

RECORDED
VERSIONS
GUITAR
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

KISS

ALIVE!



 HAL • LEONARD®



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
STEVE GORENBERG
and **ANDY ROBYNS**

KISS

ALIVE!

3	DEUCE
9	STRUTTER
14	GOT TO CHOOSE
19	HOTTER THAN HELL
25	FIREHOUSE
32	NOTHING TO LOSE
37	C'MON AND LOVE ME
42	PARASITE
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64	100,000 YEARS
74	BLACK DIAMOND
83	ROCK BOTTOM
88	COLD GIN
96	ROCK AND ROLL ALL NITE
102	LET ME GO, ROCK 'N ROLL
112	GUITAR NOTATION LEGEND

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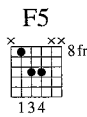
Deuce

Words and Music by Gene Simmons

Tune Down 1/2 Step:

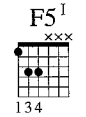
- ① = Eb ④ = Db
- ② = Bb ⑤ = Ab
- ③ = Gb ⑥ = Eb

F5



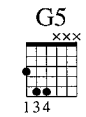
134

F5^I




134

G5



134

G5/D



34

Intro


Moderate Rock ♩ = 129

A5 A6 A5 A6 A5 F G A5 A6 A5 A6 A5 F F5

Gtr. 2
(dist.)
f

(cont. in notation)

Gtr. 1 (dist.) *f* let ring -----



	14	14	14	14	14	14	14	0	10	10	12	12	12	12	14	14	14	14	14	14	0	10	10	0	0
T	14	14	14	14	14	14	14	0	10	10	12	12	12	12	14	14	14	14	14	14	0	10	10	0	0
A	14	14	16	14	16	14	0	10	10	12	12	12	14	12	14	14	16	14	16	14	0	10	10	0	0
B	0								10	12	12	14		14							10	10	0	0	

Asus4 C D C D C D5 C5 Asus4 C D C D5 C5 D5 C5

Rhy. Fig. 1

End Rhy. Fig. 1

* Gtrs. 1 & 2



	7	7	7	7	7	7	7	5	5	7	7	5	5	7	7	7	7	5	5	7	7	5	5	7	7	5
T	7	7	7	7	7	7	7	5	5	7	7	5	5	7	7	7	7	5	5	7	7	5	5	7	7	5
A	7	7	7	7	7	7	7	5	5	7	7	5	5	7	7	7	7	5	5	7	7	5	5	7	7	5
B	7	7	7	7	7	7	7	5	5	7	7	5	5	7	7	7	7	5	5	7	7	5	5	7	7	5

* composite arrangement


Verse

A5 C5 D5 Asus4 C5 D5 C5 D5 C5 D5

1. Get up and get your grand - ma out of here.

Rhy. Fig. 2

End Rhy. Fig. 2



	7	7	7	7	7	7	7	5	5	7	7	5	5	7	7	5	5	7	7	5	5	7	7	5	5	7
T	7	7	7	7	7	7	7	5	5	7	7	5	5	7	7	5	5	7	7	5	5	7	7	5	5	7
A	7	7	7	7	7	7	7	5	5	7	7	5	5	7	7	5	5	7	7	5	5	7	7	5	5	7
B	7	7	7	7	7	7	7	5	5	7	7	5	5	7	7	5	5	7	7	5	5	7	7	5	5	7

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

A5 C5 D5 Asus4 C5 D5 C5 D5 C5 D5

Pick up, old Jim is work - in' hard this year.

Chorus
N.C.

A5 C5 D C5 A5

Ba - by. do the things he says _ to do. Do it! Ba - by, if you're feel - in' good,

Gen. 1 & 2 Rhy. Fig. 3

End Rhy. Fig. 3 Riff A

C5 C#5 D5 G5 G#5 A5 F5

ba - by, if you're feel - in' nice, you know your man is work-in' hard;

Gr. 2

Gr. 1 *divisi*

End Riff A Grs. 1 & 2

Interlude

Gr. 2: w/ Rhy. Fig. 1, 2 times, simile

Asus4 C D C D C D5 C5 Asus4 C D C

G5

he's worth a deuce!

Gr. 1

D5 C5 D5 C5 Asus4 C D C D C D5 C5

full full full full full

Verse

Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile

Asus4 C D C D5 C5 D5 C5

A5

2. Hon - ey, don't push your

Riff B

full

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

0 15

C5 D5 Asus4 C5 D5 C5 D5 C5 D5

man be - hind his years. And,

End Riff B

2 0 2 0 7/9 8 X 8 8 8 8 8 8 7/9 8 X 8 8 8 X 8 8

Gtr. 1: w/ Riff B

A5

C5 D5 Asus4 C5 D5 C5 D5 C5 D5

ba - by, stop cry - in' all your tears.

Gtr. 2: w/ Rhy. Fig. 3, simile

A5

C5 D C5 A5

Ba - by, do the things he says to do. Do it!

Gtr. 1

0 15 2 4 5 0 14

Chorus

Gtrs. 1 & 2: w/ Riff A

N.C.

C5 C#5 D5 G5 G#5 A5

Ba - by. if you're feel - in' good and, ba - by. if you're feel - in' nice. You

To Coda

Guitar Solo

Gr. 2: w/ Rhy. Fig. 1, 4 times, simile

F5

D

G5

G5/D Asus4

C

D

C

D

C

D5 C5

(4)
open

Gr. 2



know your man is work-in' hard; _____ he's worth a deuce!

Gr. 1

w/ pick & finger

let ring

Asus4 C D C D5 C5 D5 C5 Asus4 C D C D C D5 C5

full full full full full full full full full

Asus4 C D C D5 C5 D5 C5 8va Asus4 C D C

full full full full full full full full full

8va D C D5 C5 Asus4 C D C D5 C5 D5 C5

full full (12)(12)12 (12) 10 12 10 8 8 10 8 8 10 8 10 8 10 8 10 9 8 10 9 8 10 9 8 10 9 8 10 9 8

Asus4 C D C D C D C D5 C5 Asus4 C D C D5 C5 D5 C5

full full full full 10 10 (10) 8 10 8 10 8 11 (11) 11 (11) 8 10 8 9 8 10 8 9 7 5 7 5 7 5 10 8 5 7 5 5 7 6 5 7 6 5

D.S. al Coda

D5 C5 D5 C5

A5/E

she'll pass you by. Woo!
and drives you wild. Woo!

(cont. in slash)

5 5 7 5 5 5 X 7 7 9 7 7 7 X 2 2 2 4 2 2
3 3 3 3 3 3 0 5 5 5 6 5 5 X 0 0 0 0 0

To Coda 1 ⊕
To Coda 2 ⊕

Chorus

B5 G B5 G

Gtrs. 1 & 2

Ev - 'ry - bod - y says she's look-in' good, and the la - dy knows it's un - der - stood.

(cont. in notation)

Gr. 2: w/ Rhy. Fill 1, 1st time

Interlude

* A5 B5 A5 B5 A5 B5 D5 E5 D5 E5/B A5 F#5

Strut - ter.

Gr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

Gr. 2

7 9 9 7 9 9 7 9 9 9 7 9 9 7 7 9 9 7 7 4 4
5 7 7 5 7 7 5 7 7 7 5 7 7 5 5 7 7 5 5 5 2

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

* Sung 1st time only.

Rhy. Fill 1

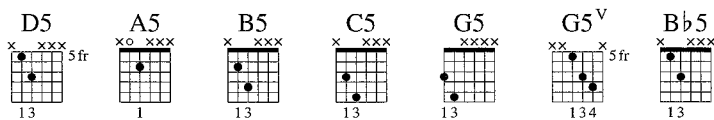
Gr. 2

T
A
B

(5) 17 15

Got to Choose

Words and Music by Paul Stanley



Tune Down 1/2 Step:

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

Intro

Moderate Rock ♩ = 120

band tacet

Chords: G6, C/D, D, G6/D, Rhy. Fig. 1, C/D, D

Gr. 1 (dist.)

f

Chords: G6/D, C/D, D, N.C., G6/D, C/D, D, N.C.

band enters

Gr. 2 (dist.)

Gr. 1 *divisi*

* full full full full

* Gr. 1 to left of slashes.

Chords: G6/D, C/D, D, N.C., D5, Rhy. Fig. 2A, A5, B5, C5

Gr. 2

End Rhy. Fig. 1

Rhy. Fig. 2

Gr. 1

(Gr. 2 cont. in slash)

full full full full

let ring ...

G5

D5

A5 B5 C5

G5^v

End Rhy. Fig. 2A

End Rhy. Fig. 2

let ring - - - - -

let ring - - - - -

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 4 times, simile

D5

A5 B5 C5

G5

D5

A5 B5 C5

G5

1. La - dy, you know I heard the neigh - bors say,
 2. Some - times, oh, some-times I know you need a change of pace.

D5

A5 B5 C5

G5

D5

A5 B5 C5

may - be, you might be leav - in' me to - day.
 Oh, yeah, but I ain't gon - na run no race.

G5

D5

A5 B5 C5

G5

Oh, yeah, oo, some - one's
 Ba - by, you

D5

A5 B5 C5

G5

D5

A5 B5 C5

come a - long and shared your time. Don't care, no I don't,
 got to tell me yes or no. Al - right, al - right,

G5

D5

A5 B5 C5

G5

come on and tell me, but you can't be his and still be mine. So.
 tell me if you're gon - na go. Come on!

Chorus

B \flat 5

C5

B \flat 5

C5

D5

Gr. 2

Oo, oo, oo, got to choose

Gr. 1 Rhy. Fig. 3

Guitar Tablature:
 3 3 3 0 3 5 3 0 3 5
 1 1 1 0 3 5 3 0 3 5
 5 5 0 3 5 3 0 3 5
 5 5 0 5 7 5 0 7 5

Gr. 1: w/ Rhy. Fig. 3, 1st 3 meas.
B \flat 5 N.C.

C5

C5

N.C.

C5

(cont. in notation)

who's your ba - by. Oo, oo, oo,

End Rhy. Fig. 3

Gr. 2

Guitar Tablature:
 (7) 7 7 7 9 7 7 9 7
 5 5 0 7 9 7 7 9 7
 3 3 X X 3 5 3 5 5
 5 5 X X 3 5 3 5 5

N.C.

D5

1.

2.

Gr. 1

Gr. 1

got to choose... who's your ba - by.

Guitar Tablature:
 5 5 X X 5 7 5 7 5
 (7) 7 9 7 9 7 9

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3, 3 3/4 times

Bb5 N.C.

First system of guitar solo notation. The staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The guitar staff shows fretting: 9, 9, (9), 9, (9), 9, (9), 10, X, 9, 9, 9, 9. Chord markings: Bb5, N.C., C5, N.C., C5. A 'grad. bend' is indicated above the final notes.

Second system of guitar solo notation. The staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The guitar staff shows fretting: 9, (9), 10, 11, (11), 11, (11), 12, 12, 10, 10, 13, 10, 12, 10, 12, 10. Chord markings: N.C., D5, N.C. Bends are marked as 1/2 and full.

Third system of guitar solo notation. The staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The guitar staff shows fretting: 13, (13), (13), (13), 13, (13), 13, (13), (13), (13), (13), (13), 13, (13), 13. Chord markings: Bb5, N.C., C5, N.C., C5. Bends are marked as full.

Fourth system of guitar solo notation. The staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The guitar staff shows fretting: (13), (13), (13), (13), 13, (13), 13, (13), 13, (13), 10, 13, 10, 12, 10, 13, 10, 12. Chord markings: N.C., D5, N.C. Bends are marked as full.

Fifth system of guitar solo notation. The staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The guitar staff shows fretting: 12, 12, (12), 12, (12), 12, (12), 13, X, 12, 12, 12, 12, 12, (12), 13, 14, (14), 14, (14). Chord markings: Bb5, N.C., C5, N.C., C5, N.C., D5. A 'grad. bend' is indicated above the final notes. The lyrics 'Oo, oo, oo, got to choose' are written below the staff.

N.C. B \flat 5 N.C. C5

who's your ba - by.

8va

15 15 14 15 15 14 15 15 14 15 14 15 15 13 15 13

N.C. C5 N.C. D5
Gtr. 1 \sim

Oo, oo, oo, got to choose, got to choose.

8va loco

15 15 1 1/2 15 1 1/2 13 15 15 13 14 14 12 10 12 10 12 10 12 10 12 10 12

Breakdown

Outro

* Gtrs. 1 & 2: w/ Rhy. Fig. 1 Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile

D5

A5 B5 C5

G5

D5

A5 B5 C5

G5

8

Who's your ba - by? Who's your ba - by?

* Gtr. 2 tacet until bend occurs.

D5 A5 B5 C5 A5 B5 C5 A5 B5 C5

Gtr. 2

Gtr. 1

D5

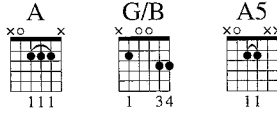
Gtr. 1

Hotter than Hell

Words and Music by Paul Stanley

Tune Down 1/2 Step:

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



Intro

Moderate Rock ♩ = 116

Chords: A, * G/D, N.C., A, N.C., D, G/B, N.C.

Gr. 2 (dist.) *f*

Gr. 1 (dist.) *f* Rhy. Fig. 1 End Rhy. Fig. 1

TAB: 2 2 2 2 2 2 | 3 3 3 3 3 3 | 2 2 2 2 2 2 | 2 5 2 5 2 5 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 10 12 12 12 10 12 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 5 2 5 2 5 |

* bass plays D

Gr. 1: w/ Rhy. Fig. 1

Chords: A, G/D, N.C., A, N.C.

Gr. 1: w/ Rhy. Fig. 1

Gr. 2

Lyrics: Come on.

Gr. 2 TAB: 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 2 2 2 2 | 2 2 2 2 2 2 | 10 10 10 10 10 10 | 8 10 10 10 10 10 | 10 10 10 10 10 10 | 10 10 10 10 10 10 |

Verse

Chords: D, G/B, N.C., A, G/B

Gr. 2

Lyrics: 1. She looked good, she looked hot - ter than hell, —

Gr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gr. 2 TAB: 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 2 2 2 2 | 2 2 2 2 2 2 | 8 10 10 10 10 10 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 8 8 8 8 8 8 |

Dr. 1 - F#, Pg. 2 (same)
 Dr. 2 - F#, Pg. 1 (not used)

A G B A G B

all dressed in sat - ins and lace. I looked at her and it was

(G/B) A (cont. in notation)

Gtrs. 1 & 2

just too clear. I had to get on the case.

