



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Best of | PETER FRAMPTON

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CONTENTS

4	All I Want to Be (Is by Your Side)
9	Baby, I Love Your Way
14	Baby Somethin's Happenin'
29	Boot It Up
38	Do You Feel Like We Do
58	Doobie Wah
71	Grab a Chicken (Put It Back)
81	I Can't Stand It No More
92	I Wanna Go to the Sun
105	It's a Plain Shame
90	Penny for Your Thoughts
117	Show Me the Way
125	GUITAR NOTATION LEGEND

from Frampton Comes Alive!

All I Want to Be (Is by Your Side)

Words and Music by Peter Frampton

Tuning:
(low to high) E-A-D-G-B-D

Intro

Moderately slow ♩ = 86

N.C. (Crowd noise) 2 sec. D7sus $\frac{3}{2}$ /A D9/A D7sus $\frac{3}{2}$ /A D9/A

Gtr. 1 (acous.)

mf

TAB

*T = Thumb on 6th string

Gm7 C Cadd9 G D5 D7sus $\frac{3}{2}$ /A D9/A

Yeah. —

T ——— let ring ———

D7sus $\frac{3}{2}$ /A D9/A Gm7 C Cadd9 G D5

Do, do, do. ———

T ——— let ring ———

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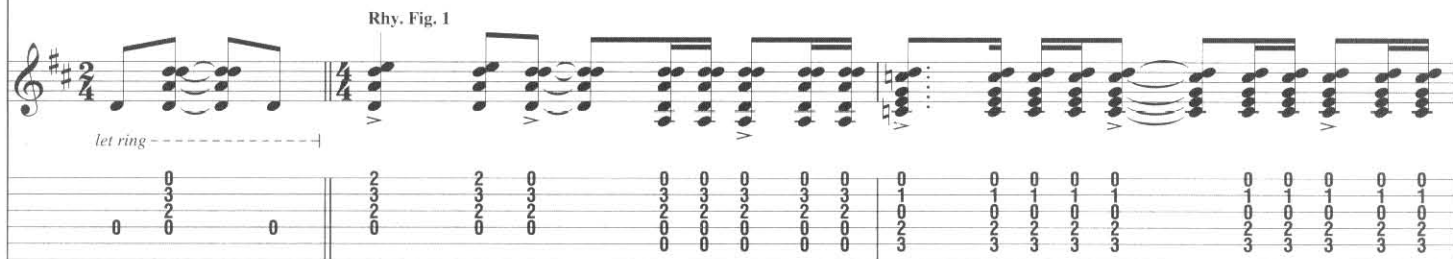
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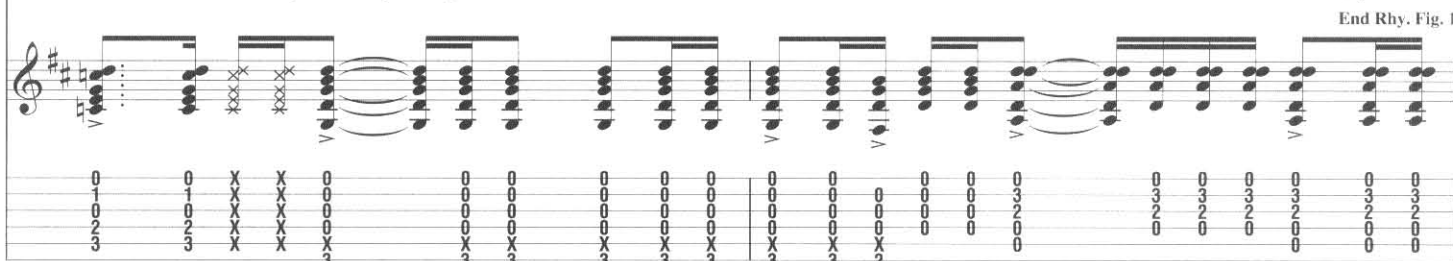
Verse



1. Do what you do, _____ don't _____ bring me _____ down. _____
 2. Shake me down, _____ you wan - na _____ put me on the ground. _

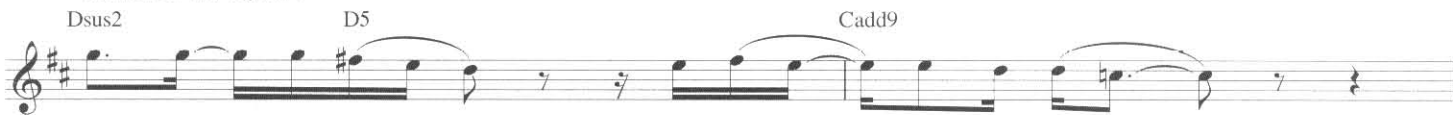


I went to the doc - tor, _____ he's just an - oth - er clown. _____
 There's mon - ey in my poc - ket, I won't make a sound. _____ Well, you can



1st time, Gtr. 1: w/ Rhy. Fig. 1
 2nd time, Gtr. 1: w/ Rhy. Fill 1

2nd time, Gtr. 1: w/ Rhy. Fig. 1 (last 3 meas.)



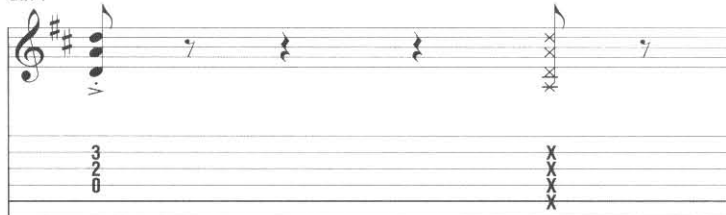
Don't stand _____ a - lone, _____ you might _____ turn to stone. _____
 run me _____ o - ver or pick a four _____ leaf clo - ver. _



I'm sure there is a pill for that, _____ you're on _____ your own. _____
 Now they cut the lights down, _____ this rec - ord's go - ing slow - er. _

Rhy. Fill 1

Gtr. 1



Chorus

D7sus $\frac{3}{2}$ /A D9/A Gm7 C

Can't you see _____ what it's do - ing to me? _____

Rhy. Fig. 2

Gm7 C Cadd9 G D5

All I want to be _____ is by your _____ side. _____

End Rhy. Fig. 2

Gr. 1: w/ Rhy. Fig. 2 D7sus $\frac{3}{2}$ /A D9/A Gm7 C Gm7 C

I don't care _____ if they _____ cut my hair. _____ All I want to be _____ is

To Coda

Cadd9 G D5 Gr. 1: w/ Rhy. Fig. 2 (last 2 meas.) Gm7 C Cadd9 G D5

by your _____ side. - { (1.) Well, _____ all I want to be _____ is by your side, _____ yeah, _____

(2.) Yeah, _____

Interlude

D Dsus $\frac{3}{2}$ D Am(add $\frac{9}{11}$)

by your _____ side. _____

Gr. 1

Cadd9 G G/F G D5

D Dsus₂ D Am(add₁₁) E11 Am(add₁₁)

Cadd9 G G/F# D5 *D.S. al Coda*

let ring ----- let ring ----- let ring -

⊕ Coda

Gm7 C N.C.

all I want to be _____ is... Crowd: (By your side.) _____

Gm7 C Cadd9 G D5

All I want to be _____ is by your _____ side, _____ yeah. _____

Gm7 C

All I want to be _____ is _____

Cadd9 G D5

by _____ your _____ side. _____

rit.

from Frampton Comes Alive!

Baby, I Love Your Way

Words and Music by Peter Frampton

Intro

Moderately slow ♩ = 73

N.C.

G

*Dadd4/F#

Em

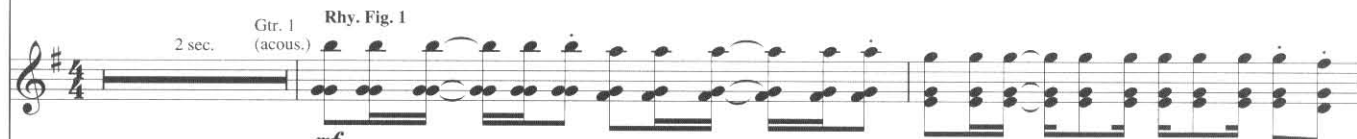
Dadd4

(Crowd noise)

2 sec.

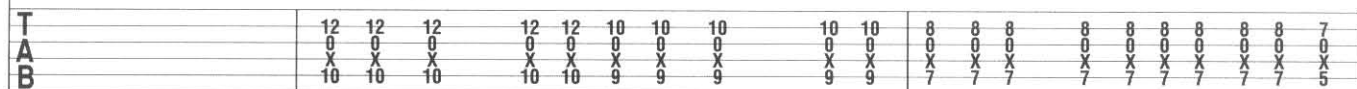


Spoken: Thank you.



mf

let ring throughout



*Implied harmony

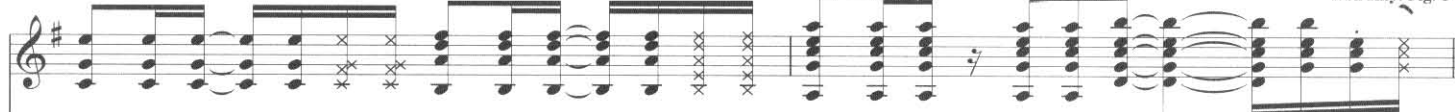
C

Bm7

Am7

Am9/D

End Rhy. Fig. 1



*T -----



*T = Thumb on 6th string

Verse

2nd time, Gtr. 2 tacet

G

Dadd4/F#

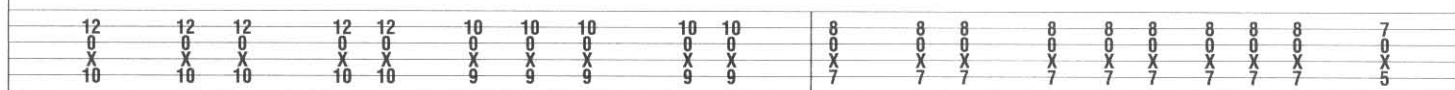
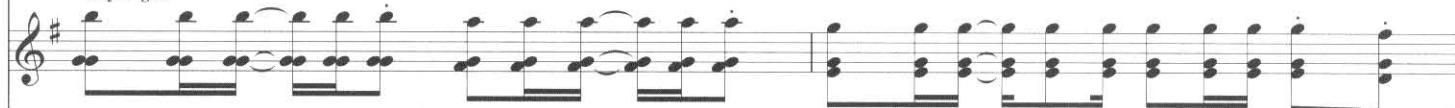
Em

Dadd4



1. Shad-ows grow so long be-fore my eyes and they're
2. Moon ap-pears to shine and light the sky with the
3. I can see the sun-set in your eyes, brown and

Rhy. Fig. 2



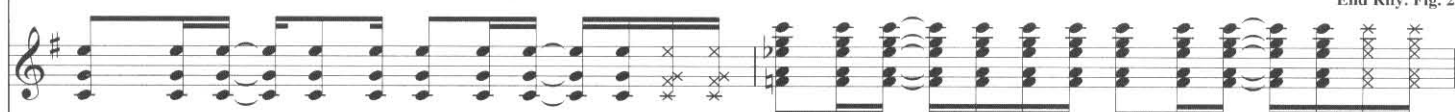
C

F9

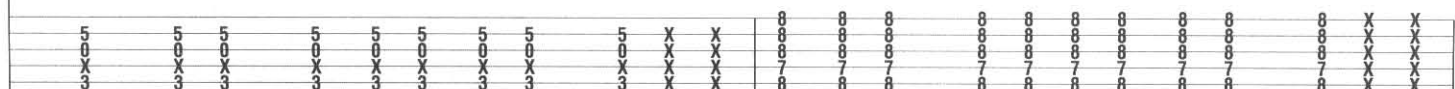
mov-ing
help
grey, -

a-cross the page, -
of some fire fly.
blue be-sides.

I



End Rhy. Fig. 2



G Dadd4/F# Em Dadd4

Sud - den - ly — the day — turns in - to night — far a -
 won - der how they have — the pow - er to shine, — I can
 Clouds are stalk - ing is - lands in the sun. — Wish I could

C F9

way
 see them from the cit - y. un - der the pine. — } But
 buy one — out of sea - son. — }

Pre-Chorus

Bm7

E7

don't hes - i - tate, — 'cause your

Rhy. Fig. 3

Gtr. 1

T —————

Am7 D9

love — won't — wait, — yeah. —

End Rhy. Fig. 3

Chorus

G5

D

Dsus2 D

Dsus4

Am7

C

Ooh, ba - by, I love — your way, — ev - 'ry day. —

Rhy. Fig. 4 End Rhy. Fig. 4

1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 4 (2 times)
3rd time, Gtr. 1: w/ Rhy. Fig. 4 (5 times)

To Coda 2

G D Dsus2 D Dsus4 Am7 C

Want to tell you I love your way, _____

(1.) ev - 'ry day. _____
(2.) ooh. _____
(3.) ooh. _____

To Coda 1

G D Dsus2 D Dsus4 Am7 C

Want to be with you night and day, _____ hey. _____

Interlude

Gtr. 1: w/ Rhy. Fig. 1

G Dadd4/F# Em Dadd4

mf
w/ pick & fingers

let ring -----

let ring -----

10 12 10 10 12 10 12 11 12 12 14 14 14 12 10 12 14

*Elec. piano arr. for gtr.

