



# LED ZEPPELIN

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Warner Chappell Music Ltd./Rittor Music Europe Ltd.  
Published by Warner Chappell Music Ltd./Rittor Music  
Europe Ltd. 129 Park Street, London W1Y 3FA/  
24 Broomgrove Gardens, Edware, Middx HA8 5SJ  
Text and Transcription copyright: Rittor Music Inc.  
Tokyo, Japan. Translation by Terry Boardman  
Printed by Panda Press · Haverhill · Suffolk

# 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.

Intro. F#m

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

1x tacet

1

2

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.

**A**

**F#m**

ah, \_\_\_\_\_ We  
 \_\_\_\_\_ We

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

**A** **E** **F#m**

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

Vo. Gt.-I Gt.-II Ba. 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<sup>(9)</sup> 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.

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

Woo Woo

Gt.-I

Gt.-II

Ba.

Dr.

Vo.  $F\sharp m$   $C7(9)$   $F\sharp m$   $C7(9)$   $F\sharp m$   $C7(9)$   $F\sharp m$   $C7(9)$

woo \_\_\_\_\_

Gt.-I

Gt.-II

Ba.

Dr.

Vo.  $F\sharp m$   $C7(9)$   $F\sharp m$   $C7(9)$   $F\sharp m$   $C7(9)$   $F\sharp m$

woo \_\_\_\_\_

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 an eighth note beamed to a quarter note. The score begins with a vocal line (Vo.) in treble clef, marked 'Intro.' and 'C'. Below this is the guitar part (Gt.) in treble clef, featuring a complex riff with many sixteenth notes. A second staff for guitar shows the fretboard diagram for 'Open C Tuning' (E A G C B G) with fingerings (0, 0, 0, 0, 0, 0) and a '3' under the fourth string. The keyboard part (Kb.) consists of two staves (treble and bass clef) with rests. The bass part (Ba.) is in bass clef with rests. The drum part (Dr.) is in bass clef, starting with a 'Conga' section indicated by a bracket and a specific rhythmic pattern.

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

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,

Vo.

Gt.

Kb.

Ba.

Dr.

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

Gt.   
 4.   
 4.

Kb.   
 4.

Ba.   
 4.   
 4.

Dr.   
 %

C ( )=(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.

Kb.   
 4.

Ba.   
 4.   
 4.

Dr.   
 %

Vo. <sup>C</sup>  
 ah ah ah ah ah ah

Gt.

Kb.

Ba.

Dr.

Detailed description of the first system: This system contains the first six staves of music. The vocal line (Vo.) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features six vocalizations of 'ah' on a melodic line. The guitar (Gt.) part is in treble clef with the same key signature and time signature, showing a complex rhythmic pattern with many sixteenth notes. The keyboard (Kb.) part is in treble clef with the same key signature and time signature, playing a simple melodic line. The bass (Ba.) part is in bass clef with the same key signature and time signature, featuring a complex bass line with many sixteenth notes and some triplets. The drum (Dr.) part is in bass clef with the same key signature and time signature, showing a simple drum pattern with eighth notes.

Vo. <sup>C</sup>

Gt.

Kb.

Ba.

Dr.

Detailed description of the second system: This system contains the next six staves of music. The vocal line (Vo.) is empty. The guitar (Gt.) part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature, showing a complex rhythmic pattern with many sixteenth notes. The keyboard (Kb.) part is in treble clef with the same key signature and time signature, playing a simple melodic line. The bass (Ba.) part is in bass clef with the same key signature and time signature, featuring a simple bass line with eighth notes and some triplets. The drum (Dr.) part is in bass clef with the same key signature and time signature, showing a simple drum pattern with eighth notes.

C

Vo.

Gt.

Kb.

Ba.

Dr.

C

Vo.

Gt.

Kb.

Ba.

Dr.



C

Vo.

Gt.

Kb.

Ba.

Dr.

8va

C

Vo.

Gt.

Kb.

Ba.

Dr.

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



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. (Synth.)

Dr.

C

Vo. eas - y yeah yeah

Gt.

Kb. (8va)

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.

