

# KISS

## LOVE GUN











# THE LOVE GUN ALBUM... AS IT REALLY HAPPENED.

THIS IS LOVE GUN FROM THE MUSICIANS' POINT OF VIEW, BASED ON AN INTERVIEW WITH KISS, AS THEY TALKED CANDIDLY ABOUT THEIR FEELINGS AND INSPIRATION FOR THE SONGS.

BY PEGGY TOMARKIN

## "Love Gun"

The title tune for the *Love Gun* album was conceived and written 20,000 feet in the air, shortly before KISS went on its Japanese tour. Paul Stanley describes it simply: "If I want you, I'll have you. And you'll love it." But his lyrics are more subtle. And they tell the story with an appropriate BANG! "You pull the trigger of my... Love Gun."

## "Got Love for Sale"

A Gene Simmons song is always a strong and personal message with little room for misinterpretation. "Got Love for Sale" is no exception. It's Gene's advertisement to every female that he's available—and he's coming her way. "Have love will travel/I've got love for sale." Nobody doesn't buy.

## "Tomorrow & Tonight"

With this album, Paul wanted to write a new KISS anthem. A further development of the "Rock and Roll All Nite" theme that sent the KISS Army on the march back in 1975. "Tomorrow & Tonight" is a song that sums up what KISS is all about.

You've got to work all week. So you've got to live on the weekends. There's no use fighting it. You've got to pay your dues. But when Friday comes, get down, get happy, get ready... 'cause the Weekend is ours! And that's NOW in "Tomorrow & Tonight." So down with "the teachers, bosses and the preachers... We can rock all day/We can roll all night."

## "Christine Sixteen"

Gene wrote "Christine Sixteen" in Osaka during a lonely pause between the cheers of the Japanese KISS Army. It's about a girl who's too young for a man to be thinking about, but who he can't stop thinking about. A beautiful, 16-year-old child/woman, who becomes an obsession.

Gene speaks rather than sings some of the lyrics. And when he says, "I've got to have you" above the powerful driving background of the group vocal and music, the contrast provides strong emotional impact.

## "Almost Human"

"Almost Human" portrays Gene Simmons, the stage monster/vampire/lover. The picture is pure Gene, caught between the mystical power of a full

moon and the attraction of his "smooth and tender" lady. To win her over, he tries to reassure her that he's not all that different from her other guys. In fact, he's Almost Human.

## "Plaster Caster"

In the late '60's and early '70's, there was a group of rock fans called the Plaster Casters, whose exploits captured Gene's imagination. These young ladies wanted to keep their rock idols with them always ("she wants my love to last her"); so they went from idol to idol making life-sized plaster casts of the real thing.

Although Gene was too young at the time to be one of the actual rock stars involved, he always wanted to pay tribute to these uniquely creative groupies. "Plaster Caster" is the way he decided to do it.

## "Shock Me"

"Shock Me" was written by a man who spends most of his life in shock. It's all about love as only Ace Frehley could experience it. The electro-vibrational love of a rock and roll spaceman. "Don't cut the power on me... Shock Me—Make me feel better... My insulation's gone/Girl you make me overload."

Like Ace's "Cold Gin," it makes you feel better.

## "I Stole Your Love"

Paul Stanley wrote "I Stole Your Love" for the kind of woman who thinks she can own a man. His opinion of her couldn't be clearer. "Giving yourself was the one thing you never could do... I've got to laugh..." But when he's through with her, she's not laughing. He puts her in his pocket; and he ain't never gonna let her go!

## "Hooligan"

This is Peter Criss. A song that grew out of his roots. A '70's extension of old-fashioned, straight-on '50's rock and roll, steeped in the James Dean '50's concept of rebellion. Peter's song is like a collage of his youth, with a '35 Chevy with a '55 frame, a friend who dropped out of 8th grade at the age of 22, and his family all pasted in.

The word "hooligan" is direct from Peter's grandmother. It's her old-fashioned word for punk. And he grew up in a very punk world.

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## Almost Human

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## Christine Sixteen

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## Got Love For Sale

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## Plaster Caster

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## Shock Me

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## Then She Kissed Me

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## Tomorrow And Tonight

**KISS**

**LOVE GUN**



# Christine Sixteen

Words and Music by  
GENE SIMMONS

With Moderate Movement

*f*

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, Db, Eb, Db, Ab, Eb, Db, Ab, A7, Gb, Db, Eb, Db, Gb, Db, Ab.

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

Chris - tine, Six - teen.

This system contains the first two lines of music. The top line is a guitar part with four chords: E $\flat$ , Db, E $\flat$ , and Db. The middle line is the vocal melody with the lyrics "Chris - tine, Six - teen." The bottom two lines are the piano accompaniment, featuring a steady bass line and chords in the right hand.

A $\flat$  E $\flat$  Db

She drives me cra - zy, — I want to

This system contains the third and fourth lines of music. The guitar part has three chords: A $\flat$ , E $\flat$ , and Db. The vocal melody continues with the lyrics "She drives me cra - zy, — I want to". The piano accompaniment continues with a consistent rhythmic pattern.

A $\flat$ 7 G $\flat$  Db E $\flat$

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

This system contains the fifth and sixth lines of music. The guitar part has four chords: A $\flat$ 7, G $\flat$ , Db, and E $\flat$ . The vocal melody continues with the lyrics "give all what I've got. — And she's hot ev - 'ry". The piano accompaniment continues.

Db G $\flat$  Db A $\flat$

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

This system contains the seventh and eighth lines of music. The guitar part has four chords: Db, G $\flat$ , Db, and A $\flat$ . The vocal melody concludes with the lyrics "day and night, — there — is no — doubt a - bout — it. —". The piano accompaniment concludes with a final chord.

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

(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

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 $\flat$  Db 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 begins with a whole rest, followed by the lyrics 'no. Chris - tine Six - teen.' and 'Chris - tine Six - teen.' The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand. Chord diagrams for E $\flat$ , D $\flat$ , E $\flat$ , and D $\flat$  are provided above the vocal staff.

