



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

AC/DC Greatest Hits

1975-1995

20 partituren

Beschrijving support module:

Van 2014 tot en met 2024 werden tabulaturen, partituren, songs met akkoorden, etc. op de website GuitarJan.com aangeboden in de TabsPro applicatie. Deze applicatie is beëindigd ultimo 2024, en vervangen door de SCROLLZ toepassing.

SCROLLZ is een standalone Windows applicatie van GuitarJan.com, ontworpen om op een comfortabele en efficiënte manier partituren, tabulaturen en songs met akkoordenschema's weer te geven. De applicatie is gratis te downloaden.

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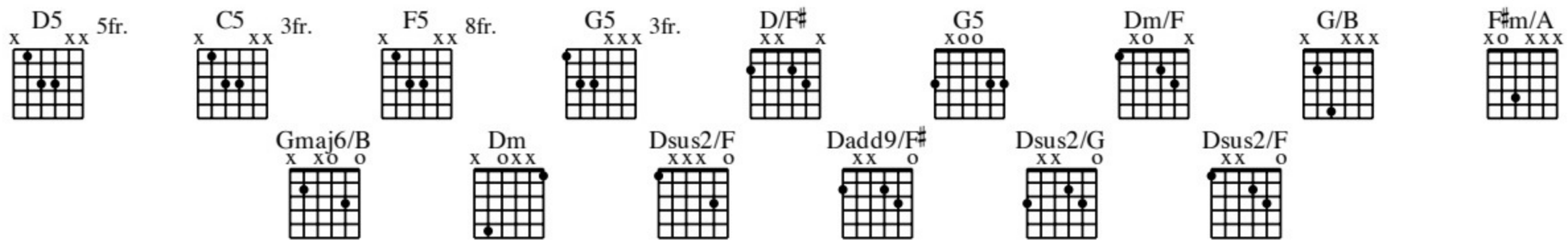
ARE YOU READY

As recorded by AC/DC

(from the 1990 Album "The Razors Edge")

Words by Angus and Malcolm Young

Music by Angus and Malcolm Young



A Intro

$\text{♩} = 112$

Dsus2

Cadd9

Gmaj6/B

Cadd9

Gtr I *f*

0 0 3 0 3 0 3 3 0 3 3 0 3 3 0 3

2 2 2 2 3 3 2 2 3 3 3 3 3 3 3 3

0 0 3 3 2 2 3 3 3 3 3 3 3 3 3 3

Dsus2

Gmaj6/B

Cadd9

Dsus2/F

0 0 3 0 3 0 3 3 0 3 3 0 3 3 0 3

2 2 2 2 3 3 2 2 3 3 3 3 3 3 3 3

0 0 2 2 2 2 3 3 3 3 3 3 3 3 3 3

1 1

0 0 0 0

Gtr II *mf*

0 0 5 5 5 5 1

9

T 3 0 3 3 3

A

B 1 1

B Verse 1

D5 C5 D5 F5 C5 G5 8x

11

Gtrs I, II *ff*

T 7 7 5 5 7 7 7 7 10 5

A 7 7 5 5 7 7 7 7 10 5

B 5 5 3 3 5 5 5 5 8 3 5 3

C Pre Chorus

Dsus2 Dadd9/F# Dsus2/G Dsus2/F

13

T 3 0 3 3 3 3 3 3 0 3 3 3

A 2 0 2 2 2 2 2 2 0 3 2 3

B 0 0 2 2 3 3 3 3 1 1

D Chorus

D5 C5 D5 C5 G/B C5 G/B F#m/A G/B C5 G/B C5

17

T

A 7 7 7 5 5 7 5 5 5 5 5 5 5 5 4 4 5 5 5 5 5 5

B 5 5 5 3 3 5 3 3 3 2 2 3 2 2 2 0 0 2 3 3 2 2 3

F Post Chorus

Gtr H *ff*

21

Gtr I *fff*

T	13	12	12	10	13	13	12	13	12	12	10	13
A	14	12	12	10	14	14	12	12	12	10	12	14
B				12							12	

E Verse 2

F5 C5 G5 D5 C5 D5 F5 C5 D/F#

25

4x

T	13	7	7	5	5	7	7	7	10	5	
A	14	7	7	5	5	7	7	7	10	5	
B		5	5	3	3	5	5	5	8	3	5

G Pre Chorus

Dsus2 Dadd9/F# Dsus2/G Dsus2/F

28

T	0	3	0	3	3	0	3	3	0	3	3
A	0	2	0	2		2	3	2	2	3	2
B						2	2	3	3	1	1

H Chorus

D5 C5 D5 C5 G/B C5 G/B F#m/A G/B C5

32

T											
A	7	7	7	5	5	7	5	5	5	5	5
B	5	5	5	3	3	5	3	3	2	2	3

59

F5 C5 G5 D5 C5 D5 F5 C5 G5

Full Full 1/2

T 13 13 13 10 12 12 12 12 12 10 13 12 10 13 12 12 13 12

A

B

62

D5 C5 D5 F5 C5 G5 D5 C5 D5

Full

T 13 13

A

B

65

F5 C5 G5 D5 F5 C5 G5

Full

T 13 13 10 13 10 13 13 13 10 13 12 10 12 12 10 12

A

B

H P

68

D5

T

A 12 7 7 5

B

BIG GUN

As recorded by AC/DC

$\text{♩} = 132$

1

Gtrs I, II

1/4... 3 0 3 0 0 0 3

1/4... 3 3 0 x 0 3 x

sl. sl.

T A B

1 2 2 0 0

2 2 2 0 0

0 0

E5

5

Gtr III

T A B

0 0 0 0 3 0 3

Gtr II

T A B

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

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

Gtr I

T A B

0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 3 0 7 5 0 5 4 0 3 2 0 5 4 0 3 0 3

1/4

9

Gtr II

T

A

B

0 7 5 0 5 4 0 3 | 2 0 5 4 0 3 2 3 | 0 7 5 0 5 4 0 3 | 2 0 5 4 0 3 |

1/4 1/4

2 2 2 0

Gtr I

T

A

B

0 7 5 0 5 4 0 3 | 2 0 5 4 0 3 2 3 | 0 7 5 0 5 4 0 3 | 2 0 5 4 0 3 |

1/4

0 2 0 2 0 3

13

Gtrs I, II

T

A

B

0 7 5 0 5 4 0 3 | 2 0 5 4 0 3 2 3 | 0 7 5 0 5 4 0 3 | 2 0 5 4 0 3 |

0 2 0 2 0 3

17

Gtr III

T

A

B 0 0 0 0 3 3 3 3

Gtr II

T

A 2 2 5 2 4 2 2 2 0 2 4 2 2 2 4 2 2 0

B 0 0 5 0 3 3 0 5 0 3 3 0 5 0 3 0 5 0 3 3

Gtr I

T

A 0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 3 0 7 5 0 5 4 0 3 2 0 5 4 0 3 0 0 3

B 0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 3 0 7 5 0 5 4 0 3 2 0 5 4 0 3 0 0 3

1/4 1/4

21

Gtrs I, II

T

A 0 2 0 2

B 0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 3 0 7 5 0 5 4 0 3 2 0 5 4 0 3 0 3

1/4

25

Gtr II

T		2	2	4			4		2	3	3	3		2	2
A	4	4	2	2	2	4	4		4	2	0	0	2	2	2
B	2	4	2	2	2	4	4	0	0	0	0	0	0	0	0

Gtr I

T	4		4	4		4	4	4	4	4	2		3	3	2
A	4		4	4	4	4	4	4	4	4	2	0	2	2	2
B	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0

29

Gtrs II, III

T															
A	1	2	2							1	1			0	0
B	2	2	2							2	2			0	0

1/4...

T	3	3	0	3	0	0	0	3	3	0	x	0	3	x	3
A	1	2	2						1	1			0	0	0
B	2	2	2						2	2			0	0	3

sl.

sl.

33

Gtr II

T
A
B

1 1
2 2
2 2
0 0

5 7 5 7 3 5 3 0 0 0

sl.

1/4...

3 3 0 3 0 0 0 3

1 2 2
2 2
0 0

5 7 5 7 3 5 3 0 2 2 2

sl.

38

T
A
B

0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 3 0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 0 5 4 0 3 3

1/4

0 2 2
0 2
0 0

0 2 2
0 2
0 0

3

42

T
A
B

0 7 5 0 5 4 0 3 | 2 0 5 4 0 3 2 3 | 0 7 5 0 5 4 0 3 | 2 0 5 4 0 3 |

1/4 1/4

46

Gtrs I, II

T
A
B

0 7 5 0 5 4 0 3 | 2 0 5 4 0 3 2 3 | 0 7 5 0 5 4 0 3 | 2 0 5 4 0 3 |

1/4

50

Gtr III

T

A

B 0 0 0 0 3 3 3 3

Gtr II

T

A 2 2 5 2 4 2 2 2 0 2 4 2 2 2 4 2 2 0

B 0 0 5 0 3 3 0 5 0 3 3 0 5 0 3 0 5 0 3 3

Gtr I

T

A 0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 3 0 7 5 0 5 4 0 3 2 0 5 4 0 3 0 0 0

B 0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 3 0 7 5 0 5 4 0 3 2 0 5 4 0 3 0 0 0

1/4 1/4

54

Gtrs I, II

T

A 0 2 0 2

B 0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 3 0 7 5 0 5 4 0 3 2 0 5 4 0 3 0 3

1/4

58

Gtr II

T		2	2	4			2	3	3	3		2	2
A	4	4	2	2	2	4	4	2	0	0	2	2	2
B	2	4	2	2	2	4	4	0	0	0	0	0	0

Gtr I

T	4		4	4		4	4	4	2		3		3
A	4	4	4	4	4	4	4	4	2	0	2	2	2
B	2	2	2	2	2	2	2	2	0	0	0	0	0

62

Gtrs II, III

T													
A	1	2	2					1	1			0	0
B	2	2	2					2	2			0	0

T		3	3	0	3		0	0	0	3		3	3
A	1	2	2				1	1				0	0
B	2	2	2				2	2				0	0

sl.

sl.

66

Gtr II

T			
A	1 1		
B	2 2		
	0 0		

T	3 3	0 3	0 0 0 3
A	1 2		
B	2 2		
	0 0		

1/4...

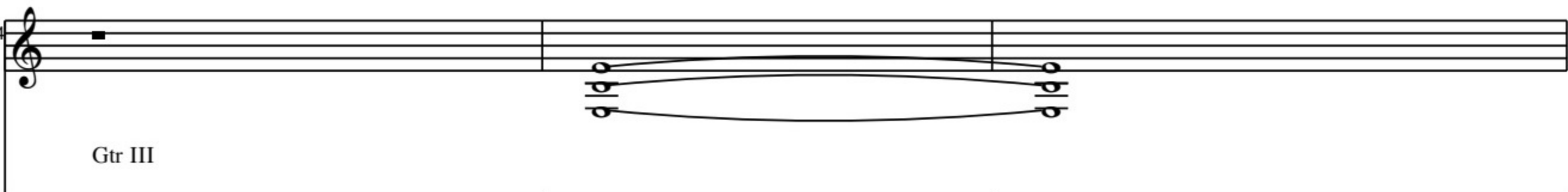
sl.

70

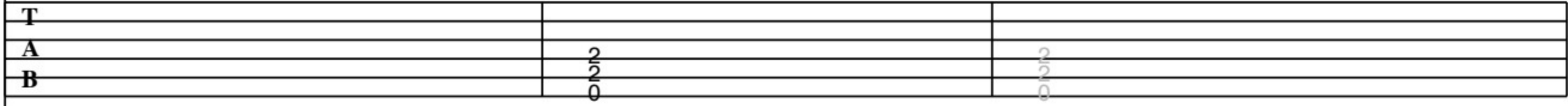
T			
A			
B	5 3 0 0	0	0

T			
A	12 10 7	14 14	14 14
B	0		

Gtr III



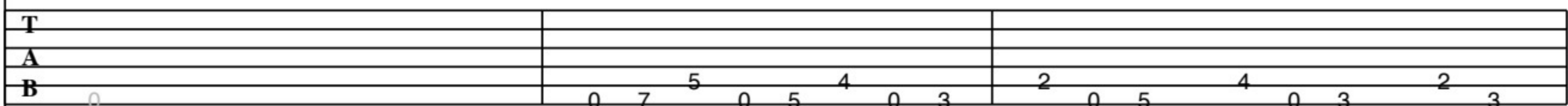
T
A
B



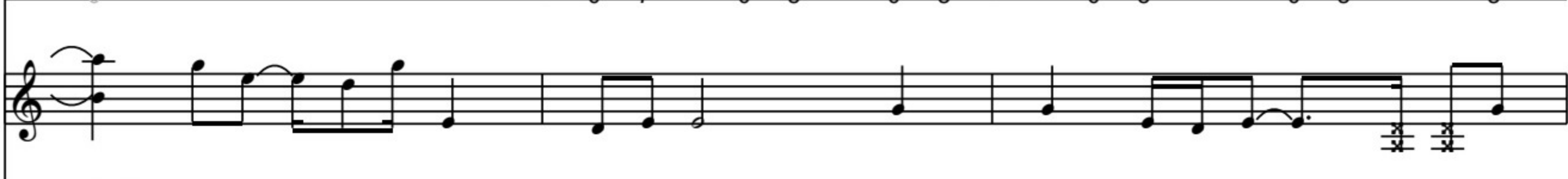
Gtr II



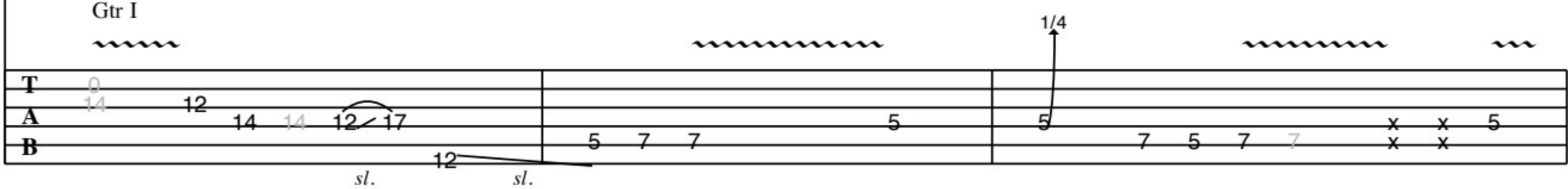
T
A
B



Gtr I



T
A
B



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five systems, each containing three staves: a guitar staff (top), a vocal staff (middle), and a bass staff (bottom). The guitar staff uses a treble clef and includes various musical notations such as chords, arpeggios, and triplets. The vocal staff uses a soprano clef and contains the lyrics of the song. The bass staff uses a bass clef and includes fret numbers and pickup notation. The score is divided into three measures, with the first measure starting at measure 77. The key signature is one sharp (F#), and the time signature is 4/4. The song title "The Sound of Silence" is written in a stylized font at the top of the page.

85

T
A
B

T
A
B

T
A
B

sl.

87

B5

A5

T
A
B

T
A
B

T
A
B

H

H

94

E

A5

E

T

A

B

0

1

2

0

1

2

2

2

0

2

2

0

0

1

2

2

2

0

T

A

B

3

2

0

2

2

0

1

2

2

1

2

0

0

2

0

0

2

0

T

A

B

0

3

2

2

2

2

2

2

2

2

2

0

2

2

2

2

2

0

</

105

E

A7

D5 A5

E

A5

Gtr III

T	0	0	3	1	1	2	2
A	1	1	2	2	2	2	2
B	2	2	0	2	2	0	0
	0	0		0	0		

Gtr II

T	0	0	3	1	1	0	0
A	1	1	2	2	2	2	2
B	2	2	0	2	2	0	0
	0	0		0	0		

Gtr I

N.H.

