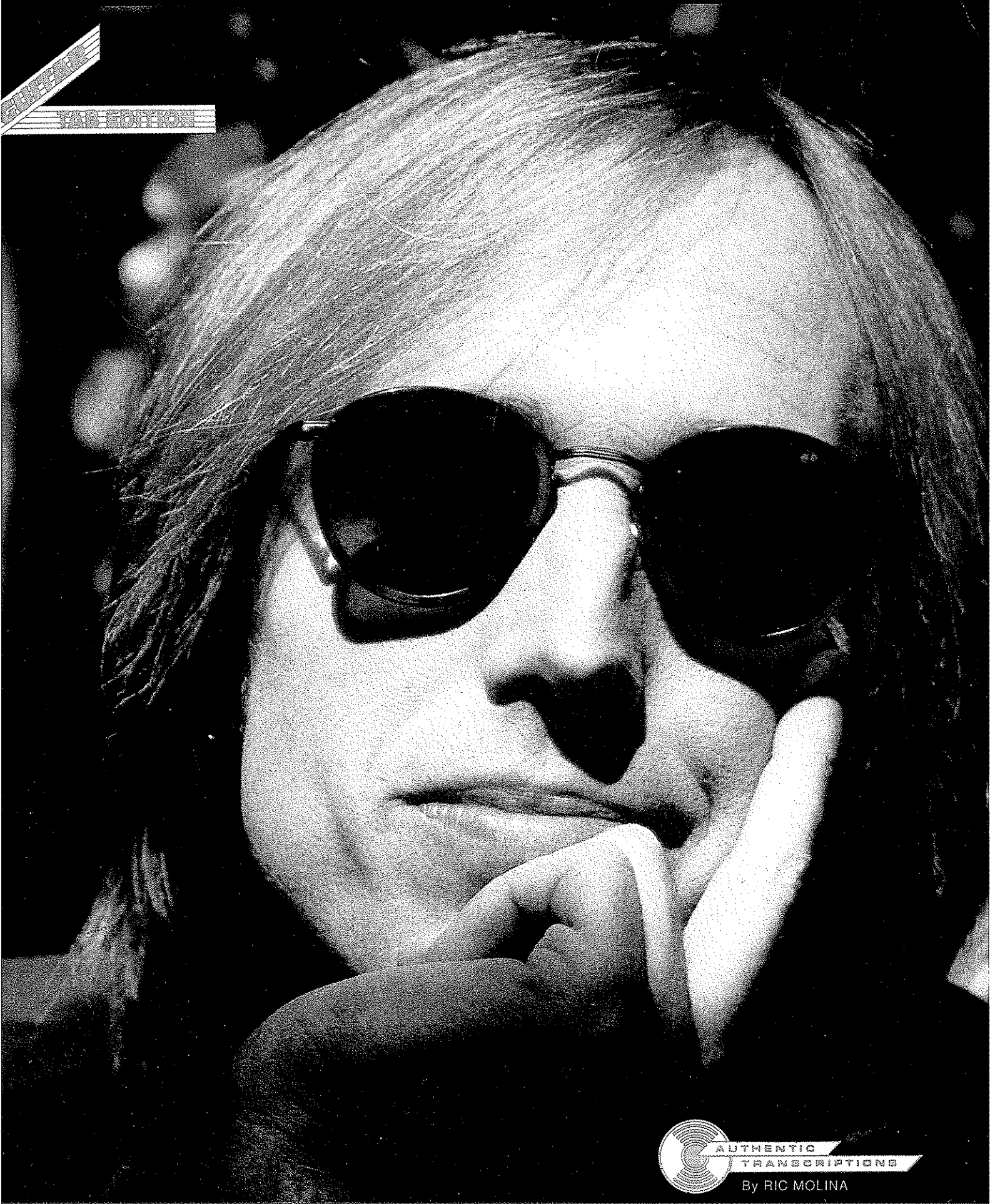


**GUITAR  
ANTHOLOGY  
SERIES**

**TOM PETTY**

**COVER**  
**FAR EAST KORN**



**AUTHENTIC  
TRANSCRIPTIONS**

By RIC MOLINA

# **GUITAR ANTHOLOGY SERIES**

## **TOM PETTY**

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PHOTO: CAROLINE GREYSTOCK

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15800 N.W. 48th Avenue, Miami, Florida 33014

Guitar Transcriptions: Ric Molina  
Editor: Tom Roed  
Guitar Editor: Aaron Stang  
Design: Frank Milone / Deb Johns

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# REFUGEE

**Moderate rock** ♩ = 116

*Intro:*

Words and Music by  
TOM PETTY and MIKE CAMPBELL

**Rhy. Fig. 1A**

[illegible]

(end Rhy. Fig. 1A)

w/Rhy. Figs. 1 & 1A  
 F#m A5 E F#m  
 (end Rhy. Fig. 1) Gtr. 3

§  
Verses 1, 2 & 3:

A5 E F#m A EII  
 Gtr. 1 & 2  
 1. We got some - thin', we both know it, we don't talk too much a - bout \_\_\_\_  
 2. 3. See additional lyrics.

w/Fill 1 (last time)

F#mII EII F#m A

it. Ain't no real big se - cret,

TAB: 5 7 5 7 (7) / 4 6 4 6 (6)

EII F#mII A Esus

all the same, some - how, we get a - round it. Lis - ten.

(last time only)

TAB: 2 4 2 4 (4) 2 4

D B

it don't real - ly mat - ter to me, ba - by. You be - lieve what you

Chorus:  
w/Rhy. Fig. 1

F#m A5 E

wan - na be - lieve. You see you don't have to live like a ref - u - gee.

F#m To Coda 1 A5 E

Don't have to live like a ref - u - gee.

TAB: 1 2 2 5 7 / 4 2 2 5 7

Fill 1

TAB: 5 7 10 7 (7) / 4 6 9 6 (6)

2. w/Rhy. Fig. 1

A5 E F#m A5 E

ref - u - gee. \_\_\_\_ Now ba - by you don't \_\_\_\_ have \_\_\_\_ to live like a ref - u - gee.

Bridge:

F#m A5 E E

Don't have to live like a ref - u - gee. \_\_\_\_ Ba - by, we ain't the first. \_\_\_\_

TAB: 12 12 10 9 9

A5 D

I'm sure a lot of oth - er lov - ers been \_\_\_\_ burned. \_\_\_\_ Right now this seems real \_\_\_\_

TAB: 9 (9) 7 6 7

E

\_\_\_\_ to you, \_\_\_\_ but it's one of those things, \_\_\_\_ you got to feel to be true. \_\_\_\_

TAB: 10 (10) 8 7 7

Solo:  
w/Rhy. Fig. 1

11

F#m A5 E F#m A5 E F#m

TAB

A5 E F#m A5 E D. S. al Coda

TAB

⊕ Coda w/Rhy. Fig. 1 (till the end)

A5 E F#m A5 E F#m

ref - u - gee. No, you don't have to live like a ref - u - gee. Don't have to live like a

A5 E F#m A5 E

ref - u - gee. No you don't have to live like a ref - u - gee.

TAB

F#m A5 E F#m

Don't have to live like a ref - u - gee.

TAB

Musical score for guitar and tablature for the song "The Highway" by The Highwaymen. The score is in G major (one sharp) and 4/4 time. It features a guitar melody with chords A5, E, F#m, A5, and E. The tablature shows fret numbers for the guitar strings, with a '1' indicating a first fret bend on the high E string.

The first system of the musical score for 'The Sound of Silence' features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff. The first measure is marked with an F#m chord. The second measure is marked with an A5 chord. The third measure is marked with an E chord. The fourth measure is marked with an F#m chord. The fifth measure is marked with an F#m chord. The sixth measure is marked with an F#m chord. The seventh measure is marked with an F#m chord. The eighth measure is marked with an F#m chord. The ninth measure is marked with an F#m chord. The tenth measure is marked with an F#m chord. The eleventh measure is marked with an F#m chord. The twelfth measure is marked with an F#m chord. The thirteenth measure is marked with an F#m chord. The fourteenth measure is marked with an F#m chord. The fifteenth measure is marked with an F#m chord. The sixteenth measure is marked with an F#m chord. The seventeenth measure is marked with an F#m chord. The eighteenth measure is marked with an F#m chord. The nineteenth measure is marked with an F#m chord. The twentieth measure is marked with an F#m chord. The twenty-first measure is marked with an F#m chord. The twenty-second measure is marked with an F#m chord. The twenty-third measure is marked with an F#m chord. The twenty-fourth measure is marked with an F#m chord. The twenty-fifth measure is marked with an F#m chord. The twenty-sixth measure is marked with an F#m chord. The twenty-seventh measure is marked with an F#m chord. The twenty-eighth measure is marked with an F#m chord. The twenty-ninth measure is marked with an F#m chord. The thirtieth measure is marked with an F#m chord. The thirty-first measure is marked with an F#m chord. The thirty-second measure is marked with an F#m chord. The thirty-third measure is marked with an F#m chord. The thirty-fourth measure is marked with an F#m chord. The thirty-fifth measure is marked with an F#m chord. The thirty-sixth measure is marked with an F#m chord. The thirty-seventh measure is marked with an F#m chord. The thirty-eighth measure is marked with an F#m chord. The thirty-ninth measure is marked with an F#m chord. The fortieth measure is marked with an F#m chord. The forty-first measure is marked with an F#m chord. The forty-second measure is marked with an F#m chord. The forty-third measure is marked with an F#m chord. The forty-fourth measure is marked with an F#m chord. The forty-fifth measure is marked with an F#m chord. The forty-sixth measure is marked with an F#m chord. The forty-seventh measure is marked with an F#m chord. The forty-eighth measure is marked with an F#m chord. The forty-ninth measure is marked with an F#m chord. The fiftieth measure is marked with an F#m chord. The fifty-first measure is marked with an F#m chord. The fifty-second measure is marked with an F#m chord. The fifty-third measure is marked with an F#m chord. The fifty-fourth measure is marked with an F#m chord. The fifty-fifth measure is marked with an F#m chord. The fifty-sixth measure is marked with an F#m chord. The fifty-seventh measure is marked with an F#m chord. The fifty-eighth measure is marked with an F#m chord. The fifty-ninth measure is marked with an F#m chord. The sixtieth measure is marked with an F#m chord. The sixty-first measure is marked with an F#m chord. The sixty-second measure is marked with an F#m chord. The sixty-third measure is marked with an F#m chord. The sixty-fourth measure is marked with an F#m chord. The sixty-fifth measure is marked with an F#m chord. The sixty-sixth measure is marked with an F#m chord. The sixty-seventh measure is marked with an F#m chord. The sixty-eighth measure is marked with an F#m chord. The sixty-ninth measure is marked with an F#m chord. The seventieth measure is marked with an F#m chord. The seventy-first measure is marked with an F#m chord. The seventy-second measure is marked with an F#m chord. The seventy-third measure is marked with an F#m chord. The seventy-fourth measure is marked with an F#m chord. The seventy-fifth measure is marked with an F#m chord. The seventy-sixth measure is marked with an F#m chord. The seventy-seventh measure is marked with an F#m chord. The seventy-eighth measure is marked with an F#m chord. The seventy-ninth measure is marked with an F#m chord. The eightieth measure is marked with an F#m chord. The eighty-first measure is marked with an F#m chord. The eighty-second measure is marked with an F#m chord. The eighty-third measure is marked with an F#m chord. The eighty-fourth measure is marked with an F#m chord. The eighty-fifth measure is marked with an F#m chord. The eighty-sixth measure is marked with an F#m chord. The eighty-seventh measure is marked with an F#m chord. The eighty-eighth measure is marked with an F#m chord. The eighty-ninth measure is marked with an F#m chord. The ninetieth measure is marked with an F#m chord. The ninety-first measure is marked with an F#m chord. The ninety-second measure is marked with an F#m chord. The ninety-third measure is marked with an F#m chord. The ninety-fourth measure is marked with an F#m chord. The ninety-fifth measure is marked with an F#m chord. The ninety-sixth measure is marked with an F#m chord. The ninety-seventh measure is marked with an F#m chord. The ninety-eighth measure is marked with an F#m chord. The ninety-ninth measure is marked with an F#m chord. The hundredth measure is marked with an F#m chord.

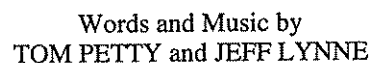
Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a series of chords: A5, E, F#m, and A5, with a long sustain line over the F#m and A5 chords. The voice part is in the key of D major and 4/4 time. It features a series of notes: A, E, F#, and A, with a long sustain line over the F# and A notes. The score is for a guitar and voice duet.

*Verse 2:*

verse 2:  
Somewhere, somehow, somebody must have  
Kicked you around some.  
Tell me, why you wanna lay there,  
Revel in your abandon.  
It don't make no difference to me, baby,  
Everybody's had to fight to be free.  
(To Chorus:)

*Verse 3:*

verse 5:  
Somewhere, somehow, somebody must have  
Kicked you around some.  
Who knows, maybe you were kidnapped, tied up,  
Taken away and held for ransom.  
It don't really matter to me, baby,  
Everybody's had to fight to be free.  
(To Chorus:)



Intro: F Fsus F Csus F Fsus F Csus

**Verse 1:**  
**w/Rhy. Figs. 1&1a (Gtrs. 1&2)**

F Csus F Fsus F Csus

mer-i - ca \_\_\_\_ too. \_\_\_\_ She's a good girl, \_\_\_\_ cra - zy 'bout \_ El - vis, loves

T 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1  
A 1 1 1 0 0 0 0 2 2 2 3 3 3 3 3 3 2 0 0 0 0 0  
B 3 3 2 2 2 2 2 3 3 3 3 3 3 3 3 3 2 2 2 2 2

cont. Rhy. Fig. 1b

F Fsus F Csus F Fsus F Csus

hors - es and her boy-friend too. 2. It's a



w/Rhy. Figs. 1, 1a, &amp; 1b

F Fsus F Csus F Fsus

long day liv-in' in Re-se-da. There's a free-way  
(3.) Vampires walk-in' through the valley move west down Ven-  
(4.) See additional lyrics.

F Csus F Fsus F Csus

run-nin' through the yard. And I'm a bad boy 'cause I don't even miss her. I'm a  
tur-a Boul-e-ward. And all the bad boys are stand-in' in the shadows. And the

Chorus:  
w/Rhy. Figs. 1, 1a, & 1b

F Fsus F Csus F Fsus

bad boy for break-in her heart. Now I'm free,  
good girls are home with broken hearts. \* Free fall-in', I'm a

F Csus F Fsus F Csus F Fsus

free fall-in'. I'm a free fall-in', I'm a free fall-in'. I'm a free fall-in', I'm a

To Coda

F Csus F Fsus 1. F Csus 2. F Csus

free fall-in'. I'm a free fall-in', I'm a 3. And all the

\* Background vocals after 4th Verse.

w/Rhy. Figs. 1, 1a, &amp; 1b

F F#sus F C#sus F F#sus

1. F C#sus

Free fall - in', now I'm free fall - in'.

T  
A  
B

2 2 0 3 0 3

2. F C#sus D.S. al Coda

free fall - in'. 4. Wan - na

T  
A  
B

Coda

F C#sus F5 Bb5 F5 C5

free - fall - in'. I'm a.

Riff A

T  
A  
B

3 3 3 8 8 8 8 8 8 8 3 3 10 10 10 10 10 10  
1 1 1 6 6 6 6 6 6 6 6 1 1 8 8 8 8 8

w/ Riff A

F F#sus F C#sus F F#sus

Now I'm free.