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)

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

Gt.-II

Ba. (Non Distortion) ② ③

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 -

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

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

A7 B C G Bb

Vo. And if you (1,2x) My, my, my, I'm so hap-py, I'm gon-na join the band,

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

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

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 Bb

Vo. (1x) we are gon-na dance and sing and cel-e-bration, (1,2x) we are in the promised  
 (2x) We're gon-na sing and dance and cel-e-bration,

Gt.-I

Gt.-II

Ba.

Dr.

1. F7 E7 C A7

Vo. land. She hears them talk of new ways to protect the home she lives in, then she wonders what it's all about

Gt.-I

Gt.-II

Ba.

Dr.



2.  
E C G B $\flat$  F

Vo. — — — —

Gt.-I

Gt.-II

Ba.

Dr.

C G B $\flat$  F7 E7

Vo. — — — — There — is a

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

Vo. **F** **A7**  
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. g. s. g.

Ba.  
5 5 x 5 5 5 x 5 x 5 x 5 5 5 x x 5 x 5 x 5 5 5 x 5 5 x 5 5 5 3 3 5 3

Dr.



Vo. **A7**  
moan. Oh yeah oh

Gt.-I  
cho. C.D. cho. C.D. cho. C.D. cho. C.D.  
3 0 5 5 5 3 0 3 3 3 3 0 5 5 5 3 0 3 3 3

Gt.-II

Ba.  
5 5 x 5 5 5 x 5 5 x 5 x 5 x 5 x 5 5 5 5 5 5 x 5 x 5 x 5 5 5 3 5 5 3

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. 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.

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

Ba.

Dr.

A7

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

Gt.-I  
cho.

Gt.-II  
Over Dub. cho. g.

Ba.

Dr.

A7

Vo.

bye bye bye bye bye bye bye bye you're gone you're gone

Gt.-I

Gt.-II

Ba.   
Dr.

A7

Vo.

bye bye yeah

Gt.-I

Gt.-II

Ba.   
Dr.

Fade Out

# LED ZEPPELIN

# SINCE I'VE BEEN LOVING YOU

by Jimmy Page Robert Plant John Bonham  
© 1970 SUPPHYPE 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.

① (Gt.): The bends should be restrained and relaxed, the picking light and the phrasing smooth.

② (Ba.): Feel the rhythm from the drummer's snare entry on the second beat of the bar.

③ (Dr.): The rhythm of this bar sets the tone for the whole song, so be sure to get it right.

Chord progression: Cm7, Fm7

Vo. (Vocal):

Gt.-I (Guitar I):

- Measures 1-2: Cm7 chord, notes 6, 8, 10, 10 (fingering 3, s.).
- Measures 3-4: Cm7 chord, notes 8, 7, 10, 7, 8, 10 (fingering 8, p., s.).
- Measures 5-6: Fm7 chord, notes 12, 12, 12, 16, 18 (fingering 12, 16, 18).
- Measures 7-8: Fm7 chord, notes 20, 18, 16, 18, 20, 18, 16, 18 (fingering 20, 18, 16, 18, 17, 17).
- Measures 9-10: Fm7 chord, notes 17, 17, 18, 20, 18, 16, 18, 20, 18, 16, 18 (fingering 17, 17, 18, 20, 18, 16, 18, 20, 18, 16, 18).

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Chord progression: Fm7, Cm7

Vo. (Vocal):

Gt.-I (Guitar I):

- Measures 1-2: Fm7 chord, notes 17, 17 (fingering 17, 17).
- Measures 3-4: Fm7 chord, notes 11, 11 (fingering 11, 11).
- Measures 5-6: Fm7 chord, notes 10, 10, 8, 11, 8, 10, 8 (fingering 10, 10, 8, 11, 8, 10, 8).
- Measures 7-8: Fm7 chord, notes 8, 7, 10, 8, 8, 8 (fingering 8, 7, 10, 8, 8, 8).
- Measures 9-10: Fm7 chord, notes 8, 7, 10, 8, 8, 8 (fingering 8, 7, 10, 8, 8, 8).
- Measures 11-12: Fm7 chord, notes 8, 7, 10, 8, 10, 12, 11, 13 (fingering 8, 7, 10, 8, 10, 12, 11, 13).
- Measures 13-14: Cm7 chord, notes 11, 13, 11, 13, 11, 13, 13 (fingering 11, 13, 11, 13, 11, 13, 13).

