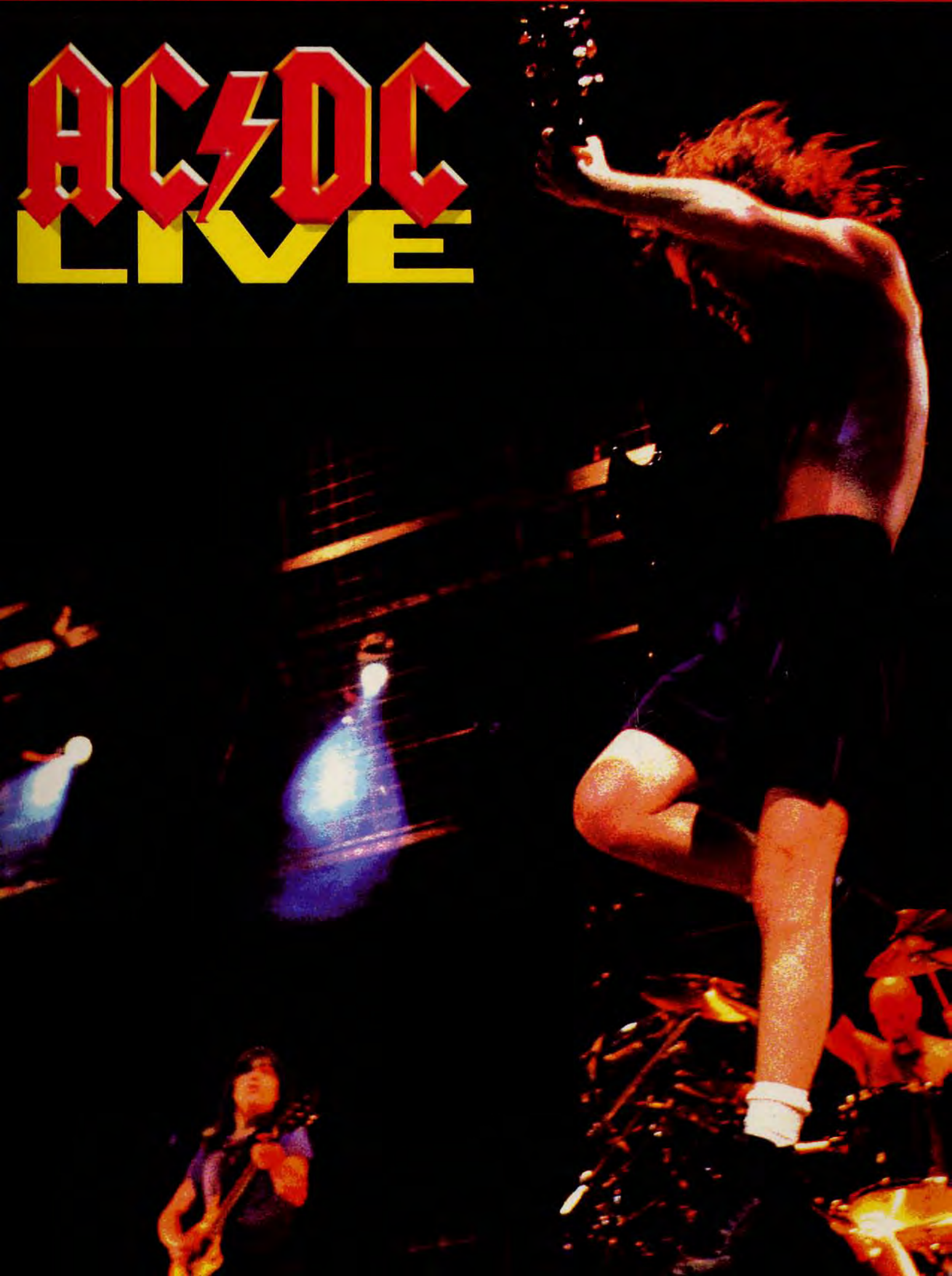


# AC/DC LIVE



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<b>(WE SALUTE YOU)</b>	

# MONEY TALKS

ANGUS YOUNG/MALCOLM YOUNG

G Gsus2 GGsus2 Csus2

GGsus2 GGsus2 Csus2

Rhythm figure 1

end Rhythm figure 1

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

Rhythm figure 1a

end Rhythm figure 1a

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

G Gsus2 G Gsus2 Csus2

G Gsus2 G Gsus2 D5

Yeow!

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

7	5	7	5	8	7	5	5	8	7	5	7	5	3			
8	8	8	8	8	8	8	8	8	8	8	8	8	8	3		
7	7	7	7	9	7	7	7	7	7	7	7	7	7	2		
														0		

G5

Rhythm figure 2

Rhythm figure 2a

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

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

end Rhythm figure 2a

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

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

D5

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

Rhythm figure 3

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

C5

end Rhythm figure 3 Rhythm figure 4

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

end Rhythm figure 4

G D5

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	0
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	0	0
B	0	0	0	0	0	0	0	0	0
	3	3	3	3					

\*pick scratch this time only

end Rhythm figure 5a

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

G5

Yeah!

with Rhythm figures 2 and 2a (2 times)



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

*hold bend*

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

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

D5

with Rhythm figure 3

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

B B B

15 14 (15) 15 14 (15) 15 14 (15) 12 10 12 10 6 7 5 5

C5

with Rhythm figure 4

3 3 5 3 3 3 5 3 15 14 (15)

8va-----

B B B B

16 20 16 20 16 20 16 20

M 15 M 15 M 15 M

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

G Csus2

Mon - ey

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

3 3 3 3 1 1 1 1 1

4 4 4 4 0 0 0 0 0

0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3

G Csus2

talks. Be this

end Rhythm figure 6

3 3 3 3 1 1 1 1 1

4 4 4 4 0 0 0 0 0

0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3

with Rhythm figure 6

G Csus2 G Csus2

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

D.S.<sup>al</sup> Coda

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

G C5 G D5

talks.) Mon - ey talks.

*backing vocals*

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

G C5

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

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

G D5

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

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

G5

Mon - ey talk.



with Rhythm figure 2 (39 times)

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

Ah. \_\_\_\_\_ Thun - der, ah. \_\_\_\_\_

Thun - der, ah. \_\_\_\_\_ Thun - der, ah. \_\_\_\_\_

Thun - der, ah. \_\_\_\_\_ Thun - der, ah. \_\_\_\_\_

\_\_\_\_\_ Thun - der, ah. \_\_\_\_\_

B5

Thun - der! Thun - der!

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

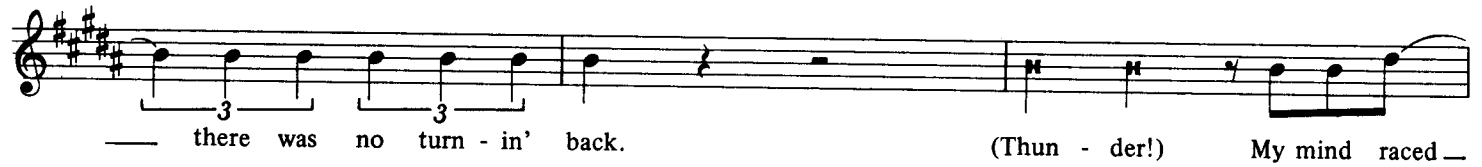
P.M.-----|

Thun - der! Thun - der!

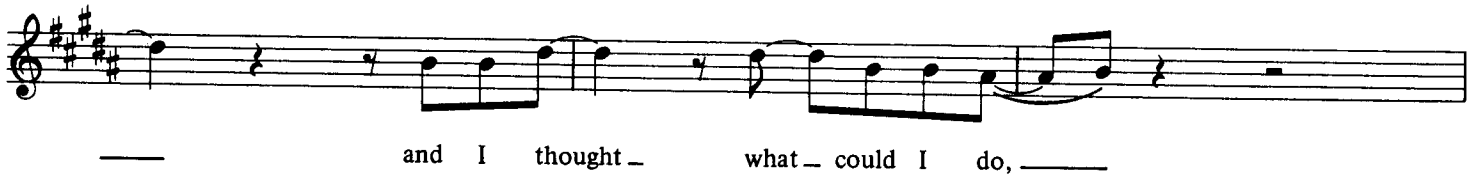
I was caught \_\_\_\_\_ in the mid - dle of a rail - road track, \_\_\_\_\_



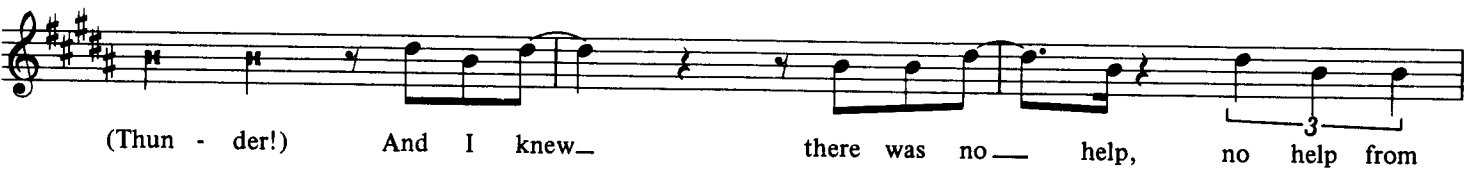
(Thun - der!) I looked 'round, and I knew



