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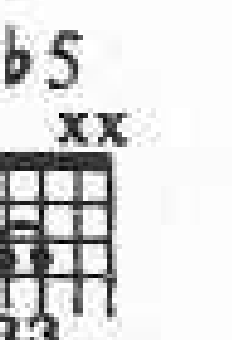
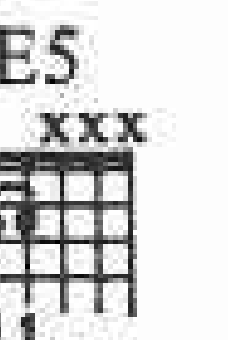
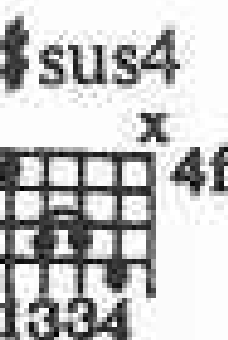
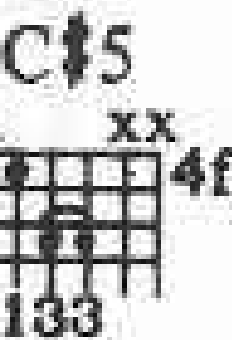
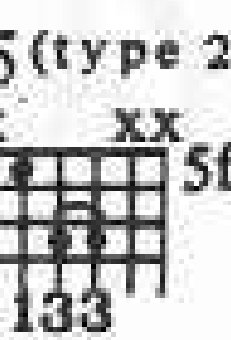
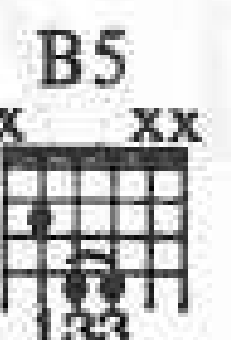
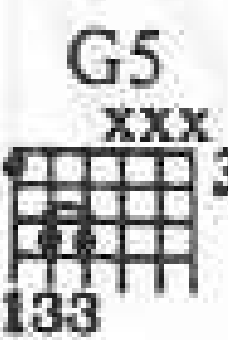
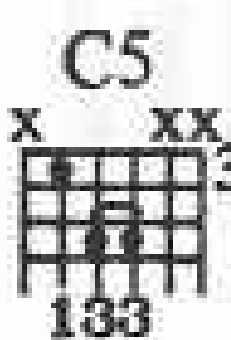
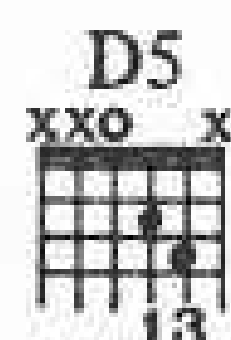
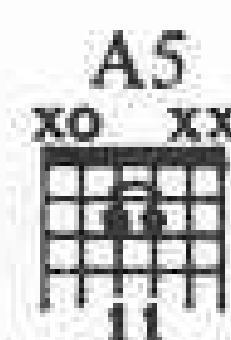
42 You're Crazy

RECKLESS LIFE

Words and Music by
Duff "Rose" McKagan, Slash,
Izzy Stradlin, and Chris Weber

Tune down 1/2 step:

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



Fast Rock $\text{♩} = 196$
Intro (Cowbell)

(Snare drum)

N.C.(A5)
Rhy. Fig. 1

— now with mil - lion dol - lar vi - sions that I hold. —

W/ Fill 1
Coda C5 *sl.* *steady gliss.*

w/Rhy. Fig. 2 (3 times)
D5 *sl.*

Reck less—

life, — I lead a reck less life! —

I lead a ray - ay - eck - less life, and you know—

it's my on - ly ...

Free time D5 w/ Fill 2

Hey, hey! —

Fill 1

**steady gliss.*

**Slide down stg. in steady gliss. while picking specified rhythm.*

Free time

Fill 2

Full P Full P H P Full

6

Full P Full p H Full

13 10 13 10 12 (12) 10 12 10 11 12 10 (10)

P

Additional Lyrics

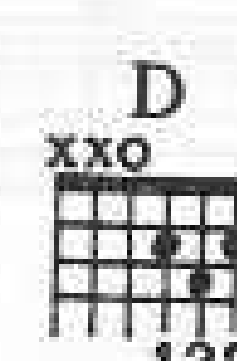
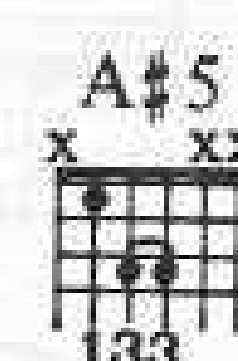
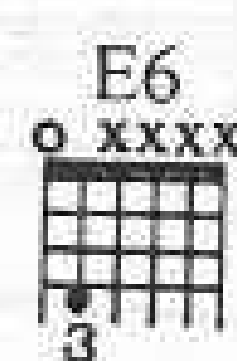
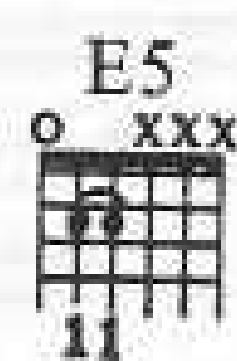
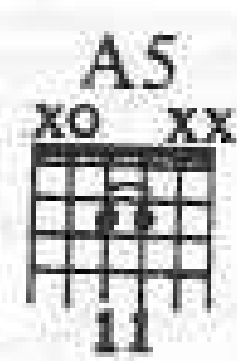
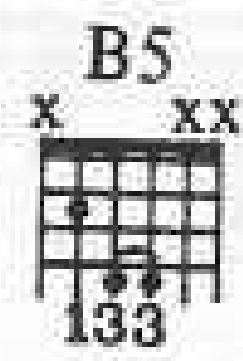
2. On a holiday, a permanent vacation.
I'm living on a cigarette with wine.
I'm never alone 'cause I've got myself.
Yes, I imitate myself all of the time.
Livin' like this never ever tore my life apart.
I know how to maintain 'cause it's comin' from my heart. (To Chorus)

NICE BOYS

Words and Music by
Peter Wells, Gary Anderson, Michael Cocks,
Gordon Leech and Dallas Royall

Tune down 1/2 step:

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



7fr.

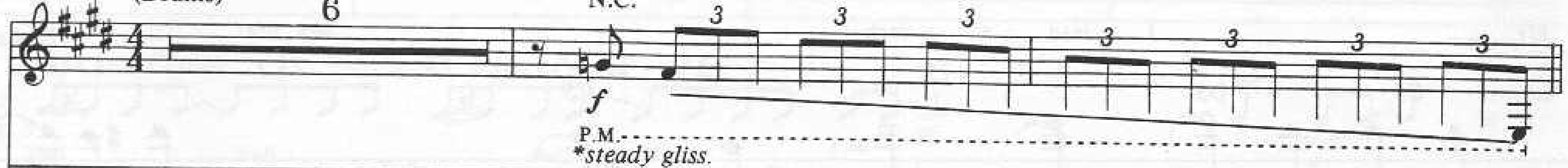
Intro Very fast ♩ = 208

(Drums)

Gtr. I

N.C.

w/Fill 1



f
P.M. **steady gliss.*

Rhy.

