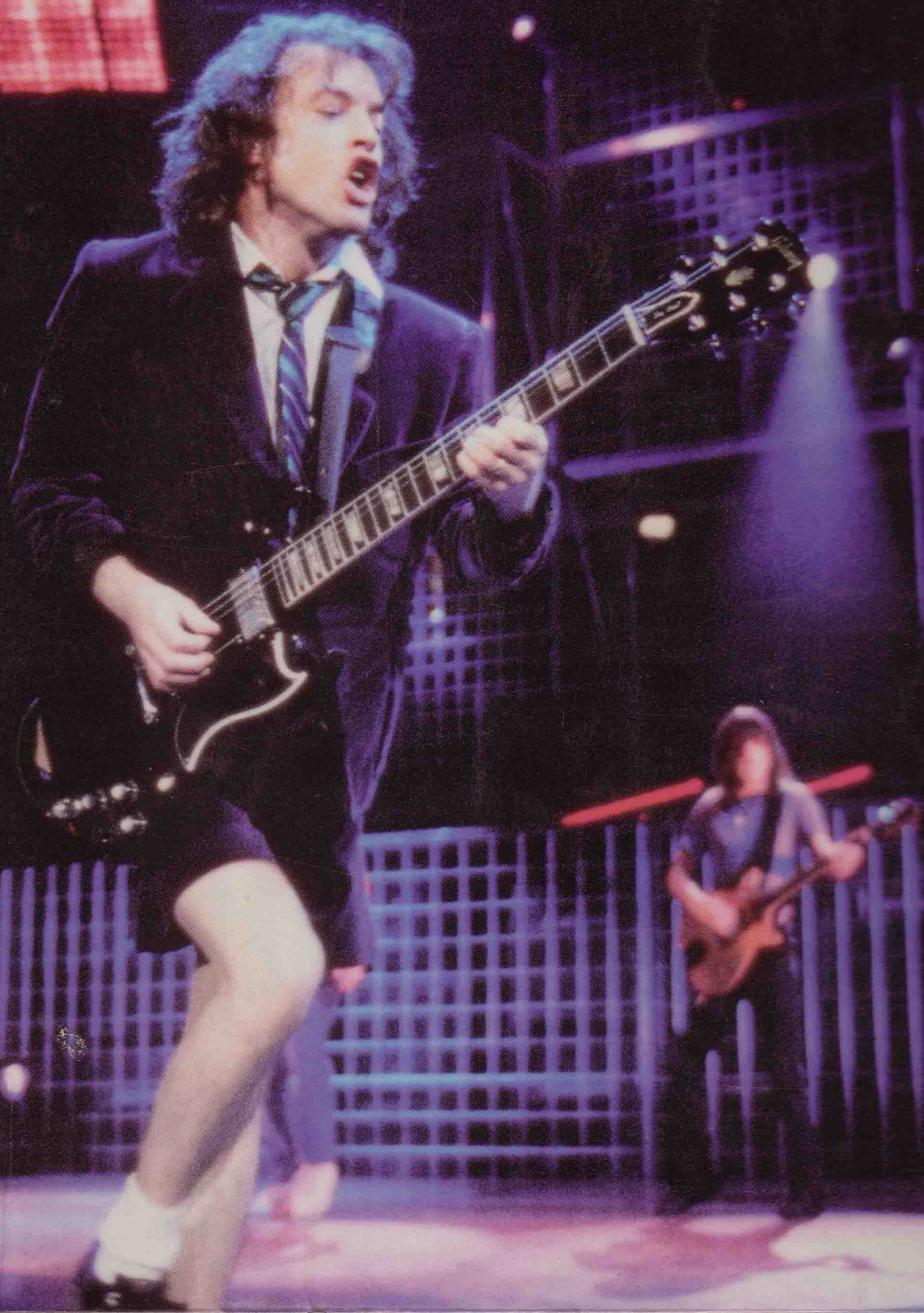


AC/DC

ANTHOLOGY



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LEGEND OF MUSICAL SYMBOLS

Left hand fingering: Treble clef, notes 1, 3, 4. Bass clef, notes 3, 5, 6.

Hand vibrato: Treble clef, note 5 with a wavy line above it. Bass clef, note 5 with a wavy line above it.

Hammeron: Treble clef, notes 3 and 5 with a slur and a vertical line between them. Bass clef, notes 3 and 5 with a slur and a vertical line between them.

Pulloff: Treble clef, notes 5 and 3 with a slur and a vertical line between them. Bass clef, notes 5 and 3 with a slur and a vertical line between them.

Left hand fingering

Hand vibrato

Hammeron

Pulloff

Palm mute: Treble clef, notes 5 and 3 with a dashed line and a vertical line above the first note. Bass clef, notes 5 and 3.

Bend: Treble clef, notes 3 and 5 with a slur and a vertical line between them. Bass clef, notes 3 and 5 with a slur and a vertical line between them.

Quick bend: Treble clef, notes 3 and 5 with a slur and a vertical line between them. Bass clef, notes 3 and 5 with a slur and a vertical line between them.

Pre-bend: Treble clef, notes 3 and 5 with a slur and a vertical line between them. Bass clef, notes 3 and 5 with a slur and a vertical line between them.

Release bend: Treble clef, notes 3 and 5 with a slur and a vertical line between them. Bass clef, notes 3 and 5 with a slur and a vertical line between them.

Unison bend: Treble clef, notes 3 and 5 with a slur and a vertical line between them. Bass clef, notes 3 and 5 with a slur and a vertical line between them.

Palm mute

Bend

Quick bend

Pre-bend

Release bend

Unison bend

Tremolo picking: Treble clef, notes 5 and 3 with a wavy line above them. Bass clef, notes 5 and 3 with a wavy line above them.

Trill: Treble clef, notes 3 and 5 with a slur and a vertical line between them. Bass clef, notes 3 and 5 with a slur and a vertical line between them.

Picked slide: Treble clef, notes 3 and 5 with a slur and a vertical line between them. Bass clef, notes 3 and 5 with a slur and a vertical line between them.

Legato slide: Treble clef, notes 3 and 5 with a slur and a vertical line between them. Bass clef, notes 3 and 5 with a slur and a vertical line between them.

Tremolo picking

Trill

Picked slide

Legato slide

Short slide up or down: Treble clef, notes 5 and 3 with a slur and a vertical line between them. Bass clef, notes 5 and 3 with a slur and a vertical line between them.

Pick slide: Treble clef, notes 5 and 3 with a slur and a vertical line between them. Bass clef, notes 5 and 3 with a slur and a vertical line between them.

Muffled strings: Treble clef, notes 5 and 3 with a slur and a vertical line between them. Bass clef, notes 5 and 3 with a slur and a vertical line between them.

Natural harmonic: Treble clef, notes 5 and 3 with a slur and a vertical line between them. Bass clef, notes 5 and 3 with a slur and a vertical line between them.

Short slide up or down

Pick slide

Muffled strings

Natural harmonic

Artificial harmonic: Treble clef, notes 5 and 3 with a slur and a vertical line between them. Bass clef, notes 5 and 3 with a slur and a vertical line between them.

Pinch harmonic: Treble clef, notes 5 and 3 with a slur and a vertical line between them. Bass clef, notes 5 and 3 with a slur and a vertical line between them.

Right hand tap: Treble clef, notes 5 and 3 with a slur and a vertical line between them. Bass clef, notes 5 and 3 with a slur and a vertical line between them.

Ghost note (partially implied): Treble clef, notes 5 and 3 with a slur and a vertical line between them. Bass clef, notes 5 and 3 with a slur and a vertical line between them.

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

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[illegible][illegible]

The image shows a musical score for the song "Back in Black" by AC/DC. It includes three staves: a vocal melody staff, a guitar staff, and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody is written in treble clef with lyrics underneath. The guitar staff is in treble clef, and the bass staff is in bass clef, both with fret numbers indicated. The score is divided into two main sections, 1. and 2., with a "To Coda" instruction and a "Coda" symbol. The lyrics are "back in black, _ yes, I'm back in _ black. _ back in _ black. _". The guitar and bass parts feature complex rhythmic patterns and bends. The bass staff is labeled "TAB" on the left.

1. 2.

To Coda \oplus

G D D

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

end Rhythm figure 2

TAB

E D/E A/E E 3

T
A
B

0 7 5 5 4 4 2 0 2 2 2

Rhythm figure 3

T
A
B

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

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

9 7 7 7 7 7 7 2 2 2 2 2 2 2

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 14 15 14 (16)

E D/E A/E E

3 3 3

hold bend

B B B B B B R B

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

E D/E A/E E

B B

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

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

D.S. al Coda

Well I'm

B R B

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

Ad lib solo on repeats

with Rhythm figure 3

play 3 times and fade out

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.

FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

YOUNG/YOUNG/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

Chord progression: Bsus4, B5, B5/A, G5

Vocal line: Oh! Yeah, — yeah, —

guitar 1

T A B

guitar 2 8va

Rhythm figure 2

T 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 3

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 4 4 3

B 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 4 4 0 3

Chord progression: D/F#, E, B5, B5/A, G5

Vocal line: Yeah, — ooh, —

end Rhythm figure 2 Rhythm figure 3

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

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

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

Chord progression: D/F#, E, B5, B5/A, G5

Vocal line: Ooh, oh. — We're on — to - night, —

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

T 3 2 1 7 7 7 0

A 2 2 2 7 7 7 0

B 0 0 0 2 9 0 0

To the gui - tar bite.____ Yeah, yeah, _____

D/F# E B D/A A E

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

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

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

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

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

[illegible]

Guitar solo

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

Tab: T 8 (10) B 8 (10) 5 8 5 8 7 5 7 5 7

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

Tab: T B R 7 (9) 7 5 7 B 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

Tab: T 5 8 5 B 5 5 8 5 7 5 7 (8) 7 (8) 7 10 8 (9) 8 10 10 12 B

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

Tab: T R (13) 12 10 B (13) 12 (13) B 12 12 (14) 12 12 (14) 13 (15) B B

hold bend-----

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

Tab: T B R (17) 13 13 (15) 13 10 B (15) 13 (15) B (15) 13 15 13 15 13 15

G D A D/A A G D

8va-

T 10 12 (13) 12 10 11 10

A 10 12 (14) 10 12 (13) 8 8 9 7 5 7

B

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

A 5 7 7 7

B

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 4

A 4 4 4

B 2 10 (12) 10 (12) 9 (11)

A

B5

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

U.B.

T 5
A 7 (9)
B

4
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)
B

4
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)
B

4
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.

9 9 9 9 9 7 7

12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12) (12) (12) (12)

T A B

G5 D A

8va-----

hold bend-----

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

7 7 7 8 8 7 5

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

T A B

B5 G5 D

We sa - lute _____ you. Come on, _____

8va-----

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

7 7 10

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

T 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

2. A B5

— you. Shoot! Shoot!

3

B B B B B B B

[illegible]

G5 D A B5

8va-----

hold bend-----

B

R

T 17 15 16 14 12 15 15 12 14 12 15 17 (19) 17 17 15

A

B

G5 D A G5 D

We sa - lute ____ you. We sa - lute ____

8va-

B B B B B B B

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

T
A
B

A G5 D A

____ you. We sa - lute ____ you. ____

8va-

B B B B B B B

17 22 (24) 22 19 22 (24) 22 (24) U.B. U.B. U.B.

15 14 10

17 (19) 16 (18) 12 (14)

T
A
B

B5 A5 G5 D/F# E B5

Fire!

T
A
B

GIRLS GOT RHYTHM

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

guitar 1

D5 C5 A5 D5 C5 A5

Rhythm figure 1 end Rhythm figure 1

guitar 2

Rhythm figure 1a end Rhythm figure 1a

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

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

The musical score is written for guitar 1, guitar 2, and voice. It is in 4/4 time and D major. The guitar parts feature various rhythm figures and chord markings (D5, C5, A5). The vocal part includes the lyrics '1. I've been a -'.

Guitar 1: The first system shows a melody with chords D5, C5, A5, D5, C5, A5. It includes 'Rhythm figure 1' and 'end Rhythm figure 1'. The second system shows 'Rhythm figure 1a' and 'end Rhythm figure 1a'. The third system shows chords D5, C5, A5, D5, C5, A5. The fourth system shows 'Rhythm figure 2', 'end Rhythm figure 2', 'Rhythm figure 3', and 'end Rhythm figure 3'. The fifth system shows 'Rhythm figure 2a', 'end Rhythm figure 2a', 'Rhythm figure 3a', and 'end Rhythm figure 3a'.

Guitar 2: The first system shows 'Rhythm figure 1a' and 'end Rhythm figure 1a'. The second system shows 'Rhythm figure 2a', 'end Rhythm figure 2a', 'Rhythm figure 3a', and 'end Rhythm figure 3a'.

Vocal: The first system shows the lyrics '1. I've been a -'.

with Rhythm figures 1 and 1a (8 times)

round the world, I've seen a mil-lion girls.—

2. See additional lyrics

Ain't a - one of them got, — what my

la - dy she's got. — She's steal - ing the spot - light, —

knocks me off my — feet. — She's e - nough to start a land - slide,

just a - walk - in' down the street. Wear - in'

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	2	4	5	(6)
B	0	0	0	0	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	3	(4) 0 0

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

Rhythm figure 5 end Rhythm figure 5

T
A
B

4 4 4 4 4 2 2 2 2 0

2 2 2 2 2 0 0 0 0 0

Rhythm figure 5a end Rhythm figure 5a

T
A
B

4 4 4 0 0 0 1

4 4 4 2 2 2 0

2 2 2 0 0 0 0

with Rhythm figures 2 and 2a

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

Ow!

1. D5 C5 A5 D5 C5 A5

She's like a

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

T
A
B

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

with Rhythm figures 2 and 2a (8 times)

The musical score consists of two staves. The top staff is a single melodic line in G major, featuring a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and quarter notes, with some measures containing triplets. Above the staff, the chords A5, D5, C5, and A5 are indicated. The bottom staff is a six-string bass line, showing fret numbers (1-9) and chord labels B, R, and B. The bass line includes various techniques such as triplets and slurs.

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for guitar and double bass. The guitar part is in treble clef with a key signature of one sharp (F#). It features a melodic line with notes labeled D5, C5, A5, D5, and C5. There is an 8va (octave up) marking above the D5 note. The double bass part is in bass clef and includes fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 16, 17, 18) and a "hold bend" instruction. The score is divided into two systems, each with a guitar staff and a double bass staff.

[illegible]

[illegible]

with Rhythm figures 4 and 4a (3 times)

A5 D5 C5

You know she moves like sin, and when she

8va-----


20 20 20 20 20 20 20 20
(21) (21) (21) (21) (21) (21)

lets me__ in__

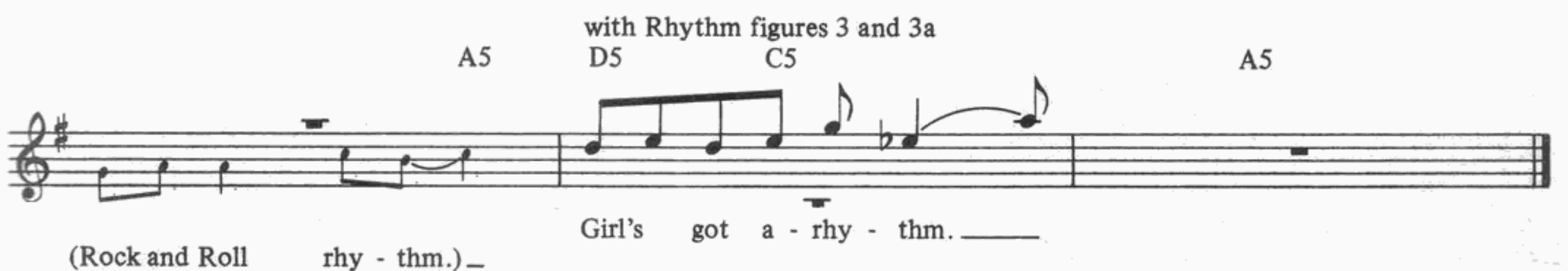
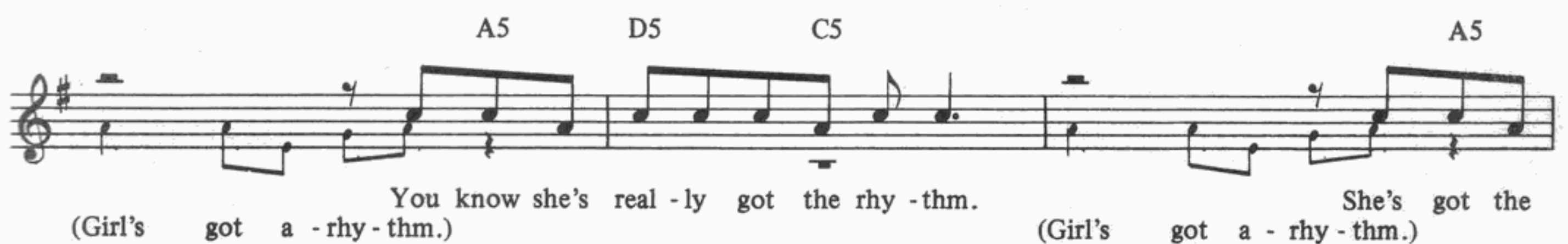
with Rhythm figures 5 and 5a
D5

C5

with Rhythm figures 2 and 2a
D5 C5



No doubt a - bout it, can't _ live _ with - out it. The 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	2	2	2	2	2
B	0	0	0	0	0	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
A	2	2	0	2	2	2	2	2
B	0	0	0	0	2	2	2	2

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,

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 - ria
 Hey, mom-ma, look at me... I'm on my way to the

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

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)

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

high - way to hell.

high - way to hell.

