

The Best of

AC/DC



Highway To Hell

Ronald Scott/Angus Young/Malcolm Young

A D/F# G D/F# G

Rhythm figure 1

	T	2	2	2	3	3	3	3	3	3
	A	2	2	2	0	2	0	0	2	2
	B	0	0	0	(2)	2	3	2	2	3

D/F# G D/F# A end Rhythm figure 1

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

with Rhythm figure 1 (4 times)

D D/F# G D D/F# G D D/F# G D/F# A

Liv - in' eas - y,
No stop signs,

liv - in' free,
speed lim - it;

Sea - son tick - et on a
No - bod - y's gon - na

D D/F# G D D/F# G D D/F# G

one way slow me ride. down.

Ask Like in' noth - in',
a wheel,

leave me be.
gon - na spin it.

D D/F# G D/F# A D D/F# G

Tak - in' ev - 'ry - thin'
No - bod - y's gon - na

in my mess me stride.
a - round.

Don't need Hey,
rea - son, Sa - tan,

D D/F# G D D/F# G D/F# A

don't need rhyme. Ain't noth-in' I'd rath-er do.
pay'n' my dues, play-in' in a rock-in' band.

D D/F# G D D/F# G D/F# E5

Go - in' down, par - ty time... My friends are gon - na
Hey, mom - ma, look at me. I'm on my way to the

be there too. I'm on the
prom - ised land.

A D/A G D/F#

high - way to hell, on the

Rhythm figure 2 (lead guitar ad lib on D.S.)

end Rhythm figure 2

with Rhythm figure 2 (2 times)

To Coda I
To Coda II

A D/A G D/F# A D/A G D/F#

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

A D/A¹.

high - way to hell.

2. Dsus/A D/A

Mm. Don't stop me!

The first system contains a vocal line and a guitar accompaniment. The vocal line starts with a fermata over the first measure, followed by the lyrics "Don't stop me!". The guitar accompaniment features a series of chords: Dsus/A, D/A, Dsus/A, and D/A. The guitar part is written in treble clef with a key signature of two sharps (F# and C#).

D/A Dsus/A D/A Dsus/A D/A Guitar solo

with Rhythm figure 2 (4 times)

The second system continues the guitar accompaniment with chords D/A, Dsus/A, D/A, Dsus/A, and D/A. It then transitions into a "Guitar solo" section. The solo is marked "with Rhythm figure 2 (4 times)". The guitar part is written in treble clef with a key signature of two sharps.

The third system continues the guitar accompaniment with various techniques including bends and slides. The guitar part is written in treble clef with a key signature of two sharps.

D.S. al Coda I

I'm on the

hold bend

The fourth system contains a vocal line and a guitar accompaniment. The vocal line has the lyrics "I'm on the". The guitar accompaniment includes a "hold bend" instruction. The guitar part is written in treble clef with a key signature of two sharps.

Coda I

D.S. $\frac{3}{4}$ al Coda II D/A

high - way to...

A G

T
A
B

(12) (5)

Coda II

high - way to hell — And I'm go - in' down — all the way —

A D/A Free time

T
A
B

on the high - way to hell. —

A

tr

T
A
B

12 (16)

You Shook Me All Night Long

Angus Young/Malcolm Young/Brian Johnson

G D

let ring

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

G

let ring

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

D G C

Rhythm figure 1

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

G C G D G D G D

end Rhythm figure 1

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

with Rhythm figure 1 (4 times)

G C G C G D G D G D

She was a

G C G C G D G

fast ma - chine_ she kept her mo - tor clean_ She was the best damn wo - man that I've
 dou - ble time_ on the se - duc - tion line. _ She was one of a kind, she's just

D G D G C G C G D

ev - er seen_ She had the sight - less eyes_ tell - in' me no lies_
 mine all mine_ Want - ed no ap - plause_ just an - oth - er course_ Made a

G D G D G C

Knock - in' me out_ with those A - mer - i - can thighs. Tak - in' more than her share_ had me
 meal out - ta me_ and came back for more. Had to cool me down_ to take an -

G C G D G D G D

fight - in' for air_ She told me to come_ but I was al - read - y there_ 'Cause the
 - oth - er round_ Now I'm back in the ring_ to take an - oth - er swing_ 'Cause the

G C G C G D Dsus4

walls start shak - in', the earth was quak - in', my mind_ was ach - in', and
 walls were shak - in', the earth was quak - in', my mind_ was ach - in', and

D Dsus4 D G Cadd9

we were mak - in' it. And } you shook me all
 we were mak - in' it. And }

Rhythm figure 2 *let ring-*

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

G/B D Cadd9 G/B

night _ long. _ Yeah,

let ring----- *let ring-----* *let ring-----*
 end Rhythm figure 2

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

1. with Rhythm figure 2

G Cadd9 G/B D Cadd9 G/B

you shook me all _ night _ long. _ Work - in'

2. with Rhythm figure 2 (2 times)

G Cadd9 G/B D

you shook me all _ night _ long. _ And

Cadd9 G/B G Cadd9 G/B D

knocked me out _ babe. You shook me all _ night _ long. _

Cadd9 G/B

You had me sha - kin' ba - by.

G Cadd9 G/B D G

You shook me all night long.

let ring-----

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

D/A Dsus4

You shook me. Well, you took me.

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

Guitar solo

G C G/B D C G/B G

B R

guitar 2

T 5 (7) 3 6 5 (7) 5 3 5 5 5 3 5 3 6 3
 A 5 (7) 3 6 5 (7) 5 3 5 5 5 3 5 3 6 3
 B 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Cadd9 D Cadd9 G/B 8va---

hold bend

T 6 6 7 8 8 9 8 10 (12) 10 (12) 10 8 11 (13) 10 (12) 8 9 8 18 (20)

A 5 3 7

B

G Cadd9 G/B D Cadd9 G/B 8va

with Rhythm figure 2 (5 times)

hold bend

T 15 15 18 17 (19) 17 15 17 15 17 (19) 18 17 (19) 18 (19) 17 15 17 15 17 15 18 (20)

A

B

G Cadd9 G/B D Cadd9 G/B 8va

hold bend

T 17 (19) 17 (18) 17 15 17 15 18 (20) 15 17 (19) 17 15 17 (18) 17 15

A

B

G Cadd9 G/B D

hold bend

T

A

B

You shook me all night long.

Cadd9 G/B G Cadd9 G/B D

Yeah, you shook me all night long.

Cadd9 G/B G Cadd9

Yeah, yeah, you shook me all

G/B D Cadd9 G/B

night long. You real-ly got me in.

G Cadd9 G/B D Cadd9

You shook me all night long.

let ring let ring

G/B D Cadd9 G/B D

Yeah, you shook me, Yeah, you shook me

let ring let ring

all night long.

Let's Get It Up

Angus Young/Malcolm Young/Brian Johnson

(E) A D/A (E) A D/A A

T
A
B

(E) A D/A (E) A D/A A

Rhythm figure 1 end Rhythm figure 1

T
A
B

A5 B5 E A5 B5 A5 B5 E A5 B5

1. Loose lips sink ships, So come a-board for a plea-sure trip...
2. See additional lyrics

Rhythm figure 2 end Rhythm figure 2

T
A
B

with Rhythm figure 2
A5 B5 E A5 B5 A5 B5 E A5 B5

It's high tide, so let's ride, The moon is ris-in' and so am I... I'm gon-na

T
A
B

guitar 1

T 10 (12) B B 7 10 7 9 7 7 B B B B 10 (12) 10 7 10 7 7 10 9 7

guitar 2

Rhythm figure 4 end Rhythm figure 4

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

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

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

A B E A B A B E

with Rhythm figure 4 (3 times) B hold bend B B R

T 9 7 9 9 7 9 10 (11) 10 (11) 10 10 10 11 13 13 13 12 14 (16) 14 12

A 9 7 9 9 7 9 10 (11) 10 (11) 10 10 10 11 13 13 13 12 14 (16) 14 12

B 9 7 9 9 7 9 10 (11) 10 (11) 10 10 10 11 13 13 13 12 14 (16) 14 12

D/A A B E *8va* A B

T 15 (17) 15 (17) 15 16 16 17 (19) 17 15 17 15 17 (19)

A 15 (17) 15 (17) 15 16 16 17 (19) 17 15 17 15 17 (19)

B 15 (17) 15 (17) 15 16 16 17 (19) 17 15 17 15 17 (19)

8va A B E D/A A B E

T 17 14 B 22 (24) 22 19 19 22 (24) 22 (24) 22 (24) 22 (24) 22 (24) B 22 (24)

A 17 14 17 (18) 17 15 16 19 22 (24) 22 (24) 22 (24) 22 (24) 22 (24) 22 (24)

B 17 14 17 (18) 17 15 16 19 22 (24) 22 (24) 22 (24) 22 (24) 22 (24) 22 (24)

8va

T 22 19 R B R B B B 19 19 22 (24) 22 19 B 19 22 (24)

A 21 (23) 21 (23) 21 (23) 19 (20) 21 (23) 21 (23) 21 (23) 19 19 22 (24) 22 19 B 19 22 (24)

B 21 (23) 21 (23) 21 (23) 19 (20) 21 (23) 21 (23) 21 (23) 19 19 22 (24) 22 19 B 19 22 (24)

with Rhythm figure 1 (4 times)

ad lib solo (16 bars)

(E) A D/A (E) A D/A

Let's get it up. Come on, — let's get it up. Oh, —

A (E) A D/A

get, get it. — Let's get it up. Switch it on, start it, let's

(E) A D/A A (E) A D/A

get it up. Oh, — yeah, — yeah, come on. Let's get it up.

(E) A D/A A

Na na na na, ooh, let's get it up. Oh, — yeah.

(E) A D/A (E) A D/A A

Let's get it up. Oh, — let's get it up. Get it up. —

A (E) A D/A

Get it up. — Get it up, — right up.

Additional Lyrics

2. Loose wires cause fires,
 Gettin' tangled in my desires.
 So screw 'em up, plug 'em in,
 Then switch it on and start all over again.
 I'm gonna get it up.
 Never gonna let it up.
 Tickin' like a time bomb,
 Blowin' out the fuse box.
 Never go down, so

Back In Black

Angus Young/Malcolm Young/Brian Johnson

E D A

Rhythm figure 1

E D A

end Rhythm figure 1

with Rhythm figure 1 (2 times)

E D A

1. Back in black... I hit the sack, I've been too long, I'm glad to be back, yes, I'm —
 2. See additional lyrics

E D A

— let loose from the noose, — That's kept me hang-in' a - bout... I keep

E D A

look - in' at the sky 'cause it's get - tin' me high... For - get the hearse 'cause I'll nev - er die. I got

E D A

nine lives, cat's eyes, A - bus - in' ev - ry one of them and run - nin' wild. 'Cause I'm

A E B A B A E B A B G D A G A

back, yes I'm back... Well I'm back, yes I'm

Rhythm figure 2

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). The notes are A, E, B, A, B, A, E, B, A, B, G, D, A, G, A. Below the vocal line is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. At the bottom is a guitar tablature with three staves (T, A, B) showing fret numbers for the corresponding notes.

G D A G A E B A B A E B A B

back. Well I'm back, back. Well I'm

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with notes G, D, A, G, A, E, B, A, B, A, E, B, A, B. Below the vocal line is a piano accompaniment. At the bottom is a guitar tablature with three staves (T, A, B) showing fret numbers.

1. 2.

To Coda

G D D

back in black, yes, I'm back in black. back in black.

end Rhythm figure 2

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with notes G, D, D. Below the vocal line is a piano accompaniment. At the bottom is a guitar tablature with three staves (T, A, B) showing fret numbers. The system concludes with the text 'end Rhythm figure 2'.

E D/E A/E E 3

T
A
B

0 7 5 5 4 4 2

Rhythm figure 3

T
A
B

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

D/E A/E A E A

T
A
B

0 7 5 5 4 4 7 7 7 7 7

end Rhythm figure 3

T
A
B

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

E D/E A/E E

with Rhythm figure 3 (3 times)

B B

T
A
B

7(9) 5 8 7(9) 9 9 8 10 11 10 8 10 8 9 7 9 12 14 12

D/E A/E A E A

B B B R B B

T 15 15 15 12 14 12 14 14 (16) 14 (16)

A 14 (16) 14 (16) 14 (16) 14 14 14 14 14 14 14 14

B

E D/E A/E E

3 3 3 hold bend

T 12 12 12 15 (17) 15 (17) 15 (17) 15 (17) 15 12 12 12 14 12 14 (16) 15 14 (16) (16) 14 12 14 12 (14) 12 13 14

A 12 12 12 15 (17) 15 (17) 15 (17) 15 (17) 15 12 12 12 14 12 14 (16) 15 14 (16) (16) 14 12 14 12 (14) 12 13 14

B

D/E A/E A E A

6

T 12 14 15 14 (16) 14 (16) 14 12 14 15 (17) 12 15 12 12 12 14 12

A 12 14 14 12 14 (16) 14 (16) 14 12 14 14 14 14 14 14 14 14 14

B

E D/E A/E E

T 0 0 3 5 0 0 3 3 2 0 2 2 B 12 12 15 (17) B 0

A 0 0 4 5 3 3 2 0 2 2 14 (16) 12 12 15 (17) 0

B

D.S. $\frac{3}{4}$ al Coda

E D/E A/C# E A E A

T 0 0 0 0 0 0 0 0 0 0 0 0 B R B

A 0 0 0 0 0 0 0 0 0 0 0 0 14 (15) 14 12 14 (15) 14 (15) 14 12 14 (15)

B

Well I'm

T 0 0 0 0 0 0 0 0 0 0 0 0 B R B

A 0 0 0 0 0 0 0 0 0 0 0 0 14 (15) 14 12 14 (15) 14 (15) 14 12 14 (15)

B

Coda

D E

back in black.

T
A
B

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

T
A
B

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

A E

T
A
B

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

A E B A B A E B A B

Well I'm back back

T
A
B

0 5 4 2 4 3 2 5 6 2 7

with Rhythm figure 2

T
A
B

0 5 4 2 4 3 2 5 6 2 7

G D A G A G D A G A E B A B A E B A B

back, back, back, back, Well I'm

G D A5

back in black, Yes, I'm back in black. I wan-na say it!

