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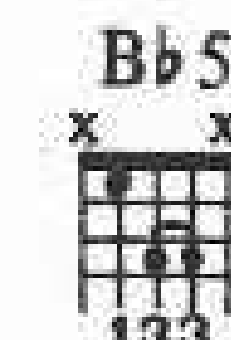
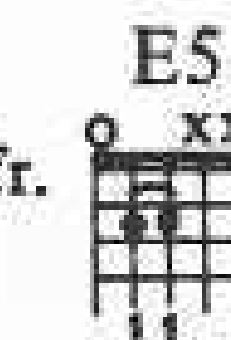
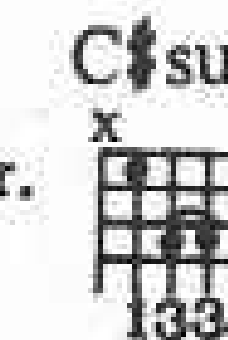
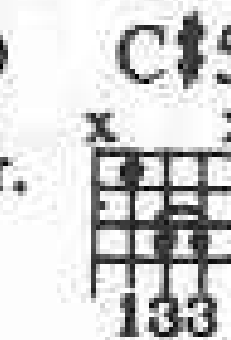
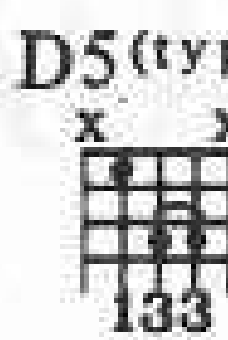
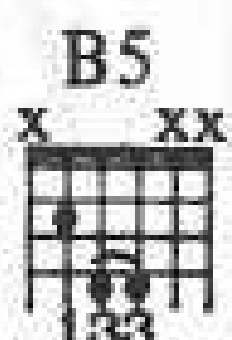
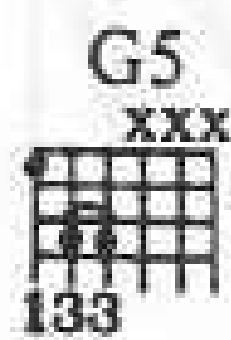
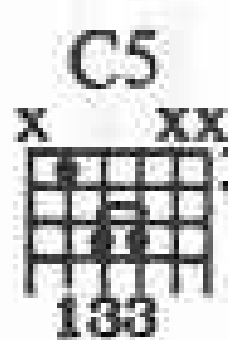
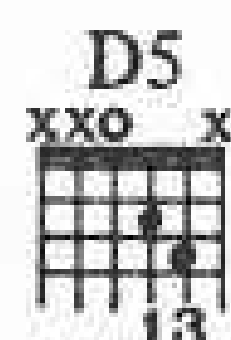
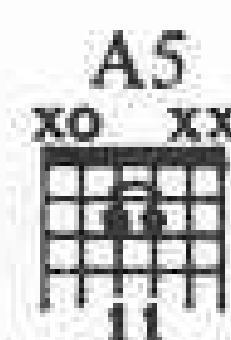
42 You're Crazy

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. —

Guitar solo II

[illegible]

C#5 C#sus4 C#5 B5 A5 B5 (end Rhy. Fig. 3)

Musical score for guitar, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The score includes various guitar techniques such as triplets, bends, and slurs. The notation includes notes, rests, and dynamic markings like *Full*, *A.H.*, and *trem. bar*. The score is divided into measures by vertical bar lines.

w/Rhy. Fig. 3 (1st 6 bars only)

B5 C#5 C#sus4 C#5 B5 C#5 C#sus4 C#5 E5 B5
 P H 1/2 1/2 1/2 P P 1 1/2 1 1/2 1 1/2 P Full Full Full Full 1/4 1/4
 trem. bar trem. bar trem. bar 3 3 3
 (12) 11 9 12 (12) 11 9 (9) 12 (12) 12 0 12 9 12 9 11 (11) 9 11 11 (11) 9 11 9 11

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! —

G5 C5 D5 C5

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

D5 C5 G5 C5 G5 C5 G5 C5 G5 C5

it's my on - ly ...

Free time D5 w/ Fill 2 D5 *sl.*

Hey, hey! —

Fill 1

3 3 3 3 3 3 3

*steady gliss.

15 *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

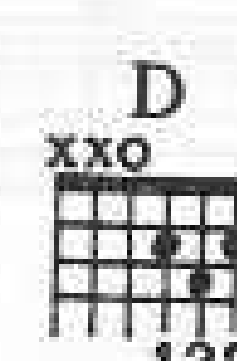
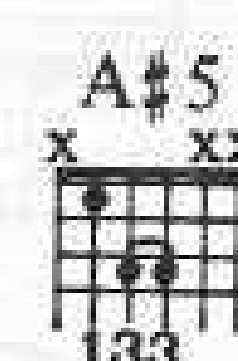
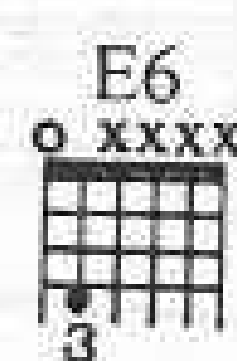
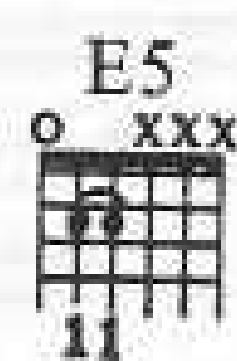
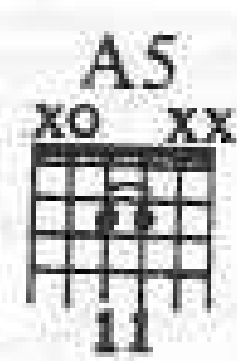
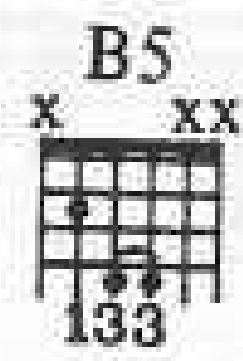
- On a holiday, a permanent vacation.
I'm living on a cigarette with wine.
I'm never alone 'cause I've got myself.
Yes, I imitate myself all of the time.
Livin' like this never ever tore my life apart.
I know how to maintain 'cause it's comin' from my heart. (To Chorus)