Free fall - in', I'm a free fall - in'. I'm a free fall - in', now I'm

Repeat ad lib. and fade

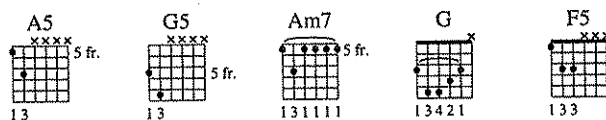
F C#sus F F#sus F C#sus

free fall - in'. Now I'm free fall - in'. when I'm free fall - in'. Now I'm

Verse 4:

I wanna glide down over Mulholland.  
I wanna write her name in the sky.  
I wanna free fall out into nothin'.  
Gonna leave this world for awhile.  
(To Chorus:)

# BREAKDOWN



Words and Music by  
TOM PETTY

Moderate rock ♩ = 108

\*A5 G5 A5 G5 A5 Am7 G

\*Electric piano arranged for gtr.

N.C.

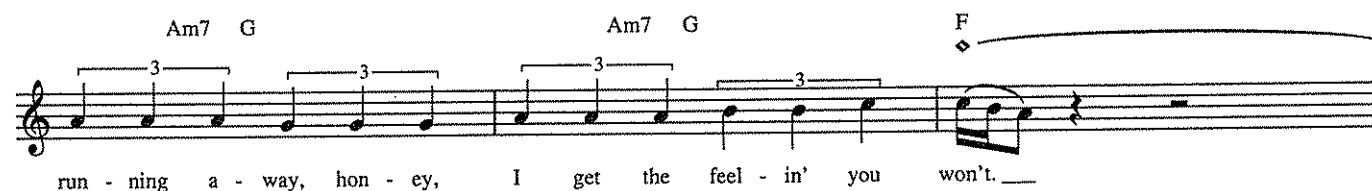
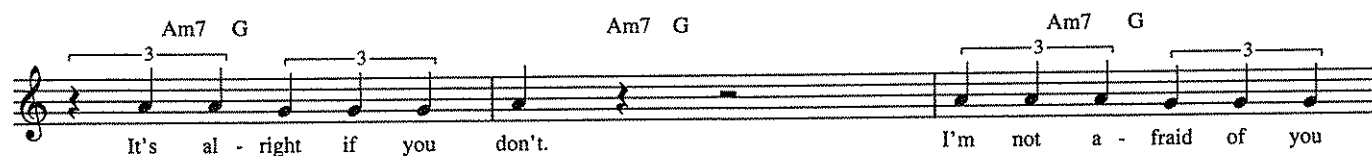
Am7 G Am7 G continue same rhythm

Am7 G Am7 G Am7 G Am7 G

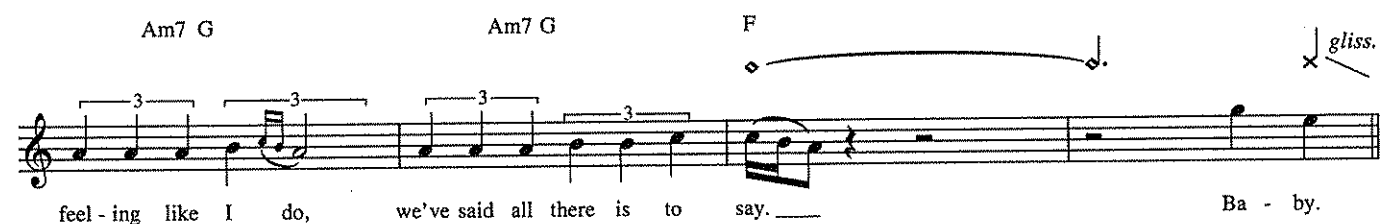
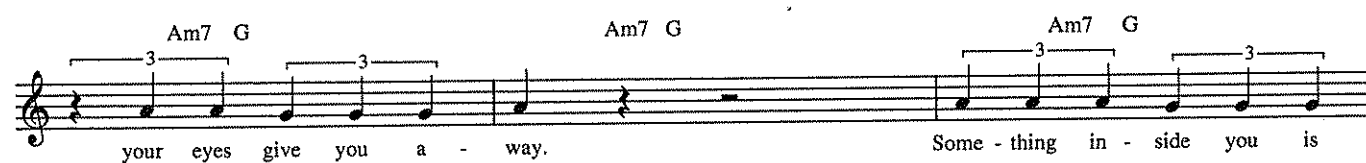
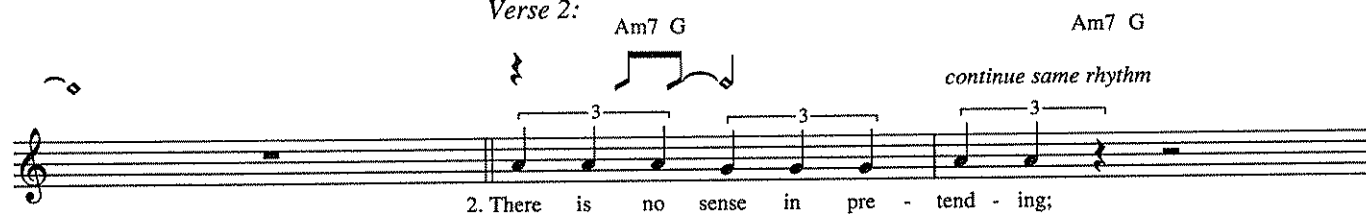
Verse 1:

Am7 G Am7 G Am7 G Am7 G continue same rhythm

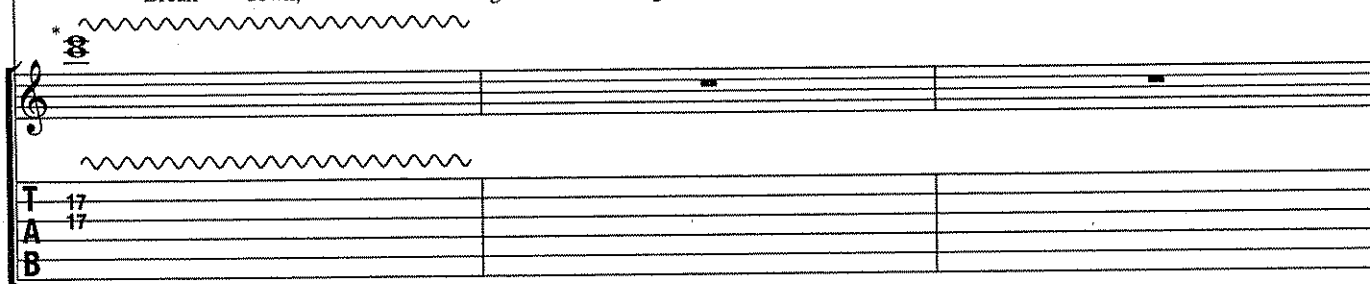
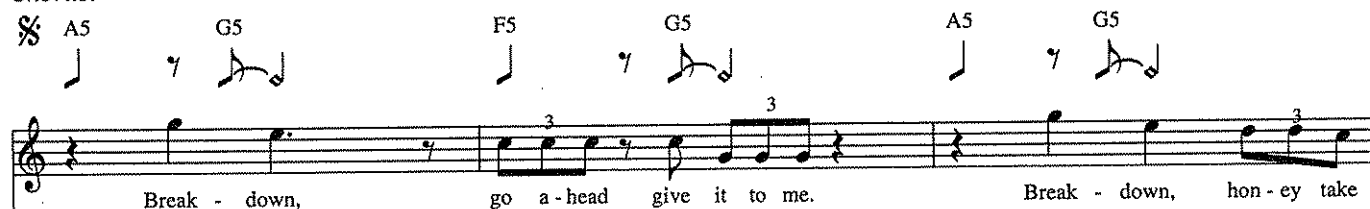
1. It's al - right if you love me,



## Verse 2:



## Chorus:



F5 G5 A5 G5 F5 G5

me through the night. (Ba - by, ba - by, break - down.) Break - down, I'm stand - in' here can't you see. Ooh.

A5 G5 F

Break - down it's al - right, it's al -

To Coda

A5 G5

A5 G5

continue same rhythm

right. It's al - right. Ooh.

T  
A  
B

5 (5)

A5 G5 A5 G5 Am G Am G

right. It's al - right. Ooh.

T  
A  
B

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

Am G

3

Am G

Am G

Am G

T

A

B (7)

5 7 5 7 (7) 5 7 7

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

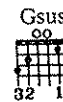
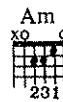
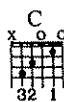
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⊕ *Coda*

Am G Am G Am G Am G

The musical score consists of three staves. The top staff is a treble clef with a melody. The middle staff is a treble clef with a melody, starting with the word "right." below it. The bottom staff is a bass clef with a bass line. The chords are indicated by letters above the staves: Am, G, Am, G, Am, G, Am, G. The bass line includes fingerings (1-10) and a 7th fret marker.

# LEARNING TO FLY



Words and Music by  
TOM PETTY and JEFF LYNN.

**Moderate rock** ♩ = 118

*Intro:* Rhy. Fig. 1-

w/Rhy. Fig. 1 (3 times)

**Gtr. I**  
**(12 str.)**

Gtr. II

**Rhy. Riff A - -**

**F**

C

Am

G

F

C

Am

•

Well, I

\*Gtr. III

Rhy. Fig. 1A-

\*Gtr. III staccato chords w/palm mute.

## Verse 1:

w/Rhy. Riff A &amp; Rhy. Figs. 1 &amp; 1A (until Chorus)

F C Am G F C

start - ed out\_\_\_ down a dirt - y road\_\_\_

Am G F C Am G

Start - ed out

## Verses 2 &amp; 3:

F C Am G C Am G

all a - lone\_\_\_ And the sun went down\_\_\_ as I  
good ol' days,\_\_\_ may

F C Am G F C

crossed the hill,\_\_\_ and the town lit up,\_\_\_  
not re - turn,\_\_\_ and the rocks might melt\_\_\_

Am G F C Am G

the world got still. \_\_\_ 1.2. I'm  
and the sea may burn. \_\_\_ } Gtr. II

Chorus:  
w/Rhy. Figs. 1 & 1B (4 times)

learn - ing to fly\_\_\_\_ but I ain't got wings\_\_\_\_  
3. See additional lyrics (chorus 3) Learn - ing to fly,\_\_\_\_

hold----- hold----- hold-----  
Rhy. Riff B

Am G F C Am G

learn - ing to fly,\_\_\_\_ Com - ing down\_\_\_\_ learn - ing to fly.\_\_\_\_ is the

hold----- hold----- hold-----

hard - est thing.\_\_\_\_ 3. Well the learn - ing to fly.\_\_\_\_

3rd time to Coda: 1. Am G 2. Am G

(end Rhy. Riff B)

Rhy. Fig. 1B  
Gtr. III

3

T	2	2	2		5	5	5	4	4	4	4
A	3	3	3	5	7	7	7	5	5	5	5
B	3	3	3	3	7	7	7	5	5	5	5
	1	1	1		5	5	5	3	3	3	3

Gtrs. I & III

G Gsus G Gsus G Gsus G Gsus G

F C Am G

\*Gtr. II

hold-----

\*slide guitar

F C Am G F C Am G

6 8 8 8 (8) 8 6 8 8 9 7 6 (6) 5 5 5 5

Verse 4:  
(end solo) w/Rhy. Fig. 1 } (8 times)  
w/Rhy. Riff A }

F C Am G F C Am G

Well some say life\_\_\_\_\_ will

beat you down,\_\_\_\_\_ break your heart,\_\_\_\_\_

steal your crown,\_\_\_\_\_ So I've start-ed out\_\_\_\_\_ Ooh, ooh... for

God knows where,\_\_\_\_\_ I guess I'll know\_\_\_\_\_

Ooh, ooh... when I get there,\_\_\_\_\_ Ooh, ooh... I'm

D.S. al Coda

Gtrs. I & III

G Gsus G Gsus G Gsus G Gsus G

Coda Am

Chorus:  
w/Rhy. Figs 1 & 1B (12 times)  
w/Rhy. Riff B (3 times)

w/Fill 1  
Am

I'm learn - ing to fly—

Learn - ing to fly—

but I

ain't got wings...

Com - ing down—

is the hard - est thing—

I'm

learn - ing to fly—

Learn - ing to fly—

a - round the clouds—

Fill 1  
\*Gtr. II

\*w/slide

Fill 2  
\*Gtr. II

\*w/slide

Am G F C Am G

What goes up\_\_\_\_\_ Learn - ing to fly.\_\_\_\_\_

F C Am G F C

must come down... I'm learn - ing to fly.\_\_\_\_\_

Gtr. II (w/slide)

Am G F C Am G

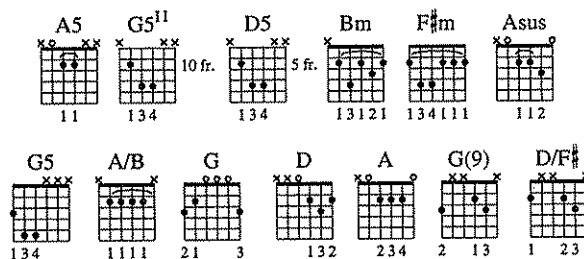
Learn - ing to fly.\_\_\_\_\_ Learn - ing to fly.\_\_\_\_\_ I'm

F C Am G F C Fade Am G

learn - ing to fly.\_\_\_\_\_ Learn - ing to fly.\_\_\_\_\_ Learn - ing to fly.\_\_\_\_\_

Chorus 3:  
Learning to fly,  
Around the clouds.  
What goes up,  
Must come down.  
(To Coda)

# THE WAITING



Words and Music by  
TOM PETTY

Moderate rock ♩ = 120

Intro:

Rhy. Fig. 1

Chord progression for Intro: G D Asus D G D

hold

TAB: 2 3 2 2 2 3 2 2 2 3 2 2 2 3 2

w/Rhy. fig. 1 (1st 3 bars)

Asus

A

(end Rhy. Fig. 1)

G

D

Asus

D

G

D

Fill 1

(end Fill 1)

(hold)

TAB: 3 2 2 2 2 17 17 19 17 15 14 12 10 5 14 14 16 14 12 11 9 7 2

Verse:

Asus

A5

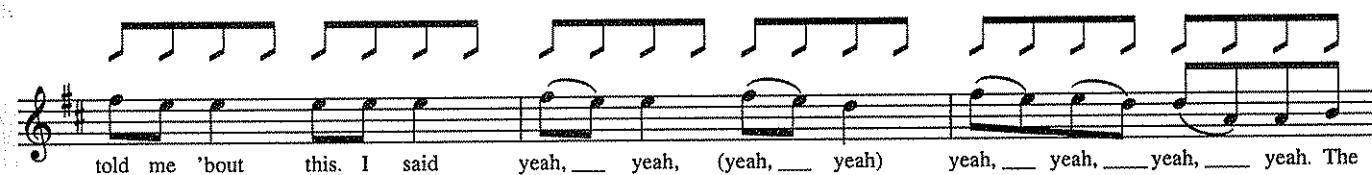
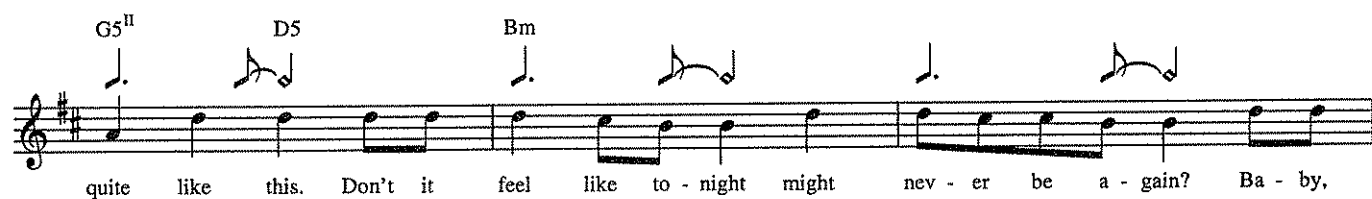
G5<sup>11</sup>

