

Authorized Edition



WITH
TABLATURE

HEAVY METAL

Ballads



788.42

HEAV

GUNS N' ROSES • VAN HALEN • TESLA
LITA FORD • McAULEY SCHENKER GROUP
VINNIE VINCENT INVASION

HEAVY METAL

Ballads

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KM

GUNS N' ROSES



Neil Zlozower

VAN HALEN



Alberto Tolot

MUSIC



GLEN WEXLER



Annamaria DiSanto



McAULEY · SCHENKER · GROUP

VINNIE VINCENT INVASION

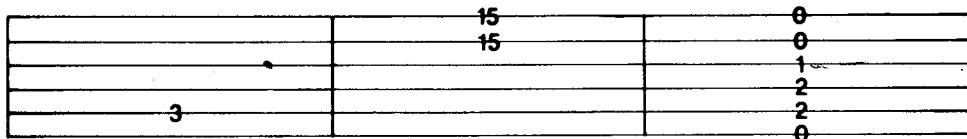


LITEX



TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

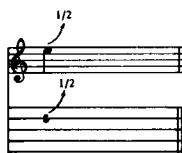


5th string, 3rd fret

1st string, 15th fret,
2nd string, 15th fret,
played together

an open E chord

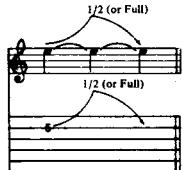
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



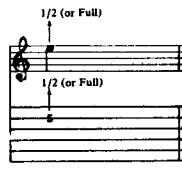
BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



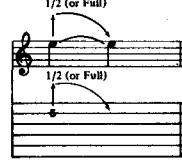
BEND: Strike the note and bend up a whole step (two frets).



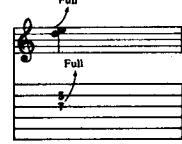
LEGATO BEND AND RELEASE: Strike the note. Bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



GHOST BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



GHOST BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



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



SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



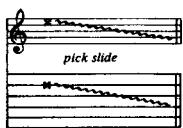
SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



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



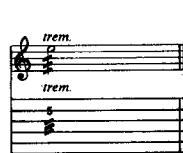
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



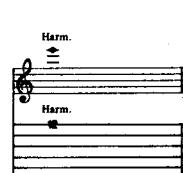
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



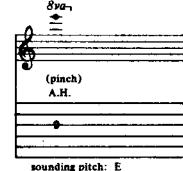
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



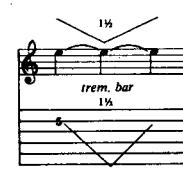
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



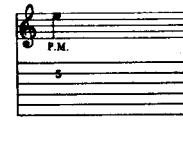
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

SWEET CHILD O' MINE

As recorded by GUNS N' ROSES

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

Guitar Chords:

D5 ^{II}	D	Cadd9	G	Dsus4	Dsus2	A5	B5	C5	D5	D ⁴ 5	Em
x x 0 x 13	x x 0 13 2	x 0 0 2 1 3	0 0 0 2 1 3	x x 0 13 4	x x 0 o 13	x 0 xx 11	x xx 13 3	x xx 3fr. 13 3	x xx 5fr. 13 3	x xx 6fr. 13 3	o oox 2 3

Tune down $\frac{1}{2}$ step:
 ① = Eb (3) = Gb
 ③ = Ab (2) = Bb
 ④ = Db (1) = E \flat

Medium Rock $\text{♩} = 122$
Intro Riff A (Gtr. I)

D5^{II}
p

Gtr. II

(end Riff A)

w/Riff A

Gtr. III (acous.) Rhy. Fig. 1 (Gtr. II)

Cadd9

*Let ring

*Let arpeggiated figures ring whenever possible (throughout).

G

D

P.M.

(end Rhy. Fig. 1)

w/Riff A (1st 6 bars only) & Rhy. Fig. 1
Gtr. III (acous.)

Sheet music for Gtr. III (acous.) in common time, key of C major. The top staff shows a treble clef and the bottom staff shows a standard guitar neck diagram. The music consists of two parts: Riff A (first 6 bars) and Rhy. Fig. 1 (the remainder). The first part uses a strumming pattern of eighth-note chords. The second part features a more complex rhythmic pattern with eighth and sixteenth notes.

Continuation of the Rhy. Fig. 1 section. The key changes to G major. The top staff shows a treble clef and the bottom staff shows a standard guitar neck diagram. The music continues the rhythmic pattern established in the previous section.

1st, 2nd Verses
w/Rhy. Fig. 1

1. She's got a smile_ that it seems to me_ re-minds_ me of child - hood mem - o ries,_ where ev -
2. See additional lyrics

Sheet music for Gtr. III (acous.) in common time, key of C major. The top staff shows a treble clef and the bottom staff shows a standard guitar neck diagram. The music includes lyrics for the first and second verses. The notation includes various strumming patterns and specific fingerings indicated by numbers above the strings. Dynamic markings like P (piano) and sl. (slur) are also present.

G

D

'ry - thing_ was as fresh_ as the bright_ blue sky. —

Sheet music for Gtr. III (acous.) in common time, key of C major. The top staff shows a treble clef and the bottom staff shows a standard guitar neck diagram. The music includes lyrics for the third verse. The notation includes various strumming patterns and specific fingerings indicated by numbers above the strings. Dynamic markings like P (piano) are also present.

Fill 1

Sheet music for Gtr. III (acous.) in common time, key of C major. The top staff shows a treble clef and the bottom staff shows a standard guitar neck diagram. The music features a fill-in section labeled "Fill 1". The notation includes various strumming patterns and specific fingerings indicated by numbers above the strings.

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

Now and then— when I see her face— she takes me a - way— to that spe - cial place,— and if I

G D
(Gtr. II) Dsus4 D Dsus2 D

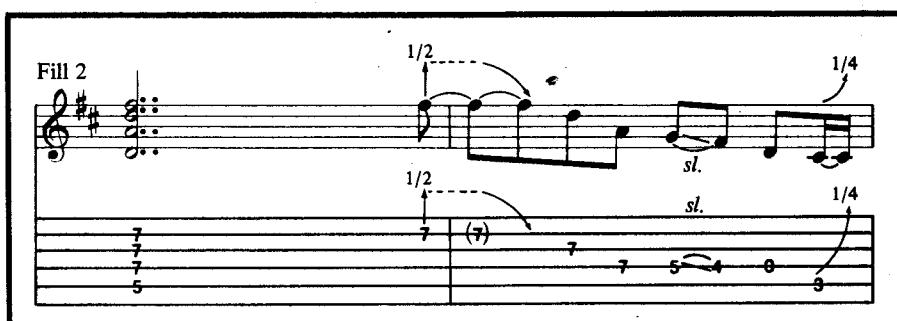
stared— too— long, I'll prob - ly break down and cry.—

Chorus
Rhy. Fig. 2 A5 B5 C5 D
w/Fill 2 3rd time Dsus4 D Dsus2 D
(end Rhy. Fig. 2)

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

*Gtr. I

*On D.S. double Gtr. II



A5 B5 C5 D
 Whoa, oh, oh, oh, sweet child o' mine...

w/Rhy. Fig. 1

D C 1.
 sl. G Full Full
 Full Full Full
 Full Full Full

2.
 D G 1/2 1/2 D
 sl. sl. hold bend
 (9) (9) (7) (7)

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

Full sl. C sl. sl. 1/2 G
 Full sl. sl. sl. Full P
 Full sl. 10 sl. 12 sl. 10 (10) 10 1/2 (7)
 Full sl. 10 (10) 10 sl. 10 (10) 10 Full P

Full Full 8va-D Full
 Full Full Dsus4 Dsus2 D D.S. al Coda
 Full Full Full Full Full

Coda 3 3

w/Rhy. Fig. 2 (1½ times) B5 C5 D

A5

Oh, oh,— oh, oh,— sweet child o' mine. Woo,— yeah,— yeah!

Sheet music for the vocal part of "Ooh, sweet love o' mine." The music is in common time and includes lyrics: "Ooh, _____ sweet love o' mine. _____". The vocal parts are labeled: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music features various vocal techniques such as slurs, grace notes, and dynamic markings like forte (f) and piano (p).

Guitar solo

Sheet music for guitar in Em (G major). The key signature has one sharp (F#). The time signature is common time (indicated by 'C'). The melody consists of six measures. Measure 1 starts in Em with a grace note (G) followed by a 'Full' note (B). Measures 2-3 transition to C major with 'H' (Hammer-on) and 'P' (Pull-off) techniques. Measures 4-5 transition to B7 with 'H' and 'P' techniques. Measure 6 concludes in Am (loco) with a 'Full' note (E) followed by a 'H' (Hammer-on) at the end of the measure.

Em
G major
Full

C

B7

Am
loco
Full

H P H P

H P H

Full

17 15 14 15 14 17 15 14 17 16 12 14 15 12 14 12 11 12

Rhy. Fig. 3

Musical score for guitar, Treble Clef, Key of G major (one sharp), 4/4 time. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff is a tablature showing fingerings (0, 1, 2, 3) and string numbers (1, 2, 3, 4). The tablature is divided into measures by vertical bar lines.

w/Rhy. Fig. 3 (2 times)

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains chords Em, C, B7, and Am, each with a duration of 1/2. The bottom staff is a bass clef staff with a key signature of one sharp (F#). It contains the inversions of these chords: (7), (7), sl., and (11), also each with a duration of 1/2. The notes are indicated by vertical stems and horizontal dashes.

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

Em H P C 1/2 w/Fill 3 B7 sl. Full

A5 P.M.

H P 1/2 sl. Full

Rhy. Fig. 4 ⑥3fr. 2fr. G F# Em 2nd lead gtr. Full

⑥open 2fr. E F# G5 Full P Full P

w/Wah (e) Full Full Full Full P Full Full P

(end Rhy. Fig. 4) AS B5 C5 D5 G5 (type 2) 1/4 w/Rhy. Fig. 4 (3 times) Em H Full

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

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

Fill 3 (2nd lead gtr.)

