

LED ZEPPELIN

1st
ALBUM

OFF THE RECORD

LED ZEPPELIN



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

Vo. *(Empty staff)*

Gt.-I *(Chords: E, A, B, E)*

Gt.-II *(Chords: E, A, B, E)*

Ba. *(Root notes: E, A, B, E)*

Dr. *(Sparse but tight rhythmic phrase)*

c=Cowbell

● (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.

②(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.

③(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.

④(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 A (B) 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.

⑤(Gt.): 2 fret slides are used to accentuate these chords.

B A E B to

Vo. *wom - an left home 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.

Vo. $F\sharp$ B $F\sharp$ B $F\sharp$ B F B
 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.

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

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

⑦(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.

⑧(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., C.D. p., 8, 9

Chords: E D A E D A B D A

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Annotations: cho., C.D. p., 8va, 8, 9

⑨ (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.

D A E D A E

Vo. I know what it means to be a-lone 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.

Chords: D A E D A

Vo. *each and ev-ery day* _____ *You can feel the beat with-in my*

Gt.-I

Gt.-II

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

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

14 14 15 14 14 14 14 14 14 14 14 14 14 14 14 14

Ba.

Dr.

Chords: 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. 6

cho. C.D.p. 6

cho. C.D.p. 8va

cho. C.D.p. 17 17 17 15 17 15 17 15 17 15

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

Ba.

Dr.

6

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 voice (Vo.) and contains the lyrics: "Intro. Tempo - 1" followed by four measures of rests. Above the staff are the chords: Am, Am(onG), D(onF#), F, E, Am, Am(onG), D(onF#), F, E. The second staff is for the acoustic guitar (Gt.-I), showing a descending arpeggio pattern with a circled '1' above the first measure. The third staff is for the electric guitar (Gt.-II), which is mostly empty. The fourth staff is for the bass (Ba.), and the fifth staff is for the drums (Dr.), both of which are also mostly empty.

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.

B F E F E Am Am7(onG)

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

Gt.-I

Gt.-II (8va)

Ba. (3) (2)

Dr.

(lx tacet)

D(onF#) F Am Dm(onA)

C Tempo-II (Double Tempo)

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

Gt.-I

Gt.-II

Ba. (4) 3 2

Dr.

4

④(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. // // //

Em (onA) G (onA) Dm (onA) Em (onA) G (onA) Dm (onA) Em (onA) G (onA) Dm (onA) Em (onA) G (onA) Dm (onA) E

Tempo-I Tempo-II (Double Tempo)

S.E. Babe

A.Gt. E.Gt.

0 2 0 7 9 8 0 7 7 8 0 2 0 1 0 7 9 8 0 7 7 8 0 7 7 6

0 2 0 7 9 8 0 7 7 8 0 7 7 6

2 2 2 2 2 2

0 5 7 0 5 7 0 2 1 0 0 2 1 0 0 2 7 7

0 2 1 0 0 2 1 0 0 2 7 7

v

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 _____ Ba - by _____ You
 I'm gon-na leave you _____

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

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

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

Dr. % % % % %

F Δ 7 E Am C(onG) D(onF \sharp) E F Δ 7 E

Vo. know I'm real-ly gon-na leave you Oh

Gt.-I 4.

Gt.-II 4.

Ba. 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

Dr.

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

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

G Tempo -1

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

Vo. 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)

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

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

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

Vo. quit you Yeah Ooh ba - by ba - by ba - by ba - by Ba - by

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

Gt.-II E.Gt.

Ba.

Dr.

C(onG) D(onF#) FΔ7 E Am C(onG)

Vo. ba - by ba - by Oh

Gt.-I 4.

Gt.-II 4.

Ba. 4.

Dr.

D(onF#) FΔ7 E Am C(onG) D(onF#) FΔ7 E
 Vo. Don't you hear it call - ing me Oh - - - - - Wom - an - - - -
 Tempo - 1
 Gt.-I 4. 4. 0 2 2 0 2 2 1 0 2 0 3 0 2 0 1 2 0 2 1 0 2 1 3 2 1 0
 Gt.-II 4. 4. A.Gt. E.Gt.
 Ba. 4. 4. 8. 7. 8. 7. 5. 4. 3 2
 Dr.

Am C(onG) D(onF#) FΔ7 E Am C(onG)
 Vo. wom - an - - - - I know I know it's good to have you back a - gain And I - - - - know that
 Gt.-I C.D.C.D. cho. cho. cho. cho. cho. cho. cho.
 Gt.-II C.D.C.D. cho. cho. cho. cho. cho. cho. cho.
 Ba. 2. 0. 4. 3 2 0. 2 0.
 Dr.

