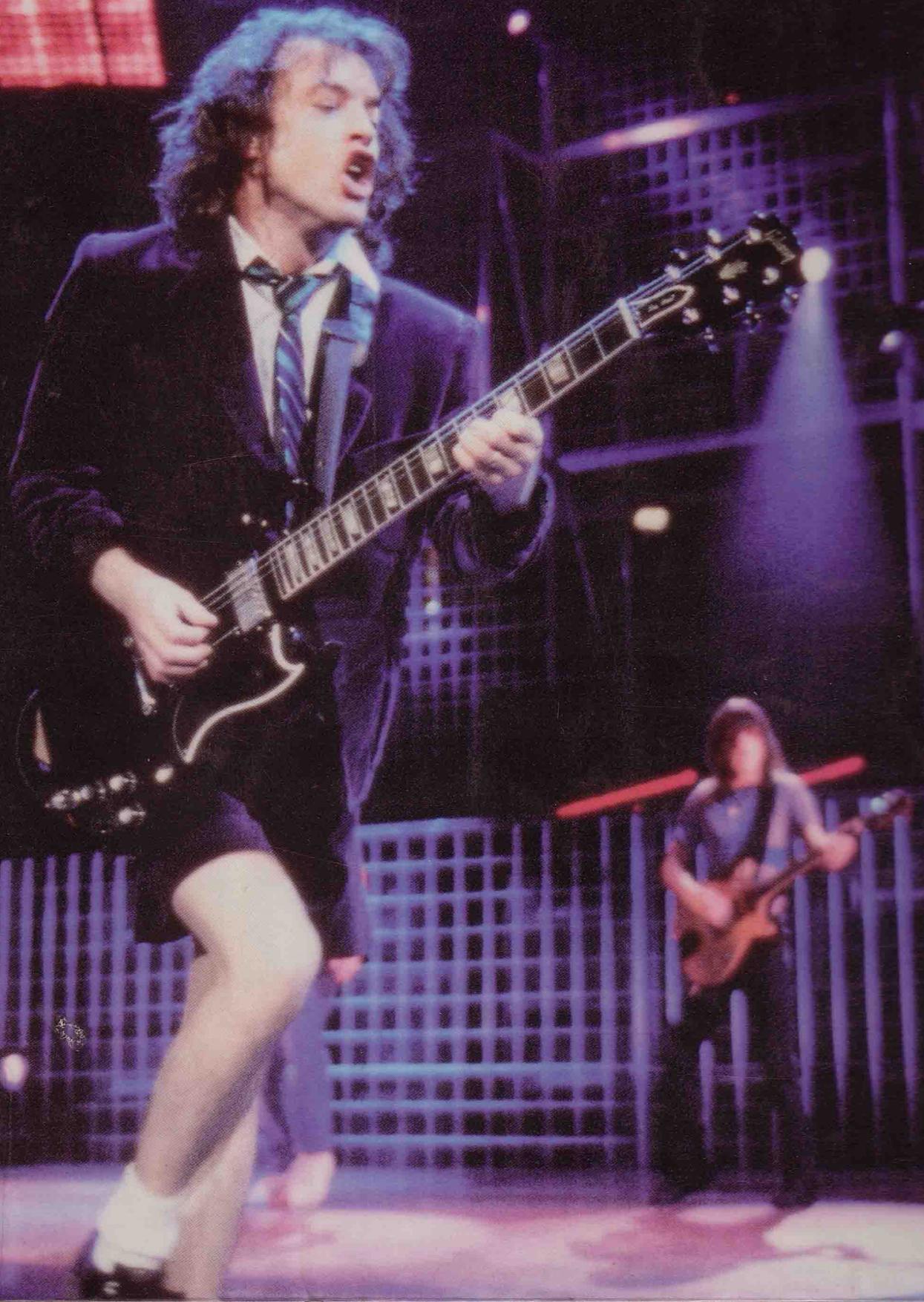


AC/DC
ANTHOLOGY



BACK IN BLACK	16
FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)	5
GIRLS GOT RHYTHM	78
HIGHWAY TO HELL	84
LET ME PUT MY LOVE INTO YOU	22
LOVE AT FIRST FEEL	38
MONEY TALKS	136
NIGHT PROWLER	88
THE RAZORS EDGE	127
RIDE ON	46
SHAKE YOUR FOUNDATIONS	70
SHOOT TO THRILL	114
SHOT DOWN IN FLAMES	98
SQUEALER	56
THUNDERSTRUCK	106
YOU SHOOK ME ALL NIGHT LONG	32

LEGEND OF MUSICAL SYMBOLS

This block shows four musical examples. The first is 'Left hand fingering' with a treble clef staff showing notes 1, 3, and 4, and a guitar staff with fret numbers 3, 5, and 6. The second is 'Hand vibrato' with a wavy line above a note on the treble staff and fret number 5 on the guitar staff. The third is 'Hammeron' with a slur over two notes on the treble staff and fret numbers 3 and 5 on the guitar staff. The fourth is 'Pulloff' with a slur over two notes on the treble staff and fret numbers 5 and 3 on the guitar staff.

Left hand fingering

Hand vibrato

Hammeron

Pulloff

This block shows six musical examples. 'P.M.' is indicated by a dashed line with a vertical bar on the treble staff and a vertical bar on the guitar staff. 'Bend' shows a note with a 'B' above it and a slur over frets 3 and 5. 'Quick bend' shows a note with a 'B' above it and a slur over frets 3 and 5. 'Pre-bend' shows a note with a 'B' above it and a slur over frets 0 and 5. 'Release bend' shows a note with an 'R' above it and a slur over frets 0 and 5. 'Unison bend' shows a note with a 'U.B.' above it and a slur over frets 0 and 10.

Palm mute

Bend

Quick bend

Pre-bend

Release bend

Unison bend

This block shows four musical examples. 'Tremolo picking' is shown with a vertical bar on the treble staff and a vertical bar on the guitar staff. 'Trill' shows a note with a 'tr' above it and a slur over frets 3 and 5. 'Picked slide' shows a note with a 'tr' above it and a slur over frets 3, 5, and 3. 'Legato slide' shows a note with a 'tr' above it and a slur over frets 3, 5, and 3.

Tremolo picking

Trill

Picked slide

Legato slide

This block shows four musical examples. 'Short slide up or down' shows a note with a slur over frets 5 and 5. 'Pick slide' shows a note with a slur over frets 5 and 5. 'Muffled strings' shows a note with a slur over frets 7 and 7. 'Natural harmonic' shows a note with a slur over frets 12 and 7.

Short slide up or down

Pick slide

Muffled strings

Natural harmonic

This block shows four musical examples. 'A.H.' is indicated by a dashed line with a vertical bar on the treble staff and a vertical bar on the guitar staff. 'P.H.' is indicated by a dashed line with a vertical bar on the treble staff and a vertical bar on the guitar staff. 'Right hand tap' shows a note with a 'T' above it and a slur over frets 13 and 5. 'Ghost note (partially implied)' shows a note with a slur over frets 5 and 5.

Artificial harmonic

Pinch harmonic

Right hand tap

Ghost note (partially implied)

BACK IN BLACK

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

E D A

Rhythm figure 1

T
A
B

E D A

end Rhythm figure 1

T
A
B

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

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

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

1. 2.

To Coda

G D D

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

end Rhythm figure 2

E D/E A/E E

T
A
B

0 7 5 5 4 4 2

Rhythm figure 3

T
A
B

9 7 7 7 7 7 7 9 9 9 9 9 9 9

7 5 5 5 4 4 4 7 7 7 7 7 7 7

0 0 0 0 0 0 0 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

end Rhythm figure 3

T
A
B

9 7 7 7 7 7 7 2 0 2 2 2 0

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

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

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

E D/E A/E E

3 3 3 hold bend

12 12 12 B B B B 12 B B 15 R B 15 (17) 15 (17) 15 (17) 15 (17) 15 12 12 14 12 14 (16) 15 14 (16) (16) 14 12 14 12 (14) 14 12 13 14

D/E A/E A E A

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

E D/E A/E E

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

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

D.S. al Coda

Well I'm

0 5 3 3 5 0 5 0 2 3 0 0 0 2 B R B 14 (15) 14 12 14 (15) 14 (15) 14 12 14 (15)

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

A E

T A B

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

A E B A B A E B A B

Well I'm back back

with Rhythm figure 2

T A B

0 5 4 2 4 3 2 5 2 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!

13 (15) 12 (13) 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.

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

Guitar solo

Chords: A, D/A, A, G, D, A, D/A, A

8 (10) 8 (10) 5 8 5 8 5 7 5 7 5 7 5 7

Chords: G, D, A, D/A, A

B R 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

Chords: G, D, A, D/A, A

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

Chords: G, D, A, D/A, A

8va-----

hold bend-----

R (13) 12 10 B (13) 12 (13) B 12 12 (14) 12 12 (14) B B 13 (15)

Chords: G, D, A, D/A, A

8va-----

B R (17) 13 13 (15) 13 10 B (15) 13 B (15) 13 B (15) 13 15 13 15 13 15

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 10 (12) 10 (12) 0 (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
					2

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
					2

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-----

hold bend-----

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

T 9 9 9 9 9 7 7 7 7 7
12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12) (12) (12) (12)

A

B

G5 D A

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

8va-----

hold bend-----

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

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

A

B

B5 G5 D

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

8va-----

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

T 7 7 10
10 (12) 10 (12) 13 (15)

A

B

A B5

Oh! For those a - bout_ to rock,

8va-

U.B. 12 16 (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

7 10 7 9 9 7 9

GIRLS GOT RHYTHM

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

guitar 1

D5 C5 A5 D5 C5 A5

Rhythm figure 1 end Rhythm figure 1

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

guitar 2

Rhythm figure 1a end Rhythm figure 1a

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

D5 C5 A5 D5 C5 A5

1. I've been a -

Rhythm figure 2 end Rhythm figure 2 Rhythm figure 3 end Rhythm figure 3

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

Rhythm figure 2a end Rhythm figure 2a Rhythm figure 3a end Rhythm figure 3a

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

with Rhythm figures 1 and 1a (8 times)

D5 C5 A5 D5 C5

round the world,
2. See additional lyrics

I've seen a mil-lion girls.—

A5 D5 C5 A5

Ain't a - one of them got,—

what my

D5 C5 A5 D5 C5

la - dy she's got.—

She's steal - ing the spot - light,—

A5 D5 C5 A5 D5 C5

knocks me off my— feet.—

She's e - nough to start a land - slide,

A5 D5 C5 A5

just a - walk - in' down the street.

Wear - in'

D5 C5 D5 C5

dress - es so tight—

and look - in' dy - na - mite,—

a - bout to

Rhythm figure 4

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

B

T	3	3	3	3			
A	2	2	2	2			
B	0	0	0	0	2	4	2 2 4 5 (6) 7

Rhythm figure 4a

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

B

T	3	3	3	3			
A	2	2	0	0			
B	0	0			0	2	0 2 3 (4) 0 0

D5 B E

blow me out... No doubt a - bout it, can't live with-out it. The

Rhythm figure 5 end Rhythm figure 5

Rhythm figure 5a end Rhythm figure 5a

with Rhythm figures 2 and 2a

D5 C5 A5 D5 C5

girl's got a - rhy - thm. (Girl's got a rhy - thm.) The girl's got a - rhy - thm.

