



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Best of | PETER FRAMPTON

ISBN-13: 978-1-4234-5283-6
ISBN-10: 1-4234-5283-6

 **HAL•LEONARD®**
CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

In Australia Contact:
Hal Leonard Australia Pty. Ltd.
4 Lentara Court
Cheltenham, Victoria, 3192 Australia
Email: ausadmin@halleonard.com.au

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at

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	GITAR 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

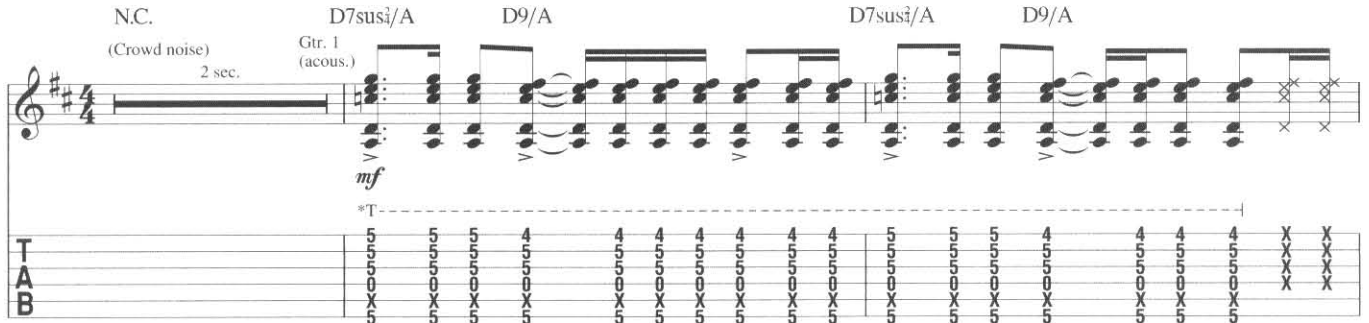
Moderately slow ♩ = 86

N.C. (Crowd noise) 2 sec. D7sus $\frac{3}{4}$ /A D9/A D7sus $\frac{3}{4}$ /A D9/A

Gtr. 1 (acous.)

mf

TAB

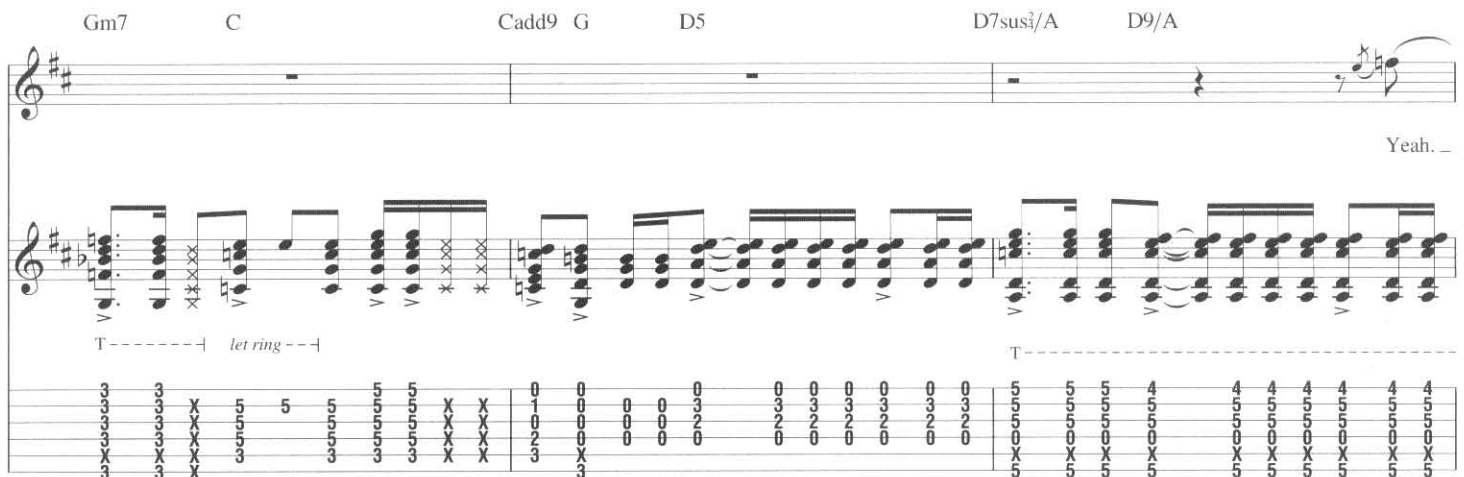


*T = Thumb on 6th string

Gm7 C Cadd9 G D5 D7sus $\frac{3}{4}$ /A D9/A

Yeah. —

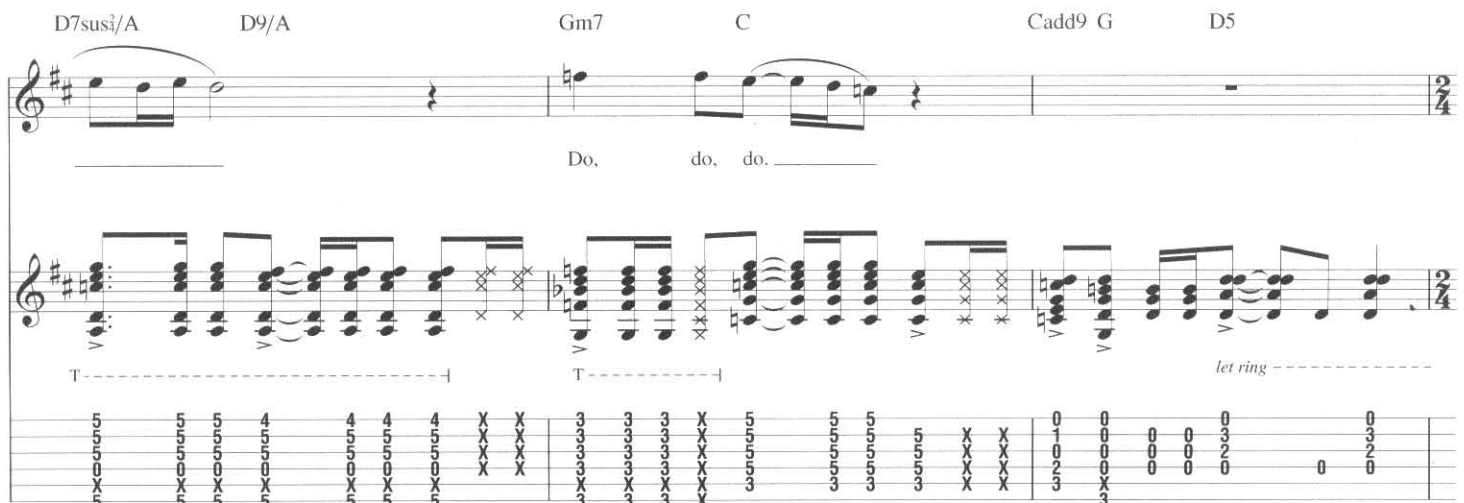
T ——— let ring ———



D7sus $\frac{3}{4}$ /A D9/A Gm7 C Cadd9 G D5

Do, do, do. ———

T ——— let ring ———



Copyright © 1972 ALMO MUSIC CORP., NUAGES ARTISTS MUSIC LTD. and UNITED ARTISTS MUSIC LTD.

Copyright Renewed

All Rights for NUAGES ARTISTS MUSIC LTD. Controlled and Administered by ALMO MUSIC CORP.

All Rights Reserved Used by Permission

Verse

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

Rhy. Fig. 1

let ring -----

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

End Rhy. Fig. 1

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

T-----

Gm7 C Cadd9 G D5

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

End Rhy. Fig. 2

T-----

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 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

[illegible]

D Dsus₂ D Am(add⁹₁₁) E11 Am(add⁹₁₁)

[illegible]

⊖ Coda

The musical score is arranged in three systems. The first system shows the vocal melody in treble clef with a key signature of two sharps (F# and C#). The melody starts with a Gm7 chord, followed by a C chord, and then a N.C. (No Chord) section. The lyrics "all I want to be" are written under the first part of the melody, and "is..." is written under the second part. A crowd response "(By your side.)" is written below the melody. The second system shows the guitar part in treble clef, featuring a series of chords and a melodic line. The third system shows the percussion part, including a drum kit and a tambourine.

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

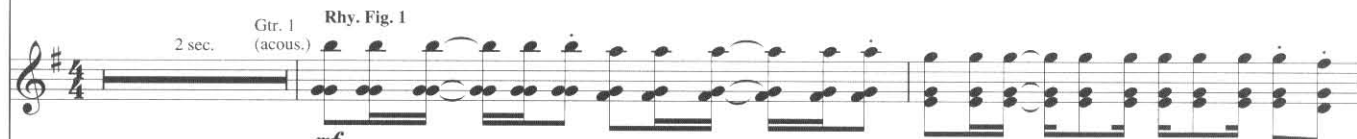
Dadd4

(Crowd noise)

2 sec.

