

# THUNDERSTRUCK

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

(B)

Rhythm figure 1

(Em) (B)

Ah. \_\_\_\_\_ Ah. \_\_\_\_\_

end Rhythm figure 1 with Rhythm figure 1

(Em)

Ah. \_\_\_\_\_

(B)

Ah. \_\_\_\_\_

Rhythm figure 2 end Rhythm figure 2

with Rhythm figure 2 (39 times)

Ah. Ah.

Ah. Thun - der, ah.

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

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

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

B5

Thun - der! Thun - der!

Thun - der! Thun - der!

Rhythm figure 3

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

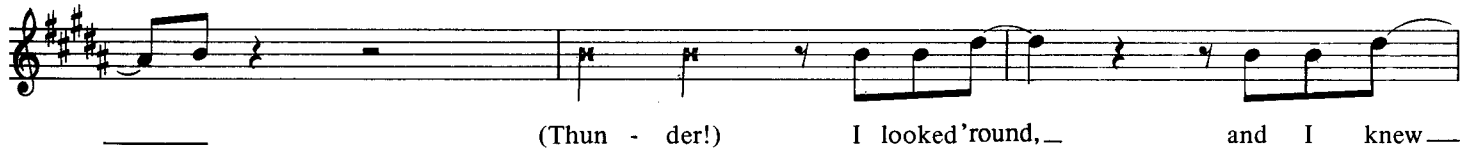
P.M.

Thun - der! Thun - der!

Thun - der! Thun - der!

Thun - der! Thun - der!

I was caught in the middle of a rail - road track,



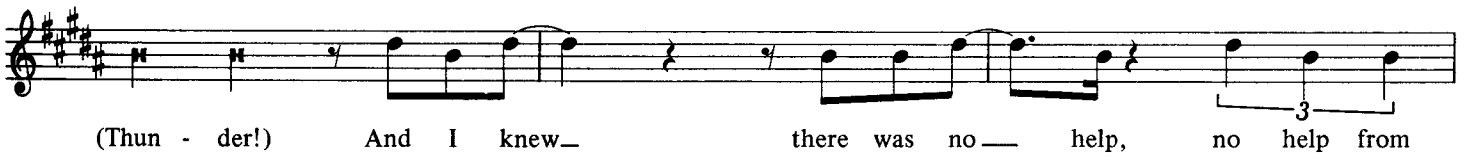
(Thun - der!) I looked 'round, and I knew



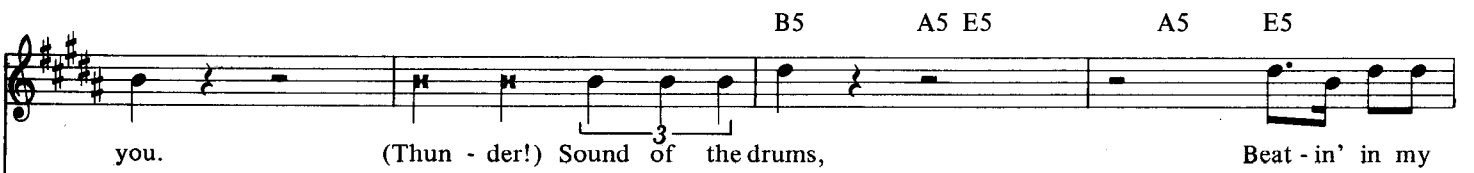
there was no turn - in' back. (Thun - der!) My mind raced



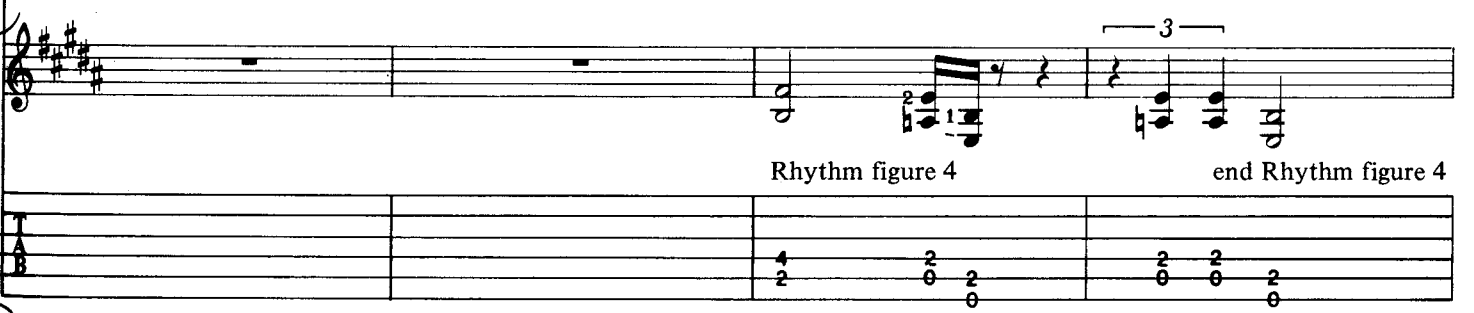
and I thought what could I do,



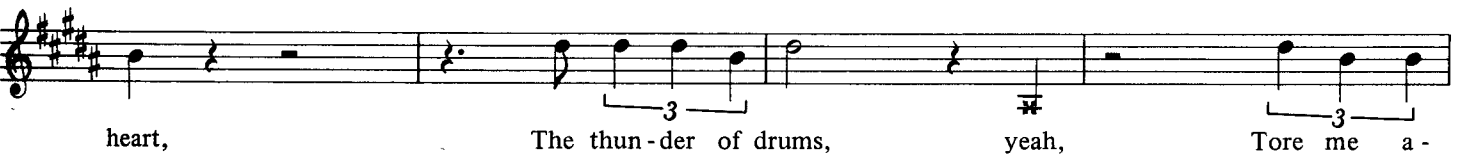
(Thun - der!) And I knew there was no help, no help from



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



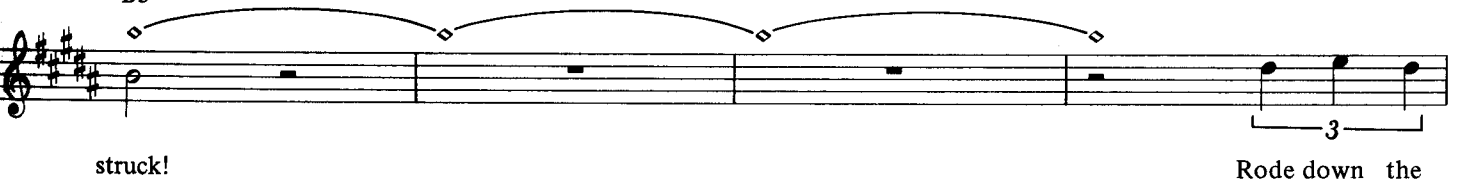
B5 A5 E5 A5 E5  
Rhythm figure 4 end Rhythm figure 4



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



part. You've been thun - der -



struck! Rode down the

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

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

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

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

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

Rhythm figure 5

end Rhythm figure 5 with Rhythm figure 5

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

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

Rhythm figure 6

end Rhythm figure 6

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

B5 A5 E5 B5 A5 E5 A5 E5

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

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

with Rhythm figure 7 (3 times)

B5 A5 E5 A5 E5 B5 A5 E5

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

Ooh, thun - der - struck.

Yeah.

A5 B5 A5 B5

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

*guitar 1*

*guitar 2*

Guitar solo

E5 B5 A5 E5

come a - gain please?\_

The first system of music features a vocal line in treble clef with the lyrics "come a - gain please?\_". The guitar accompaniment is shown in two staves: a treble clef staff with melodic lines and a bass clef staff with chordal accompaniment. Chords E5, B5, A5, and E5 are indicated above the staff. The bass staff includes a complex sequence of notes and rests, with a wavy line indicating a tremolo effect.

Rhythm figure 8 end Rhythm figure 8

The second system continues the guitar accompaniment. It features a treble clef staff with melodic lines and a bass clef staff with rhythmic patterns. The text "Rhythm figure 8" and "end Rhythm figure 8" is placed below the staff. The bass staff shows a sequence of notes and rests, with a wavy line indicating a tremolo effect.

with Rhythm figure 8 (3 times)

B5 A5 E5 B

The third system shows a guitar solo in treble clef with the instruction "with Rhythm figure 8 (3 times)". The solo is accompanied by a bass staff with chordal accompaniment. Chords B5, A5, E5, and B are indicated above the staff. The bass staff includes a sequence of notes and rests, with a wavy line indicating a tremolo effect.

B5 A5 E5 8va--- B R B

The fourth system continues the guitar solo in treble clef. It includes an octave shift marked "8va---". The solo is accompanied by a bass staff with chordal accompaniment. Chords B5, A5, E5, B, R, and B are indicated above the staff. The bass staff includes a sequence of notes and rests, with a wavy line indicating a tremolo effect.

8va-----

B5 A5 E5

3 3 3 3

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

B5 A5 B5 A5

Ah. Ah.

B

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

(B5)

Ow! Ooh, thun - der -

B

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

with Rhythm figure 7 (4 times)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

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

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

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

B5 E5 B5 E5

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

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

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

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

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

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

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. (Ah. - Thun - der - struck. - Thun - der - struck. -)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

(Ah. - Thun - der - struck. - You've been thun - der -)

B5 *ritard.*

struck. -



# FIRE YOUR GUNS

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

A5 (vocal enters on repeat)

Ooh, \_\_\_\_\_

*guitar 1*

*guitar 2*

yeah!

Rhythm figure 1 end Rhythm figure 1

with Rhythm figure 1



Yeah!\_

Wild



beast,

I'll make you mine.\_

Taste your kiss,\_



Rhythm figure 2

end Rhythm figure 2

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

with Rhythm figure 2 (2 times)



Sweet

lips

di - vine.\_



She got

moves,\_



Drips

of

sweat.

She got



eyes of blue,\_

bod - y

curves,\_

'N' legs

that - 'll

break

your nerves.\_



Rhythm figure 3

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

G5 D5 A5 C5 A5

Fire, when she's go - in' down...

end Rhythm figure 3 Rhythm figure 4 end Rhythm figure 4

Detailed description: This system contains the first musical phrase. The vocal line starts with a rest, then sings "Fire, when she's go - in' down...". The guitar accompaniment features a series of chords: G5, D5, A5, C5, and A5. Below the guitar staff are fretboard diagrams for the first five frets, showing fingerings for the strings.

with Rhythm figure 3 (2 times)

G5 D5 A5 C5 A5 G5 D5 A5 C5 A5

Fire, then she make you drown... Fire, then she blow your mind...

