

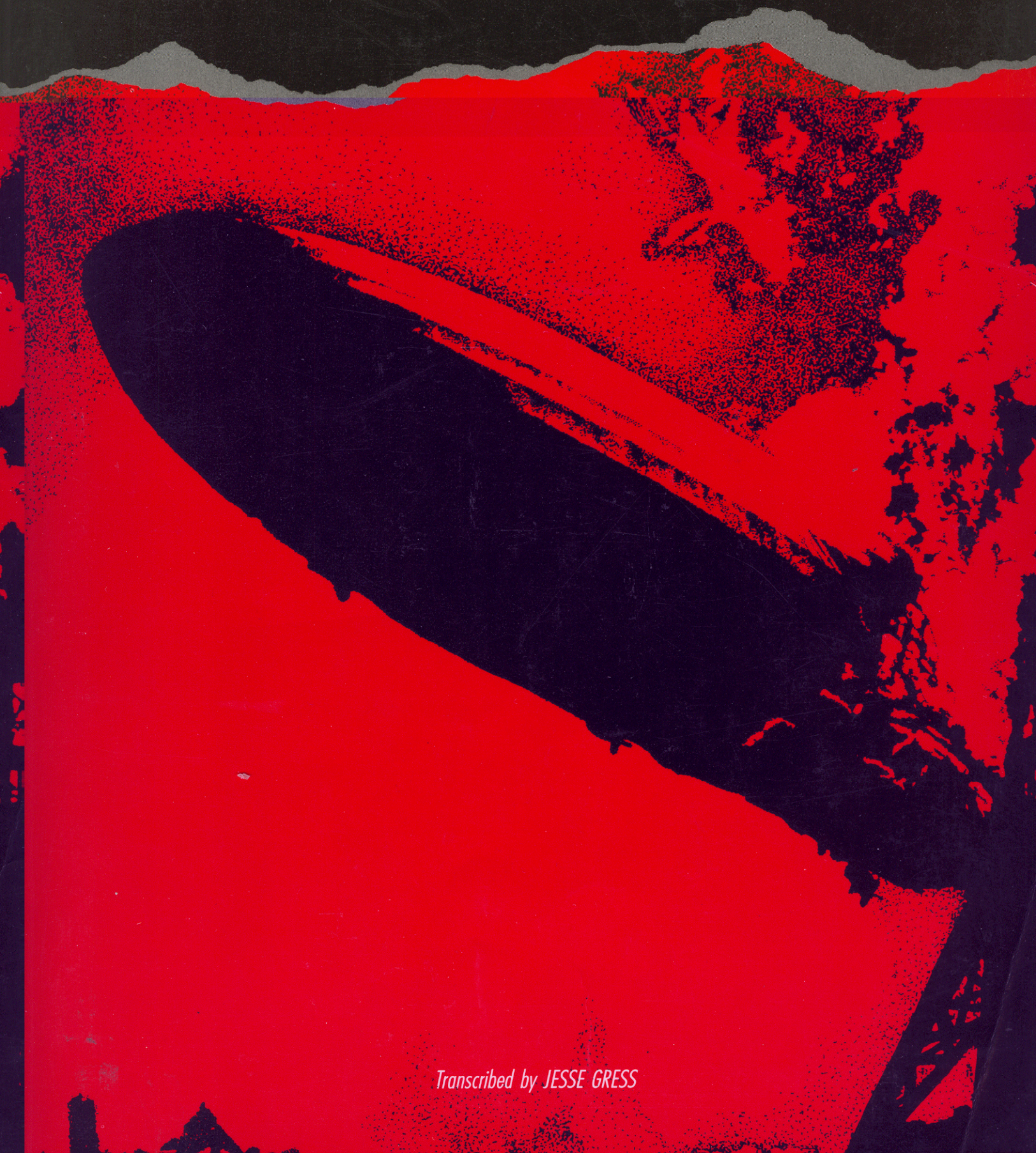
Guitar/Vocal



Authentic
GUITAR-TAB

Edition
Includes Complete Solos

LED ZEPPELIN I



Transcribed by JESSE GRESS

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Key To Notation Symbols

Guitar

Tab

Half step bends Whole step bends Extended bends Bend and release Pre-bend and release

Hammer-on Pull-off Picked slide Legato slide Quarter step bend (microtone)

Vibrato Vibrato with bar Rake or Sweep Vibrato bar Palm muting

Percussive tone with no pitch Accented notes Right hand tapping Artificial harmonic (with pick) Harmonics

Ghost note Tremolo picking Pick slide Unison bend Chord shape arpeggiation

Dips and Dives Melodic bending with bar Bent harmonics Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect When dips are used melodically, they are reflected in the traditional notation

CONTENT S

<i>BABE, I'M GONNA LEAVE YOU.....</i>	<i>77</i>
<i>BLACK MOUNTAIN SIDE</i>	<i>13</i>
<i>COMMUNICATION BREAKDOWN.....</i>	<i>18</i>
<i>DAZED AND CONFUSED</i>	<i>111</i>
<i>GOOD TIMES BAD TIMES</i>	<i>64</i>
<i>HOW MANY MORE TIMES</i>	<i>42</i>
<i>I CAN'T QUIT YOU BABY</i>	<i>34</i>
<i>YOU SHOOK ME</i>	<i>101</i>
<i>YOUR TIME IS GONNA COME</i>	<i>5</i>

YOUR TIME IS GONNA COME

Words and Music by
JIMMY PAGE and JOHN PAUL JONES

Slowly $\text{♩} = 76$

Organ Intro:

20

Guitar tacet

T
A
B

The Organ Intro consists of a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Slowly' with a quarter note equal to 76 beats per minute. The time signature is 4/4. The notation shows a series of whole notes, each lasting for 4 beats, for a total of 20 measures. The guitar is marked 'Guitar tacet'.

A tempo

Acoustic Guitar

D

C(addD)

G

G6

No Chord

mf Let arpeggiated figures ring throughout

The first system of the acoustic guitar part is in 4/4 time. It features a treble clef and a key signature of one sharp. The melody is written in eighth notes, with a dynamic marking of *mf*. The instruction 'Let arpeggiated figures ring throughout' is written below the staff. The bass line is written in a simplified notation with numbers 0, 2, 3, and 0, indicating fret positions. The system ends with a +1/4 measure.

D

C(addD)

G

G6

N.C.

The second system of the acoustic guitar part continues the melody and bass line from the first system. It includes the same chord markings (D, C(addD), G, G6, N.C.) and ends with a +1/4 measure.

Verses 1 & 2:

D

C(addD)

G

G6

N.C.

The vocal part is written in a treble clef with a key signature of one sharp. It includes two verses of lyrics. The melody is written in eighth notes, with a dynamic marking of *mf*. The instruction 'Let arpeggiated figures ring throughout' is written below the staff. The system ends with a +1/4 measure.

1. Ly - in',

cheat - in',

hurt - in',

that's all

you seem to —

2. Made up my mind —

to break you this time, —

won't be so fine it's my

turn — to

The third system of the acoustic guitar part continues the melody and bass line. It includes the same chord markings (D, C(addD), G, G6, N.C.) and ends with a +1/4 measure. The instruction '*div.' is written below the staff.

*Downstemmed part on 2nd verse only notated to right of / in TAB.

D
With Fill 1 (Verse 2 only)

C(addD)

G

G6

N.C.

do. —
cry. —

D

C(addD)

G

G6

N.C.

Mes-sin' a- round (with) ev-'ry guy in town, — puttin' me down — for think-in' of — some-one
Do what you want — I won't take the brunt, — it's fad-in' a- way, — can't feel you an - y

Fill 1

Pedal Steel Even gliss.
arr. for Slide Guitar Even gliss

Tuning: (1) = D

D C(addD) G G6 N.C.

heart.

D C(addD) G G6 N.C.

One of these days and it won't be-long, — you'll look for me, but ba - by, I'll be
 Peo-ple talk-in' all a-round, watch out wo- man — no long - er is the joke — gon-na be in my heart

D A(addB)/D A/D C/D G(addA)/D G/D

gone. — This is all I got - ta say to you wo - man.
 You been bad to me wo-man, but it's com-in' back home to you. — }

Fill 3

Pedal Steel
 arr. for Slide Guitar
 Tuning: ① = D

Chorus:*With Riff A (4 times)*

D **G**

Your time is gon - na come, _____

D **G**

your time is gon - na come, _____

D **G**

your time is gon - na come, _____

Riff A

8^{va}

Pedal Steel
arr. for Slide Guitar
Tuning: ① = D

19 21 19 17 19 14 12
19 21 19 17 19 14 12
19 21 19 17 19 14 12

** Chords are tapped by "patting" all 6 strings with flat right hand while the left hand holds the notes and mutes open strings.*

Fill 4

Pedal Steel arr. for Slide Guitar

Tuning: ① = D

14 12 15 17

D

G

11

Your time is gon - na come. No no no ba - by!

8va

Pedal Steel arr. for Slide Gtr. Tuning: ①=D

19 21 19 17 19 14 12 15 17 17 17

19 21 19 17 19 14 12 15 17 17 17

19 21 19 17 19 14 12 15 17 17 17

D

Your time is gone - na come. No no! No no!

G

8va

19 19 21 21 21 21 23 21 23 21 12 12 12 12

D **G**
 Your time is gon - na come. No no ba - by!
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 8va
 17 19 19 17 17 15 17 15 17 17

First system of music, measures 1-24. The vocal line (treble clef) has lyrics: "Your time is gon - na come. No no no no no!". The guitar line (treble clef) features a complex rhythmic pattern with many beamed sixteenth notes. The bass line (bass clef) has a simpler pattern with some triplets. Measure numbers 17, 15, 17, 24, 24, 24, 22, 24, 22 are indicated at the bottom.

17 15 17 24 24 24 22 24 22

Second system of music, measures 25-48. The vocal line has lyrics: "Your time is gon - na come. No no! No no!". The guitar line continues with the same complex rhythmic pattern. Measure numbers 24, 22, 24, 22, 24, 22, 24, 22, 24 are indicated at the bottom.

24 22 24 22 24 22 24 22 24

Third system of music, measures 49-60. The vocal line has lyrics: "No no! Your time is gon - na come.". The guitar line continues with the same complex rhythmic pattern. Measure numbers 19, 21, 21, 19, 19, 19, 19, 20, (20) are indicated at the bottom.

19 21 21 19 19 19 19 20 (20)

Tuning:

⑥ = D[♯] ③ = G
 ⑤ = A ② = A
 ④ = D ① = D

BLACK MOUNTAIN SIDE

Music by
 JIMMY PAGE

Moderately ♩ = 120 Harm.-----

Freetime

a tempo

Acoustic Guitar (Fingerstyle)

mf Harm.-----

Guitar is tuned 1/2 step lower on the original recording.

Enter Tablas

Rush slightly

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a guitar fretboard diagram with six lines, showing fingerings (0, 2, 3, 0, 3, 0, 3, 3, 3, 2, 0, 2, 0, 0, 2, 0, 4, 2, 3, 0) and a 2-3 fingering at the beginning.

