

HiPPiE

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Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products
into the scene.

Greets

All our respects goes to the people that currently are creating the scene of
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

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/HiPPiE

You see, in this world there's two kinds of people, my friend: Those
with loaded guns and those who dig. You dig.

The man with no name (Clint Eastwood)
The Good, the Bad and the Ugly

ASCii: JiMi

BACK IN BLACK

ANGUS YOUNG, MALCOLM YOUNG, BRIAN JOHNSON

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E D A

Rhythm figure 1

T A B

E D A

end Rhythm figure 1

T A B

with Rhythm figure 1 (2 times)

E D A

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

E D A

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

E D A

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

E D A

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

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

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

Rhythm figure 2

The first system of the score 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 "back, yes I'm back... Well I'm back, yes I'm". The guitar accompaniment is in the same key and time, featuring a rhythmic pattern of eighth and sixteenth notes. Below the guitar part is a tablature for "Rhythm figure 2" on a six-string guitar, with fret numbers indicated by numbers 0-4 on the strings.

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

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

The second system continues the vocal line with lyrics "back. Well I'm back, back. Well I'm". The guitar accompaniment continues with the same rhythmic pattern. A tablature is provided below the guitar part, showing fret numbers for the strings.

1. 2.

To Coda ⊕

G D D

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

end Rhythm figure 2

The third system includes first and second endings for the guitar part, marked "1." and "2.". The vocal line has lyrics "back in black, yes, I'm back in black. back in black.". The guitar accompaniment features a more complex rhythmic pattern. A tablature is provided below, labeled "end Rhythm figure 2", showing fret numbers for the strings.

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 8 8 8 7 7 7 7 7

0 0 0 0 0 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

end Rhythm figure 3

T
A
B

9 7 7 7 7 7 7 9 9 9 9 9 8 8 8 7 7 7 7 7

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

E D/E A/E E

with Rhythm figure 3 (3 times)

T
A
B

7(9) 5 8 7(9) 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 (16) 15 15 15 14 (16) 14 12 14 12 14 14 14 14 15 14 (16)

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

B 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16)

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 15 R B 12 13 14

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

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

3 3 3 hold bend

D/E A/E A E A

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

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

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

E D/E A/E E

T 0 0 3 5 5 3 3 0 0 0 B 12 12 B 0

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

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

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

D.S. al Coda

Well I'm

T 5 3 3 5 5 0 2 3 0 0 0 0 B R B 14 (16) 14 12 14 (15) 14 (15) 14 12 14 (15)

A 5 3 3 5 5 0 2 3 0 0 0 0 B R B 14 (16) 14 12 14 (15) 14 (15) 14 12 14 (15)

B 5 3 3 5 5 0 2 3 0 0 0 0 B R B 14 (16) 14 12 14 (15) 14 (15) 14 12 14 (15)

Coda

D E

back in black.

T A B

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

T A B

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

A E

T A B

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

A E B A B A E B A B

Well I'm back back

with Rhythm figure 2

T A B

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

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

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

G D A5

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

T
A
B

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

Ad lib solo on repeats

with Rhythm figure 3

T
A
B

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

play 3 times and fade out

T
A
B

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

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.

GIVEN THE DOG A BONE

ANGUS YOUNG, MALCOLM YOUNG, BRIAN JOHNSON



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A5

Rhythm figure 1

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

Ooh, _____

Rhythm figure 1a
 end Rhythm figure 1 with Rhythm figure 1

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

with Rhythm figure 1 and 1a (4 times)

yeah! _____

end Rhythm figure 1a

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

She'll take you down eas - y go - in' down to her knees.

Go - in' down to the dev - il, Down, down to

nine - ty de - grees. Ah, she's blow - in' me cra - zy,

'til my am - mu - ni - tion is dry. Now, she's

D5/A

A5

D5/A

us - in' her head a - gain, she's us - in' her head.

Rhythm figure 2

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

A5

D5/A

A5

Oh, she's us - in' her head a - gain. I'm just a -

end Rhythm figure 2

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

E5 A5 E5 A5 E5 A5

giv - in' the dog — a bone. — You bet I'm giv - in' the dog — a bone. —
 (Giv - in' the dog — a bone.)

Rhythm figure 3

A5 E5 E5 A5 E5 A5 E5

(Giv - in' the dog — a bone.) Yes, I'm giv - in' the dog — a bone. — I'm just a -
 (Giv - in' the dog — a bone.) (Giv - in' the dog — a bone.)

A5 E5 A5 E5 A5

giv - in' the dog — a bone. — Wow!
 (Giv - in' the dog — a bone.)

with Rhythm figures 1 & 1a (3 times)
 end Rhythm figure 3

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

Ah, she's

hold bend

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

no Mo-na Li - sa, _____ no, she's no play - boy star. But she'll

send you to heav - en, _____ then ex - plode you to Mars. Well, she's

with Rhythm figure 2

us - in' her head a - gain. She's us - in' her head. (Us - in' her head a - gain.)

(Us - in' her head a - gain.) Oh, she's us - in' her head a - gain. (Us - in' her head.) I'm just a -

with Rhythm figure 3

giv - in' the dog a - bone. (Giv - in' the dog a bone.) Giv - in' the dog a bone.

(Giv - in' the dog a - bone.) I'm just a - giv - in' the dog a bone. (Giv - in' the dog a - bone.) Why aren't ya

giv - in' the dog a bone, (Giv - in' the dog that bone.)

Guitar solo

B

A5 D5 A5

B B B B

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

Rhythm figure 4 end Rhythm figure 4

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

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

with Rhythm figure 4 (3 times) D5 A5

R B

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

D5 A5

B B B B

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

D5 A5

Oh!