Detailed description: This system contains the second musical phrase. The vocal line sings "Fire, then she make you drown... Fire, then she blow your mind...". The guitar accompaniment features a series of chords: G5, D5, A5, C5, A5, G5, D5, A5, C5, and A5. The phrase is marked with "with Rhythm figure 3 (2 times)".

E5 D5 A/C# C5 C5/B

Yeah, \_\_\_\_\_ you want some fun? \_\_\_\_\_

Rhythm figure 5

Detailed description: This system contains the third musical phrase. The vocal line starts with "Yeah," followed by a long line, then "you want some fun?" followed by another long line. The guitar accompaniment features chords: E5, D5, A/C#, C5, and C5/B. Below the guitar staff are fretboard diagrams for the first five frets, showing fingerings for the strings.

A5 G5 A5

Fire your guns!\_ Fire your guns!\_

end Rhythm figure 5 Rhythm figure 6 end Rhythm figure 6

Detailed description: This system contains the fourth musical phrase. The vocal line sings "Fire your guns!\_ Fire your guns!\_". The guitar accompaniment features chords: A5, G5, and A5. Below the guitar staff are fretboard diagrams for the first five frets, showing fingerings for the strings.

with Rhythm figure 1 (3 times)



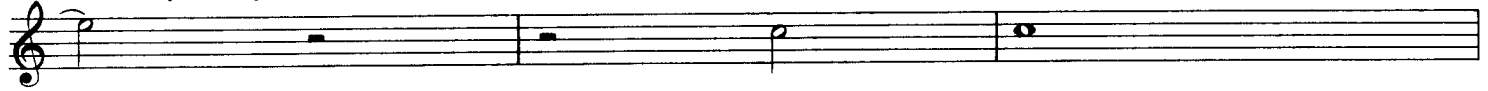
Fire your guns!\_



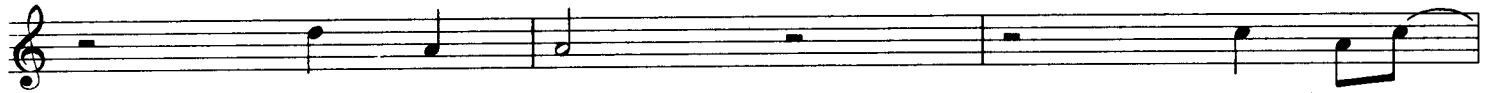
Fire your guns!\_

That la - dy bites, \_

with Rhythm figure 2 (3 times)



Hard style.



Drips of sex,

Eyes are wild. \_



She got moves, \_



Long, long, legs.

She got

with Rhythm figure 3



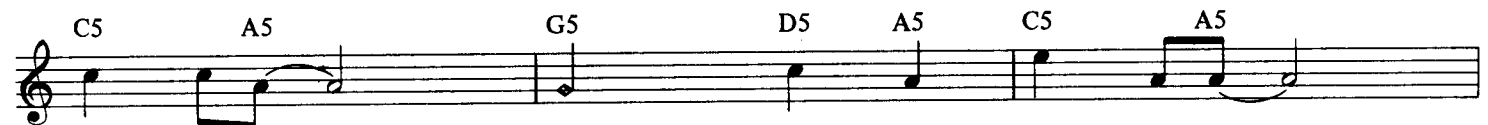
eyes of blue, \_ bod - y curves, 'N' legs that - 'll shake the earth. \_

with Rhythm figure 4 (3 times)



Fire, when she's go - in' down. \_

Fire, then she



make you drown. \_

Fire, then she blow you round. \_

E5 D5 A/C# C5 C5/B

Yeah, \_\_\_\_\_ you want some fun? \_\_\_\_\_

with Rhythm figure 5

15ma

B R P.H. B

A5 G5 A5

— You got - ta fire your guns!\_ Fire your guns!\_

with Rhythm figure 6

R B R B R

— You got - ta fire your guns!\_

with Rhythm figure 1 (2 times)

B R

Fire your guns!\_ Yeah, \_\_\_\_\_

The first system contains two vocal staves and one guitar fretboard. The top staff has the lyrics "Fire your guns!\_" and "Yeah, \_\_\_\_\_". The second staff shows the vocal melody. The guitar fretboard below has fret numbers 7, 5, 7, 7(9), 8, 7(8), 7, 5, 7. Chord symbols B, B, and R are placed above the fretboard.

Guitar solo  
C5 D5 C5 A C5 A C5 A5

high - er!

The second system features a guitar solo section with two staves and one guitar fretboard. The top staff is labeled "Guitar solo" and shows notes for C5, D5, C5, A, C5, A, C5, and A5. The vocal staff below has the lyrics "high - er!". The guitar fretboard shows fret numbers 5, 7, 5, 7, 7(9), 7(9), 5, 7. Chord symbols B and R are placed above the fretboard. There are also markings "15ma" and "P.H." with dashed lines.

C5 D5 C5 A C5 B5 A5

The third system continues the guitar solo with two staves and one guitar fretboard. The top staff shows notes for C5, D5, C5, A, C5, B5, and A5. The guitar fretboard shows fret numbers 5, 7, 7, 7, 7, 8(10). A chord symbol B is placed above the fretboard. The page number (17) is in the bottom right corner.

(with simile rhythm)

C5 D5 C5 A5 C5 A A C5 A5 15ma-----7 C5 D5 C5 A

P.H.-----7  
B B

C5 B5 A5 15ma-----7

with Rhythm figure 6

B B R B R B R B R P.H.-----7 B R

6

with Rhythm figure 1 (3 times)

tr

B R tr B R B B R

B R B R B R B

with Rhythm figure 3

8va

B (15) B (17)

P.H.

13 12 10 10 12 11 9 10 0 0 7 14

B 15 (17)

Yeah! \_\_\_\_\_ Fire, when she's go - in' down. \_

(8va)

with Rhythm figure 4 (3 times)

G5 D5 A5 C5 A5

B (15) B (17)

12 12 12 12 12 12 13 14 14 14 13 14

Fire, then she make you drown. \_ Fire, then she

(8va)

hold bend hold bend

G5 D5 A5 C5 A5 G5 D5 A5

B (14) (15) (17)

(9)

20 19 17 17 14 13 15 B (17) 15 B (17) 15 B (17) 15 15 B (17) 15 (17)



C5                      A5                      E5                      D5                      A/C#                      C5

blow you round...                      Yeah, \_\_\_\_\_                      you want some

(8va) -----

V □ V □ V □                      with Rhythm figure 5

hold bend    hold bend -----

B                      B

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

C5/B                      A5                      G5

fun? \_\_\_\_\_                      Got - ta fire your guns!\_

(8va) -----

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

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

A5

\_\_\_\_\_                      Fire your guns!\_

(8va) -----

with Rhythm figure 6                      hold bend                      with Rhythm figure 1 (3 times)

B                      B

15 (17)    15 (17)    17

Fire your guns! — Fire your guns! —

8va -----

U.B. U.B. U.B.  
20 (22) 20 (22) 20 (22)

Fire your guns! —

8va -----

B  
20 (22) 20 17 17 20 B

Fire your guns! — Fire your guns! —

(8va) -----

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

C5 A5 C5 A5

Fire your guns! — Fire your guns! —

(8va) -----

hold bend -----

B B B B B B B

10 (2) 20 19 (21) 20 19 (21) 20 19 (21) 20 19 (21) 15 (17) (17) (17)

C5 A5 C5 A5 C5 A5 C5 A5 C5 A5

Free time

Fire your guns! — Ah!

(8va) -----

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

B B B B B R

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

(8va) -----

12 10 15 13 15 13 14 12 14 12 12 15 12 15 12 10 9 7 5 3 0 2 2 0 0

# MONEYTALKS

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

G Gsus2 GGsus2 Csus2

GGsus2 GGsus2 Csus2

Rhythm figure 1

end Rhythm figure 1

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

Rhythm figure 1a

end Rhythm figure 1a

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

G Gsus2 G Gsus2 Csus2

G Gsus2 G Gsus2 D5

Yeow!

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

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

G5

Rhythm figure 2

T 3 3 3 3 3 3 3 3

A 0 0 0 0 0 0 0 0

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

Rhythm figure 2a

T

A

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

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

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

T 3 3 3 3 3 3 3 3

A 0 0 0 0 0 0 0 0

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

end Rhythm figure 2a

T

A

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

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

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

D5

claim is on\_ you, \_ the sights are on\_ me, \_ So what do you do, \_ that's\_

Rhythm figure 3

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

C5

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

end Rhythm figure 3

Rhythm figure 4

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

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

end Rhythm figure 4

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

G C5

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

Rhythm figure 5  
with Rhythm figure 1a

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

Rhythm figure 5a

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

G D5

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

end Rhythm figure 5

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

\*pick scratch this time only

end Rhythm figure 5a

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

with Rhythm figures 1a, 5 and 5a

G C5 G D5

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

with Rhythm figures 2 and 2a (3 times)

G5

ten to the mon-ey talk.

A french maid, for - eign

chef, A big house, with king - size\_\_ beds. You had e -

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

with Rhythm figure 3

D5

bet - ter buy the pound. The claim is on\_\_ you,\_\_ the sights are on\_\_ me,\_\_ So

with Rhythm figure 4

C5

what do you do,\_\_ that's\_\_ guar - an - teed,\_\_ Hey\_\_ lit - tle girl, you break the laws,\_\_

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



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

G CS G D5

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

G CS

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

G D5 To Coda

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

D5

Mon-ey talks.

Yeah! \_\_\_\_\_

lead guitar

G5

Yeah!

with Rhythm figures 2 and 2a (2 times)

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

Musical notation for the first system, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fret numbers (5, 3, 5, 3, 5, 3, 3, 6, 3, 5, 3, 3, 5, 6(7), 3) and a 'B' marking.

Musical notation for the second system, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fret numbers (5, 3, 5, 3, 12, 12, 14, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 14, 12, 14, 14) and a 'hold bend' instruction.

Musical notation for the third system, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fret numbers (15, 16, 12, 12, 14, 12, 12, 17, 12, 12, 12, 12, 14, 15) and a 'D5' marking.

Musical notation for the fourth system, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fret numbers (15, 14, 15, 15, 14, 15, 12, 10, 12, 10, 5, 7, 5, 5) and a 'B' marking.

Musical notation for the fifth system, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fret numbers (7, 5, 5, 3, 3, 3, 5, 3, 5, 3, 3, 16, 14, 15) and a 'C5' marking.

*8va* - - - - -

B                      B                      B                      B                      B                      B                      B

M 15                      M 15                      M 15                      M 18 20                      M 18 20                      M 18 20                      M 18 20

M 14 (15)                      M 14 (15)                      M 14 (15)                      M                      M                      M                      M

G    Csus2

Mon - ey

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

G    Csus2

Be this

end Rhythm figure 6

with Rhythm figure 6    *D.S.<sup>al</sup> Coda*

G                      Csus2                      G                      Csus2

Come on, come on.

way.                      Mon-ey                      talks.