Second system of musical notation. The top staff continues the melody with eighth and sixteenth notes, including a triplet. The bottom staff shows guitar fretboard fingerings (0, 0, 2, 0, 0, 0, 2, 0, 4, 4, 2, 4, 7, 7, 7, 2, 2, 2, 4, 0, 5, 0, 0, 0, 0).

Third system of musical notation. The top staff continues the melody. The bottom staff shows guitar fretboard fingerings (4, 4, 0, 0, 12, 4, 4, 2, 4, 5, 5, 4, 5, 5, 4, 2, 0, 0, 2, 0).

Fourth system of musical notation. The top staff continues the melody with triplet markings. The bottom staff shows guitar fretboard fingerings (0, 0, 2, 0, 0, 0, 2, 0, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 3, 0).

Fifth system of musical notation. The top staff continues the melody. The bottom staff shows guitar fretboard fingerings (0, 0, 2, 0, 0, 0, 2, 4, 4, 5, 4, 5, 4, 2, 0, 0, 0, 0, 3, 0, 0, 0, 4, 5, 0, 5, 0, 0, 0, 0, 0).

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with a triplet of eighth notes in the first measure. The bottom staff is a bass line with fingerings indicated by numbers 0, 2, 4, 2, 0, 3, 0, 3, 0, 3, 0, 3, 2, 3, 2, 2, 2, 0.

Second system of musical notation. The top staff continues the melody with triplet markings. The bottom staff continues the bass line with fingerings: 0, 0, 2, 0, 0, 0, 2, 0, 0, 0, 2, 0, 0, 2, 0, 4, 0, 2, 4, 7, 0, 7, 0.

Third system of musical notation. The top staff continues the melody. The bottom staff continues the bass line with fingerings: 0, 0, 0, 0, 0, 4, 4, 5, 0, 4, 4, 0, 0, 0, 2, 0, 0, 2, 0, 0, 2, 4, 0. The system ends with the instruction "Let ring_".

Fourth system of musical notation. The top staff continues the melody. The bottom staff continues the bass line with fingerings: 0, 0, 4, 0, 2, 0, 2, 0, 3, 0, 5, 0, 5, 2, 0, 2, 3, 0.

Fifth system of musical notation. The top staff continues the melody with triplet markings. The bottom staff continues the bass line with fingerings: 0, 0, 2, 0, 0, 0, 2, 0, 0, 2, 0, 4, 2, 0, 4, 2, 3.

Overdubbed Guitar solo

The first system of notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with sixteenth-note runs, slurs, and a final sixteenth-note triplet marked with a '6'. The bottom staff is in bass clef and contains a bass line with fingerings indicated by numbers 0, 1, 2, 3, 4, and 5.

The second system of notation consists of two staves. The top staff continues the melodic line with slurs and a triplet marked with a '3'. The bottom staff continues the bass line with fingerings indicated by numbers 0, 2, 3, and 4.

End solo

The third system of notation consists of two staves. The top staff shows a melodic line with slurs and a final half-note. The bottom staff shows a bass line with fingerings indicated by numbers 0, 2, 3, 4, and 5.

The fourth system of notation consists of two staves. The top staff continues the melodic line with slurs and a triplet marked with a '3'. The bottom staff continues the bass line with fingerings indicated by numbers 0, 2, 3, 4, and 5.

The fifth system of notation consists of two staves. The top staff continues the melodic line with slurs and a final half-note. The bottom staff continues the bass line with fingerings indicated by numbers 0, 2, 3, 4, 5, and 7.

The sixth system of notation consists of two staves. The top staff is empty, and the bottom staff is also empty, indicating the end of the solo.

First system of musical notation. The treble clef staff contains a melody in G major (one sharp) and 3/4 time. The bass clef staff contains a bass line with fingerings indicated by numbers 0, 2, 0, 4, 2, 0, 0, 0, 3, 0, 3, 0, 3, 0, 3, 2, 3, 2, 3.

Second system of musical notation. The treble clef staff continues the melody with triplets. The bass clef staff continues the bass line with fingerings: 2, 0, 2, 0, 0, 0, 0, 2, 0, 0, 2, 0, 4, 2, 0, 0, 2, 0, 4, 2, 0, 3, 0.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the bass line with fingerings: 0, 0, 0, 2, 0, 4, 4, 2, 0, 7, 7, 0, 7, 2, 0, 4, 0, 5, 0, 0, 0, 0.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the bass line with fingerings: 4, 4, 0, 2, 0, 2, 0, 0, 2, 4, 0, 0, 0, 2, 0, 2, 0, 2, 0, 3, 5. The text "Let ring - - - - -" is written above the final measure of the bass line.

Fifth system of musical notation. The treble clef staff continues the melody with triplets. The bass clef staff continues the bass line with fingerings: 0, 5, 0, 0, 0, 0, 0, 0, 2, 0, 4, 2, 0, 3, 0, 0, 2, 0, 4, 2, 3, 0.

Sixth system of musical notation. The treble clef staff continues the melody with triplets. The bass clef staff continues the bass line with fingerings: 0, 0, 0, 2, 0, 0, 0, 2, 0, 0, 2, 0, 4, 2, 0, 3, 0, 2, 0, 4, 2, 3, 0. The text "Segue directly to Communication Breakdown." is written above the final measure of the bass line.

COMMUNICATION BREAKDOWN

Fast Rock ♩ = 174

Intro:

(E5)
No Chord

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

Electric Guitar 1

D A D

ff P.M. ————

T A B

0 0 0 0 0 0 0 0 0 0

7 7 5 7

Electric Guitar 2

f P.M. ————

T A B

0 0 0 0 0 0 0 0 0 0

7 7 5 7

(E5)
N.C.

D A D (E5)
N.C.

P.M. ————

0 0 0 0 0 0 0 0 0 0

7 7 5 7

P.M. ————

0 0 0 0 0 0 0 0 0 0

7 7 5 7

D A D (E5)
N.C.

D A D

P.M. ————

0 0 0 0 0 0 0 0 0 0

7 7 5 7

P.M. ————

0 0 0 0 0 0 0 0 0 0

7 7 5 7

Verse 1:

(E5)
N.C.

D A D (E5)
N.C.

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

f P.M. ————

P.M. ————

mf P.M. ————

P.M. ————

D A D (E5)
N.C.

Hey, ———— girl, ———— you'll

P.M. ————

P.M. ————

P.M. ————

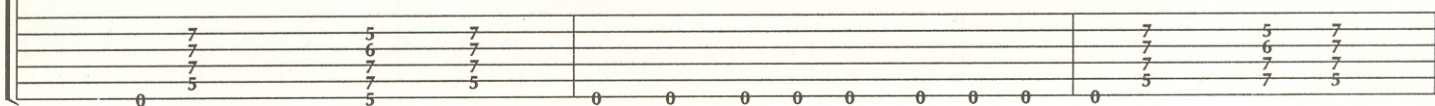
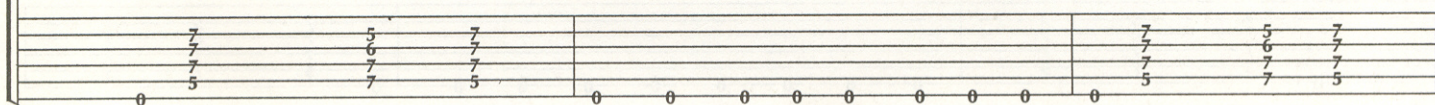
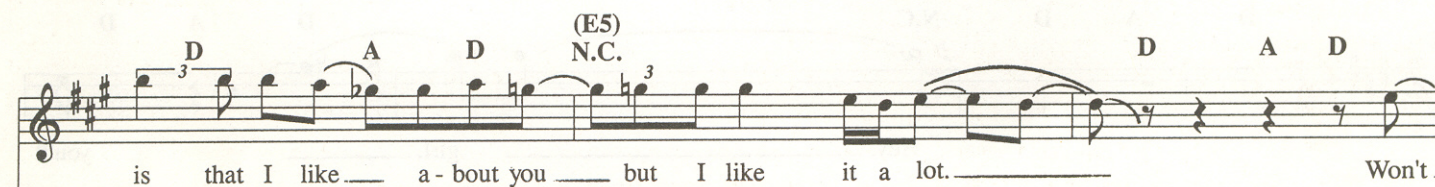
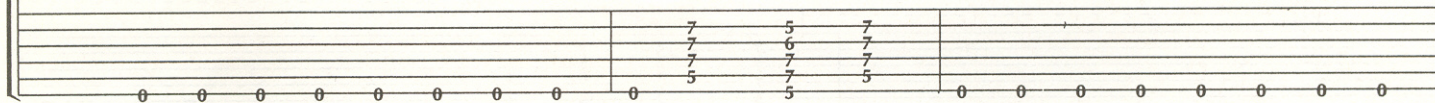
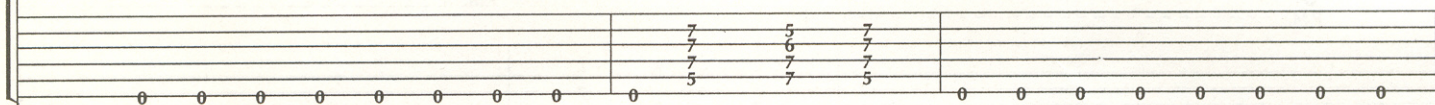
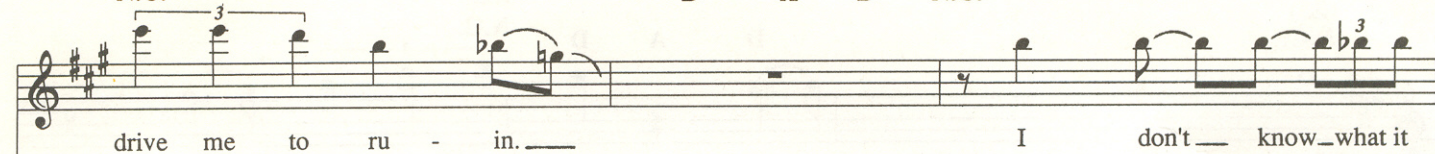
P.M. ————

(E5)
N.C.

D

A

D

(E5)
N.C.

(E5)
N.C.