B B B B

8 8 8 8 8 8 8 8 8 8 12 12

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

G5 A5 G5 A5 G5 A5

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

B B B B R

She got the

4 3 (17) (18) (19) 3

B B 17 12 10 9 10

with Rhythmm figures 1 & 1a

pow-er of un - ion, _____ yeah, she on - ly hits when it's hot. _____

And if she likes what you're do - in', _____ yeah, she'll

with Rhythm figure 3

give you the lot. I'm giv - in' ev - ery - thing I got. Giv - in' the dog a bone. _____
(Giv - in' the dog a bone.)

(Giv - in' the dog a bone.) Giv - in' the dog a bone. _____
(Giv - in' the dog a bone.)

Giv - in' the dog a bone. _____ (Giv - in' the dog a bone.) I'm just a -

giv - in' the dog a bone. _____ (Giv - in' the dog a bone.) I'm just bone.)

giv - in' the dog a bone. _____ (Giv - in' the dog a bone.)

Rhythm figure 6

end Rhythm figure 6

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

D5 A5 D5 A5

Giv - in' the dog a bone. (Giv - in' the dog I'm just a - bone.)

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are "Giv - in' the dog a bone." followed by a parenthetical phrase "(Giv - in' the dog I'm just a - bone.)". Above the staff are four chord markings: D5, A5, D5, and A5. The middle staff is the guitar accompaniment, showing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the bass line, with notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2.

with Rhythm figure 6

D5 A5 D5 A5

giv - in' the dog a bone. (Giv - in' the dog I'm just a - bone.)

C D C D C D

giv - in' the dog, giv - in' the dog,

C D ritard. C D C G

giv - in' the dog, Ooh, - I'm just giv - in' the

The second system of the musical score consists of four staves. The top staff is the vocal line, with the same melody as the first system. The lyrics are "giv - in' the dog a bone." followed by a parenthetical phrase "(Giv - in' the dog I'm just a - bone.)". Above the staff are four chord markings: D5, A5, D5, and A5. The second staff is the guitar accompaniment, with notes C, D, C, D, C, D. The third staff is the bass line, with notes G, A, B, C, B, A, G, F, E, D. The fourth staff is the bass line, with notes G, A, B, C, B, A, G, F, E, D. The lyrics "giv - in' the dog, Ooh, - I'm just giv - in' the" are placed below the bass line.

D5 A5

dog a bone. -

B B B B B R B R B

The third system of the musical score consists of three staves. The top staff is the vocal line, with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are "dog a bone. -". Above the staff are two chord markings: D5 and A5. The middle staff is the guitar accompaniment, showing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the bass line, with notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2.

E5 A G5 E

Rhythm figure 1

A G5 E5 A G5

E A G5 E5

end Rhythm figure 1

A E A

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

Rhythm figure 2

D5/A B

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

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 "al - ways be with us, — It's nev - er gon - na die,". Below the vocal line is a guitar accompaniment in treble clef, and at the bottom is a guitar tablature. The tablature shows fret numbers for the strings: 9, 9, 7, 0 for the first two measures; 3, 2, 0 for the third measure; and 4, 4, 2 for the remaining seven measures.

E5 A G5

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

with Rhythm figure 1

The second system continues the vocal line with the lyrics "nev - er gon - na die. Rock 'n' roll — ain't noise pol - lu -". The guitar accompaniment includes a section labeled "with Rhythm figure 1". The tablature shows fret numbers: 4, 4, 2 for the first three measures; 0, 1, 2, 3 for the fourth measure; and 4, 4, 4 for the fifth measure.

E5 A G5 E E5

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

1. A G5 E5 A G5 E

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

2. A G5 E5 A G5 E

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

The third system contains two first endings. The first ending has the lyrics "— ain't noise pol - lu - tion. Rock 'n' roll, — it will sur - vive. —" and is marked with a first ending bracket and a repeat sign. The second ending has the lyrics "— ain't noise pol - lu — tion. Rock 'n' — roll — is just rock 'n' roll. —" and is marked with a second ending bracket. The guitar accompaniment and tablature are consistent with the previous systems.

Guitar solo

B R

The final system features a "Guitar solo" section in treble clef. Below it is a guitar tablature with the letters "B R" above it. The tablature shows fret numbers: 2, 4, 2 for the first measure, followed by a series of natural harmonics (indicated by 'n') on the 5th, 7th, and 9th frets.

E A E A

T 2 3 2 2 6 5 6 8 8 8 9 9 9 9 9 9 9 9 H H

A 3 4 2 2 6 5 6 8 8 8 9 9 9 9 9 9 9 9 H H H H

B 3 4 2 2 6 5 6 8 8 8 9 9 9 9 9 9 9 9 H H H H

8va E A

hold bend

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

A 14 (16) 12 12 12 12 14 12 14 (16) 15 (16) 14 12 14 15 12 12 14 15 12 12 14 15 15 15 B B

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

8va E G A

hold bend hold bend hold bend

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

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

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

8va E D/A A

hold bend

T 17 18 17 17 19 17 18 (21) 19 (21) 19 17 19 17 18 18 20

A 17 18 17 17 19 17 18 (21) 19 (21) 19 17 19 17 18 18 20

B 17 18 17 17 19 17 18 (21) 19 (21) 19 17 19 17 18 18 20

20

B E D/A A

8va

hold bend

T 17 17 22(24) 22(23) (24) (24) (24) (24) (24)

A

B

E5

Rock 'n' roll

8va

(24) (24) (24) (24) (24) (24) (24) (24) (24) (24) (24) (24) 0 2 3

1 2 4

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

A G5 E5 A G5 E

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

E5 A G5 E5

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

A G5 E E5 A G5

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

HAVE A DRINK ON ME

ANGUS YOUNG, MALCOLM YOUNG, BRIAN JOHNSON

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N.C.

