

BEST OF  
**GUNS N' ROSES**

10 GREAT SONGS INCLUDING:

**Sweet Child O' Mine • November Rain  
Patience • Welcome To The Jungle**

**G N R**

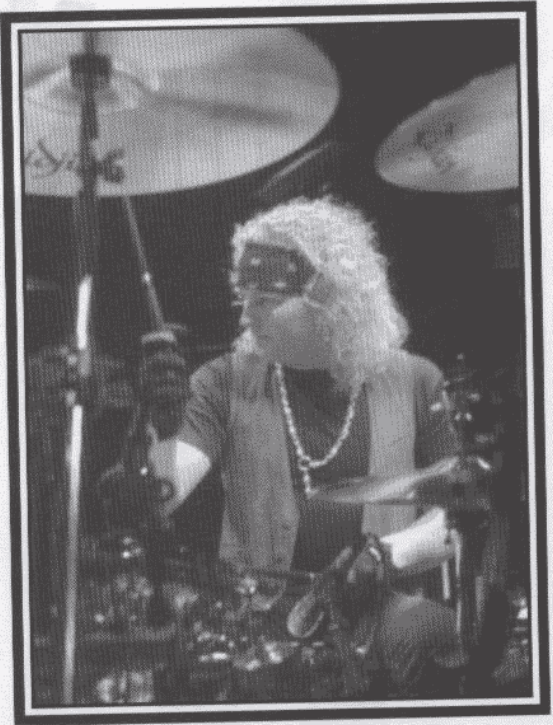
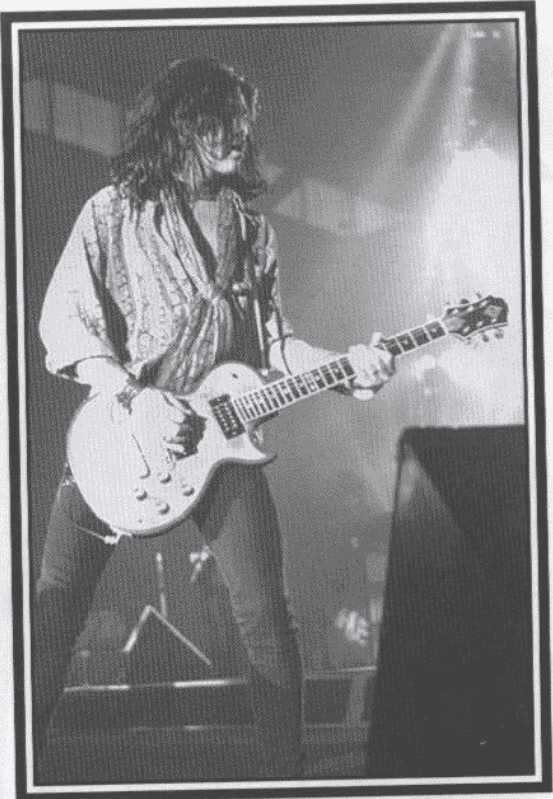


# GN'R

BEST OF  
GUNS N' ROSES

*Edited by William King*

# ROCKS



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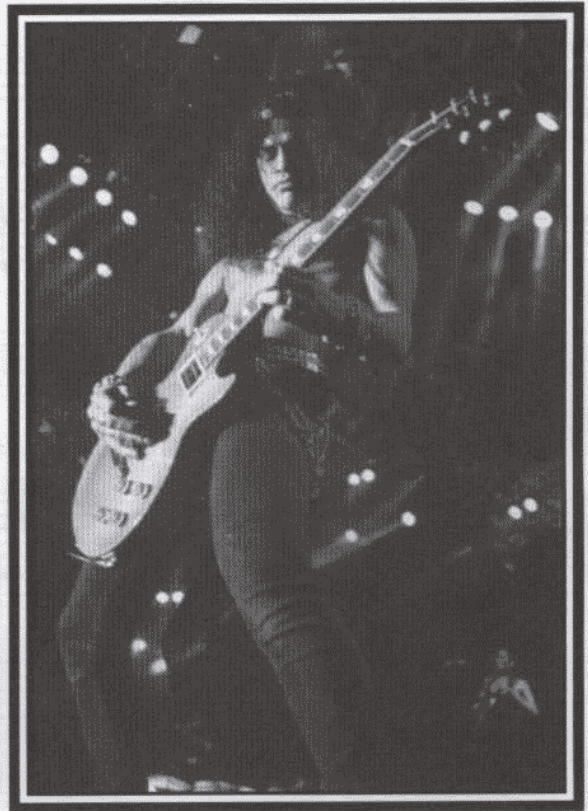
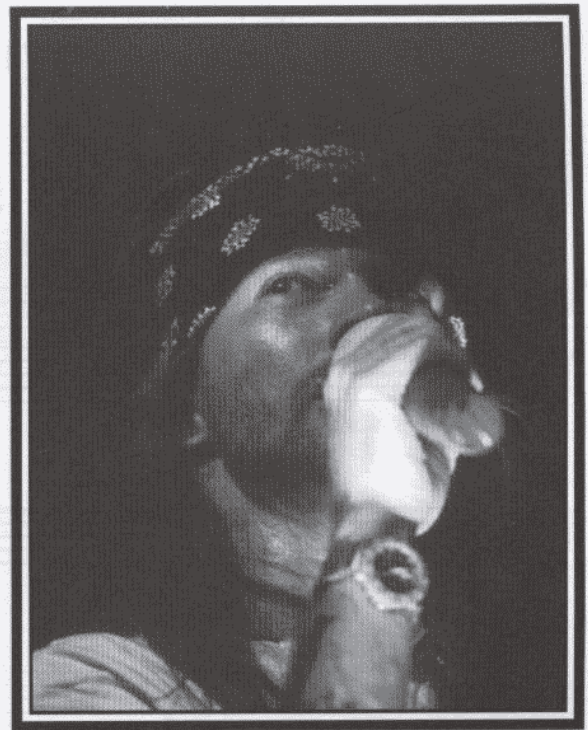
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70

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**Don't Cry  
(Original)**



# November Rain

Words and Music by  
W. Axl Rose

Moderately slow

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a guitar part with chords and a piano accompaniment. The piano part is marked *mf* (mezzo-forte). The guitar part includes the following chords: N.C., F, Am/E, Dm, C, F, Dm, C, F, C/E, Dm, C, and Fmaj7. The piano accompaniment features a steady bass line and a treble line with eighth and sixteenth notes. The tempo is marked 'Moderately slow'.

\* Recorded a half step lower

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Dm9



C



Csus4



C



Fmaj7



Dm9



C



Fmaj7



Dm9



When I look in - to your eyes, I can see a love re-strained.

C



Csus4



C



Fmaj7



But dar - lin', when I hold

Dm9



C



Csus4



C



you, don't you know I feel the same?

Dm G

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

C Csus4 C Dm

And it's hard to hold a can-

G C Csus4 C

dle in the cold No - vem - ber rain.

Fmaj7 Dm9

We've been through this such a long, long - time just try - in' to kill the pain.-

C Csus4 C Fmaj7

But lov-ers al-ways come and lov-ers al-ways go an

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

we could take the time to— lay it on the line, I could rest my head just know-in' that you were mine,

all— mine. So if you want— to love.

me, then dar-lin' don't— re-frain,

or I'll just end— up walk - in' in the cold No - vem - ber rain.



C Csus4 C F

Do you need some time on your own?

G F G

Do you need some time all a-lone? Ooh, ev-'ry-bod-y

F G F

needs some time on their own. Ooh, don't you know you need some time all a-lone?

G Em F C

*f* I know it's hard to keep an o - pen heart -

Em F Dm Em F

when e-ven friends seem out to harm you. But if you could heal a bro-

C Em F G

ken heart,— would-n't time— be out— to charm— you? Woh.——

This system contains the first four measures of the piece. It features guitar chord diagrams for C, Em, F, and G. The piano accompaniment includes a bass line and a treble line with chords. The lyrics are: "ken heart,— would-n't time— be out— to charm— you? Woh.——"

F Dm

This system contains measures 5 through 8. It features guitar chord diagrams for F and Dm. The piano accompaniment continues with chords in both hands.