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.

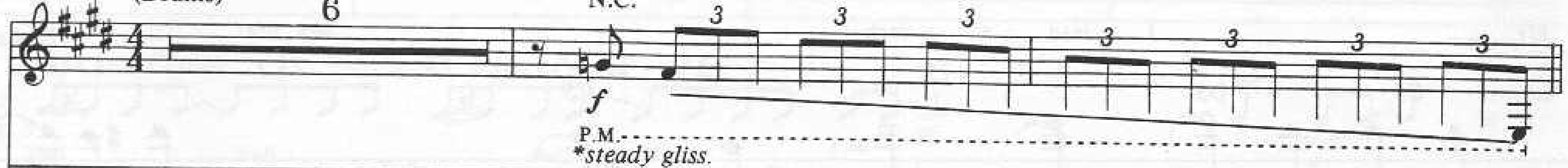
Intro Very fast ♩ = 208

(Drums)

Gtr. I

N.C.

w/Fill 1



f
P.M. **steady gliss.*

Rhy.

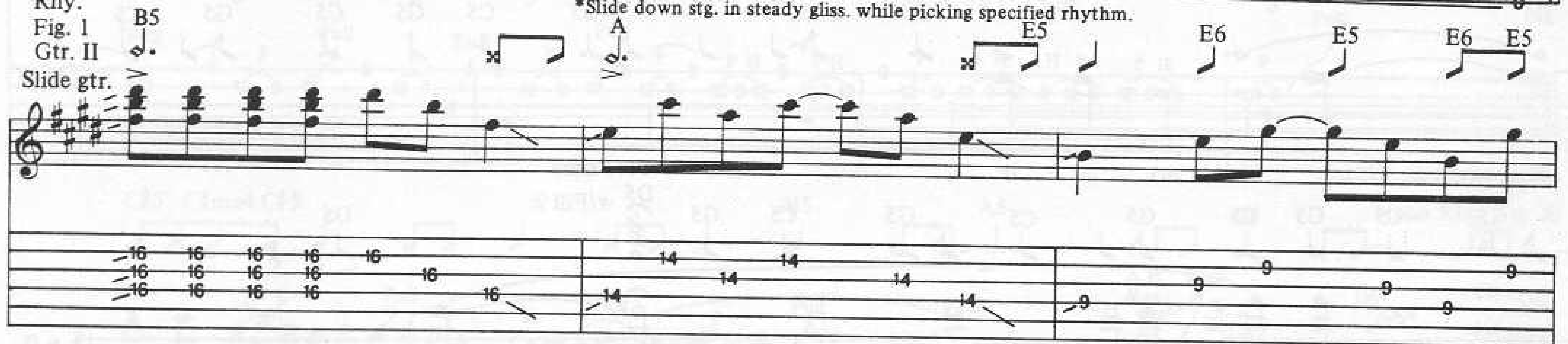
Fig. 1

Gtr. II

Slide gtr.

B5

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



⑥ open

E6

E6

E

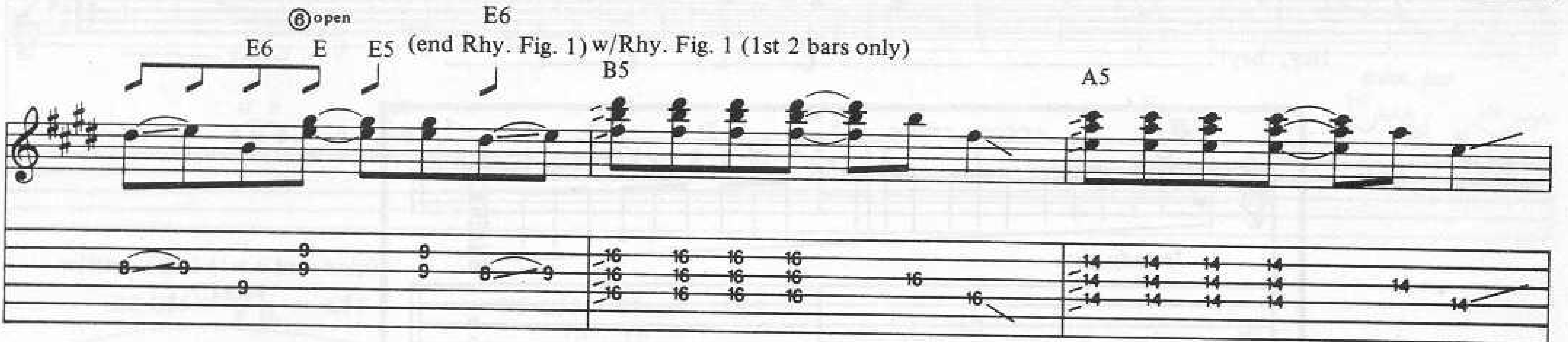
E5

(end Rhy. Fig. 1)

