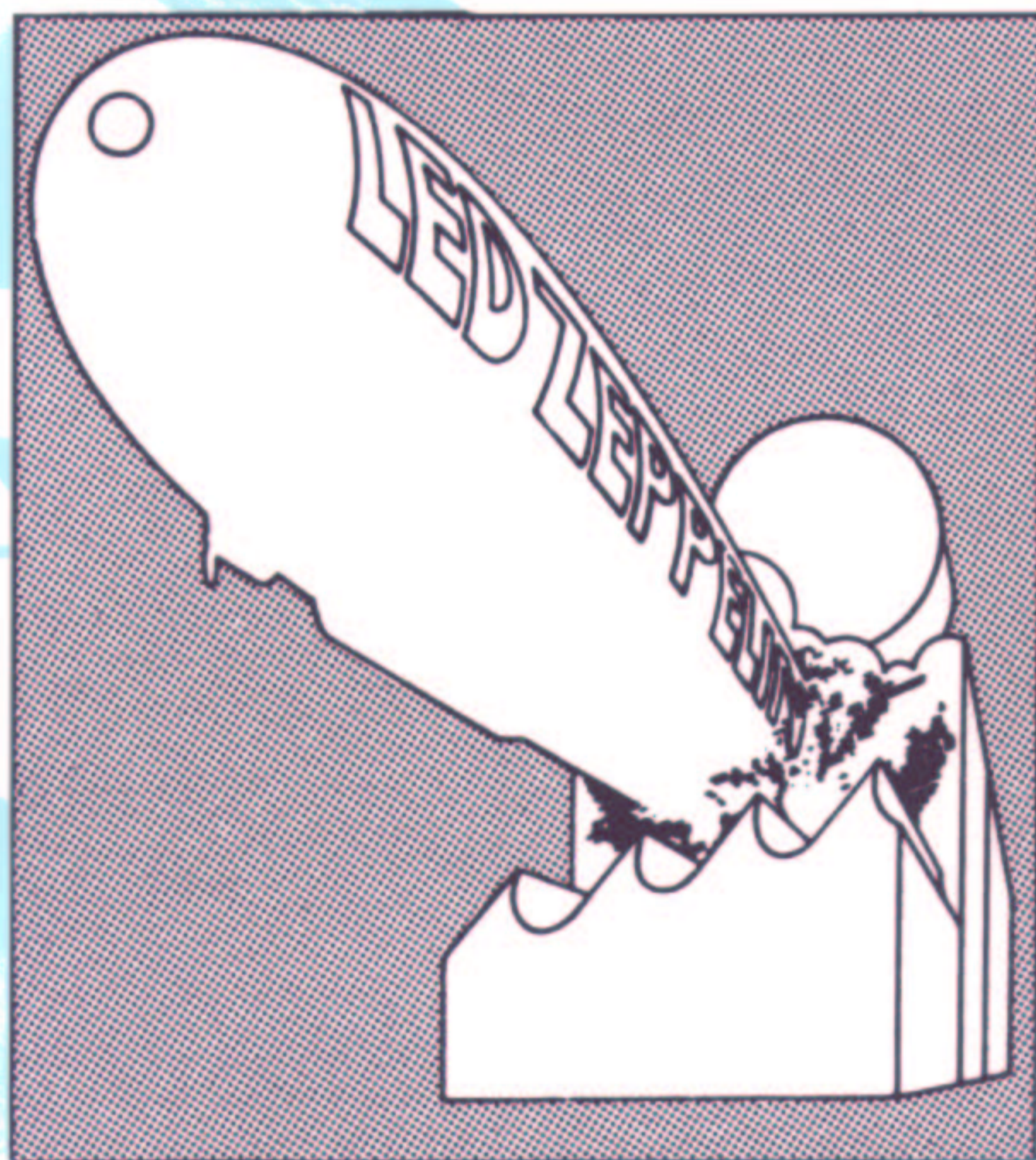


# UNO ZKAPPKUN COMPLETO



# LED ZEPPELIN COMPLETE



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This collection contains all the songs written  
by Led Zeppelin from their first 5 albums.

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# LED ZEPPELIN I



# HOW MANY MORE TIMES

Words and Music by  
JIMMY PAGE, JOHN PAUL JONES  
and JOHN BONHAM

Moderately fast

Introduction for piano. The music is in E major (one sharp) and common time (C). The tempo is marked 'Moderately fast'. The piece begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment, while the treble clef contains a melodic line that starts with a whole rest and then enters in the second measure.

E7



Vocal entry and piano accompaniment for the first line of lyrics. The music is in E major and common time. The piano part continues with the eighth-note accompaniment. The vocal line begins with a whole rest, then enters in the second measure with the lyrics 'Man - y More Times, \_'. The piano part has a *mf* dynamic. The lyrics 'How' and 'treat me' are positioned above the vocal line in the first and third measures respectively.

E7



Vocal entry and piano accompaniment for the second line of lyrics. The piano part continues with the eighth-note accompaniment. The vocal line continues with the lyrics 'the way you wan - na do? \_'. The piano part has a *mf* dynamic. The lyrics 'the way you' and 'wan - na do?' are positioned below the vocal line in the first and second measures respectively.

E7



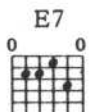
Vocal entry and piano accompaniment for the third line of lyrics. The piano part continues with the eighth-note accompaniment. The vocal line continues with the lyrics 'How Man - y More Times \_ treat me the'. The piano part has a *mf* dynamic. The lyrics 'How', 'Man - y More Times', and 'treat me the' are positioned below the vocal line in the first, second, and third measures respectively.



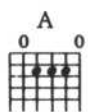
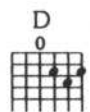
way you wan - na do?



When I give you all my love, — Please, —



— please — be true, —



I'll give you all I've got to



give, — Rings, pearls, — and all. —

# ANY MORE TIME

E7

I'll give you all I've got to

E7

give, Rings, pearls and all.

E7

I've got to get you to-gether ba-by,

E7

A7

I'm sure, sure you're gon-na

E7

E7

Repeat and fade

crawl.

EXTRA WORDS (spoken)

I was a young man, I couldn't resist  
 Started thinkin' it over, just what I had missed.  
 Got me a girl and I kissed her and then and then  
 Whoops, oh Lordy, well I did it again.  
 Now I got ten children of my own  
 I got another child on the way, that makes eleven.  
 But you know, I'm in constant heaven  
 I know it's all right in my mind  
 I got a little schoolgirl and she's all mine  
 I can't get through to her 'cause it doesn't permit  
 But I'm gonna give her everything I've got to give.

Oh, Rosie, oh, girl  
 Oh, Rosie, oh, girl  
 Steal away now, steal away  
 Steal away baby, steal away  
 Little Robert Anthony wants to come and play.

Why don't you come to me baby?  
 Steal away, all right, all right...

They call me the hunter, that's my name  
 They call me the hunter, that's how I got my fame  
 Ain't no need to hide,  
 Ain't need to run  
 'Cause I've got you in the sights of my ..... gun!

How many more times barrelhouse all night long?  
 How many more times barrelhouse all night long?  
 I've got to get to you, baby  
 Baby, please come home.  
 Why don't you please come home?  
 Why don't you please come home?

► **Special note to guitarists from JIMMY PAGE:**

Try the rhythm chords in the 5th position:

E7                      D                      A                      A7

5 fr.                      5 fr.                      5 fr.                      5 fr.

# BABE, I'M GONNA LEAVE YOU



Words and Music by  
ANNE BREDON, JIMMY PAGE  
and ROBERT PLANT

Moderately slow

Am 0 0 0 0

Am7 3 2 0 1 4

D7/F# bass 0 0

F6 0

E 0 0 0 0

*mp*

Am 0 0 0 0

Am7 0

D7/F# bass 0 0

F6 0

E 0 0 0 0

Babe, ba - by, ba - by, I'm gon - na

*mf*

Am 0 0 0 0

Am7 0

D7/F# bass 0 0

F6 0

E 0 0 0 0

leave you. I said



Am 0 0, Am7 0, D7/F# bass 00, F6 0, E 0 00

ba - by, you know — I'm gon - na

Am 0 0, Am7 0, D7/F# bass 00, F6 0, E 0 00

leave you. I'll

F, E 0 00, F

leave you when the sum - mer - - time, — leave you when the

E 0 00, Am 0 0, Am7 0, D7/F# bass 00

sum - mer comes a - roll - in', — leave you when the

F6 0, E 0 00, Am 0 0, Dm 0

sum - mer comes a - long.

①

Am Dm Am Dm

This system contains the first two measures of the piece. It features guitar chord diagrams for Am (0 2 0 2 2 0) and Dm (0 2 3 2 0 0) above the staff. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand.

Am Dm Am Dm

This system contains the next two measures, continuing the piano accompaniment and guitar chords from the first system. The chord diagrams for Am and Dm are repeated above the staff.

Am Am7 D7/F# bass F6

Ba - ba, ba, ba, ba, ba, by. Ba - by,

This system contains the third and fourth measures, which are the start of the vocal line. The guitar chords are Am, Am7, D7/F# bass, and F6. The vocal melody is written in the treble clef with lyrics underneath. The piano accompaniment continues in the bass clef.

Am Am7 D7/F# bass

I don't wan - na leave you, I ain't jok - in'

This system contains the fifth and sixth measures of the vocal line. The guitar chords are Am, Am7, and D7/F# bass. The vocal melody continues with the lyrics "I don't wan - na leave you, I ain't jok - in'".

F6 Am Am7

wom - an, I got to ram - ble.

This system contains the seventh and eighth measures of the vocal line. The guitar chords are F6, Am, and Am7. The vocal melody concludes with the lyrics "wom - an, I got to ram - ble.".

D7/F# bass 00 F6 0 E 00 Am 0 Am7 0

Oh, yeah, ba-by, ba-by, I won't

D7/F# bass 00 F6 0 E 00 F 0 E 00

be there, real-ly got to ram-ble.

F 0 E 00 Am 0

I can hear it call-in' me the way it used to do,

Am7 0 D7/F# bass 00 F6 0 E 00

I can hear it call-in' me back

Am 0 Dm 0 Am 0 Dm 0

home.

Repeat and fade



ADDITIONAL WORDS

I know, I know, I know, I never, I never, I never, I never, I never leave you, baby  
 But I got to go away from this place, I've got to quit you.  
 Ooh, baby, baby, baby, baby  
 Baby, baby, baby, ooh don't you hear it callin'?  
 Woman, woman, I know, I know it's good to have you back again  
 And I know that one day baby, it's really gonna grow, yes it is.  
 We gonna go walkin' through the park every day.  
 Hear what I say, every day.  
 Baby, it's really growin', you made me happy when skies were grey.  
 But now I've got to go away  
 Baby, baby, baby, baby  
 That's when it's callin' me  
 That's when it's callin' me back home ...

► Note to guitarists from JIMMY PAGE:

The basic chords in the progression to this song should be varied by using extensions.

Am		Am7		F6		E	
Basic	Extended	Basic	Extended	Basic	Extended	Basic	Extended
02310	02340	3 2010	3 2014	(T) 1 032	(T) 1 034	023100	023140

The "Spanish bit" as Jimmy calls it (see ① on the arrangement) is played as follows:

(Am)	(Am7)	(Dm)
02310	132	231
	8 fr.	6 fr.

Tab.

0	0	0	0	8	0
1	1	1	1	8	0
2	2	2	2	7	7
2	2	2	2	7	7
0	0	0	0		

# COMMUNICATION BREAKDOWN

Words and Music by  
JIMMY PAGE, JOHN PAUL JONES  
and JOHN BONHAM

Moderate Rock

E D A D E D A D

E D A D E D A D

E D A D E

Hey, girl. — stop — what you do - in'!

D A D E D A D E

Hey, girl. — you'll drive me to ru-in.

E D A D E D A D

I don't know what it is I like a - bout

E D A D E

you, but I like it a lot Oh, let me hold you, -

E D A D E D A D

let me feel your lov - in' charms. -

Chorus A

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

B

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

E D A D E D A D

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

*fade*

ADDITIONAL WORDS

Hey! Girl, I got something I think you ought to know  
 Hey! Babe, I wanna tell you that I love you so  
 I wanna hold you in my arms, yeah!  
 I'm never gonna let you go,  
 Yes, I like your charms.

Chorus

When my woman gets all brown-eyed and well,

Note to guitarists from JIMMY PAGE:

The basic background figure of this tune can best be played in the V position.

D A D D A D

Tab. 7 7 7 7 7 7 7 7 7 5 5 5 7 7 7 7 7 7 7 7 7 5 5 5

# GOOD TIMES BAD TIMES

Words and Music by  
 JIMMY PAGE, JOHN PAUL JONES  
 JOHN BONHAM and ROBERT PLANT

Slow Rock

(No chords till Chorus)

*f*

In the days of my youth I was told what it was to be a

man, Now I've reached the age I've tried to

do all those things the best I can. No



mat - ter how I try, I find my way — to the same — old

Chorus

A G/D D

jam... Good Times, Bad Times, you

A G/D D B A/E E

know I've had my share; — When my wo-man left home with a brown-eyed man, — well, I

B

(No Chords)

still don't seem to care.

mat - ter how I try, I find my way — to the same — old

Chorus

A G/D D

jam... Good Times, Bad Times, you

A G/D D B A/E E

know I've had my share; — When my wo-man left home with a brown-eyed man, — well, I

B

(No Chords)

still don't seem to care.

F#



Six - teen: I fell in love with a girl as sweet as could be, — It

F#



on - ly took a cou - ple of days till she was rid of me. She

F#

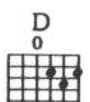
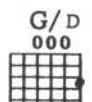
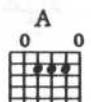
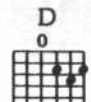
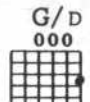
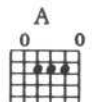


swore that she would be all mine and love me till the end, — But

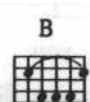
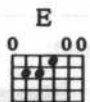
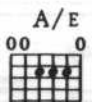
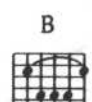
F#



when I whis - pered in her ear I lost an - oth - er friend. —



Good Times, Bad Times, you know I've had my share;— When my



wo-man left home with a brown-eyed man,— well I still don't seem to care.

(No Chords)

I know what it means to be alone, I sure do wish I was

at home. I don't care what the neighbors say,

I'm gonna love you each and every day. You can feel the beat

within my heart. Realize, sweet babe, we ain't ever gonna part.

*fade*

► Note to guitarists from JIMMY PAGE:

I play the repeated figure in the first part of the song like this:

etc.

Tab.

# DAZED AND CONFUSED

Words and Music by  
JIMMY PAGE

Slow Blues

① *f*

The piano introduction is in 12/8 time, key of D major. It features a strong bass line with a mix of eighth and sixteenth notes, and a treble line with sustained chords and melodic fragments. A circled '1' indicates the first measure.

(No chords, bass line only)

1. Been dazed and con - fused \_\_\_\_\_ for so long it's not true,

*mf*

The first vocal line is in 12/8 time, key of D major. The melody is simple and soulful. The bass line provides a steady accompaniment. The lyrics are: "1. Been dazed and con - fused \_\_\_\_\_ for so long it's not true,"

Want-ed a wom - an nev - er bar - gained for you. \_ Lots of peo - ple talk and few of them know,

The second vocal line continues the melody. The lyrics are: "Want-ed a wom - an nev - er bar - gained for you. \_ Lots of peo - ple talk and few of them know,"

Soul of a wom - an was cre - at - ed be - low. Yeah!

The third vocal line concludes the first phrase. The lyrics are: "Soul of a wom - an was cre - at - ed be - low. Yeah!"

2. You

The fourth vocal line begins the second phrase. The lyrics are: "2. You"

*Repeat for extra verses*

hurt and a-bused tell-in' all of your lies,— Run round sweet ba-by, Lord how they hyp-no-tize.—

Sweet lit-tle ba-by, I don't know where you've been,— Oh, I love you ba-by, here I come a-gain.—

② *last time to Coda* ⊕

3. (Ev-'ry)

Coda ⊕

*Repeat and fade*

Verse

- 3. Every day, I work so hard  
Bringin' home my hard earned pay  
Try to love you baby, but you push me away.  
Don't know where you're goin'  
I don't know just where you've been,  
Sweet little baby, I want you again.
  
- 4. Been dazed and confused for so long,  
It's not true  
Wanted a woman never bargain for you.  
Take it easy baby, let them say what they will  
Will your tongue wag so much when I send you the bill.

▶ Notes from LED ZEPPELIN

Jimmy: Here's how to play the bass figure at ①

etc.

John: Here's the same figure on bass

etc.

Jimmy: Here's the break at ②

etc.



# BLACK MOUNTAIN SIDE

Words and Music by  
JIMMY PAGE

Special note from Jimmy Page: I use a special tuning on this modal melody. Tune the 1st string down one full tone to D; tune the 2nd string down one full tone to A; leave the 3rd, 4th and 5th strings as is; tune the 6th string down one full tone to D. I use a flat pick to bring out the bass line and play the upper notes with the middle and ring fingers. The following arrangement contains the main theme in traditional and tablature notation.

Tab. 

Tab. 

Tab. 

Tab. 

Tab. 

# YOUR TIME IS GONNA COME

Words and Music by  
JIMMY PAGE and JOHN PAUL JONES

Moderately

First system of musical notation, featuring a treble and bass clef with a forte (f) dynamic marking.

Second system of musical notation, continuing the instrumental introduction.

Verse

Ly - in', cheat - in', hurt - in', that's all you seem to

mf

Third system of musical notation, including the first line of lyrics and guitar chord diagrams for D, C, G, and A.

do.

Fourth system of musical notation, including the second line of lyrics and guitar chord diagrams for D, C, G, and A.

Mess - in' a - round with ev - 'ry guy in town,

Fifth system of musical notation, including the third line of lyrics and guitar chord diagrams for D and C.

G A D C

put-tin' me down for think-in' of — some - one new. —

G A D C

Al-ways the same, — play-in' your game, —

G A D C G A

drive me in - sane, — Trou-bles gon-na come to you, —

D C G A

One of these days and it won't be long, — you'll look for me, and, ba - by, I'll be

D A/D bass C/D bass G/D bass

gone. — This is all I got - ta say to you, wom - an.

Chorus

D7  
0

G  
000

D7  
0

Your Time Is Gon-na Come, Your Time Is Gon-na

G  
000

D7  
0

G  
000

Come, Your Time Is Gon-na Come,

D7  
0

G  
000

1. 2.

