

LED ZEPPELIN

2nd
ALBUM

OFF THE RECORD

Led Zeppelin II



LED ZEPPELIN

WHOLE LOTTA LOVE

by Jimmy Page/Robert Plant/John Paul Jones/John Bonham
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WHOLE LOTTA LOVE

GUITAR

The guitar part consists mostly of the now legendary simple riff that makes up the core of this song. The big low E chord, with the octave and a 5th on top, plus the unison with the bass make it a very powerful riff when it's played with good rhythmic attack. When trying to get the guitar sound it's best to go for a more natural valve distortion rather than over-kill with a fuzz box. The effects in the middle were created in the studio with a theremin, a sort of audio generator common at the time, but a little imagination, some electronic noise making gadgetry and a tape recorder should provide a good substitute.

BASS

Again, basically a question of keeping the main riff going

in unison with the guitar. Like a lot of blues influenced rock in the early seventies, the rhythm has a marked 'swing' feel to it and this, just as much as the driving attack, needs to be captured by both lead guitar and bass.

DRUMS

Whereas the main riff moves in 16th notes, the drum pattern moves in 8th notes with on-beat / off-beat punctuation from the snare on the 2nd and last 8th note beats of the bar. The fills tend to be made up of 16th note beats in clusters of six but they must be made to roll in keeping with the swing feel to the beat. Overall, the drumming involves some irregular, syncopated patterns, especially on the 3rd and 4th beats in the bar.

Vo. Intro. E

Gt.-I 1

Gt.-II

Ba. 2

Dr.

① (Gt.): The main riff. To get the right rhythm use alternating up and down strokes and dampen the bottom open E string slightly with the right hand palm.

② (Ba.): In the bass unison a fluent and steady rhythm is called for with accents falling on the beat under the 5th chord in the guitar part.

E

A

Vo. cool - in' ba - by I'm not fool - in' I'm gon-na say it Yeah Go back to
 learn - in' Ba - by I mean learn - in' All them good times ba - by ba - by I've

Gt.-I

Gt.-II

Ba.

Dr. 2x

E

Vo. school - in' way down in - side hon - ey you need it
 been yearnin' Way way down in - side Hon - ey you need it

Gt.-I

Gt.-II

Ba.

Dr. 2x

E

Vo. I'm gon-na give you my love I'm gon-na give you my love Oh Chorus D

(2x)Oh

Wan-na Whole Lot-ta Love

Gt.-I

Gt.-II

Ba.

Dr. 2x

③

④

E D E D E D

Wan-na Whole Lot-ta Love Won-na Whole Lot-ta Love Wan-na Whole Lot-ta Love

Gt.-I

Gt.-II Bottleneck ⑤

Ba.

Dr. 2x

③(Gt.): Keep the alternating up and down strokes going on the chorus.

④(Dr.): This is the basic drum pattern for the song. Try to achieve a good rapport between the snare and the bass drum and watch your timing with the off-beats occurring in the 2nd and 3rd beats of the bar.

⑤(Gt.): Siren like effect answering the vocal line. It's done by sliding a 4th chord at the 9th fret down with a bottleneck.

1. E 2. C E N.C.

Vo. You've been

Gt.-I

Gt.-II (Bottleneck) (Bottleneck)

Ba.

Dr.

N.C.

Vo.

Gt.-I

Gt.-II S.E. S.E.

Ba.

Dr. Conga Fill in

6 7

⑥ (Gt.): It's hard to say if there's a guitar in there at all under all the studio effects but it might be an idea to try creating some sounds with effects like a delay etc, a bottleneck and a bit of scratchy picking.

⑦ (Dr.): As you can hear on the record, congas have been dubbed on to the track. To make a little more out of this section it could be effective to have a percussion player on it.

N.C.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

N.C.

Vo.

Ha

Voice with S.E. →

Gt.-I

Gt.-II

Ba.

Dr.

Fill in →

N.C.

(Voice with S.E.)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

(Fill in)

6

N.C.

Love

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

6

N.C. Voice with S.E. Love

Gt.-I

Gt.-II

Ba.

Dr. (Conga Fill in)

N.C. D E

Gt.-I

Gt.-II

Ba.

Dr.

6 8 8va cho. p. s. 6 3 p. p. h.+p. 12 12 15 12 15 14 12 14 14 14 7 7 6 5 7 6 5 7 6 5 5 7 5 7

⑧ (Gt.): This lead break is based on a blues scale. The phrasing is very melodic, almost vocal in quality, so try not to lose this when playing it, particularly on the wailing staccato bits. You could try singing the lines as you play them to get the phrasing bang on. Jimmy Page also seems to be using a rough edged plectrum to get that gritty sound.

E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E E

Vo.

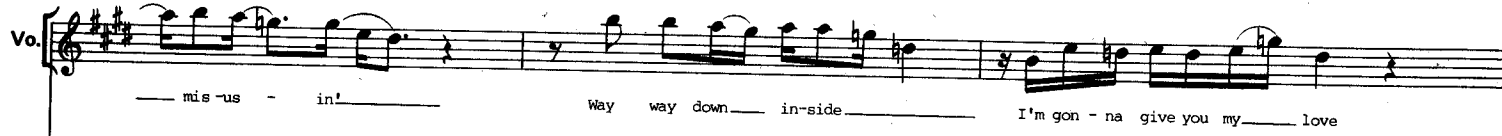
Gt.-I

Gt.-II

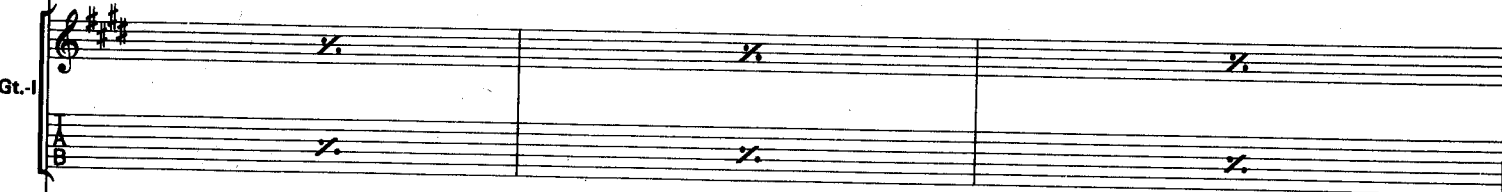
Ba.

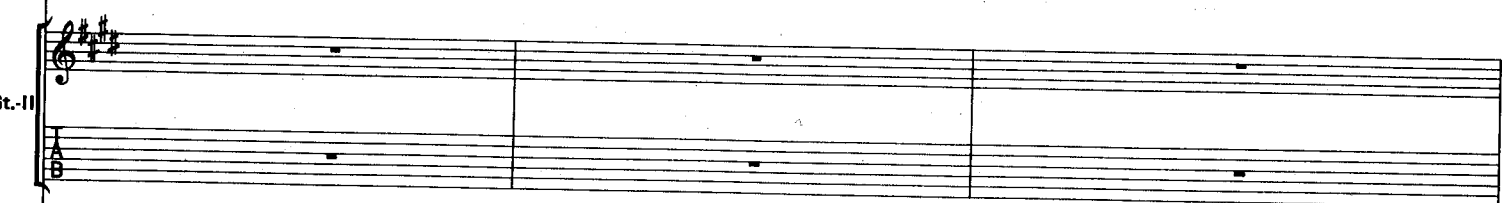
Dr.

