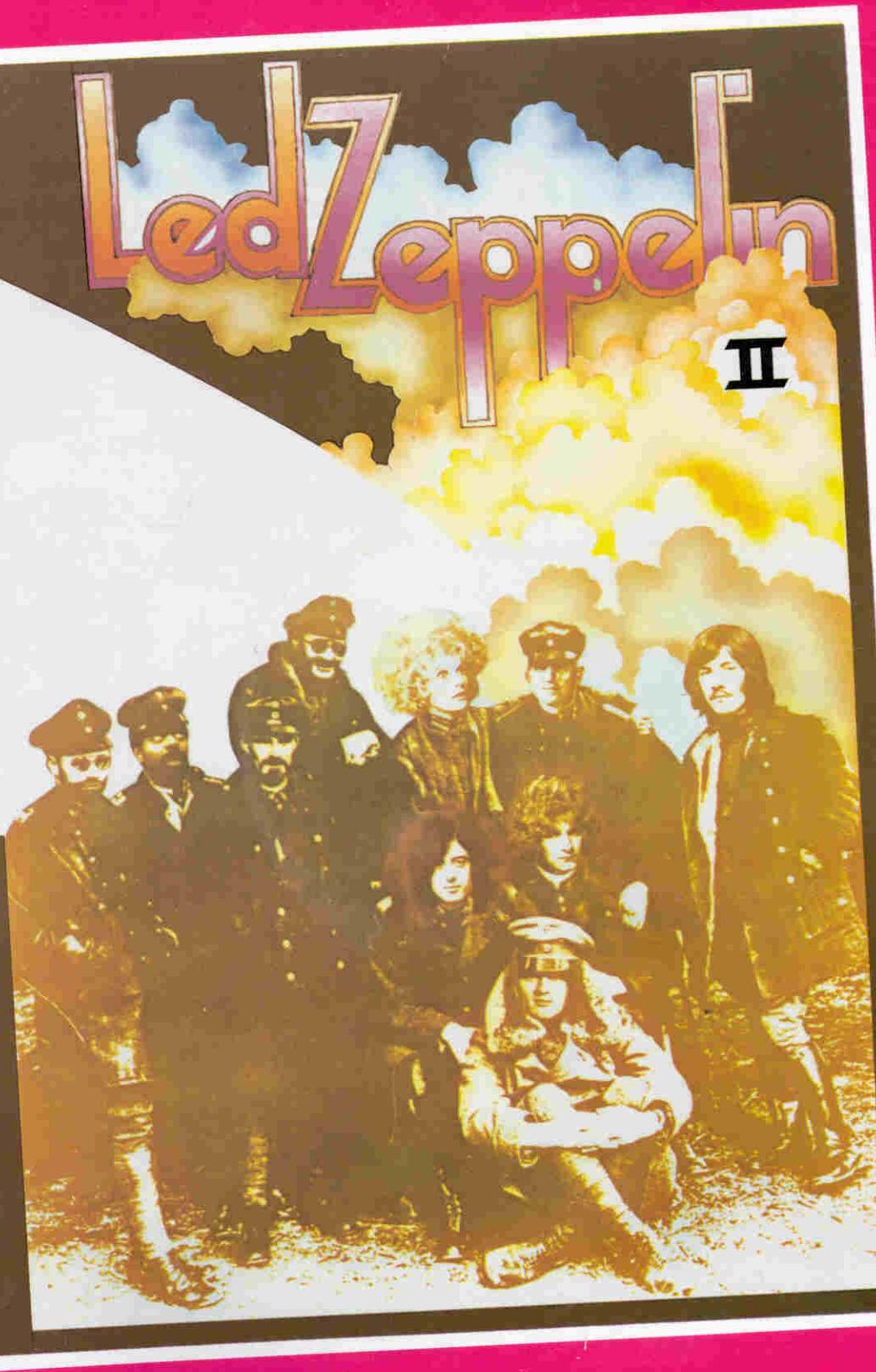


# LED ZEPPELIN

2nd  
ALBUM

OFF THE RECORD





# WHOLE LOTTA LOVE

by Jimmy Page/Robert Plant/John Paul Jones/John Bonham  
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## WHOLE Lotta Love

### GUITAR

The guitar part consists mostly of the now legendary simple riff that makes up the core of this song. The big low E chord, with the octave and a 5th on top, plus the unison with the bass make it a very powerful riff when it's played with good rhythmic attack. When trying to get the guitar sound it's best to go for a more natural valve distortion rather than over-kill with a fuzz box. The effects in the middle were created in the studio with a theremin, a sort of audio generator common at the time, but a little imagination, some electronic noise making gadgetry and a tape recorder should provide a good substitute.

### BASS

Again, basically a question of keeping the main riff going

in unison with the guitar. Like a lot of blues influenced rock in the early seventies, the rhythm has a marked 'swing' feel to it and this, just as much as the driving attack, needs to be captured by both lead guitar and bass.

### DRUMS

Whereas the main riff moves in 16th notes, the drum pattern moves in 8th notes with on-beat / off-beat punctuation from the snare on the 2nd and last 8th note beats of the bar. The fills tend to be made up of 16th note beats in clusters of six but they must be made to roll in keeping with the swing feel to the beat. Overall, the drumming involves some irregular, syncopated patterns, especially on the 3rd and 4th beats in the bar.

The musical score for "Whole Lotta Love" is presented in five staves. The first staff (Voice) starts with a vocal line, followed by a section labeled "Intro." with a key signature of E major (no sharps or flats). The second staff (Gt-I) shows a guitar riff consisting of eighth-note chords and sixteenth-note patterns. The third staff (Gt-II) shows a guitar part primarily using eighth-note chords. The fourth staff (Bass) shows a continuous eighth-note bass line. The fifth staff (Drums) shows a complex drum pattern with various strokes and rests. Measure numbers 1 and 2 are indicated above the staves to mark specific sections of the riff and drum fills. The score ends with a final section labeled "You need".

①(Gt.): The main riff. To get the right rhythm use alternating up and down strokes and dampen the bottom open E string slightly with the right hand palm.

②(Ba.): In the bass unison a fluent and steady rhythm is called for with accents falling on the beat under the 5th chord in the guitar part.

E

**Vo.** **A** cool - in' ba - by I'm not fool - in' I'm gon-na say it Yeah Go back to  
 learn - in' Ba - by I mean learn - in' All them good times ba - by ba - by I've

**Gt.-I**

**Gt.-II**

**Ba.**

**Dr.** 2x ( ) 2x ( )

E

**Vo.** school - in' way down in - side hon - ey you need it  
 been yearnin' Way way down in - side Hon - ey you need it

**Gt.-I**

**Gt.-II**

**Ba.**

**Dr.** 2x ( ) 2x ( )

E

Vo. I'm gon-na give you my love

Gt. I

Gt. II

Ba.

Dr. (2x) Oh Wan-na Whole Lot-ta Love

E Chorus D

3

4

E D E D E D

Wan-na Whole Lot-ta Love

Gt. I

Gt. II Bottleneck → 5

Bottleneck →

Ba.

Dr. 2x

①(Gt.): Keep the alternating up and down strokes going on the chorus.

②(Dr.): This is the basic drum pattern for the song. Try to achieve a good rapport between the snare and the bass drum and watch your timing with the off-beats occurring in the 2nd and 3rd beats of the bar.

③(Gt.): Siren like effect answering the vocal line. It's done by sliding a 4th chord at the 9th fret down with a bottleneck.

1. E

2. C E

N.C.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

You've been... You've been...

(Bottleneck)

(Bottleneck)

(Bottleneck)

(Bottleneck)

N.C.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

6 → S.E.

S.E.

Conga Fill in →

7 →

⑥(Gt.): It's hard to say if there's a guitar in there at all under all the studio effects but it might be an idea to try creating some sounds with effects like a delay etc, a bottleneck and a bit of scratchy picking.

⑦(Dr.): As you can hear on the record, congas have been dubbed on to the track. To make a little more out of this section it could be effective to have a percussion player on it.

N.C.

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

N.C.      Voice with S.E. →

Ha

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

N.C.

—( Voice with S.E. )—

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

(Fill in)

6

N.C.

Love

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

6

N.C.                      Voice with S.E.

Vo.                      Love

Gt.-I

Gt.-II

Ba.

Dr.

(Conga Fill in)      7

N.C.                      D E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

6      8va      cho. p.      s.      6      3

cho. 9p. cho.      s. 6      3 h.p.

14 14 12 15 12 15 14 32 14 12 14 14      14 7 9 7 6 5 7 6 5 7 6 5 5 7 5 7

6      6      3      3

⑧(Gt.): This lead break is based on a blues scale. The phrasing is very melodic, almost vocal in quality, so try not to lose this when playing it, particularly on the wailing staccato bits. You could try singing the lines as you play them to get the phrasing bang on. Jimmy Page also seems to be using a rough edged plectrum to get that gritty sound.

E

8va →

cho. cho. cho.

cho. cho. cho.

h. cho. p.

cho.

cho. cho. cho.

h. cho. p. p.

cho.

Ba.

Dr.

E E

You've been cool - in' Baby I've been drool- in' All the good - times Ba - by I've been

cho. cho. cho. (8va)

cho. cho. cho.

Ba.

Dr.

8

E

Vo. mis - us - in! Way way down in-side I'm gon - na give you my love

Gt.-I

Gt.-II

Ba.

Dr.

E

I'm gon - na give you ev - ery inch of my love Gon - na give you my love Hey

Gt.-I

Gt.-II

Ba.

Dr.

Vo. E Chorus D E D E D  
 A1 - right Let's go Wan-na Whole Lot-ta Love Wan-na Whole Lot-ta Love Wan-na Whole Lot-ta Love  
 Gt.-I  
 Gt.-II Bottleneck Bottleneck  
 Ba.  
 Dr.

E D E D N.C. Free Tempo G  
 Wan-na Whole Lot-ta Love Way down in - side wom - an You need Yeah  
 Gt.-I  
 Gt.-II (Bottleneck) (Bottleneck)  
 Ba.  
 Dr.