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

B5

A5



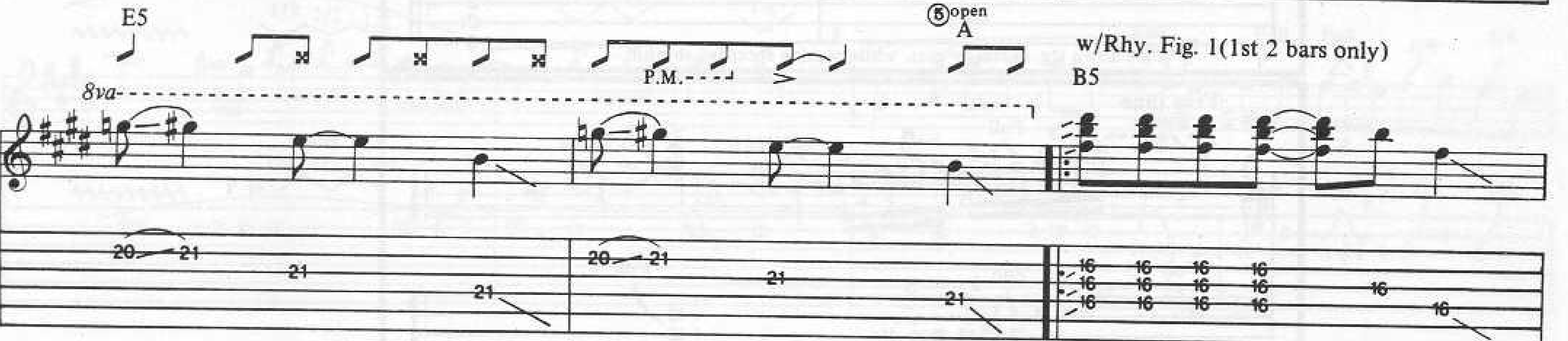
E5

⑥ open

A

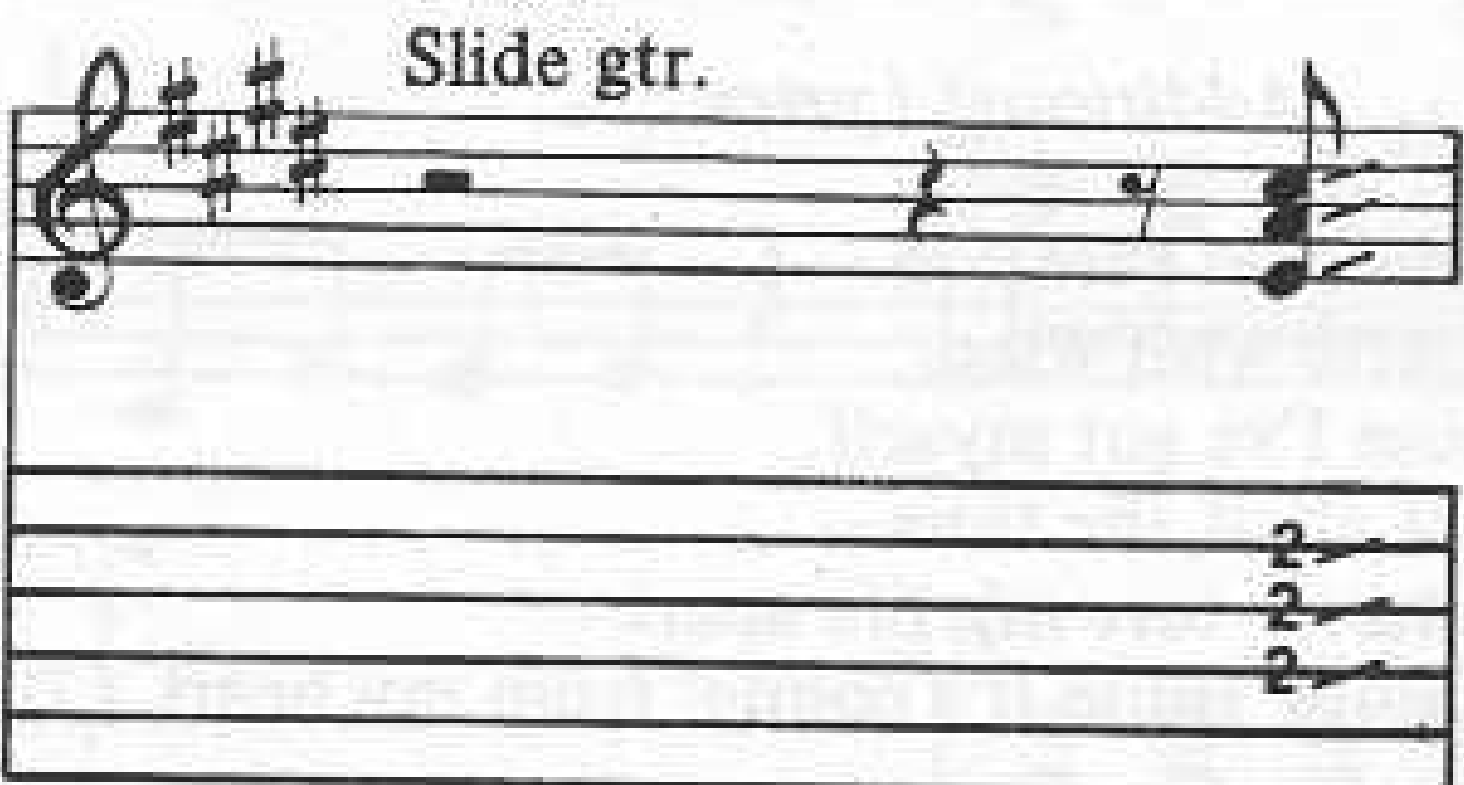
w/Rhy. Fig. 1 (1st 2 bars only)

B5



Fill 1

Slide gtr.



