

# 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.

Musical score for the first system of "Stairway to Heaven". It includes staves for Voice (Vo.), Guitar (Gt.-I), and Keyboard (Kb.). The guitar part features a complex arpeggiated riff with a circled '1' above the first measure. Chord symbols above the guitar staff include Am, AmΔ9(onAb), Am(onG), D(onF#), FΔ7, G, Am, Am, and Am(onAb). The keyboard part includes a section labeled "(Recorder)".

Musical score for the second system of "Stairway to Heaven". It includes staves for Voice (Vo.), Guitar (Gt.-I), and Keyboard (Kb.). The guitar part continues the arpeggiated riff. Chord symbols above the guitar staff include Am7(onG), D(onF#), FΔ7, G, Am, C, D, FΔ7, and Am. The keyboard part continues with chords and bass lines.

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. Ooh,

Gt.-I

Kb.

Vo. *FΔ7 Am C G D C D 3 FΔ7 Am*

ooh, 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 FΔ7 Am7 AmΔ9(onAb) Am7(onG) D(onF#) FΔ7*

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 AmΔ9(onAb) Am7(onG) D(onF#) FΔ7 G Am Cadd9*

- giv - en.

Gt.-I

Kb.

Chorus section 1. Chords: Am7, G, D, Am7, Em7, D, Cadd9 D, Am7, G.

Voice: Ooh, it makes me won-der, Ooh,

Gt.-I: (12 strings E.Gt.)

Gt.-II: (E.Piano)

Kb., Ba., Dr.: (Empty staves)

Chorus section 2. Chords: D, Am7, Em7, D, Cadd9 D, C<sup>2x</sup>, G(onB), Am.

Voice: it makes me won-der. 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.-I: 4. (Mute), 4. (Mute)

Gt.-II: 4. (Mute), 4. (Mute)

Kb.: 4. (Mute), 4. (Mute)

Ba., Dr.: (Empty staves)

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

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

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

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

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. a tempo D 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. -

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

cho.

(E.Piano)

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

Vo. -

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

cho.

C.D.

(8va)

(8va)

(0)

①(Gt.) : 16th note phrasing; watch the accents on the bends.

②(Ba.) : Make the most of the lightness of the 16th note phrases and stay right with the bass drum.

③(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.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

s. s. cho. cho. cho. cho. C.D. p. cho. C.D. p. cho. C.D. p. C.D. p.

cho. cho. cho. cho. p. C.D. p. C.D. p. C.D. p.

cho. C.D. cho. cho. cho. cho.

8va

5 7 5 7 5 7 8 8 10 8

15 15 15 13 15 13 15 15 15 13 14 13 15 15 13 13 13 15 15 13 14 14 14 14

cho. C.D. cho. cho. cho. cho.

Am Am(onG) FΔ7 Am Am(onG) FΔ7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

C.D. p. cho. C.D. p. cho. C.D. cho. C.D. cho. C.D. p. cho. C.D. p. cho. C.D. p.

cho. cho. cho. cho. C.D. p. cho. cho. cho. C.D. p. cho. cho. C.D. p. cho. C.D. p.

cho. cho. cho. cho. C.D. p. cho. cho. cho. C.D. p. cho. cho. C.D. p. cho. C.D. p.

Bottleneck

Over Dub.

13 12 12 12

13 15 15 13 13 15 15 15 15 12 15 13 13 14 13 15 15 15 13 14 14

cho. cho. cho. cho. C.D. p. cho. cho. cho. C.D. p. cho. cho. C.D. p. cho. C.D. p.

cho. cho. cho. cho. C.D. p. cho. cho. cho. C.D. p. cho. cho. C.D. p. cho. C.D. p.

cho. cho. cho. cho. C.D. p. cho. cho. cho. C.D. p. cho. cho. C.D. p. cho. C.D. p.

10 10 20 17 20 20 19 19 17 19 19 17

cho. cho. cho. cho. C.D. p. cho. cho. cho. C.D. p. cho. cho. C.D. p. cho. C.D. p.

cho. cho. cho. cho. C.D. p. cho. cho. cho. C.D. p. cho. cho. C.D. p. cho. C.D. p.

Am      Am (onG)      FΔ7      Am      Am (onG)      FΔ7      Am      Am (onG)

Vo.

Gt.-I Over Dub. (//)

Gt.-II cho. cho. cho. cho. cho. cho. cho. cho. cho. cho.

Kb.

Ba.

Dr.

This system shows the initial instrumental and vocal setup. The guitar (Gt.-I) has an 'Over Dub.' instruction. The guitar II (Gt.-II) part includes 'cho.' (chorus) markings and specific fret numbers (19, 14, 14, 14, 12, 14, 12, 14) under the notes. The bass (Ba.) and drums (Dr.) provide a rhythmic foundation.

FΔ7      Am      G      F      G      Am      G

Vo.

Gt.-I

Gt.-II P. P. P. P. P. P. P. P. P. (8va) r.ho.

And as we wind... on down the road... our shad-ows tall-er than... our  
 how ev-'ry-thing still turns to gold... And if you lis-ten ver-y

Kb.

Ba.

Dr.

This system contains the vocal melody and lyrics. The guitar parts include 'P.' (picking) markings and a trill for '8va' on the Gt.-II. The bass (Ba.) and drums (Dr.) continue their rhythmic patterns. The lyrics are: "And as we wind... on down the road... our shad-ows tall-er than... our how ev-'ry-thing still turns to gold... And if you lis-ten ver-y".

Ⓢ (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.

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. cho.

Kb.

Ba.

Dr.

Am Am(onG) FΔ7

Vo.

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. cho. cho. cho. cho. cho.

Kb.

Ba.

Dr.