Verse
 Gtr. 2: w/ Fill 1, 2nd time

D G/B N.C. A G/B

2. I said, "La - dy, oh, la -
 3. I asked her why she could - n't

Gtr. 2

2 2 3 3 2 0 2 5 2 5 5

Gtr. 1

7 7 8 7 7 9 0 3 0 3 0 3

Fill 1
 Gtr. 2

full

10

**T
A
B**

A

dy, can I take you home? There's just so much we could do. —
 make up her mind, she said, "Ba - by, you don't un - der - stand. —

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "dy, can I take you home? There's just so much we could do. — make up her mind, she said, 'Ba - by, you don't un - der - stand. —". The guitar accompaniment is shown in two staves: the top staff has a treble clef and the bottom staff has a bass clef. The bass line includes a triplet of eighth notes in the first measure.

D G/B N.C. A G

I'll take you all a - round the whole wide world —
 I'd love to go, but there's some - thing you should know." —

The second system of music continues the vocal line with the lyrics: "I'll take you all a - round the whole wide world — I'd love to go, but there's some - thing you should know." —. The guitar accompaniment includes a section marked "N.C." (No Chords) with a melodic line in the treble clef and a bass line with a triplet of eighth notes. The system concludes with a guitar solo section marked "G".

Chorus

D5 A5 E A5

be - fore the eve - ning is through." — Hot, hot,
 She showed me her wed - ding band. —

The chorus section of the music features the lyrics: "be - fore the eve - ning is through." — Hot, hot, She showed me her wed - ding band. —. The guitar accompaniment includes a section marked "Gtrs. 1 & 2" and a section marked "Rhy. Fig. 3". The bass line includes a triplet of eighth notes in the first measure of the "Rhy. Fig. 3" section.

** G5 A* ** D5 A* ** G5 A* *A5*

hot - ter than hell. — You know she's gon - na leave you well done. —

End Rhy. Fig. 3

8/5 8/5 8/5 8/5 | 7/5 7/5 | 8/5 8/5 | 10/7 10/7 | 10/7 10/7

* bass plays A

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

Hot, hot, hot-ter than hell. — Burn you like the mid - day — sun. —

Rhy. Fig. 4

End Rhy. Fig. 4

10/7 10/7 | 10/7 10/7 | 8/5 8/5 | 8/5 8/5 | 7/5 7/5 | 3/3 | 2/2 | 7/5 | 3/3

1. Interlude

Gr. 1: w/ Rhy. Fig. 1
A

Gr. 2

G/D N.C. A N.C. D G/B N.C.

full full full full full

8 10 (10) 10 | 10 8 10 8 | 10 8 10 | 10 8 10 8 | 10 8 10 8 | 10 8 10 8 | 10 8 10 8 | 10 8 10 8

2. Chorus

Gr. 2: w/ Rhy. Fig. 3
A5

G5/A D5/A G5/A A5

Hot, hot, hot-ter than hell. — You know she's gon - na leave you well done. —

Gr. 1

10/7 10/7 | 10/7 10/7 | 8/5 8/5 | 8/5 8/5 | 7/5 7/5 | 0 | 5 7 7 5 7 | (7) 5 7 5 7 7 5

Gtrs. 1 & 2: w/ Rhy. Fig. 4

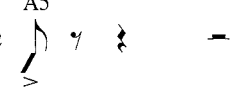
G5/A D5 G5 A5 D5 G5

Hot, hot, hot-ter than hell. — Burn you like the mid - day — sun. —


Interlude

Gtr. 2 tacet

F5 E5 D5 F5 G5 A5 G5 A5 F5 E5 D5 G5

Gtr. 2 

Gtr. 1 **Rhy. Fig. 5** End Rhy. Fig. 5




12/10 14/12 14/12 12/10 14/12 14/12 10/8 9/7 7/5 10/8 12/10 12/10 14/12 14/12 12/10 14/12 14/12 10/8 9/7 7/5 12/10

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 5, 4 times

G5 A5 G5 A5

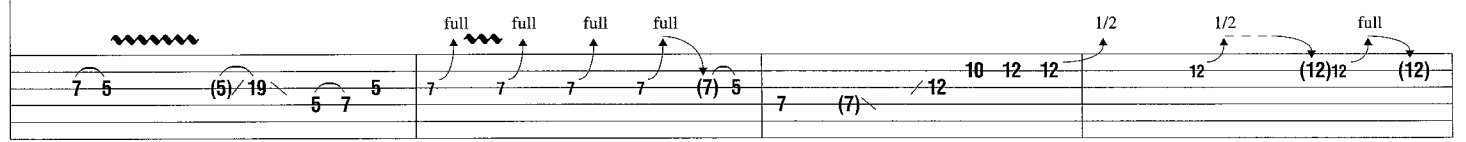
F5 E5 D5 F5 G5 A5 G5 A5 F5 E5 D5 G5

Gtr. 2 

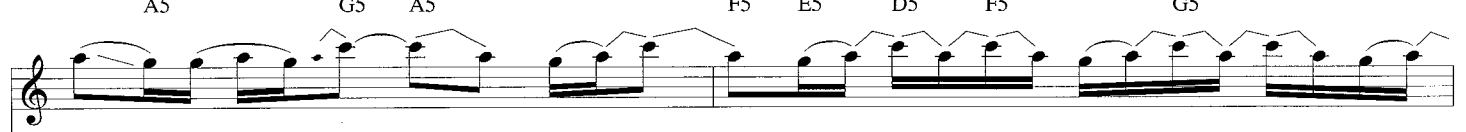
w/ bar

full full full full

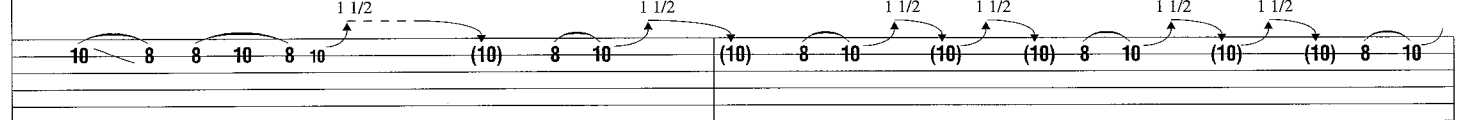
1/2 1/2 full




A5 G5 A5 F5 E5 D5 F5 G5



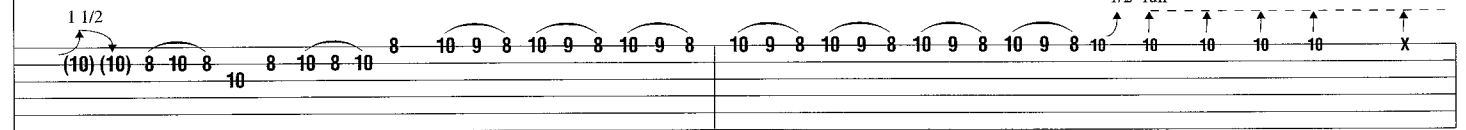
1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2



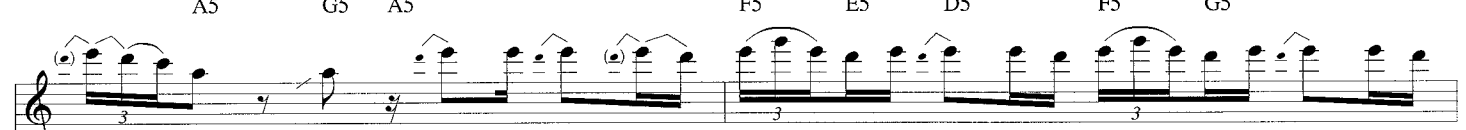
A5 G5 A5 F5 E5 D5 G5



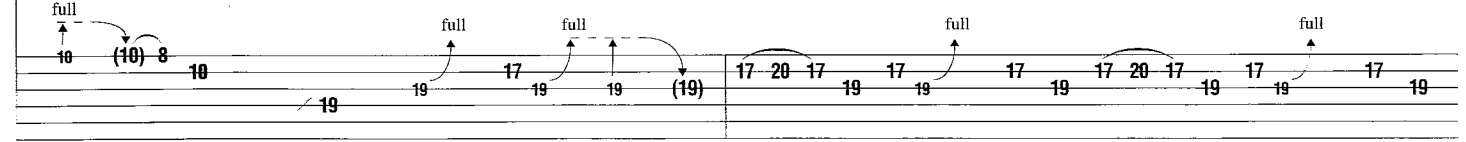
1 1/2 1/2 full



A5 G5 A5 F5 E5 D5 F5 G5



full full full full full



A5 G5 A5 F5 E5 D5 G5

Sva. A5 G5 A5 F5 E5 D5 F5 G5

loco A5 G5 A5 F5 E5 D5 G5

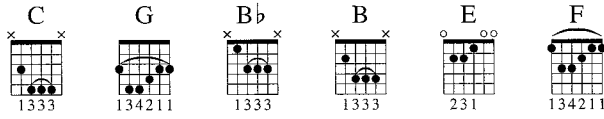
Outro
Gtrs. 1 & 2

G5 A5 G5 A5 F5 E5 D5 F5 G5 A5 G5 A5

1. F5 E5 D5 G5 | 2. F5 E5 D5 G5

Firehouse

Words and Music by Paul Stanley



Tune Down 1/2 Step:

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

Intro

Moderate Rock ♩ = 120

band tacet

Gtr. 1 (dist.)
f
 let ring throughout

A5 A6 Amaj9 A6 A5 A6 A5 D G D G D G D A5

T	2	2	4	2	2	2	2	7	8	7	8	7	8	7	10
A	2	4	6	4	0	4	0	7	7	7	7	7	7	7	9
B	0	0	0	0	0	0	0	7	9	7	9	7	9	7	0

drums enter

A5 A6 Amaj9 A6 A5 A6 A5 D

G D G D G D A5

(10)	10	10	10	10	10	2	2	4	4	2	2	2	7
9	9	9	9	9	9	0	0	4	6	4	0	0	7
7	7	7	7	7	7	0	0	0	0	0	0	0	7

12

Voc. Fill 1

End Voc. Fill 1

Oo, _____ yeah!

Gtr. 2 (dist.)
f
 full full full full full full full full full full full full full full

7 (7) (7) (7) (7) (7) (7) (7) 7 (7) (7) (7) (7) (7) (7) (7)

Gtr. 1

8	7	8	7	8	7	2
7	7	7	7	7	7	2
9	7	9	7	9	7	0

X 5 12

Bass entries

A5 N.C. A5 N.C. G D G D G D A5

1. 2.

Oo, ___ yeah! 1. She'll a - dore _

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

Verse

A5 N.C. A5 N.C. G D G D G D A5

— you and she'll floor — you with her wis - dom and her vi - sion. And you'll love

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

N.C. A5 N.C. G D G D G D A5

it, and think of it till you lose ___ all in - tu - i - tion. Come on! _

Interlude

C Rhy. Fig. 3

G Bb B E

Gtr. 1

End Rhy. Fig. 3

(cont. in notation)

2. She can move _

Gtr. 2

full full full full full full

Verse

Gtr. 2: w/ Rhy. Fig. 2, 2 times

A5 N.C.

A5 N.C.

G D G D G D A5

— you and im - prove — you with her love and her de - vo - tion. And she'll thrill —

Gtr. 1 Rhy. Fig. 2A

End Rhy. Fig. 2A

2/2 X 0 3 3 0 3 0 8 7 8 7 8 7 0 0

Gtr. 1: w/ Rhy. Fig. 2A

N.C.

A5 N.C.

G D G D G D A5

— you, and she'll chill you, but you're head - ed for a com - mo - tion. 3. And you'll need

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 2A & 2, 2 times

A5 N.C.

A5 N.C.

G D G D G D A5

her, so you'll feed her with your end - less ded - i - ca - tion. And the quick -

N.C.

A5 N.C.

G D G D G D A5

er you get sick - er, she'll re - move — your med - i - ca - tion.

Interlude

Gtr. 1: w/ Rhy. Fig. 3

C

G

B \flat

B

E

Get the fire -

Gtr. 2

8 11 8 11 11 (11) 8 10 8 8 10 10 (10) 8 10 7 6 7 8 7 8 8 9 10 7 7 9 9 7 7

Chorus

Gtr. 1 & Drm. Rhy. Fig. 1

A5

N.C.

A5 N.C.

G D G D G D

A5

- house 'cause she sets my soul a - fire. _____ Get the fire -

N.C.

A5 N.C.

G D G D G D

A5

- house, and the flames keep get - tin' high - er.

Bridge

B

Rhy. Fig. 4

E

F

She's like bad weath - er, but it seems so good. — You'd nev - er leave her, but you

Gtr. 2 Rhy. Fig. 4A

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 2 times

A5

N.C.

G

E

⑥

12fr

End Rhy. Fig. 4

know you should. _____

Gtr. 2 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma

*P.H. P.H. P.H. P.H. P.H. P.H.

full 1 1/2 full 1/2

pitch: G \flat A G \flat A G \flat A \flat G \flat A \flat G \flat A \flat G \flat G

*Attack pinch harmonics with downstrokes and non-pinch harmonics with upstrokes.

A5 N.C. G D G D G D A5

loco *15ma loco* *15ma loco* *15ma loco* *3* *8va loco* *8va loco* *8va loco*

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

1/2 1/4 1/4 1/2

7 7 7 7 7 5 5 7 7 9 9 9 9 (9) 7 9 7 9 9 7 7 7 5 5 3

pitch: F G F# G

N.C. A5 N.C. G D G D G D A5

8va loco *8va loco* *8va loco* *8va loco* *15ma* *loco*

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

full 1/2

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

pitch: F F pitch: F F pitch: Ab A

N.C. *15ma loco* *15ma loco* N.C. *15ma loco* *15ma loco* *15ma loco* *15ma loco*

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

full full full full

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

pitch: Bb C Bb C Bb C Bb C

A5 N.C. G D G D G D A5

15ma loco *15ma loco* *15ma loco* *15ma loco* *15ma loco* *15ma loco* *15ma loco* *15ma loco*

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

full full

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

pitch: Bb C Bb C Bb C Bb C Bb C Bb C Bb C

w/ Voc. Fill 1 N.C.

15ma loco *15ma loco* *15ma loco* *15ma loco*

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

full

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

pitch: B> C B> C B> C B> C

A5 N.C. G D G D G D A5

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

Bridge

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

B E

She's like bad weath - er, but it seems so good. _____

F G

You'd nev - er leave her, but you know you should. _____

Interlude

N.C. Gtr. 2 tacet A5 A6 Amaj9 A6 A5 A6 A5 D Gtr. 2 w/ Fill 1 G D G D G D N.C.

Gtr. 1 (cont. in notation)

Gtrs. 1 & 2

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

3 15

2 2 4 2 7 8 7 8 7 8 7 7 5 7 5 7 5
0 4 6 4 7 9 7 9 7 9 7 7 7 7 7 7
0 0 0 0 0 9 7 9 7 9 7 7 5 7 5 7 5

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 5 meas. w/ siren

A5 N.C. A5 N.C. G D G D G D A5 N.C.