2. Dsus/A D/A

Mm. Don't stop me!

T
A
B

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

with Rhythm figure 2 (4 times)

T
A
B

T
A
B

D.S. al Coda I

I'm on the

hold bend

T
A
B

Coda I

high - way to... D.S. $\frac{3}{4}$ al Coda II $\Phi\Phi$
D/A

G

(12) (5)

T A B

Coda II

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

Free time

D/A

T A B

on the high - way to hell. —

tr 12 (15)

T A B

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 written for two guitars. Guitar 1 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff shows a series of eighth and sixteenth notes, with a 'Rhythm figure 1' label. Below the staff is a guitar tablature with fret numbers 5, 4, 5, 7, 5, 7. The second staff continues the melody, with a 'guitar 2' label. The third staff shows a 'guitar 2' label and a 'guitar 1' label. The fourth staff shows a 'guitar 2' label and a 'guitar 1' label. The fifth staff shows a 'guitar 2' label and a 'guitar 1' label. The sixth staff shows a 'guitar 2' label and a 'guitar 1' label. The seventh staff shows a 'guitar 2' label and a 'guitar 1' label. The eighth staff shows a 'guitar 2' label and a 'guitar 1' label. The ninth staff shows a 'guitar 2' label and a 'guitar 1' label. The tenth staff shows a 'guitar 2' label and a 'guitar 1' label. The eleventh staff shows a 'guitar 2' label and a 'guitar 1' label. The twelfth staff shows a 'guitar 2' label and a 'guitar 1' label. The thirteenth staff shows a 'guitar 2' label and a 'guitar 1' label. The fourteenth staff shows a 'guitar 2' label and a 'guitar 1' label. The fifteenth staff shows a 'guitar 2' label and a 'guitar 1' label. The sixteenth staff shows a 'guitar 2' label and a 'guitar 1' label. The seventeenth staff shows a 'guitar 2' label and a 'guitar 1' label. The eighteenth staff shows a 'guitar 2' label and a 'guitar 1' label. The nineteenth staff shows a 'guitar 2' label and a 'guitar 1' label. The twentieth staff shows a 'guitar 2' label and a 'guitar 1' label. The twenty-first staff shows a 'guitar 2' label and a 'guitar 1' label. The twenty-second staff shows a 'guitar 2' label and a 'guitar 1' label. The twenty-third staff shows a 'guitar 2' label and a 'guitar 1' label. The twenty-fourth staff shows a 'guitar 2' label and a 'guitar 1' label. The twenty-fifth staff shows a 'guitar 2' label and a 'guitar 1' label. The twenty-sixth staff shows a 'guitar 2' label and a 'guitar 1' label. The twenty-seventh staff shows a 'guitar 2' label and a 'guitar 1' label. The twenty-eighth staff shows a 'guitar 2' label and a 'guitar 1' label. The twenty-ninth staff shows a 'guitar 2' label and a 'guitar 1' label. The thirtieth staff shows a 'guitar 2' label and a 'guitar 1' label. The thirty-first staff shows a 'guitar 2' label and a 'guitar 1' label. The thirty-second staff shows a 'guitar 2' label and a 'guitar 1' label. The thirty-third staff shows a 'guitar 2' label and a 'guitar 1' label. The thirty-fourth staff shows a 'guitar 2' label and a 'guitar 1' label. The thirty-fifth staff shows a 'guitar 2' label and a 'guitar 1' label. The thirty-sixth staff shows a 'guitar 2' label and a 'guitar 1' label. The thirty-seventh staff shows a 'guitar 2' label and a 'guitar 1' label. The thirty-eighth staff shows a 'guitar 2' label and a 'guitar 1' label. The thirty-ninth staff shows a 'guitar 2' label and a 'guitar 1' label. The fortieth staff shows a 'guitar 2' label and a 'guitar 1' label. The forty-first staff shows a 'guitar 2' label and a 'guitar 1' label. The forty-second staff shows a 'guitar 2' label and a 'guitar 1' label. The forty-third staff shows a 'guitar 2' label and a 'guitar 1' label. The forty-fourth staff shows a 'guitar 2' label and a 'guitar 1' label. The forty-fifth staff shows a 'guitar 2' label and a 'guitar 1' label. The forty-sixth staff shows a 'guitar 2' label and a 'guitar 1' label. The forty-seventh staff shows a 'guitar 2' label and a 'guitar 1' label. The forty-eighth staff shows a 'guitar 2' label and a 'guitar 1' label. The forty-ninth staff shows a 'guitar 2' label and a 'guitar 1' label. The fiftieth staff shows a 'guitar 2' label and a 'guitar 1' label. The fifty-first staff shows a 'guitar 2' label and a 'guitar 1' label. The fifty-second staff shows a 'guitar 2' label and a 'guitar 1' label. The fifty-third staff shows a 'guitar 2' label and a 'guitar 1' label. The fifty-fourth staff shows a 'guitar 2' label and a 'guitar 1' label. The fifty-fifth staff shows a 'guitar 2' label and a 'guitar 1' label. The fifty-sixth staff shows a 'guitar 2' label and a 'guitar 1' label. The fifty-seventh staff shows a 'guitar 2' label and a 'guitar 1' label. The fifty-eighth staff shows a 'guitar 2' label and a 'guitar 1' label. The fifty-ninth staff shows a 'guitar 2' label and a 'guitar 1' label. The sixtieth staff shows a 'guitar 2' label and a 'guitar 1' label. The sixty-first staff shows a 'guitar 2' label and a 'guitar 1' label. The sixty-second staff shows a 'guitar 2' label and a 'guitar 1' label. The sixty-third staff shows a 'guitar 2' label and a 'guitar 1' label. The sixty-fourth staff shows a 'guitar 2' label and a 'guitar 1' label. The sixty-fifth staff shows a 'guitar 2' label and a 'guitar 1' label. The sixty-sixth staff shows a 'guitar 2' label and a 'guitar 1' label. The sixty-seventh staff shows a 'guitar 2' label and a 'guitar 1' label. The sixty-eighth staff shows a 'guitar 2' label and a 'guitar 1' label. The sixty-ninth staff shows a 'guitar 2' label and a 'guitar 1' label. The seventieth staff shows a 'guitar 2' label and a 'guitar 1' label. The seventy-first staff shows a 'guitar 2' label and a 'guitar 1' label. The seventy-second staff shows a 'guitar 2' label and a 'guitar 1' label. The seventy-third staff shows a 'guitar 2' label and a 'guitar 1' label. The seventy-fourth staff shows a 'guitar 2' label and a 'guitar 1' label. The seventy-fifth staff shows a 'guitar 2' label and a 'guitar 1' label. The seventy-sixth staff shows a 'guitar 2' label and a 'guitar 1' label. The seventy-seventh staff shows a 'guitar 2' label and a 'guitar 1' label. The seventy-eighth staff shows a 'guitar 2' label and a 'guitar 1' label. The seventy-ninth staff shows a 'guitar 2' label and a 'guitar 1' label. The eightieth staff shows a 'guitar 2' label and a 'guitar 1' label. The eighty-first staff shows a 'guitar 2' label and a 'guitar 1' label. The eighty-second staff shows a 'guitar 2' label and a 'guitar 1' label. The eighty-third staff shows a 'guitar 2' label and a 'guitar 1' label. The eighty-fourth staff shows a 'guitar 2' label and a 'guitar 1' label. The eighty-fifth staff shows a 'guitar 2' label and a 'guitar 1' label. The eighty-sixth staff shows a 'guitar 2' label and a 'guitar 1' label. The eighty-seventh staff shows a 'guitar 2' label and a 'guitar 1' label. The eighty-eighth staff shows a 'guitar 2' label and a 'guitar 1' label. The eighty-ninth staff shows a 'guitar 2' label and a 'guitar 1' label. The ninetieth staff shows a 'guitar 2' label and a 'guitar 1' label. The ninety-first staff shows a 'guitar 2' label and a 'guitar 1' label. The ninety-second staff shows a 'guitar 2' label and a 'guitar 1' label. The ninety-third staff shows a 'guitar 2' label and a 'guitar 1' label. The ninety-fourth staff shows a 'guitar 2' label and a 'guitar 1' label. The ninety-fifth staff shows a 'guitar 2' label and a 'guitar 1' label. The ninety-sixth staff shows a 'guitar 2' label and a 'guitar 1' label. The ninety-seventh staff shows a 'guitar 2' label and a 'guitar 1' label. The ninety-eighth staff shows a 'guitar 2' label and a 'guitar 1' label. The ninety-ninth staff shows a 'guitar 2' label and a 'guitar 1' label. The hundredth staff shows a 'guitar 2' label and a 'guitar 1' label.

A5 (Em)

Rhythm figure 2 end Rhythm figure 2

Rhythm figure 2a end Rhythm figure 2a

with Rhythm figures 2 and 2a A (Em)

A5

Fly - in' on a free__ flight, driv - in' all__ night With my ma - chin - er - y, __

Rhythm figure 3
with Rhythm figure 1

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

(Em)

'Cause I, I got the pow - er an - y hour, __

(Em)

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

A5 (Em)

To show the man__ in me.__ I got rep - u - ta - tions, __

A5 (Em)

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

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

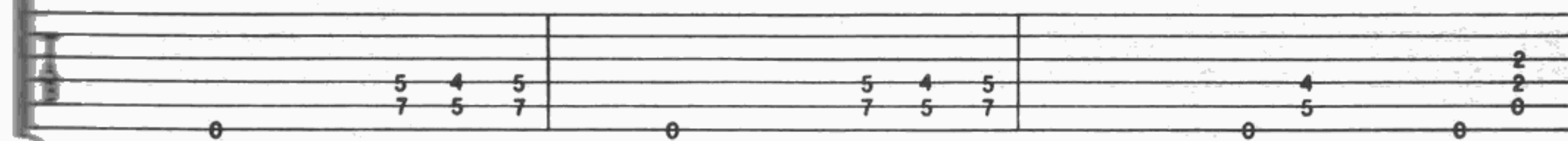
A5

(Em)



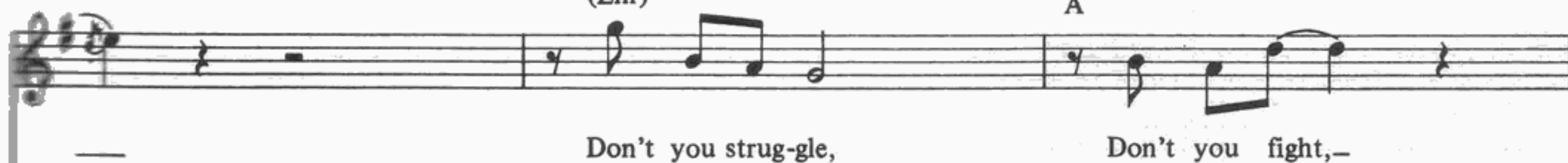
be guid - in', we'll be rid - in', Uh, give a what you got to me.

Rhythm figure 4

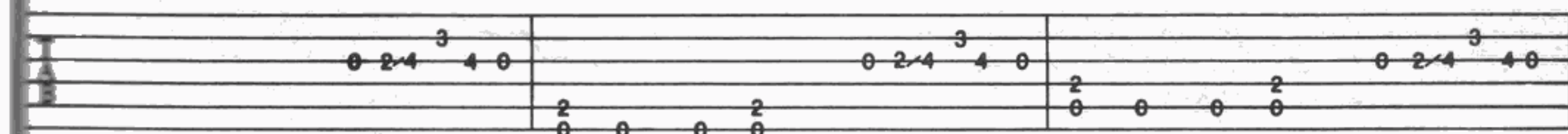


(Em)

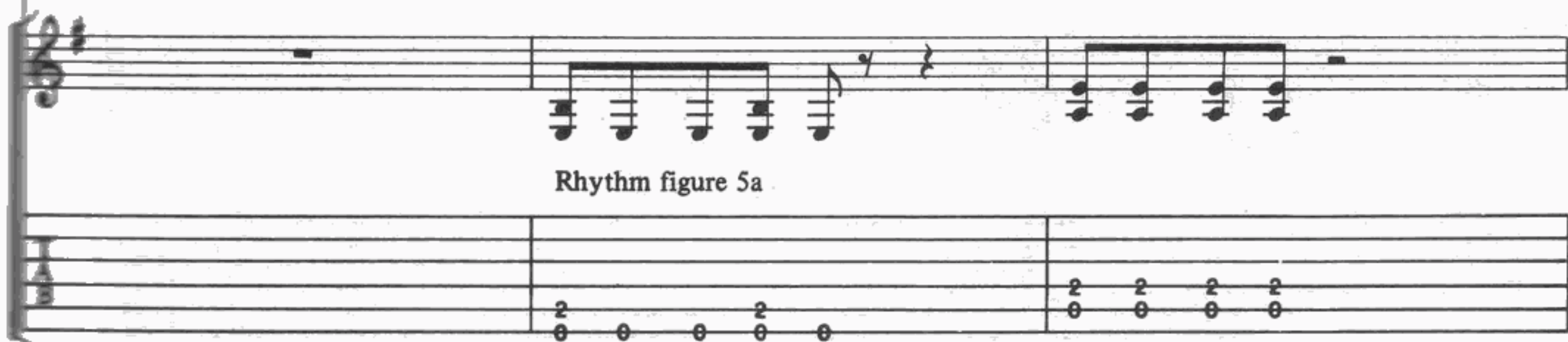
A



end Rhythm figure 4 Rhythm figure 5



Rhythm figure 5a



(Em) A5 (G) A5

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

end Rhythm figure 5

end Rhythm figure 5a

D5/A A5 E5 D/A A5 E5

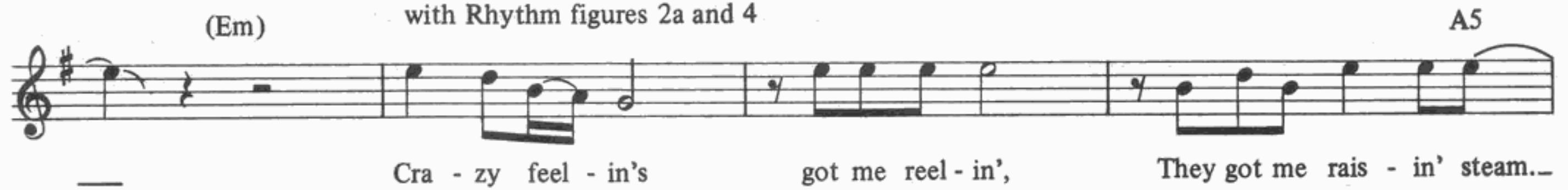
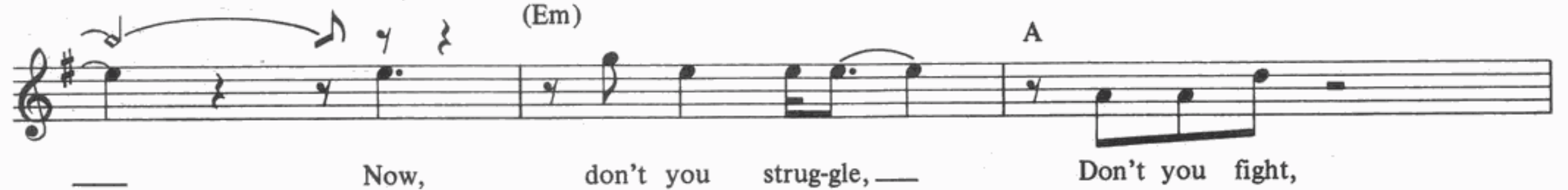
Let me put my love in - to you — babe, Let me put my love on the line. —