1/2 Full P P sl. sl. P P H P Full

3

1/2 Full P P sl. sl. P P H P Full

8 9 7 10 7 11 7 8 11 12 14 11 12 14 15 12 14 15 14 12 14 11 12 14 12 17 15 15

w/Rhy. Fig. 5 (2 times)

ES G5 A5 CS D5 G5^(type 2)

Where do we go?— Where do we go now? Where do we go?—

Harm. P.M. Harm.

E5 G5 A5

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

P P sl. P

C5 D5 G5^(type 2) E5 G5

P.M. throughout

I I I I I I I I I I I I

H P H P H H P H P H

1/4 sl. 1/4 sl.

A5 CS D5 G5^(type 2) Rhy. E5 Fig. 6

Where do we go now, now? Where do we go?—

Full Full 8va-e Full

Full Full Full (22) 22 22

15 12 11 10 18 17 18 17 17 22 (22) 22 22

⑥ open 2fr. E F#

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

CS D5 G5 (type 2) E5 G5

Where do we go?

Full Full Full

P Full

Full

Full P

slow bend

15
(14)12

1512
1414
(14)

15
14
12

14
14
(14)
12
14
14
12

14
12

E5VII **D5** **B5VII** **B \flat 5** **A5V** **G5** (type 2)

w/Rhy. Fig. 6 (1st 2 bars only)
E5

A5 B5

Where do we go— now? No, no, no, no, no, no. Sweet child,

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

15 12 15 12 15 15 12 14 14 12 14 14 14 14

A5 **C5** **D5**

sweet child o

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

14 14 14 14 14 14 14 14

E5

mine. sl. sl. sl. sl. sl. sl.

(overdub)

1/2 1/2 1/2 1/2 bend neck 1/2

2 5 3 (3) 1 2 3 4 5 6 7

sl. sl. P

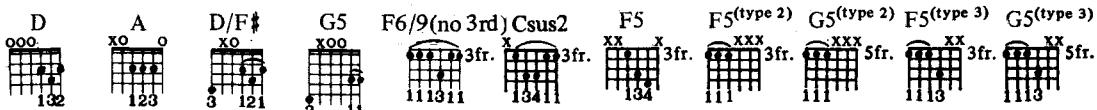
Additional Lyrics

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*)

WHEN IT'S LOVE

As recorded by VAN HALEN

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen



Tune Down

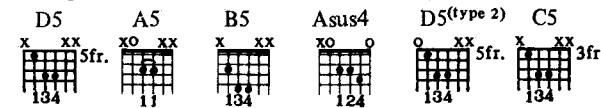
(6) = D

(All gtrs.)

Moderate Rock ♩ = 100

Intro

D



D/F#

G5

D

*Gtr. II Rhy. Fig. 1

**Gtr. I

mf let ring

*Gtr. II: Synth.chords (low stgs.) & synth.bass arr. for gtr.

**Gtr. I: Synth. part (harps, marimba, acous. piano & low stgs.) arr. for gtr.

(end Rhy. Fig. 1)

D

A

*Continue Gtr. I's synth. part w/high string voices added. Part written is for harps, marimba, acous. piano & low stgs.

w/Fill 1

D/F#

*Allow chords to sustain into each other emphasizing common tones. **Recorded gtr. part (no adaptation)
Synth. bass doubles roots.

swelled in w/volume control.

Fill 1 Gtr. III

D5
(Voc.: Hey!)

Riff A

*Combined gtr. & synth. riff (Gtr. I). Gtr. III in upstems. Bass in steady 8ths.

Riff B

1st Verse
w/Riff A

w/Riff C

Chorus D

Rhy. Fig. 2

Gtr. I

*Synth. chords arr. for gtr.

**Synth. bass arr. for gtr.

How does it feel when it's love? - It's just some - thing you feel to - geth - er, when - it's love..

(end Rhy. Fig. 2)

w/Riff B

DS C5/F D5/G Am D5 CS/F D5/G

2nd Verse w/Riff A

F5 D5 sl. C5/F D5/G Am

w/vol. You look at ev - 'ry face in the crowd...
⑤lfr.

D5 C5/F D5/G Bb C5 w/Riff C D5 CS/F D5/G

Some shine and some keep you guess - in'. Wait - ing for some - one to
Am D5 C C/A

come in - to fo - cus. Teach you your fi - nal love les - son. Ugh!

Chorus w/Rhy. Fig. 2 (1st 6 bars only)

⑥open D ⑤open A ⑤2fr. E

How do I know when it's love? I can't tell you but it lasts for - ev -

④4fr. ⑤open F ⑥open D ⑤open A

er. Oh. How does it feel when it's love? It's just some -

⑥2fr. B ⑥3fr. F G Bridge

Gtr: F5 (type 2) P.M.

thing you feel to - geth - er. Rhy. Fig. 3 (Ah ah.)

* let ring

10 7 5 5 3 5 5 5 5 1 2 1

7 7 7 7 5 5 5 5 3 3

9 9 9 9 5 5 5 5 3 3

9 9 9 9 5 5 5 5 3 3

*Synth. chords upstems.
Synth. bass downstems.

Riff C >

The musical score consists of a treble clef staff with six measures. Measure 1: Slur over two eighth notes, followed by a grace note (open circle) before the next note. Measure 2: Slur over two eighth notes, followed by a grace note. Measure 3: Slur over three eighth notes, followed by a grace note. Measure 4: Slur over two eighth notes, followed by a grace note. Measure 5: Slur over two eighth notes, followed by a grace note. Measure 6: Slur over two eighth notes, followed by a grace note.

The guitar tablature below shows the fret positions for each measure. The first measure starts at the 7th fret. The second measure starts at the 5th fret, with a (7) above the 7th fret position. The third measure starts at the 7th fret, with a (7) above the 7th fret position. The fourth measure starts at the 5th fret. The fifth measure starts at the 7th fret. The sixth measure starts at the 5th fret.

w/Rhy. Fig. 2 (1st 3 bars only)

D5 A5 B5 E

④ 2fr.

w/Rhy. Fig. 1

A D/F\$

* Bass plays steady quarters. Hey!

G5 D5 A5 D/F\$

w/Bkgd. Voc. Fig. 1 (5 times)

G5 pick sl. Rhy. Fig. D5 (type 2) A5 D/F\$

w/Rhy. Fig. 4 (4 times)

(end Rhy. Fig. 4) D5 A5

D/F\$ G5 DS A5

D/F\$ G5 DS A5 D/F\$

G5 D5 A5 D/F\$ G5

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

F5 (type 2) C5 F5 (type 2) C5 D5 (type 2)

CLOSE MY EYES FOREVER

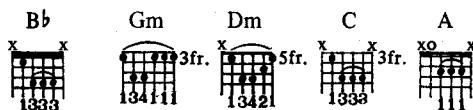
As recorded by LITA FORD & OZZY OSBOURNE

Words and Music by
Lita Ford and Ozzy Osbourne

Slowly $\text{♩} = 68$

Am add9

Intro Gtr. I (12-string acous.)



Fsus#4

Am add9

G/A

1st, 2nd Verses

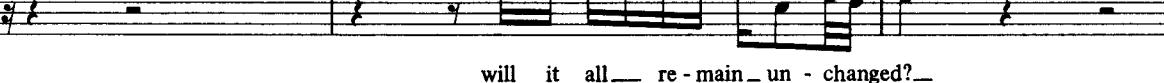
Am add9

G

Fsus#4

Am add9

G/A

Am F add#4/C Am

 er, will it all re - main un - changed?_

3rd Verse
w/Rhy. Fig. 1

*Am add9

A

I know I've been so hard on you.

22 22 20 20 21(21) 20 17

19 19 18 18 17 17

*Bass plays A pedal for 8 bars.

Fsus#4 Am add9 G/A Am add9

I know I've told you lies.

If I could have just...
D.S. (take 2nd ending) al Coda

G6 Fsus#4 Am add9

one more wish, I'd wipe the cob-webs from my eyes.

Coda

Am add9 G

Close your eyes, close your eyes, you got ta

Gtr. I let ring

0 0 5 5 7 7 0 0 5 5 7 7 0 0 5 5 7 7 0 0 5 5 7 7

Fsus#4 Am add9

close your eyes for me.

rit. let ring-

0 0 5 5 7 7 0 0 5 5 7 7 0 0 5 5 7 7 0 0 5 5 7 7

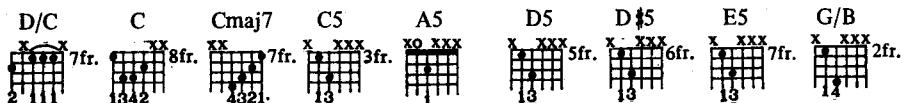
Additional Lyrics

2. Sometimes it's hard to hold on,
So hard to hold on to my dreams.
It isn't always what it seems
When you're face to face with me.
You're like a dagger and stick me in the heart
And taste the blood from my blade.
And when we sleep, would you shelter me
In your warm and darkened grave?

CHANGES

As recorded by TESLA

Words and Music by
Jeff Keith, Tommy Skeoch,
Frank Hannon, Brian Wheat
and Troy Luccketta



Moderate Rock $\text{♩} = 120$

Free time

(Half-time feel)

Em(add9)

Rhy. Fig. 1

Em7(9)

(end Rhy. Fig. 1)

Intro Acous. piano & Synth

1st, 2nd Verses (half-time feel)

w/Rhy. Fig. 1 (4 times)

Em(add9)

Em7(9)

1. Chang - es,

time's mak - in' chang - es in — my life. —

Re - ar -

2. See additional lyrics

Em(add9)

Em7(9)

mem - ber —

I was so young, — I was much too young — to see. — Now I'm

Em(add)

Em7(9)

old - er, —

grow-in' old - er, —

and I see things dif - frent - ly. —

Oh, —

D/C

D/C

Cmaj7

(end half time feel)

can't

you see? —

It's chang - in' you — and me. —

Time's mak - in'

Chorus

E5

w/Rhy. Fig. 2 (2 times)

G5

G5

D5

chang - es, —

time's — mak - in' chang - es in — my — life. —

Rhy. Fig. 2

sl.

