

LED ZEPPELIN

1st
ALBUM

OFF THE RECORD



LED ZEPPELIN

OFF THE RECORD — LED ZEPPELIN I

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LED ZEPPELIN

GOOD TIMES BAD TIMES

by Jimmy Page, John Paul Jones, John Bonham
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GOOD TIMES BAD TIMES

GUITAR

The guitar part has a continuous presence throughout the whole song, performing a back-up role for the most part. A lot of arpeggios or picked chords, glissandos or slides and hammer-ons and pull-offs played in combination with backing chord patterns are used, making this a flowing but punchy accompaniment. The solo parts and fills are based around a pentatonic (five note) and blues scales played at break-neck speed with a lot of attack.

BASS GUITAR

Essentially a straight forward bass part with mostly root notes to harmonise the guitar chords. However, behind the simplicity of the lines there is a fluency that needs

well executed fingering to allow all the notes in each phrase to be heard clearly. In the second unison part between the bass and lead guitars it's important to get the timing precise to synchronise them nicely. Finally, some of the more syncopated bass lines require fast, neat phrasing.

DRUMS

All the drumming on this number consists of jagged, irregular rhythms. So, if you want to get the drumming patterns off exactly, it's worth paying close attention to the drum part in the score, working through it bar by bar. The bass drum/snare drum work is very typical of John Bonham and requires good timing and some snappy and powerful pedal action on the bass drum to make it sound right.

Intro. E

Voc.

Gt.-I

Gt.-II

Ba.

Dr.

c=Cowbell

① (Dr.): A sparse but tight rhythmic phrase. Take care on the six beat grouped rolls to get all the beats into a nice flow.

E E D A E

Vo. In the days of my youth I was told what it means to be a man

Gt.-I

Gt.-II

Ba.

Dr.

D A E D A E

Vo. Now I've reached the age I've tried to do all those things the best I can

Gt.-I

Gt.-II

Ba.

Dr.

① (Gt.): This is one of the main back-up patterns in the song. It's important to play this with a combination of slides and cleanly picked chords.

② (Ba.): Backing riff also made up of a broken D chord and played in unison with the guitar. This fast moving higher octave phrase needs to be played very smoothly.

③ (Dr.): Combining the steady cowbell accents, the sparse snare drum punctuations and the busy off beat bass drum fills needs spot on timing - and some practice!

Chords: D A E D A E

Vo. No mat-ter how I try I find my way to the same old jam

Gt.-I

Gt.-II

Ba.

Dr.

Chords: D A B A G D A G D

Vo. Good Times Bad Times you know I've had my share When my

Gt.-I

Gt.-II

Ba.

Dr.

●(Gt.): 2 fret slides are used to accentuate these chords.

B A E B

Vo. *to*

was - an left hone with a brown-eyed man _____ well I still don't seem to care _____

Gt.-I

Gt.-II

Ba.

Dr.

C F# B F# B F# B F# B

Vo.

Six - teen I fell in love with a girl as sweet as could be _____ It on - ly took a cou - ple of days _____ till she was rid of me _____ She

Gt.-I

Gt.-II

Ba.

Dr.

Ⓞ(Gt.): This little backing riff is made up of two note chords in open 4ths using pull-offs and hammer-ons to give it more drive. Finger it as follows: either bar the first two notes on 3/11 & 4/11 with the ring finger, pulling off to

an index finger bar on 3/9 & 4/9 or, instead of the ring finger bar, finger 3/11 with the little finger and 4/11 with the ring finger. Repeat the same fingering for the 4/9 & 5/9 down to 4/7 & 5/7.

F# B F# B F# B F B
 Vo. more that she would be all mine and love me till the end. But when I whis-pered in her ear I lost an-oth-er friend Oh

Gt.-I

Gt.-II

Ba.

Dr.

D B A B B A E C# B F#
 Vo. Good times Bad Times you know I've had my share When my war-an left home with a brown-eyed man well I

Gt.-I

Gt.-II

Ba.

Dr.

● (Gt.): Play the 16th note chords with a lot of attack to make them cut through and mute all the unplayed strings with the left hand.

● (Dr.): Another piece of tricky, highly syncopated bass drum playing. Note that the cymbal crashes are accented here and hold, as in a lot of Bonham's drumming, a regular rhythm against the off beat punctuations of the bass drum.

Chords: C[#] E D A

Vo. still don't seem to care

Gt.-I

Gt.-II

Ba.

Dr.

Annotations: cho., cho., cho., C.D. p., 11₉, 14 14, 12 12 12 12, 12 12 12 12, 14 14 12 14 14 12, 7 9 9 9 9 9 7 9, 7 7 5 7 5 5.

Figure 8: A circled '8' with an arrow pointing to the drum part.

Figure 9: A circled '9' with an arrow pointing to the guitar II part.

Chords: E D A E D A B D A

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Annotations: cho., C.D.p., 8va, cho., C.D., cho., (8va), 14 14 12 14 12 14 14 14 12 14 12 0, 17 17 17 17 17 12 12 12 15 12, 15 15 15 12 15 15 12 15 12 12, 12 12, 6, 6, 3, 6.

Figure 9: A circled '9' with an arrow pointing to the guitar II part.

⑧ (Gt.): Edgy, manic lead break. Strong hammered and bent notes in the left hand provide the rush while aggressive picking intensifies the sustained wail of the guitar.

E D A E D A E D A

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

E D A

⊕ Coda B F E

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

● (Gt.): Basically, ascending 3 note clusters built on a five note scale. This needs firm, accurate picking and a good feel for the accents on the 1st note of each group to create the florid climax of the original.

● (Ba.): Bass fill consisting of a repeated 3 note figure coming in on the off beat and played very evenly.

D A E D A E

Vo. I know what it means to be a-lose I sure do wish I was at

Gt.-I

Gt.-II

Ba.

Dr.

D A E D A E

Vo. here I don't care what the neigh - bors say I'm gon - na love you

Gt.-I

Gt.-II

Ba.

Dr.

⑫ (Dr.): Some more demanding bass drum work. Staggered and rapid staccato-like double beats with the snare drum punctuating some of the rests in between and the cowbell keeping a solid 8th note beat.

D A E D A
 Vo. each and ev-ery day _____ You can feel the best with-in my
 Gt.-I
 Gt.-II cho. s. cho. cho. cho. C.D.
 Ba.
 Dr.

E D A E D A
 Vo. heart Re-al-ize sweet babe we ain't ev-er gon-na part
 Gt.-I
 Gt.-II cho. C.D.p. 8va cho. C.D.p.
 Ba.
 Dr. Fade Out

LED ZEPPELIN

BABE I'M GONNA LEAVE YOU

by Jimmy Page
© 1969 SUPERHYPER PUBLISHING INC.

BABE I'M GONNA LEAVE YOU

GUITAR

Jimmy Page plays both electric and acoustic guitars on this number. The recurring four chord sequence on the acoustic guitar that introduces the song, consists of arpeggio chords which need to be picked either with a plectrum or the thumb and first three fingers of the right hand. Whichever way is chosen, don't forget to accent the last note of each arpeggio, so that the descending two note motif made out of the top notes of the chords sing out clearly. The acoustic guitar solo breaks need to capture the brooding, restrained mood of Spanish guitar music and, as in section [K], they can be technically demanding.

BASS

The bass lines are very simple. It's really a case of thinking about the overall form of the piece and helping to bring out the contrasting sections in the music, from the delicate touch needed in the repetitions of the subdued [A] section to the powerful sudden up swing of the climactic [E] section.

DRUMS

Like the bass, careful control of volume is important here to make the most out of the sudden surge into the staccato climax and slight tempo change of the [E] section. The drums actually enter the music in the [C] section, playing what sounds like a floor tom with the snare drum and from [E] each beat has to be caught on the cymbal.

The musical score is arranged in five staves. The top staff is for the vocal line, which is mostly silent with a few notes. Above it are the chords: Am, Am(onG), D(onF#), F, E, Am, Am(onG), D(onF#), F, E. The second staff is for the first guitar (Gt.-I), which plays a complex arpeggiated pattern. Above this staff is a box labeled 'A.G.L.' with an arrow pointing to the first few measures. A circled '1' is placed above the first measure of the guitar part. The third staff is for the second guitar (Gt.-II), which is mostly silent. The fourth staff is for the bass (Ba.), which is mostly silent. The fifth staff is for the drums (Dr.), which is mostly silent.

