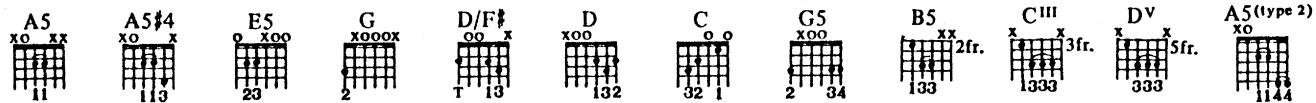


CIVIL WAR

(Special Thanks Niven/James)

Words and Music by
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and W. Axl Rose



Tune down 1/2 step:

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

Moderately Slow $\text{♩} = 72$

Intro *w/Recitation (below) (Approx. 5 sec.)

Gtr. I (acous.) Em Rhy. Fig. 1

mf > let ring

G

Em

G

D/F#

(end Rhy. Fig. 1)

Em

Gtr. III (whistled melody arr. for gtr.) G

Em

G

D/F#

Gtr. II Riff A (elec.)

mf

sl. sl. sl.

Gtr. I

***Recitation:** "What we've got here is... failure to communicate. Some men you just can't reach, so you get what we had here last week, which is the way he wants it. Well, he gets it! N' I don't like it any more than you men."

w/Rhy. Fig. 1 (3 times)

Em

G

Look at your young men fight - ing.

Look at your wom - en cry - ing.

Gtr. II

(end Riff A)

Two staves of musical notation for Gtr. II. The first staff begins with a G major chord (B, D, G) followed by a G minor chord (B, D, G). The second staff continues the melody.

Em

G

D/F \sharp

Look at your young men dy - ing

the way they've al - ways

done be - fore...

w/Riff A

Em

*Gtr. III

(acous.)

G

Em

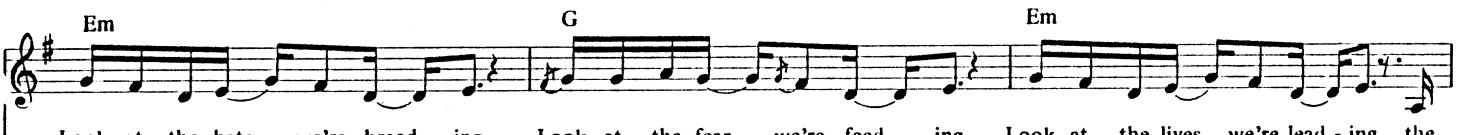
G

D/F \sharp

let ring

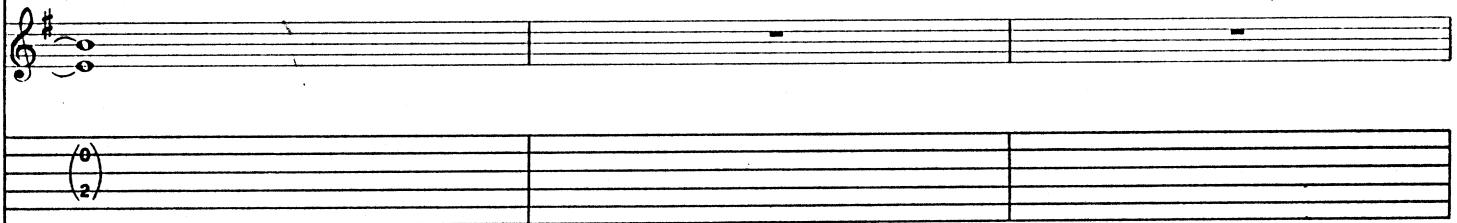
sl.

*Doubled by another acous. gtr.



Three staves of musical notation for Gtr. II. The first staff begins with a G major chord (B, D, G) followed by a G minor chord (B, D, G). The second staff continues the melody. The third staff shows a guitar tab with fingerings (e.g., 5, 4, 4, 5, 4, 4).

Look at the hate we're breed - ing. Look at the fear we're feed - ing. Look at the lives we're lead - ing, the



Two staves of musical notation for Gtr. II. The first staff begins with a G major chord (B, D, G) followed by a G minor chord (B, D, G). The second staff continues the melody.

