

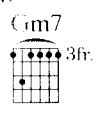
PK 2412

Words and Music by
W. Axl Rose

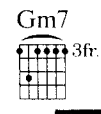
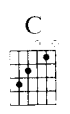
Moderately slow

ESTRANGED

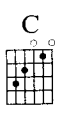
from Use Your Illusion II



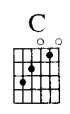
* *mp*
When you're talk - in' to your - self and no - bod - y's



home, you can fool your - self.



You came in this world a-lone.



mf

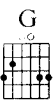
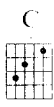
* Recorded a half step lower.

2.

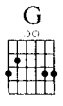
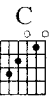
Bb



So no - bod - y ev - er told you, ba -



by, how it was gon - na be.



What'll hap - pen to - you, ba - by? Guess we'll have to wait - and see.

Ebmaj7



F6/9



N.C.

The first system of music consists of two staves. The treble staff begins with a whole note chord, followed by a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment with quarter and eighth notes.

The second system continues the piano accompaniment from the first system, maintaining the same melodic and harmonic structure.

G5



The third system introduces vocal lines. The treble staff has a vocal line with lyrics. The bass staff continues the piano accompaniment. A *dim.* (diminuendo) marking is present above the piano part. The lyrics are: "Old at heart, but I'm on - ly / Young at heart, an it gets so". The dynamic marking *mp* (mezzo-piano) is placed below the piano part.

F6/9



Ebmaj7



N.C.

The fourth system continues the vocal and piano accompaniment. The lyrics are: "twen - ty - eight. And I'm much too young to let love break my / hard to wait when no one I know can seem to help me". The dynamic marking *mp* is also present.

G5



F6/9



heart. —
now. —

Young at heart, but it's get-ting
Old at heart, but I must-n't

much too late
hes - i - tate

E♭maj7



N.C.

1.

G5



to find our - selves so far a -
if I'm to find my own way

part. —

F5



G5



mf

I don't know how — you're s'posed to find me late - ly.

F5



G5



And what more could you ask from me? —

F5



G5



How could you say that I nev - er need - ed you, —

Ebmaj7



F6/9



when you took ev - 'ry-thing, — said, you took ev - 'ry-thing — from me? —

2.

G5



Gm7



3fr.

out. — Still talk-in' to my-self and no-bod-y's

C

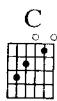
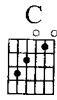
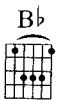


Gm7

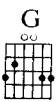


3fr.

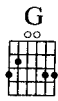
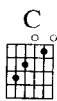
home. — *mf*

So no-bod - y ev - er told us, ba - by, how it was gon - na be.



So what-'ll hap-pen to— us,



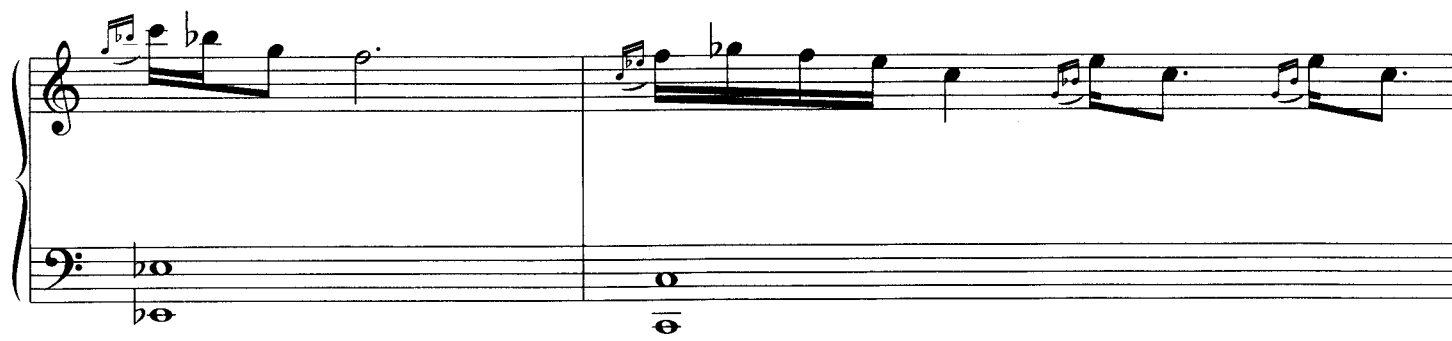
ba - by, guess we'll have to wait— and see.

C


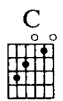


N.C.

dim. *mp*



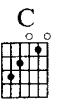
C




E^b 3fr.



C



E^b 3fr.



C E \flat B \flat

cresc.

F C

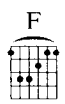
mf

G B \flat C

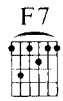
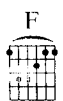
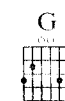
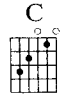
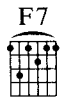
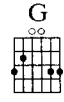
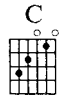
mp

B \flat C B \flat

mp

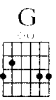


mf

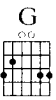




1. When I find all of the rea-
2.3. See additional lyrics

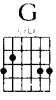


sons, may-be I'll find— an-oth - er way,— find an-oth - er day.—



With all— the chang - ing sea - sons— of my life, may-be I'll get— it

1.



2.



right next time.— for?