BLACK DOG

GUITAR
The song is based on some very tight guitar riffing with Jimmy Page's characteristic sound - natural distortion from the amplifier and strong attacking pick work. There are a number of time changes, so the rhythm needs extra attention.

BASS
The heart of the song is the bass' unison playing with the guitar, so for the bass player, the key points are effective accented picking and accurate timekeeping. Practise so that your timing gels smoothly with the guitarist's.

DRUMS
The drum part is based on simple but powerful eight beat rhythm patterns. Be sure to master the triplets which are the key to it and play them with a broad swinging feel. There are various time changes, so keep your timing accurate and don't hold up the flow of the rhythm.

1 (Gt.) : The main riff. Strong picking is needed for a powerful drive.
2 (Ba.) : Make sure you synchronise well with the bass drum accents and play with a broad swinging feeling.
3 (Dr.) : Each beat must be well accented and made to count.
Oh, oh, child, way you shake that thing gonna make you burn, gonna make you sting.

Hey, boy, baby, when you walk that way watch your honey drip, can't keep a way.
(Chorus)

A7

Ah__yeah__ah__yeah__ah__ah__ah__


Gt.-I

Gt.-II

Ba.

Dr.

Va.

A7

Ah__yeah__ah__yeah__ah__ah__sh____I__gotta roll,


Gt.-II

Gt.-I

Ba.

Dr.

0 (Gt.): There should be no edge to the riffing here; the sound of the phrasing needs to be expansive.
can't stand still, got a flame in my heart, can't get my fill.

Eyes that shine.

burning red, dreams of you all thru my head.
Hey, baby, oh, baby, pretty baby, la la la la.

(Dr.) : Simple drumming, but take care over the triplet feel.
I found out what people mean by down and out.

Spent my money.

Took my car, started tellin' her friends she wants to be a star.
I don't know — but

I been told a big hocked woman ain't got no soul.

All I ask for when I pray, steady rollin' woman gonna come my way.
A7

Vo.

Gt. I

Gt. II

Ba.

Dr.

A7

Vo.

hold my hand and tell me no lies, make me a happy man.

Gt. I

Gt. II

Ba.

Dr.

(C)t: If you have only one guitar, then play the Gt-II part here.
(Gt): Take your time with your bending in this triplet section and play each note clearly. It's easy to get carried away by the tempo here, so keep your ears open for the rest of the band.
ROCK AND ROLL

GUITAR
A classic Zeppelin number. As the title implies, the phrasing is all in typical rock 'n' roll style - strong picking, a big sound, and straightforward tight backing work. The solo features a number of tricky passages, so tackle them with care and concentrate on one at a time.

BASS
A very orthodox eight beat root note bass line here. Bass and bass drum are often playing the same pattern, so be sure to beef up your sound with a strong attack and accurate rhythms. The more simple it is, the more you need techniques to bring out the accents and the feel of the thing.

DRUMS
The eight beat rhythm pattern forms the basis of the song, and the powerful bass drum gives it its characteristic feel. There's little call for delicacy; raw power is what's needed, but that needn't mean rough playing. Concentrate on strict timekeeping to bring out the feel of the piece.

0(Dr.): Play the hi-hat half open like a crash cymbal.
(Gt.) For the semitone bends at the third fret (5th, 6th strings), pull the strings down. The timing of the syncopation needs to be exact.
It's been a long time since I Rock and Rolled.

It's been a long time since I did the Stroll.

(Ba.) : Powerful alternate picking.
let me get it back, let me get it back, let me get it back,
be-by, where I come from.

It's been a long time, been a long time, been a long
lone-ly, lone-ly, lone-ly, lone-ly lone-ly time,
yes it has,

It's been a long time since the book of love,
can't count the tears of a life with no love.

Carry me back, carry me back, baby, where I came from.

Weh...
It's been a long time, been a long time, been a long lonely, lonely, lonely time.

Ch.
In A (Ba.): Support the guitarist by being tightly in time with the bass drum.
(GL.) The trick with the pulling-off here is to boost the sound of the open strings by pulling off and down.

(Gt.) Pick the beginning of each beat strongly to create the impression of fully picked phrasing.
(Gt): Pull-off as in 3, but here you should mute lightly with your right hand.
mak-ing vows__that just can't work___right.

