

**BASS**  
RECORDED  
VERSIONS

THE BEST OF  
**KISS**

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



**THE BEST OF**  
**KISS**

- 4 BLACK DIAMOND**
- 7 C'MON AND LOVE ME**
- 10 CALLING DR. LOVE**
- 14 CHRISTINE SIXTEEN**
- 17 COLD GIN**
- 20 CREATURES OF THE NIGHT**
- 23 DETROIT ROCK CITY**
- 29 DEUCE**
- 32 FIREHOUSE**
- 36 GOD OF THUNDER**
- 38 HARD LUCK WOMAN**
- 43 HEAVEN'S ON FIRE**
- 47 HOTTER THAN HELL**
- 50 I LOVE IT LOUD**
- 55 I STOLE YOUR LOVE**
- 60 I WAS MADE FOR LOVIN' YOU**
- 64 LICK IT UP**
- 67 LOVE GUN**
- 70 PARASITE**
- 72 RIP IT OUT**
- 75 ROCK AND ROLL ALL NITE**
- 78 SHE**
- 81 SHOCK ME**
- 85 SHOUT IT OUT LOUD**
- 89 STRUTTER**
- 92 TEARS ARE FALLING**
- 95 notation legend**

# Black Diamond

Words and Music by Paul Stanley

Tune Down 1/2 Step:

① = G $\flat$     ③ = A $\flat$

② = D $\flat$     ④ = E $\flat$

## Prelude

Slowly  $\text{♩} = 54$

\*Am(add9)

Fadd9

Gadd9

Am(add9)



Out on the street for a liv - ing, \_\_\_\_\_

pic-ture's on-ly be-gun. \_\_\_\_\_

\*Chord symbols derived from gtr.

(Ooh. \_\_\_\_\_)

## Intro

Moderately Fast Rock  $\text{♩} = 132$

Fadd9

Am

Am

A5

N.C.

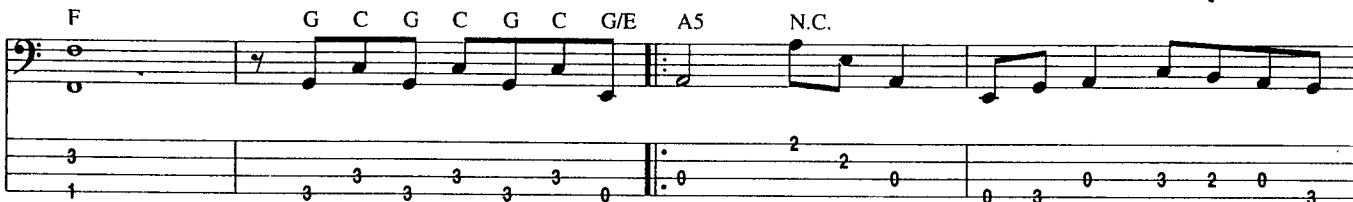
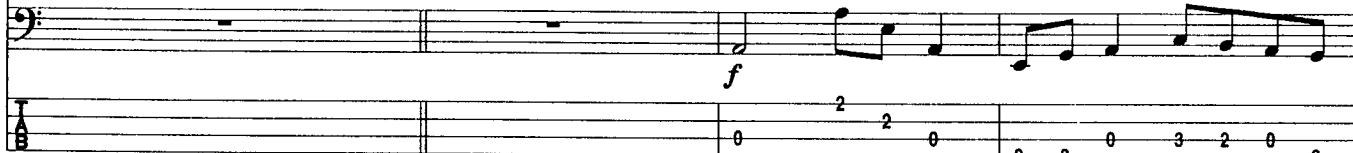


Got you un-der their thumb.

Hit it!

Fill 1

End Fill 1



## Verse

Bass: w/ Fill 2, 2nd time; w/ Fill 4, 3rd time

F

G

C

G

C

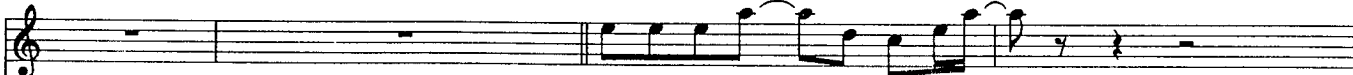
G

C

G

A5

N.C.



1.,3. Out on the streets \_ for a liv-ing, \_

2. Dark-ness will fall \_ on the cit-y, \_



Fill 4  
Bass

F G C G C G C G/E A5 Bass: w/ Fill 2, 2nd time; w/ Fill 1, 3rd time N.C.

pic-ture's on - ly be - gun. — Your day is sor - row and mad - ness.  
 it seems to fol-low you too. — And though you don't ask for pit - y.

**Chorus**

F Am7 G A5 Bass: w/ Fill 3, 2nd time; w/ Fill 5, 3rd time G

Got you un - der their — thumb. }  
 there's noth-ing that you can — do. } (Oo. — ) Black dia - mond.

A5 C5 D5 C5 G5 A5 **To Coda** ⊕ G5 F G

(Oo. — ) Black dia - mond.

**Fill 2**  
Bass

**Fill 3**  
Bass

**Fill 5**  
Bass

Interlude  
N.C.(A5)

(F) G C G C G C G/E

N.C.(A5) (F) G C G C G C G/E

Guitar Solo

N.C. F G C G C G C G/E G C G C G C G D.S. al Coda

Coda

F G A5 C5 D5 C5 Am7G A5 Moderately ♩. = 46

(Oo. ) Black dia-mond.

Guitar Solo

Am F E5 Esus4

Moderately ♩ = 106  
A5

Play 9 Times and Fade

E5 Esus4 D

\*Speed of tape is gradually slowed, lowering pitch.

# C'mon And Love Me

Words and Music by Paul Stanley

Tune Down 1/2 Step:

- ① = G♭    ③ = A♭
- ② = D♭    ④ = E♭

Intro

Moderate Rock ♩ = 132

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

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

1. She's a danc -  
End Bass Fig. 1

Bass Fig. 1

Verse

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

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

Bass Fig. 2

A5    B5    C#5    G#5 C#5    F#5 B5

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 -

End Bass Fig. 2

Bass: w/ Bass Fig. 2  
C#5

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

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.

A5 B5 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.

(4) 4 4 4 6

**Pre-Chorus**

Bass: w/ Fill 2, 3rd time E5 Bass: w/ Fill 1, 2nd time B5

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

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

**Fill 1**  
Bass

**Fill 2**  
Bass

E5 F#5 G#5

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

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

1.

Bass: w/ Bass Fig. 1

C#5 G#5 C#5 F#5 B5 A5 E5A5 F#5 B5

me. 2. I'm a man, —

2. 3.

Chorus

C#5 A5 B5 C#5 A5 B5

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

Bass Fig. 3 End Bass Fig. 3

4 4 4 4 4 2 0 0 0 0 2 2 2 4 4 4 4 4 2 0 0 0 0 2 2 2

To Coda ⊕

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

C#5 A5 B5 C#5 B5

love me. C'-mon and love me.

4 4 4 4 4 2 0 0 0 0 2 2 2 4 4 4 4 4 4 2 2 2 2 2 0

⊕ Coda

Bass: w/ Bass Fig. 3

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

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

Repeat and Fade



# Calling Dr. Love

Words and Music by Gene Simmons

Tune Down 1/2 Step:

① = G♭    ③ = A♭

② = D♭    ④ = E♭

Intro

Moderate Rock ♩ = 126

E5      G5      D5      A5      E5      G5      D5

A5      E5      G5      D5      A5      E5

Verse

E5      G5      D5      A5      E5

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

G5      N.C.      G      D      C

And if I say I want to set you free, — don't you know you'll be in mis-er-y. —

D Chorus N.C.

They call me. (Doc - tor Love. \_ Call-ing Doc - tor Love.\_

Bass Fig. 1

3 5 5 5 | 7 0 0 7 5 | 7 5 3 0 7 (7) 0 0 7 5

I've got the cure you're think-in' of. \_ Call-ing Doc - tor Love. \_

End Bass Fig. 1

(5) 7 5 3 0 7 (7) 0 0 7 0 | 7 5 5 7 5 7 || 7 0 3

Verse

D5 A5 E5 G5

2. And e - ven though I'm

(3) 3 0 5 | 5 3 0 | 0 3 0 || 0 2 3

D5 A5 E5 G5

full of sin. \_ in the end\_ you'll let me in. \_ You'll let me through, there's noth-in'

(3) 2 3 5 | 5 3 0 | 0 3 0 | 0 2 3

D5 A5 E5 G5

you can do. \_ You need my lov-in', don't you know it's true. \_ So an-swer please. \_ Get

(3) 2 3 5 | 5 3 0 | 0 3 0 | 0 0 0 0 2 3

D A7 E5 G5

on your knees. There are no bills, there are no fees. Ba-by I know what the

(0) 3 3 3 3 2 3 5 | 5 5 5 5 3 2 0 | 0 0 0 0 3 2 0 | 0 0 0 0 0 2 3

N.C. G D C D

prob-lem is. The first step of the cure is a kiss. So

(3) 3 3 3 3 2 3 | 5 5 | 3 3 3 3 3 3 | 3 5 5 5

**Chorus**  
 Bass: w/ Bass Fig. 1. 1st 5 meas.  
 N.C.

Bkgd. Voc. Fig. 1

call me. they call me Doc - tor Love. (Doc - tor Love. Call-ing Doc - tor Love. )

1. I am your doc - tor of  
 2. I've got the cure you're think-in'

1. E5 End Bkgd. Voc. Fig. 1

love. of. Call-ing Doc - tor Love. Ha! They

(0) 7 5 5 7 5 7

2. Guitar Solo E5 G5 D5 A5

(sing 1st time only)

(0) 7 5 5 7 5 0 | 0 0 0 0 0 2 3 | 3 3 3 3 2 3 5 | 5 5 5 5 3 2 0

E5  
*play 3 times*

G5

N.C.

