

# WELCOME TO MY NIGHTMARE

Words and Music by  
ALICE COOPER and DICK WAGNER

Moderately

Tacet

*mp* R. H.

Em7

Diagram of Em7 chord: E2, G3, B3, D4, F4, G4

Wel - come to my night - mare;  
Wel - come to my break - down;  
Wel - come to my night - mare;

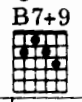
*mp - mf - mf*

|                                     |                                 |
|-------------------------------------|---------------------------------|
| I think you're gon - na like___ it, | I think you're gon - na feel___ |
| I hope I did - n't scare_ you,      | that's just the way we are___   |
| I think you're gon - na like___ it, | I think you're gon - na feel___ |

— you be - long. — A noc - tur - nal va - ca -  
 — when we come down. — We sweat and laugh and scream.  
 — you be - long. — We sweat and laugh and scream.

— tion, un - nec - es - sar - y se - da - tion;  
 — here, 'cause life is just a dream — here;  
 — here, 'cause life is just a dream — here;

— you want to feel at home — 'cause you be - long. —  
 — you know in - side you feel — right at home — here. —  
 — you know in - side you feel — right at home — here. —



— Wel - come to my night - mare, woah. —  
 — Wel - come to my break - down, woah. —  
 — Wel - come to my night - mare, woah. —

Em7

1.

2.

Musical notation for the first system, including a guitar chord diagram for Em7 and piano accompaniment.

B7+9

Em7

You're wel-come to my night - mare, yeah.

Piano accompaniment for the second system.

B7+9

3.

Wel - come to my break - down.

Tacet

Piano accompaniment for the third system.

Repeat and fade

Em7

Musical notation for the fourth system, starting with a guitar chord diagram for Em7.

Repeat and fade

Piano accompaniment for the fourth system.

# DEVIL'S FOOD

Words and Music by  
ALICE COOPER, BOB EZRIN  
and KELLEY JAY

Moderately

Tacet

E G C D

Get read - y for the la - dy,  
I'm read - y for you, la - dy,

E G C D E G C

she's gon - na be a treat. Sim - mer slight - ly till read -  
you are my spe - cial - ty. Wish now as an an -



Bb/Eb Eb/F

Bb/F

Eb/F

Bb/FEb/G

Bb/G

Eb/G

3

3

soul, all the per-fect love that's in your soul. You're just an-oth-er spir-it on pa-

Bb/G

Ab

Bb

Eb

Bb/Eb

Eb

Bb/Eb

Eb/F

role. Dev - il's food! — Dev -

Bb/F

Eb/F

Bb/F Eb/G

Bb/G

Eb/G

Bb/G

il's food! — Dev - il's food! —

Ab

Eb

B

E

1.

2.

# THE BLACK WIDOW

Words and Music by  
ALICE COOPER, BOB EZRIN  
and DICK WAGNER

Leaving Lepidoptera—  
Please don't touch the displays, little boy.  
Ha, ha, ha, ha, how cute.

And moving to the next aisle we have Arachnida—the spiders.  
Our finest collection!  
This friendly little devil is the Heptathelidae—unfortunately harmless.  
Next to him is the nasty *Lycosa raptoria*.  
His tiny fangs cause creeping ulceration of the skin.

And here my prize: the Black Widow!  
Isn't she lovely? And so deadly!  
Her kiss is fifteen times as poisonous as that of the rattlesnake.  
You see, her venom is highly neurotoxic;  
Which is to say that it attacks the central nervous system,  
Causing intense pain, profuse sweating, difficulty in breathing,  
loss of consciousness, violent convulsions and finally death!

You know, I think what I love the most about her is her inborn need to  
dominate, possess.  
In fact, immediately after the consummation of her marriage to the  
smaller and weaker male of the species,  
She kills and eats him.  
Oh, oh, she is delicious. (And I hope he was.)