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Musical score for guitar, showing a melody line and a bass line. The melody line is in treble clef with a key signature of three sharps (F#, C#, G#). It features various chords and notes, including A5, E5, E6, G#, and A#5. The bass line is in bass clef and includes fret numbers (14, 9, 7) and a "P.M." (Pedal Point) marking. The score is divided into measures by vertical bar lines.

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

2.3. See additional lyrics

The second system of the musical score for 'The Wind' is shown. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some notes beamed together. There are several slurs over groups of notes. Chord symbols are placed above the staff: A5 and B5 above the first measure, A5 above the fourth measure, and E5 above the seventh measure. The system ends with a double bar line.

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

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a diamond-shaped breath mark. The melody consists of several eighth and quarter notes, some beamed together. A slur covers a group of notes, and a fermata is placed over a final note. Above the staff, there are two sets of notes: one with a slur and a fermata, and another with a slur and a fermata, labeled 'sl.' and 'A5' respectively. The system ends with a double bar line.

Down in the city, no one cried. In the streets, the gar-

[illegible]

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

[illegible]

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

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

NICE BOYS

③ 4fr. 2fr. 4fr. 2fr. ⑤ open
B A B A A
1/2 (end Rhy. Fig. 2)

Chorus
Rhy. Fig. 2 B5 A5

nice boys don't play rock_ and roll!_

Rhy. Fig. 2A (end Rhy. Fig. 2A)

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

To Coda

w/Rhy. Figs. 2 and 2A B5 A5

Nice boys don't play rock_ and roll!_ I'm not a

1. E5 2. E5

w/Fill 2 w/Fill 3

nice boy! nice boy! And I nev - er was!_

Rhy. Fig. 3 B5 A5 E5

Slide guitar solo

w/Slide

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (3times) B5 A5

Fill 2

1/2 1/2

Fill 3

Slide gtr.

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
-----------------	-----------------	-------------------	-----------------

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

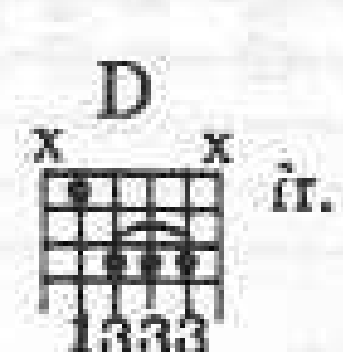
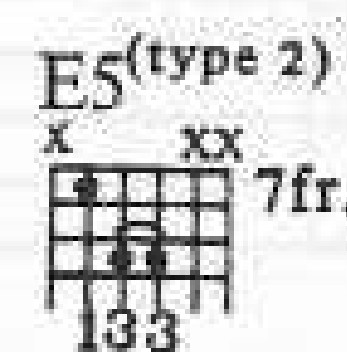
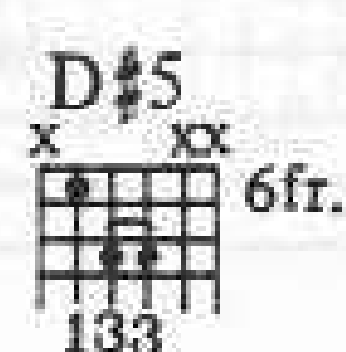
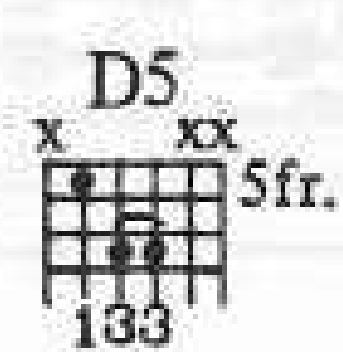
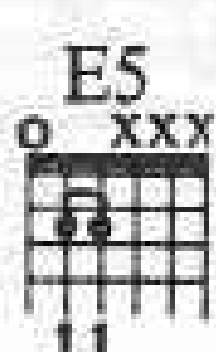
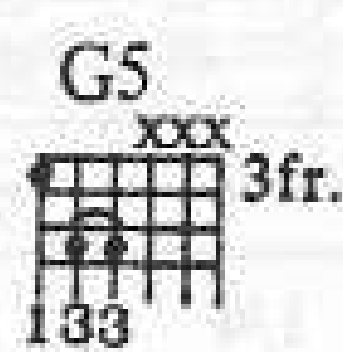
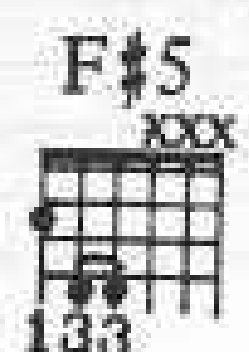
Words and Music by
Izzy Stradlin, D.J.
and Chris Weber

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, a key signature of one sharp (F#), and a 4/4 time signature. The notation features a series of eighth notes and chords, with a forte (f) dynamic marking. Below the staff are three lines of tablature labeled T, A, and B, showing fret numbers and picking patterns.