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

5 6 7 7 9 8 9 7 5 7 7 5 7 5 6 6 7 5 6 6 7 7 0 0 0 0 0

A5 A D/A

7 9 8 9 7 5 7 7 5 7 0 5 6 7 7 7 9 8 9 7 5 7 7 5 7 0 2 2 2 2 0 0

C C/A C A A D/A A

Rhythm figure 1

5 5 2 5 6 7 7 7 9 8 9 7 5 7 7 5 7 0 3 0 3 0 0 0 0 0 0 0 0 0 0

D/A C C/A C A A D/A

(A) D/A C C/A C A

Oh, —

3

end Rhythm figure 1

(G)

whis - key, gin, and bran - dy, with a glass I'm pret - ty hand - y, I'm —

Rhythm figure 2

end Rhythm figure 2

Rhythm figure 2a

end Rhythm figure 2a

with Rhythm figures 2 & 2 a (2 times) (G)

diz - zy, drunk and fight - in' _____ on te - qui - la white_ light - nin?.

(D)

Yes, my glass is get - tin' short - er, on

(A) with Rhythm figure 3 (A)

whis - key, ice and wa - ter. Yeah, so come on have a good time,

(G) G5

and get blind - ed out - ta your mind. ____ So don't_

(D) D5/A

wor-ry 'bout to - mor - row, take it to - day. ____ For -

D F G

get a - bout the check_ we'll get hell_ to pay. ____ Have a (Have a

with Rhythm figure 1 A D/A (A) D/A

drink on me. ____ Yeah, have a drink on me. ____ (Have a drink on me. ____)

C C/A C A D/A (A)

Yeah, have a drink on me. ____ Have a (Have a

D/A C C/A C A E5

drink on ____ me. ____ Get stoned! ____

(8va)----- A5 E5 (G) E5 (G) E5

3

9 12 11 9 10 9 9 6 9 12 14 12 14 5 0 0

end Rhythm figure 5

2 0 0 0 0 3 0 3 0 0 0

A5 E5 A5 E5 A5 G 8va--

with Rhythm figure 5 (first 3 bars)

5 5 5 5 5 5 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 5 8 7 5 7 5 5 14

(8va)----- D/A

B B B R 15

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

A5

Have a

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

(8va)-----

3

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

drink on me. _____ Oh, have a

3

7-9 8 9-7 5 7 7 7 5 7

drink on me. _____ Yeah! Oh, have a drink on me. _____

3

7-9 8 9-7 5 7 5 7

_____ Come on!

3 3 3

7-9 8 9-7 5 7 7 7 5 7 7-9 8 9-7 5 7 5 7 7-9 8 9-7 5 7 7 7

_____ Oh!

3 3 3

7-9 8 9-7 5 7 7 7-9 8 9-7 5 7 7 7-9 8 9-7 5 7 7 5 7

D/A G5 D/A A5 D/A G5

Gon - na roll a - round, gon - na hit the ground. Take an - oth - er swig,

D/A A5 D/A G5 D/A A5

with simile rhythm (10 bars)

have an - oth - er drink. Gon - na drink you dry, — gon - na get me high.

D/A G5 D/A A5 D/A G5

Come on all the boys, make a noise. Have a drink on — me. — (Have a

D/A A5 D/A G5 D/A A5

drink on me. —) Have a drink on — me. — (Have a drink on me. —) Oh, have a

D/A G5 D/A A5

drink on me. — (Have a drink on me. —)

D/A

Have a drink on me. —

U.B. U.B.

A5 D/A A5 D/A

Have a drink on me. —

ritard.

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

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

(12)

Slowly A5

Have a drink — on —

8va

with echo

ritard.

B B B B B B B B B B B

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

me! Yeah, yeah, yeah!

B B

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

2 2 2 2 0 0

HELLS BELLS

ANGUS YOUNG, MALCOLM YOUNG, BRIAN JOHNSON

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play 5 times

Am Asus4 Am7 Asus4 Am Asus4 Am7 A7sus4 C5 G/B Am

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

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

A5 D5/A Cadd9 G/B D5

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

Rhythm figure 4

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

C5 G5 D5 C5 G5

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

end Rhythm figure 4

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

E D5/A A

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

Rhythm figure 5

E5 G5

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

end Rhythm figure 5

with Rhythm figure 1

Am Asus4 Am7 Asus4 Am Asus4 Am7

bells, Yeah, hell's bells. —

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

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

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

bells. —

Cadd9 G/B A5 D5 Cadd9 G/B

I'll give you. —

A5 D5 Cadd9 G/B A5 D5

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

Cadd9 G/B A5 D5 Cadd9 G/B

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

A5 D5 Cadd9 G/B D5 with Rhythm figure 4

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

C5 G5 D5 C5 G5

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

E D5/A A E with Rhythm figure 5

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

G5 with Rhythm figure 1 Am Asus4 Am7 Asus4 Am

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

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

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

Asus4 Am Asus4 G D C5 G/B A5

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

0 7 8 7 7 5 5 7 (8) 7 7 (8) 7 7 5 7

E G5 Am Asus4 Am7

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

with Rhythm figure 1

Asus4 Am Asus4 Am7 A7sus4 C5 G/B Am

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

Asus4 Am7 Asus4 Am Asus4 C5

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

Rhythm figure 6

D5 C5 G/B Am Asus4 Am7 Asus4 Am

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

Guitar solo 2

8va -----

end Rhythm figure 6 with Rhythm figure 6 hold bend

Asus4 C5 D5 C5 G/B Am Asus4 Am7

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

8va-----

hold bend

with Rhythm figure 6 (first 3 bars)
hold bend

The first system of music features a vocal line in treble clef with lyrics: "bells, — They're drag - gin' you down. Hell's bells, — Gon - na". Above the staff are chord markings: Asus4, C5, D5, C5 G/B Am, Asus4, and Am7. A dashed line labeled "8va" indicates an octave shift. Below the staff is a guitar line with notes and bends, including a "hold bend" instruction. At the bottom are fretboard diagrams for the guitar, showing fingerings and bends on the strings.