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

G CS G D5

talks.) Mon - ey talks.

*backing vocals*

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

G CS

Mon-ey talks, talks, talks. Oh, here it

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

G D5

comes. Yeah, \_\_\_\_\_ yeah, yeah!

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

G5

Mon - ey talk.

# THE RAZORS EDGE

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

First system of musical notation, including treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody features sixteenth-note runs with '6' and '3' fingerings. The bass line includes a double bar line and a 'p' dynamic marking.

Second system of musical notation, continuing the melody and bass line with various rhythmic patterns and fingerings.

Slowly  
E5

Third system of musical notation, labeled "Rhythm figure 1", showing a 4/4 time signature and a specific rhythmic pattern with triplets.

with simile rhythm (14 bars)

Fourth system of musical notation, labeled "end Rhythm figure 1", showing the continuation of the rhythmic pattern.

Rhythm figure 2 end Rhythm figure 2

with Rhythm figure 2 (20 times)

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

*tap with pick on fingerboard* *I* *Am!*

*Ra - zor's edge!*

B5 C5 G5 A5 B5

Slide guitar figure end Slide guitar figure

E5

*Ra - zor's!* There's

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

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

B5 C5 G5 A5

Here comes the ra - zor's edge.

B5 E5

You're

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

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

B5 C5 G5 A5

Here comes the ra - zor's edge.

B5 B5 C5 G5

with Slide guitar figure

Here comes the

A5 B5

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

E5

Rhythm figure 3

Rhythm figure 3a

B R

B R

Detailed description: This system contains the first two systems of music. The top staff is a treble clef with a melodic line starting on E5. The second staff is a guitar staff showing rhythmic figures for 'Rhythm figure 3' and 'Rhythm figure 3a'. The third staff is a bass staff with chord diagrams and fret numbers. The guitar staff for 'Rhythm figure 3a' includes circled fret numbers and the letters 'B' and 'R' above them.

end Rhythm figure 3

end Rhythm figure 3a

B R

B R

Detailed description: This system contains the next two systems of music. The top staff is a treble clef with a melodic line. The second staff is a guitar staff showing rhythmic figures for 'end Rhythm figure 3' and 'end Rhythm figure 3a'. The third staff is a bass staff with chord diagrams and fret numbers. The guitar staff for 'end Rhythm figure 3a' includes circled fret numbers and the letters 'B' and 'R' above them.

with Rhythm figure 2 (2 times)

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

Detailed description: This system contains the final system of music. The top staff is a treble clef with a melodic line. Below the staff is the lyrics: "(Ra - zor's edge.) To raise the dead... (ra - zor's edge.) To cut to shreds." The music consists of two measures of a rhythmic figure.



D5/A G5

6 6 6 6 6 6 6 6

5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8

D5/A G5

3 3

D5/A G5

To raise the dead...

6 6 6 6 6 6 6 6

5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8

D5/A G5

3 3

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

A5 G5 B5

hold bend -----

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

22do -----

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

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

3 3 3

8va --

hold bend

B R . . . B B R B R B

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

8va --

6 6 6 3

B R B R

12 0 15 14 12 14 12 15 12 14 12 14 12 15 12 14 12 12 14 12 14 14 12 14 12 10 12 10 10 (12) 10 (12) 10 17

with Rhythm figure 2 (2 times)

B5 C5 G5 A5 B5

Here comes the ra - zor's\_ edge\_

with Slide guitar figure

B5 C5 G5 A5 B5

Here comes the ra - zor's\_ edge\_

B5 C5

Well, here it comes,

B B

2 (4) 5 4 2 5 4 2 5 4 2 5 4 2 14 (16) (3)

G5 A5

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

hold bend

3 3

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a rest, followed by the lyrics 'To cut to shreds...' and 'The ra - zor's'. The guitar melody features a G5 chord, a melodic line with a 'hold bend' instruction, and two triplet figures. The fretboard diagram shows the corresponding fret numbers for the strings.

B5 E5

edge. But the ra - zor's edge, —

with Rhythm figure 3 (2 times)

Detailed description: This system contains measures 4-6. The vocal line continues with 'edge.' and 'But the ra - zor's edge, —'. The guitar part includes a B5 chord, a melodic line with a 'hold bend' instruction, and a section with 'Rhythm figure 3' repeated twice. The fretboard diagram shows the fret numbers and includes a wavy line representing a tremolo effect.

Whoa, the ra - zor's edge! —

8va

hold bend - -

8va

Detailed description: This system contains the final three measures. The vocal line ends with 'Whoa, the ra - zor's edge! —'. The guitar part features a melodic line with an '8va' (octave) instruction, a 'hold bend' instruction, and a final B chord. The fretboard diagram shows the fret numbers and includes a wavy line representing a tremolo effect.

But you could cut to shreds,\_\_\_\_\_

15 12 B B B R B R

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

Got a ra - zor's edge,\_\_\_\_\_ What a ra - zor's edge!..

15ma - 7 P.H. - - 1 B B B

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

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

# MISTRESS FOR CHRISTMAS

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

D A D A G5 D A

Spoken: *Jin - gle bells, — jin - gle bells, — jin - gle all — the day,*

Rhythm figure 1 end Rhythm figure 1

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Spoken: Jin - gle bells, — jin - gle bells, — jin - gle all — the day,". Above the vocal line are guitar chords: D, A, D, A, G5, D, A. Below the vocal line is a guitar accompaniment with a rhythm figure consisting of eighth notes. The bass line is shown in a separate staff with fret numbers: 5, 7, 5, 7.

D A D A G5 D

*I just can't wait till Christ - mas - time, When I'll — be roll - in' — in the*

with Rhythm figure 1 (3 times)

The second system of music continues the vocal line with the lyrics "I just can't wait till Christ - mas - time, When I'll — be roll - in' — in the". The guitar accompaniment includes chords D, A, D, A, G5, D and a rhythm figure of eighth notes. The bass line includes fret numbers: 7, 5, 7(0), 5, 8, 5, 7, 5, 7, 5, 7, 8, 7, 5.

A D A D A

hay. Eas - y come, eas - y go,

Detailed description: This system contains the first line of music. The vocal line starts with a whole rest, then a quarter note 'E' (E4), followed by a quarter note 'A' (A4) with a slur over it, then a quarter note 'G' (G4), and finally a quarter note 'A' (A4). The piano accompaniment features a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The guitar fretboard shows a 7th fret barre with a 5th fret finger on the 5th string and a 7th fret finger on the 4th string.

G5 D A D A D

Have a good time\_ with lots of dough. Slip - pin' up high,

A G5 D A

slip - pin' down low, Love 'em and leave\_ 'em, on with the show, yeah!

Detailed description: This system contains the second and third lines of music. The vocal line continues with 'Have a good time\_ with lots of dough. Slip - pin' up high,'. The piano accompaniment continues with the same eighth-note pattern. The guitar fretboard shows a 5th fret barre with a 5th fret finger on the 5th string and a 7th fret finger on the 4th string.

G5 D A G5 D C G5 A

Ah, ah, ah, yeah, all right.

Detailed description: This system contains the fourth line of music. The vocal line has 'Ah, ah, ah, yeah, all right.' with a triplet of eighth notes under 'ah, ah, ah'. The piano accompaniment continues with the eighth-note pattern. The guitar fretboard shows a 5th fret barre with a 5th fret finger on the 5th string and a 7th fret finger on the 4th string.

Rhythm figure 2

end Rhythm figure 2

Detailed description: This block shows the piano accompaniment for 'Rhythm figure 2'. It consists of a series of chords on a grand staff, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line. The chords are G5, D, A, G5, D, C, G5, A.

Detailed description: This system contains the fifth line of music. The vocal line has a triplet of eighth notes under 'ah, ah, ah' and then 'yeah, all right.' with a wavy line above it. The piano accompaniment continues with the eighth-note pattern. The guitar fretboard shows a 5th fret barre with a 5th fret finger on the 5th string and a 7th fret finger on the 4th string.

G5 D A G5 D A

Lis -ten, I like

Rhythm figure 3

end Rhythm figure 3

15ma ----- 1

P.H. ----- 1

with Rhythm figure 1 (2 times)

D A D A G5 D A

fe - male form - in min - i - mum dress, Mon - ey to spend with a cap - i - tal "S".

D A D A G5 D A

Get a date - with a wom - an in red, Wan - na be in heav - en with three in a bed -

D A G5 D D A G5 D

He got it, I want it. They got it, I - can't have it.

Rhythm figure 4

end Rhythm figure 4

B B



D A G5 D

But I want it, but it don't mat - ter.

with Rhythm figure 4

14 14

DA G5 D

She got it, and I can't get it.

3

B B B 15 B 15 B 15

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

G5 D G5 D

I wan - na

B R B R B R B R B R

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

D A D A G D

mis - tress\_\_ for Christ - mas\_\_

with Rhythm figure 1 (2 times)

B 5 B  
7 (9) 5 5 8 (10) 8 5 8 7 5

A D A D A

I wan - na mis - tres\_\_ for Christ - mas\_\_

14 13 10  
14 14

G D A

Ah, yeah.

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

E5 B5 A5 E5 B5 A5 E5

Ha, ha, — yeah! I wan - na

Rhythm figure 5 end Rhythm figure 5

hold vibrato throughout

Detailed description: This system contains three staves. The top staff is a vocal line in G major with lyrics 'Ha, ha, — yeah! I wan - na'. The middle staff is a guitar accompaniment featuring 'Rhythm figure 5' (a 2-4-2-4 pattern) and 'end Rhythm figure 5'. The bottom staff shows a vibrato section with a wavy line and the instruction 'hold vibrato throughout'. A guitar fretboard diagram shows the 9th fret.

E5 B5 A5 E5 B5

mis - tress — for Christ - mas. —

with Rhythm figure 5 end vibrato

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics 'mis - tress — for Christ - mas. —'. The bottom staff is a guitar accompaniment with 'with Rhythm figure 5' and 'end vibrato' markings.

Guitar solo

A5 E5 B5 A5 E5

Come on!

B R B B B R B R

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'Come on!'. The middle staff is a guitar solo with various notes and a wavy line. The bottom staff shows a guitar fretboard diagram with fret numbers: 0 (11) 9 7 0 (11) 9 7 0 (11) 0 (11) 7 0 (11) 9 7 0 (11) 9.

