

# ELECTED!

Words and Music by  
ALICE COOPER, MICHAEL BRUCE, GLEN BUXTON,  
DENNIS DUNAWAY, NEAL SMITH

Moderate Four Hard Rock



Piano introduction in G major, 4/4 time. The right hand features a melodic line with accents, and the left hand provides a rhythmic accompaniment. The key signature has two sharps (F# and C#).

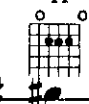
Vocal line: 1. I'm top ground cut of meat,  
Piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Vocal line: I'm your choice; — I'm gon - na be e - lect - ed? — I  
Piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

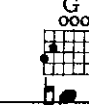
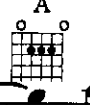
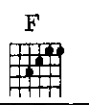
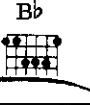
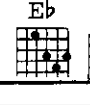

Vocal line: need to do the dan-dy in a gold Rolls Royce ; I'm gon-na be e - lect-ed. — I  
Piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

**A**  

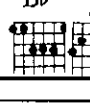
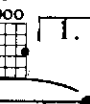
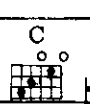
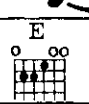
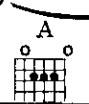
just wan-na save ya and don't need a fake; I wan - na be e -  
 win this one, take the coun - try by storm; we're gon - na be e -

**A** 

lect - ed. We're all gon-na rot to rules they have made;  
 lect - ed. You and me to - geth-er, the young and strong;

**G**  **A**  *To Coda* **F**  **Bb**  **Eb**  **Ab**  4 fr.

I wan-na be e - lec - ted, e - lec - ted.  
 We're gon-na be e - lec - ted

**Bb**  **G**  1. **C**  2. **E**  **A**  *Repeat four times*

E - I

A

G

nev - er lied to ya, I've al - ways been cool; I wan - na be e -

lec - ted. I helped ya get the vote, and I told ya 'bout school;

I wan - na be e - lec - ted, e - lec - ted.

E -

12.

C

F

Bb

Eb

Ab

4 fr.

Hal-le - lu - jah,  
lec - ted.

Bb

G

1.

C

2.

E

I wan - na be se -

*D.S. al Coda*

We're gon-na

lec - ted.

Coda

*Repeat and fade*

Eb

Ab

4 fr.

Bb

G

C

e -

# BILLION DOLLAR BABIES

Words and Music by  
ALICE COOPER  
MICHAEL BRUCE  
R. REGGIE

Moderately Fast



*f*

Cm Ab

4 fr.

Bil - lion dol - lar ba - by

I

Bb7 Cm Ab

4 fr.

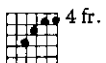
Rub-ber lit - tle la - dy, slick - er than a wea - sel, gri - mey as an al - ley  
got you in the dime store; No oth - er lit - tle girl could ev - er hold you an - y tight - er,

Cm



loves me as no oth - er lov - er. } Bil - lion dol - lar  
 an - y tight - er than me, ba - by. }

Ab



Bb7



ba - by { Rub - ber lit - tle mon - ster,  
 Reck - less like a gam - bler,

Cm



Ab



ba-by, I a - dore you, man or wo - man liv - in' could - n't love me like you, ba - by.  
 mil-lion dol-lar may - be, foam-ing like a dog that's been in - fect - ed by the ra - bies.

G7  
000

Cm

We go dan - cing night - ly in the at - tic, while the

G7  
000

Cm

moon is ris - ing in the sky.

G7  
000

Cm

If I'm too rough tell me; I'm so scared your lit - tie

G7  
000

Ab 4 fr.

to Coda

head will come off in my hands.

Tacet

Cm



Musical notation for the first system, including treble and bass clefs, a grand staff, and a guitar chord diagram for Cm.

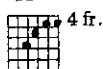
Cm



Play 3 times

Musical notation for the second system, including treble and bass clefs, a grand staff, and a guitar chord diagram for Cm.

Ab



4 fr.

Bb



Cm



Bb



Ab



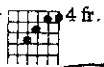
4 fr.

D.S. al Coda

Musical notation for the third system, including treble and bass clefs, a grand staff, and guitar chord diagrams for Ab, Bb, Cm, Bb, and Ab.

Coda

Ab



4 fr.

Cm



Ab



4 fr.

Repeat and fade

Musical notation for the fourth system, including treble and bass clefs, a grand staff, and lyrics: hands. \_\_\_\_\_ } Mil - lion } dol - lar ba - by.

hands. \_\_\_\_\_

}	Mil	-	lion
	Bil	-	lion
	Tril	-	lion
	Zil	-	lion

dol - lar ba - by.



# GENERATION-LANDSLIDE

Words and Music by  
ALICE COOPER, MICHAEL BRUCE  
DENNIS DUNAWAY, NEAL SMITH  
and GLEN BUXTON

Moderately Fast



*mf*

Ab

Ab7

(add Cb)

4 fr.

“Please clean the plate, dear, the Lord above can see  
Mil - i - tant moth - ers hid - ing in their base -

Db

Ab

4 fr.

ya. Don't you know peo - ple are  
ments, us - ing pots and pans as their

Ab7

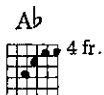
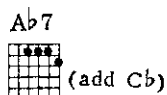
Db

Ab

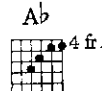
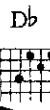
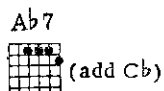
4 fr.

(add Cb)

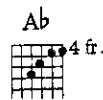
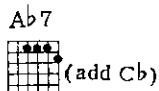
starv - ing in Ko - re - a? Al - co - hol and  
shields and their hel - mets; Mol - a - tov milk



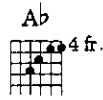
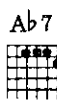
ra - zor blades and poi - son and need - les,      Kin - der - gar - ten  
 bot - tles      heaved from high - chairs;      While moth - ers' lib



peo - ple      They use 'em, they need 'em;      The o - ver in - dulg -  
 burned      birth      cer - tif - i - cate pa - pers,      Dad gets his al - low -



ing      ma - chines were their chil - dren.      There was - n't a way  
 ance from his son - ny the deal - er,      who's pu - bic to the



world      down on earth here to cool 'em, 'cause they look just like hu -  
 but      in - volved in high fi - nance.      Sis - ter's out 'til

mans at Kress - ges' and Wool - worth, but de - ca - dent brains.  
 five do - in' bank - ers' sons' hours, But she owns a maz - a -

Ab7 (add Cb) Db Ab 4 fr.

rat - ti were at work to de - stroy; Brats Stopped in bat - tal -  
 that's a gift from his fa - ther. Stopped at full speed.

Ab7 Db7 Ab 4 fr.

ions at were rui - ing the streets, say - in'  
 a hun - dred miles per hour, the

Ab7 (add Cb) Db

gen - er - a - tion land - slide; closed the gap be -  
 Col - gate in - vis - ible shield fin - al - ly

Ab 4 fr. Ab7

Db

Ab

4 fr.

tween 'em, and I } laughed to my - self at the men and the la -  
got 'em, and I }

dies — who nev - er con - ceived of us bil - lion dol - lar

ba - bies, — La da da — da da —

snare drum

Ab

4 fr.

