

BASS
RECORDED
VERSIONS

THE BEST OF
KISS

26 CLASSICS FOR BASS INCLUDING
DETROIT ROCK CITY • DEUCE • ROCK AND ROLL ALL NITE •
SHOUT IT OUT LOUD • STRUTTER • AND MORE!



THE BEST OF
KISS

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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

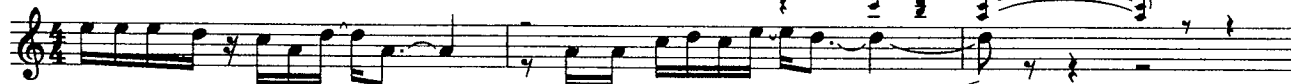
Slowly $\text{♩} = 54$

*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 $\text{♩} = 132$

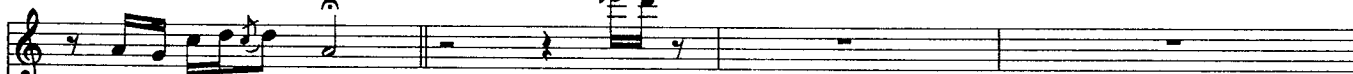
Fadd9

Am

Am

A5

N.C.

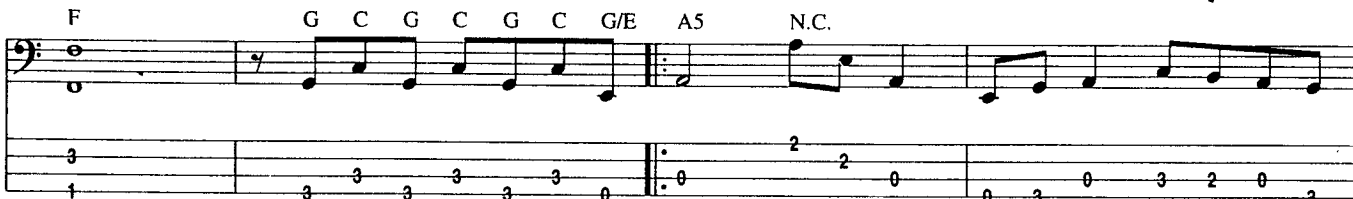
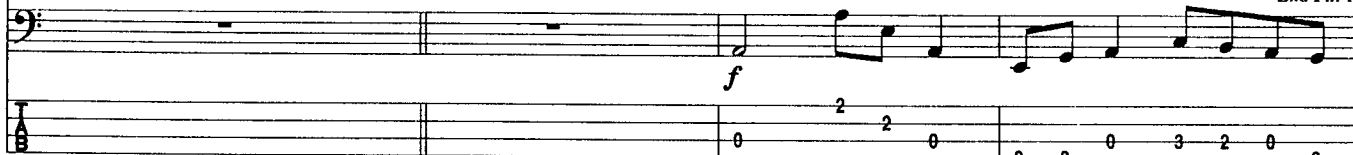


Got you un-der their thumb.

Hit it!

Fill 1

End Fill 1



Verse

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

F

G

C

G

C

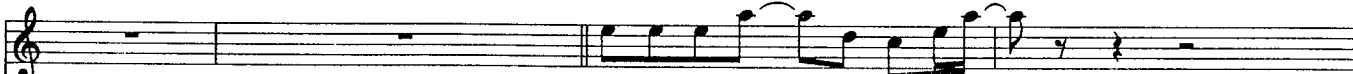
G

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

5 \ 3 2 0 3 3 (3) 22 3 3 3 3 3 0

N.C.(A5)

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

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

Guitar Solo

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

f 2 2 0 0 3 0 3 2 0 3 3 3 3 3 3 0 3 3 3 3 3 0

Coda

Moderately ♩. = 46

F G A5 C5 D5 C5 Am7G A5

(Oo.) Black dia-mond.

