<table>
<thead>
<tr>
<th>Song</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERICAN GIRL</td>
<td>32</td>
</tr>
<tr>
<td>BREAKDOWN</td>
<td>16</td>
</tr>
<tr>
<td>DON'T COME AROUND HERE NO MORE</td>
<td>38</td>
</tr>
<tr>
<td>DON'T DO ME LIKE THAT</td>
<td>43</td>
</tr>
<tr>
<td>EVEN THE LOSERS</td>
<td>92</td>
</tr>
<tr>
<td>A FACE IN THE CROWD</td>
<td>98</td>
</tr>
<tr>
<td>FREE FALLIN'</td>
<td>13</td>
</tr>
<tr>
<td>HERE COMES MY GIRL</td>
<td>46</td>
</tr>
<tr>
<td>I NEED TO KNOW</td>
<td>102</td>
</tr>
<tr>
<td>I WON'T BACK DOWN</td>
<td>80</td>
</tr>
<tr>
<td>INSIDER</td>
<td>50</td>
</tr>
<tr>
<td>INTO THE GREAT WIDE OPEN</td>
<td>83</td>
</tr>
<tr>
<td>JAMMIN' ME</td>
<td>52</td>
</tr>
<tr>
<td>LEARNING TO FLY</td>
<td>20</td>
</tr>
<tr>
<td>LISTEN TO HER HEART</td>
<td>88</td>
</tr>
<tr>
<td>REBELS</td>
<td>58</td>
</tr>
<tr>
<td>REFUGEE</td>
<td>10</td>
</tr>
<tr>
<td>RUNNIN' DOWN A DREAM</td>
<td>70</td>
</tr>
<tr>
<td>SOUTHERN ACCENTS</td>
<td>77</td>
</tr>
<tr>
<td>STOP DRAGGIN' MY HEART AROUND</td>
<td>67</td>
</tr>
<tr>
<td>THE WAITING</td>
<td>26</td>
</tr>
<tr>
<td>A WOMAN IN LOVE (It's Not Me)</td>
<td>64</td>
</tr>
<tr>
<td>YOU GOT LUCKY</td>
<td>106</td>
</tr>
</tbody>
</table>

**GUITAR/TAB/GLOSSARY** 110
REFUGEES

Moderate rock \( j = 116 \)

Intro:

Rhy. Fig. 1A

\[
\begin{align*}
\text{Gtr. 1 (acoustic)} & : \\
\text{Gtr. 2 (elec.) Rhy. Fig. 1} & : \\
\end{align*}
\]

\[
\begin{align*}
\text{E} & : \\
\text{A5} & : \\
\text{B} & : \\
\end{align*}
\]

\[
\begin{align*}
\text{Fm} & : \\
\text{A5} & : \\
\text{E} & : \\
\text{Fm} & : \\
\text{A5} & : \\
\end{align*}
\]

Words and Music by TOM PETTY and MIKE CAMPBELL

Verses 1, 2 & 3:

\[
\begin{align*}
\text{Gtr. 1 & 2} & : \\
\text{A} & : \\
\text{E11} & : \\
\end{align*}
\]

1. We got some-thin', we both know it, we don't talk too much about...

2. 3. See additional lyrics.

Refugee - 5-1
Ain't no real big secret,

all the same, somehow we get around it.

(last time only)

it don't really matter to me, baby. You believe what you wanna believe. You see you don't have to live like a refugee.

Don't have to live like a refugee.

Chorus:
w/Rhy. Fig. 1

w/Fill 1 (last time)
refugee. Now baby you don't have to live like a refugee.

Bridge:

Don't have to live like a refugee. Baby, we ain't the first

I'm sure a lot of other lovers been burned. Right now this seems real

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

Refugee - 5-3
Solo:
w/Rhy. Fig. 1
F\(\text{Bm}\) A5 E F\(\text{Bm}\) A5 E F\(\text{Bm}\)

T
A
B

w/Rhy. Fig. 1 (till the end)
D. S. /\(\text{S}\) al Coda

\(\phi\) Coda A5 E F\(\text{Bm}\) A5 E F\(\text{Bm}\)

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\(\text{Bm}\) A5 E F\(\text{Bm}\)

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

F\(\text{Bm}\) A5 E F\(\text{Bm}\)

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

T
A
B

Refugee - 5-4
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:
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:)

Refugee - 5-5
FREE FALLIN'

Moderate rock \( \mathbf{j} = 84 \)

**Intro:**

Rhy. fig. 1

Gtr. 1

\( F \)  \( F_{sus} \)  \( C_{sus} \)  \( F \)  \( F_{sus} \)  \( F \)  \( C_{sus} \)  \( F \)  \( F_{sus} \)  \( F \)  \( C_{sus} \)

1. She's a

**Verse 1:**

w/Rhy. Figs. 1&1a (Gtr. 1&2)

F  \( F_{sus} \)  \( F \)  \( C_{sus} \)  \( F \)  \( F_{sus} \)

This is a

Rhy. Fig. 1b

Gtr. 3

(end Rhy. Fig. 1b)

mer-i-ca too. She's a good girl, loves crazy 'bout Elvis, loves

\( F \)  \( C_{sus} \)  \( F \)  \( F_{sus} \)  \( F \)  \( C_{sus} \)
cont. Rhy. Fig. 1b
F    F sus
F    C sus     F    F sus   F    C sus

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

w/Rhy. Figs. 1, 1a, & 1b
F    F sus
F    C sus     F    F sus

long day     liv-in' in Re - se - da. There's a free - way
(3.) Vam - pires    walk-in' through the val - ley move west down Ven -

F    C sus     F    F sus
run-nin' through the yard. And I'm a bad boy 'cause I don't e - ven miss her. I'm a
F    C sus
 tur - a Bou-le - vard. And all the bad boys are stand-in' in the shad - ows. And the

F    F sus     F    C sus
bad boy     for break - in her heart.} Now I'm free,
good girls     are home with bro - ken hearts.)