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Chord progression: Gm7, AbΔ7, Cm(onEb), G(onD), Cm, Eb

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Chord progression: D7, DbΔ7, Cm7, Fm7

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Lyrics: Work - ing from sev - en to e - lev - en ev - 'ry night,

Annotations: C.D., cho., 1, 3, 6

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,*

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

6 6 6 6 4 6 6 6 4 5 5 5 5 6 6 6 6 8 6 8 7 5 7 8 6 6 5 5 5 1 3 3 5 6

Gt.-II *cho. C.D. cho.*

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.*

5 6 3 5 1 3 3 5 1 3 3 5 1 3 3 5 1 3 1 3 3 5 5

Gt.-II

Gt.-II

Kb.

Ba.

Dr.



Chords: Cm7, Gm7, Ab $\Delta$ 7, 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.*

Gt.-II

Kb.

Ba.

Dr.

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

Vo. *mind, oh, yeah.*

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

Gt.-II

Kb.

Ba.

Dr.

① (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-leven 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.



**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.

Cm7

Gm7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

A $\flat$  $\Delta$ 7

Fm7

Cm(onE $\flat$ ) G(onD)

Cm

E $\flat$

D7

D $\flat$  $\Delta$ 7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

**D Cm**

Vo. Said I've been cry - ing, yeah

Gt.-I cho. cho. My tears they fell like rain,

Gt.-II

Kb.

Ba.

Dr.

**Eb D**

Vo. don't you hear don't you hear them falling, don't you hear, don't you hear them fall - ing.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

⑨ (Gt.) : Get a good hold on the tempo here to avoid both haste and hesitancy.

Cm G<sup>(onD)</sup> Cm Eb D7 DbΔ7

Vo. E Cm7

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

⑩ (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.



Vo. **F**  $A^b$   $B^b$ (on $A^b$ )  $A^b$   $Fm7$

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

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo.  $Cm$ (on $E^b$ )  $G$ (on $D$ )  $Cm$   $E^b$   $D7$   $D^b\Delta7$   $Cm7$

wor-ried mind.

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

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

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



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.

Ba.

Dr.

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

Vo. I'm your. All I need from you  
 All I need from you

Gt.

Ba.

Dr.

Vo. 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.

Ba.

Dr.

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. cho. cho. cho.

Ba. cho. cho. cho. cho.

Dr.

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. cho. cho. cho.

Ba. cho. cho. cho. cho.

Dr.

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. // // //

Ba. // // //

Dr.







# LED ZEPPELIN

# GALLOWS POLE

Traditional Arrangement by Jimmy Page Robert Plant  
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## 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.

The musical score for 'Gallows Pole' is presented in a standard format with five staves. The top staff is for the voice, which is mostly silent with some rests. The second staff is for the lead guitar (Gt.-I), showing a complex, fast-paced riff with various chords and a circled '1' indicating a specific technique. The third staff is for the second guitar (Gt.-II), which is mostly silent. The fourth staff is for the bass (Ba.), showing a simple, steady line. The fifth staff is for the drums (Dr.), showing a complex pattern of snare and bass drum hits. The score is divided into an 'Intro.' section and a main section. The main section features a complex guitar riff with various chords (A7, A7(#9)) and a drum pattern with syncopated 16-beat phrases.

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.

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 —

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

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? —

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

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

**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

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 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 D

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.

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.

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.

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

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

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

A

G

Vo.

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

Gt.-I

Gt.-II

Ba.

Dr.

A

G

D

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.

Vo. <sup>A</sup> mile, mile, <sup>H</sup> <sup>A</sup> Oh, yes, you got a fine — sis - ter, she

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a treble clef, key signature of two sharps (F# and C#), and common time. It features a melodic line with a fermata over the first measure and a repeat sign over the second. The guitar parts (Gt.-I and Gt.-II) are in standard tuning (E, A, D, G, B, E) and use a mix of chords and arpeggios. The bass line (Ba.) is in bass clef and provides a steady accompaniment. The drum line (Dr.) features a consistent rhythmic pattern of eighth notes.