Fire - house, 'cause she sets my soul a - fire. _____ Get the fire - house.

Fill 1
Gtr. 2

1/2

T
A
B

7 5 5 7 5

A5 G D G D G D A A5

Oo, — yeah! Get the fire — house.

Gr. 2

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

Gr. 1

2 0 8 9 7 7 8 9 7 7 8 9 4 5 3 2 2 0 3 0 3 0

A5 G D G D G D A

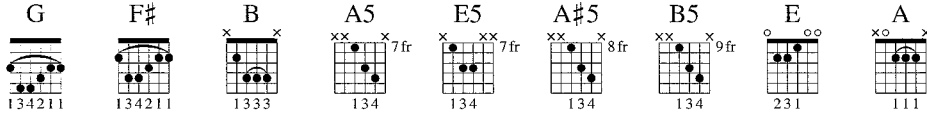
Oo, — yeah!

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

2 0 8 9 7 7 8 9 7 7 8 9 4 5 3 2 2 0 2 0 2 0

Nothing to Lose

Words and Music by Gene Simmons



Tune Down 1/2 Step:

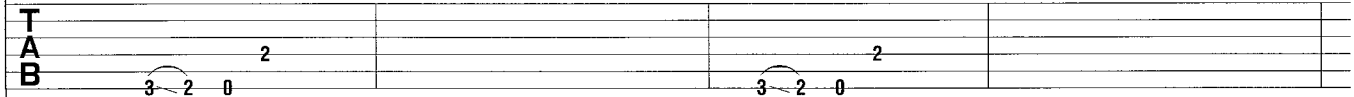
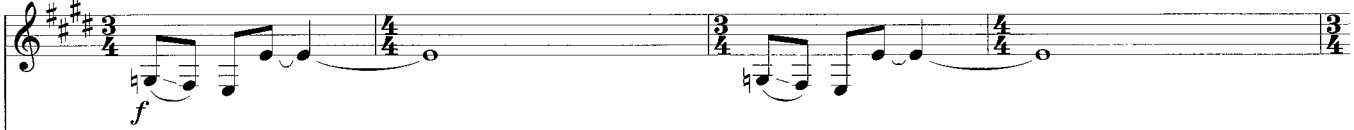
- ① = E \flat ④ = D \flat
- ② = B \flat ⑤ = A \flat
- ③ = G \flat ⑥ = E \flat

Intro

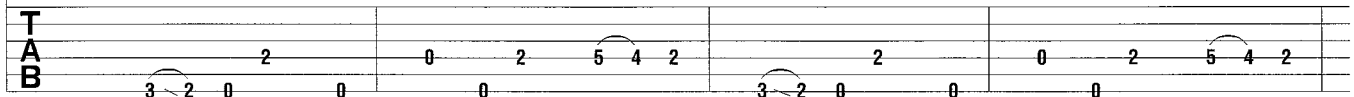
Moderate Rock ♩ = 138

Gtr. 1 (dist.)

N.C.



Gtr. 2 (dist.)



G

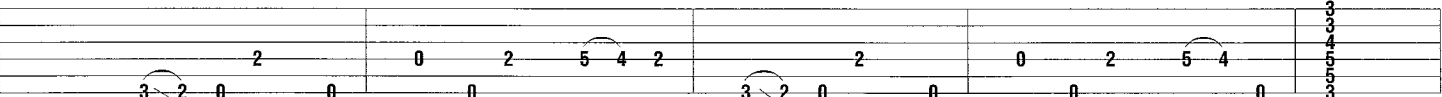
Gtrs. 1 & 2

Riff A



End Riff A

(Gtr. 1 cont. in slash)



Verse

*E5

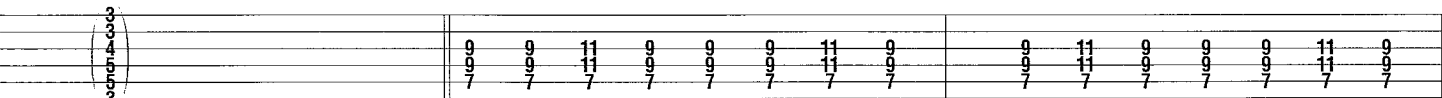
(cont. in notation)



1. Be - fore I had a ba - by _____ I did - n't

Rhy. Fig. 1

Gtrs. 1 & 2



*Chord symbols reflect implied tonality.

care an - y - way. — I thought a - bout the back door, —

Chord diagram: (9 9) 7 11 9 9 11 9 | 9 11 9 9 11 9 | 9 9 11 9 9 11 9 | 9 9 11 9 9 11 9

— I did - n't know what to say, — yeah, — yeah. 2. But

Gr. 1 tacet N.C.

Gr. 2 End Rhy. Fig. 1

Chord diagram: (9 9) 7 11 9 9 11 9 | 9 9 11 9 9 11 9 | 9 9 11 9 9 11 9 | 9 9 11 9 9 11 9 | 5 4 2 | 3 2 0

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

once I got a ba - by — I, I tried ev - 'ry way. — She
Now I got a ba - by, — and we tried ev - 'ry way. — Ya

did - n't wan - na do it, but she did an - y - way, — yeah, — yeah. } So,
know she wants to do it, and she does an - y - way, — yeah, — yeah. }

N.C.

Pre-Chorus

F# B F# G

Gtrs. 1 & 2

(Gtr. 1 cont. in notation)

ba - by, please don't re - fuse. — ya know you got noth - in' to lose. — You got noth - in' to lose. —

Chorus

A5
Rhy. Fig. 2A

E5

End Rhy. Fig. 2A

Gr. 2

You got, got noth-in' to lose. _ You got, got noth-in' to lose. _

play 3 times

Gr. 1

End Rhy. Fig. 2

*Lead Voc. continues ad lib. through chorus.

A5 A#5 B5

You got, you got, you got, you got noth-in' to lose. _

To Coda ⊕

Interlude

Gtrs. 1 & 2: w/ Riff A
N.C.

D.S. al Coda

3. So,

⊕ **Coda**

Guitar Solo

Gr. 1: w/ Rhy. Fig. 3, 2 times

E5

A5

Rhy. Fig. 3
Gr. 1

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

full 15 15 (15) 12 14 15 15 15 (15) 12 14

Gtr. 1 E

full (15) (15) 15 (15) 12 15 12 14 12

full 12 14 12 14 12 14 14 12 14

1/2 2 2 (2) 0 2 0 2 0 2 0 2

A E

full full 4 4 (4) 2 4 2 4 2

15 12 15 12 15 12 15 12 14 12 14 12 14 12 14

Chorus
w/ Lead Voc. ad lib.

A

You got, got

full full 4 4 (4) 2 4 2 4 2 4 2 4 2

Gtrs. 1 & 2 tracet
N.C.

noth - in' to lose. ___ You got, got noth - in' to lose. ___

A5

E5

A5

You got, got noth-in' to lose. _ You got, got noth-in' to lose. _

Gr. 1

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

E5

A5

You got, got noth-in' to lose. _ You got, got noth-in' to lose. _

1.

2.

E5

E

⑤

7fr

Outro
N.C.

1., 2., 3.

4.

Gr. 2 (cont. in notation)

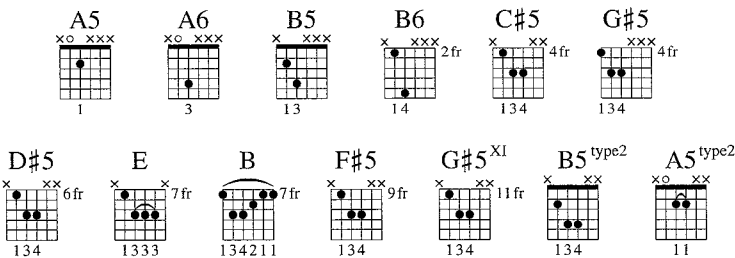
noth-in' to lose. _ Yeah!

Gr. 1

Gtrs. 1 & 2

C'mon and Love Me

Words and Music by Paul Stanley



Tune Down 1/2 Step:

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

Intro

Moderate Rock ♩ = 135

Intro musical notation for Gtr. 2 (dist.) and Gtr. 1 (dist.) with TAB.

Gtr. 2 (dist.) Chords: C#5, G#5 C#5, F#5 B5, A5, E5 A5, F#5 B5. *f*

Gtr. 1 (dist.) Rhy. Fig. 1, End Rhy. Fig. 1. *f*

Gtr. 1: w/ Rhy. Fig. 1

C#5 G#5 C#5 F#5 B5 A5 E5 A5 F#5 B5

1. She's a danc-

Gtr. 2 musical notation including tremolos and bends, with TAB below.

8va

full full full full full

Verse

Gr. 1: w/ Rhy. Fig. 1, 1st 2 meas., 2 times
 Gr. 2: w/ Rhy. Fig. 1, 1st 2 meas., 2 times, 2nd time

C#5 G#5 C#5 F#5 B5 C#5 G#5 C#5 F#5 B5

- er, a ro-manc-er. I'm no ba-by, I'm a Cap-ri-corn and she's a Can-cer. and you're look-ing ev-'ry inch a la-dy.

8va
loco

(cont. in slash)

(14)

4	4	6	6	6	6	6	6	6	6	6	6	4	4	4
4	2	4	4	4	4	4	4	4	4	6	4	4	4	4
2								4				0	2	

A5 A6 A5 A6 A5 B5 B6 B5 B6 B5 C#5 G#5 C#5

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2

She saw my pic-ture in a mu-sic mag-a-zine. You're good look-ing and you're look-ing like you should be good.

F#5 B5 C#5 G#5 C#5 F#5 B5

When she met me, said she'll get me. You were dis-tant, now you're near-er. She touched her I can

C#5 G#5 C#5 F#5 B5 A5 A6 A5 A6 A5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

hips and told me that she'd let me. feel your face in-side the mir-ror. I took her hand, ba-by, The lights are out and I can

B5 B6 B5 B6 B5 C#5 G#5 C#5 D#5

Gtrs. 1 & 2

(Gtr. 2 cont. in notation)

this is what I said: feel you, ba-by, with my hands. I said, So,

Pre-Chorus

Gr. 2: w/ Fill 1, 3rd time

E B

Gr. 1

"Ba-by, ba-by don't you hes - i - tate 'cause I just can't wait. _____

Gr. 2

9 11 9 9 9 11 9 | 9 9 11 9 9 9 11 9 | 9 11 9 9 9 11 9 | 9 11 9 12 9 11 9

E F#5

La - dy, won't you take me down on my knees. You can do what you please. _____

9 11 9 9 9 11 9 | 9 9 11 9 9 9 11 9 | 11 11 11 11 11 11 11 | 11 11 11 11 11 11 11

1.

Interlude

Gr. 1: w/ Rhy. Fig. 1

C#5 G#5 C#5 F#5 B5 A5 E5 A5 F#5 B5

G#5^{XI}

C' - mon _ and love _ me." I'm a man, _

13 13 11 | 6 6 6 6 4 4 | (6 6 4) 4 4 4 2 | 9 9 9 9 | 11 11 9 9

Fill 1

Gr. 2

TAB

9 (9)

Chorus

Chorus guitar notation with lyrics: "me. C' - mon and love me. C' - mon and". Includes chords: C#5, B5 A5, B5, C#5, B5 A5, B5. Includes fretboard diagrams and tablature with "full" bends.

To Coda ⊕

D.S. al Coda
(take 2nd ending)

Second chorus guitar notation with lyrics: "love me. C' - mon and love me.". Includes chords: C#5, B5 A5, B5, C#5, A B5 type2 (open). Includes fretboard diagrams and tablature with "full" bends.

⊕ *Coda*

Gr. 1: w/ Rhy. Fig. 3, 5 1/2 times

Coda guitar notation with lyrics: "love me. C' - mon and love me.". Includes chords: C#5, B5 A5, B5, C#5, B5 A5. Includes fretboard diagrams and tablature with "full" bends and "hold bend" instructions.

B5 C#5 B5 A5 B5

C' - mon and love me. C' - mon and

full hold bend hold bend

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

C#5 B5 A5 B5

love me. C' - mon and

11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11

C#5 B5 A5 B5 C#5 B5 A5

love me. C' - mon and love me.

full full full full

11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11

A5 B5 C#5

Gtr. 1 Gtr. 2

full

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

Parasite

Words and Music by Ace Frehley

Tune Down 1/2 Step:

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

Intro

Moderate Rock $\text{♩} = 126$

band tacet

Gtr. 1
(dist.)

N.C.
Riff A

1., 2.

3.

band enters
Gtrs. 1 & 2 (dist.)

Gtr. 2: w/ Fill 2, 2nd time

Fill 2
Gtr. 2

Verse

Bb5 G5 F5 Bb5 G5 F5 Ab5

1. She'll al - ways be there try'n' to grab a hold.
2. I did - n't wan - na have to get a - way.

Rhy. Fig. 1

1 2 2 3 3 3 1 2 3 1 3 | 3 3 5 3 3 3 3 6 4

N.C.

She
I

End Rhy. Fig. 1

1 1 2 3 3 3 1 2 3 3 X X | 1 2 2 3 3 3 1 2 3 1 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times

Bb5 G5 F5 Bb5 G5 F5 Ab5 N.C.

thought she knew me, but she did - n't know that I
told her things I did - n't want to say.

Interlude

Bb5 G5 F5 Bb5 G5 F5 Ab5

Gtrs. 1 & 2: w/ Riff A, 2 times Gtr. 2: w/ Fill 1
N.C.

I was sad and want - ed her to go.
real'y loved and I hope she'll un - der - stand.

Fill 1

Gtr. 2

T
A
B

1 2 2 3 3 3 1 2 3

Chorus

B \natural 5 C5 F E \natural F E \natural B \natural 5 C5 F5 E \natural

Par - a - site la - dy, par - a - site eyes.

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

* Gtr. 2 plays only lowest note of chord.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st time
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 2 meas., 2nd time

B \flat 5 C5 F E \flat F E \flat B \flat 5 C5 F5 E \flat

Par - a - site la - dy, no need to cry.

2. C5 F5 Gtr. 1: w/ Fill 3 Gtrs. 1 & 2 tacet N.C. (drums) 5

no need to cry.

Gtrs. 1 & 2 Gtr. 2 Gtr. 1

15

Interlude

Gtr. 2 tacet
N.C.

G
⑥
3fr

* Gtr. 2

Gtr. 1 Riff B End Riff B

* Play 1st time only

Fill 3
Gtr. 1

A.H.

T
A
B

* Bar 1st finger of L.H. across all 6 strings at the first fret.

2.

Gr. 2: w/ Fill 4

Guitar Solo

Gr. 2: w/ Riff B, 4 times

N.C.