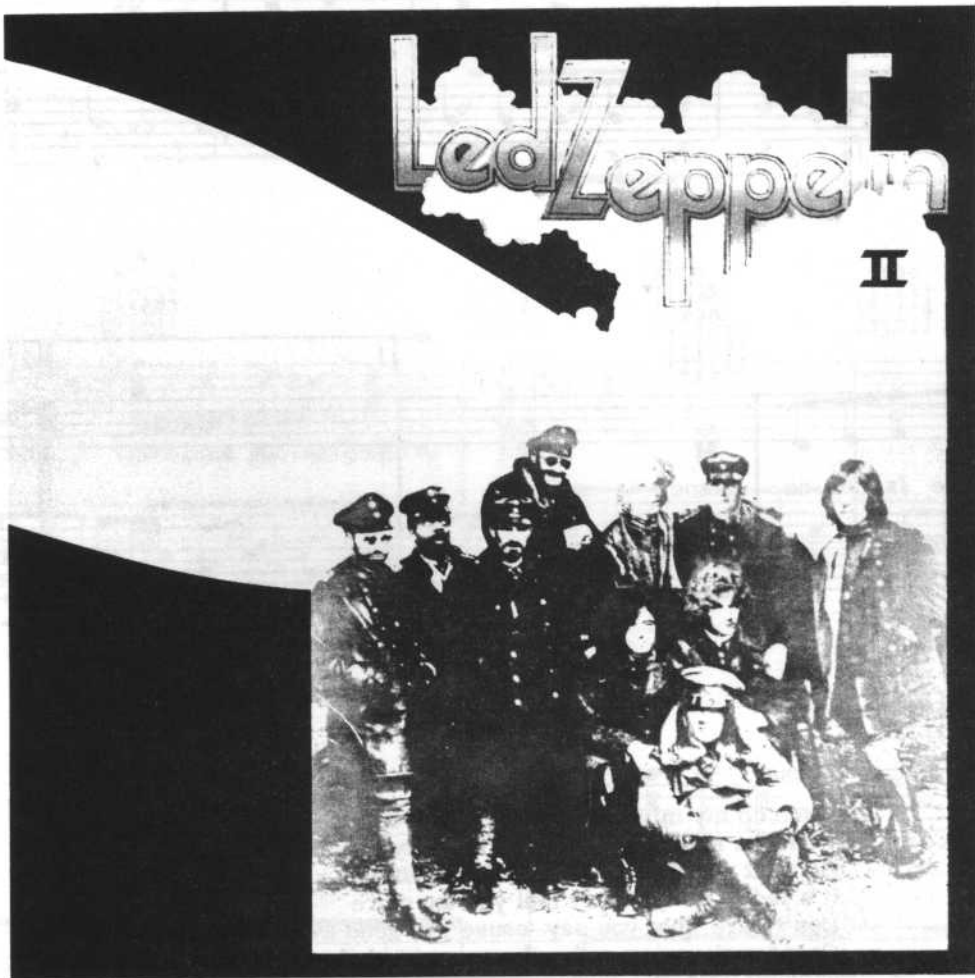
Your Time Is Gon-na Come.

## Verse

2. Made up my mind to break you this time,  
 Won't be so fine, it's my turn to cry.  
 Do what you want, I won't take the brunt.  
 It's fadin' away, can't feel you anymore  
 Don't care what you say 'cause I'm gone away to stay,  
 Gonna make you pay for the great big hole in my heart.  
 People talkin' all around,  
 Watch out woman, no longer is  
 The joke gonna be in my heart.  
 You been bad to me woman,  
 But it's comin' back home to you.

## Chorus

# LED ZEPPELIN II



# WHOLE LOTTA LOVE

Words and Music by  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES and JOHN BONHAM

Slow Blues

Verse

(Tacet Chords)

You need cool - in', — ba - by, I'm not

fool - in', — I'm gon - na say it, yeh! — Go back to

school - in', \_\_\_ way down in - side \_\_\_

hon-ey, you need it, I'm gon-na give you my love, \_\_\_

I'm gon - na give you my love, \_\_\_

Wan - na Whole Lot - ta Love? \_

## Chorus

Wan-na Whole Lot-ta Love?—      Wan-na Whole Lot-ta Love?—

(Last time D. S. and fade with bass figure)  $\text{S}$

Wan-na Whole Lot-ta Love?—      You've been

(Last time D. S. and fade with bass figure)

## Additional Words

You've been learnin'  
 Baby, I mean learnin'  
 All them good times, baby, baby  
 I've been yearnin'  
 Way, way down inside  
 Honey, you need it  
 I'm gonna give you my love,  
 I'm gonna give you my love.

## Chorus

You've been coolin'  
 Baby, I've been droolin'  
 All the good times  
 I've been misusin'  
 Way, way down inside  
 I'm gonna give you my love,  
 I'm gonna give you every inch of my love,  
 Gonna give you my love.

## Chorus

Way down inside, woman,  
 You need love.

(Spoken:)

Shake for me, girl  
 I wanna be your backdoor man.  
 Hey, oh, hey, oh  
 Oh, oh, oh  
 Keep a-coolin', baby,  
 Keep a-coolin', baby.

(fade)



# RAMBLE ON

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Verse Moderately slow

E A

1. Leaves are fall - ing all a - round, It's

*mp*

E A E

time I was on my way. — Thanks to you, — I'm

A E

much ob - lighed for such a pleas - ant stay. —

A E A

And now it's time for me to go, —

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole rest, followed by a quarter rest, and then a melodic phrase: quarter notes G4, A4, B4, quarter note G4, quarter note F#4, quarter note E4. The piano accompaniment consists of a bass line with quarter notes G2, A2, B2, quarter note G2, quarter note F#2, quarter note E2, and a treble line with quarter notes G4, A4, B4, quarter note G4, quarter note F#4, quarter note E4.

E A

The au - tumn moon lights my way. —

The second system continues the melody. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, quarter note G4, quarter note F#4, quarter note E4, and a long note G4. The piano accompaniment follows the same pattern as the first system.

E A

But now I smell the rain, And with it pain, and it's

The third system introduces a key change to two sharps (F#, C#). The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, quarter note G4, quarter note F#4, quarter note E4, and a long note G4. The piano accompaniment also changes to two sharps.

E A E

head - ed my way. —

The fourth system continues in two sharps. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, quarter note G4, quarter note F#4, quarter note E4, and a long note G4. The piano accompaniment follows the same pattern.

(Carpenter and Jolly)

A E

Ah, some - times I grow so tired, But I

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins on a whole note 'A' chord, followed by a half note 'E' chord. The lyrics 'Ah, some - times I grow so tired, But I' are written below the notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

A E

know one thing I got to do, Ram - ble On, And

The second system continues the melody. The vocal line has a treble clef and key signature of three sharps. The lyrics 'know one thing I got to do, Ram - ble On, And' are written below. The piano accompaniment follows the same pattern as the first system, with chords in the right hand and a bass line in the left hand.

A E

now's the time, the time is now to sing my song. I'm go - in'

The third system continues the melody. The vocal line has a treble clef and key signature of three sharps. The lyrics 'now's the time, the time is now to sing my song. I'm go - in'' are written below. The piano accompaniment follows the same pattern as the first system, with chords in the right hand and a bass line in the left hand.

A E

'round the world, I got to find my girl, on my way.

The fourth system concludes the melody. The vocal line has a treble clef and key signature of three sharps. The lyrics ''round the world, I got to find my girl, on my way.' are written below. The piano accompaniment follows the same pattern as the first system, with chords in the right hand and a bass line in the left hand.

## Chorus

A E A (start to fade)  
 Been this way ten years to the day, — Ram - ble On, — Find the queen of all my dreams,  
 E A E A  
 Got no time to spend and weep, The time has come to be gone. — And  
 E A E A *D. C. till fade*  
 tho' our health we drank a thou-sand times, Have to Ram - ble On.

*D. C. till fade*

## Additional Words

2. Mine's a tale that can't be told,  
 My freedom I hold dear;  
 How many years ago in days of old  
 When magic filled the air  
 T'was in the darkest depths of Mordor  
 I met a girl so fair  
 But golem, the evil one crept up  
 And slipped away with her.  
 Her, her . . . yea  
 Ain't nothing I can do.  
 (*Chorus and fade*)

# MOBY DICK

Music by  
JOHN BONHAM, JOHN PAUL JONES  
and JIMMY PAGE

Moderately fast

E

*mf*

A

First system of musical notation. The treble clef staff contains two chords: a D major triad (D, F#, A) and a D major triad with a sharp sign (D, F#, A#). The bass clef staff contains a melodic line starting on G2, moving up stepwise to D3, then a half note on D3, followed by a quarter note on E3, a quarter note on F3, a quarter note on G3, a quarter note on A3, a quarter note on B3, a quarter note on C4, and a quarter note on D4.

E

Second system of musical notation. The treble clef staff contains two chords: a D major triad (D, F#, A) and a D major triad with a sharp sign (D, F#, A#). The bass clef staff contains a melodic line starting on G2, moving up stepwise to D3, then a half note on D3, followed by a quarter note on E3, a quarter note on F3, a quarter note on G3, a quarter note on A3, a quarter note on B3, a quarter note on C4, and a quarter note on D4.

Third system of musical notation. The treble clef staff contains two chords: a D major triad (D, F#, A) and a D major triad with a sharp sign (D, F#, A#). The bass clef staff contains a melodic line starting on G2, moving up stepwise to D3, then a half note on D3, followed by a quarter note on E3, a quarter note on F3, a quarter note on G3, a quarter note on A3, a quarter note on B3, a quarter note on C4, and a quarter note on D4.

B7

Fourth system of musical notation. The treble clef staff contains two chords: a D major triad (D, F#, A) and a D major triad with a sharp sign (D, F#, A#). The bass clef staff contains a melodic line starting on G2, moving up stepwise to D3, then a half note on D3, followed by a quarter note on E3, a quarter note on F3, a quarter note on G3, a quarter note on A3, a quarter note on B3, a quarter note on C4, and a quarter note on D4.

A

Fifth system of musical notation. The treble clef staff contains a long chord (A major triad, A, C#, E) that spans across the first two measures. The bass clef staff contains a melodic line starting on G2, moving up stepwise to D3, then a half note on D3, followed by a quarter note on E3, a quarter note on F3, a quarter note on G3, a quarter note on A3, a quarter note on B3, a quarter note on C4, and a quarter note on D4. The system ends with a double bar line and a final chord (E major triad, E, G#, B) in the treble clef staff.

# HEARTBREAKER

Words and Music by  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES and JOHN BONHAM

Slow Blues

*Repeat 3 times*

First system of piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is marked with a forte (*f*) dynamic. It consists of two measures of music, each ending with a repeat sign.

Second system of piano accompaniment, continuing the two-measure phrase from the first system.

Third system of piano accompaniment, completing the three-measure phrase.

§ A7

Vocal line and piano accompaniment for the first line of lyrics. The key signature is three sharps and the time signature is common time. The piano part is marked with a mezzo-forte (*mf*) dynamic. The lyrics are: "1. Hey fel-las, have you heard the news?\_ You know that An-nie's back in town, \_ It".

won't take long, just watch and see an' the fel-las lay their mon - ey down. — Her

style is new but the face is the same as it was so long a - go, — But

from her eyes — is a dif - f'rent smile like that

*Fine* (1st time) D. C.

of one who knows. —



(Tacet chords)

Peo - ple talk - in' all a - round 'bout the way you left me flat,

I don't care what the peo - ple say, I know where their jive is at.

One thing I do have on my mind, if you can clar - i - fy please do, — It's the

way you call me by an - oth - er guy's name when I try to make love — to you! —

*D. S. al Fine* ✂

*D. S. al Fine*

## Additional Words

- |   |  |
|---|--|
| <p>2. Well, it's been ten years and maybe more<br/>         Since I first set eyes on you;<br/>         The best years of my life gone by,<br/>         Here I am alone and blue.<br/>         Some people cry and some people die<br/>         By the wicked ways of love;<br/>         But I'll just keep on rollin' along<br/>         With the grace of the Lord above.</p> | <p>3. Work so hard I couldn't unwind,<br/>         Get some money saved;<br/>         Abuse my love a thousand times,<br/>         However hard I tried.<br/>         Heartbreaker, your time has come,<br/>         Can't take your evil ways;<br/>         Go away,<br/>         Heartbreaker.</p> |
|---|--|

# THANK YOU

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Moderately

The piano introduction consists of two measures. The right hand plays a melodic line starting on D4, moving up stepwise to A4, then down to G4, F4, and E4. The left hand plays a bass line starting on D3, moving up to E3, F3, and G3. The first measure is marked with a forte (*f*) dynamic.

The piano accompaniment for the first two measures of the vocal line. The right hand continues the melodic line from the introduction. The left hand provides harmonic support with chords and moving bass lines.

D C Bm A

If the sun re - fused to shine, I would still be lov - in'

The first two lines of the song. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in a bass clef. The lyrics are: "If the sun re - fused to shine, I would still be lov - in'". The piano part includes a mezzo-forte (*mf*) dynamic marking.

D (A Bass) C Bm

you. When moun - tains crum - ble to the sea, there'll still be

The second two lines of the song. The vocal line continues with the lyrics: "you. When moun - tains crum - ble to the sea, there'll still be". The piano accompaniment continues with the same harmonic structure.

D Bm

you and me. Kind wom-an I give you

This system contains the first two measures of the piece. The vocal line begins with the lyrics 'you and me.' followed by a two-measure rest, then 'Kind wom-an I give you'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

E Bm E A

my all, Kind wom-an, noth-ing more.

This system contains the next two measures. The vocal line continues with 'my all,' followed by a two-measure rest, then 'Kind wom-an,' followed by another two-measure rest, and finally 'noth-ing more.'. The piano accompaniment continues with similar rhythmic patterns.

C G

Lit - tle drops of rain whis - per of the pain,

This system contains the next two measures. The vocal line has 'Lit - tle drops of rain' followed by a two-measure rest, then 'whis - per of the pain,'. The piano accompaniment continues with the same accompaniment style.

D C

tears of loves lost in the days gone by. My love is strong, -

This system contains the final two measures. The vocal line has 'tears of loves lost in the days gone by.' followed by a two-measure rest, then 'My love is strong, -'. The piano accompaniment concludes with a final chord.

G D D (sus 4)

with you there is no wrong, To - geth - er we shall go un - til we

D Bm

die. My, my, my, in - spir - a - tion's what you

E Bm E A

are to me, in - spir - a - tion, look see.

#### Additional Words

And so today, my world it smiles  
 Your hand in mine we walk the miles  
 Thanks to you it will be done  
 For you to me are the only one  
 Happiness no more be sad  
 Happiness . . . I'm glad

# WHAT IS AND WHAT SHOULD NEVER BE

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Slow Blues

Verse

A7

And if I say to you to - mor - row,

*mp*

E7 A7

Take my hand, child, come with me.

E7 A7

It's to a cas - tle I will take you,

E7 A7

Well, what's to be, they say will be.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in treble and bass clefs. Chords E7 and A7 are indicated above the first and second measures of the vocal line respectively.

Chorus

A A (G Bass)

Catch the wind, see us spin, sail a - way, leave to - day,

Detailed description: This system contains the first two lines of the chorus. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in treble and bass clefs. Chords A and A (G Bass) are indicated above the first and second measures of the vocal line respectively. The time signature is 4/4.

A (F# Bass) D A A (G Bass)

way up high in the sky. — Then the wind won't blow, you real-ly should-n't go, It

Detailed description: This system contains the third and fourth lines of the chorus. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in treble and bass clefs. Chords A (F# Bass), D, A, A, and A (G Bass) are indicated above the vocal line.

A (F# Bass) D A B A (B Bass)

on - ly goes to show — that you will be mine — by

Detailed description: This system contains the fifth and sixth lines of the chorus. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in treble and bass clefs. Chords A (F# Bass), D, A, B, and A (B Bass) are indicated above the vocal line.

B (G# Bass) F#m7 B (D# Bass) F#7 A6

tak - in' our time. — Ooh! —

1. 2. E 3. E

(2. And if you say to me to)

### Additional Words

2. And if you say to me tomorrow  
 Oh what fun it all would be  
 Then what's to stop us, pretty baby  
 But what is and what should never be.  
 (Repeat Chorus)

3. So if you wake up with the sunrise  
 And all your dreams are still as new  
 And happiness is what you need so bad  
 Girl, the answer lies with you, yeah.  
 (Repeat Chorus)

# LIVING LOVING MAID (She's Just A Woman)

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Moderately

Verse

A

1. With a pur-ple um-ber-el-la and a fif-ty cent hat,—

*mf*

Liv-in', lov-in',

B

A

she's just a wom-an. Mis-sus cool rides out in her aged Ca-dil-lac—

Liv-in', lov-in', she's just a wom-an.



## Chorus

D7 A

Come on, babe— on the round-a - bout,— ride on the mer-ry - go -

A7 D7

round,— We all know— what your name— is, so you

E7 (Break)

bet - ter lay your mon - ey down.—

*rit.* *a tempo*

## Repeat Endings

A

*Last Ending*  
*Repeat and fade*

B      A

A

Liv - in',      lov - in',      she's just a wom - an.

*Repeat and fade*

B      A

A

Liv - in',      lov - in',      she's just a wom - an.

#### Additional Words

2. Alimony, alimony payin' your bills,  
Livin', lovin', she's just a woman  
When your conscience hits you, knock it back with pills.  
Livin', lovin', she's just a woman.  
(Chorus)
3. Tellin' tall tales of how it used to be.  
Livin', lovin', she's just a woman.  
With the butler and the maid and the servants three.  
Livin', lovin', she's just a woman.  
(Chorus)
4. Nobody hears a single word you say.  
Livin', lovin', she's just a woman.  
But you keep on talkin' till your dyin' day.  
Livin', lovin', she's just a woman.  
(Chorus)

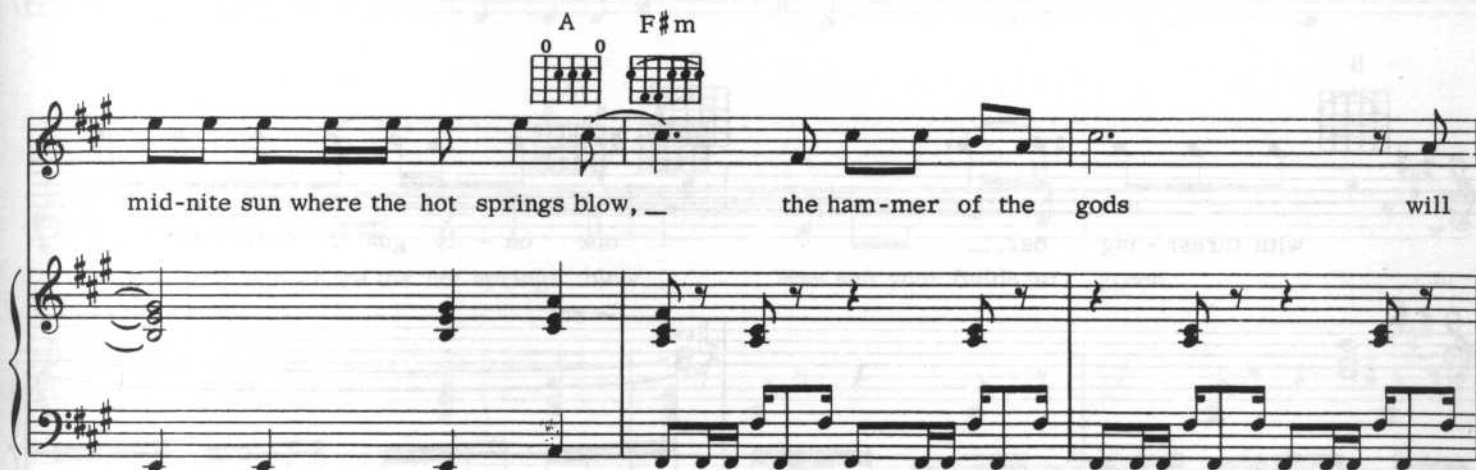
# LEO ZEPPELIN III



# IMMIGRANT SONG

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Moderately  
No chords



drive our ships — to new lands, to fight the horde, —

sing-ing and cry - ing: Val - hal - la, — I am com - ing! —

A 0 0 0 0 0 E 0 0 0 0 0 A 0 0

On we sweep —

F#m 0 0 0 0 0 A 0 0

with thresh - ing oar, — our on - ly goal — will be the

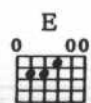
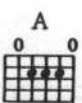
B C

F#m

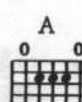


west-ern shore. — Ah, —

ah, —



We come from the land of the ice and snow, from the



mid-nite sun where the hot springs blow. — How soft your fields so green, can

whis - per tales of gore, \_\_\_\_\_ of how we calmed \_\_\_\_\_ the

tides of war. \_\_\_\_\_ We are \_\_\_\_\_ your o-ver - lords. \_\_\_\_\_

A E A

On we sweep \_\_\_\_\_

F#m A

with thresh-ing oar, \_\_\_\_\_ our on - ly goal \_\_\_\_\_ will be the

B C

F#m



west-ern shore. —

So

now you'd bet-ter stop — and re-build all your ru-ins, for peace and trust — can win the day de-

spite — all your los-ing.