C Csus4 C F

This system contains measures 9 through 12. It features guitar chord diagrams for C, Csus4, C, and F. The piano accompaniment continues with chords in both hands.

Dm C Dm

This system contains measures 13 through 16. It features guitar chord diagrams for Dm, C, and Dm. The piano accompaniment continues with chords in both hands.

G C

This system contains measures 17 through 20. It features guitar chord diagrams for G and C. The piano accompaniment continues with chords in both hands.

Chord diagrams: Dm, G, C

Chord diagrams: F, G

Some-times I need some time on my own. Some-times I

*mf*

Chord diagrams: F, G, F

need some time all a-lone. Ooh, ev-'ry-bod-y needs some time on their own.

Chord diagrams: G, F, G

Ooh, don't you know you need some time all a-lone?

*cresc.*

Chord diagrams: F, Dm

*f*

C Csus4 C F

The first system of music features a piano accompaniment with a treble and bass clef. Above the treble clef, four guitar chord diagrams are shown: C, Csus4, C, and F. The treble staff contains a melodic line with a half note C4, a quarter note G4, a half note F4, and a quarter note E4. The bass staff provides a harmonic accompaniment with chords: C (two octaves), Csus4 (two octaves), C (two octaves), and F (two octaves).

Dm C Csus4

The second system continues the piano accompaniment. Above the treble clef, three guitar chord diagrams are shown: Dm, C, and Csus4. The treble staff contains a melodic line with a half note D4, a quarter note E4, a half note F4, and a quarter note G4. The bass staff provides a harmonic accompaniment with chords: Dm (two octaves), C (two octaves), and Csus4 (two octaves).

C Fmaj7

And when your fears— sub-side—

The third system features a piano accompaniment with a treble and bass clef. Above the treble clef, two guitar chord diagrams are shown: C and Fmaj7. The treble staff contains a melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with chords: C (two octaves) and Fmaj7 (two octaves). The lyrics "And when your fears— sub-side—" are written below the treble staff.

Dm C Csus4 C

and shad-ows still— re-main,

The fourth system continues the piano accompaniment. Above the treble clef, four guitar chord diagrams are shown: Dm, C, Csus4, and C. The treble staff contains a melodic line with a half note D4, a quarter note E4, a half note F4, and a quarter note G4. The bass staff provides a harmonic accompaniment with chords: Dm (two octaves), C (two octaves), Csus4 (two octaves), and C (two octaves). The lyrics "and shad-ows still— re-main," are written below the treble staff.

Fmaj7 Dm

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

The fifth system features a piano accompaniment with a treble and bass clef. Above the treble clef, two guitar chord diagrams are shown: Fmaj7 and Dm. The treble staff contains a melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with chords: Fmaj7 (two octaves) and Dm (two octaves). The lyrics "I know that you— can love me when there's no one left to blame." are written below the treble staff.

C      Csus4      C      Dm

So nev - er mind — the dark-

G      C      Csus4      C

ness.      We still can find a-way.

Dm      G

Noth-in' lasts — for - ev - er,      e - ven cold No - vem - ber rain.

C      G/B      Am      G      F

G      C      G/B      Am      G

F G C

This system contains three measures of music. Above the first measure is a guitar chord diagram for F (first fret, x02333). Above the second measure is a guitar chord diagram for G (third fret, x02033). Above the third measure is a guitar chord diagram for C (third fret, x02233). The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note bass line.

C5 3fr. A $\flat$  4fr. B $\flat$  C5 3fr.

This system contains three measures of music. Above the first measure is a guitar chord diagram for C5 (third fret, x32033). Above the second measure is a guitar chord diagram for A $\flat$  (fourth fret, x42033). Above the third measure is a guitar chord diagram for B $\flat$  (fourth fret, x41033). The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note bass line.

A $\flat$  4fr. B $\flat$  Cm 3fr. G F E $\flat$  6fr.

This system contains three measures of music. Above the first measure is a guitar chord diagram for A $\flat$  (fourth fret, x42033). Above the second measure is a guitar chord diagram for B $\flat$  (fourth fret, x41033). Above the third measure is a guitar chord diagram for Cm (third fret, x32033). Above the fourth measure is a guitar chord diagram for G (third fret, x02033). Above the fifth measure is a guitar chord diagram for F (first fret, x02333). Above the sixth measure is a guitar chord diagram for E $\flat$  (sixth fret, x62033). The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note bass line.

1. C5 3fr. A $\flat$  4fr. B $\flat$

This system contains three measures of music. Above the first measure is a guitar chord diagram for A $\flat$  (fourth fret, x42033). Above the second measure is a guitar chord diagram for B $\flat$  (fourth fret, x41033). Above the third measure is a guitar chord diagram for C5 (third fret, x32033). The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note bass line.

2. C5 3fr.

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

Cm 3fr. G F Eb 6fr.

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

1.2.3. Ab 4fr. Bb C5 3fr.

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

4. Ab 4fr. Bb Cm 3fr.

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

*rit.*

# Sweet Child O' Mine

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

Medium Rock ♩ = 122

N.C.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is marked with a mezzo-piano (*mp*) dynamic. The treble staff contains a melodic line of eighth notes, while the bass staff is mostly empty, with a few notes appearing in the final measure.

The second system continues the musical notation from the first system. The treble staff continues with eighth-note patterns, and the bass staff begins to play a steady eighth-note accompaniment.

The third system features guitar chord diagrams for D and C. The D chord diagram is shown above the first measure, and the C chord diagram is shown above the third measure. The treble staff contains sustained chords with a mezzo-forte (*mf*) dynamic. The bass staff continues with eighth-note accompaniment.

The fourth system features guitar chord diagrams for G and D. The G chord diagram is shown above the first measure, and the D chord diagram is shown above the second measure. The treble staff contains sustained chords with a mezzo-forte (*mf*) dynamic. The bass staff continues with eighth-note accompaniment.



C

Musical notation for the first system, featuring a treble and bass clef with chords and a guitar chord diagram for C major.

G

D

Musical notation for the second system, featuring a treble and bass clef with chords and guitar chord diagrams for G major and D major.

D

C

1. She's got a smile — that it seems to me — re - minds — me of child - hood

2. See additional lyrics.

Musical notation for the third system, including lyrics and guitar chord diagrams for D major and C major.

G

mem - o - ries, — where ev - 'ry - thing — was as fresh —

Musical notation for the fourth system, including lyrics and a guitar chord diagram for G major.

D



— as the bright blue sky.

C



Now and then when I see her face she takes me a - way to that

G



spe - cial place, and if I stared too long. I'll

D



prob-'ly break down and cry.

Chorus A

Chorus A

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

Chord diagrams: A, C, D

Whoa, oh, oh, oh, - sweet love o' mine.

Chord diagrams: A, C, D5 5fr., To Coda

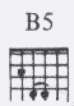
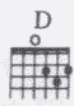
Chord diagrams: D, C

1. Chord diagrams: G, D

2. Chord diagrams: G, D

D.S. al Coda

Coda



3fr.

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

D5



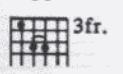
5fr.

A5



Woo, yeah, yeah! Ooh,

C5



3fr.

D5



5fr.

D#5



6fr.

sweet love o' mine.

E5



7fr.

C5



3fr.

B5



(Guitar solo ad lib)

1.2.3.



A5

4.



A5

Play 4 times

E5 F#5 G5 3fr. A5 C5 3fr. D5 5fr. G5 3fr.

E5 F#5 G5 3fr. A5

Where do we go?—  
*p*

Where do we go— now?

Where do we go?—

C D G x000 E5 F#5 G5 3fr.

Where do we go?—

*f*

Ah. ———

Play 4 times  
(w/vocal ad lib)

A5 C D G x000 E5 F#5

Where do we go— now?

Where do we go?—

G5 3fr. A5 E5 7fr. D5 5fr. B5 Bb5 A5 G5 3fr.

Ah. \_\_\_\_\_ Where do we go now? No, no, no, no, no, no,

E5 F#5 G5 3fr. A5 C5 3fr. D5 5fr.

no. Sweet child, sweet child o'

*rit.*

E5

mine.