Ab7

Db

1st time repeat 3 times to  
2nd time repeat till fade

# SICK THINGS

Words and Music by  
BOB EZRIN  
MICHAEL BRUCE  
ALICE COOPER

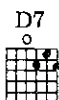
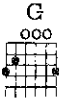
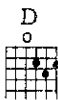


Slow Dirge

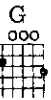


Sick things in cars ro - tate 'round my stars, sick  
things in car - tridge tapes my stars, sick

*mp*



things, my things, my pets, my things. I love you  
things, pret - ty things, play things, my things.



things; I see as much as you love me; you things are heav - en - ly when you come

D G D

wor - ship me, you things are chilled with fright, for I am out to - night; you fill me

To Coda

G D C D7 G

with de-light; you whet my ap - pe - tite. *Spoken: I eat my things*

D7 G D7 G D7

What's love; It brings; Come here, My things; I don't fear my little things. I love you

[2.] D.S.  $\text{rit.}$  at Coda

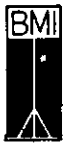
G D7 G D7 G

things. Sick tite. rit.

Coda

## I LOVE THE DEAD

Words and Music by  
BOB EZRIN  
ALICE COOPER



Slow

*mf*

Fm



*Spoken lines:* I love the dead be - fore they're cold, their blue - ing flesh for  
I love the dead be - fore they rise; no fare - wells,

me to hold. Ca - dav - er eyes up - on me see  
no good-byes. While friends and lov - ers mourn your silly game,

1.

noth - in'.  
I have other uses for you,  
darling.





## UNFINISHED SWEET

Words and Music by  
ALICE COOPER  
MICHAEL BRUCE  
NEAL SMITH

Moderate Rock



*mf*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes in a B-flat major key signature. The left hand plays a simple bass line with chords and single notes.

B $\flat$  E $\flat$  B $\flat$

The vocal line is written on a single staff in a B-flat major key signature. It features a melodic line with some grace notes and a final note that is held over into the next line. Above the staff are three guitar chord diagrams for B-flat major, E-flat major, and B-flat major.

1. Can - dy ev - 'ry - where, got choc - olate in my hair, ach - ing to get \_\_\_ me; \_\_\_  
2. I come off the gas, but I'm still see - ing spies, ach - ing to get \_\_\_ me; \_\_\_

The piano accompaniment continues with two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

E $\flat$  B $\flat$

The vocal line continues on a single staff. Above the staff are two guitar chord diagrams for E-flat major and B-flat major.

Stick - y sweet suck - ers in the Hal - low - een air, \_\_\_  
I can see them all through a pair of glass - y eyes,

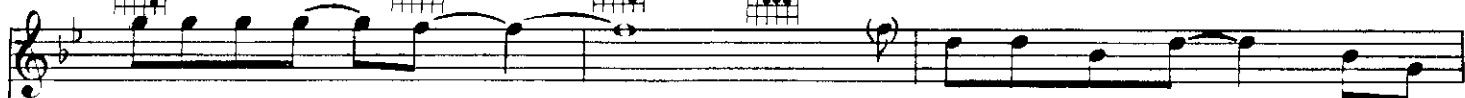
The piano accompaniment concludes with two staves, mirroring the style of the previous sections.

E $\flat$

B $\flat$

E $\flat$

B $\flat$



ach - ing to get me;  
ach - ing to get me;

Saint Vi - das dance on my  
De - Sade's gon - na live in my



E $\flat$

B $\flat$

E $\flat$

B $\flat$



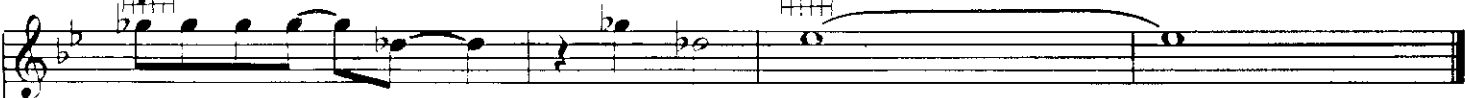
mo - lars to - night, ach - in' to get me,  
mouth to - night, la da da da da,



G $\flat$

E $\flat$ 7

*Fine*



ach - in' to get me, get me, oh.  
ach - in' to get me, get me, oh.



Take it to the Doc; guess he ought to know, — la la la la — da, —

which ones can stay and which ones got - ta go, la la la la — da. —

He looks in my mouth — and then he starts to goat; — He says my


teeth are — O K, but my gums got - ta go, — oh, — oh.

*D. S. al Fine*

# MARY ANN

Words and Music by  
MICHAEL BRUCE  
ALICE COOPER



Moderate 



Mar - y Ann, —  
Mar - y Ann, —

I'm real - ly cra - zy 'bout you,  
my life was built a - round you,



*mf*

Bb 

Db 

G7 




'deed I am; —  
stars and sand; —

I just can't live with - out you, Mar - y Ann, —  
Your eyes were pools of laugh - ter, Mar - y Ann; —



1. C7 

F 

2. C7 

F 



Mar - y Ann, —

I thought you were — my man. —



## NO MORE MISTER NICE GUY

Words and Music by  
ALICE COOPER  
MICHAEL BRUCE

Moderately

Piano introduction in A major, 4/4 time. The right hand plays a series of chords: A major, E major, D major, and C# minor. The left hand plays a rhythmic bass line with eighth notes.

**A** 5fr **C#m** (G# bass) 4fr **G** 3fr **Bm** **D** **E** oo

I used to be such a sweet, sweet thing—till they got a hold of me;—

The first system shows the vocal melody and piano accompaniment for the first line of lyrics. The piano part features a steady bass line and chords that support the vocal line.

**A** 5fr **C#m** 4fr **G** 3fr **Bm** **D** **E** oo

I o-pened doors for lit-tle old la-dies, I helped the blind to see.—

The second system shows the vocal melody and piano accompaniment for the second line of lyrics. The piano part continues with the same rhythmic pattern and chord progression.

**F#m** **Bm** **D** **E** **F#m**

I got no friends cause they read the pa-pers,— they can't be seen — with me;—

The third system shows the vocal melody and piano accompaniment for the third line of lyrics. The piano part concludes with a final chord in F# minor.

Bm

D

E

And I'm get-ting real\_\_ shot down\_\_ and I'm

{feel- ing  
get- tin' mean. —

Chorus:

F#m

C#m 4fr

E

F#m

C#m 4fr

E

F#m

No more Mis-ter Nice\_\_ Guy, —

no more Mis-ter Clean, —

F#m

C#m 4fr

E

F#m

C#m 4fr

E

F#m



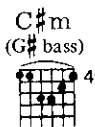

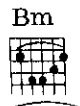
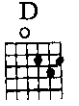
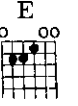
To Coda

No more Mis-ter Nice\_\_ Guy. They\_\_ say,

"He's sick, he's ob- scene."

