

# AC/DC Rock Score.

Seven famous AC/DC songs scored for small groups.  
Complete with lyrics.

Guitar 1

G A

Musical notation for Guitar 1, including a treble clef, a key signature of one sharp (F#), and a G chord. A black and white photograph of the AC/DC band is overlaid on the staff.

Guitar 2

Musical notation for Guitar 2, including a treble clef, a key signature of one sharp (F#), and a G chord. A black and white photograph of the AC/DC band is overlaid on the staff.

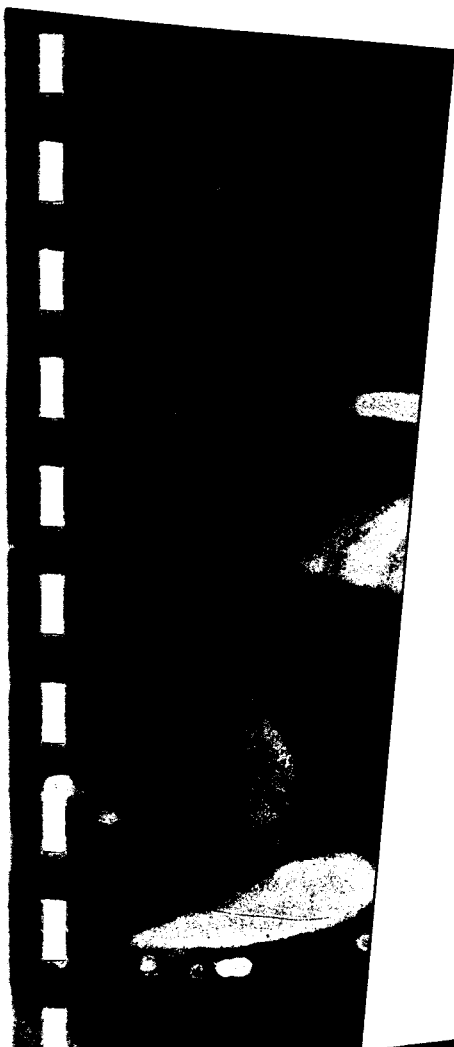
Bass

Musical notation for Bass, including a bass clef, a key signature of one sharp (F#), and a G chord. A black and white photograph of the AC/DC band is overlaid on the staff.

Drums

Musical notation for Drums, including a bass clef, a key signature of one sharp (F#), and a G chord. A black and white photograph of the AC/DC band is overlaid on the staff.

**BACK IN BLACK 40**  
**FLICK OF THE SWITCH 4**  
**FOR THOSE ABOUT TO ROCK 14**  
**HELL'S BELLS 31**  
**HIGHWAY TO HELL 52**  
**ROCK N' ROLL DAMNATION 72**  
**TOUCH TOO MUCH 59**



# FLICK OF THE SWITCH

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

A

The musical score is arranged in five systems. The first system is for the Vocal part, starting with a treble clef and a key signature of one sharp (F#). The second system is for Guitar I, featuring a treble clef and a key signature of one sharp. It includes a guitar-specific bass line with fret numbers (0, 2, 3, 4, 2, 3, 2) and chord symbols: Am, C, D, Am, C, D. The third system is for Guitar II, with a treble clef and a key signature of one sharp. The fourth system is for Bass, with a bass clef and a key signature of one sharp. The fifth system is for Drums, with a bass clef and a key signature of one sharp, featuring various rhythmic notations and circled 'x' marks.

VOCAL

yeah — yeah —

1x only

GUITAR I

Am C D Am C D Am C D

GUITAR II

BASS

DRUMS

Well there's love gone down on line —  
 She gonna blow you up sky high —

Am C D Am C D

B

Sw. →

GUITAR I

GUITAR II

BASS

DRUMS

Su - i - ci - dal ball and chain she sends Sig - nals out of dis - tress - 1.2.) She de - vil she e -  
 Flash the e - ye elect - ric fire - and bad posi - tion she feel -

Am C D Am C D Am C D

This system contains the first three measures of the song. The vocal line is on a treble clef staff. Below it are guitar chord diagrams for Am, C, and D. The piano accompaniment is shown on two staves (treble and bass clefs) with various rhythmic patterns and accidentals.

vil - She gets you feel - in' on her rock - in' ma - chine - With a Flick of the Switch - ( She'll blow  
 She gets you scream - in' on her rec - ord ma - chine -

C 8 time only Am D

This system contains the next three measures. It features a key signature change to C major, indicated by a 'C' in a box. The vocal line continues. Chord diagrams for C, Am, and D are provided. The piano accompaniment includes a section marked '8 time only' and continues with complex rhythmic patterns.

you sky high ) With a Flack of the switch - She blow you sky high with a Flick of the switch - ( She gonna

She can sat - is - fy

D Am D G D Am

burn you down ) With a Flick of the switch - She can ( crash ) sa - tis - fy - Give you pain -

1. 2.

D Am D G D D G D

(8va) D

blow your brain -

D G D D G D Am C D Am C D

Musical notation for guitar and bass parts in the first system. The guitar part features a melodic line with a high octave (8va) and a chordal accompaniment. The bass part provides a rhythmic foundation with a walking bass line.

Musical notation for harp and choir parts in the first system. The harp part includes a melodic line with a 'Harp' label. The choir part features a vocal line with 'cho' labels and a wavy line indicating a sustained or vibrato effect.

Musical notation for guitar and bass parts in the second system. The guitar part continues with a melodic line and chordal accompaniment. The bass part maintains a rhythmic pattern.

Musical notation for guitar and bass parts in the third system. The guitar part features a melodic line with a wavy line. The bass part continues with a rhythmic pattern.

Musical notation for guitar and bass parts in the fourth system. The guitar part features a melodic line with a wavy line. The bass part continues with a rhythmic pattern.

Oooh!

