

LED ZEPPELIN 3rd

ALBUM

OFF THE RECORD



LED ZEPPELIN

OFF THE RECORD – LED ZEPPELIN III

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LED ZEPPELIN

IMMIGRANT SONG

by Jimmy Page/Robert Plant
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IMMIGRANT SONG

GUITAR

"Immigrant Song" starts with a powerful punchy 16 beat guitar riff. It is a short number with no solo, so the guitarist's function is to provide the tight rhythmic backing for the band, which should be strong and concentrated.

BASS

The exciting bass part calls for powerful picking in unison with the guitar. The riff pattern is changeable, so the bass rhythm must be tight and accurate. Play with the treble

well up for a more guitar-like sound, and stay right with the tight beat.

DRUMS

The drum part throughout the number consists of the same bass drum pattern and strong snare hits on the second and fourth beats of the bar. There are no fills and only the cymbals are used for accents, so each beat needs to be accurate and played with the right balance. The main point is the rhythm of the bass drum on the first and second beats, so practise until this goes really smoothly.

① (Gt.) : Alternate picking with a flat pick and a strong attack.

② (Dr.) : The riff pattern is the main characteristic of the number, so its accents must be practised until they are exact.

Vo. F#m A

ah, We
We

Gt.-I

Gt.-II

Ba. (1x tacet) 2x

Dr.

A E A F#m

(1,2x) come from the land of the ice and snow, from the mid-nite sun where the hot springs blow, (1x) The ham-mer of the gods will
(2x) blow. (2x) How soft your fields so green, _____ can

Gt.-I

Gt.-II

Ba. 3 g.

Dr.

③ (Ba.) : Alternate picking like the guitar. Stay right with the drummer.

F#m A

Vo. drive our ships to new lands, to fight the horde, sing-ing and cry-ing:
 whis-per tales of gore, of how we calmed the tides of war.

Gt.-I

Gt.-II

Ba.

Dr.

E A F#m

Vo. Val-hal-la, I am com-ing!
 We are your o-ver-lords.

Gt.-I

Gt.-II

Ba.

Dr.

B A B C

Vo. (1,2x) On we sweep — with thresh-ing oar, — our on - ly goal — will be the west - ern — shore. —

Gt.-I

Gt.-II

Ba.

Dr.

C F#m **D** F#m

Vo. So now you'd bet-ter stop — and re-build all your — ru- ins, for

Gt.-I

Gt.-II

Ba.

Dr.

④ (Ba.) : For these 16th note major scale phrases, use alternate picking and keep it tight and accurate.

⑤ (Gt.) : Bring out the 9th in the C7⁽⁹⁾ on the 4th beat with extra attack to add colour here.

Vo. $F\#m$ $C7^{(9)}$ $F\#m$ $C7^{(9)}$

peace and trust can win the day de spite all your los ing.

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a melodic phrase in F#m, then moves to C7(9) for the lyrics 'de spite all your los ing.' The guitar I part has a solo in the second measure. The bass line provides a steady accompaniment with a mix of eighth and quarter notes. The drums play a simple pattern of eighth notes.

Vo. $F\#m$ $C7^{(9)}$ $F\#m$ $C7^{(9)}$

Woo Woo

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the next four measures. The vocal line features a 'Woo' vocalization in F#m, followed by another 'Woo' in F#m. The guitar I part has a solo in the second measure. The bass line continues with a similar accompaniment pattern. The drums play a simple pattern of eighth notes.

Chord progression: F#m C7(9) F#m C7(9) F#m C7(9) F#m C7(9)

Vo. *woo*

Gt.-I

Gt.-II

Ba.

Dr.

Chord progression: F#m C7(9) F#m C7(9) F#m C7(9) F#m

Vo. *woo*

Gt.-I

Gt.-II

Ba.

Dr.

LED ZEPPELIN

FRIENDS

by Jimmy Page/Robert Plant
© 1970 SUPERHYPE PUBLISHING

FRIENDS

GUITAR

This song is based on C and played with open C tuning. The main point is the use of the open string in the riff, which is sometimes wild and sometimes delicate. The guitar backing is the basis of the song, so aim to achieve a smoothness in your playing by a light touch when cutting.

BASS

A simple bass line with few notes allows the bass guitarist to concentrate on blending in with the other instruments. Special attention should be paid to the timing both in the unison sections with the strings and in the 11/8 sections.

The musical score for 'Friends' is presented in a multi-staff format. At the top left, a small musical notation shows a quarter note followed by a dotted quarter note, with a 'C' above it. Below this, the 'Intro.' section is marked. The score includes the following parts:

- Vo. (Vocal):** A single staff with a treble clef and common time signature, showing a whole rest for the duration of the piece.
- Gt. (Guitar):** A two-staff system (treble and bass clefs) with a common time signature. The treble staff contains a complex, rhythmic riff with many beamed notes. The bass staff contains a simpler bass line with some triplets. A note '(Open C Tuning)' is written below the guitar staff.
- Kb. (Keyboard):** A two-staff system (treble and bass clefs) with a common time signature, showing whole rests for the duration of the piece.
- Ba. (Bass):** A two-staff system (treble and bass clefs) with a common time signature, showing whole rests for the duration of the piece.
- Dr. (Drums):** A two-staff system (treble and bass clefs) with a common time signature. The top staff shows a simple drum pattern with eighth notes. The bottom staff shows a pattern of eighth notes, with a '(Conga)' label above it.

C

Vo.

Gt.

Kb.

Ba.

Dr.

C

Vo.

Gt.

Kb.

Ba.

Dr.

❶ (Gt.) : This is the main pattern, which makes the most of the first and second strings, but without muting. The main point is to bring out clearly the contrast between the sounded chord and the melody of the riff.

❷ (Gt.) : In this bar the time changes to 11/8, and guitar and bass play in unison, so watch out for wrong notes; keep it accurate.

❸ (Ba.) : The whole song is in eight beats to the bar, but in places like this where the rhythm might be difficult to pick up, you would do well first to master the phrase and then fit it to the eight beat count later.

C

Vo.

Gt.

Kb.

Ba.

Dr.

C

A

Vo.

Gt.

Kb.

Ba.

Dr.

Bright light al-most blind-ing, black night still there shining,— I can't stop, keep on climb-ing,
Met a man on the road-side cry-ing, without a friend, there's no deny-ing.— you're in-com-plete, they'll be no find-ing,

④ (Gt.) : Unison backing on strings and guitar. Here too no muting is necessary. Feel an accent on the first and fourth beats as you play, to give a dynamic touch.

⑤ (Ba.) : Bass and strings in unison. Listen to the guitar backing and keep good time.

C (Chorus)

Vo. look-ing for what I knew. Had a friend, she once told me, "You got a love, you ain't lone - ly,"
 look-ing for what you knew. So an - y-time some-bod-y needs you, don't let them down, al-tho'it grieves you,

Gt. 4.

Kb. 4.

Ba. 4. 4. 2x

Dr. % % %

C 3 ()=(2x;Chorus) (Chorus) Ah ah

Vo. now she's gone and left me on - ly look-ing for what I knew. some day you'll need some - one like they do, look-ing for what you knew.

Gt. 4. 4. 4.

Kb. 4. 4.

Ba. 4. 4. 2x 3. 5 2x

Dr. % % %

C
ah ah ah ah ah ah

Vo.

Gt.

Kb.

Ba.

Dr.

Detailed description of the first system: This system contains six staves. The vocal staff (Vo.) has a treble clef and a key signature of one sharp (F#), with lyrics 'ah' repeated six times. The guitar staff (Gt.) has a treble clef and a key signature of one sharp, with a complex rhythmic pattern of eighth and sixteenth notes. The keyboard staff (Kb.) has a treble and bass clef and a key signature of one sharp. The bass staff (Ba.) has a bass clef and a key signature of one sharp, with a complex rhythmic pattern including triplets and sixteenth notes. The drum staff (Dr.) has a bass clef and a key signature of one sharp, with a simple rhythmic pattern of eighth notes.

C

Vo.

Gt.

Kb.

Ba.

Dr.

