

1

# Sweet Child Of Mine

Guns n Roses

$\text{♩} = 125$

intro



9



13



17



21

verse



she got eyes that it seems to me . . .

25



4

play 3 times

105  
guitar solo 2

109

play 4 times

114

118  
middle 8  
*mp* where do we go ...

122

126  
*mf*

130  
outro  
*f*

134

138  
random tinkling on ride

2

29

now and then . . .

Musical notation for measures 29-32, featuring a steady eighth-note bass line and chords. A large watermark 'ALEXANDRA SEGUIN VAPRO' is visible across the page.

33

Musical notation for measures 33-36, continuing the eighth-note bass line and chords.

37

chorus

woh oh oh oh . . .

Musical notation for measures 37-40, the start of the chorus with vocal melody and accompaniment.

41

Musical notation for measures 41-44, continuing the chorus.

45

bridge

Musical notation for measures 45-48, the start of the bridge with a more active bass line.

49

Musical notation for measures 49-52, continuing the bridge.

53

verse

she's got eyes of the bluest skies . . .

Musical notation for measures 53-56, the start of the verse with a melodic vocal line.

57

Musical notation for measures 57-60, continuing the verse.

61

Musical notation for measures 61-64, continuing the verse.

65

Musical notation for measures 65-68, continuing the verse.

\* Sweet child of mine Guns and Roses

69  
chorus  
woh oh oh oh ...

73

77  
guitar solo 1

81

85

89

93  
chorus  
woh oh oh oh ...

97

101

②

Welcome to the Jungle Page 2 (Mus)

### Welcome To The Jungle

Guns 'N' Roses

♩ = 123

The musical score is written on ten staves. The first staff is labeled 'Intro' and contains a single measure. The second and third staves are for the first part of the verse, with the second staff having a 'H' above it. The fourth staff is for the second part of the verse, with the instruction 'hit slightly open' written above it. The fifth and sixth staves continue the verse, with the sixth staff having 'open hit' written above it. The seventh and eighth staves are for the chorus, with the eighth staff having 'closed hit' written above it. The ninth staff is for the chorus, with 'RH = Cowbell' written above it. The tenth staff is for the chorus, with 'closed hit' written above it. The word 'verse' is written to the left of the fourth, sixth, eighth, and tenth staves. The word 'chorus' is written to the left of the ninth staff.

ALEJANDRA SEGURA NAVARRO

Welcome to the Jungle Page. 2 (Two)

2

37

42

chorus

43

47

51

55

59

61

chorus

63

65

madrigal

73

RH = Cowbell

The image shows a page of musical notation for the song 'Welcome to the Jungle'. The score is arranged in ten systems of staves. The first system (measures 37-41) is for a drum set. The second system (measures 42-46) is for a chorus. The third system (measures 47-50) is for a guitar. The fourth system (measures 51-54) is for a drum set. The fifth system (measures 55-58) is for a drum set. The sixth system (measures 59-60) is for a drum set. The seventh system (measures 61-62) is for a chorus, with a note 'RH = Cowbell' above it. The eighth system (measures 63-64) is for a chorus. The ninth system (measures 65-68) is for a madrigal. The tenth system (measures 73-76) is for a guitar. A large watermark 'ALEJANDRA SEGURA NAVARRO' is overlaid diagonally across the page.

# Welcome To the Jungle Page 3 Three.

3

80  
82  
84  
88  
92  
96  
100  
104  
107  
110  
112  
114  
116

bridge

play 3 times

The image shows a musical score for a drum set, consisting of ten staves of music. The staves are numbered 80 through 116. The music is written in a rhythmic style with various note values and rests. A large watermark 'ALEJANDRA FIGUEROA NAVARRO' is overlaid diagonally across the page. The word 'bridge' is written below the staff starting at measure 100. The instruction 'play 3 times' is written above the staff starting at measure 110. The page number '3' is located at the top right of the page.

egatilesY

# Yesterdays

Guns N' Roses

Use Your Illusion II

Words & Music by West Arkeen, Del James, Billy McCoud and W. Axl Rose

♩ = 85

Intro



1st and 2nd verses



Chorus



Guitar Solo





Yesterdays Guns'n Roses

20

3rd verse

# Run To The Hills

Iron Maiden

$\text{♩} = 150$

intro

mf

groove 1

The introduction consists of a 4-measure sequence in 4/4 time. The first measure contains a series of eighth notes on the treble clef staff, with a dashed line above it labeled 'groove 1'. The bass clef staff has a single eighth note. The following three measures contain rests in both staves, each marked with a double slash (/).