B5 A5 E5 B5

with Rhythm figure 6

7 9 7 9 10 10 9 7 9 9 7 9 7 (2) 11 12 10 (12) 12 (10) 10 11 12 10 11 10

A5 E5 B5 A5 E5

8va

B B B B17 B17 B17

9 7 9 7(9) 9 17 (19) 17 15 16 16 17 (19) 17 (19) 17(19)

G5 D A G5 D

Eas - y come, - eas - y go.

with Rhythm figure 3 (2 times)

B 5 8 5 8 7 5 7 7 5

7(9)

A G5 A

Slip - pin' high, - slip - pin' low, yeah.

8va

B

15 (17)

G5 D A

All right.

(8va)

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

with Rhythm figure 4 (4 times)

D A G5 D D A

He got it, I want it. They got it,

G5 D D A G5 D

I can't have it. I want\_ it, don't have.

D A G5 *ad lib solo (23 bars)* D A

She got it, and I can't get it. He got it,

(Mis - tress. -)

G5 D D A G5 D

and I want it. They got it, and I can't have it.

(Christ mas. -)

D A G5 D D A

But I want\_ it, it don't have it. She got it,

(Mis - tress. -) (Christ mas. -)

G5 D D A

knock 'em down. (Mis - tress. -) for Christ mas. -)

Spoken: You know what I'm talk-in' a - bout. -

*with simile rhythm*

D A D A

(Mis - tress — for Christ - mas. — ) You got-ta

G5 D G5 D

send 'em down, — you got - ta send 'em down.

D A D A

(Mis - tress — for Christ - mas. — ) I want the

G5 D G5 D D A

wom-an in the rear — with a bot - tle of my beer. (Mis - tress — for

D A Free time G5 D

Christ - mas. — ) I can hear you com - in' down that snow-stack, yeah!

B B

D A A5

I wan - na ride on your rein - deer hon - ey and ring — your bells, yeah!

*hold bend*

B

# ROCK YOUR HEART OUT

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

*guitar 1*

A5 G5 D G5 D A5 G5 D

Rhythm figure 1

G5 D A5 A5 G5 D G5 D A5

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

G5 D G5 D A5 G5 D

Ooh, yeah!

Rhythm figure 2

G5 D A5 G5 D G5 D A5

end Rhythm figure 2

G5 D G5 D A5 G5 D G5 D A5

Rhythm figure 3

end Rhythm figure 3

with Rhythm figure 2 (2 times)

G5 D G5 D A5 G5 D G5 D A5

Ooh, \_\_\_\_\_ yeah, \_\_\_\_\_

G5 D G5 D A5 G5 D G5 D A5

\_\_\_\_\_ yeah! \_\_\_\_\_ Ha, \_\_\_\_\_

Guitars tacet (11 bars)

\_\_\_\_\_ ha! \_\_\_\_\_ Ha. \_\_\_\_\_ Got the



dev - il in you, Got the dev - il in me, Play a

dan - ger - ous tune, \_\_\_\_\_ Come on and \_\_\_\_\_ dance \_\_\_\_\_ with \_\_\_\_\_ thee. You got - ta

with Rhythm figures 1 and 3 (2 times)

A5 G5 D G5 D A5 G5 D G5 D A5

throw \_\_\_\_\_ your fists up, \_\_\_\_\_ Shout \_\_\_\_\_ your mouth off. \_\_\_\_\_

G5 D G5 D A5 G5 D G5 D A5

Beat \_\_\_\_\_ the walls down, \_\_\_\_\_ Get \_\_\_\_\_ to freak out \_\_\_\_\_ and

Rock your lit - tle, rock your lit - tle, Rock your lit - tle heart out.

D C G C G C D C G

Yeah. Yeah, yeah. \_\_\_\_\_

Rhythm figure 4

C G C A G5 D G5 D G5 A

First system vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of quarter and eighth notes.

You got - ta rock it on down,

Yeah, down.—

Guitar accompaniment for the first system, showing chords and melodic lines in treble clef.

end Rhythm figure 4 Rhythm figure 5

Bass line for the first system, showing rhythmic patterns and chordal accompaniment in bass clef.

G5 D G5 D G5 A

Second system vocal line in treble clef.

Ooh,— you got eve - ry - thing you want,

Guitar accompaniment for the second system, showing chords and melodic lines in treble clef.

end Rhythm figure 5

Bass line for the second system, showing rhythmic patterns and chordal accompaniment in bass clef.

Guitars tacet (7 bars)

Third system vocal line in treble clef.

I got eve - ry - thing you need. \_\_\_\_\_

Don't wor -

Empty guitar staff for the third system, corresponding to the 'Guitars tacet' instruction.

Empty bass staff for the third system, corresponding to the 'Guitars tacet' instruction.



with Rhythm figure 4 (2 times)

D C G C G C D C G C G C D

Musical staff with notes and rests corresponding to the chord sequence above.

Rock it on down. Ooh, yeah,--

C G C G C D C G C G C A

Musical staff with notes and rests corresponding to the chord sequence above.

Cut your teeth\_ on this!

Musical staff with notes and rests corresponding to the chord sequence above.

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

Musical staff with notes and rests corresponding to the chord sequence above.

Guitar solo

G5 D G5 D G5 A G5 D

Musical staff with notes and rests corresponding to the chord sequence above.

with Rhythm figure 5 (2 times)

B B B B  
15 (17) 15 (17) 15 (17) 10 8 (10) 8 5 7 5

Musical staff with notes and rests corresponding to the chord sequence above.

G5 D G5 A G5 D 15ma--- G5 D G5 A

Musical staff with notes and rests corresponding to the chord sequence above.

P.H.-----1

Musical staff with notes and rests corresponding to the chord sequence above.

G5 D G5 D G5 D C G

Musical staff with notes and rests corresponding to the chord sequence above.

with Rhythm figure 4

B R B B B hold bend  
5 2 4 5 (7) 5 5 7 (9) 7 (9) 8 (10) (10) 8 5 8 5 7 5 7 5

Musical staff with notes and rests corresponding to the chord sequence above.

C G C D C G C G C A

3

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

G5 D G5 D G5 A G5 D G5 D G5 D

Yeah!\_

8va-----

with Rhythm figure 5

B B B B B B B

8 7 (2) 15(17)15(17) 15 15 15 15 (9) (17) 8 7

Hoo, You got - ta

(8va)-----

15ma---

B B B P.H.---

20(22) 17 20(22) 17 8 5 7 8 5 7 5 7 5 7 20 17 20 17

with Rhythm figures 1 and 3 (4 times)

A5 G5 D G5 D A5 G5 D

put \_\_\_\_ your foot down, \_ Beat \_\_\_\_ your

G5 D A5 G5 D G5 D A5

chest hard. \_ Blow \_\_\_\_ your brains \_\_\_\_ out, \_

G5 D G5 D A5 G5 D

Feel \_\_\_\_ her shout \_\_\_\_ loud. \_ You got - ta rock \_\_\_\_ your

*ad lib solo (7 bars)*

G5 D A5 G5 D G5 D A5

heart out, \_ Rock \_\_\_\_ your heart out. \_

G5 D G5 D A5 G5 D G5 D A5

Rock \_\_\_\_ your heart out, \_ Rock \_\_\_\_ your heart out. \_

with Rhythm figure 6 (2 times)

G

Rock! \_\_\_\_\_ Rock your lit - tle heart \_

with Rhythm figure 6 (2 times)

G

\_\_\_\_\_ out. Rock! \_\_\_\_\_

Rock your lit - tle heart \_\_\_\_\_ out.

with Rhythm figure 4

D C G C G C D C G

Rock -in' on down.

Ooh, yeah. —

A -

with Rhythm figure 5 (5 times)

C G C A G5 D G5 D G5 A

rock a lit - tle, rock a lit - tle heart out.

A - yeah, yeah. —

G5 D G5 D G5 A G5 D

Ooh, — yeah.

Rock — your

ad lib solo (15 bars)

G5 D G5 A / G5 D G5 D G5 A

heart out. —

Rock — your

heart

out. —

G5 D G5 D G5 A G5 D

Rock — your —

heart — out. —

Rock — your

G5 D G5 A G5 D G5 D G5 A

heart out. —

A - rock, rock, rock, your heart —  
(Rock — your heart out. —)

out. —

out. —)

G5 D G5 D G5 A G5 D

Rock your lit - tle heart, — heart — out. —  
(Rock — your heart out. —)

Rock your lit - tle heart —  
(Rock — your

G5 D G5 A G5 D G5 D G5 D

heart out. —  
heart out. —)

Rock — your  
(Rock — your

heart — out. —  
heart — out. —)

8va-

You got - ta

B B B B

15 (17) 15 (17) 15 (17) 15 (17) 15 13 12 14 12

A5

rock a lit - tle, rock a lit - tle, Rock your lit - tle heart out. You got - ta

3

5 5 8 5 8 5 5 8 7 5 7 5 7 6 5

rock your lit - tle heart right, right out, yeah!

B B C

3 (5) 3 5 3 15 17



# ARE YOU READY

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

Intro

Dsus2 Cadd9 G6/B

The first system of the guitar intro consists of three measures. The treble clef staff shows a melodic line with eighth notes and rests. The bass clef staff shows a simple bass line with open strings and fretted notes. Chord diagrams are provided below the bass staff for each measure: Dsus2 (0 2 2 0 2 2), Cadd9 (3 0 3 3 0 3), and G6/B (3 0 3 3 0 3).

Cadd9 Dsus2 Dadd9/F#

The second system of the guitar intro consists of three measures. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Chord diagrams are provided below the bass staff: Cadd9 (3 0 3 3 0 3), Dsus2 (0 2 2 0 2 2), and Dadd9/F# (3 0 3 3 0 3).

This system contains empty musical staves for the guitar, including treble and bass clefs, and empty chord diagrams.

G6 Dm9/F

The fourth system of the guitar intro consists of two measures. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Chord diagrams are provided below the bass staff: G6 (3 0 3 3 0 3) and Dm9/F (1 3 3 0 3 3).

This system contains empty musical staves for the guitar, including treble and bass clefs, and empty chord diagrams.

Dm9/F D5 C5 D5

Are you read - y?

Rhythm figure 1

T	3	0	3																
A																			
B																			

with Rhythm figure 1 (8 times)

F5 C5 G5 D5 C5 D5 F5 C5 G5

Are you read - y? Are you

end Rhythm figure 1

T																			
A																			
B	10	5	5	5															

D5 C5 D5 F5 C5 G5 D5 C5 D5

read - y? Are you read - y?

F5 C5 G5 D5 C5 D5 F5 C5 G5

Sweet ap - ple pie, stand - ing in the street, Hands out - ta

D5 C5 D5 F5 C5 G5 D5 C5 D5

line, look - ing for some meat. She'll take you high, when you feel

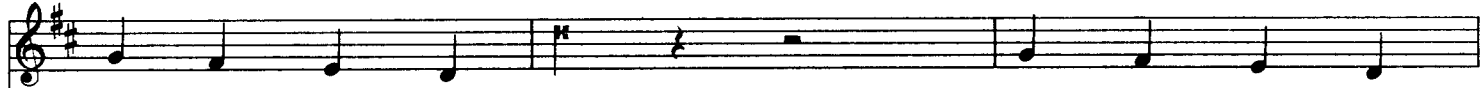
F5 C5 G5 D5 C5 D5 F5 C5 G5

her sting. She'll make you fly, then you know you're com - ing.