Detailed description of the second system: This system contains five staves. The vocal staff (Vo.) is empty. The guitar staff (Gt.) has a treble clef and a key signature of one sharp, with a complex rhythmic pattern of eighth and sixteenth notes. The keyboard staff (Kb.) has a treble and bass clef and a key signature of one sharp. The bass staff (Ba.) has a bass clef and a key signature of one sharp, with a simple rhythmic pattern of eighth notes. The drum staff (Dr.) has a bass clef and a key signature of one sharp, with a simple rhythmic pattern of eighth notes.

C

Vo. *Mmm, I'm telling you now,*

Gt.

Kb.

Ba.

Dr.

C

Vo. *The great-est thing you ev - er can do now, is trade a smile with some- one who's blue now, it's ver- y eas- y just.*

Gt.

Kb.

Ba.

Dr.

Vo. ^C ah — yeah — ^B mama ma — ma

Gt. ^C

Kb. ^C

Ba. ^C 3 6 6 5 5 8 7 10 10 9 9 ^C 3 3 3 3 3 3 3 3

Dr. ^C

Detailed description of the first system: This system contains five staves. The vocal staff (Vo.) has a treble clef and a key signature of one flat (Bb). It begins with a vocal line starting on a whole note 'ah', followed by a half note 'yeah', and then a phrase 'mama ma - ma' with a fermata over the final 'ma'. Above the staff, a 'C' is written above the first measure and a 'B' in a box above the measure containing the first 'mama'. The guitar staff (Gt.) has a treble clef and a key signature of one flat. It features a complex, rhythmic pattern of chords and single notes. Below the staff, a series of guitar chord diagrams are provided for each measure. The keyboard staff (Kb.) has a grand staff (treble and bass clefs) and is mostly empty, with a 'C' above the staff. The bass staff (Ba.) has a bass clef and a key signature of one flat. It contains a bass line with notes and rests, with fingerings indicated by numbers 3, 6, 6, 5, 5, 8, 7, 10, 10, 9, 9. The drum staff (Dr.) has a bass clef and contains a rhythmic pattern of eighth notes and quarter notes.

Vo. ^C ma - ma ma - ma ma - ma ma - ma ma - ma

Gt. ^C

Kb. ^C

Ba. ^C 3 3 3 3 3 3 3 3 5 5 3 3 3 3 5 5 3 3 3 3 3 3 5

Dr. ^C

Detailed description of the second system: This system contains five staves. The vocal staff (Vo.) has a treble clef and a key signature of one flat. It features a vocal line with the lyrics 'ma - ma ma - ma ma - ma ma - ma ma - ma' and a fermata over the final 'ma'. Above the staff, a 'C' is written above the first measure. The guitar staff (Gt.) has a treble clef and a key signature of one flat. It features a complex, rhythmic pattern of chords and single notes. Below the staff, a series of guitar chord diagrams are provided for each measure. The keyboard staff (Kb.) has a grand staff (treble and bass clefs) and is mostly empty, with a 'C' above the staff. The bass staff (Ba.) has a bass clef and a key signature of one flat. It contains a bass line with notes and rests, with fingerings indicated by numbers 3, 3, 3, 3, 3, 3, 3, 3, 5, 5, 3, 3, 3, 3, 5, 5, 3, 3, 3, 3, 3, 3, 5. The drum staff (Dr.) has a bass clef and contains a rhythmic pattern of eighth notes and quarter notes, with a double bar line and a slash indicating a continuation of the pattern.

C

Vo.
 Gt.
 Kb.
 Ba.
 Dr.

8va →

Detailed description: This system contains five staves. The vocal staff (Vo.) has a treble clef and a whole note with a fermata. The guitar staff (Gt.) has a treble clef and shows six chords with fingerings: 700, 1000, 900, 1200, 1100, and 1200. The keyboard staff (Kb.) has a treble clef and a key signature of one sharp (F#), with a fermata on the first measure and an 8va instruction with an arrow pointing right. The bass staff (Ba.) has a bass clef and contains eighth notes with triplets and sixteenth notes, with fingerings 5, 3, 3, 3, 3, 3, 3, 3, 5, 5. The drum staff (Dr.) has a bass clef and shows a double bar line with a slash, followed by a rhythmic pattern of eighth notes.

C

Vo.
 Gt.
 Kb.
 Ba.
 Dr.

I'm tell-ing you now, the great-est thing you ev-er can do now,

Detailed description: This system contains five staves. The vocal staff (Vo.) has a treble clef and lyrics: "I'm tell-ing you now, the great-est thing you ev-er can do now,". The guitar staff (Gt.) has a treble clef and shows six chords with fingerings: 1400, 700, 900, 700, 1100, and 2000. The keyboard staff (Kb.) has a treble clef and a key signature of one sharp (F#), with a fermata on the first measure. The bass staff (Ba.) has a bass clef and contains eighth notes with triplets and sixteenth notes, with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The drum staff (Dr.) has a bass clef and shows a double bar line with a slash, followed by a rhythmic pattern of eighth notes.

C

Vo. is trade a smile with some-one who's blue now, it's ver-y easy just it's very easy it's ver-y eas - y it's

Gt.

Kb.

Ba.

Dr.

C

Vo. eas - y yeah yeah

Gt.

Kb.

Ba.

Dr.

LED ZEPPELIN

CELEBRATION DAY

by Jimmy Page/Robert Plant/John Paul Jones
© 1970 SUPERHYPE PUBLISHING

CELEBRATION DAY

GUITAR

One of the classic Zeppelin numbers which features some truly characteristic riffing from Jimmy Page. Make sure you're really on top of the slides and bends which make up the main riff before trying for the powerful rhythm section drive, and then accent the rhythm as you go.

BASS

The bass needs clean hard picking which brings out the

offbeat, where the timekeeping must be especially exact. The bass line should be powerful and energetic without being either too even or too jerky.

DRUMS

A basic eight beat pattern with an offbeat feel. The main point for the drummer is how to bring out that tremendous drive with such a simple pattern. Despite this seeming simplicity, it's best to go for a careful approach, building up the phrases gradually.

Intro. G7 G#7 A7

The musical score is arranged in five systems. The first system is the introduction, labeled 'Intro.' and 'G7', with a treble clef and common time signature. It features a guitar part with a 'Non Distortion' instruction and a circled '1' above the staff. The second system continues the guitar part with 'G#7' and 'A7' chords. The third system shows the guitar part with 's.' (slide) markings and a 'Non Distortion' instruction. The fourth system shows the bass and drums parts, both marked with 'Non Distortion'. The fifth system shows the bass and drums parts.

① (Gt.) : This section calls for tight cutting, accurate slides and exact rhythm.

A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

A7

Vo. Her face is cracked from smiling, all the fears that she's been hiding, and it seems that pret-ty

Gt.-I

Gt.-II

Ba.

Dr.

② (Gt.) : Pick the 5th string while the slide on the 4th string is still sounding.

A7

Vo. soon ev-'ry-bod-y's gon- na know. — And her

(Non Distortion)

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

2

3

Gt.-I

Gt.-II

Ba.

Dr.

Vo. voice is sore from shout - ing, cheer-ing win-ners who are los- ing, and she wor-ries if their days are few
train that leaves the sta - tion head-ing for your des-ti - na-tion, but the price you pay to no-where has in -

A7

h. p. g. s. g. s. g. s. g.

h. p.

g. s. g. s. g.

Ba.

Dr.

③ (Ba.) : Play downstrokes on all these eight beats for a strong attack.

A7

Vo. and soon they'll have to go.
 creased a dol - lar more. Yes, it has!

Gt.-I cho. C.D. cho. C.D. cho. C.D. cho. C.D.

Gt.-II

Ba.

Dr.

to

Vo. A7 B C G Bb
 (1,2x) My, my, my, I'm so hap - py, I'm gon-na join the band,

Gt.-I cho. C.D. 4

Gt.-II s. 5

Ba.

Dr.

④ (Gt.) : Classic rock 'n roll style playing. Watch out for wong notes with your little finger.

⑤ (Ba.) : The bass line here is a simple 16 beat rhythm, but don't let it get too even.