A5 D5 C5 A5

(Girl's got a - rhy - thm.) She's got the back seat a - rhy - thm. (Back seat a - rhy - thm.) The

D5 C5 A5

girl's got a - rhy - thm. Ow!

1. D5 C5 A5 D5 C5 A5

She's like a

with Rhythm figures 2 and 2a with Rhythm figures 3 and 3a

2. Guitar solo

D5 C5 A5 D5 C5

with Rhythm figures 2 and 2a (8 times)

Rhythm figures:
 Figure 2: 8 (8) 7 5 5
 Figure 2a: 8 7 (9) 5 5 5 7 (9) 5
 Figure 2b: 7 (8) 7 5 5 7 (8) 7
 Figure 2c: 7 (8) 7

A5 D5 C5 A5

Rhythm figures:
 Figure 2: 8 (8) 5 (6) 7 7 5 7
 Figure 2a: 7 (9) 5 5 7 (9) 5
 Figure 2b: 7 (8) 7
 Figure 2c: 5 7 7 5 (6) 7 5
 Figure 2d: 5 (6) 7 5

D5 C5 A5 D5 C5

8va-----

hold bend-----

Rhythm figures:
 Figure 2: 7 7 5 7 5 7 7
 Figure 2a: 5 7 7 5 5 (6) (6) 16 (18) 17 17
 Figure 2b: 16 (18) 17 17 17 (18) (18)
 Figure 2c: 17 17 14 14 16

8va----- A5 D5 C5 A5

----- hold bend hold bend hold bend-----

Rhythm figures:
 Figure 2: 17 17 17 17
 Figure 2a: 17 17 17 17 17 17 17 17
 Figure 2b: 17 17 17 17 17 17 17 17
 Figure 2c: 17 17 14 14 16
 Figure 2d: 17 17 17 17 17 17 17 17

U.B.

(Girl's got a - rhy - thm.) The girl's got a - rhy - thm. (Girl's got a - rhy - thm.) She's got the

back seat a - rhy - thm. (Back seat a - rhy - thm.) The girl's got a - rhy - thm. —

(Girl's got a - rhy - thm.) You know she's real - ly got the rhy - thm. (Girl's got a - rhy - thm.) She's got the

back seat a - rhy - thm. Ow! (Back seat a - rhy - thm.) Rock and Roll rhy - thm.

(Rock and Roll rhy - thm.) — Girl's got a - rhy - thm. —

Additional Lyrics

2. She's like a lethal brand, too much for any man.
 She gives me first degree, she really satisfies me.
 Loves me till I'm legless, achin' and sore.
 Enough to stop a freight train or start the third world war.
 You know I'm losin' sleep but I'm in too deep,
 Like a body needs blood.

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

D/F# G D/F# A

end Rhythm figure 1

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

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, liv - in' free, Sea - son tick - et on a
 No _____ stop signs, speed lim - it; No - bod - y's gon - na

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

one way ride. _ Ask - in' noth - in', leave me be.
 slow me down. _ Like a wheel, gon - na spin it.

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

'Tak - in' ev - 'ry - thin' in my stride. _ Don't need rea - son,
 No - bod - y's gon - na mess me a - round. Hey, 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 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

T	2	2	2	2	2	2	3	2
A	2	2	2	2	2	2	3	2
B	0	0	0	0	0	0	3	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/A^{1.}

high - way to hell.

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

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 includes a bass line with fret numbers 0, 2, 3, 3, 2, 3, 3, 2, 3, 2.

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 includes a bass line with fret numbers 2, 3, 3, 2, 3, 3, 3, 2, 2, 3, 7, 5, 7, 5, 7, 5.

The third system features a melodic line with various ornaments and a guitar accompaniment. The guitar part includes a bass line with fret numbers 5, 7, 5, 5, 7, 7, 8, 7, 8, 7, 5, 7, 7, 5, 6, 4, 5, 4, 2, 3, 0.

D.S. al Coda I

I'm on the

hold bend

The fourth system begins with a melodic line and a guitar accompaniment. The guitar part includes a bass line with fret numbers 2, 4, 6, 5, 6, 4, 2, 0, 5, 4, 5, 2, 0, 2, 5, 4, 5, 4, 14, 18.

LET ME PUT MY LOVE INTO YOU

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

guitar 1
(Em)

Rhythm figure 1

A5 (Em)

guitar 2

A5 (Em)

end Rhythm figure 1

The musical score is arranged in four systems, each containing a standard notation staff and a guitar tablature staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system is for guitar 1, starting with a rest and then playing a rhythmic figure. The second system continues guitar 1 with a change to A5 and then back to (Em). The third system is for guitar 2, which starts with a rest and then plays a rhythmic figure. The fourth system continues guitar 2 with a change to A5 and then back to (Em), ending with a final chord.

5	4	5	5	4	5	5	4	5
7	5	7	7	5	7	7	5	7

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

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

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

A5

(Em)

Musical staff with treble clef and guitar tablature. The staff contains four measures of music. The first three measures are empty, and the fourth measure contains a chord with notes G, B, and D. The tablature below shows the fretting for this chord: 8 7 8 on the top string and 9 7 9 on the middle strings.

Rhythm figure 2

end Rhythm figure 2

Musical staff with treble clef and guitar tablature. The staff contains four measures of music. The first two measures feature a rhythmic figure with eighth notes and a quarter note. The third measure features a quarter note, and the fourth measure features a half note. The tablature below shows the fretting for these notes: 5 4 5 / 7 5 7, 5 4 5 / 7 5 7, 4 / 5, and 2 / 2 / 0.

Rhythm figure 2a

end Rhythm figure 2a

Musical staff with treble clef and guitar tablature. The staff contains four measures of music. The first two measures feature a rhythmic figure with eighth notes and a quarter note. The third measure features a quarter note, and the fourth measure features a half note. The tablature below shows the fretting for these notes: 5 4 5 / 7 5 7, 5 4 5 / 7 5 7, 4 / 5, and 2 / 2 / 0.

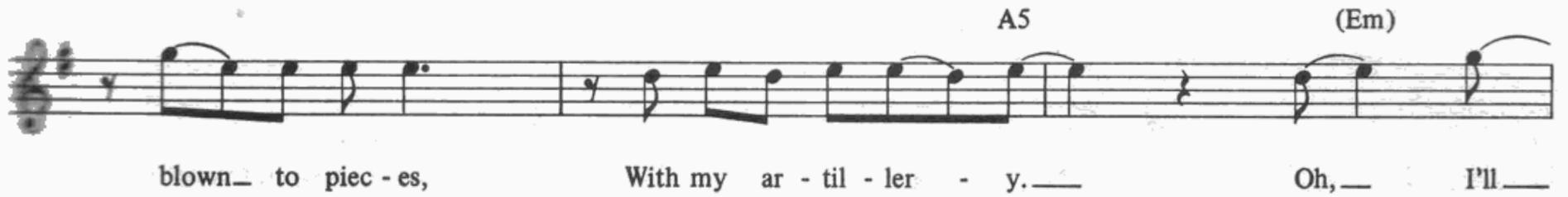
with Rhythm figures 2 and 2a

A

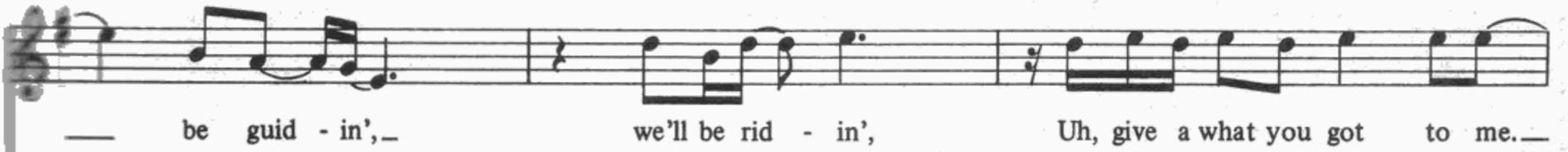
(Em)

Musical staff with treble clef and guitar tablature. The staff contains four measures of music. The first two measures feature a rhythmic figure with eighth notes and a quarter note. The third measure features a quarter note, and the fourth measure features a half note. The tablature below shows the fretting for these notes: 8 7 8 / 9 7 9, 8 7 8 / 9 7 9, 7 / 7, and 2 / 2 / 0.

A5 (Em)



blown to piec - es, With my ar - til - ler - y. Oh, I'll



be guid - in', we'll be rid - in', Uh, give a what you got to me.

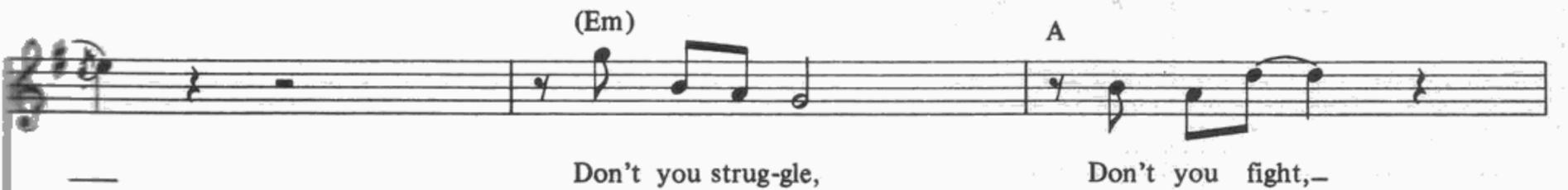
Rhythm figure 4



5 4 5 5 4 5 4 5 2 2

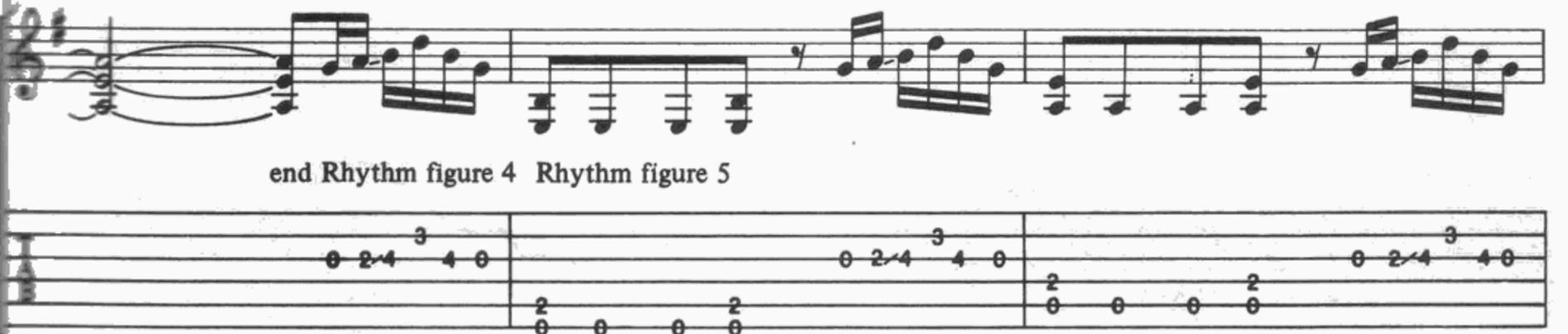
7 5 7 7 5 7 5 0 0 0

(Em) A



Don't you strug- gle, Don't you fight,-

end Rhythm figure 4 Rhythm figure 5



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

2 0 0 2 2 0 0 0 2

Rhythm figure 5a



2 2 2 2 0 0 0 0

(Em) A5 (G) A5

Don't you wor - ry, 'Cause it's your turn to - night.

end Rhythm figure 5

TAB

end Rhythm figure 5a

TAB

D5/A

A5

E5

D/A

A5

E5

Let me put my love in - to you — babe,

Let me put my love on the line.—

Rhythm figure 6

TAB

D5/A A5 E5

Let me put my love in - to you — babe, Let me

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a rest, then sings 'Let me put my love in - to you — babe, Let me'. The piano accompaniment features a steady eighth-note bass line. The guitar tablature shows chords D5/A, A5, and E5.