Am C D Am C D

Musical notation for guitar and bass parts in the fifth system. The guitar part features a melodic line with a wavy line. The bass part continues with a rhythmic pattern.

Musical notation for harp and choir parts in the fifth system. The harp part includes a melodic line with 'Harp' labels. The choir part features a vocal line with 'cho' labels and a wavy line.

Musical notation for guitar and bass parts in the sixth system. The guitar part features a melodic line with a wavy line. The bass part continues with a rhythmic pattern.

Musical notation for guitar and bass parts in the seventh system. The guitar part features a melodic line with a wavy line. The bass part continues with a rhythmic pattern.

— oh oh

Am C D Am C D Am C D

cho U cho U cho Sue → cho cho cho cho

cho U cho U cho cho cho cho cho

Flick the switch — Flick the switch — with a

Am C D D

(Sue) →

D.S. al Coda



Coda

VOCAL

to the ground with a Flick of the switch With a Flick of the switch

GUITARI I

GUITARI II

BASS

DRUMS

VOCAL

Flick of the switch She's gonna give you pain - Flick of the switch She's gonna

GUITARI I

GUITARI II

BASS

DRUMS

blow your brain — — — — — blow your brain —

D G D D G D D G D D G D

cho. U P cho. P cho. cho. cho. cho.

rit.

feeling ~~~~~

She's gonna blow your brain and blow you!

D Am C D Am

(8va) cho. cho. cho. gliss. cho. P

cho. cho. gliss. cho. D

F.T. fill in with feeling

# FOR THOSE ABOUT TO ROCK (We Salute You)

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

**A**

VOCAL

GUITAR I

B Bm Bsus4 B

GUITAR II

< Natural tone & Delay >

BASS

DRUMS

VOCAL

GUITAR I

B G D(onF#) E B

GUITAR II

4 4

BASS

DRUMS

VOCAL

GUITAR I

G D(onF#) E B B(onA) G D(onF#) E

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

GUITAR II

4 4

BASS

DRUMS

GUITAR I  
 GUITAR II  
 BASS  
 DRUMS

Chords: E, B, B(onA), G, D(onF#), E  
 Fingerings: 2 3 4, 1 2 3 4, 3 4 5, 2 3 4 5, 1 2 3  
 Drum notation: 4, 4

VOICE  
 GUITAR I  
 GUITAR II  
 BASS  
 DRUMS

Chords: E, B, B(onA), G, D(onF#), E  
 Lyrics: Oh \_\_\_\_\_ Yeah — yeah —  
 Drum notation: 2 3 4, 1 2 3 4, 3 4 5, 2 3 4 5, 1 2 3

VOCAL

Uh Wa \_\_\_\_\_ Uh - oh -

GUITAR I

E B B(onA) G D E

GUITAR II

BASS

DRUMS

VOCAL

We're on - to - night to the gui - tar bite - Yeah yeah -

GUITAR I

B B(onA) G D(onF#) E B B(onA)

GUITAR II

BASS

DRUMS

C

VOCAL  
Ah — Stand up and be coun - ted For

GUITAR I  
B(onA) G D(onF#) E B<sub>s</sub> D(onA) A E

GUITAR II  
2 3 4 1 2 3 1 2 3

BASS  
4 4 2 2 2 2 0 0 0 0

DRUMS

VK  
What you are a - bout to re - ceive — We are the dea - lers — We'll give you eve - ry - thing you need

GUITAR I  
E G E B D(onA) A E 4

GUITAR II  
1 2 3 3 4 3 1 2 3

BASS  
4 4

DRUMS

D

VOCAL

Hail hail to the good times... 'Cause rock has got the right of way - We  
 rock it down on Like a bolt - right - out of the blue - The

G E B D(onA) A E G E

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

a - in't no le - gend ain't - no We're just li - vi - n' for - to - day - For  
 sky's - a - light - with the gui - tar bite - Jus wanna rock - and rock - to - night -

B D(onA) A E 4 G E

GUITAR I

GUITAR II

BASS

DRUMS



VOCAL

those a - bout — to rock we sa - lute you — For those a - bout — to rock

B B(onA) G D(onF#) E B B(onA)

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

1. we sa - lute you — 2. We we sa - lute you —

B(onA) G D(onF#) E B(onA) G D(onF#) E

GUITAR I

GUITAR II

BASS

DRUMS

For those a - bout - to rock we sa - lute you - Yes we do - For

E S B B(onA) G D(onF#) E

The first system of the musical score features a vocal line and guitar accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "For those a - bout - to rock we sa - lute you - Yes we do - For". The guitar accompaniment is shown in two staves: the top staff is in a treble clef and the bottom staff is in a bass clef. The guitar part includes various chord voicings and melodic lines, with specific chords labeled as E, S, B, B(onA), G, D(onF#), and E. The S chord is a barre at the second fret. The guitar part includes a sequence of chords: E, S, B, B(onA), G, D(onF#), and E.

those a - bout - to rock we sa - lute you -

B B(onA) G D(onF#) E  
cho

The second system of the musical score continues the vocal line and guitar accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "those a - bout - to rock we sa - lute you -". The guitar accompaniment is shown in two staves: the top staff is in a treble clef and the bottom staff is in a bass clef. The guitar part includes various chord voicings and melodic lines, with specific chords labeled as B, B(onA), G, D(onF#), and E. The E chord is marked as "cho" (chord). The guitar part includes a sequence of chords: B, B(onA), G, D(onF#), and E. The E chord is marked as "cho". The guitar part includes a sequence of chords: B, B(onA), G, D(onF#), and E. The E chord is marked as "cho".

