

"HOT, NEW ENGLISH GROUP LED ZEPPELIN"

It was a modest announcement, a two-page press release issued in November 1968: "Atlantic Records has signed the hot, new English group Led Zeppelin to a long-term exclusive recording contract. Although the exact terms of the deal are secret, it can be disclosed that it is one of most substantial deals Atlantic has ever made."

Most of what followed was quick biography—Jimmy Page's history with The Yardbirds, where he had succeeded Eric Clapton and Jeff Beck as lead guitarist, and as one of the best and busiest session musicians in Britain; bassist John Paul Jones' success as an arranger of hit records for Donovan and The Rolling Stones, among many others. There were references to drummer John Bonham's already notorious solos as a member of American singer Tim Rose's touring band and to Robert Plant's blooming reputation as "one of England's outstanding young blues singers."

There was a promise too. "Top English and American rock musicians who have heard the tracks," the release said, referring to Zeppelin's imminent debut album, "have compared the LP to the best of Cream and Jimi Hendrix and have called Led Zeppelin the next group to reach the heights achieved by Cream and Hendrix."

That was audacious talk, a fat power chord in the face, at a time when Hendrix still walked the Earth and Cream were a fresh memory—the latter played their farewell shows that very month at London's Royal Albert Hall. In comparison, when Led Zeppelin opened their first North American tour in Denver, Colorado, on December 26, 1968, they were third on a bill to Vanilla Fudge and Spirit and treated like a doormat. The promoter, Plant told me years later, deducted the cost of the backstage grub—"this four-loaves-and-five-fishes thing"—from the band's pay. At other dates, Plant operated Zeppelin's P.A. system himself, onstage, and Bonham often played without miking his kit (a minor annoyance as he was loud enough

without electricity). In Detroit a local newspaper ad for Zeppelin's three-night stand at the Grande Ballroom announced the appearance of "Led Zeptlin."

But as Page said later, recalling that tour, "You could feel something happening—first this row, then that row. It was like a tornado, and it went rolling across the country." By the end of 1969, Page, Plant, Jones, and Bonham had torn through North America four times, each time to bigger, sold-out audiences. In Britain, where they had been in clubs as The New Yardbirds as late as October 1968, Zeppelin quickly followed Cream into the Royal Albert Hall, filling it in June 1969 (and again in January 1970). In that first whiplash year, Led Zeppelin also released two of the most exciting and important rock albums ever made, *Led Zeppelin* and *Led Zeppelin II*—together, the fundamental bones of hard rock and heavy metal for the next four decades.

From the start, Led Zeppelin were working warriors. They toured like dogs—albeit in wild-boy luxury, fiercely protected by their manager, Peter Grant—and made eight studio albums (one a double LP) at a pace that now seems superhuman. Page claimed the total recording time for *Led Zeppelin* was 30 hours. The band made *II* on rare off days between shows in the summer of '69, in nearly a dozen different studios. "I remember we did vocal overdubs in an eight-track studio in Vancouver where they didn't even have proper headphones," Page recalled in a 1977 interview with Dave Schulps for the American magazine *Trans-Oceanic Trousers Press*. "Can you imagine that?"

Actually, yes. Even the band's harshest critics—and there were armies of them at the time—could not deny that Led Zeppelin had a rare drive to excel and conquer. "So many people are frightened to take a chance in life," Page told *Rolling Stone's* Cameron Crowe in 1975, "and there's so many chances you have to take." Jones did not hesitate to give up the regular,

ROCK AND ROLL

Words and Music by Jimmy Page, Robert Plant,
John Paul Jones and John Bonham
Arranged by Carol Matz

Fast rock

A⁷
5
2

First system of musical notation (measures 1-3). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is in a fast rock style. The bass line features a descending eighth-note pattern: 5, 3, 2, 1, 3. The treble line has a sustained A7 chord in the first measure, followed by eighth-note chords in the second and third measures. A forte (f) dynamic marking is present in the first measure.

4

D⁷

Second system of musical notation (measures 4-6). Measure 4 starts with a boxed measure number '4'. The bass line continues with the descending eighth-note pattern: 5, 3, 2, 1, 3. The treble line features a sustained D7 chord in measure 4, followed by eighth-note chords in measures 5 and 6. A forte (f) dynamic marking is present in measure 4.