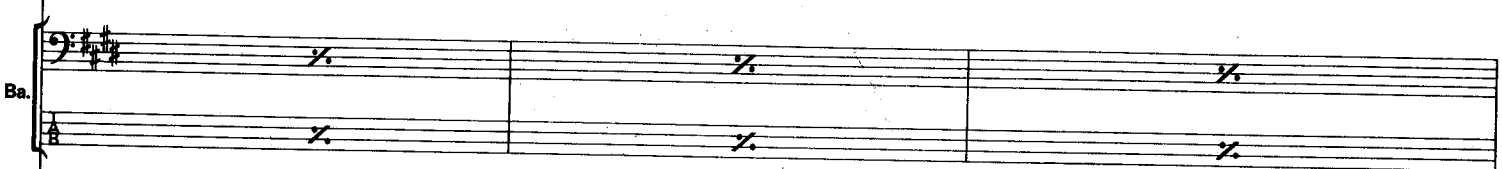
E

Vo. 

mis-us in! Way way down in-side I'm gon-na give you my love

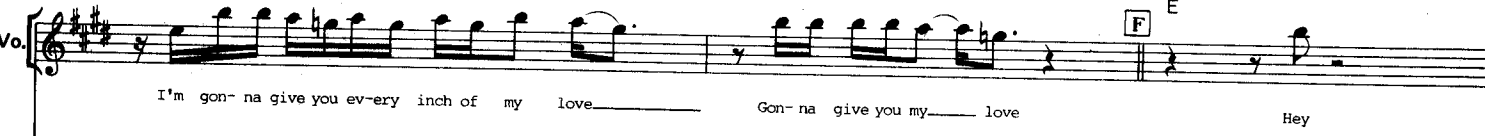
Gt.-I 

Gt.-II 

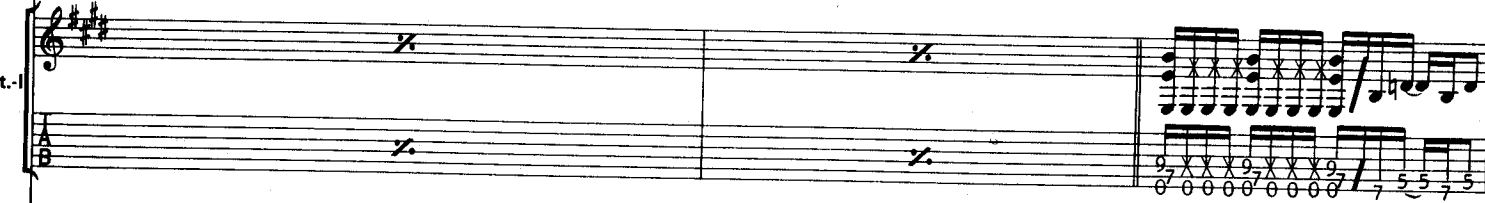
Ba. 

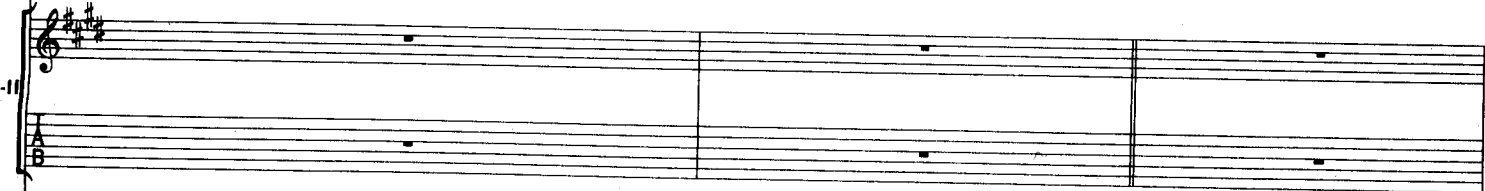
Dr. 

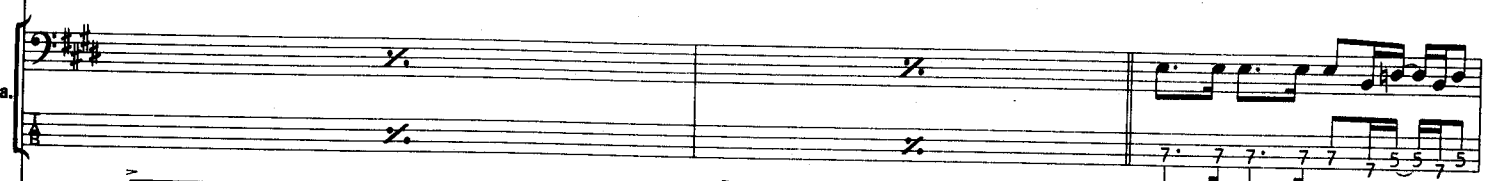
E

Vo. 

I'm gon-na give you ev-ery inch of my love. Gon-na give you my love Hey

Gt.-I 

Gt.-II 

Ba. 

Dr. 

E D E D E D

Chorus

Al - right ____ Let's go Wan - na Whole Lot - ta Love ____ Wan - na Whole Lot - ta Love ____ Wan - na Whole Lot - ta Love ____

Gt.-I

Gt.-II

Ba.

Dr.

Bottleneck

E D E D N.C.

Free Tempo

Wan - na Whole Lot - ta Love ____ Way down ____ in - side ____ wam - an ____ You ____ need ____ Yeah

Gt.-I

Gt.-II

Ba.

Dr.

(Bottleneck)

E A

a tempo

[H] E

love

Gt.-I

Gt.-II

Ba.

Dr.

Conga Fill in

E

My my my my my my my my love

Gt.-I

Gt.-II

Ba.

Dr.

● (Gt.): A slight variation in the guitar. An A is added at the end of the bar to form a 5th chord with the D.

● (Dr.): The rhythm of this long fill is a bit tricky, especially the rolls that I've transcribed as six notes to the beat, like double triplets, so listen closely to the record.

I E

Vo. Shake — for me — girl I wan -na be your back-door man Hey Oh Hey Oh

Gt.-I

Gt.-II

Ba.

Dr.

E

Vo. Hey Oh Woo — Oh

Gt.-I

Gt.-II

Ba.

Dr.

⑪ (Dr.): A small fill but it stands out as it contains no rests, just four groups of 16th note beats which need to be played evenly.

⑫ (Dr.): Another fill with six note groups to each beat ending on a triplet. Pay special attention to the 3rd and 4th beats of the 2nd bar when playing it.

E

Vo. Oh Oh Oh Wom-an Hey ——— with Delay ——— Keep a-cool-in'ba - by Keep a-cool-in'ba - by

Gt.-I

Gt.-II

Ba.

Dr.

E

Vo. I keep a cool-in'ba - by I — keep a-cool-in'ba - by Oh Oh ——— Oh ———

Gt.-I

Gt.-II

Ba.

Dr.

Fade Out

LED ZEPPELIN

WHAT IS AND WHAT SHOULD NEVER BE

by Jimmy Page/Robert Plant
© 1969 SUPERHYPE PUBLISHING

WHAT IS AND WHAT SHOULD NEVER BE

GUITAR

For the guitar in the sections of the score marked [A], [C] and [E] a clean tone should be chosen for the lightly strummed chords. All the other parts demand an overdrive sound, though one generated by valve amp overload fits better than a fuzz box. Then it's just a matter of turning up the volume on the other sections which are more dynamic. On the solo part in section [C] Jimmy Page uses a bottleneck but a delay would be quite effective as well.

BASS

The bass lines throughout the whole song have a melodic character. In the first section, section [A], the bass line is based around a two bar pattern which is then repeated over with variations. These variations are probably improvised so don't stick too closely to the score. Two

fingered picking is the technique used on the recorded version, rather than a plectrum, and the liquid sound it produces suits these jazzy lines well. If you're not used to this way of playing take care to define the notes well and vary the strength of attack so as to get the right tone and shape the melody, just as you would with a pick.

DRUMS

For section [A] the drums, like the rest of the music, is quiet and subdued while in section [B] everything lets go. This contrasting dynamic basically repeats itself continuously, like an A-B song form, throughout this number. Therefore the drumming should correspond. Like all extended songs with more complex forms, it's wise to think them through in advance so that you are sure what's coming next and can react properly.

The musical score is presented in two systems. The first system covers the first two lines of the score, and the second system covers the next two lines. Each system includes staves for Voice, Guitar, Bass, and Drums. The Guitar part features complex chordal structures and fingerings. The Bass part shows a melodic line with specific fingerings. The Drums part includes a 'Rim Shot' notation. The Voice part includes the lyrics for the song. The score is marked with various musical notations, including chords (A7, E7), fingerings (1, 2, 3, 4, 5, 6, 7, 9, 11), and drum notation (R=Rim Shot).

① (Gt.): Bluesy two bar pattern around two chords, A13 and E9, and strummed with very gentle strokes.

② (Ba.): These two bars contain the basic idea of the bass line for this section. Aim for nice phrasing and clarity in the individual notes.

③ (Dr.): The drums must be played very lightly here. On the record both the bass and the drums are very quiet, as are the guitar and the vocals.

A7 B A A7(onG) A6(onF#) A(onE) D A

Vo. say — will — be Catch the wind — see us spin sail a-way leave to-day way up high in the sky — Hey Oh Then the
 What Should — Nev-er Be

Gt. *p.*

Ba. *p.*

Dr.

A A7(onG) A6(onF#) (onE) A D A B B7(onA)

Vo. wind — won't blow you real- ly shouldn't go It on -ly goes to show — that — you will be mine — by

Gt.

Ba.

Dr.

B(onG#) (onF#) B E B F# A6 E

Vo. take - in' our — time — Ooh —

Gt. *cho.*

Ba. *s. cho.*

Dr.