Play 3 times  
D/C bass



F#m



D/C bass F#m



Play 3 times

D/C bass F#m



D/C bass F#m









F/C bass



Cm



3 fret

Fm



Work- ing from sev- en — to e- lev- en ev- 'ry night, —

Cm



3 fr.


it real-ly makes my life a drag,

Fm



I don't think that's right. I've real-ly,

real-ly been the best of fools, — I did what I

Cm  
 3 fr.

could, \_\_\_\_\_ 'cause I love you, ba - by, how I love you, darl-ing,



how I love you, ba - by, how I love you, girl, \_\_\_\_\_ lit-tle girl.



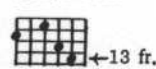
G7  
 3 fr.


Ab  
 4 fr.


But ba - by, Since I've Been Lov - in' You, yeah,



Fm  


Cm/Eb bass  
 ← 13 fr.

B0 /Dbass  
 9 fr.

Cm  
 3 fr.

I'm a - bout to lose \_\_\_\_\_ my wor-ried mind, \_\_\_\_\_ oh, yeah.



E $\flat$  3 fr.      D7 3 fr.

D $\flat$ maj7

Cm 3 fr.

Ev- 'ry-bod-y try-ing to tell me

Fm

Cm 3 fr.

that you did-n't mean me no good

I've been try-ing, Lord, let me tell you, let me

Bb<sup>o</sup> triad



Fm



tell you I real-ly did the best I could. —

Fm7



I've been work-ing from sev-en — to e-lev-en ev-'ry

Ab



Cm



night, it kind-a makes my life a drag. Lord, —

— you know that ain't right.

Gm 3 fr. Ab 4 fr.

Since — I've Been Lov - ing You,

Fm Cm/Eb bass 13 fr.

I'm a - bout to lose \_\_\_\_\_ my wor - ried mind.

B<sup>o</sup>/D bass 9 fr. Cm 3 fr. Eb 3 fr. D7 3 fr. Dbmaj7

Guitar Solo (3rd fret pos.) (open pos.) Cm 3 fr. (3rd fret pos.)

1 3 1 1 1 1 1 1 1 2 2 2 2 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 2 3 3 3 2 3 3

3 8 3 8 3 3 1 3 1 4 1 4 1 3 5 3 0 3 0 3 1 3 1 3 1 3 1 3 5 4 5 3 5 6 5 3

(Piano continues chordal accompaniment)

Fm (8th fret pos.)

3

2/8 3/8 3/8 3/8 3/8 2/4 2/8 1/3 1/3 2/6 2/4 2/6 2/6 2/8 2/9 1/11 1/10 1/8 1/10 1/8 2/9 2/9

Cm 3 fr.

3

2/8 3/10 3/8 4/10 4/8 5/11 5/8 4/8 5/11 5/8 5/11 5/8 5/10 5/11 5/8 6/11 6/10 6/8 2/8 2/8 1/8 2/11 2/8 2/8 3/10 3/8 4/10 3/8

(15th fret pos.)

3

3/17 2/16 2/18 2/16 1/15 1/15 1/15 2/18 2/16 2/18 1/15 2/16 2/18 2/16 1/15 1/15 1/14 1/15 2/18 2/16 2/18 1/15 2/16

Fm (8th fret pos.)

3

1/16 1/15 2/9 2/8 3/10 2/8 2/9 2/8 2/9 3/10 3/10 2/9 2/11 1/8 1/11 1/8 3/17 2/16 3/17 2/16 1/15 2/16 3/17 2/16 1/15

Cm 3 fr. (8th fret pos.)

3

2/16 3/17 2/16 1/15 2/16 3/17 1/15 1/15 1/15 2/18 1/15 2/18 1/15 2/16 1/15 2/16 3/17 2/8 2/8 1/11 2/11 2/8 3/10 3/8 4/10 4/8 5/10



5/8 6/11 ... 6/8 ... 6/11 5/10 ... 4/8 5/10 ... 4/8 4/10 3/8 ... 4/10 2/8 2/11 2/8 3/10 1/11 1/8 1/10 1/8 2/9 1/8 1/8

3 3 3

3/10 4/10 3/8 3/10 3/8 4/10 4/10 3/10 3/8 4/10 3/10 3/8 4/10 3/8 slide to 2/8 2/11 2/11 1/10 1/13 1/15

Gm 3 fr. 3

(15th fret pos.)

Fm 2/18 2/15 2/18 1/15 2/18 2/15 2/17 2/15 3/15 3/15 4/18 3/15 3/17 2/16 slide to 3/17 4/18 3/15 4/18

Ab 4 fr.

1/15 ... 2/18 1/15 2/18 3/17 4/17 3/15 3/17 4/17 4/15 5/18 5/15 3/17 2/16 2/18 2/16

Cm/Eb bass 13 fr. Bb/D bass 9 fr. Cm 3 fr. Eb 3 fr.

1/15 2/18 2/16 2/18 1/14 1/15 1/15 1/15 2/16 3/17

D7 3 fr. Dbmaj7 3 fr. Cm 3 fr. gliss.

slide to slide to slide to

No chords

Said I've been cry - ing,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Said I've been cry - ing," and contains several notes with slurs and a fermata. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Cm 3 fr.

A guitar chord diagram for Cm 3 fr. (C minor triad, 3rd fret). The diagram shows the fretboard with dots indicating finger positions: index on the 3rd fret of the 2nd string, middle on the 3rd fret of the 3rd string, and ring on the 3rd fret of the 4th string.

my tears they fell like rain,

The second system of music continues the vocal line with the lyrics "my tears they fell like rain,". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Eb 3 fr.

A guitar chord diagram for Eb 3 fr. (E-flat major triad, 3rd fret). The diagram shows the fretboard with dots indicating finger positions: index on the 3rd fret of the 2nd string, middle on the 3rd fret of the 3rd string, and ring on the 3rd fret of the 4th string.

don't you hear don't you hear them fall - ing,

D7 3 fr.

A guitar chord diagram for D7 3 fr. (D dominant 7th triad, 3rd fret). The diagram shows the fretboard with dots indicating finger positions: index on the 3rd fret of the 2nd string, middle on the 3rd fret of the 3rd string, ring on the 3rd fret of the 4th string, and pinky on the 3rd fret of the 5th string.

The third system of music shows the piano accompaniment for the lyrics "don't you hear don't you hear them fall - ing,". The right hand plays a series of chords, and the left hand plays a triplet of eighth notes.

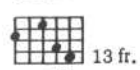
don't you hear, don't you hear them fall - ing.

Cm 3 fr. B<sup>o</sup>/Dbass 9 fr.

Two guitar chord diagrams. The first is for Cm 3 fr. (C minor triad, 3rd fret). The second is for B<sup>o</sup>/Dbass 9 fr. (B major triad, 9th fret).

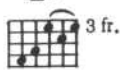
The fourth system of music shows the piano accompaniment for the lyrics "don't you hear, don't you hear them fall - ing.". The right hand plays chords, and the left hand plays a triplet of eighth notes.

Cm/Eb bass



13 fr.

Eb



3 fr.

D7



3 fr.

Dbmaj7



Cm



3 fr.

Do you re-mem-ber, ma-ma, when I knocked up-on your door? I said you had the nerve

Fm



Cm



3 fr.

to tell me you did - n't want me no more, I

C



3 fr.

o-pen my front door hear-ing my back door slam, you must have one of them new fan-gled,

Fm



new fan-gled back door man, I've been work-ing from

sev - en, sev-en, sev - en to e - lev - en ev - 'ry night, it kind - a

Cm 3 fr.

makes my life a drag, a drag, drag,

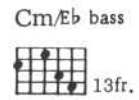
Gm 3 fr.

ah, \_\_\_\_\_ yeah, it makes a drag.

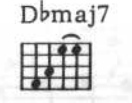
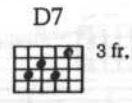
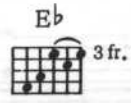
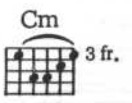
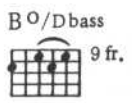
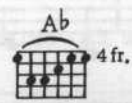
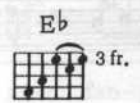
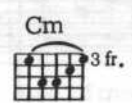
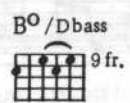
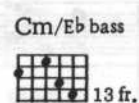
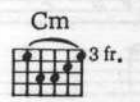
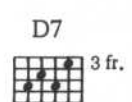
Gm7 3 fr.

Ab 4 fr.

Ba - by, Since I've Been Lov - in' You,



I'm a-bout to lose, I'm a-bout to lose, lose my wor-ried mind.

*ritard.* *much slower*

# TANGERINE

Words and Music by  
JIMMY PAGE

Slowly

Am G D Am G D C

The first system of music features guitar chord diagrams for Am, G, D, Am, G, D, and C. The piano accompaniment is in 4/4 time, with the right hand playing a melodic line and the left hand providing harmonic support.

G Am G D Dsus4 D Dsus4 D

The second system continues the piano accompaniment with guitar chords G, Am, G, D, Dsus4, D, Dsus4, and D. The melody in the right hand shows some chromatic movement.

Am G D Am G D C

Mea-sur-ing a sum - mer's day, I on - ly find it slips a - way to

The third system includes the vocal line with lyrics: "Mea-sur-ing a sum - mer's day, I on - ly find it slips a - way to". The piano accompaniment continues with chords Am, G, D, Am, G, D, and C.

G Am G D Dsus4 D Dsus2 D C D

grey, the hours, they bring me pain.

The fourth system includes the vocal line with lyrics: "grey, the hours, they bring me pain.". The piano accompaniment continues with chords G, Am, G, D, Dsus4, D, Dsus2, D, C, and D.

G C C/D bass G C C/D bass

Tan-ger-ine, Tan-ger-ine, liv-ing re-flec-tion from a dream;

The fifth system includes the vocal line with lyrics: "Tan-ger-ine, Tan-ger-ine, liv-ing re-flec-tion from a dream;". The piano accompaniment continues with chords G, C, C/D bass, G, C, and C/D bass. There are triplets in the piano accompaniment.

G C C/D<sub>bass</sub> G D<sub>sus4</sub>

I was her love, — she was my queen, and now a thou - sand years be - tween.

D Am G D Am G D C

— Think - ing how it used to be, does she still re - mem - ber times like

Am G D D<sub>sus4</sub> D D<sub>sus2</sub> D

these to think of us a - gain? And I do.

Am C/G<sub>bass</sub> D

*Guitar Solo (10th fret pos.)*

Str: 2 Fret: 10

$\frac{2}{13}$   $\frac{1}{10}$   $\frac{1}{12}$   $\frac{1}{10}$   $\frac{2}{13}$   $\frac{2}{12}$

F E F

Play  $\frac{2}{12}$  but stretch up to D. Then relax to  $\frac{2}{12}$

$\frac{2}{13}$   $\frac{2}{12}$   $\frac{2}{12}$   $\frac{2}{13}$   $\frac{1}{10}$   $\frac{2}{12}$   $\frac{2}{12}$   $\frac{2}{13}$   $\frac{1}{10}$

C  
0 0 0

G  
0 0 0

D  
0

D. S.  $\frac{3}{4}$  al Coda  $\oplus$

C 0 0 0    D 0

8va-

1/17 1/15 1/19 1/19 1/19 1/17 1/17 1/19 1/20 1/20 1/22

Coda Dsus4  
0

D  
0

be-tween.

Am  
0 0 0

G  
0 0 0

F

G  
0 0 0



# GALLOWS POLE

Traditional Arrangement by  
JIMMY PAGE and ROBERT PLANT

Fast

A Am A Am

A Am A Am

Hang - man, — hang - man, — hold it a lit - tle while,

A Am G D A

think I see my friends com - ing, rid - ing man - y a mile. —

Am A Am A

Friends, did you get some

Am A Am A

sil - ver?\_ Did you get a lit - tle gold? What did you

Am G D A Am

bring me, my dear - friends, to keep me from the Gal - lows Pole? \_\_\_\_\_

A Am A G D

What did you bring me\_ to keep me from the Gal-lows

A Am A Am A

Pole? I could-n't get no

Am A Am A

sil - ver, \_ I could -n't get no gold, \_ you know that we're

Am G D A Am

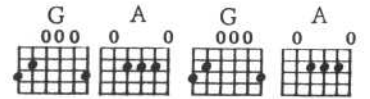
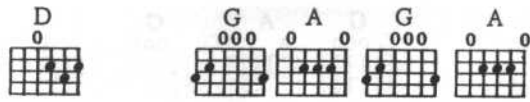
too damn poor \_ to keep you from the Gal-lows Pole. \_

A Am A G D G

Hang - man, hang - man,

A D G A G D G

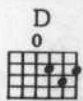
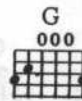
hold it a lit - tle while, \_ I think I see my broth - er com - ing



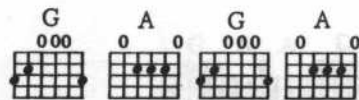
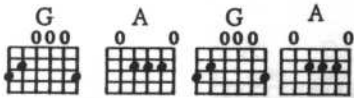
rid - ing man-y a mile.

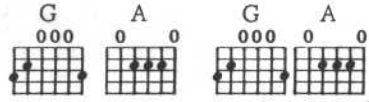
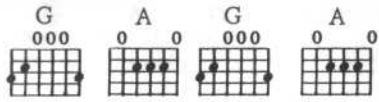


Broth-er, did you get me some sil - ver? Did you get a lit - tle

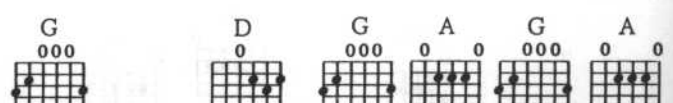
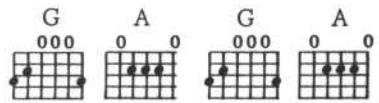


gold? What did you bring me, my broth-er, to keep me from the Gal-lows Pole?..

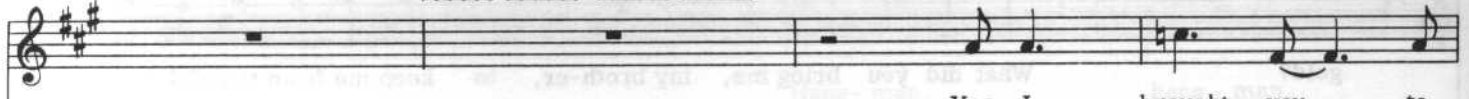
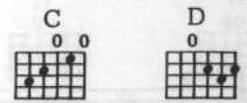




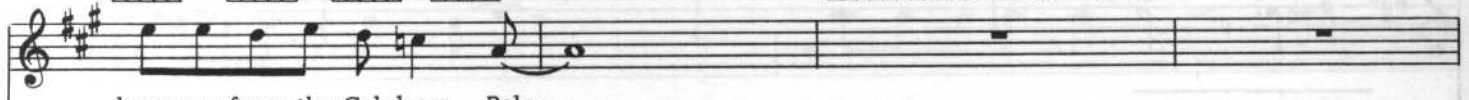
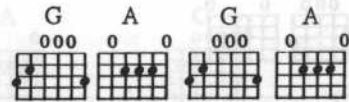
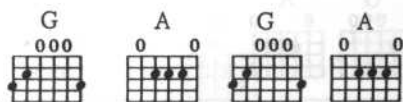
Broth-er, I brought you some sil - ver, — I brought a lit - tle gold, —



I brought a lit-tle of ev-'ry thing — to keep you from the Gal-lows Pole. —



Yes, I brought you — to



keep you from the Gal-lows Pole. —



A G D G A D G

Hang-man, hang-man, turn your head a while, \_

A G D G D G A G A

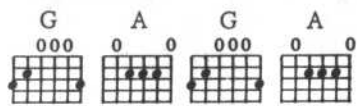
I think I see my sis - ter com - ing, rid - ing man - y a mile, \_

G A G A G A G A

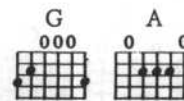
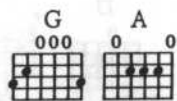
mile, mile, - mile, mile.

G A G A G A G A

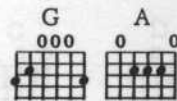
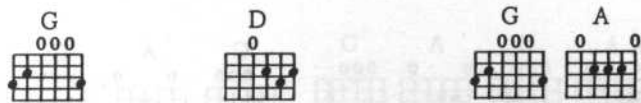
Sis - ter, I im - plore you, take him by the hand,



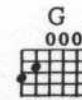
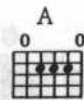
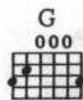
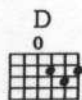
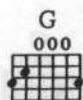
take him to some sha - dy bow - er, save me from the wrath of this man, —



Please take him,



save me from the wrath of this man, — man. —



Hang - man, hang - man, up - on your face a smile, pray

A G D G D G A G A

tell me that I'm free to ride, — ride for man-y a mile, —

G A G A G A G A

mile, — mile, — Oh,

G A G A G A G A

yes, you got a fine sis - ter, she warmed my blood from cold, she

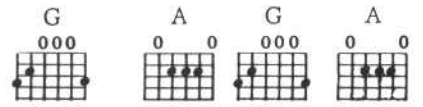
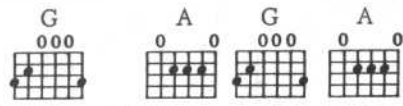
G A G A G D

brought my blood to boil - ing hot — to keep you from the Gal - lows

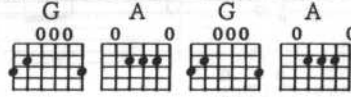
G A G A G A G A

Pole, pole, pole, — pole, — yeah, yeah. — Your

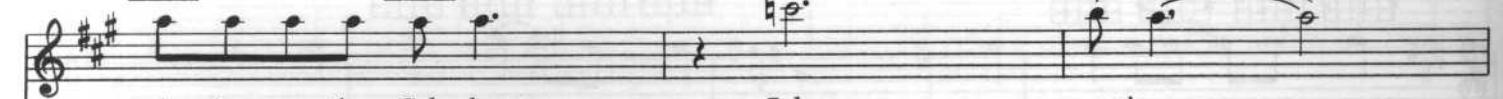




broth - er brought me sil - ver, your sis - ter warmed my



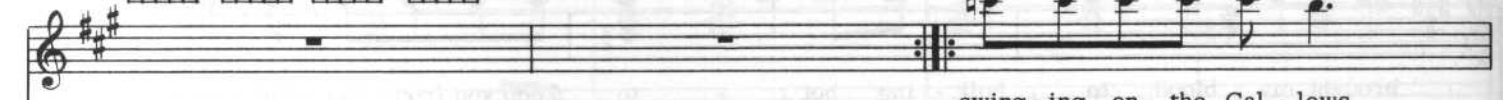
soul, but now I laugh and pull so hard and see you



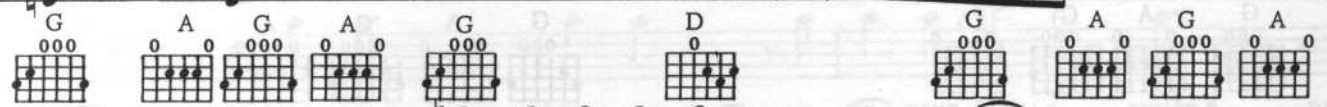
swing - ing on the Gal - lows Pole, yeah,



*Repeat (ad lib.) and Fade*



swing - ing on the Gal - lows



Pole, swing - ing on the Gal - lows Pole,



# OUT ON THE TILES

Words and Music by  
JIMMY PAGE, ROBERT PLANT  
and JOHN BONHAM

No chords

As I

walk down the high-way all I do is sing this song, and a

train that pass-es my way helps the rhy-thm move a-long. - There

is no doubt a-bout the words - are clear, the voice - is strong, is oh so

strong. I'm just a sim-ple guy and I

live from day to day. \_ A ray of sun-shine melts the clouds- and

blows my blues a - way, there's noth - ing more that I can say \_ but on a

day like to - day \_ I pass the time a - way \_ and walk a qui - et mile with you. \_

0 E 00 0 A 0

All I need from you \_\_\_\_\_ is all your

This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment, and two guitar chord diagrams: an E major chord (0 2 2 0 0 0) and an A major chord (0 2 2 0 0).

