



THE BEST OF **ALICE COOPER** FOR GUITAR TAB

Ten classic songs  
expertly transcribed &  
arranged for guitar tab by  
**ARTHUR DICK**





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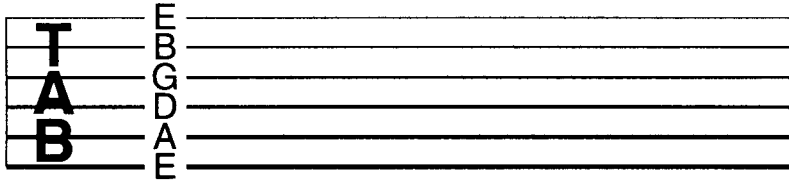
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# TABLATURE & INSTRUCTIONS EXPLAINED

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.



A number on any of the lines indicates, therefore, the string and fret on which a note should be played.

4th String	3rd String	3rd String	3rd String	1st String	<b>Open</b>	} Chord of A minor
7th Fret	7th Fret	5th Fret	<b>Open</b>	2nd String	1st Fret	
5th String				3rd String	2nd Fret	
<b>Open</b>				4th String	2nd Fret	
				5th String	<b>Open</b>	

A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the upper edge of the guitar neck adjacent to each fret, numbering them accordingly.

Be careful to use paper that will not damage the finish on your guitar.

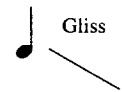
## FINGER VIBRATO



## TREMOLO ARM VIBRATO



## GLISSANDO



Strike the note, then slide the finger up or down the fretboard as indicated

## TREMOLO STRUMMING



This sign indicates fast up and downstroke strumming



This sign indicates that the notes are to be played an octave higher than written



This instruction cancels the above



This note-head indicates the string is to be totally muted to produce a percussive effect

P.M. = Palm Mute

The image shows five columns of musical notation and guitar tablature. Each column includes a treble clef staff with a note and a guitar tablature staff with fret numbers and arrows indicating bends. The techniques are: Half Tone Bend (12th fret, 1/2 bend), Full Tone Bend (12th fret, Full bend), Decorative Bend (5th and 7th frets, 1/4 bend), Pre-Bend (7th fret, Pre-bend indicated by an upward arrow), and Ghost Note (3rd fret, note in parentheses).

**HALF TONE BEND**

Play the note G then bend the strings so that the pitch rises by a half tone (semi-tone)

**FULL TONE BEND**

**DECORATIVE BEND**

**PRE-BEND**

Bend the string as indicated, strike the string and release

**GHOST NOTE**

The note is half sounded

The image shows four columns of musical notation and guitar tablature. Each column includes a treble clef staff and a guitar tablature staff. The techniques are: Bend & Release (7th fret, Full bend, then release), Bend & Restrike (7th fret, Full bend, then restrike), Unison Bend (5th and 7th frets, Full bend), and Staggered Unison Bend (7th and 5th frets, Full bend on each).

**BEND & RELEASE**

Strike the string, bend it as indicated then release the bend whilst it is still sounding

**BEND & RESTRIKE**

Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs

**UNISON BEND**

Strike both strings simultaneously then immediately bend the lower string as indicated

**STAGGERED UNISON BEND**

Strike the lower string and bend as indicated; whilst it is still sounding strike the higher string

The image shows five columns of musical notation and guitar tablature. Each column includes a treble clef staff and a guitar tablature staff. The techniques are: Hammer-On (7th and 9th frets, H), Pull-Off (9th and 7th frets, P), Rake-Up (0, 1, 2, 3 frets, upward strum), Rake-Down (0, 1, 2, 3 frets, downward strum), and Harmonics (12th fret, Harm).

**HAMMER-ON**

Hammer a finger down on the next note without striking the string again

**PULL-OFF**

Pull your finger off the string with a plucking motion to sound the next note without striking the string again

**RAKE-UP**

Strum the notes upwards in the manner of an arpeggio

**RAKE-DOWN**

Strum the notes downwards in the manner of an arpeggio

**HARMONICS**

Strike the string whilst touching it lightly at the fret position shown

Artificial harmonics (A.H.), will be described in context

# BILLION DOLLAR BABIES

Words & Music

Alice Cooper, Reggie Vinson & Michael Bruce

♩ = 91

Gtrs 1 & 2

N.C. (Am)

Drums

4/4

H H H H H H H H

*f*

H ~ H ~ H ~ H ~ H ~ H ~ H ~

TAB: 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

Gtr 3

4/4

TAB:

Gtrs 1 & 2

H H H H H H H H

H ~ H ~ H ~ H ~ H ~ H ~ H ~

Gliss

TAB: 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 0-0 3-0 0 2-3 2-0

Gtr 3

H H H H H H H H

H ~ H ~ H ~ H ~ H ~ H ~ P ~

Fig 1 . . . . . end Fig 1 w/wah wah

Gliss Gliss

TAB: 4-5 4-5 4-5 4-5 7-8 7-8 11-8 11 5-5 7-5 7-9 7-9 7-5

Gtrs 1 & 2

F G5 A5 G5 F5 N.C.

Musical notation for Gtrs 1 & 2. The staff shows chords for F, G5, A5, G5, F5, and N.C. (Natural Chord). The F chord is played with upstrokes (V) and includes a glissando (Gliss) effect. The F5 chord also includes a glissando effect. The N.C. chord is marked with 'H' and a wavy line indicating a harmonic.

Fingerings for Gtrs 1 & 2. The strings are labeled T (Treble), A (Acoustic), and B (Bass).  
 F: T (10-10-10-10-10), A (10-10-10-10-10), B (8-8-8-8-8).  
 G5: T (5), A (5), B (3).  
 A5: T (7), A (7), B (5).  
 G5: T (5), A (5), B (3).  
 F5: T (3), A (3), B (1).  
 N.C.: T (5), A (5-7), B (5-7).

Gtr 3

Musical notation for Gtr 3. The staff shows chords and glissando effects. The first chord is marked 'cancel wah' and includes a glissando effect. The second chord is marked 'w/wah' and includes a glissando effect. The final chord is marked 'Bend Gliss' and includes a glissando effect.

Fingerings for Gtr 3. The strings are labeled T (Treble), A (Acoustic), and B (Bass).  
 Chord 1: T (10-10-10), A (10-10-10), B (8-8-8).  
 Chord 2: T (4), A (5), B (5-5-3).  
 Chord 3: T (5), A (7), B (5-8-8).  
 Final chord: T (8), A (8), B (8) with 'Full Gliss' annotation.

▣ = downstroke V = upstroke

Verse:

N.C. (Am)

F

Vocal line for the verse. The lyrics are: "1. Bill - ion doll - ar ba - by,". The melody is written on a treble clef staff.

Gtr 1 (Gtr 2 *sim*, Gtr 3 *tacet*)

Musical notation for Gtr 1. The staff shows chords and glissando effects. The first chord is marked 'Fig 2' and includes a glissando effect. The second chord is marked 'Gliss' and includes a glissando effect. The third chord is marked 'Gliss' and includes a glissando effect.

Fingerings for Gtr 1. The strings are labeled T (Treble), A (Acoustic), and B (Bass).  
 Chord 1: T (2-2), A (2-2), B (0-0).  
 Chord 2: T (2), A (3), B (3-2-0).  
 Chord 3: T (1), A (3), B (3-1).  
 Final chord: T (2), A (4), B (3) with 'Gliss' annotation.

G Am G F

rub - ber lit - tle la - dy, slick - er than a wea - sel gri - my as a al - ley 'cos we like no oth - er lo - ver.

... end Fig 2

**TAB**

3	5	3	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
3	5	3	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
4	5	4	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
5	7	5	3	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
3	5	3	1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

N.C. (Am)

F

Bill - ion doll - ar ba - by,

Gliss Gliss

Gliss Gliss

**TAB**

2	2	2	1	2	2	2	2	4	2
2	2	2	3	3	3	3	3	5	3
0	0	0	3	3	3	3	3	5	3
		3	0						

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

rot - ten lit - tle mon - ster, ba - by I a - dore you, man - or wo - man love you like a ba - by.

Gliss Gliss

Gliss Gliss

**TAB**

3	5	3	1	10	10	10	10	12	10
3	5	3	1	10	10	10	10	12	10
4	7	4	2	10	10	10	10	12	10
5	7	5	3	10	10	10	10	12	10
3	5	3	1						

E

Am

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

*mf* P.M. . . . . P.M. . . . . P.M. . . . . P.M. . . . . P.M. . . . .

TAB: 0 0 0 0 0 0 | 0 0 5 5 7 0 0 0 0 5 5 7 0

E

Am

moon is ris - ing in the sky.

P.M. . . . . P.M. . . . . P.M. . . . .

Gtr 1:  
Gtr 2:

TAB: 0 0 0 0 0 0 | 0 9 10 9 7 9 7 10 7 10 9

E

Am

If I'm too rough tell me, I'm so scared your lit - tle

P.M. . . . . P.M. . . . . P.M. . . . . P.M. . . . . P.M. . . . .

TAB: 0 0 0 0 0 0 | 0 0 5 5 7 0 0 0 0 5 5 7 0



Coda ⊕

E F

head will come off in my hands.

open out

Gtrs 1 & 2

Bend

Full

f

... solo fill ...

TAB

9 9 9 9 10 10 10 11 11

9 9 9 9 10 10 10 11 11

9 9 9 9 10 10 10 11 11

0 0 0 0 8

N.C.

2/4 4/4

H H H

H H H

TAB

3 5 6 3 5 7 8 5 7 5-7 5-7 5-7

H H H H H H H H H H H H

Gtr 3 plays Fig 1

H H H H H H H H H H H H

TAB

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

Solo:

N.C. (Am)

First system of musical notation. The treble clef staff contains a melodic line with triplets and bends. The guitar tablature staff shows fret numbers: 7-10, 7-10, 7-9, 8-10, 8-10-10, 12, 10, 13-15, 13-12, 15-13. Annotations include 'w/ Fig 2', 'Bend', 'F Bend', and 'Gliss'.

Second system of musical notation. The treble clef staff shows notes with bends and triplets. The guitar tablature staff shows fret numbers: 12, 12-13-12, 12, 15, 15, 13, 15, 15-13-12-10-8. Annotations include 'G', 'Am Bend', 'G', 'F', and 'Bend'.

Third system of musical notation. The treble clef staff includes a 'H' (harmonic) and a 'Bend' marked with an asterisk. The guitar tablature staff shows fret numbers: 10, 7-9, 10, 9, 8, 9-7, 9, 10, 8, 10, 8-10, 8-10, 12-13, 12-10, 12-10, 12-13. Annotations include 'N.C. (Am)', 'F', 'H', '\*Bend', 'P', and 'Gliss'.

\* Pinched harmonic 15va

Fourth system of musical notation. The treble clef staff shows notes with glissandos and bends. The guitar tablature staff shows fret numbers: 13-10-8-10-8, 9, 8, 9-7-5-7, 5, 5, 8-10, 8, 10, 8, 14, 13-15, 13, 15, 15. Annotations include 'G', 'Am', 'G', 'F', 'Gliss', 'Bend', and 'Coda'.

D.  $\text{\textcircled{C}}$  at  $\text{\textcircled{C}}$  Coda

Coda ⊕

F

hands.

*8va*

*f*

Bend

Bend

w/drum fill

Full

Full

TAB

10 13-16 13-16-13 13-16 16-13 16-13-16

N.C. (Am)

F

Bill - ill - ion - - - - - dol - lar ba - by. - - - - -

Fig 3 . . .