D/A A (Em)

cut your cake with my knife. —

lead guitar

Rhythm figure 7

end Rhythm figure 6 with Rhythm figures 2 and 2a

Detailed description: This system contains measures 4-6. The vocal line continues with 'cut your cake with my knife. —'. A 'lead guitar' part is introduced in measure 5 with a wavy line. The piano accompaniment continues. The guitar tablature shows chords D/A, A, and (Em). A note in measure 5 is marked with 'Rhythm figure 7' and 'end Rhythm figure 6 with Rhythm figures 2 and 2a'.

A5 (Em)

Ow!

end Rhythm figure 7

Detailed description: This system contains measures 7-9. The piano accompaniment continues. The guitar tablature shows chords A5 and (Em). The text 'Ow!' appears in measure 8. A note in measure 8 is marked with 'end Rhythm figure 7'.

E5 A5 E5

8va

12 12 12 12 12 12 14 16 17 16 19 (21) 19 (21) 12 15 (17) (15) 14 (16) (14) 12 (14) 11

B B R B R B

A5 G A5

*ad lib solo (14 bars)
with Rhythm figure 6*

D5/A A5 E5

Let me! Let me, oh! Let me put my love in - to you, babe,

15ma - 7

P.H.

9 7 6 4 2 0 2 (4)

D/A A5 E5 D5/A A5 E5

Let me put my love on the line. — Let me put my love in - to you babe, Let me

with Rhythm figure 6 (first 6 bars)

(Em) D/A A D5/A A5 E5

cut your cake with my knife. — Oh, — let me put my love in - to you — babe,

D/A A (Em) D5/A A5 E5

Let me put my love on the line. — Let me put my love in - to you — babe,

D/A A5 (Em)

Let me give it all. — Let me give it all. — To you!

hold bend

B B

15 (17) 15 (17) (17) 9

Detailed description: This system contains the first three measures of the piece. The vocal line starts with 'Let me give it all.' and ends with 'To you!'. The guitar melody features a 'hold bend' instruction. The guitar accompaniment includes chord diagrams for D/A, A5, and Em, and a fretboard diagram with fingerings like 15 (17) and 9.

D/E A5

To you! Get it on!

ritard.

B

9 8 7 8 7 9 7 5 5 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 5

Detailed description: This system contains the next three measures. The vocal line says 'To you!' and 'Get it on!'. The guitar melody includes a 'ritard.' (ritardando) instruction. The guitar accompaniment features a B chord and a complex fretboard diagram with many notes, including triplets and a sequence of notes: 9, 8, 7, 8, 7, 9, 7, 5, 5, 5, 0, 5, 0, 5, 0, 5, 0, 5, 0, 5, 0, 5, 0, 5, 5.

LOVE AT FIRST FEEL

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

A5
guitars 1 and 2

TAB: 2 2 0 | 3 3 0 | 2 3 0 | 2 2 0

Rhythm figure 1

end Rhythm figure 1

TAB: 2 2 0 | 3 3 0 | 2 3 0 | 2 2 0

guitar 1

TAB: 2 2 0 | 3 3 0 | 2 3 0 | 0 7 0

guitar 2

TAB: 2 2 0 | 3 3 0 | 2 3 0 | 2 2 0

D5

1. You nev - er told_ me_ where you came from,
 2. See additional lyrics

Guitar solo

A5

guitar 1

6 6 6 6 6 6

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

guitar 2

3 3 3 3

2 0 2 0 4 0 2 0 4 0 0 0 | 2 0 2 0 4 0 2 0 4 0 0 0

3 6 6 6 3

5 8 5 7 8 5 7 8 5 7 8 5 8 5 8 5 8 5 8 5 | 8 5 8 5 8 5 8 0 | 15 17

3 3 3 3

2 0 2 0 4 0 2 0 4 0 0 0 | 2 0 2 0 4 0 2 0 4 0 0 0

8va- 3 G5 D A5 G5 D A5

B 15 (17) R 15 (17) B 15 (17) R B 15 (17) B 15 (17) R 15 B 15 (17) B 15 (17) B 15 (17)

3 3 3 3 3 3 3 3 3 3 3 3

G5 D A5

B 15 (17) R 16 (17) B 15 (17) R 15

3 3 3 3 3 3 3 3 3 3 3 3

with Rhythm figure 1

G5 D A G5

Love_ at first feel. (It ___ was)_ love _ at first feel

with simile background vocals to end

D A5 G D A

Um, _ love. _ Ow, it was a love _

G5 D A5 G5

_ at first feel. Ya know that I said, love_ at first feel.

D A5 G5

Light - ning flies from my fin - ger - tips. Love_ at first feel.

D A5

Love. _

D A5 G5

Whew! Love_ at first feel.

B 16 (17)

T	
A	
B	

A5 G5 D A5 G5

8va-----

hold bend

15 R (17) 15 13 17 B 17 20(22) 17 B 17 20(22)

D A5 G5 D A5 G5

8va-----

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

D A5 G5 D A5 G5

8va-----

hold bend

20 B (22) 20 R 20 17 20 B 20(22) 20 17 17 17 20 17 19 17 19 17 19

fade out

Additional Lyrics

2. They told me it was disgustin,
 They told me it was a sin,
 They saw me knocking on your front door,
 Saw me smile when you let me in.
 You and me, baby, we's all alone.
 Let's get something goin', while your mom and dad ain't home.

MONEY TALKS

ANGUS YOUNG/MALCOLM YOUNG

G Gsus2 GGsus2 Csus2 GGsus2 GGsus2 Csus2

Rhythm figure 1

end Rhythm figure 1

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

Rhythm figure 1a

end Rhythm figure 1a

	7	5	7	5	8	7	5	5	8	8	7	5	7	5	8	7	8	8	8	8	
T	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8	10	8
A	7	7	7	7	9	7	7	7	7	7	7	7	7	7	9	7	7	7	7	7	7
B																					

G Gsus2 G Gsus2 Csus2

G Gsus2 G Gsus2 D5

Yeow!

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

	7	5	7	5	8	7	5	5	8	8	7	5	7	5	3						
T	8	8	8	8	8	8	8	8	8	8	8	8	8	8	3						
A	7	7	7	7	9	7	7	7	7	7	7	7	7	7	2						
B															0						

G5

Rhythm figure 2

Rhythm figure 2a

Tai - lored suits, chauf - feured cars, Fine_ ho -

end Rhythm figure 2 with Rhythm figure 2 and 2a (2 times)

end Rhythm figure 2a

tels and big ci - gars. Up for grabs, all for a

price, Where the red hot girls keep on danc - in' through the night. The

D5

claim is on_ you, _ the sights are on_ me, _ So what do you do, _ that's_

Rhythm figure 3

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

C5

_ guar - an - teed?_ Hey_ lit - tle girl, you want it all, _ The

end Rhythm figure 3

Rhythm figure 4

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

furs, the dia - monds, the paint - ings on the wall. _

end Rhythm figure 4

T	5	5	5	5	5	5	5
A	5	5	5	5	5	5	5
B	3	3	3	3 1 2 3	3	3	3 3 3 1 2 3

G C5

Come on, come on, lov - in' for the mon - ey,

Rhythm figure 5
with Rhythm figure 1a

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

Rhythm figure 5a

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

G D5

Come on, come on, lis - ten to the mon - ey talk.

end Rhythm figure 5

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

*pick scratch this time only

end Rhythm figure 5a

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

with Rhythm figures 1a, 5 and 5a.

G C5 G D5

Come on, come on, lov - in' for the mon - ey, Come on, come on, lis -

with Rhythm figures 2 and 2a (3 times)

G5

ten to the mon - ey talk.

A french maid, for - eign

chef, A big house, with king - size__ beds. You had e -

nough, you ship em' out, The dol - lar's up, down, you

with Rhythm figure 3

D5

bet - ter buy the pound. The claim is on__ you, __ the sights are on__ me,__ So

with Rhythm figure 4

C5

what do you do,__ that's__ guar - an - teed,__ Hey__ lit - tle girl, you break the laws,__

You hus - tle, you deal, you steal from us all.

5 3 5 3 5 3 3 6 3 5 3 3 5 5 (7) 3

hold bend

B R B R B R B R B R B R B

5 (7) 5 3 5 3 12 12 14 (15) 15 (15) 14 (15) 15 14 (15) 15 14 (15) 15 14 12 12 14

D5

with Rhythm figure 3

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

B B B

15 15 15 12 10 12 10 6-7 5 5

C5

with Rhythm figure 4

3 3 3 3 5 3 15 14 (15)

8va -----

B B B B B B

15 14 (15) 15 14 (15) 18 20 18 20 18 20 18 20

G Csus2

Mon - ey

Rhythm figure 6
with Rhythm figure 1a (2 times)

3 3 3 3 1 1 1 1 1

4 4 4 4 0 0 0 0 0

0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3

G Csus2

talks. Be this

end Rhythm figure 6

3 3 3 3 1 1 1 1 1

4 4 4 4 0 0 0 0 0

0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3

with Rhythm figure 6

G Csus2 G Csus2

way. Mon-ey talks. Come on, come on.

D.S. al Coda

3 3 3 3 1 1 1 1 1

4 4 4 4 0 0 0 0 0

0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3

Coda with Rhythm figures 1a, 5 and 5a (2 times)

G C5 G D5

talks.)

Mon - ey talks.

backing vocals

Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -

G C5

Mon - ey talks, talks, talks.

Oh, here it

ten to the mon-ey talk Come on, come on, lov - in' for the mon ey,

G D5

comes.

Yeah, _____

yeah, yeah!

Come on, come on, lis - ten to the mon - ey talk.

G5

Mon - ey talk.