0 E 00 0 A 0

love, \_\_\_\_\_ all you got to give to me \_\_\_\_\_ is all your

This system contains the second line of music. It features a vocal line with lyrics, a piano accompaniment, and two guitar chord diagrams: an E major chord (0 2 2 0 0 0) and an A major chord (0 2 2 0 0).

0 E 00 0 A 0 0 E 00 0 A 0

love, \_\_\_\_\_ all I need from you \_\_\_\_\_ is all your

This system contains the third line of music. It features a vocal line with lyrics, a piano accompaniment, and four guitar chord diagrams: E major (0 2 2 0 0 0), A major (0 2 2 0 0), E major (0 2 2 0 0 0), and A major (0 2 2 0 0).

0 E 00 0 A 0 0 E 00

love, \_\_\_\_\_ all you got to give to me \_\_\_\_\_ is all your love. \_\_\_\_\_

This system contains the fourth line of music. It features a vocal line with lyrics, a piano accompaniment, and three guitar chord diagrams: E major (0 2 2 0 0 0), A major (0 2 2 0 0), and E major (0 2 2 0 0 0).

Ooh yeah, ooh yeah, \_\_\_\_\_

ooh yeah, oh yeah. \_\_\_\_\_ I'm so glad I'm liv-ing and gon-na

tell the world I am, I got me a fine wo-man and she

says that I'm her man, - one thing that I know for sure - gon-na

give her all the lov-ing like no - bod-y, no - bod-y, no - bod-y, no - bod-y can.

Stand - ing in the noon-day sun - try-ing to flag a ride -

peo-ple go - and peo-ple come - see my rid - er right by my side, - it's a

to-tal dis - grace, - they set the pace, - it must be a race - and the best thing I can do is

*D. S.  $\frac{3}{4}$  al Coda*

run. All I

*♠ Coda*  
*Repeat and fade*

# THAT'S THE WAY

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Not too fast

G\*\* C/G bass Gmaj7 C/G bass G C/G bass

G\*\* 00000 C/G bass 0 0 Gmaj7 0000 C/G bass 0 0 G 00000 C/G bass 0 0

G C/G bass Gmaj7 C/G bass G C/G bass

G 00000 C/G bass 0 0 Gmaj7 0000 C/G bass 0 0 G 00000 C/G bass 0 0

G C/G bass Gmaj7 C/G bass G C/G bass G C/G bass Gmaj7

I don't know how I'm gon-na tell you I can't play with you no  
And yes - ter - day I saw you standing by the river, and weren't those tears that filled your

C/G bass G C/G bass G C/G bass Gmaj7 C/G bass G C/G bass

more, eyes, I don't know how I'm gon-na do what ma - ma told me,  
And all the fish that lay in dir - ty wa - ter dy - ing,

\* Recorded  $\frac{1}{2}$  step lower (G $\flat$  Major)

\*\* Guitarists use G tuning: 6th string = D 5th string = G 4th string = D  
3rd string = G 2nd string = B 1st string = D

G C Gmaj7 G<sub>bass</sub> G C G C G<sub>bass</sub> Gmaj7

my friend, - the boy next door.  
had they got you hpy - no - tized?

G<sub>bass</sub> G C G<sub>bass</sub> G G<sub>bass</sub> Gmaj7 G<sub>bass</sub> G C G<sub>bass</sub> G G<sub>bass</sub> Gmaj7

*(2nd time thru repeat last 2 bars)*

G<sub>bass</sub> G C G<sub>bass</sub> G G<sub>bass</sub> Gmaj7 G<sub>bass</sub> G C G<sub>bass</sub>

I can't be-lieve what peo-ple say - ing  
Yes-ter-day I saw you kissing tiny flowers,

G G<sub>bass</sub> Gmaj7 G<sub>bass</sub> G C G<sub>bass</sub> G G<sub>bass</sub> Gmaj7

you're gon - na let your hair hang down,  
but all that lives is born to die, I'm sat - is-fied to sit here  
And so I say to you that

G<sub>bass</sub> G C G<sub>bass</sub> G G<sub>bass</sub> Gmaj7 G<sub>bass</sub> G C G<sub>bass</sub>

work - ing all day long, you're on the dark-er side of town.  
noth - ing real - ly matters, and all you do is stand and cry.



G C Gmaj7 C G C G C Gmaj7  
G bass G bass G bass G bass G bass

C G C G C Gmaj7 C G C G C Gmaj7  
G bass G bass G bass G bass G bass G bass

C G C G C Gmaj7 C G C  
G bass G bass G bass G bass G bass G bass

And when I'm out I see you walk - ing -  
I don't know what to say a - bout it,

G C Gmaj7 C G C G C Gmaj7  
G bass G bass G bass G bass G bass G bass

why don't your eyes see me, could it be you've found an -  
when all your ears have turned a - way, but now's the time to look and

C G C G C Gmaj7 C G C  
G bass G bass G bass G bass G bass G bass

oth - er game to play, what did ma - ma say to me,  
look a - gain at what you see, is that the way it ought to stay?

Bbmaj7



G



C/G bass



Gmaj7



That's The Way, \_\_\_\_\_ oh, That's The Way it ought to be, \_\_\_\_\_

C/G bass



G



C/G bass



Bbmaj7



— yeah, oh yeah, don't you know now, ma-ma say That's The Way — it ought to it's gon-na

D



G7



stay, yeah, yeah, — ooh, — ooh, ooh, — ooh, — ooh.

*D. S.  $\frac{3}{4}$   
al Coda*

Coda

D



C



C#



D



C



C#



D



C



C#



stay, yeah, — ah, —

D



G7



Tacet

ah, — ah, — ah, —

# BRON-Y-AUR STOMP

Words and Music by  
 JIMMY PAGE, ROBERT PLANT  
 and JOHN PAUL JONES

*Guitar\* Intro.*

F (open) C

Guitar harmonic on 7th fret above capo (Harmonic as before)

F Ab Bb F Ab Bb

F Ab Bb F Ab Bb

F

(Guitar continues with rhythm)

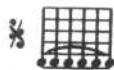
F

Play 3 times

(PIANO)

Rhythm  
 \* Guitarists: Capo up 3 frets. Guitar in D tuning: 6th string = D, 5th string = A, 4th string = D, 3rd string = F#, 2nd string = A, 1st string = D

Bb



Ah \_\_\_\_\_  
Well \_\_\_\_\_

caught you smil - ing at me, that's the way it should  
if the sun shines so bright, or our way it's darkest

F  
000000

be, like a leaf is to a tree, so fine. —  
night the road we choose is al - ways right, so fine. —

Bb



Ah \_\_\_\_\_  
Ah \_\_\_\_\_

all the good times we  
can your love be so

had, I sang love songs so glad al - ways smil - ing, nev - er sad, so  
strong when so many loves go wrong will our love go on and on and on and

F



G



fine.  
on and on and on?

As we walk down a  
As we walk down a

Bb F Ab

country lane, I'll be sing-ing a song, hear me call-ing your name.  
 country lane, I'll be sing-ing a song, hear me call-ing your name.

Bb F G Bb

Hear the wind whis-per in the trees, tell-ing Moth-er Na - ture 'bout  
 Hear the wind whis-per in the trees, tell-ing Moth-er Na - ture 'bout

F Ab Bb F

you and me.  
 you and me.

D. S.  $\text{al Coda}$

Coda F Ab Bb F

3 3 3

F 000000

Ab Bb F 000000

My, my\_ la de la\_ come on now\_ it ain't too far, tell your friends\_ all a -

Ab Bb F 000000 G

round the world,\_ ain't no com-pan-ion like a blue - eyed merle.\_

Bb F 000000 Ab

Bb F 000000 G Bb

Come on now\_ well let me tell\_ you, what you're

F 000000 Ab Bb F 000000

miss - ing, miss - ing, 'round them brick walls, -

\* Instrumental omitted here. Very similar to intro.

Bb



So \_\_\_\_\_ of one thing I am sure, it's a

friend-ship so pure, an-gels sing-ing all a-round my door

F



so fine.

Bb

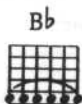


Yeah, \_\_\_\_\_ ain't but one thing to do spend my

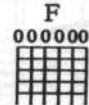
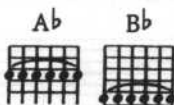
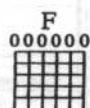
nat-'ral life with you, you're the fin-est dog I knew, so



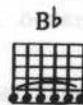
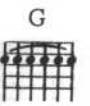
fine. —



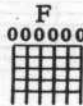
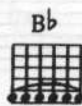
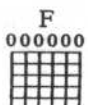
When you're old and your eyes are dim, there ain't no old Shep gon - na



hap-pen a - gain,



we'll still go walk-ing down coun - try lanes, I'll sing the same old songs, hear me



call your name.



# CELEBRATION DAY

Words and Music by  
 JIMMY PAGE, ROBERT PLANT  
 and JOHN PAUL JONES

Moderate Rock

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays a similar pattern: D3, E3, F3, G3, D3, E3, F3, G3. The piece ends with a whole note chord of D major.

A

5 fret

The diagram shows a guitar fretboard from the 5th fret to the 7th fret. The notes are: 5th fret (D, G, B), 6th fret (E, A, C), and 7th fret (F, B, D).

1. Her face is cracked from smil-ing, all the fears that she's been hid-ing,  
 train that leaves the sta-tion heading for your des-ti-na-tion, but the

The vocal line starts with a quarter rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

and it seems that pret-ty soon ev-'ry-bod-y's gon-na know.—  
 price you pay to no-where has in-creased a dollar more. Yes, it has!

The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

And her  
 And if you

The vocal line ends with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

voice is sore from shout-ing, cheer-ing win-ners who are los-ing, and she wor-ries if their days are few  
walk you're gonna get there tho' it takes a lit-tle longer, and when you see it in the distance you will

1st time: Skip these two bars  
2nd time: Repeat and Fade

Coda

A 5 fr.

and soon they'll have to  
wring your hands and

moan.

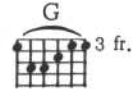
go.

My, my, my, I'm so hap - py, I'm gon-na join the band, -

C 0 0

G 3 fr.

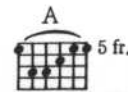
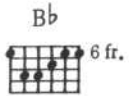
Bb 6 fr.



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody begins with a half note F#4, followed by quarter notes G#4, A5, and B5. A slur covers the first two notes. The second measure contains a whole rest. The third measure contains a half note G#4, followed by quarter notes F#4, E4, and D4.

we are gon-na dance and sing and cel-e - bra - tion,

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords in the treble clef, and the left hand plays a rhythmic accompaniment in the bass clef.



Musical staff with treble clef and key signature of three sharps. The melody begins with a whole rest. The second measure contains a half note G#4, followed by quarter notes F#4, E4, and D4. A slur covers the last two notes. The third measure contains a half note G#4, followed by quarter notes F#4, E4, and D4.

we are in the prom-ised land. \_\_\_\_\_

She hears them talk of new ways to pro-

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand plays chords in the treble clef, and the left hand plays a rhythmic accompaniment in the bass clef.

Musical staff with treble clef and key signature of three sharps. The melody begins with a half note G#4, followed by quarter notes F#4, E4, and D4. The second measure contains a half note G#4, followed by quarter notes F#4, E4, and D4. The third measure contains a half note G#4, followed by quarter notes F#4, E4, and D4.

tect the home she lives in, then she won-ders what it's all a-bout when they break down the door.

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The right hand plays chords in the treble clef, and the left hand plays a rhythmic accompaniment in the bass clef.

Musical staff with treble clef and key signature of three sharps. The melody consists of a whole rest in the first measure, followed by a half note G#4 in the second measure, and a quarter note G#4 in the third measure.

Her

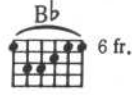
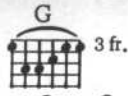
Piano accompaniment for the fourth system, consisting of a grand staff with treble and bass clefs. The right hand plays chords in the treble clef, and the left hand plays a rhythmic accompaniment in the bass clef.

name is Brown or White or Black, - you know her ver-y well, - you hear her cries of mer-cy as the

win-ners toll the bell.

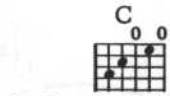
My, my, my,

I'm so hap - py, I'm - gon-na join the band, \_\_\_\_\_

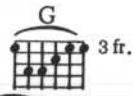


we are gon - na dance and sing and cel-e-bra - tion, we are in the prom-ised

Piano accompaniment for the first system, including treble and bass staves.



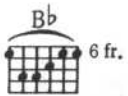
Guitar Solo (12th fret position)



land. \_\_\_\_\_

String: 1 1 1 2 2 1 2 3 3 3 2 2 2 3 2 2 3  
Fret: 12 12 12 15 13 12 15 12 12 14 13 15 13 14 15 13 14

Piano accompaniment for the second system, including treble and bass staves.

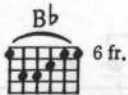
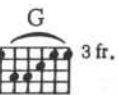


(5th fret position)



2/13 2/15 2/13 1/15 1/12 1/12 1/12 1/8 1/5 2/8 2/5 3/7 3/5 4/7 2/5 ... slide to ... 3/5 2/5 3/7

Piano accompaniment for the third system, including treble and bass staves.



(12th fret position)



D. S.  $\frac{3}{4}$  al Coda  $\text{C}$

4/5 4/5 4/7 3/5 3/7 3/5 4/7 3/7 3/5 4/7 3/5 3/7 3/5 5 4/14 2/13 2/13 1/13 2/13 1/12 2. There is a

Piano accompaniment for the fourth system, including treble and bass staves.

# FRIENDS

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Fast

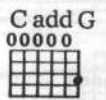
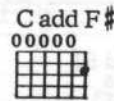
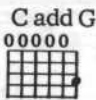
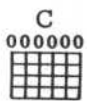


Guitar

String: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

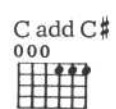
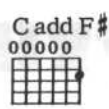
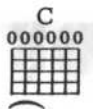
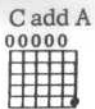
Fret: 0 0 3 3 0 0 2 2 0 0 2 2 0 0 2 2 0 0

etc.

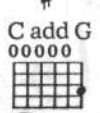
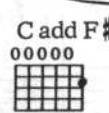
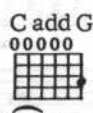
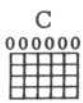


Bright light - al - most blind - ing, black night still there shin - ing,

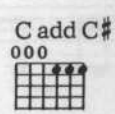
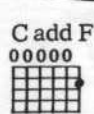
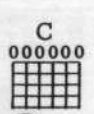
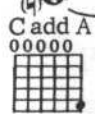
\* Special note to Guitarists: Use C tuning: 1st string = E 2nd string = C 3rd string = G  
4th string = C 5th string = G 6th string = C



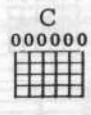
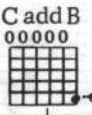
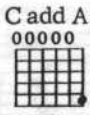
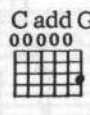
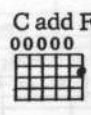
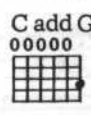
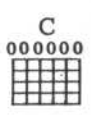
I can't stop, keep on climb - ing, look - ing for what \_ I knew. \_



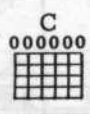
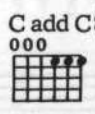
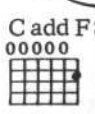
Had a friend, she once told me, "You got a love, you ain't lone - ly,"



now she's gone and left me on - ly look - ing for what I knew.



← 7 ft.



String: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2  
 Fret: 0 0 3 3 0 0 2 2 0 0 0 0 2 2 0 0 2 2 0 0 1 2 1 2

etc.

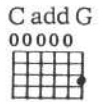
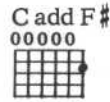
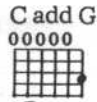
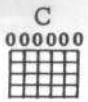
C  
000000

Mmm, I'm tell-ing you - now, the great-est thing you

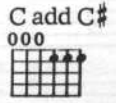
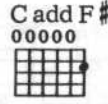
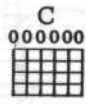
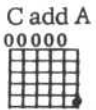
ev - er can do now, is trade a smile with some - one who's blue now,

it's ver - y eas - y just.

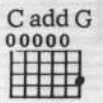
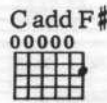
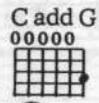
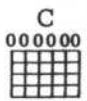




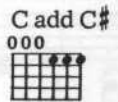
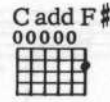
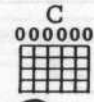
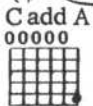
Met a man on the road - side cry - ing, with-out a friend, there's no \_ de - ny - ing,



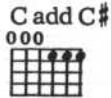
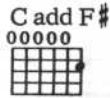
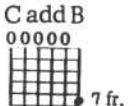
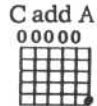
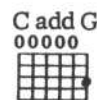
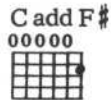
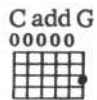
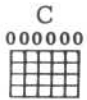
you're in-com-plete, they'll be \_ no find - ing look - ing for what \_ you knew. \_



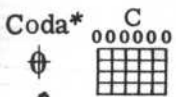
So an - y-time some-bod-y needs you, don't let them down, al - tho' it grieves you,



some day you'll need some-one like they \_ do, look - ing for what \_ you knew. \_



*D. S.  $\frac{3}{4}$  al Coda*



\* Last 4 bars of 38-bar Ad lib. Coda in C major.

# HATS OFF TO (ROY) HARPER

Traditional Arrangement by  
CHARLES OBSCURE

Jimmy Page plays bottleneck guitar on this piece.

Tune guitar as follows: 6th string = C      3rd string = G  
5th string = G      2nd string = C  
4th string = C      1st string = E

The chords are all played as full, 6 string barre chords:

C is either open or a barre at the 12th fret.  
Eb is a barre at the 3rd fret.  
F is a barre at the 5th fret.  
G is a barre at the 7th fret.

Brightly

C Eb C Eb C      Eb C Eb C      C Eb C Eb C

When I done quit hol-ler-in' ba-by I be-

C Eb C Eb C      Eb C Eb C      Eb C Eb C

lieve \_\_\_\_\_ I'll shake 'em on down

C Eb C Eb C      Eb C Eb C      Eb C Eb C

get my babe \_\_\_\_\_ won't be late, \_

C Eb C Eb C      Eb C Eb C      Eb C Eb C

you know by that I mean sec-onds late - ah, must I hol - ler, \_\_\_\_\_

C Eb C Eb C Eb C Eb C Eb C

— must I shake 'em on down,

C Eb C Eb C Eb C Eb C Eb C

well I've been mis-treat-ed, babe, I be-lieve I'll shake 'em on down.

C Eb C Eb C Eb C Eb C Tacet

Shake ah

C Tacet C F Tacet

C

Musical notation for the first system, including treble and bass clefs, a common time signature, and a 2+3/4+8 time signature.

Well, I ain't no mon-key. I can't climb no tree,

F

no brown skin wo-man gon-na make no mon-key out of me, I ain't no mon - key,

C

I can't climb no tree, I've

G F C Eb F

been mis-treat-ed babe I be - lieve I'll shake 'em on down,

C Eb F C Eb F C Eb F

well I've been mis-treat-ed babe I be - lieve I'll shake 'em on

C

down.

*Final Ending*

C Eb C Eb C Eb C

Listen mama,  
 Gave my baby a twenty dollar bill,  
 If that don't get her, sure my shot, shot, shot-gun will,  
 Yeah, I gave my baby a twenty dollar bill,  
 If that don't get that woman, I'm sure my shot-gun will.

