

LED ZEPPELIN

WHEN THE LEVEE BREAKS

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WHEN THE LEVEE BREAKS

GUITAR

An unorthodox open F tuning is used for Gt.-I: from the first string - F,C,F,C,A,F. Bottleneck is used in places, so have one handy on the little finger of your left hand. Gt.-II, which is tuned normally, also requires a bottleneck.

BASS

The bass playing is quite free for the most part, but here and there are phrases where the bass player must be together with the guitarist. The best approach is a basic pattern with decorative fills. Note values are often small,

but you'll need to feel the drummer's groove to make every beat count.

DRUMS

The intro features an effective use of echo best reproduced by using a digital delay. The number has a basic 16 beat feeling, yet the groove is a really heavy one. Every stroke must be played with great power, and the eighth note hi-hat rhythm kept rock steady. Pay attention also to the balance between the hi-hat, snare and bass drum.

The musical score is arranged in five systems. The first system is the 'Intro.' section. The vocal line (Vo.) begins with a rest, followed by a blues harp line marked '(Blues Harp)' with a circled '1' and an arrow pointing to a triplet of eighth notes. The first guitar (Gt.-I) part is in Open F tuning (F, C, F, C, A, F) and features a complex triplet of eighth notes with fret numbers 3, 0, 0, 0, 0, 0, 3, 0, 0, 3, 0, 0, 5, 5. The second guitar (Gt.-II) part is in standard tuning (E, A, D, G, B, E) and has a whole note chord of C. The bass (Ba.) part has a whole note chord of C. The drum (Dr.) part features a steady eighth-note hi-hat pattern with snare and bass drum accents, marked with a circled '2'.

① (B.H.): This is an Eb major blues harp with plenty of reverb.

② (Dr.): Note the use of echo. Set the delay for 16th note timing.

Vo. ^F

Gt.-I

Gt.-II

Ba.

Dr.

Vo. ^F

Gt.-I

Gt.-II

Ba.

Dr.

F

Vo. (Blues Harp)

Gt.-I

Gt.-II

Ba.

Dr.

Vo. $D^b(\text{on } A^b)$ $E^b(\text{on } B^b)$ A^b F^m A^b F^m $D^b(\text{on } A^b)$ $E^b(\text{on } B^b)$ A^b F^m A^b F^m

Vo. If it

Gt.-I Bottleneck

Gt.-II

Ba.

Dr.

③(Gt.) : The bottleneck is used for just this phrase. Play through it with the bar on the little finger of your left hand.

A F

Vo. keeps on rainin', lev-ee's goin' to break if it keeps on rain - in' lev -ee's goin' to break,

Gt.-I

Gt.-II

Ba.

Dr.

F

Vo. when the lev-ee breaks (I'll) have no place to stay.

Gt.-I

Gt.-II

Ba.

Dr.

F

Vo. Mean old lev-ee taught me to weep and moan, Lord, mean old lev-ee taught me to weep and moan,

Gt.-I

Gt.-II

Ba.

Dr.

F

Vo. it's got what it takes to make a mountain man leave his home, Oh, well, oh, well, oh, well,

Gt.-I

Gt.-II

Ba.

Dr.

F B D \flat (onA \flat) E \flat (onB \flat) A \flat Fm A \flat Fm D \flat (onA \flat) E \flat (onB \flat)

Vo. Ah Woo

Gt.-I Bottleneck

Gt.-II

Ba.

Dr.

A \flat Fm A \flat Fm C F C F B \flat C E \flat F C

Vo.

Gt.-I ④

Gt.-II Bottleneck

Ba.

Dr.

④ (Gt.) : The F on the open 3rd string is played as a pedal tone.

F B \flat C E \flat F F D F B \flat C F B \flat C E \flat F

Vo. Don't it make you feel bad when you're tryin' to find your way home, you don't know which way to go? If you're

Gt.-I ④

Gt.-II

Ba.

Dr.

F B \flat C E \flat F F B \flat C E \flat F C

Vo. go-in' down South, they got no work to do, if you don't know about...Chi -ca -go. Ah Ah

Gt.-I

Gt.-II 8va

Ba.

Dr.

Vo. ^F

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains five staves. The vocal staff (Vo.) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a whole note chord (F major) and continues with a melodic line of eighth and sixteenth notes. The guitar I staff (Gt.-I) has a treble clef and a key signature of one flat. It features a series of chords and a complex fretboard sequence with fingerings: 3 0 0 0, 0 0, 3 0 0 0, 0 0, 5 5, 3 0 0 0, 0 0, 3 0 0 0, 0 0. The guitar II staff (Gt.-II) has a treble clef and a key signature of one flat, with a whole rest in every measure. The bass staff (Ba.) has a bass clef and a key signature of one flat, playing a rhythmic pattern of eighth notes with fingerings: 3 3, 3 3, 1 3 3 1, 3 3 3, 1 3 3, 3 2, 3 3 3 2, 3 3 3 3, 1 3 3 1, 3 3 3. The drum staff (Dr.) has a bass clef and contains a slash with a cross (X) in every measure, indicating a drum break.

Vo. ^F

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description: This system contains five staves. The vocal staff (Vo.) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a melodic line of eighth and sixteenth notes, followed by a whole note chord (F major) and continues with a melodic line of eighth and sixteenth notes. The guitar I staff (Gt.-I) has a treble clef and a key signature of one flat, with a whole rest in every measure. The guitar II staff (Gt.-II) has a treble clef and a key signature of one flat, with a whole rest in every measure. The bass staff (Ba.) has a bass clef and a key signature of one flat, playing a rhythmic pattern of eighth notes with fingerings: 1 3 3, 3 2, 3 3 3 2, 3 3 3 3, 1 3 3 1, 3 3 3. The drum staff (Dr.) has a bass clef and contains a slash with a cross (X) in every measure, indicating a drum break.

F Db(onAb) Eb(onBb) Ab Fm Ab Fm Db(onAb) Eb(onBb)

Vo. (Blues Harp)

Gt.-I Bottleneck

Gt.-II

Ba.

Dr.

Ab Fm Ab Fm

Vo. Cryin' won't help you, prayin' won't do...you no good, now,

Gt.-I

Gt.-II

Ba.

Dr.

Vo. *F*
 cryin' won't help you, prayin' won't do you no good, oh, when the lev-ee breaks, ma-ma, you got to move. Ah Woo.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. *F* (Blues Harp)
 All last night sat on the levee and moaned,

Gt.-I

Gt.-II

Ba.

Dr.

F

Vo. all last night — sat on the levee and moaned, — thinkin' 'bout my ba - by and my hap - py home. Ah —

Gt.-I

Gt.-II

Ba.

Dr.

Vo. D^b (onA b) E^b (onB b) A b Fm A b Fm D^b (onA b) E^b (onB b) A b Fm A b Fm

(Blues Harp)

Gt.-I Bottleneck

Gt.-II

Ba.

Dr.

I F C F B \flat C E \flat F F C F B \flat C E \flat F

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

F C F B \flat C E \flat F F C F B \flat C E \flat F

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

F C F B \flat C E \flat F C F B \flat C E \flat F

Vo. oh oh

Gt.-I

Gt.-II

Ba.

Dr.

F (10 times Repeat) A \flat F

Chi-ca-go Going g-'n' to Chi-ca-go, g-'n' to Woo

Gt.-I

Gt.-II

Ba.

Dr.

⑤ (Gt.) : You'll need delay here too.

⑥ (Gt.) : Reverse echo here for the final flourish. We can't show it on the score. Experiment with digital delay.