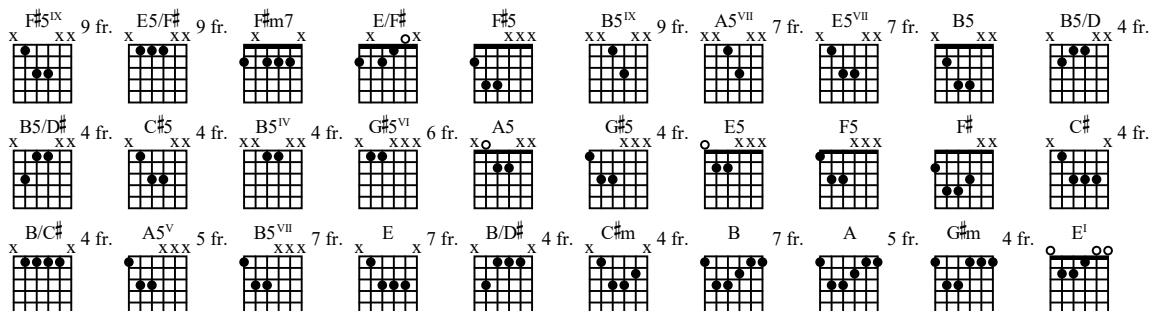


ROCKET QUEEN

As recorded by Guns N' Roses

(From the 1987 Album APPETITE FOR DESTRUCTION)

Words and
Music by
Slash,
Duff
McKag,
Oliver
Adler
Arranged
by
Guns N' Roses



A Intro

Tune down 1/2 step

Moderate Rock ♩ = 112

Gtr II

Gtr I (Drums) *mf*

T				
A			11	11
B			11	11
			9	9

E5/F#

F#5IX

(overdub)-----I

T				
A	11 (11)	4	6	9
B	9 (9)	2	4	7
	sl.	sl.	sl.	sl.

E5/F#

F#m7

E/F#

T				
A	6	(6)	11	11
B	4	(4)	11	11
			9	9

13

F#5

E/F#

3

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

P.M.-1

T

A

B

11 (11) (11) (11) (9)

4 4 4 4 4 4 (4) (4) 2 2 3 4 (4) 6 6

sl. P sl.

16

E5/F#

F#5IX

10

sl. sl. sl. sl. sl.

T

A

B

7 6 2 2 4 4 2 2 1 1 0

19

Gtrs I, II *f*

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

T

A

B

0 2 0 1 2 0 0 2 2 0 1 0 1 0 2 0 0 2 2 0 1 0 1

H H H

21

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

T

A

B

0 2 0 1 2 0 0 2 2 0 1 0 1 0 0 2 2 0 1 2 0

H H H

Gtr IV Check out performance notes! If I

T

A

B

11 11

B 1st Verse

23

F#5^{IX}
Gtr II

B5^{IX}A5^{VII}

E5^{VII}

Gtr I

Full Full Full

Full

1/2 1/2

T
A
B

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

P P P H

say I don't need an - y - one, I can say these things to you, 'Cause I can turn on an - y - one just

9 9 5 4 2 5 2 2 2 2 5 5 5 2 5 (5) 2 2 2 2 2 2 5 2 2 2

sl. sl.

26

F#5^{IX}

B5

B5/B5/D#

1/2 1/4

1/2 1/4

1/2 1/4

T
A
B

4 4 4 2 2 4 2 3 4 6 6 6 4 x x 4 4 x 6 6 6 6 4 4

sl.

like I turned on you. I've got a tongue like a ra - zor, a sweet switch-blade knife. And

5 5 5 2 5 2 2 2 7 7 7 11 5 5 7 7 5 7 7

sl.

C Chorus

F#5

G#5 E5

31

T
A
B

11 11 x x 12 11 x x 11-13 9 9 9 10 9 9 9 7 x x x 9 9 9 9 9 9 9 7 x x x 7

sl.

and you're a rock - et queen. I might

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

T
A
B

sl.

33

A5 B5 E5 F#5 B5 A5 F#5 G#5

P.M. P.M.