*pp*

*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)

# Patience

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

Moderately slow, in 2

**C**  
x000

**G**  
x000

1. Shed a tear 'cause I'm miss - in' you...  
2. See additional lyrics

*mp*

I'm still al - right to smile.

**A**  
x000

Girl, I think a - bout you ev - 'ry day.

**D**  
x000

now.


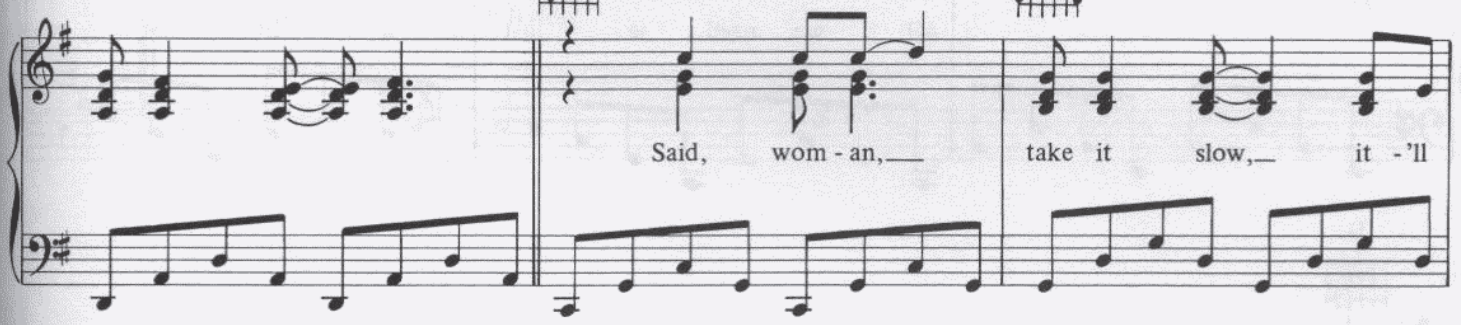
Was a time when I

**G**  
x000




was - n't sure, but you set my mind at ease.

A   D 

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

  G 

Said, wom-an, take it slow, it 'll

C  Em  C 

work it - self out fine. All we need is

G  D 

just a lit - tle pa - tience.



C G C

Said, sug - ar, — make it slow — and we come to - geth - er fine. —

Em C G

All we need — is just — a lit - tle pa -

D

tience.

Continuation of the piano accompaniment from the previous system.

1.

Continuation of the piano accompaniment, marked with a first ending bracket.

2.

Moderately slow, in 4

D

D/F#

G

Repeat and fade

\* Vocal ad lib (see additional lyrics)

\*Enter 3rd time

### 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.

#### Vocal ad lib:

Little patience, mm, yeah, mm, yeah.  
 Need a little patience, yeah.  
 Just a little patience, yeah.  
 Some more patience.  
 I been walkin' the streets at night  
 Just tryin' to get it right.  
 Hard to see with so many around.  
 You know I don't like being stuck in the ground,  
 And the streets don't change, but baby the name.  
 I ain't got time for the game 'cause I need you.  
 Yeah, yeah, but I need you, oo, I need you.  
 Woh, I need you, oo, this time.

# 14 Years

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

Moderate Rock shuffle (♩ = ♩<sup>3</sup>)

**System 1:** Am, G, F  
\* 1. I try and feel the sun - shine, you bring the rain.—  
2.3. See additional lyrics

**System 2:** E, Am, G  
You try and hold me down—

**System 3:** F, E, Am  
with your com - plaints.— You cry and

**System 4:** G, F, E  
moan and com - plain, you whine and tear.—

Am G F

Up to my neck in sor - row, the touch you bring.

Pre-chorus

E Am C

You just don't step in - side to,

D Am

to four - teen years. So hard to keep

C D

my own head... that's what I say and you know...

Am C D

I've been the beggar... I've played the thief.

To Coda Am C

I was the dog...

D Chorus Am

they all tried to beat. But it's been four - teen years of si -

G D

lence. It's been four - teen years of pain. It's been

Am G D

four - teen years that are gone for - ev - er and I'll nev - er have a - gain,

Am G

well.

F E Am

G F E

*2nd time, D.C. al Coda*

Coda

Am

C

Oh, I tried to see it your way.

Am

C

I tried to see it your way.

*Additional Lyrics*

2. Your stupid girlfriends tell you that I'm to blame.  
 Well, they're all used-up has-beens, out of the game.  
 This time I'll have the last word, you hear what I say?  
 I tried to see it your way, it won't work today.

*2nd Pre-chorus:*

You just don't step inside to 14 years.  
 So hard to keep my own head... that's what I say.  
 You know... I've been the dealer... hangin' on your street.  
 I was the dog... they all tried to beat. (To Chorus)

3. Bullshit and contemplation, gossip's their trade.  
 If they knew half the real truth, what would they say?  
 Well, I'm past the point of concern, it's time to play.  
 These last 4 years of madness sure put me straight.

*3rd Pre-chorus:*

Don't get back 14 years in just one day.  
 So hard to keep my own head. Just go away.  
 You know... just like a hooker, she said, "Nothin's for free."  
 Oh, I tried to see it your way.  
 I tried to see it your way.

# Welcome To The Jungle

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

Moderate Rock ♩ = 104

N.C. N.C.

*mf* R.H.

B5 A5 5fr.

G5 3fr. E5 B5

A5 5fr. E5 D 5fr. A



Faster ♩ = 124

B5

A5 G5 A5 G5 F#5 E5

Chord diagrams for B5, A5, G5, F#5, and E5 are shown above the staff. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and a melodic line in the treble.

A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5 A5

Chord diagrams for A5, G5, F#5, and E5 are shown above the staff. The piano accompaniment continues with the established rhythmic and melodic patterns.

A5 G5 F#5 E5 A5 G5 F#5 E5

Chord diagrams for A5, G5, F#5, and E5 are shown above the staff. The piano accompaniment continues with the established rhythmic and melodic patterns.

1. Wel-come to the jun - gle, we got fun 'n' games. —  
2,3. See additional lyrics

The piano accompaniment continues with the established rhythmic and melodic patterns.

A5 G5 F#5 E5 A5 G5 F#5 E5

Chord diagrams for A5, G5, F#5, and E5 are shown above the staff. The piano accompaniment continues with the established rhythmic and melodic patterns.

We got ev - 'ry - thing — you want, — hon - ey, we know the names. — We are the

The piano accompaniment continues with the established rhythmic and melodic patterns.

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



peo - ple that can find what - ev - er you may need.

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



If you got the mon - ey, hon - ey, we got your dis - ease. In the jun -

C5



D5



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

E5



N.C.

Musical staff with notes and rests for the first vocal line.

sha na na na na na na na na na na knees, knees.

Piano accompaniment for the first system, including treble and bass staves.

1.

Musical staff with notes and rests for the second vocal line.

Uh, ah. I wan-na watch you bleed.

Piano accompaniment for the second system, including treble and bass staves.

2.  
B5



E7



Musical staff with notes and rests for the third vocal line.

I wan-na hear you scream!

Piano accompaniment for the third system, including treble and bass staves.

System 1: Treble clef with a key signature of one sharp (F#) and a whole rest. Bass clef with a key signature of one sharp (F#). The bass line features a rhythmic pattern of eighth notes and a triplet of eighth notes marked with a bracket and the number '3'.

System 2: Treble clef with a key signature of one sharp (F#) and a whole rest. Bass clef with a key signature of one sharp (F#). The bass line continues with eighth notes. The treble line includes a triplet of eighth notes marked with a bracket and the number '3', followed by a piano (*p*) dynamic marking and a triplet of eighth notes marked with a bracket and the number '3'.

System 3: Treble clef with a key signature of one sharp (F#) and a whole rest. Bass clef with a key signature of one sharp (F#). The bass line continues with eighth notes. The treble line features a triplet of eighth notes marked with a bracket and the number '3', followed by a melodic line with eighth notes and a final triplet of eighth notes marked with a bracket and the number '3'.

3.

D

G



Musical staff with notes and rests for the first system.

I'm gon-na watch you bleed!

Piano accompaniment for the first system, including treble and bass clefs.

Bridge

D

G

D



Musical staff with notes and rests for the second system.