5 groove 1 x12

A single staff with a treble clef containing 12 measures of rests, each marked with a double slash (/). The notation is divided into two groups of six measures by a double bar line.

white man came, across the sea...

13

A single staff with a treble clef containing 12 measures. The first six measures are rests marked with double slashes (/). The last six measures contain eighth notes on the treble clef staff, with a double bar line at the end.

17

f

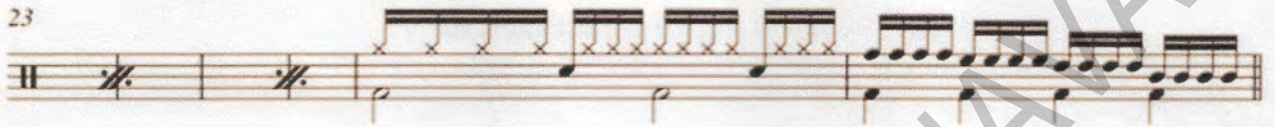
A single staff with a treble clef containing 12 measures. The first six measures are rests marked with double slashes (/). The last six measures contain eighth notes on the treble clef staff, with a double bar line at the end.

19  
verse

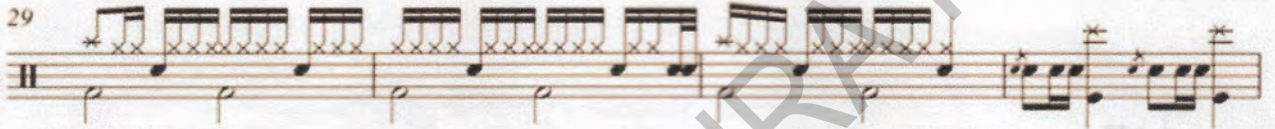


1. riding through dust clouds and barren wastes . . .  
2. soldier blue in the barren wastes . . .

23



29  
chorus



run to the hills . . .

33



37



run to the hills . . .

41



45  
guitar solo



47



play 5 times

49

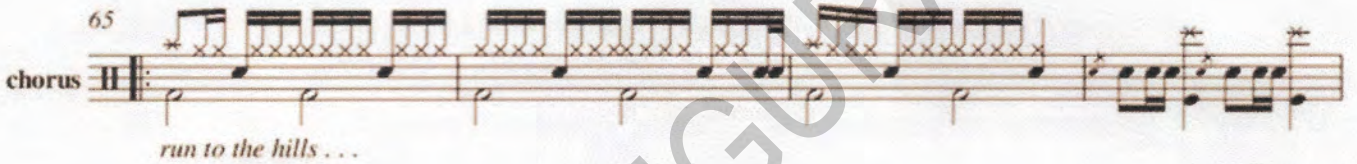


# Run To The Hills Iron Maiden

51  Musical notation for measures 51 and 52, featuring a rhythmic pattern of eighth notes with 'x' marks above them, and a bass line of quarter notes.

53  Musical notation for measures 53-56, labeled as the bridge. It features a rhythmic pattern of eighth notes with 'x' marks above them, and a bass line of quarter notes. The dynamic marking *mf* is present. Measure 56 ends with a double bar line and repeat dots.

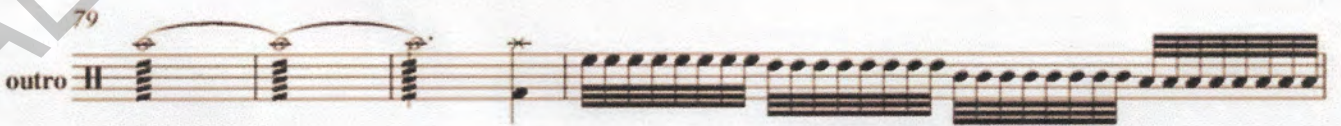
57  Musical notation for measures 57-64. Measures 57-62 contain a rhythmic pattern of eighth notes with 'x' marks above them. Measures 63-64 feature a more complex rhythmic pattern. The text *yea.....* is written below the staff.

65  Musical notation for measures 65-68, labeled as the chorus. It features a rhythmic pattern of eighth notes with 'x' marks above them. The text *run to the hills...* is written below the staff.