F    C sus     F    F sus
free fall - in'. I'm a free fall - in'. I'm a free fall - in'. I'm a free fall - in'. I'm a free fall - in'. I'm a free fall - in'.

F    C sus     F    F sus
free fall - in'. I'm a free fall - in'. I'm a free fall - in'. I'm a free fall - in'. I'm a free fall - in'.

To Coda Φ 1. F    C sus       2. F    C sus

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

3. And all the

* Background vocals after 4th Verse.

Free Fallin' - 3 - 2
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:)

Free fallin' - 3 - 3
BREAKDOWN

Moderate rock \( \frac{4}{4} = 108 \)

\[\text{Words and Music by}
\text{TOM PETTY}\]

Breakdown - 4-1

Copyright © 1976 ALMO MUSIC CORP. (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved
Am7 G
It's all right if you don't. I'm not afraid of you running away, honey, I get the feelin' you won't.
Verse 2: Am7 G continue same rhythm
2. There is no sense in pretending;
Am7 G your eyes give you away. Something inside you is
Am7 G Am7 G feeling like I do, we've said all there is to say.
F gliss. Baby.
Chorus:
A5 G5 F5 G5 A5 G5 Breakdown, go ahead give it to me. Breakdown, honey take
* last time only

Breakdown - 4-2
me through the night.
(Baby, baby, break down.)

Break down, I'm standin' here can't you see.

Ooh.

Break down it's all right. It's all right.

To Coda Φ A5 G5 A5 G5 continue same rhythm

Ooh

Breakdown - 4-3
LEARNING TO FLY

Words and Music by
TOM PETTY and JEFF LYNNE

Moderate rock \( \frac{\text{BPM}}{118} \)

Intro: Rhy. Fig. 1

Gtr. I (12 str.)

F C Am G

Gtr. II

Rhy. Riff A

A B

F C Am G

Well, I

Gtr. III

Rhy. Fig. IA

A B

*Gtr. III staccato chords w/palm mute.

Copyright © 1991 GONE GATOR MUSIC (ASCAP) and EMI-APRIL MUSIC, INC. (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved
Verse 1:
F C Am G F C
started out down a dirty road.

Am G Am G

Verse 2 & 3:
F C Am G C Am G
all alone And the sun went down good ol' days, as I may

F C Am G F C

crossed the hill and the town lit up and the rocks might melt
not return

Am G F C Am G
the world got still and the sea may burn

1.2. I'm

Gtr. II
Chorus:

Learning to fly,
but I ain't got wings.

3. See additional lyrics (chorus 3)

Learning to fly,
Coming down.

Learning to fly,

3rd time to Code:

Learning to fly.

Rhy. Fig. 1B

Gtr. III
Verse 4:

Well some say life will

beat you down,

break your heart,

steal your crown.

So I've started out

for

God knows where...

I guess I'll know...

when I get there...

D.S. al Coda

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

I'm learning to fly—

Learning to fly:

I ain't got wings...

Coming down

is the hardest thing—

learning to fly—

Learning to fly—
a-round the clouds...

Fill 1

Fill 2
Am    G

What goes up

Am    G

Learning to fly

F    C

must come down.

Am    G

I'm learning to fly.

Gtr. II (w/slide)

Am    G

Learning to fly.

F    C

Learning to fly.

Am    G

I'm learning to fly.

F    C

Fade

learning to fly.

Am    G

Learning to fly.

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

Moderate rock \( \frac{d}{d^2} = 120 \)

Intro:

\[
\begin{aligned}
&T \quad 2 \ 3 \ 2 \ 2 \ 3 \ 3 \ 2 \ 2 \ 2 \ 3 \ 2 \\
&A \quad 2 \ 3 \ 2 \\
&B \quad 2 \ 3 \ 2 \\
\end{aligned}
\]

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

Asus \quad A

\[
\begin{aligned}
&T \quad 3 \ 2 \ 2 \ 2 \ 17 \ 14 \ 17 \ 19 \ 17 \ 15 \ 14 \ 12 \ 10 \ 5 \\
&A \quad 2 \ 2 \ 2 \ 14 \\
&B \quad 2 \ 2 \ 2 \\
\end{aligned}
\]

Verse:

Asus

\[
\begin{aligned}
&T \quad (8va) \quad (8va) \\
&A \quad (8va) \\
&B \quad (8va) \\
\end{aligned}
\]

Oh, baby don't it feel like heaven right now? Don't it

(2.) See additional lyrics.