E A  
 love.  
 a tempo  
 H E

Vo. (Soprano) has a melodic line with a fermata over two measures. The lyrics 'love.' are written below the staff. The instruction 'a tempo' is placed between the two measures.

Gt. I (Guitar I) has a rhythmic pattern with sixteenth-note chords. Measure 1 ends with a fermata over two measures. Measure 2 begins with a sixteenth-note chord followed by eighth-note pairs.

Gt. II (Guitar II) remains silent throughout both measures.

Ba. (Bass) has a steady eighth-note bass line. Measure 1 ends with a fermata over two measures. Measure 2 begins with eighth-note pairs.

Dr. (Drums) has a continuous eighth-note bass drum line. Measure 1 ends with a fermata over two measures. Measure 2 begins with eighth-note pairs. A box labeled 'Conga Fill in' points to the start of measure 2.

E  
 My my my my my my my love

Vo. (Soprano) sings a melodic line consisting of eighth-note pairs. The lyrics 'My my my my my my my love' are written below the staff. Measure 3 ends with a fermata over two measures. Measure 4 begins with eighth-note pairs.

Gt. I (Guitar I) has a rhythmic pattern with sixteenth-note chords. Measure 3 ends with a fermata over two measures. Measure 4 begins with eighth-note pairs.

Gt. II (Guitar II) remains silent throughout both measures.

Ba. (Bass) remains silent throughout both measures.

Dr. (Drums) has a continuous eighth-note bass drum line. Measure 3 ends with a fermata over two measures. Measure 4 begins with eighth-note pairs. A measure number '9' is placed above the staff in measure 3.

⑩(Gt.): A slight variation in the guitar. An A is added at the end of the bar to form a 5th chord with the D.

⑪(Dr.): The rhythm of this long fill is a bit tricky, especially the rolls that I've transcribed as six notes to the beat, like double triplets, so listen closely to the record.

I E

Vo. Shake for me girl I wan-na be your back-door man Hey Oh Hey Oh

Gt.-I

Gt.-II

Ba.

Dr.

11

E

Vo. Hey Oh Woo Oh

Gt.-I

Gt.-II

Ba.

Dr.

12

⑩ (Dr.): A small fill but it stands out as it contains no rests, just four groups of 16th note beats which need to be played evenly.

⑪ (Dr.): Another fill with six note groups to each beat ending on a triplet. Pay special attention to the 3rd and 4th beats of the 2nd bar when playing it.

E

Vo. with Delay

Oh Oh Oh Wom-an Hey — Keep a-cool-in'ba - by Keep a -cool-in'ba - by

Gt.-I

Gt.-II

Ba.

Dr.

E

I keep a cool-in'ba - by I keep a-cool-in'ba - by Oh Oh Oh

Gt.-I

Gt.-II

Ba.

Dr.

Fade Out



# WHAT IS AND WHAT SHOULD NEVER BE

by Jimmy Page/Robert Plant  
© 1969 SUPERHYPE PUBLISHING

## WHAT IS AND WHAT SHOULD NEVER BE

### GUITAR

For the guitar in the sections of the score marked A, B and C a clean tone should be chosen for the lightly strummed chords. All the other parts demand an overdrive sound, though one generated by valve amp overload fits better than a fuzz box. Then it's just a matter of turning up the volume on the other sections which are more dynamic. On the solo part in section C Jimmy Page uses a bottleneck but a delay would be quite effective as well.

### BASS

The bass lines throughout the whole song have a melodic character. In the first section, section A, the bass line is based around a two bar pattern which is then repeated over with variations. These variations are probably improvised so don't stick too closely to the score. Two

fingered picking is the technique used on the recorded version, rather than a plectrum, and the liquid sound it produces suits these jazzy lines well. If you're not used to this way of playing take care to define the notes well and vary the strength of attack so as to get the right tone and shape the melody, just as you would with a pick.

### DRUMS

For section A the drums, like the rest of the music, is quiet and subdued while in section B everything lets go. This contrasting dynamic basically repeats itself continuously, like an A-B song form, throughout this number. Therefore the drumming should correspond. Like all extended songs with more complex forms, it's wise to think them through in advance so that you are sure what's coming next and can react properly.

The musical score consists of four staves: Vocal (Vo.), Guitar (Gt.), Bass (Ba.), and Drums (Dr.). The vocal part includes lyrics. The guitar part features sections labeled A, B, and C. The bass part has a two-bar pattern with variations. The drums provide a steady rhythm. The score includes various markings such as 'R=Rim Shot' and fingerings (1, 2, 3) for the guitar.

●(Gt.): Bluesy two bar pattern around two chords, A13 and E9, and strummed with very gentle strokes.

●(Ba.): These two bars contain the basic idea of the bass line for this section. Aim for nice phrasing and clarity in the individual notes.

●(Dr.): The drums must be played very lightly here. on the record both the bass and the drums are very quiet, as are the guitar and the vocals.

A7 B A A7(onG) A6(onF#) A(onE) D A  
 say — will be  
 What Should — Never Be Catch the wind — see us spin sail a-way leave to-day way up high in the sky — Hey Oh Then the

Gt. p.  
 Ba. h.  
 Dr. 3  
 A A7(onG) A6(onF#) (onE) A D A B B7(onA)  
 wind — won't blow you real- ly shouldn't go It on - ly goes to show — that — you will be mine — by

Gt.  
 Ba.  
 Dr.

B(onG#) (onF#) B E B F# A6 E  
 take - in' our time — Ooh —  
6 cho. —  
s. cho. —  
s.

This sheet music page contains three staves for voice, guitar, bass, and drums. The top section includes lyrics for the first verse, with specific instructions for muting strings and bending notes. The middle section continues the lyrics and includes a guitar solo section marked with a 'cho.' instruction. The bottom section concludes the verse with a guitar solo and a final 'cho.' section.

①(Gt.): Make sure that you mute all the unplayed strings with your left hand for these 2 note octave, 5th and 4th chords.

②(Ba.): The bass line here jumps from the root and back to the octave, 7th, 6th and 5th intervals, so take care not to lose your position.

③(Gt.): To get the right effect from these little choked notes, aim more for a quarter tone, not quite quite a G sharp, when you bend the string. So that it wails and then sighs back onto the bottom E.

Vo. E C A7 E7 A7 E7  
 Gt-I  
 Gt-II 2x Bottleneck → 2x Bottleneck → 8va →  
 Ba.  
 Dr.

And if you say to me to -

Vo. A7 E7 A7 D A A7(ong)  
 Gt-I  
 Gt-II (8va) →  
 Ba.  
 Dr.

●(Gt.): Use either a bottleneck on your little finger or a pedal guitar for this solo with plenty of reverb or a delay unit.

Vo. A6(onF#) (onE) A D A A7(onG) A6(onF#) (onE) A D A B B7(onA)

—(8va)—

Detailed description: This is a musical score page featuring five staves. The top staff is for 'Vo.' (Vocals), with lyrics: A6(onF#), (onE), A D A, A7(onG), A6(onF#), (onE), A D A, B, B7(onA). The second staff is for 'Gt. I' (Guitar I), showing sixteenth-note patterns with various fingerings like 4, 0, 12, 14, etc. The third staff is for 'Gt. II' (Guitar II), with sixteenth-note patterns and fingerings. The fourth staff is for 'Ba.' (Bass), with eighth-note patterns. The bottom staff is for 'Dr.' (Drums), with sixteenth-note patterns. A dynamic marking '(8va)' is placed above the Gt. I staff.

B6(onG#) F# E B F# A E  
 So if you wake up with the

cho.  
cho.

—( Bottleneck )  
—(8va)  
—( Bottleneck )

7

Detailed description: This is a musical score page featuring five staves. The top staff is for 'Vo.' (Vocals), with lyrics: B6(onG#), F# E B F#, A, E. The text 'So if you wake up with the' appears below the vocal line. The second staff is for 'Gt. I' (Guitar I), with sixteenth-note patterns and dynamic markings like 4, 0, 2, 2, 3, 3. The third staff is for 'Gt. II' (Guitar II), with sixteenth-note patterns and dynamic markings like 16, 16, 16, 16, 13, 11, 17, 16, 14, 14, 12, 14, 14, 14, 12, 14, 14, 14. The fourth staff is for 'Ba.' (Bass), with eighth-note patterns and dynamic markings like 2, 2, 2, 1, 2, 2, 2, 4, 2, 1, 2, 0, 0, 2, 4, 2, 2, 2. The bottom staff is for 'Dr.' (Drums), with sixteenth-note patterns. Dynamic markings '( Bottleneck )', '(8va)', and '( Bottleneck )' are placed above the Gt. II staff. A circled '7' is at the end of the bass staff.

E A7 E7 A7 E7 A7  
 Vo. sun-rise And all your dreams are still as new \_\_\_\_\_ And hap-pi - ness is what you need so bad \_\_\_\_\_  
 Gt.  
 Ba.  
 Dr.

E7 A7 F A7(onG#)  
 Vo. Girl the an-swer lies with you Yeah Catch the wind see us spin sail a - way leave to - day  
 Gt.  
 Ba.  
 Dr.

A6(onF#) (onE) A D A A7(onG#) A6(onF#) (onE) A D A  
 Vo. way up high in the sky Hey Oh but the wind won't blow you real-ly should-n't go It on- ly goes to show Yeah that  
 Gt.  
 Ba.  
 Dr.

B                    B<sub>7</sub>(on A)            B<sub>6</sub>(on G#)            (on F#)  
 Vo.                    you will be mine            by take-in'our time            Ooh  
 Gt.                    cho.  
 Ba.  
 Dr.

This section of the score shows the vocal part singing 'you will be mine' and 'by take-in'our time'. The guitar part has a rhythmic pattern with 'cho.' written above it. The bass and drums provide harmonic support.

G                    E                    D                    E                    D                    E  
 Vo.                    Hey  
 Gt.  
 Ba.  
 Dr.

Gong

This section includes a guitar solo with various chords and patterns. A 'Gong' is indicated at the end of the solo. The vocal part joins in with 'Hey'.

