



**KISS ALIVE II**

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# ALIVE II

by Peggy Tomarkin

Alive II is the imperative successor to the original ALIVE! and includes more recent KISS tunes, and five completely new KISS songs.

## "Detroit Rock City"

by Paul Stanley and Bob Ezrin

"Detroit Rock City" originally appeared on the Destroyer album. But the live performance on Alive II is fascinatingly different. Different interpretations, but the tale is the same. It's the story of a KISS fan speeding on his way to a midnight concert — with the devastating results of a fatal automobile crash before he gets there. Both versions have an insistent, pervasive beat that screams out "can't wait...can't wait...can't wait..." as the young driver races to his doom.

## "King of the Night Time World"

by Paul Stanley, K. Fowley, M. Anthony, and Bob Ezrin

This is Paul's invitation to his lady to leave her mundane, day time world and join him in his glittering, night time world. The contrast between her world and his couldn't be more vivid. It's her secret dream come true. Paul is the rock star king. She is his queen — away from school and family fights, living with him in the night time world. Free and powerful and alive!

## "Ladies Room"

by Gene Simmons

Some guys make love to moonlight. Gene Simmons makes love to fluorescent glare. Because Gene's favorite meeting place is the ladies room. He says that's the way it happens in rock and roll, when a band plays a club. Fan approaches star. Fan looks good. Star can't wait to investigate what fan has in mind. So star greets fan in the locked sanctuary of the ladies room, the only private place around. And they have a meeting of the minds.

## "Makin' Love"

by Paul Stanley and Sean Delaney

Earthy, primal KISS! This must be the sound guitars and drums make when they make love. Passionate frenzy. Steady drums that build and build. Throbbing rhythm. And "Makin' love, love all night long" over and over and over. KISS has only one thing in mind in this song, and Paul Stanley writes it out front in the very first line: "I just hate when the girl says wait." But his girls don't say wait! "We do all the things we want to do... Love, ow! All night long."

## "Love Gun"

by Paul Stanley

KISS liked this song so much, they named an album after it. Symbolism aside, the message is pretty clear. Paul spells it out in the very first verse: "Let's get together we can/Get hot." "Love Gun" has a strong, compelling hook. It's a tune musicians can really get into and get off on. The deadly staccato of the drums reinforces the fateful message.

## "Calling Dr. Love"

by Gene Simmons

The end of suffering is at hand. Dr. Love is on call. "I've got the cure you're thinkin' of... So call me..." They call him. Longing, hurting voices call for Dr. Love. And Dr. Love rushes to be of service. "There are no bills, there are no fees. The first step of the cure is a kiss." He loves to practice, and he practices love. (Gene does it live on Alive II.)

## "Christine Sixteen"

by Gene Simmons

Whatever that intangible something is that Gene Simmons has to have, Christine Sixteen has it! She's not his groupie, he's hers! A girl young enough to be off limits, but too fantastic to ignore. She should be the girl that got away, but in Gene's world, that just doesn't happen (That's the wonderful thing about being able to live your phantasy.)

## "Shock Me"

by Ace Frehley

There's no doubt that love is electric, but to move a "Space Ace" takes a substantial jolt! It can be done, with the proper talent, just ask the lady in "Shock Me." She moves Ace "down to the bare wire" and straight on to overload. This phenomenal Frehley tune is a 1000-volt rock and roll shock-it-to-me.

## "Hard Luck Woman"

by Paul Stanley

Surprisingly enough, this classic Paul Stanley tune almost slipped past KISS. Paul actually wrote it for Rod Stewart. But Peter Criss happened to hear it first — and that was that! He loved it. He had no intention of letting it get away. He not only refused to let Stewart have it, Peter sings it as if it had been written just for him! Luckily the song landed where it belonged. And it's now a smash hit highlight of Alive II.

## "Tomorrow & Tonight"

by Paul Stanley

"Tomorrow & Tonight" is 100% rock and roll. It's let's get it on music — an anthem to be sung by all who work all week at working and work all weekend at making the weekend laaaaaaast. Play this tune from



Friday to Sunday. And don't play it alone!

### "I Stole Your Love"

by Paul Stanley

According to Paul, there are some women around who are too big for their Levi's. "I Stole Your Love" was written just for such a femme. He shoots from the hip: "You'd never stop runnin' around/You'd pick me up, said you would soon put me down." But anyone who could actually catch a hot object like a rock star would not necessarily be able to hang on or drop off at will. And Paul promises this lady's fate is all up to him.

### "Beth"

by Peter Criss, Bob Ezrin, and Stan Penridge

"Beth" made KISS the band for all America. It even won the coveted People's Choice Award. It crossed the age barriers with a love message so basic that everybody identified with it. Adults tuned in and suddenly understood what KISS was all about. Not that "Beth" is a song for the older generation. That's just the point. It's a rock star's very personal lament. Peter Criss wrote it for his wife, who spends a lot of time alone while he's out working. She needs him. But he can't leave the band. "Me and the boys are playin'/And we just can't find the sound." He's torn. "Beth, what can I do?" It's a universal question to which there is never a right answer. The only answer is to carry on with his work—"all night!"

### "God of Thunder"

by Paul Stanley

This is Paul Stanley phantasizing Gene Simmons' phantasy. Is it bigger and badder than Gene's own renditions? Well, Aphrodite does surprisingly turn up in the very first verse! But Paul only uses his favorite female, the goddess of love, as a tender foil for his Gene character, whom he paints as a demon god. (And that's about as powerful as a demon can get.) What happens when Aphrodite's daughter meets with Gene's dark underside? He puts her under a spell that will slowly rob her of her virgin soul.

### "I Want You"

by Paul Stanley

No woman could ask for more than to have a man sing this one to her. He wakes up thinking about her, and she's all he wants. "And the thing I want out of life is/I want you..." It's a straight in the eye proposition to a lady who's slow to give in. But she will. ("You're never changin' the hands of fate/You can fight but tonight/There's nothin' you can do/I want you.") This is one of the most potent proposals in the KISS repertoire—a knock-out shot of music, lyric, and timing.

### "Shout It Out Loud"

by Gene Simmons, Paul Stanley, and Bob Ezrin

The 1976 KISS anthem! "Shout It Out Loud" is KISS

and rock and roll right down to the guts! "Shout it out loud...Get the party started/Don't let 'em tell you that there's too much noise/they're too old to really understand." That's the message, strong and clear. It's a song that helped set an army on the march!

### "All American Man"

by Paul Stanley and Sean Delaney

Sometimes the band gets so high on what they're recording, that new material comes to them in the middle of a session. When that happens, it's usually pretty hot stuff—and that was the case with "All American Man." The tune was actually written during a break in the recording of *Alive II*. The feeling of star-power still burning strong as he left the stage, Paul wrote what happens out there: "You're starin' at the man you want to land/A six foot 'hot look' all American man!"

### "Rockin' in the USA"

by Gene Simmons

KISS has toured a major portion of the world, but they get their biggest thrills right here in the USA. Their music is an outgrowth of the American way of life, so when they play to American audiences, they know their message really hits home! KISS has always been a band that is totally involved with its audiences. Knowing this 2nd live album was approaching, Gene decided to write a song to tell them how KISS feels about them. "Rockin' in the USA" tells it.

### "Larger Than Life"

by Gene Simmons

"Larger Than Life" is seduction Gene Simmons style. "My love is too much to hold...My love is larger than life." And what could be more accurate? There's nothing small about Gene. Certainly not this awesome sound. It's a mid-tempo, change of pace, gut wrencher —alternating between massive chords and explosive drums.

### "Rocket Ride"

by Ace Frehley

What's love like with a spaceman? Like a rocket ride! Ace's Lady Space wants to fly, and he make it happen. "The gravity that used to hold you down, just don't exist no more." Ace courts like no earthly soul, and that goes double for his guitar solo. His rendition of the "ride" is a classic.

### "Any Way You Want It"

by Dave Clark

KISS rarely plays the music of other artists. "Any Way You Want It" is an exception. It's a Dave Clark tune that screams out the basic KISS philosophy. "Any way you want it—that's the way it will be." This song, reinterpreted in purely personal KISS terms, is a rock and roll wail of the seventies that began when rock and roll was just a low moan.





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# BETH

Beth I hear you callin'  
But I can't come home right now  
Me and the boys are playin'  
And we just can't find the sound

Just a few more hours  
And I'll be right home to you  
I think I hear them callin'  
Oh Beth what can I do  
Beth what can I do

You say you feel so empty  
That our house just ain't a home  
I'm always somewhere else  
And your always there alone

Just a few more hours  
And I'll be right home to you  
I think I hear them callin'  
Oh Beth what can I do  
Beth what can I do  
Beth I know you're lonely  
And I hope you'll be alright  
'Cause me and the boys will be playin' all night



# BETH

Words and Music by  
STAN PENRIDGE, PETER CRISS  
and BOB EZRIN

Modern Ballad, with feeling

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth and sixteenth notes, starting on a middle C. The left hand plays a simple bass line with quarter notes. The dynamic marking is *mf*.

(Sustain pedal)

Chord diagrams for the first system:

- C
- Dm (C bass)
- Cmaj7
- Am
- G

Beth, I hear - you call - in' but I can't come home right now, -  
You say you feel - so emp - ty that our house just ain't a home, -

Chord diagrams for the second system:

- F
- G (F bass)
- C (E bass)
- E (sus 4)
- E7

Me and the boys - are play - in' and we just can't find the sound. \_\_\_\_\_ }  
I'm al-ways some - where else \_\_\_\_\_ and - you're al-ways there a - lone. \_\_\_\_\_ }



Am G F Em D7 F F (G bass)

Just a few more hours, — and I'll be right home to you. — I think I hear them call - in', — Oh

Am F F (G bass) C F F (G bass)

Beth, what can I do? — Beth, what can I do? — Beth, what can I do? —

C F (C bass) G (C bass) C

*mf*

(Sustain pedal)

F (C bass) E (sus 4) E7 Am G F E (sus 4) E7



Chord diagrams: D7, F, G, Am, F, F(G bass), C

The first system of music features a guitar part with six chord diagrams: D7, F, G, Am, F, F(G bass), and C. Below this is a piano accompaniment consisting of a right-hand melody and a left-hand bass line.

Chord diagrams: C, Dm (C bass), Cmaj7, Am, G

Beth, I know you're lone - ly, and I hope you'll be all right, 'cause

The second system continues the guitar part with chord diagrams: C, Dm (C bass), Cmaj7, Am, and G. The lyrics "Beth, I know you're lone - ly, and I hope you'll be all right, 'cause" are written below the vocal line. The piano accompaniment includes a *rit.* (ritardando) marking.

Chord diagrams: F, F(G bass), C, F (C bass), G(C bass)

me and the boys will be play - in' all night.

The third system features guitar chord diagrams: F, F(G bass), C, F (C bass), and G(C bass). The lyrics "me and the boys will be play - in' all night." are included. The piano accompaniment includes a *rit.* marking followed by an *a tempo* marking.

Chord diagrams: C, F(C bass), G(C bass), C

ritard

The fourth system shows guitar chord diagrams: C, F(C bass), G(C bass), and C. The lyrics "ritard" are written above the piano part. The piano accompaniment features a *ritard* marking and a triplet of eighth notes in the right hand.



# LOVE GUN

I really love ya baby  
 I love what you've got  
 Let's get together we can  
 Get hot  
 No more tomorrow baby  
 Time is today  
 Girl I can make you feel  
 Okay

No place for hidin' baby  
 No place to run  
 You pull the trigger of my  
 Love gun  
 Love gun  
 Love gun  
 Love gun

You can't forget me baby  
 Don't try to lie  
 You'll never leave me mama  
 Don't try  
 I'll be a gambler baby  
 And lay down the bet  
 If we get together mama  
 You'll sweat


No place for hidin' baby  
 No place to run  
 You pull the trigger of my  
 Love gun  
 Love gun  
 Love gun  
 Love gun  
 Gun, love gun  
 Gun, love gun

You got, you got love  
 Love gun  
 You got love  
 Love gun



# LOVE GUN

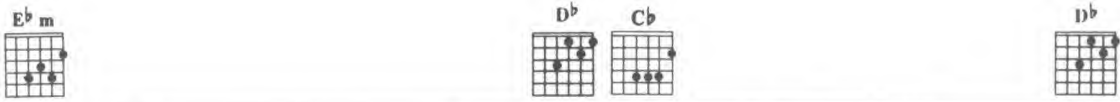
Words and Music by  
PAUL STANLEY

Exuberantly – with a  feeling

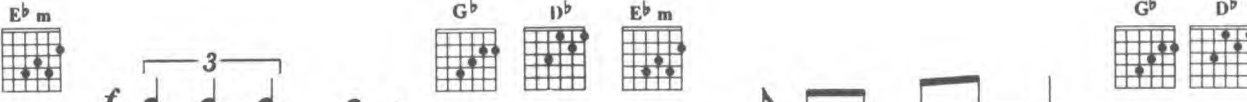

**E<sup>b</sup> m**




**E<sup>b</sup> m** **D<sup>b</sup>** **C<sup>b</sup>** **D<sup>b</sup>**




**E<sup>b</sup> m** **G<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup> m** **G<sup>b</sup>** **D<sup>b</sup>**

I real - ly love ya ba - by I love what you've got —  
You can't for - get me ba - by don't try to lie







let's get to - geth-er we can get hot.  
you'll nev - er leave me ma - ma don't try.