D

A

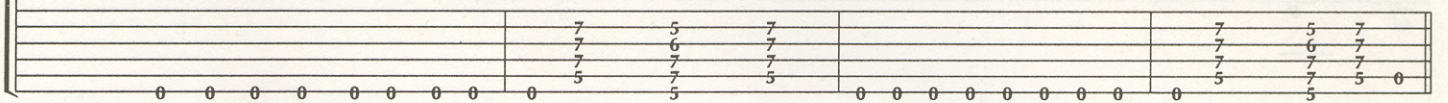
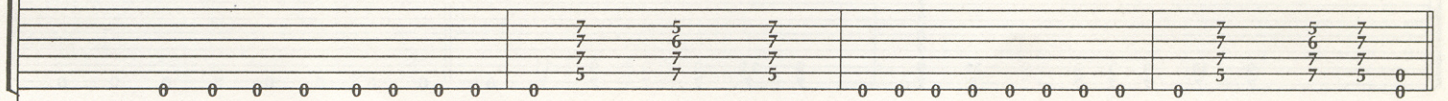
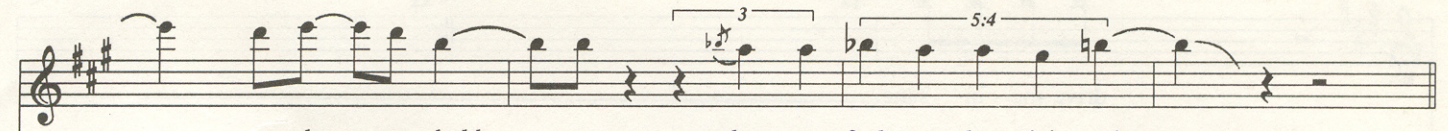
D

(E5)
N.C.

D

A

D

**Chorus:**

A5

A6

A5

A6

A7

A5

A6

A5

A6

A7

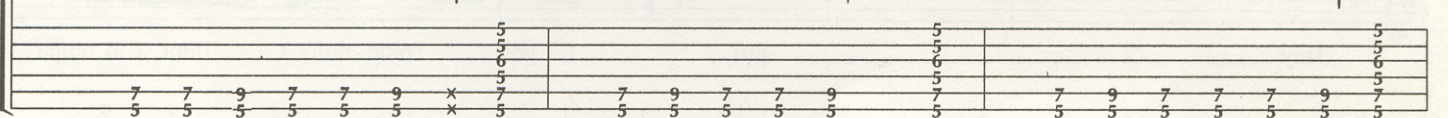
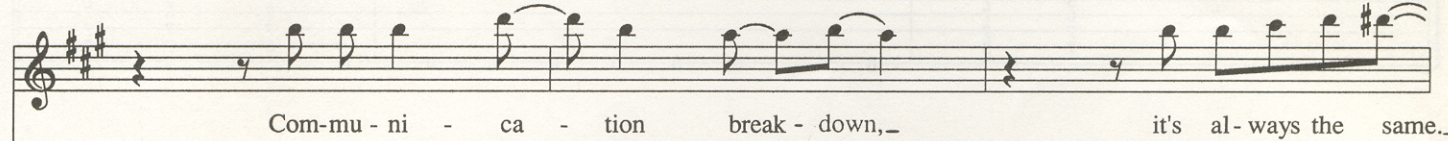
A5

A6

A5

A6

A7



A5 A6 A5

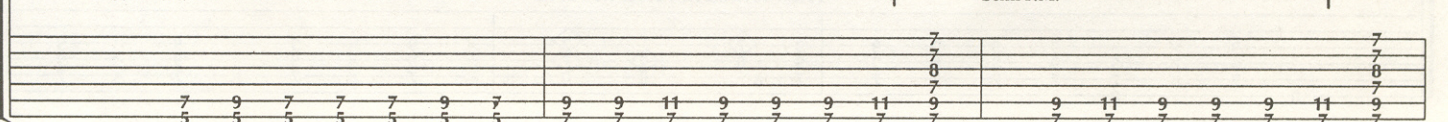
A6 A5 B5

B6 B5

B6 B7

B5 B6 B5

B6 B7



Semi P.M.

Semi P.M.

Guitar1

f

Guitar 2 tacit

P.M.

P.M.

(E5)
N.C.

Hey,

girl,

I

some

thing

— t

nk yo

ought

P.M.

P.M.

P.M.

*Harmonics notated in \diamond TAB

P.M.

to know Hey, _____ babe, _____ I wan - na

D A D E5 **D A D**

P.M. P.M.

Rake Rake P.M.

tell you that I _____ love you so. _____

E5 D A D

P.M. P.M.

E5 **D** **A** **D** **E5**

I wan - na hold _____ you in my arms, _____ yeah! _____

P.M. _____

P.M. _____

P.M. _____

P.M. _____

D A D E5

I'm nev - er gon - na

P.M.

P.M.

P.M.

P.M.

D A D E5 D A D

let you go, — yes, I like your charms. —

P.M. P.M. P.M. P.M.

Rake

Chorus: A5 A6 A7 A5 A6 A5 A6 A7 A5 A6 A5 A6 A7

Com-mu - ni - ca - tion break - down, — it's al - ways the same. —

f Semi P.M. Semi P.M. Semi P.M.

A5 A6 A6 A5 B5 B6 B6 B7 B5 B6 B5 B7 B5 B6 B7

Hav - ing a ner - vous break - down, —

Semi P.M. Semi P.M.

B6 B5 B6 B7 B6 B5 E

drive me in - sane. Whoa. Suck!

Semi P.M. Semi P.M. Guitar 1 Guitar 2 tacet Even gliss.

Guitar Solo

E **D** **A** **D**

ff (With wah fixed in treble position)

+1 12 15 12 12 14 14 +1 14 15 12 12 12 14 +1 12 15 12 12 14 14 +1 12 15 12 12 14

Semi-P.M. throughout

9 9 9 9 9 9 9 9 7 5 7
9 9 9 9 9 9 9 9 7 6 7
7 7 7 7 7 7 7 7 5 7 5
0 0 0 0 0 0 0 0 5 5 5

E5 **D** **A5** **D5** **E5**

With fingers and pick

+1 12 15 14 12 15 12 12 12 14 14 +1 14 12 14 +1/2 14 12 14 12 14 +1 12

9 9 9 9 9 9 9 9 9 7 5 7 9 9 9 9 9 9 9
9 9 9 9 9 9 9 9 9 7 6 7 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7 7 5 7 5 7 7 7 7 7 7 7
0 0 0 0 0 0 0 0 0 5 5 5 0 0 0 0 0 0 0

D5 **A5** **D5** **E5** *loco*

8^{va}

+1 12 15 12 15 12 12 15 15 12 15 12 14 +1

9 7 5 7 9 9 9 9 9 9 9 9 9
9 7 6 7 9 9 9 9 9 9 9 9 9
7 5 7 5 7 7 7 7 7 7 7 7 7
0 5 5 5 0 0 0 0 0 0 0 0 0

[illegible][illegible]

B5 B6 B5 B6 B7 B5 B6 B5 B6 B7 B5 B6 B5 B6 B5

vous break-down, — drive me in - sane.

8va

Hold bend Rush tempo

17 20 19 17 18 17 19 +1 19 19 17 18 17 17 19 17 22 +1 22 +1 (22)

Semi P.M. — Semi P.M. — Semi P.M. —

9 11 9 9 9 11 9 9 11 9 9 9 11 9 9 11 9 0

[illegible]

Refrain:

(E5)
N.C.

D

A

D

(E5)
N.C.

Com-mu - ni - ca - tion break - down, —

(I want you to love me all night)

Guitar 1

loco

f
P.M.

P.M.

Guitar 2

mf

Semi P.M.

D A D (E5)
N.C.

D

A

D

(I want ——— you to ——— love me ———) Com - mu - ni - ca - tion break - down,

P.M.

P.M.

P.M.

Semi P.M.

(E5) N.C.

(E5) N.C.

(whoa, ah, a whoa, Com - mu - ni - ca - oh,)

P.M.

P.M.

Semi P.M.

D A D (E5) N.C.

tion break - down, (I want you to love me)

P.M.

P.M.

Semi P.M.

P.M.

D A 3 D (E5) N.C.
 Com - mu - ni - ca - tion break - down, (Lead vocal ad lib simile)
 (I want you to love)
 P.M. P.M.
 Guitar Solo
 f
 +1 +1 +1 +1
 12 12 12 12 (14) 12 (14)

(E5) N.C. D A D
 P.M.
 8va
 3
 Hold bend Hold bend
 +1/4 +1 +1 +1 +1
 14 12 14 12 19 20 19 19 20 19

(E5)
N.C.

D A D (E5)

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

P.M.

loco 8^{va}

Even release

+1 +1/2 +1/4 +1/2 +1/2 +1/4

0 15 +1 22 22 20 22 20 22

D A D (E5)
N.C.

Fade out

Com - mu - ni - ca -

P.M.

8^{va}

Fade out

3 3

20 17 19 17 20 17 19 17 20 17 19 17

I CAN'T QUIT YOU BABY

Words and Music by
WILLIE DIXON

Slow Blues ♩ = 160
A Mixolydian
No Chord

Oh, _____ I can't quit you, babe, _____

Guitar tacet

T
A
B

D9 A7

so I'm gon - na put you down _____ for a while. _____

Guitar 1

f *mf* 3 3 3

With slap echo throughout

Hold bend

+1 5 6 5 0 (8) 5 7 5 6 (6)

D7

I said I can't quit you, babe, _____

3 3 +1 5 5 6 5 8 +1 8

Even release

+2 18 7

D9

A7

my love for you, I could nev - er hide.

Even gliss.

rush

+1

+1

7 5 5 8 5 8 8 5 7 5 6 (6)

D

Oh, you know I love you, babe, —

A7

my love for you I could nev - er hide.—

E7

E7

When I feel you near me lit-tle girl,

13

D **A** **B \flat**

I know you are my one— de - sire. Oh! ———

Chorus 3:
A7

Oh! ——— **Guitar Solo**

A.H.

D7**A7**

Lay back

D7

Lay back

A7

First system of musical notation for guitar. The treble staff shows a melodic line with triplets and slurs. The bass staff shows a sequence of fret numbers: 4 6 5 8 5 8 5 7 7 5 6 7 5 5 6 7 5 7 5 5 8 5 8 5 5 8 5 8 7 5. The word "Lay back" is written above the final measure of the melodic line.

Second system of musical notation for guitar. The treble staff continues the melodic line with triplets and slurs. The bass staff includes a sequence of fret numbers: 5 4 4 5 4 5 4 5 4 5 4 5 7 0 0 0. The word "Lay back" is written below the first measure, and "accel." is written below the second measure.

A7

A

Bb

Third system of musical notation for guitar. The treble staff shows a melodic line with triplets and slurs. The bass staff includes a sequence of fret numbers with bends: 13 +2 13 +2 10 12 +1 13 10 6 7 7 8 8 5 6. The word "Lay back" is written above the final measure of the melodic line.

A7

A

Bb

A7 N.C.

Fourth system of musical notation for guitar. The treble staff shows a melodic line with triplets and slurs. The bass staff includes a sequence of fret numbers with bends: 7 7 +1 6 7 7 8 8 5 6 7 7 5 5 6 5 8 10 +1 10 10 8 +1 10 10. The word "Lay back" is written above the final measure of the melodic line.

A7 N.C.

A7 N.C.

First system of musical notation for A7 N.C. The staff shows a melodic line with various bends and vibrato. The fretboard diagram below includes fingerings: 10, 10, 8, 10, 10, (10), 10, 10, 10, 8, 10, (10), 10, and a final 11.

