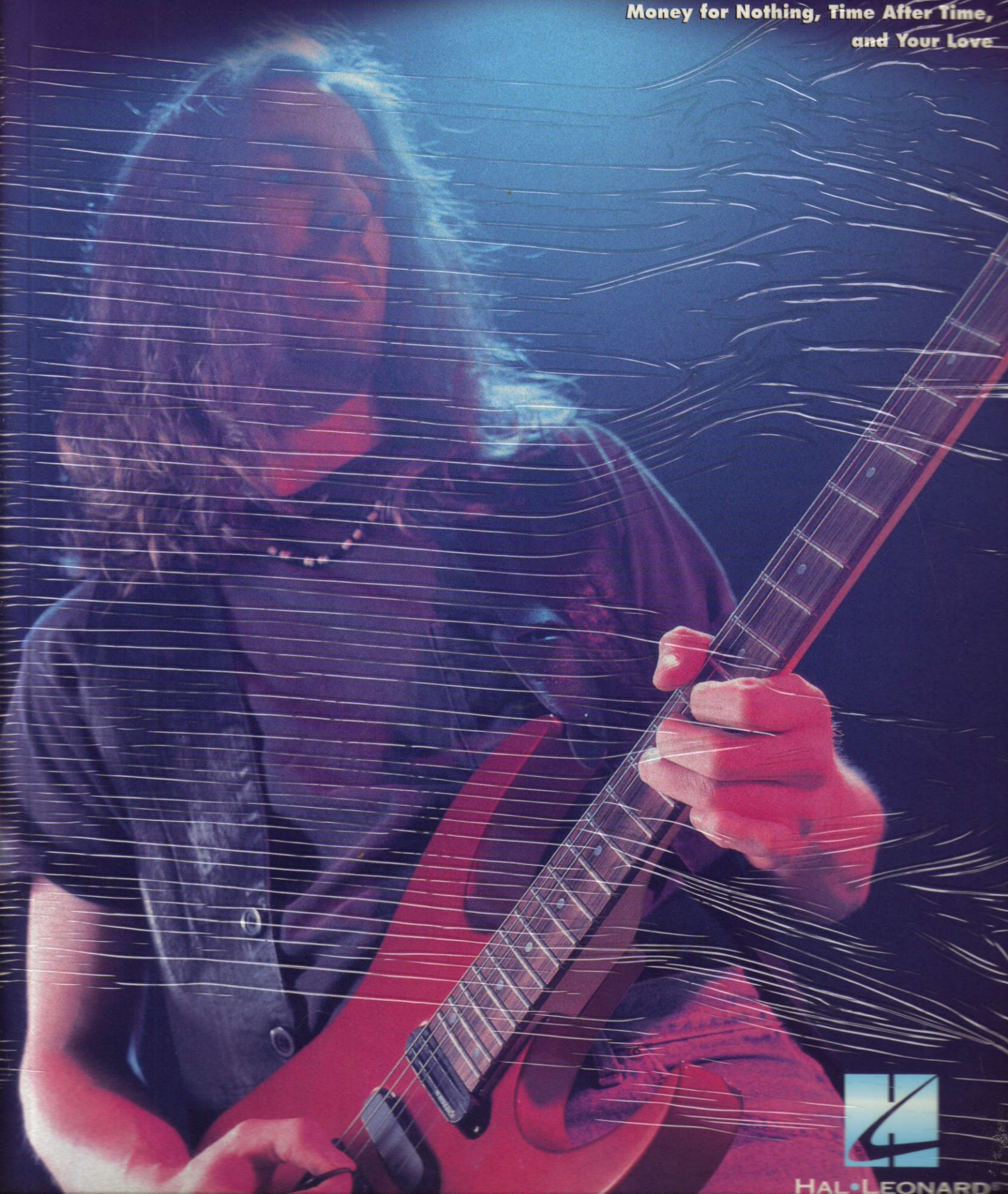




'80s FLASHBACK

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

22 GREAT ROCK HITS INCLUDING
Addicted to Love, Every Breath You Take,
Money for Nothing, Time After Time,
and Your Love



HAL • LEONARD

'80's FLASHBACK

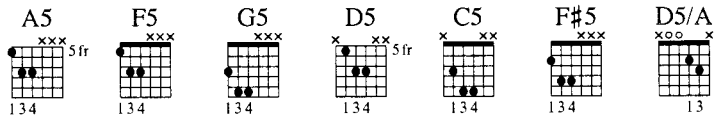
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Addicted to Love

Words and Music by Robert Palmer



Intro
Moderately ♩ = 112

(drums & kybd.) 7 Gtr. 1 (dist.) G5 A5 G5 A5 F5 G5 F5

bass enters

mf

TAB

* Key signature denotes A Mixolydian.

G5 C5 D5 C5 D5 A5

w/ bar

F5 G5 F5 G5 C5 D5 C5 D5 A5

Verse

* Gtr. 2 (dist.) A5 F5 G5

f

1. The lights are on signs, but you're not home. Your mind — is not your
but you can't read. You're run-nin' at a dif-f'rent

Gtr. 1

w/ bar simile on repeats P.M.

* Play 2nd & 3rd times only.

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own. speed. Your heart sweats, Your heart beats your bod - y shakes. in dou - ble time. An - oth - er An - oth - er

D5 G5

P.M. - - - - -

kiss kiss is what it takes. and you'll be mine. 4. A one track sleep, mind; you can't you can't be

Verse A5

5. See Additional Lyrics (Whoa. ___)

eat. saved. There's no Ob - liv - i - on doubt - you're in is all you deep. - - - - - crave. - - - - - Your throat is If there's

F5 G5 C5

D5 A5

tight, some you can't breathe. _ An - oth - er kiss is all you
left for _ you, you don't _ mind if you _

Pre-Chorus Gr. 2: w/ Fill 1, 3rd time

G5 F#5

need. } Whoa, _____ you _____ like to think that you're im - mune _____ to the stuff, oh, yeah.
do. }

Fill 1 Gr. 2

P.H. w/ bar

TAB

+1 1/2

-2 1/2 D -2 1/2 F#

pitch: F# D F#

Gr. 2: w/ Fill 2, 3rd time

A5

G5 A5

Chord diagrams for A5, G5, and A5. The first A5 diagram shows a power chord with the 5th string on the 7th fret and the 4th string on the 7th fret. The G5 diagram shows a power chord with the 5th string on the 7th fret and the 4th string on the 7th fret. The second A5 diagram is identical to the first.

Musical notation for the first system. The top staff is the vocal line with lyrics: "It's clos - er to the truth to say ya can't get e-nough. You know you're". The middle staff is the guitar accompaniment, featuring a 7/5 barre pattern with wavy lines indicating vibrato. The bottom staff shows the fretboard with a 7/5 barre pattern and a 4/2 barre pattern. The key signature is one sharp (F#).

D5/A

1.

2.

A5

Chord diagram for D5/A, showing a power chord with the 5th string on the 7th fret and the 4th string on the 7th fret.

Chord diagram for A5, showing a power chord with the 5th string on the 7th fret and the 4th string on the 7th fret.

Musical notation for the second system. The top staff is the vocal line with lyrics: "gon - na have to face it, you're ad - dict - ed to love. ___ 3. You saw the dict - ed to love. ___ Might.". The middle staff is the guitar accompaniment, featuring a 7/5 barre pattern with wavy lines indicating vibrato. The bottom staff shows the fretboard with a 7/5 barre pattern and a 7/5 barre pattern. The key signature is one sharp (F#).

Fill 2
Gr. 2

Musical notation for Fill 2. The top staff is the guitar line, featuring a 7/5 barre pattern with wavy lines indicating vibrato. The middle staff is the guitar accompaniment, featuring a 7/5 barre pattern with wavy lines indicating vibrato. The bottom staff is the TAB, showing a 7/5 barre pattern with wavy lines indicating vibrato. The key signature is one sharp (F#).

8va
loco
w/ bar
Harm.
P.H.
T
A
B
5 0 (0) 0 (0) X (0) (X) (0)
-1 1/2 -1 slack slack slack

G5 A5 G5

as well face it, you're ad - dict - ed to love. — Might — as well face it, you're ad -
(Oo, — yeah. —)

w/ bar

C5 D5 C5 D5 A5 G5

dict - ed to love. — Might — as well face it, you're ad - dict - ed to love. — Might — as well face it, you're ad -

To Coda ⊕

A5 C A G

8fr 5fr 3fr

(cont. in notation)

dict - ed to love. — Might — as well face it, you're ad - dict - ed to love. —

(cont. in slash)

Guitar Solo

Gr. 1: w/ Rhy. Fill 1

Gr. 1

A5 F5 G5 F5 G5 C5

w/ bar

Hee, _____ yeah. _____

Gr. 2

full

grad. bend

1/2

full

7 (7) (7) (7)

D.S. al Coda
(take 2nd ending)

Gr. 1

D5 C5 D5 A5

(cont. in notation)

5. The lights are

Gr. 2

8va

loco

P.H.

1/2

1/2

pitch: G

Rhy. Fill 1

Gr. 1

8va

loco

Harm.

T

A

B

⊕ Coda

Chorus
Begin Fade

A5 G5 A5 G5

— as well face it, you're ad - dict - ed to love. — Might — as well face it, you're ad -
(Oo, — yeah. —)

w/ bar

(5) 7 7 7 7 7 5 7 7 7 7 7 7 7 5 5 5 5 5 6 7

Fade Out

C5 D5 Gtr. 2: w/ Fill 3 C5 D5 A5 G5

dict - ed to love. — Might — as well face it, you're ad - dict - ed to love. — Might — as well face it, you're ad -

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

Additional Lyrics

- The lights are on, but you're not home.
Your will is not your own.
Your heart sweats, your teeth grind.
Another kiss and you'll be mine.

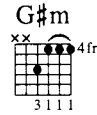
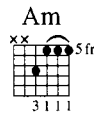
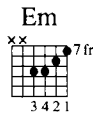
Fill 3
Gtr. 2

Harm. -----

T 7 7 7 7 7
A 7
B

Another One Bites the Dust

Words and Music by John Deacon



Intro

Moderate Rock ♩ = 110

Gtr. 1 (clean) N.C.(Em) (Am) (Em) (Am)

Riff A

mf
play 2nd time only
P.M.

Gtr. 1: w/ Riff A
(Em)

(Am)

Ooh, let's go!

Verse

Gtr. 1: w/ Riff A, 2 times
N.C.(Em)

1. Steve walks war-i-ly down the street, the
brim pulled way down low. Ain't no sound but the sound of his feet, machine guns ready to go. Are you

(C5) (G5) (C5) (G5) (C5) (G5)

read-y? Hey! Are you ready for this? Are you hang-in' on the edge of your seat? Out of the door-way the bul-lets rip

Gtr. 1

P.M.

Chorus

Gtr. 1 tacet
N.C.(Em)

(A5) (B5) (Am) (Em)

to the sound of the beat, yeah. An- other one bites the dust. An-

P.M.

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Am Em (Am)

Another one bites the dust. And another one gone, and another one gone. Another one bites the dust, yeah.

F#5 (A5) Gtr. 1 tacet (F#5) F#m7 G5 Gtr. 1: w/ Riff A, 2 times N.C.(Em)

Hey, I'm gon-na get you too. Another one bites the dust.

Riff B End Riff B * Gtr. 2 (dist.)

P.M. *mf* $\frac{1}{4}$

2 7 7 6 5 5 5 5 4 5 5 2 6

* Two gtrs. arr. for one.

Verse

Gtr. 2 tacet Gtr. 1: w/ Riff A, 2 times Em

Gtr. 3 (clean) *mf*

3

2. How do you think I'm gon-na get a long with

Am G#m Am Em Am G#m Am

out you when you're gone? You took me for ev-'ry-thing that I had and kicked me out on my own. Are you

Gtrs. 1 & 3 tacet N.C.(C5) (G5) (C5) (G5) (C5) (G5)

happy? Are you sat-is-fied? How long can you stand the heat? Out of the door-way the bul-lets rip — ah,

Chorus

(A5) Em G5 N.C.(Em) Gtr. 2 tacet (Am)

to the sound of the beat. Look out! Another one bites the dust.

Gtr. 2

X 5 3 2 0

(Em) (Am) (Em)

An - oth - er one bites the dust. _ And an - oth - er one gone, and an - oth - er one gone. An -

(Am) Gtr. 1: w/ Riff B (F#5) A5 Gtr. 1 tacet N.C.(F#5) F#m7 G5

oth - er one bites the dust. _ Hey, I'm gon - na get you too. An - oth - er one bites the dust. _

Gtr. 2

P.M.-----

2 7 5 7 5 5 5 4 5 3

1/4

Interlude
N.C.(E5) Gtr. 2 tacet N.C.

Hey! Ah,

3

3

Gtr. 2: w/ Fill 1

take it! Bite the dust! _ Bite the dust, - ah!

Breakdown
N.C.

7

Hey! An - oth - er one bites the dust. _ An -

Fill 1
Gtr. 2 -1/2

w/ bar -1/2

T
A
B

0 (0) 0 slack

oth - er one bites the dust. — Ow! — An - oth - er one bites the dust. — Hey, hey! — An -

Gr. 1: w/ Riff A, 2 times
(Em)

(Am)

oth-er one bites the dust. — Hey. —

Verse

Gr. 1: w/ Riff A, 2 times

Em

Gr. 3

(Em)

(Am)

Ooh, — shot! 3. There are plen-ty of ways — that you can hurt a man — and

Am G#m Am Em

bring him to the ground. — You can beat him, you can cheat him, you can treat him bad — and then

Am G#m Am (G5) (C5) (G5)

leave him when he's down, — yeah. — But I'm read-y. Yes, I'm read-y for you. — I'm stand-in' on my own two feet. —

Chorus

N.C.(Em)

(C5)

(G5)

(A5)

(B5)

G5

Out of the door - way the bul-lets rip, — re - peat-ing to the sound of the beat. — Oh, yeah. — An -

Gr. 2

Gr. 2 tacet

(Am) (Em) (Am) (Em)

oth-er one bites the dust. _ An-oth-er one bites the dust. _ And an-oth-er one gone, and an-oth-er one gone. _ An-

(Am) (F#5) A5 N.C.(F#5) G5

oth-er one bites the dust. _ (Yeah. _____) Hey, I'm gon-na get you too. An-oth-er one bites the dust. _

Gr. 2

P.M. ----- 4

9 2 7 7 7 5 5 5 3

Outro

Gr. 1: w/ Rhy. Fill 1 Em

Gr. 2 tacet

Am G#m Am

Gr. 1: w/ Riff A Em

Gr. 3

Shoot-out! . Ay. _____

Am G#m Am

Gtrs. 1 & 3 tacet

N.C.(C5) (G5) (C5) (G5) (C5) (G5) (A5) (B5) N.C.

Al right. _

Rhy. Fill 1
Gr. 1

P.M. ----- 4

T						
A						
B	7	7	7	5	7	7

Brass in Pocket

Words and Music by Chrissie Hynde and James Honeyman-Scott



Intro
Moderate Rock ♩ = 98

Verse

Chord symbols: ^{sus4}Aadd9, A, Asus2, Asus4, A

1. I got brass in pocket.

Gr. 2 (clean) Riff A *mp* P.M. 5 7 5 5 7

Gr. 1 (clean) *mf* let ring Rhy. Fig. 1 5 5 5 5 7 7 7 7 6

TAB: 0 7 0 7 0 7 0 7 0 7 5 5 5 5 7 7 7 7 6

*Chord symbols reflect overall tonality.

Chord symbols: Asus2, Asus4, A, A/F#, Asus2/F#

Got bottle, I'm gonna use it. In-tention,

P.M. 5 7 5 5 7 5 7 5 5 7 5 7 5 5 7

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

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Asus4/F# Aadd9/F# Aadd9/D Aadd9/E

I feel in - ven - tive. — Gon-na make you, make you, make you no - tice. —

End Riff A

P.M. — — — — —

5 7 5 5 5 7

let ring

7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

7 7 7 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A

A* Asus2 Asus4 A Asus2 Asus4 A

2. Got mo-tion, re-strained e-mo - tion. Been driv-in', De - troit lean - in'.
3. I got rhy-thm, I can't miss a beat. I got new skank, so — reet.

* Sing 1st time only.