Rhythm figure 6

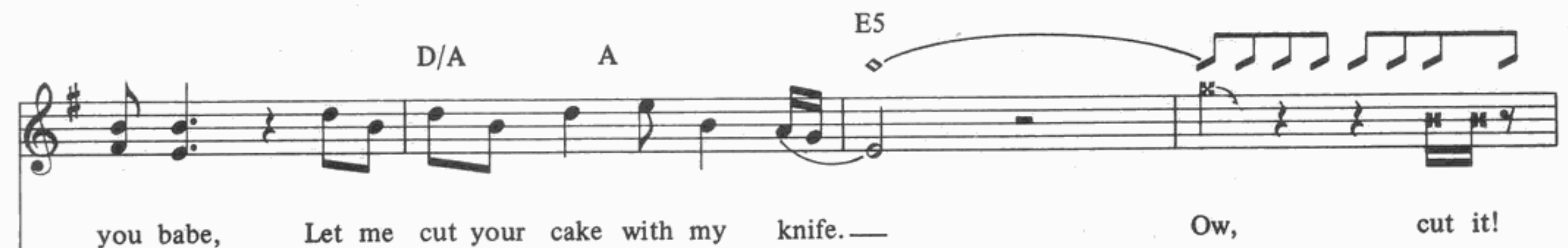
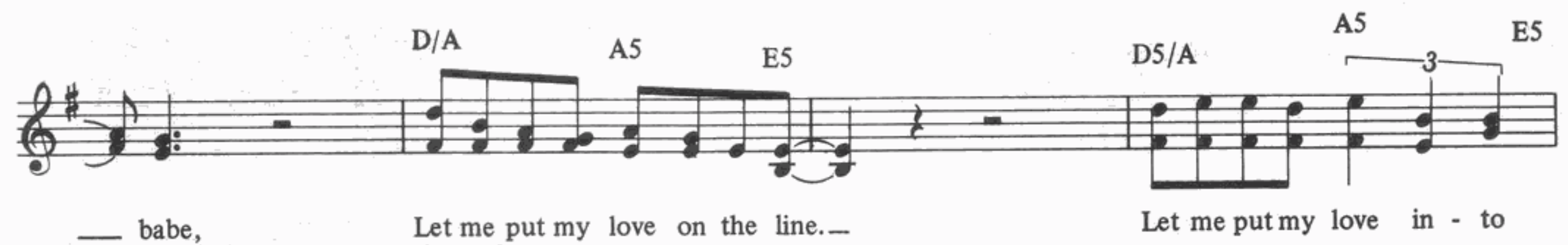
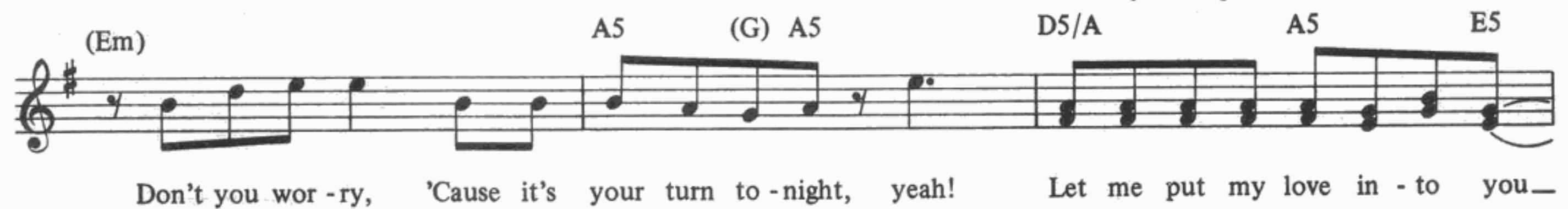
with Rhythm figures 2, 2a and 7



(Em) with Rhythm figures 2a and 4

with Rhythm figures 5 and 5a
(Em)

with Rhythm figure 6



E5 A5 E5

8va

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.

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

D/E A5

To you! Get it on!

ritard.

B

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

7 7 (9)

LOVE AT FIRST FEEL

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

guitars 1 and 2

A5

G5

D

A5

Rhythm figure 1

end Rhythm figure 1

guitar 1

G5

D

E5

guitar 2

7

0

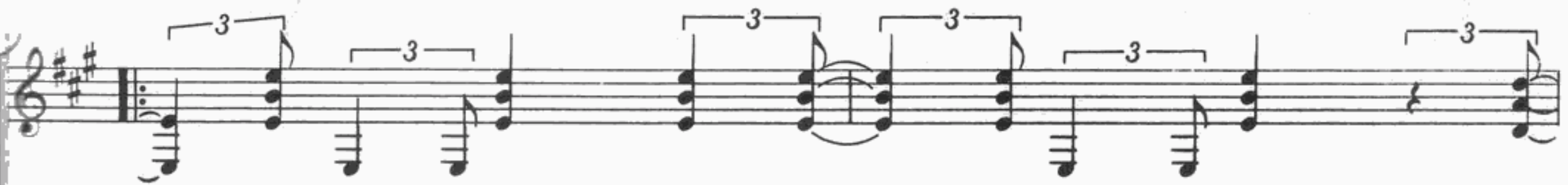
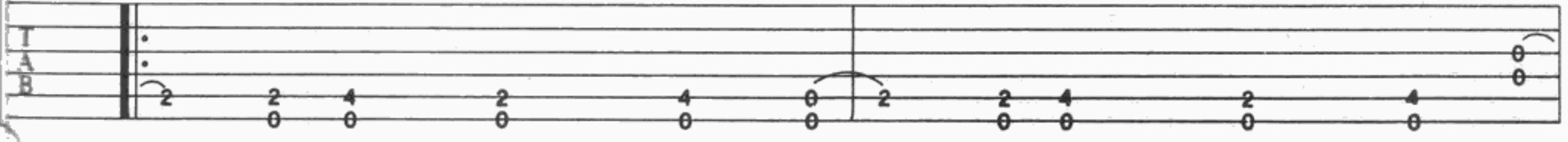
D5



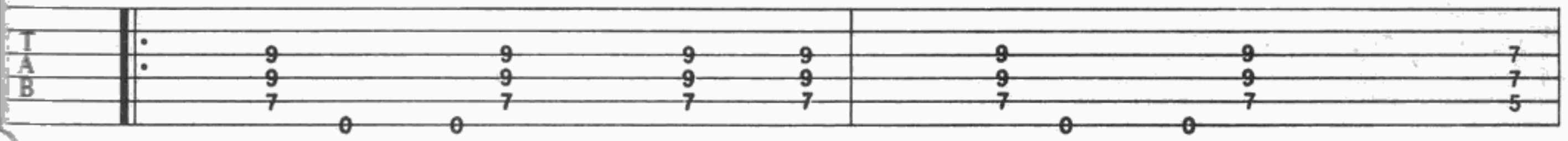
1. You nev - er told_ me_ where you came from,
2. See additional lyrics



Rhythm figure 2



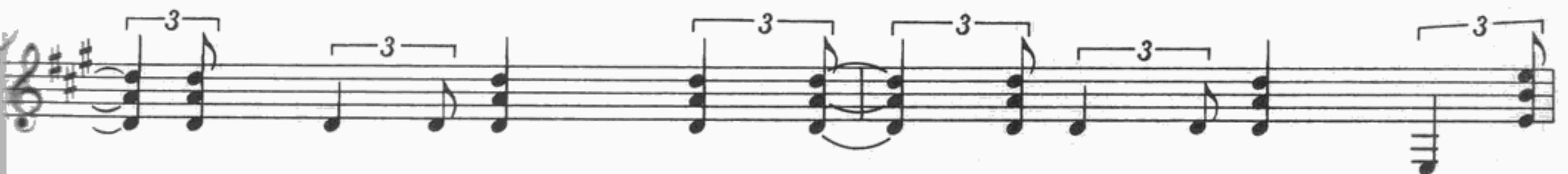
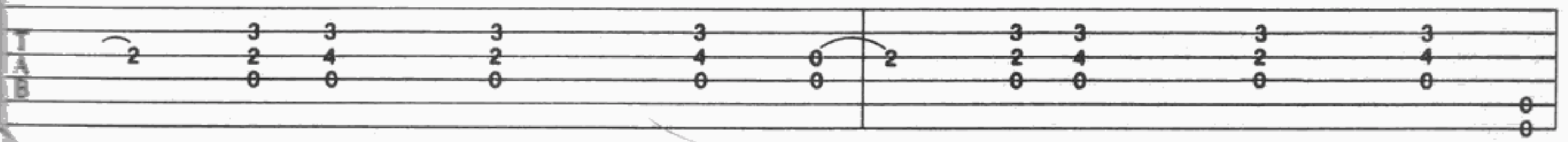
Rhythm figure 2a



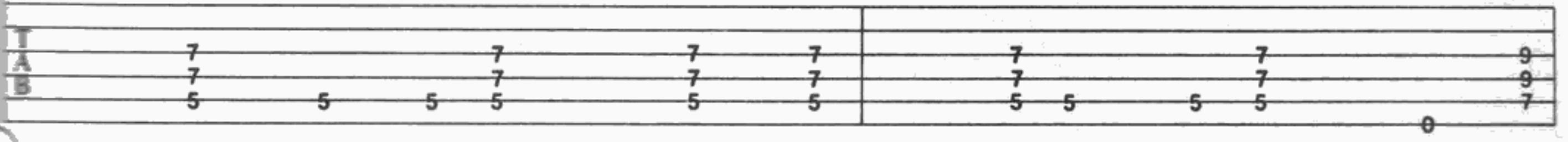
You nev - er told_ me your name,_



end Rhythm figure 2



end Rhythm figure 2a



with Rhythm figures 2 and 2a (2 times)

E5 D5

I did - n't know if you were le - gal ten - der, but I'd spend - it just the same.

E5 D5

And I did - n't know - it could hap - pen to me,

with Rhythm figure 1 (3 times)

A5

But I fell in love in the first de - gree. It was love - at first feel.

D A5 G5 D A5

Love - at first feel. Yeah, love -

G5 D 1. A5

- at first feel. First touch was too much,

guitars 1 and 2

ow! Feels - good - just like I knew it would, ha, ha.

G5 D E5 2. A5 G5 D

ow! Feels - good - just like I knew it would, ha, ha.

Guitar solo

A5

guitar 1

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

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

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 0 | B 15 17

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----- E5

T 15(17) 15(17) 15 15(17) 15(17) 17 17 20(22) 20(17) 20(22) 20(20) 20(22) 15(17)

A

B

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

A 0

B 0

D5 A5

T 15 12 14 14 12 12 12 12 12 12 10(13) 9(12) 8(11) 7(10) 8 5 7

A 12

B 0 14 0

P.M.

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

A 0

B 0

The musical score consists of two staves. The top staff is for guitar, featuring a melody with triplets and chords G5, D, and A5. The bottom staff is for bass, featuring a bass line with triplets and chords B and R. The score is divided into measures by vertical bar lines.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The fourth measure contains the fourth line of the melody and the fourth line of the bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The fourth measure contains the fourth line of the melody and the fourth line of the bass line.

with Rhythm figure 1

Love at first feel. (It was) love at first feel

with simile background vocals to end

Um, love. Ow, it was a love

at first feel. Ya know that I said, love at first feel.

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

Love.

Whew! Love at first feel.

Love.

Love.

B
16 (17)

A5 8va- G5 D A5 G5
 hold bend
 15 R (17) 15 13 17 B 17 20(22) 17 B 17 20(22)

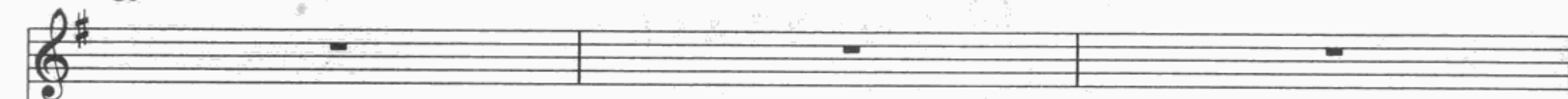
D A5 G5 D A5 G5
 8va-
 17 B 20(22) 20 17 R 20 17 17 B 20(22) 20

D A5 G5 D A5 G5
 8va-
 hold bend
 20 B 20(22) 20 17 R 20 17 B 17 17 17 20 17 19 17 19 17 19

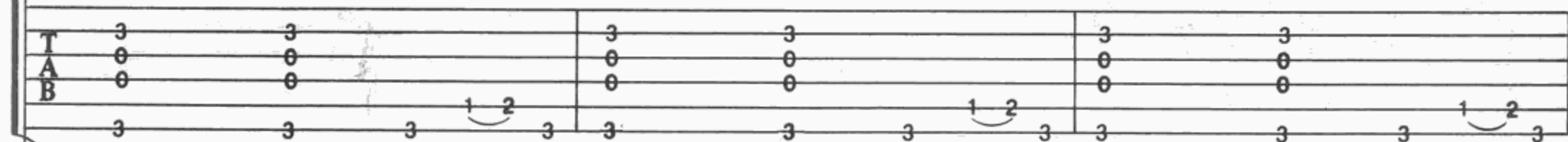
Additional Lyrics

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.

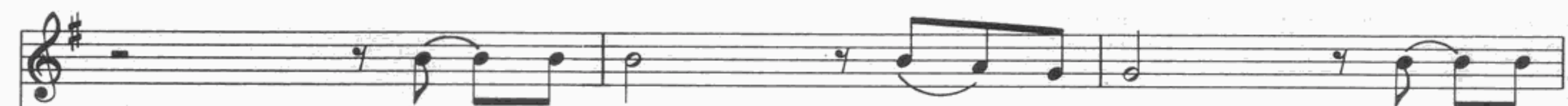
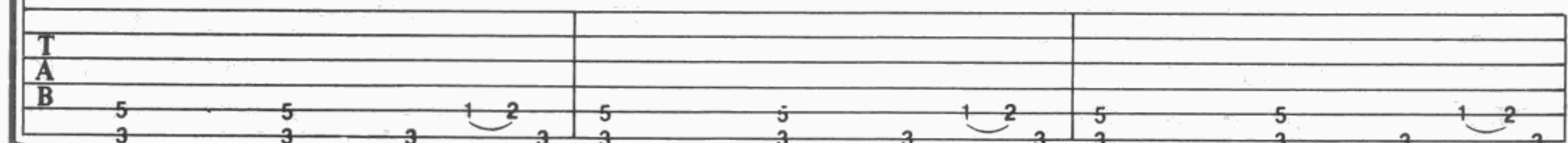
G5



Rhythm figure 2



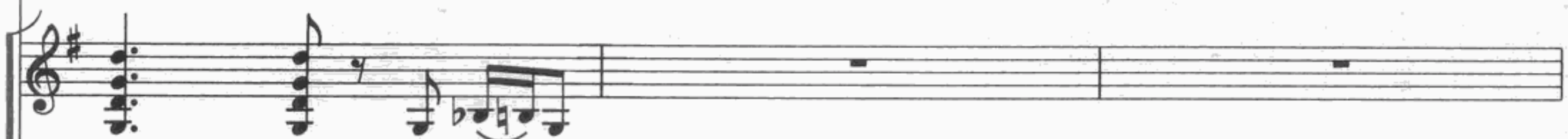
Rhythm figure 2a



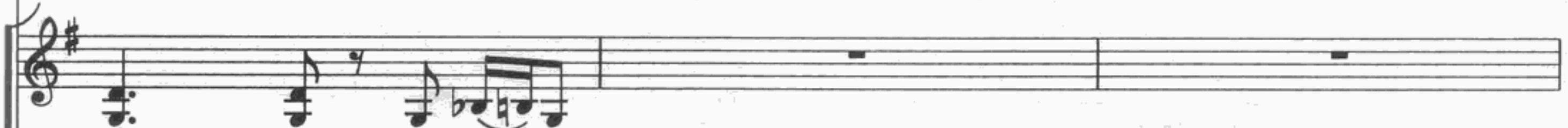
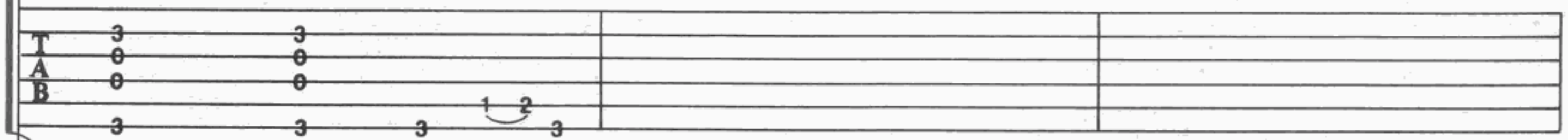
Tai - lored suits,

chauf - feured cars,

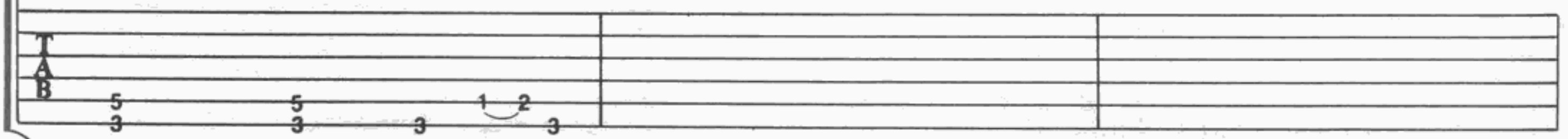
Fine— ho-

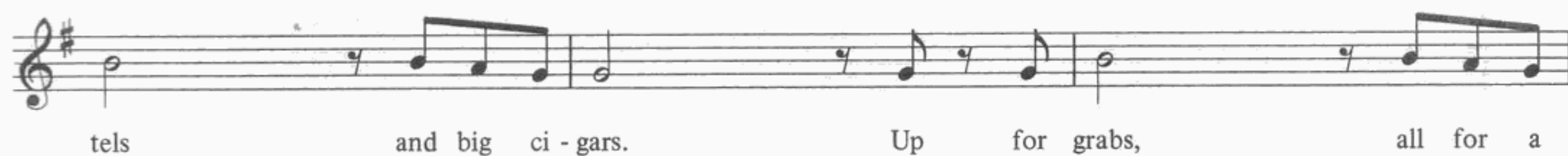


end Rhythm figure 2 with Rhythm figure 2 and 2a (2 times)