G

D

(0) 0 0 0 0 3 2 0 :|| 0 0 0 0 0 2 3 3 3 3 3 2 3 5 5

**Chorus**

Bass: w/ Fig. 1, 1st 5 meas.  
w/ Bkgd. Voc. Fig. 1  
N.C.

C

D

*steady gliss.*  
Oo. \_\_\_\_\_ They call me... I am the doc-tor of

3 3 3 3 3 3 3 5 5 5

Bass: w/ Fill 1

E5

love. \_\_\_\_\_ I've got the cure you're think-in' of. \_\_\_\_\_

1. | 2.

Bass: w/ Bass Fig. 1  
w/ Bkgd. Voc. Fig. 1  
N.C.

Oo. They Yeah. They call me... They call me Doc - tor Love. \_

**Repeat and Fade**  
*(w/ Lead Voc. ad Lib.)*

I've got the cure you're think-in' of. \_\_\_\_\_ Love. Love.

**Fill 1**  
Bass

(0) 7 5 5 7 5 7 0

# Christine Sixteen

Words and Music by Gene Simmons

Tune Down 1/2 Step:

① = G♭    ③ = A♭

② = D♭    ④ = E♭

## Intro

Moderate Rock ♩ = 144

\* Chord symbols derived from gr.

## Verse

Bass: w/ Fill 1, 2nd time

1. She's got me diz - zy. —  
2. She drives me cra - zy. —

She sees me  
I want to

through to the end. —  
give her what I've got. —

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

Fill 1  
Bass

**Chorus**  
 E5 A/E N.C. E D5 G/D N.C. D

no use in pre-tend - ing. 1., 2., 3. Chris - tine, six  
 is no doubt a - bout it. \* Spoken: (I don't usually say things like this to girls your age,

(9) 2 3 5 3 2 0 | 0 0 0 0 5 5 5 5 0

\* 2nd time only

Bass: w/ Fill 2, 3rd time  
 E5 E6 N.C. E5 D5 G#5 A5 N.C. E5 A/E N.C. E D5 G/D N.C. D

teen. but when I saw you coming out of the school that day, Chris - tine, six -  
 that day I knew, I knew,

Fill 3 End Fill 3

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

1/4 2

To Coda ⊕ **Guitar Solo**

Bass: w/ Fill 3, 3rd time  
 E5 E6 N.C. E5 D5 G#5 A5 N.C. E5 E6 A/E E N.C. D5 G/D D N.C. A5

teen. I've got to have you. I've got to have you.)

Fill 2 End Fill 2

0 0 0 5 5 0 14 14 (14) 0 3 4 5 5 2 0 5 0

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

(0) 0 3 0 5 3 2 3 | 2 3 5 3 2 | 0 3 4 5 | 5 2 0 5 3

D A5 **Bridge** B5 Bm7

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

(3) 2 3 5 3 2 0 | 2 2 2 2 | 2 2 2 14

E5 B5 *D.S. al Coda*

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

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

⊕ *Coda*

E

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

**Chorus**

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, (Chris - tine, six - teen, six - teen.) Chris - tine, yeah. So

0 0 0 5 | 5 5 5 0 | 0 0 0 5 | 5 0 /14 14 (14)

E5 A/E N.C. E D5 G/D N.C. D E5 E6 N.C. E5 D5 *Repeat and Fade* G#5 A5 N.C.

clean. (Chris - tine, Six - teen, six - teen. Chris - tine, Chris - tine.) yeah. Chris -

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

# Cold Gin

Words and Music by Ace Frehley

Tune Down 1 1/2 Step:

① - G♭ ③ - A♭

② - D♭ ④ - E♭

Intro

Moderate Rock ♩ = 120

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

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

(gr.)

f

\* Chord symbols derived from gr.

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

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

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

1. My

Verse

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

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

Bass Fig. 1 End Bass Fig. 1

Bass: w/ Bass Fig. 1, 3 times

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

need some fuel \_\_\_ to build a fire. The  
round the cor - ner at the liq- uor store. The



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

girl next door, her lights are out, yeah. The  
cheap-est stuff is all I need to

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

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

**Chorus**

Bass: w/ Bass Fig. 1, last 2 meas. only

G5/A D/A G5/A D/A G5/A A5 E G D

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

7 7 7 7 5 7 5 5 5

E G D E G D

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

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

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

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

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

To Coda

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

3 5 3 5 5 5 3 0 3 5 5 5 3 5 3 5 5 5 3 0 3 5 5 5

1. G5/A D/A G5/A D/A G5/A A5 2. G5/A D/A G5/A D/A G5/A

2. It's

3 5 3 5 5 5 3 0 3 5 5 5 3 5 3 5 5 5 3 0 3 5

G5 G C N.C.

3 (3) 20 3 3 3 3 3 3 2 3 2 3 3 2 3 1 (1)

1. 2. G C N.C. F N.C. G A D

3 3 3 3 3 1 (1) 3 3 (3) 5 5 5 5

1. 2. N.C. A D N.C. G N.C.

7 7 6 7 6 7 7 6 7 5 (5) 7 7 5 5 5 3 (3) 5 4 5 4 5 4 5 4 5 4 5 4 5 4

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

7 7 7 7 7 5 4

A5 G5/A D/A G5/A D/A G5/A A5 G5/A D/A G5/A D/A G5/A A5 *D.S. al Coda*

Whoa, yeah! Oo, \_\_\_\_\_ it's

5

⊕ Coda

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

5 7 5 7 5 5 7 5 3 5 3 5 5 3 5/7 5 7 5 7 5 7 5

D/A G5/A A

3 5 3 5 5



N.C.(G5) Bass: w/ Fill 2, 3rd time Eb5 F5 G5 F5 Chorus

'til we start to shout. \_\_\_\_\_  
 truth, as al-ways wins. \_\_\_\_\_  
 'til we start to fight. \_\_\_\_\_

Bass Fig. 2

Gm7 Eb5

We're crea - tures of the \_ night.

End Bass Fig. 2

F5 To Coda ⊕ 1. N.C.

We're crea - tures of the \_ night. \_

Gm F5 Gm Eb5 F5

2. N.C. Gm Interlude \* Fsus4 F Fsus4 F Eb Eb7

\* Chord symbols derived gtr., next 6 meas.

Fill 2 Bass

Bass: w/ Fill 1, 2nd time

F Eb F Eb G5 Eb Fsus4 F Fsus4 F Eb Eb7

Db Eb D5 N.C.

Guitar Solo

Gm7 F5 Gm7 F5

Gm7 F5 Gm7 D.S. al Coda Eb5 F5

⊕ Coda

Bass: w/ Bass Fig. 2, last 2 meas. only

Gm7 Eb5 F5

the night. We're crea - tures of

Bass: w/ Bass Fig. 2, 1st 2 meas. only

Gm7 Eb5 F5

the night. We're crea - tures of

Eb7 N.C. G5

the night. We're crea - tures of

Fill 1

Bass

# Detroit Rock City

Words and Music by Paul Stanley and Bob Ezrin

Tune Down 1/2 Step:

① = G♭ ③ = A♭

② = D♭ ④ = E♭

Intro

Fast Rock ♩ = 184 Triplet Feel (♩ = ♩♩♩)

N.C.(C♯m)

Intro guitar and bass notation. The guitar part features a triplet feel with a dynamic marking of *mf* and a final *f* triplet. The bass part is a simple eighth-note accompaniment. Chord symbols include N.C.(C♯m) and A.

Bridge section (B) with first and second endings. The guitar part has a melodic line with a dynamic marking of *f*. The bass part provides accompaniment. Chord symbols include B and E5.

Verse section with lyrics: "feel up - tight - on a Sat - ur - day night. ...". The guitar part has a melodic line with a dynamic marking of *f*. The bass part provides accompaniment. Chord symbols include \*C♯5 and E5.

\* Chord symbols derived from gtr.

Continuation of the verse with lyrics: "Nine o'clock and the ra - di - o's the on - ly light. ...". The guitar part has a melodic line with a dynamic marking of *f*. The bass part provides accompaniment. Chord symbols include B, F♯, and C♯.

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

E5

4 2 | 4 2 4 2 4 | 4 2 | 6 4 6 2 4

Comes on strong: tells me what I got - ta do. \_ I got \_ to... Get up!