①(Gt.): Make sure that you mute all the unplayed strings with your left hand for these 2 note octave, 5th and 4th chords.

②(Ba.): The bass line here jumps from the root and back to the octave, 7th, 6th and 5th intervals, so take care not to lose your position.

③(Gt.): To get the right effect from these little choked notes, aim more for a quarter tone, not quite quite a G sharp, when you bend the string. So that it wails and then sighs back onto the bottom E.

E C A7 E7 A7 E7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

A7 E7 A7 D A A7(onG)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑦ (Gt.): Use either a bottleneck on your little finger or a pedal guitar for this solo with plenty of reverb or a delay unit.

Vo. $A_6(\text{on } F\#)$ $(\text{on } E)$ A D A $A_7(\text{on } G)$ $A_6(\text{on } F\#)$ $(\text{on } E)$ A D A B $B_7(\text{on } A)$

Gt.-I

Gt.-II

Ba.

Dr.

—(8va)—

Vo. $B_6(\text{on } G\#)$ $F\#$ E B $F\#$ A E

Gt.-I

Gt.-II

Ba.

Dr.

cho.

cho.

—(Bottleneck)—

—(8va)—

—(Bottleneck)—

h.

h.

So if you wake up with the

[illegible]

E7 A7 F A A7(onG#)

Vo. Girl the an-swer lies _____ with you _____ Yeah Catch the wind see us spin sail a - way leave to - day

Gt.

Ba.

Dr.

A6(onF#) (onE) D A A7(onG#) A6(onF#) (onE) A D A
 Vo. way up high in the sky Hey Oh but the wind won't blow you real-ly should-n't go It on- ly goes to show Yeah that
 Gt.
 Ba.
 Dr.

B B7(onA) B6(onG#) (onF#) B E B

Vo. you will be mine by take-in'our time Ooh

Gt. cho. cho.

Ba.

Dr.

G E D E D E

Vo. Hey

Gt. 8

Ba. h. h. h. h.

Dr. Gong

D E H E D E

Vo. Oh wind won't blow and you real-ly should-n't go It on-ly goes to show Oh Oh Oh

Gt.

Ba. h. h. h. h. h. h. h. h.

Dr.

⑧(Gt.): On the record these chords are panned alternately through the right and left channels but, assuming that you don't have a stereo P.A. at your disposal, it can still sound good out of one speaker. Remember to give these chords short, snappy strokes with a lot of attack.

E D E D E

Vo. Catch the wind and gon-na see us spin and gon-na sail leave to-day Du Du Du Da Da Du Du

Gt.

Ba.

Dr.

E D E D E

Vo. Ma Ma Ma Ma Ma Ma day Eve-ry- body

Gt.

Ba.

Dr.

E D E D E

Vo. Oh ba-by ba-by ba-by ba-by ba-by I know Oh ba-by ba-by ba-by Oh what

Gt.

Ba.

Dr.

Fade Out

LED ZEPPELIN

THE LEMON SONG

by James Page/John Paul Jones/John Bonham/Robert Plant/Chester Burnett
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THE LEMON SONG

GUITAR

The song structure can be divided into two basic parts: A slow rhythm and blues pattern, with which the song is introduced, based around a twelve bar type chord structure and a strikingly up beat rock and roll section, also based around a twelve bar harmony, which is purely instrumental. Both parts feature the guitar strongly although in different roles. In the down beat blues part, especially sections [E], [G] and [H], the guitar creates a dialogue with the vocals, answering and prompting the vocals with trills, riffs and counter melodies, while the up tempo sections allow the guitar some racy, fluent soloing on repeated licks and phrases. Probably the the hardest part to pull off is the obbligate playing with the singer. Both musicians must listen very hard to each other and develop a genuine responsiveness to each others playing.

BASS

The bass guitar gets quite a lot of freedom. Being released from playing set riffs for much of the song and given a lot of space by the absence of guitar chords during the middle sections, a flowing bass line is allowed to develop. Rather like a jazz 'walking bass,' the lines manage to be melodic at the same time as tracing out the chord changes and carrying the harmonic progression. This part again calls for two fingered playing and some subtle phrasing to bring out these qualities.

DRUMS

The abrupt tempo changes are often introduced by a drum fill, so it's important that the drummer knows the changes perfectly. It's also down to the drums to set the pace at the tempo changes and really push the other players through the up tempo parts. You'll need to get a quick, snappy action on the bass drum pedal to get some of the beats accurate in quick tempo sections.

① (Gt.): This is the main riff of the song. Play the bottom line with a plectrum and the open 2nd and 3rd strings with the middle and ring fingers.

② (Ba.): Make this little intro figure for the bass part come in with a bounce.

③ (Ba.): Main riff doubling with the guitar. This isn't strict-tempo unison playing, so the bass part can indulge in a little expressive 'rubato' playing.

④ (Dr.): See (2). The guitar, bass and drums play in unison on this 5 note figure which acts as an off beat intro for the latter two instruments.

⑤ (Dr.): The basic drum pattern for tempo 1, the slow part. Take care to achieve some smooth pedal work on the bass drum and hi-hat.

E7(#9) E

Vo. I should have quit you—

Gt.-I

Gt.-II

Ba.

Dr.

E7(#9) E E7(#9) A

Vo. a long time a-go— Oh Oh—Yeah Yeah— long time a-go—

Gt.-I

Gt.-II

Ba.

Dr.

E E7(#9) B7(#9) A7(sus4)

Vo. I would-n't be here not here down on this kill-ing floor.

Gt.-I 8. 6

Gt.-II

Ba. 7 6 6 7 7 9 9 9 9 7 7 7 6 7 7 8 9 9 0 11 9 0 5 5 4 5 6 7 7 5 7 0 5 6

Dr. 8

E B E7 E7(#9)

Vo. I should have list-ened ba -- by to my sec-ond

Gt.-I cho. 9 8.

Gt.-II cho. 15 15 15 15 15 15 12 14 12 12 14 12 13 14 12 12 12 7 8 9 7 9 8. 0 0 5 5 7 8. 0 6 7

Ba. 10 8. h. h. h.

Dr. 8

● (Gt.): The last 3 notes of this bar are all played in unison with the bass and bass drum. Coming in on the low G in the middle of the 3rd beat, each of the 3 notes falls on an off beat and so needs to be played strongly to make it bounce nicely.

● (Ba.): See (6). Aim for a jerky staccato on the 3 note unison at the end of the bar.

● (Dr.): Don't forget to keep the hi-hat tapping out the eighth note beats underneath this drum fill.

● (Gt.): This recurring riff to take you back to the verse contains another unison with the bass. The choked notes give it a more subtle feel.

● (Ba.): See (9). Unison with the guitar. Try not to lose flow of the bass line.

Vo. E7(#9) A7

mind _____ Oh _____ I should have list-ened ba - by _____ to my sec -

Gt.-I

cho. C.D.

Gt.-II

Ba.

Dr.

Vo. E7 E7(#9) B7(#9)

- ond mind _____ Ev - ery - time I go a - way and leave you dar - ling

Gt.-I

Gt.-II

Ba.

Dr.

A7 E7 Tempo-II E7

Vo. Send me the blues — fresh out the lie Oh

Gt.-I cho. 8. 8. 8va

Gt.-II cho. 8. 8. 8va

Ba. s. h. 11 9 11 9 7 7 6 5 7 5 7 9 9 9 7 9 7 5 7 5 7 6 6 7 7 8 9 7

Dr. 12 13 14 16 17 19 21 21 21 19 17 12 12 14

E7 A7

Vo.

Gt.-I 12 13 14 16 17 19 21 21 21 19 17 12 12 14

Gt.-II 12 13 14 16 17 19 21 21 21 19 17 12 12 14

Ba. 7 7 6 6 6 7 7 8 9 9 9 7 9 9 6 7 5 7 5 5 4 0 5 5 5 6 7 5 7 7 5 5 7 7 5 5 6

Dr. 18

● (Ba.): This is the storming tempo 2 section. The bass wants to really race along under the guitar.

● (Dr.): Important fill to lead everyone into the up tempo part.

● (Dr.): This is quite a different drum pattern with a busier snare/bass drum rapport and a steady eighth note beat on the crash cymbal. Don't hesitate or hold back on this part or the music will fall flat.

Vo. E7 B7 A7

Gt.-I

Gt.-II (8va)

Ba.

Dr.

Vo. E7 B7 E7

Gt.-I

Gt.-II cho. cho. cho. cho.

Ba.

Dr.