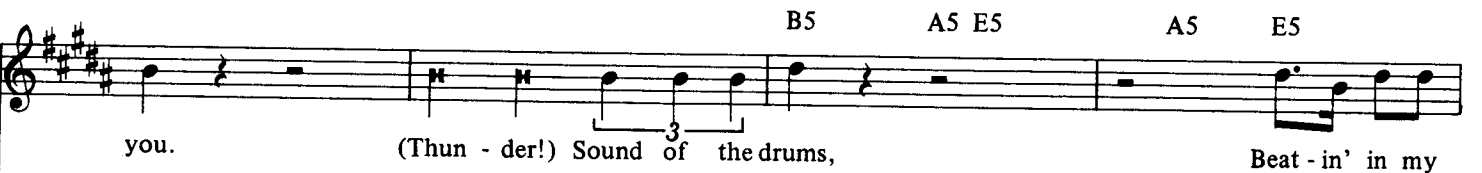
there was no turn - in' back. (Thun - der!) My mind raced



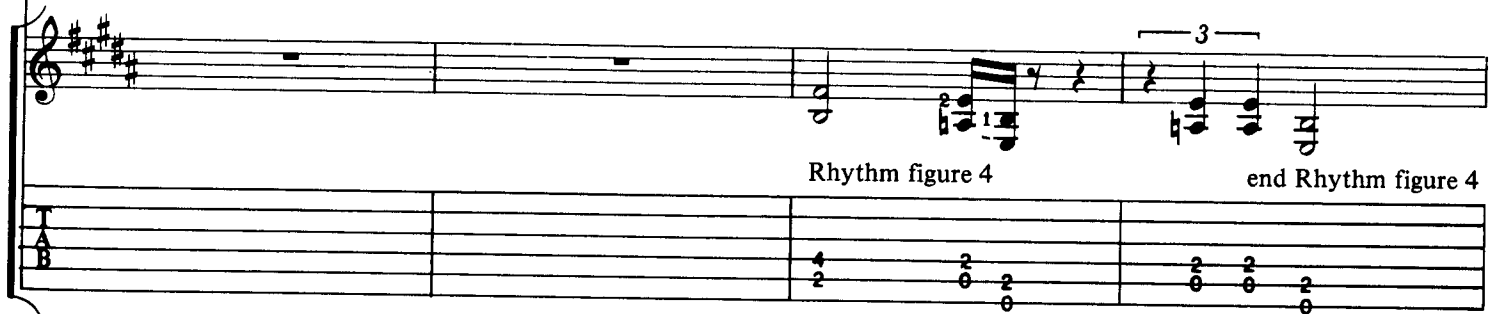
and I thought what could I do,



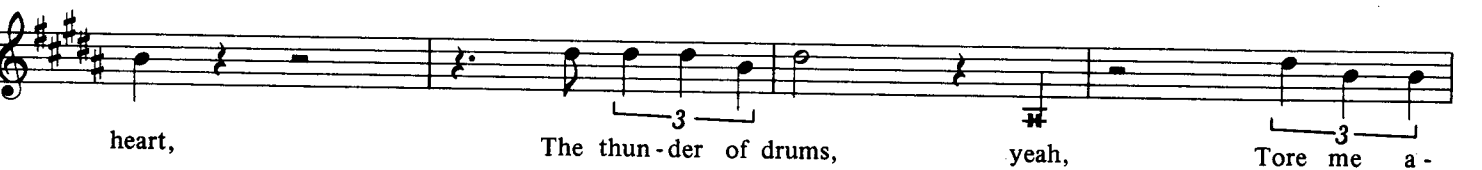
(Thun - der!) And I knew there was no help, no help from



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



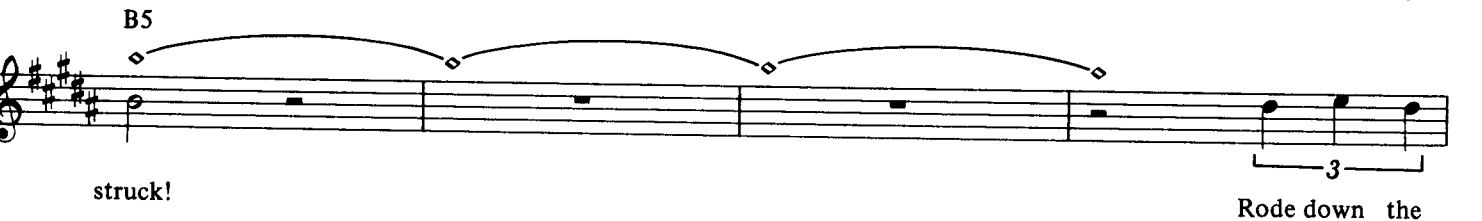
Rhythm figure 4 end Rhythm figure 4



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

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

Rhythm figure 6 end Rhythm figure 6

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? \_

Rhythm figure 8 end Rhythm figure 8

with Rhythm figure 8 (3 times)

B5 A5 E5 B

B5 A5 E5 8va---

B R B

8va-----

B5 A5 E5

3 3 3 3

(19) 17 14 B B 17 14 17 10 17 15 16 (17) 15 (17) 15 (17)

B5 A5 B5 A5

Ah. Ah.

B

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

(B5)

Ow! Ooh, thun - der -

B

7 9 7 9 (10) 9 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. 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. - - - - -



G5 D G5 D A5 G5 D G5

with Rhythm figure 1 (5 times)

D A5 G5 D G5 D A5

G5 D G5 D A5 G5 D G5

D A5 G5 D G5 D A5

1. All you

G5 D G5 D A5

wo - men who want a man of the street, — But don't —

2. See additional lyrics

G5 D G5 D A5 G5 D G5

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

D A5 G5 D G5 D A5

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

C G C G C

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

Rhythm figure 2

D A D

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

E7#9 A5 G5

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

end Rhythm figure 2 Rhythm figure 3

D/A

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.

A5

G

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

with Rhythm figure 3

D/A

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

A5 G5 D/A

shoot to thrill, — play to kill. — Yeah, —

E7#9

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



Pull it, pull it, pull the trig - ger. \_\_\_\_\_

G5                      D/A                      G5                      D/A

G5                      D/A                      G5                      D/A

C                      G                      C    G                      C

8va-----

hold bend

D A D

E7#9

8va-----

hold bend

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

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

3

Ow!

12 12 12 12 12 12 12 12 12 12

7 7 7 7 7 7 7 7 7 7

with Rhythm figure 3 (3 times)

A5 G5 D/A

Shoot to thrill, — play to kill; —

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

A5 G5 D/A

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

A5 G5

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

D/A

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

A5

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

G5 D/A

— play\_ to kill. —

A5 (A) (G)

Rhythm figure 4 with pick and fingers

D

T  
A  
B

A G D

with Rhythm figure 4 (3 times)

A5 G D

A G

D A5

G

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

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a rest, followed by 'Yeah, - yeah, yeah! -'. The piano accompaniment features a steady eighth-note pattern. The guitar part consists of a sequence of chords: G5/A, G/B, G5/A, and D/A. The guitar diagrams show fingerings for the right hand (numbered 1-4) and the left hand (numbered 0-5).

D5/A A5 G5 D/A

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

end Rhythm figure 6 with Rhythm figure 6

Detailed description: This system contains measures 4-6. The vocal line continues with 'I'm gon - na shoot you down. - Yeah, - I'm'. The piano accompaniment continues with eighth notes. The guitar part features chords D5/A, A5, G5, and D/A. The guitar diagrams show fingerings for both hands.

D5/A A5 ad lib solo (26 bars) G/B

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

Rhythm figure 7

Detailed description: This system contains measures 7-9. The vocal line says 'gon - na get you down. Down, down, down, down. - Shoot you,'. The piano accompaniment continues. The guitar part features chords D5/A, A5, and G/B. A section of 'ad lib solo (26 bars)' is indicated. The guitar diagrams show fingerings for both hands.

D/A A5

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

end Rhythm figure 7

Detailed description: This system contains measures 10-12. The vocal line continues with 'shoot - you, shoot - you, shoot you - down. -'. The piano accompaniment continues. The guitar part features chords D/A and A5. The guitar diagrams show fingerings for both hands.