G

D/F \sharp

Gtr. II A5
(elec.) >

way we've al - ways done be - fore...

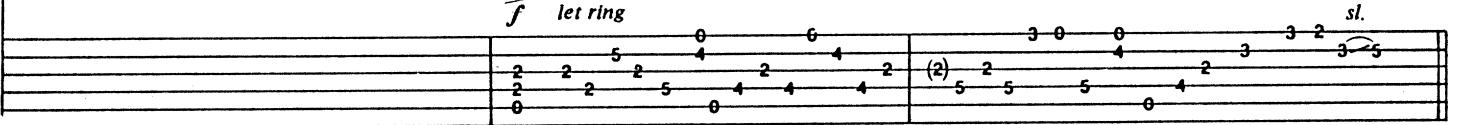
Gtr. Riff B-

A5 \sharp 4 A5

My hands are tied —

f let ring

sl.



Two staves of musical notation for Gtr. II. The first staff begins with a G major chord (B, D, G) followed by a G minor chord (B, D, G). The second staff continues the melody.

Rhy. Fig. 2
2nd Verse
ES **E** **⑥open** **ES** **③open** **G**
D/F# **ES**

the bil - lions shift _ from side _ to side _ and the wars _ go on _ with brain-washed pride _ for the

Rhy. Fig. 2A
Harm. **(15ma)**
Harm.
24

G **D** **⑥open** **3fr. 2fr.** **E G F#** **ES**
love of God _ and our hu - man rights, _ and all _ these things are swept a - side _ by

w/Rhy. Fill 1
G
ES

blood - y hands _ time can't _ de - ny _ and are washed _ a - way _ by your gen - o - cide. _ And

Rhy. Fill 1
Harm. **1/2**
trem. bar
Harm. **1/2**

Em G Bm(b6)

"Peace could last for ev - er"? And in my first mem - o - ries they shot_ Ken - ne - dy, and

Guitar Tab (Fretboard):
 2 2 2 2 0 0 | 0 0 0 0 3 3
 0 0 2 2 0 0 | 2 4 4 4 4 4
 H 3

w/Rhy. Fill 4 Em C D G Bm(b6)

I went_ numb_ when I learned_to see. So I nev - er fell_ for Vi - et - nam,_ we got the
 (end Rhy. Fig. 3)

Gtr.II
 >
 let ring

Guitar Tab (Fretboard):
 3 1 0 3 0 | 0 0 0 0 6 6
 2 2 2 2 3 2 0 | 0 0 0 0 2 4 4
 0 3

Em G Bm(b6)

wall of D. C. to re - mind us all_ that you can't trust free - dom when it's not in your hands,_ when

Gtr.II
 >
 II
 >
 >

Guitar Tab (Fretboard):
 0 0 0 | 3 0 0 0 0 0
 2 2 0 0 2 0 | 0 0 0 0 2 4 4
 0 3

Rhy. Fill 4

Gtr. II

let ring

Guitar Tab (Fretboard):
 0 0 0 | 3 0 0 0 0 0
 2 2 0 0 2 0 | 0 0 0 0 2 4 4
 0 3

P

Em C (2) Chorus
 D (4) open (All gtrs.) G5
 B5 (5) open A

ev - 'ry - bod - y's fight - in' their the prom - ised land, and I don't need your civ - il war...

E5 G5 B5 A E5 C III D V

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

G5 B5 E5 E5

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

2nd time to Coda

G5 B5 A E5 C III D V

Guitar solo I don't need your Civ - il War. Oo, no, no, no, no, B5 sl.

no!

Gtr. II Full P ~~~~~ Full P ~~~~~ Full sl. Full sl. P

f hold bend 3 (w/wah wah)

14 15 14(14) 12 14 12 14 14(14) 12 14 15 2 3 2 0 2 0 2 4 3 4 2 0

*Two gtrs. arr. for one gtr.