A7

D7

Second system of musical notation. The A7 section includes the instruction "Hold bend" and the D7 section includes "Even release". The fretboard diagram shows fingerings: 10, 10, (10), 9, 9, 7, 5, 7, 7, 5, 7, 5, 7, 5, 6, 5, 8, 5, 6, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7.

A7

Third system of musical notation for A7. The fretboard diagram includes the instruction "accel." and shows fingerings: 9, (9), 7, 7, 5, 7, 5, 7, 5, 8, 5, 8, 5, 7, 5, 7, 5, 7, 5, 4, 5, 4, 5, 4, 5, 4, 5, (5), 3, 5, 3, 5, 3, 5, 3.

E7

Fourth system of musical notation for E7. The fretboard diagram includes the instruction "Rake" and shows fingerings: 5, 7, 5, 7, 5, 7, 5, 3, 5, 3, 0, 1, 2, 2, 2, 2, 2, 2, 0, 2, 0, 2, 0, 0, 0, 2, 2, 2, 7, 5, 5, 8, 5, 5, 5, 8, 10, 8, 9, 10, 9.

[illegible]

Chorus 4:

[illegible]

D9

A7

you know it hurts me deep down — in - side.

Lay back

5
4
3

7 5 8 5 8 7 5 6 0

D7

Oh, _____ when you hear me moan-in' and groan-in', babe,

The musical score is written on three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The middle staff is a treble clef with a key signature of two sharps. It features a vocal line with a melisma (indicated by a wavy line) and a guitar solo. The guitar solo is marked with a '3' and a '3' under the notes. The bottom staff is a bass clef with a key signature of two sharps. It features a guitar solo with a '6' and a '7' under the notes, and a wavy line. The solo is marked with a '+1' and a '3' under the notes. The solo is marked with a '+1/2' and a '1' under the notes. The solo is marked with a '+1' and a '1' under the notes.

A7

you know it hurts me deep down in-side.

E9

[illegible]

D9

A7

A

Bb

N.C.

A

Bb

A

Bb

The musical score for "How Many More Times" is presented in two systems. The first system shows the guitar and bass parts. The guitar part has a key signature of two sharps (F# and C#) and a time signature of 4/4. It begins with a whole note rest, followed by a quarter note G#4, and then a quarter note A4. The bass part has a key signature of one flat (Bb) and a time signature of 4/4. It begins with a whole note rest, followed by a quarter note Bb3, and then a quarter note A3. The second system shows the guitar and bass parts. The guitar part has a key signature of two sharps (F# and C#) and a time signature of 4/4. It begins with a quarter note G#4, followed by a quarter note A4, and then a quarter note B4. The bass part has a key signature of one flat (Bb) and a time signature of 4/4. It begins with a quarter note Bb3, followed by a quarter note A3, and then a quarter note G#3. The score is divided into sections labeled N.C., A, and Bb. The guitar part includes a solo with a triplet and a +1 fret bend. The bass part includes a triplet and a +1 fret bend. The score is divided into sections labeled N.C., A, and Bb.

*Segue directly to
"How Many More Times"*

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

Moderate Shuffle ♩ = 145
Intro: E Mixolydian
Bass and Drums
No Chord

Guitar tacet
Bass arr. for Guitar

E Mixolydian

*With wah-wah pedal
+ = treble position
o = bass position

f
wah-wah + o + o + o + o + o + o + o + o + o simile
accel. with pedal
simile -----

E5 E/D D5 Dsus2 E5

mf Even gliss.
f accel. with pedal
mf Even gliss.

wah-wah + o + o + o + o + o + o + o + o simile
Tremolo picking -----
mf Even gliss.

N.C. gliss.
Ah.

wah-wah + o + o + o + o + o + o + o + o simile
Tremolo picking -----
mf Even gliss.

With Drum fill

Ah.

wah-wah

ff Tremolo picking

mf Even gliss.

wah-wah

561 7535

1. How

f With semi-P.M. throughout

man - y more times, —

more — times —

treat me —

treat me the way

Continue semi-P.M.

you the way you wan - na do. —

wan - na do. —

How man - y
Well 1

give you all my love, — please, —

Continue semi-P.M.

— please, — be true. —

D A N.C.

I'll give you

(Not muted) Let ring *Resume semi-P.M.*

all I've got to give, — rings, pearls, —
all I've got to give, — rings,

pearls, and all. all.
all.

N.C.
I'll give you get you to - geth - er ba -
I've got to

by I'm sure sure you're gon - na
Rake

crawl. _____

Rake

Let ring

E11/B

D/A

Oh

wan-na love some oth - er man, — too.

Rhythmic Figure 1

End Rhythmic Figure 1

Guitar Solo
Rhythmic Figure 1

E/B

D/A

f Even bend

Lay back

E/B

Lay back

Hold bend

5 3 3 3

12 14 12 14 12 14 12 14 12 14 12 13 14 (14) 15 14 (14)

D/A

Hold bend

Lay back

* Bend 2nd and 3rd strings together.

14 12 14 12 14 12 11 9 11

14 12 14 2

E/B

(D/A)

Bend and vibrate string behind the nut.

Bend and vibrate string behind the nut.

3 3 3 3

9 2 4 2 0 2 4 2 0 2 4 2 0 4 2 0 (0) +1/2 +1

4 2 0 +1 +1/2

E/B

The musical score for "The Wind" by John Williams is presented in two systems. The first system features a guitar part and a string quartet part. The guitar part begins with a tremolo, followed by a triplet of eighth notes, and then an accelerated section marked "accel." with a triplet of eighth notes. The string quartet part features a wide vibrato marked "Wide vibrato" and a triplet of eighth notes. The second system continues the guitar part with a triplet of eighth notes and the string quartet part with a triplet of eighth notes. The score is in G major and 2/4 time.

D/A

E/B

The musical score is for a guitar piece in the key of A major (three sharps: F#, C#, G#). The treble staff features a melody with various ornaments (bells, breath, and grace notes) and a triplet. The bass staff features a melody with a triplet. The score includes a capo position of +1 and a fret number of 14. The piece is titled 'E/B'.

D/A

12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11

17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16

E/B

12 11 12 11 12 11 12 11 (1 2 2 1) 21 17 19 15 +1

17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16

Even gliss.

D/A

8va (15) +1 1/2 17 +1 1/2 17 +1 1/2 17 (17) 15 15 17 17 15 15 17 15 17

Hold bend

8va +1 17 15 17 15

E/B

8^{va}

D/A

E/B8^{va}

Lay back

The musical score is divided into two main sections: 'Lay back' and 'Rush tempo'.

Lay back section: The first staff shows a melodic line in G major (one sharp) with a '8va' marking above the first measure. The second staff shows the corresponding fretboard positions: 17, (17), 15, 17, 15, (15), followed by a series of 15-12 fret intervals. A wavy line indicates a bend or vibrato over the first few notes.

Rush tempo section: The first staff shows a melodic line in G major. The second staff shows the corresponding fretboard positions, starting with 15-12 fret intervals. The tempo is marked 'Rush tempo'.

D/A

loco

8va

[illegible]

[illegible]

The musical score for "The Wind" by George Gershwin is presented in a single system. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piano introduction consists of a melody in the treble and a bass line in the bass. The guitar solo is marked with a "Guitar Solo" bracket and includes various techniques such as triplets, bends, and vibrato. The score is divided into measures, with some measures containing multiple notes and rests.

[illegible][illegible]

With Violin bow, wah-wah, and
echoplex

Even gliss. Even gliss. *mp*

wah-wah Tremolo with bow

Lay back

I was a young man, I could - n't re - sist,

Lay back

start - ed think - in' it o - ver, just what I had missed.

Got me a girl and I kissed her and

Lay back

then and then... Whoops! Oh, Lord, well I

did it a-gain! Now I got - ten child - ren on my own.

I got an-oth-er child on the way, that

Even gliss.

makes e - lev - en. But I'm in

con - stant heav - en I know it's all right in my

D/E E

mind, I got a lit - tle school - girl and

D/E

she's all mine. I can't get through to her 'cause it does-n't per - mit.

But I'm gon - na give her ev - 'ry - thing I got to give.

mf

Tremolo with bow

10
10

mf

(10)
(10)

(12)
(12)

(12)
(12)

(12)
(12)

(12)
(12)

(12)
(12)

(12)
(12)

Musical score for guitar and piano. The guitar part features a melodic line with triplets and a final triplet marked *fff*. The piano part has a steady bass line with triplets. The score is in 4/4 time and ends with a double bar line.

Tempo 2 (♩. = ♩)

N.C.

E7+9 N.C.

E7+9

Musical score for the first system of a vocal and piano duet. The vocal line has lyrics "Oh — Ro - sie, — oh girl, — oh Ro - sie, —". The piano accompaniment features chords and a bass line. The score is in 4/4 time.

N.C.

E7+9

N.C.

E7+9

N.C.

E7+9

Musical score for the second system of a vocal and piano duet. The vocal line has lyrics "oh — girl. — Steal a-way, now, — steal a-way, —". The piano accompaniment features chords and a bass line. The score is in 4/4 time.

N.C. E7+9 N.C. E7+9

steal a - way — ba - by, steal a - way. — (Ah,)

N.C. E7+9 N.C. E7+9

lit - tle Ro - bert An - tho - ny wants to come and play —

N.C. E7+9 N.C. E7+9 N.C. E7+9

why don't you come to me ba - by? Steal a - way. — Al - right!

N.C. E7+9 N.C. E7+9 N.C. E7+9

Al-right!

N.C. E7+9 N.C. E7+9 N.C. E7+9

Well, they call me the hun-

N.C. E7+9 N.C. E7+9 N.C. E7+9

ter, that's my name. — They

N.C. E7+9 N.C. E7+9 N.C. E7+9

call me the hunt - er, that's how I got my fame. —

B5

Ain't no need to — hide, —

N.C.

A

G

ain't__ no need to run,__ 'cause I've

Rush tempo—

ritard.

A tempo 1 (♩ = ♩.)

E5 N.C.

got you in the sights of my

Guitar tacet

The image shows a musical score for the piece "How" by John Williams. It is arranged for piano and guitar. The score is divided into two main sections: a piano introduction and a guitar solo.

Piano Introduction: The piano part begins with a series of chords in the right hand, mostly whole notes, while the left hand plays a simple bass line. The key signature is three sharps (F#, C#, G#).

Guitar Solo: The guitar part enters with a melodic line in the right hand, featuring triplets and wavy lines indicating vibrato. The left hand plays a bass line with fret numbers (0, 7, 5, 7, 5, 0) written below the staff.

Lyrics: The lyrics "How" are written at the end of the piano introduction.

N.C.

man - y more times barrel - house
man - y more times

barrel - house long. all night long.

How But I've

N.C.

got to get to you ba - by.

Oh, _____ please _____ come home _____

Rake

D

A

(E5)
N.C.