B F# A5

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

**Chorus**

A5 B

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

(5) | 0 7

N.C.(C#m) A

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

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

B

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

(5) | 0 7

Verse

C#5

E5

2. Get-ting late, \_ I just can't wait.

4 2 | 4 2 4 2 4 | 4 2 | 6 4 6 2 4

Ten o' - clock, \_ and I know I got - ta hit the road. \_\_\_\_\_

4 2 | 2 | 4 2 4 2 4 | 4 2 | 4 2 4 2 4

B F# C#

First I drink, then I smoke.

4 2 | 4 2 4 2 4 | 4 2 | 6 4 6 2 4

E5

Start the car, \_ and I try to make the mid-night show. \_\_\_\_\_

Get up! \_

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

B F# A5

Chorus

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

(5) | 0 7

A5 B





feel so good, I'm so a - live. \_  
 Oh my God! No time to turn. \_

E5

4 2 2 | 4 2 4 2 4 2 | 4 2 | 6 4 6 2 4

Hear my song - play - in' on the ra - di - o. \_\_\_\_\_ It goes: \_\_\_\_\_ } Get up!  
 got to laugh - 'cause I know I'm gon-na die! \_\_\_\_\_ Why? \_\_\_\_\_ }

To Coda ⊕ A5

4 2 2 | 4 2 4 2 4 2 | 4 2 X | 4 2 4 2 4 0 5

**Chorus**  
 A5 B C#

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

(5) 0 7 4 4

**Interlude**  
 N.C. A5 B

(drums) 4 15

6 6 6 6 6 6 6 0 5 17 0 7

N.C.(C#m)

A5 B D.S. al Coda

⊕ Coda

A5 B C#5

— Ev - 'ry - bod - y's gon - na move their feet. —

(drums) 2 A5 B

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

C#5 w/ auto crash, explosion & gtr. siren effects

# Deuce

Words and Music by Gene Simmons

Tune Down 1/2 Step:

① = G♭    ③ = A♭

② = D♭    ④ = E♭

## Intro

Moderate Rock ♩ = 126

\*A5

(gtr.)

F/A

G/B

A5

F5

G5

The Intro section consists of two staves. The top staff is a bass line in 4/4 time, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The bottom staff is a guitar accompaniment line, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The guitar line includes a dynamic marking of *mf* and a fingering of 0-9-1-3.

\* Chord symbols derived from gtr.

The N.C. section consists of two staves. The top staff is a bass line in 4/4 time, starting with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The bottom staff is a guitar accompaniment line, starting with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The guitar line includes a dynamic marking of *mf* and a fingering of 5-5-5-3-5-5-3-3-5-3-5-3-5-5-5-3-5-5-3-3-5-3-5-3-5-3.

## Verse

Am

C5

D5

N.C.

The Verse section consists of two staves. The top staff is a vocal line in 4/4 time, starting with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bottom staff is a guitar accompaniment line, starting with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The guitar line includes a dynamic marking of *mf* and a fingering of 5-5-5-3-5-5-3-3-5-3-5-3-5-5-5-3-5-5-3-3-5-3-5-3.

1. Get up \_\_\_\_\_ and get your grand - ma out \_\_\_\_\_ of here. \_\_\_\_\_  
 2. Hon - ey, \_\_\_\_\_ don't push your man be - hind \_\_\_\_\_ his years. \_\_\_\_\_

And

The Verse section consists of two staves. The top staff is a vocal line in 4/4 time, starting with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bottom staff is a guitar accompaniment line, starting with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The guitar line includes a dynamic marking of *mf* and a fingering of 5-5-5-3-5-5-3-3-5-3-5-3-5-5-5-3-5-5-3-3-5-3-5-3.

Pick up, \_\_\_\_\_ old Jim is work - in' hard \_\_\_\_\_ this year. \_\_\_\_\_  
 ba - by, \_\_\_\_\_ stop cry - in' all \_\_\_\_\_ your tears. \_\_\_\_\_

And

Chorus

Am C5 D5 C5 Bass: w/ Fill 1, 2nd time A5 N.C.

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

C5 C#5 D5 G5 G#5 A5 F

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

1. G N.C.

He's worth a deuce!

2. G N.C. Guitar Solo

He's worth a deuce!

Fill 1  
Bass

1., 2., 3.

4.

Chorus  
N.C.

And, ba-by, if you're feel-in' good,

5 5 5 5 3 5 5 3 | 3 3 5 3 5 3 | 3 3 5 3 5 3 | 3 4

C5

C#5 D5 G5 G#5 A5

F

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

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

G

A5

F/A

G/B

5 5 3 0 5 3 3 3

Outro  
N.C.

F5

Ah!

1 3 5 5 5 5 3 5 5 3 | 3 3 5 3 5 3 | 5 5 5 5 3 5 5 3

Begin Fade

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

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

Fade Out

(3) 3 5 7 5 7 5 | 5 5 5 5 3 5 5 3 | 3 5 7 5 7 5 | 5 5 5 5 3 5 5 3 | 3 3 5 3 5 1

# Firehouse

Words and Music by Paul Stanley

Tune Down 1/2 Step:

① = Gb ③ = Ab

② = Db ④ = Eb

## Intro

Moderate Rock ♩ = 108

\*A5 A6 Amaj7no3rdA6 A5 A6 A5 D G D G D G D A5  
(gtr.)

\* Chord symbols derived from gtr.

A5 A6 Amaj7no3rd A6 A5 A6 A5 D G D G D G D A5

N.C.

G D G D G D A5

1. 2.

## Verse

A5

G D G D G D A5

G D G D G D A5

it, and think of it 'til you lose all in-tu-i-tion. Come on.

5 5 3 0 3 5 5 3 0 3 5 3 5

C5 G5 Bb5 B5 E5

2. She can move

5 2 3 4 5 0 3 2 1 0 1 2 2 0

Verse  
N.C.(A5) G D G D G D A5

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

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

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

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

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

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

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

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



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

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

5 5 3 0 3 0 | 5 5 3 0 3 0 | 5 3 5

C5 G5 Bb5 B5 E5

Get the fi -

3 | 2 3 4 5 | 0 3 2 1 | 0 1 2 | 2 0

Chorus

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

re-house 'cause she sets my soul a - fi - re. Get the fi -

5 3 0 3 0 | 5 5 3 0 3 0 | 5 3 5 | 0 2 3 0 2 3

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

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

5 3 0 3 0 | 5 5 3 0 3 0 | 5 3 5

Bridge

B5 E5 F5 G5

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

7 7 7 | 0 0 0 | 1 1 1 | 3 3 3

Guitar Solo

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

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

5 3 0 3 0 | 5 5 3 0 3 0 | 5 3 5

Bridge

B5

E5

F5

G5

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

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

Breakdown

A5 A6 Amaj7no3 A5 A6A5

D G D G D G D

N.C.

Get the fi -

4 (4) 7 5 7 5 7 5

Chorus

N.C.(A5)

G D G D G D

A5

- re-house 'cause she sets my soul a - fi - re. Get the fi -

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

1/4

N.C.(A5)

N.C.

A5

- re-house, oo, \_ yeah! Get the fi -

5 5 3 0 3 0 5 9 10 9 7 5 7 9 7 5

N.C.(A5)

N.C.

A5

- re-house, oo, \_ yeah!

5 5 3 0 3 0 5 9 10 9 7 5 7 9 7 5

w/ siren & cymbal

# God Of Thunder

Words and Music by Paul Stanley

Tune Down 1/2 Step:

- ① -G $\flat$     ③ -A $\flat$
- ② -D $\flat$     ④ -E $\flat$

## Intro

Moderate Rock  $\text{♩} = 112$

N.C.

## Verse

N.C.

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

Bass Fig. 1

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

End Bass Fig. 1

## Verse

Bass: w/ Bass Fig. 1

N.C.

2. I was born on O - lym - pus,                      to my fa - ther, a son. \_\_\_\_\_  
 3., \*4. I'm the lord of the waste - lands,                      a mod-ern day man of steel.

\* 4th Verse is spoken.

I was \_ raised by the de - mons, \_                      trained to reign as the one. \_  
 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. \_\_\_\_\_

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

To Coda ⊕

C5 G5 D5 E5 N.C. G5 D5

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

3 3 3 3 5 5 5/7 7 7 3 2 3 2 3 5 5 5 5 5 5 5

N.C.

7 7 7 7 0 7 7 7 7 0 7 7 7 7 0 7 7 7 7 0

1.. 2. || 3. D.S. al Coda

Guitar Solo  
N.C.

7 7 7 7 0 7 7 7 7 0 7 7 7 7 0 7 7 7 7 0 7 7 7 7 0

⊕ Coda

Outro  
N.C.

play 3 times

(Sing 1st time only)

7 7 7 7 0 7 7 7 7 0 7 7 7 7 0 7 7 7 7 0 7 7

# Hard Luck Woman

Words and Music by Paul Stanley

Tune Down 1/2 Step:

① - G $\flat$  ③ - A $\flat$

② - D $\flat$  ④ - E $\flat$

Intro

Moderate Rock  $\text{♩} = 126$

(gtr.)