69  Musical notation for measures 69-72, continuing the chorus. The text *play 3 times* is written above the staff.

73  Musical notation for measures 73 and 74, continuing the chorus. The text *play 3 times* is written above the staff.

75  Musical notation for measures 75-78, continuing the chorus. It features a rhythmic pattern of eighth notes with 'x' marks above them, and a bass line of quarter notes.

79  Musical notation for measures 79-82, labeled as the outro. It features a rhythmic pattern of eighth notes with 'x' marks above them, and a bass line of quarter notes.

83  Musical notation for measures 83-86, continuing the outro. It features a rhythmic pattern of eighth notes with 'x' marks above them, and a bass line of quarter notes. The text *play 3 times* is written above the staff.

♩ = 106

# AC/DC - Hell's Bells. 1/3

Drums/Batterie :  
Phil Rudd

Album : Back In Black (Atco Records) 1980.  
5' 12". Hard Rock

Intro Guitar

4X

4X

7X

5X

Transcription : Rufus O'Callaghan. 2003.

# AC/DC - Hell's Bells. 2/3

Album: Back in Black (Vare Records) 1980  
3:17, Hard Rock

Genre: Hard Rock  
File: Hell's Bells

The first staff of music is in 4/4 time. It features a rhythmic guitar line with 'x' marks above the notes, indicating muted notes. The bass line consists of a steady eighth-note pattern. The melody is a simple eighth-note line. The staff ends with a double bar line and repeat dots.

The second staff continues the musical notation. It includes a treble clef and a key signature of one flat. The guitar line has a mix of muted and unmuted notes. The bass line remains consistent. The staff ends with a double bar line and repeat dots.

The third staff continues the musical notation. It features a treble clef and a key signature of one flat. The guitar line has a mix of muted and unmuted notes. The bass line remains consistent. The staff ends with a double bar line and repeat dots.

The fourth staff continues the musical notation. It features a treble clef and a key signature of one flat. The guitar line has a mix of muted and unmuted notes. The bass line remains consistent. The staff ends with a double bar line and repeat dots.

The fifth staff continues the musical notation. It features a treble clef and a key signature of one flat. The guitar line has a mix of muted and unmuted notes. The bass line remains consistent. The staff ends with a double bar line and repeat dots.

The sixth staff continues the musical notation. It features a treble clef and a key signature of one flat. The guitar line has a mix of muted and unmuted notes. The bass line remains consistent. The staff ends with a double bar line and repeat dots.

AC/DC - Hell's Bells. 3/3

The musical score is written for guitar and bass in 4/4 time. It consists of seven systems of two staves each. The guitar part is characterized by a driving eighth-note pattern with many notes marked with an 'x', indicating muted notes. The bass part provides a steady accompaniment with eighth notes and rests. The score includes several repeat signs, first and second endings, and a final section marked 'rit' (ritardando) with triplets. A '3X' marking appears at the end of the fifth system. The piece concludes with a final chord and a fermata.