A $\flat$  E $\flat$

The second system continues the piano accompaniment. It features a steady eighth-note bass line and a chordal accompaniment in the right hand. Chord diagrams for A $\flat$  and E $\flat$  are provided above the staff.

E $\flat$

Chris - tine,

The third system continues the piano accompaniment. It features a steady eighth-note bass line and a chordal accompaniment in the right hand. A chord diagram for E $\flat$  is provided above the staff.

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

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

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line includes the lyrics 'Six - teen, Chris - tine, yeah, ——— yeah, ——— yeah. —'. The piano accompaniment features a steady eighth-note bass line and a chordal accompaniment in the right hand. Chord diagrams for D $\flat$ , E $\flat$ , D $\flat$ , and A $\flat$  are provided above the staff. The instruction 'Repeat and fade' is written at the end of the system.

# 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

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  
 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  
 Christine Sixteen

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

# 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



The musical score is arranged in three systems. The first system shows the guitar and piano accompaniment. The guitar part features a series of triplets in the right hand and a bass line in the left hand. The piano part has a bass line with triplets. The second system shows the vocal line and piano accompaniment. The vocal line has lyrics: "I real - ly love ya ba - by" and "You can't for - get me ba - by". The piano accompaniment has a bass line and chords. The third system shows the vocal line and piano accompaniment. The vocal line has lyrics: "I love what you've got" and "don't try to lie". The piano accompaniment has a bass line and chords. Chord diagrams are provided for various chords: E<sup>b</sup> m, D<sup>b</sup>, C<sup>b</sup>, G<sup>b</sup>, and D<sup>b</sup>.



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



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



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





Chord diagrams:  $A^b m$ ,  $D^b$ ,  $E^b m$

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a triplet of eighth notes (F4, G4, A4) and a quarter note (B4). The piano accompaniment features a bass line with a half note (F3) and a treble line with a half note (F4). Chord diagrams for  $A^b m$ ,  $D^b$ , and  $E^b m$  are shown above the staff.

Chord diagrams:  $A^b m$ ,  $D^b$

run. You pull the trig - ger of my

Detailed description: This system contains measures 3 and 4. The vocal line has a whole rest in measure 3, followed by a triplet of eighth notes (F4, G4, A4) and a quarter note (B4) in measure 4. The piano accompaniment continues with a bass line of quarter notes (F3, G3, A3, B3) and a treble line of chords. Chord diagrams for  $A^b m$  and  $D^b$  are shown above the staff.

Chord diagram:  $E^b m$

love gun.

Detailed description: This system contains measures 5 and 6. The vocal line has a long note (F4) spanning both measures. The piano accompaniment features a complex texture with triplets of eighth notes in both hands. Chord diagrams for  $E^b m$  are shown above the staff.

Chord diagrams:  $D^b$ ,  $E^b m$ ,  $D^b$

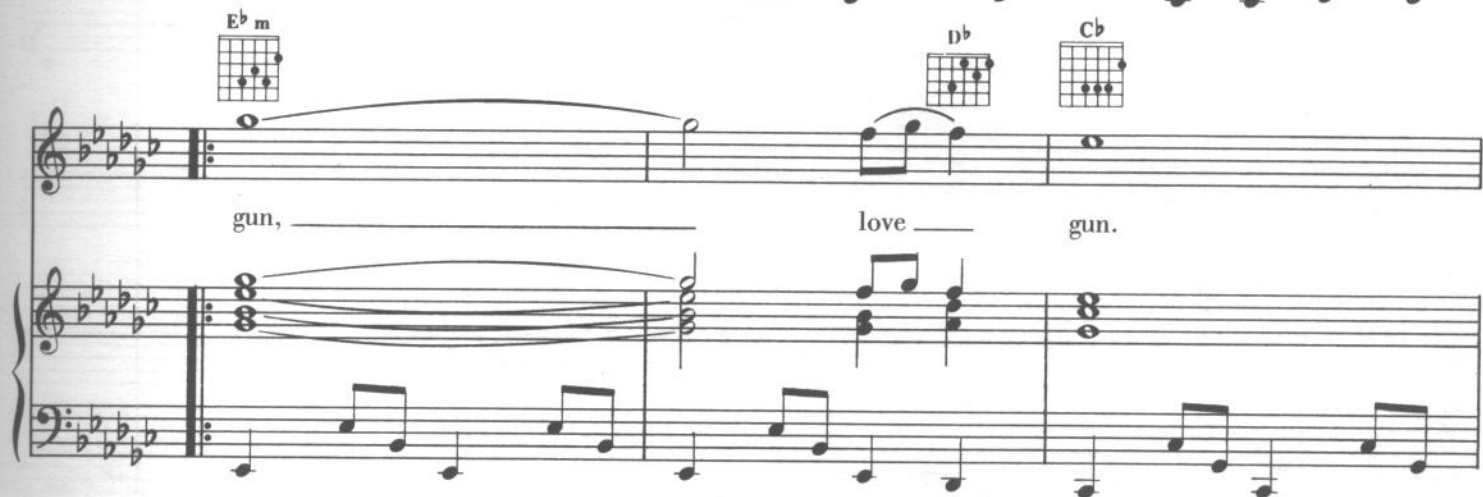
Love gun. Love

Detailed description: This system contains measures 7 and 8. The vocal line has a long note (F4) in measure 7 and a quarter note (G4) in measure 8. The piano accompaniment features a bass line of quarter notes (F3, G3, A3, B3) and a treble line of chords. Chord diagrams for  $D^b$ ,  $E^b m$ , and  $D^b$  are shown above the staff.



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

gun. Love gun.



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

gun, love gun.