A/F# Asus2/F# Asus4/F# Aadd9/F# Aadd9/D Aadd9/E

No rea - son, — just seems so pleas - in'. — } Gon-na make you, make you, make you no - tice. —
Got some - thing; - I'm wink-in' at you. — }

Pre-Chorus

E6 E5 Esus4 E E6 E5 Esus4 E

Gon-na use my arms. Gon-na use my legs. Gon-na use my style. Gon-na use my

Gtr. 2 Riff B

End Riff B

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

4 6 4 5 5 6 4 6 4 5 5 6 4 6 4 5 5 6 4 6 4 5 5 6

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

5 5 5 5 9 9 9 9 5 5 5 5 9 9 9 9

6 6 6 4 7 7 7 6 6 6 6 4 7 7 7 6

Gtr. 1: w/ Rhy. Fig. 2
 Gtr. 2: w/ Riff B
 Gtr. 3: w/ Rhy. Fill 1, 2nd time

E6 E5 Esus4 E E6 E5 Esus4 E
 side-step. Gon-na use my fin - gers. _ Gon-na use my, my, my, 'mag - i - na - tion, oh. _ 'Cause

Chorus

A/E D/F# A/E D/F# A/E D/F# A/E D/F# Bm/F# A/E Bm/F# A/E Bm/F#
 Gtr. 2 I gon-na make you see there's no - bod-y else here, no one like

Gtr. 1 let ring throughout

A/E Bm/F# A/E Bm/F# D/F# A/E D/F# A/E D/F# A/E D/F# A/E D/F#
 me. _ I'm spe - cial, (Spe - cial, so _ spe - cial, spe - cial.) I got - ta

To Coda ⊕ 1.

2.

D.S. al Coda

have _ some of your at - ten - tion. Give it to me. ten - tion. Give it to me. _ 'Cause _

Rhy. Fill 1

Gtr. 3 (dist.)

8va

mf

T	16 16 16	16 16 16	16 16 16	16 16 16	16 16 16	16 16 16	16 16 16
A	17 17 17	17 17 17	17 17 17	17 17 17	17 17 17	17 17 17	17 17 17
B	16 16 16	16 16 16	16 16 16	16 16 16	16 16 16	16 16 16	16 16 16

⊕ Coda

Outro

Gr. 1: w/ Rhy. Fig. 1, 1st 2 meas., simile

A Asus2 Asus4 A

(cont. in notation)

ten-tion. Give it to me. ___

Gr. 2

P.M. P.M.

Asus2 Asus4 A Asus2

Oh. ___ And when you walk. ___

Gr. 2

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

Gr. 1

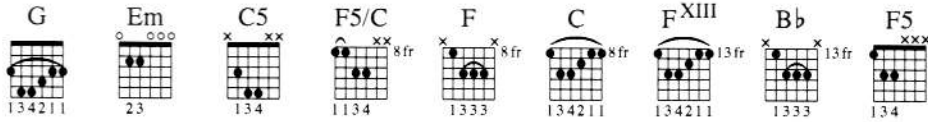
Asus4 A Asus2 sus4 Aadd9 Aadd9

P.M. P.M. let ring

let ring

Devil Inside

Words and Music by Andrew Farriss and Michael Hutchence



Intro
 Moderately Fast ♩ = 150
 (drums & ad lib. voc.)

C5
 Gtr. 1 (dist.)
mf

T
A
B

N.C.

Riff A

End Riff A

Verse
C5

1. Here come the wo - man, — with the look in her eye. **A5**

Rhy. Fig. 1

C5 A5

Raised on leath - er, with flesh on her mind.

Detailed description: This system contains the first two measures of the piece. The vocal line starts on a C5 chord and moves to an A5 chord. The guitar accompaniment consists of two measures of sustained chords, each with a long horizontal line above it indicating a sustained note. The bass line is empty.

*Gtr. 2: w/ Riff A, 2 times
C5 F5

Words as weap - ons, sharp - er than knives. Makes you won - der how the oth - er half die,

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The guitar accompaniment features a riff labeled 'Riff A' in the second measure, which is a triplet of eighth notes. The bass line has a triplet of eighth notes in the second measure.

C5 F5 G

oth - er half die.

End Rhy. Fig. 1

(cont. in slash)

Detailed description: This system contains the final measure of the main section. The vocal line ends with 'oth - er half die.' The guitar accompaniment includes a figure labeled 'End Rhy. Fig. 1' and a slash indicating continuation. The bass line has a triplet of eighth notes.

Bridge
Gtr. 2 tacet
G Em

Makes you won - der, won - der, won - der.

Gtr. 1 // //

Gtr. 3 (clean) *mf*

Detailed description: This system is the bridge section. The vocal line repeats 'won - der, won - der, won - der.' The guitar accompaniment includes a clean electric guitar part (Gtr. 3) with a mezzo-forte (mf) dynamic and a fretboard diagram below it showing fingerings: 3/3, 5/3, 5/3, 10/10, 12/12, 12/12, 12/10, 10/10. The other guitar parts are marked as 'tacet' or have double slashes.

Verse

Gtr. 1: w/ Rhy. Fig. 1
C5

G

2. Well, here come the man, with the look in his

Gtr. 3 tacet
A5 C5 A5

eye. Fed on noth-in', but full of pride.

Gtr. 2: w/ Riff A, 2 times
C5 F5 C5

Look at them go, look at them kick. Makes you wonder how the other half live.

Chorus

Gtr. 2 tacet
C5

F5 F5/C

Dev-il in-side, the dev-il in-side, Ev-'ry sin-gle one of us, the

Whispered: (Dev-il in-side, the dev-il in-side.)

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1 Gtr. 3

C5 F5/C

dev-il in-side. Dev-il in-side, dev-il in-side, ev-'ry sin-gle one of us, the dev-il in-side.

Interlude

Gr. 1: w/ Riff A, 2 times
Gr. 3 tacet
N.C.

Oh. _____

Verse

Gr. 1: w/ Rhy. Fig. 1
C5

Mm. _____ 3. Here come the world, _____ look in its

A5 eye. _____ C5 Fu-ture un - cer - tain, - but cer - tain - ly slight. _____

Gr. 2: w/ Riff A, 2 times
C5

Look at the fa - ces, lis - ten to the bells, - it's hard to be - lieve we need a

Gr. 1: w/ Rhy. Fill 1
F5

C5 place called hell, F5 place called hell. _____ The

Chorus

Gr. 2 tacet
C5

F5/C

Gr. 1 // _____ // F5/C _____ //
dev - il in - side, - the dev - il in - side, - ev - 'ry sin - gle one of us, - the dev - il in - side. -

Gr. 3

C5

F5/C

F

// _____ // _____ //
Dev - il in - side, - the dev - il in - side, - ev - 'ry sin - gle one of us, - the dev - il in - side. _____

Interlude

C
Rhy. Fig. 2

F C F C F F^{XIII} B^b F^{XIII} B^b F^{XIII} B^b

Oo, oo, oo. Ah, na, na, ah, na,

let ring -----

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

C F C F C F F^{XIII} B^b F^{XIII} B^b F^{XIII} B^b End Rhy. Fig. 2

ah. -----

let ring -----

0 1 0 1 0 1 1 1 1 1 1 1 0 2 1 1 1 1 1 1 1 1

Guitar Solo

Gtr. 3 tacet

Gtr. 1 G Em G

f steady gliss.

3/3 (3/3) 13/13 15/15 17/15 15/17 15/15 15/17 14 13 12 14 13 12 10 12 11 10 12 10

C5

G

(10) 10 11 12 10 12 10

12 ^{1/2} 12 10 12 10

12 ^{1/2} (12) 10 12 12 10

10 12 (12) 10 12 12 10

14 12

Em

G

8va

(12) 15 15 15 15 14

(12) 14 16 16 14

17

15 17 15 17 15

17 15 17 15 15 17 15

17 15 15 17 15

17 15 15 17 15 20 17

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 12 meas.
C5

A5

4. Well, here comes the wom - an, — with the look in her eye. —

8va

15 15 15 15 15 15

15 17 15 15 17 15 17 15

17

Gtr. 2 tacet

C5

A5

She's raised on leath - er, — with flesh on her mind. —

8va

3

3

delay

17 (17) (17) (17) (17) (17)

17 (17) (17) (17) (17) (17)

17 (17) (17) (17) (17) (17)

Gtr. 2: w/ Riff A
C5

F5

Words are weap - ons, sharp - er than knives. Makes you won - der how the

8va
3 3 delay
3 3 delay

15 (15) (15) (15) (15) (15) 13 (13) (13) (13) (13) (13)
13 (13) (13) (13) (13) (13) 14 (14) (14) (14) (14) (14)

Chorus

Gtr. 3 tacet

Gtr. 2 tacet
C5

F5

oth - er half die. Dev - il in - side, the dev - il in - side, ev - 'ry sin - gle one of us, the

Gtr. 1 //

dev - il in - side. Dev - il in - side, dev - il in - side, ev - 'ry sin - gle one of us, the

C5

F5/C

dev - il in - side. The dev - il in - side, dev - il in - side, ev - 'ry sin - gle one of us, the

C

F

Gtr. 3
loco

C F

dev - il in - side. _ Dev - il in - side, _ dev - il in - side, _ ev - 'ry sin - gle one of us, _ the

Outro

Gr. 1: w/ Rhy. Fig. 2, till fade

C F C F Bb F

dev - il in - side. _ Oh, oh, oh. _

let ring throughout

Bb F Bb C F C F C F Bb F

Na, na, na.

B \flat F B \flat C F C F C F B \flat F

The dev - il in - side. _____ Yeah, yeah, yeah. _____

B \flat F B \flat C F C F C F B \flat F

Oh. _____ The dev - il in - side. _____

Gtr. 2: w/ Fill 1, 8 times
w/ voc. ad lib., till fade

Play 8 Times and Fade

B \flat F B \flat * C F C F C F B \flat F B \flat F B \flat

Yeah, yeah, yeah. _____

simile on repeats

*Sing 1st time only.

Fill 1
Gtr. 2

T
A
B

3 3 3 3 1 3 3 1 3

Every Breath You Take

All Gtrs. Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = E♭

Written and Composed by Sting



F#m9

Intro

Moderate Rock ♩ = 116

Aadd9

Gtr. 1

Rhy. Fig. 1

Intro guitar notation with treble clef, key signature of F#m, and 4/4 time signature. The melody consists of eighth notes. Below the staff is a bass line with fret numbers: 5 7 9 7 7 9 7 9 | 5 7 9 7 7 9 7 9 | 2 4 6 4 4 6 4 6 | 2 4 6 4 2 6 4 6.

P.M.
mf w/ chorus

Dsus2

Esus2

Aadd9

Verse guitar notation with treble clef, key signature of F#m, and 4/4 time signature. The melody consists of eighth notes. Below the staff is a bass line with fret numbers: 5 7 9 7 7 5 7 | 7 9 11 11 9 9 7 | 5 7 9 7 9 7 9 | 5 7 9 7 9 7 9.

End Rhy. Fig. 1

1. Ev-'ry breath you _

P.M.

Verse

Gtr. 1: w/ Rhy. Fig. 1

Aadd9

F#m9

Dsus2

Verse guitar notation with treble clef, key signature of F#m, and 4/4 time signature. The melody consists of eighth notes. Below the staff is a bass line with fret numbers: 5 7 9 7 9 7 9 | 5 7 9 7 9 7 9 | 5 7 9 7 9 7 9 | 5 7 9 7 9 7 9.

take.
day.

Ev-'ry move you _ make.
Ev-'ry word you _ say.

Ev-'ry bond_ you break.
Ev-'ry game_ you play.

Ev-'ry step_ you take,
Ev-'ry night_ you stay,

Esus2

1.
F#m9

2.
Aadd9

Verse guitar notation with treble clef, key signature of F#m, and 4/4 time signature. The melody consists of eighth notes. Below the staff is a bass line with fret numbers: 2 4 6 4 2 6 4 6 | 2 4 6 4 2 6 4 6 | 5 7 9 7 6 9 7 9 | 5 7 9 7 6 9 7 9.

I'll be watch-ing you.
I'll be watch-ing you.

2. Ev-'ry sin - gle _

Oh, can't you _

Rhy. Fig. 2
Gtr. 1

End Rhy. Fig. 2

Chorus

Dsus2

Csus2

Aadd9

Chorus guitar notation with treble clef, key signature of F#m, and 4/4 time signature. The melody consists of eighth notes. Below the staff is a bass line with fret numbers: 5 7 9 7 7 7 5 7 | 5 5 0 5 | 5 7 9 7 6 9 7 9 | 5 7 9 7 6 9 7 9.

see?

You be-long to me.

How my poor heart _

P.M.

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Badd9 Esus2

— aches — with ev - 'ry step — you take. 3., 4. Ev - 'ry move you —

P.M.

Verse

Gr. 1: w/ Rhy. Fig. 1
Aadd9 F#m9 Dsus2

make. Ev - 'ry vow you — break. Ev - 'ry smile — you fake. Ev - 'ry claim — you stake.

To Coda ⊕

Gr. 1: w/ Rhy. Fig. 2
F#m9

Esus2

Gr. 2

Bridge

Gr. 1 tacet

F F G

w/dist.

I'll be watch-ing you. Since you've gone — I've been lost — with - out — a trace,

I dream at night I can on - ly see — your face. I look a-round, but it's you I can't — re-place.

I feel so cold and I long for your — em-brace. I keep cry - ing, ba - by, ba - by, please. —

Interlude

Gr. 2 tacet
Aadd9 F#m9

Ooh. — Ooh. — Ooh. — Ooh. —

Gr. 1

P.M.

1. F#m9

Dsus2 Esus2

Ooh. Ooh.

P.M.

2. D.S. al Coda

Aadd9

Ooh. Oh, can't you

P.M.

Coda

Dsus2 Esus2

Ev'ry move you make. Ev'ry step you take, I'll be watch-ing you.

Gr. 1

P.M.

F#m9

I'll be watch - ing

P.M.

Outro
(w/ ad Lib lead voc.)

Aadd9 F#m9 Dsus2 *Play 8 Times & Fade*

you. I'll be watch - ing

1., 5. (Ev-'ry breath you take. Ev-'ry move you make. Ev-'ry bond you break. Ev-'ry step you take.)

2., 4., 6., 8. (Ev-'ry sin - gle day. Ev-'ry word you say. Ev-'ry game you play. Ev-'ry night you...)

3., 7. (Ev-'ry move you make. Ev-'ry vow you break. Ev-'ry smile you fake. Ev-'ry claim you stake.)

P.M.

Verse

G Dsus2 D Dsus2 D

I. Don't think — sor - ry's eas - i - ly said. —

pp *mp*

12 14 14

let ring — — — let ring — — — let ring — — — let ring — — —

(7) 4 5 5/7 7 7 5/7 7 5

Rhy. Fig. 2

P.M.

Gtr. 3 tacet

Bm(add2) Bm Bm(add2) Bm A/B Dsus2 D Dsus2 D

Don't try, — turn the ta - bles in stead. —

Gtr. 2

let ring — — — let ring — — —

7/11 9 11 7 9 6 7 0 5/7 7 5 7 7

Gtr. 1

P.M. — — — P.M.

2 2 2 2 2 2 2 2 2 2 7/6 6 7 6 6 7 6 6 6 7 6 6 6 0

Bm(add2) Bm Bm(add2) Bm G6 Gm6

You've ta - ken lots of chanc - es be - fore, — but

Rhy. Fig. 3A

let ring —

End Rhy. Fig. 2 Rhy. Fig. 3

P.M.

Bm7 E7 D Gmaj7

I ain't gon - na give an - y - more, — don't ask — me. That's how it goes, — 'cause

D

part of me knows — what you're think - in'.

End Rhy. Fig. 3A

End Rhy. Fig. 3

P.M.

Verse

Gtr. 1: w/ Rhy. Fig. 2

Dmaj9 D Dmaj9 D Bm9 Bm7 Bm9 Bm7

Musical notation for Verse guitar part 1, showing a melodic line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

2. Don't say — words you're gon - na re - gret. —
 2. Don't leave — false il - lu - sion be - hind. —

Gtr. 4 (clean) Riff A

Musical notation for Riff A guitar part, showing a rhythmic pattern in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

End Riff A

mp w/ chorus

let ring

Fingerings for Riff A guitar part, showing fret numbers on a six-string guitar. The fret numbers are: 6 7 5 7 7 5 7 5 | 6 7 5 7 7 5 7 5 | 6 7 5 7 7 5 7 5 | 6 7 5 7 7 5 7 5.

Gtr. 2 Rhy. Fig. 2A

Musical notation for Rhythm Figure 2A guitar part, showing a rhythmic pattern in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

End Rhy. Fig. 2A

simile on repeat

let ring

Fingerings for Rhythm Figure 2A guitar part, showing fret numbers on a six-string guitar. The fret numbers are: 5 7 7 7 | 5 7 7 7 | 7 11 9 9 | 11 7 9 11 7.

Gtr. 2: w/ Rhy. Fig. 2A, simile

Gtr. 4: w/ Riff A

Dmaj9 D Dmaj9 D Bm9 Bm7 Bm9 Bm7

Musical notation for Verse guitar part 2, showing a melodic line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

Don't let — the fi - re rush — to your head. — I've
 Don't cry, — I ain't chang - ing my mind. — So

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

G6 Gm6 Bm7 E7

Musical notation for Verse guitar part 3, showing a melodic line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

heard the ac - cu - sa - tion be - fore, — and I ain't gon - na take an - y - more, — be - lieve — me. The
 find an - oth - er fool like be - fore, — 'cause I ain't gon - na live an - y - more — be - liev - ing

Gtr. 4

Musical notation for Verse guitar part 4, showing a rhythmic pattern in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

let ring

let ring

let ring

let ring

Fingerings for Verse guitar part 4, showing fret numbers on a six-string guitar. The fret numbers are: 4 3 5 3 4 3 3 | 3 3 5 3 3 3 3 | 2 3 3 2 2 3 2 3 | 1 3 2 0 3 0 3.

D Gmaj7 D

sun in your eyes — makes some of the lies — worth be - liev - ing. } I am the
 some of the lies — while all of the signs - are de - ceiv - ing. — }

let ring — — — — — let ring — — — — — let ring — — — — —

Chorus

Dadd2 D Dadd2 D F#m

eye in the sky, — look-ing at you, — I can read — your mind. — I am the

Gtr. 4 Rhy. Fig. 4B End Rhy. Fig. 4B

Gtr. 2 Rhy. Fig. 4A End Rhy. Fig. 4A

simile on repeat

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

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

P.M. — — — — —

Gtrs. 1, 2 & 4: w/ Rhy. Figs. 4, 4A & 4B, simile

Dadd2 D Dadd2 D F#m

ma - ker of rules, — deal-ing with fools, — I can cheat — you blind. — And

Interlude

Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 3: w/ Fill 1, 2nd time
 Bm9 Bm7 Bm9

G₉ Gm6

I don't need to see an - y - more to know that... I can read your mind.

Gtr. 4

let ring

Gtr. 2

let ring

Gtr. 1

P.M. P.M.

Fill 1
 Gtr. 3

mp

T
 A
 B

Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

(Look - in' at you. I can read your mind. Look - in' at you. _

Gtr. 4 End Riff B

let ring

Gtr. 2 End Riff B1

Gtrs. 2 & 4: w/ Riffs B & B1, simile

Bm9

Bm7

Bm9

I can read your mind. Look - in' at you. _

Gtr. 1

Play 2nd time only

Gmaj9#11

Gadd9

Gmaj9#11

Gadd9

Gadd9

I can read your mind. I am the

P.M. P.M. *cresc.*

Chorus

Gtrs. 1, 2 & 4: w/ Rhy. Figs. 4, 4A & 4B, 2 times, simile
 Dadd2 D Dadd2 D F#m

eye in the sky, — look-ing at you, — I can read — your mind. — I am the

Gtr. 5 (dist.)

Gtr. 6 (dist.)

Dadd2 D Dadd2 D F#m

mak - er of rules, — deal - ing with fools, — I can cheat — you blind. —

Gtrs. 5 & 6 tacet
Gm6

And I don't need to see an - y - more — to know — that...

Gtr. 4

Gtr. 2

Gtr. 5

Gtr. 6

Gtr. 1

Gtr. 1 divisi

* P.M.

* P.M. refers to Gtr. 1 only.

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas.
Gtrs 2 & 4: w/ Riffs B & B1, 2 times

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

I can read — your mind — (Look-in' at you. — I can read — your mind. — Look-in' at you. —

Gtr. 3

Gr. 1: w/ Rhy. Fig. 1, 1st 4 meas.

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

I can read your mind. Look-in' at you. I can read your mind.

The first system contains a vocal line and a guitar accompaniment. The vocal line has lyrics: "I can read your mind. Look-in' at you. I can read your mind." The guitar accompaniment features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass staff shows fret numbers: (7), 7, (7), (7), 7, 7-9, 5, 3, 5, (5) 3. There are two "full" bend markings over the 7th fret notes in the first two measures and two "full" bend markings over the 5th fret notes in the last two measures.

Outro-Guitar Solo

Gr. 1: w/ Rhy. Fig. 1, 1st 4 meas., till fade
Gtrs. 2 & 4: w/ Riffs B & B1, till fade

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

The second system continues the guitar solo. The treble clef staff shows a melodic line with slurs and accents. The bass staff shows fret numbers: 5, 5, 2, 3, 4, 2, (2), 2, 4, 5, 2, 2, 3, 2, 5, 4, 2, 5, 2, 7, 8, 7, 9. A "1/2" bend marking is present over the final note (9).

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

The third system continues the guitar solo. The treble clef staff shows a melodic line with slurs and accents. The bass staff shows fret numbers: (9), 9, 7, 7, 10, 12, 10, 10, 12, (12), 10, 10, 10, 10, 10, (10), 9, 10, 7, 7, 9, (9), 7, 9, 7, 9, 7. There are "1/4" and "full" bend markings over the 10th fret notes.

Begin Fade

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

The fourth system continues the guitar solo. The treble clef staff shows a melodic line with slurs and accents. The bass staff shows fret numbers: 6, 7, 7, (7), 6, 7, 9, 7-9, 6, 7, 9, 10, 9, 7, 7, 10, 12, 10, 12, 12, 12, 10. There are "full" and "1/2" bend markings over the 9th and 10th fret notes.

Fade Out

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

The fifth system concludes the guitar solo. The treble clef staff shows a melodic line with slurs and accents. The bass staff shows fret numbers: 12, 12, (12), 12, (12), 12, 12, 10, 9, 10, 12, 12, 15, 15, 12, 14, 15, 15, 12, 14, 15. There are "full" and "grad. release" markings over the 12th fret notes.

Eye of the Tiger

Theme from **ROCKY III**
Words and Music by Frank Sullivan and Jim Peterik

Intro
Moderately ♩ = 108

band tacet
N.C.(C5)

Gr. 1 (clean)

Riff A

mf
P.M. _____

This block contains the musical notation for the Riff A section. It features a single-line guitar staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The notation consists of a continuous eighth-note riff. Below the guitar staff is a TAB system with six lines, showing a simple pattern of fret numbers: 3. A bass staff is provided below the TAB, showing a simple bass line consisting of a single note on the first string.

band enters
Gr. 1: w/ Riff A, 4 1/2 times

End Riff A Rhy. Fig. 1

C5 B♭5 C5 B♭5 C5 G5 A♭5

Gr. 2 (dist.)
f
P.M. _____

This block contains the musical notation for the Riff A section with distortion. It features a single-line guitar staff with a treble clef, a key signature of two flats, and a 4/4 time signature. The notation consists of a continuous eighth-note riff with a heavy distortion effect. Below the guitar staff is a TAB system with six lines, showing a simple pattern of fret numbers: 3. A bass staff is provided below the TAB, showing a simple bass line consisting of a single note on the first string.

* Chord symbols reflect overall tonality.

End Rhy. Fig. 1

C5 B♭5 C5 B♭5 C5 G5 A♭5

This block contains the musical notation for the Riff A section. It features a single-line guitar staff with a treble clef, a key signature of two flats, and a 4/4 time signature. The notation consists of a continuous eighth-note riff. Below the guitar staff is a TAB system with six lines, showing a simple pattern of fret numbers: 3. A bass staff is provided below the TAB, showing a simple bass line consisting of a single note on the first string.

C5 Cm7 B♭/C Cm7 B♭/C Cm7 C5 G5 A♭5

This block contains the musical notation for the Riff A section. It features a single-line guitar staff with a treble clef, a key signature of two flats, and a 4/4 time signature. The notation consists of a continuous eighth-note riff. Below the guitar staff is a TAB system with six lines, showing a simple pattern of fret numbers: 3. A bass staff is provided below the TAB, showing a simple bass line consisting of a single note on the first string.

C5 Rhy. Fig. 1A Cm7 B♭/C Cm7 B♭/C Cm7 C5 G5 A♭5 End Rhy. Fig. 1A C5

This block contains the musical notation for the Riff A section. It features a single-line guitar staff with a treble clef, a key signature of two flats, and a 4/4 time signature. The notation consists of a continuous eighth-note riff. Below the guitar staff is a TAB system with six lines, showing a simple pattern of fret numbers: 3. A bass staff is provided below the TAB, showing a simple bass line consisting of a single note on the first string.

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Verse

Gr. 2 tacet

Gr. 1: w/ Riff A, 2 times

Cm Ab/C Bb/C Cm

1. Ris-in' up, back on the street, did my time, took my chances.

Ab/C Bb/C Cm

Went the distance, now I'm back on my feet, just a man and his will to survive.

Verse

Gr. 1: w/ Riff A, 2 times, 1st time
Gr. 1 tacet, 2nd time

Cm Ab Bb Cm

2. So many times — it happens too fast, — you change your passion for glory.
4. Ris-in' up, — straight to the top, — had guts, — got the glory.

Gr. 1: w/ Riff A, 2nd time

Ab Bb Cm Bb Cm7

Don't lose your grip — on the dreams of — the past, you must fight just to keep them a-live. — } It's the
Went the distance, now I'm not gonna stop, just a man and his will to survive. — }

Chorus

Fm Bb sus4 Bb Fm

eye of the tiger, it's the thrill of the fight, rising up to the challenge of our

Gr. 2 Rhy. Fig. 2

C5 Bb5 Fm Bb sus4 Bb

ri-val. And the last known survivor stalks his prey in the night, and he's

To Coda ⊕

Gtr. 1: w/ Riff A, 1st 2 meas.
N.C.(C5)

Fm C/E Fm Gm Fm Gm Ab

watch - in' us all in the eye of the ti - ger.

End Rhy. Fig. 2

3 2 3 5 3 5 6

Verse

Gtr. 1: w/ Riff A, 2 times

Cm Ab/C Bb/C Cm

3. Face to face out in the heat, _ hang-in' tough, _ stay-in' hun - gry.

Gtr. 2

Gtr. 3 (dist.)
divisi *mf*

8 7 8/5

* Gtr. 3 to right of slashes

Ab Bb Cm Bb Cm7

They stack the odds, _ still we take to _ the street for the kill _ with the skill to sur-vive. _ It's _ the

8 7 8/5

Chorus

Gtr. 2: w/ Rhy. Fig. 2
Gtrs. 1 & 3 tacet

Fm Bbsus4 Bb Fm

eye of the ti - ger, it's the thrill of the fight, ris - ing up' to the chal-lenge of our

C5 Bb5 Fm Bbsus4 Bb

ri - val. And the last known sur - vi - vor stalks his prey in the night, and he's

Fm C/E Fm Gm Fm Gm Ab

Gr. 1: w/ Riff A N.C.(C5)

D.S. al Coda

watch-in' us all in the eye of the ti - ger.

Coda

Ab

Gr. 1: w/ Riff A, 1st 2 meas. N.C.(C5)

Gr. 2

eye of the ti - ger.

Outro

Gr. 1: w/ Riff A, till fade
Gr. 2: w/ Rhy. Fig. 1, 2 times

C5 Bb5 C5 Bb5 C5 G5 Ab5 C5 Bb5 C5

The eye of the ti - ger.

Bb5 C5 G5 Ab5 C5 Cm7 Bb/C Cm7 Bb/C Cm7

Gr. 2: w/ Rhy. Fig. 1A, till fade

The eye of the ti - ger.

C5 G5 Ab5 C5 Cm7 Bb/C Cm7 Bb/C Cm7 C5 G5 Ab5

Begin Fade

The eye of the ti - ger.

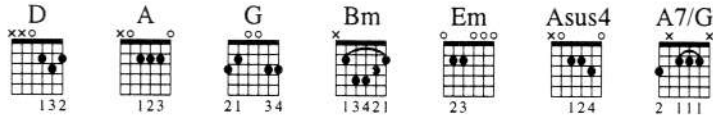
C5 Cm7 Bb/C Cm7

Fade Out

The eye of the ti - ger.

Heat of the Moment

Words and Music by Geoffrey Downes and John Wetton



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 132

Verse

A Bm G A D A Bm G A D

1. I nev - er meant to be so bad _ to
 2. Do you re - mem - ber when we used _ to
 3. And now you find your - self in eight - y -

Gr. 1 (dist.)

TAB

A Bm G A D

you. dance? two.

One thing I said that I would nev - er do.
 And in - ci - dents a - rose from cir - cum - stance.
 The dis - co huff was on the charm - for you.

TAB

A Bm G A D A D Bm

A look from you and I would fall _ from grace.
 One thing led to an - oth - er, we _ were young.
 You can con - cern your - self with big - ger things.

And that would wipe the
 And we would scream to -
 You catch a pearl and

TAB

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G D G

1. 2.

smile right from my face.
 geth - er songs un - sung.
 ride the drag - ons wings.

It was the heat

End Rhy. Fig. 1

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "smile right from my face. geth - er songs un - sung. ride the drag - ons wings." The melody is simple, with a range of one octave. Above the first two measures, the chords G, D, and G are indicated. The score includes two first endings, labeled "1." and "2.". Below the vocal line is a guitar accompaniment line in treble clef, with a key signature of one sharp and a 4/4 time signature. It consists of a series of chords and single notes. Below the guitar line is a diagram for "End Rhy. Fig. 1", which shows a sequence of chords: G, D, G, and a final G chord with a fermata. The diagram uses a simplified notation where numbers 1-5 represent frets on the strings.

Chorus

D A G A D A Bm G

Gtr. 2 (acous.) *mf*

of the mo - ment tell - in' you what my heart meant. The

Gtr. 1

The chorus section begins with a guitar accompaniment line in treble clef, key signature of one sharp, and 4/4 time. The chords D, A, G, A, D, A, Bm, and G are indicated above the line. The guitar part is marked "Gtr. 2 (acous.)" and "mf". The lyrics are: "of the mo - ment tell - in' you what my heart meant. The". Below the guitar line is a fretboard diagram for the first guitar part, labeled "Gtr. 1". It shows a sequence of fret numbers for the strings: 2 3 2 | 2 2 5 | 5 4 3 2 2 5 | 2 3 2 | 2 2 5 | 4 3 2 | 4 3 3. The diagram is a simplified representation of the fretboard, with numbers indicating fret positions.

D A Bm Em Asus4 A

heat of the mo - ment showed in your eyes. (Eyes.)

The second system of the score continues the chorus. It features a guitar accompaniment line in treble clef, key signature of one sharp, and 4/4 time. The chords D, A, Bm, Em, Asus4, and A are indicated above the line. The lyrics are: "heat of the mo - ment showed in your eyes. (Eyes.)". Below the guitar line is a fretboard diagram for the first guitar part, labeled "Gtr. 1". It shows a sequence of fret numbers for the strings: 7 7 5 | 6 5 5 | 4 3 2 | 4 3 | 10 7 | (10 9) | (7 6). The diagram is a simplified representation of the fretboard, with numbers indicating fret positions.

Chorus

Gr. 2 D A G A D A

'Cause it's the heat of the mo - ment. Heat of the mo -

Gr. 1

Bm G D A Bm Em Asus4 A7/G

- ment. The heat of the mo - ment showed in your eyes. (Eyes. _____)

Gr. 2 tacet

* F#m7

Em7

Interlude

B7sus4

Gr. 1

* Chord symbols reflect overall tonality.

Bm B7sus4 Bm B7sus4

Bm B7 G

Verse

Gr. 1: w/ Rhy. Fig. 1

A Bm G A D A Bm

4. And when your looks are gone and you're a lone, how man - y nights you

G A D A Bm G A D

sit be - side the phone? What were the things you want - ed for your -

A Bm G D G

self? Teen - age am - bi - tions you re - mem - ber

Chorus

D A G A

Gr. 2

well. It was the heat of the mo - ment

Gr. 1

tell - in' you what your heart meant. The heat of the mo - ment showed in your eyes.

D A Bm G D A Bm Em

tell - in' you what your heart meant. The heat of the mo - ment showed in your eyes.

tell - in' you what your heart meant. The heat of the mo - ment showed in your eyes.

Asus4

A

D

A

G

A

Vocal line for the first system, starting with a whole note rest followed by the lyrics "It was the heat of the moment." The melody is in a major key with a key signature of one sharp (F#).

It was the heat of the moment.

Guitar line for the first system, featuring a melodic line with slurs and a dynamic marking of *loco*. There is also a *8va* marking above the first few notes.

Fingerings for the first system: 12 9 10, 18 17 19 17, 9 11 10 10, 9 11 9 10, 7 9 7 8 9 11 9 10

D

A

Bm

G

D

A

Bm

Em

Voc. Fig. 1

End Voc. Fig. 1

Vocal line for the second system, starting with a whole note rest followed by the lyrics "Heat of the moment. Heat of the moment showed in your eyes..".

Heat of the moment. Heat of the moment showed in your eyes..

Guitar line for the second system, featuring a melodic line with slurs and a dynamic marking of *loco*.

Fingerings for the second system: 9 11 10 10, 9 11 9 10, 11 12 11 12 10 12 10 15, 9 11 10 10, 12 14 14, 11 12 11 12 10 12 10 10

Asus4

A7/G

Gr. 2 tacet

F#m7

Em7

Guitar line for the third system, featuring a sustained chord progression with a dynamic marking of *loco*.

(Eyes. _____)

Guitar line for the fourth system, featuring a melodic line with slurs and a dynamic marking of *loco*.

Fingerings for the fourth system: 10 12 12 12 12 (12), 10 9, 10, 10, 10, 10 9

Outro-Guitar Solo
N.C.

Chords: D A G A D A Bm G

Chords: D A Bm Em Asus4 A

Chords: D A G A D A Bm G

* Played behind the beat.

Chords: D A Bm Em Asus4 A

w/ Voc. Fig. 1, 3 times

Chords: D A G A D A Bm G

Begin Fade

Fade Out

Chords: D A Bm Em Asus4

A B

how you do it. Put up your dukes, let's get down to it.
 in vain. I'll get right back on my feet a gain.

End Rhy. Fig. 2

*P.M.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

E A C#m B E A C#m B A B

Hit me with your best shot. Why don't you hit me with your best shot?

E A C#m B E A C#m B A B B A B

Hit me with your best shot. Fire a way. 2. You

1. 2.

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E B/D# C#m A B

Gr. 3 (dist.)

f slight P.M.

Gtr. 1: w/ Fill 1

E B/D# C#m A B

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

E A C#m

semi-harm. P.M. full

B E A C#m B A B E A C#m

full

B E A C#m B A B

3. Well, you're a

Chord symbols: B, E, A, C#m, B, A, B

Vocal line: 3. Well, you're a

Gtr. 1: P.M. (Pedal Point)

Gtr. 3: full, (4)

Verse

*E B/D# C#m A B

real tough cook-ie with a long his-to-ry of break-ing lit-tle hearts like the one in me. Be-fore I

Gtr. 1: P.M.

Gtr. 3: semi-harm., full, (4)

Chord symbols: *E, B/D#, C#m, A, B

Vocal line: real tough cook-ie with a long his-to-ry of break-ing lit-tle hearts like the one in me. Be-fore I

Gtr. 1: P.M.

Gtr. 3: semi-harm., full, (4)

* Chord symbols reflect implied tonality.

E B/D# C#m A B

put an-oth-er notch in my lip-stick case you'd bet-ter make sure you put me in my place.

Gtr. 1: P.M.

Gtr. 3: full, (4), P.M.

Chord symbols: E, B/D#, C#m, A, B

Vocal line: put an-oth-er notch in my lip-stick case you'd bet-ter make sure you put me in my place.

Gtr. 1: P.M.

Gtr. 3: full, (4), P.M.

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 2: w/ Fill 2, 1st time

E A C#m B E A C#m B A B

Hit me with your best shot. Come on, hit me with your best shot.

Hit me with your best shot. Fire a way.

Hit me with your best shot. Fire a way.

Gtrs. 1 & 3

3. Freely

Gtr. 1

Gtr. 3

let ring


Fill 2
Gtr. 2


play 7 times


TAB


Hold Me Now

Words and Music by Tom Bailey, Alannah Currie, and Joe Leeway

D5

 13

B5

 134

Csus2

 13411

Am(add2)

 31

Intro

Moderately Slow Rock ♩ = 112
D5

B5

*Gtr. 1 *mp*

mp

8va

*Gtr. 4 *mp*

let ring

let ring

let ring

V

V

V

22 17 20 19

19 14 17 16

15 10 13

T
A
B

*Gtr. 3

Rhy. Fig. 1A

mp

w/ fingers

T
A
B

*Gtr. 2

mp

Gtr. 1 (clean)
divisi

Rhy. Fig. 1

mp

P.M.

T
A
B

0 0 0 0 0 0 0

0 0 0 0 0

11 10 12

2 2 2 2 2 2 2

2 2 2 2 2 3

*Piano & kybds. arr. for gtr.

Csus2

Am(add2)

8va

let ring

3

let ring

let ring

V

V

V

12

12 7 10 9

22 17 20

End Rhy. Fig. 1A

End Rhy. Fig. 1

P.M.

12

13 12 10

(3) 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

Gtrs. 3, 4 & 5 tacet

D5

Gtr. 2 tacet

B5

1. I have a pic - ture pinned _ to my wall, _ an

19

Gtr. 2

8va

let ring

V

19

Csus2 Am(add2)

im - age of you and of me and we're laugh - ing with love at it all.

Gr. 1: w/ Rhy. Fill 1 *Gr. 1: w/ Rhy. Fig. 1

D5

Look at our life now, all

*1st note is tied from Rhy. Fill 1.

B5 Csus2

tat - tered and torn. We fuss and we fight and de - light

Gr. 2

let ring

Am7add4 Am7

in the tears that we cry un - til dawn. Oh, oh.

Rhy. Fill 1
Gr. 1

mp
P.M.

T
A
B

(0) 0 0 0 0 0 0

Chorus

Gtr. 1: w/ Rhy. Fig. 1

D Bm

Hold me now. Whoa, warm my heart.

Gtr. 3 Rhy. Fig. 2A

P.M. w/ pick P.M.

Gtr. 2 Rhy. Fig. 2

mf

Csus2 G/C Am7add4 Am7

Stay with me. Let lov - in' start, let lov - in' start. 2. You

P.M. P.M.

let ring End Rhy. Fig. 2

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gtr. 3: w/ Rhy. Fig. 1A, 2 times

Dsus2 Bsus2

say I'm a dream - er. We're two of a kind,

Gtr. 2

mp

Csus2

both of us search - ing for some — per - fect world — we know we'll — nev - er find.

Am7add4 3

Gtr. 4 Riff A

Gtr. 2 *divis.*

Gtr. 1: w/ Rhy. Fill 1

Am7

So per - haps — I should leave here, yeah, — go —

End Riff A

Gtr. 2

*Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4 tacet
Dsus2

*1st note is tied from Rhy. Fill 1.

Bsus2

Bm

Gtr. 4: w/ Riff A
Csus2

— far a - way, — but you know — that there's no - where that I'd —

let ring — — — — — let ring — — — — —

Am7add4

— rath - er be — than with you — here to - day. — Oh, — oh. —

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
 Gtr. 2: w/ Rhy. Fig. 2, 1st 6 meas., simile
 Gtr. 3: w/ Rhy. Fig. 2A, 2 times

D Bm

Hold me now. Whoa, warm my heart.

Csus2 G/C Gtr. 2: w/ Rhy. Fill 2 Am7add4 Gtr. 1: w/ Rhy. Fill 1 Am7

Stay with me. Let lov - in' start, let lov - in' start. Oh, hold -

*Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2: w/ Rhy. Fig. 2, 1st 7 meas., simile

D Bm

me now. Whoa, warm my heart.

*1st note is tied from Rhy. Fill 1

Csus2 G/C Am7add4

Stay with me. Let lov - in' start, let lov -

Interlude

Gtrs. 1 & 3 tacet
 Bb C

in' start. Whoa.

Gtr. 4 *Sva*

let ring let ring

Gtr. 2 P.M. *sim.*

let ring let ring

Rhy. Fill 2
 Gtr. 2

let ring

TAB

12 14 13 12 15

B \flat C B \flat C

Gtr. 5 *8va* P.M. P.M.

Gtr. 4 *8va* let ring (15) let ring let ring let ring

Gtr. 2 P.M.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

Gtr. 3: w/ Rhy. Fig. 1A, 2 times

Gtr. 5 tacet

B \flat C D

3. You ask if I love you. Well,

8va P.M. P.M. *pp* *mf* let ring

Gtr. 4 tacet

Bsus2

Csus2

what can I say? — You know that I do — and that this — is just one — of those games —

synth bass arr. for gtr. — — — — —

12 7 9 7 7 8 7 7 10

Gtr. 1: w/ Rhy. Fill 1

*Gtr. 1: w/ Rhy. Fig. 1

Am7add4

Dsus2

— that we play. — So I'll sing — you a new song, please don't cry —

w/ pick and finger — — — — —

8 7 7 7 7 8 8 10 10 9 10 9 12 12

*1st note is tied from Rhy. Fill 1

Bsus2

Bm(add2)

— an - y - more. — And then

Gtr. 4 8va

21 19 19 19 21 21 21 19 19 19 19 21 21 21 19 19 21 19

Gtr. 2

w/ pick & finger

w/ pick

let ring — — — — —

let ring —

(12) 10 7 7 7 9 9 11 9 10

Gr. 4 tacet

Gsus2

Am7add4

Am7

ask your for - give - ness though I ___ don't know just _ what I'm ask - ing it for. _ Oh, ___ oh. ___

Gr. 2

let ring - - - - - let ring - - - - -

Outro-Chorus

Gr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, simile

D

Hold me now. (Hold me in your lov-in' arms. ___ Whoa, ___ warm my heart. Warm my

cold and ti - red heart. ___ Stay with me. ___ Oh, will you stay with me? ___) Let lov -

Csus2 G/C

*Gr. 1: w/ *Rhy. Fig. 1, 1st 7 meas.

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, simile

D

Am7add4 Gr. 1: w/ Rhy. Fill 1 Am7

- in' ___ start, ___ let lov - in' ___ start. ___ Oh, ___ hold ___ me now. Whoa, ___

(Hold me in your lov-in' arms. ___

*1st note is tied from Rhy. Fill 1.

Bm Gr. 4: w/ Fill 1, 2nd time Csus2

warm my heart. Warm my cold and ti - red heart. ___ Stay with me. ___ Oh, will you

G/C Am7add4 Gr. 1: w/ Rhy. Fill 1 Am7

stay with me? ___) Let lov - in' ___ start, ___ let lov - in' ___ start. ___ Oh, ___ hold.

Play 4 Times Fade

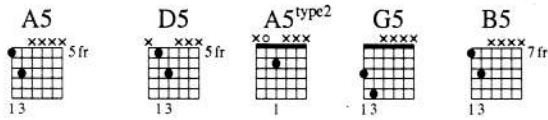
Fill 1
Gr. 4

mp
w/ pick & finger

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

Jessie's Girl

Words and Music by Rick Springfield



Intro

Moderate Rock ♩ = 134

D5 A5 B5 G5 A5 D5 A5 B5 G5 A5 D5

1. Jes -

* Gtr. 1 (slight dist.)
mf
P.M.

Rhy. Fig. 1
End Rhy. Fig. 1

T
A
B

* doubled throughout

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile
Gtr. 1: w/ Rhy. Fill 1, 2nd time

Gtr. 1: w/ Rhy. Fig. 1, 3 times, 2nd time, simile

(D5) A5 B5 G5 A5 D5 A5 B5 G5 A5 D5

- sie is a friend.
long with the cha-rade.

Yeah, I know _ he's been a good _ friend of mine. _
There does -n't seem to be a rea - son to change. _

But late -
You know, I feel _

A5 B5 G5 A5 D5 A5 B5 G5

ly some-thing's changed, _ it ain't hard _ to de - fine. _ Jes - sie's got him - self a girl, _ and I want
_ so _ dirt - y when they start _ talk-in' cute. _ I wan-na tell her that I love her, but the point

Rhy. Fill 1
Gtr. 1

mf
w/ slight dist.

T
A
B

* Gtr. 1: w/ Rhy. Fig. 1, 2 1/2 times, simile

A5 D5 A5 B5 G5 A5 D5

to make her mine. — And she's watch - in' him with those eyes. —
is prob - 'ly moot. — 'Cause she's watch - in' him with those eyes. — And she's

Gtr. 2 (dist.)

f

* w/ dist.

A5 B5 G5 A5 D5

lov - in' him with that bod - y, I just know it. And he's hold -

A5

B5

G5

Gtr. 1

A5 D5 A5 type 2

P.M.

(cont. in notation)

- ing her in his arms — late, late, at night. — You know, I wish that I had

Chorus

* A5 D N.C. D N.C. D N.C. A Bm Bsus²₄ Bm Bsus²₄ A5 D N.C. D N.C. D N.C. A

Jes - sie's girl. I wish that I had Jes - sie's girl.

Gtr. 2 Rhy. Fig. 2A

P.M. - - - - -

Gtr. 1 Rhy. Fig. 2

P.M. - - - - -

* Chord symbols reflect combined tonality.

Bm Bsus²₄ Bm Bsus²₄ G A D Bm A

Where can I find a wom - an like

End Rhy. Fig. 2A

P.M. - - - - -

End Rhy. Fig. 2

P.M. - - - - -

2.

G A D Bm A

that? 2. I play a - Where can I find a wom - an like that, like

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a rest followed by the lyrics 'that?'. The second measure starts with a repeat sign and the lyrics '2. I play a -'. The third measure has 'Where can I find a', the fourth 'wom - an like', and the fifth 'that, like'. Above the staff are chord markings: G, A, D, Bm, and A. The bottom staff is a bass line with fret numbers: 7, 6, 5, 9, 9, 9, 7, 5, 6, and a circled 6 with a slash through it.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

A5 D N.C. D N.C. D N.C. A Bm Bsus₄² Bm Bsus₄² A5 D N.C. D N.C. D N.C. A

Jes - sie's girl? _____ I wish that I had Jes - sie's girl. _____

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'Jes - sie's girl? _____' and 'I wish that I had Jes - sie's girl. _____'. Above the staff are chord markings: A5, D, N.C., D, N.C., D, N.C., A, Bm, Bsus₄², Bm, Bsus₄², A5, D, N.C., D, N.C., D, N.C., A. The bottom staff is a guitar accompaniment line with fret numbers: 7, 6, 5, 9, 9, 9, 7, 5, 6, and a circled 6 with a slash through it.

Bm Bsus₄² Bm Bsus₄² G5 A5 D5 G5 A5 D5 E (6) open

Gr. 1

Where can I find a wom - an...

Gr. 2

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a guitar part labeled 'Gr. 1' with notes and rests. The second staff is a vocal line with lyrics 'Where can I find a wom - an...'. The third staff is a guitar part labeled 'Gr. 2' with chords. The bottom staff is a bass line with fret numbers: 3, 7, 10, 3, 7, 10. Above the system are chord markings: Bm, Bsus₄², Bm, Bsus₄², G5, A5, D5, G5, A5, D5, and E (6) open.

Interlude

G5 A5 D5 B5 A5 (cont. in notation)

G D/G A/G

Where can I find a wom-an like that?

Rhy. Fig. 3

Gtr. 2

Gtr. 1 *divisi*

* P.M. _____

* P.M. refers to Gtr. 1 only, next 4 meas.

N.C.(G) G D/G A/G N.C.(G)

End Rhy. Fig. 3

P.M. _____

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times

G D/G A/G N.C.(G) G D/G A/G

And I'm look-in' in the mir - ror all the time, _____ won-d'rin' what she don't see _____

N.C.(G) G D/G A/G N.C.(G)

_____ in me. I've been fun-ny, I've been cool _____ with the lines. _____

Interlude

G D/G A F#5 B5 F#

Ain't that the way love's sup - posed _____ to be?

Gtr. 2

Gtr. 1 *divisi*

* P.M. _____

* P.M. refers to Gtr. 1 only.

1., 2., 3. | 4.

G#m G#sus₂⁴ G#m G#sus₂⁴ G#m G#sus₂⁴ G#m G#sus₂⁴ G5 A5 D5 B5

Tell me... Where can I find a

The first system of the score consists of three parts. At the top, there are two lines of chords: the first line contains '1., 2., 3.' followed by '4.', and the second line contains 'G#m G#sus₂⁴ G#m G#sus₂⁴ G#m G#sus₂⁴ G#m G#sus₂⁴ G5 A5 D5 B5'. Below this is a vocal line in treble clef with the lyrics 'Tell me... Where can I find a'. The second part is a guitar accompaniment line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The third part is a fretboard diagram with two staves showing fingerings for the guitar accompaniment.

Guitar Solo

D5 A5 B5 G5 A5 D5 A5 B5 G5

Gr. 1

This section is titled 'Guitar Solo' and is labeled 'Gr. 1'. It shows a sequence of chords: D5, A5, B5, G5, A5, D5, A5, B5, G5. Each chord is represented by a short musical staff with a slash and a wavy line indicating a specific playing technique.

wom-an like that?

Gr. 2

Harm. - - - w/ bar

(cont. in slash)

hold bend

full full

The second system continues the musical score. It starts with the vocal line 'wom-an like that?'. Below it is the guitar accompaniment for 'Gr. 2'. The notation includes 'Harm. - - -' and 'w/ bar' with wavy lines. There are also 'full' and 'hold bend' markings. The fretboard diagram shows fingerings: 7 7 7, 7 7 7 7 7, 12 12 10, 10 9, 10 10, (10) (10), 17, 17, 17, (17) 15.

A5 D5 A5 B5 G5 A5 D5

w/ pick & fingers

This section is for the second guitar part, 'Gr. 2'. It shows a sequence of chords: A5, D5, A5, B5, G5, A5, D5. The notation includes 'w/ pick & fingers' and wavy lines. The fretboard diagram shows fingerings: 16 15 14, 15, 16 15 14, 16, 19, 19 17, 15 14 15 14, 12, 15, 14 12, 15 12, 15, (15), 11.

A5 B5 G5 A5 D5 A5 type 2

You know, I wish that I had

steady gliss.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 1 1/2 times

A5 D N.C. D N.C. D N.C. A Bm Bsus²/₄ Bm Bsus²/₄ A5 D N.C. D N.C. D N.C. A

Jes - sie's girl. _____ I wish that I had Jes - sie's girl. _____
 Jes - sie's girl? _____ I wish I had Jes - sie's girl. _____

* Sing harmony 2nd time only, next 5 meas.

Bm Bsus²/₄ Bm Bsus²/₄ A5 D N.C. D N.C. D N.C. A Bm Bsus²/₄ Bm Bsus²/₄

I want, I want Jes - sie's girl. _____
 I want, I want Jes - sie's girl. _____

1. G5 A5 D5 B5 A5 (cont. in notation)

2. A D/A A D/A A G D5

Where can I find a wom-an like that, like

Gtr. 2

Gtr. 1

Juke Box Hero

Words and Music by Mick Jones and Lou Gramm

Intro

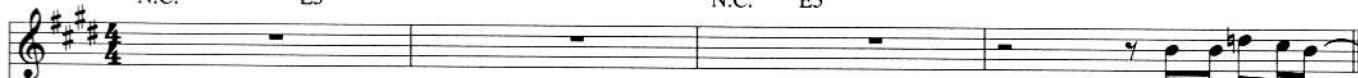
Moderately Slow Rock ♩ = 88

N.C.

E5

N.C.

E5



1. Stand-in' in the rain _

*Gtr. 1 *pp* *mf* *pp* *mf*

Rhy. Fig. 1 End Rhy. Fig. 1

*Gtr. 2 *mf*

divisi P.M. P.M. - - † P.M. P.M. - - † P.M. P.M. - - † P.M. P.M. - - †

TAB

7 5 4 2 7 5 4 2 7 5 4 2 7 5 4 2

*Synth arr. for gtr.

**vol. swell

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

N.C.

E5

N.C.

E5

with his head hung low. Could-n't get a tick-et, it was a sold out

†D/E E D/E

show. Heard the roar of the crowd, he could pic - ture the scene. _ Put his ear to the

††Gtr. 3 *mf* Rhy. Fig. 1A End Rhy. Fig. 1A

†††w/ phaser

3 4 3

2 5 2

2 4 2

††Synth arr. for gtr.

†Chord symbols reflect overall tonality.

†††Set for long sweep.

Double-Time Feel

Gtr. 3: w/ Rhy. Fig. 1A

E D/E E5

wall, and like a dis - tant scream, he heard one gui - tar. Just blew him a -

Rhy. Fill 1 *Gtr. 4 (dist.) End Rhy. Fill 1 Rhy. Fig. 2

**pp mf f

*doubled throughout **vol. swell

End Double-Time Feel

N.C. D5 N.C. E5 N.C. D5

way. He saw stars in his eyes, and the ver - y next day... 2. He bought a beat-up

End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. P.M. (cont. in slash)

Verse

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 times

Gtr. 4 tacet
D/E

Gtr. 5 tacet
E

Gtr. 4 X -

six - string in a sec-ond-hand store. Did-n't know how to play it, but he knew for

Gtr. 5 (dist.)

mp w/ bar

-2 1/2 -3

Double-Time Feel

Gtr. 4: w/ Rhy. Fig. 1
D/E

Gtr. 4: w/ Rhy. Fig. 2

E5 N.C. D5

sure that one gui-tar ___ felt good in his hands. Did-n't take

Gtr. 4: w/ Rhy. Fig. 3, 3 times
N.C. E5

N.C. D5 N.C. E5

long to un-der-stand. _ Just one gui-tar ___ slung way ___

N.C. D5 N.C. E5 N.C. D5

down low was a one-way tick-et, on-ly one-way to go. _ So he start-ed

Pre-Chorus

B5 A5/B B5 A5/B B5 A5/B

rock-in', ain't nev-er gon-na stop. Got-ta keep on rock-in', some-day gon-na
(Rock-in' _____ Rock-in' _____)

Gtr. 4 Rhy. Fig. 4

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

Chorus

End Double-Time Feel

B5 E5 G6(no 3rd) Dsus2 E5

make it to the top _ and be a... Juke-box he-ro. (Got stars in his eyes.) He's a

End Rhy. Fig. 4

Rhy. Fig. 5

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

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

G6(no3rd)

N.C.(D)

(Em)

E5

G6(no3rd)

juke - box he - ro. He took one gui-tar. (Juke - box he - ro,

let ring - - - - - let ring - - - - -

0 0 0 0 0 0

0 0 2 0 4 2 0 2 4 4 (4) 2 0

Dsus2

E5

G6(no3rd)

N.C.(D)

E5

stars in his eyes. Juke - box he - ro, Stars in he'll come a - live to - night. _

let ring - - - - - let ring - - - - -

0 0 0 0 0 0 0 0 0 0 0 0

0 0 2 0 4 2 0 2 4 4

End Rhy. Fig. 5

(cont. in slash)

Interlude

Gtr. 4 tacet
D5/E

Gtr. 4

Gtr. 5 Riff A

mp
P.M.

mf

pp → *mf*

Gtr. 1

Gtr. 2 *divisi* *mf*

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

0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 5 0 7 0

*vol. swell

E D/E

3. In a town with-out a

Gr. 5

End Riff A

P.M.

1/4 1/4

Verse

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1A & 1B, 2 times
Gr. 5: w/ Riff A, simile

E D/E E

name, in a heav-y down-pour, thought he cast his own shad-ow by the back-stage

Double-Time Feel

Gr. 4: w/ Rhy. Fill 1
D/E

Gr. 4: w/ Rhy. Fig. 2

E5 N.C. D5

door. Like a trip through the past to that day in the rain when that one gui-tar

Pre-Chorus

Gr. 4: w/ Rhy. Fig. 3
N.C. E5

Gr. 4: w/ Rhy. Fig. 4, simile

N.C. D5 B5 A5/B

made his whole life change. Now he needs to keep a-rock-in', he just can't
(Rock-in'.)

End Double Time Feel

B5 A5/B B5 A5/B B5

stop. Got-ta keep on rock-in', that boy has got to stay on top and be a...
(Rock-in'.)

Chorus

Gr. 4: w/ Rhy. Fig. 5

E5 G6(no3rd) Dsus2 E5 G6(no3rd) N.C.(D) (Em)

Juke-box he-ro. (Got stars in his eyes. He's a juke-box he-ro. Got stars in his eyes. Yeah,

E5 G6(no3rd) Dsus2 E5 G6(no3rd)

juke-box he-ro. Stars in his eyes. With that one gui-tar, Stars in his

N.C.(D) E5 N.C.(E5) D5 N.C.(E5) D5

eyes. _____) come a-live to-night. _____

Gr. 6 (dist.)

f

Gr. 4

P.M. -----

Guitar Solo
Double-Time Feel
N.C.(E5) D5 N.C.(E5) D5

mf

P.M. ----- P.M. -----

*Gtrs. 4 & 5

P.M. ----- P.M. -----

*composite arrangement, next 8 meas.

N.C.(E5) (D5) (E5) D5 8va

1/2

P.M.

P.M. ----- 1/2 ----- P.M. -----

4 (4)

N.C.(E5) (D5) (E5) (D5)

8va

1/2 (21) 21 (21) full 14 (14) 12 14 15 12 14 15 12 14 12 14 12

P.M. 1/2 4 (4) 6 (6)

(E5) D5 N.C.(E5) D5

Yeah. He's got - ta keep a -

8va loco

1 1/2 19 (19) 19 19 17 full 19 19 17 (17)

8 7 9 10 10 11 11 12 13 14 15

P.M.

Pre-Chorus

Gtr. 4: w/ Rhy. Fig. 4, simile
Gtr. 5 tacet

B5 A5/B B5 A5/B

rock - in', he just can't stop. Got - ta keep on

(Rock - in' _____)

Gtr. 6

f 1/2 9 8va loco P.H. full 7 15

B5 A5/B B5

rock - in', _____ that boy has got to stay on top _____ and be a...
 Rock - in' (_____)

(17) 15 (15) 16 18 16 18 16 18 19 16 19 16 19 16 19 21 1 1/2 (21) 19

Chorus

Gr. 4: w/ Rhy. Fig. 5, 1st 3 meas.
 Gr. 6 tacet

Gr. 4: w/ Rhy. Fill 2

N.C.(D) (Em)

End Voc. Fig. 1

E5 G6(no3rd) Dsus2 E5 G6(no3rd) N.C.(D) (Em)

Juke - box he - ro. (Got stars in his eyes. He's a Juke - box he - ro. Ah _____

Gr. 4: w/ Rhy. Fig. 5, 1st 3 meas.
 Bkgd. voc.: w/ Voc. Fig. 1

Gr. 4: w/ Rhy. Fill 2

N.C.(D) (Em)

E5 G6(no3rd) Dsus2 E5 G6(no3rd) N.C.(D) (Em)

Juke - box he - ro, Star, he - ro, star, star. juke-box he - ro. Star, He's got stars _____ in his eyes. _____
 Star, he - ro, star, star. Star, star.)

E5 G6(no3rd) D5 N.C. (E5)

Stars in his eyes. _____

Gr. 4 Gr. 5

let ring - - - - let ring - - - - 1/2 full full 1/2 1/2

0 0 0 0 0 0 (9) 9 3 0 11 11 (11) 2 12 5 0/0

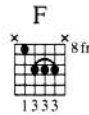
*Gr. 5 notated to left of slash.

Rhy. Fill 2
 Gr. 4

TAB 0 0 2 0 4 2 0 2 4 4 4 (4) 2 0

Love Stinks

Words and Music by Seth Justman and Peter Wolf



Intro

Moderately Slow Rock ♩ = 92

Gtr. 1: w/ Rhy. Fig. 1, 3 times
C G

* Gtr. 1 (dist.) (drums) 2

C Rhy. Fig. 1 G F G End Rhy. Fig. 1 C G

mp

T			12	12	10	10	12	X	X	12	
A	9	9	12	12	10	10	12	X	X	12	
B	10	10	12	12	10	10	12	X	X	12	
	8	8	10	10	8	8	10	X	X	10	

* doubled throughout

** Gtr. 2

F G C G F G C G F G

mp

	8	10	8	8	10	8	8	10	8	8	10
							9				

** organ arr. for gtr.

Verse

Gtr. 2: w/ Fill 1, 1st time
C5

Gtr. 1: w/ Rhy. Fig. 2, 2 times
C5

F5 C5 A5 C5 F5

1. You love her, — but she loves him. And he loves some-bod-y else. You
2. Two by two, — and side by side. — Love's gon-na find you, yes, it is. You

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

P.M.

	10	10	10	10	10	10	X	X	7	7	7
							X	X	5	5	5

Fill 1
Gtr. 2

mp

T	8		
A			
B			

C5 A5 C5 F5 C5 A5

just can't win. And so it goes till the day you die. This
 just can't hide. You'll hear it call, your heart will fall. Then

C5 F5 C5 A5 G G

thing they call love, it's gon - na make you cry. I've had the blues, the
 love will fly. It's gone, that's all. I don't care what an - y

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 3

P.M.

F N.C.

reds and the pinks. One thing for sure... Love
 ? thinks. All I can say is... (Love stinks.) Love

End Rhy. Fig. 3

Chorus

Gr. 1: w/ Rhy. Fig. 1, 4 times

C G F G C G

stinks. Yeah, yeah. (Love stinks.) Love stinks. Yeah,

Gr. 2

Riff A

F G C G F G C G

yeah. _ (Love stinks.) Love stinks. Yeah, yeah. _ (Love stinks.) Love stinks. Yeah,

End Riff A

1. | 2.

Interlude
Gtr. 1: w/ Rhy. Fig. 2, 3 1/2 times
C5 F5

yeah. _ yeah. _ (Bkgd. voc.) Shoo, doo, wop.

** Gtr. 3
Gtr. 2 *divisi* w/ bar

* Let ring through 1st bar of repeat.

** Synth arr. for gtr.

Gtr. 2 *tacet* C5 A5 C5 F5 C5 A5

Shoo, doo, wop. Shoo, doo, wop, shoop, shoop.

Gtr. 3 w/ bar

C5 F5 C5 A5 C5 F5 Gtr. 1: w/ Rhy. Fill 1
C5 A5 G

Shoo, doo, wop. Shoo, doo, wop.

w/ bar

* Vib. w/ bar while sliding.

Pre-Chorus

Gr. 1: w/ Rhy. Fig. 3
Gr. 3 tacet

G F N.C.

I've been through dia-monds, and I've been through minks. I've been through it all. Love
(Love stinks.)

Chorus

Gr. 1: w/ Rhy. Fig. 1, 2 times

C G F G C G F G

stinks. Yeah, yeah. _ (Love stinks.) Love stinks. Yeah, yeah. _ Break down...

Gr. 2

Interlude

Gr. 1: w/ Rhy. Fig. 1, 1 1/2 times

C G F G C G F Rhy. Fill 2 End Rhy. Fill 2

Love

Outro-Chorus

Gr. 1: w/ Rhy. Fig. 1, 1 1/2 times

Gr. 2: w/ Riff A, till end

C G F G C G F Gr. 1: w/ Rhy. Fill 2

stinks. Love stinks. Yeah, yeah. _ (Love stinks.) Love stinks. Love stinks. Yeah, yeah. _ (Love stinks.) Love

Gr. 1: w/ Rhy. Fig. 1, 1 1/2 times

stinks. Love stinks. _ Yeah, yeah. _ (Love stinks.) Love stinks. I mean it stinks. _ Yeah,

Begin Fade

Gr. 1: w/ Rhy. Fill 2

Gr. 1: w/ Rhy. Fig. 1, 1 1/2 times

F C G F G C G

yeah. _ (Love stinks.) Love stinks. Love stinks. Yeah, yeah. _ (Love stinks.) Love stinks. Love stinks. Yeah...

Fade Out

Maniac

Words and Music by Michael Sembello and Dennis Matkosky

Intro

Fast ♩ = 160

* C♭maj7#11 Dbadd4 E♭madd9 E♭m7sus2 *** Db6add4/E♭ Db⁶/E♭

(drums) 8 ** Gr. 1 Rhy. Fig. 1

mf

TAB

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

* Chord symbols reflect combined tonality.
** Elec. kybd. arr. for gtr.

*** bass plays E♭

Gr. 2: w/ Riff A

C♭maj7#11

D♭sus4 Dbadd4 D♭sus4 Dbadd4 E♭m9

D♭6add4/E♭ Db⁶/E♭

mf

P.M.

1. Just a

Verse

C♭/E♭

Gr. 2 tacet

E♭m6

E♭m7

E♭m(maj7)

mf

P.M.

steel town girl on a Sat-ur-daynight look-ing for the fight of her life. In the
ice brit-tle line of in - san - i - ty is a place most nev - er see. It's a

let ring ----- let ring -----

TAB

2 13 13 14 15 13 15

Cb^{sus2}_{add#11} Db/Cb Cb Cbadd9 Cb⁶₉ Ebm/Bb Bb

real time - world no one sees her at all. They all say she's cra - zy. Lock-ing
 hard won - place of mys - ter - y. Touch it, but can't hold it. You

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2, simile
 Cb/Eb Ebm6 Ebm7

ryth - ms to the beat of her heart. Chang - ing move - ment in - to line -
 work all your life for that mo - ment in time. It could come or pass

Ebm(maj7) Cb^{sus2}_{add#11}

you by. She has danced in to the
 It's a push shove world but there's

Db/Cb Cb⁶₉ Ebm/Bb Bb

dan - ger zone when the danc - er be - comes the dance.
 al - ways a chance if the hun - ger stays the night.

Pre-Chorus

Gtr. 5: w/ Fill 1, 3rd time

Ab7 Ab7#9 Bb+ Bb+(addb9)

1., 3. It can cut you like a knife. If the gift be - comes a fight.
 2. There's a cold ki - net - ic heat. Strug - gling, stretch - ing for the feat.

* Gtrs. 1 & 2

mf
 w/ pick & fingers

let ring - - - - - let ring - - - - -

* composite arrangement

Fill 1
 Gtr. 5

Gtr. 5: w/ Fill 2, 3rd time
Bb

Cb Ebm/Bb

All the while — be — tween will — and — what will — be. — She's a ma -
Nev - er stop - ping with — her head — a - gainst the — wind. — She's a ma -

let ring — — — — — let ring — — — — —

7 8 7 8 7 8 7 8 7 8 7 8

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times, simile
Gtr. 2: w/ Riff A, 3 times

Gtr. 5: w/ Fill 3, 3rd time

Cb maj7#11 Dbadd4 Ebmadd9 Ebm9

- ni - ac, ma - ni - ac on the — floor. —
- ni - ac, ma - ni - ac at your — love. —

Db6add4/Eb Db9/Eb Cbmaj7#11 Dbsus4

And she's danc - ing like — she's nev - er danced — be - fore. —
And she's danc - ing like — she's nev - er danced — be - fore. —

Gtr. 5: w/ Fill 4, 3rd time
Ebm9 Db6add4/Eb Db9/Eb Cbmaj7#11

She's a ma - ni - ac, ma -
She's a ma - ni - ac, ma -

Fill 2
Gtr. 5

8va — — — — —
full — — — — —

T
A
B

Fill 3
Gtr. 5

8va — — — — —
full — — — — —

T
A
B

Fill 4
Gtr. 5

mf — — — — —
1/2 — — — — —

T
A
B

Gr. 5: w/ Fill 5, 3rd time

Db add4 Eb madd9 Eb m9 Db6 add4/Eb Db 6/9/Eb

ni - ac on the floor. } And she's danc -
ni - ac at your love. }

Gr. 2: w/ Riff A, 1st 3 meas.

Gr. 5: w/ Fill 6, 3rd time

Cb maj7#11 Db7 add4 Ab7 add6

ing like she's nev - er danced be - fore.

Gr. 1

w/ pick

6 7 8 9 10 11 6 4

1. To Coda ⊕

(Cra - zy, cra - zy, cra - zy.)

2. On the

(6) (4)

Gr. 2

P.M.

2 1 2 1 2 1 2 1

3 3 3 3 3 3 3 3

Fill 5

Gr. 5

8va

f full

f full

T
A
B

16 16 14 16 16 14 16 14

Fill 6

Gr. 5

f full

T
A
B

14 (14)

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

Chords: C^b/E^b, E^bm6, E^bm7, E^bm(maj7)

Chords: C^b sus2 add#11, D^b/C^b, C^badd9, E^bm/B^b, B^b

8va, loco, 1/4, 1/2, full, T

Chords: C^b/E^b, E^bm6, E^bm7

Chords: E^bm(maj7), C^b sus2 add#11, D^b/C^b, C^badd9, E^bm/B^b, B^b

D.S. al Coda

* snap note w/ middle finger

Coda

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., simile

Gtr. 2: w/ Riff A

Cmaj7#11

Chords: D^badd4, E^bm9, D^badd4/E^b, D^b⁶/₉/E^b

Fade Out

Ma - ni - ac, ma - ni - ac at your love. And she dances...
(Oo, oo, oo, oo)

Money For Nothing

Words and Music by Mark Knopfler and Sting

Prelude Free Time

*Gm7

fade in I want my, _____ I want my M. T. V. _____

*Chord symbols derived from Keyboard part.

2.

I want my, _____ I want my M. T. V. _____

I want my, _____ I want my M. T. V. _____

Intro Moderate Rock ♩ = 135

Gr. 1 (dist.) G5 F5/G G5 F5/G

mf
w/ fingers

Harm.

pitch: D
*Chord symbols reflect implied tonality.

Bb5 C5 G5 8va loco

Harm.

pitch: D

8va loco F5 G5

Harm.

rake - -

Bb5 C5 G5

Verse
F5 G5 G5

Huh! 1. Now, look at them yo - yos, that's the way you do it,

Bb5 C5 G5

you play the gui-tar on the M. T. V. That ain't work-in', that's the way you do it,

F5 G5

mon-ey for noth-in' and your chicks for free. Now, that ain't work-in', that's the way you do it,

B \flat 5 C5 G5

let me tell ya them _ guys ain't dumb. _ You may-be get a blis-ter on your lit - tle fin-ger,

8va loco
Harm.

pitch: D

Chorus
Eb5 G5 B \flat 5

may-be get a blis-ter on your _ thumb. _ We got-ta in - stall mi-cro - wave _ ov-ens,

*Gtrs. 1 & 2 (dist.)
Rhy. Fig. 1
mf
w/ fingers

*Composite arrangement

E \flat 5 F5 G5

cus-tom kitch-en de - liv - er - ies. _ We got-ta move these re - frig - er - a - tors,

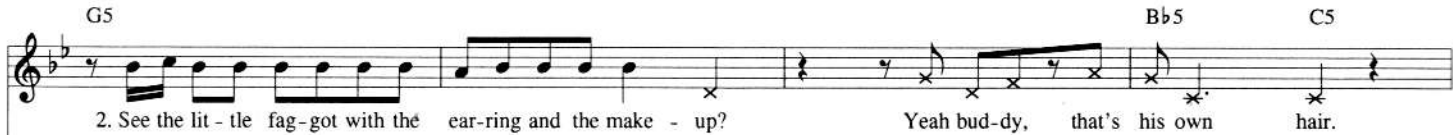
End Rhy. Fig. 1

C5 D5 E

We got - ta move these col - or T. V.'s. _ _ _ _ _ Ow!

Verse

G5 Bb5 C5



2. See the lit - tle fag - got with the ear - ring and the make - up? Yeah bud - dy, that's his own hair.

Gr. 2




Gr. 1

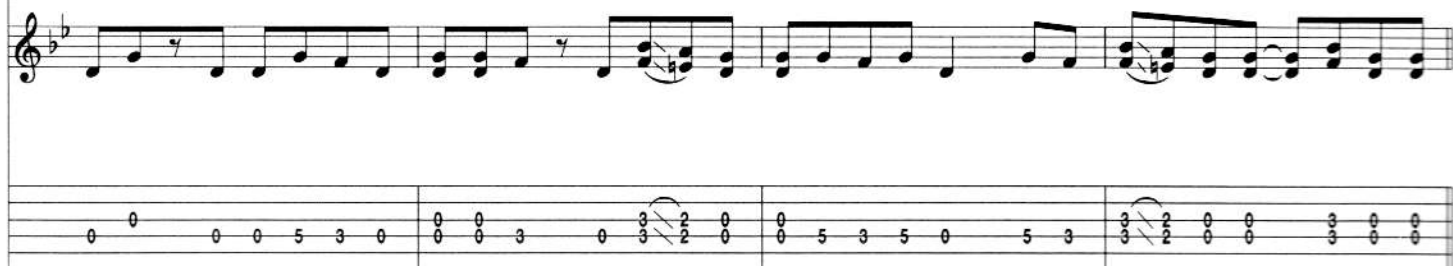
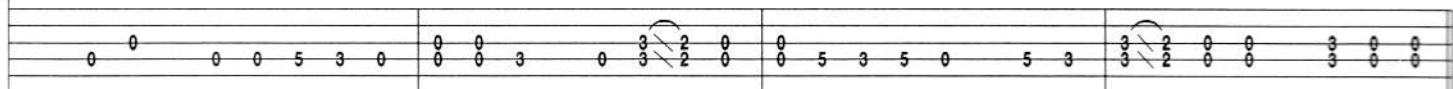



G5 F5 G5



That lit - tle fag - got got his own jet air - plane. - That lit - tle fag - got, he's a mil - lion - aire. -



Chorus

Gr. 1: w/ Rhy. Fig. 1, simile

Eb5
Bb5
Eb5
F5

We got-ta in-stall mi-cro-wave ov-ens, cus-tom kitch-en de-liv-er-ies.

Gr. 2

G5
C5

We got-ta move these re-frig-er-a-tors, we got-ta move those col-or T. V.'s.

Gtrs. 1 & 2

Interlude

G5

E

Oo, a-move-a.

Gr. 2

Gr. 1 *divisi*

Gtrs. 1 & 2

*Gr. 1 to left of slashes in TAB.

Bb5

C5

G5

Huh!

8va loco

Harm.

Chorus

F5

G5

E♭5

B♭5

(Got - ta in - stall mi - cro-wave ov - ens,

Gtr. 2

Gtr. 1

E♭5 F5 G5

cus-tom kitch-en de - liv - er - ies. We got - ta move these re - frig - er - a - tors.
We got - ta move these re - frig - er - a - tors,

C5 D5 E5

we got - ta move these col - or T. V.'s. _____) Look at ya look here.

The first system of music features a vocal line in the treble clef with lyrics: "we got - ta move these col - or T. V.'s. _____) Look at ya look here." Above the vocal line are chord markings C5, D5, and E5. The guitar accompaniment is shown in the middle staff, and the guitar tablature is in the bottom staff. The tablature includes various fret numbers and bar lines.

Verse

G5 Bb C5

3. I should-a learned to play the gui - tar, _ I should-a learned _ to play them drums. _ Look at that

The Verse section begins with the word "Verse" and chord markings G5, Bb, and C5. The vocal line in the treble clef has lyrics: "3. I should-a learned to play the gui - tar, _ I should-a learned _ to play them drums. _ Look at that". The guitar accompaniment is in the middle staff, and the guitar tablature is in the bottom staff. The tablature includes various fret numbers and bar lines.

Gtr. 2 tacet
G5

F5 G5

ma-ma, she got it. 'Stick-in' in the cam-er-a man, we could have some fun. And

Gtr. 1

Bb5 C5

he's up there. What's that? Ha-wai-ian nois-es? He's bang-in' on the bon-gos like a chim-pan-zee. Oh, that

Sva loco
Harm.

pitch: D

G5

F5 G5

ain't work-in', that's the way you do it, get your mon-ey for noth-in', get your chicks for free.
(That's the way you do it, mon-ey for noth-in', get your chicks for free.)

Chorus

Eb5

Bb5

Eb5

F5

We got-ta in-stall mi-cro-wave-ov-ens, cus-tom kitch-en de-liv-er-ies.

Gtrs. 1 & 2

G5 C5 D5

We got - ta move these re - frig - er - a - tors, we got - ta move thse col - or T. V.'s.

(We got - ta move these re - frig - er - a - tors,)

Detailed description: This system contains the first line of the song. It features a vocal melody in the top staff with lyrics. Below it is a guitar accompaniment staff with chords G5, C5, and D5. At the bottom is a guitar tablature staff with fret numbers: 7 5 7 5 7 5 7 5 6 | 5 7 5 5 5 0 0 0 | 5 5 X 5 0 0 | 7 7 7 7 7 7 0.

E5

Interlude
G5

Gr. 2

Gr. 1

Detailed description: This section is an interlude. It starts with a guitar part in the top staff with a chord E5. Below it are two guitar parts, Gr. 2 and Gr. 1. Gr. 2 has a simple accompaniment. Gr. 1 has a more complex melodic line. The bottom staff is a guitar tablature with fret numbers: 0 0 7 0 0 | 7 0 0 7 0 0 | 0 0 0 0 0 0 0 0 | 0 5/7 7 5 7 6 | 5 7 5 5 3 0 0.

Bb5 C5 G5

Ow!

Detailed description: This system contains the second line of the song. It features a vocal melody in the top staff with the lyric 'Ow!'. Below it is a guitar accompaniment staff with chords Bb5, C5, and G5. At the bottom is a guitar tablature staff with fret numbers: x 0 0 3 0 0 | 3 5 5 0 | x 7 7 5 7 7 | 7 8 7 7 5 3 0 0.

Verse
G5

F5

G5

Lis-ten here. 4. Now, that ain't work-ing, that's

0 2 2 (2/2) 0 3 5 0 | 3 5 5 5 3 5 | x 7 5 5 3 0 0

x 0 3 0 | 3 5 5 5 5 5 | x 0 0 0 3 0 0

Bb5

C5

the way you do it, you play the gui - tar on the M. T. V.

x 0 0 0 3 0 | x 0 0 3 0 0 | 3 5 3 0 0

0 0 0 3 0 | x 0 3 0 0 0 3 0 | 3 5 5 3 0 0

G5 F5 G5

That ain't _ work-in', that's _ the way you do it, mon-ey for noth-in' and your chicks for free. _

This system contains the first four measures of the piece. The vocal line is in a 7/8 time signature. The guitar line features a rhythmic pattern of eighth notes. The guitar tablature shows fret numbers and bar lines.

G5 B5 C5

Mon-ey for noth-in', chicks for free. _ Get your
(Mon-ey for noth-in',)

Gtrs. 1 & 2 *Rhy. Fig. 2*
8va loco

Harm.

pitch: D

This system contains the next four measures. The vocal line continues with the lyrics. The guitar line includes a 'Harm.' (harmonic) section. The guitar tablature shows a change in pitch to D.

G5 F5 G5

mon-ey for noth-in' and your chicks for free. _ All that...
End Rhy. Fig. 2

8va loco

Harm.

pitch: D

This system contains the final four measures of the piece. The vocal line ends with 'All that...'. The guitar line features a 'Harm.' section and ends with a double bar line. The guitar tablature shows the final fretting.

2. F5 G5

All that mon-ey for noth-in', chicks for free. —
 (Mon-ey for noth - in' and your chicks for free. —

3 5 5 5 3 5 7 7 7 6 7 5 3 3 3 0 3 0 0

Bb5 C5 G5

Get your Mon-ey for noth-in', chicks for free. —
 mon-ey for noth-in' and your chicks for free. —

3 5 5 3 0 7 5 5 7 5 7 0 7 5 3 0 0 0 3 5 0

F5 G5 Bb5 C5

Ow. Get your mon-ey for noth-in' yeah. and your chicks for free. — Get your

5 5 5 3 0 0 0 5 5 (5) 3 0 0 3 0 3 5 5 5 3 0 0

Gtr. 1 8va loco Harm.

5 7 7 7 7 5 5 5 X 7 5 3 0 0 3 0 0 3 5 5 5 3 0 0

pitch: D

G5 F5 G5

What's that? mon - ey for noth - in' and your chicks for free. _ Look at that, look at that. Get your

hold bend full

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 1/2 times, simile
w/ Lead Voc. ad lib., 2nd & 3rd times

G5 Bb5 C5

mon - ey for noth - in' and your chicks for free. _ Mon -
I want my, I want my, I want my M. T. V.

*Sing simile on repeats.

1., 2.

G5 F5 G5

ey for noth - in' _ and your chicks for free. _ Get your
I want my, I want my, I want my M. T. V.

3.

G5 F5 G5

Mon - ey for noth - in' and your chicks for free. _) That ain't
I want my, I want my, I want my M. T. V.)

Gtr. 2

1/2 1/2 1/2

Gtr. 1

Outro

G5

Bb5

C5

work-in'.

Gtrs. 1 & 2 *8va loco*

Harm.

5 7 0 7 7 7 0 7 7 0 3 5 5 3 0

pitch: D

Gtr. 2 G5

F5 G5

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

Gtr. 1

7 7 5 7 5 7 8 7 5 5 3 0 0 0 0 0 0 3 0 0 3 5 5 4 5 4

Gtr. 2: w/ Rhy. Fig. 2, simile

Gtr. 1

full

Bb5 C5

5 3 0 6 3 5 0 6 (6) X 0 3 0 0 3 5 5

G5

8va loco

F5 G5

Harm. P.M.

full

1/2

5 3 0 5 5 3 5 5 0 3 0 0 2 0 2 2 (2) 0

pitch: D

Gtr. 1: w/ Rhy. Fig. 2, simile

Gtr. 2

full full full full

G5 F5 G5

full full 1/4

Gtr. 2: w/ Rhy. Fig. 2, simile

Gtr. 1

8va loco

Harm.

Bb5 C5

full full

pitch: D

Begin Fade

G5 *8va loco*

Harm.

F5 G5

pitch: D

Gtr. 2

Bb5 C5

full full full full

Gtr. 1

8va loco *8va* *loco 8va loco* *8va loco*

Harm. -1 Harm. -1 Harm. -1

full Harm. -1 Harm. -1 full Harm. -1

pitch: D D D D

G5 F5 G5

Mon-ey for noth -

Gtrs. 1 & 2 Gtr. 3 (dist.) *mp*

Gtrs. 1 & 2 *divisi*

Gtr. 3 *tacet* Bb5 C5

in', — chicks for free. — Mon-ey for noth -

Gtrs. 1 & 2 8va *loco* Harm. 8va *loco* Harm.

pitch: D F#

G5 F5 G5 *Fade Out*

in', chicks for free. —

Owner of a Lonely Heart

Words and Music by Trevor Horn, Jon Anderson, Trevor Rabin and Chris Squire

Intro
Moderately ♩ = 125

(drums) A5 B5/F# C5/G D5 A5 B5/F# C5/G D5 G5 A5

Gtr. 1 (dist.) mf P.M.

T
A
B

A5 B5/F# C5/G D5 Gtr. 1 tacet A5 B5 C5 D5 G5

Rhy. Fig. 1 Gtr. 2 (dist.) mf P.M. End Rhy. Fig. 1

A5 B5 C5 D5 N.C. Gtr. 2: w/ Rhy. Fig. 1 A5 B5 C5 D5 G5

Riff A Gtr. 3 (clean) mf P.M. End Riff A

Verse

Gtr. 3: w/ Riff A, 7 1/2 times
Gtr. 2 tacet

*A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

1. Move your-self, you al-ways live your life, nev-er think-ing of the fu-ture.

*Chord symbols reflect implied tonality

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Gtr. 4: w/ Fill 1
G5

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

Prove your-self, you are the move you make. Take your chanc-es, win or los - er.

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

See your - self, you are the steps you take. You and you, and that's the on - ly way.

A5 B5 C5 D5 G5 A5 B5 C5 D5

Shake, shake your - self, you're ev - 'ry move you make, so the sto - ry goes.

Chorus

G5 A5 B5 C5 D5 G5 A5 B5 C5 D5

Own-er of a lone - ly heart. Own-er of a lone - ly heart.

Gtr. 4

w/ chorus
Harm. 12 7 7

Gtr. 3

P.M. w/ chorus let ring

Fill 1
Gtr. 4 (clean)

mf
TAB 2 2 0 0 2

G5 A5 B5 C5 D5 G5

(Oo, much bet - ter than a) Own - er of a bro - ken heart. _____

Harm. - - - - - Harm. - - - - -

12 7 12 7 12

let ring - - - - - let ring - - - - -

0 3 0 3 0 0 3 0 3 0

A5 B5 C5 D5 Gtr. 4 tacet

Own - er of a lone - ly heart. _____

8va - - - - - Harm.

(12) x 5

Verse

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff A, 8 times
A5 B5 C5 D5 G5

Gtr. 2: w/ Rhy. Fig. 1A
A5 B5 C5 D5 G5

2. Say you don't want to chance _ it, you've been hurt so be - fore. _

Gtr. 2: w/ Rhy. Fig. 1
A5 B5 C5 D5 G5

Gtr. 2: w/ Rhy. Fig. 1A
A5 B5 C5 D5

Watch it, now, the ea - gle in the sky, how he dan - cin' one and on - ly.

Gtr. 2: w/ Rhy. Fig. 1
A5 B5 C5 D5 G5

Gtr. 2: w/ Rhy. Fig. 1A
A5 B5 C5 D5

You lose your-self, no, not for pit - y's sake. There's no real rea - son to be lone - ly.

Gtr. 2: w/ Rhy. Fig. 1, 2 times
A5 B5 C5 D5 G5

Gtr. 2: w/ Rhy. Fig. 1A
A5 B5 C5 D5 G5

Be your - self, _ give your free will a chance. You've got to want to suc - ceed.

D.S. al Coda

Coda 1

A5 B5 C5 D5 A A

Bridge

C/A

G/A

Own - er of a lone - ly heart. _

Gtr. 4

chorus off

(12)	10	10	10	10	13	13	12	12
	9	9	9	9	12	12	12	12
	11	11	11	11	14	14	12	12

Gtr. 3

chorus off

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Rhy. Fig. 1A
Gtr. 2

T									
A	2	4	5	7	7				
B	0	2	3	5	5				

A5 B5 C5 D5

A5 B5 C5 D5

G5 F#5 G5

8va

grad. release

loco

full (15) 19 19 22 (22)

2 5 2

A5 B5 C5 D5

G5

A5 B5 C5 D5

G5

w/ bar

1/2

1/4

w/ bar

+1

4 (4) (4) 2 8 5 8 X 8/10 10 8 10 8 10 9 9 0 (0)

A5 B5 C5 D5

G5

A5 B5 C5 D5

G5

8va

P.M.

full

full

full

5 5 8 5 8 20 20 17 20 17 20 19 17 20 20 17 20 17 17 19 17 19 17 19 17 (17)

Interlude

Gr. 5 tacet

D.S. al Coda 2

Gr. 4

A7sus4 D/F# Gsus2 play 3 times A7sus4 D/F# Gsus2

w/ chorus let ring throughout

3 0 3 0 0 /4 3 2 5 0 2 0 3 0 3 0 0 /4 3 2 5 0 2

Gr. 3

P.M.

3 0 3 2 2 4 3 2 0 0 3 2 0 3 0 3 2 2 4 3 2 0 0 3 2

Fill 2

Gr. 2

w/ wah-wah

TAB

19 17 16 14

⊕ Coda 2

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5 A5 B5 C5 D5

Own-er of the lone - ly heart. ___ Own-er of the lone - ly heart. _ Own-er of the lone - ly heart..

Gtr. 4

Harm. -----

Harm. -----

(12) 12 7 7 12 12 7 12

Gtr. 3

let ring -----

let ring -----

0 3 0 3 0 3 0 3 0 3 0 3

D.S.S. al Coda 3

G5 A5 B5 C5 D5 G5 A5 B5 C5 D5 A

(Oo, much bet-ter than a) Own-er of a bro - ken heart. ___ Own-er of the lone - ly heart.

Harm. -----

Harm. -----

chorus off

12 7 12 7 12 12 7 12 7 12 10 9 11

let ring -----

let ring -----

chorus off

0 3 0 3 0 3 0 3 0 3 10 7

⊕ Coda 3

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A, 4 times

A C/A G/A

Soon-er or lat - er each con - clu - sion will de - cide the lone - ly heart.
Own - er of a lone - ly heart.

A C/A G/A A C/A G/A

It will ex - cite, it will de - light, will give a bet - ter start. Don't de -
Own - er of a lone - ly heart.

F/C Eb/C Bb/C

ceive your free will at all. Don't de -

Rhy. Fig. 3A

End Rhy. Fig. 3A

Gtr. 4

13	13	13	13	16	16	15	15
14	14	14	14	15	15	15	15
15	15	15	15	17	17	15	15

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 3

X	X	13	X	X	13	X	X	13	X	X	13	X	X	13	13	X	X	13	X	X	13	X	X	13	13
X	X	10	X	X	10	X	X	10	X	X	10	X	X	10	10	X	X	10	X	X	10	X	X	10	10

Begin Fade

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A, till fade

w/ ad lib. Bkgd. Voc., till fade

F/C Eb/C Bb/C F/C

ceive your free will - at all. Don't de - ceive your free will at all.

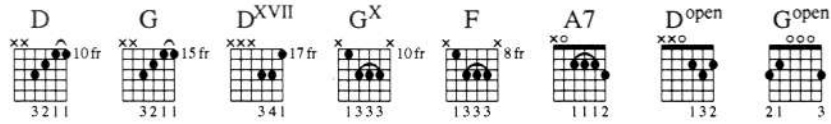
Fade Out

Eb/C Bb/C F/C Eb/C Bb/C

Just re - ceive it. Just re - ceive it.

Should I Stay or Should I Go

Words and Music by Joe Strummer and Mick Jones



Intro

Moderately ♩ = 114

Gr. 1 (dist.)

mf

Gr. 2 (clean)

mf

TAB

10-13 (10)

G D G D

Ow! Ah, la. I. Dar-ling, you've got to let me

*Gtrs. 1 & 2

TAB

*composite arrangement

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Verse

Chords: D G D G D

Gr. 1: w Rhy. Fill 1, 4th time

know: should I stay or should I go? If you say that you are
 tease. You're hap-py when I'm on my knees. One day is fine and next it's

3., 4. See Additional Lyrics

Chords: G F G D G

Gr. 1: w/ Rhy. Fill 2, 4th time

mine, — I'll be here till the end of time.
 black. — So if you want me off your back,

Chords: D A A7

Gr. 1: w/ Rhy. Fill 3, 4th time

So, you've got to let me know: _____ should I stay or should I
 well, come on and let me know: _____ should I stay or should I

Rhy. Fill 1
Gr. 1

grad. bend

TAB: 6 (6) 4 (4)

Rhy. Fill 2
Gr. 1

TAB: 6 4 3 6

Rhy. Fill 3
Gr. 1

TAB: 6 1/4

D G D D

1. 2.

go?
go?

2. It's al - ways tease, tease,
Should I stay or should I

(cont. in slash)

Chorus

Double-Time Feel

D G D D^{XVII} D Rhy. Fig. 1 G

Gtrs. 1 & 2

simile on repeat

go now?
(Ten - go fri - o por el so - plo. Should I stay or should I go now?
Ten - go fri - o por el

*Bkgd. voc. 2nd time only.

D G^X F G^X

so - plo. If I go, there will be trou-ble,
Si me voy - va a ser pe-li - gro. and if I stay, it will be

To Coda ⊕

D G D

dou - ble. Si me que - do es do - So, come on and let me

End Double-Time Feel

D.S. al Coda
(take repeat)

End Rhy. Fig. 1

A7 D^{open} G^{open} D^{open}

know. _____ 3. This in - de - ci - sion's bug - gin'

⊕ Coda

D A7

So, you've got to let me know: _____ should I cool it or should I
- ble. Me ti - en - es que de - cir.

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

D G D

blow? Should I stay or should I go now?
De - bo ir o pon - go so - lo.) (Ten - go fri - o por el

D G F G

so - plo. If I go, there will be trou - ble, and if I stay, it will be
Si me voy - va a ser pe - li - gro.

D G D A7

dou - ble. So, you've got to let me know: _____
Si me que - do _____ es do - ble. Me ti - en - es que de -

_____ should I stay or should I go?
cir.)

Additional Lyrics

3. This indecision's buggin' me. (*Indecisión me molesta.*)
If you don't want me, set me free. (*Si no me quieres librame.*)
Exactly who I'm s'pose to be? (*Dígame que tengo ser.*)
Don't you know which clothes even fit me? (*Sabes que ropa me queda?*)
Come on and let me know: (*Me tienes que decir.*)
Should I cool it or should I blow? (*Me debo ir o quedarme?*)
4. Instrumental (w/ Voc. ad lib.)

Time After Time

Words and Music by Cyndi Lauper and Rob Hyman

Intro Moderately Fast ♩ = 131

Chords: F, G, Em, F, Fmaj7sus2, Fmaj7

Gr. 1 (clean) *mp*

P.M. _____
w/ phaser and delay

TAB

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

Chords: F, G, Em, Fsus2, Fmaj7sus2

P.M. _____ let ring

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

Verse

*F/C C Gtr. 1 tacet F/C C F/C C F/C C

1. Ly - ing in ___ my bed I hear ___ the clock tick and think of ___ you. ___

let ring _____

0			

* Chord symbols reflect overall tonality.

F/C C F/C C F/C C F/C C

Caught up in cir - cles, con - fu - sion ___ is no - thing new.

Pre-Chorus

F G Em F G Em

Flash - back, warm nights, al-most left be - hind. —

Rhy. Fig. 1

P.M. —————

Verse

F G Em F G F/C C

Suit - case of mem - o - ries, time af - ter. 2. Some - times you

End Rhy. Fig. 1

P.M. ————— H.H. —————

F/C C F/C C F/C C F/C C

pic - ture me, I'm walk - ing too far a - head. You're call - ing

H.H. ————— P.M. —————

Pre-Chorus

F/C C F/C C F/C C

to me, I can't hear what you've said. 1. Then 3. you say go slow, 2. Se - crets - sto - len —

G Em F G Em F

I fall be - hind. The sec - ond hand un - winds. } If you're lost, from deep in - side. The drum beats out of time. }

Gr. 1: w/ Rhy. Fig. 1, simile

Chorus

G Am Am7 Fadd9 G7sus4 C

— you can look and you will find me, time af - ter time. If you fall —

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

P.M. — let ring —

Gtr. 1: w/ Rhy. Fig. 2, 3 times, simile

To Coda 1 ⊕

G Am Am7 Fadd9 G7sus7 C

— I will catch — you, I'll be — wait - ing, time af - ter time. If you're lost —

G Am Am7 Fadd9 G7sus4 C

— you can look and you will find me, time af - ter time. If you fall —
(If you fall —

G Am Am7 Fadd9 G7sus4 C

— I will catch — you, I — will be wait - ing, time af - ter time.
— I will catch — you I'll be — wait - ing.)

To Coda 2 ⊕

Guitar Solo

Gtr. 1 F G Em F

let ring — let ring — let ring —

G Em Fmaj7

let ring — let ring — let ring — let ring —

Verse

F/C C F/C C Cadd9 F₉/C Cadd9 F/C C Cadd9

3. Af - ter my pic - ture fades and dark - ness has turned to gray.

let ring -----

(1) 5 3 3 5 5 3

F₉/C Cadd9 F/C C Cadd9 F₉/C Cadd9 F/C C *D.S. al Coda 1*

Watch - ing through win - dows you're won - der - ing if I'm O. K.

let ring -----

(2) 12 13 10

⊕ Coda 1

Interlude

C G Am7 Fadd9 G7sus4

Gr. 2 (clean) *mf*

let ring -----

0 0 3 0 0 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3

Gr. 3 (clean) *mf*

let ring -----

w/ chorus and delay

2 0 2 1 0 2 0

D.S. al Coda 2

C G Am7 Gtr. 3 tacet Fadd9 G7sus4 C

let ring

⊕ Coda 2

Outro

Fadd9

C7sus4

C

Fadd9

C7sus4

C

Time af - ter time. _

Time af - ter time. _

Gr. 1

mf

let ring

Fadd9 C7sus4 C Fadd9 C7sus4 Gtr. 1 tacet C

Time af - ter time. _ Time af - ter time. _

8va

let ring

Begin Fade

Fadd9 C7sus4 C Fadd9 C7sus4 C

Time af - ter time. _ Time af - ter time. _

Fade Out

Fadd9 C7sus4 C Fadd9 C7sus4 C

Time af - ter... time.

We Built This City

Words and Music by Bernie Taupin, Martin Page, Dennis Lambert, and Peter Wolf

Intro
Moderate Rock ♩ = 148

*F B♭ N.C.(A5) (G5) Gtr. 2 tacet F B♭ C/E F

P.M. -----

**Gtr. 2
mf

**Gtr. 1
divisi mf

Gtr. 1

TAB

* Chord symbols reflect overall tonality.
** Kybds. arr. for gtr.

2. Verse

C/E F Gtr. 2 tacet F5 Gtr. 2: w/ Fill 1, 2nd time Fsus2 B♭5/F

1. Say _____ you don't know me or rec - og - nize my _____ face.
one al - ways play - ing cor - por - a - tion _____ games.

Gtr. 3 Rhy. Fig. 1 (clean) mf simile on repeat let ring -----

TAB

E♭5/F C/F F5 Fsus2

Say _____ you don't care who goes _____ to that _____ kind of place.
Who _____ cares, they're al - ways chang - ing, cor - por - a - tion games.

let ring ----- End Rhy. Fig. 1 w/ dist. let ring -----

TAB

Fill 1
Gtr. 2

P.M. ----- P.M. ----- P.M. -----

TAB

F5 Fsus2 F5 Bb5/F

Knee - deep in the hoop - la, sink - ing in your _ fight.
 We _ just want to dance here. Some - one stole _ the stage.

let ring _ _ _ _ _ w/ clean tone let ring _ _ _ _ _

Eb/F C/F F5

Too man - y run - a - ways, eat - ing up the night. _
 They call us ir - re - spon - si - ble, write _ us off the page. _

let ring _ _ _ _ _

Pre-Chorus

F C/E Dm Bb/D F/C

Mar - co - ni plays the mam - ba, lis - ten to the ra - di - o. _

Rhy. Fig. 2
 Gtr. 3
 f w/ dist.

C N.C. F5 N.C. Bb5 N.C.(F) (Bb5) N.C.

Don't _ you re - mem - ber? _ We built this cit - y, we

End Rhy. Fig. 2
 Gtr. 2
 Gtr. 3 divisi
 P.M. _ P.M. _ P.M. _

* Gtr. 2 notated to left of slashes.

Chorus

Gr. 2 tacet (F) (Bb5) (F) (C/E) (Dm) N.C.

built this cit - y on rock and roll. We built this cit - y,

Gr. 3 P.M. P.M.

Bb5 N.C. Bb5 N.C. (F/A) N.C. Bb5 N.C.

we built this cit - y on rock and roll. Built this cit - y,

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

Bb5 N.C. Bb5 N.C. Bb5 N.C. (F/A) To Coda C5 F/A Bb5

we built this cit - y on rock and roll.

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

Interlude

Gr. 3 tacet F Bb N.C. Gr. 2 tacet F Bb C/E F C5 F/A Bb5

2. Some rock and roll.

Gr. 2 Gr. 1 Grs. 1 & 3

Gr. 1 divisi

Interlude
Half-Time Feel

End Half-Time Feel

Gr. 3 tacet
C/B \flat B \flat N.C.

It's just an -

Gr. 4 (dist.)

1/2 1/2 full full

Gr. 3
Gr. 2 divisi

Gr. 2

1 1 3 1 1 3

Bridge

N.C. Gr. 4 tacet C/E F N.C. C/E F

oth - er Sun - day in a ti - red old street. Po - lice have

Gr. 4

Gtrs. 2 & 3

*Gtrs. 2 & 3 divisi P.M. P.M.

(10)

5 6 8 5 5 6 8 5 6 8 5 5 6 6 8

15 13 15 13 15 13 15 13

* composite arrangement

N.C. C/E F N.C. C/E F

got the choke - hold. Oh. Then we just lost the beat.

Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. P.M.

15 13 15 13 15 13 15 13

5 5 6 8 5 5 5 5 6 5 8 5 5 6 8 5 5 5 5 6 6 8

Verse

Gtr. 3 tacet

C/E F N.C.

Gtr. 3: w/ Rhy. Fig. 1, simile

Fsus2 F5

Gtr. 2: w/ Fill 1

3. Who counts the money un -

Gtr. 2

Gtr. 3 *divisi*

Gtr. 4

P.M.

Bb5/F

Eb/F

- der - neath the bar? Who rides the wreck - ing ball -

Rhy. Fig. 3

P.M.

C/F

Gtr. 3: w/ Rhy. Fill 1

Gtr. 4: w/ Rhy. Fig. 3, 2 1/2 times

F5

in two - part gui - tars? Don't

End Rhy. Fig. 3

Gtr. 5 (dist.) *mf*

Gtr. 6 (dist.) *mf* *divisi* *P.M.

P.M.

* P.M. refers to both gtrs.

Gtrs. 5 & 6 tacet

Fsus2 F5

Gtr. 2: w/ Fill 1

Fsus2 Bb5/F

tell us you need us, 'cos we're the ship of fools

Rhy. Fill 1

Gtr. 3

T
A
B

E \flat 5/F C/F F5 F C/E Dm Dm

look - ing for A - mer - i - ca, com - ing through your schools. _

8va

Gtr. 2

mp

15 17

B \flat /D F/C C N.C. F5 N.C. B \flat 5

Don't you re - mem - ber, _

8va

Gtr. 2

*Gtrs. 1 & 3
divisi

P.M. P.M.

(17) 18 17 18 17 15 15

8 6 13 11

1 1

* composite arrangement

Gtr. 3 tacet
N.C.(F5) (B \flat 5) N.C. (F5) (B \flat 5) N.C. F C/E

...mem - ber, ...mem - ber? _ Mar -

Gtr. 2

Gtr. 1
divisi

P.M.

8 8 10 10 8 8 10 10 8 8 10 10 8 8 10 10 8 8 10 10 10 10 8 8

5 3 8 8 3 1 8 8 5 1 0 0

D.S. al Coda

\oplus Coda

C/G F/A B \flat /F B \flat 5 N.C. B \flat 5 N.C. B \flat 5 N.C. B \flat 5 N.C.

rock and roll. Built this cit - y, (Oo. We

Gtr. 3

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

3 3 6 1 1 1 1 1 1 1 1 1 1 1

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, till fade
Bb

C/Bb

F/Bb

C/Bb

Bb

We built, we built this cit - y. Built this cit - y. We built, we

12 (12) 13 13 12-14 13 (13) (13) 12

Begin Fade
Bb

F/Bb C/Bb

C/Bb

built this cit - y. We built, we built this cit - y.

8va

(12) 10 (10) 17 17 20 20 (20)

F/Bb

C/Bb

Bb

F/Bb

C/E

Bb

C/Bb

Built this cit - y We built, we built this cit - y. We built, we

8va

w/ bar w/ bar w/ bar

17 (17) 15 18 15 18 17 14 14

-1 1/2

Fade Out

F/Bb

C/Bb

Bb

F/Bb

C/Bb

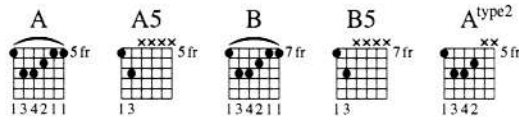
built this cit - y. Built this We built, cit - y. we built this cit - y.)

w/ bar w/ bar

17 14 17 14 15 10 10 12 10 10 12 14 12 12 (12)

We Got the Beat

Words and Music by Charlotte Caffey



Intro

Moderately Fast Rock ♩ = 156

A A5
* Gtr. 1 Rhy. Fig. 1
(slight dist.)

End Rhy. Fig. 1

* Two gtrs. arr. for one.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times
Gtr. 2: w/ Riff A, 1 1/2 times, 1 3rd time

1. See the peo - ple walk - in' down the street, fall in line just watch -
2. All the kids just get - tin' out of school, they can't wait to hang -
3. Go - go mus - ic real - ly makes us dance. Do the po - ny puts -

- in' all their feet. They don't know where they want to go, but they're
out and be cool. Hang a - round till quar - ter af - ter twelve, that's
us in a trance. Do the wa - tu - si, just give us a chance, that's

Chorus

To Coda ⊕

walk - in' in time. They got the beat, they got the beat, they got the beat.
when they fall in line. They got the beat, they got the beat, kids got the beat.
when they fall in line. 'Cause we got the beat, we got the beat, we got the beat.

let ring

C A A5 A A5 A A5 A A5

Yeah, they got the beat. —
Yeah, kids got the beat. —

Guitar Solo

*A A5 A A5 End Rhy. Fig. 2

Rhy. Fig. 2

Gr. 1

Gr. 2 (clean) *let ring P.M. sim.

f

B B5 B B5

Gr. 1: w/ Rhy. Fig. 1, simile

A A5 A A5 A A5 A A5

Riff A End Riff A

D.S. al Coda

⊕ **Coda**

Interlude

C A

Yeah, — we got it! — (We got the beat. —)

Gr. 1

Gr. 1 tacet N.C.

We got the beat. ___ We got the beat. ___ Ev - 'ry - bod - y,

get on your feet. ___ We got the beat. ___ We know you can ___ dance to the beat. ___ We got the beat. ___

Jump back, ___ get down. 'Round and 'round and 'round. Woo!)
We got the beat. ___

E5

Gr. 1

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & Riff A, 3 times

A A5 A A5 A A5

(We got the beat. ___ We got the beat. ___ We got the beat. ___

A A5 A A5 A A5

We got the beat. ___ We got the beat. ___ We got the beat. ___

A A5 A A5 A A5

We got the beat. ___ We got the beat. ___ We got the beat. ___ We got the beat. ___

A A5 A A5 A type2

Gr. 1

We got the beat. ___ We got the beat. ___ We got the beat. ___

Gr. 2

What I Like About You

Words and Music by Michael Skill, Wally Palamarchuk and James Marinos

Intro
Moderately Fast ♩ = 160

Chords: Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Tr. 1 (slight dist.) Rhy. Fig. 1

let ring - - - - - let ring - - - - - let ring - - - - -

End Rhy. Fig. 1

Chords: Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

let ring - - - - - let ring - - - - - let ring - - - - -

Hey!

Chords: E A D/F# Asus4 A E A D/F# A

*Gtrs. 1 & 2 (slight dist.) Rhy. Fig. 1A

Uh, — huh. —

Hey!

End Rhy. Fig. 1A

*composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, simile

Chords: E A D/F# Asus4 A E A D/F# A

Uh, — huh. —

I. What I like a - bout

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

Chords: E A D/F# Asus4 A E A D/F# A

you, you hold me tight. —

Chords: E A D/F# Asus4 A E A D/F# A

Tell me I'm the on - ly one, wan - na come o - ver to - night. — Yeah. —

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F# Asus4 A E A D/F# A

Keep on whis-per - in' in my ear. Tell me all the things that I ____ wan - na hear _ 'cause that's true, _
(Ah. _____ Ah. _____ That's

E A D/F# Asus4 A E A D/F# A

what I like. that's what I like a - bout you. 2. What I like a - bout
That's what I like.)

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F# Asus4 A E A D/F# A

you, you real - ly know how to dance. _ When you go
you keep me warm at night. _

E A D/F# Asus4 A E A D/F# A

up - town jump a - round, think a - bout true ro - mance. _ Yeah. _
Nev - er wan - na let you go, know you make me feel al - right. _ Yeah. _

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F# Asus4 A E A D/F# A

Keep on whis-per - in' in my ear. Tell me all the things that I ____ wan - na hear _ 'cause that's true, _
(Ah. _____ Ah. _____ That's

E A D/F# Asus4 A E A D/F# A

what I like a - bout ____ you. that's what I like a - bout you. That's what I like a - bout ____ you. That's

To Coda ⊕

E A D/F# Asus4 A E A D/F# G

you. what I like a - bout ____ you. That's what I like a - bout ____ you. That's what I like.) Wow!

Gtrs. 1 & 2

Guitar Solo

G N.C. D5 G N.C. A5 A

D/F# A B/F# E/G# B/F# B5 B

Hey!

Harmonica Solo

Gtrs. 1 & 2:
w/ Rhy. Fig. 1A,
3 times, simile

D.S. al Coda

12 E/G# A D/F# Asus4 A E/G# A D/F# A

Gtrs. 1 & 2 3. What I like a-bout

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 3 times, simile

E A D/F# Asus4 A E A D/F# A

you. That's what I like a-bout you. *Whispered:* That's what I like a-bout
what I like a-bout you. That's what I like a-bout you. That's

E A D/F# Asus4 A *play 3 times* E A D/F# A

you. That's what I like a-bout you. Hey!
what I like. That's what I like a-bout you. (Hey!) (Hey!) (Hey!) (Hey!)
That's what I like a-bout you.)

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Uh, huh, hey, hey, hey, hey. (Hey!)

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Uh, huh, brrr. Hey! (Hey!)

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Uh, huh. Hey! (Hey!)

Gtrs. 1 & 2

let ring ----- let ring -----

Your Love

Words and Music by Tommy Rocco and Becky Foster

Verse

Moderate Rock ♩ = 132

E5 C#5 B5

1. Jo - sie's on a va - ca - tion far a - way. Come a -
 3. As you're leav - ing, please won't you close the door, and don't for -

Gr. 1 (clean) Rhy. Fig. 1
 mf P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0	0	0	6	6	6	4	4	4
7	7	7	4	4	4	2	2	2

E5 C#5

round and talk it o - ver. — So man - y things that I wan - na say. —
 get what I told ya. — Just 'cos you're right, that don't mean I'm

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

TAB

2	4	4	0	0	0	4	6	6
2	2	2	7	7	7	4	4	4

B5 A5

— wrong. You know I like my girls a lit - tle bit — old - er. } I just wan - na
 An - oth - er should - er to cry up - on. — }

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

TAB

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

C#5 B5 C#5

use your love to - night. _____ I don't wan-na

End Rhy. Fig. 1

P.M. P.M. - - - P.M. P.M. P.M. - - - P.M. - - - P.M. - - - P.M. P.M. P.M. - - - P.M. - - - P.M. -

A5 B5 To Coda ⊕ E5/B

lose your love to - night. _____

P.M. P.M. - - - P.M. P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - - - - -

Verse

Gr. 1: w/ Rhy. Fig. 1

E5 C#5 B5

2. I ain't got man - y friends left to talk to, _____ no-where to run when I'm in trou - ble. _

E5 C#5 B5

You know I'd do an - y - thing for you. _ Stay the night but keep it un - der

Gr. 2

mp

9

A5 C#5 B5

cov - er. I just wan - na use your love to - night. Whoa. _

Gr. 2

Gr. 3 (clean)

mf w/ chorus let ring

* C#m7 Aadd2 Bsus4

I don't wan - na lose your love to - night.

Gr. 2

Gr. 3

let ring

Gr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

* Chord symbols reflect combined tonality.

Interlude

Gtrs. 1 & 2 tacet

G

mf

Asus2

G

Asus2

Gtr. 4 (dist.)

Gtr. 5 (dist.)
mf
divisi

Gtr. 3

Rhy. Fig. 3

End Rhy. Fig. 3

let ring ----- let ring ----- let ring ----- let ring -----

Bridge

Gtr. 3: w/ Rhy. Fig. 3, 2 times, simile

G

Gtrs. 4 & 5 tacet

Asus2

G

Asus2

Try to stop my hands from shak - ing, _____ but some-thing in _____ my mind's not mak - ing _____

sense. It's been a while since we were all _____ a - lone. _____ I can't hide the way I'm feel - ing.

D.C. al Coda

Coda

Chorus

* Gtr. 1: w/ Rhy. Fig. 2, till fade, simile

C#m7

Aadd2

Badd4

Yeah. _____ I just wan-na use your love to - night. _____

Gtr. 2

Riff A

End Riff A

mp

P.M. w/ dist. dist. off

let ring ----- let ring ----- let ring ----- let ring -----

Gr. 2: w/ Riff A, 6 times
 Gr. 3: w/ Rhy. Fig. 4, 3 times, simile
 C#m7

Aadd2 Badd4

I don't wan - na lose your love to - night.

C#m7 Aadd2 Badd4

I just wan - na use your love to - night.

C#m7 Aadd2 Badd4

I don't wan - na lose your love to - night.

Gr. 4

9 12 9 11

Outro

Gr. 3: w/ Rhy. Fig. 4, till fade, simile
 Gr. 2: w/ Riff A, till fade, simile
 C#m7
 Voc. Fig. 1

Aadd2 Badd4

(Use your love.

11 11 9 9 12 12 9 11

C#m7 Aadd2 Badd4 End Voc. Fig. 1

Lose your love. Your

11 9 12 12 9 11

Bkgd. Voc.: w/ Voc. Fig. 1, till end
C#m7

Aadd2 Badd4

love. No I don't wan-na

Fretboard diagrams for the first system: 11 9 12 12 12 12 | 12 9 9 9 9 12 11 11 | 12 9 9 12 11 9 9 12 9 | 9 12 9 9 12 9 9 12

C#m7

Aadd2

Badd4

lose... (To - night. _____) No, I don't wan-na... No, I don't wan-na...

Fretboard diagrams for the second system: 9 12 12 12 12 9 9 12 | 12 12 12 12 12 9 9 12 12 | 12 9 9 9 12 9 9 12 | 12 12 12 12 12 12 12 12 | 9 9 9 9 9 9 9 9

C#m7

Aadd2

Badd4

I don't wan-na lose (To - night. _____) your

Fretboard diagrams for the third system: (12/11/9) 9 12 12 9 11 | 11 9 12 12 12 9 11 | 11 11 9 9 12 9 9 11 | 11 9 9 12 9 9 11

C#m7

Aadd2

Badd4

love, your, your, your love, (To - night. _____)

let ring - - - - -

Fretboard diagrams for the fourth system: 11 9 9 12 12 12 9 11 | 9 9 12 9 11 | 11 11 9 9 12 9 9 12 | 11 9 12 12 9 9 11 | 9 9 9 9 9 9 9 9

C#m7 Aadd2 Badd4

(To - night. _____)

11 11 12 12 9 11 11 11 11 12 12 9 12 12 12 12 12 9 11

Begin Fade C#m7 Aadd2

Your love. _____ I don't wan - na lose your love to -

let ring -----

11 12 12 12 12 12 9 12 12 9 12 12 12 12 12 12 12 12 12 9 9 12

Badd4 C#m7

night. _____) Your love. _____

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 9 9 12

Aadd2 Badd4 *Fade Out*

(To - night. _____)

12 11 12 12 12 9 9 12 12 12 12 12 12 9 12 12 12 12 12 12 12

Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

D A D E G
 6 6
 open 3fr

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

4th string, 2nd fret

1st & 2nd strings open, open D chord played together

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrato by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPER: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

'80s FLASHBACK

Addicted to Love	<i>Robert Palmer</i>
Another One Bites the Dust	<i>Queen</i>
Brass in Pocket	<i>Pretenders</i>
Devil Inside	<i>INXS</i>
Every Breath You Take	<i>The Police</i>
Eye in the Sky	<i>Alan Parsons Project</i>
Eye of the Tiger	<i>Survivor</i>
Heat of the Moment	<i>Asia</i>
Hit Me With your Best Shot	<i>Pat Benatar</i>
Hold Me Now	<i>Thompson Twins</i>
Jessie's Girl	<i>Rick Springfield</i>
Juke Box Hero	<i>Foreigner</i>
Love Stinks	<i>The J. Geils Band</i>
Maniac	<i>Michael Sembello</i>
Money for Nothing	<i>Dire Straits</i>
Owner of a Lonely Heart	<i>Yes</i>
Should I Stay or Should I Go	<i>The Clash</i>
Time After Time	<i>Cyndi Lauper</i>
We Built This City	<i>Starship</i>
We Got the Beat	<i>The Go Go's</i>
What I Like About You	<i>The Romantics</i>
Your Love	<i>The Outfield</i>

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