D                    E                    H                    E                    D                    E  
 Vo.                    Oh                    wind won't blow and you real-ly should-n't go It on - ly goes to show Oh            Oh            Oh  
 Gt.  
 Ba.  
 Dr.

This section continues the vocal line with 'Oh' repeated. The guitar part provides harmonic support throughout the section.

⑧(Gt.): On the record these chords are panned alternately through the right and left channels but, assuming that you don't have a stereo P.A. at your disposal, it can still sound good out of one speaker. Remember to give these chords short, snappy strokes with a lot of attack.

E                            D                            E                            D                            E  
 Vo.                            Gt.                            Ba.                            Dr.  
 Catch the wind — and gon-na see us spin — and gon-na sail — leave to-day — Du Du Du Da Da Du Du  
 Gt.  
 Ba.  
 Dr.  
 h.     h.  
 h.     h.  
 h.     h.  
 h.     h.  
 Ma Ma Ma Ma Ma Ma day — Eve-ry- bo-dy —  
 Gt.  
 Ba.  
 Dr.  
 h.     h.  
 h.     g.     h.     h.  
 h.     h.  
 h.     h.  
 Oh ba- by ba- by ba- by ba - by I know — Oh — ba - by ba - by ba - by Oh — what —  
 Gt.  
 Ba.  
 Dr.  
 h.     h.  
 h.     h.  
 h.     h.  
 h.     h.  
 Fade Out

**LED ZEPPELIN**

# THE LEMON SONG

by James Page/John Paul Jones/John Bonham/Robert Plant/Chester Burnett  
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## THE LEMON SONG

### GUITAR

The song structure can be divided into two basic parts: A slow rhythm and blues pattern, with which the song is introduced, based around a twelve bar type chord structure and a strikingly up beat rock and roll section, also based around a twelve bar harmony, which is purely instrumental. Both parts feature the guitar strongly although in different roles. In the down beat blues part, especially sections [I], [II] and [III], the guitar creates a dialogue with the vocals, answering and prompting the vocals with trills, riffs and counter melodies, while the up tempo sections allow the guitar some racy, fluent soloing on repeated licks and phrases. Probably the hardest part to pull off is the obbligato playing with the singer. Both musicians must listen very hard to each other and develop a genuine responsiveness to each others playing.

### BASS

The bass guitar gets quite a lot of freedom. Being released from playing set riffs for much of the song and given a lot of space by the absence of guitar chords during the middle sections, a flowing bass line is allowed to develop. Rather like a jazz 'walking bass', the lines manage to be melodic at the same time as tracing out the chord changes and carrying the harmonic progression. This part again calls for two fingered playing and some subtle phrasing to bring out these qualities.

### DRUMS

The abrupt tempo changes are often introduced by a drum fill, so it's important that the drummer knows the changes perfectly. It's also down to the drums to set the pace at the tempo changes and really push the other players through the up tempo parts. You'll need to get a quick, snappy action on the bass drum pedal to get some of the beats accurate in quick tempo sections.

①(Gt.): This is the main riff of the song. Play the bottom line with a plectrum and the open 2nd and 3rd strings with the middle and ring fingers.

②(Ba.): Make this little intro figure for the bass part come in with a bounce.

③(Ba.): Main riff doubling with the guitar. This isn't strict-tempo unison playing, so the bass part can indulge in a little expressive 'rubato' playing.

④(Dr.): See (2). The guitar, bass and drums play in unison on this 5 note figure which acts as an off beat intro for the latter two instruments.

⑤(Dr.): The basic drum pattern for tempo 1, the slow part. Take care to achieve some smooth pedal work on the bass drum and hi-hat.

Vo. E7( $\#9$ ) E A E  
 I should have quit you

Gt.-I h.+p. h.+p. p.  
 Ba. 3 0 2 4 3 0 4 2 0 0 0 4 4 5 7 8 2 0 0 4 5 7 0

Gt.-II

Ba. 3 h. 7 9 0 4 4 5 5 7 7 9 7 7 9 7 0 4 4 5 5 7 0 h.  
 Dr. h. 7 9 0 4 4 5 5 7 7 9 7 7 9 7 0 4 4 5 5 7 0 h.

Vo. E7( $\#9$ ) E E7( $\#9$ ) A  
 a long time a go Oh Oh Yeah Yeah long time a go

Gt.-I g. 0 0 4 4 5 5 7 8 0 8 7 0 2 0 0 0 2 g. 5 7 3 3 3 3 cho. C.D.  
 Ba. 7 9 7 9 0 4 4 5 5 7 7 9 7 9 0 4 4 5 5 6 7 7 5 7 5 6

Gt.-II

Dr. h. 7 9 0 4 4 5 5 7 7 9 7 9 0 4 4 5 5 6 7 7 5 7 5 6

E                              E7(#9)                              B7(#9)                              A7(sus4)

I would-n't be here not here down on this kill-ing floor

Gt.-I

Gt.-II

Ba.

Dr.

E                              B E7                              E7(#9)

I should have list-ened ba -- by to my sec-ond

cho.

Gt.-I

Gt.-II

Ba.

Dr.

⑩(Gt.): The last 3 notes of this bar are all played in unison with the bass and bass drum. Coming in on the low G in the middle of the 3rd beat, each of the 3 notes falls on an off beat and so needs to be played strongly to make it bounce nicely.

⑪(Ba.): See (6). Aim for a jerky staccato on the 3 note unison at the end of the bar.

⑫(Dr.): Don't forget to keep the hi-hat tapping out the eighth note beats underneath this drum fill.

⑬(Gt.): This recurring riff to take you back to the verse contains another unison with the bass. The choked notes give it a more subtle feel.

⑭(Ba.): See (9). Unison with the guitar. Try not to lose flow of the bass line.

Vo. E7(<sup>#</sup>9) A7  
 mind — Oh — I should have list-ened ba - by — to my sec -  
 Gt.-I g.  
 Gt.-II  
 Ba.  
 Dr.

E7 E7(<sup>#</sup>9) B7(<sup>#</sup>9)  
 — ond mind — Ev - ery -time I go a - way and leave you dar - ling  
 Gt.-I g.  
 Gt.-II  
 Ba.  
 Dr.

A7

Vo. E7

Tempo-II

E7

Send me the blues fresh out the lie  
cho.  
cho.  
cho.  
cho.  
s.  
h.

Gt.-I

Gt.-II

Ba.

Dr.

8va →

11 → 12 → 13 →

E7

A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

11 → 12 → 13 →

⑩ (Ba.): This is the storming tempo 2 section. The bass wants to really race along under the guitar.

⑪ (Dr.): Important fill to lead everyone into the up tempo part.

⑫ (Dr.): This is quite a different drum pattern with a busier snare/bass drum rapport and a steady eighth note beat on the crash cymbal. Don't hesitate or hold back on this part or the music will fall flat.

Vo. E7 B7 A7

This musical score section covers measures 1 through 3. It includes parts for Voice (Vo.), Guitars I (Gt.-I) and II (Gt.-II), Bass (Ba.), and Drums (Dr.). The key signature is F# major (three sharps). The vocal part has a sustained note on the first beat of each measure. Guitars I and II play rhythmic patterns with various slurs and grace notes. The bass part features eighth-note patterns with fingerings like 16, 14, 12, 13, etc. The drums provide a steady rhythmic foundation.

E7 B7 E7

This section covers measures 4 through 6. The vocal part remains silent. The guitars play eighth-note patterns with slurs. The bass part includes several "cho." (choose) markings with different fingering options. The drums continue their rhythmic pattern. The key signature changes to D major (one sharp) starting from measure 4.

E7   A7

Vo.

Gt.I

Gt.II

Ba.

Dr.

*8va*

cho. cho. cho. cho. cho. p. p.

cho. cho. cho. cho. cho. p. p.

p. p.

(1)

E7                                   B7                                   A7

Vo.

Gt.I

Gt.II

Ba.

Dr.

cho. cho. cho. cho. cho.

cho. cho. cho. cho. cho.

cho.

⑩ (Gt.): Try not to lose your timing when playing these furious clusters of notes. It's easy to fall off the rhythm and lose the beat.

Vo. E7 -  
 Gt.-I B7 -  
 E7

cho. C.D.  
 Gt.-II  
 cho. C.D.  
 cho. cho. cho. cho. cho.  
 cho. cho. cho. cho. cho.  
 cho. cho. cho. cho. cho.  
 cho. cho. cho. cho. cho.

E7 -  
 A7

C.D.  
 Gt.-II  
 C.D.  
 p. p. p. p. p. p.  
 15 12 14 15 12 14 15 12 14 15 12 14 15 12 14 15 12

15 →

● (Gt.): Don't forget to slur these rapid 3 note figures or you may not get the speed up necessary to play them.

Vo. E7  
 Gt.-I  
 Gt.-II cho.  
 Ba.  
 Dr.

E7 rit. B7 E7 Tempo-I E7(#9)  
 Vo.  
 Gt.-I  
 Gt.-II (8va) cho. p. p. p.  
 Ba.  
 Dr.

⑩ (Gt.): Transition bar to take the music back to the slow tempo. The guitar needs to really put the brakes on in this bar and slow up on the run down to fall into the new tempo by the next bar. Listen carefully to the drummer whose job it is to set the pace for the slow tempo.

⑪ (Dr.): See (16). The drums have to bring the rush of the up beat section right down in order to lead the band into the new tempo. It's really down to the drums to ensure that everything doesn't fall to pieces at this point.

Vo. E7(#9) A7  
 by  
 Gt. I cho.+C.D.  
 cho. p. p.h. p.h.  
 Gt. II  
 Ba.  
 Dr.

E7 B7 A7  
 Oh No no no no  
 Gt. I  
 Gt. II  
 Ba.  
 Dr.

E7

Vo.

(Take it down for me) Be good to me baby keep me sat-is-fied

cho.

Gt.-I

cho.

Gt.-II

cho.

Ba.

p.

Dr.

E7

Vo.

Try to wor-ry me ba-by but I nev-er get to be mine so Peo-ple wor-ry baby keep me sat-is-

Gt.-I

Gt.-II

Ba.

Dr.