D5

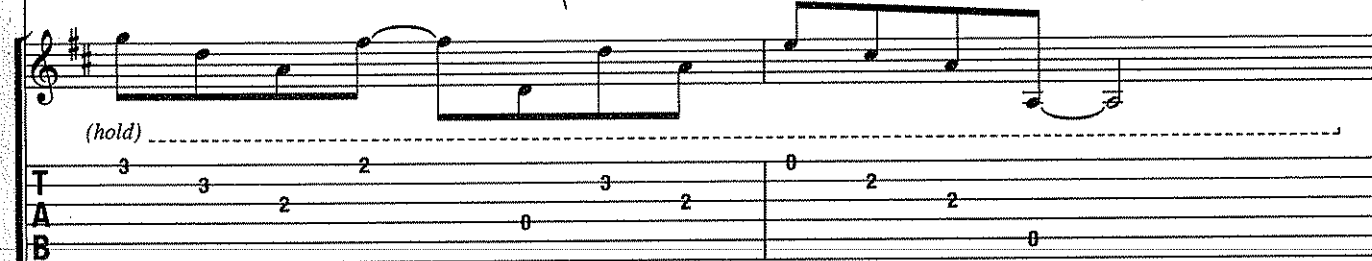
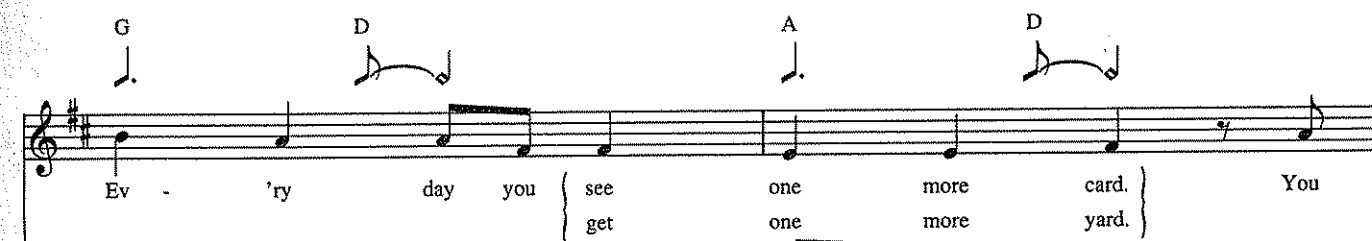
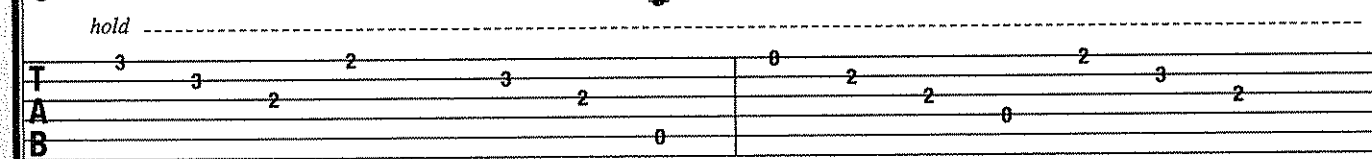
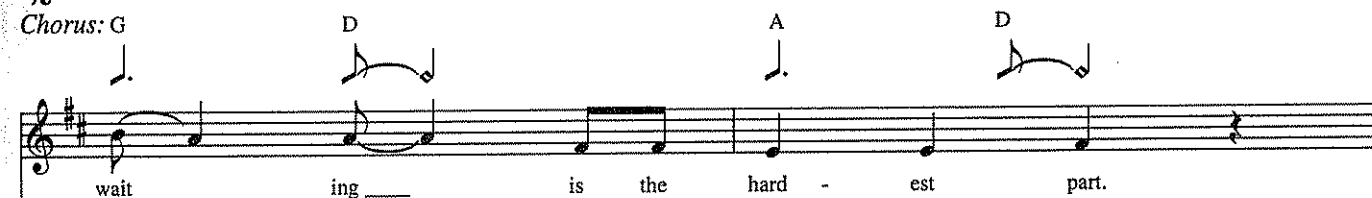
(8va) ...

Oh, ba - by don't it feel like heav - en right now? Don't it  
(2.) See additional lyrics.

TAB: (5) (2)



Chorus: G



3rd time w/Fill 2 (4 times)

Chords: G, D, A, D, G, D

Lyrics: take it on faith, you take it to the heart. — The wait - ing is the

1. 3 3 2 3 2 5 6 7 0 2 3 2 3 2 0 2

Chords: A, D

Lyrics: hard - est part. 2. Well,

w/Fill 1 (3rd time w/Fill 3) To Coda ♯ 1.

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

2. Bridge: Bm A/B Bm A/B

Lyrics: Oh, don't let 'em kill you babe, don't let 'em get to you.

0 2 2 3

Fill 2

10 10 10 10 10 10

Fill 3

10 10 10 5 7 5 7 7 9

Bm

A/B

Bm

A/B

A5

Don't let 'em kill you babe,

don't let 'em get to you.

I'll be your bleed - in' heart,

D5

G5

F#m

I'll be your cry - in' fool.

Don't let this go too far,

don't let it get to you.

*Solo:*

A5

G5<sup>II</sup>

D5

A5

G5

D5

A5

G5<sup>II</sup>

D5

Bm G5

TAB

12 12 12 10 12 12 (12) 12 12 12 14 12 12 (12) 12 12 12 10 12 12 (12) 12 12 12 14 12

A5 D. S.  $\text{al Coda}$

Yeah, \_ yeah, yeah, \_ yeah, yeah, \_ yeah, \_ yeah, the

TAB

0 2 2 3 3 5 5 7 7 8 8 10 10 12 12 14 14

$\diamond$  Coda A5

Yeah, the wait ing is the hard

hold

TAB

0 2 3 3 2 3 2 0

G(9) D/F# Asus D G(9) D/F#

est part. \_

continue same rhythm

TAB

10 (10)

Asus G(9) D/F# Asus D

\* Palm mute

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

l Coda

ah, the

G(9) D/F# Asus

w/Rhy. Fig. 1

G5 D5

Whoa. (part. 8va.)

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 17 17

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 14 14

Asus D5 G5 D5 Asus Repeat & fade

(8va) Is the hard - est

TAB

17 19 17 15 14 12 10 5 (5)

14 16 14 12 11 9 7 2 (2)

## Verse 2:

Well, yeah I might have chased a couple of women around.  
 Oh, all it ever got me was down.  
 Yeah, then there were those that made me feel good,  
 But never as good as I'm feelin' right now.  
 Baby you're the only one that's ever known how  
 To make me want to live like I want to live.  
 Now I said yeah, yeah, (yeah, yeah)  
 yeah, yeah, yeah, yeah, . . .  
 (To Chorus:)



music by  
Y

E G

T  
A  
B

1. 2. 3.

A

(end Rhy. Fig. 1b)

Ooh. \_\_\_\_\_

T  
A  
B

Verses 1 & 2:  
w/Rhy. Figs. 1, 1a, & 1b

D E

1. Well she was an A - mer - i - can girl,  
2. See additional lyrics.

T  
A  
B

G A

raised on prom - is - es. \_\_\_\_\_

hold

T  
A  
B

D E

She could - n't help think - ing that there was a

lit - tle more to life some - where else.

hold hold

T A B

G A

lit - tle more to life some - where else.

hold hold

T A B

D

Af - ter all it was a great big world,

T A B

G Em

with lots of plac - es to run to.

T A B

A

a Yeah, and if she had to die, try - in' she

hold

T 2 0 (0)

A 2 2

B 0 2 0 (2)

had one lit - tle prom - ise she was gon - na keep.

T 2 (2)

A 2 (2)

B 0 0 0 (0)

## Chorus:

G A

Oh, yeah, al - right

hold

T 0 3 (3) 5 5 (5)

A 0 2 2

B 3 0 2 0 0 2

D Bm

take it eas - y ba - by, make it last all night.

T 3 2 (2) 7 7 (7) 9 (9)

A 2 3 (3) 7 7 (7) 9 (9)

B 0 2 2 (2) 9 9 (9)

G A

She was an A - mer - i - can

3

3 3 4 (3 3 4) 2 0 0 2 5 5 2 (5 5 2)

T A B

w/Rhy. Figs. 1, 1a &amp; 1b

D 3

girl.

1. 2.

T A B

N.C. 1.2.3.

3 3 3 3 4 5 5 5 5 6 7

T A B

w/Rhy. Figs. 1, 1a &amp; 1b

4. D E

5 5 5

T A B

G A

Play 3 times.

T A B

w/Rhy. Figs. 1, 1a &amp; 1b (2 times)

D

E

G

8va

w/Rhy. Figs. 1, 1a &amp; 1b (2 times)

8va

A

D

E

G

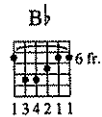
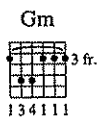
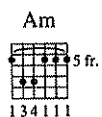
A

## Verse 2:

Well it was kinda cold that night,  
 She stood alone on a balcony.  
 Yeah, she could hear the cars roll by  
 Out on 441, like waves crashin' on the beach.

And for one desperate moment there  
 He crept back in her memory.  
 God, it's so painful,  
 Something that's so close  
 But still so far out of reach.  
 (To Chorus:)

# DON'T COME AROUND HERE NO MORE



Slow rock ♩ = 80

Intro:

Words and Music by  
TOM PETTY and DAVID A. STEWART

hold

T 1 1 1 3 1 1 6 6 8 6 1 1 1 3

A 3 3 3 3 3

B

\*Electric sitar

F F(2)/B♭ F/C F(2)/B♭

Hey!

T 1 1 6 8 6 6 5 6 3 3 5 (5) 5 3 3 6

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B

F F(2)/B♭ F F(2)/B♭ w/ Rhy. Fig. 1 (2 times)

Hey!

Rhy. Fig. 1 (end Rhy. Fig. 1)

T (6) 6 3 3 5 (5) 5 3 3 6

A 5 3 5 3 5 3 5 3 5 3 5 3

B

## Verse:

w/Rhy. Fig. 1 (4 times)

F

F(2)/B $\flat$ 

F/C

F(2)/B $\flat$ 

F

F(2)/B $\flat$ 

1. Don't come a-round here \_\_\_ no more, \_\_\_  
 2. Don't feel you an-y more. \_\_\_

don't come a-round here \_\_\_ no more, \_  
 You dark-en my door, \_\_\_

F/C

F(2)/B $\flat$ 

F

F(2)/B $\flat$ 

F/C

F(2)/B $\flat$ 

F

F(2)/B $\flat$ 

What-ev-er you're look-ing for, \_\_\_

Hey! don't come a-round here \_\_\_ no more. \_

F/C

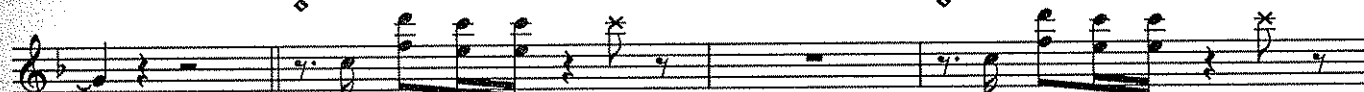
F(2)/B $\flat$ 

C

w/Fill 1

N.C. (Am)

C



I've giv-en up, stop!

I've giv-en up, stop!

N.C. (Gm)

(Am)

(B $\flat$ )

C

Am



Ahh, \_\_\_ ooh. \_\_\_ I've giv-en up.

Stop! On wait-ing an-y long-er.  
 You tan-gle my e-mo-tions.

C

Gm

Am

B $\flat$ 

C



I've giv-en up

on this love \_\_\_ get-ting strong-er. \_\_\_

ahh

Hon-ey, please \_\_\_ ad-mit it's o-ver. \_\_\_

## Chorus:

1. w/Rhy. Fig. 1 (4 times)

F

F(2)/B $\flat$ 

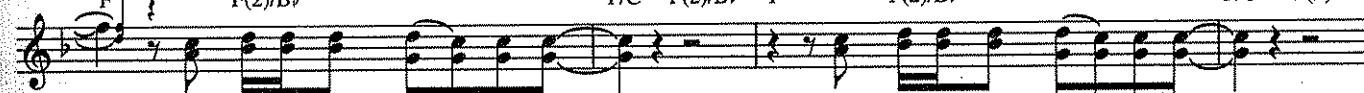
F/C

F(2)/B $\flat$ 

F

F(2)/B $\flat$ 

F/C

F(2)/B $\flat$ 

Don't come a-round here \_\_\_ no more. \_\_\_

Don't come a-round here \_\_\_ no more. \_\_\_

## Fill 1



F F(2)/B $\flat$  F/C F(2)/B $\flat$  F F(2)/B $\flat$  F/C F(2)/B $\flat$

Don't come a - round here \_\_\_ no more. \_\_\_ Don't come a - round here \_\_\_ no more. \_\_\_

2. F F

Ahh Hey!

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

T  
A  
B

w/Rhy. Fig. 1 (4 times)

F F(2)/B $\flat$  F/C F(2)/B $\flat$  F F(2)/B $\flat$  F/C F(2)/B $\flat$

Don't come a - round here \_\_\_ no more. \_\_\_ Don't come a - round here \_\_\_ no more. \_\_\_

F F(2)/B $\flat$  F/C F(2)/B $\flat$  F F(2)/B $\flat$  F/C F(2)/B $\flat$

Don't come a - round here \_\_\_ no more. \_\_\_ Don't come a - round here \_\_\_ no more. \_\_\_

Verse:

F5 F5/B $\flat$  C B $\flat$  F5 F5/B $\flat$  C D

3. Stop walk - ing down my street. Don't come a - round here \_\_\_ no more. \_\_\_

F5 F(5)/B $\flat$  C D F5 F(5)/B $\flat$  C D

Who you ex - pect to meet? Don't come a - round here \_\_\_ no more. \_\_\_

F(2)/B $\flat$

F5 F5/B $\flat$  C D F5 F5/B $\flat$  C D

What - ev - er you're look - ing for, \_\_\_\_\_ Hey! don't come a - round here \_\_\_\_\_ no more. \_\_\_\_\_

Double - time feel ♩ = ♩

Rhy. Fig. 2

(end Rhy. Fig. 2)

F B/B♭ C B♭

ey!

T  
A  
B

**Solo:** w/Rhy. Fig. 2

F (B $\flat$ ) (C) (B $\flat$ )

Please, don't come a - round here no \_\_\_ more.

\*w/wah wah

1

T 6 4 6 6 (6)

A

B

\*Indicates bass line

[illegible]

F (B $\flat$ ) (C) (B $\flat$ ) F

for.

T  
A  
B

(B $\flat$ ) (C) (B $\flat$ ) F (B $\flat$ ) (C)

T  
A  
B

(B $\flat$ ) F (B $\flat$ ) (C)

Don't come a - round here \_ no more. \_

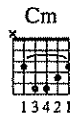
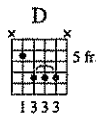
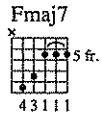
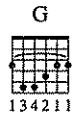
T  
A  
B

(B $\flat$ ) F (B $\flat$ ) (C) (B $\flat$ )

8va

T  
A  
B

# DON'T DO ME LIKE THAT



Moderate rock ♩ = 114

Intro:

Rhy. Fig. 1

Gtr. 1

G Fmaj7 C D (end Rhy. Fig. 1)

Verse:  
w/Rhy. Fig. 1

G Fmaj7

1. I was talk - in' with a friend of mine, \_\_\_\_ said a wom - an had hurt his pride. \_\_\_\_  
2. 3. See additional lyrics.

w/Fill 2 (2nd time)

C D

Told him that she loved him so and turned a - round 'n' let him go.

Fmaj7

G Fmaj7

Then he said, "You bet - ter watch your step or you're gon - na get hurt your - self. \_\_\_\_"

w/Fill 4 (2nd time)

C D

Some - one's gon - na tell you lies, cut you down to size."