Words and Music by TOM PETTY

The Waiting - 6-1

Copyright © 1981, 1982 GONE GATOR MUSIC (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved
feel like some-thin' from a dream? Yeah, I've never known nothin'

quite like this. Don't it feel like to-night might never be again? Baby,

we know better than to try and pretend. Honey no one could a ever

told me 'bout this. I said yeah, yeah, (yeah, yeah) yeah, yeah, yeah, yeah. The

Chorus: G

waiting is the hardest part.

Every day you see one more card. You
take it on faith, you take it to the heart. The waiting is the

 hardest part.

Oh, don’t let ’em kill you babe, don’t let ’em get to you.
Don't let 'em kill you, baby. Don't let 'em get to you. I'll be your bleeding heart.

I'll be your crying fool. Don't let this go too far. Don't let it get to you.

Solo:

A5

G5

D5

A5

The Waiting - 6-4
Bm

A5

G5

D. S. ❲ al Coda

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, the

Φ Coda

Yeah, the waiting is the hard

G(9) D/F♯ Asus D G(9) D/F♯

continue same rhythm

The Waiting - 65
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:)
AMERICAN GIRL

Bright rock \( \frac{\text{d}}{\text{t}} = 244 \)

w/Rhy. Fig. I

Words and Music by
TOM PETTY

D

\[ \begin{array}{cccc}
10 & 10 & 10 & (10) \\
7 & 7 & 7 & (7)
\end{array} \]

T

\[ \begin{array}{cccc}
(10) & 10 & 10 & 10 & (10) & 10 & 10 & 10 & 10 & 10 \\
7 & 7 & 7 & 7 & (7) & 7 & 7 & 7 & 7 & 7
\end{array} \]

A

Rhy. Fig. 1

D

\[ \begin{array}{cccc}
10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 \\
7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7
\end{array} \]

Em

Rhy. Fig. 1a

Bm

\[ \begin{array}{cccc}
10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 \\
7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7
\end{array} \]

Copyright © 1976 ALMO MUSIC CORP. (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved
Verses 1 & 2:

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

1. Well she was an American girl,

2. See additional lyrics.

raised on promises.

American Girl - 6-2
She couldn't help thinking that there was a little more to life someplace else. After all it was a great big world, with lots of places to run to.
Yeah, and if she had to die, tryin' she hold

had one little promise she was gonna keep.

Chorus:
Oh, yeah, alright hold

take it easy baby, make it last all night.

American Girl - 6-4
G

A

She was an American

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

girl.

N.C.

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

4.

D
E

G
A

Play 3 times.

American Girl - 6-5
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 \( \text{\textit{d} = 80} \)

\textit{intro:}

Words and Music by
TOM PETTY and DAVID A. STEWART

*Electric sitar

F
F(2)/B♭
F/C
F(2)/B♭

w/ Rhy. Fig. 1 (2 times)

Hey!

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

Don’t Come Around Here No More - 5-1

Copyright © 1984, 1985 GONE GATOR MUSIC (ASCAP) and BLUE NETWORK MUSIC, INC. (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved
Verse:
F w/Rhy. Fig. 1 (4 times) F
F(2)/B1 F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1

1. Don't come around here no more,
2. Don't feel you any more.

You darken my door,

Whatever you're looking for.

Hey! don't come around here no more.

w/Fill 1
N.C. (Am)
C

I've given up.

I've given up.

stop!

I've given up.

stop!

I've given up.

Stop! On waiting any longer.

You tangle my emotions.

Ahh.

coo.

I've given up.

Stop! On waiting any longer.

You tangle my emotions.

C

Gm

Am

Bb

C

I've given up

on this love getting stronger.

I've given up

on this love getting stronger.

Honey, please

admit it's over.

Chorus:

w/Rhy. Fig. 1 (4 times) F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1
F/C F(2)/B1 F
F(2)/B1

Don't come around here no more.
Don't come around here no more.

Fill 1

Don't Come Around Here No More - 5-2
Don't come around here no more. Don't come around here no more.

Ahh

Hey!

w/Rhy. Fig. 1 (4 times)

Don't come around here no more. Don't come around here no more.

Verse:

3. Stop walking down my street. Don't come around here no more.

Who you expect to meet? Don't come around here no more.

Don't Come Around Here No More - 5-3
Don't come around here no more...
DON'T DO ME LIKE THAT

Moderate rock \( \dot{\text{j}} = 114 \)
Intro:
G
Rhy. Fig. 1
G

\( \text{Gtr. I}\)

C

D

\( \text{Dm}\)

Words and Music by TOM PETTY

Verse:
w/Rhy. Fig. 1
G

1. I was talkin' with a friend of mine, said a woman had hurt his pride.

2. 3. See additional lyrics.

w/Fill 2 (2nd time)

C

D

w/Fill 3 (2nd time)

G

Fmaj7

Then he said, "You better watch your step or you're gonna get hurt yourself.

w/Fill 4 (2nd time)

C

D

Someone's gonna tell you lies, cut you down to size.

Copyright © 1977 ALMO MUSIC CORP. (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved
Verses 2 & 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:)

Don’t Do Me Like That - 3-3
HERE COMES MY GIRL

Moderate rock \( \frac{3}{4} = 106 \)

Intro:

<table>
<thead>
<tr>
<th>A5</th>
<th>B/A</th>
<th>A(9)</th>
<th>E</th>
<th>F#m</th>
<th>B</th>
<th>F</th>
<th>F#5</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>5</td>
<td>5</td>
<td>23</td>
<td>231</td>
<td>13</td>
<td>13</td>
<td>2</td>
<td>13</td>
</tr>
</tbody>
</table>

Words and Music by TOM PETTY and MIKE CAMPBELL

Verses 1, 2 & 3:

w/Rhy. Fig. 1 & 1A

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

2. 3. See additional lyrics.