Oh__Yeah__open your arms, open your arms, open your arms.______baby, let my love come
It's been a long time, been a long, lonely, lonely, lonely, lonely time.
Woo Yeah It's been a long time, been a long time, been a long lonely, lonely, lonely...
**THE BATTLE OF EVERMORE**

**GUITAR**

Only two acoustic guitars are used for this song. The sound of Gt-I is very similar to that of a mandolin, and a specially adapted instrument may have been used. The tuning is unclear, so it's shown scored as normal. Gt-II plays normal acoustic guitar chord strokes. As there is no rhythm section playing, the Gt-II player needs to keep up a steady rhythm.

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**Notes:**

1. (Gt-I): In this pattern, the notes on the fourth string are like a drone. The fingering is rather difficult, so take your time over it.

2. (Gt-I): Be sure that the 4th and 5th string notes don't sound here.
The Queen of Light took her bow
and then she turned to go,
the seas of hop-pi-ness.

The ground is rich, from tender care,
ro-pay, do not forget.

Prince of Peace, en-braced the gloom
and walked the night, a lone.

Chorus (Ch.
Dance in the dark of night,
sing to the morn.

(The) dark lord rides in force,
(The) apples turn to brown.

(G.t.): The X sign on the tabulature signifies a strong mute.
Am6  C  Am6  G  Am6  C  D
war is the common cry,

D

vo

Gt-I

Gt-II

pick up your swords... and fly.
rest not to lock... your homes,

Am6  G  Am6  C  Am6  G

Vocal

Gt-I

Gt-II

Side by side we wait the night of the dark... est of... them all...
(The sky is filled with good and bad... that mor... tals never know...

Am6  C  D

Vocal

Gt-I

Gt-II

36
Am6       G      Am6       C       Am6       G       Am6       C       C

I hear
Oh, well,

D       C

the horses' 
down

D       G7       C

in the valley below,

I'm waiting for the angels of Avalon,

tired eyes on the sunrise

G7       C

waiting for the eastern glow,

waiting for the eastern glow.

G       Am6       G       Am6       C       Am6

The pain of war cannot exceed the woe of aftermath.
Am6  C  Am6  G  Am6  C  Am6  G  Am6  C

the drums will shake the castle wall, the ring waits in black, ride

D

Sing as you raise your bow, shoot straighter than before.

Am6  G

on.

ride on

No comfort has the

Am6  C  Am6  G  Am6  C  D

dance in the dark of night,

fire at night that lights the face so cold.
sing to the moon\light.

(Theme) magic names are written in gold
to bring the balance

back.

Bring it back.

At last...
sun is shining, the clouds of blue roll by, with flames from the dragon of darkness the
sunlight blinds his eyes.

(Gt.) Arpeggio playing.
STAIRWAY TO HEAVEN

GUITAR
This famous song is a veritable compendium of the rock guitarist's skills. Perfect pickwork and subtle shading are what give the song its character. You will need to work carefully through each section, regarding each as equally important. If you do so, you will find that this one song can teach you a great deal.

BASS
The gentle picking and relaxed feel of the first half followed by the dynamic attacking style of the second makes for quite a contrast. Melodious songs like this are very much affected by the rhythm of the bass playing, so all unevenness must be avoided to provide the right backing for the melody and the solo.

DRUMS
As with the bass, the first and second halves of the song contrast strongly with each other. The key is to get the feel of the whole before you begin, and get that into your head in order to be able to bring out the mood of the song. In particular, pay attention to the length of each individual beat and stay right with the guitar riff. The bass drum playing also calls for some technical skill, and must be clear at all times.

/gl: It would be best to play these arpeggios with both pick and fingers together, but if you choose to use your fingers only, make sure you bring out the root note.
There's a lady she's sure all that glitters is gold and she's buying a staircase to heaven.

When she gets there she knows if the stores are all closed with a word she can get what she came for.

Oh,
and she's buying a stairway to heaven. There's a sign on the wall--but she wants to be sure--'cause you

know sometimes words have two meanings, In a tree by the brook there's a songbird who sings, sometimes all of our thoughts are mis-

-given.
(Ct.) Jiminy is playing a 12 string electric here, if you have only a six string, add on a chorus box which will help you get close to the 12 string sound.
Spirit is crying for leaving. In my thoughts I have seen rings of smoke through the trees, and the piper will lead us to reason. And a new day will dawn for those who stand long and the voices of those who stand looking. Forests will echo with laughter.
If there's a hustle in your hedge—row, don't be alarmed now, it's just a spring clean for the May.
Your head is humming and it won't go in case you don't know, the pigeons calling you to join...
(GL) : 16th note phrasing; watch the accents on the bends.
(Ba.) : Make the most of the lightness of the 16th note phrases and stay tight with the bass drum.
(GL) : A slide technique on the same note used when changing phrases - practise this until you can manage it in any position.
Am Am(onG) Fa7 Am Am(onG) Fa7 Am Am(onG)

Over Dub.(p.)

cho. cho. cho. cho. cho.
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Vo.