B 13 (15) B 12 (13) R 12 10 (12)

Ad lib solo on repeats

with Rhythm figure 3

5 3 3 5 3 2 2 3 2 0 0 2 12 12 14

play 3 times and fade out

5 3 3 5 3 2 2 3 2 0 0 2 B 15 (17) 12 B 12 15 (17)

Additional Lyrics

2. Back in the back of a Cadillac
 Number one with a bullet, I'm a power pack.
 Yes, I'm in a bang with the gang,
 They gotta catch me if they want me to hang.
 'Cause I'm back on the track, and I'm beatin' the flack
 Nobody's gonna get me on another rap.
 So, look at me now, I'm just makin' my play
 Don't try to push your luck, just get outta my way.

Heatseeker

Malcolm Young/Angus Young/Brian Johnson

E5

B5

Rhythm figure 1

end Rhythm figure 1

with Rhythm figure 1

B

A B E A Bsus4 E

Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 1
B

Ooh, ——— get - tin'

E5

read - y to rock, get - tin' read - y to roll, Gon - na
read - y to break, get - tin' read - y to go, Get yer

Rhythm figure 3

end Rhythm figure 3

with Rhythm figure 3

turn up the heat, gon - na fire up the coal.
shoes off, an' shake, get ya head down an' blow.

with Rhythm figure 2 (2 times)

I got - ta keep that mo - tor turn - in', I got - ta
Ya got - ta keep that wom - an fir - in', Ya got - ta

A Bsus4 E

keep that en - gine clean... I got - ta keep those ti - res burn -
keep that cir - cuit clean... Ya got - ta make her sound the si -

E A Bsus4 E

- in' I got the best you've ev - er seen. 'Cause I'm a
- ren, Ya got - ta hear that la - dy scream. 'Cause I'm a

with Rhythm figure 1
B5

heat - seek - er, charr - in' out_ the sky. }
heat - seek - er, burn - in' up_ the town. } Yeah, I'm a

C5 D5

B5 C5 D5

heat - seek - er, I don't need no

with Rhythm figure 1

To Coda

B5 C5 D5

B5 C5 D5

B5 C5 D5

B5 A5

B5

life pre-serv - er. I don't need no one to hose me down,

with Rhythm figure 1

1.

to hose me down. Ooh, they get - tin'

2.

with Rhythm figure 1 (first 3 bars)

C#5 D5

Ah, you got it.

B5 C#5 D5 B5 C#5 D5

8va

15ma

P.H.

B B

G#5 A5 C#5 D5 E5

8va

P.H.

B

D5 E5 D5 E5

8va

B

A5 B5 D5 E5 C#5 D5 B5 C#5 D5

8va

8va

R B B B R B R B

B5 C#5 D5 B5 C#5 D5

8va -----

hold bend -----

R B B 12 B 17 B B 17 17 17 17 17 B B B B

(10) 9 7 9 0 (10) 9 (10) 17 (19) 17 (19) 17 (19) (19) (19) (19) (19) 17 (19) 17 (19) 17 (19) 17 (19)

10 9 7 9 0 (10) 9 (10)

with Rhythm figure 1

B5 B5/A B5 B5/A B5 B5/A B5 B5/A B5 B5 B5/A

Hon - ey!

B5 B5/A B5

Here she comes. Wan - na

8va-----

U.B. U.B. U.B. U.B. B

10 (12) 10 (12) 10 (12) 10 (12) 17 (19)

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

with Rhythm figure 3

E5

see you get up, see the whites of your eyes, 'Cause I'm a

with Rhythm figure 1

B5

heat - seek - er, heat - seek - er, Gon - na

with Rhythm figure 3

E5

meas - ure you up, gon - na try you for size, 'Cause I'm a

with Rhythm figure 1 (first 2 bars)

with Rhythm figure 2 (2 times)

B

heat - seek - er

I got-ta keep that mo - tor turn - in', I got - ta

A Bsus4 E

keep that en - gine clean.

I got - ta keep those tires__ burn-

E A Bsus4 E D.S. $\frac{3}{4}$ al Coda \oplus

- in', I got the best you've ev - er seen.__ 'Cause I'm a

Coda with Rhythm figure 1 (2 times) *ad lib solo* (8 bars)

B5

Wow!__ I'm a heat - seek-er,__ And I'm a

heat - seek-er.__ Heat - seek-er,__ Ow!

B5/A B5 B5/A B5

8va

heat - seek-er.__ Heat - seek-er,__ Ow!

U.B. 19 22 (24) U.B. 19 22 (24) U.B. 19 22 (24) U.B. 19 22 (24)

heat - seek-er.__ Heat - seek-er,__ Ow!

B5/A B5 B5/A B5

heat - seek-er.__ Heat - seek-er,__ Ow!

Hells Bells

Angus Young/Malcolm Young/Brian Johnson

play 5 times

Am Asus4 Am7 Asus4 Am Asus4 Am7 A7sus4 C5G/BAm

Rhythm figure 1 end Rhythm figure 1

Asus4 Am7 Asus4 Am Asus4 G D C5 G/BA5

Rhythm figure 2 end Rhythm figure 2

D5/A Cadd9 G/B A5 D5/A Cadd9 G/B

Rhythm figure 3

A5 D5/A Cadd9 G/B A5 D5/A

I'm a rol - lin' thun - der, pour - in' rain, I'm com - in' on like a

Rhythm figure 3

Cadd9 G/B A5 D5/A Cadd9 G/B

hur - ri - cane. My light - nin's flash - in' a - cross the sky,

end Rhythm figure 3 with Rhythm figure 3

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics: "hur - ri - cane. My light - nin's flash - in' a - cross the sky,". The second line is a guitar accompaniment in treble clef. The third line is a bass line in bass clef with fret numbers: 3, 3, 0, 0, 0, 2.

A5 D5/A Cadd9 G/B D5

You're on - ly young but you're gon - na die. I ___ won't take no pris - on - ers, won't ___

Rhythm figure 4

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics: "You're on - ly young but you're gon - na die. I ___ won't take no pris - on - ers, won't ___". The second line is a guitar accompaniment in treble clef. The third line is a bass line in bass clef with fret numbers: 3, 3, 3, 3, 3, 3, 2, 0, 2, 2, 0, 2.

C5 G5 D5 C5 G5

___ spare no lives. No - bod - y's put - tin' up ___ a fight. I ___

end Rhythm figure 4

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics: "___ spare no lives. No - bod - y's put - tin' up ___ a fight. I ___". The second line is a guitar accompaniment in treble clef. The third line is a bass line in bass clef with fret numbers: 3, 3, 3, 5, 3, 3, 3, 3, 3, 3, 3, 3, 5, 0, 0, 3.

E D5/A A

got my bell, I'm gon - na take you to hell.

Rhythm figure 5

E5 G5

I'm gon - na get you, Sa - tan get ya. Hell's

end Rhythm figure 5

with Rhythm figure 1

Am Asus4 Am7 Asus4 Am Asus4 Am7

bells, Yeah, hell's bells. —

A7sus4 C5 G/B Am with Rhythm figure 2 Asus4 Am7 Asus4 Am

You got me ring - in' hell's bells. — My tem - p'ra - ture's high. — Hell's

Asus4 G D C5 G/B A5 with Rhythm figure 3 (3 times) D5

bells. —

Cadd9 G/B A5 D5 Cadd9 G/B

I'll give you. —

A5 D5 Cadd9 G/B A5 D5

— black sen - sa - tions up and down your spine, If you're in - to e - vil, you're a

Cadd9 G/B A5 D5 Cadd9 G/B

friend of mine, See my white light flash-in' as I split the night, 'Cause if

A5 D5 Cadd9 G/B D5 with Rhythm figure 4

good's on the left, then I'm stick-in' to the right. I won't take no pris - on - ers, won't

C5 G5 D5 C5 G5

— spare no lives. No - bod - y's put - tin' up a fight. I

E D5/A A E

— got my bell, I'm gon - na take you to hell. I'm gon - na get you, Sa -

G5 with Rhythm figure 1 Am Asus4 Am7 Asus4 Am

tan get ya. Hell's bells, Yeah, hell's

Asus4 Am7 A7sus4 C5 G/B Am with Rhythm figure 2 Asus4 Am7

bells. You got me ring - in' hell's bells. My

Asus4 Am Asus4 G D C5 G/B A5

tem - p'ra - ture's high. Hell's bells.

2 6 8 7 7 9 7 5 7 5 7 5 B 5 7 7 7

Guitar solo 1 G5 A5

C5

D5

slow bend

A5 G5 A5 C5 D5 A5 G5 A5 C5

hold bend-----1

D5 A5 G5 A5 C5 D5

8va-----

C5 G5 D5

8va-----

with Rhythm figure 4

C5 G5 E D5/A A

8va-----

with Rhythm figure 5

E G5 Am Asus4 Am7

8va ----- Hell's bells, Sa - tan's

with Rhythm figure 1

Asus4 Am Asus4 Am7 A7sus4 C5 G/B Am

com - in' to you. Hell's bells, He's ring - in' them now. Hell's

Asus4 Am7 Asus4 Am Asus4 C5

bells, The tem - p'ra - ture's high. Hell's bells, A -

Rhythm figure 6

D5 C5 G/B Am Asus4 Am7 Asus4 Am

cross the sky. Hell's bells, They're tak - in' you down. Hell's

Guitar solo 2

8va -----

end Rhythm figure 6 with Rhythm figure 6 hold bend

Asus4 C5 D5 C5 G/B Am Asus4 Am7

bells, — They're drag - gin' you down. Hell's bells, — Gon - na

8va - - - - -

hold bend with Rhythm figure 6 (first 3 bars) hold bend

The first system of music features a vocal line and a guitar line. The vocal line has lyrics: "bells, — They're drag - gin' you down. Hell's bells, — Gon - na". The guitar line includes a "hold bend" instruction and a fretboard diagram with notes 15, 13, 15, 15, 17, 15, 18. A "B" marker is placed above the second 15. A dashed line labeled "8va" is positioned above the guitar staff.

Asus4 Am Asus4 C5 D5

split the night. Hell's bells, — There's no way to fight, — Yeah.

8va - - - - -

hold bend

The second system of music features a vocal line and a guitar line. The vocal line has lyrics: "split the night. Hell's bells, — There's no way to fight, — Yeah.". The guitar line includes a "hold bend" instruction and a fretboard diagram with notes 15, 15, 17, 15, 13, 17, 17. A "B" marker is placed above the first 15. A dashed line labeled "8va" is positioned above the guitar staff.

A5 G5 A5 C5 D5 A5 G5 A5 C5

Ah.

U.B. U.B.

The third system of music features a guitar line with a "U.B." (Unbowed Bend) instruction and a fretboard diagram with notes 2, 0, 2, 2, 6, 7, 5, 5, 8, 8. A dashed line labeled "8va" is positioned above the guitar staff.

D5 A5 G5 A5 C5 D5

Ah, — ah. —

8va

This system contains the first system of music. The guitar part (bottom staff) features a sequence of chords: D5, A5, G5, A5, C5, and D5. The vocal line (middle staff) includes the lyrics "Ah, — ah. —" and is marked with "8va". The guitar tablature (bottom staff) shows fret numbers: 10, 8, 10, 10, U.B. 5, U.B. 5, B 20(22), 17, B 17, B 20(22), 17, B 20(22).

A5 G5 A5 C5 D5

Ah.

8va

ritard

This system contains the second system of music. The guitar part (bottom staff) features a sequence of chords: A5, G5, A5, C5, and D5. The vocal line (middle staff) includes the lyric "Ah." and is marked with "8va". The guitar tablature (bottom staff) shows fret numbers: B 20(22), B 20(22), B 20(22), 17, B 20, B 20, B 20, B 20, B 20, B 20, B 20, R. A "ritard" marking is present below the first three B chords. Triplet markings (3) are shown under the first and last notes of the vocal line.

A5 G5 A5

Hell's bells. —

8va

This system contains the third system of music. The guitar part (bottom staff) features a sequence of chords: A5, G5, and A5. The vocal line (middle staff) includes the lyric "Hell's bells. —" and is marked with "8va". The guitar tablature (bottom staff) shows fret numbers: 20, 19, 17, 19, 17, 19, 2, 2, 0, 3, 0.

Hell Ain't Such A Bad Place To Be

Ronald Scott/Angus Young/Malcolm Young

G5 D/F# G5 D/F# G5 D/F# A play 4 times

Rhythm figure 1

G/A A G/A A

end Rhythm figure 1

with Rhythm figure 1 (4 times) G/A A G/A A

Some -

G/A A G/A A

Some -

G/A A G/A A

Some -

G/A A

Puts me down, fool me 'round, She'd do it to me.

with Rhythm figure 1 (first 2 bars)

G/A A

Af - ter sat - is - fac - tion, an - y die - sel ac - tion.

G/A A

G/A A

That ain't the way it should be. She's

D/A

Dsus4/A 3

D/A

young, Knows I'm the man, She's got - ta see,

Rhythm figure 2

Dsus4/A

D/A

E

A 3

'Cause I'm here, It's my year,

E G5

Brings out the dev - il in me. Hell ain't a bad place to

end Rhythm figure 2

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It features two triplet markings over the words 'il' and 'place'. The middle line shows a guitar accompaniment with a treble clef, including a diagram of a barre across the first three frets. The bottom line is a bass clef staff with a diagram of a barre across the first three frets.

with Rhythm figure 1 (5 times) vocal tacet on repeat

A G/A A G/A A

be.

Detailed description: This system contains the third line of music. The vocal line has a repeat sign at the beginning and ends with a double bar line. The guitar accompaniment consists of a single line with a treble clef, showing a sequence of chords: A, G/A, A, G/A, A. The bass line is a single line with a bass clef.

G/A A

Spends my mon - ey, drinks my booze, Stays out ev' - ry night.

Detailed description: This system contains the fourth line of music. The vocal line continues the melody. The guitar accompaniment has a treble clef and shows chords G/A and A. The bass line is a single line with a bass clef.

G/A A

But I — got to think-in', Hey, just a min - ute,

Detailed description: This system contains the fifth line of music. The vocal line includes a long note for 'I' and a short note for 'Hey'. The guitar accompaniment has a treble clef and shows chords G/A and A. The bass line is a single line with a bass clef.

G/A A G/A A

some - thin' ain't right. Hold it. Dis - il - lu - sions —

Detailed description: This system contains the sixth line of music. The vocal line has a long note for 'Hold it'. The guitar accompaniment has a treble clef and shows chords G/A and A. The bass line is a single line with a bass clef.