E7                    B7                    A7

Vo. - fied            Ha Let me tell you baby    oh you ain't nothin' but a stu-pid no good

(with Delay) ↓  
g.

Gt.-I                    (with Delay) ↓  
g.

Gt.-II

Ba.

Ba.

Dr.

E7                    E7

Vo. Yeah              I went to sleep last night    I work as hard as I can

Gt.-I

Gt.-II              Bottleneck →  
Bottleneck →  
14 14 16 16  
18 →

Ba.

Ba.

Dr.

⑩ (Gt.): The guitar begins its 'obbligato' with the vocals, at first tentatively, using a bottleneck.

E7

Vo. I bring all my mon - ey you take\_\_\_\_ my mon - ey give it to an - oth- er man\_\_\_\_\_ I should have quit you ba - - by

Gt.-I

Gt.-II

Ba.

Dr.

A7

A7

Vo. Oh such a long time a-go\_\_\_\_\_

Gt.-I with Delay

Gt.-II with Delay

Ba. (Bottleneck)

Dr. (Bottleneck)

B7

I would n't be here with all my trou-bles

(Bottleneck)

(18)

A7                              E7                              E7

E7                              A7

● (Gt.): With these stabbing 3 note fills the guitar opens out a kind of counter melody to the singing. There's quite a lot of free movement from all the instruments at this point, so everyone has to be listening hard to everyone else, otherwise it could get messy.

A7                          E7                          B7

till the juice runs down my leg

The way you squeeze my lem - on

Gt. I

Gt. III

Ba.

Dr.

A7                          E7                          E7

I'm gon-na fall right out of bed bed bed Yeah

I'm gon-na fall right out of bed bed bed Yeah

Gt. I

Gt. II

Ba.

Dr.

E7

A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

cho. cho. C.D. 8. cho. cho. C.D. p. cho.

A7

E7

B7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

C.D. 8. C.D. + p. C.D. + p. C.D. + p. S. S.

A7                    E7                    E7  
 Vo.                  Gt. I                  Gt. II                  Bs.                  Dr.

E7                    A7  
 Vo.                  Gt. I                  Gt. II                  Bs.                  Dr.  
 hey                  hey                  hey                  hey                  hey                  hey                  hey                  Ba - by ba - by ba -

(Gt.): As the guitar part develops it embraces the vocals more forcefully, going into a little call and response type sequence. This sort of stuff works best when it's improvised as it's really about the rapport between the players and it wouldn't be a bad idea to take this part a little further.

A7                    E7

Vo. - by ba - by Hey baby

Gt.-I

Gt.-II cho. cho. cho. cho. cho. cho. p. p. C.D. p. 20

Ba.

Dr. 6 6 6 6 6 6

B7                    A7                    E7                    Tempo-II

Vo. Baby baby Oh Oh

Gt.-I

Gt.-II C.D.+p. C.D.+p. C.D. tr ~~

Ba. 7 9 11 9 7 6 5 7 9 7 5

Dr. 7 9 11 9 7 6 5 7 9 7 5

[J] E7

This musical score section starts with a vocal part (Vo.) holding a note. The guitar parts (Gt. I and Gt. II) play eighth-note patterns with circled measure numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The bass (Ba.) and drums (Dr.) provide harmonic support. A dynamic instruction "8va" is placed above the Gt. II staff.

A7 E7

This section begins with a vocal part (Vo.) holding a note. The guitars (Gt. I and Gt. II) play eighth-note patterns with circled measure numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The bass (Ba.) and drums (Dr.) provide harmonic support. Measures 11-12 show a transition with eighth-note patterns and circled measure numbers. Measures 13-14 show a continuation of the eighth-note patterns. Measures 15-16 show a transition with eighth-note patterns and circled measure numbers. Measures 17-18 show a continuation of the eighth-note patterns. Measures 19-20 show a final transition with eighth-note patterns and circled measure numbers.

Vo. B7 - A7 - E7 - B7

Guitars I and II play eighth-note patterns. The bass part includes fingerings like 16 17, 15 14, etc. The drums provide a steady beat. An annotation "(8va)" with an arrow points to the Gt.-II part in measure 4.

E7

Guitars I and II play sixteenth-note patterns. The bass part includes fingerings like 14 14 12, 12 12, etc. The drums provide a steady beat. Annotations "C.D.+p." appear above both guitars in measure 7.

A7

E7

Vo.

Gt. I

Gt. II

Ba.

Dr.

E7

B7

Rubato

A7

E7

I'm gon-na leave right here. ————— down on this killing floor with Delay —————

cho. cho.

cho. cho.

9 9 7 7 9 9 9 6 7 8 7 8 9 7 7 9 7 7 5 7 7 6

15 15 15 15 12 14 14 12 14 14

Vo.

Gt. I

Gt. II

Ba.

Dr.



# THANK YOU

by Jimmy Page/Robert Plant  
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## THANK YOU

### GUITAR

Both of the guitars used on this track are twelve string guitars, one of them electric. Apart from a short solo on the twelve string acoustic guitar, most of the playing involves strumming chords, so the electric twelve string should be set up to give a clean sound.

### BASS

John Paul Jones double tracks an organ onto this song but still uses a bass guitar to provide the bass lines. The bass part moves about quite a lot but it remains in the background. The phrasing should be smoothly executed, making full use of hammers, slurs and slides in the fingering.

### DRUMS

The drums simply hold down the basic rhythm with eighth note patterns and a few sixteenth note fills. The beat should be slightly on the lazy side without too much tension.

The musical score consists of seven staves. The top staff is for 'Vo.' (Voice) in D major. The second staff is for 'Gt.-I' (Guitar I) in D major, labeled '12 Strings E.Gt.'. The third staff is for 'Gt.-II' (Guitar II) in D major, labeled '12 Strings A.Gt.'. The fourth staff is for 'Kb.' (Keyboards) in D major. The fifth staff is for 'Ba.' (Bass) in D major. The sixth staff is for 'Dr.' (Drums) in D major. The score includes various markings such as 'Intro.', 'D', 'D7(onC)', 'D6(onB)', and 'D'. There are also performance instructions like 'h.', 'x', and circled numbers ① and ② indicating specific playing techniques or fills.

①(Gt.): Opening chord sequence. Pick the root notes strongly as they are meant to ring out for the whole bar.

②(Dr.): Laid back fill on 8th and 16th note beats.

D                      D7(onC)                      D6(onB)                      D

**Vo.**

**Gt.-I**

**Gt.-II**

**Kb.**  
Pedal Tone

**Ba.**

**Dr.**

**Vo.**

**Gt.-I**

**Gt.-II**

**Kb.**

**Ba.**

**Dr.**

**A**    D                C                      G(onB)                      D

If the sun re - fused to shine  
And so to day my world it smiles

I would still be lov - in' you  
Your hand in mine

When moun- tains crum- bie  
we walk the miles

Thanks to you it

C                            G(on B)                            D  

to the sea  
will be done

there'll still be you and me  
For you to me are the only one

Ah Yeah

Guitar I (Gt-I) fingering: h. 3, 2, 0, 1, 0, 2, 0, 2; h. 0, 2, 0, 3, 0, 3, 0, 3; 0, 2, 3, 2, 3, 2, 3, 2; 3, 2, 3, 2, 3, 2, 3, 2.

Guitar II (Gt-II) has a blank staff.

Bass (Ba.) has a blank staff.

Drum (Dr.) has a blank staff.

B                            Bm                            E                            Bm                            to  $\Theta$                             E                            A  

Kind-wom-an I give you my all  
Hap-pi-ness no more be sad

Kind-wom-an noth-ing more  
Hap-pi-ness

Guitar I (Gt-I) fingering: 2, 3, 4, 3, 2, 4, 3; 0, 2, 1, 2, 0, 2, 1; 2, 3, 4, 3, 2, 4, 3; 0, 2, 1, 2, 0, 2, 1.

Guitar II (Gt-II) has a blank staff.

Bass (Ba.) fingering: 2, 4, 4, 0, 4, 2, 2, 2, 0, 2; 2, 0, 0, 3, 3, 0, 1, 2, 4, 2, 2, 0, 1, 2.

Drum (Dr.) has a blank staff.

③(Gt.): These are arpeggio chords, so all the notes should be picked separately.

C C Chorus G (on B) D  
 Lit - tle drops of rain whis - per of the pain tears of loves lost in the days gone by  
 Gt. I  
 Gt. II  
 Kb.  
 Ba.  
 Dr.

① →  
 C G (on B) D  
 My love is strong with you there is no wrong To - geth - er we shall go un - til we die My my my  
 Gt. I  
 Gt. II  
 Kb.  
 Ba.  
 Dr.

①(Gt.): There are 2 guitars strumming in unison together on this bit. To get the rhythm sounding right don't pay too much attention to the score here, it's better to listen to the record.

D Bm E Bm E A  
 in - spi - ra - tion's what you are to me in - spi - ra - tion look see

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

E D D<sup>(onC)</sup> D<sup>(onB)</sup> D

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

①(Gt.): Meandering acoustic guitar solo moving in scale steps. It's advisable to play this with alternate up and down picking strokes.

F D C G<sup>(onD)</sup> D

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

D C G<sup>(onB)</sup> D

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

D.S.

**Coda**

E A G D C G(onB) D  
 Vo. I'm glad If the sun re-fused to shine I would still be lov-in' you  
 Gt.-I  
 Gt.-II  
 Kb.  
 Ba.  
 Dr.  
 D C G(onB) D  
 (When) moun-tains crum-ble to the sea there'll still be you and me  
 Gt.-I 5 0 2 2 5 5 3 0 h. p. h. p. 0 2 5 2 3 2 3 3 0 2 4  
 Gt.-II 5 2 4 0 2 4 2 0 4 2 0 3 0 3 3  
 Kb.  
 Ba.  
 Dr.

This image shows a handwritten musical score for a band, likely a rock or blues group. The score consists of six staves: Vocal (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Keyboards (Kb.), Bass (Ba.), and Drums (Dr.). The vocal part includes lyrics. Chords are indicated above the staves, and specific notes and rests are written below them. The vocal part has lyrics for two different sections. The first section starts with 'I'm glad' and continues with 'If the sun re-fused to shine I would still be lov-in' you'. The second section starts with '(When) moun-tains crum-ble to the sea there'll still be you and me'. The score is in common time and uses standard musical notation with some handwritten markings like 'h. p.' for hammer-on/pull-off.

