

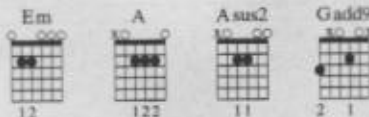
# MARY JANE'S LAST DANCE

As Recorded by Tom Petty & The Heartbreakers

(From the MCA Recording GREATEST HITS)

Transcribed by Jordan Baker

Words and Music by Tom Petty



## Intro

Slow Rock ♩ = 86 (♩♩♩♩ = ♩♩♩♩♩)

Gtr. 2 (slight dist.)

Musical notation for Gtr. 2 (slight dist.) with a *mf* dynamic and a *Ham.* (harmonic) effect. The melody is in 4/4 time, starting with an Am chord, moving to D, then Am, and finally G.

TABLATURE for Gtr. 2 (slight dist.) showing fret numbers for the melody line.

Gtr. 1 (slight dist.)

Musical notation for Gtr. 1 (slight dist.) with a *mf* dynamic. The accompaniment features a steady eighth-note rhythm with some muted notes. It includes TABLATURE with fret numbers and a '3' indicating a triplet.

Musical notation for the second system, featuring a *Ham.* effect. The melody continues with chords D, Am, G, and Am.

TABLATURE for the second system, corresponding to the melody and accompaniment.

Musical notation for the third system, including rhythmic figures labeled "Rhy. Fig. 1" and "End Rhy. Fig. 1".

TABLATURE for the third system, including rhythmic figures and triplet markings.

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Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2

G D Am

0:23

**Verse 1**

Am G D Am G

Gtr. 1: w/ Rhy. Fig. 2  
Rhy. Fig. 3

Gtr. 2

She grew up in a Indiana town...

Gtr. 1

Rhy. Fig. 2 End Rhy. Fig. 2

0:35

**Interlude**

Gtr. 1: w/ Rhy. Fig. 1

D Am End Rhy. Fig. 3 Am Rhy. Fig. 4 G D Am End Rhy. Fig. 4

Gtr. 2

2. Well, she

0:46

**Verse 2**

Gtr. 1: w/ Rhy. Fig. 2 (2 times)  
Gtr. 2: w/ Rhy. Fig. 3

Am G D Am

Gtr. 2

2

moved down here...

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0:57

## Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Am

G

D

Am

Gtr. 2: w/ Rhy. Fig. 4

2

Musical notation for the Interlude section, including a treble clef staff with a melody and a guitar staff with fret numbers.

1:09

## Chorus

Em

Rhy. Fig. 5A

A

Asus2

A

Asus2

Gtr. 1

Rhy. Fig. 5B

Gtr. 2

Musical notation for the Chorus section, including a treble clef staff with a melody and a guitar staff with fret numbers.

Last dance with Mary Jane...

End Rhy. Fig. 5B

A

Em

Musical notation for the end of the Chorus section, including a treble clef staff with a melody and a guitar staff with fret numbers.

1:31

## Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Am

G

A

Asus2

A

Asus2

Gadd9

End Rhy. Fig. 5A

Musical notation for the final Interlude section, including a treble clef staff with a melody and a guitar staff with fret numbers.

D Am G D Am

3. Well,

1:43

**Verses 3 & 4**

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

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

**Chorus**

To Coda ⊕

Gtrs. 1 & 2: w/ Rhy. Figs. 5A-B

D Am

3 4 6

I don't know, but I've been told...

Last dance with Mary Jane...

2:28

**Guitar Solo**

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

Am Riff A

A Asus2 A Asus2 Gadd9

Am G D Am

End Riff A

D.S. al Coda

G D Am G D

4. There's...

let ring -----

3:37

**Interlude**

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

⊕ Coda

A Asus2 A Asus2 Gadd9

D Am

# Mary Jane's Last Dance

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\*Gtr. 3: w/ Riff A (2 times)

\*dist., *f*

3:59

## Outro/Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 & Riff A (4 times)

## Lyrics

### Verse 1

She grew up in a Indiana town,  
Had a good lookin' mama who never was around.  
But she grew up tall, and she grew up right  
With them Indiana boys on them Indiana nights.

### Verse 2

Well, she moved down here at the age of eighteen,  
She blew the boys away, was more than they had seen.  
I was introduced and we both started groovin'.  
She said I dig you baby, but I got to keep movin' on.  
Keep movin' on.

