



AUTHENTIC TRANSCRIPTIONS
WITH NOTES & TABLATURE

Transcribed by JOFF JONES

ALICE
TRASH
COOPER

340



**ALICE
COOPER
TRASH**

- 6 POISON**
- 14 SPARK IN THE DARK**
- 22 HOUSE OF FIRE**
- 32 WHY TRUST YOU?**
- 41 ONLY MY HEART TALKIN'**
- 51 BED OF NAILS**
- 63 THIS MANIAC'S IN LOVE WITH YOU**
- 69 TRASH**
- 82 HELL IS LIVING WITHOUT YOU**
- 90 I'M YOUR GUN**

Poison

Words and Music by DESMOND CHILD,
ALICE COOPER and JOHN MCCURRY

A Freely
N.C.

Sounding pitch: F# A
A.H.

A tempo ♩ = 112

Gr. II

3 times

Bb5

D5

1st time only

Bb5

D5

B Verse
N.C. D(m)5

Bb5

F5

1. Your cruel de - vice Your blood
2. Your mouth so hot Your web

2nd time

w/ delay

C5

Gm(implied) on D.S.

Eb5add9

like ice — One look (One look) could so kill (Could
I'm caught — Your skin (One look) so wet

P.M.

Bb5add9

D5

kill) My pain, your thrill.
Black lace on sweat.

P.M.

C G(m)5

Eb5

Bb5

F5

I wan - na love you but I bet - ter not touch (Don't
 I hear you call - in' and it's nee - dles and pins (And

C(m)5

Ab5

Eb5

Bb5

touch) I wan - na hold you but my sen - ses tell me to
 pins) I wan - na hurt you just to hear you scream - in' my

A(m)5

F5

C5

G5

stop. I wan - na kiss you but I want it too much. (Too
 name. Don't want to touch you but you're un - der my skin. (Deep

D(m)5

Bb5

F5

C5

much.) I wan - na taste you but your lips are ven - om - ous
 in.) I wan - na kiss you but your lips are ven - om - ous

Chorus
D(m)5

Bb5

F5

C5

cont. Fig. 1
D(m)5

Bb5

poi - son. You're poi - son run - in' thru

Fig. 1

0 0 7 0 14 0 12 0 | 8 5 7 5 8 5 7

F5

C5

D(m)5

Bb5

F5

C5

my veins. You're poi - son.

D(m)5

Bb5

F5

C5

1. Bb5

To Coda

I don't wan - na break these chains.

2. Bb5

Poi - son

E $\text{B}\flat 5$ D5 $\text{B}\flat 5$ D5

(ah)

$\frac{1}{2}$ Full

scoop w/ bar

$\text{B}\flat 5$ D5 $\text{B}\flat 5$ D5

D.S. al Coda

(ah)

8va

-1 1/2 Full 1/2 Full

CODA G5 Bb5

Poi - son (Poi - son)

Gtrs. I & II 8va

17 (17)

D(m)5 Bb5 F5 C5

I wan - na love you but I bet - ter not touch (Don't

8va

Full 1/2

15 (15) 17

D(m)5 Bb5 F5 C5

touch) I wan - na hold you but my sen - ses tell me to

8va

-1/2 +1/2 -1/2 +1/2

17 15 13 (13)

D(m)5 Bb5 F5 C5

stop, I wan - na kiss you but I want it too much (Too

8va

Full Full

20 20 20 (20)

D(m)5 Bb5 F5 Bb5 D(m)5 Bb5

much) I wan - na taste you but your lips are ven - om - ous poi - son. _____
 (begin ad lib vocals)

8va

Full Full

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

C5

8va

Full Full Full w/ bar

20 20 20 20 20 18 17 20 17 18 17

scoop

Poi - son. _____

8va

6:4 3

Full Full

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

Poi - son. _____

8va

Full Full Full Full

20 20 20 (20) 18 22 22 22 (22) 20 18 17 20

Poi son. cont. vocal figure and ad lib

The first system of music features a vocal line in the upper staff and a guitar tablature in the lower staff. The vocal line begins with a whole rest, followed by a half note G4. The guitar tablature starts with a whole rest, then a half note G4. The vocal line continues with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar tablature follows with a series of eighth notes: 17, 20, 17, 18, 17, 19. The system concludes with a half note G4 in the vocal line and a half note G4 in the guitar tablature.

8va

The second system of music features a vocal line in the upper staff and a guitar tablature in the lower staff. The vocal line begins with a half note G4. The guitar tablature starts with a half note G4. The vocal line continues with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar tablature follows with a series of eighth notes: 17, 19, 17, 19. The system concludes with a half note G4 in the vocal line and a half note G4 in the guitar tablature.

8va

The third system of music features a vocal line in the upper staff and a guitar tablature in the lower staff. The vocal line begins with a half note G4. The guitar tablature starts with a half note G4. The vocal line continues with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar tablature follows with a series of eighth notes: 10, 13, 10, 13, 12, 13, 10, 13, 10, 12, 13, 10, 13. The system concludes with a half note G4 in the vocal line and a half note G4 in the guitar tablature.

8va

Fade out

The fourth system of music features a vocal line in the upper staff and a guitar tablature in the lower staff. The vocal line begins with a half note G4. The guitar tablature starts with a half note G4. The vocal line continues with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar tablature follows with a series of eighth notes: 17, 20, 17, 17, 20, 17, 20, 20. The system concludes with a half note G4 in the vocal line and a half note G4 in the guitar tablature.

Spark In The Dark

Words and Music by
DESMOND CHILD and ALICE COOPER

Tune down 1 full step
♩ = 138 N.C.

First system of musical notation. The top staff is a treble clef staff in 4/4 time, showing a whole rest followed by a melodic line. The middle staff is a guitar staff with tablature: 16, 5, 5, 3, 3, 5, 5, 0, 0, 1, 1, 0, 0, 0, 0, 3, 5. The bottom staff is a bass staff with tablature: 16, 5, 5, 3, 3, 5, 5, 0, 0, 1, 1, 0, 0, 0, 0, 3, 5.

Fig. 1

Gtr. II

wavy vibrato

Second system of musical notation. The top staff is a treble clef staff with a melodic line. The middle staff is a guitar staff with tablature: (5) 4 5 3 3 5 5 0 0, 1 1 0 0, 13 13 15, 10 10 12, (15) 12 12, 4 5 3 3 5 5 0 0. The bottom staff is a bass staff with tablature: (5) 4 5 3 3 5 5 0 0, 1 1 0 0, 13 13 15, 10 10 12, (15) 12 12, 4 5 3 3 5 5 0 0. The guitar staff includes a 'wavy vibrato' instruction.

Third system of musical notation. The top staff is a treble clef staff with a melodic line. The middle staff is a guitar staff with tablature: 12 0 0 12 10, 10 10 3 3 5 5 0 0, (10) 1 0 0 0 0 3. The bottom staff is a bass staff with tablature: 1 1 0 0 0 0 3 10, 4 5 3 3 5 5 0 0, (10) 1 0 0 0 0 3. The guitar staff includes a 'Full' instruction and a 'p.s.' instruction.

*highly processed guitar

Verse
A N.C.

P.M.

*slight release of mute

P.S.

P.M.

*release

*release

P.M.

unison guitars

ba - by I wan - na pull your hair Turn out
Don't blab it on the phone Cuz if

1 1 0 0 0 0 3 5 4 5 3 3 5 5 0 0 1 1 0 0 0 0 3 5

the lights and hold me. I wan - na touch you ev - 'ry - where
your mom and dad find out they'll skin me to the bone

(5) 4 5 3 3 5 5 0 0 1 1 0 0 0 0 3 5 4 5 3 3 5 5 0 0

We don't need no - bo - dy ba - by.
Now we don't need in - struc - tions ba - by.
8va on D.S.

B \flat 5 C5

(22)

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

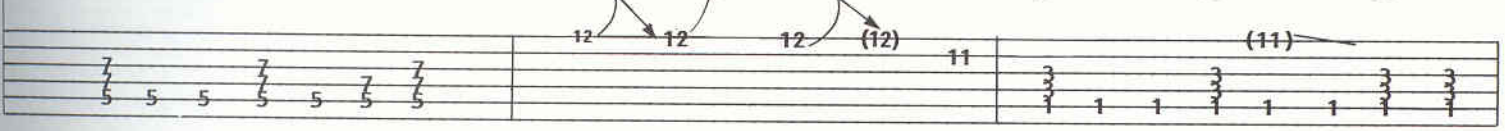
D(m)5

C5

B♭5



We don't need cham - pagne. I'll take you to the deep -
Don't you be a - fraid. It takes a lit - tle deep -
on D.S. (co - caine.)



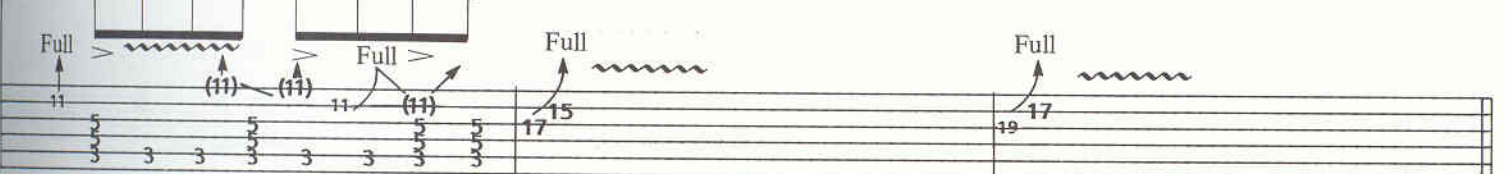
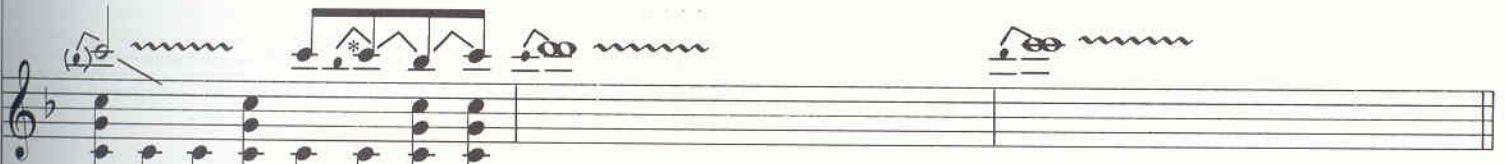
C5