Chord progression: E7 A7

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Ba. (Bass):

Dr. (Drums):

Annotations: 8va, cho., p., 10, 11

Chord progression: E7 B7 A7

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Ba. (Bass):

Dr. (Drums):

Annotations: cho., 12, 13, 14, 15

⑪ (Gt.): Try not to lose your timing when playing these furious clusters of notes. It's easy to fall off the rhythm and lose the beat.

Chord progression: E7, B7, E7

Vo. (Vocal): Rests throughout the first system.

Gt.-I (Guitar I):

- Measures 1-2: Rapid 3-note figures (e.g., 9-7, 9-7).
- Measure 3: Single note (G) with an 8va (octave up) marking.
- Measures 4-8: Chords (X) and single notes.

Gt.-II (Guitar II):

- Measures 1-2: Chords (cho.) and C.D. (Cord Drop) with fret numbers (14, 15, 14, 14, 14, 12, 14).
- Measure 3: Chord (cho.) with fret number 17.
- Measures 4-8: Chords (cho.) with fret numbers (17, 17, 17, 17, 17, 17, 17, 17).

Ba. (Bass):

- Measures 1-2: Fret numbers (7, 9, 7, 7, 7, 6, 5).
- Measures 3-8: Fret numbers (9, 9, 6, 7, 8, 9, 9, 7, 5, 6, 6, 7, 7, 8, 9, 9, 7, 9, 7, 6, 6, 6, 7, 9).

Dr. (Drums):

- Measures 1-8: Consistent rhythmic pattern with 'x' marks indicating hits.

Chord progression: E7, A7

Vo. (Vocal): Rests throughout the second system.

Gt.-I (Guitar I):

- Measures 1-4: Rapid 3-note figures.
- Measures 5-8: Rapid 3-note figures, ending with a double bar line and repeat sign.

Gt.-II (Guitar II):

- Measures 1-4: Chords (cho.) and C.D. with fret numbers (17, 17, 17, 17, 15, 15).
- Measures 5-8: Chords (cho.) with fret numbers (15, 12, 14, 15, 12, 14, 15, 12, 14, 15, 12, 14, 15, 12).

Ba. (Bass):

- Measures 1-4: Fret numbers (9, 9, 6, 6, 7, 7, 7, 8, 9).
- Measures 5-8: Fret numbers (0, 0, 4, 4, 5, 5, 7, 7, 5, 5, 4, 4, 5, 5, 5, 6, 7, 7, 5, 5, 5, 7, 4, 5, 6).

Dr. (Drums):

- Measures 1-8: Consistent rhythmic pattern with 'x' marks indicating hits.

● (Gt.): Don't forget to slur these rapid 3 note figures or you may not get the speed up necessary to play them.

Chord progression: E7, B7, A7

Vo. (Vocal): Rests throughout the section.

Gt.-I (Guitar I): Features a series of chords and melodic lines with 'XXXXX' notation indicating specific fret positions or techniques.

Gt.-II (Guitar II): Includes a section marked with a circled '10' and a double bar line, followed by a melodic line with 'p.' (piano) and 'cho.' (choir) markings.

Ba. (Bass): Provides a steady bass line with various fret numbers (e.g., 7, 6, 6, 7, 7, 9, 9).

Dr. (Drums): Features a rhythmic pattern with 'x' marks indicating hits.

Chord progression: E7, B7, E7, E7(#9)

Vo. (Vocal): Includes a section marked 'rit.' (ritardando) and a circled 'D' with 'Tempo-I' marking.

Gt.-I (Guitar I): Features a series of chords and melodic lines with 'g.' (guitar) markings.

Gt.-II (Guitar II): Includes a section marked with a circled '10' and a double bar line, followed by a melodic line with 'p.' (piano) and 'cho.' (choir) markings.

Ba. (Bass): Provides a steady bass line with various fret numbers (e.g., 7, 6, 6, 7, 7, 9, 9).

Dr. (Drums): Features a rhythmic pattern with 'x' marks indicating hits.

⑩ (Gt.): Transition bar to take the music back to the slow tempo. The guitar needs to really put the brakes on in this bar and slow up on the run down to fall into the new tempo by the next bar. Listen carefully to the drummer whose job it is to set the pace for the slow tempo.

⑪ (Dr.): See (16). The drums have to bring the rush of the up beat section right down in order to lead the band into the new tempo. It's really down to the drums to ensure that everything doesn't fall to pieces at this point.

E7

Vo. (Take it down for me) Be good to me baby keep me sat-is- fied

cho.

Gt.-I cho. with Delay 8.

Gt.-II cho.

Ba.

Dr.

E7 A7

Vo. Try to wor-ry me ba-by but I nev-er get to be mine— so— Peo-ple wor-ry baby keep me sat-is-

Gt.-I

Gt.-II

Ba.

Dr.

E7 B7 A7

Vo. - fied Ha Let me tell you baby oh you ain't noth-ing but a stu-pid no good

—(with Delay) 8.

Gt.-I

Gt.-II

Ba.

Dr.

E7 E7

Vo. Yeah I went to sleep last night I work as hard as I can

Gt.-I

Gt.-II

Ba.

Dr.

⑮ (Gt.): The guitar begins its 'obligato' with the vocals, at first tentatively, using a bottleneck.

E7

A7

Vo. I bring all my mon - ey you take my mon - ey give it to an - oth - er man I should have quit you ba - - by

Gt.-I

Gt.-II

Ba.

Dr.

A7

B7

Vo. Oh such a long time a - go I would -n't be here with all my trou-bles

Gt.-I with Delay 8.

Gt.-II (Bottleneck)

Ba.

Dr.

A7 E7 G E7

Vo. Down on this kill-ing floor Squeeze me baby

Gt.-I

Gt.-II

Ba.

Dr.

E7 A7

Vo. till the juice runs down my leg Oh oh Squeeze me baby

Gt.-I

Gt.-II

Ba.

Dr.

● (Gt.): With these stabbing 3 note fills the guitar opens out a kind of counter melody to the singing. There's quite a lot of free movement from all the instruments at this point, so everyone has to be listening hard to everyone else, otherwise it could get messy.

A7 E7 B7

Vo. till the juice runs down my leg The way you squeeze my lem - on

Gt.-I

Gt.-II

Ba.

Dr.

A7 E7 E7

Vo. I'm gon-na fall right out of bed bed bed Yeah

Gt.-I

Gt.-II

Ba.

Dr.

E7 A7

Vo.

Gt.-I

Gt.-II

cho. cho. C.D. cho. C.D. p. cho.

cho.cho. C.D. cho. cho. C.D. p. cho.

Ba.

Dr.

A7 E7 B7

Vo.

Gt.-I

Gt.-II

C.D. C.D. C.D.+p. C.D.+p.

C.D. C.D. p. C.D. p.

Ba.

Dr.

System 1

Vo. J E7

Gt.-I

Gt.-II 8va →

Ba.

Dr.

System 2

Vo. A7 E7

Gt.-I

Gt.-II

Ba.

Dr.

Chord progression: B7 A7 E7 B7

Vo. (Vocal line) - Rests in all measures.

Gt.-I (Guitar I):
 Measure 1: B7 chord (D#4, F#5, A5)
 Measure 2: A7 chord (C#4, E5, G5)
 Measure 3: E7 chord (G4, B4, D5)
 Measure 4: B7 chord (D#4, F#5, A5)

Gt.-II (Guitar II):
 Measure 1: 16 17 16 17 17 16 17 16 17
 Measure 2: 14 15 14 15 15 14 15 14 15
 Measure 3: 9 10 9 10 9 10 10 9 10
 Measure 4: 4 5 4 5 4 4 8 12 12
 (8va) - Octave up

Ba. (Bass):
 Measure 1: 9 9 9 8 9 9 11 9 9
 Measure 2: 7 7 7 6 7 7 7 7 8
 Measure 3: 9 9 7 7 6 6 5 5 5
 Measure 4: 9 9 8 8 8 7 7 8 9 9

Dr. (Drums):
 Measure 1: Rest
 Measure 2: * * * * *
 Measure 3: * * * * *
 Measure 4: * * * * *

Chord progression: E7

Vo. (Vocal line) - Rests in all measures.