T	12	6	x	x	[5]	12	x	5	5	5	5
A	12	6	x	x	12	x	10	0	0	10	0
B	12	12	12	12	12	12	12	0	0	0	0
	sl.	sl.			sl.	sl.	sl.	sl.	sl.	sl.	sl.

115

T
A
B

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

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

117

T
A
B

15 12 15 12 15 15 12 12 15 12 15 12 12 15 12 12 12 12 15 12 x x 2

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

P P P 10

119

122

124

T
A
B

0 2 2 2 2 2 2 2 1 0 x 14 12 12 x 14 12 13 14 13 12 13 14 14 x 13 14 14

H

126

E5 G5 A5 E5

Gtr III

T
A
B

2 2 2 2 2 2 2 2 1 0 x 14 12 12 x 14 12 13 14 13 12 13 14 14 x 13 14 14

Gtr II

Gtr I

15 *sl.*

1/2 1/2

(from the 1975 Album "High Voltage ")

A Intro

A5

Gtr II

B5

P.M.·

C5

The image displays a musical score for the song "The Lord's Prayer" in G major. The score is presented in two systems. The first system includes a vocal line with lyrics in Tamil and a piano accompaniment. The piano accompaniment is written for a single instrument, likely a piano, with a treble clef and a key signature of one sharp (F#). The second system continues the vocal line and piano accompaniment. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

D5

E5

[illegible]

17

D5 Dmaj6 D5 Dmaj6 D5 Dmaj6 D5 Dmaj6#5

P.M.|

T 0 0 0 0 0 0 0 0

A 1 1 1 1 1 1 1 1

B 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

sl. sl.

3 3

T 9 9 9 9 0 10 10 10 10 10 10 10

A 9 9 9 9 1 10 11 10 11 10 10 10

B 7 7 7 7 2 2 0 10 11 10 11 10

0 0 0 0

sl. sl. sl.

21

D5 Dmaj6 D5 Dmaj6 D5 Dmaj6 D5 Dmaj6#5 G5 Gmaj6 G5 Gmaj6

P.M.| P.M.|

T

A 7 5 9 5 7 5 9 5 7 5 9 5 4 5 3 7 5 7 3 3

B 5 5 5 5 5 5 5 5 5 5 5 5 2 3 3 3 3 3 3 3

sl. sl.

3 3

8va---1 8va 3 8va---1

T 10 10 10 10 10 10 10 13 10 10 10 10

A 11 10 10 10 10 11 10 13 10 10 10 10

B 11 10 10 10 10 11 10 13 10 10 10 10

sl. sl. P

24

G5 Gmaj6 G5 Gmaj6 G5 D5 Dmaj6 D5 Dmaj6 D5 Dmaj6 D5 Dmaj6

P.M.|

T

A

B 5 3 3 7 3 5 3 7 6 7 5 5 5 5 7 5 5 5 7 5 5 5 6 4

sl.

8va---| 8va 3 8va---|

T 13 10

A 13 10

B 10

P sl. sl.

27

A5 Amaj6 A5 Amaj6 Amaj6 A5 Amaj6 A5 Amaj6 D5 Dmaj6 D5 Dmaj6

8va---|

T

A

B 7 5 9 5 7 5 9 6 7 5 5 9 5 7 5 9 6 7 5 5 9 5 7 5 9 5

sl. sl. sl.

10 10

10 10

P P P P

B

D5

Dmaj6

D5

Dmaj6

D5

Dmaj6

D5

Dmaj6

D5

Dmaj6

 δva

N.C.

D5

Dmaj6

D5

Dmaj6

D5 Dmaj6 D5 Dmaj6 N.C.

36

P.M.-----|

T																																																				
A	7	10	9	7	9	7	9																																													
B	5	10	9	7	9	7	9	3	3	3	3	0	2	3	3	3	3	0	2	3	3	3	3	3	2	1	1	1	1	3	0																					

sl.

sl.

P.M.-----	
T	
A	7 5 9 7 9 0 2 3 3 3 3 0 2 3 3 3 3 0
B	5 5 5 5 5 5 5 3 3 3 3 0 2 3 3 3 3 3 2 1 1 1 1 3 0

sl.

E^b5 E^bmaj6 E^b5 E^bmaj6 E^b5 E^bmaj6 E^b5 E5 F5 Fmaj6 F5 Fmaj6 F5 Fmaj6 F5 E5

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system ends with a double bar line.

Gtrs I, II

P.M.-----↓								P.M.-----↓										
T								T										
A	8	10	8	10				8	10	8	9				10	12	10	9
B	6	6	6	6	6	6	6	6	6	6	7				8	8	8	8

E^b5 E^bmaj6 E^b5 E^bmaj6 E^b5 E^bmaj6 E^b5 E^bmaj6 E^b5 E^bmaj6 E^b5 E^bmaj6 N.C.

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a five-line staff. The first measure contains a whole note G4. The second measure contains a half note A4 and a half note B4. The third measure contains a half note C5 and a half note B4. The fourth measure contains a half note A4 and a half note G4. The fifth measure contains a half note F#4 and a half note E4. The sixth measure contains a half note D4 and a half note C4. The seventh measure contains a half note B3 and a half note A3. The eighth measure contains a half note G3 and a half note F#3. The ninth measure contains a half note E3 and a half note D3. The tenth measure contains a half note C3 and a half note B2. The eleventh measure contains a half note A2 and a half note G2. The twelfth measure contains a half note F#2 and a half note E2. The thirteenth measure contains a half note D2 and a half note C2. The fourteenth measure contains a half note B1 and a half note A1. The fifteenth measure contains a half note G1 and a half note F#1. The sixteenth measure contains a half note E1 and a half note D1. The seventeenth measure contains a half note C1 and a half note B0. The eighteenth measure contains a half note A0 and a half note G0. The nineteenth measure contains a half note F#0 and a half note E0. The twentieth measure contains a half note D0 and a half note C0. The system ends with a double bar line.

P.M.-----															
T															
A															
8 10 8 10				8 10 8 10				8 10 8 10				5 3 0 3			
B															
6 6 6 6 6 6 6 6				6 6 6 6 6 6 6 6				6 6 6 6 6 6 6 6							

C 1st and 2nd Chorus

A5

47

T

A

B

1 3 1 3 3

5 7 5 7 5

sl.

51

B5

54

E

54

T

A

B

D Guitar Solo

58

D5 Dmaj6 D5 Dmaj6 D5 Dmaj6 N.C.

Gtr I

T

A

B

7 5 9 5 7 5 9 5 7 5 9 5 3 3 3 3 0 2 3 3 3 3 2 0

Gtr II

T

A

B

13 15 15 15 13 10 13 13 15 15 13 10 13 13 15 15 13 13 13 10 10

H P P H P P H P

N.C. D5 Dmaj6 D5 Dmaj6 D5 Dmaj6 D5 Dmaj6

61

T

A

B

3 3 3 3 0 2 3 3 3 3 2 0 7 5 9 5 7 5 9 5 7 5 9 5 5 5 5 5 7 9 5 5 5 5

8va-----

T

A

B

13 13 13 10 10 10 10 15 17 17 16 16 17

P sl. sl. H P H

N.C.

64

T
A
B

T
A
B

67

G A5

T
A
B

T
A
B

^v^v^vA.H. ^v^v^v^v ^v^v^vA.H. ^v^v^v^v

C C

E 3rd Chorus

71

6

T
A
B

77

B5

T

A

B

Gtr II

P.M.|

T			
A	4	4	4
B	2	2	2

T			
A			
B	2 2 2 2 2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2 2 2 2 2

80

T

A

B

P.M.|

T			
A	4	4	4
B	2	2	2

T			
A			
B	2 2 2 2 2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2 2 2 2 2

83

T

A

B

P.M.|

T		
A	4	4
B	2	2

T		
A		
B	2 2 2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2 2 2

85 C5

85 C5

T

A

B

T

A

B

88 D5 E

88 D5 E

sl.

T

A

B

T

A

B

91 D A A/C# E D A/C# 3x

91 D A A/C# E D A/C# 3x

Gtrs I, II

T

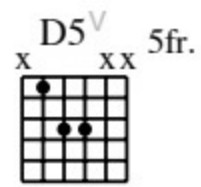
A

B

[illegible]

The musical score for "The Wind" by John Cage is presented in a multi-staff format. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and a triplet of eighth notes. A "Full" marking is placed above the first measure. The second staff is a bass clef with a key signature of two sharps and a time signature of 4/4. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and a triplet of eighth notes. A "Full" marking is placed above the first measure. The third staff is a treble clef with a key signature of two sharps and a time signature of 4/4. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and a triplet of eighth notes. A "Full" marking is placed above the first measure. The fourth staff is a bass clef with a key signature of two sharps and a time signature of 4/4. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and a triplet of eighth notes. A "Full" marking is placed above the first measure. The score is divided into four measures. The first measure is marked "T" (Tutti) and the second measure is marked "P" (Piano). The third measure is marked "P sl." (Piano, slurred) and the fourth measure is marked "10".

Words by Angus Young and Ronald Scott
Music by Angus Young and Ronald Scott



1

Gtr I

T
A
B

Gtr II

T
A
B

14

E5^{VII} D5^V

sl.

18

E5^{VII} D5^V E5^{VII} D5^V E5^{VII} D5^V E5^{VII}

sl.

C Chorus

22

Gtr I

Full

Gtr II

to Coda

26

Full

T
A
B

T
A
B

T
A
B

30

1. 2.

Gtr III *ff*

sl.

Gtrs I, II

1/4 1/4

T
A
B

T
A
B

T
A
B

D Guitar Solo

34

Full

Full

Full

3

T

A

B

P

P

mp

T

A

B

38

Full

Full

T

A

B

T

A

B

[illegible][illegible]

44

T
A
B

P P P P P P P P P P P P

T
A
B

1
2
0

1
2
0

x
x
x

3
2
0
0

45

T
A
B

P P P P P P P P P P P P

T
A
B

1
2
0

1
2
0

46

T
A
B

P P P P P P P P P P P P

T
A
B

1
2
0

1
2
0

x
x
x

0
0
0
3

47

T
A
B

P P P P P P P P P P P P P P

T
A
B

1 2 2 1 2 2 1 2 2 1 2 2 1 2 2 1 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

48

T
A
B

P P P P P P P P P P P P P P

T
A
B

1 2 2 1 2 2 1 2 2 1 2 2 1 2 2 1 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

49

T
A
B

P P P P P P P P P P P P P P

T
A
B

1 2 2 1 2 2 1 2 2 1 2 2 1 2 2 1 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E 3rd Verse

50

Gtr I

Gtr II

E5^{VII}

sl.

8va

Gtr II Full

17 17 17 17 17 17 17 x 17 16 16

P

55

Gtr I

Gtr II

D5^V

sl.

F Outro

72

f

T
A
B

1 2 2 0
1 2 2 0
0 0 x 3

1 2 2 0
1 2 2 0
0 0 x 3

1 2 2 0
1 2 2 0
0 0 x 3

0 3 0 x
1 2 1 x
0 0 2 x

76

f

T
A
B

2 0 x x 3
0 0 0 0
0 0 0 0

2 0 (2)
2 0 2
0 0 0

T
A
B

1 2 2 0
1 2 2 0
0 0 x 3

1 2 2 0
1 2 2 0
0 0 x 3

1 2 2 0
1 2 2 0
0 0 x 3

0 3 0 x
1 2 1 x
0 0 2 x

T
A
B

(3) 2 2 2
2 2 2 2
0 0 3 3

2 2 2 2
2 2 2 2
0 0 0 0

(3) 2 2 2
2 2 2 2
0 0 0 0

[illegible]

The image displays a musical score for the song "The Rose Tree". It is written for a vocal soloist and a three-part vocal harmony (Tenor, Alto, Bass). The score is in 4/4 time and the key of D major, indicated by two sharps (F# and C#) on the treble clef. The tempo is marked "Moderato".

The score is divided into two systems. The first system begins with a vocal solo line (treble clef) and a three-part harmony (tenor, alto, and bass staves). The second system continues the vocal solo line and the three-part harmony. The lyrics "The Rose Tree" are written below the vocal solo line. The score concludes with a double bar line and the word "sl." (slowly).

88

T A B

0 0 0 0 12 12 0 0 0 0 x 14 14 0 0 0 0 0 0 0 0 7 7 0 0

0 0 7 7 0 10 10 7 7 7 7 x 12 12 7 7 7 7 7 7 7 7 5 7 0

sl.

T A B

0 0 x 2 2 1 1 0 1 1 x 2 2 1 1 0 0 0 3 0 x 0 0

0 0 x 0 2 2 2 0 2 2 x 2 2 2 2 0 0 2 2 0 2 x 0 0

0 0 x 0 0 0 0 0 0 0 0 x 0 0 0 0 0 0 0 0 x 0 0

rit.

92

T A B

0 0 0 12 12 0 0 0 x 2 2 0 0 0 3 0 0 3 0

0 0 7 10 10 7 7 7 x 2 2 0 0 0 2 2 2 2

0 0 0 0 0 0 0 x 0 0 0 0 0 0 0 0 0 0

rit.

DOG EAT DOG

As recorded by AC/DC

(from the 1978 Album "Let there be rock")

Transcribed by erikthestupid@hotmail.com

Words by AC/DC
Music by AC/DC

A Intro

$\text{♩} = 135$

E5 A5 D5

Gtrs I, II

T
A
B

B Verses

E5 A5 D5 D5 A5 E5 A5 D5 D5 A5

T
A
B

E5 A5 D5 D5 A5 A5 D5 G5 G5 D5

T
A
B

E5 A5 D5 D5 A5 E5 A5 D5 D5 A5

13

T

A

B

C Chorus

E5 A5

17

T

A

B

E5 A5 D5 E5 A5 D5

21

T

A

B

D Guitar Solo

A5 A5 A5 A5 A5

Gtr I

25

T

A

B

Gtr II

T

A

B

[illegible][illegible][illegible]

33

A5 A5 A5 A5 A5

T A B

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

35

A5 A5 A5 A5 A5

T A B

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

37

E5 A5 D5 E5 A5 D5 D5

Gtrs I, II

T A B

2 2 3 2 2 3 2 3

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

E Verse

E5 A5 D5 D5 A5 A5 D5 G5 G5 D5

42

T A B

E5 A5 D5 D5 A5 E5 A5 D5 D5 A5

47

T A B

F Out-Chorus

E5 A5

51

T A B

E5 A5 D5 E5 A5 D5

55

T A B

[illegible]

14

D5 A5 C5 D5 D5 A5 C5 D5

T A B

1 2 3 4 2 3 2 0 3 0 1 2 3 4 2 3 2 0 3 0

18

D5 A5 C5 D5 D5 D5 D5

T A B

1 2 3 4 2 3 2 0 3 0 0 3 0

C Chorus

Am D5

21

T A B

0 3 0 3 0 3 0 3 2 3 0 0 0 0 0 3 5 7 7 7 5 5 3 0

Am D G5 D Am D5

25

T A B

3 0 0 0 0 3 2 0 0 0 0 0 3 0 3 0 0 0 0 3 5 7 7 7 5 5 3 0

29

Am D G5 D

1. G5 D 2. G5 D

T 2 3 2 3 2 3

A 0 2 2 2 0 5

B 3 0 0 0 0 3

33

G D G D

D Guitar Solo

Am C D

T 2 3 2 3 2 3

A 0 2 2 2 0 5

B 3 0 0 0 0 3

tr

sl.

