LED ZEPPELIN

OFF THE RECORD • LED ZEPPELIN V

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Notation and Tablature Explained

Open C chord

Scale of E major

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 ½ tone 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 'divebom', 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.
Slide Guitar:
a) Play using slide.
b) Play without slide.

Vibrato:
Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.

Natural Harmonics:
Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.

Tapping:
Sound notes indicated by tapping - hammering-on with the picking hand at the indicated fret.

Pinch Harmonics:
Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.

Pick Scratch:
Scrape the pick down the strings - this works best on the wound strings.

Quarter-tones:
A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.

Repeated Chords:
To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Tune the high E (1st) string down one tone (two half-steps) to D.
See 'Dancing Days'.

Special Tunings:
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '*' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.

Chord naming:
The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '+1' or '+3'.

Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis:

The symbol '-' represents material which has not been transcribed.

A box containing digits such as '[22]' shows the time elapsed, in minutes and seconds, since the start of the track.
Key to Percussion Notation

Specific percussion techniques:

- Cymbal muted by hand.
- Flam: two hits in rapid succession.
- Hit with both sticks at the same time.
- Open/closed hi-hat, i.e. hit open hi-hat with stick, close with pedal.
The Song Remains the Same

Words & Music by
Jimmy Page & Robert Plant

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I had a dream, oh now, crazy dream,
oh, anything I wanted to know,

any place I needed to go...
Hear my song, yeah, people don't you listen now, sing a -

- long, oh, You don't know what you're missing now...
Any little song that you know, ev-ery-thing that's small

has to grow, it's all grow-ing.
Push, push.

Guitar I doubles
Na na na na na
California sunlight,
sweet Calcutta rain,
Honolulu star bright,
Sing out Hare, Hare, ooh, and dance the Hoo-chi-ko o.

City lights are oh so bright as we go sliding, sliding.
It is the spring time of my loving, the second season I am to know.
You are the sun-light in my grow-ing,
so lit-tle warmth I felt be-fore.

It is-n't hard to feel me glow-ing,
I watched the fire that grew so low.
It is the summer of my smiles, fleet from me, keepers of the gloom.
Speak to me only with your eyes,
it is to you I give this tune.

It ain't so hard to recognise, oh,
these things are clear to all from time to time.
Talk, talk, talk, talk.
I felt the cold-ness of my win-
ter, I ne-ver thought...

you would ev-er go... I cursed the gloom that set up-on... us, 'pon us, 'pon... us,
but I know that I love you so... Oh,

These are the seasons of emotion,
And like the wind they rise and fall.... This is the wonder of devotion....

I see the torch we all must hold.... This is the mystery of the quo...
-tient, quo-tient,
up-on us all, up-on us all a lit-tle rain must fall.
Just a lit-tle rain,

oh come on,
ooh yeah.
Hey lady, you got the love I need.
Many have I loved
Many times I've lied.
Many dreams come true
and many times been bitten,
and many times I've listened,
and some have silver linings,
many times I live for.
Many times I've gazed wondered
and a how a

Along the open road,
Much there is to know,
Pocket full of gold.
Mel-low is the man who knows what he's been miss-ing, ma-ny ma-ny men can’t see the open road.
Many is a word that only leaves you guessing, guessing 'bout a thing you
really ought to know,

you really ought to

all fade except keyboards

know,

I really ought to know.
Oh you know I should, you know I should, you know

I should know.
I wanna tell you 'bout my good friend,
I ain't a disclosin' no names, but he sure is a good friend.
And I ain't gonna
Vx.  

tell you where he comes from, but if I tell you, you

Gtr. 1

Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Bs.  

(4/4 + 1/8)

won't come again, oh. Hey!

Vx.

(4/4 + 1/8)

I ain't gonna tell you nothin', but I do, well, but I know, yeah.

Gtr. 1

Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.
Now let me tell you about my girl,

open up a newspaper and what do I see?

Analogue Accordion

Analogue Accordion

Analogue Accordion
Ah, ah... Ah, ah... see my girl.

Ah, ah... look-in' at me. Ooh! And when she walks, she walks.
and let me tell you when she talks, she talks.

And when she looks me in my eye, she's my baby.
Lord, I'm gon-na make her mine.

Oh, tell me ba-by what

you want me to do,

and you want me to love you,

love some oth-er man.
Ooh!