Fill 2

T A B

7 9

Fill 3

T A B

7 9 7 7 9 8 8

Fill 4

T A B

10 10 10 10 10 (10) 8 8

Chorus:  
Rhy. Fig. 2

G Fmaj7 Em

Gtr. 1

Don't do me like that, don't do me like that. What if I loved you ba - by; \_

Gtr. 2

TAB

C D (end Rhy. Fig. 2) G Fmaj7

Don't do me like that. \_ Don't do me like that, don't do me like that.

Gtr. 1 Gtr. 2

TAB

Em C D To Coda

Some - day I might need you, ba - by; don't do me like that. \_ ('Cause)

What if I

Gtr. 1

TAB

Bridge:

G W/Fill 1 G

Some - where deep down in - side \_ some - one is say - in', "Love does - n't last \_ that \_

Fill 1

TAB

w/Fill 1

G

w/Fill 1

long." \_\_\_\_\_

I like this feel-in' in-side, \_\_\_\_\_

night out and day \_\_\_\_\_ in, and

by; \_\_\_\_\_

Cm

D

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

ba-by, I can't take \_\_\_\_\_ it no more. \_\_\_\_\_

Coda

w/Rhy. Fig. 2

w/Fill 1 (4 times)

G

Fmaj7

Em

Don't do me like that,

don't do me like that.

Ba-by, ba-by, ba-by,

T

A

B

w/Rhy. Fig. 2

w/Fill 5 (4 times)

C

D

G

Fmaj7

don't, don't, don't,

no. Don't do me like that,

don't do me like that,

T

A

B

Em

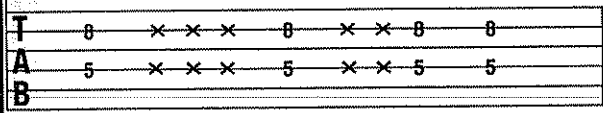
C

D

Repeat and fade

ba-by, ba-by, ba-by.

Fill 5



Verses 2 &amp; 3:

Listen honey can't you see?

Baby it would bury me

If you were in the public eye,

Givin' someone else a try.

Well you know you better watch your step,

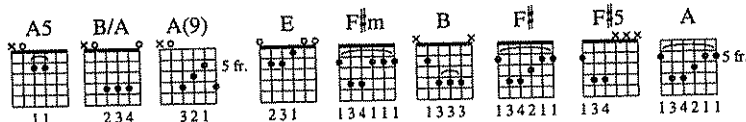
Or you're gonna get hurt yourself.

Someone's gonna tell you lies,

Cut you down to size.

(To Chorus:)

# HERE COMES MY GIRL



Moderate rock ♩ = 106

Intro:

Words and Music by  
TOM PETTY and MIKE CAMPBELL

*gliss* Rhy. Fig. 1 A5 A B/A A A(9) B/A

(5) open (5) open

Rhy. Fig. 1A Gtr. 2 (end Rhy. Fig. 1A)

TAB: 11 12 14 12 12



Verses 1, 2 & 3:

w/Rhy. Fig. 1 & 1A

A5

B/A

1. You know some - times — I don't know why, but this old town — just seems so

2. 3. See additional lyrics.

Gtr. 3

Rhy. Fig. 1B

TAB: 0 0 0 0 0 0 0 0 0 0

A(9)

B/A

hope - less.

(end Rhy. Fig. 1A)

TAB: 0 0 0 0 0 0 0 0 0 0

w/Rhy. Fig. 1, 1A &amp; 1B (3 times)

A5 B/A

I ain't real-ly sure, but it seems I re-mem-ber the good times were just a lit-tle bit more

A(9) B/A A5

in fo-cus. But when she puts her arms a-round me, \_

B/A A(9) B/A

I can some-how rise a-bove \_\_\_\_ it.

A5 B/A

Yeah, ol' man when I got that lit-tle girl \_\_\_\_ stand-in' right by my side, you know, I can

A(9) B/A

tell the whole \_\_\_\_ wide \_\_\_\_ world to shove it, hey. Here comes my

Chorus:

E A

girl. \_\_\_\_ Here comes my

Rhy. Fig. 2

(end Rhy. Fig. 2)

girl. \_\_\_\_ Here comes my

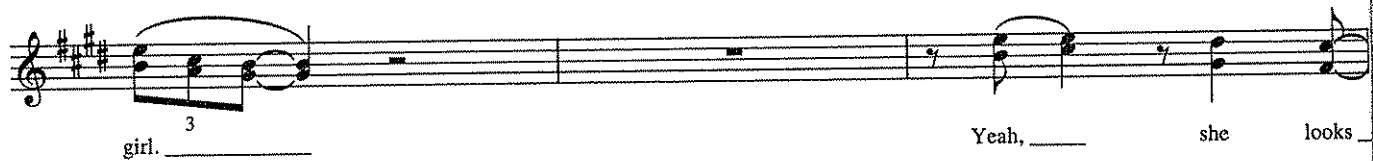
w/Rhy. Fig. 2

E

A

w/Fill 1

F#m



B

To Coda



Bridge:

F#5

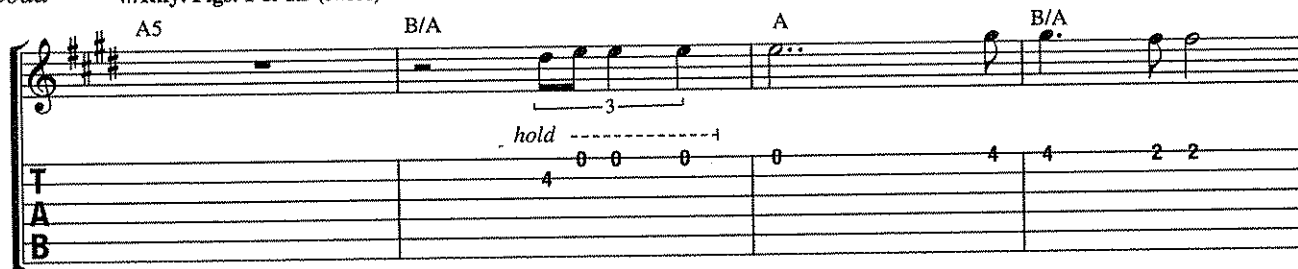
w/Fill 2 (3 times)

D.S. al Coda



Coda

w/Rhy. Figs. 1 &amp; 1B (twice)



Fill 1

Fill 2

looks

7 Coda

A5 B/A A B/A

hold

T A B

al Coda

w/Rhy. Figs. 1 & 1B

Repeat & fade

A5 B/A A B/A

T A B

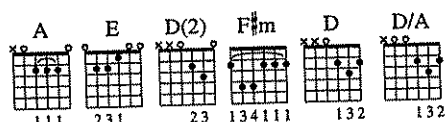
Verse 2:

Every now and then I get down to the end of the day,  
 I have to stop and ask myself why I've done it.  
 It just seems so useless to have to work so hard  
 And nothing ever really seems to come from it.  
 And then she looks me in the eye and says,  
 "We're gonna last forever."  
 Man, you know I can't begin to doubt it.  
 You know it just feels so good and so free and so right.  
 I know we ain't never gonna change our minds about it.  
 (To Chorus:)

Verse 3:

Every time it seems like there ain't nothin' left no more,  
 I find myself havin' to reach out and grab hold of something.  
 Then I just catch myself wondering, waiting and  
 Worrying about some silly little thing that don't add up to nothing.  
 And then she looks me in the eye and says,  
 "We're gonna last forever."  
 Man, you know I can't begin to doubt it.  
 You know it just feels so good and so free and so right,  
 I know we ain't never gonna change our minds about it.  
 (To Chorus:)

# INSIDER



Moderate rock ♩ = 100

Words and Music by  
TOM PETTY

Rhy. Fig. 1

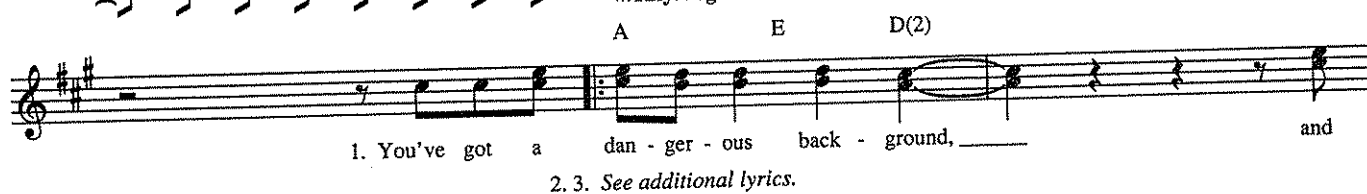


(end Rhy. Fig. 1)

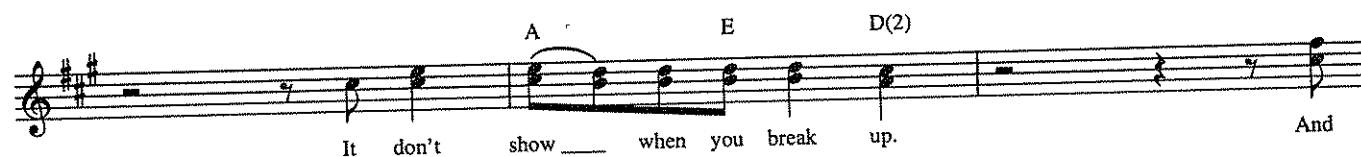


Verse:

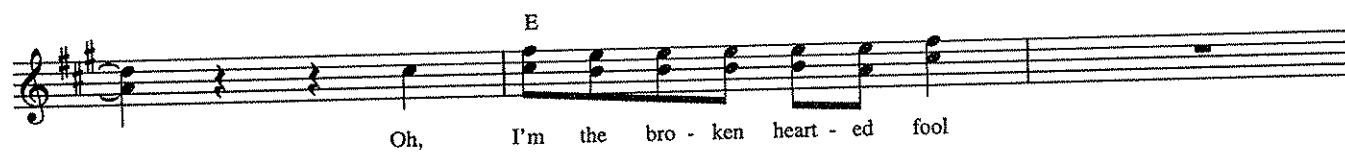
w/Rhy. Fig. 1



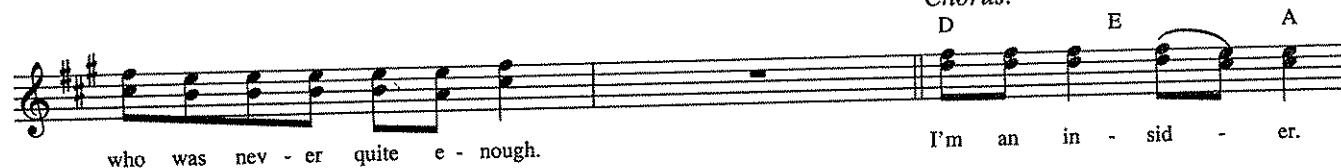
2. 3. See additional lyrics.



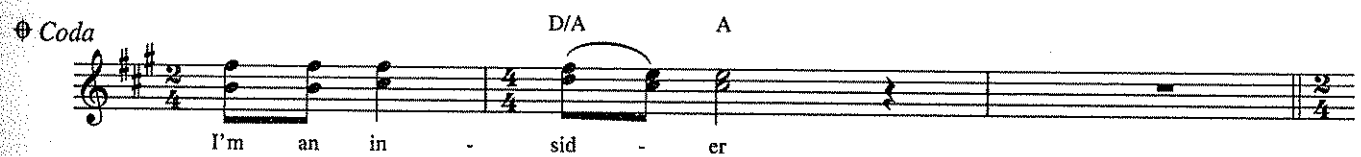
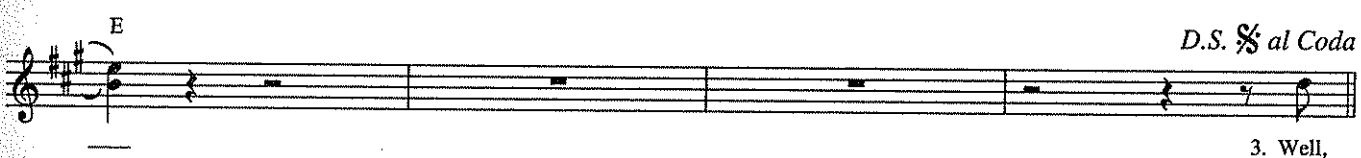
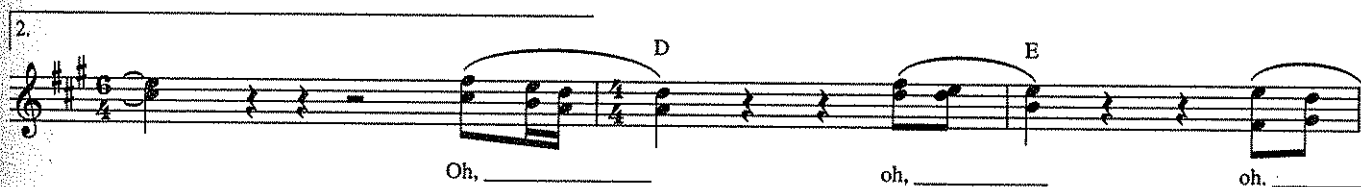
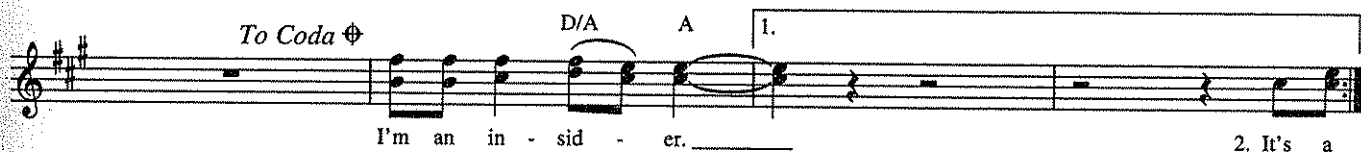
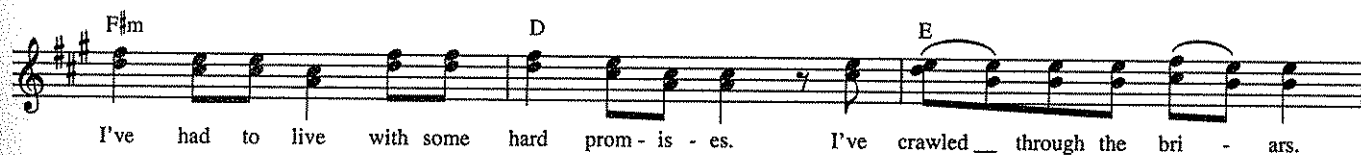
(continue same rhythm)



Chorus:



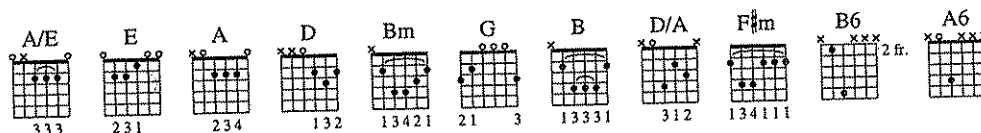
Music by  
ETTY  
D(2)



Verse 2:  
It's a circle of deception.  
It's a hall of strangers.  
It's a cage without a key.  
You can feel the danger.  
And I'm the one who oughta know.  
I'm the one you couldn't trust.  
Yeah, I'm the lonely silent one.  
I'm the one left in the dust.  
(To Chorus:)

Verse 3:  
Well, I'll bet you're his masterpiece.  
I'll bet you're his self-control.  
Yeah, you'll become his legacy;  
His quiet world of white and gold.  
And I'm the one who ought to know.  
I'm the one you left to rust.  
Not one of your twisted friends.  
I'm the one you couldn't love.  
(To Chorus:)

# JAMMIN' ME



Words and Music by  
TOM PETTY, MIKE CAMPBELL  
and BOB DYLAN

Moderate rock ♩ = 124 Rhy. Fig. 1

Intro:

Gtr.1 Gtr.2 Rhy. Fig. 1A

T		10	(10)	9	9	9	10	(10)	9	9	9	9	10	(10)	9	9	9	10
A		9	(9)	9	9	9	9	(9)	9	9	9	9	9	(9)	9	9	9	9
B		11	(11)	9	9	9	11	(11)	9	9	9	9	11	(11)	9	9	9	11

(end Rhy. Fig. 1)

E A/E E A/E E A/E E A/E

(end Rhy. Fig. 1A)

T	(10)	9	9	9	9	10	(10)	9	9	9	9	10	(10)	9	9	9	10
A	(9)	9	9	9	9	9	(9)	9	9	9	9	9	(9)	9	9	9	9
B	(11)	9	9	9	9	11	(11)	9	9	9	9	11	(11)	9	9	9	11

Verse 1:  
Rhy. Fig. 2

E A D (D) A E A D A E

1. You got me in a cor - ner. You got me

2. See additional lyrics.

Rhy. Fig. 2A

T	(10)	9	9	9	10	10	10	10	10	10	10	10	10	10	10	10	10
A	(9)	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
B	(11)	9	9	9	11	11	11	11	11	11	11	11	11	11	11	11	11

(end Rhy. Fig. 2) w/Rhy. Fig. 2 &amp; 2A

A D

A E

A D



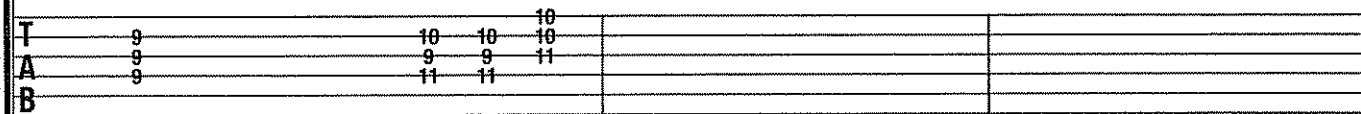
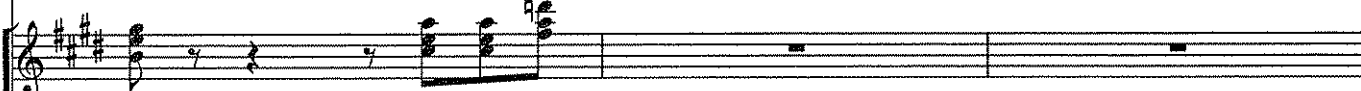
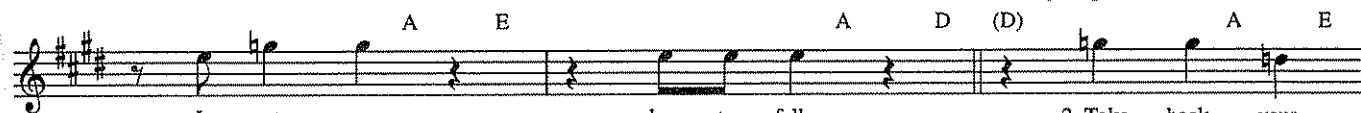
a - gainst the wall.

I got no

where to go.

(end Rhy. Fig. 2A)

A/E

Verses 2, 4 & 5:  
w/Rhy. Fig. 2 & 2A (6 bars)

I got no

where to fall.

2. Take back your  
4.5. See additional lyrics.

in - sur - ance,

ba - by, noth - in'

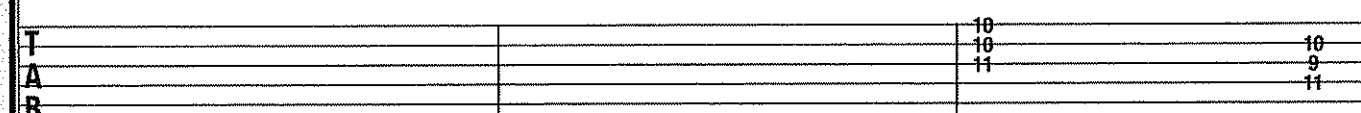
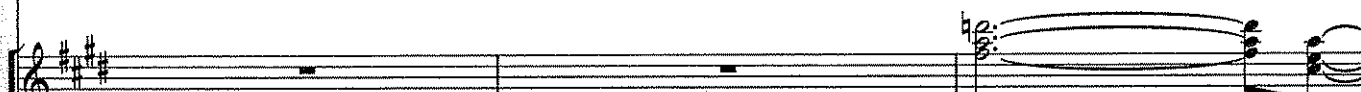
is guar - an - teed.



Take back your

a - cid rain, \_\_\_\_\_ ba - by,

let your \_\_\_\_\_



*Chorus:*  
w/Rhy. Figs. 1 & 1A

A/E E A/E E A/E E A/E

T V bleed. You're jam - min' me,

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

E D/A A D/A A A/E E A/E

you're jam - min' me. \_\_\_ Quit jam - min' me. \_\_\_

E B B6 B B6 B B B6 B B6 B A A6 A A6 A

*continue same rhythm*

You can keep me paint - ed in a cor - ner. You can walk a - way, but

T 7 7 7 7 5 5  
A 7 7 7 7 5 5  
B 8 8 8 8 6 6

*To Coda* ♪ w/Rhy. Figs. 1 & 1A

A6 A A6 A/E E A/E E A/E E A/E

it's not o - ver. \_\_\_ Jam - min' me. \_\_\_

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

A/E

1. E A D | 2. E *Bridge:* Bm

Take back your

G A F#m

I - ran - ian tor ture and the ap - ple in young \_\_\_ Steve's eye.

Bm G

Take back your los - ing streak - ers.

w/Rhy. Fig. 1

D Esus E Esus E Esus

Check your front \_\_\_ wheel drive. You're jam -

hold

11 (11) 12 12 12 11 (11) 9

w/Rhy. Fig. 1(1st 3 bars)

E Esus E Esus E Esus

min' me, you're jam - min' me. \_\_\_

11 11 11 11 (11) 9

# TABLE

100

**Jamni**

Coda

D



E A/E E A/E E A/E

jam - min' me. Quit jam - min' me \_

12 11 12 11 12 11 12 11 9 9 (12 9) 12 11 12 11 9 9

E A/E E A/E E fade A/E

quit jam - min' me.

12 11 12 11 12 11 12 11 9 9 (12 9) 12 11 12 11 9 9

## Verses 3 &amp; 4:

Take back your angry slander.  
Take back your pension plan.  
Take back your ups & downs  
Of your life in raisin - land.

Take back Vanessa Redgrave.  
Take back Joe Piscopo.  
Take back Eddie Murphy.  
Give 'em all some place to go  
(To Chorus:)

## Verse 5:

Take back Pasadena.  
Take back El Salvador.  
Take back that country club  
They're tryin' to build outside my door.  
(To Chorus:)



## Verses 1 &amp; 2:

Gtrs. 1 & 2  $\overset{C}{\text{C}}$

1. Hon - ey, don't walk out, I'm too drunk to fol -

2. See additional lyrics.

(2nd time only)

T A B

5 (5) 5 7 7 (7)

$\overset{C}{C}$  Am

low. You know you won't feel this way to - mor -

3

T A B

7 5 5 7 5 (5) 5 8 10

$\overset{F}{F}$   $\overset{G7}{G7}$

Gtr. 2

row. Well, just may - be a lit - tle rough a - round the edg - es or

Rhy. Fig. 2 (Gtr. 1) (end Rhy. Fig. 2)

hold

T (10)

1 1 2 0 2 1 0 0 0 0 2

2 3

$\overset{F}{F}$   $\overset{G7}{G7}$   $\overset{F}{F}$

Gtr. 3

in - side a lit - tle hol - low. I get faced with some

T A B

4 5 3 5 (5)

G7 F G7

— things some - times, that are so hard to swal - low.

Chorus:  
Am

w/Fill 1 (2nd time)

C

Fill

Hey, (Hey, hey hey.) I was born a reb - el, <sup>3</sup>

C Am

down in Dix - ie (Hey, hey, hey.) on a Sun - day morn -

w/Fill 2 (2nd & 3rd time)

C

F

in'. Yeah, with one foot in the grave

Gtr. 1

(1st time only)

TAB

5 7 5 5 5 7 5 7 8 7 5 1 2 0 0 0

Fill 1

TAB

5 7 5 7 (7) 8 (7) 5 7 5 7

Fill 2

TAB

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

G F G

and one \_\_\_\_ foot on the ped - al. I was born a reb -

T 3 3 3 3 3 1 3 3 3 3 3  
A 4 4 4 2 4 2 0 0 0 4 4 2 4  
B

w/Fill 3 (2nd time) 4th time To Coda II 3rd time To Coda I

Am C

- el, was born a reb - el.

T 5 5 5 0 5 7  
A  
B

## Synth. Solo:

F C

(Synth. trpt.)

Fill 3

T 8 10 10 10 10 10 8 8 8 8 5 5 3 8  
A 8 10 10 10 10 10 10 8 8 8 8 5 5 3 8  
B

F

(strings)

G

Verse 3:

C

Am

3. Ev-en be-fore my fath-er's fath-er they called \_\_\_\_\_ us all reb-

C

els. 3 While they burned our corn fields, \_\_\_\_\_ and

w/Rhy. Fig. 2

Am

F

G7

left our cit-ies lev-eled. I can still feel the eyes \_\_\_\_\_ of those

w/Fill 4

F

G7

F

blue-bel-lied dev-ils, yeah, when I'm walk-in' 'round \_\_\_\_\_ at night \_\_\_\_\_

G

F

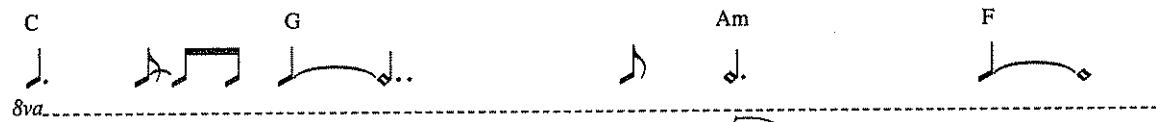
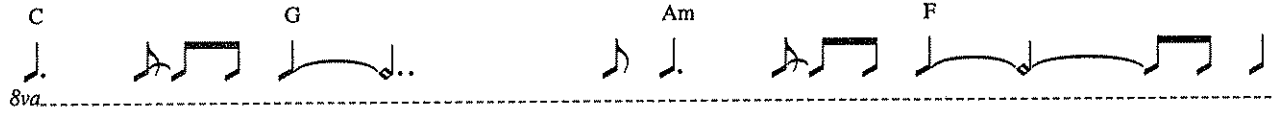
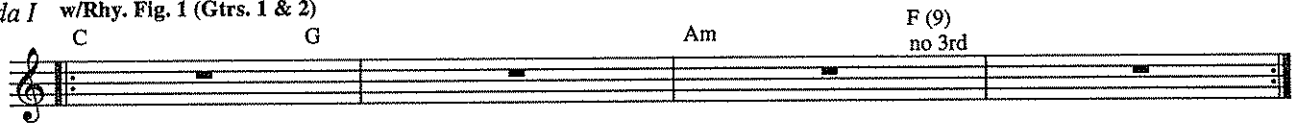
G

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

through the con-crete and met-al. Hey, hey,

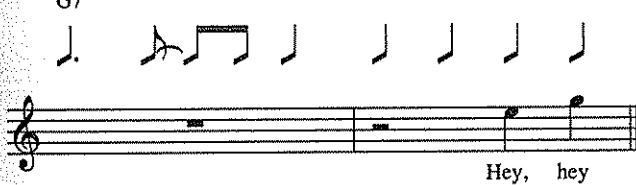
[illegible]

♣ Coda I w/Rhy. Fig. 1 (Gtrs. 1 & 2)



G7

D.S.  $\text{al Coda II}$  ♣ ♣ Coda II



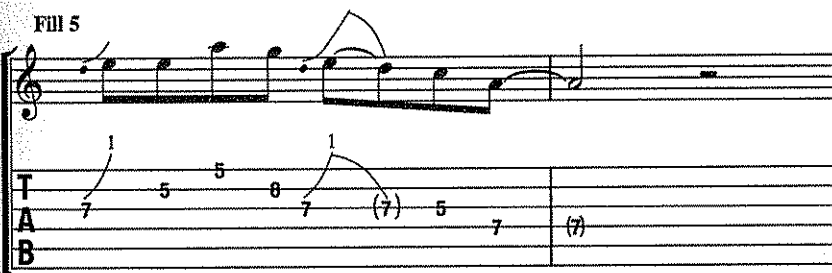
Am

C

Repeat &amp; fade



Fill 5



Verse 2:

Yeah, she picked me up in the morning  
And she paid all my tickets.  
Then she screamed in the car,  
Left me out in the thicket.  
Well, I never would have dreamed  
That her heart was so wicked,  
Yeah, but I keep coming back  
'Cause it's so hard to kick it.  
Hey, hey, hey...  
(To Chorus:)

# A WOMAN IN LOVE

(It's Not Me)

Moderate rock ♩ = 126  
Intro:

Words and Music by  
TOM PETTY and MIKE CAMPBELL

Rhy. Fig. 1a

Bm A D E5 (end Rhy. Fig. 1a)

Rhy. Fig. 1

hold

end Rhy. Fig. 1

Verse:

Bm A

1. She laughed in my face, told me good - bye.

2.3. See additional lyrics.

G(2) A(2)

Said: "Don't think a - bout it, you can go cra - zy.

w/Fill 1  
w/Fill 2 (last time)

Fill 1

1

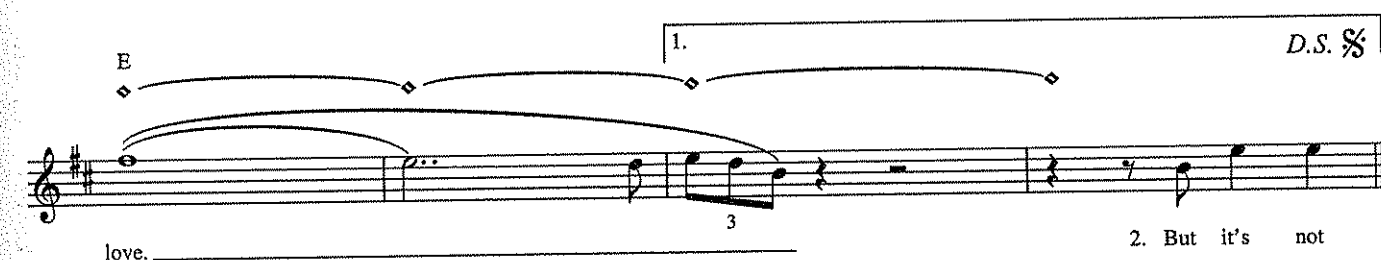
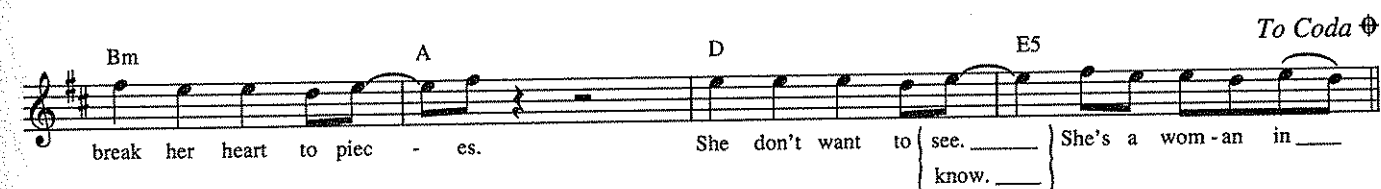
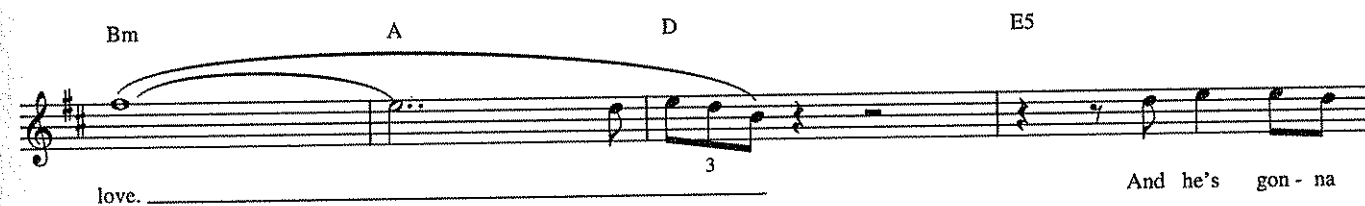
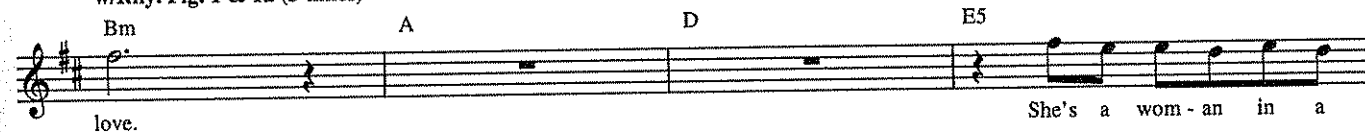
7 7 (7) (7)