①(Gt.): This is the main pattern of the acoustic guitar part, a descending four chord sequence in two bar repeats. The changes should be very smooth and the descending bass and top notes of each chord clearly brought out.

Am Am(onG) D(onF#) F E Am Am7(onG) D(onF#) F E

Vo. *A*
 ba - by ba - by I'm gon-na leave you I said
 ba - by ba - by I don't wan-na leave you I ain't jok-ing was-an I got to

Gt.-I

Gt.-II

Ba.

Dr.

Am Am(onG) D(onF#) F E Am Am(onG) D(onF#) F E

Vo.
 ba - by You know I'm gon-na leave you I'll
 ran-ble Oh Yeah ba - by ba - by I won't be there Real-ly got to

Gt.-I

Gt.-II

Ba.

Dr.

② (Ba.): This figure, echoing the descending bass line on the guitar and spread out over four bars is constantly repeated.

③ (Gt.): It's best to play these fast triplets in this fill by down picking them across the 4th, 3rd and 2nd strings.

B F E F E Am Am7(onG)

Vo. leave you when the sun - ner time ram - ble Leave you when the sun - ner comes a roll - in' I can hear it call - in me the way it used to do.

Gt.-I (Fingering: 1 3 2 3, 1 3 2 1, 0 2 1 0, 0 2 1 0)

Gt.-II (8va) (lx tacet)

Ba. (Fingering: 3, 2, 2, 0)

Dr.

D(onF#) F C Am Dm(onA)

Vo. Leave you when the sun - ner comes a long I can hear it call - in me back home Oh

Gt.-I (Fingering: 2 0 2 1, 2 0 2 1, 1 3 2 1, 0 2 1 0)

Gt.-II (Fingering: 0 2 1 0, 2 1 0 2, 3 1 0 2, 0 3 0 3)

Ba. (Fingering: 4, 3, 2, 2 2 2 2 2, 2 2 2 2, 2 2 2 2)

Dr. (Tempo-II (Double Tempo))

①(Dr.): I can't be sure but this particular pattern sounds like a snare drum overdubbed with floor tom in unison.

Am Dm^(onA) Am Dm^(onA) Am Dm^(onA)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. **Tempo-I** **Tempo-II (Double Tempo)**

Gt.-I **A.Gt.** **E.Gt.**

Gt.-II **A.Gt.** **E.Gt.**

Ba.

Dr.

Chords: C(onG), D(onF#), FΔ7, E, Am, C(onG)

Vo. Oh ————— Babe I'm gon-na leave you —————
 Come on — baby ————— ev-ery — day ————— Oh ————— Come on ————— come on

Gt.-I 4. 4. 4. 4. 4.

Gt.-II 4. 4. 4. 4. 4.

Ba. 4. 4. 4. 4. 4.

Dr. / / / / /

Chords: D(onF#), FΔ7, E, to ⊕, Am, C(onG), D(onF#)

Vo. ————— come on — ba-by ————— Oh ————— I'm gon-na leave you ————— Ba ————— - by ————— You

Gt.-I 4. 4. 4. 4. 4.

Gt.-II 4. 4. 4. 4. 4.

Ba. 4. 4. 4. 4. 4.

Dr. / / / / /

FΔ7 E Am C(onG) D(onF#) E FΔ7 E
 Vo. know I'm real-ly gon-na leave you Oh
 Gt.-I 4. 4.
 Gt.-II 4. 4.
 Ba. 4. 4.
 Dr. / / / /

F E F E Am
 Vo. I can hear it call-ing me I said don't you hear it call-ing me the way it used to do Oh
 Gt.-I E.Gt. A.Gt.
 Gt.-II E.Gt. A.Gt.
 Ba. 2 3 3 2 5 5 0 2 2 0 2 2 3 5 5 3 5 5 0 2 2 0 1 4 2 2 2 2 2 2 2 2 2
 Dr. / / / /

Dm add9 (onA) Am Dm add9 (onA) Am Dm add9 (onA) Am

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Dm add9 (onA) Am C (onG) D (onF#) F E Am C (onG)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Tempo - 1

h.+p.

h.+p. g.

D(onF#) F E Am C(onG) D(onF#) F E
 [H]

I know I know I know I nev-er nev-er nev-er nev-er nev-er gon-na

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

Am C(onG) D(onF#) F E Am C(onG)

leave you babe But I got to go a-way from this place I got to

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

Vo. $D(onF\sharp)$ F E Am $C(onG)$ $D(onF\sharp)$ F E Am *Tempo-II*
 quit you Yeah Ooh ba - by ba - by ba - by ba - by Ba - by

Gt.-I A.Gt. E.Gt. E.Gt.
 Gt.-II E.Gt.
 Ba.
 Dr.

Vo. $C(onG)$ $D(onF\sharp)$ $F\Delta 7$ E Am $C(onG)$
 ba - by ba - by Oh

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

Vo. $D(onF\sharp)$ $F\Delta7$ E Am $C(onG)$ $D(onF\sharp)$ $F\Delta7$ E
 Don't you hear it call - ing me Oh Man - an

Gt.-I 4. 4. $A.Gt.$ $E.Gt.$

Gt.-II 4. 4.

Ba. 4. 4.

Dr.

Tempo - 1

Vo. Am $C(onG)$ $D(onF\sharp)$ $F\Delta7$ E Am $C(onG)$
 Man - an I know I know it's good to have you back a - gain And I know that

Gt.-I $8va$ C.D.C.D. cho. cho. cho. cho. cho. cho.

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

Ba.

Dr.

●(IGt.): On this part Jimmy Page uses an electric guitar but with a very clean sound.

D(onF#) F#7 E Am C(onG) D(onF#) F#7 E

Vo. one day be - by We'll really go real - ly go — yes it is — We're gon-na go walk - ing through the park ev - ery - day —

Gt.-I A.Gt.

Gt.-II cho. cho. cho. C.D. E.Gt.

Ba.

Dr. D.S.

Coda

Am Chorus Tempo - 1 C(onG) D(onF#) F E Am C(onG)

Vo. go a - way — Oh — no

Gt.-I A.Gt.

Gt.-II E.Gt. cho. cho. C.D.p. cho. cho. C.D.p.

Ba.

Dr.

D(onF#) F E Am C(onG) D(onF#) F E
 — — — ba - by It was real-ly

Vo. *cho. cho. p.th.*
 Gt.-I
 Gt.-II *cho. cho. p.th. h. h. h. h. h. h. p.*
 Ba.
 Dr.

Am C(onG) D(onF#) F E Am C(onG)
 real-ly go-ing You made me hap-py — ev-ery single day —

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

D(onF#)

F

E

Am

C(onG)

D(onF#)

Tempo - II

Woo

Vo.

But now I've got to go a - way

Oh

Gt.-I

Gt.-II

Ba.

Dr.

FΔ7

E

Am

C(onG)

D(onF#)

FΔ7

E

Vo.

Oh

Oh

Gt.-I

Gt.-II

Ba.

Dr.

Am *Moo* C(onG) D(onF#) FΔ7 E Am *Moo*

Va.

Gt.-I

Gt.-II

Ba.

Dr.

C(onG) D(onF#) FΔ7 E F E

Va. *M* tempo rubato

Gt.-I

Gt.-II

Ba.

Dr.

in tempo
A (on C)

F E

rit. Cdim

Vo. I said that's when it's call - ing me back home

Gt.-I

Gt.-II

Ba.

Dr.

Bm7 BbΔ7 Am

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E.Gt.

LED ZEPPELIN

YOU SHOOK ME

by Willie Dixon/J.R. Lanois

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YOU SHOOK ME

GUITAR

A very typical piece of Zeppelin blues in a slow compound time signature with moody deliberation on phrasing and beats. Probably the most important point is to get some good, tight ensemble playing, balancing the guitar out nicely with the drums and bass to get the band rising and falling together with each highlighted phrase.

BASS

The bass lines are fairly orthodox being built around the

root, 3rd, 5th, 6th and 7th intervals of the scale and delivered with a full, rich tone, gradually building up the volume and attack. Some very close work with the drums, above all the bass drum and the snare, is called for to give the ensemble sound a good driving force.

DRUMS

The simple chugging drum rhythm is played with attack to give this blues piece a rock steady momentum. It's essential not to blur over the triplet beats when doing fills and, naturally, to keep in tight with the bass player.