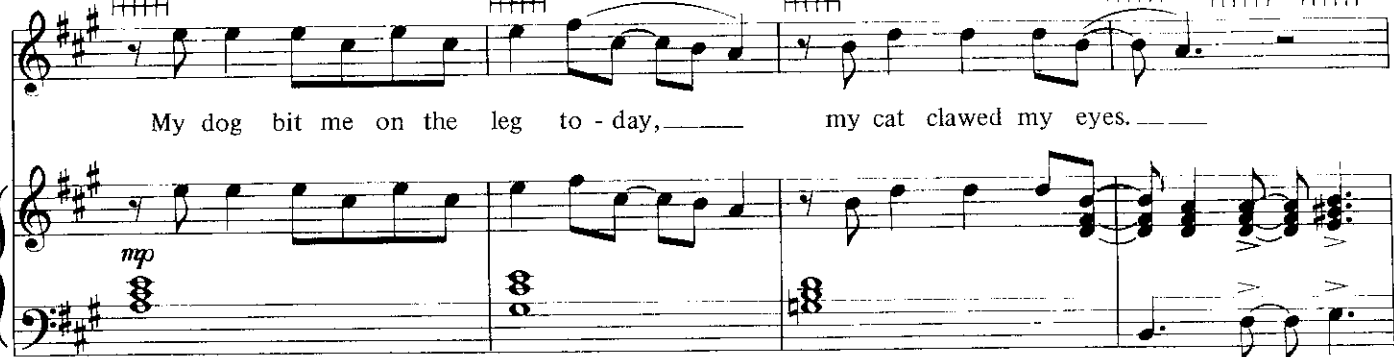
A


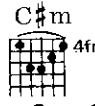


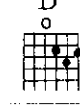
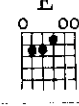
D.S. al Coda

Coda   5fr  4fr  3fr   

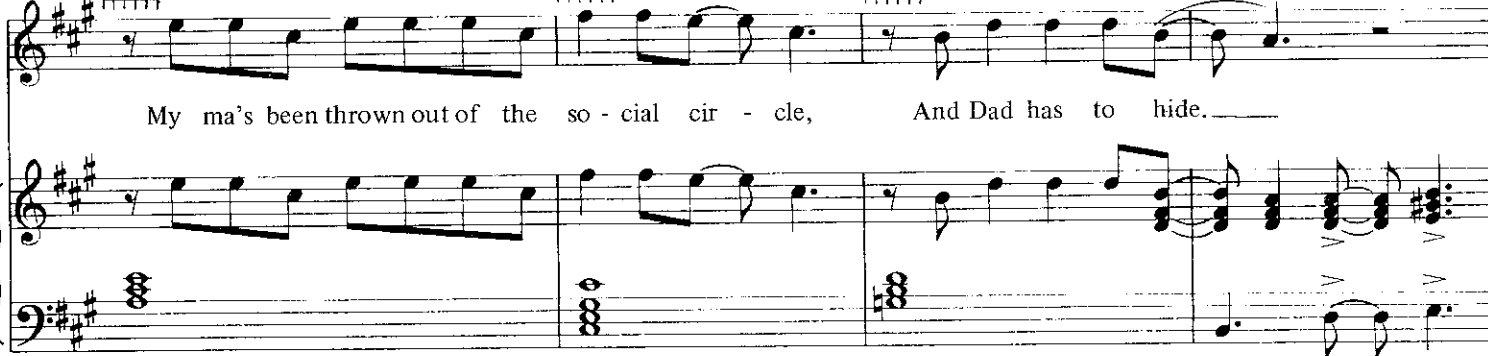
My dog bit me on the leg to - day, \_\_\_\_\_ my cat clawed my eyes. \_\_\_\_\_


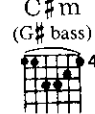


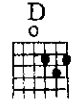
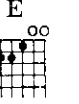
*mp*



 5fr  4fr  3fr   

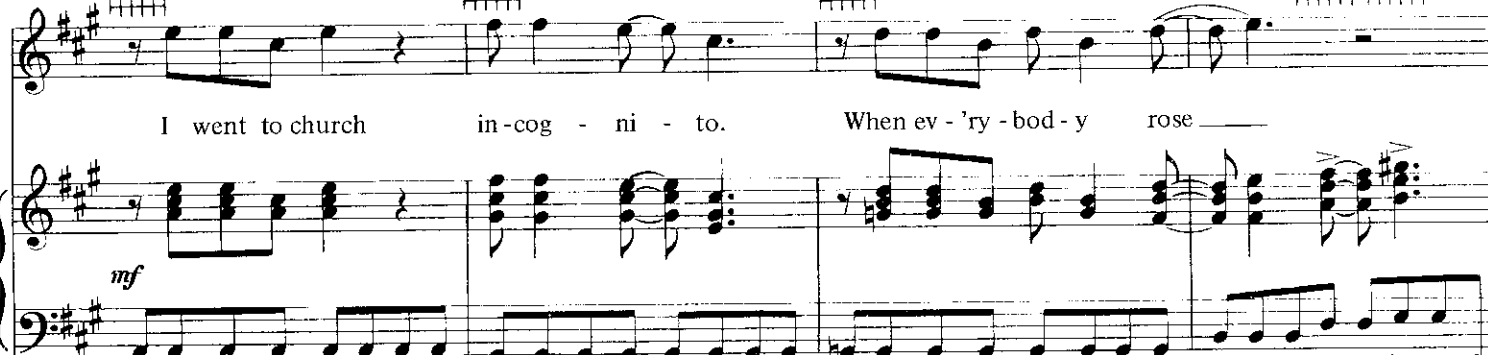
My ma's been thrown out of the so - cial cir - cle, \_\_\_\_\_ And Dad has to hide. \_\_\_\_\_






 5fr  4fr  3fr   

I went to church in - cog - ni - to. \_\_\_\_\_ When ev - 'ry - bod - y rose \_\_\_\_\_

*mf*



 5fr  4fr  3fr   

The Rev-rend Smithe, he re - cog - nized me, \_\_\_\_\_ And punched me in the nose. \_\_\_\_\_ He said, \_\_\_\_\_

*f*

*Repeat Chorus and fade*



# RAPED AND FREEZIN'

Words and Music by  
MICHAEL BRUCE  
ALICE COOPER

Moderate

Ab

Bb7

Eb



1. Fin-ally got a ride, this old broad down from San - ta Fe: \_\_\_\_\_ She was a  
2. Felt like I was hit by a die-sel or a grey-hound bus. \_\_\_\_\_ She was no



Ab7

Bb7

Eb

Ab 4 fr.

Bb7



real go - get - ter; she drawled so sweet - ly. \_\_\_\_\_ I think, child,  
ba - by sit - ter; Get up, my su - gar. \_\_\_\_\_ Nev - er thought -



Eb

Ab 4 fr.

A

Bb7



things 'll get bet - ter. We pulled off the high - way,  
\_\_\_\_\_ you'd be a quit - ter. I o - pened the back door; She was greed-y;





night black as a wi - dow. Yes, I read the  
I ran through the des - ert; She was chas - in', no time to get

Bi - ble. She said, "I wan - na know of you." Hey, I  
dressed, so I was na - ked, strand - ed in Chu - ua - ua.

Cm Ab7 Eb

think I've got a live one; Hey, I think I've got a live one; Hey, I

Bb7 Eb Bb7 Eb

think I've got a live one, yeah, yeah; I think I've got a live one.

Bb7 Eb Bb7

1. Eb Ab 4 fr. Bb7 Eb Ab 4 fr. Bb7

2. Cm Fm

a - lone, — raped and freez - in'; — a - lone, —

cold and sneez - in'; — a - lone down in Mex - i - co; — a -

Bb7 Vocal ad lib Eb Ab 4 fr. Repeat and fade Bb

lone. — Yap - pa yap - pa yap - pa yap - pa yap - pa yap - pa yap - pa yap - pa.

# SCHOOL'S OUT

Words and Music by  
ALICE COOPER  
MICHAEL BRUCE

Strong rock

Introduction for piano, marked *f* (forte). The music is in 4/4 time and D major. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple bass line with a few chords.

Em7



Well we got\_\_ no choice,\_\_ all the girls\_\_ and boys\_\_ mak-in' all\_\_

*mf*

Second system of the song, featuring the vocal line and piano accompaniment. The piano part includes a guitar chord diagram for Em7.

\_\_ that noise\_\_ cause they found\_\_ new toys.\_\_ Oh we

Third system of the song, continuing the vocal line and piano accompaniment.