● (Gt.): 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 ba - 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 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#)

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 C(onG) D(onF#) FΔ7 E Am

Woo Woo

Vc. [Musical staff with notes and slurs]

Gt.-I [Musical staff with 4. and slash marks]

Gt.-II [Musical staff with 4. and slash marks]

Ba. [Musical staff with 4. and slash marks]

Dr. [Musical staff with slash marks]

C(onG) D(onF#) FΔ7 E F E

Vo. Ba - by ba - by ba - by That's when it's call - ing me

tempo rubato

A.Gt. [Musical staff with guitar-specific notation]

Gt.-I [Musical staff with 4. and slash marks]

Gt.-II [Musical staff with 4. and slash marks]

Ba. [Musical staff with 4. and slash marks]

Dr. [Musical staff with slash marks]

in tempo
A (on C#)

F E Cdim

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

rit. -----

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.B. Lenoire
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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.

N.C. A7 E7

Intro

with Bottle neck →

Blues Harp

1 2 3

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. **4**

Kb. **E.Piano**

Ba. **2**

Dr. **3**

A7 E7

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

Gt.

Kb.

Ba.

Dr.

④ (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.

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

Vo.

Gt.

Kb.

Ba.

Dr.

A7

Vo.

Gt.

Kb.

Ba.

Dr.

E7 B7

Vo.

Gt.

Kb.

Ba.

Dr.

A7 E7 A7 A#dim Blues Harp

Vo.

Gt.

Kb.

Ba.

Dr.

D **E7**

Vo. 

Gt. 

Kb. **[E.Piano]** 

Ba. 

Dr. 

A7 **E7**

Vo. 

Gt. 

Kb. 

Ba. 

Dr. 

3 3 3 3 3 3 3 3 3 3

B7 A7 E7 A7 A[#]dim E7 B7

Vo. Ah Yeah

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E7

Vo.

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.

9

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. s.

Gt.-II
cho. cho.C.D.p. cho.cho.C.D.p. p. p. s. 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 Shook Me ba - by ——— You Shook Me all ——— night long.

Gt.

Kb.

Ba.

Dr.

E7 B7 A7

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

cho. cho. cho.

cho. cho. cho.

Gt. 8va → (with Bottle neck) s. s. 12 12 10 12 10 12 10 12 12 12 17 15 15 15 12 10 10 10

Kb.

Ba.

Dr.

Tempo Rubato

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 17 17 17 14 14

Kb.

Ba.

Dr.

A7 Blues Harp E7

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

cho. — (8va) 8. 7

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

Kb.

Ba.

Dr.

Em

A

Vo. Dazed And Con - fused... for so long but It's not true Want - ed a wom - 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 wom - an was cre - at - ed be - low... yeah...

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

Gt.-II (8va)

Ba.

Dr.

③ (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

Vo. C Em

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.

⑤

Em

Vo. D B

- 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 Gt.-III

Ba.

Dr.

⑤ (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

Ba.

Dr.

Em F Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑥ (Dr.): Tricky fill timing-wise and quite effective in the music.

Em

Vo. Try to love you ba-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 ba-by I want — you a -

Gt.-I

Gt.-II (8va)

Ba.

Dr.

Vo. G B
- gain —

Gt.-I

Gt.-II Gt.-III Gt.-III

Ba.

Dr.

Vo. *Ah*

Gt.-I *tremolo* *with Wow + Delay*

Gt.-II *8va (with Wow Delay)* *tremolo*

Ba. *s.*

Dr.

Vo.

Gt.-I *fz.*

Gt.-II

Ba. *s.*

Dr.

⑨ (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.

1 Em

Vo.

Oh ——— yeah ——— Al — right ———

Gt.-I

Gt.-II

Ba.

Dr.

⑩ (Ba.): Keep the rhythm tight as you repeat this bass pattern.

⑪ (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

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑩ (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.

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

Gt-II

Ba.

Dr.

Em

Vo.

Gt-I *cho. p. h.+p. h. h.+p. h. h.+p. h. h.+p. h. cho.*

Gt-II

Ba.

Dr.

Vo. Em E D

(o)=Picking Harm. 8va

Gt.-I

Gt.-II

Ba.

Dr.

Vo. D A E G E D A

Gt.-I

Gt.-II

Ba.

Dr.

⑮ (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.

⑯ (Ba.): Watch out for the rhythm change here, set up by the guitar, to a more swinging one.

⑰ (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 4. 4.

Gt.-II

Ba.

Dr.

J B Tempo-I

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.