Gt. I

Gt. II

F7

Am

G

Am

G

F

G

Am

G

And as we wind on down the road
how ev'-ry-thing still turns to gold.
our shes - ows tall'er than our
And if you lis-ten ver - y

Vo.

Gt. I

Gt. II

Kb.

Ba.

Dr.

(Cl.) The timing of the syncopation needs
to be spot on here in order to fill the gaps in
the vocal line precisely.
soul... There walks a lady we all know... who shines white light and wants to
hard... the tune will come to you at last... when all are one and one is

show... to be a rock and not to roll...
Am Am(onG) F67

And she's buying a stairway to heaven.
MISTY MOUNTAIN HOP

GUITAR
A medium tempo number with a languid laid back sixties feel to it. The backing keeps up the same basic pattern throughout, but the fingerings are not so simple, so take care over it. The syncopated eighth note sections with the bass guitar also merit extra attention. Throughout the song, you need very accurate rhythm playing to build and maintain the guitar line.

BASS
With few position changes and a relaxed tempo, this is a fairly easy number for the bass player. The beat changes a lot in the introduction, and you’ll need to keep up your concentration in the unison parts with the guitar. There’s also a lot of syncopation, so your playing must be tight and rhythmic.

DRUMS
The song has a relaxed pace, but there’s no lack of the characteristic Bonham power playing. The knack is to keep up a perfect rhythm while, together with the rest of the band, avoiding the temptation to rush ahead; if you can manage this, you’ll be able to reproduce the laid back loping swing of the song. Be careful not to throw your rhythm out by making your strokes too powerful; put all your feeling into each individual stroke.

\[\text{GL.} \text{: The guitar comes in behind the electric piano intro. Take care with the syncopation. When you play the } 6/3 \text{ with your index finger, give it an extra touch to add the impression of a bend.} \]

\[\text{Ba.} \text{: If you find this unison section with the guitar difficult, play the A on the first beat with the open fifth string.} \]
(Gt.) The fingering in this vocal backing section will need extra practice as it's rather tricky.

(Dr.) This is the main rhythm pattern for the piece - powerful bass drum and snare strokes and hi-hat accents on every other beat.
Crowds of people sit 'tin' on the

Just then a police man stepped up to

grass with flowers in their hair said, "Please, boy, would we care
d to all get in line. __________ get in line."

Hey, boy, do you wanna smoke? __________
Vo.  
A7
And you know how it is;  
Well you know,  
I really don't know what time it was,  
they asked us to stay for ten and have some fun.

Gt. I

Gt. II

Kb.

Ba.

Dr.

Vo.

A7  D  G7  A7
wuh, oh, so I asked them if I could stay a while.

Gt. I

Gt. II

Kb.

Ba.

Dr.

3

[Dr.]: There's a beat change here, so mind your snare position. Then comes a longish break; you can use the hi-hat pedal to count it.
A7

in the streets to-day, Baby, you better, you better open your eyes.
(Gt.): In this beautiful twin guitar lead harmony, watch the timing of your bends and slides.
A7  D  G7  A7
spir-its go now,  o-ver the hills where the spir-its fly.
cho.
cho.
cho.
cho.
A7
Ooh.
ooh.
cho.
cho.
cho.
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FOUR STICKS

GUITAR
This song features some complex guitar overdubbing, but there's not too much of it, so it's possible to play in the way we've shown in the score as Gt.-I and II. There's some lovely twin guitar ensemble playing in the intro., so make sure the pitch of the two instruments is right. The other point to watch is the precision of the time changes from 5/8 to 6/8 and back again.

BASS
Accuracy in time changes and tightness in the unison passages are the main points for the bass player. In B and D sections, the bass sounds quite free, but watch you don't lose the rhythm for all that. Each 16th note should be played clearly and precisely.

DRUMS
This is quite a complex rhythm. The main point to note is the hi-hat and off beats on the bass drum. The hands are playing mostly toms with fill-in like strokes. Tackle these only after you've mastered the continuous open hi-hat and off beat bass drum pattern.

\(\text{Dr.}\) : This hi-hat and bass drum pattern goes right through the song. Make the 16th notes precise.
cryin' time,
river's red...

oh, baby, I got to fly.

in my head...