Gtr. II

Second system of guitar notation for Gtr. II. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation features a series of eighth notes and chords, with a forte (f) dynamic marking. Below the staff are three lines of tablature labeled T, A, and B, showing fret numbers and picking patterns. A tremolo bar (trem. bar) is indicated in the middle of the system.

Third system of guitar notation, continuing the piece. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation features a series of eighth notes and chords, with a forte (f) dynamic marking. Below the staff are three lines of tablature labeled T, A, and B, showing fret numbers and picking patterns.

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

10 9 9 9 7 (7) 7 7 6 6 6 4 (4) 4 4 7 7 8 9
x x 9 9 9 9 7 (7) 7 7 6 6 6 4 (4) 4 4 7 7 8 9
x x 9 9 9 9 7 (7) 7 7 6 6 6 4 (4) 4 4 7 7 8 9
x x 7 7 7 7 5 (5) 5 5 4 4 4 2 (2) 2 2 5 5 6 7

*w/Fill 1

The musical notation shows a sequence of chords in E major: E, D5, C#5, B5, D5, and D#5 E5. The first chord is E, followed by D5, C#5, B5, D5, and finally D#5 E5. The notation includes various rhythmic values and accidentals.

(9)	9			9	9	(9)	9	9	9	9		(7)	7	7	6	6	6	4	(4)	4	4	7	7	8	9
(9)	9	H	H	9	9	(9)	H	9	9	9	9	(7)	7	7	6	6	6	4	(4)	4	4	7	7	8	9
(7)	7	H	H	7	7	(7)	H	7	7	7	7	(5)	5	5	4	4	4	2	(2)	2	2	5	5	6	7

*All Fills are Sax lines arr. for gtr.

1st Verse

1st Verse

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

Gtr. I

sl. P.M.-----


Gtr. II

Rhy. Fig. 11/2


trem. bar

[illegible]

Fill 2



7 5 8 5 (5)



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.

*Bend B string along with G string.

Coda I

w/Fill 4

D5 D#5 E5 D5

3

Right to the cit - y where the real - men - get it. Aw, child.

(Both gtrs.)

Gtr. I

Gtr. II

trem. bar

13 15 (15) 15 15 15 15 0

14 14 (14) 8 7 (7) 7 (7) 7 (7) 4

D#5 E5 D5 D#5 E5 D5

Ain't it a pit - y? Some - times it gets - too shit - ty. Come on - and hit - me.

3

trem. bar

14 14 (14) 8 7 (7) 7 (7) 7 (7) 4

Rhy. F#5
Fig. 2
Gtr. I

F#5 Esus4 F#5 G5

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

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

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

[illegible]

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.

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F#5 G5 G#5 A5 E5

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

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

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

sl.

F#5

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

(2) 2 0 3 4 0 2 0 4 5 4 4 2 2

B5

wag on! —

(end Rhy. Fig. 3)

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

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

E5 B5 A5 E5

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

B5 A5 E5

— 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, —

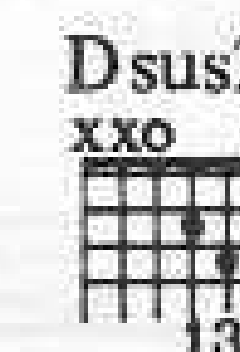
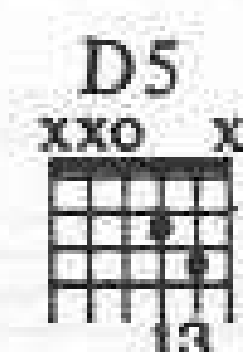
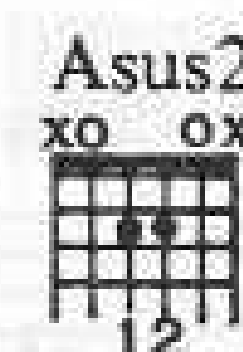
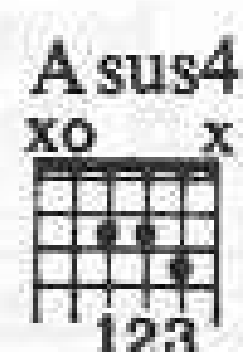
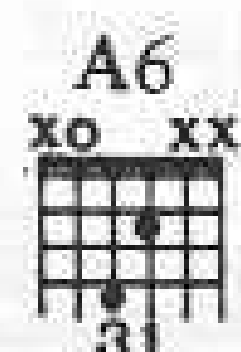
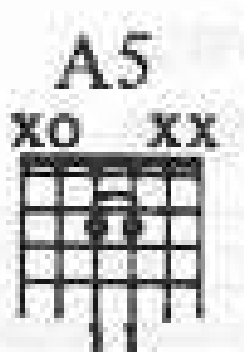
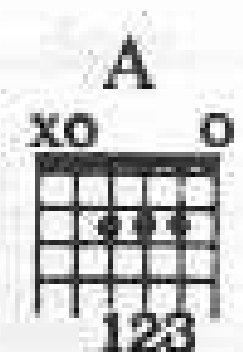
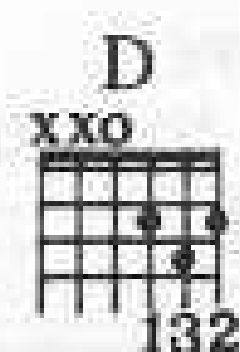
Rhy. Fill 2
 G5 G#5 A5 A#5 B5
 P.M. —————
 5 5 6 6 7 7 8 8 9 9
 3 3 4 4 5 5 6 6 7 7