They ain't gonna call me Mister Pitiful, no.

Ah! I don't need no respect from nobody, no, no.
Ah yeah. No, no. Ah.

I ain't gon-na tell you no-thing, I ain't gon -
-na tell you no more, no. She's my baby, let me tell you that I

(4/4 + 1/8)
love her so and, and she is the woman I really wanna love and
let me tell you more.

Ooh, she’s my ba-by, let me tell you she lives next door.

She’s the one a wo-man, the one a wo-man that I know.
I ain't go-in', I ain't go-in', I ain't gon-na tell...
I ain't gon-na tell you no-thing that you real-ly ought to know.
But she's my lo-ver baby
and I love her so. And she's the one that really makes me... 

...whirl and twirl. And she's the kind of lover that...
Vx.  

I know what it's all about.

Gtr. 1  

Gtr. 1 Tab.

Kbd. 1  

Kbd. 2  

Kbd. 3  

Bs.  

Bs. Tab.

Dr.  

Vx.  

Take it home, take it, take it, take it...
Ah excuse me, ah will you excuse me?

I'm just tryin' to find the bridge, has anybody seen
_the bridge?

Please. (Have you seen

the bridge?)

I ain’t seen the bridge. (Where’s that confounded bridge?)
Dancing days are here again,
You told your ma ma I'd get you home,
as the summer evenings grow,
but you didn't say I got no car...

2nd time only
with portamento
I got my flow-er, I got my pow-er,
I saw a li-on, he was stand-ing a lone
with a tad-pole in a jar.

I said it's al-right,
you know it's al-right,
I guess it's all in my heart.
You'll be my only, my one and only, is that the way it should start...

Crazy ways are evident, in the way that you're wearing your clothes,
Dancing days are here again, as the summer evenings grow...
sup-pin' booz is pre-
cedent, as the eve-
ning starts to glow.
you are my flow-er, you are
my pow-er, you are my wo-
man who knows.

You know it's al-right,
I said it's al-right,
you know it's al-right,
you know it's all in my heart.
Oh oh oh oh oh oh oh you don't have to go, oh
Ah ay ay ay ay ay ay all those tears I cry, ay

Oh oh oh oh oh oh oh you don't have to go, oh
Ah ay ay ay ay ay ay all those tears I cry, ay
you don't have to go.

baby please don't go.

When I read the letter you wrote me... it made me

When I read the letter you'd sent me... it made me
mad, mad, mad,
when I read the words that it told me it made me sad, sad, sad.

But I still love you so,
I can't let you go.
ev - ery move I make,
hurt me to my soul,

oh
oh
ba - by
dar-lin'
please
please

1.  
[Music notation]

2.  
[Music notation]

D.8 al Coda

don't go.
don't go.
oh oh oh oh
you don’t have to go,

oh oh oh oh oh

oh baby, baby,
please, please, please!

repeat ad lib, to fade
last time only
No Quarter

Words & Music by
Jimmy Page, Robert Plant
& John Paul Jones

\( \text{\textit{Con ped.}} \)

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Close the door, put out the light.
Walking side by side with death,

you know they won’t be home tonight,
the devil mocks their every step,

the winds of Thor are blowing cold,
the dogs of doom are howling more,
they're wearing steel that's bright and true,
they carry news that must get through,

they carry news that must get through,

they carry news that must get through,

to build a dream for me... and you,

they choose the path where no one goes.
Coda
Sing-ing in the sun-shine, laugh-ing in the rain, hit-ting on the moon-shine,
rock-ing in the grain. Got no time to pack my bag... my foot's out-side the door,
I got a date I can't be late for the high hopes hail-la ball.
A - ha
Sing to an ocean, I can hear the oceans roar,
play for free and play for me

Sitting around singing songs 'til the night turns into day,
used to sing on the mountains but the

Vx:

Gr. 2

Bs.

Bs. Tab.

Dr.

Gtr. 2

Gtr. 2 Tab.

B. Vx.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

C A G A D

D C A G

Ooh
and play a whole lot more, more. Sing about the good things and the sun that lights the day,

Now I'm singing all my songs to the girl who won my heart,

Ooh____

and you can sing of the mountains, has the ocean lost it's way. I don't know, Oh yeah,

she is only three years old and it's a real fine way to start.
Oh! This is so good.
LED ZEPPELIN V
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