Vo. <sup>A</sup> 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 four measures of the piece. The vocal line continues with a melodic line, including a key signature change to one sharp (F#) and a 2/4 time signature change. The guitar parts continue with their respective parts, including a key signature change to one sharp and a 2/4 time signature change. The bass and drum parts maintain their accompaniment roles.



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.

Vo. G D A 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.

G D A G D A

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

— 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 ha ha ha ah ah ha ah ha ha ha

oh yeah oh yeah ah ha ha ah ha ha

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the first four measures of the piece. The vocal line (Vo.) has two staves with lyrics. The guitar I (Gt.-I) part consists of two staves with a slash indicating it is muted. The guitar II (Gt.-II) part has two staves with complex fretting diagrams and a slash. The bass (Ba.) part has two staves with a rhythmic pattern of eighth notes and rests. The drum (Dr.) part has two staves with a consistent eighth-note pattern.

ah ah ha ah ha ha ha ha ah 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

Ba.

Dr.

Detailed description: This system contains the next four measures. The vocal line (Vo.) has two staves with lyrics. The guitar I (Gt.-I) part consists of two staves with a slash. The guitar II (Gt.-II) part has two staves with fretting diagrams and a slash. The bass (Ba.) part has two staves with a rhythmic pattern. The drum (Dr.) part has two staves with a consistent eighth-note pattern.

Vo. G D A ah ah ha G D A ah 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 12 14 12 14 15 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

Dr.

Vo. G D A ah ha ha G D A ah 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 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 4 2 0 4 3 2 3 5 3

Dr.

G D A G D A G D A G D A

ah ah ha ah ha ha ah ha ah ha

keep a cool-ing yeah keep a — ah — oh yeah

Vo; 8va upper

Gt.-I

Gt.-II (Gt.-III) s. cho. cho. cho. cho.

Ba.

Dr.

G D A G D A G D A G D A

Vo.

Gt.-I

Gt.-II (Gt.-III) 8. 8. (8va)

Ba.

Dr.

Fade Out

## 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.

The musical score is arranged in five systems. The top system is for the voice (Vo.) and includes a guitar (Gt.-I) part with a 12-string acoustic guitar texture. The second system is for the guitar (Gt.-I) solo, featuring a treble clef and a bass clef with detailed fretting and picking notation. The third system is for the second guitar (Gt.-II), which is mostly silent. The fourth system is for the bass (Ba.), and the fifth system is for the drums (Dr.). Chord diagrams for Am, G, D, and C are provided above the first system. A circled '1' in the Gt.-I solo indicates a specific technique.

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

Vo. 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

Vo. 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.



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, includes a double bar line and a complex rhythmic pattern in the final measure.

Gt.-II: Treble and Bass clefs, includes fingerings (15, 14, 15, 14, 15, 15, 17, 15, 17, 15), dynamics (p., h.), and articulation (cho., h.).

Ba.: Bass clef, includes fingerings (3, 5, 3, 3, 3, 3, 3, 5, 5, 5, 5).

Dr.: Bass clef, includes a double bar line and a rhythmic pattern in the final measure.

Chord: D

Vo. lyrics: (Sustained notes)

Gt.-I: Treble and Bass clefs, includes a double bar line and a final D note (3/7).

Gt.-II: Treble and Bass clefs, includes a double bar line and a final D note (3/7).

Ba.: Bass clef, includes a double bar line and a final D note (3/7).

Dr.: Bass clef, includes a double bar line and a final D note (3/7).

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  
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## 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 an 'Intro.' section for the vocal line, a guitar part with 'Open G Tuning' (D A G B D C) and a fretboard diagram, and a second guitar part. The second system features the vocal line with lyrics: 'I don't know how I'm gon - na', 'tell you...', 'I can't play with you...no more,', and 'I don't know how I'm gon - na do what ma-ma told...me,'. The guitar parts continue with fretboard diagrams. The third system shows a 'Bottleneck Play' section for the second guitar part with fretboard diagrams. Chord symbols 'G' and 'A' are placed above the vocal line. A circled '1' is placed above the first guitar part.

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. <sup>G</sup> town.