Time's re - ar - rang - in', chang - in' you - and me. —

1. 2. trem. bar

E5 G5 A5 Gtr. II ⑤ open A

Rhy. Fig. 2 -----

P.M. -----

Bridge (half time feel)

C5 A5

Noth - in' ev - er stayed the same. — It's al - ways gon - na change. —

(Both gtrs.)

C5 D5

(end half-time feel) P.M.

Fm on my way.

E5 on my way.

Guitar solo w/Rhy. Fig. 2 (5 times)

Yeah! yeah!

Full sl. Full P

Full Full sl. Full P

15 14 15 14 (15) (14) (15) 14 (14) 12 14 sl.

8va

E5 G5 D5

Full

P

P

P

2

sl.

— 3 —

Full

P

(17) 15 17 (17) P 15 17 15 17 2 (17)

(14)

sl.

w/Rhy. Fig. 2A

E5 A.H. A.H.
 $(8va)$ $(8va)$

G5 6

A5 6

6 6

P P P P

P P P P P P

P P P P

5-3-0 5-3-0 5-3-0 4-2-0 4-2-0 4-2-0

P P P P

P P

(2)

(Half-time feel)
*w/Rhy. Fig. 1 (2 times)

Em(add9) 2 Em7(9) 2 Em(add9)

*2nd time, substitute rests for last three eighth notes of figure.

Chang - es, time's mak - in'

3rd Verse
w/Rhy. Fig. 1 (2 times)

Em7(9)

chang - es in my life.

Em(add9)

Re - ar - rang - in', al - ways -

Em7(9)

chang - in', can't seem to stop the hands of time.

D/C

Can't you see? -

C

D/C

It's chang - in' ev - ry - thing.

Cmaj7

(end half-time feel)

Time's mak - in'

Chorus
w/Rhy. Fig. 2 (4 times)

E5 G5 D5 E5 G5 D5

chang - es, time's mak - in' chang - es in my life.

E5 G5 D5

Time's re - ar - rang - in', chang - in' you and me.

Outro
w/Rhy. Fig. 2 (4 times)

E5 G5 D5

Yeah, yeah.

All these chang - es.

steady gliss.

pick slide

Full

2

22

Sheet music for guitar featuring six staves of musical notation. The first two staves show a sequence starting with a power chord (P), followed by E5, G5, D5, and then a series of notes with '1/2' markings above them. The third staff begins with a power chord (22) and includes fingerings like 12, 13, 12, 14, 12, 14, 12, 11, 11, 14, (11), (11), 7. The fourth staff shows chords E5, G5, D5, and then a sequence of notes labeled 'Full'. The fifth staff starts with Rhy. Fig. 3 (P.M.) and includes chords C5, G/B, G, D5, B, and D5. The sixth staff ends with Rhy. Fig. 3 (end Rhy. Fig. 3) and (end Riff A).

w/Rhy. Fig. 3 & Riff A (both 2 times)

Sheet music for guitar showing two sections: Rhy. Fig. 3 and Riff A. Rhy. Fig. 3 consists of chords C5, G/B, (G), D5, (B), D5, C5, G/B, and (G). Riff A consists of chords E5, (B), D5, and a section starting with 'ff Full'.

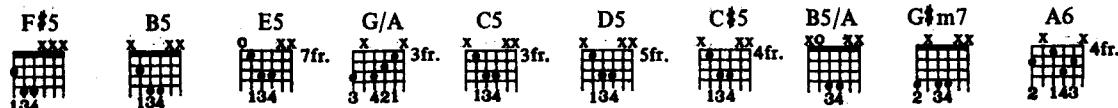
Additional Lyrics

2. Faces, strange faces, cloud my mind.
Empty traces make it hard for me to find.
Somewhere in the distance is there someone who awaits
For that moment? I am taken over by the hands of fate.
Can't you see? The world is changin' me. (*To Chorus*)

ECSTASY

As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent



Moderate Rock $\text{♩} = 108$
1st Verse

D A/D

D

A/D

D

Bm7sus4

You be-long to me, — beau-ti-ful dream-er.
 (Overdub) —
 let ring —

Bm7 D A/D G/D D A/D Cmaj7sus4

You are the on - ly one my heart — is beat-ing for.

—

—

let ring —

A7sus4

A7

D

A/D

D

A/D

D

Harm. — And some where out there, — I know you're —

Harm. —

A/C[#]F#7add4/C[#]

B5

A5

G5

hearts run — free. Sur - ren - der to me.

(Overdub: clean tone)-----

let ring-----

w/Distortion

— Ev - er - last - ing — this — was meant to be, faith - ful - ly. —

Riff A

(Clean tone)

let ring-----

*w/Distortion

B5

Chorus
w/Rhy. Fill 1
E5

F#5

— Ec - sta - sy, you and me, — heav - en to heav - en. —

Rhy. Fig. 2A

let ring-----

(Clean tone)

let ring----- sim.

*w/Distortion

Rhy. Fill 1

w/Clean tone

B5 (end Rhy. Fig. 2) w/Rhy. Figs. 2 & 2A and Rhy. Fill 1

Ec - sta - sy, — we'll al - ways be, — now and for - ev - er.

(end Rhy. Fig. 2A)

To Coda
w/Rhy. Figs. 2 & 2A (1st 2 bars only) and Rhy. Fill 1 F#5

In ec - sta - sy we'll al - ways be — fa - fall - in' for - ev - er, — oh.

let ring -----

2nd Verse
D(add2)

A/D

D6

A/D

w/Fill 2
F#m7(add4)

Bm7

Temp - ta - tion eyes — burn - ing right through — me.

Fill 2

(Two gtrs.)

sl.
w/Distortion

sl.

Musical score for guitar and vocal. The vocal part includes lyrics: "In you is ev - 'ry - thing that I've been search - ing for...". The guitar part shows chords F#7(add4), A, D(add2), A/D, G/D, and A/D.

G6(b5) F#m7 G6(b5) F#m7

 warm, _____ no tru - er love _____ was born. _____ A part of me will ____
 (Two gtrs.) sl. sl. sl.
 trem. bar sl. sl. sl. trem. bar
 12 15 12-10 10-9 0-7 5

w/Riff A

Em9

A7sus4

F#5

D.S. al Coda

B5

live in you al - ways, — ev - er - more. — Ec - sta -

sl. 3 sl. 5 sl. 7 (9) 11 9 7 (7) 9 7 5 6 4

Coda F#5 B5 C5

ev - er.

Ec - sta -

sy, yeah,

let ring sim.

w/Rhy. Fill 2

D5

E5

woh,

oh...

let ring

Rhy. Fill 2 (Acous. gtr.)

let ring

w/Fill 3

w/Rhy. Fills 3 & 4

D5
(Distorted elec. gtrs.)

pick sl.
(w/noise) *mf* *cresc.* *f*

3

Riff B -
(Acous. gtr.)
let ring

Fretboard diagrams for measures 1-6:

- Measure 1: 0 5 (5) 4 5 7
- Measure 2: 9 7 5 (5) 4
- Measure 3: 6 6 6 6 6 6
- Measure 4: 6 6 6 6 6 6
- Measure 5: 0 2 3 0 3 2
- Measure 6: 0 2 3 0 3 2

Fill 3 (Lead gtr. solo entrance)

Full

* w/Distortion

light vib. w/trem. bar

Full

* Swell w/vol. control.

12 (12) 16 (16) 14 (14) 12 14 12 (12) (12) 14 (14) 11 14 (14) 14 (14) sl.

Rhy. Fill 3
(Acous. gtr. & Elec. gtr.)

Fretboard diagram for Rhy. Fill 3:

0	0	0	0	0	0
9	7	6	6	6	4
9	4	6	6	6	4
9	6	4	6	6	2
7	6	4	4	4	4
0	0	0	0	0	0

Rhy. Fill 4
(Clean elec. gtr. w/chorus)

Fretboard diagram for Rhy. Fill 4:

0	7	5	5	4	4
9	4	4	4	4	1
9	6	4	4	4	2
7	6	4	4	4	0
0	0	0	0	0	0

B5 B5/A G[#]m7 A6

Soon our day will come. Our
 Full
 (10)(17)
 (9)

hearts will beat as one. Some day we'll

C[#]m7 F[#]m7

G[#]m7 A6

sl. G[#]7sus4 G[#]7

walk in the sun, oh, and

w/ noise

w/Distortion

C[#]5

we'll live on and on for ev - er young.

(Two gtrs.)

let ring sim.

A sus⁴
 sus2

w/Rhy. Fill 6
E/G#

We cel - e - brate this heav - en

11 9 11 9 9 0 0 0 4 4 4 (4) 4 7 4 5 4

A sus⁴
 sus2

B5
(w/Distortion)

C⁴5

through the end of time. Ec - sta-

0 0 0 9 10 12 11 10 12 10 14 12 13 14 13 12 13 10 11 12 13 11 9 9 10

Chorus F⁵

Rhy. Fig. 3 P.M. P.M. P.M. P.M. P.M. P.M. C⁴5 (end Rhy. Fig. 3)

sy, you and me, heav - en to heav - en. Ec - sta - (end Rhy. Fig. 3A) sl.

Rhy. Fig. 3A
let ring sim. sl. sl.

w/Rhy. Figs. 3 & 3A (till end)

F⁵

G⁴m7

C⁴5

sy. We'll al - ways be, now and for - ev - er. In ec - sta -

Rhy. Fill 6

let ring

5 5 2 5 4 2 4

F#5
 sy, we'll al - ways be_ fall - in' for - ev - er. Oh, ec - sta - sy,
 w/Distortion

F#5
 — we'll al - ways be, — woh, — woh, — woh,
 sl. P H sl. P sl. sl. sl.