Gt.-I (Guitar I):
 Measure 1: E7 chord (G4, B4, D5)
 Measure 2: E7 chord (G4, B4, D5)
 Measure 3: E7 chord (G4, B4, D5)
 Measure 4: E7 chord (G4, B4, D5)

Gt.-II (Guitar II):
 Measure 1: C.D.+p. 14 14 12 12 12 12
 Measure 2: 14 12 12 12 12 12
 Measure 3: 14 14 12 14 14 12
 Measure 4: 14 14 12 14 14 12

Ba. (Bass):
 Measure 1: 7 7 5 5 7 7 5 3 2
 Measure 2: 0 0 4 4 5 5 7 5
 Measure 3: 7 7 6 6 7 7 8 9 7
 Measure 4: 9 9 9 9 7 * 9 9 * 7 7 5 7

Dr. (Drums):
 Measure 1: * * * * *
 Measure 2: * * * * *
 Measure 3: * * * * *
 Measure 4: * * * * *

LED ZEPPELIN

THANK YOU

by Jimmy Page/Robert Plant
© 1969 SUPERHYPE PUBLISHING

THANK YOU

GUITAR

Both of the guitars used on this track are twelve string guitars, one of them electric. Apart from a short solo on the twelve string acoustic guitar, most of the playing involves strumming chords, so the electric twelve string should be set up to give a clean sound.

BASS

John Paul Jones double tracks an organ onto this song but still uses a bass guitar to provide the bass lines. The bass part moves about quite a lot but it remains in the background. The phrasing should be smoothly executed, making full use of hammers, slurs and slides in the fingering.

DRUMS

The drums simply hold down the basic rhythm with eighth note patterns and a few sixteenth note fills. The beat should be slightly on the lazy side without too much tension.

Intro. D D7(onC) D6(onB) D

Vo.

12 Strings E.Gt.

12 Strings A.Gt.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Organ

①

②

①(Gt.): Opening chord sequence. Pick the root notes strongly as they are meant to ring out for the whole bar.

②(Dr.): Laid back fill on 8th and 16th note beats.

Chord progression: D, D7(onC), D6(onB), D

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Pedal Tone (marked on Kb. staff)

h. (marked on Gt.-I staff)

4. (marked on Gt.-II staff)

Section A: Chord progression D, C, G(onB), D

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Lyrics:

If the sun re - fused — to shine I would still be lov - in' you When moun - tains — crum - ble
 And so to - day my world — it smiles — Your hand in mine we walk the miles Thanks to you it —

C G(onB) D

Vo. to the sea will be done For you to me there'll still be you and me are the on - ly one Ah Yeah

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

B Bm E Bm to E A

Vo. Kind wom-an I give you my all Kind wom-an noth-ing more Hap-pi-ness no more be sad Hap-pi-ness

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

① (Gt.): These are arpeggio chords, so all the notes should be picked separately.

① (Gt.): There are 2 guitars strumming in unison together on this bit. To get the rhythm sounding right don't pay too much attention to the score here, it's better to listen to the record.

D Bm E Bm E A

Vo. in - spi - ra - tion's what you are to me in - spi - ra - tion look see

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E D D₇(onC) D₆(onB) D

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

⑤ (Gt.): Meandering acoustic guitar solo moving in scale steps. It's advisable to play this with alternate up and down picking strokes.

F D C G(onD) D
 Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D C G(onB) D

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D.S.

Chord progression: F D C G(onD) D

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Chord progression: D C G(onB) D

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

D.S.

Coda

E A D C G(onB) D
 Vo. I'm glad If the sun re - fused to shine I would still be lov-in' you
 Gt.-I
 Gt.-II
 Kb.
 Ba.
 Dr.

D C G(onB) D
 Vo. (When) moun - tains crum - ble to the sea there'll still be you and me
 Gt.-I
 Gt.-II
 Kb.
 Ba.
 Dr.

Chord progression: D, H C, G(onB), D

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

8va

6

Chord progression: C, G(onB), D

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

●(Ba.): Gently picked ringing 2 note 5th chord on D doubling with the guitar.

C G (onB) D

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

C G (onB) D

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Fade Out

LED ZEPPELIN

HEARTBREAKER

by Jimmy Page/Robert Plant/John Paul Jones/John Bonham
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HEARTBREAKER

GUITAR

Basically a medium tempo hard rock song with a repeated verse, key change, extended guitar solo 'middle eight' and back to the verse. It's very much a guitar number, with the band being led into and out of the changes by the guitar, plus it includes an unaccompanied solo in the middle.

BASS

A straightforward bass line, keeping mostly to two bar riffs. The pattern stays the same in the C minor key change and the accompaniment to the middle section

guitar solo is also a riff, a variation on the main riff, doubling up with the dubbed on second guitar. Having said that, the bass does have quite a powerful role in the music, especially in section [A], where the two 5th chords stand out effectively.

DRUMS

As the two tempos played in this number are decided by the guitar, the drums simply have to ride on the guitar rhythms, although it's up to the drums to drive the band a little in the up tempo part at section [B] by laying down a nice beat.

① (Gt.): The guitar sets the pace for the song as it brings in the main riff, so it needs to be decisively played and at the right tempo.

② (Ba.): Unison accompaniment to the main theme. John Paul Jones seems to be using something like a tremolo effect on the bass guitar and, like the guitarist, he is bending the low G in the middle of the riff.

③ (Dr.): The hi-hat part is awkward, falling on an off beat 16th note, and it's not easy to keep good time. Like all difficult parts, it's better to learn this aurally by listening to the record, rather than puzzling too much over the score.

Am D Am

Vo. fel-las lay their mon-ey down. Her style is new but the face is the same as it was so long a-go But
am a - lone and blue. Some peo-ple cry and some peo-ple die By the wick-ed ways of love But

Gt.-I

Gt.-II

Ba.

Dr.

Am D Am D Am D Am D

Vo. from her eyes is a dif-ferent smile like that of one who knows
I'll just keep on rol - lin' a - long With the grace of the Lord a - bove

Gt.-I

Gt.-II

Ba.

Dr.

(8va)

1. Am B Am

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Bm Am

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

2.
Cm

Vo. Peo - ple talk - in' all a - round 'bout the way you left me flat I don't care what the peo - ple say I

Gt.-I

Gt.-II

Ba.

Dr.

cho.

cho.

cho.

cho.

cho.

Cm Dm

Vo. know where their jive is at One thing I do have on my mind if you can clar - i - fy please do It's the

Gt.-I

Gt.-II

Ba.

Dr.

cho.

cho.

cho.

cho.

cho.

● (Gt.): Main riff transposed into the new C minor key. Although the tension is naturally heightened by the key change, the guitar shouldn't get in the way of the vocal entry.

● (Ba.): See (6). Keep in step with the guitar. The rhythm shouldn't sag or start racing.

Em

Vo. wey you call me by an - oth - er guy's name when I try to make love to you

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo. wey you call me by an - oth - er guy's name when I try to make love to you

Gt.-I

Gt.-II

Ba.

Dr.

Vo. E

Gt.-I E Free Tempo Solo

Gt.-II

Ba.

Dr.

Vo. F A7 Tempo-II

Gt.-I

Gt.-II

Ba.

Dr.

⑧ (Gt.): With this chord passage the guitar sets the tempo for this up beat section. Try not to throw everyone off but on the other hand it does need to go.

⑨ (Ba.): Rising bass riff following the melodic shape of the chords. This riff needs to be played very tightly.

A7 G(onA)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

cho.

cho.

D(onA) A D(onA)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

G A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑩ (Gt.): These climbing triplets should really motor as they open the guitar solo.

⑪ (Gt.): The choked A on the 2nd string has to be bent 1½ tones up to the C above. Use the ring finger and shore it up with an adjacent finger if necessary.

⑫ (Gt.): Another 1½ tone bend, this time on the 17th fret of the B string, an E, straight up to the G and then down half a tone to F sharp.

A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

cho.

C.D.

14 17 14 17 14 16 14 17 14 17 14 16 14 17 14 17 14 16 14 18 18 18 14 16 17 14 16 14 18 18

Gt.-III (X)

A7

A G A C A G

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

cho.

(8va)

Gt.-III

18 18 18 18 14 16 17 14 0 0 0 3 3 0 3 3 0 0 2 4 0 2 4 0 2 4 5 6 5 3

5 6 5 4 5 4 5 6 0 3 3 0 0 3 0 3 5 6 8 10 5 6 3 4

A C A C A G A7

Vo.

Gt.-I

s. cho. C.D.

Gt.-II

Gt.-III (*)

Ba.

Dr.

A7

Vo.

8va →

Gt.-I

Gt.-II

Gt.-III

Ba.

Dr.

A7

Tempo-I

[H] Am D

Vo. Work _____ so hard I couldn't un-wind _____ Get some mon-ey saved _____ A -

Gt.-I

Gt.-II

Ba.

Dr.

Am D Am D

Vo. -buse my love a thou-sand times _____ How - ev-er hard _____ I tried _____ Heart-break-er your time _____ has come _____ Can't take your e-vil ways _____

Gt.-I

Gt.-II

Ba.