Dsus2

Dadd9/F#

G6/9

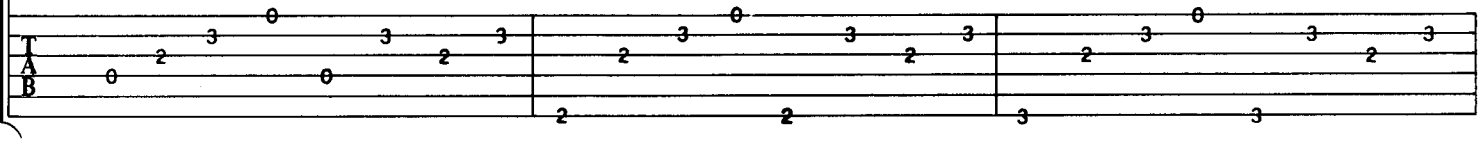


Who all need it, who?

Who all need it?



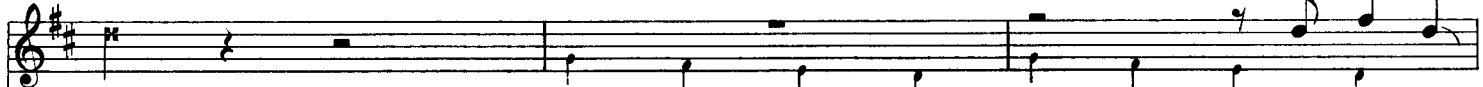
Rhythm figure 2



Fmaj13

Dsus2

Dadd9/F#



You!

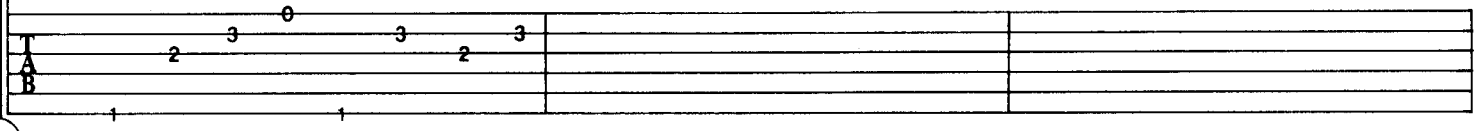
(Who all need it?)

(Who all need it?)

Yes, you do!



end Rhythm figure 2 with Rhythm figure 2



G6/9

F6



(You all breathe it.)

We all need it. Are you

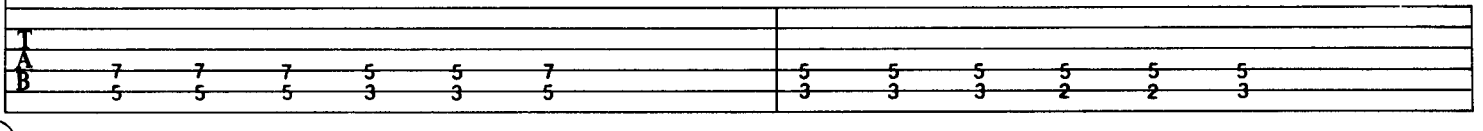


read - y for a good time?

Then get



Rhythm figure 3



with Rhythm figure 3

G/B D/A G/B C5 G/B C5 D5 C5 F5 D5

read - y for the night - line. Are you read - y for a good time?

end Rhythm figure 3

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

C5 G/B C5 G/B D/A G/B C5 G/B C5 Tacet

Then get read - y for the night - line. Are you read - y for a good time?

with Rhythm figure 1 (6 times)

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

F5 C5 G5 D5 C5 D5 F5 C5 G5

She's mak - ing eyes, — at eve - ry - thing she meet, Ain't it a

D5 C5 D5 F5 C5 G5 D5 C5 D5

crime, — when she make\_ you pump heat. She'll make you fly, — be - cause that's —

F5 C5 G5 D5 C5 D5 F5 C5 G5

her thing, She'll make you dry, — then you know\_ you're bro - ken in.

with Rhythm Figure 2  
Dsus2 Dadd9/F# G6/9

(Who all need it?) You! Yes, ya do! (You all breathe it.)

Fmaj13 D5 C5 D5 C5 G/B C5

we all bleed\_ it Are you read - y for a good time? Then get

G/B D/A G/B C5 G/B C5 D5 C5 D5 C5 G/B C5

read - y for the night - line. Are you read - y for a good time? Then get

G/B D/A G/B C5 G/B C5 Tacet

read - y for the night - line. Are you read - y for a good time? Get funk - y!

W.B.\*

\*guitar is slowed down one octave.

D5 C5 D5 F5 C5 G5 D5 C5 D5 8va--

with Rhythm figure 1 (4 times)

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

F5 C5 G5 D5 C5 D5 F5 C5 G5

B R B R B B

D5 C5 D5 D5 F5 C5 G5

3 3 3

B R B R B R B R

12 (13) 12 (13) 12 (13) 12 (13) 12 (13) 12 (13) 12 10 13 12 (13) 12 10 12

D5 D5 D/F# G5 Fmaj13 8va--7

B P.H. P.H. B

13 (14) 10 13 10 12 (13) 12 10 12 10 12 10 10 10 12 10 12 12 12 12 12 12 12 12 14 12 11 10 13 10 (5)

Rhythm figure 4 end Rhythm figure 4

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

D5 D/F# G5

Who all need it, Who all need it, You all breathe it,

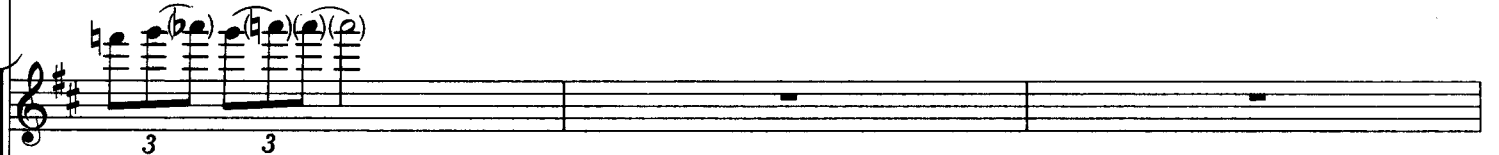
with Rhythm figure 4

B R B B B tr B T

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

F6 D5 C5 D5 C5 G/B C5

We all breathe\_ it. Are you read - y for a good time, Then get

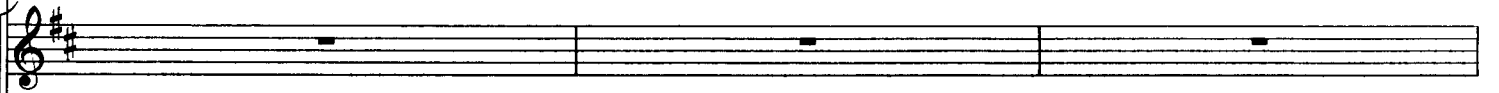
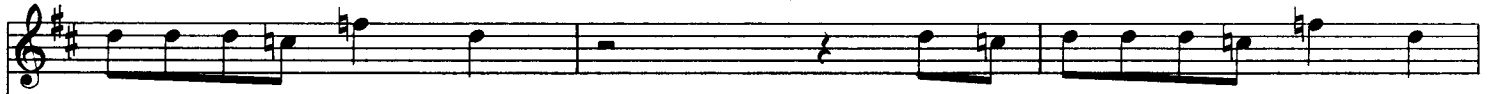


with Rhythm figure 3

B B  
13 15 (16) 15 (17) (17)

G/B D/A G/B C5 G/B C5 D5 C5 D5

read - y for the night - line. Are you read - y for a good time?



with Rhythm figure 1 (7 times)

F5 C5 G5 D5 C5 D5 F5 C5 G5

Are you read - y for a good time? Are you read - y? (Are you



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

D5 C5 D5 F5 C5 G5 D5 C5 D5

read - y for a good time?) I wan - na good chance, \_ Are you, are  
(Are you read - y for a good time?)



F5 C5 D5 C5 D5 F5 C5 G5

you read - y? — Good, — good, good, — good time! —  
 (Are you read - y for a good time?) (Are you

D5 C5 D5 F5 C5 G5 D5 C5 D5

read - y for a good time?) Are you read - y, read - y, read - y? Are you read - y for a good time?

B  
13 (15)

F5 C5 G5 Tacet D5 F5 C5 G5

Are you read - y for a good time?

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

D5

Yeah! —————

7 7 5



# GOT YOU BY THE BALLS

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

Rhythm figure 1

end Rhythm figure 1

with Rhythm figure 1 (6 times)

Yeah!

Hey Mis - ter Busi-ness - man, Head of the com - pa -

ny, Are you look - in' for a

la - dy, One who likes to

please? Hey Mis - ter

with Rhythm figure 1 (4 times)

D5 A5 C5 A5 G5 D5 A5 D5 A5

1. Busi - ness - man, This one likes to  
2. Busi - ness - man, High so - ci - e -

D5 A5 C5 A5 G5 D5 A5 D5 A5 D5 A5 C5 A5

tease, With her spe - cial serv - ice,  
ty She can play the school - girl,

G5 D5 A5 D5 A5 D5 A5 C5 A5 G5 D5 A5 D5 A5

And her french qual - i - ties. \_\_\_\_\_ } But  
And spank you all you please. \_\_\_\_\_ }

C5

she won't sac - ri - fice \_\_\_\_\_

Rhythm figure 2

D5

What you want to - night. \_\_\_\_\_

end Rhythm figure 2

with Rhythm figure 2 (first 3 bars)

C5 D5

She won't come a - cross, — Un - less there's mon - ey in her hand. And {she's  
she

E5 A5 D5 A5 C5 A5

call - in' all the shots.)  
does you all the time.)

She got you by\_\_ the balls, \_\_\_\_\_

Rhythm figure 3

Detailed description: This system contains the first musical system. The vocal line starts with a melodic phrase under the lyrics 'call - in' all the shots.)' and 'does you all the time.)'. The piano accompaniment features a steady eighth-note pattern. The guitar part is shown as a series of chord diagrams: E5 (0 0 0 0 2 2), A5 (0 2 2 0 0 0), D5 (0 0 2 2 0 0), A5 (0 2 2 0 0 0), C5 (0 3 0 0 0 0), and A5 (0 2 2 0 0 0).