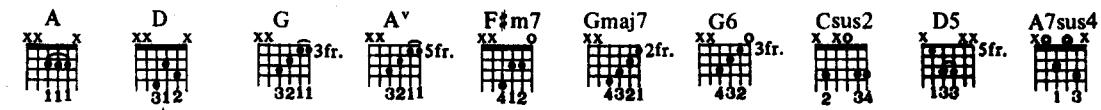
Begin fade
 G#m7
 yeah, — yeah, — ooh, —
 P sl. P sl. P sl. sl. sl.

F#5
 — yeah, — oh, — ooh, — yeah.
 sl. P sl. P sl. sl. sl.

NO SUBSTITUTE

As recorded by Vinnie Vincent Invasion

Words and Music by Vinnie Vincent



Moderate Rock $\text{♩} = 116$

1st Verse

(Band tacet)

1. I want you but you never reply. — I can't get through — on your

Rhy.

Fig. 1

line. While your in - tu - i - tion keeps hold - ing you down, — you're

2nd, 3rd Verses

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (1½ times)

3. See additional lyrics

Pre-chorus

Gmaj7

↓..

G6

Gmaj7

Csus2

↓..

↓..

Sheet music for the Pre-chorus section. The vocal part starts with "pas - sion." followed by a melodic line. The guitar part shows chords G6, Gmaj7, and Csus2. The vocal line continues with "Though it's not your fash - ion, I".

Continuation of the musical score for the Pre-chorus section, showing the vocal line and guitar chords.

Continuation of the musical score for the Pre-chorus section, showing the vocal line and guitar chords.

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

Musical score for Rhy. Fig. 1 (1st 2 bars only). The vocal line includes "know you can make it your style." and "Don't you know there's no ...". The guitar part shows chords A, D, A, D, G, and A^v.

Continuation of the musical score for Rhy. Fig. 1 (1st 2 bars only).

Continuation of the musical score for Rhy. Fig. 1 (1st 2 bars only).

Chorus

w/Bkgd. Vocal Fill 1 (3 times)

Musical score for the Chorus section. It starts with A7sus4 and A7add4 chords. The vocal line includes "I live for your touch." and "Rhy. Fig. 2-----". The guitar part shows chords Em7, Gmaj7(no3rd), A7sus4, and A7add4.

Continuation of the musical score for the Chorus section with Bkgd. Vocal Fill 1 (3 times).

Continuation of the musical score for the Chorus section with Bkgd. Vocal Fill 1 (3 times).

Bkgd. Vocal Fill 1

Musical score for Bkgd. Vocal Fill 1, featuring a melodic line with a grace note and a sustained note.

Sub - sti - tute.

Musical score for 'I Want You' featuring chords Em7, Gmaj7(no3rd), A7sus4, A7add4, Em7, Gmaj7(no3rd) and lyrics 'want you so much.', 'No substitute for your'.

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

A D A D G A' N.C.

love. _____

3. O - pen your love. _____

sl. sl. sl.

1 3 3 5 5 5

8va

trem. bar

H

Musical score page 14-16. The top staff is a treble clef staff with a key signature of two sharps. It features a dynamic marking of **f** (fortissimo) at the end of a melodic line. The bottom staff is a bass clef staff with a key signature of one sharp. It contains a series of rhythmic patterns consisting of vertical strokes with horizontal dashes above them, grouped by vertical brackets labeled '1' and '3'. Measure numbers 14, 15, and 16 are indicated at the beginning of the staff, with measure 15 enclosed in parentheses. Measures 17 through 20 are indicated at the end of the staff, also with measure 18 in parentheses.

Guitar solo
D5

1/2 1/2 sim. Full 1/2 1/2 1/2

1/2 3 1/2 3 Full 1/2 1/2 1/2

trem. bar 1/2 1/2 1/2

1/2 7 P 0 7 P 10 7 7 P 10 7 8 7 10 8 7 9 7 9 7 9 7 (7) 8 10

loco

H P H P P H P H P H H H H

12 9 12 9 12 9 12 9 12 9 12 9 12 10 12 10 12 10

P H P P H P H P H P H H H H

7 8 10 7

(D5)

F#m7

8va-
I want your
Full

P P H P H P P H P P H P P H P P H H H H

10-9-7 12-12 10-9 12-14 10-14 12-10 14-15 12-15 14-12 15-17 14-17 15-14 17-19 15-19 18-17 15 19-20 19-22 21-19 22 19-21 22-22

Pre-chorus

Gmaj7

G6

A/G

Gmaj7

Csus2

pas sion.
Though it's not your fash ion,
I

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

know you can make it your style.
Don't you know there's no...
sl.

(3) 3 2 3 0 3 2 0 3 2 0 3 (3) 2 0 3 12 sl.

Outro Chorus

w/Rhy. Fig. 2 & Bkgd. Voc. Fill 1 (both 3 times)

Em7

Gmaj7(no3rd)

A7sus4 A7add4 Em7 Gmaj7(no3rd) A7sus4 A7add4
I live for your touch.
I

Em7 Gmaj7(no3rd) A7sus4 A7add4 Em7 Gmaj7(no3rd)
 want you so much. No sub - sti - tute for your
 w/Rhy. Fig. 1 (1st 2 bars only) A D A
 love. For me
 Em7 Gmaj7(no3rd) A7sus4 A7add4 Em7 Gmaj7(no3rd)
 — there'll nev - er be. I've got to make you see.
 w/Rhy. Fig. 1 (1st 2 bars only) A D A
 A7sus4 A7add4 Em7 Gmaj7(no3rd) No sub - sti - tute for your love.
 w/Bkgd. Voc. Fill 1 (3times) A Em9 A7sus4 Gmaj7/B A7sus4
 D G I'm dream - ing a - bout you.
 Rhy. Fig. 3 -
 w/Rhy. Fig. 3 (2½ times)
 Em9 A7sus4 Gmaj7/B A7sus4 Em9 A7sus4 Gmaj7/B A7sus4
 Keep dream - ing and dream - ing and dream - ing and dream - ing a - bout you and
 me. 8va -
 Em9 A7sus4 A7sus4
 H P P H H H H 3 3 sl.
 H P P H H H H 3 3 sl.
 11 12 11 9 11 12 10 12 14 14 15 17

w/Rhy. Fig. 4 (till end)

w/Bkgd. Voc. Fill 1 (till end)

Em9 A7sus4

Gmaj7/B A7sus4

Sheet music for guitar and background vocal. The top staff shows chords Gmaj7/B, A7sus4, Em9, A7sus4, Gmaj7/B, and A7sus4. The vocal part includes lyrics "No, no, no sub - sti - tute." and "No". The bottom staff shows a background vocal line with slurs and grace notes.

Continuation of the musical score. It shows chords Em9, A7sus4, Gmaj7/B, A7sus4, Em9, and A7sus4. The vocal part continues with "sub - sti - tute." and "No sub - sti - tute for your". The bottom staff shows fingerings (H P) and string numbers (e.g., 15, 12, 11, 9, 7, 6, 4, 3).

Continuation of the musical score. It shows chords Gmaj7/B, A7sus4, Em9, A7sus4, Gmaj7/B, and A7sus4. The vocal part includes the word "love," and the bottom staff shows fingerings (H P) and string numbers (e.g., 21, 22, 21, 19, 18, 16, 15, 14, 12, 11, 10, 9, 8, 7, 6, 4, 3).

Rhy. Fig. 4

A boxed example of Rhythmic Figure 4. It consists of two staves: a top staff with sixteenth-note patterns and a bottom staff with corresponding fingerings (4, 2, 0, 3) and string numbers (4, 2, 0, 3).

Em9 A7sus4 Gmaj7/B A7sus4 Em9 A7sus4
 (One gtr.) for your
 8va

Gmaj7/B A7sus4 Em9 A7sus4 for your
 love, 8va loco

Gmaj7/B A7sus4 Em9 A7sus4 Gmaj7/B A7sus4 Fade out
 love, for your love.

Additional Lyrics

3. Open your window and see the real world
To know what you've been missing.
Come out of the shadows. Insecurity lies
In a heart afraid to listen.

Pre-chorus: Don't gamble your life away
On things that will fade away.
Love is waiting for you. (*To Chorus*)

TIME

As recorded by McAULEY-SCHENKER GROUP

Words and Music by
Michael Schenker, Robin McAuley
and Rocky Newton

Em	G5	C	D	Dm add9	Gm6	A	Fmaj7	Am
xoo 9 000 555 23	xoo x 00 2 34	x x 1333	x 3fr. 1333	x 5fr. 1342	x 0 10fr. 1342	x 0 9fr. 4312	x 0 5fr. 4312	x 0 7fr. 1333
F	C (type 2)	B7	Em ^{VII}	C ^I	D ^{II}	G	Am ^I	E
x 8fr. 1333	x 3fr. 1333	x 7fr. 13124	x 7fr. 13421	x 0 32 1	xxo 132	xooo 3 4	x 0 231	x 7fr. 13331

Slow Rock ♩ = 70

1st Verse

A musical score for piano featuring a single melodic line on a five-line staff. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. Above the staff, the chords are labeled: Dm add9, Gm6, Dm add9, Gm6, A, Fmaj7, and Am. The score is set against a background of a repeating eighth-note bass line.

Dm add9 F C (type 2) Dm add9 Gm6 Dm add9 Gm6 A

Rhy.
Fig. 2

last time.

Ev - 'ry-thing was eas - i - er.

I did - n't have to wor - ry, no

Fill 1 (Gtr. I)

8va-

Fdbk.

(10)

Fdbk. pitch: D

(Bass enters)

Fmaj7 Am Dm add9 F C (type 2) B7 Em^{VII}

Hmm, now it's all gone. Sud - den - ly I find my - self.

B7 Em^{VII} C^I D^{II} G C^I Am^I D^{II} G E

Can't it be that I must find my way? — What more can I say, — and so it goes.