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

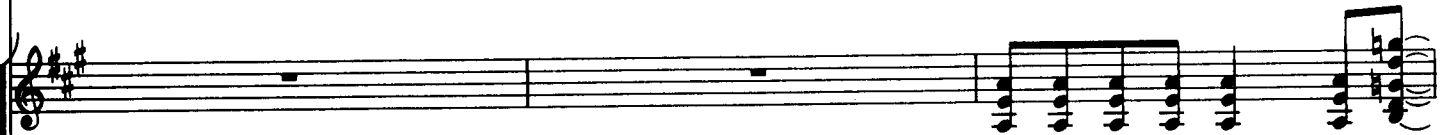


oh, -

oh, -

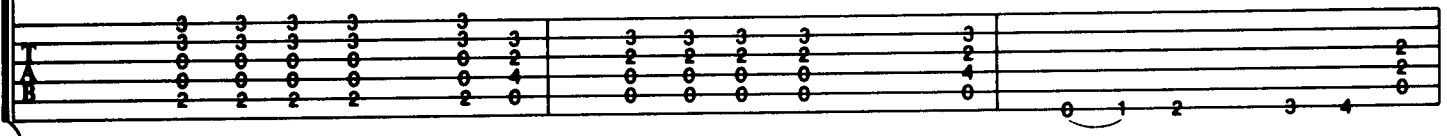
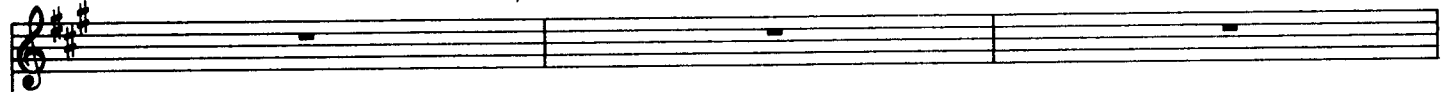
oh, -

ho,ho! -



D/A

A5

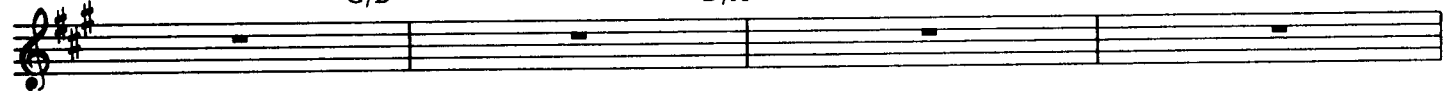


with Rhythm figure 7 (1 1/2 times)

G/B

D/A

A5



G/B

D/A

G



I'm gon - na shoot\_ you\_ down. \_\_\_\_\_

D/A G

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

2 2 0 2 0 2 0 2 0 2

G A5

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

3 B B 3 6 6

5 7 5 7 (8) (9) 5 5 6 (10) 5 6 5 5 7 5 7 7 5 7 5 5 3 5 3 5 3 5 5 5 0 3 3

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

B (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.



# THE JACK

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Musical notation for the first system, including a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is marked with a 'B' chord symbol and a 'B-A-B-A' sequence. Below the staff is a guitar chord diagram with strings labeled T, A, B.

T																
A																
B	4	4	6	7	2	2	4	5	4	4	6	7	2	2	4	5
	2	2	2	2	0	0	0	0	2	2	2	2	0	0	0	0

Musical notation for the second system, continuing the melody with 'B-A-E-B' chord markings and a triplet of eighth notes. The guitar chord diagram below shows the corresponding fretting.

T																
A																
B	4	4	6	7	2	2	4	5	2	3	4					
	2	2	2	2	0	0	0	0	0	0	1	2				

Verse section of the musical score. The melody includes the lyrics: "She gave me the queen, she gave me the king, She was wheel-in' and". The notation features triplet markings and a 'Rhythm figure 1' section. The guitar chord diagram below provides the fretting for the verse.

She gave me the queen, she gave me the king, She was wheel-in' and

Rhythm figure 1

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

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

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "deal - in', just do - in' her thing. She was hold - ing a". The melody includes two triplet markings over the notes. The guitar accompaniment is shown in a three-part system (T, A, B) with fret numbers 2, 2, 4, 5 and 2, 2, 4, 5.

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

The second system is marked with a section letter 'A'. The lyrics are "pair, but I had to try, Her deuce was". The melody includes a triplet marking. The guitar accompaniment continues with fret numbers 2, 2, 4, 5 and 2, 2, 4, 5.

wild, but my ace was high. But

The third system continues the melody with the lyrics "wild, but my ace was high. But". It features a triplet marking. The guitar accompaniment uses fret numbers 2, 2, 4, 5 and 2, 2, 4, 5.

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

The fourth system is marked with a section letter 'E'. The lyrics are "how was I to know that she'd been dealt with be - fore, — Said she". The guitar accompaniment uses fret numbers 2, 2, 4, 5 and 2, 2, 4, 5.

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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains three triplet markings over the notes. The piano accompaniment is in the same key signature and features a steady eighth-note bass line with chords. Below the piano part are three guitar staves labeled T, A, and B, with chord diagrams for the first four frets.

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

The second system begins with a section marked 'A'. The vocal line continues with eighth notes. The piano accompaniment features a similar eighth-note bass line with chords. The guitar part shows chord diagrams for the first four frets.

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

The third system features a vocal line with a triplet marking. The piano accompaniment continues with eighth notes. The guitar part shows chord diagrams for the first four frets. The system concludes with the text 'end Rhythm figure 1'.

Chorus  
E

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

The first system of the chorus features a vocal line with lyrics "jack, she's got the jack, she's got the". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The guitar tablature shows a sequence of chords: 2 0, 2 0, 4 0, 4 0, 5 0, 5 0, 4 0, 4 0, 2 0, 2 0, 4 0, 4 0, 5 0, 5 0, 4 0, 4 0.

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

The second system of the chorus continues the vocal line with lyrics "jack, she's got the jack, she's got the". The piano accompaniment and guitar tablature are identical to the first system.

A

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

The third system of the chorus features a vocal line with lyrics "jack, she's got the jack, she's got the". The piano accompaniment and guitar tablature are identical to the previous systems.

E

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

The fourth system of the chorus features a vocal line with lyrics "jack, she's got the jack, she's got the". The piano accompaniment and guitar tablature are identical to the previous systems.

To Coda II ♯ ♯  
(third time)

B A

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

T  
A  
B

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

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

jack.

T  
A  
B

2 2 4 4 5 5 4 4 2 2 2 2 2 2 0 1 2 9 11

E

with Rhythm figure 1 (2 times)

B B R B B R

T  
A  
B

9 11 (13) 9 11 11 (13) 11 9 9 11 9 11 (13) 11 (12) (13) (12) (13) (12)

A

B R B B

T  
A  
B

(13) 11 9 14 (16) 12 15 14 (16) 14 12 14 14 (16) 14 12 14 14 12 14 14

E *tr*

B B B B B R *tr* B

T 2 (4) 2 (4) 2 (4) 2 (4) 2 (4) 2 0 3 0 2 0 0 0 2 0 0 0 2 0 0 0 10 (12)

B

6 *hold bend* 3

T 8 9 12 15 12 12 B 16 (17) (17) R (17) 15 12 14 (15) B 14 12

A E

3 5 6 9

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

B E

3 3 3 3

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

T B B 15 15 14 (16) 14 (16)

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

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

A

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

E

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

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

A

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

3

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

Coda I

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

She's got the

T A B

Coda II

E

jack.

3

ritard

B B R

T A B

F E

T A B

# BACK IN BLACK

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

E                      D                      A

Rhythm figure 1

end Rhythm figure 1

with Rhythm figure 1 (2 times)

E                      D                      A

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

E                      D                      A

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

E                      D                      A

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

E                      D                      A

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



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

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

Rhythm figure 2

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

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

1. 2.

To Coda

G D D

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

end Rhythm figure 2

E D/E A/E E 3

T  
A  
B

0 7 5 5 4 4 2

Rhythm figure 3

T  
A  
B

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

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

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

D/E A/E A E A

T  
A  
B

0 7 5 5 4 4 7 7 7 7 7

end Rhythm figure 3

T  
A  
B

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

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

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

E D/E A/E E

with Rhythm figure 3 (3 times)

B B

T  
A  
B

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

D/E A/E A E A

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

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

B

E D/E A/E E

T 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

A 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

B

3 3 hold bend 3

D/E A/E A E A

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

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

B

E D/E A/E E

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

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

B

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

D.S. *al Coda* ☉

Well I'm

T 0 5 3 3 5 0 0 2 3 2 0 0 2 14 (15) 14 12 14 (15) 14 (15) 14 12 14 (15)

A 0 5 3 3 5 0 0 2 3 2 0 0 2 14 (15) 14 12 14 (15) 14 (15) 14 12 14 (15)

B

Coda

D E

back in black.