F C G B \flat

Vo. (1x) we are gon-na dance and sing and cel - e - bra-tion, (1,2x) we are in the prom-ised.
 (2x) We're gon-na sing and dance and cel - e - bra-tion,

Gt.-I

Gt.-II

Ba.

Dr.

1. F7 E7 C A7

land. She hears them talk of new ways to pro- tect the home she lives in, then she won-ders what it's all about

Gt.-I

Gt.-II

Ba.

Dr.

A7

Vo. when they break down the door. Her

Gt.-I cho. C.D. cho. C.D. cho. C.D. cho. C.D.

Gt.-II

Ba.

Dr.

D A7

Vo. name is Brown or White or Black, you know her ver - y well, You hear her cries of mercy as the win - ners toll the bell.

Gt.-I h. p. *Rokan p. 90*

Gt.-II s. s. s. s. s. s. s.

Ba.

Dr.

2.
E C G Bb F

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

C G Bb F7 E7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

D.S.

⑥ (Gt.) : The bending phrases here are slightly restrained so as to give the whole section an accented feeling.

Coda

F **A7**

Vo. walk you're gon- na get there tho' it takes a lit-tle long - er, and when you see it in the dis-tance you will wring your hands and

Gt.-I h. p.

Gt.-II g. s. g. s. s. g.

Ba.

Dr.

A7

Vo. moan. Oh yeah oh

Gt.-I cho. C.D. cho. C.D. cho. C.D. cho. C.D.

Gt.-II

Ba.

Dr.

A7

Vo. oh _____ yeah yeah yeah

Gt.-I

Gt.-II

Ba.

Dr.

G A7

Vo. yeah _____ yeah _____ my, _____ my, _____

Gt.-I

Gt.-II

Ba.

Dr.

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

Over Dub. C.D.p. cho. C.D.p. cho. cho.

⑦ (Dr.) : Avoid any irregularity here and keep up the power throughout.

A7

Vo. you're gone you're gone you're gone

Gt.-I h. p. cho.C.D.p. cho. cho. 8.

Gt.-II cho.C.D.p. cho. Over Dub. cho. 8.

Ba.

Dr.

A7

Vo. yeah you're gone yeah bye bye bye bye bye

Gt.-I cho. cho. cho. cho.

Gt.-II Over Dub. cho. cho. 8.

Ba.

Dr.

A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Fade Out

LED ZEPPELIN

SINCE I'VE BEEN LOVING YOU

by Jimmy Page/Robert Plant/John Bonham
© 1970 SUPERHYPE PUBLISHING

SINCE I'VE BEEN LOVING YOU

GUITAR

Full of the bluesy phrases for which Jimmy Page is renowned, "Since I've Been Loving You" requires a considerable amount of technique, but it's worthwhile adding it to your repertoire if you're interested in mastering the feeling and phrasing of blues guitar. You can learn a lot in that direction from just this one song.

BASS

A slow minor key blues number with the rhythm in triplets. For the bass guitarist, the main point, in addition to keeping in with the restrained rhythm, is the need for a heavy broad sound. For the most part, the bass line

centres on the root notes of the chords, but there's no fixed pattern, so the main thing is how to blend in with the overall mood of the song. A really laid-back feel is essential.

DRUMS

The drumming on this song needs to be powerful and restrained yet very relaxed. There's a variety of fills: eight beat, sixteen beat, triplets, sextuplets, and it's a challenge to the drummer to negotiate their way smoothly through them. The central rhythm, however, is the triplet. Listen closely to the guitar for the climax points.

The musical score is arranged in a standard rock band format. It includes staves for Voice (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Keyboard (Kb.), Bass (Ba.), and Drums (Dr.). The key signature is three flats (E-flat major/C minor) and the time signature is common time (C). The score is divided into an 'Intro.' section and two main sections, the first of which is marked with the chord Cm7 and the second with Fm7. The guitar part (Gt.-I) features intricate phrasing with triplets, bends, and a 'cho.' (chord) marking. The bass part (Ba.) provides a steady triplet rhythm. The drum part (Dr.) features a complex triplet-based pattern. Three numbered callouts (1, 2, 3) are placed throughout the score to highlight specific technical or rhythmic points.

❶ (Gt.) : The bends should be restrained and relaxed, the picking light and the phrasing smooth.

❷ (Ba.) : Feel the rhythm from the drummer's snare entry on the second beat of the bar.

❸ (Dr.) : The rhythm of this bar sets the tone for the whole song, so be sure to get it right.

Cm7 Fm7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Fm7 Cm7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Gm7

A \flat Δ 7

Cm(onE \flat)

G(onD)

Cm

E \flat

Vo. *cho. cho.*

Gt.-I *p. p.* *8.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *8.*

Gt.-II

Kb.

Ba.

Dr.

D7

D \flat Δ 7

A Cm7

Fm7

Vo. *Work - ing from sev - en* *to e - lev - en - ev - 'ry night,*

Gt.-I *cho. cho.* *C.D.* *cho. cho.* *C.D.* *cho. cho.* *C.D.* *cho. cho.* *C.D.*

Gt.-II

Kb.

Ba.

Dr.

Cm7

Fm7

Vo. it real- ly makes my life a drag, I don't think that's right, I've real- ly, real- ly been the best of fools,

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

Gt. I 6 6 6 6 4 6 6 6 4 5 5 5 5 5 6 6 6 8 6 8 7 5 7 8 6 6 5 5 5 5 1 3 3 5 5 6

Gt. II

Kb.

Ba.

Dr.

Fm7

Cm7

Vo. I did what I could, 'cause I love you, ba - by, how I love you, darl- ing, how I love you, ba - by,

Gt. I s. s. s. s. s. s. s. s. 6 5 7 8 7 5 8 6

Gt. II

Kb.

Ba.

Dr.

Chords: Cm7, Gm7, AbΔ7, Fm7

Vo. how I love you, girl, lit-tle girl. But-ba-by, Sin-ce I've Been Lov-in' You, yeah, I'm a-bout to lose my wor-ried

Gt.-I h.p., h.p., h.p., h.p., h.p.

Gt.-II

Kb.

Ba.

Dr.

Chords: Cm (on Eb), G (on D), Cm, Eb

Vo. mind, oh, yeah.

Gt.-I C.D., cho. C.D., cho. C.D., cho. C.D.

Gt.-II

Kb.

Ba.

Dr.

④ (Gt.) : A four bar phrase pattern. Mute non-sounding strings in the chords with the fingertips of the left hand.

B Cm7 Fm7 Cm7

Vo. Ev-'ry-bod-y try-ing to tell me that you did-n't mean me no good. I've been try-ing Lord, let me

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Cm7 Fm7

Vo. tell you, let me tell you I real-ly did the best I could. I've been work-ing from sev-en to e-lev-en ev-'ry night, it kind-a makes my life a drag.

Gt.-I

Gt.-II

Kb. L.H. L.H.

Ba.

Dr.

⑥ (Gt.) : This sextuplet arpeggio passage is a fast-flowing run, so be sure to stay with the rhythm section and keep your picking free of irregularities.

Cm7

Gm7

Vo. drag drag drag drag Lord, you know that ain't right. Since I've Been Lov-ing-You,

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

AbΔ7 Em7 Cm (onEb) G (onD) Cm Eb D7 DbΔ7

Vo. I'm a-bout to lose my worried mind.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

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

⑥ (Gt.) : Powerful picking needed for the bending here as you take off into the solo.

C Cm7 Fm7

Vo. _____

Gt.-I _____

Gt.-II _____

Kb. _____

Ba. _____

Dr. _____

Cm7

Vo. _____

Gt.-I _____

Gt.-II _____

Kb. _____

Ba. _____

Dr. _____

⑦ (Gt.) : Make sure you've got the positions for the minor scale phrases down before you begin. Get stuck in and ride the rollercoaster, but don't lose the rhythm on the bends !

⑧ (Ba.) : Try to avoid any wrong notes as you back up the guitar solo; keep every beat relaxed and laid back.

Fm7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Cm7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Chord progression: Cm7, Gm7

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Chord progression: AbΔ7, Fm7, Cm(onEb), G(onD), Cm, Eb, D7, DbΔ7

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Cm G^(onD)Cm Eb D7 DbΔ7

Cm7

Vo. E

Gt.-I *3 cho.C.D.* *3 cho.* *3 cho.C.D.* *3 cho.*

Do you re-mem-ber, ma-ma, when I knocked up-on your door? I said you had the nerve

Gt.-II

Kb.