H P

sl.

Full

Gtr I

T

A

B

Am C D 8va-----|

43

T 10 10 10 13 13 13 17 17 17 17 17 20

A 12 12 12 15 15 15 19 19 19 17 17 19 17 20

B

T 2 5 3 3 3 3 2 3 2

A 2 5 2 2 2 2 2 2 2

B 0 3 0 0 0 0 1 2 3 4 2 3 2

Am C D 8va

45

T 17 19 20 19 17 20 19 17 19 19 19 17 17 17 17 20

A 19 19 19 20 19 17 19 19 19 19 19 17 17 17 17 20

B

T 2 5 3 3 3 3 2 3 2

A 2 5 2 2 2 2 2 2 2

B 0 3 0 0 0 0 1 2 3 4 2 3 2

Am C D

8va

47

17 17 20 17 17 20 17 17 20 20 20 17 20 17 19 17 20 19 19 17

1/2 1/2 Full Full Full

sl.

T A B

2 2 0 5 5 0 3 2 3 2 3 2 3 2 3 2

0 5 5 5 5 0 1 2 3 4 2 3 2

E Chorus

Gtr I

A C D

49

6:4

Gtr II

A.H.

Full

sl.

T A B

2 5 2 5 [2] 5 2 0 5 2 0 5 7 0 3 0 0 3 0 3 0 3 0

A P P P P

Am D5

52

sl.

T A B

3 3 3 0 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

Am D G D Am D

55

T A B

3 0 0 0 0 3 2 0 0 2 2 2 3 0 3 0 0 0 0 0 3 0 0 0 0 3 5 7 7 7 5 5 3 5 3 0

Am D G D Am D

59

T A B

3 0 0 0 0 3 2 0 0 2 2 2 3 0 3 0 0 0 0 0 3 0 0 0 0 3 5 7 7 7 5 5 5 3 5 3 0

Gtr II

Full.....

7 7 9 7

sl.

Am D G5 D Am D

63

T A B

3 0 0 0 0 3 2 0 0 2 2 2 3 0 3 0 0 0 0 0 3 0 0 0 0 3 5 7 7 7 5 5 5 3 5 3 0

8va.....

8va.....

Full Full..... Full Full

15 15 15 17 15 15 13 14 14 14

sl.

Am D G5 D Gtr I D G D

67

8va

Full

15 15 12 12 15 15 12 15 20 20 17 20 20 20 17 20

sl. P

F Free Time

D

8va

8va

70

Full

Full

Full

20 17 17 17 20 20 17 20 19 17 19 20 19 19 19 17 19 x 8

19 19 19 19 x

sl. sl. sl.

Am C D A5

73

Full Full Full Full

T 8 8 5 5 8 7 5 5 7 5 5 5

A 5 5 5

B 3 0

sl. sl.

2 2 0

FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

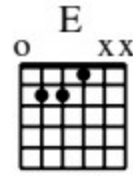
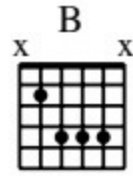
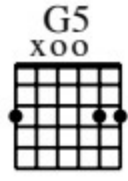
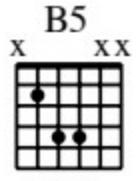
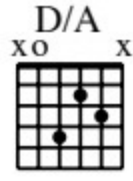
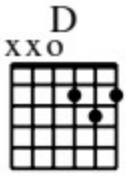
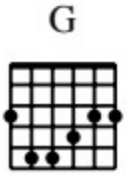
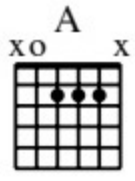
As recorded by AC/DC

(from the 1981 Album "For Those About To Rock (We Salute You)")

Transcribed by Weir

Words by Young/Young/Johnson

Music by Young/Young/Johnson



A | INTRO

♩ = 128

B

8va-

Bm

B5

Bsus4

Gtr I

T	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	10 10 10 10 10 10 14 14	14 12 12 12 12 12 12 12
A	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12
B	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11

B5

8va-

G5

D/F#

E

[illegible]

Gtr II

T				
A	4	4	0	0
B	2	2	0	0

9

B5 8va

G5 D/F# E

T	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	10 10 10 10 10 10 14 14	14 12 12 12 12 12 12 12
A	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12
B	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11

13

B5 B5/A

G5 D/F# E

T	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	10 10 10 10 10 10 14 14	14 12 12 12 12 12 12 12
A	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12
B	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11

17

B5 B5/A G5 D/F# E

8va-----|

T 11 11 11 11 11 11 11 11 11 11 11 11 11 11 10 10 10 10 10 10 14 14 14 12 12 12 12 12 12 12 12

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B

T 4

A 4

B 2 0

21

B5 B5/A G5

8va-----|

T 12 12 12 12 12 12 12 12 12 12 12 12 12 12 4 4 4 4 4 4 4 4 4 4 4 4 4

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 4 4 4 4 4 4 4 4 4 4 4 4 4

B 2 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

T 1 1 1 1 1 1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 4 4 4 4 4 4

A 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

25

D/F# E B5 B5/A G5

Gtrs I, II

T 3 1 1 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

A 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 2 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

29

D/F# E B5 B5/A G5

T 3 2 0 7 7 7 4 4 2 3 0 0 0 3

A 0 2 2 1 2 2 4 4 4 4 4 0 0 0

B 2 0 0 2 2 0 2 0 0 0 0 3 0 3

sl.

33

D/F# E B5 B5/A G5

T 3 2 0 0 0 0 4 4 2 3 0 0 0 3

A 0 2 2 1 0 0 0 4 4 4 4 0 0 0

B 2 0 0 2 2 0 2 2 0 0 0 3 0 3

B VERSE

37

D/F# E B5 D/A A E

T 3 2 0 1 2 3 3 2 2 2 1

A 0 2 2 2 2 2 2 2 2 2 2

B 2 0 0 0 0 0 0 0 0 0 0

sl.

41

G5 E B5 D/A A E

T 1 0 0 4 3 3 3 2 2 2 1

A 0 0 0 4 4 4 4 2 2 2 2

B 3 0 0 2 0 0 0 0 0 0 0

sl.

48

A E G5 E

T 3 2 2 1 3 3 3 3

A 2 2 2 1 2 2 2 2

B 0 0 0 0 2 2 2 2

51

B5

D/A

A

E

T

A

B

sl.

C CHORUS

57

D/F# E

1.

B5 B5/A

T	3	1	1	0	0	0	0	0	4	4	4
A	0	2	2	2	2	0	2	0	4	4	4
B	2	0	0	0	0	0	2	2	2	0	0

60

G5 D/F# E

T	3	3	3	3	3	3	3	3	3	3	3
A	4	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0

63

2.

B5 B5/A G5 D/F# E

T	4	4	4	4	3	3	3	3	3	3	3
A	4	4	4	4	0	0	0	0	0	0	0
B	2	0	0	0	3	2	0	0	0	0	0

sl.

67

B5 B5/A G5 D/F# E

T	4	4	4	4	3	3	3	3	3	3	3
A	4	4	4	4	0	0	0	0	0	0	0
B	2	0	0	0	3	2	0	0	0	0	0

D

74

.....Gtr III.....

sl.

sl.

sl.

sl.

80

G D A D/A A

Full... Full Full Full Full

5:4

P P P

82

G D A D/A A

5:4

1/2 1/2 1/2

10 10 10 12

84

G D A D/A A

8va

1/2 1/2 Full Full Full 2

12 12 10 12 12 12 12 12 12 12 12 12 12 12 12 12 13 13

P sl. sl.

86

G D A D/A A

8va 8va 8va

Full Full Full Full

13 13 13 13 10 13 13 13 13 13 13 15 13 15 13 15 15

P H

88

G D A D/A A G D

8va-----| 8va-----|

10 12 12 12 10 10 10 10 12 12 12 8 8 9 7 5 7

1/2 Full 1/2

sl. sl. sl.

E 3RD VERSE

A D/A A G D B5 D/A

8va-----|

5 7 7 7 7 20 20 20 20 20 20 4 3 2 4 4 2 0 0

Full... Full... Full Gtr I

sl.

A E G5 E B5 D/A

Gtrs I, II

3 2 2 1 1 3 0 1 4 2 4 2 3 3 2 2 0 0

sl.

A E G5 E

3 2 2 1 1 3 0 1 4 2 4 2 3 3 2 2 0 0

F CANNON CHORUS

101

Gtr II

B5

Gtr III

G5

D

CANNON

T

A

B

4

4

2

Full

Full

Full

10

8

10

8

8

9

7

Gtr IV

let ring

T

A

B

0

0

0

0

0

104

A

B5

CANNON

Full

T

A

B

7

9

7

5

5

7

4

4

2

Gtr IV

let ring

T

A

B

0

0

0

0

0

107

G5 D A B5

CANNON

Full Full Full Full

T 10 8 10 8 8 9 7 7 5 5 4

A 10 10 10 9 9 9 7 7 7 4

B 2

let ring

111

G5 D A B5

8va

Full Full Full Full

T 13 10 13 10 10 17 14 14 15 12 12 4

A 13 13 13 13 13 17 17 17 15 15 15 4

B 2

G 2ND SOLO

114

CANNON

G5

8va

D

Full

10

13

T

A

B

Gtr IV

let ring

0

0

0

0

0

A

8va

B5

8va

Full

9

12

T

A

B

G5

D

A

8va

Full

7

10

T

A

B

123

B5

G5

D

8va

sl.

Full

Full

Full

10 7 10 7 7 13 10

T

A

B

126

A

B5

8va

Full

Full

Full

10 12 12 13 15 15 15 9 9 9 9 9

T

A

B

129

G5

D

A

B5

Full

Full

10 10 10 10 10

T

A

B

132

G5

D

A

1.

Full

Full

Full

Full

9 9 9 9 9 10 10 10 10 10 10 10

T

A

B

146

G5 8va⁻ D A B5 8va 8va⁻

T 17 15 12 15 14 12 15 17 17 17 17 17 17 15

A 16 16 16 14

B

P

150

G5 8va⁻ D A G5 D

T 17 17 17 17 17 14 17 17 17 17 17 17

A

B

153

A 8va⁻ G5 D A

T 17 17 22 22 22 19 22 22 22 22 15 15 14 12 10

A

B

♩ = 100

B5 CANNON

A CANNON

G5 CANNON

156

Musical staff for Cannon (Measures 156-158)

Gtrs I, II

Musical staff for Guitars I and II (Measures 156-158)

Tablature for Cannon (Measures 156-158)

Musical staff for Cannon (Measures 159-162)

Gtr IV

let ring

let ring

let ring

Tablature for Cannon (Measures 159-162)

rit.
CANNON
D/F#

CANNON
E

CANNON

B5

159

Musical staff for Cannon (Measures 159-164)

Gtrs I, II

Gtr IV

Tablature for Cannon (Measures 159-164)

sl.

Musical staff for Cannon (Measures 165-168)

let ring

let ring

let ring

Tablature for Cannon (Measures 165-168)

GIRLS GOT RHYTHM

As recorded by AC/DC

(from the 1979 Album "Highway To Hell")

Transcribed by cbliss66@aol.com

Words by Scott

Music by Malcolm and Angus Young

Arranged by AC/DC

See performance notes

A Intro

Moderately Fast Rock ♩ = 138

Chord progression for the Intro:

D5 C5/G A5/E C5/G A5/E D5 C5/G

Gtr Angus

P.M. P.M.

Gtr I

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

Gtr Malcolm

H H H

B 1st and 2nd Verse

9

A5/E A5 D5 C5/G A5/E D5 C5

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

T A B

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

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H H

13

A5/E C5/G A5/E D5 C5 A5/E C5/G A5/E D5 C5

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

T A B

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

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H H

~~~~~ P.M. ~~~~~ P.M.

T A B

7 7 5 7 7 5 7 7 5 7 7 5 7 7 5 7 7 5 7 7 5

2 0 0 2 3 0 2 0 0 2 3 0 2 0 0 2 3 0 2 0 0

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

H H

17

A5/E C5/G A5/E D5 C5 A5/E C5/G A5/E D5 C5

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

T

A

B

H

~~~~~ P.M.

T

A

B

H

21

A5/E C5/G A5/E D5 C5 A5/E C5/G A5/E D5 C5

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

T

A

B

H

~~~~~ P.M.

T

A

B

H

25

A5/E C5/G A5/E D5 G5/A A5 C5/G A5/E D5 G5/A

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

T

A

B

H

29

A5/E C5/G A5/E D5 G5/A A5/E C5/G A5/E B5 E5

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

T

A

B

H



C Chorus

D5 C5/G A5/E C5/G A5/E D5 C5/G

33

T

A

B

P.M.

P.M.

H

37

A5/E C5/G A5/E D5 C5

A5/E C5/G A5/E D5 C5

P.M.

P.M.

P.M.

P.M.

T

A

B

H

P.M.

1.

**E Main Guitar Solo**

2. Slightly Faster ♩ = 140

A5 D5 C5 A5 D5 C5

45

Full Full Full Full Full 1/2 1/2

P.M.

H H

## E Main Guitar Solo

2. Slightly Faster ♩ = 140

45

A5 D5 C5 A5 D5 C5

Full Full Full Full Full 1/2 1/2

T A B

T A B

~~~~~ P.M.

T A B

H H

[illegible]

58

A5 D5 C5 A5

Full

16 17 17 16 14 14 16 14 19 19 20 20 19 19 20 20 19 19 20 20 19 19 20 20 19 19 20 20 19 19

sl.

P.M.

P.M.

H

F

G Out-Chorus

D5

C5

A5

D5

C5

70

P.M.

P.M.