No more to - mor - row, ba - by, time is to - day.  
I'll be a gam - bler, ba - by, and lay down the bet.



Girl I can make you feel o - kay. }  
If we get to - geth - er ma - ma you'll sweat. }







No place for hid - in' ba - by no place to





run. You pull the trig - ger of my



love gun.





Love gun. Love







# CHRISTINE SIXTEEN

She's got me dizzy  
 She sees me through to the end  
 She's got me in her hands  
 And there's no use in pretending

Christine Sixteen  
 Christine Sixteen

Christine, Sixteen  
 Christine, Sixteen

Christine, Sixteen  
 Christine, yeah, yeah, yeah  
 Christine, Sixteen  
 Christine, yeah, yeah, yeah

She drives me crazy  
 I want to give all what I've got  
 And she's hot ev'ry day and night  
 There is no doubt about it

(SPOKEN): I don't usually say things like this  
 To girls your age  
 But when I saw you  
 Coming out of school that day  
 That day I knew, I knew  
 I've got to have you, I've got to have you

She's been around  
 But she's young and clean  
 I've got to have her  
 Can't live without her  
 Whoa, no



# CHRISTINE SIXTEEN

Words and Music by  
GENE SIMMONS

With Moderate Movement

The musical score is written in E-flat major (three flats) and common time (C). It consists of a piano accompaniment and a vocal line. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and is marked with a forte (f) dynamic.

**Lyrics:**  
 She's got me diz - zy, — she sees me  
 through to the end. — She's got me in her hands,  
 — and there's — no use — in pre - tend - ing. —

**Chord Diagrams:**  
 Eb (E-flat major)  
 Db (D-flat major)  
 Ab (A-flat major)  
 Eb7 (E-flat major 7)  
 Gb (G-flat major)  
 Db7 (D-flat major 7)  
 Ab7 (A-flat major 7)






Chris - tine, Six - teen.







She drives me cra - zy, — I want to








give all what I've got. — And she's hot ev - 'ry








day and night, — there — is no — doubt a - bout — it. —





E $\flat$  Db E $\flat$  Db

(spoken): I don't usually say things like this to girls your age, but when I saw you coming out of school that day, that day I knew, I knew, I've got to have you, I've got to (Spoken once)

1. A $\flat$  2. A $\flat$  B $\flat$ 7

have you. (sung): She's been a - round,

E $\flat$

but she's young and clean.

B $\flat$ 7

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

E $\flat$  D $\flat$  E $\flat$  D $\flat$

no. Chris - tine Six - teen.  
Chris - tine Six - teen.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "no. Chris - tine Six - teen. Chris - tine Six - teen." Above the vocal line, four guitar chord diagrams are shown, labeled E $\flat$ , D $\flat$ , E $\flat$ , and D $\flat$ . The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple melodic line.

A $\flat$  E $\flat$

The second system of the musical score continues the piano accompaniment. It features a right-hand part with chords and a left-hand part with a simple melodic line. Above the first staff, two guitar chord diagrams are shown, labeled A $\flat$  and E $\flat$ .

E $\flat$

Chris - tine,

The third system of the musical score continues the piano accompaniment. It features a right-hand part with chords and a left-hand part with a simple melodic line. Above the first staff, a guitar chord diagram is shown, labeled E $\flat$ . The lyrics "Chris - tine," are written below the vocal line.

D $\flat$  E $\flat$  D $\flat$  A $\flat$  *Repeat and fade*

Six - teen, Chris - tine, yeah, ——— yeah, ——— yeah. —

The fourth system of the musical score concludes the piece. It features a right-hand part with chords and a left-hand part with a simple melodic line. Above the first staff, four guitar chord diagrams are shown, labeled D $\flat$ , E $\flat$ , D $\flat$ , and A $\flat$ . The lyrics are: "Six - teen, Chris - tine, yeah, ——— yeah, ——— yeah. —". The instruction "Repeat and fade" is written at the end of the system.



KISS



# HARD LUCK WOMAN

If never I met you  
 I'd never have seen you cry  
 If not for a first "hello"  
 We'd never have to say good-bye  
 If never I held you  
 My feelin's would never show  
 It's time I start walkin'  
 But there's so much you'll never know  
 I keep tellin' you hard luck woman  
 You ain't a hard luck woman

Rags, the sailor's only daughter  
 A child of the water  
 Too proud to be a queen  
 Rags, I really love ya  
 I can't forget about you  
 You'll be a hard luck woman  
 Baby, 'til you find your man

Before I go let me kiss you  
 And wipe the tears from your eyes  
 I don't wanna hurt you girl  
 You know I could never lie  
 I keep tellin' you hard luck woman  
 You ain't a hard luck woman  
 You'll be a hard luck woman  
 Baby, 'til you find your man

Rags, the sailor's only daughter  
 A child of the water  
 Too proud to be a queen  
 Rags, I really love ya  
 I can't forget about you  
 You'll be a hard luck woman  
 Baby, 'til you find your man  
 You'll be a hard luck woman  
 Baby, 'til you find your man



# HARD LUCK WOMAN

Words and Music by  
PAUL STANLEY

Moderate Rock

If nev - er I

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

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

held you, my feel - in's would nev - er show. — It's time I start  
kiss you, and wipe the tears from your eyes. — I don't wan-na

Chord diagrams: Dm, C, Em, F, G, N.C.

walk - in', but there's so — much you'll nev - er — know. } I keep tel - lin' you  
 hurt you girl, you know I could nev - er — lie. }



*to Coda*

Hard Luck Wo-man, you ain't a Hard Luck Wo-man.—

Rags,— the sail - or's on - ly daugh - ter, a child of the — wa -








— ter, too proud to be — a queen.—



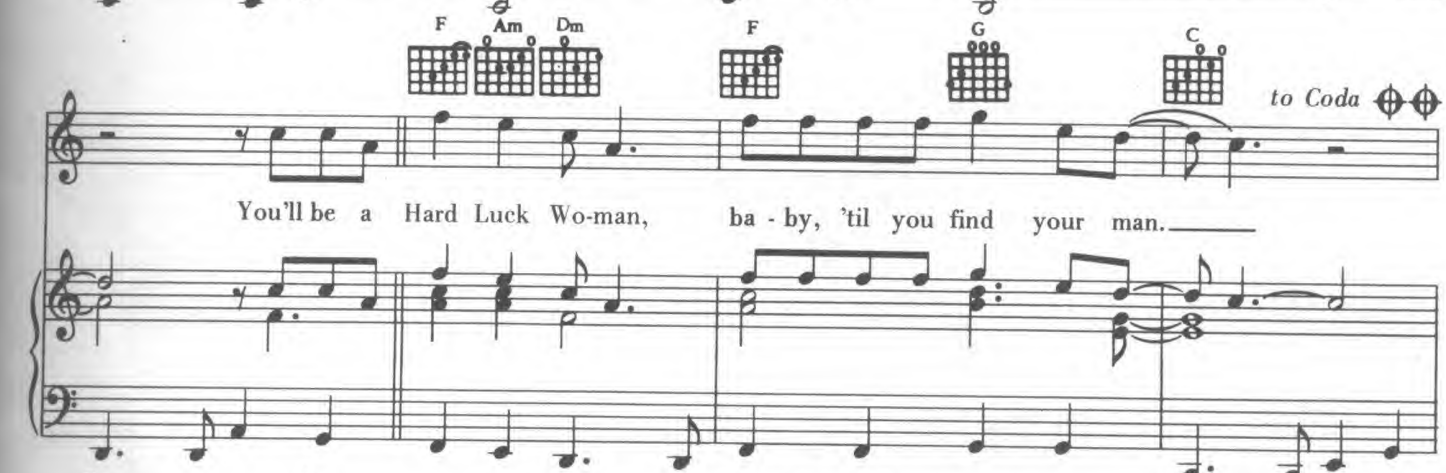
C  Dm 

Rags, — I real - ly love ya, I can't — for - get a - bout you.



F  Am  Dm  F  G  C  to Coda 

You'll be a Hard Luck Wo-man, ba - by, 'til you find your man. —



Dm  G  D. S. al Coda


Be - fore I go let me



Coda  F  Am  Dm 

Hard Luck Wo-man, you ain't a



F  Am  Dm  F  Am  Dm  F  G 

Hard Luck Wo-man. — You'll be a Hard Luck Wo-man, ba - by, 'til you find your man.



C Dm F G

*D. S. (♩♩) al Coda (⊕⊕)*

*Coda* ⊕⊕ C F Am Dm F G

You'll be a Hard Luck Wo-man, ba-by, 'til you find your man.

*Vocal improvisation*

N.C.

Dm G

Dm G C

*Repeat & Fade*





# ALL AMERICAN MAN

Mama told me  
 Your lady's lookin' for another man  
 I never worry  
 There ain't a need for me to take no stand  
 I got my reasons  
 The things I do are better left unsaid  
 I'm into pleasin'  
 I do my talkin' with my hands instead

'Cause I can make some time  
 You got your ticket and you're lookin' fine  
 You're starin' at the band  
 You want to land a six foot "hot look"  
 All American man

Yeah, I've been to Detroit  
 I've been to L.A. and I've seen St. Lou'  
 I've had some good times  
 But I've been waitin' for a girl like you

'Cause I can make some time  
 You got your ticket and you're lookin' fine  
 You're starin' at the band  
 You want to land a six foot "hot look"  
 All American man, yeah

All American man  
 'Cause I can make some time  
 You got your ticket and you're lookin' fine  
 You're starin' at the band  
 You want to land a six foot "hot look"  
 All American man, yeah  
 I'm a six foot "hot look"  
 All American man



# ALL AMERICAN MAN

Exuberantly

Words and Music by  
PAUL STANLEY  
and SEAN DELANEY

**A<sup>b</sup>**

*f*

1.

Ma - ma told me your la - dy's

look - in' for an - oth - er man. I nev - er wor - ry,

there ain't a need for me to take no stand. I got my

2.

*f*

rea - sons, the things I do are bet - ter left un - said. —

I'm in - to pleas - in', I do my

talk - in' with my hands in - stead. — 'Cause I can make some time, —

**E<sup>b</sup>7**

you got your tick - et and you're look - in' fine. You're star - in'



at the band, — you want to land — a six foot "hot look"

**D<sup>b</sup>**

N.C.


All - A - mer - i - can man. Yeah.

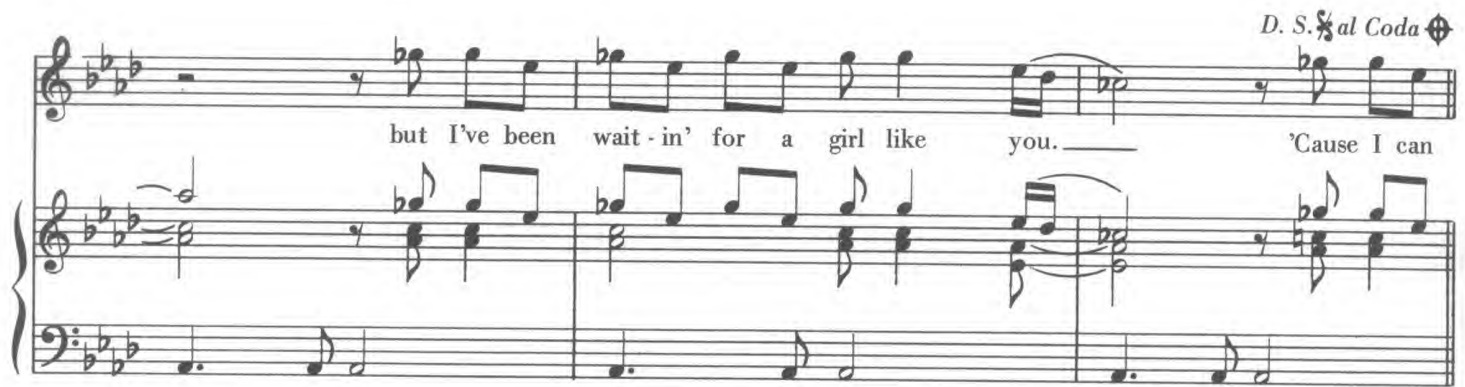
**A<sup>b</sup>**

To Coda


I've been to De - troit, I've been to

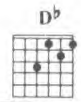
L. A. and I've seen St. Lou'. — I've had some good times,

*D. S.  $\text{mf}$  al Coda* 



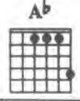
but I've been wait-in' for a girl like you. 'Cause I can

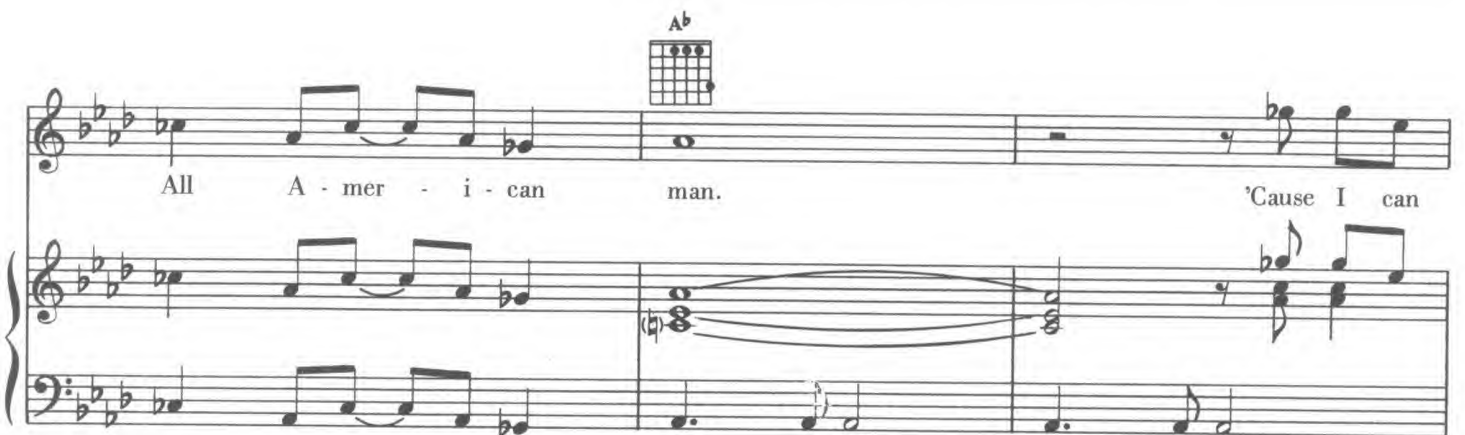
*Coda* 

*Ab*  *D<sup>b</sup>* 

N.C.