The musical score for "You Shook Me" is presented in a five-staff format. The top staff is for the voice, which is mostly silent. The guitar staff features a complex melodic line with a "Bottle neck" section and a "Blues Harp" section. The keyboard staff provides harmonic support. The bass staff has a rhythmic line with a "three note intro figure". The drum staff has a complex, syncopated rhythm. The score is divided into sections: N.C. (No Chords), A7, and E7. The guitar part includes a "Bottle neck" section and a "Blues Harp" section. The bass and drums parts are highly rhythmic and syncopated. The score includes various musical notations such as notes, rests, and dynamic markings.

① (Gt.): On this intro lick from the guitar a bottleneck is used, nicely exploiting the rounded overdriven guitar tone to give a liquid sound. The notes are also slightly muted by the right hand

② (Ba.): The little three note intro figure at the beginning needs to come in very firmly and in perfect unison with the drums. This passage will also set the beat for the music.

③ (Dr.): Again this is where the bass and drums really fuse to form the core of the rhythm, so a nice even drum beat is called for.

E7 B7 **A** E7

Vo. You know You Shook Me _____ You Shook Me all _____ night long _____ You know You Shook

Gt. **1**

Kb. **2** E.Piano

Ba.

Dr. **3**

A7 E7

Vo. _____ Me ba - by _____ You Shook Me all _____ night long _____ You Shook Me

Gt.

Kb.

Ba.

Dr.

① (Gt.): Throughout this passage the guitar doubles up the main vocal melody and features bottleneck playing. A very sound rapport between the guitarist and singer is necessary to make this sort of arrangement sound convincing.

B7 A7 E7 B7

Vo. so hard ba-by Ba-by ba-by please come home I have burned

Gt. 12° 12-15 12 14 12 12° 12 12 10 12 10 12 10 8 9 9 9 9 12° 11° 9 9 3 4 0 5 3

Kb.

Ba.

Dr.

[B] E7 A7

Vo. that whis-tle And I have burned that same I have burned that whis-tle

Gt. 0 0 0 0 0 0 5 3 14 12 14 12 12° 14 12 (2) 0 5 3 0 0 0 0 0 14 12 14 12° 14 12 14 14°

Kb.

Ba.

Dr.

A7 E7 B7

Vo. And I have burned that same I have been burned won't you now stay... Oh...

Gt. *s.*

Kb.

Ba.

Dr.

A7 E7 B7 E7

Vo. cho. cho. cho. Oh Oh touch on a rim —(with Bottle neck)

Gt. *s.* *s.* *s.* *s.*

Kb. Organ E. Piano

Ba.

Dr.

E7

Musical score for the E7 section, featuring five staves: Vo. (Vocal), Gt. (Guitar), Kb. (Keyboard), Ba. (Bass), and Dr. (Drum). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part includes fret numbers (2, 0, 4, 0, 2, 0, 5, 3) and a slash symbol. The keyboard part includes a trill marked '8va' and a fingering '5'. The bass part includes fret numbers (0, 0, 4, 4, 7, 7, 7, 5, 6, 7). The drum part includes a slash symbol and a sequence of notes: x, D, z, D, D, z, D, z, D, z, D.

A7

Musical score for the A7 section, featuring five staves: Vo. (Vocal), Gt. (Guitar), Kb. (Keyboard), Ba. (Bass), and Dr. (Drum). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part includes fret numbers (2, 0, 4, 0, 2, 0, 5, 3) and a slash symbol. The keyboard part includes a trill marked '(8va)'. The bass part includes fret numbers (5, 5, 4, 4, 7, 7, 7, 4, 5, 6). The drum part includes a slash symbol and a sequence of notes: x, D, z, D, D, z, D, z, D, z, D.

Chord progression: E7, B7

Vo. (Vocal):

Gt. (Guitar):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Chord progression: A7, E7, A7, A^{dim}, Blues Harp

Vo. (Vocal):

Gt. (Guitar):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Vo. D E7

Gt. E.Piano

Kb.

Ba.

Dr.

Vo. A7 E7

Gt.

Kb.

Ba.

Dr.

B7 A7 E7 A7 A[#]dim E7 B7

Va. *Ab Yeah*

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E E7

Va.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

● (Gt.): No more bottleneck for this bit, just hefty downpicking, lots of bent notes and plenty of mood.

A7

Vo. - - - - -

Gt. I - - - - -

Gt. II - - - - -

Kb. - - - - -

Ba. - - - - -

Dr. - - - - -

6

E7

B7

Vo. - - - - -

Gt. I - - - - -

Gt. II - - - - -

Kb. - - - - -

Ba. - - - - -

Dr. - - - - -

6

⑥(Dr.): It's easy here to get thrown off the rhythm in these bars by the rather free blowing guitar break.

A7 E7 B7

Vo. You know You

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

Gt.-II
cho. cho.C.D.p. cho.cho.C.D.p. p. p. s.

Kb.

Ba.

Dr.

[F] E7

Vo. Shook Me baby You Shook Me all night long

Gt. with Bottle neck →

Kb.

Ba.

Dr.

E7 A7

Vo. I know you real-ly real-ly did babe — I think You Shock Me ba - by — You Shock Me all — night long.

Gt.

Kb.

Ba.

Dr.

E7 B7 A7

Vo. You Shock Me so hard — ba - by — Babe — I know

Gt. (with Bottle neck) s. cho. cho. cho.

Kb.

Ba.

Dr.

8va

7

Vo. Oh Oh Oh Oh Oh Oh Oh — no no — Oh — no no You Shook Me

cho. h.+p. cho.cho. p.+h.p. cho. cho. p.+h.p. cho. cho. cho.

Gt. cho. h.+p. cho.cho. p.+h.p. cho. cho. p.+h.p. cho. cho. cho.

10 18 15 17 15 10 18 10 18 17 15 17 15 10 18 10 18 17 15 17 15 20 20 20 17 17 17 20 20 20 20 17 17 17 14 16

Kb.

Ba.

Dr.

A7 Blues Harp E7

Vo. all all all all all all all — night — long —

cho. (8va) 8. 7

Gt. cho. 12 14 12 14 14 14 12 12 8. 2. 1

Kb.

Ba.

Dr.

LED ZEPPELIN

DAZED AND CONFUSED

by Jimmy Page
© 1968 SUPERBYTE PUBLISHING INC.

DAZED AND CONFUSED

GUITAR

There are two basic themes to this song: one is the down-beat lament of the opening bars and the other is the starkly contrasting heady rock passages in the middle. Obviously making each part distinct and striking is the key task here. Some carefully applied effects such as delay and a wah-wah pedal are needed to recreate the guitar part effectively.

BASS

The bass introduces the song with the main riff of the down-beat section and, although not a particularly

difficult line, some care should be given to the phrasing so that mood and atmosphere of the piece are nicely set. As for all the instruments, watch the changes from down-beat to up-beat and back so as to capture the schizophrenic nature of the song.

DRUMS

Probably more than the other instruments, the drums must drive the piece along in the sudden transition to the racy middle part and keep it going when it's there. Some thought should be given to balancing volume and tempo during the up-beat section so as to catch the climaxes within it.

① (Gt.): To get the bent harmonics on the 12th- and 5th frets push the string down between the nut and the peg or, if you have a deep bodied semi-acoustic or 'F hole' guitar, between the bridge and the tailpiece.

② (Ba.): Important bass line setting the mood of this brooding opening. It should be evenly paced and well in with the drums.

Em

A

Vo. Dazed And Con - fused... for so long but It's not true Want - ed a wo - an nev - er bargain - ed for you Lots of peo - ple talk and few of them know

Gt.-I (8va) cho.+C.D. (8va)

Gt.-II

Ba.

Dr.

Em Em

B

Vo. Soul of a wo - an was cre - at - ed be - low yeah

Gt.-I (8va) (with Wow) 3

Gt.-II 8va 14 14 12 12 9 9 7 7 14 14 12

Ba. 2 0 9 8 7 0 5 4 2

Dr. 3 4

① (Gt.): Unison on main riff with the bass, so again the pace should be even.

④ (Dr.): During the snare and tom-tom rolls the eighth note beats on the cymbals are continued on the hi-hat with the pedal.

Em Em

Vo. You hurt _____ and abu -sed _____ tell-in' all of your lies Run round _____ sweet ba -by Lord how they hyp -no -

Gt.-I

Gt.-II (8va)

Ba.

Dr.

Em D B

Vo. - tize _____ Sweet lit-tle ba-by I don't know where you've been... Gon-na love you ba - by Here I come a - gain _____

Gt.-I

Gt.-II

Ba.

Dr.