T A B

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

T A B

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

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

A

B

*Ad lib solo on repeats*

with Rhythm figure 3

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

A 12 12

B

*play 3 times and fade out*

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

A

B

*Additional Lyrics*

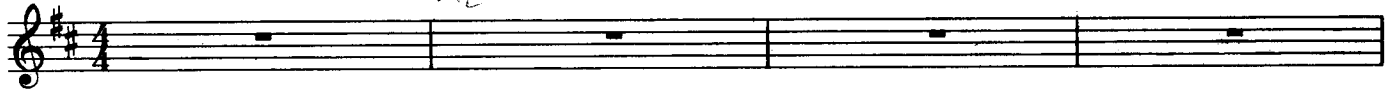
- Back in the back of a Cadillac  
 Number one with a bullet, I'm a power pack.  
 Yes, I'm in a bang with the gang,  
 They gotta catch me if they want me to hang.  
 'Cause I'm back on the track, and I'm beatin' the flack  
 Nobody's gonna get me on another rap.  
 So, look at me now, I'm just makin'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

# WHO MADE WHO

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

W. K. PETER  
1/2 TOM CICHAY

Drums and bass intro



D5

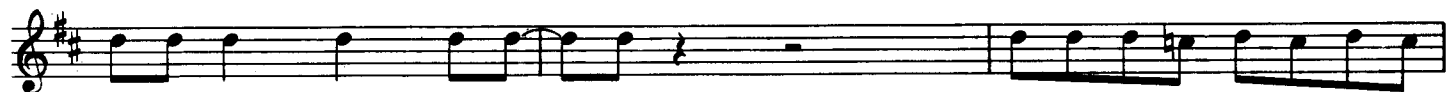


The



Rhythm figure 1

end Rhythm figure 1



vid - e - o games she play\_\_ me.

Face it, on the lev - el, but it

(with simile rhythm)  
B5



take you ev - 'ry time on a one - on - one\_\_

A5



Feel it run - nin' down your spine\_\_

Noth - in' gon - na save your one\_\_

D5



\_\_ last dime, \_\_ 'Cause it own you, \_\_

Dsus4

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

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

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

The second system continues the vocal line with the lyrics "- ber. Says I got - ta pay 'cause I". The piano accompaniment continues with a similar rhythmic pattern. The guitar part shows a sequence of fret numbers: 4 0 5 0 7 0 5 0 4 0 5 0 7 0 5 0, followed by 4 0 5 0 7 0 5 0 4 0 5 0 7 0 5 0.

B5

made the grade\_\_\_ last year. \_\_\_

The third system features a vocal line with the lyrics "made the grade\_\_\_ last year. \_\_\_". The piano accompaniment continues. The guitar part includes a sequence of fret numbers: 4 0 5 0 7 0 5 0 4 0 5 0 7 0 5 0, followed by a sequence of fret numbers: 0 2 7 2 9 2 7 2 0 2 7 2 9 2 7 2. Above the guitar part, there are seven "T" characters, likely indicating a specific technique or effect.

A5

Feel it when I turn the screw...

T T T T T T T T

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

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

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

D5

— a thing — that it can't do, —

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



do to you. — Yeah!

D Dsus4

Who made who?\_ Who made you?\_

let ring-----  
Rhythm figure 2

D Dsus4 D Dsus4

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

end Rhythm figure 2 with Rhythm figure 2

D Dsus4 To Coda

Who made you? If you made them and they\_ made you, Who pick up\_ the mid - dle and who\_ made\_

A A7sus4 D/A A A7sus4 D/A A

— who?\_ Yeah!\_ Who\_ made

Rhythm figure 3 end Rhythm figure 3

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

with Rhythm figure 2

D Dsus4 D Dsus4

who? Who\_ turned the screw?

B5

Yeah!

Guitar solo

8va

silent tap

6 6 6 6

T 14 7 10 T 14 10 7 T 12 10 7 T 14 10 7 T 14 10 7 T 12 10 7 T 14 10 7 T 7 10

8va-----

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

Gm 8va-----

with Rhythm figures 1 and 2  
D Dsus4 D Dsus4

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

B5 A7sus4

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

let ring-----

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

let ring-----

with Rhythm figure 2  
D Dsus4 D Dsus4 *D.S. al Coda*  $\Phi$

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

Coda  
with Rhythm figure 3  
 $\Phi$  A A7sus4 D/A A A7sus4 D/A A

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

A A7sus4 D/A A A7sus4 D/A A

Who made you?\_ Who\_ made

with Rhythm figure 2  
D Dsus4 D Dsus4

who? (Who made who?)\_ Who\_ made who? (Who made who?)\_ Yeah, - yeah, - yeah!

A

G D A

No - bod - y told — you.

A G D A

(rhythm guitar ritard)

G D A

repeat and fade out

# HEATSEEKER

MALCOLM YOUNG/ANGUS YOUNG/BRIAN JOHNSON

E5

B5

Rhythm figure 1

end Rhythm figure 1

with Rhythm figure 1

B

A

B

E

A

Bsus4

E

Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 1

B

Ooh, ——— get - tin'

E5

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

Rhythm figure 3

end Rhythm figure 3

with Rhythm figure 3

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

with Rhythm figure 2 (2 times)

A

B

E

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

A

Bsus4

E

A

B

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

E

A

Bsus4

E

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

with Rhythm figure 1

B5

heat - seek - er, }  
heat - seek - er, } burn - in' out\_ the sky. }  
burn - in' up\_ the town. } Yeah, I'm a

C5 D5 B5 C5 D5

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

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The lyrics are "heat - seek - er, I don't need no". The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords. The guitar part is shown as a single line with fret numbers: 2, 2, 4, 2, 4, 2, 4, 4, 4, 4, 4, 5, 7, 7, 7, 4, 5, 7.

B5 C5 D5 B5 C5 D5 B5 C5 D5 B5 A5 B5

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

To Coda

with Rhythm figure 1

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics "life pre-serv - er. I don't need no one to hose\_ me\_ down, \_". The piano accompaniment continues with similar accompaniment. The guitar part includes the instruction "with Rhythm figure 1" and shows fret numbers: 7, 7, 4, 5, 7, 4, 5, 7, 4, 5, 7, 4, 5, 7, 4, 5, 7, 2, 6, 6, 6, 4.

1.

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

Detailed description: This system shows the first ending of the third system. The vocal line has the lyrics "to hose me down. Ooh, they get - tin'". The piano accompaniment features a melodic line with a slur over the last two notes. The guitar part is not explicitly shown for this section.

2.

with Rhythm figure 1 (first 3 bars)

Ah, you got it.

C#5 D5

Detailed description: This system shows the second ending of the third system. The vocal line has the lyrics "Ah, you got it.". The piano accompaniment features a melodic line with a slur over the last two notes. The guitar part includes the instruction "with Rhythm figure 1 (first 3 bars)" and shows the chords C#5 and D5.



Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). Chords: B5, C#5, D5, B5, C#5, D5. Fingerings: 8va, 15ma. Performance instruction: P.H. (Palm Heel).

Bass clef notation: Treble and bass staves. Fingerings: 2 2, 2 2, 0 2 3, 2 0 2 (3), 2 (P.H.), 0 2 3, 0 2.

Musical notation system 2: Treble clef, key signature of two sharps. Chords: G#5, A5, C#5, D5, E5. Fingerings: 9, 9, 8va. Performance instruction: P.H.

Bass clef notation: Treble and bass staves. Fingerings: 3 0 2 3 0 2 3 0 2, 4 2 0 4 2 0 4 2 0, P.H., B, 10 (12).

Musical notation system 3: Treble clef, key signature of two sharps. Chords: D5, E5, D5, E5. Fingerings: 8va, 10, 7, 10, 7, 9, 7, 9, 7, 10, 7, 10, 7, 7, 9, 9, B. Performance instruction: P.H.

Bass clef notation: Treble and bass staves. Fingerings: 10, 7, 10, 7, 9, 7, 9, 7, 10, 7, 10, 7, 10, 7, 9, 9, 7, 9, 9, B, 9, 9 (10), 9 (10).

Musical notation system 4: Treble clef, key signature of two sharps. Chords: A5, B5, D5, E5, C#5, D5, B5, C#5, D5. Fingerings: 8va, 8va. Performance instruction: P.H.

Bass clef notation: Treble and bass staves. Fingerings: R, B, B, 9 9 (10) 9 (10), 9 9 (10) 9 (10), 7, 9, 9, 7 7 7 7 7, 9, 4, 0, 0, 12, 13, 10, 11, B, R, B, R, B, 9 (10) 9 (10) 9, 7 9, 9 (10) 9 (10) 9, 7 9.

B5 C#5 D5      B5 C#5 D5

8va -----

hold bend -----

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

(10) 9 7 9 9 (10) 9 (10)      12      17      17 (10) 17 (10) 17 (10)      17 (10) 17 (10) 17 (10)      17 (10) 17 (10) 17 (10)      17 (10) 17 (10) 17 (10)      17 (10) 17 (10) 17 (10)      17 (10) 17 (10) 17 (10)

with Rhythm figure 1

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

Hon - ey!

