

LED ZEPPELIN

ROCK AND ROLL

by Jimmy Page/Robert Plant/John Paul Jones/John Bonham
© 1972 SUPERHYPE PUBLISHING

ROCK AND ROLL

GUITAR

A classic Zeppelin number. As the title implies, the phrasing is all in typical rock 'n' roll style - strong picking, a big sound, and straightforward tight backing work. The solo features a number of tricky passages, so tackle them with care and concentrate on one at a time.

BASS

A very orthodox eight beat root note bass line here. Bass and bass drum are often playing the same pattern, so be sure to beef up your sound with a strong attack and accurate rhythms. The more simple it is, the more you

need techniques to bring out the accents and the feel of the thing.

DRUMS

The eight beat rhythm pattern forms the basis of the song, and the powerful bass drum gives it its characteristic feel. There's little call for delicacy; raw power is what's needed, but that needn't mean rough playing. Concentrate on strict timekeeping to bring out the feel of the piece.

The musical score is arranged in six staves from top to bottom: Vo. (Voice), Gt.-I (Guitar I), Gt.-II (Guitar II), Kb. (Keyboard), Ba. (Bass), and Dr. (Drums). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The 'Intro.' section is marked above the first measure of the voice staff. The guitar staves (Gt.-I and Gt.-II) show a simple chord progression with a capo on the second fret, indicated by 'A' and 'B' above the staff lines. The keyboard staff (Kb.) shows a simple chord progression. The bass staff (Ba.) shows a simple root note bass line. The drum staff (Dr.) shows a complex rhythm pattern with a hi-hat crash, indicated by a circled '1' below the staff.

① (Dr.) : Play the hi-hat half open like a crash cymbal.

A **D**

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D **A** **E**

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Ⓢ (Gt.) : For the semitone bends at the third fret (5th, 6th strings), pull the strings down. The timing of the syncopation needs to be exact.

A **B** **A**

Vo. It's been a long time since I Rock and Rolled,

Gt.-I cho. **2**

Gt.-II cho.

Kb.

Ba. h. **3**

Dr.

A

Vo. It's been a long time since I did the Stroll. Ooh,

Gt.-I 4. **4.**

Gt.-II

Kb.

Ba. h. **3**

Dr.

③ (Ba.) : Powerful alternate picking.

D **A**

Vo. let me get it back, let me get it back, let me get it back, ba-by, where I come from.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

A **E**

Vo. It's been a long time, been a long time, been a long

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D **A**

Vo. lone - ly, lone - ly, lone - ly, lone - ly lone - ly time, yes it has.

Gt.-I cho. cho. cho. cho.

Gt.-II

Kb.

Ba.

Dr.

Detailed description: This system contains the first musical system. The vocal line (Vo.) is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with lyrics: "lone - ly, lone - ly, lone - ly, lone - ly lone - ly time, yes it has." Above the first two measures are chord markers "D" and "A". The first guitar (Gt.-I) has a treble clef and a bass clef with a B string. It contains a complex guitar solo with many accidentals and fret numbers (e.g., 2, 4, 2, 0, 5, 2, 0, 4, 0, 3). The second guitar (Gt.-II) is in treble clef with a B string and has a few notes in the final two measures. The keyboard (Kb.) is in treble clef with a B string, playing a simple accompaniment. The bass (Ba.) is in bass clef with a B string, playing a simple accompaniment. The drums (Dr.) are in bass clef with a B string, showing a drum kit with various notes and rests.

A **C** **A**

Vo. It's been a long time since the book of love, I

Gt.-I

Gt.-II

Kb.

Ba. h.

Dr. h.

Detailed description: This system contains the second musical system. The vocal line (Vo.) is in treble clef with a key signature of two sharps. It features a melodic line with lyrics: "It's been a long time since the book of love, I". Above the first two measures are chord markers "A" and "C", and above the third measure is "A". The first guitar (Gt.-I) has a treble clef and a bass clef with a B string. It contains a complex guitar solo with many accidentals and fret numbers (e.g., 3, 2, 0, 4, 0, 2, 0, 3, 2, 0, 2, 0). The second guitar (Gt.-II) is in treble clef with a B string and has a few notes in the final two measures. The keyboard (Kb.) is in treble clef with a B string, playing a simple accompaniment. The bass (Ba.) is in bass clef with a B string, playing a simple accompaniment with a "h." (harmonic) marking above the first measure. The drums (Dr.) are in bass clef with a B string, showing a drum kit with various notes and rests with a "h." (harmonic) marking above the first measure.