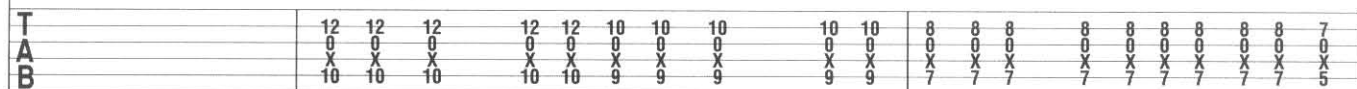


Spoken: Thank you.



mf

let ring throughout



*Implied harmony

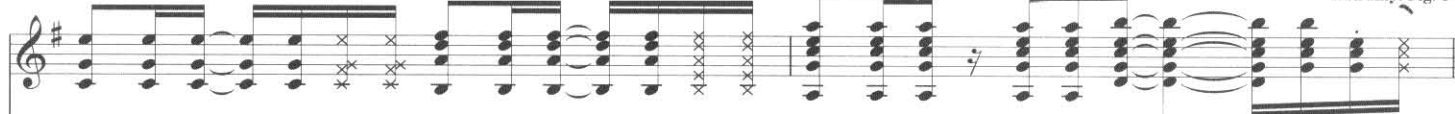
C

Bm7

Am7

Am9/D

End Rhy. Fig. 1



*T = Thumb on 6th string



Verse

2nd time, Gtr. 2 tacet

G

Dadd4/F#

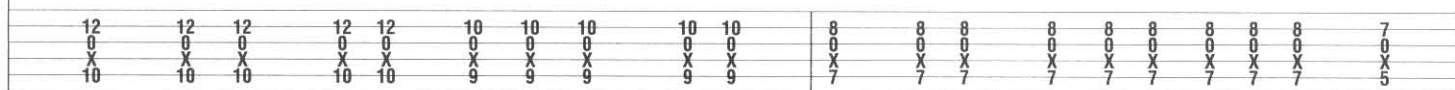
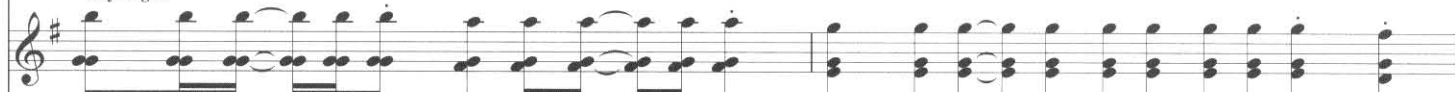
Em

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

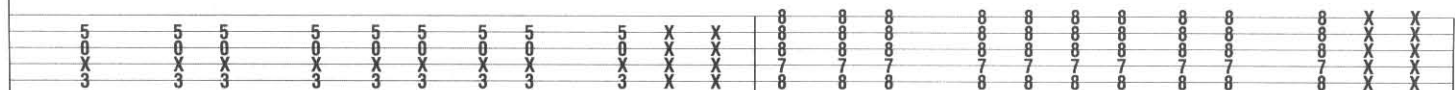
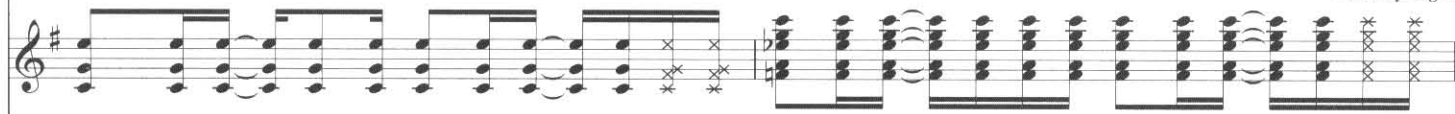
F9



mov-ing
help
grey, —

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

End Rhy. Fig. 2



G

Dadd4/F#

Em

Dadd4

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

C

F9

way from the cit - y.

see them un - der the pine. __ } But

buy one __ out of sea son. __ }

Bm7

E7

don't hes - i - tate, _____ 'cause your

Rhy. Fig. 3

T _____

[illegible]

Am7

D9

love _____ won't _____ wait, _____ yeah. _____

End Rhy. Fig. 3

[illegible]

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

[illegible]

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

*Gtr. 2

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

Coda 1

Electric Piano Solo

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

G Dadd4/F# Em Dadd4

Gtr. 2

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

G Dadd4/F# Em Dadd4

let ring - - - - -

15 17 15 17 15 17 16 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

Musical score for guitar, showing a melody line and a fretboard diagram. The melody line is in G major, starting on G4 and ending on G5. The fretboard diagram shows the fret positions for each note: 15, 13, 12, 10, 8, 7, 9, 8, 6, 8, 8, 6, 7, 8, 10, 8, 8. The diagram is labeled "let ring ---".

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2 tacet

Bm7

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

rit. let ring ----

Gtr. 2

rit. let ring ----

Gtr. 1

rit.

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

TAB

*Piano arr. for gtr.

B♭4/F B♭ B♭4 B♭ B♭4 F F4 F F4 C

TAB

Dm E♭ B♭ Gtr. 1 tacet

Rhy. Fill 1

Gtr. 1

End Rhy. Fill 1

Gtr. 2

Gtr. 2 (dist.) *divisi*

f w/ chorus

TAB

Verse

B♭

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

Gtr. 3 (dist.)

f w/ chorus w/ slide

TAB

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

TAB

Copyright © 1974 ALMO MUSIC CORP., NUAGES ARTISTS MUSIC LTD. and UNITED ARTISTS MUSIC LTD.

Copyright Renewed

All Rights for NUAGES ARTISTS MUSIC LTD. Controlled and Administered by ALMO MUSIC CORP.

All Rights Reserved Used by Permission

Ab/C Eb Ab/C Eb6 Bb

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

The first system of the musical score. The vocal line (treble clef) has lyrics "Can't go _____ wrong. _____ I see a new way." with notes and rests. The piano line (treble clef) has a long melodic line with a slur. The guitar line (treble clef) has chords and fingerings: 8 9 10, 8 8, 8 9 10, 8 8 8, 1 8 6, 10 6 6 8 7 8 8 6.

Ab/C Eb Db

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

The second system of the musical score. The vocal line (treble clef) has lyrics "You'll be in my _____ play. Sing my _____ song. _____" with notes and rests. The piano line (treble clef) has a long melodic line with a slur. The guitar line (treble clef) has chords and fingerings: 10 5, 15 15 15, 15 15 15, 13 13 13, 13 13 13, 7 8, 8 10 8 8, 6 6 4, 1.

B \flat A \flat /C E \flat A \flat /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 -----

B \flat 7sus4 B \flat 7 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 ----- |

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

To Coda \oplus

B \flat 7sus4 B \flat 7 B \flat 7sus4 B \flat 7 A \flat

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 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 -----

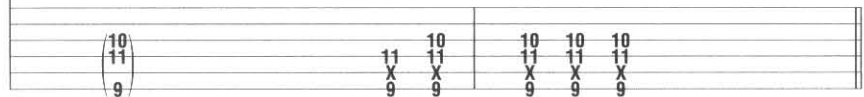


*Composite arrangement

Gtr. 2



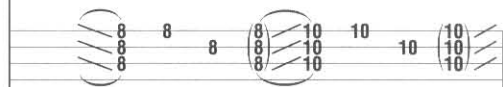
T -----



heart keeps miss-ing a beat.



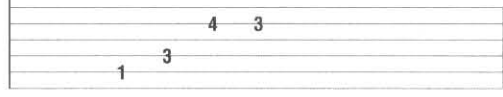
let ring ----- let ring -----



Rhy. Fill 6



let ring -----



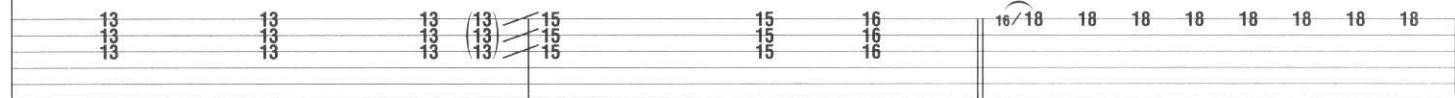
Guitar Solo

Gtr. 4 tacet

Bb Bb4 Bb Bb4 F

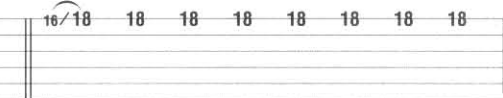


Gtrs. 3 & 4

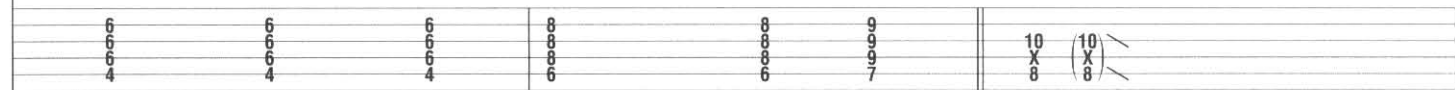


Gtr. 3

8va



Gtr. 2

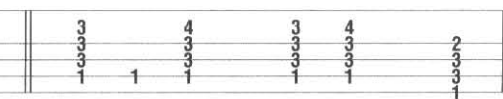


End Rhy. Fill 6

Gtr. 1



Rhy. Fig. 3



F4 F F4 C C4 C C4 Bb Bb4 Bb

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

(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*

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 -

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

Gtr. 4 *loco* *let ring* *8va*

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

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

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

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

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

Gtr. 4 *8va* *loco*

Gtr. 1 Rhy. Fill 7 End Rhy. Fill 7

18 17 18 17 17 17 12 10 12 12 13 13/15 12 12 10 10 10 18

18 20 17 17 17 15 15 15 15 17 15 15 15 13 13 10 10 8 8 10

1 4 3 4 3 1 1 1 1 1 1

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 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 15

B \flat sus4

B \flat

B \flat sus4

B \flat B \flat sus4

F

Fsus4

F Fsus4

C

Ooh, ba - by, I'll

let ring let ring

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

let ring

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

Gtr. 1: w/ Rhy. Fill 1

D E^b

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^b7sus4

B^b7

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 F

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

8va -----

let ring -----

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

8va

loco

let ring -----

let ring -----

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

Grtr. 1: w/ Rhy. Fill 7

Bb sus4 Bb Bb sus4 Bb Bb sus4 Bb Bb sus4 F F sus4 F F sus4 C

Ooh, _____ ba - by, _____ I'll

8va

let ring -----

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

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

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

pick you up if your on the ground. — Ooh, — ba —

loco *8va* — *let ring* — *let ring* — *let ring* — *8va* —

12 12 12 11/12 (12) 10/10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Begin fade

Fsus4 F Fsus4 C Csus4 C Csus4 Bb Bbsus4 BbBbsus4 Bb Bbsus4

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

Gtr. 1

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

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

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 17 20 17 17 15 17 17 16 17

Bbsus4 Bb Bbsus4 BbBbsus4 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 20 17 17 17 17 17 17 17 17

Csus4 C Csus4 Bb Bbsus4 Bb

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

loco *8va*

12 12 12 12 12 12 12 12 10 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

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.