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

Guitar Solo
Am

F E5 Esus4

5 7 7 5 3 1 3 3 1 3 3 /12 10 12 7 7 5 7

Moderately ♩ = 106
A5

Play 9 Times and Fade

E5 Esus4 D

0 2 3 5 5 0 0 0

*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

Bass: w/ Fill 1, 2nd time

E5 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 2 2 2 2 4 2 2 2 2 2 2 0

Fill 1
Bass

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

Fill 2
Bass

2 2 2 2 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 2 2 2 2 2 0 1

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 \flat ③ = A \flat

② = D \flat ④ = E \flat

Intro

Moderate Rock $\text{♩} = 126$

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

D5 Verse 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

Chorus

D A5 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 5 5 5 5 0

* 2nd time only

E5 E6 N.C. E5 D5 Bass: w/ Fill 2, 3rd time 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

E5 E6 N.C. E5 D5 Bass: w/ Fill 3, 3rd time 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 2 3 5 3 2 0 3 4 5 5 2 0 5 3

Cold Gin

Words and Music by Ace Frehley

Tune Down 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

* Chord symbols derived from gtr.

Verse

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

Bass: w/ Bass Fig. 1, 3 times

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

Creatures Of The Night

Words and Music by Paul Stanley and Adam Mitchell

Intro

Moderate Rock ♩ = 126

(drums) *f*

F5 G5 F5 G5 F5

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

G5 Eb5 F5 G5 Eb5 F5

5 1 3 5 X 1 X 3

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

Verse

N.C.(G5)

1., 3. Search - ing in the dark - ness. Run - ning from the day. —
 2. Breath - ing in the mad - ness. Spit - ting out the lies. —

Bass Fig. 1

5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Eb5 N.C. Eb5 N.C. Eb5 N.C. Eb5 N.C.(G5) Eb5 F5

Hid - ing from to-mor - row. — Noth - ing left to say. —
 Search - ing for an an - swer. Keep your al - i - bi. —

End Bass Fig. 1

10 10 10 13 10 10 10 13 10 10 10 13 5 5 5 X 1 X 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bass: w/ Bass Fig. 1

N.C.(G5)

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. —

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.(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

We're crea - tures of the _ night.

End Bass Fig. 2

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.

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 (♩ = $\frac{1}{3}$ ♩)

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 provides a steady accompaniment. Chord symbols include N.C.(C♯m) and A.

Musical notation for section B, including vocal lines and guitar/bass accompaniment. The guitar part includes a double bar line with first and second endings. Chord symbols B and E5 are indicated.

Musical notation for the Verse, including vocal lines and guitar/bass accompaniment. The vocal line includes the lyrics: "feel up - tight - on a Sat - ur - day night. ...". Chord symbols *C♯5 and E5 are indicated.

* Chord symbols derived from gtr.

Musical notation for the second part of the Verse, including vocal lines and guitar/bass accompaniment. The vocal line includes the lyrics: "Nine o'clock and the ra - di - o's the on - ly light. ...". Chord symbols B, F♯, and C♯ are indicated.

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

First I drink, then I smoke.

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

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

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

Interlude
N.C. (C#m)

Verse

3. Mov-in' fast, do - in' nine - ty - five. _
4. Twelve o' - clock, I got - ta rock. _

Hit top speed, but I'm still mov-in' much too slow. _
truck a head, lights star-in' at my eyes. _

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.

N.C.

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 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.

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.

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

And

The Verse 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.

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

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

C5 C#5 D5 G5 G#5 A5 F

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 5 3 5 3 | 3 3

Outro
N.C.

Ah!

F5

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.)

mf 16 14

* Chord symbols derived from gtr.

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

Oo, — yeah!

N.C.

G D G D G D A5

Oo, — yeah! 1. She'll a - dore.

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

Verse

A5

G D G D G D A5

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

5 5 3 0 3 5 5 3 0 3 5 3 5 (5)

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

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

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

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) marked *mf*, and ends with a triplet of eighth notes (D, E, F). The guitar fretboard shows a 5/7 barre, a 5-7 interval, and a 3rd fret.