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

You got



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

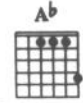
love, love gun. You got

*Repeat and fade*

# Almost Human

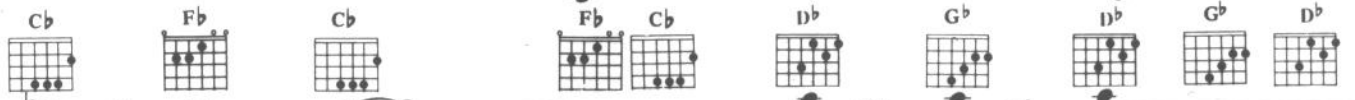
Words and Music by  
GENE SIMMONS

Moderato  
N.C.



I'm al - most hu - man, can't help feel - in' strange.

The moon is out I think I'm gon-na change.



You're so smooth and ten - der a liv - ing, breath - ing dream.

Cb Fb Cb Fb Cb Bb Eb 7(+9)

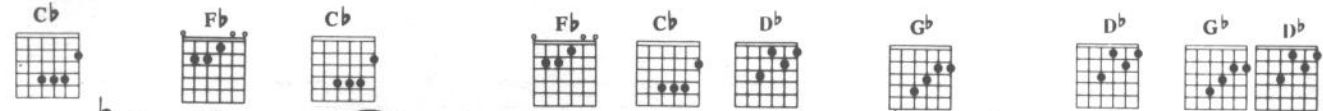
I've got to have you ba - by, I'm list'n - in' for your

Ab

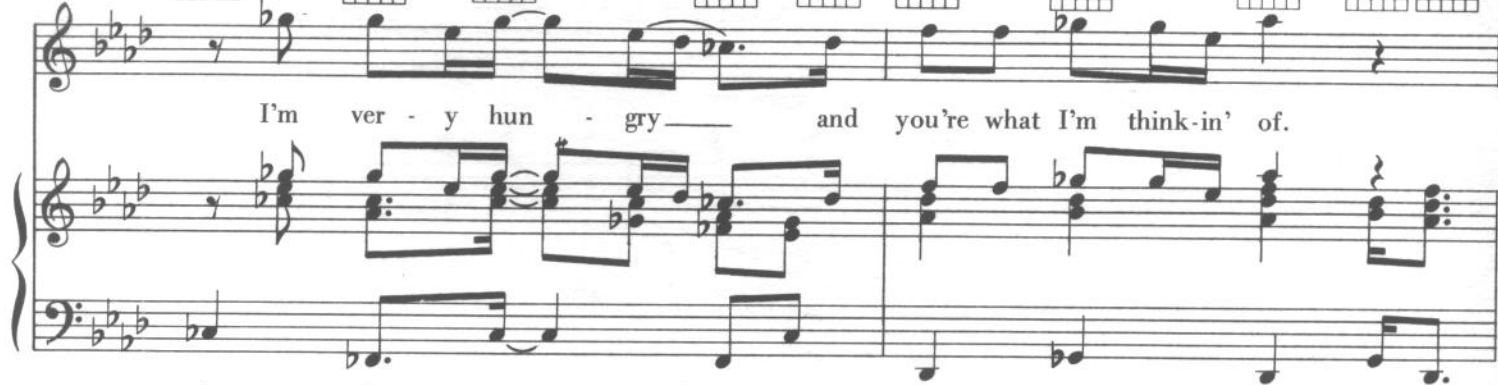
I'm al - most hu - man. scream. I'm al - most hu - man.

I'm al - most hu - man, ba - by please don't run a - way,

'cause wher - ev - er you are I'll be a scream a - way.



I'm ver - y hun - gry — and you're what I'm think-in' of.





Oh ba - by, ba - by, ba - by, — so hun - gry for your — love. —





I'm al - most hu - man. —





I'm al - most hu - man. —



B $\flat$  A A $\flat$

C $\flat$  F $\flat$  C $\flat$  F $\flat$  C $\flat$  D $\flat$  G $\flat$  D $\flat$  G $\flat$  D $\flat$

I'm ver - y hun - gry — and you're what I'm think - in' of.

C $\flat$  F $\flat$  C $\flat$  F $\flat$  C $\flat$  B $\flat$  E $\flat$  7 (+9)

Oh ba - by, ba - by, ba - by so hun - gry for your

A $\flat$  (bottom notes first time only)

love. I'm al - most hu - man.

Repeat and fade

## Almost Human

I'm almost human  
Can't help feelin' strange  
The moon is out  
I think I'm gonna change  
You're so smooth and tender  
A living, breathing dream  
I've got to have you baby  
I'm list'nin' for your scream

I'm almost human  
I'm almost human  
I'm almost human  
Baby please don't run away  
'Cause wherever you are  
I'll be a scream away

I'm very hungry  
And you're what I'm thinkin' of  
Oh baby, baby, baby  
So hungry for your love  
I'm almost human  
I'm almost human

I'm very hungry  
And you're what I'm thinkin' of  
Oh baby, baby, baby  
So hungry for your love  
I'm almost human  
I'm almost human

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# Hooligan

Words and Music by  
PETER CRISS and STAN PENRIDGE

With moderate motion

N.C.

*f*

My

E



gran - ny said that I was a hoo - li - gan,

run - ning 'round like a

fool a - gain.

I went down to the can - dy store, if



A7



— I had a nick - el I'd buy — some more. — And I'm oh — so sad, —

G



E



B



yeah, oh — so bad so sad —

G



D



E



— but it's true, — ba - by, what can I do. —

My mom - ma said that — I was a black sheep, my

Detailed description: This is a page of sheet music for a song, page 26. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The music is divided into four systems. The first system contains the first line of lyrics: "I had a nick - el I'd buy — some more. — And I'm oh — so sad, —". The second system contains the second line: "yeah, oh — so bad so sad —". The third system contains the third line: "— but it's true, — ba - by, what can I do. —". The fourth system contains the fourth line: "My mom - ma said that — I was a black sheep, my". Above the first system is a guitar chord diagram for A7. Above the second system are diagrams for G, E, and B. Above the third system are diagrams for G, D, and E. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