G5

To Coda ⊕ A5



est dark - est hot - test lov - ers' lane for a lit - tle
tion uh - huh. (That's) how our love is made from a lit - tle



*attack produced by bend

Chorus

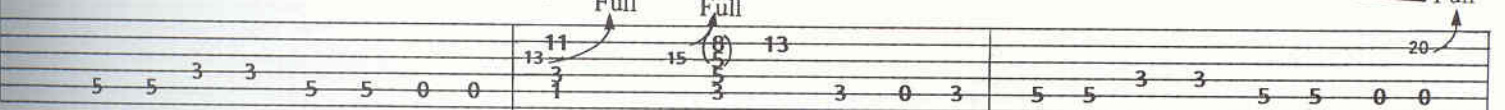
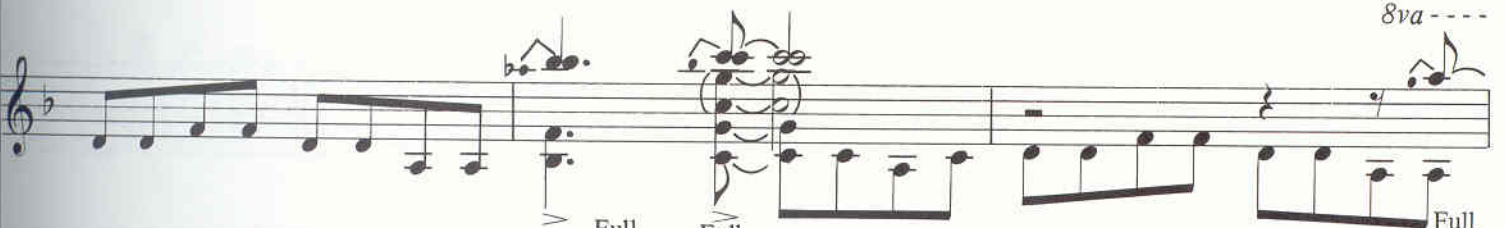
N.C.

B♭5

C5



spark in the dark, just a lit - tle spark in the dark.
spark in the dark, just a lit - tle spark in the dark.



8va-----

G(m)5

A5

8va

Don't mat - ter where we sleep, don't mat - ter where we park.
 Don't mat - ter what you say, don't mat - ter what you do, (as)

(ah—) * (ah—) *

(20) 20 20 20 5

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

*A.H.

Bb5

C5

All we need is a spark, spark, spark in the dark.
 long as it is me and you in we got a

(ah—) 2nd time * (ah—)

*

6 6 6 8 13

N.C.

spark in the dark, just a lit - tle

A.H.

5 4 5 3 3 5 5 0 0 1 1 0 0 0 0 3 5

Solo (on repeat)

Full

(13) 12 13 12 10 (10)

spark in the dark. (yeah, yeah, Oh come-yeah_)

*quick half step release

D.S. al Coda

8va

⊕ CODA

A5 C5 N.C. C5 D5

Ah! Spark in the dark, just a lit - tle

Full 19 17 Full 15 13 Full 17 15

N.C. C5 D5

spark in the dark. Don't mat - mat -
No mat -

8va

* Full 17 -½ 17 +½ 17 Full 17

*slightly under pitch

8va

Full 2nd time 18 15 Full 20 17 17 22

A(m)5 B5

- ter where we sleep, don't no mat - ter where we park. All
- ter what you say, no mat - ter what you do, as

A.H. A.H. A.H. A.H.

5 7 3 5 7 9 7

C5 D5 Em
4 times

we need is a spark, spark, spark in the dark...
long as it is me and you, we got a Spark in the dark,

A.H.

A.H.

last time

C B+ Em C B+ Fade out

just, just a lit - tle spark in the dark just a lit - tle (begin ad lib vocals)

w/ bar dive w/ bar

quick return

House Of Fire

Words and Music by DESMOND CHILD,
ALICE COOPER and JOAN JETT

mm ♩ = ca 126

House of fire _____ House of fire _____ Yeah!

Gtr. II

TAB

0 2 0

Gtr. I E5 B5 F#5 E5 B5 F#5 p.s. Al-right!

Gtr. II

Full

1/2 1/4

E5 B5 F#5 E5 B5/F# F#5

*2 guitars

**

**bend less than a quarter tone

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Verse (implied harmony)

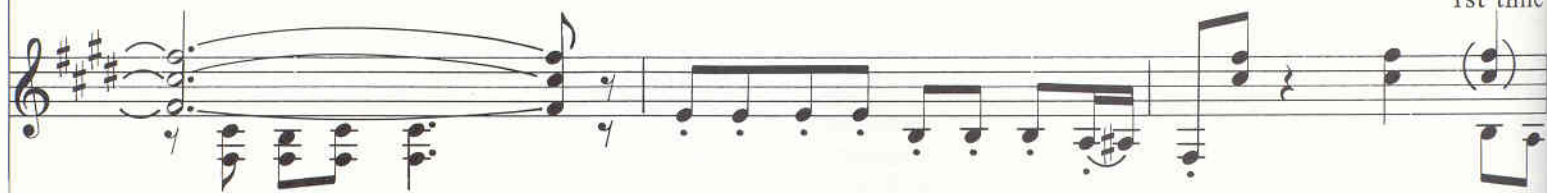
E5

B5

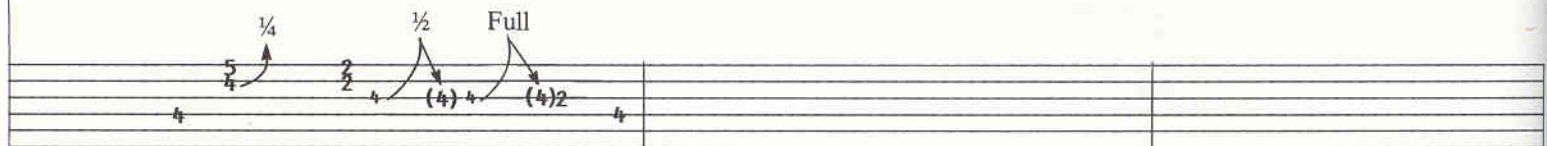
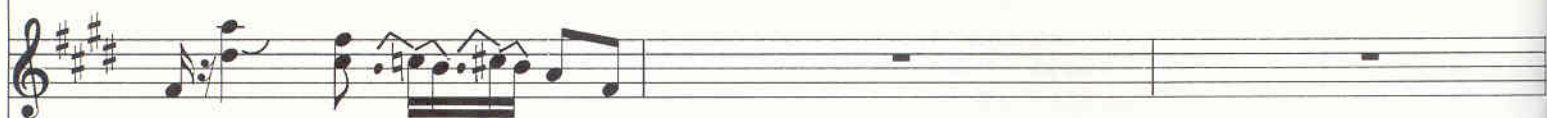
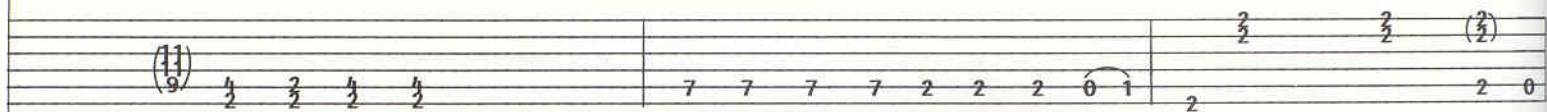
F#5



Let's build a house of fire, _____ ba - by,



1st time



E5

B5

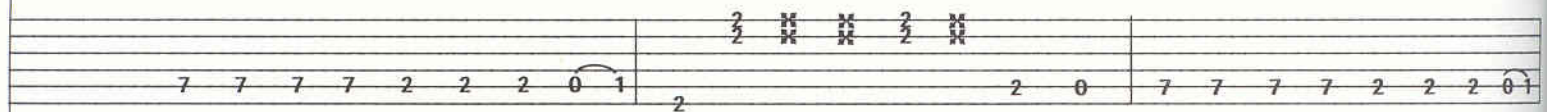
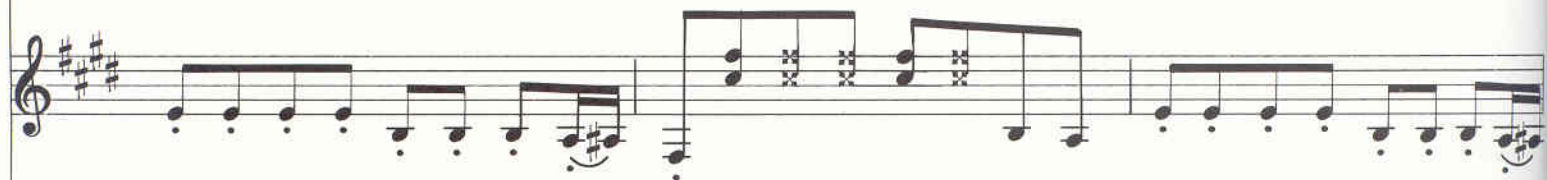
F#5

E5

B5



not one of wood or stone. _____ Walk thru my door of de - sire, -



1st time



F#5 E5 B5 F#5

ba - by. Come on in and make it your home.

2/2 2/2 (2/2) 2/2 2/2 2/2 2/2

2 2 0 7 7 7 7 2 2 2 0 1 2 2 0

2 2/4 2/4 2/4 2/4 2/4 (2/4) 2 4

1/2 Full

E5 B5 F#5

Don't need a win - dow to watch you, ba - by.
 We ain't got - ta pay rent now, ba - by.