G5 D5 A5 D5 A5 D5 A5 C5 A5 G5 D5A5 D5 A5

She got you by\_\_ the balls. \_\_\_\_\_

She got you by\_\_ the balls, \_\_\_\_\_

end Rhythm figure 3 with Rhythm figure 3 (2½ times)

Detailed description: This system contains the second musical system. The vocal line continues with 'She got you by\_\_ the balls. \_\_\_\_\_' and 'She got you by\_\_ the balls, \_\_\_\_\_'. The piano accompaniment continues with the eighth-note pattern. The guitar part includes chord diagrams: G5 (0 0 0 3 0 0), D5 (0 0 2 2 0 0), A5 (0 2 2 0 0 0), D5 (0 0 2 2 0 0), A5 (0 2 2 0 0 0), C5 (0 3 0 0 0 0), A5 (0 2 2 0 0 0), G5 (0 0 0 3 0 0), D5A5 (0 0 2 2 0 0), D5 (0 0 2 2 0 0), and A5 (0 2 2 0 0 0).

D5 A5 C5 A5 G5 D5A5 D5 A5 D5 A5 C5 A5

She got you by\_\_ the balls. \_\_\_\_\_

Detailed description: This system contains the third musical system. The vocal line continues with 'She got you by\_\_ the balls. \_\_\_\_\_'. The guitar part includes chord diagrams: D5 (0 0 2 2 0 0), A5 (0 2 2 0 0 0), C5 (0 3 0 0 0 0), A5 (0 2 2 0 0 0), G5 (0 0 0 3 0 0), D5A5 (0 0 2 2 0 0), D5 (0 0 2 2 0 0), A5 (0 2 2 0 0 0), D5 (0 0 2 2 0 0), A5 (0 2 2 0 0 0), C5 (0 3 0 0 0 0), and A5 (0 2 2 0 0 0).

G5 D5 A5

She got you by \_\_\_\_\_ the balls, \_\_\_\_\_ yeah! Hey Mis - ter

Detailed description: This system contains the fourth musical system. The vocal line concludes with 'She got you by \_\_\_\_\_ the balls, \_\_\_\_\_ yeah! Hey Mis - ter'. The piano accompaniment features a long, sustained chord. The guitar part includes chord diagrams: G5 (0 0 0 3 0 0), D5 (0 0 2 2 0 0), and A5 (0 2 2 0 0 0).

2.  
A5

D5 A5 C5 A5

— the balls,— yeah! *ad lib vocals*

Rhythm figure 4 end Rhythm figure 4

D5 A5 C5 A5 D5 A5 C5 A5

with Rhythm figure 4 (6 times)

D5 A5 C5 A5 D5 A5 C5 A5

D5 A5 C5 A5 D5 A5 C5 A5

Guitar solo

D5 A5 C5 A5 A5 D5 A5 D5 A5 D5

10 5 5 8 5 B 8(10) 5 8 B R 7(9) 7 5 7 7 5 7

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

G5 8va -1 D5 G5 A5 D5

P.H. B R B R

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

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

A5 D5 A5 D5 A5 D5 D/F#

rake - - - - - 1 hold bend

14 B 13 (14) 13 B 16 10 (17) 16 10 (17) 16 B 10 (17) 12 13 rake 14 hold bend B 12 (14) (14)

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

G5 D5 G5 A5 D5 A5

Hang it left, hang it right,

P.M. B R B B B B B

T 5 7 (8) 7 5 10 (20) 10 (21) 10 (21) 10 (21) 10 (21) 10 (21)

A 7 7 7

B 7 7 7

T 0 3 0 0 2 0 0 0 0

A 0 2 0 0 2 0 0 0 0

B 3 0 2 3 2 3 0 0 0

Got you by the balls. Got your shorts, got your curl - ies, got you by the balls.

N.C. A5

T x x x x x x x x x x

A x x x x x x x x x x

B x x x x x x x x x x

T 7 7 (8) (9)

A 7 7 (8) (9)

B 7 7 (8) (9)

T 0 0 0

A 0 0 0

B 0 0 0

with Rhythm figure 3 (7½ times)

D5 A5 C5 A5 G5 D5 A5 D5 A5 D5 A5 C5 A5



She got you by— the balls,—

G5 D5A5 D5 A5 D5 A5 C5 A5 G5 D5 A5 D5 A5

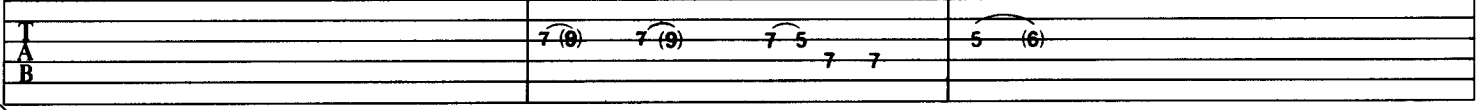


She got you by— the balls. —

She got you by— the balls,—



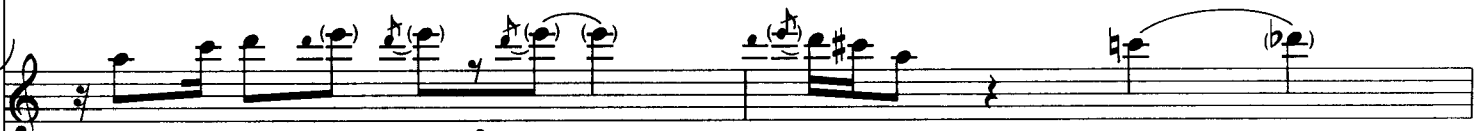
B B B



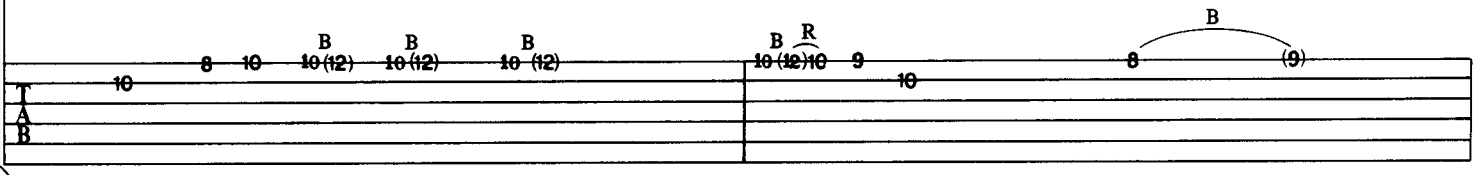
D5 A5 C5 A5 G5 D5 A5 D5 A5



Yeah,— yeah, she got you by— the balls.—



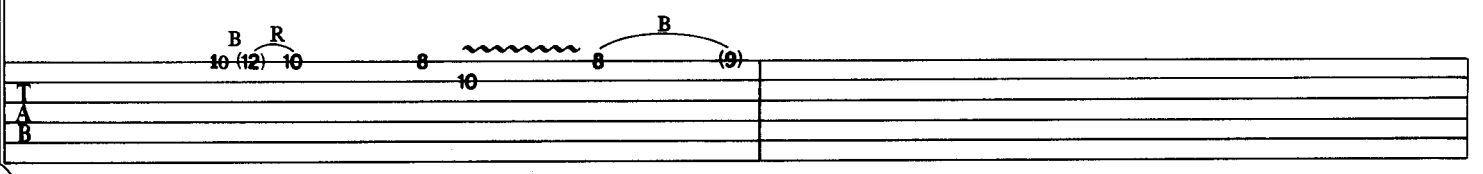
3



D5 A5 C5 A5 G5 D5 A5 D5 A5



She got you by— the balls,—



D5 A5 C5 A5 G5 D5 A5 D5 A5

She got you by\_ the balls. \_

Tablature: B 14, B 13 15 15 (16) 15 13, B 15 (17), B 15 (17), B 15 (17), B 15 (17), B 15 (17)

D5 A5 C5 A5 G5 D5 A5 D5 A5 D5 A5 C5 A5

She got you by\_ the balls, \_

8va

Tablature: B 20 (22), 20 17, B 20 17 20 (22), 20 17, 19 17, B 17 (18), 19, 17, 8, 5

G5 D5 A5 D5 A5 D5 A5

She got you by\_ the balls, \_ Yeah!

Tablature: 8 7 5 7

Tablature: 3, 0 3 2 2 3, 2 2 2 2 2, 0 0 0 0



# SHOT OF LOVE

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

	F#5	A5	D5	E5
Treble	(chord diagram)	(chord diagram)	(chord diagram)	(chord diagram)
T			3	
A	4	2	2	2
B	4	0	0	2
E	2			0

Get it on down!

	F#5	A5	D5
Treble	(chord diagram)	(chord diagram)	(chord diagram)
T			3
A	4	2	2
B	4	0	0
E	2		

Come on, come on, yeah! Oh!

	E5	D5	A
Treble	(chord diagram)	(chord diagram)	(chord diagram)
T		3	2
A	2	2	2
B	0	0	0
E			

*guitar 1*

B5

D5

Rhythm figure 1

*guitar 2*

Rhythm figure 1a

E5

A5

E5

B5

end Rhythm figure 1

end Rhythm figure 1a

with Rhythm figures 1 and 1a (4 times)

D5

E5

A5

Come on hon - ey, take a trip with me. —

E5

B5

D5

We'll take a dou - ble shot of ec - sta - sy. —

E5

A5

E5

B5

An' drink some wa - ter from a

D5

E5

A5

E5

B5

wood - en cup, —

D5

E5

A5

E5

Then keep on rock - in' till the sun comes up.

And I

A5

E5

A5

warn — you, —

It's the best —

Rhythm figure 2

E5

B5

A5

E5

— shot of — your life. —

And I

warn — you, —

A5

E5

B5

It's the best — shot of — your life. —

A5 B5

Shot of love. —

end Rhythm figure 2 with Rhythm figure 1 (first 2 bars)

T				
A	2	4		
B	0	2		

A5 B5 To Coda ⊕

Shot of love. —

with Rhythm figure 1 (first 2 bars)

T				
A	2	4		
B	0	2		

D5

Rock you lit - tle la - dy, make you blow and bleed, — *lead guitar*

with Rhythm figures 1 and 1a

T									10	10
A									9	9
B										

E5 A5 E5 B5

A

B R B B

T													
A	9	7	9	7	9	7	9	7	0	10	10	(11)	7
B	9	7	0	(10)	9	7	9	7	0	(11)	9	(11)	9

D5

lit - tle bit of what you need is guar - an - teed.

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "lit - tle bit of what you need is guar - an - teed." The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and includes a triplet of eighth notes on the G string. The fretboard shows a B chord with fingerings 10, 9, 10, 11.