And when you're high—

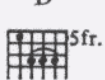
Piano accompaniment for the second system, including treble and bass clefs.

G

D

G

F



Musical staff with notes and rests for the third system.

— you nev - er ev - er want to come down, — so

Piano accompaniment for the third system, including treble and bass clefs.

G



F



G



F



A5



5fr.

down, — so down, — so down. —

E7



Yeah!

Now!

C#5 4fr. B5 C#5 4fr. B5

Musical score for the first system, measures 1-4. The key signature has three sharps (F#, C#, G#). The system includes guitar chord diagrams for C#5 (4fr.), B5, C#5 (4fr.), and B5. A line points from the C#5 4fr. diagram to a note in the bass staff.

C#5 4fr. B5 E5 7fr.

Musical score for the second system, measures 5-8. The system includes guitar chord diagrams for C#5 (4fr.), B5, and E5 (7fr.).

B5

Musical score for the third system, measures 9-12. The system includes a guitar chord diagram for B5.

E5 7fr. B

Musical score for the fourth system, measures 13-16. The system includes guitar chord diagrams for E5 (7fr.) and B.

F#5

Musical score for the fifth system, measures 17-20. The system includes a guitar chord diagram for F#5.

B



The first system of music consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). It contains a piano accompaniment of chords and a guitar part that begins with a B major chord. The lower staff is a grand staff with a bass clef and the same key signature, containing a piano accompaniment of eighth notes and quarter notes.

N.C.

The second system of music consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two sharps, containing a whole rest. The lower staff is a grand staff with a bass clef and the same key signature, containing a piano accompaniment of eighth notes and quarter notes.

The third system of music consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two sharps, containing a whole rest. The lower staff is a grand staff with a bass clef and the same key signature, containing a piano accompaniment of eighth notes and quarter notes.

The fourth system of music consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two sharps, containing a whole rest. The lower staff is a grand staff with a bass clef and the same key signature, containing a piano accompaniment of eighth notes and quarter notes.

The fifth system of music consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two sharps, containing a whole rest. The lower staff is a grand staff with a bass clef and the same key signature, containing a piano accompaniment of eighth notes and quarter notes.



3

3

You know where you are?

You're in the jun - gle, ba - by!

F#5 F5 F#5 G5

You're gon - na die!

A5 G#5 A5 Bb5 C5 D5

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

E5 7fr. N.C.

sha na na na na na na na na na na knees, knees... In the jun-

C5 3fr. D5 5fr. E5 7fr. N.C.

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

C5 3fr. D5 5fr.



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






# Civil War



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

Moderately slow

\*  




*mp*

Look at your young- men fight - ing.  
Look at the hate— we're breed - ing.

Look at your wom - en cry - ing.  
Look at the fear— we're feed - ing.

Look at your young- men dy - ing, the way they've al - ways done be - fore...  
Look at the lives— we're lead - ing, the way we've al - ways done be - fore...

\* Recorded a half step lower.

A5 2fr. Asus#4 A7(no3rd) 2fr.

My hands— are tied—  
My hands— are tied—

E5 G D/F#





The bil-lions shift— from side— to side,— and the  
For all I've seen— has changed— my mind,— but still the

E5 G D NC


wars go on— with brain-washed pride— for the love of God— and our hu-man rights,— and  
wars go on— as the years go by— with no love of God— or hu-man rights,— 'cause

E5 G D/F#

all these things are swept a-side— by blood-y hands— time can't de-ny— and are  
all these dreams are swept a-side— by blood-y hands— of the hyp-no-tized— who

E5  G  D  To Coda 




washed a - way— by your gen - o - cide.— And his - t'ry hides the lies— of our civ - il wars.—  
 car - ry the cross— of hom - i - cide.— And his - t'ry bears the scars— of our civ - il wars.—



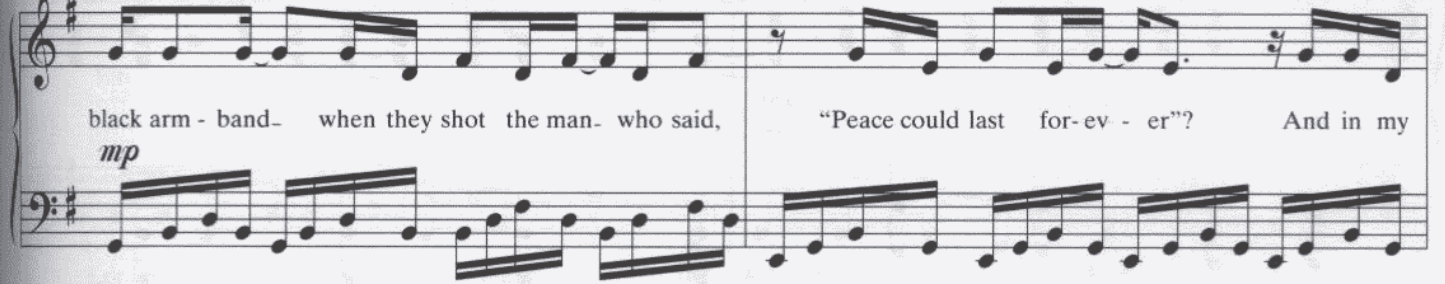
A  B/A  C/A  5fr. D/A  7fr.






D'you wear a *dim.*



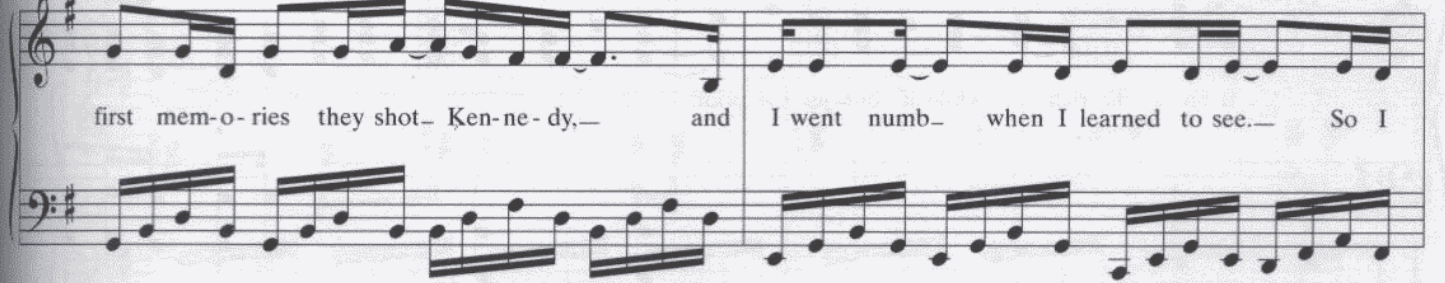
G  Bm  Em 

*mp* black arm - band— when they shot the man - who said, “Peace could last for - ev - er”? And in my



G  Bm  Em  C  D 

first mem - o - ries they shot— Ken - ne - dy,— and I went numb— when I learned to see.— So I



G Bm Em

nev-er fell— for Vi-et - nam,— we got the wall of D. C.— to re-mind us all— that you

G Bm Em C D

can't trust free-dom when it's not in your hands,— when ev-'ry- bod-y's fight-in' for their prom-ised land,— and *cresc.*

Chorus  
G Bm Em

*f* I don't need— your civ - il war.

G Bm Em C D

It feeds the rich— while it bur-ies the poor.

G Bm Em

Your pow-er hun - gry, sell-in' sol-diers in a hu-man gro - c'ry store,— ain't that fresh!

3

G Bm Em C D

I don't need— your civ - il war.

Em G

Look at the shoes— you're fill - ing.  
 Look in the doubt— we've wal - lowed. *mp*

Look at the blood— we're spill - ing.  
 Look at the lead - ers we've fol - lowed.

Em G D/F#

2nd time, D.S. al Coda %

Look at the world— we've kill - ing, the way we've al - ways done be - fore.—  
 Look at the lives— we've swal - lowed, and I don't want to hear no more.—

Coda A B/A C/A 5fr. D/A 7fr.