end Rhythm figure 2a

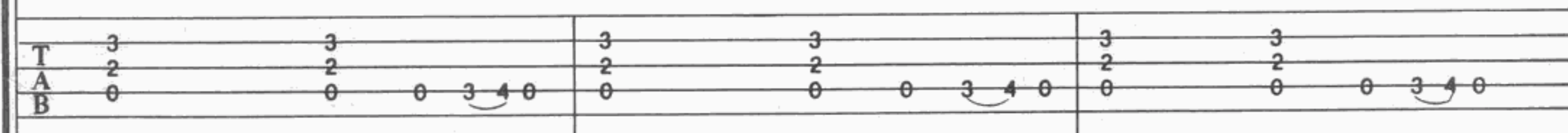




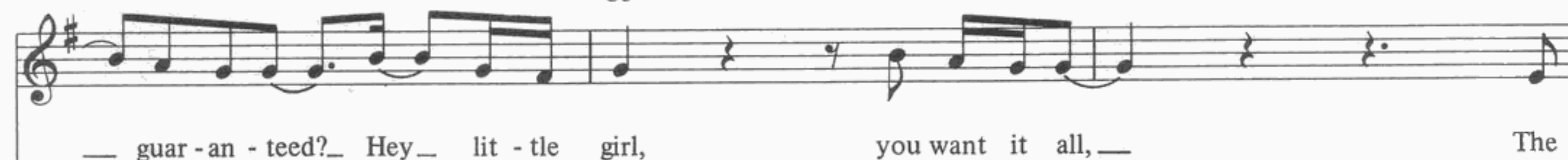
D5



Rhythm figure 3

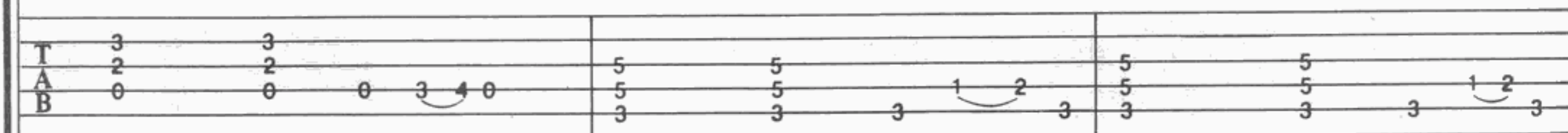


C5

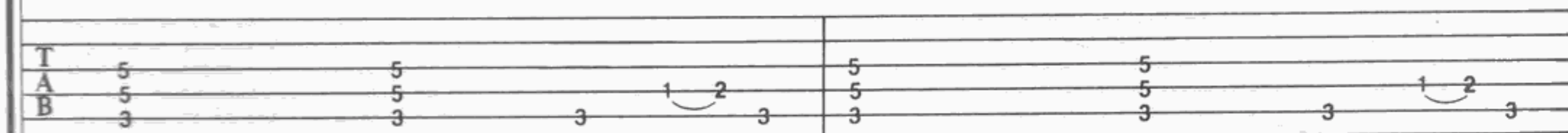


end Rhythm figure 3

Rhythm figure 4



end Rhythm figure 4



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

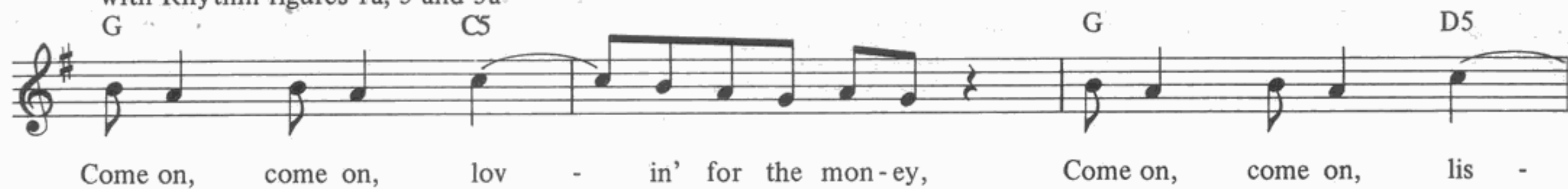
T	3	3	3	3	3	3	3
A	4	2	4	2	2	2	2
B	0	0	0	0	0	0	0
	3	3	3	3			

*pick scratch this time only

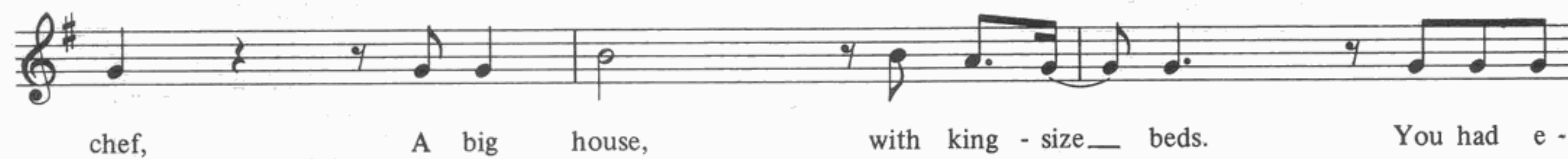
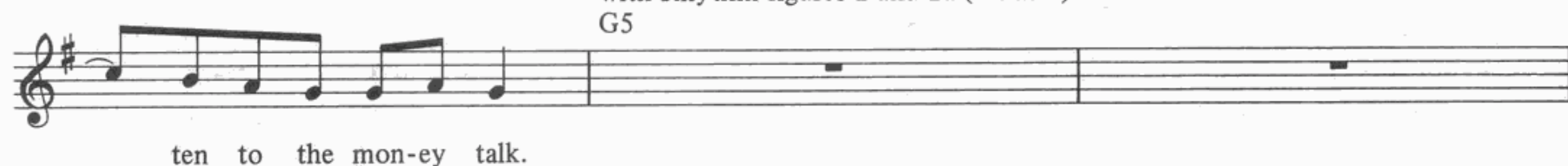
end Rhythm figure 5a

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.



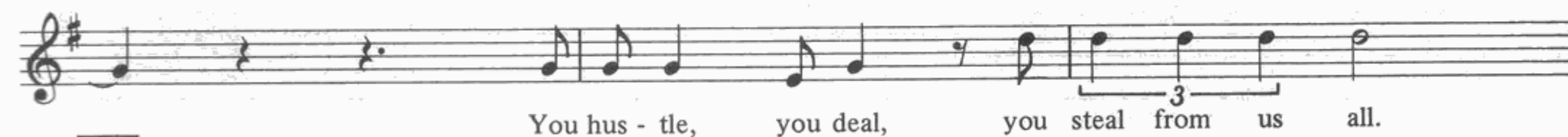
with Rhythm figures 2 and 2a (3 times)



with Rhythm figure 3



with Rhythm figure 4



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

G C5 G D5

Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -
(Mon - ey talks.) (Mon - ey talks.)

G C5

ten to the mon-ey talk. Come on, come on, lov - in' for the mon-ey.
(Mon - ey talks.) (Mon - ey talks.) (Mon - ey)

G D5 To Coda

Come on, come on, lis - ten to the mon - ey, talk.
talks.) (Mon - ey

D5

Mon - ey talks. Yeah! _____

lead guitar

B

6 (7)
5 (6) 3
0 2 0

G5

Yeah!

with Rhythm figures 2 and 2a (2 times)

B U.B. U.B. B B R

6 (7) 3 3 3 3 6 (7) 3 6 (7) 3 5 (6) 5 (6) 5 3 5 3
5 (6) 3 3 3 3 5 (6) 3 5 (7) 5 (6) 5 (6) 5 3 5 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0

hold bend

D5

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes. The guitar accompaniment is written on a six-string staff. It features a repeating pattern of chords: B (15, 14, 15), B (15, 14, 15), B (15, 14, 15), and a final chord of 12. The guitar part also includes a wavy line indicating a tremolo effect. The score is presented in a clear, black-and-white format, suitable for a music book or sheet music.

C5

with Rhythm figure 4

B

[illegible]

G Csus2

Mon - ey

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

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

musical score for "Be this end" by John Cage. The score is written for voice and guitar. The vocal line is in the treble clef, key of D major (one sharp), and 3/4 time. The guitar accompaniment is in the treble clef, key of D major, and 3/4 time. The score includes a vocal line and a guitar accompaniment. The vocal line starts with the word "talks." and ends with "Be this end". The guitar accompaniment features a complex rhythmic pattern with triplets and a final "end Rhythm figure 6".

with Rhythm figure 6

G Csus2 G Csus2 D.S.*al Coda*

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

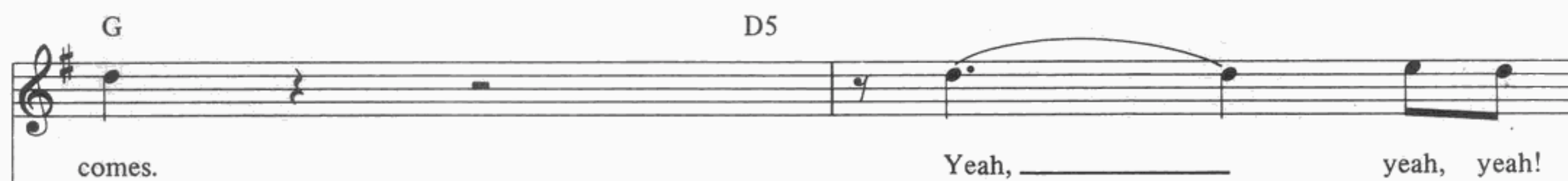
Coda with Rhythm figures 1a, 5 and 5a (2 times)

*backing vocals*

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



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



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



NIGHT PROWLER

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

Tune down ½ step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Slow rock ♩ = 63

Intro

A5 guitar 1 D5 Csus2 D5 A5 D5

f

Csus2 D5

A5 D5 Csus2 D5

guitar 2

f

hold bend -----

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

guitar 1

Rhythm figure 1

let ring -----

end Rhythm figure 1

The musical score is written for two guitars. The key signature has three sharps (F#, C#, G#) and the time signature is 12/8. The tempo is 'Slow rock' at 63 beats per minute. The score is divided into several systems. The first system shows the 'Intro' with guitar 1 playing chords A5, D5, Csus2, D5, A5, and D5. The second system continues with Csus2 and D5 chords. The third system introduces guitar 2 with a 'hold bend' technique over a B note, while guitar 1 continues with A5 and D5 chords. The fourth system shows guitar 1 playing 'Rhythm figure 1' and guitar 2 playing a sequence of notes (8, 10, 10, 10, R, 8, 5). The fifth system shows guitar 1 playing 'Rhythm figure 1' and guitar 2 playing a sequence of notes (0, 0, 3, 3, 0, 0, 3, 0, 3). The score includes various musical notations such as chords, bends, and rhythmic figures.

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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

Some

end Rhythm figure 2

T
A
B

2 4 0 2 4 5

Verse 1
with Rhythm figure 2

A5 D G D

wea - ry clock strikes mid - night, — And there's a

A5 D G D

full moon in the sky. — Ya hear a dog bark —

with Rhythm figure 2 (first 3 bars)

A5 D G D

— in the dis - tance, — Ya hear

A5 D G D

some - one's ba - by cry. — A

T
A
B

0 2 4 5 0 3 0 3

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 2 2 4 0 0 5 0 4 0 3
B 0 0 5 0 5 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 Csus2

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

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 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 A B

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

A5 D5 Csus2 D5

B B R B

T A B

7 8 (9) 8 (10) (9) (10) 7

A5 D5 Csus2 D5

B B B B B B R B

T A B

5 (6) 7 5 (6) 7 5 (6) 7 5 (6) 7 5 (6) 7 (9) 7 (9) 10 9

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 0 0 0 0 0 0

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)
P.M. -----

end Rhythm figure 4

T A B

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

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

A

B

A5

D5

Csus2

D5

B
8 (10)B
8 (10)

8 5 3 5 0 3 3 5

5

A5

D5

Csus2

D5

hold bend -----

B

R B R B R B R B

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

A

B

A5

D5

Csus2

D5

3

3

(9) (9) (9) (9)

B
8 (10)

5 3 0 8 5 0 5 3 0 5 3 0

5 2 0

5 2 0 2 5

3

A5 Csus2 Dsus2

hold bend -----

B

T A B

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

0 3 0 3 0 3

0 0 2 0

3 3

T A B

2 0

0 3 0 3 0 3

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 1 3 1 3

5 (7) (9)

0 3 0 3 0 3 0 3

0 3 0 3

T A B

2 0

0 3 0 3 0 3 0 3

0 3 0 3

with Rhythm figure 1 (1½ times)

A5

Csus2

D.S. al Coda II 

I'm your

hold bend

guitar 1

with Rhythm figure 1 (3½ times)

Coda II

Csus2

D5

A5

D5

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

let ring - - - - -

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.)

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

A5

D5

Csus2

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

let ring - - - - -

D5

A5

There ain't noth - in', oh!

A - noth - in' you can do. —

RIDE ON

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

Slowly

C F C F C F

Rhythm figure.1

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

C F C F

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

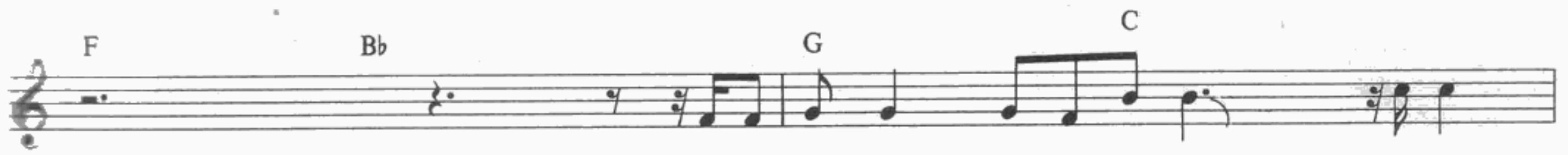
end Rhythm figure 1 Rhythm figure 2

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

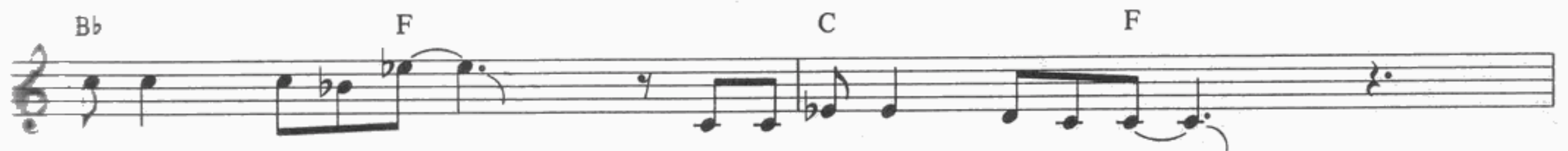
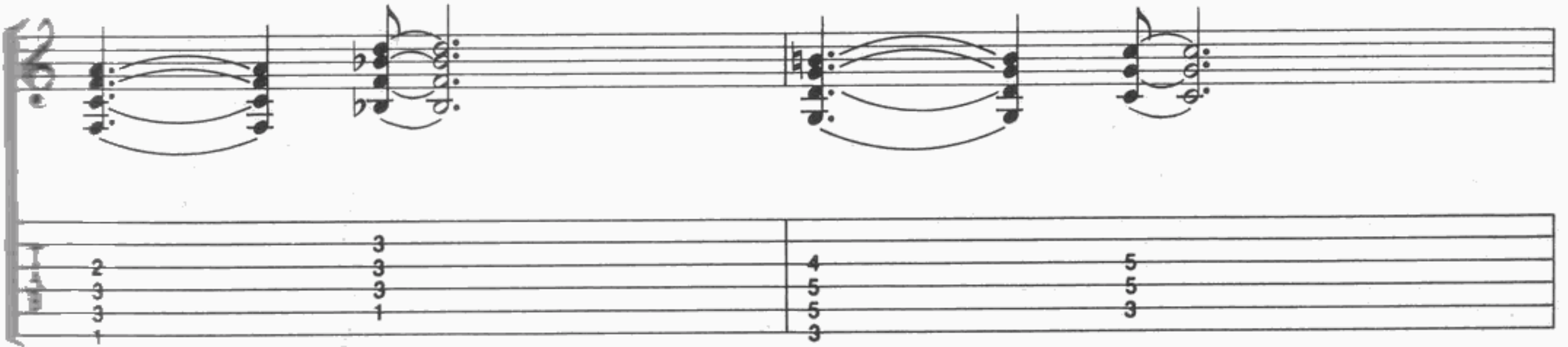
C F Bb

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

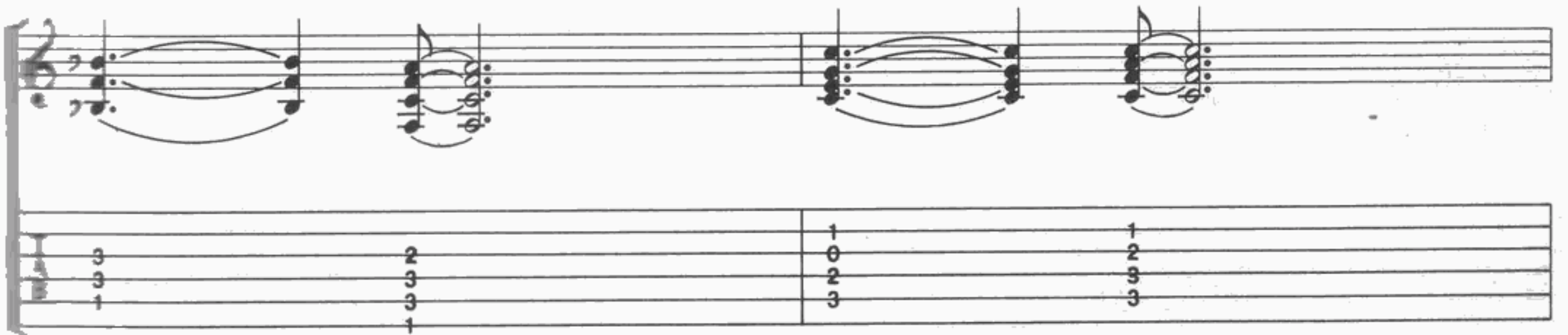
T	1	1	2	3	3	3
A	0	2	2	3	3	3
B	2	3	3	3	3	1
B	3	3	3	3	3	1



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

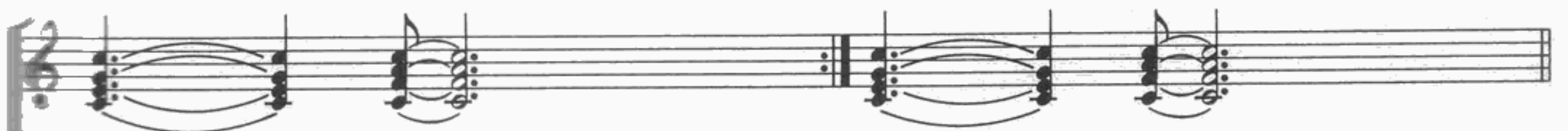


ain't too old to cry, — When a wom-an gets me down...