● (Dr.): Simple, sparse drum pattern but it needs steady timing to get the snare drum punctuation of the bass drum on every 2nd beat together.

B E Em

Vo.

Gt.-I

Gt.-II Gt.-III

Ba.

Dr.

Em F Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

●(Dr.): Tricky fill timing-wise and quite effective in the music.

Em

Vo. Try to love you be-by but you push me a-way Don't know where you're go-in'on-ly know just where you've been Sweet lit-tle be-by I want you a -

Gt.-I

Gt.-II

Ba.

Dr.

(8va)

G B

Vo. - gain

Gt.-I

Gt.-II

Ba.

Dr.

Gt.-III

Gt.-III

Em D

Vo. ah ah ah ah

Gt.-I with Violin Cue+Delay

Gt.-II

Ba.

Dr.

Vo. ah ah ah ah

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

Gt.-II

Ba. cho. cho.+C.D.

Dr.

⑦ (Gt.): To recreate this passage you'll have to bow the notes with a violin bow and use a delay pedal.

⑧ (Ba.): This passage features a rhythmic call and response between the bass and the drums while the vocal line echoes the bowed lead guitar, so it's easy to be thrown off the rhythm here.

Vo. *Ah*

Gt.-I
 7 8 9 10 11 12
 with Wow + Delay
 tremolo

Gt.-II
 8va (with Wow Delay)
 tremolo
 14 14 10 10 10 12 12 7 7 7 10 12 12

Ba.
 s. 7 7 7 7 5 7 9 9 9 9 7 7 7 7 7 5 5 5 7 7 7 7 7 8 9 9 9 9 7 7 7 7 7 7

Dr. / / /

Vo.

Gt.-I
 7 10 12 15 17 12 11 10 9 8 7 6 5 4 3 2 1 1
 12 11 10 9 8 7 6 5 4 3 2 1 1

Gt.-II

Ba.
 s. 9 9 9 9 7 7 7 7 7 9 9 9 7 7 7 7 7 9 9 9 7 7 7 7 7 9 9 9 7 7 7 7 7

Dr. / / /

● (Gt.): The tremolo is created by drawing the violin bow rapidly back and forth across the strings, while employing a delay pedal.

F E Tempo-II

Vo.

Gt.-I (with Violin Cue + Delay + Wow)

Gt.-II

Ba.

Dr.

I Em

Vo. Oh ——— yeah ——— Al — right

Gt.-I

Gt.-II

Ba.

Dr.

● (Ba.): Keep the rhythm tight as you repeat this bass pattern.

● (Dr.): The hi-hat should be left open at this point and remember to hit it nice and hard.

Em

Vo. al - right Ah ah ah

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo. ah ah ah ah ah ah ah ah

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑫ (Gt.): This is a difficult phrase to finger and pick neatly and smoothly, so concentrate more on getting the feel and basic shape of these triplet patterns across.

Em

Vo. *ah ah ah*

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

Gt.-II

Ba.

Dr.

Em

Vo. *ah cho. cho. cho. cho.*

Gt.-I *cho. cho. cho. cho. (8va)*

Gt.-II

Ba.

Dr.

● (GL): For ease of notation I've transcribed this part by using eighth and quarter note triplets but it's better to treat them as 8th notes played 'rubato,' i.e. Expressively rather than in strict time.

● (GL): Put a lot into these choked and vibrato notes as they form the highpoint of the solo and must stand out.

Em

Vo.

cho. cho.C.D. p. h. cho. cho. 8va cho. cho.

Gt.-I

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

14 12 14 14 14 15 14 14 12 14 12 12 14 7 12 12 12 12 10 12 10 17 17 17 17 17 15 17 17

Gt.-II

Ba.

Dr.

Em

Vo.

cho. p. h.+p. h. h.+p. h. h.+p. h. h.+p. h. cho.

Gt.-I

cho. p. h.+p. h. h.+p. h. h.+p. h. h.+p. h. cho.

19 19 17 20 20 17 19 20 17 20 17 20 17 20 17 20 17 20 19 17 20 20 20 20 20 20 20

Gt.-II

Ba.

Dr.

Em

Vo. - - - - -

Gt.-I
cho. cho. cho. cho. cho.
cho. cho. cho. cho. cho.
20 20 17 17 17 20 20 20 17 17 17 19 19 19 17 17 17 19 19 17 17 17 17 15 15 12 12

Gt.-II - - - - -

Ba. // // //

Dr. // // // //

Em

Vo. - - - - -

Gt.-I
cho. cho. (8va) cho. cho. cho. C.D. cho. C.D.
cho. cho. cho. cho. cho. C.D. cho. C.D.
17 17 17 15 15 15 12 12 12 12 14 14 12 12 12 12 14 14 12 12 12 12 14 14

Gt.-II
cho. cho. cho. cho. cho. C.D. cho. C.D.
cho. cho. cho. cho. cho. C.D. cho. C.D.
15 15 12 12 12 12 14 14 12 12 12 12 14 14

Ba. // // //

Dr. // // // //

Em E D

(*) = Picking Harm.

8va

h.+p. p. p. p. p. p. p.

N.+p. p. p. p. p.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

D A E G E D A

ch.

4. 4.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

① (Gt.): Although the chords are quite simple they play the important role of leading all the other instruments into the climax of the up-beat section.

② (Ba.): Watch out for the rhythm change here, set up by the guitar, to a more swinging one.

③ (Dr.): This staggered rhythm needs to be kept tight and demands some solid footwork on the bass drum and hi-hat to execute the accented off beats.

E G E D A E G

Vo. *don't leave me don't now*

Gt.-I

Gt.-II

Ba.

Dr.

1] **B** Tempo-1

Vo. *Oh ba - by*

Gt.-I

Gt.-II

Ba.

Dr.

● (Dr.): Definitely the highlight of the drum part, the syncopated triplet figures across the snare and bass drum should set up a fluent rolling rhythm.

K Em

Vo. _____

Gt.-I

Gt.-II

Ba.

Dr.

L Em

Vo. _____
 Been Dazed And Con - fused for so long It's not true — Want - ed a wom - an nev - er bargain - ed for you _____

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo. *Take it eas-y ba-by Let them say what they will. Will your tongue wag so much I send you the bill _____ Oh _____ yeah _____*

Gt.-I

Gt.-II

cho. + C.D.

Ba.

Dr.

M B

B Em

Vo. *_____ al - right _____ Oh _____*

Gt.-I

Gt.-II

Ba.

Dr.

N

Em

Vo. *Oh* *Oh* *Oh* *Oh* *Oh* *Oh* *Oh* *Oh*

Gt.-I (•)=Mute *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Gt.-II

Ba. *s.* *s.* *s.* *s.* *s.* *s.* *s.* *s.*

Dr. X X

19

Em D Em

Vo. *Oh* *Oh* *Oh* *Oh* *Oh* *Oh* *Oh* *Oh*

Gt.-I *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Gt.-II

Ba. *s.* *s.* *s.* *s.* *s.* *s.* *s.* *s.*

Dr. X X X X X X X X X X X X

19

①(Dr.): The drummer needs to listen carefully to the other players to build the volume up into a nice crescendo, playing finally at full strength.

LED ZEPPELIN

YOUR TIME IS GONNA COME

by Jimmy Page/John Paul Jones
© 1969 SUPERBYTE PUBLISHING INC.

YOUR TIME IS GONNA COME

GUITAR

Both acoustic and electric guitars are used for this song with the former employed mainly for chordal work, both arpeggios and strummed chords, and the electric for some textural lead work with the bottleneck. The top E string on the electric guitar is tuned to D.

BASS

For the first round of section **A** John Paul Jones plays a simple two bar phrase but on the second repeat he develops the bass part, introducing more melody and movement into it with quite a few busy 16th notes. This must be played very smoothly to avoid it jarring or

becoming clumsy.

DRUMS

Although the tempo itself is quite relaxed, a medium slow 8th note beat, quite a few 16th note beats emerge in the drum patterns to give the rhythm of the music a little bounce. The fills consist of a lot of six beat groupings and, always with these double triplet beats, require accurate playing to catch all the beats distinctly. It's also worth mentioning that the drumming throughout wants a slightly delicate touch to preserve the dreamy mood of the song.

Intro. - I Em7⁽¹¹⁾
Tempo Rubato

Vo.

Gt.-I

Gt.-II

Kb.

Organ-III

Organ-II

Organ-I

Ba.

Dr.