G/A A G/A A

and con - fu - sions, You make me wan - na cry.

Detailed description: This system contains the seventh line of music. The vocal line continues the melody. The guitar accompaniment has a treble clef and shows chords G/A and A. The bass line is a single line with a bass clef.

with Rhythm figure 1 (first 2 bars) G/A A

Oh what a shame, — you play - in' your games, — Tell - in' me — your — lies. —

Detailed description: This system contains the eighth line of music. The vocal line includes a long note for 'shame'. The guitar accompaniment has a treble clef and shows chords G/A and A. The bass line is a single line with a bass clef.

G/A A

with Rhythm figure 2

D/A Dsus4/A

Don't mind ya play-in' de-mon,--

D/A Dsus4/A D/A E A

As long as it's with me. If this is hell,-- then

E G5

you could say, It's heav-en-ly. Hell ain't a bad place to

A G/A A G/A A

be.

Guitar solo

Rhythm figure 3

end Rhythm figure 3

with Rhythm figure 3 (2 times)

G/A A

hold bend -----

B B

7 (9) 7 7 (9) 7

5 8 5 7 5 7 7 5 7

8 (10) (10) (10) (10)

G/A A

----- 1

B

(10) (10) (10)

2 2 0 10 10 7/11 10 10 10 7 11 10 10 0/11

2 2 0

12 (14)

G/A A

G/A A

8va -----

with Rhythm figure 3 (first 2 bars)

hold bend

B B B R

12 (14) 13 (15) 13 10 16 (17) 15 (17) (17) (17) 15 13

G/A A

8va -----

hold bend hold bend hold bend ----- 1

B B B B

15 (17) 15 15 (17) 15 16 (17) (17) (17) (17) 15 (17) 15

G/A A

G/A A

G/A A

8va -----

hold bend hold bend

B B B B

15 (17) 15 (17) 15 (17) (17) 15 (17) 15 (17) 17

with Rhythm figure 2 (first 8 bars)

D/A

Dsus4/A

D/A

Doz-ens of nights, turns down the lights, Clos - es up on me.

Dsus4/A

D/A

E

A

O - pens my heart, tears me a - part,

with Rhythm figure 3 (4 times)

E

G5

A

She's got the dev - il in me. Hell,

G/A A

G/A A

ain't no bad place to be. I said

G/A A

hell, ain't no bad place to be.

G/A A

Hell, ain't no bad place to

G/A A

G/A A

be. Hell,

G/A A

G/A A

ain't no bad place to be.

ritard.

Problem Child

Bon Scott/Malcolm Young/Angus Young

D5 A5 D5 G5 D5 A5 D5 G5

Rhythm figure 1

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

D5 A5 D5 G5 D5 A5 D5 G5

end Rhythm figure 1 with Rhythm figure 1 (2 times)

T	3								
A	2	2							
B	0	0							

D5 A5 D5 G5 D5 A5

Cop_ this. I'm hot, and when I'm not,

D5 G5 D5 A5 D5 G5

with Rhythm figure 1 (first 3 bars)

I'm cold as ice. _ Y' get_ out my way,

D5 G5 D5

D5 A5

just step a - side, _ Or pay the price. _ What I want _

G5 D5 G5 D5 G5 D5

— I take, what I don't— I break, And I don't want you,—

Rhythm figure 2

Detailed description: This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "— I take, what I don't— I break, And I don't want you,—". The guitar accompaniment is in treble clef, featuring a rhythmic pattern of eighth notes and quarter notes. The guitar tablature is in bass clef, showing fret numbers for the strings.

A5 E5 A5 E5 A5 E5

— With a flick— of my knife, I can change your life,

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics: "— With a flick— of my knife, I can change your life,". The guitar accompaniment maintains the rhythmic pattern from the first system. The guitar tablature shows the fretting for these measures.

A5 E5 G5 A5 C5 D5

There's noth -in' you can do.— I'm a prob -lem child,—

end Rhythm figure 2 Rhythm figure 3

Detailed description: This system contains the final three measures. The vocal line concludes with the lyrics: "There's noth -in' you can do.— I'm a prob -lem child,—". The guitar accompaniment ends with a final chord. The guitar tablature shows the fretting for these measures, including the final chord.

A5 C5 D5 G5 A5 C5 D5

I'm a prob-lem child, _ Yes I am, I'm a prob-lem child, _

A5 G5 E5 E D5 A5

And I'm wild. _

end Rhythm figure 3

with Rhythm figure 1 (2 times)

D5 G5 D5 A5 D5 G5 D5 A5

D5 G5 D5 A5 D5 G5 D5 A5

Make my stand, no - man's land, On my own. _

with Rhythm figure 1 (first 3 bars)

D5 G5 D5 A5 D5 G5 D5

Man in blue, it's up to you, The seed is sown. _ What I want _

with Rhythm figure 2

G5 D5 G5 D5 G5 D5 A5 E5

_ I stash, what I don't _ I smash, And you're on my list, _

A5 E5 A5 E5 A5 E5 G5 A5

Dead or a - live, _ I've got a for - ty - five, _ And I nev - er miss. _ Oh, I'm a

with Rhythm figure 3

C5 D5 A5 C5 D5

prob-lem child, - I'm a prob-lem child, -

G5 A5 C5 D5

Yes I am, I'm a prob-lem child, -

A5 G5 E5

Chase me a - round...

3 (4) 2 2 2 (4) 2 0 2 0 2 3

B5 D5 E5 B5 D5 E5

Chase me a - round...

B5 D5 E5

4 5 (6) (7) 2 5 5 2 5 3 5 3 4 4 4 2 4 2 1 4

B5 D5 E5 A5 C5 D5

8va-----

Chase me a - round...

hold bend

7 10 7 10 12 10 12 (14) 12 10 12 12 15 (17) (17) (16) (16) (17) (17) (16) (10) (17)

A5 C5 D5

8va

hold bend hold bend

R B R B R B B B

(17)(16) (10)(17) (17)(16) (10)(17) 15 12 17 20 17 17 20 (22) 20 17 17 20 (22) 20 17 17 20 (22) 20 20 22

A5 C5 D5

8va

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

A5 G5 E5

8va

B B

(21) 20 20 19(21) 19 17 19 19 19 17 19 17 19 17 19 17 19 17 19 17 19

8va

D5 A5

B B 17 17 17 20 17 17 19 17 19 17 19 17 15 (19) (17)

with Rhythm figure 1 (3 times)

D5 G5 D5 A5 D5 G5 D5 A5

D5 G5 D5 A5 D5 G5 D5 A5

Just watch your step.

D5 G5 D5 A5 D5 G5 D5 A5

Ev' - ry night,

street a - light,...

I drink my booze,

with Rhythm figure 1 (first 3 bars)

D5 G5 D5 A5 D5 G5

Some_ run, _ some fight, When I win they lose._

D5 with Rhythm figure 2 G5 D5 G5 D5

What I need_ I like, what I don't_ I fight, _

G5 D5 A5 E5 A5 E5

And I don't like you._ Say bye-bye while you're

A5 E5 A5 E5 G5 A5

still a - live, Your time is through. 'Cause I'm a

with Rhythm figure 3 (first 4 bars) (4 times)

C5 D5 A5 C5 D5 (A5 B5)* G5 A5

prob-lem child, _ I'm a prob-lem child, _ I'm a

ad lib solo (60 bars)

D5 E5 A5 B5 D5 E5 (A5 B5) *fourth time only. play 2 times

prob-lem child, _ Prob-lem child. _

D5 E5 A5 B5 D5 E5 A5 B5 play 8 times

Prob-lem child. _ Prob-lem child. _

simile play 2 times

Touch Too Much

Ronald Scott/Malcolm Young/Angus Young

E5

C

It was one of those nights when you turn out the lights, And
face of an an-gel smil-in' with sin, The

Rhythm figure 1

A5 Asus4 A Asus4 A Asus4 E5

ev-ry-thing comes in-to view. She was tak-in' her time I was
bo-dy of Ve-nus with arms. Deal-in' with dan-ger,

with Rhythm figure 1

end Rhythm figure 1

C A5 Asus4 A Asus4 A Asus4

los - in' my mind. There was noth - in' that she would - n't do. It
strok - in' my skin, Like a thun - der and light - nin' storm. It

C5 A5

was - n't the first; It was - n't the last. She knew we was mak - in' love. —
was - n't the first; It was - n't the last. It was - n't that she did - n't

T
A
B

C5

care. — I was so sat - is - fied, deep down in - side, Like a
She want - ed it hard, want - ed it fast. She

T
A
B

D5 E5 G5

hand in a vel - vet glove. — } Seems like a touch,
liked it done me - di - um rare.

T
A
B

A5 C5 D5

a touch too much. ————— Seems like a

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line. The guitar part consists of a series of chords: A5, C5, and D5.

E5 G5 A5 C5

touch, a touch too much. —————

This system contains measures 4 through 7. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth notes. The guitar part features chords E5, G5, A5, and C5.

D5 E5 G5

Too much for my bo - dy, too much for my brain. —

This system contains measures 8 through 11. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth notes. The guitar part features chords D5, E5, and G5.

A5 C5 D5 E5 G5

This damn_ wom - an's gon - na drive me in - sane. She got a touch, —

This system contains measures 12 through 15. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth notes. The guitar part features chords A5, C5, D5, E5, and G5. A triplet of eighth notes is marked with a '3' over the notes.

1.

A5 D A5 D A5 D A5 E5

a touch too much...

The first system of music features a vocal line starting with the lyrics 'a touch too much...'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. The guitar part includes a solo section with various chord voicings and techniques such as palm mutes and slides.

2.

E5

Oh! _____ 2. She had the much. Touch me!

The second system continues the piece with the lyrics 'Oh! _____ 2. She had the much. Touch me!'. The piano accompaniment remains consistent with the first system. The guitar solo continues with more complex patterns, including bends and vibrato.

Guitar solo

C5

8va------ A5

The third system is dedicated to guitar technique, showing a solo in the C5 register. It features a series of B chords with intricate fretwork and a 'Right' (R) marking at the end.

C5

8va------

The fourth system continues the guitar solo in the C5 register, incorporating various chord voicings and techniques like slides and vibrato.

D5

8va------

E5 G5 A5

The fifth system concludes the guitar solo with D5, E5, G5, and A5 chords, featuring a final vibrato effect.

B5 C5 A5 E5

Seems like a

T
A
B

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

E5 G5 A5 D5

touch, touch too much. You know it's much too much, much too

Rhythm figure 2

T
A
B

2 2 2 2 2 2 2 5 | 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 3 | 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5

E5 G5

much. I real - ly wan - na feel, yeah, touch too much. Girl, you know you're

end Rhythm figure 2 with Rhythm figure 2 (3 times)

T
A
B

7 7 7 7 7 7 7 7 |

5 5 5 5 5 5 5 5 |

A5 D5 E5 G5

giv - in' me, much too much. Oh, seems like a touch,

A5 D5

just a dir - ty lit - tle touch. I real - ly need your

E5 G5

touch, — 'Cause you're much — too much —

A5 D5

— too much — too much. — Seems like a

E5 G5 A5 C5

touch, a touch too much. —

Seems like a touch, a touch too

D E5 G5

Rhythm figure 3

much. — Giv - in' me a touch,

A5 C5 D E5 G5

end Rhythm figure 3 with Rhythm figure 3 (5 times)

A5 C5 D E5 G5

a touch too much. — Ba - by got a touch,

A5 C5 D

a touch too much. — Seems — like a

E5 G5 A5 C5

touch, a touch too much. —

8va

hold bend B 14(15) R (15) 14 hold bend B 14(15) R (15) 14 12 B 16(17) B 15(17) hold bend (17)

D E5 G5

A touch too

8va

hold bend B 22(24) 22 B 22(24) B 22(24) B 22(24) (24) R 22 19 22 B (24)

A5 C5 D E5 G5

much. —

8va

B 22(24) R 22 22(24) R 22 22(24) R 22 22(24) R 22 17 20 20 17 20 20 17

A5 C5 D

A touch too much. —

8va

T 20 20 17 20 20 17 20 20 17 20 20 17 20 20 17 22

A

B

E5 G5 A5

A touch too much. —

8va

with Rhythm figure 3 (first 2 bars)

Rhythm figure 4

T (24) 22 B 22 22 B 22 B 22 B

A

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5

D5 A5 D5 A5 D5 A5 D5 A5 D5 A5

Touch. Come on,

end Rhythm figure 4 with Rhythm figure 4 (2 times)

T 7 7 7 7 7 7 7 7

A 7 7 7 7 7 7 7 7

B 5 7 7 5 7 7 5 7 5 5 5 5 5 5 5 5

D5 A5 D5 A5 D5 A5 E5

touch me. Yeah!

B B B B

T 3 (5) 3 (5) 3 (5) 3 (5)

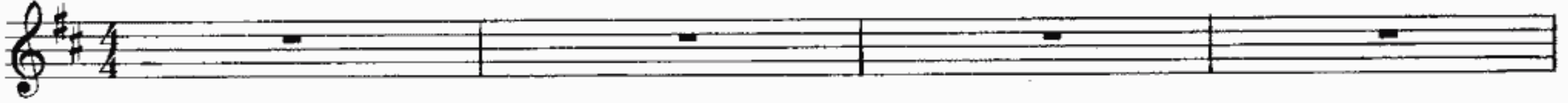
A

B

Who Made Who

Angus Young/Malcolm Young/Brian Johnson

Drums and bass intro



D5

Rhythm figure 1

end Rhythm figure 1

	7	7	7	7
A	7	7	7	7
B	5	5	5	5

The

vid - e - o games she play__ me. Face it, on the lev - el, but it

(with simile rhythm)

B5

take you ev - 'ry time on a one - on - one__

A5

Feel it run - nin' down your spine__ Noth - in' gon - na save your one__

D5

__ last dime, __ 'Cause it own you, __

Dsus4

through and through... The da - ta bank know my num-

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "through and through..." followed by "The da - ta bank know my num-". The piano accompaniment is in the same key and time, featuring a rhythmic pattern of eighth notes. The guitar part is shown on a six-string fretboard with a Dsus4 chord indicated above the staff. The fretboard notation includes fingerings: 10, 10, 12, 14, and a sequence of notes: 0 4 0 5 0 7 0 5 0 4 0 5 0 7 0 5 0.