D.S. (repeat Chorus) and fade %%




# Estranged

Words and Music by  
W. Axl Rose

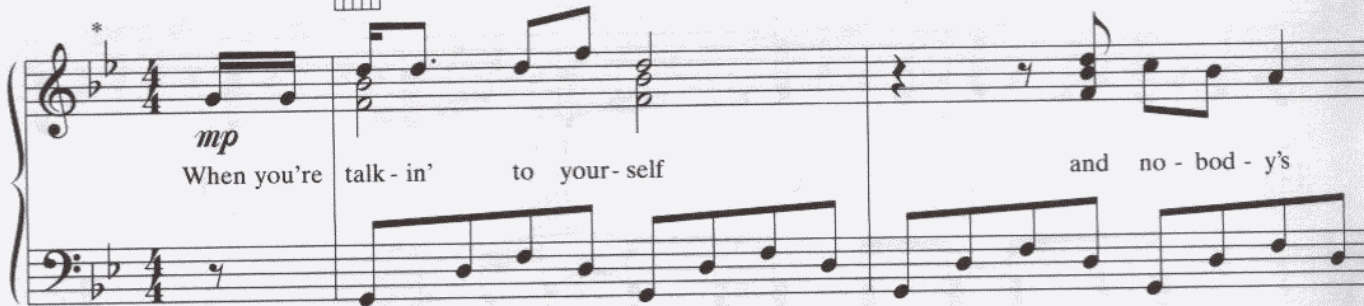
Moderately slow

*mp*

Gm7 3fr.



When you're talk - in' to your - self and no - bod - y's



C



home,

Gm7 3fr.



you can fool your - self.



C



You came in this world a-lone.




Gm7 3fr.



*mf*

C



1.



\* Recorded a half step lower.

2.

B $\flat$

So no - bod - y ev - er told you, ba -

C

G

by, how it was gon - na be.

B $\flat$

C

G

What- 'll hap - pen to - you, ba - by? Guess we'll have to wait - and see.

E $\flat$  maj7

F6/9

N.C.

Musical notation for the first system, featuring a treble and bass clef with piano accompaniment. The treble clef contains a melodic line with a slur over the first two measures. The bass clef contains a rhythmic accompaniment with eighth notes and chords.

Musical notation for the second system, continuing the piano accompaniment. The treble clef continues the melodic line, and the bass clef continues the rhythmic accompaniment.

G5



Musical notation for the third system, including vocal lines and piano accompaniment. The treble clef contains the vocal melody. The bass clef contains the piano accompaniment. The lyrics are: "Old at heart, but I'm on - ly Young at heart, an it gets so". Dynamic markings include *dim.* and *mp*.

F6/9



E♭maj7



N.C.

Musical notation for the fourth system, including vocal lines and piano accompaniment. The treble clef contains the vocal melody. The bass clef contains the piano accompaniment. The lyrics are: "twen-ty - eight. And I'm much too young to let love break my hard to wait when no one I know can seem to help me". The system ends with the instruction "N.C.".

G5



F6/9



heart. —  
now. —

Young at heart, but it's get-ting  
Old at heart, but I must-n't

much too late  
hes - i - tate

E♭maj7



N.C.

1.

G5



to find our - selves so far a -  
if I'm to find my own way part. —

F5



G5



*mf* I don't know how — you're s'posed to find me late - ly.

F5



G5



And what more could you ask from me? —

F5



G5



How could you say that I nev - er need ed you,—

Ebmaj7



F6/9



when you took ev - 'ry-thing,— said, you took ev - 'ry-thing— from me?—

2.



Gm7



out. Still talk-in' to my-self and no-bod-y's

C



Gm7



home. *mf*



Musical notation for the first system, including treble and bass staves.



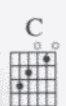
Musical notation for the second system, including treble and bass staves.

So no-bod - y ev - er told us, ba - by, how it was gon - na be.—



Musical notation for the third system, including treble and bass staves.

So what - 'll hap - pen to — us,



Musical notation for the fourth system, including treble and bass staves.

ba - by, guess we'll have to wait — and see. —————

C



N.C.

*dim.* *mp*

C



E $\flat$  3fr.



C



E $\flat$  3fr.



C Eb Bb

*cresc.*

F C

*mf*

G Bb C

*mp*

Bb C Bb

*mp*



F



B<sup>o</sup>/F



B<sup>b</sup>/F



*mf*

Musical notation for the first system, measures 1-3. The treble clef contains chords and moving lines, while the bass clef contains a steady eighth-note accompaniment. The first measure is marked with a mezzo-forte (*mf*) dynamic.

F



C



G



Musical notation for the second system, measures 4-6. The treble clef continues with chords and moving lines, and the bass clef continues with the eighth-note accompaniment.

F



F7



C



Musical notation for the third system, measures 7-9. The treble clef continues with chords and moving lines, and the bass clef continues with the eighth-note accompaniment.

G



F



F7



Musical notation for the fourth system, measures 10-12. The treble clef continues with chords and moving lines, and the bass clef continues with the eighth-note accompaniment.

C




1. When I find all of the rea-  
2.3. See additional lyrics

G



F



C



sons, may-be I'll find— an-oth - er way,— find an-oth - er day.—

G



F




C




With all— the chang - ing sea - sons— of my life, may-be I'll get— it


1. G




F




2. G



F



C



right next time.— for?

3.  
G F Am G

lines.  
'Cause I see the storm is get - ting clos -  
I knew the storm was get - ting clos -

F G Am G F G

er,  
er,  
and the waves, — they get — so high.  
and all my friends — said I — was high.

Am G F G

Seems ev - 'ry-thing — we've ev - er known's — here.  
But ev - 'ry-thing — we've ev - er known's — here.

Am G F5 D5

To Coda

Why must it drift a - way and die?  
I nev - er want - ed it to

Bb5



G5



3fr.

C



First system of musical notation. Treble clef, key signature of one flat (Bb). The system consists of two staves. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass staff contains a bass line with a slur over the first two measures and a fermata over the last two. Chord diagrams for Bb5, G5 (3fr.), and C are positioned above the staff. The lyrics "I'll nev - er find an - y - one to re - place you." are written below the treble staff.

Second system of musical notation. Treble clef, key signature of one flat (Bb). The system consists of two staves. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass staff contains a bass line with a slur over the first two measures and a fermata over the last two. Chord diagrams for Bb5, G5 (3fr.), and C are positioned above the staff. The lyrics "Guess I'll have— to make—" are written below the treble staff.

C



G



Third system of musical notation. Treble clef, key signature of one flat (Bb). The system consists of two staves. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass staff contains a bass line with a slur over the first two measures and a fermata over the last two. Chord diagrams for C and G are positioned above the staff. The lyrics "I'll nev - er find an - y - one to re - place you. Guess I'll have— to make—" are written below the treble staff.

F



C



G



Fourth system of musical notation. Treble clef, key signature of one flat (Bb). The system consists of two staves. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass staff contains a bass line with a slur over the first two measures and a fermata over the last two. Chord diagrams for F, C, and G are positioned above the staff. The lyrics "— it thru— this time, oh, this time" are written below the treble staff.

F C D.S. al Coda

with-out you.

Coda F5 D5 C5 3fr. F C

die.

*Additional Lyrics*

2. An now that you've been broken down,  
 Got your head out of the clouds,  
 You're back down on the ground.  
 And you don't talk so loud,  
 An you don't walk so proud anymore,  
 And what for?
3. Well, I jumped into the river  
 Too many times to make it home.  
 I'm out here on my own,  
 An drifting all alone.  
 If it doesn't show, give it time  
 To read between the lines.

# Paradise City

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

Moderately ♩ = 104

First system of musical notation. It features a grand staff with a treble clef and a bass clef. The tempo is marked 'Moderately' with a quarter note equal to 104 beats per minute. The key signature has one sharp (F#). The time signature is 4/4. The first measure has a guitar chord diagram for G (x000) above the treble clef. The second measure has a guitar chord diagram for C (x0232) above the treble clef. The music consists of a melodic line in the treble and a bass line in the bass. The dynamic marking 'mp' is present.

Second system of musical notation. It features a grand staff with a treble clef and a bass clef. The first measure has a guitar chord diagram for Fadd9 above the treble clef. The second measure has a guitar chord diagram for C (x0232) above the treble clef. The third measure has a guitar chord diagram for G (x000) above the treble clef. The music continues with a melodic line in the treble and a bass line in the bass.