D.S. al Coda 1

C Bm7 Am7 Am9/D

let ring -----

let ring -----

let ring -----

15 14 15 12 15 13 12 10 10 14 12 10 10 15 16 14 12 10

Coda 1

Electric Piano Solo

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

G Dadd4/F# Em Dadd4

let ring -----

let ring -----

0 12 12 0 10 10 12 14 15 12 10 8 7 7 9

C F9

let ring ----

10 8 9 10 11 10 12 12 10 8 10 12 12 8 9 9 10 8 11 10 11 13 15 17 18 17 15 17

G Dadd4/F# Em Dadd4

let ring - let ring - let ring - let ring -

15 17 15 17 15 14 12 11 14 15 12 17 15 13 12 15 12 14 12 15 14 12 11 14 14 12 14 12 11 14 15 16 14 17 17

C F9

But

let ring ----

(14) 15 16 13 14 12 11 10 9 8 9 8 6 8 10 8 6 7 8 10 8 8

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2 tacet
Bm7

E7 Am7

don't hes - i - tate, 'cause your love won't

D9 D.S. al Coda 2

wait.

Coda 2

G D Dsus2 D Dsus4 Am7 C

Want to be with you night and day.

G D Dsus2 D Dsus4 Am7 C

Ooh, ba - by, I love your way, ev - 'ry day.

G D Dsus2 D Dsus4 Am7 C

Want to tell you I love your way, ooh.

G D Dsus2 D Dsus4 Am7 C

Want to be with you night and day, yeah.

Outro

G Dadd4/F# Em rit. Dadd4 C G/B Am7 G

Gtr. 2

rit. let ring

15	15	15	15	13	12	15	14	11	14	11	14	11	12	13	12	12	10	8	8
0	0	15	13	12	15	14	11	14	11	14	11	12	14	12	12	12	10	8	8
14	0	16	14	12	14	14	11	14	11	14	11	12	14	12	12	12	11	9	7

Gtr. 1

rit.

12	12	12	12	12	10	10	10	10	10	8	8	8	8	7	5	5	5	3	1	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
10	10	10	10	10	9	9	9	9	9	7	7	7	7	5	3	3	3	2	0	5

from *Somethin's Happening*

Baby Somethin's Happenin'

Words and Music by Peter Frampton

Gtrs. 3 & 4: Open C tuning:
(low to high) E-C-E-G-C-E

Intro

Moderately ♩ = 112

B♭ B♭4 B♭B64 F/A F4/A F/A F4/A C/G C4/G C/G C4/G B♭/F

*Gtr. 1 (Drums)

mf

T
B

*Piano arr. for gtr.

B♭4/F B♭ B♭4 B♭ B♭4 F F4 F F4 C

T
B

Dm E♭ B♭ Gtr. 1 tacet

Rhy. Fill 1 Gtr. 1 End Rhy. Fill 1 Gtr. 2

Gtr. 2 (dist.) *divisi* *f* w/ chorus

T
B

Verse

B♭

1. Who said it's my year? Was it you there?

Gtr. 3 (dist.)

f w/ chorus w/ slide

10

Gtr. 2 Rhy. Fill 2 End Rhy. Fill 2 Rhy. Fig. 1

T
B

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Ab/C Eb Ab/C Eb6 Bb

Can't go _____ wrong. _____ I see a new way.

Ab/C Eb Db

You'll be in my _____ play. Sing my _____ song. _____

B \flat Ab/C E \flat Ab/C

Where is the rea - son I keep tea - sin'. If I _____ knew. _____

let ring -----

E \flat 6

B \flat

Now to see the new year, not be - in' blue here

Ab/C Eb Db

all year round.

End Rhy. Fig. 1

let ring -----

*T-----

*T = Thumb on 6th string

Chorus

Fsus4 F Fsus4 F 2nd time, Gtr. 3: w/ Rhy. Fill 3 Bb7sus4 Bb7

Al - right, some - thin's hap - 'nin'. Hold tight,

let ring ----- let ring ----- let ring -----

Rhy. Fig. 2

let ring -----

Bb7sus4 Bb7 Fsus4 F Fsus4 F

might be — light - nin'. — Turn up the lights, — { I some - thin's mov - in'. }
 { I feel like danc - in'. }

let ring ----- let ring ----- let ring ----- let ring -----

let ring ----- let ring -----

To Coda

Bb7sus4 Bb7 Bb7sus4 Bb7 Ab

Can't sleep at night, — my heart keeps miss - ing a beat. —

Rhy. Fill 3 End Rhy. Fill 3

let ring ----- let ring ----- let ring -----

let ring -----

End Rhy. Fig. 2

let ring -----

Interlude

E \flat /G

D \flat /F

E \flat /G

D \flat /F

B \flat

let ring ----

Gtr. 3

Gtr. 4 (dist.) divisi

f w/ slide

Gtr. 2: w/ Rhy. Fill 2 (2 times)

let ring ----

Gtr. 4

Verse

Gtr. 2: w/ Rhy. Fig. 1 (1st 6 meas.)

B \flat

Gtr. 4 tacet

A \flat /C

E \flat

A \flat /C

2. I know it's my year, ain't got no fear. Hold me down.

Gtr. 3

Gtr. 4 divisi

E \flat 6

B \flat

Take it easy, if not for me.

let ring ----

Ab/C Eb Db Bb

Sing my _____ song. _____ Where is the rea - son

Gtr. 3

let ring -----

5 15 15 13 13 10 10 8 10

Gtr. 2

8 8 8 8 8 6 6 4 1 8 6 10 6 8 7 8 8 6

Ab/C Eb Ab/C Eb6

I keep tea - sin'. If I _____ knew. _____

let ring -----

(10) 10 5

(8) 8 10 6 8 7 8 8 8 8 8 1

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

Bb Ab/C Eb Db

Have to see the new year, not be - in' blue here ev - er - more. _____

Gtr. 3

let ring ----- let ring -----

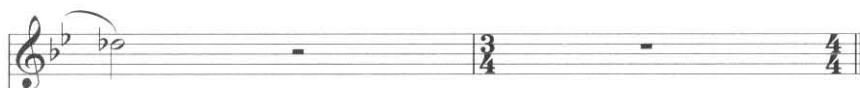
10 10 10 10 5 5 1

D.S. al Coda

⊕ Coda

Bb7sus4

Bb7



*Gtrs. 3 & 4



let ring -----

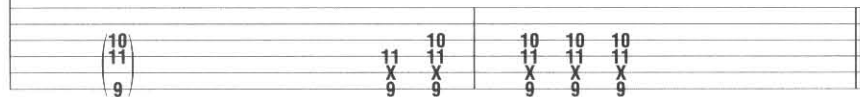


*Composite arrangement

Gtr. 2



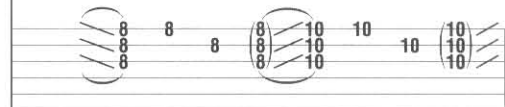
T -----



heart keeps miss-ing a beat. -



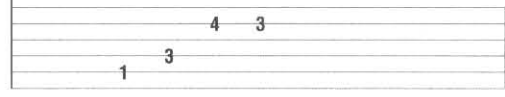
let ring ----- let ring -----



Rhy. Fill 6



let ring -----



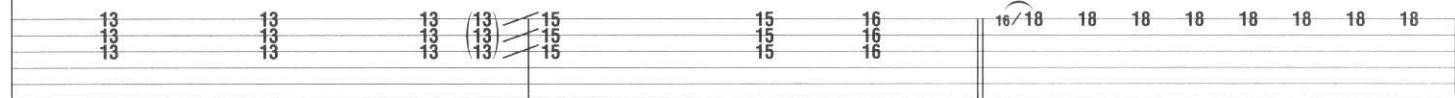
Guitar Solo

Gtr. 4 tacet

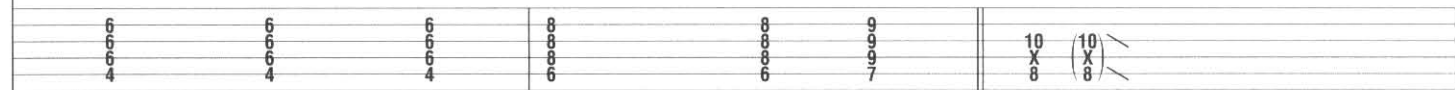
Bb Bb4 Bb Bb4 F



Gtrs. 3 & 4

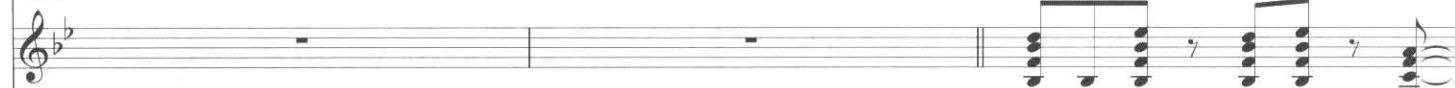


Gtr. 2

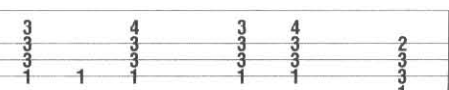


End Rhy. Fill 6

Gtr. 1



Rhy. Fig. 3



F4 F F4 C C4 C C4 Bb Bb4 Bb

Gtr. 3 *8va* *loco* *let ring* *8va*

(18) 17 17 (17) 12 12 10 12 12 13 13/15 12 12 10 10 10

Gtr. 1 *End Rhy. Fig. 3*

1 1 1 1 3 1 1 1 1 1 1 1

Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)

Bbsus4 Bb Bbsus4 F Fsus4 F Fsus4 C Csus4 C Csus4 Bb

Gtr. 3 *8va* *loco* *let ring*

18 18 18 18 18 18 18 20 17 17 17 (17) 12 12 10 12 12 13 13/15 12

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

Bbsus4 Bb Bbsus4 Bb Bbsus4 F Fsus4 F Fsus4 C

Ooh, _____ ba - by, _____ don't

Gtr. 3 *8va* *let ring* *let ring*

12 10 10 10 18 18 18 18 18 18 18 18 18 17 18 17 17 17 (17)

Gtr. 4 *8va*

18 18 18 18 18 18 18 18/20 17

Gtr. 1

1 4 4 4 4 4 4 4

Csus4 C Csus4 Bb Bbsus4 Bb Bbsus4 Bb Bbsus4 F

ev - er let it bring you down. Ooh, ba -

lococo

8va

let ring

12 12 10 12 12 13 13/15 12 12 10 10 10 10 18 18 18 18 18 18 18 18

lococo

8va

let ring

15 15 15 15 17 15 15 15 13 18 18 18 18 18 20 22

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

B \flat sus4 B \flat B \flat sus4 F Fsus4 F Fsus4 C Csus4 C Csus4 B \flat

ba - by, don't catch me when I'm run - nin' a - round.

Gtr. 3 *8va* *loco*
let ring -- let ring --

18 18 18 18 18 18 18 18 20 17 17 17 12 10 12 12 13 12 10

Gtr. 4 *8va* *loco*

10 18 18 18 18 20 22 20 17 17 (17) 15 15 15 15 15 15 15

B \flat sus4 B \flat B \flat sus4 B \flat B \flat sus4 F Fsus4 F Fsus4 C

Ooh, ba - by, I'll

8va
let ring -- let ring --

(10) 10 10 10 18 18 18 18 18 18 18 18 20 17 17 17 (17)

8va

13 13 18 18 18 18 18 18 18 18 20 18 20 17 (17)

Gtr. 1: w/ Rhy. Fill 1

D E \flat

pick you up if your on the ground. —

Gtr. 3 *8va* *loco*

let ring —

Gtr. 4 *8va* *loco*

let ring —

Gtr. 2

let ring —

Chorus

Gtr. 2: w/ Rhy. Fig. 2

Fsus4

F

Fsus4

F

B \flat 7sus4

B \flat 7

Al - right, - some - thin's hap - 'nin'. Hold tight, -

*Gtrs. 3 & 4

let ring — let ring — let ring — let ring —

*Composite arrangement

Bb7sus4 Bb7 Fsus4 F Fsus4 F

might be light - nin'. Turn up the lights, I feel like danc - in'.

let ring ----- let ring ----- let ring ----- let ring -----

Bb7sus4 Bb7 Gtr. 2: w/ Rhy. Fill 6 Bb7sus4 Bb7 Dbadd9

Can't sleep at night, my heart keeps miss - ing a beat.

let ring ----- let ring ----- let ring -----

Outro

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

Eb E Bb Bb7sus4 Bb Bb7sus4 F Fsus4 F Fsus4 C

Ooh, ba - by, don't

8va ----- loco

let ring -----

Csus4 C Csus4 Bb Bb7sus4 Bb Bb7sus4 Bb Bb7sus4 Bb Bb7sus4 F

ev - er let it bring you down. Ooh, ba -

8va -----

let ring -----

Fsus4 F Fsus4 C Csus4 C Csus4 Bb Bbsus4 Bb

by, _____ that's not the way I want it to sound. _____ Ooh, _

8va

loco

let ring -----

20 20 17 15/17 17 17 17 17 12 12 10 12 12 13 12 13 10 10 10 9 10 9 10 9

Bbsus4 Bb Bbsus4 F Fsus4 F Fsus4 C Csus4 C Csus4 Bb

ba - by, _____ don't catch me when I'm run - nin' a - round. _

8va

loco

let ring -----

let ring -----

10 10 10 10 10 10 10 10 10 10 17 17 17 17 12 10 12 12 13 12 12

Gr. 1: w/ Rhy. Fill 7 Gr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)

Bbsus4 Bb Bbsus4 Bb Bbsus4 Bb Bbsus4 F Fsus4 F Fsus4 C

Ooh, _____ ba - by, _____ I'll

8va

let ring -----

let ring -----

10 10 10 10 10 10 10 10 10 10 18 18 18 18 18 18 18 19 20 20 20 17 17 17

Gr. 1: w/ Rhy. Fill 7 Gr. 1: w/ Rhy. Fig. 3 (1st meas.)