# LED ZEPPELIN IV



If that don't get her, sure my shot, shot-gun will,  
Leaving my baby a twenty dollar bill,  
Yeah! I gave my baby a twenty dollar bill,  
If that don't get that woman, I'm sure my shot-gun will

# BLACK DOG

Words and Music by  
JIMMY PAGE, ROBERT PLANT  
and JOHN PAUL JONES

Medium beat

No chords

Hey, hey, ma - ma, said the way you move\_ gon - na make you sweat,\_ gon - na

make you groove.\_\_\_\_

Oh, oh, child,\_ way you shake that thing\_ gon - na

make you burn,\_ gon - na make you sting.\_\_\_\_



Hey, hey, ba - by, when you walk that way— watch your

hon - ey drip, can't keep a - way.

—

—

A

Ah yeah ah yeah,  
Ah yeah ah yeah,

C      1. A      2. A

To Coda      No chords

ah, ah, ah. —      ah. —      I got - ta roll, can't stand still, got a

flame in my heart, can't get my fill, —

Eyes that shine — burn - ing red, —

dreams of you — all thru my head. —

3

3

Ah ah ah ah ah ah ah ah

ah ah ah ah ah. Hey,

G

ba - by, oh, ba - by, pret - ty ba - by, la la la la

A

G

D A

la la la la. —

This system contains the first system of musical notation. It features a vocal line in the treble clef with the lyrics "la la la la." and a piano accompaniment in the bass clef. Above the vocal line, two guitar chord diagrams are shown: a D major chord and an A major chord.

G 1. D A 2. D A No chords

Hey, Did - n't take too long — 'fore

This system contains the second system of musical notation. It features a vocal line in the treble clef with the lyrics "Hey, Did - n't take too long — 'fore" and a piano accompaniment in the bass clef. Above the vocal line, guitar chord diagrams are shown: a G major chord, followed by a first ending bracket containing D and A major chords, and a second ending bracket containing D and A major chords. The text "No chords" is written above the second ending.

I found out — what peo - ple mean — by down and out. —

This system contains the third system of musical notation. It features a vocal line in the treble clef with the lyrics "I found out — what peo - ple mean — by down and out. —" and a piano accompaniment in the bass clef.

3 3

This system contains the fourth system of musical notation. It features a piano accompaniment in the bass clef with triplets marked with a "3" and a forte dynamic marking "f".

Spent my mon - ey, took my car, — start - ed tell - in' her friends — she wants to

be a star. —

I don't know — but

I been told — a big legged wom - an ain't got no soul. —

*D.S.  $\text{♩}$  al Coda*

Coda

No chords

All I ask — for when I pray, — stead - y roll - in' wom - an gon - na

come my way.

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "come my way." followed by a long horizontal line. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. A triplet of eighth notes is marked with a "3" above it in the right hand.

Need a wom - an gon - na

The second system continues the vocal line with the lyrics "Need a wom - an gon - na". The piano accompaniment continues with similar chordal patterns. A triplet of eighth notes is marked with a "3" above it in the right hand.

hold my hand — and tell me no lies, — make me a hap - py man.

The third system features the vocal line with the lyrics "hold my hand — and tell me no lies, — make me a hap - py man." The piano accompaniment continues with a steady bass line and chords. A triplet of eighth notes is marked with a "3" above it in the right hand.

The fourth system shows the piano accompaniment continuing. It features a steady bass line and chords in the right hand. A triplet of eighth notes is marked with a "3" above it in the right hand.

Repeat and fade

A

G D A

The fifth system includes guitar chord diagrams for the A, G, D, and A chords. The piano accompaniment continues with a steady bass line and chords. The system concludes with a double bar line and repeat dots.

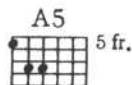
# FOUR STICKS

Words and Music by  
JIMMY PAGE and ROBERT PLANT

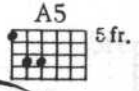
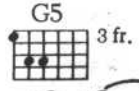
Moderately fast  
No Chord

N.C.

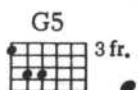
Oh, \_\_\_\_\_ Ba - by, \_\_\_\_\_ it's cry-in' time, \_\_\_\_\_ oh, \_\_\_\_\_



Ba - by, I got to fly. Got to try to find



a way, N.C. got to try to get a - way,

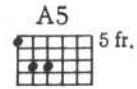


N.C.

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

Oh, Ba - by, the riv-er's red, oh,



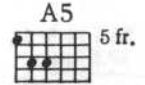


Ba - by, \_\_\_\_\_ in my head. \_\_\_\_\_ There's a fun-ny feel-in' \_\_\_\_\_

3/4

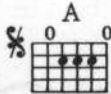
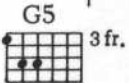


N.C.



go-in' on, \_\_\_\_\_ I \_\_\_\_\_ don't think I can

5/4 3/4



hold out long. \_\_\_\_\_

And when the owls \_\_\_\_\_ cry \_\_\_\_\_ in \_\_\_\_\_ the night, \_\_\_\_\_

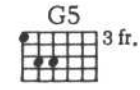
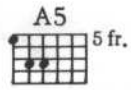
oh, Ba - by, Ba - by, when the pines be-gin to cry,

Ba - by, Ba - by, Ba - by, how do you feel?

If the riv - er runs dry, Ba-by, how

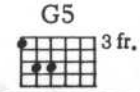
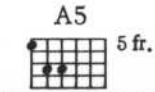
would you feel? —

To Coda N.C. N.C.



N.C.

First system of musical notation with piano accompaniment in 5/4 time, key of D major. It includes a repeat sign and a double bar line.



N.C.

Second system of musical notation with piano accompaniment in 5/4 time, key of D major. It includes a repeat sign and a double bar line.

N.C.

Craze, \_\_\_\_\_ Ba - by, \_\_\_\_\_ the

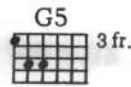
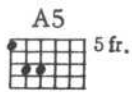
Third system of musical notation with piano accompaniment in 5/4 time, key of D major. It includes a repeat sign and a double bar line.

rain-bow's\_ end, \_\_\_\_\_

mmm, \_\_\_\_\_

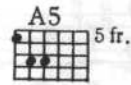
Ba - by, \_\_\_\_\_ it's

Fourth system of musical notation with piano accompaniment in 3/4 time, key of D major. It includes a repeat sign and a double bar line.



N.C.

just a den — for those who hide, — who hide —



— their love — to depths of life — and



*D. S.  $\frac{3}{4}$  al Coda*  $\phi$

$\phi$  Coda

N.C.

ru - in dreams — that we all — knew — so, — Babe.

*Repeat and fade*

N.C.

*Repeat and fade*

# MISTY MOUNTAIN HOP

Words and Music by  
JIMMY PAGE, ROBERT PLANT  
and JOHN PAUL JONES

Moderate Rock

No Chord

Walk -

A

in' in the park just the oth - er day, Ba - by,

N. C.

what do you, what do you think I saw? \_\_\_\_\_



Crowds\_ of peo - ple sit - tin' on the grass with flow - ers

N. C.

in their hair said, "Hey, Boy, do you\_\_ wan-na score?"\_\_

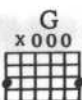
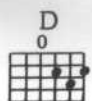


And you know how it is; I real-ly don't



N. C.

know\_\_ what time it was,\_\_ woh,\_\_ oh,\_\_

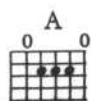


N.C.

so I asked them if I could stay a - while.

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.



did - n't no - tice but it had got ver-y dark and I was real - ly

Musical notation for the third system, including vocal line and piano accompaniment.

N.C.

re-al-ly out of my mind. Just

Musical notation for the fourth system, including vocal line and piano accompaniment.



— then a po-lice - man stepped up to me and asked us said, "Please, hey, would we care

to all get in line, — get in line. —

Well you know, they asked us to stay for tea — and

N. C. have some fun, — oh, — oh, — he said that his friends —





N.C.

\_\_\_\_\_ would all drop by, \_\_\_\_\_ ooh. \_\_\_\_\_



Why \_\_\_\_\_ don't you take

N.C.

a good look at your - self and de - scribe what you see,

and Ba - by, Ba - by, Ba - by, do you like it? \_\_\_\_\_



There — you sit, sit - ting spare like a book on a shelf rust -

N.C.

in', ah, not try-in' to fight it. —

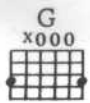


You real-ly don't care — if they're

N.C.



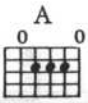
com-ing, — oh, — oh, — I know that it's all —



N.C.

a state of mind, ooh.

Musical notation for the first system, including vocal line and piano accompaniment.



If you go down in the streets to - day, Ba - by, you

Musical notation for the second system, including vocal line and piano accompaniment.

N.C.

bet - ter, you bet-ter o-pen your eyes.

Musical notation for the third system, including vocal line and piano accompaniment.



Folk down there real-ly don't care, real - ly don't

Musical notation for the fourth system, including vocal line and piano accompaniment.

N.C.

care, don't care, real-ly don't which, which way the pres-sure lies,

so I've de-cid-ed what I'm gon-na do now.

So I'm pack-ing my bags for the Mist - y Moun - tains where the

D 0

G x 0 0 0

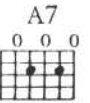
N.C.

spir-its go now, o - ver the hills where the spir-its fly.

D 0

G x 0 0 0

N.C.



Ooh, \_\_\_\_\_

1. 2. | 3.

ooh. \_\_\_\_\_ Ooh, \_\_\_\_\_ I real-ly don't

*Repeat and fade*

know, \_ know, \_ know, \_ know, \_ know, \_ know, \_ know... I real-ly don't

*Repeat and fade*

know, \_ know, \_ know, \_ know, \_ know, \_ know, \_ know. \_ I real-ly don't

# WHEN THE LEVEE BREAKS

Words and Music by  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES, JOHN BONHAM  
and MEMPHIS MINNIE

Moderate Rock

Fm



If it keeps on rain - in', lev-ee's go - in' to break, \_

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The piano accompaniment starts with a forte (f) dynamic. The vocal line begins with the lyrics "If it keeps on rain - in', lev-ee's go - in' to break, \_".

Bb

F



if it keeps on rain - in', lev-ee's go - in' to break, \_

The second system continues the musical piece. The vocal line starts with a rest followed by the lyrics "if it keeps on rain - in', lev-ee's go - in' to break, \_". The piano accompaniment continues with a steady rhythm.

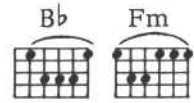
Bb

Fm



when the lev-ee breaks \_ I'll

The third system concludes the musical piece. The vocal line begins with a rest followed by the lyrics "when the lev-ee breaks \_ I'll". The piano accompaniment continues with a steady rhythm.

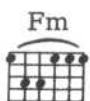


have no place\_\_ to stay.\_\_

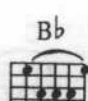
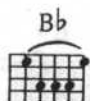
Mean old lev - ee\_\_ taught me to weep\_\_ and moan,\_\_

Lord,\_\_ mean old lev - ee\_\_

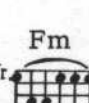
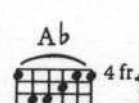
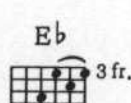
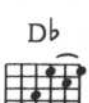
taught me to weep\_\_ and moan,\_\_ it's



got what it takes — to make a moun-tain man — leave his home, — oh, well, —

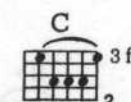
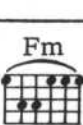
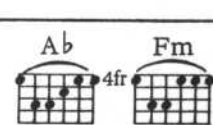


— oh, well, — oh, well, —



1.

2.



Don't it make you feel bad when you're try-in' to find your way home, you



Bb

C

Eb

F



3fr.

3fr.

don't know\_ which way to go?\_\_\_\_\_ If you're go-in' down South, they got

C

Bb

C

Eb

F



3fr.

3fr.

3fr.

3fr.

no work to do, if you don't know a - bout Chi - ca - go.

Fm



Cry-in' won't help\_ you, pray-in' won't do\_ you no good,

Bb

Fm

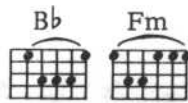


now, cry-in' won't help\_ you, pray-in' won't do\_ you no



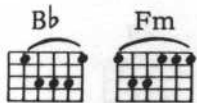
good, when the lev-ee breaks,\_\_\_

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole note 'good,' followed by a two-measure rest, then a quarter note 'when', a quarter note 'the', a quarter note 'lev-ee', and a half note 'breaks,\_\_\_'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.



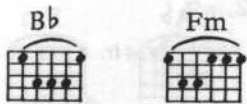
ma-ma, you got\_\_\_ to move.---

The second system continues the vocal line with a quarter note 'ma-ma,' followed by a quarter note 'you got\_\_\_' and a half note 'to move.---'. The piano accompaniment maintains the same rhythmic pattern as the first system.



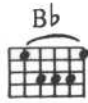
All last night\_\_\_

The third system shows the vocal line with a two-measure rest followed by a quarter note 'All', a quarter note 'last', and a half note 'night\_\_\_'. The piano accompaniment continues with the established accompaniment.

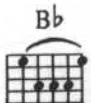


sat on the lev - ee and moaned,\_\_\_ all\_\_\_

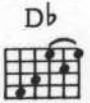
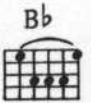
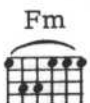
The fourth system features the vocal line with a quarter note 'sat', a quarter note 'on the', a quarter note 'lev - ee', and a half note 'and moaned,\_\_\_'. The piano accompaniment concludes the system with the same accompaniment.



— last night — sat on the lev - ee and moaned, —

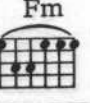
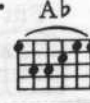
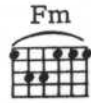
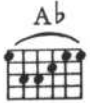


think - in' 'bout my ba - by and — my hap - py home. —



3 fr.

— pray - in' want do — you no good,



1.

2.

— You, pray - in' want do — You no

Fm

Bb



Go - ing, \_\_\_\_\_ go - 'n' to Chi -

Fm



ca - go, \_\_\_\_\_ go'n' to Chi - ca - go,

Bb

Fm



\_\_\_\_\_ sor - ry but I can't take you. \_\_\_\_\_

Repeat and fade (Vocal ad lib.)

Fm



\_\_\_\_\_ Go - ing down, go - ing down now, go - ing

Repeat and fade

# STAIRWAY TO HEAVEN

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Slowly

Am G# C/G D/F# Fmaj7

*mp*

*Con pedale*

Am G# C/G D/F# Fmaj7

Single Notes

G A A

Single Notes

G A A

C D Fmaj7 Am G C G

Fmaj7 Am C D

Fmaj7 Am G# C/G D/F# Fmaj7

There's a la - dy who's sure — all that glit - ters is gold — and she's buy - ing a stair - way — to

G Am G#m C/G D/F#

heav - en. When she gets there she knows \_\_\_\_\_ if the stores are all closed \_\_\_\_\_ with a

Fmaj7 G Am C D

word she can get what she came for. \_\_\_\_\_ Ooh, \_\_\_\_\_

Fmaj7 Am C G D

ooh, \_\_\_\_\_ and she's buy - ing a stair - way to heav - en. There's a

C D Fmaj7 Am C D

sign on the wall \_\_\_\_\_ but she wants to be sure \_\_\_\_\_ 'cause you know some - times words have two

Fmaj7

Am

G#+

C/G

D/F#



mean - ings.

In a tree by the brook — there's a song - bird who sings, — some - times

Fmaj7

G

Am

G#+



all of our thoughts are mis - giv - en.

C/G

D/F#

Fmaj7

G

Am

G



Am7

Dsus4

D

Am7

Em



Ooh, — it makes me won - der, —



Ooh, \_\_\_\_\_ it makes me won - der.



There's a feel - ing I get \_\_\_\_\_ when I



look to the west, and my spir - it is cry - ing for leav - ing. \_\_\_\_\_ In my



thoughts I have seen rings of smoke through the trees, and the voic - es of those who stand look -







ing. — Ooh, it makes me won-der,



Ooh, — it real - ly makes me won - der.



And it's whis - pered that soon — if we



all call the tune — then the pip - er will lead us to rea - son — And a

C G Am C G F

new day will dawn — for those who stand long — and the for - ests will ech - o with laugh -

Am C G Am7 Dsus4 D

ter. —

Am7 Em D C D C G/B

If there's a bus - tle in your

Am C G/B F Am

hedg - row — don't be a - larmed now, it's just a spring clean for the May — queen. —

C G/B Am C G/B F

Yes, there are two paths you can go by— but in the long run there's still time to change the road—

Am C G/B Am7 Dsus4 D

— you're on. And it makes me won-

Am7 Em D C D Am7 Dsus4 D Am7 Em

der. —

D C D C G/B Am

Your head is hum-ming and it won't go— in case you don't know,

C G/B F Am C G/B

the pip - er's call - ing you\_ to join\_ him, Dear la - dy, can you hear the

Am C G/B F Am

wind blow, and did you know your stair - way lies on the whis - per - ing wind.\_

C G/B D Am G F G

And as we wind\_ on down the road\_

Am G F G Am G

our shad - ows tall - er than\_ our soul. There walks a la - dy we all

F G Am G F G

know \_\_\_\_\_ who shines white light and wants to show \_\_\_\_\_

Am G F G Am G

how ev-'ry-thing still turns to gold. \_\_\_\_\_ And if you lis-ten ver-y

F G Am G F G

hard \_\_\_\_\_ the tune will come to you — at last.

Am G Fmaj7 Am G Fmaj7

When all are one and one is all \_\_\_\_\_ to be a rock — and not to

Am



rolf.

rit.

Freely  
Fmaj7



And she's buy - ing a stair - way — to heav - en. —

*mf* Freely

# ROCK AND ROLL

Words and Music by  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES and JOHN BONHAM

Moderately fast



It's been a long time since I

*f*

8<sup>va</sup> bassa

Rock and Rolled, \_\_\_\_\_ It's

8<sup>va</sup> bassa

been a long time since I did the Stroll. \_\_\_\_\_

8<sup>va</sup> bassa



Ooh, let me get it back, let me . get it back, let me get it

8<sup>va</sup> bassa loco

A

back, ba - by, where I \_\_\_\_\_ come from. \_\_\_\_\_

8<sup>va</sup> bassa -----

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a half note 'ba - by', a quarter note 'where', a quarter note 'I', a quarter rest, a quarter note 'come', and a half note 'from.' with a long horizontal line underneath. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords and some melodic fragments. A guitar chord diagram for the A chord is shown above the vocal line.

It's

8<sup>va</sup> bassa -----

Detailed description: This system contains measures 4-6. The vocal line has a whole rest in measure 4, a whole rest in measure 5, and a half note 'It's' in measure 6. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment in the treble.

E

D

been a long time, been a long time, been a long lone - ly, lone - ly, lone -

8<sup>va</sup> bassa -----

Detailed description: This system contains measures 7-9. The vocal line has a quarter note 'been', a quarter note 'a', a quarter note 'long', a quarter note 'time,', a quarter note 'been', a quarter note 'a', a quarter note 'long', a quarter note 'time,', a quarter note 'been', a quarter note 'a', a quarter note 'long', a quarter note 'lone - ly,', a quarter note 'lone - ly,', and a quarter note 'lone -'. The piano accompaniment has a long chord in the treble for the first two measures. Guitar chord diagrams for E and D are shown above the vocal line.

A

ly, lone - ly, lone - ly time, \_\_\_\_\_ yes it

8<sup>va</sup> bassa -----

Detailed description: This system contains measures 10-12. The vocal line has a quarter note 'ly,', a quarter note 'lone - ly,', a quarter note 'lone - ly', a quarter note 'time,', a quarter rest, a quarter note 'yes', and a quarter note 'it'. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment. A guitar chord diagram for the A chord is shown above the vocal line.



has. \_\_\_\_\_ It's been a long time since the

*8va bassa* -----

book of love, \_\_\_\_\_ I

*8va bassa* -----

can't count the tears of a life with no love.

*8va bassa* -----

Car - ry me back, car - ry me back, car - ry me back,

*8va bassa* ----- *loco*

A

ba - by, where I came from.

8<sup>va</sup> bassa

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note rest, followed by a half note 'ba' and a quarter note 'by', then a half note 'where' and a quarter note 'I', and finally a half note 'came' and a quarter note 'from'. The piano accompaniment features a bass line with a steady eighth-note pattern and a right hand with chords and moving lines. A guitar chord diagram for the A chord is shown above the vocal line.