Third system of musical notation. It features a grand staff with a treble clef and a bass clef. The first measure has a guitar chord diagram for G (x000) above the treble clef. The second measure has a guitar chord diagram for C (x0232) above the treble clef. The lyrics 'Take me down\_ to the par - a - dise ci - ty, where the grass is green and the girls are pret - ty.' are written below the treble clef staff. The music continues with a melodic line in the treble and a bass line in the bass.

Fourth system of musical notation. It features a grand staff with a treble clef and a bass clef. The first measure has a guitar chord diagram for Fadd9 above the treble clef. The second measure has a guitar chord diagram for C (x0232) above the treble clef. The third measure has a guitar chord diagram for G (x000) above the treble clef. The lyrics 'Oh, won't you please take me home. \_\_\_\_\_' are written below the treble clef staff. The music continues with a melodic line in the treble and a bass line in the bass.

G5 3fr. C5 3fr. F5 C5 3fr. G5 3fr.

*f* (2nd time)

Detailed description: This system contains the first five measures of music. Above the staff are guitar chord diagrams for G5 (3fr.), C5 (3fr.), F5, C5 (3fr.), and G5 (3fr.). The piano accompaniment features a melody in the right hand and a bass line in the left hand. The first measure is marked with a forte (*f*) dynamic. A repeat sign is present at the end of the first measure, with the instruction "(2nd time)" written above the staff.

G5 3fr. C5 3fr. 1. F5 C5 3fr.

Detailed description: This system contains measures 6 through 10. Chord diagrams for G5 (3fr.), C5 (3fr.), 1. F5, and C5 (3fr.) are shown above the staff. The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line in the left hand.

G5 3fr. 2. F5 C5 3fr. G5 3fr.

Detailed description: This system contains measures 11 through 15. Chord diagrams for G5 (3fr.), 2. F5, C5 (3fr.), and G5 (3fr.) are shown above the staff. A repeat sign is present at the end of the first measure of this system. The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line in the left hand.

G5 3fr. Bb5 G5 3fr. C5 3fr. Bb5

Detailed description: This system contains measures 16 through 20. Chord diagrams for G5 (3fr.), Bb5, G5 (3fr.), C5 (3fr.), and Bb5 are shown above the staff. The piano accompaniment features a complex rhythmic pattern in the right hand and a bass line in the left hand.

G5 3fr. Bb5 G5 3fr. F5 C5 3fr. Bb5

Detailed description: This system contains measures 21 through 25. Chord diagrams for G5 (3fr.), Bb5, G5 (3fr.), F5, C5 (3fr.), and Bb5 are shown above the staff. The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line in the left hand.

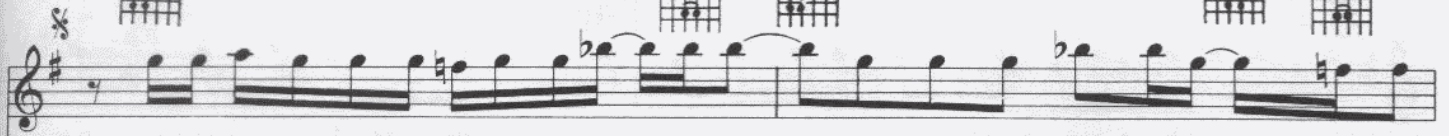
G5

Bb5

G5

C5

Bb5



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



G5

Bb5

G5

C5



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



1.

N.C.



Take it to the end of the line...

2.

N.C.



Ev-'ry - bod-y's do-in' their time...





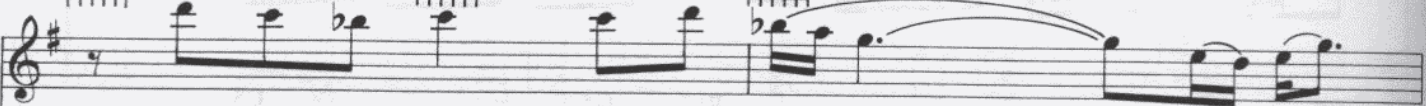
G5



C5



Take me down\_ to the par-a - dise cit - y. where the grass is green and the girls are pret - ty.



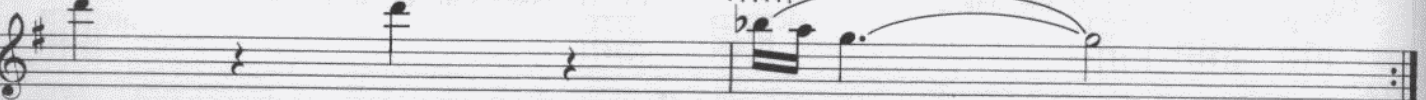
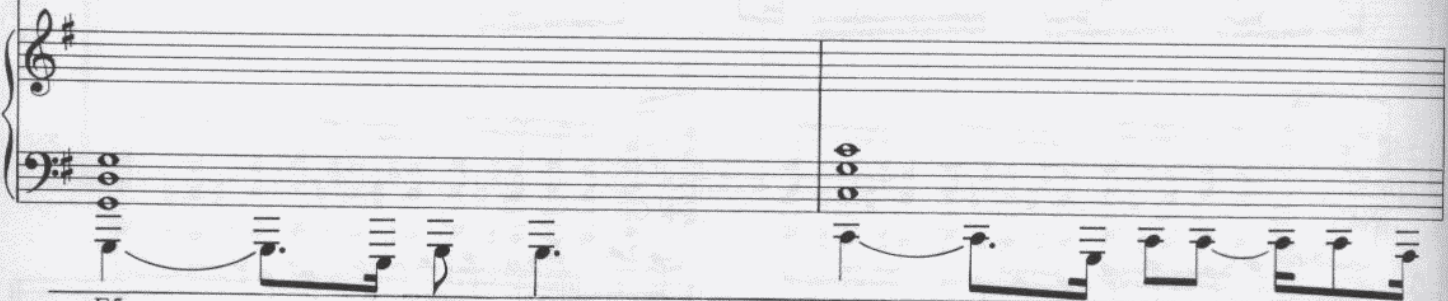
Oh, won't you please take me home, \_\_\_\_\_ yeah, \_ yeah. \_



C5



Take me down\_ to the par-a - dise cit - y, where the grass is green and the girls are pret - ty.



Take me home. \_\_\_\_\_



3.  
N.C.

Chorus  
G5



Musical notation for the first staff, including treble clef, key signature (one sharp), and notes for the vocal line.

Tell me who ya gon - na be - lieve?\_ Take me down\_ to the par - a - dise cit - y, where the

Piano accompaniment for the first system, showing both treble and bass clefs with chords and melodic lines.

C5  
3fr.

1. F5

C5  
3fr.

G5  
3fr.

Musical notation for the second staff, including treble clef, key signature, and notes for the vocal line.

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

Piano accompaniment for the second system, showing both treble and bass clefs with chords and melodic lines.

2. F5

C5  
3fr.

To Coda

G5  
3fr.

F5

Musical notation for the third staff, including treble clef, key signature, and notes for the vocal line.

Oh, won't you please take me home. \_\_\_\_\_

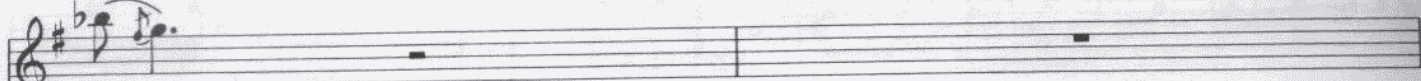
Piano accompaniment for the third system, showing both treble and bass clefs with chords and melodic lines.