C



D



Eb



can't sa-lute ya, can't find a flag\_\_ If that don't suit ya, that's a drag.\_\_

Fourth system of the song, featuring the vocal line and piano accompaniment. The piano part includes guitar chord diagrams for C, D, and Eb.

Gm Gm7 C (G Bass) Gm

School's out for sum - mer, School's  
School's out for - ev - er, School's

Gm7 C (G Bass) Gm Gm7 C (G Bass)

out for - ev - er, School's been blown to  
out for sum - mer, School's out, spring

Gm A F

To Coda

piec - es, fe - ver.

C D

No more pen - cils, no more books, — no more

Em7



teach - er's dirt - y looks.

Well we got\_\_ no class\_\_ and we got\_\_ no prin - ci - ples,

and we got\_\_ no in - no - cence, we can't e - ven

think of a word that rhymes. School's out for

Gm Gm7 C (G Bass)

Gm



Gm7



C  
(G Bass)



Gm



sum - mer, School's out for - ev - er,

Gm  
(F Bass)



C  
(no 3rd)



Ah, school's been blown to piec - es.

C



D



No more pen - cils, no more books, no more teach - er's  
 Out for sum - mer, out till fall, we might not come

1.

2.

*D.S. al Coda*

dirt - y looks. — all. —  
 back at

Coda

Gm



Gm  
(F Bass)



C  
(no 3rd)



School's out com - plete - ly. —

## EIGHTEEN

Words and Music by  
ALICE COOPER, MICHAEL BRUCE  
DENNIS DUNAWAY, NEAL SMITH  
and GLEN BUXTON

Medium beat

Em C D Em C D

Lines form on my face and hands, lines form from the ups and downs,  
ba-by's brain and an old man's heart, took eight-een years to — get this far.

C D Em C D

I'm in the mid - dle with - out an - y plans, — I'm a boy and I'm a man. I'm  
Don't al-ways know what I'm talk-ing a-bout, — feels like I'm liv-ing in the mid-dle of doubt. 'Cause I'm

Em C D Em C D

Eight-een and I don't know what I want, — Eight-een, I just don't know what I want, —  
Eight-een, I get con-fused ev-'ry day, — Eight-een, I just don't know what to say, —

Em C D Am Bm

Eight-een, I got to get a-way. — I've got to get out — of this place. —  
Eight-een, I got to get a-way. — (Instrumental)

1. C D Em C D

I'll go run-ning in out-er space\_ a - gain. I got a

*mf*

2. Em C D Em C D

Lines form on my face and my hands, - lines form on the left and right.

*ff*

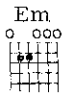
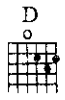
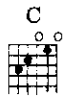
C D Em C D

I'm in the mid-dle, the mid-dle of life, - I'm a boy and I'm a man, I'm Eight-een and I

Em C D Em C D

like it. Yes, I like it, Well, I





like it, love it, like it, love it, Eight - een, Eight - een,



Eight - een, Eight - een and I like it.



# IS IT MY BODY

Words and Music by  
ALICE COOPER, MICHAEL BRUCE, GLEN BUXTON,  
DENNIS DUNAWAY, NEAL SMITH

Moderate beat

Piano introduction in G minor, 4/4 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.



What have I got

that makes you want to love me?

Piano accompaniment for the first vocal line. The right hand plays chords and melodic fragments, while the left hand continues the bass line. The dynamic is marked mezzo-forte (*mf*).



Is it my bod - y?

Some-one I might be?

Piano accompaniment for the second vocal line. The right hand plays chords and melodic fragments, while the left hand continues the bass line.



Some-thing in - side me?

You bet-ter tell me,

tell me,

Piano accompaniment for the third vocal line. The right hand plays chords and melodic fragments, while the left hand continues the bass line.

C Gm F Eb

It's real - ly up to you. Have you got the time\_ to find\_ out

Gm

who I real - ly am?

Gm C7 Gm

What does it take to get in - side of your mind?

C7 Gm C7

Give me a break, \_ yea, \_ And take a

Gm C7 Gm

chance for the ver - y first time; You bet - ter tell me, —

Bb C7

tell me, It's real - ly up to you;

Gm F Eb Gm

Have you got the time — to find — out who I real - ly

Gm Eb

*Repeat till fade*

am, — a - a - a - a - a - a - am.

# UNDER MY WHEELS

Words and Music by  
MICHAEL BRUCE  
DENNIS DUNAWAY  
BOB EZRIN

Medium Hard-Rock Beat

The tel - e - phone is ring - in', You got me on the run. —

I'm driv - in' in my car now,

tacet

an - ti - ci - pat - in' fun. I'm driv - in' right up to you — babe,

I guess you could-n't see — yea, yea. — But you were UN - DER MY

The score includes piano accompaniment with dynamics like *f* and *ff*, guitar parts with chord diagrams for G, Bb, Eb, and C, and a vocal line with lyrics. The piece is in 4/4 time and G major.

C Eb To Coda G

WHEELS, hon-ey. — Why don't you let me be. —

D C

'Cause when you call me on the tel - e - phone say - in', "Take me to a

G D C

show"; But then I say, "Hon - ey, I just can't go" — old

D tacet

la - dy sends me pack-in' home. — The tel - e - phone is ring -

Coda G Eb G Repeat till Fade-out

I got you UN - DER MY WHEELS. —

# CAUGHT IN A DREAM

Words and Music by  
ALICE COOPER  
MICHAEL BRUCE

Moderate beat

1. Well, I'm  
(2. — I)  
3. Well, I'm

*mp* *mf*



run - ning thru the world — with a gun in my back, —  
need a house - boat, I need a plane, —  
run - ning thru the world — with a gun in my back, —



Trying to catch a ride — in a Cad - il - lac;  
I need a but - ler and a trip to Spain;  
Trying to catch a ride — in that Cad - il - lac;


G



Thought that I was liv - ing but you can't real - ly tell, —  
 I need ev - 'ry - thing the world owes me, — I  
 Thought that I was liv - ing but you can't nev - er tell, —

