



THE BEST OF **KISS**

**26 CLASSICS FOR GUITAR INCLUDING
DETROIT ROCK CITY, DEUCE, ROCK AND ROLL ALL NITE,
SHOUT IT OUT LOUD, STRUTTER, AND MORE!**



THE BEST OF

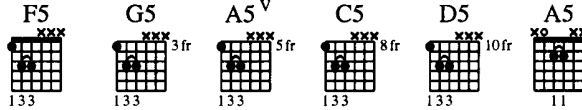
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Black Diamond

Words and Music by Paul Stanley



Prelude

Slowly $\text{♩} = 54$

Am(add9)

Gr. 2

Gr. 1 let ring -- let ring -- let ring --

* *mf* (acoustic)

T 5/8 7/10 5/8 5/10 5/8 7/10 5/8 5/10 1/8 3/10 1/8 1/8 3/10

A 5/9 5/9 5/9 5/9 5/9 5/9 5/9 2/10 1/10 2/10 1/10 2/10 1/10 3/10

B 7 12 7 12 7 12 7 12 3 12 3 12 3 12 3 12 3 12

* Gr. 1 tabbed on left, Gr. 2 tabbed on right.

Am(add9)

F(add9)

G(add9)

Out on the street for a liv - ing. But she's on - ly be - gun. (Ooh.)

Rhy. Figs. 1 & 1A

let ring -- let ring -- let ring --

T 5/8 7/10 5/8 5/10 5/8 7/10 5/8 5/10 1/8 3/10 1/8 1/8 3/10

A 5/9 5/9 5/9 5/9 5/9 5/9 5/9 2/10 1/10 2/10 1/10 2/10 1/10 3/10

B 7 12 7 12 7 12 7 12 3 12 3 12 3 12 3 12

Am(add9)

F(add9)

Am

Introduction

Moderately Fast Rock $\text{♩} = 132$

Got you un-der their thumb. Hit it!

End Rhy. Figs. 1 & 1A

let ring -- let ring --

T 5/8 7/10 5/8 5/10 5/8 7/10 5/8 5/10 1/8 3/10 1/8 1/10 3/10 1/8

A 5/9 5/9 5/9 5/9 5/9 5/9 5/9 2/10 1/10 2/10 1/10 2/10 1/10 3/10

B 7 12 7 12 7 12 7 12 3 12 3 12 3 12 3 12

Rhy. Fig. 2
Gtrs. 3 & 4

End Rhy. Fig. 2

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

f (distortion)

1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0

Gtrs. 3 & 4

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

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

Verse

Gtrs. 3 & 4: w/Rhy. Fill 1, 2nd time only
Gtrs. 3 & 4: w/Rhy. Fill 2, 3rd time only

A5 N.C. F

1.,3. Out on the streets_ for a liv- ing, _ but she's on - ly be - gun. _
2. Dark-ness will fall ___ on the cit- y. ___ They seem to fol - low you too. _

3 2 0 3

Gtrs. 3 & 4: w/Rhy. Fill 1, 2nd time
Gtrs. 3 & 4: w/Rhy. Fig. 2, 3rd time only

G C G C G C G A5

Your day is so ___ in mad - ness.
And though you don't ask for pit - y.

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

Rhy. Fill 1 Gtrs. 3 & 4

T
A
B

2 2 2
0 3 0 3 2 0 3

Rhy. Fill 2 Gtrs. 3 & 4

T
A
B

2 2 2
0 3 2 0 3

F Am7 G A5

Got you un - der their thumb. }
 And though the night you can't lose. }

Chorus

F5 G5 A5v C5 D5 C5 E (6) open

Gtr. 4

Ooh. _____ Black Dia - mond.

Gtr. 3

P.M. * harm. (6)

harm.

* Natural harmonic is located 8/10 the distance between the 8th and 9th frets on the 6th string.

G5 A5v E (6) open G5 E (6) open F5

To Coda ⊕

Gtrs. 3 & 4: w/Rhy. Fill 3, 2nd time (Gtr. 4 cont. in staff) A5

Ooh. _____ Black Dia - mond.

Rhy. Fill 3
Gtrs. 3 & 4

Guitar solo

Gtrs. 3 & 4: w/Rhy. Fig. 2, 2 times

Gr. 2 P.H.----- A5 N.C. F

G C G C G A5 N.C.

P.H.----- P.H.----- F G C G C G D.S. al Coda

Coda

Gr. 4 F5 G5 A5^v C5 D5 C5

A ④ 7 fr G 5 fr E ⑤ 7 fr A open

(Gtr. 4 cont. in staff)

Guitar solo
Moderately ♩ = 46

Gtr. 3 * Am

full P.H.

Rhy. Fig. 3

Gtr. 4

let ring
mf (clean tone)

* Let a note on 1st string ring throughout measure

F

full P.H. P.H. full full

End Rhy. Fig. 3

let ring

Gtr. 4: w/Rhy. Fig. 3, 2 times, simile

Gtr. 3 Am

full full full full full full full full

F

full full full full full full full full

C'mon And Love Me

Words and Music by Paul Stanley

C#5 **G#5** **F#5** **B** **A5VII** **E5** **F#5IX**

B5 **B5IX** **E6** **B6** **G#5XI** **A5** **B6II**

Intro

Moderate Rock ♩ = 132

Gr. 1 C#5 G#5 C#5 F#5 B5 A5 E5 A5

mf (distortion)

T
A
B

N.C. F#5 B5 Rhy. Fig. 1 C#5 G#5 C#5 F#5 B

* Gr. 1

Gr. 2

mf (distortion)

full

*Doubled w/acoustic guitar

Verse

End Rhy. Fig. 1 Rhy. Fig. 2 A5VII E5 A5VII F#5IX B5 C#5 G#5 C#5

1. She's a danc - er a ro - manc -
I'm no ba -

8va

Gr. 3

Gr. 2

full full full full full (both notes vib.)

E F#5 E B C#5 G#5 C#5 E F#5 E B

⑥ open ⑥ open ⑥ open ⑥ open

er. by. I'm a Cap - ri - corn and she's a Can - cer.
And you're look - ing ev - 'ry inch a la - dy.

End Rhy. Fig. 2

A5VII B5IX A C#5 G#5 C#5 E F#5 E B

⑤ open ⑥ open ⑥ open

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

Gtr. 1: w/Rhy. Fig. 2, 1st 7 bars

C#5 G#5 C#5 N.C. F#5 N.C. B C#5 G#5 C#5 N.C. F#5 N.C. B

— me, said she'll get — me. Touched her hips and told me that she'd let — me.
tant, now you're near - er. I can feel your face in - side the mir - ror.

Gtr. 1: w/Rhy. Fill 1

A5 B N.C. C#5 G#5 C#5 D#5

I took her hand, ba - by, this is what I said: — I said, }
The lights are out and I can feel you, ba-by, with my hands. — So, }

Pre Chorus

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

E5 E6 E5 E6 E5 E6 E5 E6 E5 B5 B6 B5 B6 B5 B6 B5 B6 B5 B6 B5

Gtr. 1

ba - by, ba - by, don't you hes - i - tate. 'Cause I just can't wait. —

Rhy. Fill 1
Gtr. 1

T						
A	6	6	6	6	6	6
B	4	4	4	4	4	6

Fill 1
Gtr. 2

T						
A	9					
B						

E5 E6 E5 E6 E5 E6 E5 E6 E5 F#5IX G#5XI To Coda ⊕

La - dy won't you take me down on my knees. You can do what you please. C' - mon and love .

Interlude

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

C#5 G#5 C#5 F#5 B A5 E5 A5 F#5 B

me. I'm a man.

8va

Gtr. 3

Gtr. 2 (both notes vib.) full full full

12 12 12 12 14/19 14/19

⊕ Coda Chorus

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

C#5 B A5 B C#5 B A5 B

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

Gtr. 2 full full full full full full full

11 9 11 (11) 11 11 (11) 9 11 9 12 9 12 (12) 12 12 9 10 11 11

C#5 B A5 B4 Gtr. 1: w/Rhy. Fig. 3, 2nd time C#5 B B6II B D.S. al Coda

love me. C'-mon and love me. *(C' - mon and)

Gtr. 1 full full full full full full full

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

*Sing 2nd time only

Outro

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

B A5

B

love me. C' - mon and

(2nd time ad lib.)
Gr. 2

full full full full full full

(2nd time ad lib.)
Gr. 3

full

Detailed description: This system contains the first two systems of the 'Outro' section. The top staff is a vocal line with lyrics 'love me.' and 'C' - mon and'. The second staff is for Guitar 2, with a '(2nd time ad lib.)' instruction. It features a melodic line with slurs and vibrato, and a fretboard diagram below with notes 12, 9, 12, 12, (12), 12, 12, (12), 12. The third staff is for Guitar 3, with another '(2nd time ad lib.)' instruction. It features a melodic line with slurs and vibrato, and a fretboard diagram below with notes 11, 9, 11, 9, 11, 9, 11, 9, 11, (11), 9.

C#5

B A5

B

Fade out

love me. C' - mon and

full full full full full

full

Detailed description: This system contains the second two systems of the 'Outro' section. The top staff is a vocal line with lyrics 'love me.' and 'C' - mon and'. The second staff is for Guitar 2, with a melodic line and vibrato, and a fretboard diagram below with notes 12, (12), 12, (12), 12, (12), 12, (12). The third staff is for Guitar 3, with a melodic line and vibrato, and a fretboard diagram below with notes 11, 9, 11, 9, 11, 9, 11, 9, 11, 9, 11, 9.

Calling Dr. Love

Words and Music by Gene Simmons

E5 7 fr. G5 10 fr. D5 5 fr. A5 11 E 7 fr. G 10 fr. G^(type 2) 7 fr. D^(type 2) 7 fr. C 3 fr. D 5 fr.

Introduction

Moderate Rock ♩ = 126

Gr. 1 Rhy. Fig. 1 E5 G5 D5 A5 End Rhy. Fig. 1 E5

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

f (distortion)

G5 D5 A5 E Gr. 3: w/Fill 1

(Gr. 2 cont. in slashes)

P.M. - - -

Verse

Gr. 1 & 2 G D5 A5 E5

You need my love, ba - by, oh so - bad. — You're not the on - ly one I've ev - er had. —

Fill 1
Gr. 3

G

Rhy. Fig. 2
G(type 2) D(type 2)

B C
2 fr 3 fr

And if I say I want to set you free, don't you know you'll be in

C

D
(Gtrs. 1 & 2 cont. in staff)
End Rhy. Fig. 2

E
7 fr

Gtr. 3

Rhy. Fig. 3
Gtrs. 1 & 2

mis - er - y. They 1.,3.,4. call me Doc - tor Love..
2. call me Doc - tor Love..

They call me Doc - tor Love. Call - ing Doc - tor Love.
They call me Doc - tor Love. Call - ing Doc - tor Love.

To Coda ⊕

To Coda II ⊕

(Gtr. 3 tacet) Gtr. 2: w/Rhy. Fill 1, 2nd, 3rd & 4th times

N.C.

E

Musical staff with vocal line and guitar accompaniment. The vocal line includes lyrics: "I've got the cure you're think-ing of. I am your doc - tor of love. Call - ing Doc - tor Love." The guitar accompaniment features a melodic line with a long note marked "N.C." and a final chord marked "E".

End Rhy. Fig. 3

Musical staff with guitar accompaniment and fretboard diagram. The fretboard diagram shows fingerings for the guitar part, including a (5) fret and a (7) fret.

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

Musical staff with guitar accompaniment and fretboard diagram. The fretboard diagram shows fingerings for the guitar part, including a (9) fret and a (7) fret. Chords E, G, D5, A5, and E5 are indicated above the staff.

Verse

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

Musical staff with vocal line and guitar accompaniment. The vocal line includes lyrics: "And e - ven though I'm full of sin, in the end you'll let me in." Chords G5, D5, A5, and E5 are indicated above the staff.