TAB

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

5 3 5 20

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

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

loco Gtr. 3 *8va* *loco*

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

8va *loco*

C Gtr. 3 Em N.C. A7

Gtr. 4 (clean) Riff B End Riff B

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

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*

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) 2

1 1 1 1/2

5 3 5 (5) 3 5 3 5 3 0

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 1 1/2

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

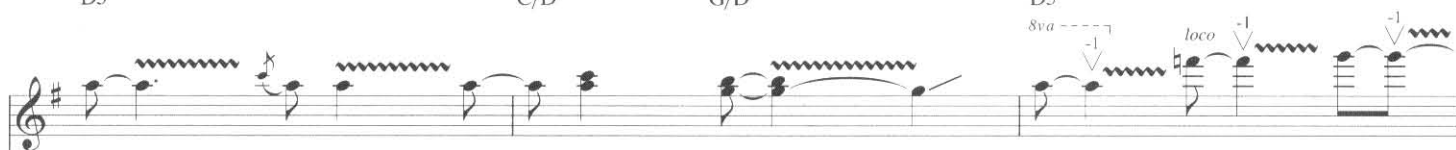
***Bass plays D pedal. (next 7 meas.)

D5

C/D

G/D

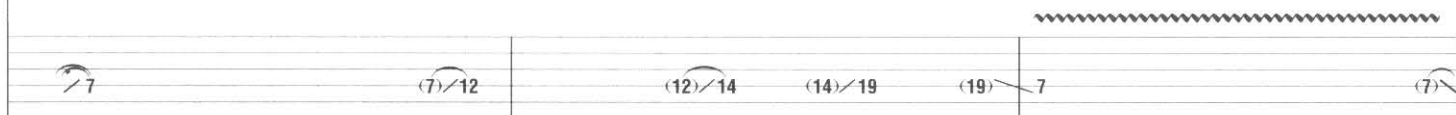
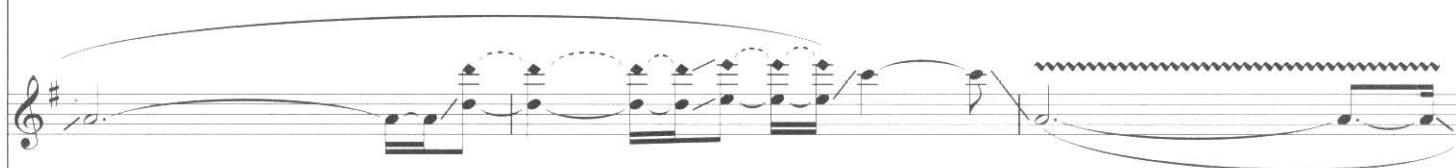
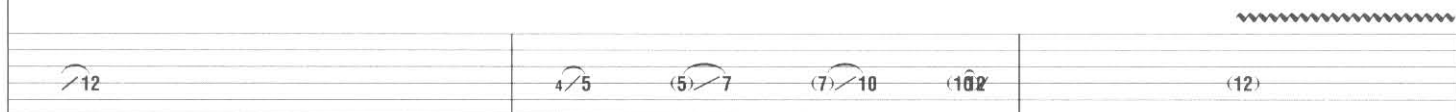
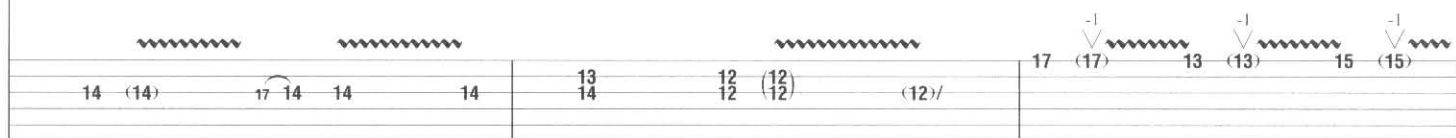
D5



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

15 (15) 17 15 17 (17) 17 17 15 17 (17) 15 16 17 17 (17) 15 17 (17) (17)

14

Em N.C.

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

Gtr. 3

X 17 17 17 15 17 (17) 15 16 15 15 12 15 14 14 (14) 14 12 14 12 12 12 14 12 11 7/12 12 14 14

H

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

Em N.C.

A/E

8va

steady gliss.

14 14 14 14 14 14 14 14 14 14 15 15 X 17 15 17

Em N.C.

Em N.C.

A/E Em N.C.

8va

loco

P.H.

17 (17) 15 17 17 17 (17) 15 12 12 12 12 12 12 12 12 12 12 14 12 12 15 14 16 12 14 14 13 12 X 10 12 10 9

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

Copyright © 1973 ALMO MUSIC CORP., NUAGES ARTISTS MUSIC LTD., UNITED ARTISTS MUSIC LTD. and ROBBINS MUSIC LTD.

Copyright Renewed

All Rights for NUAGES ARTISTS MUSIC LTD. Controlled and Administered by ALMO MUSIC CORP.

All Rights for UNITED ARTISTS MUSIC LTD. Controlled and Administered by EMI U CATALOG INC.

All Rights for ROBBINS MUSIC LTD. Controlled and Administered by GLENWOOD MUSIC CORP.

All Rights Reserved Used by Permission

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 -----

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 -----

let ring -----

2 0 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 2 0 0

Chorus
D5/A Fadd9

A7

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

Rhy. Fig. 1

let ring -----

let ring -----

0 2 0 2 0 0 3 2 0 0 X X 3 3 3 3 3 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 0 3 X X 3 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.

Keyboard Solo

C D F/A C D

1., 2. 3.

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.

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, _____

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

P.M. - - -

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

P.M. - - -

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

C D F/A C D F

C D F/A C

D F

C D F/A C

D F C

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It features a guitar part on a single staff and a bass part on a five-line staff. The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into measures by vertical bar lines. Above the guitar staff, chord labels are provided: C, D, F/A, C, and D. The guitar part includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. The bass part includes fingerings (e.g., 13, 10, 12) and a final measure with a 1/4 note. The overall layout is clean and professional, typical of a music manuscript.

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 corresponding fingerings: 5, 3, 0 for the first three notes, and 5, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5 for the remaining notes.

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 12, with a curved arrow labeled '1/2' pointing to the 12th fret. The sixth measure contains 12 10 12 10, with a curved arrow labeled '1/2' pointing to the 12th fret. The seventh measure contains 12 11, with a curved arrow labeled '1/2' pointing to the 12th fret.

C D F/A C D F

mf *mp*

C D F/A C D F

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

f

C D F/A C D F

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

C D F/A C D F

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

C D F/A C D

Good time. Good time. Good time. _____

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

let ring

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

w/ pick & fingers

let ring

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

musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in treble clef with a key signature of one sharp (F#). It features a guitar part with a "let ring" instruction and a fingerings section below. The guitar part is divided into measures corresponding to chords F, C, and D. The fingerings section shows fret numbers for each note. The final measure includes a "w/ Leslie" instruction and a 14-fret slide.

D

[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 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 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 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 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]

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The final note is a whole note G4. The staff is divided into two measures by a double bar line. The first measure contains the first seven notes, and the second measure contains the last note.

F Em Dm C G Am Fmaj7
 let ring ----- let ring -----
 10 8 8 6 5 3 4 3 4 2 0 1 2 3 0 1 2 0 2 0

D

2/2

0 12 10 2 2

1

17 14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15

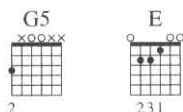
N.C.

The musical score is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of sixteenth-note runs, each marked with a '6' below it, indicating sixteenth notes. The bottom staff is in bass clef and contains a series of sixteenth-note runs, each marked with a '14' or '15' below it, indicating sixteenth notes. The piece concludes with a double bar line and a repeat sign.

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.

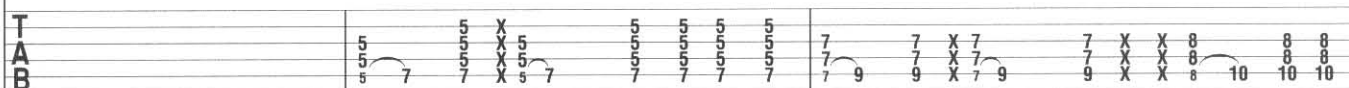
C/E

Gtr. 1
(dist.)

mf

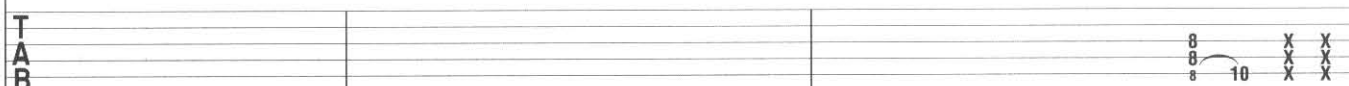
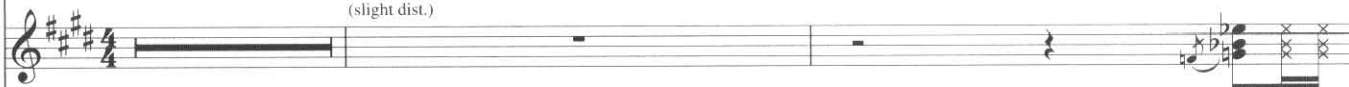
D/F#

E♭/G



*Set vol. knob at 3/4 volume.