2/2 2/2 (2/2)

7 7 7 7 2 2 2 0 1 2 2 0

1st time

rake - 1/4 1/4

9 10 10 9 10 9 9 10 10

*rake and shake

E5

B5

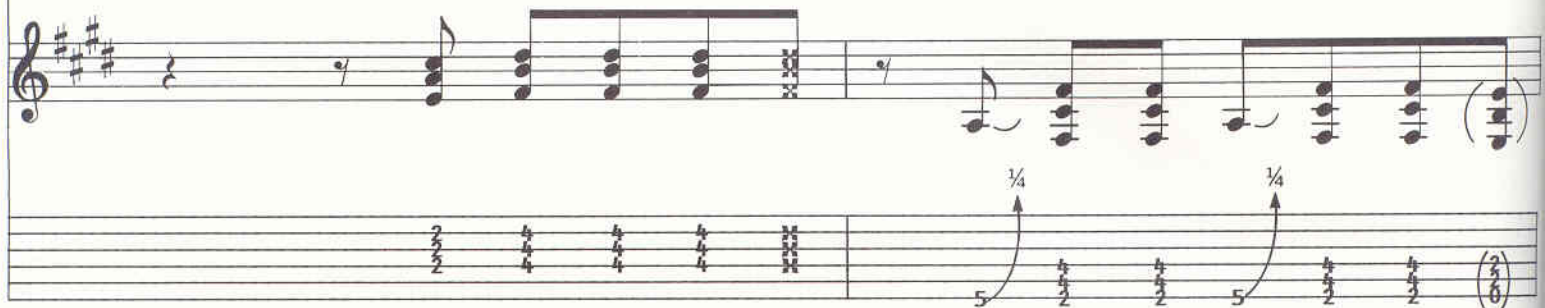
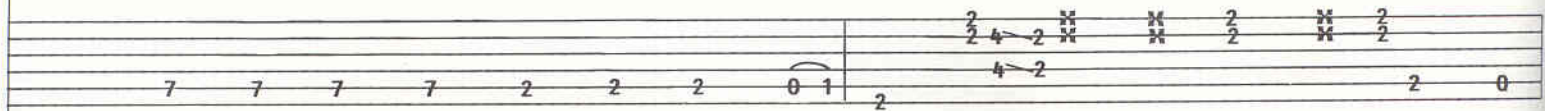
F#5



Don't need no roof o - ver head.
No land - lord to throw us out.



2nd time



E5

B5

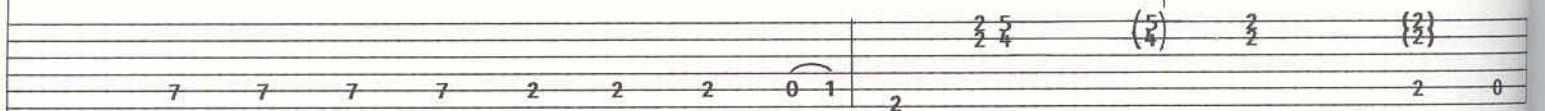
F#5



Don't need no key play to un-lock you, ba - by.
I wan - na play in your gar - den, ba - by.



2nd time



E5

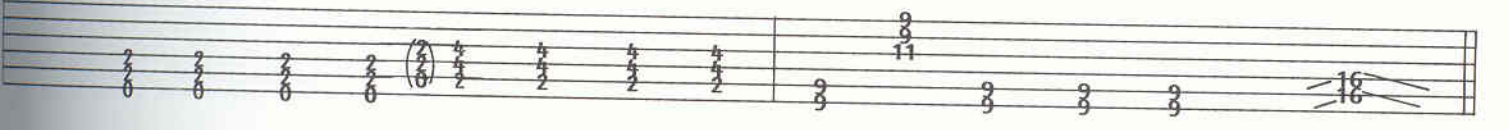
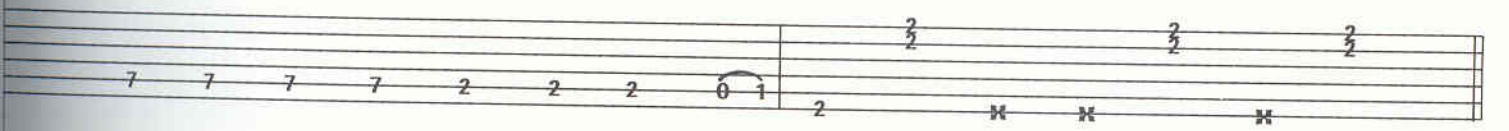
B5

2nd time

F#



When I'll use my lov - in' in - stead. _____
you wan - na give me a shout. _____



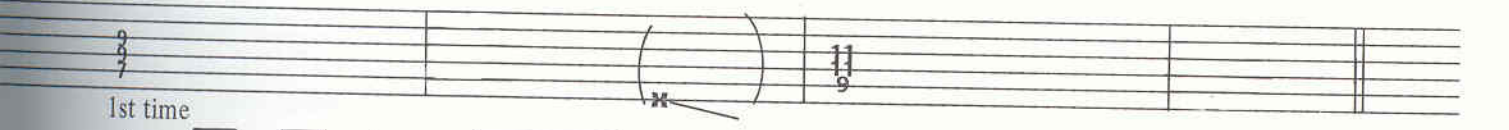
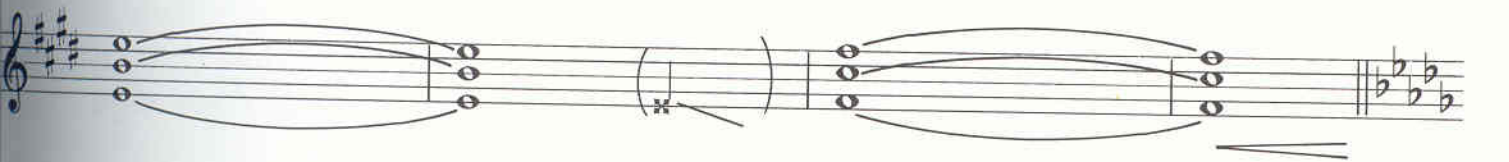
Bridge

E5

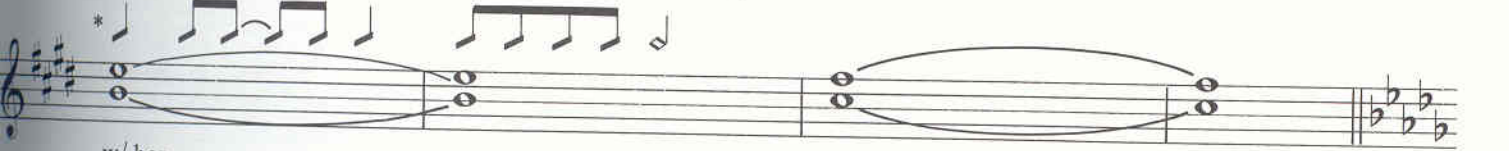
F#5



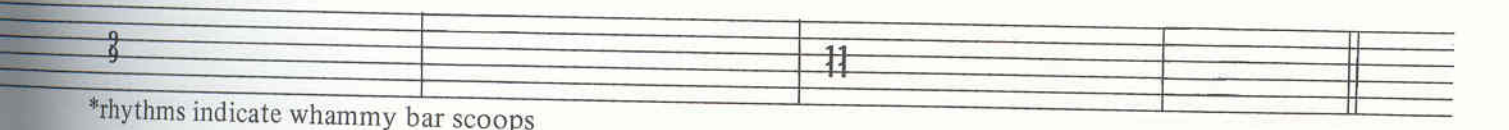
I won't tire. _____ Take me high - er. _____



1st time



w/ bar



*rhythms indicate whammy bar scoops

Chorus

Db

Bbm

Ab

Db

Gb

Musical notation for the first line of the chorus. It features a vocal line in treble clef and a guitar accompaniment line in treble clef. The key signature is B-flat major (three flats). The guitar accompaniment consists of chords and arpeggiated patterns. The vocal line has lyrics underneath.

Build - ing a house — of fire — — — — — bab - y, build - ing it with — a love. —

2nd time

Musical notation for the second line of the chorus. The vocal line has a rest followed by a note marked "2nd time". The guitar accompaniment has rests.

Empty musical staff for guitar accompaniment.

Empty musical staff for guitar accompaniment.

Musical notation for the second line of the chorus. It features a vocal line in treble clef and a guitar accompaniment line in treble clef. The key signature is B-flat major. The guitar accompaniment includes muted bass notes marked with 'x'. The vocal line has lyrics underneath.

We are build - ing a house of fire — — — — — ev - 'ry time we

2nd time

Musical notation for the third line of the chorus. The vocal line has a rest followed by a note marked "2nd time". The guitar accompaniment has rests.

barely audible

Empty musical staff for guitar accompaniment.

** x's represent muted bass notes

Musical notation for the fourth line of the chorus. It features a vocal line in treble clef and a guitar accompaniment line in treble clef. The key signature is B-flat major. The guitar accompaniment includes chords and arpeggiated patterns. The vocal line has lyrics underneath.

Empty musical staff for guitar accompaniment.

*emphasize upper strings

Ab5

1. E5 B5

touch. _____ We are House of fire

2nd time

2nd time

2nd time

Full Full

F# E5 B5 F#sus4 F#

House of fire. _____

1st time

1st time

+1/2 +1/2

1st time

2. **Db** **Bbm** **Ab5** **Db** **Gb**

Build-ing this house_ to - geth - er ba - by. Stand-ing on so - lid ground..

Ab **Bbm**

A.H. feedback

We are build - ing a house of fire_

* x's indicate muted bass notes

Gb5 **Ab5**

that you can't tear down

E5 **F#5** **E5** **F5** **E5** **B5** **F#5**

7 5 0 5 7 5 0 5 7 5 0 5 7 5 7

E5 **E5** **B5** **F#5**

2 5 4 2 2 2 4 2 4 2 4 2 5 5 5 (5) 2 4 2 4 2 4 2 16 17 17

E5 **B5** **F#5**

16 14 16 17 14 17 16 14 16 14 16 14 14 17 14 (17) 19 17 19 19 17 19

E5

F#5

Brick by brick — the flames — get high — er. Build it strong — with our —

1/2 P.M.

gradual release of mute

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

D \flat

B \flat m

A \flat

de — sire. —

Build - ing a house_ of fire, ba - by
Build - ing this house_ of fire, 1st time ba - by

9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9

D \flat

G \flat

A \flat

Build - ing it on with — our
Stand - ing on so — lid

love. — We
ground. — We are are —

D \flat

B \flat m

build - ing a house
build - ing a house

of of fire fire — ev - 'ry time we
of of fire fire — that you can't tear

* x's indicate muted bass notes

Ab

touch. _____
 down. _____

Ba - by, we are

1st time

Full Full Full

2nd time

Full

Eb

Cm

Bb

Build - ing a house of fire, ba - by.
 Build - ing this house to - geth - er ba - by.

Eb

Ab

Bb

Eb

Build - ing it with our love. We are build - ing a house of fire
 Stand - ing on so - lid ground. We are build - ing a house of fire

Cm

Bb

Fade out

ev - 'ry time we touch. _____
 that you can't tear down. _____

We are

Why Trust You ?