A7

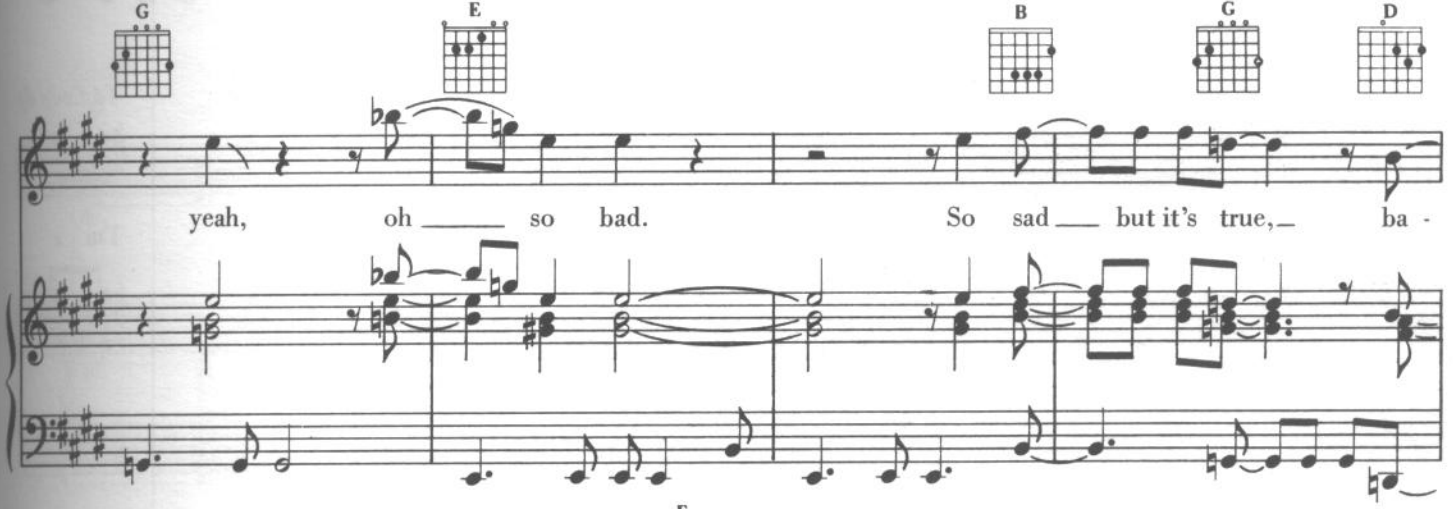


ba - by she said — I was — a creep. And I'm oh — so sad, —



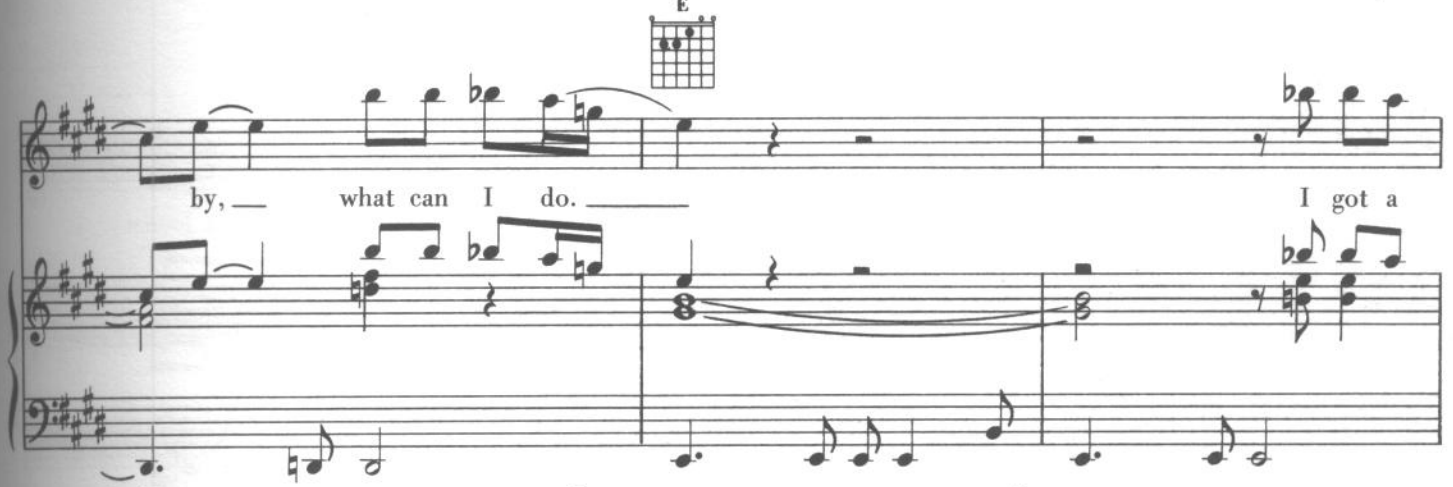
G E B G D

yeah, oh — so bad. So sad — but it's true, — ba -



E

by, — what can I do. — I got a



A7 G E

thir - ty - five Chev - y on a fif - ty - five frame, — can't e - ven spell —



A7



E



— my name. — Dropped out of school when I was twen - ty two.

F# 7



B7 (+5)



To Coda

What can I do — to sat - is - fy you? — I'm a

E



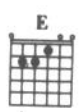
hoo - li - gan, — won't go to school a - gain.