B5      B5/A B5

Here she comes. -----

8va -----

Wan - na

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

7      7      7      7      17 (10)

16 (12)      16 (12)      16 (12)      16 (12)      17 (10)

with Rhythm figure 3

E5

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

with Rhythm figure 1

B5

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

with Rhythm figure 3

E5

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

with Rhythm figure 1 (first 2 bars)

with Rhythm figure 2 (2 times)

B A B E

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

A Bsus4 E A B

keep that en - gine clean. I got - ta keep those tires — burn -

E A Bsus4 E D.S.  $\frac{3}{4}$  al Coda  $\text{\textcircled{C}}$

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

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

B5

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

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

B5/A B5 B5/A B5

8va - - - - -

U.B.  $\frac{10}{22(24)}$  U.B.  $\frac{10}{22(24)}$  U.B.  $\frac{10}{22(24)}$  U.B.  $\frac{10}{22(24)}$  U.B.  $\frac{10}{22(24)}$

B5/A B5 B5/A B5

B

# HELLS BELLS

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

*play 5 times*

Am Asus4 Am7 Asus4 Am Asus4 Am7 A7sus4 C5G/BAm

Rhythm figure 1 end Rhythm figure 1

Asus4 Am7 Asus4 Am Asus4 G D C5 G/B A5

Rhythm figure 2 end Rhythm figure 2

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

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

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

Rhythm figure 3

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

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

end Rhythm figure 3 with Rhythm figure 3

A5 D5/A Cadd9 G/B D5

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

Rhythm figure 4

C5 G5 D5 C5 G5

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

end Rhythm figure 4

E D5/A A

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

Rhythm figure 5

E5 G5

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

end Rhythm figure 5

with Rhythm figure 1

Am Asus4 Am7 Asus4 Am Asus4 Am7

bells, Yeah, hell's bells. —

with Rhythm figure 2

A7sus4 C5 G/B Am Asus4 Am7 Asus4 Am

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

with Rhythm figure 3 (3 times)

Asus4 G D C5 G/B A5 D5

bells. —

Cadd9 G/B A5 D5 Cadd9 G/B

I'll give you —

A5 D5 Cadd9 G/B A5 D5

Cadd9 G/B A5 D5 Cadd9 G/B

A5 D5 Cadd9 G/B D5 with Rhythm figure 4

C5 G5 D5 C5 G5

with Rhythm figure 5 E D5/A A E

G5 with Rhythm figure 1 Am Asus4 Am7 Asus4 Am

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

Asus4 Am Asus4 G D C5 G/B A5

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

Guitar solo 1 G5 A5

slow bend

B

A5 G5 A5 C5 D5 A5 G5 A5 C5

hold bend-----

B R

D5 A5 G5 A5 C5 D5

8va-----

U.B. U.B.

8va----- C5 G5 D5

with Rhythm figure 4

U.B. R B B

8va----- C5 G5 E D5/A A

with Rhythm figure 5

B B R B B B B



E G5 Am Asus4 Am7

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

with Rhythm figure 1

Asus4 Am Asus4 Am7 A7sus4 C5 G/B Am

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

Asus4 Am7 Asus4 Am Asus4 C5

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

Rhythm figure 6

D5 C5 G/B Am Asus4 Am7 Asus4 Am

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

Guitar solo 2

8va -----

end Rhythm figure 6 with Rhythm figure 6 hold bend

Asus4 C5 D5 C5 G/B Am Asus4 Am7

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

*8va*-----

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics: "bells, — They're drag - gin' you down. Hell's bells, — Gon - na". The second line is a guitar melody with notes and slurs. The third line shows guitar chords: Asus4, C5, D5, C5 G/B, Am, Asus4, Am7. A dashed line labeled "8va" indicates an octave shift. The bottom line shows guitar fretting with fingerings: (17) 15 (17) 15 13 15 15 B (17) 15 (17) 15 13.

Asus4 Am Asus4 C5 D5

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

*8va*-----

*hold bend*

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics: "split the night. Hell's bells, — There's no way to fight, — Yeah.". The second line is a guitar melody with notes and slurs. The third line shows guitar chords: Asus4, Am, Asus4, C5, D5. A dashed line labeled "8va" indicates an octave shift. The bottom line shows guitar fretting with fingerings: 15 15 B 15 (17) (17) 15 13 (17) 17 17.

A5 G5 A5 C5 D5 A5 G5 A5 C5

Ah.

U.B. U.B.

Detailed description: This system contains the fifth and sixth lines of music. The top line shows guitar chords: A5 G5 A5, C5, D5, A5 G5 A5, C5. The second line is a vocal melody with the lyric "Ah.". The third line shows guitar fretting with fingerings: 2 0 2 2 5 7 5. The bottom line shows guitar fretting with fingerings: 0 2 2 0 U.B. 5 U.B. 5 0.

D5 A5 G5 A5 C5 D5

Ah, — ah. —

8va

U.B. U.B. B B B

10 8 10 10 8 (10) 8 (10) 20(22) 20 17 20(22) 17 20(22)

A5 G5 A5 C5 D5

Ah.

8va

ritard

B B B B B B B B B R

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

A5 G5 A5

Hell's bells. —

8va

20 19 17 19 17 2 2 2 0 3 0

# T.N.T.

MALCOLM YOUNG/ANGUS YOUNG/BON SCOTT

Moderate rock ♩ = 126

E  
guitar 1

f

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

G5 A (G) E G5 A (G) E

Oi! Oi! Oi! Oi! Oi! Oi! Oi! Oi!

Rhythm figure 1 P.M. P.M. P.M. P.M.---+ end Rhythm figure 1

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

G5 A (G) E G5 A (G) E

Oi! Oi! Oi! Oi! Oi! Oi! Oi! 1. See me ride—

Rhythm figure 2 P.M. P.M.---+ P.M. P.M. end Rhythm figure 2

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

with Rhythm figure 2 (3 times)

G5 A (G) E G5 A

out of the sun - set On your col - or T. V. screen, —  
2. See additional lyrics

(G) E G5 A (G) E

I'm for all that I can get, —

G5 A (G) E G5 A

If you know what I mean... Wom - en to the left —

(G) E G5 A (G) E

of me, — And wom - en to the right... Ain't

with Rhythm figure 2 (first 3 bars) G5 A (G) E G5 A

got no gun, — ain't got no knife, — Don't you start no fight. —

(G) E

'Cause I'm T. N. T., I'm

*guitar 1*

Rhythm figure 3

A (G) E

dy - na - mite, — T. N. T., and I'll win the fight. —

end Rhythm figure 3

A (G) E A (G) E

T. N. T., I'm a pow-er load, T. N. T.,

The first system of the score 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 2/4 time signature. It contains the lyrics "T. N. T., I'm a pow-er load, T. N. T," with notes corresponding to the chords A, (G), and E. The middle staff is a guitar accompaniment line in treble clef, showing chords and melodic fragments. The bottom staff is a guitar tablature line with fret numbers (0, 2, 3, 1, 2, 0) and a bar line.

guitar 1 G5 A To Coda

watch me ex - plode.

guitar 2 f B

The second system features two guitar parts. The top staff, labeled "guitar 1", shows a melodic line with notes for G5 and A, followed by a long note marked "To Coda". The bottom staff, labeled "guitar 2", shows a sustained chord marked "f" (forte) and "B". The guitar tablature below shows a B chord with a 2(4) fingering. The lyrics "watch me ex - plode." are positioned between the two guitar staves.

E G5 A (G) E G5 A D.S. al Coda (G) E

2. I'm

gradual release-----  
with Rhythm figure 1

R

The third system continues the guitar accompaniment. The top staff shows chords E, G5, A, (G), E, G5, A, and D.S. al Coda (G) E. The middle staff shows a melodic line with a "gradual release" indicated by a dashed line and the instruction "with Rhythm figure 1". The bottom staff is a guitar tablature line with a "R" marking and a "2" under a slur, indicating a second ending or a specific rhythmic figure.

Coda

Guitar solo

G5 A

(G) E

Musical notation for guitar solo, guitar 2, and bass with Rhythm figure 1. The guitar solo part features a melodic line with a long slur over the first two measures. The guitar 2 part provides a rhythmic accompaniment. The bass part includes fret numbers and a specific rhythm figure.

8va----- G5 A (G) E

Musical notation for guitar solo and bass with Rhythm figure 1. The guitar solo part is marked with an 8va (octave up) and features a melodic line with a long slur. The bass part includes fret numbers and a specific rhythm figure.

8va----- G5 A (G) E

Musical notation for guitar solo and bass with Rhythm figure 2 (first 3 bars). The guitar solo part is marked with an 8va and features a melodic line with a long slur. The bass part includes fret numbers and a specific rhythm figure.

G5 A

8va-----

Musical notation for guitar solo and bass with Rhythm figure 2 (first 3 bars). The guitar solo part is marked with an 8va and features a melodic line with a long slur. The bass part includes fret numbers and a specific rhythm figure.