Gr. 1

1/4 1/2 full

5 5 5 5 5 5 5 5 5 6 5 3 5

3 5

full full full full full full full

5 (5) (5) (5) (5) (5) (5) (5) (5)

8va

15 17

15 15 15 15 15 18 (18) (18) 15 18 18 (18) 15 15 17 15 17 15 17 15

full full full full

18 (18) (18) 15 18 18 (18)

8va

loco

17 18 17 17 15 17 15 17 15 17 15 17 17 (17) 5 3 5 5 3 5 5 3 3 3 5

full full 1 1/2

17 18 17 17 15 17 15 17 15 17 15 17 17 (17)

6 6 6 6 6 6 5 3 6 6 6 6 6 5 3 6 6 6 6 6 6 5 3 6 6 6 6 6 6 6 6 5 3 6 6 6

Fill 4
Gr. 2

T
A
B

Interlude

Gr. 1: w/ Riff A, 2 times
Gr. 2: tacet
N.C.

Gr. 2: w/ Fill 1

Gr. 2: w/ Riff A

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
Bb5 C5 F Eb

Par - a - site la - dy, _____

F Eb Bb5 C5 F5 Eb Bb5 C5 F Eb

par - a - site eyes. _____ Par - a - site la - dy, _____

Outro

Gtrs. 1 & 2: w/ Riff A
N.C. Gr. 2: w/ Fill 5, 2nd time
play 3 times

F Eb Bb5 C5 F5 Eb

no need to cry. _____

Fill 5
Gr. 2

T
A
B

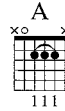
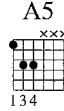
1 2 2 3 3 3 1 2 3

She

Words and Music by Gene Simmons and Steve Coronel

Tune Down 1/2 Step:

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



Intro

Moderately Slow Rock ♩ = 78

Gtr. 1 (dist.) G5

N.C.

G5

Musical notation for Gtr. 1 Intro. Treble clef, 4/4 time. First staff shows notes with dynamics (f) and slurs. Second staff shows tablature for guitar: 5 3 | 5 3 | 12 10 | 12 10 | 3 4 5 | 3 | 5 3 4 5 | 3 | 5 | 5 3 | 3 | 12 10 | 12 10.

N.C.

(band enters)

G5

N.C.

G5

N.C.

Gtr. 2 (dist.)

Musical notation for Gtr. 2. Treble clef, 4/4 time. First staff shows notes with dynamics (f) and slurs. Second staff shows tablature: 15 | : | 15 | 3 4 5 | 3 | 5 5 | 3 | 5 3.

Gtr. 1

Musical notation for Gtr. 1. Treble clef, 4/4 time. First staff shows notes with slurs. Second staff shows tablature: 3 4 5 | 3 | 5 3 4 5 | : : : : : : : : : : : : : : | 3 4 5 | : : : : : : : : : : : : : : | 3 5 | : : : : : : : : : : : : : : | 5 5 | 3 | 5 3.

Musical notation for Gtr. 1 with effects. Treble clef, 4/4 time. First staff shows notes with slurs and dynamics (full, grad. release, semi-harm., full). Second staff shows tablature: 5 | (5) (5) | 5 5 5 | 5 3 | 5 3 5 | (5) | 17 | 15 18 | 15 18 | 18 | 18.

Musical notation for Gtr. 1. Treble clef, 4/4 time. First staff shows notes with slurs. Second staff shows tablature: 3 | 3 4 5 | 3 5 | 3 | 5 3 5 | 3 | 5 3 5 | 3 | 5 3 5 | 3 | 5 | 3 | 3 4 5 | 3 5 3 | 2 0 2 3.

Verse

Gtr. 2: w/ Rhy. Fill 1. 2nd time

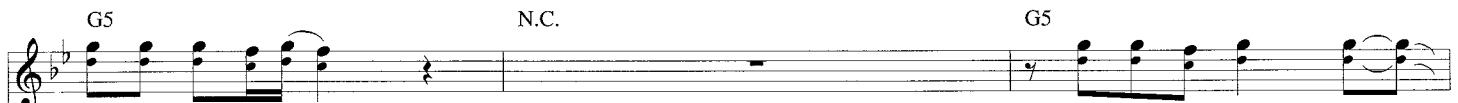
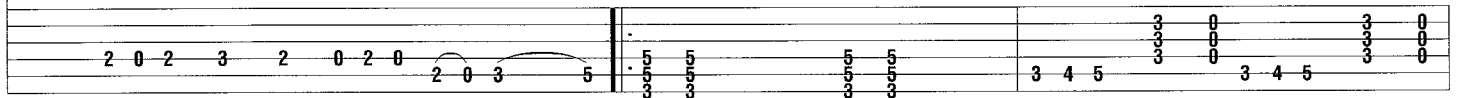
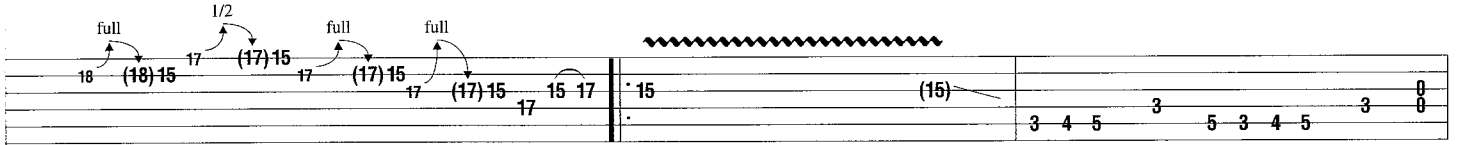
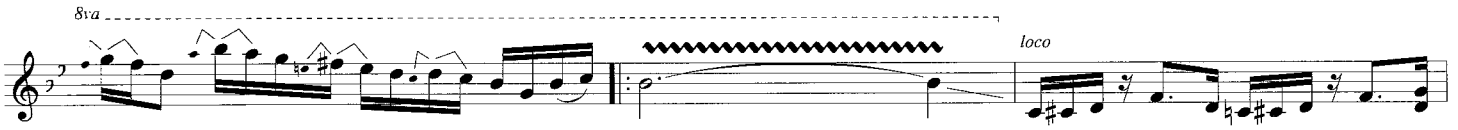
G5

N.C.



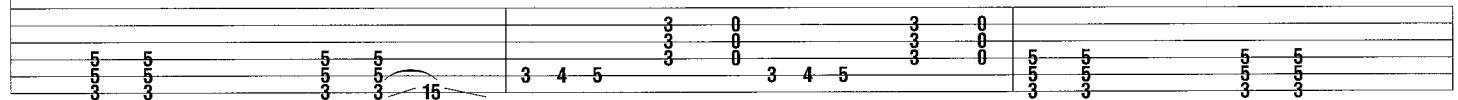
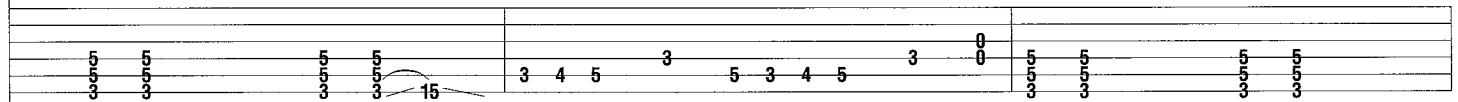
1. She walks by moon - light. _
2. Do-in' well for oth - ers, _

she



No one real - ly knows. _
does - n't real - ly know. _

The En - chant - ed star - light. _
pow - ers are with-in her _



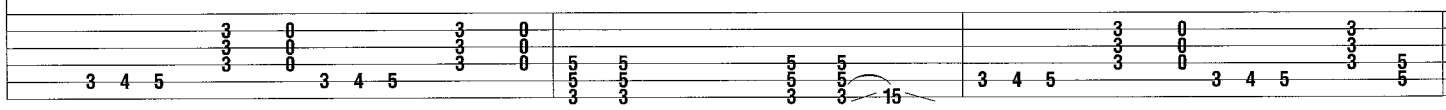
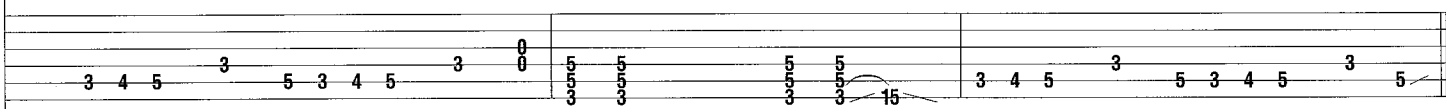
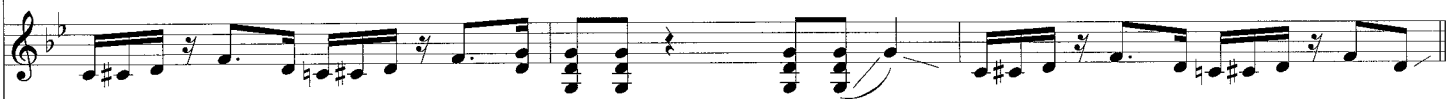
N.C.

G5

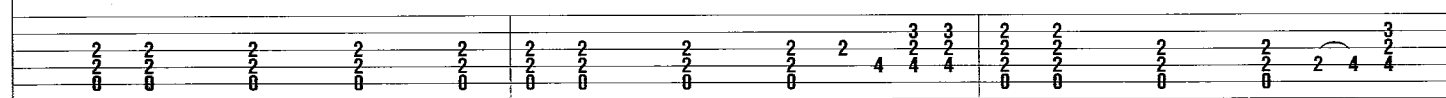
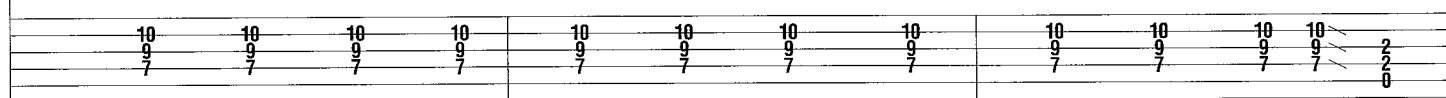
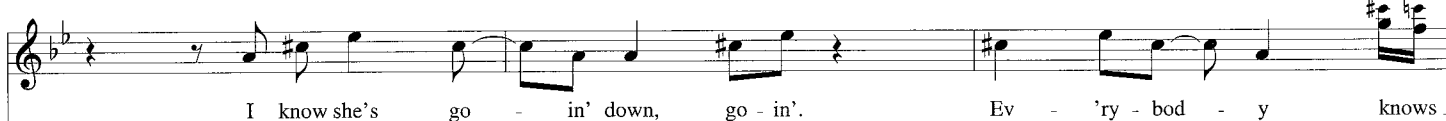
N.C.



Nev - er go - in' home. _ }
as she takes off her clothes. _ }



Chorus
A5



Interlude

N.C.

G5

N.C.

G5

N.C.

she's so good.

let ring

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

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

G5 N.C. G5 N.C.

G5 N.C. G5 N.C.

3 4 5 3 5 3 4 5 3 17 17 17 15 17 17 17 15 15 16 17 15 17 15 17 15

3 4 5 3 4 5 3 4 5 3 4 5 3 5 3 3 4 5 3 5 3 3 5 3 3 5 3 5

G5 N.C.

G5 N.C.

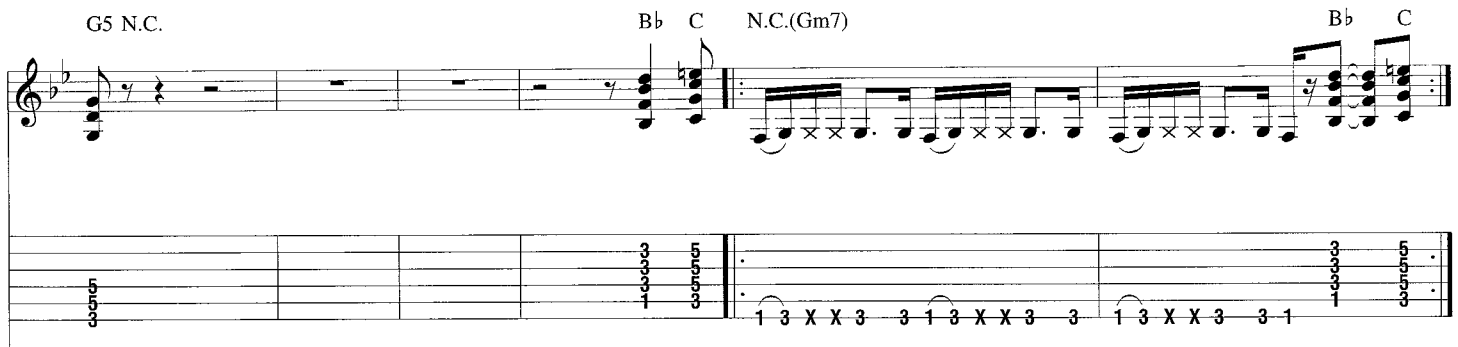
G5 N.C.

G5 N.C.