T A B

NIGHT PROWLER

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Slow rock ♩ = 63

Intro

guitar 1

A5 D5 Csus2 D5 A5 D5

f

Csus2 D5

guitar 2

A5 D5 Csus2 D5

f

hold bend -----

B

8 (10) (10) (10) R 8 5

guitar 1

Rhythm figure 1

let ring -----

end Rhythm figure 1

The score is divided into four systems. The first system is the 'Intro' for 'guitar 1', showing a treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. It features a series of chords: A5, D5, Csus2, D5, A5, and D5. The bass clef part shows the corresponding fret numbers for the strings. The second system continues the 'guitar 1' part with Csus2 and D5 chords, including a long note with a slur. The third system is for 'guitar 2', starting with an A5 chord and a 'hold bend' instruction. The bass clef part shows a B note on the 8th fret (10th fret) and a sequence of notes (10, 10, 8, 5) with a 'R' (release) marking. The fourth system is for 'guitar 1' again, featuring 'Rhythm figure 1' and a 'let ring' instruction. The bass clef part shows the fret numbers for this figure.

guitar 2
A5 D5 Csus2 D5

with Rhythm figure 1 (2 times)

B R

A5 D5 Csus2 D5

B B T R T B R

guitar 2
A5 D5 Csus2 Dsus2

T B R T B R B R

guitar 1

guitar 1
A5 D G D

Rhythm figure 2

A5 D G D

rat runs_ down the al - ley, And a chill runs_ down your spine. And

Rhythm figure 3 end Rhythm figure 3

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

with Rhythm figures 3 (3 times)

A5 D G D

some - one_ walks a - cross your grave,_ And ya wish the sun would shine,_ 'Cause

A5 D G D

no_ one's gon - na warn ya, And no one's_ gon - na yell at - tack. And

A5 D G D

you don't feel the steel, Till it's hang - in' out your back, I'm your

Chorus with Rhythm figure 1 (3½ times)

A5 D5 Csus2 D5

night_ prowl - er, (Night prowl - er, I sleep in the day._)

A5 D5 Csus2 D5

Night_ prowl - er. (Night prowl - er, get out of my way._) Yeah, I'm your

A5 D5 Csus2 D5

night_ prowl - er. (Night prowl - er, watch out to - night._) Yes, I'm the

A5 D5 *To Coda II* Csus2 D5 *To Coda I*

night (Night prowl - er, — when you shut out the light.
 (Night prowl - er. —)

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

Guitar solo

A5 D5 Csus2 D5

hold bend -----
 with Rhythm figure 1 (3½ times)

B B B R

T 7 (9) (9) 7 (8) (9) (8) (9) 7 5
 A
 B

A5 D5 Csus2 D5

B R B

T 8 (9) 8 (10) (9) (10) 7
 A
 B 7

A5 D5 Csus2 D5

B B B B B B R B

T 5 (6) 7 5 (6) 7 5 (6) 7 5 (6) 7 5 (6) 7 (9) 7 (9) 10 0
 A 2 9
 B

A5 D5 Csus2 D5

hold bend ----- hold bend -----

T
A
B

7 (8) 8 (10) (10) (10) (10) 13 (15) (15) (15)

T
A
B

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

Verse 2

A5 A6 A7(no 3rd) A6

scared to turn your light out, 'Cause there's some-thin' on your mind... Was that a

P.M. -----

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

P.M. -----

T
A
B

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

A5 with Rhythm figure 4 (3 times) A6 A7(no 3rd) A6

noise out-side the win-dow, What's that shad-ow_ on the blind?_ As you

A5 A6 A7(no 3rd) A6

lie there na-ked like a bod-y_ in a tomb, Sus-

A5 A6 A7(no 3rd) A6 D.S. al Coda 10

pend-ed an-i-ma-tion as I slip in - to your room. I'm your

Coda

A5
guitar 2

D5

Csus2

D5

with Rhythm figure 1 (4 times)

B R B R B R B R B R B R B

A5 D5 Csus2 D5

B 8 (10) B 8 (10) 8 5 3 5 0 3 3 5 5

A5 D5 Csus2 D5

B R B R B R B R B R B R B

hold bend -----

7 (9) (9) 7 (9) 7 (9) 7 (9) (9)(9)(9)(9) (9)(9)(9)(9) (9)(9)(9)(9) (9)(9)(9)

A5 D5 Csus2 D5

B 8 (10) 5 3 0 8 5 0 5 3 0 5 3 0 5 2 0 5 2 0 2 5 5

A5 Csus2 Dsus2

hold bend -----

B

T
A
B

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

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

T
A
B

2 0 0 3 0 3

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

A5 Csus2 Dsus2

P.M. -----

B B

T
A
B

1 3 2 0 3 0 2 0 3 1 3 1 3 1 3 1 3 1 3 5 (7) (9)

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

T
A
B

2 0 0 3 0 3

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

with Rhythm figure 1 (3½ times)
A5 D5

Coda II

Csus2 D5

you torn out the light. I'm your night
(Night prowl - er, — oh.
prowl - er, —

let ring-----

T
A
B

Csus2 D5 A5 D5 Csus2 D5

break down your door.) I'm your night prowl - er. — I'm the
(Night prowl - er, — crawl - in' 'cross your floor.)

A5 D5 Csus2 D5

night (Night prowl - er, — yes I will. —
(Night prowl - er, — make a mess of you. —)

A5 D5 Csus2

Night (Night prowl - er, — and I'm tel - in' this to you, There ain't noth - in',
(Night prowl - er. —)

let ring-----

T
A
B

D5 A5

There ain't noth - in', oh! A - noth - in' you can do. —

T
A
B

RIDE ON

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

Slowly

C F C F C F

Rhythm figure.1

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

C F C F

1. It's an - oth - er lone - ly eve - nin' -
2. See additional lyrics

end Rhythm figure 1 Rhythm figure 2

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

C F Bb

In an - oth - er lone - ly town, -

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

F Bb G C

But I ain't too young to wor - ry, And I

Bb F C F

ain't too old to cry, — When a wom-an gets me down...

1. C F 2. C F

2. Got an- Um, that's why I'm

end Rhythm figure 2

G5

One of these days _____ I'm _____ ride gon-na change my e - vil ways, huh.

on. _____)

The first system contains a vocal line with lyrics, a guitar chord diagram for G5, and a corresponding guitar tablature. The tablature shows fret numbers 1, 3, 0, 2, 3 on the strings.

F

So then I'll just keep run - nin' 'round. _____

guitar 1

The guitar 1 part features a single melodic line with a B chord diagram (frets 10, 17) and a corresponding tablature.

guitar 2

The guitar 2 part consists of a rhythmic pattern of chords and a corresponding guitar tablature with fret numbers 2, 3, 3, 1 repeated across the strings.

with Rhythm figure 1

C F C F

The final system shows a melodic line with chords C, F, C, F and a corresponding guitar tablature with fret numbers 15, 17, 13, 15, 16, 10, 15, 17, 15, 15, 17, 13, 15, 14.

Broke an - oth - er_ prom-ise, An' I_

with Rhythm figure 2 (2 times)

broke an - oth - er heart, But I

ain't too young to re - al - ize_ That I ain't too old to try, Try to

get back to the start._ And it's an -

oth - er red light night - mare. Whoa, an -

oth - er_ red light street, And I

G C Bb F

ain't too old to hur - ry, 'Cause I ain't too old to die, But I

C F C F

sure am hard to beat. But I'm

with Rhythm figure 3.

F5 F#5

lone - ly, Lord, I'm lone - ly,

G5 F C

What am I gon - na do?

with Rhythm figure 4

G F C

(Ride on, -

Bb F C

Got my-self a one-way tick - et. (Ride on, -

Bb F C

ride on.) Go - in' the wrong way, (Ride on, -

G F C

ride on.) (Ride on, -

G F

Gon-na change my e - vil ways. One of these days, -

G F

ride on.)

Guitar solo

one of these days. -

C F C F

with Rhythm figure 2 (2 times)

B B B R B

B \flat F B \flat

7 8

B B R B

8 10 8 8 10 10 10 10 8 10 8 11 8 10 (12) 8 10 (12) 10 11 (13) 8 11 10 8 11 10 8 10 10 8 (9) 10 8

C F C F

4

B R

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

F5 F#5

with Rhythm figure 3

hold bend

B (R) B hold bend -1

16 (18) 13 13 16 15 (17) (16) 15 13 15 12 10 13 (14) 14 14 17 17 14 17 (19) (19) 17 (19)

G5 F C

(Ride on, -

8va

B B B R B B

16 (20) 16 (20) 18 (20) 18 15 18 15 15 15 18 15 18 15 15 18 15 15 18 (20) 18 (20)

with Rhythm figure 4

C G F C Bb F

ride on. Gon - na ride on. Ride on, ride on.

F C C G

Hmm, look-in' for a truck. (Ride on, Um, hm. ride on.

F5

Keep on rid - in'. Rid-in'

C G

on. and on, and on. ride on.

with Rhythm figure 4 (first 6 bars)

hold bend -----

B

T A B

F C Bb F

Gon - na have my-self a good time. Um, yeah. ride on.

B B R B

T A B

F C G

Ride, ride, ride. (Ride on, — One of these days, — ride on. —

8va

hold bend - - -

B 18(20) B 18(20) (20) (20)

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

F5

one of these days. —

ritard.

B 11(13) B 11 8 11 11 11 13 11 (12) 13

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

C

4 4 4

B 10(15) B 8 11(13) B 8 11 8 10 8 10(12)10 8 10 10 8 10 8 6 8

Additional Lyrics

2. Got another empty bottle,
And another empty bed,
Ain't too young to admit it,
And I'm not too old to lie,
I'm just another empty head.

SHAKE YOUR FOUNDATIONS

YOUNG/YOUNG/JOHNSON

guitars 1 and 2

D5

Rhythm figure 1

G7(no 3rd)

G5

G7(no 3rd)

G5

(second time) 1. You got - ta

end Rhythm figure 1

with Rhythm figure 1 (3 times)

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

see me lean - in' on the bar. — I got my head in a whis - key jar. —

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

Feel - in' good 'cause the cit - y's a - live, — I'm get - ting read - y to rock and jive. —

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

I get up an' I slide a - cross the floor, You wan - na come an' I'll meet you at the door.

with Rhythm figure 1 (first 3 bars)

D5

G7(no 3rd)

G5

G7(no 3rd)

No one can stop us, 'cause we're feel - in' too right, — We're gon - na steal our way.

G5 G7(no 3rd)/F G5 G7(no 3rd)/F

— a - round to - night. Al - right. Al -

Rhythm figure 2

The first system of music features a vocal line in G major with lyrics "a - round to - night. Al - right. Al -". The guitar accompaniment consists of chords G5 and G7(no 3rd)/F. Below the guitar staff is a tablature for "Rhythm figure 2" with the following fret numbers: 0 5 0 0 6 7 0 5 0 0 6 7 0 5.

G5 D5 G5

right. Ooh. Aye, aye, oh, Shake_

end Rhythm figure 2 Rhythm figure 3

The second system continues the vocal line with lyrics "right. Ooh. Aye, aye, oh, Shake_". The guitar accompaniment includes chords G5 and D5. The tablature shows "end Rhythm figure 2" and "Rhythm figure 3" with fret numbers 3 3 0 0 3 3 0 0 3 3 0 0 3.