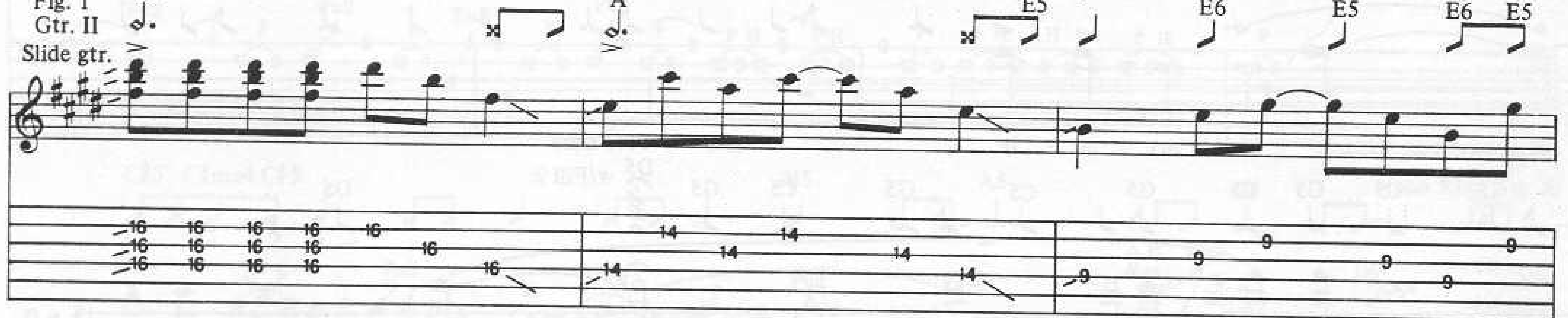
Fig. 1

Gtr. II

Slide gtr.

B5

**Slide down stg. in steady gliss. while picking specified rhythm.*



⑥ open

E6

E6

E

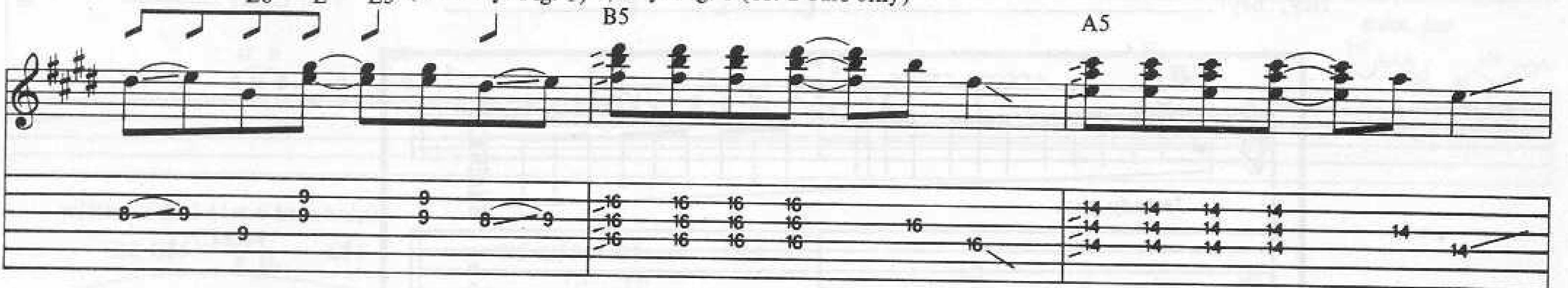
E5

(end Rhy. Fig. 1)

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

B5

A5



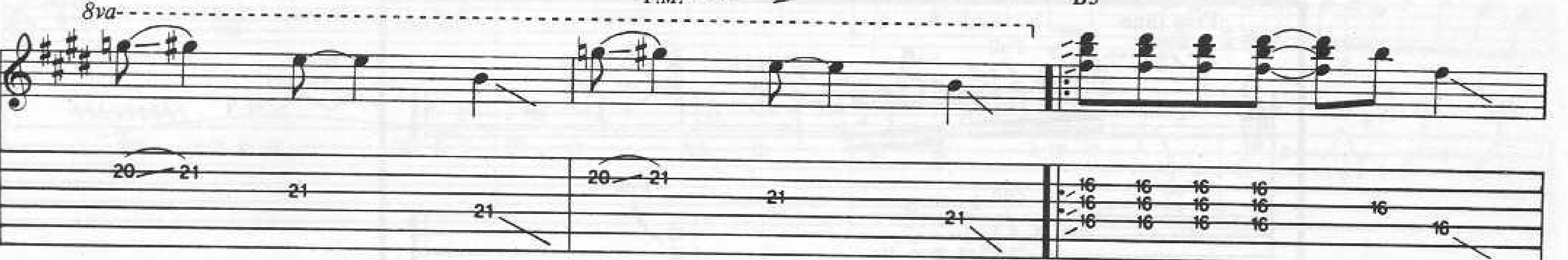
E5

⑥ open

A

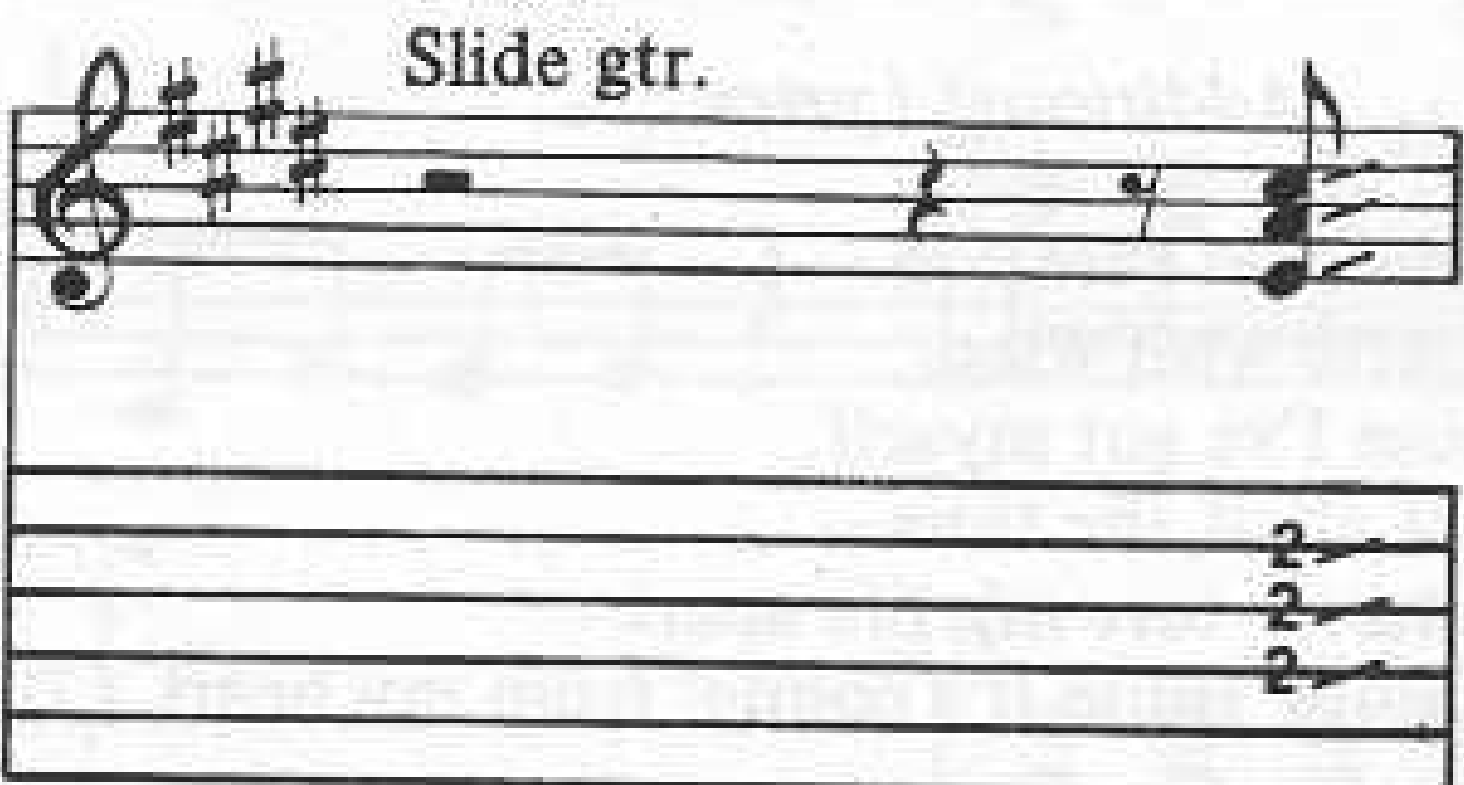
w/Rhy. Fig. 1 (1st 2 bars only)

B5



Fill 1

Slide gtr.