Such power, dignity unhampered by sentiment.  
If I may put forward a slice of personal philosophy,  
I feel that man has ruled this world as a stumbling, demented child-king long enough.  
And as his empire crumbles, my precious Black Widow shall rise as his most  
fitting successor!

*These words he speaks are true.  
We're all humanary stew  
If we don't pledge allegiance to  
The Black Widow!*

Moderately

Tacet

The musical score is written for piano and features a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece begins with a 'Tacet' instruction for the piano. The melody is primarily in the bass clef, while the piano accompaniment is in the treble clef. The dynamics are marked as *mf* (mezzo-forte). The score consists of several measures of music, including a final measure with a fermata.



Musical notation for the first system, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a piano accompaniment.

The hor - ror that he brings, the  
 sits up - on his throne and  
 thoughts are hot and crazed, my

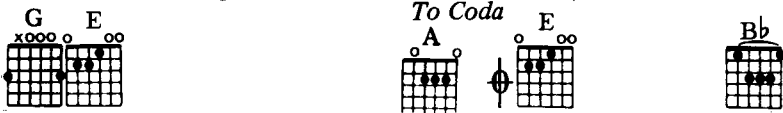
Musical notation for the second system, including a treble clef staff and a piano accompaniment.



Musical notation for the third system, including a treble clef staff and a piano accompaniment.

hor - ror of his sting, the un - ho - li - est of kings, the Black Wid-ow. Our  
 picks at all the bones of his hus-bands and his wives he's de - voured. He  
 brains are webbed in haze; mind-less, sense-less daze, the Black Wid-ow. These

Musical notation for the fourth system, including a treble clef staff and a piano accompaniment.



Musical notation for the fifth system, including a treble clef staff and a piano accompaniment.

minds will be his toy, and ev - 'ry girl and boy will learn to be em-ployed by the Black  
 stares with a gleam, with a laugh so ob-scene at the vir - gins and the chil - dren he's de -  
 things he says are true, we're all hu - man - ar - y stew if we don't

Musical notation for the sixth system, including a treble clef staff and a piano accompaniment.



Musical notation for the seventh system, including a treble clef staff and a piano accompaniment.

Wid-ow. }  
 flow-ered. } "Love me, - yes, we love me." "Love him, - yes, we

Musical notation for the eighth system, including a treble clef staff and a piano accompaniment.



A A#07 B

love him." "Love me." "Yes, we love him, ah."

E G D E F E

F 1. E 2. E

D. S. *al Coda*

He My

Coda

E Bb Tacet E B C G A

pledge al - le - giance to the Black Wid-ow!

*f rit.*

# SOME FOLKS

Words and Music by  
**ALICE COOPER, ALAN GORDON**  
 and **BOB EZRIN**

Moderately (♩ = ♪♩)

Tacet

*mf*

Guitar → Am  
 (capo 3rd fret)

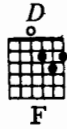


Piano Cm

Some folks love to see red;  
 love to feel pain;

some folks nev - er talk a - bout it. Some folks  
 some folks wake up ev - 'ry morn - ing. Some folks

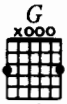
crave a blue la - dy; some folks know and still they doubt it.  
 live for no rea - son; some folks die with - out a warn - ing.



I'm just no good with - out — it, I'm

No chord  
not a man — at all. — It makes my skin crawl.

(Musical notation for piano accompaniment)



Ba - by, — ba - by, come on and save me, — save —

G  
x000  
Bb

To Coda

me. My, my ba - by, ba - by, come on and

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a key with two flats (Bb major or D minor), starting with a half note 'me.' followed by a quarter note 'My,' and then a triplet of eighth notes 'my ba - by,'. This is followed by another triplet of eighth notes 'ba - by,' and then a quarter note 'come' and a half note 'and'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A guitar chord diagram for G (x000) is shown above the staff, and a Bb chord diagram is shown below it. A 'To Coda' symbol is at the end of the system.