Ba.

Dr.

Fm7 Cm7

Vo.

to tell me you did- n't want me no more, yeah I - open my front door hearing my back door slam, you must have

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Ⓢ (Dr.) : From [E] on to the end of the song build up the pressure with ever stronger accents.

Cm7

Vo. one of them new fan-gled new fan-gled back door man, yeah I've been work-ing from sev-en, sev-en, sev-en to e-

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Fm7

Cm7

Vo. -lev - en ev - 'ry night, it kind - a makes my life a drag, a drag, drag, ah,

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Cm7

Gm7

Vo. *yeah, it makes a drag,*
Ba-by, Since I've Been Lov-in' You,

cho. cho. cho. cho. cho. cho.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

AbΔ7 Fm7 Cm (onEb) G(onD) Cm Eb D7 DbΔ7

Vo. *I'm a-bout to lose, I'm a-bout to lose, lose my wor-ried mind.*
just one more, just one more

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

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. *ah, yeah* — Since I've Been Lov-in' You I'm a- bout to lose, my

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Ab Bb(onAb) Ab Fm7

Vo. *wor-ried mind.*

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Cm(onEb) G(onD) Cm Eb D7 rit. DbΔ7 Cm7

3 cho. C.D. 3 cho. C.D. tr (s. down & up) s. s.s. s. s. s.

3 cho. C.D. tr (s. down & up) s. s. s. s. s. s.

10

⑩ (Gt.) : Watch your timing with the rhythm section to enable a smooth ritardando.

LED ZEPPELIN

OUT ON THE TILES

by Jimmy Page / Robert Plant / John Bonham
© 1970 SUPERHYPE PUBLISHING

OUT ON THE TILES

GUITAR

The key to the guitar part for this song is the crunchy distortion sound. A number of the riffs are played on non-muted lower strings, so take care not to distort the sound too much and watch the pitch of your low string bends. Timing with the bass player must be exact, as a lot of the riffs are in unison.

BASS

For the many 16 beat unison riffs with the guitar, the bass-playing needs to be hard-edged. In the places where you can use two finger picking, pay extra attention to synchronising with the left hand, and where

bends are called for in the middle of a pattern, be careful to align the pitch with that of the guitarist.

DRUMS

The basic rhythm is a medium tempo 8 beat, but here and there the bass drum plays 16 beats, and the whole thing has quite a driving forward feel to it. There are a lot of sextuplet fills which call for accurate timekeeping, and good timing is also essential for the snare/bass drum combination work, so practise until you've got the rhythm really smooth.

The musical score is arranged in four systems. The first system includes an 'Intro.' section with 'N.C.' (No Chords) and 'A' chord markings. The vocal line begins with 'As I walk down the high-way all I just a simple guy and I'. The guitar part features a complex riff with bends and is accompanied by a bass line with 'cho.' (chord) markings. The drum part shows a steady 8-beat pattern with occasional sextuplet fills. The second system continues the vocal line with lyrics: 'do is sing this song, and a train that pass-es my way helps the rhy-thm move a-long. There live from day to day. A ray of sun-shine melts the clouds and blows my blues a-way, there's'. The guitar part continues with a similar riff, and the bass line includes a triplet of eighth notes. The drum part features a sextuplet fill marked with a circled '2'. The third system shows the vocal line ending with 'There's', and the guitar and bass parts concluding with a final riff. The drum part ends with a final sextuplet fill.

① (Ba.) : Usually one uses the ring finger for bends, but here you can also try downward pulls with the index, middle, and ring fingers together.

② (Dr.) : Watch the timing of your pedal kicks on these snare/bass drum sextuplet phrases so that they come out smoothly, and mind the volume balance between the snare and bass drum.

Vo. *F#m* *E* *Bm* *A*
 is no doubt a-bout the words are clear, the voice is strong, is oh so strong.
 noth- ing more that I can say but on a day like to- day I pass the time a-way and walk a qui- et mile with

Gt. *F#m* *E* *Bm* *A*

Ba. *F#m* *E* *Bm* *A*

Dr. *F#m* *E* *Bm* *A*

1. *F#m* 2. *F#m* *E* *A*
 I'm you. All I need from you
 All I need from you

Gt. *F#m* *E* *A*

Ba. *F#m* *E* *A*

Dr. *F#m* *E* *A*

Vo. *A* *E* *A* *E*
 is all your love, all you got to give to me is all your love,
 is all your love, all you got to give to me is all your love.

Gt. *A* *E* *A* *E*

Ba. *A* *E* *A* *E*

Dr. *A* *E* *A* *E*

③ (Gt.) : The guitar is on overdrive here, but don't mute these 16 beat riffs.

④ (Ba.) : With occasional hammering-on, these phrases should really drive along. Make sure you hit the first note of each beat firmly.

⑤ (Dr.) : A high point in the song, so your cymbal/bass drum timing should be spot-on. The snare on the third beat is a flam stroke.

Vo. *A* *G* *F#m* *A* *G* *F#m*

Ooh Yeah, ooh yeah, ooh yeah, oh yeah.

Gt. cho. *2* *0* *4* *4* *5* *5* *5* *5* *4* *4* *4* *4* *2* *0* *4* *4* *5* *5* *5* *5* *4* *4* *4* *4*

Ba. cho. *0* *4* *4* *5* *5* *5* *5* *4* *4* *4* *4* *0* *4* *4* *5* *5* *5* *5* *4* *4* *4* *4*

Dr. *7* *7* *7* *7* *5* *5* *5* *5* *7* *7* *7* *7* *5* *5* *5* *5* *7* *7* *7* *7* *5* *5* *5* *5*

Vo. *A* *(Chorus; Unison)* *D* *F#m* *E* *A*

I'm so glad I'm liv - ing and gon-na tell the world I am,
Stand - ing in the noon - day sun try - ing to flag a ride

Gt. cho. *2* *0* *4* *4* *2* *0* *4* *4* *2* *0* *4* *4* *2* *1* *2* *1* *2* *1* *4* *0* *2* *0* *2* *0* *2* *3* *2* *0*

Ba. cho. *0* *4* *4* *2* *5* *4* *4* *2* *5* *4* *4* *6* *7* *6* *7* *6* *7* *6* *4* *5* *7* *5* *7* *5* *7* *7* *7* *5*

Dr. *7* *7* *7* *7* *5* *5* *5* *5* *7* *7* *7* *7* *5* *5* *5* *5* *7* *7* *7* *7* *5* *5* *5* *5*

Vo. *F#m* *E* *A* *F#m*

I got me a fine wo - man and she says that I'm her man,
peo - ple go and peo - ple come see my rid - er right by my side, it's a
one thing that I know for - sure gon - na
to - tal dis - grace, they set the pace, it

Gt. *2* *0* *4* *4* *2* *0* *4* *4*

Ba. *0* *4* *4* *2* *5* *4* *4* *2* *5* *4* *4* *6* *7* *6* *7* *6* *7* *6* *4* *5* *7* *5* *7* *5* *7* *7* *7* *5*

Dr. *7* *7* *7* *7* *5* *5* *5* *5* *7* *7* *7* *7* *5* *5* *5* *5* *7* *7* *7* *7* *5* *5* *5* *5*

1. F#m

Vo. **E** **B** **A**

give her all the lov- ing like -- no - bod - y, no -- bod - y, no - bod - y, no - bod - y can. _____
 must be a race _____ and the best thing I can do is run. _____

Gt. **E** **B**

Ba. **E** **B**

Dr.

2. F#m

Vo. **E** **A** **E** **A**

All I need from you _____ is all your love, _____ all you got to give to me _____
 All I need from you _____ is all your love, _____ all you got to give to me _____

Gt. **E** **A** **E** **A**

Ba. **E** **A** **E** **A**

Dr.

Vo. **A** **E** **A** **G** **F#m** **A**

is_ all your love, _____ -Ooh- yeah, _____ ooh yeah, _____
 is_ all your love, _____

Gt. **A** **E** **A** **G** **F#m** **A**

Ba. **A** **E** **A** **G** **F#m** **A**

Dr.

