

WELCOME TO MY NIGHTMARE

Words and Music by
ALICE COOPER and DICK WAGNER

Moderately

Tacet

mp R. H.

Em7

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

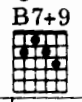
mp - mf - mf

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

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

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

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



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

Em7

1.

2.

Musical staff with guitar chord diagram for Em7 and first/second endings.

Piano accompaniment for the first two endings.

B7+9

Em7

Musical staff with guitar chord diagrams for B7+9 and Em7.

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

Piano accompaniment for the vocal line.

B7+9

3.

Musical staff with guitar chord diagram for B7+9 and the word "Tacet".

Wel - come to my break - down.

Piano accompaniment for the third ending.

Repeat and fade

Em7

Musical staff with guitar chord diagram for Em7.

Repeat and fade

Piano accompaniment for the final section.

STEVEN

Words and Music by
ALICE COOPER and BOB EZRIN

Moderately slow

Tacet

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

Am

Esus4

E

Am

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

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

The first system shows the vocal melody and piano accompaniment for the first verse. The piano accompaniment features chords from the Am, Esus4, E, and Am diagrams shown above.

Esus4

E

Am

Dm

Dm/C

be there.
cuts me.
planned you,

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

The second system shows the vocal melody and piano accompaniment for the second verse. The piano accompaniment features chords from the Esus4, E, Am, Dm, and Dm/C diagrams shown above.

G7/B

G

C

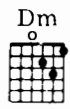
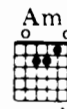
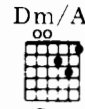
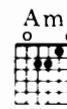
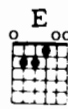
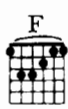
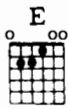
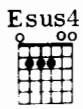
C/B

Fmaj7

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

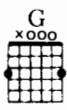
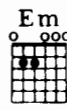
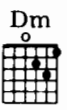
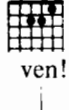
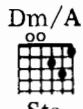
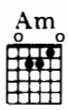
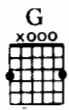
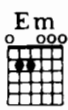
You've on - ly lived a min - ute of your

The final system shows the vocal melody and piano accompaniment for the final line of the song. The piano accompaniment features chords from the G7/B, G, C, C/B, and Fmaj7 diagrams shown above.



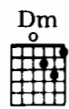
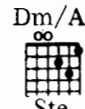
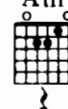
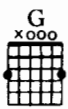
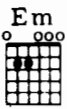
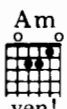
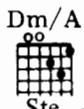
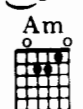
To Coda

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



Ste - ven!

I hear my —

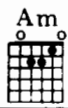
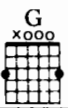
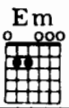


name.

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

In

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



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

decresc. mp

Coda

F E Am Dm/A Am Ste - ven!

Dm Em F G

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

Am Dm/A Am Ste - ven!

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

I think I hear a voice; it's out - side the door. I hear my_

cresc. *f*

Am Dm/A Am Ste - ven!

Dm Em F G Am Dm/A Am Ste - ven!

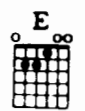
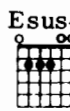
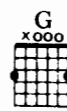
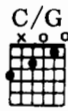
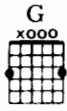
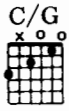
Dm

name. Is some - one call - ing me? I hear my_ name.

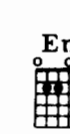
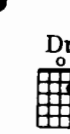
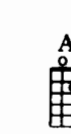
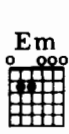
Em F G Am Dm/A Am Ste - ven!

Dm Em F G

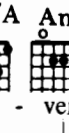
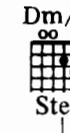
3 What do you want? 3 What do you want? What do you want?



ff



Ste - ven!



Ste - ven!

I hear my name!