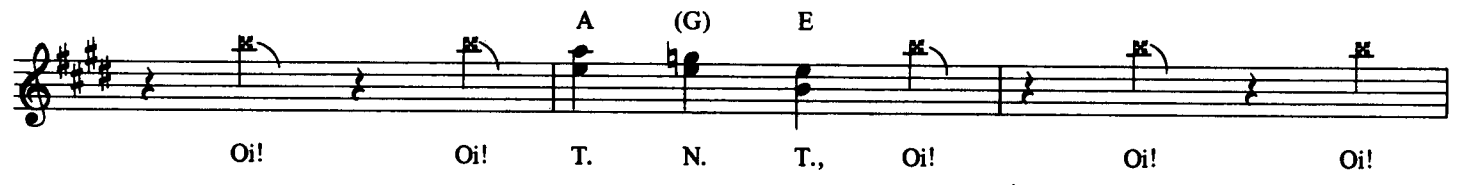
with Rhythm figure 3 (3 times)

A (G) E A (G) E



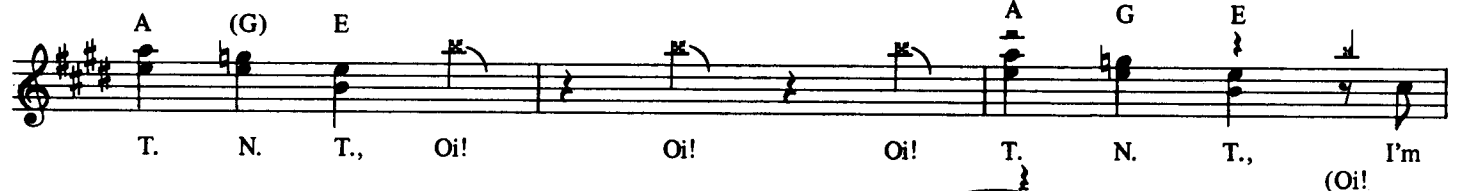
T. N. T., Oi! Oi! Oi! T. N. T., Oi!

A (G) E



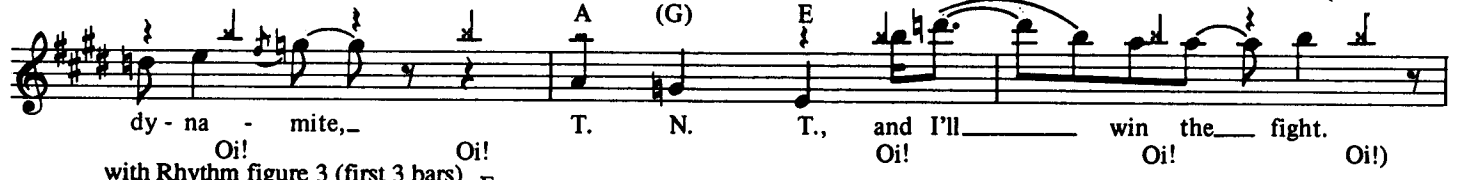
Oi! Oi! T. N. T., Oi! Oi! Oi!

A (G) E A G E



T. N. T., Oi! Oi! Oi! T. N. T., I'm (Oi!)

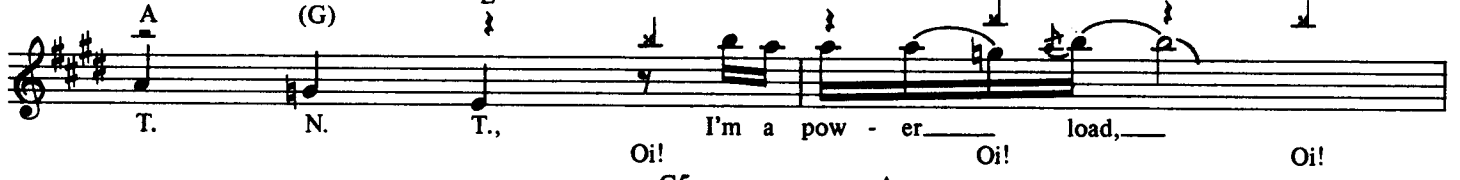
A (G) E



dy - na - mite, Oi! T. N. T., and I'll win the fight. Oi! Oi! Oi!

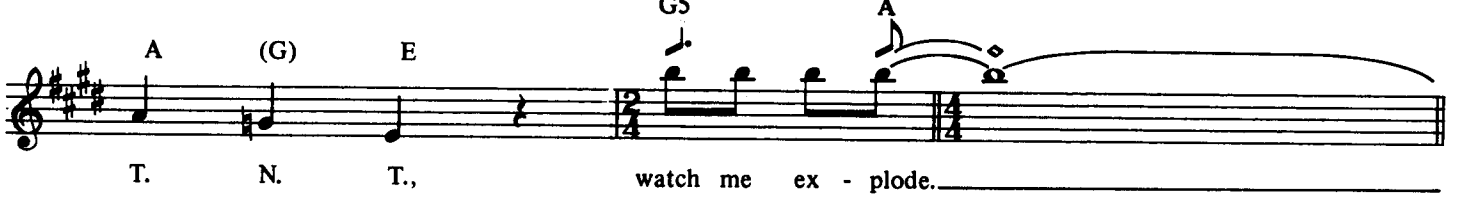
with Rhythm figure 3 (first 3 bars)

A (G) E



T. N. T., I'm a pow - er load, Oi! Oi! Oi!


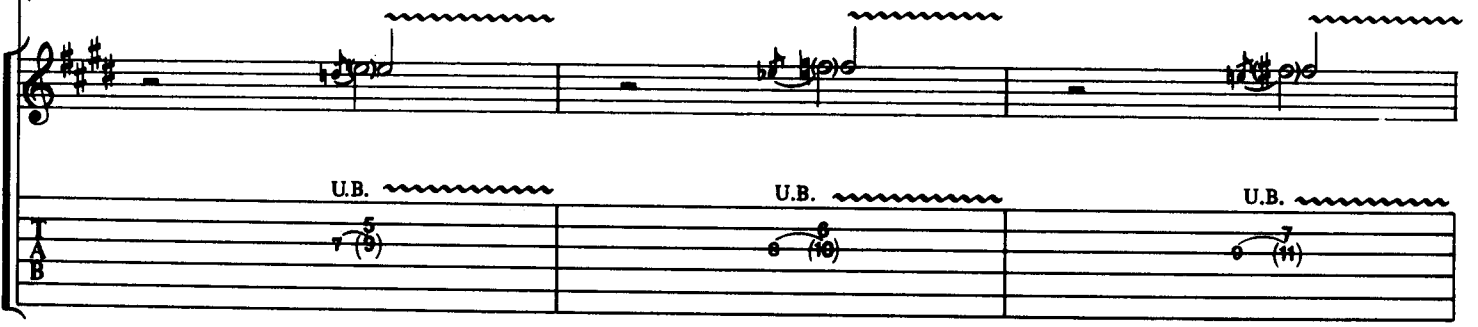
A (G) E G5 A



T. N. T., watch me ex - plode.

E F F#

*guitar 1*

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



G G# A Bb B

U.B. B R B B B

C C# D D# E F F# G

*accelerando*

*accelerando*

B B B B B B B

G#5 A5 A#5 E5

8va

8va

B B hold bend

N.C. *8va-* E

*let open strings ring-* *feedback-*

2 0 2 0 3 0

*Additional Lyrics*

2. I'm dirty, mean, and mighty unclean.  
 I'm a wanted man,  
 Public enemy number one,  
 Understand?  
 So lock up your daughter,  
 Lock up your wife,  
 Lock up your back door,  
 Run for your life.  
 The man is back in town,  
 So don't you mess around.

# DIRTY DEEDS DONE DIRT CHEAP

BON SCOTT/MALCOLM YOUNG/ANGUS YOUNG

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

Rhythm figure 1

end Rhythm figure 1

with Rhythm figure 1 (first 3 bars)  
G5 E

A5 E

D5/A E

D5 E

If you're

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

Rhythm figure 2

with feed back

D E

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

with Rhythm figure 2 (2 times)

end Rhythm figure 2

D E

Here's what you got - ta do. \_\_\_\_\_

D E

Pick up the phone, I'm

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

D E D E D E

three six\_ two, four\_ three six\_ o, I lead a life of crime...

Rhythm figure 3

end Rhythm figure 3

T	0	7 7 9	9	7 7 9	9	7 7 9	9 9 9 9 9
A	9	7 7 9	9	7 7 9	9	7 7 9	9 9 9 9 9
B	7	7 7 9	9	7 7 9	9	7 7 9	9 9 9 9 9
	0	5 5 7	7	5 5 7	7	5 5 7	7 7 7 7 7

A5 G5 A5 E D E

Dirt - y deeds\_ done dirt cheap. Dirt - y deeds\_ done dirt cheap.

A5 G5 A5 E

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

To Coda

D E

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

with Rhythm figure 2 (3 times)

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

D E

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

D E

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

D E

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

with Rhythm figure 3

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

A5 G5 A5 E D E

Dirt - y deeds\_ done dirt cheap. Dirt - y deeds\_ done dirt cheap.