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A5 E5 E6 E5 E6 E5 G# E A5 A#5
P.M.

w/Rhy. Fig. 1 (1st 2 bars only)
B5 A5 E5

1st, 2nd, 3rd Verses
B5 A5 E5

1. She hit town like a rose in bloom, _____ smell - in' sweet, said,

2.3. See additional lyrics

A5 B5 A5 E5

sweet per - fume. _____ The col - or fad - ed and the pet - als died. _____

A5 D sl.

Down in the cit - y, no — one cried. _____ In the streets, the gar -

E5 VII ③9fr. E ⑤7fr. ③9fr. sl.

bage lies, _____ pro - tect - ed by a mil - lion flies. — The

B5 A5

roach - es so big you know that they got bones. _____

E5 E6 ⑥open E5 E6 ⑥open E5 E6 E5 A5

They moved in and made a ten - e - ment home. — I said,

MOVE TO THE CITY

E5

8va-----

B5

loco

A5

8va-----

E5

steady gliss

* off neck

loco

B5

A5

E5

8va-----

D.S. al Coda

* off neck

Coda

w/Rhy. Fig. 2

B5

Nice boys don't play rock and roll! _____

A5

B5

Nice boys

A5

don't play rock and roll! _____

2nd time w/Riff A (2 times)
B5

(Gtrs. out)

Nice boys don't play rock_ and roll!_ No no no no

no no no no, ba - by! Nice boys don't play rock_ and roll!_

w/Rhy. Figs. 2 and 2A
B5

Nice boys

A5

don't play rock_ and roll!_

B5

Nice boys

A5

don't play rock and roll!_

E5

Nice boys!_

Riff A

9 9 7 8 9 9 7 8	9 9 7 8 9 9 7 7	(7) 7 5 6 7 7 5 6	7 7 5 6 7 7 5 7
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Additional Lyrics

2. Sweet sixteen she was fresh and clean;
Wanted so bad to be part of the scene.
She met the man and she did the smack,
Paid the price layin' flat on her back.
Wanted so bad just to please the boys,
They ended up just being a toy.
Played so hard burned her life away.
Lies were told no promises made. (To Chorus)
3. Young and fresh when she hit town;
Hot for kicks just to get around.
But now she lays in a filthy room;
She kills the pain with a flick and a spoon.
And in the streets the garbage lies
Protected by a million flies
You know the roaches so big, you know that they got bones.
Moved in and made a tenement home. (To Chorus)

MOVE TO THE CITY

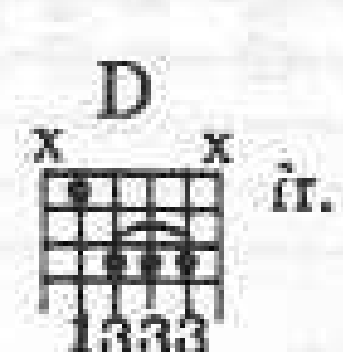
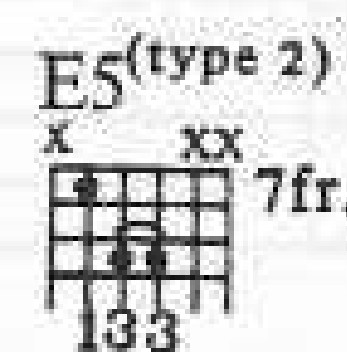
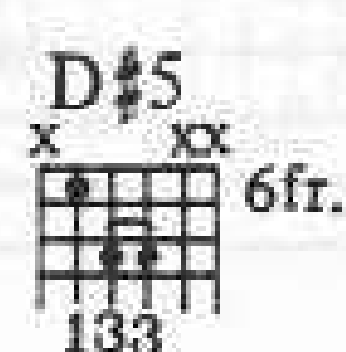
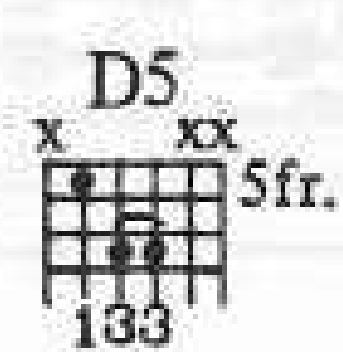
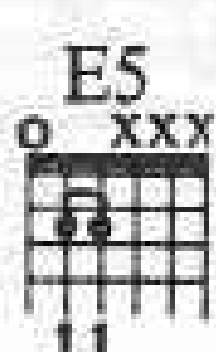
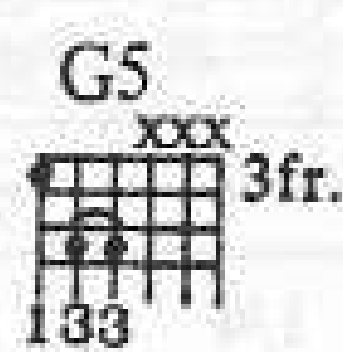
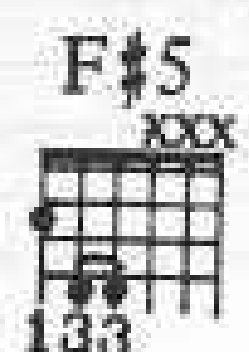
Words and Music by
Izzy Stradlin, D.J.
and Chris Weber

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Moderately fast shuffle (♩♩♩♩) ♩ = 148

Intro N.C.

Gtr. I

First system of guitar notation for Gtr. I. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked 'f' (forte). Below the staff are three lines representing the guitar strings (T, A, B). The notation includes various chords and melodic lines with fingerings (1, 2, 3, 4) and dynamics (p, f). The first measure is marked 'N.C.' (Natural Chord).

Gtr. II

Second system of guitar notation for Gtr. II. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked 'f' (forte). Below the staff are three lines representing the guitar strings (T, A, B). The notation includes various chords and melodic lines with fingerings (1, 2, 3, 4) and dynamics (p, f). A 'trem. bar' (tremolo bar) is indicated in the second measure.

Third system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked 'f' (forte). Below the staff are three lines representing the guitar strings (T, A, B). The notation includes various chords and melodic lines with fingerings (1, 2, 3, 4) and dynamics (p, f). The system continues the musical piece with complex guitar parts.

MOVE TO THE CITY

1/4 1/4 1/2 Full P 1/4 1/4 1/4

3 1/2 P Full P 1/4 1/4 1/4

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

trem. bar 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

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

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

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

Full Full sl. sl. 1/4 1/4 1/4 1/4

Full Full sl. sl. 1/4 1/4 1/4 1/4

(Both gtrs.) Esus4 E D5 C#5 B5 D5 D#5 E5

*w/Fill 1 E D5 C#5 B5 D5 D#5 E5

*All Fills are Sax lines arr. for gtr.

1st Verse

You pack your bags and you move to the cit - y. There's some-thin' miss-in' here at home. w/Fill 2

Gtr. I sl. P.M. 3 1/2

Gtr. II Rhy. Fig. 1 1/2 1/2 1/2 1/2 1/2 1/2 trem. bar 1/2 Full

Fill 1 P P P P

Fill 2

D5

You fix your hair and you're look-in' real pret-ty. It's time to get it out on your own.

P.M.-----

(end Rhy. Fig. 1)

w/Fill 3

E5

You're al-ways fight-in' with your ma-ma and your pa-pa. Your fam-'ly life is one big pain!_

You're al-ways rid-in' with the teach-ers and the po-lice. This life is much too in-sane!_

I'm al-ways buy-in' with the lo-cal and the junk-ies. This cit-y life is one big pain!_

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

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

sl.

Fill 3

When are you, — you gon - na move to the cit - y?
 When are you, — you gon - na move to the cit - y?
 But you, you had to move to the cit - y.

In - to the cit - y where it all be - gan. — You got - ta

sl. let ring

1/4 1/4

1/4 1/4

H H

H H

Chorus

E5

3

3

3

w/Fill 2

move! — You got - ta move! —

(Both gtrs.)