Chord diagrams: G, F#m, A, Em, G(onE), E, A(onE), G(onE)

6 (Gt.): A moving chord pattern with the root on the 5th string while the 16th note Es on the open 6th string are played at the same time - accurately!

7 (Dr.): From here on, the hi-hat is played with the pedal only, while the hands play the cymbals as usual.

8 (Dr.): A sextuplet phrase on snare and tom-toms; keep your hi-hat timing steady.

Repeat & Fade Out

LED ZEPPELIN

GALLOWS POLE

Traditional/Arrangement by Jimmy Page/Robert Plant
© 1971 SUPERHYPE PUBLISHING

GALLOWS POLE

GUITAR

From the gentle sounds of its opening solo acoustic guitar to the eventual entry of the overdrive pedal steel guitar, this is a song which really raises a storm. The electric guitar style of the backing riff in the latter half is especially noteworthy. The pedal steel guitar phrases towards the end should be played just as if on a regular guitar.

BASS

The bass line is basically in eight beats, but it has a staccato feel to it, so don't let the notes spread out too

much. There are syncopated 16 beat phrases in the second half which call for strict timekeeping. You'd do well to practise first with a metronome.

DRUMS

The drum part consists only of snare and bass drum combinations, and sounds at first like a simple eight beat, but notice the 16th note offbeats on the bass drum. With 16 beat phrases on the snare, always accent the first note and play the others very softly without getting caught up by the bass drum timing.

①(Gt.) : The main riff here makes skillful use of open strings. The C at 2/1 sounds really good. Chordwise, change from A7 to Am7 and then simply slide along two frets.

Vo. A7 A7(#9) A7 A7(#9) A7 A7(#9) G D

Hang - man, — hang - man, — hold it a lit - tle while, — think I see my friends com - ing, rid - ing man - y a
 Friends, did you get some silver? Did you get a lit - tle gold? — what did you bring me, my dear friends, to keep me from the Gal - lows —

Gt.-I

Gt.-II

Ba.

Dr.

Vo. A7 A7(#9) A7 A7(#9) A7 G D A7 A7(#9)

mile. — Pole? — What did you bring me to keep me from the Gal - lows — Pole? —

Gt.-I

Gt.-II

Ba.

Dr.

A7 A7(#9) A7 A7(#9) A7 A7(#9) A7 A7(#9)

Vo. B

I couldn't get no sil-ver, _____ I couldn't get no gold, _____ you know that we're too.damn poor to_

Gt.-I

Gt.-II

Ba.

Dr.

G D A7 A7(#9) A7 A7(#9) C A G D G

Vo.

keep you from the Gal-lows _____ Pole. _____ Hang - man, hang- man,

Gt.-I

Gt.-II

Ba.

Dr.

A D G A G D G G D A

Vo. hold it a lit-tle while, I think I see my broth- er com- ing rid- ing man -y a mile.

Gt.-I

Gt.-II

Ba.

Dr.

A A

Vo. Broth-er, did you get me some sil-ver? Did you get a lit-tle gold? — What did you bring me, my broth- er, to
Broth-er, I brought you some sil-ver, I brought a lit-tle gold, — I brought a lit-tle of ev-'ry thing — to

Gt.-I

Gt.-II

Ba.

Dr.

② (Gt.) : This riff features the low notes. Be sure to mute firmly on the rests on the first and second beats. Chop the third and fourth beats with alternate strokes. You'll get the right sound if you mute them very gently as you do so.

③ (Gt.) : Backing play which features a bold use of brushing technique. Bar the A chord with the index finger at the second fret. Brush by muting all six strings firmly with the left hand.

④ (Ba.) : Note the staccato bass line. It's the hint of a 16 beat which gives it this springing feeling.

Chords: G D A C D A

Vo. keep me from the Gal - lows Pole? brought you to keep you from the Gal - lows - Pole.
keep you from the Gal - lows Pole. Yes, I

Gt.-I

Gt.-II

Ba.

Dr.

Chords: A A G D G A D G A G D G

Vo. Hang - man, hang - man, turn your head a while, I think I see my sis - ter - com - ing,

Gt.-I

Gt.-II

Ba.

Dr.

Chords: G, D, A, F, A

Vo. rid-ing ma-ny a mile, mile, mile, mile, Sis-ter, I im-plore you,

Gt.-I

Gt.-II

Ba.

Dr.

Chords: A, G, D, A

Vo. take him by the hand, take him to some sha-dy bow-er, save me from the wrath of this man,

Gt.-I

Gt.-II

Ba.

Dr.

⑤ (Dr.) : Always accent the first notes and play the others softly. Watch your timing with the offbeats and don't be too hasty.

A

Vo. Please take him, save me from the wrath of this man, man.

Gt.-I

Gt.-II

Ba.

Dr.

A

Vo. Hang - man, Hang - man, up - on your face a smile, pray tell me that I'm free to ride, ride for man- y a mile, -

Gt.-I

Gt.-II

Ba.

Dr.

G D

Vo. ^A mile, mile, ^H ^A Oh, yes, you got a fine — sis — ter, she

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef, key signature of two sharps (F# and C#), and common time (C). The lyrics are "mile, mile, Oh, yes, you got a fine — sis — ter, she". Above the first measure is a chord symbol 'A', and above the third measure is a chord symbol 'H' with a box around it, followed by 'A'. The guitar parts (Gt.-I and Gt.-II) are in standard tuning (A, B, E, A, B, E) and common time. Gt.-I has a treble clef and shows a sequence of chords and rhythmic patterns. Gt.-II has a bass clef and shows a sequence of chords and rhythmic patterns. The bass line (Ba.) is in a bass clef and common time, showing a simple rhythmic accompaniment. The drum line (Dr.) is in a bass clef and common time, showing a simple drum pattern.

Vo. ^A warmed my blood from cold, — she brought my blood to boil- - ing hot to keep you from the Gal- lows — Pole, Pole, — Pole, Pole, yeah, —

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the next three measures of the piece. The vocal line continues with the lyrics "warmed my blood from cold, — she brought my blood to boil- - ing hot to keep you from the Gal- lows — Pole, Pole, — Pole, Pole, yeah, —". Above the first measure is a chord symbol 'A', above the second measure is 'G', above the third measure is 'D', and above the fourth measure is 'A'. The guitar parts (Gt.-I and Gt.-II) continue with their respective parts. The bass line (Ba.) and drum line (Dr.) continue with their respective parts. The time signature changes from common time to 2/4 at the start of the second measure of this system.

Vo. **A** **A**
 — yeah. — Your broth - er brought me sil-ver, your sis- ter warmed my soul, but now I laugh and pull so hard and see you

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

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a rest, then sings "yeah." followed by the main line of lyrics. The guitar parts (Gt.-I and Gt.-II) feature a complex rhythmic pattern with triplets and sixteenth notes. The bass line (Ba.) has a steady eighth-note accompaniment. The drum part (Dr.) plays a consistent eighth-note pattern.

Vo. **G** **D** **A** **I** **A**
 swing- ing on the Gal- lows Pole, yeah, but now I laugh and pull so hard and see you

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

Detailed description: This system contains the next four measures. The vocal line continues with "swing- ing on the Gal- lows Pole, yeah," and then "but now I laugh and pull so hard and see you". The instrumental parts continue with their established rhythmic patterns, with some changes in guitar voicings and bass line dynamics.

G D A G D A

Vo. swing-ing on the Gal-lows Pole, Pole, Pole, swing-ing on the Gal-lows Pole, Pole, Pole,

Gt.-I

Gt.-II

Ba.

Dr.

(Chorus) Ah ah ha

Vo. swing-ing on the Gal-lows Pole, swing- ing on the Gal-lows Pole, swing- ing on the Gal-lows Pole, Pole, Pole, Pole, Pole,

Gt.-I

Gt.-II

Ba.

Dr.

⑥ (Ba.) : Note the chromaticism here. Don't lose the tempo over the open strings. The third and fourth beats are staccato.

