GUNS N’ ROSES
APPETITE FOR DESTRUCTION

Introduction by Wolf Marshall
Performance Notes by Andy Aledort
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Introduction

Guns N' Roses emerged from the turbulent yet fertile L.A. club scene which was the spawning ground for Van Halen, Quiet Riot/Randy Rhoads, Motley Crue, Ratt and Poison. Beginning with a small local underground following, they rapidly garnered a greater public awareness with their raw no-nonsense sound and energetic rock 'n' roll feel. Their appearance and subsequent popularity in 1987 was concurrent with a perceptible shift in audience taste towards more direct and more emotional forms of rock — a reaction against the slick over-calculated pop/rock and the technically demanding metal fusion of the early and mid 80's. In this regard, Guns N' Roses advocate and deliver a musical presence which is the very essence of rock — rebellious, immediate and evocative. The music invites, the music insists on, audience participation and involvement on a purely gut level.

The sound of Appetite for Destruction reveals an evolutionary link with the beginnings of modern rock. Sprinkled throughout the Guns N' Roses offerings are allusions to well-established and unmistakable 60's blues roots. The vocabulary of the blues/rock tradition of the British dynasty of the Yardbirds, Cream and Led Zeppelin is apparent in the guitar work of lead guitarist Slash, while the rough, aggressive rhythm work and powerhouse song riffs show the influence of the Kinks, early Stones and Aerosmith. These central elements coexist with hints of punk rock (in the pronounced chant-talk vocal approach of the verse in "It's So Easy" and the unabashed expletives found in the lyrics of "You're Crazy" and "Out Ta Get Me"), 60's psychedelic music (in the raveup jamming of the rideout outro solo of "Paradise City") and guitar-generated sound effects in the second guitar solo/interlude of "Welcome to the Jungle," in which stratospheric slide guitar adds a spacey quality to the proceedings) and vintage heavy metal (in the driving rhythm grooves, sustaining distorted guitar tones and visceral power chording throughout).

As in virtually all classic hard rock, the compositions of Guns N' Roses are essentially riff based. The riff, probably the most fundamental structural component in rock songwriting, is generally constructed from a strong repeating thematic unit which succeeds in grabbing the listener with its accessibility and immediacy. In the music of Guns N' Roses, the riffs are well constructed — their compactness making them ideal for elaboration.

The guitar orchestrations and harmonizations are remarkable. Notice in "Rocket Queen" the melody-versus-rhythm counterlines in the intro, slide guitar timbres in the solo, and the numerous texture and dynamic settings employed — full forte ensemble, spacious arena-like guitar and rhythm accent accompaniment, and clean tone picked arpeggiated guitars. The harmonized guitar lines are often unpredictable and interesting, exploiting a number of interval relationships. Note the ambivalence between major and minor in the parallel harmony of "Welcome to the Jungle" as well as the variety of treatments applied to the intro riff of "My Michelle," from a light airy statement over quasi-rubato guitar chordal arpeggiation at mezzo forte to a loud metallic answer phrase (reminiscent of early Black Sabbath) harmonized in unison and then parallel thirds.

In discussing his personal guitar approach to the Guns N' Roses material, lead guitarist Slash admits to a preference for improvisation. Citing guitarist Jeff Beck, Jimmy Page, Eric Clapton, Pete Townshend, Joe Perry and Angus Young as primary influences, he feels an extemporaneous plan of action lends more life and energy to the music. Slash generally tends to elaborate on and re-develop the solo content on stage, except for his "signature solos" (those moments which originally on record produced a definite recognizable thematic impression.) A definitive example of his lead guitar playing is the extended outro in "Paradise City." Here, he builds chord upon chord of relentless guitar improvisations over a fiery double-time rhythm feel. Starting with imitative paraphrasing of the vocal chorus melody he continually gathers momentum, finally reaching a high energy climax emphasizing fast riffing, various major and minor pentatonic, blues and diatonic combinations and sinewy string bending.