1/2 3 1/4

1/2 3 1/4

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

1/2 P 1/4

1/2 P 1/4

P.M. P.M.

1st time to Coda I;
2nd time to Coda II

Ma ma ma ma ma ma ma ma time you got-ta { 1. 3. move. 2. move. }

P.M.

1/2 3 1/4

1/2 P 1/4

(0) 9 7 9 7 9 7 9 2 (2) 0 2 0 0 0 0 7 7 7

w/Fill 4

P P 3 3 Full E Esus4 E D5

P P P Full

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

9 9 9 9 10 9 9 9 9 7 7 5

w/Fill 1

C#5 B5 D5 D#5 E5

(7) 7 7 6 6 6 4 (4) 4 4 7 7 8 9 (9) 2 2 0 0 0 0

(7) 7 7 6 6 6 4 (4) 4 4 7 7 8 9 (9) 2 2 0 0 0 0

(5) 5 5 4 4 4 2 (2) 2 2 5 5 6 7 (7) 0 0 0 0 0 0

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

7 9 9 7 (7) 7 7 6 6 6 4 (4) 4 4 7 7 8 9

7 9 9 7 (7) 7 7 6 6 6 4 (4) 4 4 7 7 8 9

5 7 7 5 (5) 5 5 4 4 4 2 (2) 2 2 5 5 6 7

Fill 4

10 7 10 8 9 (9)

w/Rhy. Fig. 1 (Gtr. II)

You stole your ma - ma's car _____ and your dad - dy's plas - tic cred - it card. _____

w/Fill 2

You're six - teen and you can't get a job, you're not
 rake

D.S. al Coda I

E5 D5 %

go - in' ver - y far.

let ring

P.M.

2 0 2 2 2 2 2 2 2 7 9 7 9 7 5

*Bend B string along with G string.

Rhy. F#5
Fig. 2
Gtr. I

F#5 Esus4 F#5 G5

⑥ open 2fr. E F# 3
 open 2fr. E F# 3
 ⑥ open 2fr. E F# 3
 H
 open E
 P E5 (cont. in notation)

P.M.-----

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

4 2 5 2 (4) 4 16 14 16 14 16 16 14 16 14 16 17 14 17 14 16 14 17

sl. sl. P

You're on the streets and it ain't so pret - ty. You need to get a new what you please...

D.S. al Coda II
E5 D5

You do what you got - ta do for the mon - ey; at times you end up on_ your knees!_

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

H H

sl. sl. 1/2 P P.M.-----4 (Wah off)

sl. 1/2 P

Coda II

w/Fill 4

Oh, right to the cit - y with the real nit - ty grit - ty.

Aw, child. Ain't it a pit - y? Some - times it gets too shit - ty!

Come on_ and hit me!

D5 D#5 E5 D5 D#5 E5

D D#5 E5 sl.

Words and Music by Steven Tyler

Tune down 1/2 step:
 ⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Gtr. I

Intro Fast Rock ♩ = 156

Gtr. I

E5 Rhy. Fig. 1

B5

A5

E5

f

sl.

P.M.

V

T

A

B

9 9 7 9

9 9 9 7 9

7 7 9 7 7

9 9 11 9 9 2

9 (9) 7 7 7 7 0

(9) 2 4 2 2 2

0 0 0 4 0 0

0 0 0 0 0 0

sl.

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

The musical score is written for guitar and includes the following elements:

- Staff 1 (Guitar):** Features a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a guitar part labeled "Gtr. II" and a capo instruction "w/Rhy. Fig. 1 (1st 2 bars only)". The notation includes a series of chords (E, B, A, A6, A, A5, D5, D#5, E5) and a "P.M." (Palm Mute) instruction. The piece concludes with a "sl." (slide) instruction.
- Staff 2 (Bass):** Features a bass clef and a key signature of three sharps. It includes a series of notes and rests, with a "P.M." instruction. The piece concludes with a "sl." instruction.
- Staff 3 (Guitar):** Features a treble clef and a key signature of three sharps. It includes a series of notes and rests, with a "P.M." instruction. The piece concludes with a "sl." instruction.
- Staff 4 (Bass):** Features a bass clef and a key signature of three sharps. It includes a series of notes and rests, with a "P.M." instruction. The piece concludes with a "sl." instruction.

Fig. 2

Fig. 2 1st Verse

E5 B5 A5 E5

It ain't eas - y liv - in' like a gyp - sy, tell ya, hon - ey, how it feels.

Rhy. Fig. 2A

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

The musical score consists of three staves. The top staff is the vocal melody in treble clef, key of D major (two sharps), with notes corresponding to the lyrics. Chords E5, B5, A5, and E5 are indicated above the staff at various points. The middle staff is the guitar accompaniment in treble clef, also in D major. It features a repeating rhythmic figure labeled 'Rhy. Fig. 2A'. Techniques such as palm muting ('P.M.') and bends are marked. The bottom staff is the bass line in treble clef, showing fret numbers for each note.

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International Copyright Secured All Rights Reserved Printed in U.S.A. Unauthorized copying, arranging,
adapting, recording or public performance is an infringement of copyright. Infringers are liable under the law.

drag - on! — You act like a per - pet - u - al drag. —

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

(2) 2 4 2 2 4 2 (2) 2 4 4 5 5 6 7 2 4 2 2 4 2

sl.

Key signature: F# major (three sharps). Time signature: 4/4.

Tempo: F#5

Lyrics: You bet - ter check it out, 'cause some-daysoon you'll have to climb back on the

B5

wag - on! —

(end Rhy. Fig. 3)

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

2nd, 3rd Verses
w/Rhy. Figs. 2 and 2A

It ain't eas - y liv - in' like you wan - na; it's so hard to find peace of mind, yes it is.

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

The way I see it, you got to say "shee - it" but don't for - get to drop me a line.