Vo. _____

Em **L**

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.

cho. + C.D.

cho. + C.D.

cho. + C.D.

cho. + C.D.

Em

M B

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.
cho.+ C.D.

Ba.

Dr.

B

N Em

Vo. _____ al - right _____ Oh _____

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo. Oh Oh Oh Oh Oh Oh Oh Oh

Gt.-I (•)=Mute

Gt.-II

Ba.

Dr.

19

Em D Em

Vo. Oh Oh Oh Oh Oh Oh Oh Oh

Gt.-I

Gt.-II

Ba.

Dr.

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 SUPERHYPER 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 \square 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

The musical score is arranged in a grand staff format with seven staves. From top to bottom, the staves are: Voice (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Keyboard (Kb.), Bass (Ba.), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is common time (C). The introduction is marked 'Intro. - I' and 'Tempo Rubato'. The guitar parts (Gt.-I and Gt.-II) are shown with a single chord, Em7(11), indicated by a 'c' in a circle on the staff. The keyboard part (Kb.) features three distinct organ textures labeled 'Organ-I', 'Organ-II', and 'Organ-III'. 'Organ-I' is a simple bass line, 'Organ-II' is a melodic line with triplets, and 'Organ-III' is a more complex texture. The bass (Ba.) and drums (Dr.) parts are also shown with a 'c' in a circle on the staff, indicating they are to be played in common time.

Em7⁽¹¹⁾

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Em7⁽¹¹⁾ D(onF#) G

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

G A7

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

A7

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

8va bassa

D
Intro. - II
In Tempo

A7 C G

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

D7 C G D7(#9) D7 C

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

[A.Gt.] 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 Symbols: G, D7(#9), D7, C, G7, D7(#9)

Lyrics:
 Ly - in' cheat - in' hurt - in' that's all you seem to do
 Made up my mind to break you this time Won't be so fine it's my turn to cry

Performance Notes:
 (1) (Gt.): First system, first measure.
 (2) (Gt.): Bottleneck section.
 (3) (Ba.): Second system, second measure.

② (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. _____ new _____ more _____
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 ba - by I'll be gone
Peo - ple talk - in' all a - round Watch out wom - an - no long - er is The joke gon - na be in my heart This is

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

C(onD) G(onD) C D7 G

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

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

8va

Chorus

D7 G D7

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

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

1.

Vo. G D7 G

Come Your Time Is Gcn - na Come

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

(8va)

2.

Vo. D7 C G D7 G

Tapping

Come

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

(8va)

14 14 12 12 15 17 15 17 17

5

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 no

6

Gt.-I

Gt.-II
 17 15 17 17 24 24 24 22 24 22 24 22 24 22 24

Kb. 4.

Ba.
 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 5 7 7 7 7 7 7

Dr.

G Come D7 Your Time Is Gon - na G Come
 No no no no no no

Gt.-I

Gt.-II
 24 22 22 24 22 24 22 24 24 19 21 21 21 19 19 19 19 19 20 20 (8va) Bottleneck

Kb. 4.

Ba.
 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.

6 6 6 6

Fade Out

⑥ (Gt.): Spot on precision in strumming these 16th note chords is not too important as the song has a loose folkly beat.

LED ZEPPELIN

BLACK MOUNTAIN SIDE

by Jimmy Page
© 1969 SUPERHYPE 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 8va Harm.

Intro.

2

3

A

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 tabature, 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.

④(Gt.): 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 SUPERHYPE 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

Vo. *(Vocal line with lyrics E D A D E D A D E)*

Gt. I *(Guitar I part with circled 1 and Mute instruction)*

Gt. II *(Guitar II part with circled 1 and Mute instruction)*

Ba. *(Bass part with circled 2)*

Dr. *(Drum part)*

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

Vo.
 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 5 7 5 7

Gt.-II
 (·)=Mute
 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

E D A D E D A D

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

Gt.-I
 0 0 0 0 0 0 0 0 0 0 0 5 7 6 7 7 5 7

Gt.-II
 2x
 0 0 0 0 0 0 0 0 0 0 0 5 7 6 7 7 5 7

Ba.
 2x s.
 7 7 7 7 7 7 7 7 7 5 5 5

Dr.
 x x x x x x x

E D A D A

Vo. your lov - in' charms
Yes I like your charms

Com - mu - 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.

⑤ (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.

⑥ (Ba.): The same as for the above. Bring out the off beat emphasis and hold the 8 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 me in - sane

Gt.-I

Gt.-II

Ba.

Dr.

B

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

Gt.-I

Gt.-II

Ba.

Dr.