- ber. Says I got - ta pay 'cause I

The second system continues the vocal line with the lyrics "- ber. Says I got - ta pay 'cause I". The piano accompaniment continues with a similar eighth-note pattern. The guitar part shows a continuation of the fretboard notation with the sequence: 4 0 5 0 7 0 5 0 4 0 5 0 7 0 5 0 4 0 5 0 7 0 5 0.

B5

made the grade — last year. —

The third system features a vocal line with the lyrics "made the grade — last year. —". The piano accompaniment continues. The guitar part includes a new section with a key signature change to two sharps (F# and C#), indicated by a sharp sign on the first line of the staff. The fretboard notation includes a sequence of notes: 4 0 5 0 7 0 5 0 4 0 5 0 7 0 5 0, followed by a section with notes: 6 2 7 2 9 2 7 2 6 2 7 2 9 2 7 2. Above this section, there are seven "T" markings, likely representing a tremolo effect.

A5

Feel it when I turn the screw. —

T T T T T T T T

6 2 7 2 9 2 7 2 6 2 7 2 9 2 7 0 | 4 0 5 0 7 0 5 0 4 0 5 0 7 0 5 0

Kick you 'round the world. There ain't —

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

D5

— a thing — that it can't do, —

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

do to you. — Yeah!

Who made who? — Who made you? —

let ring —
Rhythm figure 2

Who made who? — Ain't no-bod-y told you. Who made who? —

end Rhythm figure 2 with Rhythm figure 2

8va-----

A A7sus4 D/A A 8va-----

Gm 8va-----

with Rhythm figures 1 and 2
 D Dsus4 D Dsus4

Some-one send me pic - tures. Get it in the eye, take it to the Y, Spin-nin' like a

B5 A7sus4

dy - na - mo... Feel it go - in' round and round...

let ring-----

Run - nin' out - ta chips, you got — no line, — In a

let ring-----

T 2 3 2 5 | 2 3 2 5 2

A 5 2 3 2 5 | 2 3 2 5 2

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

with Rhythm figure 2 D.S. $\frac{3}{4}$ al Coda Coda

D Dsus4 D Dsus4

nak - ed town. — So don't look down. — No!

Coda with Rhythm figure 3

A A7sus4 D/A A A7sus4 D/A A

— who? Ain't no - bod - y told_ you. Oh! Who made who?_

A A7sus4 D/A A A7sus4 D/A A

Who made you?_ Who_ made

T 2 3 3 | 2 3 3 2 2 2 2 2

A 2 2 2 | 2 2 2 2 2 2 2 2

B 0 0 0 | 0 0 0 0 0 0 0 0

with Rhythm figure 2

D Dsus4 D Dsus4

who? Who_ made who? Yeah, — yeah, — yeah!

(Who made who?)_ (Who made who?)_

A

G D A

No - bod - y told — you.

A G D A

(rhythm guitar ritard)

G D A

repeat and fade out

Whole Lotta Rosie

Bon Scott/Malcolm Young/Angus Young

A5 C5 D5 C5 A5 N.C. A5 C5 D5 C5 A5 N.C.

Rhythm figure 1 end Rhythm figure 1

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

with Rhythm figure 1 (3 times)
A5 C5 D5 C5 A5 N.C. A5 C5 D5 C5 A5

Wan - na tell — you sto - ry,

N.C. A5 C5 D5 C5 A5 N.C.

'Bout wom'n I know... When't comes to lov -

A5 C5 D5 C5 A5 N.C. A5 C5 D5 C5 A5

- in', She steals the show...

N.C. A5 C5 D5 C5 A5 N.C.

She ain't ex - act - ly pret - ty, Ain't ex - act - ly small,

A5 C5 D5 C5 A5 N.C.

Fort' - two thirt' - nine fif - ty - six, You could say

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

A5 C5 D5 C5 A5

play 4 times
(vocal tacet on repeats)

Musical staff with treble clef, key signature of two sharps (F# and C#), and 4/4 time. The vocal line starts with "she's got it all." followed by a melodic phrase. The accompaniment consists of chords and a rhythmic pattern.

she's got it all. _____

Musical staff showing the accompaniment for the first section, featuring a rhythmic pattern of eighth and sixteenth notes.

Rhythm figure 2

end Rhythm figure 2

Guitar fretboard diagram with strings T (Treble), A (4), and B (5) labeled. Fingering numbers are: 2 5 7 5 2 | 2 2 2 | 0 3 0 5 0 3 0

with Rhythm figure 2 (7 times)

Musical staff with treble clef, key signature of two sharps, and 4/4 time. The vocal line starts with "Nev-er had a wom-an, Nev-er had a wom-an like you,_"

Nev-er had a wom-an, Nev-er had a wom-an like you,_____

Musical staff with treble clef, key signature of two sharps, and 4/4 time. The vocal line continues with "Do-in' all the things, do-in' all the things you do._____"

Do-in' all the things, do-in' all the things you do._____

Musical staff with treble clef, key signature of two sharps, and 4/4 time. The vocal line continues with "Ain't no fai-ry sto-ry, Ain't no skin and bones,___ But you"

Ain't no fai-ry sto-ry, Ain't no skin and bones,___ But you

Musical staff with treble clef, key signature of two sharps, and 4/4 time. The vocal line continues with "give it all you got, Weigh-in' in at nine-teen stone._____"

give it all you got, Weigh-in' in at nine-teen stone._____

Musical staff with treble clef, key signature of two sharps, and 4/4 time. The vocal line continues with "You're a whole lot-ta wom-an. A whole lot-ta wom-an." Chords F5 and D5 are indicated above the staff.

You're a whole lot-ta wom-an. A whole lot-ta wom-an.

Musical staff showing the accompaniment for the second section, featuring a rhythmic pattern of eighth and sixteenth notes.

Guitar fretboard diagram with strings T (Treble), A (4), and B (5) labeled. Fingering numbers are: 2 2 2 2 2 2 2 2 | 3 3 3 | 0 3 0 3 0

A5 G5

A whole lot - ta Ros - ie, Whole lot - ta

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "A whole lot - ta Ros - ie, Whole lot - ta". Above the vocal line, the chords A5 and G5 are indicated. The piano accompaniment is in the same key signature and features a bass line with a 3/4 time signature. The guitar part is shown in standard notation with fret numbers and chord diagrams for A5 and G5.

A5 G5 A5 G5

Ros - ie, A whole lot - ta Ros - ie,

The second system continues the vocal line with the lyrics "Ros - ie, A whole lot - ta Ros - ie,". The chords A5 and G5 are indicated above the vocal line. The piano accompaniment and guitar part continue with the same musical style and notation as the first system.

To Coda I ⊕
To Coda II ⊕ ⊕

G5/F# G5 G5/F# G5 G5/G#

You're a whole lot - ta wom - an.

The third system concludes the vocal line with the lyrics "You're a whole lot - ta wom - an." The chords G5/F#, G5, G5/F#, G5, and G5/G# are indicated above the vocal line. The piano accompaniment and guitar part continue with the same musical style and notation as the previous systems.

A5

T
A
B

0 0 0 0 0 0 0 0 3 0 5 0 3 0 0 0 0 0 0 0 0 0 0 3 0 5 0 3 0

with Rhythm figure 2 (7 times)

Hon - ey you can do it, Do it to me all night long...

On - ly one who turns, On - ly one who turns me on...

All through the night -

- time, Right a - round the clock, -

D.S. al Coda I

To my sur - prise, Huh! Ros - ie nev - er stops.

Coda I

Guitar solo
A5

with Rhythm figure 2 (7 times)

T
A
B

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

First system of musical notation. The treble clef staff shows a melodic line starting with a wavy line, followed by eighth notes and sixteenth notes. The guitar tablature staff has fret numbers 7 and 5. A 'B' is written above the final measure of the tablature.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and slurs. The guitar tablature staff includes fret numbers 7(9), 8, 7(9), 7, 5, 8, 7, 5, 7, 5, 7, 7, 5.

Third system of musical notation. The treble clef staff features a melodic line with a 'hold bend' instruction indicated by a dashed line. The guitar tablature staff includes fret numbers 5, 7, 5, 7, 5, 7, 7, 5, 5, 5, 8(10), and a series of (10) fret numbers.

Fourth system of musical notation. The treble clef staff shows a melodic line with a dashed line and a wavy line. The guitar tablature staff includes fret numbers (10) (10) (10) (10) (10) (10) (10) and a sequence of 7 8 7 5 7 8 7 5 7 8 7 5 7 8 7 5 7 8.

Fifth system of musical notation. The treble clef staff shows a melodic line with various note values and slurs. The guitar tablature staff includes fret numbers 7 5 7 8 7 5 7 8 7 5 7 8 10 8 7 8 and 5 5 7 5 7 5 7 5 7 5 5 7.

F5

T
A
B

D5

T
A
B

* A5 guitar 1 N.C.

guitar 2
A5 C5 D5 C5 A5

play 6 times

T
A
B

*first time only

guitar 1
N.C.

T
A
B

with Rhythm figure 2 (7 times)

f

T
A
B

hold bend

B

T 7 5 7 7 5 7 7 (9) (9) 8 5 8 5 5 8 5 7 5 8 5 7 5 8 5

A

B

B B

T 7 5 8 5 7 5 8 7 5 7 (9) 7 (9) 5 8 5 7 5 7 5 7 7 5

A

B

8va

N.H. B B B B

T 2 20 (22) 20 (22) 20 (22) 20 (22)

A

B

8va

B B B B B B

T 17 20 17 20 (22) 17 20 17 20 (22) 17 20 17 20 (22) 17 20 17 20 (22) 17 20 17

A

B

8va

B

T 20 (22) 17 20 17 20 17 20 17 19 20 17 17 20 17 19 17 20 17 19 17 20 17 19

A

B

8va-----

T 17 17 20 17 19 17 20 17 19

A

B

B B

4 (5) 4 (5)

D.S. al Coda II

Oh, a whole lot - ta

hold bend

B

T 20 (22) (22) (22) (22)

A

B

Coda II

A

T 14 14 14 14 14 14

A 14 14 14 14 14 14

B 0 0 0 0 0 0

T 14 14 14 14 14 14

A 14 14 14 14 14 14

B 0 0 0 0 0 0

7 5 7 7(9) 5 8 5 7(9) 5 8 5 7(9) 5 8 5 7(9) 5 8 5 7

T 5 8 5 7 5 8 5 7 5 7 7 5 7 5 7 7 7 5 0

A 8 5 7 5 7 7 7 5 7 7 7 5 0

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

Rock n' Roll Damnation

Ronald Scott/Malcolm Young/Angus Young

A7 D/A

Rhythm figure 1 end Rhythm figure 1

T
A
B

A7 D/A A

T
A
B

D/A A D/A A

*play 4 times
(vocal enters on
fourth time through)*

1. They

Rhythm figure 2 end Rhythm figure 2

T
A
B

with Rhythm figure 2 (8 times)

D/A A D/A A D/A A

say that you play too loud, — well, ba - by that's tough.
say that you want re - spect, — ho - ney for what?

D/A A D/A A D/A A

They say that you get too much — can't get e -
For ev - 'ry-thing that you've done for me, — thanks a lot..

D/A A D/A A D/A A

- nough. They tell you that you look a fool, Get up off your bend - ed knees,

D/A A D/A A D/A A

and, ba - by I'm a fool for you. set your mind at ease. They My

D/A A D/A A

say that your mind's dis - eased, shake your stuff. tem - per' - ture's run - nin' hot, oh, I been'

D/A A D/A A

wait - in' all night for a bite of what you got. And it's a

G D A D/A A G D D/A A

Rock 'n' roll - dam - na - tion, Ma's own whip - pin' boy.

Rhythm figure 3 end Rhythm figure 3 with Rhythm figure 3 (2 times)

G D A D E To Coda

Rock 'n' roll - dam - na - tion, 1. Take your chance, while you still got the choice. 2.3. Take your chance, while you still got the

1. with Rhythm figure 2 (2 times) A D/A A D/A A D/A A D/A A

2. You

2. with Rhythm figure 1 (2 times)

A7 D/A

choice.

A7

Oh, it's a hard life...

D/A A7 D/A

Dam - na - tion, — They're

A7 D/A A7

put - tin' you down, — Dam - na - tion, — All — o - ver - town, Dam -

D/A

- na - tion, — 'Cause you're way — out - ta reach, —

D.S. al Coda

A7 D/A

Liv - in' on the street you've got to prac - tice what you preach. And it's a

Coda

A D/A A D/A A D/A A

choice.

8va

with Rhythm figure 2 (6 times)

B B B B

T	17	17	17	17	17	17	17	17	17	17	17
A	10	10	14	14	14	14	14	10	10	14	10
B			10								

D/A A D/A A

- na - tion, _____ Just a bun - dle of joy, _____ Dam -

Rhythm figure 4 end Rhythm figure 4

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "- na - tion, _____ Just a bun - dle of joy, _____ Dam -". Above the vocal line are four chords: D/A, A, D/A, and A. Below the vocal line is a piano accompaniment in treble clef, and below that is a guitar tablature with strings T, A, and B. The tablature shows fret numbers for each string across 12 frets.

with Rhythm figure 4 (4 times)

D/A A D/A A D/A A

- na - tion, _____ You're a toy _____ for a boy, Dam - na - tion, _____ You got

D/A A Dam - na - tion, _____ A

dol - lars in your eyes, And they're chas - in' that pie _____

D/A A D/A A D/A A

_____ in the sky, Dam - na - tion, _____ Rock 'n' roll _____ dam -

D/A A D/A A

- na - tion. _____

The second system continues the song. It starts with the instruction "with Rhythm figure 4 (4 times)". The lyrics are "- na - tion, _____ You're a toy _____ for a boy, Dam - na - tion, _____ You got". Above the vocal line are four chords: D/A, A, D/A, and A. Below the vocal line is a piano accompaniment, and below that is a guitar tablature. The lyrics continue: "dol - lars in your eyes, And they're chas - in' that pie _____". Above the vocal line are four chords: D/A, A, D/A, and A. The lyrics then say "_____ in the sky, Dam - na - tion, _____ Rock 'n' roll _____ dam -". Above the vocal line are four chords: D/A, A, D/A, and A. The lyrics end with "- na - tion. _____". Above the vocal line are four chords: D/A, A, D/A, and A. Below the piano accompaniment, there are two circled chord symbols: Cm and Cm.