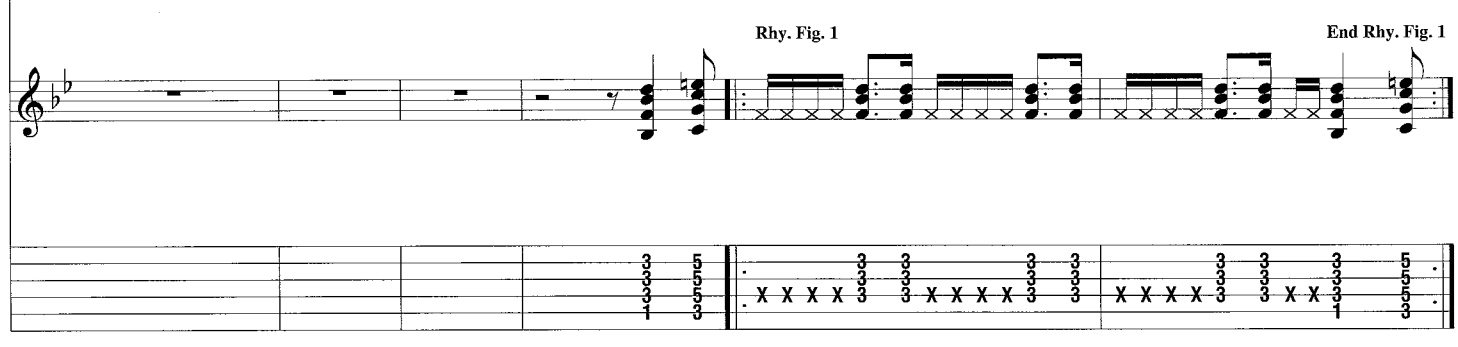
3 3 5 3 5 3 5 3 5 3 3 3 5 3 5 3 5 3 3 3 5 3 5 3 5

3 3 5 3 5 3 5 3 5 3 3 3 5 3 5 3 5 3 3 3 5 3 5 3 5

G5 N.C. B♭ C N.C.(Gm7) B♭ C

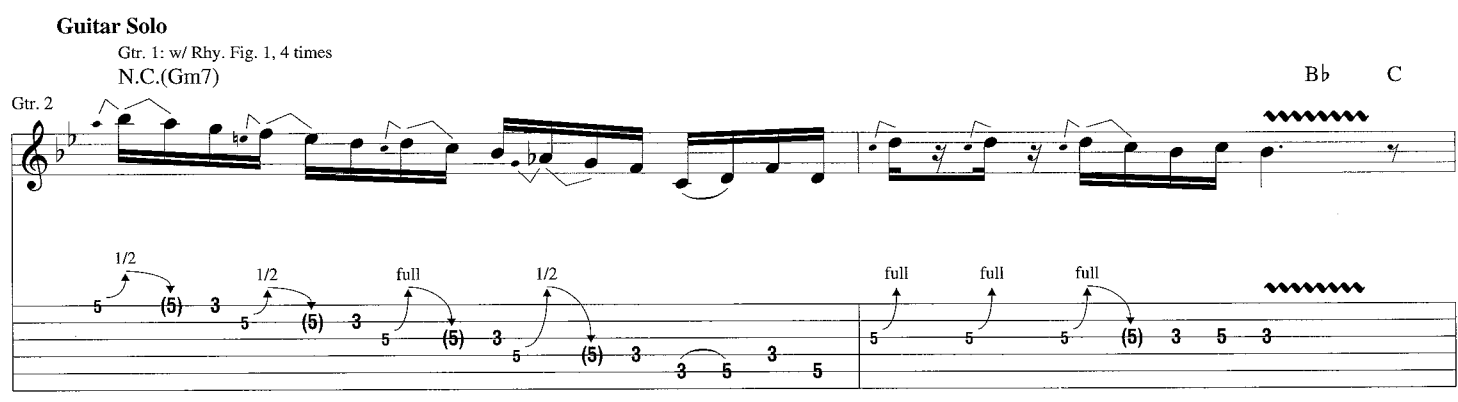


Rhy. Fig. 1 End Rhy. Fig. 1

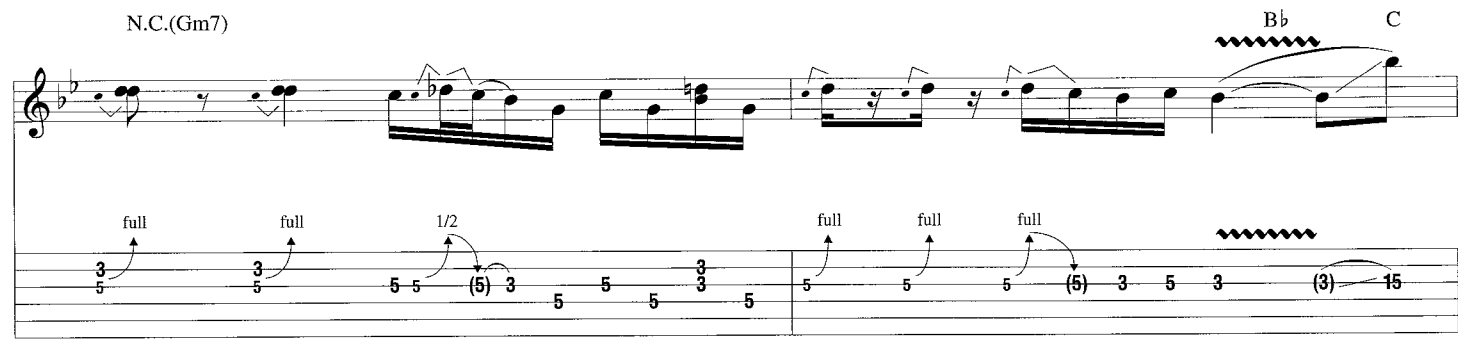


Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1, 4 times
N.C.(Gm7) B♭ C

Gtr. 2

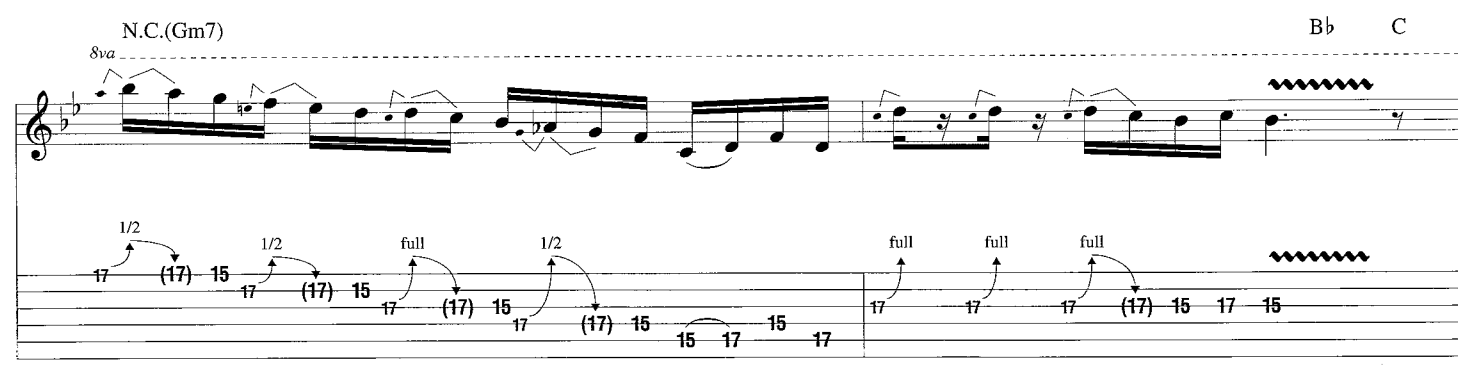


N.C.(Gm7) B♭ C



N.C.(Gm7) B♭ C

8va



N.C. (Gm⁷)

B⁷

C

Verse

bass tacet
G5 N.C.

Gtr. 1 tacet

Gtrs.
1 & 2

loco

Gtr. 2

8va loco 8va loco 8va loco 8va loco
P.H. P.H. P.H. P.H.

pitch: B B B B

G5

Gtr. 1

8va loco 8va loco 8va loco 8va loco
P.H. P.H. P.H. P.H.

pitch: E F C B

Interlude

Faster ♩ = 106

bass enters
A5

Gtr. 2: w/ Riff A
N.C. (A5)

C5/G

(cont. in notation, 2nd time)

Riff A

End Riff A Riff A1

Gtr. 1

Faster ♩ = 114

Gr. 1: w/ Riff A1

N.C. (A5)

D5/A

G5

C5/G

D5/A

G5

play 3 times

End Riff A1

Gr. 2

Guitar Solo

Gr. 1: w/ Riff A1, 14 times

N.C.(A5)

C5/G

D5/A

G5

N.C.(A5)

C5/G

D5/A

G5

N.C.(A5)

C5/G

D5/A

G5

N.C.(A5)

C5/G

D5/A

G5

N.C.(A5)

C5/G

D5/A

G5

N.C.(A5)

C5/G

D5/A

G5

N.C.(A5) C5/G D5/A G5

8va

full full full full full full full full full full

(13) 13 15 15 17 17 19 19 17 17 19 19 17 17 19 19 17 17

N.C.(A5) C5/G D5/A G5

8va

3 3 3 6 6

full full full

20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 19 20 20 20

N.C.(A5) C5/G D5/A G5

8va

3 3 3

fdbk.

full 1/2 full 1/2 full full full

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

pitch: E

N.C.(A5) C5/G D5/A G5 N.C.(A5) C5/G

8va

3 3 3

full full full full full full full full full full full full full full

20 17 20 17 19 19 20 20 19 20 19 20 19 20 19 20 19 20 19 20 20 20 20 19 20 19 20 19 20

D5/A G5 N.C.(A5) C5/G

8va

3 3

hold bend

full full full full full

19 20 19 19 20 19 20 19 20 20 19 19 19 19 19 (19)

D5/A 8va G5 N.C. (A5) C5/G D5/A G5

loco

full 1/2 full full 1/2 full

19 (19) 17 19 (19) 5 7 5 5 7 7 (7) 5 7 5 7 7 7 5 7 7 5 (5) 19

N.C.(A5) C5/G D5/A G5 **Outro** A5 G5

Gtrs. 1 & 2

2 2 0 0 2 0 2 1 0 3 5 3 0 3 5 5 5 5 5 5 7 5

A5 G5

Gtr. 1

Gtr. 2

(Gtr. 1 cont. in slash)

7 7 5 2 2 0 0 2 0 2 1 0 3 5 3 0 3 5 5 5 5 5 5 5 7 5

A5 G5 A5 G5

2 2 0 0 2 0 2 1 0 3 3 0 3 5 5 5 5 5 5 5 5 0 2 0 2 1 0 3 3 0 3 5 5 5 5 5 5

A5 G5 A5

(cont. in notation)

accel.

Free Time

band tacet
Gtr. 1 tacet
N.C.

Gtrs. 1 & 2 Gtr. 2

rit.

8va

accel. poco a poco

play 7 times

(drums)

bass enters

Gtr. 1

Gtr. 2

8va loco

* P.S.

* Open ③ rings unintentionally.

Watchin' You

Words and Music by Gene Simmons

Tune Down 1/2 Step:

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = E \flat

Intro

Moderate Rock $\text{♩} = 100$

Gr. 1 (dist.) N.C.(G5)

T
A
B

Gr. 1

Gr. 2 (dist.)

Gtrs. 1 & 2

Gr. 2

N.C.(G5)

simile on repeat

Gr. 1

simile on repeat

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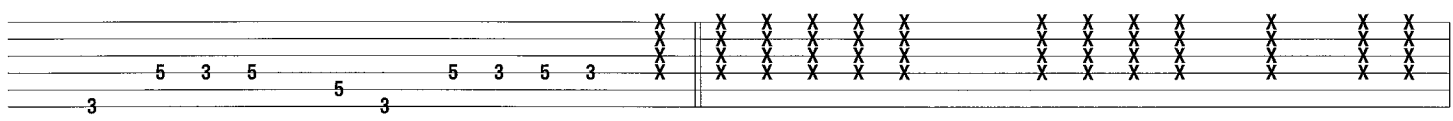
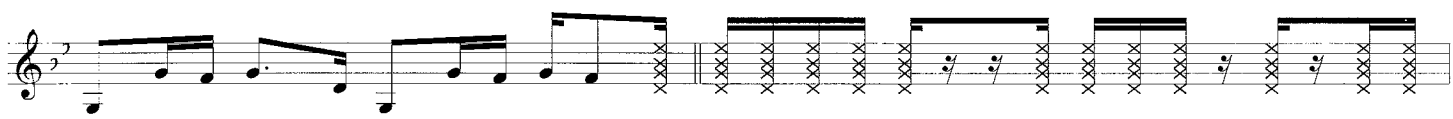
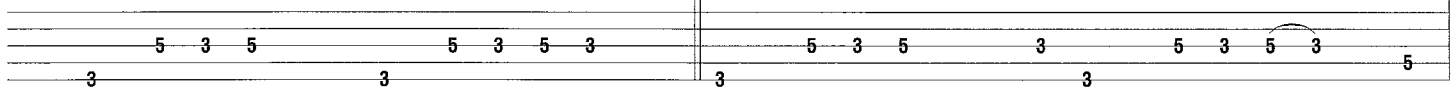
Verse
N.C. (G5)



1. Oo, _____ limp - in' as you do, _____
2. Oo, _____ but I'm stand - in' here, _____



slight P.M.

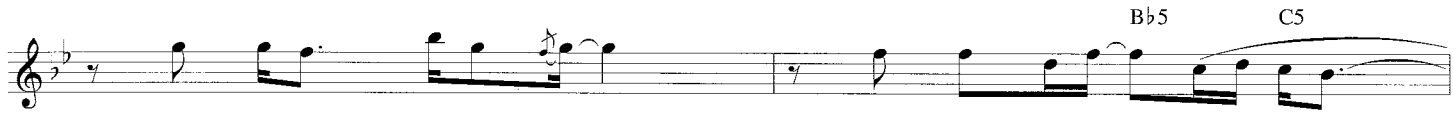
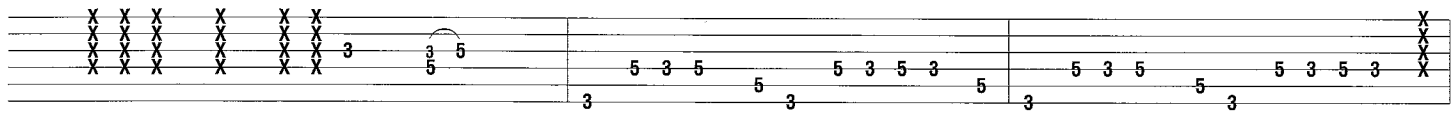
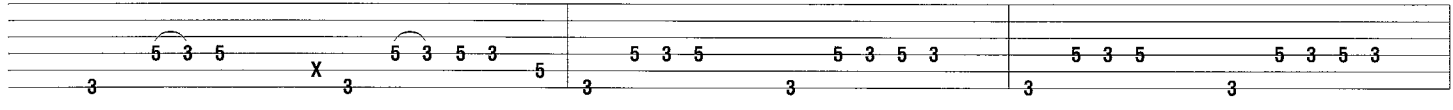


Bb5 C5 N.C.(G5)

I'm watch - in' you, oh. _____
not quite a - ware. _____



slight P.M.

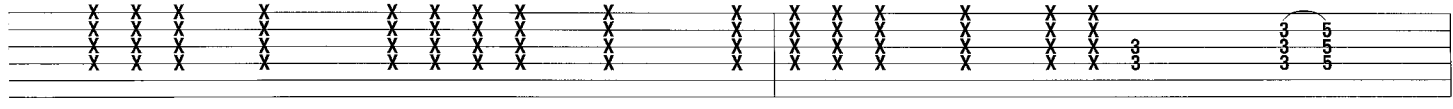
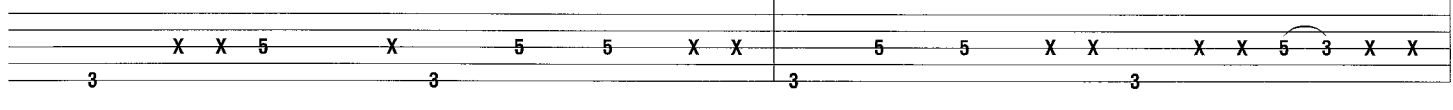


Bb5 C5

And you don't real - ly know - by, just what to do, oh. _____
And I'm try - in, ba - by, try - in' not to stare. _____



slight P.M.



Chorus

N.C. (G5)

C

F

1. And you don't
2., 3. 'Cause ev'ry-bod-y

First system of musical notation for the chorus. It includes a vocal line with lyrics, a guitar melody line with triplets, and two guitar chord diagrams. The key signature has one flat (Bb).