T
A
B

be a lit - tle young, but hon-ey, I ain't na - ive. Here I am, and you're a rock-et

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

T
A
B

sl. sl. sl. sl.

E5 A5 B5 E5 F#5

36

P.M. P.M.

T
A
B

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

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

T
A
B

sl. sl.

E5 F5

39

Gtrs I, II
P.M. P.M. P.M.---

T
A
B

4 2 4 3 2 0 2 3 2 0 0 1 (1) (1) 0 2 0 1 2 0 0 2 2 0 1 0 1

sl. sl. H H H

D 2nd VerseF#5^{IX}
Gtr IIB5^{IX}5^{VII}E5^{VII}

42

T
A
B

0 0 2 2 0 1 2 0

H

P

P

sl.

P

H

I've seen ev-ry-thing i-mag-na-ble pass be-fore these eyes. I've had ev-ry-thing that's tan-gi-dle;

Gtr IV

2 2

9 9 5 4 2 5 2 2

5 5 5 2 5 (5) 2 2 2

2 2 2 2 5 2 2

sl.

sl.

46

F#5^{IX}

B5

B5/B5/D#

1/2 1/4

1/2 1/4

1/2 1/4

T
A
B

4 4 4 2 2 4 2 3

4 6 6 6 4

x x 4 4 x 6 6 6 4 4

sl.

hon-ey, you'd be sur-prised. I'm a sex-u-al in-nu-en-do in this bum-ed-out par-a-dise. If yuo

5 5 5 5 2 5 2 2

7 7 7 7 7 11 7 5 5 5

5 7 7 5 7 7 7

sl.

E Chorus

51

F#5 G#5 E5 A5 B5 E5

P.M. P.M.

T 11 11 x x 12 11 x x 9 9 x x 9 9 9 10 9 9 x x 9 0 2 2 4 2 0

A 11 11 x x 11 11 x x 11 13 9 x x 9 9 9 9 9 x x 9 0 2 2 4 2 0

B 9 9 9 9 9 9 9 9 9 9 9 9 9 x x 9 0 2 2 4 2 0

sl.

and you're a rock-et queen.

I might be a lit-tle young, but hon-ey, I ain't na -

T (4)-2 4 4 4 4 2 2-0 5 5 5 2 5 2 5 5 7 7 2 5 5

A

B

sl. sl.

54

F#5 B5 A5 F#5 G#5 E5

ive... Here I am... and you're a rock-et queen, oh yeah... I might

sl. sl. sl. sl. sl.

57

P.M. P.M.

be too much, but hon-ey, you're a bit ob - scene.

sl.

61

Gtr I

T A B

3x

2

11

sl.

Gtrs II, III *mf*

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

T A B

0 2 0 1 2 0 0 2 2 0 1 0 1 0 2 0 0 2 2 0 1 0 1

F Guitar Solo

63

~~~~~

T A B

11

11 14 14 14

14 14 ((14) 11 14 14) 9

sl. sl.

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

T A B

0 2 0 1 2 0 0 2 2 0 1 0 1 0 2 0 0 2 2 0 1 0 1

65

~~~~~

T A B

9

9 8 8 11 11

((11)) ((11))

sl. sl.

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

T A B

0 2 0 1 2 0 0 2 2 0 1 0 1 0 2 0 0 2 2 0 1 0 1

8va-----

67

T 13 14 14

A 13 14 14 14

B 13 14 14 14

sl. sl.

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

0 2 0 1 2 0 0 2 2 0 1 0 1 0 2 0 2 0 1 0 1

8va-----

69

T 15 16 16 (16) 14

A 14 16 14 14 16 14

B 14 16 14 16

sl. sl. sl. sl.

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

0 2 0 1 2 0 0 2 2 0 1 0 1 0 2 0 2 0 1 0 1

8va-----

71

T (14)

A 13 14 13 14 (14) 14

B 13 14 13 14 (14) 14

sl. sl. sl. sl. sl.

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

0 2 0 1 2 0 0 2 2 0 1 0 1 0 2 0 2 0 1 0 1

73

T
A
B

sl. 13 14 14 14 13 14 16

sl. sl. sl.