D                            C                            G<sup>(on B)</sup>                            D  

Vo. (Treble clef, 2 sharps): Measures 1-4. Dynamics: p. (measures 1-2), p. h. (measure 3), h. + p. (measure 4).

Gt.-I (Treble clef, 2 sharps): Measures 1-4. Fingerings: 2 0 4, 2 0 0 2, 0 2 0 2, 0 2. Pedal markings: ①, ②, ③, ④.

Gt.-II (Treble clef, 2 sharps): Measures 1-4.

Kb. (Bass clef, 2 sharps): Measure 1: 2. Measures 2-4: 8va (octave up) dynamic, eighth-note patterns.

Ba. (Bass clef, 2 sharps): Measures 1-4. Fingerings: ②, ③.

Dr. (Bass clef, 2 sharps): Measures 1-4.

C                            G<sup>(on B)</sup>                            D  

Vo. (Treble clef, 2 sharps): Measures 5-8.

Gt.-I (Treble clef, 2 sharps): Measures 5-8. Fingerings: ②, ③.

Gt.-II (Treble clef, 2 sharps): Measures 5-8.

Kb. (Bass clef, 2 sharps): Measures 5-8. Eighth-note patterns.

Ba. (Bass clef, 2 sharps): Measures 5-8. Fingerings: ②, ③.

Dr. (Bass clef, 2 sharps): Measures 5-8.

①(Ba.): Gently picked ringing 2 note 5th chord on D doubling with the guitar.

C                    G (on B)                    D

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

C                    G (on B)                    D

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

Fade Out



# HEARTBREAKER

by Jimmy Page/Robert Plant/John Paul Jones/John Bonham  
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## HEARTBREAKER

### GUITAR

Basically a medium tempo hard rock song with a repeated verse, key change, extended guitar solo 'middle eight' and back to the verse. It's very much a guitar number, with the band being led into and out of the changes by the guitar, plus it includes an unaccompanied solo in the middle.

### BASS

A straightforward bass line, keeping mostly to two bar riffs. The pattern stays the same in the C minor key change and the accompaniment to the middle section

guitar solo is also a riff, a variation on the main riff, doubling up with the dubbed on second guitar. Having said that, the bass does have quite a powerful role in the music, especially in section A, where the two 5th chords stand out effectively.

### DRUMS

As the two tempos played in this number are decided by the guitar, the drums simply have to ride on the guitar rhythms, although it's up to the drums to drive the band a little in the up tempo part at section E by laying down a nice beat.

The musical score for 'Heartbreaker' is a five-part arrangement. The parts are: Voice (Vo.), Guitar I (Gt. I), Guitar II (Gt. II), Bass (Ba.), and Drums (Dr.). The score begins with an introduction in Am, followed by a section labeled 'Tempo-I'. The vocal part consists of a single note on each beat. The first guitar part (Gt. I) provides harmonic support with sustained notes. The second guitar part (Gt. II) enters with a rhythmic pattern labeled 'cho.' with circled numbers 1, 2, and 3 indicating specific notes. The bass part (Ba.) features a steady eighth-note pattern. The drums (Dr.) provide the timekeeping with a standard four-beat pattern. The score continues with a section labeled 'Tempo-II' where the guitars play more complex patterns, and the bass and drums maintain their respective roles.

①(Gt.): The guitar sets the pace for the song as it brings in the main riff, so it needs to be decisively played and at the right tempo.

②(Ba.): Unison accompaniment to the main theme. John Paul Jones seems to be using something like a tremolo effect on the bass guitar and, like the guitarist, he is bending the low G in the middle of the riff.

③(Dr.): The hi-hat part is awkward, falling on an off beat 16th note, and it's not easy to keep good time. Like all difficult parts, it's better to learn this aurally by listening to the record, rather than puzzling too much over the score.

Am                    Bm                    Am

Am                    D                    Am                    D

Hey                fel-las, have you heard the news? You know that An-nie's back in town  
been                ten years and may - be more Since I            first set eyes on you

It won't take long, just watch and see an' the  
The best years of my life gone by Here I

①(Ba.): To emphasise the big sound of the 5th chords you could add a little overdrive but add plenty of treble so that it doesn't blur the bottom notes too much.

①(Dr.): See (3). Slight variation with the hi-hat.

Am                      D                      Am  
 Vo.                      Gt.-I                      Gt.-II  
 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  
 am a - lone\_\_\_\_\_ and blue\_\_\_\_\_ Some peo- ple cry and some-peo-ple die By the wick-ed ways of love\_\_\_\_\_ But

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

Am                      D                      Am                      D                      Am     D     Am     D  
 Vo.                      Gt.-I                      Gt.-II                      Ba.  
 from her eyes\_\_\_\_\_ is a dif-ferent smile\_\_\_\_\_ like that\_\_\_\_ of one\_\_\_\_ who knows\_\_\_\_\_  
 I'll just keep on rol - lin' a-long With the grace of the Lord\_\_\_\_ a - bove

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

(8va) ↓

1.

Am      B Am

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

cho. cho. cho. cho.

Bm      Am

Well it's

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

cho. cho. cho. cho.

**2.**

**C** Cm

Vo. Peo - ple talk - in' all a -round 'bout the way you left me flat I don't care what the peo - ple say I

Gt.-I

Gt.-II cho. cho. cho.

Ba. cho. cho. cho.

Dr.

Cm Dm

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

Gt.-I

Gt.-II cho. cho. cho.

Ba. cho. cho. cho.

Dr.

(Gt.): Main riff transposed into the new C minor key. Although the tension is naturally heightened by the key change, the guitar shouldn't get in the way of the vocal entry.

(Ba.): See (6). Keep in step with the guitar. The rhythm shouldn't sag or start racing.

Em

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

D Em

Gt.-I

Gt.-II cho. 6 s.

Ba. cho. 7 s.

Dr.

This musical score page shows the first section of a piece. It includes parts for Voice (Vo.), Guitars I (Gt.-I) and II (Gt.-II), Bass (Ba.), and Drums (Dr.). The vocal part starts with a melodic line in E minor (Em). The lyrics "way you call me by an - oth - er guy's name when I try to make love to you" are written below the vocal line. The guitar parts provide harmonic support, with Gt.-I featuring sustained notes and Gt.-II providing rhythmic patterns. The bass and drums provide the harmonic foundation. Measure numbers 6 and 7 are indicated above the Gt.-II and Ba. staves respectively, followed by endings labeled 's.' (staccato).

Em E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

This musical score page shows the second section of the piece. It continues with the vocal line in E minor (Em) and E major (E). The vocal part consists of eighth-note patterns. The guitars provide harmonic support, with Gt.-II featuring a prominent rhythmic pattern. The bass and drums continue to provide the harmonic foundation. The score ends with a final section indicated by a dashed line.

Vo. E  
 Gt.-I Free Tempo Solo  
 Gt.-II Free Tempo Solo  
 Ba.  
 Dr.

F A7  
 Tempo-II  
 Vo.  
 Gt.-I  
 Gt.-II  
 Ba.  
 Dr.

⑧(Gt.): With this chord passage the guitar sets the tempo for this up beat section. Try not to throw everyone off but on the other hand it does need to go.

⑨(Ba.): Rising bass riff following the melodic shape of the chords. This riff needs to be played very tightly.

A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

*G<sup>(on A)</sup>*

D<sup>(on A)</sup>

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

A

D<sup>(on A)</sup>

**G A7**

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

10

s.

8va →

Gt.-III

A7

Vo.

Gt.-I

cho.

cho.

p.

h.+p.

Gt.-II

Gt.-III

Ba.

Dr.

11

12

cho.

p.

h.+p.

Gt.-III (♯)

● (Gt.): These climbing triplets should really motor as they open the guitar solo.

● (Gt.): The choked A on the 2nd string has to be bent 1½ tones up to the C above. Use the ring finger and shore it up with an adjacent finger if necessary.

● (Gt.): Another 1½ tone bend, this time on the 17th fret of the B string, an E, straight up to the G and then down half a tone to F sharp.

A7

Vo.

Gt. I

Gt. II

Ba.

Dr.

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

(Gt.-III) (xx)

A7 A G A C A G

Vo.

Gt. I

Gt. II

Ba.

Dr.

(8va)

cho. cho. cho.

Gt.-III

cho. cho. cho.

A      C      A      C      A      G      A7

Vo.      (Guitar I)      (Guitar II)      Bass      Drums

This section shows the vocal line and three guitar parts (I, II, III). The vocal part starts with a sustained note followed by chords A, C, A, C, A, G, and A7. The guitars provide harmonic support with various strumming patterns and fingerings indicated by numbers below the strings. Measures 2 and 3 feature 'cho.' (choir) entries. Measures 4 and 5 show 'C.D.' (coda) entries.

A7

Vo.      (Guitar I)      (Guitar II)      Bass      Drums

This section continues with the vocal line and guitars. The vocal part begins with a sustained note followed by A7. The guitars play more complex patterns, including eighth-note chords and sixteenth-note figures. Measures 6 and 7 feature 'Gt.-III' entries. Measures 8 and 9 show 'x' marks over the staves, indicating silence or rest.

A7

Tempo-I

**H** Am

Work so hard I couldn't un-wind. Get some mon-ey saved.

(8va)

Gt.-I

Gt.-II

Be.

Dr.

Am

D Am D

-buse my love a thou - sand times How - ev-er hard I tried Heart - break-er your time has come Can't take your e- vil ways

Gt.-I

Gt.-II

Be.

Dr.

● (Gt.): Unison for the whole band, ending on the A chord in one beat and then stepping via the D-A chords back into the main riff and back to the original tempo.

Am                    D                    Am    D                    Am    D                    Am

Vo.                    Go a - way, Heart - break - er

Gt.-I

Gt.-II

Ba.

(8va)

Dr.