Csus4 C Csus4 Bb Bbsus4 Bb Bbsus4 Bb Bbsus4 Bb Bbsus4 F

pick you up if your on the ground. _ Ooh, _____ ba -

8va

loco

let ring -----

let ring -----

let ring -----

12 12 12 11/12 11/12 12 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Begin fade

Fsus4 F Fsus4 C Csus4 C Csus4 B \flat B \flat sus4 B \flat B \flat sus4 B \flat B \flat sus4

- by, _____ don't ev - er let it bring you down. _____ Ooh, _

Gtrs. 3 & 4 *8va* *loco*

let ring ----- let ring ----- let ring -----

17 17 17 17 17 12 12 10/12 12 12 10 10 8/ 10 8/ 10 10

Gtr. 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Gtr. 1: w/ Rhy. Fig. 3 (till fade)

B \flat B \flat sus4 B \flat B \flat sus4 F Fsus4 F Fsus4 Csus4 C Csus4 B \flat

ba - by, _____ that's not the way I want it to sound. _

Gtrs. 3 & 4 *8va*

let ring ----- let ring -----

10 10 10 10 10 10 10 17 17 17 20 17 17 15 17 17 16 17

B \flat sus4 B \flat B \flat sus4 B \flat B \flat sus4 F Fsus4 F Fsus4 C

Ooh, _____ ba - by, _____ don't

loco *8va*

10 10 10 9/10 9/10 13/18 18 18 18 18 18 18 18 17 17 17 17 17 17 17

Csus4 C Csus4 B \flat B \flat sus4 B \flat

catch me when I'm run - nin' a - round. _____ Ooh, _____

loco *8va*

12 12 12 12 12 12 12 10 10 10 10 10 10 10 13/18 18 18 18 18

Fade out

from Fingerprints

Boot It Up

Words and Music by Peter Frampton and John Regan

Gtr. 8 tuning:
(low to high) E-A-D-G-B-D



A

Moderately slow ♩ = 93

N.C. Em N.C.

A/E Em N.C.

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

Em N.C.

A/E

*Gtr. 1 (Bass) Rhy. Fig. 1

End Rhy. Fig. 1

mf

TAB

5 4 5 | 5 6 7 | 5 4 5

*Organ arr. for gtr.

Gtr. 2 (clean)

Riff A

mp

P.M. ----- | P.M. P.M. ----- | P.M. P.M. ----- |

TAB

0 7 5 0 5 0 5 0 5 7 7 7 | 0 7 5 0 5 0 5 0 5 7 5 7 | 0 7 5 0 5 0 5 0 5 7 7 7

Em N.C.

Gtr. 3 tacet

Em N.C.

A/E

Em

N.C.

mf

w/ multi-tap delay

1/4

12 12

Gtr. 1

P.M. P.M. ----- | P.M. P.M. ----- | P.M. P.M. ----- |

TAB

0 7 5 0 5 0 5 0 5 7 5 7 | 0 7 5 0 5 0 5 0 5 7 7 7 | 0 7 5 0 5 0 5 0 5 7 5 6 7

B

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

Gtr. 2: w/ Riff A

Em N.C.

A/E

Em N.C.

A/E

Em

N.C.

End Riff A

Gtr. 3

8va -----

P.M. P.M. ----- | P.M. P.M. ----- |

TAB

0 7 5 0 5 0 5 0 5 7 7 7 | 0 7 5 0 5 0 5 0 5 7 7 7

5 3 5 20

*T

*Bend string w/ left hand fingers while holding tapped note.

Em N.C. Em N.C. A/E Em N.C.

loco Gtr. 3 *loco*

8va +

T 1

5 3 5 3 0 5 3 5 20 3/5 3 0 2 (2) 3 2 0 2

Em N.C. A/E Em N.C. Em N.C. A/E

8va + *loco*

T 1

5 3 5 20 5 3 5 (5) 3 (3) 5 3 5/7 3 X

C A7

Gtr. 3 Em N.C.

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

Gtr. 4 (clean) **Riff B** **End Riff B**

mf *let ring* *let ring* *let ring*

1/2 1/2

5 7 7 7 7 7 7 5 0 5 7 7 7 7 7 7 5 7 3

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (1st 4 meas.)

Em N.C. A/E

grad. bend *w/ bar*

1/2

3 3/5 3 5 3 5 7 3 5 3 (3)

let ring *let ring* *let ring*

1/2

5 7 7 7 7 7 7 5 0 5 (5) 5 7 7 7 7 7 5 7 5 7 0

Gr. 4 tacet
Em N.C. Em N.C. A/E Em N.C.

Gr. 3

w/ bar

(3)

14 14 (14)

12 14 12 14 12 14 12

P.M.

D

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

Em N.C. A/E Em N.C. Em N.C. A/E

8va

5 3 5 (5) 2

7 7 (7) 5 7 (7) 4

5 3 5 20

Em N.C. Em N.C. A/E Em N.C.

loco

3

1 5 7 5 7 (7) 5 7 5 7 5 7 5 5 3 5 (5) (5) 5 3 5 5 3 5 3 0

1 1/2

X

E

Gr. 4: w/ Riff B (1 1/2 times)
A7

Em N.C. A/E Em N.C.

8va

loco

3

3 5 5 3 5 20

1 1/2

7 5 7 7 (7) 6 5 3

5 5 (5) 3

Gr. 4: w/ Fill 1

5 8

5 8

Fill 1

Gr. 4

let ring

let ring

5 7 7 7 7 7 7 5 7 5 7 5 7 5

Gtr. 4: w/ Riff B (2 times)

Gtr. 3 tacet

Gtr. 5 (dist.)

5 8 5 8 11

w/ e-bow

*Vol. swell

F

***D5

8va -

loco

C/D

Gtr. 7 (dist.)

f flutter bar flutter bar flutter bar flutter bar

17 (17) 15 (15) 12 (12) 13 (13) 15 X 12

Gtr. 5

mf

(11) (11) 12 (12) 10 (10) 9 9 (9)

Gtr. 6 (dist.)

mf

w/ e-bow

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

**Vol. swell

Gtr. 8 (clean)

mf

w/ Leslie
let ring throughout

0 2 3 0 3 0 (3) 1 0 5 5 6 5 4 6 5

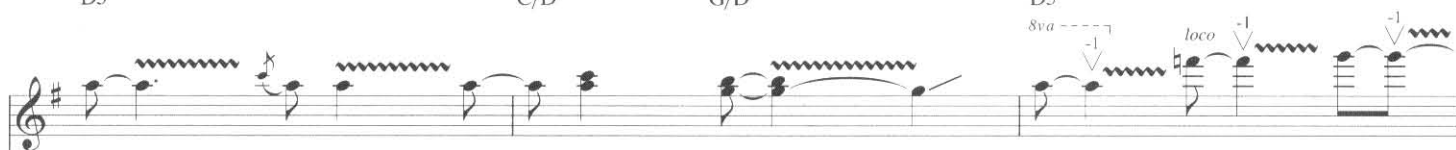
***Bass plays D pedal. (next 7 meas.)

D5

C/D

G/D

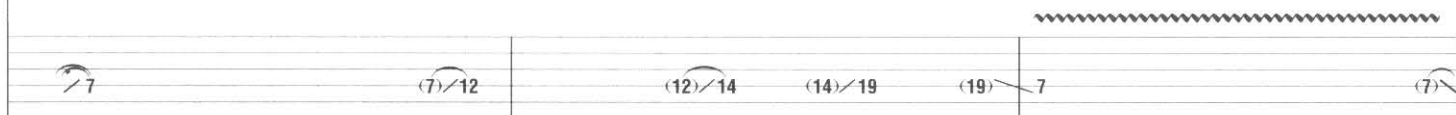
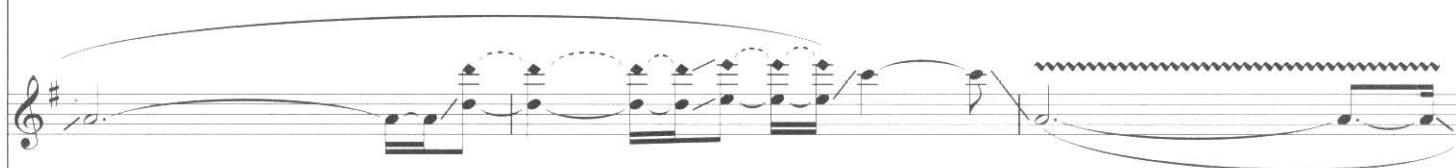
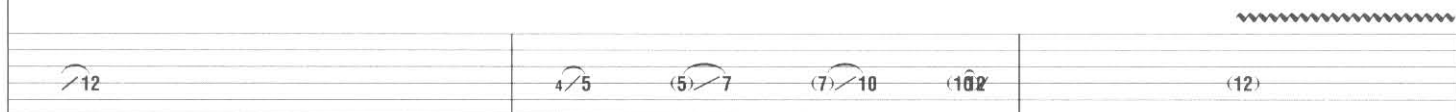
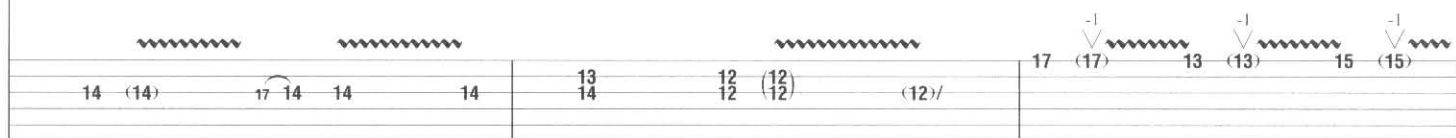
D5



flutter bar

flutter bar

flutter bar



C/D D5 Gtr. 6 tacet C G5

flutter bar flutter bar

(15) 15 (15) 17 17 15 15 15 17 15 14

(12) 10/12 12 (12) 10/12 (12)

Gtr. 4

(cont. in slashes)

(5) 9 9 7

0 5 5 6 5 4 6 5 0 2 3 0 3 2 0 0 0 0 3 3

G

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (1st 4 meas.)

Gtrs. 4, 5, 7 & 8 tacet

E5

Em

N.C.

Em

N.C.

A/E

Gtrs.
4 & 8

Gtr. 7

Gtr. 3
divisi

Gtr. 5

Gtr. 4: w/ Riff B (2 times)

A7

Em

N.C.

Gtr. 3

H

Gtr. 1: w/ Rhy. Fig. 1 (11 times)
Gtr. 2: w/ Riff A (3 times)

Em N.C. A/E

8va

steady gliss.

Em

N.C.

Em

N.C.

A/E

Em

N.C.

loco

P.H.

*Em Em/F# F#m7 Em/G Em/A Em N.C. A/E

12

*Chord symbols reflect overall harmony.

Em/G Em/A Em Em/F# F#m7 Em/G Em/A

loco

Em Em/F# F#m7 Em/G Em/A Em N.C. A/E

Em N.C. Em N.C. A/E Gtr. 3 tacet Em N.C. Gtr. 7

mp
grad. bend

P.M.

Gr. 7 tacet
Em N.C. A/E Em N.C. Em N.C. A/E

8va

Gr. 3

Em N.C. Em Em/F# F#m7 Em/G Em/A

let ring ----- let ring ----- P.M.

Em Em/F# F#m7 Em/G Em/A Em N.C.

Gr. 3

let ring ----- let ring -----

hold bend

Gr. 1

Gr. 1

Gr. 2 divisi

from *Frampton Comes Alive!*

Do You Feel Like We Do

Words and Music by Peter Frampton, John Siomos, Rick Wills and Mick Gallagher

Intro
Moderately ♩ = 107

Gtr. I (dist.)

****Dm7 Am7 C Dm7 Am7 C Dm7 Am7 C**

mf

*Pickup selector set to neck pickup, w/ vol. control set to 1/2 vol.
**Chord symbols reflect overall harmony.

Dm7 Am7 C Dm7 Am7 C Dm7 Am7 C

Dm7 Am7 C Dm7 Am7 C Dm7 Am7 C

***Slightly increase vol. using vol. knob.

Dm7 Am7 C Dm7 Am7 C

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Chords: Dm7, Am7, C, Dm7, Am7, C

Chords: Dm7, Am7, C, Dm7, Am7, C, Dm7

*Switch to bridge pickup, w/ vol. control set to full vol.