Gtr. 2
(slight dist.)



***E

A/C#

E

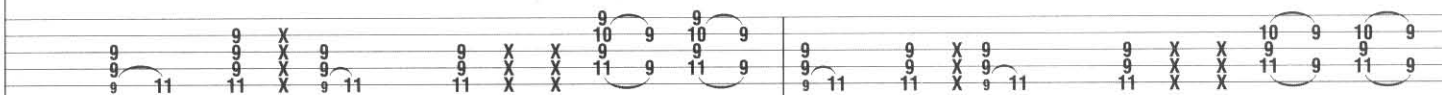
A/C#

**Gtrs. 1 & 2



let ring -----

let ring -----



**Composite arrangement

***Chord symbols reflect overall harmony.

E

Rhy. Fig. 1

A/C#

End Rhy. Fig. 1

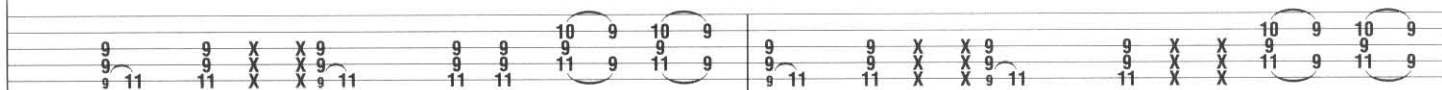
E

A/C#



let ring -----

let ring -----



Gtr. 1 tacet
 E

A/C#

E

A/C#

let ring -----

let ring -----

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

9 9 9 X X 9 9 9 9 9 9 9 9
 9 11 X X 9 11 9 9 9 9 9 9 9

[illegible]

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

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.

E A/C# E A/C#

E A/C# E A/C#

E A/C# E A/C#

Verse

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

E A E

1. Do what ev - 'ry - bod - y says is wrong, -
5. Head in the sky, yeah, let me breathe. -

Gtr. 2

Rhy. Fig. 2

simile on repeat let ring -- let ring --

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

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

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

Rhy. Fill 1
Gtr. 1

mf

Rhy. Fill 2
*Gtrs. 1 & 2

*Composite arrangement

[illegible]

Verse

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

E

A

1st time, Gtr. 1 tacet

E

Gtr. 2
simile on repeat

Gtr. 1
divisi

2. Take a - way — what you can make to - day. — Hey, — look,

6. Do what — ev - 'ry - bod - y — says is wrong. — turn a - round.

Gtr. 2
let ring ---- |

let ring -- |

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

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 --- let ring ---

§ Chorus

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

F#m11

E/G#

$$F\#_{m11}$$

Gtr. 1

let ring

Gtr. 2

let ring

Fill 1

End Fill 1

B

$$C_m^{\#} \quad F_{m11}^{\#}$$

E/G#

eyes. — }
you. }

I came, — yeah, —

the same way _____

w/ pick & fingers

w/ pick

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

2.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 3 (6 times)

E9

First system of the guitar solo. The treble clef staff shows a series of chords: E9, D9, and D#9. The bass clef staff shows the corresponding fret numbers: 6, 7, 5, 6, 7, 5, 0, 4, 5, 6, 5. The solo is marked with a forte *f* dynamic and includes the instruction "w/ Leslie & slap-back delay".

Second system of the guitar solo. The treble clef staff shows chords: F13, F9, E9, D9, and D#9. The bass clef staff shows the corresponding fret numbers: (9), 9, 7, 5, 6, 7, 5, 6, 5, 3, 4. The solo is marked with a forte *f* dynamic and includes the instruction "w/ Leslie & slap-back delay".

Third system of the guitar solo. The treble clef staff shows chords: E9, F13, F9, and E9. The bass clef staff shows the corresponding fret numbers: 7, 7, 7, 6, 5, 6, 4, 3, 4, 2, 2, 2, 0, 4, 2, 2, 4, 1, 2, 1, 4, 2, 4, 2, 2, 4. The solo is marked with a forte *f* dynamic and includes the instruction "w/ Leslie & slap-back delay".

Fourth system of the guitar solo. The treble clef staff shows chords: D9, D#9, and E9. The bass clef staff shows the corresponding fret numbers: 0, 0, 0, 0, 0, 0, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15. The solo is marked with a forte *f* dynamic and includes the instruction "w/ Leslie & slap-back delay".

Fifth system of the guitar solo. The treble clef staff shows chords: F13, F9, and E9. The bass clef staff shows the corresponding fret numbers: (15), 12, 15, 12, 15, 15, 12, 15, 12, 15, 12, 15, 12, 15. The solo is marked with a forte *f* dynamic and includes the instruction "w/ Leslie & slap-back delay".

Sixth system of the guitar solo. The treble clef staff shows chords: D9, D#9, and E9. The bass clef staff shows the corresponding fret numbers: 12, 15, 14, 12, 14, 14, 12, 14, 12, 14, 13, 12, 10, 10, 12, 14, 12, 14, 12, 14, 14, (14), 12, 14, 14. The solo is marked with a forte *f* dynamic and includes the instruction "w/ Leslie & slap-back delay".

[illegible]

D9 D#9 E9

F13 F9

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

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 'E9' above the first measure and 'D9' and 'D#9' above the last two measures. 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 '14' above the first measure, '(14)' above the second measure, and '12' above the third measure. The system is also labeled with '14' above the fourth measure, '(14)' above the fifth measure, and '12' above the sixth measure. The system is further labeled with '12' above the seventh measure, '14' above the eighth measure, '16' above the ninth measure, '14' above the tenth measure, and '16' above the eleventh measure.

A musical score for guitar solo. The top staff is in treble clef with key signature of three sharps (F#, C#, G#). It contains several measures of music with notes, slurs, and vibrato markings. Above the first measure is "E9", above the last two is "F13 F9". A triplet of eighth notes is marked with a "3". Below the staff are fret numbers: (16), 17, 17, 17, 16, 17, 16, 17, 16, 17, 16, 17, 16, 17, 18, 17. A wavy line indicates a vibrato over the first fret number. The text "let ring ----" is written below the staff.

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 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

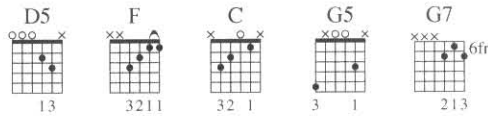
⊕ Coda 2

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

First system of musical notation, including guitar staves and a tablature staff. The tablature staff shows fret numbers (0, 1, 2) and includes the instruction "let ring".

*Composite arrangement

**Key signature denotes E Mixolydian.

***Chord symbols reflect basic harmony.

Second system of musical notation, including guitar staves and a tablature staff. The tablature staff shows fret numbers (0, 1, 2) and includes the instruction "let ring".

Third system of musical notation, including guitar staves and a tablature staff. The tablature staff shows fret numbers (0, 1, 2, 3, 4, 5) and includes the instruction "let ring".

Fourth system of musical notation, including guitar staves and a tablature staff. The tablature staff shows fret numbers (0, 1, 2, 3, 4, 5) and includes the instruction "let ring".

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#

Gtr. 3

End Riff A

Riff C

G7/F E5 E7
End Riff C

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

steady gliss.

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

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

Aadd3

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

E7

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

Gtr. 3: w/ Riff C

G Gmaj7/F#

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Fill 1

Gtr. 4 tacet

G7/F E5 E7

Fill 1

Gtr. 3

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

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

Graba chick-en *and put it back.* *Grab a chick-en*

4 7 5 7 7 5 7 0 5 7 5 7

12 12 12 17 15 12 12 15 14 (14) 12 14 (14) 12 14 12 15 12 15 14 14 12 14 12 14 12 14 12 12 12

and put it back. *Grab a chick - en,* *don't for- get to put it back.*

7 5 7 0 5 7 5 7 7 9 5 7 5 7 5 7

Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 2: w/ Riff B (2 times)
Gtr. 4 tacet
Aadd $\frac{3}{4}$

Gtr. 7

8va *loco*

let ring -----

12 11 14 12 11 14 12 12 11 14 11 12 14 11 12 14 12 15 12 13 14 12 14 15 17 (17) (17) 15 17 19 17 15 17 15 15 15 15 15 15

Gtrs. 5 & 6

let ring ----- *let ring* ----- *let ring* -----

0 4 0 2 0 4 0 4 0 4 2 0 4 0 4 0 4 0 2 0 4 0 2 4 0 4 2 0 4 0 4 0 4 0 2 0 4 0 2 4 0 4 2 0 4 0 4

E7

let ring

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

Gtr. 3

Gtrs. 3 & 7

Gtr. 5

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

Gtr. 6

E7

Gtr. 7

Gtr. 7

grad. release

1 1/2

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

octaver off

Gtr. 5

1 1/2

15 15 15 14 14 12 14 14 14 15 14

let ring - 4

Gtr. 6

1 1/2

7 9 5 7 5 0 0 0 5 4 4 0 0 4

let ring

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

E7

G7

Gtr. 7

[illegible]

*w/ octaver

*Set for one octave below.

Gtr. 4

[illegible]

talk box off

Gtr. 3

Gtr. 3


Gtr. 8 (elec.)
divisi

mf
w/ dist.

Gtr. 3
 Gtr. 3
 Gtr. 8 (elec.)
divisi
mf
 w/ dist.
 (14)
 16 15 14 13
 12 11 10 9

Gtrs. 5 & 6

Gtrs. 5 & 6



7 7 7

6 6 6

7 7 7

Gtrs. 1 & 2

Gtrs. 1 & 2

1 2 3 4 5 6 7 8 9 10

Gtrs. 4 & 8 tacet

Gtr. 7

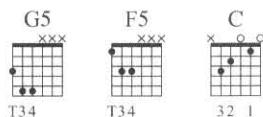
Begin fade

Fade out

I Can't Stand It No More

from *Where I Should Be*

Words and Music by Peter Frampton



Intro
Moderately ♩ = 105

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

Verse

E/G# C/E 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 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.