An important point offered by Slash was made in regard to compositional technique. The band writes together, pooling their collective resources and influences, resulting in a multi-faceted yet cohesive output. Bassist Duff "Rose" McKagan, for example, having previously played in a punk group, brought his influence to the tune "It's So Easy." Izzy Stradlin' (second guitarist) and Slash originally created the riff of "Mr. Brownstone" on acoustic guitars, and the timbre of wah wah electric guitar evolved later. The first draft of "You're Crazy" was initially played on acoustic guitar and at a much slower pace (almost a half-time shuffle) but evolved into the uptempo boogie-meets-punk groove captured on the LP. There is constant rethinking and experimentation at work within their arranging and composing framework.

For Appetite for Destruction, Slash recalled that he favored his "Gibson Les Paul and old Marshall half stack with a minimum of effects." Occasionally, a chorus unit was added sparingly to process cleaner guitar picking passages (as in the intro to "Paradise City") or a vintage Dean Markley talk box (which can be heard trading phrases with straight guitar in "Anything Goes") or a crybaby wah wah pedal was used (as in "Sweet Child O' Mine" and "Mr. Brownstone").

-Wolf Marshall
Guns’ N’ Roses’ sound can be described as a cross between Led Zeppelin and the Rolling Stones, with a heavy rock edge. The sound is produced by a combination of Marshall amplifiers and various effects units. The lead guitar is typically played with a Les Paul, while the rhythm guitar is played with a Jackson JS series. The band’s trademark sound is achieved through the use of distortion and overdrive effects, which are often used in conjunction with a Marshall JCM800 amplifier.

**Performance Notes**

Paradise City

This tune begins with a country tune, featuring an open D chord in the bass. The rhythm guitar has a simple strum pattern, while the lead guitar uses a slide to create a pedal tone. The chorus features a simple melody, with the lead guitar providing a counterpoint.

My Michelle

This is a classic rock ballad, with a simple chord progression and a steady tempo. The lead guitar features a slow, bluesy solo, while the rhythm guitar provides the backing.

You’re Crazy

This is a punk rock song, with a fast tempo and a simple chord progression. The lead guitar uses a distortion pedal to create a gritty, distorted sound.

Anything Goes

This is a classic rock tune, with a strong bass line and a simple chord progression. The lead guitar uses a slide to create a pedal tone, while the rhythm guitar provides the backing.

Rocket Queen

This is a hard rock song, with a fast tempo and a simple chord progression. The lead guitar uses a distortion pedal to create a gritty, distorted sound, while the rhythm guitar provides the backing.
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

<table>
<thead>
<tr>
<th>1st string - High E</th>
<th>2nd string</th>
<th>3rd string:</th>
<th>4th string:</th>
<th>5th string:</th>
<th>6th string - Low E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
<td>0</td>
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<tr>
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<td>5</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>5th string, 3rd fret</td>
<td>1st string, 15th fret, 2nd string, 15th fret, played together</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>an open E chord</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Definitions for Special Guitar Notation

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

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

TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

BEND: Strike the note and bend up a whole step (two frets).

WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrato with the left hand or tremolo bar.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.

SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.

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

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

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

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

PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

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

NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

ARTIFICIAL HARMONIC: 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 right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

MUFFLED STRINGS: A sound is produced by a hand across the strings depressing them and striking with the right hand.

PALM MUTING: The note or chord is dropped number of steps below original pitch.

RHYTHM SLASHES: lb in rhythm indicated. Use pickings found in the first diagrams at the top of lb of the transcription.

RHYTHM SLASHES (SI NOTES): Single notes indicated in rhythm slashes. Circled number above 7 indicates which string is strummed. All other strings are plucked same way, only the fret is given.
Welcome to the jungle, it gets worse here every day.

You learn to live like an animal, in the jungle where we play. If you got a hunger for what you see, you'll take it even-tu'll-ly.