Em

A(one)

G

Em

Vo.

get to try to find a way,
There's a funny feelin' goin' on,

get to try to get a way...
don't
A(onE)

G

1. Em

2. A

think I can hold out long.

'cause you know I got ta get a way from you, Robe-

(A.Gt.)

And when the owls cry in the night, oh, Baby, Baby, when the

(Gt.) : This is the only acoustic guitar section. In this octave playing, make sure you mute well to suppress unwanted notes.

(Gt.) : You'll need a chorus box here; the basic setting should be clear and free of distortion.

(Ba.) : Free ad-libbing around the A chord.
(Syn.): Synthesiser passage.
A

2. A

(Synth.)

Em

(Woo... Yeah)

rivers end all

Woo... Yeah...
GOING TO CALIFORNIA

GUITAR
A purely acoustic guitar number for three instruments, but we've shown just two in the score. Gt.-I sounds like a gut stringed guitar, capable of playing really high notes with ease. A regular folk guitar can be used for this. Gt.-II is a six string tuned to D and plays mostly arpeggio style.

(Gt.-I) & (A.Gt.)

1

G

(A.Gt. 6th Strings = D)

2

Vo.

Spent my days with a won-der un-kind,

Made up my mind to make a new start,

Some-one told me there's a girl out there with love in her eyes and flowers

(Gt.-I) : This phrase is repeated just twice. (Gt.-II) : The basic arpeggio backing pattern of the song.
Thick my chances on a big jet plane,
The sea was red and the sky was grey.

Never let them tell you that they're all the same,
Wondered how tomorrow could ever follow today.

Oh (The) mountains and the canyons started to tremble and shake (as the)
G

drink in the moon
to awake.

Gt-I

D

Seems that the wrath of the Gods got a punch on the nose.

Gt-I

Gt-II

Vo.

Dm

—and it started to flow. I think I might be sinking.

Gt-I

Gt-II

85
A

Dm

Throw me a line if I reach it in time.

Gt.

Dm

A

I'll meet you up there where the path runs straight and high.

Gt.

A

E D

Gt.
To find a queen, 
side a white more in the
foot-steps of 
dawn.

plays guitar and cries, 
Tryin' to find a woman who's never, never, never been born.

Standing on a hill in my mountain of dreams.
Tell-ing my self it's not as hard, hard, hard, as it seem.

Vo.

G

D

G

Gm

D
WHEN THE LEVEE BREAKS

GUITAR
An unorthodox open F tuning is used for Gt.-I: from the first string - F,C,F,C,F. Bottleneck is used in places, so have one handy on the little finger of your left hand. Gt.-II, which is tuned normally, also requires a bottleneck.

BASS
The bass playing is quite free for the most part, but here and there are phrases where the bass player must be together with the guitarist. The best approach is a basic pattern with decorative fills. Note values are often small, but you’ll need to feel the drummer’s groove to make every beat count.

DRUMS
The intro features an effective use of echo best reproduced by using a digital delay. The number has a basic 16 beat feeling, yet the groove is a really heavy one. Every stroke must be played with great power, and the eighth note hi-hat rhythm kept rock steady. Pay attention also to the balance between the hi-hat, snare and bass drum.

1(B.H.): This is an Eb major blues harp with plenty of reverb.
2(Dr.): Note the use of echo. Set the delay for 16th note timing.
(Gt.l) The bottleneck is used for just this phrase. Play through it with the bar on the little finger of your left hand.
keep on rainin', levee's goin' to break
if it keeps on rainin', levee's goin' to break.

when the levee breaks (I'll) have no place to stay.
Mean old leav-o taught me to weep and moan,

Lord,

Mean old leav-o taught me to weep and moan,

It's got what it takes to make a mountain man leave his home,

Oh, well, oh, well, oh, well,
(Gt.) The F on the open 3rd string is played as a pedal tone.
Don't it make you feel bad when you're tryin' to find your way home, you don't know which way to go? If you're goin' down South, they got no work to do, if you don't know about Chi - ca - go.
cryin' won't help you, prayin' won't do you no good,

Oh, when the levee breaks, name, you got to move.

Abi Wo-

(Blues Harp)

All last night sat on the levee and mooned.
(Gl.): You'll need delay here too.

(Gl.): Reverse echo here for the final flourish. We can't show it on the score. Experiment with digital delay.
LED ZEPPELIN IV

BLACK DOG
ROCK AND ROLL
THE BATTLE OF EVERMORE
STAIRWAY TO HEAVEN
MISTY MOUNTAIN HOP
FOUR STICKS
GOING TO CALIFORNIA
WHEN THE LEVEE BREAKS