(.) = Mute

5

6

7

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.

●(Gt.): 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.

A **B**

Vo. 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. p. cho. cho. cho.

Ba.

Dr.

C **E** **D** **A** **D** **E** **D** **A** **D** **E**

Vo. Chorus Com - mu - ni - ca -
Yeah Com - mu - ni - cate

Gt.-I

Gt.-II

cho. cho. (-8va) 8. 8.

Ba.

Dr.

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

- tion Break - down

I want you to love your life I want you to love your life

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the first two lines of the musical score. The vocal line (Vo.) is in treble clef with a key signature of two sharps (F# and C#). It features two phrases of lyrics: "I want you to love your life" and "I want you to love your life". Above the vocal line are guitar chords: E, D, A, D, E, D, A, D, E. The guitar parts (Gt.-I and Gt.-II) are in standard tuning. Gt.-I has a few chords and rests. Gt.-II has a more active part with a 9/7 pattern. The bass (Ba.) and drums (Dr.) provide a rhythmic accompaniment. The drums have a pattern of eighth notes and rests.

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

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

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the next two lines of the musical score. The vocal line (Vo.) features the lyrics "Wow Oh Ha Oh Wow Wow" and "I want you to love me". Above the vocal line are guitar chords: E, D, A, D, E. The guitar parts (Gt.-I and Gt.-II) are mostly rests, with some activity in the second measure. The bass (Ba.) and drums (Dr.) continue the rhythmic accompaniment. The drums have a pattern of eighth notes and rests.

LED ZEPPELIN

I CAN'T QUIT YOU BABY

by Willie Dixon
© 1956 HOOCHIE COOCHE 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 arranged in four systems, each with a vocal line (Vo.), guitar line (Gt.), bass line (Ba.), and drum line (Dr.).

- System 1:**
 - Vo.:** Lyrics: "Oh I Can't Quit You Baby So I got to put you down for a while". Includes vocalizations "cho. cho. cho." and "cho. cho. cho.".
 - Gt.:** Includes a chord diagram for D9 (5 5 5 5 4 5) and a triplet lick with notes 7 7 5 8 5 8 8 8 8 5 7 5 6.
 - Ba.:** Root notes: 5, 4, 7, 4, 5, 6.
 - Dr.:** Features a hi-hat and bass drum pattern with a circled '2' indicating a specific rhythm.
- System 2:**
 - Vo.:** Lyrics: "I said I Can't Quit You Baby I guess I got to put you down". Includes vocalizations "cho. cho." and "C.D.".
 - Gt.:** Includes chord diagrams for A7 (7 7 5 8 5 8 8) and D7 (7 10 10 10).
 - Ba.:** Root notes: 5, 4, 7, 7, 5, 7, 5, 4, 7, 5, 4, 7, 4, 5, 6.
 - Dr.:** Continues the hi-hat and bass drum pattern.

① (Gt.): A sensitive touch is needed on bits like this to bring out the different nuances of the guitar's 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.

LED ZEPPELIN

HOW MANY MORE TIMES

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

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.:** Features an "Intro." section with a "3times Repeat" instruction. It includes a "3x only" section and an "Ah" vocal line. The key signature is E major (one sharp) and the time signature is common time (C).
- Gt.-I:** Shows a "1x tacet" instruction. It includes "with Wow" markings and a circled "1" indicating a specific technique. The guitar part is primarily in E7.
- Gt.-II:** Shows a circled "2" indicating a specific technique.
- Ba.:** Shows a circled "2" indicating a specific technique. The bass line is in E major and common time.
- Dr.:** Shows a circled "3" indicating a specific technique. It includes "R=Rim Shot (2x only)" and "2x" markings. The drum part is in E major and common time.

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

Vo. *p* *p*

Gt.-I (with Wow) 8. 4

Gt.-II

Ba.

Dr. 3

E7 E7

Vo. *A* 2x
How Many More Times
More Times

Gt.-I 4

Gt.-II

Ba.

Dr. 3 2x B.D. ()

④ (Gt.): Guitar entry point on the main riff.
The rhythm should also become more
strident here.

E7

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

Gt.-I

Gt.-II

Ba.

Dr.

E7

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

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. love _____ Please _____ please _____ be true _____

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the first four measures of the piece. The vocal line (Vo.) has a melody in G major with lyrics: "love _____ Please _____ please _____ be true _____". The guitar I (Gt.-I) part has a rhythmic accompaniment with a slash indicating a barre. The guitar II (Gt.-II) part is silent. The bass (Ba.) part has a simple bass line. The drums (Dr.) play a pattern of quarter notes with accents and triplets.