Em7⁽¹¹⁾

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Em7⁽¹¹⁾ D(onF#) G

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. G A7

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. A7

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

8va bassa

Vo. A7 Intro. - II D In Tempo C G

Vo. D7 C G D7(#9) D7 C

Gt. I A.G.L. ①

① (Gt.): These arpeggios on the acoustic guitar should be picked with a plectrum, middle and ring fingers or thumb, index and middle finger.

Chord progression: G, D7(#9), D7, C, G7, D7(#9)

Vo. (Vocal line) - rests

Gt.-I (Guitar I) - melodic line with fret numbers (0, 3, 3, 0, 3, 0, 3, 3, 0, 3) and a circled '1' above the first measure.

Gt.-II (Guitar II) - rests

Kb. (Keyboard) - rests with a circled '4.' above the staff.

Ba. (Bass) - rests with a circled '4.' below the staff.

Dr. (Drums) - rhythmic pattern with 'x' marks for cymbals.

Chord progression: D7, C, G, D7(#9), D7, C

Vo. (Vocal line) - lyrics: "ly - in' / Made up my mind / cheat - in' / to break you this time / hurt - in' / Won't be so fine / that's all you seem to do / it's my turn to cry"

Gt.-I (Guitar I) - melodic line with fret numbers (0, 2, 3, 2, 0, 3, 3, 0, 3, 0, 0, 3, 3, 0, 3)

Gt.-II (Guitar II) - rests with annotation "(1st Strings = D)"

Kb. (Keyboard) - accompaniment with a circled '2' above the staff and annotation "Bottleneck" with an arrow.

Ba. (Bass) - accompaniment with fret numbers (5, 5, 3, 3, 3, 5, 5) and a circled '3' above the staff.

Dr. (Drums) - rhythmic pattern with 'x' marks for cymbals.

① (Gt.): These lines with the bottleneck are played on the 2nd time repeat of section [A].

③ (Ba.): Different phrases are used on the 1st and 2nd time repeats of this section with more melody and motion in the bass lines on the 2nd time around.

G D7(#9) D7 C G D7(#9)

Vo. Mess-in' a -round with ev-'ry guy in town _____ put-tin' me down _____ for think-in' of some - one -
 Do what you want _____ I won't take the brunt It's fad-in' a -way _____ can't feel you an 'y -

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

D7 C G D7(#9) D7 C

Vo. B
 Al - ways the same play-in' your game
 Don't care what you say 'cause I'm going a - way to stay Gon - na

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

G D7(#9) D7 C G D7(#9)

Vo. drive me in - sane Trou - bles gon - na come to you
 make you pay for the great big hole in my heart

Gt. I
 Gt. II
 Kb.
 Ba.
 Dr.

D7 C G D7(#9) D A (onD)

Vo. One of these days and it won't be long You'll look for me and be - by I'll be gone This is
 Peo - ple talk - in' all a - round Match out woe - an - no long - er in The joke gon - na be in my heart

Gt. I
 Gt. II
 Kb.
 Ba.
 Dr.

C(onD) G(onD) C D7 G

[Chorus]

Va. all I gotta say to you wan-an You Time Is Gon-na Come
 You been bad to me wan-an But it's com-in' back home to you...

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D7 G D7

Va. Your Time Is Gon-na Come Your Time Is Gon-na

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

The musical score is arranged in a standard rock band format. It consists of two systems of music, each with a first and second ending. The first system includes the lyrics "Come Your Time Is Gon - na Come". The second system includes the lyrics "Tapping" and "Come". The score includes various musical notations such as chords, riffs, and rhythmic patterns.

System 1:

- Vo.:** Chords G, D7, G. Lyrics: "Come Your Time Is Gon - na Come".
- Gt.-I:** Riff with fret numbers 3, 0, 2, 3. Chords G, D7, G. Includes a (Sva) marking.
- Gt.-II:** Muted strings.
- Kb.:** Chords G, D7, G.
- Ba.:** Bass line with triplets and a circled 3.
- Dr.:** Drum pattern with a circled 3.

System 2:

- Vo.:** Chords D7, C, G, D7, G. Lyrics: "Tapping", "Come".
- Gt.-I:** Riff with fret numbers 2, 3, 2, 0, 0, 1, 3, 2, 0, 2, 3. Includes a circled 4 and a (Sva) marking.
- Gt.-II:** Muted strings. Includes fret numbers 14, 12, 12, 15, 17, 15, 17, 17.
- Kb.:** Chords G, D7, G.
- Ba.:** Bass line with a circled 4.
- Dr.:** Drum pattern with a circled 4.

④ (Gt.): These chords are not strummed but tapped down at the bridge with the fleshy parts of the fingertips of the right hand.

⑤ (Dr.): This tricky fill could throw you off the rhythm. It needs deft execution and good synchronisation between the bass drum and the stick work.

D7 Your Time Is Gon - na G Come D7 Your Time Is Gon - na
 No no no ba - by
 (8va)
 G Come D7 Your Time Is Gon - na G Come
 No no no no

The score is arranged in systems. The first system includes:

- Vo. (Vocal):** Lyrics "Your Time Is Gon - na" and "G Come".
- Gt.-I (Guitar I):** Rhythmic accompaniment with fret numbers 2, 3, 2, 0.
- Gt.-II (Guitar II):** Melodic line with fret numbers 19, 19, 21, 21, 19, 17, 19, 19, 14, 14, 12, 12, 12, 12, 15, 17, 17, 15, 17, 17, 17, 19, 19, 21, 21, 21, 21, 23, 21, 23, 21.
- Kb. (Keyboard):** Chordal accompaniment.
- Ba. (Bass):** Bass line with fret numbers 0, 0, 12, 12, 11, 11, 9, 9, 12, 9, 12, 10, 10, 10, 12, 10, 10, 7, 5, 7, 5, 7, 5, 5, 5, 5, 7, 4, 7, 7, 4, 7, 4, 4, 7, 7.
- Dr. (Drums):** Rhythmic pattern with 'x' marks for cymbals.

 The second system includes:

- Vo. (Vocal):** Lyrics "G Come", "Your Time Is Gon - na", and "G Come".
- Gt.-I (Guitar I):** Rhythmic accompaniment with fret numbers 2, 3, 2, 0.
- Gt.-II (Guitar II):** Melodic line with fret numbers 12, 12, 12, 12, 16, 16, 16, 14, 17, 15, 17, 15, 17, 17, 17, 17.
- Kb. (Keyboard):** Chordal accompaniment.
- Ba. (Bass):** Bass line with fret numbers 7, 4, 7, 5, 5, 7, 5, 7, 5, 4, 7, 7, 4, 12, 12, 12, 12, 12, 12, 12, 14, 14, 14, 14, 12, 12, 12, 12, 10, 10, 9, 9, 9, 9, 9, 9, 9, 9.
- Dr. (Drums):** Rhythmic pattern with 'x' marks and triplet markings (3 and 6).

Music score for guitar, keyboard, bass, and drums, including vocal lines with lyrics. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves, each containing parts for Voice (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Keyboard (Kb.), Bass (Ba.), and Drums (Dr.).

System 1:

- Vo.:** Lyrics: "Your Time Is Gon - na No no no no". Chords: D7, G.
- Gt.-I:** Starts with a circled 6 indicating the 6th fret. Contains a double bar line.
- Gt.-II:** Fingerings: 17 15 17, 17, 24 24, 24 22 24 22, 24 22 24 22, 24 22 24.
- Kb.:** Marked "4." with a key signature change.
- Ba.:** Fingerings: 7 7 9 7, 5 7 7 7 7 7 7 7, 4 5 5 5, 5 7 7 7 7 7 9, 7 7 7 7 7 7 7 7, 5 7 7 7 7 7 7.
- Dr.:** Drum pattern with accents.
- Vo.:** Lyrics: "No no no no no no". Chords: G, D7, G.

System 2:

- Gt.-I:** Contains a double bar line and ends with a circled 6.
- Gt.-II:** Fingerings: 24 22, 22 24 22, 24 22 22 24, 19 21 21, 21 19 19 19, 19 20, 20. Includes a slurred eighth note chord labeled "(8va)" and a "Bottleneck" section.
- Kb.:** Marked "4." with a key signature change.
- Ba.:** Fingerings: 5 5 5 7 5, 7, 5 5 5 5, 4 4 4 4 4 4 4 4, 5 5 5 5, 7 7 7 7 9.
- Dr.:** Drum pattern with accents.

ⓐ (Gt.): Spot on precision in strumming these 16th note chords is not too important as the song has a loose folkly beat.