Rhy. Fill 1
Gtrs. 1 & 2

C B A D B A E5

⑥ ⑤ ⑥ ⑤

8 fr 7 fr 5 fr 5 fr 7 fr 5 fr

Musical staff for Rhy. Fill 1 with guitar accompaniment and fretboard diagram. The fretboard diagram shows fingerings for the guitar part, including a (8) fret.

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

G5 D5 A5 E5

You'll let me through there's noth-ing you can do. — You need my lov-in', don't you know it's true...

G5 D A7

So an - swer please. — Get on your knees. — There are no bills, there

Rhy. Fig. 4
Gtrs. 1 & 2

let ring — let ring — let ring — let ring —

E5 G5 N.C.

are no fees. Ba - by I know what your prob - lem is. —

End Rhy. Fig. 4 Rhy. Fig. 5 End Rhy. Fig. 5

let ring — let ring —

Rhy. Fill 2
Gtrs. 1 & 2

P.M. — — — let ring —

T
A B (2/2/0)

Fill 2
Gtr. 3

full P.H. — — — P.H. — — —

T
A B 14 14 12 14 12 (12)

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

Gtr. 3: w/Fill 3

G D C D

The first step of the cure is a kiss. So

2. Gtr. 2 E5 D.S. al Coda

Ha. They

Fdbk. Fdbk.

(7) (7)

Coda Guitar solo

Gtrs. 1 & 2: w/Rhy. Fig. 4, 3 times

Gtr. 3 (E5)

G5 D A7

f (distortion)

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

P.H. E5 G5 D

P.H. w/bar +1 1/2 +1 dive w/bar full

5 0 7 6 5 3 x x 12 12 14

Fill 3
Gtr. 3

Harm. Harm. Dive w/bar

T
A
B

3.0

* Natural harmonic is located 3/8 the distance between the 3rd and 4th frets on the 6th string.
** Both fundamental tone (Low E) and natural harmonic (B) sound simultaneously.

A7 E5

8va G5 D A7

loco E5 Gtrs. 1 & 2: w/Rhy. Fig. 5 G5 N.C. P.M.

G D C steady gliss. D D.S.S. at Coda II

Ooh. _____ They

Gtrs. 1 & 2: w/Rhy. Fig. 2 P.H. P.H. P.H. P.H. full full full full full

⊕ Coda II

Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 3, 2 times N.C.

Gtrs. E5 1 & 2

Yeah. They call me. They call me Doc - tor Love.. (Doc - tor Love. -

Gtr. 3

Call - ing Doc - tor Love. _____ I've got the cure you're think - ing

of. _____ Call - ing Doc - tor Love. _____ Love. _____ Love.

Ad lib solo

Love. _ Love. _ Love. _ Love. _ Love. _ Love. _
 Doc - tor Love. _ Call - ing Doc - tor Love. _

Fade out
 Play 4 times

Doc - tor Love. _ Call - ing Doc - tor Love. _____)



Christine Sixteen

Words and Music by Gene Simmons

Intro

Moderate Rock ♩ = 144

Gtr. 1

* N.C.

* Editor's note: Chord Symbols (located above the staff) in this transcription are based on a combination of two different rhythm parts that at times play different chords.

Gtr. 1

E5 A/E N.C. E

D5 G/D D

E5 A/E N.C. E

D5

G#5 A5 N.C.

Gtr. 2

E5 A/E N.C. E

D5 G/B N.C. D

E5 A/E N.C. E

D5

G#5 A5 N.C.

Verse

E5 E6 A/E E N.C. D5 G/D D N.C. A5 A6 A5 A6 A5 G5

1. She's got me bus - y. _____ She sees me through to the end. _____
 2. She drives me cra - zy. _____ I want to give her all I've got.. _____

Rhy. Fig. 1

Rhy. Fig. 1A

D5 E5 A/E E6 E5 N.C. D G/D D G5

She's got me in her hands, _____ and there's...
 And she's hot ev - 'ry day and night. _____ There ...

Chorus
E5 A/E N.C. E

D A5

no use in pre - tend - ing. } 1., 2., 3. Chris -
is no doubt a - bout it. } 2nd time only add spoken part: (I don't usually say

End Rhy. Fig. 1 Rhy. Fig. 2
P.M.

9 11 9 9
7 7 7 7

End Rhy. Fig. 1A Rhy. Fig. 2A

10 9

D5 G/D N.C. D E5 E6 N.C. E5 D5 G#5 A5 N.C.

tine six - teen. But when I saw you coming out of the school that day,
things like this to girls your age.

End Rhy. Fig. 2
P.M. P.M.

7 9 7 7 9 11 9 9 7 7 7 6 7 7 3 2
5 5 5 5 5 7 7 7 7 5 5 4 5 5 3

End Rhy. Fig. 2A

6 7 9 9 7 7 6 7 7 3 2
9 7 9 9 5 5 4 5 5 3

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

E5 A/E N.C. E D5 G/D N.C. D E5 E6 N.C. E5 D5 G#5 A5 N.C.

Chris - tine six - teen.
that day I knew, I knew, I've got to have you. I've got to have you.)

Guitar solo

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

E5 E6 A/E E N.C. D5 G/D D N.C. A5 P.H. -- 7 A6 A5 A6 A5 G5 D5

Gtr. 3

Gtr. 4

E5 A/E E6 E5 N.C. D G/D D G5 D A5

Fill 1
Gtrs. 3 & 4

T
A
B

4 9
4 9

Bridge
B5

She's been a-round, but she's young and clean. —

Bm7

E5

Gtr. 1 & 2

Gtr. 3

D.S. al Coda

B5

I've got to have her. Can't live with-out — her, ——— oh.

Cold Gin

Words and Music by Ace Frehley

A5 7 fr. 134
G5/A 5 fr. 134
D/A 4 fr. 134
A 111
A^{sus4} sus2 132
E 7 fr. 1333
G 10 fr. 1333
D 10 fr. 1342
G5 2 34
C 3 fr. 1333
F 1342
G^{III} 3 fr. 1342
D^V 5 fr. 1333
A/C# 4 fr. 132
A5 II 11

Tune Down 1/2 Step

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

Intro

Moderate Rock ♩ = 120

Rhy. Fig. 1

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

mf *let ring* *let ring* *Woo!*

* Let low A (5) open ring.

End Rhy. Fig. 1

Gtr. 1: w/Rhy. Fig. 1

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

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

Al - right.

(cont. in slashes)

Gtr. 2

1/2 1/2

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

A **A^{sus4} sus2** **A** **A^{sus4} sus2** **A** **A^{sus4} sus2** **A** **A^{sus4} sus2** **A**

1. **A** **A^{sus4} sus2** **A**

2. **A** **A^{sus4} sus2** **A**

1. My

Verse

Rhy. Fig. 2A

Chords: A5, G5/A, A5, G5/A, D/A, G5/A

Gtr. 1:

1. heat - er's broke _ and I'm - a so tired. _____
 2. time to leave ___ and get an - oth - er quart. _____

Rhy. Fig. 2
 Gtr. 2:

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

End Rhy. Fig. 2A

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

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

D/A G5/A A5

A5

G5/A

let ring - -

I need some fuel ___ to build a fire. _____
 A - round the cor - ner at the liq - uor store. _____

End Rhy. Fig. 2

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

A5

The girl next door, ___ her
 The cheap - est stuff ___ is ___ all ___

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

(resume Rhy. Fig. 2)

G5/A

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

A5

G5/A

lights are out, ___ yeah. _____
 I need. _____

The land-lord's gone, ___ I'm down and out. _____
 To get me back ___ on my feet a - gain. _____

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

Gtr. 2: w/last 2 bars of Rhy. Fig. 2

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

A5

G5/A

D/A

G5/A

D/A

G5/A A5

(cont. in notation)

Gtr. 1:

let ring - -

Ooh, _____ it's

Rhy. Fill 1
 Gtr. 2

TAB:

Rhy. Fill 2
 Gtr. 2

TAB:

Chorus

Rhy. Fig. 3

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

G D

E

Gtr. 1

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

Gtr. 2

steady gliss.

E

G D

E

Gtr 3: w/Fill 1, 1st time
Gtr 3: w/Fill 2, 2nd time
Gtr 3: w/Fill 3, 3rd time

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

(cont. in slashes)

steady gliss.

Fill 1
Gtr. 3

full full

Fill 2
Gtr. 3

Fill 3
Gtr. 3

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

3rd time to Coda ⊕

End Rhy. Fig. 4

A A^{sus4}_{sus2} A A^{sus4}_{sus2} A A^{sus4}_{sus2} A

C A A^{sus4}_{sus2} A A^{sus4}_{sus2} A A^{sus4}_{sus2} A C

Gr. 2

er, _____ ow!

Gr. 1: w/Rhy. Fig. 4

A A^{sus4}_{sus2} A A^{sus4}_{sus2} A A^{sus4}_{sus2} A

N.C. A A^{sus4}_{sus2} A A^{sus4}_{sus2} A A^{sus4}_{sus2} A

Gr. 2

1. _____

2. It's

2.

A A^{sus4}_{sus2} A A^{sus4}_{sus2}

Gr. 1: w/Rhy. Fill 3

A A^{sus4}_{sus2}

G5

Fdbk. - - - - -

Gr. 2

Gr. 1 & 2

Instrumental Section

Gr. 1 & 2

G C N.C. G C

1.

C F

2.

C G^{III} A D

Gr. 1

Gr. 1

Gr. 1 & 2

Rhy. Fill 3
Gr. 1

D/A G5/D

N.C.

A

D

1. D^v

G^{III}

Gr. 2
Gr. 1

5 5 4 5 4 5 5 4 5 3 | 6 6 7 7 | 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 3

2. D^v (cont. in notation)

E

N.C.

E

D^v

A/C#

5 4 5 4 5 4 5 4 5 4 5 4 5 4 | 7 7 9 10 9 10 9 9 | 7 7 6 7 6

Interlude (Swing feel)

Gr. 1: w/Rhy. Fig. 1

D.S. al Coda

Woh, yeah! Ooh, _____ it's

Coda

(w/last bar of Rhy. Fig. 1)

Gr. 1: w/Rhy. Fig. 1, last 2 bars only

10 10 8 7 8 7 10 10 10 7 8 10 10 10 7 8 10 10

Rhy. Fill 4
Gr. 1

T
A
B

7 12 9 7 11 9 7

Verse

G

⑥

3 fr.

Rhy. Fig. 1

Gtr. 1
P.M. —

1., 3. Search - ing in the dark - ness.
2. Breath - ing in the mad - ness.

*Gtr. 2

*Play 1st time only

Run - ning from the day. _____
Spit - ting out _____ the lies. _____

Riff A

slight P.M. —

E♭5I

G

⑥

3 fr.

E♭5I

G

⑥

3 fr.

E♭5I

G

⑥

3 fr.

E♭5I

Hid - ing from to - mor - row. _____
Search - ing for an an - swer.

End Riff A

(cont. in slashes)

G ⑥ 3 fr. End Rhy. Fig. 1 G ⑥ 3 fr. Eb5 F5

P.M. -----

Noth - ing left to say.
Keep your al - i - bi.

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

N.C.

1. Vic - tims of the mo - ment. Fu - ture deep in doubt.
2. Don't know where we're go - ing. Just know where we've been.
3. Gath - er - ing up my cour - age. Read - y for the fight.

Gr. 2: w/Riff A

(Gr. 2: resume Rhy. Fig. 1)

Eb5 N.C. Eb5 N.C. Eb5 N.C. Eb5

— Liv - ing in the whis - per,
— Re - mem - ber when the clock strikes twelve. The
— Howl - ing in the shad - ows,

N.C.

G G Eb5 F5 G5

Chorus

F5

Rhy. Fig. 2

Gtr. 1 & 2 ⑥ 3 fr. 15 fr.

till we al - start to shout.
truth, as ways wins.
till we start to fight.