Gt.-I

Gt.-II

②

Vo. <sup>G</sup> And when I'm out — I see you

Gt.-I

Gt.-II

③

8va

(8va)

Vo. <sup>G</sup> 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 B<sup>b</sup> 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 B<sup>b</sup> D

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

Gt.-I

Gt.-II

Vo. E F<sub>6</sub>(onG) C<sub>9</sub>(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

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

Gt.-I

Gt.-II

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

Vo. G

Gt.-I

Gt.-II

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

Chords: Bb D C D C D C D

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

Gt.-I

Gt.-II

Chords: F6(onG) C9(onG) G rit. G Am7 Bm7 C

Vo. *ah ah ah ah*

Gt.-I

Gt.-II

Harm.

Chords: D C G C G C G D

Vo.

Gt.-I

Gt.-II

● (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.

Chords: G Am7 Bm7 C D C D G C G C G D

Vo. [Musical staff]

Gt.-I [Musical staff with guitar tablature]

Gt.-II [Musical staff]

Ba. [Musical staff with bass tablature]

Dr. [Musical staff]

(Perc.) Tambourine

Chords: D G Am7 Bm7 C D C G C G

Vo. [Musical staff]

Gt.-I [Musical staff with guitar tablature]

Gt.-II [Musical staff with guitar tablature]

Ba. [Musical staff with bass tablature]

Dr. [Musical staff]

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

Fade Out

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.



# LED ZEPPELIN

# BRON-Y-AUR STOMP

by Jimmy Page Robert Plant John Paul Jones  
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## 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*

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.

Chord progression: F, Ab, Bb, F, Ab, Bb

Vo. (Vocal): [Empty staff]

Gt. (Guitar): [Staff with notes and fret numbers (0, 2, 0, 2, 0, 0, 0, 0, 2, 0, 0) and slash marks indicating muted notes]

Ba. (Bass): [Empty staff]

Dr. (Drums): [Empty staff]

Chord progression: F, Ab, Bb, F, Ab, Bb, F

Vo. (Vocal): [Empty staff]

Gt. (Guitar): [Staff with notes, fret numbers, and a circled '2' indicating a second ending or accent]

Ba. (Bass): [Empty staff]

Dr. (Drums): [Empty staff]

Chord progression: F

Vo. (Vocal): [Empty staff]

Gt. (Guitar): [Staff with notes, fret numbers, and a circled '3' indicating a third ending or accent]

Ba. (Bass): [Staff with notes and a circled '3' indicating a third ending or accent]


Dr. (Drums): [Staff with notes and a circled '3' indicating a third ending or accent]


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

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

Gt. 

Ba. 

Dr. 

A $\flat$  B $\flat$  F A $\flat$  B $\flat$  F A $\flat$  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 B G B $\flat$  F A $\flat$  B $\flat$

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) 

① (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.





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. s. s.

Dr.

Bb E F Ab Bb F

Vo.

Gt. 8. 12 12 0 0 12 12 0 0 12 12 0 0 3 3 5 5 0 0 0 0

Ba.

Dr.

F AbBbF F (Chorus) Ab Bb F

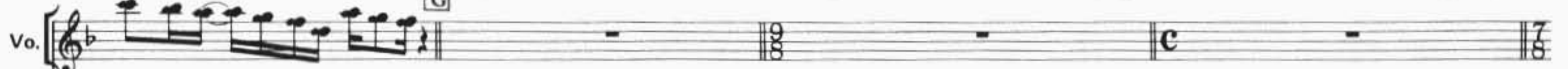
Vo. My, my — la de la come on now — it ain't too far, tell your friends — all a-round the world, — ain't

Gt. 8. 12 12 0 0 12 12 0 0 12 12 0 0 3 3 5 5 0 0 0 0

Ba.

Dr.

Vo. F Ab Bb F G G Bb F Ab Bb F Ab Bb



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

Gt. 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

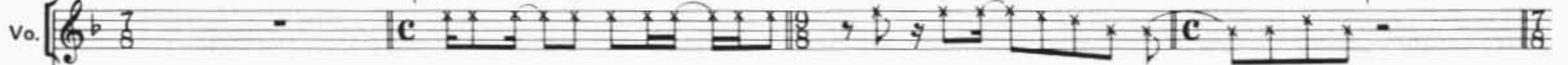
Ba. 5 5 5 5 5 5 7 8 8 6 8 8 6 8 8 8 6 8 8 6 8 8 8 6 8 8 6 8