E

Ab

E A D(onA) A G D

Solo cho cho

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

D A D(onA) A G D D D(onA) A G D

cho P cho P cho P cho P cho H.D H.C Vib. H.C H.C H.D P H.C H.C cho

cho P cho P cho P cho P H.D H.C H.D H. vib. H.C H.C H.D P H.C H.C cho

10 0 10 10 10 12 12 12 10 12 12 12

VOCAL

Uh - ah - Oh Yeah -

GUITAR I

A D A (onA) G D P A D(onA) A G D

cho

Vib

HP

S

GUITAR II

BASS

DRUMS

VOCAL

We're just a ba-tte-ry for hi-re With a

GUITAR I

A D A (onA) G (8va) D A D A (onA) G D

cho

Vib

B

D

S

GUITAR II

BASS

DRUMS

VOCAL

gui - tar fire — Rea - dy and aimed at you — Pick up your balls — and — load up your can - non For a

GUITAR I

D A E G E B D A E

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

GUITAR II

BASS

DRUMS

VOCAL

two - nty one gun sa - lute — For those a - bout — to rock fire we sa - lute

G

E G E B G W.C. W.C. D

4. 4. 2 3 4 3 4 5 1 2 3

GUITAR I

GUITAR II

BASS

DRUMS

<Explosive Tone>

VOCAL

— you oh — for those a - bout — to rock — we — sa — lute — you —

D A B 4. G D A

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

those a - bout — to rock — fire — we — sa — lute — you — Fire —

B G Bus → D A B

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Fire we sa - lute

G D A

Guitar I

Guitar II

BASS

DRUMS

[H]

VOCAL

you

B G D A

Guitar I

Guitar II

BASS

DRUMS

VOCAL  
We sa - lute - you - come on - For those a - bout - to rock

G D A B

B Vib s Vib s w.c. w.c. w.c. w.c. s 2 x fill

GIUITARI I  
Vib s Vib s w.c. w.c. w.c. w.c. s

GIUITARI II  
4.

BASS  
4.  
4.



VOCAL  
we sa - lute - you For those a - bout - to rock

D A B

B cho s cho s cho s

GIUITARI I  
cho s cho s cho s

GIUITARI II  
4.

BASS  
2 2 2 2 3 4 2 3 5 5 5 5 5 5 5 6 2 2 2 2 2 2 2 3 2 2 2 0 0 0

DRUMS  
/ / /





1. 2. I

we sa - lute - you For - you shoot shoot

G D A A cho. cho. cho. cho. cho. B cho. tr arm

Detailed description: This system contains the vocal line and guitar accompaniment for the first part of the piece. The vocal line starts with the lyrics 'we sa - lute - you For - you shoot shoot'. The guitar part features a sequence of chords: G, D, A, A, B. The A and B chords are marked with 'cho.' and have specific fretting diagrams. The guitar part includes trills and an 'arm.' (arm) technique. The system is divided into two measures, with a first ending bracket over the first measure and a second ending bracket over the second measure. A repeat sign 'I' is placed at the end of the second measure.

shoot shoot

G cho. D P A B G cho.

Detailed description: This system continues the musical score with the vocal line and guitar accompaniment. The vocal line has the lyrics 'shoot shoot'. The guitar part features a sequence of chords: G, D, P, A, B, G. The G and D chords are marked with 'cho.' and have specific fretting diagrams. The guitar part includes trills and an 'arm.' (arm) technique. The system is divided into two measures, with a first ending bracket over the first measure and a second ending bracket over the second measure. A repeat sign 'I' is placed at the end of the second measure.

VOCAL

Chords: G, D, A, B

Vocal lyrics: cho, cho, P, P, cho, cho, cho, cho, cho, cho, cho, cho, cho, cho, D, P

Chorus: xcho, xcho, D, P, xcho, xcho, xcho, xcho, xcho, xcho, xcho, xcho, xcho, xcho, D, P

4.

Chorus: S, S

Chords: G, D, A, B

Vocal lyrics: P, cho, A, B, P

Chorus: P, xcho, xcho, P, 3, P

4.

VOCAL

we sa - lute - - you - we sa - lute - you - we sa - lute

G cho D cho A cho G cho D cho A cho G cho D

Guitar I: 5 cho 17 17 17 17 17 14 5 cho 17 17 17 17 22 22 22 19 5 cho 17 17 17 w.c. 18 18 18

Guitar II

BASS

DRUMS

Detailed description: This system contains the first three measures of a musical score. The vocal line features the lyrics 'we sa - lute - - you - we sa - lute - you - we sa - lute' with a long pause between 'lute' and 'you' in each phrase. The guitar I part has a complex fretboard arrangement with notes marked as 'cho' and 'w.c.', and includes a triplet of eighth notes in the first measure and another triplet in the third measure. The guitar II part is mostly silent, with a few notes in the first measure. The bass line consists of a steady eighth-note pattern in the first two measures, followed by a half-note in the third. The drums play a simple pattern of eighth notes with accents.

VOCAL

you - Fire

Free Tempo

D A (11a) B A G D(onF#) E B

Guitar I: w.c. 12 12 12 12 10 (7) w.c. 12 12 12 12 10 (7)

Guitar II

BASS

DRUMS

Detailed description: This system contains the next three measures of the musical score. The vocal line continues with 'you - Fire'. A 'Free Tempo' marking is placed above the vocal staff. The guitar I part features a sequence of chords labeled D, A (11a), B, A, G, D(onF#), E, and B. The fretboard notation includes notes marked 'w.c.' and 'tr'. The guitar II part has a similar chord sequence. The bass line consists of a sequence of chords corresponding to the guitar parts. The drums play a pattern of eighth notes with accents, including a circled 'X' in the third measure.

# HELL'S BELLS

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

A

The musical score is arranged in five systems. The first system is a blank staff. The second system is labeled 'GUITAR' and features a melodic line in treble clef with an 'Am' chord marking. The third system is labeled 'BASS' and features a bass line in bass clef with '2x' markings and a 'GONG' marking. The fourth system is labeled 'DRUMS' and features a drum line with 'GONG' markings. The fifth system is a legend for the drum parts, listing 'GONG', 'Cym', and 'B.D.' with their respective symbols.

VOC.