End Rhy. Fig. 2

Eb5

G ⑥ 3 fr. Gm7 G ⑥ 3 fr. Gm7 G ⑥ 3 fr. Gm7 G ⑥ 3 fr. Eb5

We're crea - tures of the night.

Rhy. Fig. 3

F5

To Coda ⊕

Eb7

End Rhy. Fig. 3

(cont. in staff)

We're crea - tures of the night.

1. N.C. Gm N.C. Gm N.C. Gm N.C. F5

P.M. P.M. P.M. P.M.

N.C. Gm N.C. Gm N.C. Eb5 F5 N.C. P.H. Gm N.C. Gm

P.M. P.M. P.M. P.H. P.M. P.M.

Interlude

N.C. Gm N.C. Fsus4 F Fsus4 F Eb Eb7 F5 F Eb F Eb G5 Eb

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Fsus4 F Fsus4 F Eb Eb7 Db5 Db Eb

P.M. P.M. P.M. P.M. P.M.

Guitar solo
Rhy. Fig. 4

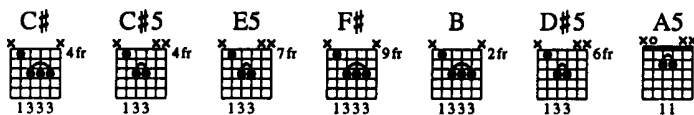
End Rhy. Fig. 4

D5 N.C. G Gm7 G Gm7 G Gm7 G F5

Gtr. 2 Harm. Gtr. 1 P.M. P.M. P.M. P.M. dive w/bar Harm. full full full

Detroit Rock City

Words and Music by Paul Stanley and Bob Ezrin



Intro

Fast Rock ♩ = 184

Triplet feel ♩ = ♩³

Gtr. 1 N.C.(C#m)

Musical notation for Gtr. 1, N.C.(C#m). The staff shows a melodic line starting with a *mf* dynamic and ending with a *cresc.* dynamic. Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings, with fret numbers 4, 2, 4, 2, 4, 2, 4, 2 repeated across the measures.

Gtr. 2

Musical notation for Gtr. 2. The staff shows a melodic line starting with a *mf* dynamic and ending with a *cresc.* dynamic. Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings, with fret numbers 0, 4, 0, 4, 0, 4, 0, 4.

Musical notation for the main body of the song. It features two systems of notation. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line, both marked *ff*. The second system has a treble clef staff with a melodic line and a bass clef staff with a bass line, both marked *ff*. The bass line includes triplet markings (3) and fret numbers (4, 4, 4, 4, 4, 4, 4, 4, 0, 2, 2, 2, 0, 4, 4, 2). Section markers A and B are placed above the treble staff.

1st Verse
Rhy. Fig. 1
C#5

Cr. 1 & 2

feel up - tight on a Sat - ur - day night. _

Nine o'clock, the ra - di - o's the on - ly light. _ I

hear my song, _ and it pulls me through. _

Comes on strong; tells me what I got (to) do. _ I got _

End Rhy. Fig. 1
(Gtrs. cont. in notation)
A5

Chorus

_ to get up! Ev - 'ry - bod - y's gon - na move their feet, get down!.

Rhy. Fig. 2

to get up! Ev - 'ry - bod - y's gon - na move their feet, get down!.

5 4 3 2 1 0

Rhy. Fig. 2A

to get up! Ev - 'ry - bod - y's gon - na move their feet, get down!.

2 2 0

N.C.(C#m)

Ev - 'ry - bod - y's gon - na leave their seat. _____ You

End Rhy. Fig. 2

End Rhy. Fig. 2A Riff A

A

got - ta lose your mind in De - troit Rock Cit - y. Get up! -

End Riff A

Ev-'ry-bod-y's gon-na move their feet. Get down!_ Ev-'ry-bod-y's gon-na leave their seat. _

Verse

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

2. Get-tin' late, _ I just can't wait. Ten o' - clock, _ and I

know I got-ta hit the road. _____ First I drink, then I smoke.

Start up the car, _ and I try to make the mid-night show. _____ Get up!_

Chorus

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

Ev-'ry-bod-y's gon-na move their feet. Get down!_ Ev-'ry-bod-y's gon-na leave their seat. _

feel so good; I'm so a - live. — Hear my song —

E5

play-in' on the ra - di - o. — It goes: — Get up! — Ev - 'ry - bod - y's gon - na

Chorus
Gtrs. 1 & 2: w/Rhy. Fig. 2 & 2A, 1st 3 bars only

B F# A5

move their feet. Get down! — Ev - 'ry - bod - y's gon - na leave their seat. —

B C#

Drum fill 3

Interlude

mf

f

mf

f

mf

f

w/Rhy. Fig. 2A

Figure 2: Two staves of guitar tablature. The first staff starts with a circled '0' and contains fret numbers 9, 7, 9, 9, 7, 9, 8. The second staff contains fret numbers 8, 9, 8, 6, 4, 8.

Figure 2A: Two staves of musical notation. The first staff has a 'B' chord marking above it and contains triplets of eighth notes. The second staff also contains triplets of eighth notes.

Verse

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

Guitar accompaniment: Two staves of guitar tablature. The first staff starts with a circled '0' and contains fret numbers 9, 8, 6, 9, 8, 6, 4. The second staff contains fret numbers 8, 9, 8, 6, 4, 8.

Vocal line: A single staff with lyrics: "Twelve o'clock, I got - ta rock. There's a".

Chorus: A single staff with a long note and the instruction "dim." below it.

Vocal line: A single staff with lyrics: "truck a - head, lights star - in' at my eyes. Whoa, my god, no time to turn. I got to laugh 'cause I".

Chorus: A single staff with lyrics: "know I'm gon - na die. Why? Get up! Ev - 'ry - bod - y's gon - na".

Chorus markings: 'B', 'F#', 'C#', 'E5', 'A5' are placed above the staff.

Chorus instruction: "Chorus Gtrs. 1 & 2: w/Rhy. Fig. 2 & 2A"

move their feet. _____ (Get down!) _

Gtr. 3

Gtr. 4

(Drum fill) 2

Gtrs. 1 & 2

A5

Get up! _____ Ev - 'ry - bod - y's gon - na

E B G# C#

6 open 6 4fr

leave their seat, _____ get down! _

Gtr. 3

Gtr. 4

8va

Fill 1
Gtrs. 1 & 2



Photo by JOSEPH SIA

Chorus
N.C.

Am C5 D5 C5 A5

ba-by, do the things he says _ to do. Ba-by, if you're feel-in' good, and

End Rhy. Fig. 2 Rhy. Fig. 3

C5 C#5 D5 G5 G#5 A5 F G

ba-by, if you're feel-in' nice, you know your man is work-in' hard. He's worth a deuce!

Gtrs. 1 & 2:

End Rhy. Fig. 3

1
2
(Both notes vib.)

1 & 2: w/Rhy. Fig. 1, 2 times
N.C.

3

grad. release

full

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

Am C5 D5

Hon - ey, _ don't push your man be - hind _ his years. _

Fdbk.
(8va)

Fdbk.

Rhy. Fig. 1
N.C.

1 & 2

Verse

Ooh, yeah.
1. She'll a-dore you, and she'll blow you with her
her, so you'll feed her with your

End Rhy. Fig. 1 Rhy. Fig. 2

wis-dom and her vi-sion. And you'll love
end-less ded-i-ca-tion. And the quick-

End Rhy. Fig. 2

1 & 2: w/Rhy. Fig. 2, 1st time
1 & 2: w/Rhy. Fig. 3, 2nd time

it, er and you think get sick-er, till she'll you lose re-move-

all your in-med-i-ca-tion. Come on.

Interlude

Gr. 1 C5 G5 Bb5

Gr. 2

full full full full full

P.M. let ring

Verse

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

B5 E5 (Gr. 1 cont. in staff)

1. A5 N.C.

She can move — you and im - prove
Get the fire -

Rhy. Fig. 3
Gtrs. 1 & 2

let ring let ring

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

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

End Rhy. Fig. 3

Fill 1
Gr. 2

let ring let ring let ring

T	6	4	3			
A	(7)	5	2/3	1	4	4
B					2	2

1 & 2: w/Rhy. Fig. 3

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

thrill you, — and she'll chill — you, but you're head - ed for com - mo -

Chorus

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

N.C.

tion. 2. And you'll need — house, 'cause she

To Coda

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

sets my soul a fire. — Get the fire - house,

G D G D G D N.C. A5

and the flames keep get - ting high - er.

Bridge
Rhy. Fig. 4A

B5 E5

Gtr. 1

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

Rhy. Fig. 4

2

full

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

F5 End Rhy. Fig. 4A G5

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

End Rhy. Fig. 4

full

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

Guitar Solo

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

N.C.

15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H.

mf (dist.)

Gtr. 3

* P.H. 1 1/2 1 1/2 P.H. 1 1/2 1 1/2 P.H. full full P.H. full full P.H. full full P.H. 1/2 1/2 P.H. 1/2 1/2 P.H. 1/2 1/2 P.H. 1/2 1/2 1/4 1/4

Pitches: A A A♭ A♭ A♭ G G G

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

G D G D G D N.C. A5

P.H. P.H.

P.H. P.M. P.H. P.M.

1/4 1/2

(2) 2 4 4 4 (4) 2 2 4 2 x 4 0 (5) 3 1/2

N.C.

5 7 5 5 x 5 x 7 5 7 5 5 x 5 x 7

G D G D G D N.C. A5

15ma loco * P.H. 15ma loco P.H. 15ma loco P.H. 15ma loco P.H.

P.H. full full P.H. 1/2 1/2 P.H. P.H. full

7 7 7 7 7 7 7 5 8

Bridge

Gtr. 2: w/Rhy. Fig. 4
Gtr. 1: w/Rhy. Fig. 4a

B5 E5 F5 N.C.

Gtrs. 1 & 2: w/Fill 2

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

Fill 2

Gtrs. 1 & 2

G D C B

② ③

8fr 7fr 5fr 4fr

Gtr. 1

Gtr. 2

full full 1 1/2

T 14 (14) 12 13 (13)

A

B

Breakdown

A5 N.C. A6 N.C. Amaj7 N.C. A6 N.C. A5 A6 A5 N.C. D G D G D G D N.C.

D.S. al Coda

slight P.M. ----- 1

Gr. 1

Gr. 2

Get the fire

End Rhy. Fig. 5

Gtrs. 1 & 2

1/2

Coda

Chorus

A (5) open
G (6) 3fr
E open
G 3fr
E open
A (5) open

house. Ooh, yeah.

Gr. 1

G (4) 5fr
F# 4fr
E 2fr
A (5) open
F# (4) 4fr
E 2fr
A5

Repeat 3 times

Get the fire

Outro

Fig. 5

A5 N.C. A6 N.C. Amaj7 N.C. A6 N.C. A5 A6 A5 N.C. D G D G D G D N.C.

Fade out

God Of Thunder

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 $\text{♩} = 112$

Rhy. Fig. 1
Gtr. 1

N.C.

P.H. *

mf (distortion) P.M. P.H. P.M. slight P.M. P.M.

1/4 1/2

End Rhy. Fig. 1

Rhy. Fig. 1A
Gtr. 2

mf (distortion) P.M. P.M. slight P.M. P.M.

1/4 1/2

End Rhy. Fig. 1A

Sounding: A *Both fundamental and harmonic tones sound simultaneously

Rhy. Fig. 2

Gtrs. 1 & 2

N.C.

P.M. P.M. slight P.M. P.M. P.M.

End Rhy. Fig. 2

Verse

Gtr. 1: w/Rhy. Fig. 1

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

N.C.

You've got some-thing a - bout you. You've got some-thing I need.

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

N.C.

Daugh-ter of Aph - ro - di - te, hear my words and take heed.

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♩ 2: w/Rhy. Fig. 1 & 1A
w/Fill 1, 3rd time only

N.C.