D  
F

Am  
Cm

save me now.

Detailed description: This system contains the next two staves of music. The vocal line has a half note 'save', a quarter note 'me', and a half note 'now.' followed by a fermata. The piano accompaniment continues with chords and a bass line. A guitar chord diagram for D (x0202) is shown above the staff, and an F chord diagram is shown below it. Further right, an Am (x0201) and Cm (x0310) chord diagram is shown above the staff.

D. S.  $\frac{3}{4}$  al Coda

Some folks

Detailed description: This system contains the next two staves of music. The vocal line has a half note 'Some' and a quarter note 'folks'. The piano accompaniment continues. A 'D. S. 3/4 al Coda' instruction is written above the staff.

Coda

D  
F

G  
x000  
Bb

save me, save me. My, my ba - by, ba -

Detailed description: This system contains the final two staves of music. The vocal line starts with a half note 'save', a quarter note 'me,', a half note 'save', a quarter note 'me.', a half note 'My,', a quarter note 'my', a triplet of eighth notes 'ba - by,', and a half note 'ba -'. The piano accompaniment continues. A 'Coda' symbol is at the beginning of the system. A guitar chord diagram for D (x0202) is shown above the staff, and an F chord diagram is shown below it. Further right, a G (x000) and Bb chord diagram is shown above the staff.

by, come on and save me now.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features triplets in both hands. Chord diagrams for D and F are shown above the staff.

Moderate Rock beat (♩ = ♩)

Am  
Cm (vocal ad lib)

Chord diagrams for Am and Cm.

Am/G  
Cm/Bb

Chord diagrams for Am/G and Cm/Bb.

I just can't live without it, just can't live without it,

Musical notation for the second system, including vocal line and piano accompaniment.

Fmaj7  
Abmaj7

Chord diagrams for Fmaj7 and Abmaj7.

D  
F

Chord diagrams for D and F.

1. 2.

I don't want to think about it, don't want to think about it.

Musical notation for the third system, including vocal line and piano accompaniment.

Moderately (♩ = ♩)  
Am  
Cm

Chord diagrams for Am and Cm.

Am/G  
Cm/Bb

Chord diagrams for Am/G and Cm/Bb.

Fmaj7  
Amaj7 N. C.

Chord diagrams for Fmaj7 and Amaj7.

Musical notation for the fourth system, including piano accompaniment.

# ONLY WOMEN BLEED

Words and Music by  
ALICE COOPER and DICK WAGNER

Moderately slow

Tacet



*mp*

G

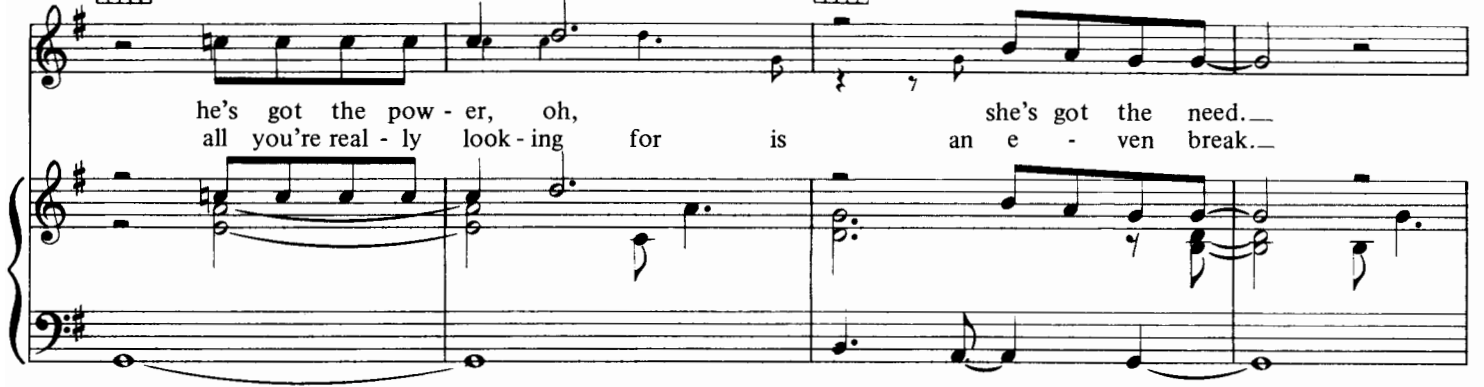
A/G


Man's got his wom - an to take his seed;—  
Man makes your hair gray, he's your life's mis - take;