Verse

Dm

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

The first verse has four measures. The guitar part starts with a Dm chord, followed by a C chord, and ends with a natural chord (N.C.). The bass part starts with a 5th fret barre, followed by a 5-5 interval, a 3rd fret, and a triplet of eighth notes (3-3-3). The guitar fretboard shows a 5-5-5 interval, a 5-5-5 interval, a 3-3-3 interval, and a 3-3-3-2-0 interval.

Dm Em F G C N.C.

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

The second verse has four measures. The guitar part starts with a Dm chord, followed by Em, F, G, and C chords, and ends with a natural chord (N.C.). The bass part starts with a 5th fret barre, followed by a 5-7 interval, a 7th fret, an 8th fret, an 8-3 interval, a 3rd fret, a triplet of eighth notes (3-3-3), a 5/7 barre, a 5-7 interval, and a 3rd fret. The guitar fretboard shows a 5-5-7-7 interval, an 8-8-3 interval, a 3-3-3 interval, and a 5/7-5-7-3 interval.

Verse

Dm

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

The third verse has four measures. The guitar part starts with a Dm chord, followed by a C chord, and ends with a natural chord (N.C.). The bass part starts with a 5th fret barre, followed by a 5-5 interval, a 3rd fret, a triplet of eighth notes (3-3-3), and a 2-3-0-2-3 interval. The guitar fretboard shows a 5-5-5 interval, a 5-5-5 interval, a 3-3-3 interval, and a 2-3-0-2-3 interval.

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 | 8 8 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 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

The Intro section features a guitar staff with a melodic line starting with a grace note and a series of eighth notes. The bass staff has a simple rhythmic pattern. The guitar staff includes a 'Whoa.' vocal line with a dotted line. The bass staff has a dynamic marking 'f' and a triplet of eighth notes. The guitar staff has a triplet of eighth notes.

* Recording sounds 1/4 step sharp.

Verse

Bass: w/ Fill 1, 2nd time

The first part of the Verse shows the guitar and bass staves. The guitar staff has a melodic line with a dynamic marking 'f'. The bass staff has a rhythmic pattern. The guitar staff has a dynamic marking 'f' and a triplet of eighth notes. The bass staff has a triplet of eighth notes.

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

The second part of the Verse shows the guitar and bass staves. The guitar staff has a melodic line with a dynamic marking 'f'. The bass staff has a rhythmic pattern. The guitar staff has a dynamic marking 'f' and a triplet of eighth notes. The bass staff has a triplet of eighth notes.

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 shows the guitar and bass staves. The guitar staff has a melodic line with a dynamic marking 'f'. The bass staff has a rhythmic pattern. The guitar staff has a dynamic marking 'f' and a triplet of eighth notes. The bass staff has a triplet of eighth notes.

* 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

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

Bb5 G5 C Eb5

Chorus

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

F5 F6 F G5 Bb5 G5 Bb5 C5 Bb5 C5

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

takin' you higher.

Burn.

Bb5

C5

Bb5

G5

Bb5

G5

with me,

heaven's on fire.

Paint the sky with

Bb5

C5

Bb5

C5

Bb5

G5

Repeat and Fade

disire.

Angel fly,

heaven'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

E Verse 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. _

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.

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

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

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)

Intro guitar and bass notation. The guitar part starts with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It features a series of eighth notes and rests, with a dynamic marking of *f* (forte). The bass part is in bass clef and shows a simple rhythmic pattern of quarter notes.

Vocal and bass notation for the phrase "Al - right!". The vocal line is in treble clef with a key signature of two sharps and a 4/4 time signature. It includes a melodic line with a dynamic marking of *f* and a "let ring" instruction. The bass line is in bass clef and features a steady eighth-note accompaniment. Chord diagrams are provided below the bass line.

