

LED ZEPPELIN

STAIRWAY TO HEAVEN

by Jimmy Page/Robert Plant
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STAIRWAY TO HEAVEN

GUITAR

This famous song is a veritable compendium of the rock guitarist's skills. Perfect pickwork and subtle shading are what give the song its character. You will need to work carefully through each section, regarding each as equally important. If you do so, you will find that this one song can teach you a great deal.

BASS

The gentle picking and relaxed feel of the first half followed by the dynamic attacking style of the second makes for quite a contrast. Melodious songs like this are

very much affected by the rhythm of the bass playing, so all unevenness must be avoided to provide the right backing for the melody and the solo.

DRUMS

As with the bass, the first and second halves of the song contrast strongly with each other. The key is to get the feel of the whole before you begin, and get that into your head in order to be able to bring out the mood of the song. In particular, pay attention to the length of each individual beat and stay right with the guitar riff. The bass drum playing also calls for some technical skill, and must be clear at all times.

Am Am Δ 9(onA \flat) Am(onG) D(onF \sharp) F Δ 7 G Am Am Am(onA \flat)

Vo. (A.Gt.)

Gt.-I

Kb. (Recorder)

Am7(onG) D(onF \sharp) F Δ 7 G Am C D F Δ 7 Am

Vo.

Gt.-I

Kb.

①(Gt.) : It would be best to play these arpeggios with both pick and fingers together, but if you choose to use your fingers only, make sure you bring out the root note.

C G D C D FΔ7 Am C G

Vo.

Gt.-I

Kb.

FΔ7 B Am AmΔ9(onAb) Am7(onG) D(onF#) FΔ7 G Am

Vo.

There's a la - dy who's sure — all that glit - ters is gold — and she's buy - ing a stair - way — to heav - en. When she

Gt.-I

Kb.

Am AmΔ9(onAb) Am7(onG) D(onF#) FΔ7 G Am C D

Vo.

gets there she knows — if the stores are all closed — with a word she can get what she came for. — Och,

Gt.-I

Kb.

Vo. $F\Delta 7$ Am C G D C D 3 $F\Delta 7$ Am

oooh, ——— and she's buy - ing a stair - way to heav-en. There's a sign on the wall — but she wants to be sure — 'cause you

Gt.-I

Kb.

Vo. C D $F\Delta 7$ $Am7$ $Am\Delta 9(onAb)$ $Am7(onG)$ $D(onF\#)$ $F\Delta 7$

know some - times words have two mean - ings. In a tree by the brook — there's a song - bird who sings, some - times all of our thoughts are mis -

Gt.-I

Kb.

Vo. G Am $Am7$ $Am\Delta 9(onAb)$ $Am7(onG)$ $D(onF\#)$ $F\Delta 7$ G Am $Cadd9$

- giv - en.

Gt.-I

Kb.

Chorus

Am7 G D Am7 Em7 D Cadd9 D Am7 G

Ooh, it makes me wonder, Ooh,

(12 strings E.Gt.)

(E.Piano)

D Am7 Em7 D Cadd9 D C^{2x} G(onB) Am

it makes me wonder, There's a feel - ing I get when I look to the west, and my
And it's whis - pered that soon if we all call the tune then the

Ⓢ(Gt.) : Jimmy is playing a 12 string electric here. If you have only a six string, add on a chorus box which will help you get close to the 12 string sound.

C G(onB) F Am C G(onB) Am

Vo. spir - it is cry - ing for leav - ing. In my thoughts I have seen rings of smoke through the trees, and the
 pip - er will lead us to rea - son. And a new day will dawn for those who stand long - and the

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

C G(onB) F Am C G(onB) Am7 G D

Vo. voic - es of those who stand look - ing.
 for - ests will ech - o with laugh - ter.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Am7 Em D Cadd9 D Am7 G D Am7 Em

Vo. *ooh*

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D Cadd9 D D C G(onB) Am C G(onB) F

Vo.

If there's a bus-tle in your hedge-row... don't be a-larmed now, it's just a spring clean for the May—
 Your head is hum-ning and it won't go—in case you don't know, the pip-er's call-ing you—to join—

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

③ (Ba.) : The sound should be big and broad. Watch the timing of the syncopation.

④ (Dr.) : A simple eight beat rhythm pattern. Take your time and let the rhythm swing easily.