1. I was born on O - lym - pus, to my fa - ther in sin. _____
3. I'm the lord of the waste - lands, a mod - ern day man of steel. _____

♩ 2: w/Rhy. Fig. 2

I was raised by the de - mons, trained to reign as the Thor. _____
I gath - er dark - ness to please me, and I com - mand you to kneel be - fore the...

Chorus
C5 G5 D5 E5 C5 E5 A5 B5

god of thun - der and rock - n - roll.

P.M. -----

C5 G5 D5 E5 N.C. G5 D5 *To Coda* ⊕

The spell you're un - der will slow - ly rob you off your vir - gin soul.

P.M. -----

P.M. -----

♩ 2: w/Rhy. Fig. 1 & 1A

Gr. 3: w/Fill 2, 2nd time only

N.C.

Lead Solo
♩ 2: w/Rhy. Fig. 1 & 1A, 3 times

N.C.

f (distortion) w/bar +1 1/2 Fdbk. -1/2 crib w/bar Pick slide

Fill 1
Gr. 3

full full (15)

Fill 2
Gr. 3

* Fdbk. * Fdbk. * Microphonic feedback; not caused by string vibration.

sounding: C#

D.S. al Coda

(Gtr. 3 tacet)

⊕ **Coda**
Outro

Gtr. 1 N.C.

Gtr. 2

Hard Luck Woman

Words and Music by Paul Stanley

C#m 1342 **B** 1333 **D#m** 1342 **E** 231 **A7sus** **F#** 134211 **E5** 133

Intro

Moderate Rock ♩ = 126

Rhy. Fig. 1

F# **G#** **B** **C#** **D#** **C#** **C#m** **A#** **B**
 2fr 4fr 2fr 4fr 1fr 4fr 3fr

Gtr. 1
mf (acous. 12 str.)

Gtr. 2

let ring
mf (acoustic)

Gtr. 3

let ring
mf (acoustic)

C#m **A#** **D#** **E** **A7sus** **F#** **G#** **B**
 6fr 1fr

let ring

let ring let ring let ring let ring let ring

Verse

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

C#m

1. If nev-er I met you, I'd nev-er have seen you cry... If not for a first

Riff A

12

let ring - - - - - let ring - - - - -

C#m D#m E F# B N.C.

hel-lo, we'd nev-er have to say good-bye. 2. If nev-er I

End Riff A

let ring - - - - -

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

4 & 3: w/Rhy. Fig. 1, 1st 7 bars, simile
w/Riff A

C#m B

held you, my feelings would nev - er show. It's time I start
kiss you, and wipe the tears from your eyes. I don't want to hurt.

Gr. 2: w/Fill 1, 1st time only Gtrs. 1 & 3: w/Rhy. Fill 1

C#m D#m E F# B

walk - in', but there's so much you'll nev - er know. I keep tell - ing you,
you girl. You know I could - n't nev - er lie.

Chorus

1. E5 C#m E C#m E F#

Gr. 1

hard luck wom-an; you ain't a hard luck wom-an. (Gtr. 3 cont. in slashes)

let ring -----

Chorus

Rhy. Fig. 2 End Rhy. Fig. 2

B C#m

1 & 3 (drum parts)

Rags. A sail - or's on - ly daugh - ter. A child of the wa -

Fill 1 Gtr. 3

let ring -----

Rhy. Fill 1 Gtr. 1

B

let ring -----

E F# B A#
3fr

ter. Too proud to be a queen.

C# C# E E F# w/Rhy. Fig. 2 B

⑤ 4fr C# ③ 6fr E ② 5fr

let ring

Mag. I real - ly love ya: I can't.

C#m E5 C#m

Gtrs. 1 & 3

for - get a - bout ya. You'll be a hard luck wom - an,

To Coda ⊕

E F# B F# B D# A# C#m F#

① 2fr F# ③ 4fr B ② 4fr D# ③ 3fr A#

let ring

ba - by, till you find your man. 3. Be - fore I go, let me

2. E5 C#m E5 C#m

Gtr. 1

hard luck wom - an. You'll be a hard luck wom - an,

Gtr. 3

let ring let ring

D.S. al Coda

E F# B C#m E F#

ba - by till you find your man. —

let ring - - - - -

⊕ Coda

Gtrs. 1 & 3 B E5 C#m

You'll be a hard luck wom - an,

E F# B

ba - by till you find your man. —

Oh —

Outro

Repeat 4 times (ad - lib vocal)

Fade out

C#m B

{ — yeah. Bye, — by. — So — }
 { — long. Don't cry. — }

2, 2nd & 4th times, simile

let ring - - - - - let ring - - - - -

KISS



Photo by FIN COSTELLO/RI

Heaven's On Fire

Words and Music by Paul Stanley and Desmond Child

Intro
Free time

Moderate Rock ♩ = 126

N.C.

G5

G

Woa. _____

Gtrs. 1 & 2
f (distortion)

TAB

Verse

D

1. I look at you and my blood boils hot.
2. I got a fe-ver rag-in' in my heart.

TAB

G

I feel my tem - per' - ture rise. _____
You make me shiv - er and shake.

Ba - I want it all; give me
by don't stop. Take.

TAB

what you've got. — There's hun - ger in your eyes. —
 — it to the top, eat — it like a piece of cake. —

D G C

Pre Chorus

w/Rhy. Fill 1, 2nd time
 w/Rhy. Fill 2, 3rd time

1., 3. I'm get - ting clos - er, ba - by; hear me breathe. _
 2. You're com - ing clos - er; i can hear you breathe. _

G5 Bb5 G5

You know the way to give me what I need. _
 You drive me cra - zy when you start to tease. _

Bb5 G5 C Eb5

Rhy. Fill 1
 Gtrs. 1 & 2

Rhy. Fill 2
 Gtrs. 1 & 2

Chorus

F5 F6 F G5 Bb5 G5

Just let me love you; I could nev - er leave. - }
 And you can bring the dev - il to his knees. - } Feel ___ my heat tak -

Rhy. Fig. 1

Bb5 C5 Bb5 C5 Bb5 G5

ing you high - er. Burn ___ with me. Heav - en's on fire. Paint -

End Rhy. Fig. 1

To Coda ⊕

w/Rhy. Fill 3, 1st time
 w/Rhy. Fill 4 and Vocal Fill 1, 2nd time

Fig. 1 Bb5 G5 Bb5 C5 Bb5 C5 Bb5 G5

the sky with ___ de - sire. An - gel fly. Heav - en's on fire, waa.
 3. Feel ___

Fig. 3
 Gtrs. 1 & 2

Rhy. Fill 4
 Gtrs. 1 & 2

Vocal Fill 1

- en's on fire. Woa. ___

Bridge

Chords: F C Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 F

(Woa) _____ Heav - en's on fire. _____ Woa. _____

Rhy. Fig. 2 End Rhy. Fig. 2

*Continued from Rhy. Fill 5
 **Continued from Vocal Fill 1

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

Chords: C Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 F C

_____ Heav - en's on fire. _____ Woa. _____

Interlude

Gtr. 1

Chords: F/G G F/G G

let ring - - - - - | let ring - - - | P.M. let ring - - - |

Gtr. 2

Chords: F/G G F/G G

let ring - - - - - | let ring - - - | P.M. let ring - - - |

F/G G F/G G

let ring ----- let ring ----- P.M. let ring -----

F/G G F/G G

let ring ----- let ring ----- let ring -----

D.S. al Coda
C

⊕ *Coda*

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

(G5) Bb5 G5 Bb5 C5 Bb5 C5 Bb5 G5 Bb5 C5

my heat tak - ing you high - er. Burn with me. Heav -

en's on fire. Paint the sky with de - sire. An -

gel fly. Heav - en's on fire. Feel

Fade out

Hotter Than Hell

Words and Music by Paul Stanley

Tune Down 1/2 Step

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

A: 111
 G/B: 1 34
 D/A: 111
 G/BVII: 312
 G5: 2 34
 D: 132
 E: 1333

Intro **Moderate Rock** ♩ = 112

A G/B

Gr. 2 Rhy. Fig. 1A

Gr. 1 Rhy. Fig. 1 *mf*

mf (distortion)

E G A B G E
 ⑥ ⑥ ⑤ ⑤ ⑥ ⑥
 open 3fr open 2fr 3fr open

End Rhy. Fig. 1A

A G A G A D/A G/BVII

④ ④ ④ ④
 5fr 7fr 5fr 7fr

E G A B G E
 ⑥ ⑥ ⑤ ⑤ ⑥ ⑥
 open 3fr open 2fr 3fr open

End Rhy. Fig. 1

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

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

Come on.

Gr. 3

mf (distortion) full

full

1 1/2

(slight vib.)

Verse
Rhy. Fig. 2
A

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

G/B

G/B

A

1 & 2

She looked good; she looked hot - ter than hell, all dressed in sat - ins and lace..

A

G/B

I looked at her and it was just too clear: ___

Verse

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

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

G/B

A

Gtr. 2: w/Rhy. Fill 1
D/A G/BVII

E F# A C A G

④ ③ ④
2fr 4fr 2fr 5fr 2fr 5fr

1 & 2

I had to get on the case. ___

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

Gtr. 2: w/Rhy. Fill 1

Gtr. 3: w/Fill 2, 2nd time only

E F# A C A G

A

D/A G/BVII

④ ③ ④
2fr 4fr 2fr 5fr 2fr 5fr

Gtr. 1:

dy, can I take you home?
make up her mind. ___

There's just so much we could do. ___
She said you don't un - der - stand. ___

Fill 1

Gtr. 3

Rhy. Fill 1

Gtr. 2

Fill 2

Gtr. 3

Gtrs. 1 & 2

A G5

I'd take ya all a - round the whole wide world, —
 I'd love to cov - er; there's some - thing you should know. —

(Gtrs. 1 & 2 cont. in staff)

D A E E (open)

be - fore the eve - ning is through. —
 She showed me her wed - ding band. — }

Chorus

A5 N.C. A5 N.C. G5 N.C. G5 N.C. D5 N.C. G5 N.C.

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

Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M.

A N.C. A5 N.C. A5 N.C. G5 N.C. G5 N.C.

Hot, hot. Hot - ter than hell. — *(She'll)

P.M. P.M. P.M. P.M. P.M. P.M.

*Sing 2nd time only

Gr. 3: w/Fill 3, 2nd time only

D G5 A D G5

Burn you like the mid - day sun, _____ ow.

End Rhy. Fig. 3

Interlude

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

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

full full full full

12-14 (14) 14 12 14 12 14 12 15 15 15 13 15 13 (15) 13 13 15 13.

Chorus

1 & 2: w/Rhy. Fig. 3

A5 N.C. A5 N.C. G5 N.C. G5 N.C. D5 N.C. G5 N.C.

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

A N.C. A5 N.C. A5 N.C. G5 N.C. G5 N.C.