Here Comes My Girl - 4-1

Copyright © 1979 ALMO MUSIC CORP. (ASCAP)

International Copyright Secured Made in U.S.A. All Rights Reserved
w/Rhy. Fig. 1, 1A & 1B (3 times)

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

But when she puts her arms a-round me,

I can some-how rise a-bove it.

Yeah, ol' man when I got that lit-tle girl stand-in' right by my side, you know, I can
tell the whole wide world to shove it. hey. Here comes my

Chorus:

Here comes my

Rhy. Fig. 2

(end Rhy. Fig. 2)

Here Comes My Girl - 4-2
w/Rhy. Fig. 2
E

A

w/Fill 1
Fin

Yeah, she looks

To Coda

all right. She is all I need tonight.

Bridge:
Fis

w/Fill 2 (3 times)

D.S. $ as Coda

Watch her walk.

Coda

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

Fill 1

Fill 2

Here Comes My Girl - 4-3
Verse 2:
Every time 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 \( \frac{3}{4} = 100 \)
Rhy. Fig. 1

Verse:
\[ A \quad E \quad D(2) \quad \frac{3}{4} \]

1. You've got a dangerous background, and

every thing you've dreamed of.

Yeah, you're the Dark Angel.

It don't show when you break up.

And

I'm the one who ought a know.

Yeah, I'm the one left in the dust.

Oh, I'm the broken hearted fool

Chorus:

who was never quite enough.

I'm an insider.

Copyright © 1981 GONE GATOR MUSIC (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved
Verse 2:
It's a circle of deception.
It's a ball 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:)

Insider - 2-2
JAMMIN' ME

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

Moderate rock \( \frac{1}{4} = 124 \)  Rhy. Fig. 1

Intro:

\[ \text{Gtr.1} \]

\[ \text{Gtr.2} \]

Rhy. Fig. 1A

\[
\begin{array}{cccccccccccc}
\text{T} & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 \\
\text{A} & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 \\
\text{B} & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 \\
\end{array}
\]

(end Rhy. Fig. 1)

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

\[
\begin{array}{cccccccccccc}
\text{T} & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 \\
\end{array}
\]

(end Rhy. Fig. 1A)

Verse 1:
Rhy. Fig. 2

\[
\begin{array}{cccccccccccc}
\text{E} & A & D & (D) & A & E & \text{A} & D & A & E & A & E \\
\end{array}
\]

1. You got me in a corner. You got me

2. See additional lyrics.

Rhy. Fig. 2A

\[
\begin{array}{cccccccccccc}
\text{T} & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 & 10 \\
\end{array}
\]

Jamin' Me - 6-1

Copyright © 1985, 1987 GONE GATOR MUSIC (ASCAP), WILD GATOR MUSIC (ASCAP) and SPECIAL RIDER MUSIC (ASCAP)

International Copyright Secured  Made in U.S.A.  All Rights Reserved
(end Rhy. Fig. 2) w/Rhy. Fig. 2 & 2A

A          D
A          E
A          D

against the wall.      I got no - where to go.

(end Rhy. Fig. 2A)

A/E

T 9 10 10 10
A 9 11 11
B

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

A          E
A          D

I got no - where to fall.

2. Take back your
4.5. See additional lyrics.

A          D
A          E
A          D

insurance,     baby, noth - in' is guar - an - teed.

A          E
A          D
A

Take back your ac - id rain,     baby,     let your
Chorus:

You're jamm'n' me,

you're jamm'n' me.

E B B6 B B6 B B6 B A A6 A A6 A
continue same rhythm

You can keep me painted in a corner. You can walk away, but

To Coda w/Rhy. Figs. I & 1A

it's not over.

Jammin' me.

Jammin' Me - 6-3
Bridge:

I ran ian torture and the apple in young Steve's eye.

Take back your losing streak ers.

Check your front wheel drive.

You're jam

w/Rhy. Fig. 1

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

min' me, you're jam min' me.
E  Esus  E  Esus  E  A  D  

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

\textit{You're}

\textit{Quit jammin' me.}

\textit{You're}

\textit{Jammin' Me - 6-5}
**Verses 3 & 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:)*
REBELS

Moderate rock \( \boxed{\text{b} = 140} \)

Intro:
Rhy. Fig. 1  Gtrs. 1 (Acoustic) & 2 (Electric)
C  G  Am  F  F\#  G\#  C  C5  G5  F5

Gtrs. 3
\( \text{P.M.} \)

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

(end Rhy. Fig. 1)  C5  G5
Gtrs. 2
\( \text{Riff 1} \)
\( \text{8va.} \)

T 1 3 3 3 2 15 15 15 15 (16) 19
A B

Am  F5
Gtrs. 2 cont. simile
w/Rhy. Fig. 1
\( \text{8va.} \)

C  G

\( \text{8va.} \)

Am  F\# 3rd
\( \text{end Riff 1} \)

T (15) 15 15 15 15 15 12 9 10 (10)
A B

Words and Music by TOM PETTY

Rebels - 6-1

Copyright © 1984, 1985 GONE GATOR MUSIC (ASCAP)
International Copyright Secured  Made in U.S.A.  All Rights Reserved
Verses 1 & 2:

Gtrs. 1 & 2

1. Honey, don’t walk out, I’m too drunk to fol-

(2nd time only)

You know you won’t feel this way tomorrow.