Fade Out

by Jimmy Page
© 1969 SUPERBYE PUBLISHING, INC.

BLACK MOUNTAIN SIDE

GUITAR

Jimmy Page's number one acoustic guitar solo! The guitar must be tuned to an open D tuning with the bottom E string tuned down to D, the top E down to D and the B down to A. It's a good idea to try using a thumb pick to get the bass notes to stand out against the chords and melody lines. On the record the guitar is actually tuned to D#, probably to give the guitar a slightly brighter tone, but for the purpose of transcribing it D is more convenient.

(D Open Tuning)

① (Gt.): Take care not to dampen the strings inadvertently as the open and harmonic chords want to ring out like a bell.

② (Gt.): This is the main arpeggio phrase. Use ring and middle fingers for the higher two note chords.

③ (Gt.): As you can see in the tabulature, you have to slide up to the D, so be sure to play it as 5/5 and not as an open 4/0.

4

2.

3.

●(GL): When you play the slides in this passage make them strong and emphasise root notes clearly so that they are distinct.

LED ZEPPELIN

COMMUNICATION BREAKDOWN

by Jimmy Page John Paul Jones John Bonham
© 1969 SUPERHYPER PUBLISHING INC.

COMMUNICATION BREAKDOWN

GUITAR

A fairly up-tempo number with an 8 beat rhythm. The guitar part consists mainly of repeated root notes punctuated with jagged three note chords and some freely improvised solo work. It's a brash rocker so it should be played with a lot of spirit without too much attention to finer points. On the record a Telecaster is used but there's no real reason why a humbucking guitar cranked right up shouldn't do equally well.

BASS

The bass is an important element in this number, supporting the guitar considerably, both to drive on the

momentum of the main riff and especially on the breaks where the unison parts between the two increase the raciness of the bass part. The tempo should be kept up-beat throughout and the slides during the break need to be brought out nicely.

DRUMS

The beat is quite strident so the bass drum needs to be firm and powerful. During the dizzy guitar breaks John Bonham smashes the cymbals very hard, hitting them with the middle of the sticks rather than the tips and he accents the rhythm by playing a flam.

Intro. E D A D E D A D E

(.) = Mute

1

(.) = Mute

2

① (Gt.): The main backing riff picked with wide angled powerful strokes.

② (Ba.): This phrase has to be played quite firmly so the timing has to be good between the bass and the guitar.

E D A D E

D A D E

D A D

Vo. 

Gt.-I 

Gt.-II 

Ba. 

Dr. 

(.)=Mute

2x

3

4

Vo. 

Gt.-I 

Gt.-II 

Ba. 

Dr. 

5

⑤ (Gt.): In this overdubbed 2nd guitar part, Jimmy Page holds back on it in order that it doesn't blur the main guitar theme.

⑥ (Dr.): The bass drum really drives along, thumping out and accenting the 8 note rhythm. So it must be played with a good strong rhythm, taking care also not to lose the timing of the cymbal crashes and the flam played on the snare.

Chorus 1

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

me to ru - in I don't know what it is I like a - bout
 tell you that I love you so I wan-na hold you in my

Gt.-I

(.)=Mute

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

Gt.-II

(.)=Mute

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

Ba.

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

Dr.

x x x x x x x

Chorus 2

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

you but I like it a lot. Oh, let me hold you let me feel
 arms Yeah I'm nev - er gon - na let you go

Gt.-I

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

Gt.-II

2x

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

Ba.

2x s.

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

Dr.

E D A D A

Vo. your lov - in' charms
Yes I like your charms Com - mi - ni - ca -

Gt.-I

Gt.-II

Ba.

Dr.

A

Vo. - tion Break - down it's al - ways the same

Gt.-I

Gt.-II

Ba.

Dr.

③ (Gt.): Essentially the chorus in the straightforward song form of this piece. So, everyone must give it an extra surge of energy at this point and the guitarist should make sure to get all the syncopated chords crashing to the fore.

④ (Ba.): The same as for the above. Bring out the off beat emphasis and hold the B note rhythm steadily to deliver the bass line fluently.

⑦ (Dr.): On the repeat of this chorus section hit the ride cymbal powerfully.

B

Vo. I'm hav - ing a ner - vous break - down drive no in - sane

Gt.-I

Gt.-II

Ba.

Dr.

B **I.** E D A D E D A D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

(•) = Mute

2.

E E D A D E

Vo.

Stop

Gt.-I

Gt.-II

Ba.

Dr.

E D A D E D A D E D A D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

● (Gt.): The amp wants to be set with the treble turned right up to give a piercing toppy sound.

E D A D E D A D E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E D A D **F** A

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Com - mu - ni - ca - tion Break - down _____ it's al - ways the same.

● (GL): In transcribing the playing here I've used several ornamental type notes called 'acciaccatura.' They are simply notes squeezed in before the main note and played as rapidly as possible on the beat.

Vo. **A** **B** **D**



I'm hav-ing a ner - vous break - down - drive me in - sane

Gt-I



Gt-II



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

Ba.



Dr.



Vo. **G** **E** **D** **A** **D** **E** **D** **A** **D** **H** **E** **Chorus**



Yeah Com - mu - ni - ca -

Gt-I




(-)=Mute (-)=Mute

Gt-II

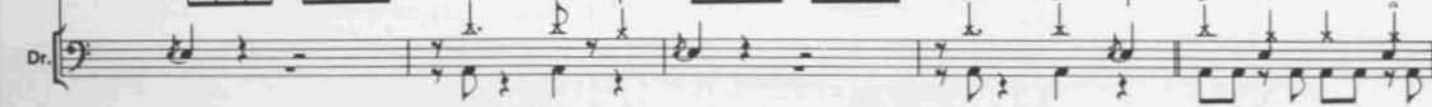


cho. cho. -(8va)

Ba.



Dr.



E D A D E D A D E Com - mu - ni - ca - tion Break - down

- tion Break - down

Vo. I want you to love your life I want you to love your life

Gt.-I

Gt.-II

Ba.

Dr.

E D A D E Com - mi - ni - ca - tion Break - down

Wow Oh Ha Oh Wow Wow I want you to love me

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E D A D E D A D E D A D

Com - mu - ni - ca - tion Break - down

Vo. I want you to love babe I want you to love Yeah I want you to love

Gt-I

Gt-II

(•)=Mute h. h. h. h. cho. cho. cho. cho.

Ba.

Dr.

E D A D E D A D

Com - mu - ni - ca - tion Break - down

Vo. I want you to love Yeah I want you to

Gt-I

Gt-II

8va cho. cho. C.D. cho. C.D.cho. C.D.cho. C.D.p. (8va)

Ba.

Dr.

Fade Out

LED ZEPPELIN

I CAN'T QUIT YOU BABY

by Willie Dixon
© 1956 HOOCHIE COOCHIE MUSIC

I CAN'T QUIT YOU BABY

GUITAR

Another blues track with a waltzy triplet rhythm and, from the vocals and guitar, expressive, lyrical playing. To recreate the original guitar line it's worth having a close look at the very characteristic way that Jimmy Page phrases the various licks and melodies that he uses, rather than just learning all the notes. The atmosphere and feeling generated by the guitar is the all important thing so dynamic, soulful phrasing backed up by strong picking is the thing to aim for.

BASS

As the guitar's role is centred around melodic dialogue, playing licks

and tunes rather than rhythmic chords, the bass has to fill out the sparseness of the sound and imply the chord changes with well timed root notes. Rhythmically the bass also needs to keep in tightly with the drums and make sure that the balance of the ensemble sound, particularly between the drums/bass support and the guitar/vocal lead, is right.

DRUMS

Like the bass, the drums have a very straightforward role, mainly providing the beat and, together with the bass, carrying the rhythm along over a basic 2 beat-snare/4 beat bass drum configuration. The beat should work closely with the bass and be strong and even but not too fast while the high points should be correctly accented and the dynamics well controlled.

The musical score is presented in four systems. Each system includes staves for Voice (Vo.), Guitar (Gt.), Bass (Ba.), and Drums (Dr.).