I've got _____ to get you ba - by.

D

A

(E5)
N.C.

Why don't you please come home?

GOOD TIMES BAD TIMES

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

Moderately ♩ = 95

Electric Intro:

Guitar 1 E5

Electric Guitar 1 E5

T	9	9	9	9	9	9
A	9	9	9	9	9	9
B	7	7	7	7	7	7

Electric Guitar 2

Electric Guitar 2

T	9	9	9	9	9	9
A	9	9	9	9	9	9
B	7	7	7	7	7	7
	0	0	0	0	0	0

*Key signature indicates E Mixolydian mode.

Verse 1:

E5 No Chord

(D)

(A)

In the days of my youth, I was told what it means to be a man.

* Let ring

9	9	9	9	9	9	9
9	9	9	9	9	9	9
7	7	7	7	7	7	7

5 7 7 7 7 5 4 7 4 5 6

*Let arpeggiated figures ring throughout unless notated otherwise.

E5 N.C. (D) (A) E5 N.C.

And now I've reached that age - I've tried to do -

(D) (A) E5 N.C. (D) (A)

all those things - the best I can. - No

(do -)

E5

N.C.

(D)

(A)

E5

N.C.

mat-ter how I try— I find my way in - to the same— old— jam.—

(D)

(A)

Chorus:

A

G

D

A

G

D

Good times, bad— times,— you know I've had— my share.— Well, my

Let ring

Let ring

Rush tempo

B A E B

woman left home for a brown-eyed man, but I still don't seem to care. —

7 9 9 9 9 9 9 9 7 9 9 9 9 7 9 9 9 9 4

5 7 7 7 7 7 7 7 5 7 7 7 7 5 7 7 7 7 2

7 9 14 14 12 12 12 7 9 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

F#5 E5 F#5 E5 F#5 F#5 E5 F#5 E5 F#5

Six - teen I fell in love with a girl as sweet as could be. It

Guitars 1 & 2

4 4 11 9 11 4 2 4 11 9 11 4 2 4 2 4 2

2 2 11 9 11 4 2 4 2 11 9 11 4 2 4 2 2 2

F#5 E5 F#5 E5 F#5 F#5 E5 F#5 E5 F#5

on - ly took a coup - le of days till she was rid of me. She

11 9 11 4 2 4 11 9 11 4 2 4 2 11 9 11 4 2 4 2

2 4 11 9 11 4 2 4 2 11 9 11 4 2 4 2 2 2

F#5

E5 F#5

E5 F#5

F#5

E5 F#5

E5 F#5

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

F#5

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

* Parenthesised notes played by
Guitar 1 only

Chorus:

B

Esus4

E

B

Esus4

E

Good times, bad times, — you know I've had my share. — Well, my

Electric Guitar 1

Electric Guitar 2

Let ring Let ring

C# B F# C#

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

(F#sus4)

*Guitar Solo
With Fill 1 (8 times)*

E5 D5 A5

Fill 1

Even gliss.

First system of musical notation. Chord labels: E5, D5, A5, E5, D5, A5. The staff shows a melodic line with various bends and releases. The fretboard diagram below the staff shows fingerings for the left hand, including bends (+1/4, +1/2) and releases (+2). The right hand part shows a steady eighth-note accompaniment.

Second system of musical notation. Chord labels: E5, D5, A5, E5, D5, A5. The staff includes a "loco" section marked with 'x's. The fretboard diagram shows fingerings and bends. The right hand part continues with eighth-note accompaniment.

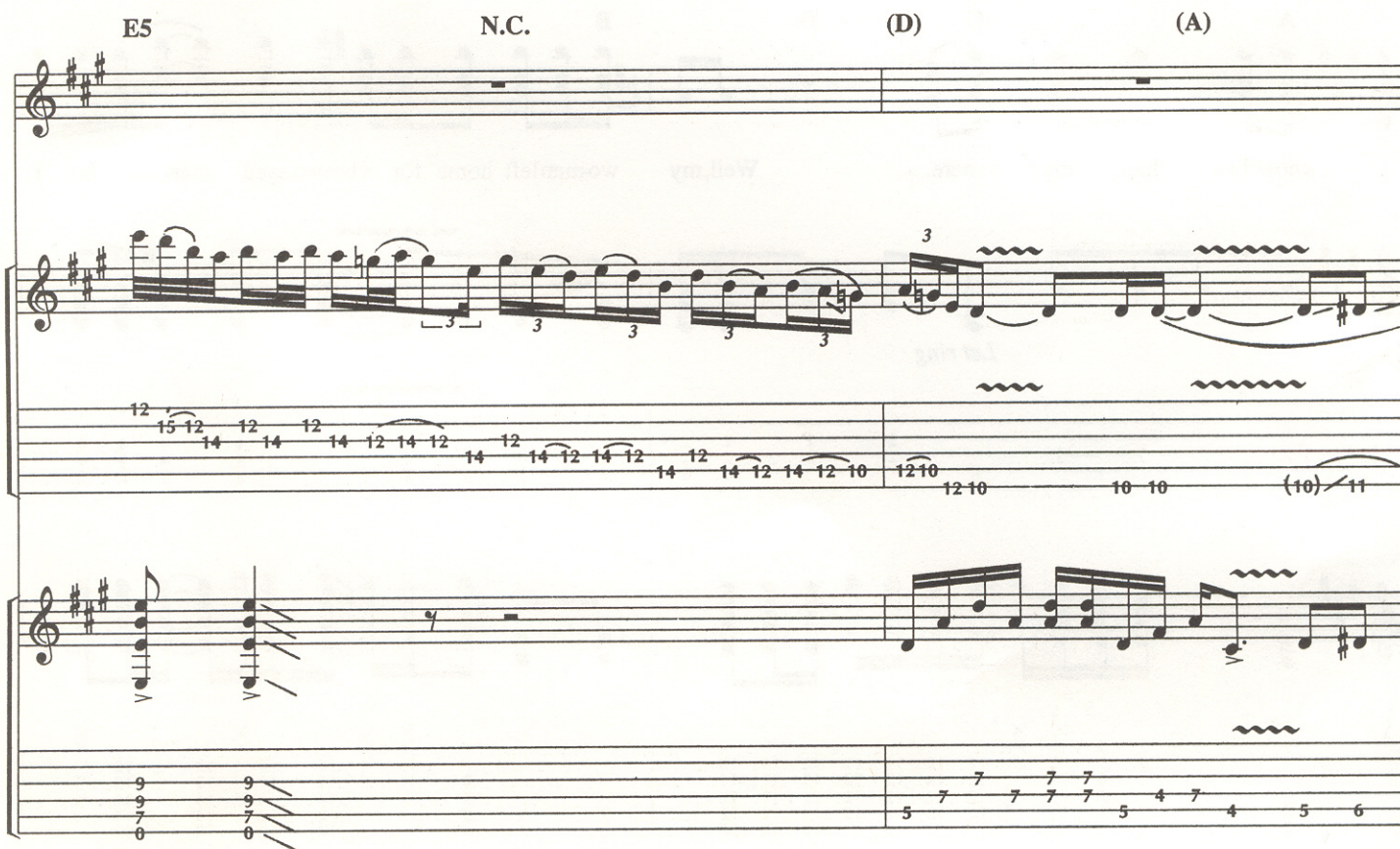
Third system of musical notation. Chord labels: E5, D5, A5, E5, D5, A5. The staff shows a melodic line with various bends and releases. The fretboard diagram shows fingerings and bends. The right hand part continues with eighth-note accompaniment.

[illegible][illegible]



still don't seem to care. _____

Even gliss.



E5 N.C. (D) (A)

E5 N.C. (D) (A)

I know what it means to be a-lone, —

8va

Hold bend

+1 +1/2 +1 +1/2 +1 +1/2 +1

20 20 20 20 20 20 20 20

12 (12)

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0

0 5 7 7 7 7 5 4 7 4 5 6

E5 N.C. (D) (A)

I sure do wish I was at home. —

8va

loco

3

+1

20 20 0 0

+2 +1 +1 1/2

19 19 20 20

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0

5 7 7 5 7 5 4 7 4 5 6

E5 N.C. (D) (A)

I don't care ___ what the neigh - bors ___ say, ___

8va

17 (17)

15 15 +1 15 15 +1 15 15 +1 15 15 +1

9 9 7 5 7 7 5 7 5 4 7 4 5 6

E5 N.C. (D) (A)

I'm gon - na love ___ you each ___ and ev - 'ry day. ___

8va

(15) (15)

9 9 7 5 7 7 5 4 7 4 5 6

Begin fade

E5

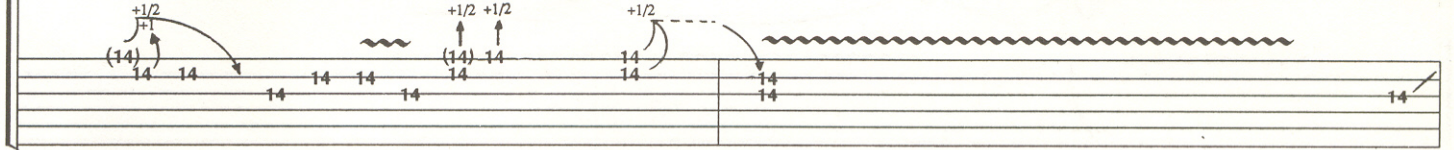
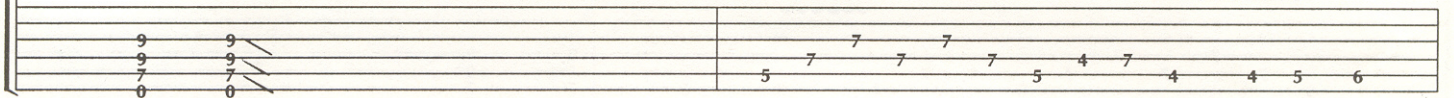
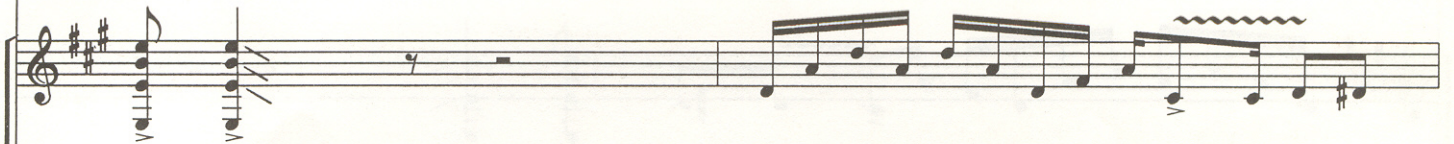
N.C.