Well, just maybe a little rough around the edges or


Rhy. Fig. 2 (Gtr. 1)

(end Rhy. Fig. 2)

G7

F

Gtrs. 1 & 2 cont. sim.

inside a little hollow.

get faced with some
G7
- things some - times, that are so hard to swal - low.

Chorus:
Am
Hey, (Hey, hey hey,) I was born a reb - el,

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

w/Fill 1 (2nd time)
C
F II

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

Yeah, with one foot in the grave.

Gtr. 1

(1st time only)

TAB
5 7 5 5 5 7 9 8 7 5 1 0 0 0

Fill 1

TAB
5 7 5 7 1 1

Fill 2

TAB
5 5 5 7 5 7 1 1 5 7 5 7
and one foot on the pedal. I was born a rebel,
- el, was born a rebel.

Synth. Solo:

(Synth. trpt.)

Fill 3
Verse 3:
3. Even before my father's father they called us all rebels.

While they burned our cornfields, and

left our cities leveled. I can still feel the eyes of those

blue-belied devils, yeah, when I'm walkin' round at night

through the concrete and metal. Hey, hey,

D.S. \( \frac{3}{2} \) al Coda 1

Fill 4
Coda I w/Rhy. Fig. 1 (Gtrs. 1 & 2)

C    G  Am
no 3rd

C
G
Am
F

D.S. at Coda II

Hey, hey

Am
C
Repeat & fade

Hey, hey

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:)

Fill 5

Rebels - 6-6
A WOMAN IN LOVE
(It’s Not Me)

Moderate rock \( \frac{d}{= 126} \)

Words and Music by
TOM PETTY and MIKE CAMPBELL

Verse:

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

2.3. See additional lyrics.

Said: "Don’t think about it, you can go crazy.

Copyright © 1981 GONE GATOR MUSIC (ASCAP) and WILD GATOR MUSIC (ASCAP) 
International Copyright Secured Made in U.S.A. All Rights Reserved
Bm

An - y - thing can hap - pen, an - y - thing can end.

G(2)

Don't try to fight it; don't try to save me. She's a wom - an in

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

Bm A D E5

She's a wom - an in love.

Bm A D E5

love. And he's go - na

Bm A D E5

break her heart to piec - es. She don't want to know. She's a wom - an in

E

D.S. ⊙

love.

Bridge:

E5

She can't let go.

D/F♯

hold

0 0 0 2 0 0

A Woman in Love - 3-2
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:)

A Woman in Love - 3-3
STOP DRAGGIN' MY HEART AROUND

Moderate rock \( \frac{3}{4} = 108 \)

Intro:

\[ \text{E5, G5, C2, G/B, D, A5} \]

Coda

Rhy. Fig. 1

\[ \text{E5 (Palm mute)} \quad \text{G5, A5, E5, G5, A5} \quad \text{(end Rhy. Fig. 1)} \]

Fill 1

\[ \text{(end Fill 1)} \]

w/Rhy. Fig. 1

Verse 1:

\[ \text{E5, G5, A5, E5, G5, A5} \quad \text{(end Fill 2)} \]

1. Baby

\[ \text{you come knock in' on my front door. Same old line you used to} \]

Copyright © 1981, 1982 GONE GATOR MUSIC (ASCAP) and WILD GATOR MUSIC (ASCAP)

International Copyright Secured Made in U.S.A. All Rights Reserved
Verse 2:
2. It's hard to think about what you wanted. It's hard to think about what you've lost. This doesn't have to be the big "get even."
3. See additional lyrics.

Stop Draggin' My Heart Around - 3-2
Chorus:

C

Stop drag-gin’ my

D

heart a-round.

C

Yeah, you’d buck-le with the weight of the world.

D

Stop drag-gin’ my,

C2

stop drag-gin’ my heart a-round.

G/B

To Coda

C2

Interlude:

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

E5

Rhy. Fig. 3

G5

A5

D

(end Rhy. Fig. 3)

C2

C2

G

D

C2

G

D.S. $\frac{\sqrt{2}}{2}$ al Coda

A5

w/Rhy. Fig. 3 (2 times)

w/Rhy. Fig. 1

w/Fill 1 (see page 1)

E5

G5

A5

E5

G5

A5

Ooh.

Coda

w/Rhy. Fig. 1

w/Fill 2 (see page 1)

E5

G5

A5

E5

G5

A5

Repeat and fade

Stop drag-gin’ my

heart a-round.