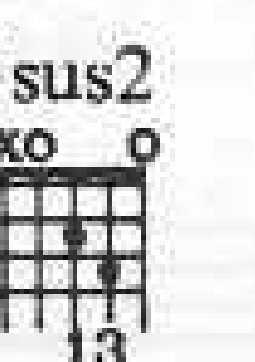
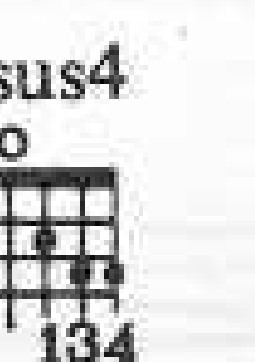
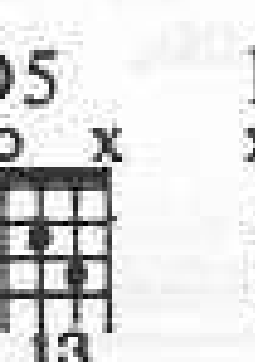
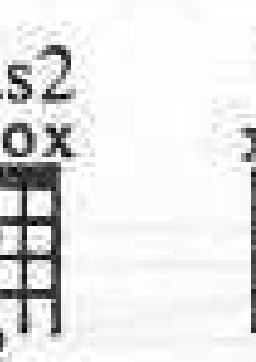
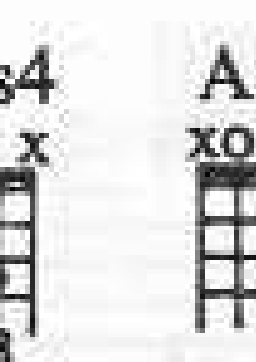
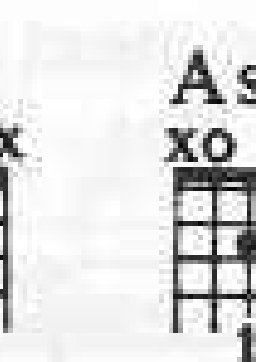
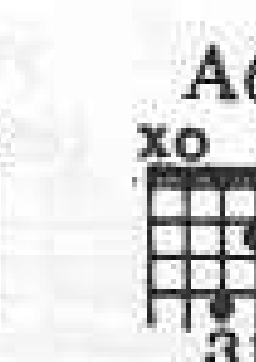
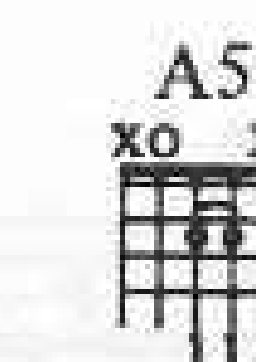
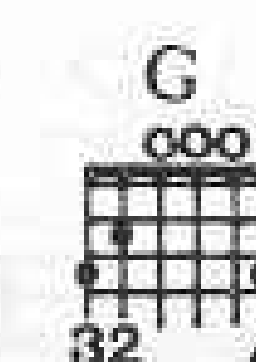
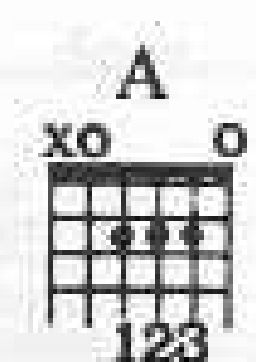
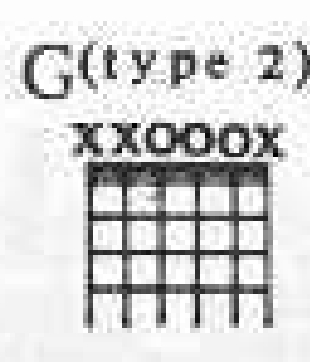
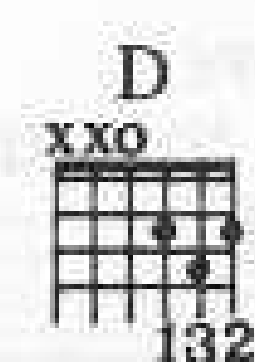
F#5 G5 G#5 w/Rhy. Fig. 3 A5 E5
 Bald as an egg at eight- een — and
 w/Rhy. Fill 1 A5 E5 F#5 G5 G#5
 work - in' for your dad - dy's a — drag. — You
 A5 E5 F#5
 still stuff your mouth with his beans. — You bet - ter check it out, or some - day
 B5
 soon you'll have to climb back on the wag Chorus E5^{VII} on. — B5^{VII} (end Rhy. Fig. 4)
 w/Rhy. Fill 2 G5 G#5 A5 A#5 B5 Rhy. Fig. 4 sl.
 Keep — in touch with ma - ma kin; —
 w/Rhy. Fig. 4 (3 times) E5 B5 E5
 tell — her where you gone and been. Liv - in' out your
 B5 E5 B5
 fan - ta - sy, sleep - in' late and smok - in' tea. — B5^{VII} (end Rhy. Fig. 5)
 Rhy. Fig. 5 E5^{VII} A5^{VII} G5^V D5^V w/Rhy. Fig. 5 (2 times) E5^{VII} A5^{VII}
 Keep — in touch with ma - ma kin; tell — her where you
 G5^V D5^V B5^{VII} E5^{VII} A5^{VII} G5^V D5^V B5^{VII}
 gone and been. Liv - in' out your fan - ta - sy, —

Rhy. Fill 2
 G5 G#5 A5 A#5 B5
 P.M. —————
 5 5 6 6 7 7 8 8 9 9
 3 3 4 4 5 5 6 6 7 7

۱۰

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

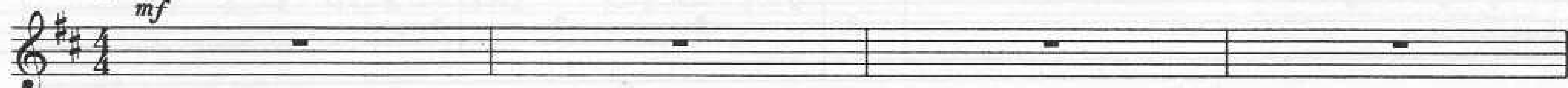
⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderate Rock ♩ = 134

Intro D $G^{(\text{type } 2)} A$ $G^{(\text{type } 2)} G$ $G^{(\text{type } 2)} A$ (end Rhy. Fig. 1)

Rhy. Fig. 1
Acous.gtr.



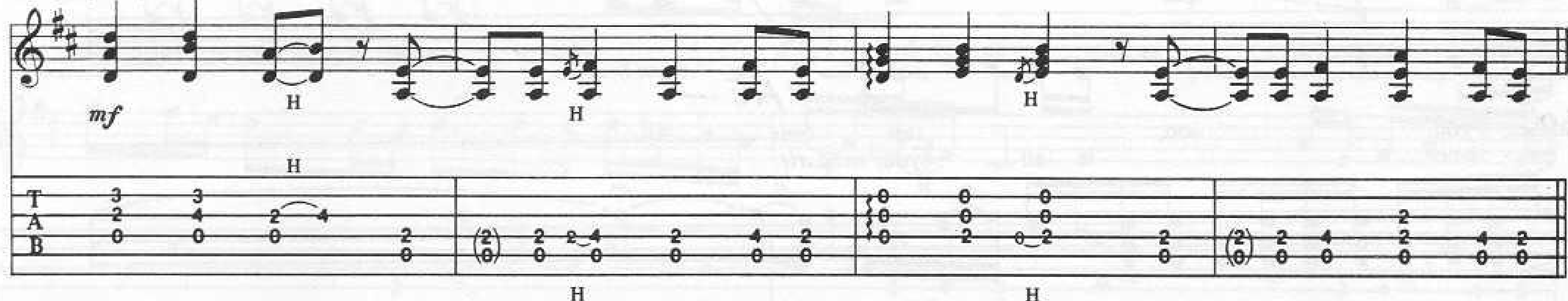
w/Rhy. Fig. 1 (1st 3 bars only)

D
Gtr. II (elec.)

D (elec.)	G(type 2)	A
--------------	-----------	---

 $G^{(\text{type } 2)} G$

G^(type 2) A w/Rhy. Fill 1



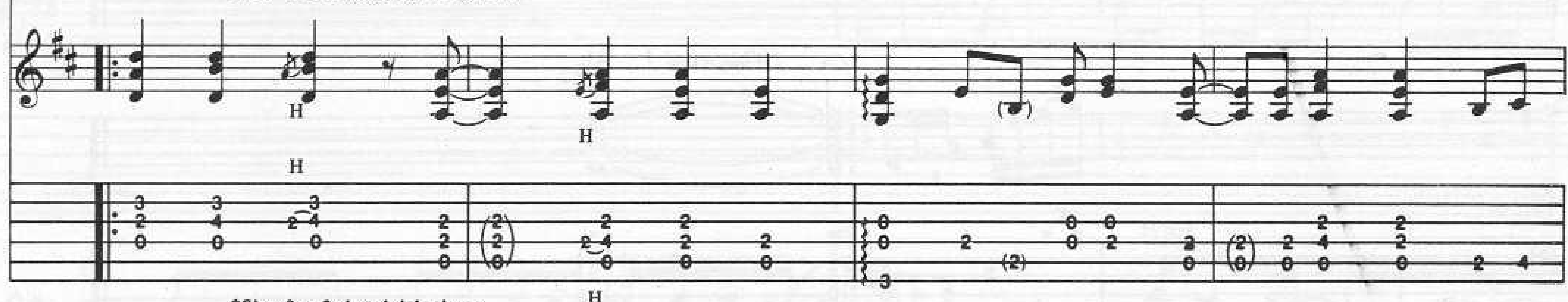
1st, 2nd, 3rd, 4th Verses

D
Rhy. Fig. 2

[illegible]