Chords: Fm7, Cm7, Eb, Fm7, Cm7, Eb, Fm7, Cm7, Eb

w/ Leslie

Chords: Fm7, Cm7, Eb, Fm7, Cm7, Eb

let ring -----

Chords: Fm7, Cm7, Eb, Fm7, G, Verse A5

1. Well, woke up this morn - in' with a

Leslie off

**Vocal deleted from 25th Anniversary Deluxe Edition CD set.

E5 A5

wine glass _ in my hand. Whose _ wine? _ What _ wine? _ Where the hell did I _ dine? _

let ring -----

2 0 2 0 X X 0 2 2 0 2 0 2 0 2 0 2 0 X X 0 2 0 0 X X X X 2 0 0

E5 A5

Must have been a dream. _ I don't be - lieve where I've been. _ C' - mon _

let ring -----

2 0 X X X 0 2 2 0 0 0 2 0 2 0 X X 0 0 2 0 1 0 1 2 0 2 0 0

Chorus
D5/A Fadd9

A7

lets do it a - gain. _ Do you, _ you _

Rhy. Fig. 1

let ring -----

0 2 0 2 0 0 3 2 0 0 X X X 3 1 2 3 3 1 2 3 3 1 2 3 0 1 0 1

*T = Thumb on 6th string

C G D N.C. D5/A Fadd9

feel _ like I _ do? How'd you feel? Do you, _ you

0 3 0 3 0 3 0 3 X X X 3 1 2 3

To Coda 1

To Coda 2

C

G

D5

feel _____ like I _____ do? _____

End Rhy. Fig. 1

let ring

T T

Verse

A5 E5 A5

2. My friend got _____ bust - ed _____ just the oth - er day. _____ They said, "don't _____ walk, _____ don't _____ walk, _____

E5

don't _____ walk a - way." _____ Drove in - to a tax - i, bent the boot, hit _____ the back. _____

D.S. al Coda 1

A5 A7

Had to play some mus - ic, oth - er - wise he'd _____ crack.

let ring

Coda 1

C G

feel _____ like I... _____

Gtr. 1

*

*Switch to neck pickup.

Interlude

Chords: Dm7, Am7, C, Dm7, Am7, C, Dm7, Am7, C

mf

Chords: Dm7, Am7, C, Dm7, Am7, C, Dm7, Am7, C

Chords: Dm7, Am7, C, C2, G

Guitar Solo

Chords: Dm7, Am7, C

f

*Switch to bridge pickup.

Chords: Dm7, Am7, C, Dm7, Am7, C, Dm7, Am7, C

Chords: Dm7, Am7, C, Dm7, Am7, C

P.M.

Chords: Dm7, Am7, C, C2, G

slight P.M. -----

Dm7 Am7 C Dm7 Am7 C

Dm7 Am7 C Dm7 Am7 C

Dm7 Am7 C Dm7 Am7 C

Dm7 Am7 Dm7 C2 G

A

Chorus

Gtr. 1: w/ Rhy. Fig. 1 D5/A Fadd9 C G D

Do you, you feel like I do?

D5/A Fadd9

Yes you do. Do you, you

Verse
C G A5 E5

feel like I do? 3. Cham-pagne for break-fast and a Sher-man in my hand.

Gtr. 1

P.M.
let ring

A5

Peach top, peach tails, nev-er fails. Must have been a dream, I don't be-

D.S. al Coda 2

E5 A5 A7

lieve where I've been. C'-mon, lets do it a-gain.

let ring

⊕ Coda 2

Interlude

C G D F

feel _____ like I... _____

Gr. 1

mf *pp* ***

let ring ----- let ring ----- let ring -----

0 2 3 2 0 2 0 3 2 3

*Decrease to 1/2 vol. **Decrease to 1/4 vol. ***2nd & 3rd times, Frampton checks and adjusts tuning of 3rd string.

1., 2. 3.

C D F/A C D

let ring ----- let ring -----

mf

0 3 0 0 3 0 3 2 0 2 0 2 0 4 0 0

†Increase vol. to 1/2 way.

Keyboard Solo

Gr. 1 tacet

F C D F/A C D

F C D F/A C D

Play 4 times

Spoken: Bob Mayo on the keyboards, Bob Mayo.

Chorus

F C D F/A C D

Do you _____ feel _____ like _____

F C F/A C

_____ we do? _____ Yeah. _____

D F C

Do you _____ feel _____ like we _____ do? _____ Oh, _____

D F/A C D F

that's true. Mmm, do you feel like we do?

Gtr. 1

C D F/A C D

10 12 10 (10) 8 10 8 10 (10) 10 12 12 (12) 10 12 12 10 12 10

let ring -

F C D F/A C

let ring - 10 10 13 12 13 13 12 13 12 10 12 13 12 (12) (12) 10 12 (12) 10 12

D F

10 12 10 12 10 12 12 (12) 10 12 12 10 12 10 12 10 12 10 13 10 13 12 10 12 14 13 12

let ring - - - - - rake - - - - - P.M. - - -

C D F/A C D

15 15 13 12 15 13 15 15 15 (15) 13 15 13 15 13 12 14 12 (12) 10

F C

12 12 10 9 12 10 12 11 10 8 10 12 10 10 (10) 12 10 12 12 (12) 10 12 12 10 12 10 12

D F/A C D F

mp

1/2

(12) 12 10 10 12 10

*Back vol. down 1/2 way.

C D F/A C D

9 10 9 7 9 7 7 10 7 10 9 7 7 10

F C D F/A C

7 10 10 12 10 12 10 10 13 10 13 10 13 14 15 13 15 13

Gtr. 1 tacet

D F C D F/A C

Gtr. 1 D F C D F/A C

w/ talk box

1 3 1 3 1 3 5

D F C

1 3 1 3 1 3 5 5 3

D F/A C D F

C D F/A C

D F

C D F/A C D F

Do — you feel... —

C D F/A C D F C D F/A C D

Do you feel — like — we do?

F C D F/A C D

F C D F/A C D F

I wan - na thank — you.

Gtr. 1

3 5 3 3 1/4 5

The musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various intervals, including eighth and sixteenth notes, and rests. Above the staff, there are labels C, D, F/A, and C indicating chords or fingerings. Below the staff, there are wavy lines representing tremolos. The bottom staff shows fret numbers for the left hand, starting from the first fret and moving up to the eighth fret, with some notes tied across measures.

[illegible]

The Rose Tree

Guitar

C D F/A C

3 5 1 3 3 5 3 3 2 3 2 5 3 2 5 2 3 4 12 12 9

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a single staff. Above the staff, the chords D, F/A, C, D, and F are indicated. The melody features a triplet of eighth notes and a half note. The second system contains the second line of the melody, continuing from the first. It also features a triplet of eighth notes and a half note. The chords D, F/A, C, D, and F are indicated above the staff. The melody is written in a single staff. The key signature remains one sharp (F#).

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. Above the staff, the chords D, F/A, C, and D are indicated. The melody begins with a triplet of eighth notes (D, E, F#) followed by a series of eighth and sixteenth notes. The system ends with a double bar line. Below the staff, the fretboard diagram shows the positions of the notes: 5, 3, 0, 5, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5. The diagram is divided into two sections by a vertical line, corresponding to the two measures of the system.

The musical score for "The Rose Tree" is presented in two systems. The first system shows the guitar melody in treble clef, key of D major (two sharps), and 3/4 time. The melody is composed of eighth and sixteenth notes, with triplets and slurs. Chords D, F/A, C, D, and F are indicated above the staff. The second system shows the bass line in bass clef, consisting of a sequence of numbers representing fret positions. The first measure contains the sequence 8 5 7 8 7 5. The second measure contains 12, with a curved arrow labeled '1' pointing to the 12th fret. The third measure contains 12 10 12 10, with a curved arrow labeled '1/2' pointing to the 12th fret. The fourth measure contains 10 12 10 12 12, with a curved arrow labeled '1/2' pointing to the 12th fret. The fifth measure contains (12) 10 12 10 9, with a curved arrow labeled '1/2' pointing to the 12th fret. The sixth measure contains 12 10 12 10 12 11.

C D F/A C D F

mf *mp*

10 8 10 3 5 4 3 1 1 2 3 4 5 3 5 3 5

C D F/A C D F

Do you feel _____ like we do? _____ That's al - right.

f

1 3 3 (3) 1 3 1 3 5 3 3 5

C D F/A C D F

That's al - right ev - 'ry night. Yeah, good time. Good time.

3 3 5 3 5 3 5 3 3 3 5 3 5

C D F/A C D F

We're gon-na have _____ a good time. Good time. Good time.

3 5 3 5 7 5 5 (5) 3 1 5 1 5

C D F/A C D

Good time. Good time. Good time. _____

1 5 1 3 1 3 5 (5) 14 12 14 12 14 14

F C D F/A C

14 14 14 12 14 12 11/12 10 12 10 9 7 5 7 7 5 7 8 5 7 8 8 10 10 10 12

D F C

12 12 12 10 12 13 13/15 15 15 15 13 12 13 12 15 13 12 14 12 15 14 12 15

D F/A C D F C D F/A C

12 14 11/12 12 14 12 14 (14) 14 13 12 10 12 10 11 12 10

Interlude

D F C

7 7 7 8 7 7 7 10 10 10 11 10 10 10 5 5 5 6 5 5 5

D F/A C D F

7 5 7 5 7 5 7 7 7 8 7 7 7 10 10 10 11 10 10 10

*Gtr. 1 as mixed on 25th Anniversary Deluxe Edition

[illegible][illegible]

C **D**

8va

15 15 15 13 15 13 15 (15) 13 15 13 15 13 14 0 15 15 15 15 15 15 15

1/2 P.M.

F

8va

15 14 14 14 14 12 12 12 12 10 10 10 10 12 12 12 12 13 13 13 13 15 15 15 15 17 17 17 17 17 17

12 11 11 11 11 9 9 9 9 7 7 7 7 9 9 9 9 9 10 10 10 10 12 12 12 12 14 14 14 14 14 14

C **D**

8va

17 15 15 15 15 17 17 17 17 19 19 19 19 17 17 17 17 15 15 15 15 17 17 17 17 14 14 14 14 12 12 12

14 12 12 12 12 14 14 14 14 16 16 16 16 14 14 14 14 12 12 12 12 14 14 14 14 11 11 11 11 9 9 9

F

8va

12 14 14 14 14 12 12 12 12 10 10 10 10 12 12 12 12 13 13 13 13 15 15 15 15 17 17 17 17 20 20 20

9 11 11 11 11 9 9 9 9 7 7 7 7 9 9 9 9 9 10 10 10 10 12 12 12 12 14 14 14 14 17 17 17

C **D**

8va

20 20 20 20 20 20 20 20 20 20 20 22 22 22 22 22 22 22 22 22 22 22 22 22 0 0

17 17 17 17 17 17 17 17 17 17 17 19 19 19 19 19 19 19 19 19 19 19 19 19 0 0

loco

F

13 14 14 13 14 14 13 14 14 13 14 14 13 14 14 16 17 17 16 17 17 16 17 17 16 17 17 16 17 17

14 15 15 14 15 15 14 15 15 14 15 15 14 15 15 17 18 18 17 18 18 17 18 18 17 18 18 17 18 18

13 14 13 14 13 14 13 14 13 14 13 14 13 14 13 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16

C

D

let ring

F

C

D

Outro

*D

C

A

G

F

F# G

F#5

rit. poco a poco

1/2

*Chord symbols reflect harmony implied by bass (next 2 3/4 meas.)

Free time

G

[illegible]

F Em Dm C G Am Fmaj7

let ring ----- let ring -----

10 8 8 6 5 3 3 4 2 0 1 2 3 0 1 2 0 0

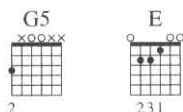
[illegible]

The musical score for "The Rose Tree" is presented in two systems. The first system features a treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff, consisting of a series of eighth notes grouped into measures of six and three, followed by a final measure with a whole note. The second system shows the guitar accompaniment, with two staves. The upper staff contains a series of chords, each labeled with a number (17, 14, 15) and a slur, indicating a sequence of chords. The lower staff contains a series of chords, each labeled with a number (14, 15, 14), indicating a sequence of chords. The score is marked "N.C." in the upper right corner.

from *Frampton Comes Alive!*

Doobie Wah

Words and Music by Peter Frampton, John Headley-Down and Rick Wills



Intro

Moderately ♩ = 112

N.C.

(Crowd noise & talking)

12 sec.

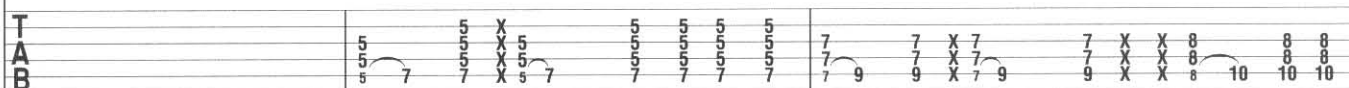
C/E

Gtr. 1
(dist.)

mf

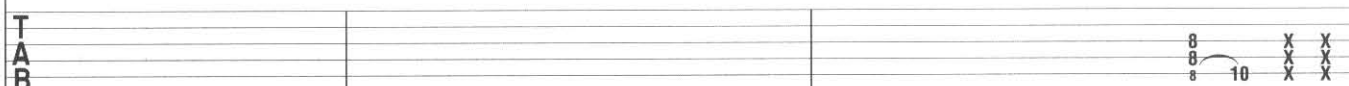
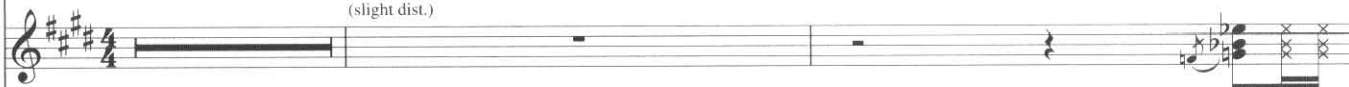
D/F#

E♭/G



*Set vol. knob at 3/4 volume.