(verse 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:)

Stop Draggin’ My Heart Around - 3-3
RUNNIN' DOWN A DREAM

Bright rock \( \frac{j}{\text{bpm}} = 144 \)

Intro:

Gtr.2 \( \text{E} \) (end Rhy. Fig. 1)

Rhy. Fig. 1

Gtr.1

TA
\[ 0 \quad 7 \quad 0 \quad 0 \quad 5 \quad 0 \quad 2 \quad 0 \]

T
\[ 0 \quad 7 \quad 0 \quad 0 \quad 5 \quad 0 \quad 3 \quad 0 \]

Verse:

\( \text{D}(\#) \)

1. It was a beautiful day, the sun beat down.
2. See additional lyrics.

\( \text{w/trem. bar} \)

Copyright © 1989 GONE GATOR MUSIC (ASCAP), WILD GATOR MUSIC (ASCAP) and EMI-APRIL MUSIC, INC. (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved
w/Rhy. Fig. 1 (1 time)

The trees flew by.

Del were sing-in' little "Run-a-way."

I was fly-in'.

\[\text{Chorus:} \]

Gtr. 2

run-nin’ down a dream that never would come to me.

[Gtr. 3 is an acoustic guitar]
Workin' on a mystery,

Go-in' wherever it leads.

Runnin' down a dream.

To Coda

1. D.S.\(\times\)

2. w/Rhy. Fig. 1 (4 times) Cmaj7

Gtr. 2

2. 1

D\(\flat\)

E5

Cmaj7

D.S.\(\times\)

3. D.S.S.\(\times\) al Coda

Yeah.

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

E

Cmaj7

D\(\flat\)

E5
Cmaj7

Dadd\(^{(9)}\)

E5

*C Gradually release bend

Cmaj7

Dadd\(^{(9)}\)
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:)

Runnin' Down a Dream - 7-7
SOUTHERN ACCENTS

Words and Music by TOM PETTY

Ballad \( \frac{j}{= 72} \)

* Gtr. 1 F

* Gtr. 2 C/E

\[ \begin{align*}
    & F \quad Dm \quad C/D \\
    & [333] \quad [333] \quad [333] \quad [333] \\
\end{align*} \]

1. There's a

* Piano arranged for gtrs. 1 & 2

\[ \begin{align*}
    & Dm \quad C/D \quad F \\
    & [333] \quad [333] \quad [1332] \\
\end{align*} \]

Southern accent where I come

2. See additional lyrics.

from

The young'uns call it country, the

Yankees call it dumb, got my own way of

talkin' but everything is done with a

South ern acc ent where I come
2. Now that from.

Bridge:
Bb/F
Dm      C/D    C    Bb/F
For just a minute there I was dreaming. For just a minute it was
Am7     Gsus
all so real. For just a minute she was standing there with
Bb
me.

D.S. 8 al Coda
3. There's a
Φ Coda
F

Southern Accents - 3-2
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

Moderate rock \( \frac{4}{4} = 112 \)

Intro:

Rhy. Fig. 1

Grts. 1

\[
\begin{align*}
\text{Em} & \quad \text{D} & \quad \text{G} & \quad \text{C} & \quad \text{B5} & \quad \text{D5} & \quad \text{G5} \\
\text{G5} & \quad \text{Em} & \quad \text{D5} & \quad \text{G5} & \quad \text{Em} & \quad \text{D5} & \quad \text{G5} \\
\text{G5} & \quad \text{Em} & \quad \text{D5} & \quad \text{G5} & \quad \text{Em} & \quad \text{D5} & \quad \text{G5}
\end{align*}
\]

(\text{end Rhy. Fig. 1})

* Slide Grts. is tuned: \( \begin{align*} \text{G} = \text{E} & \quad \text{B} = \text{A} & \quad \text{D} = \text{D} \end{align*} \)

\[
\begin{align*}
\text{G} & = 3 & \text{B} = 2 & \text{D} = 1
\end{align*}
\]

Verses 1, 2, 3:

w/Rhy. Fig. 1 (2 times)

* Grts. 2

\[
\begin{align*}
\text{Em} & \quad \text{D} & \quad \text{G} & \quad \text{Em} & \quad \text{D} & \quad \text{G}
\end{align*}
\]

(1.) won't \underline{ } back down. \underline{ } No I \underline{ } won't \underline{ } back down. \underline{ } You can

(2.) stand \underline{ } my ground. \underline{ } Won't be \underline{ } turned \underline{ } around. \underline{ } And I'll

(3.) See additional lyrics.

* Grts. 2 accompanies 3rd verse, Grt. 1 plays power chords throughout.

\[
\begin{align*}
\text{Em} & \quad \text{D} & \quad \text{G} & \quad \text{Em} & \quad \text{D} & \quad \text{G}
\end{align*}
\]

stand me up at the gates of hell, but I won't \underline{ } back down. \underline{ } 2. Now I

keep this world from drag - gin' me down, gon - na stand \underline{ } my ground.

\[
\begin{align*}
\text{Em} & \quad \text{D} & \quad \text{G}
\end{align*}
\]

Chorus:

\[
\begin{align*}
\text{G} & \quad \text{D}
\end{align*}
\]

And I won't \underline{ } back down. \underline{ } Hey, \underline{ } ba -

\[
\begin{align*}
\text{G} & \quad \text{C} & \quad \text{G} & \quad \text{D} & \quad \text{G}
\end{align*}
\]

* Grts. 2 Acoustic grts. enters during first chorus

\[
\begin{align*}
\text{G} & \quad \text{C}
\end{align*}
\]

- by, 

there ain't no eas - y way out. \underline{ } Hey, \underline{ } I won't back down.
To Coda

\[\text{G} \quad \text{D} \]

\[\text{Em} \quad \text{D} \quad \text{G} \]

I will stand my ground, and I

\[\text{Em} \quad \text{D} \quad \text{G} \]

D. S. \[\infty\]

w/Rhy. Fig. 1 (3 times)

I won't back down.