C N.C. D G D N.C.

real-ly know, - else is here, yes, you don't ev - 'ry - bod - y real-ly know, - else is here,

Second system of musical notation for the chorus. It includes a vocal line with lyrics, a guitar melody line with triplets and a 'full' marking, and two guitar chord diagrams. The key signature has one flat (Bb).

To Coda **Interlude**
N.C.

F5

you don't real - ly know what to do.
ev - 'ry - bod - y else is here watch - in' { you. }
us. }

Interlude musical notation. It includes a vocal line with lyrics, a guitar melody line with a 'steady gliss.' instruction, and two guitar chord diagrams. The key signature has one flat (Bb).

N.C.(G5)

The first system consists of three staves. The top staff is a treble clef in B-flat major with a melodic line of eighth notes. The middle staff contains fret numbers: 3 2 3 0 3 2 3 2 0 | 3 2 3 0 3 2 3 2 | 5 8 8 5 8 8 5 8 5 8 5 0 8 5 0 8. The bottom staff shows strumming patterns with numbers 3 and 3 below the bars.

The second system consists of three staves. The top staff has a melodic line with some muted notes. The middle staff contains fret numbers: 5 3 5 5 3 5 3 | 5 3 5 5 3 5 3 | and then a series of 'X' marks for muted notes. The bottom staff shows strumming patterns with numbers 3 and 3, and 'X' marks for muted notes.

Bb5 C5 N.C.(G5)

The third system consists of three staves. The top staff features chords labeled Bb5, C5, and N.C.(G5) above the notes. The middle staff contains fret numbers: 5 8 8 5 8 8 5 8 8 5 8 8 5 8 8 5 3 15 | 3 2 3 0 3 2 3 2 0. The bottom staff shows strumming patterns with numbers 3 and 3, and a '15' indicating a slide.

The fourth system consists of three staves. The top staff has a melodic line. The middle staff contains fret numbers: 5 3 5 5 3 5 3 | 5 3 5 5 3 5 3 | 5. The bottom staff shows strumming patterns with 'X' marks for muted notes and numbers 3 and 3.

The fifth system consists of three staves. The top staff has a melodic line with triplets. The middle staff contains fret numbers: 3 2 3 0 3 2 3 2 | 10 0 0 0 0 10 0 0 0 0 10 0 0 0 0 | 18. The bottom staff shows strumming patterns with numbers 3 and 3, and '17' indicating a slide.

The sixth system consists of three staves. The top staff has a melodic line with some muted notes. The middle staff contains fret numbers: 5 3 5 5 3 5 3 | and then a series of 'X' marks for muted notes. The bottom staff shows strumming patterns with 'X' marks for muted notes and numbers 3 and 3.

B7^b5 C5 N.C.

full
(18) 18 15 18 17 15 16 17 16 15 17 16 15 13 15 13 3 3 2 3 0 3 2 3 2 0

8va

full full full full full

3 2 3 0 3 2 3 2 17 15 15 17 15 15 17 15 17 15 17 (17)

loco

6 6 6 6

15 17 15 14 15 14 12 14 12 10 12 10 9 10 9 7 9 7 5 7 5 3 5 3

N.C.

3 2 3 0 3 2 3 2

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

3 5 3 5 5 3 5 3 5 3 5 4 3 5 4 3

⊕ Coda
Outro

N.C.

3 5 3 3 5 3 5 5 3 5 3 5 3 5 3 1 3 3

3 1 3 1 3 1 3

G5 F5 D5 C5 Bb5 G5

rit.

rit.

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

3 5 3 5 3 1

100,000 Years

Words and Music by Paul Stanley and Gene Simmons

A/E 14 fr: 333
G/D 12 fr: 111
G: 134211
A 5 fr: 134211
E5 7 fr: 134
G^{open}: 21 34
F⁶: 2134
E: 231

Tune Down 1/2 Step:

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

Intro

Moderately Fast Rock ♩ = 142 (♩ = ♩³)
N.C.(Em)

(bass) (approx. 20 sec.)

Gtr. 1 (dist.)

f

Harm.

TAB

Gtr. 2 (dist.)

f

Gtr. 1

Riff A

End Riff A

P.M. --- - - - - | P.M. --- - - - - | P.M. --- - - - -

Gtr. 1: w/ Riff A, 3 times

Gtr. 2

Verse

Gtr. 1: w/ Riff A, 3 1/2 times
N.C.(Em)

1. Sor - ry to have tak - en so long. _____ It

Rhy. Fig. 1 End Rhy. Fig. 1

X	X	X	12	12	X	X	X	14	14	X	X	X	14	14
X	X	X	12	12	X	X	X	14	14	X	X	X	14	14

Gtr. 2: w/ Rhy. Fig. 1, 2 1/2 times

must have been a bitch while I was gone. _____ Ya mind if I sit down for a - while? _

A/E G/D A/E G/D
Gtrs. 1 & 2

_____ You'll re - a - quaint your - self with my style. _____ Well,

Gtr. 1: w/ Riff A, 3 times
Gtr. 2: w/ Rhy. Fig. 1, 3 times
N.C.(Em)

how could you have wait - ed so long? _ It must have been a bitch while I was gone. _

_____ All this time you put up with fear, _____ for a

Gtr. 1 G A E5 A/E G/D A/E G/D

(cont. in notation)

hun - dred thou - sand years. _____

Gtr. 2

full full full full full full full full full full

14	12	12	15	14	15	14	12	14	12	15	(15)	(15)	(15)	(15)	(15)	15	(15)	(15)	(15)	(15)	14	12	17	15	
																					X	14	12	14	12
																						14	12	14	12

Interlude
N.C.(Em)

Gr. 2

1.. 2.. 3.

4.

full

full

full

full

G

15 14 12 15 14 12 14 13 12 14 13 12

Gr. 1

Riff B

End Riff B

P.M. - - - -

P.M. - - - -

P.M. - - - -

P.M. - - - -

12 12 12 12 12 12

15 14 12 15 14 12 14 13 12 14 13 12

3 2 4 3 2 0 2 0 2

Verse
Gr. 1: w/ Riff A, 3 times
Gr. 2: w/ Rhy. Fig. 1, 3 times
N.C.(Em)

2. Sor - ry to have tak - en so long. ___ It must have been a bitch while I was gone. _

___ All this time you put up with fear, ___ for a

Gr. 1

G A E5

3 3 3

(cont. in notation)

hun - dred thou - sand years. ___

Gr. 2

full

full

full

full

full

full

full

full

full

full

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

12

Bridge

Gtr. 2 tacet
N.C.

Ba - by, won't ya let me? I think I'm go - in' out of my head.

Gtr. 1

2 0 2 0 2 2 0 2 0 2

A/E G/D A/E G/D
Gtr. 1

I'm just a - bout to, ah, yeah. Go!

Gtr. 2

Gtr. 1 *divisi*

(Gtr. 1 cont. in slash)

7 8 7 8 7 7 8 (8) 7 8 7 8 14 12 17 15
2 0 2 0 2 2 0 2 X 14 12 14 12 14 12

Guitar Solo

Gtr. 1: w/ Riff B, simile
N.C.(Em)

8va

G

full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2

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

N.C.(Em)

8va

G

full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2

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

C#m

F#m

A
⑥
17fr

Gtr. 1: Riff A
N.C. Em

Gtr. 1

/ *steady gliss.*

Gtr. 2 *laco*

G open

F#6

A

⑥
17fr

Gtr. 1: w/ Riff A, 4 times
N.C.(Em)

Gtr. 1

/ *steady gliss.*

G^{open}

F⁶₉

A
⑥
17fr

Gr. 1 //

Gr. 2

steady gliss.

Gr. 1: w/ Riff A
N.C.(Em)

G^{open}

Gr. 1 //

Gr. 2

Gr. 1: w/ Riff A
N.C.(Em)

E
⑥
12fr

A
⑥
17fr

steady gliss.

Gr. 2

Drum Solo

Gtrs. 1 & 2 tacet
N.C.

G^{open}

F⁶₉

E
⑥
12fr

Gr. 1 //

Gr. 2

(approx. 7 min. 10 sec.)

Gr. 2
1 & 2

Do you feel right? Do you feel right?

Do you feel right?

Do you feel right? Oh, yeah! Come

Gr. 1 tacet
N.C.(Em)

on. Ah, come on! Come on!

Gr. 2

* Flick toggle switch back & forth in rhythm indicated.

* As before.

14 $\frac{1}{2}$ 14 full 12 12 15 12 full 12 14 12 15 12 14 12 14 $\frac{12}{12}$ $\frac{12}{12}$ $\frac{12}{12}$ $\frac{12}{12}$ $\frac{12}{12}$

* As before.

0 3 0 3 0 3 0 2 3 2 0 3 2 0 2 0 12 14 $\frac{12}{12}$ $\frac{12}{12}$ $\frac{12}{12}$ $\frac{12}{12}$ $\frac{12}{12}$

* As before.

15 12 15 12 15 12 15 12 14 12 15 14 12 14 12 14 12 14 12 $\frac{12}{12}$ $\frac{12}{12}$ $\frac{12}{12}$ $\frac{12}{12}$ $\frac{12}{12}$

* As before.

Verse
N.C.

3. Sor - ry to have tak - en so long. _____ It

2 $\frac{1}{2}$ 2 (2) 0 2 0 2 0 2 0 2 0 2 0 2 0 2

must have been a bitch while I was gone. _____ Ya mind if I sit down for a while? _____

14 $\frac{1}{2}$ (14) $\frac{1}{2}$ (14) $\frac{1}{2}$ (14) $\frac{1}{2}$ (14) $\frac{1}{2}$ (14) $\frac{1}{2}$ (14) $\frac{1}{2}$

A/E G/D A/E G/D
 Gr. 1 / / X / /

Would ya, babe? Re - a - quaint your - self with my style.

full 14 12 12 15 full (15) 14 12 17 15
 14 12 14 12 14 12

Outro-Guitar Solo

Gr. 1: w/ Riff B
 N.C.(Em)

Gr. 2 G N.C.(Em)

7 7 9 8 8 9 8 | 11 11 10 11 10 12 12 12 | 14 14 14 14 16 15 16 15

G N.C.(Em) G

18 17 18 17 18 16 16 15 16 15 | 18 17 18 16 16 15 18 17 18 16 16 15 | 18 17 18 16 16 15 18 17 18 16 16 15

N.C.(Em)

G^{open}

Gr. 1 /

Gr. 2

14 14 14 14 12 12 12 12 | 11 10 11 10 11 10 9 8 9 0 | 14 12 12 12 12 12 14 14

F⁶₉

A

⑥

17fr

Gr. 1: w/ Riff A
N.C.(Em)

steady gliss.

Gr. 2

G^{open}

F⁶₉

A

⑥

17fr

Gr. 1: w/ Riff A
N.C.(Em)

steady gliss.

G^{open}

F⁶₉

Gr. 1

(cont. in notation)

Gr. 2

Em7

D

Em7

Gr. 1

Black Diamond

Words and Music by Paul Stanley

F5 **G5** **A5** **C5** **D5**
F5^{III} **G5^V** **E5** **Em7add4** **D/A**

Tune Down 1/2 Step:

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

Intro

Moderately $\text{♩} = 106$

band tacet
*Am

Gtr. 1 (dist.)

mf
let ring throughout

F G

* Chord symbols reflect implied tonality.

Am F G

Am F G

Am F G

Am F

Out on the street for a liv - ing, pic-ture's on - ly be - gun. Oo.

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

Am F Am **Faster ♩ = 135**

Got you un - der their thumb. Hit it!

rit.

2 2 1 2 2 2 0 0 | 2 2 1 2 2 0 0 0 | 3 2 3 2 3 0 | 2/2

band enters
A5 N.C. F G C G C G C G
End Rhy. Fig. 1

Gtrs. 1 & 2 (dist.)

f

2 2 2 0 | 0 3 0 3 2 0 3 | 12 13 12 13 12 13 12 | 12 13 12 13 12 13 12 | 12 14 12 14 12 14 12

Verse
A5 N.C. F G C G C G C G

1. Out on the street for a liv-ing, pic-ture's on - ly be - gun.

3 2 0 3 | 12 13 12 13 12 13 12 | 12 13 12 13 12 13 12 | 12 14 12 14 12 14 12

A5 N.C. F N.C. A5

Your day is sor-row and mad - ness. _ Got you un - der their ____ thumb. _

(Gtr. 1 cont. in slash)

Chorus

F5 G5 A5 C5 D5 C5 E (6) open

Rhy. Fig. 2

Gtr. 1

Oo, _____ Black Dia - mond.

Rhy. Fig. 2A

Gtr. 2

G5 A5 G5 F5 G5

End Rhy. Fig. 2

Oo, _____ Black Dia - mond.

End Rhy. Fig. 2A

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 N.C. F G C G C G C G

Verse

A5

N.C.

F

G C G C G C G

2. Dark-ness will fall ___ on the cit-y, ___ it seems to fol-low you too. ___ (Oo. ___)

Gtrs. 1 & 2

Fretboard diagrams for guitar 1 and 2:

2	0	0	3	0	3	2	0	3	1	12	13	12	13	12	13	12
0	0	0	3	0	3	2	0	3	1	12	12	12	12	12	12	12
0	0	0	3	0	3	2	0	3	1	12	14	12	14	12	14	12

A5

N.C.

F

N.C.

(A5)

And though you don't ask ___ for pit-y, ___ there's noth-ing that you can ___ do. ___

Fretboard diagrams for guitar 1 and 2:

2	0	0	3	0	3	2	0	3	5	7	5	7	0
0	0	0	3	0	3	2	0	3	5	7	5	7	0
0	0	0	3	0	3	2	0	3	5	7	5	7	0

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

F5

G5

A5 C5D5C5E G5 A5 G5 F5 F5^{III}

G5^V

Oo, ___ Black Dia - mond. Oo, ___ Black Dia - mond.

Gtr. 2 (cont. in notation)

Fretboard diagrams for guitar 1 and 2:

13	13	13	13	13	13	17	15	13	13	14	12	10	12	13	13	12	13	12	13	12	
15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15

Interlude

Gtr. 2 N.C.(Am)

(F)

G C G C G C G

full full full full

Fretboard diagrams for guitar 1 and 2:

13	13	13	13	13	13	17	15	13	13	14	12	10	12	13	13	12	13	12	13	12
15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15

N.C. Am (F) G C G C G C G

full full full full full full full full full full

13 13 13 13 13 13 13 13 13 13 12 12 10 19

15 15 15 15 15 15 15 15 15 15 12 12 10 19

12 13 12 13 12 13 12 13 12 13 12 13 12 13 12 13 12

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

12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

full full full full full full full full full full

10 10 10 10 10 10 10 10 10 10 12 (12) 10 12 10 22

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

12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

N.C.(Am) A5 G5 F5 G C G C G C G

12 13 12 13 12 13 12 5

12 12 12 12 12 12 12 12

12 14 12 14 12 14 12 14

12 13 12 13 12 13 12

12 12 12 12 12 12 12 12

12 14 12 14 12 14 12 14

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1, 4 times, simile

Gr. 2 A5 N.C. F

P.H. -----

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

G C G C G C G A5 N.C.