Hot, hot. Hot - ter than hell. _____ She'll

Fill 3
Gr. 3

2.3

F5 E5 D5 F5 G5 A5 A5 G5 A

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

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

2.4

mf (distortion)

full 1 1/2 1 1/2

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

F5 E5 D5 G5 G5 A5 A G5 A

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

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

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

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

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

Sva

full full full full full full full

10 18 17 20 20 20 20 17 20 20 20 20 17 20 20 20 20

Sva loco

P.H.

full 1 1/2 P.H. full full full full full full

8 10 8 10 10 10 10 10 10 10 10 10 10 10 10 8

G5 A5 A G5 A F5 E5 D5 F5 G5

(8va) loco

full (20) full

8va 3

full full full

17 20 17 20 17 20 17 20 17 20 20 20 20 20 17 20 17

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

full full full

5 5 9 (5) 5 9 5/7 5 5 6 7 5 7 5 7 (7) 5 7 5 7

(8va) full full full

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

Gr. 4 cont. ad lib until fade out

Gr. 3 F5 E5 D5 F5 G5 A5 A G5 A F5 E5 D5 G5

full

5 7 7 (7) 5 7 5 9/11 10 12 12

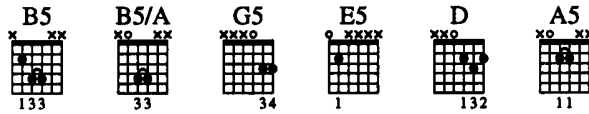
G5 A5 A G5 A F5 E5 D5 F5 G5 A5 A G5 A F5 E5 D5 G5 Fade out

1/2- 1/2- 1/2- 1/2- 1/2- 1/2- 1/2- 1/2- 1/2- full 1/4

(12) 12 (12) 12 (12) 12 (12) 12 (12) 12 (12) 12 (12) 10 11 10 10 12 (12) 10 12 12 11 10 8

I Love It Loud

Words and Music by Gene Simmons and Vincent Cusano

B5 **B5/A** **G5** **E5** **D** **A5**

 133 33 34 1 132 11

Intro

Moderately Slow Rock ♩ = 85

N.C. (Drums)

Verse

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

B5 **B5/A** **B5** **B** **B5** **B** **B5/A**

Gtrs. 1 & 2
f let ring throughout

B5 **B** **B5/A** **G5** **D5** **A**

Rhy. Fill 1
 Gtrs. 1 & 2

B5 **B** **B5/A** **B5** **B5/A** **N.C.**

B5 B5/A B5 B5/A

Guilt - y, 'til I'm prov - en in - no - cent. Whip - lash, heav - y met - al ac - ci - dent.
 No lies, no more al - i - bis. Turn it up. Got me hyp - no - tized.

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

B B5/A G5 D A5

Rock on. I want to be pres - i - dent. 'Cause I love it.
 Rock on. I won't be tran - quil - ized. 'Cause I love it.

Chorus

B5 A5 E A5 B5 A5 E N.C.

Loud, I want to hear it loud. _ Right be - tween the eyes. _

Rhy. Fill 2
Gr. 2

B B5/A N.C.

f

T
A
B

15

B A E A5 B5 A5 G5 D5 ^{1.}E

Loud, I want to hear it loud. Don't want no com - pro - mise. .

E B5 A5 E A

I love it. Loud, I want to hear it loud. _

B5 A5 E N.C. B5 A E A

Right be - tween the eyes. _ Loud, I want to hear it loud. Don't

B5 A5 D5 G5

want no com - pro - mise. _

Gr. 1 [#]E5

Interlude
A5

A5 D5 C5 D A5

Ay, _____ yeah. _ Ay, _____ yeah. _

Gtrs. 1 & 2

Chord diagrams: $\begin{pmatrix} 2 \\ 2 \\ 0 \end{pmatrix}$, $\begin{matrix} 7 & 7 \\ 5 & 5 \end{matrix}$, $\begin{pmatrix} 7 \\ 7 \\ 5 \end{pmatrix}$, $\begin{matrix} 5 & 5 \\ 5 & 5 \end{matrix}$, $\begin{pmatrix} 5 \\ 5 \\ 0 \end{pmatrix}$, $\begin{matrix} 7 & 7 \\ 5 & 5 \end{matrix}$, $\begin{matrix} 2 & 2 \\ 0 & 0 \end{matrix}$

D5/A D5 C5 D5 A5

Ay, _____ yeah. _ Ay, _____ yeah. _

Chord diagrams: $\begin{pmatrix} 2 \\ 2 \\ 0 \end{pmatrix}$, $\begin{matrix} 7 & 7 \\ 5 & 5 \end{matrix}$, $\begin{pmatrix} 7 \\ 7 \\ 5 \end{pmatrix}$, $\begin{matrix} 5 & 5 \\ 5 & 5 \end{matrix}$, $\begin{matrix} 7 & 7 \\ 5 & 5 \end{matrix}$, $\begin{matrix} 2 & 2 \\ 0 & 0 \end{matrix}$

A5 D5 C5 D5 A5

Ay, _____ yeah. _ Ay, _____ yeah. _

Chord diagrams: $\begin{pmatrix} 2 \\ 2 \\ 0 \end{pmatrix}$, $\begin{matrix} 7 & 7 \\ 5 & 5 \end{matrix}$, $\begin{pmatrix} 7 \\ 7 \\ 5 \end{pmatrix}$, $\begin{matrix} 5 & 5 \\ 5 & 5 \end{matrix}$, $\begin{matrix} 7 & 7 \\ 5 & 5 \end{matrix}$, $\begin{matrix} 2 & 2 \\ 0 & 0 \end{matrix}$

D D5 C5 D5

Ay, _____ yeah. _ Ay, _____ yeah. _

it up.)

(cont. in slashes)

Chord diagrams: $\begin{pmatrix} 2 \\ 2 \\ 0 \end{pmatrix}$, $\begin{matrix} 7 & 7 \\ 5 & 5 \end{matrix}$, $\begin{pmatrix} 7 \\ 7 \\ 5 \end{pmatrix}$, $\begin{matrix} 5 & 5 \\ 5 & 5 \end{matrix}$, $\begin{matrix} 7 & 7 \\ 5 & 5 \end{matrix}$

Chorus

B5 A5 E A5 B5 A5 B5 N.C.
(3rd time begin fade)

Loud, I want to hear it loud. Right be - tween the eyes. (I love it.)

B5 A E A5 B A5 G5 D5

Loud, I want to hear it loud. Don't want no com - pro - mise. _

1., 2., 3., 4. E N.C. Outro A5 D5

I love it. Ay, _____ yeah. (Yeah. _)

pp *mf*

Reverse fade C D5 A5 D5

Ay, _____ yeah. _____ Ay, _____ yeah. _

Oh _____ yeah.)

Fade out
D5
Play 8 times

G C G

all you could get. Giv - ing your self was some - thing you nev - er
bod - y could own. Stay ___ for a while, and ___ you would leave me a -

Gtr. 1: w/Rhy. Fig. 1, 1st 3 bars

Gtr. 1: w/Rhy. Fill 1

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F D5 N.C. D7 N.C. D5 N.C. Bb5 F5

could ___ do. _____ The
lone. _____

Pre Chorus

Bb

things in my heart play ___ with my head. I've ___ got to laugh when I
I'm some-thing diff - 'rent, ain't ___ like the rest. I ___ know that we'll find ___

D5

think of the things you said. } 'Cause
___ out you're fail - ing your ___ test. }

*Slap back from delay

Chorus

D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5 D5 N.C. D7 N.C. D5 N.C. D7 N.C. F5

I stole _ your love. Stole _ your

Rhy. Fig. 3

Gtr. 1

f (distorton) let ring -> let ring -> let ring -> let ring ->

Rhy. Fill 1

Gtr. 1



Photo by JOSEPH SIA

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

Esus4

Em

Esus4

Em

Asus4

Am

Em

Gr. 3

mf (distortion)

D

Esus4

Em

Esus4

Do do do do do

Rhy. Fig. 2

P.H.

1: w/Rhy. Fig. 4, 6 times

G B

In the dark - ness
 Feel the mag - ic.

3 Em

there's so much I want to do. And to - night
 There's some - thing that drives me wild. And to - night

End Rhy. Fig. 3

2: w/Rhy. Fig. 3, 1st 6 bars

Em G

I want to lay it at your feet. 'Cause girl I was
 we're gon-na make it all come true. 'Cause girl you were

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

made for you, and girl you were made for me.
 made for me, and girl I was made for you.

Rhy. Fill 2

A E
 ⑤ open ⑥ 12fr

Gtr. 1

Gtr. 2 P.M.

Let ring

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

12

Chorus

Gr. 2: w/Rhy. Fig. 2

Gr. 1: w/Rhy. Fig. 1, 1st 3 bars

Esus4 Em Esus4 Em Asus4 Am Asus4 Am

I was made for lov - ing you, ba - by. You were made for lov - ing me. And

Gr. 1: w/Rhy. Fig. 1

Esus4 Em Esus4 Em Asus4 Am Esus4 D

I can't get e - nough of you, ba - by. Can you get e - nough of me? 2. To -

Gr. 2: w/Rhy. Fig. 2

Gr. 1: w/Rhy. Fig. 1, 1st 3 bars

Esus4 Em Esus4 Em Asus4 Am Asus4 Am

1. I was made for lov - ing you, ba - by. You were made for lov - ing me. And
2. I was made. You were made. I

Gr. 1: w/Rhy. Fig. 1

Esus4 Em Esus4 Em Asus4 Am Esus4 D To Coda

I can give it all to you, ba - by. Can you give it all to me?
can't get e-nough. No, I can't get e-nough.

Bridge

Rhy. Fig. 5

C

3fr

Gr. 1

P.M.

D

B

A End Rhy. Fig. 5

5fr 9fr 7fr

Gr. 1

Can't get e - nough.

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

Am Am(add9) D

Oh.

Em D Am Am(add9)

I can't get e - nough. Oh.

let ring - - - - - let ring -

D Em D Am Am(add9)

I can't get e - nough.

let ring - - - - - let ring -

D A B

5fr open 2fr

Gr. 1

P.M. - - - - - >

mp *mf*

Lick It Up

Words and Music by Paul Stanley and Vincent Cusano

Intro

Moderate Rock ♩ = 120

N.C.

Yeah, yeah.

Gtrs. 1 & 2

f (distortion) P.M.

T
A
B 12

Verse

Don't wan - na wait till you know me bet - ter.
2. Don't need to wait for an in - vi - ta - tion.

w/Rhy. Fill 1, (2nd time only)

(P.M.)

T
A
B

A N.C. D/A A N.C.

Let's just be glad for the
You got - ta live like you're

P.M. P.M.

T
A
B

Rhy. Fill 1
Gtrs. 1 & 2

P.M.

T
A
B 0 0 0 0 7 6 5 7 5 3

Bridge

D/F# G5 D/F# G5 A N.C. D/F# G5 D/F# G5 A N.C.

It's on - ly right - now. It's on - ly right now.

Fig. 2

P.M. P.M.

Fig. 2

D/F# G5 D/F# G5 A N.C. D/F# G5 D/F# G5 A N.C.

Ooh yeah, ooh yeah, ooh yeah, — ooh yeah. Yeah, — yeah. —

Interlude

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

let ring w/chorus let ring P.M. let ring P.M.

*Bass plays A

G/A D/A N.C. A N.C. G/A D/A N.C. E

let ring let ring P.M. let ring let ring

D.S. al Coda

Oh. Woa.

steady gliss. N.C.

Coda

Chorus

Fade out

w/Rhy. Fig. 1, 1st 3 bars D/A A N.C. D/A A N.C. G D A w/Rhy. Fill 2 N.C.

Lick it up. Lick — it up. Ah, ah, ah. Yeah, yeah, — yeah.