Am C G(onB) Am C G(onB) F

Vo. — queen. — — — — —
 — him, — — — — —
 Yes, there are two paths you can go by — but in the long run there's still time to change — the road —
 Dear la - dy, can you hear the wind blow, and did you know your stair-way lies on the whis -

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Am C G(onB) 1. Am7 G D Am Em7

Vo. — you're on. — — — — —
 — per - ing wind. — — — — —
 And it makes me won - der.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D Cadd9 D Am7 G D Am7 Em7 D Cadd9 D

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

2. D a tempo E D C(#11) D

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

(A.Gt.)

(E.Gt.)

(Strings)

Chords: D, C(#11), G(onB), F, Am, Am(onG)

Vo. (Vocal line)

Gt.-I (Guitar I)

Gt.-II (Guitar II)

Kb. (Keyboard)

Ba. (Bass)

Dr. (Drums)

Annotations: (5) cho., (7) cho., (E.Piano), (6)

Chords: F#7, Am, Am(onG), F#7, Am, Am(onG), F#7

Vo. (Vocal line)

Gt.-I (Guitar I)

Gt.-II (Guitar II)

Kb. (Keyboard)

Ba. (Bass)

Dr. (Drums)

Annotations: 8va, cho., (8va), s., cho., C.D., p., (0), p., p., p.

⑤(Gt.) : 16th note phrasing; watch the accents on the bends.

⑥(Ba.) : Make the most of the lightness of the 16th note phrases and stay right with the bass drum.

⑦(Gt.) : A slide technique on the same note used when changing phrases - practise this until you can manage it in any position.

Am Am(onG) FΔ7 Am Am(onG) FΔ7

Vo. [Chords]

Gt.-I [Mute]

Gt.-II [Solo, Cho., C.D., p., cho., C.D., p., cho., C.D., p.]

Kb. [Mute]

Ba. [Bass line]

Dr. [Drum line]

Am Am(onG) FΔ7 Am Am(onG) FΔ7

Vo. [Chords]

Gt.-I [Bottleneck, Over Dub.]

Gt.-II [C.D., p., cho., C.D., p., cho., C.D., p., cho., C.D., p.]

Kb. [Mute]

Ba. [Bass line]

Dr. [Drum line]

The musical score is arranged in systems for different instruments:

- Vo. (Vocal):** Shows chord progressions at the top: Am, Am(onG), FΔ7, Am, Am(onG), FΔ7, Am, Am(onG). It includes vocal lines with lyrics: "And as we wind on down the road / how ev-'ry-thing still turns to gold. / our shad-ows tall-er than our / And if you lis-ten ver-y".
- Gt.-I (Guitar I):** Features "Over Dub." notation with double bar lines and slash marks. It includes fretting diagrams for strings A and B.
- Gt.-II (Guitar II):** Includes "cho." (chorus) notation and complex fretting diagrams with numbers for fingers (e.g., 19(19), 14 14, 14 14 14 12 14 12, 9 9, 9 9 8 7 5 7 5, 7 7 7 5). It also has a circled note with the number 14.
- Kb. (Keyboard):** Shows double bar lines and slash marks indicating silent parts.
- Ba. (Bass):** Includes fretting diagrams and rhythmic notation for the bass line.
- Dr. (Drums):** Shows rhythmic patterns for the drum part.

Chord progressions for the second system include FΔ7, G, Am, G, F, G, Am, G.

Ⓕ (Gt.): The timing of the syncopation needs to be spot on here in order to fill the gaps in the vocal line precisely.

F G Am G F G Am G 2x(FΔ7)

Vo. soul. There walks a la - dy we all know who shines white light and wants to
 hard the tune will come to you at last. When all are one and one is

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

F G Am G FΔ7 Am Am(onG) FΔ7

Vo. show all to be a rock and not to roll.

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

cho.

Am Am(onG) FΔ7 Am Am(onG) FΔ7

Vo.

Gt.-I

Gt.-II

cho. cho. cho. cho. cho. cho. cho. cho. cho. cho.

hco. cho. cho. cho. cho. cho. cho. cho. cho. cho.

7 7 7 5 5 5 5 5 1 1 1 1 0 3 3 3 3 1 1 1 5 0 5 3 3 5 0 1 1 1 1 1 3 3 3 3 3 1

Ba.

Dr.

Am Am(onG) FΔ7

Vo. *rit.*

And she's buy - ing a stair - way to heav - en.

Gt.-I

Gt.-II

cho. cho. cho. cho. cho. cho. cho. cho.

cho. cho. cho. cho. cho. cho.

cho.

(8va)

6

Ba.

Dr.