Bass line notation for the chords N.C.(C#5), A5, and B5. The notation is in bass clef with a key signature of two sharps and a 4/4 time signature. It shows a melodic line with slurs and ties, and a corresponding bass line with chord diagrams below it.

Verse vocal and bass notation. The vocal line is in treble clef with a key signature of two sharps and a 4/4 time signature. It includes two verses of lyrics and a melodic line with slurs and ties. The bass line is in bass clef and features a simple accompaniment. Chord diagrams for E, F#, and B are provided above the vocal line.

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 — too, —
— 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

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)

(I Stole _ your _ love. stole _ your

Bass: w/ Fill 2

A5

I _ stole _ your love. Stole _ your I love.) stole _ your 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 | 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 | 3 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 Esus4 Em N.C.(Am) Asus4 Am Esus4 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, I

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

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.

To Coda ⊕

Bridge

C6 Cmaj7 D Em D

Oh, Can't get e - nough..
End Bass Fig. 2

Bass Fig. 2

C6

Cmaj7

D

A5 B5 N.C.(E5)

nough. _____

5 5 5 17 0 2 | 7 7 7 7 7

Interlude
N.C.(E5)

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

7 7 7 7 7 | 7 7 7 7 7

(D5)

(E5)

(A5)

(E5)

(D5)

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

Guitar Solo
N.C.(E5)

(A5) (E5) (D5)

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

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. at 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.)

1. **To Coda** ⊕

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

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

play 3 times

yeah. _

0 0

* Chord symbols derived from gr.

D.S. al Coda

E N.C.

Oh. Whew.

0 0 0 0 0 5 7 5 7 0 5 7 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/ Bass Fig. 2. 1st 3 meas.

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.)

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

Chorus
Bass: w/ Bass Fig. 1, 2 times
E5 G5 A5 G5 D5

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 Love _____
Love Love _____

C5 E5 D5 E5 G5 A5 G5 D5

Bass: w/ Bass Fig. 1, 2 times

gun. _____
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 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. _____

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

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 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 3 3 | 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 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 3 1 2 3



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

Fretboard diagram for guitar: 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. _

Fretboard diagram for guitar: 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-

Fretboard diagram for guitar: 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. _

Fretboard diagram for guitar: 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

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 |

Play 5 Times and Fade

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

Musical notation for the first part of the Intro. The bass line starts with a whole note G2, followed by a quarter rest, then a quarter note G2, and a quarter note F2. The guitar line has a whole rest for the first two measures, then a quarter note G2, and a quarter note F2. Fret numbers are shown below the guitar line: 15, 3, 3, 5, 5, 5.

N.C.

G5

N.C.

Musical notation for the second part of the Intro. The bass line features a complex rhythmic pattern of eighth and sixteenth notes. The guitar line has a similar rhythmic pattern. Fret numbers are shown below the guitar line: 3, 4, 5, 3, 5, 4, 3, 5, 3, 3, 5, 5, 3, 4, 5, 3, 5, 4, 5, 3, 3, 3, 4, 5, 3, 5, 3, 5, 3, 3.

Musical notation for the third part of the Intro. The bass line continues with eighth and sixteenth notes. The guitar line has a similar pattern. Fret numbers are shown below the guitar line: 5, 3, 5, 3, 5, 3, 5, 3, 3, 3, 4, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5.

Verse

G5

N.C.

G5

N.C.

Musical notation for the first part of the Verse. The vocal line has two lines of lyrics. The guitar line has a whole note G5, a quarter rest, a whole note G5, and a quarter rest.

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

Musical notation for the second part of the Verse. The bass line has a complex rhythmic pattern. The guitar line has a similar pattern. Fret numbers are shown below the guitar line: 5, 5, 5, 3, 4, 5, 3, 5, 3, 4, 5, 3, 5, 5, 3, 3, 4, 5, 3, 5, 3, 4, 5, 3, 5.