C^I D^{II} G C^I Am^I w/Fill 2 (end Rhy. Fig. 2) Chorus N.C. w/Rhy. Fig. 1 Em (E F[#]) G5 C

Ooh, — noth - ing will be clear an - y - more. (Time, and there's so much left to say.) —

D Em (E F[#]) G5 C D (D C B)

Still I can't find the words. (Time, when you need just one more day.) It's on - ly

Em (E F[#]) G5 C D But I just can't find the time, (Ooh, — time. ooh.) —

time. (Time, and there's so much left to say.) —

2nd Verse
w/Rhy. Fig. 2

Dm add9 Gm6 Dm add9 Gm6 A

So man - y rea - sons to de - spair. I need - ed help but no one was there.

(Two gtrs.) sl.
mf sl. P sl. sl. P sl.

15
15
15
10 8 10 12 12 10 8
P sl. sl. P sl.



Fmaj7 Am Dm add9 F C^(type 2) B7 Em^{VII} 3
 I should have known, — I _____ should have known. What was I sup-posed to do?_

(Two gtrs.) sl. sl. sl. sl.

B7 Em^{VII} C^I D^{II} G C^I Am^I D^{II} G E
 The on - ly one to un - der-stand me now was you, but I _____ nev - er knew, so it goes.

sl. sl. P 3

C^I D^{II} G 3 C^I w/Fill 2 Am^I N.C.
 Ooh, _____ now noth-ing will be clear an - y - more.

(Two gtrs.) 3 P 1/2 Full 1/2 Full 1/2 Full P

Chorus w/Rhy. Fig. 1
 Em (E F[#]) G5 C D Em (E F[#]) G5 C
 (Time D and there's so much left to say.) (D C B) Em (E F[#]) G5 C D
 It's on - ly time. (Time, and there's so much left to say.)—
 day.) (Time, and there's so much left to say.)— But I just can't find the

Guitar solo

C^I D^{II} G C^I Am^I C^I D^{II}
loco

w/Wah wah in fixed (mid-range) position
w/Slide

w/o Slide

10-12 8-10 7 12-10 8 12-10 8 12-10 8 12-10 8 11-9-7 10-9-7

10-12 8-10 7 12-10 8 12-10 8 12-10 8 12-10 8 11-9-7 10-9-7

w/Wah wah in fixed (mid-range) position
w/Slide

w/o Slide

10-13 10-10 10-12 8-8 8-7 10-8 7-10 8-7 10-8 7-10 8-7 10-8 7-10 8-7

10-13 10-10 10-12 8-8 8-7 10-8 7-10 8-7 10-8 7-10 8-7 10-8 7-10 8-7

Chorus /Outro
w/Rhy. Fig. 1 (1st 4 bars only) (*till end*)

Em (E F#) G5 C D

(Time, and there's so much left to say.)

Gtr. I

Gtr. III

Still I can't find the

w/Wah wah in fixed (treble) position rake 3

10-7

*Tab no. on left is for Gtr. I

Em (E F#) G5 C D (D C B)

words.
(Time, when you need just one more day.)

It's on - ly

Full sl.

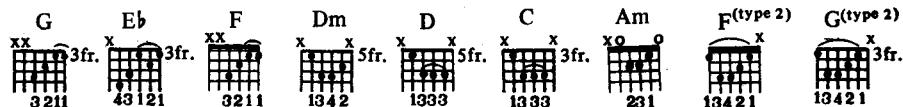
Gtr. III H3P

12 (12) Full sl. (17) 12 3 5 3 2 2 3 2 H P H P

BROKEN DREAMS

As recorded by LITA FORD

Words and Music by
Lita Ford and David Egan



Moderate Rock $\text{♩} = 90$

Intro (Drums)

*Rhy. Fig. 1

*Riff A

*Kybd. arr. for gtr.

1. F | 2. w/Fill 1 | (end Rhy. Fig. 1 & Riff A) w/Rhy. Fig. 1 & Riff A

Gtr. III

sl. f sl. sl. sl.

1/2 P sl. 1/2 P sl. P H P H sl. P P sl. sl.

12-14 (14) 12 (12)-15-15-15 15-12-12-15-15-12-14 15-15 (15)-12-12-15-15-12-14 (15)

14 sl. 12 (12) (12) 12 (12) (12) (12)-15-15-15 15-12-12-15-15-12-14 (14)

Full sl. Full 1½ sl. P sl. sl. sl.

Fill 1

Full

Full trem. bar

3 (3) (3) (3)

1st, 2nd Verses
w/Rhy. Fig. 1 & Riff A

F G Eb

1. I see the pic - ture; you're so bro - ken heart-ed... But can I steal a lit - tle love - from
2. See additional lyrics

P Full P H P H P trem. bar Full

3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

F G Eb

you - to - night? I tell you whis - pers, a lit - tle sto - ry, that there's a place in my heart... for

H

3 5 (3) 5

F C7(no 3rd) Fm

you to - night. But why must we be lone - ly on this night full - of rain?

3 5 (3) 5 5 3 3 5 3 3 6 6

C7(no 3rd) Fm

Hold me in your dreams, and leave me breath-less once a - gain.

3 5 (3) 5 5 3 3 5 3 3 6 6 15 15

Chorus

But I will never understand:
Why must the rain...

Rhy. Fig. 2

fall down.
on the boul - e - vard of bro - ken dreams?

(end Rhy. Fig. 2)

w/Rhy. Fig. 2

Must the tears... fall, mist - y sky?
It's a boul - e - vard - of
w/ Riff B (2 times) & Fill 2
Yeah.

sl. ~~~~~ sl.

12-14 12 (12)
14 10-10

Fill 2

Full

f

1/2 trem. bar

3 (3) (3)

Riff B

G E♭ F

5 7 4 7 4 7 5 7 5 7 8 5 7 8

E♭

sl. 1/2 F sl. G P H P H

12/14 (14) 12 (12) 15 15 15 15 12 12 15 15 12 12 14 15 15

14 12 (14) 12 15 15 15 15 12 12 15 15 12 12 14 15 15

sl.

1. 2. Guitar solo *C

E♭ F Eb F

1/2 P 1/2 P Full Full

trem. bar trem. bar 3

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

15 12 12 15 14 (14) 12 15 15 12 15 14 (14) 12 15 15 5 5 7 5 7 7 5 7 (7)

(10) sl. H st. *Kybd. arr. for gtr.

1/2 Full P Full Full

Am 1/2 P 1/2 P Full Full

Full Full Full Full

(7) 7 5 7 (7) (7) 5 7 (7) 7 5 7 5 7 5 7 5 7 5 7 7 7

C

P H H

Full P Full Am P H Full Full

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

P H H

Full Full Full

F (type 2)

H P P P P

Full Full Full

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

trem. pick

Chorus
w/Rhy Fig. 2 (4 times)

G (type 2)

8va----- loco

Full P Full P

Why must the rain

C Am D5 Bb Cs F5 E5

fall down on the boul - e - vard of bro - ken dreams?

D5 Bb C Am D5 Bb Cs F5 E5

Must the tears fall; mist - y sky? It's a boul - e - vard of bro - ken dreams.

D5 Bb C Am D5 Bb

Why must the rain fall down on the boul - e - vard of

Cs F5 E5 D5 Bb C Am

bro - ken dreams? An - oth - er lone - ly face - lost in the crowd.

D5 Bb C5 F5 E5 D

It's a boul - e - vard of bro - ken dreams.

Full 1/2

1/2 Full

5 (5) (5) (5)

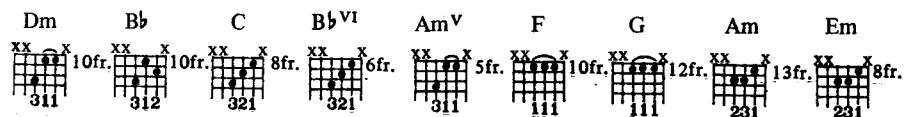
Additional Lyrics

2. I close my eyes, and it feels like yesterday,
When we fought for tomorrow and lived for the day,
So sweet and innocent, like a child with his toy,
Who wishes for nothing, left alone with his dreams.
But why must we be sad
On this night full of rain.
Take me back to the king
And leave me breathless once again.
But I will never understand: (*To Chorus*)

LOVE WALKS IN

As recorded by VAN HALEN

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen



Moderate Rock Ballad $\text{♩} = 88$

Intro $\textcircled{6}$ open

*Gtr. II C

($\textcircled{6}$ = C) \diamond

$\textcircled{6}$ 4fr.

\diamond

$\textcircled{5}$ open

\diamond

$\textcircled{6}$ 5fr.

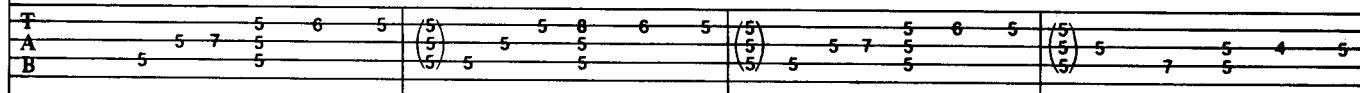
\downarrow

7fr.

\diamond

**Gtr. I

mf



*Synth. Bass arr. for gtr. (Tune $\textcircled{6}$ down to C.)

**Synth. arr. for gtr. (Standard tuning.)

$\textcircled{6}$ open

C

\diamond

$\textcircled{6}$ 4fr.

E

\diamond

$\textcircled{5}$ open

A

\diamond

$\textcircled{6}$ 5fr.

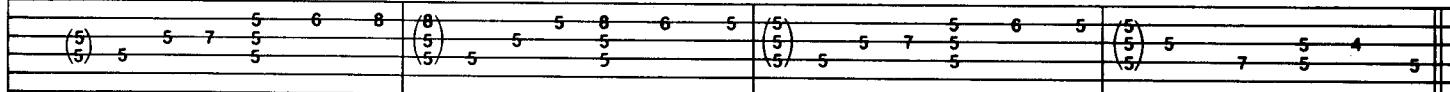
F

\downarrow

7fr.

G

\diamond



$\textcircled{6}$ 5fr.

F

P.M.

$\textcircled{5}$ open

A

$\textcircled{5}$ 5fr.