It's

8<sup>va</sup> bassa

Detailed description: This system contains the next three measures. The vocal line has a whole note rest for the first two measures, followed by a quarter note 'It's' in the third measure. The piano accompaniment continues with the same rhythmic patterns as the first system.

E

D

been a long time, been a long time, been a long lone - ly, lone - ly, lone -

8<sup>va</sup> bassa

Detailed description: This system contains the next three measures. The vocal line has a whole note rest for the first measure, followed by 'been a long time,' in the second, 'been a long time,' in the third, and 'been a long lone - ly, lone - ly, lone -' in the fourth. The piano accompaniment continues. Guitar chord diagrams for E and D chords are shown above the vocal line.

A

ly, lone - ly, lone - ly time.

8<sup>va</sup> bassa

Detailed description: This system contains the final three measures. The vocal line has a whole note rest for the first measure, followed by 'ly, lone - ly, lone - ly time.' in the second and third measures. The piano accompaniment continues. A guitar chord diagram for the A chord is shown above the vocal line.



Seems so long — since we

8<sup>va</sup> bassa

walked in the moon - light,

8<sup>va</sup> bassa

mak - ing vows — that just can't work — right. —

8<sup>va</sup> bassa



O - pen your arms, o - pen your arms, o - pen your arms, —

8<sup>va</sup> bassa

loco

A

ba - by, let my love come run-ning in.

8<sup>va</sup> bassa

E

It's been a long time, been a

8<sup>va</sup> bassa

D

long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

8<sup>va</sup> bassa

A

time.

8<sup>va</sup> bassa

loco

# GOING TO CALIFORNIA

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Moderately

D

G

Spent my days with a wom - an un-kind,

Smoked my stuff and drank all my wine,

Made up my mind to make a new start,

Go-ing To Cal-i-for-nia with an ach-ing in my heart.

*mp*

3



Some-one told me there's a girl out there with



love in her eyes and flow - ers in her hair.




Took my chanc-es on a big jet plane,

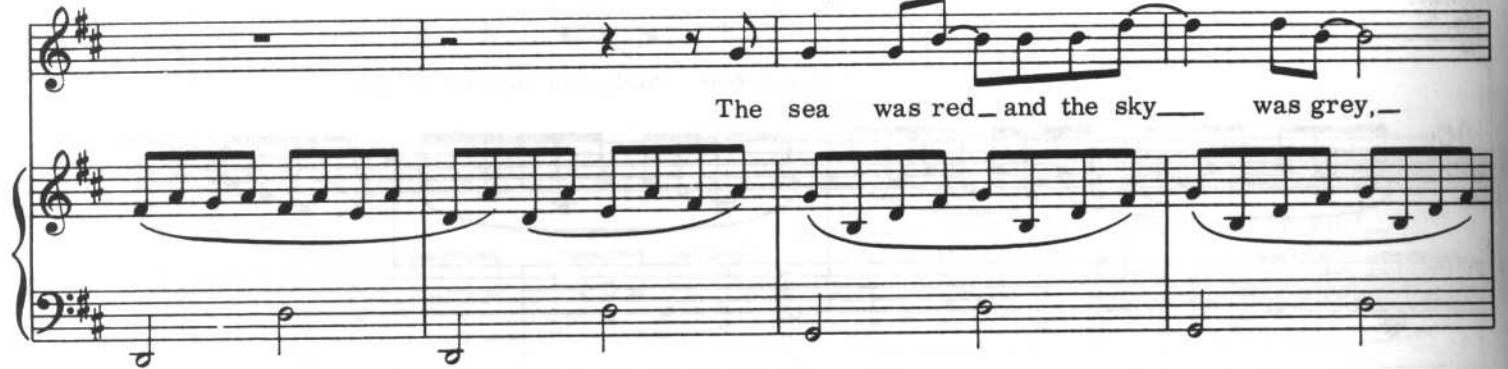


nev-er let them tell you that they're all the same.

*mf* *mp*

G 


The sea was red\_ and the sky\_ was grey, -




D 

Won-dered how to-mor-row could ev-er fol - low to-day. \_\_\_\_\_



G 

The moun-tains and the can-yons start-ed to



trem-ble and shake\_ as the chil-dren of the sun be-gan\_ to a -



D



wake.

Musical notation for the first system, including vocal line and piano accompaniment.

Dm



Seems that the wrath\_ of the Gods\_ got a punch\_ on the nose\_ and it start - ed to flow;\_

Musical notation for the second system, including vocal line and piano accompaniment.

A7



Asus4



A7



Asus4



— I think I might be sink - ing.

Musical notation for the third system, including vocal line and piano accompaniment.

A7



Dm



Throw me a line\_ if I reach\_ it in time\_ I'll meet\_

Musical notation for the fourth system, including vocal line and piano accompaniment.



— you up there\_ where the path\_ runs\_ straight\_ and high.\_\_\_\_\_

A7 Asus4

To find a queen\_ with-out a king;\_ they say she

D G

*mp*

plays gui-tar\_ and cries\_ and sings.

D

La la la la\_ Ride a white mare in the foot-steps of dawn

G



3  
 Try-in' to find a wom-an who's nev - er, nev-er, nev-er\_\_\_ been born.



Stand-ing on a hill in my

moun-tain of dreams,\_\_\_ Tell-ing my-self\_\_\_ it's not as hard,\_\_\_ hard,\_\_\_ hard,\_\_\_



as it seems.\_\_\_

*Repeat and fade*

*Repeat and fade*

# THE BATTLE OF EVERMORE

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Moderately fast

Tacet

The

Am

G

Am

C

Am

G

Am

C

Queen of Light\_ took her bow\_ and then she turned\_ to go, \_ the

*mf*

Am

G

Am

C

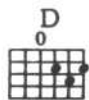
Am

G

Am

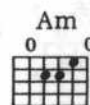
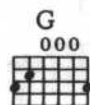
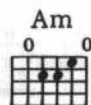
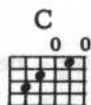
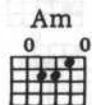
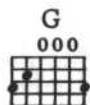
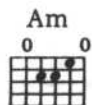
C

Prince of Peace\_ em - braced\_ the gloom\_ and walked the night\_ a - lone. \_



Oh, \_\_\_\_\_ dance in the dark \_\_\_\_\_ of night, \_\_\_\_\_ sing to the morn -

The



ing light. \_\_\_\_\_ Oh, \_\_\_\_\_

dark Lord rides in force \_\_\_\_\_ to-night \_\_\_\_\_ and time will tell \_\_\_\_\_ us all. \_\_\_\_\_



throw down your plow \_\_\_\_\_ and hoe, \_\_\_\_\_ rest not to lock \_\_\_\_\_ your homes. \_\_\_\_\_

Am G Am C Am G Am C

Side by side\_ we wait the might\_ of the dark-est of\_ them all.\_

Am D Am

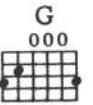
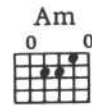
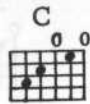
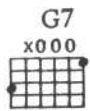
I hear\_ the hors - es' thun - der down in the val - ley be - low,\_

I hear\_ the hors - es' thun - der down in the val - ley be - low,\_

D G7 C

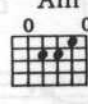
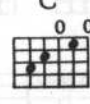
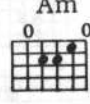
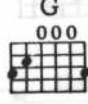
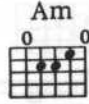
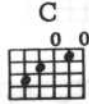
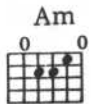
I'm wait - ing for the an - gels of Av - a - lon,

I'm wait - ing for the an - gels of Av - a - lon,

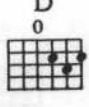
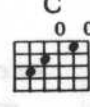
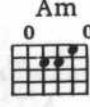
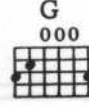
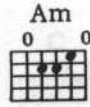
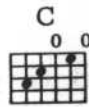
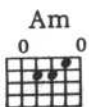


wait-ing for the east - ern glow.

wait-ing for the east - ern glow. — The ap-ples of — the val-



ley hold — the seas of hap-pi - ness, — the ground is rich from



ten - der care, — re - pay, do not — for-get, — no, no.

Oh, —

dance in the dark\_ of night, \_\_\_\_\_

sing to the morn - ing light. \_\_\_\_\_

The

Am

G

Am

C

Am

G

Am

C

ap-ples turn\_ to brown and black, \_\_\_\_\_ the ty-rant's face\_ is red. \_\_\_\_\_

D

Oh,

war is the com-mon cry, \_\_\_\_\_

pick up your swords\_ and

The

Am G Am C Am G Am C

Am: 0 2 2 0 0 0  
 G: 0 0 0 3 2 3  
 Am: 0 2 2 0 0 0  
 C: 0 0 0 3 2 3  
 Am: 0 2 2 0 0 0  
 G: 0 0 0 3 2 3  
 Am: 0 2 2 0 0 0  
 C: 0 0 0 3 2 3

fly.

sky is filled with good and bad that mor-tals nev - er know.

Am D Am D

Am: 0 2 2 0 0 0  
 D: 0 2 3 2 1 0  
 Am: 0 2 2 0 0 0  
 D: 0 2 3 2 1 0

Oh, well, the night is long, the beads of time pass slow,

Oh, well, the night is long, the beads of time pass slow,

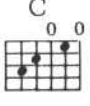
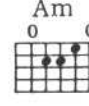
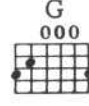
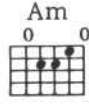
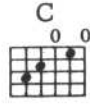
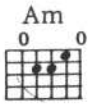
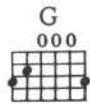
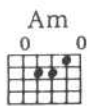
G7 C G7 C

G7: x000 3 2 3 3 2 1  
 C: 0 0 0 3 2 3  
 G7: x000 3 2 3 3 2 1  
 C: 0 0 0 3 2 3

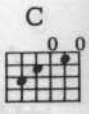
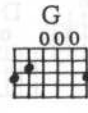
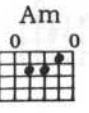
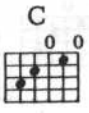
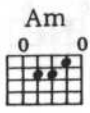
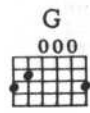
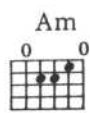
tired eyes on the sun - rise wait-ing for the east-ern glow.

tired eyes on the sun - rise wait-ing for the east-ern glow. The



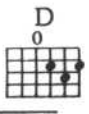


pain of war — can - not ex - ceed — the woe — of af - ter-math, — the



Ah. —

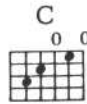
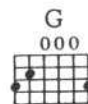
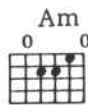
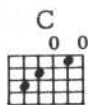
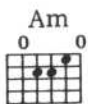
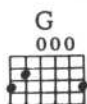
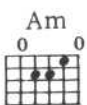
drums will shake — the cas - tle wall, — the ring wraiths ride in black, — ride



Sing as you raise your bow, —

shoot straight-er than be - fore. —

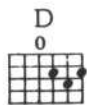
on. No



Oh, \_\_\_\_\_

com-fort has\_ the fire at night\_ that lights the face\_ so cold.\_

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a long note, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

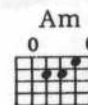
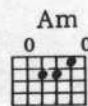
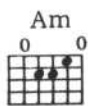


dance in the dark\_ of night, \_\_\_\_\_

sing to the morn - in' \_\_\_\_\_

The

The second system continues the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment maintains a consistent harmonic pattern.

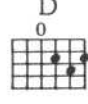
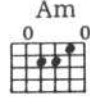
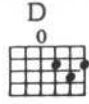
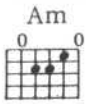


light. \_\_\_\_\_

Bring it back.

mag-ic runes\_ are writ in gold\_ to bring\_ the bal - ance back.\_

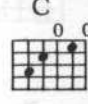
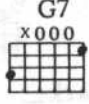
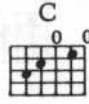
The third system concludes the page's musical notation. The vocal line features a melodic phrase with a slur. The piano accompaniment continues with the same harmonic structure.



At last\_ the sun is shin - ing, the clouds of blue\_ roll by, \_

At last\_ the sun\_ is shin - ing, the clouds\_ of blue\_ roll\_ by, \_

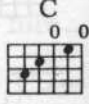
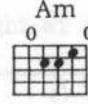
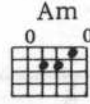
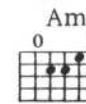
Musical notation for the first system, including vocal line and piano accompaniment.



with flames\_ from the drag-on of dark - ness the sun-light blinds his eyes. \_

with flames\_ from the drag-on of dark - ness the sun-light blinds his eyes. \_

Musical notation for the second system, including vocal line and piano accompaniment.



Repeat and fade  
(Vocal ad lib.)

Musical notation for the third system, including vocal line and piano accompaniment.

# LEO ZEPPELIN V



# THE CRUNGE

Words and Music by  
 JOHN BONHAM, JOHN PAUL JONES,  
 JIMMY PAGE and ROBERT PLANT

Fast

Tacet

A9 12 fr. A6 14 fr. A9 12 fr.



Musical notation for the first system, featuring a piano introduction with a treble clef staff marked 'Tacet' and a bass clef staff with a forte 'f' dynamic.

A6 A9

A6 A9

Musical notation for the second system, including a vocal line with a rest and a piano accompaniment.

A6 A9

A6

wan-na tell you 'bout my — good — friend,

Musical notation for the third system, including a vocal line and piano accompaniment.

D9 5 fr.

C#9

D9 5 fr.

C#9

D9 5 fr.

C#9

D9 5 fr.

Eb9 6 fr.

I ain't a - dis - clos - in' no names — but —

Musical notation for the fourth system, including a vocal line and piano accompaniment with guitar chord diagrams above.

D9 5 fr. C#9 D9 C#9 D9 C#9 D9 C#9 D9

— he sure is a good friend and —

D9 5 fr. C#9 D9 C#9 D9 C#9 D9 Eb9 6 fr.

— I ain't gon-na tell you where he comes from but —

D9 5 fr. C#9 D9 C#9 D9 C#9 D9 C#9 D9 C#9

— if I tell you you won't come a - gain, oh. —

D9 5 fr. C#9 D9 C#9 D9 C#9 D9 C#9 D9 Eb9 6 fr. D9 5 fr. C#9 D9

I ain't gon-na tell you noth-in'

A9

C#9

D9

C#9

D9



12 fr.

A6

A9

A6 A9

but I do, well, but I know, yeah.

A6 A9

A6 A9

Now let me tell you 'bout my girl, I o-

A6 A9

A6 A9

pen up a news-pa-per and what do I see? Ah,

A6 A9

A6 A9

ah, ah, ah, see my girl, ah,

A6 D9 5 fr. C#9 D9

ah, — look-in' at me. Oo,

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest followed by the lyrics "ah, — look-in' at me. Oo,". Above the vocal line, chord symbols A6, D9 (with a 5-fret diagram), C#9, and D9 are indicated. The piano accompaniment consists of chords and moving lines in both hands.

C#9 D9 C#9 D9 Eb9 6 fr. D9 5 fr. C#9 D9

and when she walks, — she walks, — let me tell you,

The second system continues the musical score. The vocal line has the lyrics "and when she walks, — she walks, — let me tell you,". Chord symbols C#9, D9, C#9, D9, Eb9 (with a 6-fret diagram), D9 (with a 5-fret diagram), C#9, and D9 are placed above the vocal line. The piano accompaniment continues with similar harmonic support.

C#9 D9 C#9 D9 C9 C#9 D9 5 fr. C#9 D9

when she — talks, she — talks. And when she

The third system features a change in time signature to 2/4. The vocal line lyrics are "when she — talks, she — talks. And when she". Chord symbols C#9, D9, C#9, D9, C9, C#9, D9 (with a 5-fret diagram), C#9, and D9 are shown above the vocal line. The piano accompaniment adapts to the new time signature.

C#9 D9 C#9 D9 Eb9 6 fr. D9 5 fr. C#9 D9

looks me in my eye, — she's my ba-by,

The fourth system continues in 2/4 time. The vocal line lyrics are "looks me in my eye, — she's my ba-by,". Chord symbols C#9, D9, C#9, D9, Eb9 (with a 6-fret diagram), D9 (with a 5-fret diagram), C#9, and D9 are placed above the vocal line. The piano accompaniment concludes the system.

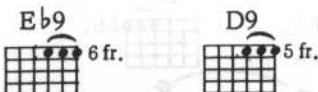


C#9 D9 C#9 D9 C9 C#9 D9 5 fr. C#9 D9



Lord, I wan-na make her mine. Oh, — tell me ba-by what

C#9 D9 C#9 D9 Eb9 6 fr. D9 5 fr. C#9 D9



you want me to do. And you want me to love you,

C#9 D9 C#9 D9 A9 12 fr. A6 A9 A6 A9



love- some — oth-er man. Oo,

A6 A9 A6 A9

they ain't gon-na call me Mis-ter Pit-i - ful, — no, — uh.

A6 A9 A6 A9

I don't need no re-spect from no - bod-y no, — no, ah, —

A6 A9 A6 A9

— yeah, — no, — no, — ah, —

A6 D9 5 fr. C#9 D9

ah, — I ain't gon - na tell you noth-in', I ain't

C#9 D9 C#9 D9 Eb9 6 fr. D9 5 fr. C#9 D9

gon-na tell you no more, — no, she is my ba-by, let me tell you that I

C#9 D9 C#9 D9 C9 C#9 D9 5 fr. C#9 D9

love her so, and — and — she's the wom-an I real-ly wan-na love and

C#9 D9 C#9 D9 Eb9 6 fr. D9 5 fr. C#9 D9

let me tell you more. Oo, — she's my

C#9 D9 C#9 D9 C9 C#9 D9 5 fr. C#9 D9

ba - by, let me tell you she lives — next door. — She's the one-a wom-an, the

C#9 D9 C#9 D9 Eb9 6 fr. D9 5 fr. C#9 D9

one - a wom-an that I know. — I ain't go - in', I ain't

C#9 D9 C#9 D9  A6 A9 A6 A9

go - in', I ain't gon-na tell. I ain't go-in' tell you one thing that you real-



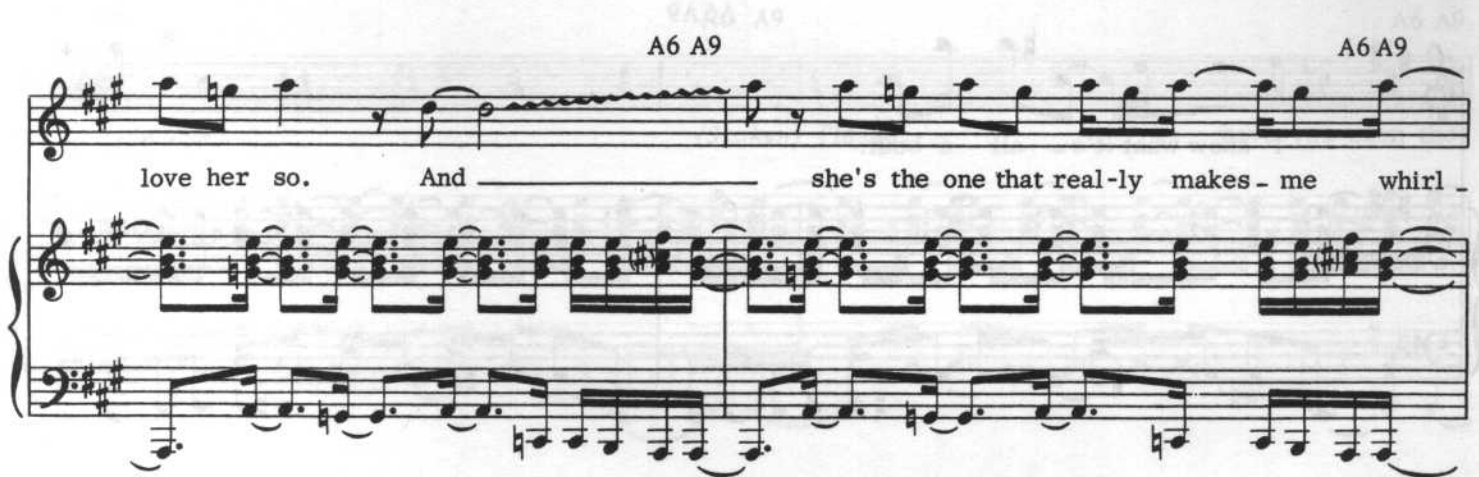
A6 A9 A6 A9

ly ought-a know. — But — she's my lov-er ba-by, and I



A6 A9 A6 A9

love her so. And — she's the one that real-ly makes - me whirl -



A6 A9 A6 A9

— and twirl and — she's the kind-a lov - er that makes - me



A6 A9 A6 A9

fill the whole world.— And \_\_\_\_\_ she's the one who real - ly

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note 'fill', followed by a quarter rest, then a quarter note 'the', a quarter note 'whole', a quarter note 'world.', a quarter rest, a quarter note 'And', a quarter rest, a quarter note 'she's', a quarter note 'the', a quarter note 'one', a quarter note 'who', a quarter note 'real', a quarter note 'ly'. The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

A6 A9 A6 A9

makes me jump and shout, oh, \_\_\_\_\_ she's the kind - a girl that

The second system continues the musical piece. The vocal line has a quarter note 'makes', a quarter note 'me', a quarter note 'jump', a quarter note 'and', a quarter note 'shout,', a quarter rest, a quarter note 'oh,', a quarter rest, a quarter note 'she's', a quarter note 'the', a quarter note 'kind - a', a quarter note 'girl', a quarter note 'that'. The piano accompaniment remains consistent with the first system.