I'm a hoo - li - gan, — won't go to

*D. S. al Coda*

school a - gain, won't, no, no. I got a

*Coda*



hoo - li - gan, won't go to

school a - gain. I'm a hoo - li - gan,

*Repeat and fade*

won't go to school a - gain, won't, no, no. I'm a

# Hooligan

My granny said that I was a hooligan  
 Running 'round like a fool again  
 I went down to the candy store  
 If I had a nickel I'd buy some more  
 And I'm oh so sad, yeah, oh so bad  
 So sad but it's true, baby  
 What can I do

My mamma said that I was a black sheep  
 My baby she said I was a creep  
 And I'm oh so sad, yeah, oh so bad  
 So sad but it's true, baby  
 What can I do

I got a thirty-five Chevy on a fifty-five frame  
 Can't even spell my name  
 Dropped out of school when I was twenty-two  
 What can I do to satisfy you?  
 I'm a hooligan, won't go to school again  
 I'm a hooligan, won't go to school again  
 Won't, no, no

I got a thrity-five Chevy on a fifty-five frame  
 Can't even spell my name  
 Dropped out of school when I was twenty-two  
 What can I do to satisfy you?  
 I'm a hooligan, won't go to school again  
 I'm a hooligan, won't go to school again  
 Won't, no, no

I'm a hooligan, won't go to school again  
 I'm a hooligan, won't go to school again  
 Won't, no, no

# 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

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# I Stole Your Love

Words and Music by  
PAUL STANLEY

With vigor *Play four times*

The musical score is written for guitar, piano, and voice. It begins with a piano introduction marked 'With vigor' and 'Play four times'. The guitar part features a series of chords: Cm, Bb, Cm, Bb, Eb, Cm, Bb. The piano accompaniment starts with a forte (*f*) dynamic. The vocal line begins with a spoken phrase: '(Spoken) All right!' followed by '(Sung) I re - mem - ber the day that we met, I'. The lyrics continue: 'need - ed some - one, you need - ed some - one too. Oh, yeah. Spent time tak - in' all you could get. Giv'. The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord diagrams are provided for the guitar part, and the piano part includes a bass line with triplets and slurs.

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

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

Cm B<sup>b</sup> Cm 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

Cm

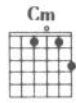
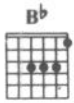
got to laugh when I think of the things you said. 'Cause

*Fade on D. S.*

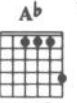
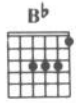
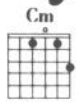
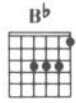
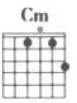
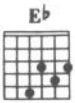
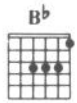
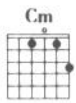
Cm B<sup>b</sup> Cm B<sup>b</sup> E<sup>b</sup> Cm B<sup>b</sup> Cm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

I stole your love, stole your love.

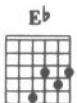
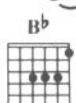
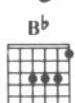
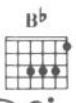




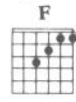
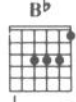
Ain't nev-er gon-na let you go. I



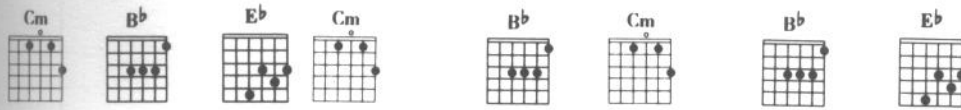
stole your love, stole your, I stole your love.



You'd nev - er stop

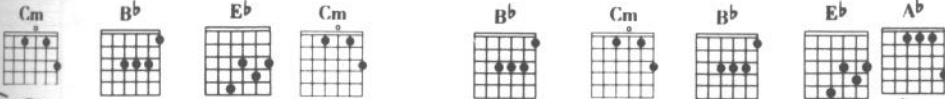


run-nin' a - round. You'd pick me up, said you would soon, put me down.



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.  $\frac{3}{4}$  and fade*

# Got Love For Sale

Words and Music by  
GENE SIMMONS

Moderately bright

**Ab**



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



*f*

Your con - di-tion's red, — you — can't get to bed, your eyes are full of tears.

**Ab**



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



You've got — head - ache, heart - ache, a pain you can't take, I —

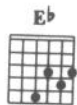
**G<sup>b</sup>** **Ab**



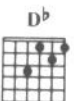
— am who you have to fear. — Your ob-ser-va-tion's cor - rect, I'm.

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

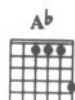
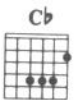




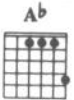
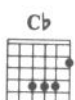
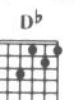
— some- one— you can't neg - lect. — Oh no, oh no, —



— oh no, oh no, — oh no, oh no. — Have —



love — will trav - I've got love for  
el.



sale — Have — love — will I've —  
trav -

got love for sale. Have love

el.

D<sup>b</sup> C<sup>b</sup>

will travel. You buy the

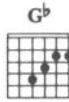
E<sup>b</sup>

mag-a-zine in be-tween the lines you see my face, you read my name.

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

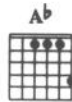
And you can buy me for one price ba-by,

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



you must have heard of my fame. — You know you'll need me, I know you'll

buy me, 'cause I'm a liv - ing cross - your - heart



man. You've got to have me, can't live with -



out me, 'cause I'm the one and on - ly, yes I am. —

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

I've got love for sale, I've got love for sale,



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


and my love will not fail you. and my love will not fail you.



E<sup>b</sup> 

Oh no, oh no, oh no, oh no, oh no, oh no,



D<sup>b</sup>  C<sup>b</sup>  A<sup>b</sup> 

oh no. Have love will trav-



I've got love for sale. \_\_\_\_\_  
 el. \_\_\_\_\_ Have love \_\_\_\_\_



will I've got love for sale. \_\_\_\_\_  
 trav - el. \_\_\_\_\_ Have \_\_\_\_\_



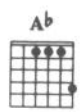
love \_\_\_\_\_ will I've got love for sale. \_\_\_\_\_  
 trav - el. \_\_\_\_\_

*top line second time only*



Yeah! I've got love for sale. \_\_\_\_\_

*Repeat and fade*





# Got Love For Sale

Your condition's red  
 You can't get to bed  
 Your eyes are full of tears  
 You've got headache, heartache  
 A pain you can't take  
 I am who you have to fear  
 Your observation's correct  
 I'm someone you can't neglect  
 Oh no, oh no, oh no, oh no, oh no, oh no

Have love will travel  
 I've got love for sale  
 Have love will travel  
 I've got love for sale  
 Have love will travel