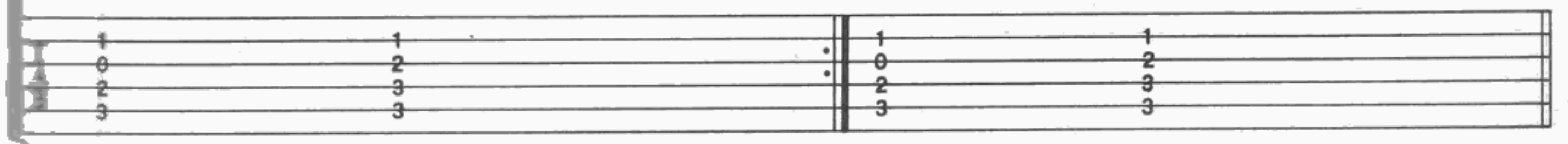


2. Got an -

Um, that's why I'm



end Rhythm figure 2



F5 F#5

lone - ly, I'm so lone - ly, But I

Rhythm figure 3

G5 F C

know what I'm gon - na do. I'm gon - na ride on, —
(Ride on, —

end Rhythm figure 3

G F C

ride on, —
ride on, —) (Ride on, —

Rhythm figure 4

Bb F C

Stand - ing on the edge of the road, — thumb in the air.

ride on, — (Ride on, —

G5

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

on. _____)

F

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

guitar 1

guitar 2

C

F

C

F

with Rhythm figure 1

C F C F

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

with Rhythm figure 2 (2 times)

T
A 8-10
B

— 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 4 F C

Got my-self a one-way tick - et.

ride on.____) (Ride on,____

Bb F C

Go - in'____ the wrong way, (Ride on,____

ride on.____)

G F

Gon-na change__ my e - vil ways._____ One of these days,____

ride on.____)

one of these days.____

Guitar solo

C F C F

with Rhythm figure 2 (2 times)

B B B R B

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

First system of musical notation. Treble clef. Chords: C, F, C, F. Fingering: 3. Bass clef. Chords: B, B, B R, B R, B. Fingering: 11 (13), 8 11, 10 (11), 10 (12) 10 8, 10 (12) 10 8, 10 (12) 8 11.

Second system of musical notation. Treble clef. Chords: Bb, F, Bb. Fingering: 4, 3, 5. Bass clef. Chords: B, B, B, B, B, B R B, B R. Fingering: 10 (12) 8 11, 10 (12) 8 11, 10 (12) 8 8 11 (13), 8 11 8, 10 10 8, 10 10, 5/9, 8 10 8, 10 10 (11) 10 (11), 10 (11) 10 8.

Third system of musical notation. Treble clef. Chords: C, F, C, F. Fingering: 11 8, 13 13 13, 15 (16), 15 14, 16 15 13, 16 13, 16 (17). Bass clef. Chords: B. Fingering: 14, 15 14, 16 15 13, 16 13, 16 (17).

Fourth system of musical notation. Treble clef. Chords: C, F, C, F. Fingering: 4, 4. Bass clef. Chords: B, B, B, B, B, B, B. Fingering: 16 (17), 16 (17), 16 (17), 16 (17), 16 (17), 17 17, 16 18 16 18 18 (20), 18 18 (20), 17 16 17.

Fifth system of musical notation. Treble clef. Chords: C, F, C, F. Fingering: 8. Bass clef. Chords: B, B, B, B, B, B, B. Fingering: 17 15 17 15 15, 18 18 16 15 15, 17 17 15 17 17, 17, 8.

with Rhythm figure 4

Chords: C G F C Bb F

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

Chords: F C C G

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

Chords: F5

Keep on rid - in'. Rid-in'

Chords: C G

on. and on, and on, and on, and on, and on, and on, and on, and on. — (Ride on — ride on. —

with Rhythm figure 4 (first 6 bars)

hold bend —————

B 11 (13) (13) (13)

T A B

Chords: F C Bb F

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

Chords: B B R B

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

T A B

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

G5 D5 G5

right. Ooh. Aye, aye, oh, Shake_

end Rhythm figure 2 Rhythm figure 3

D5 G5 G7(no 3rd)/F G5

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

end Rhythm figure 3

To Coda

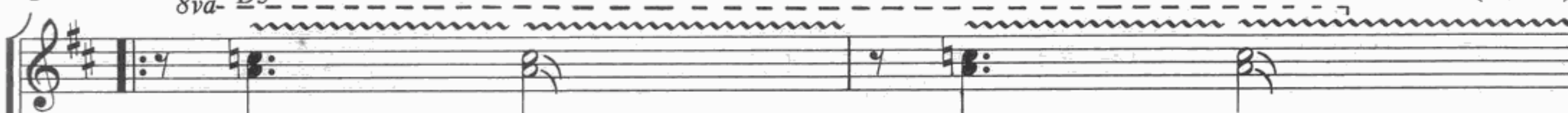
with Rhythm figure 3 D5 G5 D5 G5 G7(no 3rd)/F G5

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

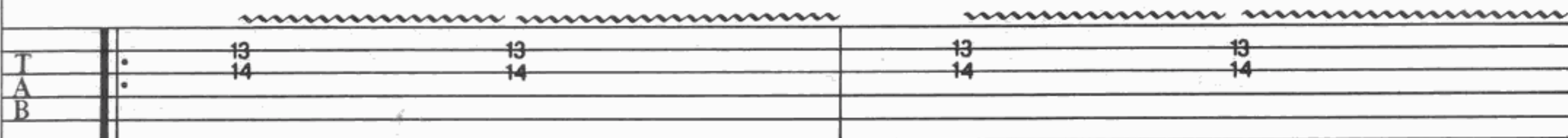
guitar 2

8va- D5

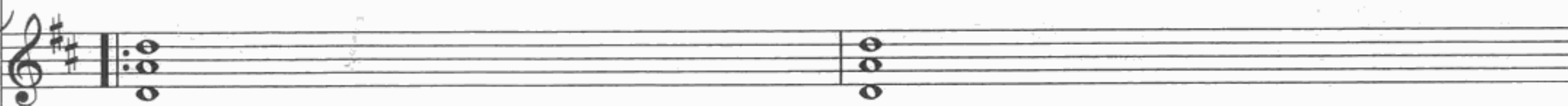
G7(no 3rd)



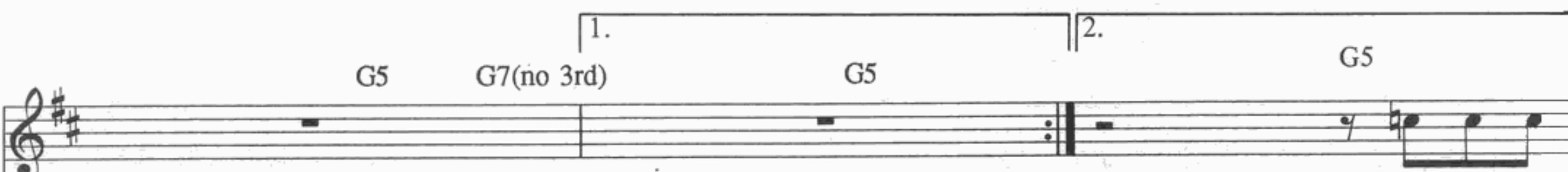
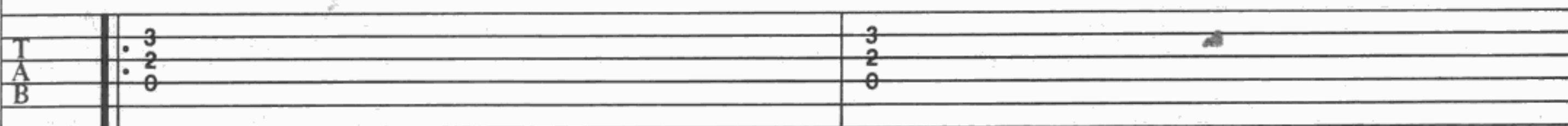
Rhythm figure 4
with Rhythm figure 1 (2 times)



guitar 3



Rhythm figure 4a



G5

G7(no 3rd)

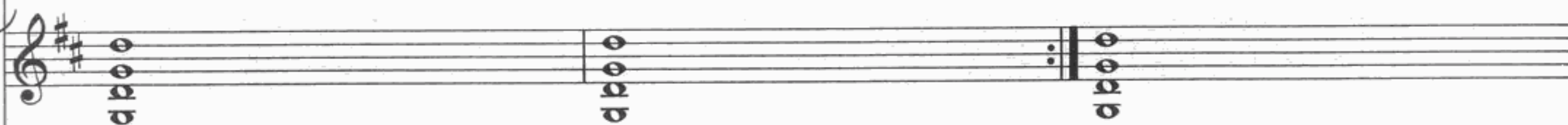
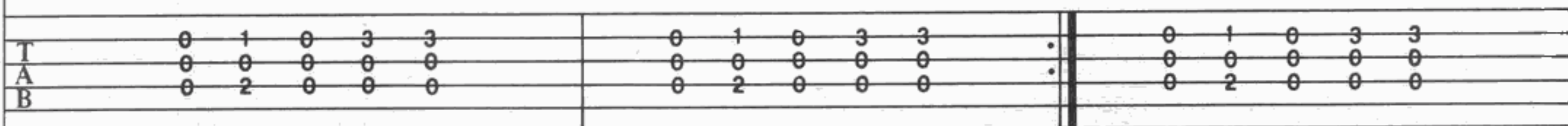
G5

G5

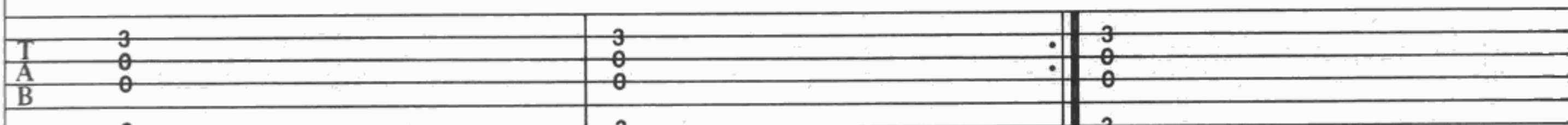
2. I was tak -



end Rhythm figure 4



end Rhythm figure 4a

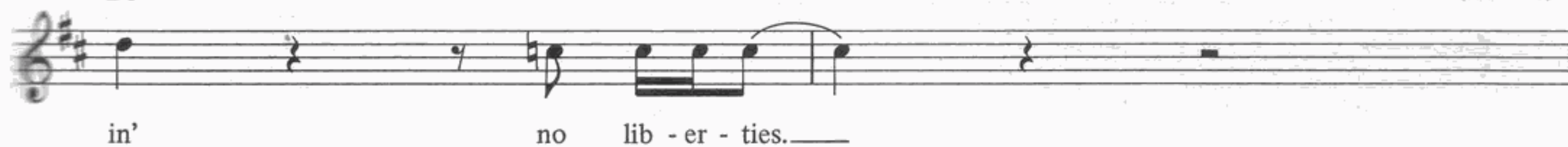


with Rhythm figure 1 (3 times)

guitars 1 & 2

D5

G7(no 3rd)



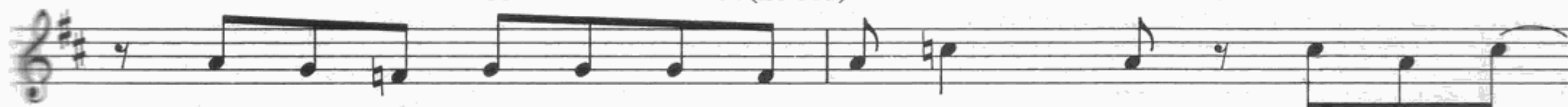
in'

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',

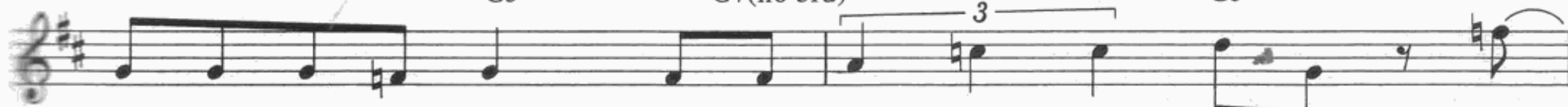
she

was slick,

G5

G7(no 3rd)

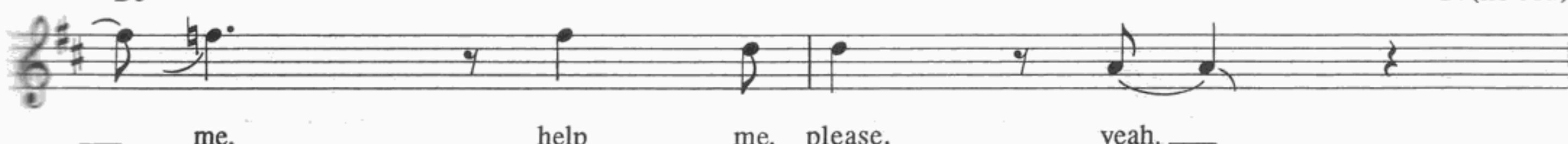
G5



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

D5

G7(no 3rd)



_ me,

help

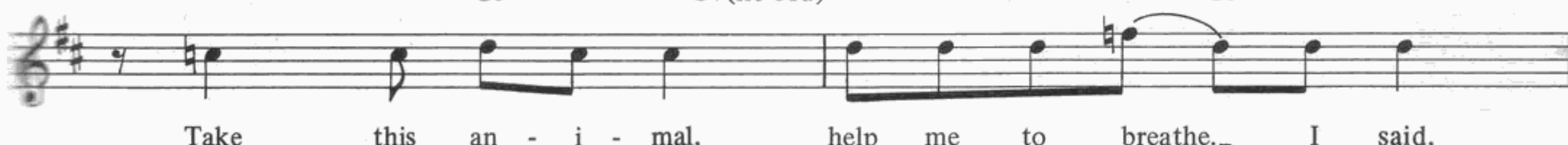
me, please,

yeah. _

G5

G7(no 3rd)

G5

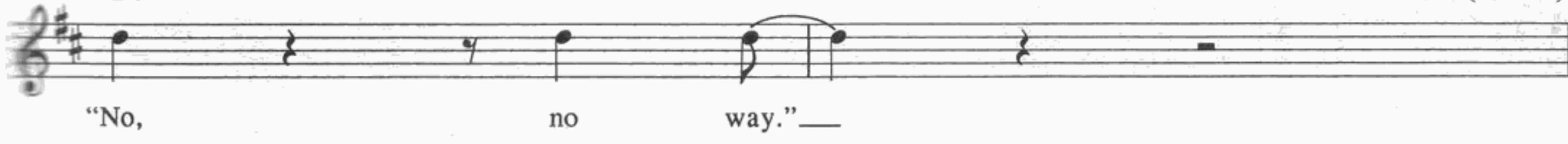


Take this an - i - mal, help me to breathe. _ I said,

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)



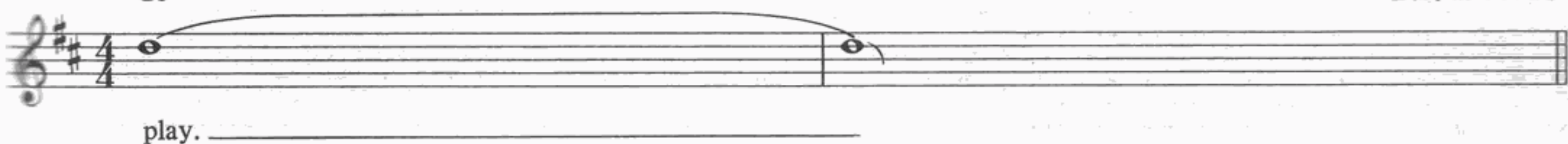
O.