mp

ONLY WOMEN BLEED

Words and Music by
ALICE COOPER and DICK WAGNER

Moderately slow



Tacet

G

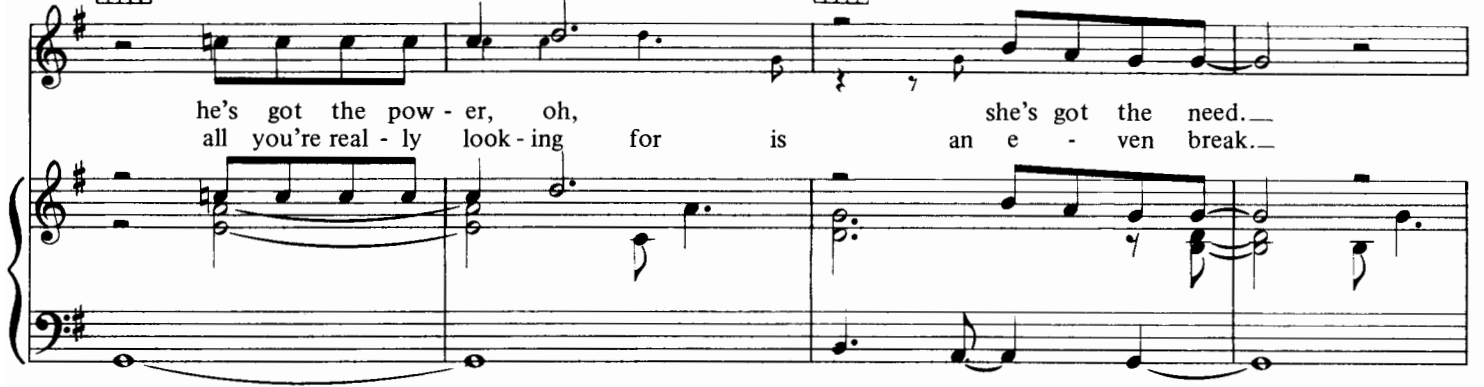
A/G


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

mp - mf - mf

Am/G  G 

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



A/G 




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



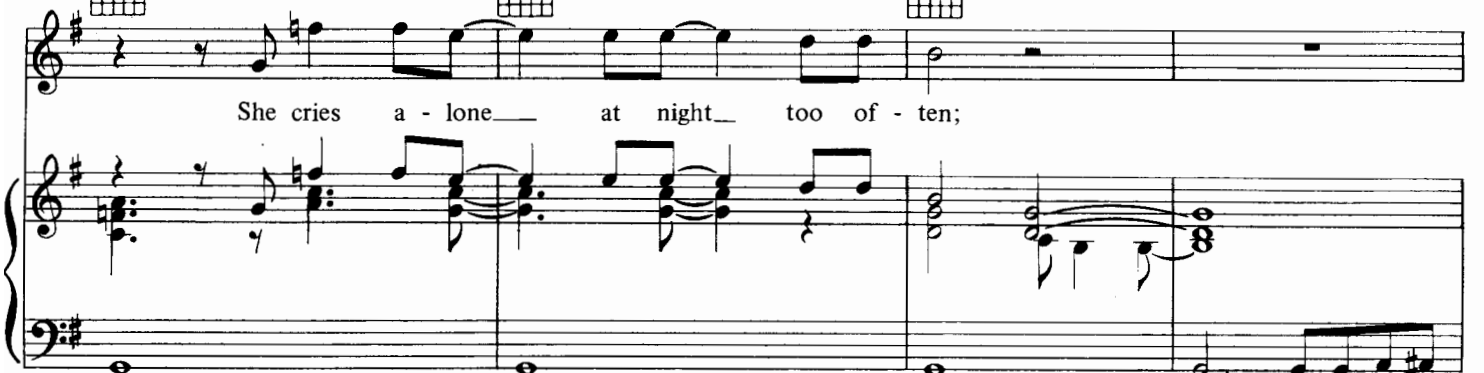
Am/G  G 

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



F/G  C/G  G 

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



Bm Bbm Am C/D

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

G A/G Am/G

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

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

mf

Coda G Eb 6fr

Black eyes all of the time, —

gradual cresc.

F F/E \flat B \flat /D

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

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

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

G D G C D G D G

bleed, —

C D G G A/G

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

sub. mp

Am/G

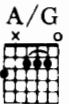


on - ly wom - en bleed, _ on - ly wom - en bleed..

G

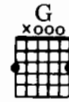


On - ly wom - en bleed, _



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

Am/G



ESCAPE

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

Medium Rock beat

Tacet

mf

E B A B E B A B E

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

B A B E B A B E

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

B A B E B A

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

B E B A B E To Coda

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

1. B A B E

(spoken) just get me out of here.

2. B A B E G D

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

C D G D

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

C Bsus4 B C

get me to the show, _____ yeah.

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics "get me to the show, _____ yeah." and a piano accompaniment in grand staff. Above the vocal line are four guitar chord diagrams: C, Bsus4 (marked 2fr), B, and C. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

Es - cape!