Dr.

● (Gt.): Unison for the whole band, ending on the A chord in one beat and then stepping via the D-A chords back into the main riff and back to the original tempo.

Am D Am D Am D Am D Am D Am D

Vo. Go a - way, Heart - break - er

Gt.-I

Gt.-II

Ba. (8va)

Dr.

Am

Vo. Heart - break - er Heart - break - er Heart

Gt.-I

Gt.-II

Ba. cho. cho. cho. cho.

Dr.

LED ZEPPELIN

LIVING LOVING MAID (She's Just A Woman)

by Jimmy Page/Robert Plant
© 1969 SUPERHYPE PUBLISHING

LIVING LOVING MAID (SHE'S JUST A WOMAN)

GUITAR

With the exception of the solo in section [C], the guitar used for this piece is a twelve string electric, very probably a Gibson double neck, although, naturally, a six string would sound perfectly OK as well. Like the previous song, this a straight ahead rocker with a simple alternating verse/chorus structure.

BASS

The bass line is fairly simple. Moving in eighth notes, it tends to double up the riff on the verse with the guitar, punctuating the long rat-tat-tat A notes on the off beats, and weaving lines through the A to D harmonic

progression in the chorus under the guitar chords. The bass is most effective in this number when it works closely with the drums to get a good, driving rhythm.

DRUMS

Like the bass line, the drum patterns vary with the song form, going from relatively on the beat drumming in the verse, following and punctuating the main riff, to a far looser, more syncopated style involving triplet fills and lots of off beat snare and bass drum for the chorus. Getting smooth rhythm changes and synchronising the drum part with the bass part, which it resembles rhythmically, are the main points.

Vo. **A**
With a pur-ple um-ber-el-la and a fif-ty cent hat

Gt.-I **12 Strings Gt.**

Gt.-II **12 Strings Gt.**

Ba.

Dr.

Chorus

G A G A A D A
 Liv - in' lov - in' she's just a wom - an

Mis - sus cool rides out in her aged Ca - dil - lac

Vo. Gt.-I Gt.-II Ba. Dr.

A G A G A A D A
 Liv - in' lov - in' she's just a wom - an

Vo. Gt.-I Gt.-II Ba. Dr.

B D A

Vo. Come on ba - be on the round - a - bout ride on the mer - ry go - round

Gt.-I

Gt.-II with Wow Pedal (with Wow)

Ba.

Dr.

D E

Vo. We all know what your name is so you bet-ter lay your mon-ey down

Gt.-I

Gt.-II

Ba.

Dr.

① (Gt.): For these long chords the guitar should be played with a wah-wah pedal. Step on it and push it right down as the chord is played and hold it there for the 2 bars.

② (Ba.): The bass shouldn't hold these notes but, as the rests in the score indicate, leave noticeable gaps between them, allowing the bass to deliver a funkier kind of rhythm along with the drums.

Vo. E C A

Gt.-I

Gt.-II

Ba.

Dr.

③

G A G A A D A ✿ A

Vo. D

Al - i - mo - ny al - i - mo - ny pay - in' your bills
No - bod - y hears a sin - gle word you say

Gt.-I

Gt.-II

Ba.

Dr.

③ (Dr.): Developing a nice crescendo is important here to bring the music back to the verse rhythm.

G A G A D E A

Liv - in' lov - in' she's just a wom - an

When your con - science hits you knock it back with pills
But you keep on talk - in' till your dy - in' day

Gt.-I

Gt.-II

Ba.

Dr.

G A G A D A D

Liv - in' lov - in' she's just a wom - an

Come on ba - be on the round a - bout

Gt.-I

Gt.-II

Ba.

Dr.

A **D**

Vo. ride on the mer-ry-go-round _____ We all know what your name _____ is so you

Gt.-I

Gt.-II

Ba.

Dr.

E **to F A**

Vo. bet-ter lay your mon-ey down _____ Tell-in' tall tales of how _____

Gt.-I

Gt.-II

Ba.

Dr.

A

Vo. it used to be _____

G A Liv - in' G A lov - in'

Gt.-I

Gt.-II

Ba.

Dr.

A D A

Vo. she's just a wom - an

With the but - ler and the maid _____ and the ser - vants three _____

Gt.-I

Gt.-II

Ba.

Dr.

A G A G A D A D

Liv -in' low -in' she's just a wom - an G

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

6.

6.

6.

6.

8va

cho.

cho.

4

D A D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

cho. p.

cho. 8va

cho. cho.

cho. cho.

cho. cho.

cho. s.

cho.

cho. p.

cho. cho.

cho. cho.

cho. cho.

cho. s.

cho.

① (Gt.): The guitar break. As this is basically the chorus underneath, the 2nd backing guitar just continues to play the A and D chords.

Chorus (Chorus) - D E

Vo. Oh you got

Gt.-I

Gt.-II

Ba.

Dr.

cho. p. (8va)

cho. p.

cho.

5 6 6 7 8 9 10 10 11 12 13 14 13

5 6

Chorus (Chorus) - H

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Gt.-III

Gt.-II

4 6

D.S.

① (Gt.): Mute the B string with the left hand where it's marked with an 'X'.

② (Gt.): These two bars have an echo on the long held D. A delay should give a similar effect.

Coda

Vo. A I A

Gt.-I

Gt.-II

Ba.

Dr.

Vo. G A G A she's just a wom - an D A

Liv - in' lov - in'

Gt.-I

Gt.-II

Ba.

Dr.

G A G A D A
 Liv - in' lov - in' she's just a wom - an
 Liv - in' liv - in' lov - in' lov - in' she's just a wom - an

Gt.-I

Gt.-II

Ba.

Dr.

A G A G A
 Liv - in' lov - in' she's just a wom - an
 Lu lu lu lu lu lu lu lu lu lu

Gt.-I

Gt.-II

Ba.

Dr.

by Jimmy Page/Robert Plant
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A E A **A** E 2x A

Vo. *Leaves are fall-in' all a - round It's
 Got no time to spend and weep The time*

Gt.-I

Gt.-II

Ba. *S. S. S. S.*

Dr.

D.S.time
 D.S.time

E A E A

Vo. *time I was on my way
 has come to be gone*

Gt.-I

Gt.-II

Ba. *S. S.*

Dr.

4. 4.

E A to E A E
 Vo. For such a pleas-ant stay _____ And now it's time for me to go The au-tumn moon _____ light _____ my way _____
 It's time to Ram-ble On _____

Gt.-I

Gt.-II

Ba. 4. 4. 4. 4.

Dr. X X X X X

A E A E A
 Vo. _____ But now I smell the rain _____ And with it pain And it's head-ed my way _____

Gt.-I

Gt.-II

Ba. 4. 4.

Dr. X X X X X

B E F#m (onE) D (onE) A E F#m (onE) D (onE) A

Vo. Ah but some - times I grow so tired But I know I've got one thing I've got to do

Gt.-I

Gt.-II

Ba.

Dr.

cho. 8. p. p.

③

②

C E A G (onA) E A

Vo. Ram - ble On Now the time, the time is now sing my song I'm goin' 'round the world I got - ta find my girl

Gt.-I

Gt.-II

Ba.

Dr.

8. ④

⑤

⑥

③ (Gt.): These little electric guitar lines stand out in the arrangement quite strongly. The sound should be clean, perhaps enhanced with a chorus, and played with vibrato.

④ (Gt.): Mute the strings with the left hand and wack them.

⑤ (Ba.): If you're picking the bass with fingers, as John Paul Jones does, you will need to get your fingers working hard to bring out all the notes and deliver them with power, above all in the second bar of the example with its unbroken string of 16th notes.

⑥ (Dr.): The hi-hat is left half open here and

E A E A
 Vo. on my way I been this way ten years to the day Ram-ble On Find the queen of all my dreams

Gt.-I

Gt.-II

Ba.

Dr.

Coda E A E A
 Vo. **D** Synth.Flute

Gt.-I

Gt.-II

Ba.

Dr.

E A E Synth.Flute A

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E A E

Ram - ble On _____ Now the town the town is down Sing my song _____ I'm go- in'

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

A E A

Vo. 'round the world I got - ta find my girl On my way I been this way ten years to the day I got - ta

Gt.-I

Gt.-II

Ba.

Dr.

E A A

Vo. Ram - ble On I got - ta find the queen of all my dreams

Gt.-I

Gt.-II

Ba.

Dr.

A.Gt. E.Gt.

●(Gt.): Two guitar harmony part using overdubbed guitar.