Words and Music by
DESMOND CHILD and ALICE COOPER

Tune up 1/2 step

Chords: B, A D B, A B A D B, B5, A5 D5 B5 A5 B5

Fretboard diagrams for strings T, A, B.

2nd string not audible at times

Chords: A5 B5 A5 D5 B5, A5 B5, A5 D5 B5, A5 B5 A5 D5 B5

Vocal line: Aw — you

Guitar part: Gtr. II

Chords: T T T T T

Fretboard diagrams for strings T, A, B.

*scoop with forearm

Verse B5

A5

come on strong with a great big smile but your teeth are as sharp as a way

come to me all tear-eyed with your big tall tail as a way

*x's indicate muted bass notes

croc-o-dile up in the sky. You Beg promise me the moon and the stars and the sun, but you but

in' on your knees for a noth-er chance, but but

P.S.

(Rhythm 2nd time)

P.S. immediate dive w/bar

nev-er did ev-ry-bod-y no-thin' for that's a song and a one. Can't there

insert riff

ev-ry-bod-y no-thin' knows that's a song and a dance. Yeah, there

P.S.

"behind the nut" bends

2nd time

A.H.

Full

pick with thumb creating random overtones with forefinger of right hand

B5 A5 D5 B5

A5 B5 A5 D5 B5

A5

B pedal

look me in the face or straight in the eye. I'd buy the mo- vie rights to your
 used to be a time when you were the best. You had the fast- est tongue

A.H. 15ma

A.H.

D# C# D#

2nd time

A.H.

D# C# D# E

Technique: Harmonics produced by right hand thumb and forefinger near bridge pickup

al - i - bi. I won - der how a low you will go. I
 in the west. You gave a look and a line like no - bod - y else. You'd

*A.H.

*aforementioned picking technique

A.H.

C# D# C# D#

A.H.

2nd time *A.H.

A.H.

D# C#

A.H.

* Random harmonics created by aforementioned technique

G5

F#m

won - der how — high your head — will blow. — You're a psy - cho - path - ic li - ar, your
try to sell the Bi - ble to the Dev - il him - self. — You sad - dis - tic lit - tle li - ar, you're

barely audible

simultaneous inaudible riffs

0 3 0 5 0 3 3

10 9 9

2nd time

15

w/ bar

Harmonics filter in

A.H.-----

√12 √12/12 √12/12 √12/12 √12/12

√12 √12/12 √12/12 √12/12

(0 0)

7 0 9 9 0 9 7

E5

soul is on fire. — You're bluff - in' with noth - in' while the stakes are get - tin' high - er
walk - in' on the wire. You're bluff - in' up with noth - in' and the bills are get - tin' high - er

w/ bar -----

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

12 12 15

17

(17)

19

barely audible

(7) 9 7 9 7 9

12 11 12 13

16

Chorus B5 A5 D5 B5 A5 B5 A5 D5 B5 A5

Why trust you? You

D5

ne - ver made a dream come true.

E5 D5 G5 E5 D5 E5 D5 G5 E5 G5

Why trust you? Give me one

good rea - son, one good rea - son why

A.H.
A.H.
(0)

descending left hand creates overtones as right hand maintains tremolo

feedback:G

Solo

B5 A5 D5 B5 A5 B5 A5 D5 B5 D5

8va

A.H. 15ma

separate track

1/2 18 18 18 18 Full

E5 D5 G5 E5 D5 E5 D5 G5 E5

w/ bar w/ bar barely audible P.M. ..

random dives *rhythms indicate point of attack

7 10 9 8 7 9 8 6 (x x) (x x x) (x x) 9 10

G5 A5 15ma

P.M. A.H.

12 9 10 12 9 10 12 9 10 12 9 11 12 9 11 12 9 11 9 11

B5 A5 D5 B5 A5 B5 A5 D5 B5

1/4 1/4

7 9 9 7 9 7 9 7 9 7 11 12 14 11

D5

Full

12 11 14 12 11 12 14 12 11 12 14 11 16 16 14 16 16 15 16 15 14 16

E5 D5 G5 E5 D5 E5 D5 G5 E5

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

G5

Full (15) Full 17 17 17 17 17 17 17 (17) (17) -1/2 +1/2 -1/2 +1/2

Aw, the

F#(m)5 14

noose is get - tin' tight - er, your face is turn - ing white and you can

(17) (17) (17) w/ bar

E5

stuff it up your muff - in and go stick it in the fire.

(22) 19 19 (22) 19 19

Chorus A cappella w/ drums

Why trust you? (ad lib vocals over chorus) You nev - er made a dream.

come true. Why trust you? *E5
*inaudible rhythms begin to filter in

One good rea - son, one good rea - son why trust you? G5 A5 B5 A5 D5 B5

You nev - er made a dream. A5 B5 A5 D5 B5 D5
w/ bar (7 10)7 (7)

come true. Why trust you? E5 D5 G5 E5 D5 E5 D5 G5 E5
inaudible riffs

One good rea - son, one good rea - son. Why trust you? G5 A5 B5 A5 D5 B5 4 times

Why trust you? A5 B5 A5 D5 B5

Only My Heart Talkin'

Words and Music by B. ROBERTS,
A. GOLDMARK and A. COOPER

Folk rock ♩ = ca 76

acoustic

G C(add 9) G

*note usually doesn't sound but should be fingered

distortion

C(add9)

Em

C(add9)

parentheses indicate voicings for rhythm guitar

Verse

G Gmaj7 Em Em7

An - y - bod - y's dream can fall a - part.
 Ev - 'ry time I take it to the edge.

An - y - bod - y's mask can break.
 Ev - 'ry time I'm so a - fraid.

let ring

2nd time

G Gmaj7 Em7

Could - n't tell you how I want - ed you.
 Don't you know I cry my eyes - out, babe,

E - nough to make you want to stay.
 Ev - 'ry time you look a - way.

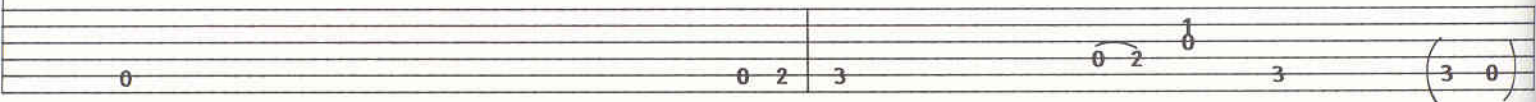
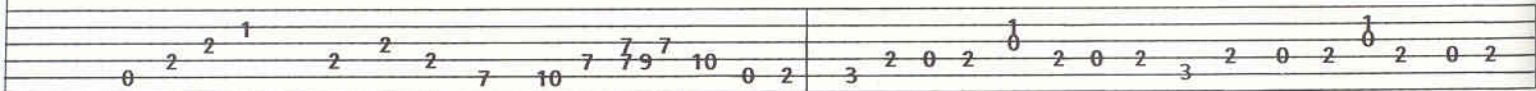
in unison with electric

Am

C



I ne - ver said the words out loud, - guess I could - n't get 'em straight. -
Oh, I al - most dropped a tear, - but I caught it just in time. -



Em7

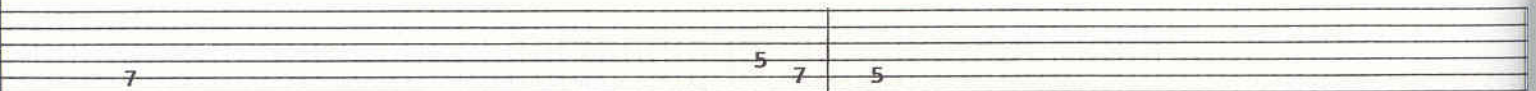
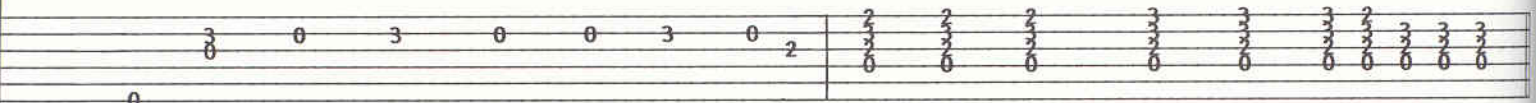
D

Dsus4

D



Ba - by give me one - more chance - be - fore you walk - a - way. _____ It's
I'd say those things you wan - na hear - if you'd help me, help me, help me try. _____



Chorus

G C G

on - ly, on - ly, on - ly, on - ly my heart — talk - in'. Yeah, — it's on - ly, on - ly, on - ly, on - ly my heart.

C Am D G Em

talk - in'. Say - in' things I ne-ver thought I'd say, can't you hear me knock-in'?

acoustic

Am D7 G Em

I tried to fool you but it would - n't play, cuz my heart is talk - in' It's

acoustic

Detailed description: This system contains the first three lines of music. The top line is the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I tried to fool you but it would - n't play, cuz my heart is talk - in' It's". The second line is the guitar accompaniment in treble clef, featuring a steady eighth-note pattern. The third line is the bass line in bass clef, showing chord voicings for Am, D7, G, and Em.

Am C

talk - in'. Aw, ba - by it's talk - in', talk-in' to you.

Detailed description: This system contains the next three lines of music. The top line continues the vocal melody with lyrics "talk - in'. Aw, ba - by it's talk - in', talk-in' to you.". The second line shows the guitar accompaniment with a change in rhythm to a dotted quarter note followed by an eighth note. The third line shows the bass line with chord voicings for Am and C.

1. G Gmaj7 Em7 2. G

Detailed description: This system contains the next two lines of music. The top line shows the vocal melody with two first endings. The first ending is marked "1." and leads to a G chord. The second ending is marked "2." and leads to a G chord. The second line shows the guitar accompaniment with chord voicings for G, Gmaj7, and Em7.

Twin lead

Detailed description: This system contains the next two lines of music. The top line is a twin lead guitar part in treble clef, featuring a fast, melodic line with triplets. The second line is the bass line in bass clef, providing a rhythmic accompaniment for the twin lead.

Gtr. II

Detailed description: This system contains the final two lines of music. The top line is a second guitar part in treble clef, labeled "Gtr. II", featuring a melodic line with triplets. The second line is the bass line in bass clef, showing chord voicings for G and Em7.