D

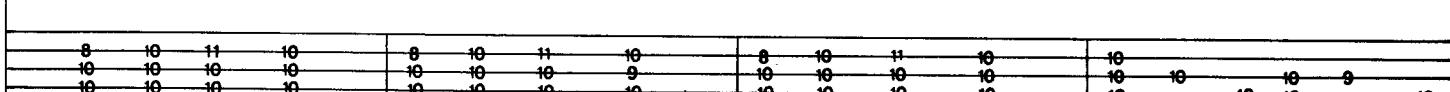
sim.

$\textcircled{5}$ 1fr.

Bb

3fr.

C



$\textcircled{6}$ 5fr.

F

$\textcircled{5}$ open

A

$\textcircled{5}$ 5fr.

D

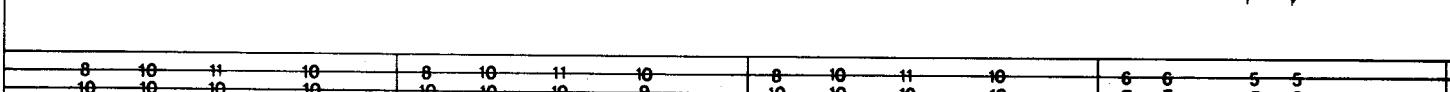
P.M.

$\textcircled{5}$ 1fr.

Bb

3fr.

C



1st Verse

Gtr. I - Dm B_b C Dm B_b C B_b Am^v

Rhy. Fig. 1

Con - tact is all it takes to change your life, to lose your place in time.

Gtr. II-Rhy. Fig. 1A

Con - tact! A - sleep or a - wake... Coming a-round you may wake up to find _____

(cont. in notation)

ques - tions deep- with - in your eyes. Now more than ev - er ooh, you re - al - lize. ooh.) (end Rhy. Fig. 1 & 1A)

Gtr. I

Chorus

⑥ open

Gtr. II C

④ 4fr. E

⑤ open A

*Substitute Em at this point when Rhy. Fig. 1 is repeated (both times).

⑥ 5fr. F

7fr. G

Rhy. Fig. 2 (Gtr. I only)

(8)

⑥ open C ◇ ⑥ 4fr. E ◇ ⑤ open A ◇ ⑥ 5fr. F ◇ 7fr. G ◇
 2nd time to Coda I;
 3rd time to Coda II ◇

Some kind of al - i - en waits for the o - pen - ing, then sim - ply pulls a string. (Ah.) (end Rhy. Fig. 2)

2nd Verse
w/Rhy. Fig. 1 & 1A B♭

Dm C Dm B♭

An - oth - er world, some oth - er time. You lay your san - i - ty on -

C B♭VI Am⁵ Dm B♭ C Dm

— the line. Fa - mil - iar fac - es, fa - mil - iar sights.

B♭ C B♭VI Am⁵ F F G Am G Em

Reach back, re - mem - ber with all your might. Ooh, there she stands in a
(Ooh,)

F Am G F G Am Em F Am G D.S. al Coda I

Coda I A ⑤ open P.M.

then sim - ply pulls a string, love comes walk - ing - 8va - in. Lead gtr.

Guitar solo ⑥ 5fr. F

sl. Full Full sl. (10) 18 16 18 20 (20) (16)

(5) 5 7 5 8 5 (5) 5 5 7 5 4 || 8 10 10 10 10

w/Rhy. Fig. 2 (Gtr. I)

④ open C ♫

⑥ 4fr. E ♫

⑤ open A ♫

⑥ 5fr. F ♫

7fr. G ♫

8va

trem. bar

(13) 12 (13) 13 (13) 15 15 (15) 20

Full Full Full Full Full Full

trem. bar *1 P sl.

(13) 19 (13) 19 17 (13) 12

*Pull up on bar.

④ open C ♫

⑥ 4fr. E ♫

⑤ open A ♫

⑥ 5fr. F ♫

7fr. G ♫

8va

(Ah.) Oh,

Full Full sl. Full Full Full

sl. Full Full Full Full

P H P P Full

Full Full Full Full

15 20 19 (13) 20 18 20 18 17 (17) 17

3rd Verse

w/Rhy. Figs. 1 & 1A

Dm B_b C Dm B_b C B_b VI Am

sleep and dream,— that's all I crave... I trav - el far a - cross the Milk - y Way.—

Dm B_b C Dm B_b C B_b VI Am F

To my mas - ter I be - come a slave, till we meet a - gain some oth - er day, where—

D.S. al Coda II

F G Am Em F Am G F G Am

— si - lence speaks— as — loud_ as war. Earth re - turns_ to what it was be - fore...
(Ooh, ooh.)

⑤ open

Coda II A

— sim - ply pulls a string and love comes walk - in' in.

F G

(5) 5 7 5 6 5 (5) 5 7 10 12 13

Bkgd. Vocal Fill 1

Love _ comes walk - in' _ in. _

w/Rhy. Fig. 3

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

⑤ 1fr.
Bb

3fr.
C

⑥ 5fr.
F
P.M. - J

⑤ open
A
P.M. - J

Love comes walk - in' in. _____ Yeah. _____ Huh. _____

8va-

1/2 1½ 1½ 1½ sl. sl.

trem. bar

1/2 1½ 1½ 1½ sl. sl.

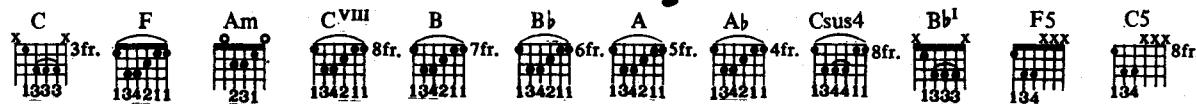
22 20 22 20 22 22 (22) 20 18 (16) (16) 11 10

⑤ 5fr.
 D
 P.M.
 ⑥ 1fr.
 B♭
 3fr.
 C
 ⑧ 5fr.
 F

WE'RE NO GOOD TOGETHER

As recorded by TESLA

Words and Music by
Jeffrey Keith, Troy Luccketta
and Frank Hannon



Slow Rock $\text{♩} = 62$

Intro

Gtr. I Gtr. II Riff A

mf *sl.* *let ring*

T A B 10 9 7 5 7 5 5 5 5

w/Riff A

C F C F

sim. 1. Ev - 'ry day,

H H (5) (5)

5 5 5 7 5 5 5 7 5 (5) (5)

H

1st Ver.

C F C

yeah, yeah, I wait till the morn - ing light, Full

Full Full

10 10

by, oh, when I think a - bout all the good times we had, knew there was

let ring | *let ring* | *let ring*

6	5	7	5	5	5	5	5	7	5
---	---	---	---	---	---	---	---	---	---

C F C
 some - thing - wrong. There was no chance for me and you.
 let ring

The musical score consists of three staves. The top staff is for voice, starting with a C major chord (G, B, D) followed by an F major chord (C, E, G). The lyrics "some - thing - wrong." are sung over the first chord, and "There was no chance for me and you." are sung over the second. The bottom staff is for guitar, showing chords G, B, D, C, E, G, and then a repeating pattern of G, B, D, G, B, D. The middle staff shows the vocal line continuing with "let ring". The score includes various performance markings like grace notes and dynamic changes.

Am

Oh no.
Now I try to tell you, ba - by,
there ain't

let ring ----- |

Am F

noth - in' we can do,
'cause - a I'm no good for you,
oooh no.

F C sim. F

ba - by, you're no good for me.
2. Now it's been so

Gtr. III
slight vib.

Gtr. II
let ring ----- |

2. C F C sim.

no_ ba - by, you're_ no good for me.
Ooh, what I'm try'n' to say,

Full
sl. sl. sl. sl.

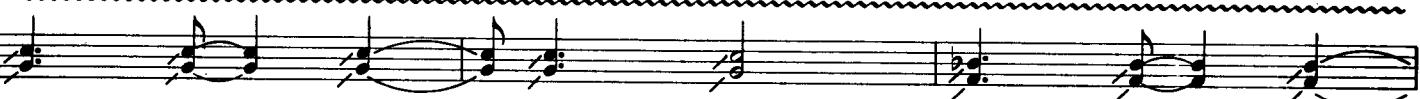
P H H P H sl.

Double time ($\text{♩} = 124$)

C5

B \flat 5

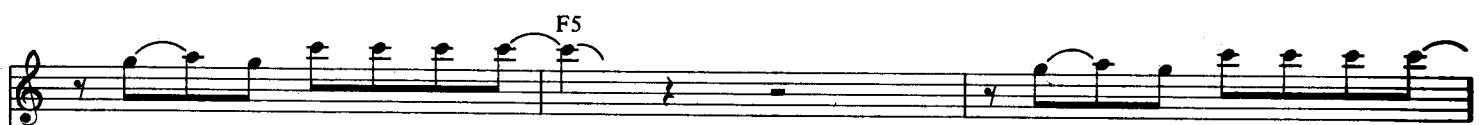
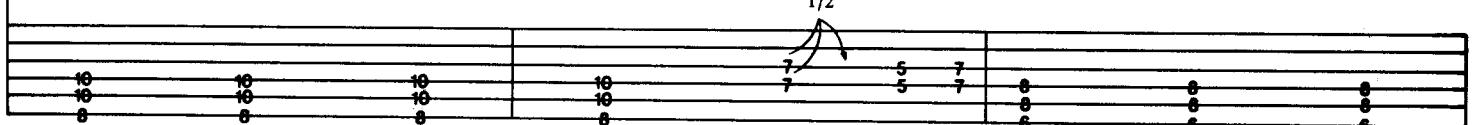
Oh, lis - ten to me.