GUITAR

JITAR II

S

DRUM

Am 4 Am

2x 2x

2x

2x

B.D. ( )

VOC.

GUITAR

JITAR II

S

DRUM

Am

[B]

VOCAL

Am G D Am D Mute C G Am

GUITAR I

GUITAR II

BASS

DRUMS

[C] *rit. Sub* →

VOCAL

I'll give you black san - sations up and down your spine I'm a roll - ing thur - der fire - and rain I'm com - ing round like a hu - rri - cane If you're into evil you're a friend of mine See

D Mute C G Am D C G Am D C G

GUITAR I

GUITAR II

BASS

DRUMS

Vocal

My light-ening's flashin' - cross the sky  
white light flash-ing as I sleep at night 'Cause if You're on-ly young but you're gon-na die I - won't take no pris-on-ers won't  
goods on the left then I'm sticking to the right I won't take no pris-on-ers won't

Am D C G Am D C G D

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

- spare no lives No-body's put-ting up - a fight I've - got my bell I'm gon-na take you to hell  
- spare no lives No-body's put-ting up - a fight I've - got my bell I'm gon-na take you to hell

D C G D C G E D A

GUITAR I

GUITAR II

BASS

DRUMS

E

VOCAL

I'm gon-na get you sa - id I'll get you Hell's 1.) Bells  
 I'm gon-na get you sa - id I'll get you Hell's 3.) Bells Satan's Com-in to you Yeah Hell's Bell's He'

E G Am

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

You got me ring-in' Hell's Bells My tem-pera-ture's high Hell's Bells -  
 ring-ing them now - Hell's Bells The tem-pera-ture's high Hell's Bells - a cross the sky Hell's

Am

GUITAR I

GUITAR II

BASS

DRUMS

to (

cho

Dist

cho

5



VOCAL

Yeah!

Am

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

C D Am C D Am C D

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Am C D D C G D

GUITAR I

GUITAR II

BASS

DRUMS

Detailed description of the first system: This system contains five staves. The vocal staff is empty. The guitar I staff has a treble clef and contains a sequence of chords: Am (with a '8va' arrow), C, D, D, C, G, and D. Above the guitar I staff are lyrics: 's s s', 'cho U U D', and 'cho cho cho'. The guitar II staff has a treble clef and contains a melodic line with various fret numbers (12, 13, 14, 15, 16, 17) and some accidentals. The bass staff has a bass clef and contains a simple bass line with fret numbers (5, 6, 7, 8). The drums staff has a bass clef and contains a drum pattern with 'x' marks for snare and 'o' marks for cymbals.

VOCAL

D C G E D A E G (8va)

cho cho H P cho cho U P P cho cho P U P P P U D P

GUITAR I

GUITAR II

BASS

DRUMS

Hell!

Detailed description of the second system: This system contains five staves. The vocal staff has lyrics: 'cho cho', 'cho cho', 'cho cho', and 'cho cho'. The guitar I staff has a treble clef and contains a sequence of chords: D, C, G, E, D, A, and G. Above the guitar I staff are lyrics: 'cho cho', 'cho cho', 'cho cho', and 'cho cho'. The guitar II staff has a treble clef and contains a melodic line with various fret numbers (7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22). The bass staff has a bass clef and contains a simple bass line with fret numbers (7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22). The drums staff has a bass clef and contains a drum pattern with 'x' marks for snare and 'o' marks for cymbals.

Coda

VOCAL

Bells They're tak-ing you down Hell's Bells They're tak-ing you down Hell's

Am C C D

CHO

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Bells Gon-na split tonight Hell's Bells There's no way to fight year

Am C D (See)

CHO

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Ah! Ah - ah

Am C D Am D cho C D Am

GUITAR I

GUITAR II

BASS

DRUMS

Detailed description: This system contains the first five staves of the score. The vocal line (top) has two phrases: "Ah!" and "Ah - ah". The guitar I staff (second) has a melodic line with notes marked with "U", "D", and "cho". The guitar II staff (third) has a rhythmic accompaniment. The bass staff (fourth) has a simple bass line. The drums staff (fifth) has a pattern of eighth notes with some rests.

VOCAL

Ah Hell's Bells

C D Am G Am C D Am G Am

GUITAR I

GUITAR II

BASS

DRUMS

rit.

Detailed description: This system contains the next five staves of the score. The vocal line (top) has two phrases: "Ah" and "Hell's Bells". The guitar I staff (second) has a melodic line with notes marked with "U", "D", and "cho". The guitar II staff (third) has a rhythmic accompaniment. The bass staff (fourth) has a simple bass line. The drums staff (fifth) has a pattern of eighth notes with some rests. A "rit." (ritardando) marking is present at the bottom of the drums staff.

# BACK IN BLACK

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

[A]

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

The musical score is arranged in five staves. The vocal staff is empty. The guitar I staff shows a melodic line with notes and rests, with chord symbols E, D, and A(onC#) above it. The guitar II staff shows a rhythmic accompaniment with chords. The bass staff shows a bass line with notes and rests. The drums staff shows a drum pattern with notes and rests.