K.

I'll

G5

D.S. al Coda I



play. _

Coda I

to the floor. Oh!

G5 A5 D5 A5

guitar 1

Guitar solo

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

T A B

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

guitar 2

Rhythm figure 5

T A B

2 2 0 3 2 0 2 2 0

D5 C G5 C5 G5

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

8 7 5 0 5 0 5 0 7 0 7 0 7 0 7 0 5 0 5 0 5 0 5 0 7 0 7 0 7 0 10 12 (14)

end Rhythm figure 5

T A B

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

with Rhythm figure 5

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

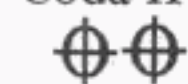
8 7 17 15 14 15
10 (12) 9 (11) 20 (22) 18 (20) 17 (19) 15 (17)

D.S. al Coda II

G5 C5 G5 A5

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

Coda II



G5

with Rhythm figure 1

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)

D5

G5

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

what for. Aye, aye, aye, aye.

D5 G5

Aye, aye, — oh, Shake — your foun - da - tions.

guitar 1

with Rhythm figure 3 (3 times)

B R B B

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

T
A
B

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

T
A
B

D5 G5 G7(no 3rd)/F G5

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

8va

B B

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

T
A
B

The musical score is divided into two systems. The first system contains the vocal melody and a guitar solo. The vocal melody is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "Aye, aye, oh, Shake your foun - da - tions. Aye, aye, oh, Shake". Above the staff, the chords D5, G5, D5, G5, and G7(no 3rd)/F are indicated. The guitar solo is written on a single staff with a treble clef and a key signature of two sharps. It begins with a rest, followed by a series of eighth notes and a wavy line indicating a bend. The second system contains the bass line, written on a single staff with a bass clef and a key signature of two sharps. It begins with a rest, followed by a series of eighth notes and a wavy line indicating a bend. The lyrics "Aye, aye, oh, Shake" are repeated below the staff. The guitar solo is written on a single staff with a treble clef and a key signature of two sharps. It begins with a rest, followed by a series of eighth notes and a wavy line indicating a bend. The lyrics "Aye, aye, oh, Shake" are repeated below the staff. The guitar solo is written on a single staff with a treble clef and a key signature of two sharps. It begins with a rest, followed by a series of eighth notes and a wavy line indicating a bend. The lyrics "Aye, aye, oh, Shake" are repeated below the staff.

The image shows a musical score for the song "Shake Your Foundations" by The Blind Boys of Alabama. It includes a vocal melody line, a piano accompaniment line, and a guitar tablature line. The vocal melody is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The guitar tablature is in G major and 4/4 time. The score is divided into three systems. The first system contains the first two lines of the song. The second system contains the third line of the song. The third system contains the fourth line of the song. The guitar tablature is written in a simplified style, using numbers 1-5 for frets and letters B, D, G, F for barre positions. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

System 1:

Vocal: it to the floor. Aye, aye, oh Shake your foun - da - tions

Piano: 8va- (octave up)

Guitar: (20) 15 15 (18) (18) 13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 13 (15)

System 2:

Vocal: hold bend with Rhythm figure 3 (last 2 bars) hold bend hold bend

Piano: (octave up)

Guitar: (20) 15 15 (18) (18) 13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 13 (15)

System 3:

Vocal: (empty)

Piano: (empty)

Guitar: (empty)

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a vocal line, a guitar line, and a bass line. The vocal line has lyrics: "Make you so ea - ger." The guitar line includes a solo marked "8va--" and a "ritard" (ritardando) instruction. The bass line features a wavy line indicating a sustained note. The score is written in G major (one sharp) and 4/4 time. Chord symbols D5, G5, and B are present above the respective staves.

SHOOT TO THRILL

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

guitar 1

A5

with feedback

guitar 2

Rhythm figure 1

D A5 G5 D G5 D A5

with feedback

end Rhythm figure 1

G5 D G5 D A5 G5 D G5

with Rhythm figure 1 (5 times)

D A5 G5 D G5 D A5

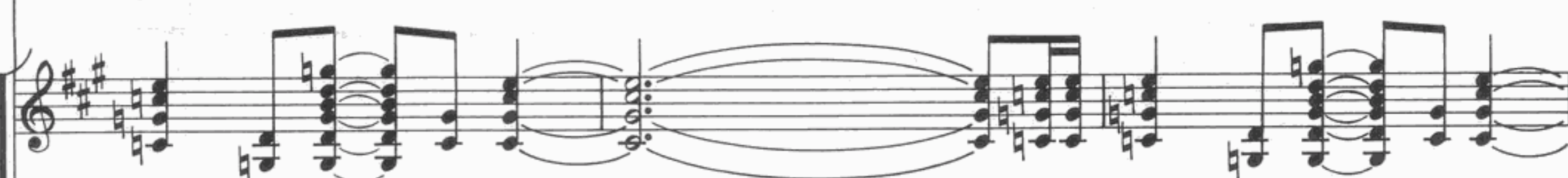
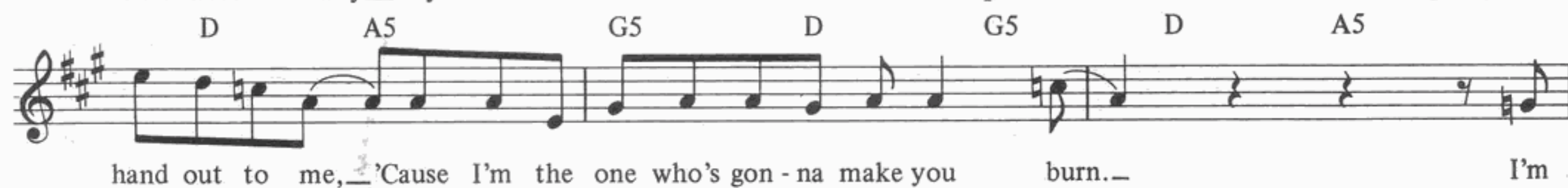
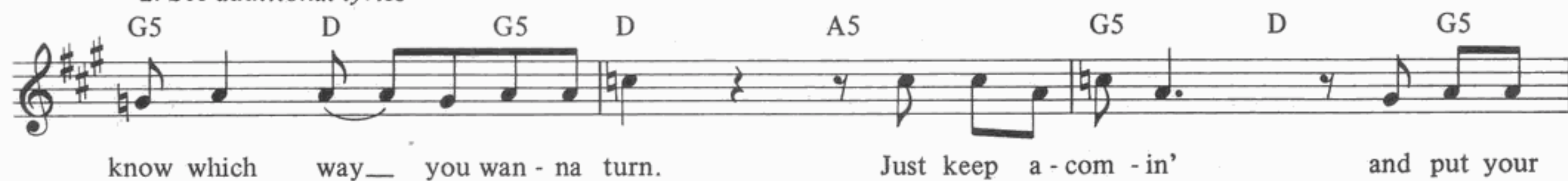
G5 D G5 D A5 G5 D G5

D A5 G5 D G5 D A5

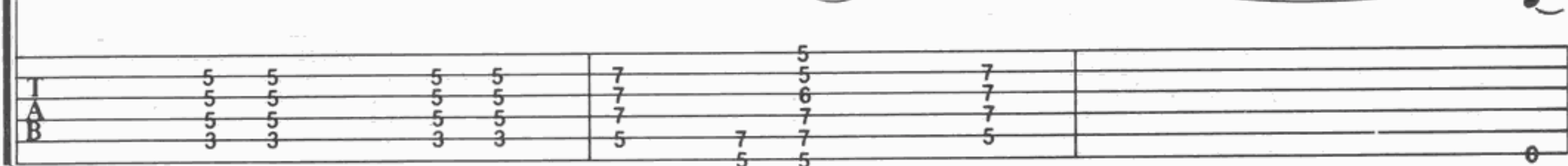
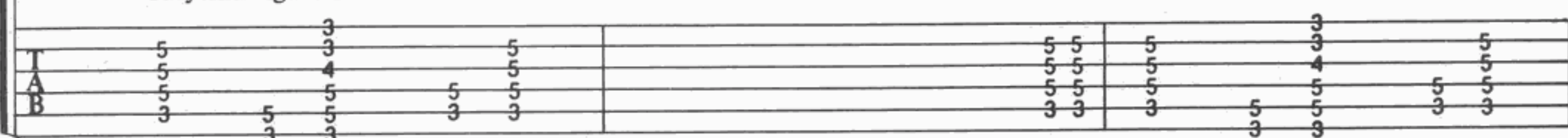
1. All you



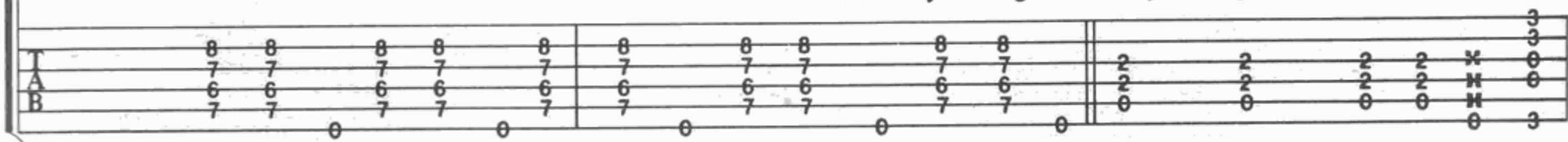
2. See additional lyrics



Rhythm figure 2



end Rhythm figure 2 Rhythm figure 3



D/A

play to kill; — Too man - y wom - en with too man - y pills, — yeah.

end Rhythm figure 3

with Rhythm figure 3

A5 G D/A

Shoot to thrill, — play to kill; — I got my gun and I'm read - y, gon - na fire at will, — yeah! —

1.

A5

2. I'm like e - Shoot to thrill, — and I'm

A5 G

2. I'm like e - Shoot to thrill, — and I'm

with Rhythm figure 3

read - y to kill; — I can't get e - nough and I can't — get my fill. I

A5 G5 D/A

The musical notation shows three measures of music on a single staff. The first measure contains the notes A5, G5, and F#5, corresponding to the lyrics "shoot to thrill, _". The second measure contains the notes G5, F#5, and E5, corresponding to the lyrics "play to kill. _". The third measure contains the notes D/A and C#5, corresponding to the lyrics "Yeah, ____". The notes are connected by slurs, indicating they are part of a continuous melodic line.

shoot to thrill, _ play to kill. _ Yeah, ____

pull the trig - ger! _____ Yeah, — pull it!

[illegible]

Musical score for the song "Pull it, pull it, pull the trigger." The score is written for guitar and includes a vocal line and a guitar accompaniment line.

Vocal Line:

- Staff 1: Treble clef, key of D major (two sharps). The melody consists of eighth and quarter notes.
- Staff 2: Continuation of the vocal melody.

Guitar Line:

- Staff 3: Treble clef, key of D major. The accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand.
- Staff 4: Continuation of the guitar accompaniment.

Lyrics:

Pull it, pull it, pull the trig - ger. _____

Chord Diagrams:

The bottom of the page shows a series of chord diagrams for the guitar. The diagrams are labeled with letters (T, A, B) and numbers (0, 7, 8) indicating finger positions on the strings.

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and guitar. The piano part is in G major (one sharp) and 4/4 time. The guitar part is in G major (one sharp) and 4/4 time, with a capo on the 2nd fret. The score includes a guitar tablature section with fret numbers and a final chord progression.

Chord Progression:

- G5
- D/A
- G5
- D/A

Guitar Tablature:

The guitar tablature is written on a six-line staff. The fret numbers are as follows:

- Measure 1: 3, 3, 3, 3, 3, 3
- Measure 2: 3, 3, 3, 3, 3, 3
- Measure 3: 3, 3, 3, 3, 3, 3
- Measure 4: 3, 3, 3, 3, 3, 3
- Measure 5: 7, 7, 5, 7, 0
- Measure 6: 7, 7, 5, 7, 0

D

A

D

E7#9

8va-

hold bend

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

15 16 (17) (5) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19)

3

3

Ow!

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

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

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

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

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

with Rhythm figure 3 (3 times)

with rhythmic figure 5 (5 times)

A5 G5 D/A

Shoot to thrill, — play to kill; —

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

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

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

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

— play_ to kill. —

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth notes. Above the first measure, there is a diamond-shaped note head labeled 'A5' and '(A)'. Above the eighth measure, there is a diamond-shaped note head labeled '(G)'. A curved line connects the 'A5' note to the '(G)' note, indicating a melodic line. The bass staff begins with a bass clef and contains a series of eighth notes, mostly on a single pitch.

Rhythm figure 4 *with pick and fingers*

[illegible]

D

T
A
B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

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

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

A G D

with Rhythm figure 4 (3 times)

T
A
B

A5 G D

T
A
B

0 1 2 3 4 0 0 3 0

A G

T
A
B

0 0 0 0 0 0 0 3

D A5

T
A
B

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

Shoot _____ you down. Hey! _

Rhythm figure 5

Rhythm figure 5a

D5 A5

We're gon - na get you down the

end Rhythm figure 5

end Rhythm figure 5a

with Rhythm figures 5 & 5a D5 A5

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

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. _

with Rhythm figure 7 (1½ times) G/B D/A A5

I'm gon - na shoot_ you _ down. _

G/B D/A G

D/A G
 Qui - et you _ down. _ Shoot you _
 down! _ Yeah, _ heh, yeah.
 Ah, _ yeah! _ Ha, ha, ha, ha, ha, ha!
 (5)

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.

SHOT DOWN IN FLAMES

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

Chord Diagrams:

- D5:** Treble clef, F#4, A4, B4, D5. Bass clef, F#2, A2, B2, D3.
- A:** Treble clef, C#4, E4, F#4, A4. Bass clef, C#2, E2, F#2, A2.
- A5:** Treble clef, C#4, E4, F#4, A4. Bass clef, C#2, E2, F#2, A2.
- G5:** Treble clef, B4, D5, E5, G5. Bass clef, B2, D2, E2, G2.
- D5:** Treble clef, F#4, A4, B4, D5. Bass clef, F#2, A2, B2, D3.
- C5:** Treble clef, E4, G4, A4, C5. Bass clef, E2, G2, A2, C3.

Vocal Line:

Whoa! — Whoa! Want you!

Guitar 1:

Rhythm figure 1 end Rhythm figure 1 with Rhythm figure 1 (5 times)

Guitar 2:

Rhythm figure 1a end Rhythm figure 1a with Rhythm figure 1a (10 times)

Chord Diagrams (Bottom):

- A5:** Treble clef, C#4, E4, F#4, A4. Bass clef, C#2, E2, F#2, A2.
- G5:** Treble clef, B4, D5, E5, G5. Bass clef, B2, D2, E2, G2.
- D5:** Treble clef, F#4, A4, B4, D5. Bass clef, F#2, A2, B2, D3.
- C5:** Treble clef, E4, G4, A4, C5. Bass clef, E2, G2, A2, C3.

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 3 5 5 3 7 7 5 7 7 5

A5 G5 D5 C5 A5 3 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 3 5 5 3 3 0 2 3 3 0 2 3 2 2 2 2

D5 C5 A5 G5 D5 C5

with Rhythm figure 2
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 0 0 3

The musical score is arranged in four systems. The first system shows a guitar staff with a treble clef and a key signature of one sharp (F#), with a 'D5' label above it. It contains a whole rest followed by a triplet of eighth notes. The second system features a guitar staff with a treble clef and a key signature of one sharp, playing a continuous eighth-note pattern. Below it is a bass staff with a bass clef and a key signature of one sharp, containing a triplet of eighth notes. The third system consists of a guitar staff with a treble clef and a key signature of one sharp, playing a sustained chord, and a bass staff with a bass clef and a key signature of one sharp, containing a triplet of eighth notes. The fourth system shows a guitar staff with a treble clef and a key signature of one sharp, playing a sustained chord, and a bass staff with a bass clef and a key signature of one sharp, containing a triplet of eighth notes. The lyrics 'Shot down in' are positioned between the first and second systems.