Love Gun

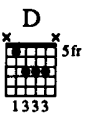
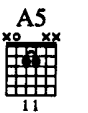
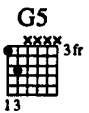
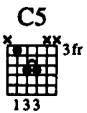
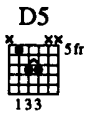
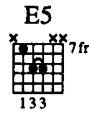
Words and Music by Paul Stanley

Tune Down 1/2 Step

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = E \flat



Intro

Fast rock shuffle ♩ = ♩³ = 152

Gr. 2 *f* E5 3 3 3 3 Rhy. Fig. 1A

Gr. 1 *f* 3 3 3 3 Rhy. Fig. 1

G5V A5VII G5V D5 C5 D5 E5 3 D5 E5

G5V A5VII G5V D5 C5 D5 E5 3 D5 End Rhy. Fig. 1A

End Rhy. Fig. 1

Rhy. Fig. 2

E5 G5V D5 E5 G5V G5

1. I real - ly love you, ba - by. I love what you've got.
 2. You can't for - get me, ba - by. Don't try to lie.

(Gtr. 1 tacet)

C5

D5

E5

End Rhy. Fig. 2

Let's get to - geth - er; we can _____ get hot.
 You'll nev - er leave me, ma - ma, _____ so don't try.

w/Rhy. Fig. 2

Em7 N.C. G5 D5 E5 N.C. G5 D5

No more to - mor - row, ba - by. _____ Time is to - day. _____
 I'll be a gam - bler, ba - by. _____ Lay down the bet. _____

C5

D5

Em7

Girl, I can make you feel _____ o. - k. _____
 We get to - geth - er ma - ma. _____ You'll sweat. _____

Pre Chorus

A5 // D // E5

No place for hid - ing, ba - by. _____ No place to run. _____

A5 // D // E5

You pulled the trig - ger of my _____ love

Chorus

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

E5 G5 A5 G5 D5 C5 D5 E5 D5

gun. _____ Love _____ gun. _____ Love

(Love. _____ gun. _____)

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

E5 G5 A5 G5 D5 C5 D5 E5 D5

Love _____ gun. _____

Love _____ gun. _____

E5 G5 A5 G5 D5

gun. Love Love

full 14 12 12 14 12 12 15 12 14 12 15 12 14 12 15 12

C5 D5 E5 D5

gun. gun.

full 14 12 12 14 12 12 15 12 14 12 15 12 14 12 15 12

E5 G5 A5 G5 D5

Love. Love Love

full 14 12 12 14 12 12 15 12 14 12 15 12 14 12 15 12

C5 D5 E5 D5

gun. Love

full 14 12 12 14 12 12 14 12 14 12 14 12 11 12 15 12 15 12 14 12 14 12 14 12 11

E5 G5 A5 G5 D5 C5

gun. _____ Love _____ gun. _____
 Love _____ gun. _____

D5 E5 D5 E5 G5 A5 G5 D5

Love gun. _____
 Love Love _____

Sva

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

C5 D5 E5 D5 E5

gun. _____ Love gun. _____
 Love Love _____

Sva

19 12 17 17 20 12 19 20 12 19 17 19 17 19 11 16 14

G5 A5 G5 D5 C5 D5 E5 D5 *Fade out*

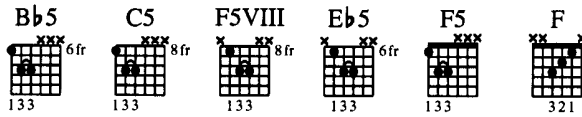
gun. _____ Love...

Sva

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

Parasite

Words and Music by Ace Frehley



Intro
Moderate Rock ♩ = 126

Riff A
Gtr. 1 N.C. End Riff A

f (distortion)

Gtr. 1: w/Riff A, 2 times 4 3 Gtr. 1 & 2: w/Riff A, 1 1/2 times Gtr. 1 & 2: w/Rhy. Fill 1 G5

1. She'll
2. I

Verse

Bb G5 F5 Bb G5 F5 Ab

al - ways be there trying to grab a hold.
do, do wan - na, have to get a way.

Rhy. Fig. 1

Rhy. Fill 1
Gtrs. 1 & 2

N.C.

G5

She
I

End Rhy. Fig. 1

1 2 3 3 3 3 1 2 3 3 x x 1 2 3 3 3 3 1 2 3 5

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

Bb G5 F5 Bb G5 F5 Ab N.C.

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

G5 Bb G5 F5 Bb G5 F5 Ab

That I was set on want - ing her to go
I'm hu - man and I hope she'll un - der - stand,

Tr. 1: w/Riff A (2 times)

N.C.

(cont. in slashes)

home.
yeah.

Chorus

Bb5 C5 F5VIII Eb5 F5VIII Eb5 Bb5 C5 F5 Eb5

Tr. 1 & 2

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

Bb5 C5 F5VIII Eb5 F5VIII Eb5 Bb5 1. C5 F5 Eb5

Par - a - site la - dy. No need to cry.

Bb5 C5 F5 F steady gliss. (Gtrs. 1 & 2 cont. in staff)

Gr. 1
dive w/bar

No need to cry.



Photo by CHRIS WALTER

D5 N.C. C#5 N.C. A5 B5 A5 B5 N.C.

— out how we went wrong. But I know.
— you, I don't think I'd try. I think it's

E N.C. D5 N.C. C#5 N.C. A5 B5 A5 B5

— bet-ter that I can't trust you, girl, an - y - more.
— if we just part and don't say good - bye.

G A

Gtr. 1

Gtr. 2 (Gtr. 2 cont. in slashes)

Chorus

Rhy. Fig. 2
(D Mixolydian)

End Rhy. Fig. 2 Gtrs. 1 & 2: w/Rhy. Fig. 2, 3 times

D C G5 F#5 G5 D C G5 F#5 G

Rip it out; take my heart. She want-ed it from the start. You

D C G5 F#5 G5 D C G5 F#5 G5

got it now, — so good-bye. So rip it out; — watch me cry.

To Coda ⊕

⊕ Coda

Chorus

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

D C G5 F#5 G5

Rip it out; take my heart. She

Gr. 2

full full P.H. full

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

sounding: D E

D C G5 F#5 G5

want - ed it from the start. You

full full

12 12 10 13 10 13 13 10 13 10 12 12 10 10 10 8

D C G5 F#5 G5

got it now, so good - bye. So

full full full full

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

D C G5 F#5 G5

rip it out; watch me cry.

full full

12 10 13 10 13 (13) 13 12 10 13 12 10 12 11 10 12 11 10

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

Anthem Rock ♩ = 138

Chords: Dsus4 D Dsus4 D A E

Gtr. 1 (drums) 2

Gtr. 2 2

let ring - - - -

Chords: Esus2 E6 E5 A E Esus2 E6 A

let ring - - - -

let ring - - - -

Verse

E Esus2 E6 A E Esus2 E6 D

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

let ring ———— | let ring ———— |

let ring ———— | let ring ———— | let ring ———— |

Dsus2 D6 E Esus2 E6 Dsus4 D Dsus4 D A

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

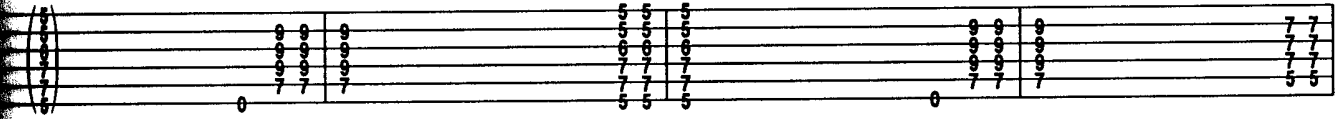
E Esus2 E6 A E Esus2 E6 D



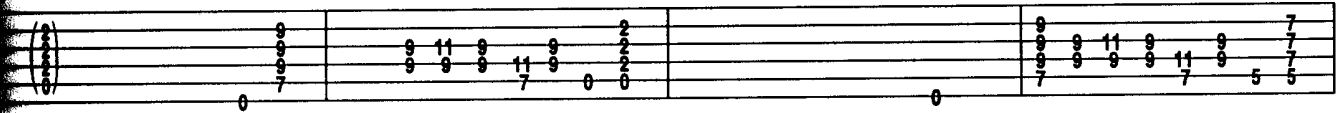
And you say you wan-na go for a spin. — The par-ty's just be-gun; we'll let you in.
And you show us ev-ery-thing you've got. — Oh ba-by, ba-by, that's quite a-lot.



let ring - - - - - let ring - - - - -



let ring - - - - - let ring - - - - - let ring - - - - -



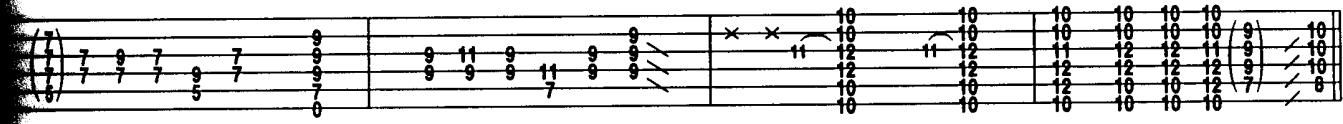
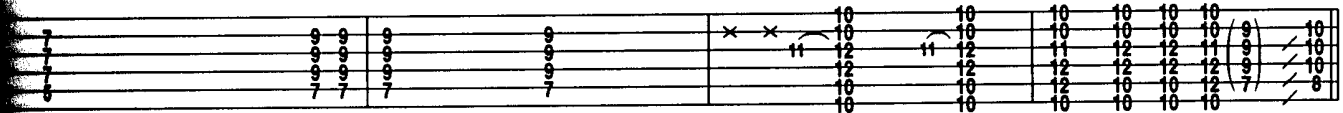
Dsus2 D6 E Esus2 E6 Dsus4 D Dsus4 D E F



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



let ring - - - - -



Pre-Chorus

Fsus4 F G Gsus4 G Gsus4 G

You keep on shout - in', you ___ keep on shout - in'. 1. Come on. 2. I can't hear ya. } I

Chorus

D D6 D E E6 E E6 E

wan-na rock and roll ___ all night, ___ and par - ty ev - ery day.

(Drums & Vocals)

I wan-na rock and roll all night and par-ty ev-ery day.

Chords: Dsus4, D, Dsus4, D, A, Guitar solo, A6, A5, A6, E

Full notation for the first system, including treble and bass clefs, notes, and guitar fretboard diagrams. The guitar solo section is marked with "full" and "P.M." (pick attack).

Chords: E6, E5, E6, A, A6, A5, E, E6, E5, E6, D

Full notation for the second system, including treble and bass clefs, notes, and guitar fretboard diagrams. The guitar solo section is marked with "full" and "P.M." (pick attack).

Chords: D6, D5, D6, E, E6, E5, E6, E, Dsus4, D, Dsus4, DDsus4, A

Full notation for the third system, including treble and bass clefs, notes, and guitar fretboard diagrams. The guitar solo section is marked with "full" and "P.M." (pick attack).

8va A6 A5 A6 E E6 E5 E6 A A6 A5 E E6 E5 E6 D

Musical staff with notes and triplets. The notes are mostly eighth notes. There are two triplet markings over groups of three notes.

Musical staff with chords and P.M. markings. The chords are A6, A5, A6, E, E6, E5, E6, A, A6, A5, E, E6, E5, E6, D. The P.M. markings are placed below the staff.

(8va) D6 D5 D6 E E6 E5 E Dsus4 D Dsus4 D F

Musical staff with notes, triplets, and trills. The notes are mostly eighth notes. There are triplet markings and trill markings. The word "loco" is written above the staff.

Musical staff with chords and P.M. markings. The chords are D6, D5, D6, E, E6, E5, E, Dsus4, D, Dsus4, D, F. The P.M. markings are placed below the staff.

Fsus4 F G Gsus4 G Gsus4 G N.C. A

Musical staff with notes and rests. The notes are mostly eighth notes. There are rests in the staff.

You keep on shout - in'. You ___ keep on shout - in'. What? I ___

Musical staff with notes, trills, and loco markings. The notes are mostly eighth notes. There are trill markings and "loco" markings. The word "loco" is written above the staff.

Musical staff with chords and P.M. markings. The chords are F, G, Gsus4, G, Gsus4, G, N.C., A. The P.M. markings are placed below the staff.

Chorus

D D6 D E E6 E E6 E

wan-na rock and roll all night and par-ty ev - ery day.

P.M. ----- 1

The first chorus section consists of four systems. The top system is the vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "wan-na rock and roll all night and par-ty ev - ery day." Above the vocal line, the chords D, D6, D, E, E6, E, E6, and E are indicated. The second system is the piano accompaniment in treble clef, featuring a steady eighth-note bass line and chords. The third system is the guitar chord diagrams, showing fingerings for the D, D6, D, E, E6, and E chords. The fourth system is the piano accompaniment in bass clef, mirroring the piano part in the second system.

A D D6 D E E6 E E6 E

I wan-na rock and roll all night and par-ty ev - ery day.