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

T
A
B

0 2 0 1 2 0 0 2 2 0 1 0 1 0 2 0 1 2 0

H H H

8va-----| 8va-----|

75

T
A
B

13 17 17 17 17 21 17 17

sl. sl. sl. sl.

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

T
A
B

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

H H H H

8va-----|

(end slide solo)

77

T
A
B

19 19 19 19 19 19 19 19 19 19

(Slide bar off neck and back.)

sl. sl. sl. sl.

T
A
B

5 7 5 6 7 5 5 7 7 5 6 5 6 5 7 5 6 7 5 7

H H H

79

81

Here I am, ___

Gtr IV *f*

G Chorus

Gtr II *mf* $F\sharp 5$ $G\sharp 5$ $E5$

83

mf

T 11 11 x x 12 11 x x 9 9 9 10 9 9 x x 9
 A 11 11 x x 11 11 x x 9 9 9 9 9 9 x x 9
 B 9 9 x x 9 9 x x 11/13 7 x x 7 7 7 7 x x 7

sl.

and you're a rock - et queen. I might

Gtr IV *f* (4) 2 4 4 4 4 2 2 0 5 5

sl. *sl.*

$A5$ $B5$ $E5$ $F\sharp 5$ $B5$ $A5$ $F\sharp 5$ $G\sharp 5$

85

P.M. P.M.

T 2 2 4 2 11 9 9 11 9 11 9 10 9 7 11 11 x x 12 11 x x 11 11 x x 11 11 x x 11/13
 A 2 2 4 2 11 9 9 11 9 11 9 10 9 7 11 11 x x 11 11 x x 11 11 x x 11 11 x x 11/13
 B 0 2 2 2 11 9 9 11 9 11 9 10 9 7 9 9 x x 9 9 x x 9 9 x x 9

sl. *sl.* *sl.*

be a lit - tle young, but hon-ey, I ain't na - ive. Here I am, and you're a rock-et

Gtr IV

T 5 2 5 2 5 5 7 7 2 5 5 4 2 7 5 4 (4) 5 4 2 2 4 2 4 2
 A
 B

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

88

E5 A5 B5 E5 F#5

P.M. P.M.