Detailed description: This system contains the second line of music. The vocal line has the lyrics "Es - cape!". Above the vocal line are eight guitar chord diagrams: E, B, A, B, E, B, A, and a final pair of B and E. The piano accompaniment continues with chords and a bass line. A double bar line is followed by the instruction "D. S. 3/4 al Coda".

B A B E Repeat and fade (vocal ad lib)

Coda

(spoken) just get me out of here.

Repeat and fade

Detailed description: This system contains the third line of music. The vocal line has the lyrics "(spoken) just get me out of here." and includes a double bar line. Above the vocal line are six guitar chord diagrams: B, A, B, E, E, B, and A. The piano accompaniment includes the instruction "Repeat and fade" at the end of the system. A double bar line is followed by the instruction "Repeat and fade (vocal ad lib)".

B E B A B E

Detailed description: This system contains the fourth line of music. It features a piano accompaniment in grand staff with six guitar chord diagrams above it: B, E, B, A, B, and E. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

DEPARTMENT OF YOUTH

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

Medium Rock beat

Tacet

G C D

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

G C D G

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

C D G C F#

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

Bm Em D

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

C G/B A D

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

C B Em

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

D C B

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

1.

Em D C D

We

2.

D Em D

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

1. 2.

C D D G

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

Repeat and fade

C D G C D

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

YEARS AGO

Words and Music by
ALICE COOPER and DICK WAGNER

Moderately

Tacet

The first system of music features a vocal line in treble clef with a 3/4 time signature. The vocal line is marked 'Tacet' and contains four whole rests. Below it, the piano accompaniment is shown in grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *mp* and a *legato* instruction. The piano accompaniment consists of a series of chords and single notes, with a melodic line in the right hand and a bass line in the left hand.

Am(addB)



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

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: "up so and am down I in - side, Mom; the". The piano accompaniment continues with the same melodic and harmonic structure.

Dm



Dm/C#



Dm/C



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

Bb7



years a - go. _____
years a - go. _____

E7



Am(addB)



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

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

Dm

Dm/C#

Dm/C



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

Bb7

3

3



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

E7



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

Repeat and fade

Am(addB)



"Ste - ven!"

Repeat and fade

SOME FOLKS

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

Moderately (♩ = ♪♪)

Tacet

mf

Guitar → Am
 (capo 3rd fret)

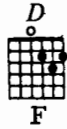


Piano Cm

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

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

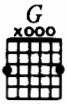
crave a blue la - dy; some folks know and still they doubt it.
 live for no rea - son; some folks die with - out a warn - ing.



I'm just no good with - out — it, I'm

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

(Musical notation for piano accompaniment)



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

G
x000
Bb

To Coda

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

Detailed description: This system contains the first line of music. The vocal line starts with a dotted quarter note 'me.', followed by eighth notes 'My, my', and then a triplet of eighth notes 'ba - by, ba - by, come on and'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for G major (x000) is shown above the staff, and a Bb chord diagram is shown below it. A 'To Coda' symbol is at the end of the system.

D
F

Am
Cm

save me now.

Detailed description: This system contains the second line of music. The vocal line has a dotted quarter note 'save', an eighth note 'me', and a dotted quarter note 'now.' followed by a long rest. The piano accompaniment continues with the eighth-note bass line and chords. Guitar chord diagrams for D major (x0202) and F major (x22333) are shown above the staff, and Am (x0202) and Cm (x02233) are shown below it.

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

Some folks

Detailed description: This system contains the third line of music. The vocal line has a long rest followed by a dotted quarter note 'Some' and an eighth note 'folks'. The piano accompaniment continues with the eighth-note bass line and chords. The 'D. S. 3/4 al Coda' instruction is written above the staff.

Coda

D
F

G
x000
Bb

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

Detailed description: This system contains the fourth line of music, which is the Coda. The vocal line starts with a dotted quarter note 'save', an eighth note 'me,', a dotted quarter note 'save', an eighth note 'me.', followed by eighth notes 'My, my', and then a triplet of eighth notes 'ba - by, ba -'. The piano accompaniment continues with the eighth-note bass line and chords. Guitar chord diagrams for D major (x0202) and F major (x22333) are shown above the staff, and G major (x000) and Bb chord diagrams are shown below it.

by, come on and save me now. —

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

D
F

Guitar chord diagrams for D and F.

Moderate Rock beat (♩ = ♩)

Am
Cm (vocal ad lib)

Guitar chord diagrams for Am and Cm (vocal ad lib).

Am/G
Cm/Bb

Guitar chord diagrams for Am/G and Cm/Bb.