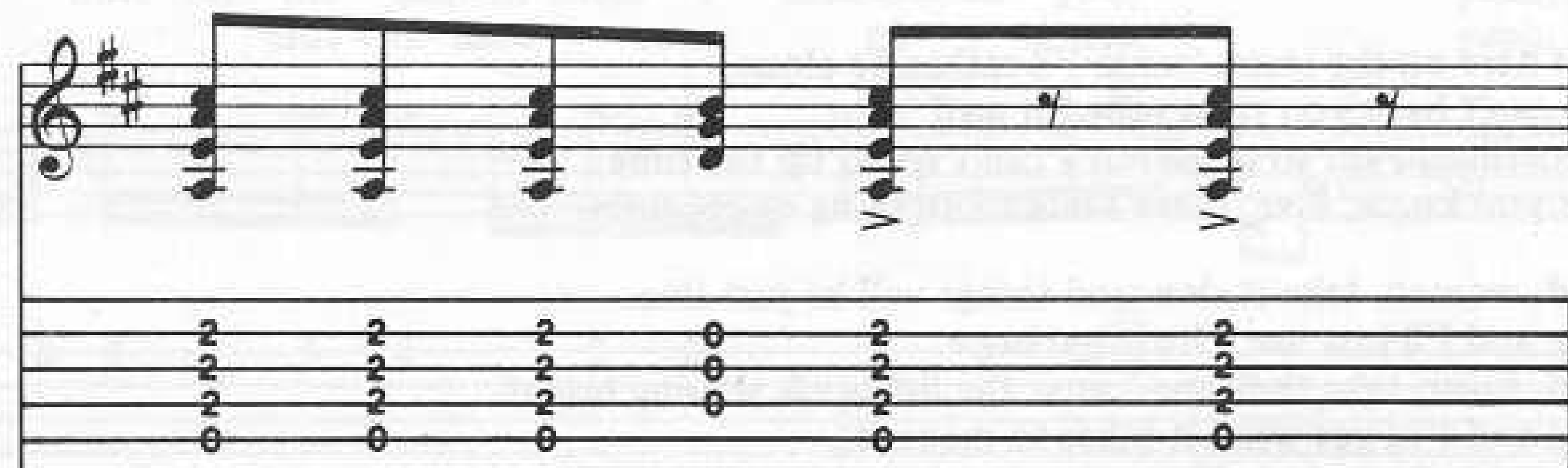
1. I used to love_____ her,
2. 3. 4. *See additional lyrics*

but I had to kill — her.



*Sing 8va 3rd and 4th times.

Rhy. Fill 1



D A G A G(type 2)

I used to love — her, mmm — yeah, but I had to kill — her.

H H H

G A G(type 2) G A G(type 2)

I had to put — her six feet un - der

H

G A5 A6 A Asus4 Asus2 Asus4 A D D5 Dsus2 D5 Dsus4 D D5 D (end Rhy. Fig. 2)

4th time to Coda II 3rd time to Coda I

and I can still — hear her — com - plain. —

H H let ring —

Acous. gtr. solo I
w/Rhy. Fig. 2

Full D A G(type 2) G Full A sl.

hold bend Full 10 9 10 9 (9) 7 9 (9) 7 9 7 7 (7) 10 9 9 (9) 9 11 10 11

D H A Full G 8va A Full G(type 2)

10 12 10 12 10 12 10 12 10 12 12 12 (12) 17 15 14 17 17 17 (17) 15 17 15 17 14 15 16

G 8va A G(type 2) G A Full let ring

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

17 17 (17) 15 17 16 15 17 (17) 17 17 (17) 15 17 16 15 17 (17) 17 17 17 (17) 17

G 8va A5 A6 A Asus4 Asus2 Asus4 A D D.S. al Coda I

Full Full loco D5 Dsus4 D D5 D D5 Dsus2

let ring let ring

(17) 17 17 17 17 17 (17) 15 15 16 15 17 15 16 15 17 10 12 12 10 11 12 12 11

Coda I Acous. gtr. solo II
w/Rhy. Fig. 2

D A sl. G(type 2) G sl.

let ring- let ring-

(1) 10 13 13 11 12 11 13 10 9 9 10 8 8 9 7 8 7 8 10 8

PATIENCE

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

Tune down 1/2 step:

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

Chord diagrams for: C, G, A, D, G6, E, Em, Cadd9, D5, Dsus2, Dsus4, G (type 2), F6, G^{XII}(Harm.), D^{XII}.

Moderate Rock Ballad (half-time feel) ♩ = 120

Intro
Gtr. II

Rhy. Fig. 1 C

Gtr. I

Riff A

mp
*let ring

(Whistle)
SOL

FA #

*Let all arpeggiated figures ring throughout.

(end Rhy. Fig. 1) w/Rhy. Fig. 1 and Riff A

(Gtr. III) (end Riff A)

G SOL

A FA #

D RE

Full

Full

Full

Full

sl.

sl.

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Handwritten musical score for guitar, featuring two staves. The top staff is for Gtr. I and the bottom for Gtr. II. It includes chord symbols (C, G6, G, C, G^(type 2)), fret numbers, and slurs. The bottom staff has a tablature section with numbers 0-7.

Handwritten musical score for guitar on a treble clef staff. The key signature is one sharp (F#). The score includes chords: Em, G (type 2) C, G6, G, G6, and D. Handwritten notes include "DO", "SOL", and "RE". The melody features eighth and sixteenth notes, with a final measure containing a wavy line indicating a tremolo or vibrato. Below the staff is a guitar fretboard diagram showing fingerings for the first five frets across six strings.

1st, 2nd Verses

The musical notation is on a single staff in G major (one sharp, F#). It begins with a treble clef and a key signature of one sharp. The first measure is a whole rest, followed by a double bar line and a repeat sign. The melody consists of eighth and quarter notes. The first verse ends with a whole rest. The second verse begins with a G chord symbol above the staff, followed by the melody. The piece ends with a whole rest. Handwritten notes 'DO' and 'SOL' are written below the staff, corresponding to the first and second notes of the melody respectively.

DO 1. Shed a tear 'cause I'm miss - in' — you, — I'm still al - right — to smile. —
2. See additional lyrics SOL

Gtr. I Rhy. Fig. 2

P

P

Gtr: II Rhy. Fig. 2A

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

A D

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

RE (end Rhy. Fig. 2)

P P sl.

(end Rhy. Fig. 2A)

H

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

C G

DOE Was a time when I was - n't sure but you SOL set my mind at ease.

w/Rhy. Fill 1

A D

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

Rhy. Fig. 3 Cadd9

G6 G G6 C G6 Em G6

Rhy. Fig. 3A

Gtr. II

Said, wom - an, take it slow, it -'ll work it - self out fine.

DO SOL DO MI

Rhy. Fill 1

Gtr. I

D

Gtr. II

C G6 G (end Rhy. Fig. 3) D D5 Dsus2 D Dsus4 D5 D D5 Dsus2 D5 D G6
 All we need is just a lit - tle pa - tience.
 SO (end Rhy. Fig. 3A) RE

w/Rhy. Figs. 3 & 3A

Cadd9 G6 G G6 C G6 Em G6

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

DO SOL DO

Rhy. Fig. 4 D

D5 Dsus2 D D5 Dsus4

Handwritten musical score for the song "All we need is just a little dance." The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the lyrics are written below the notes. The chords are indicated by letters above the staff: C, G6, G, D5, Dsus2, D, D5, and Dsus4. The tempo is marked "Fig. 4". The key signature has one sharp (F#). The lyrics are: "All we need is just a little dance." The word "dance" is written with a "RE" note above it. The score includes a double bar line and a repeat sign. There are handwritten notes "DO" and "SOL" in the bass clef staff. The score is written on a piece of paper with a grid pattern.

RE --- (Draw breath) (Whispered:) Pa - tience.

D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D

1. D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D A B

5 open 2fr. B

Mm. — yeah. —

sl. sl. sl. sl.

10 (10) 14 14 (14) 14 14 14 sl.