What Do You Do For Money Honey

Angus Young/Malcolm Young/Brian Johnson

E5 G5 D A E5 G5

Rhythm figure 1

D A E5 G5 D A

end Rhythm figure 1

E5 G5 E5 D5 D5/C#

Rhythm figure 2

G5 D/F# D5 E5 D5 D5/E G5 D/F# E5

1. You're work -

end Rhythm figure 2

with Rhythm figure 2

E5 D5 D5/C# G5 D/F# D5 E5 D5 D5/C#

- in' the bars— rid - in' in cars; Nev - er gon - na give it for free. —

D5/E G5 D/F# D5 E5 D5 A/C# G5 D/F# D5/E

Your a - part - ment with a view on the fin - est a - ve - nue. Look -

Rhythm figure 3

E5 D5 A/C# E5 D5 A/C#

- in' at your beat on the street. — You're al - ways push - in', shov - in', sat -

end Rhythm figure 3 with Rhythm figure 3

G5 D/F# D5/E E5 D5 A/C# E5

- is - fied with noth - in'. You bitch, — you must be get - tin' old. So stop your

D5 D5/C# G5 D/F# E5 D5 A5

love on the road, — All your dig - gin' for gold. — You make me won - der. Yes, I won -

Rhythm figure 4

end Rhythm figure 4 Rhythm figure 5

der, I won - der. Hon - ey, —

end Rhythm figure 5 with Rhythm figure 1

D A E5 G5 D A

what-a ya do for mon - ey? —

with Rhythm Figure 1 (first 2 bars)

E5 G5 D A E5 G5 D A

Hon - ey, — what-a ya do for mon - ey? —

1. E5 D5 D5/C# G5 D/F# E5 D5 D5/C# G5 D/F# E5

2. You're lov -

with Rhythm figure 4 (2 times)

2. E5

What-a ya do for mon-ey, hon-ey, How do you get your kicks?

What-a ya do for mon-ey hon-ey, How do you get— your licks? Go!

This system contains the vocal melody and the first two measures of guitar accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. The lyrics are: "What-a ya do for mon-ey hon-ey, How do you get— your licks? Go!".

rhythm guitar
A5 C5 D5 C5 A5 C5 D5 C5 A5

Rhythm figure 6

This system shows a rhythm guitar part with a repeating chord sequence: A5, C5, D5, C5, A5, C5, D5, C5, A5. The notation includes a treble clef staff with notes and a bass clef staff with guitar tablature. The text "Rhythm figure 6" is written below the staff.

Guitar solo

This system contains a guitar solo. The treble clef staff shows a melodic line with various ornaments and a triplet. The bass clef staff shows the corresponding guitar tablature, including a (10) fret bend and various fret numbers like 5, 6, 7, 5, 6, 7, 5, 7, 7, 7, 0, 7, 0, 5, 7.

C5 D5 C5 A5 C5 D5 C5 A5

end Rhythm figure 6

This system shows the end of the rhythm guitar part, repeating the chord sequence: C5, D5, C5, A5, C5, D5, C5, A5. The notation includes a treble clef staff with notes and a bass clef staff with guitar tablature. The text "end Rhythm figure 6" is written below the staff.

This system contains a guitar solo. The treble clef staff shows a melodic line with a triplet and a B note. The bass clef staff shows the corresponding guitar tablature, including fret numbers like 5, 5, 7, 7, 7, 5, 5, 7, 7, 7, 5, 4, 5, 4, 2, 4, 2, 0, 2, 0, 3, and a (4) fret bend.

A5 C5 D5 C5 A5 C5 D5 C5 A5 C5 D5 C5 A5

with Rhythm figure 6 *hold bend*

5 7 7 (8) (8) 8 8 8 7 7 7 8 8 8 7 7 5 5 5 5 5 5 5 5 5 7 7 7 8 8 8 7 7 7 5 5 5 5

5 7 7 5 7 7 (9) (9) 9 9 9 7 7 7 9 9 9 7 7 6 6 6 6 6 6 6 6 6 7 7 7 9 9 9 7 7 7 6 6 6 6

C5 D5 C5 A5 E G5 D E

5 5 5 7 7 7 8 8 8 7 7 7 5 5 5 5 5 15 14 12 12 3 2 0

6 6 6 7 7 7 9 9 9 7 7 7 6 6 6 6 6 16 14 13 13 0 0 0

G5 D E D5 D5/C#

with Rhythm figure 4 (3 times) *hold bend*

0 0 0 3 2 0 B 12 15 12 12

5 3 2 3 3 0 15 (17) (17) 15 12 15

3 2 0 3 2 0 3 2 0

G5 D/F# E5 D5 D5/C#

14 12 12 14 B B B B 12 B

14 (16) 15 15 15 15 15 14 12 15 14 (16)

G5 D/F# E5 D5 D/C#

hold bend

12 15 14 12 14 12 14 12 14 12 14 B R B B

12 (17) (17) (16) 12 14 (16) 14 (16)

8va-----

G5 D/F# E5 D5 A5

with Rhythm figure 5

hold bend-----

B 14 (16) B 14 (16) B 14 (16) B 15 (16) B 12 10(12) B 22(24) (24) (24)

8va-----

(24) (24) (24) (24) (24) (24) (24) (24) (24) (24) (24) (24) 22 12 0 0

with Rhythm figure 1 (3 times)

E5 G5 D A- E5 G5 D A

Hon - ey, — what-a ya do for mon - ey? —

play 3 times
(vocal and lead guitar
ad lib second and third
time through)

E5 G5 D A E5 G5

Hon - ey, — what-a ya do for mon - ey? — What ya

8va-----

with Rhythm figure 1 (first 2 bars)

B 15 (17) B 15 (17)

rall. D A

gon - na do? Ah, what you gon-na do?__

8va-

rall.

15 12 15 12 12

E 8va-

3 6 7 6

B R 15(17) (17) (16) 12 15 12 15 12 15 14 14 12 14 12 14 14 14 12 14 14 14 12 14 15 16 0 10

(12)

Additional Lyrics

2. You're lovin' on the take, and you're always on the make,
 Squeezin' all the blood outta men.
 They're standin' in a queue, just to spend a night with you;
 It's business as usual again.
 You're always grabbin', stabbin', try'n' to get it back in.
 But girl, you must be gettin' slow,
 So stop your love on the road.
 All your diggin' for gold,
 You make me wonder,
 Yes, I wonder, I wonder.

Let There Be Rock

Ronald Scott/Angus Young/Malcolm Young

G5 E5 A5 E5 G5

Rhythm figure 1

E5 A5 E5 G5 E5

play 4 times (vocal enters on fourth time through)

In the be - gin - ning,

(play upstemmed notes on fourth time through)

end Rhythm figure 1

*first three times only

Guitar tacet

Back in nine - teen fif - ty five, — Man did - n't know — 'bout a

rock 'n' roll — show, 'N' all that jive. — White man had the schmaltz, —

— Black man had the blues, — No one knew what they was



gon - na do, - But Tchai - kov - sky had - the news. - He said "Let there be sound," -



And there was sound.

"Let there be light," -



And there was light.

"Let there be drums," -



'N' there was drums.

"Let there be gui -

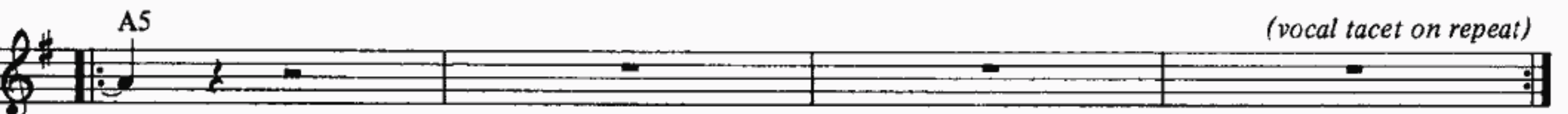
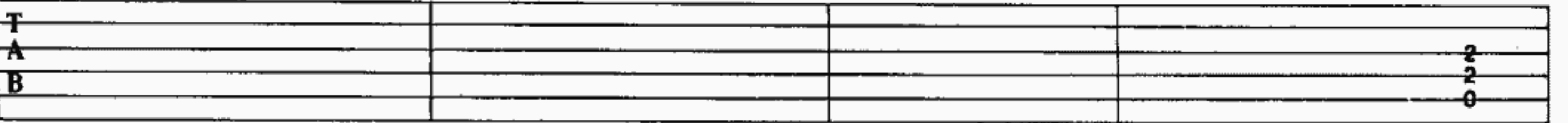


tar,"

There was gui - tar.

Let there be rock. -

A



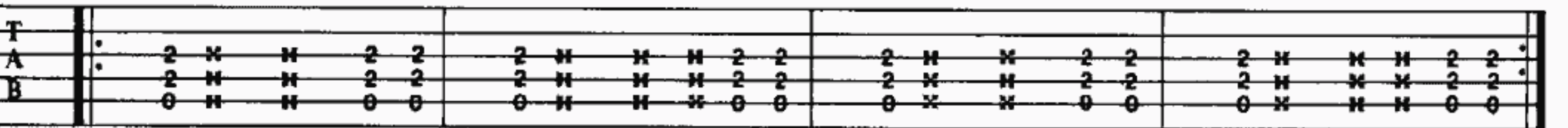
A5

(vocal tacet on repeat)



Rhythm figure 2

end Rhythm figure 2



Guitar solo

with Rhythm figure 2 (3 times)

T
A
B

T
A
B

T
A
B

B5

(with simile rhythm)

8va--

T
A
B

8va--

A5

T
A
B

freely
A7 A7sus4 8va--7 E7#9

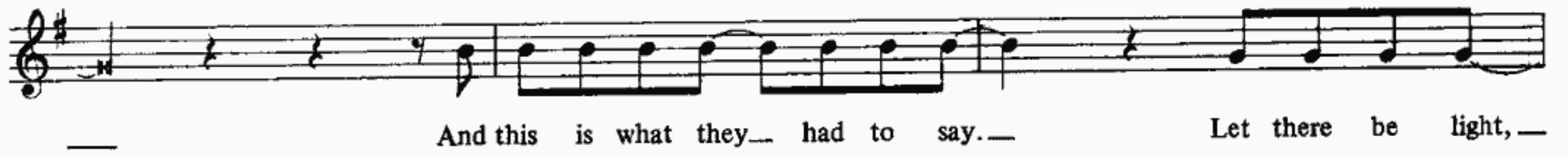
a tempo
(G5) E5 A5 E5 G5 E5 A5 E5 G5 E5 *play 4 times*

with Rhythm figure 1 (4 times)

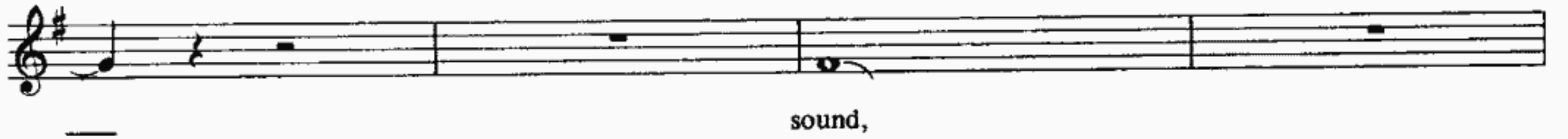
*play on repeats only.

N.C.

And it came_ to pass, — That Rock 'n' Roll_ was born. — All a-
 cross the land_ ev - 'ry rock - in' band, — Was blow - in' up a storm. And the
 gui - tar man_ got fa - mous, The busi - ness - man_ got rich. — And in
 ev - 'ry bar_ there was a su - per - star, With a se - ven year itch. —
 — There were fif - ty mil - lion fin - gers,
 Learn - in' how_ to play. And you could hear the fin - gers pick - in', —



And this is what they had to say. Let there be light,—



sound,

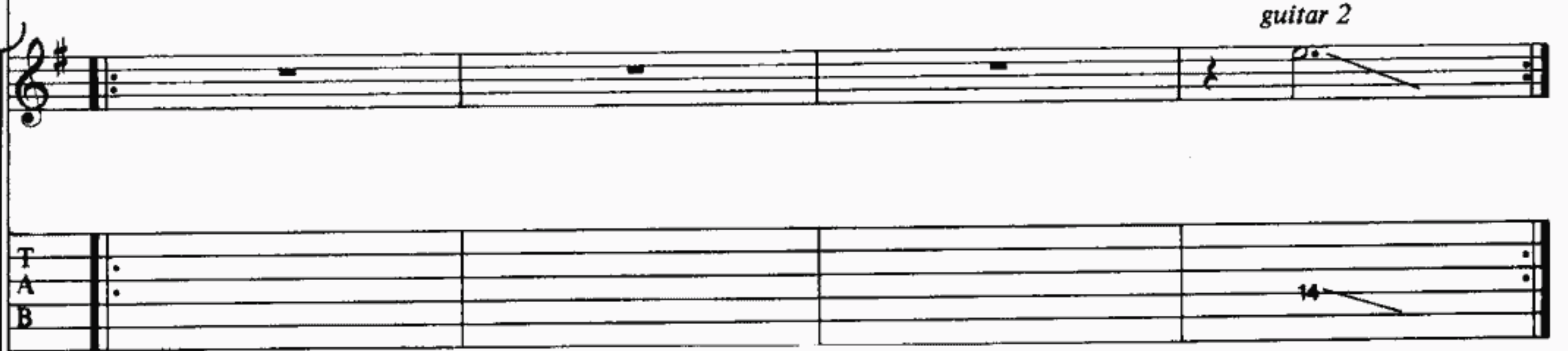


drums, gui - tar, Ow! "Let there be rock."