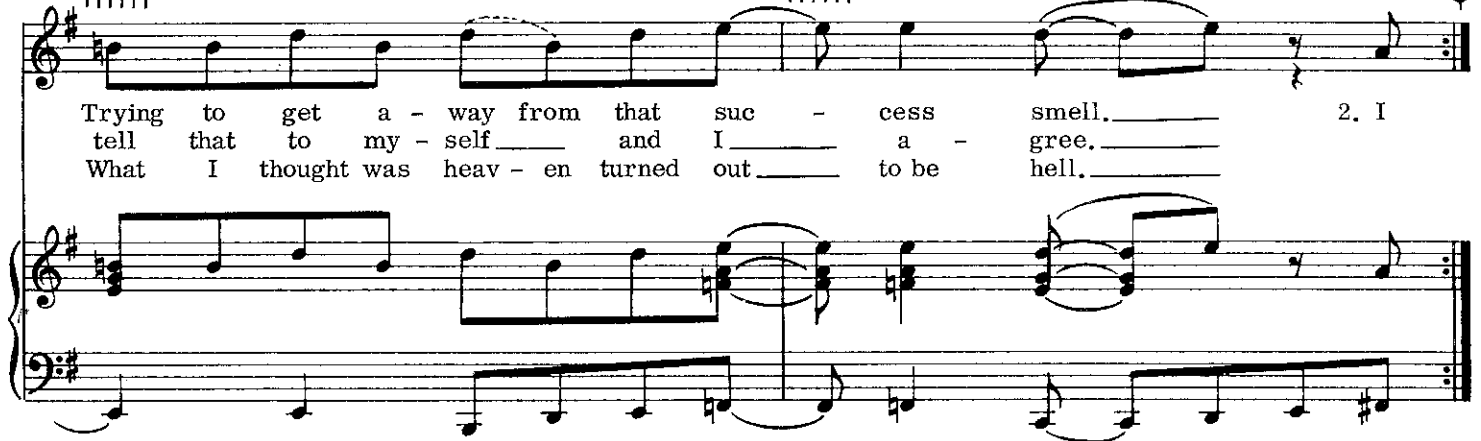


Em F C



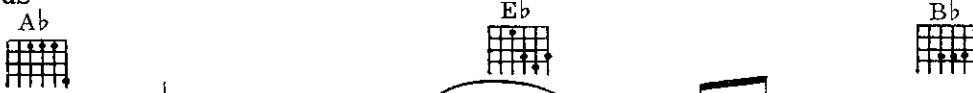
Trying to get a - way from that suc - cess smell, — 2. I  
 tell that to my - self — and I — a - gree, —  
 What I thought was heav - en turned out — to be hell, —

To Coda



Chorus

Ab Eb Bb



I'm caught in a dream, — so what? You don't know

*f*



Db Ab Eb



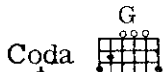
what I'm go - ing thru; I'm right in be - tween, — So I'll,





*D.C. al Coda*

I'll just play a - long — with you.



When you see me with a smile on my face, —



Then you know I'm a men - tal case. Oh — oh, — oh — oh, —

*D.S. and fade*

oh — oh, — oh — oh, —

# YEAH, YEAH, YEAH

Words and Music by  
ALICE COOPER  
MICHAEL BRUCE

Moderate rock



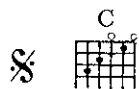
1. You can be my slave and I'll \_\_\_\_\_ be a stran - ger, —  
 2. You can be the dev - il, you \_\_\_\_\_ can be the Sav - ior, —

— We can be in pas - sion we \_\_\_\_\_ can be in dan - ger; —  
 I real - ly can't \_\_\_\_\_ tell by the way of your be - hav - ior; —

I'll } Take you off the street, put you



un-der my wings, yeah, You can pull my leg, oh, an - y - thing, —



Yeah, yeah, yeah, — yeah.



To Coda ⊕

Yeah, yeah, yeah, —



yeah.



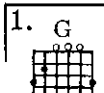
I don't know what you're play - in',  
Oh the pigs are get - ting tough - er,



Don't e - ven know what you're say - in';      You got to  
Yeah the things are get - ting rough - er;      This is



leave me a - lone, —      I'm gon - na go, —  
Al - ice speak - in', —      (Spoken:) "Suffer"



*D.S. al Coda*

yeah.      yeah.

Coda



yeah. —

# DESPERADO

Words and Music by  
ALICE COOPER  
MICHAEL BRUCE

Moderately

mp

4/4

First system of piano accompaniment for the introduction, marked *mp*. The music is in 4/4 time and D major.

Second system of piano accompaniment for the introduction, continuing the melody and accompaniment.



1. I'm a gam - bler and I'm a run - ner.  
2. I wear lace and I wear black leath - er,  
3. (Instrumental)

4/4

Vocal line for the first two lines of lyrics, with guitar chord diagrams for C and Bm.

mp

4/4

Piano accompaniment for the first two lines of lyrics, marked *mp*.



But you knew that when you laid down.  
Hands are light - nin' on my guns.



4/4

Vocal line for the last two lines of lyrics, with guitar chord diagrams for C and Bm.


4/4



Piano accompaniment for the last two lines of lyrics.

1433

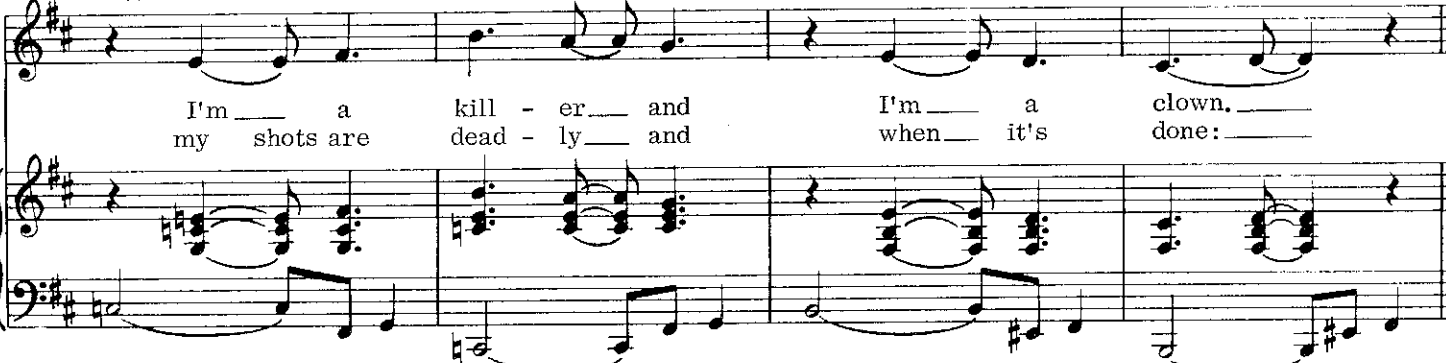
C  Bm 

I'm a picture of ugly stories.  
My shots are clean, my shots are final,



C  Bm 

I'm a killer and I'm a clown.  
My shots are deadly and when it's done:






## Hard rock tempo

F#  G  A 


Step in to the street, my son, and step in to your  
You're as stiff as my smok-in' bar-rel, you're as dead as a  
(3.) Tell me where the hell I'm go-in', let my bones fall



B  F#  G 

last good-bye.  
des-ert night.  
in my dust.

You're a tar-get just by liv-ing,  
You're a notch and I'm a leg-end,  
Can't you hear that ghost that's call-in'



A F 1.2. D 3. D

twen - ty dol - lars will make you die.  
 you're at peace\_ and I must hide.  
 as my Colt\_ be - gins to rust.

F D F D

In the dust. I'm a

F D F D

kill - er, I'm a clown, I'm a

F D F D

priest - ess gone to town.

# HALO OF FLIES

Words and Music by  
ALICE COOPER, MICHAEL BRUCE, GLEN BUXTON,  
DENNIS DUNAWAY, NEAL SMITH

Bright 4

C7



I've got the an - swer to all of your ques - tions, If

*mf*

you've got the mon - ey to pay me in gold; I will be liv - ing in

old Mon - te Car - lo, And you will be read - ing the

se - crets of soul.



C C7

Dag - gers\_ and con - tacts\_ and bright shin - y lim-o's, I've got a watch\_ that turns

in - to a life - boat, Glim - mer - ing night\_ gowns, poi - son - ous co - bras,

Bb F

Side - walks are un - der the heel of my shoe. —

C Bb F D

Gm



Eb



The el - e - gance of Chi - na, They sent her to

Cm



Gm



lie here on her back; But as she deep - ly moves me,

Eb



Cm



Dm



She'd rath - er shoot me in my tracks.

Rubato

Gm



Eb



Cm



And while a Mid-dle A - sian la - dy, She real-ly came as no sur -

Gm Eb Cm

prise; But I still did de-stroy her, And I will smash Ha-lo of

## Bright 2

Dm

Flies.