Asus4 Am Asus4 C5 D5

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

8va-----

hold bend

The second system continues the vocal line with lyrics: "split the night. Hell's bells, — There's no way to fight, — Yeah.". Chord markings above the staff are Asus4, Am, Asus4, C5, and D5. Similar to the first system, it includes an "8va" dashed line, a guitar line with "hold bend" instructions, and fretboard diagrams.

A5 G5 A5 C5 D5 A5 G5 A5 C5

Ah.

U.B. U.B.

The third system features a guitar line with notes and bends, including a "hold bend" instruction. Above the staff are chord markings: A5 G5 A5, C5, D5, A5 G5 A5, and C5. The lyrics "Ah." are placed below the staff. At the bottom are fretboard diagrams. The final two diagrams are labeled "U.B." (Unbent) and show fingerings for notes 5 and 10 on the strings.

D5 A5 G5 A5 C5 D5

Ah, — ah. —

8va-----

U.B. U.B. B B B

10 8 10 8 10 8 (10) 8 (10) 20(22) 17 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) 19(21) 20 20 10(21) 10(21) 10(21)

A5 G5 A5

Hell's bells. —

8va-----

20 19 17 19 17 10 2 2 2 0 3 0

LET ME PUT MY LOVE INTO YOU

ANGUS YOUNG, MALCOLM YOUNG, BRIAN JOHNSON

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guitar 1
 (Em)

Rhythm figure 1

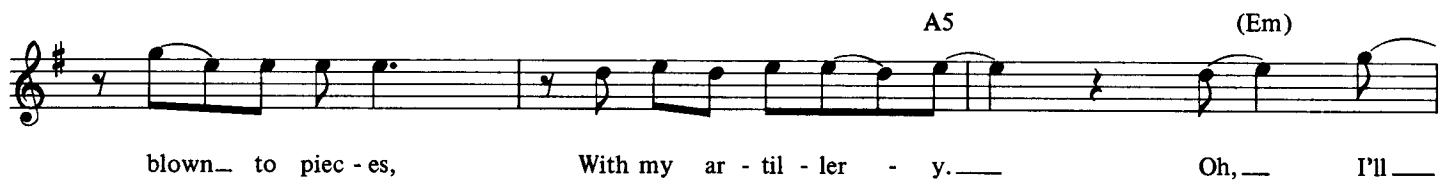
A5 (Em)

guitar 2

A5 (Em)

end Rhythm figure 1

A5 (Em)



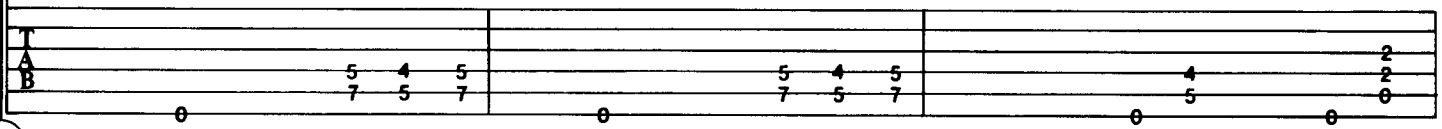
blown... to piec - es, With my ar - til - ler - y. Oh, I'll