Gtr. 2
(slight dist.)



***E

A/C#

E

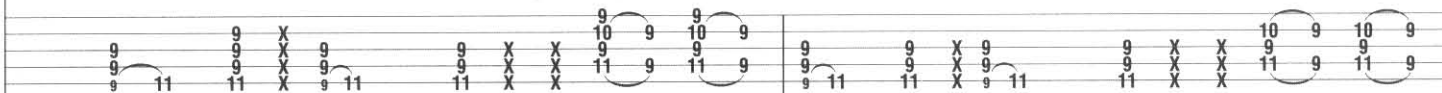
A/C#

**Gtrs. 1 & 2



let ring -----

let ring -----



**Composite arrangement

***Chord symbols reflect overall harmony.

E

Rhy. Fig. 1

A/C#

End Rhy. Fig. 1

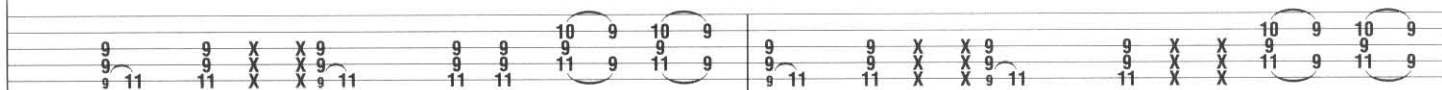
E

A/C#



let ring -----

let ring -----



Gtr. 1 tacet

E

A/C#

E

A/C#

Gtr. 2

let ring -----

let ring -----

9 9 9 X X 9 9 9 10 9 12 9 9 9 9 9 X X 9 9 9 10 9 10 9 9 9 9 9 X X 9 9 9 11 9 11 9

E A/C# E A/C#
 let ring ----- | let ring ----- |

9 9 X X 9 9 9 9 X X 10 9 10 9
 9 11 X X 9 11 9 11 11 X X 9 11 9 9 9 9 10 9 12 9
 9 11 11 11 X X 9 11 9 9 9 9 11 9 9

E A/C# E
 let ring ---| let ring -----|
 9 9 9 X X 9 9 10 9 10 10 10 9 10 9 9 9 X X 9
 9 9 9 X X 9 9 11 9 11 11 11 11 11 11 11 11 11 11 11

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (8 times)

Gr. 1

E

A/C#

E

A/C#

f

9 11 10 9 11 9 (9) 9 11 9 10

*Increase to full volume.

2nd time, Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times, simile)

[illegible]

A B E

I don't be-lieve no - bod - y takes too long.
Don't wan - na make you - cry, - got - ta leave. -

End Rhy. Fig. 2

let ring -- 4

A E

Chang - ing your mind, - well now,
Take all you can, - don't let me up. it show. -

let ring -- 4

let ring ----- 4

A B E D

I don't be-lieve that kind, - drink my cup. -
Walk a - way. You got - ta pay - for all you know. -

let ring -- 4 let ring -- 4

1st time, Gtr. 1: w/ Rhy. Fill 1
2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 2

Rhy. Fill 1
Gtr. 1

mf

Rhy. Fill 2
*Gtrs. 1 & 2

*Composite arrangement

Interlude

C D Eb

Yeah. _____ (Yeah. _____ Yeah.) _____ well. _____

Gtrs. 1 & 2

5 7 5 7 5 7 5 7 7 7 7 7 7 7 8

Verse

2nd time, Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times, simile) 1st time, Gtr. 1 tacet

E A E

2. Take a - way _ what you can make to - day. _ Hey, _ look, turn a - round.
6. Do what _ ev - 'ry - bod - y _ says is wrong. _

Gtr. 2 simile on repeat Gtr. 2 let ring ---

Gtr. 1 divisi

9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11

A B E

Put your hand _ in the _ lot - ter - y, yeah, what you found. _
I don't be - lieve no - bod - y takes too long.

9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11

A E

Take the place, _ you got _ an - oth - er taste, Let _ me through. _
Chang - ing _ your mind, _ well _ now, let me up. _

let ring ---

9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11

1st time, Gtr. 1: w/ Rhy. Fill 1
2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 2
A B E

Car - ry on, _____ won't do you no wrong, some - thing new.
I don't be - lieve that kind, _____ drink my cup, _____

Chorus

2nd time, Gtr. 2: w/ Fill 1

1. I - ci - cles _____ of blue ser - ene _____ in - side my
2. Set - ting suns and think - ing a - loud, I'm speak - ing to

Gtr. 1

let ring - - - - -

Gtr. 2

let ring - - - - -

Fill 1 End Fill 1

B C#m F#m11 E/G#

eyes. - }
you. }

I came, - yeah, _____ the same way _____

w/ pick & fingers w/ pick
let ring - - - - - let ring - - - - -

let ring - - - - -

To Coda 1

C D Eb

too, _____ yeah. _____

Gtrs. 1 & 2

Verse

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

E A E

3. Head in the sky, well, let me breathe.

Gtr. 2

A B E

Don't want to make you cry, got - ta leave.

let ring ----- let ring -----

A E

Take all you can, don't let it show.

A B E D⁶(no3rd) D⁶(no3rd)

Walk a - way. You got - ta pay _____ for all — you know, yeah, — yeah,

*Gtrs. 1 & 2

*Composite arrangement

Interlude

E⁶(no3rd)

E7

Gtr. 1 tacet

yeah, _____ right now, uh.

steady gliss.

Gtr. 2

D9 D⁹

E9

Rhy. Fig. 3

F13

F9

E9

1.

D9

D⁹

End Rhy. Fig. 3

The first system of the musical score for "The Sound of Silence" is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a quarter rest followed by a quarter note G#4, then a half note A#4, and a quarter note B4. The melody continues with a quarter note C#5, a half note D5, and a quarter note E5. The melody then descends with a quarter note D5, a half note C#5, and a quarter note B4. The melody concludes with a quarter note A#4, a half note G#4, and a quarter note F#4. The system is labeled with the chord E9 at the beginning and D9 and D#9 at the end. The bass line is written on a single staff, starting with a quarter note F#3, then a half note G#3, and a quarter note A3. The bass line continues with a quarter note B3, a half note C4, and a quarter note D4. The bass line then descends with a quarter note C4, a half note B3, and a quarter note A3. The bass line concludes with a quarter note G#3, a half note F#3, and a quarter note E3. The system is labeled with the chord E9 at the beginning and D9 and D#9 at the end.

E

A/E

E

flanger & delay off

*Lower vol. knob to 3/4 volume.

```
let ring -----+|
```

A/E

E

```
let ring ---|
```

A

E

```
let ring -----|
```

A E

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

let ring - - - - - let ring - - - - -

9 11 9 11 9 11 9 9 11 10 9 11 9 11 9 11

Verse

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

E A E

4. Hang on to me if you real - ly wan - na be free.

Gtr. 1

9 11 9 10 9 11 9

A B E A E

'Cause you don't real - ly need to be

let ring - - - - -

12 12 12 9 9 9 9 11 9 10 9 11 9

⊕ Coda 1

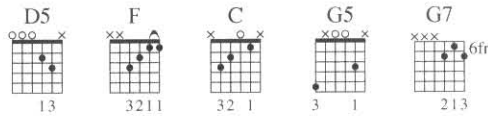
⊕ Coda 2

Free time

from *Fingerprints*

Grab a Chicken (Put It Back)

Words and Music by Peter Frampton and Gordon Kennedy



Gtrs. 1 & 2: Double Drop D tuning:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -D \flat

Gtrs. 3-8: Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

A

Moderately slow $\text{♩} = 84$

*Gtrs. 1 & 2
(acous.) (Dum machine & voice sample)

***E7

musical notation for section A, measures 1-8, including guitar staves and TAB.

*Composite arrangement

**Key signature denotes E Mixolydian.

***Chord symbols reflect basic harmony.

musical notation for section A, measures 9-16, including guitar staves and TAB.

musical notation for section A, measures 17-24, including guitar staves and TAB.

musical notation for section A, measures 25-32, including guitar staves and TAB.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

B

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

E7

Riff A

Gtr. 3 (elec.)

mf
w/ dist. & multi-tap delay

Gtr. 3

Aadd3

Gtr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

let ring -----

Gtr. 2

Riff B

End Riff B

let ring -----

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E7

Gtrs. 1 & 2: w/ Rhy. Fig. 1

G

Gmaj7/F#

End Riff A

Riff C

Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2

G7/F E5 E7

End Riff C

steady gliss.

(14) 16 15 14 13 (13)

C

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

Gtr. 3: w/ Riff A

E7

Gtr. 4 (elec.)

mf

w/ dist. & multi-tap delay

19 (19) 19 (19) 18 16 18 15 17 (17) (17) 18 1/2 19 19 19 18

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2: w/ Riff B

Aadd3

16 16 18 15 17 (17) (17) 14 16 17 17 16 17 16 16 14 16 17 14 16 14 17 16 17 16

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E7

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gtr. 3: w/ Riff C

G Gmaj7/F#

19 (19) 16 18 16 18 15 17 (17) (17) 14 16 12 11 12 10

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 3: w/ Fill 1

Gtr. 4 tacet

G7/F E5 E7

(10) 15 14 13 12 (12) 10 9 7

Fill 1

Gtr. 3

(13) (13) 11 9 7

D

D5

F

C

G

Gtr. 3

w/ pick & fingers
w/ clean tone & compression**Gtrs. 5 & 6
(elec.)*mf*
w/ clean tone

let ring -

let ring ----- let ring -----

**Composite arrangement

Gtrs. 1 & 2

D5

F

C

G5

8va -
loco
let ring -----
hold bend
17 17 (17) 15 17 15

13 10 12 10 12 10 12 (12) 10 12

12 9 12 10 10 12 1/2

let ring -----

let ring ----- P.M. ---

E

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

Gtr. 3 tacet

Gtrs. 5 & 6: w/ Riffs D & D1

E7

Gtr. 3

(12)

Riff D

Gtr. 5

End Riff D

let ring --- 1

15 14 15 12 14 15 14 15 12 14 15 12 1/2

Riff D1

Gtr. 6

End Riff D1

1/2

7/9 5 7 7/9 5 7 5

Gtr. 4

Grab a chick-en

and put it back.

Grab a chick-en,

w/ talk box

5 5 5 7 7 5 7 0 5 7 5 7

F

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

Gtrs. 5 & 6: w/ Riffs D & D1 (4 times)

E7

Gtr. 7 (elec.)

f

*w/ dist. & octaver

15 12 12 15 14 12 15 15 15 14 14 12

*Octaver set for one octave below.

Gtr. 4

don't for-get to put it back.

Grab a chick-en

and put it back.

5 7 5 7 5 7 7 5 5 5 7 7 5 7 0

E7

Gtr. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gmaj7/F#

E7

*Gtr. 7

***Gtr. 3
divisi

***w/ octaver

*Octaver off
**dist. on

***Set for one octave above.

Gtr. 5

Rhy. Fig. 4

End Rhy. Fig. 4

Rhy. Fig. 4A

End Rhy. Fig. 4A

E5

[illegible]

E7

G Gmaj7/F#

Gtr. 7

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (till fade)
Gtrs. 5 & 6: w/ Riffs D & D1 (till fade)

E7

G7

Gtr. 7

*w/ octaver

(12)

*Set for one octave below.

Gtr, 4

talk box off

Gtr. 3

Gtr. 3

Gtr. 8 (elec.)
divisi

mf
w/ dist.

(14)

16	15	14	13
12	11	10	9

Gtrs. 5 & 6

Gtrs. 1 & 2

Gtrs. 4 & 8 tacet

Gtr. 7

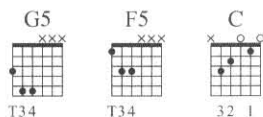
Begin fade

Fade out

I Can't Stand It No More

from *Where I Should Be*

Words and Music by Peter Frampton



Intro
Moderately ♩ = 105

(Drums & bass) 2

E/G#
Gtr. 1 (clean)
Rhy. Fig. 1

C/E

f
w/ chorus
let ring ----- let ring -----

TAB

9 9 9 11

5 5 5 7

Play 3 times
End Rhy. Fig. 1

E/G#

C/E

Verse
E5

1. When you wake up and she's

Gtr. 2 (dist.)
f

13 14 14 (14) 13

17 15 14 15 14 17

14 16

Gtr. 3 (dist.)
f

9 11 11 (11) 9

13 12 10 12 10 10

10 12

Gtr. 1

let ring ----- let ring -----

P.M.

9 9 11

5 5 7

5 5 7

5 5 7

7 7 0

9 X 9

Gtrs. 2 & 3 tacet

C5 E5 D5/E C5

next to you. _____ You can't stand what she's put - tin' you through.

Gtr. 1

P.M.

E5 D5/E Dm7 C

Chorus
G5
Rhy. Fig. 2

Gtr. 1

Can't take no more, so I'm go - in' a - way. _____ I can't stand it no more. _____

Gtr. 5 (12-str.)

mf
w/ clean tone
let ring throughout

Gtr. 1

P.M.

