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It was an April mornin' when they told us we should go,

and as I turned to you, you smiled at me, how could we say no?

Woh — the fun to have to live the dreams we always had,
woh___ the songs___ to sing    when we at last___ re-turn a-gain.
(We) swept New York a glanc-ing kiss to those who claim, they know,

below the streets that steam and hiss, the devil's in his hold.

Oh to sail away to sandy lands and other days,
oh to touch the dream, (that) hides inside and's never seen yeah.
Into the sun and South... and on, at last the birds... had flown.

As shackles of commitment fell... in pieces on... the ground.

Oh... to ride... the wind, to tread the air above... the din.
oh to laugh aloud, with dancing eyes we court the crowd, yeah.
To seek the man whose pointing hand,
the giant step unfolds,

to guide us from the curling path
that turns our face to stone.
And if one bell should ring in celebration for a King,

so fast the heart should beat as proud's the head with heavy feet, yeah.
*Chord names represent overall harmony
a tempo \( \frac{4}{4} = 146 \)

Em (Guitar 4)

Cadd\#11 9

Gtr. 2

Gtr. 3

Gtr. 5
(The) days fly by and you and I bathed in eternal summer's glow,
as far away and distant, our mutual child did grow.

Woh... the sweet refrain... (that) soothes the soul and calms the pain...

oh Albion remain (though) sleeping now to rise again.
(In) wondering and wanderings, one place to rest the search, where the

Guitar 4 repeats previous 2 bars for 14 bars

mighty arms of Atlas hold the heavens from the earth...
Oh the mighty arms of Atlas
hold the heavens from the earth,
I'm gonna reign, gonna reign, gonna reign, gonna reign.
a tempo \( \downarrow = 146 \)

Em (Guitar 4)

Ooh

Em (Guitar 4 sm.)

Ooh
Guitar 4 repeats previous 4 bars sim. for 12 bars
Where the mighty arms of Atlas hold the heavens from the earth.

Aah aah aah aah aah

Oh oh oh oh
Ooh

Gtr. 4 doubles

Double tracked with Elec. 12-string Guitar

(use thumb)

repeat to fade
For Your Life

Words and Music by
Jimmy Page & Robert Plant

(G) [G]

Voice

Well well

(G)

Guitar 1
(Electric)

(G)

Guitar 2
(Electric)

(G)

Guitar 3
(Electric)

12-string Guitar
(Electric)

Vs.

ho ho ho

Gtr. 2

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You said I was the only, with my lemon in your hand.

oh oh

oh oh Ex-hib-i-tion is your hab- bit, e-mo-tion second hand,

oh oh oh oh

Had to pull away to save me,

may-be next time a-round

Oh And she said:
Don't you wan-na:
  don't you wan-na cook it, cook it, cook it.
  Hadn't plan-ned to, could not stand.

[G]

Vx

try_ it fry it,
  na na na na yeah!

[G]

Vx

Wooh ooh ooh ooh.
  Heard a cry for mer-cy from a gut-ter.
in the city of the damned, oh oh babe, deep down

in the pits you go no lower the next stop's under-ground, oh hello under-ground.

Your wine and roses ain't quite over till favour deals a losing hand.

And I said: (You) didn't mean to, did not convene to fluff it.
You didn’t plan it, you over-ran it.

Ah

Electric 12-string doubles

(Do) you wanna, do you wanna, you wanna do it when you wanna.

Do you wan-

Guitar 3 doubles ad lib.
-na, do you wanna, do you, do it when you wanna.
When you blow it babe...

you got to blow it right,

oh baby if you fake it ma-ma...

baby fake
with all your might. When you fake it._

ma-ma, please fake it right, it's for your-self babe,

when you f-f-f fake it ba-by, you're fakin' it for your life,
for your life, for your life, for your life.

Electric 12-string doubles

Do it, do it, do it, do it when you wanna,

do it, do it, do it, do it, do it when you wanna.
Oh! I can have you baby,
but I don't know what to do... yeah!

nothin' I could do... yeah!

(Hung) on the balance of a crystal, payin' through the nose... Snort!
Snort!
and when they couldn’t resist you
I thought you’d go with the

flow.
And now your stage is empty

bring down the curtain baby please
fold up your show,
one time love, oh take care how you use it and try to make it last all night.