6 C N.C.

1. If nev - er I

mf

5/7 5 7 3

The intro consists of three measures. The guitar part starts with a 6th fret barre, followed by a C chord, and ends with a natural chord (N.C.). The bass part starts with a 6th fret barre, followed by a triplet of eighth notes (G, A, B) and a quarter note (C). The guitar part has a 5/7 chord in the third measure, followed by frets 5 and 7, and a 3rd fret in the fourth measure.

Verse

Dm

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

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

The verse begins with a Dm chord. The melody starts on a quarter rest, followed by a quarter note (G), a quarter note (A), and a quarter note (B). The lyrics are: "met you, I'd nev - er have seen - you cry. — If not for a — first". The bass line follows the melody. The guitar part has a C chord in the third measure. The fret numbers for the guitar are: 5 5 5, 5 5 5, 3 3 3, 3 3 3 2 0.

Dm Em F G C N.C.

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

5 5 7 7 8 8 3 3 3 3 5/7 5 7 3 12

The verse continues with Dm, Em, F, G, and C chords. The melody starts with a quarter note (G), a quarter note (A), and a quarter note (B). The lyrics are: "hel - lo, — we'd nev - er have to say good - bye. 2. If nev - er I —". The bass line follows the melody. The guitar part has a natural chord (N.C.) in the fifth measure. The fret numbers for the guitar are: 5 5 7 7, 8 8 3 3, 3 3 3 3, 5/7 5 7 3 12.

Verse

Dm

held you, my feel - ings would — nev - er show. — It's time I start

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

The verse continues with a Dm chord. The melody starts with a quarter note (G), a quarter note (A), and a quarter note (B). The lyrics are: "held you, my feel - ings would — nev - er show. — It's time I start". The bass line follows the melody. The guitar part has a C chord in the third measure. The fret numbers for the guitar are: 5 5 5, 5 5 5, 3 3 3, 3 2 3 0 2 3.

Dm Em F G C

walk - in', but there's so much you'll nev - er know. I keep tell - ing you,

5 5 7 7 | 0 0 3 3 | 3 3 5/7 5 7 | 3 3 3 2 0

Pre-Chorus

F5 F5/E Dm F5 F5/E Dm F G

hard luck wom-an; you ain't a hard luck wom-an.

8 7 5 5 | 5 5 5 5 | 8 7 5 5 | 1 3

Chorus

C Dm

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

3 3 5/7 5 | 3 3 5/7 5 | 5 5 5/7 5 | 5 5 5/7 5

F G C Dm F G

- ter. Too proud to be a queen.

3 2 0 3 | 3 3 0 2 | 3 3 5/7 5 7 | 5 5 8 5

C Dm

Rags. I real - ly love ya, I can't for - get a - bout ya. You'll be a

3 3 5/7 5 | 3 3 5/7 5 | 5 5 5/7 5 | 5 5 5/7 5

To Coda ⊕

F5 F5/E Dm F G C Dm G

hard luck wom-an. ba-by. 'til you find your man. — 3. Be-fore I go. let me

8 7 5 (5) \ 1 3 3 3 3 5 5 3 3

Verse

Dm C

kiss you. and wipe the tears from your eyes. I don't wan-na hurt.

5 5 5/7 5 (5) \ 5 5 5/7 5 (5) \ 3 3 3 3 0 3 3 2 0

Dm Em F G C

— you. girl. — You know I could nev-er lie. — I keep 'tell-ing you.

5 5 7 7 8 8 \ 3 3 3 3 5/7 5 7 3 3 2 0

Pre-Chorus

F5 F5/E Dm F5 F5/E Dm

hard luck wom-an: you ain't a hard luck wom-an. — You'll be a

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

F5 F5/E Dm F G C Dm F G

hard luck wom-an. ba-by 'til you find your man. —

D.S. al Coda

8 7 5 1 3 3 3 3 5/7 5 7 5 5 3 5

⊕ Coda

C F5 F5/E Dm F G

You'll be a hard luck wom-an, ba-by 'til you find your man..

3 3 5/7 5 | 3 3 2 3 (3) 8 7 5 | 1 3

C N.C. Outro Dm

Oh \_\_\_\_\_ yeah. Bye, \_\_\_\_\_

3 3 5/7 5 7 | 3 || 5 5 7 5 | 5 5 5/7 5

C Dm

\_\_\_\_\_ bye. \_\_\_\_\_ So \_\_\_\_\_ long, don't cry. \_

3 3 5/7 5 | 3 3 0 2 | 5 5 5/7 5 | 5 5 5/7 5

C Dm

I'm just pack-in' my \_\_\_\_\_ bags, \_\_\_\_\_ whoa, leav - in'

3 3 5/7 5 | 3 7/9 7 5 7 5 | 5 5 5/7 5 | 5 5 7 5



*Begin Fade*

C Dm

you. \_ Bye bye. \_ bye bye, \_ bye bye. \_ ba - by. \_ don't cry. \_

3 3 5/7 5 | 3 0 2 3 4 | 5 5 5/7 5 | 5 5 7 5

C Dm

I got - ta keep on mov-in', yeah. mov -

3 3 5/7 5 | 3 5/7 5 7 5 7 | 5 5 7 5 | 5 5 5/7 5

C Dm

in'. Bye \_\_\_\_\_ bye my \_\_\_\_\_ ba - by.

3 3 5/7 5 | 3 5/7 5 7 5 7 | 5 5 7 5

*Fade Out*

C

oo. don't cry la - dy. Oh.

5 5 7 5 7 5 | 3 3 5/7 5 | 3 0 2 3 3 4

# Heaven's On Fire

Words and Music by Paul Stanley and Desmond Child

\* Tune Down 1/2 Step:

① = G♭    ③ = A♭

② = D♭    ④ = E♭

## Intro

Free Time  
N.C.

Moderate Rock ♩ = 126  
G5                      G

Whoa. \_\_\_\_\_

*f*

\* Recording sounds 1/4 step sharp.

## Verse

Bass: w/ Fill 1, 2nd time

1. I look at you and my blood boils hot. I feel my tem-per'ture rise.  
2. I got a fe-ver rag-in' in my heart. You make me shiv-er and

shake. I want it all; give me what you've got. There's hun-ger in your eyes.  
Ba-by don't stop, take it to the top, eat it like a piece of cake.

**Fill 1**  
Bass

\* Slide off notes 2nd time.

Pre-Chorus

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

*strah glass*

Bass: w/ Fill 2, 3rd time

G5 Bb5 G5

\* Note is struck, not tied on D5

Bb5 G5 C Eb5

You know the way to give me what I need... Just let me love you and you'll  
 You drive me cra-zy when you start to tease... You could bring the dev-il

Chorus

F5 F6 F G5 Bb5 G5 Bb5 C5 Bb5 C5

nev-er leave... } Feel my heat tak-in' you high-er. Burn with me, heav-

to his knees... }

Fill 2  
 Bass



Interlude

\* F/G

G

F/G

G

F/G

G

F/G

G

\* Chord symbols derived from gtr., next 8 meas.

F/G

G

F/G

G

F/G

G

F/G

G

D.S. at Coda

C

⊕ Coda

Bass: w/ Bass Fig. 1, last meas. only

Bass: w/ Bass Fig. 1, 2 times

Bb5

G5

Bb5

G5

Bb5

C5

en's on fire. Feel my heat tak - in' you high - er. Burn.

Bb5

C5

Bb5

G5

Bb5

G5

with me, heav - en's on fire. Paint the sky with

Bb5

C5

Bb5

C5

Bb5

G5

Repeat and Fade

dis - sire. An - gel fly, heav - en's on fire. Feel

# Hotter Than Hell

Words and Music by Paul Stanley

\*Tune Down 1/2 Step:

- ① -G♭      ③ -A♭
- ② -D♭      ④ -E♭

## Intro

Moderate Rock ♩ = 112

\*\*A

G/B

N.C.

A

N.C.

D

G

N.C.

(gtr. & drums)

\*Recording sounds 1/4 step flat.

\*\* Chord symbols derived from gtr.

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

Come on.

Verse

A                          G/D                          A                          G/D

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

A                          G/D                          A                          D    G                          N.C.

I looked at her and it was just too clear. \_ I had to get on the case. \_\_\_\_

A G/D A D G N.C.

2. I said, "La-dy, oh la - dy, can I take you home? There's just so much we could do. —  
 3. I asked her why she could-n't make up her mind. — She said, "You don't un - der - stand. —

A G5 D A E

I'll take ya all a - round the whole wide world, be - fore the eve-ning is through. —  
 I'd love to go, but there's some-thing you should know. — She showed me her wed-ding band. —

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

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

Bass Fig. 1 *8va*

A5 G5/A Bass: w/ Fill 1, 2nd time D G5 A

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

*loco* \*(She'll)  
End Bass Fig. 1

\*Sing 2nd time only.

**Fill 1**  
Bass

1.