(D)

(A)



You can feel the beat_ with- in_ my

*Hold bend*
 $\begin{matrix} +1/2 \\ +1 \\ (14) \end{matrix}$
 $\begin{matrix} +1/2 \\ +1/2 \\ (14) \end{matrix}$
 $\begin{matrix} +1/2 \\ 14 \end{matrix}$
*Bend both strings with same finger*

E5

N.C.

heart. _____



+1

15

14 12

14 12

14 12

14 12

14 12

14 12

14 12

14 12

12 10

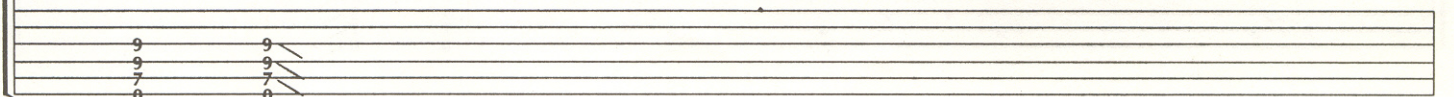
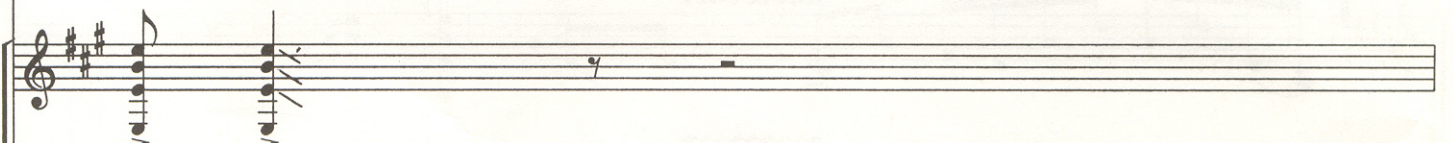
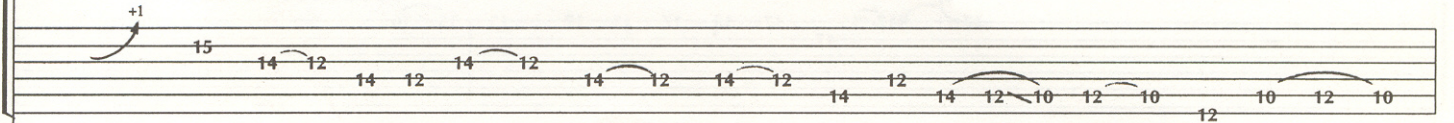
12 10

10 12

10 12

10 12

12



(D) (A) E5 N.C.

Re - al - ize — sweet — babe — we ain't nev - er gon - na part. —

10 5 (5)

5 7 7 7 7 5 4 7 4 5 6 9 9 9 7 0 0

Fade out

17 17 15 17 15 17 15 15 16

0 5 7 7 7 5 4 7 4 5 6 9 9 9 7 0 0

BABE I'M GONNA LEAVE YOU

Words and Music by
JIMMY PAGE

Moderately slow with halftime feel ♩ = 138

Intro:

Am Am7/G

Acoustic Guitar

mp Let arpeggiated figures ring throughout.

T
A
B

D/F# D7/F# F E Am7

Am7/G D/F# D7/F# F E

Verse 1:
Am7

Am7/G

D/F#

D7/F#

Babe, ba - by,



F

E

Am7

Am7/G

ba - by, I'm gon - na leave you.

accel.



D/F#

D7/F#

F

E

Am7

I said ba - by



Am7/G

D/F#

D7/F#

F

E

you know I'm



Am7 Am7/G D/F# D7/F#

gon - na leave ____ you. ____

F E F6 F E7 E

I'll ____ leave you ____ when the sum-mer time, ____

F6 F E7 E Am

leave you when the sum-mer comes a rol - lin', ____

Am7/G D7/F# F E

____ leave ____ you when the sum - mer ____ comes a -

80

Am Am7(no3rd) Dm(addE)/A Am Am7(no3rd) Dm(addE)/A

long.

mf

Acoustic Guitar 2

mf

3

Am Am7(no3rd) Dm(addE)/A

Am

Am7(no3rd) Dm(addE)/A

To Coda \oplus 1 & 2

Am Am7/G D7/F#

Ba - ba, ba, ba, ba, ba -

mp

0 2 2 0 2 2 0 3 2 0 1 0 2 1 0 2 1

by, mmm ba - by I don't wan - na leave you

D/F# D7/F# F E Am7

I ain't jok - in' wo - man I've got to ram - ble,

Am7/G D7/F# F E

oh yeah,

Am7 Am7/G D/F# D7/F#

Ba - by, ba - by I won't be there,

Fill 1
Acoustic Guitar 2

F E F6 F E7 E

real - ly — got to ram - ble, —

F6 F 5:4 E7 E

I — can hear it cal - lin' me — the way it

Am Am7/G

used to do —

D7/F# F E D.S. al Coda

I can hear it cal - lin' me — back home —

Coda 1

A5(addB) **Am7(no3rd)** **Dsus4/A** **Dm/A**

With Fill 2

mp
Let ring throughout

A5(addB) **Am7(no3rd)** **Dsus4/A** **Dm/A** **A5(addB)** **Am7(no3rd)**

Fill 2

Slide Guitar (with backwards echo)

Slow even gliss. *Even gliss.*

Tuning: ① =D

Dsus4/A

Dm/A

A5(addB)

Am7(no3rd)

Dsus4/A

Dm/A

85

First system of musical notation. The top staff shows a vocal line with notes and rests. The bottom staff shows a guitar line with fret numbers (0, 7, 8, 6, 2, 4, 5, 3, 7, 9, 8, 0, 7, 7, 6, 0, 7, 7, 6). Chords are indicated above the staff: Dsus4/A, Dm/A, A5(addB), Am7(no3rd), Dsus4/A, and Dm/A.



Vocal ad lib. on D.S.

Am

Am7/G

D7/F#

Second system of musical notation. The top staff shows a vocal line with lyrics: "Ba - by, — C'mon, Babe!". The bottom staff shows an acoustic guitar line with fret numbers (0, 1, 2, 0, 0, 0, 0, 3, 3, 0, 3, 3, 0, 2, 2, 0, 2, 2, 0, 0, 0, 0, 0, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2). Chords are indicated above the staff: Am, Am7/G, and D7/F#.

Electric Guitar

Third system of musical notation. The top staff shows an electric guitar line with notes and rests. The bottom staff shows fret numbers (7, 7, 7, 7, 0, 5, 5, 0, 5, 5, 0, 5, 5, 0, 3, 3, 0, 3, 3, 0, 2, 2, 0, 2, 2, 0, 2, 2). The dynamic marking *f* is present.

Riff A

Fourth system of musical notation. The top staff shows Riff A with notes and rests. The bottom staff shows fret numbers (9, 14, 14, 9, 14, 14, 9, 12, 12, 9, 12, 12, 9, 11, 11, 9, 11, 11, 7, 12, 12, 7, 12, 12, 7, 10, 10, 7, 10, 10, 7, 9, 9, 7, 9, 9). The dynamic marking *f* is present.

Fifth system of musical notation. The top staff shows a short guitar line with notes and rests. The bottom staff shows fret numbers (9, 10, 10, 9, 9, 7, 8, 8, 0, 7, 7). The dynamic marking *f* is present.

Fill 4

Sixth system of musical notation. The top staff shows a Pedal Steel line with a quick gliss. The bottom staff shows fret numbers (17, 17). The text "Pedal Steel Arr. For slide gtr. Tuning: ① = D" is present.

Fmaj7 **E** **Am** **Am7/G**

I'm gon - na leave you girl, —

[illegible]

Am7/G D7/F# Fmaj7 E

by, you ——— know, I've real - ly

3 3 3 0 3 3 0 2 2 0 2 2 0 0 0 0

3 3 3 3 3 3 2 2 2 2 2 2 1 3 3 0

3 3 3 3 3 3 2 2 2 2 2 2 0 1 1 0

3 3 3 3 3 3 2 2 2 2 2 2 0 1 1 0

G Am (G6) Am Am7/G D9/F# D7/F#

got to leave ——— ya, ———

3 0 0 0 0 0 3 3 3 0 3 3 0 2 2 0 2 2

3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

Fmaj7 E E F E D E

oh, I can hear it cal - lin' me, —

With Riff B

(b) 0 0 0 0 0 1 1 1 1 9 9 9 7 9 9

1 2 1 2 0 1 2 2 2 9 9 9 7 9 9

3 3 2 2 2 3 3 3 3 7 7 7 0 5 7 0

1 0 0 0 0 1 1 1 1 0 0 0 0 0 0

(b) 3 3 2 2 2 3 3 3 3 2 2 2 2 2

0 1 1 0 0 0 1 1 0 1 0 0 0 0

F

E

D.S. al Coda

I said don't you hear it cal - lin' me the way it

2 2 2 2 2 2 0 1 1 0 1 1 2

3 0 3 0 3 3 0 2 2 0 2 2 0

1 1 1 1 1 1 0 0 0 0 0 0 0

2 3 3 3 3 2 2 2 2 2

0 1 1 0 1 1 0 0 0 0 0 0

Riff B

Pedal Steel (Arranged for Slide Guitar)

Tuning: ① = D

10 9 10 9 10 9 10 9

Coda 2

Am Am7/G D/F# D7/F#

used to do. —

Acoustic Guitar Solo

F E Am Am7/G

D/F#

D7/F#

F

E

3

Rush tempo

3 3 6 3 1

0 1 3 0 3 1 0 1 0 2 0 2 0 3 2 0 2 0 2 0 3 0 3 0 3 1 3 1

$\text{♩} = \text{♩}$

2 0 2 3 0 2 1 3 2 1 2 1 0

2 2 0 2 0 1 3 2 1 0 2 1 0

Am7

F/A

G7

G6 F#m7

D(addE)

I know, _____ I know, _____ I know I'm nev-er nev-

5:4

2 1 3 2 1 1 0 0 1 0 0 0 0 0 3

0 0 2 1 3 2 1 0 3 2 4 2 4 2

Fmaj7

E

Am

Am7/G

er nev - er nev-er nev - er gon-na leave you, babe, —

D/F#

D7/F#

F

E

Am7

I've got - ta go a - way from this place

G6

G7

F#m7

D/F#

Fmaj7

E

I got - ta quit you, yeah, oh, —

Am

Am7/G

D7/F#

— ba - by, ba - by, ba - by, —

F E Am Am7/G

ba - by, — ba - by, — ba - by, —

With Fill 4

D7/F# Fmaj7 E Am

ba - by, — oh, —

With Fill 4 *With Fill 4*

Am7/G D7/F#

With Fill 4

Fmaj7 E

don't you hear it call - lin' him?—

Am Am7/G D7/F#

oh, _____ wo - man, _____

With Fill 3

The image shows a musical score for guitar. The top staff is a vocal line with lyrics "oh, _____ wo - man, _____". The guitar line is written on a six-string guitar. The first staff of the guitar line has a treble clef and a key signature of one flat (Bb). The second staff of the guitar line has a bass clef and a key signature of one flat (Bb). The guitar line includes a "With Fill 3" section, which is a 3-measure fill. The fill is written in the bass staff and consists of a sequence of notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-10

Fill 3



Even gliss.