2. D5 D D5 G^(type 2) D5 C Guitar solo w/Rhy. Fig. 3 Cadd9 DO

w/Rhy. Fig. 4 D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D w/Rhy. Fig. 3 Cadd9 RE G6 G 1/2 G6 C G6

Em G6 C G Full w/Rhy. Fig. 4 (3 times) D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D 1/2 D5 Dsus2 D D5 Dsus4

D D5 Dsus2 D D5 D D5 D 1/2 D D5 Dsus2 D D5 Dsus4 D Dsus2 D

rit. poco a poco

Slow 4 ♩ = 64

Gtr. I D Rhy. Fig. 5 D/F# w/Fill 1 G (end Rhy. Fig. 5) Gtr. II w/Rhy. Fig. 5 (9 times) D D/F# G

RE SOL RE SOL

D D/F# G D D/F#

... lit - tle pa - tience, mm yeah, mm

RE SOL RE

G D D/F# G

yeah, Need a lit - tle pa - tience, yeah, just a lit - tle

SOL RE SOL

Fill 1

D D/F# G D D/F#
 pa - tience, yeah. Some more pa - tience, I been walk - in' the streets_ at night
 RE SOL RE sl. sl.
 10 11 12 10 11 12 (12) 10 8 10 12 (10) 8 10 8 7

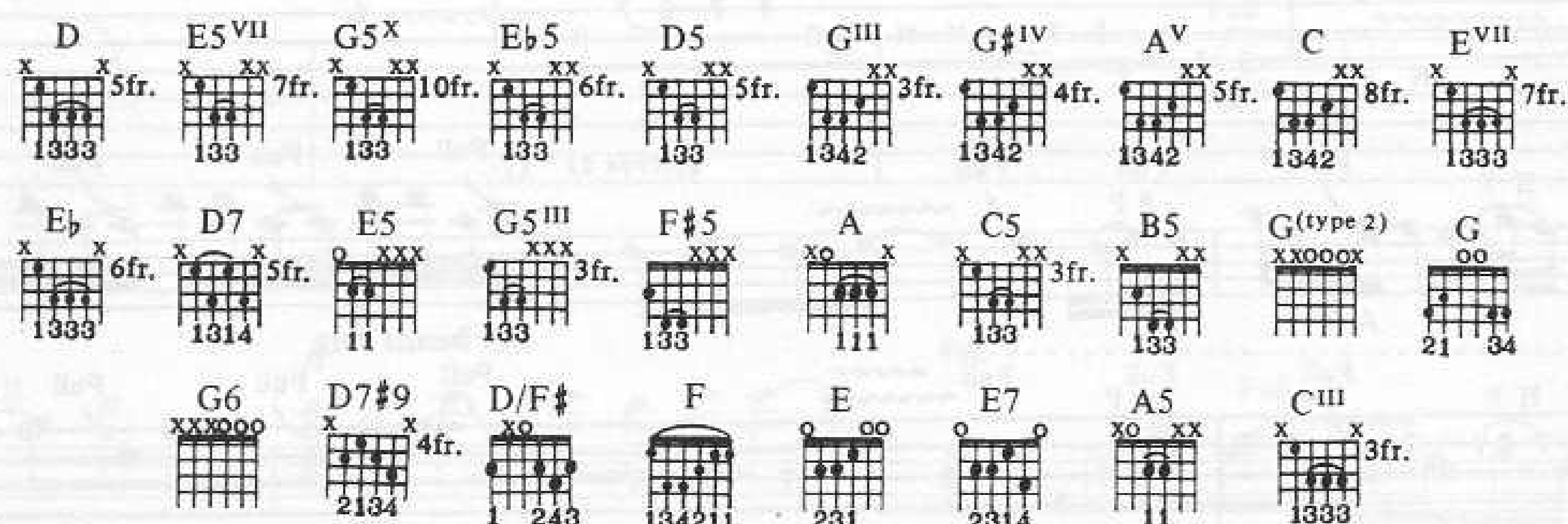
G D D/F#
 SOL just try - in' to get_ it right. Need some pa RE Hard to see with so man - y a - round, you
 sl. P H
 8 7 9 7 7 7 3 4 3 5 4 2 2 3 4 0 2 2 4 4 2

G D H D/F#
 know I don't like be - ing stuck in the crowd and the streets don't change but ba - by the name_
 - SOL Could use_ some pa RE tience, yeah.
 3 5 3 5 3 5 3 5 3 5

G D D/F#
 SOL I ain't got time for the game_ 'cause I need_ you, yeah, yeah, but I need_
 Got - ta have some pa RE tience, yeah.
 3 5 5 3 5 5 3 5 5 3 5 5 3 3 3 2 2

YOU'RE CRAZY

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



Tune down 1/2 step:

- ⑥ = Eb ③ = Gb
- ⑤ = Ab ② = Bb
- ④ = Db ① = Eb

Moderate shuffle with a half-time feel ♩ = 92 (♩ = ♩)

Intro Gtr. I (elec.) *mf* *sl.*

A/G Rhy. Fig. 1 1/4 D5 A/G 1/4 E

A/G D A/G 1/4 1/4 E (end Rhy. Fig. 1) w/Rhy. Fig. 1 A/G Rhy. Fig. 2 - Gtr. II (acous.) D5

A/G E A/G D A/G E

1. I've been (end Rhy. Fig. 2)

1st, 2nd, 3rd Verses

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

w/Rhy. Fill 1

A/G D A/G E A/G D

look - in' for a trace, look - in' for a heart, look - in' for a lov - er in a world

2.3. See additional lyrics

A/G E Rhy. D Fig. 3 (end Rhy. Fig. 3)

that's much too dark be - cause you don't want my love, no, no, you wan-na sat - i - sat - is -

w/Rhy. Fig. 1 & Rhy. Fill 1

w/Rhy. Fig. 3

A/G D

fac - tion, oh yeah, oh yeah, oh yeah, ow! You don't need my love, you got to

1. w/Rhy. Fill 2

⑥ open

⑥ open

E E7#9 E E Eb D G6 C G

find your - self an - oth - er, an - oth - er piece, an - oth - er piece of the ac - tion,

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

A/G D A/G E A/G D A/G E

yeah. Ow! Yeah! Look out!

2.

E5^{VII} G5^X E5^{VII} Eb5 D5 G^{III} G^{IV} A^V

sl. sl.

find your - self an - oth - er, an - oth - er piece, an - oth - er piece of the ac - tion. You're

sl.

9 12 12 12 9 8 7 (7) 4 4 4 4 5 6

0 12 12 12 0 8 7 7 5 5 5 5 7

7 10 10 10 7 6 5 (5) 5 5 5 5 6 7

sl.

Rhy. Fill 1

Rhy. Fill 2

1/2 1/2

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

3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

YOU'RE CRAZY

Rhy. Chorus
Fig. 4 C

cra - zy, hey, hey!_ You know you're cra - zy, oh my!_

Rhy. Fig. 4A 1/4

P H sl.

You're fuck - in' (end Rhy. Fig. 4A) cra - zy, oh, child. You know you're cra -

zy, ay - ay - ay - ay - ay - ay, ah - ah - ah - ah,

zy, ay - ay - ay - ay - ay - ay, ah - ah - ah - ah,

zy, ay - ay - ay - ay - ay - ay, ah - ah - ah - ah,

zy, ay - ay - ay - ay - ay - ay, ah - ah - ah - ah,

zy, ay - ay - ay - ay - ay - ay, ah - ah - ah - ah,

zy, ay - ay - ay - ay - ay - ay, ah - ah - ah - ah,

zy, ay - ay - ay - ay - ay - ay, ah - ah - ah - ah,

w/Rhy. Fig. 6 (3 times)

A5 B5 A5 B5 A5 B5 1/2 E5^{VII} D5 E5^{VII} A5 B5 A5 B5 A5 B5 A5 F#5

1/2 Full 1/2 Full 1/2 Full P 1/4 1/2 1/4 1/4 P 1/4 P

1/2 Full 1/2 Full 1/2 Full P 1/2 1/4 1/2 1/4 1/4 P 1/4

A5 B5 A5 B5 A5 B5 E5^{VII} D5 E5^{VII} A5 B5 A5 B5 A5 B5 A5 F#5 P

Full Full Full P 1/2 1/2 P 1/2 1/4 Full sl.