D G5 A G/D A

2. Bass: w/ Bass Fig. 1

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

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

A A5 G5/A

Hot, hot, hot - ter than hell. \_\_\_ She'll

D G5 A D G5

burn you like the mid - day sun, ow.

Interlude

\*G5 A5 G5 A5 F5 E5 D5 F5 G5 A5 G5 A5 F5 E5 D5 G5

\*Chord/symbols derived from gtr.. next 4 meas.

Guitar Solo

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

Play 6 Times and Fade



# I Love It Loud

Words and Music by Gene Simmons and Vincent Cusano

Intro  
Moderately Slow Rock ♩ = 85

N.C.  
(drums)

Ay, yeah Ay, yeah

Ay, yeah Ay, yeah

Verse

1. Stand up: you don't have to be a-fraid. Get down; love is like a hur-ri-cane. Street boy. No, I nev-er could be tamed.

*f*

Bet-ter be-lieve it. Guilt-y, 'til I'm prov-en in-no-cent. Whip-lash; heav-y met-al ac-ci-dent.

Chorus

Rock on: I wan-na be Pres-i-dent. 'Cause I love it loud, I wan-na hear it loud.

B5 A5 E N.C. B5 A5 E A5 B5 A5 G5 D5

right be - tween the eyes. \_ Loud, I wan-na hear it loud. Don't want no com - pro-mise. \_

2 2 2 2 2 0 0 3 0 | 2 2 0 0 0 3 0 | 2 2 2 2 2 0 5 5

Verse  
E B5 B5/A B5 B5/A

2. Turn it up, hun-gry for the med - i-cine. Two - fist - ed 'til the ver - y end.

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

B5 B5/A G5 D5 A5 B5 B5/A

No more treat - ed like a - li-ens, we're not gon-na take it. \_ No lies, no more al - i-bis.

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

B5 B5/A B5 B5/A G5 D5 A5

Turn it up, got me hyp-no-tized. Rock on, I won't be tran-quil-ized. 'Cause I love it

2 4 0 0 0 2 | 2 4 0 0 2 0 | 5 5 5 0 12

Chorus

B5 A5 E A5 B5 A5 E N.C. B5 A5 E A5

loud. I wan-na hear it loud. \_ right be - tween the eyes. \_ Loud, I wan-na hear it loud. Don't

Fill 1 End Fill 1

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

B5 A5 G5 D5 E B5 A5 E A

want no com - pro - mise. \_ I love it loud, I wan-na hear it loud, \_

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

B5 A5 E N.C. B5 A5 E A5 B5 A5 G5 D5

right be - tween the eyes. \_ Loud, I wan-na hear it loud. Don't want no com - pro - mise. \_

2 2 2 2 2 0 12 13 14 12 14 \ 2 2 0 0 0 3 0 2 2 2 2 2 0 5 5

Interlude

E N.C. A5 D5 C5 D A5

Ay. \_ \_ \_ \_ \_ yeah. \_ Ay. \_ \_ \_ \_ \_ yeah. \_

1/2 let ring ----- 4

0 3 0 0 5 5 7 0 5 5 5

D5 C5 D5 A5 D5

Ay, yeah. Ay, yeah. Ay, yeah.

let ring ..... 4

5 5 X 5 5 3 5 5 5 5 5 X

C5 D5 A5 D5 C5 D5

Ay, yeah. Ay, yeah. Ay, yeah. (Turn it up.)

let ring ..... 4

steads plus.

let ring ..... 4

(5) (5) X 3 5 0 0 5 17 X 5 5 3 3 5 5 7

**Guitar Solo**

B5 B5/A B5 B5/A B5 B5/A G5 D5 A5

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

**Verse**

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

3. Head-line, jun-gle is the on-ly rule. Front page, roar of the na-tion cool. Turn it up. This is my at-ti-tude.

2 4 0 0 2 0 2 4 0 0 2 0 2 4 0 0 2 0

**Chorus**  
Begin Fade, 3rd time

G5 D5 A5 B5 A5 E A5 B5 A5 E N.C.

Take it or leave it. Loud, I wan-na hear it loud, right be-tween the eyes. (I love it.)

Bass: w/ Fill 2, 2nd & 4th times (see next page); w/ Fill 1, 3rd time

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

B5 A5 E A5 B5 A5 G5 D5 1., 2. E

Loud. I wan-na hear it loud. Don't want no com - pro - mise. (I love it.)

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

3. 4. *Fade Out* *Fade In* *Outro*

E E N.C. A5 D5

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

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

C5 D5 A5 *Play 6 Times and Fade* D5

Ay, yeah. (Oh yeah.) Ay, yeah.

(5) (5) X 3 5 0 0 0 3 0 3 0 2 3 5 5

Fill 2  
Bass

12 13 14

2 2 2 2 2 0

# I Stole Your Love

Words and Music by Paul Stanley

Tune Down 1/2 Step:

- ①=G♭ ③=A♭  
②=D♭ ④=E♭

## Intro

Fast Rock ♩ = 186  
N.C.(C#5)

### Verse

E F# B

1. I re - mem - ber the day that we met. I need - ed some - one, you  
2. You nev - er stopped run - nin' a - round. You picked me up. said

F# N.C.(C#5)

— need - ed some - one —  
— you would soon put me — down.

(2) 4 4 2 4 | 4 6 4 6 4 | 6 4 6 4 6 9

Bass: w/ Fill 1. 2nd time E

yeah. — Spent time tak - in'  
You were the girl that no -

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

F# B F#

all you could get. Giv - in' your - self was some - thing you nev - er  
bod - y could own, save — for a - while. Said — you would leave me a -

(2) 4 | 2 | 4 4 2 4

Fill 1  
Bass

6 4 6 4 (4) | 2 2

N.C.(C#5) E5

could do. lone. You

Pre-Chorus  
A5 B

played with my heart, played with my head. I got to laugh when I  
I'm some-thing diff-'rent, ain't like the rest. How does it feel to find

C#5

think of the things you said. 'Cause  
out you're fail in' your test }

\*Slap back from delay.

**Chorus**

N.C.(C#5) Bass: w/Fill 2. 2nd & 3rd times

stole your love. Stole your

Fill 2  
Bass



A5 B5 Bass: w/ Fill 3, 2nd & 3rd times N.C.(C#5)

love. Ain't nev-er gon - na let you go. \_\_\_\_\_

End Bass Fig. 1

0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 3 | 4 6 4 6 4 6 4 6 9

Bass: w/ Bass Fig. 1

(I Oh yeah. stole \_ your love. stole \_ your love. \_\_\_\_\_ Stole \_ your

A5 B5 N.C.(C#5) 1. To Coda ⊕

I love.) stole \_ your love. \_\_\_\_\_

4 6 4 6 4 6 4 2 2

Fill 3 Bass

2.

N.C.(C#5) Guitar Solo  
N.C.(C#5)

Gui - tar.

Fill 4 End Fill 4

1., 2., 3. | 4.

*D.S. al Coda*

Lis - ten!

⊕ *Coda*

Bass: w/ Fill 4  
N.C.(C#5)

Bass: w/ Bass Fig. 1  
N.C.(C#5)

(1) Stole \_ your \_ love. stole \_ your

Bass: w/ Fill 2

A5

I \_ stole \_ your love. Stole \_ your I love.) stole \_ your love. \_

love. love. love.)

*Repeat and Fade*

B5

Bass: w/ Fill 4  
N.C.(C#5)

Say.

# I Was Made For Lovin' You

Words and Music by Paul Stanley, Desmond Child and Vini Poncia

\*Tune Down 1/2 Step:

① = Gb    ③ = Ab

② = Db    ④ = Eb

Intro

Moderate Rock ♩ = 132

N.C.(E5)

\*Recording sounds 1/4 step sharp.

Esus4 Em Esus4 Em N.C.(Am) Asus4 Am Em D

N.C.(Em) Esus4 Em Esus4 Em N.C.(Am) Asus4 Am Em D

N.C.(Em) Esus4 Em Esus4 Em N.C.(Am) Asus4 Am Asus4 Am

N.C.(Em) Esus4 Em Esus4 Em N.C.(Am) Asus4 Am Em D

Verse  
Em

night  
night.

I want to give it all to \_ you. \_  
I want to see it in your. eyes. \_

In the  
Feel the

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

Bass: w/ Fill 2, 2nd time

B

Em

dark - ness  
mag - ic.

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

And to - night.  
And to - night.

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

G

I want to lay it at \_ your \_\_\_\_ feet. \_\_\_\_  
we're gon-na make it all. come \_\_\_\_ true. \_\_\_\_

'Cause girl I was  
'Cause girl you were

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

B

A

made for you,  
made for me.

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

9 9 9 | 9 9 9 | 7 7 7 | 7 5 7 5 8 5 7

Fill 2  
Bass

0 7 0 7 0 7 5 7 5 3

**Chorus**

Bass: w/ Bass Fig. 1

N.C.(Em) Esus4 Em

Esus4 Em

N.C.(Am) Asus4 Am Asus4 Am

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

N.C.(Em) Esus4 Em

Bass: w/ Fill 3, 2nd time

Esus4 Em

N.C.(Am) Asus4 Am

Esus4 D

Bass: w/ Fill 4, 3rd time D

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

Bass: w/ Bass Fig. 1

N.C.(Em) Esus4 Em

Esus4 Em

N.C.(Am) 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.