Riff B End Riff B

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 -----

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.

Gtrs. 4 & 5 tacet
Dm7

Gtrs. 2, 3 & 6 tacet

C7

Ev - 'ry wom - an _____ made a fool out of me. _____

Gtrs. 2 & 6

Gtr. 3

Gtr. 1

let ring - - - - -

The musical score for "My Mama Told Me" is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "My ma - ma told me, _____" are written below the staff. The second system continues the vocal melody with the lyrics "when _ she set me". The third system shows the guitar accompaniment in treble clef, with the lyrics "let ring -----" written below the staff. The guitar part includes a fretboard diagram for the first four frets, showing the notes for the E, A, D, and G strings. The diagram includes a "T" (Tuplet) symbol and a "9" (Ninth) symbol.

[illegible][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#

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

12 9 0 0 0 0 0 1 0 1 12 9 0 0 0 0 0 1 0 1

0 0 0 0 0 0 0 2 0 2 0 0 0 0 0 2 0 0 2

*Chord symbols reflect implied harmony.

G Am11 G D G

Harm. -----

p

12 9 0 0 0 0 0 1 0 1 0 7 12 0 0

0 0 0 0 0 0 0 2 0 2 0 7 12 0 0

G Am11 G Am11 G Am11

mf

12 9 0 0 0 0 0 1 0 1 12 9 0 0 0 0 0 1 0 1 12 9 0 0 0 0 0 1 0 1

0 0 0 0 0 0 0 2 0 2 0 0 0 0 0 2 0 0 2 0 0 0 0 2 0 0 2

1., 2. 3.

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

mp

0 1 2 3 5 7 8 10 0 1 2 3

0 2 3 4 5 7 9 11 0 2 3 4

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 6 7 8 X

Gm **C7sus4** **C7**

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

End Rhy. Fig. 1

3 X X X 3 X X X 3 X X X 3 X X 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 5 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 To Coda 2

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 0 1 0 2 1 0 2 0 0 3 2 0 | 2 3 2 0 3 3 2 0 2 3 2 0 | 3 3 2 0 3 3 2 0 3 3 0 0 1/4

Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 1

Eb9 Eb7 D+7 D7 D+7 D7
 — still — sing - ing this song. — Ba - by, won't you do — me wrong? —

Gtr. 2

6 4 4 4

6 5 6 5 6 5 6 5

5

5 5 3 5 3 5 5

Eb7 G C/G G7
 Mu - sic is my food and life, _____ don't take it a - way.
mf

⊕ Coda 1

D.S. al Coda I

C/G G7

I want the world to see _____

$\begin{pmatrix} 3 \\ 0 \\ 3 \end{pmatrix}$ $\begin{matrix} 1 \\ 0 \\ 2 \end{matrix}$ $\begin{matrix} 1 \\ 0 \\ 2 \end{matrix}$ $\begin{matrix} 1 \\ 0 \\ 2 \end{matrix}$ $\begin{matrix} 1 \\ 0 \\ 2 \end{matrix}$

Dsus4 D

Yes, my chil- dren.

Rhy. Fill 1

End Rhy. Fill 1

Guitar Solo

B \flat C G7

f

1 (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 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) 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

15 14 17 15 17 17 14 15 17 15 18

B \flat C G7

15 14 17 15 17 15 17 14 15 17 15 17

B \flat C G7

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

B \flat C G7

15 17 15 15 17 15 15 17 15 15 17 15 15 17 15 15 17 17 14 15 17

B \flat C G7

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

B \flat C G7

B \flat C D

D.S. al Coda 2

C/G G7

I want the world to see _____

Φ Coda 2

Dsus4 G C/G G

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

Gtr. 2: w/ Rhy. Fig. 2

C/G D/G G C/G G C/G B \flat /C

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

C B \flat /C C G C/G G

yeah, _____ ev - 'ry - one. _____

Grtr. 2: w/ Rhy. Fill 1

Oh, you start to get old, yeah.

[illegible]

The musical notation for the guitar solo is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a series of chords: G7, Bb, and C. The notation includes various musical symbols such as wavy lines, slurs, and fingerings (e.g., 3, 6, 6, 6, 6, 3). The bottom staff is a single-line notation for guitar, showing fret numbers (e.g., 15, 18, 15, 18, 15, 18, 18, 15, 18, 15, 18, 15, 18, 15, 18, 15, 18, 18, 17, 15) and slurs indicating the sequence of notes.

The second system of the musical score for 'The Rose Tree' features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords G7, Bb, and C are indicated. The melody consists of eighth and quarter notes, with some notes beamed together. A triplet of eighth notes is marked with a '3' and a bracket. The bass line is written on a single staff below the melody, consisting of numbers 17, 15, 14, and 17, with some notes beamed together. A '1/2' time signature is present above the bass line.

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

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

let ring -----

G7 Bb C

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

1/4 1/4 1/4 1/4 1/2

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

1/2 1/4

B \flat C G

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

B \flat C G

I wan - na go _____ to the sun. _____

B \flat C G

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

Outro-Guitar Solo

B \flat C G

B \flat C G

1/2 1/2 3

B \flat C G

1/2 3 3 5 5

B \flat C B \flat G Free time

rit. 12 14 12 13 15 12 15 12 14 12 14 12

N.C.

let ring 14 12 14 12 12 12 12 14 12 16 12 12 12 12

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 sequence of chords and notes: C (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), D5 (5 3 2 1), and A (5 3 2 1). The notation includes a forte (f) dynamic marking and a 'let ring' instruction with a dashed line.

let ring -----

TAB notation for Gtr. 1 (dist.) in 4/4 time. The staff shows a sequence of chords and notes: C (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), D5 (5 3 2 1), and A (5 3 2 1). The notation includes a forte (f) dynamic marking and a 'let ring' instruction with a dashed line.

*Peter Frampton

**Gtr. 2 (dist.)

Musical notation for Gtr. 2 (dist.) in 4/4 time. The staff shows a sequence of chords and notes: C (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), D5 (5 3 2 1), and A (5 3 2 1). The notation includes a forte (f) dynamic marking.

TAB notation for Gtr. 2 (dist.) in 4/4 time. The staff shows a sequence of chords and notes: C (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), D5 (5 3 2 1), and A (5 3 2 1). The notation includes a forte (f) dynamic marking.

**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 sequence of chords and notes: C (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), D5 (5 3 2 1), and A (5 3 2 1). The notation includes a forte (f) dynamic marking.

TAB notation for the main section in 4/4 time. The staff shows a sequence of chords and notes: C (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), D5 (5 3 2 1), and A (5 3 2 1). The notation includes a forte (f) dynamic marking.

Musical notation for the main section in 4/4 time. The staff shows a sequence of chords and notes: C (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), D5 (5 3 2 1), and A (5 3 2 1). The notation includes a forte (f) dynamic marking.

TAB notation for the main section in 4/4 time. The staff shows a sequence of chords and notes: C (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), G5 (5 3 2 1), F#5 (5 3 2 1), D5 (5 3 2 1), and A (5 3 2 1). The notation includes a forte (f) dynamic marking.

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

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

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

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

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

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

Gtr. 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 _

Gtr. 2

w/ pick & fingers

let ring -----

let ring -----

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 -----

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

Gtr. 2

let ring -----

w/ pick

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

Coda 1

A

Gtr. 1

w/ phaser

let ring -----

(0) 0 0 0 2 2

Gtr. 2

(0) 0 0 0 0

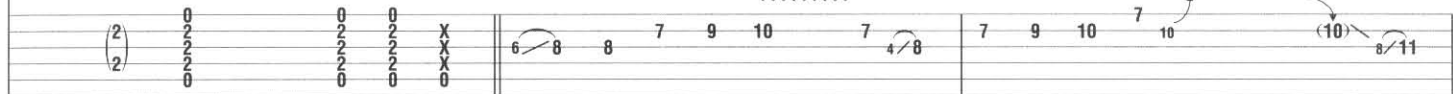
Guitar Solo

B

D



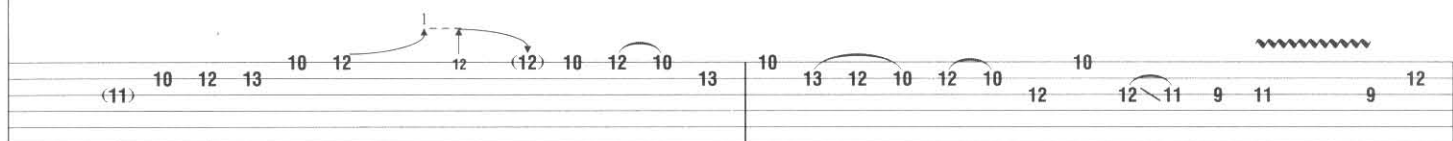
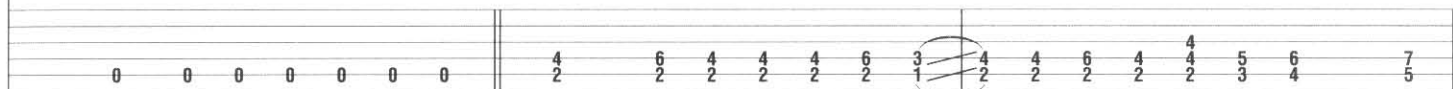
let ring ---|