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|--|--|--|--|--|--|--|---|---|---|---|---|---|---|---|---|---|--|--|--|--|--|--|--|--|--|
| T | | | | | | | | | 3 | | 1 | | | | | | | | | 3 | | 1 | | | | | | | | | | | | | | | | |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | x | 0 | | | | | | | | | 2 | 4 | 2 | 2 | 5 | 2 | 0 | x | 0 | | | | | | | | | |
| B | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | x | | | | | | | | | | 2 | 4 | 2 | 2 | 0 | 5 | 2 | 0 | x | | | | | | | | | |

H

~~~~~

P.M.

T																																
A	2	2	2	2	2	2	2	2	2	7	x	5									7	x	5									
B	2	2	2	2	2	2	2	2	2	7	x	5									7	x	5									

H

A5/E

C5/G

A5/E

D5

C5

A5/E

C5/G

A5/E

D5

C5

74

P.M.

P.M.

P.M.

P.M.

T									3		1									3		1														
A	4	2	2		5	2		2	0	x	0									2	4	2	2	5	2	0	x	0								
B										x																	x									

H

~~~~~

~~~~~

P.M.

T																																
A										7	x	5									7	x	5									
B	2	0	0	2	3	0				7	x	5									7	x	5									

H

78

A5/E C5/G A5/E D5 C5 A5/E C5/G A5/E D5 C5

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

T		3	1						
A	4	2	2	5	2	0	x	0	
B				0	2	0	x		

H

~~~~~

~~~~~

P.M.

T									
A				7	x	5			
B	2	0	0	2	3	0	5	x	3

H

82

A5/E C5/G A5/E D5 C5 A5/E C5/G A5/E

P.M. P.M.

P.M. P.M.

T		3	1						
A	4	2	2	5	2	0	x	0	
B				0	2	0	x		

H