Am

Vo.                    Heart - break - er                    Heart - break - er                    Heart

Gt.-I

Gt.-II

Ba.

Dr.

cho.



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

by Jimmy Page/Robert Plant  
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## LIVING LOVING MAID (SHE'S JUST A WOMAN)

### GUITAR

With the exception of the solo in section A, the guitar used for this piece is a twelve string electric, very probably a Gibson double neck, although, naturally, a six string would sound perfectly OK as well. Like the previous song, this a straight ahead rocker with a simple alternating verse/chorus structure.

### BASS

The bass line is fairly simple. Moving in eighth notes, it tends to double up the riff on the verse with the guitar, punctuating the long rat-tat-tat A notes on the off beats, and weaving lines through the A to D harmonic

progression in the chorus under the guitar chords. The bass is most effective in this number when it works closely with the drums to get a good, driving rhythm.

### DRUMS

Like the bass line, the drum patterns vary with the song form, going from relatively on the beat drumming in the verse, following and punctuating the main riff, to a far looser, more syncopated style involving triplet fills and lots of off beat snare and bass drum for the chorus. Getting smooth rhythm changes and synchronising the drum part with the bass part, which it resembles rhythmically, are the main points.

A musical score for "Living Loving Maid" featuring five staves:

- Voice:** Starts with a vocal line consisting of eighth-note pairs followed by a rest. A box labeled "A" is placed above the first measure of the vocal line.
- 12 Strings Gt. I:** Shows a rhythmic pattern of eighth-note pairs and rests.
- 12 Strings Gt. II:** Shows a rhythmic pattern of eighth-note pairs and rests.
- Bass:** Shows a bass line with eighth-note pairs and rests, primarily using the notes A and D.
- Drums:** Shows a drum part with various strokes (X) and rests, providing a driving rhythm.

Below the staves, lyrics are written:

With a purple um - ber - el - la and a fif - ty cent hat

**Chorus**

G A      G A      A D A  
 Liv - in' lov - in' she's just a wom - an

Mis - sus cool rides out in her aged Ca-dil - lac

This section shows the musical score for the Chorus. It includes five staves: Voice (soprano), Gt. I (lead guitar), Gt. II (rhythm guitar), Ba. (bass), and Dr. (drums). The vocal part starts with a G major chord followed by an A major chord. The lyrics "Liv - in'" and "lov - in'" are sung over these chords. The vocal line continues with "she's just a wom - an". The guitar parts provide harmonic support, with Gt. I playing a rhythmic pattern and Gt. II providing a steady bass line. The bass and drums provide the foundation for the beat.

A

G A      G A      A she's just a D A  
 Liv - in' lov - in' she's just a wom - an

This section begins with a single note 'A' on the vocal staff. It then transitions into a G major chord followed by an A major chord, with the lyrics "Liv - in'" and "lov - in'" again. The vocal line continues with "she's just a wom - an". The guitar parts continue to provide harmonic support, with Gt. I playing a rhythmic pattern and Gt. II providing a steady bass line. The bass and drums provide the foundation for the beat. The section ends with a measure labeled '6.' on all staves.

**B** D A

Come on ba - be on the round - a bout ride on the mer - ry go - round

Guitar III has markings: "with Wow Pedal" and "(with Wow)" above sustained notes.

Bass (Ba.) has fingerings: ① and ② above notes, and ③ below notes.

Drums (Dr.) have X marks indicating where to play.

D E

We all know what your name is so you bet-ter lay your mon - ey down

Guitar III has a marking: ① above a note.

Bass (Ba.) has fingerings: ① above a note and ② below a note.

Drums (Dr.) have X marks indicating where to play.

①(Gt.): For these long chords the guitar should be played with a wah-wah pedal. Step on it and push it right down as the chord is played and hold it there for the 2 bars.

②(Ba.): The bass shouldn't hold these notes but, as the rests in the score indicate, leave noticeable gaps between them, allowing the bass to deliver a funkier kind of rhythm along with the drums.

E

Vo.

Gt.-I

Gt.-III

Ba.

Dr.

C A

③

G A G A A D A & A

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

D

Al-i - mo - ny al - i - mo - ny pay - in' your bills  
No - bod - y hears a sin - gle word you say

③(Dr.): Developing a nice crescendo is important here to bring the music back to the verse rhythm.

G A G A D E A  
 Liv - in' lov - in' she's just a wom - an  
 When your con - science hits — you knock it back with pills —  
 But you keep on talk - in' till your dy - in' day —

This section includes a vocal part with lyrics, two guitar parts (Gt.I and Gt.II), a bass part (Bs.), and a drum part (Dr.). The vocal part starts with 'Liv - in'' and 'lov - in'', followed by 'she's just a wom - an'. The lyrics continue with 'When your con - science hits — you knock it back with pills —' and 'But you keep on talk - in' till your dy - in' day —'. The vocal line ends with a melodic line starting on 'E'. The guitars provide harmonic support, the bass provides the bass line, and the drums provide the rhythmic foundation.

4.  
 4.  
 4.  
 4.  
 Dr.

This section shows a continuous drum pattern labeled '4.' repeated four times. The pattern consists of eighth-note pairs followed by eighth-note triplets. The other instruments (Vocal, Guitars, Bass) are silent during this section.

G A G A D A D  
 Liv - in' lov - in' she's just a wom - an E  
 Come on ba - be on the round a - bout

This section continues the vocal line from the previous section, starting with 'Liv - in'' and 'lov - in''. It then adds 'she's just a wom - an' followed by a melodic line starting on 'E'. The lyrics continue with 'Come on ba - be on the round a - bout'. The guitars, bass, and drums provide harmonic and rhythmic support.

4.  
 4.  
 4.  
 4.

This section shows a continuous drum pattern labeled '4.' repeated four times. The pattern consists of eighth-note pairs followed by eighth-note triplets. The other instruments (Vocal, Guitars, Bass) are silent during this section.

A

ride on the mer-ry-go-round

We all know what your name is so you

Gt. I

Gt. II

Ba.

Dr.

D

E

to A

F

bet-ter lay your mon-ey down

Tell- in' tall tales of how

Gt. I

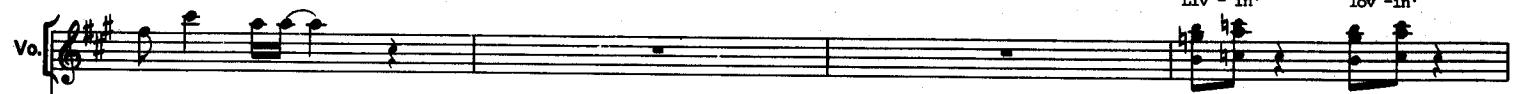
Gt. II

Ba.

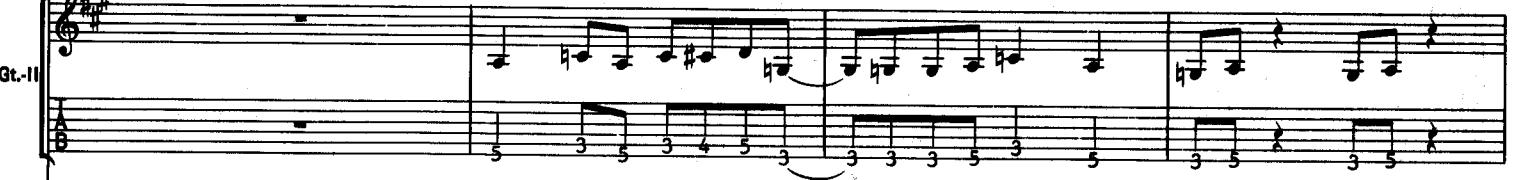
Dr.

A

G A G A  
Liv - in' lov - in'

Vo. 

Gt.-I 

Gt.-II 

Ba. 

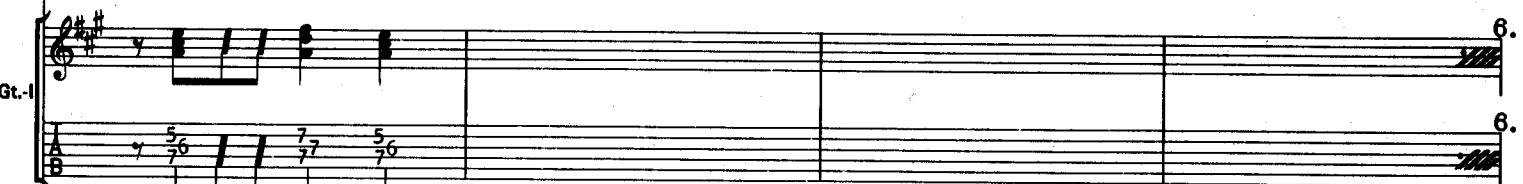
Dr. 

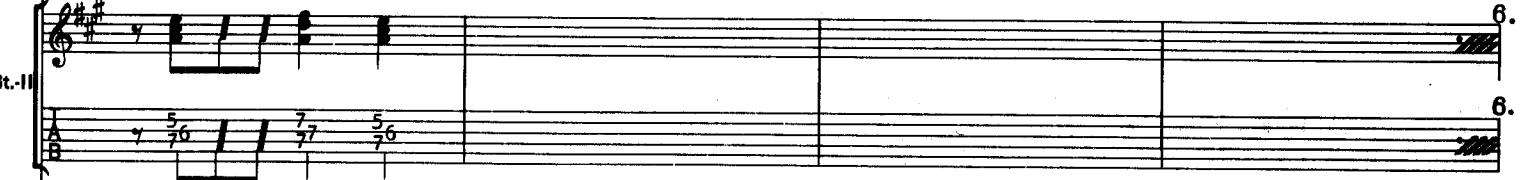
A D A

she's just a wom - an

Vo. 

With the but - ler and the maid — and the ser - vants three —

Gt.-I 

Gt.-II 

Ba. 

Dr. 

A                              G A                              G A  
                             Liv -in'                      lov -in'  
     she's just a wom - an                      D A                      D

Vo.                              Gt. I                              Gt. II                              Ba.                              Dr.

D                              A                              D

Vo.                              Gt. I                              Gt. II                              Ba.                              Dr.