Vo. ah ah ha ah ah ha ah ah ha ah ah ha ah ah ha

— Pole, yeah, — Ah ha ha — ah ha ha — ah ha ha —

Gt.-I

Gt.-II

Ba.

Dr.

Vo. ah ah ha ah ah ha ha ha ah ah ha ah ah ha ha ha

ah ha ha — ah ha ha ha ah ha ha ha ah ha ha —

Gt.-I

Gt.-II (Gt.-III)

Ba.

Dr.

ah ah ha ah ah ha ha ha ah ah ha ah ah ha ha ha

ah ha ha swing-ing swing-ing swing-ing

Gt.-I

Gt.-II (Gt.-III)

Ba.

Dr.

ah ah ha ah ah ha ha ha ah ah ha ah ah ha ha ha

ooh Ma ma ma ma ma ma ma ma ma oh yeah

Gt.-I

Gt.-II (Gt.-III)

Ba.

Dr.

⑦ (Gt.) : A pentatonic F# Minor phrase. The note values are fast, but don't be tempted to rush it. The key is to bring out each individual beat.

⑧ (Ba.) : Note how the syncopation at the end of each phrase is tied over to the beginning of the next and don't foul up your timing. Take it easy and don't rush.

ah ah ha ah ha ha ha ah ah ha ah ha ha ha

oh yeah oh yeah ah ha ha ah ha ha

Gt.-I

Gt.-II

(Gt.-III)

Ba.

Dr.

ah ah ha ah ha ha ha ha ah ha ah ha ha ha

ah ha ha ah ha swing-ing on the Gal-lows yeah, swing-ing on the Gal-lows Pole

Gt.-I

Gt.-II

(Gt.-III)

Ba.

Dr.

G D A ah ha ha ha G D A ah ha ha ha G D A ah ha G D A ah ha ha ha

swing-ing on the Gal-lows — Pole swing-ing on the ha ha I got-ta swing

Gt.-I

Gt.-II (Gt.-III) g. cho. g. s. g. s. 12 10 14 15 14 12 14 12 14 13 14 12 14 12 14 14 14 16 16 14 16 14 16 15 15 15 12 14

Ba. 0 0 4 2 0 4 3 2 3 5 3 0 0 0 0 0 4 2 0 4 3 2 3 5 3 5

Dr.

G D A ah ha ha G D A ah ha ha ha G D A ah ha G D A ah ha ha ha

ah swing ah I got-ta swing keep a swing-ing yeah

Gt.-I

Gt.-II (Gt.-III) cho. cho. cho. cho. cho. cho. 14 16 14 16 14 16 14 16 14 15 15 15 15 15 15 13 14 14 16 16 14 16 14 17 14 14

Ba. 0 4 2 0 4 3 2 3 5 3 5 0 0 0 4 2 0 4 3 2 3 5 3 5 0 0 0 4 2 0 4 3 2 3 5 3

Dr.

Chord progression: G D A G D A G D A G D A

Vocal line: keep a cool-ing yeah keep a ah oh yeah

Instrumentation: Gt.-I, Gt.-II, Ba., Dr.

Performance notes: Vo; 8va upper, s., cho., (Gt.-III)

Chord progression: G D A G D A G D A G D A

Vocal line: (Silent)

Instrumentation: Gt.-I, Gt.-II, Ba., Dr.

Performance notes: (8va), (Gt.-III)

Fade Out

LED ZEPPELIN

TANGERINE

by Jimmy Page
© 1970 SUPERHYPE PUBLISHING

TANGERINE

GUITAR

In the impressive 12 string acoustic intro, there's much use of open strings in the low chords, so it's very easy to play. Another characteristic of the song is the two "shades" of pedal steel guitar, overdrive and distortion-free, while the solo features bottleneck playing.

BASS

This is a comparatively slow eight beat number, and there are no difficult phrases for the bassist. The accent is on the first beat of each bar, and the mood should be relaxed and laid-back. There are several long breaks for

the bass and drums, so watch the tempo when you come back in. It's best to play silently through the breaks.

DRUMS

The rhythm is the most basic eight beat pattern, and as it's a difficult tempo to get any kind of mood out of, you can at least add a nuance by setting the hi-hat a little loose. Strict timekeeping is not the name of the game in this number, rather let your strokes be very relaxed and even a touch delayed. Mistakes tend to stick out all the more with such a simple pattern, so any kind of roughness should be avoided.

Am G D Am G D C G

Intro.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

① (Gt.) : The two continuous G notes here (3/6) suddenly sound different, but actually, they aren't. The trick is to use alternate picking. If you play both with the same downward stroke, they sound completely different.

Am G D **A** D Am G D Am

Vo. Mea - sur - ing a sum - mer's day, I on - ly find it

Gt.-I

Gt.-II

Ba.

Dr.

G D C G Am G D C D G

Vo. slips a - way to grey, the hours, they bring me pain.

Gt.-I

Gt.-II

Ba.

Dr.

B (Chorus) G D C D G D C D G D

Tan - ger - ine, Tan - ger - ine, liv - ing re - flec - tion from a dream; I was her love, Oh

Gt.-I

Gt.-II

Ba.

Dr.

C D G D Am G D

she was my queen, and now a thou - sand years be - tween. Think - ing how it used to be,

Gt.-I

Gt.-II

Ba.

Dr.

② (Gt.): It would be good to be able to use the bottleneck here, but positionwise, practically impossible, so instead you'll need to hammer-on and pull-off. You'll get close to the original by using a wow-wow pedal, but if you do, be sure the sound is clear.

D Am G D C G Am G D

Vo. does she still re - mem - ber times like these to think of us a - gain?

Gt.-I

Gt.-II

Ba.

Dr.

D Am G D F

Vo. And I do.

Gt.-I

Gt.-II

Ba.

Dr.

③ (Gt.) : The original features an overdrive pedal steel guitar solo from this point on. Instead, you can use a regular guitar with a bottleneck and distortion.

Chorus (first system): E F E F C G D

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Ba. (Bass):

Dr. (Drum):

Chorus (second system): D C D C G D C D G D C

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Ba. (Bass):

Dr. (Drum):

Tan - ger - ine, Tan - ger - ine, liv - ing re - flec - tion

③

④

C.D. cho.

④ (Gt.) : Play this section with the same feel as you did in [B], only here it's an octave higher. The position doesn't allow the use of the bottleneck, but where you have two notes together, you could use it just for the lower of the two. The same applies to [B].

Chords: C, D, G, D, C, D, G, D

Vo. lyrics: from a dream; I was her love, she was my queen, and now a thousand years be-tween.

Gt.-I: Treble and Bass clefs, guitar-specific notation.

Gt.-II: Treble clef, guitar-specific notation with fret numbers (15, 14, 17, 15, 14, 15, 14, 15, 15, 14, 15, 15, 14, 15, 14) and dynamics (p., h., cho.).

Ba.: Bass clef, guitar-specific notation with fret numbers (3, 5, 3, 3, 3, 3, 3, 5, 5, 5, 5).

Dr.: Bass clef, guitar-specific notation with slash marks indicating drum hits.

Chord: D

Vo. lyrics: (Silent)

Gt.-I: Treble and Bass clefs, guitar-specific notation with slash marks.

Gt.-II: Treble clef, guitar-specific notation with slurs (s.) and fret numbers (10, 12, 10, 10, 12, 10, 11, 9, 7).

Ba.: Bass clef, guitar-specific notation with fret numbers (5, 5).

Dr.: Bass clef, guitar-specific notation with slash marks.

⑤ (Gt.): Here you'll need the bottleneck. The final D note (3/7) can also be played with the index finger. The sound should be clear.

Vo. F D

Gt.-I

Gt.-II

Ba.

Dr.

Vo. D Am G F C G

Gt.-I

Gt.-II

Ba.

Dr.

LED ZEPPELIN

THAT'S THE WAY

by Jimmy Page/Robert Plant
© 1970 SUPERHYPE PUBLISHING

THAT'S THE WAY

GUITAR

The combination of the drawn out acoustic guitar riff and the sound of the pedal steel guitar in the back is very impressive. We've shown the pedal steel guitar part as written for normal guitar plus bottleneck. Note that there are a number of places which require you to play with the other fingers of the left hand when you have the bottleneck on.