*mp - mf - mf*

Am/G  G 

he's got the pow - er, oh, she's got the need. —  
 all you're real - ly look - ing for is an e - ven break. —



A/G 




She spends her life through pleas - ing up her man; —  
 He lies right at you, you know you hate this game; —



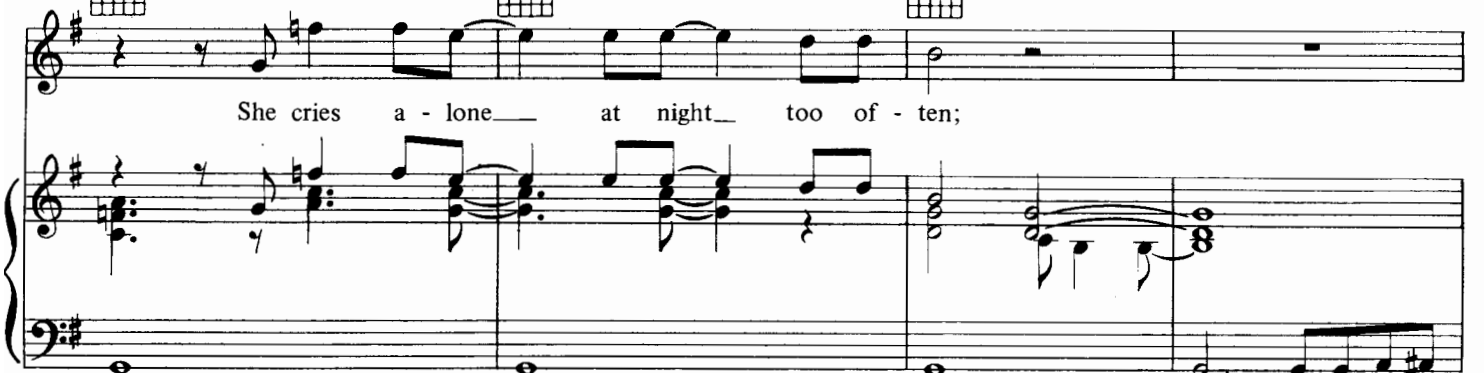
Am/G  G 

she feeds him din - ner or an - y - thing — she can. —  
 he slaps you once in a while and you live and love — in pain. — }



F/G  C/G  G 

She cries a - lone — at night — too of - ten;



Bm Bbm Am C/D

he smokes and drinks\_ and don't come home at all. — On-ly wom - en bleed, —

G A/G Am/G

on - ly wom - en bleed, — on - ly wom - en bleed. —

To Coda 1. G 2. G D. S. (lyric 1-no repeats) al Coda

*mf*

Coda G Eb 6fr

Black eyes all of the time, —

*gradual cresc.*



F F/E $\flat$  B $\flat$ /D

don't spend a dime;— ain't it a crime— and you there

F7/C B $\flat$  E $\flat$ /G B $\flat$ 7/F

down on your knees— beg - ging me please— come watch me

G D G C D G D G

bleed, —

C D G G A/G

On - ly wom - en bleed, — on - ly wom - en bleed, —

*sub. mp*

Am/G

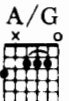


on - ly wom - en bleed, \_ on - ly wom - en bleed..

G



On - ly wom - en bleed, \_



on - ly wom - en bleed, \_ on - ly wom - en bleed..