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

A(onC#) E D A(onC#) E D A(onC#)

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

**B**

Back in black — I hate to say it I've been too long I'm glad to be back yes I'm — getting loose from the noose —  
 Back in - to black drive a Cadi-lac I'm the one with a bullet I'm a power - pack yes I'm in a band with a gang

E D A(onC#) E D A(onC#)

cho  
cho

VOCAL

that's kept me hanging around - with you looking like the sky 'cause it's getting me high I got the hair style that'll never die - I got  
 they got to catch me if you want me to hang around I'm back on the track - and I'm getting to fuck the wife is gonna get me on a - nother rap - for

Guitar I

Guitar II

BASS

Drum

A(onC#) E D A(onC#) 4

VOCAL

nine lives cat's eyes each and every-one of them is wondering why - well I'm 1.2.) back yes I'm  
 look at me now - I'm just a man in my place don't try to push your lectures get out - of my way -

Guitar I

Guitar II

BASS

E 4 D A(onC#) A(onB) E(onB) B A B

(H.H. half open)

VOCAL

back yes I'm back yes I'm back well I'm — back — — —

A(onB) E(onB) B A B G(onA) D(onA) A G A G(onA) D(onA) A G A A E B A B

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

back — — — well I'm back in black — yes I'm back in — black — Oh back in — black —

A(onB) E(onB) B A B G D D

GUITAR I

GUITAR II

BASS

DRUMS



VOCAL

E D(onE) A(onE) E E D(onE) A(onE) E A E A

3 3

3 3

GUITAR I

GUITAR II

BASS

DRUMS

(H.H. half open)

VOCAL

E D(onE) A(onE) E E D(onE) A(onE) E A E A

cho cho cho cho cho cho cho cho

cho cho cho cho

4. IIII

4. IIII

4. IIII

4. IIII

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

E D(onE) A(onE) E E D(onE) A(onE) E A E A

GUITAR I

GUITAR II

BASS

DRUMS

Detailed description of the first system: This system contains five staves. The vocal staff has a treble clef and a key signature of one sharp (F#). The lyrics are: E D(onE) A(onE) E E D(onE) A(onE) E A E A. The guitar I staff has a treble clef and contains complex fretting patterns with bends and triplets. The guitar II staff has a treble clef and contains a rhythmic pattern of four strokes, with a '4.' above it. The bass staff has a bass clef and contains a rhythmic pattern of four strokes, with a '4.' above it. The drums staff has a bass clef and contains a rhythmic pattern of four strokes, with a '4.' above it.

VOCAL

E D(onE) A(onE) E cho E D A(onE)

GUITAR I

GUITAR II

BASS

DRUMS

Detailed description of the second system: This system contains five staves. The vocal staff has a treble clef and a key signature of one sharp (F#). The lyrics are: E D(onE) A(onE) E cho E D A(onE). The guitar I staff has a treble clef and contains complex fretting patterns with bends and triplets. The guitar II staff has a treble clef and contains a rhythmic pattern of four strokes, with a '4.' above it. The bass staff has a bass clef and contains a rhythmic pattern of four strokes, with a '4.' above it. The drums staff has a bass clef and contains a rhythmic pattern of four strokes, with a '4.' above it.

D

Well I'm — back                      yes I'm — back                      well I'm — back —                      yes I'm —

GUITAR I

E A E A A E B A(onB) B A(onB) E(onB) B A B G(onA) D(onA) A G A

GUITAR II

BASS

DRUMS

(H H. half open)

VOCAL

back                      well I'm —                      back — — — — —                      back — — — — — well I'm back in black                      yes I'm

GUITAR I

G(onA) D(onA) A G A A E B A B A(onB) E(onB) B A B G

GUITAR II

BASS

DRUMS

VOCAL

back in - black - Ah - yeah I'm back -

GUITAR I

D E

GUITAR II

BASS

DRUMS

(H.H. half open)

Detailed description: This system contains the first five staves of the musical score. The vocal line starts with the lyrics 'back in - black -' followed by a long note, then 'Ah - yeah I'm back -'. The guitar I part has two measures with chords D and E. The guitar II part has two measures with a 'cho' (chord) and a sequence of notes: 0 5 4 2 4 3 2 0 2 1 2 2. The bass and drums parts provide a rhythmic accompaniment. The drums part includes a note marked '(H.H. half open)'.

VOCAL

yeah - yeah Oh yeah -

GUITAR I

E A E

GUITAR II

BASS

DRUMS

Detailed description: This system contains the next five staves of the musical score. The vocal line continues with the lyrics 'yeah - yeah Oh yeah -'. The guitar I part has three measures with chords E, A, and E. The guitar II part has three measures with a 'cho' and a sequence of notes: 0 5 4 2 4 3 2 0 2 1 2 2. The bass and drums parts continue the rhythmic accompaniment.

VOCAL

yeah ah yeah well I'm back back well I'm back

GUITAR I

E A(onB) E(onB) B A B A(onB) E(onB) B A B G(onA) D(onA) A G A

GUITAR II

VOCAL

I'm back I'm back I'm

BASS

DRUMS

VOCAL

back back back yes I'm back in black yes I'm

GUITAR I

G(onA) D(onA) A G A A E B A B A(onB) E(onB) B A B G

GUITAR II

VOCAL

back I'm back I'm back

BASS

DRUMS

VOCAL

back in - black - I wanna say - it

D A E D

cho. cho. cho.

GUITAR I

GUITAR II

BASS

DRUMS

(H.H. half open)

VOCAL

A(onC#) E E D A(onC#) E A E

cho. cho.

GUITAR I

GUITAR II

BASS

DRUMS

Repeat & I e

# HIGHWAY TO HELL

Words & Music by Bon Scott, Angus Young and Malcolm Young

A

The musical score is arranged in five systems. The first system shows a guitar part with a treble clef and a key signature of one sharp (F#). The second system includes guitar and piano parts, with guitar chords labeled as A, D(onE#) G, D(onF#) G, D(onF#) G, D(onF#) A. The piano part is in the right hand with a treble clef and the left hand with a bass clef. The third system continues the piano part. The fourth system shows a bass part with a bass clef. The fifth system shows a bass part with a bass clef. The score includes various musical notations such as notes, rests, and slurs.