You can have anything you want, but you bet-ter not take it from me. In the jungle, welcome to the jungle. Watch it bring you to your ah.
sha na na na na na na na na knees, knees... Uh. I'm gon-na watch you bleed.

And when you're high you nev-er ever want to come down,
suck down, suck down, suck down.
You know where you are?
You're in the jungle, baby!
You're gonna die!

In the jungle. Welcome to the jungle.
Watch it bring you to your knees.
In the jungle. Welcome to the jungle.
Feel my, oh my, my serpentines.
Jungle. Welcome to the jungle.
Watch it bring you to your knees.
Down in the jungle. Welcome to the jungle.
Watch it bring you to your... It's gonna bring you down!

(Both gtr)

*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:
G = Eb  G = Cb
A = Ab  A = F#-
D = Db  D = F

Moderately fast  = 152

Intro
Rhy. Fig. 1
(end Rhy. Fig. 1)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2A 1st & 2nd times
w/Rhy. Fig. 2B 3rd time
w/Rhy. Fig. 1 (21/2 times)

1. I see your sister in her Sunday dress... She's out to please... she pouts...

2. She's out to take, no need to try... She's ready to make...

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Chorus
W/Rhy. Fig. 3A
A5 G5 A5 Bb5 (E)
Rhy. Fig. 3
\( \text{it's so easy, easy, when every body's tryin' to please me, baby.} \)
\( \text{It's so easy, easy, when every body's tryin' to please me.} \)
\( \text{So} \)
Bridge
D/F# G B5add b6 A5(7)
\( \text{but nothin' seems to please me. It all} \)
\( \text{(end Rhy. Fig. 4)} \)

Let ring... sim.
\( \text{w/Flanger or chorus} \)

w/Rhy Fig. 4
D/F# G B5add b6 A5(7)
\( \text{fits so right when I fade into the night} \)
\( \text{(2nd time:)} \)

N.C.
See me hit you, you fall down.

Rhy. Fig. 3A
Play 4 times
I see you stand-in' there. You think you're so cool.

Why don't you just fuck off?

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

Come with me. Don't ask me where 'cause I don't know. I'll try to please you. I ain't got no money but it goes to show.

Play 4 times
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)
w/Rhy. Fig. 1 & 1A

1st Verse
Rhy. Fig. 2

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

(A59)
fly - in' like an aer - o - plane.

Gsus4 G Gsus4 G A5 G5

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

Chorus

Bottoms up... I'm on the night train. Fill my cup... I'm on the

Rhy. Fig. 3 (both gtrs.)

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

night train.

(w/Rhy. Fig. 3)

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

night train, never to return.

No!

pick slide
night train, so's I can leave this slum. I'm on the night train, and I'm ready to crash and burn.

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

*See additional lyrics
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

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

if you can keep your san-i-ty,
that’s when your trou-ble ex-ced-

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

rape my rights but
but (they won’t touch me).

Just

scream and yell and fight all night.
You can’t tell me.

(Both gtrs.)

D

C5

Bb5/C

C5

Bb5/C

Rhy. Fig. 3 (first 3 bars only)
"w/Rhy., Fig. 2 (1½ times)"

\[
\begin{array}{cccc}
D & C5 & Bb5/C & C5 & Bb5/C \\
\text{I lose my head.....} & \text{I close my eyes.} & \text{(They won't touch me.)} \\
\text{I lose my head.....} & \text{I close my eyes.} & \text{(They won't touch me.)} \\
\end{array}
\]

\[
\text{C5} & \text{Bb5 G5 Bb5 G5} \\
\text{\textquoteleft\textquoteleft Cause I got some-thin\textquoteright\textquoteright} & \text{I been build-in\textquoteright up in-side} & \text{for so fuck-ing long. They\textquoteleft re out ta} \\
\text{\textquoteleft\textquoteleft Cause I got some-thin\textquoteright\textquoteright} & \text{I been build-in\textquoteright up in-side.} & \text{I m al-read-y gone.} \\
\text{\textquoteleft\textquoteleft I get me! They won\textquoteleft t catch me!} & \text{I m fuck-in\textquoteright} \\
\end{array}
\]