TAB

0 0 3 0 0 3 2 0 1 2 2 2 3 3 3 3 3 3 2 3 5 2 3 5

N.C. (Am)

F

Bill - ion dol - lar ba - by. - - - - -

... end Fig 3

TAB

0 0 3 0 0 3 2 0 1 2 2 2 3 3 3 3 3 3 1 3 4 5 3 4 5 6 7 5 6 7

N.C. (Am)

F

Trill - ion - dol - lar ba - by.

TAB: 0-0 3-0 0 3 2 0 | 1 2 2 2 3 3 3 3 1 3-5 2-3-5 2-3-5

N.C. (Am)

F

Zill - ion - dol - lar ba - by.

TAB: 0-0 3-0 0 3 2 0 | 1 2 2 2 3 3 3 3 1 8 5 7 5 5-7-9 8 8

Solo:

N.C. (Am)

F

TAB: 10 8 10 10 10 10 10 10 10 8 10 10 8 10 8 10 8 7-5-7-5

N.C. (Am) F

Bend Bend Bend Bend

TAB 7 5 5 7 5 7 5 7 5 7 5 5 7 5 5 3 5 5

N.C. (Am) F

Gliss H Bend

TAB 3 5 3 5 7 5 7 0 7 7 5 7 9 8 8 10 8 8 10 8 8 10 15 15 13

*8va* con't N.C. (Am) F

Pre P Bend Bend Bend Pre P Bend

Hold bend . . . . . Hold bend . . . . . Hold bend . . . . .

TAB 14 13 15 15 13 15 13 15 15 15 13 15 13 15 15 15 15 15 15 15 15 13 15

*8va* con't N.C. (Am) F

Bend Pre Gliss Gliss Gliss Bend

TAB 15 15 12 15 15 12 15 12 15 17 17 19 19 19 20

8<sup>va</sup> con't N.C. (Am)

Musical notation for the N.C. (Am) section. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with strings labeled T, A, B. The notation includes a half note with a wavy line, followed by a triplet of eighth notes with a 'Pre' label and an upward arrow. This is followed by two more triplets of eighth notes, each with a 'P' label. A 'Bend' label with a wavy line follows, then another triplet of eighth notes with a 'Pre' label and an upward arrow. The tablature shows fret numbers 20, 17, 20, 17, 20, 17, 20, 17, 20, 17, 17.

8<sup>va</sup> con't F

Musical notation for the F section. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with strings labeled T, A, B. The notation includes two 'Bend' labels with wavy lines, followed by a 'Gliss' label with a wavy line. The tablature shows fret numbers 19, 19, 17, 19, 17, 3, 3, 1, 1.

# DEPARTMENT OF YOUTH

Words & Music

Alice Cooper, Dick Wagner &  
Bob Ezrin

*Handwritten notes:*  
The first part of the song  
is in 4/4 time.  
The second part  
is in 3/4 time.

♩ = 120

F5    B♭5 (F bass)    C5 (F bass)

*f*    w/overdrive

TAB

▭ = downstroke    ▽ = upstroke

F5    1. B♭5 (F bass)    C5 (F bass)    2. B♭5 (F bass)    C5 (F bass)

1. We're in

TAB

Verse:

F5    B♭5    C5    *sim.*

... w/F bass pedal ...

trou - ble all the time, you read a - bout us all in the pa -

*See Block Lyrics for Verse 2*

TAB

F5

B $\flat$ 5

C5

- pers. We

Gliss P

Gliss P

TAB

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

F5

B $\flat$ 5

C5

walk a - round and bump in - to walls \_\_\_\_\_ a blind del - e -

TAB

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

F5

B $\flat$ 5/F

E5

ga - tion, \_\_\_\_\_ yeah. And we

Gliss P

Gliss P

TAB

3						3	3	3	3	2
3						3	3	3	3	2
1		1	1	3	5	3	5	3	5	0



Bridge:

Am

ain't a - fraid of high pow - er, we're bul - let proof and we

*See Block Lyrics for Bridge 2*

*mf* clean sound

*etc.*

T	0	0	0	0	0	0	0
A	1	1	1	1	1	1	1
B	(2)	2	2	2	2	2	2

Dm

C

B $\flat$

F/A

nev - er heard of Eis - en - how - er, pis - tol pow - er, just - tice and truth.

T	1	1	0	0	3	3	1	1
A	3	3	1	1	3	3	1	1
B	(0)	2	(0)	0	(3)	(1)	2	2

G

C

We're the de -

Hold . . . .

Bend

Full

T	3	3	3	3	6	5
A	3	3	3	3		
B	4	4	4	4		
B	5	5	5	5		

Chorus:

B $\flat$

A

part - ment of youth, \_\_\_\_\_ you're the de -

Hold . . . . . *sim.*

TAB

10	11	10	11	10	11	9	10	9	10	9
		10		10				9		9

Dm

Dm/C

part - ment of youth, \_\_\_\_\_ We're the de -

TAB

10	10	10	10	10	10	10	10	12	10	10	10
		10		10				12		10	10

B $\flat$

A

1.  
Dm

part - ment of youth, \_\_\_\_\_ just me and you.

*w/slight overdrive*  
*mp*

TAB

6	6	7	6	7	6	5	5					
		7		7		5	5					
						6	6					
								5	5	3	5	3

1. con't

Acoustic gtr fill

B $\flat$

3 3 Hold

P P

T  
A  
B

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

2.

B $\flat$

you.

*mp* Fig 1 . . .  
w/4 bar bass figure . . . end Fig 1

T  
A  
B

5 5 3 5 3 5 5 3 5 3

Dm

B $\flat$

We're the de -

4 bar bass figure  
Gtr plays Fig 1

T  
A  
B

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

Dm

B $\flat$



- part - ment of youth, \_\_\_\_\_

the new de - part - ment of youth, \_\_\_\_\_



w/4 bar bass figure



1.

2.

B $\flat$

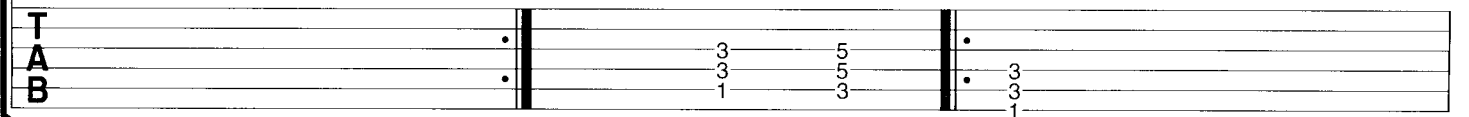
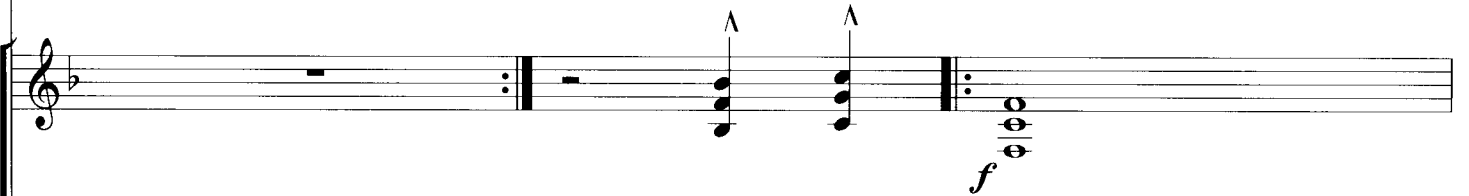
C

F



We're the de -

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



w/F bass pedal

*sim.*

B $\flat$

C

F

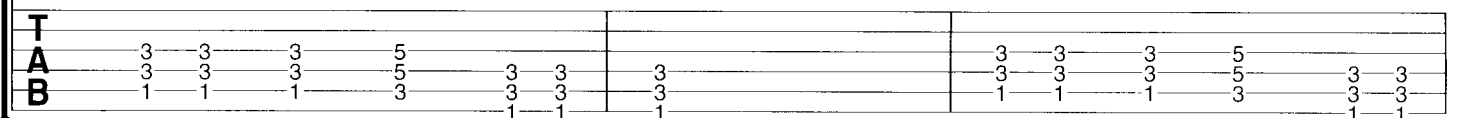
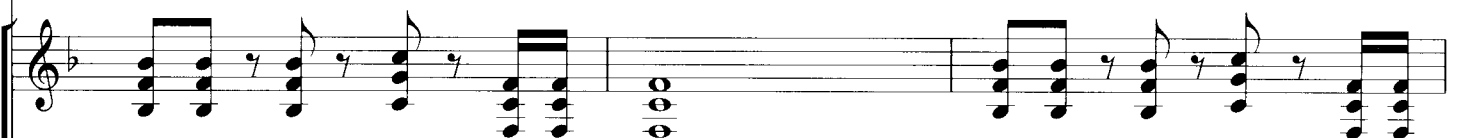
B $\flat$

C



we got the pow - er. \_\_\_\_\_

We're the de -



F B $\flat$  C

- part - ment of youth, ah, we got the pow -

**TAB**

3	x	x	x	x	x	x	x	x	3	3	3	5
3	x	x	x	x	x	x	x	x	3	3	3	5
1	x	x	x	x	x	x	x	x	1	1	1	3

F B $\flat$  C *Repeat to fade*

er. We're the de -

**TAB**

3	x	x	x	x	x	x	3	3	3	5
3	x	x	x	x	x	x	3	3	3	5
1	x	x	x	x	x	x	1	1	1	3

Verse 2: We talk about this old stupid world  
and still come out laughing  
We never made any sense but hell that never mattered.

Bridge 2: But we'll make it through our blackest hour  
we're living proof  
And we never heard of Billy Sunday  
Damion Runion, (the) man is a coot.



Verse:

A

I'm \_\_\_\_\_ top brand cut of meat, I'm your choice \_\_\_\_\_

P.M. open out

T	2	2	4	2	2	2	4	2	0	2	2	2	2	2	2	2	0
A	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G

E

A

A

I wan - na be e - lec - ted. I'm Yan - kee Doo - dle Dan - dy in a

P.M.

T	3	0	0	0	0	0	1	2	0	2	2	2	2	2	2	2
A	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	2	2	0	0	0	0	0	0	0	0
	(3)															

G

A

gold Rolls Royce, I wan - na be e - lec - ted.

P.M. open out

T	2	2	2	2	2	2	2	0	3	0	0	0	0	0	1	2
A	2	2	2	2	2	2	2	0	0	0	0	0	0	0	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2
									(3)							

A

G

E

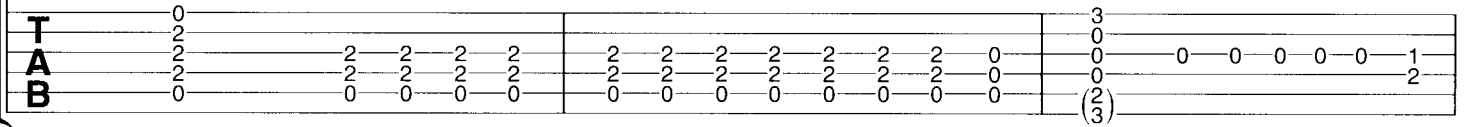


Kids want a sav - iour and don't be a fake, I wan - na be e - lec -



P.M.