Am/G



# DEPARTMENT OF YOUTH

Words and Music by  
ALICE COOPER, DICK WAGNER and  
BOB EZRIN

Medium Rock beat

Tacet

G C D

We're in trou-ble all the time, you read a - bout us all in the pa -  
talk a - bout this whole stu - pid world and still come out laugh -

G C D G

pers. We walk a - round and bump in - to walls, -  
ing. We nev - er make an - y sense, -

C D G C F#

but hell, a blind del - e - ga - tion. But we  
that nev - er mat - tered. But we'll

Bm Em D

ain't a - fraid of high pow - er, we're bul - let proof, - and we've nev - er heard of Eis - en - how - er,  
 make it through our black - est hour, - we're liv - ing proof, - and we've nev - er heard of Bil - ly Sun - day,

C G/B A D

mis - sile pow - er, jus - tice and truth. - } We're the de -  
 Da - mon Run - yon, man - ners and couth. - }

C B Em

part - ment of youth, - your new de - part - ment of youth. -

D C B

We're the de - part - ment of youth, - just me and youth. -

1.

Em D C D

We

2.

D Em D

We're the de - part-ment of youth, - the new de -

1. 2.

C D D G

part-ment of youth... We're the de - We're the de - part-ment of youth, ah, -

*Repeat and fade*

C D G C D

we got the pow - er. We're the de -

# COLD ETHYL

Words and Music by  
ALICE COOPER and BOB EZRIN

Medium Rock beat

No chord

One thing I miss  
One thing, no lie,  
One thing, it's true,

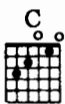
is cold Eth-yl and her skel-e-ton kiss. —  
Eth-yl's frig-id as an Es-ki-mo Pie. —  
cold Eth-yl I am stuck on you. —

We met  
She's cool  
And ev-'ry-thing is —

**Bb** **F** **C**

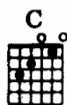
**Bb** **F**





Cold Eth-yl, cold, — cold Eth - yl; cold Eth-yl, cold, — cold Eth - yl.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb). It features a melody of eighth and quarter notes. The piano accompaniment is in grand staff (treble and bass clefs) and provides harmonic support with chords and a bass line.



If I live — till nine - ty - sev - en, you'll still be wait - ing in re -

The second system of music continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment continues with a steady bass line and chordal accompaniment.

frig - er - a - tor heav-en, 'cause you're cool, — you're ice, — cold Eth-yl, you're my

The third system of music continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment continues with a steady bass line and chordal accompaniment.



par - a - dise. —

The fourth system of music concludes the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment continues with a steady bass line and chordal accompaniment.



# YEARS AGO

Words and Music by  
ALICE COOPER and DICK WAGNER

Moderately

Tacet

The first system of music features a vocal line in treble clef with a 3/4 time signature. The vocal line is marked 'Tacet' and contains several whole rests. Below it, the piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part begins with a dynamic marking of *mp* and a *legato* instruction. The piano accompaniment consists of a steady bass line and a treble line with chords and moving lines.

Am(addB)



Here I go a - gain,  
All my toys are bro - ken, — and

The second system of music continues the vocal line with the lyrics: "Here I go a - gain, All my toys are bro - ken, — and". The piano accompaniment continues with the same rhythmic pattern as the first system.

up so and am down I a - lone;  
so am I in - side, Mom; the

The third system of music continues the vocal line with the lyrics: "up so and am down I a - lone; so am I in - side, Mom; the". The piano accompaniment continues with the same rhythmic pattern.

Dm

Dm/C#

Dm/C



all car - my ni - friends val went home  
car - ni - val has closed

The fourth system of music continues the vocal line with the lyrics: "all car - my ni - friends val went home car - ni - val has closed". The piano accompaniment continues with the same rhythmic pattern.