- System 1 (Measures 1-4):**
 - Vo.:** Lyrics: "Oh I Can't Quit You Baby So I got to put you down for a while".
 - Gt.:** Features a melodic line with a triplet in measure 4. Performance note 1 is located here.
 - Ba.:** Features a bass line with notes 5, 4, 7, 4, 5, 6.
 - Dr.:** Features a 2-beat snare/4-beat bass drum pattern.
- System 2 (Measures 5-8):**
 - Vo.:** Lyrics: "I said I Can't Quit You Baby I guess I got to put you down".
 - Gt.:** Features a melodic line with a triplet in measure 6. Performance note 2 is located here.
 - Ba.:** Features a bass line with notes 5, 4, 7, 7, 5, 7, 5, 4, 7, 4, 5, 6.
 - Dr.:** Features a 2-beat snare/4-beat bass drum pattern.

① (Gt.): A sensitive touch is needed on bits like this to bring out the different nuances of the guitars melodic responses to Robert Plant's vocal lines. The choked notes should be approached with this in mind.

② (Dr.): A confident rhythm on the hi-hat and bass drum is important to get nice beat.

A7 E7 D7

Vo. — for a while — Said you must come to my hap-py heart — Made no mis-treat my

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

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

Ba.

Dr.

A Bb A Bb A7

Vo. on-ly child — Did you know I love you be-by

cho. cho. cho. h.+p. cho. h.+p.

Gt. cho. p. cho. p. h.+p. cho. p. h.+p.

Ba.

Dr.

D9 A7 D7

Vo. My love for you I could nev-er hide Oh you know I love you baby —

cho. cho. cho. cho.

Gt. cho. cho. cho. cho.

Ba.

Dr.

D7 A7

Vo. My love for you I could nev- er hide

Gt. s. cho. cho. cho. cho. cho.

Ba.

Dr.

E7 D7 A Bb

Vo. When I feel you're near me lit-tle girl! cho. C.D. I know you are my on-ly sun Yeah

Gt. cho. C.D. s. cho.

Ba.

Dr.

Ab Bb C A7 D7

Vo.

Gt. cho. s. cho. cho. cho. cho. cho. cho.

Ba.

Dr.

● (Gt.): This is a good example of the kind of expressive phrasing that the guitar part displays and like the rhythm, it needs to sound clear and confident.

A7 D7

Vo.

Gt. p. cho. C.D. cho. cho. cho. (8va)

Ba.

Dr.

D7 A7

Vo.

Gt. p. cho. cho. h.

Ba.

Dr.

A7 E7 D7

Vo.

Gt. p. cho. cho. C.D. cho. (8va)

Ba.

Dr.

⑩ (Gt.): This ascending and descending run shouldn't be played too stiffly in an effort to squeeze in all the notes as really it needs to flow.

A7 Bb A7 Bb D A7

Vo. - - - - -

Gt. cho. cho. cho. cho. cho. cho. cho. cho.

Ba. - - - - -

Dr. - - - - -

5

A7 D7

Vo. - - - - -

Gt. cho. cho. cho. cho. cho. C.D. cho. cho. (8va) cho.

Ba. - - - - -

Dr. - - - - -

6

7

D7 A7

Vo. - - - - -

Gt. cho. C.D. cho. cho. cho. h.+p. p. p. p. p. cho.

Ba. - - - - -

Dr. - - - - -

8

⑤(Dr.): The rhythm from bar to bar is very eccentric so watch the guitarist to get your lead.

⑥(Gt.): Again, these kind of heady, dense guitar runs need to be fluent but it's wise not to over do the 'rubato' looseness or you might fly right off of the rhythm and find yourself completely out of time.

⑦(Ba.): The bass line increases it's movement around this point as the bass begins to play closer in with the guitar.

A7 E7

Vo.

Gt. cho. p. 8va

Ba.

Dr.

D7 A Bb Ab Bb

Vo.

Gt. cho. C.D. s. p. cho. 8

Ba.

Dr.

E A7 D7 A7

Vo. When you hear me moaning and groan - ing baby You know it hurts me deep down in - side

Gt. cho. s. cho. cho. cho.

Ba.

Dr.

Ⓢ(Dr.): As the vocals re-enter the song the whole mood relaxes from the tension created by the guitar soloing, so, the drumming must accordingly be quite light but marking the accents where necessary.

A7 D7

Vc. ———— When you hear me moan - ing and groan - ing baby ———— You know it hurts me deep...down in -

Gt.

Ba.

Dr.

A7 E7

Vc. ———— - side ———— Oh ———— won't you hear me hold down ba - by

Gt. *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.*

Ba.

Dr.

D9 A Bb A Bb A Bb

Vc. You — know — you're my on - ly man girl yesh ———— Oh — Yeah ————

Gt. *cho.*

Ba.

Dr.

LED ZEPPELIN

HOW MANY MORE TIMES

by Jimmy Page/John Paul Jones/John Bonham
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HOW MANY MORE TIMES

GUITAR

The guitar part consists mainly of riff playing and working within the arrangement but the song form is fairly complex with several varying sequences in the middle. So, like the other more involved numbers, this song needs to be thought out well in advance as does the use of effects, such as the wah-wah pedal, bow and delay, and the guitar should take care not to over do the distortion when playing back up.

BASS

Unison riffs with the guitar are the main concern for the bassist in this one although everything said above about

familiarising yourself with the involved structure counts equally for both bass and drums. The difficulties with the variations in the middle such as several new themes and changes in tempo are really collective problems for the whole band to work through.

DRUMS

Adapting to the tempo changes and variations without losing the rhythm and some tricky drum patterns in the middle sections are probably the chief hurdles to be overcome. Some amount of practice may be required to master the more difficult bits of drumming.

The musical score is arranged in five staves from top to bottom: Voice (Vo.), Guitar I (Gt. I), Guitar II (Gt. II), Bass (Ba.), and Drums (Dr.).

- Vo.:** Starts with an **Intro.** marked "3 times Repeat". The melody is in the key of E major (one sharp). It includes a section marked "3x only" and ends with a double bar line and a repeat sign.
- Gt. I:** Features a prominent wah-wah pedal effect, indicated by "with Wow" and "with Wow →" markings. It includes a section marked "1x tacet" and a section marked "3x only".
- Gt. II:** Remains mostly silent throughout the piece.
- Ba.:** Plays a unison riff with the guitar, marked with "2" above the staff. The bass line is in the key of E major.
- Dr.:** Features a swing-like rhythm at the beginning, marked with "3" above the staff. It includes rimshots, marked "R=Rim Shot (2x only)", and a section marked "2x".

① (Gt.): Rock the wah-wah pedal rapidly up and down to produce the pulsating effect on the long held chords.

② (Ba.): Main riff of the song, played for the most part in unison with the guitar.

③ (Dr.): The rhythm should be a mild swing rhythm at the beginning, tightening up a little into a more rocky rhythm when the guitar comes in. The couple of rimshots in the opening bars add to the feeling of a swing rhythm.

1. 2.
E7

E7

① (Gt.): Guitar entry point on the main riff. The rhythm should also become more strident here.

E7

Vo. *treat me the way you do? wan-ra do?*
treat ne the way you wan - na do? wan-ra do?

Gt.-I

Gt.-II

Ba.

Dr. *2x B.D. () 2x ()*

E7

E7

Vo. *How Man - y give you all my*
When I

Gt.-I

Gt.-II

Ba.

Dr. *2x () 2x ()*

E7

Vo. love _____ Please _____ please _____ be true _____

Gt.-I

Gt.-II

Ba.

Dr.

E7 D A E7

Vo. I'll give you all I've got to give. B all I've got to give.

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. Rings _____ pearls _____ and all _____
 Rings _____ pearls _____ and all _____

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. I'll give you get you to- geth - er ba - by I'm sure
 I've got to

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. *sure you're gon-na crawl*

Gt.-I

Gt.-II

Ba.

Dr.

Vo. *Oh Wan-na love some oth-er man too*

Gt.-I

Gt.-II

Ba.

Dr.

E D(onA) E

cho. 8va

cho. 15 12 15

6

5

⑤ (Gt.): A fairly lengthy solo built around several repeated and extended phrases which hint at the melody over the 'Bolero' type triplet figure that emerges at the end of the solo. The notes should sing out clearly, so, strong picking with the guitar set on the front pick up would be the best approach.

⑥ (Dr.): The drums provide a rhythmic support for the guitar to solo over but they also increase and build up the tension with some distinct and syncopated fills leading up

to the big triplet rhythm. It demands a good sense of timing and phrasing to make this part sound good.

Vo. E D (onA) E

Gt.-I 4. 4.

Gt.-II cho. cho. cho. 3 3 3 3 cho. cho. cho.+p. cho.+p. p. p. p. cho. cho. 12 15 15 15 15 15 14 14 14 12 14 14 12 14 14 14 12 12 14 14 14 12 14 14 12 14 14 14 12 14 14 15 14 14

Ba. 4. 4.