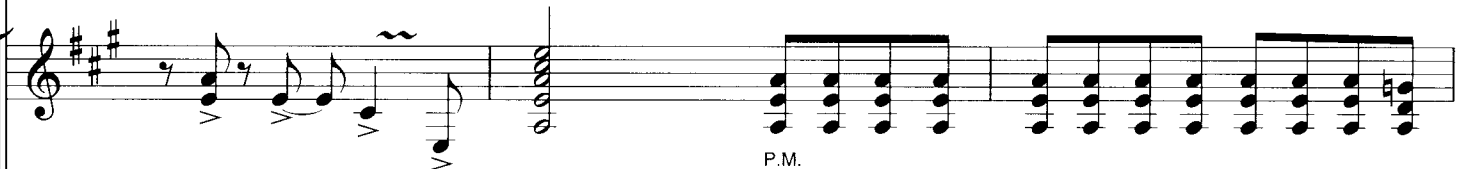
open out



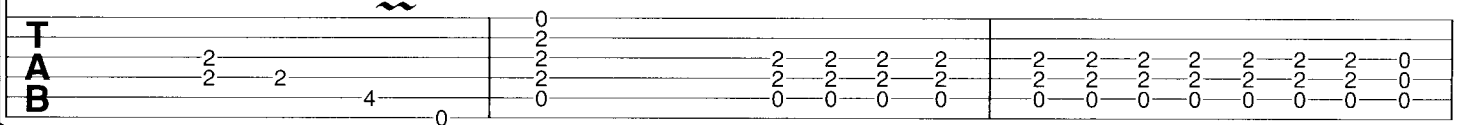
A



- ted. We're all gon - na rock to the rules that I make,



P.M.



Chorus:

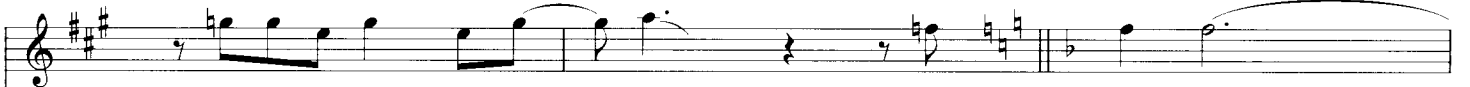
G

E

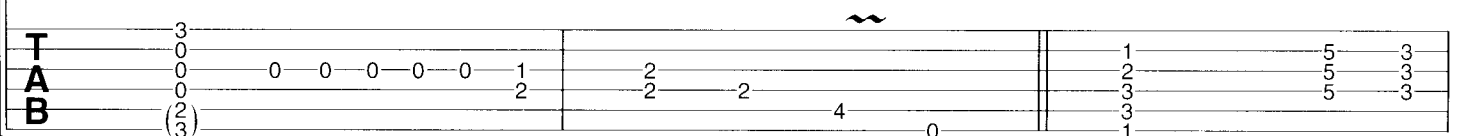
A

F

C/E Bb/D



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





E $\flat$  A $\flat$ /C B $\flat$ /D G/B C

Musical notation for the first system. The top staff is a vocal line with a slur over the first two measures. The middle staff is a guitar line with chords and a slur. The bottom staff is a TAB line with fret numbers: 3 4 | 4 4 | 6 3 | 3 3 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5.

E -

F C/E B $\flat$ /D E $\flat$  A $\flat$ /C B $\flat$ /D G/B

Musical notation for the second system. The top staff is a vocal line with lyrics "lec - ted.". The middle staff is a guitar line with chords and a slur. The bottom staff is a TAB line with fret numbers: 5 6 | 5 5 | 5 3 | 3 4 | 4 4 | 3 5 | 6 6 | 3 3 | 7 4.

lec - ted.

Fig 1 . . .

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

Musical notation for the third system. The top staff is a vocal line with lyrics "Re - spec - ted.". The middle staff is a guitar line with chords and a slur. The bottom staff is a TAB line with fret numbers: 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 3 4 | 4 4 | 3 5.

Re - spec - ted.

. . . end Fig 1

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

E - lec - ted

T  
A  
B

6	3	5	5	5	5	5	3
6	3	5	5	5	5	5	3
7	4	5	5	5	5	5	3

E $\flat$  A $\flat$ /C B $\flat$ /D G/B E

T  
A  
B

3	4	6	3	9	9	9	0
4	4	6	3	9	9	9	0
3	5	7	4	7	7	7	0

A

"Good evening Mr and Mrs America and all ships at sea, the candidate is taking

*mf* Hold . . .

T  
A  
B

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Verse:

A

the country by storm." I ne - ver lied to you, I've al - ways been cool,

*f* Hold

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G5

E

A

A

I wan - na be e - lec - ted. I'll shock to give a vote and I

TAB

3	3	3	2	5	2	2	2	4	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

G5

E

A

told you 'bout school, I wan - na be e - lec - ted. E -

TAB

0	0	0	0	0	0	0	0	0	0	3	3	3	2	5	2	2	2	4	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Chorus:

F C/E B♭/D E♭ A♭/C B♭/D G/B

lec - ted.

Fig 1 . . .

TAB

1	5	3	3	4	6	3
2	5	3	3	4	6	3
3	5	3	3	5	7	4
4						
5						
6						
7						

C F C/E B♭/D E♭ A♭/C

E - lec - ted.

. . . end Fig 1

TAB

5	5	5	5	5	3	4
5	5	5	6	5	4	4
5	5	5	5	5	3	5

B♭/D G/B C F C/E B♭/D

Hal - le - lu - yah.

TAB

6	3	5	5	5	5	3
6	3	5	5	5	5	3
7	4	5	5	5	5	3

E $\flat$  A $\flat$ /C B $\flat$ /D G/B C

I wan - na be se - lec -

TAB

3	4	6	3	5	5	5	5	5	5
4	4	6	3	5	5	5	5	5	6
3	5	7	4		5	5	5	5	5

F C/E B $\flat$ /D E $\flat$  A $\flat$ /C B $\flat$ /D G/B

ted. "I wanna be with the United States of America."

TAB

5	5	3	3	4	4	6	3
6	5	3	3	4	4	6	3
5	5	3	3	3	5	7	4

E A

*mf*

TAB

9	9	9	9	0	0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9													
7	7	7	7													

A  
Solo gtr w/brass

A/G

\*Rhythm gtr

TAB

\*Rhythm gtr continues quaver pattern

A/F#

Fmaj7

TAB

Asus2/E

Asus2/D

TAB

C5

B5

TAB

Verse:

E5

A

We're gon - na win this one, take the coun - try by storm,

**TAB**  
 4 (0) | 0 0 0 0 0 0 | 0 0 0 0 0 0 0

G5

E

A

A

we're gon - na be e - lec - ted. You and me to - geth - er,

**TAB**  
 3 3 3 2 5 2 | 2 2 4 2 | 0 0 0 0 0 0

G

E

young and strong, we're gon - na be e - lec -

**TAB**  
 0 0 0 0 0 0 0 0 | 3 3 3 2 5 2

A

F

C

B $\flat$

E $\flat$

A $\flat$

- ted. E - lec - ted.

TAB

2	2	4	2	6	5	3	5	3	2	5	3
---	---	---	---	---	---	---	---	---	---	---	---

B $\flat$

G

C

F

C

B $\flat$

E - lec - ted.  
- flec - ted.

w/Fig 1 (*tacet 1 $^{\circ}$* )

TAB

6	5	3	1	3	2	3	2	6	5	3	5
---	---	---	---	---	---	---	---	---	---	---	---

*Repeat ad lib vocal to fade*

E $\flat$

A $\flat$

B $\flat$

G

C

Re -

TAB

3	2	5	3	6	5	3	1	3	2	3	2
---	---	---	---	---	---	---	---	---	---	---	---



# I'M EIGHTEEN

**Words & Music**  
 Alice Cooper, Michael Bruce,  
 Dennis Dunaway, Neal Smith &  
 Glen Buxton



♩ = 96

N.C. (Em)                      C                      D                      (Em)

*f*                      *etc.*

Let ring . . . . . Let ring . . . . .

TAB

0 0 0 0 0 2 3 0                      3 2 0 0 2 3                      9 7 0 0 0 0 2 3 0

▣ = downstroke V = upstroke

C                      D                      A5

Let ring . . . . . Let ring . . . . .

TAB

3 2 0 0 2 3                      2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 2 2 2 2

B5                      C5

TAB

4 4 4 4 4 4 4 4 4 4                      5 5 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 4 4 4                      5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2                      3 3 3 3 3 3 3 3

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D5 E5

Bend Bend Bend

Full Full Full

T  
A  
B

7 7 7 7 7 7 7 7 7 7 7 7 | 7 5 7 9 7 9 8 10 10 10 10 10

5 5 7 7 5 5 5 5 5 5 5 5 | 7 5 7 9 7 9 8 10 10 10 10 10

Verse:

C5 D5 Em C D

1. Lines form on my face and hands.  
See Block Lyrics for Verse 2

*mp* Let ring . . . . . Let ring . . . . . Let ring . . . . .

T  
A  
B

10 10 8 0 3 4 | 3 2 0 0 2 3

0 (9) 0 3 4 | 3 2 0 0 2 3

0 0 0 0 0 0

Em C D

lines form from the ups and downs.

*sim.*

T  
A  
B

0 3 4 | 3 2 0 0 2 3

0 0 0 0 0 0

C D

I'm in the mid - dle with - out a - ny plans, \_\_\_\_\_

T  
A  
B

3 2 0 1 0 1 0 2 | 0 2 3 2 3 2 0 3

Em C D

I'm a boy \_\_\_\_\_ and \_\_\_\_\_ I'm a man. \_\_\_\_\_ I'm

T  
A  
B

0 3 4 | 3 2 0 0 2 3

Chorus:

N.C. (Em) C D

eigh - teen and I don't know what I want, \_\_\_\_\_  
See Block Lyrics for Chorus 2

*f* *V* *etc.*  
Let ring . . . . . Let ring . . . . .

T  
A  
B

0 0 0 0 0 2 3 0 | 3 2 0 0 2 3

Em C D

eigh - teen, I just don't know what I want, \_\_\_\_\_

*sim.*

TAB

0	0	0	0	0	2	3	0	3	2	0	0	2	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---

Em C D

eigh - teen I got - ta get a - way. \_\_\_\_\_

TAB

0	0	0	0	0	2	3	0	3	2	0	0	2	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---

1. A5 B5

I've got - ta get out \_\_\_\_\_ of this place, \_\_\_\_\_

*etc.*

Fig 1 . . .

TAB

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

1. con't

C5

D5

E5



I'll go run - in' in out - er space a gain.