Fill 2

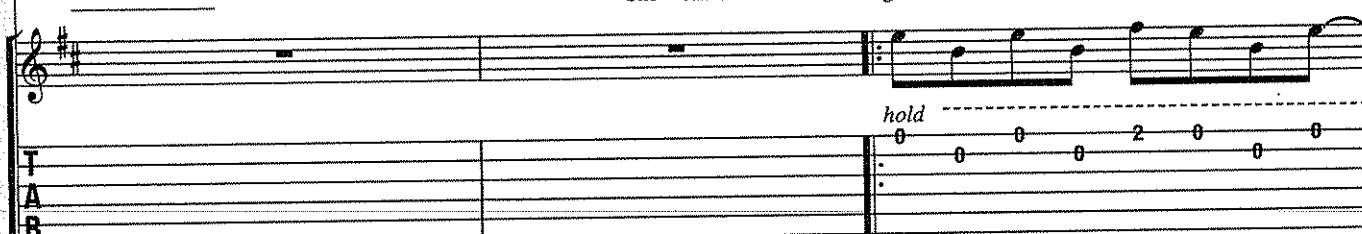
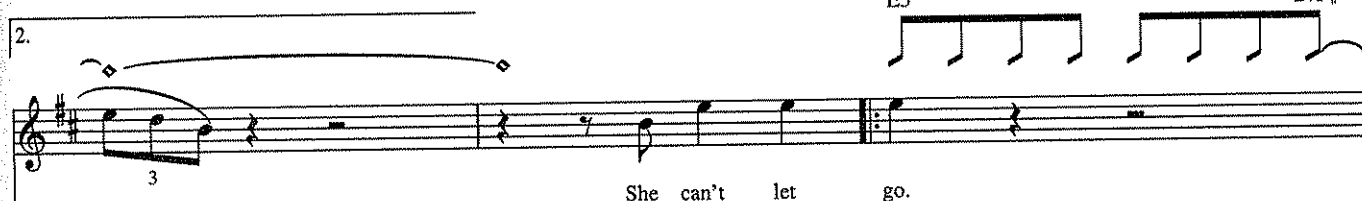
10 12 10 7 7 (7)



**Chorus:**  
w/Rhy. Fig. 1 & 1a (3 times)



**Bridge:**



G5 A5 play 3 times

hold

T (0) 0 0 2 0 0

A

B

E

D.S. al Coda

⊕ Coda w/Rhy. Figs. 1 & 1a  
Bm

A D E5

love. But it's not

Bm A D E5

me. She's a wom-an in

w/Rhy. Fig. 1 & 1a (2 times)

Bm A D E5 Bm A D E5 fade

love.

8va

T 17 (17) (17) (17) (17) (17) (17) (17)

A

B

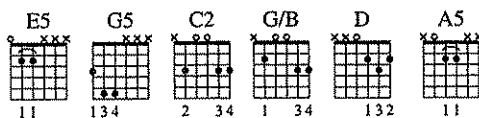
Verse 2:

But it's not me.  
Well, alright,  
Do what you want.  
Don't try to talk.  
Don't say nothin'.  
She used to be the kind of woman  
You have and you hold.  
She could understand a problem.  
She let the little things go.  
She's a woman in love.  
(To Chorus:)

Verse 3:

Time after time,  
Night after night,  
She would look up at me  
And say she was lonely.  
I don't understand the world today.  
I don't understand what she needed.  
I gave her everything,  
She threw it all away on nothing.  
She's a woman in love.  
(To Chorus:)

# STOP DRAGGIN' MY HEART AROUND



Moderate rock ♩ = 108

Words and Music by  
TOM PETTY and MIKE CAMPBELL

Intro:

A5 C2 G/B C2

Rhy. Fig. 1

E5 (Palm mute)

G5

A5

E5

G5

A5

(end Rhy. Fig. 1)

Fill 1

(end Fill 1)

w/Rhy. Fig. 1

E5

G5

A5

E5

G5

A5

1. Ba - by

Fill 2

(end Fill 2)

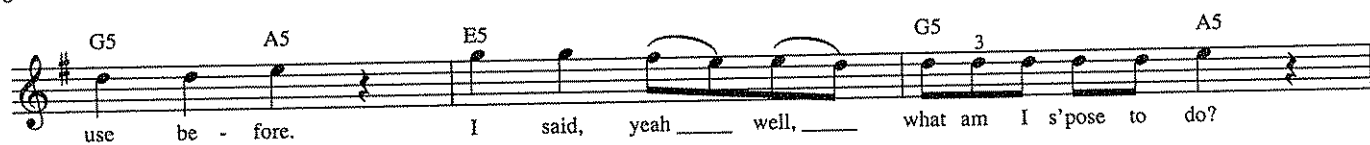
Verse 1:

E5

G5

A5

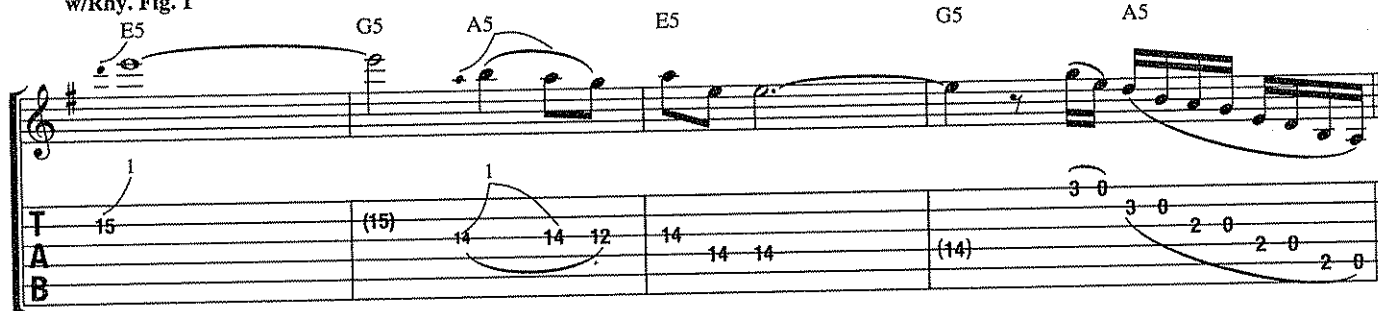
E5



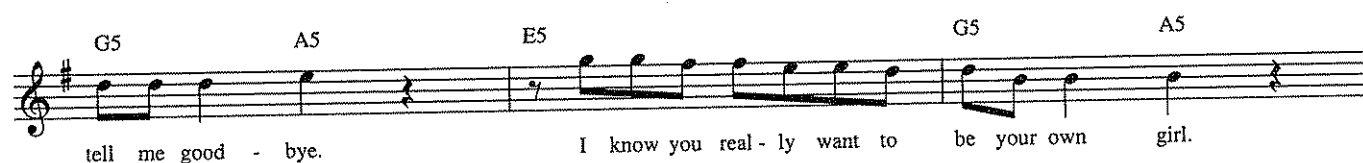
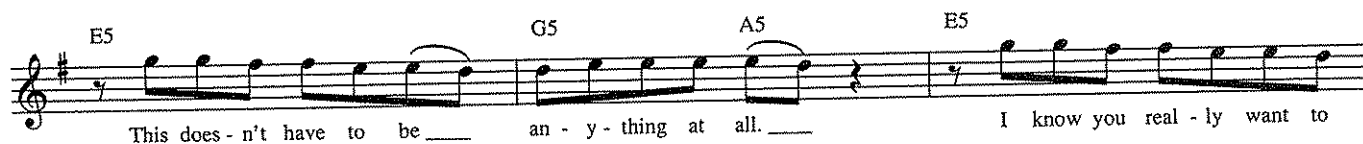
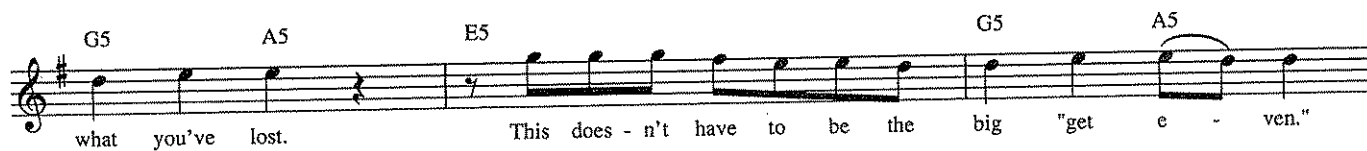
## Chorus:



## w/Rhy. Fig. 1

Verse 2:  
w/Rhy. Fig. 1

3. See additional lyrics.



## Chorus:

Chorus:

C D

Ba - by you could nev - er look me in the eye.

C D C

Yeah, you'd buck - le with the weight of the world. Stop drag - gin' my,

D C2 G/B C2

stop drag - gin' my, stop drag - gin' my heart a - round. *To Coda* ♠

## Interlude:

w/Rhy. Fig. 1 (1st 2 bars)

Rhy. Fig. 3

(end Rhy. Fig. 3)

E5 G5 A5 D C2 G

hold

2 3 2 3 2 3 3 3

3 3 2 3 3 3 3 3

0 2 0 0

3 3

w/Rhy. Fig. 3 (2 times)

D C2 G D C2 G

A5 C2 G/B C2

w/Rhy. Fig. 1

w/Fill 1 (see page 1)

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

E5 G5 A5 E5 G5 A5

Ooh.

♠ Coda

w/Rhy. Fig. 1

w/Fill 2 (see page 1)

Repeat and fade

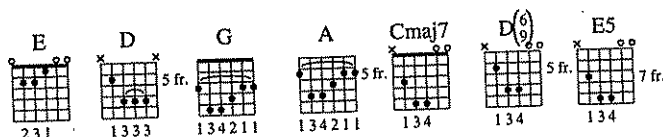
E5 G5 A5 E5 G5 A5

Stop drag - gin' my heart a - round. (vocal tacet 1st time)

## Verse 3:

There's people runnin' 'round loose in the world.  
 Ain't got nothin' better to do  
 Than make a meal out of some bright-eyed kid.  
 You need someone looking after you.  
 I know you really want to tell me goodbye.  
 I know you really want to be your own girl.  
 (To Chorus:)

# RUNNIN' DOWN A DREAM



Words and Music by  
TOM PETTY, MIKE CAMPBELL  
and JEFF LYNNE

Bright rock ♩ = 144  
Intro:

w/Rhy. Fig. 1 (3 times)

**Gtr. 2** E (end Rhy. Fig. 1)

**Gtr. 1** Rhy. Fig. 1

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

0 7 0 6 0 5 0 3 0

E

0 7 0 6 0 5 0 3 0

**% Verse:**

E

1. It was a beau - ti - ful day, the sun beat down.  
2,3. See additional lyrics.

D(6/9)

I had the rad - i - o on. I was driv - in'.

8va

w/trem. bar

15 17 (17) (17)

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

Runnin' Down a Dream - 7-1

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w/Rhy. Fig. 1 (1 time)

E

The trees flew by, 8va me and

w/slide

12  
12

T  
A  
B

D<sup>(6)</sup><sub>9</sub>

Del were sing - in' lit - tle "Run - a - way,"

(8va)

(12)  
(12)

10  
10

(10)  
(10)

T  
A  
B

E

(8va) I was fly - in'. Yeah,

12  
12

T  
A  
B

§ § Chorus:

D G E \*Gtr. 3 E G A

Gtr. 2

run-nin' down a dream that nev - er would come to me.

\*Gtr. 3 is an acoustic guitar

Work - in' on a mys - ter - y; \_\_\_\_\_

go - in' wher - ev - er it leads. \_\_\_\_\_ Run - nin' down a dream. \_\_\_\_\_

w/Rhy. Fig. 1  
(1 time)

To Coda ⊕

1.

D.S.

2. w/Rhy. Fig. 1 (4 times)

Cmaj7

Gtr. 2

2. 1

D<sup>(6/9)</sup>

E5

Cmaj7

D<sup>(6/9)</sup>

D.S.

3.

D.S.S. al Coda

Yeah,

⊕ Coda w/Rhy. Fig. 1 (Repeat until fade)

E

Cmaj7

D<sup>(6/9)</sup>

E5

*Guitar Solo:*  
Cmaj7

D<sup>(6)</sup><sub>9</sub>

8va

E5

(8va)

Cmaj7

(8va)

D<sup>(6)</sup><sub>9</sub>

(8va)

E5

(8va)



Cmaj7

(8va)

First system of guitar notation. The staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The guitar tablature below the staff shows fret numbers for the Treble (T), Middle (A), and Bass (B) strings. The first measure has frets 12, 14, 12, 14, 14, 14. The second measure has frets 12, 14, 12, 15, 12. The third measure has frets 12, 12, 12, 12, 12, 12, 12. There are 'x' marks on the A and B strings in the first measure.

Dadd<sup>(6)</sup><sub>9</sub>

(8va)

Second system of guitar notation. The staff continues the melodic line. The guitar tablature shows fret numbers: 12, 12, 12, 12, 12, 12, 12, 12 in the first measure; 12, 12, 12, 12, 12, 12, 12, 12 in the second measure; and 14, (14), 12, 14, (14), 14 in the third measure. There are slurs and fingerings (1) indicated over the notes.

E5

(8va)

Third system of guitar notation. The staff continues the melodic line. The guitar tablature shows fret numbers: 12, 15, 12, 15, 12, 15 in the first measure; 15, (15) in the second measure; and 15, 12, 15, 12, 12 in the third measure. There are slurs and fingerings (1) indicated over the notes.

\*Gradually release bend

Cmaj7

(8va)

Fourth system of guitar notation. The staff continues the melodic line. The guitar tablature shows fret numbers: 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 12, 12, 12 in the first measure; 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12 in the second measure; and 15, 12, 15, 12, 15, 12, 15, 12 in the third measure. There are slurs and fingerings (1) indicated over the notes.

Dadd<sup>(6)</sup><sub>9</sub>

(8va)

Fifth system of guitar notation. The staff continues the melodic line. The guitar tablature shows fret numbers: 15, 15, 12, 15, 15, 12, 15, 15, 12, 15, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15 in the first measure; 15, 15, 12, 15, 15, 12, 15, 15, 12, 15, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15 in the second measure; and 15, 15, 12, 15, 15, 12, 15, 15, 12, 15, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15 in the third measure. There are slurs and fingerings (1) indicated over the notes.