\[
\text{\textquoteleft\textquoteleft In-no-cent!} & \text{They won\textquoteleft t break me!} \\
\text{C5} & \text{Bb5/C C5 Bb5/C C5 Bb5/C C5 Bb5/C (type 2)} \\
\text{sli\textquoteleft t P.M.} & \text{P.M.} & \text{P.M.} \\
\end{array}
\]

\[
\text{\textquoteleft\textquoteleft Bb5 B5 C5 Bb5/CC5 Bb5/C C5 Bb5/C C5 Bb5/C (type 2)} \\
\text{1/2} & \text{1/2} & \text{1/2} & \text{1/2} & \text{1/2} & \text{1/2} & \text{1/2} & \text{slight P.M.} & \text{P.M.} & \text{P.M.} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{A.H.} & \text{A.H.-} \\
\text{\textquoteleft\textquoteleft (8va)\textquoteright\textquoteright} & \text{\textquoteleft\textquoteleft (8va)\textquoteright\textquoteright} \\
\text{\textquoteleft\textquoteleft Mike\textquoteright\textquoteright} & \text{\textquoteleft\textquoteleft A\textquoteright\textquoteright} & \text{\textquoteleft\textquoteleft B\textquoteright\textquoteright} \\
\end{array}
\]

\text{A.H. pitches: E A B (9) (9)
Some people got a chip on their shoulder, and some would say it was me...
But I didn’t buy that fifth of whiskey that you gave me, so I’d be quick to disagree.

They’re out to get me! They won’t catch me!

I’m fuckin’ innocent! They won’t break me!

They’re out to get me! They won’t catch me!

‘Cause I’m innocent!

Take that one to heart!
MR. BROWNSTONE

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

Tune down 1/2 step:
(1) = E♭ (2) = B♭
(3) = D♭ (4) = B♭

Intro

Moderately \( \frac{B}{4} = 105 \)

Gtr. II
(*w/Wah)

Gtr. 1 (enter 3rd time)

\( \frac{B}{4} \)

E

O

Rhy. Fig. 1

P P P

H P H H

3 2 3

H P H H

w/Rhy. Fig. 1 (2 times)

Rhy. Fig. 2

A5 D5 C5 B5 G5\( \frac{3}{2} \) E5

P.M. - P M. -

1/2 P.M.

A5 D5 C5 B5 G5\( \frac{3}{2} \) E5

P.M. - P M. -

1/2 P.M.

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

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

2. See additional lyrics
(Both gtrs.)
Rhy. Fig. 3

I don't wor-ry a-bout noth-in',
no,'cause wor-ry in's a waste of my
time.
(end Rhy. Fig. 3)

Chorus
G F G C Bb C D C D

We been danc-in' with Mis-ter Brown-stone...
He's been knock-in'.
(end Rhy. Fig. 4)

N.C.
N.C. (E5)

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

2nd time to Coda I:
3rd time to Coda II
Bridge

\[ \text{B5} \quad \text{A5} \quad \text{B5} \quad \text{A5} \quad \text{G5} \quad \text{A5} \]

I used to do a little but a little wouldn't do and so the little got more and more.

I

\[
\begin{array}{ccccccc}
7 & 5 & 4 & 3 & 2 & 1 & 0 \\
9 & 7 & 5 & 3 & 1 & 0 & 0 \\
5 & 6 & 9 & 5 & 7 & 5 & 3 \\
4 & 7 & 5 & 1 & 3 & 4 & 7 \\
\end{array}
\]

just keep tryin' to get a little better, said a little better than before.