*Ab* 



All A-mer-i-can man. 'Cause I can

*E<sup>b</sup> 7* 



make some time, you got your tick-et and you're look-in' fine.



You're star - in' at the band, — you want to land —

a six foot "hot look" All A - mer - i - can

man. Yeah. — I'm a

six foot "hot look" All A - mer - i - can man.

# DETROIT ROCK CITY

I feel uptight on Saturday night  
 Nine o'clock and the radio's the only light  
 I hear my song and it pulls me through  
 Comes on strong, tells me what I gotta' do  
 I got to...

Get up!  
 Everybody's gonna' move their feet  
 Get down!

You gotta' loose your mind in Detroit, Rock City

Get up!  
 Everybody's gonna' move their feet  
 Get down!  
 Everybody's gonna' leave their seat

Getting late, I just can't wait  
 Ten o'clock and I know I gotta' hit the road  
 First I drink, then I smoke  
 Start the car and I try to make the midnight show

Get up!  
 Everybody's gonna' move their feet  
 Get down!  
 Everybody's gonna' leave their seat

Movin' fast doin' ninety five  
 Hit top speed but I'm still movin' much too slow  
 I feel so good, I'm so alive  
 I hear my song playin' on the radio  
 It goes...

Get up!  
 Everybody's gonna' move their feet  
 Get down!  
 Everybody's gonna' leave their seat

Twelve o'clock I gotta' rock  
 There's a truck ahead, lights starin' at my eyes  
 Oh my god! No time to turn  
 I got to laugh 'cause I know I'm gonna' die!  
 Why?

Get up!  
 Everybody's gonna' move their feet  
 Get down!  
 Everybody's gonna' leave their seat



# DETROIT ROCK CITY

Words and Music by  
PAUL STANLEY and BOB EZRIN

## RADIO BROADCAST:

In Detroit - a Pontiac, Michigan youth was reported dead at the scene of a head-on collision on Grand Avenue this morning. . . . The youth was reportedly driving on the wrong side of the Boulevard where he struck a delivery truck and was catapulted through the windshield of his car.

### Heavy Rock Beat

(Sound of keys and a car accelerating:)

cresc.

mf



I

1. feel up - tight \_\_\_ on a Sat - ur-day night. \_\_\_  
2. Get-ting late \_\_\_ I just can't wait. \_\_\_  
3. Mov-in' fast, \_\_\_ do - in' nine - ty \_\_\_ five. \_\_\_

E<sup>b</sup> (C bass)

Nine o'clock \_\_\_ and the  
 Ten o'clock \_\_\_ and I  
 Hit top speed \_\_\_ but I'm



rad - i - o's the on - ly light. \_\_\_  
 know I got - ta hit the road. \_\_\_  
 still \_\_\_ mov - in' much too slow. \_\_\_

I

I



hear my song \_\_\_ and it pulls me through. \_  
 First I drink, \_ then I smoke. \_  
 feel so good, \_ I'm \_\_\_ so a - live. \_\_\_



E $\flat$  (C bass)



Comes on strong — and I tells me what I got - ta do. —  
 Start the car, — and I try to make the mid - night show. —  
 I hear my song — play - in' on the ra - di - o. —



I got \_\_\_\_\_ to. — } Get up, \_\_\_\_\_ ev - 'ry - bod - y's gon - na  
 It goes. \_\_\_\_\_ }

To Coda  $\phi$

1.



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



You got - ta lose your mind in De - troit \_\_\_\_\_ Rock



Cit - y. \_\_\_\_\_ Get up, \_\_\_\_\_ Ev - 'ry - bod - y's gon - na move their feet. \_\_\_\_\_ Get down, \_\_\_\_\_



\_\_\_\_\_ ev - 'ry - bod - y's gon - na leave their seat. \_\_\_\_\_ leave their seat. \_\_\_\_\_



(Guitar ad lib. over Bass line)



Musical notation for the first system. The top staff (treble clef) contains a whole rest. The piano accompaniment (grand staff) features a melodic line with eighth and quarter notes, and a bass line with eighth notes. A guitar chord diagram for  $A^b$  is shown above the piano staff.

Musical notation for the second system. The top staff (treble clef) contains a whole rest. The piano accompaniment continues. The lyrics "Leave their seat." are written below the piano staff. A guitar chord diagram for  $B^b$  is shown above the piano staff. A repeat sign with a first ending bracket is present at the end of the system.

Musical notation for the third system. The top staff (treble clef) contains a whole rest. The piano accompaniment features a guitar part with triplets and a drum solo indicated by slashes in the bass line. The text "Instrumental Break: Guitar Drum solo:" is written above the piano staff. A guitar chord diagram for  $C^m$  is shown above the piano staff.

Musical notation for the fourth system. The top staff (treble clef) contains a whole rest. The piano accompaniment features a guitar part with triplets. The lyrics "Leave their seat." are written below the piano staff. Guitar chord diagrams for  $B^b$  and  $A^b$  are shown above the piano staff.

Musical notation for the fifth system. The top staff (treble clef) contains a whole rest. The piano accompaniment features a guitar part with triplets. The lyrics "Leave their seat." are written below the piano staff. Guitar chord diagrams for  $G$  and  $A^b$  are shown above the piano staff.

First system of musical notation. The piano part features chords Bb and Cm. The vocal line includes triplets.

Second system of musical notation, continuing the piano accompaniment and vocal melody.

Third system of musical notation. The piano part features chords Ab and Bb. The vocal line has a long note.

*D.S. (4th Verse) al Coda*

*Coda*

Musical notation for the 4th verse, showing piano accompaniment and a vocal line with a long note.

Musical notation for the Coda section, including lyrics "leave their seat..." and "Sound of Big Auto Crash!".

Twelve o'clock I gotta rock  
 There's a truck ahead, lights starin' at my eyes  
 Oh my God! No time to turn  
 I got to laugh 'cause I know I'm gonna die!  
 Why?  
 Get up – ev'rybody's gonna move their feet –  
 Get down – ev'rybody's gonna (leave their seat)... (to Coda)





# CALLING DR. LOVE

You need my love baby, oh, so bad  
You're not the only one I've ever had  
And if I say I want to set you free  
Don't you know you'll be in misery  
They call me, they call me Doctor Love  
I've got the cure you're thinkin' of

And even though I'm full of sin  
In the end you'll let me in  
You'll let me through  
There's nothin' you can do  
You need my lovin'  
Don't you know it's true?

So will you please get on your knees  
There are no bills, there are no fees  
Baby I know what your problem is  
The first step of the cure is a kiss

So call me, they call me Doctor Love  
I am your doctor of love  
Call me, they call me Doctor Love  
I have the cure you're thinkin' of

They call me, I am the doctor of love  
I've got the cure you're thinkin' of  
Call me, I am the doctor of love  
I've got the cure you're thinkin' of  
(repeat)

# CALLING DR. LOVE

Words and Music by  
GENE SIMMONS

Hard rock - moderate tempo

E G D A E

*mf*

G D A E

G D A

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

E G

ev - er had — and if I say I want to set you free —





don't you know you'll be in mis-er - y. — They



call me, they call me Doc - tor Love. —



N.C. I've got the cure you're think-in' of.



E G D

And ev - en though I'm full of sin —  
So will you please get on your knees, —

A E G

in the end you'll let me in, — you'll let me through, there's noth-in'  
there are no bills there are no fees. Ba - by, I know what your

1. D A E

you can\_ do. — You need my lov - in', don't you know it's true? —

2. G C

prob - lem is, the first step of the cure — is a kiss. —

D E D E

So call me, they call me Doc - tor Love.

Detailed description: This system contains the first two staves of music. The top staff is a single treble clef line with guitar chord diagrams for D, E, D, and E. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment. The lyrics 'So call me, they call me Doc - tor Love.' are written below the top staff.

D

N.C.

I am your Doc - tor of love.  
I have the cure you're think-in' of.

Detailed description: This system contains the third and fourth staves. The top staff has a guitar chord diagram for D and a triplet of eighth notes. The bottom two staves are a grand staff with piano accompaniment. The lyrics 'I am your Doc - tor of love. I have the cure you're think-in' of.' are written below the top staff. 'N.C.' is written at the end of the top staff.

E

1.




Detailed description: This system contains the fifth and sixth staves. The top staff has a guitar chord diagram for E and a first ending bracket. The bottom two staves are a grand staff with piano accompaniment. The first ending bracket is labeled '1.'.

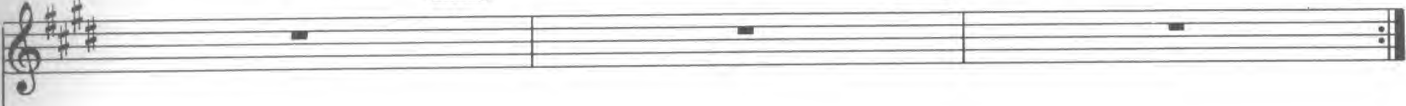
E G

2.

Detailed description: This system contains the seventh and eighth staves. The top staff has guitar chord diagrams for E and G and a second ending bracket. The bottom two staves are a grand staff with piano accompaniment. The second ending bracket is labeled '2.'.



D  A  1. 




2.    



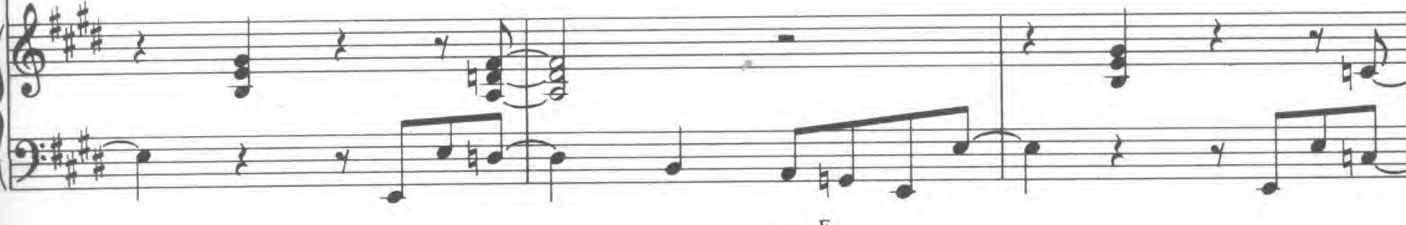
They call me, I am the Doc - tor of



  N.C.



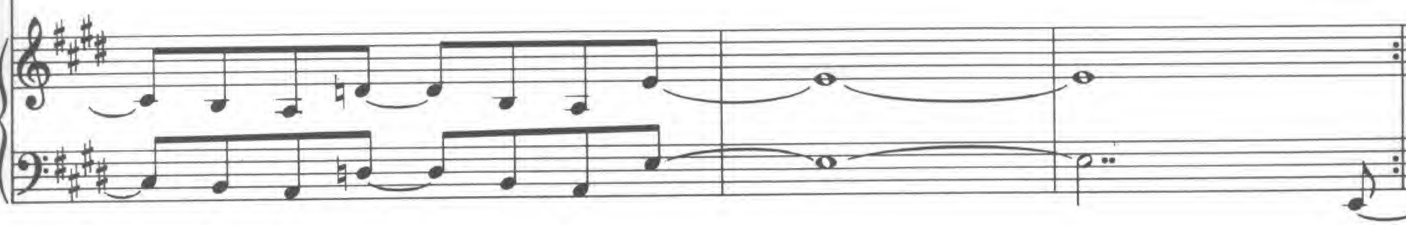
love. I've got the cure you're think-in' of.