~~~~~

~~~~~

P.M.

T									
A				7	x	5			
B	2	0	0	2	3	0	5	x	3

H



D5

C5/G

A5/E

A5

85

Musical notation for guitar, first system. Treble clef, key of D major. Chords: D5, C5/G, A5/E, A5. Includes a "P.M." marking.

T

A

B

3

2

0

x

x

x

1

0

2

4

2

2

0

2

H

Musical notation for guitar, second system. Treble clef, key of D major. Chords: D5, C5/G, A5/E, A5. Includes a "P.M." marking.

T

A

B

7

7

5

x

x

x

5

5

3

0

2

0

0

2

0

H

# HARD AS A ROCK

As recorded by AC/DC

♩ = 116

1

Gtr II

T 2 4 5 4 2 0 2 4 2

A 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0

5

T 2 4 5 4 2 0 2 4 2

A 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0

9

Gtr I

T 4 4 2 4 4 2 4 4

A 4 4 2 4 4 2 4 4

B 2 2 0 2 2 0 2 2

Gtr II

T 2 4 5 4 2 0 2 4 2

A 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0

13

T  
A  
B

T  
A  
B

17

T  
A  
B

T  
A  
B

21

T  
A  
B

T  
A  
B



25

T  
A  
B

2 1 4 4 4 1 4 4 4 4 1 4 4 4 4 1 4 4 4 4

2 2 2 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 2 2 2 0 2 2 2 2 0 2 2 2 2 0 2 2 2 2

T  
A  
B

2 1 4 4 6 4 4 4 4 6 4 4 4 4 6 4 4 4 4 4

2 2 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

29

T  
A  
B

2 1 4 4 2 1 4 4 1 1 2 1 2 2 x 2 1 4 4 2 1

2 2 2 4 2 2 2 2 2 2 2 2 2 2 x 2 2 2 2 2 2

0 0 2 2 2 0 2 2 2 0 2 2 2 2 x 0 0 2 2 2 0

T  
A  
B

5 4 2 4 4 5 4 2 4 5 4 2 5 4 2 2 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

33

T  
A  
B

1 2 1 1 2 2 1 x 2 1 4 4 2 1 1 2 1 2 x x 2 1 4 4

2 2 2 2 2 2 2 x 2 2 2 2 2 2 x x 2 2 2 2 2 2

0 0 0 0 0 0 0 x 0 0 2 2 0 0 0 0 0 x x 0 0 2 2

T  
A  
B

4 5 4 2 4 5 4 2 5 4 2 2 4 4 5 4 2 4 5 4 2 5 4 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

37

T  
A  
B

1 2 1 4 1 4 4 2 1  
2 2 2 4 2 4 4 2 2  
0 0 0 2 0 2 2 0 0

41

T  
A  
B

1 4 4 4 2 1 4 4 2 1  
2 4 4 4 2 4 4 2 2 2  
0 2 2 2 0 2 2 0 0 0

45

T  
A  
B

1 2 4 4 2 1 4 4 2 1  
2 2 4 4 2 4 4 2 2 2  
0 0 2 2 0 2 2 0 0 0

[illegible][illegible][illegible]





69

14 15 16 13 16 16 16 16

17 15 16 16 16

P H

73

4 1 4 4 2

4 1 4 4 2

4 1 4 4 2

4 1 4 4 2

6x

77

4 4 2 1 1 2 4 4

4 4 4 4 4 2 1 2

1 1 1 1 1 2 2 1

1 1 1 1 1 2 2 1

6x

81

T  
A  
B

T  
A  
B

85

Gtrs I, II

T  
A  
B



# HAVE A DRINK ON ME

As recorded by AC/DC

♩ = 115

1

Gtr I

H sl. sl. sl. P H

5

Gtr II

H

Gtr I

sl. sl. P H sl. sl. P



8

T

A

B

H

H

sl. P

1/2

3

[illegible]

---

H
$$\overline{H}$$

20

Musical score for 'The Rose Tree' (Meisterlied). The score is written for a single melodic line on a treble clef staff. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The melody continues with a quarter note G4, a quarter note F4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The melody concludes with a quarter note A3, a quarter note G3, and a quarter note F3. The score is marked with a '20' at the beginning, indicating the page number.

Gtrs I, II

[illegible]

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is divided into two systems by a double bar line. The first system contains the first 12 measures, and the second system contains the next 12 measures. The lyrics "The Rose Tree" are repeated in both systems.

[illegible]

28

Gtr II

T	2	2	2	1	3	7	7
A	0	0	0	0	0	0	0
B	1	0	3	3	0	0	0

H

*sl.*

*sl.*

P

Gtr I

T	2	2	2	1	3	7	7
A	0	0	0	0	0	0	0
B	1	0	3	3	0	0	0

H

*sl.*

*sl.*

P

32

T	5	6	7	7	5	5	2	2
A	5	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0

H

H

*sl.*

*sl.*

P

T	6	7	7	5	5	2	2
A	5	0	0	0	0	0	0
B	0	0	0	0	0	0	0

H

*sl.*

*sl.*

P

36

T  
A  
B

T  
A  
B

40

T  
A  
B

T  
A  
B

44

Gtrs I, II

T  
A  
B

T  
A  
B

48

T  
A  
B

T  
A  
B



52

Gtr II

T	2	2	2	1	3	7	7
A	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0

H

*sl.*

*sl.*

P

Gtr I

T	2	2	2	1	3	7	7
A	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0

H

*sl.*

*sl.*

P

56

T	5	6	7	7	5	5	2	2
A	5	5	7	7	5	5	2	2
B	0	0	0	0	0	0	0	0

H

H

*sl.*

*sl.*

P

T	6	7	7	5	5	2	2
A	5	5	7	5	5	2	2
B	0	0	0	0	0	0	0

H

*sl.*

*sl.*

P

60

Gtr III

T  
A  
B

Gtrs I, II

T  
A  
B

64

T  
A  
B

T  
A  
B



67

Full Full...<sub>1</sub> Full Full Full

3

1/2.....<sub>1</sub>

P sl. sl.

T

A

B

1/2.....<sub>1</sub> 1/2

70

Full Full Full Full Full.....<sub>1</sub> Full Full Full Full Full..

sl.

T

A

B





83

T  
 A  
 B

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

86

T  
 A  
 B

*sl.* *sl.*

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing three staves: a guitar staff (top), a vocal staff (middle), and a bass staff (bottom). The guitar staff uses a treble clef and includes a capo on the 9th fret, indicated by a "90" and a bracket. The vocal and bass staves use a soprano and alto clef, respectively, and include a key signature of one sharp (F#). The score includes various musical notations such as chords, single notes, and rests. The guitar part features a prominent "4x" (four times) marking above a chord. The vocal part includes a "Full" marking above a note. The bass part includes a "4x" marking above a chord. The score is presented in a clean, black-and-white format with a white background.

94

Full

Full

1.1/2

Full

Full

Full

sl.

sl.





# HELL'S BELLS

## As recorded by Ac/Dc

(from the 1980 Album "Back in Black")

Transcribed by Troy Nelson

Words by Angus Young, Malcolm Young, and Brian Johnson  
Music by Angus Young, Malcolm Young, and Brian Johnson

**A** Intro

Moderate Rock ♩ = 96

A5 D5/A C5/A D5/A A5 D5/A C5/A

Gtr I Malcom Young (Death Bell) *mf* let ring

T A B

9 7 7 7 5 5 5 7 7 7 9 7 7 7 5

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

D5/A C5 G/B A5 D5/A C5/A D5/A A5

let ring let ring

T A B

5 5 7 7 5 5 0 9 7 7 7 7 5 5 5 7 7 7 5 5 0 7 0 0

3 2 0 0 0 0 0 0 0

Gtr II Angus Young *mf*

T A B

5 5 0 0 2 0 0 0

8

D5/A C5/A D5/A C5 G/B A5

let ring

3x

T

A

B

9 7 7 7 7 5 5 5 7 7 5 5 0

0 0 0 3 2 0

3x

T

A

B

2 2 2 5 5 0

0 0 3 2 0

Faster ♩ = 106

10

D5/A C5/A D5/A A5 D5/A C5/A

Gtrs I, II

let ring

T

A

B

9 7 7 7 7 5 5 5 7 7 7 9 7 7 7 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

13

D5/AC5 G/B A5 D5/A C5/A D5/A A5

let ring

let ring

T

A

B

5 5 7 7 5 5 0 9 7 7 7 7 5 5 5 7 7 7 5

0 3 2 0 0 0 0 0 0 0 0 0 0 0 0

18

D5 A5 D5 Csus2 D5 C5 G/B A5 D5 A5 D5 Csus2 D5 C5 G/B

Gtr I

T

A

B

Gtr II

The musical score for guitar II consists of a single staff with a treble clef. The melody is written in 4/4 time and features a mix of eighth and sixteenth notes, often beamed together. There are several rests, including a half rest in the second measure. The fretboard diagram below the staff shows the string layout (T, A, B) and the fret numbers for each note. The diagram is divided into four measures corresponding to the musical staff. The first measure shows frets 2, 0, 2, 0 on the A string and 0, 0, 0 on the B string. The second measure shows frets 5, 5 on the A string and 0, 3, 2 on the B string. The third measure shows frets 2, 0, 2, 0 on the A string and 0, 0, 0, 0 on the B string. The fourth measure shows frets 5, 5 on the A string and 0, 3, 2 on the B string.

T	A	B
2 0 2	0 5 5	0 2 0 2
0 0 0	0 0 0	0 0 0 0
0 5 5	0 3 2	0 0 0 0
0 2 0 2	0 3 2	0 0 0 0

**B Verse**

22

A5 D5 A5 D5 Csus2 D5 C5 G/B

Gtrs I, II

P.M. ....|

T

A

B

0 2 0 2 0 0 2 0 0 0 0 5 5

0 0 0 0 0 0 0 0 3 2



[illegible]

26

A5 D5 A5 D5 Csus2 D5 C5 G/B

P.M. ....

T	A	B
0	2	0
0	0	0
0	0	0
0	0	0
2	0	0
0	0	0
2	0	0
0	0	0
0	0	0
0	0	0
0	5	3
5	5	2

28

A5 D5 A5 D5 Csus2 D5 C5 G/B

P.M.-----|

T								
A		2	0	2		2	0	2
B	0	0	0	0		0	0	0

T								
A							5	5
B						0	3	2

## C Pre-Chorus

33

C G5 E5 D5/E E5 D5/E E5 D A5

T 2 2 2 0 5 3

A 2 2 2 0 5 3

B 0 0 0 0 3 x 3

36

E5 D5/E5 D5/E5 G5

**D Chorus**

A5 D5/A C5/A D5/A A5

1/2

let ring

T 9 7 9 9 7 9 3

A 9 7 9 9 7 9 3

B 0 0 0 0 0 0 3

40

D5/A C5/A D5/A C5 G/B A5

D5/A C5/A

let ring

let ring

T 9 7 7 7 5

A 9 7 7 7 5

B 0 7 7 7 0

43

D5/A A5 D5/A G5 D/F# C5 G/B A5

let ring

T 5 7 7 7 3

A 5 7 7 7 3

B 0 7 7 7 3

**E Interlude**

1.

A5 D5 A5 D5 Csus2 D5 C5 G/B A5 D5 A5 D5 Csus2 D5 C5 G/B

46

Gtr I

Gtr II

T

A

B

T

A

B

**F Interlude**

2.

A5

P.S.

50

Gtr III *mf*

*mf*

1/2 A.H. 1/2 1/2 1/2

B H

sl.

Gtrs I, II

T

A

B

**G** Guitar Solo

54

A5 N.C. A5 C D

Full

56

A5 N.C. A5 C D

Full



58

A5 N.C. A5 C D

sl. sl. sl.

60

A5 N.C. A5 C D

sl. sl. sl.

62

A5 N.C. A5 C D

sl. sl. sl.

1/2

Full Full

64

D Csus2 D Csus2 D C G5

Full Full

sl. sl. sl.

66

D Csus2 D Csus2 D C G5

Full Full Full Full Full Full

H P sl. sl.

T 15 17 17 17 17 17 17 17 17 17 15 18 15 16 15 12 15

A

B

68

E D5/E E5 D5/E E5 D A5

Full Full Full Full Full 1/2 Full Full

P P

T 19 20 19 20 19 19 20 17 19 19 19 17 19 17 19 17 20 20 20 17

A

B



E5 D5/E E5 D5/E E5 G5

70

T 17 20 17 20 17 20 17 20 17 20 17 20 17 19 19 19 16 19 17 19 19

A

B

P P P *sl.*

T 9 7 9 9 9 7 9 9 9 9 0 3 3 3 1/2

A 9 7 9 9 9 7 9 9 9 9 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# **H** Chorus

A5 D5/A C5/A D5/A A5 D5/A C5/A

72

Gtrs I, II

*let ring*

T 9 7 7 7 5 5 7 7 7 7 9 7 7 7 5

A 0 7 7 7 0 5 0 7 7 0 0 0 7 7 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5/A C5 G/B A5 D5/A C5/A D5/A A5

75

*let ring*

T 5 5 7 7 5 5 9 7 7 7 7 5 5 5 7 7 7 0 0

A 5 5 0 5 5 0 0 7 7 7 7 0 5 5 0 7 7 0 0

B 0 0 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



84

D5/A C5/A D5/A A5 D5/A C

let ring

Full

17 19 19 19 19 17 17 19 19 19 17 19 19 19 20

9 7 7 7 7 5 5 5 7 7 7 0 0 9 7 7 7 7 0 5

0 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

I Outro

D/F# A5 C D

sl. 17 17 15 sl. 12 10 12 12 12 12 10 12 12 10

1/2

H

90

A5 C D A5 C

Full Full 1/2 Full Full Full

sl. H sl. sl.

1/2 1/2

T A B

**J** Free Time

D A5

Full Full Full Full Full Full Full

sl. P

Pick Scrape, bounce pick while sliding

1/2

T A B



95

C D A5

Full.....  
Full Full Full

*sl.* P

1/2

1/2

The musical score is written for guitar and three vocal parts (T, A, B). The guitar part consists of a melody and an accompaniment. The melody is in C major and features a C major chord, a D major chord, and an A5 power chord. The accompaniment is in C major and features a C major chord, a D major chord, and an A5 power chord. The vocal parts have lyrics 'Full.....', 'Full Full Full', and '1/2'. The guitar accompaniment includes fret numbers and a 'sl.' (slide) instruction.

Measure	T	A	B
1	19	19	19
2	20	20	20
3	20	20	20
4	20	20	20
5	19	19	19
6	19	19	19
7	19	19	19
8	17	17	17
9	19	19	19
10	17	17	17
11	x	x	x
12	x	x	x
13	x	x	x
14	7	7	7
15	5	5	5
16	2	2	2
17	2	2	2
18	0	0	0
19	3	3	3
20	2	2	2
21	2	2	2
22	0	0	0

# HIGHWAY TO HELL

As recorded by AC/DC

(from the 1979 Album "Highway To Hell")

Transcribed by Jeff Catania

Music by Young, Young, Scott

**A** Intro

Moderate Rock ♩ = 122

1

Gtr I

let ring

**B** 1st & 2nd Verse

6

let ring

10

let ring

14

let ring

18

T  
A  
B

let ring

C 1st & 2nd Chorus

21

T  
A  
B

let ring

Gtr II

T  
A  
B

let ring

25

T  
A  
B

let ring

T  
A  
B

let ring



1. 2.

29

T  
A  
B

T  
A  
B

34

Gtr III *ff*  
Full

P.M.

P.M.

P.M.

P.M.

T  
A  
B

T  
A  
B

**D** Guitar Solo

38

Gtr III

Full

1/2 Full

1/4

1/4

1 1/2

Gtr I

Gtr II

The musical score is written for a guitar solo in D major, indicated by the key signature of two sharps (F# and C#). The score is divided into three systems, each corresponding to a different guitar part (Gtr I, Gtr II, Gtr III) and a vocal line. The first system (measures 38-41) shows Gtr III with a lead line featuring various techniques like bends and vibrato, and Gtr I and Gtr II providing harmonic support with chords and single notes. The second system (measures 42-45) continues the lead line and harmonic support. The third system (measures 46-49) concludes the lead line and harmonic support. The vocal line is a melody in the treble clef, consisting of eighth and quarter notes.

42

Full

let ring

sl.

sl.

E Chorus

46

8va-----| 8va-----|

sl. x x sl.

3/4 1/4 1/2 1/2

10 19 17 19 17 17 16

T A B

T A B

T A B

T A B



50

8va-----| 8va-----|

7/8 pick scrapes

1/2 1/2 Full Full Full Full

T 17 17 19 19 19 20 19 19 19 19 19

A 17 17 19 19 19 20 19 19 19 19 19

B 17 17 19 19 19 20 19 19 19 19 19

x

2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0

0 3 0 3 0 3 0 3 0 3 0

2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0

0 3 0 3 0 3 0 3 0 3 0

The image displays a musical score for the song "The Rose Tree". It includes a vocal melody, guitar accompaniment, and a three-part vocal harmony.

**Vocal Melody:** The melody is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a rest, followed by a half note G#4, a quarter note A4, and a half note B4. The melody continues with a half note G#4, a quarter note F#4, and a half note E4. The melody concludes with a half note D4, a quarter note C4, and a half note B3.

**Guitar Accompaniment:** The guitar part is written in treble clef with a key signature of three sharps. It begins with a rest, followed by a half note G#4, a quarter note A4, and a half note B4. The guitar continues with a half note G#4, a quarter note F#4, and a half note E4. The guitar concludes with a half note D4, a quarter note C4, and a half note B3.

**Three-Part Vocal Harmony:** The harmony is written in three staves (T, A, B) with a key signature of three sharps. It begins with a rest, followed by a half note G#4, a quarter note A4, and a half note B4. The harmony continues with a half note G#4, a quarter note F#4, and a half note E4. The harmony concludes with a half note D4, a quarter note C4, and a half note B3.

[illegible]



62

pick scrapes

*tr*

12 (15)

12 (16)

12

1/4

*sl.*

*sl.*

*sl.*

*sl.*

The musical score is written for guitar, featuring a melody line and three guitar staves labeled T (Treble), A (Alto), and B (Bass). The key signature is three sharps (F#, C#, G#). The melody line begins with a treble clef and a key signature of three sharps. It includes a trill (tr) and a slur. The guitar staves are labeled T, A, and B. The T staff has a treble clef and a key signature of three sharps. The A and B staves have a bass clef and a key signature of three sharps. The score includes various musical notations such as notes, rests, trills, and slurs, along with performance instructions like 'pick scrapes' and 'sl.'.



B5

7

P.M. P.M.

T

A

B

4 4 x 4 x 4 4 4 4 x 4 x 4 4 4 4 x 4 0 4 4 4 x 4 0 4

2 2 x 2 x 2 2 2 2 x 2 0 2 2 2 x 2 0 2

2 2 2 4 2 2 4 2 2

H

**B** Verse:

B5

11

P.M. P.M.

T

A

B

4 4 x 4 0 4 4 4 x 4 0 4 4 4 x 4 x 4 4 4 x 4 x 4

2 2 x 2 0 2 2 2 x 2 0 2 2 2 x 2 x 2 2 2 x 2 x 2

2 2 2 4 2 2 4 2 2

H

B5

15

Gtrs I, II P.M. P.M. P.M. P.M.

T

A

B

4 4 x 4 x 4 4 4 4 x 4 x 4 4 4 x 4 x 4

2 2 x 2 0 2 2 2 x 2 0 2 2 2 x 2 0 2

2 2 2 4 2 2 4 2 2

1.

B5

19

Musical staff for Gtr I, measures 19-22. The staff contains a melodic line with eighth and sixteenth notes, including ties and slurs. The key signature has two sharps (F# and C#).

Gtr I

P.M.

P.M.

P.M.

P.M.

Tablature for Gtr I, measures 19-22. The strings are T, A, B. Fingering numbers (4, 2, x, 0) are shown below the staff.

Musical staff for Gtr II, measures 19-22. The staff contains a melodic line with eighth and sixteenth notes, including ties and slurs. The key signature has two sharps (F# and C#).

Gtr II

Tablature for Gtr II, measures 19-22. The strings are T, A, B. Fingering numbers (7) are shown below the staff.

C Chorus:

2.

B5

A5

E5

B5

23

Musical staff for Gtr I, measures 23-26. The staff contains a melodic line with eighth and sixteenth notes, including ties and slurs. The key signature has two sharps (F# and C#).

Tablature for Gtr I, measures 23-26. The strings are T, A, B. Fingering numbers (4, 2, x, 0) are shown below the staff.

Musical staff for Gtr II, measures 23-26. The staff contains a melodic line with eighth and sixteenth notes, including ties and slurs. The key signature has two sharps (F# and C#).

Tablature for Gtr II, measures 23-26. The strings are T, A, B. Fingering numbers (7, 4, 2, 0) are shown below the staff.

27

Musical staff for Gtr I, measures 27-30. The staff contains a melodic line with eighth and sixteenth notes, including ties and slurs. The key signature has two sharps (F# and C#).

Tablature for Gtr I, measures 27-30. The strings are T, A, B. Fingering numbers (4, 2, x, 0) are shown below the staff.





2.

B5

44

T

A

B

4 4 x 4 4 4

2 2 x 2 2 0

4 4 4 4 4

2 2 2 2 0

4 4 4 4 4

2 2 2 2 0

4 4 4 4 4

2 2 2 2 0

4 4 4 4 4

2 2 2 2 0

T

A

B

7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

H

sl.

H

sl.

H

B5

49

T

A

B

4 4 4 4 4

2 2 2 2 0

4 4 4 4 4

2 2 2 2 0

4 4 4 4 4

2 2 2 2 0

4 4 4 4 4

2 2 2 2

T

A

B

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7

sl.

H

sl.

E Solo:

A5

E5

B5

53

Musical staff with treble and bass clefs, key signature of two sharps (F# and C#), and a common time signature. The staff contains a complex arrangement of notes, including a large chordal structure in the first measure and a series of eighth notes in the subsequent measures.

T		0	0	0															
A	2	x	2	x															
B	0	x	2	2															

Musical staff with treble and bass clefs, key signature of two sharps (F# and C#), and a common time signature. The staff contains a complex arrangement of notes, including a large chordal structure in the first measure and a series of eighth notes in the subsequent measures.

T	5																		
A	6	x	9	9															
B	7	x	9	9															
	5	x	7	7															

Musical staff with treble and bass clefs, key signature of two sharps (F# and C#), and a common time signature. The staff contains a complex arrangement of notes, including a large chordal structure in the first measure and a series of eighth notes in the subsequent measures.

Gtr III

T																			
A																			
B																			

Full....1

sl.



57

A5 E5 B5

T A B

57

A5 E5 B5

T A B

Full Full Full<sub>1</sub>

P H P H P sl.









[illegible]

93

A5

E5

B5



T

A

B

x 2 2

x 2 0

0 0 0

0 0 0

4 2 4 2 x 4 x 4

2 2 2 x 2 x 2