C G

7 9 8 11 19 20 18 20 18 20 19 $+\frac{1}{2}$ $-\frac{1}{2}$ (19) (19) $-\frac{1}{2}$ $+\frac{1}{2}$ (19) $-\frac{1}{2}$ 20 18 20 18 18 20

13 11 13 11 13 11 13 11 13 11

Interlude
E \flat

C E \flat

Well, I don't wan-na hide a-way.

20 19 20 19 20 18 17 19 17 16 $\frac{1}{2}$ (16) 17 (15) Full (15)

5 3 $\frac{1}{2}$ Full (3)

G Eb

Hide a-way with-out you ba - by. Don't you go and run a-way. Come

Full

(15) (3/2/3) 16 (1/2) (16) 17 (3/2/6) 15 (15)

Full

Full

(3) 4 (1/2) (4) 5 3 (3)

G Am C

on and help me ba-by. Just a lit-tle help ba-by Oh Oh It's

Full

(15) (3/2/3) (0) (2/6) (0) (0/3)

Full

(3)

(3) 0 0 2 3

Chorus

A D A

on - ly, on - ly, on - ly, on - ly my heart — talk - in'. Yeah, — it's on - ly, on - ly, on - ly, on - ly my heart —

D Bm E

— talk - in'. Say - in' things I nev - er thought I'd say.

A F#m Bm E

Can't you hear_ me knock - in'? I tried to fool you but it would - n't play, cuz my

A F#m Bm

heart — is talk - in', it's talk - in'. Oh ba - by it's talk -

D A D

- in' Oh, it's on - ly, on - ly, on - ly, on - ly my heart talk - in'. Yeah, it's

A D

on - ly, on - ly, on - ly, on - ly my heart talk - in'. Yeah, it's

F#m D

on - ly, on - ly, on - ly, on - ly, on - ly, on - ly, on - ly, on - ly, My heart

A D

talk - in', talk - in' to you. It's my

Full
pitch control by w/ bar

A D

heart that does the talk - in' talk - in' to you. —

8va

separate track

22 22 9-1/2 (9) 10 11 9 11

F#m D

Oh, talk - in' to you. — (call and response ad lib vocals to fade out)

inaudible riffs continue

10-12

A D

A D Dsus2 D Dsus2 D Dsus2 D Dsus2 D

F#m E D Fade out

Bed Of Nails

Words and Music by DESMOND CHILD,
ALICE COOPER and DIANE WARREN

Tune down $\frac{1}{2}$ step
♩ = 76 approx.

N.C. A.H. $8va$ G pedal ----- ** P.S.

*16 14 16 16 21 16 14 20 18 14 14 18 14 14 16 14
*frets of upper track fall on same strings

**conglomeration of pick scrapes

(implied changes)

Bm Bm/A Gma7 F#m Em G F#
rap not in sync with music

Spoken: *I love why you hurt me. My tears of the wired. Your thoughts would draw my plan for a cruise in vain.*

Gtrs. I & II

continuous backdrop of scrapes, dives and bends

Bm Bm/A Gma7 F#m Em G F#

My pals in the pale moon shine above us. My canned pleasure in pain is slowly vanished. When you sink deeper and deeper into a void you are venomous love.

F#

Double time feel ♩ = 138
Bm7

E - yeah

P.S.

drums set up new tempo for 3½ measures

*The thumb holds the bass note when Bm7 appears in this song.

G5

Bm7

*unintentional

Bm7

G5

w/ bar pre-scoop

Bm7

Yeah, —

(9) 3 3 5 6 7 | 7 7 7 7 9

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

Verse
N.C.

we're gon - na fight. We do it ev - 'ry night Ba - by when you scratch you
we're gon - na kiss Then we're gon - na say dir - ty lit - tle words on -

*8va

*8va

8va

(x) 2nd time

(9) 9 7 7 9 9 | 9 7 7 9 7 | 7 5 5 7 (x) 9

*A.H. produced by nail of middle finger on picking hand

know I'm gon - na bite. You can make me die. I can make you cry. Op -
ly lov - ers say. Rock - in' thru the night, roll - in' on the floor. When.

(8va)

8va ---

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

Bridge (chords implied) -----

Em F#m

- po - sites at - tract, that's the rea - son why No one else - could make -
 - they hear us scream - in' they'll be break - in' down the door. Ah

8va

P.M.

(7) 7 5 5 7 (x) 9 9 7 7 9 9 12 0 0 0 0 2 2 2 2

(chords implied) -----

G A Bm7 Em F#m

- you feel like I do I do I do. No one e - ver gets -
 Ah Ah Ah Ah Ah Ah

(2nd time)

P.M.

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

To Coda

G A F#5

- as deep in - side you, as I do, ba - by.
 Ah Ah Ah

(on D.S. only)

P.M.

3 3 3 3 5 5 5 5 (6) 2 2 (11/9) (11/9) (11/9) (11/9) (9/2) (11/9) (11/9) (11/9) 2 (11/9) (11/9) 2 (11/9) (11/9) (11/9) (11/9)

Bridge (chords implied) -----

Em F#m

- po - sites at - tract, that's the rea - son why No one else - could make -
 - they hear us scream - in' they'll be break - in' down the door. - Ah

8va *8va*

P.M. -----

(7) 7 5 5 7 (x) 9 9 7 7 9 9 12 0 0 0 0 2 2 2 2

(chords implied) -----

G A Bm7 Em F#m

- you feel - like I - do I - do I - do. - No one e - ver gets -
 Ah Ah Ah Ah Ah Ah

(2nd time)

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

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

To Coda

G A F#5

- as deep - in - side - you, as I - do, - ba - by.
 Ah Ah Ah

(on D.S. only)

P.M. -----

3 3 3 3 5 5 5 5 (6) 2 2 (11/2) (11/2) (11/2) (11/2) (9/2) (11/2) (11/2) (11/2) 2 (11/2) (11/2) (11/2) (11/2) (11/2)

Chorus

B(m)5 G5 A5 B(m)5 G5 D5 A5

Our love is a bed of nails. Love hurts good on a bed of nails. I'll

B(m)5 G5 A5 B(m)5 G5

lay you down and when all else fails, I'll drive you like a hammer on a bed of nails.

P.S.

1. Bm7 G5

18 7 18 7 18 7

7 7 7 7 7 7 7 7 7 7 7 6 5 3

*slightly under pitch

Bm7(implied)

Yeah. A.H. A.H. First

Sounding pitch: A# Sounding pitch: D#

A.H. A.H.

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

*slightly under pitch **A.H. 15ma above principal note

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

2. Bm7 G5

Bed of nails, — bed of nails. — I'll

7 7 7 7 7 7 7 7 7 7 7 6 5 3

Bm7

drive you like a ham - mer on a bed of nails —

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

Bm7 G5 (implied)

Ow, ow, ow, ow, ow. — Gon - na

7 7 7 7 7 7 7 7 6 5 3

Bm7

drive you like a ham - mer ba - by, put me in your slam - mer, oh yeah —
(ow) (ow, ow, ow)

less audible

(3) 3 5 6 7 7 7

Solo

Bm7

G5

A musical staff in G major showing a long note on the G string, with a 'G5' label at the end of the staff.

A musical staff with an '8va' marking above a dashed line. It contains several notes with slurs and a final note marked with an asterisk (*).

A diagrammatic staff showing fret numbers: 22, 22, 19, 22, 21, (21), (21), 22. Labels include 'Full', '-1/2', and '+1/2' with arrows pointing to specific frets.

Sounding pitch: G#
A.H.

22

*A.H. 15ma above principal note

A musical staff featuring eighth-note patterns, including triplets and a final half-note.

A diagrammatic staff with fret numbers: 7 7 7 7, 7 7 7 7, 7 7 7 7, 7 7 7 7 7 7 7 7, 6, 5, 3.

An empty musical staff.

A musical staff with an '8va' marking above a dashed line. It contains several notes with slurs.

A diagrammatic staff with fret numbers: (22), 19, 22, 21, 19, 21, (21), 19, 21, 19, (19), 21, (21), 21. A 'Full' label points to the 21 fret.

A musical staff with chords and notes, including a sharp sign (#) on a note.

A diagrammatic staff with fret numbers: (5), 5, 3, 5, 6, 7, 7, 7, 7.

Bm7
8va

Full 3 Full 3 Full 3 Full Full Full

(21) 19 22 19 21 19 22 19 21 24 19 24 22 19 21 22 22 19 22

7 7 7 7 7 7 7 7 7 7 7 7 7 6 5 3

8va
11:8

D.S. al Coda

19 22 19 22 19 22 19 22 19 22 19 22 19 22 21 19 22 Full (22)

5 3 5 6 7 7 7 7 7 7 7 7 5 3

⊕ CODA

N.C.

Our love is a bed of nails.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 3

overtone filter in

G5

D5

A5

B(m)5

G5

Love hurts good_ on a bed of nails I'll lay you down_ and when

all else fails_ I'll drive you like a ham-mer on a bed of nails._

Our love_ is a bed of nails._ Love hurts good_ on a
*passing bass note

bed of nails. I'll lay you down_ and when all else fails,_ I'll

drive you like a ham - mer on a bed of nails_ Ow!

Bass line notation for guitar, showing fret numbers and chord changes. The first part shows fret numbers 3, 5, 5, 5, 5, 5, 5, 5, 5. The second part shows chord changes: 12, 12, 12, 12, 12, 12, 12.

Bm7

Bed of nails, — (damn — a) bed of nails. — I'll

The first system contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Bed of nails, — (damn — a) bed of notes. — I'll". The guitar line is in treble clef and shows fret numbers: 7 7 7 7, 7 7 7 7, 7 7 7 7, 7 7 7 7, 7, 6, 5, 3.

The second system continues the musical notation. It features a vocal line and a guitar line. The guitar line includes fret numbers 14 and 12, with an arrow pointing to the 12th fret labeled "Full". In the second measure, fret numbers 17 and 15 are shown, also with an arrow pointing to the 15th fret labeled "Full".

Bm7

drive you like a ham - mer on a bed of nails. —

The third system contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "drive you like a ham - mer on a bed of nails. —". The guitar line is in treble clef and shows fret numbers: 5, 3, 5, 6, 7, 7, 7.

The fourth system continues the musical notation. It features a vocal line and a guitar line. The guitar line includes fret numbers 10, 9, 10, 9, 10, 9, (9), 7, 9, 7, 9, 7, 9, (9). There are three arrows pointing to the 10th fret labeled "Full", and two arrows pointing to the 7th fret labeled "1/4".