P.M. ----- 1

The second chorus section consists of four systems. The top system is the vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "I wan-na rock and roll all night and par-ty ev - ery day." Above the vocal line, the chords A, D, D6, D, E, E6, E, and E6 are indicated. The second system is the piano accompaniment in treble clef, featuring a steady eighth-note bass line and chords. The third system is the guitar chord diagrams, showing fingerings for the A, D, D6, D, E, E6, and E chords. The fourth system is the piano accompaniment in bass clef, mirroring the piano part in the second system.

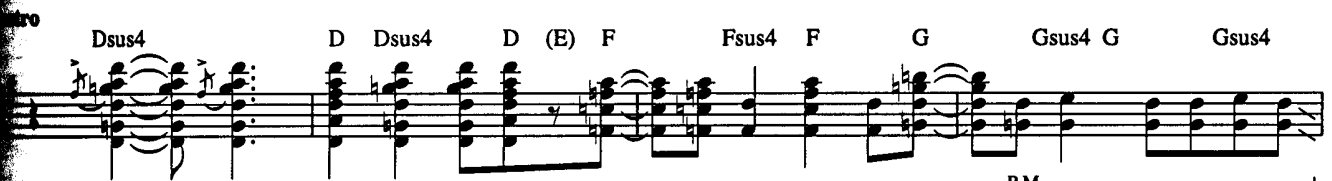
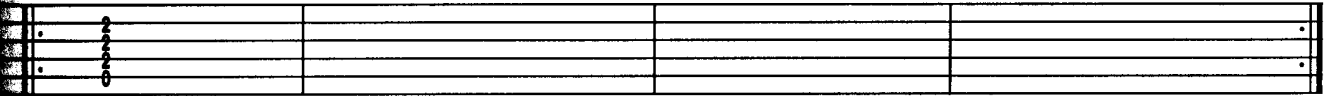
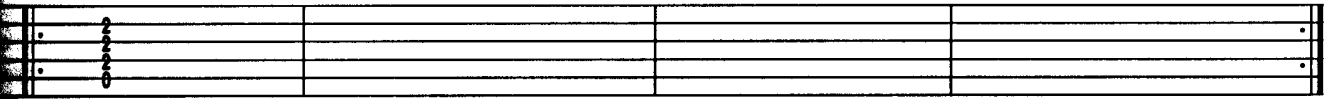
(both gtrs. tacet 2nd time)

A

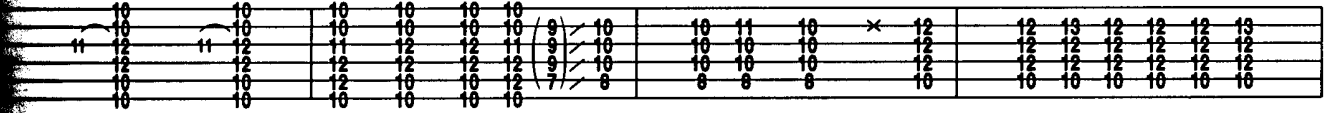
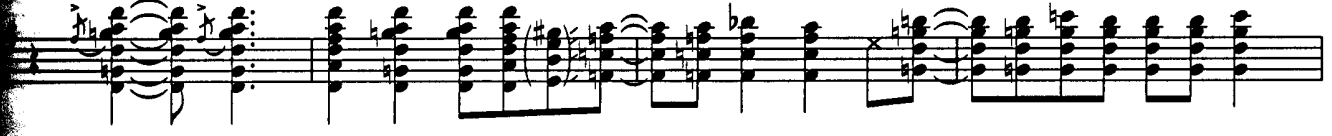
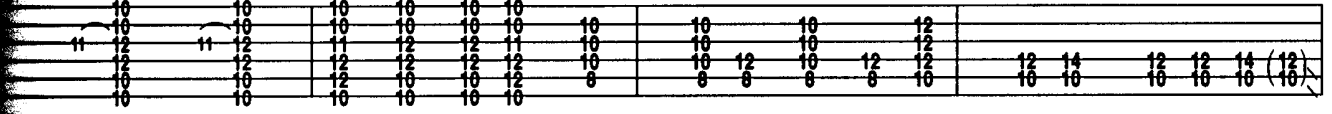
N.C.



I wan-na rock and roll — all night — and par-ty ev - ery day.

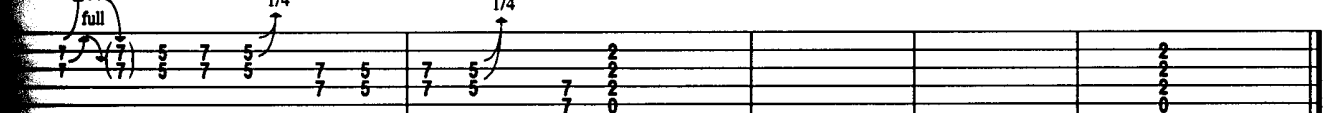
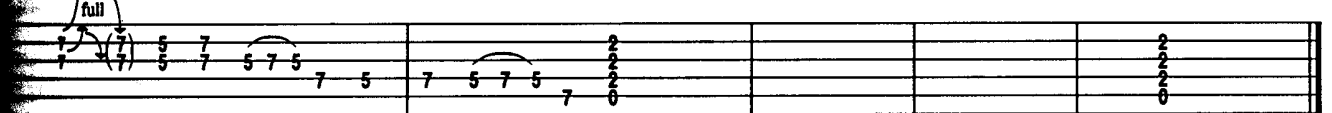


P.M. - - - - -



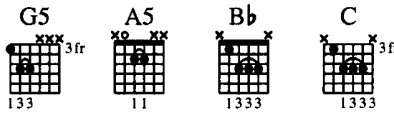
N.C.

A



She

Words and Music by Gene Simmons and Steve Coronel



Prelude
Moderately $\text{♩} = 92$

Dm Dm(add6) Dm7 Dm(add6) Dm Dm(add6) Dm7 Dm(add6)
Gtrs. 1 & 2 (composite parts)

pp let ring -
(acoustic)

Am Am(add9) Am Am(add9) Am Am(add9) Am Am(add9)

let ring -

Dm Dm(add6) Dm7 Dm(add6) Dm Dm(add6) Dm7 Dm(add6)

let ring -

Am Am(add9) Am Am(add9) Am Am(add9) Am Am(add9)

let ring -

C Csus4 Csus2 Csus4(add6) G Gsus4(add6) Gsus2 Gsus4(add6)

Gtr. 1

Gtr. 2 let ring -

*Gtr. 2 tabbed on left,
Gtr. 1 tabbed on right

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Am Amsus(add9) Am Amsus(add9) Am Amsus(add9) Am Amsus(add9)

let ring

C Csus4(add6) Csus2 Csus4(add6) G Gsus4(add6) Gsus2 Gsus4(add6)

let ring

F Fsus4(add6) F5 Fsus4(add6) G Gsus4(add6) Gsus2 Gsus4(add6)

let ring

Am Amsus(add9) Am Amsus(add9) Am Amsus(add9) Am Amsus(add9) Am

let ring

(Gtrs. 1 & 2 tacet)

Intro
Moderate rock ♩ = 84

G5

f

f (distortion)

G 15fr

G5

C C# D F D G F D F

⑤ 3fr 4fr 5fr ④ 3fr ⑤ ④ 4fr 5fr 3fr ⑤ ④ 5fr 3fr

1/2

G5 C C# D F D G F D F

⑤ 3fr 4fr 5fr ④ 3fr ⑤ ④ 4fr 5fr 3fr ⑤ ④ 5fr 3fr

(Gtr. 4 cont. in staff)

1/2

Gtr. 5 N.C. P.H. 3

(gradual release) *f* (distortion)

full 1/2 P.H.

3

Gtrs. 3 & 4

sva.....

Verse

G5 N.C.

She walks by moon - light.
Do - ing well for oth - ers.

(Gtr. 5 tacet)

*Play 1st time only

Fig. 1

G5 N.C.

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

The End Rhy. Fig. 1

*Gtr. 3 only slides to A

G5 N.C. G5 N.C.

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

Ne - er go - ing home...
as she takes off her clothes...

Chorus

A5

Gtr. 4

I know she's go - ing down, go - ing. Ev - ery - bod - y knows...

Gtr. 3 (Play simile 2nd and 3rd times)

To Coda ⊕ G5

C C# D F D C C# D F D

She's so — good. —

full let ring — — — — —

Rhy. Fill 1
Gtr. 3 & 4

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

(Gtr. 4 cont. in staff)

C C# D F D C C# D F D

⑤ 3fr 4fr 5fr ④ 3fr ⑤ 5fr 3fr 4fr 5fr ④ 3fr ⑤ 5fr

Merlude

G5 C5/G Gm7 G5 C5/G Gm7 N.C. (Gm7) N.C. (C5/G) (Gm7) N.C. (Gm7)

*Notes in parenthesis are played by Gtr. 3 only.

N.C.

G5 Bb C

(Gtr. 4 cont. in slashes)

Rhy. Fig. 2A F G F G F G F G Bb C End Rhy. Fig. 2A

④ 3fr 5fr 3fr 5fr 3fr 5fr 3fr 5fr

Rhy. Fig. 2 End Rhy. Fig. 2

Guitar Solo

Gtrs. 3 & 4: w/Rhy. Figs. 2 & 2A, 4 times

N.C.

B \flat C

8va

Gr. 5

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

Gr. 6

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

(8va) N.C.

B \flat C

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

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

loco N.C.

B \flat C

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

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

N.C. B \flat C
(Gtrs. 3 & 4 tacet)

breakdown
N.C.

Do - ing well for oth - ers. She

3 & 6

Does - n't real - ly know... The

P.H. P.H.

pow - ers are with - in ___ her as

P.H. ---

P.H. ---

5 3 3 5 3 3

she takes off her clothes. .

D.S. al Coda

P.H. ---

(Gtrs. 5 & 6 tacet)

P.H. ---

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

⊕ *Coda*

G5 E5 N.C. Gtr. 6: w/Fill 1 E5 N.C. *D.S.S. al Coda II*

Gtrs. 3 & 4

TAB 5 5 7 7 7 3 4 5 3 7 7 7 3 4 5 3

⊕ *Coda II*

Outro

Gtrs. 3 & 4: w/Rhy. Fig. 1

G5 N.C. G5 N.C. *Fade out*

She walks by moon - light. No one real - ly knows..

Fill 1
Gtr. 6

full full

TAB 15 (15) 15 12 14 12 15

Shock Me

Words and Music by Ace Frehley

A5
G5
D
C
E
B5
B5II
F#5
G

Tune Down 1/2 Step

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

Intro

Moderately fast rock ♩ = 138

Rhy. Fig. 1

Drum fill Gtrs. 1 & 2 D/A A A5 D/A A5 A6 A5 G5

f (distortion)

T A B

End Rhy. Fig. 1

D5 Dsus4 D G5 N.C. G5 A5 D/A A A5 D/A A5

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

T A B

A6 A5 G5

D5 Dsus4 D G5 N.C. G5 A5

1. Your

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

T A B

Verse

D5 Dsus4 D G5

life is all I need. My sat - is - fac - tion grows. _____

2. And ba - by, if you do — what you've been told. _____

1/2

T A B

N.C. G5 A5

You make me feel at ease; you e - ven make me glow.
 my in - su - la-tions gone. Girl, you make me o - ver load.

D5 Dsus4 D G5 N.C. G5 A5 N.C. **Pre-Chorus** A5 B5 A5 B5 A5 B5

Don't cut the pow - er on me.
 Don't pull the plug on me,

E5 F#5 E5 F#5 E5 F#5 D C B

oh, no. I'm feel - ing low, so get me high.
 Keep it in, and keep me high.

Chorus
 Rhy. Fig. 2
 A5 * G5 D C End Rhy. Fig. 2

Gr. 1 Shock me. Make me feel bet - ter.