E5 A5 E5 B5

Come on now, hon - ey, we'll get

The second system continues the vocal line with the lyrics "Come on now, hon - ey, we'll get". The guitar part features a B chord with a wavy vibrato line and fingerings 9, 7, 9, 10, 11, 9, 7, 7.

D5 E5 A5

full of de - sire.

The third system features the lyrics "full of de - sire." with a long note on "sire." The guitar part includes a B chord with fingerings 10, 11, 12, 11, 12.

E5 B5

A hump - in' and a bump - in' till we

The fourth system contains the lyrics "A hump - in' and a bump - in' till we". The guitar part features a B chord with fingerings 11, 10, 11, 12, 10, 12.

D5                      E5                      A5                      E5                      B5

start a fire.                      Ooh, — and I

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

T  
A  
B

with Rhythm figure 2

A5                      E5                      A5                      E5                      B5

warn — you —                      it's the best — shot of — your life. —

—                      And I warn — you, —                      it's the best —

E5                      B5                      A5                      B5                      with Rhythm figure 1 (first 2 bars)                      A5                      B5

— shot of — your life. —                      Shot of love. —                      Shot of love.

F#5

Shot of love!

*guitar 1*

with Rhythm figure 1 (first 2 bars)

T                      4                      4                      4

A                      7                      7                      5                      7                      5                      7                      0                      1                      2

B

*guitar 2*

T                      9                      9                      11

A                      9                      9                      11

B

A5 D5 E5

T  
A  
B

4 2 0 3 2 0

D5 A5 B5 F#5

*with vocal ad lib*

T  
A  
B

3 2 0 4 4 2 0 1 2

A5 D5 E5

T  
A  
B

4 2 0 3 2 0 11 11 9 7 7 7 9 10 10

D5 A5 B5

The first system consists of two staves. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a sequence of notes: a dotted quarter note G#4, an eighth note A4, a dotted quarter note B4, an eighth note C5, a dotted quarter note D5, an eighth note E5, a dotted quarter note F#5, and an eighth note G#5. Above the staff are the chord labels D5, A5, and B5. The bottom staff is a guitar tablature staff with six lines. It shows fret numbers: 3, 2, 0 on the high E string; 2, 2, 0 on the A string; and 4, 4, 2 on the D string.

Guitar solo

D5

with Rhythm figures 1 and 1a (2 times)

The guitar solo section consists of two staves. The top staff is a treble clef staff with a key signature of three sharps and a common time signature. It contains a sequence of notes: a dotted quarter note G#4, an eighth note A4, a dotted quarter note B4, an eighth note C5, a dotted quarter note D5, an eighth note E5, a dotted quarter note F#5, and an eighth note G#5. Above the staff is the chord label D5. The bottom staff is a guitar tablature staff with six lines. It shows fret numbers: 7, 7, 6, 6, 6, 6 on the high E string; 7, 7, 7, 7, 7, 7 on the A string; and 9, 9, 9, 9, 9, 9 on the D string. There are also circled fret numbers (11) on the high E string and (10) on the D string.

E5 A5 E5 B5

The second system consists of two staves. The top staff is a treble clef staff with a key signature of three sharps and a common time signature. It contains a sequence of notes: a dotted quarter note G#4, an eighth note A4, a dotted quarter note B4, an eighth note C5, a dotted quarter note D5, an eighth note E5, a dotted quarter note F#5, and an eighth note G#5. Above the staff are the chord labels E5, A5, E5, and B5. The bottom staff is a guitar tablature staff with six lines. It shows fret numbers: 7, 7, 9, 7, 9, 7 on the high E string; 7, 9, 7, 9, 7, 9 on the A string; and 7, 7, 7, 7, 7, 7 on the D string.

*D.S. al Coda*

D5 E5 A5 E5 B5

The final system consists of two staves. The top staff is a treble clef staff with a key signature of three sharps and a common time signature. It contains a sequence of notes: a dotted quarter note G#4, an eighth note A4, a dotted quarter note B4, an eighth note C5, a dotted quarter note D5, an eighth note E5, a dotted quarter note F#5, and an eighth note G#5. Above the staff are the chord labels D5, E5, A5, E5, and B5. The bottom staff is a guitar tablature staff with six lines. It shows fret numbers: 7, 7, 9, 7, 9, 7 on the high E string; 7, 9, 7, 9, 7, 9 on the A string; and 7, 7, 7, 7, 7, 7 on the D string. There are also circled fret numbers (10) on the high E string and (9) on the D string.



Coda

A5

B5

Shot of love. —

D5

Like a freak!

Rhythm figure 3

Rhythm figure 3a

First system of musical notation. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics "Shot of love. —" and features a melodic line with a slur over the notes. The middle staff is a guitar line in treble clef, showing a melodic line with a slur. The bottom staff is a bass line in bass clef, showing a sequence of fret numbers: 2, 2, 0, 5, 7. Above the guitar staff, the chords A5 and B5 are indicated.

Second system of musical notation. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a common time signature. It contains the lyrics "Like a freak!" and features a melodic line with a slur. The middle staff is a guitar line in treble clef, showing a melodic line with a slur. The bottom staff is a bass line in bass clef, showing a sequence of fret numbers: 7(9), 9, 7(9), 7, (9), 7, 9, 7, 7. Above the guitar staff, the chord B is indicated.

Third system of musical notation. It consists of two staves. The top staff is a guitar line in treble clef, showing a sequence of chords with a slur. The bottom staff is a bass line in bass clef, showing a sequence of fret numbers: 4, 4, 2, 4, 4, 2, 4, 4, 2.

Fourth system of musical notation. It consists of two staves. The top staff is a guitar line in treble clef, showing a sequence of chords with a slur. The bottom staff is a bass line in bass clef, showing a sequence of fret numbers: 4, 4, 2, 3, 2, 0.

E5 A5 E5 B5

Shot of love, — shot of love, — shot of love.

end Rhythm figure 3

end Rhythm figure 3a

D5 E5 A5

Shot of love, —

with Rhythm figures 3 and 3a (5 times)

with vocal ad lib throughout

B B B

E5

B5

D5

shot of love, — shot of love.

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "shot of love, — shot of love." The piano accompaniment is in the same key and time, with a melodic line in the right hand and a bass line in the left hand. The guitar tablature is on a six-string guitar, with fret numbers indicated by numbers on the lines. The chords E5, B5, and D5 are indicated above the staff.

E5

A5

E5

B5

Shot of love, — shot of love, — shot of love.

The second system continues the musical piece. The vocal line has the lyrics "Shot of love, — shot of love, — shot of love." The piano accompaniment and guitar tablature follow the same pattern as the first system, with chords E5, A5, E5, and B5 indicated above the staff.

D5

E5

A5

ba - by! — Shot of love, —

The third system features the lyrics "ba - by! — Shot of love, —". The vocal line includes a melisma on "ba - by!". The piano accompaniment and guitar tablature continue, with chords D5, E5, and A5 indicated above the staff.

E5

B5

D5

shot of love, — shot of love!

The fourth system concludes the piece with the lyrics "shot of love, — shot of love!". The vocal line and piano accompaniment end with a final chord. The guitar tablature shows the final fretting for the piece, with chords E5, B5, and D5 indicated above the staff.

E5

A5

E5

B5

shot of love, — shot of love, — shot of love. Get, get,

T 9 7 9 7 9 12 15 15  
A 9 7 9 7 9 14 (16) 14 (16)  
B

D5

E5

A5

E5

D5

get, get! Shot of love, — shot of love. —

T 15 15 15 12 12 9 7 9 7 3  
A 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 9 (10) 9 7 9 9 0  
B

E5

A5

E5

D5

E5

A5

Shot of love, — shot of love. — Shot of love, —

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

F#5

A5

E5

B5

shot of love. — Come on, gim - me shot of your love!

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

# LETS MAKE IT

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

E5 G5 D5

Rhythm figure 1

TAB: 1 2 1 2 0 0 1 0 0 3 2 0 4 5 4 0

BASS: 2 2 0 3

Rhythm figure 1a

TAB: 5 4 5 4 5 8 7 8 7 8 3 2 3 2 3

BASS: 4 7 2

A5 E5 G5

Rhythm figure 1

TAB: 2 3 2 2 1 2 1 2 0 0 1 0 0

BASS: 2 2 0 3

Rhythm figure 1a

TAB: 10 9 10 9 10 5 4 5 4 5 8 7 8 7 8

BASS: 9 4 7

D5

A5

end Rhythm figure 1a

end Rhythm figure 10

C5

F5

G5

F5

C5

G5

C5

F5

Hey sug - ar ba - by,

Rhythm figure 2

C5

G5

C5

F5

G5

F5

C5

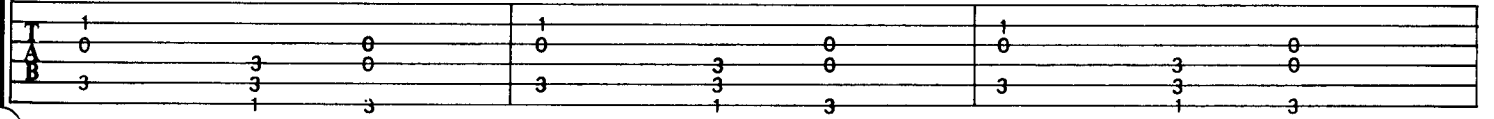
G5

so hot and tast - y, Come on an' gim - me some love, you're driv - in' me wild...