* Bm7

G5

Ow, ow, ow, ow, ow. — Gon - na

*Rhythm guitar cont. previous 4 bar pattern

Bm7

drive you like a ham - mer ba - by, put me in your slam - mer, oh yeah —
(ow) (ow, ow, ow.)

8va

Bm7

G5

Bm7

Our — love — is a bed of nails, — I'll drive you like a ham - mer on a

8va

Bm7

G5

bed of nails. — Ow, ow, ow, ow, ow, — I'll

8va

Full Hold bend

Full

Bm7

drive ya, drive ya, drive ya, drive ya, drive ya, drive ya, drive drive

Full Full Full Full

(7) 9 7 9 7 9 7 9

Bm7 G5 Bm7

Our love is a bed of nails yeah Drive you like a hammer on a not clear

11 18 11 11 11 18 11 10 10 10 7 9 7

Bm7 G5

bed of nails. Ow, ow, ow, ow, ow, I'll

8va

Full Full Full Full Full

9 19 21 19 21 21 19 21 13 13 21 13 21 13 13 21 13 13 19

Bm7 Fade out

drive ya, drive ya, drive ya, drive ya, drive ya, drive ya, drive ya, drive ya.

8va

Full

22 19 22 21 19 22 19 18 19 17 18 19 17 18 19 17 18 19 17 18 19 17

This Maniac's In Love With You

Words and Music by DESMOND CHILD,
ALICE COOPER, TOM TEELEY and BOB HELD

Steady Groove ♩ = 104

Intro

B5 C#5 D#5 E5 B5 C#5

T
A
B

*notes squeal a bit due to extreme distortion

T
A
B

B5 C#5 D#5 E5 B5 C#5 B5 C#5 D#5 E5

(9) 9 12 9 9 12 11

*cont. same voicings

*string noise

B5 C#5 B5 C#5 D#5 E5 B5 C#5

9 9 11 11 9 11 11 (11) 14 12 (12) 11 (11 14) 14 (11 14) 14 (11 14) 14

*unintentional note
**continue to trill w/ dive

B5 C#5 D#5 E5 B5 C#5

hold. glove. (Our love) (al - right) Now I'm

20 $\frac{1}{2}$

18 16 18 16 18 18 18 (18)

Bridge (implied changes)

E B F#

I don't know where to be gin. Just
cross - ing the line in my brain. The

7 4 5 7 6 7 9

7 4 5 7 6 7 9 (9)

2nd time

E B F# G D

look at the state that I'm in. My mind is in to - tal de -
line be - tween plea - sure and pain. It takes all I've got to sur -

7 4 5 7 6 7 9 10 7 8 10 9 10

7 4 5 7 6 7 9 10 7 8 10 9 10

A G D E

cay. I'm com - in' to take you a - way. rap: There's
vive. This mad - ness will eat me a - live. 2nd time

w/ bar

12 5 5 3 5 5 5 7 (9) (7)

even dive over 2 beats

Chorus * **B5 C#5 D#5 E5 B5 C#5**
no-thing more that I can do (This man - i ac's in love with you) *Your.*

*same voicings as intro **B5 C#5 D#5 E5 B5 C#5**
big-gest fear has just come true (This man - i ac's in love with you)

* **B5 C#5 D#5 E5 B5 C#5**
no-thing more that I can do (This man - i ac's in love with you) *Your*

* *no-thing more that I can do* (This man - i ac's in love with you) *Your*

$\frac{1}{4} \frac{1}{2}$ slide + bar

*On D.S. use this riff when appropriate **B5 C#5 D#5 E5 B5 C#5**
big-gest fear has just come true (This man - i ac, this man - i ac.)

* *big-gest fear has just come true* (This man - i ac, this man - i ac.)

$\frac{1}{4} \frac{1}{2}$

(Implied changes) **G#m F#/A# E/B B/D#**

4 6 7 6 *pick-up note to solo

Mini-solo

B5 C#5 D#5 E5 B5 C#5

Full

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

*overdrive squeal

(11 14)11 11 11 14 9 11 9 11 9 7 (7)

(Implied changes)

G#m F#/A# E/B B/D#

4 6 7 9 11 9 11 9 9

Twin Lead

B5 C#5 D#5 E5 B5 C#5

w/ bar 3 w/ bar Full

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

w/ bar Full hold bend 3 3:2

6 8 16 8 16 9 12 9 12 12 11 9 11 11 9

*use same voicings as intro

**target pitch

Trash

Words and Music by DESMOND CHILD,
ALICE COOPER, MARK FRAZIER and JAMIE SEVER

Intro

E7+9 (implied tonality)

First system of musical notation for the Intro, featuring a treble clef staff with a key signature of one sharp and a 4/4 time signature, and a guitar TAB staff with fret numbers and a 3/4 measure.

Second system of musical notation for the Intro, featuring a treble clef staff with a key signature of one sharp and a 4/4 time signature, and a guitar TAB staff with fret numbers and a 3/4 measure.

*noise from shifting of positions

Third system of musical notation for the Intro, including a treble clef staff with a key signature of one sharp and a 4/4 time signature, and a guitar TAB staff with fret numbers and a 3/4 measure. Chord labels E, D/E, and E are placed above the staff.

Fourth system of musical notation for the Intro, including a treble clef staff with a key signature of one sharp and a 4/4 time signature, and a guitar TAB staff with fret numbers and a 3/4 measure.

E

D/E

E

Verse E5

It ain't the way you crawl a - cross the cat - house
 It's not the way you dress when you socialize

E D/E E

floor. _____
(aw, those eyes _____)

5 7 0 7 5 9 9 9 9 7 5 7 | 5 7 0 7 5 (5) 9 9 9 9 (9) 7 5

*heavy muting raises pitch nearly 1/2 step

E5

It ain't the way you curse me when you slam the
It ain't the dia - mond rock or the Rolls you drive

3 6

E D/E E

huh, bed - room door. _____

5 7 0 7 5 5 9 9 9 9 9 7 5 7 | 5 7 0 7 5 5 9 9 9 9 9 7 5

Chorus
D

E D/E

It ain't the way you sweat me for a hand - ful of ea - sy cash.
Oh, you can walk the streets with all your up-town flash, _____

14 14 14 14 | 5 7 0 7 5 5 9 9 9 9 9 7 5 7

1st time only

E A5 B7

such trash. It's just the way you love me when you turn to
 But when you hit the sheets you just turn to

5 7 0 7 5 5 9 9 9 9 9 7 5 | 6 | (9) | 4/4 (2) 4/4 (2) | 12/8 (2) (3)

E7+9 (implied)

1st time only Trash.

12 3 7 7 7 7 7 7 3 | 0 12 3 7 7 7 7 7

12 7 (9) 7 (9) (7) 8 | 12 7 (9) 7 (9) 7 5/4 0 3

2nd time only

3 3 3 0 | 3 7 3 3 0 | 3 3 0 0 | 3 3 3 0

*behind the nut bend

E7+9 (implied)

Trash. _____ (you're _____ Yeah! _____ such trash.)

1st time only

1st time

2nd time only

*behind the nut bend

Interlude

A5

D/A

A5

I love the way you look. You're such a high class

3

E 7+9 (implied tonality)

tramp. —————

(huh)
rap on D.S. (I like a tramp. —)

*overtone filters in

A tonality

on D.S. (whew!)

E7+9 (implied)

(finally) ripe at last.

let ring -----

let ring -----

on D.S. -----

A tonality

B7

To Coda

But when you hit the sheets you just turned to

E7+9 (implied)

Trash. _____

T -

Trash. _____

Yeah, — you're

Trash

E7

Come on ma - ma. Let me climb on board

Ow! _____

pickup to solo A.H. Full

*A.H. 15 ma above principal note

finger noise

Solo E5 E7 (implied) D5/E

(7) 9 (9) 7 9 7 9 7 12 Full (12) 7 Full 7 9 9 (1) 13 12 10 12

0 0 0 0 7 7

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

E5 E5 8va

10 12 10 12 10 12 15 Full 15 15 17 Full 15 17 17 12 15 12 Full 12

*push 1st string into 2nd string, pitches are approximate

0 0 0 0 3 4 0

5 7 0 0 7 7 7 9 9 9 9 9 7 3 4 5 7

8va -

D.S. al Coda

♩ CODA E7

continue with ad lib vocals and fade

Trash. _____

Hell Is Living Without You

Words and Music by DESMOND CHILD,
ALICE COOPER, JON BON JOVI and RICHIE SAMBORA

Intro

Out of time 2

A5(implied)
Organ in

G5(implied)

levitating synth effect

w/ bar

TAB

0 (0) (0) (0)

2

8va

* tr

gradual release

-2 rit.

TAB

(12 15)12 (12 15)12

Gtrs. I and II do not line up rhythmically.

*begin with depressed bar

8va

w/ bar

acc.

(0) (0) (0) (0) (0)

**

4/4

**pinky finger snaps off whammy bar

8va

* tr

Full

Full 1/2

15 15 15

w/ bar

Full

w/ bar explosive dive

12 (12)

4/4

push 1st string into 2nd string
the raised E♭ is approximate

sound effects spill over into verse

Verse
a tempo

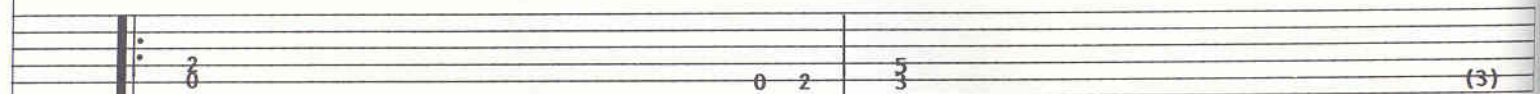
Am

C

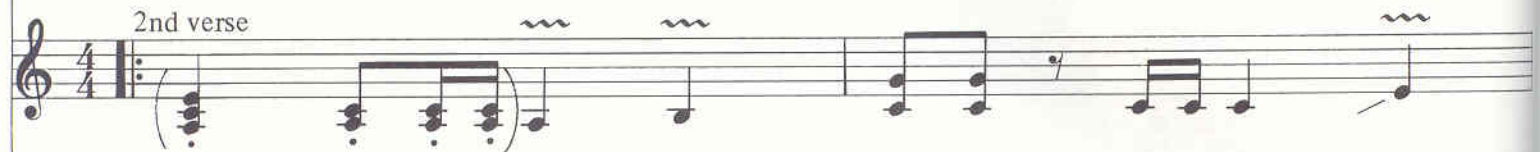


1. I can't find your face _____ in a thou - sand mas - quer - a - ders. You're
2. Try to walk a - way _____ when I see the time I've wast - ed

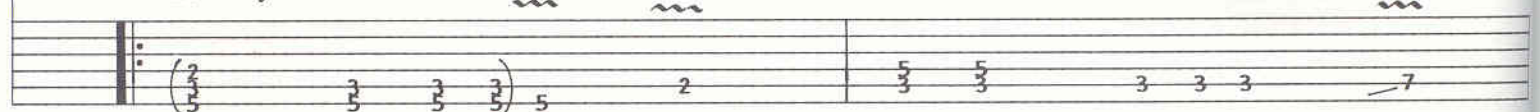
Gtrs. tacet 1st four meas.