I

\[
\begin{array}{ccccccc}
7 & 5 & 4 & 3 & 2 & 1 & 0 \\
9 & 7 & 5 & 3 & 1 & 0 & 0 \\
5 & 6 & 9 & 5 & 7 & 5 & 3 \\
4 & 7 & 5 & 1 & 3 & 4 & 7 \\
\end{array}
\]

Coda 1

\[
\begin{array}{ccccccc}
7 & 5 & 4 & 3 & 2 & 1 & 0 \\
5 & 6 & 9 & 5 & 7 & 5 & 3 \\
4 & 7 & 5 & 1 & 3 & 4 & 7 \\
\end{array}
\]

Guitar solo

w/Riff A

F\#5

\[ \text{B5} \quad \text{F\#5} \]

Riff A

Play 3 times

\[ \text{E} \quad \text{D5} \quad \text{E/B} \]
E5  D5  E5  
F5  B5  E5  
F5  B5  E5  
F5  B5  E5  
E5  D5  E5  
F5  B5  E5  
F5  B5  E5  
F5  B5  E5  

3rd Verse  

Now I get up—around whenever.  I used to get up on time.  But  

D.S.
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

Tune down ½ step:
G = Eb  G = Bb
D = Ab  D = Bb
Moderately J = 104

Intro
G
Rhy. Fig. 1

Chorus
G
w/Rhy. Fig. 1

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

Rhy.
G5
Fig. 2

G5 (end Riff A)

Riff A (Kybd. arr. for gtr.)

w/Rhy. Fig. 2

G5
Riff B

G5 (end Riff B)

G5
Riff C (Two gtrs.)

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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
(G5)
char - i - ty case, so buy me some - thing to eat. I’ll pay you at an - oth - er
P.M.

C

time. Take it to the end of the line.

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

Take me down to the par - a - dis - c city, 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 - dis - c city, where the
2.3. Take me home.

C 2nd time to Coda I;
3rd time to Coda II F

D.S. (no repeat)
at Coda I

G5
Grass is green and the girls are pret - ty. Take me home.
Additional Lyrics

2. Rag to riches, 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

Slowly = 72
Tune down 1/2 step:
① = Eb ③ = Gb
② = Ab ④ = Bb
③ = D ⑤ = E

Intro
A/C# (Gtr. I) Am7sus2/C B7(no 3rd) F#m

Rhy. Fig. 1 (Gtr. I) Am7sus2/C B7(no 3rd) F#m

A/C# w/Rhy. Fig. 1 (2½ times) A/C# Am7sus2/C B7(no 3rd) F#m

A/C# w/Rhy. Fill 1

A/C# w/Rhy. Fill 1

C# 

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

A E5 F#5 (end Riff A)

Moderate Rock (J = 102)

C# F#5

Rhy. Fig. 2 (Gtr. II) F#5

end Rhy. Fig. 2

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51
w/Riff A & Rhy. Fig. 2 (both 1½ times)

C4 C B A F5 A ES F5 C# C B A

w/Fill 2

Gtr. II F5

1st, 2nd, 3rd Verses

C# C B A F5 A ES F5

1/2 slow release

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

w/Rhy. Fig. 3

used to love her heroin but now she’s underground... So you stay out late at night... and you (end Rhy. Fig. 3)

sl. long slide

F5 A ES F5 C# C B A

(Both gtrs.) A5 F5 ES F5

w/Fill 2 (Gtr. I)

1/8 slow release

Fill 2 (Gtr. I)

1/8 slow release

do your coke for free... Drivin’ your friends crazy with your life’s insanity...
You know that it's true.

Someday you'll find someone that'll

fall in love with you.

But, oh the time it takes.

when you're all alone.

Someday you'll find

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

Half time (d = 102)

w/Rhy. Fig. 2 (start at 3rd beat)
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, case 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)
1st, 2nd, 3rd Verses

I say baby, you been lookin' real good, you know that I remember when we met...

2.3. See additional lyrics

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

It's funny how it never felt so good... It's a feelin' that I know, I know I'll never forget. Ooh, it was the best time I can remember. Ooh,
and the love we shared, lovin' that'll last for ev-

er.

er. I think about you.

Hon-ey,

all the time my heart says yes.

I think about you.