A5 G5 D5 C5 3 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 3

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

A5 G5 1. D5

flames. —

with Rhythm figure 3

2. with Rhythm figure 3 (2 times) D5

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. -----

B R B

7 7 7 7 7 7 5 7 8

A5 G5 D5 C5

B B

5 7 8 7 5 5 7 5 7 7 5 (6) 7

A5 G5 D5 C5 A5 G5

8va -----

P.H. -----

B R B R

7 (9) 7 5 5 5 (7) 5 5 4 (5) 4 7 7 6 5 4 7 5 5 4 7 3

D5

Ugh!

15ma -----

15ma

B P.H. -----

4 (5) 5 7 9 11

15ma 7

Yeah! Shot down in

8va

hold bend

T
A
B

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

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

flames, shot down in flames.


The second system of musical notation continues the melody. It begins with a whole rest on the D5 line, followed by a quarter note on C5, a quarter note on D5, and a quarter note on E5. This is followed by a quarter note on D5, a quarter note on C5, and a quarter note on B4. The melody then moves to a whole rest on the G5 line, followed by a quarter note on D5, a quarter note on C5, and a quarter note on B4. The system concludes with a quarter note on D5, a quarter note on C5, and a quarter note on B4, which is part of a triplet of eighth notes.

Ain't it a shame,—

To be shot down in

[illegible]

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



flames. — Oh, — oh! — Shot down in flames.

with Rhythm figure 3 (2 times)
D5

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

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

2

She said she'd

2

with Bass figure 1 (7 times)

D5

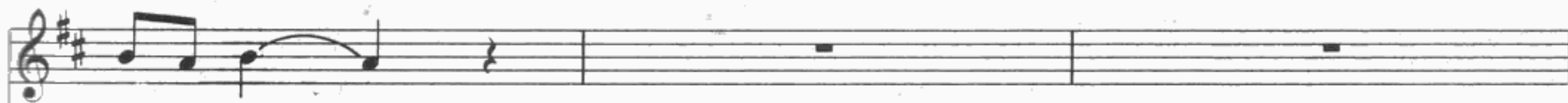
nev - er been, Hmm, nev - er been touched be - fore.

The musical score is written for guitar and bass. The guitar part consists of four measures, each with a chord (F, G5, D5, and a final D5) and a melodic line. The bass part consists of four measures, each with a specific figure (5 3 5 5 5 3 5, 3 5 5 3, 5 3 5 5 5 3 5, and 3 5 5 3). The lyrics are: 'She said she'd nev - er been, Hmm, nev - er been touched be - fore.'

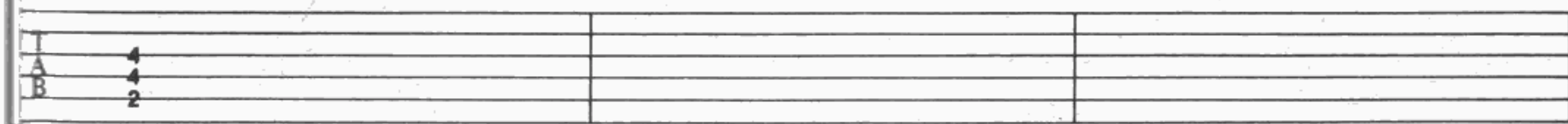


She said she'd

B5

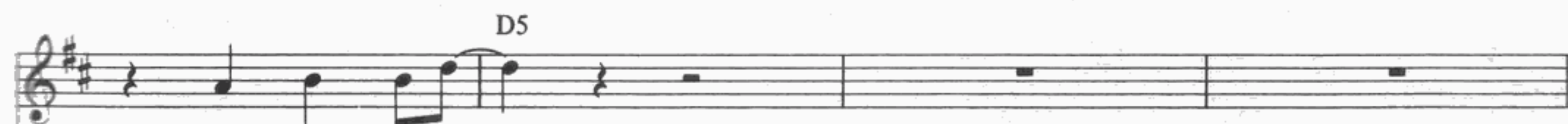
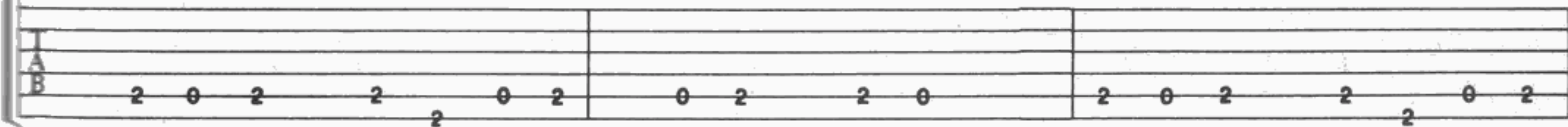


nev - er been



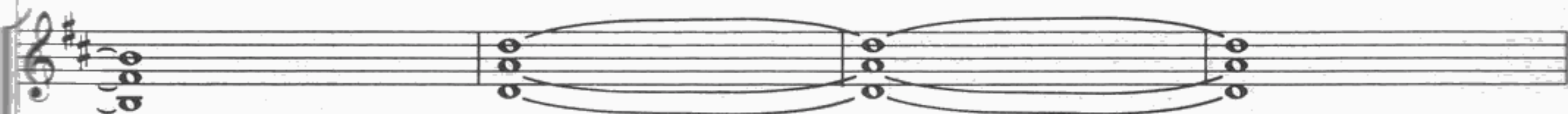
Bass figure 2 (arranged for guitar)

end Bass figure 2

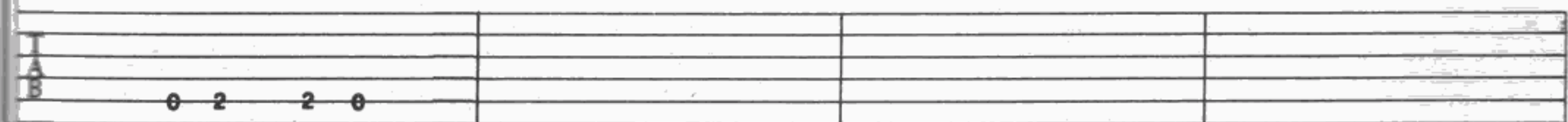
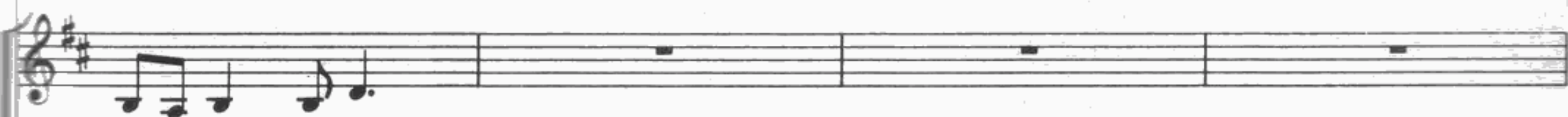
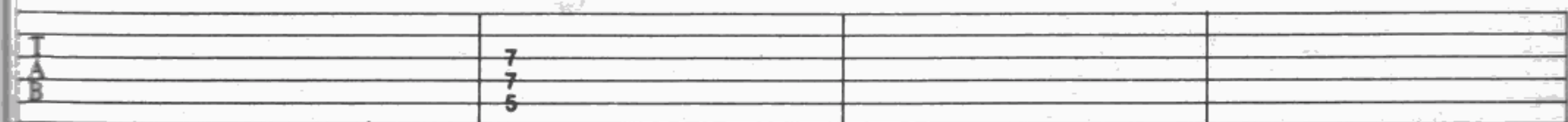


D5

this far be - fore.



with Bass figure 1 (6 times)



She said she'd nev - er liked,

Rhythm figure 1

end Rhythm figure 1

T 7
A 7
B 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
A 4
B 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)

5	7		
5	7		
3	5		

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

4	4		
4	4		
0	2		

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

7 7 9 9 11 7 9 9 (11) 9 7

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody line with various chords and a 'Rhythm figure 4' section. The bottom staff is in bass clef and contains a bass line with fret numbers.

Melody Line (Treble Clef):

- Chords: B/A, B5
- end Rhythm figure 4
- Chords: B/A, B5
- Chords: B/A, B5

Bass Line (Bass Clef):

- Fret numbers: 9, 9, 7, 9, 7, 9
- Fret numbers: 7, 10, 7, 7
- Fret numbers: 7, 10, 7, 9, (11), 9, (11), 9, 7, 9, 9, 7, 9, (11)

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

8va-

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

B 19 B 19 B 19 B 19 B 19 B 19 22

(24) 22 (24) 19 19 22 22 (24) 19 22 22 (24) 19 19 22 22 (24) 19 19 22 22 (24) 19 22 22 (24)

F5 G5 C5 D5

Squeal - er.

with Rhythm figure 6 (2 times)

with simile background vocal to end

F5 G5

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

First system of musical notation. The treble clef staff shows a melodic line with a half note F5, a quarter note G5, and a half note F5. The bass clef staff shows a sequence of notes: 10, 10, 13, 10, 12, 13, 10, 12, 14, 12, 10, 12, 10. The notes are grouped by a slur and a bracket.

Second system of musical notation. The treble clef staff shows a melodic line with a half note C5, a quarter note D5, and a half note C5. The bass clef staff shows a sequence of notes: 10, 10, 10, 10, 12, 10, 12, 10, 10, 12, 10, 10, 12, 10, 10, 10, 10. The notes are grouped by a slur and a bracket.

Third system of musical notation. The treble clef staff shows a melodic line with a half note F5, a quarter note G5, and a half note F5. The bass clef staff shows a sequence of notes: 10, 13, 10, 12, 10, 13, 10, 10, 10, 13, 10, 12, 10, 13, 12, 10, 12, 10, 10, 10, 10. The notes are grouped by a slur and a bracket.

Fourth system of musical notation. The treble clef staff shows a melodic line with a half note C5, a quarter note D5, and a half note C5. The bass clef staff shows a sequence of notes: 10, 13, 10, 12, 10, 13, 10, 10, 10, 13, 10, 12, 10, 13, 10, 10, 10, 10, 10, 10, 10. The notes are grouped by a slur and a bracket.

F5 G5

6 3 3 5 3

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

C5 D5

6 5 6 3 3 3

10 12 10 12 10 12 10 8 10 7 8 12 10 12 10 12 10 12 12 10 12 10 10 13 10 10 13 10 13 10 13 10 10 10 10

F5 G5

6 6 3 3 3 3 6

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

C5 D5

8va

3 6 5 6

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

[illegible]

F5 G5

6 5 3 3 3

C5 D5 C5 D5 8va-

10 13 10 13 15 17 15 17 (20)

F5 G5 8va-

10 13 10 13 15 17 15 17 (20)

C5 D5 C5 D5 C5 D5 8va-

10 13 10 13 15 17 15 17 (20)

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff shows a melodic line with a trill marked "3" and a bend marked "B". The bass staff shows a sequence of notes with bends marked "B" and "G5". The notes are: 17 (20), 17 (20), 17 (20), 17 (20), (22), 17 (20), 17, 15, (15), 15, 18.

Second system of musical notation. Treble clef, key signature of two sharps. The staff shows a melodic line with a trill marked "3" and a bend marked "B". The bass staff shows a sequence of notes with bends marked "B" and "G5". The notes are: 15, 20 (22), 20 (22), 20 (22), 20 (22), 20 (22), (22), 20 (22), 20, 18.

Third system of musical notation. Treble clef, key signature of two sharps. The staff shows a melodic line with a trill marked "3" and a bend marked "B". The bass staff shows a sequence of notes with bends marked "B" and "G5". The notes are: 20 (22), 20 (22), 20 (22), 20 (22), 20 (22), (22), 20 (22), 20, 18.

Fourth system of musical notation. Treble clef, key signature of two sharps. The staff shows a melodic line with a trill marked "3" and a bend marked "B". The bass staff shows a sequence of notes with bends marked "B" and "G5". The notes are: 20 (22), 20 (22), 20 (22), 20 (22), 20 (22), (22), 20 (22), 20, 18.

THE RAZORS EDGE

ANGUS YOUNG/MALCOLM YOUNG

The first system of musical notation consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a whole note E5, followed by a half note D5, and then a quarter note C5. The bass line starts with a whole note E2, followed by a half note D2, and then a quarter note C2. The system concludes with a double bar line. The treble staff contains a 6/8 time signature and a 3/4 time signature. The bass staff contains a 6/8 time signature and a 3/4 time signature.

The second system of musical notation continues the melody and bass line. The treble staff features a 4/4 time signature and a 4/4 time signature. The bass staff features a 4/4 time signature and a 4/4 time signature. The system concludes with a double bar line.

Slowly
E5

The third system of musical notation is marked 'Slowly' and 'E5'. It features a 4/4 time signature and a 4/4 time signature. The melody is a sustained E5 note. The bass line consists of a series of chords: E2, A2, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5. The system concludes with a double bar line.

with simile rhythm (14 bars)

The fourth system of musical notation is marked 'with simile rhythm (14 bars)'. It features a 4/4 time signature and a 4/4 time signature. The melody is a sustained E5 note. The bass line consists of a series of chords: E2, A2, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5. The system concludes with a double bar line.

Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 2 (20 times)

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

tap with pick on finger board

I Am!

Ra - zor's edge!

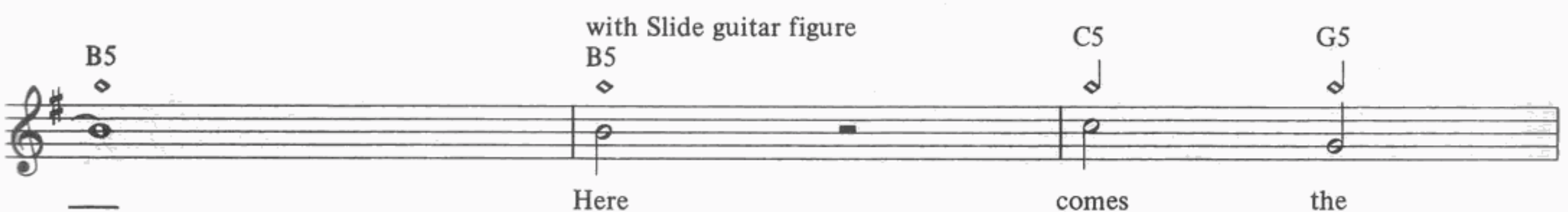
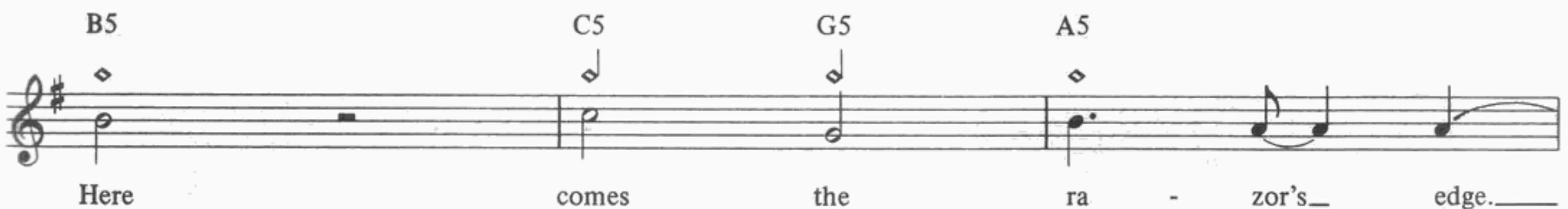
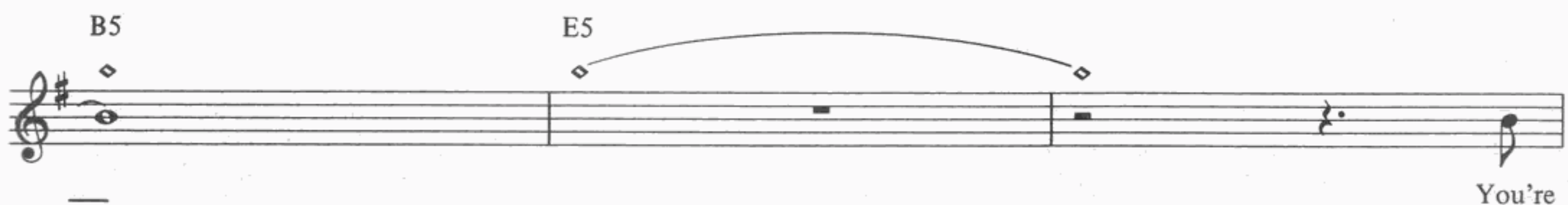
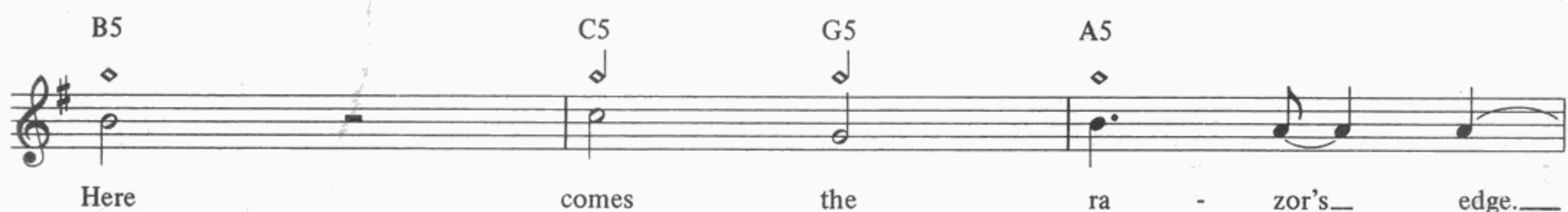
B5 C5 G5 A5 B5

Slide guitar figure

end Slide guitar figure

E5

Ra - zor's! There's




The image shows a musical score for two sections, 'Rhythm figure 3' and 'Rhythm figure 3a'. Each section consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a tenor clef (C4), and a bottom staff with a bass clef. The top staff contains a melody with eighth and sixteenth notes, some beamed together. The middle staff contains a bass line with numbers (0, 2) and slurs. The bottom staff contains a bass line with numbers (0, 2) and slurs. The section 'Rhythm figure 3' is followed by 'Rhythm figure 3a', which includes a key signature change to two sharps (F# and C#) in the top staff. The bottom staff of 'Rhythm figure 3a' includes a key signature change to two sharps (F# and C#) in the middle of the section.

end Rhythm figure 3

end Rhythm figure 3a

with Rhythm figure 2 (2 times)



(Ra - zor's edge.) To raise the dead. To cut to shreds.