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



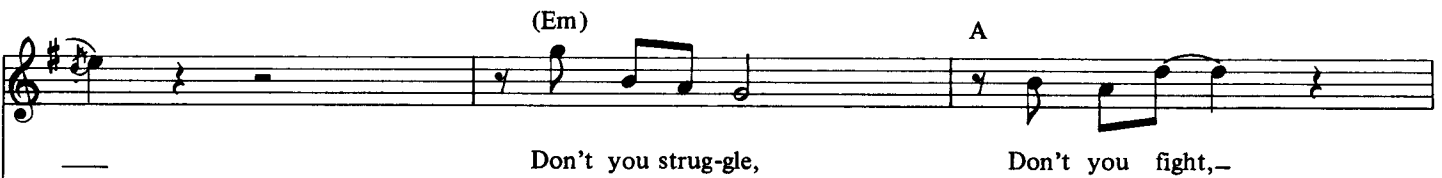
Rhythm figure 4



T
A
B

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

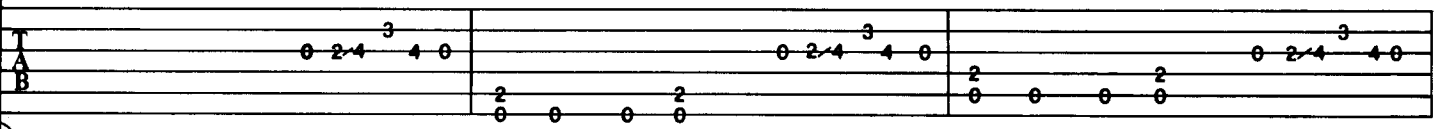
(Em) A



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



end Rhythm figure 4 Rhythm figure 5

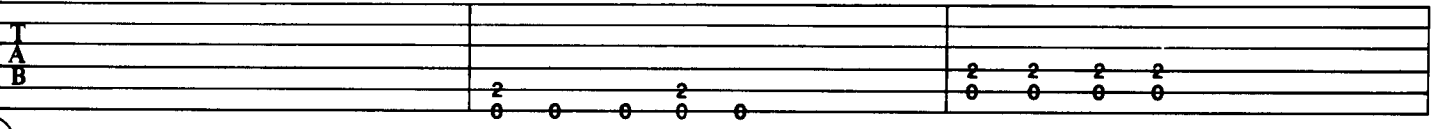


T
A
B

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



Rhythm figure 5a



T
A
B

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

(Em) A5 (G) A5

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

end Rhythm figure 5

end Rhythm figure 5a

D5/A A5 E5 D/A A5 E5

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

Let me put my love on the line. —

Rhythm figure 6

D5/A A5 E5

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

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a rest, then sings 'Let me put my love in - to you — babe, Let me'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The guitar part is shown as a six-string fretboard with fingerings: 2-2-2-0, 2-2-0, 2-2-0, 3-2-0, 2-2-0, 2-2-0, 2-2-0, 2-2-0, 2-2-0, 2-2-0.

D/A A (Em)

cut your cake with my knife. —

lead guitar

Rhythm figure 7

end Rhythm figure 6 with Rhythm figures 2 and 2a

Detailed description: This system contains measures 4-6. The vocal line continues with 'cut your cake with my knife. —'. The piano accompaniment continues. The guitar part includes a 'lead guitar' section with a wavy line indicating a vibrato effect. The guitar chord diagrams are: 2-2-2-0, 2-2-0, 0-2-2-0, 8-7-8, 9-7-9, 5-4-5, 7-5-7, 0-0-0, 8-7-8, 9-7-9.

A5 (Em)

Ow!

end Rhythm figure 7

Detailed description: This system contains measures 7-9. The piano accompaniment continues. The guitar part features a 'lead guitar' section with a wavy line. The guitar chord diagrams are: 8-7-8, 9-7-9, 7-7, 10-9-7, 8-7-8, 9-7-9.

E5 A5 E5

8va

12 12 12 12 12 12 12 14 16 16 17 19 (21) 19 10(21) 12 15 (17) B R B R B 11

A5 G A5

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

D5/A A5 E5

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

15ma - 7

P.H.

9 6 4 2 0 2 (4) B

D/A A5 E5 D5/A A5 E5

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

with Rhythm figure 6 (first 6 bars)

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

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

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

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

SHAKE A LEG

ANGUS YOUNG, MALCOLM YOUNG, BRIAN JOHNSON

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E5 A5 E5

Rhythm figure 1 end Rhythm figure 1

with Rhythm figure 1 (2 times)

A5 E5

I -

3 3 A5 E5

dle ju - ve - nile_ on_ the street, _ on the street. Ooh, he's

A5 E5 A5

kick-in' ev - 'ry - thing_ with his feet, with his feet. _____

Rhythm figure 2

E5 A5

Fight - in' on the wrong side of the law, - of the law, - yeah. -

end Rhythm figure 2 with Rhythm figure 2

T
A
B

2 2 2
0 0 0

E5 A5 E5 Free time
Tacet

— Don't kick, - don't fight, don't sleep at night and shake —

a tempo
E5

— a leg, shake - a leg, shake - a leg. Shake - it a -

T
A
B

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

gain.

Rhythm figure 3

T
A
B

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

end Rhythm figure 3 with Rhythm figure 3

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

Keep - in' out of trou-ble with eyes—

Rhythm figure 4

T																
A																
B									2	2	2	2	0	0	0	0

— in the back of my face. Kick-in' ass—

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

B E/B B E/B B E/B B (E) E5

a leg, shake a leg, yeow!

end Rhythm figure 5 with Rhythm figure 3

T	9	7	9	7	9	9	7	9	7	(0)
A	9	8	9	8	9	9	8	9	8	(1)
B	9	9	9	9	9	9	9	9	9	2
	7	9	7	9	7	9	7	9	7	2
	7	7	7	7	7	7	7	7	7	0

with Rhythm figure 4

Mag-a - zines, wet dreams, dirt-y

wom-en on ma - chines for me. Uh, big

licks, skin flicks, trick - y dicks are my chem - is - try.

A5

Goin' a - gainst the grain, tryin' to keep a me sane, with you.

Come on, — yeah. Guitar solo

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 common time signature. It contains the lyrics "Come on, —" followed by a rest, then "yeah." and a final note. The middle staff is a vocal line with a similar key signature and time signature, containing a few notes and rests. The bottom staff is a guitar tablature with three lines labeled T, A, and B. It shows fret numbers for each string across several measures, including a measure with a "B" chord and frets "15 (17)".

A5/C A5

Yo!

The second 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 and a common time signature, containing the lyric "Yo!". The middle staff is a vocal line with a similar key signature and time signature, containing several notes with wavy lines above them indicating vibrato. The bottom staff is a guitar tablature with three lines labeled T, A, and B. It shows fret numbers for each string across several measures, including frets 12, 13, and 14.

8va -----

3

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

17 17 20 20 (22) 17 7 20 20 (22) 20 (22) 17 20 17 17 17 8 8 10 (12) 10 (12) 10 12 (14)

T A B

2 2 2 2 2 2 2 2 2 2 2 2

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

A5
8va -----

G

U.B.