Gtr. 4 (12-str.)

mf
(cont. in slashes) w/ clean tone
let ring throughout

F5 C G5 E F5 C

⑥
open

I can't stand it no more. I can't

Riff A1

End Riff A1

Riff A

End Riff A

G5 E F5 C G5

⑥ open

stand it no more. I can't stand it no more.

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

Riff B End Riff B

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

Interlude

Gtrs. 4 & 5 tacet

E/G#

C/E

F5 C

End Rhy. Fig. 2

Gtr. 1

Gtrs. 4 & 5 (cont. in notation) Gtr. 1

let ring ----- let ring -----

3 2 1 0 2 0 3 | 9 9 11 | 5 5 7 | X X X X 0

Verse

E5 D5/E C5 E5 D5/E

2. Ev - 'ry - day I feel a diff - 'rent man. Caught a - drift and there's

Gtr. 2

8va

Gtr. 1

P.M.

9 7 | 7 7 | 3 5 3 5 5 5 0 0 | 9 9 | 7 7 | 0 0

Gtrs. 4 & 5 tacet
Dm7

Gtrs. 2, 3 & 6 tacet

C7

[illegible]

My ma - ma told me, when she set me

let ring

12 12 12

6 6 7 8 6

7 6 X 6

8 9 10 X 8

8 9 10 X 8

free. _ She said, "Son, _ (Son.)

[illegible]

Guitar Solo

B \flat C E

find a girl who will treat you _____ like _____ I _____ do." _____

let ring -----

Gtrs. 1 & 2 *loco*

10 10 10 10 10 12 14 11

C E C

12 14 12 14 14 $\frac{1}{2}$ 12 14 12 $\frac{1}{4}$ 14 12 14 14 12 14 11 12 11

E C E

14 12 14 14 12 14 13 12 10 10 12 12 10 12 (12) 10 12 14 12 14 12 14 14 11 12 14 12

C E C

Gtrs. 1 & 2

Gtr. 3 *divisi*

let ring -----

14 12 14 12 14 16 16 16 16 12 12 14 14 $\frac{1}{2}$ 14 12 15

Gtr. 3 *tacet*

E C E

Gtrs. 1 & 2

12 12 15 12 15 12 14 12 14 14 12 14 $\frac{1}{2}$ 12 14 12 14 $\frac{1}{2}$ 14 12 14 14 14

Chorus

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

Gtr. 5: w/ Riff A1 (3 times)

ask me to stay. — I can't stand it no — more. — 'Cause there's noth - in' left to say. I can't (I can't)

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
E/G#

87

E/G# C/E

I can't

Gtr. 1

let ring ----- let ring -----

11 7 7 7 7 7

Outro-Chorus

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

Gtr. 4: w/ Riff A (2 times)

Gtr. 5: w/ Riff A1 (10 times)

G F C G

stand it no more. I'm go - in' a - way. I can't stand it no more. Don't

Gtr. 4: w/ Riff B (8 times)

F C G F C

ask me to stay. I can't stand it no more. There's noth - in' left to say. I can't

(I can't)

G F C Gtr. 2 tacet G

stand it no more. I can't stand it no more. I'm

(Oo, Oo.)

Gtr. 2

15 12 15 15 12 15 13 13 12

F C G F C

go - in' a - way. I can't stand it no more. Don't ask me to stay. I can't

(I can't)

G F C G

stand it no more. There's noth - in' left to say. I can't stand it no more. (I can't)

Gtr. 2

15 12

F C G F C

(Oo, Oo.) I can't stand it no more. I'm go - in' a - way. I can't

13 12 13 12 13 12 15 13 15

G5 F5 C G5

Gtr. 1

stand it no more. There's noth - in' left to say.

Gtr. 2

15 15 15 12 15 15 13 13 12 12 15 13 13 15

Gtrs. 4 & 5

from *Frampton Comes Alive!*

Penny for Your Thoughts

Words and Music by Peter Frampton

Open G tuning:
(low to high) D-G-D-G-B-D

A

Moderately ♩ = 99

Gtr. 1 (acous.) *G Am11 G Am11

mf
let ring throughout

*Chord symbols reflect implied harmony.

G Am11 G D G

Harm. -----

p

G Am11 G Am11 G Am11

mf

1., 2. 3.

G Am A#m G/B C D Em D/F# G Am A#m G/B

mp

B

Cadd9

Bb6

G

Am

G/B

G

Am

G/B

Cadd9

Bb6

Dadd4

C

C

Bb6

G

Am11

G

Am11

G

Am11

1. G Am A#m G/B C D Em D/F#

2. G

D

G

Gtr. 2

G Gsus2 C/G Gsus4 G G°7 G Gsus2 Gsus4 G Gsus2

Harm. -----

5 5 5 12 5 5 12 5

Pitch: G D G D G

G Gsus2 C/G Gsus4 G G°7 *G7 G6 G C/G G

Harm. -----

let ring -----

5 5 3 0 0 2 0 0 0 0 0

G D

*Chord symbols reflect overall harmony.

G7 G6 G C/G G G7 G6 G C/G G

let ring -----

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

G7 G6 G G°7

1. Well, -----

let ring -----

3 0 0 2 0 0 4 4

Verse

G Gsus2 G6sus4 G

like ----- I said be - fore, oh, -----
2. I ----- I can't say good - bye, uh, -----

4 4 2

Gsus3 G6sus4 G

pay up your mon - ey then you ask for more. But there's no rea -
 Tried all too hard, it made you cry 'cause I've been cheat-

C F/C C F/C C F/C C

- son, yeah, no rea - son.
 - ing, yeah, I've been cheat - ing.

G/D D G/D D G/D D

Yeah. Yeah.

* < *mf*

*Vol. swell to full volume.

2. Pre-Chorus

D Db C Bb Gm

Like be - fore, she kicked me out the door and I

Rhy. Fig. 1

E \flat **Cm** **B \flat**

could - n't _____ see be - hind me. Like be - fore, _____ when I'd

4 4 X | 4 X 4 X X | 6 6 7 8 X

Gm **C7sus4** **C7**

asked for more _____ I could - n't be my - self. And I'm _____

End Rhy. Fig. 1

4 X X X | 4 X X X | 4 X X X | 6 6 7 8 X

E \flat 7 **D+7** **D7**

_____ still _____ sing - ing this song. _____ Ba - by, won't you do _____ me wrong? _____

f let ring - - - -

4 4 X X | 6 5 6 6 5

D+7 **D7** **E \flat 7** **G**

_____ Mu - sic is my _____ food and _____ life, _____ don't take it a - way.

mf

1/2 5 (5) 3 5 3 5 3 2 5 3 5 (5)

C/G G7 C/G G7 **Chorus** G C/G G

I want the world to see I'm a - bout.

Rhythm notation: (0 0 0) 1 0 2 3 0 3 | 1 0 2 1 0 2 1 0 2 3 0 3 || X X X 0 0 0 X 3 1 0 2 0 0

C/G D/G G C/G G C/G Bb/C

I don't care when it will be, there's no doubt. I wan - na go to the sun, —

Rhy. Fig. 2

Rhythm notation: (0 0 0) 1 0 2 1 0 2 1 0 2 1 0 2 3 2 4 | 0 0 0 X 3 0 0 0 X 3 1 0 2 0 0 0 | 1 0 2 1 0 2 1 0 2 1 0 2 1 0 2 3 3

C Bb/C C G C/G C

yeah, ev - 'ry - one. —

let ring —

Rhythm notation: (3 3 3) X X 5 3 X X 3 3 | X X 5 5 5 5 | 0 0 0 X 3 0 0 0 X 3 1 0 2 0 0

To Coda 1 \oplus To Coda 2 \oplus

C/G G D Dsus4 D Dsus4 D

I don't know what I can do. —

End Rhy. Fig. 2

let ring ————

Rhythm notation: (0 0 0) 0 0 1 0 2 1 0 2 0 0 3 2 0 | 2 3 3 2 3 3 2 3 3 2 3 3 | 3 3 3 2 0 1/4 3 3 0 0

Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 1

B \flat Gm E \flat Cm

Sand and sea, we'll do it end-less-ly. I could nev-er turn it a-way.

B \flat Gm C7sus4 C7

Salt-y air, sea-gulls ev-'ry-where. I wan-na live there one day. But I'm

E \flat 9 E \flat 7 D+7 D7 D+7 D7

still sing-ing this song. Ba-by, won't you do me wrong?

Gtr. 2

f

6 5 6 5 6 5 6 5 5 5 5 5 5 5

E \flat 7 G C/G G7

Mu-sic is my food and life, don't take it a-way.

mf

0 0 0 1 3
0 0 0 2 3
X 3

C/G G7 D.S. al Coda 1

I want the world to see

(3 1 1 1 1)
(3 2 2 2 2)

Coda 1

Dsus4 D

Yes, my chil-dren.

Rhy. Fill 1 End Rhy. Fill 1

(3 1 1 1 1)
(3 2 2 2 2)

Guitar Solo

B \flat C G7

f

1 5 (5) 3 5 3 3 5 3 $\frac{1}{2}$

5 3 3 5 3 1 2 3 1 3

B \flat C G7

$\frac{1}{4}$

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

B \flat C G7

$\frac{1}{4}$

7 5 6 8 (8) 6 8 6 5 6 5 7 5 5 5 3 5 3 5 5 3 5 3 5

B \flat C G7

1 5 (5) 3 5 3 2 5 3 5 3 5 5 (5) 3 5 5 3 5

B \flat C G7

15 17 15 15 15 17 15 17 17 17 (17) 15 17 15 17

B \flat C G7

B \flat C G7

B \flat C G7

B \flat C G7

B \flat C G7

D.S. al Coda 2

C/G G7

I want the world to see _____

mp

15

♯ Coda 2

The musical score for 'Coda 2' is written on a single staff with a key signature of one sharp (F#). The tempo is marked '♩ = 120'. The score begins with a 7-measure rest, followed by a series of chords: Dsus4, G, C/G, and G. The lyrics 'I wan - na go to the sun, ___ ev - 'ry - one.' are written below the staff. The score ends with a double bar line and a repeat sign. Below the staff, there is a table of fret numbers for each measure.

♩ = 120

Dsus4 G C/G G

I wan - na go to the sun, ___ ev - 'ry - one.

2	3	3	3	3	3	3	X	0	1	0
3	3	3	3	3	3	3	X	0	0	0
2	0	2	2	2	2	2	X	0	2	0
0		0	0	0	0	0		2		0

Grtr. 2: w/ Rhy. Fig. 2

C/G D/G G C/G G C/G Bb/C

I don't care when it will _____ be, there's no doubt. I wan - na go to the sun, _____

C Bb/C C G C/G G

yeah, _____ ev - 'ry - one. _____

Gtr. 2: w/ Rhy. Fill 1

C/G G D Dsus4 D

Oh, you start to get old, yeah.

Gtr. 2

G Bb C

let ring

f

G7 Bb C

1/2

G7 Bb C

G7 Bb C

1/2

G7 Bb C

17 17 17 14 15 17 14 15 17 15 17 18 15 15 18 17 20 20 (20)

G7 Bb C

let ring -----

15 15 15 15 15 15 17 15 15 18 17 15 17 15 17 15 15 14 17 15 17 15 17 17 (17) 15

G7 Bb C

17 17 15 14 17 15 15 19 17 15 0 17 15 0 17 15 0 15 17 17 17 15 17 15

G7 Bb C

15 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15

Chorus G7 Bb C G

I wan - na go — to the sun.

mf

15 18 15 15 18 15 18 15 18 15 18 15 18 15 18 15

B \flat C G

I don't care when _____ it will be. _____

The first system of music features a vocal line in G major with lyrics "I don't care when _____ it will be. _____". The guitar line provides accompaniment with chords B \flat , C, and G. The bass line includes fingerings: 1, 1, 3, 3, 5, 3, 5, 3, 5, 3, 5.

B \flat C G

I wan - na go _____ to the sun. _____

The second system continues the vocal line with lyrics "I wan - na go _____ to the sun. _____". The guitar line uses chords B \flat , C, and G. The bass line includes fingerings: 1, 1, 3, 3, 5, 0, 5, 7, 6, 8, 5, 3, 5, 3, 0, 5, 5, 3, 3, 5.

B \flat C G

I don't care when _____ it will be. _____

The third system continues the vocal line with lyrics "I don't care when _____ it will be. _____". The guitar line uses chords B \flat , C, and G. The bass line includes fingerings: 1, 1, 3, 3, 5, 5, 3, 0.

Outro-Guitar Solo

B \flat C G

The "Outro-Guitar Solo" section features a guitar line with chords B \flat , C, and G. The bass line includes fingerings: 1, 1, 3, 3, 5, 5, 0.

B \flat C G

1/2

B \flat C G

1/2

B \flat C B \flat G Free time

rit.

N.C.

let ring

from *Frampton Comes Alive!*
It's a Plain Shame
 Words and Music by Peter Frampton

Intro

Moderately ♩ = 120

*** C G5 F#5 G5 F#5 G5 F#5 D5 A

*Gtr. 1 (dist.)