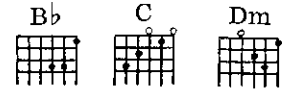
Dm Bb C Dm

I Good cross the o cean friends, bye to old friends,


F G Dm Bb C Dm

where no one will see;  
the se cret's in hand;

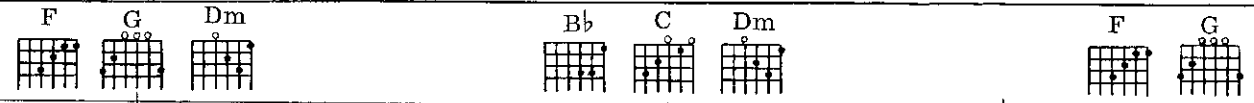
B $\flat$    C   Dm



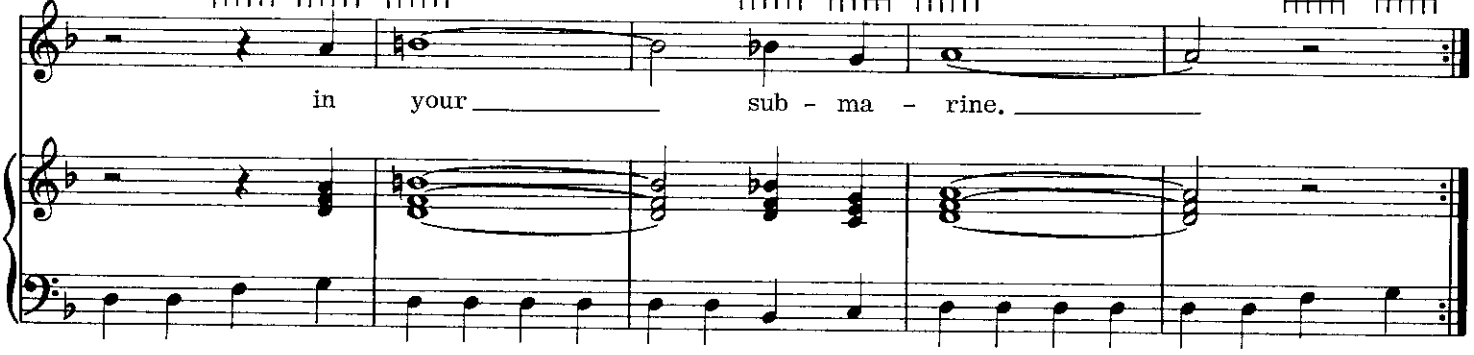
And I float a sand bar  
With full ream of pa - pers



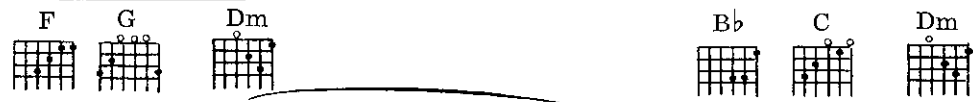
1.      F   G   Dm                      B $\flat$    C   Dm                      F   G



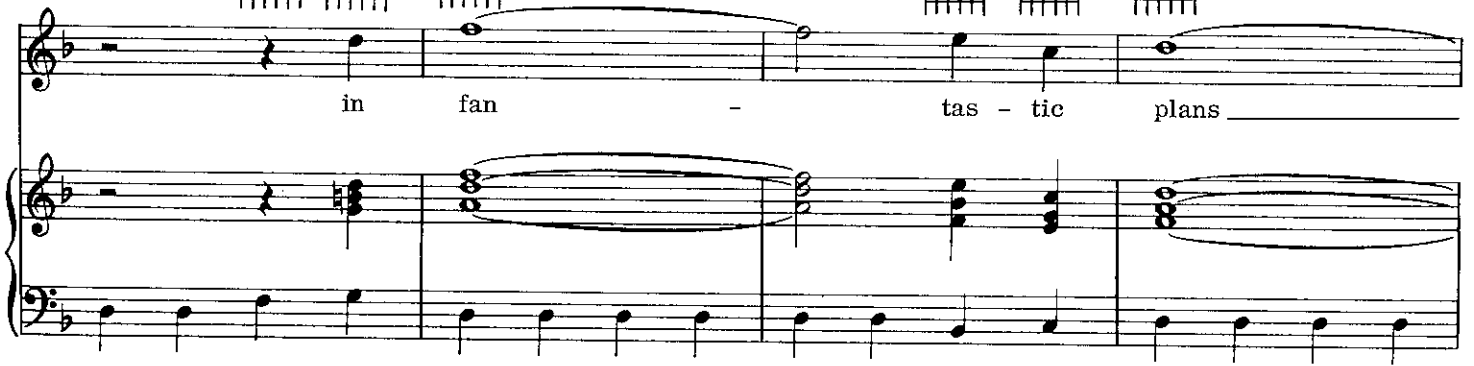
in your sub - ma - rine.



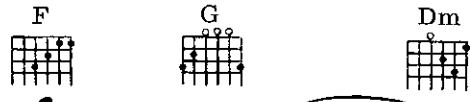
2.      F   G   Dm                      B $\flat$    C   Dm




in fan - tas - tic plans



    F      G      Dm



    You nev - er will un - der - stand.



## KILLER

Words and Music by  
MICHAEL BRUCE  
DENNIS DUNAWAY

Moderate beat



What did I do — to de -

*mf*

serve such a fate; — I did - n't real - ly want — to get — in -

olved with this thing. — Some - one hand - ed me — this

gun, and I, I gave it ev - 'ry - thing — (Yeah)

F



I gave it ev - 'ry-thing.

B7



Em



I came in - to this life, \_ looked all a - round; \_

Em



I saw just what I liked \_ and took what I found. \_

Noth - ing came eas - y, — noth - ing came free,

Noth - ing came at all — un - til they came aft - er me.

F B7

Yeah —

Em

Repeat and fade

R.H. Repeat and fade

# LONG WAY TO GO

Words and Music by  
MICHAEL BRUCE

Moderately

*mf*

The piano introduction consists of six measures in 4/4 time, marked *mf*. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The key signature has two flats (B-flat and E-flat).

We've

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line begins with a rest for four measures, then enters with the word "We've".

still got a long way to go, We've still got a

The second line of the song continues the vocal melody and piano accompaniment. Above the vocal staff, four guitar chord diagrams are provided: E-flat, F, C, and E-flat. The piano accompaniment continues with the same rhythmic pattern.

long way to go; We all got a

The third line of the song concludes the vocal melody and piano accompaniment. Above the vocal staff, three guitar chord diagrams are provided: F, C, and A-flat. The piano accompaniment continues with the same rhythmic pattern.



Bb



C



long way to go. What's

C



keep-in' us a part is n't self-ish-ness, What's  
Where is that Sav-ior of the side-walk life And the

hold-ing us to-gether is n't love.  
road that takes us to the Cru-sades?