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar staff and a bass staff. The guitar staff is in treble clef with a key signature of one sharp (F#). The bass staff is in bass clef. The score is divided into measures, with chord labels B5, A5, E5, and B5 placed above the guitar staff. The guitar staff contains various musical notations, including eighth notes, quarter notes, and rests. The bass staff contains fret numbers (0, 2, 4) and accidentals (x, #). The score is labeled with "97" at the beginning and "3x" at the end.

[illegible]

I **Outro:**

B5

104

Musical staff for guitar I (Gtr I) showing a melodic line in treble clef with a key signature of two sharps (F# and C#). The staff contains 16 measures of music, ending with a repeat sign.

Gtr I

Tablature for guitar I (Gtr I) corresponding to the first staff. It shows fret numbers for strings T, A, and B across four measures.

Musical staff for guitar II (Gtr II) showing a melodic line in treble clef with a key signature of two sharps (F# and C#). The staff contains 4 measures of music, ending with a repeat sign.

Gtr II *mf*

Tablature for guitar II (Gtr II) corresponding to the second staff. It shows fret numbers for strings T, A, and B across four measures.

108

Musical staff for guitar I (Gtr I) showing a melodic line in treble clef with a key signature of two sharps (F# and C#). The staff contains 16 measures of music, ending with a repeat sign and a 4x multiplier.

Tablature for guitar I (Gtr I) corresponding to the third staff. It shows fret numbers for strings T, A, and B across four measures.

Musical staff for guitar II (Gtr II) showing a melodic line in treble clef with a key signature of two sharps (F# and C#). The staff contains 16 measures of music, ending with a repeat sign and a 4x multiplier.

*mf*

Tablature for guitar II (Gtr II) corresponding to the fourth staff. It shows fret numbers for strings T, A, and B across four measures.

B5

112

Musical staff for guitar I (Gtr I) showing a melodic line in treble clef with a key signature of two sharps (F# and C#). The staff contains 16 measures of music, ending with a repeat sign and a 4x multiplier.

Tablature for guitar I (Gtr I) corresponding to the fifth staff. It shows fret numbers for strings T, A, and B across four measures.

Musical staff for guitar II (Gtr II) showing a melodic line in treble clef with a key signature of two sharps (F# and C#). The staff contains 16 measures of music, ending with a repeat sign and a 4x multiplier.

*mp*

Tablature for guitar II (Gtr II) corresponding to the sixth staff. It shows fret numbers for strings T, A, and B across four measures.

**JAILBREAK**  
As recorded by AC / DC

**♩ = 120**

1.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is a simple, folk-like tune. The guitar accompaniment is written on a single staff with a treble clef and a key signature of one sharp. It features a simple chord progression that supports the melody. The score is presented in a clean, black-and-white format.

[illegible]

13

Gtrs I, III

T

A 2 7 6

B 2 2 5 4 0



17

**T**

**A**

**B**

2 7 6  
2 5 4

0 0 0

2 7 6  
2 5 4

0 0 0

2 7 6  
2 5 4

0 0 0

2 7 6  
2 5 4

0 0 0

21

21

T

A 2 7 6 2 7 6 2 7 6

B 2 5 4 2 5 4 2 5 4

25

**T**

**A** 2 7 6

**B** 2 5 4

29

A

B

Gtr II

T

A

B

Gtr I

T

A

B

33

Gtr III

T

A

B

0 2 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

37

T

A

B

0 3 0 5 4 0 0 3 0 5 4 0 0 3 0 5 4 0 0 3 0 5 4 0

41

T

A

B

0 3 0 5 4 0 0 3 0 5 4 0 0 3 0 5 4 0 0 3 0 5 4 0

45

T  
A  
B

2 7 6 2 7 6 2 7 6 2 7 6  
2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0 2 7 6 2 7 6 2 7 6 2 7 6  
2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

49

Gtrs I, III

T  
A  
B

2 7 6 2 7 6 2 7 6 2 7 6  
2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0 2 7 6 2 7 6 2 7 6 2 7 6  
2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

53

T  
A  
B

2 7 6 2 7 6 2 7 6 2 7 6  
2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0 2 7 6 2 7 6 2 7 6 2 7 6  
2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

57

T  
A  
B

2 7 6 2 7 6 2 7 6 2 7 6  
2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0 2 7 6 2 7 6 2 7 6 2 7 6  
2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

61

A

B

Gtr II

T

A

B

Gtr I

T

A

B

0

65

Gtr III

T

A

B

T

A

B

0

H



69

T

A

B

2 7 6 4

2 0 5 4 0

2 7 6 4

2 0 5 4 0

2 7 6 4

2 0 5 4 0

2 7 6 4

2 0 5 4 0

0 3 0 5 4 0

0 3 0 5 4 0

0 3 0 5 4 0

0 3 0 5 4 0

H

H

H

H

73

T

A

B

2 7 6 4

2 0 5 4 0

2 7 6 4

2 0 5 4 0

2 7 6 4

2 0 5 4 0

2 7 6 4

2 0 5 4 0

15 12 15 15 15 15 13

17 17 15 15 17 17 17 17 17

1 1/2

0 3 0 5 4 0

H

Full

Full

Full Full.....

Full

Full

Full.....

Full

Full Full

Full

77

T  
A  
B

2 2 0 7 5 4 0 2 2 0 7 5 4 0 2 2 0 7 5 4 0 2 2 0 7 5 4 0

0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0

81

T  
A  
B

2 2 0 7 5 4 0 2 2 0 7 5 4 0 2 2 0 7 5 4 0 2 2 0 7 5 4 0

0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0

85

T  
A  
B

2 2 0 7 5 4 0 2 2 0 7 5 4 0 2 2 0 7 5 4 0 2 2 0 7 5 4 0

0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0

89

T  
A  
B

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

0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0

93

T  
A  
B

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

0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0 0 3 H 0 5 4 0



97

T  
A  
B

2 7 6 2 7 6 2 7 6 2 7 6

2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

0 3 0 5 4 0 0 3 0 5 4 0 0 3 0 5 4 0

H H H H

Full Full

101

T  
A  
B

2 7 6 2 7 6 2 7 6 2 7 6

2 0 5 4 0 2 0 5 4 0 2 0 5 4 0 2 0 5 4 0

0 3 0 5 4 0 0 3 0 5 4 0 0 3 0 5 4 0

H H H H

Full Full

# LET THERE BE ROCK

As recorded by AC/DC

♩ = 162

1

Gtr I

3x

T  
A  
B

6

T  
A  
B

10

30x

T  
A  
B

14

T  
A  
B

Gtr II

3

3

7 7 7

7 7 7

sl. sl.

T  
A  
B

18

T  
A  
B

T  
A  
B

22

**T**

**A**

**B**

**T**

**A**

**B**

26

The musical score for measures 26-29 is as follows:

Measure	26	27	28	29
T	2 2 x x 2 2	2 2 x x x 2 2	2 4 x x 4 4	4 4 x x x 4 4
A	2 2 x x 2 2	2 2 x x x 2 2	2 4 x x 4 4	4 4 x x x 4 4
B	0 0 x x 0 0	0 0 x x x 0 0	0 2 x x 2 2	2 2 x x x 2 2





42

T  
A  
B

0 2 0 0 0 0 0 3 | 0 2 0 0 0 0 0 3 | 0 2 2 2 2 2 0 3 | 0 2 0 0 0 0 0 2

46

30x

T  
A  
B

2 x x 2 2 | 2 2 x x x 2 2 | 2 2 x x x 2 2 | 2 2 x x 2 2

0 x x 0 0 | 0 0 x x x 0 0 | 0 0 x x x 0 0 | 0 0 x x 0 0

50

T  
A  
B

2 2 x x x 2 2 | 2 2 x x 2 2 | 2 2 x x x 2 2 | 2 2 x x 2 2

0 0 x x x 0 0 | 0 0 x x 0 0 | 0 0 x x x 0 0 | 0 0 x x 0 0

54

T  
A  
B

2 2 x x x 2 2 | 2 2 x x 2 2 | 2 2 x x x 2 2 | 2 2 x x 2 2

0 0 x x x 0 0 | 0 0 x x 0 0 | 0 0 x x x 0 0 | 0 0 x x 0 0

Gtr II

T  
A  
B

14

0 0 3 4 0 0 3 4 | 0 0 3 4 0 0 3 4 | 0 0 3 4 0 0 3 4

*sl.*



58

T																																		
A	2	2	x		x	x	2	2	2	2	x		x		2	2	2	2	x		x		2	2	2	2	x		x		2	2		
B	0	0	x		x	x	0	0	0	0	x		x		0	0	0	0	0	0	x		x		0	0	0	0	x		x		0	0

T																																
A																																
B	0	0	3	4	0	0	3	4	0	0	3	4	0	0	3	4	0	0	3	4	0	0	3	4	0	0	3	4	0	0	3	4

62

T																																			
A	2	2	x		x	x	2	2	2	2	x		x		2	2	2	2	2	2	x		x		2	2	2	2	2	2	2	2			
B	0	0	x		x	x	0	0	0	0	x		x		0	0	0	0	0	0	0	x		x		0	0	0	0	x		x		0	0

T																																
A																																
B	0	0	3	4	0	0	3	4	0	0	4	4	2	2	4	4	5	5	4	4	2	2	4	4	0	0	4	4	2	2	4	4

66

T																																			
A	2	2	x		x	x	2	2	2	2	2	4	x		x	4	4	4	4	4	4	x		x	4	4	4	4	4	4	4	4			
B	0	0	x		x	x	0	0	0	0	0	2	x		x	2	2	2	2	2	2	2	x		x	2	2	2	2	x		x		2	2

T																																
A	5	5	4	4	2	2																										
B																																

sl.

T																																
A																																
B	2	2	6	6	4	4	6	6	7	7	6	6	4	4	6	6	2	2	6	6	4	4	6	6								

sl.

70

T  
A  
B

T  
A  
B

74

T  
A  
B

T  
A  
B

TP TP TP

78

T  
A  
B

82

T  
A  
B





102

T	2	2	x	x	2	2	2	2	x	x	x	2	2	2	2	x	x	2	2	2	2	x	x	x	2	2
A	2	2	x	x	2	2	2	2	x	x	x	2	2	2	2	x	x	2	2	2	2	x	x	x	2	2
B	0	0	x	x	0	0	0	0	x	x	x	0	0	0	0	x	x	0	0	0	0	x	x	x	0	0

H H H H

106

T	2	2	x	x	2	2	2	2	x	x	x	2	2	2	2	x	x	2	2	2	2	x	x	x	2	2
A	2	2	x	x	2	2	2	2	x	x	x	2	2	2	2	x	x	2	2	2	2	x	x	x	2	2
B	0	0	x	x	0	0	0	0	x	x	x	0	0	0	0	x	x	0	0	0	0	x	x	x	0	0

110

T	2	2	x	x	2	2	2	2	x	x	x	2	2	2	2	x	x	2	2	2	2	x	x	x	2	2
A	2	2	x	x	2	2	2	2	x	x	x	2	2	2	2	x	x	2	2	2	2	x	x	x	2	2
B	0	0	x	x	0	0	0	0	x	x	x	0	0	0	0	x	x	0	0	0	0	x	x	x	0	0

114

T  
A  
B

5

7 7 5 5

7

sl. sl. sl. sl.

116

T  
A  
B

1/4

Full.....

sl. sl. sl. sl.

118

T  
A  
B

Full

1/4

H P P sl. H H H

122

T  
A  
B

H H H

125

T  
A  
B

H

126

T  
A  
B

H



[illegible]

129

T

A

B

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B

130

T

A

B

131

T

A

B

132

T

A

B



133

T  
A  
B

7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

8 8 8 8 8 8 8 8 9 9 9 9 9 9 9 9 11 11 11 11 11 11 11 11 9 9 9 9 9 9 9 9

B

134

T  
A  
B

7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

8 8 8 8 8 8 8 8 9 9 9 9 9 9 9 9 11 11 11 11 11 11 11 11 9 9 9 9 9 9 9 9

B

135

T  
A  
B

7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

8 8 8 8 8 8 8 8 9 9 9 9 9 9 9 9 11 11 11 11 11 11 11 11 9 9 9 9 9 9 9 9

B



136

T  
A  
B

7 8 7 8 7 8 7 8 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

137

T  
A  
B

7 8 7 8 7 8 7 8 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

138

T  
A  
B

7 8 7 8 7 8 7 8 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

139

T 4 4  
A 4 4  
B 2 2

T 7 7 7 7 7 7 7 7  
A 8 8 8 8 8 8 8 8  
B 9 9 9 9 9 9 9 9

140

T 4 4  
A 4 4  
B 2 2

T 7 7 7 7 7 7 7 7  
A 8 8 8 8 8 8 8 8  
B 9 9 9 9 9 9 9 9

*sl.*

141

T 4 4  
A 4 4  
B 2 2

T 10 10 10 10 10 10 10 10  
A 11 11 11 11 11 11 11 11  
B 9 9 9 9 9 9 9 9

*sl.*

142

T  
A  
B

4 4 4 4 4 4  
4 4 4 4 4 4  
2 2 2 2 2 2

T  
A  
B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 9  
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 10

*sl.*

143

T  
A  
B

4 4 4 4 4 4  
4 4 4 4 4 4  
2 2 2 2 2 2

T  
A  
B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 9 10 10 10 10 10 10 10 10 10 10 10 10 10 9  
11 11 11 11 11 11 11 11 11 11 11 11 11 11 10 11 11 11 11 11 11 11 11 11 11 11 11 10

*sl.*

*sl.*

144

T  
A  
B

4 4 4 4 4 4  
4 4 4 4 4 4  
2 2 2 2 2 2

T  
A  
B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 9 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 10 11 11 11 11 11 11 11 11 11 11 11 11

*sl.*

145

T  
A  
B

4 4 4 4 4 4  
4 4 4 4 4 4  
2 2 2 2 2 2

T  
A  
B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 9 9 9 9 9 9  
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11  
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

146

T  
A  
B

4 4 4 4 4 4  
4 4 4 4 4 4  
2 2 2 2 2 2

T  
A  
B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 9 9 9 9 9 9  
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11  
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

147

T  
A  
B

4 4 4 4 4 4  
4 4 4 4 4 4  
2 2 2 2 2 2

T  
A  
B

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  
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11  
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11



148

T  
A  
B

T  
A  
B

149

T  
A  
B

T  
A  
B

150

T  
A  
B

T  
A  
B

151

T  
A  
B

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 12 12 12 12 12 12

T  
A  
B

152

T  
A  
B

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

T  
A  
B

153

T  
A  
B

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 12 12 12 12 12 12

T  
A  
B

154

T  
A  
B

T  
A  
B

157

T  
A  
B

T  
A  
B

158

T  
A  
B

T  
A  
B







21

C5 C5 C5 C5

T

A 5 5 3 1 2 3 5 5 3 1 2 3 5 5 3 1 2 3

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*sl.* *sl.* *sl.* *sl.*

# C Chorus

25

G Csus2 G Csus2

T

A 16 14 16 14 17 17 16 14 12 14 12 16 14 16 14 17 17 16 14 12 12 14 12

B 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtr II

T 3 3 3 3 1 1 1 1 1 1 3 3 3 3 1 1 1 1 1 1 3 3 3 3 1 1 1 1

A 4 2 4 2 0 0 0 0 0 0 4 2 4 2 0 0 0 0 0 0 4 2 4 2 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

P H P H

Gtr III

T 3 3 3 3 3 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 4 2 2 2 0 0 0 0 0 0 4 2 2 2 0 0 0 0 0 0 4 2 2 2 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

P P

# D Post Chorus

29

G5<sup>l</sup> G5<sup>l</sup> G5<sup>l</sup> G5<sup>l</sup>

Gtrs I, II

T

A 5 5 3 1 2 3 5 5 3 1 2 3 5 5 3 1 2 3

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*sl.* *sl.* *sl.* *sl.*

**E 2nd Verse**

33

G5

G5

G5

G5

Gtr II

37

D5

D5

D5

D5

Gtrs I, II

41

C5

C5

C5

C5



**F Chorus**

45

G Csus2 G Csus2

Gtr II

Gtr III

P H P H

P P

**G Pre Solo**

D5

Gtr II

.....Gtr I.....

1/2

6 5 5

**H** Guitar Solo

53

G5<sup>1</sup> G5<sup>1</sup> G5<sup>1</sup>

T 6 5 3 3 3 3 3 6 5 3 3 3 3 6 5 3 3 5 5 5 5 5 3 5 5 3

A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3

B

P

Gtr II

T

A

B 5 3 5 3 3 1 2 3 5 3 5 3 3 1 2 3 5 3 5 3 3 1 2 3

H H H

56

G5<sup>1</sup> G5<sup>1</sup>

T 6 5 3 3 3 3 6 5 3 3 3 3 6 5 3 3 5 5 5 5 5 3 5 5 3

A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3

B

P H P

Full

T

A

B 5 3 5 3 3 1 2 3 5 3 5 3 3 1 2 3 5 3 5 3 3 1 2 3

H H



58

C5

C5

C5

Full.....<sub>1</sub>

1/2.....

1/2.....

1/2.....

Full.....

Full.....

P

sl.

P

H

T

A

B

5 5 5 3 5 5 3 3 12

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

5 5 3 1 2 3

5 5 3 1 2 3

5 5 3 1 2 3

H

H

H

61

D5

D5

.....<sub>1</sub>

1/2.....

sl.

sl.

sl.

H

H

T

A

B

(15) 15 12 12 14 12 12

17 12 12 12 12 12 15 15

3 3 0 3 4 0

3 3 0 3 4 0

0 0 0 3 4 0

0 0 0 3 4 0



63

D5

D5

-----, 1/2 -----, 1

T 15 15 15 14 14 12 12 10 12 10 5 7 5 5

A 14 14 14 14 14 12 12 10 12 10 5 7 5 5

B

H P *sl.*

T 3 3 3 0 3 4 0 3 3 0 0 3 4 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B

H H

65

C5

C5

-----, 1/2 -----, 1

T 3 3 3 3 3 3 3 3 3 3 15 15

A 5 5 5 3 3 5 3 3 3 3 14 14

B 7 7 7 7 7 7 7 7 7 7 14 14

*sl.*

T 5 5 5 1 2 3 5 5 5 5 1 2 3

A 3 3 3 3 3 3 3 3 3 3 3 3 3

B

H H

67

C5

C5

8va

Full

1/2

18

18

18

18

18

T

A

B

5

3

3

1

2

3

5

3

3

1

2

3

H

H

I Pre Chorus

G

Csus2

G

Csus2

69

T

A

B

3

3

3

3

1

0

0

3

1

4

2

0

2

0

3

3

3

3

1

0

0

3

1

4

2

0

0

2

0

3

3

3

3

1

0

0

3

P

H

P

H

**J Chorus**

[illegible]**K** Outro

The musical score is for a piece titled "G5". It is written for guitar (Gtr II) and bass (B). The guitar part is in the treble clef with a key signature of one sharp (F#). The bass part is in the bass clef. The score is divided into four measures. The guitar part features a melodic line with a mix of eighth and sixteenth notes, often beamed together, and a final measure with a whole note. The bass part provides a rhythmic accompaniment with a mix of eighth and sixteenth notes, often beamed together, and a final measure with a whole note. The score includes a capo position of 77 and a tempo marking of 77. The guitar part is labeled "Gtr II" and the bass part is labeled "B".

# ROCK AND ROLL AIN'T NOISE POLLUTION

As recorded by AC/DC

(from the 1980 Album "Back in Black")

Words by Angus Young, Brian Johnson

Music by Angus Young, Brian Johnson

D/A  
x o x

A5  
x o x x

E  
o o x

D5 5fr.  
x x x x

A  
x o x

B5  
x x x x

A (sus2, sus4)  
x o x

E5<sup>VII</sup> 7fr.  
x x x x

G5  
x o o x x

Emaj6<sup>VII</sup> 7fr.  
x x x x

E5  
o x x x

A5<sup>VII</sup> 7fr.  
x x x x

E5<sup>VII</sup> 7fr.  
o x x

Amaj6<sup>VII</sup> 7fr.  
x x x x

E5  
o x x x x

E5/B 7fr.  
x x x x

Emaj6  
o x x x x

D5/A 5fr.  
x x x x

Amaj6  
x o x x x

D5/A  
x o o x

**A** Intro

Moderately Slow Rock ♩ = 95

E A E7 A E7/AN.C. E5 E A E7



Gtr I *mf*

	0	2	3	3	2	2	3	1/4	2	3	
T	0	2	3	3	2	2	3		1	2	3
A	1	2	4	4	2	2	4				4
B					0	0	0	3	2	2	0

A E5 E A E7



	3	2	2	9	9	0	2	3	9
T	3	2	2	9	9	0	2	3	9
A	4	2	2	9	9	1	2	4	9
B	0	0	3	7	7				7



E A A (sus2, sus4) A A (sus2, sus4) E5 E A A (sus2, sus4) A G5 E5

*f*  $\frac{1}{4}$   $\frac{1}{4}$  P.M.

Gtr II

11

E A A (sus2, sus4) A A (sus2, sus4) E5 E A A (sus2, sus4) A E5

1/4

sl.

1/4

sl.

**B** Verses

E5 Emaj6 E5 A D/A A

15

*let ring-1*

H *sl.*

E5 Emaj6 E5 A D/A A5 E5 Emaj6 E5 A

18

P.M.

P.M.

21

D/A A E5 Emaj6 E5 A D/A A

P.M. *let ring* 1/2

H *sl.*

**C Pre-Chorus**

E5<sup>VII</sup> D5 B5 E5<sup>VII</sup> D5 A

*let ring*

*sl.*



D 1st and 2nd Chorus

E5 A A (sus2, sus4) A A (sus2, sus4)

27

T 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0

E5 E A A (sus2, sus4) A G5 E5<sup>VII</sup>

30

T 0 2 3 3 2 2 0

A 1 2 4 4 2 2 0

B 2 0 0 0 0 0 3

P.M.



**E** Guitar Solo

39

E5 Emaj6E5 A Amaj6A5 Amaj6 E5 Emaj6E5 A Amaj6 A5 Amaj6

1/2 1/2 1/2

let ring

sl. sl. sl. sl. sl.

43

E5 Emaj6 E5 A Amaj6 A5 Amaj6 E5 Emaj6E5 A

Full Full Full Full 1/2 Full Full

P sl.

1/4 1/4

Amaj6A5Amaj6E5<sup>VII</sup>D5B5E5<sup>VII</sup>D5A

46



T

A

B

171717(17)191818161817191919171917x201920212121x222222222222

FullFull...1/4Full

sl.

H

sl.



T

A

B

2222240022400090774990009077020770009077002

Gtr II

let ring

sl.



**F**

E5 A5

A (sus2, sus4)

A

A7 (G52, sus4)

50

 $sl.$

53

E5      E    A      A (sus2, sus4)      A      G5    E5<sup>VII</sup>      E    A      A (sus2, sus4)

**System 1:**

Tablature: T (12, 14, 16, 14, 14, 15, 15, 15, 15), A (12, 14, 16, 16, 14, 14, 15, 15, 15, 15), B (14, 14, 16, 16, 14, 14, 15, 15, 15, 15). Dynamics: *sl.*

**System 2:**

Tablature: T (0, 2, 3, 3, 2, 2, 0, 0, 2, 3), A (1, 2, 4, 4, 2, 2, 9, 9, 1, 2, 4), B (3, 0, 0, 0, 0, 0, 3, 0, 0, 2, 0). Dynamics: *sl.*

**System 3:**

Tablature: T (0, 2, 3, 3, 2, 2, 4, 9, 0, 2, 3), A (5, 2, 2, 2, 2, 2, 5, 9, 1, 2, 4), B (3, 0, 0, 0, 0, 0, 0, 3, 0, 0, 2). Dynamics: *sl.*, P.M.

56

A A (sus2, sus4) E5 E A A (sus2, sus4) A G5 E5

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

16 14 14 16 12 12 13 14 16 16 15 15 15 15 12 14

14

1/4 1/4 Full Full

3 2 2 3 0 2 3 2 2 2 0 2 0 3 0

4 2 2 4 1 2 4 2 2 2 2 2 2 0 2

2 2 2 2 2 2 2 2 2 2 2 2 2 0 2

0 0 0 3 0 0 0 0 0 0 0 0 0 3 0

1/4 let ring

3 2 2 3 0 2 3 2 2 2 0 2 0 3 0

4 2 2 4 1 2 4 2 2 2 2 2 2 0 2

2 2 2 2 2 2 2 2 2 2 2 2 2 0 2

0 0 0 3 0 0 0 0 0 0 0 0 0 3 0

1/4 let ring

### G Outro-Chorus

59

A5 E5 A A (sus2, sus4) E5 A5

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

14 14 14 15 17 17 17 14 14 14 x 14 14 16

Full Full Full Full Full Full Full Full Full

sl. 3 3

Gtrs I, II