BASS

The bass enters only towards the end and there are no difficulties for the bassist. Just watch your timing on the first beat of the bar and don't let the tempo slip. The bass line in this song needs to blend well with the other instruments. There's a long wait before the bass entry, and it's important to feel that you're playing along with the guitarist while you're waiting.

[Recorded $\frac{1}{2}$ Step Lower (G \flat Major)]

The musical score is arranged in three systems. The first system includes the vocal line (Vo.) and the first guitar part (Gt.-I). The vocal line starts with an 'Intro.' and a 'G' chord, followed by the lyrics 'I don't know how I'm gon - na'. The Gt.-I part features a complex riff with a circled '1' indicating a specific technique. The second system continues the vocal line with lyrics 'tell you... I can't play with you... no more, I don't know how I'm gon- na do what ma-ma told... me,' and the Gt.-I part. The third system shows the second guitar part (Gt.-II) with a section labeled '[Bottleneck Play]' and various fret numbers (2, 4, 7, 8, 2) indicated on the staff.

① (Gt.): The main riff. For the second beat of the first bar, just move the same position along.

G

Vo. My friend, the boy next door.

Gt.-I

Gt.-II

G

Vo. I can't be-lieve what peo-ple say-ing

Gt.-I

Gt.-II

8va

G

Vo. you're gon-na let your hair hang down, I'm sat-is-fied to sit here work-ing all day long, You're on the dark-er side of

Gt.-I

Gt.-II

Vo. ^G

town.

Gt.-I

Gt.-II

②

Vo. ^G C ^G

And when I'm out... I see you

Gt.-I

Gt.-II

8va

③

(8va)

Vo. ^G

walk - ing... why don't your eyes... see... me, ... could it be... you've found an - oth - er game... to play, ...

Gt.-I

Gt.-II

② (Gt.) : The bottleneck is normally used by Gt.-II, but this section you can play by pulling-off and sliding. There's no problem if the bottleneck is on the ring or the little finger.

③ (Gt.) : Here you have two notes at the same fret, so this calls for the bottleneck. The slides at 2/15 and 3/16 can be negotiated by straddling the bottleneck diagonally across both positions.

Vo. G D Bb G

what did ma- ma say to me. That's The Way, oh, That's The Way it ought to be,

Gt.-I

Gt.-II

Vo. G Bb D

yeah, yeah, ma- ma say That's The Way it ought to stay, yeah, yeah,

Gt.-I

Gt.-II

Vo. E F6(onG) Cg(onG) G

ooh, ooh, ooh, ooh, ooh,

Gt.-I

Gt.-II

F **G**

Vo. And yes - ter - day I saw you stand - ing by the riv - - ver, and weren't those tears that filled your eyes, — And all the fish that lay in

Gt.-I

Gt.-II

G

Vo. dirt - y wa - ter dy - ing, had they got you hyp - no - tized?

Gt.-I

Gt.-II

G

Vo.

Gt.-I

Gt.-II

④ (Gt.) : This part is for normal guitar.

⑤ (Gt.) : In the slide from 2/10 to 2/12, there's also the note B at 1/10, so keep the bottleneck above and away from the first string.

Vo. ^G G ^G

Yes-ter-day I saw you kiss-ing ti - ny flow - ers, but all that lives is born to die,

Gt.-I

Gt.-II

8va

Vo. ^G

And so I say to you that noth - ing real -ly mat - ters, and all you do is stand and cry.

Gt.-I

Gt.-II

(8va)

8va

Vo. ^G

Gt.-I

Gt.-II

6

⑥ (Gt.) : Play as per normal guitar. If you're using a bottleneck then play only the first string.

Vo. G [H] G

I don't know what to say about it, when all your ears have turned a -

Gt.-I

Gt.-II

(8va)

Vo. G

- way, but now's the time to look and look a- gain at what you see, is that the way it ought to stay?

Gt.-I

Gt.-II

Vo. [I] Bb G Bb

That's The Way, oh, That's The Way it ought to be, oh, don't you know now ma ma

Gt.-I

Gt.-II

Bb D C D C D C D

Vo. say ma - ma say That's The Way it's gon - na stay, yeah, ah, ah, ah,

Gt.-I

Gt.-II

J F6(onG) Cg(onG) G rit..... K G Am7 Bm7 C

Vo. ah ah ah ah

Gt.-I

Gt.-II

D C G C G C G D

Vo.

Gt.-I

Gt.-II

⑦ (Gt.) : An effective piece of cutting using only the second, third, and fourth strings. Play the 2/5 on the fourth beat with the ring finger and the 4/5 with the middle finger.

G Am7 Bm7 C D C G C G C G D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

(Perc.) Tambourine

D G Am7 Bm7 C D C G C G

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑧ (Gt.) : The bottleneck can be used diagonally here.

C G D G Am7 Bm7 C D

Vo. Ah

Gt.-I

Gt.-II

Ba.

Dr.

C G C G C G D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

8va

⑨ (Gt.) : Here again use the bottleneck diagonally to play 2/13 while sliding at the same time from 3/12 to 3/14.

⑩ (Ba.): Glissando (3rd string) and slides with the ring finger.

Fade Out

LED ZEPPELIN

BRON-Y-AUR STOMP

by Jimmy Page/Robert Plant/John Paul Jones
© 1970 SUPERHYPE PUBLISHING

BRON-Y-AUR STOMP

GUITAR

There are a lot of tempo changes in Bron-Y-Aur Stomp, and the different colours of the guitar sound play a very important role. The open tuning arpeggios should be played with a flat pick and plenty of attack. Practise the tempo change sections repeatedly until you can manage them smoothly.

BASS

A double bass style of playing which supports the vocal line is the main point in this song. If you're using an electric bass,

soften the tone and slightly mute the sound throughout. Try to find the setting which you feel comes closest to the double bass sound.

DRUMS

It's interesting to note how such a simple hi-hat and bass drum combination can create such a driving rhythm. You'll need to take a little extra care over the tempo changes where they occur, and rehearse them as patterns. The hi-hat can be played with sticks, and the bass drum tuning should be set low.

Intro. F (Guitar in Open D Tuning and Capo up 3 frets=Open F Tuning)

Vo. *c*

Gt. *c*

Ba. *c*

Dr. *c*

(Open F Tuning)

F

Vo. *b*

Gt. *b*

Ba. *b*

Dr. *b*

①(Gt.) : This section determines the tempo of the whole song, so practise it well. With the glissandos adding an extra nuance, the whole sound should be very smooth.

Vo. F Ab Bb F Ab Bb

Vo. F Ab Bb F Ab Bb F

Vo. F

cho. C. D.

② (Gt.) : Hard-edged cutting with an upright pick. The key point is in the placing of the accents.

③ (Dr.) : Right from the beginning, the drummer needs to maintain absolutely sure timekeeping.

F Bb (Chorus) F Ab Bb F Ab

Vo. Ah caught you smil - ing at me, that's the
 Ah all the good times we had, I sang

Gt.

Ba.

Dr.

Ab Bb F Ab Bb F Ab F

Vo. way it should be, like a leaf is to a tree, so fine.
 love songs so glad al - ways smil - ing, nev - er sad, so fine.

Gt.

Ba.

Dr.

F G Bb F Ab Bb

Vo. As we walk down a coun - try lane, I'll be sing - ing a song, hear me call - ing your name.

Gt.

Ba.

Dr.

(Hand Clap)

④ (Ba.) : The bass line is very similar to the vocal, melodious and smooth.

⑤ (Gt.) : Here come the tempo changes which include 7/8 and 9/8, so you'll need clear and decisive cutting patterns.

⑥ (Ba.) : Watch your timing with the bass drum here. Play clearly to avoid errors.

F Ab Bb F G Bb F Ab Bb

Vo. *Hear the wind whis-per in the trees, tell-ing Moth-er Na-ture 'bout you and me.*

Gt.

Ba.

Dr.

F Ab Bb F

Vo.

Gt. 4. 5. cho.

Ba. 6. P. P. cho.

Dr.