E5 C III D V G B5 E5 H P P

sl. ~ P sl. P P.M. Full ~~~~~ 5 1/2 ~~~~~ P Full H P P

2 0 5 3 5 3 1 3 1 3 0 0 0 (8) (8) 5 8 7 7 7 5 5 8 (8) 8 7 8 7 5 8 0 7 7 7 9 7

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

E5

C^{III}
V
D^V
V

d.

Look at the shoes you're fill - ing.

dim.

Full Full Full sl. 1/2 Full 1/2 P AWW sl. P 3 Full
14 14 14 12 14 16 15 15 15 15 12 14(14) 12 14 14 12 14 12 10 12 10 12 12 10 12

*Doubled by elec. gtr.

G Em G D/F#

Look at the blood we're spill - ing. Look at the world we're kill - ing the way we've al - ways done be - fore..

Em G

Look in the doubt we've wal - lowed. Look at the lead - ers we've fol - lowed. Look at the lives we've swal - lowed and

Gtr. II

w/ Riff B

12 10 10 11 12 12 10 10 11

4th Verse
w/Rhy. Figs. 2 & 2A
E5

G D/F#

*AS(type 2)

A5#4 A5

I don't want to hear no more..

My hands are tied..

For

12 10

*Two gtrs. arr. for one gtr.

G

D/F#

E5

all I've seen - has changed my mind, - but still the wars go on - as the years go by - with no

(① 3fr. 7fr.

w/Rhy. Fill 1

G

open

D E G F# E5

G

love of God or hu - man rights..

'Cause all these dreams are swept a - side by blood-y hands of the hyp - no - tized who

***Recitation:** "We practice selective annihilation of mayors and government officials. For example, to create a vacuum. Then we fill that vacuum, as popular war advances. Peace is closer."

The image shows two staves of musical notation for guitar. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Both staves have six horizontal lines representing the strings. Various performance markings are placed above the strings, including 'Full' with a curved arrow, 'H P P' with a bracket, 'C III', '1/2', 'D V', and slurs. Below the strings, note values like '15', '14', and '12' are written, along with a bracketed group of '14-15-14-12'. The number '3' is centered between the two staves.

Sheet music for trumpet part 2, page 10, measures 17-20. The music is in G major (one sharp) and common time. The first measure starts with a dynamic of *8va Full*. The second measure begins with a dynamic of *Full*, followed by a grace note and a sixteenth-note pattern. The third measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The fourth measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The fifth measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The sixth measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The seventh measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The eighth measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The ninth measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The tenth measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The eleventh measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The twelfth measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The thirteenth measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The fourteenth measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The fifteen measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The sixteen measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The seventeen measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The eighteen measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The nineteen measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern. The二十 measure starts with a dynamic of *Full*, followed by a sixteenth-note pattern.

G B5 E5

Oo, _____ I don't need __ one more war, _____ no no no

8va

Full Full 1/2 P Full 1/2 H

Full Full 1/2 P Full 1/2 H

(15) 12 15 12 14 14 12 11 17 17 15 17 17 (17) 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 11

D.S. al Coda
C5

N.C.(D/A) F/A Am

sl.

Full Full

Double time $\text{J} = 144$

Coda E5 C^{III} D^V Rhy. G Fig. 4 B5 E5

no, no! I don't need your civ- il war!

(4) open *Two gtrs. arr. for one gtr.

G B5 E5

I don't need your civ- il war!

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

G B5 E5 (end Rhy. Fig. 4) C^{III} D^V

I don't need your civ- il war, no no no no no no no no, ah, no, ah,

Outro solo w/Rhy. Fig. 4

G B5 E5

no! I don't need one more war!

Full Full Full Full Full Full 1/2 Full

f (w/wah wah)

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

C^{III} D^V ② open Half time $J = 72$
 ③ G
 N.C.

no,— ah,
 no,— ah,
 no.

rit. *Sva* *Full* *loco*

rit. *Full*

(w/wah wah)

w/Rain & thunder

(Spoken) Whaz so civ - il 'bout war, an - y - way?

(Whistled melody arr. for gtr.)

Begin fade

Fade out

sl.

Begin fade

Fade out