(vocal tacet, guitar 2 enters on repeat)



with Rhythm figure 2 (2 times)



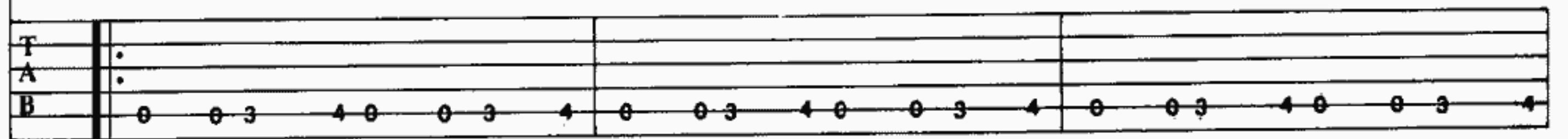
guitar 2



14



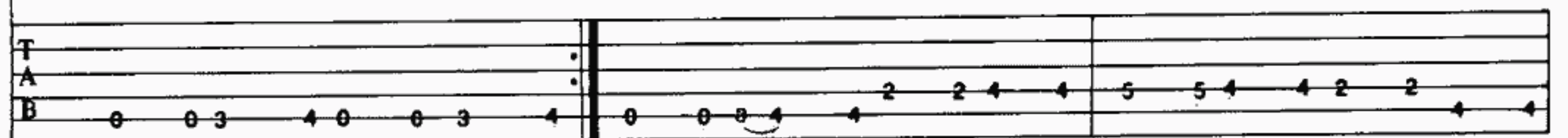
with Rhythm figure 2 (3 times)



0 0 3 4 0 0 3 4 0 0 3 4 0 0 3 4 0 0 3 4



2 2 4 4 5 5 4 4 2 2



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

B5

(with simile rhythm)

A5

G5

with feedback

a tempo
with Rhythm figure 1 (4 times)

play 4 times
(vocal enters on
fourth time through)

One

G5 E A5 E G5 E

night in the club called the Sha - kin' Hand... There was a

Rhythm figure 3

end Rhythm figure 3

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

N.C. with Rhythm figure 3 (3 times)

G5 E A5 E G5 E

for - ty - two de - ci - bel rock - in' band... And the mu -

- sic was good, - And the mu - sic was loud. - And the

G5 E A5 E G5 E A5

sing - er turned - and he said to the crowd, - "Let there be rock." -

with Rhythm figure 2 (6 times)

ad lib solo throughout

play 5 times

B5 (with simile rhythm)

simile

play 9 times

E

B5

B

High Voltage

Ronald Scott/Angus Young/Malcolm Young

guitar 1

E D5 A E D5

Rhythm figure 1

T	0	0	0										
A	0	0	0		7		2	2		0	0	0	7
B	0	0	0		7		2	2		0	0	0	7
	0	0	0		5		4	0		0	0	0	5

A E D5 A E

T				0	0	0							
A		2	2		0	0		7		2	2		0
B		4	0		7	7		5		4	0		7
		0	0		0	0		0		0	0		0

guitar 2

D5 A

T													
A					5	6				5			
B													

guitar 1

end Rhythm figure 1 Rhythm figure 2

T	0												
A	0		7		2	2		2	2	2	2	2	2
B	0		7		2	2		2	2	2	2	2	2
	0		5		4	0		0	0	0	0	0	0

E

Well, you

guitar 2 continues pattern over verse

T
A
B

end Rhythm figure 2

T
A
B

Verse

ask me 'bout the clothes I wear, And you
ask me why I like to dance, And you

D5

E

Rhythm figure 3

end Rhythm figure 3

T
A
B

with Rhythm figure 3 (3 times)

ask me why I grow my hair,
ask me why I like to sing,

D5

E5

And you ask me why I'm in a band.
And you ask me why I like to play. I

Chords: A, E, D5, A

Tablature: T (15 12), A (14 (16)), B (12 15, 12 12 15, 12 15, 12 12, 14 14 14 (16), 14 (16))

Chords: E, D5, A, E

Tablature: T (14 (16) 14 12, 12 14 (16), 14 (16) 14 12 14 (16) 12), A (14, 14, 14, 14, 14, 14, 14, 14), B (12, 15, 12, 12, 12, 12, 12, 12), R (9, 9, 9, 9, 9, 9, 9, 9), 7 (7, 7, 7, 7, 7, 7, 7, 7), 0 (0, 0, 0, 0, 0, 0, 0, 0)

Instruction: *D.S. al Coda play 4 times*

Coda

with Rhythm figure 4
ad lib solo throughout

Chords: C5, D5, A5

Lyrics: High volt - age rock 'n' roll. —

Chords: C5, D5, A5

Lyrics: High volt - age rock 'n' roll. —

Chords: C5, D5, C5, D5

Lyrics: High volt - age, high volt -

Chords: C5, G5, D, A5

Lyrics: age, high volt - age rock 'n' roll. —

with Rhythm figure 2

fade out

Flick Of The Switch

Brian Johnson/Angus Young/Malcolm Young

A5 C5 D5

T
A
B

1 2 3 4 2 3 2

A5 C5 D5

T
A
B

1 2 3 4 2 3 2

A5 C5 D5 A5 C5 D5

Rhythm figure 1 end Rhythm figure 1

T
A
B

1 2 3 4 2 3 2

A5 C5 D5

Well, there's a
She gon - na

T
A
B

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

with Rhythm figure 1 (3 times)

A5 C5 D5 A5 C5 D5

love blow gone you down on all sky mine, high, Su - i - ci - dal Flash the eye, e -

A5 C5 D5

volt - age line. She sends sig - nals out - ta dis - tress. - lec - tri - fy. A pow'r force you should feel.

A5 C5 D5

She de - vil, she e - vil. She got ya reel - in' on a
She de - vil, she e - vil. She got ya scream - in' on a

Am D5

rock - in' ma - chine. light - nin' ma - chine. With a flick of the switch, With a

Rhythm figure 2

Am D G5 D Am

flick of the switch, — She blow — ya sky high. With a flick of the switch, —

end Rhythm figure 2 with Rhythm figure 2 (first 2 bars)

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The middle line is a guitar accompaniment in treble clef. The bottom line is a guitar tablature with strings labeled T, A, and B. The tablature shows fret numbers for the first two lines, corresponding to the chords Am, D, G5, D, and Am.

D5 Am D G5 D

With a flick of the switch, — She can sat - is - fy. —

1. G5 D

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The middle line is a guitar accompaniment. The bottom line is a guitar tablature. A first ending bracket labeled '1.' covers the final two measures of the system, with chords G5 and D indicated above the staff.

2. G5 D G D G D

Give you pain, — Blow your brain. —

Guitar solo

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The middle line is a guitar accompaniment. The bottom line is a guitar tablature. A second ending bracket labeled '2.' covers the first four measures of the system. The final measure of the system is a guitar solo, indicated by a wavy line and the text 'Guitar solo' above the staff.

with Rhythm figure 1 (7 times)

Am C D Am C D

T
A
B

Am C D Am C D

T
A
B

Am C D Am C D

T
A
B

Am C D

8va

T
A
B

Am C D

8va

T
A
B

A C D

Flick the switch, — Flick the switch, —

8va

P.H. B

T A B

2 5 2 5 2 0 5 2 0 5 (7)

(12)

Am D5

With a flick of the switch, — She blow — ya sky high. With a

with Rhythm figure 2

T A B

Am D G5 D with Rhythm figure 2 (first 2 bars) Am

flick of the switch, — She can — sat - is - fy. — With a flick of the switch, — She gon - na

D Am D G D

burn you — down. With a flick of the switch, — Raise — to the ground. With a

T A B

Am D Am

flick of the switch, With a flick of the switch,

with Rhythm figure 2 (2 times) hold bend

B B B

7 (9) (9) 7 15 (17) 15 16 (17)

Detailed description: This system contains the first three measures of the piece. The vocal line starts with 'flick of the switch,' followed by a rest, then 'With a flick of the switch,'. The guitar line features a rhythmic figure of eighth notes. The guitar tablature shows fret numbers 7, 9, 7, 15, 17, 15, and 16 on the high E string.

D G5 D Am D

Flick of the switch, She gon - na give you__ pain._

8va-----

B B

15 (17) 15 (17) 13 14 14

Detailed description: This system contains measures 4-6. The vocal line continues with 'Flick of the switch, She gon - na give you__ pain._'. The guitar line has a melodic line with a 'hold bend' instruction. The guitar tablature shows fret numbers 15, 17, 15, 17, 13, 14, and 14.

Am D G5 D

Flick of the switch, She's gon - na blow your brain. _____

8va-----

B B B B B B

15 (17) 12 12 15 (17) 15 (17) 12 15 (17) 20 (22)

Detailed description: This system contains measures 7-9. The vocal line ends with 'Flick of the switch, She's gon - na blow your brain. _____'. The guitar line features a triplet of eighth notes. The guitar tablature shows fret numbers 15, 17, 12, 12, 15, 17, 15, 17, 12, 15, 17, and 20, 22.

D G D G D

Blow your brain. —

8va-----

T 17 20 (22) 20 17 20 (22) 20 17 17 17 20 20 17 20 19 17 10 (21)

A

B

G D D Am C

She's gon - na put the

8va-----

T 20 10 (21) 10 (21) 19 17 19 H 0 B (10) 5 5 8 7 (9) 5 7 5 (15)

A

B

D A5

lights out on you.

T B B R 5 (7) 5

A

B 0 (5) 0

The Jack

Ronald Scott/Angus Young/Malcolm Young

Musical notation for the first system, including a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is marked with a repeat sign and a 'B' chord symbol. The guitar accompaniment is shown in a three-line format (T, A, B) with fret numbers: 4 4 6 7 / 2 2 2 2 for the first measure, and 2 2 4 5 / 0 0 0 0 for the second measure. The sequence of measures is B, A, B, A.

Musical notation for the second system, continuing the melody and guitar accompaniment. The melody includes a triplet of eighth notes. The guitar accompaniment continues with fret numbers: 4 4 6 7 / 2 2 2 2 for the first measure, 2 2 4 5 / 0 0 0 0 for the second, and 2 2 4 5 / 0 0 0 0 for the third. The sequence of measures is B, A, E, B.

Verse musical notation with lyrics: "She gave me the queen, she gave me the king, She was wheel-in' and". The melody features triplets of eighth notes. The guitar accompaniment is labeled "Rhythm figure 1" and includes a triplet of eighth notes in the first measure. The guitar accompaniment fret numbers are: 4 4 4 4 4 4 4 4 / 2 2 2 2 2 2 2 2 for the first measure, 2 2 4 5 / 0 0 0 0 for the second, and 2 2 4 5 / 0 0 0 0 for the third.

deal - in', just do - in' her thing. She was hold - ing a

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "deal - in', just do - in' her thing. She was hold - ing a". The melody includes two triplet markings over the words "do - in' her" and "hold - ing a". The guitar accompaniment is shown in a standard six-string format with fret numbers 2, 2, 4, 5 and 2, 2, 4, 5 indicated below the strings.

A
pair, but I had to try, Her deuce was

The second system of music continues the vocal line with the lyrics "pair, but I had to try, Her deuce was". A triplet marking is present over the words "to try,". The guitar accompaniment continues with fret numbers 2, 2, 4, 5 and 2, 2, 4, 5.

wild, but my ace was high. But

The third system of music features the lyrics "wild, but my ace was high. But". A triplet marking is present over the words "my ace". The guitar accompaniment continues with fret numbers 2, 2, 4, 5 and 2, 2, 4, 5.

E
how was I to know that she'd been dealt with be - fore, — Said she

The fourth system of music features the lyrics "how was I to know that she'd been dealt with be - fore, — Said she". The guitar accompaniment continues with fret numbers 2, 2, 4, 5 and 2, 2, 4, 5.

nev - er had a full house, — but I should have known, From the

T
A
B

2 2 4 5 2 2 4 5

A
ta - too on her left leg, and the gar - ter on her right, She'd

T
A
B

2 2 4 5 2 2 4 5

have the card to bring me down if she played it right, She's got the

end Rhythm figure 1

T
A
B

2 2 4 5 2 2 4 5

Chorus
E

jack, she's got the jack, she's got the

The first system of the chorus consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains the lyrics "jack, she's got the jack, she's got the". The middle staff is a guitar accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The bottom staff is a guitar fretboard diagram with strings T, A, and B labeled, showing fingerings: 2, 2, 4, 4, 5, 5, 4, 4 for the first measure and 2, 2, 4, 4, 5, 5, 4, 4 for the second measure.

jack, she's got the jack, she's got the

The second system of the chorus consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains the lyrics "jack, she's got the jack, she's got the". The middle staff is a guitar accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The bottom staff is a guitar fretboard diagram with strings T, A, and B labeled, showing fingerings: 2, 2, 4, 4, 5, 5, 4, 4 for the first measure and 2, 2, 4, 4, 5, 5, 4, 4 for the second measure.

jack, she's got the jack, she's got the

The third system of the chorus consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains the lyrics "jack, she's got the jack, she's got the". The middle staff is a guitar accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The bottom staff is a guitar fretboard diagram with strings T, A, and B labeled, showing fingerings: 2, 2, 4, 4, 2, 2, 4, 4 for the first measure and 2, 2, 4, 4, 2, 2, 4, 4 for the second measure.

jack, she's got the jack, she's got the

The fourth system of the chorus consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains the lyrics "jack, she's got the jack, she's got the". The middle staff is a guitar accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The bottom staff is a guitar fretboard diagram with strings T, A, and B labeled, showing fingerings: 2, 2, 4, 4, 5, 5, 4, 4 for the first measure and 2, 2, 4, 4, 5, 5, 4, 4 for the second measure.

To Coda II (third time)

B A

jack, jack, jack, jack, jack, jack, jack, she's got the

This system contains the first two measures of the piece. The vocal line consists of eighth notes. The guitar accompaniment features a steady eighth-note pattern with triplets of eighth notes. The tablature shows fret numbers for the T, A, and B strings.

E To Coda I (first 2 times) B Guitar solo

jack.

The second system begins with a guitar solo in measure 3. The vocal line has a rest. The guitar accompaniment continues with eighth notes and triplets. The tablature includes a solo section with higher fret numbers (9, 11).

E

with Rhythm figure 1 (2 times)

B B R B B B R

This system covers measures 4 to 6. It includes a section labeled 'with Rhythm figure 1 (2 times)'. The guitar accompaniment uses various techniques like triplets and sixteenth-note runs. The tablature is highly detailed with circled fret numbers.

A

B R B B

The final system covers measures 7 to 8. It features complex guitar techniques including sixteenth-note runs and triplets. The tablature continues with high fret numbers and specific fingering instructions.