2nd verse



not very audible



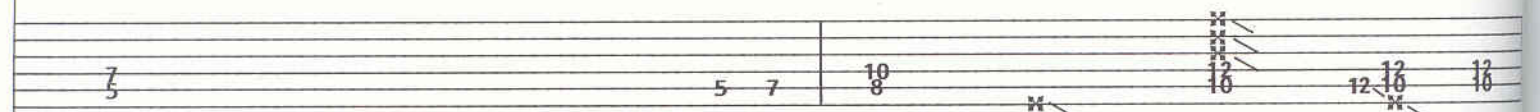
D(m)5

F5

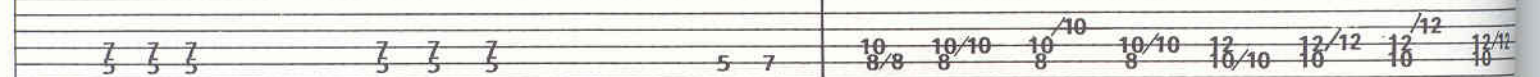
G5



hid - den in the co - lors of a mil - lion o - ther lost cha - ra - ders
Starv - ing at a feast and all this wine I've ne - ver ta - sted



*



* the number following the slash denotes what guitar plays on repeat.

A5 C5

In life's big pa - rade _____ I'm the lone - li - est spec - ta - tor Cuz you're gone _____
 On my lips your mem - 'ry has been stained. _____ Is it all in vain _____

D(m)5 F5 G5

_____ with - out a trace _____ tell me in a sea of face - less i - mi - ta - tors. _____
 _____ yeah.

* * * * *

*unidentifiable low pitch

2nd time

Pre-Chorus
A(m)5

F5 G5

(Ah _____) (Ah _____) I can't take a - no - ther night..

Gtr. III

12 (12)(12)(12) 12 (12) 10 16 (8 5 7 7)

2nd time

12 10 16 16 16 16

A(m)5

F5 G5

(Ah _____) (Ah _____) burn- ing in - side__ this

Gtr. III

12 (12)(12)(12) 12 (12) 10 16 (7 7 7 8 5 7 4)

12 12 12 12 10 10 10 10 16 16 16 16

Bm A C E(m)5

On my own and I feel like Hell is liv-ing with-out you

4/4 2 2 2 2/2 2/2 2/2 5/4 5/4 8/8

E(m)5 +Solo A(m)5 F5 G5

(liv-ing with-out you) liv-ing with-out you

*slight string noise
+Rhythm guitar keeps straight 4 through entire solo

Full Full Full Full

3 3 15 15 15 15 (15) 13 15 15 (15) 13 15 15 15 15 13 15 15 (15)

A(m)5 F5 G Am F

8va

hold bend

rake

13 14 19 17 17 20 (20) 19 19 (19) 20 20 20 19 17 19 17 19 19 20 20 22

G5 A(m)5 F5

8va

*Gtrs. I and II

22 22 20 20 19 19 17 17 20 20 17 16 9 (16) 14 (9) 7 16 9 (16) 14 (9) 7 16 9 (16) 14 (9) 7

*positions are optional for this segment

Out-Chorus
+Bm

A5

Ah _____ Hell (you) _____ is liv - ing with - out _____ your

8va * **

17 17 17 15 17 15 17 15 17 14

*harmonic squeal

**light vibrato

Out-solo 2nd time

8va 3 3

Full 21 21 21 21 (21) 19

*rhythms for solo may fluctuate
+ x's indicate muted bass notes

E(m)5

G5

B(m)5

A5

Love ain't noth - in' with - out _____ your _____ Touch me Hea - ven would be _____ like
Ah _____

15

8va * 3 3

Full 21 21 21 21 (21) 19 21 Full 21 (21) 21 x

*bend is slightly under pitch

C5 Em Bm A5

Hell is liv - ing with - out — you — Nights (Nights) get (get) long - er and cold - er

8va

Full Full Full

21 22 21 22 21 21 21 21 (21) 19 21 19 21 19

*bends slightly under pitch

E(m)5 G6 B(m)5 A5

I'm (I'm) down (down) beg - ging to hold — ya On (On) my (my) own and I feel — like

8va

Full Full Full

21 19 19 22 19 22 19 22 19 22 22 22 22 22 22 21 19 21 (21) 19 22 19 22

C Em

Hell is liv - ing with - out — you —

8va

Full 1/2 1/2

19 21 19 22 19 22 22 22 21 (21) 19 21 (21) 19

Repeat figures below and fade out

achieved with delay effect

I'm Your Gun

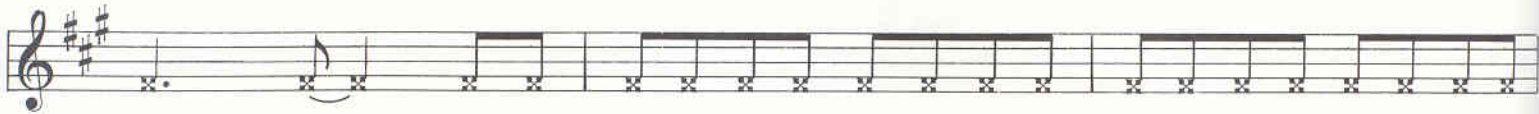
Words and Music by DESMOND CHILD,
ALICE COOPER and JOHN MCCURRY

Fast rock ♩ = 184

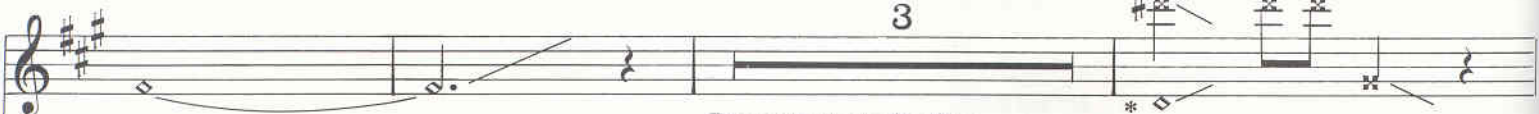
A cappella



Your (spoken) *ma-ma* thinks I'm fil - thy. (Al - right-) *Your* *dad-dy* calls me *scum*.



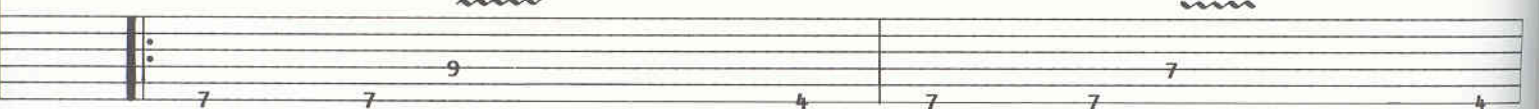
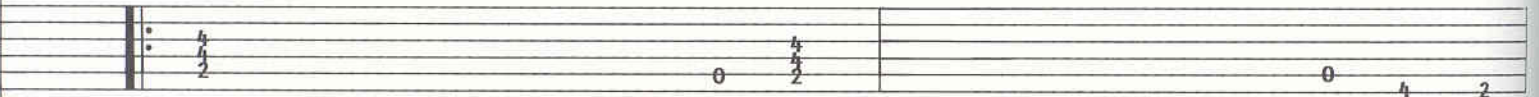
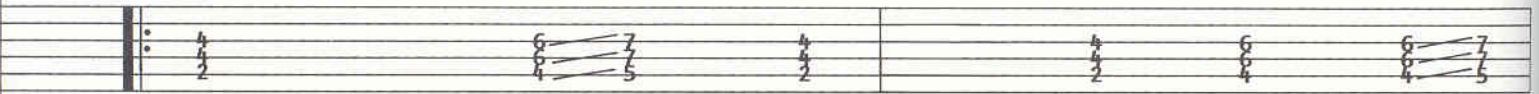
(Al - right-) *Wrap your* *fin-gers* all a - round me I'm your *G - G - G - G - G - G - G - G*



Gun. _____ *Drums set up rhythm*



*ascending high pitched harmonic



B5

C#5 D5

B5

Verse
B5

Well _____ I'm dressed hard in black, I'm a
as they come, I'm a

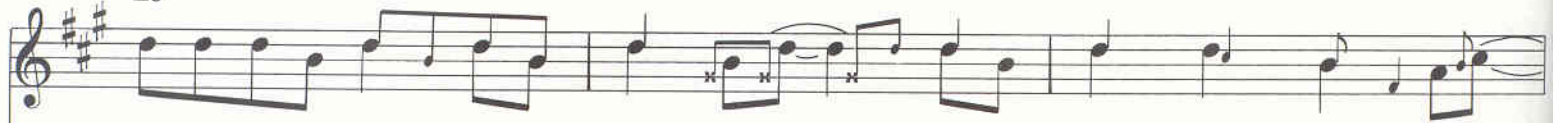
on repeat

8va
Harm.
Harm.