 *Repeat & Fade*



They



# GOD OF THUNDER

You got something about you  
 You got something I need  
 Daughter of Aphrodite  
 Hear my words and take heed

I was born on Olympus  
 To my father a son  
 I was raised by demons  
 Trained to reign as the one

God of thunder and rock and roll  
 The spell you're under  
 Will slowly rob you of your virgin soul

I am the lord of the wastelands  
 A modern day man of steel  
 I gather darkness to please me  
 And I command you to kneel  
 Before the...

God of thunder and rock and roll  
 The spell you're under  
 Will slowly rob you of your virgin soul

(SPOKEN)

I am the lord of the wastelands  
 A modern day man of steel  
 I gather darkness to please me  
 And I command thee to kneel  
 Before the...

God of thunder and rock and roll  
 The spell your under  
 Will slowly rob you of your virgin soul

# GOD OF THUNDER

Words and Music by  
PAUL STANLEY

Slow Rock Beat

Piano introduction in E major, 4/4 time. The right hand features a melodic line starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady bass line of quarter notes: E3, G3, B2, E3, G3, B2, E3, G3. The piece is marked *mf*.

Vocal line 1 in E major, 4/4 time. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "You got some-thing a-bout \_\_\_\_ you. \_\_\_\_ You got some-thing I need. \_\_\_\_". Chord diagrams for Em and D are shown above the staff.

Piano accompaniment for the first vocal line. The right hand plays chords and moving lines, while the left hand continues the bass line from the introduction. The piece is marked *mf*.

Vocal line 2 in E major, 4/4 time. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "\_\_\_\_ Daugh-ter of Aph - ro - di - te. \_\_\_\_". Chord diagrams for C, D, and Em are shown above the staff.

Piano accompaniment for the second vocal line. The right hand plays chords and moving lines, while the left hand continues the bass line. The piece is marked *p*.



Hear my words and take heed. \_\_\_\_\_ I was born on O - lym -  
I'm the Lord of the waste -

- pus. \_\_\_\_\_ To my fath - er a son. \_\_\_\_\_  
- lands. \_\_\_\_\_ A mod - ern day man of steel. \_\_\_\_\_

I was raised by the de - mons, \_\_\_\_\_ and I trained to reign as the one \_\_\_\_\_  
I gath - er dark - ness to please me, \_\_\_\_\_ com - mand you to

Em C G D Em

kneel be-fore the God Of Thun - der, and Rock and

C Em A B C G

Roll. \_\_\_\_\_ The spell you're un - der

D Em C G D

will slow-ly rob you of \_\_\_\_\_ your vir- gin soul. (Echo)

Em

(Screaming and moaning in background) 1. (To Coda)

(Guitar ad lib.)



2

(spoken): I'm the Lord of the waste - lands. —

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



A mod-ern day man of steel. —

I gath - er dark - ness to

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



D.S. al Coda (1st ending)

please me, —

and

I com - mand thee to

kneel

be - fore the

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

Coda



(Eerie and ominous background noises throughout fade)



Repeat & Fade

Musical notation for the Coda section, including piano accompaniment.





# ROCKIN' IN THE U.S.A.

I'm flyin' in a Seven Forty Seven  
 I'm passin' by the pearly gates  
 And I'm comin' real close to heaven  
 And my guitar just can't wait  
 It just can't wait

And France really had their chance  
 Yeah, there was plenty romance  
 I've been to England too  
 There wasn't much to do  
 One thing I know is true

What I would rather do  
 Is rockin' in the U.S.A.  
 Nowhere else I'd rather stay  
 Rockin' and rollin'  
 Rockin' and rollin'  
 Rockin' in the U.S.A.

German land was really neat  
 Japan had much to eat  
 Denmark was great  
 But I just can't wait  
 Rockin' in the U.S.A.

Rockin' in the U.S.A.  
 Nowhere else I'd rather stay  
 Rockin' and rollin'  
 Rockin' and a rollin'  
 Rockin' in the U.S.A.

Rockin' in the U.S.A.  
 Nowhere else I'd rather stay  
 Rockin' and rollin'  
 Rockin' and a rollin'  
 Rockin' in the U.S., U.S.A.

# ROCKIN' IN THE U.S.A.

Moderately Bright

Words and Music by  
GENE SIMMONSE<sup>b</sup>

1.

2.

*f*

I'm fly - in' in a Sev - en For - ty Sev - en, I'm

pass - in' by the pearl - y gates. — And I'm com - in' real — close to heav -



A<sup>b</sup>

en, and my gui - tar — just can't wait, — it just can't wait.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "en, and my gui - tar — just can't wait, — it just can't wait." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.



And France — real - ly had their chance,

The second system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "And France — real - ly had their chance,". The piano accompaniment continues with chords and a bass line.

yeah, there was plen - ty ro - mance. — I've been to

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "yeah, there was plen - ty ro - mance. — I've been to". The piano accompaniment includes triplets in both the right and left hands.

Eng - land too, — there was - n't much to do. —

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Eng - land too, — there was - n't much to do. —". The piano accompaniment continues with chords and a bass line.

Ab      Db      Ab

One thing I know is true, —

Bb      Eb      Bb      Eb

what I would rath - er do — is rock -

Cb      Db      Eb

in' in the U. S. A. — No -

Cb      Db      Eb

where else I'd — rath - er stay. — Rock - in' and a roll - in', rock -

in' and a roll - in', rock - in' in the U. S. A.

**D<sup>b</sup> (add 9)**

Ger - man land was real - ly neat,

**E<sup>b</sup>**

Ja - pan had much to eat. Den - mark was great, but I

just can't wait, rock - in' in the U. S. A., rock -



Repeat four times



in' in the U. S. A. No -



where else I'd rath - er stay. Rock - in' and a roll - in', rock -

1. 2. 3.

Db (add 9)



in' and a roll - in' rock - in' in the U. S. A. Rock -

4.

Cb

Db

Eb



in' in the U. S., U. S. A.

# LADIES ROOM

Ev'ry time it's the same  
 What follows me is my fame  
 You're what I need to play the game

You say you'd like to dance  
 I think I'll take a chance  
 Oh, baby, maybe it's time for romance

You're such a jewel in the rough  
 You want to show me your stuff  
 For my money you can't be too soon

Meet, meat you in the ladies room  
 Meet, meat you in the ladies room  
 For my money you can't be too soon

You say you like to play  
 Well it's too late for you to get away  
 And you've gotta believe me when I say

You're such a jewel in the rough  
 You want to show me your stuff  
 For my money you can't be too soon

Meet, meat you in the ladies room  
 Meet, meat you in the ladies room  
 For my money you can't be too soon

You're such a jewel in the rough  
 You want to show me your stuff  
 For my money you can't be too soon

Meet, meat you in the ladies room  
 I'll meet you, greet you in the ladies room  
 For my money you can't be too soon  
 (repeat)

# LADIES ROOM

Words and Music by  
GENE SIMMONS

Moderately



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a 4/4 time signature. The tempo is marked 'Moderately' and the dynamics are marked 'mf'.






The second system continues the musical notation. The guitar part has a treble clef and a 4/4 time signature. The piano accompaniment is in a grand staff with a 4/4 time signature. The dynamics are marked 'f'.

Moderate  
Rock





The third system includes the vocal melody and piano accompaniment. The guitar part has a treble clef and a 4/4 time signature. The piano accompaniment is in a grand staff with a 4/4 time signature. The lyrics are: "Ev - 'ry - time it's the same, - You say you'd like to dance, - what fol - lows me is my I think I'll take a chance".

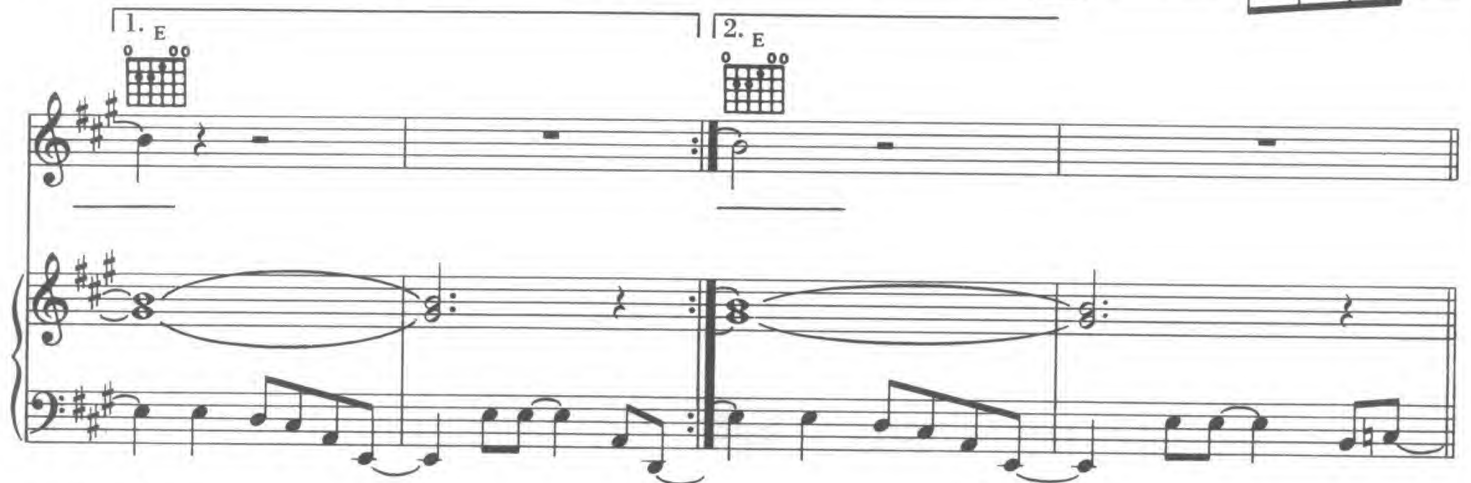


B  D  A 

fame, ——— You're what I need — to play the game.  
Oh, ba - by, may - be it's time for ro-mance



1. E  2. E 



C  D 

You're such a jewel in the rough, ——— you want to show me your stuff.



A  C  D  A  N.C.

For my mon-ey you can't be too soon. —

Cowbell



E A E A

Meet, meet you in the La-dies Room, — meet, meet you in the La-dies Room. —

C G D E

For my mon-ey, you can't be too soon. —

To Coda

D A E B

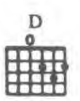
You say you like to play, — well, it's too late for you to get a - way, —

D A E

and you've got-ta be - lieve — me when I say, —

D. S. al Coda

Coda



You're such a jewel in the rough, — you want to show me your stuff. —



N.C.

For my mon-ey you can't be too soon. —



Meet, meet you in the La-dies Room, — I'll meet you, greet you, in the La-dies Room. —



Repeat & Fade

For my mon-ey, you can't be too soon. — Meet, — meet you in the





# TOMORROW AND TONIGHT

Ev'rybody's high when the week is through  
 Ev'ry night they wish they could  
 Listen to the teacher, bosses and the preacher  
 Ain't never done nobody good  
 Are you happy baby I've been waitin'  
 Are you ready, it's quarter to ten  
 Are you comin' don't be hesitatin'  
 For we're ready for the city again

Tomorrow and tonight, tomorrow and tonight  
 We can rock all day, we can roll all night  
 Tomorrow and tonight, tomorrow and tonight  
 Oh yeah, uh huh, all right

Workin' like a dog baby all day long  
 Tell you what I'm gonna do  
 Take it in the cellar, let me see your fella  
 I'm gonna teach you something new

Are you happy baby I've been waitin'  
 Are you ready to do it again  
 Are you lonely, now don't be hesitatin'  
 'Cause you know the night is never gonna end

Tomorrow and tonight, tomorrow and tonight  
 We can rock all day, we can roll all night  
 Tomorrow and tonight, tomorrow and tonight  
 Oh yeah, uh huh, all right

I love it tomorrow and tonight, tomorrow and tonight  
 We can rock all day, we can roll all night  
 Tomorrow and tonight, tomorrow and tonight  
 Oh yeah, uh huh, all right

Tomorrow and tonight, tomorrow and tonight  
 We can rock all day, we can roll all night  
 Tomorrow and tonight, tomorrow and tonight  
 We can rock all day, we can roll all night

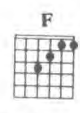
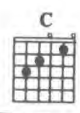
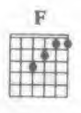
# TOMORROW AND TONIGHT

Words and Music by  
PAUL STANLEY

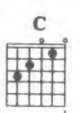
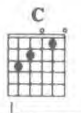
With exuberance

The musical score is written for piano and guitar. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for the guitar part, with some chords labeled 'C', 'F (C base)', and 'G7'. The tempo/mood is indicated as 'With exuberance'. The lyrics are: 'Ev - 'ry - bod - y's high when the week is through, — ev - 'ry night they wish they could. — Lis - ten to the teach - er, boss - es, and the preach - er, ain't nev - er done no - bod - y good. —'

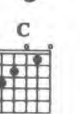




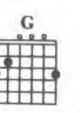
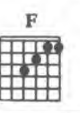
Are you hap - py ba - by I've been wait-in'. Are you read - y, it's



quar - ter to ten. — Are you com-in' don't — be hes - i - ta - tin' for we're



read - y for the cit - y a - gain. — To - mor - row and to - night, to - mor -



- row and to - night, we can rock all day, — we can roll all night. — To - mor -

C F C G

row and to - night, to - mor - row and to - night, oh yeah, — uh huh, — all right. —

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

C

Work - in' like a dog, ba - by,

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

G7 C

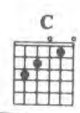
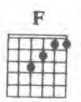
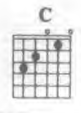
all day long, — tell — you what I'm gon - na do. — Take —

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

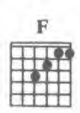
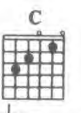
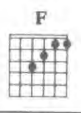
G7

— it in the cel - lar, let — me see your fel - la, I'm gon - na teach you some-thing new. —

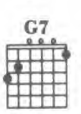
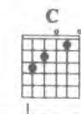
Musical notation for the fourth system, including vocal line and piano accompaniment.