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

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

Fmaj7
Abmaj7

Guitar chord diagrams for Fmaj7 and Abmaj7.

D
F

Guitar chord diagrams for D and F.

1. 2.

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

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

Moderately (♩ = ♩)
Am
Cm

Guitar chord diagrams for Am and Cm.

Fmaj7
Am/G
Cm/Bb
Amaj7

Guitar chord diagrams for Fmaj7, Am/G, Cm/Bb, and Amaj7.

N. C.

Musical notation for the fourth system, including piano accompaniment.

THE AWAKENING

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

Moderately slow

No chord

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

mp

with pedal throughout

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

Gm *3fr*

F#⁰/G *5fr*

Gm7 *5fr*

C/G *3fr*

Gm *3fr*

Get - ting up from my eas - y

F#^o/G 5fr Gm7 5fr C/G 3fr

chair, look - ing for_ my wife, _

Gm 3fr F#^o/G 5fr Gm7 5fr

fol - low - ing_ a trail of crim - son spots that leads in - to_ the night. _

cresc.

E7 Am Am(maj7)

Sud - den - ly I re - al - ize; I see it all_ through real_ eyes. These

f

Dm B7 C C/B

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

mf

Am7 C/G Fmaj7 F#o

it makes me feel like a man.

mp

3

C#o7 Dsus4 D

3

Gm Gm

mf

Repeat and fade

F#o/G Gm7 C/G

5fr 5fr 3fr

DEVIL'S FOOD

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

Moderately

Tacet

E G C D

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

E G C D E G C

she's gon - na be a treat.
you are my spe - cial - ty.

Sim - mer slight - ly till read -
Wish now as an an -

Chords: D, E, G, C, D, Eb (6fr), F (8fr)

Vocal line: y, gel make her soft, too; but you're dev - il's make her sweet. food to me.

Piano accompaniment: Treble and Bass clefs with chordal accompaniment.

Chords: Eb (6fr), Bb/Eb (6fr), Eb (6fr), Bb/Eb (6fr), Eb/F, Bb/F, Eb/F (3), Bb/F

Vocal line: I hold your heart— in my hands, some-thing 'bout your bod - y in my hands, I kiss the tears off from your chest, I felt the poi - son blight that's in your breath. I

Piano accompaniment: Treble and Bass clefs with chordal accompaniment.

Chords: Eb/G (3fr), Bb/G (5fr), Eb/G (3fr), Bb/G (5fr), Ab (4fr), Bb (6fr), Eb (6fr), Bb/Eb (6fr), Eb (6fr) (3)

Vocal line: some-thing 'bout this night you nev - er planned. } I squeeze the love out of your knew your pre - cious life be - fore your death. }

Piano accompaniment: Treble and Bass clefs with chordal accompaniment.

Bb/Eb Eb/F

Bb/F

Eb/F

Bb/FEb/G

Bb/G

Eb/G

3

3

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

Bb/G

Ab

Bb

Eb

Bb/Eb

Eb

Bb/Eb

Eb/F

role. Dev - il's food! — Dev -

Bb/F

Eb/F

Bb/F Eb/G

Bb/G

Eb/G

Bb/G

il's food! — Dev - il's food! —

Ab

Eb

B

E

1.

2.

COLD ETHYL

Words and Music by
ALICE COOPER and BOB EZRIN

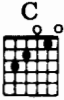

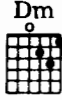
Medium Rock beat

No chord

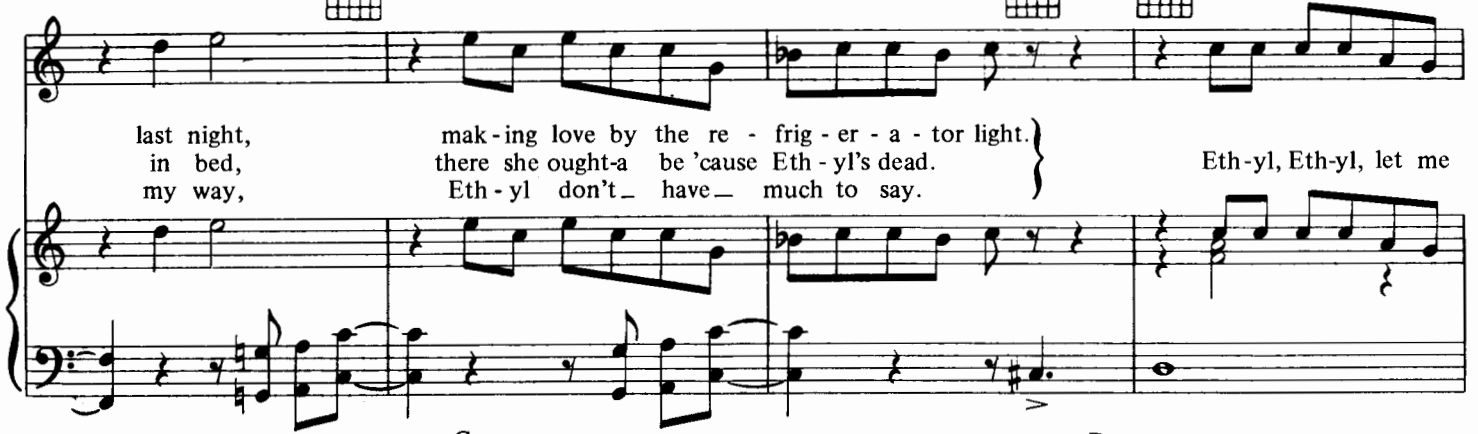
One thing I miss
One thing, no lie,
One thing, it's true,