You buy the magazine  
 In between the lines you see my face  
 You read my name  
 And you can buy me for one price baby  
 You must have heard of my fame  
 You know you'll need me  
 I know you'll buy me  
 'Cause I'm a living cross-your-heart man  
 You've got to have me  
 Can't live without me  
 'Cause I'm the one and only  
 Yes I am

I've got love for sale  
 And my love will not fail you  
 Oh no, oh no, oh no, oh no, oh no, oh no, oh no  
 Have love will travel  
 I've got love for sale  
 Have love will travel  
 I've got love for sale  
 Have love will travel

I've got love for sale  
 And my love will not fail you  
 Oh no, oh no, oh no, oh no, oh no, oh no, oh no  
 Have love will travel  
 I've got love for sale  
 Have love will travel  
 I've got love for sale  
 Have love will travel  
 I've got love for sale, yeah!  
 I've got love for sale  
 I've got love for sale

## Plaster Caster

My baby's gettin' anxious, the hour's gettin' late  
 The night is almost over, she can't wait  
 And things are complicating, my love is in her hands  
 And there's no more waitin' she understands

The plaster's gettin' harder and my love is perfection  
 A token of my love for her collection  
 Her collection  
 Plaster caster grab a hold of me faster  
 If you wanna see my love just ask her  
 And my love is a plaster and yeah, she's the collector  
 And she wants me all the time to inject her

The plaster's gettin' harder and my love is perfection  
 A token of my love for her collection  
 Her collection  
 Plaster caster grab a hold of me faster  
 If you wanna see my love just ask her

The plaster's gettin' harder and my love is perfection  
 A token of my love for her collection  
 Her collection  
 Plaster caster, she wants my love to last her  
 And she calls me by the name of master  
 Plaster caster, she wants my love to last her  
 And she calls me by the name of master

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# Plaster Caster

Moderately Bright

Words and Music by  
GENE SIMMONS

Ab D<sup>b</sup> (A<sup>b</sup>base) Ab D<sup>b</sup> (A<sup>b</sup>base)

My ba-by's get-tin' anx-ious, the hour's get-tin' late.

F<sup>b</sup> G<sup>b</sup>

The night is al-most o-ver, she can't wait.

D<sup>b</sup> G<sup>b</sup> (D<sup>b</sup>base) D<sup>b</sup> Ab

And things are com-pli-

**D<sup>b</sup> (A<sup>b</sup> bass)** **A<sup>b</sup>** **D<sup>b</sup> (A<sup>b</sup> bass)**

cat - ing, my love is in her hands.

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

And there's no more wait - in' she un - der - stands.

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

The plas - ter's get - tin' hard - er,

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

and my love is per - fec - tion, a to - ken of

G<sup>b</sup> A<sup>b</sup> To Coda

— my love — for her col - lec - tion. — Her col - lec - tion.

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

Plas - ter — cast - er, — grab a hold of me

G<sup>b</sup> F<sup>b</sup> C<sup>b</sup>

fas - ter. — If you wan - na see — my love — just

G<sup>b</sup> A<sup>b</sup> m G<sup>b</sup> D. S. al Coda 2nd time A<sup>b</sup> D<sup>b</sup> (A<sup>b</sup>base)

ask her. And my love is a plas - ter, —





and yeah, she's the col - lec - tor. — And she wants me all —








— the time — to in - ject her. —



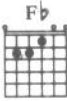

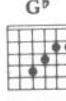
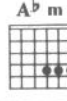
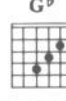
**Coda**



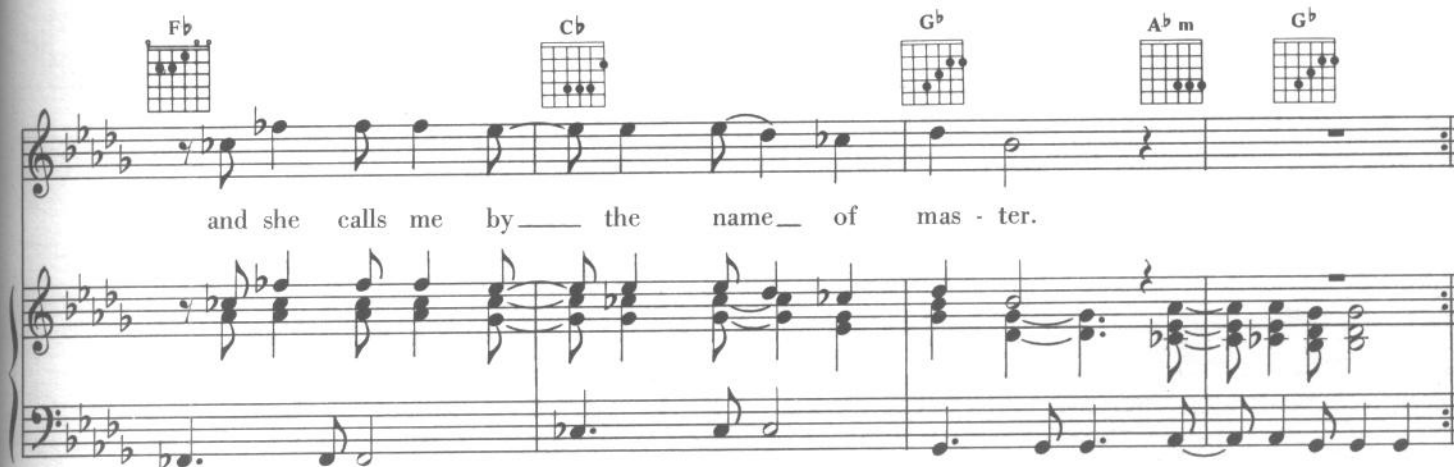


Plas - ter — cast - er, — she wants my love to last her, —



and she calls me by — the name — of mas - ter.



# Shock Me

Words and Music by  
ACE FREHLEY

Moderate tempo

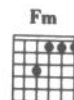
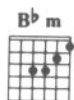
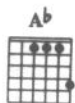
The musical score for "Shock Me" is presented in a standard format with guitar chord diagrams, piano accompaniment, and vocal lines. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C). The tempo is marked "Moderate tempo".