Dr. y x y x y x y x y x y x y x y x y x y x y x y x y x y x y x y x



Vo. F G Bb F Ab Bb F Ab Bb

(Chorus) unison



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

Gt. 0 0 0 0 0 0 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5

Ba. 8 8 8 8 8 8 5 5 5 5 5 5 7 8 8 6 8 8 6 8 8 8 6 8 8 6 8

Dr. y x y x y x y x y x y x y x y x y x y x y x y x y x y x y x y x



Vo. F H F



Gt. Harm. Arpeggio Harm. Arpeggio

Ba. 8 8 8 8 8 8 8 6 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Dr. y x y x y x y x y x y x y x y x y x y x y x y x y x y x y x y x



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. *(Chorus)*

Ba. 8 8 8 6 7 8 8 8 8 6 6 8 8 8 8 6

Dr. *(Castanet)*

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

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

Gt. *(Chorus)* C.D. p. cho.

Ba. 6 8 8 6 6 8 8 8 8 6 8 8 8 8 6

Dr. *(Castanet)*

B $\flat$  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. 6. 6.

Ba. 8. 8. 8. 6 6 8 8 8 8 6

Dr. 6.

F G Bb F Ab Bb  
 Vo.   
 When you're old and your eyes are dim, there ain't no old Shep gon-na hap-pen a-gain,  
 Gt.   
 Ba.   
 Dr.

F Ab Bb F G  
 Vo.   
 we'll still go walking down coun-try  
 Gt.   
 Ba.   
 Dr.

Bb F Ab Bb F Ab Bb F  
 Vo.   
 lanes, I'll sing the same old songs, hear me call your name.  
 Gt.   
 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 presented 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 (Open C Tuning)" section with a circled '1' indicating a specific pattern. Chords 'A' and 'C' are marked above the staff.
- System 2:** The vocal line continues with "I'll shake 'em on down" and "get". The guitar line consists of four measures, each marked with a slash (/) to indicate 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 again consists of four measures marked with slashes (/).

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. <sup>C</sup> hol - ler, \_\_\_\_\_ must I \_\_\_\_\_ shake 'em on down, \_\_\_\_\_

Gt.

Vo. <sup>C</sup> well I've been mis-treat-ed, ba-be, I be lieve I'll shake'em on down. \_\_\_\_\_ Shake

Gt.

Vo. <sup>C</sup> ah \_\_\_\_\_ <sup>B</sup> <sup>C</sup> \_\_\_\_\_ <sup>F</sup> \_\_\_\_\_ <sup>C</sup> \_\_\_\_\_

Gt.

Vo. <sup>C</sup> \_\_\_\_\_ <sup>F</sup> \_\_\_\_\_ <sup>C</sup> \_\_\_\_\_

Gt.

Vo. <sup>C</sup> \_\_\_\_\_ <sup>C</sup> 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 wot-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 ha ha ha ha

Gt. Bottleneck

Vo. *ha ha ha ha ha ha ha ha*

Gt.

Vo.

Gt.

(Bottleneck)

Vo.

Gt.

Bottleneck

cho.

Vo. *Lis-ten ma-ma,*

Gt.

p. cho.

cho.

Vo. *I'll shake 'em on down,*

Gt.

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.

Gt.

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

Bottleneck

C

Vo.

Gt.

down.

Bottleneck

F G F G C

Vo.

Gt.

C F C

Vo.

Gt.

Gave my ba-by

C.D.p.

① (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.

② (Gt.) : By now the tension should have become quite slack. Watch out for this especially when bending.

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

Gt. (Bottleneck)

Vo. <sup>F</sup> a twen-ty dol - lar bill, <sup>C</sup> If that don't get that won - an, <sup>G</sup>

Gt. C.D.p. Bottleneck C.C.D.p.

Vo. <sup>F</sup> I'm sure my shot - gun will. <sup>C</sup> shot 'em now

Gt. Bottleneck

Vo. <sup>C</sup>

Gt. Bottleneck

Vo. <sup>C</sup>

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**

**A WARNER CHAPPELL MUSIC LTD/RITTOR PUBLICATION**

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**International Music Publications**

Southend Road, Woodford Green, Essex IG8 8HN, England.

ISBN 0-86359-752-1



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Order Ref. 21519

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