USED TO LOVE HER

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♭



Moderate Rock ♩ = 134

Intro D G (type 2) A G (type 2) G G (type 2) A (end Rhy. Fig. 1)

Rhy. Fig. 1

Acous. gtr. *mf*

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

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

Gtr. II (elec.) *mf*

H H H H

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

D Rhy. Fig. 2 A G (type 2) G A

1. I used to love her, but I had to kill her.

2. 3. 4. See additional lyrics

H H H H

*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 G(type 2)

1/2 P Full Full 1/2 P Full Full let ring

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 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

YOU'RE CRAZY

The musical score is written for guitar and bass. The guitar part (top staff) includes chords A, D, G, and Asus2, with various bends and fret numbers (e.g., 10, 11, 7, 9). The bass part (bottom staff) includes chords G, A, D, and Asus2, with various bends and fret numbers (e.g., 10, 11, 7, 9). The score is divided into sections: a main body of music, a section labeled 'D.S. al Coda II', and a 'Coda II' section. The 'D.S. al Coda II' section includes a key signature change to D major and a time signature change to 3/4. The 'Coda II' section includes a key signature change to D major and a time signature change to 3/4. The score is written in 4/4 time.

let ring

let bends ring

hold bend

D.S. al Coda II

Coda II

Additional Lyrics

2. I used to love her, but I had to kill her.
I used to love her, but I had to kill her.
I knew I'd miss her so I had to keep her.
She's buried right in my back yard.

3. I used to love her, but I had to kill her.
I used to love her, but I had to kill her.
She bitched so much she drove me nuts
And now I'm happier this way.

4. Repeat 1st Verse

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.

D

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

(Gtr. III)

(end Riff A)

sl. sl.

G SOL

A FA #

D RE

Full

Full

Full

Full

sl.

sl.

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Gtr. I C G6 G C G^(type 2)

DO SOL DO SOL

Gtr. II

sl. P

Em G^(type 2) C G6 G G6 D

DO SOL RE

1st, 2nd Verses

C G

DO SOL

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

Gtr. I Rhy. Fig. 2 P

Gtr. II Rhy. Fig. 2A

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

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

Rhy. Fill 1

Gtr. I

D

Gtr. II

[illegible]

Handwritten musical score for "I Wanna Dance with Somebody" by Whitney Houston. The score is written on two systems of staves. The first system contains the first line of the song, and the second system contains the second line. The lyrics are written below the notes. Chords are written above the notes. Handwritten notes in blue ink are present throughout the score.

System 1:

Chords: Cadd9, G6, G, G6, C, G6, Em, G6

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

Handwritten notes: DO, SOL, DO, Rhy. Fig. 4 D, M1, D5 Dsus2 D D5 Dsus4

System 2:

Chords: C, G6, G

Lyrics: All we need — is just — a lit - tle pa - tience.

Handwritten notes: DO, SOL, RE

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

w/Rhy. Fig. 4 D 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 D D5 Dsus2 D5 D D5 D 1/2 D D5 Dsus2 D D5 Dsus4 D Dsus2 D

Slow 4 ♩ = 64

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

RE SOL RE SOL

Handwritten musical score for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The score includes a melody line with lyrics and a guitar accompaniment line with fret numbers and slurs. The lyrics are: "... lit - tle pa - tience, mm yeah, mm". The guitar accompaniment includes a bass line with fret numbers and a treble line with slurs and a "sl." marking. The score is divided into measures by vertical bar lines.

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

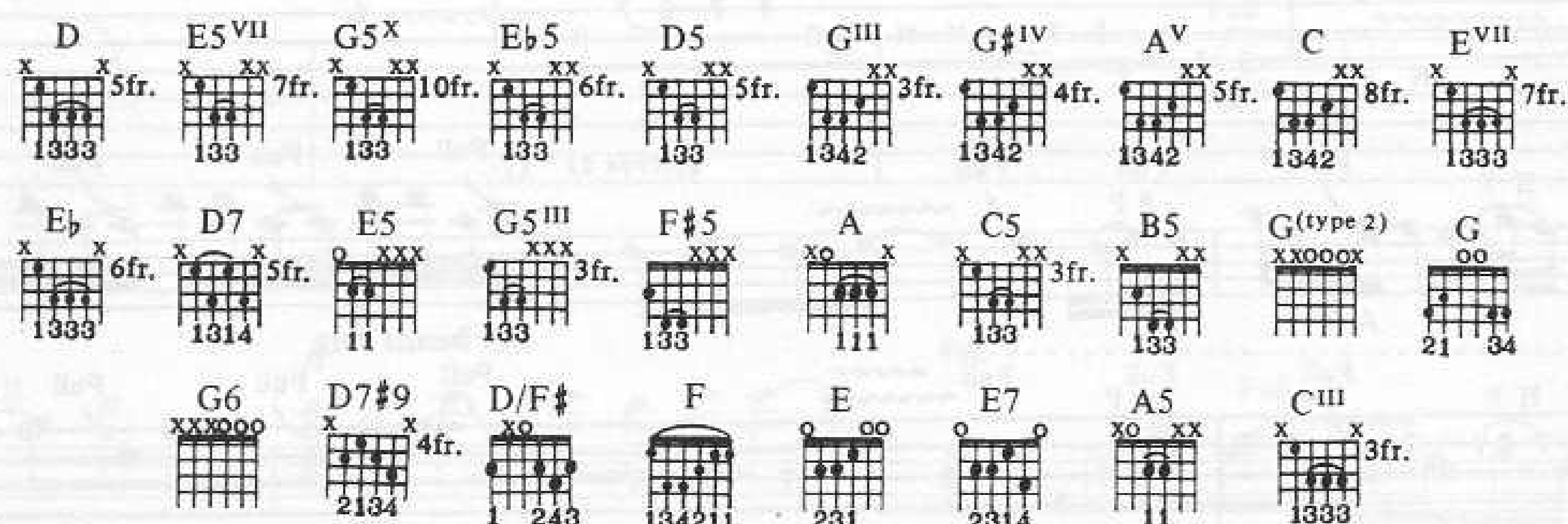
G D D/F#
 SOL just try - in' to get_ it right. Need some pa RE Hard to see with so man - y a - round, you
 sl. P H
 8 7 9 7 7 7 3 4 3 5 4 2 2 3 4 0 2 2 4 4 2