**Chord Diagrams:**

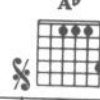
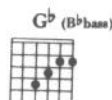
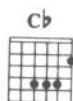
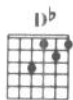
- D<sup>b</sup>: x33333
- A<sup>b</sup>: x44444
- G<sup>b</sup>: x23333

**Vocal Lyrics:**

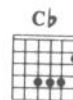
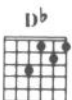
Your light - nin's all I need -  
 — my sat - is - fac - tion grows. — You -  
 — make me feel at ease — you ev - en make me glow. —



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



low so get me high. Shock me make




me feel bet - ter.

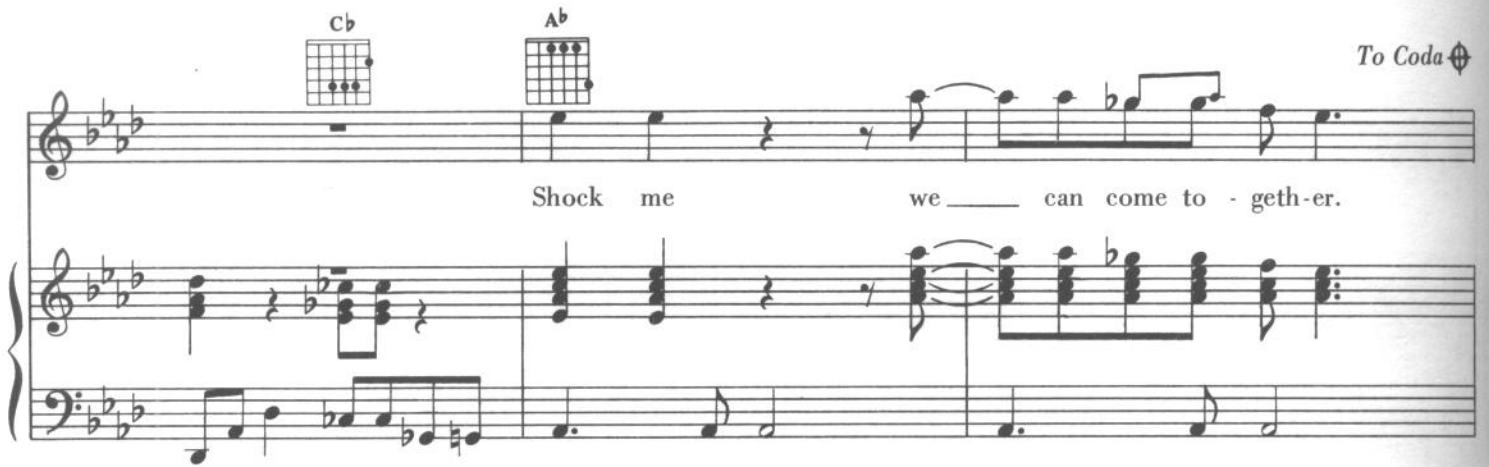


Shock me put on your black leath - er.



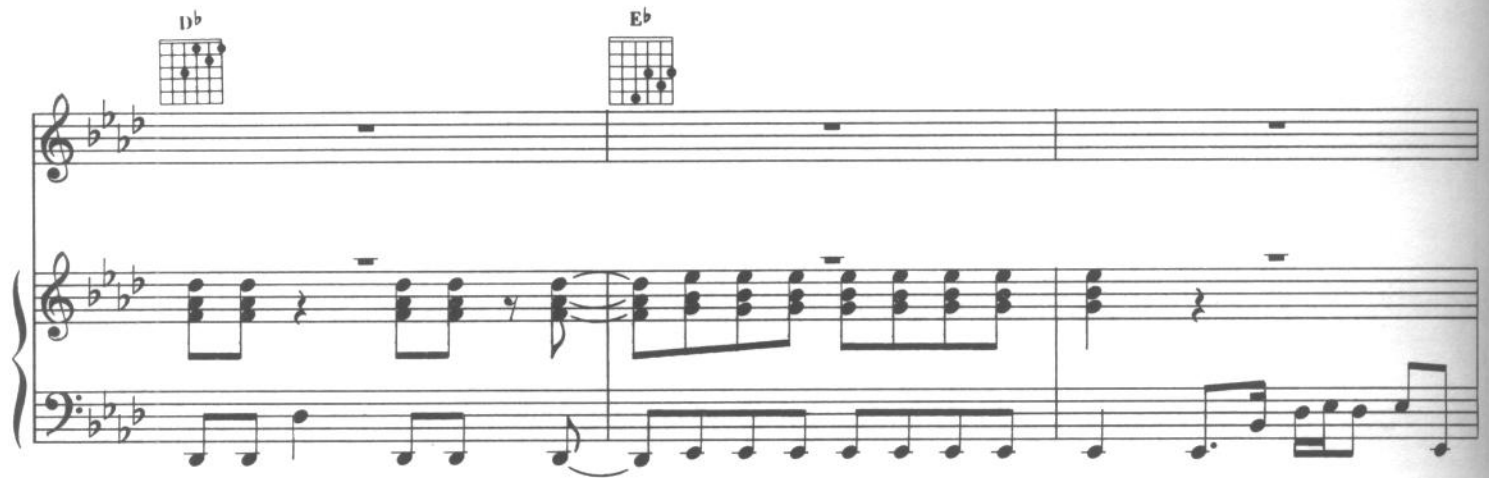
To Coda 

Shock me we — can come to - geth-er.



The first system of music features a vocal line and a piano accompaniment. Above the vocal line, two guitar chord diagrams are shown: Cb (C natural) and Ab (A natural). The vocal line begins with a rest, followed by the lyrics 'Shock me we — can come to - geth-er.' The piano accompaniment consists of a treble and bass clef with chords and a bass line.