N.C.(Em) Esus4 Em

Esus4 Em

N.C.(Am) Asus4 Am

Bass: w/ Fill 4, 1st time D

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

To Coda ⊕

**Bridge**

C6

Cmaj7

D

Em

D

Oh, Can't get e - nough.

Bass Fig. 2

Oh, \_\_\_\_\_

Can't get e - nough..

End Bass Fig. 2

Bass: w/ Bass Fig. 2, 2 1/2 times

C6

Cmaj7

D

Em

D

Oh, I can't get e - nough..

C6

Cmaj7

D

Em

D

Oh, I can't get e -

**Fill 3**

Bass

**Fill 4**

Bass

C6

Cmaj7

D

A5 B5 N.C.(E5)

nough. \_\_\_\_\_

Interlude  
N.C.(E5)

(drums) (gr.) (A5) (E5)

(D5)

(E5)

(A5)

(E5)

(D5)

Guitar Solo  
N.C.(E5)

(A5) (E5) (D5)

Interlude

Bass: w/ Bass Fig. 1

N.C.(Em) Esus4 Em Esus4 Em N.C.(Am) Asus4 Am Asus4 Am

Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do.

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

N.C.(Em) Esus4 Em Esus4 Em N.C.(Am) Asus4 Am Esus4 D

Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do.

⊕ Coda

Bass: w/ Bass Fig. 1

N.C.(Em) Esus4 Em Esus4 Em N.C.(Am) Asus4 Am Asus4

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

*Repeat and Fade*  
D

ing me. And I can't get e-nough\_ of you, ba - by. Can you get e-nough\_ of me?

# Lick It Up

Words and Music by Paul Stanley and Vincent Cusano

Intro  
Moderate Rock ♩ = 120

N.C.(A) Bass: w/ Fill 1, 2nd time

Yeah, \_ yeah.

Bass Fig. 1 End Bass Fig. 1

12 \

## Verse

Bass: w/ Bass Fig. 1, 2 times  
N.C.(A)

\*D/A A N.C.(A) D/A A N.C.(A)

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

\* Chord symbols refer to gtr.

D/A A N.C.(A) D/A A N.C.(A) G/A

Let's just be glad for the time to - geth - er.  
You got - ta live like you're on va - ca - tion.

## Pre-Chorus

Bass: w/ Bass Fig. 1

G/A

D/A A N.C.(A) D/A A N.C.(A) G/A

Life's such a treat and it's time you taste \_ it.  
There's some-thing sweet you can't buy with mon - ey. Lick \_ it up. Whew. Lick \_ it up.

Fill 1  
Bass

steady gliss.

12 \

F5 G5 N.C.

There ain't no rea - son on earth to waste it. } It ain't a crime to be good to your - self. \_  
 It's all you need so be - lieve me hon - ey. }

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 3 0 | 1 1 1 1 1 1 0 1 | 3 3 3 3 12 \

**Chorus**

D/A A N.C.(A) D/A A N.C.(A) G D A N.C.(A)

Lick it up. Lick \_\_\_ it up. Ah, ah, ah. It's on - ly right - now.

Bass Fig. 1 End Bass Fig. 2

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 3 3 5 5 | 0 0 0 0 0 0 0 0

Bass: w/ Bass Fig. 2. 2 1/2 times Bass: w/ Fill 2. 2nd & 3rd times

D/A A N.C.(A) D/A A N.C.(A) G D A N.C.(A)

Lick it up. Lick \_\_\_ it up. Ah, ah, ah. Oo, yeah. \_\_\_\_\_

D/A A N.C.(A) D/A A N.C.(A) G D A Bass: w/ Fill 3. 3rd time

Lick it up. Lick \_\_\_ it up. Ah, ah, ah. Come on. \_\_\_\_\_  
 (Come on.)

D/A A N.C.(A) D/A A N.C.(A) G D A To Coda

Lick it up. Lick \_\_\_ it up. Ah, ah, ah. Oo.

3 3 5 5 | 0 12 \

**Fill 2**  
Bass

0 0 0 0 0 0 2 3

**Fill 3**  
Bass

0 0 0 0 0 0 2 3



Bridge

Bass: w/ Bass Fig. 3, 3 times  
D/F# G5 D/F# G5

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

Come on! \_ It's on - ly right\_ now.

Bass Fig. 3 End Bass Fig. 3

0 0 0 0 0 0 12\ 2 3 3 2 3 3 0 0 0 0 0 0 0 0

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

It's on - ly right now. Oo yeah. (Oo yeah.) Oo yeah. (Oo yeah.) Yeah..

Interlude

A N.C.(A) \*G/A D/A A N.C.(A) G/A D/A

yeah. \_

play 3 times

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

\* Chord symbols derived from gr.

E

Oh. Whew.

D.S. al Coda N.C.

0 0 0 0 5 7 5 7 0 5 7 0 0 0 0 0 0 0 0 0 7 7 7 7 7 12\

⊕ Coda

Repeat and Fade

w/ Voc. ad Lib. till end

Bass: w/ Bass Fig. 2. last meas. only

Bass: w/ Fill 3

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

Lick it up. Lick \_ it up. Ah, ah, ah. Yeah. Yeah. (Yeah. \_ Yeah.)

# Love Gun

Words and Music by Paul Stanley

Tune Down 1/2 Step:

① = Gb    ③ = Ab

② = Db    ④ = Eb

Intro

Bright Rock Shuffle ♩ = 150 (♩ =  $\frac{3}{4}$ )

E5 E5 \* G5 A5 G5 D5

Bass Fig. 1

*f*

14 14 14 14    14 14 14 14    14 14 14 14 14 14 14 \

2 2    2 2    X    5 4 2 0

\* Chord symbols derived from gtr.

C5 E5 D5 Verse Em7 G5 D5

1. I real - ly love you, ba - by.  
2. You can't for - get me, ba - by.

End Bass Fig. 1    Bass Fig. 2

3 3    3 3    3 3    X 0 2 0 :|| 2 2    2 2 2    2    2 2    X 5 \ 0

E5 G5 D5 C5 D5

I love what you've got.    Let's get to - geth - er; we can \_\_\_\_  
Don't try to lie.    You'll nev - er leave me, ma - ma. \_\_\_\_

2 2    2 2 2    2    2 2    X 5 \ 3    3 2 0 3    0 2 0 0 3 0

Em7 Bass: w/ Bass Fig. 2 G5 D5

—    get    hot.    No more to - mor - row, ba - by. \_\_\_\_  
—    so don't    try.    I'll be a gam - bler. ba - by. \_\_\_\_

End Bass Fig. 2

2 2    2 2 2    2    2 2    X 5 \ 0

E5 G5 D5 C5 D5

Time is to - day. \_\_\_\_\_  
Lay down the bet. \_\_\_\_\_

Girl, I can make you feel \_\_\_\_\_  
We get to - geth - er ma - ma. \_\_\_\_\_

Em7 Am D

Pre-Chorus

o. k. }  
You'll sweat. }

No place for hid - ing, ba - by. \_\_\_\_\_

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

Em Am D

No place to run. \_\_\_\_\_

You pulled the trig - ger of my \_\_\_\_\_

2 2 2 2 2 | 2 2 X 5 0 | 0 0 2 2 3 0 | 0 2 0 3 0

E5 G5 A5 G5 D5

Chorus

Bass: w/ Bass Fig. 1, 2 times

love gun. Love \_\_\_\_\_  
(Love \_\_\_\_\_)

14 14 14 14 | 14 14 14 14 | 14 14 14 14 14 14 \

C5 E5 D5 E5 G5 A5 G5 D5

gun. \_\_\_\_\_  
gun. \_\_\_\_\_

Love gun. Love \_\_\_\_\_  
Love Love \_\_\_\_\_

C5 E5 D5 E5 G5 A5 G5 D5

Bass: w/ Bass Fig. 1, 2 times

gun. \_\_\_\_\_ ) (Love \_\_\_\_\_

C5 E5 D5 E5 G5 A5 G5 D5

gun. \_\_\_\_\_ Love \_\_\_\_\_

C5 E5 D5 E5

1., 2., 3.

gun. \_\_\_\_\_ )

14 14 14 14 14 14 14 14 14 14 14 14 14 14

4. Chorus

Bass: w/ Bass Fig. 1

E5 G5 A5 G5 D5 C5 E5 D5

Play 7 times & Fade

Love gun. \_\_\_\_\_ Love gun. \_\_\_\_\_

(Love \_\_\_\_\_ gun. \_\_\_\_\_)

14 14 14 14 14 14 14 14 14 14

# Parasite

Words and Music by Ace Frehley

Tune Down 1/2 Step:

① = G♭ ③ = A♭

② = D♭ ④ = E♭

Intro

Moderate Rock ♩ = 126

(gtr.) 5

N.C. Bass Fig. 1

End Bass Fig. 1

f

18

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

Verse

G5 B♭ G5 F5 B♭ G5 F5 A♭

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

Bass Fig. 2

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

3/5 3 3 5 3 3 5 3 6

N.C.