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

I won't back down.

Guitar Solo:

Em Dm G

Slide Gtr.

\[\text{Em} \quad \text{D} \quad \text{G} \]

\[\text{C} \quad \text{G} \quad \text{C} \]

D. S. S. \[\infty\] \[\infty\] al Coda

Hey,

I won't back down.

I Won't Back Down - 3-2
Coda

won’t back down.

Hey

I won’t back down.

baby, there ain’t no easy way out.

Hey, I won’t back down.

I won’t back down.

w/Rhy. Fig. 1

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

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:)

I Won’t Back Down - 3-3
INTO THE GREAT WIDE OPEN

Moderate rock \( \text{\textbf{j}} = 82 \)

Intro:

Rhy. fig. 1

\( \text{Em} \quad \text{Em(maj7)} \quad \text{Em7} \quad \text{Em6} \quad \text{Am7} \quad \text{C/G} \quad \text{Am7/F#} \quad \text{G} \quad \text{F(9)} \quad \text{C} \quad \text{D} \quad \text{Dsus} \quad \text{A5} \)

\( \text{(end Rhy. fig 1)} \)

* Gtr.1

Gtr. 2

w/slide

* 12 string

Verse 1:

w/Rhy. fig. 1

\( \text{Em} \quad \text{Em(maj7)} \quad \text{Em7} \quad \text{Em6} \quad \text{Em} \quad \text{Em(maj7)} \)

1. Eddie waited 'til he finished high school. He went to Hollywood,

\( \text{Em7} \quad \text{Em6} \quad \text{Am7} \quad \text{C/G} \quad \text{Am7/F#} \quad \text{C/G} \)

got a tattoo. He met a girl out there with a tattoo too. The

\( \text{G} \quad \text{F(9)} \quad \text{C} \quad \text{G} \quad \text{C} \quad \text{G} \)

future was wide open.
They moved into a place they both could afford.
He found a nightclub he could

work at the door.
She had a guitar and she taught him some chords.

The sky was the limit.

Chorus:
Into the Great Wide Open – 5 • 2
Em7  Em6  (Gtr. 1 cont. similar)
Am7  C/G  Am7/F#  C/G  G  F(9)

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

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

G  F(9)

fu-ture was wide o-pen.

D.S.§ al Coda
Deus Deus

Into the Great Wide Open – 5 - 4
Coda

Chorus:

Em A5
G C D

Into the great wide open

G Em D Am G C
Under them skies of blue
Into the great wide open

D G F

Em A5 G

a rebel without a clue

C G

C G
LISTEN TO HER HEART

Moderate rock \( \frac{1}{4} = 125 \)

Intro:

Gtr. 2

Rhy. Fig. 1

Gtr. 1 (two guitars arr. for one)

Let ring throughout

Verse:

w/Rhy. Fig. 2 (two times)

A5

Gtr. 1

1. You think you’re gon-na take her a-way,

2. See additional lyrics

Listen To Her Heart - 4 - 1

Copyright © 1977 ALMO MUSIC CORP. (ASCAP)

International Copyright Secured Made in U.S.A. All Rights Reserved
mind is gonna change, but I know everything is okay. She's gonna

Chorus: G5  A5

P.M.  G5

(simile rhythm)

listen to her heart. It's gonna tell her what to

end Rhy. Fig. 3

Let ring--

To Coda ♫

A5  E5

do. She might need a lot of lovin' but she don't need_

Let ring--

T  A  B

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

2. A5 w/Rhy. Fig. 3
Bridge:

G

And you just can't creep up behind her.

G

And you can't understand that she's

(8va)

my girl.

She's my girl.

Yeah!

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

Listen To Her Heart - 4 - 3
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 \( \downarrow = 128 \)

Intro: \( \begin{array}{c} D \\ A \\ G \\ C(9) \\ G/A \end{array} \)

Words and Music by
TOM PETTY

Verse:

1. Well, it was nearly summer we sat on your roof.

(2.) See additional lyrics.

w/Fill I (2nd time)

Yeah, we smoked cigarettes and we

Fill 1

Even the Losers - 6-1

Copyright © 1979 ALMO MUSIC CORP. (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved
G

stared at the moon.

D

showed you stars you never could see.

A

Babe, It couldn't have been that easy to forget about me.

G

2. Baby, Baby, even the losers, get luck, y sometimes.

D

Even the losers

Chorus:

A

Fill 2

TAB

Fill 3

TAB
Bridge:

A \[ G/A \]
A \[ G/A \]

Two cars parked on the overpass.

A \[ G/A \]
A \[ G/A \]
A \[ G/A \]

Rocks hit the water like broken glass. I should've known right then it was too good to last. God, it's such a drag when you live in the past.

Ba-by, even the losers

\[ Coda \]
D \[ A \]
A \[ G \]
D \[ A \]

get lucky sometimes.
Even the losers keep a little bit of pride. They get lucky sometimes.

Baby, even the losers get lucky sometimes.

Even the Losers - 6/5
Verse 2:
Bobby, 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)
Moderate $\frac{4}{4} = 103$

Intro:

Gmaj7

Em  C  D  Am7  Bm7

Words and Music by
TOM PETTY and JEFF LYNNE

C

(continue same rhythm)

1. w/Fill 1

2.