10 12 (14) 17 20 17 20 20 17 20 17 20 17 20 17 20 17 20 17 20

T A B

3 3 2 2 2 2 2 2 2 2

3 0 0 0 3 0 0 0 0 0

B E/B B E/B B E/B

T 12-12 12-12 12-12 12-12 12 12 12 12 5 3 0
 A 14 (16) 14 (16) 14 (16) 11 11
 B

B E/B B E/B

T 7 4 0 7 4 0 7 4 0 8 5 0 8 5 0 8 5 0 8 5 0 9 6 0 9 6 0 9 6 0 9 6 0 10 7 0 10 7 0 10 7 0 10 12
 A
 B 9

B E/B B E/B B E/B B E5

I - dle ju - ve - nile on the street, —

hold bend

T 12 12 12 12 12 12 12 12 12 12 15 (17) (17) 12
 A 9 8 9 8 9 9 9 8
 B

with Rhythm figure 3 (first 2 bars)

on the street. Kick -

T 15 (17) 0 0
 A
 B 2 2 0

with Rhythm figure 4 (last 12 bars)

in' ev - 'ry - thing with his feet, - with his feet, - yeah. - Fight -

A5

in' on the wrong side of the law, - the law, yeah. - Spit -

E5

ad lib solo (17 bars)

tin' and bit - in' and kick - in' and fight - in' for more. - Oh, shake -

E/B

with Rhythm figure 5 (2 times)

- a leg, shake_ your head, - Shake_ a leg, wake_ the dead, - Shake -

- a leg, get_ stuck in, - Shake_ a leg, play_ to win. - Shake_ shake_ a leg.

ritard.

Shake it. - Ow! Ow!

with Rhythm figure 5 (last 2 bars)

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

WHAT DO YOU DO FOR MONEY HONEY

ANGUS YOUNG, MALCOLM YOUNG, BRIAN JOHNSON

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E5 G5 D A E5 G5

Rhythm figure 1

D A E5 G5 D A

end Rhythm figure 1

E5 G5 E5 D5 D5/C#

Rhythm figure 2

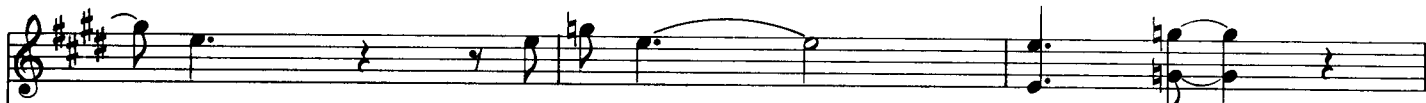
G5 D/F# D5 E5 D5 D5/E G5 D/F# E5

1. You're work -

end Rhythm figure 2

E5

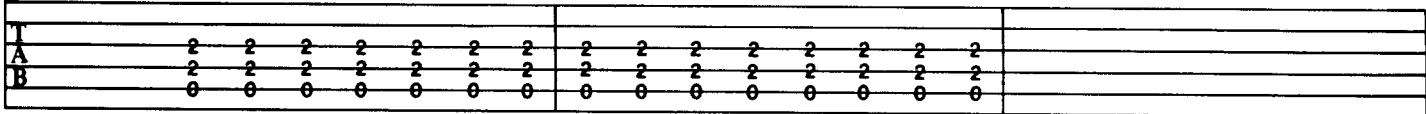
G5



- der, I won- der. Hon - ey,



end Rhythm figure 5 with Rhythm figure 1



D

A

E5

G5

D

A



what-a ya do for mon - ey?

with Rhythm Figure 1 (first 2 bars)

E5

G5

D

A

E5

G5

D

A



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

1.

E5

D5

D5/C#

G5

D/F#

E5

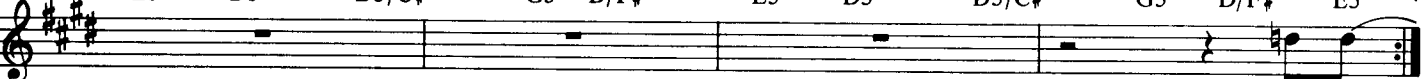
D5

D5/C#

G5

D/F#

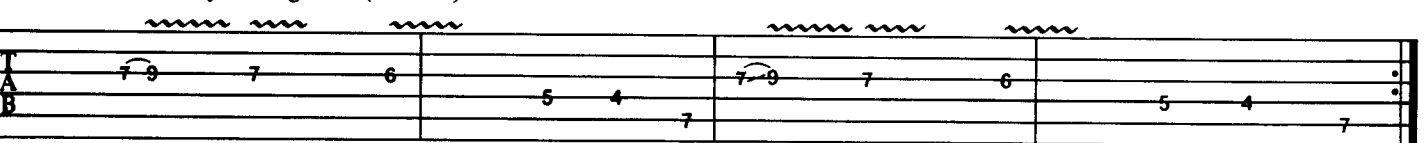
E5



2. You're lov -

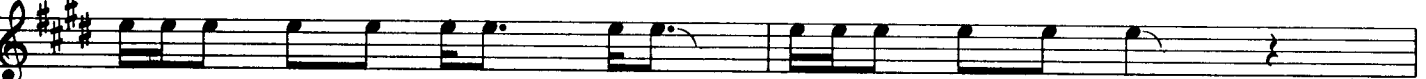


with Rhythm figure 4 (2 times)

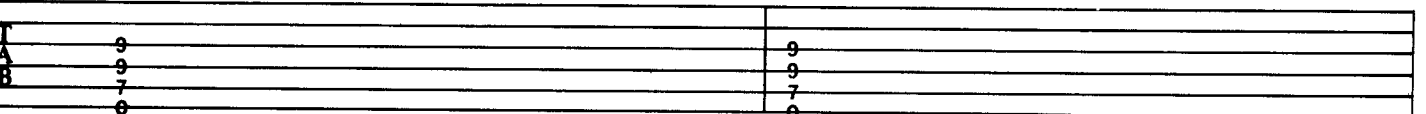


2.