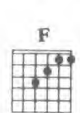
Are you hap-py, ba - by I've been wait-in'.



Are you rea - dy to do it a - gain. — Are you lone-ly, now



don't be hes - i - tat - in' 'cause you know the night is nev - er gon - na end. To - mor -



row and to - night, to - mor - row and to - night, we can rock all day, — we can



G C F

roll all night. — To - mor - row and to - night, to - mor - row and to - night, oh yeah, —

C G 1.

uh huh, — all right. — (Spoken) I love it. (Sung) To - mor -

2. C

To - mor - row and to - night, to - mor - row and to - night, we can

F G

rock all day, — we can roll all night. — To - mor -

*Repeat and fade*

# KING OF THE NIGHT TIME WORLD

It's so sad livin' at home  
Far from the city and the midnight fun  
It's so bad goin' to school  
So far from me and the dirty things that we've done

I'm the king of the night time world  
And you're my headlight queen  
I'm the king of the night time world  
Come live your secret dream

It's so fine lovin' with ease  
Far from the house and the family's fights  
It's so fine bein' with you  
Bein' with me makes everything all right

I'm the king of the night time world  
And you're my headlight queen  
I'm the king of the night time world  
Come live your secret dream  
All right

It's so sad you're not content  
Far from the music and the neon glow  
Ain't you glad we got the time  
Far from our folks  
They'll never ever know

I'm the king of the night time world  
And you're my headlight queen  
I'm the king of the night time world  
Come live your secret dream

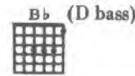
# KING OF THE NIGHT TIME WORLD

Words and Music by  
KIM FOWLEY, MARK ANTHONY,  
PAUL STANLEY and BOB EZRIN

Moderately Fast Rock Beat



1. It's so sad \_\_\_\_\_ liv - in' at home, \_\_\_\_\_  
(2) \_\_\_\_\_ lov-in' with ease, \_\_\_\_\_  
(3) \_\_\_\_\_ You're not con-tent, \_\_\_\_\_



far from the cit - y \_\_\_\_\_ and the mid-night fun. \_\_\_\_\_ It's so bad \_\_\_\_\_  
far from the house \_\_\_\_\_ and the fam - i - ly's fights. \_\_\_\_\_ It's so fine \_\_\_\_\_  
far from the mus - ic \_\_\_\_\_ and the ne - on glow. \_\_\_\_\_ Ain't you glad \_\_\_\_\_





C F Bb

Go - in' to school \_\_\_\_\_ so far from me \_\_\_\_\_ and the dirt - y things \_\_\_\_\_  
 Be - in' with you, \_\_\_\_\_ be - in' with me \_\_\_\_\_ makes ev - 'ry - thing \_\_\_\_\_  
 We got the time \_\_\_\_\_ far from our folks \_\_\_\_\_ they'll nev - er ev -

E<sup>b</sup> B<sup>b</sup> (D bass) To Coda C

Chorus:

\_\_\_\_\_ that we've done. }  
 \_\_\_\_\_ all \_\_\_\_\_ right. } I'm The King \_\_\_\_\_ Of The Night Time World, \_\_\_\_\_  
 \_\_\_\_\_ er \_\_\_\_\_ know. }

F Bb E<sup>b</sup>

\_\_\_\_\_ and you're my head - light queen. \_\_\_\_\_ I'm The King \_\_\_\_\_

C F Bb

Of The Night Time World, \_\_\_\_\_ come live your

1. Eb C 2. Eb C

se - cret dream. \_\_\_ It's so fine \_\_\_ sec - ret dream. \_\_\_ All right.

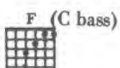
F Bb Eb

*D.S. (3rd Verse) al Coda*

It's so sad \_\_\_

Instrumental:

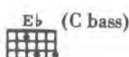
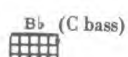
Coda



Musical notation for the first system of the Coda section, featuring a treble clef staff with a key signature of one flat and a common time signature.

Of The Night Time World, (I'm the king) and (I'm the king)

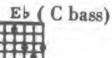
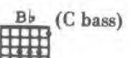
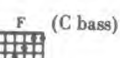
Piano accompaniment for the first system, showing the left and right hand parts.



Musical notation for the second system of the Coda section.

you're my Head-light Queen. (I'm the king) I'm The King (I'm the king) Of The Night Time World. (I'm the king)

Piano accompaniment for the second system.



Musical notation for the third system of the Coda section.

(I'm the king) Come live your se - cret dream. (I'm the king) I'm The King spoken: (I'm the king)

(Repeat 2 times) To Chorus - Repeat & Fade

Piano accompaniment for the third system.





# SHOCK ME

Your lightnin's all I need  
 My satisfaction grows  
 You make me feel at ease  
 You even make me glow  
 Don't cut the power on me  
 I'm feelin' low so get me high

Shock me, make me feel better  
 Shock me, put on your black leather  
 Shock me, we can come together

And baby if you do  
 What you've been told  
 My insulation's gone girl  
 You make me overload  
 Don't pull the plug on me, oh no  
 Keep it in and keep me high

Shock me, make me feel better  
 Shock me, put on your black leather  
 Shock me, we can come together

Come on!  
 Shock me baby, shock me oh yeah  
 Shock me baby, shock me oh yeah

Shock me, make me feel better, oh yeah  
 Come on and shock me, put on your black leather  
 Baby! I'm down to the bare wire  
 Shock me, we can come together  
 Oh yeah, yeah

Shock me, make me feel better, oh yeah  
 Come on and shock me, put on your black leather  
 Baby! I'm down to the bare wire  
 Shock me, we can come together  
 Oh yeah, yeah

# SHOCK ME

Words and Music by  
ACE FREHLEY

Moderate tempo

Chord diagrams for guitar:

- D<sup>b</sup> (F7):
- A<sup>b</sup> (E7):
- D<sup>b</sup> (F7):
- A<sup>b</sup> (E7):
- D<sup>b</sup> (F7):
- A<sup>b</sup> (E7):
- G<sup>b</sup> (F7):
- D<sup>b</sup> (F7):
- G<sup>b</sup> (F7):

1.

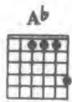
2.

Your light - nin's all I need —

— my sat - is - fac - tion grows. — You —

— make me feel at ease — you ev - en make me glow. —





Don't cut the pow - er on me, I'm feel - in'




low so get me high. Shock me make





me feel bet - ter.

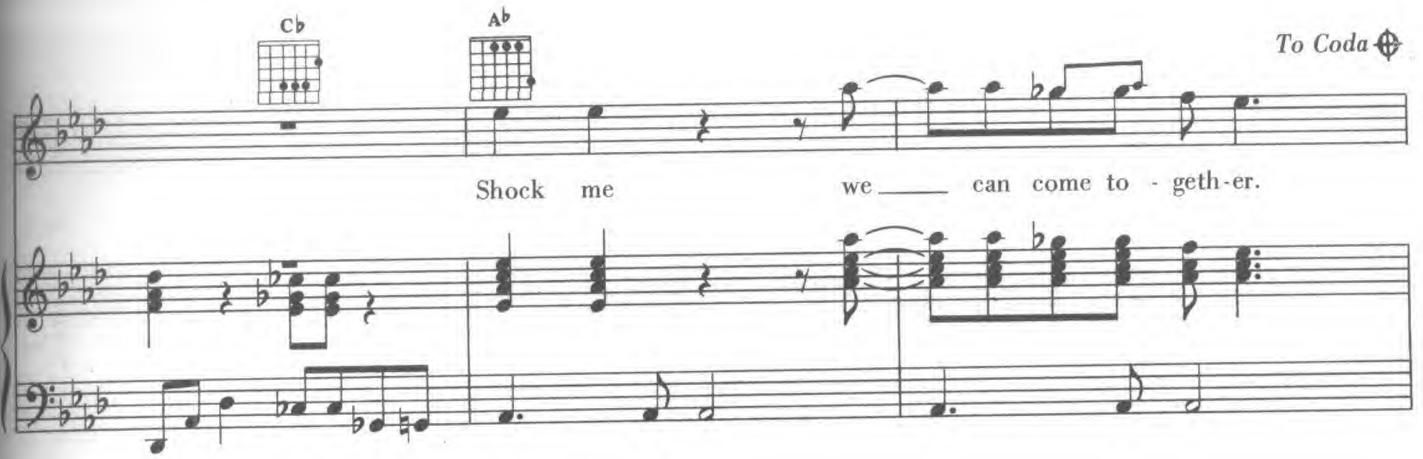




Shock me put on your black leath - er.

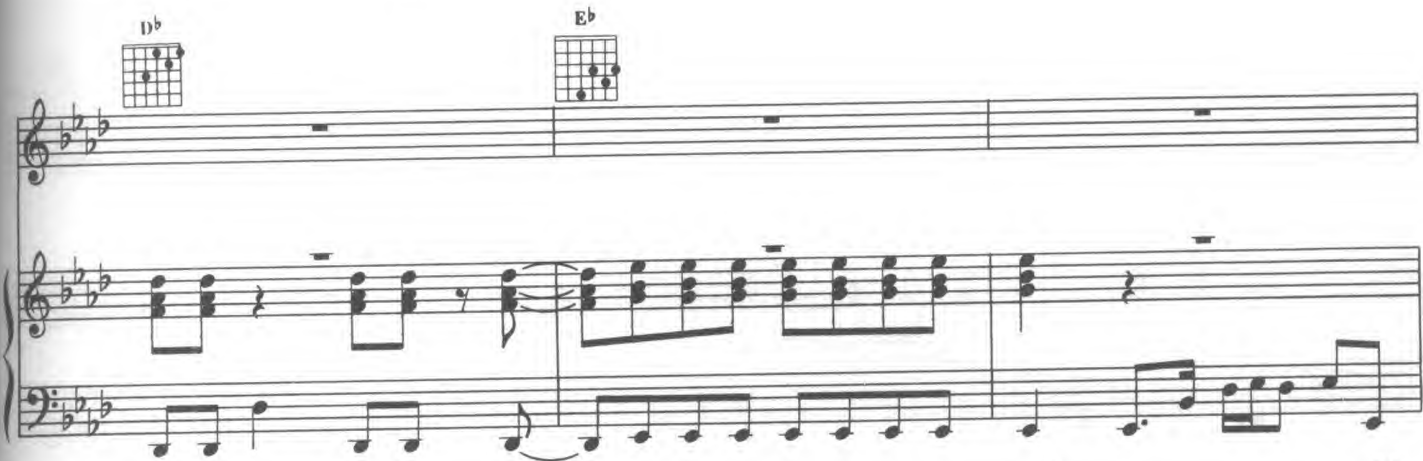
*To Coda* 




**C<sup>b</sup>**  **A<sup>b</sup>** 

Shock me we — can come to - geth-er.

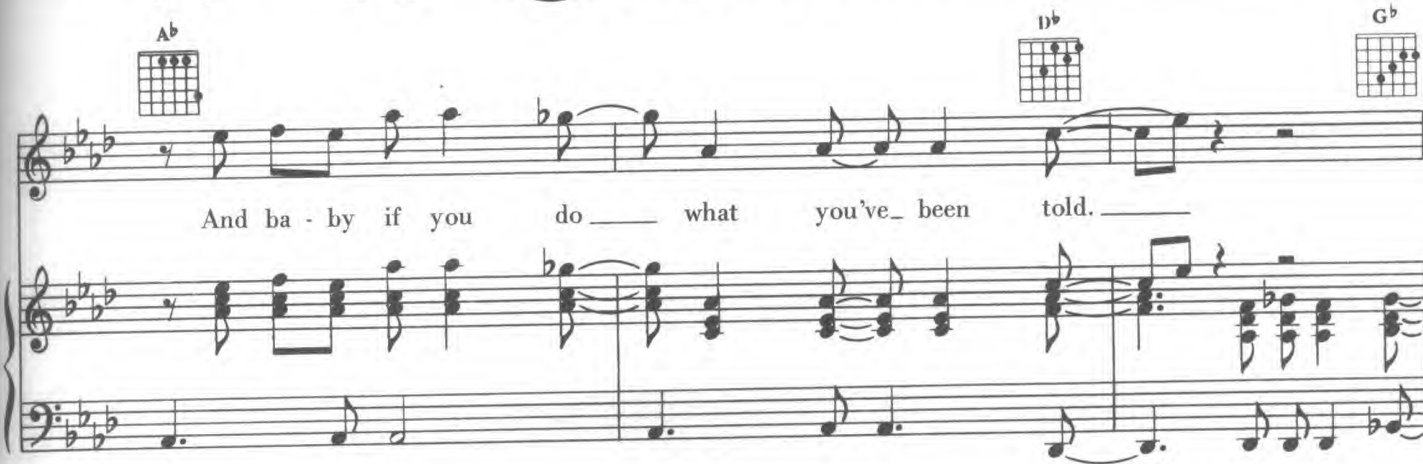


**D<sup>b</sup>**  **E<sup>b</sup>** 



**A<sup>b</sup>**  **D<sup>b</sup>**  **G<sup>b</sup>** 

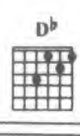

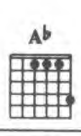
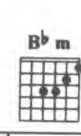
And ba - by if you do — what you've\_ been told. —



**A<sup>b</sup>** 

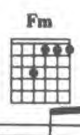
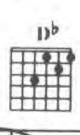
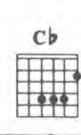

My in - sul - a - tion's gone — girl — you make me o - ver - load. —



Don't pull the plug on me\_



oh no, keep it in\_ and keep me high.