Bb7

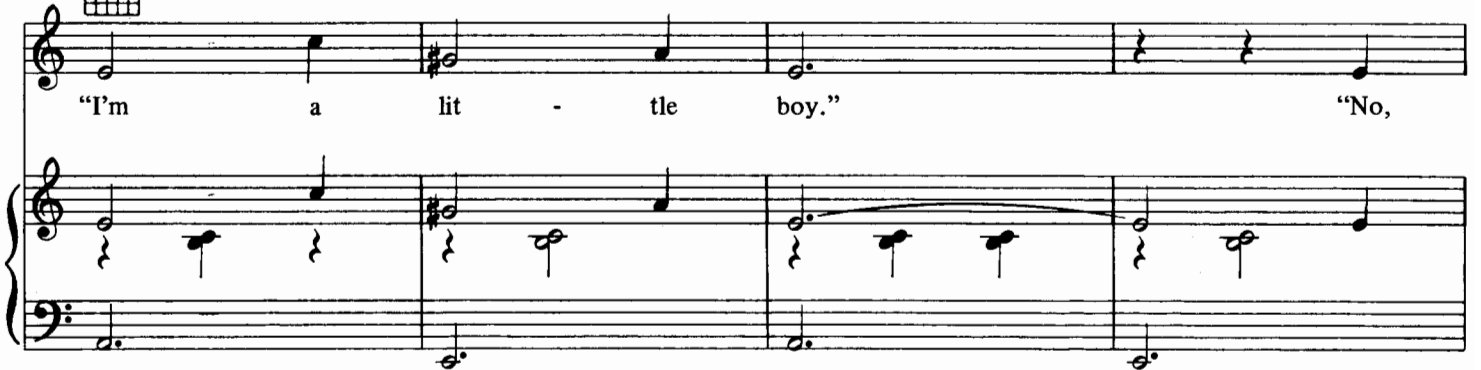


years a - go. \_\_\_\_\_  
years a - go. \_\_\_\_\_

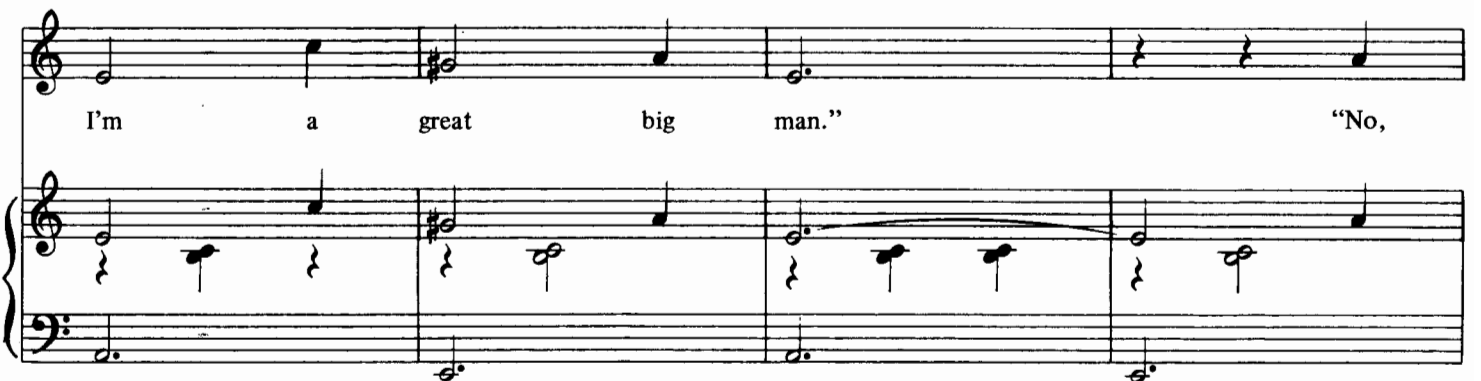
E7



Am(addB)



"I'm a lit - tle boy." "No,



I'm a great big man." "No,

Dm

Dm/C#

Dm/C



let's be lit - tle boys (spoken) for a

Bb7

3

3



lit - tle while long - er, may-be an hour?" "No, Ste-ven, we have to go back now.