VOCAL

[B]

Livin' easy  
 No — stop signs

A D(onF#) G D(onF#) G D(onF#) G D(onF#) A A D(onF#) G

GUITAR I  
 4  
 4

GUITAR II  
 4  
 4

BASS

DRUMS

2x

VOCAL

livin' free season ticket on a one-way ride askin' no-thin'  
 speed limit no body's gonna slow me down like a wheel

G D(onF#) G 4 D(onF#) G D(onF#) G A D(onF#) G

GUITAR I  
 4  
 4

GUITAR II  
 4  
 4

BASS

DRUMS



VOCAL

leave me be takin' every- thing — in my stride — don't need reason  
 gonna spin — it no — body's gonna mees me a-round — hey Sa — tan —

GUITAR I

G D(onF#) G 4 D(onF#) G D(onF#) A D(onF#) G

GUITAR II

BASS

DRUMS

VOCAL

don't need rhym's ain't nothing I'd — ra — ther do — go — in' down  
 paid my dues playin' in a rockin' band — hey ma — ma

GUITAR I

G D(onF#) G 4 D(onF#) G D(onF#) A A D(onF#) G

GUITAR II

BASS

DRUMS

VOCAL

party time — my friends are gonna be there too — yeah — 1.) I'm on the  
 look at me — I'm on the way — to the promised land — wow 2.) I'm on the

GUITAR I

G D(onF#) G 4 D(onF#) G D(onF#) E

GUITAR II

4 4

BASS

DRUMS

8 0 2

C

VOCAL

high — way to hell — on the high — way to hell — I'm on the  
 high — way to hell — high — way to hell —

(4x Vocal Fill)

GUITAR I

A D(onA) G D(onF#) A D(onA) G D(onF)

cho

cho

cho

GUITAR II

5 6 7 5 6 7 3 4 5

BASS

DRUMS

(H.H. half open)

VOCAL

high way to hell I'm on the high way to hell  
 high way to hell on the high way to hell

CITARRA I

A D(onA) cho G D(onF#) A D

CITARRA II

BASS

DRUMS

VOCAL

Mm don't stop me

CITARRA I

D Dsus4 D D Dsus4 D D D cho

CITARRA II

BASS

DRUMS

D

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

(H.H. half open)

A D(onA) G D(onF#) A D(onA) G D(onF#)

cho cho cho cho cho cho cho cho

5 6 7 5 6 7 3 4 5

Coda ①

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

I'm on the high way to

A D(onA) G D(onF#) A D(onA) G D(onF#)

cho cho cho cho

5 6 7 5 6

D.S. ①

VOCAL

D G D

GUITAR I

GUITAR II

BASS

DRUMS

D.S. ©

Ⓢ Coda ©

[E] Free Tempo

high way to hell and I'm goin' down

A → B → D

cho cho

cho cho

15 15

5 7 7 7

5 5 5 5 5 5

5 5 5 5 5 5

5 5 5 5 5 5

VOCAL

all the way on the highway to hell

GUITAR I

GUITAR II

BASS

DRUMS

D

tr tr

A

5 6 7

5 5 5 5 5 5

5 5 5 5 5 5

5 5 5 5 5 5

# TOUCH TOO MUCH

Words & Music by Bon Scott, Angus Young and Malcolm Young

The musical score is arranged in five staves. The top staff is for the vocal line, with lyrics "It was one of those nights when you" and a boxed letter 'A' above a triplet of notes. The second staff is for Guitar I, starting with an 'Em' chord and containing several measures with slash marks. The third staff is for Guitar II, featuring a rhythmic pattern of eighth notes with 'half mute' markings and slash marks. The fourth staff is for Bass, which is mostly empty. The fifth staff is for Drums, showing a simple drum pattern with slash marks.

VOCAL

turn out the lights and every - thing comes in - to view she was takin' her time I was losin' my mind there was

GUITAR I

C A Em C 4

GUITAR II

BASS

DRUMS

VOCAL

no - thin' that she would - n't do it was - n't the first It was - n't the last she really was makin' love

GUITAR I

A C A 4

GUITAR II

BASS

DRUMS

(H.H. half open)

VOCAL

I was so satis - fied deep down in - said like a hand in a velvet glove — (2) Seems like a

GUITAR I

A C D

GUITAR II

BASS

DRUMS

Detailed description: This system contains the first five staves of the musical score. The vocal line (top) has lyrics: "I was so satis - fied deep down in - said like a hand in a velvet glove — (2) Seems like a". The guitar I part (second staff) has three measures labeled A, C, and D. The guitar II part (third staff) has a rhythmic accompaniment with some rests. The bass part (fourth staff) and drums part (fifth staff) provide the low-end accompaniment.

VOCAL

touch a touch too much — — seems like a touch

GUITAR I

Em G A C D Em

GUITAR II

BASS

DRUMS

(H.H. open)

Detailed description: This system contains the next five staves of the musical score. The vocal line (top) has lyrics: "touch a touch too much — — seems like a touch". The guitar I part (second staff) has six measures with chord labels Em, G, A, C, D, and Em. The guitar II part (third staff) continues the rhythmic accompaniment. The bass part (fourth staff) and drums part (fifth staff) continue the accompaniment. A drum instruction "(H.H. open)" is written below the drum staff.



VOCAL

a touch too much — — Too much for my bo - dy too much for my brain...

G A C D Em G

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

this dawn — woman's gonna drive me in- sane she got a touch... a touch too much...

A 4 C D Em G A

GUITAR I

GUITAR II

BASS

DRUMS

cresc. - - - -

VOCAL

Aw She had the face of an an - gel smilin' with sin the

GUITAR I

GUITAR II

BASS

DRUMS

(H.H. open)

VOCAL

bo - dy of Venus with arms dealin' with danger strokin' my skin like a

GUITAR I

GUITAR II

BASS

DRUMS

thunder and lightn— in' storm it was - n't the first it was - n't the last it

A4 A D A C

The first system of the musical score features a vocal line at the top with lyrics: "thunder and lightn— in' storm it was - n't the first it was - n't the last it". The vocal line includes three triplet markings. Below the vocal line are four staves of guitar accompaniment. The first guitar staff is labeled with chords A4, A, D, A, and C. The second and third guitar staves show a rhythmic pattern of four sixteenth notes per beat. The fourth guitar staff shows a bass line with notes 5, 3, 5, 3, 5, 3, 5, 3.

was - n't that she did - n't care — — she want - ed it hard want - ed it fast she

A C

The second system of the musical score features a vocal line at the top with lyrics: "was - n't that she did - n't care — — she want - ed it hard want - ed it fast she". The vocal line includes three triplet markings. Below the vocal line are four staves of guitar accompaniment. The first guitar staff is labeled with chords A and C. The second and third guitar staves show a rhythmic pattern of four sixteenth notes per beat. The fourth guitar staff shows a bass line with notes 5, 3, 5, 3, 5, 3, 5, 3.