5 (5)

The musical notation for 'Fill 3' consists of a single staff with a treble clef. It contains three notes: a half note on the second line (F4), a half note on the second space (G4), and a whole note on the second space (G4). A slur connects the first two notes, and the text 'Even gliss.' is written below the staff with a line pointing to the slur. Below the staff, the numbers '5' and '(5)' are written, with a line pointing to the '(5)'.

F E Am7 F/A G7 G6
 wo-man, I know,

*Pedal Steel 8^{va}
 Arr. for Slide Guitar
 Tuning: (1) = D 19 19 17 17 19 (19)

F#m7 D/F# Fmaj7 E Am7 F/A
 I know, it feels good to have you back a -

loco

10 10 10 10 10 10

(Alternate fingering)

G7 3 G6 3 F#m7 3 D/F# Fmaj7 E

gain and not know_ that one day ba - by, — it's real - ly gon-na

10 12 (12) 10 12

5 4 6 5 4 5 4 2 5 4 2 3 0 0

3 3 2 2 1 0

Am7 F/A G6 G7 F#m7 D/F# 3 F6 E

grow — yes it is, — We gon-na go walk-in' through the_ park_ ev-ry' day.

10 12 10 10 8 10 8 5

0 7 5 8 0 7 5 6 5 4 5 5 4 6 4 2 5 4 2 3 2 3 0 0 0 1 0

3 3 2 2 1 0

D.S.S. al Coda 3

Coda 3

Am7/G D/F# D7/F#

Am

go a - way. _____

Acoustic Guitar Solo 2

Rake

3 3 3 3 3

7 10 0 0 7 0 7 10 0 7 0 7 9 7 7

0 2 2 0 2 2 1 2 0 3 2 0 1 0 3 2 0 2 1

0 2 2 0 2 2 1 2 0 3 2 0 1 0 3 2 0 2 1

3 3 2 2

F E Am7 F/A G7 G6

oh, _____

3 3 3

4 7 5 4 5 4 2 4 2 7 7 8 7 5

+1 +1

(4) 3 2 1 2 1 0 2 1 3 2 1 1 0 0 1 0 0 0

1 3 2 1 0 2 1 3 2 1 1 0 0 1 0 0 0

1 0 0 0 3 3

That's when it's cal - lin' me,

The image shows a musical score for guitar and voice. The guitar part is written on a six-string guitar with a capo on the first fret. The score is divided into three systems, each corresponding to a different chord: G7, G6, F#m7, D/F#, Fmaj7, and E. The guitar part includes a melody line and a bass line. The melody line features various musical notations such as eighth notes, quarter notes, and triplets. The bass line is primarily composed of open strings and simple fretted notes. The voice part is written in a single staff, with the lyrics 'It was real - ly' appearing under the first system. The overall style is a simple, acoustic guitar arrangement.

Am (Ooh,) Am7/G D7/F#

real - ly good_ you _ made me

Lay back Rake Rake Rake Rush tempo Rake Rake Rake Rake

F6(-5) E (Ooh,) Am (Ooh,) Am7/G

hap-py ev - 'ry sin - gle day. _

Even gliss.

D7/F#

F

E D.S. al Coda

But now, _____ I've got to go a -

Even gliss. *Even gliss.*

Coda 4 Free time

F

E7

That's when it's cal - lin' me. _____

On cue

I said that's when it's cal - lin' _____ me, _____ back _____ home. _____

snap

Slowly
A/C#

Cm6

Bm7

Bbmaj7

First system of music, measures 1-8. The top staff is a treble clef with a whole note chord. The middle staff is a treble clef with eighth notes and a *mp* dynamic. The bottom staff is a bass clef with eighth notes and a *mp* dynamic. The music is marked *Let ring throughout* and *ritard. poco a poco*. Chord changes are indicated above the staves: A/C# (measures 1-2), Cm6 (measures 3-4), Bm7 (measures 5-6), and Bbmaj7 (measures 7-8). Fingering numbers are provided for the middle and bottom staves.

Second system of music, measures 9-12. The top staff is a treble clef with a whole note chord. The middle staff is a treble clef with eighth notes and a *mp* dynamic. The bottom staff is a bass clef with eighth notes and a *mp* dynamic. The music is marked *Let ring throughout* and *ritard. poco a poco*. Chord changes are indicated above the staves: Am(addB) (measures 9-10), Am (measures 11-12), Am(addB) (measures 13-14), Am (measures 15-16), Am(addB) (measures 17-18), and Am (measures 19-20). Fingering numbers are provided for the middle and bottom staves. The section ends with a *On cue* marking and a *(Pedal Steel)* marking.

YOU SHOOK ME

Words and Music by
WILLIE DIXON and J.B. LENOIR

Slow blues ♩ = 155
E mixolydian
Intro:
No Chord

Electric Slide Guitar

f With distortion

Even gliss.

(A7) (E7) (A7) (E7) (B7) (A5) (G5)

You know you

Semi-P.M. throughout

(E7) (A5) (G5) (E7) (A5)(G5)

shook me, _____ you shook me all _____ night long. _____

P.M. Slow, even gliss. P.M.

The musical score is written for guitar and voice. It begins with an introduction in E mixolydian mode, marked 'Slow blues' with a tempo of 155. The guitar part is played with an electric slide, starting with a 'No Chord' section. The first guitar line features a series of slides and bends, marked with a forte dynamic and 'With distortion'. The second guitar line continues with similar techniques, including a 'gliss.' (glissando). The vocal line enters with the lyrics 'You know you', accompanied by a series of chords: (A7), (E7), (A7), (E7), (B7), (A5), and (G5). The guitar part then plays a complex sequence of notes and slides, marked 'Semi-P.M. throughout'. The vocal line continues with the lyrics 'shook me, _____ you shook me all _____ night long. _____', with the guitar providing accompaniment. The final section of the score is marked 'Slow, even gliss.' and 'P.M.' (Pianissimo), featuring a series of slides and bends.

You know you shook me ba - by, you shook me all night long.

Even gliss.

P.M.

(E7) (A5) (G5) (E7) (B7)

You shook me so hard - ba - by

Even gliss. P.M. Even gliss.

(7) (4) 12 (12) 12 10 12 15 12 14 12 (12) 12

* D notes rings sympathetically

[illegible]

(E7) (A5) (G5) (E7) (A5) (G5)
 N.Q.
 that whist-les, and I have birds that sing.
 P.M. * Harm. Even gliss. P.M.
 0 0 0 0 0 0 5 3 0 0 9 9 7 9 9 12 7 9 7 (7) 0 0 5 3 +1/4
 * Harmonic results from slide hitting low E string

(E7)

(A7)

I have a bird _____ that whist - les, _____ and I have birds _____ that sing..

Even gliss.

P.M. -----

0 2 2 2 2 0 9 7 9 9 12 7 9 9 7 9 (9) (2) 9 7 9 9 12 7 9 7

(E7)

(A5) (G5) (E5)

(B7)

I have a bird _____ won't do noth-in'. _____ Oh! _____

P.M. ----- +1/4

(7) (4) 0 5 3 0 2 2 0 0 10 12 12 10 12 10 12 12 14 12 (12)

(A7)

oh! _____ Buy a dia-mond ring, hey.

8va loco

22 24 24 22 24 22 24 22 24 22 20 21 21 21 21 20 17 19 17 16 17 16 17 18 19 10 12 12

Organ Solo

(E7)

(A5) (G5) E5

A5 G5 E5

G5

mp (Without slide) *mf* *sim.*

Semi-P.M. throughout ----- +1/4

0 0 0 0 0 0 5 3 2 2 4 4 2 0 2 0 2 2 4 4 2 0 0 3 3

E5 (A5) G5 A5 G5 A5 G5

Lay back slightly

E5 (A5) G5 E5 B7

end P.M. - 1 *Let ring* *Let ring*

A7 E7 (A7) (E7) (B7)

Let ring *Let ring*

Blues Harp Solo

E5 E6 E7 (A5) (G5) E5 A5 G5 E E6 E7 A G

+1/4

A5 E6 E5 (G5) A5 G (A5) A7 A G

+1/2

E5 E6 E7 A G E(addF#) E5 E(addF#) N.C. B7

Let notes ring -----

(A7) N.C. (E7) N.C. (B7)

div.

Guitar Solo

E5 E6 E7 E6 E5 E7 D7 G5 E A/E E (A5)(G5) N.C.

With Echoplex (increase echo level)

Let ring

E13sus4 E E5 A5 N.C.

Hold bend

semi P.M.

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two staves: a guitar staff and a piano staff. The guitar staff features a melodic line with various ornaments, including triplets and grace notes. Below the guitar staff is a fretboard diagram showing the fret numbers for the notes. The piano staff includes a bass line with a triplet and a chord diagram below it. The score is written in G major and 4/4 time.

E5 **E6** **E5** **N.C.**

8va

3 3 Hold bend +1 Hold bend +1 -1/2 +1 -1/2 +1 (19) 17 18 17 19 17 19 17 19

2 0 2 0 4 0 4 0 2 0 2 0 3 4 2 4 2 4 2 4

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part includes a key signature of three sharps (F#, C#, G#) and a time signature of 8/12. The bass part includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part features a series of chords: E5, E6, E5, N.C. (Natural Chord), and B7. The bass part features a series of chords: E5, E6, E5, N.C., and B7. The guitar part includes a series of notes: G#4, A#4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#125, A125, B125

(A7)
N.C.(E7)
N.C.

loco

pre-bend additional 1/4 step

accel.

Hold bends -----

Let ring

B7

E7

(A5) (G5) E7

You know you shook me ba - by,

you shook me all — night long..

Even gliss.

With slide

gliss. A5 G5 E7

I know you real - ly, real-ly did babe. — I said you shook —

Even gliss. *With slide* — — —

(7) (4) 2 9 7 9 9 12

0 5 3 0 0 0 0 0

A7

— me ba - by, — you shook me all — night long. —

With slide *Even gliss.* *With slide* — — —

7 9 7 9 0 4 0 9 9 9 12 9 9 12 7 9 7

gliss.

You shook me

Even gliss.

3 3 3

7 (4) (2) 12 12 10 12 10 12 10

0 5 3 0 0 0 0 0

Rubato
(A7)
N.C.

B7

so hard_ ba - by Babe! _ Ah, ah!

Even gliss.

Without slide
With pre-echo through fine

10 12 10 12 10 12 15 17 15 12 14 12 12 17 17

Ah, ah! Ah, ah! Ah,

8va

+1 +1 +1 +1 +1 +1

17 17 (17) 15 17 17 (17) 15 17 15 (15) 17 17 (17) 15 17 15

ah! Ah na na!

Even release

+2 +1 1/2 +1 1/2 +2

20 17 17 (17) 20 17 17 (17)

Vocal ad lib.