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

Em

1. Be-fore all of this __________ ev-er went down __________

out of the sky.

* Slide Gtr. (echo)

(2nd Verse only)

T 3

* Slide Gtr. is tuned: $6 = E$  $5 = A$  $4 = D$

F 3 = G  $2 = B$  $1 = D$

C

In an-o-ther place, __________

In to my heart, __________

Em

an-o-ther town __________

in to my life __________

F 3 (echo)

A

F 3 (echo)

B

Fill I  * Acoustic Slide Gtr.

T 2

A

B

Slide Gtr. is tuned: $6 = E$  $5 = A$  $4 = D$

$3 = G$  $2 = B$  $1 = D$
Chorus:
w/Riff A (6 times)

C

D

You were just

You were just

Am7

D

a face in the crowd.

Am7

Out in the street

w/Fill 2

Bm7

Am7

Em

Am7

walking around.

thinking out loud

last time w/Riff A

To Coda 

Em

Am

slide Gtr. (1st Verse only)

A Face in the Crowd - 4-2
A face in the crowd,

Em

A face in the crowd,
I NEED TO KNOW

Moderate rock \( \frac{4}{4} = 152 \)

Intro:

Gr. 1

\[
\begin{align*}
&\text{TAB} \quad 1333 \\
&\text{D} \quad 1333 \\
&\text{D} \quad 1334 \\
&\text{D(9)} \quad 131 \\
&\text{A} \quad 1333 \\
&\text{B} \quad 1333 \\
&\text{E} \quad 1333
\end{align*}
\]

Gr. 2

\[
\begin{align*}
&\text{TAB} \quad 1333 \\
&\text{D} \quad 1333 \\
&\text{A} \quad 1333 \\
&\text{E} \quad 1333 \\
&\text{B} \quad 1333 \\
&\text{E} \quad 1333
\end{align*}
\]

Verse 1 & 2:

D

\[
\begin{align*}
1. \text{Well, the talk on the street says you might go solo.}
2. \text{See additional lyrics.}
\end{align*}
\]

\[
\begin{align*}
&\text{TAB} \quad 1333 \\
&\text{D} \quad 1333 \\
&\text{A} \quad 1333 \\
&\text{E} \quad 1333 \\
&\text{B} \quad 1333 \\
&\text{E} \quad 1333
\end{align*}
\]

D(9) D

\[
\begin{align*}
&\text{TAB} \quad 1333 \\
&\text{D(9)} \quad 1333 \\
&\text{D} \quad 1333 \\
&\text{A} \quad 1333 \\
&\text{E} \quad 1333 \\
&\text{B} \quad 1333 \\
&\text{E} \quad 1333
\end{align*}
\]

Good friend of mine saw you leavin' by the back door.

Copyright © 1977 ALMO MUSIC CORP. (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved

I Need to Know - 4:1
I need to know, I need to know if you're gonna leave then you better say so. I need to know, I need to know because I don't know how long I can hold on. If you're making me wait, if you're leading me on, I need to know.
last time w/Rhy. Fig.1 (3 times)

To Coda

know.
(I need to know.)

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

[Music notation]

Guitar Solo:

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

Rhy. Fig.1

E D

I Need to Know - 4-3
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:)

I Need to Know - 4-4
YOU GOT LUCKY

Moderate rock \( \text{\textit{d}} = 114 \)

Intro: Rhy. Fig. 1

Am9 Am Dm9 Dm G7sus G G(9) Am II Dm9 Dm G7sus G (end Rhy. Fig. 1) G (9) G7sus

Verses 1 & 2:

w/Rhy. Fig. 1 (2 times)

Am9 \textbf{3} Am Dm9 Dm \textbf{3} G7sus G G (9) G7sus

2. See additional lyrics.

w/Fill 1 (2nd verse only)

P.M. \textbf{1} P.M. \textbf{4}

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

You Got Lucky - 4-1

Copyright © 1982 GONE GATOR MUSIC (ASCAP) and WILD GATOR MUSIC (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved
Chorus:

Am7

Good love is hard to find.

To Coda

luck - y babe,

you got luck - y babe,

when I found you.

Fill 2

hold

You Got Lucky - 4-2
Guitar Solo:

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

Am9  Am  Dm9  Dm  G7sus  G  G (9)  G7sus

w/trem. bar

T
B
D.S. al Coda

Am9  Am  Dm9  Dm  G7sus  G  G (9)  G7sus

Yeah, go_

T
B

Φ Coda

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

Am9  Am  Dm9  Dm  G7sus  G  G (9)  G7sus

8va

T
B

You Got Lucky - 4-3
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:—)
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, before the string is picked.

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

© 1990 Beam Me Up Music
c/o CPP/Selvin, Inc. Miami, Florida 33141
International Copyright Secured Made in U.S.A. All Rights Reserved

** By Kenn Chipkin and Aaron Stang
**RHYTHM SLASHES**

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

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

**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.

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

**PICK SLIDE:** Slide the edge of the pick in specified direction across the length of the string(s).

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

**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).

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

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

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

**TREMOLO PICKING:** The note or notes are picked as fast as possible.
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace 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 (▼) or upstroke (▼) 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.

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