A5 G5 A5 E D E

A5 G5 A5 E

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

This system contains the first three measures of the piece. The vocal line starts with 'Dirt - y deeds\_ done dirt cheap.' and continues with 'Dirt - y deeds\_ and they're'. The guitar accompaniment features chords for A5, G5, A5, and E. The guitar tablature shows fingerings for the strings.

B A

done dirt cheap.

Guitar solo

hold bend

B R

This system contains measures 4-6. The vocal line continues with 'done dirt cheap.'. A 'Guitar solo' begins in measure 5, featuring a triplet and a 'hold bend' instruction. The guitar tablature includes fret numbers 7, 9, 9(11), and 11.

B A B

This system contains measures 7-9. The guitar solo continues with a melodic line. The guitar tablature shows fret numbers 7, 10, 12, and 12.

A B

This system contains measures 10-12. The guitar solo continues with triplets. The guitar tablature shows fret numbers 12, 12, 12, 12, 12, 12, 7, 10, 7, 9, 7, 10, 7, 9, 7, 7, 9, 7, 9.

D

with Rhythm figure 1

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

6 5 0 6 5 0 6 5 0 6 5 0 6 5 0 6 5 0 6 5 0 6 5 0 9 6 0 9 6 0 9 6 0 9 6 0 9 6 0 9 6 0 9 6 0 9 6 0

with Rhythm figure 1 (first 3 bars)

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

8va

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

E D E

If you got a la - dy and you

6 6 6 6 with Rhythm figure 2 (3 times)

17 14 0 17 14 0 17 14 0 17 14 0 17 14 0 17 14 0 17 14 0 B 17 (10)

T  
A  
B

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

D E

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

D E

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

D E D E

with Rhythm figure 3

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

D E D E D.S.  $\text{al Coda}$

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

Coda

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



G5 E A5 E E D E

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

Rhythm figure 4 end Rhythm figure 4

with Rhythm figure 4

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

D E

G E A

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

Rhythm figure 5

E D E

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

with Rhythm figure 5 end Rhythm figure 5

D E

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

# WHOLE LOTTA ROSIE

BON SCOTT/MALCOLM YOUNG/ANGUS YOUNG

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

Rhythm figure 1 end Rhythm figure 1

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

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

Wan-na tell you sto-ry,

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

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

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

- in', She steals the show...

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

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

A5 C5 D5 C5 A5 N.C.

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

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

A5 C5 D5 C5 A5

play 4 times  
(vocal tacet on repeats)

she's got it all. \_\_\_\_\_

Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 2 (7 times)

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

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

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

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

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

A5 G5

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

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

A5 G5 A5 G5

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

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

To Coda I ⊕  
To Coda II ⊕⊕

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

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

The third system concludes the vocal line with the lyrics "You're a whole lot - ta wom - an." The chords G5/F#, G5, G5/F#, G5, and G5/G# are indicated above the vocal line. The piano accompaniment and guitar part continue with the same accompaniment pattern. The system ends with a double bar line and a repeat sign.

A5

Musical notation for the first system, including a treble clef staff with a whole rest, a guitar staff with a rhythmic pattern, and a bass staff with chord diagrams and fret numbers.

with Rhythm figure 2 (7 times)

Musical notation for the second system, featuring a treble clef staff with a melodic line and a guitar staff with a rhythmic pattern.

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

Musical notation for the third system, featuring a treble clef staff with a melodic line and a guitar staff with a rhythmic pattern.

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

Musical notation for the fourth system, featuring a treble clef staff with a melodic line and a guitar staff with a rhythmic pattern.

All through the night -

Musical notation for the fifth system, featuring a treble clef staff with a melodic line and a guitar staff with a rhythmic pattern.

- time, Right a - round the clock, -

*D.S. al Coda I*

Musical notation for the sixth system, featuring a treble clef staff with a melodic line and a guitar staff with a rhythmic pattern.

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

Coda I

Guitar solo  
A5

Musical notation for the Coda I section, featuring a treble clef staff with a melodic line and a guitar staff with a rhythmic pattern.

with Rhythm figure 2 (7 times)

Bass staff for the Coda I section showing chord diagrams and fret numbers.

Musical notation system 1. Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic values and ties. Below the staff are three guitar strings (T, A, B) with fret numbers 7 and 5.

Musical notation system 2. Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic values and ties. Below the staff are three guitar strings (T, A, B) with fret numbers 7(9), 8, 7(9), 7, 5, 8, 7, 5, 7, 5, 7, 7, 5.

Musical notation system 3. Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic values and ties. Below the staff are three guitar strings (T, A, B) with fret numbers 5, 7, 5, 7, 5, 7, 7, 5, 5, 5, 8(10), and a sequence of (10) frets.

Musical notation system 4. Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic values and ties. Below the staff are three guitar strings (T, A, B) with fret numbers (10) frets and a sequence of 7, 8, 7, 5, 7, 8, 7, 5, 7, 8, 7, 5, 7, 8, 7, 5, 7, 8.

Musical notation system 5. Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic values and ties. Below the staff are three guitar strings (T, A, B) with fret numbers 7, 5, 7, 8, 7, 5, 7, 8, 7, 5, 7, 8, 10, 8, 7, 8, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7.

F5

T  
A  
B

D5

T  
A  
B

\* A5 guitar 1 N.C.

guitar 2 A5 C5 D5 play 6 times C5 A5

T  
A  
B

\*first time only

guitar 1 N.C.

T  
A  
B

with Rhythm figure 2 (7 times)

*f*

T  
A  
B

hold bend

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

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

B

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

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

B

8va

N.H. B B B B

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

A

B

8va

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

A

B

8va

T 20 (22) 17 20 17 20 17 20 17 10 17 20 17 17 20 17 10 17 20 17 10 17 20 17 10

A

B



8va-----

T 17 17 20 17 17 17 20 17 17 17

A 19 19

B

B B

4 (5) 4 (5)

0 0

*D.S. al Coda II*

Oh, a whole lot - ta

hold bend

B

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

A

B 0

Coda II

A

T 14 14 14 14 14 14

A 14 14 14 14 14 14

B 0 0 0 0 0 0

T 14 14 14 14 14 14

A 14 14 14 14 14 14

B 0 7 5 7 7(9) 5 8 5 7(9) 5 8 5 7(9) 5 8 5 7(9) 5 8 5 7

T 5 8 5 7 5 8 5 7 5 7 7 5 7 5 7 7 5 9

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

# YOU SHOOK ME ALL NIGHT LONG

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

G D

let ring-----1 let ring-----1 let ring-----1

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

G

let ring-----1 let ring-----1

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

D G C

Rhythm figure 1

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

G C G D G D G D

end Rhythm figure 1

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

with Rhythm figure 1 (4 times)

G C G C G D G D G D



She was a

G C G C G D G



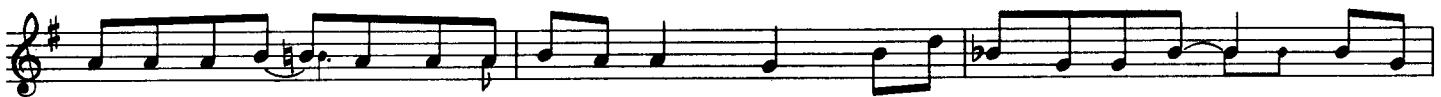
fast ma - chine\_ she kept her mo - tor clean\_ She was the best damn wo - man that I've  
dou - ble time\_ on the se - duc - tion line\_ She was one of a kind, she's just

D G D G C G C G D



ev - er seen\_ She had the sight - less eyes,\_ tell - in' me no lies,\_  
mine all mine\_ Want - ed no ap - plause,\_ just an - oth - er course\_ Made a

G D G D G C



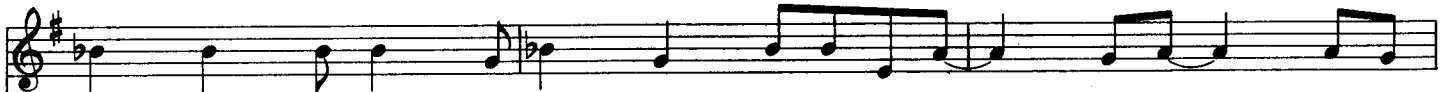
Knock - in' me out\_ with those A - mer - i - can thighs. Tak - in' more than her share\_ had me  
meal out - ta me\_ and came back for more. Had to cool me down\_ to take an -

G C G D G D G D

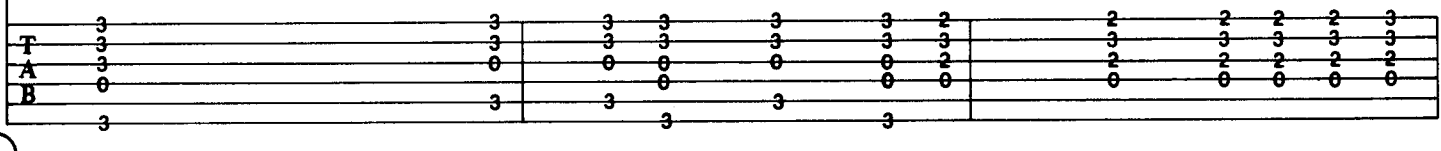


fight - in' for air\_ She told me to come,\_ but I was al - read - y there\_ 'Cause the  
- oth - er round\_ Now I'm back in the ring\_ to take an - oth - er swing\_ 'Cause the

G C G C G D Dsus4



walls start shak - in', the earth was quak - in', my mind\_ was ach - in', and  
walls were shak - in', the earth was quak - in', my mind\_ was ach - in', and



D Dsus4 D G Cadd9

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

Rhythm figure 2 *let ring-*

G/B D Cadd9 G/B

— night — long. — Yeah,

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

This system contains the first line of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "You shook me all night long." The guitar accompaniment is in treble clef, featuring a steady eighth-note pattern. Below the accompaniment is a guitar tablature with six lines labeled T, A, and B. The tablature shows fret numbers and includes a "let ring" instruction with a dashed line.