A5 G5 B5

Guitar solo

with Rhythm figure 2 (2 times)

B 8 (10) 8 7 5 5 7 5 7 5 7 7 5 (7) 5 7 2 2 0

tr

A5 G5 B5

hold bend -----

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 R 10

(2)

22do -----

3 3 22do - 7

with Rhythm figure 3 (2 times)

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

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

2 (4) 2 (4) 2 4 2 4 2 4 2 0 2 2 (4) 2 (4) 3 2 0 3 2 0 3 2 0 3 2 0 3 5 3

6

B

3 2 0 3 2 0 2 4 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

with Rhythm figure 2 (2 times)

Here comes the ra - zor's edge.

with Slide guitar figure

B5 C5 G5 A5 B5

Here comes the razor's edge.

The musical score is divided into three systems. The first system shows a guitar introduction with a treble clef, key signature of one sharp (F#), and a 2/4 time signature. It includes a diamond-shaped marker for a barre at the fifth fret (B5) and another for the fifth fret (C5). The second system features a vocal line with the lyrics "Well, here it comes," and a guitar accompaniment with a treble clef, key signature of one sharp, and a 2/4 time signature. The guitar part includes a wavy line indicating a tremolo and a final note marked with a star. The third system shows a bass line with a bass clef, key signature of one sharp, and a 2/4 time signature. It includes a wavy line indicating a tremolo and a final note marked with a star. The guitar part in the third system includes a wavy line indicating a tremolo and a final note marked with a star.

G5
 A5
 To cut to shreds... The ra - zor's
 hold bend
 12 12 15 14 14 (16) (16) (16) (15) (16) (15) (16) (15) (16) (15) (16) 14 12 14 12 12 (16) 14 12

B5

edge. _____

But the ra - zor's edge, —

E5

with Rhythm figure 3 (2 times)

T 14 12 12 14 12 12 14 14

A

B 15 (17) 15 (17) 15 (17) 15 (17) 12 12 12

12 12 12

Whoa, the ra - zor's edge!_

8va

hold bend - 7

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

But you could cut to shreds, _____

15 12 B B B R B R

15 14 (16) 14 12 14 (16) 2 (3) 2 0 2 (3) 2 0 3 2 (3) 2 0

Got-ta ra - zor's edge, _____

What a ra - zor's edge!..

15ma - 7

B R B R P.H. --- 1 B B B

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

7

R R B R B

(3) 2 4 5 4 2 5 4 2 2 4 2 4 2 4 2 2 (4) 2

P.M. ----- 1

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

THUNDERSTRUCK

ANGUS YOUNG/MALCOLM YOUNG

(B)

Rhythm figure 1

(Em) (B)

Ah. _____ Ah. _____

end Rhythm figure 1 with Rhythm figure 1

(Em)

Ah. _____

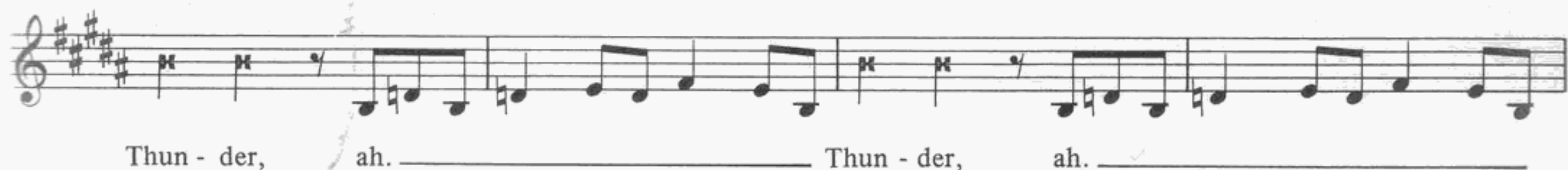
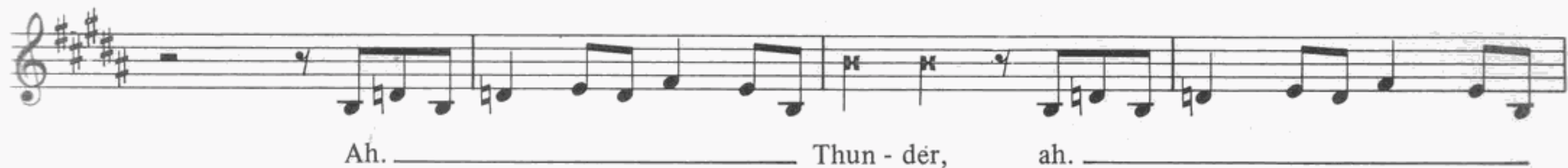
(B)

Ah. _____

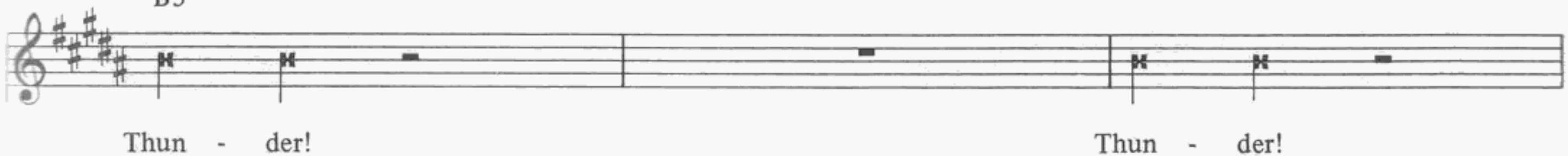
Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 2 (39 times)



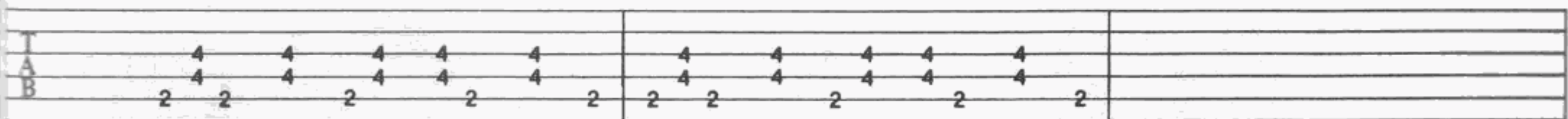
B5



Rhythm figure 3

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

P.M.-----

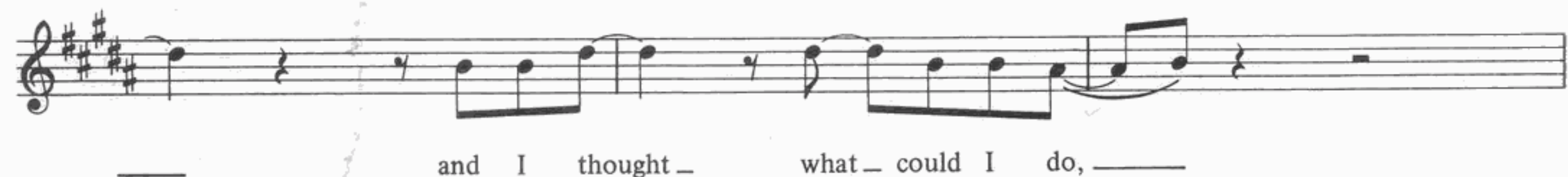




(Thun - der!) I looked 'round, and I knew



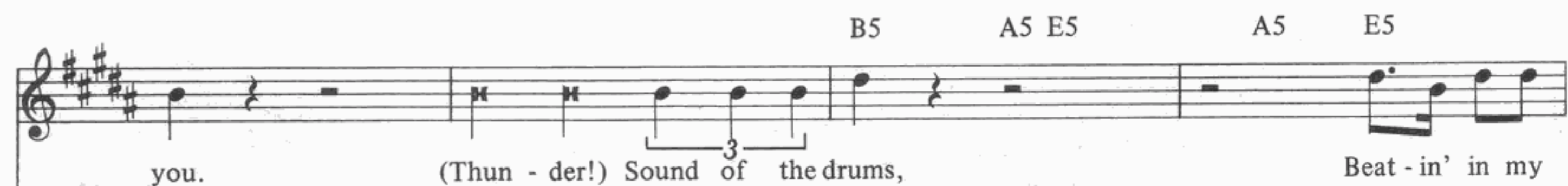
there was no turn - in' back. (Thun - der!) My mind raced



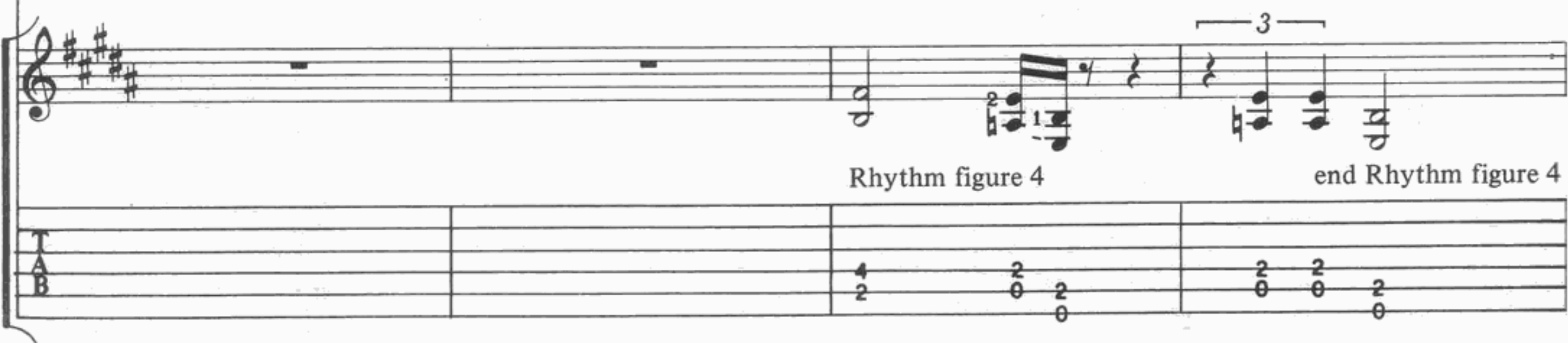
and I thought what could I do,



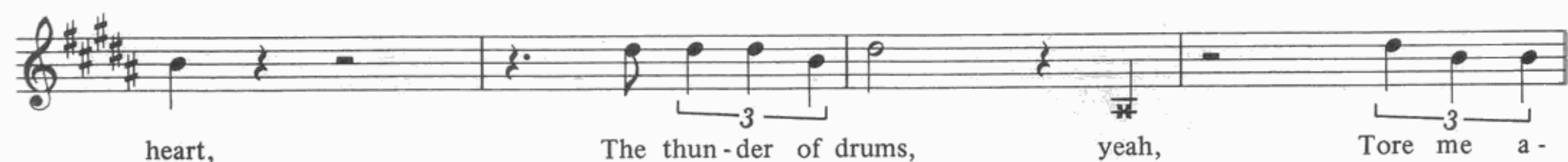
(Thun - der!) And I knew there was no help, no help from



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



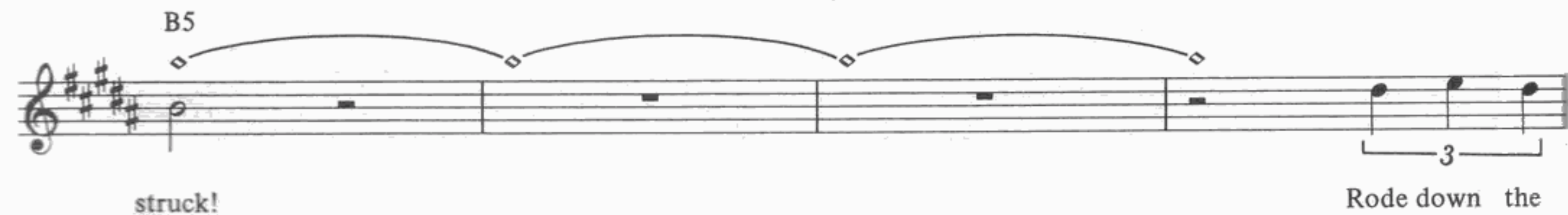
Rhythm figure 4 end Rhythm figure 4



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,

Rhythm figure 5

end Rhythm figure 5 with Rhythm figure 5

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

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

Rhythm figure 6

end Rhythm figure 6

You've been thun - der - struck, 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)

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

B5 A5 E5 A5 E5 B5 A5 E5

A5 E5 B5 A5 E5 A5 E5

B5

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

A5 B5 A5 B5

guitar 1

T A B
 4 2 4 4
 2 0 2 2

guitar 2

T A B
 4 4
 2 2

8va- B5 A5 E5

B5 A5 B5 A5

Ah. Ah.

(B5)

Ow! Ooh, thun - der -

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. —


YOU SHOOK ME ALL NIGHT LONG

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

The image shows a page of guitar tablature for a piece in D major, 4/4 time. The page contains four systems of music. The first system starts with a G chord and includes a 'let ring' instruction. The second system also includes a 'let ring' instruction. The third system features a double bar line with a repeat sign and a 'Rhythm figure 1' label. The fourth system ends with 'end Rhythm figure 1'. The tablature uses numbers 0-5 on the strings (T, A, B) and includes various musical notations like chords, melodic lines, and slurs.

with Rhythm figure 1 (4 times)

G C G C G D G D G D



She was a

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

The first line of musical notation is in treble clef with a key signature of one sharp (F#). It begins with a 7/8 time signature. The melody consists of eighth and quarter notes. Above the staff, the chords D, G, D, G, C, G, C, G, D are indicated. The line ends with a double bar line.

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

First line of musical notation (treble clef, key signature of one sharp). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Chord symbols G, D, G, D, G, and C are placed above the staff.

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 -

The first staff of music is written on a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes. Above the staff, the chords G, C, G, D, G, D, G, and D are indicated.

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

First staff of musical notation, treble clef, key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Chord symbols above the staff are: G, C, G, C, G, D, and 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

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). The bottom staff is a guitar tablature staff, labeled "TAB" on the left, with numbers 0, 1, 2, and 3 indicating fret positions. The melody is a simple, repetitive tune. The first staff has a treble clef and a key signature of one sharp (F#). The second staff is a guitar tablature staff with numbers 0, 1, 2, and 3 indicating fret positions. The melody is a simple, repetitive tune.

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

3 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 2 3 3
A 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-----

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

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

D/A Dsus4

You shook me. Well, you took me.

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

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

Guitar solo

G C G/B D C G/B G

B R

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

guitar 2

5 5 5 5 5 5 5 5 5 5 5 5 5 5

0 2 3 2 5 0 2 3 2 5

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two systems of music. The first system features a guitar solo on a single staff and a piano accompaniment on three staves (Tenor, Alto, Bass). The guitar solo is in G major (one sharp) and 4/4 time. It begins with a key signature change from C major to G major. The solo includes a "hold bend" instruction and a "bend" (B) and "release" (R) instruction. The piano accompaniment is in G major and 4/4 time, with a steady eighth-note bass line and a melody of eighth notes in the right hand. The second system continues the guitar solo and piano accompaniment. The guitar solo is marked with "B" (bend) and "R" (release) instructions. The piano accompaniment continues with the same eighth-note bass line and melody. The score is written for guitar and piano, with the guitar part in G major and the piano part in G major.

G Cadd9 G/B D Cadd9 G/B

8va

with Rhythm figure 2 (5 times)

hold bend

B

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

T A B

G Cadd9 G/B D Cadd9 G/B

You real - ly took me in.

8va

B R B R B R

T
A
B

G Cadd9 G/B D

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 ring

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