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.
 sl.
 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 (♩ = $\frac{3}{4}$)

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

Rhy. D
Fig. 3

(end Rhy. Fig. 3)

A/G E

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.

Rhy. Fill 1

Rhy. Fill 2

1/2 1/2

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. P

(end Rhy. Fig. 4)

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

(end Rhy. Fig. 4A)

sl. P To Coda sl.

C AV E Eb D7 E5 G5 F#5

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

Rhy. E5
Fig. 5

yeah!_ Woh_ yeah, oh yeah, oh yeah, oh yeah,

Rhy. Fig. 5A

sl. sl. sl. sl.

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

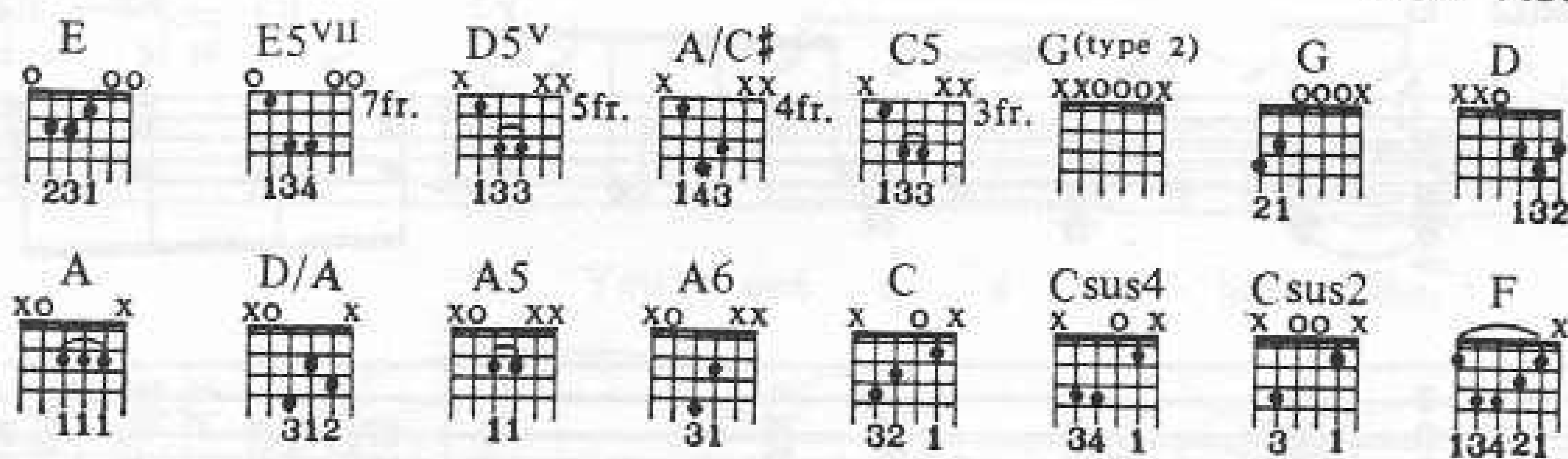
2. Say, where ya goin'? What you gonna do?
I been lookin' everywhere and I, I been lookin' for you, because
You don't want my love, no no, you wanna sati-satisfaction,
oh yeah, oh yeah, oh yeah.
You don't need my love, you've got to find yourself another,
another piece, another piece of the action. (To 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)

ONE IN A MILLION

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

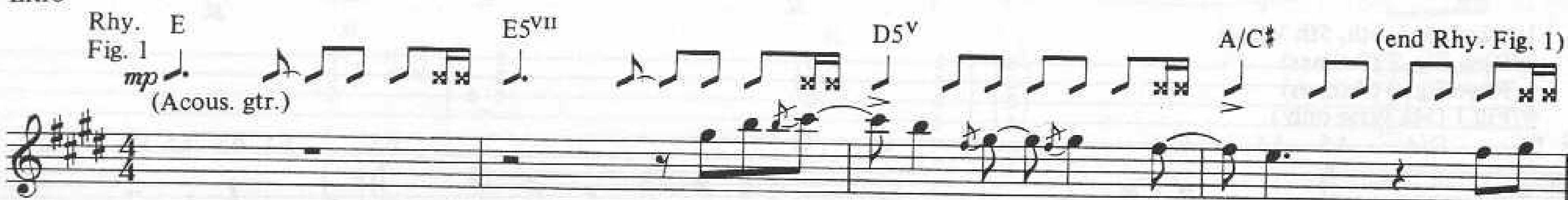
Tune down 1/2 step:

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



Intro Moderately fast $\text{♩} = 136$

Intro



(Whistle)

w/Rhy. Fig. 1



w/Rhy. Fill 1



Rhy. Fig. 3
(Elec. gtr.)