Musical notation for Gtr. 1 (dist.) in 4/4 time. The staff shows a series of chords and single notes, starting with a forte (f) dynamic. The notation includes various fret numbers and chord symbols.

let ring -----

TAB notation for Gtr. 1 (dist.). The fretboard shows various fret numbers and chord symbols, including 5, 4, 3, 2, 1, 0, 3, 2, 0, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

*Peter Frampton

**Gtr. 2 (dist.)

Musical notation for Gtr. 2 (dist.) in 4/4 time. The staff shows a series of chords and single notes, starting with a forte (f) dynamic. The notation includes various fret numbers and chord symbols.

TAB notation for Gtr. 2 (dist.). The fretboard shows various fret numbers and chord symbols, including 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**Bob Mayo

***Chord symbols reflect implied harmony.

C G5 F#5 G5 F#5 G5 F#5 D5 A

Musical notation for the main section in 4/4 time. The staff shows a series of chords and single notes, starting with a forte (f) dynamic. The notation includes various fret numbers and chord symbols.

TAB notation for the main section. The fretboard shows various fret numbers and chord symbols, including 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Musical notation for the main section in 4/4 time. The staff shows a series of chords and single notes, starting with a forte (f) dynamic. The notation includes various fret numbers and chord symbols.

TAB notation for the main section. The fretboard shows various fret numbers and chord symbols, including 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Verse
G#5 A C#5

1. Well, she showed her na - vel.

Rhy. Fig. 1

P.M. -----|

(0) 3 6 5 7 5 4 7 7 5 7 5 5 3 4 5 3 0 1 2 0 4 0 2 0 X 6 4

P.M. -----|

(0) 4 2 4 2 4 3 1/4 2 2 4 0 2 0 X 6 4

D G#5 A G D G#5

She wore a la - bel. She wore it thigh high. Well,

P.M. -----| P.M. -----|

7 5 5 9 5 7 5 5 X 1 2 0 4 0 2 0 4 2 0 X 7 9 7 7 9 7 9

P.M. -----| P.M. -----|

7 5 5 9 5 7 5 5 7 5 1 2 0 4 0 2 2 4 2 0 7 9 7 7 9 7 9

A C#5 D G#5 A

old time — stick-y lip-stick knock-in' at — my door. I just say bye - bye. —

P.M. ----- P.M. ----- P.M. -----

2 0 4 0 0 2 0 0 X 6 5 5 9 5 5 7 5 5 X 1 2 0 4 0 2 0 0 4 2 0

2 2 4 0 0 2 0 4 0 6 7 5 5 9 7 5 7 5 5 X 1 2 0 4 2 2 0 4 0

Chorus

G D C#5 C G5 F#5 G5 F#5 G5 F#5 D5 A

Well, it's a plain shame — it took me all this time — to

End Rhy. Fig. 1

let ring -

X X 8 7 7 X X 6 4 5 5 4 2 5 4 5 4 X 0

X X 7 7 9 X X 7 9 5 5 4 2 5 4 X 0

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

To Coda 2

learn. — Plain shame, — no

let ring —

C G5 F#5

1 2 1/2

(0) 6 7 5 0 2 3 4 4 2 4 2 0 4 0 4 2 0 3 4 0

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

To Coda 1

G5 F#5 G5 F#5 D5 A G#5

mat - ter which way — you turn. — 2. Well,

let ring —

5 4 3 2 5 4 3 2 X X 0 0 2 0 0 2 0 0 2 0 2 1

5 4 3 2 5 4 3 2 X X 0 4 7 6 X 6 (6) 13

Rhy. Fill 1

Gtr. 2

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

Rhy. Fill 2

Gtr. 2

let ring —

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

Verse

Gr. 1: w/ Rhy. Fig. 1

A C#5 D G#5 A

she'd _ like to taste me. _ She'd _ like to waste me. _ She'd _ like to _ see me sky _

Gr. 2

w/ pick & fingers

let ring -----

14 12 14 0 15 15 16 16 (16) 12 13 14 14 14 (14) X

G D G#5 A C#5 D G#5

high. _ New _ York to Bos - ton, still the same in San _ Fran - cis - co.

let ring -----

7 8 14 15 14 13 14 12 12 14 14 14 15 16 14 15 14 14 2 13

D.S. al Coda 1

A G D C#5

I just say bye - bye. Well, it's a

Gr. 2

let ring -----

14 12 0 12 14 0 14 12 14 15 14 (14) 14 X X X

w/ pick

Coda 1

A

Gr. 1

w/ phaser

let ring -----

(0) 0 0 0 2 2

Gr. 2

(0) 0 0 0 0

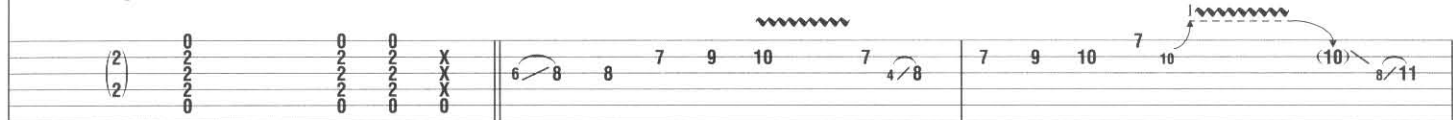
Guitar Solo

B

D



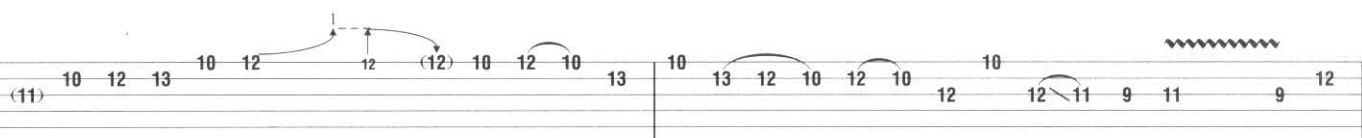
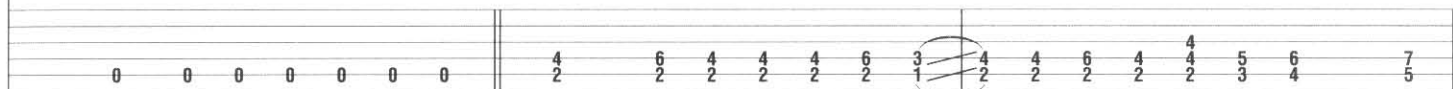
let ring ---|



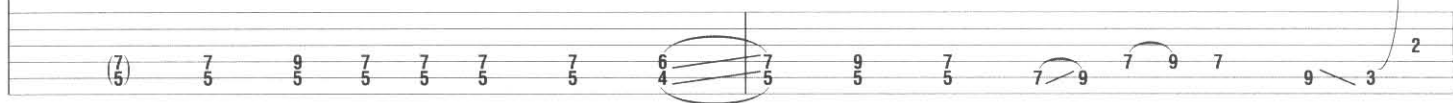
P.M. ---|

P.M. ---|

P.M. ---|



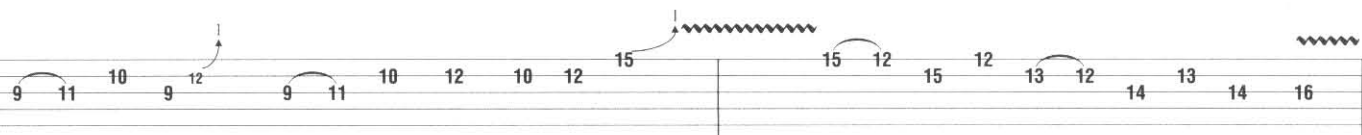
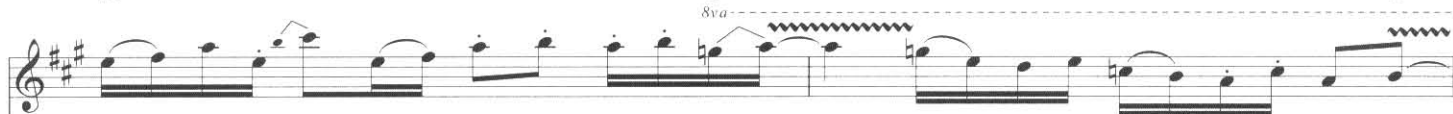
P.M. ---|



A

D

B



8va -----



(16) 14 16 17 14 16 17 16 14 16 17 16 14 16 17 16 14 16 17 16 14 16 17 16 14

(4) 2 2 2 2 2 2 2 4 6 4 4 6 4 6 8 (8)

C5 G5 F#5 G5 F#5 G5 F#5 D5 A5

8va -----

let ring -----



17 17 17 15 17 15 17 17 17 17 17 17 17 15 17 15 15 17 13 14 12 14

5 5 4 2 5 4 2 5 4 2 X 3 2 0 2 0

Verse

A C#5 D G#5

3. Well, I know it's late to real-ly like to play tunes

loco

phaser off P.M. -----

1/2

12 14 14 14 14 12 14 12 12 10 12 0 2 2 0 0 0 0 X 6 7 5 5 5 5 5 5 X 1

steady gliss.

1/4

14 14 14 14 14 12 14 12 12 10 12 0 2 2 0 0 0 0 X 6 7 5 5 5 5 5 5 X 1

w/ pick & fingers

let ring -----

let ring -----

15 15

A

Gtr. 2

let ring -----

14 14 14 14 2/17

8 15 14 14 14 15

7 14 11 12 14 (14) 15

9 13 14

11

let ring ----- | let ring ----- | let ring ----- | w/ pick P.M.

15 15 14 14 12 10 8 7 9 8 7 7 7 16 16 (16) 13 14 13 14 (14) 12 11 9 7 7 7 0

⊕ Coda 2

[illegible]

Guitar Solo

C5 G5 F#5 G5 F#5 G5 F#5 D5 A

Rhy. Fig. 2

End Rhy. Fig. 2

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

C5 G5 F#5 G5 F#5 G5 F#5 D5 A

8va

loco

grad. bend

C5 G5 F#5 G5 F#5 G5 F#5 D5 A

let ring ----- 4

14 14 12 13 15 12 15 12 15 12 15 12 15 12 15 12 13 14 12

14 14 12 14 12 11 12 11 14 11 12 14 11 12 14 12 13 14 14 14 15 12 12 12

C5 G5 F#5 G5 F#5 G5 F#5 D5 A

15 15 12 15 15 12 15 12 13 12 14 15 12 15 12 13 12 14 14

Gtr. 1

14 12 14 15 12 14 12 14 15 12 14 12 14 15 12 14 12 12 14 0

Gtr. 2

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

17	17	12	12	12	11	12	11	12	11	12	11	14
----	----	----	----	----	----	----	----	----	----	----	----	----

[illegible]

Outro-Chorus

C G5 F#5

Well, it's a plain shame _____ it

let ring -----

(14) 17 14 15 15 14 14 14 14 14 14 0 5 5 5 5 3 3 4 2

2 0 4 0 2 4 14 14 14 14 14 14 X X 5 5 5 3 4 2

G5 F#5 G5 F#5 D5 A

took me all this time _____ to learn. _____ Well, it's a

let ring -----

5 4 3 2 1 0 6 7 4 5 0 2 2 3 4 0 4 0 4 5 0

5 4 3 2 1 0 6 7 4 5 0 2 2 3 4 0 4 0 4 5 0

C G5 F#5 G5 F#5 G5 F#5 D5 A

plain shame, _____ no mat - ter which way _____ you turn. _____

let ring -----

C G5 F#5 G5 F#5 G5 F#5 G5 D

rit. let ring -----

Free time

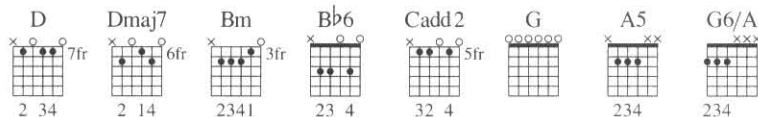
A N.C.

let ring ----- let ring -----

from *Frampton Comes Alive!*

Show Me the Way

Words and Music by Peter Frampton



Gtr. 1: Open G tuning:
(low to high) D-G-D-G-B-D

Intro

Moderately fast ♩ = 142

Gtr. 2 (elec.) *D Dmaj7 Bm Bb6 Cadd2

mf
w/ clean tone

Gtr. 1 (acous.) *mf*

(cont. in slashes)

TAB

*Chord symbols reflect combined harmony.

D Dmaj7 Bm Bb6 Cadd2

Gtr. 1

Rhy. Fig. 1

**Gtrs. 2 & 3

End Rhy. Fig. 1

TAB

**Gtr. 3 (elec.) w/ clean tone. Composite arrangement

Slower ♩ = 137

Gtr. 2: w/ Rhy. Fig. 1

D

Rhy. Fig. 2

Dmaj7

Bm

Bb6

Cadd2

End Rhy. Fig. 2

Gtr. 3

f
w/ talk box

1/2

TAB

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2.