Fsus4



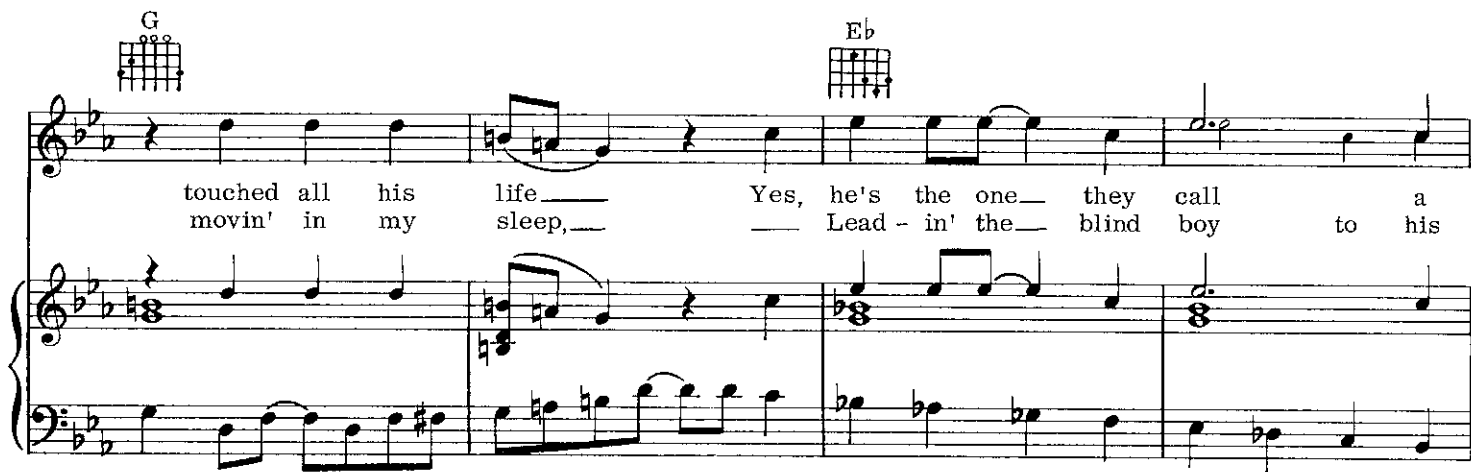
F



Lis-ten to the man who's been  
I've seen those shad-ows as they're

G  Eb 

touched all his life — Yes, he's the one — they call a  
 movin' in my sleep, — — Lead - in' the — blind boy to his



C 

fool. —  
 grave. —



C 

Please don't waste your en - er - gy — on me, my friend, 'Cause we've



still got a long way to go, — — We'll



meet a - gain\_ some - day, — right now\_ just go — a - way, 'Cause I've

still got a long way to go.

Si - lence is speak - ing, so I — got - ta weep\_ on,

I guess I'll love it, love it to death,

Yes, we've still got a long way to go.

E $\flat$  F C

Yes, we've still got a long way to go.

E $\flat$  F C

Yes, we all got a long way to

A $\flat$  B $\flat$

go.

C

*sfz*

# SECOND COMING

Words and Music by  
ALICE COOPER

Moderate beat



I could-n't tell if the



bells were get - ting loud - er, Or songs they ring I fi - n'ly rec - og -



nized. I on - ly know hell is get - ting hot - ter, The

1433

Am E7 F Am E7

Dev-il's get-ting smart-er all the time. And it would\_ be nice to

Em F Am E7 F

walk up-on the wa-ter, To talk a-gain to an-gels at my side.

Am E G D

Time is get-ting clos-er, I read it on a post-er, Fa-

F E F E

nat-i-cal ex-pos-ers on cor-ners proph-e-sy.



I just come back to show you all my words are gold-en, So have no gods be-fore me, I'm the



Light.



*Repeat and fade*



# BLACK JU JU

Words and Music by  
DENNIS DUNAWAY

Moderate beat

*mf*

The first system of piano accompaniment for 'Black Ju Ju'. It features a 4/4 time signature and a key signature of one flat (B-flat). The music is written for the right and left hands of a piano. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The dynamic marking is *mf* (mezzo-forte).

Tacet

Bod - y, \_\_\_\_\_

*mf*

The second system of the score. The vocal line is written in a single staff with a treble clef and a 4/4 time signature. The lyrics 'Bod - y,' are followed by a long horizontal line indicating a sustained note. The piano accompaniment continues in the same style as the first system, with a dynamic marking of *mf*.

The third system of piano accompaniment, continuing the musical progression from the previous systems. It maintains the 4/4 time signature and one-flat key signature.

Bod - y, \_\_\_\_\_

The fourth system of the score, featuring the vocal line and piano accompaniment. The lyrics 'Bod - y,' are followed by a long horizontal line. The piano accompaniment continues with the same rhythmic and harmonic patterns.



Dm



First system of musical notation. The treble clef staff contains four measures of whole rests. The grand staff (treble and bass clefs) contains piano accompaniment for the first four measures.

Dm



Second system of musical notation. The treble clef staff contains the vocal line with lyrics: "Touched by the tail and plunged in - to his arm,". The grand staff contains piano accompaniment for the second system.

Third system of musical notation. The treble clef staff contains the vocal line with lyrics: "Cursed thru the night, thru eyes of a - larm; A". The grand staff contains piano accompaniment for the third system.

Fourth system of musical notation. The treble clef staff contains the vocal line with lyrics: "mel - o - dy black flowed out of my breath,". The grand staff contains piano accompaniment for the fourth system.

Search - ing\_\_ for death, but bod - ies\_\_ need rest.

Tacet

Bod - y,

Dm

Un - der\_\_ the soil now wait - ing\_\_ for worms  
Clutch - ing\_\_ and bit - ing\_\_ my soul has caught on fire, My

All that I feel is all that I've learned,  
 e - vil is now and I'm caught up in de - sire.

All that I know is all that I think, Dead  
 Ev - 'ry - thing I'm liv - ing for is all that I am,

feel - ings are cool, down low - er I sink.  
 Lik - ing it and lov - ing it that's all in the plan.

*To Coda* ⊕

Dm



1.

2.

## RECITATION

*(ad lib rhythm background)*

Bodies need rest, we all need our rest,  
 Sleep an easy sleep, --- rest --- rest.  
 But come back in the morning,  
 Come back hard.

Dm



Tacet

Wake up, wake up, wake up, wake up.

*f*

*D.S. al Coda*

Bod-y. \_\_\_\_\_

*Repeat and fade*

Coda

Dm



# YOU DRIVE ME NERVOUS

Words and Music by  
ALICE COOPER  
MICHAEL BRUCE  
BOB EZRIN

Moderate rock

Cm F Cm F

Yeah, you seem so civil-ized, Your

*mf*

Cm F Cm F

ma-ma's trying to run your life, And dad-dy's trying to pick your wife, oh,

G Cm F

no. Yeah, you run a round with all that hair, He run up state, you're thrown in jail, You



just don't like those rags you wear, — And say I'm gon-na pack up my stuff, —  
ain't got the bread to pay the bail, — And mama and pa - pa comes up and says: —



— I'm gon-na run a - way. —  
— "Hon-ey, where'd we fail?" —

And then she say:  
And then you scream:



"You drive me nerv - ous, — nerv - ous," And then I say: }  
"You drive me nerv - ous, — nerv - ous," And then I scream: }



"You drive me nerv - ous, — nerv - ous, nerv - ous, oh.



Nerv-ous, nerv-ous, nerv-ous, — nerv-ous, oh, — oh, — yeah."

Cm



1.

2.

2. You — You drive me n - n - n - nerv - ous, — N - n - n - nerv -

ous, —

You drive me nerv - ous. —

Oh.