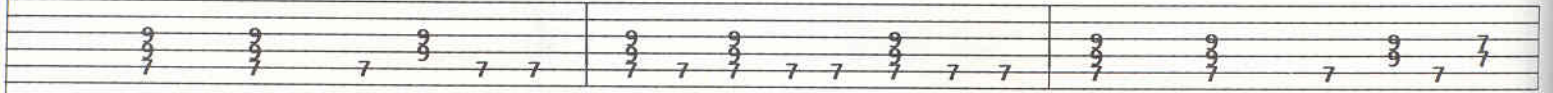
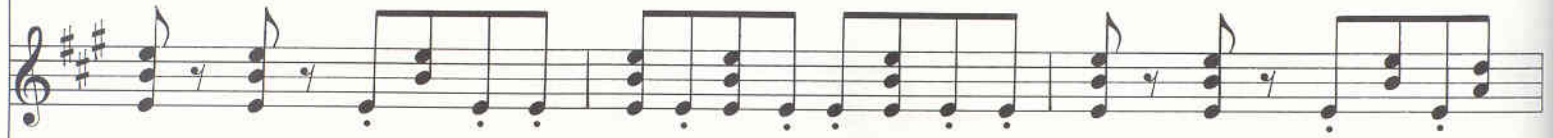
P.M.-----

heart at - tack, and my draw is light - ning quick. Well if you're
hit and run. I'm a pis - tol pack - in' boy. Bet - ter

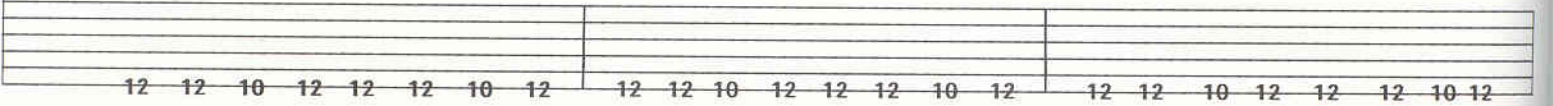
E5



look-in' for a man with the ma-gic hands. I can real-ly do the trick.
walk real slow, I'm on the edge you know and I'm ea-si-ly an-noyed.



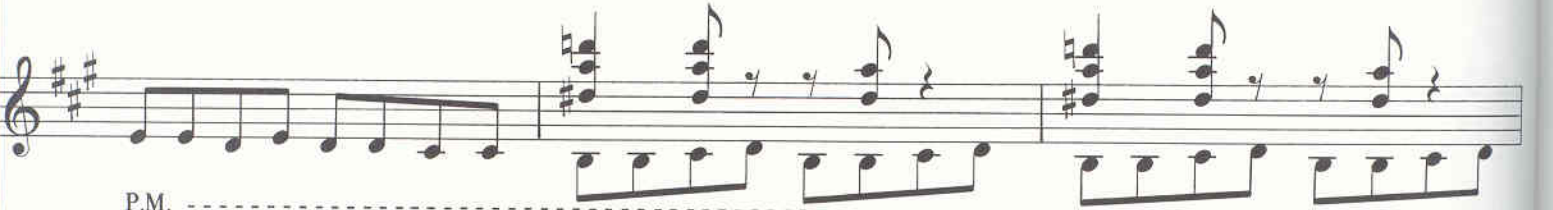
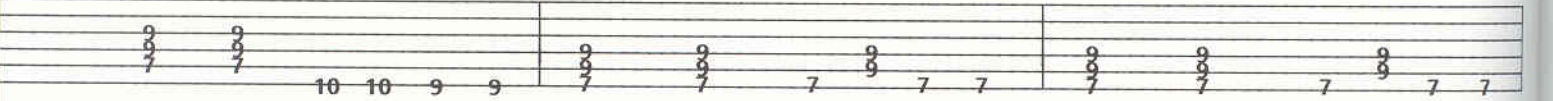
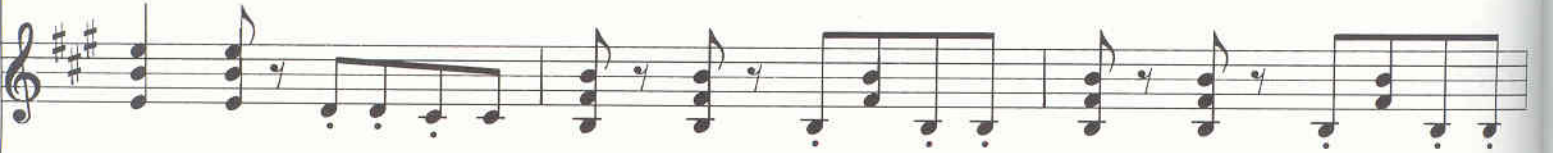
P.M. -----



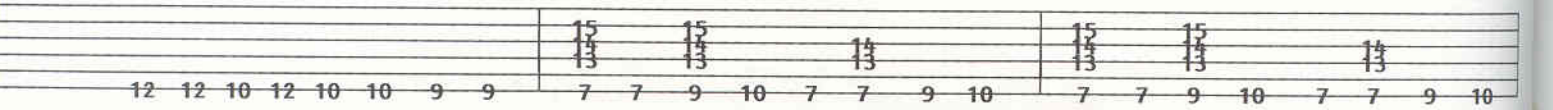
B5
B7#9(2nd time)



And if you see me on the street and you're burn-in' from the heat there's a
Some-one's giv-in' you trou-ble, I'll be there on the dou-ble just



P.M. -----



B5 D5 E5

fire down be - low. You be the tar - get on the bed, I'll be
 call me on the line. I've got a mu - scle I can flex that'll

P.M. -----

shoot-in' hot lead. Let me take con - trol. (Spoken) 1. You're a
 fog your lit - tle specs till you think you're go - in' blind. 2. I (You)

P.M. ----- G#

Pre-Chorus

A5

scared know (still) lit - tle these girl streets (need) in like this the big, scars (some) bad on my

B5

town, back (one) So and I ea stay (who) sy to sink, load - ed as so this

Chorus D

E

D

ea gun (be) on sy to my down. back. (strong) Aw! Pull my trig - ger I

E

D

E

D

E

get big - ger Then I'm lots of fun. I'm your

B5 C#5 D5 B5 C#5 D5 C#5 D5 B5 C#5 D5 B5

gun. I'm your gun, gun, gun.

1st time A.H. 15 ma

Full Full Full

2nd time 8va (8va) 8va *slight harmonic overtone

Full F# F#

D E D E E D E

Bite my bul-let. Push and pull it. Tell me I'm the one. I'm your

B5 C#5 D5 B5 C#5 D5 C#5 D5 B5 C#5 D5 B5 A5

gun. I'm your gun, gun, gun.

4/4 4/4 6/7 4/4 4/4 6/7 6/7 4/4 4/4 6/7 4/4 4/4 4/4 2/6

1st time

Full 17 (17) 15 17 17 15 (15) 0 11 9 9 9 7 9 9 9

**harmonic overtones present

2nd time

Full 10 wide vibrato 10 ***A.H. 15ma above principal pitch

*unintentional note ***

10 9 (0) 7 (0) 10 9 7 7 9 (9)

N.C.

Hold Squeeze on it stea tight - dy er al Aim - ways and

P.M.

10 12 12 10 12 11 10 12 12 10 12 11 10 12 12 12 14 14 12 12 14 14 12

1. B5 C#5 D5 B5 C#5 D5 C#5 D5 B5 C#5 D5 B5

rea - dy. Yeah! Well, -

fire _____

P.M.!

14 7 8 9 7 9 9

2nd time (8va) 15ma 15ma 15ma

B (5) B D# A C# C# B

7 7 0 7 7 4 7 7 7 0

A5 | 2.

Fm as Yeah!

gradual release * **

w/ bar *attack produced by scoop **cont. harmonics and pulling up on whammy bar

C# B

(5) (5)

15ma -1/2

A

7 7 7 7 0

Solo - Gtrs. I and II trading 4 bar phrases

Gtr. I
A5

w/ bar

*pull up on bar

Gtr. II
B5 C#5 D5 B5 C#5 D5 C#5 B5 C#5 D5 B5

Full

w/ bar

*dig in to achieve harmonic overtones

less audible

A5

*

Full Full

w/ bar $-\frac{1}{2}$ $-\frac{1}{2}$

9 12 12 12 12 5 8 5 8 5 8 5 8

*rhythm not very audible

B5 C#5 D5 B5 C#5 D5 C#5 D5

8va Gtr. II

Full wide vibrato Full

8 8 24 (24) 22 22

-21 18

inaudible 4 measure phrase

B5 C#5 D5 B5 A5

8va

Full $\frac{1}{4}$

(22) 22 15 15 12 12 12 12 12

A5

w/ bar

15 15 14 14 17 16 15 17 16 14 17 16 14 17 16 17 16

B5

C#5

D5

B5

C#5

D5

C#5

D5

* 15ma

F#

7

(diamond)

*gradually pull up whammy bar aiming for target pitch

8va

barely audible

1/2 Full

19 21

18 21

21 21

21 19

*pitches are approximate

B5

C#5

D5

B5

15ma

C

D#

*target pitch

8va

22

22

21

21

21

18

N.C.

Hold on steady Always

P.M.

10 12 12 10 12 11 10 12 | 12 10 12 11 10 12 12 | 12 14 14 12 12 14 14 12

rea - dy Yeah! (Yeah!) Yeah! (Yeah!)

P.M.

14 12 14 14 14 14 | 14 14 14 14 14 14 14 14 | 14 14 14 14 14 14 14 14

Harmonics gone wild in background spanning 4 measures

Yeah! (Yeah!) Pull my trig - ger I

get big - ger uh Then I'm lot's of fun. I'm your

0 0 | 0 0 | 5 5 4 4

B5 C#5 D5 B5 C#5 D5 C#5 D5 B5 C#5 D5 B5

gun. I'm your gun, gun, gun.

8va

Full

22 19 21 19 19 21 21 19 21 19 21 20

E5

Rub Load my bar - rel, straight and nar - row. Dress
 clip and lick your lips.

2nd time

Full hold bend

15 14 14 14 14

E5

This up is like get - tin' a nun n - n - n - n - n - n - n - nun

(nun) I'm your

(14) 14 13 14 13 14 12 14

Harm.

w/ bar Harm.

B5 C#5 D5 B5 C#5 D5 C#5 D5

gun I'm your

1st time

Full 17 17 17 17 17

hold bend

2nd time

8va

Full 22 (22) (22)

*drops slightly under pitch

B5 C#5 D5 B5 N.C.

gun, gun, gun. — Hold on steady

P. M.

pull up on bar

8va

Full

1/2 1/2 Full

*approximate pitches

B5 Fine

Al - ways rea - dy Yeah! Yeow! —

P.M. ascending harmonics w/ bar