A6 A9 A6 A9

I know what it's - all a - bout. Take it

The third system shows the vocal line with a quarter rest, a quarter note 'I', a quarter note 'know', a quarter note 'what', a quarter note 'it's -', a quarter note 'all', a quarter note 'a -', a quarter note 'bout.', a quarter rest, a quarter note 'Take', a quarter note 'it'. The piano accompaniment continues with the same rhythmic pattern.

A6 A9 A6 A9

home, - take it, take it, take it.

The fourth system concludes the page with the vocal line having a quarter note 'home,', a quarter rest, a quarter note 'take', a quarter note 'it,', a quarter note 'take', a quarter note 'it,', a quarter note 'take', a quarter note 'it.'. The piano accompaniment ends with the same eighth-note bass line and chordal accompaniment.

A6 A9

A6 A9

Ah, ex - cuse — me, ah, will you ex - cuse — me? —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "Ah, ex - cuse — me, ah, will you ex - cuse — me? —". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

A6 A9

A6 A9

I'm just try'n-a find the bridge, has an-y-bod-y seen the

The second system continues the musical piece. The vocal line contains the lyrics "I'm just try'n-a find the bridge, has an-y-bod-y seen the". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

A6 A9

A6 A9

bridge? (Spoken) Please, have you seen the

The third system features a vocal line with the lyrics "bridge? (Spoken) Please, have you seen the". The piano accompaniment continues with the same accompaniment pattern.

A6 A9

bridge? I ain't seen the bridge. Where's that confounded bridge?

The fourth system concludes the page with the vocal line lyrics "bridge? I ain't seen the bridge. Where's that confounded bridge?". The piano accompaniment ends with a final chord and a fermata over the final note.

# D'YER MAK'ER

Words and Music by  
JOHN BONHAM, JOHN PAUL JONES  
and ROBERT PLANT

Medium beat

Chord diagrams: C (0000), Am (0223), F (1332), G (x000)

*mf*

Chord diagrams: C (0000), Am (0223), F (1332), G (x000)

Oh oh oh oh oh oh, — you don't have to go, —

Chord diagrams: C (0000), Am (0223), F (1332), G (x000)

— oh oh oh oh, — you don't have to go, —

Chord diagrams: C (0000), Am (0223), F (1332), G (x000)

— oh oh oh oh, — you don't have — to



Tacet

go.

(Drums)



Ay ay ay ay ay ay, — all those tears I

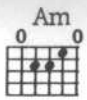


cry, — ay ay ay ay, — all those tears I



cry, — oh oh ay ay, — ba - by, please —





Tacet

don't go.

(Drums)



When I read the let - ter you wrote me — it made me  
When I read the let - ter you sent me — it made me

mad, mad, mad, —  
mad, mad, mad, —

when I read the words that it —  
when I read the news that it —



— told me it made me sad, sad, sad. — }  
— brought me it made me sad, sad, sad. — }

But I still

G  F 



love you so, — I can't let you go, — I



G  G7  To Coda 


love — you, — ooh, ba-by, I love — you. —




C  Am  F  G 

Oh oh oh oh oh oh, — ev - 'ry breath I

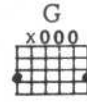
*mf*



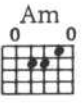
C  Am  F  G 

take, — oh oh oh oh, — oh, ev - 'ry move I





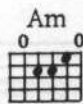
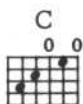
make, \_\_\_\_\_ oh, ba-by, please \_



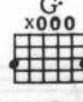
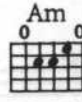
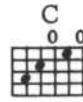
Tacet

don't go. \_\_\_\_\_

(Drums)



Ay ay ay ay ay ay, \_\_\_\_\_ you hurt me to my



soul, \_\_\_\_\_ oh \_\_\_\_\_ oh oh oh, \_\_\_\_\_ you hurt me to my \_

C 0 0 Am F G x000

soul, oh oh, dar - lin', please

Am Tacet D. S. al Coda

don't go.

(Drums)

Coda C Am F G x000

Oh oh oh oh oh oh, you don't have to

*mf*

C (Vocal ad libs.) Am F G x000

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

*Repeat and fade*

# OVER THE HILLS AND FAR AWAY

Words and Music by  
JIMMY PAGE and ROBERT PLANT

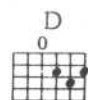
Moderately slow, with a beat

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system includes a guitar staff with chord diagrams and a piano accompaniment with treble and bass staves. The piano part features a steady bass line and chords, with triplets and a mezzo-forte (*mf*) dynamic marking. The guitar part provides harmonic support with specific chord voicings.

**System 1:** Guitar chords: G (x000), D (0), C (0 0), G (x000). Piano accompaniment includes triplets in both hands.

**System 2:** Guitar chords: D (0), D(add E) (0 0 x000), G (x000), D (0), D(add E) (0 0 x000), G (x000), D (0). The vocal line begins with the word "Hey,".

**System 3:** Guitar chords: G (x000), D (0), G (x000). The vocal line continues with the lyrics: "la - dy, you got the love I need, - may - be more".

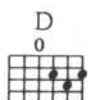


than e - nough...

Oh,

dar - lin', dar - lin', dar - lin',

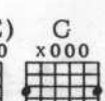
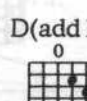
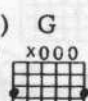
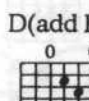
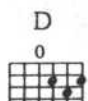
walk a



while \_\_\_ with me, \_\_\_

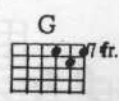
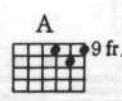
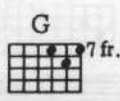
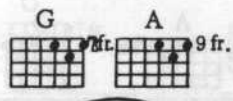
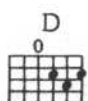
oh, \_\_\_

you

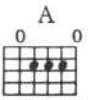
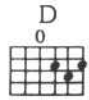
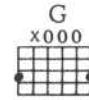
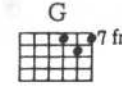
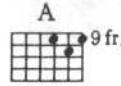
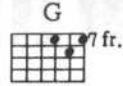
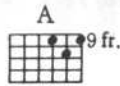
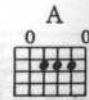
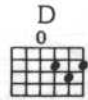
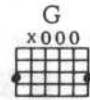
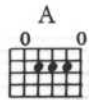
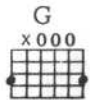


got so \_\_\_ much, \_\_\_

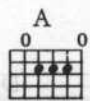
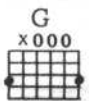
so much, \_\_\_



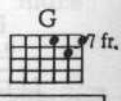
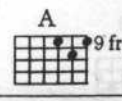
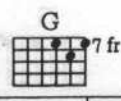
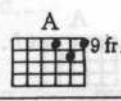
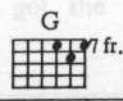
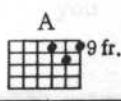
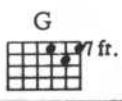
so \_\_\_ much. \_\_\_

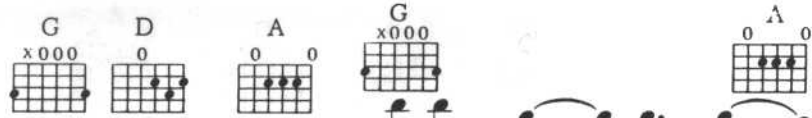



Man - y have I loved, and man-y times been bit-ten,

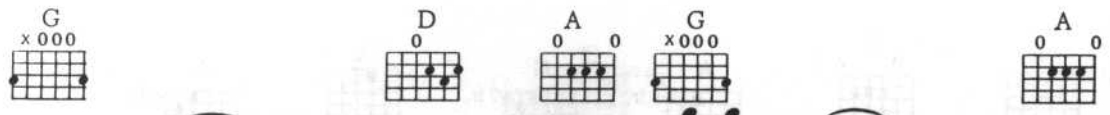


man-y times I've gazed a - long the o - pen road.

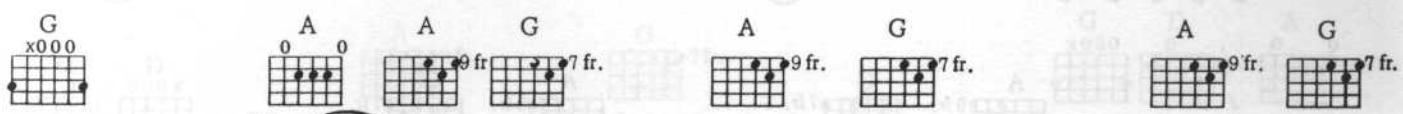




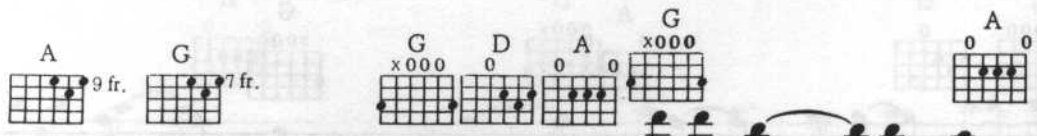
Man-y times \_ I've lied \_ and



man-y times \_ I've lis - tened, man-y times \_ I've won - dered how

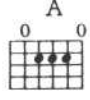
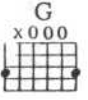
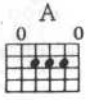
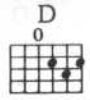
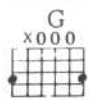


much there is to\_ know.\_

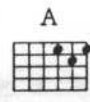
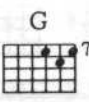
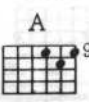
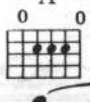
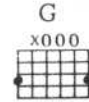


Man-y dreams \_ come true and





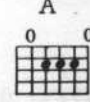
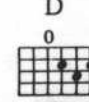
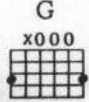
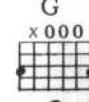
some have sil - ver lin - ings, I live for my dream and a



pock - et - ful of gold. —



Mel-low is — the man — who knows what he's been miss-in',



Mel-low is — the man — who knows what he's been miss-in',

G x000 A 0 0 G x000 A 0 0 A 9fr.

man-y, man - y men \_\_\_\_\_ can't see the o - pen road. \_\_\_\_\_

This system contains the first system of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and five guitar chord diagrams above the staff. The chords are G (x000), A (0 0), G (x000), A (0 0), and A (9fr.).

G 7fr. A 9fr. G 7fr. A 9fr. G 7fr.

This system contains the second system of music. It features a piano accompaniment in treble and bass clefs and five guitar chord diagrams above the staff. The chords are G (7fr.), A (9fr.), G (7fr.), A (9fr.), and G (7fr.).

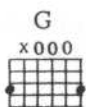
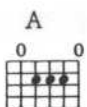
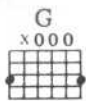
A 9fr. G 7fr. G x000 D 0 A 0 0

This system contains the third system of music. It features a piano accompaniment in treble and bass clefs and three guitar chord diagrams above the staff. The chords are A (9fr.), G (7fr.), and a sequence of G (x000), D (0), and A (0 0).

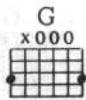
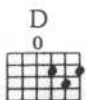
G x000 A 0 0 G x000 D 0 A 0 0

Man-y is \_\_\_ a word \_\_\_ that on - ly leaves you guess - in',

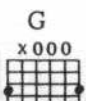
This system contains the fourth system of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and five guitar chord diagrams above the staff. The chords are G (x000), A (0 0), G (x000), D (0), and A (0 0).



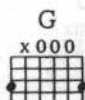
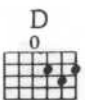
guess - in' 'bout — a thing — you real - ly ought to know. —



You real - ly ought to




know, — I real - ly ought to



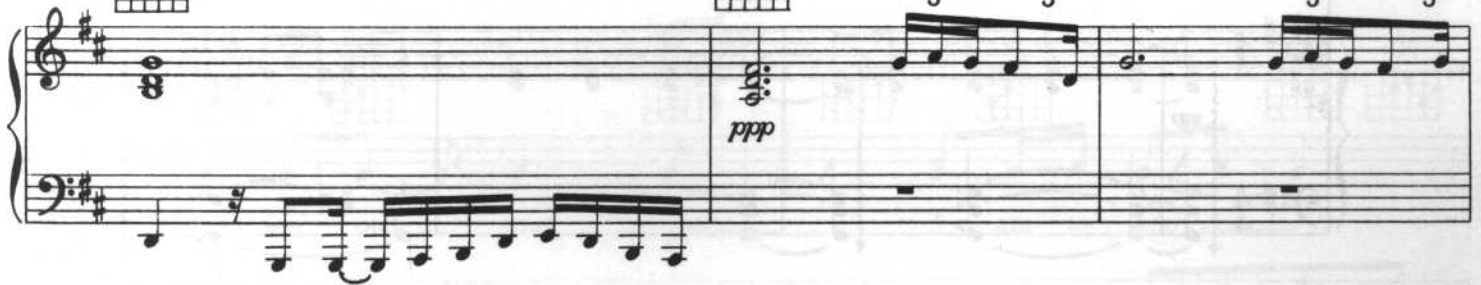


know. —






*dim. poco a poco*

D  G  D 

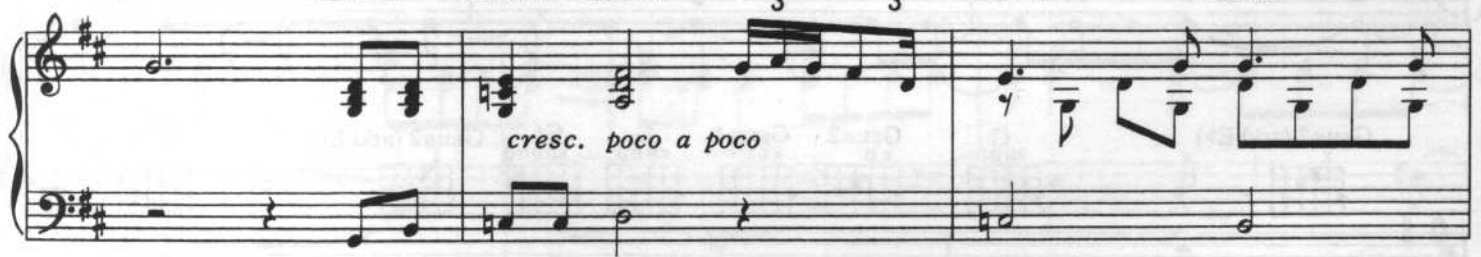



G  **Freely** D  **Tacet** 



G  C  D  C(add D)  G/B 

*cresc. poco a poco*



Gm/Bb  C(add D)  G 

*mf*



# THE RAIN SONG

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Slowly

G5  
x00
G maj7(no B)  
x00
G7  
x000
Eb/G  
x

The first system of music features a guitar part with four chords: G5 (x00), G maj7(no B) (x00), G7 (x000), and Eb/G (x). The piano accompaniment is in 4/4 time, marked *mp*, and consists of a melody in the right hand and a bass line in the left hand.

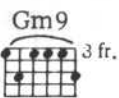
Gsus2  
x0
G  
x000
G6  
x0000
G  
x000
Gsus2  
x0
Gsus4  
x00
G  
x000
G6  
x0000

The second system of music features a guitar part with eight chords: Gsus2 (x0), G (x000), G6 (x0000), G (x000), Gsus2 (x0), Gsus4 (x00), G (x000), and G6 (x0000). The piano accompaniment continues with the same melodic and bass line structure.

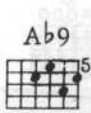
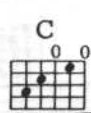
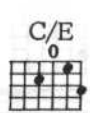
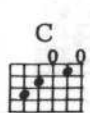
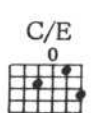
Gsus2 (add Eb)  
x
G  
x000
Gsus2  
x0
Gsus4  
x00
G  
x000
G6  
x0000
Gsus2 (add Eb)  
x
Ab9 5 fr.  
G9 4 fr.

The third system of music features a guitar part with eight chords: Gsus2 (add Eb) (x), G (x000), Gsus2 (x0), Gsus4 (x00), G (x000), G6 (x0000), Gsus2 (add Eb) (x), and Ab9 5 fr. / G9 4 fr. The piano accompaniment concludes with a final melodic phrase and bass line.

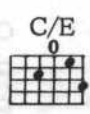
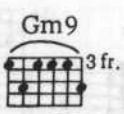
Csus4



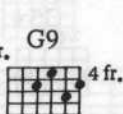
It is the spring - time \_ of my lov - ing,



the sec - ond \_ sea - son \_ 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

Csus4

F



C/E



C



Csus4

F



C/E



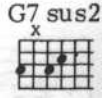
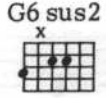
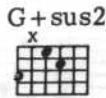
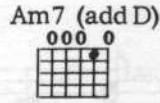
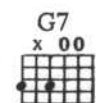
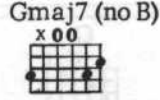
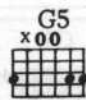
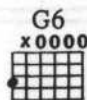
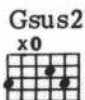
C



Gsus2



glow - ing, I watched the fire that — grew so low, —

G7  
x000

Eb/G  
x

Gsus2  
x0

Gsus4  
x00

G  
x000

Em7  
0x000

G  
x000

G sus2  
x0

G sus4  
x00

G  
x000

G6  
x0000

Gsus2 (add Eb)  
x

G  
x000

G sus2  
x0

G sus4  
x00

G  
x000

G6  
x0000

Gsus2 (add Eb)  
x

Ab9 5 fr.

G9 4 fr.

Gm9 3 fr.

Csus4  
x0

It is the sum-mer of my smiles, -

C  
000

Csus4  
x0

C  
000

Ab9 5 fr.

G9 4 fr.

flee from - me

Keep - ers of - the Gloom. -



Gm9  
3 fr.

Csus4  
x0

C  
0 0

Csus4  
x0

Speak to me on - ly with your eyes, — it is to you I -

C  
0 0

Ab9 5 fr. G9 4 fr.

Gm9  
3 fr.

— give this tune. — Ain't so hard to rec - og -

Csus4  
x0

C  
0 0

Csus4  
x0

nize, — oh, — these things are clear to

C  
0 0

Ab9 5 fr. G9 4 fr.

Gm9  
3 fr.