E7 D A E7

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

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains the next four measures. The vocal line (Vo.) has a melody in G major with lyrics: "I'll give you all I've got to give. I'll give you all I've got to give." The guitar I (Gt.-I) part has a rhythmic accompaniment with a slash indicating a barre. The guitar II (Gt.-II) part is silent. The bass (Ba.) part has a simple bass line. The drums (Dr.) play a pattern of quarter notes with accents and triplets.

E7

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

Gt.-I

B 0 7 5 7. 5

Gt.-II

Ba.

B 0 7 5 7. 5

Dr.

2x ()=2x

E7

Vo. I'll give you get you to-ge-th - 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.

☐ C E D(onA) E

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

Gt.-I

Gt.-II

Ba.

Dr.

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 8. 8. 8. 8. cho. cho. cho. cho. cho. cho. 8va

Ba. 4. 4.

Dr. 3 3

Vo. D(onA) E

Gt.-I 4. Over Dub. cho. 8va

Gt.-II cho. C.D.+p. h. p. h. h. h. p. h. p. cho. cho. 17 17 17 15 15 17 15 15 17 15 17 15 15 17 15 17 15 17 15 17 17 17 17 17

Ba. 4. 4.

Dr. 3 3

E

Vo. _____

Gt.-I

Gt.-II

Ba.

Dr.

D (on A) **E**

Vo. _____

Gt.-I

Gt.-II

Ba.

Dr.

Vo. E7

Gt.-I
 Over Dub. cho. C.D. h.+p.
 cho. C.D. h.+p.

Gt.-II
 Over Dub. cho. C.D. h.+p.
 cho. C.D. h.+p.

Ba.

Dr.

Vo. E7 E 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 system contains five staves. The vocal staff (Vo.) has a treble clef and a key signature of two sharps (F# and C#), with a chord symbol 'E7' above the first measure. The guitar I (Gt.-I) staff has a treble clef and a key signature of two sharps, with a chord symbol 'A/B' below the first measure. The guitar II (Gt.-II) staff has a treble clef and a key signature of two sharps, with a chord symbol 'A/B' below the first measure and a circled '0' below the second measure. The bass (Ba.) staff has a bass clef and a key signature of two sharps, with a circled '7' below the first measure. The drum (Dr.) staff has a bass clef and a key signature of two sharps, with a circled '8' above the first measure. The guitar II staff features a melodic line with a slur over the first three measures and a double bar line. The bass staff features a melodic line with a slur over the first three measures and a double bar line. The drum staff features a rhythmic pattern of eighth notes.

Vo. *E7*

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description of the second system: The system contains five staves. The vocal staff (Vo.) has a treble clef and a key signature of two sharps (F# and C#), with a chord symbol 'E7' above the first measure. The guitar I (Gt.-I) staff has a treble clef and a key signature of two sharps, with a chord symbol 'A/B' below the first measure. The guitar II (Gt.-II) staff has a treble clef and a key signature of two sharps, with a chord symbol 'A/B' below the first measure and a circled '0' below the second measure. The bass (Ba.) staff has a bass clef and a key signature of two sharps, with a circled '7' below the first measure. The drum (Dr.) staff has a bass clef and a key signature of two sharps, with a circled '8' above the first measure. The guitar II staff features a melodic line with a slur over the first two measures and a double bar line. The bass staff features a melodic line with a slur over the first two measures and a double bar line. The drum staff features a rhythmic pattern of eighth notes.

E7

Vo. I was a

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. young man I couldn't re-sist... Start-ed think-in'it 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* I

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.

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

Vc.

Gt.-I

Gt.-II

Ba.

Dr.

E E E7(#9)

Tempo-II

G

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

Gt.-I

Gt.-II

Ba.

Dr.

(with Bow & Delay)

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.

s.

8

Ⓢ (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 ba - 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

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

Gt.-I p. p.

Gt.-II

Ba.

Dr.

I E7 Tempo-I

Voc. got you in the sights of my gun

Gt.-I

Gt.-II

Ba.

Dr.

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

E7 E7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E7 K E7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E7 D A

all night long
barrel-house all night long

How I've

Gt.-I

Gt.-II

Ba.

Dr.

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 4.

Gt.-II

Ba.

Dr.

E7 D A E7

Vo. Why don't you please come home

Gt.-I 4.

Gt.-II

Ba.

Dr. 4.

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
 Gt.-II
 Ba.
 Dr.

E(onB) D A E(onB) E7(#9)
 Vo. home
 Gt.-I
 Gt.-II
 Ba.
 Dr.

⑪ (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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