A **E**

Vo. (And) I'm tak - in' a ride. Mine's a tale that can't be told.

Gt.-I

Gt.-II

Ba.

Dr.

A **E** **A** **E**

Vo. My free - dom I hold dear How years a go in

Gt.-I

Gt.-II

Ba.

Dr.

●(Gt.): Keep the volume low with a clean sound and try playing these lines with a slide or bottleneck.

A E A E

Vo. days of old When mag-ic filled the air T'was in the dark - est depth of

Gt.-I

Gt.-II

Ba. S. S. S. S.

Dr.

A E A E

Vo. Mordor I met a girl so fair But golem the e - vil one

Gt.-I

Gt.-II

Ba. S. S. S. S.

Dr.

A E A E F#m(onE) D(onE)

Vo. crept up and slipped a - way with her_ her_ her_ her_ her_ Yeah_

Gt.-I

Gt.-II

Ba.

Dr.

A E F#m(onE) D(onE) A E E

Vo. And there ain't noth - in' I_ can do_ now_ I guess I'll keep on ram-blin' I'm gon - na

Gt.-I

Gt.-II

Ba.

Dr.

LED ZEPPELIN

MOBY DICK

by John Bonham/John Paul Jones/Jimmy Page
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MOBY DICK

GUITAR

The bottom E string is tuned down a tone to D, probably to get a low bassy sounding riff. There are four short one bar solo breaks in this number which shouldn't present any problems technically but they mustn't be allowed to lose the beat or the re-entries of the rest of the band will be spoilt.

BASS

The bass just needs to keep the main twelve bar riff

going, playing solidly in constant unison with the guitar and injecting a little swing into the rhythm.

DRUMS

Apart from some support to the main riff, including the use of a cowbell in place of the hi-hat, Moby Dick is really about the extended drum solo that takes most of the track. There wasn't the space to include it in the score, so listen to the record if you want to learn it. It has a very definite form which makes it fairly straight forward to pick up. But, then again, drummers are usually best at playing their own drum solos, so improvise one.

The musical score is arranged in two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The staves are labeled Vo. (Vocals), Gt. (Guitar), Ba. (Bass), and Dr. (Drums). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Chord symbols 'Dm' and 'G' are placed above the vocal staff. Performance instructions include 'A Tambourine' and 'c=Cowbell'. The guitar part includes a circled '1' and the instruction '(6th String=D)'. The bass part includes a circled '2'. The drum part includes a circled '3'.

① (Gt.): E string down to D. Make sure it's tuned properly as the bottom string sounds really awful if it's slightly out on a D tuning.

② (Ba.): The main riff of the piece. It sounds best when it's played smoothly.

③ (Dr.): The drums should support the unison playing of the guitar and the bass so that the whole band just sings out together on this riff. Try and get the snare and bass drum really tight with a nice regular ting-ting on the cowbell.

G Dm

Vo. *X* *X* *X*

Gt. *X* *X* *X*

Ba. *X* *X* *X*

Dr. *X* *X* *X*

A G Dm

Vo. *X* *X* *X*

Gt. *X* *X* *X*

Ba. *X* *X* *X*

Dr. *X* *X* *X*

Dm [B] Dm

Vo. *X* *X* *X*

Gt. *X* *X* *X*

Ba. *X* *X* *X*

Dr. *X* *X* *X*

C tempo rubato

Vo.

Gt.

Ba.

Dr. Dr. Free Solo

D Dm a tempo G

Vo.

Gt.

Ba.

Dr.

A G D C A

Vo.

Gt.

Ba.

Dr.

LED ZEPPELIN

BRING IT ON HOME

by Willie Dixon

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BRING IT ON HOME

GUITAR

Another song going from a down beat, restrained blues section to starkly contrasting up beat rock and roll. This is really rather juvenile. The guitar part just involves riff playing all the way through, starting with a simple, very common blues riff on a twelve bar progression. In the up beat part, section [B] in the score, the main riff is layered with two or three overdubbed guitars playing unisons in 3rds and octaves.

BASS

The bass only plays on the up tempo middle section. It doubles up with the guitar on the main riff and then really dances about through the E-A-E harmony, stabbing at the off beats in perfect sync with the bass drum

under the vocals. A mellow but rich tone sounds best, especially if your finger picking it.

DRUMS

The drums work very closely with the bass guitar and, like the bass, they also only play on the middle part. The drumming has to be really strong to give the spark to the spiky rhythm. Much of the snare work falls on awkward 16th note off beats while the bass drum fuses with the equally syncopated bass line. Above all hit all the beats sharply to avoid the drums from sagging or getting muddy. You could try hosing them down but then you'd get muddy waters and not Led Zeppelin.

Intro. E7 Tempo-I

Vo.

Gt.-I

Gt.-II

Kb. Blues Harp

Ba.

Dr.

①(Gt.): Turn the tone right off, mute the bass strings with the right hand and get a nice shuffling rhythm going.

E7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E7

E7

A

Vo.

Ba - by

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E7

Vo. Mn ba - by Mn Gonna

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E7

Vo. Bring It On Home to you I've got my tick-et I

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E7

Vo. got that load. Gon-na go high-er all a-board

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E7 A7

Vo. Take my seat. right-way back.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

A7 E7

Vo. Mmmmm Yeah Watch this train goin' down the track Gon-na

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

B7 A7 E7 B7

Vo. Bring It On Home Bring It On Home to you watch out watch out Man move

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

② (Gt.): Don't forget to change your position on the B7 chord. Finger the F sharp at 4/4 with the ring finger and the G sharp at 4/6 with the little finger, keeping the index finger on the B at 5/2.

♩ = ♩

A7 E7 E7 **B** Tempo-II

Vo.

Gt.-I, II

cho.

Gt.-III

cho.

Kb.

Ba.

Dr.

E7

Vo.

Gt.-I

cho.

Gt.-II

cho.

Kb.

Ba.

Dr.

③ (Gt.): Basic pattern of the 2 bar riff for this section. Make it swing a little and don't leave out the choked D in the middle of the phrase.

④ (Ba.): Bass doubling up on the main riff. Timing is important here.

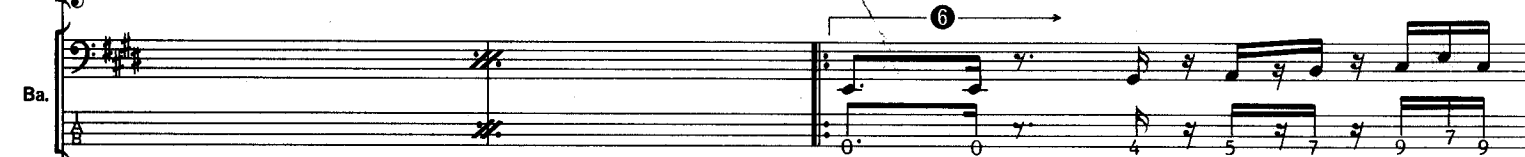
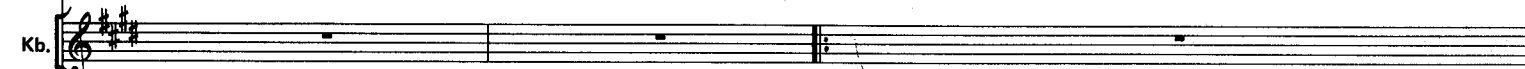
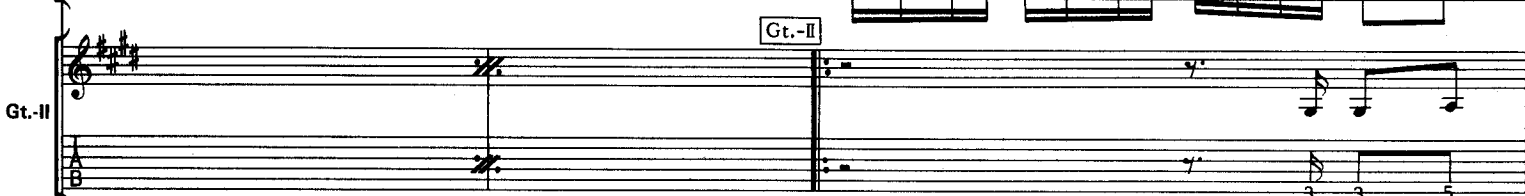
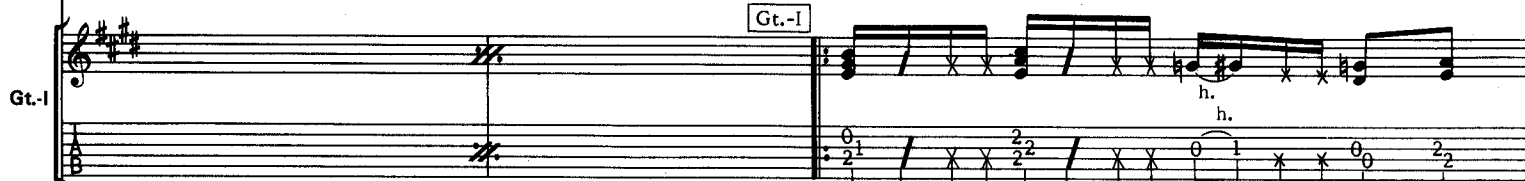
⑤ (Dr.): This drumming is quite irregular. As ever, getting the bass drum and snare solidly together is a must and try not to stumble when returning to the 1st beat of the bar.