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

91

E5 F5

93

E5^{VII} B5 C#5

Gtr II *mf* P.M.-----|

Gtr I *f*

Gtr II *mf* P.M.-----|

96

C# B/C# C# E5^{VII} A5^V A# B5^{VII} ⑥ 6fr.

~~~~~ P.M. - 1

1/2 Full Full 1/2

99

E5<sup>VII</sup> B5 C#5 C# B/C# C# E5<sup>VII</sup> A5<sup>V</sup> A# B5<sup>VII</sup> ⑥ 6fr.

P.M. - 1

Full Full

1. 2.

B5<sup>VII</sup> E B E B5 C#5 E B E A5<sup>V</sup> B5<sup>VII</sup> ⑤ 7 ④ 9 ③ 9fr.

*mf* let ring

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

Gtr IV *f*

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

sl. sl. sl.

107

E B E B5 C#5 E B E F#5 B5

(5)7(4)9(3)9fr. (5)7(4)9(3)9fr.

let ring

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

sl. sl. sl. sl. sl. sl.

111

E B E B5 C#5 E B E A5v B5vii

(5)7(4)9(3)9fr. (5)7(4)9(3)9fr.

let ring

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

sl. sl.

115

E B E B5 C#5 E B E F#5 B5

(5)7(4)9(3)9fr. (5)7(4)9(3)9fr.

let ring

T 0 7 0 5 8 7 9 9 9 8 7 6 (6) 5 0 0 0 6 9 9 9 8 7 4

A

B

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

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

sl. sl. sl. sl. sl. sl. sl.

Gtrs I, II E5 B5 C#5 C# B/C# C# E5 A5<sup>V</sup> A# B5<sup>VII</sup>

(6)6fr.

119

let ring

T 0 4 0 0 4 4

A

B

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

(2) 4 12 12 12 12 11 (11) 9 4 9 9 12 11 9

sl. sl.

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

(9) 11 9 11 9 7 12 11 11 11 (11) 9 9 12 9 (9) 7 7 4 7 9

Gtr IV

sl. sl. sl. sl. sl.

127

So \_\_\_ don't chas - tise \_\_\_ me or think I, I mean you harm. (6)6fr.

E5 B5 C#5 C# B/C# C# E5 A5<sup>V</sup> A# B5<sup>VII</sup>

T (9) 7 9 7 7 9 9 (9) 7 4 9 9 9 9 9 7 9

A

B

sl. sl. sl.

131

Of those that take \_\_\_ you, leave you strung \_\_\_ out much too far. (6)6fr.

E5 B5 C#5 C# B/C# C# E5 A5<sup>V</sup> A# B5<sup>VII</sup>

T (9) 7 12 12 11 11 (11) 9 9 12 9 (9) 7 4 7 9

A

B

sl.

**[H] Outro**

135

Ba - by, \_\_\_ yeah. Woh oh oh oh oh oh oh

E5 B5 C#5

T (9) 7 4 7 0 0 2 0 0 4 7 9 12 9 12

A

B

sl. sl. sl. sl.

**Gtr I** **f** Full Full Full

T 11 11 (11) 9 11 11 9 11 (11) (11) 11 9 11 11

A

B

P sl. H

oh.  $E5$   $A5^v A^{\#} B5^{VII}$   $\textcircled{6}$ 6fr. No no no no no no no no no no no no no no

138  $E5$   $B5$   $C\#5$

$T$  9-7 9 9 9-7 7 7 7-5 5 5 5-4 4 0 2-4-2-0 2-4-2-0 2-4-2-0 2-4-2-0

$A$

$B$  sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

Full Full Full P.M. Full Full

$T$  11 (11 11) 9 11 11 (11) 9 8 9 8 9 11 9 11 11 11 11 9 12

$A$

$B$  P H

no oh oh woh oh oh oh woh oh oh oh.  $E5$   $A5^v A^{\#} B5^{VII}$   $\textcircled{6}$ 6fr. Ba - by, yeah!  $E5$   $B5$   $C\#5$

141 4 0 2 0 2 4 2 0 0 2 4 4 (4) 2 4 4 0

$T$

$A$

$B$  sl. sl.

$\delta va$ -----

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

$T$  12 11 9 12 (12) 12 12 11 9 11 (11) 7 7 8 9 9 14 14 (14) 12 14 14 12 14

$A$

$B$  P

$\delta va$   $E5$   $A5^v A^{\#} B5^{VII}$   $\textcircled{6}$ 6fr.  $\delta va$ -----

145 Gtr I

Full Full Full Full

$T$  12 14 14 12 12 12 12 14 14 12 13 14 14 (14) 12 14 14 12 14

$A$

$B$  P P P P

8va

E5 B5 C#5

147

Full

T 11 14 14 (14) 12 12 (12) 12 (12) 9 11 12 11 12 11 9 12 12 9 11 9 12 12 9 12

A

B

P sl. sl. H P P H P

E5 A5<sup>v</sup> A# B5<sup>vii</sup> ⑥6fr.

149

Full

T 10 12 10 9 10 9 10 9 8 9 7 8 7 5 7 5 4 (4) 5 6 8 9 7 9 10 12 9 12 11 9 12 12 11 12 11 12

A

B

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

E B/D# C#m

mf

151

mf 1/2

(11)

Don't ev - er leave me.

Gtr IV

f

T 9 9 7 9 7 4

A

B

sl.

154

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

Gtr IV Say you'll al-ways be there. All I ev-er want

9 9 12 12 12 11 9 7 12 12 14 12 9 11

sl. sl.

157

B A G#m E5 E1

-ed was for you to know that I care.

9 12 9 4 2 0 0 7 4 4 2 4 2 0 2 0 2 (0) 2 0 2 0

sl. sl. sl. sl. sl. sl. sl. sl.

161

E5vii

(1) 4 2

sl.