*D. S. al Coda*

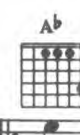
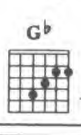
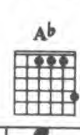
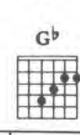


*Coda*

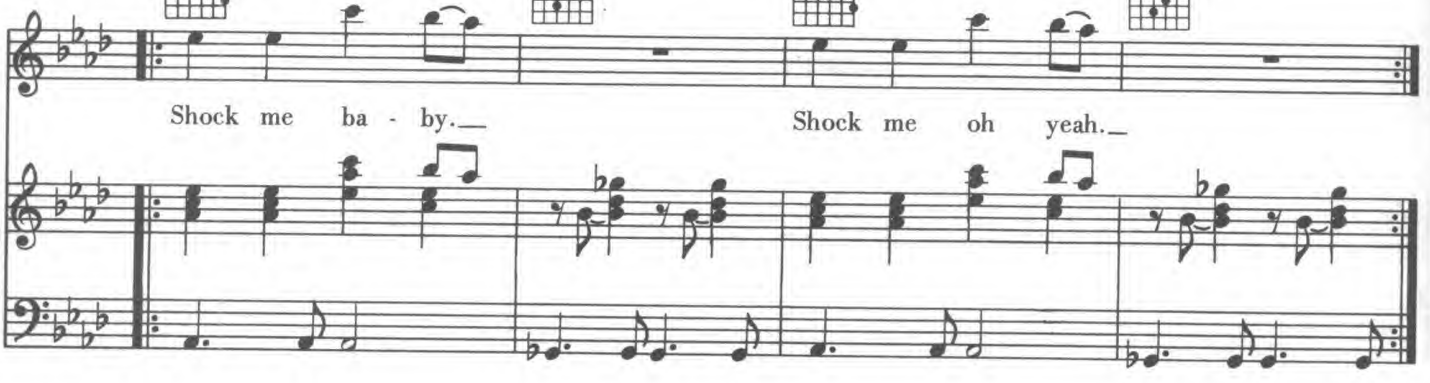


Come on!



Shock me ba - by.\_ Shock me oh yeah.\_





Chord diagrams: D<sup>b</sup>, C<sup>b</sup>, A<sup>b</sup>

Shock me                      make — me feel    bet-ter.

Chord diagrams: D<sup>b</sup>, C<sup>b</sup>, A<sup>b</sup>

Oh    yeah. —                      (Spoken) Come on and (Sung) shock me                      put on —

Chord diagrams: D<sup>b</sup>, C<sup>b</sup>, A<sup>b</sup>

— your black leath-er.                      Ba - by! — (Spoken) I'm down to the                      (Sung) Shock me                      we —

bare wire.

Chord diagrams: D<sup>b</sup>, C<sup>b</sup>

— can come to - geth - er.                      Oh    yeah, —    yeah.

*Repeat and fade*

# MAKIN' LOVE

I just hate when the girl says wait  
 I really want her by my side  
 Don't hesitate  
 I really want her by my side  
 The whole night through  
 We do all the things that we want to do  
 Well come on baby, don't leave me sad  
 'Cause you're good look-in', the best I've had  
 Makin' love, love, makin' love, love  
 Makin' love, love all night long  
 Makin' love, love, makin' love, love  
 Makin' love, love all night  
 Love, wow! All night long

Red light, green light, don't say "No!"  
 I really want her, she says  
 "Stop, baby" go, go, go  
 I really want her by my side  
 The whole night through  
 We do all the things that we want to do  
 Well come on, baby, don't leave me sad  
 'Cause you're good lookin', the best I've had  
 Makin' love, love, makin' love, love  
 Makin' love, love all night long  
 Makin' love, love, makin' love, love  
 Makin' love, love all night

Makin' love, love, makin' love, love  
 Makin' love, love all night long  
 Makin' love, love, makin' love, love  
 Makin' love, love all night  
 (repeat)

# MAKIN' LOVE

Words and Music by  
PAUL STANLEY and SEAN DELANEY

Moderately bright hard rock



I just hate— when the girl says wait  
Red light, green light, don't say, "No!" — I



real - ly want— her by my side— don't hes - i - tate  
real - ly want— her. She says, "Stop, ba-by", go, go, go.





I real - ly want— her by my side, — the whole night through, we



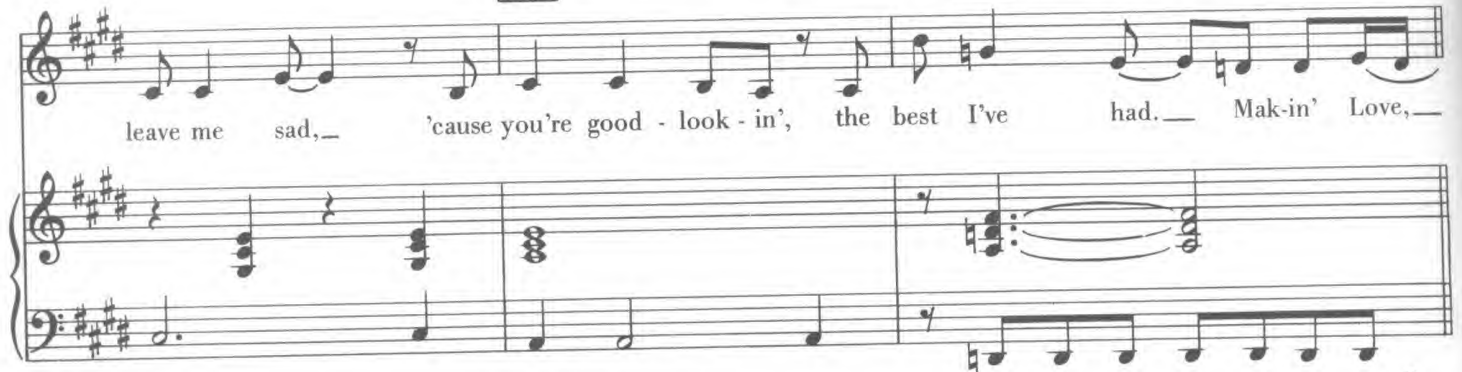
**A**  **C#m** 

do all the things\_ that we want to do. — Well come on, ba - by, don't



**A**  **D** 





leave me sad, — 'cause you're good - look - in', the best I've had. — Mak-in' Love, —



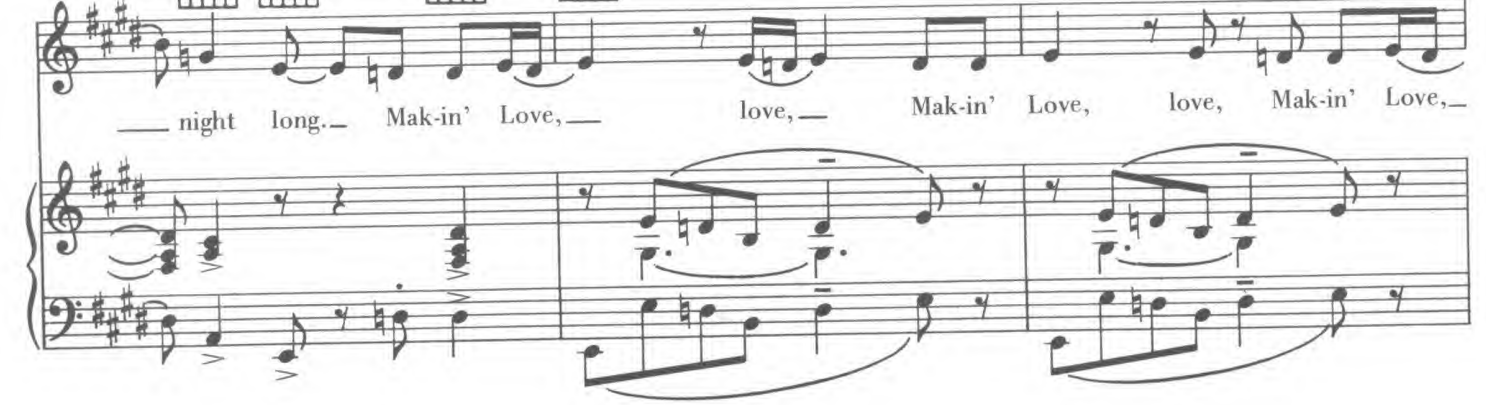
**E**  **D** 

love, — Mak-in' Love, love, Mak-in' Love, — love, — all —



**A**  **E**  **D**  **E** 

— night long. — Mak-in' Love, — love, — Mak-in' Love, love, Mak-in' Love, —



D A to Coda E

love, all night. Love,

*D. C. al Coda*

wow! All night long.

*Coda*

A E

Mak-in' Love, love, Mak-in' Love, love, Mak-in' Love,

1., 2., 3. | 4.

D A E D A

love, all night long. Mak-in' Love, night.

E D E E D E E D

This system contains the first eight measures of the piece. Above the staff, guitar chord diagrams are provided for the notes: E (x02210), D (xx0232), E (x02210), E (x02210), D (xx0232), E (x02210), E (x02210), and D (xx0232). The notation features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

1. 2. A E D A

This system contains measures 9 through 12. It is divided into two first endings. The first ending (marked '1.') covers measures 9-10 and leads to a double bar line. The second ending (marked '2.') covers measures 11-12 and concludes with a repeat sign. Above the staff, guitar chord diagrams are provided for the notes: A (x020232), E (x02210), D (xx0232), and A (x020232). The notation continues with a treble and bass clef in the same key signature.

E D E

This system contains measures 13 through 15. Above the staff, guitar chord diagrams are provided for the notes: E (x02210), D (xx0232), and E (x02210). The notation continues with a treble and bass clef in the same key signature.

D E D A D

Repeat and Fade

This system contains the final five measures (16-20) of the piece. Above the staff, guitar chord diagrams are provided for the notes: D (xx0232), E (x02210), D (xx0232), A (x020232), and D (xx0232). The notation concludes with a treble and bass clef in the same key signature, ending with a repeat sign and the instruction "Repeat and Fade".





# ROCKET RIDE

Lady Space you like the way  
I make you feel inside  
Take a rocket ride

From the start you wanted to fly  
I got the rocket and you want the ride  
Take a rocket ride

Baby wants it fast  
Baby wants a blast  
She wants a rocket ride  
She wants a rocket ride  
Baby wants it fast  
Baby wants a blast  
She wants a rocket ride  
She wants a rocket ride

Lady Space you better wake up fast  
The countdown is comin' on  
Take a rocket ride

The gravity that used to hold you down  
Just don't exist no more  
Take a rocket ride

Baby wants it fast  
Baby wants a blast  
She wants a rocket ride  
She wants a rocket ride  
Baby wants it fast  
Baby wants a blast  
She wants a rocket ride  
She wants a rocket ride

Baby wants it fast  
Baby wants a blast  
She wants a rocket ride  
She wants a rocket ride  
Baby wants it fast  
Baby wants a blast  
She wants a rocket ride  
She wants a rocket ride

Baby's on her knees  
Baby wants to please  
She wants a rocket ride  
She wants a rocket ride  
Baby's on her knees  
Baby wants to please  
She wants a rocket ride  
She wants a rocket ride

# ROCKET RIDE

Words and Music by  
ACE FREHLEY  
and SEAN DELANEY

Energetically

Chord diagrams for the first system:

- F:
- F#:
- G:
- A<sup>b</sup>:
- A:
- B<sup>b</sup>:
- B:
- C:

Musical notation for the first system, including treble and bass staves.

Chord diagrams for the second system:

- F:
- B<sup>b</sup>:
- F:
- E<sup>b</sup>:
- F:
- B<sup>b</sup>:

Musical notation for the second system, including treble and bass staves.

La - dy Space you like the way — I make you feel in - side..

Musical notation for the third system, including treble and bass staves.