Ah, _____ na na! You shook me, all _____

loco

+1 +1 +1

12 15

_____ night _____ long! _____

A tempo

12 14 12 14

F E7

+1/2 +1/2 +1/2

14 12 14 12

7 8 6 7 6

0 0 0

DAZED AND CONFUSED

Words and Music by
JIMMY PAGE

Moderately slow ♩ = 158

Intro:

No Chord

Electric Guitar (use neck-position pickup)

mp *Harm. with wah- wah throughout *mf* Switch to treble pickup.

12 12 5 5 12

Verse 1:

N.C.

Been dazed and con - fused — for so long it's not true.

Want-

Harm.

12 12 5 5 5

ed a wo - man, never bar-gained for you. —

Lots of peo-ple talk - in', few of them know —

Harm.

5 12 12 12 12

* Rock wah-wah pedal simile to the following rhythm figure. (+ = treble position, 0 = bass position)

ritard.

soul of a woman was cre-at - ed be - low, _____ yeah. _____

8va

loco

f

+1/2

0 4 4 2 2 0

f

div.

+1/2

14 14 12 12 9 9 7 7 0

*Upstemmed part played through fuzztone with octave effect (8va higher).
This can also be recreated with a pitch transposer.

Verse 2:

You hurt _____

+1/2

4 4 2 2 0 4 4 2 2 0 4 4 2 2 0

+1/2

14 14 12 12 9 9 7 7 0 4 4 2 2 0

Even release

+1/2

— and a-bused— tell-in' all of your lies.— Run 'round sweet ba-by, Lord,— how they hypno-tize.—

Sweet lit-tle ba-by, I don't know where you been... Gon-na love you ba-by, here I come a -

gain. —

Guitars 1 and 2

Guitar 3

B5 N.C.

div.

*Upstemmed part with 8va fuzz

Ev - 'ry

Verse 3:

day I work so hard— bring-in' home my hard-earned pay. Try to love you ba-by, but you push me a-way.—

Don't know where you're go-in', I don't know just where you've been; sweet lit-tle ba-by, I want—you a -

B5 N.C. B5 N.C. B5 N.C.

gain.—

Guitars 1 and 2

Guitar 3

B5

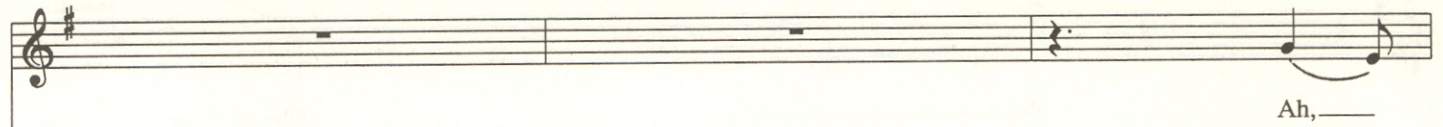
N.C.

B5

A5 N.C.

G5

N.C.



Guitar 1

div. *mf* *semi-P.M.* *semi-P.M.*

4 4 2 2 4 2 4 4 4 4 2 5 5 5 5 2
 4 4 4 2 4 2 4 4 4 4 2 5 5 5 5 2
 2 2 2 2 2 2 2 2 2 2 0 3 3 3 3 0

Guitar 2 with violin bow, echo and wah-wah.

5 7 5 7 5 7

9 9 9 3 0

ah, ___ ah, ___ ah, ___

3 0 3 0 7 10 7

ah, ___ ah, ___

7 10 12 14 12 10 12 10 12

ah, _____ ah, _____

14 12 10 12 10

5

ah, _____ (ah) _____

+1/2

Even gliss.

9

7

ah, _____

div.

Even gliss.

14 10 12 7 10

14 10 12 7 10

14

(14)

* Overdubbed fill. Tremelo with bow and wah wah.

ah, ah, ah.

Continue tremelo with bow.

14 7 10 7

12 7 7 7



First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a piano (*p.*) dynamic. The bottom staff is a bass clef and contains four measures of chords with fingerings: 10/7, 7/5, 7/5, and 10.



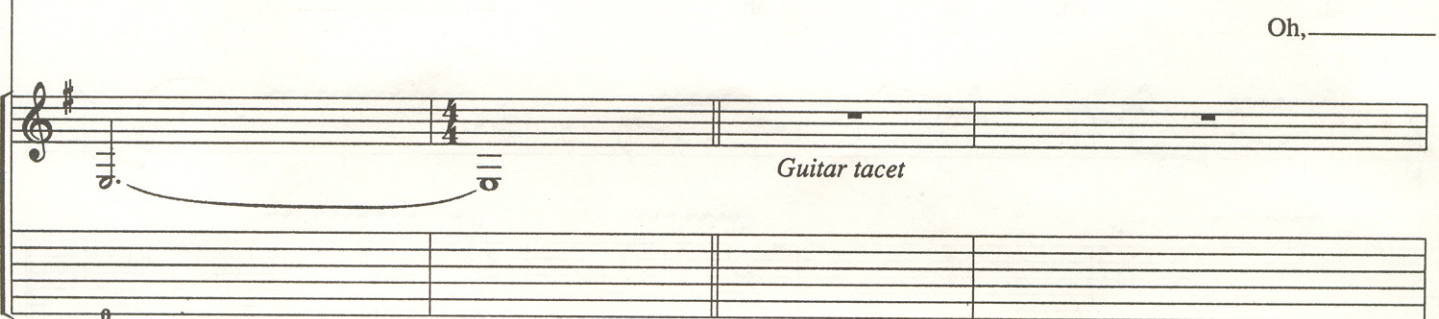
Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a piano (*p.*) dynamic. The bottom staff is a bass clef and contains four measures of chords with fingerings: 12, 12/11/10, 9/8/7, 6/5/4, 3/2/1, and 1. The word *div.* is written above the first measure of the bottom staff.



Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a piano (*p.*) dynamic. The bottom staff is a bass clef and contains four measures of chords with fingerings: 1, 1, 1, and 1.



Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a piano (*p.*) dynamic. The bottom staff is a bass clef and contains four measures of chords with fingerings: 1, 1, 1, and 1.



Fifth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a piano (*p.*) dynamic. The bottom staff is a bass clef and contains four measures of chords with fingerings: 1, 1, 1, and 1. The word *Guitar tacet* is written above the second measure of the bottom staff. The word *Oh,* is written above the fourth measure of the bottom staff.

yeah! _____ Al - right! _____

f With wah-wah

12 12 12 14 12 14 12 14 12 14

3

+1/4 +1/4 +1/4 +1/4

12 14 12 14 12 14 12 14 12 14 12 14 12 14 15 17

Guitar Solo

Ah, ah, ah, ah, ah, ah,

+1 +1 +1 +1 +1

14 16 14 (16) 12 14 10 12 8 10 7 9

ah, ah, ah, ah, ah. _____

+1 +1 +1 +1 +1

5 7 8 10 7 9 3 5 2 4 4 16 (0) 14

8^{va} -----

Lay back -----

8^{va} -----

loco

Hold bend

8^{va} -----

loco

A.H.

Bend string and vib. behind nut

continue bending behind nut

8^{va} -----

8^{va} -----

First system of musical notation for guitar. The treble staff contains a melody with eighth notes, triplets, and a 'loco' section. The bass staff shows fret numbers: 17, 17, 0, 17, 15, 15, 15, 15, 12, 12, 12. Bending instructions include $+1\frac{1}{2}$ and $+1$.

Second system of musical notation for guitar. The treble staff continues the melody with triplets and eighth notes. The bass staff shows fret numbers: 9, 9, 9, 9, 9, 7, 0, 4, 4, 4, 2, 0, 2, 4, 2, 0, 2. Bending instructions include $+1$.

Third system of musical notation for guitar. The treble staff features triplets and a 'Harm.' (harmonic) instruction. The bass staff shows fret numbers: 4, 2, 0, 2, 4, 2, 0, 2, 2, 4, 2, 4, 2, 0, 0, 2, 0, 2, 0, 2, 4, 2, 0, 4, 2, 0. A natural sign is present over the 4th fret in the 10th measure.

Fourth system of musical notation for guitar, showing chords E, D, A, E, and G. The bass staff shows fret numbers: 9, 9, 9, 7, 0, 7, 5, 6, 7, 5, 9, 7, 12, 12, 12, 10. A 'div.' (divisi) instruction is present.

Fifth system of musical notation for guitar, showing chords E, D, A, E, and G. The bass staff shows fret numbers: 9, 9, 9, 7, 0, 7, 5, 6, 7, 5, 9, 7, 12, 12, 12, 10. The lyrics "oh don't leave me so con - fused," are written below the staff.

E D A E G

no!

9 9 9 7 5 6 7 7 5 9 9 9 7 12 12 12 10

B5 N.C. B5 N.C. B5 N.C.

Oh,

Guitar 1

Guitar 2

4 4 4 2 4 2 4 4 4 4 2 4 2 4 4 4 4 2 4 2 4 4 4 4 2 4 2 4 4 4 4 2 4 2 4

B5 N.C.

ba - by! —

div.

Upstemmed part with 8va fuzz.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with the lyrics 'ba - by!' followed by a fermata. Above the staff, there are markings 'B5' and 'N.C.' (Natural Chord). The middle staff is a guitar part in treble clef, showing a sequence of chords and single notes with various fret numbers (4, 2, 0, 2, 4, 2, 0) and bends (+1/2). The bottom staff is a bass part in bass clef, also showing fret numbers (9, 7, 9, 7, 9, 7, 9) and bends (+1/2). A 'div.' (divided) marking is present above the bass staff. A note at the bottom of the system reads 'Upstemmed part with 8va fuzz.'

Been

The second system of the musical score continues the three-staff format. The top staff is a vocal line in treble clef, starting with the word 'Been'. The middle staff is a guitar part in treble clef, showing fret numbers (2, 0, 4, 2, 0, 5, 4, 2) and bends (+1/2). The bottom staff is a bass part in bass clef, showing fret numbers (12, 14, 12, 14, 12, 14, 12) and bends (+1/2).

dazed and con-fused for so long, it's not true, — want-ed a wo-man never bargained for you. —

mp
Layback
+1/2

Guitar 3 tacet
+1/2

Take it ea-sy ba-by, let them say what they will. — (Will your) tongue wag so much when I send you the

mf
+1/2

+1/2

+1/2

B5 N.C. B5 N.C. B5 N.C.

bill? — Ooh, — yeah! — Al - right!

Guitar 1
div.

Guitar 2

B5 N.C. E5 D5 (A5) N.C. (G5)

Guitar 1
tacet

(B5) (A5) (E5) (B5) (E5) (D5)

Oh, oh, oh,

Guitar 1
tacet

oh, oh, oh, oh, oh, oh,

Guitar 1
tacet

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*BABE, I'M GONNA LEAVE YOU
BLACK MOUNTAIN SIDE
COMMUNICATION BREAKDOWN
DAZED AND CONFUSED
GOOD TIMES BAD TIMES
HOW MANY MORE TIMES
I CAN'T QUIT YOU BABY
YOU SHOOK ME
YOUR TIME IS GONNA COME*



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