Gr. 2

*Bass plays A

N.C. G5 A5 D/A A A5 D/A A5

full

A6 A5 G5 D5 Dsus4 D G5

N.C. G5 A5 D/A A A5 D/A A5

8va P.H. 3

1/2 1 1/2 P.H. 1 1/2

(8va) A6 A5 G5 D5 Dsus4 D G5

P.H. full full full

(8va) N.C. G5 A5 D/A A A5 D/A A5

full full full full full full

(8va) A6 A5 G5 D5 Dsus4 D G5

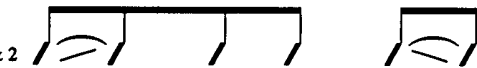
1/4 full full full

N.C. G5 A5

Rhy. Fig. 4

A5 B5 A5 B5 A5

Gtrs. 1 & 2



(8va)-----

loco

P.M.

Musical notation for the first system, including a treble clef staff with notes and a guitar staff with fret numbers (19, 17, 19, 17, 19, 19, 19, 17) and dynamic markings (full, 1/2).

B5 A5 B5 A5

B5 A5 B5 A5 B5

P.H.-----

P.H.-----

Musical notation for the second system, including a treble clef staff with notes and a guitar staff with fret numbers (10, 10, 10, 10, 10, 10, 10, 7) and dynamic markings (full, 1/2).

End Rhy. Fig. 4

A5 B5 A5 B5 A5

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

A5 B5 A5 B5 A5 N.C.

P.H.-----

P.H.-----

Musical notation for the third system, including a treble clef staff with notes and a guitar staff with fret numbers (9, 9, 9, 9, 9, 9, 7) and dynamic markings (full, 1/2).

A5 B5 A5 B5 A5

B5 A5 B5 A5 B5 N.C.

P.M. P.M.

Musical notation for the fourth system, including a treble clef staff with notes and a guitar staff with fret numbers (10, 7, 10, 7, 9, 7, 10, 9, 7, 9, 9, 7, 9, 7) and dynamic markings (full).

A5 B5 A5 B5 A5 D C D5II F#5

Musical notation for guitar solo, including treble and bass staves with fret numbers and articulation marks like "full".

Rhy. Fig. 5

End Rhy. Fig. 5 Gtrs. 1 & 2: w/Rhy. Fig. 5, 3 times

A5

*G

A5

G/A

Gtrs. 1 & 2

Musical notation for guitar and vocal parts, including lyrics "Shock me, ba-by." and "Shock me, oh, yeah.".

*Bass plays A

Musical notation for guitar and vocal parts, including lyrics "Shock me, ba-by." and "Shock me, oh, yeah.".

Musical notation for guitar parts, including treble and bass staves with chord diagrams.

Chorus

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

Musical notation for the chorus, including lyrics and guitar accompaniment.

Fade out
Repeat 5 times (ad lib. vocal)

1., 4. Shock me. Make me feel bet-ter. Oh, yeah. Come on and
2., 5. shock me. Put on your black leath-er. Ba-by.
3. Shock me. We can come to-geth-er. Oh, yeah.



Photo by BARRY SCHULTZ/RETNA

Gr. 1: w/Rhy. Fill 1

A D5 A

— to be re - mind - ed? Need — to be re - mind - ed.
 — the par - ty start - ed. Get — the par - ty start - ed.

Pre Chorus

D5 D6 D5 D6 D5 D6 D5 D6 A5 A6 A5 N.C. E5

It does - n't mat - ter what you do or say. Just for - get — the things that you've been — told...
 Don't let 'em tell you that there's too much noise. They're too old — to real - ly un - der - stand.

Rhy. Fig. 2
Gtrs. 1 & 2, composite parts

2 4 2 2 2 4 0 | 2 4 2 2 2 4 2 | 2 4 4 4 2 4 2

0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 4 0

Gr. 2: w/Rhy. Fill 2

E6 N.C. D5 D6 D5 D6 D5 D6 D5 A5

— We can't do it an - y oth - er way. Ev - ery - bod -
 — You'll still get row - dy with the girls and boys, 'cause it's time.

(2) 2 4 4 2 4 | 2 4 2 | 4 2 4 2 2 | 2 4 2 2 | 2

(0) 0 0 0 2 4 | 2 4 2 | 0 0 0 0 0 | 0 0 0 0 0 | 0

Rhy. Fill 1
Gr. 1

T
A
B (7/5) 5 5 7 7 7 7 5 5 14

Rhy. Fill 2
Gr. 2

T
A
B (2) 9 11 11 11 9 11 2

A6 A5 N.C. B

y's got to rock and roll. _____ Woa. _____
 for you to take a stand. _____ Yeah. _____

End Rhy. Fig. 2

Chorus

B E B E B E B A B

Shout it, shout it, shout it out loud. _____

Rhy. Fig. 3 End Rhy. Fig. 3

1. B E B E B E B A N.C. B

Shout it, shout it, shout it out loud. _____ 2. If you

Guitar Solo

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

D5 D6 D5 D6 D5 D6 D5 D6 A5 A6 A5 N.C. E5

loud.

Gr. 3

f (distortion) full 1/2 full full full full 1 1/2 P.H. P.H.

E6 N.C. D5 D6 D5 D6 D5 D6 D5 A5

A6 P.H. A5 N.C. B (Gtr. 3 tacet)

Breakdown
(Drums and Vocals)

N.C.

Shout it, shout ___ it, shout it out loud. _____ You got to have a par - ty. _____

Shout it, shout ___ it, shout it out loud. _____ Turn ___ it on ___ loud - er.

Shout it, shout ___ it, shout it out loud. _____ Hey ev - ery - bod - y shout it now. _

Gtrs. 1 & 2: w/Rhy. Fig. 3

B E B E B E B A B

Shout it, shout ___ it, shout it out loud. _____ Oh ___ yeah. _____

Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 3

B E B E B E B A B B

Repeat 3 times

1. Shout it, shout ___ it, shout it out loud. _____ I hear ___ you get-ting loud - er.
2. Shout it, shout ___ it, shout it out loud. _____ Hey ev - ery - bod - y shout it now.
3. Shout it, shout ___ it, shout it out loud. _____ Oh! _____

To Coda ⊕ 1. Interlude
B5

Bm G

and the la - dy knows it's un - der - stood. — Strut - ter.

This system contains the first system of music. It features a vocal line with lyrics, a guitar line with chords Bm and G, and a bass line. The guitar part includes a double bar line and a repeat sign. The bass line has a double bar line and a repeat sign.

E5 D5 E5/B N.C.

This system contains the second system of music. It features a vocal line, a guitar line with chords E5, D5, and E5/B, and a bass line. The guitar part includes a double bar line and a repeat sign. The bass line has a double bar line and a repeat sign.

B5 E5 D5 E5/B

This system contains the third system of music. It features a vocal line, a guitar line with chords B5, E5, and D5 E5/B, and a bass line. The guitar part includes a double bar line and a repeat sign. The bass line has a double bar line and a repeat sign.

B5

E5 N.C.

8va B5

D.S. al Coda
B

(8va)

E5

G5/D

D5

A5

End Rhy. Fig. 1

⊕ Coda

Outro

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

B5

E5

Strut-ter.

Gr. 1

full full full full full full

N.C.

B5

Strut - ter.

End Rhy. Fig. 1A
(Gtr. 2 cont. in staff)

E5 D5 D F#5 E5

5 fr. 2 fr.

End Rhy. Fig. 1

Verse

F# F#5 E5 N.C.

1. I read your mind like an open book.
2. Some thing is wrong as I hold you near.

Rhy. Fig. 2
Gtrs. 1 & 2

End Rhy. Fig. 2

F# F#5 E5 N.C. E5 N.C.

You lost the fire in your eyes.
Some bod - y else holds your heart.

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

F# F#5 E5 N.C.

You turned to me with a diff 'rent look.
You turned to me with your eyes in tears.

e-Chorus

D5 E5 N.C.

And then it's rain - ing. Looks like it's rain - ing.
 And then it's rain - ing. Feels like it's rain - ing.

let ring - - - - -

Chorus

Rhy. Fig. 1, 1 1/2 times
 Rhy. Fig. 1A, 1 1/2 times
 Fill 1, 3rd time only

F# N.C. F#5 E5 F# N.C. E5 F# N.C. F#5 E5 F# N.C. E5 D5 N.C. F#5 E5 N.C.

Oh _____ no, tears are fall - ing. _____

F# N.C. F#5 E5 F# N.C. E5 F# N.C. F#5 E5 F# N.C. E5 D5 N.C. F#5 E5 N.C.

Oh _____ no, tears are fall - ing. _____

F# N.C. F#5 E5 F# N.C. E5 F# N.C. F#5 E5 F# N.C. E5 D5 N.C. F#5 E5 N.C.

Oh _____ no, tears are fall - ing. _____

To Coda ⊕

Interlude

w/bar

Gtr. 3

Gtr. 4

full

full

(9)

12

(12)

Fill 1
 Gtr. 4

8va

full

24

T
 A
 B

Guitar solo

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

F#5

Gr. 2 //

E5

Gr. 3

Gr. 4

F#5

Gr. 1: w/Rhy. Fig. 4

D5

E5

Rhy. Fig. 3
Gr. 1

mf P.M. - - - - -

Rhy. Fig. 4
Gr. 1

mf P.M. - - - - -

(Gtr. 4 tacet)
 Gtr. 1: w/Rhy. Fig. 3

F#5



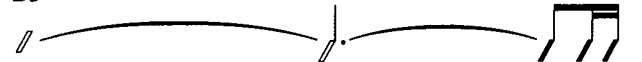
Gtr. 3

Musical notation for guitar 3, including a treble clef staff with notes and a bass clef staff with fret numbers: 14 9, 14 9, 14 9, 14 9, 14 9, 14 9, 10 12, 14 12 10 9, 10 9, 11 9, 11, (11) 9.

Pre-Chorus

(Gtr. 1 tacet)

D5



Musical notation for guitar 1, including a treble clef staff with notes and a bass clef staff with fret numbers. Lyrics: "And now it's rain - ing. (Yeah. _____)"

8va-

Musical notation for guitar 3, including a treble clef staff with notes and a bass clef staff with fret numbers: 19 17, 19 16, 19 17, 19 16, 19 17, 19 16, (19) 19, (19), 17 19 19.

E5

D5



Musical notation for guitar 1, including a treble clef staff with notes and a bass clef staff with fret numbers. Lyrics: "Looks like it's rain So what's go - ing on. And now it's"

(8va)

Musical notation for guitar 3, including a treble clef staff with notes and a bass clef staff with fret numbers: (17), 18, 19 14, 19 14, 19 14, 19 14, 19 14, 19 14.

rain ing.

(8va)

E5

Feels like it's

(8va)

rain ing.

(8va)

D.S. al Coda

⊕ **Coda**

Chorus

Gr. 1: w/Rhy. Fig. 1, 1st 4 bars only
 Gr. 2: w/Rhy. Fig. 1A, 1st 4 bars only
 Play 4 times (ad lib vocal)

Fade out

F# N.C. F#5 E5 F# N.C. E5 F# N.C. F#5 E5 F# N.C. E5 D5 N.C. F#5 E5 N.C.

Oh no, tears are fall - ing.

BLACK DIAMOND
C'MON AND LOVE ME
CALLING DR. LOVE
CHRISTINE SIXTEEN
COLD GIN
CREATURES OF THE NIGHT
DETROIT ROCK CITY
DEUCE
FIREHOUSE
GOD OF THUNDER
HARD LUCK WOMAN
HEAVEN'S ON FIRE
HOTTER THAN HELL
I LOVE IT LOUD
I STOLE YOUR LOVE
I WAS MADE FOR LOVIN' YOU
LICK IT UP
LOVE GUN
PARASITE
RIP IT OUT
ROCK AND ROLL ALL NITE
SHE
SHOCK ME
SHOUT IT OUT LOUD
STRUTTER
TEARS ARE FALLING

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