Dr.

Vo. E D (onA) E

Gt.-I 4. 4.

Gt.-II cho. cho. cho. 3 3 3 3 (8va) 3 h.+p. h.+p. h.+p. h.+p. h.+p. 14 14 15 14 15 14 14 12 14 12 14 11 12 11 11 9 11 9 7 9 7 5

Ba. 4. 4.

Dr.

Chord progression: E, D(onA), E

Vo. (Vocal line): Rests throughout.

Gt.-I (Guitar I): Four-measure chords (4.) on E and D(onA).

Gt.-II (Guitar II): Melodic line with notes 12, 12, 12, 8, 16 8, 16 8 12, 8, 14, 15 15, 15, 17 17, 17 17. Includes markings for *8va*, *cho.*, and *h.*

Ba. (Bass): Four-measure chords (4.) on E and D(onA).

Dr. (Drums): Rhythmic pattern with accents and triplets.

Chord progression: D(onA), E

Vo. (Vocal line): Rests throughout.

Gt.-I (Guitar I): *Over Dub.* and *cho.* markings. Includes *8va* and *h.* markings.

Gt.-II (Guitar II): Melodic line with notes 17, 17 17, 15, 15 17, 15 17 15, 15 17, 15 17, 15 17, 15 17, 15 17, 17, 17, 17, 17, 17, 17. Includes markings for *cho.*, *C.D. +p.*, *h.*, *p.*, and *h.*

Ba. (Bass): Four-measure chords (4.) on D(onA) and E.

Dr. (Drums): Rhythmic pattern with accents and triplets.

E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

6

D (onA) **E**

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

8va

cho.

h.+p.

cho.

(8va)

cho.

D E7 D E D D E D E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E D E D E D E D E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. E7

Over Dub. cho. C.D. h.+p.

h.+p.

cho. C.D. h.+p.

Over Dub. cho. C.D. h.+p.

cho. C.D. h.+p.

Ba.

Dr.

Vo. E7 E7

Gt.-I

Gt.-II

Ba.

Dr.

with Bow & Delay

⑦ (Gt.): Another example of playing with the bow. Bear in mind that when you bow a guitar the guitar bridge is not arched, unlike a violin, so only the outside strings are really accessible. Some use of delay will add atmosphere.

Vo. ^{E7}

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description of the first system: The score is in E7 chord. The vocal line (Vo.) is a whole note chord. Guitar I (Gt.-I) is also a whole note chord. Guitar II (Gt.-II) has a melodic line with a slur over the first three measures and a circled '12' in the fourth measure. The bass line (Ba.) has a whole note chord with a '7' below it. The drum line (Dr.) has a pattern of eighth notes and rests, with a circled '12' in the fourth measure.

Vo. ^{E7}

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description of the second system: The score is in E7 chord. The vocal line (Vo.) is a whole note chord. Guitar I (Gt.-I) is also a whole note chord. Guitar II (Gt.-II) has a melodic line with a slur over the first two measures and a circled '12' in the third measure. The bass line (Ba.) has a whole note chord with a '7' below it. The drum line (Dr.) has a pattern of eighth notes and rests, with a circled '12' in the third measure.

E7

Vo. I was a

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. young man I couldn't re-sist... Start-ed think-in'tit o - ver just what I had missed

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. *Got me a girl and I kissed her and then and then*

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. *Whoops Oh Lord well I did it a - gain*

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. *Now I got ten child-ren on my own* 1

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. *got an-oth-er child on the way that makes eleven* But I'm in

Gt.-I

Gt.-II

Ba.

Dr.

E7 E D(onE)

Vo. con - stant heav-en I know it's all right in my mind I got a

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description of the first system: The vocal line starts with the lyrics 'con - stant heav-en' over an E7 chord, followed by 'I know it's all right in my mind' over an E chord, and 'I got a' over a D(onE) chord. The guitar part (Gt.-I) features sustained chords for E7, E, and D(onE). The second guitar (Gt.-II) has a melodic line with slurs and fret numbers 12, 14, 15, 14. The bass line (Ba.) uses a walking bass line with fret numbers 9, 9, 7, 7, 9, 9, 7, 5, and a final chord of (7). The drum part (Dr.) provides a consistent rhythmic accompaniment.

E D(onE)

Vo. lit-tle school-girl and she's all mine I can't get through to her 'cause it doesn't per - mit

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description of the second system: The vocal line continues with 'lit-tle school-girl and she's all mine' over an E chord, and 'I can't get through to her 'cause it doesn't per - mit' over a D(onE) chord. The guitar parts (Gt.-I and Gt.-II) feature a '4.' marking and a slash, indicating a four-measure rest. The bass line (Ba.) continues with a walking bass line, including slurs and fret numbers 9, 9, 7, 7, 9, 9, 7, 7, 7, 7. The drum part (Dr.) maintains the rhythmic pattern.

F **E**

Vo.

But I'm gon - na give her ev - ery-thing I've got to give

Gt.-I

Gt.-II

Ba.

Dr.

E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E E E7(#9)

Vo. Oh — Ro - sie Oh girl — Oh Ro - sie —

G Tempo-II

Gt.-I

Gt.-II

Ba. (with Bow & Delay)

Dr.

E7(#9)

Vo. Oh Yeah — Steal a - way now — steal a - way — Steal a - way — be - by steal a-way —

Gt.-I

Gt.-II

Ba.

Dr.

● (Dr.): Care should be taken to get the snare drum accents right on this 16th note rhythm and a nice rolling beat.

E7(#9)

Vo. Little Rob-ert An-tho-ny wants to Come and play— Why don't you come to me be-by Steal a-way—

Gt.-I

Gt.-II

Ba.

Dr.

E7(#9)

Vo. Al- right Al- right

Gt.-I

Gt.-II

Ba.

Dr.

● (Ba.): This bass entry is a kind of 'call and response,' the 'call' is the guitar riff in the previous bar and the bass phrase echoes and answers it.

E7(#9)

Vo. Well they called me the Hunt - er. That's my name _____ They

Gt.-I

Gt.-II

Ba.

Dr.

E7(#9)

Vo. called me the Hunt - er. That's how I got my fame _____

Gt.-I

Gt.-II

Ba.

Dr.

[H] B7 A G

Vc. Ain't no need to hide. We don't need to run 'Cause I

Gt.-I p.

Gt.-II

Ba.

Dr.

[I] E7 Tempo-I

Vc. got you in the sights of my gun

Gt.-I

Gt.-II

Ba.

Dr.

● (Gt.): Watch your timing on this obligato type fill.

E7 J E7

Vo. 

Gt.-I 

Gt.-II 

Ba. 

Dr. 

E7 K E7

Vo. 

Gt.-I 

Gt.-II 

Ba. 

Dr. 

Vo. E7 D A
 all night long
 barrel-house all night long

Gt.-I 2x
 p.

Gt.-II

Ba. 2x
 2x 8.
 8.

Dr.

Vo. E7
 got to get to you — ba — by Oh — Please — come home —

Gt.-I

Gt.-II

Ba.

Dr.

E7 D A E7

Vo. I've got to get you ba-be

Gt.-I

Gt.-II

Ba.

Dr.

E7 D A E7

Vo. Why don't you please come home

Gt.-I

Gt.-II

Ba.

Dr.

D A E(onB) D A E(onB) D A
 Vo. Why don't you please come home _____ Why don't you please _____ come _____

Gt.-I [Chords and triplets]

Gt.-II [Chords]

Ba. [Bass line with triplets and circled notes 8, 11, 9, 7]

Dr. [Drum line with triplets and circled note 1]

E(onB) D A E(onB) rit. E7(#9)
 Vo. home

Gt.-I [Chords and triplets]

Gt.-II [Chords]

Ba. [Bass line with triplets and circled notes 7, 5, 5, 5]

Dr. [Drum line with triplets and circled note 1]

① (Dr.): The climactic ending throws these drum breaks, based around a two beat triplet rhythm, into the foreground. So go all out and beat the hell out of those drums.

LED ZEPPELIN I

**GOOD TIMES BAD TIMES
BABE I'M GONNA LEAVE YOU
YOU SHOOK ME
DAZED AND CONFUSED
YOUR TIME IS GONNA COME
BLACK MOUNTAIN SIDE
COMMUNICATION BREAKDOWN
I CAN'T QUIT YOU BABY
HOW MANY MORE TIMES**

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