Bb6

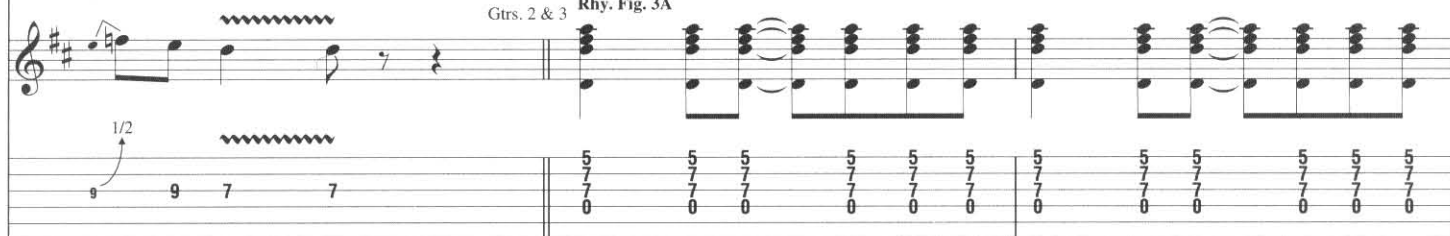
Cadd2

Verse

D
Rhy. Fig. 3

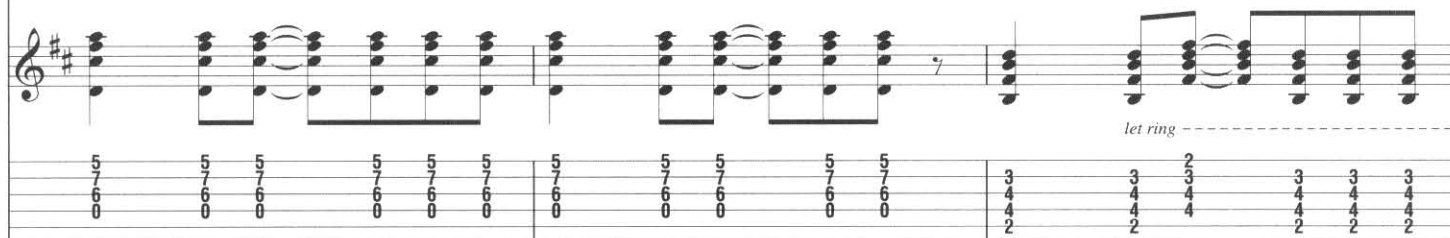
1. I won-der how you're feel-ing, there's
I can see no rea-son, you

Gtrs. 2 & 3 Rhy. Fig. 3A



ring-ing in my ears. And no one to re-late
liv-ing on your nerves, when some-one drops a cup

let ring -



to - cept the sea. and I sub-merge.

Bb6

Cadd2

End Rhy. Fig. 3



4. I'm
End Rhy. Fig. 3A



2. Who can I be-lieve in?
swim-ming in a cir-cle,
won-der if I'm dream-ing,

I'm kneel-ing on the floor.
I feel I'm go-ing down.
I feel so un-a-shamed.

There
There
I

Verse

Gtr. 1: w/ Rhy. Fig. 3 (1st 7 meas.)

Gtrs. 2 & 3: w/ Rhy. Fig. 3A (1st 7 meas.)

D

Dmaj7



Bm Bb6

has to be a force, who do I phone? —
 has to be a fool to play my part.
 can't be - lieve this is hap - pen - ing to me.

Bridge
A7sus4

The stars are out and shin - ing, — but all I
 Well, some - one thought of heal - ing — but all I
 I watch you when you're sleep - ing, oh then I —

Gtrs. 2 & 3

let ring —

Gtr. 1

G

A5

Chorus

Bm

real - ly wan - na know... —
 real - ly wan - na know... —
 — wan - na take — your love... —

Oh, won't you —

Rhy. Fig. 4A

Rhy. Fig. 4

(cont. in slashes)

Bm G A5 End Rhy. Fig. 4
(cont. in notation)

Gtr. 1

show me the way, ev - 'ry - day. I want

Gtrs. 2 & 3 End Rhy. Fig. 4A

To Coda 1 ⊕

To Coda 2 ⊕

Bm G G6/A

you to show me the way, yeah.

Gtrs. 2 & 3

Gtr. 1

(2nd & 3rd times, cont. in slashes)

Interlude

D.S. al Coda 1

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

D Dmaj7 Bm Bb6 Cadd2

3. Well

Gtr. 3

f w/ talk box

7 9 6 7 9 7 10 8 10 7 9 7 9 9 7 9 9 9 7 7 7

⊕ Coda 1

G

A5

Bm

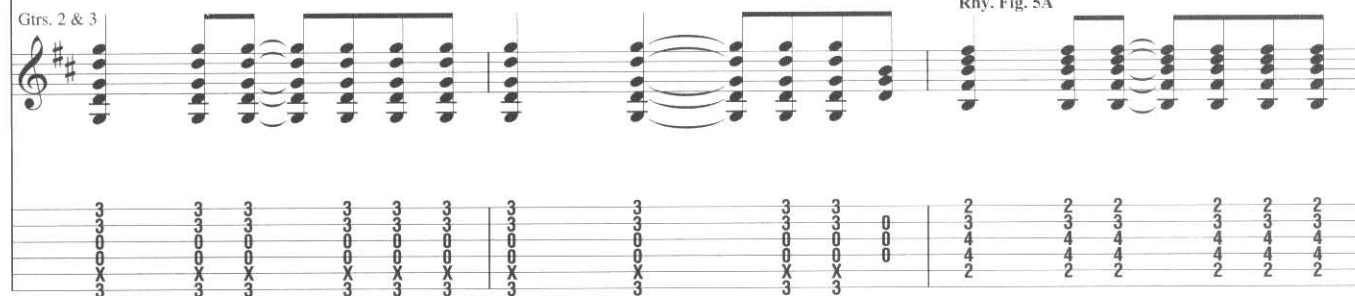
Rhy. Fig. 5

Gr. 1



Gtrs. 2 & 3

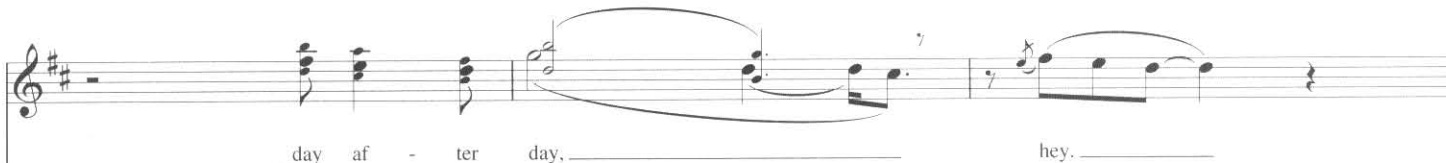
Rhy. Fig. 5A



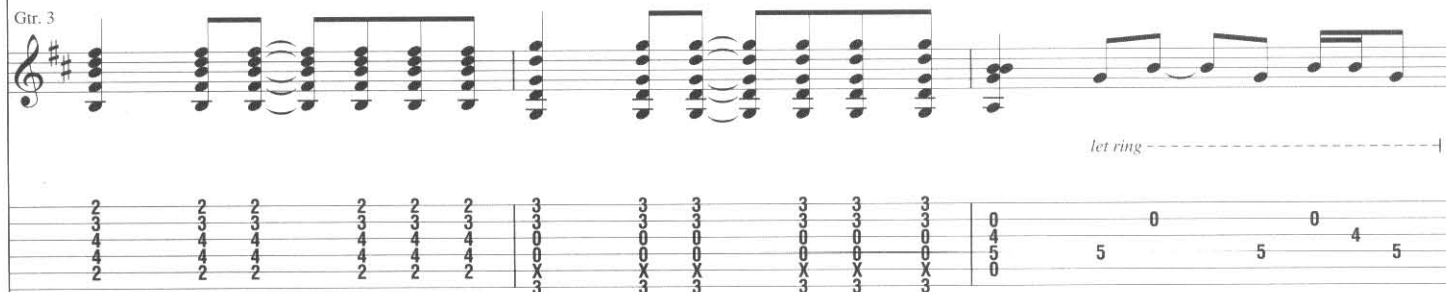
G

G6/A

End Rhy. Fig. 5



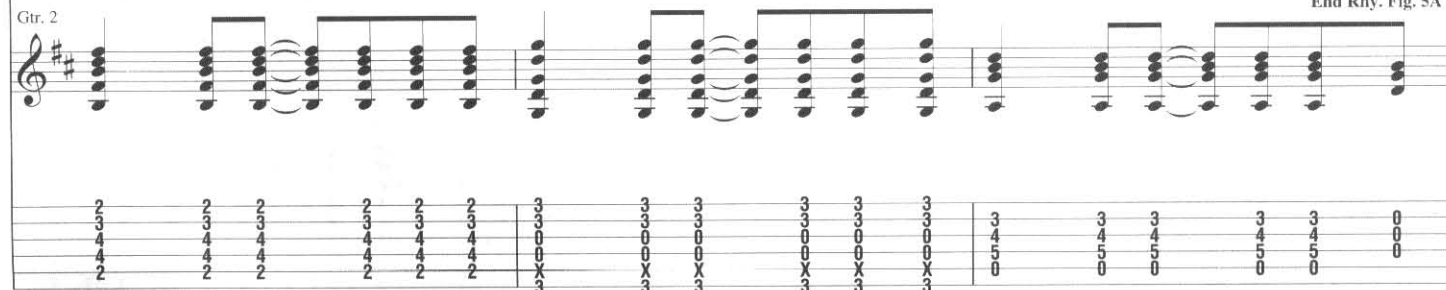
Gr. 3



let ring

Gr. 2

End Rhy. Fig. 5A



Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

D

Dmaj7

Gtr. 3

f
w/ talk box

Bm

Bb

C

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1st 4 meas.)

D

Dmaj7

D.S.S. al Coda 2

Bm

G

Gtr. 1

5. An', — I

Gtr. 3

Gtr. 2

let ring

⊕ Coda 2

G

A5

way, one more time. I want

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A

Bm

G

A5

you day af - ter day, hey. I want

Gtr. 1: w/ Rhy. Fig. 5 (1st 3 meas.)

Gtrs. 2 & 3: w/ Rhy. Fig. 5A (1st 3 meas.)

Bm

G

G6/A

you day af - ter day, hey.

Gtr. 3

Gtr. 2

Gtr. 1

Interlude

Gtr. 1

D Dmaj7 Bm G

Gtrs. 2 & 3

I want

Outro-Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A (2 times)

Bm G A5

you _____ to show me the way ev - 'ry - day. _____ I want

Bm G A5

you _____ to show me the way, night and day. _____ I want

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 5 & 5A

Bm G G/A

you _____ day af - ter day, _____ hey, _____ hey, _____

Gtr. 1

D Dmaj7 Bm Bb6 Cadd2 D

oh. _____

Gtrs. 2 & 3

rit.

Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G

Strings: high E, B, G, D, A, low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

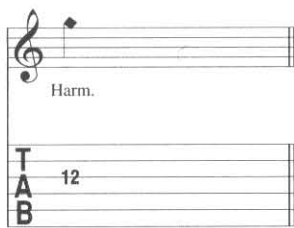
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

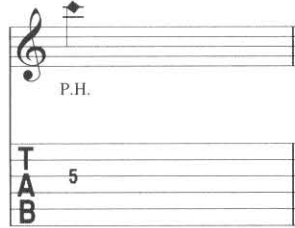
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

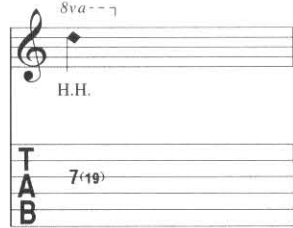
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



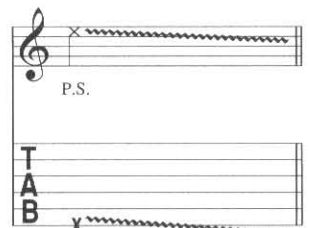
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



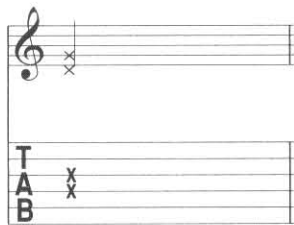
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



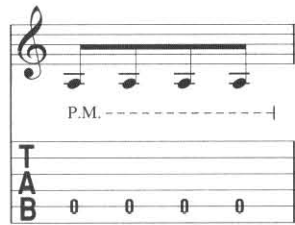
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



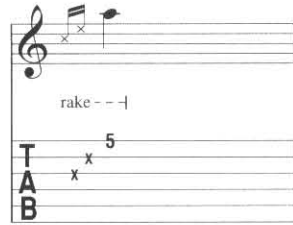
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



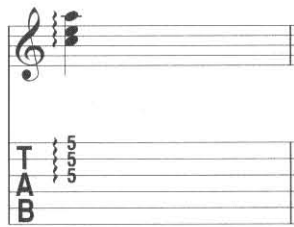
RAKE: Drag the pick across the strings indicated with a single motion.



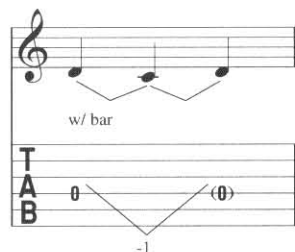
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



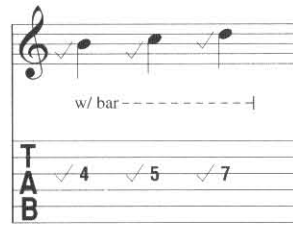
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



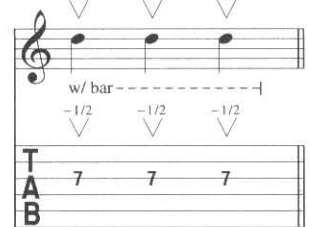
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Play the note short.



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (Coda symbol), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

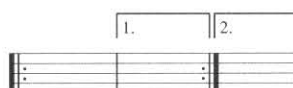
- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



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