VOCAL

liked it done me-di - um rare Seems like a much Touch me

GUITAR I

D Em C

GUITAR II

BASS

DRUMS

*cresc.*

VOCAL

GUITAR I

C A C

GUITAR II

BASS

DRUMS

F

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

D Em G A B C A Em

15 15 15 12 15 15 15 12 15 15 12 15 15

G

Touch too much -

much too - much

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Seems like a touch... you know it's much too much... I really want

Em G A D

touch too much — much too — much —

VOCAL

feel you yeah girl — — you know you're givin' me oh seems like a touch —

Em G 4 A D Em

4

4

4

4

DRUMS

This system contains the first five staves of the musical score. The vocal line at the top has lyrics: "touch too much — much too — much —" on the first line, and "feel you yeah girl — — you know you're givin' me oh seems like a touch —" on the second line. The guitar I staff shows chords Em, G, 4 A, D, and Em, with a "4" above the A chord. The guitar II staff has a "4" above the A chord. The bass staff has a "4" above the A chord. The drums staff has a slash in the first three measures and a rhythmic pattern in the last two.

just a dirty little touch — I really need your touch — 'cause you're much — too —

VOCAL

G 4 A D Em G

4

4

4

4

DRUMS

(H.H. open)

This system contains the next five staves of the musical score. The vocal line has lyrics: "just a dirty little touch — I really need your touch — 'cause you're much — too —". The guitar I staff shows chords G, 4 A, D, Em, and G, with a "4" above the A chord. The guitar II staff has a "4" above the A chord. The bass staff has a "4" above the A chord. The drums staff has a rhythmic pattern throughout, with "(H.H. open)" written below the first measure.

H

Voice: — too much — too much — Seems like a touch a touch too much — —

Guitar: A 4 D Em G A

Drum: 4 4

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a melodic phrase on 'too much' and continues with 'Seems like a touch'. The guitar part features a steady eighth-note accompaniment with chords A, D, Em, G, and A. The bass line provides a rhythmic foundation with eighth notes. The drum part consists of a simple 4/4 pattern with snare and bass drum.

Voice: seems like a touch a touch too much — — givin' me a

Guitar: C D Em G A C D

Drum: 3 2 0 5 5 5 5 5 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 3 3 2 0 5 5 5 5

Detailed description: This system contains the next four measures. The vocal line continues with 'seems like a touch' and 'a touch too much'. The guitar part continues with chords C, D, Em, G, A, C, and D. The bass line continues with eighth notes. The drum part continues with the 4/4 pattern, including a double bar line in the fourth measure.

VOCAL

touch a touch too much — — baby got a touch

Em G 4 A C D

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

a touch too much — — seems like a touch — — a touch —

G 4 A C D Em cho G

GUITAR I

GUITAR II

BASS

DRUMS



VOCAL

much — — a touch too much — —

A cho C D cho Em cho cho cho G cho cho A cho cho

GUITAR I

cho cho cho cho cho cho cho cho cho cho cho cho cho

GUITAR II

4 4

BASS

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

DRUMS

VOCAL

a touch too much — —

C cho D cho Em G A C D

GUITAR I

cho cho cho cho cho cho cho cho cho cho cho cho cho

GUITAR II

BASS

3 2 0 5 5 5 5 6 7 7 7 7 7 7 5 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 3 3 2 0 5 5 5 5

DRUMS

VOCAL

a touch too much — — — — — Touch

Em cho cho G cho cho A D A D A D A A

GUITAR I

GUITAR II

BASS

DRUMS

cresc. - - - - -

VOCAL

come on — touch me yeah

G A D A D A D A Em

cho cho cho cho

GUITAR I

GUITAR II

BASS

DRUMS

# ROCK 'N' ROLL DAMNATION

Words & Music by Bon Scott, Angus Young and Malcolm Young

**A**

VOCAL

GUITAR I

GUITAR II

DRUMS

The musical score is arranged in five staves. The vocal staff is at the top, followed by two guitar staves (Guitar I and Guitar II), and a drum staff at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a box 'A' at the beginning. The guitar parts include chord diagrams for A(7), D(onA), and A(7). The drum part features a bass drum line with a '5' above the first measure and a '7' above the fourth measure, and a snare drum line with a '7' above the fourth measure. The guitar I part has triplets and circled notes. The guitar II part has a fretboard diagram for the second measure with fret numbers 2, 3, and 4. The drum part has slash marks in the second, third, and fourth measures.

VOCAL

[B]

A(7) D(onA) A A D(onA) A D(onA) A

GUITARI I

GUITARI II

BASS

DRUMS

(H.H. open)

VOCAL

A D(onA) A D(onA) A A D(onA) A D(onA) A A D(onA) A D(onA) A

GUITARI I

GUITARI II

BASS

DRUMS

C

VOCAL

Say that you play too loud — well baby that's tough  
 Say that you want respect — honey for what — they say that you've got too  
 for every- thing that you've done for

A D(onA) A D(onA) A A D(onA) A D(onA) A A D(onA) A

GUITAR I

GUITAR II

BASS

DRUMS

(H.H. open)

VOCAL

— well can't get e - nough  
 thanks a lot — come on they tell you that you look a fool — an  
 get up off your bended knees — you can

D(onA) A A D(onA) A D(onA) A D(onA) A

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

baby I'm a fool for you — say — that your mind's di-seased — Shake your stuff —  
 set your mind — at ease — my tempera - ture's runnin' - hot — Oh I've been waitin' all night for

A D(onA) A D(onA) A A D(onA) A D(onA) A A D(onA) A

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

And it's a 1.2.3.)rock'n' roll — damn - a - tion mind your weapon boy —  
 part of what you've got And it's a

D(onA) A G D(onF#) A D(onA) A G D(onF#) A

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

rock'n' roll - damn a - tion

1) take a chance - while you still - got the choice -

2,3) take a chance - while you still - - got the -

G D(onF#) A D(onA) A D E A D(onA) A

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

2.