①(Gt.): The guitar break. As this is basically the chorus underneath, the 2nd backing guitar just continues to play the A and D chords.

D                    E

vo.                      cho.                      you got

Gt. I                      cho.                      p.                      (8va)

Gt. II                      cho.                      p.

Ba.                      5 \* 6 6 \* 7 \* 8 \* 9 \* 10 10 \* 11 \* 12 \* 13 \* 14 13

Dr.                      5 6 7 7 5 6                      5 6 7 7 5 6

5                      6 →

H

vo.                      -

Gt. I                      -

Gt. II                      -

Ba.                      -

Dr.                      -

Gt. -III → Gt. -II

4 6 →

D.S.

①(Gt.): Mute the B string with the left hand where it's marked with an 'X'.

②(Gt.): These two bars have an echo on the long held D. A delay should give a similar effect.

**Coda**

A

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

I A

G A G A D A  
Liv - in' lov - in' she's just a wom - an

Gt.-I

Gt.-II

Ba.

Dr.

G A                    G A                    D                    A.  
 Liv - in'            lov - in'            she's just a wom - an  
 Liv - in' liv - in' lov - in' lov - in'    she's just a wom - an

This section shows the vocal line and two guitar parts (Gt.I and Gt.II) playing eighth-note patterns. The bass and drums provide harmonic support.

4.  
 Gt.I  
 4.  
 Gt.II  
 4.  
 Ba.  
 Dr.

This section shows the bass and drums playing eighth-note patterns. The guitars play sustained notes.

A                    G A                    G A                    D                    A  
 Liv - in'            lov - in'            she's just a wom - an  
 Lu    lu    lu    lu    lu    lu    lu    lu

This section shows the vocal line and two guitar parts (Gt.I and Gt.II) playing eighth-note patterns. The bass and drums provide harmonic support.

4.  
 Gt.I  
 4.  
 Gt.II  
 4.  
 Ba.  
 Dr.

This section shows the bass and drums playing eighth-note patterns. The guitars play sustained notes.



# RAMBLE ON

by Jimmy Page/Robert Plant  
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## RAMBLE ON

### GUITAR

There are a mixture of acoustic and electric guitars layered over one another on this track and it wasn't practical to include them all, so only the main guitar parts are on the score. The acoustic guitar part is mostly strummed chords with a lot of open strings in the left hand which doesn't make for any real difficulty in the left hand although the strumming needs a light, folky touch.

### BASS

Although the song itself is quite slow, the bass part moves around quite a lot in 16th note figures. Delicate off beat punctuation on octaves and a descending line form the main bass part for the verses while the mood

changes on the C, F, and G sections give the bass a chance to deliver some power to the music with some tight, dancy lines.

### DRUMS

John Bonham hits something on the verse sections but whether it's a percussion instrument or something like a suitcase is impossible to tell. Whatever, go round the house and try out the furniture till you get the right sound. The blustery chorus like parts want a nice, bouncy rhythm working together with the bass. The drumming on part C has to get a good balance between the hi-hat and the bass drum to punch out the 16th note off beats clearly.

The musical score consists of five staves: Voice, Gt. I, Gt. II, Ba., and Dr. The score is in common time with a key signature of two sharps. The first staff (Voice) has a single note 'E'. The second staff (Gt. I) shows a strumming pattern with a box labeled 'A.Gt.' pointing to it. The third staff (Gt. II) shows a sixteenth-note pattern with various chord symbols (e.g., C, G, D, E, A) above the staff. The fourth staff (Ba.) shows a bass line with notes 'C' and 'G'. The fifth staff (Dr.) shows a drum pattern with a box labeled 'Perc.' pointing to it. Measure numbers 1 and 2 are indicated with arrows pointing to specific sections of the score.

①(Gt.): The main chord sequence. As the voicings of the guitar chords contain a lot of open strings, making it hard to follow the progression, I've put in some chord symbols to give people an idea what it is.

②(Dr.): You could also try tapping the body of an acoustic guitar with your hands to reproduce this bit.

A                    E                    A                    A

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

Leaves are fall-in' all a - round  
 Got no time to spend and weep  
 It's the time

D.S. time                    D.S. time

E                    A                    E                    A

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

time I was on my way  
 has come to be gone

Thanks to you, I'm much o - bliged  
 Tho' our health - we drank a thou - sand times

4.                    4.

Vo. E A - to E A E  
 For such a pleasant stay  
 It's time to Ramble On  
 And now it's time for me to go  
 The autumn moon light my way

Gt.I  
 Gt.II  
 Ba.  
 Dr.

A E A E A  
 But now I smell the rain  
 And with it pain  
 And it's head-ed my way

Gt.I  
 Gt.II  
 Ba.  
 Dr.

B E F#m(onE) D(onE) A E F#m(onE) D(onE) A  
 Vo. Gt. I Gt. II Ba. Dr.

Ah but some - times I grow so tired  
 But I know I've got one thing I've got to do

cho. g. p. p.  
 cho. g. p. p.

③

②

C E A G(onA) E A  
 Vo. Gt. I Gt. II Ba. Dr.

Ram - ble On \_\_\_\_\_ Now the time, the time is now sing my song I'm goin' 'round the world I got-ta find my girl

④

⑤

⑥

①(Gt.): These little electric guitar lines stand out in the arrangement quite strongly. The sound should be clean, perhaps enhanced with a chorus, and played with vibrato.

①(Gt.): Mute the strings with the left hand and wack them.

①(Ba.): If you're picking the bass with fingers, as John Paul Jones does, you will need to get your fingers working hard to bring out all the notes and deliver them with power, above all in the second bar of the example with its unbroken string of 16th notes.

①(Dr.): The hi-hat is left half open here and

E                    A                    E                    A  
 Vo. on my way — I been this way ten years to the day Ram -ble On — Find the queen of all my dreams —  
 Gt.-I  
 Gt.-II  
 Ba.  
 Dr.

D.

♫ Coda E            A            E            A  
 D                    Synth. Flute →  
 Vo.  
 Gt.-I  
 Gt.-II  
 Ba.  
 Dr.

Vo. E A E Synth.Flute A  
 Gt.-I  
 Gt.-II  
 Ba.  
 Dr.

This section of the musical score includes five staves. The vocal part (Vo.) starts with a melodic line in E major, followed by an A section. The synth.flute part enters during the E section. The guitar parts (Gt.-I and Gt.-II) provide harmonic support with sustained notes. The bass (Ba.) and drums (Dr.) provide rhythmic foundation.

E E A E  
 Ram - ble On Now the town the town is down Sing my song I'm goin'  
 Gt.-I  
 Gt.-II  
 Ba.  
 Dr.

This section continues the musical piece. The vocal part begins with "Ram - ble On" in E major. The lyrics "Now the town the town is down" follow, with the vocal part switching to A major. The instruments continue to provide harmonic and rhythmic support, with the guitars featuring finger-picking patterns and the bass providing a steady bassline.

A                          E                          A

Vo.      'round the world—— I got - ta find my girl ——— On my way ——— I been this way—— ten years — to the day I got - ta

Gt.-I

Gt.-II

Ba.

Dr.

E                          A                          F                          A

Vo.      Ram - ble On ——— I got - ta find the queen of all—— my dreams

A.Gt.     → E.Gt. →

Gt.-I

Gt.-II

Ba.

Dr.

●(Gt.): Two guitar harmony part using overdubbed guitar.

A

Vo. (And) I'm tak - in' a ride

Gt. I

Gt. II

Ba.

Dr.

E

Mine's a tale that can't be told

E.Gt.

A.Gt.

A

E

A

E

My free - dom I hold dear

How years a- go in

Gt. I

Gt. II

Ba.

Dr.

⑩(Gt.): Keep the volume low with a clean sound and try playing these lines with a slide or bottleneck.

A                                E                                    A                                      E

A                                E                                    A                                      E  
 Mordor \_\_\_\_\_ I met a girl so fair \_\_\_\_\_ But golem — the e - vil one \_\_\_\_\_

A                    E                    A                    H                    E                    F#m(onE) D(onE)

Vo. crept up and slipped a - way with her her her her her Yeah

Gt.-I

Gt.-II

Ba.

Dr.

This musical score page shows the first section of a piece. It includes parts for Voice (Vo.), Guitars I (Gt.-I) and II (Gt.-II), Bass (Ba.), and Drums (Dr.). The vocal part starts with an 'A' chord, followed by an 'E' chord, then an 'A' chord again. The lyrics 'crept up and slipped a - way with her her her her her Yeah' are written below the vocal line. The guitars play chords, and the bass provides harmonic support. The drums provide the rhythmic foundation.

A                    E                    F#m(onE) D(onE)            A                    E                    I                    E

And there ain't noth -in' I can do now I guess I'll keep on ram-blin' I'm gon - na

Gt.-I

Gt.-II

Ba.

Dr.

This musical score page shows the second section of the piece. It continues with the vocal line, guitars, bass, and drums. The vocal part includes the lyrics 'And there ain't noth -in' I can do now I guess I'll keep on ram-blin' I'm gon - na'. The guitars play chords, and the bass and drums provide harmonic and rhythmic support.

A                      E                      A                      E

share Sing my song I'm gon-na find my ba - by  
 I'm gon-na Ram - ble On Sing my song Gon - na

A                      E                      A

work my way Go - in' 'round the world Ram - ble On Ah Doo doo doo doo my  
 Ba - by ba ba - by Yeah Ba - by Ba - by Oh

E                    A                    E

Vo.      Ah Doo doo doo doo doo I can't stop this feel - ing in my heart Ba - by  
 No no no no ba - by

Gt.-I

Gt.-II

Ba.

Dr.

This section of the musical score includes five staves. The vocal part (Vo.) sings "ba - by" and "No no no no ba - by". The guitars (Gt.-I and Gt.-II) play chords. The bass (Ba.) and drums (Dr.) provide harmonic support. Measures are divided by vertical bar lines.

A                    E                    A

Yeah I got - to keep search - in' for my ba - by Yeah  
 When I think a - bout when we get to part Ba - by ba -

Gt.-I

Gt.-II

Ba.

Dr.