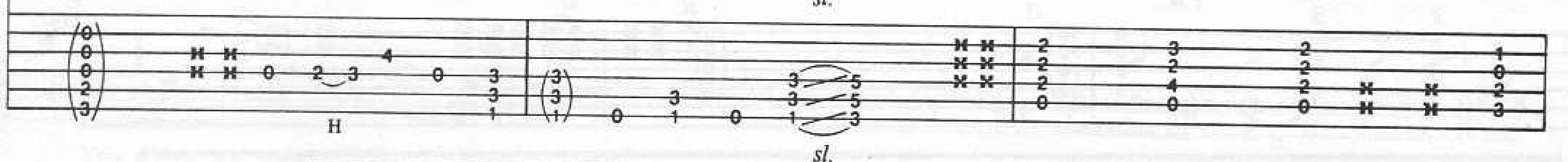
P

G

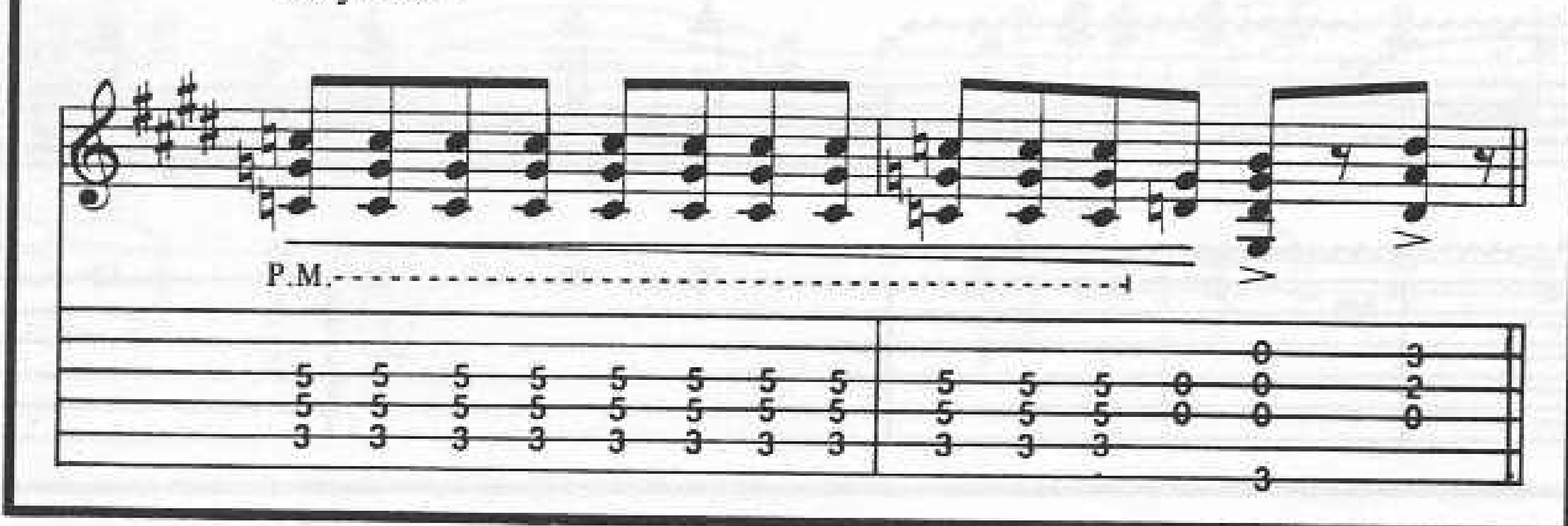
F5 E5 F5 E5 F5 (end Rhy. Fig. 2)

w/Rhy. Fig. 2

A D/A A5 A6 A5 C



Rhy. Fill 1



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

p sl. 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. 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

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

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

May - be a Grey - hound could_ be my way...

Chorus
Rhy. Fig. 4

C G G(type 2) D A

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.

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

Fill 1 (end of solo)

sl. sl. sl.

sl. sl. sl.

A5 A6 A5 A6 C G

You're one in a mil - lion, babe.

H

(5) (5) (5) (5) (5) (5)

D A A5 A6 A5 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (first 6 bars only) C G

{ You're a shoot - ing star. _____
You know that you are. _____ }

May - be some - day we'll see

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

10 10 5 (5) 5 7 7 8 8 10 8 7 5 3
10 10 5 (5) 5 7 7 8 8 10 8 7 5 3
7 7 2 (2) 4 4 5 5 7 7 2 0 5

G(type 2) D A A5 A6 A5 A6

you, be - fore you make us cry. _____

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

(3) 3 3 10 10 10 10 5 5 (5) 5 5 5 7 7 7
3 3 7 7 7 7 2 2 2 2 4 4 4

C G D E E

You know we tried to reach you, but you were much too high, -

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

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

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

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

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

sl. sl. sl. sl. Full Full

(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

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

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)*