

# LED ZEPPELIN

# MISTY MOUNTAIN HOP

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

## MISTY MOUNTAIN HOP

### GUITAR

A medium tempo number with a languid laid back sixties feel to it. The backing keeps up the same basic pattern throughout, but the fingering is not so simple, so take care over it. The syncopated eighth note sections with the bass guitar also merit extra attention. Throughout the song, you need very accurate rhythm playing to build and maintain the guitar line.

### BASS

With few position changes and a relaxed tempo, this is a fairly easy number for the bass player. The beat changes a lot in the introduction, and you'll need to keep up your concentration in the unison parts with the guitar. There's

also a lot of syncopation, so your playing must be tight and rhythmic.

### DRUMS

The song has a relaxed pace, but there's no lack of the characteristic Bonham power playing. The knack is to keep up a perfect rhythm while, together with the rest of the band, avoiding the temptation to rush ahead; if you can manage this, you'll be able to reproduce the laid back loping swing of the song. Be careful not to throw your rhythm out by making your strokes too powerful; put all your feeling into each individual stroke.

The musical score is arranged in a system of seven staves. From top to bottom, they are: Vocal (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Keyboard (Kb.), Bass (Ba.), and Drums (Dr.). The key signature is A major (two sharps) and the time signature is common time (C). The score begins with an 'Intro.' section. Above the first staff, there is a chord symbol 'A7'. The guitar part (Gt.-I) features a melodic line with a circled '1' above a specific eighth-note figure. The keyboard part (Kb.) is marked '(E. Piano)'. The bass part (Ba.) has a circled '2' above a specific eighth-note figure. The drum part (Dr.) shows a complex, syncopated rhythm pattern.

①(Gt.) : The guitar comes in behind the electric piano intro. Take care with the syncopation. When you play the 6/3 with your index finger, give it an extra touch to add the impression of a bend.

②(Ba.) : If you find this unison section with the guitar difficult, play the A on the first beat with the open fifth string.

A7

A A7

Vo. Walk in' in the park just the oth  
did - n't no tice but it had

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

A7

2x

Vo. - er day, Ba - by, what do you, what do you think I saw?  
got very dark and I was real - ly real-ly out of my mind.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

③(Gt.) : The fingering in this vocal backing section will need extra practice as it's rather tricky.

④(Dr.) : This is the main rhythm pattern for the piece - powerful bass drum and snare strokes and hi-hat accents on every other beat.

A7

Vo. 2x

Crowds of peo - ple sit - tin' on the  
Just then a po - lice - man stepped up to

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

A7

Vo. 2x

grass with flow - ers in their hair said, "Hey, Boy, do you wan-na score?"  
me and asked us said, "Please, hey, would we care to all get in line, get in line."

Gt.-I

Gt.-II

Kb.

Ba.

Dr.









A7 to  $\text{\textcircled{D}}$  D G7

Vo. not try - in' to fight it. so I've de-cid - ed what I'm gon - na do now. You real - ly don't care if they're

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

A7 D G7 E7

Vo. oom - ing, oh, oh, I know that it's all a state of mind,

Gt.-I

Gt.-II

Kb.

Ba.

Dr.





G7 A7

Vo. \_\_\_\_\_

Gt.-I  
 cho. \_\_\_\_\_  
 cho. \_\_\_\_\_

Gt.-II  
 cho. (Gt.-III) \_\_\_\_\_  
 s. \_\_\_\_\_

Kb. \_\_\_\_\_

Ba. \_\_\_\_\_

Dr. \_\_\_\_\_

D G7 A7

Vo. \_\_\_\_\_

Gt.-I  
 cho. \_\_\_\_\_  
 cho. (Gt.-IV) \_\_\_\_\_

Gt.-II  
 cho. C.D. \_\_\_\_\_  
 cho. C.D. \_\_\_\_\_  
 cho. C.D. p. \_\_\_\_\_

Kb. \_\_\_\_\_

Ba. \_\_\_\_\_

Dr. \_\_\_\_\_

A7

Vo. ————

Gt.-I (Gt.-IV) C.D. cho. cho. C.D. p. cho.   
 10 10 10 11 11 11 9 10 10

Gt.-II (Gt.-III) 9 10

Kb. ————

Ba. 7 5 3 0 2 0 5 5 3 0 2 0 5

Dr. ————

A7

Vo. ———— If —

Gt.-I 5 3 0 7 0 6 5

Gt.-II (Gt.-IV) C.D. cho. cho. C.D. p.   
 10 10 10 11 11 11 9

Kb. ————

Ba. ————

Dr. ———— D.S.

**Coda**

Vo. So I'm pack - ing my bags ———— for the Mist - y Moun - tains where the

Gt.-I 8. 0 2 5 7 7 7 7 7 3 5 4 3 3 3 3 4 5 3 0 7 0 5

Gt.-II ————

Kb. ————

Ba. 5 5 5 7 5 0 3 5 2 3 5 5 5 7

Dr. ————



A7

Vo. *cho.* Ooh, Ooh,

Gt.-I *cho.* *h.* 00 1 0 7 20

Gt.-II

Kb.

Ba.

Dr.

A7

Vo. Ooh, Ooh, I real-ly don't

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Fade out