Csus4  
x0

all from time — to time. —

C  
0 0 0

Csus4  
x0 0 0

C  
0 0 0

Gsus2  
x0 0 0

G  
x000 0

G+sus2  
x 0 0 0

G+  
x 0 0 0

G6 sus2  
x 0 0 0

G6  
x0000 0

G7 sus2  
x 0 0 0

G7  
x 0 0 0

Cmaj7  
0 0 0 0

Bm7 sus4 Bm7  
2fr

Am7 sus4  
0 0 0 0

G  
3fr.

F

C  
0 0 0

G  
3fr.

Talk, - talk, - talk, - talk, -

F

I felt the cold-ness of my win - ter,

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "I felt the cold-ness of my win - ter,". The piano accompaniment is in bass clef. A guitar chord diagram for the F chord is shown above the vocal line.

C

G 3 fr.

F

I nev-er thought — you would ev-er go — I cursed the gloom that set up - on —

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "I nev-er thought — you would ev-er go — I cursed the gloom that set up - on —". The piano accompaniment continues. Guitar chord diagrams for C, G (3 fr.), and F are shown above the vocal line.

C

G 3 fr.

— us, 'pon us, — 'pon — us, but I know — that I love you — so, —

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "— us, 'pon us, — 'pon — us, but I know — that I love you — so, —". The piano accompaniment continues. Guitar chord diagrams for C and G (3 fr.) are shown above the vocal line.

F

C

G 3 fr.

but I know —

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics "but I know —". The piano accompaniment continues. Guitar chord diagrams for F, C, and G (3 fr.) are shown above the vocal line.

Ab9<sub>5fr.</sub> G9<sub>4fr.</sub>

Gm9 3fr.

that I love you so. \_\_\_\_\_ These are the sea - sons of e -

Csus4  
x0

C  
0 0 0

Csus4  
x0

C  
0 0 0

Ab9<sub>5fr.</sub> G9<sub>4fr.</sub>

mo-tion, and like the winds, they rise and fall. —

Gm9 3fr.

Csus4  
x0

This is the won-der of de - vo - tion, —

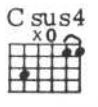
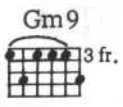
C  
0 0 0

Csus4  
x0

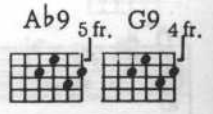
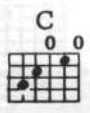
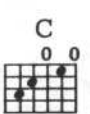
C  
0 0 0

Ab9<sub>5fr.</sub> G9<sub>4fr.</sub>

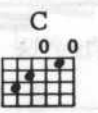
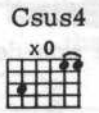
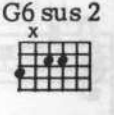
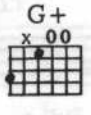
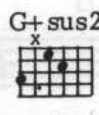
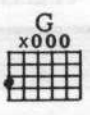
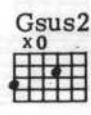
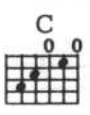
I see the torch we all must hold. \_\_\_\_\_



This is the mys-t'ry of the quo - tient, quo - tient, —



up - on us all, — up - on us all a lit - tle — rain — must fall. —

G6  
x 00

G7 sus2  
x

G7  
x 00

Cmaj9

Cmaj7  
000

Bm7 sus4  
2 fr.

Bm7

Am7 (add D)  
000 0

G  
x000

F/G  
x

Cmaj7  
3 fr.

Bm7

Cmaj7 3 fr. Dm7 5 fr.

Ebmaj7 6 fr. Fm7 8 fr.

No chord

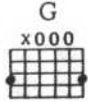
Gsus2  
x0

rit.

# DANCING DAYS

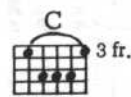
Words and Music by  
JIMMY PAGE and ROBERT PLANT

Moderately, with a beat

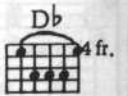


The first system of music features a guitar part on a single staff with a treble clef and a 4/4 time signature. It begins with a whole rest for the first measure, followed by a series of whole notes in the second, third, and fourth measures. Below the guitar part is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part starts with a dynamic marking of *f* and features a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together and others separated by rests.

The second system continues the musical notation from the first system. The guitar part remains mostly silent, with whole rests in the first three measures. The piano accompaniment continues its rhythmic pattern, showing some changes in the bass line and treble line.



3 fr.



4 fr.

The third system of music includes the vocal line on a single staff with a treble clef. The lyrics "Danc-ing days are here \_" are written below the notes. The piano accompaniment continues, with some changes in the bass line and treble line, including some chords and rests.

C 3 fr. Db 4 fr.

— a-gain, sum-mer eve-nings grow. — I got my flow-er, I got—

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a C chord (3 fret) and a Db chord (4 fret). The lyrics are: "— a-gain, sum-mer eve-nings grow. — I got my flow-er, I got—". The piano accompaniment consists of a steady bass line in the left hand and a more melodic line in the right hand.

C 3 fr. C 3 fr.

— my pow - er, I got a wom-an who knows.—

The second system continues the musical score. The vocal line starts with a C chord (3 fret) and ends with another C chord (3 fret). The lyrics are: "— my pow - er, I got a wom-an who knows.—". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Bb A 0 0

I said it's al - right, — you know it's al - right, — I guess it's all in my heart.—

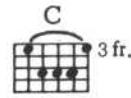
The third system of the score features a vocal line with a Bb chord and an A chord (0 fret). The lyrics are: "I said it's al - right, — you know it's al - right, — I guess it's all in my heart.—". The piano accompaniment continues with its characteristic accompaniment.

C 3 fr. Bb A 0 0

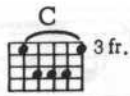
— You'll be my on - ly, my one and on - ly.—

The final system of the score shows the vocal line with C (3 fret), Bb, and A (0 fret) chords. The lyrics are: "— You'll be my on - ly, my one and on - ly.—". The piano accompaniment concludes the piece with the same accompaniment style.

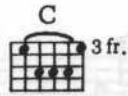




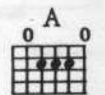
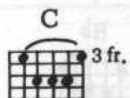
Is that the way it should start?\_ Cra-zy ways are ev -



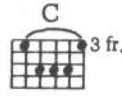
i - dent in the way you're wear - ing your clothes.\_



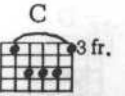
Sip-pin'booze is pre - ced - ent as the eve - ning starts to glow.\_



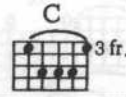
You know it's al - right, I said it's al - right,



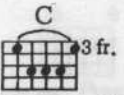
— you know it's all in my heart. — You'll be my on - ly, —



— my one and on - ly. — Is that the way it should start? —



You told your mam-ma I'd get you home, — but you did-n't say that I got no car. —



— ding-a wad I saw a li - on, he was stand-ing a - lone — with a

C 3fr. Bb

tad - pole in a jar. — You know it's al - right, —

A 0 C 3fr.

I said it's al - right, — I guess it's all in my heart, — heart, — heart. —

Bb A 0

You'll be my on - ly, — my one and on - ly. — Is that the way it should start? —

C 3fr. Db 4fr. C 3fr.

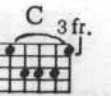
Said danc - ing days are here a - gain as the

Db 4fr.

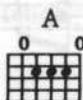


sum-mer eve - nings grow. — You are my flow-er, you are —

C 3fr.

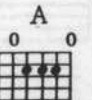
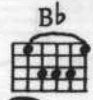


— my pow - er, you are — my — wom - an who knows. —

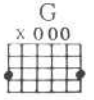


I said it's al - right, — you know it's al - right, — you know it's all in my heart. —

C 3fr.



— You'll be my on - ly, — yes, my one and on - ly, yes. —



Is that the way it should start? — I know it is - n't.

# THE OCEAN

Words and Music by  
JOHN BONHAM, JOHN PAUL JONES,  
JIMMY PAGE and ROBERT PLANT

Moderately  
Four times  
No chord

(♩ = ♪)

Four times  
R.H.  
f

D C Asus4 G sus +4 A sus4 D

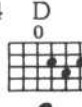
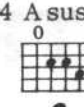
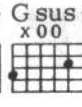
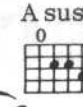
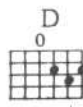
Tacet

Sing - ing in - the - sun - shine, laugh - ing in - the rain, -

D C A sus4 G sus +4 A sus4 D

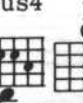
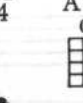
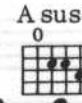
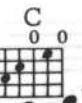
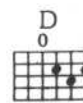
Tacet

hit - ting on the moon - shine, rock - ing in the grain. -



Tacet

Got no\_\_ time to pack\_ my bag, \_ my foot's out - side the door, \_

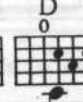
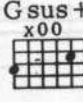
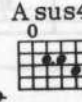
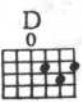


Tacet

I got a date, I can't \_ be late for the high hopes hail-a ball. \_

Four times  
N.C.

Four times



Tacet

Sing - ing to an o - cean, I can hear the o - cean's roar, \_

D C A sus4 G sus +4 A sus4 D

0 0 0 0 0 0 0 0 0 0 0 0

Tacet

play for free, I play — for me, I play a whole lot more, more. —

D C A sus4 G sus +4 A sus4 D

0 0 0 0 0 0 0 0 0 0 0 0

Tacet

Sing-ing.'bout the good — things — and the sun that lights the day, —

D C A sus4 G sus +4 A sus4 D

0 0 0 0 0 0 0 0 0 0 0 0

and you can sing to the moun - tains, has the o - cean lost it's way? —

Four times  
N.C.

Four times



1, 2, 3.

D C Asus4 Gsus+4 Asus4 D

0 0 0 x00 0 0

4/4

4 Asus4 D

N.C. Tacet

La la la la la la la la

7/8 4/4

— la la la la la la la la, la la la la la la — la la la la la la la la.

4/4

La la la la la la — la la la la la la la la, la la la la la la —

4/4

C 0 0      Asus4 Gsus+4  
 0 0 0      0 x00

— la la la la la la la la.      Sit-ting round, —      sing-ing songs — till the

*f*

Asus4 D      Tacet      D C      Asus4 Gsus+4  
 0 0 0      0 0 0      0 0 0      0 x00

night turns in - to day, —      used to sing on the moun - tains,      but the

*f*

Asus4 D      Tacet      D C      Gsus +4  
 0 0 0      0 0 0      0 0 0      0 Asus4 x00

moun - tains washed a - way. —      Now I'm sing-ing all — my songs — to the

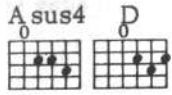
*f*

Asus4 D      Tacet      D C      Asus4 Gsus+4  
 0 0 0      0 0 0      0 0 0      0 x00

girl who won my heart, —      she is on-ly three - years old — and it's a

*f*

*f*



Tacet

Four times  
N.C.

real fine way to start. -

Four times

Medium beat

R.H.

D



E

D

E

D

E

A

D

E

A

D

E

Musical notation for the final section of the page, including treble and bass staves with various chords and triplets.

# NO QUARTER

Words and Music by  
JOHN PAUL JONES,  
JIMMY PAGE and ROBERT PLANT

Moderately slow



Close the door, \_ put out the light, \_

*mp*

you know \_ they won't \_ be home to - night. \_

The snow falls hard and don't \_ you know \_

the winds of Thor - are blow - ing cold.

A (addB)      A      A (addB)

They're wear-ing steel - that's bright - and true, \_\_\_\_\_

*mf*

D sus +4

they car-ry news - that must - get through. -

C#m 4 fr.

They choose the path - where no - one goes, -

F#7<sub>0</sub> C#m7 4fr. C#m 4fr.

they hold no quar - ter, -

F#7<sub>0</sub> C#m7 4fr. C#m 4fr.

they hold no quar - ter.

F#7<sub>0</sub> C#m7 4fr. C#m 4fr.

Walk-ing side - by side with death -

*mp*

the dev-il mocks - their ev - 'ry step.-

The snow — drives back the foot that's slow, —

the dogs of doom — are howl - in' more. —

They car - ry news — that must get

*mf*

A (addB)      A      A (addB)

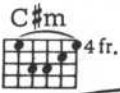
through      to build a dream — for me — and

Dsus +4



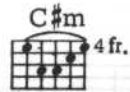
you. They choose the path where no one

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the word "you." followed by a phrase that spans across the system. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 5/4, which changes to 3/4 and then back to 4/4.



goes,

The second system continues the vocal line with the word "goes," followed by a long note. The piano accompaniment continues with a steady bass line and a right-hand melody. The key signature and time signature remain consistent with the previous system.



they hold

The third system features the vocal line with the words "they hold". The piano accompaniment continues with a consistent rhythmic pattern. The key signature and time signature are maintained.

Repeat and fade



no quar - ter. They {ask hold}

The fourth system concludes the piece with the vocal line saying "no quar - ter. They {ask hold}". The piano accompaniment ends with a final chord. The key signature and time signature are consistent throughout the piece.



# THE SONG REMAINS THE SAME

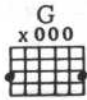
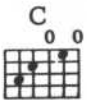
Words and Music by  
JIMMY PAGE and ROBERT PLANT

Slowly

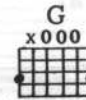


I had a dream, oh, — my, —

*mf*



cra-zy dream, oh, — oh. — An-y-thing I



want-ed to know, an-y-place I need-ed to go. —

C 0 0 0      G x 0 0 0

Hear my song, — now, — peo-ple, don't you lis-ten now,

C 0 0 0      G x 0 0 0

sing a-long, oh, you don't know what you're

C 0 0 0      F#      F maj7 x 0 0

miss-ing now. — An-y lit-tle song — that you know, ev-'ry-thing that's small —

Double tempo (♩ = ♩)

G x 0 0 0      A sus4 0

— has — to grow.

Piano introduction consisting of two systems of grand staff notation. The first system shows a treble clef with a whole rest, and a grand staff with a whole rest. The second system shows a treble clef with a whole rest, and a grand staff with a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

D  
0

A guitar chord diagram for D major, showing the fretboard from the 1st to the 6th fret. The notes are: 1st fret (index), 2nd fret (middle), 3rd fret (ring), 4th fret (pinky), 5th fret (thumb), and 6th fret (thumb).

D sus4  
0

A guitar chord diagram for D sus4, showing the fretboard from the 1st to the 6th fret. The notes are: 1st fret (index), 2nd fret (middle), 3rd fret (ring), 4th fret (pinky), 5th fret (thumb), and 6th fret (thumb).

D  
0

A guitar chord diagram for D major, showing the fretboard from the 1st to the 6th fret. The notes are: 1st fret (index), 2nd fret (middle), 3rd fret (ring), 4th fret (pinky), 5th fret (thumb), and 6th fret (thumb).

Cal - i - for - nia sun-light, sweet Cal-cut - ta rain,

Vocal line for the first phrase of the song. The melody is in the treble clef, starting on a whole rest, followed by eighth notes and quarter notes. A triplet of eighth notes is marked with a '3' above it.

Piano accompaniment for the first phrase, consisting of two systems of grand staff notation. The first system shows a treble clef with a whole rest, and a grand staff with a whole rest. The second system shows a treble clef with a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

D sus4  
0

A guitar chord diagram for D sus4, showing the fretboard from the 1st to the 6th fret. The notes are: 1st fret (index), 2nd fret (middle), 3rd fret (ring), 4th fret (pinky), 5th fret (thumb), and 6th fret (thumb).

D  
0

A guitar chord diagram for D major, showing the fretboard from the 1st to the 6th fret. The notes are: 1st fret (index), 2nd fret (middle), 3rd fret (ring), 4th fret (pinky), 5th fret (thumb), and 6th fret (thumb).

D sus4  
0

A guitar chord diagram for D sus4, showing the fretboard from the 1st to the 6th fret. The notes are: 1st fret (index), 2nd fret (middle), 3rd fret (ring), 4th fret (pinky), 5th fret (thumb), and 6th fret (thumb).

Hon - o - lu - lu star - bright,

Vocal line for the second phrase of the song. The melody is in the treble clef, starting on a whole rest, followed by eighth notes and quarter notes.

Piano accompaniment for the second phrase, consisting of two systems of grand staff notation. The first system shows a treble clef with a whole rest, and a grand staff with a whole rest. The second system shows a treble clef with a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

D  
0

A guitar chord diagram for D major, showing the fretboard from the 1st to the 6th fret. The notes are: 1st fret (index), 2nd fret (middle), 3rd fret (ring), 4th fret (pinky), 5th fret (thumb), and 6th fret (thumb).

D sus4  
0

A guitar chord diagram for D sus4, showing the fretboard from the 1st to the 6th fret. The notes are: 1st fret (index), 2nd fret (middle), 3rd fret (ring), 4th fret (pinky), 5th fret (thumb), and 6th fret (thumb).

Dm7  
0 5 fr.

A guitar chord diagram for Dm7 at the 5th fret, showing the fretboard from the 5th to the 10th fret. The notes are: 5th fret (index), 6th fret (middle), 7th fret (ring), 8th fret (pinky), 9th fret (thumb), and 10th fret (thumb).

C 6 fr. D

Two guitar chord diagrams: C major at the 6th fret (notes: 6th fret index, 7th fret middle, 8th fret ring, 9th fret pinky, 10th fret thumb, 11th fret thumb) and D major (notes: 1st fret index, 2nd fret middle, 3rd fret ring, 4th fret pinky, 5th fret thumb, 6th fret thumb).

the song — re - mains — the same.

Vocal line for the final phrase of the song. The melody is in the treble clef, starting on a whole rest, followed by eighth notes and quarter notes.

Piano accompaniment for the final phrase, consisting of two systems of grand staff notation. The first system shows a treble clef with a whole rest, and a grand staff with a whole rest. The second system shows a treble clef with a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

Dm7 0 5 fr.      C 3 fr.    D      Dm7 0 5 fr.      C 3 fr.    D      Dm7 0 5 fr.      C 3 fr.    D

A sus4 0

D 0      D sus4 0      D 0

Sing out, Ha - re, Ha - re,      dance the Hooch - ie Koo. —

D sus4 0      D 0      D sus4 0

—      Cit-y lights — are — oh, so bright —

D 0  
D sus4 0  
Dm7 0 5 fr.  
C 3 fr. D  
Dm7 0 5 fr. C 3 fr. D  
Dm7 0 5 fr. C 3 fr. D Dm7 0 5 fr. C 3 fr. D  
Dm7 0 5 fr. C 3 fr. D Dm7 0 5 fr. C 3 fr. D

as we go - slid - ing - slide, - slid - ing, slid - ing, - slid - ing, - slid - ing, -

ing, - slid - ing, - slid - ing, - slid - ing, -

Ah.

ISBN 0-7692-0705-7



BABE, I'M GONNA LEAVE YOU  
THE BATTLE OF EVERMORE  
BLACK DOG  
BLACK MOUNTAIN SIDE  
BRON-Y-AUR STOMP  
CELEBRATION DAY  
COMMUNICATION BREAKDOWN  
THE CRUNGE  
DANCING DAYS  
DAZED AND CONFUSED  
D'YER MAK'ER  
FOUR STICKS  
FRIENDS  
GALLOWS POLE  
GOING TO CALIFORNIA  
GOOD TIMES BAD TIMES  
HATS OFF TO (ROY) HARPER  
HEARTBREAKER  
HOW MANY MORE TIMES  
IMMIGRANT SONG  
LIVING LOVING MAID (*She's Just A Woman*)  
MISTY MOUNTAIN HOP  
MOBY DICK  
NO QUARTER  
THE OCEAN  
OUT ON THE TILES  
OVER THE HILLS AND FAR AWAY  
THE RAIN SONG  
RAMBLE ON  
ROCK AND ROLL  
SINCE I'VE BEEN LOVING YOU  
THE SONG REMAINS THE SAME  
STAIRWAY TO HEAVEN  
TANGERINE  
THANK YOU  
THAT'S THE WAY  
WHAT IS AND WHAT SHOULD NEVER BE  
WHEN THE LEVEE BREAKS  
WHOLE LOTTA LOVE  
YOUR TIME IS GONNA COME



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