Full 7 7 10 7 10 7 Full p 1/2 1/2 P 1/2 1/4 Full sl.

A5 B5 A5 B5 A5 B5 E5^{VII} D5 E5^{VII} A5 B5 A5 B5 A5 B5 A5 F#5

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

7 9 7 9 6 9 9 11 11 13 12 10 11 10 9 9 7 8 7 5 5 4 2

sl. Coda

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

A5 F#5

w/Rhy. Figs. 4 & 4A

C A^V E E^b D A

ay - ay, you know, you're cra - zy, hey, hey! You're fuck-in'

w/Rhy. Figs. 4 & 4A (both 1st 2 bars only)

C A^V E E^b D

cra - zy, oh, child. You know, you're cra - zy - ay - ay

A

ay - ay. You're fuck-in' cra - zy, yeah.

A

You know, you are! Bring it down! You're fuck-in' cra - zy!

Additional Lyrics

2. Say, where ya goin'? What you gonna do?
I been lookin' everywhere and I, I been lookin' for you, because
You don't want my love, no no, you wanna sati-satisfaction,
oh yeah, oh yeah, oh yeah.
You don't need my love, you've got to find yourself another,
another piece, another piece of the action. (To Chorus)
3. Say, boy, where ya comin' from? Where'd you get that point of view?
When I was younger I knew a motherfucker like you, and she said,
"You don't need my love, you wanna sati-satisfaction," bitch.
You don't need my love, you've got to find yourself another,
another piece, another piece of the action. (To Chorus)

Csus4 C Csus2 G F5 E5 F5 E5 F5 (end Rhy. Fig. 3)

1 2 3 2 1 0 2 3 4 10 10 10 10 10 12 12

p sl.

1st, 2nd, 3rd, 4th, 5th Verses
w/Rhy. Fig. 3 (2 times)
w/Rhy. Fig. 2 (4 times)
w/Fill 1 (5th verse only)

*A D/A A5 A6 A5 C Csus4 C G F5 E5 F5 E5 F5 G5

1 2 3 2 1 0 2 3 4 10 10 10 10 10 12 12

p sl.

1. Guess I need - ed

some time to get a - way...

2. - 5. See additional lyrics

*Sing 5th verse and chorus an octave higher.

A D/A A5 A6 A5 C Csus4 C Csus2 G F5 E5 F5 E5 F5 G5

1 2 3 2 1 0 2 3 4 10 10 10 10 10 12 12

p sl.

I need - ed some peace_ of mind,

some peace of mind that - ll stay...

A D/A A5 A6 A5 C Csus4 C Csus2 G F5 E5 F5 E5 F5 G5

1 2 3 2 1 0 2 3 4 10 10 10 10 10 12 12

p sl.

So I thumbed_ it

down to Sixth and L. A.

A D/A A5 A6 A5 C Csus4 C Csus2 G F E5 F5 E5 F5 G5

1 2 3 2 1 0 2 3 4 10 10 10 10 10 12 12

p sl.

May - be a Grey - hound

could_ be my way...

Chorus
Rhy. Fig. 4

C G G(type 2) D A

1 2 3 2 1 0 2 3 4 10 10 10 10 10 12 12

p sl.

You're one in a mil - lion.

1.3. Yeah, that's what you are...
2. You're a shoot - ing star...

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

1 2 3 2 1 0 2 3 4 10 10 10 10 10 12 12

p sl.

Fill 1 (end of solo)

sl. sl. 10 12 10 10 (10) (10) 13 13 12 12 10

1 2 3 2 1 0 2 3 4 10 10 10 10 10 12 12

p sl.

The musical score for "You're One in a Million, Babe" is presented in three systems. The first system features a vocal melody on a treble clef staff and a guitar accompaniment on a six-string staff. The guitar part includes a capo at the 5th fret, indicated by a bracket and the number 5. The melody is marked with chords A5, A6, A5, A6, C, and G. The second system shows the vocal melody continuing with the lyrics "You're one in a mil - lion, babe." The guitar accompaniment features a complex, multi-measure rest for the first measure, followed by a series of chords and a final measure with a double bar line. The third system continues the guitar accompaniment with a series of chords and a final measure with a double bar line. The score is written in a style typical of a guitar tablature book, with a focus on the guitar part and a secondary vocal line.

[illegible]

you, be - fore you make us cry.

Chords: G(type 2), D, A, A5, A6, A5, A6

Bass line: 3, 3, 5, 10, 10, 10, 12, 12, 7, 5, 2, 5, 5, 5, 7, 7, 4

[illegible]

⑧ open E E E D5^v A/C# E G ^{1/4} E E G ^{1/4} E E G ^{1/4} E D5^v

much too high, —

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

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

sl. sl.

④2fr. ⑥3fr. open E G ^{1/4} E ④2fr. ⑥3fr. open E G ^{1/4} E ④2fr. ⑥3fr. open E G ^{1/4} E D5^v A/C# ④2fr. ⑥3fr. open E G ^{1/4} E

1.2. much too high, 3. much too high, much too high, yeah, yeah, —

sl. sl. trem. bar sl. trem. bar

P.M.-----

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

sl. sl. sl.

④2fr. ⑥3fr. open E G ^{1/4} E ④2fr. ⑥3fr. open E G ^{1/4} E D A/C# D

uh yes, — ow!

sl.

2nd time to Coda I D.S. (with repeat) al Coda I

9 9 7 (7) 6 7 7

sl.

Coda I

A/C# D

Acous. gtr. solo

Rhy. Fig. 5 A C G

huh, no, no, oh.

sl.

(7) 6 7 7 5 (5) 7 8 7 5 8 7

sl. F G (end Rhy. Fig. 5) w/Rhy. Fig. 5 (3 times) C Full Full H P P G

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

(7) 5 7 7 5 7 7 (7) 7 5 7 9 8 7 8 7 5 5 8 10 8 10 10 10 (10) 8 10 8 10 11 10 (8) 10 8

1/4 F H P G A C

1/4 H P sl. H P sl. H P sl. sl.

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

G F G A

sl. P P H P sl. H P H H P (.) P P

sl. P P H P sl. H P

7 8 7 5 8 7 5 7 7 7 5 7 5 4 5 4 5 4 4 5 3 3 3 0 2 3 0 2 0 (0) 2 3 3 2 3 3 2 3

H H P P P P

C 1/2 G F G sl. A 3/4

sl. 1/2 sl.

5 3 5 3 5 5 (5) 3 5 3 5 7 5 7 5 5 5 7 5 8 (8) 5 8 5 8 10 10 8

sl. sl.

E D A/C# *Begin fade* E D A/C#

Ah! — Much too high! — (Draw breath:) Ss. — Much too high! —

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

(12) 12 (12) 10 (10) 9 10 12 (12) 12 10 (10) 9 10 12

E D A/C# E D A/C# *Fade out*

Ow! — Much too high! —

sl. *sl.*

(12) 10 (10) 9 (9) 7 5 (5) (5)

Additional Lyrics

2. Police and niggers, that's right, get out of my way.
Don't need to buy none of your gold chains today.
I don't need no bracelets clamped in front of my back.
Just need my ticket; till then, won't you cut me some slack? *(To Chorus)*
3. Immigrants and faggots, they make no sense to me.
They come to our country, and think they'll do as they please.
Like start a mini Iran, or spread some fucking disease.
They talk so many goddamn ways, its all Greek to me.
4. Well some say I'm lazy, and others say that's just me.
Some say I'm crazy, I guess I'll always be.
But its been such a long time since I knew right from wrong.
It's all the means to an end, I, I keep it movin' along. *(To Chorus)*
5. Radicals and racists, don't point your finger at me.
I'm a small town white boy, just tryin' to make ends meet.
Don't need your religion, don't watch that much T V.
Just makin' my livin', baby, well that's enough for me. *(To Chorus)*