C5 F5 G5 C5 F5 G5 C5 F5 G5



It's way past mid - night, why don't we take a ride? We'll makesomehon-ey as we're



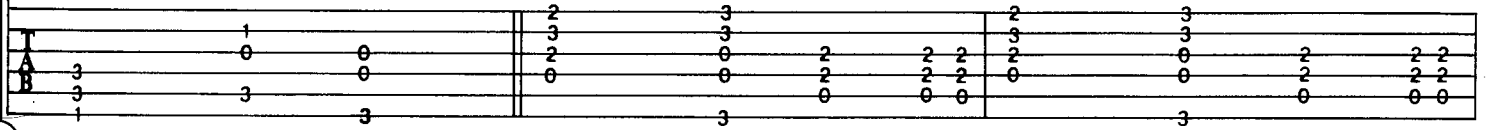
F5 C5 G5 D G5 A5 D G5 A5



cruis - in' real slow. — Let's make it, don't — waste it,



end Rhythm figure 2 Rhythm figure 3



with Rhythm figure 3 (3 times)

D G5 A5 D G5 A5 D G5 A5



Let's make it, come on and taste it. Let's make it,



don't — waste it, Let's make it, come on and taste it.

with Rhythm figure 2

C5 F5 C5 G5 C5 F5 G5



I'll be your la - dies' man, if you give me a chance, We'll keep on jump - in' 'til the



mu - sic runs dry. — And if we take a rest, we'llsmokesomecig - a - rettes,

with Rhythm figure 3 (4 times)

C5 F5 G5 F5 C5 G5 D G5 A5

And start a - smo-kin' go - in' out of con - trol. \_\_\_ Let's make it

D G5 A5 D G5 A5 D G5 A5

don't \_\_\_ waste it, Let's make it, come on and taste it

D G5 A5 D G5 A5 D G5 A5

Let's make it, don't \_\_\_ waste it, Let's make it,

with Rhythm figure 1 and 1A

D G5 A5 E5 G5

come on and taste it. Na, na, \_\_\_ na, na. Na, na, \_\_\_ na, na. (Let's not

D5 A5 E5

Na, na, \_\_\_ na, na. Na, na, \_\_\_ na, na. Na, na, \_\_\_ na, na. (Let's not waste it. \_\_\_)

G5 D5 A5

Na, na, \_\_\_ na, na. Na, na, \_\_\_ na, na. (We can make it. \_\_\_)

C5 F5 G5 F5 C5 G5

Guitar solo

B 10 (12) 8 10 10 8 8 8

C5 F5 G5 F5 C5 G5

R 10 10 10 8 11 8 10 (11) 10 8 10 10 8 10



C5 F5 G5

B B B B

11 (13) 11 (13) 11 (13) 8 10 10 12 13 16 (18)

C5 F5 G5 F5 C/E G5

8va

B B B

16 (18) 13 16 (18) 15 14 13 13 16 (17) 13

with Rhythm figure 3 (4 times)

D G5 A5 D G5 A5 D G5 A5

Let's make it, don't waste it, Let's make it,

D G5 A5 D G5 A5 D G5 A5

come on and taste it. Let's make it, don't waste it,

with Rhythm figures 1 and 1a

D G5 A5 D G5 A5 E5

Let's make it, come on and taste it. Na, na, na, na,

G5 D5 A5

Na, na, na, na. Na, na, na, na. Na, na, na, na.

(Let's not waste it. —)

E5 G5 D5

Na, na, na, na. Na, na, na, na. Na, na, na, na.

(We can make it. —)



# GOODBYE & GOOD RIDDANCE TO BAD LUCK

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

A5 G5/A A5 G5/A G5 D5 *Play 4 times*

Rhythm figure 1 end Rhythm figure 1

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

E5 A5

Get - tin' bombed out on booze, - got

Rhythm figure 2

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

D5 A5

noth - in' to lose, - Run out of mon - ey, - dis - pos - a - ble blues...

end Rhythm figure 2

T 3 2  
A 2 2  
B 0 0

with Rhythm figure 2

A5 D5 A5

Slea-zy ho - tels\_ like liv - in' in hell,\_ The girls on the hus-tle\_ with

D5 E5 G5 A5

noth-in' to sell\_ Want some - thin' for noth-in', it's al - ways the same\_ Keep

Rhythm figure 3

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

D5 E5 G5 A5 D5 E5

push-in' and shov-in', an' I'm down on my game\_ Al - ways in trou-ble, for -

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

G5 A5 D5 E5

ev - er\_ de - tained\_ Good-bye, good-bye, good bye,\_ Good rid-dance to bad

end Rhythm figure 3

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

A5 G5/A A5 G5/A G5 D5 A5

luck! Well spread out the news, there's a

with Rhythm figure 1 Rhythm figure 4

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "luck! Well spread out the news, there's a". Above the vocal line are guitar chords: A5, G5/A, A5, G5/A, G5, D5, and A5. Below the vocal line is a guitar accompaniment line with two staves. The first two measures are marked "with Rhythm figure 1" and the last two measures are marked "Rhythm figure 4". At the bottom of the system are two guitar fretboard diagrams for the bass and treble strings, showing fingerings for the chords.

D5 A5

free man loose. Back out of jail and chas-in' some flooze.

lead guitar

end Rhythm figure 4

The second system continues the vocal line with lyrics "free man loose. Back out of jail and chas-in' some flooze.". Chords above the vocal line are D5 and A5. The guitar accompaniment includes the instruction "lead guitar" and "end Rhythm figure 4". Fretboard diagrams at the bottom show fingerings for the chords.

with Rhythm figure 4

A5 D5 A5

Bad luck has changed bro-ken the chains, Laid out a claim for

with Rhythm figure 3

D5 E5 G5 A5 D5 E5

mon-e-tary gains. Want-in' what's com-in', all for the take,

D5 E5 G5 A5 D5 E5

Free-dom for lov-in', an' lust for a taste. Eyes are wide o-pen,

G5 A5 D5 E5

wild to the game. Good-bye, good-bye, good-bye, Good rid-dance to bad

The third system begins with the instruction "with Rhythm figure 4". The vocal line lyrics are "Bad luck has changed bro-ken the chains, Laid out a claim for". Chords above the vocal line are A5, D5, and A5. Below the vocal line is the instruction "with Rhythm figure 3". The guitar accompaniment includes chords D5, E5, G5, A5, D5, and E5. The lyrics continue: "mon-e-tary gains. Want-in' what's com-in', all for the take,". The next line of music has chords D5, E5, G5, A5, D5, and E5, with lyrics "Free-dom for lov-in', an' lust for a taste. Eyes are wide o-pen,". The final line of music has chords G5, A5, D5, and E5, with lyrics "wild to the game. Good-bye, good-bye, good-bye, Good rid-dance to bad". Fretboard diagrams at the bottom show fingerings for the chords.

A5 D5

luck. Good - bye and good rid - dance to bad luck, \_\_\_\_\_ yeah!

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "luck. Good - bye and good rid - dance to bad luck, \_\_\_\_\_ yeah!". Above the vocal line, the chords A5 and D5 are indicated. Below the vocal line is a piano accompaniment line with chords and a guitar tablature line with fret numbers for strings T, A, and B.

E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Oh \_\_\_\_\_ yeah!

The second system continues the musical piece. The vocal line has the lyrics "Oh \_\_\_\_\_ yeah!". Above the vocal line, the chords E5 and G5 are indicated. Below the vocal line is a piano accompaniment line and a guitar tablature line with fret numbers for strings T, A, and B.

The third system consists of a piano accompaniment line and a guitar tablature line. The piano line features a series of chords and melodic fragments. The guitar tablature line shows fret numbers for strings T, A, and B, including a prominent use of the 14th fret.

Guitar solo

A5 D5 A5

The final system is a guitar solo section. It begins with the label "Guitar solo". The melodic line is in treble clef with a key signature of three sharps. Above the melodic line, the chords A5, D5, and A5 are indicated. Below the melodic line is a guitar tablature line with fret numbers for strings T, A, and B, including a double bar line and a final fret number of 7.

D5 E5 G5 A5

8va<sub>7</sub>

A.H.

A5 D5 A5

3

B B B

D5 E5 G5 A5

B B

D5 E5 G5 A5

3

8va

B B

D5 E5

Good - bye, good - bye, good - bye, Good rid-dance to bad

8va

B B B

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

luck. Whoa, yeah, bad luck. Yeah, yeah, yeah, yeah, bad

with Rhythm figure 1 (8 times)

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

luck. Good - bye, good rid - dance to bad luck. Good -

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

bye, good rid - dance to bad luck. Bro - ken the chains of bad

*8va*

B R B 17 B 17

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



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

luck. Bye, bye, bye, bad luck.

8va

B<sub>7</sub> B<sub>7</sub> B B B B

15 (17) 15 16 (17) 15 13 13 14 15 (17) 17 17 15 (17) 16 (17) 15 16 (17) 15 13 14

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

Frown on the days of bad luck. Good - bye and good rid - dance

8va

ritard.

B B B B R

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

A5

to bad luck.

B B

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

# IF YOU DARE

WORDS AND MUSIC BY ANGUS YOUNG AND MALCOLM YOUNG

*play 4 times*

D7

T 3 3 3 3  
A 5 5 5 5  
B 4 4 4 5

Hon - ey, do you love me,

Rhythm figure 1 end Rhythm figure 1

T 3 3 3 3 3 3 3 3  
A 5 5 5 5 5 5 5 5  
B 4 4 4 4 4 4 4 5

with Rhythm figure 1 (3 times)

Love me like you do? \_\_\_\_

Hon - ey, won't you come out - side and

play, If you

(Am)

dare.

*guitar 1*

Rhythm figure 2

*guitar 2*

Rhythm figure 2a

If you dare.

end Rhythm figure 2

T  
A  
B 7 5 7 5 7 6 5 3 5

end Rhythm figure 2a

T  
A  
B 5 3 5 7 6 5 3 5

with Rhythm figure 1 (4 times)  
D7

Hon - ey, do you love me, Love me like you do?\_

Wom - an, won't you come out - side and

with Rhythm figures 2 and 2a  
(Am)

play, If you dare. \_\_\_\_\_

If you

dare.

C5

G5

Wom - an if you love me,

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

D7

Love me like you do,

Rhythm figure 3 end Rhythm figure 3

T 5 5 5 5 5 5  
A 4 4 4 4 4 4  
B 5 5 5 5 5 5

2 4 2

with Rhythm figure 3 (3 times)

Love me like you say, Wom-an won't you come

out - side and play, If you

with Rhythm figures 2 and 2a (2 times)

(Am)

dare! (Come out - side, come out - side, come out - side, come!



F5 D5 F5

T  
A  
B

(Am) 8va --- 7 8va --- 7 8va --- 7

with Rhythm figures 2 and 2a

P.H. P.H. P.H.

T  
A  
B

8va --- 7

P.H.

T  
A  
B

8va --- 7 8va --- 7

P.H. P.H.

T  
A  
B

D5 F5 D5

with Rhythm figure 4 (4 times)

B R

T  
A  
B

F5 D5

B B B

T A B

7 (9) 11 10 12 11 10 13 (15) 10 (15) 13 10 11

3

F5 D5 F5

T A B

12 11 10 10 0 5 0 5 0 2 0 2 2 1 0 4 3 10

3 3 3

T A B

7 6 5 8 5 7 6 5 8 5 7 6 5 8 5 7 6 5 8 5

C5

T A B

5 4 0 5 4 0 7 5 0 9 7 0 5 5

Ooh, \_\_\_\_\_ yeah!

T A B



with Rhythm figures 2 and 2a (4 times)

(Am)

(second dare. time) (Come out - side, come\_ out - side, come\_ out - side, come!\_)

— out - side, If you dare. (Come out - side, come\_ out - side, come\_

— out - side, come!\_ ) you dare. (Come out - side, come\_

— out - side, come\_ out - side, come!\_ ) If you

dare. (Come out - side, come\_ out - side, come\_ out - side, come!\_ ) If you

FRE FRE FRE If you

FRE FRE FRE

dare. Come out - side\_ and play!\_