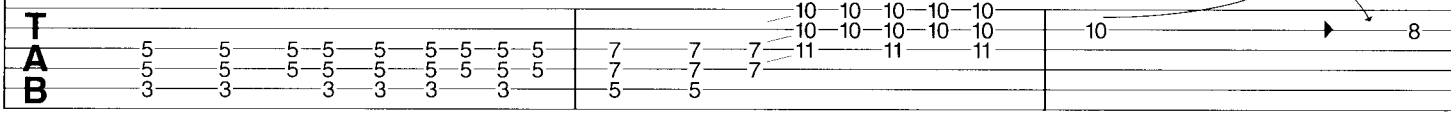


Gliss

Bend

... end Fig 1

Full 1/2



1. con't

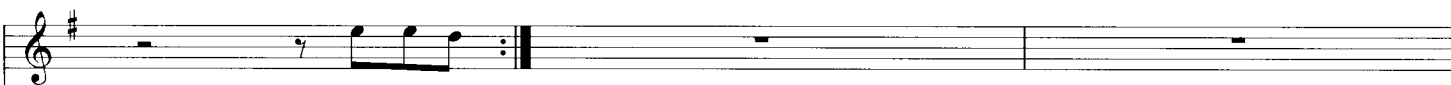
C

D

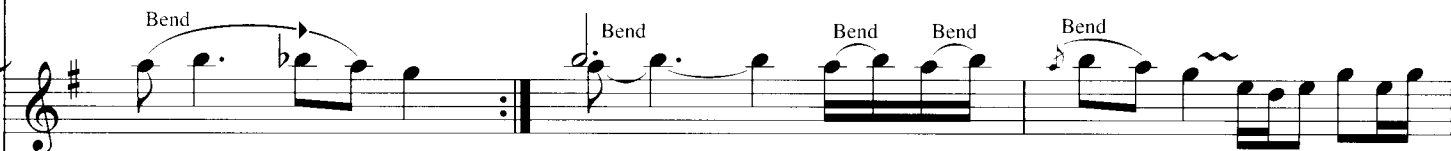
2.

A5

B5



I've got a



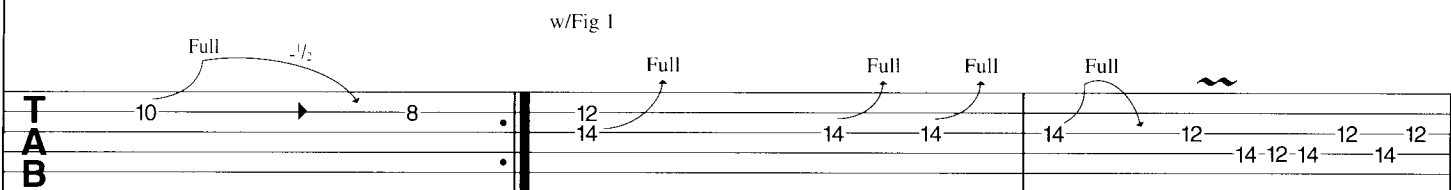
Bend

Bend

Bend

Bend

Bend



Full

1/2

w/ Fig 1

Full

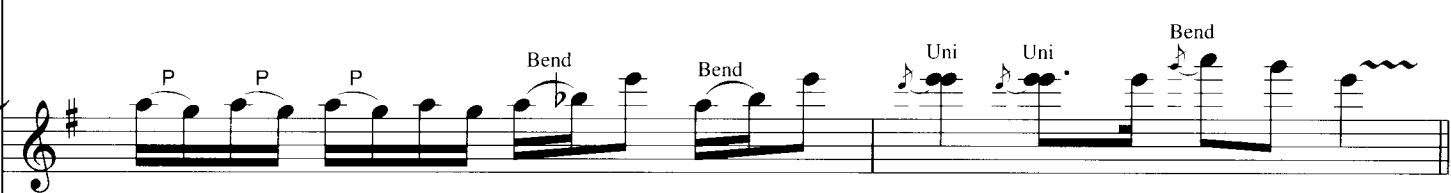
Full

Full

Full

C5

D5



P

P

P

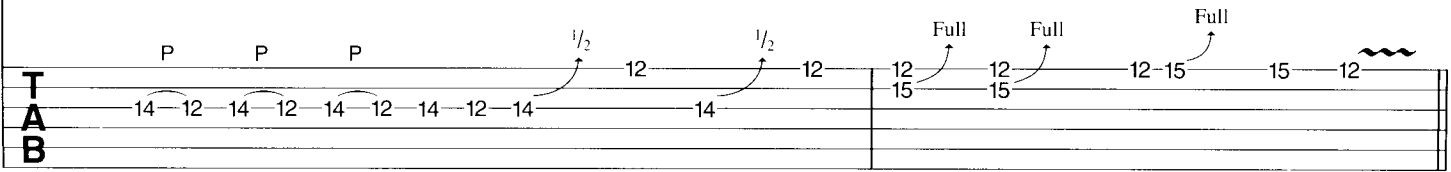
Bend

Bend

Uni

Uni

Bend



P

P

P

1/2

1/2

Full

Full

Full

Verse:

Em

C

D

Em



3. Lines form \_\_\_ on my face and my hands, \_\_\_ lines form \_\_\_ on the

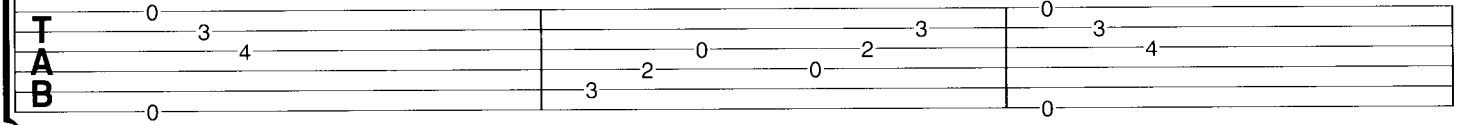


*mp* Let ring . . . . .

Let ring . . . . .

Let ring . . . . .

*sim.*



C

D

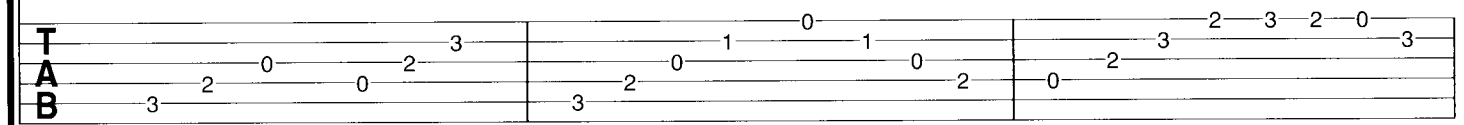
C

D



left and right. \_\_\_\_\_

I'm in the mid - dle. the mid - dle of life, \_\_\_\_\_



Em

C

D

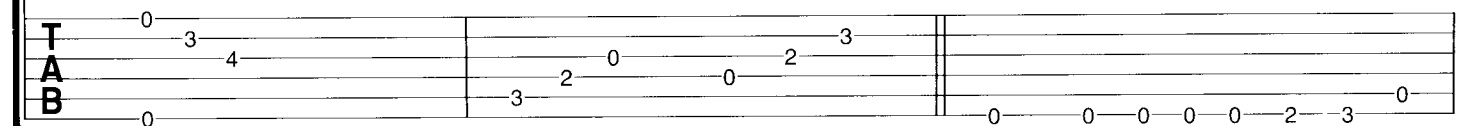
Em



I'm a boy and I'm a man, I'm eigh - teen and I like \_\_\_ it.



*f*



Play 3 times  
with ad lib vocals

C D Em C D

Yes, I \_\_\_\_\_ like it. Yes, I \_\_\_\_\_

Let ring . . . . Let ring . . . . Let ring . . . . Let ring . . . .

**TAB**  
3 2 0 0 2 3 0 0 0 0 0 2 3 0 3 2 0 0 2 3

Em C D Em

like \_\_\_\_\_ it.

Drum fill

**TAB**  
0 0 0 1 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse 2: I've got a baby's brain and an old man's heart  
Took eighteen years to get this far  
Don't always know what I'm talkin' about  
Feels like I'm livin' in a middle of doubt.

Chorus 2: 'Cos I'm eighteen, I get confused everyday  
Eighteen, I just don't know what to say  
Eighteen, I gonna get away.

# MUSCLE OF LOVE

$\text{♩} = 104$  N.C. (B5) D5 E5

\*Gtr 1

Gliss P P P P P P HP etc. HP etc.

\*Gtr 2: as Gtr 1 but plays D5/E5 power chords.

N.C. (B5) D5 E5

P P P P P P D5 E5

T A B

D5 E5

P P P P P P Gliss Gliss

T A B



**F#m** **Bm**

Bend Bend Bend Bend Gliss Bend Bend

w/wah . . . . . w/wah . . . . . w/wah . . . . .

Full Full Full Full Gliss Full Full

TAB 4 4 4 4 4 4 5 3 4 4 4 4 5 5

4 4 4 4 4 4 4 2 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2

\* Composite part of Gtrs 1 & 2

♩ Verse:

B5 A5 F#5 E5 D5

1. Ah, \_\_\_\_\_ who's queen \_\_\_\_\_ of the lock - er room? \_\_\_\_\_

*See Block Lyrics for Verses 2 & 3 (%)*

Gliss p Gliss

w/wah . . . . .

Gliss P Gliss

TAB 4 4 7-5-3 4 7-3 4 2 4 4 4 4 9 7

4 4 4 4 4 2 4 4 4 4 9 7

2 2 2 0 2 2 2 2 2 2 7 5

B5 B5 A5 F#5

who's the cream \_\_\_\_\_ of the crop? \_\_\_\_\_ Old Jo - ey took her to \_\_\_\_\_ the

Gliss Gliss

TAB 4 4 4 4 4 2 4 4 4 4 4 4

4 4 4 4 4 2 4 4 4 4 4 4

2 2 2 2 2 0 2 2 2 2 2 2

B5

mat - in ée..... she'd gone, she would - 'nt stop.

Gliss

optional fill

P Bend

Gliss

7 10-7 P Full

T	4	4	9	7	4	4	4	4	7	10-7	10-9-7-8-7-9
A	4	4	9	7	4	4	4	4	4	4	7
B	2	2	7	5	2	2	2	2	2	2	7

1. C D E G A

Ho - ly mus - cle of love,..... my heart's a mus - cle,.....

Gliss

optional fill

Bend

Full

T	5	7	9	2-0-2-0-2-0-2-2	4	6
A	5	7	9	7	5	7
B	3	5	7	3	3	5

To Coda

2. C D E G5 A5

Ho - ly mus - cle of love,..... well I got - ta mus - cle of

Gliss

optional fill

Bend

Gliss

Full

T	5	7	9	12-12	14-12-14-12-14-14	5	7
A	5	7	9	7	7	5	7
B	3	5	7	3	3	3	5

B5. (N.C.)

D5 E5

love.

P P P P P HP etc. HP etc.

T  
A  
B

4 4 4 2 4 2 4 2 4 0 4 0 5 2 4 2 4 242 242

D5 E5

P P P P P P

T  
A  
B

4 4 2 4 2 4 2 4 0 4 0 5 2 4 2 4 7 7 9 7 9 5 7

D5 E5

P P P P P P Gliss Gliss

T  
A  
B

4 4 2 4 2 4 2 4 0 4 0 5 2 4 4 2 4 7 7 5 3

12  
8

Solo:

F#5

Gtr 2

*sim.*

Bend

Gtr 1

Full

12/8

Bend

Bend

Bend

Bend

Bend

Bend

Bend

Full

Full

Full

Full

Full

Full

Full

Bend

Bend

Bend

Bend

P

P

Bend

Full

Full

Full

Full

P

P

P

1 1/2

(C)

(D)

(E)

D.  $\text{S}$  al  $\text{C}$  Coda

Gtrs 1 & 2 unison  
cancel wah

div.

Coda ⊕

B5

love.

**T**

**A**

**B**

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

(C) (D) (E) (G) (A5)

Ho - ly mus - cle of love, I got a mus - cle of

**T**

**A**

**B**

3 2 3 5 5 4 5 7 7 6 7 9 7 9 9 7 3 2 3 5 5 4 5 7

(B) (C) (D) (E)

love, Ho - ly mus - cle of love,

**T**

**A**

**B**

7 6 7 9 7 9 8 7 3 2 3 5 5 4 5 7 7 6 7 9 7 9 9 7

1. 2.