Bass: w/ Bass Fig. 2. 2 1/2 times

G5 B♭ G5 F5 B♭ G5 F5 A♭

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

End Bass Fig. 2

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

3/5

N.C.

G5 B♭ G5 F5 B♭ G5 F5 A♭

That I was sad and want - ed her to go. \_\_\_\_\_  
I real - ly, real - ly hope \_ she'll un - der - stand. \_\_\_\_\_

Bass: w/ Bass Fig. 1. 2 times  
N.C.

Chorus

Bb5 C5 F5 Eb5 F5 Eb5 Bb5 C5 F5 Eb5

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

1 3 3 3 1 1 1 3 1 1 1 3 3 1 1 1 1

Bb5 C5 F5 Eb5 F5 Eb5 Bb5 C5 F5 Eb5

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

1 3 3 3 1 1 1 3 1 1 1 3 3 1 1 1 1

2.

C5 F5

No need to cry.

1 3 3 1

Interlude N.C.

Guitar Solo N.C.(G)

(gtr.) 6

3 15 3 3 5 3 3 5 3 3 5 5 3 5 3 1 3

(F)

Outro N.C.

play 4 times (gtr.)

3 1 1 1 1 3 1 1 2 3

1., 2. 3.

N.C.

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

# Rip It Out

Words and Music by Ace Frehley, Sue Kelly and Larry Kelly

Tune Down 1/2 Step:

① = Gb    ③ = Ab

② = Db    ④ = Eb

Intro

Moderately Fast Rock ♩ = 144

\* E                      D5    C#5    A5    B5                      A5 B5

\* Chord symbols derived from guitar, next 8 mens.

E                      D5    C#5    A5    B5                      A5 B5

I. Now I know.

Verse

E                      D5    C#5    A5    B5                      A5 B5

sad.                      you've been cheat - in' and ly - in' all the time.                      I did - n't  
 I'm not glad \_\_\_ to be with you to - day.                      And it's bad.

Bass Fig. 1                      End Bass Fig. 1

Bass w/ Bass Fig. 1, 3 times

E                      D5    C#5    A5    B5                      A5 B5

know                      you were gon - na be so \_\_\_ un - kind.                      I've been try -  
 'cause I can't \_\_\_ stop the pain \_\_\_ day by day.                      If I knew.

E                      D5    C#5    A5    B5                      A5 B5

- ing                      just to find \_\_\_ out how \_\_\_ we went \_\_\_ wrong.                      But I know.  
 \_\_\_ how to stop \_\_\_ you, I don't think I'd \_\_\_ try.                      I think it's

E                      D5    C#5    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.                      \_\_\_



**Chorus**

G A D C G5 F#5 G5

Rip it out; take my heart. She

Bass Fig. 2

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

want-ed it from the start. (You) Got it now, — so good-bye. So

End Bass Fig. 2

*To Coda* ⊕ A

D C G5 F#5 G5

rip it out; — watch me cry.

1. 2.

B

2nd time: I hope you suffer. 2. It's so

**Interlude**

D5 D#5 E5 D5 D#5





# Rock And Roll All Nite

Words and Music by Paul Stanley and Gene Simmons

Tune Down 1/2 Step

① = G♭ ③ = A♯

② = D♭ ④ = E♭

Intro

Moderate Rock ♩ = 90

(drums) 2

Dsus4 D Dsus4 D A E A

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

Verse

E A A E A

1. You show us ev-'ry-thing you've got. \_  
2. You keep on say-in' you'll be mine for a - while. \_

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

E D E

You keep on danc-in' and the room gets hot. You drive us wild; \_ we'll drive you cra-  
You're look-in' fan-cy and I like your style. And you drive us wild; \_ we'll drive you cra-

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

Dsus4 D Dsus4 D A E A

zy- \_ You \_ say you wan-na go for a spin. \_  
zy- \_ You \_ show us ev-'ry-thing you've got. \_

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

Bass: w/ Fill 1. 2nd time

E D E

The par-ty's just be-gun; we'll let you in. You drive us wild; we'll drive you cra-  
 Ba-by, ba-by, that's quite a lot. And you drive us wild; we'll drive you cra-

0 3 0 2 0 0 7 | 0 5 0 4 2 4 5 | 5 4 2 0 0 7 | 7 5 5 4 4 2

Pre-Chorus

Dsus4 D Dsus4 D F G

zy. } You keep on shout - in' you keep on shout - in'.  
 zy. }

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

Chorus

A D

I wan-na rock and roll all night.

3 | 7 | 5

Fill 1  
Bass

(7) 0 5 0 4 2 | 1 1 1 1 1 1 3

E A D

and par - ty ev - er - y day. I wan - na rock and roll \_ all \_ night.

(5) 0 4 0 2 0 0 7 | 0 5 0 4 2 | 7 0 | 5

E A

and par - ty ev - er - y day. I wan - na rock and roll \_ all night.

(5) 0 4 0 2 0 0 7 | 0 5 0 4 2 | 7 0

N.C. (drums & vocals)

and par - ty ev - er - y day. I wan - na rock and roll \_ all night.

1. 2.

Dsus4 D Dsus4 D A

and par - ty ev - er - y day. and par - ty ev - er - y day.

2 3 5

A D E

*Play 5 Times and Fade*

I wan - na rock and roll \_ all night \_ and par - ty ev - er - y day.

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

# She

Words and Music by Gene Simmons and Steve Coronel

Tune Down 1/2 Step:

① = G♭    ③ = A♭

② = D♭    ④ = E♭

Intro

Slow Rock ♩ = 84

G5 (gtr.)    N.C.    G5    N.C.    G5

N.C.    G5    N.C.

Verse

G5    N.C.    G5    N.C.

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

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

The

G5 N.C. G5 N.C.

Enchant-ed star - light.      Nev - er go - ing home. —  
pow - ers are with - in her      as she takes off her clothes..

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

**Chorus** To Coda ⊕  
A5

I know she's go - ing down, go - ing.      Ev - 'ry - bod - y knows, —      she's so — good..

7 7      7 \ 0 0 4 5 / 7      7 7      7 \ 0 0 4 5 7      7 7      7 \ 0 4 5 / 7      7 7      7 \ 0 0 1 2 3

G5 N.C. G5 N.C.

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

**Interlude**  
G5 N.C. N.C.

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

Gtrs. tacet. 1st 2 times  
N.C.(Gm)

### Guitar Solo

Bb5 C5  
*play 4 times*

Bb5 C5  
*play 4 times*

The guitar solo consists of two systems of musical notation. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. Below the musical notation is a line of guitar tablature with fret numbers and 'x' marks for natural harmonics.

### Breakdown N.C.

Bass tacet

This section features a vocal line in the treble clef and a guitar line in the bass clef. The vocal line includes lyrics: "Do-ing well for oth - ers. She does -n't real - ly know. \_ The". The guitar line has a triplet of eighth notes in the first measure and rests in the following measures.

*D.S. al Coda*

This section continues the vocal and guitar lines. The vocal line includes lyrics: "pow - ers are with-in \_ her as she takes off her clothes. \_". The guitar line has rests in the first three measures and a triplet of eighth notes in the fourth measure.

### ⊕ Coda

Outro  
E5

N.C.

E5

N.C.

*Play 4 Times and Fade*

The Coda section features a vocal line in the treble clef and a guitar line in the bass clef. The guitar line has a triplet of eighth notes in the first measure and rests in the following measures. The bass line has a triplet of eighth notes in the first measure and rests in the following measures.

# Shock Me

Words and Music by Ace Frehley

Tune Down 1/2 Step:

- ① = Gb    ③ = Ab
- ② = Db    ④ = Eb

## Intro

Moderately Fast Rock ♩ = 138

(drums) D A5 D A5 G5 D5 Dsus4/E D G5 N.C. G5 A5

*f*

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

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

1. Your

.5 0 0 0 5 0    0 5 0    5 5 5 5 7    5    0 2

**Verse**

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

light - ning's all I need. My sat - is - fac - tion grows. —  
 2. And ba - by, if you do — what you've — been told. —

My in - su -

0    0    5 5 5 5 7    5    0 2

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

You make me feel at ease. — you e - ven make me glow. —  
 la - tions gone. — Girl. — you make me o - ver - load.

0    5 5 5 5 7    5    0 2



Pre-Chorus

A5 B5    A5 B5 A5 B5    E5 F#5    E5 F#5 E5 F#5 D    C    B

Don't cut the pow-er on me. \_\_\_ I'm feel-ing low, so get me high. \_\_\_ }  
 Don't pull the plug on me. \_\_\_ oh, no. Keep it in. \_\_\_ and keep me high. \_\_\_ }

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

Chorus

A5    G/A    D    Bass: w/ Fill 1, 2nd time C

Shock me. (Make me feel bet-ter.)