P.M. ---|

P.M. ---|

P.M. ---|



P.M. ---|

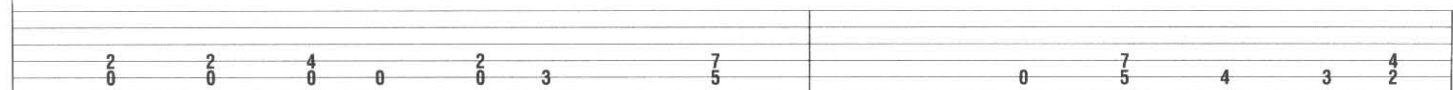
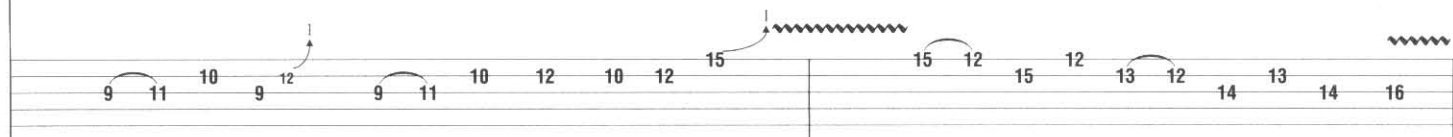
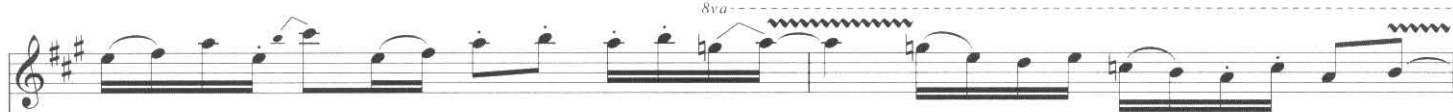


1/4

A

D

B



[illegible]

Verse

A

Gtr. 2

let ring -----

let ring -----

let ring -----

14 12 14 12 2/17

8 15 7 14 9

11 12 13 14 14 (14) 15

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 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 X X 0 6 7 4 5 0 2 2 3 4 0 4 0 4 5 0

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

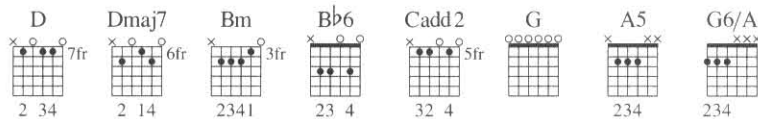
Free time A N.C.

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

Copyright © 1975 ALMO MUSIC CORP. and NUAGES ARTISTS MUSIC LTD.

Copyright Renewed

All Rights Controlled and Administered by ALMO MUSIC CORP.

All Rights Reserved Used by Permission

2.

Bb6

Cadd2

Verse

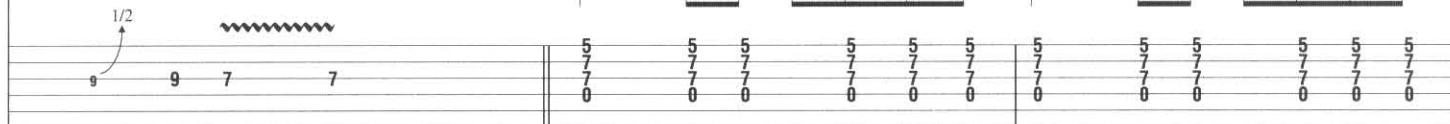
D

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



Dmaj7

Bm

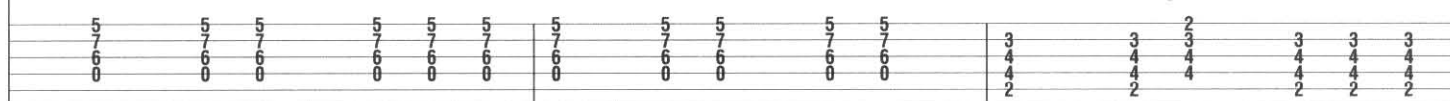


ring - ing in my ears.
liv - ing on your nerves,

And no one to re - late -
when some - one drops a cup



let ring -



Bb6

Cadd2

End Rhy. Fig. 3



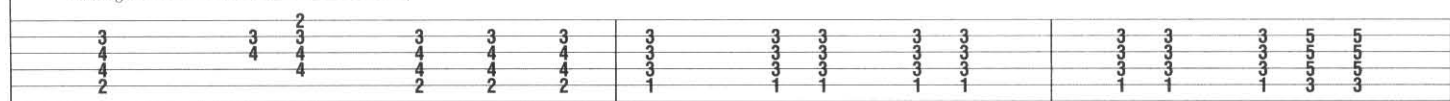
to 'cept the sea.
and I sub - merge.

4. I'm

End Rhy. Fig. 3A



let ring -



Verse

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

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

D

Dmaj7



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

Bm

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.

Bb6

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... } Oh, won't you —
 — wan - na take — your love... }

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

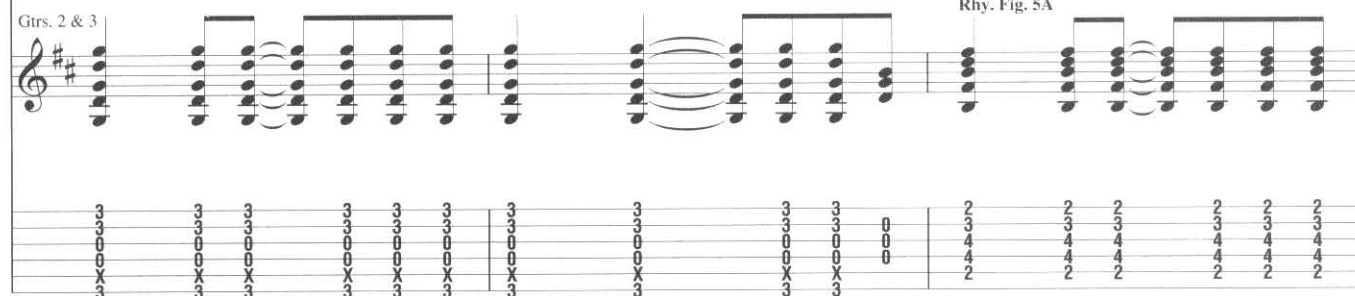
Rhy. Fig. 5

Gr. 1



Gtrs. 2 & 3

Rhy. Fig. 5A



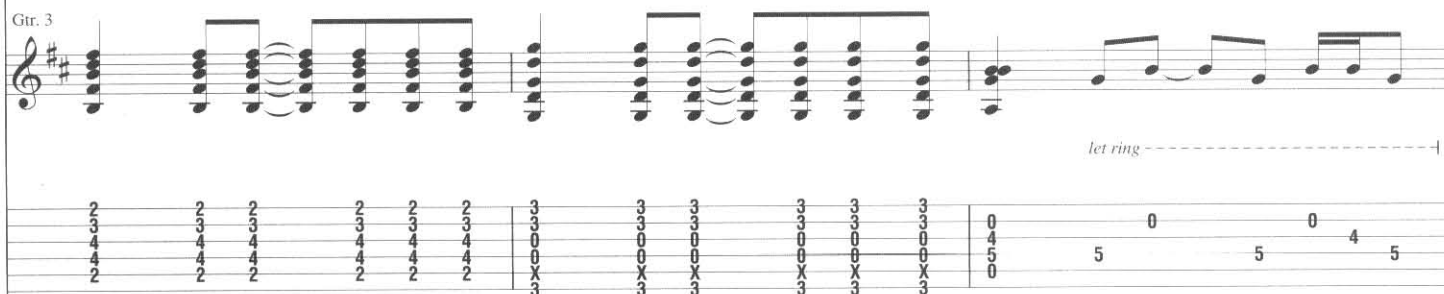
G

G6/A

End Rhy. Fig. 5

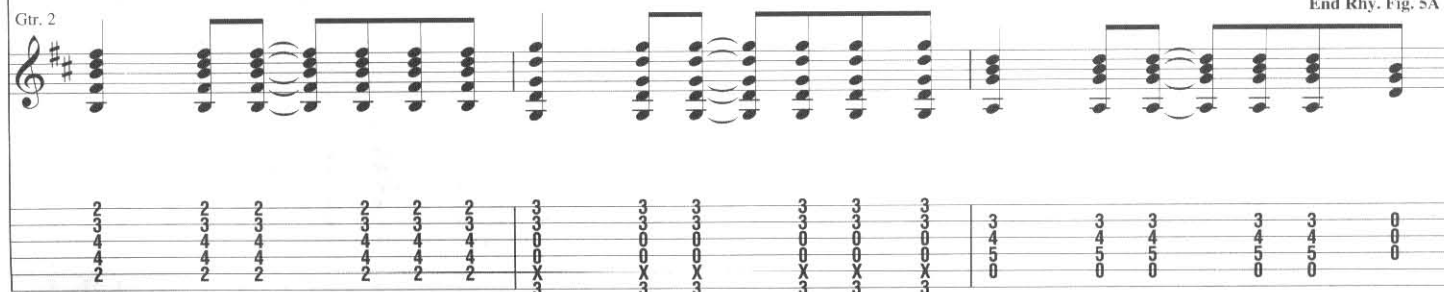


Gr. 3



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

D Dmaj7 Bm G

Gtr. 1

I want

Gtrs. 2 & 3

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, _____

D Dmaj7 Bm Bb6 Cadd2 D

Gtr. 1

oh. _____

Gtrs. 2 & 3

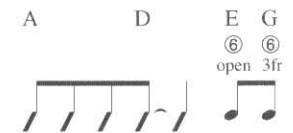
Guitar Notation Legend

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.