(G)

(A)

(B)

my heart's a mus - cle of love. *Repeat with ad lib vocals*

T  
A  
B

3.

B5

D5

E5

B5

Gtr 2

Gtr 1

P P P P

T  
A  
B

Verse 2: Well I must have caught you there, crazy age  
Where everything is hot  
'Cos I don't know if the things I'm thinkin'  
Are normal thoughts or not.

Verse 3 (v): I read text books like I did before  
Now things are crystal clear  
Lock the door in the bathroom now  
I just can't get caught in here.

# NO MORE MR NICE GUY

Words & Music  
Alice Cooper & Michael Bruce

♩ = 124

N.C.

Gtr 1

*f* \*

Gliss P P

T	10	10	7	7	7	Gliss	P	P
A	9	9	8	8	8	0	7-9	7
B	7	7	7	7	7	7	9-7	0
B	0							

\* Let open A string ring

N.C.

*f* \*

Gliss P P

T	10	10	7	7	7	Gliss	P	P
A	9	9	8	8	8	0	7-9	7
B	7	7	7	7	7	7	9-7	0
B	0							

Bm E

Gtr 1

Gtr 2

Bend

Full

Full

□ = downstroke V = upstroke

T								
A								
B	9		7	10				
B								





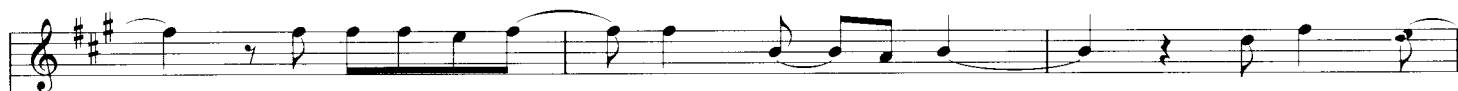


F#m

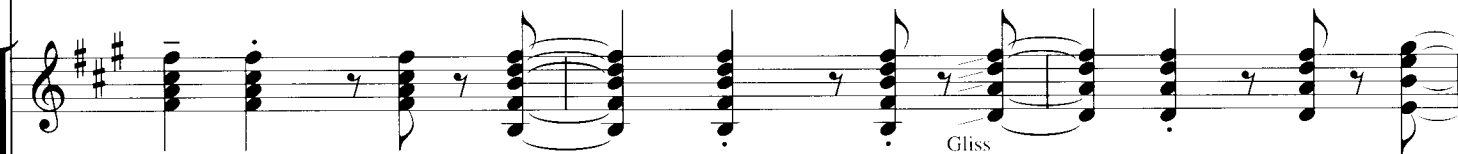
Bm

D

E



And I get - a real shot down and I'm { feel - in' mean...  
I'm get - in'



Gliss

Gliss

T	2	2	2	2	2	2	7	7	7	9
A	2	2	2	3	3	3	7	7	7	9
B	4	4	4	4	4	4	7	7	7	9
				2	2	2	5	5	5	7

Chorus:

D

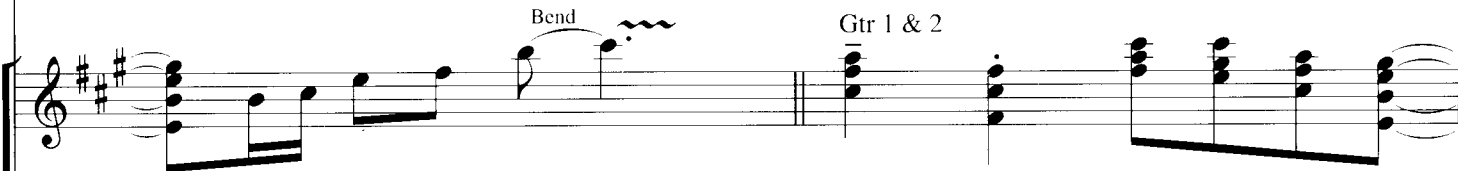
F#m

D

E



No more mis - ter nice



Bend

Gtr 1 & 2

Full

T							9	9	10	9
A							10	9	11	9
B	9	11	9	11	12	11	11	9	11	9
										7

D

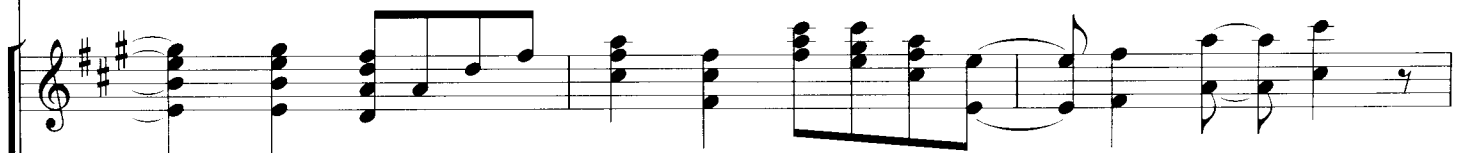
F#m

D

N.C



guy. no more mis - ter clean.



T	9	7	7	7	10	9	10	10	9	
A	9	7	7	7	11	11	11	9	11	10
B	7	5	7	7	11	11	11	7	11	6
						9			9	

F#m D E D

no more mis - ter nice ———— guy, they ———— say

TAB

10		9	9	10	9	9	7	7	7
11	11	10	9	11	9	9	7	7	7
11	11	11	9	11	9	9	7	7	7
	9				7				

F#m D N.C.

he's sick. he's at sea.

1.

Gtr 1

TAB

10		9	9	10	9	10	9	7	7
11	11	10	9	11	9	11	10	10	8
11	11	11	9	11	9	11	7	9	8
	9				7		6	7	7
					9		7	7	7
							0		

Fig 2 . . .

\* Let open A string ring

1. con't

Gliss P P

... end Fig 2 w/ Fig 2

Gtr 2

Bend Bend

TAB

7	Gliss	P	P						
8									
7									
7	0	7	9	7	9	7	0	14	12
								14	14

1. con't

Musical notation for section 1 continuation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It features a wavy line indicating a tremolo effect over a whole note. The bottom staff is a guitar tablature with fret numbers 14 and 12. A section labeled 'A' contains a melodic line with a 'Full' dynamic marking and a 'Pre' marking with a half note (1/2) value.

2.

Musical notation for section 2. The top staff is a treble clef with a key signature of three sharps. It includes lyrics: "My dog bit me on the leg to - day, I can't close my eyes." Chord markings A, C#m, and G are placed above the staff. The bottom staff is a guitar tablature with fret numbers 9, 10, 11, 9, 9, 9, 9, 7, 8, 7. Performance instructions include "Hold . . . . . mp clean sound" and "sim."

Musical notation for section 3. The top staff is a treble clef with a key signature of three sharps. It includes lyrics: "Mum's been thrown out of the soc - ial cir - cle". Chord markings Bm, E, A, and C#m are placed above the staff. The bottom staff is a guitar tablature with fret numbers 7, 7, 7, 9, 9, 9, 9, 7, 11, 9, 10, 9, 11, 9, 9, 9.

G

Bm

E

A

and Dad has to hide. I went to church

(overdrive on) *f* P.M.  
Gtr 2 plays Fig 1

**TAB**

9	7	8	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
				7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
				7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
				7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

C#m

G

Bm

D

E

in - cog - ni - to when ev - 'ry - bo - dy rose.

**TAB**

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

A

C#m

The Rev - 'rend Smi - thy, he re - cog - nised me

**TAB**

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

G Bm D E

and punched me in the nose. He said,

TAB: 5 5 5 5 5 5 5 5 | 4 7 9 / 2 5 7

Chorus: F#m D E D

No more mis - ter nice guy.

Gtr 1 & 2

TAB: 10 11 11 | 9 10 11 | 9 10 11 | 9 9 9 | 7 7 7 | 7 7 7 | 7 7 7

F#m D N.C.

no more mis - ter clean,

TAB: 10 11 11 | 9 10 11 | 9 10 11 | 9 11 9 | 11 10 9 | 11 7 6 | 9 7 6

F#m

D

E

D

no more mis - ter nice ..... guy he ..... said

TAB

	10		9	9		9	9	9	7	7	7	7	7
T			10	9	10	9			7	7	7	7	7
A		11	11	9	11	9			7	7	7	7	7
B			9		11	9			7	7	7	7	7

F#m

D

N.C.

1.

2.

you're sick, you're at sea. ....

TAB

	10		9	9	10		9		11	10	9		9
T			10	9	10	9			11	10	9		9
A		11	11	9	11	9			11	10	9		9
B			9		11	7			9	7	6		9

Eee, ..... eee, ..... ooh.

TAB

			9			9			5				
T			9	11	10	9			5				
A			9	11	10	9			6				
B			7	9	7	6			7				

# ONLY WOMEN BLEED

♩ = 124

G

A/G

*mf*

TAB

12	0	12	0	12	0	12	0	12	0	12	0
12	0	12	0	12	0	12	0	12	0	12	0

C6/G

TAB

0	11	0	11	0	11	0	11	0	11	0	11
0	11	0	11	0	11	0	11	0	11	0	11

Verse:

G

G

*mf*

1. Man got his — wo - man  
See Block Lyrics for Verse 2

Gliss

TAB

8	0	8	0	8	0	8	0	8	0	8	0	12	0	12	0	12	0	12	0
9	0	9	0	9	0	9	0	9	0	9	0	12	0	12	0	12	0	12	0



A/G

to take his seed.

The first system of music features a vocal line with the lyrics "to take his seed." The piano accompaniment consists of eighth-note chords. The guitar TAB shows a sequence of notes: 0-12-0-12-0-12 in the first measure, 10-0-11-0-11-0-11 in the second, and 0-10-0-11-0-11 in the third.

C6/G

he got the po - wer yeah, ... and she got the

The second system of music features a vocal line with the lyrics "he got the po - wer yeah, ..." and "and she got the". The piano accompaniment continues with eighth-note chords. The guitar TAB shows notes: 10-0-10-0-10 in the first measure, 0-10-0-10-0-10 in the second, and 8-0-9-0-9-0-9 in the third.

G

need. She spends her life ... through

The third system of music features a vocal line with the lyrics "need." and "She spends her life ... through". The piano accompaniment includes a glissando effect. The guitar TAB shows notes: 0-8-0-8-0-9 in the first measure, 12-0-12-0-12 in the second, and 0-12-0-12-0-12 in the third.

A/G

C6/G

pleas - in' up her man. She feeds me din -

**T** 10 0 10 0 10 | 0 10 0 10 0 11 | 10 0 10 0 10

**A** 11 0 11 0 11 | 11 11 11 | 10 0 10 0 10

**B**

G

- ner. oh a - ny thing she can.

**T** 0 10 0 10 0 10 | 8 0 8 0 8 | 0 8 0 8

**A** 10 10 10 | 9 9 9 | 9 9

**B**

Bridge:

F/G

C/G

G

She cries a - lone at night too of - ten.

Hold . . . Hold . . . *sim.*

**T** 3 2 1 3 2 1 | 2 0 1 2 1 | 5 4 3 3 4 5

**A** 3 3 3 | 2 2 | 5 4 3 3 4 5

**B** 3 3 3 | 3 3 | 3

Bm

B $\flat$ sus2

and I smoke and drink and and don't come home at all.