1/2 1/2 full 1/2 full 1/2 full full full full full full

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

F G C G C G C G

full full full

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

A5 N.C.

full full full full full full full full

20 17 20 17 19 17 20 (20) 20 (20) 20 (20) 20 (20) 20 (20) 20 (20) 20

F G C G C G C G A5 N.C.

full full full full full full full full

20 20 20 20 (20) 17 20 17 19 17 20 17 17 17 20 20 17 20 17 17 19 19 20 (20) 20 (20) 20 (20) 20

F G C G C G C G

full full full full full full full full full full

(20) 20 (20) 20 (20) 20 (20) 20 20 20 20 (20) 17 20 17 20 17 20 (20) 20 (20) 20 (20) 20 17 20 17 19 17 19 17 19 17 17

Verse
Gtr. 2 tacet
A5 N.C. F G C G C G C G

3. Out on the streets for a liv - ing, pic-ture's on - ly be - gun. (Oo.)

Gtr. 1 Gtrs. 1 & 2

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

A5 N.C. F N.C. (A5)

Your day is sor-row and mad - ness. _ Got you un - der my thumb. _

2 2 0 0 3 0 3 2 0 3

5 7 5 7 6

Chorus

Gr. 1: w/ Rhy. Fig. 2, 1st 4 meas.
Gr. 2: w/ Rhy. Fig. 2A

F5 G5 A5 C5 D5 C5 G5 A5 G5 F5

Oo, Black Dia - mond, yeah, yeah.

F G5 A5 C5 D5 C5 N.C. A5

Oo, Black Dia-mond!

Gr. 2

7 7 10 12 10 5 7 5 7 0

Gr. 1

7 7 10 12 10 5 7 5 7 0

Guitar Solo

Slowly ♩. = 45
Am

8va. loco P.H. 8va. loco P.H.

full (8) full full full full P.H. full P.H.

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

Asus2

Musical notation for Asus2, including a treble clef staff with a wavy line and a guitar staff with fret numbers and 'full' annotations.

(7) 8-10 full 10-12 full 12-14 full 13-15 full 12-14 full 13-16 full 12-14 full 13-15 full 19

Musical notation for Asus2, including a treble clef staff and a guitar staff with fret numbers.

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

F

8va

Musical notation for F, including a treble clef staff with a wavy line and a guitar staff with fret numbers and 'full' annotations.

full 19 17 17 19 17 17 20 20 20 20 (20) 17 20 17 20 17 17 20 17 19 17 19 17 19 17

Musical notation for F, including a treble clef staff and a guitar staff with fret numbers.

3 2 1 2 1 2 3 2 2 3 2 0 2 3 2 0 2 3 2 5 0 0

Am

8va

Musical notation for Am, including a treble clef staff with a wavy line and a guitar staff with fret numbers and 'full' annotations.

full 20 20 20 full 1/2 20 20 full 1/2 20 20 full 1/2 20 20 full 20 20 20 full 20 20 20 20 20 20 20 17 20 17 20 17 19 17

Musical notation for Am, including a treble clef staff and a guitar staff with fret numbers.

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

F

5:5

20 full 17 20 full 17 20 full 17 20 17 20 17 20 17 20 17 19 17 19 17 19 17 19

(cont. in slash)

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

E5 Em7add4 E5 Em7add4 D/A

Gtr. 1 P.M. P.M. (cont. in notation)

Gtr. 2 *loco*

0 12 14 12 12 14 12 0 12 14 12 12 14 12 12

Outro
Moderately ♩ = 126

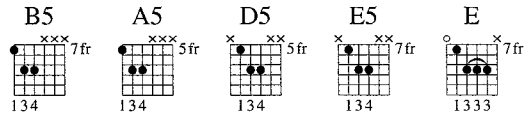
Gtrs. 1 & 2 A play 8 times

accel.

(w/ explosions)

Rock Bottom

Words and Music by Paul Stanley and Ace Frehley



Tune Down 1/2 Step:

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

Prelude

Moderately $\text{♩} = 82$

band tacet

* Dm

Gtr. 2 (clean)

mf
let ring throughout

Gtr. 1 (clean)

mf
let ring throughout

* Chord symbols reflect implied tonality.

Am

F

G Am

C G F

G Am

rit.

rit.

Verse
Moderate Rock ♩ = 136

drums enter
Gtr. 2 tacet
G5/A A5

D5 A5 E5 E6 D5 A5

1. I can't wait a day. I don't care what you say.

Gtr. 1
Rhy. Fig. 1
f
w/ dist.

G5/A A5 D5 A5 E5 E6 D5 A5 G (6) 15 fr

Oh, no, you got-ta pay. Girl, you hit rock bot-tom and you're there to stay.

End Rhy. Fig. 1

Gtr. 2 (dist.)

Verse

bass enters
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5/A A5

D5 A5 E5 E6 D5

2. Some times late at night I want to
3. Hard times got me down. Good times ain't

A5 G5/A A5 D5 A5

hold you tight. Oh, no, you got-ta pay when you
a round. Now I got a lot to say. Girl, you

Gtrs. 1 & 2: w/ Rhy. Fill 1

Chorus

B5
Rhy. Fig. 2

E5 E6 D5 A5 D5 A5

hit rock bot-tom and you're there to stay. } Rock bot-tom.
hit rock bot-tom and you're there to stay. }

Gtrs. 1 & 2

Rhy. Fill 1
Gtrs. 1 & 2

(cont. in slash)

T
A
B

B5 A5 B5 D5 E5 A5 B5 A5 B5 D5

Oh, you know you ought to treat me good.

B5 A5 B5 A5 B5 D5 A5 E * E (6) 12fr End Rhy. Fig. 2

Rock bot - tom. — Oh, you nev - er treat me like you should. —

(Gtr. 2 cont. in notation)

* Gtr. 1 only

Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1
G5/A A5

D5 A5 E5 E6 D5 A5

rake P.H. full

G5/A A5 D5 A5 E5 E6 D5

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 full

Gtr. 1: w/ Rhy. Fill 2
A5

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

Gtr. 1: w/ Rhy. Fig. 1
G5/A A5 D5 A5

8va full full full

20 (20) 17 19 20 20 20

Rhy. Fill 2
Gtr. 1

P.S.

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

x

8va E5 E6 D5 A5 G5/A A5 D5

8va A5 E5 E6 D5 A5 D5 A5

Gtr. 1: w/ Rhy. Fill 1

loco P.H. full

pitch: E

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

B5 A5 B5 A5 B5 D5 E5 A5 B5 A5 B5 D5

Rock bot - tom. _ Oh, _ you know you ought to treat me good. _

B5 A5 B5 A5 B5 D5 A5 E D.S. al Coda

Rock bot - tom. _ Yeah, _ you nev - er treat me like you should. _

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 7 meas.
B5 A5

B5 A5 B5 A5 B5 D5 A5

Gtrs. 1 & 2

Rock bot - tom. _ Yeah, _ you nev - er treat me like you should. Rock bot - tom. _

B5 A5 B5 D5 E5 A5 B5 A5 B5 D5 B5 A5 B5 A5 B5 D5

Oh, _ you know you ought to treat me good. _ Rock bot - tom. _ Yeah, _ you

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 5 meas.

A5 B5 A5 B5 A5 B5 D5 E5 A5 B5 A5 B5 D5 B5 A5

nev - er treat me like you should. Rock bot - tom. _ Rock bot - tom. _

B5 A5 B5 E5 D5 A5 D5 A5

Ow!

Gtrs. 1 & 2

Cold Gin

Words and Music by Ace Frehley

A5 7fr
G5/A 5fr
D/A 4fr
E 7fr
G 10fr
D 10fr

G5 2 3 4
C 1333
F 1342
G^{III} 1342
D^V 1333
A/C# 143
A5^{open} 11

Tune Down 1/2 Step:

- ① = E_b ④ = D_b
- ② = B_b ⑤ = A_b
- ③ = G_b ⑥ = E_b

Intro

Free Time

band tacet

A

N.C.

* Gtr. 1 flick toggle switch back & forth in rhythm indicated.

Moderate Rock ♩ = 128

A5 G5/A D/A G5/A D/A G5/AA5 G5/A D/A G5/A D/A G5/AA5

Rhy. Fig. 1

End Rhy. Fig. 1

Al - right!

Oh, yeah!

band enters

Gtr. 1: w/ Rhy. Fig. 1, 2 times

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

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

Come on!

End Rhy. Fill 1

Rhy. Fig. 1A

G5/A D/A G5/A D/AG5/A A5

G5/A D/A G5/A D/AG5/A A5

End Rhy. Fig. 1A

Gtr. 1

G5/A D/A G5/A D/AG5/A A5

let ring

G5/A D/A G5/A D/AG5/A A5

let ring

1. My

Gtr. 2

Verse

A5

Rhy. Fig. 2

G5/A

A5

A5 ⑤ 12fr

G5/A D/A G5/A D/AG5/A A5

End Rhy. Fig. 2

let ring

heat-er's broke, I'm so tired. I

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtr. 1: w/ Rhy. Fig. 2, 2 times

Gtr. 2: w/ Rhy. Fig. 2A, 1 1/4 times

A5

G5/A

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

need your fuel to build my fire. The

Gtr. 2: w/ Rhy. Fill 2, see next pg.

G5/A

Gtr. 2: w/ Rhy. Fig. 2A, last 2 meas.

A5 G5/A D/A G5/A D/AG5/A A5

girl next door. her lights are out. yeah. The

Gr. 2: w/ Rhy. Fig. 2A, 1st meas.
A5

Gr. 2: w/ Rhy. Fill 2
G5/A

Gr. 1: w/ Rhy. Fig. 1

Gr. 2: w/ Rhy. Fill 3
D/A G5/A A5

land-lord's gone, I'm down and out. Oo, it's

Chorus

cold gin time a - gain. Ya know it-'ll al - ways win.

Rhy. Fig. 3A

Gr. 1: w/ Fill 1, 1st time
Gr. 1: w/ Fill 7, 2nd time

Cold gin time a - gain. Ya know it's the on - ly thing that keeps us to - geth -

Rhy. Fill 2
Gr. 2

Rhy. Fill 3
Gr. 2

Fill 1
Gr. 1

Fill 7
Gr. 1

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile
Gtr. 2: w/ Rhy. Fig. 1A, 1 3/4 times, simile

A5 G5/A D/A G5/A D/A G5/AA5

Gtr. 1: w/ Fill 2

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

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile

G5/A D/A G5/A

er. _____

To Coda ⊕

Gtr. 1: w/ Fill 3
Gtr. 2: w/ Rhy. Fill 3

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

Verse

Gtr. 1: w/ Rhy. Fig. 2, 1 1/4 times
Gtr. 2: w/ Rhy. Fig. 2A, 2 1/4 times

A5

2. It's time to leave _____ and get an -

G5/A A5 G5/A D/A G5/A D/A G5/AA5

Gtr. 1: w/ Fill 4
G5/A

oth - er quart, _____ a - round the cor - ner at the liq - uor store. _____

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

Gtr. 2: w/ Rhy. Fill 2, simile
G5/A

Gtr. 2: w/ Rhy. Fig. 2A, last 2 meas., simile
A5 G5/A D/A G5/A

let ring -

The cheap - est stuff - is a, all - I need -

D.S. al Coda

Gtr. 2: w/ Rhy. Fig. 2A, 1st 2 meas., simile

A5

Gtr. 1: w/ Fill 5
G5/A

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1st 3 meas., simile

Gtr. 1: w/ Fill 6
Gtr. 2: w/ Rhy. Fill 3
D/A G5/AA5

D/A G5/AA5

to get me back - on my feet a - gain. _____ Oo, it's

Fill 2

Gtr. 1

T	7	8		
A	7	7	7	18
B	4	5	7	
	0	0	9	

Fill 3

Gtr. 1

T	8	5	8	5	8	5	8	5	7	5
A										
B										

Fill 4

Gtr. 1

(cont. in slash)

T	8	8	5	7	5	7	5	7	5	7	5	7	5	7
A	7	7												
B	5	5	8											

Fill 5

Gtr. 1

full

T	12	15	12	15	12	15	12	15
A								
B								

Fill 6

Gtr. 1

(cont. in slash)

T	10	10	7	7	7	7	7	7
A								
B	9	9	0	0				

⊕ Coda

D/A G5/AA5

G5

Interlude

G

CN.C.

G

C

Gr. 1 *let ring.* (cont. in notation) *3fr 15fr*

Gr. 2 *let ring.* (cont. in notation)

Gtrs. 1 & 2

(Gr. 2 cont. in slash)

1.

Gr. 2 C F C G^{III} A D

Gr. 1 (cont. in notation) (cont. in notation) (cont. in notation) Gtrs. 1 & 2

N.C. A D

I. D^V G^{III}

Gr. 2 (cont. in notation) Gr. 1 (cont. in notation)

(Gr. 2 cont. in slash, 1st time)

2.

D E N.C. E D A/C#

Gr. 1 *play 3 times* *let ring* *let ring*

Gr. 2 *let ring* *let ring* (Gr. 2 cont. in slash)

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times
A5 open

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 2

Al - right. Oo, ___ yeah!