D5 G5 G7(no 3rd)/F G5

— your foun - da - tions. Aye, aye, oh, Shake_ it to the floor.

end Rhythm figure 3

The third system features the vocal line with lyrics "— your foun - da - tions. Aye, aye, oh, Shake_ it to the floor.". The guitar accompaniment includes chords D5, G5, and G7(no 3rd)/F. The tablature shows "end Rhythm figure 3" with fret numbers 3 3 0 0 3 3 6 7 0 5 0 0 3.

To Coda

with Rhythm figure 3 D5 G5 D5 G5 G7(no 3rd)/F G5

Aye, aye, oh, Shake_ your foun - da - tions, Aye, aye, oh, Shake_ it!

The fourth system begins with a "To Coda" symbol. The vocal line has lyrics "Aye, aye, oh, Shake_ your foun - da - tions, Aye, aye, oh, Shake_ it!". The guitar accompaniment includes chords D5, G5, and G7(no 3rd)/F. The tablature shows "with Rhythm figure 3" with fret numbers 3 3 0 0 3 3 6 7 0 5 0 0 3.

guitar 2

8va- D5

G7(no 3rd)

Musical staff for guitar 2. It shows a treble clef with a key signature of two sharps (F# and C#). The staff contains two measures of music. The first measure has a dotted quarter note followed by an eighth rest, then a dotted quarter note. The second measure has a dotted quarter note followed by an eighth rest, then a dotted quarter note. A dashed line with a wavy line underneath spans across both measures, indicating an octave shift. The notes are G5, B5, and D6.

Rhythm figure 4 with Rhythm figure 1 (2 times)

Fretboard diagram for guitar 2. It shows the top two strings (Treble and Acoustic) with fret numbers 13 and 14 indicated. The strings are labeled T and A. The diagram shows two measures of fretting.

guitar 3

Musical staff for guitar 3. It shows a treble clef with a key signature of two sharps. The staff contains two measures of music. The first measure has a dotted quarter note followed by an eighth rest, then a dotted quarter note. The second measure has a dotted quarter note followed by an eighth rest, then a dotted quarter note. The notes are G4, B4, and D5.

Rhythm figure 4a

Fretboard diagram for guitar 3. It shows the top three strings (Treble, Acoustic, and Bass) with fret numbers 3 indicated. The strings are labeled T, A, and B. The diagram shows two measures of fretting.

Musical staff showing chord changes. The first measure is G5. The second measure is G7(no 3rd). The third measure is G5. The fourth measure is G5. The staff includes a first ending bracket and a second ending bracket.

2. I was tak-

Musical staff showing a rhythmic pattern of chords. It consists of a series of eighth notes and dotted eighth notes, each followed by a chord. The chords are G5, G7(no 3rd), G5, G5.

end Rhythm figure 4

Fretboard diagram for guitar 2. It shows the top two strings (Treble and Acoustic) with fret numbers 0, 1, 0, 3, 3 indicated. The strings are labeled T and A. The diagram shows two measures of fretting.

Musical staff for guitar 3. It shows a treble clef with a key signature of two sharps. The staff contains two measures of music. The first measure has a dotted quarter note followed by an eighth rest, then a dotted quarter note. The second measure has a dotted quarter note followed by an eighth rest, then a dotted quarter note. The notes are G4, B4, and D5.

end Rhythm figure 4a

Fretboard diagram for guitar 3. It shows the top three strings (Treble, Acoustic, and Bass) with fret numbers 3 indicated. The strings are labeled T, A, and B. The diagram shows two measures of fretting.

with Rhythm figure 1 (3 times)

Guitars 1 & 2

D5

G7(no 3rd)

in' no lib - er - ties.

G5

G7(no 3rd)

G5

She's get - tin' hot - ter off the heat on me. I was oil -

D5

G7(no 3rd)

in', she was slick,

G5

G7(no 3rd)

G5

Lick - in' off the sweat on her fav - or - ite trick, yeah. Help -

D5

G7(no 3rd)

me, help me, please, yeah.

G5

G7(no 3rd)

G5

Take this an - i - mal, help me to breathe... I said,

with Rhythm figure 1 (first 3 bars)

D5

G7(no 3rd)

'No, no way.'

G5

G7(no 3rd)/F with Rhythm figure 2

G5

G7(no 3rd)/F

You got - ta come with me all of the way.

G5

G7(no 3rd)

O. K. I'll

G5

D.S. al Coda I

play.

with Rhythm figure 5

A5 D5 C5

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

8 7 17 15 14 15
10 (12) 9 (11) 20 (22) 18 (20) 17 (19) 15 (17)

D.S. al Coda II

G5 C5 G5 B

13 15 17 13 15 13 14 15 17

Coda II

G5 D5

3. We had the night, we

G7(no 3rd) G5 G7(no 3rd)

had the time. She had the su - gar and

with Rhythm figure 1 (first 3 bars)

G5 D5

I had the wine. Took my hand, shook

G7(no 3rd) G5 G7(no 3rd)

me to the core, Told her not to touch, but she was

with Rhythm figure 2

G5 G7(no 3rd)/F G5 G7(no 3rd)/F

com - in' back for more. You know

G5

G5

what for. Aye, aye, aye, aye.

D5 G5

Aye, aye, oh, Shake your foundations.

guitar 1

with Rhythm figure 3 (3 times)

B R B B

13(15) 13 13(15) 13 13(15)

D5 G5 G7(no 3rd)/F G5 D5 G5

Aye, aye, oh, Shake it to the floor. Aye, aye, oh. Shake

8va

B R B R B B

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

D5 G5 G7(no 3rd)/F G5

your foundations. Aye, aye, oh, Sh-shake it to the floor.

8va

B B

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

SHOOT TO THRILL

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

guitar 1

A5

with feedback

G5 D G5

guitar 2

Rhythm figure 1

D A5 G5 D G5 D A5

with feedback

end Rhythm figure 1

The musical score is written for two guitars in 4/4 time, with a key signature of three sharps (F#, C#, G#). The first system shows the guitar 1 part with a melodic line and a corresponding tablature. The second system features a 'with feedback' section for guitar 1, with a melodic line and a tablature that includes a sequence of notes (2, 2, 4, 2, 0) on the bottom string. The third system shows the guitar 2 part with a melodic line and a tablature for 'Rhythm figure 1', which consists of a sequence of notes (3, 3, 0, 0, 0, 0, 0, 3, 0) on the bottom string. The fourth system shows a 'with feedback' section for guitar 2, with a melodic line and a tablature that includes a sequence of notes (2, 2, 4, 2, 0) on the bottom string. The fifth system shows the guitar 2 part with a melodic line and a tablature for 'end Rhythm figure 1', which consists of a sequence of notes (2, 2, 0, 0, 0, 0, 0, 0, 0, 0, 4, 0, 0) on the bottom string. Chord diagrams for A5, G5, and D are provided throughout the score.

G5 D G5 D A5 G5 D G5

with Rhythm figure 1 (5 times)

D A5 G5 D G5 D A5

G5 D G5 D A5 G5 D G5

D A5 G5 D G5 D A5

1. All you

G5 D G5 D A5

wo - men who want a man of the street, — But don't —
 2. See additional lyrics

G5 D G5 D A5 G5 D G5

know which way — you wan - na turn. Just keep a - com - in' and put your

D A5 G5 D G5 D A5

hand out to me, — 'Cause I'm the one who's gon - na make you burn. — I'm

C G C G C

gon - na take — you down; Ah, — down, — down, — down. —

Rhythm figure 2

D A D

So, don't you fool — a - round. — I'm gon - na

E7#9 A5 G5

pull it, pull it, pull the trig - ger. Shoot to thrill, —

end Rhythm figure 2 Rhythm figure 3

D A D E7#9

8va-

hold bend

15 B 15 (3) B 17 B 17 (5) B 17 (19) B 17 (19) B 17 (19)

Ow!

with Rhythm figure 3 (3 times)

A5 G5 D/A

Shoot to thrill, ___ play to kill; ___

Too man - y wom - en with too man - y pills, ___ I said,

A5 G5 D/A

Shoot to thrill, ___ play to kill; ___ I got my

A5 G5

gun at the read - y, gon - na fire ___ at will. - 'Cause I shoot to thrill, - and I'm

D/A

read - y to kill, ___ And I can't ___ get e - nough and I can't ___

A5

___ get the thrill. ___ 'Cause I shoot to thrill, ___

G5 D/A

___ play ___ to kill. ___

A5 (A) (G)

Rhythm figure 4 with pick and fingers

	9	9	9	9	9	9	9	9	10	10	10	10	10	10	10	10
T	9	10	10	9	10	10	9	10	12	12	12	12	12	12	12	12
A	9	9	9	9	9	9	9	9	12	12	12	12	12	12	12	12
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

D

T
A
B

A G D

with Rhythm figure 4 (3 times)

T
A
B

A5 G D

T
A
B

A G

T
A
B

D A5

T
A
B

G

Shoot _____ you down. Hey! _

Rhythm figure 5

Rhythm figure 5a

Detailed description: This system contains the first two systems of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features the lyrics "Shoot _____ you down. Hey! _". Above the staff, a "G" chord is indicated. The second staff is a guitar line in treble clef, showing a rhythmic pattern of eighth notes and chords, with a "V" (vibrato) marking above it. Below this is a guitar chord diagram for the first system, showing fret numbers on strings A, B, G, and D. The third staff is a bass line in treble clef, showing a rhythmic pattern of eighth notes. Below it is a guitar chord diagram for the second system, showing fret numbers on strings A, B, G, and D.

D5 A5

We're gon - na get you down the

end Rhythm figure 5

end Rhythm figure 5a

Detailed description: This system contains the third and fourth systems of music. The top staff is a vocal line in treble clef with the lyrics "We're gon - na get you down the". Above the staff, "D5" and "A5" chords are indicated. The second staff is a guitar line in treble clef, continuing the rhythmic pattern from the first system, with "V" markings above it. Below this is a guitar chord diagram for the third system, showing fret numbers on strings A, B, G, and D. The third staff is a bass line in treble clef, continuing the rhythmic pattern. Below it is a guitar chord diagram for the fourth system, showing fret numbers on strings A, B, G, and D.

with Rhythm figures 5 & 5a D5 A5

bot - tom, girl. _____ Shoot ya, I'm gon - na shoot ya. Ooh, _____ yeah. _____

Detailed description: This system contains the fifth system of music. The top staff is a vocal line in treble clef with the lyrics "bot - tom, girl. _____ Shoot ya, I'm gon - na shoot ya. Ooh, _____ yeah. _____". Above the staff, "D5" and "A5" chords are indicated. The second staff is a guitar line in treble clef, continuing the rhythmic pattern. Below this is a guitar chord diagram for the fifth system, showing fret numbers on strings A, B, G, and D. The third staff is a bass line in treble clef, continuing the rhythmic pattern. Below it is a guitar chord diagram for the sixth system, showing fret numbers on strings A, B, G, and D.