The first system of music features a vocal line with lyrics "and I smoke and drink and and don't come home at all." The guitar accompaniment consists of a treble clef line with eighth and sixteenth notes, and a bass clef line with a similar rhythmic pattern. Below the guitar line is a TAB section with two staves. The top staff shows fret numbers 3, 3, 3, 2, 3, 4, 1, 1, 1, 3. The bottom staff shows fret numbers 5, 3, 4, 0, 1, 2, 4, 4, 3, 4, 2, 1, 3, 1.

Chorus:

Am

C/D

G

On - ly wo - men bleed,

The second system of music features a vocal line with lyrics "On - ly wo - men bleed,". The guitar accompaniment includes a treble clef line with a "w/arm" annotation and a bass clef line with a "H" annotation. Below the guitar line is a TAB section with two staves. The top staff shows fret numbers 5, 7, 5, 7, 5, 7, 5, 8, 9, 12, 0, 12, 0, 12. The bottom staff shows fret numbers 5, 7, 7, 5, 7, 5, 7, 5, 8, 9, 12, 0, 12, 0, 12.

A/G

on - ly wo - men bleed, on - ly wo - men bleed,

The third system of music features a vocal line with lyrics "on - ly wo - men bleed, on - ly wo - men bleed,". The guitar accompaniment consists of a treble clef line and a bass clef line. Below the guitar line is a TAB section with two staves. The top staff shows fret numbers 0, 12, 0, 12, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 11. The bottom staff shows fret numbers 0, 12, 0, 12, 0, 11, 0, 11, 0, 11, 0, 11, 0, 11, 0, 11.

C6/G

1.  
G

on - ly wo - men bleed.

The first system contains three staves. The top staff is a vocal line with the lyrics "on - ly wo - men bleed." The middle staff is a guitar melody line. The bottom staff is a guitar TAB with fret numbers: 10 0 10 0 10 | 0 10 0 10 0 10 | 8 0 8 0 9.

2.

G5

C5

D5

The second system contains three staves. The top staff is a vocal line with a repeat sign. The middle staff is a guitar melody line with markings "H", "P.M.", and "open out". The bottom staff is a guitar TAB with fret numbers: 12 14 12 14 12 14 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 7 7 5.

E♭5

F5/E♭

E♭5

Black eyes... all of the time... don't spend a dime...

*(Vocal tacet 1x)*

*f* P.M. P.M. P.M. P.M. P.M. P.M.

The third system contains three staves. The top staff is a vocal line with the lyrics "Black eyes... all of the time... don't spend a dime..." and a "Vocal tacet 1x" instruction. The middle staff is a guitar melody line with a forte (*f*) dynamic and "P.M." markings. The bottom staff is a guitar TAB with fret numbers: 8 8 8 | 6 6 6 6 6 6 | 10 10 10 | 6 6 6 6 6 6 | 8 8 8 | 6 6 6 6 6 6.

F5                      F5/E♭                      B♭/D                      F/C

clean up this grime — and you there, get on your knees —

P.M. . . . P.M. . . .

**TAB**

10	10	3	3	2	2
10	10	3	3	3	3
8	6	5	5	3	3

1.                      B♭5                      G5                      F5                      2.                      B♭5

beg - gin' me please. . . . come

P.M. . . . P.M. . . . Hold . . .

**TAB**

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

G5                      F5                      G                      D/F#                      G                      C                      D

*Play 3 times*

watch me.

**TAB**

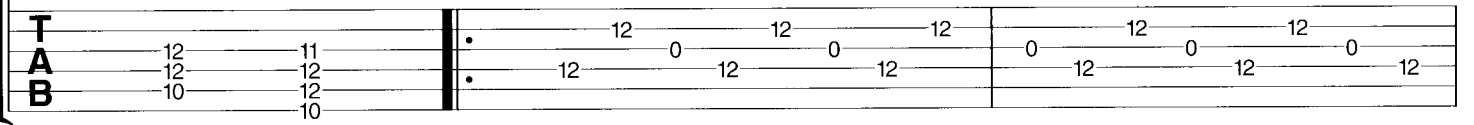
5	3	5	5	5	5	5	7	7	7
5	3	5	5	5	5	5	5	5	5
3	1	3	2	3	3	3	3	5	5

G D/F# G



on - ly wo - men bleed...

Vocal tacet 1°

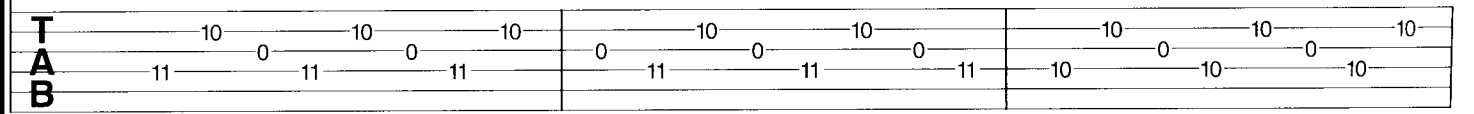
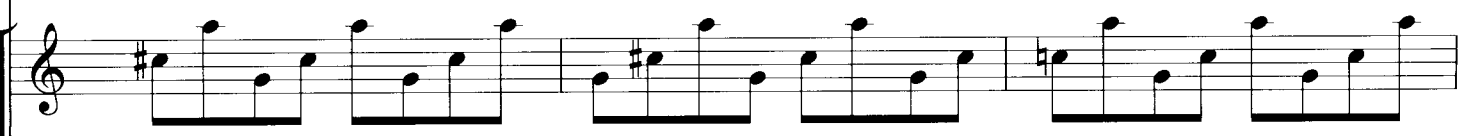


A/G

C6/G



on - ly wo - men bleed...



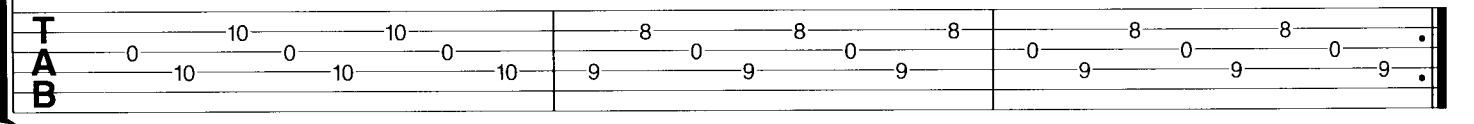
G

1.



on - ly wo - men bleed...

on - ly wo - men bleed...



2. G

On - ly wo - men bleed, ..... on - ly wo - men bleed, .....

**TAB**

0	8	0	8	0	9	12	0	12	0	12	0	12	0	12	0	12	
	9		9		9		12		12		12		12		12		12

A/G C6/G

..... on - ly wo - men bleed, ..... *rit.*

**TAB**

	10	0	10	0	10	0	10	0	10	0	10	0	10	0	10	0	10
	11		11		11		11		11		11		10		10		10

G

Harm. w/arm Harm. ....

*a tempo* Freely

**TAB**

0	10					12	12	12				12	12				

Harm. . . . .

Hold . . . H Bend Gliss

H 1/2 Gliss

TAB

7 7 7 12 12 14 14 12 10 8 6 0 0 3

Verse 2:

Now man makes your hair grey  
 I'm a last mistake  
 And all she's really lookin' for  
 Is just an even break.

I lied right at her  
 You know she hates that game  
 I slap her once in a while  
 She lives in love and pain.



# POISON

Words & Music

John McCurry, Alice Cooper &  
Desmond Child

N.C. (D5)

$\text{♩} = 118$  + feedback

*f*

Gliss

Fig 1. . .

Gliss

T												
A	7			5		7					5	
B	7							4	5	5	4	5
B	5			5	7	5	5	5		7	5	3-5
B												5-5

B $\flat$ 5

D5

Gliss

end Fig 1.

Gliss

T																					
A																					
B	4	5	5	4	5	5															
B							7	5	3-5	7	5	5	5	5	4	5	5	4	5	5	7-5

B $\flat$ 5

D5

B $\flat$ 5

Gliss

Gliss

Gliss

T																					
A																					
B	3-5	7	5	5	5																
B																					

D5 Bb5

Gliss Gliss Hold . . . . .

T  
A  
B

Verse:

D5 Dm5 Bb5 F5

1. Your cruel \_\_\_\_\_ dev - ice, \_\_\_\_\_ your blood \_\_\_\_\_

*See Block Lyrics for Verse 2*

*mp*

T  
A  
B

C5 Gsus4 Eb5sus2

like ice, \_\_\_\_\_ one look \_\_\_\_\_ could kill

P.M.  
*mf*

T  
A  
B

Bbsus2

D5

my pain, your thrills.

open out

T 1 1 3 1 | 2 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

A 3 3 3 3 | 0 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

B 1 3 1 3 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

▣ = downstroke V = upstroke

Chorus:

Gm

Eb5

Bb5

F5

Cm

Ab

1. & (f) I wan - na love you but I bet - ter not touch, I want to hold you but my

See Block Lyrics for Chorus 2

f sim.

T 3 3 3 3 | 3 4 3 4 | 3 4 3 4

A 3 3 3 3 | 5 5 5 5 | 5 5 5 5

B 5 8 8 8 | 6 10 10 8 | 3 6 6 4

Eb5

Bb5

Am5

F5

C5

G5

sen - ses tell me to stop. I wan - na kiss you but I want it too much,

T 8 8 7 3 | 5 5 5 5

A 8 8 7 3 | 5 5 5 5

B 6 8 7 3 | 3 5 3 3

Dm5      Bb5                      F5                      C5                      Chorus: Dm5      Bb5

I wan - na taste you but your lips are ven - om - ous poi - son,

Gtr 1

Gtr 2 plays Fig 2

TAB

F5      C5                      Dm5      Bb5                      F5      C5

ah. \_\_\_\_\_ you're poi - son run - ning through \_\_\_\_\_ my veins. \_\_\_\_\_ you're

Gtr 2

Fig 2. . . Gtr 1 continues *sim.* . . . end Fig 2.

P      H      H

TAB

Dm5      Bb5                      F5      C5                      Dm5      Bb5

poi - son, ah. \_\_\_\_\_ I don't wan - na break \_\_\_\_\_

P      H      H      P

TAB

al  $\oplus$  Coda

1. F5 C5 B $\flat$ 5

these chains. Hold . . .

TAB: 3 5 5 2 5 3 5 2 | 5 7 5 5 5 | 7 5 5 5 7 7

2. B $\flat$ 5 B $\flat$ 5

Poi - son, ah, w/Fig 1.

TAB: 3 3 1

D5 B $\flat$ 5 D5

ah, Solo: w/arm Gliss w/arm w/arm

TAB: -1 5 8 | -1 5 7 5 3 | -1 5 5 5 7

Bb5

D5

Bb5

W/ARM

Gliss

H

Gliss

8va...

TAB

5 -1

10

10 13 10 10 11 12 12

10 17 19 17

D5

Gm5

Eb5

One look could kill,

Bend

Full

TAB

18 19 17-18-20-17-18-20 17-20 17-20

12 12 10

8 8 6

Bb5

D5

D.  $\text{\textcircled{S}}$  al  $\text{\textcircled{C}}$  Coda

my pain, your thrill.