E7



Is - n't that our mom call - ing?"

Repeat and fade

Am(addB)



"Ste - ven!"

Repeat and fade

# STEVEN

Words and Music by  
ALICE COOPER and BOB EZRIN

Moderately slow

Tacet

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line of eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately slow' and the dynamics are 'mp legato'.

Am

Esus4

E

Am

I don't want to see you go;  
I don't like to hear you cry;  
I don't want to feel you die;

I don't want to see you go;  
I don't like to hear you cry;  
I don't want to feel you die;

I don't e - ven want to  
you just don't know how deep that  
but if that's the way that God has

The piano accompaniment for the first part of the lyrics, featuring chords in the right hand and a bass line in the left hand.

Esus4

E

Am

Dm

Dm/C

be there.  
cuts me.  
planned you,

be there.  
cuts me.  
planned you,

So I will cov - er up my eyes  
I'll put pen - nies on your eyes

The piano accompaniment for the second part of the lyrics, featuring chords in the right hand and a bass line in the left hand.

G7/B

G

C

C/B

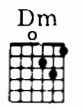
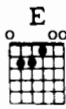
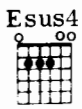
Fmaj7

and pray it goes a - way.  
and it will go a - way.  
and it will go a - way.

and pray it goes a - way.  
and it will go a - way.  
and it will go a - way.

You've on - ly lived a min - ute of your

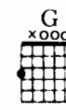
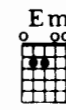
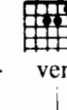
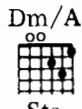
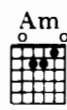
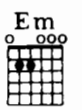
The piano accompaniment for the third part of the lyrics, featuring chords in the right hand and a bass line in the left hand.



To Coda



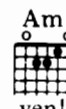
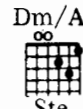
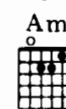
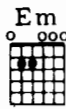
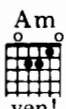
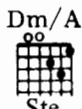
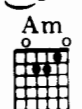
life. I must be dream - ing: please stop scream - ing.



Ste - ven!



I hear my —

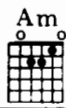
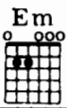


Ste - ven!

Ste - ven!



name. Is some-one call - ing me? I hear my — name. In



D. S.  $\frac{3}{4}$  al Coda



i - cy breath it whis-pers screams.of pain!



decresc.

mp

Coda

F E Am Dm/A Am Ste - ven!

Dm Em F G

must be dream-ing. Is some-one call-ing me? No.

Dm/A Am Am Dm Em F G Am Dm/A Am Dm Em F G

Ste - ven! Ste - ven!

I think I hear a voice; it's out - side the door. I hear my\_

*cresc.* *f*

Am Dm/A Am Dm Em F G Am Dm/A Am Dm

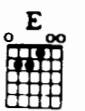
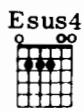
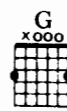
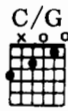
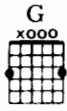
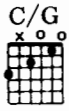
Ste - ven! Ste - ven!

name. Is some - one call - ing me? I hear my\_ name.

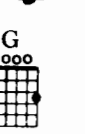
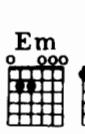
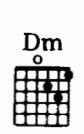
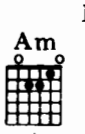
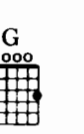
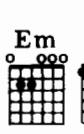
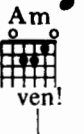
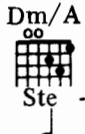
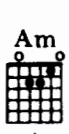
Dm/A Am Em F G Am Dm Em F G

Ste - ven!

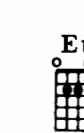
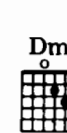
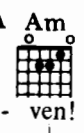
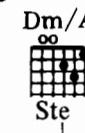
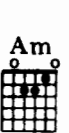
3 What do you want? 3 What do you want? What do you want?



ff



Ste - ven!