Chords: B, B B B B R, tr, B

Fret numbers: 2 (4), 2 (4) 2 (4) 2 (4) 2 (4), 2 0 3 0 2 0 0 0, 10 (12)

Chords: B, R, B, R

Annotations: 6, hold bend, 3

Fret numbers: 12 15 12, 15 (17) (17), (17) 15 12 14 (15), 14 12

Chords: A, E, B, B

Fret numbers: 15 (17) 16 (17), 15 12 14 15 (17) 15 14 12, 15 12 12, 14 14, 14 (16) 12, 15 12 14 12 12 14 (16), 12 15 12, 15 14 12 14 12

Chords: B, E, B, B

Annotations: 3, 3, 3, 3

Lyrics: Pok - er face was her name, pok - er face was her

Fret numbers: 9, 14 (16) 15, 14 (16) 15

na - ture, Pok-er straight was her game, if she knew she could get you. She played 'em

A

fast, and she played 'em hard, She could close her eyes, and feel ev-'ry

E

card. But how was I to know, that she'd been shuf- fled be- fore, Said she'd

nev - er had a roy - al flush, but I should have known, That

A

all the cards were com - in', from the bot - tom of the pack, And if I'd

known what she was deal - in' out, I'd have dealt it back. She's got the

D.S. al Coda I

Coda I

B *play chorus 3 times (take Coda II third time)*

She's got the

Coda II

E

jack.

F E

Rock n' Roll Ain't Noise Pollution

Angus Young/Malcolm Young/Brian Johnson

The musical score is divided into three systems, each with a guitar staff (treble clef, key signature of three sharps, 4/4 time) and a bass staff (bass clef).
 System 1: Chords (E), (A), (E).
 System 2: Chords (A), (E), *play 3 times*, (A).
 System 3: Chords (E), (A), (E).
 Chord diagrams are provided for each chord, showing fret numbers on the strings.

Spoken: Hey, there, all you middle men. Throw away your fancy clothes. And while you're out there sittin' on a fence, so get off your ass and come down here, 'cause rock 'n' roll ain't no riddle, man. To me it makes good, good sense.

E5 A G5 E

Rhythm figure 1

A G5 E5 A G5

E A G5 E5

end Rhythm figure 1

A E A

1. Hea - vy de - ci - bels are play - in' on my gui - tar. — We got vi - bra - tions com - in' up from the floor..

Rhythm figure 2

E A

Well, just list - 'nin' to the rock that's giv - in' too much - noise. - Are you

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Well, just list - 'nin' to the rock that's giv - in' too much - noise. - Are you". Above the vocal line, the chords E and A are indicated. The piano accompaniment is in the right hand, and the guitar part is in the left hand, showing chord diagrams for E and A.

E A

deaf, you wan - na hear some - more. - We're just

end Rhythm figure 2

The second system continues the vocal line with the lyrics "deaf, you wan - na hear some - more. - We're just". The chords E and A are indicated above the vocal line. The piano accompaniment and guitar part continue, with the text "end Rhythm figure 2" appearing at the end of the system.

E5 D5/A B E5

talk - in' a - bout the fu - ture, - For - get a - bout the past. - It'll

The third system features the vocal line with the lyrics "talk - in' a - bout the fu - ture, - For - get a - bout the past. - It'll". The chords E5, D5/A, B, and E5 are indicated above the vocal line. The piano accompaniment and guitar part continue, with chord diagrams for E5, D5/A, B, and E5.

D5/A B

al - ways be with us, — It's nev - er gon - na die,

The first system of music features a vocal line with lyrics "al - ways be with us, — It's nev - er gon - na die,". The piano accompaniment consists of chords and moving lines. The guitar part shows a fretboard with fingerings: 9, 9, 7, 0 for the first two measures, and 3, 2, 0, 0 for the next two measures. The remaining measures show a consistent fretting of 4, 4, 4, 2.

E5 A G5

nev - er gon - na die. Rock 'n' roll — ain't noise pol - lu -

with Rhythm figure 1

The second system continues the vocal line with lyrics "nev - er gon - na die. Rock 'n' roll — ain't noise pol - lu -". The piano accompaniment includes the instruction "with Rhythm figure 1". The guitar fretboard shows fingerings: 4, 4, 4, 0, 2, 3 for the first six measures, and 4, 4, 4, 4 for the last two measures.

E5 A G5 E E5

- tion. Rock 'n' roll — ain't gon - na die. — Rock 'n' roll —

1. A G5 E5 A G5 E

ain't noise pol - lu - tion. Rock 'n' roll, — it will sur - vive. —

2. A G5 E5 A G5 E

— ain't noise pol - lu — tion. Rock 'n' — roll — is just rock 'n' roll. —

The third system contains two alternative endings for the vocal line. The first ending leads to "it will sur - vive. —" and the second ending leads to "is just rock 'n' roll. —". The piano accompaniment and guitar fretboard (showing 4, 4, 4, 0, 2, 3) are consistent with the previous system.

Guitar solo

B R

The final section is a guitar solo. The notation shows a melodic line on a single staff. The guitar fretboard below indicates the chord progression for the solo, starting with a B7 chord (fret 2, 4, 2, 4, 4, 2) and moving to an R chord (fret 2, 4, 2, 4, 4, 2).

E A E A

2 3 2 2 | 6 5 6 8 8 8 9 9 | 9 9 9 9 9 9 11 9 9 9 9

8va E A

hold bend

B B R B B

14 (16) 12 12 12 12 14 12 14 (16) 15 (16) 14 12 14 15 12 12 14 15 12 12 14 15 16 14 (15)

8va E G A

hold bend hold bend hold bend

B R B B R

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

8va E D/A A

hold bend

B B R

17 18 17 17 18 19 18 16 18 17 19 21 19 17 19 17 18 18 19 20

B E D/A A

8va

hold bend

E5

Rock 'n' roll

8va

with Rhythm figure 1 (first 4 bars) (3 times)
ad lib guitar solo (16 bars)

A G5 E5 A G5 E

ain't noise pol - lu - tion. Rock 'n' roll ain't gon - na die.

E5 A G5 E5

Rock 'n' roll ain't no pol - lu - tion. Rock and

A G5 E E5 A G5

roll, it will sur - vive. Rock and roll ain't no pol - lu -

Chords: E5, A, G5, E, E5, A, G5, E5, E7/A, A, E, B

Lyrics: - tion. Rock ³ and roll it'll nev - er die. Rock ³ and roll ain't no pol - lu - tion. Rock and roll. Ah, rock 'n' roll is just a rock 'n' roll, yeah!

Additional Lyrics

2. I took a look inside your bedroom door,
 You looked so good lyin' on your bed.
 Well, I asked you if you wanted any rhythm and love,
 You said you wanna rock 'n' roll instead.
 We're just talkin' about the future,
 Forget about the past,
 It'll always be with us,
 It's never gonna die, never gonna die.

Dirty Deeds Done Dirt Cheap

Bon Scott/Malcolm Young/Angus Young

E G5 E A5 E D5/A E *play 3 times*

Rhythm figure 1 end Rhythm figure 1

with Rhythm figure 1 (first 3 bars) A5 E D5/A E D5 E

G5 E

If you're

hav - in' trou - ble with the high school head, He's giv - in' you the blues.

Rhythm figure 2 with feed back

D E

You wan - na grad - u - ate but not in 'is bed,

with Rhythm figure 2 (2 times)

end Rhythm figure 2

D E

Here's what you got - ta do. _____ Pick up the phone, I'm

D E

al - ways home, Call me an - y - time. Just ring

D E D E D E

three six_ two, four_ three six_ o, I lead a life of crime..

Rhythm figure 3

end Rhythm figure 3

A5 G5 A5 E D E

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ done dirt cheap.

A5 G5 A5 E

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ and they're

To Coda

D E

done dirt cheap. Dirt - y deeds_ and they're done dirt cheap.

with Rhythm figure 2 (3 times)

You got prob-lems in your life of love,_ You got a bro - ken_ heart._

D E

— He's dou-ble-deal-in' with your_ best friend,_

D E

That's when the tear - drops start,_ fel - la. Pick up the phone, I'm_

D E

— here a - lone,_ Or make a so - cial_ call._

with Rhythm figure 3

Come right in, for - get a-bout him,_ we'll have our - selves a ball._

A5 G5 A5 E D E

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ done dirt cheap.

Chord diagrams for guitar: A5 (2-2-0), G5 (2-0-2), E (0-2-0), D (0-2-2), E (0-2-0).

A5 G5 A5 E

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ and they're

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ and they're". Above the vocal line, the chords A5, G5, A5, and E are indicated. Below the vocal line is a guitar accompaniment in treble clef, and below that is a guitar fretboard diagram showing the fingerings for the chords: A5 (2, 2, 0), G5 (2, 2, 0), A5 (2, 2, 0), and E (9, 9, 7, 9).

B A

done dirt cheap.

Guitar solo

hold bend

The second system continues the vocal line with the lyrics "done dirt cheap." and includes a guitar solo section. The solo is marked "Guitar solo" and features a triplet of eighth notes, a wavy line indicating a vibrato or tremolo effect, and a "hold bend" instruction. The solo is primarily in the B and A positions. Below the solo is a guitar fretboard diagram with fingerings: 7, 7, 9, 9(11), 11, 9, 7.

B A B

The third system continues the guitar solo. It features a wavy line, a triplet of eighth notes, and a "hold bend" instruction. The solo is primarily in the B and A positions. Below the solo is a guitar fretboard diagram with fingerings: 7, 7, 10, 12, 7, 7, 10, 12, 12, 12, 12, 12, 12, 12, 9, 9, 9, 9, 9, 9, 9, 9.

A B

The fourth system continues the guitar solo. It features a wavy line, a triplet of eighth notes, and a "hold bend" instruction. The solo is primarily in the A and B positions. Below the solo is a guitar fretboard diagram with fingerings: 12, 12, 12, 12, 12, 12, 12, 7, 10, 7, 9, 7, 10, 7, 9, 7, 7, 7, 9, 7, 9.

D

B R

with Rhythm figure 1

7 4 0 7 4 0 7 4 0 7 4 0 7 4 0 7 4 0 7 4 0

7 0 (11) 9 (10)

Detailed description: This system shows the first two measures of a piece. The treble clef staff contains a melody starting with a dotted quarter note, followed by an eighth note, and then a half note. A wavy line above the first measure indicates vibrato. The guitar staff shows chords for the first two measures: a D chord (0 2 3 2 1 0) and a B chord (7 9 11 9 7 0). The rhythm figure '1' is shown as a sequence of eighth notes: 7 4 0 7 4 0 7 4 0 7 4 0 7 4 0 7 4 0 7 4 0. The guitar staff also includes fret numbers 7 0 (11) and 9 (10) for specific notes.

Detailed description: This system covers measures 3 and 4. The treble clef staff continues the melody with eighth notes. The guitar staff features a complex rhythm figure: 8 5 0 8 5 0 8 5 0 8 5 0 8 5 0 8 5 0 8 5 0 8 5 0 9 6 0 9 6 0 9 6 0 9 6 0 9 6 0 9 6 0 9 6 0 9 6 0. The treble clef staff has a '6' under each eighth note.

with Rhythm figure 1 (first 3 bars)

10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 11 8 0 11 8 0 11 8 0 11 8 0 12 9 0 12 9 0 12 9 0 12 9 0

Detailed description: This system covers measures 5 and 6. The treble clef staff continues the melody. The guitar staff features a complex rhythm figure: 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 11 8 0 11 8 0 11 8 0 11 8 0 12 9 0 12 9 0 12 9 0 12 9 0. The treble clef staff has a '6' under each eighth note.

8va-

13 10 0 13 10 0 13 10 0 13 10 0 14 11 0 14 11 0 14 11 0 14 11 0 15 12 0 15 12 0 15 12 0 15 12 0 16 13 0 16 13 0 16 13 0 16 13 0

Detailed description: This system covers measures 7 and 8. The treble clef staff continues the melody, with an '8va-' marking above the first measure. The guitar staff features a complex rhythm figure: 13 10 0 13 10 0 13 10 0 13 10 0 14 11 0 14 11 0 14 11 0 14 11 0 15 12 0 15 12 0 15 12 0 15 12 0 16 13 0 16 13 0 16 13 0 16 13 0. The treble clef staff has a '6' under each eighth note.

E D E

If you got a la - dy and you

8va-

with Rhythm figure 2 (3 times)

6 6 6 6

17 14 0 17 14 0 17 14 0 17 14 0 17 14 0 17 14 0 17 14 0 17 (19)

B

D E

want her gone, - But you ain't - got the guts. -

D E

She keeps nag - gin' at you night and day, - E - nough to drive you

D E

nuts. Pick up the phone, leave - her a - lone, -

D E

with Rhythm figure 3

D E D E

It's time you made a stand. - For a fee - I'm

D E D E

D.S. $\frac{3}{4}$ al Coda

hap - py to be, - Your back - door man. - Who!

Coda

done dirt cheap. Dirt - y deeds - and they're done dirt cheap.

G5 E A5 E E D E

Con - crete shoes, cy - a - nide, T. N. T., done dirt cheap.

Rhythm figure 4 end Rhythm figure 4

The first system of the musical score features a vocal line in treble clef with lyrics: "Con - crete shoes, cy - a - nide, T. N. T., done dirt cheap." The guitar accompaniment is in treble clef and includes a section labeled "Rhythm figure 4" and "end Rhythm figure 4". Below the guitar staff are three fretboard diagrams for guitar, showing fingerings for the strings.

with Rhythm figure 4

Neck - ties, con - tracts, high volt - age, done dirt cheap.

G E A

Dirt - y deeds, they're read - y to send him

Rhythm figure 5

The second system continues the musical score with lyrics: "Neck - ties, con - tracts, high volt - age, done dirt cheap." and "Dirt - y deeds, they're read - y to send him". It includes a section labeled "with Rhythm figure 4" and "Rhythm figure 5". The guitar accompaniment features a section labeled "Rhythm figure 5". Below the guitar staff are three fretboard diagrams for guitar.

E D E

on the cruise, done dirt cheap. Dirt - y deeds, dirt -

with Rhythm figure 5 end Rhythm figure 5

The third system of the musical score includes lyrics: "on the cruise, done dirt cheap. Dirt - y deeds, dirt -". It features a section labeled "with Rhythm figure 5" and "end Rhythm figure 5". The guitar accompaniment includes a section labeled "with Rhythm figure 5" and "end Rhythm figure 5". Below the guitar staff are three fretboard diagrams for guitar.

D E

- y deeds, dirt - y deeds, done dirt cheap. Yeah!