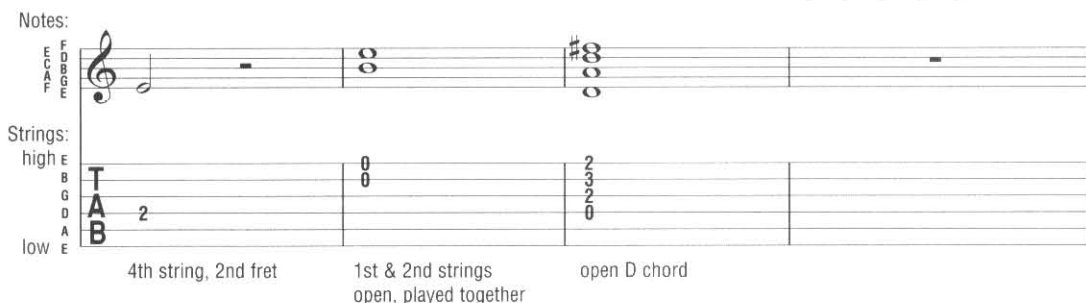
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

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

Notes: 

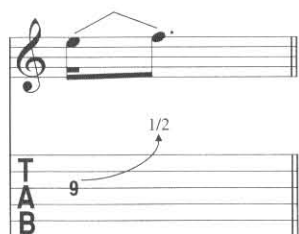
Strings: high E, B, G, D, A, E low

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

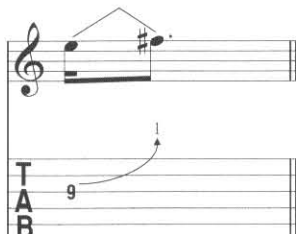


Definitions for Special Guitar Notation

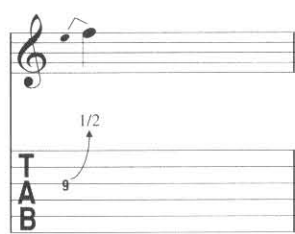
HALF-STEP BEND: Strike the note and bend up 1/2 step.



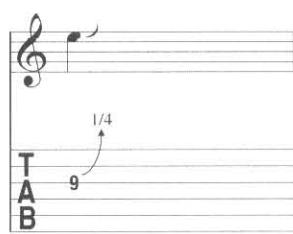
WHOLE-STEP BEND: Strike the note and bend up one step.



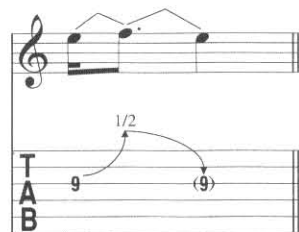
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



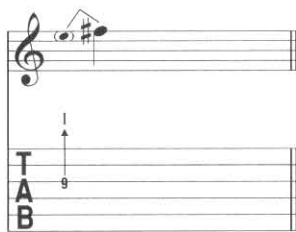
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



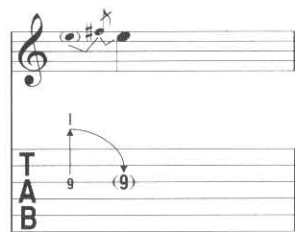
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



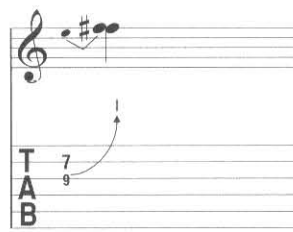
PRE-BEND: Bend the note as indicated, then strike it.




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



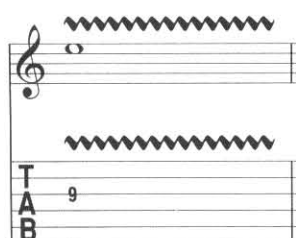
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



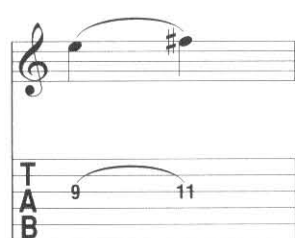
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



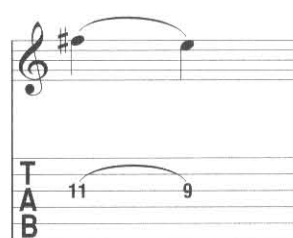
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.




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.



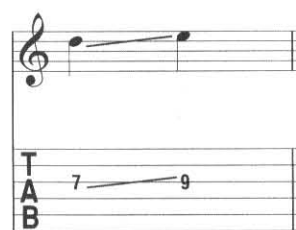
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



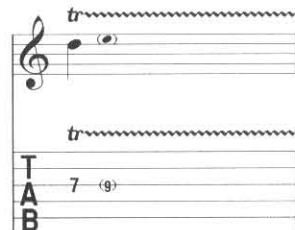
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



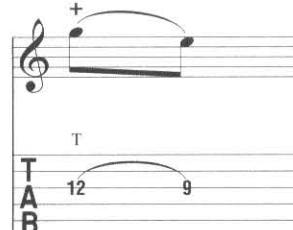
SHIFT SLIDE: Same as legato slide, except the second note is struck.



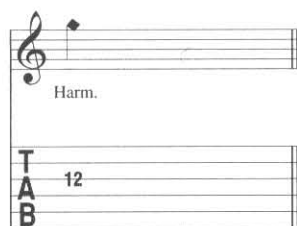
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



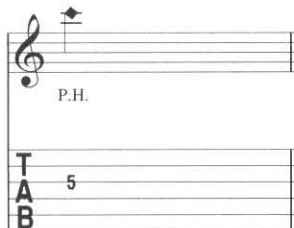
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



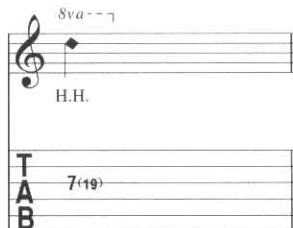
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



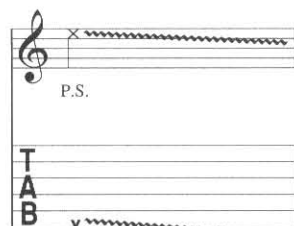
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



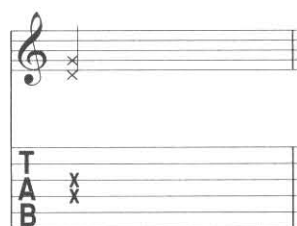
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



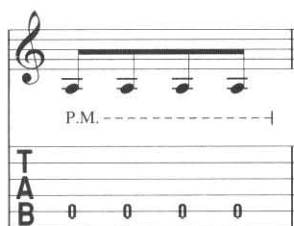
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



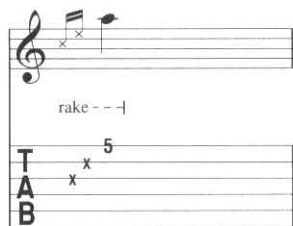
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



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.



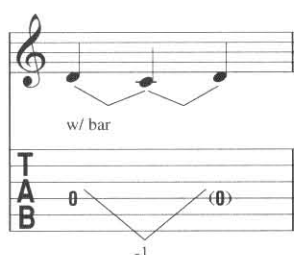
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



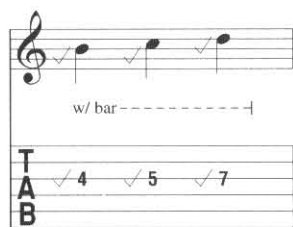
ARPEGGiate: Play the notes of the chord indicated by quickly rolling them from bottom to top.



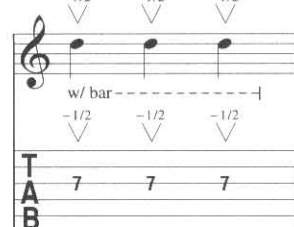
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



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), 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

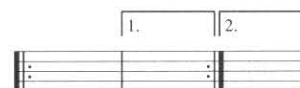
- A chordal version of a Fill.

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).



ALL BOOKS INCLUDE TABLATURE

RECORDED VERSIONS®

The Best Note-For-Note Transcriptions Available



00692015	Aerosmith – Greatest Hits.....	\$22.95
00690603	Aerosmith – O Yeah! (Ultimate Hits)	\$24.95
00690178	Alice in Chains – Acoustic.....	\$19.95
00694865	Alice in Chains – Dirt.....	\$19.95
00690387	Alice in Chains – Nothing Safe: The Best of the Box	\$19.95
00690812	All American Rejects – Move Along	\$19.95
00694932	Allman Brothers Band – Volume 1.....	\$24.95
00694933	Allman Brothers Band – Volume 2.....	\$24.95
00694934	Allman Brothers Band – Volume 3.....	\$24.95
00690865	Atreyu – A Deathgrip on Yesterday	\$19.95
00690609	Audioslave – Audioslave.....	\$19.95
00690804	Audioslave – Out of Exile	\$19.95
00690884	Audioslave – Revelations	\$19.95
00690820	Avenged Sevenfold – City of Evil	\$22.95
00690366	Bad Company – Original Anthology, Book 1.....	\$19.95
00690503	Beach Boys – Very Best of.....	\$19.95
00690489	Beatles – 1.....	\$24.95
00694929	Beatles – 1962-1966.....	\$24.95
00694930	Beatles – 1967-1970.....	\$24.95
00694832	Beatles – For Acoustic Guitar	\$22.95
00690110	Beatles – White Album (Book 1)	\$19.95
00692385	Chuck Berry.....	\$19.95
00690835	Billy Talent.....	\$19.95
00692200	Black Sabbath – We Sold Our Soul for Rock 'N' Roll.....	\$19.95
00690674	blink-182.....	\$19.95
00690831	blink-182 – Greatest Hits	\$19.95
00690491	David Bowie – Best of.....	\$19.95
00690873	Breaking Benjamin – Phobia.....	\$19.95
00690764	Breaking Benjamin – We Are Not Alone.....	\$19.95
00690451	Jeff Buckley – Collection	\$24.95
00690590	Eric Clapton – Anthology.....	\$29.95
00690415	Clapton Chronicles – Best of Eric Clapton.....	\$18.95
00690074	Eric Clapton – The Cream of Clapton.....	\$24.95
00690716	Eric Clapton – Me and Mr. Johnson	\$19.95
00694869	Eric Clapton – Unplugged.....	\$22.95
00690162	The Clash – Best of.....	\$19.95
00690828	Coheed & Cambria – Good Apollo I'm Burning Star, IV, Vol. 1: From Fear Through the Eyes of Madness	\$19.95
00690593	Coldplay – A Rush of Blood to the Head.....	\$19.95
00690838	Cream – Royal Albert Hall: London May 2-3-5-6 2005	\$22.95
00690856	Creed – Greatest Hits	\$22.95
00690401	Creed – Human Clay	\$19.95
00690819	Creedence Clearwater Revival – Best of.....	\$19.95
00690572	Steve Cropper – Soul Man.....	\$19.95
00690613	Crosby, Stills & Nash – Best of.....	\$19.95
00690289	Deep Purple – Best of.....	\$17.95
00690784	Def Leppard – Best of.....	\$19.95
00690347	The Doors – Anthology.....	\$22.95
00690348	The Doors – Essential Guitar Collection.....	\$16.95
00690810	Fall Out Boy – From Under the Cork Tree.....	\$19.95
00690664	Fleetwood Mac – Best of.....	\$19.95
00690870	Flyleaf.....	\$19.95
00690808	Foo Fighters – In Your Honor	\$19.95
00690805	Robben Ford – Best of.....	\$19.95
00694920	Free – Best of.....	\$19.95
00690848	Godsmack – IV.....	\$19.95
00690601	Good Charlotte – The Young and the Hopeless	\$19.95
00690697	Jim Hall – Best of.....	\$19.95
00690840	Ben Harper – Both Sides of the Gun	\$19.95
00694798	George Harrison – Anthology.....	\$19.95
00692930	Jimi Hendrix – Are You Experienced?.....	\$24.95