3 2 2 3 0 0 0 2 2 2

4 2 2 4 0 0 0 2 2 2

2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 3 0 0 0



[illegible][illegible]

# ROCKER

As recorded by AC/DC

$\text{♩} = 220$  ( $\text{♩} = \text{♩}^{\frac{3}{4}}$ )

1

Gtr I

6

10

14

The musical score for 'ROCKER' by AC/DC is presented in four systems, each corresponding to a different guitar part (Gtr I, Gtr II, Gtr III, and Gtr IV). The tempo is marked as 220 BPM, with a note value of 1/4 equal to 3/4. The score is in 2/4 time. Each system consists of a guitar staff with a treble clef and a corresponding fretboard diagram. The fretboard diagrams show the strings T, A, and B, with fingerings (0, 2, 4) and a 'H' (hammer-on) instruction. The fretboard diagrams are arranged in a 4x4 grid, with the first column representing the first four frets, the second column representing the next four frets, and so on. The fretboard diagrams are arranged in a 4x4 grid, with the first column representing the first four frets, the second column representing the next four frets, and so on.

18

T  
A  
B

2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

H H H H

22

T  
A  
B

2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

H H H H

26

T  
A  
B

2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

H H H H

30

T  
A  
B

2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

H H H H

34

T  
A  
B

2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

H H H H

38

Gtr II

T

A 7

B

P P P P

Gtr I

T

A 2 2 4 2 4 0

B 0 0 0 0 0 0

H H H H

42

Full....., 1/2

Full, 12

Full....., 1/2

T 13 13 13 12 12 12 10 12 11 10 11 10 10 10 12 12 12 12 12 12 10

A

B

T

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H H H H



46

T 13 12 10 12 10 12 12 12 10 12 12 12 12 14 12 14 12 14 12 14 12

A

B

P P P

T

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

B 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

H H H

49

T 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

A

B

T

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

B 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

H H H

52

T 12 12 12 12 12 12 12 12 12 12 10 12 10 11 11 8 5 8 5 8 5 8 5

A

B

P P

T

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

B 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

H H H



66

T  
A  
B

H H H H

70

T  
A  
B

H H H H

74

Gtr II  
Full

T  
A  
B

H H H H

Gtr I



78

Full

Full...<sub>1</sub>

Full...<sub>1</sub>

P

P

H

H

H

H

82

Full...<sub>1</sub>

1 1/2

Full...<sub>1</sub>

P

P

P

H

H

H

H

86

Full

T 12 12 12 12 12

A

B

H H H H

90

Full

T 13 13 13 12 12 12

A

B

H H H H

94

Full, Full, Full, Full

T 15 15 15 13 13 13 12 10 10 8 7 5 5

A

B

P

T

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H H H H

98

T 5 7 5 5 5 8 7 5 5 7 5 5 5 8 7 5 5 7 5 5 5 8 7 5 5 7 5 5 5 8 7 5

A

B

P P P P P P P P

T

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H H H

101

T 5 7 5 5 5 8 7 5 5 7 5 5 5 8 7 5 5 7 5 5 5 8 7 5 5 7 5 5 5 8 7 5

A

B

P P P P P P P P

T

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H H H

104

T  
A  
B

P P P P P P P

T  
A  
B

H H H

111

**T**

**A**

**B**

H

H

H

H

**T**

**A**

**B**



115

T

A 2 2 4 2 4 0

B 0 0 0 0 0 0

H H H H

119

T

A 2 2 4 2 4 0

B 0 0 0 0 0 0

H H H H

15x

123

T

A 5 6 5 5 5 5

B 0 0 0 0 0 0

H H H H

127

T  
A  
B

H H P P

T  
A  
B

H H H H

131

T  
A  
B

P P P P

T  
A  
B

H H H H

135

T  
A  
B

H H H H

T  
A  
B

H H H H

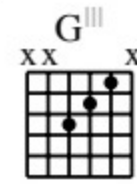
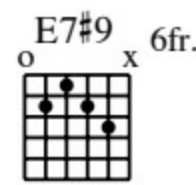




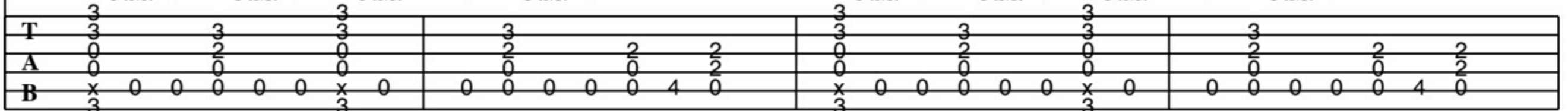
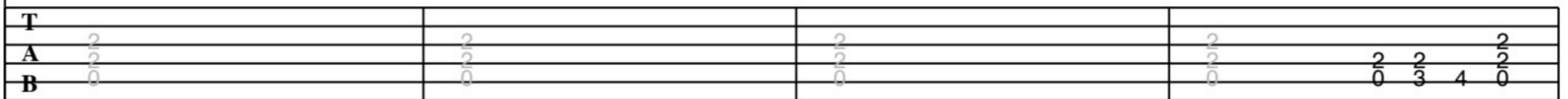
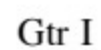
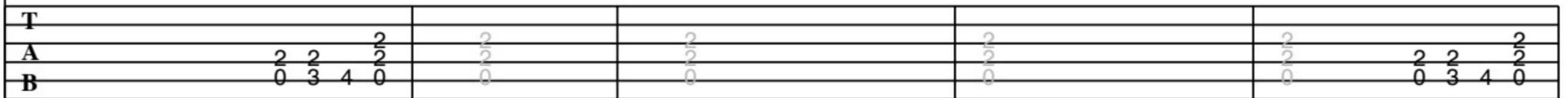


(from the 1980 Album "Back in Black")

*Music by Brian Johnson, Malcolm & Angus Young*



**♩ = 141**



G5 D5/A G5 D5/A Asus4 A5 G5 D5/A G5 D5/A Asus4 A5

10

T A B

P.M.--1 P.M.--1 P.M.-----1 P.M.--1 P.M.--1 P.M.--1 P.M.-----1 P.M.--1

G5 D5/A G5 D5/A Asus4 A5 G5 D5/A G5 D5/A Asus4 A5

14

T A B

P.M.--1 P.M.--1 P.M.-----1 P.M.--1 P.M.--1 P.M.--1 P.M.-----1 P.M.--1

18

G5 D5/A G5 D5/A A5 C A5 D5/A G5 D5/A A5

T A B

P.M. --| P.M. --| P.M. ....| P.M. --| P.M. --| P.M. ....| P.M. --|

**B Verse**

22

G5 D5 G5 D5 D5/A G5 D5 G5 D5 D5/A

T A B

P.M. --| P.M. --| P.M. ....| P.M. --| P.M. --| P.M. ....| P.M. --|

G5 D5 G5 D5 D5/A G5 D5 G5 D5 D5/A

The musical score for measures 26-30 consists of two systems. The first system contains measures 26-27, and the second system contains measures 28-30. Each measure is labeled with a chord name above it: G5, D5, G5, D5, D5/A, G5, D5, G5, D5, and D5/A. The notation includes a standard guitar staff with a treble clef and a key signature of one sharp (F#). Below each staff are three staves representing the fretboard positions for the Treble (T), Alto (A), and Bass (B) strings. Measure numbers 26, 27, 28, 29, and 30 are indicated at the beginning of their respective systems.

T  
A  
B

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

T  
A  
B

**C Pre Chorus**

The image shows a musical score for guitar. The top staff is a standard musical notation on a treble clef, with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth and quarter notes, with some measures containing triplets. Above the staff, the notes are labeled with their fret numbers: C5, G5<sup>III</sup>, C5, G5<sup>III</sup>, and C5. The bottom staff is a guitar tablature with six lines, labeled T, A, and B from top to bottom. The tablature shows the fret numbers for each string, corresponding to the notes in the musical staff. The first four measures of the tablature are: Measure 1: T (5), A (5), B (3); Measure 2: T (5), A (5), B (3); Measure 3: T (5), A (5), B (3); Measure 4: T (5), A (5), B (3). The fifth measure is a repeat sign. The sixth measure is: T (5), A (5), B (3). The seventh measure is: T (5), A (5), B (3). The eighth measure is: T (5), A (5), B (3). The ninth measure is: T (5), A (5), B (3). The tenth measure is: T (5), A (5), B (3). The eleventh measure is: T (5), A (5), B (3). The twelfth measure is: T (5), A (5), B (3). The thirteenth measure is: T (5), A (5), B (3). The fourteenth measure is: T (5), A (5), B (3). The fifteenth measure is: T (5), A (5), B (3). The sixteenth measure is: T (5), A (5), B (3). The seventeenth measure is: T (5), A (5), B (3). The eighteenth measure is: T (5), A (5), B (3). The nineteenth measure is: T (5), A (5), B (3). The twentieth measure is: T (5), A (5), B (3). The twenty-first measure is: T (5), A (5), B (3). The twenty-second measure is: T (5), A (5), B (3). The twenty-third measure is: T (5), A (5), B (3). The twenty-fourth measure is: T (5), A (5), B (3). The twenty-fifth measure is: T (5), A (5), B (3). The twenty-sixth measure is: T (5), A (5), B (3). The twenty-seventh measure is: T (5), A (5), B (3). The twenty-eighth measure is: T (5), A (5), B (3). The twenty-ninth measure is: T (5), A (5), B (3). The thirtieth measure is: T (5), A (5), B (3). The thirty-first measure is: T (5), A (5), B (3). The thirty-second measure is: T (5), A (5), B (3). The thirty-third measure is: T (5), A (5), B (3). The thirty-fourth measure is: T (5), A (5), B (3). The thirty-fifth measure is: T (5), A (5), B (3). The thirty-sixth measure is: T (5), A (5), B (3). The thirty-seventh measure is: T (5), A (5), B (3). The thirty-eighth measure is: T (5), A (5), B (3). The thirty-ninth measure is: T (5), A (5), B (3). The fortieth measure is: T (5), A (5), B (3). The forty-first measure is: T (5), A (5), B (3). The forty-second measure is: T (5), A (5), B (3). The forty-third measure is: T (5), A (5), B (3). The forty-fourth measure is: T (5), A (5), B (3). The forty-fifth measure is: T (5), A (5), B (3). The forty-sixth measure is: T (5), A (5), B (3). The forty-seventh measure is: T (5), A (5), B (3). The forty-eighth measure is: T (5), A (5), B (3). The forty-ninth measure is: T (5), A (5), B (3). The fiftieth measure is: T (5), A (5), B (3). The fifty-first measure is: T (5), A (5), B (3). The fifty-second measure is: T (5), A (5), B (3). The fifty-third measure is: T (5), A (5), B (3). The fifty-fourth measure is: T (5), A (5), B (3). The fifty-fifth measure is: T (5), A (5), B (3). The fifty-sixth measure is: T (5), A (5), B (3). The fifty-seventh measure is: T (5), A (5), B (3). The fifty-eighth measure is: T (5), A (5), B (3). The fifty-ninth measure is: T (5), A (5), B (3). The sixtieth measure is: T (5), A (5), B (3). The sixty-first measure is: T (5), A (5), B (3). The sixty-second measure is: T (5), A (5), B (3). The sixty-third measure is: T (5), A (5), B (3). The sixty-fourth measure is: T (5), A (5), B (3). The sixty-fifth measure is: T (5), A (5), B (3). The sixty-sixth measure is: T (5), A (5), B (3). The sixty-seventh measure is: T (5), A (5), B (3). The sixty-eighth measure is: T (5), A (5), B (3). The sixty-ninth measure is: T (5), A (5), B (3). The seventieth measure is: T (5), A (5), B (3). The seventy-first measure is: T (5), A (5), B (3). The seventy-second measure is: T (5), A (5), B (3). The seventy-third measure is: T (5), A (5), B (3). The seventy-fourth measure is: T (5), A (5), B (3). The seventy-fifth measure is: T (5), A (5), B (3). The seventy-sixth measure is: T (5), A (5), B (3). The seventy-seventh measure is: T (5), A (5), B (3). The seventy-eighth measure is: T (5), A (5), B (3). The seventy-ninth measure is: T (5), A (5), B (3). The eightieth measure is: T (5), A (5), B (3). The eighty-first measure is: T (5), A (5), B (3). The eighty-second measure is: T (5), A (5), B (3). The eighty-third measure is: T (5), A (5), B (3). The eighty-fourth measure is: T (5), A (5), B (3). The eighty-fifth measure is: T (5), A (5), B (3). The eighty-sixth measure is: T (5), A (5), B (3). The eighty-seventh measure is: T (5), A (5), B (3). The eighty-eighth measure is: T (5), A (5), B (3). The eighty-ninth measure is: T (5), A (5), B (3). The ninetieth measure is: T (5), A (5), B (3). The ninety-first measure is: T (5), A (5), B (3). The ninety-second measure is: T (5), A (5), B (3). The ninety-third measure is: T (5), A (5), B (3). The ninety-fourth measure is: T (5), A (5), B (3). The ninety-fifth measure is: T (5), A (5), B (3). The ninety-sixth measure is: T (5), A (5), B (3). The ninety-seventh measure is: T (5), A (5), B (3). The ninety-eighth measure is: T (5), A (5), B (3). The ninety-ninth measure is: T (5), A (5), B (3). The hundredth measure is: T (5), A (5), B (3).

D5<sup>V</sup>

A5<sup>V</sup>

D5<sup>V</sup>

34

D5<sup>V</sup> A5<sup>V</sup> D5<sup>V</sup> E7<sup>#9</sup>

T

A

B







A5

G5

D5/A

E7#9

[illegible]

E7#9

[illegible]

## E Interlude

G5	D/A	G5	D/A	D5/A	A5	G5	D/A	G5	D/A	D5/A	A5
----	-----	----	-----	------	----	----	-----	----	-----	------	----

66

Gtr III

P.M.

1/4

P.M.

1/4

P.M.

T 8 7 7 8

A 7 7 7 7

B 0 0 0 0

Gtrs I, II

**F Guitar Solo**
$$\text{C5} \quad \text{G5}^{\text{III}} \quad \text{C5} \qquad \qquad \qquad \text{G5}^{\text{III}} \quad \text{C5}$$
[illegible]

T				T				T				T			
A				A				A				A			
B				B				B				B			
ധാതാ ധാതാ ധാതാ ധാതാ ധാതാ				ധാതാ ധാതാ ധാതാ ധാതാ ധാതാ				ധാതാ ധാതാ ധാതാ ധാതാ ധാതാ				ധാതാ ധാതാ ധാതാ ധാതാ ധാതാ			



74

D5/A<sup>V</sup> A5<sup>V</sup> D5/A<sup>V</sup> E7#9

Full Full Full Full Full Full 1/4 1/4

T 17 17 17 17 17 17 17 17 17 17 12 12 12 12 12 12 12 12 12 12

A 17 17 17 17 17 17 17 17 17 17 12 12 12 12 12 12 12 12 12 12

B 17 17 17 17 17 17 17 17 17 17 12 12 12 12 12 12 12 12 12 12

sl. 0 0 sl.

T 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 8 8

A 7 7 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6

B 5 0 7 7 0 5 5 5 7 7 0 0 0 0 0 0 0 0

78

A5 G5 D5/A

Gtrs I, II

T 2 2 2 2

A 2 2 2 2

B 0 0 0 0

## G Breakdown Fingerstyle

## Fingerstyle

Amaj6

G

D5<sup>xII</sup>

Gtr I

T 14 14 14 14 14 14 14 15 15 15 15 15 15 15 15 15 15 15

A 14 14 14 14 14 14 14 16 16 16 16 16 16 16 14 14 14 14 14 14 14 14

B 14 14 14 14 14 14 14 17 17 17 17 17 17 17 12 12 12 12 12 12 12 12 0

Gtr II

T

A 2

B 0

Amaj6

G

D5<sup>XII</sup>

T 14 14 14 14 14 14 14 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

A 14 14 14 14 14 14 14 16 16 16 16 16 16 16 14 14 14 14 14 14 14 14 14

B 14 14 14 14 14 14 14 17 17 17 17 17 17 17 12 12 12 12 12 12 12 12 12 0

T

A

B

2

2

0

0 1 2 2 3 4

90

Amaj6 G D5<sup>XII</sup>

T	14	14	14	14	14	14	14	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
A	14	14	14	14	14	14	14	16	16	16	16	16	16	16	16	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
B	14	14	14	14	14	14	14	17	17	17	17	17	17	17	0	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	0

T	14	14	14	14	14	14	14	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
A	14	14	14	14	14	14	14	16	16	16	16	16	16	16	16	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
B	14	14	14	14	14	14	14	17	17	17	17	17	17	17	0	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	0

94

Amaj6 G D5<sup>XII</sup>

T	14	14	14	14	14	14	14	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
A	14	14	14	14	14	14	14	16	16	16	16	16	16	16	16	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
B	14	14	14	14	14	14	14	17	17	17	17	17	17	17	0	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	0

T	14	14	14	14	14	14	14	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
A	14	14	14	14	14	14	14	16	16	16	16	16	16	16	16	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
B	14	14	14	14	14	14	14	17	17	17	17	17	17	17	0	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	0

98

A<sup>v</sup> F D5 Dm/F D5

T	5	5	5	5	5	5	5
A	6	6	6	6	6	6	6
B	7	7	7	7	7	7	0

P.M.--1 P.M. P.M.--1 P.M. P.M.--1 P.M. P.M.--1 P.M.

T	2	2	2	2	2	2	2
A	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0

102

A5/E Dsus4 D5

A5/E Dsus4 D5

T	5	5	5	5	5	5	3
A	2	2	2	2	2	2	0
B	2	2	2	2	2	2	0



A5 G5 D5/A D5/A A5

106

Gtr I

T  
A  
B

Gtr II

T  
A  
B

Gtr III

T  
A  
B

Full...

**H** Outro Guitar Solo

A5 G5 D5/A A5

110

Gtrs I, II

T  
A  
B

Gtr III

Full...

sl.



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The vocal part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into four measures, each with a chord diagram and a corresponding guitar tablature. The chords are A5, G5, D5/A, and A5. The guitar tablature shows the fret numbers for each string (T, A, B) and includes a "Full" marking for the final measure. The vocal part features a melody line with a wavy line indicating a vibrato or a specific performance style. The score is presented in a clean, professional layout with a white background and black text.

118

A5 G5 D5/A A5

T  
A  
B

Full

sl.

A5

G5

D5/A

A5

122

The musical score for 'The Rose Tree' is written on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piece features several measures with triplets and complex rhythmic patterns, including a section with a 6/8 time signature change. The score concludes with a final cadence.

Gtr I

[illegible]

Gtr II

[illegible]

Gtr III

[illegible]

P

P

P

P



126

A5 G5 D5/A A5

Gtrs I, II

T A B

Gtr III

Full Full

1/2 1/2

P.M.

Full Full 1/2 Full Full

sl.

130

A5 G5 D5/A G5

T A B

Full Full Full Full Full Full Full Full Full Full Full

P

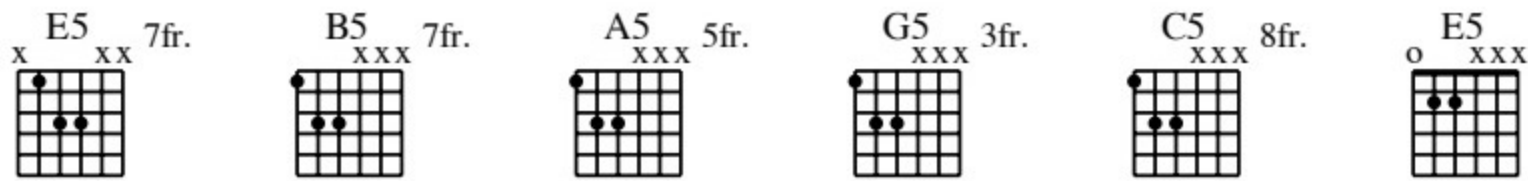


# THE RAZOR'S EDGE

As recorded by AC/DC

(from the 1990 Album "The Razor's Edge")

Words by Angus Young & Malcolm Young  
Music by Angus Young & Malcolm Young



**A** Intro

$\text{♩} = 50$   
N.C.

$\text{♩} = 80$

E5

Gtr II

Gtr I

E5

8

T  
A  
B

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

E5

10

T  
A  
B

*sl.* *sl.* *sl.* *sl.*

3x

E5

12

T  
A  
B

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

Gtr III

T  
A  
B

*sl.* *sl.*

E5

15

T  
A  
B

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*



18

B5 A5 G5 A5 B5

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

Gtr III

4 4 5 0 2 2 2 4 4

sl. sl. sl. sl.

22

E5

4x

sl. sl. sl. sl.

24

B5 C5 G5 A5

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

27

B5 E5

3x

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

30

B5 C5 G5 A5

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

33

B5 B5 C5 G5

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

Gtr III

sl. sl.

36

A5 B5

sl. sl. sl. sl.

sl. sl.



**B**

The image displays a musical score for guitar, organized into two main systems of staves. The first system includes staves for E5, Gtr I, Gtr II, and B5. The second system includes staves for Gtr II, Gtr I, D5/A, and G5. The score is written in standard musical notation, including treble and bass clefs, key signatures, and time signatures. It also features guitar-specific notation such as fret numbers, bends, and slurs.

**System 1:**

- E5:** Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some measures featuring a double bar line and repeat sign.
- Gtr I:** Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some measures featuring a double bar line and repeat sign.
- Gtr II:** Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some measures featuring a double bar line and repeat sign.
- B5:** Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some measures featuring a double bar line and repeat sign.

**System 2:**

- Gtr II:** Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some measures featuring a double bar line and repeat sign.
- Gtr I:** Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some measures featuring a double bar line and repeat sign.
- D5/A:** Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some measures featuring a double bar line and repeat sign.
- G5:** Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some measures featuring a double bar line and repeat sign.



C Guitar Solo

46

Gtr II **A5**

Gtr I **fff**  
Full

**tr**

H

Gtr III **f**

sl. sl. sl. sl.

48

**A5**

**G5**

**B5**

Full Full Full Full

10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10

sl. sl. sl. sl.

50

Gtr I

Full

Full

A.H.-----|

Full

Full

A.H.

Full

Full..

3

6:4

6:4

3

0 3 3 2 0 3 2 0 3 2 0 3 2 0 3 3 3

2 2 2 [2] [2] [4] 2 0 2 [2] 2

A A A A

Gtr III

T

A

B

2 2 2 2 0 2 0 3

0 0 0 0 0 0 0 0 0 2 0 3

52

6:4

1/2-----