The final system of the musical score includes lyrics: "- y deeds, dirt - y deeds, done dirt cheap. Yeah!". It features a section labeled "D E" above the vocal line. Below the guitar staff are two fretboard diagrams for guitar.

For Those About To Rock (We Salute You)

Angus Young/Malcolm Young/Brian Johnson

guitar 2
B
8va-----

Bm B5 Bsus4

Rhythm figure 1 end Rhythm figure 1

guitar 1
B5 G5 D/F# E

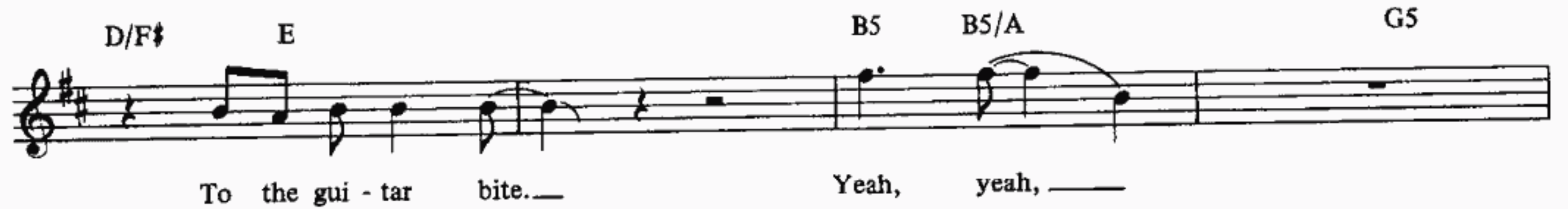
with Rhythm figure 1 (4 times)

B5 G5 D/F# E

B5 B5/A G5 D/F# E5

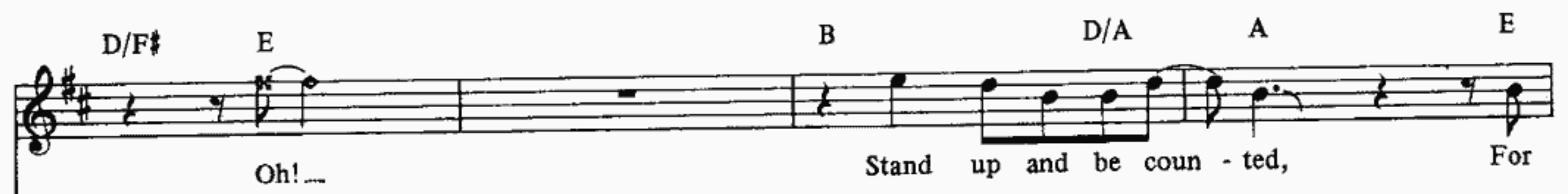
B5 B5/A G5 D/F# E

D/F# E B5 B5/A G5



To the gui - tar bite. — Yeah, yeah, —

D/F# E B D/A A E



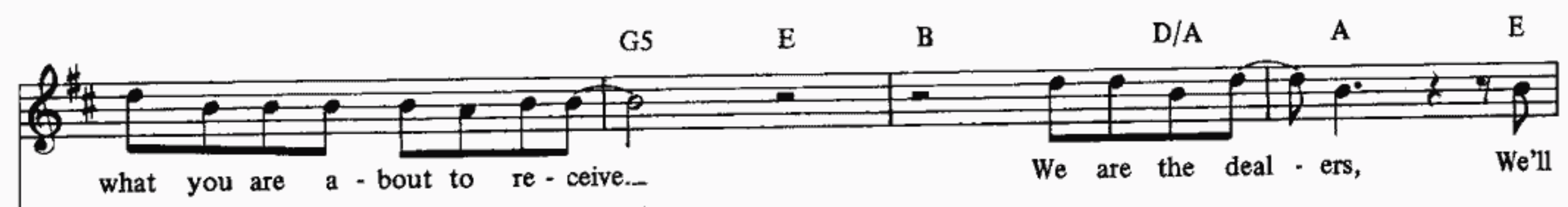
Oh! ... Stand up and be coun - ted, For

Rhythm figure 4



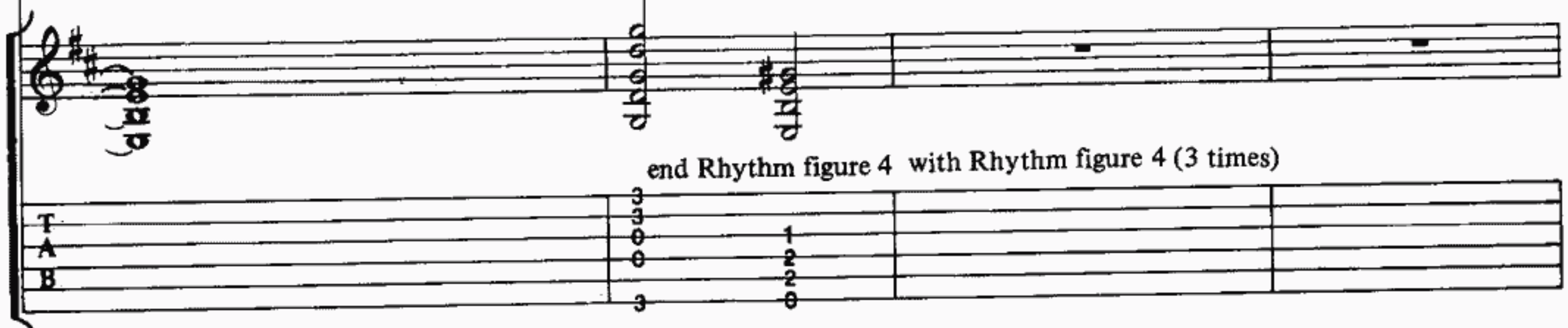
T
A
B

G5 E B D/A A E



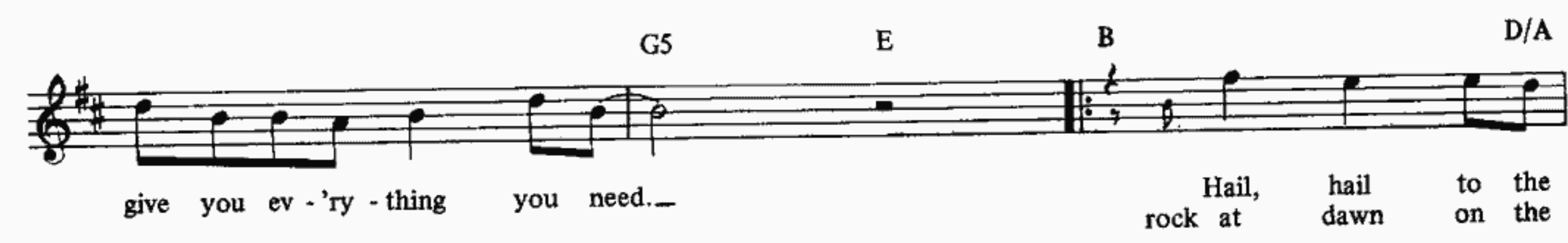
what you are a - bout to re - ceive... We are the deal - ers, We'll

end Rhythm figure 4 with Rhythm figure 4 (3 times)



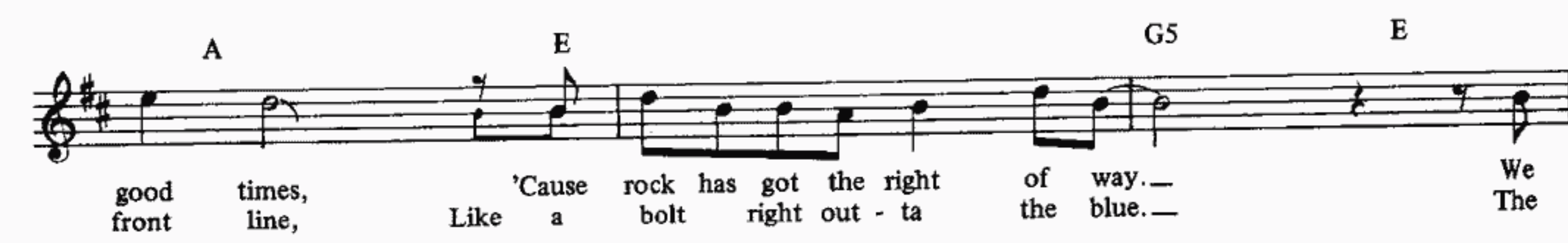
T
A
B

G5 E B D/A



give you ev - 'ry - thing you need... Hail, hail to the rock at dawn on the

A E G5 E



good times, 'Cause rock has got the right of way... We front line, Like a bolt right out - ta the blue... The

B D/A A E



ain't no leg - end, ain't no cause, — We're just liv - in' sky's a - light — with gui - tar bite, — Heads will roll and

with Rhythm figure 2 (2 times)

G5 E B5 B5/A G5

for to - day.
rock to - night.) } For those a - bout to rock, We sa -

D/F# E 1. B5 B5/A

lute you. For those a - bout to rock,

G5 D/F# E

We sa - lute you. We

2. with Rhythm figure 3

B5 B5/A G5 D/F# E

those a - bout to rock, We sa - lute you. For

B5 B5/A G5 D/F# E

those a - bout to rock, We sa - lute you, yes we do. For

B5 B5/A G5 D/F# E

those a - bout to rock, We sa - lute you.

hold bend-

T A B

Ah, sa - lute!

T A B

Guitar solo

A D/A A G D A D/A A

T 6 (10) 6 (10) 5 8 5 8 7 5 7

A

B

G D A D/A A

T 7 (9) 7 5 7 7 (9) 5 5 8 5 7 (9) 5 5 8 5 7 (9) 5 5 8 5 7 (9) 5

A

B

G D A D/A A

T 5 8 5 7 (9) 5 5 8 5 7 7 (8) (8) 7 10 8 (9) 8 10 10 12

A

B

G D A D/A A

8va-----

hold bend-----+

T (13) 12 10 12 (13) 12 (13) 12 12 (14) 12 12 (14) 12 12 (14) 13 15

A

B

G D A D/A A

8va-----

T (17) 13 13 (15) 13 10 13 (15) 13 (15) 13 (15) 13 15 13 15 13 15

A

B

G D A D/A A G D

T 10 12 (13) 12 10 11 10 10 12 (14) 10 12 (13) 8 8 9 7 5 7

A D/A A G D B D/A

We're just a bat - ter - y for hire with a

8va-----

with Rhythm figure 4 (2 times)

T 5 7 7 7 20 (22) 20 (22) 20 (22)

A E G5 E B D/A

gui - tar fire, - Read - y and aimed at you. Pick up your balls - and

A E G5 E

load up your can - non, For a twen - ty - one gun sa - lute. - For

B5 G5 D

those a - bout - to rock, Fire! We sa - lute -

U.B. U.B. U.B.

T 4 4 2 8 10 (12) 8 10 (12) 8 7 9 (11)

A B5

you. Oh, for those a - bout to rock,

U.B.

T	5		
A	7 (9)	4	
B		4	2

G5 D A B5

We sa - lute you. Those a - bout to rock, Fire!

U.B. U.B. U.B. U.B.

T	8	8	7	5	
A	10 (12)	10 (12)	9 (11)	7 (9)	4
B					4

G5 D A B5

We sa - lute you. Ow!

8va-

U.B. U.B. U.B. U.B.

T	10	10	14	12	
A	13 (15)	13 (15)	17 (19)	15 (17)	4
B					4

G5 D

Fire! We sa -

8va-

U.B. U.B. U.B. U.B. U.B.

T	10	10	10	10	10
A	13 (15)	13 (15)	13 (15)	13 (15)	13 (15)
B					

A B5

- lute _____ you. _____

8va-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

T 12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12) 7 7 7

A

B

hold bend-----

G5 D A

8va-----

hold bend-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

T 10 (12) 7 7 7 10 (12) 10 (12) 10 (12) 7 7 5 5

A 10 (12) 10 (12) 9 (11) 7 (9) 7 (9)

B

B5 G5 D

We sa - lute _____ you. _____ Come on, _____

8va-----

U.B. U.B. U.B.

T 10 (12) 10 (12) 10 (15)

A

B

A B5

Oh! For those a - bout_ to rock,

8va-----

U.B. 12 15 (17)

hold bend B B

G5 D A B5

We sa - lute_ you. For those a - bout_ to rock,

hold bend B B

G5 D A

We sa - lute_ you. For

hold bend hold bend ---

B B B B B B B

A B5

you. Shoot! Shoot!

3

B B B B B B B

G5 *D* *A*

T: 7 10 7 10 7 6 7 6
A: 9 (11)
B: 9 7 7 9 7 9 9 7

B5 *G5* *D*

Shoot! Shoot!

8va-
3

T: 10 12 12 12 10 12 12 12 12 10 12 15 (17) 15 (17) 12 12 15
A: B B
B: 12

A *B5*

(vocal ad lib)

8va-
hold bend

T: B B R B 17 B 17 B 17 B 17 B 17 B 17 B 17 B 17 B 17 B 17 B
A: 17 (19) 17 (19) (19) 17 15 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19)
B: R (19) 17 15 16

G5 *D* *A* *B5*

8va-
hold bend-
3

T: B 15 (17) 14 12 12 14 12 B 17 R
A: 17 15 16 14 12 15 15 15 17 (19) 17 (19) (19) (19) (19) (19) (19) (19) 17 17 15
B: 17

G5 D A G5 D

We sa - lute you. We sa - lute

8va

T 17 (19) 17 (19) 17 (19) 17 17 14 17 (19) 17 (19) 17 (19)

A

B

A G5 D A

you. We sa - lute you.

8va

T 17 22 (24) 22 19 22 (24) 22 (24) U.B. U.B. U.B. 15 14 10 17 (19) 16 (18) 12 (14)

A

B

B5 A5 G5 D/F# E B5

Fire!

T

A

B

AC/DC

**Back In Black.
Dirty Deeds Done Cheap.
Flick Of The Switch.
For Those About To Rock (We Salute You).
Heatseeker.
Hell Ain't Such A Bad Place To Be.
Hells Bells.
High Voltage.
Highway To Hell.
The Jack.
Let There Be Rock.
Let's Get It Up.
Problem Child.
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Rock n' Roll Damnation.
Touch Too Much.
What Do You Do For Money Honey.
Who Made Who.
Whole Lotta Rosie.
You Shook Me All Night Long.**

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