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

Deep inside I love you best.
Guitar solo

I think about you. You know...

that I do... I think about...
w/Rhy. Fig. 2 (2½ times)

you. All alone, only you.

I think about you. Ah, it's true.

Baby, yes I do.
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

D5  D  Cadd9  G  Dsus4  Dsus2  A5  B5  C5  D5  D4 5  Em

Tune down ½ step:
G = Eb G = Bb
C = Eb C = F

Medium Rock  = 122

Intro  Riff A (Gtr. I)

mf

w/Riff A

Gtr. III (acous.)

D  Rhy. Fig. 1 (Gtr. II)

Cadd9

*Let figures ring
whenever possible (throughout).

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1. She's got a smile... that it seems to me... reminds me of childhood memories... where ev...

2. See additional lyrics

Fill 1
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
Whoa, oh, oh, oh, sweet child o’ mine...

w/Rhy. Fig. 1

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

D.S. at Coda

Coda
w/Rhy. Fig. 2 (1½ times)

A5

<table>
<thead>
<tr>
<th>B5</th>
<th>C5</th>
<th>D</th>
</tr>
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</table>

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

Woo, yeah, yeah!

A5

<table>
<thead>
<tr>
<th>B5</th>
<th>C5</th>
<th>D5</th>
</tr>
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</table>

Ooh, sweet love o' mine.

Guitar solo

Em

<table>
<thead>
<tr>
<th>Full</th>
</tr>
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</table>

Rhy. Fig. 3

(end Rhy. Fig. 3)

| 0 0 0 0 0 0 0 0 |
| 2 2 2 2 2 2 2 2 |

w/Rhy. Fig. 3 (2 times)

Em

<table>
<thead>
<tr>
<th>C</th>
<th>H P al.</th>
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1/2 Am

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69
w/Rhy. Fig. 3 (1st 3 bars only)
Em

w/Fill 3
B7

w/Rhy. Fill 1
A5

@3tr. 27tr.
G. F1

Rhy. Fig. 4
Em

@open 2tr.
E. F1

G5

w/Wah

(9)

Full

Full

Full

Full

Full

Full

Full

Full

G5 (type 2) 1/4

w/Rhy. Fig. 4 (3 times)
Em

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Fill 3 (2nd lead gtr.)

Rhy. Fill 1
1st Verse
A5

Welcome to the jungle, we got fun 'n' games...

Rhy. Fig. 1

Rhy. Fig. 1A

We got everything you want... honey, we know the names... We are the people that can find what...
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?

P  P  P sl.

E5  G5  A5

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

C5  D5  G5\(^{(type 2)}\)

P.M. throughout

H P H P H

H P H P H

7 9 7 9 9 9 12 (12) (12) (40)

A5  C5  D5  G5\(^{(type 2)}\)  E5

Rhy. E5

Fig. 6

G5\(^{(type 2)}\)  E5

Open 2 fr.
Ah. Where do we go now?

Where do we go now?

Where do we go now?

Where do we go now?

C5 D5 G5 (type 2) E5

G5
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

Tune down ½ step:
① - E5 ② - G5
③ - G5 ④ - E5

Very fast Rock ⑤ = 242

Intro (Hi-hat)

G A G A G A

⑥ &⑦ str. ⑧ open, Play 4 times

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

(A5) D

look'in' for a train,

look'in' for a heart,

look'in' for a lover in a world

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that's much too dark.

You don't want my love, you want satisfaction.

Ooh, yeah.

You don't need my love, you gotta find yourself another piece of the action.

Yeah.

find yourself another piece of the action, 'cause you're crazy!

You're fuckin' crazy!

Ya know, you're

(end Rhy. Fig. 2)
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.)
ever you may need...
If you got the money, honey, we got your disease.

(end Rhy. Fig. 1)

Welcome to the jungle. Watch it bring you to your knees...

(Both gtrs.)

(knees...
Uh... I wanna watch you bleed.