[illegible]

Cmaj7  
 (8va)  
 Dadd(6/9)

T  
 A  
 B

10 10 12  
 12 10 12 15 14 12 15 12 15 15 17 15 17 15 17 17 17 17 20 17 20

(8va) E5 fade

T 17 20 17 17 20 17 17 20 17 20 17 20 20 (20) 17 20 17 17

A

B

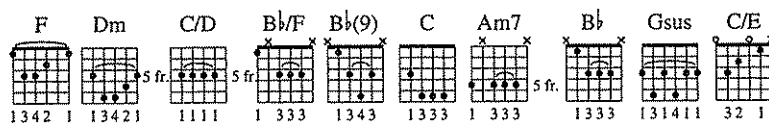
*Verse 2:*

I felt so good, like anything was possible.  
Hit the cruise control and rubbed my eyes.  
The last three days, the rain was unstoppable.  
It was always cold, no sunshine.  
(To Chorus:)

Verse 3:

I rolled on, the sky grew dark.  
I put the pedal down to make some more time.  
There's something good waitin' down this road.  
I'm pickin' up whatever is mine.  
(To Chorus:)

# SOUTHERN ACCENTS



Ballad ♩ = 72

Words and Music by  
TOM PETTY

\* Gtr. 1 F

\* Gtr. 2

1. There's a

T  
A  
B

8 (0) 8 10 10 8 10 10

\* Piano arranged for gtrs. 1 & 2

Dm C/D F Dm C/D

South - ern ac - cent where I come

2. 3. See additional lyrics.

F Dm C F

from. The young - 'uns call it coun - try, the

Bb/F C Dm C/D

Yan - kees call it dumb. Got my own way of

F Bb(9) C

talk - in' but ev - 'ry - thing is done with a

Dm C Bb(9)

South - ern ac - cent where I come

To Coda ⊕

1.  $B\flat(9)$   $F$

from.            2. Now that            from.           

acoustic slide gtr.

T A B

5 7 7 6

$F$

T A B

6 7 5 5 7 2 0 3 0 3

*Bridge:*  
 $B\flat/F$

$Dm$   $C/D$   $C$   $B\flat/F$

For just a min - ute there I            was dream - ing. For just a min - ute it was

$Am7$   $Gsus$   $C$   $F$

all so real. For just a min - ute she was stand - ing there            with

$B\flat$   $F$

me. 3. There's a

*D.S. al Coda*

$F$   $Dm$   $C/D$

$\diamond$  Coda            from.

F Dm C/D F Dm C/E F

B♭ C Dm C/D F

B♭ C Dm C

B♭(9)

F

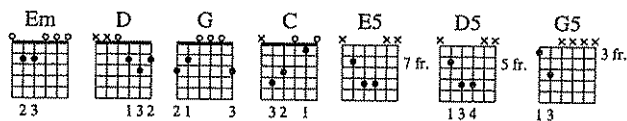
*Verse 2:*

Now that drunk tank in Atlanta's  
Just a motel room to me.  
Think I might go work Orlando,  
If them orange groves don't freeze.  
I've got my own way of workin'  
But everything is run  
With a Southern accent  
Where I come from.

*Verse 3:*

There's a dream that I keep havin'  
Where my mama comes to me,  
And kneels down over by the window  
And says a prayer for me.  
I got my own way of prayin'.  
But every one's begun  
With a Southern accent  
Where I come from.

# I WON'T BACK DOWN



Words and Music by  
TOM PETTY and JEFF LYNNE

Moderate rock ♩ = 112

Intro:

Rhy. Fig. 1 E5 D5 G5 E5 D5 G5 (end Rhy. Fig. 1)  
Gtr. 1

\* Slide Gtr. is tuned: (6) = E (5) = A (4) = D

§ Verses 1, 2 & 3:  
w/Rhy. Fig. 1 (2 times)

\* Gtr. 2 Em D G Em D G

(1.) won't \_\_\_ back down. \_\_\_ No I won't \_\_\_ back down. \_\_\_ You can  
(2.) stand \_\_\_ my ground. \_\_\_ Won't be turned \_\_\_ a - round. \_\_\_ And I'll  
(3.) See additional lyrics.

\* Gtr. 2 accompanies 3rd verse, Gtr. 1 plays power chords throughout.

Em D G Em D G 1.

stand me up at the gates of hell, but I won't \_\_\_ back down. \_\_\_ 2. Now I  
keep this world from drag - gin' me down, gon - na stand \_\_\_ my ground.

2.3.

Em D G C G Chorus: G D

And I won't \_\_\_ back down. \_\_\_ Hey, \_\_\_ ba -  
I won't back down. \_\_\_

\* Gtr. 2 Acoustic gtr. enters during first chorus

G C G D G C

- by, there ain't no eas - y way out. \_\_\_ Hey, \_  
I won't back down. \_\_\_

To Coda  $\Phi$ 

w/Rhy. Fig. 1

Em D G

1.

G D

I will stand my ground, and I

Em D G D. S.  $\Phi$  2. w/Rhy. Fig. 1 (3 times)

won't back down. 3. Well, I and I won't back down.

Guitar Solo:

Em Dm G

Em D G

Slide Gtr.

12 12 12 10 8 (0)

Em D G Em D G

I won't back down.

D. S. S.  $\Phi$   $\Phi$  al Coda

Em

D

G

Hey, I won't back down.

## ♣ Coda

Em D G C G C

won't back down. Hey I won't back down.

G D G C G D

ba - by, there ain't no eas - y way out.

G C G D

Hey, I will I won't back down.

w/Rhy. Fig. 1

Em D G Em D G

stand my ground, and I won't back down. I won't back down.

Em D G

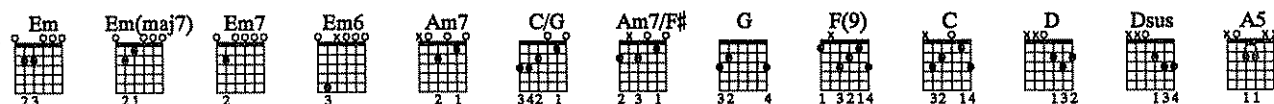
No I won't back down.

## Verse 3:

Well, I know what's right.  
 I got just one life.  
 In a world that keeps on pushin' me around.  
 But I'll stand my ground.  
 And I won't back down.

(To Chorus:)

# INTO THE GREAT WIDE OPEN



Moderate rock ♩ = 82

Intro:

Words and Music by  
TOM PETTY and JEFF LYNNE

Rhy. fig. 1 (end Rhy. fig 1)

\* Gtr. 1

Gtr. 2

w/slide

\* 12 string

Verse 1:

w/Rhy. fig. 1

1. Ed - die wait - ed 'til he fin - ished high school. ... He went to Hol - ly - wood,

got a tat - too. He met a girl out there with a tat - too too. ... The

fu - ture was wide o - pen.

Gtr. 2 Rhy. fig. 2

(end Rhy. fig. 2)

(Gtr. 1 cont. simile)

**G**

F(9)

C

1

5

20

MANAGING

with

**Key**

**§ Chorus:**  
**Rhy. fig. 3**

(Gtr. 1 cont. simile)

**Rhy. fig. 3a**

G Em D Am G C D

un - der them skies \_ of blue. Out in the great \_ wide o - pen, a

hold - - - - -

To Coda ⊕  
(end Rhy. fig 3)

G F Em A5 G C G

reb - el with - out \_ a clue. (end Rhy. fig 3a)

hold - - - - -

Solo:  
w/Rhy. fig. 1  
w/Rhy. fig. 2 (2 times)  
Em Em(maj7) Em7 Em6 Em Em(maj7)

C G

Gtr. 3

hold - - -

Verse 2:  
w/Rhy. fig. 2 (2 times) (Gtr. 2)  
w/Rhy. fig. 1 (Gtr. 1)

Em7 Em6 end solo Em Em(maj7) Em7 Em6 Em Em(maj7)

2. The pa-pers said Ed al-ways played from the heart... He got an a-gent and a

Gtr. 3 (w/slide)

(Gtr. 1 cont. simile)

Em7 Em6 Am7 C/G Am7/F# C/G G F(9)

road-ie named Bart... They made a re-cord and it went in the charts... The sky was the

Gtr. 2

w/Rhy. fig. 1  
w/Rhy. fig. 2 (2 times)

Em Em(maj7) Em7 Em6

li-mit. His leath-er jack-et had chains that would jin- gle.

Em Em(maj7) Em7 Em6 Am7/F# G Am7 C

They both met mov-ie stars, par-tied and min-gled. Their A and R man said, "I don't hear a sin- gle." The

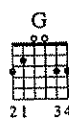
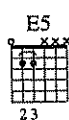
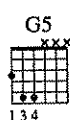
D.S. al Coda

G F(9) C G C G C G D Dsus D Dsus

fu-ture was wide o- pen.



## LISTEN TO HER HEART



Words and Music by  
TOM PETTY

**Moderate rock** ♩ = 125

*Intro:*

Gtr. 2  $\Rightarrow$  A5

1.

**Rhy. Fig. 1**

**Gtr. 1** (two guitars arr. for one)

Let ring throughout

(end Rhy. Fig. 1)

A5


**w/Rhy. Fig. 1 (Gtr. 1)**

Rhy. Fig. 2  
Gtr. 2

*Verse:*

w/Rhy. Fig. 2 (two times)

P.M.

Gtr. 1 

1. You think you're gon - na take her a - way, \_\_
2. See additional lyrics

(end Rhy. Fig. 2)

P.M.

with your mon - ey and your co - caine.

You keep think - in' that her

mind is gon-na change, but I know ev-'ry-thing is o-kay. She's gon-na

Gtr. 1

Rhy. Fig. 3

(end Rhy. Fig. 3)

Let ring-----

T

A

B

do. She might need a lot of lov-in' but she don't need \_

Let ring-----

TAB

1. **A**  
w/Rhy. Figs. 1 & 2 (1st 2 bars only)

2. **A5 w/Rhy. Fig. 3**  
P.M.

you. you.

## Bridge:

G

Gtr. 1

And you just can't creep up be - hind her.

Gtr. 2

3

0 2 3 3 4 2 2 2 4 2 (2)

T  
A  
B

G

And you can't un - der - stand that she's

harm. 8va. harm. (8va)

harm. harm.

3

10 9 10 9 12 5 5 7

T  
A  
B

A

E5 P.M.

my girl. She's my girl. Yeah!

T  
A  
B

Solo: w/Rhy. Fig. 2 (2 times)  
w/Rhy. Riff 1 (4 times)

A5

x x 10 10 10 9 9 9 9 7 7 5 7 9 9 (9) 10 10 10 9 9 7

T  
A  
B

Rhy. Riff 1

Gtr. 1

Let ring

2 2 2 2 2 2

2 2 2 2 2 2

0 0 0 0 0 0

T  
A  
B

D.S. al Coda

Coda

w/Rhy. Figs. 1 &amp; 2 (2 bars only)

A5



w/Rhy. Figs. 1 &amp; 2 (2 bars only)

A5

(play 8 times)



A

D

A

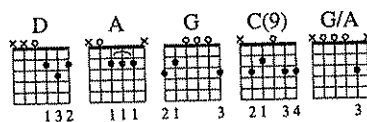
Bm

A

Verse 2:

You want me to think that I'm being used,  
 You want her to think it's over.  
 You can't see it doesn't matter what you do,  
 An' buddy you don't even know her.  
 (To Chorus:)

# EVEN THE LOSERS



Moderate rock ♩ = 128

Words and Music by  
TOM PETTY

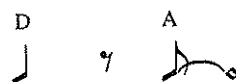
Intro: ⑤ open  
A

Verse:



1. Well, it was near - ly sum - mer we sat \_\_\_\_\_ on your \_\_\_\_\_ roof.  
(2.) See additional lyrics.

w/Fill 1 (2nd time)



Yeah, we smoked cig - a - rettes and we

Fill 1

G w/Fill 2 (2nd time)

stared at the moon. \_\_\_\_\_ And I

D A G D w/Fill 3 (2nd time)

showed you stars you nev-er could see. \_\_\_\_\_ Babe, It could-n't have

D A C(9) 1. 2.

been that eas-y to for-get a-bout me. 2. Ba-by, Ba-by, e-ven the los-

§  
Chorus:

D A G D A G

ers, \_\_\_\_\_ get luck, -y some-times. \_\_\_\_\_ E-ven the los-

Fill 2

7 6 4 4 2

Fill 3

12 14

D A G

- ers, \_\_\_\_\_ keep a lit - tle bit of pride, they get

Solo: D A

To Coda \*

\* last time

Ba - by, e - ven the los -

TAB

G A

TAB

D A G

TAB

D A G

TAB

D D A C(9)

1 10 10 10 10 10 10 10 12 10 10 12 10 10 10 10 12 10 10 12 10 10 10 10 12

T  
A  
B

*Bridge:*

A G/A A G/A

Two cars parked on the o - ver - pass. \_\_\_\_

A G/A A G/A A G/A

Rocks hit the wa - ter like brok - en glass. \_\_\_\_ I should 'a known \_\_\_\_ right then it was too \_\_\_\_

A G/A A G/A

\_\_\_\_ good to last. God, \_\_\_\_ it's such a drag when you

G

live in the past. \_\_\_\_ Ba - by, e - ven the los -

*D. S. al Coda*

♢ Coda D A G D A

ers \_\_\_\_ get luck - y some - times. \_\_\_\_

G D A G  
 E - ven the los - ers keep a  
 lit - tle bit of pride. They get luck - y some - times.  
 Ba - by, e - ven the los - ers get luck -  
 y some - times. E - ven the los - ers  
 get luck - y some - times.  
 get luck - y some - times.

Solo:

Chords: D A G D A

Chords: G D A G

E - ven the los - ers get luck -

Chords: D A G D A G

- y some - times. \_\_\_\_\_

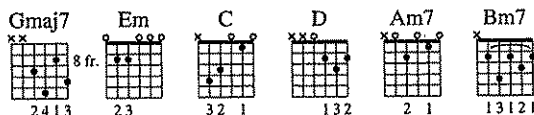
*Repeat & fade (no lyric on repeat)*

## Verse 2:

Baby, time meant nothing  
 Anything seemed real.  
 Yeah, you could kiss like fire  
 And you made me feel  
 Like every word you said was  
 Meant to be.  
 It couldn't have been that easy  
 To forget about me.  
 (To Chorus:)

# A FACE IN THE CROWD

Moderate ♩ = 103  
Intro:



Words and Music by  
TOM PETTY and JEFF LYNNE

Intro:

Gmaj7 Acoustic Gtr. Em (continue same rhythm)

Elec. Gtr. Riff A

T 10 8 3  
A 11 4 0  
B 9 4 0

Verses 1, 2, & 3:  
(3rd time w/Riff A, 2 times)

1. w/Fill 1 2. Em

1. Be - fore all of this \_\_\_\_\_ ev - er went down. \_\_\_\_\_  
out of the sky. \_\_\_\_\_

\* Slide Gtr. (echo)  
(2nd Verse only)

T 3  
A (9) (9)  
B (9) (9)

\* Slide Gtr. is tuned: (6) = E (5) = A (4) = D  
(3) = G (2) = B (1) = D

C Em

In an - oth - er place, \_\_\_\_\_ an - oth - er town. \_\_\_\_\_  
In - to my heart, \_\_\_\_\_ in - to my life. \_\_\_\_\_

(echo) (echo)

T 5 (5)  
A 5 (5)  
B 9 (9)

Fill I. \* Acoustic Slide Gtr.