G5/A G/B

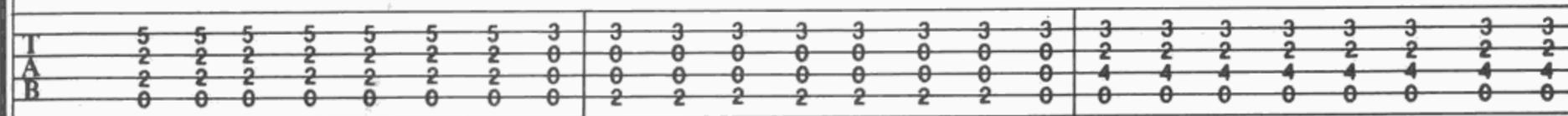
G5/A D/A



Yeah, — yeah, — yeah! —



Rhythm figure 6 with Rhythm figure 5



D5/A A5

G5

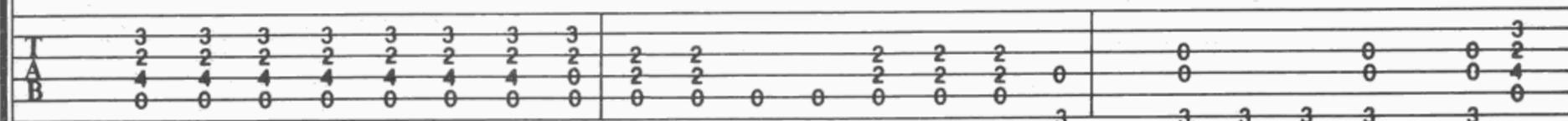
D/A



I'm gon - na shoot you down... Yeah, — I'm



end Rhythm figure 6 with Rhythm figure 6



D5/A

A5 *ad lib solo (26 bars)*

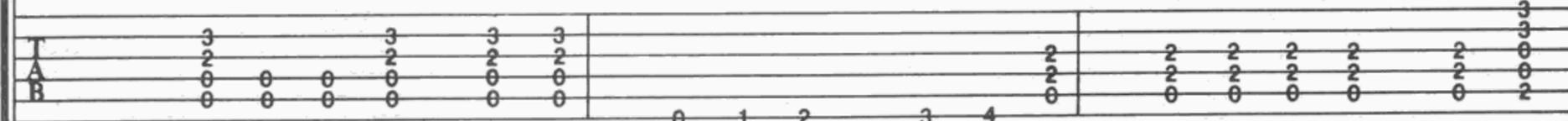
G/B



gon - na get you down. Down, down, down, down. — Shoot you,



Rhythm figure 7



D/A

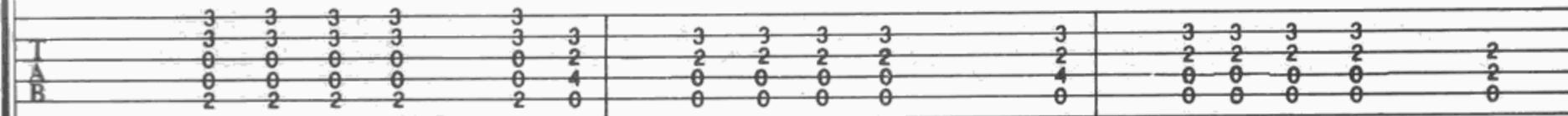
A5



shoot you, shoot you, shoot you down...



end Rhythm figure 7



with simile rhythm (8 bars)

G/B D/A

Shoot_ you, shoot_ you, shoot_ you, ah, _

A5 G/B D/A

ah, down. Oh, oh, oh, oh, _

A5 G/B

oh, oh, oh, ho,ho! _

D/A A5

I'm gon - na shoot_ you_ down. _

G/B D/A A5

I'm gon - na shoot_ you_ down. _

with Rhythm figure 7 (1½ times)

G/B D/A A5

I'm gon - na shoot_ you_ down. _

G/B D/A G

I'm gon - na shoot_ you_ down. _

Qui - et you _ down. _ _ _ Shoot you _

down! _ _ _ Yeah, _ heh, _ _ _ yeah.

Ah, _ _ _ yeah! _ _ _ Ha, ha, ha, ha, ha, ha!

Additional Lyrics

2. I'm like evil; I get under your skin,
 Just like a bomb that's ready to blow.
 'Cause I'm illegal; I got everything
 That all you women might need to know.
 I'm gonna take you down,
 Down, down, down.
 So don't you fool around,
 I'm gonna pull it, pull it, pull the trigger.

A5 G5 D5 C5

1. Been a long time look - in' for a wom - an,
 2. See additional lyrics

A5 G5 D5 C5

Gon - na give me good love.

A5 G5 D5 C5

An - y - bod - y wan - na hang on to me, —

5 5 5 3 3 7 7 5 5

A5 G5 D5 C5 A5 G5

I'm real - ly burn - in' up. She was stand - in' a - lone o -

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 1

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

D5 C5 A5 G5 D5 C5

ver by the juke - box, Lots of some - thing to sell.

A5 G5 D5 C5 A5 G5

I said "Ba - by what's the go - ing price?_" She told me to go to hell.

TAB

5 5 3 5 5 3 7 7 5 7 7 5 5 5 3 5 5 3

TAB

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

D5

Shot down in

Rhythm figure 3

end Rhythm figure 3

TAB

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

TAB

3 2 0

A5 G5 D5 C5 A5 G5

flames. Shot down in flames.

Rhythm figure 4

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

Rhythm figure 4a

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

D5 C5 A5 G5 D5 C5

Ain't it a shame, To be shot down in

A5 G5 D5

flames.

with Rhythm figure 3

2. with Rhythm figure 3 (2 times)

D5

Hey you! Oh, yes! Shoot me! Shoot me!

Hey you!_

Oh, yes!

Shoot me!

Shoot me!

A5 G5 D5 C5

with Rhythm figure 4a (7 1/2 times)

A5 G5 D5 C5

A5 G5 D5 C5

That's — nice! —

A5 G5 D5 C5

Wow!

A5 G5 D5 C5

P.M. -----

A5 G5 D5 C5

A5 G5 D5 C5 A5 G5

8va -----

P.H. -----

D5

Ugh!

15ma -----

15ma

P.H. -----

Yeah! Shot down in

15ma 7 8va hold bend

T 12 14 16 17 20 (22) (22) 0

A

B

with Rhythm figures 4 and 4a (3 1/2 times)

A5 G5 D5 C5 3 A5 G5

flames, shot down in flames.

D5 C5 A5 G5 D5 C5 3

Ain't it a shame, To be shot down in

with Rhythm figure 3

A5 G5 D5 3

flames. Ow! Shot! Shot down in

with Rhythm figures 4 and 4a (3 1/2 times)

A5 G5 D5 C5 3 A5 G5

flames. Oh, oh! Shot down in flames.

D5 C5 A5 G5 D5 C5 3 A5 3 G5

Ain't it a shame. To be shot down in flames.

with Rhythm figure 3 (2 times)

D5 3 3 3

I don't need a thing, don't leave me! Shot down in

A5

flames.

Ugh!

Additional Lyrics

2. Singles bar,
 Got my eye on a honey,
 Hangin' out everywhere.
 She might want my money,
 I really don't care, no!
 Say baby, you're driving me crazy,
 Laying it out on the line.
 When a guy with a chip on his shoulder says,
 "Don't sit buddy, she's mine."

SQUEALER

MALCOLM YOUNG/ANGUS YOUNG/BON SCOTT

play 4 times

F G5 D5

T
A
B

Bass figure 1 (arranged for guitar) end Bass figure 1

T
A
B

2

She said she'd

2

with Bass figure 1 (7 times)

T
A
B

D5

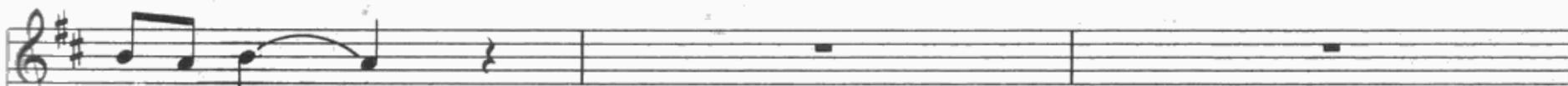
nev - er been, Hmm, nev - er been touched be - fore.

T
A
B



She said she'd

B5



nev - er been

4
4
2

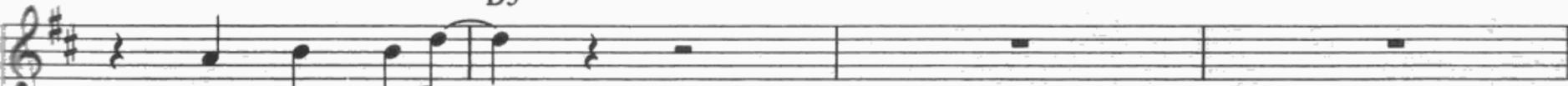


Bass figure 2 (arranged for guitar)

end Bass figure 2

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

D5

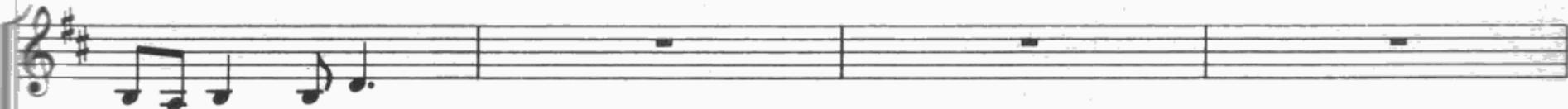


this far be - fore.



with Bass figure 1 (6 times)

7
7
5



0 2 2 0

She said she'd nev - er liked,

Rhythm figure 1

end Rhythm figure 1

T		
A	7	
B	7	5

with Rhythm figure 1 (3 times)

um, _____ to be ex - cit - ed.

She said she'd

B

al - ways had, had to fight

with Bass figure 2 (2 times)

T	4		4
A	4		4
B	4		4
	2		2

with Rhythm figure 1 (2 times)
with Bass figure 1 (6 times)
D5

it. And she ne - ver won.

C5 D5 C5 D5

She said she'd nev - er been,

Rhythm figure 2

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

C5 D5 C5 D5

nev - er been balled be - fore...

B/A B5

And I don't think,

Rhythm figure 3 with Bass figure 2 (2 times)

end Rhythm figure 3

with Rhythm figure 3
B/A B5

with Bass figure 1 (6 times)
with Rhythm figure 2 (6 times)
C5 D5

she'll ev - er ball no more.

C5 D5

Fixed her good.

Hey!

C5 D5 C5 D5

(Squeal-er.) When I held her hand, (Squeal-er.) I made her

C5 D5

un - der - stand. (Squeal - er.) When I kissed her lips,

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

C5 D5 B/A B5

(Squeal-er.) Sucked her fin - ger - tips, hey! (Squeal-er.) Ooh, we

B/A B5

start - ed get - tin' hot, (Squeal - er.) Um, made it hard to stop.