They choice

D(onA) A A D(onA) A D(onA) A

GUITAR I

GUITAR II

BASS

DRUMS

(H.H. Close)

VOCAL

Oh it's a hard life —

GUITAR I

D(onA)

A

D(onA)

GUITAR II

2 3 4

BASS

DRUMS

VOCAL

Damn - a - tion

damn - a - tion

they're puttin' you down —

all — over town —

GUITAR I

D(onA)

A

D(onA)

A

D(onA)

7 8 9

7 8 9

GUITAR II

2 3 4

BASS

DRUMS

(H.H. open)



- a - tion - -

'cause you're way - out of reach - livin' on the scene you've got to practice what you preach and it's

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

D. S. al C

Detailed description: This system contains the first five staves of a musical score. The vocal line (top) has a melody with lyrics: '- a - tion - -' and ''cause you're way - out of reach - livin' on the scene you've got to practice what you preach and it's'. The guitar I staff shows chords A and D(onA). The guitar II, bass, and drums staves contain rhythmic accompaniment with various slash marks indicating rests or specific techniques.

Coda

Damn - a - tion - -

choice

You left

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Detailed description: This system contains the second five staves of the musical score. It begins with a 'Coda' symbol. The vocal line has the lyrics 'Damn - a - tion - -' and 'You left'. The guitar I staff features a complex accompaniment with many 'cho' (chord) markings and specific fret numbers (e.g., 17, 16, 14, 12, 10, 8, 6, 4, 2, 0). Chord changes are indicated as A, D(onA), and A. The guitar II, bass, and drums staves continue the rhythmic accompaniment.

VOCAL

damn - a - tion - - damn - a - tion - -

happy home... to live -- on your own -- you want to live in sin --

GUITAR I

D(onA) A cho. A cho. D(onA) A cho. D(onA) A A D(onA) A D(onA) A

GUITAR II

BASS

DRUMS

VOCAL

- a - tion - - damn G a - tion - - damn - a - tion - -

it's a rock'n' roll -- just a bundle of joy -- you're

GUITAR I

A D(onA) cho. A D(onA) A (8va) A D(onA) A D(onA) A A D(onA)

GUITAR II

BASS

DRUMS

dam - a - tion - -

for a boy you got diamonds in your eyes and they're takin' me high - in the sky

VOCAL

GIUITAR I

GIUITAR II

BASS

DRUMS

D(onA) A A D(onA) A D(onA) A A D(onA) A D(onA) A

- a - tion - -

rock'n roll - dam - a - tion - -

VOCAL

GIUITAR I

GIUITAR II

BASS

DRUMS

A D(onA) A D(onA) A A D(onA) A D(onA) A

A note for note score for small professional and semi-professional groups. The songs are *perfect* copies of the way they were originally performed.

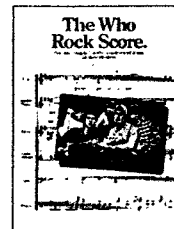
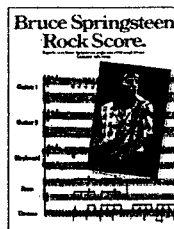
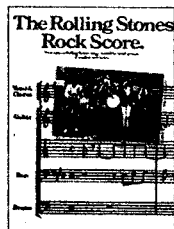
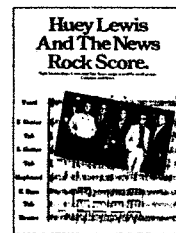
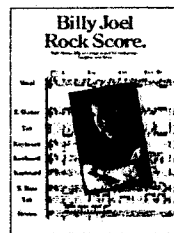
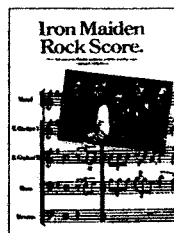
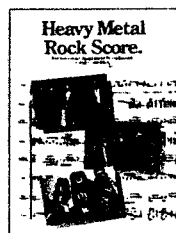
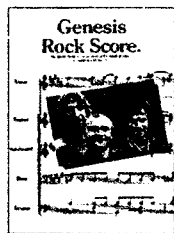
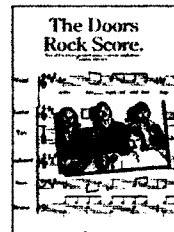
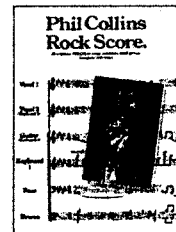
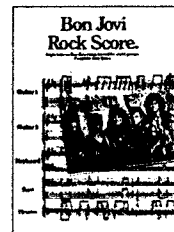
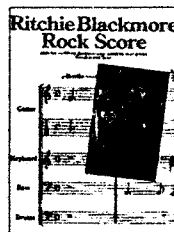
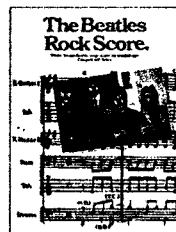
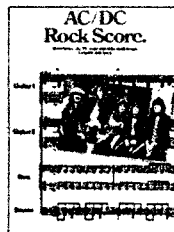
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Lyrics to all the songs are included.

Full list of titles in this book:

Back In Black  
Flick Of The Switch  
For Those About To Rock  
Hells Bells  
Highway To Hell  
Rock 'n' Roll Damnation  
Touch Too Much

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