And if you take your pick be careful how you choose it,
sometimes it's hard to feel it bite.

Feel it bite.
man that I know went down in Louisiana, had himself a bad,
lower octave is overdubbed

bad fright. And when the sun peeked through, shone down on his Suzanna,
it kissed her whiskers left and right.

Whiskers.
Na na now, fright subsides and at a hotel in the quarter,
our friends checked in to pass the night,
now love is hot but

fire preceded water poor whiskers set that room a light.
Whis-kers...

Down on Bour-bon street, you know it's right,
you can see my friends and they run a-round all thro' the night. Most ev-ery-where
may be for some that seems all right. But when

I step out, and strut down with my sugar
she'd best not talk like Barry White.

one time... love, and take care how you use it.
try to make it last all night, and if you

take your pick, be careful how you choose it
sometimes it's hard to feel it bite.
```
Noboby's Fault But Mine

Words and Music by
Jimmy Page & Robert Plant

(5 = 92)
[E]

Voice

Harmonics

phased

Guitar 1
(Electric)

Guitar 2
(Electric)

phased

Guitar 3
(Electric)

Timings are from 'Remasters'. Original version fades in four bars later.

Gtr. 1

Guitar 2 doubles

Gtr. 3

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```
tryin' to save my soul Delilah, oh it's no-body's fault but mine.

a tempo

De-vil he taught me to roll, the De-vil he taught me to roll,

how to roll the log Delilah, no-body's fault but mine.
Brother he showed me the gong,
brother he showed me the ding dong ding dong,
how to kick that gong Delilah,
oh it's nobody's fault but mine.
Got-a mon-key on my back,
a m-m-m-mon-key on my back back back back

Vow to change my ways De-li
lah no-bod-y's fault but mine.
Vx

Aah, aah, Aah, aah,

Gr. 1

E  F#m  G  A
I will get down rollin' to-night.

Gr. 2

Harmonizer, 8va

Gr. 3

a tempo

[ D ]

[E]

- bo-dy's fault...
Candy Store Rock

Words and Music by
Jimmy Page & Robert Plant

(♩ = 110)

[F] [A]

Oh ba-by, ba-by don’t ya wan-na man like me,
Oh ba-by, ba-by oh you sting like a bee,
Oh ba-by, ba-by I’m just as
Oh ba-by, ba-by I like your

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sweet as any-body can be, ch ba-by, ba-by. oh when I look in-to your eyes of blue,
hon-ey and it sure likes me, ch ba-by, ba-by. I got my spoon in-side your jar,

oh ba-by, ba-by it's more than any-body else can do.
oh ba-by, ba-by don't give me too much, don't make me starve.

Yeah
Oh baby, baby, a-when I saw you walk-in' down the street,
Oh baby, baby, you're all that I wanted and more,
Oh baby, baby, sugar sister on a silver plate,

ch baby, baby oh well you're lookin' good enough to eat,
ch baby, baby I'm 'bout to kiss good-bye to the store,
ch baby, baby I need a mouthful and I just can't wait,
oh baby, baby I don't believe I've tasted this before.

oh baby, baby it ain't the wrapping that sells the goods.

oh baby, baby see the shaking in my hand.

oh baby, baby I want it now and ever more.

Oh

oh baby, baby I got a sweet tooth but my mouth ain't full.

oh baby, baby don't mean to fumble but it tastes so grand.
yeah,  
Yeah  
talk about it, yeah,  
talk about it, yeah,  

yeah,  

yeah,  
talk about it, yeah,  

talk about it,
Yeah, talk about it, yeah, ooh yeah, talk about it.
oh baby it's alright, oh it's alright.

Ooh ooh it's alright, it's alright.

Ooh ooh yeah alright.
Hots On For Nowhere

Words and Music by
Jimmy Page & Robert Plant

(4 = 96) [E]

Voice

I was

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Electric)

Guitar 4 (Electric)

Guitar 5 (Electric)

Guitar 6 (Electric)

[2:31]

Vx.

burned in the heat of the moment, though it couldn't have been the heat of the day...

When I

Gtr 6

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learned how my time had been wasted, (and a) tear fell as I turned away. Now I've got

friends who will give me their shoulder, (in) event I should happen to fall, (and) with

time and his bride growing older, I got friends who will give me a sack.
[A]

Gr. 4

Gr. 6

Gr. 4

Gr. 6

(Vx.)

(On the) cor - ner of Blee-ker and No - where in the land of not quite day,

(a) shi - ver ran down my back - bone (and the) face in the mir - ror turned grey...