D/A Dsus4

You shook me. Well, you took me.

This system contains the second line of the song. The vocal line continues with the lyrics "You shook me. Well, you took me." The guitar accompaniment continues with the same eighth-note pattern. The guitar tablature below shows fret numbers for the T, A, and B strings.

Guitar solo

G C G/B D C G/B G

B R

guitar 2

This system is dedicated to guitar parts. It features a "Guitar solo" in treble clef with a key signature of one sharp. The solo is marked with wavy lines indicating vibrato and includes a "B" (bend) and "R" (release) instruction. The guitar tablature below shows fret numbers and includes a "guitar 2" part in bass clef with a key signature of one sharp. The tablature for guitar 2 shows fret numbers and includes a "B" (bend) instruction.



Cadd9 G/B G Cadd9 G/B D

Yeah, you shook me all night long.

Cadd9 G/B G Cadd9

Yeah, yeah, you shook me all night long.

G/B D Cadd9 G/B

You real-ly got me in.

G Cadd9 G/B D Cadd9

You shook me all night long.

let ring let ring

G/B D Cadd9 G/B D

Yeah, you shook me, Yeah, you shook me

let ring let ring

all night long.

# HIGHWAY TO HELL

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

A    D/F#      G    D/F#      G

Rhythm figure 1

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

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

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

with Rhythm figure 1 (4 times)  
D D/F# G                          D D/F# G                          D D/F# G                          D/F# A

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

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

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

D D/F# G      D/F# A    D D/F# G

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



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

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

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

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

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

A D/A G D/F#

high - way to hell, \_\_\_ on the

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

with Rhythm figure 2 (2 times)

To Coda I   
 To Coda II

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

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

A D/A<sup>1.</sup>

high - way to hell. \_\_\_

2. Dsus/A D/A

Mm. Don't stop me!

T 2 3 3 2

A 3 3 3 3

B 0 0 0 0

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

with Rhythm figure 2 (4 times)

T 2 3 3 2 3 3 3 2 2 B 5 B B

A 0 0 0 0 0 0 0 0 0 7 (0) 5 7 (0) 5 5 7 (0) 5

B 0 0 0 0 0 0 0 0 0

T 5 5 5 5 7 (8) 7 B (8) 5 7 5 (6) R

A 7 (9) 7 (9) 7 (8) 7 (8) 5 7 7 5 4 (5) 4 2 3 0

B

D.S.  $\text{al Coda I}$

I'm on the

hold bend

T 5 5 B 5 R

A 2 4 (6) 5 (6) 4 2 0 5 4 (5) 2 0 2 5 4 (5) 4 14 18

B 0

Coda I

*D.S. al Coda II*

A G

high - way to...

(12) (5)

Coda II

A D/A Free time

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

A

on the high - way to hell. —

tr 12 (15)

# FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

*guitar 2*  
B Bm B5 Bsus4  
8va-----

Rhythm figure 1 end Rhythm figure 1

T	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11	10 10 10 10 10 10 14 14	14 12 12 12 12 12 12 12
A	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12
B	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11

*guitar 1*  
B5 G5 D/F# E

with Rhythm figure 1 (4 times)

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

B5 G5 D/F# E

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

B5 B5/A G5 D/F# E5

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

B5 B5/A G5 D/F# E

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

Chords: Bsus4, B5, B5/A, G5

Oh! Yeah, — yeah, —

*guitar 1*

*guitar 2*  
8va

Rhythm figure 2

Chords: D/F#, E, B5, B5/A, G5

Yeah, — ooh, —

end Rhythm figure 2 Rhythm figure 3

Chords: D/F#, E, B5, B5/A, G5

Ooh, oh. — We're on — to - night, —

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

D/F# E B5 B5/A G5

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

D/F# E B D/A A E

Oh! — Stand up and be coun - ted, For

Rhythm figure 4

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

G5 E B D/A A E

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

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

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

G5 E B D/A

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

A E G5 E

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

B D/A A E

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



Guitar solo

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

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

A

B

G D A D/A A

T B R B B B B

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

B

G D A D/A A

T 5 B 5 5 B R B R B

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

B

G D A D/A A

8va----

hold bend-----

T R B B B B B B B

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

B

G D A D/A A

8va-----

T B R B B B B

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

B



G D A D/A A G D

8va-----

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

A D/A A G D B D/A

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

8va-----

with Rhythm figure 4 (2 times)

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

A E G5 E B D/A

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

A E G5 E

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

B5 G5 D

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

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

T 4 4 4 6 6 7

A 4 4 4 10 (12) 10 (12) 9 (11)

B 2

A B5

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

U.B.

T	5		
A	7 (9)	4	
B		4	2

G5 D A B5

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

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

T	8	6	7	5		
A	10 (12)	10 (12)	9 (11)	7 (9)	4	
B					4	2

G5 D A B5

We sa - lute you. Ow!

*8va*-----

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

T	10	10	14	12		
A	13 (15)	13 (15)	17 (19)	15 (17)	4	
B					4	2

G5 D

Fire! We sa -

*8va*-----

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

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

A B5

- lute \_\_\_\_\_ you. \_\_\_\_\_

8va-----

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

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

A

B

hold bend-----

G5 D A

8va-----

hold bend-----

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

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

A

B

B5 G5 D

We sa - lute \_\_\_\_\_ you. Come on, \_\_\_\_\_

8va-----

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

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

A

B

A B5

Oh! For those a - bout\_ to rock,

8va-----

U.B. 12 15 (17)

hold bend B B

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "Oh! For those a - bout\_ to rock,". The second line is a guitar line in treble clef with a key signature of one sharp. It features a melodic line with a wavy line above it labeled "8va-----". The third line is a guitar tablature with strings T, A, and B labeled. It shows a barre at the 12th fret, with notes 15 and 17 on the A string. The fourth line shows a "hold bend" instruction with notes on the B string at frets 11 and 11.

G5 D A B5

We sa - lute\_ you. For these a - bout\_ to rock,

hold bend B B

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp. The lyrics are "We sa - lute\_ you. For these a - bout\_ to rock,". The second line is a guitar line in treble clef with a key signature of one sharp. The third line is a guitar tablature with strings T, A, and B labeled. It shows notes 10 and 12 on the B string, with a wavy line above it labeled "hold bend".

G5 D A

We sa - lute\_ you. For

hold bend hold bend -- 4

B B B B B B B

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp. The lyrics are "We sa - lute\_ you. For". The second line is a guitar line in treble clef with a key signature of one sharp. The third line is a guitar tablature with strings T, A, and B labeled. It shows notes 11 and 11 on the A string, with a wavy line above it labeled "hold bend". The fourth line shows notes 10, 10, 12, 12, 10, 12 on the B string, with a wavy line above it labeled "hold bend -- 4".

A B5

— you. Shoot! Shoot!

3 7 10 7 9 9 7 9

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp. The lyrics are "— you. Shoot! Shoot!". The second line is a guitar line in treble clef with a key signature of one sharp. The third line is a guitar tablature with strings T, A, and B labeled. It shows notes 12, 10, 12, 10, 12, 10, 12, 10, 12 on the B string, with a wavy line above it labeled "3". The fourth line shows notes 7, 10, 7, 9, 9, 7, 9 on the B string.



G5 D A G5 D

We sa - lute \_\_\_\_ you. We sa - lute \_\_\_\_

8va-----

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

A G5 D A

\_\_\_\_ you. We sa - lute \_\_\_\_ you. \_\_\_\_

8va-----

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

B5 A5 G5 D/F# E B5

Fire!

T A B



**THUNDERSTRUCK  
SHOOT TO THRILL  
BACK IN BLACK  
WHO MADE WHO  
HEATSEEKER  
THE JACK  
MONEYTALKS  
HELLS BELLS  
DIRTY DEEDS DONE DIRT CHEAP  
WHOLE LOTTA ROSIE  
YOU SHOOK ME ALL NIGHT LONG  
HIGHWAY TO HELL  
T.N.T.  
FOR THOSE ABOUT TO ROCK  
(WE SALUTE YOU)**

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