~~~~~

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

7 7 5 7 5 5 5 3 0

T

A

B

2 2 2 2 0 2 0 3

0 0 0 0 0 0 0 0 0 2 0 3

[illegible][illegible]

B5 C5 G5 A5 B5

62

T 4 4 4 5 0 2 2 2 4 4

A 4 4 5 0 2 2 2 4 4

B

sl. sl. sl. sl.

E 2nd Solo B5 C5

66

T 2 5 4 2 5 4 2 5 4 2 5 4 2 2 14

A 2 5 4 2 5 4 2 5 4 2 5 4 2 2 14

B

Full Full

6:4 6:4

sl.

G5 A5

68

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

A 14 14 (14) (14) (14) (14) (14) (14) (14) (14) 14 12 14 12 12 14 12

B

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

3 3

sl.

B5 E5

70

T 14 12 14 14 12 14 12 14 12 15 15 17 15 15 17 15 17 12 12 12

A 14 12 14 14 12 14 12 14 14 15 15 17 15 15 17 15 17 12 12 12

B

Full

sl. sl. sl.

73

E5 A B A G E5 A B A G

(5) op (6) 2fr (5) op (6) 3fr. (5) op (6) 2fr (5) op (6) 3fr.

8va

Full Full Full Full Full Full Full Full

15 15 15 15 15 15 15 15 (15) 15 (15) 15 15 15 15 15 15

0 0

sl. sl.

75

E5 A B A G E5 A B A G

(5) op (6) 2fr (5) op (6) 3fr. (5) op (6) 2fr (5) op (6) 3fr.

Full Full 1/2 1/2

15 15 12 15 14 14 12 14 14 2 0 2 0 3 4 2 0 2 0

sl.

77

E5 A B A G E5 A B A G E5 A B A G

(5) op (6) 2fr (5) op (6) 3fr. (5) op (6) 2fr (5) op (6) 3fr. (5) op (6) 2fr (5) op (6) 3fr.

1/2 1/2 Full A.H. Full Full

3 4 2 0 2 0 3 4 2 0 2 0 2 3 2 0 2 0 [2] 2 2

sl. sl. E

F Outro

fff E5 A B A G E5

(5) open 2 (5) open 3 fr.

80

fff

7:4

Full Full

Full

T 2 2 2 4 5 4 2 5 4 2 2 4 4 2 2

A

B

83

E5

3

P.M.-----|

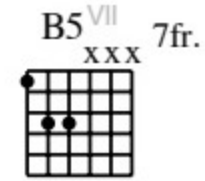
T 4 4 0 0 3 x 2 4 2 0 2 0 2 2 0 0 2

A

B 2 0 2 0 0 2

(from the 1990 Album "The Razor's Edge")

Music by Angus Young & Malcolm Young



N.C.

6

12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 | 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0

P H P H P H P H P H P H P H P H | P H P H P H P H P H P H P H P H

10x

B5

8

T 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0

A

B

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

Gtr II *f*

T 4

A 4

B 2

4x

B Verse 1

B5

10

T 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0

A

B

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

T 4

A 4

B 2

8x

30

A5 B5 A5 E5 A5

T 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0

A

B

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

T 2 4 2 2 2 2

A 2 4 2 2 2 2

B 0 2 0 2 2 0

sl. sl.

33

B5 A5 E5

T 12 0 10 0 9 0 10 0

A

B

P H P H P H P

T 4 2 2

A 4 2 2

B 2 0 2

sl. sl.

D Chorus

[illegible]

E Interlude

B5

41

B5

43

Pick Scrape

[illegible]

F Guitar Solo

E5B5A5E5E5B5A5

48

T

A

B

12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0

7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0

12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0

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

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

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

Gtrs II, III

T

A

B

2 2 4 2

2 2 2 2

0 0 2 0

0 0 2 0

H

2

Gtr IV *fff*

T

A

B

9 9

5 5 9 7

7 7

9 9

6 6 9 9

7 7

9 9

7 7 9 9

7 7

Full

7 10 7 7 7 9 7

7 7 9 7 9 7

sl. sl.

[illegible]

[illegible]

G Interlude

H Chorus

63

B5 A5 D5/AE5 A5 E5 B5 A5 D5/AE5

T
A
B

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

Gtrs II, III

T
A
B

Gtr IV *f*

T
A
B

[illegible]

I

sl. $3x$ $3x$

J Chorus with Guitar Solo

[illegible]

76

A5 E5 B5 A5 D5/AE5 A5 E5

T 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0

A

B

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

T

A 2 2 2 2 4 2 2 2 0 2 2 2 0 2 2 0

B 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0

8va-----|

8va-----|

14 14 12 12 12 14 14 13 12 15 12 14 12 15 15 15

1 3/4

Full

sl. P H P sl.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing a guitar part (top), a piano part (middle), and a vocal part (bottom). The guitar part includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 79-measure scale. The piano part includes a treble clef, a key signature of three sharps, and a 79-measure scale. The vocal part includes a treble clef, a key signature of three sharps, and a 79-measure scale. The score is written in a standard musical notation style, with notes, rests, and bar lines. The guitar part includes a 79-measure scale, and the piano part includes a 79-measure scale. The vocal part includes a 79-measure scale. The score is written in a standard musical notation style, with notes, rests, and bar lines. The guitar part includes a 79-measure scale, and the piano part includes a 79-measure scale. The vocal part includes a 79-measure scale. The score is written in a standard musical notation style, with notes, rests, and bar lines.

[illegible]

K Outro

rit.
B5

89



| | | | | | | | |
|----------|----|---|----|---|---|---|----|
| T | 12 | 0 | 10 | 0 | 9 | 0 | 10 | 0 | 9 | 0 | 7 | 0 | 9 | 0 | 5 | 0 | 7 | 0 | 4 | 0 | 5 | 0 | 4 | 0 | 5 | 0 | 4 | 0 |
| A | | | | | | | |
| B | | | | | | | |

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



Gtr II

| | | | | | | | | | | | | | | | | | | | | | | | | | | |
|----------|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|---|--|--|--|--|--|--|--|--|--|
| T | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A | 4 | | | | | | | | | | | | | | | | 4 | | | | | | | | | |
| B | 4 | | | | | | | | | | | | | | | | 4 | | | | | | | | | |
| | 2 | | | | | | | | | | | | | | | | 2 | | | | | | | | | |



Gtr III

| | | | | | | | | | | | | | | | | | | | | | | | | | | |
|----------|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|---|--|--|--|--|--|--|--|--|--|
| T | | | | | | | | | | | | | | | | | | | | | | | | | | |
| A | 9 | | | | | | | | | | | | | | | | 9 | | | | | | | | | |
| B | 9 | | | | | | | | | | | | | | | | 9 | | | | | | | | | |
| | 7 | | | | | | | | | | | | | | | | 7 | | | | | | | | | |

B5

[illegible]

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En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

BEZOEK ONZE WEBSITE OM:

