'80s FLASHBACK
22 GREAT ROCK HITS INCLUDING
Addicted to Love, Every Breath You Take,
Money for Nothing, Time After Time,
and Your Love

RECORDED VERSIONS
GUITAR
AUTHENTIC TRANSCRIPTIONS
WITH NOTATIONS AND TABLATURE

HAL LEONARD
'80s FLASHBACK

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Addicted to Love
Words and Music by Robert Palmer

Intro
Moderately \( \times = 112 \)

(drum & kybd.)

Verse

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

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Your heart sweats, your body shakes, in double time. An other

kiss is what it takes. You can't sleep, you can't be mine.

There's no doubt you're in deep craving. Your throat is

oblivion is all you crave.
you can't breathe. —

An-oth-er kiss

is all you

need.

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

Pre-Chorus

G5 F#5

Gtr. 2: w/ Fill 1, 3rd time

FILL 1

Gtr. 2
It's closer to the truth to say ya can't get enough. You know you're
gonna have to face it, you're addicted to love. 3. You saw the
dicted to love. Might.
as well face it, you're addicted to love. Might as well face it, you're addicted

Might as well face it, you're addicted to love. Might as well face it, you're addicted to love.

To Coda (cont. in notation)

(dicted to love. Might as well face it, you're addicted to love. (cont. in slash)
Guitar Solo

Gr. 1: w/ Rhy. Fill 1

Gr. 2

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

5. The lights are
Additional Lyrics

5. 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.
Another One Bites the Dust
Words and Music by John Deacon

Intro
Moderate Rock J = 110
N.C.(Em)
Gr. 1 (clean) RIFF A
(Am) (Em) (Am)
End Riff A

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

Ooh, let's go!
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, ma-chine guns read-y to go...
Are you

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

Chorus
Gr. 1 tacet
N.C.(Em)
(Am) (Em)

to the sound of the beat, yeah.
An-oth-er one bites the dust._
An.
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
N.C.(Em)

Hey, I’m gonna get you too. Another one bites the dust.

Verse
Gtr. 1 w/Riff A, 2 times
Em
(clear)

2. How do you think I’m gonna get along with

You took me for everything that I had and kicked me out on my own. Are you

Happy? Are you satisfied? How long can you stand the heat? Out of the doorway the bullets rip... ah.

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

Look out! Another one bites the dust.

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

N.C.(C5)
Gtr. 1 & 3 tacet

Am G#m Am Em Am G#m Am

out you when you’re gone? You took me for everything that I had and kicked me out on my own. Are you
Another one bites the dust...
And another one gone, and another one gone.

Hey, I'm gonna get you too.
Another one bites the dust...

Take it!
Bite the dust!
Bite the dust, ah!

Breakdown

Hey!
Another one bites the dust...

Interlude
N.C. (E5)

Take it!
Bite the dust!
Bite the dust, ah!

Breakdown
N.C.

Hey!
Another one bites the dust...

Interlude
N.C. (E5)
You can beat him, you can cheat him, you can treat him bad and then

leave him when he's down, yeah. But I'm ready. Yes, I'm ready for you... I'm standin' on my own two feet...

Out of the doorway the bullets rip, repeating to the sound of the beat... Oh, yeah.
Another one bites the dust.

Hey, I'm gonna get you too.

Shoot-out!

Alright.

Rhy. Fill I

Grit. 1
Brass in Pocket
Words and Music by Chrissie Hynde and James Honeyman-Scott

Intro
Moderate Rock \( \frac{j}{j} = 98 \)

Verse

<table>
<thead>
<tr>
<th>A/E</th>
<th>D/F#</th>
<th>Bm/F#</th>
</tr>
</thead>
<tbody>
<tr>
<td>[111]</td>
<td>[312]</td>
<td>[342]</td>
</tr>
</tbody>
</table>

1. I got brass in pocket.

Get bottle, I'm gonna use it.

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I feel inventive. Gonna make you, make you, make you notice.

Verse

Gr. 1 w/ Rhy. Fig. 1
Gr. 2 w/ Riff A

I can't miss a beat. I got new skank, so rect.

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

No reason. Just seems so pleasing. Gonna make you, make you notice.

Pre-Chorus

E6 E5 E6 E5 E6 E5 E6 E5

Gonna use my arms. Gonna use my legs. Gonna use my style. Gonna use my
Chorus

Gonna use my fingers. Gonna use my, my, my, imagination, oh. 'Cause

I'm special, so special, special. I gotta

Have some of your attention. Give it to me. Attention. Give it to me. 'Cause

Rhy., Fill 1

Gr. 3 (dist.)


Intro

Moderately Fast \( \text{\#} = 150 \)
(drum & ad lib. voc.)

Verse

C5

1. Here come the woman, with the look in her eye.

Rhy. Fig. 1
Raised on leather, with flesh on her mind.

*Gtr. 2: w/ Riff A, 2 times
C5  F5
Words as weapons, sharper than knives, makes you wonder how the other half die.

*w/ dist.
C5  F5  G
other half die.

Bridge
Gtr. 2 tacet
G

Em

Makes you wonder, wonder, wonder.
Verse
Gr. 1: w/ Rhy. Fig. 1
C5

2. Well, here come the man, with the look in his eye.
Fed on nothin', but full of pride.

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

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

Chorus
Gr. 2 tacet
C5
F5/C

Devil inside, the devil inside, every single one of us, the devil inside.
(continued in slash)
Interlude
Gtr. 1: w/ Riff A, 2 times
Gtr. 2: tacet
N.C.

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

Mm. 3. Here come the world, look in its eye.
Future uncertain, but certainly slight.

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

Look at the faces, listen to the bells, it's hard to believe we need a place called hell, place called hell.

Chorus
Gtr. 2: tacet
C5

Gtr. 1: w/ Rhy. Fill 1

Devil inside, devil inside, every single one of us, the devil inside.

Gtr. 3

Devil inside, devil inside, every single one of us, the devil inside.
Verse

C5

Well, here comes the woman, with the look in her eye.

C5

She's raised on leather, with flesh on her mind.
Words are weapons, sharper than knives,
Makes you wonder how the
other half die.
Devil inside, the devil inside,
every single one of us,
the devil inside.
Devil inside, devil inside,
ev'ry single one of us,
the devil inside.
The devil inside, devil inside,
ev'ry single one of us,
the devil inside.

Chorus
C5
F5/C
Outro

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

\[\text{C F C F C F F Bb F} \]

\[\text{dev-il in-side. Oh, oh, oh.} \]

\[\text{let ring throughout} \]

\[\text{Bb F Bb C F C F} \]

\[\text{Na, na, na.} \]
The devil inside.

Yeah, yeah, yeah.

Oh.

The devil inside.

Play 8 Times and Fade

*Sing 1st time only.

Fill 1

Gr. 2

Every Breath You Take
Written and Composed by Sting

Intro
Moderate Rock \( \frac{1}{8} = 116 \)

Verse
Gr. 1: w/ Rhy. Fig. 1
Aadd9

Chorus
Dsus2

Repeat Fig 2
I'll be watching you.

Every word you say.

Every bond you break.

Every game you play.

Every smile you fake.

Every move you make.

Every step you take. I'll be watching you.
Eye in the Sky
Words and Music by Alan Parsons and Eric Woolfson

Intro
Moderately \( \frac{3}{8} \) 116

Chord symbols reflect combined tonality.

**Gr. 2**

\[
\begin{align*}
& G \quad Bm(\text{add2}) \quad Bm \quad A/B \\
& Gm7\#11 \quad Gm7 \quad A/G
\end{align*}
\]

End Rhy. Fig. 1
Verse

G
Dsus2
D
Dsus2
D

1. Don't think, sorry's easily said.

let ring

Rhy. Fig. 2

Ger. 3

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

Don't try, turn the tables in stead.

Ger. 2

let ring

Ger. 1

P.M.

P.M.
You've taken lots of chances before,
but

let ring

I ain't gonna give anymore, don't ask me. That's how it goes. 'cause

part of me knows what you're thinkin'.

End Rhy. Fig. 3A
Verse

2. Don't say words you're gonna regret._
2. Don't leave false illusion behind._

Gr. 1: w/ Rhy. Fig. 2
Dmaj9 D Dmaj9 D Bm9 Bm7 Bm9 Bm7

2. Don't let the fire rush to your head._
2. Don't cry, I ain't changing my mind._

So

Gr. 2: w/ Rhy. Fig. 2A, simile
Gr. 4: w/ Riff A
Dmaj9 D Dmaj9 D Bm9 Bm7 Bm9 Bm7

heard the accusation before,_
and I ain't gonna take anymore, believe me. The
find another fool like before,_
'cause I ain't gonna live anymore believing

Gr. 4

let ring...}

35
I can read your mind.

Chorus

Eye in the sky, looking at you, I can read your mind.

I am the maker of rules, dealing with fools, I can cheat you blind.

And
Interlude

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

I don't need to see any more to know that... I can read your mind.

Ch 4

Riff B

let ring

3 5 4 3 5 6

Ch 2

Riff B1

Ch 1

P.M.

Fill 1

Ch 3

TAB

6 7 4 6 7
6 7 4 6 5
9 8 5 7 9
6 7 4 5 7
And I don't need to see any more to know that...

Interlude
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas.
Gtr 2 & 4: w/ Riffs B & B3, 2 times
Bm9  Bm7  Bm9  Gmaj7  Gadd9  Gmaj7  Gadd9  Gmaj7  Gadd9

I can read your mind. (Lookin' at you. I can read your mind. Lookin' at you.)
Eye of the Tiger
Theme from ROCKY III
Words and Music by Frank Sullivan and Jim Peterik

Intro
Moderately \( \dot{J} = 108 \)

Gr. 1 (clean)

G: C5 (C5)

Cm7 Bb/C

End Riff A

Rhy. Fig. 1

\( \text{C5} \quad \text{Bb5} \quad \text{C5} \quad \text{Bb5} \quad \text{C5} \quad \text{G5} \quad \text{Ab5} \)

End Rhy. Fig. 1A

\( \text{C5} \quad \text{Cm7} \quad \text{Bb/C} \quad \text{Cm7} \quad \text{Bb/C} \quad \text{Cm7} \quad \text{C5} \quad \text{G5} \quad \text{Ab5} \)

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Verse

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

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

Verse

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.

Don't lose your grip... on the dreams of the past... you must fight just to keep them alive...

Went the distance, now I'm not gonna stop... just a man and his will to survive...

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

And the last known survivor stalks his prey in the night, and he's
To Coda

Verse

3. Face to face out in the heat, hang-in' tough, stay-in' hungry.

Chorus

eye of the tiger, it's the thrill of the fight, rising up' to the challenge of our
The last known survivor stalks his prey in the night, and he's watchin' us all in the eye of the tiger.

The eye of the tiger.

The eye of the tiger.

The eye of the tiger.
Heat of the Moment
Words and Music by Geoffrey Downes and John Wetton

Intro
Moderately  $= 132

Verse

1. I never meant to be so bad to you.
2. Do you remember when we used to dance?
3. And now you find yourself in eighty...

And we would scream to...

A look from you and I would fall from grace.
And that would wipe the...

You can concern yourself with bigger things.
And we would scream to...

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smile right from my face.
gather songs, unsung.
ride the dragons' wings.

It was the heat.

Chorus

of the moment
tellin' you what my heart meant.
The

heat of the moment showed in your eyes.
(Eyes:  )
Chorus

D
A
G
A
D
A

'Cause it's the heat
of the mo-
ment. Heat of the mo-
ment. The heat of the mo-
ment showed in your eyes.

Chord symbols reflect overall tonality.
4. And when your looks are gone and you're alone, how many nights you sit beside the phone? What were the things you wanted for yourself?

Teenage ambitions you remember well.

It was the heat of the moment tellin' you what your heart meant.

The heat of the moment showed in your eyes.
It was the heat of the moment.

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

(Eyes.

(Eyes.

@50
Outro-Guitar Solo
N.C.

D  A  G  A  D  A  Bm  G

D  A  Bm  Em  Asus4  A

D  A  G  A  D  A  Bm  G

* Played behind the beat.

D  A  Bm  Em  Asus4  A

D  A  G  A  D  A  Bm  G

w/ Voc. Fig. 1, 3 times

Begin Fade

Fade Out
Hit Me with Your Best Shot
Words and Music by Eddie Schwartz

Intro
Moderate Rock \( \frac{4}{4} \) - 128

Verse

1. Well, you're a real tough cookie with a long history of
   come on with a come on, you don't fight fair.

2. Breaking little hearts like the one in me.
   But that's O.K., see if I care.
   That's O.K., let's see
   Knock me down, it's all

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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?

Guitar Solo
Gtrs. 1 & 2: w' Rhy. Fig. 2
E B/D# C#m A B

Gtrs. 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
Verse

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

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

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.

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

Hit me with your best shot. Fire away.

2.

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

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Fill 2, 1st time

3.

B A B E

Freely

Fill 2

Gtr. 2

play 7 times
Hold Me Now
Words and Music by Tom Bailey, Alannah Currie, and Joe Leeway

Moderately Slow Rock \( \text{\textit{\textbullet}} = 112 \)

D5

B5

Csus2

Am(add2)

*Gtr. 3 (clean) divisi

Rhy. Fig. 1

Rhy. Fig. 1A

mp

w/ fingers

P.M.

*Piano & kybds. arr. for gtr.
Verse

Chorus: w/ Rhy. Fig. 1, 1st 7 meas.
Chor. 3, 4 & 5 tacet
D5

1. I have a picture pinned to my wall, an
image of you and of me and we're laughing with love at it all.

Look at our life now.

We fuss and we fight and delight.

in the tears that we cry until dawn.

Oh, oh.

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

Gtr. 1: w/ Rhy. Fig. 1

D

Hold me now.

Bm

Whoa, warm my heart.

Gtr. 3  Rhy. Fig. 2A

P.M.

Rhy. Fig. 2

2 3 2 3 2 3 4 3 4 3 4 3

mf

Csus2

G/C

Am7add14

Am7

Stay with me.

Let lovin' start; let lovin' start... 2. You

End Rhy. Fig. 2A

P.M.

5 3 0 5 3 2

2 5 6 2 5 6 2 5 6

End Rhy. Fig. 2

Verse

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

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

Dsus2

Bsus2

say I'm a dreamer.

We're two of a kind,
both of us searching for some perfect world we know we'll never find.

So perhaps I should leave here, yeah, go.

far away, but you know that there's nowhere that I'd

rather be than with you here today. Oh, oh.
Chorus
Gr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gr. 2: w/ Rhy. Fig. 2, 1st 6 meas., simple
Gr. 3: w/ Rhy. Fig. 2A, 2 times

D
Hold me now, Whoa, warmly my heart.

Csus2
G/C
Stay with me. Let lov'in' start, let lov'in' start. Oh, hold me now. Whoa, warmly my heart.

*Gr. 1: w/ Rhy. Fig. 1
Gr. 2: w/ Rhy. Fig. 2, 1st 7 meas., simple

Csus2
G/C
Am7add4
Stay with me. Let lov'in' start, let lov'in' start. Whoa.

Interlude
Gr. 1 & 3 tacet

Bb

Gr. 4

8va
let ring
let ring

Gr. 2

P.M.

Rhy. Fill 2
Gr. 2

let ring

T

A

B

61
3. You ask if I love you.

Well,
Phar can I say?

You know that I do and that this is just one of those games.

Am7add4

Gir. 1: w/ Rhy. Fill 1

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

that we play.

So I'll sing you a new song,

please don't cry.

Bsus2

Bm(add2)

any more.

And then

Gir. 4

Gir. 2

w/ pick & finger

w/ pick

let ring

let ring.
Outro-Chorus
Gr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gr. 2 & 3: w/ Rhy. Figs. 2 & 2A, simile

D
Hold me now. (Hold me in your lovin' arms. Whoa, warm my heart. Warm my cold and tired heart. Stay with me. Oh, will you stay with me? )

Am7add4
Gr. 1: w/ Rhy. Fill 1
Gr. 2 & 3: w/ Rhy. Figs. 2 & 2A, simile
D
in start, let lovin' start. Oh, hold me now. (Hold me in your lovin' arms.)

Bm
warm my heart. Warm my cold and tired heart. Stay with me. Oh, will you

G/C
Am7add4
Gr. 1: w/ Rhy. Fill 1
Gr. 4: w/ Fill 1, 2nd time
Am7
Play 4 Times Fade
stay with me?

Fill 1
Gr. 4
w/ pick & finger

7 9 10 12 10 9
7 9 11 12 11 9
"Jessie's Girl"

Words and Music by Rick Springfield

Intro
Moderate Rock \( \frac{\text{d}}{\text{s}} = 134 \)

D5  A5  B5  G5  A5  D5  A5  B5  G5  A5  D5

Verse

1. Jessie is a friend, Yeah, I know he's been a
long with the charade. good friend of mine. But late-

Yeah, I know - he's been a good friend of mine. You know, I feel

There doesn't seem to be a reason to change.

But lately some-thing's changed, it ain't hard to de-fine. Jessie's
got him self a girl, and I want

so dirty when they start talk-in' cute. I want- na tell her that I love her, but the point

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And she's warm in 'Cause she's warm in her vest. 
'Cause she's watch-in' him with those eyes. 
And she's

lovin' him with that body, I just know it. 
And he's hold-

You know, I wish that I had
Chorus
- A5 D N.C. D N.C. D N.C. A Bm Bsus Bm Bsus A5 D N.C. D N.C. D N.C. A

Jessie's girl. I wish that I had Jessie's girl.

Gr. 2 Rhy. Fig. 2A

P.M. ——

Gr. 1 Rhy. Fig. 2

P.M. ——

* Chord symbols reflect combined tonality.

Bm Bsus Bm Bsus G A D Bm A

Where can I find a woman like

End Rhy. Fig. 2A

P.M. ——

End Rhy. Fig. 2

P.M. ——

67
2.

That?

I play a - Where can I find a woman like that, like

Jessie's girl? I wish that I had Jessie's girl.

Where can I find a woman...
Interlude

G      D/G     A/G

Where can I find a woman like that?

G      D/G     A/G

N.C.(G)

Bridge

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

And I'm lookin' in the mirror all the time, won-drin' what she don't see

N.C.(G)

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

in me. I've been funny, I've been cool with the lines.

Interlude

F#5     B5     F#

Ain't that the way love's supposed to be?
Tell me... Where can I find a woman like that?

Guitar Solo

Gtr. 1: \[ \text{DS A5 B5 G5 A5 D5 A5 B5 G5} \]

Gtr. 2: \[ \text{(cont. in slash)} \]

Harm. w/ bar

full hold bend

w/ pick & fingers

\[ \text{16 15 14 10 10 16 12 15 14 14 14 15 14 12 15 14 12 15 15 14 12 (15) 11} \]
You know, I wish that I had steady gloss.

Chorus

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

You know, I wish that I had steady gloss.

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

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

You know, I wish that I had steady gloss.

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

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

You know, I wish that I had steady gloss.

* Sing harmony 2nd time only, next 5 meas.
Juke Box Hero
Words and Music by Mick Jones and Lou Gramm

Intro
Moderately Slow Rock \( j = 88 \)

N.C.  E5  

|  |  |  |  |  |
|---|---|---|---|
|  |  |  |  |  |

1. Stand-in' in the rain...

Verse

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

N.C.  E5  

|  |  |  |  |  |
|---|---|---|---|
|  |  |  |  |  |

with his head hung low.  

---

D/E  

E  

D/E  

Heard the roar of the crowd,  

he could picture the scene:  

Put his ear to the...

†††Synth arr. for gtr.  

†††Chord symbols reflect overall tonality.  

†††Set for long sweep.

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wall, and like a distant scream, he heard one guitar. Just blew him a-

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

six-string in a second-hand store. Did'n't know how to play it, but he knew for
Double-Time Feel

D/E

sure that one guitar felt good in his hands. Did-n't take

just one guitar long to understand. Just one guitar slung way.

down low was a one-way ticket, only one way to go. So he start-ed

Pre-Chorus

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

rock-in', ain't never gonna stop. Got ta keep on rock-in', some-day gon-na

(Rock-in',)

Chorus

End Double-Time Feel

B5 E5 G6(no 3rd) Dsus2 E5

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

End Rhy. Fig. 4 Rhy. Fig. 5

let ring --- let ring --- let ring --- let ring ---
Juke-box hero.
He took one guitar.
Juke-box hero,
Stars in his eyes.
Stars in his eyes.

Interlude

End Rhy. Fig. 5

*Vol. swell
Verse

Name, in a heavy downpour, thought he cast his own shadow by the backstage door.

Double-Time Feel

Made his whole life change. Now he needs to keep a rockin', he just can't stop.

Pre-Chorus

Gotta keep on rockin', that boy has got to stay on top and be a...

Chorus

Jukebox hero. (Got stars in his eyes.) He's a jukebox hero. Got stars in his eyes. Yeah,

Jukebox hero. Stars in his eyes. With that one guitar, he'll come alive,
Pre-Chorus

Ch. 4 w/ Rhy. Fig. 4, simile
Ch. 5 suset
B5

rock in',
(Rock in',

he just can't stop.

Got ta keep on
Chorus
Gtr. 4 w/ Rhy. Fig. 5, 1st 3 meas.
Gtr. 6 tacet
E5 G6(no3rd) Dsus2 E5 E5 G6(no3rd) N.C.(D) (Em) Gtr. 4 w/ Rhy. Fill 2
E5 G6(no3rd) Dsus2 E5 G6(no3rd) N.C.(D) (Em)
Juke-box hero. (Got stars in his eyes. He's a Juke-box hero. Ah.)

Juke-box hero,
Star, he-ro, star, star.

Stars in his eyes.

Rhy. Fill 2
Gtr. 4
Love Stinks
Words and Music by Seth Justman and Peter Wolf

Intro
Moderately Slow Rock \( \frac{1}{4} = 92 \)

C G F G C G F G
1. You love her,
but she loves him.
And he loves some-body else.
You
2. Two by two,
and side by side.
Love's gonna find you, yes, it is.
You

Verse
Gr. 2 w/ Fill 1, 1st time
C5 F5 C5 A5 C5 F5

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

\( \frac{1}{4} \) Gm 16th

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Pre-Chorus
Gr. 1: w/ Rhy. Fig. 3
Gr. 3: accent

G

I've been through diamonds, and I've been through minks. I've been through it all.

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

C G F C G F G

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

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

C G F G C G F

Rhy. Fill 2
Gr. 1: w/ Rhy. Fill 2

Outro-Chorus
Gr. 1: w/ Rhy. Fig. 1, 1 1/2 times
Gr. 2: w/ Riff A, Ill end

C G F C G F


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...
from the Paramount Picture \textit{FLASHDANCE} \\
\textbf{Maniac} \\
Words and Music by Michael Sembello and Dennis Matkosky \\

\textbf{Intro} \\
\textbf{Fast} $\bullet$ 160 \\
C$\flat$maj7$\#11$ Dbadd4 Ebmaj9 Eb$\flat$9sus2 Db6add4/Eb D5$\flat$/Eb \\

\textbf{Ref.} \\
\textbf{End Riff A} \\
C$\flat$maj7$\#11$ Db$\flat$add4 Db$\flat$add4 Db$\flat$add4 Eb$\flat$9

\textbf{Verse} \\
C$\flat$/Eb Gr. 2 acet \\
Db$\flat$add4 Ebm6 Ebm7 Ebm(maj7) \\
steel town girl on a Sat-ur-daynight looking for the fight of her life. \\
In the ice bridle line of ins-an-ity is a place most nev-er see. \\
It's a

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Eal time world no one sees her at all. They all say she's crazy. Locking
hard won place of mystery. Touch it, but can't hold it.

End Rhy. Fig. 2

They all say she's

c:}

you by. She has danced in to the
dan - ger zone when the dancer be - comes the dance.

always a chance if the hung - er stays the night.

Pre-Chorus

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 Strugg - ling, stretch - ing for the feat.

* composite arrangement
**Chorus**

Gr. 1: w/ Rhy. Fig. 1, 1 1/2 times, simile
Gr. 2: w/ Riff A, 5 times
Gr. 5: w/ Fill 3, 3rd time

C maj7#11

Db add4

Ebm add9

Ebm9

And she's dancing like --- she's never danced before.

She's a manic, manic on the floor.

She's a manic at your love.

Db add4/Eb

Dsus4/Eb

C maj7#11

She's a manic, manic, manic.
And she's dancing on the floor.

And she's dancing at your love.

She's never danced before.

(Crazy, crazy, crazy.)

To Coda

On the
Interlude

* Gtr. 3
Gm(add4)
Rhy. Fig. 3

** Gtr. 4
Riff B

End Riff B

Gtr. 3: w/ Rhy. Fig. 3, 3 times
Gtr. 4: w/ Riff B, 3 times

End Voc. Fig. 1

End Voc. Fig. 1

88
Guitar Solo

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

C++/Eb | Ebm6 | Ebm7 | Ebm(maj7)

\[ \text{full} \]
\[ \text{full} \]
\[ \text{full} \]
\[ \text{full} \]
\[ \text{full} \]
\[ \text{full} \]

\[ \text{Db/Cb} \text{ loco} \]
\[ \text{Cb add9} \]
\[ \text{Em/Bb} Bb \]

\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]

\[ \text{C+/Eb} \]
\[ \text{Em6} \]
\[ \text{Em7} \]

\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]

\[ \text{Em(maj7)} \]
\[ \text{C+/Eb add11} \]
\[ \text{Db/Cb} \]
\[ \text{Cb add9} \]
\[ \text{Em/Bb} Bb \]

\[ \text{D.S. al Coda} \]

\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]
\[ T \]

* snap note w/ middle finger

\[ \text{Coda} \]

Gr. 1: w/ Rhy. Fig. 1, 1st 4 meas., simile
Gr. 2: w/ Riff A

Cmaj7#11 | Db add4 | Em9 | Db add5/Eb | Db/5/Eb

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

And she dances...
Money For Nothing
Words and Music by Mark Knopfler and Sting

Prelude

Free Time

 fades in

I want my M. T. V.

*Chord symbols derived from keyboard part.

2.

I want my M. T. V.

Intro

Moderate Rock \( \text{d} = 135 \)

\( \text{Gm7} \)

(adr. drum fills)

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G.M. Sumner Published by Magnetic Publishing Ltd. and Administered by EMI Blackwood Music Inc. in the USA and Canada
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Huh!

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

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

Money for nothin' and your chicks for free. Now, that ain't work-in', that's the way you do it.
let me tell ya them guys ain't dumb. You may-be get a blister on your little finger.

Chorus

maybe get a blister on your thumb. We gotta install microwave ovens.

custom kitchen deliveries. We gotta move these refrigerators.

We gotta move these color T. V.'s. Ow!
2. See the little faggot with the earring and the make-up? Yeah buddy, that's his own hair.

That little faggot got his own jet airplane. That little faggot, he's a millionaire.
Chorus
Gtr. 1: w/ Rhy. Fig. 1. simile
Eb5

We gotta install microwave ovens, custom kitchen deliveries.

Gtr. 2

We gotta move these refrigerators, we gotta move those color T. V.'s.

Gtrs. 1 & 2

Interlude
G5

Oo, a-move-a.

*Gtr. 1 to left of slashes in TAB.

Bb5  C5  G5

Huh!

Harm.
Chorus

(Gotta install microwave ovens,

custom kitchen deliveries._ We gotta move these refrigerators.)
we gotta move these color T. V.'s.

Look at ya look here.

Verse

G5

3. I should've learned to play the guitar. I should've learned to play the drums. Look at that
He bang in' on the bongo like a chimpanzee. Oh, that's the way you do it, get your chicks for free.

He's up there. What's that? Hawaiian noises? He's bangin' on the bongo like a chimpanzee. Oh, that's the way you do it, get your chicks for free.

Ain't workin', that's the way you do it, get your money for nothin', get your chicks for free.

Chorus
We gotta install microwave ovens, custom kitchen deliveries.
We gotta move these refrigerators, we gotta move these color T.V.'s.

Interlude

Got to move

Ow!
Listen here.

Verse

that ain't work-ing.

that's

the way you do it.

you play the gui-tar on the M. T. V.
That ain't workin', that's the way you do it, money for nothin' and your chicks for free.

Money for nothin',
(Money for nothin')

Get your

Mon. for nothin',
(Money for nothin')

chicks for free.

All that...

End Rhy. Fig. 2
2. F5  G5

All that money for nothin',
(Money for nothin',
and your chicks for free._

Bb5  C5  G5

Money for nothin',
Get your money for nothin',
and your chicks for free._

F5  G5

Ow...
yeah.
Get your money for nothin'
and your chicks for free._

Bb5  C5

Get your

Gtr. 1

full

full    full

Harm.

pitch: D
G5

What's that? money for nothin' and your chicks for free.

Look at that, look at that. Get your

hold bend

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

Bb5 C5

money for nothin' (I want my, I want my, I want my M. T. V. Mon-

*Sing simile on repeats.

1, 2.

[Music notation]

[Music notation]

[Music notation]

[Music notation]

3.

[Music notation]

[Music notation]
Owner of a Lonely Heart
Words and Music by Trevor Horn, Jon Anderson, Trevor Rabin and Chris Squire

Intro
Moderately $\frac{1}{2} = 125$

(drum)

\begin{align*}
A5 & B5/F\# C5/G & D5 & A5 & B5/F\# C5/G & D5 & G5 & A5 \\
\end{align*}

<table>
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<th>3</th>
<th>0</th>
<th>3</th>
<th>5</th>
<th>0</th>
<th>0</th>
<th>3</th>
</tr>
</thead>
</table>

Verse

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

\begin{align*}
A5 & B5 C5 D5 & G5 & A5 & B5 C5 D5 & D5 & G5 \\
\end{align*}

<table>
<thead>
<tr>
<th>0</th>
<th>3</th>
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*Chord symbols reflect implied tonality

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Prove your self, you are the move you make. Take your chances, win or loser.

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

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

Chorus

Owner of a lonely heart.

Owner of a lonely heart.

Fill 1

Gr. 4 (clean)
(Oo, much better than a) Owner of a broken heart.

Owner of a lonely heart.
Verse
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff A, 8 times
A5 B5 C5 D5
2. Say you don't want to chance it.
you've been hurt so before.
A5 B5 C5 D5

Watch it now,
the eagle in the sky,
how he dan-cin' one and on-ly.
A5 B5 C5 D5

You lose yourself,
no, not for pity's sake.
There's no real reason to be lone-ly.
A5 B5 C5 D5

Be yourself,
give your free will a chance.
You've got to want to suc-ceed.
A5 B5 C5 D5

D.S. al Coda
Coda 1
Bridge
Owner of a lone-ly heart.

chorus off

chorus off

Rhy. Fig. 1A
Gtr. 2

TAB

109
A
C/A
G/A

"Never question your will at all."

"In the end you've got to go,
look before you leap,

"And don't you hesitate at all, no, no."

"Yow!"

Guitar Solo
A5  B5  C5  D5  G5  A5  B5  C5  D5  G5

*Set to harmonize one octave lower and a fifth above.
Owner of the lonely heart...

Gr. 4

Harm.

(12) 7 7 12

Gr. 3

let ring

D.S.S. al Coda 3

(Oo, much bet-ter than a)

Owner of a broken heart...

Gr. 5

Harm.

7 12 7 12

chorus off

let ring

chorus off
Coda 3

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

C/A C/A G/A

C/A G/A

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

Owner of a lone-ly heart...

A C/A G/A A

It will ex-cite, it will de-light, will give a bet-ter start. Don't de-

F/C Eb/C Bb/C

cieve your free will at all.

Receive your free will at all.

Don't de-

Gtr. 4 Rhy. Fig. 3A

End Rhy. Fig. 3A

Rhy. Fig. 3

End Rhy. Fig. 3

Begin Fade

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

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

F/C Eb/C Bb/C

ceive your free will - at all.

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

F/C

Fade Out

Eb/C Bb/C Just receive it.

F/C

Just receive it.
Verse

Gtr. 1: w/ Rhy. Fill 1, 4th time

D    G    D    G

know:

D    G    D    G

should I stay or should I go?

D    G    D    G

If you say that you are

D    G    D    G

One day is fine and next it's

D    G    D    G

You're happy when I'm on my knees.

D    G    D    G

3, 4. See Additional Lyrics

G    F    G    D    G

mine:

G    F    G    D    G

I'll be here till the end of time.

G    F    G    D    G

So if you want me off your back,

G    F    G    D    G

So, you've got to let me know:

G    F    G    D    G

should I stay or should I

G    F    G    D    G

should I stay or should I

G    F    G    D    G

well, come on and let me know:

G    F    G    D    G

Rhy. Fill 1

Gtr. 1

grad. bend

Rhy. Fill 2

Gtr. 1

Rhy. Fill 3

Gtr. 1
Chorus

Double-Time Feel

D G D D\textsuperscript{VII} D G

1. D G D D\textsuperscript{VII} D G

2. It's always tease, tease, Should I stay or should I

*Bkgd. voc. 2nd time only.

If I go, there will be trouble, Si me voy va a ser peli-gro.

To Coda Ø

D G D
End Double-Time Feel

D.S. al Coda
(take repeat)

Additional Lyrics

3. This indecision's baggin' 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 tratar quedarme?)

4. Instrumental (w/ Voc. ad lib.)
Time After Time
Words and Music by Cyndi Lauper and Rob Hyman

Intro
Moderately Fast \( \frac{d}{\text{bpm}} = 131 \)

<table>
<thead>
<tr>
<th>F</th>
<th>C</th>
<th>G</th>
<th>Em</th>
<th>F</th>
<th>Fmaj7sus2</th>
<th>Fmaj7</th>
</tr>
</thead>
</table>

P.M. – w/ phaser and delay

T: 3\( \times 2 \) \( \times 3 \) \( \times 3 \) \( \times 3 \) \( \times 4 \) \( \times 3 \) \( \times 5 \) \( \times 3 \) \( \times 2 \) \( \times 0 \) \( \times 2 \) \( \times 0 \) \( \times 3 \) \( \times 1 \) \( \times 3 \) \( \times 1 \) \n
Verse
\* F/C | C

1. Lying in my bed I hear the clock tick and think of you.

\* Chord symbols reflect overall tonality.

F/C | C | F/C | C | F/C | C |

Caught up in circles, confusion is nothing new.
Pre-Chorus
F C G Em F G Em

Flash back, warm nights, almost left behind.

Rhy. Fig. 1

Suitcase of memories, time after. Sometimes you

End Rhy. Fig. 1

picture me, I'm walking too far ahead. You're calling

H.H.

P.M.

F/C C 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.

G Em F G Em F

I fall behind.

The second hand winds.

G Em F G Em F
Chorus
G     Am    Am7  Fadd9  G7sus4  C
—— you can look and you will find me, time after time. If you fall

I will catch you, I'll be waiting, time after time. If you're lost

G     Am    Am7  Fadd9  G7sus4  C
—— you can look and you will find me, time after time. If you fall

G     Am    Am7  Fadd9  G7sus4  C
—— I will catch you, I'll be waiting, time after time.

Guitar Solo
G     Em    F
let ring... let ring... let ring...

G     Em    Fmaj7
let ring... let ring... let ring...
Verse
F/C C F/C C Cadd9 F⁹/C Cadd9 F/C C Cadd9

3. After my picture fades and darkness has turned to gray.

D.S. al Coda 1


Watching through windows you're wondering if I'm O.K.

Coda 1

Interlude
C
G
Am7
Fadd9
G⁷sus4

Gr. 2 (clean)

Gr. 3 (clean)
We Built This City
Words and Music by Bernie Taupin, Martin Page, Dennis Lambert, and Peter Wolf

Intro
Moderate Rock  \( \frac{4}{4} \) = 148

Verse
Gtr. 2 tacet
F
F5

1. Say you don't know me
   one al-ways play-ing
   or rec-og-nize my face.

Say you don't care who goes
to that kind of place.

Fill 1
Gtr. 2
P.M.
Interlude
Half-Time Feel

End Half-Time Feel

Bridge

other Sunday in a tired old street. Police have

got the choke-hold. Oh. Then we just lost the beat.
Verse
Gtr. 3: w/ Rhy. Fig. 1, simile
Fsus2
Gtr. 2: w/ Fill 1

3. Who counts the money
underneath the bar?
Who rides the wrecking ball

Rhy. Fig. 3

in two-part guitars?
Don’t

Gtr. 3: w/ Rhy. Fill 1
Gtr. 4: w/ Rhy. Fig. 3, 2 1/2 dimes
Fsus2

Gtr. 5: dist.

* F.M. refers to both gtrs.

Gtr. 2: w/ Fill 1
Fsus2 Bb5/F

F5

tell us you need us, 'cos we're the ship of fools
built this city on rock and roll. Built this city, we

We built this city. We built this city.

End Rhy. Fig. 4A
We built, we built this city.
Built this city.

We built, we built this city.

Built this city.

We built, we built this city.

Built this city.

We built, we built this city.
We Got the Beat
Words and Music by Charlotte Caffey

Intro
Moderately Fast Rock 156

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

Chorus
D
G
F
Yeah, they got the beat.
Yeah, kids got the beat.

Guitar Solo

*R A A5
Rhy. Fig. 2
Gtr. 1

A A5

End Rhy. Fig. 2

Gtr. 2

*let ring - P.M. -

sim.

[Musical notation diagram]

D.S. al Coda

Coda

Interlude

Yeah, we got it!
(We got the beat.)
Words and Music by Michael Skill, Wally Palamarchuk and James Marinos

What I Like About You

Intro
Moderately Fast  \( \text{\textbf{\textit{d = 160}}} \)

Gr. 1 (slight dist.)
Rhy. Fig. 1

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

End Rhy. Fig. 1

Hey!

E A D/F# Asus4 A E A D/F# A

Uh... huh...

*composite arrangement
Grns. 1 & 2: w/ Rhy. Fig. 1A, simile

Verse
Grns. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F# Asus4 A E A D/F# A

Tell me I'm the only one, wanna come over tonight... 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 __)
E A D/F# Asus4 A E A D/F# A
(they're true)
what I like.
That's what I like about you.
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
Tell me all the things that I __ wan-na hear __ 'cause that's true.
(Ah __)
E A D/F# Asus4 A E A D/F# A
(they're true)
what I like about you.
That's what I like about you.
That's what I like about you.
That's what I like about you.
When you go
E A D/F# Asus4 A E A D/F# A
up-town jump a-round, think about true ro-man-ce.
Yeah.
E A D/F# Asus4 A E A D/F# A
Never 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 __)
E A D/F# Asus4 A E A D/F# A
(they're true)
what I like about you.
That's what I like about you.
That's what I like about you.
That's what I like about you.

To Coda
E A D/F# Asus4 A E A D/F# A
you, what I like about you. That's what I like about you. That's what I like.)
Wow!

Guitar Solo
G N.C. D5 G N.C. A5 A
Harmonica Solo

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

E G# A D/F# Asus4 A E G# A D/F# A

D/F# A

Gtrs. 1 & 2

Hey!

Coda

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

E A D/F# Asus4 A E A D/F# A

That's what I like about you

E A D/F# Asus4 A E A D/F# A

That's what I like about you

E A D/F# Asus4 A E A D/F# A

That's what I like about you

Whispered: That's what I like about you.

Hey!

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.

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Uh, huh, brrr.

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Uh, huh.

Esus4 E A/C# D5 Asus4 A5 Esus4 E A/C# D5 A

Hey!

Hey!

Hey!

(Hey!)
Your Love
Words and Music by Tommy Rocco and Becky Foster

Verse
Moderate Rock \( \frac{d}{\text{bar}} = 132 \)

1. Josie's on a vacation far away.
2. Come a round and talk it over.
3. As you're leaving, please won't you close the door.
4. So many things that I wanna say.
5. Just 'cos you're right, that don't mean I'm wrong.
6. Another shoulder to cry upon.
7. I just wanna

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Verse

Gtr. 1: w/ Rhy. Fig. 1
E5

2. I ain't got man-y friends left to talk to, no-where to run when I'm in trou-ble.

E5

You know I'd do an-y-thing for you. Stay the night but keep it un-der

Gtr. 2

mp
I just wanna use your love tonight.

I don't wanna lose your love tonight.
Interlude
Chorus

Bridge

Coda
Bkgrd. Voc. w/ Voc. Fig. 1, till end

love.

No I don't wanna...

C#m7
Aadd2
Badd4

lose...

(Tonight...) No, I don't wanna... No, I don't wanna...

C#m7
Aadd2
Badd4

I don't wanna lose

(Tonight...) your

C#m7
Aadd2
Badd4

love, your, your, your love,

(Tonight...)
I don't wanna lose your love tonight.

Your love.

I don't wanna lose your love tonight.

Your love.

Fade Out
Guitar Notation Legend

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.

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 vibrated 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 SCRAPE: 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 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.
Addicted to Love  Robert Palmer
Another One Bites the Dust  Queen
Brass in Pocket  Pretenders
Devil Inside  INXS
Every Breath You Take  The Police
Eye in the Sky  Alan Parsons Project
Eye of the Tiger  Survivor
Heat of the Moment  Asia
Hit Me With your Best Shot  Pat Benatar
Hold Me Now  Thompson Twins
Jessie's Girl  Rick Springfield
Juke Box Hero  Foreigner
Love Stinks  The J. Geils Band
Maniac  Michael Sembello
Money for Nothing  Dire Straits
Owner of a Lonely Heart  Yes
Should I Stay or Should I Go  The Clash
Time After Time  Cyndi Lauper
We Built This City  Starship
We Got the Beat  The Go Go's
What I Like About You  The Romantics
Your Love  The Outfield