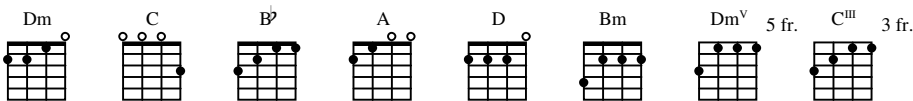


RUNAWAY

As recorded by Gerald Ross

Transcribed by Jon Prown
Tune Ukulele - GCEA

Music by Del Shannon
Arranged by Gerald Ross



$\text{♩} = 90$

Dm C^{III} B^b A Dm C^{III} B^b A Dm C^{III} B^b A

Gtr I

T	0	3	3	1	0	0	0	3	0	3	1	0	0	0	3	3	1	0	0	
A	2	4	4	2	1	1	0	2	4	4	4	2	1	1	2	4	4	2	1	1
B	(2)	(x)	(x)	(0)	(3)	(x)	(2)	(x)	(2)	(x)	(0)	(x)	(3)	(x)	(2)	(x)	(2)	(x)	(2)	(x)

H

Dm C^{III} B^b A Dm C

T	0	1	3	0	3	1	0	0	0	1	3	0	0	0	0	3	0
A	2	4	4	2	1	1	0	2	2	2	0	2	2	0	1	0	0
B	(2)	(x)	(0)	(0)	(3)	(x)	(2)	x	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)

H

T	0	3	0	0	3	0	0	0	0	0	0	0	0	3	1	0
A	0	2	2	0	2	2	0	2	2	0	2	2	0	2	0	0
B	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)

sl. H

B^b A B^b A

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

p H

Dm C B^b

T	0	2	2	2	2	2	2	2	0	3	0	0	3	0	1	0	1
A	0	2	2	2	2	2	2	2	0	3	0	0	2	0	2	0	2
B	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)

H

T	1	0	1	1	0	0	0	0	0	0	0	0	0	3	1	0
A	2	2	0	0	2	2	0	0	2	2	0	0	2	1	2	
B	(3)			(3)		(3)		(3)		(3)		(3)		(3)		(3)

p H

A B^b A D B^m

T	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2
A	1	1	1	2	2	1	1	1	1	1	1	1	1	1	1	1	1	2	5	2
B	2	2	2	3	3	2	2	2	2	2	2	2	2	2	2	2	2	(4)	(4)	(4)

sl.

T	x	x	1	2	5	2	2	2	2	2	2	2	2	2	2	2	2
A	1	2	1	2	5	2	2	2	2	2	2	2	2	2	2	2	2
B	(1)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)

sl.

Musical notation for measures 15-17. Chords: D, Bm, D. Includes guitar tablature and fret numbers.

Musical notation for measures 18-20. Chords: Bm, D, Bm. Includes guitar tablature and fret numbers.

Musical notation for measures 21-23. Chords: Dm, A, D, Bb. Includes guitar tablature and fret numbers.

Musical notation for measures 24-26. Chords: D, A, DmV. Includes guitar tablature and fret numbers.

Musical notation for measures 27-29. Chords: CIII, Bb, A. Includes guitar tablature and fret numbers.

Musical notation for measures 30-32. Chords: DmV, CIII, Bb. Includes guitar tablature and fret numbers.

33

A D Bm

T 0 1 0 0 3 5 0 0 0 | x x 1 2 5 2 2 2 | 2 2 2 5 5 2 5 2 2

A 1 2 1 2 2 4 2 4 2 2 | 1 2 2 4 2 4 2 2 | 2 2 2 2 2 2 2 2

B 2 2 2 2 2 2 2 2 2 | (1)(2)(2) (2)(2)(2) (2) (2) (2) (4)(4) (4)(4) (4) 4

H sl. sl.