P.M. . . . Open out

TAB

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

3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Coda

Gm5 Bb5 Gm5 Bb5

Poi - son. I wan - na love you but I

8<sup>va</sup> Bend \*Gtr overdub Full Rhythm chords continue *sim.* Gliss

TAB

5	5	5	5	5	5	5	5	3	3	3	3	15	17	18
3	3	3	3	3	3	3	3	3	3	3	3	(17)	17	18
								1	1	1	1			

F5 C5 Dm5 Bb5 F5 C5

bet - ter not touch, (don't touch), I wan - na hold you but my sen - ses tell me to

8<sup>va</sup> con't . . . Bend Gliss

TAB


Dm5 Bb5 F5 C5 Dm5 Bb5

stop. I wan - na kiss you but I want it too much, too much, I wan - na taste you but you're

8<sup>va</sup> con't . . . Bend Hold Bend Full Bend Hold Bend Full Hold Bend

TAB


F5 C5 Dm5 Bb5 F5 C5

lips are ven - om - ous pois - on ah, well

8<sup>va</sup> con't . . .

Bend

Full

TAB

20 20 18 17 18 15 20 20

Dm5 Bb5 F5 C5 Dm5 Bb5

I don't wan - na break these chains. Pois - on,

Bend

Bend

Bend

(small dip w/arm)

Full

Full

1/2

TAB

20 20 20 18 17 20 18 17 17 20 18 19 19

F5 C5 Dm5 Bb5 F5 C5

ah, run - ning deep in - side my veins.

Repeat ad lib to fade

arm dips

Bend

P

Full

P

TAB

17 19 18 18 18 18 18 18 18 18 18 19 19 19 19 19 18 20 20 20 18 20

Verse 2:  
 Your mouth, so hot  
 Your web, I'm caught  
 Your skin, so wet  
 Black lace on sweat.

Chorus 2:  
 I hear you calling and it's needles and pins  
 I want to hurt you just to hear you scream my name  
 Don't wanna touch you but you're under my skin  
 I wanna kiss you but your lips are venomous poison etc. . .



# UNDER MY WHEELS

Words & Music  
Alice Cooper & Michael Bruce

Gtr 1

*8va...* Bend Bend Bend Bend Uni. *loco* Bend Bend Bend Bend Uni.

w/overdrive

Full Full Full Full Full Full Full Full Full Full

TAB

20 17 20 17 20 17 20 17 20 17 16 13 16 13 16 13 16 13 16 13

Gtr 2

w/overdrive

TAB

5 7 5 7 5 7 5 7 5 2 8 10 8 10 8 10 8 10 8 5 8 10 8 5

Drum fill

Gliss

Gliss

TAB

7 7 7 7 7 7 7 8

TAB

6 7 7 7 7 7 7 8  
6 7 7 7 7 7 7 8  
4 5 5 5 5 5 5 6

Verse:

E5

A5

Gtr I (7)

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

Gtr I tacet

TAB

9 9  
7 7

7 9 (7) 7 8 9 10  
5 5 5 5 5 5 5 5

\* String is fretted but not struck

C5

D5

F5

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

TAB

(10) 12 (10) 10 (10) 12 10 (10) 12 (10) 10 9 10 11 12 (12) 14 12 12 14 12 15  
8 8 8 8 8 8 8 8 8 8 7 8 9 10-10-10 10-10-10 13

A5

an - ti - ci - pa - tin' fun. 2. I'm driv - in' right up to you

Gliss

Gliss

TAB

15 15 12 4 5 6 7 7 (7) 9 (7) 7 (7) 9 7 7 9 (7) 7 (7) 9 (7)  
13 13 10 2 3 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Verse:

A5

C5

\_\_\_\_\_ babe, I guess that you could - n't see \_\_\_\_\_ yeah, yeah, \_\_\_\_\_

**T**  
**A**  
**B** 7 (7) 9 (7) 7 (7) 9 7 7 9 (7) 7 8 9 10 (10) 12 (10) 10 (10) 12 10  
5 5 5 5 5 5 5 5 5 5 6 7 8 8 8 8 8 8

D5

F5

but you were un - der my \_\_\_\_\_ wheels \_\_\_\_\_ ho - ney, why don't you let \_\_\_\_\_ me be? \_\_\_\_\_

**T**  
**A**  
**B** (10) 12 (10) 10 9 10 11 12 (12) 14 12 12 14 12 15 15 15 12 4 5 6 7  
8 8 8 8 7 8 9 10 10 10 10 10 10 13 13 13 10 2 3 4 5

Bridge

A5

E5

\_\_\_\_\_ 'Cos when you call me on the

**T**  
**A**  
**B** 7 (7) 9 (7) 7 (7) 9 7 7 9 (7) 7 (7) 9 (7) 2 2 4 2 2 2 4 2  
5 5 5 5 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

D5

N.C.

A5

tel - e - phone say - in' take me to the show.

TAB: 2 2 4 2 2 2 4 2 | 5 4 2 4 | 2 2 4 2 2 2 4 2

B: 0 0 0 0 0 0 0 0 | | 0 0 0 0 0 0 0 0

E5

D5

N.C.

And then I said hon - ey I just can't go, old lad - y's sick and I can't leave her

TAB: 2 2 4 2 2 2 4 2 | 2 2 4 2 2 2 4 2 | 5 4 2 4 2

B: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | | 4 2 4 2 0

Verse:

E5

A5

home. 3. Tel - e - phone is ring - in',

TAB: 9 9 9 9 9 9 9 9 | 9 | 7 (7) 9 (7) 7 (7) 9 7

B: 7 7 7 7 7 7 7 7 | 7 | 5 5 5 5 5 5 5 5

C5

you got me on \_\_\_\_\_ the run \_\_\_\_\_ I'm driv - in' in \_\_\_\_\_ my \_\_\_\_\_

TAB

7 9 (7) 7 8 9 10 (10) 12 (10) 10 (10) 12 10 (10) 12 (10) 10 9 10 11  
5 5 5 5 6 7 8 8 8 8 8 8 8 8 8 8 7 8 9

Chorus:

D5 F5 A5 F5

car now, \_\_\_\_\_ I got you un - der my wheels, \_\_\_\_\_

Rhythm gtr continues *sim.*

TAB

12 (12) 14 12 12 14 12 15 15 15 12 4 5 6 7 7 7 5 7 5 7  
10 10 10 10 10 10 13 13 13 10 2 3 4 5 7 7 5 7

A5 F5

I got you un - der my wheels \_\_\_\_\_ I got you un - der my wheels ..

Bend

TAB

7 7 5 7 7 7

A5

F5

A5

F5

got you un - der my wheels, yeah, yeah.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "got you un - der my wheels, yeah, yeah." Below the vocal line is a guitar staff with a treble clef, showing chords and a "Bend" instruction. The guitar tablature (TAB) is on a six-line staff, with fret numbers 7 and 5 indicated. The TAB includes palm mutes (P) and a half-step bend (1/2).

Solo:

A5

I got you un - der my wheels.

The solo section begins with the vocal line "I got you un - der my wheels." The guitar staff features a treble clef and includes glissandos (Gliss), glissandos with palm mutes (Gliss P), and a quarter-step bend (1/4). Harmonics (H) and harmonics with palm mutes (H P) are also indicated. The guitar tablature (TAB) shows fret numbers 9, 8, 7, and 5, along with glissandos and harmonics.

C5

D5

F5

The second system of music continues the solo section. The guitar staff features a treble clef and includes glissandos (Gliss), glissandos with palm mutes (Gliss P), and a quarter-step bend (1/4). Harmonics (H) and harmonics with palm mutes (H P) are also indicated. The guitar tablature (TAB) shows fret numbers 8, 9, 5, 7, and 3, along with glissandos and harmonics.

A5

Gliss P P H P P P P

Gliss P P H P P P P

TAB 8 9 9 9 7 5 7 5 7 5 7 5 7 5 7 5 7 5

A5

P P P P Gliss P

P P P P Gliss P

TAB 5 7 5 7 5 7 5 7 5 7 5 7 8 10 10 7 5 7 5

C5

Gliss H H H H Gliss P P P P P

Gliss H H H H Gliss P P P P P

TAB 5 7 3 5 6 7 5 5 7 7 5 7 9 9 5 5 8 5 7 8 5 7 8 5 7 8 5

D5 F5

P P P P Bend P P P

P P P P Bend P P P

TAB 8 5 5 8 5 5 8 5 5 8 Full 1/2 10 8 5 8 5 8 5

A5

Musical notation for section A5. The top staff is a treble clef with notes and slurs. The bottom staff is a guitar tablature with fret numbers and technique labels: P, Gliss P, H, Gliss, Gliss P, H, Gliss P, H, Gliss P, H.

Verse:

B $\flat$ 5

Musical notation for the Verse section. It includes a rhythm guitar staff with chords E5 and F5, a vocal line with lyrics "4. Tel - e - phone is ring - in',", and a guitar tablature staff with fret numbers and technique labels: Gliss P, H, Gliss P, Gliss, Gliss.

D $\flat$ 5

Musical notation for the D $\flat$ 5 section. It includes a treble clef staff with notes and slurs, a vocal line with lyrics "you got me on the run, I'm driv - in' in my car'", and a guitar tablature staff with fret numbers and technique labels: P, Gliss P, H, Gliss P, Gliss.



E♭5

G♭5

B♭5

now, an - ti - ci - pa - tin' fun.

Gliss

Gliss

**T**  
**A**  
**B**

13-13-15-13-13-15-13-16 / 11-11-11-11-11-11-11-14

16-16-13-5-6-7-8 / 14-14-11-3-4-5-6

8-(8)-10-(8)-8-(8)-10-8 / 6-6-6-6-6-6-6-6

Verse:

B♭5

5. I'm driv - in' right up to you babe, I guess that you could - n't see

**T**  
**A**  
**B**

8-10-(8)-8-(8)-10-(8) / 6-6-6-6-6-6-6-6

8-(8)-10-(8)-8-(8)-10-8 / 6-6-6-6-6-6-6-6

8-10-(8)-8-9-10-11 / 6-6-6-6-7-8-9

D♭5

E♭5

yeah, yeah, yeah, but you were un - der my wheels hon - ey,

**T**  
**A**  
**B**

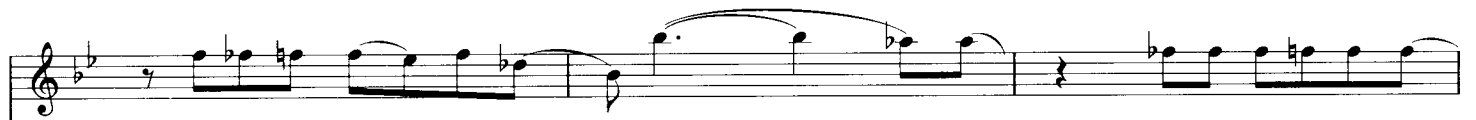
(11)-13-(11)-11-(11)-13-11 / 9-9-9-9-9-9-9

(11)-13-(11)-11-10-11-12 / 9-9-9-9-8-9-10

13-(13)-15-13-13-15-13-16 / 11-11-11-11-11-11-11-14

Bb5

Gb5

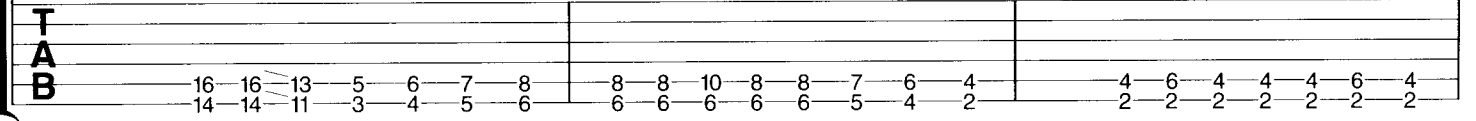


why don't you let me be? Yeah, yeah, got you un - der my wheels.