Gtr. 2: w/ Rhy. Fig. 1A, 1 3/4 times, simile Gtr. 1: w/ Fill 8 Gtr. 2: w/ Rhy. Fill 3

Chorus
Gtr. 1: w/ Rhy. Fig. 3, 3 times
Gtr. 2: w/ Rhy. Fig. 3A

G5/A D/A G5/A D/AG5/AA5

E G D

Oo, it's cold gin time a - gain. ___ Ya

E G D E G D

know it - 'll al - ways win. ___ Cold gin time a - gain. ___ Ya

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas.
Gtr. 2: w/ Rhy. Fig. 1A, 1st 2 meas.
A5 G5/A D/A G5/A D/AG5/AA5 G5/A D/A G5/A

Gtr. 1: w/ Fill 9

E
Gtr. 1

know it's the on - ly thing ___ that keeps us to - geth - er. ___

Fill 8
Gtr. 1

Fill 9
Gtr. 1

Guitar Solo

Gr. 2: w/ Rhy. Fig. 1B, 4 1/2 times

D/A G5/AA5

A5 Asus²/₄ A Asus²/₄ A Asus²/₄ A5

Gr. 1

7 8
7 7 7 7
0 0 0 0

20 17 22 17 20 17 19 17 20 17 22 17 20 17 19 17 20 17 22 17 20 17

Sva

Asus²/₄ A Asus²/₄ A Asus²/₄ A5

17 19 17 17 20 17 17 22 17 17 20 17 17 19 17 17

full 19 17 17 20 20 17 20 17 19 17 19 (19) 17 19 0

Asus²/₄ A Asus²/₄ A Asus²/₄ A5

full 1 1/2 1 1/2 1 1/2 full full full

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

A Asus²/₄ A5

Asus²/₄ A Asus²/₄ A Asus²/₄ A5

1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full

(8) 8 8 (8) 8 (8) 8 (8) 8 (8) 8 (8) 8 (8) 8 (8) 12 15 12 15 12 15 12

Rhy. Fig. 1B
Gr. 2

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

8va Asus²/₄ A Asus²/₄ A Asus²/₄ A⁵ Asus²/₄ A Asus²/₄

full full full full full full full full full

20 20 20 20 (20) (20) (20) (20) 20 (20) 17 20 17 17 20 20 17 17 20 17 20 17 19 17 19

8va A Asus²/₄ A⁵ Asus²/₄ A Asus²/₄

hold bend 3 3 3

full full full

(19) 20 19 (19) 17 19 17 19 17 19 17 19 17 20 17 19 17 19 17 20 17 19 17

8va A Asus²/₄ A⁵ Asus²/₄ A Asus²/₄ A Asus²/₄ A⁵

P.H. 3 3 3 3

1/2 full 1 1/2 1 1/2 full T

19 17 19 17 19 17 19 19 19 19 19 19 19 19 19 17 19 19 20 19

Outro

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile
 Gtr. 2: w/ Rhy. Fig. 1A, 1 3/4 times, simile

Gtr. 1: w/ Fill 2

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile

3 D/A G5/A A5 3

Gtr. 1

let ring

Gtr. 2

Goodnight!

Rock and Roll All Nite

Words and Music by Paul Stanley and Gene Simmons

Tune Down 1/2 Step:

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

Intro

Moderately Fast Rock ♩ = 142

(drums) 2

Rhy. Fill 1
Gtr. 1 (dist.)

*Gadd9 D Gadd9 D A
End Rhy. Fill 1

Rhy. Fill 1A
Gtr. 2 (dist.)

End Rhy. Fill 1A

*Chord symbols reflect combined tonality.

E A E A E A E A E A E A

Verse

A E A E A E A E A E A D

1. You show us ev-'ry-thing you've got. — You keep on danc-in' and the room gets hot.
 3. You keep on say-in' you'll be mine for a - while. — You're look-ing fan-cy and I like - your style.

Rhy. Fig. 1

Rhy. Fig. 1A

G D G D E A E A E Gadd9 D Gadd9 D A

You drive us wild; — we'll drive you cra - zy. —
 And you drive us wild; — we'll drive you cra - zy. —

End Rhy. Fig. 1

End Rhy. Fig. 1A

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

A E A E A E A E

2. And you say you wan - na go for a spin. — The par - ty's just be - gun; we'll
 4. And you show us ev - 'ry - thing you've got. — Well, ba - by, ba - by, that's

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

let you in. quite a lot. You drive us wild; And you drive us wild; we'll drive you cra - we'll drive you cra -

Pre-Chorus

Gtr. 2: w/ Fill 1, 3rd time

Gadd9 D Gadd9 D F5 F5 F6 F5 F6 G5

zy. zy. You keep on shout in', you

Gtr. 1

Gtr. 2

G6 G5 G6 G5 N.C.(A5)

keep on shout in', I

Fill 1
Gtr. 2

w/ pick & fingers

TAB

(13/14) 15 15 (13/14) 13 (15/16) 15 17 17 17/19 17 19 17 15 15/16

Chorus
N.C.(A5)

wan - na rock and roll all nite

D G D E

and par - ty ev - e - ry day. I wan - na rock and roll all nite

A E A E N.C.(A5) D

and par - ty ev - e - ry day. I wan - na rock and roll all nite

G D E A E A E N.C.(A5)

Gtrs. 1 & 2 tacet
N.C.

and par - ty ev - e - ry day. I wan - na rock and roll all nite

To Coda ⊕

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A, simile
Gadd9 D Gadd9 D A

and par - ty ev - e - ry day.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, simile

A E A E A E A E

let ring

5 5 5 7 5 7 5 7 5 7 5 7 5

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

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

Gtr. 1: w/ Rhy. Fill 1

Gadd9 D Gadd9 D A E A E A E A

Gtr. 1: w/ Rhy. Fig. 1

8 7 8 7 7 8 7 8 0 17 17 17 19 17 19 17 19 17 19

8va

E A E A E D G D G D E

let ring --
full

17 20 17 19 17 20 17 20 17 19 20 20 17 20 17 19 20 17 19 17 19 20 20 20 20 20 17 20 17 19

Gr. 1: w/ Rhy. Fill 1, simile

8va A E A E Gadd9 D Gadd9 D F5

loco

⊕ Coda
Outro


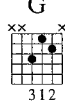
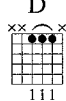
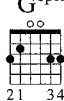

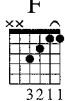
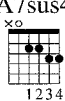
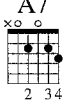
Gr. 1 G D G D F5 F6 F5 G5 G6 G5 G6

Gr. 2

N.C. A5

Let Me Go, Rock 'N Roll

Words and Music by Paul Stanley and Gene Simmons

A  **G**  **D**  **G^{open}**  **D^{open}**  **F**  **A7sus4**  **A7** 

Tune Down 1/2 Step:

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

Intro

Moderately Fast Rock ♩ = 148

*A5

Rock 'n roll!

Gtr. 1 (dist.) *mf*

TAB: $\frac{2}{2}$ 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 4 0

*Chord symbols reflect implied tonality.

N.C.

Gtr. 2 (dist.) *f* full

A5

Gtr. 1 Rhy. Fig. 1

TAB: $\frac{2}{2}$ 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 4 0

Yeah, yeah.

full

TAB: $\frac{2}{2}$ 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 4 0

End Rhy. Fig. 1

(cont. in slash)

TAB: $\frac{2}{2}$ 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 3 4 0 $\frac{2}{2}$ 0 0 4 0 $\frac{2}{2}$ 0 0 4 0

Verse

Gr. 1: w/ Rhy. Fig. 1, simile, 3rd time

A

Gr. 1

simile on repeat

1. Ba - by gets tired, ev - 'ry - bod - y knows. Your moth - er tells you ba -
nev - er knew I need-ed a ba - by like you. I nev - er knew I need-ed you like
try so hard to please, you get me hard you know. Ba - by, don't ya squeeze,

Gr. 2

G
Rhy. Fill 1

D

G

D

End Rhy. Fill 1

- by has to show, yeah, yeah, let me go.
I do, yeah, yeah, let me go.
let me go, let me go, let me go.

Gr. 1: w/ Rhy. Fill 2
A5

G^{open}
Rhy. Fill 3

D^{open}

Gr. 1

'Cause ba-by's got the feel - in', ba - by wants a show.

let ring - - - - - full full

Rhy. Fill 2

Gr. 1

(cont. in slash)

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

To Coda \ominus 1. **A**
End Rhy. Fill 3
 (cont. in notation, 3rd time)

F *G^{open}*

Ba - by won't you tell me, ba - by, rock - 'n - roll, yeah, yeah. _____

The first system contains a vocal line with lyrics, a guitar accompaniment line, and a fretboard diagram. The guitar part features a melodic line with slurs and accents, and a bass line with fret numbers 0, 2, 2, 0. The fretboard diagram shows the first two frets of the guitar neck.

A7sus4

full (20) 20 (20) 20 (20) 20 (20) 20 (20) 20 (20) 20 (20) 0 17

The second system features a guitar accompaniment line with a melodic line and a bass line. The bass line includes fret numbers 20, (20), 20, (20), 20, (20), 20, (20), 20, (20), 20, (20), 0, and 17. The fretboard diagram shows the 20th fret and the 17th fret.

Gtr. 1: w/ Rhy. Fig. 1
A5

full 17 20 17 19 full 17 20 17 19 full 17 20 17 19 20 17 19 full 17 20 17 20 17 19 17 19

The third system shows a guitar accompaniment line with a melodic line and a bass line. The bass line includes fret numbers 19, 17, 20, 17, 19, 17, 20, 17, 19, 17, 20, 17, 20, 17, 19, 17, 19, 17, 19. The fretboard diagram shows the 19th, 17th, and 20th frets.

2. **A**
 2. I

8va *loco*

full 20 (20) 17 20 17 20 17 20 17 19 17 19 17 19 17 19 17 17 17 17

The fourth system contains a guitar accompaniment line with a melodic line and a bass line. The bass line includes fret numbers 20, (20), 17, 20, 17, 20, 17, 20, 17, 19, 17, 19, 17, 19, 17, 19, 17, 17, 17, 17. The fretboard diagram shows the 20th, 17th, and 19th frets.

come on, Fox City.

15 12 15 12 15 12 15 12-15 12 15 12 15 12 15 12 15 12-15 15

↑ 1/2 ↑ ↑ ↑ ↑ ↑ ↑ ↑

↑ full ↑ full

Musical notation for the vocal line and guitar accompaniment. The vocal line is in a treble clef with a key signature of three sharps. The guitar accompaniment is shown on a grand staff with fret numbers below the strings.

*While trilling, bend str. up 1/2 step by pushing down on str. behind the nut with R.H.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

A5

Gtr. 2

full 5 5 7 5 5 7 5 5 7 5 5 7 (7) 5 7 5 7 5 5 2 21 5 7 5 7 6 5 0

Musical notation for the first guitar solo. It features a treble clef staff with notes and a grand staff below with fret numbers. The notes are mostly eighth and sixteenth notes, often beamed together.

Gtr. 2

full (7) 5 5 7 5 5 7 5 5 7 (7) 5 7 5 7 5 5 2 21 5 7 5 7 6 5 0

Musical notation for the second guitar solo, similar to the first. It includes a treble clef staff with notes and a grand staff with fret numbers.

Gtr. 1

Rhy. Fill 4

End Rhy. Fill 4

$\frac{2}{2}$ 0 3 4 $\frac{2}{2}$ 0 0 $\frac{2}{2}$ 4 0 $\frac{2}{2}$ 0 0 3 4 2 3 $\frac{2}{2}$ 0 3 4 $\frac{2}{2}$ 0 0 $\frac{2}{2}$ 4 0 $\frac{2}{2}$ 0 0

Musical notation for the rhythm fills. It consists of two systems, each with a treble clef staff and a grand staff below. The notes are primarily chords and eighth notes, with specific rhythmic patterns indicated by the numbers below the strings.

Gtr. 1: w/ Rhy. Fill 1, simile
G D

G

D

Gtr. 1: w/ Rhy. Fill 2, simile
A5

Gtr. 2

full 16 14 14 16 14 16 16 16 17 15 14 13 15 14 13 15 14 13

Musical notation for the final guitar solo. It features a treble clef staff with notes and a grand staff with fret numbers. The notes are mostly eighth and sixteenth notes.

Gtr. 1: w/ Rhy. Fill 3

G

D

15 14 13 15 14 13 15 14 13 15 14 13 15 14 13 15 14 13 15 14 13 15 14 13 15 14 13 15 14 13 15 14

Musical notation for the final rhythm fill. It consists of a treble clef staff and a grand staff with fret numbers. The notes are primarily chords and eighth notes, following a specific rhythmic pattern.

Musical notation with guitar tablature. Chords F and G are indicated above the staff. The tablature shows fingerings such as 13 15 14 13 15 14 13 15 14 13 15 14 13 15 14 13, 15 15 (15) 13 15 13 14 14, and (14) 12 14 12 14 12 14.

Musical notation with guitar tablature. Chords A, D, G, and D are indicated above the staff. The section is labeled "D.S. al Coda" and "3. You". It includes parts for Gtr. 2 and Gtr. 1. Gtr. 2 has a tremolo effect and a final section of muted notes marked with 'x'. Gtr. 1 has a complex rhythm with various chords and fingerings like 12 12 12 12 12 12 14 14 12 14 14, 7 8 7, 7 9 7.

⊕ Coda
 Musical notation with guitar tablature. Chords A, Am7, A5, A7sus4, G, and A are indicated above the staff. The text "Rock-'n-roll _ one time. ___" is written below the vocal line. Gtr. 2 has a tremolo effect and a final section with triplets and fingerings like 19 17 19 17 20 17, 19 17 19 17 20 17, 19 17 19 17 20 17, 19 17 19 17. Gtr. 1 has a complex rhythm with various chords and fingerings like 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 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 2 2, 12 12 12 14 12 14 12 14 0.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, simile
A5

Gtr. 2

20-17-19 20-17-20-17-19 20-17-20-17-19 20-17-20-17-19 20-17-20-17-19 20-17-19 20-17-19 20-17-20-17-19 20-17-20-17-19

Gtr. 1: w/ Rhy. Fill 4, 2 times

8va

20-17-20-17-19 17-20-17-19 17-19 17 20 20 (20) 20 20 (20) 20 (20) 20 (20)

Gtr. 1: w/ Rhy. Fig. 1, 3 times

8va

20 20 (20) 17 20 17 20 17 20-17-20-17-19 17 19 17 19 17 17 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17

8va

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

loco

19 17 19 19 17 19 19 17 19 19 17 19 19 17 17 19 17 19 19 17 19 19 17 19

Interlude

A7 A5 A

Gr. 1

Gr. 1 & 2 tacet

20 Gr. 1

*Strike chord and switch toggle switch in rhythm indicated.

Outro

A D A D A G D G D G D G D A

play 4 times

*Gr. 2 enters 3rd time and doubles Gr. 1.

N.C. C D N.C. C D N.C. C D *play 3 times*

full

N.C. D C D 1., 2., 3. N.C. D C D 4. N.C. D C

Gr. 1: w/ Rhy. Fill 1 G D G D

Gr. 2

Gtr. 1: w/ Rhy. Fill 2

A5

8va

Gtr. 1: w/ Rhy. Fill 3

G

D

Gtr. 2

A5

loco

Gtr. 1

(cont. in slash)

Free Time

Gtr. 1

Gtr. 2

(drum fill)

Just want to rock and roll!

A7

G#

15fr

fbk.

*

Good night!

pitch: C# *Switch toggle switch to rhythm indicated.

KISS

ALIVE!

**DEUCE
STRUTTER
GOT TO CHOOSE
HOTTER THAN HELL
FIREHOUSE
NOTHING TO LOSE
C'MON AND LOVE ME
PARASITE
SHE
WATCHIN' YOU
100,000 YEARS
BLACK DIAMOND
ROCK BOTTOM
COLD GIN
ROCK AND ROLL ALL NITE
LET ME GO, ROCK 'N ROLL**

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