Chord diagrams for the fourth system:

- F:
- F#:
- G:
- A<sup>b</sup>:
- E<sup>b</sup>:

Musical notation for the fourth system, including treble and bass staves.

N.C.

Take a rock - et ride.

Musical notation for the fifth system, including treble and bass staves.

Chord diagrams for the sixth system:

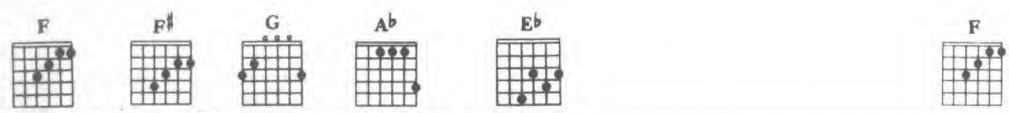
- F:
- B<sup>b</sup>:
- F:
- E<sup>b</sup>:
- F:
- B<sup>b</sup>:

Musical notation for the sixth system, including treble and bass staves.

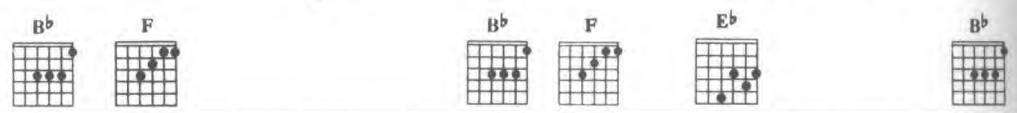
From the start you want - ed to fly, — I got the rock - et and

Musical notation for the seventh system, including treble and bass staves.

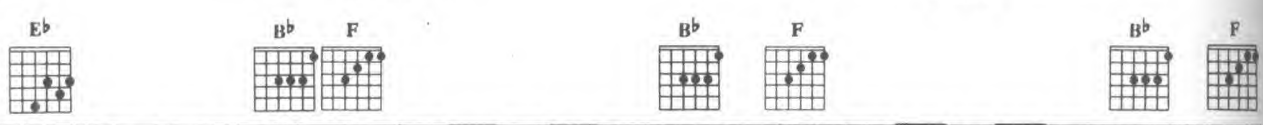




you want the ride. — Take a rock-et ride. Ba -



by wants it fast, ba - by wants a blast. She wants a rock - et ride,



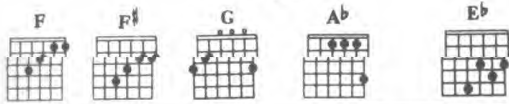
she wants a rock-et ride. Ba - by wants it fast, ba - by wants a blast.



She wants a rock - et ride, she wants a rock - et ride.



La - dy Space you bet - ter wake up fast, the count-down is com-in' on. —

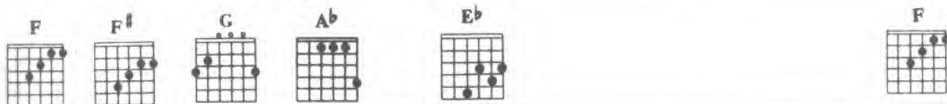


N.C.

Take a rock-et ride.



The grav - i - ty that used to hold you down, just don't ex - ist no more.



Take a rock-et ride.

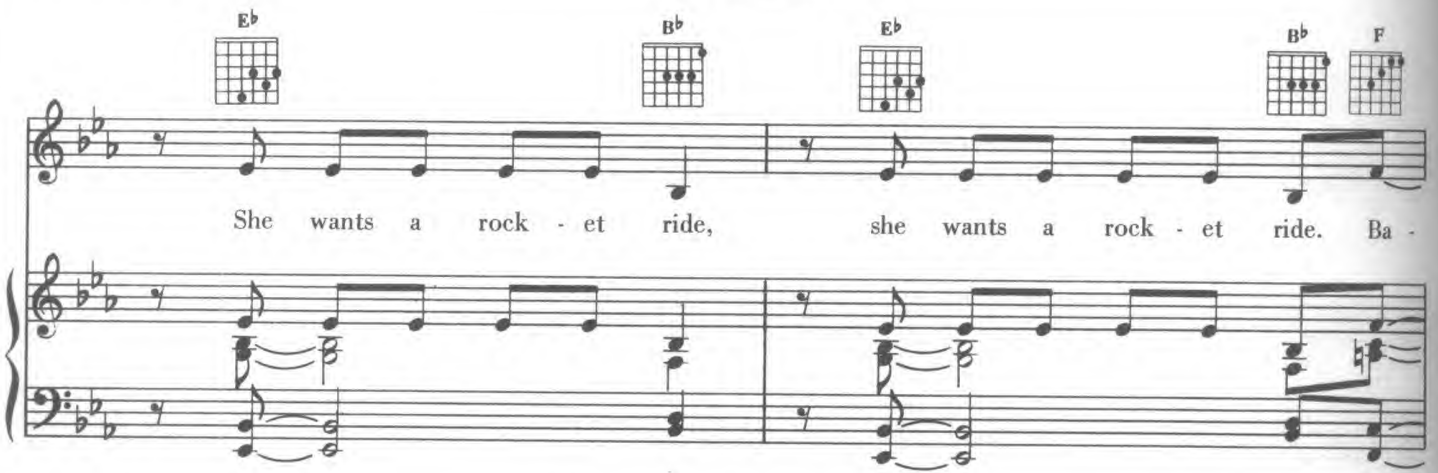
Ba -

B $\flat$  F B $\flat$  F



by wants it fast, ba - by wants a blast.

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



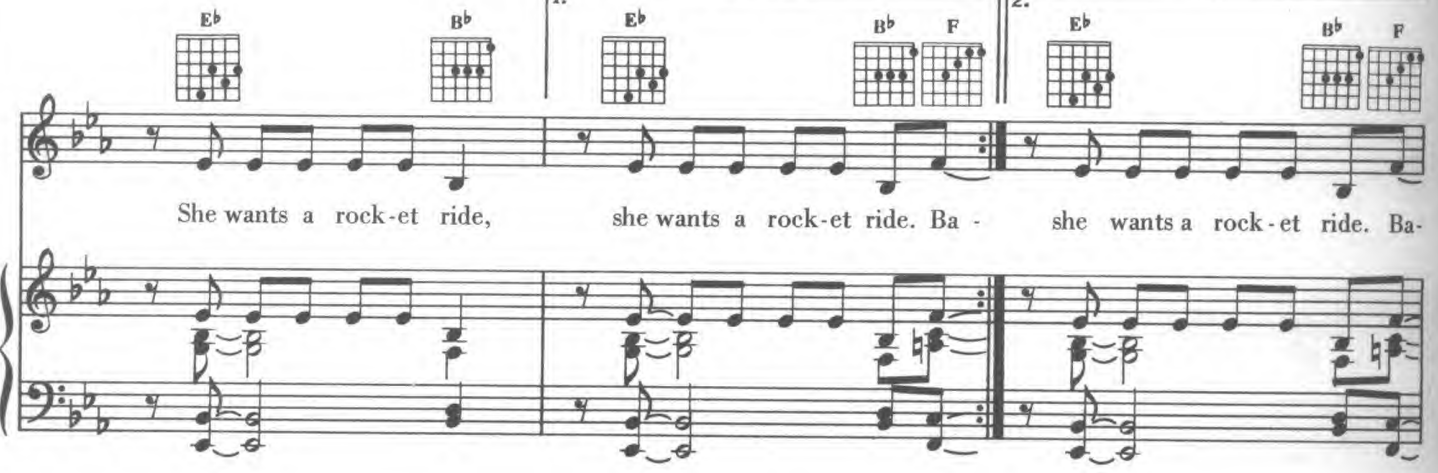
She wants a rock - et ride, she wants a rock - et ride. Ba -

B $\flat$  F B $\flat$  F



by wants it fast, ba - by wants a blast.

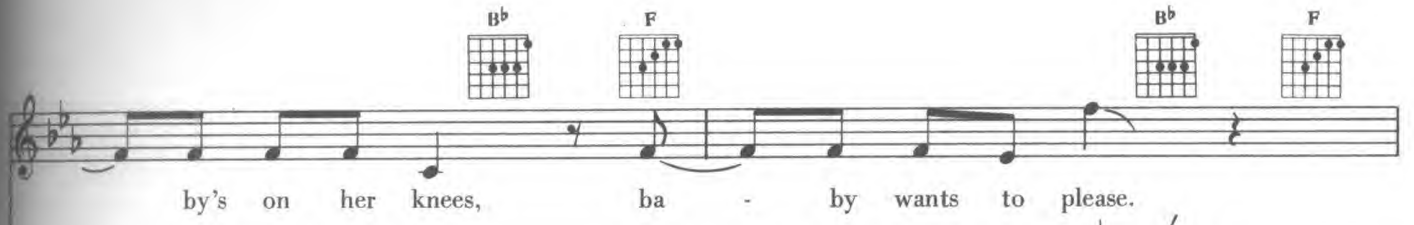
E $\flat$  B $\flat$  1. E $\flat$  B $\flat$  F 2. E $\flat$  B $\flat$  F



She wants a rock-et ride, she wants a rock-et ride. Ba - she wants a rock-et ride. Ba -



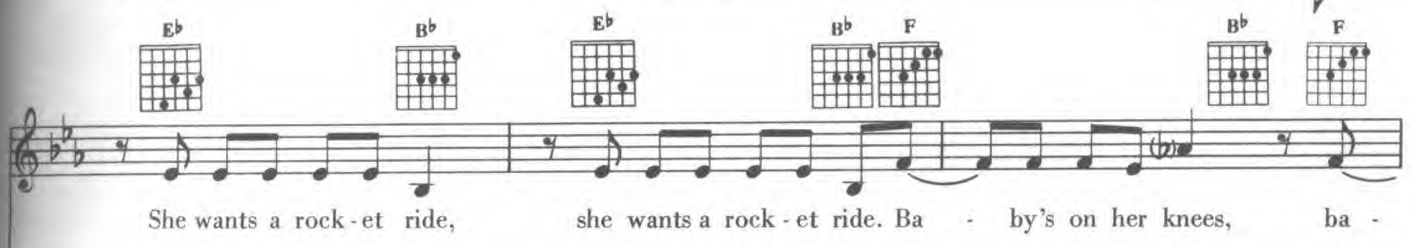
B<sup>b</sup> F B<sup>b</sup> F



by's on her knees, ba - by wants to please.



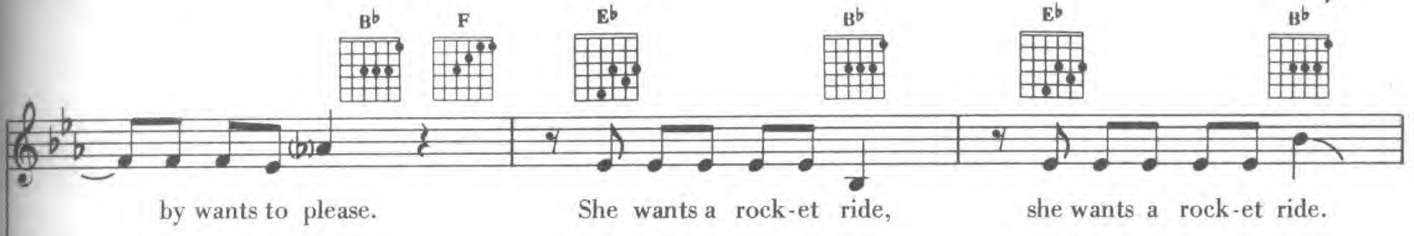
E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F B<sup>b</sup> F



She wants a rock-et ride, she wants a rock-et ride. Ba - by's on her knees, ba -



B<sup>b</sup> F E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>



by wants to please. She wants a rock-et ride, she wants a rock-et ride.



E<sup>b</sup> A<sup>b</sup>




# I STOLE YOUR LOVE

All right!

I remember the day that we met  
I needed someone, you needed someone too, oh yeah  
Spent time takin' in all you could get  
Givin' yourself was somethin' you never could do  
You played with my heart, played with my head  
I've got to laugh when I think of the things you said

'Cause I stole your love  
Stole your love  
Ain't never gonna let you go  
I stole your love  
Stole your, I stole your love

You'd never stop runnin' around  
You'd pick me up, said you would soon put me down  
You were the girl that nobody could own  
Stay for awhile then you would leave me alone  
I'm something diff'rent, ain't like the rest  
How does it feel when you find out you're failin' your test

'Cause I stole your love  
Stole your love  
Ain't never gonna let you go  
I stole your love  
Stole your, I stole your love

# I STOLE YOUR LOVE

Words and Music by  
PAUL STANLEY

With vigor *Play four times*

*f*

*f*

(Spoken) All — right!  
Second time only

(Sung) I re - mem - ber the day that we met, I —

— need - ed some - one, you — need - ed some - one — too. — Oh,

yeah. Spent time tak - in' all you could get. Giv -



B<sup>b</sup> F C<sup>m</sup> B<sup>b</sup> C<sup>m</sup> B<sup>b</sup> E<sup>b</sup>

in' your - self was some - thin' you nev - er could do.