Rhy Fig. 1

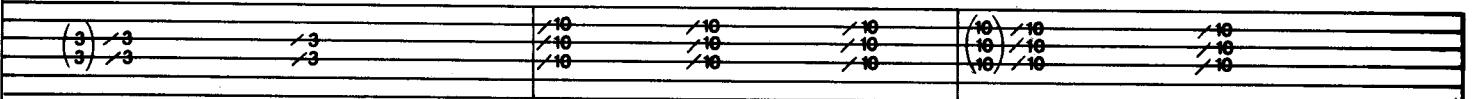


1/2



I've__ got some-thing to say,__

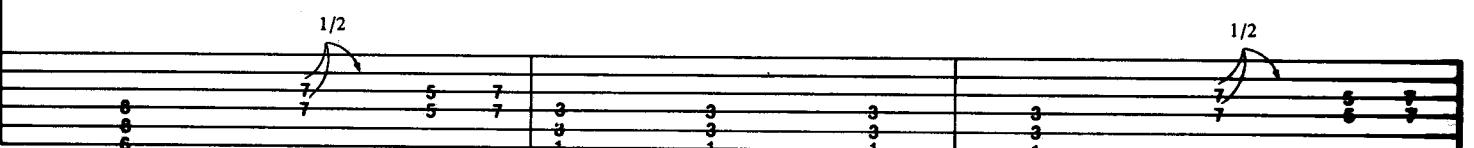
I've__ got some-thing to say,__



1/2



1/2



1/2

CS

w/Rhy. Fig. 1

I said now we're no good — to - geth - er, —

let ring

Guitar tab (bottom):

/5	/5	/5	(5)	/5	/5	/5	/17	/17	/17	/17
/5	/5	/5	5	/5	/5	/5	/17	/17	/17	/17
/5	/5	/5	5	/5	/5	/5	/17	/17	/17	/17

The image shows a musical score for guitar. The top staff is a treble clef staff with vertical bar lines. It contains six measures of music, ending with a half note on the first string. The bottom staff is a tablature staff with six horizontal lines representing the strings. The tablature shows a repeating pattern of notes: on the first string, the 10th, 10th, 10th, 10th, 7th, 5th, and 7th frets; on the second string, the 10th, 10th, 10th, 10th, 7th, 5th, and 7th frets; and on the third string, the 8th, 8th, 8th, 8th, 7th, 5th, and 7th frets. Measures are separated by vertical bar lines. Measure numbers 1 through 6 are placed above the staff. Measure 6 ends with a half note on the first string. Measure 7 begins with a half note on the first string. The tablature shows a repeating pattern of notes: on the first string, the 10th, 10th, 10th, 10th, 7th, 5th, and 7th frets; on the second string, the 10th, 10th, 10th, 10th, 7th, 5th, and 7th frets; and on the third string, the 8th, 8th, 8th, 8th, 7th, 5th, and 7th frets. Measures are separated by vertical bar lines. Measure numbers 1 through 6 are placed above the staff. Measure 6 ends with a half note on the first string. Measure 7 begins with a half note on the first string.

Guitar solo
w/Rhy. Fig. 1 ($3\frac{1}{2}$ times)

C5

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

w/o slide

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

The image shows three staves of musical notation for guitar. The top staff uses a treble clef and has a key signature of one flat. It features a dynamic marking 'P' and several grace notes. The middle staff also uses a treble clef and includes a dynamic marking 'sl.'. The bottom staff uses a bass clef and includes a dynamic marking 'P'. All staves feature various note heads and stems, with some having numerical or letter-like markings below them. Measure lines are indicated by dashed horizontal lines above the staves.

The image shows two staves of sheet music for guitar. The top staff is a melodic line with various note heads and rests, some with diagonal strokes indicating performance technique. It includes labels 'Full' and 'P' above certain notes, and 'F5' and 'C5' at the beginning of sections. The bottom staff is a harmonic bass line, consisting of pairs of numbers representing chords. It also includes 'Full' and 'P' labels, and '1/2' markings above specific notes.

Sheet music for 'Oh Baby' featuring vocal and guitar parts. The vocal part includes lyrics 'Oh baby.' and 'We're no good together.' The guitar part shows chords and fingerings for the guitar tablature.

B♭5

er. ————— We're no good to - geth -

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

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

11 (11) 8 11 8 11 8 11 8 11 8 10 8 10 8 10 8 10 8 10 8 10 8 P H P sl.

F5 C5

er. We're no good_ to - geth - er.

Full Full Full Full P sl. 1/4

Full Full Full Full P sl. 1/4

8 (8) 6 8 (8) 6 8 (8) 6 8 (8) 6 8 10 8 10 8 10 7 5 7 5 7 P sl. P sl.

B♭5

F5

rit.

1

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13
13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13
14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13
13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13
14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13
13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13
14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

Free time

Sheet music for guitar with lyrics and performance markings. The music is in Free time. The lyrics include:

Oh ba - by, ba - by, ba - by, babe, you know it's just not good, — oh, it's no — good —

— to Full geth er, —

whoa, — whoa, — no good to - geth - er.

choppy phrasing

Performance markings include:
- Slurs (sl.)
- Hammer-ons (H)
- Pull-offs (P)
- Fret numbers (e.g., 10, 11, 12, 13, 14)
- Fingerings (e.g., 3, 1/2)
- Dynamic markings (e.g., Full, P, H, sl.)
- Articulation marks (e.g., dots, dashes, wavy lines)

Additional Lyrics

2. Now it's been so long, so long
Since the last time I seen your face.
And I'll tell ya, there ain't nobody, baby,
In this whole wide world who could ever take your place, no way, oh no.
Now I try to tell you, baby, etc.

FOLLOW THE NIGHT

A JEFF LILLY & ALEX SCHENKER GROUP

As recorded by McAULEY-SCHENKER GROUP

**Words and Music by
Michael Schenker and Robin McAuley**



Moderate Rock Ballad ♩ = 140

A musical score for guitar. The top part shows a melodic line in standard staff notation with a treble clef, a key signature of one flat, and a time signature of common time. The notes are eighth and sixteenth notes. The bottom part shows a fretboard diagram with two octaves of six strings. Fret numbers are indicated above the strings, and fingerings (1 through 6) are shown below the strings to indicate which finger to use for each note. A vertical bar line separates the two measures.

The musical score shows a single staff in 2/4 time with a key signature of one flat. The section starts with a Cm chord, followed by a measure with an asterisk (*) containing three A♭5 chords. This is followed by a B♭5 chord, a Cm chord, another A♭5 chord, and finally a B♭5 chord. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes.

The musical score consists of two staves. The top staff is for a treble clef instrument in E-flat major (two flats) and common time. It features a sixteenth-note pattern followed by a repeat sign. The bottom staff is for a bass clef instrument in C major (no sharps or flats) and common time. It shows a bass line with various note heads and rests, with the number '10' appearing multiple times above the notes.

*Sing harmony (top notes)
2nd time only.

The musical score continues with the following lyrics and chords:

There must be a door some - where.
The prob-lems you can't ig - nore,

All I need is the key and I'm there.
es-pe - cial - ly from the storm.

There must be a door—some - where.—
The prob-lems you can't ig - nore,— All I need is the key— and I'm there.
es-pe -cial- ly from the storm.

(end Rhy. Fig. 2)

The image shows two staves of musical notation. The top staff is for a six-string guitar, indicated by a treble clef and a key signature of one flat. It consists of seven measures of music, with the last measure ending on a dotted line. The bottom staff is also for a six-string guitar, indicated by a bass clef and a key signature of one flat. It consists of two measures of music, separated by a vertical bar line.

Fill 2

(both notes vib.)

Pre-chorus
E^bsus2
d..

B^b/E^b

Cm

D^b

B^b

Bet - ter to leave_ it a - lone...

Some-things you do_ dis - turb_ me.

sl.

E^bsus2
d..

B^b/E^b

C5
d..

D^b

Bet - ter to weath - er the storm...

My thoughts so deep-

sl.

Chorus
w/Riff A

C5
C5

A^b5 2nd, 3rd times w/Fill 3 (3 times)

P.M.....

P.M.....

d..

I can - not see.

Fol - low the night,

P.M.....

P.M.....

Riff A (Elec. 12-string)

1.2.3.

14.

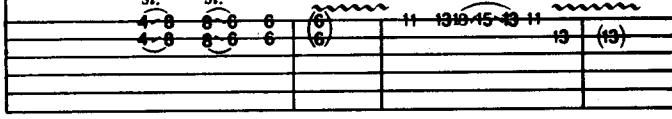
Let ring -- sim.



Fill 3 sl. sl. 8va ----- 1

(both notes

vib.)



Bb5 P.M. **Eb5** P.M. **C5** Rhy. Fig. 3A P.M. **Ab5**

fol - low your dreams... Fol - low the signs

Rhy. Fig. 3

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

(end Rhy. Fig. 3A) C5

Bb5 P.M. **Eb5** P.M. **C5**

and — all the things — you've seen. — Ooh.

(end Rhy. Fig. 3)

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

w/Rhy. Fig. 3A

Ab5 Bb5 Eb5

Fol - low the night, — (1.) find. your fan - ta - sy. —
(2.3.) yeah, _____ you'll find your fan - ta - sy. —

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

To Coda 1. CS A_b5 B_b5

Fol - low the road. that leads you straight to

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

2.

w/Fill 1

Cm

A**b**5B**b**5w/Riff B
CmA**b**5B**b**5A**b**5

me...

Ooh.....

Fol - low the road

P.M.
w/Flanger or chorus

P.M.

Guitar solo

C**b**A**b**m7

...

P.M.

B**b**5

— that leads you all the way to me.

Gtr. III 3



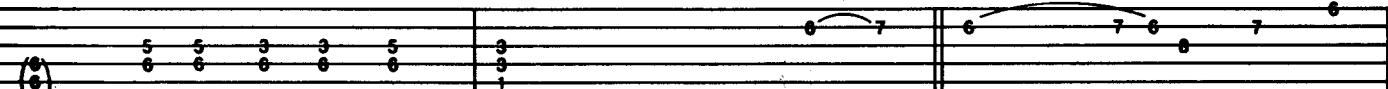
P.M.

H

H

P

3



Yeah.....

Fol - low the night.....

D**b**B**b**m7

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Fill 1

Full

grad. release

Full

E♭ C♭ A♭m7 D♭ B♭m7

Why don't you fol - low your dreams?...

sl.

H P H P

8va...

H P

14 15 15 13 16 14
14 15 15 13 16 14
13 15 15 13 16 15
13 15 15 13 16 15

F G

sl.