E5



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



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

The first system contains 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: "What-a ya do for mon-ey hon-ey, How do you get — your licks? Go!". Below the vocal line are two guitar staves. The top staff shows a guitar accompaniment with a treble clef, and the bottom staff shows a bass staff with a bass clef. The guitar accompaniment features a steady eighth-note rhythm in the treble and a bass line with a mix of eighth and quarter notes.

rhythm guitar
A5 C5 D5 C5 A5 C5 D5 C5 A5

Rhythm figure 6

The second system is labeled "rhythm guitar" and shows a sequence of chords: A5, C5, D5, C5, A5, C5, D5, C5, A5. Below the chord sequence is a musical staff with a treble clef and a bass staff with a bass clef. The treble staff contains a rhythmic pattern of eighth notes, and the bass staff contains a corresponding bass line. The text "Rhythm figure 6" is written below the treble staff.

Guitar solo

The third system is labeled "Guitar solo" and features a melodic line in the treble clef with various ornaments and a triplet. Below it are two guitar staves. The top staff shows a treble clef with a melodic line, and the bottom staff shows a bass clef with a bass line. The text "Guitar solo" is written above the treble staff.

C5 D5 C5 A5 C5 D5 C5 A5

end Rhythm figure 6

The fourth system shows a sequence of chords: C5, D5, C5, A5, C5, D5, C5, A5. Below the chord sequence is a musical staff with a treble clef and a bass staff with a bass clef. The treble staff contains a rhythmic pattern of eighth notes, and the bass staff contains a corresponding bass line. The text "end Rhythm figure 6" is written below the treble staff.

The fifth system features a melodic line in the treble clef with a triplet and a final chord. Below it are two guitar staves. The top staff shows a treble clef with a melodic line, and the bottom staff shows a bass clef with a bass line. The text "B" is written below the bass staff.

8va----- G5 D/F# E5 D5 A5

with Rhythm figure 5 *hold bend-----*

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

8va-----

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

with Rhythm figure 1 (3 times)

E5 G5 D A E5 G5 D A

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

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

E5 G5 D A E5 G5

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

8va-----

with Rhythm figure 1 (first 2 bars)

B 15 (17) B 15 (17)

rall.

D A

gon - na do? Ah, what you gon-na do?—

rall.

E

rall.

8va

3 6 7 6

B R

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

B B

Additional Lyrics

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

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

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

D Dsus4 D G Cadd9

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

Rhythm figure 2 *let ring-*

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

G/B D Cadd9 G/B

night _ long. _ Yeah,

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

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

1. with Rhythm figure 2

G Cadd9 G/B D Cadd9 G/B

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

2. with Rhythm figure 2 (2 times)

G Cadd9 G/B D

you shook me all _ night _ long. _ And

Cadd9 G/B G Cadd9 G/B D

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

Cadd9 G/B

— You had me sha - kin' ba - by.

Cadd9

D

Cadd9

G/B

8va---

hold bend

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

A 5 3 7 6 6 7 9 8 8 9 8 10 (12) 10 (12) 10 8 11 (13) 10 (12) 8 9 8 9 10 (20)

B 5 3 7 6 6 7 9 8 8 9 8 10 (12) 10 (12) 10 8 11 (13) 10 (12) 8 9 8 9 10 (20)

T 3 3 3 3 3 3 2 2 2 3 3 3 3 3 3 3 3 3 3

A 0 0 0 0 0 0 2 2 2 0 0 0 0 0 0 0 0 0 0

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

G

Cadd9

G/B

D

Cadd9

G/B

8va---

with Rhythm figure 2 (5 times)

hold bend

T 15 15 16 17 (19) 17 15 17 15 17 (19) 18 18 (19) 18 (19) 17 15 17 15 17 15 15 18 (20)

A 15 15 16 17 (19) 17 15 17 15 17 (19) 18 18 (19) 18 (19) 17 15 17 15 17 15 15 18 (20)

B 15 15 16 17 (19) 17 15 17 15 17 (19) 18 18 (19) 18 (19) 17 15 17 15 17 15 15 18 (20)

G

Cadd9

G/B

D

Cadd9

G/B

You real - ly took me in.

8va---

T 17 (19) 17 (18) 17 15 17 15 16 (20) 18 17 (19) 17 15 17 (19) 17 15 15 15 17 (18) 17 15

A 17 (19) 17 (18) 17 15 17 15 16 (20) 18 17 (19) 17 15 17 (19) 17 15 15 15 17 (18) 17 15

B 17 (19) 17 (18) 17 15 17 15 16 (20) 18 17 (19) 17 15 17 (19) 17 15 15 15 17 (18) 17 15

G

Cadd9

G/B

D

You shook me all night long.

T 17 (19) 17 (18) 17 15 17 15 16 (20) 18 17 (19) 17 15 17 (19) 17 15 15 15 17 (18) 17 15

A 17 (19) 17 (18) 17 15 17 15 16 (20) 18 17 (19) 17 15 17 (19) 17 15 15 15 17 (18) 17 15

B 17 (19) 17 (18) 17 15 17 15 16 (20) 18 17 (19) 17 15 17 (19) 17 15 15 15 17 (18) 17 15

Cadd9 G/B G Cadd9 G/B D

Yeah, you shook me all night long.

Cadd9 G/B G Cadd9

Yeah, yeah, you shook me all

G/B D Cadd9 G/B

night long. You real-ly got me in.