G5

Bb5

G5

C5 Bb5



Yeah. \_

(Lead gtr. ad lib)



G5

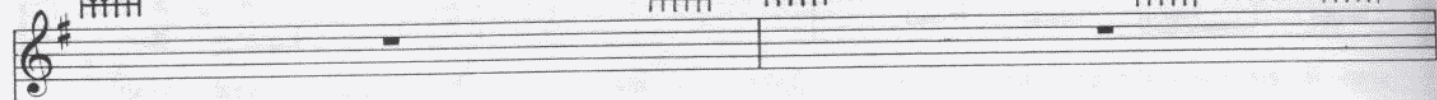
Bb5

G5

F5

C5

Bb5



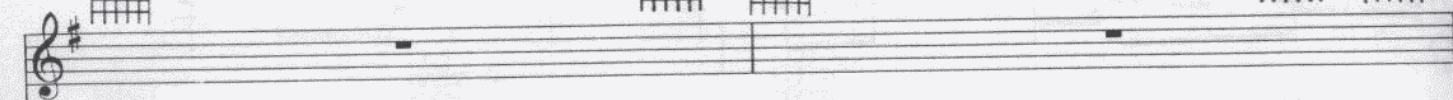
A5

C5

A5

D5

C5



G5

Bb5

G5

C5



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains rests for the first two measures and a quarter note G5 in the third measure.

So

Piano accompaniment for the first system, featuring a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

D

C



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains a half note D (5th fret) and a quarter note C (3rd fret).

far \_\_\_\_\_

a - way.

So

Piano accompaniment for the second system, continuing the rhythmic pattern from the first system.

1.

2. *D.S. (take 3rd ending) at Coda*

D

C

C

Bb



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains a half note D (5th fret), a quarter note C (3rd fret), and a half note C (3rd fret).

far \_\_\_\_\_

a - way. \_\_\_\_\_

So way. \_\_\_\_\_

Piano accompaniment for the third system, including a 3rd ending section marked with a double bar line and repeat dots.

G5 3fr. Coda G5 3fr.

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

C5 3fr. 1. F5 C5 3fr. G5 3fr.

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

2. F5 C5 3fr. G5 3fr.

Oh, wont you please take me home, \_\_\_\_\_

home. \_\_\_\_\_

Double time ♩ = 208

G5

C5

3fr.

3fr.

(Lead gtr. & vocal ad lib after 2nd time)

F5

C5

3fr.

3fr.

G5

3fr.

Repeat and fade

*Additional Lyrics*

2. Ragz to richez, or so they say.  
Ya gotta keep pushin' for the fortune and fame.  
It's all a gamble when it's just a game.  
Ya treat it like a capital crime.  
Everybody's doin' their time. *(To Chorus)*
3. Strapped in the chair of the city's gas chamber,  
Why I'm here I can't quite remember.  
The surgeon general says it's hazarous to breathe.  
I'd have anothe cigarette but I can't see.  
Tell me who ya gonna believe? *(To Chorus)*
4. Captain America's been tom 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)*

# Yesterdays

Words and Music by  
West Arkeen, Del James,  
Billy McCloud and W. Axil Rose

Moderately slow Rock

**D** **C** **G5**

*mf*

**D** **C** **G5**

1. Yes - ter - day — there was so man - y things — I was nev - er told. —  
2.3. See additional lyrics

**D** **C** **G5**

Now that I'm start-in' to learn, — I feel I'm grow-in' old. — 'Cause

**D** **C** **G5**

yes - ter - day's — got noth-in' for me. — Old pic - tures that I'll al - ways see. —

\* Recorded a half step lower.



Time just fades the pag - es in my book of mem - o - ries.—

Chorus



Ooh, yes - ter - day's got noth - in' for me.—



Yes - ter - day's






got noth - in' for me. Got noth - in' for

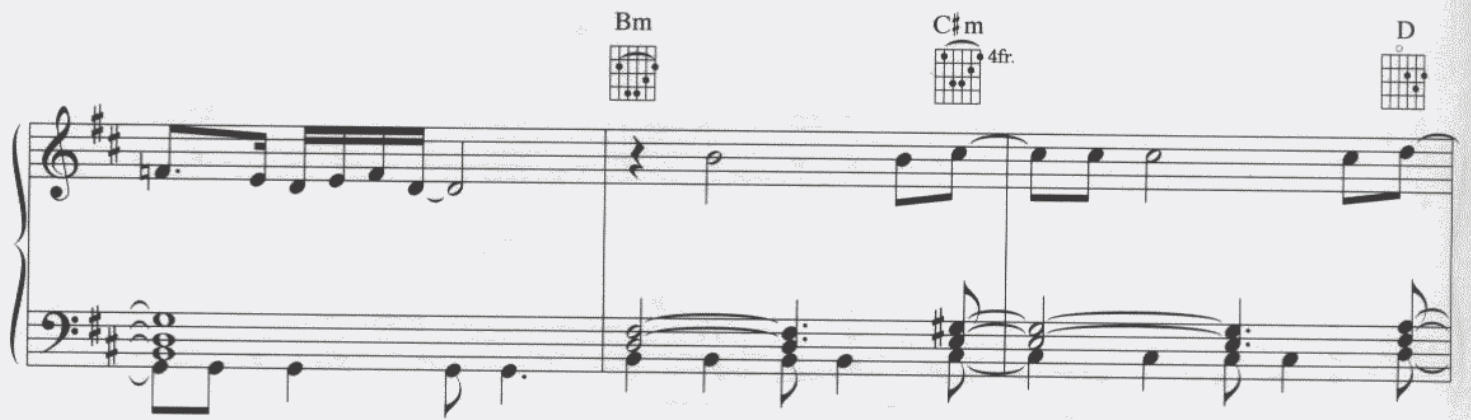


Bm  G  Bm  G 

me. \_\_\_\_\_



Bm  C#m  4fr. D 



E 

*D.S. (no repeat) al Coda* 



Coda  G5  A5  C5  3fr.

Yes-ter-day's \_\_\_\_\_



G5  
X00

got noth-in' for me. Yes-ter- day,-

A5                      C5 3fr.                      C

yeah. *Repeat and fade*

*Additional Lyrics*

2. Prayers in my pocket  
 And no hand in destiny.  
 I'll keep on movin' along  
 With no time to plant my feet.  
 'Cause yesterday's got nothin' for me.  
 Old pictures that I'll always see.  
 Some things could be better  
 If we'd all just let them be. *(To Chorus)*
  
3. Yesterday there were so many things  
 I was never shown.  
 Suddenly this time I found  
 I'm on the streets and I'm all alone.  
 Yesterday's got nothin' for me.  
 Old pictures that I'll always see.  
 I ain't got time to reminisce  
 Old novelties. *(To Chorus)*

# Don't Cry (Original)

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

## Rock Ballad

Am Dm G C G/B N.C.

*mf* *legato*

with pedal

Am Dm G Am

N.C.

Am Dm G C G/B N.C.

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

Am Dm G C G/B N.C.

Don't hang your head — in sor - row, and please don't — cry.

The musical score is written for piano and guitar. It consists of four systems of music. Each system includes a guitar chord chart at the top and a piano accompaniment in 4/4 time below. The piano part features a melodic line in the right hand and a bass line in the left hand. The first system starts with a treble clef and a key signature of one flat (B-flat). The second system includes a time signature change to 2/4 and back to 4/4. The third and fourth systems include lyrics. The guitar chords are: Am (x02010), Dm (xx0232), G (x02332), C (x32010), G/B (x02332), and N.C. (No Chords). The piano part includes dynamics like *mf* and *legato*, and a 'with pedal' instruction. A star symbol is present at the beginning of the first system.

\* Recorded a half step lower.

Am Dm G C G/B N.C.

I know how you feel — in-side. — I've, I've been there be-fore. —

Am Dm G C N.C.

Some-thing is chang - in' in-side — you, and don't you — know. —

F G Am

Don't you — cry — to-night. — I still — love — you, ba - by.