Harm. (8va) Harm.

8va -

loco

13 10 10 10 10 10
10 10 10 7 10 7
7 10 10 8 7 (7)
12 7 7 12 14 12 13 15
12 14 12 13 15 12 15

10 16 15
10 16 15 16 15
10 16 15 16 15 14 13
10 14 13

w/Rhy. Fig. 1 (2 times)

C E♭ F C E♭ F C E♭ F

8va -

(20) (20)

3rd Verse
w/Rhy. Fig. 2

w/Fill 4

C

E♭

F

C5

sl.

C♭

D♭

C5

D.S. al Coda

w/Rhy. Fig. 3 & 3A (till end)

Coda and Riff A (1st 4 bars)

only (till end)

w/Fill 3 (till end)

C5

A♭5

B♭5

E♭5

C5

You fol - low the signs_

and — all the things_ you see._

Oh._

A♭5

B♭5

E♭5

C5

Fol - low the night,_

yeah, — you'll find your fan - ta - sy._

Oh._

A♭5

B♭5

E♭5

C5

You fol - low the road_ that leads_ you

all the way_ to me._

Oh._

Repeat and fade

C5

Fill 4

P.M. --- 4

P

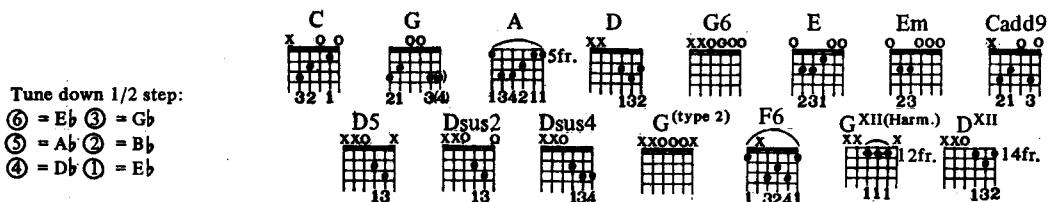
sl.

w/Wah wah

PATIENCE

As recorded by GUNS N' ROSES

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



Moderate Rock Ballad (half-time feel) $\text{♩} = 120$

Rhy. Fig. I C
Intro Gtr. II

Gtr. I Riff A

*Let all arpeggiated figures ring throughout.

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

Gtr. III (end Riff A)

G A D

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

Gtr. II sl. P

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

1st, 2nd Verses

C

G

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

I'm still al - right — to smile.—

Gtr. I Rhy. Fig. 2

P

P

Gtr. II Rhy. Fig. 2A

A

D

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

(end Rhy. Fig. 2)

P P

sl.

H

sl. (end Rhy. Fig. 2A)

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

C

G

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

w/Rhy. Fill 1

A

D

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

Rhy.
Fig. 3 Cadd9

G6 G G6 C G6 Em G6

Rhy. Fig. 3A Said, wom - an, take it slow, it 'll work it - self out fine...

Gtr. II

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.
(end Rhy. Fig. 3A)

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.

Rhy. Fig. 4 D D5 Dsus2 D D5 Dsus4

C G6 G All we need is just a lit - tle pa - tience.

D5 D D5 Dsus2 D5 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times)
D D5 D

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

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

D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D
1. (open 2fr.)

Mm, yeah.

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

2.
 D5 D D5 G(type 2). D5 C
 w/Rhy. Fig. 3
 Cadd9

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

D5 D D5 Dsus2 D5 D D5 D w/Rhy. Fig. 3
 Cadd 9

G6 G

G6 C

G6

Em G6 C G w/Rhy. Fig. 4 (3 times)
 Full

G6 D

D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D

sl.

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

D

D5 Dsus2 D D5 Dsus4

D

Dsus2 D

D5 Dsus2 D D5 Dsus4

rit. poco a poco

H

Slow 4 = 64

Gtr. I D/F# Gtr. II D/F# G

D Rhy. Fig. 5 w/Fill 1 (end Rhy. Fig. 5) w/Rhy. Fig. 5 (9 times)

This section shows two staves for Gtr. I. The top staff has a 'D Rhy. Fig. 5' label with a corresponding tab below it. The bottom staff has a 'w/Fill 1' label with a corresponding tab below it. The next section is labeled '(end Rhy. Fig. 5)' and 'Gtr. II'. The final section is labeled 'w/Rhy. Fig. 5 (9 times)' with a corresponding tab below it.

D D/F# G D D/F#

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

This section shows two staves for Gtr. I. The top staff includes lyrics: "... lit - tle pa - tience, mm yeah, mm". The bottom staff has a tablature with various fingerings like 14, 14, 14, 12, 12, 10, 10, etc.

G D D/F# G

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

This section shows two staves for Gtr. I. The top staff includes lyrics: "yeah. — Need a lit - tle pa - tience, yeah, just a lit - tle". The bottom staff has a tablature with various fingerings like 12, 12, 10, 12, 11, 9, etc.



D D/F# G D D/F#

 pa - tience, yeah. Some more pa - tience, I been walk - in' the streets at night yeah.

10 11 12 10 11 12 (12) 10 8 10 12 (10) sl. sl.

G just try - in' to get it right. Need some pa - D Hard to see with so man - y a - round, you

 D/F# H

sl. P H

8 7 9 7 7 9 3 3 5 4 2 4 2 3 4 0 2 2 4 4 2

G know I don't like be - ing stuck in the crowd and the streets don't change but ba - by the name

 D H D/F#

 Could use some pa - tience, yeah.

3 5 3 5 3 5 3 5 3 5 3 5 3 5

G I ain't got time for the game 'cause I need you, D D/F#

 Got - ta have some pa - tience, yeah, yeah, but I need yeah.

3 5 5 3 5 5 3 5 5 3 5 5 3 3 3 2 3 2

G F6
 you, oo, All it takes is pa - tience, woh just a lit - tle I need.
 5 5 3 2 3 2 3 2 3 1 3 3 3 3
 G D
 you, oo, is all this time. pa - tience is all you need..rit.
 > sl. P sl.
 3 3 3 3 3 3 3 3 3 5 3 3 5 7
 G^{XII(Harm.)} D^{XIV}
 Freely (Whispered:) Ah.
 (7) P P
 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

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. (*To Gtr. solo*)

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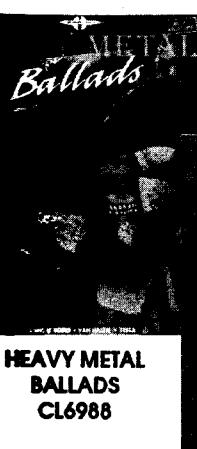


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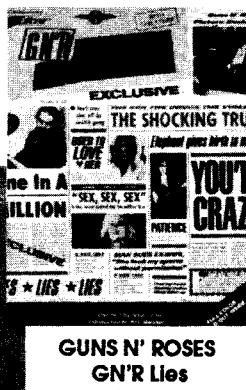
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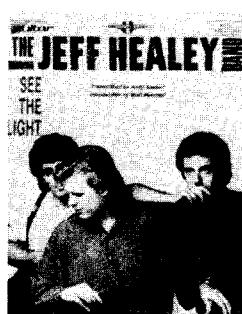
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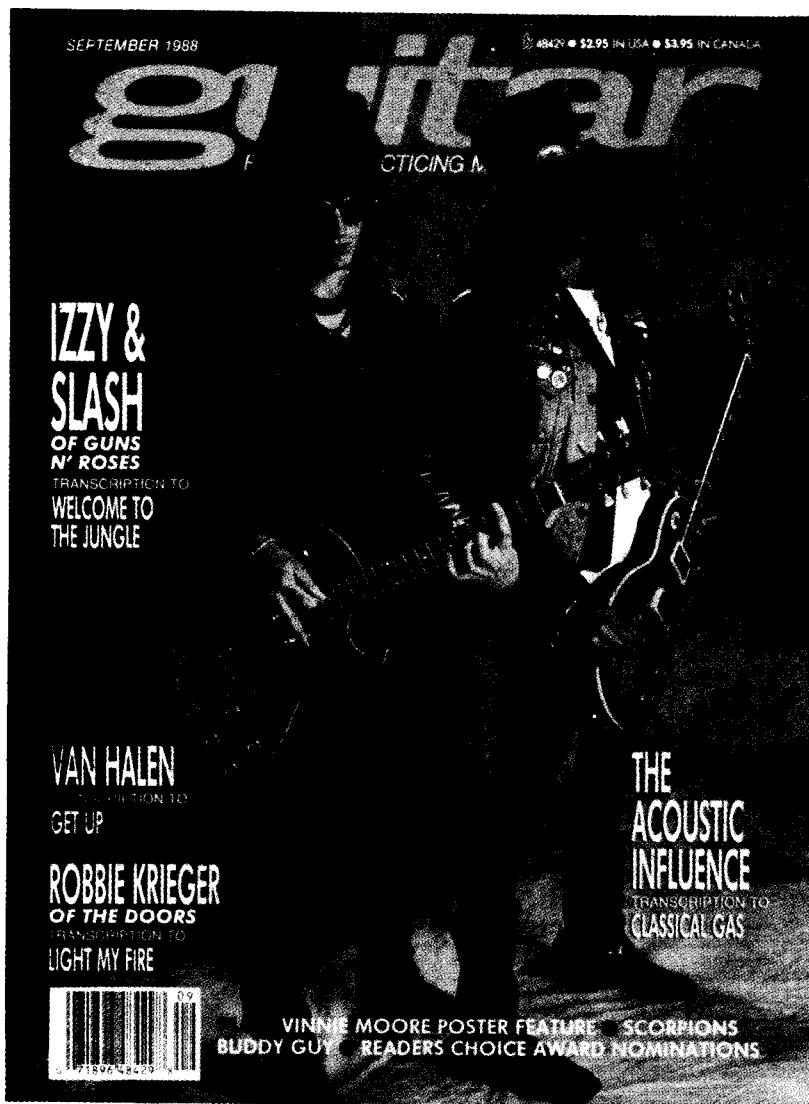
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