G5 N.C. G5 N.C.

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

Nev - er go - ing home. — 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 A5 To Coda ⊕

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 5 | 3 3 5 3 5 3 5

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

Bass: w/ Fill 2, 2nd time
E

A5 G/A D

Shock me. _____

(We _ can come to-ge-th-er.)

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.

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.

5 7 5 7 5 | 5 7 5 7 5 | 7 7 5 6 7 | 7 7 7 5 7 5 7

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..

5 7 5 7 5 | 5 7 0 7 5 | 7 7 5 5 6 7

Fill 1
Bass

5 5 5 5 7 4

Fill 2
Bass

7 2

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

B G D

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

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

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

Tears Are Falling

Words and Music by Paul Stanley

Tune Down 1/2 Step:

② = Gb ③ = Ab

① = Db ④ = Eb

Intro

Moderate Rock ♩ = 126
N.C.(F#5)

Bass line for the Intro section, starting with a forte (f) dynamic. The notation shows a series of eighth notes in a descending pattern across four measures. The fretboard diagram below shows the corresponding fingerings: 2 2 2 2 2, 2 2 2 2 2, 2 2 2 2 2, 2 2 2 2 2.

F#5

Bass Fig. 1

E5/D D5

1.

F#5/E E5

2.

F#5/E E5

End Bass Fig. 1

Continuation of the bass line for the Intro section. The notation shows a series of eighth notes in a descending pattern across four measures. The fretboard diagram below shows the corresponding fingerings: 2 2 2 2 2, 2 2 2 2 2, 9 \ 5 5 5 5 5 5 5, 7 7 7 7 7 \, 7 7 7 7 7 7 7.

Verse

F#5

E5

Verse 1 and 2. The top staff shows the vocal melody with lyrics. The bottom staff shows the bass line. The fretboard diagram below shows the corresponding fingerings: 2 2 2 2 2, 2 2 2 2 2, 2 7 7 7 7 7, 7 7 7 7 7 \.

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

F#5

E5

Verse 3 and 4. The top staff shows the vocal melody with lyrics. The bottom staff shows the bass line. The fretboard diagram below shows the corresponding fingerings: 2 2 2 2 2, 2 2 2 2 2, 7 7 7 7 7, 7 7 7 7 6 6 4 4.

You lost the fire in your eyes.
Some body else holds your heart.

F#5

E5

Verse 5 and 6. The top staff shows the vocal melody with lyrics. The bottom staff shows the bass line. The fretboard diagram below shows the corresponding fingerings: 2 2 2 2 2, 2 2 2 2 2, 7 7 7 7 7, 7 7 7 7 7 \.

You turn to me with a different look.
You turn to me with your eyes in tears.

Pre-Chorus
D5

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

16 18 19
0 14 0 0 0

D5

E5

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

16 16 18 19
14 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

11 6 7
2 2 2 2

Fill 3
Bass

14 12 11 12
2 2

Fill 2
Bass

11 9 7 6
2 2 4/5 5 5 5 5 5 5 7 7 7 2 5/7 6 7

BASS NOTATION LEGEND

Four measures of bass notation. The first measure shows a slide from the 5th to the 3rd fret. The second shows a shift from the 5th to the 3rd fret. The third shows a pull-off from the 5th fret. The fourth shows a hammer-on from the 3rd 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 shows vibrato on the 5th fret. The third shows tremolo picking on the 5th fret. The fourth shows a trill between the 3rd 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 shows heavy muting (P.M.) on the 5th fret. The third shows staccato (short notes) on the 3rd fret. The fourth 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 shows a bend on the 9th fret. The third shows a microtone bend on the 9th fret. The fourth 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 shows a slap (thumb) on the 0th fret. The third shows a pop on the 7th fret. The fourth shows a strum on the 10th, 10th, and 8th frets.

Tap with Left-Hand Fingers

Slap (Thumb)

Pop

Strum