G Cadd9 G/B D Cadd9

You shook me all night long.

let ring let ring

let ring let ring

G/B D Cadd9 G/B D

Yeah, you shook me, Yeah, you shook me

let ring let ring

let ring let ring

all night long.

all night long.

G5 D G5 D A5

wo - men
2. See additional lyrics

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

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. _____

The first system features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The lyrics are "Pull it, pull it, pull the trig - ger. _____". Below the vocal line is a guitar accompaniment in treble clef, consisting of a series of chords and single notes. At the bottom of the system is a guitar fretboard diagram with strings labeled T (top), A, and B (bottom). The fret numbers are: T: 8 8 8 8 8; A: 7 7 7 7 7; B: 6 6 6 6 6. There are also some 7s and 0s in the diagram.

G5 D/A G5 D/A

The second system shows a guitar solo in treble clef. It starts with a G5 chord, followed by a D/A chord, then another G5 chord, and finally a D/A chord. The solo continues with a melodic line. Below the solo is a guitar fretboard diagram with strings T, A, and B. The fret numbers are: T: 3 3 3; A: 0 0 0; B: 3 0 0. The second measure has fret numbers 2 2 2. The final measure has fret numbers 7 7 5 7 0.

G5 D/A G5 D/A

The third system is identical to the second system, showing a guitar solo with G5 and D/A chords and a melodic line. The fretboard diagram is also identical, with fret numbers 3 3 3, 2 2 2, and 7 7 5 7 0.

C G C G C

8va- _____

hold bend

The fourth system features a guitar solo in treble clef, starting with a C chord (8va-), followed by G, C, G, and C chords. The solo includes a "hold bend" instruction. Below the solo is a guitar fretboard diagram with strings T and B. The fret numbers are: T: 15 (17) 15 B 15 B 15 (17); B: (17) 15 13 14 13 15 (17) 15 B 15 (17) 15 B 15 (17). There are also some 15s and 16s in the diagram.

The fifth system shows a guitar solo in treble clef with a melodic line. Below the solo is a guitar fretboard diagram with strings T and B. The fret numbers are: T: 5 5 5; B: 5 5 5.

D A D

E7#9

8va-----

hold bend

Ow!

with Rhythm figure 3 (3 times)

A5 G5 D/A

Shoot to thrill, — play to kill; —

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

A5 G5 D/A

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

A5 G5

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

D/A

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

A5

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

G5 D/A

— play — to kill. —

A5 (A) (G)

Rhythm figure 4 with pick and fingers

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

G

Shoot _____ you down. Hey! _

Rhythm figure 5

Rhythm figure 5a

Detailed description: This system contains three staves. The top staff is a vocal line in G major (one sharp) with lyrics 'Shoot _____ you down. Hey! _'. The middle staff is a guitar rhythm figure labeled 'Rhythm figure 5', featuring a series of chords with a 'V' (vibrato) mark above the first and fifth measures. The bottom staff is a bass line with a rhythm figure labeled 'Rhythm figure 5a', consisting of a sequence of chords with a dot above each note. The guitar and bass staves are connected by a brace on the left.

D5 A5

We're gon - na get you down the

end Rhythm figure 5

end Rhythm figure 5a

Detailed description: This system contains three staves. The top staff is a vocal line in D5 and A5 with lyrics 'We're gon - na get you down the'. The middle staff is a guitar rhythm figure labeled 'end Rhythm figure 5', continuing the pattern from the first system. The bottom staff is a bass line with a rhythm figure labeled 'end Rhythm figure 5a', continuing the pattern from the first system. The guitar and bass staves are connected by a brace on the left.

D5 A5

with Rhythm figures 5 & 5a

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

Detailed description: This system contains three staves. The top staff is a vocal line in D5 and A5 with lyrics 'bot - tom, girl. _ Shoot ya, I'm gon - na shoot ya. Ooh, _____ yeah. _'. The middle staff is a guitar rhythm figure labeled 'with Rhythm figures 5 & 5a', continuing the pattern from the first system. The bottom staff is a bass line with a rhythm figure labeled 'with Rhythm figures 5 & 5a', continuing the pattern from the first system. The guitar and bass staves are connected by a brace on the left.

G5/A G/B

G5/A D/A

Yeah, _ yeah, yeah! _

Rhythm figure 6 with Rhythm figure 5

The first system of music features a vocal line with the lyrics "Yeah, _ yeah, yeah! _". Below it is a guitar accompaniment consisting of a treble clef staff with a rhythmic pattern of eighth notes and a bass clef staff with a similar pattern. A guitar chord diagram is provided below the bass staff, showing the fret positions for the strings.

D5/A A5

G5

D/A

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

end Rhythm figure 6 with Rhythm figure 6

The second system of music features a vocal line with the lyrics "I'm gon - na shoot you down. _ Yeah, _ I'm". The guitar accompaniment continues with a similar rhythmic pattern. A guitar chord diagram is provided below the bass staff.

D5/A

A5

ad lib solo (26 bars)

G/B

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

Rhythm figure 7

The third system of music features a vocal line with the lyrics "gon - na get you down. Down, down, down, down. _ Shoot you,". The guitar accompaniment includes a section labeled "Rhythm figure 7" with a specific rhythmic pattern. A guitar chord diagram is provided below the bass staff.

D/A

A5

shoot_ you, shoot_ you, shoot you_ down. _

end Rhythm figure 7

The fourth system of music features a vocal line with the lyrics "shoot_ you, shoot_ you, shoot you_ down. _". The guitar accompaniment continues with a similar rhythmic pattern. A guitar chord diagram is provided below the bass staff.

Qui - et you - down. Shoot you -

down! Yeah, - heh, yeah.

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

Additional Lyrics

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