ALEJANDRA SEGURA NAVARRO

Mayor

Do

Fa 1<sup>b</sup> re

Sol 1<sup>#</sup> mi

Menor

si 2<sup>#</sup> Re

Mi<sup>b</sup> 3<sup>b</sup> do

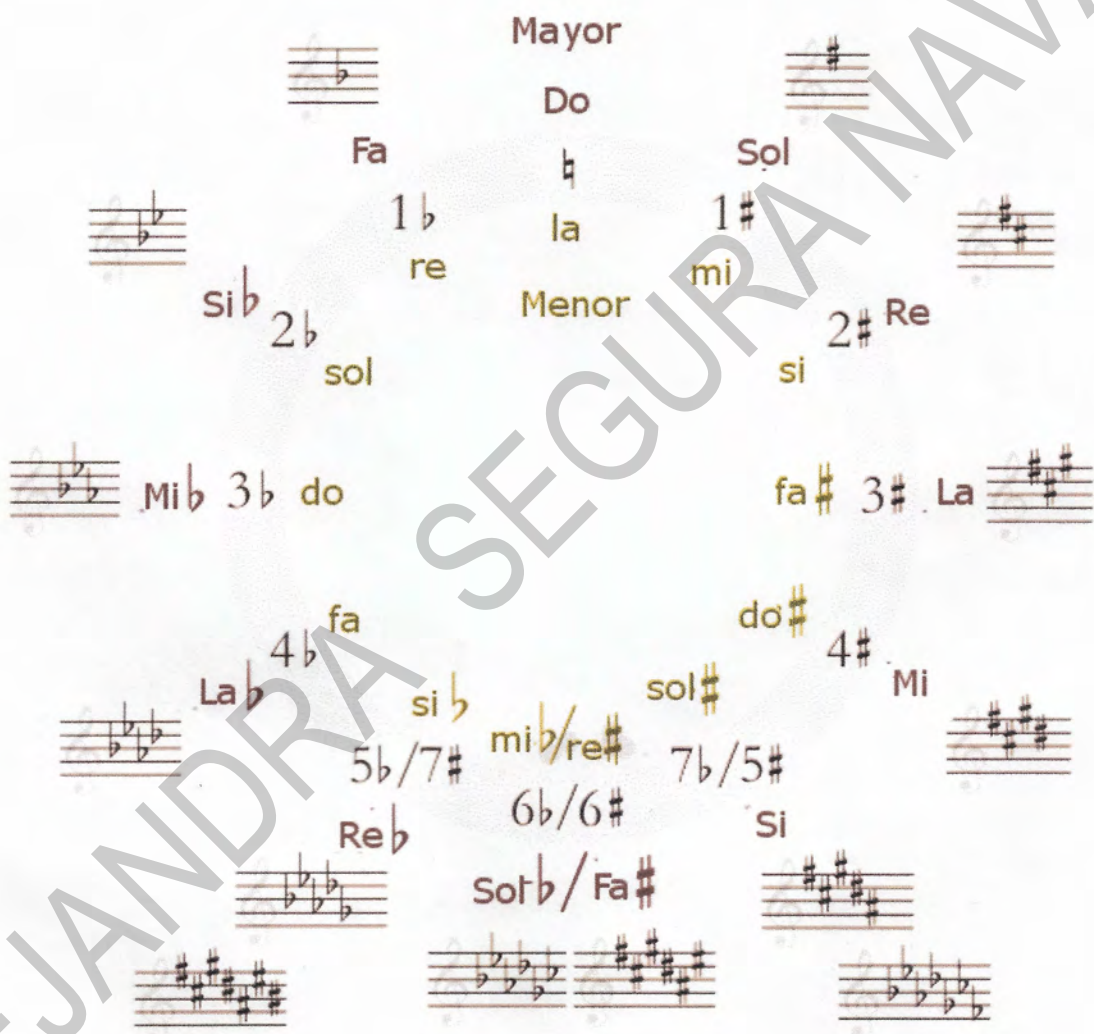
fa<sup>#</sup> 3<sup>#</sup> La

La<sup>b</sup> 4<sup>b</sup> fa

si<sup>b</sup> 5<sup>b</sup>/7<sup>#</sup> mi<sup>b</sup>/re<sup>#</sup> 7<sup>b</sup>/5<sup>#</sup> do<sup>#</sup> 4<sup>#</sup> Mi

Re<sup>b</sup> 6<sup>b</sup>/6<sup>#</sup> Si

sol<sup>b</sup>/Fa<sup>#</sup>





Redoblante    Tom chico    Tom mediano    Tom de pie

Hi-Hat a Ride    Hi-Hat abierto    Hi-Hat cerrado    Pedal de Hi-hat

Crash (izquierdo)    Crash (derecho)    Bombo (derecho)    Bombo (izquierdo)

♩=70

1 e & a 2 e & a 3 e & a 4 e & a

♩=100

1 e & a 2 e & a 3 e & a 4 e & a

Junto a la cruz de Cristo  
**BENEATH THE CROSS OF JESUS**

for S.A.T.B. voices, accompanied

Words by  
 ELIZABETH C. D. CLEPHANE (1830-1869)  
 Trad. George P. Simmonds

Music by  
 JAMES KOERTS (BMI)

With sincerity (♩ = ca. 84)

SOPRANO  
ALTO

TENOR  
BASS

ACCOMP.

*mp*

*mp unis.* 5

Jun - to a la cruz de

*mp unis.*

*p.*

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 A8697

4

6

Cris-to - yo quie-ro siem-pre es - tar, Pues mi

9

al-ma al-ber-gue fuer-te y fiel a --- li-pue-de-es-con-

12

trae En me-dio del de-ster-to-gu-í, a -

*unis.*

*unis.*

Oo

13

15

11' en-cuen-tro ho - gar Don-de del ca-lor y

5

18 (4)

del tra-jín yo pue-da des - can-sar.

21

*mp*  
Ben -

21