Cm6  
(Add 9)



R. H.

# BE MY LOVER

Words and Music by  
MICHAEL BRUCE

Moderately

mf

C F G C F G

She struts in - to the room\_ but I don't know\_ her, But with a

mf

mag - ni - fy - ing glass I just sort of look her o - ver. We

C F G C F G

have\_ a drink or two, well, may-be three, And then

C F G C F G

1433

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C F G C F G

sud-den-ly she starts tell-in' me her life sto - ry. She says:

## Chorus

F E7 Am

"Ba-by, if you wan-na be my lov - er, you bet-ter take me home;—

F G7 F7 G7 F7 To Coda

'Cause it's a long, long way to Par-a - dise\_ and I'm still on\_ my

C F G C F G C

own." Told her that I came\_

F G C F G C F G

— from De-troit cit-y, And I played gui-tar in a long haired rock and roll

C F G C F G C

band; She asked me why the sing-er's name was Al-ice,

F G C F G C

I said, "Lis-ten, ba-by, you real-ly would-n't un-der - stand."—

F G *D. S. al Coda*

(And I said,)

Coda C F G7 C F C

own, on my own."

## HALLOWED BE MY NAME

Words and Music by  
NEAL SMITH

Moderate beat

Piano introduction in G minor, 4/4 time, marked *mf*. The music consists of a series of chords and arpeggiated figures in both hands.

Gm C Gm

1. Gath - er 'round light - ning and hear me whis - per The words of the pris - ons, the  
2. Come, all you sin - ners now in your glo - ry, My ears will lis - ten to  
sluts and the hook - ers have tak - en your mon - ey, The queens are out danc - ing, but

The vocal melody is in G minor, 4/4 time, with piano accompaniment in the same key and time signature, marked *mf*. Chord diagrams for Gm and C are provided above the staff.

C Gm C

words of laugh - ter, The lords and the la - dies were fix - ing their hair - dos. }  
your dirt - y sto - ry, You're fight - ing to go up as you're on your way down. }  
now they're not fun - ny, 'Cause there goes one walk - ing a - way with your son - ny. }

The vocal melody continues in G minor, 4/4 time, with piano accompaniment. Chord diagrams for C and Gm are provided above the staff. The section ends with a *To Coda* symbol.

Tacet

D Gm

Curs - ing the lov - ers, curs - ing the Bi - ble, Hal - lowed

The vocal melody concludes in G minor, 4/4 time, with piano accompaniment. Chord diagrams for D and Gm are provided above the staff. The word *Tacet* is written above the first measure.

D Gm Tacet

be my name. — Yell - ing at fa - thers, scream - ing at moth - ers,

D Gm D Gm To Coda Ab

Hal - lowed — be my name. —

A Bb 1. Gm 2. Gm D.S. al Coda

3. The

Coda Tacet Gm

*ff*

# BALLAD OF DWIGHT FRYE

Words and Music by  
ALICE COOPER  
MICHAEL BRUCE

Child's Voice: "Mommy, where's daddy? He's been gone for so long. Do you think he'll ever come home?"

Moderate beat



I was gone for fourteen days, I could have been gone for more;  
I think I lost some weight there, And I'm sure I need some rest;



Held up in intensive care ward, Lying on the floor.  
Sleeping don't come very easy In a straight white vest.



I was gone for all those days, — But I was not a —  
Sure like to see the lit - tle chil - dren, She's on - ly four years

B $\flat$                       D                      F

lone;  
old;

I made friends with lots of peo - ple,  
I'd give her back all her play - things,

C                      B $\flat$

in the dan - ger zone,  
e - ven the ones I stole.

B $\flat$       C      D      B $\flat$       C      D

See my lone-ly life un - fold, I see it ev-'ry day,

B $\flat$       C      D      G      1. B $\flat$       C      D      2. B $\flat$       C      D

See my on-ly mind ex - plode, since I've gone a - way. when I've gone in - sane.



(I wanna get out of here,

I've got to get out of here.)



See my lone-ly

life un - fold,

I see it ev - 'ry

day;

See my on - ly

mind ex - plode,

*To next strain*





*Fine*

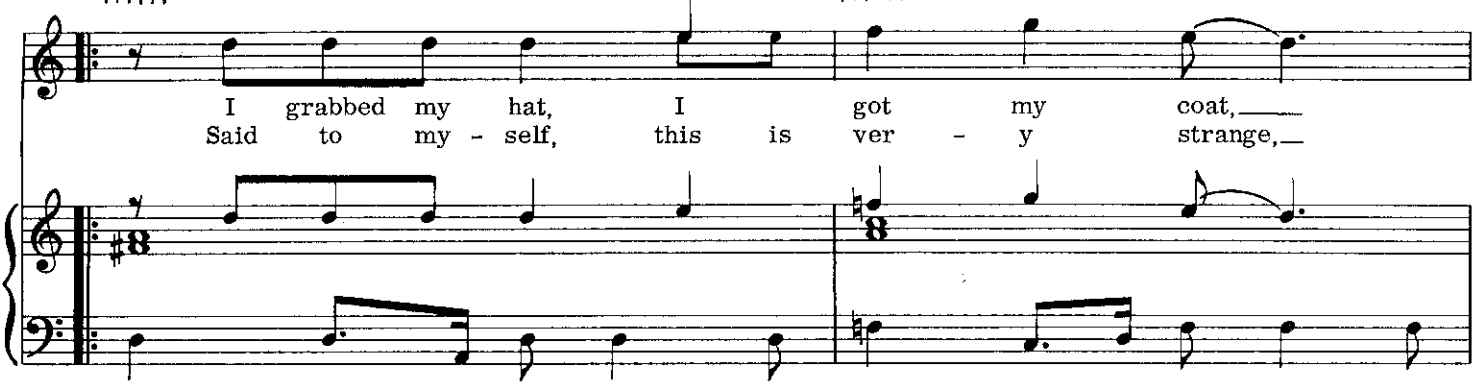


blow up in my face

when I've gone in - sane.

D  F 



I grabbed my hat, I got my coat,  
Said to my - self, this is ver - y strange,



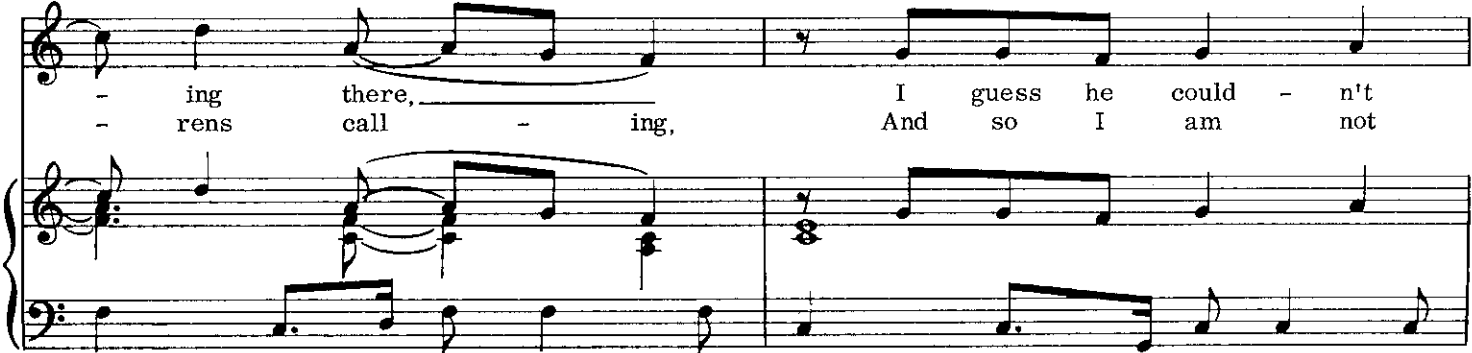
C  D 

I ran in - to the street; I saw a man that was chok -  
I'm glad it was - n't me; But now I hear those si -



F  C 

- ing there, I guess he could - n't  
- rens call - ing, And so I am not



1. Bb  2. Bb  D.S. al Fine 

breathe. free. (I didn't want to be.)