Gliss

Gliss



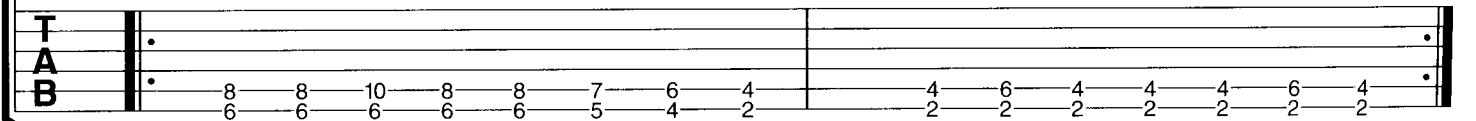
Bb5

Gb5

*Repeat ad lib to fade*



Yeah, yeah, I got you un - der my wheels.



# SCHOOL'S OUT

Words & Music  
Alice Cooper & Michael Bruce

$\text{♩} = 133$   $\text{♩} = \text{♩} = \text{♩}$   
N.C.

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1. Well we got \_\_\_\_\_

The first system of music features a vocal line with the lyrics "1. Well we got \_\_\_\_\_". Below it is a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar staff contains a sequence of chords and melodic lines. The TAB below the guitar staff shows fret numbers: 14, 14, 14, 12, 12, 14, 14, 12, 14, 14, 14, 13, 12. There are also dynamic markings "P" and "P" above the guitar staff, and a triplet "3" under the final notes.

Verse:

no choice, \_\_\_\_\_ all the girls \_\_\_\_\_

Fig 1 . . . . . end Fig 1

The second system of music features a vocal line with the lyrics "no choice, \_\_\_\_\_ all the girls \_\_\_\_\_". Below it is a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar staff contains a sequence of chords and melodic lines. The TAB below the guitar staff shows fret numbers: 14, 14, 14, 12, 12, 14, 14, 12, 14, 14, 14, 12. There are also dynamic markings "P" and "P" above the guitar staff, and a triplet "3" under the final notes.

and boys, \_\_\_\_\_ mak - in' all \_\_\_\_\_

The third system of music features a vocal line with the lyrics "and boys, \_\_\_\_\_ mak - in' all \_\_\_\_\_". Below it is a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar staff contains a sequence of chords and melodic lines. The TAB below the guitar staff shows fret numbers: 14, 14, 14, 12, 12, 14, 14, 12, 14, 14, 14, 12.

\_\_\_\_\_ that noise \_\_\_\_\_ 'cos they found \_\_\_\_\_

**TAB**

	14		12		14	
	14		12		14	12
	14		12		(14)	12
<b>T</b>	14	14	14	14	14	12
<b>A</b>	14	14	14	14	14	12
<b>B</b>	12	12	12	12	12	12

\_\_\_\_\_ new toys \_\_\_\_\_ Well we

**TAB**

	14		12		14	
	14		12		14	12
	14		12		(14)	12
<b>T</b>	14	14	14	14	14	12
<b>A</b>	14	14	14	14	14	12
<b>B</b>	12	12	12	12	12	12

C D E $\flat$

can't sal - ute ya, can't find a flag, if

**TAB**

5	5	5	5	5	5	5	5	7	8
5	5	5	5	5	5	5	5	7	8
5	5	5	5	5	5	5	5	7	8
3	3	3	3	3	3	3	3	5	6

▣ = downstroke V = upstroke

Chorus:

Gm

that don't suit ya, that's a drag. School's

TAB: 8 8 8 | 8 8 8 | 3 3 3

Bb5

C5

F5 G5

F5 G5

out for sum - mer.

Fig 2 . . . . . end Fig 2

TAB: 8 10 10 8 | 10 12 12 12 | 10 12 12 12 | 8 10 10 10

Gm

Bb5

C5

F5 G5

School's out for ev - er.

TAB: 3 5 5 3 | 8 8 8 | 10 10 8 | 10 12 12 12 | 8 10 10 10

F5 G5

Gm

Bb5

C5

School's been biown to

Gliss

TAB

10	12	12	3	8	10
10	12	12	5	8	10
8	10	10	5	6	8

F5 G5

F5 G5

A

piec - es.

Gtr 2: Optional fills

Bend

Gliss

TAB

10	12	12	10	12	12	5	8
10	12	12	10	12	12	6	
8	10	10	8	10	10	7	
						0	

Full

G/A

F

Bend

Gtr 2: Hold bend & sustain . . . . .

Full

TAB

3	8	1
4		2
5		3
0		3
		1

Middle 8:

C D/C C D/C C D/C

No more pen - cil's, no more

TAB

3	7	5	7	3	7
5	7	5	7	5	7
3	(3)	(3)	(3)	(3)	(3)

\* Pedal C - optional

C D/C C/D D C/D C

books, no more teach - er's

TAB

5	7	7	5	3	5
5	7	8	7	5	7
5	7	9	7	5	7
(3)	(3)	0	(0)	(0)	(0)

\* Pedal C - optional

C/D D C/D C

Solo:  
N.C. (Em)

dir - ty looks...

Rhythm guitar plays Fig 1  
Uni bend

ff Full 1/2 1/2 Full

Hold bend

TAB

7	5	3	5	12	12	12	12	15	12
8	7	5	7	15	12	12	12	15	12
0	(0)	(0)	(0)						



(Uni bend) . . . . .

Musical notation for the first system. The treble clef staff shows a sequence of notes with a sharp key signature. The guitar TAB staff shows fret numbers: 12, 12, 15, 12, 14, 14, 12, 15, 14. Bending instructions include "P" (partial), "Bend", and "Full". A wavy line indicates a vibrato effect. A "Hold bend" instruction is present below the treble staff.

Musical notation for the second system. The treble clef staff shows four glissando techniques labeled "Gliss". The guitar TAB staff shows fret numbers: 10-12, 12-10-12, 12-10-12, 12-10-12, 12, 12, 11, 10, 9, 8, 7. The bottom two strings of the TAB are empty.

Musical notation for the third system. The treble clef staff includes lyrics: "2. Well we got". The guitar TAB staff shows fret numbers: 9, 12, 12, 15, 12, 15, 12. Bending instructions include "Gliss", "Bend", and "P". A wavy line indicates vibrato. A "Hold" instruction is present below the treble staff.

Verse:

no class, and we got

The first system of the verse consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "no class, and we got" with a long note on "got" that extends beyond the staff. The middle staff is a guitar chord diagram in treble clef, showing chords for the first two measures and a wavy line for the third. The bottom staff is a bass line in bass clef, showing fret numbers for the first two measures and a wavy line for the third.

no prin - ci - ples, and we got

The second system of the verse consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "no prin - ci - ples, and we got" with a triplet of notes on "ples" and a long note on "got" that extends beyond the staff. The middle staff is a guitar chord diagram in treble clef, showing chords for the first two measures and a wavy line for the third. The bottom staff is a bass line in bass clef, showing fret numbers for the first two measures and a wavy line for the third.

no in - no - cence, we can't ev - en

The third system of the verse consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "no in - no - cence, we can't ev - en" with a triplet of notes on "no - cence" and a long note on "en" that extends beyond the staff. The middle staff is a guitar chord diagram in treble clef, showing chords for the first two measures and a wavy line for the third. The bottom staff is a bass line in bass clef, showing fret numbers for the first two measures and a wavy line for the third.

think of a word that rhymes.

The first system of music features a vocal line with a triplet of eighth notes followed by a quarter note and a half note. The guitar staff shows a similar triplet of eighth notes and a quarter note. The TAB below indicates fret numbers: 14, 14, 14 for the triplet, and 12, 12, 12 for the quarter note. The final measure has fret numbers 14, 14, 12.

Chorus:

Gm

B $\flat$ 5

C5

School's out for

The second system of music features a vocal line with the lyrics "School's out for". The guitar staff shows a triplet of eighth notes followed by a quarter note and a half note. The TAB below indicates fret numbers: 5, 5, 5 for the triplet, and 8, 8, 8 for the quarter note. The final measure has fret numbers 10, 10, 8.

F5

G5

sum - mer.

Gliss

Bend

optional fill

w/ Fig 2 . . .

Gliss

Full

The third system of music features a vocal line with the lyrics "sum - mer.". The guitar staff shows a glissando followed by a bend and a triplet of eighth notes. The TAB below indicates fret numbers: 10, 10, 8 for the glissando, 13 for the bend, and 12, 11, 11 for the triplet. The final measure has fret numbers 12, 11, 11.

Gm

Bb5

C5

School's out for

TAB

3	5	5	5	5	5	5	5	5	8	10
3	5	5	5	5	5	5	5	5	8	10
3	3	3	3	3	3	3	3	3	6	8

F5 G5

F5 G5

ev - er.

*8va*

Bend Bend Bend Bend

Gliss

w/ Fig 2 ... optional fill

Full Full Full Full

P

TAB

10	12	20	20	20	20	20	18	18	18	20
10	12	20	20	20	20	20	18	18	18	20
8	10	20	20	20	20	20	18	18	18	20

Gm

F

C

School's been blown to piec - es.

Bend

optional fill

Full

Gtr 2: Hold bend & sustain

TAB

3	6	1	5	5	5
3	6	2	5	5	5
3	6	3	5	5	5
3	6	1	5	5	5

C D/C C D/C C D/C

No Out more for pen sum - cils mer no out more 'til

TAB

3	7	3	7	3	7
5	7	5	7	5	7
5	7	5	7	5	7
3	3	3	3	3	3

C D/C C/D D C/D D

books, \_\_\_\_\_ no more teach er's  
fall, \_\_\_\_\_ we might not come

TAB

3	7	7	5	3	5
5	7	8	7	5	7
5	7	9	7	5	7
3	3	0	0	0	0

C/D D C/D D

dir ty looks.  
back at all.

TAB

7	5	3	5
8	7	5	7
9	7	5	7
0	0	0	0

Gm

Bb5

C5

F5 G5

School's out for ev - er.

8<sup>va</sup> optional fill . . . . .  
w/Fig 2 . . . . .

Gliss  
Bend  
Uni

Full 15 15 15

TAB: 3 5 5 5 5 5 5 5 5 8 10 10 12 12 8 10 15 17 15 17 15

Gm

School's

8<sup>va</sup> con't Uni Uni Uni Uni Gliss

Full 15 15 15 15 15 15 17 17 17 17 Gliss

TAB: 3 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3

Bb5

C5

F5

G5

out for sum - mer.

8<sup>va</sup> optional fill . . . . .  
w/Fig 2 . . . . .

Gliss  
Bend  
Bend

Full 15 15 15 13 15

TAB: 8 8 10 10 8 10 12 12 15 17 15 17 15 13 15

Gm

8<sup>va</sup> con't

School's

TAB

13 15 15

3 3

B $\flat$ 5

C5

F5

G5

out with fev - er.

8<sup>va</sup>

Gliss

optional fill

w/ Fig 2

Full

Gliss

20 18 20 18 20

TAB

8 10 10 8

10 12 10 12 8 10

Gm

F

C

School's out com - plete - ly.

rit.

Bend

fill

rit.

Full

Full Hold bend

TAB

11 12 12 10

10 10 10 8

5 5 5 3