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

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

C  C#  Dm 

last night, mak-ing love by the re - frig - er - a - tor light.
 in bed, there she ought-a be 'cause Eth - yl's dead.
 my way, Eth - yl don't_ have_ much to say. } Eth-yl, Eth-yl, let me



F  G  Dm 

squeeze you in _ my arms; Eth - yl, Eth - yl, come and

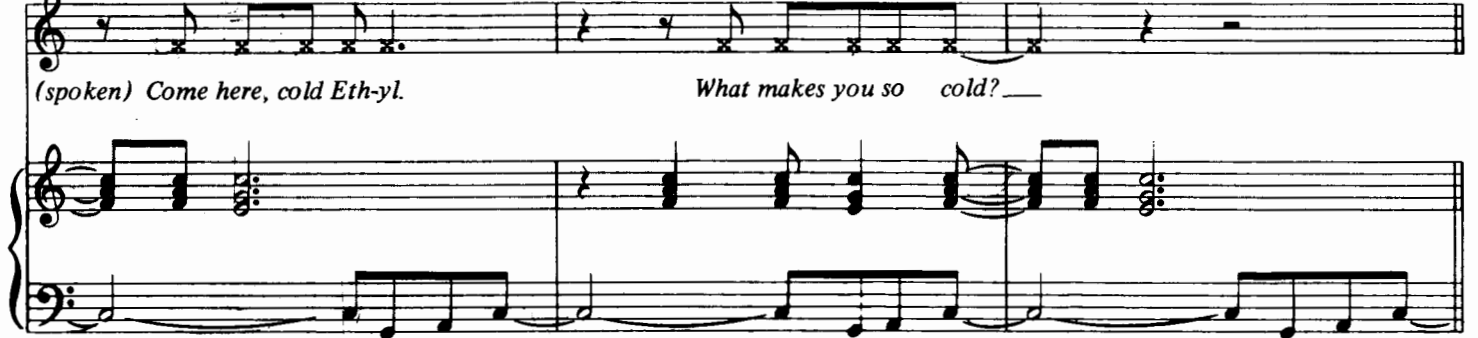


F  G  1.2. C  Bb  3.C 

freeze me with _ your charms.



(spoken) Come here, cold Eth-yl. What makes you so cold? _



C



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




C






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




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



B \flat F C

par - a - dise. —



THE BLACK WIDOW

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

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

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

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

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

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

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

Moderately

Tacet

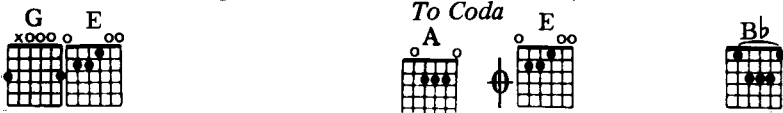
The musical score is written for piano and features a 4/4 time signature with a key signature of three sharps (F#, C#, G#). The piece begins with a 'Tacet' instruction for the piano, indicated by a rest symbol on the piano staff. The piano then enters with a melody in the right hand and a rhythmic accompaniment in the left hand. The dynamic marking is *mf* (mezzo-forte). The score consists of three measures of music.



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



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



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

To Coda



Wid-ow. }
 flow-ered. }

"Love me, - yes, we love me." "Love him, - yes, we

A A#07 B

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

E G D E F E

F 1. E 2. E

D. S. al Coda

He My

Coda

E Bb Tacet E B C G A

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

f rit.