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

A5    G/A    D    Bass: w/ Fill 1, 2nd time C

Shock me. (Put on your black leath-er.)

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

Fill 1  
 Bass

5 3 3

Bass: w/ Fill 2, 2nd time  
E

A5 G/A D

Shock me. (We can come to-gether.) 2nd time: Come on.

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

Guitar Solo

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

play 4 times

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

A5 B5 A5 B5 A5 B5 A5 B5 A5 D C D5 F#5

play 4 times

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

Outro

A5 G/A A5 G/A

Shock me. (Ba - by...) Shock me. (Oh, yeah...)

5 5 5 5 0 5 5 5 5 0 5 5 5 5 0 5 5 5 5 0

Fill 2  
Bass

7 7 7 7 7 7 7 0 7

A5 G/A A5 G/A

Shock me. (Ba - by. \_ ) Shock me. (Oh, yeah. \_ \_ \_)

5 5 5 5 0 | 5 5 5 5 0 | 5 5 5 5 0

D C

\_ )

5 5 5 5 0 | 5 5 5 | 5 3 3

*Play 5 Times & Fade*  
Bass: w/ Fill 3. 2nd - 5th times

A5 G/A D C

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. \_ ) I'm down to the bare wire.  
3. Shock me. (We\_ can come to-geth-er. Oh, yeah.. ) I wanna feel your power.

5 5 5 5 0 | 5 5 5 5 0 | 5 5 5 | 5 3 3

**Fill 3**  
Bass

5 0 0 2 3

# Shout It Out Loud

Words and Music by Paul Stanley, Gene Simmons and Bob Ezrin

Tune Down 1/2 Step:

- ① = G♭    ③ = A♭  
 ② = D♭    ④ = E♭

Intro

Moderately Fast Rock ♩ = 152

N.C.

Verse  
B

night's be - gun - and you want some fun, do you think - you're gon-na find it? Think you're gon-na find it? -  
 don't feel good - there's a way you could, don't sit - there bro-ken heart - ed. Sit - there bro-ken heart - ed. -

Bass. Fill 1, 2nd time (see next page)

You got to treat your-self like num-ber - one, Do you need - to be re-mind-ed? Need - to be re-mind-ed.  
 Call all your friends in the neigh-bor - hood, - and get - the par-ty start-ed. Get - the par-ty start-ed.

Pre-Chorus

D5 A5 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.

D5 A5 B Bass: w/ Fill 2, 2nd time

We can't do it an-y oth-er way. Ev-'ry-bod-y's got to rock and roll. Whoa.. You'll still get row-dy with the girls and boys, 'cause it's time for you to take a stand, yeah..

Fill 1  
Bass

Fill 2  
Bass



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

N.C.(B) (A)  
 Shout it, shout it, shout it out loud. Hey ev - 'ry bod - y shout it now.

(gtrs. in)  
 B E/B B E/B B E/B B A  
 Shout it, shout it, shout it out loud. Oh yeah.

B E/B B E/B B E/B B A *play 3 times* B  
 1. Shout it, shout it, shout it out loud. I hear it get-ting loud - er.  
 2. Shout it, shout it, shout it out loud. Hey ev - 'ry bod - y shout it now.  
 3. Shout it, shout it, shout it out loud. Oh!

# Strutter

Words and Music by Paul Stanley and Gene Simmons

Tune Down 1/2 Step:

- ① = G♭    ③ = A♭  
 ② = D♭    ④ = E♭

## Intro

Moderate Rock ♩ = 136

(drums) *f*

B G D A

2 2 | 2 2 2 | 0 1 2 3 | 3 3 2 3 3 4 5 5 | 5 5 4 7 7 4 \ 0

0 4 7 4 \ 2 | 2 2 2 | 0 1 2 3 | 3 2 3 4 5 5 | 5 5 4 7 4 5 | 5 4 7 4 \ ||

## Verse

B G D

1. 3. I know a thing or two a - bout her.  
 2. She wears her sat - ins like a la - dy.

2 2 | 0 1 2 3 | 3 3 2 3 4 5 | 5 4 2 0 5 | 5 4 2 0 1

B G D A

Bass: w/ Fill 2, 3 time

I know she'll on - ly make you cry.  
 She gets her way just like a child.

2 2 | 0 1 2 3 | 3 3 2 3 3 4 5 | 5 4 7 7 4 0 | 0 4 7 4 \ 2

Fill 2  
 Bass

0 3 2 2 0 1



Bass: w/ Fill 1, 2nd time

B G D

She'll let you walk the street be - side her. Ooh.  
 You take her home and she says, "May - be, ba - by."

2 2 2 0 1 2 3 | 3 2 3 3 4 5 | 5 4 7 7 4 5 | 5 4 7 4 2

Bass: w/ Fill 3, 3rd time

B G D A

But when she wants, she'll pass you by.  
 She takes you down and drives you wild.

2 2 0 1 2 3 | 3 3 2 3 4 5 | 5 4 7 7 4 0 | 0 3 2 2 0 1

Chorus  
Bm

To Coda ⊕ 1.

G Bm G

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

2 2 2 2 | 3 3 3 3 3 | 2 2 2 2 | 3 3 3 3 3

N.C.(Bm)

(E)

(D)

(A)

Strut - ter.

5 7 7 5 | 7 7 5 7 7 7 | 5 7 7 0 | 5 7 0 2

Fill 1  
Bass

5 4 2 2 0 5 | 5 4 2 0 1

Fill 3  
Bass

(5) 5 4 2 2 3 0

(Bm) (E) (G) (A)

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

2. **Guitar Solo**  
N.C.(Bm)

G

un - der - stood. \_ Strut - ter.  
(Sing 1st time only)

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

1., 2. || 3. *D.S. al Coda*

(E) (D) (A) (E) (G) (A)

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

⊕ *Coda* **Outro**  
N.C.(Bm)

G

un - der - stood. \_ Strut - ter.

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

|| 3.

(D) (A) (E) (G) (A) B

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





Pre-Chorus  
D5

And now it's rain - ing. (Yeah. \_\_\_\_\_) Looks like its rain - ing. Some - one stole your

5 5 5 5 5 5 | 5 5 5 5 5 4 5 | 7 7 7 7 7 7 | 16 18 19  
0 14 0 0 0 0

D5

E5

And now it's rain - ing. heart. \_\_\_\_\_) Feels like it's rain - ing.

5 5 5 5 5 5 | 5 5 5 5 5 5 | 7 7 7 7 7 0 7 | 16 16 18 19  
14 0 0 0

Chorus

Bass: w/ Bass Fig. 1. till fade  
F#5

E5/D D5 F#5/E E5

Oh \_\_\_\_\_ no. tears are fall - ing. \_\_\_\_\_

Play 6 Times and Fade  
(w/ ad Lib. lead voc.)

F#5

Bass: w/ Fill 1, 2nd time; w/ Fill 2, 3rd time; w/ Fill 3, 4th time  
E5/D

E5/D D5 F#5/E E5

Oh \_\_\_\_\_ no. tears are fall - ing. \_\_\_\_\_

Fill 1  
Bass

2 2 2 2 | 11 6 7

Fill 3  
Bass

2 2 | 14 12 11 12

Fill 2  
Bass

2 2 | 11 9 7 6 | 5 5 5 5 5 5 | 7 7 7 7 5/7 6 7

# BASS NOTATION LEGEND

Four measures of bass notation. The first measure shows a slide from the 5th fret to the 3rd fret. The second measure shows a shift from the 5th fret to the 3rd fret. The third measure shows a pull-off from the 5th fret. The fourth measure shows a hammer-on from the 3rd fret to the 5th fret.

Legato Slide

Shift Slide

Pull-Off

Hammer-On

Four measures of bass notation. The first measure shows a ghost note on the 5th fret. The second measure shows vibrato on the 5th fret. The third measure shows tremolo picking on the 5th fret. The fourth measure shows a trill between the 9th and 5th frets.

Ghost Note

Vibrato

Trem.

Tremolo Picking

Trill

Four measures of bass notation. The first measure shows a percussive tone (muffled) on the 5th fret. The second measure shows heavy muting (P.M.) on the 5th fret. The third measure shows staccato (short notes) on the 3rd fret. The fourth measure shows an open harmonic on the 12th fret.

Percussive Tone  
(Muffled)

Heavy Muting (P.M.)

Staccato (Short Notes)

Open Harmonic

Four measures of bass notation. The first measure shows tapping with right-hand fingers on the 9th, 7th, and 5th frets. The second measure shows a bend on the 9th fret. The third measure shows a microtone bend on the 9th fret. The fourth measure shows a bend and release on the 9th fret.

Tap with Right-Hand Fingers

Bend

Microtone Bend

Bend and Release

Four measures of bass notation. The first measure shows tapping with left-hand fingers on the 9th fret. The second measure shows a slap (thumb) on the 0th fret. The third measure shows a pop on the 7th fret. The fourth measure shows a strum on the 10th, 10th, and 8th frets.

Tap with Left-Hand Fingers

Slap (Thumb)

Pop

Strum