So
(1) looked round to hitch up the reindeer, searching hard trying to brighten the day.

I turned round to look for the snowman, to my surprise he melted away—yeah.
moon and the stars call the order,
inside my tides dance theebb and sway,
(and) the

use pick and fingers

sun in my soul's sinking lower
and while the hope in my hands turns to clay.
I don't
ask that my field's full of clo-ver,
I don't mean at op-por-tu-ni-ty's door.
And if you

ask my ad-vice, take it slow-er,
let your sto-ry be your fin-est re-ward.

Now do it.
(I've been) lost

on the path to attainment.
I've searched in the eyes of the wise.
When I bled
from the heart of the matter, (I) was a bleeder without disguise.

Now every thing's fine under heaven, (but) now and then you gotta take time to pause. And if you're down on the ground, you're the best a-round if you land in a boat without oars.
Hey babe, hey babe, hey babe.
I lost my way. Hey babe, hey babe.

I really, really did. Hey babe, hey babe.

I don't know where I'm gonna find. Hey babe, hey babe. Oh do you
wan-na know me, do you real-ly, real-ly want to help me, yeah...
Well let me tell you now baby, let me tell ya, it would feel so good but it must be mine, come on babe. Let me tell you, it would feel
_so good but it must be mine, come on babe._

Let me tell ya._

It would feel,

_ it would feel, it would feel, it would feel _so_ good, _so good, _so good,
oh yeah.
Tea For One

Words and Music by
Jimmy Page & Robert Plant

(= 84)

[G]

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Guitar 4
(Electric)

Drums

Guitars and Bass play 9/8 pattern vs. Drums 4/4 in intro.
How come twenty-four hours, baby sometimes seem to slip into days.

Oh twenty-four hours, a baby sometimes seem to
Cm  slip into days, yeah.

And when a minute seems like a lifetime,

when I feel this way.
Sitting looking at the clock, oh time moves so slow.

I been watching for the hands to move until I just can't look no more.

How come twenty-four hours, baby sometimes seems to
slip into days.

A minute seems like a lifetime

hey, when I

feel this way.
To sing a song for you,
I recall you used to say,

Oh baby a this one's for we two,
Which in the end is you any-way...
A how come twenty-four hours, baby sometimes seem to

slip into days,

A minute seems like a lifetime,

oh baby when I feel
this way.

And there was a time that I stood tall
in the eyes of other men,

but by my own choice I left you woman
and now I can't get back again.

How come twenty-four hours, some time seems to

Well, well, well, well
a minute seems like a lifetime,

baby when I feel

this way.

A minute seems like a lifetime,

oh baby,

oh when I

feel this way,

I feel this way.
Notation and Tablature Explained

---

**Bent Notes**

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol `-`. If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:

**Example 1**

Play the D, bend up one tone (two half-steps) to E.

**Example 2**

Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

**Example 3**

Fast bend: Play the D, then bend up one tone to E as quickly as possible.

**Example 4**

Pre-bend: fret the D, bend up one tone to E, then pick.

**Example 5**

Play the A and D together, then bend the B-string up one tone to sound B.

**Example 6**

Play the D and F# together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

---

Additional guitaristic techniques have been notated as follows:

**Tremolo Bar**

Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.

a) Play the G; use the bar to drop the pitch to E.

b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.

**Mutes**

a) **Right hand mute**

Mute strings by resting the right hand on the strings just above the bridge.

b) **Left hand mute**

Damp the strings by releasing left hand pressure just after the notes sound.

c) **Unpitched mute**

Damp the strings with the left hand to produce a percussive sound.

**Hammer on and Pull off**

Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.

**Glissando**

a) Play first note, sound next note by sliding up string. Only the first note is picked.

b) As above, but pick second note.
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