### Chorus

Last dance with Mary Jane, one more time to kill the pain.  
I feel summer creepin' in and I'm tired of this town again.

### Verse 3

Well, I don't know, but I've been told,  
You never slow down, you never grow old.  
Tired of screwin' up, tired of goin' down,  
Tired of myself, tired of this down.  
Oh my, my, oh, hell yes,  
Honey, put on that party dress.  
Buy me a drink, sing me a song,  
Take me as I come, 'cause I can't stay long.

### Verse 4

There's pigeons down on Market Square,  
She's standing in her underwear,  
Lookin' down from a hotel room,  
And nightfall will be comin' soon.  
Oh my, my, oh, hell yes,  
You got to put on that party dress.  
It was too cold to cry when I woke up alone.  
Hit my last number, I walked to the road.

# "Just Friends" Pat Martino

**KEY NOTES** Dominant chords, which form the basis for harmonic motion in most Western music, are also the foundation of jazz improvisation. Even in the most basic dominant chord—a major triad (1-3-5) with a ♭7th—the tritone (♯4/♭5 interval) between the 3rd and ♭7th leaves the ear wanting a resolution. Sometimes the resolution follows immediately, turning that tritone either inward (to a major 3rd) or outward (to a minor 6th); but in jazz the dominant often modulates instead to another chord, which then becomes part of a larger progression to a new key center. "Just Friends" features frequent use of such progressions, turning dominants into minor 7th



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chords, which then lead to new dominants. The continual upward harmonic movement provides a great platform for developing some good melodic ideas as well as working up your improvisational chops. In addition, altered tones—such as the ♭5th (D♭) in Figs. 1A-B and the ♭13th (E♭) in Fig. 1B—can open up

rich harmonic possibilities when played over dominant chords.

**BIG PICTURE** On "Just Friends," Pat Martino is in peak form: his playing is clean and articulate, and he outlines the harmonic movement with a steady stream of swinging eighth notes and short sweeps. The melody is introduced by an eight-bar organ intro that highlights the V chord (C7). The head, in which the melody is played by

the guitar alone, consists of two 16-bar sections, as opposed to the regular 32-bar AABA form, in which each section is eight bars. After clearly spelling out the melody, Martino solos for three choruses and then bows out for the three-chorus organ solo. He then takes one additional chorus, restating a few ideas from the head, and ends the song by blowing over a four-bar Gm7-C7-Am7-D7 vamp. —KLOKIE GROSSFELD

Fig. 1A

Fig. 1B

# "Mary Jane's Last Dance" Tom Petty & the Heartbreakers

**KEY NOTES** While on paper "Mary Jane's Last Dance" might seem complex, it's actually fairly simple. Every section except the chorus is built from a i-VII-IV-i (Am-G-D-Am) progression, in which each chord occupies half a measure. And within this basic structure, a wide variety of hammer-ons, mutes, and slides keeps things from getting monotonous. When you're first learning the song, just play along with the recording using some regular eighth-note strumming, as in Fig. 1A. After you're comfortable with that, rather than playing the transcription note for note, try coming up with some of your own variations. In Fig. 1B, for instance, keep each chord held in place for as long as possible, removing a fret-hand finger only to add a hammer-on; meanwhile,



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pick random notes within each chord as you see fit. But remember: the key here is to sound spontaneous, and you should never add ornaments at the expense of the groove.

**BIG PICTURE** If there are two guitarists in your band, "Mary Jane" will be easy enough to play, as the

transcription contains exactly two parts. But if you're the band's lone guitarist, here's what to do: As long as your bassist is implying the chord progression, play Gtr. 2's natural harmonics for the intro's first four bars. Then switch to Gtr. 1's part, adding your own variations as previously demonstrated. Continue doing this through the first two verses and interludes; then, for a change of

texture, play Gtr. 2's part during the chorus. Play the remainder of the song in a similar fashion. And during the lead breaks, while the bass player once again implies the chord progression, improvise your own burning solo from within the A minor pentatonic scale (A-C-D-E-G). Your audience will surely respond to this combination of pre-composed and fresh material. —EMILIO GONZALEZ

Fig. 1A

Fig. 1B