7

A⁷

E⁷

Third system of musical notation (measures 7-9). Measure 7 starts with a boxed measure number '7'. The bass line continues with the descending eighth-note pattern: 5, 3, 2, 1, 3. The treble line features a sustained A7 chord in measure 7, followed by eighth-note chords in measures 8 and 9. A forte (f) dynamic marking is present in measure 7.

10

A⁷

Fourth system of musical notation (measures 10-12). Measure 10 starts with a boxed measure number '10'. The bass line continues with the descending eighth-note pattern: 5, 3, 2, 1, 3. The treble line features a sustained A7 chord in measure 10, followed by eighth-note chords in measures 11 and 12. A forte (f) dynamic marking is present in measure 10. The system ends with the instruction '1. It's'.

Blues rock

Verse:

A5
 2
 1
 mf 1. Hey, hey, ma - ma, said the way you move, _ gon-na make you sweat, _ gon-na
 3. See additional lyrics.
 1
 5
 LH 2nd time only - - - - -

4 N.C.

make you groove.---

5 3 2 5 3 1 2

7

A5

Ah - ah, child, _ way you shake that thing, _ gon - na

10

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

N.C.

5 3 2 5

OVER THE HILLS AND FAR AWAY

Words and Music by
Jimmy Page and Robert Plant
Arranged by Carol Matz

Moderately

mf

3

5 2 1

4 2 1

3

5

3

2

1 2 3 5

2

3

5

3

2

3 1

7

1. C (add 9) 4 G/B B \flat 6 C

2

2

The piano score is written for a 4/4 time signature in the key of D major (one sharp). It consists of four systems of music. The first system begins with a 'Moderately' tempo marking and a mezzo-forte (mf) dynamic. The right hand plays chords and single notes, while the left hand features a continuous triplet eighth-note pattern. Chord changes are indicated above the staff: G (measures 1-2), D (measures 3-4), and D (measures 5-6). The second system continues the triplet pattern in the left hand, with a final measure ending on a half note G. The third system follows a similar pattern, ending with a triplet eighth-note pattern in the left hand. The fourth system, marked with a box containing the number 7, introduces a first ending bracket. Above the staff, the chords for the first ending are listed: C (add 9), G/B, Bb6, and C. The left hand continues its triplet pattern throughout, ending with a final triplet eighth-note pattern in the fourth measure of the system.

D'YER MAK'ER

Words and Music by Jimmy Page, John
Bonham, John Paul Jones and Robert Plant
Arranged by Carol Matz

Reggae rock

Verse:

The musical score is written for piano and voice in 4/4 time. It features a reggae rock style with a steady bass line and chords. The piano part consists of a repeating bass line with chords. The vocal part includes lyrics and melodic lines with guitar chords (C, Am, F, G) indicated above the staff. The score is divided into four systems, each with a measure number in a box (1, 3, 5, 7). The first system includes a dynamic marking of *mf* and a first ending bracket. The second system includes a first ending bracket. The third system includes a first ending bracket. The fourth system includes a first ending bracket. The lyrics are: "1. Oh, oh, oh, oh, oh, oh, you don't have to", "go, oh, oh, oh, oh, You don't have to", "go, oh, oh, ah, ah, you don't have to", and "go, I, I, I, I, I, I, I".

1. Oh, oh, oh, oh, oh, oh, you don't have to
2. See additional lyrics.
mf

3 go, oh, oh, oh, oh, You don't have to

5 go, oh, oh, ah, ah, you don't have to

7 go, I, I, I, I, I, I, I

ALL MY LOVE

Words and Music by
John Paul Jones And Robert Plant
Arranged by Carol Matz

Moderately
Am **G** **Dm**

mf

3 **Am** **G** **D** *Verse:* **Am** **G**

6 **Dm** **Am** **G** **D**

9 **Am** **G** **Dm** **Am** **G**

1. Should I fall out of love, my
fire in the night, _
to chase a feath-er _ in the wind.
With-in the glow that weaves a cloak of de - light, _
there moves a thread that has no

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately' and 'mf'. The introduction features a sequence of chords: Am, G, and Dm, each with a specific fingering (5 3 1 for Am, 4 2 1 for G, and 5 3 1 for Dm). The main melody is in the treble clef, and the piano accompaniment is in the bass clef. The score is divided into measures, with measure numbers 3, 6, and 9 indicated in boxes. The lyrics are written below the piano part, with some words underlined to indicate phrasing. The score includes a verse section starting at measure 3, marked 'Verse:'. The chords are indicated above the staff, and the tempo and dynamics are specified at the beginning.