00692931	Jimi Hendrix – Axis: Bold As Love.....	\$22.95
00690608	Jimi Hendrix – Blue Wild Angel.....	\$24.95
00692932	Jimi Hendrix – Electric Ladyland.....	\$24.95
00690017	Jimi Hendrix – Live at Woodstock	\$24.95
00690602	Jimi Hendrix – Smash Hits.....	\$19.95
00690843	H.I.M. – Dark Light.....	\$19.95
00690869	Hinder – Extreme Behavior	\$19.95
00690692	Billy Idol – Very Best of.....	\$19.95
00690688	Incubus – A Crow Left of the Murder	\$19.95
00690457	Incubus – Make Yourself	\$19.95
00690544	Incubus – Morningview.....	\$19.95
00690790	Iron Maiden Anthology.....	\$24.95
00690730	Alan Jackson – Guitar Collection.....	\$19.95
00690721	Jet – Get Born.....	\$19.95
00690684	Jethro Tull – Aqualung.....	\$19.95
00690647	Jewel – Best of.....	\$19.95
00690814	John5 – Songs for Sanity.....	\$19.95
00690751	John5 – Vertigo.....	\$19.95
00690845	Eric Johnson – Bloom	\$19.95
00690846	Jack Johnson and Friends – Sing-A-Longs and Lullabies for the Film Curious George	\$19.95
00690271	Robert Johnson – New Transcriptions.....	\$24.95
00699131	Janis Joplin – Best of.....	\$19.95
00690427	Judas Priest – Best of.....	\$19.95
00690742	The Killers – Hot Fuss.....	\$19.95
00694903	Kiss – Best of.....	\$24.95
00690780	Korn – Greatest Hits, Volume 1	\$22.95
00690834	Lamb of God – Ashes of the Wake.....	\$19.95
00690875	Lamb of God – Sacrament.....	\$19.95
00690823	Ray LaMontagne – Trouble.....	\$19.95
00690679	John Lennon – Guitar Collection.....	\$19.95
00690781	Linkin Park – Hybrid Theory.....	\$22.95
00690782	Linkin Park – Meteora.....	\$22.95
00690783	Live – Best of.....	\$19.95
00690743	Los Lonely Boys.....	\$19.95
00690876	Los Lonely Boys – Sacred	\$19.95
00690720	Lostprophets – Start Something.....	\$19.95
00694954	Lynyrd Skynyrd – New Best of.....	\$19.95
00690752	Lynyrd Skynyrd – Street Survivors.....	\$19.95
00690577	Yngwie Malmsteen – Anthology.....	\$24.95
00690754	Marilyn Manson – Lest We Forget	\$19.95
00694956	Bob Marley – Legend.....	\$19.95
00694945	Bob Marley – Songs of Freedom.....	\$24.95
00690657	Maroon 5 – Songs About Jane.....	\$19.95
00120080	Mad McLean – Songbook.....	\$19.95
00694951	Megadeth – Rust in Peace.....	\$22.95
00690768	Megadeth – The System Has Failed.....	\$19.95
00690505	John Mellencamp – Guitar Collection.....	\$19.95
00690646	Pat Metheny – One Quiet Night.....	\$19.95
00690558	Pat Metheny – Trio: 99+00.....	\$19.95
00690040	Steve Miller Band – Young Hearts.....	\$19.95
00690794	Mudvayne – Lost and Found.....	\$19.95
00690611	Nirvana.....	\$22.95
00694883	Nirvana – Nevermind.....	\$19.95
00690026	Nirvana – Unplugged in New York.....	\$19.95
00690807	The Offspring – Greatest Hits	\$19.95
00694847	Ozzy Osbourne – Best of.....	\$22.95
00690399	Ozzy Osbourne – Ozzman Cometh.....	\$19.95
00690866	Panic! At the Disco – A Fever You Can't Sweat Out	\$19.95
00694855	Pearl Jam – Ten.....	\$19.95
00690439	A Perfect Circle – Mer De Noms.....	\$19.95
00690661	A Perfect Circle – Thirteenth Step.....	\$19.95
00690499	Tom Petty – Definitive Guitar Collection.....	\$19.95
00690428	Pink Floyd – Dark Side of the Moon.....	\$19.95
00690789	Poison – Best of.....	\$19.95
00693864	The Police – Best of.....	\$19.95

00694975	Queen – Greatest Hits	\$24.95
00690670	Queensryche – Very Best of.....	\$19.95
00690878	The Raconteurs – Broken Boy Soldiers	\$19.95
00694910	Rage Against the Machine.....	\$19.95
00690055	Red Hot Chili Peppers – Blood Sugar Sex Magik	\$19.95
00690584	Red Hot Chili Peppers – By the Way	\$19.95
00690379	Red Hot Chili Peppers – Californication	\$19.95
00690673	Red Hot Chili Peppers – Greatest Hits	\$19.95
00690852	Red Hot Chili Peppers – Stadium Arcadium	\$24.95
00690511	Django Reinhardt – Definitive Collection.....	\$19.95
00690779	Relient K – MMHMM.....	\$19.95
00690643	Relient K – Two Lefts Don't Make a Right...But Three Do	\$19.95
00690631	Rolling Stones – Guitar Anthology.....	\$24.95
00690685	David Lee Roth – Eat 'Em and Smile.....	\$19.95
00690694	David Lee Roth – Guitar Anthology.....	\$24.95
00690031	Santana's Greatest Hits	\$19.95
00690796	Michael Schenker – Very Best of.....	\$19.95
00690566	Scorpions – Best of.....	\$19.95
00690604	Bob Seger – Guitar Collection.....	\$19.95
00690803	Kenny Wayne Shepherd Band – Best of	\$19.95
00690857	Shinedown – Us and Them	\$19.95
00690530	Slipknot – Iowa.....	\$19.95
00690733	Slipknot – Vol. 3 (The Subliminal Verses).....	\$19.95
00120004	Steely Dan – Best of.....	\$24.95
00694921	Steppenwolf – Best of.....	\$22.95
00690655	Mike Stern – Best of.....	\$19.95
00690877	Stone Sour – Come What(ever) May	\$19.95
00690520	Styx Guitar Collection.....	\$19.95
00120081	Sublime.....	\$19.95
00690771	SUM 41 – Chuck.....	\$19.95
00690767	Switchfoot – The Beautiful Letdown	\$19.95
00690830	System of a Down – Hypnotize	\$19.95
00690799	System of a Down – Mezmerize	\$19.95
00690531	System of a Down – Toxicity.....	\$19.95
00694824	James Taylor – Best of.....	\$16.95
00690871	Three Days Grace – One-X	\$19.95
00690737	3 Doors Down – The Better Life.....	\$22.95
00690683	Robin Trower – Bridge of Sighs	\$19.95
00690740	Shania Twain – Guitar Collection.....	\$19.95
00699191	U2 – Best of: 1980-1990.....	\$19.95
00690732	U2 – Best of: 1990-2000.....	\$19.95
00690775	U2 – How to Dismantle an Atomic Bomb	\$22.95
00690575	Steve Vai – Alive in an Ultra World	\$22.95
00660137	Steve Vai – Passion & Warfare.....	\$24.95
00690116	Stevie Ray Vaughan – Guitar Collection.....	\$24.95
00660058	Stevie Ray Vaughan – Lightnin' Blues 1983-1987.....	\$24.95
00694835	Stevie Ray Vaughan – The Sky Is Crying	\$22.95
00690015	Stevie Ray Vaughan – Texas Flood	\$19.95
00690772	Velvet Revolver – Contraband.....	\$22.95
00690071	Weezer (The Blue Album).....	\$19.95
00690447	The Who – Best of.....	\$24.95
00690589	ZZ Top Guitar Anthology.....	\$22.95

Prices and availability subject to change without notice.
Some products may not be available outside the U.S.A.

FOR A COMPLETE LIST OF GUITAR RECORDED VERSIONS TITLES, SEE YOUR
LOCAL MUSIC DEALER, OR WRITE TO:

HAL•LEONARD CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Visit Hal Leonard online at www.halleonard.com 060