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

C5 D5 C5 D5

(Squeal - er.) Got too much, (Squeal - er.) I think I've got a

Rhythm figure 4

B/A B5

B/A B5

mag - ic touch. Ow!

Guitar solo

with Bass figure 2 (2 times)

B B R

B/A B5 end Rhythm figure 4 B/A B5 B/A B5

with Rhythm figure 4

B/A B5 Rhythm figure 5 C5 D5 C5 D5

with Bass figure 1 (2 times)

C5 D5 end Rhythm figure 5 C5 D5 C5 D5 C5 D5 8va- - -

with Rhythm figure 5

hold bend

B/A B5 B/A B5 B/A B5

8va- - -

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

F5 G5 C5 D5

Squeal - er.

with Rhythm figure 6 (2 times)

10 10 10 (7) 7 7 7 B 10 (15) B 10 (16)

with simile background vocal to end

F5 G5

B 10 (15) 10 10 10 10 10 10 7 10 10 10

C5 D5 F5 G5

8va - 7 8va - 7

B R B P.H. P.H. B

15 (17) 15 13 15 15 (17) 13 15 13 13 (14) 15

C5 D5

B B

13 10 (14) 13 15 13 10 (14) 15 13 15 13 15 13 15 13 15 10

F5 G5

T 10 13 12 10 12 14 12
A
B

C5 D5

T 10 10 12 10 12 10 12 10 12 10
A
B

F5 G5

T 10 13 10 12 13 10 10 13 10 12 10 13 12 10 12 10 10 15 10
A
B

C5 D5 C5 D5 C5 D5

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

F5 G5

6 3 3 5 3

B B

13 10 10 13 10 10 10 13 10 10 18 (15) 13 10 10 12 10 12 12 10 12 10 10 12 10 12 12

C5 D5 C5 D5 C5 D5

6 5 6 3 3 3

10 12 10 12 10 12 10

F5 G5

6 6 3 3 3 3 6

B B

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

C5 D5 C5 D5 C5 D5

8va

3 6 5 6

B R B

18 (20) 15 18 15 20 (22) 20 18 20 20 18 20 (22) 20 20 17 19 17 17 20 20 18 18 20 18 18 18

F5 G5

8va

hold bend-----

17 B B R B B B B

20(22) 20(22) (22) (22) 20 18 20(22) 20(22) 20(22) 20(22)

C5 D5 C5 D5 C5 D5

3

B R B B

10 13 10 13 10 12 12(14) 12 10 12 12 10 (11) 12 10 12 12(14) 10 13 10 12(14)

F5 G5

3

hold bend

B B B B B B B R

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

C5 D5 C5 D5 C5

6

10 12 10 12 10 12 10 12 12 12 7 10 7 7 10 7 7 10 7 10 7 10 7 10

F5 G5

6 5 3 3 3

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

C5 D5 C5 D5 8va

10 13 10 13 15 17 15 17 (20)

F5 G5 8va

(10) (10)

C5 D5 C5 D5 C5 D5 8va

(10) (10) (17) (20)

THE RAZORS EDGE

ANGUS YOUNG/MALCOLM YOUNG

Slowly
E5

Rhythm figure 1

with simile rhythm (14 bars)

end Rhythm figure 1

Rhythm figure 2

end Rhythm figure 2

T
A
B

with Rhythm figure 2 (20 times)

Spoken: *Yeah!* *Am!* *Ra-zor's edge!*

T
A
B

tap with pick on finger board

I *Am!*

(36)(36)(36)(36) (36) (36) (15) (15) (15) (15)

T
A
B

Ra - zor's edge!

B5 C5 G5 A5 B5

Slide guitar figure

end Slide guitar figure

T
A
B

E5

Ra - zor's! *There's*

fight - in' on the left and march - in' on the right, Don't

look up in the sky, you're gon - na die of fright!

B5 C5 G5 A5

Here comes the ra - zor's edge.

B5 E5

You're

liv - in' on the edge, don't know wrong from right. They're

breath - in' down your neck, you're run - nin' out of lives, and

B5 C5 G5 A5

Here comes the ra - zor's edge.

B5 with Slide guitar figure B5 C5 G5

Here comes the

A5 B5

ra - zor's edge. The ra - zor's edge!

E5

Rhythm figure 3

Rhythm figure 3a

end Rhythm figure 3

end Rhythm figure 3a

with Rhythm figure 2 (2 times)

(Ra - zor's edge.)

To raise the dead. (ra

zor's edge.)

To cut to shreds.

D5/A G5

This system contains four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), showing a whole note chord in the first measure and a whole note chord in the second measure. The second staff is a guitar melody in treble clef with a key signature of one sharp, consisting of eighth notes with a '6' fretting indicator below each note. The third staff is a guitar TAB with fret numbers 5, 7, and 8 indicated for the first two strings. The fourth staff shows chord diagrams for D5/A and G5.

D5/A G5

To raise the dead

This system contains four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp, showing a whole note chord in the first measure and a vocal line with lyrics 'To raise the dead' in the second measure. The second staff is a guitar melody in treble clef with a key signature of one sharp, consisting of eighth notes with a '6' fretting indicator below each note. The third staff is a guitar TAB with fret numbers 5, 7, and 8 indicated for the first two strings. The fourth staff shows chord diagrams for D5/A and G5.

A5 G5 B5

Guitar solo

with Rhythm figure 2 (2 times)

Detailed description: This system contains the first two staves of music. The top staff is a treble clef staff with a key signature of one sharp (F#). It shows notes for A5, G5, and B5. The second staff is a guitar staff with a treble clef. It features a 'Guitar solo' section with a melodic line and a 'with Rhythm figure 2 (2 times)' section. The rhythm figure consists of eighth notes with fret numbers 8, 7, 5, 5, 7, 5, 7, 5. Trills (tr) are indicated above several notes. The guitar staff also shows fret numbers 8 (10), 8, 7, 5, 5, 7, 5, 7, 5, 7, 7, 5 (7), 5, 7, 2, 2, 0.

A5 G5 B5

hold bend -----

Detailed description: This system contains the third and fourth staves of music. The top staff is a treble clef staff with a key signature of one sharp (F#). It shows notes for A5, G5, and B5. The second staff is a guitar staff with a treble clef. It features a melodic line with triplets (3) and a 'hold bend' section. The guitar staff shows fret numbers 7, 9, 9, 7 (9), 5, 5, 7 (9), 7 (9), 5, 8, 10 B, 10 (12), 10 (12), 10 (12), 10 (12), 10 R, 10 B, 10 (12), R, 10. A double bar line with a repeat sign is at the end.

22do -----

with Rhythm figure 3 (2 times)

P.H. ----- P.H. -----

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a treble clef staff with a key signature of one sharp (F#). It shows notes for 22do and includes triplets (3) and a sixteenth note (6). The second staff is a guitar staff with a treble clef. It features a 'with Rhythm figure 3 (2 times)' section. The rhythm figure consists of eighth notes with fret numbers 2, 4, 2, 4, 2, 4, 2, 0. P.H. (power harmony) is indicated above several notes. The guitar staff shows fret numbers 2 (4), 2 (4), 2 (4), 2 (4), 2 (4), 2, 2 (4), 0, 3, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 5, 3.

B

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a treble clef staff with a key signature of one sharp (F#). It shows notes for B and includes a triplet (3). The second staff is a guitar staff with a treble clef. It features a melodic line with a 'B' section. The guitar staff shows fret numbers 3, 2, 0, 3, 2, 0, 2, 4, 2, 0, 2, 4, 2, 0, 2, 4, 2, 0, 3, 5, (6), 7, 7, 5, 7, 5, 5, 3, 0.

3 3 3

8va --

hold bend

B R . . . B B R B R B

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

8va --

6 6 6 3

12 0 15 14 12 14 12 15 12 14 12 14 12 15 12 14 12 12 14 12 14 12 14 12 14 12 10 12 10 10 (12) 10 (12) 10

B R B R

17

with Rhythm figure 2 (2 times)

B5 C5 G5 A5 B5

Here comes the ra - zor's_ edge. —

with Slide guitar figure

B5 C5 G5 A5 B5

Here comes the ra - zor's_ edge. —

B5 C5

Well, here it comes,

B B

2 (4) 5 4 2 5 4 2 5 4 2 5 4 2 14 (16)

(3)

G5 A5

To cut to shreds... The ra - zor's

hold bend

B R B R B R B R

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#). It starts with a whole rest, followed by a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note A5. The lyrics "To cut to shreds..." are under the first four notes. The second line is a guitar staff with a treble clef, showing a sequence of notes with various articulations like slurs and accents. The third line is a bass staff with a treble clef, showing fret numbers: 12, 12, 15, 14, 14, (16), (16), (16), (15), (16), (15), (16), (15), (16), 14, 12, 14, 12. Above the bass staff are chord diagrams for B and R, and the instruction "hold bend".

B5 E5

edge. But the ra - zor's edge, —

with Rhythm figure 3 (2 times)

Detailed description: This system contains the next two lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#). It starts with a whole rest, followed by a quarter note B5, a quarter note C#6, a quarter note D6, and a quarter note E5. The lyrics "edge." are under the first four notes. The second line is a guitar staff with a treble clef, showing a sequence of notes with various articulations like slurs and accents. The third line is a bass staff with a treble clef, showing fret numbers: 14, 12, 14, 12, 14, 12, 12, 15 (17), 15 (17), 15, 15 (17), 15 (17), 12, 12, 12. Above the bass staff are chord diagrams for B and E5, and the instruction "with Rhythm figure 3 (2 times)".

Whoa, the ra - zor's edge! —

hold bend - 7

8va

8va

Detailed description: This system contains the final two lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#). It starts with a whole rest, followed by a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note A5. The lyrics "Whoa, the ra - zor's edge! —" are under the first four notes. The second line is a guitar staff with a treble clef, showing a sequence of notes with various articulations like slurs and accents. The third line is a bass staff with a treble clef, showing fret numbers: 15 (17), 15 (17), 15 (17), (17), 15 (17), 15, 15 (17), 15 (17), 15 (17), 15 (17), 15 (17), 15 (17), 15 (17), 15 (17). Above the bass staff are chord diagrams for B and the instruction "hold bend - 7".

But you could cut to shreds, _____

Got-ta ra - zor's edge, _____

What a ra - zor's edge!..

THUNDERSTRUCK

ANGUS YOUNG/MALCOLM YOUNG

(B)

Rhythm figure 1

(Em) (B)

Ah. Ah.

end Rhythm figure 1 with Rhythm figure 1

(Em)

Ah.

(B)

Ah.