T  
A 2 4 (4)  
B

Slide Gtr. is tuned: (6) = E (5) = A (4) = D  
(3) = G (2) = B (1) = D

Chorus:  
w/Riff A (6 times)

C

You were just \_\_\_\_\_

(echo)

T 5 5

A 5 5

B

Am7 D

a face in the crowd. \_\_\_\_\_ You were just \_\_\_\_\_

Am7

a face in the crowd. \_\_\_\_\_ Out in the street \_\_\_\_\_

w/Fill 2  
Bm7 Am7

walk - ing a - round. \_\_\_\_\_  
think - ing out loud \_\_\_\_\_

last time w/Riff A  
Em

a face in the crowd. \_\_\_\_\_

To Coda ♪

Slide Gtr. (1st Verse only)

T 4 7 5

A

B

Fill 2

8

12 12

T

A

B

*Solo:*

1. C

2. Out of a dream, ...

2. C

T A B

7 5 5

4 2 4 2

D C

T A B

3 4 2 0 3 4 2 2 4 2

*D.S. al Coda*

D

3. Out of a dream, ...

T A B

(0) 0 0 0 0 3 4 2 (0) 3 4

⊕ *Coda*

C Em

A face in the crowd, ...

Slide Gtr.

T A B

10 12 12 12 12 12

C

A face in the crowd, \_

T (12) 5 3 (0) 5 5 (5)

A

B

Em C

*p*

T 9 9 9 9 9 9 9 9 9 9 9 9

A

B

Em C

a face in the crowd. \_

T 9

A

B

Em

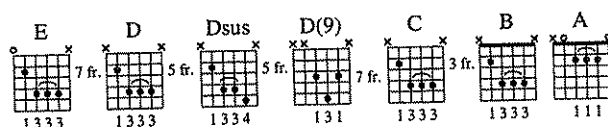
*fade*

T 7 7 7 7 7 7 7 7 7 7 7 7

A

B

# I NEED TO KNOW



Moderate rock ♩ = 152

Words and Music by  
TOM PETTY

Intro:

Gtr. 1 E

Gtr. 2

D E

Verse 1 & 2:

Dsus D D E D E

1. Well, the talk on the street says you might go so - lo.  
2. See additional lyrics.

D(9) D

Good friend of mine saw you leav - in' by the back door.

Chorus:

10

E D E D(9) E

I need to know, I need to  
(I need to know.)

hold

D C D

know if you think you're gon - na leave then you bet - ter say so. I need to  
(I need to know.)

(hold)

E D C

know, I need to know be - cause I don't know how long  
(I need to know.) (I need to know.)

(hold)

D C

I can hold on. If you're mak - in' me wait,

D

if you're lead - ing me on, I need to

last time w/Rhy. Fig.1 (3 times)

To Coda ☐

E D E D(9) D E D E

know, (I need to know.) I need to know. (I need to know.)

Guitar Solo:

1. D(9) D 2. D(9) D A

T A B

E A

T A B

Rhy. Fig. 1

E D E D

T A B

end solo  
D. S.  $\frac{\infty}{\infty}$  al Coda

E B

Ba - by I need to

1 1 1

5 5 5 5 5 5 5 5 7 5 7 (7) 6 2 0 2 4 2 4

*Coda*

D(9) D E E D(9) D

Ba - by I need to know.

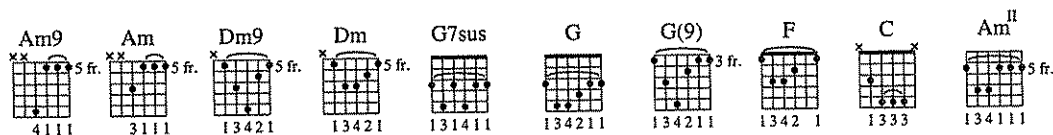
The image shows a musical score for guitar. It consists of two staves with treble clefs and a tablature staff at the bottom. The key signature is E major, indicated by two sharps (F# and C#). The first staff has a melodic line with a bar line. The second staff has a single note. The tablature staff is empty.

Verse 2:

Who would have thought that you'd fall for his line.  
All of a sudden it's me on the outside.

(To Chorus:)

# YOU GOT LUCKY



Words and Music by  
TOM PETTY and MIKE CAMPBELL

Moderate rock ♩ = 114

Intro:

Rhy. Fig. 1

Am9

Am

Dm9

Dm

G7sus G

(end Rhy. Fig. 1)

G(9) G7sus

3  
2nd time only

T  
A  
B

Verses 1 & 2:

w/Rhy. Fig. 1 (2 times)

Am9

Am

Dm9

Dm

w/Fill 1 (2nd verse only)

G7sus

G

G(9)

G7sus

1. You bet-ter watch what you say.

You bet-ter watch what you do to me.

2. See additional lyrics.

Rhy. Fig. 2

(end Rhy. Fig. 2)

P.M.-----

T  
A  
B

w/Rhy. Fig. 2

Am9

Am

Dm9

Dm

G7sus

G

G(9)

G7sus

Don't get car-ried a-way.

Girl, if you can do bet-ter than me, go.

Fill 1

T  
A  
B

Am<sup>II</sup> F w/Fill 2 (2nd time)

Yeah \_\_\_ go, \_\_\_ but re - mem - ber:

*f* w/trem. bar *pp*

T 10 10

A 0 0

B 0 0

\*3rd time only -----

## Chorus:

C Am<sup>II</sup> C Am<sup>II</sup>

Good \_\_\_ love \_\_\_ is hard to find. Good \_\_\_ love \_\_\_ is hard to find. \_\_\_ You got \_\_\_

F G To Coda ⊕

luck - y \_\_\_ babe, \_\_\_ you got \_\_\_ luck - y \_\_\_ babe, \_\_\_ when I found \_\_\_ you. \_

1. w/Rhy. Figs. 1 & 2

Am<sup>9</sup> Am Dm<sup>9</sup> Dm G7sus G G(9) G7sus

T 5 5 5 8 7 (7) (7)

A 5 5 5 8 7 (7) (7)

B 5 5 5 8 7 (7) (7)

Fill 2

hold ----- 4

T 0 10 10 0 0 0 0

A 0 10 10 0 0 0 0

B 0 10 10 0 0 0 0

## Guitar Solo:

2. w/Rhy. Figs. 1 & 2 (2 times)

Am9 Am Dm9 Dm G7sus G G (9) G7sus

w/trem. bar

T A B 7 5 7 7 5 3 5 3 2 3 5

D.S.  al Coda

Am9 Am Dm9 Dm G7sus G G (9) G7sus

Yeah, go

T A B 7 5 7 7 5 3 2 0 3 1

## Coda

w/Rhy. Figs. 1 & 2 (6 times)

Am9 Am Dm9 Dm G7sus G G (9) G7sus

8va

T A B 10 12 10 15 12

Am9 Am Dm9 Dm G7sus G G (9) G7sus Am9

w/trem. bar

T A B (12) 7 5 7

Am Dm9 Dm G7sus G G(9) G7sus Am9 Am

T  
A  
B 7 5 3 5 (5)

Dm9 Dm G7sus G G(9) G7sus Am9 Am Dm9 Dm

T  
A  
B 7 5 0 7 5 7 5 7

w/Fill 3 G7sus G G(9) G7sus Am9 Am Dm9 Dm G7sus G G(9) G7sus fade

T  
A (7)  
B 12 12 12 7

hold -----

\*w/trem. bar

Fill 3

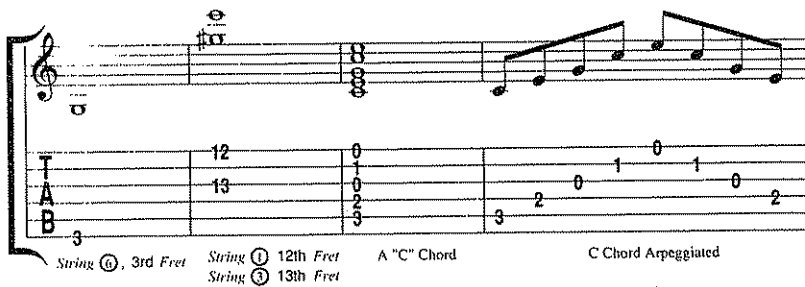
T  
A  
B 3 5 3

Verse 2:  
 You put a hand on my cheek,  
 And then you turn your eyes away.  
 If you don't feel complete,  
 If I don't take you all of the way then go.  
 Yeah go, but remember:  
 (To Chorus:)

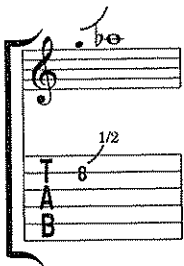
# GUITAR TAB GLOSSARY \*\*

## TABLATURE EXPLANATION

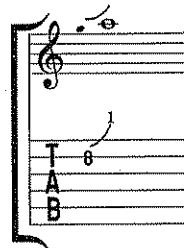
**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



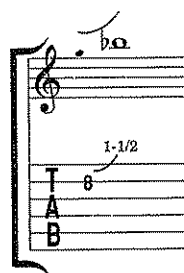
## BENDING NOTES



**HALF STEP:** Play the note and bend string one half step.\*



**WHOLE STEP:** Play the note and bend string one whole step.



**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.



**TWO STEPS:** Play the note and bend string two whole steps.



**SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.



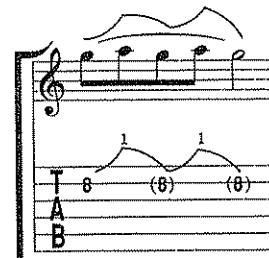
**PREBEND (Ghost Bend):** Bend to the specified note, then release to the original note.



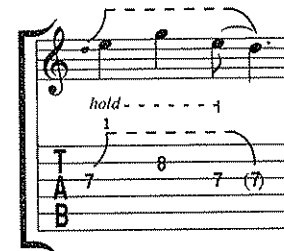
**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.



**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.

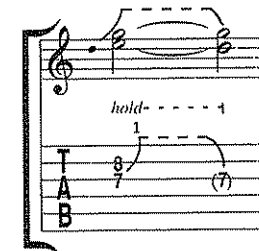


**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



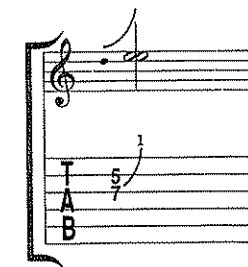
**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

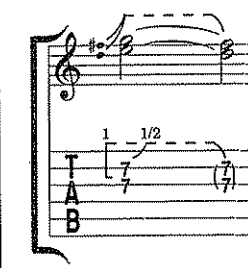


**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).



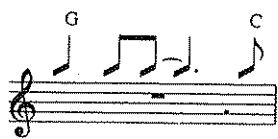
**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.



**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.

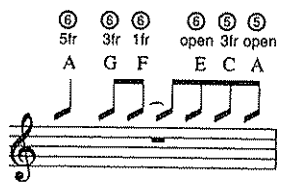
\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

## RHYTHM SLASHES



**STRUM INDICATIONS:**  
Strum with indicated rhythm.

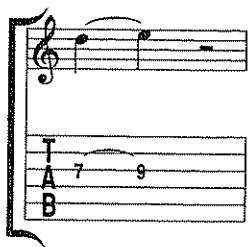
The chord voicings are found on the first page of the transcription underneath the song title.



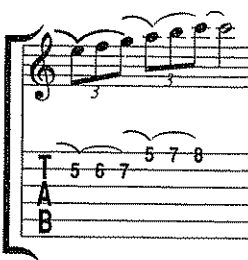
**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**  
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

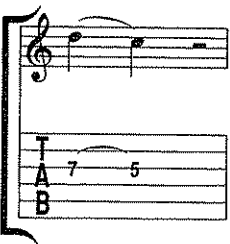
## ARTICULATIONS



**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.

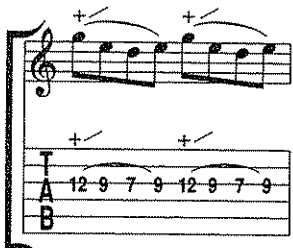


**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



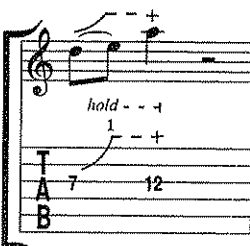
**FRETBOARD TAPPING:**  
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.

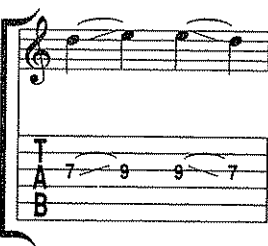


**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend, tap onto note indicated.

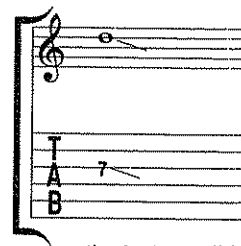


**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).

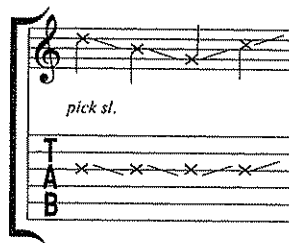


**LONG GLISSANDO:**  
Play note and slide in specified direction for the full

value of the note.

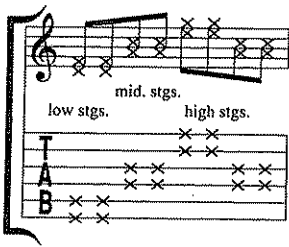


**SHORT GLISSANDO:**  
Play note for its full value and slide in specified direction at the last possible moment.



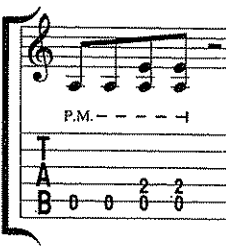
across the length of the string(s).

**PICK SLIDE:**  
Slide the edge of the pick in specified direction



**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



**TREMOLO PICKING:**  
The note or notes are picked as fast as possible.



and the grace note.

#### TRILL:

Hammer on and pull off consecutively and as fast as possible between the original note



#### ACCENT:

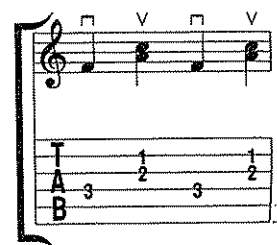
Notes or chords are to be played with added emphasis.



#### STACCATO (Detached Notes):

Notes or chords are to be played roughly

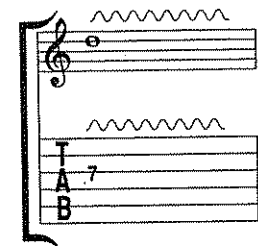
half their actual value and with separation.



#### DOWN STROKES AND UPSTROKES:

Notes or chords are to be played with either a downstroke

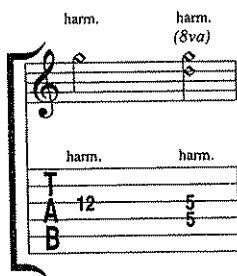
(v) or upstroke (u) of the pick.



#### VIBRATO:

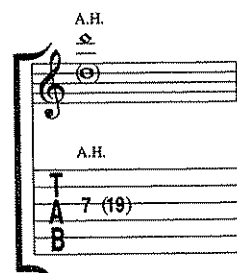
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

## HARMONICS



#### NATURAL HARMONIC:

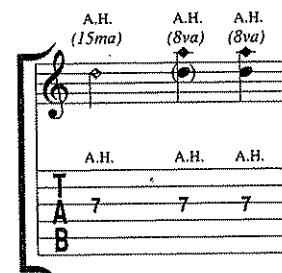
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



#### ARTIFICIAL HARMONIC:

The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

same string at the second tab number (in parenthesis) and is then picked by another finger.

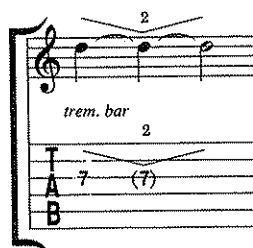


#### ARTIFICIAL "PINCH" HARMONIC:

A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

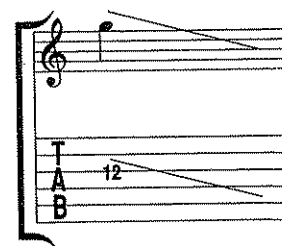
## TREMOLO BAR



#### SPECIFIED INTERVAL:

The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



#### UN-SPECIFIED INTERVAL:

The pitch of a note or a chord is lowered to an unspecified interval.