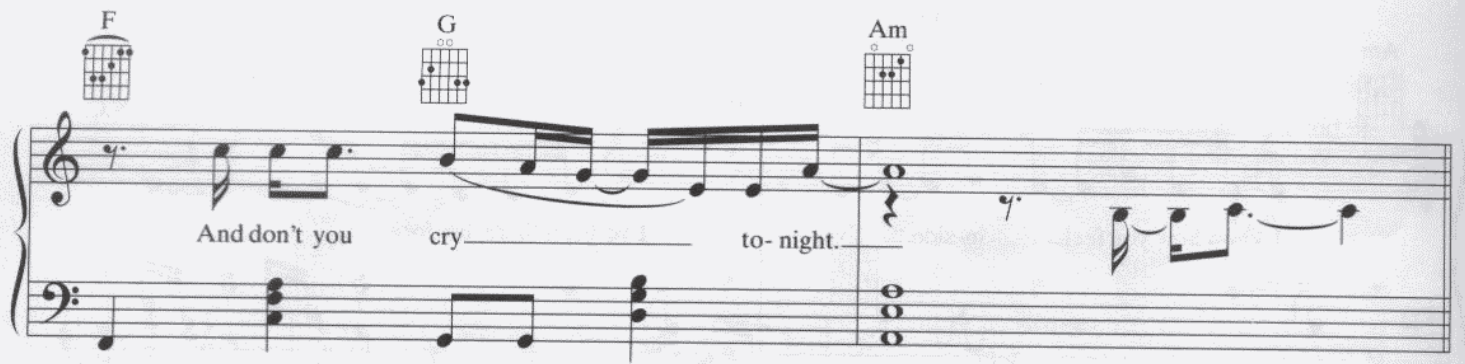
F G Am

Don't you — cry — to-night. —

F G C G/B Am G

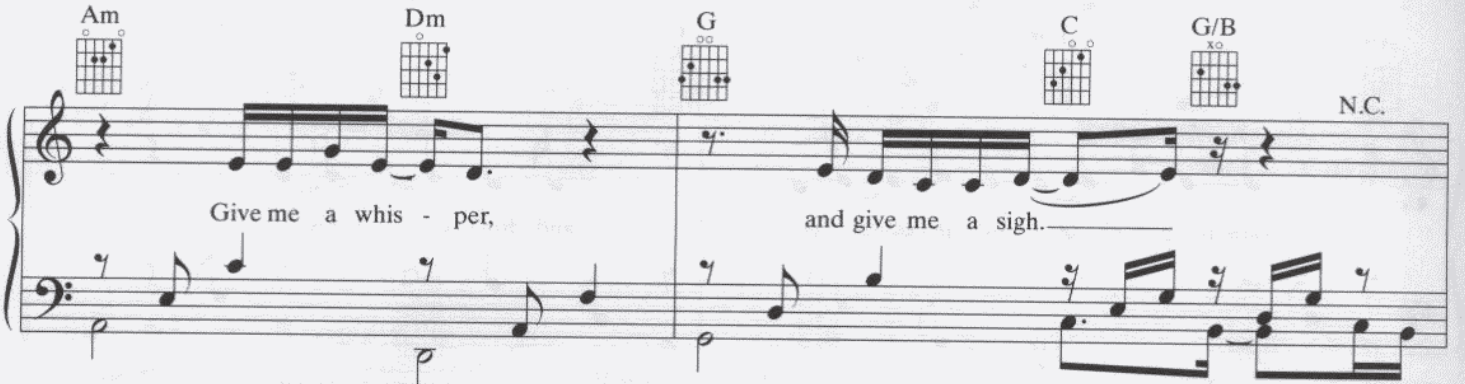
Don't you cry — to-night. — There's a heav-en a-bove — you, ba - by. —

F G Am



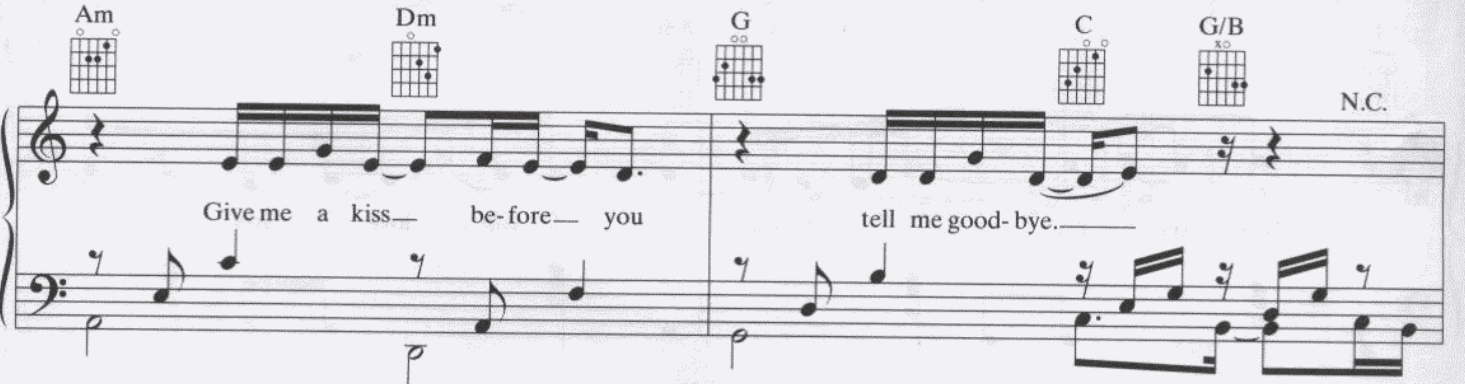
And don't you cry to-night.

Am Dm G C G/B N.C.



Give me a whisper, and give me a sigh.

Am Dm G C G/B N.C.



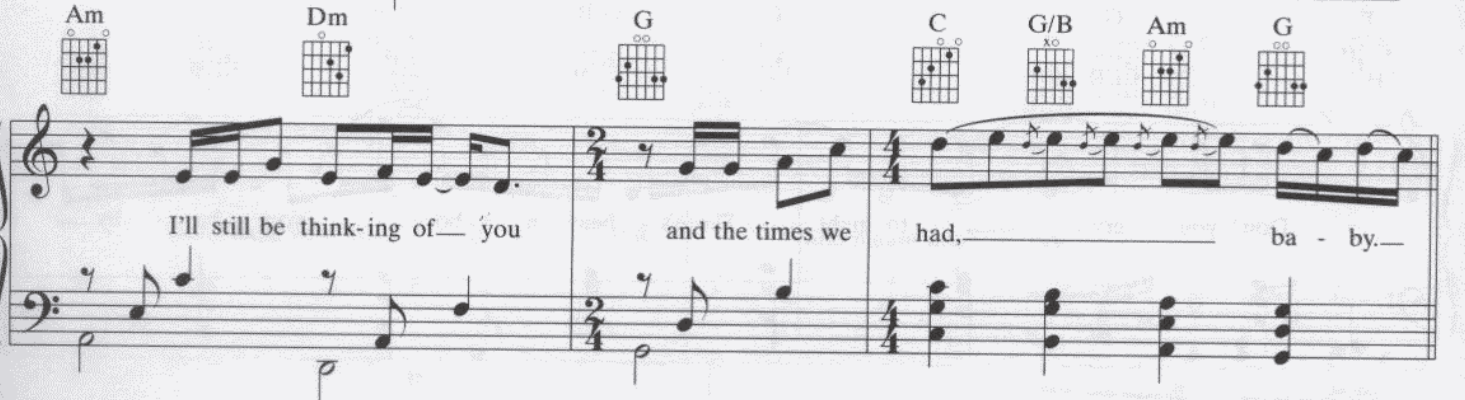
Give me a kiss before you tell me good-bye.

Am Dm G C G/B N.C.



Don't you take it so hard now, and please don't take it so bad.

Am Dm G C G/B Am G



I'll still be thinking of you and the times we had, baby.

F G Am

And don't you — cry to-night.

F G Am

Don't you — cry to-night.

F G C G/B Am G

Don't you cry — to-night. *f* There's a heav-en a-bove — you, ba-by.

F G Am Dm G

And don't you cry — to-night. *mf* And please re-mem-ber

C G/B Am Dm G

that I nev-er — lied. *p* Oh, — and please — re-mem-ber

C G/B Am Dm G

N.C.

how I felt in - side — now, hon-ey. You got - ta — make — it your own — way,

C G/B Am Dm G

N.C.

but you'll be all - right — now, sug - ar. You'll feel — bet - ter to - mor - row,

C G/B Am G F G

*f* come the morn - ing light, — now, ba - by. And don't you cry — to - night..

Am F G

An don't you cry — to - night..

Am F G

An don't you cry — to - night..

C G/B Am G F G

There's a heav-en a-bove you, ba-by. And don't you cry.

F G F G

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

E F G

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

F G F G

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

Freely  
C

Freely section with piano accompaniment.



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