(end Rhy. Fig. 2)
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

w/Rhy. Fig. 2

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

Chorus

My way, your way, an-y-thin' goes to-night!

My way, your way, an-y-thin' goes to...

an-y-thin' goes to ni-i-i-i-i-i-ye-yeah, yeah.

My way, your way, an-y-thin' goes to-night!
My way, your way, anything goes tonight.
Guitar solo
w/Rhy. Fig. 3

E5

D5/E

E5

D5/E

1/2
Full

1/2
Full

Gtr. II

P.M.

1/2
Full

1/2
Full

P.M.

Gtr. I (w/Talk box)

8th

E5

D5/E

P

st.

loc.

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

E5

B5

A5/B

Gtr. II

1.2.

Rhy. Fig. 3

E5

D5/E

E5

J

D5/E

E5

[1.2.

3.

E5

B5

Play 3 times

A5/B

B5

A5/B

[3.

(7)

7

7

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Chorus  
G5  
D  
A5  

My way, your way, anything goes tonight.  

G5  
D  
A5  

My way, your way, anything goes tonight. Whoa... yeah!  

G5  
D  
A5  

My way, your way, anything goes tonight.  

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

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

G5  
D  
A5  

steady 3rd. 

My way, your way, anything goes tonight! 

Riff A  

Slightly faster \( \frac{1}{3} = 156 \) Triplet feet (\( \frac{1}{3} \))  

A5  

To-night!
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

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1st, 2nd Verses
F♯5

1. If I say I don’t need any one, I can say these things to you. ‘Cause pass before these eyes I’ve had

2. I’ve seen every thing imaginary… I’ve got a honey, you’d be surprised. I’m a

tongue like a razor, sexual influence do in this burned-out paradise. And

I can do you favors, but then you’ll do whatever I like. Here I am…
Chorus

and you're a rocket queen. I might

be a little young, but honey, I ain't naive. Here I am,

and you're a rocket queen, oh yeah I might be too much, but honey, you're a bit ob-

3rd time to Coda

w/Riff A (4 times)
N.C. (F♯5) 

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

Slide gtr.
steady gliss.
2nd Verse  
w/Rhy. Figs. 1 & 1A  
A5

---

Welcome to the jungle, we take it day by day...

If you want it, you're gonna bleed, but it's the price you pay. And you're a

very sexy girl who's very hard to please. You can taste the bright lights, but you

won't get them for free. In the jungle, Welcome to the jungle. Feel my,

(Wh, ah.)

my, my, my serpentine. Uh, ah... I wanna hear you scream!

Guitar solo I (w/ad lib vocals)

---

---
I see you standin',

standin' on your own.

Let ring... Let ring... sim.

It's such a lonely place for you, for you to be.

w/Rhy. Figs. 3 & 3A

If you need a shoulder,
or if you need a friend.

I'll be here standin' until the bitter end.

No one needs the sorrow.

No one needs the pain.

w/Rhy. Fig. 4 (3 times)

I hate to see you walkin' out there, out in the rain.
So... don't chas-tise me or think I, I mean you harm... 

Of those that take you, leave you strung out much too far. Baby...

Yeah... Woh oh oh oh oh oh oh...

No no no, no no no... no no no no no no no no no oh oh woh oh oh oh...

(w/Rhy. Fig. 5 (3 times))

woh oh oh oh... Baby, yeah!

94
E  B/D#  Cm

Don’t ev’er leave me.

E  B/D#  B5
Say you’ll al’ways be there.

E  B/D#  Cm
All I ev’er want ed was for you

Free time
E5

ES7

to know that I care.
GUNS N’ ROSES
APPETITE FOR DESTRUCTION

WELCOME TO THE JUNGLE
IT’S SO EASY
NIGHTTRAIN
OUT TA GET ME
MR. BROWNSTONE
PARADISE CITY
MY MICHELLE
THINK ABOUT YOU
SWEET CHILD O’ MINE
YOU’RE CRAZY
ANYTHING GOES
ROCKET QUEEN