(Chorus) Bb F Ab Bb F Ab Bb F Ab Bb Ab

Vo. *Well if the sun-shines so bright, or our way it's dark-est night the road we choose is al-ways right, so*

Gt.

Ba.

Dr.

⦿ (Dr.) : During this multiple tempo change section, listen carefully to the vocal and the other instruments and watch your hi-hat timing.

Vo. F Bb F Ab Bb F Ab

fine. cho.

Gt. p. p. cho.

Ba. p. p. cho.

Dr. / / / /

Ah can your love be so strong when so

Vo. Ab Bb F Ab Bb Ab F

many loves go wrong will our love go on and on and on and on and on and on?

Gt. 6. 6.

Ba. 8. 8. 8. 8.

Dr. / / / /

Vo. D G Bb F Ab Bb F Ab Bb

As we walk down a country lane, I'll be Singing a song, hear me calling your name.

Gt. 2 2 5 5 5 5 5 5

Ba. 5 5 5 5 5 5

Dr. / / / / / /

Bb G Bb F Ab Bb F Abbb

Vo. *Hear the wind whis-per in the trees, — tell-ing Moth-er Na - ture 'bout you and me.*

Gt. *4. C*

Ba.

Dr.

Bb E F Ab Bb F

Vo.

Gt. *g. 12 12 0 0*

Ba.

Dr.

F Abbb F (Chorus) Ab Bb F

Vo. *My, my — la de la come on now — it ain't too far, tell your friends — all a - round the world, — ain't*

Gt. *g. 12 12 0 0*

Ba.

Dr.

F Ab Bb F G G Bb F Ab Bb F Ab Bb

Vo. no com-pan- ion like a blue-eyed merle.

Gt.

Ba.

Dr.

F G Bb F Ab Bb F Ab Bb

Vo. (Chorus) unison

Come on now — well let me tell — you, what you're miss- ing, miss- ing, round — them brick walls,

Gt.

Ba.

Dr.

F H F

Gt. Harm. Arpeggio Harm. Arpeggio

Ba.

Dr.

F

Vo.

Gt.

Ba.

Dr.

(Arpeggio)

F Ab Bb F Ab Bb F AbBb F

Vo.

Gt.

Ba.

Dr.

F

Vo.

Gt.

Ba.

Dr.

cho.

p.

cho.

(Hand Clap)

(Shaker)

Simile ~

F B \flat (Chorus) F A \flat B \flat F A \flat B \flat F A \flat

Vo. So of one thing I am sure, it's a friend-ship so pure, an-gels

Gt. *(Guitar)*

Ba. *(Bass)*

Dr. *(Drums)*

(Castanet)

B \flat A \flat F B \flat F A \flat B \flat

Vo. sing-ing all a-round my door so fine. Yeah, C.D. p. ain't but

Gt. *(Guitar)*

Ba. *(Bass)*

Dr. *(Drums)*

C.D. p. *(Casta-net)*

A \flat B \flat F A \flat B \flat F A \flat B \flat A \flat F

Vo. one thing to do spend my nat-'ral life with you, you're the fin-est dog I knew, so fine.

Gt. *(Guitar)*

Ba. *(Bass)*

Dr. *(Drums)*

Vo. F J G Bb F Ab Bb

Gt. When you're old and your eyes are dim, there ain't no old Shep gon-na hap-pen a-gain,

Ba. s. s.

Dr.

Vo. F Ab Bb F G

Gt. we'll still go walking down coun-try

Ba.

Dr.

Vo. Bb F Ab Bb F Ab Bb F

Gt. lanes, I'll sing the same old songs, hear me call your name.

Ba.

Dr.

LED ZEPPELIN

HATS OFF TO (ROY) HARPER

Traditional/Arrangement by Charles Obscure
© 1971 SUPERHYPE PUBLISHING

HATS OFF TO (ROY) HARPER

GUITAR

A bluesy bottleneck number in open C tuning. A solo guitar provides the only backing, so the main point is the breathing between guitar and vocals. Also, mind your pitch doesn't start to wander because of the low tuning.

The musical score is arranged in three systems, each with a vocal line (Vo.) and a guitar line (Gt.).

- System 1:** The vocal line begins with a rest, followed by the lyrics "When I done quit hol-ler-in' ba-by I be-lieve". The guitar line features a bottleneck pattern with a circled '1' below it. The tuning is indicated as C (Open C Tuning) with notes A, E, G on the top string and B, G, C on the bottom string. Fingering numbers like 3, 0, 0, 3, 0, 0 are shown.
- System 2:** The vocal line continues with "I'll shake 'em on down" and "get". The guitar line consists of four measures, each with a slash (/) indicating a rest.
- System 3:** The vocal line continues with "my ba-be won't be late, you know by that I mean sec-onds late ah, must I". The guitar line consists of four measures, each with a slash (/) indicating a rest.

❶ (Gt.): This open tuned bottleneck pattern recurs frequently. Avoid any unnecessary sounds by cutting off excess vibration with the tips of the fingers you aren't using. For example, when playing with the little finger, mute with the ring finger.

Vo. ^C
 hol - ler, _____ must I _____ shake 'em on down, _____

Gt.

Vo. ^C
 well I've been mis- treat- ed, ba- be, I be _____ lieve I'll shake'em on down. _____ Shake

Gt.

Vo. ^C ^B ^C ^F ^C
 ah _____

Gt.

Vo. ^C ^F ^C

Gt.

Vo. ^C ^C
 Well, I ain't no mon - key. I can't climb no tree, _____

Gt.

② (Gt.) : Synchronising with the vocal line and dynamics are the points to watch here.

Vo. *C* *F*
 no brown skin wom-an gon-na make no mon-key out of me, — yeah yeah I ain't — no mon - key,

Gt. *Bottleneck*

Vo. *F* *G*
 I can't climb no tree, — Well I've been mis-treat-ed babe — I be -

Gt. *Bottleneck*

Vo. *F* *C* *D* *C*
 - lieve I'll shake 'em on down, — When I done quit hol-ler- in' baby

Gt. *Bottleneck*

Vo. *C*
 I be-lieve — I'll shake'em on down —

Gt. *Bottleneck*

Vo. *C*
 Ha ha ha ha ha ha ha ha ha ha ha ha

Gt. *Bottleneck*

Vo. ^C
 ha ha ha ha ha ha ha ha

Gt. ^C

Vo. ^C

Gt. ^C

(Bottleneck)

Vo. ^C ^E ^C

Gt. ^C Bottleneck

cho.

Vo. ^C
 Lis-ten ma-ma,

Gt. ^C p. cho. cho. p. cho. cho.

Vo. ^C
 I'll shake 'em on down,

Gt. ^C p. p. p. p. s. p. p.

③ (Gt.): Use a single finger slide to produce a smooth flow of notes.

C

Vo.

Gt.

p. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

C

Vo. well I've been mis-treat-ed ba-be I be-lieve I'll shake'em on

Gt.

p. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Bottleneck

C

Vo. down.

Gt.

p. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Bottleneck

F G F G C

Vo.

Gt.

C F C

Vo. Gave my ba-by

Gt.

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

p. *p.* *p.* *p.*

④ (Gt.) : You'll get the right mood by playing all three bars with a slight vibrato. It doesn't matter if the pitch slips a little here; concentrate on the feeling.

⑤ (Gt.) : By now the tension should have become quite slack. Watch out for this especially when bending.

Vo. ^C a twen-ty dol-lar bill, — If that don't get her, sure — my — shot, shot, shot-gun will, Yeah, — I gave my baby — ^F

Gt. (Bottleneck)

Vo. ^F a twen-ty dol - lar bill, ^C If that don't get that wom - an, ^G

Gt. C.D.p. Bottleneck

Vo. ^F I'm sure my shot - gun will. ^C shot 'em now

Gt. Bottleneck

Vo. ^C

Gt. Bottleneck

Vo. ^C

Gt. Bottleneck

LED ZEPPELIN III

IMMIGRANT SONG

FRIENDS

CELEBRATION DAY

SINCE I'VE BEEN LOVING YOU

OUT ON THE TILES

GALLOWS POLE

TANGERINE

THAT'S THE WAY

BRON-Y-AUR STOMP

HATS OFF TO (ROY) HARPER

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