I hear my name!

mp

# THE AWAKENING

Words and Music by  
ALICE COOPER, BOB EZRIN and  
DICK WAGNER

Moderately slow

No chord

I wake up in the base - ment; *(spoken)* I'm so hun - gry, I'm dry. *(sung)* I

*mp*

with pedal throughout

must be here sleep - walk - ing, *(spoken)* must - n't I?

Gm

3fr

F#<sup>o</sup>/G

5fr

Gm7

5fr

C/G

3fr

Gm

3fr

Get - ting up from my eas - y



F#<sup>o</sup>/G 5fr      Gm7 5fr      C/G 3fr

chair, look - ing for\_ my wife, \_

Gm 3fr      F#<sup>o</sup>/G 5fr      Gm7 5fr

fol - low - ing\_ a trail of crim - son spots that leads in - to\_ the night. \_

*cresc.*

E7      Am      Am(maj7)

Sud - den - ly I re - al - ize; I see it all\_ through real\_ eyes. These

*f*

Dm      B7      C      C/B

crim - son spots are drip - ping from my hands, \_ and oh, \_

*mf*

Am7 C/G Fmaj7 F#o

it makes me feel like a man.

*mp*

3

C#o7 Dsus4 D

3

Gm Gm

*mf* Repeat and fade

Repeat and fade

F#o/G Gm7 C/G

5fr 5fr 3fr

# ESCAPE

Words and Music by  
ALICE COOPER, KIM FOWLEY  
and MARK ANTHONY

Medium Rock beat

Tacet

*mf*

lean on my cruel or hap - py face; I hide here be - hind it. It  
 Don't get me wrong, don't get me right; I'm not like you are.  
 My doc - tor said just come a - round and you'll be tak - en care of.

takes me in - side an - oth - er place where no one can find it. }  
 When I get home from work at night, I'm black - er and blu - er. } Es - cape,  
 And while he ran my prob - lems down, I stole his mas - ca - ra. }

I get out when I can; I es - cape an -

B E B A B E

y time I can; I es - cape, — I'm cry - ing in my beer; es - cape, —

To Coda

1. B A B E

(spoken) just get me out of here.

2. B A B E G D

(spoken) just get me out of here. (sung) But where am I run - ning to? — There's

C D G D

no — place — to go. — Just put on my make - up — and

C Bsus4 B C

get me to the show, \_\_\_\_\_ yeah.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'get me to the show, \_\_\_\_\_ yeah.' The second staff is a piano accompaniment. Above the vocal staff, four guitar chord diagrams are shown: C, Bsus4 (with '2fr' below it), B, and C. The music is in a key with three sharps (F#, C#, G#).

E B A B E B A B E

Es - cape!

D. S.  $\frac{3}{4}$  al Coda

Detailed description: This system contains the third and fourth staves. The top staff has lyrics 'Es - cape!' and a double bar line. The second staff is piano accompaniment. Above the top staff, eight guitar chord diagrams are shown: E, B, A, B, E, B, A, B, E. The instruction 'D. S. 3/4 al Coda' is written at the end of the system.

B A B E E B A

*Coda* (spoken) just get me out of here.

Repeat and fade (vocal ad lib)

Repeat and fade

Detailed description: This system contains the fifth and sixth staves. The top staff has lyrics '(spoken) just get me out of here.' and a double bar line. The second staff is piano accompaniment. Above the top staff, six guitar chord diagrams are shown: B, A, B, E, E, B, A. The instruction 'Repeat and fade (vocal ad lib)' is written above the second staff, and 'Repeat and fade' is written below the second staff.

B E B A B E

Detailed description: This system contains the seventh and eighth staves. The top staff is a vocal line with no lyrics. The second staff is piano accompaniment. Above the top staff, six guitar chord diagrams are shown: B, E, B, A, B, E.