36

D Bm D

T x x 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 9 7 5 4 2 2 2 2

A 1 2 5 2 2 4 2 4 2 2 | 2 5 5 2 5 2 2 2 | 4 2 2 2 2 2 2 2

B (1)(2)(2) (2)(2)(2) (2) (2) 2 (4)(4) (4)(4) (4)(4) (4)(4) (0)(0)(2) 9 7 6 4

sl. sl.

39

Bm D Bm

T 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 | 4 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

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

H sl. H

42

Dm A D Bb

T 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

A 1 1 1 1 3 1 1 | 0 0 0 0 0 0 0 0 | 3 2 2 2 3 3 1 1 1

B 2 2 2 2 2 2 2 2 | x x x x x x x x | 4 2 2 2 2 2 2 2

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

sl. sl.

45

D Bb D Bb D

T 3 0 0 0 0 0 0 0 | 3 0 0 0 0 0 0 0 | x 0 0 0 0 0 0 0 0

A 3 2 2 2 3 3 1 1 1 | 3 2 2 2 3 3 1 1 1 | x 2 2 2 2 2 2 2 2

B 4 2 2 2 2 2 2 2 | 4 2 2 2 2 2 2 2 | x 2 2 2 2 2 2 2 2

2 2 3 3 3 3 3 3 | 2 2 3 3 3 3 3 3 | x 2 2 2 2 2 2 2 2

sl. sl.

Runaway **Performance Notes**

This is a transcription that represents, primarily, the work of my partner in crime, Jon Prown. Early on in the process we worked through a few parts together and then he forged ahead making contact with Gerald to hammer out the details of his unique playing style. Jon has done a superb job on the tab and you will be seeing more of his work at Dominator Ukulele Tabs in the near future.

Song Specific Performance Notes

Gerald Ross, the multitalented fingerstyle virtuoso, does an especially lively uke version of the old Del Shannon tune “Runaway.” The most distinctive aspect of his style is the prominent use of palm and finger muting to give the song a highly percussive feel. Gerald specifically uses the palm of his right hand while fingerpicking to partially or completely dampen the high G (4th) string notes. This is indicated by the notes on the G string that are enclosed in parenthesis (3). For the midi playback this causes those notes to be played at a much lower volume. Other notes that look like (x) mean the note is muted creating a percussive sound. This approach to tabbing is merely suggestive so don’t be slavishly literal about playing exactly what’s on the tab. That’s where listening closely to Gerald’s recorded version comes in as mentioned below.

Gerald similarly uses his left or fretting hand to cut short many of the notes on the other strings, which only adds to the syncopated character of this arrangement. And while it may sound like the left hand is moving all over the fretboard, it is important to realize that the song primarily is played while holding onto the basic chord shapes, which makes it a lot easier to memorize.

Use the accompanying MIDI as a guide to the written tab, but listen most closely to Gerald’s MP3 recording of the song to get a sense of his sophisticated fingerpicking style. It is a pretty slick piece of uke playing so don’t worry about playing the song slowly at first—that’s how we figured it out. A link to Gerald’s recording can be found at Dominator Ukulele Tabs via the ukeland.com link below.

General Performance Notes

Keep in mind that the tablature is just a guideline. I try to transcribe the parts as close as I can to the original recording, however, that doesn’t mean that I play them exactly as written. It is hard to duplicate the exact strums that the player is using so I get something close and go from there. The main reason I transcribe is to learn the song and have a permanent reference to make it easier to learn the song again after I have forgotten it months later. I find it very helpful to follow along in the tab while listening to the recording several times before actually attempting to play the song. This gets you familiar with the tab as it relates to the recording.

Tablature can be intimidating to some people. Here is a tip I realized one day. Playing some of the individual fret numbers seemed awkward and uncomfortable until I noticed that they came from within the “**shape of the chord**”. So whenever possible fret the chord and then play the other notes from within the chord. This should eliminate some moving around and make things a bit easier.

Above all else, have fun and if you have any questions feel free to contact me at dominic@rcsis.com
<http://www.ukeland.com/~dominator>