E7

E7



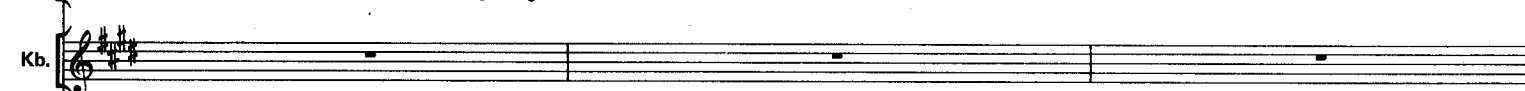
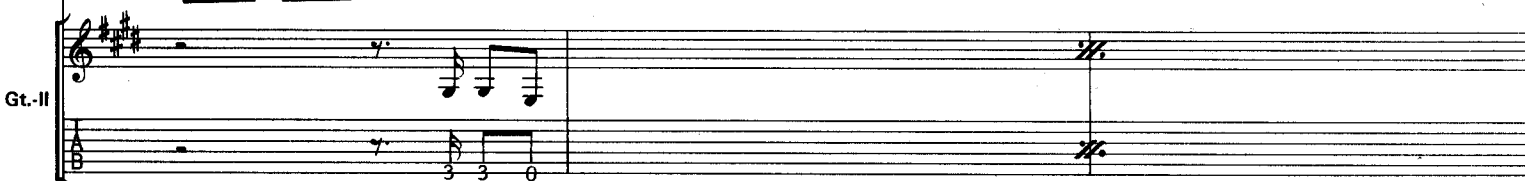
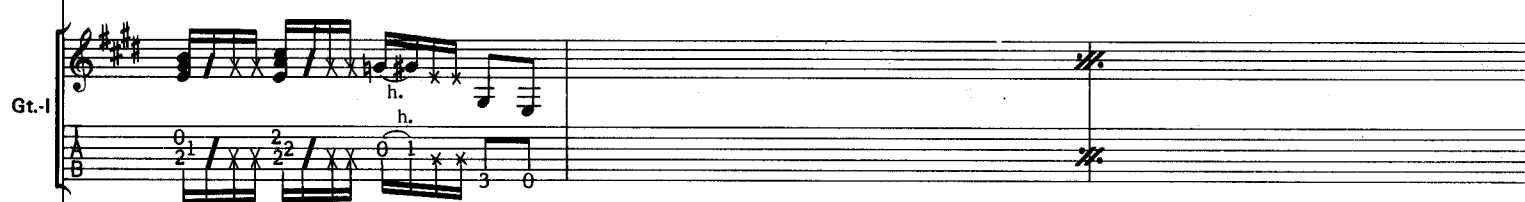
Gotta tell you ba-by
Tell you pret-ty ba-by



What you try in' to do
Love you mis-ty la-dy

Try-in' to love me ba-by
I'm gon-na keep you lov-in' ba-by Gon-na

love some oth-er man too Bring It On
move you while in town... Bring It On



⑥ (Ba.): Very syncopated bass line. Like everything played on the off beat, it needs to be played more strongly than notes on the beat.

⑦ (Dr.): See how close the bass drum works in with the bass, doubling up on the bass line often note for note.

E7

Vo. Home Home Bring It On Home Take a lit-tle walk down - town
Home Home Bring It On Home Sweet - est lit-tle ba - by

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E7

Vo. Miss you up — that — late — Finally don't get a way — And you said dad- dy I — just can't wait Bring It On
Dad- dy ev - er said — I'm gon-na keep you lov - in' ba - by I'm gon - na give you love Bring It On

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

⑧ (Ba.): Include all the slides or glissandos as they make a nice effect against the off beats.

E7

Vo. *Home Home* *Bring It On Home* *Bring it back home* *Bring it back all-right*

Gt.-I

Gt.-II *Gt.-III*

Kb.

Ba.

Dr.

E7

E7

Vo. *home to me ba - by*

Gt.-I, II *cho.*

Gt.-III *cho.*

Kb.

Ba.

Dr.

⑨

⑨(Dr.): 6 note groups of beats for this fill.
The stick work must be very quick and fluent to get the beats even.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in the key of E major (indicated by four sharps: F#, C#, G#, D#) and 4/4 time. The score is arranged for a vocal part (Vo.), two guitar parts (Gt.-I and Gt.-II), keyboard (Kb.), bass (Ba.), and drums (Dr.).

The vocal part (Vo.) is written in a single staff and consists of a single note, E5, held for the entire duration of the piece. The guitar parts (Gt.-I and Gt.-II) are written in two staves. Gt.-I plays a series of chords (E7, A7, D7, G7) in the first four measures, followed by a series of chords (E7, A7, D7, G7) in the last four measures. Gt.-II plays a series of chords (E7, A7, D7, G7) in the first four measures, followed by a series of chords (E7, A7, D7, G7) in the last four measures. The keyboard part (Kb.) is written in two staves (treble and bass clef). It plays a series of chords (E7, A7, D7, G7) in the first four measures, followed by a series of chords (E7, A7, D7, G7) in the last four measures. The bass part (Ba.) is written in a single staff and consists of a series of eighth notes (E4, F#4, G#4, A4, B4, C#5, D#5, E5) in the first four measures, followed by a series of eighth notes (E5, D#5, C#5, B4, A4, G#4, F#4, E4) in the last four measures. The drums (Dr.) are written in a single staff and consist of a series of eighth notes (E4, F#4, G#4, A4, B4, C#5, D#5, E5) in the first four measures, followed by a series of eighth notes (E5, D#5, C#5, B4, A4, G#4, F#4, E4) in the last four measures.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in the key of D major (indicated by two sharps) and 4/4 time. The score is arranged for a five-piece band: Voice (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Keyboard (Kb.), Bass (Ba.), and Drums (Dr.).

The score is divided into two systems, each containing four measures. The first system is marked with a "12." above the first measure, and the second system is marked with a "12." above the first measure. The key signature is D major (two sharps). The time signature is 4/4.

The instruments and their parts are as follows:

- Vo. (Voice):** The vocal line is written in a single staff. It begins with a whole note rest in the first measure, followed by a half note rest in the second measure, and then a half note G4 in the third measure. The fourth measure is a whole note rest.
- Gt.-I (Guitar I):** The guitar I part is written in a single staff. It begins with a whole note rest in the first measure, followed by a half note rest in the second measure, and then a half note G4 in the third measure. The fourth measure is a whole note rest.
- Gt.-II (Guitar II):** The guitar II part is written in a single staff. It begins with a whole note rest in the first measure, followed by a half note rest in the second measure, and then a half note G4 in the third measure. The fourth measure is a whole note rest.
- Kb. (Keyboard):** The keyboard part is written in a single staff. It begins with a whole note rest in the first measure, followed by a half note rest in the second measure, and then a half note G4 in the third measure. The fourth measure is a whole note rest.
- Ba. (Bass):** The bass part is written in a single staff. It begins with a whole note rest in the first measure, followed by a half note rest in the second measure, and then a half note G4 in the third measure. The fourth measure is a whole note rest.
- Dr. (Drums):** The drum part is written in a single staff. It begins with a whole note rest in the first measure, followed by a half note rest in the second measure, and then a half note G4 in the third measure. The fourth measure is a whole note rest.

The score is a black and white photograph of a printed musical score. The paper is slightly aged and shows some minor blemishes. The notation is clear and legible, with standard musical symbols and staff lines. The overall layout is professional and typical of a music manuscript.

Vo. *Tempo-I*
 Bring It On Home ———— Bring It On — Home to you ————

Gt.-I
 (.)=Mute

Gt.-II

Kb.

Ba.

Dr.

Vo. *rit.*

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

⑩ (Gt.): Play this typical blues ending 'ritardando', i.e. slowing down, and bring out the nice high E pedal.