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



The second system continues the musical piece. Above the vocal line, two guitar chord diagrams are shown: Db (D natural) and Eb (E natural). The vocal line has a rest followed by the lyrics 'And ba - by if you do — what you've\_ been told. —'. The piano accompaniment continues with chords and a bass line.

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



The third system continues the musical piece. Above the vocal line, three guitar chord diagrams are shown: Ab (A natural), Db (D natural), and Gb (G natural). The vocal line has a rest followed by the lyrics 'My in - sul - a - tion's gone — girl — you make me o - ver - load. —'. The piano accompaniment continues with chords and a bass line.

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



The fourth system continues the musical piece. Above the vocal line, one guitar chord diagram is shown: Ab (A natural). The vocal line has a rest followed by the lyrics 'My in - sul - a - tion's gone — girl — you make me o - ver - load. —'. The piano accompaniment continues with chords and a bass line.

D<sup>b</sup>



G<sup>b</sup>



A<sup>b</sup>



B<sup>b</sup> m



Don't pull the plug on me

F<sup>m</sup>



D<sup>b</sup>



C<sup>b</sup>



G<sup>b</sup> (B<sup>b</sup>base)



*D. S.  
al Coda*

oh no, keep it in and keep me high.

*Coda*

D<sup>b</sup>



E<sup>b</sup>



Come on!

A<sup>b</sup>



G<sup>b</sup>



A<sup>b</sup>



G<sup>b</sup>



Shock me ba - by.

Shock me oh yeah.

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

Shock me make — me feel bet-ter.

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

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

*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.

*D<sup>b</sup>* *C<sup>b</sup>* *Repeat and fade*

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

# Shock Me

Your lightning'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

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# Then She Kissed Me

Words and Music by  
PHIL SPECTOR, ELLIE GREENWICH  
and JEFF BARRY

With moderate motion

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



**f**



**f**



Well, she walked up to me an' she asked — me if I want - ed to dance. —  
Each time I told her I could - n't wait to see her a - gain. —




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



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



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



She looked kind o' nice and so — I said I might take a chance. —  
I want - ed to let her know — that she was more than a friend. —




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



**G<sup>b</sup>**



And when we danced she  
I did - n't know just




held me tight. what to do. And when I walked her home that night So I whis - pered I love you. And

Chord diagrams:  $D^b$ ,  $G^b$ ,  $D^b$

all the stars were shin - in' bright and then she kissed me. she said that she loved me too and then she

Chord diagrams:  $A^b$ , 1.  $D^b$

kissed me. She kissed me in a way that I've nev - er been kissed be - fore.

Chord diagrams: 2.  $D^b$ ,  $G^b$ ,  $G^b 6$ ,  $G^b maj7$ ,  $G^b 6$

She kissed me in a way that I

Chord diagrams:  $G^b$ ,  $E^b 7$

wan - na be kissed for - ev - er more. I

A guitar chord diagram for A-flat is shown above the vocal line, with notes on the 2nd, 3rd, 4th, 5th, and 6th strings.

knew that she was mine so I gave her all the love that I had.

Two guitar chord diagrams are shown above the vocal line: one for D-flat (notes on 2nd, 3rd, 4th, 5th, 6th strings) and one for A-flat (notes on 2nd, 3rd, 4th, 5th, 6th strings).

And one day she took me home to meet her mom and her dad.

A guitar chord diagram for A-flat is shown above the vocal line, with notes on the 2nd, 3rd, 4th, 5th, and 6th strings.

And then I asked her to be my bride.

Three guitar chord diagrams are shown above the vocal line: one for D-flat (notes on 2nd, 3rd, 4th, 5th, 6th strings), one for G-flat (notes on 2nd, 3rd, 4th, 5th, 6th strings), and one for D-flat (notes on 2nd, 3rd, 4th, 5th, 6th strings).

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



And al - ways stay right by\_\_ my side.\_\_ She felt so hap - py she




A<sup>b</sup> 1. D<sup>b</sup> 2. D<sup>b</sup> A<sup>b</sup>




al - most cried\_ and then she kissed me. \_\_\_\_\_ kissed me. \_\_\_\_\_ And then she



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



kissed me. \_\_\_\_\_ And then she kissed me. \_\_\_\_\_



*Repeat and fade*





# Then She Kissed Me

Well she walked up to me  
 An' she asked me if I wanted to dance  
 She looked kind o' nice and so  
 I said I might take a chance  
 And when we danced she held me tight  
 And when I walked her home that night  
 And all the stars were shinin' bright  
 And then she kissed me

Each time I saw her  
 I couldn't wait to see her again  
 I wanted to let her know  
 That she was more than a friend  
 I didn't know just what to do  
 So I whispered I love you  
 And she said that she loved me too  
 And then she kissed me

She kissed me in a way  
 That I've never been kissed before  
 She kissed me in a way  
 That I wanna be kissed forever more

I knew that she was mine  
 So I gave her all the love that I had  
 And one day she took me home  
 To meet her mom and her dad  
 And then I asked her to be my bride  
 And always stay right by my side  
 She felt so happy she almost cried  
 And then she kissed me

And then I asked her to be my bride  
 And always stay right by my side  
 She felt so happy she almost cried  
 And then she kissed me  
 And then she kissed me  
 And then she kissed me

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 Ellie Greenwich and Jeff Barry  
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# Tomorrow And Tonight

Words and Music by  
PAUL STANLEY

With exuberance

**Chord Diagrams:**

- C:** X02320
- F (C base):** X33233
- G7:** X20732

**Lyrics:**

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. —

F C F






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



C F C





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



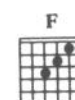
G7 C




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



F G




- 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. —



C



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



G7 C



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



G7



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



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

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

C G7  
 don't be hes - i - tat - in' 'cause you know the night is nev - er gon - na end. To - mor -

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

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for C, F, and G7. The lyrics are: "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

# 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

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Love Gun  
Got Love For Sale  
Tomorrow And Tonight  
Christine Sixteen  
Almost Human  
Plaster Caster  
Shock Me  
\*\*Then She Kissed Me  
I Stole Your Love  
\*Hooligan