Rhythm figure 2 end Rhythm figure 2

with Rhythm figure 2 (39 times)

Ah. _____ Ah. _____

Ah. _____ Thun - der, ah. _____

Thun - der, ah. _____ Thun - der, ah. _____

Thun - der, ah. _____ Thun - der, ah. _____

_____ Thun - der, ah. _____

B5

Thun - der! _____ Thun - der! _____

Rhythm figure 3

end Rhythm figure 3 with Rhythm figure 3 (26 times)

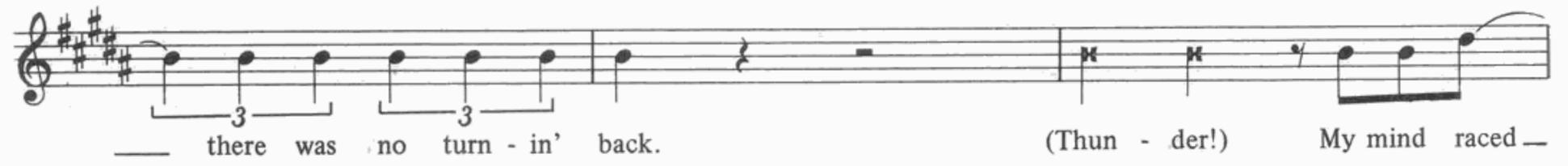
P.M.-----

Thun - der! _____ Thun - der! _____

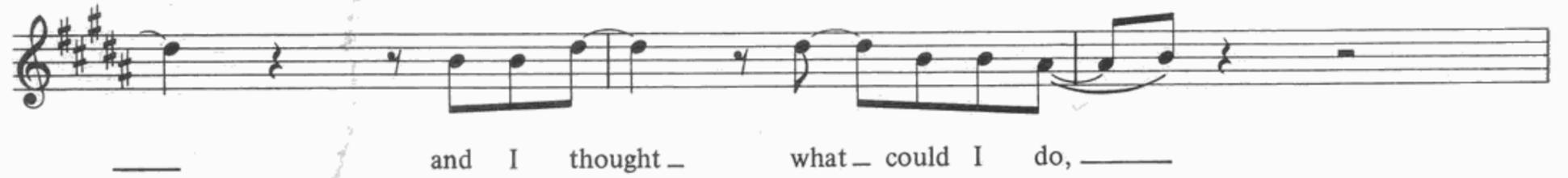
I was caught _____ in the mid - dle of a rail - road track, _____



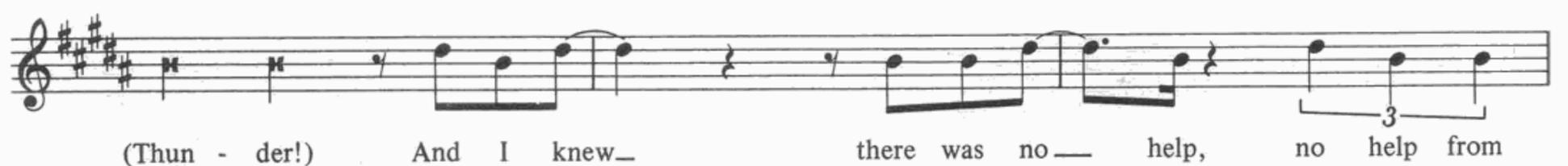
(Thun - der!) I looked 'round, and I knew



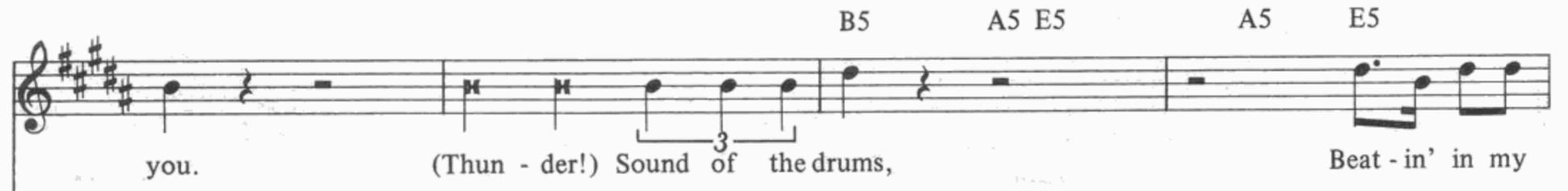
there was no turn - in' back. (Thun - der!) My mind raced



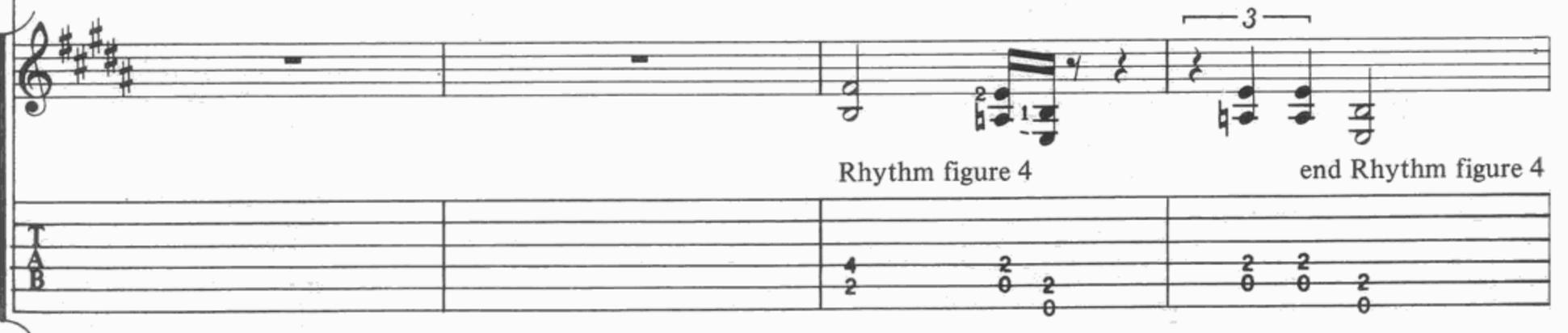
and I thought what could I do,



(Thun - der!) And I knew there was no help, no help from

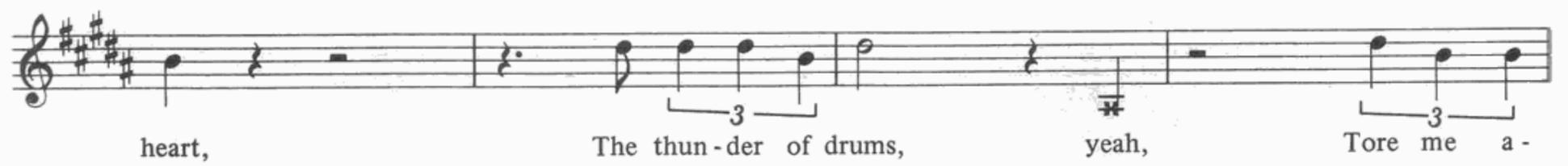


you. (Thun - der!) Sound of the drums, Beat - in' in my



B5 A5 E5 A5 E5

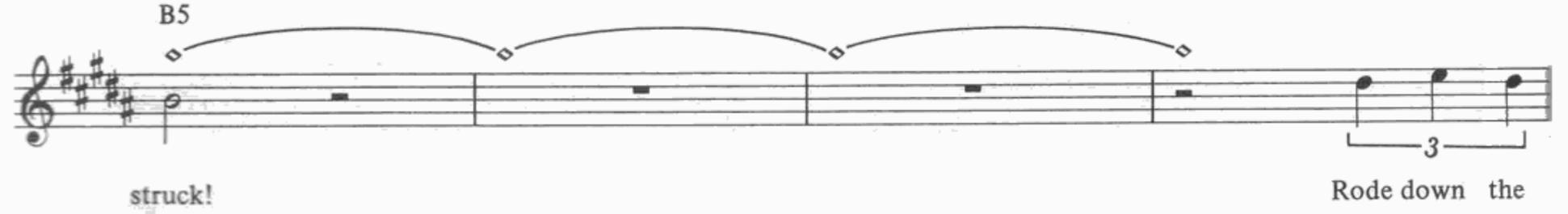
Rhythm figure 4 end Rhythm figure 4



heart, The thun - der of drums, yeah, Tore me a -



part. You've been thun - der -



struck! Rode down the

high - way, - broke the lim - it, we hit the town, - Went through to

Tex - as, - yeah - Tex - as, - and we had some fun. We met some

girls, some danc - ers who gave a good time, - Broke all the

rules, played all the fools, yeah, - yeah, they, they, they blew our minds. -

I was shak - in' at the knees, Could I

Rhythm figure 5 end Rhythm figure 5 with Rhythm figure 5

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

come a - gain please? - Yeah, the la - dies were too kind.

Rhythm figure 6 end Rhythm figure 6

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

B5 A5 E5

B5 A5 E5 A5 E5

3 You've been 3 thun - der - struck, 3 Thun - der -

Rhythm figure 7 with Rhythm figure 2 (35 times) end Rhythm figure 7

T A B

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

with Rhythm figure 7 (3 times)

B5 A5 E5 A5 E5 B5 A5 E5

struck. — Yeah, — yeah, yeah, thun - der - struck,

3

A5 E5 B5 A5 E5 A5 E5

Ooh, — thun - der - struck.

3

B5

Yeah. —

A5 B5

A5 B5

Ooh, I was shak - in' at the knees, — Could I

guitar 1

T A B

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

guitar 2

T A B

4 4
2 2

8va-----

B5 A5 E5

3 3 3 3

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

B5 A5 B5 A5

Ah. Ah.

B

4 2 9 7 9 7 9 7 9 (11) 9 7 9 4 2 9 7 9

(B5)

Ow! Ooh, thun - der -

B

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

with Rhythm figure 7 (4 times)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, said

B5 E5 B5 E5

Yeah, it's al - right, We're do - in' fine, fine, fine, thun - der -

with Rhythm figure 7 (8 times)
ad lib solo (16 bars)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Yeah, yeah, yeah, thun - der - struck... Thun - der - struck, thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Whoa, ba - by ba - by, thun - der - struck... You've been thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Thun - der - struck... Thun - der - struck.

(Ah. _____) (Ah. _____)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

Thun - der - struck. You've been thun - der -

(Ah. _____) (Ah. _____)

B5 *ritard.*

struck.

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 2 3 2 3 3 3
 A 3 2 2 3 2 3 3 3
 B 0 0 0 0 0 0 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 2 3 3 3 3 3
 A 0 0 0 0 2 0 0 0 0 0
 B 2 0 0 0 0 0 2 3 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-----

D/A Dsus4

You shook me. Well, you took me.

Guitar solo

G C G/B D C G/B G

B R

guitar 2

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 night long.

G/B D Cadd9 G/B

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.

SIXTEEN AC/DC CLASSICS TRANSCRIBED IN GUITAR TABLATURE AND STANDARD NOTATION.
INCLUDES FULL LYRICS AND CHORD SYMBOLS.

BACK IN BLACK

FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

GIRLS GOT RHYTHM

HIGHWAY TO HELL

LET ME PUT MY LOVE INTO YOU

LOVE AT FIRST FEEL

MONEYTALKS

NIGHT PROWLER

THE RAZORS EDGE

RIDE ON

SHAKE YOUR FOUNDATIONS

SHOOT TO THRILL

SHOT DOWN IN FLAMES

SQUEALER

THUNDERSTRUCK

YOU SHOOK ME ALL NIGHT LONG