Vo. ^A can't count the tears of a life with no love. ^D Car-ry me back, car-ry
 me back, car-ry me back, ba-by, where I came from. Woh

Gt.-I ^{4.} ^{4.} ^{h.}
 Gt.-II
 Kb. ^{h.}
 Ba. ^{h.}
 Dr. ^{h.}

A E D

Vo. It's been a long time, been a long time, been a long lone - ly, lone - ly, lone -

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D A

Vo. - ly, lone-ly, lone -ly time. Oh _____

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D **A** **D**

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D **A** **E** **E (on D)**

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

④ (Ba.) : Support the guitarist by being tightly in time with the bass drum.

A **D**

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D **A**

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Chord progression: E, D, A

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Annotations: p., cho., h.+p., h., 3, 7, 8, 9, 11, 17, 20, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Chord progression: A, F A

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Lyrics: Oh Seems so long—since we walked in the moon - light,

Annotations: h., cho., 2, 1, 2, 1, 3, 1, 2, 2, 3, 5, 5, 5, 3, 3, 2, 0, 5, 5, 5, 5, 5, 5, 5, 0, 3, 0, 2, 0, 0, 0, 2, 3, 3, 5, 5, 5, 5, 5, 5, 5.

⑦ (Gt.): Pull-off as in ⑤, but here you should mute lightly with your right hand.

A

Vo. mak- ing vows _____ that just can't work _____ right, _____

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Detailed description of system A: This system contains the first four measures of the piece. The vocal line starts with a rest in measure 1, then sings 'mak- ing vows' in measure 2, 'that just can't work' in measure 3, and 'right,' in measure 4. The guitar I part has a slash in measure 1, then plays a sequence of chords in measures 2-4. The keyboard part has a slash in measure 1 and a four-measure rest in measure 2, followed by a four-measure rest in measure 3, and a four-measure rest in measure 4. The bass line has a slash in measure 1, then plays a rhythmic pattern of eighth notes in measures 2-4. The drum part has a slash in measure 1, then a slash in measure 2, and a rhythmic pattern of eighth notes in measures 3-4.

A **D**

Vo. Oh _____ Yeah O- pen your arms, o- pen your arms, o- pen your arms, _____ ba- by, let my love come

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Detailed description of system B: This system contains measures 5-8. The vocal line starts with 'Oh _____ Yeah' in measure 5, 'O- pen your arms, o- pen your arms,' in measure 6, 'o- pen your arms, _____' in measure 7, and 'ba- by, let my love come' in measure 8. The guitar I part has a slash in measure 5, then plays a sequence of chords in measure 6, a slash in measure 7, and a sequence of chords in measure 8. The keyboard part has a slash in measure 5, then a four-measure rest in measure 6, a slash in measure 7, and a four-measure rest in measure 8. The bass line has a slash in measure 5, then plays a rhythmic pattern of eighth notes in measure 6, a slash in measure 7, and a rhythmic pattern of eighth notes in measure 8. The drum part has a rhythmic pattern of eighth notes in measure 5, a slash in measure 6, and a rhythmic pattern of eighth notes in measure 7, and a rhythmic pattern of eighth notes in measure 8.

A **E**

run-ning in. It's been a long time, been a

Gt. I: 3 20 20 | / | / | 3 20 7 3 20 | 9 7 11 7 9 7 | 11 7 9 7

Ba.: 3 5 5 5 5 5 | h. 3 5 5 5 5 5 5 5 | / | 3 5 3 5 3 | h. 5 7 7 7 7 7 7 7

Dr.: x x x x x x | / | / | x x x x x x | x x x x x x

E **A**

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

Gt. I: / | 7 5 | / | 7 20 4 20 50 20 40 3 | cho. 3 20 40 20 | 40 20

Gt. II: / | / | / | 3 2

Ba.: 7 7 7 7 7 7 7 7 | 5 7 | / | h. 3 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Dr.: / | / | / | h. x x x x x x | x x x x x x

A G A

Vo. Yeah Yeah

Gt.-I cho. cho.

Gt.-II cho.

Kb.

Ba. h. h. h.

Dr.

A

Vo. Yeah Yeah

Gt.-I

Gt.-II s. s.

Kb.

Ba.

Dr.

Vo. A D

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. D A

Woo Yeah Woo Yeah Woo Yeah

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

A **E** **D**

Vo. Woo — Yeah — It's been a long time, been a long time, been a long lone - ly, lone - ly, lone -

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D **Tempo Free** **A**

Vo. - ly, lone - ly, lone - ly time.

Gt.-I

Gt.-II

Kb.

Ba.

Dr. Fill in Solo