This section continues with the vocal line "Yeah I got - to keep search - in' for my ba - by Yeah" and "When I think a - bout when we get to part Ba - by ba -". The guitars (Gt.-I and Gt.-II) play chords. The bass (Ba.) and drums (Dr.) provide harmonic support. Measures are divided by vertical bar lines.

E                             A                             E

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

got -ta keep... search -in' for my ba - by \_\_\_\_\_ by \_\_\_\_\_ my share Yeah Yeah Yeah Yeah Ah Yeah  
by \_\_\_\_\_ My my my my my my my my ba - by \_\_\_\_\_ My

A                             F                             A

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

Yeah \_\_\_\_\_ Yeah Yeah \_\_\_\_\_ I can't find my  
my my my my my my my my my my my my my ba - by ba - by ooo my my my

Fade out



# MOBY DICK

by John Bonham/John Paul Jones/Jimmy Page  
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## MOBY DICK

### GUITAR

The bottom E string is tuned down a tone to D, probably to get a low bassy sounding riff. There are four short one bar solo breaks in this number which shouldn't present any problems technically but they mustn't be allowed to lose the beat or the re-entries of the rest of the band will be spoilt.

### BASS

The bass just needs to keep the main twelve bar riff

going, playing solidly in constant unison with the guitar and injecting a little swing into the rhythm.

### DRUMS

Apart from some support to the main riff, including the use of a cowbell in place of the hi-hat, Moby Dick is really about the extended drum solo that takes most of the track. There wasn't the space to include it in the score, so listen to the record if you want to learn it. It has a very definite form which makes it fairly straight forward to pick up. But, then again, drummers are usually best at playing their own drum solos, so improvise one.

**Vo.**

**Gt.**

(6th String=D)

**Ba.**

**Dr.**

**Tambourine**

**Dm**

**Cowbell**

**G**

●(Gt.): E string down to D. Make sure it's tuned properly as the bottom string sounds really awful if it's slightly out on a D tuning.

●(Ba.): The main riff of the piece. It sounds best when it's played smoothly.

●(Dr.): The drums should support the unison playing of the guitar and the bass so that the whole band just sings out together on this riff. Try and get the snare and bass drum really tight with a nice regular ting-ting-toning on the cowbell.

G                              Dm

Vo.                              Gt.

Ba.                              Dr.

A                              G                              Dm

Vo.                              Gt.

Ba.                              Dr.

Dm                              [B] Dm

Vo.                              Gt.

Ba.                              Dr.

Dm

Vo.

Gt.

Ba.

Dr.

8va

cho.

p.p.

④

G

G

Dm

Vo.

Gt.

Ba.

Dr.

p.

⑤

6

cho.

h.

s.

A

G

rit.

Dm

Vo.

Gt.

Ba.

Dr.

④ (Gt.): Prepare the left hand position and treat the triplets as a rapid arpeggio and play them in a single down stroke.

④ (Gt.): Three note slurs off onto the open strings.

**C** tempo rubato

Vo. Gt. Ba. Dr.

Dr. Free Solo

**D** Dm a tempo

G

Vo. Gt. Ba. Dr.

A G D C A C

Vo. Gt. Ba. Dr.



# BRING IT ON HOME

by Willie Dixon

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## BRING IT ON HOME

### GUITAR

Another song going from a down beat, restrained blues section to starkly contrasting up beat rock and roll. This is really rather juvenile. The guitar part just involves riff playing all the way through, starting with a simple, very common blues riff on a twelve bar progression. In the up beat part, section [B] in the score, the main riff is layered with two or three overdubbed guitars playing unisons in 3rds and octaves.

### BASS

The bass only plays on the up tempo middle section. It doubles up with the guitar on the main riff and then really dances about through the E-A-E harmony, stabbing at the off beats in perfect sync with the bass drum

under the vocals. A mellow but rich tone sounds best, especially if your finger picking it.

### DRUMS

The drums work very closely with the bass guitar and, like the bass, they also only play on the middle part. The drumming has to be really strong to give the spark to the spiky rhythm. Much of the snare work falls on awkward 16th note off beats while the bass drum fuses with the equally syncopated bass line. Above all hit all the beats sharply to avoid the drums from sagging or getting muddy. You could try hosing them down but then you'd get muddy waters and not Led Zeppelin.

The musical score consists of six staves. The first staff is for 'Vo.' (Voice) in E7, with a tempo of 'Tempo-I'. The second staff is for 'Gt.-I' (Guitar I), which starts with a 'Blues Harp' pattern. The third staff is for 'Gt.-II' (Guitar II). The fourth staff is for 'Kb.' (Keyboard). The fifth staff is for 'Ba.' (Bass). The sixth staff is for 'Dr.' (Drums). A bracket labeled '①(Gt.)' points to the beginning of the 'Blues Harp' pattern on the Gt.-I staff. The score includes various dynamics and performance instructions like 'h.' (hand mute).

①(Gt.): Turn the tone right off, mute the bass strings with the right hand and get a nice shuffling rhythm going.

E7

This section shows six staves for the first four measures of a piece in E major (three sharps). The vocal part (Vo.) has a single note at the beginning. The guitar parts (Gt.-I and Gt.-II) play eighth-note patterns of 'x'. The keyboard part (Kb.) starts with a sustained note followed by eighth-note chords. The bass (Ba.) and drums (Dr.) provide harmonic support.

E7

**A** E7

Ba. - by

This section continues the musical piece. The vocal part (Vo.) has a sustained note. The guitar parts (Gt.-I and Gt.-II) play eighth-note patterns of 'x'. The keyboard part (Kb.) has a more complex eighth-note pattern. The bass (Ba.) and drums (Dr.) provide harmonic support. Measure 8 includes a dynamic instruction 'h.' above the bass staff.

E7

Vo. Mm ba - by Mm Gonna

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. Bring It On Home to you I've got my tick-et I

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E7

Vo. got that load Gon-na go high - er all a - board

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E7

A7

Take my seat right-way back

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

A7                    E7                    3  
 Vo.                  Mmmmmmm     Yeah     Watch this train goin' down the track Gon-na  
 Gt.-I                X                    3 /            h. 3 /            X                    X  
 Gt.-II              A                    B                    X                    X  
 Kb.                    X                    X                    X                    X  
 Ba.                    X                    X                    X                    X  
 Dr.                    X                    X                    X                    X

B7                    A7                    3                    E7                    B7  
 Vo.                  Bring It On Home     Bring It On Home to you     watch out     watch out     Man move  
 Gt.-I                2 /                    3 /                    h. 3 /                    X                    2 /                    6 /                    4 /                    6 /                    2 /  
 Gt.-II              A                    B                    X                    X  
 Kb.                    X                    X                    X                    X  
 Ba.                    X                    X                    X                    X  
 Dr.                    X                    X                    X                    X

②(Gt.): Don't forget to change your position on the B7 chord. Finger the F sharp at 4/4 with the ring finger and the G sharp at 4/6 with the little finger, keeping the index finger on the B at 5/2.

A7                    E7                    E7

B      Tempo-II

3

Gt.-I, II      cho.  
Gt.-III      cho.

Ba.

Dr.

E7

4

5

Gt.-I

Gt.-II      cho.  
cho.

Ba.      5 7 5 7 0 7 9 9 7 6 7 6 7  
Dr.

③(Gt.): Basic pattern of the 2 bar riff for this section. Make it swing a little and don't leave out the choked D in the middle of the phrase.

④(Ba.): Bass doubling up on the main riff. Timing is important here.

⑤(Dr.): This drumming is quite irregular. As ever, getting the bass drum and snare solidly together is a must and try not to stumble when returning to the 1st beat of the bar.

E7

E7

Vo. Gotta tell you ba - by  
Tell you pretty ba - by  
Gt.-I h. h.  
Gt.-II  
Kb.  
Ba. 6 →  
Dr. 7  
E7  
Vo. What you try - in' to do Try- in' to love me ba - by love some oth - er man too Bring It On  
Love you mis - ty la - dy I'm gon- na keep you lov - in' ba-by Gon - na move you while in town Bring It On

Gt.-I h. h.  
Gt.-II  
Kb.  
Ba. 6 → 8.  
Dr. 8.

⑥(Ba.): Very syncopated bass line. Like everything played on the off beat, it needs to be played more strongly than notes on the beat.

⑦(Dr.): See how close the bass drum works in with the bass, doubling up on the bass line often note for note.

E7

Vo. Home Home Bring It On Home Take a lit - tle walk down - town Sweet - est lit - tle ba - by

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E7

Miss you up \_\_\_\_\_ that \_\_\_\_\_ late \_\_\_\_\_ Finally don't \_\_\_\_\_ get a \_\_\_\_\_ way \_\_\_\_\_ And you said \_\_\_\_\_ dad- dy I \_\_\_\_\_ just can't wait \_\_\_\_\_ Bring It On \_\_\_\_\_  
Dad- dy ev - er said \_\_\_\_\_ I'm gon-na keep you lov - in' ba - by \_\_\_\_\_ I'm gon - na give you love \_\_\_\_\_ Bring It On \_\_\_\_\_

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

⑧(Ba.): Include all the slides or glissandos as they make a nice effect against the off beats.

E7

Vo. Home Home Bring It On Home Bring It On Home Bring it back home Bring it back home Bring it back all-right

Gt.-I

Gt.-II Gt.-III

Kb.

Ba. 8. s. s. 8. s. s.

Dr.

E7

E7

home to me ba - by

Gt.-I

Gt.-II (2x only) Gt.-III (2x only)

Kb.

Ba.

Dr.

①(Dr.): 6 note groups of beats for this fill.  
The stick work must be very quick and fluent  
to get the beats even.

E7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

1.           2.

E7

E7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. B7      A7      E7  
 Tempo-I

Bring It On Home \_\_\_\_\_ Bring It On Home to you \_\_\_\_\_

Gt.-I      (. .)=Mute

Gt.-II

Kb.

Ba.

Dr.

B7      A7      E7  
 rit.

Gt.-I

Kb.

Ba.

Dr.

(Gt.): Play this typical blues ending 'ritardando', i.e. slowing down, and bring out the nice high E pedal.