C<sup>m</sup> B<sup>b</sup> C<sup>m</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

You played with my heart, played with my head, I've

C<sup>m</sup>

got to laugh when I think of the things you said. 'Cause

*Fade on D. S.*

C<sup>m</sup> B<sup>b</sup> C<sup>m</sup> B<sup>b</sup> E<sup>b</sup> C<sup>m</sup> B<sup>b</sup> C<sup>m</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

I stole your love, stole your love.



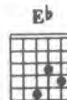
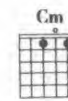
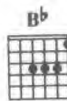
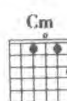
Ain't nev-er gon-na let you go. — I



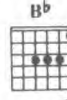
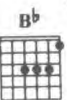
stole\_ your love,

stole\_ your, I

stole\_ your love. —



You'd nev - er stop



run - nin' a - round. — You'd pick me up, said\_ you would soon\_ put me — down. —

Cm Bb Eb Cm Bb Cm Bb Eb

You were the girl that no -

bod - y could own. Stay for a - while then — you would leave me a - lone.

I'm some - thing dif - f'rent

ain't like the rest. How — does it feel, when you find out you're failin' your test 'Cause

*D. S.  $\frac{3}{8}$  and fade*





# LARGER THAN LIFE

Do you wanna make believe  
 There's nothin' up my sleeve  
 I'm a man as man can be  
 As you can plainly see  
 Don't wanna see no tears  
 Alleviate your fears  
 Well you think you've seen it all, baby

You can't believe your eyes  
 What you heard weren't lies  
 My love is too much to hold  
 Too much to ho-oh-old  
 Ooh, much too much

I'm someone you can't fight  
 I'm plain in sight  
 You can't believe your eyes  
 What you heard were not lies  
 I'm too much to hold  
 I can't be bought or sold  
 I'm far more than a man  
 Gonna make you understand

You can't believe your eyes  
 What you heard weren't lies  
 My love is too much to hold  
 Too much to ho-oh-old

My love is larger than life  
 Larger than life  
 My love is larger than life  
 Larger than life  
 My love is too much to hold  
 It can't be sold, oh no

You can't believe your eyes  
 What you heard weren't lies  
 My love is too much to hold  
 Too much to ho-oh-old

My love is larger than life  
 Larger than life  
 My love is larger than life  
 Larger than life  
 My love is too much to hold  
 It can't be sold, oh no

# LARGER THAN LIFE

Words and Music by  
GENE SIMMONS

Moderato

Ab Gb Ab Gb Db Ab Gb Ab Gb Fb Cb Gb Db

Ab Gb Ab Gb Db Ab Gb Ab Gb Fb Cb Gb Db

Do you

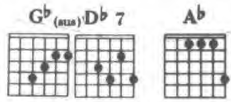
Ab Gb Db Ab Gb Ab Gb Ab

wan - na make be - lieve, — there's noth-in' up my sleeve,

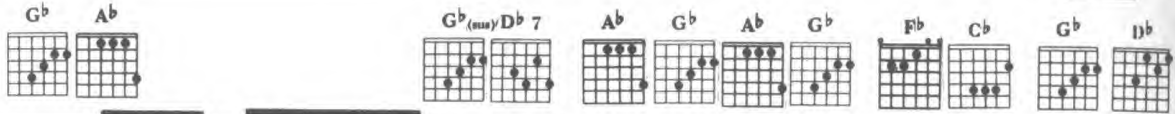




I'm a man as man\_ can be, — as you can plain - ly see.



Don't wan - na see\_ no tears, — al - le - vi - ate your\_ fears,



well you think\_ you've seen it all ba - by.



You can't be - lieve\_ your eyes, — what you heard were - n't lies. —

My love is too much to hold, — too much to ho — oh — old, —

Ab Gb Ab Gb Db Ab Gb Ab Gb Fb Cb Gb Db Ab Gb Ab Gb Db

ooh, much too much. —

Ab Gb Ab Gb Fb Cb Gb Db Ab Gb(mus) Db 7 Ab

I'm some-one you — can't fight, I'm plain in sight.

Gb(mus) Db 7 Ab

You can't be-lieve — your eyes, what you heard were not lies.

G<sup>b</sup> (sus)   D<sup>b</sup> 7   A<sup>b</sup>



I'm — too — much to hold, — I can't be bought or sold.



G<sup>b</sup> (sus)   D<sup>b</sup> 7   A<sup>b</sup>



I'm far more than a man, gon - na make you un - der - stand. —



E<sup>b</sup>



You can't be - lieve\_ your eyes, — what you heard were - n't lies. —



My love is too much to hold, — too much to ho - oh - old. —





G<sup>b</sup> D<sup>b</sup> A<sup>b</sup>

My love is lar - ger than life, lar - ger than life.

G<sup>b</sup> D<sup>b</sup> A<sup>b</sup>

My love is lar - ger than life, lar - ger than li - i

G<sup>b</sup> D<sup>b</sup> C<sup>b</sup> G<sup>b</sup> To Coda C<sup>b</sup>

ife. My love is too much to hold, it can't be sold, oh

D<sup>b</sup>

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

no.

Coda D<sup>b</sup>

no.

# I WANT YOU

In the morning I raise my head  
 And I'm thinking of days gone by  
 And the thing I want out of life is  
 I want you (I want you)  
 I want you (I want you)

You can run, you can hide  
 But you never get away  
 You can lie and deny  
 But you know you're gonna pay  
 Never loved, never thought you could  
 Treat you right, girl, you know I would  
 You can fight but tonight  
 There's nothin' you can do  
 I want you (I want you)  
 Baby, baby, babe I want you (I want you)




You can walk in a haze  
 You can travel 'til you die  
 You can live in a dream  
 And your life will pass you by  
 Ev'ry day that you hesitate  
 You're never changin' the hands of fate  
 You can fight but tonight  
 There's nothin' you can do  
 I want you (I want you)  
 Baby, baby, babe I want you (I want you)

In the morning I raise my head  
 And I'm thinking of days gone by  
 And the thing I want out of life is  
 I want you (I want you)  
 Baby, baby, babe I want you (I want you)  
 Baby, baby, babe I want you (I want you)  
 I want you (I want you)  
 I want you (I want you)


# I WANT YOU






Words and Music by  
PAUL STANLEY

Delicately


G  D  Em 





*mp* In the morn-ing I raise — my head — and I'm




Cmaj7  D  Em  Cmaj7  D 

think-ing of days — gone by, — and the thing I want out — of life —



Em  Hard! C  D  to Coda 

is. — I Want







You (I Want You) I Want You (I Want You)

Em

First system of musical notation with vocal line and piano accompaniment.

N.C.



You can run, you can hide, but you ne - ver get a -  
You can walk in a haze, you can trav - el till you

N.C. G A

Second system of musical notation with vocal line and piano accompaniment.



way;  
die;

You can lie and de - ny, but you know you're gon-na  
You can live in a dream and your life will pass —

Em G A

Third system of musical notation with vocal line and piano accompaniment.



pay. —  
— you by. —

Nev - er loved, nev - er thought you could  
Ev - 'ry day that you hes - i - tate

Em G A

Fourth system of musical notation with vocal line and piano accompaniment.

C C/B A G

treat you right, girl, you know I would, }  
 you're nev-er chang - in' the hands of fate, } you can fight but to-night there's noth - in' you can

B Em

do. I Want You (I Want You) Ba - by, ba - by, babe I Want

You (I Want You) N.C.

G A C C/B A G

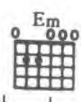
B



D. C. al Coda

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

Coda



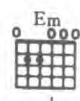
Musical notation for the Coda section, including vocal line and piano accompaniment.



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



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



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

Repeat & Fade





# SHOUT IT OUT LOUD

Well the night's begun and you want some fun  
 Do you think your gonna' find it  
 You got to treat yourself like number one  
 Do you need to be reminded  
 Need to be reminded

It doesn't matter what you do or say  
 Just forget the things that you've been told  
 We can't do it any other way  
 Everybody's got to rock and roll

Shout it  
 Shout it  
 Shout it out loud

Shout it  
 Shout it  
 Shout it out loud

If you don't feel good, there's a way you could  
 Don't sit there broken hearted  
 Sit there broken hearted  
 Call all your friends in the neighborhood  
 And get the party started

Don't let 'em tell you that there's too much noise  
 They're too old to really understand  
 You'll still get rowdy with the girls and boys  
 'Cause it's time for you to take a stand

Shout it  
 Shout it  
 Shout it out loud

Shout it  
 Shout it  
 Shout it out loud





num-ber one, — Do you need — to be re - mind - ed. (Need — to be re - mind - ed.)  
neigh-bor - hood, — and get — the par - ty start - ed. (Get — the par - ty start - ed.)



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. —



We can't do it an - y oth - er way, — Ev - 'ry -  
You'll still get rowdy with the girls and boys, — 'cause it's





F G

bod - y's got to rock - 'n roll. \_\_\_\_\_  
 time for you to take a stand. \_\_\_\_\_

Wo - o - ooh. - }  
 Yay - a - y. - }

G C (G bass) G C (G bass) G F

Shout it, \_\_\_\_\_ shout \_\_\_\_\_ it, \_\_\_\_\_ shout it out loud. \_\_\_\_\_

G C (G bass) G C (G bass) G

\_\_\_\_\_ Shout it, \_\_\_\_\_ shout \_\_\_\_\_ it, \_\_\_\_\_ shout it out

F Bb

1. 2.

loud. \_\_\_\_\_ If you loud. \_\_\_\_\_

F C Bb

Instrumental ad lib on chords

F G

*D.S.—Repeat, ad lib & fade*

*Additional lyrics for fade*

Shout it  
 Shout it  
 Shout it out loud  
 Shout it  
 Shout it  
 Shout it out loud  
 Shout it  
 Shout it  
 Shout it out loud (You've got to have a party)  
 Shout it  
 Shout it  
 Shout it out loud (Turn it up louder)  
 Shout it  
 Shout it  
 Shout it out loud (Hey, everybody shout it now)  
 Shout it  
 Shout it  
 Shout it out loud (Oh yeah)  
 Shout it  
 Shout it  
 Shout it out loud (I hear it gettin' louder)  
 Shout it  
 Shout it  
 Shout it out loud (Hey everybody shout it now)  
 Shout it  
 Shout it  
 Shout it out loud (Wow!)



# ANY WAY YOU WANT IT

Any way you want it  
 You can call me any day  
 Any way you want it  
 You can always hear me say

It's all right, it's all right  
 It's all right, it's all right  
 Any way you want it  
 That's the way it will be

You don't want money  
 You don't want a diamond ring  
 You say you want my lovin'  
 More than any other thing

It's all right, it's all right  
 It's all right, it's all right  
 Any way you want it  
 That's the way it will be

Any way, any way you want it  
 That's all right by me  
 Any way, any way you want it  
 That's the way it will be

Any way you want it  
 You can call me any day  
 Any way you want it  
 You can always hear me say

It's all right, it's all right  
 It's all right, it's all right  
 Any way you want it  
 That's the way it will be

You don't want money  
 You don't want a diamond ring  
 You say you want my lovin'  
 More than any other thing

It's all right, it's all right  
 It's all right, it's all right  
 Any way you want it  
 That's the way it will be



# ANY WAY YOU WANT IT

Words and Music by  
DAVE CLARK

Moderato

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the dynamics are 'mf'.

F Dm F

An - y Way You Want It, — You can call me an - y day. —

mf

This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment is in the same key and features a steady bass line. Chord diagrams for F and Dm are provided above the vocal line.

Dm F Dm

— An - y Way You Want It, — You can al - ways hear me say: —

mf

This system contains the second vocal line and piano accompaniment. The vocal line continues from the previous system. Chord diagrams for Dm and F are provided above the vocal line.

F Dm F Dm

— It's all right, — it's all right, — it's all right, —

mf

This system contains the third vocal line and piano accompaniment. The vocal line concludes with the phrase 'it's all right'. Chord diagrams for F and Dm are provided above the vocal line.

F Dm7 B<sup>7</sup> C7

it's all right, — An - y Way You Want It — that's the way it will

2.

F C7 F Dm

be. — You don't want mon-ey, you don't want a dia-mond ring. —

F Dm7 F Dm

You say you want my lov-in' — more than an - y oth-er thing. —

F Dm7 F Dm


It's all right, — it's all right, — it's all right, —


  
 it's all right. — An - y Way You Want It, — that's the way it will

1.  To next strain | 2.  Fine

be. — be. —


  
 An - y way, An - y Way You Want It, that's all right by me.


  
 An - y way, An - y Way You Want It, That's the way it will be. —

D.S. al Fine %

D.S. al Fine %



# KISS

DETROIT ROCK CITY  
 KING OF THE NIGHT  
 TIME WORLD  
 LADIES ROOM  
 MAKIN' LOVE  
 LOVE GUN

CALLING DR. LOVE  
 CHRISTINE SIXTEEN  
 SHOCK ME  
 HARD LUCK WOMAN  
 TOMORROW AND TONIGHT

I STOLE YOUR LOVE  
 BETH  
 GOD OF THUNDER  
 I WANT YOU  
 SHOUT IT OUT LOUD

ALL AMERICAN MAN  
 ROCKIN' IN THE USA  
 LARGER THAN LIFE  
 ROCKET RIDE  
 ANY WAY YOU WANT IT



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# KISS

## ALIVE III

