Guitar Tablature

THE YARDBIRDS

THE YARDBIRDS

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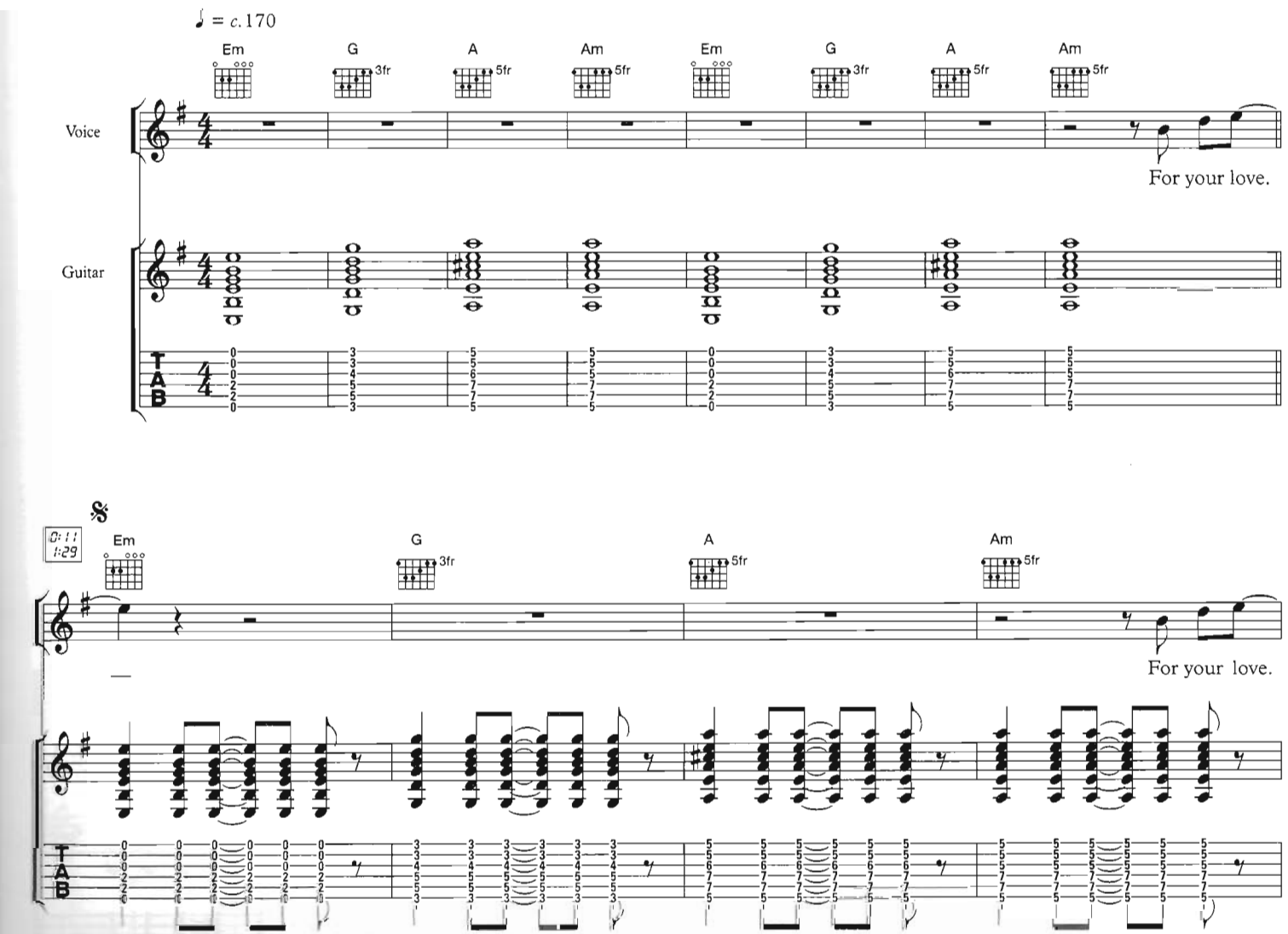
FOR YOUR LOVE

Words and Music by Graham Gouldman

The initial Yardbirds line-up, formed in London in 1963, was Keith Relf (vocals/harmonica), Paul Samwell-Smith (bass), Chris Dreja (guitar), Tony Topham (guitar) and Jim McCarty (drums). Topham left early on and Eric Clapton moved from Casey Jones and the Engineers to join the Yardbirds in the autumn. They replaced The Rolling Stones as resident R&B group at the Crawdaddy Club, in Richmond. The club's founder, Giorgio Gomelsky, became their manager and bestowed upon Clapton his long-lasting nickname 'Slow hand'. In December of '63 the Yardbirds performed as backing band to Sonny Boy Williamson.

Released in March 1965, 'For Your Love' reached No.3 in the UK, charting alongside *The Last Time* by the Rolling Stones and *I Can't Explain* by the Who. Clapton, uneasy with the commercial direction the Yardbirds were taking, left soon after recording the song to devote himself to 'pure' blues with John Mayall's Bluesbreakers (but he was on the charts again the following year with Cream and their second single, *I Feel Free*).



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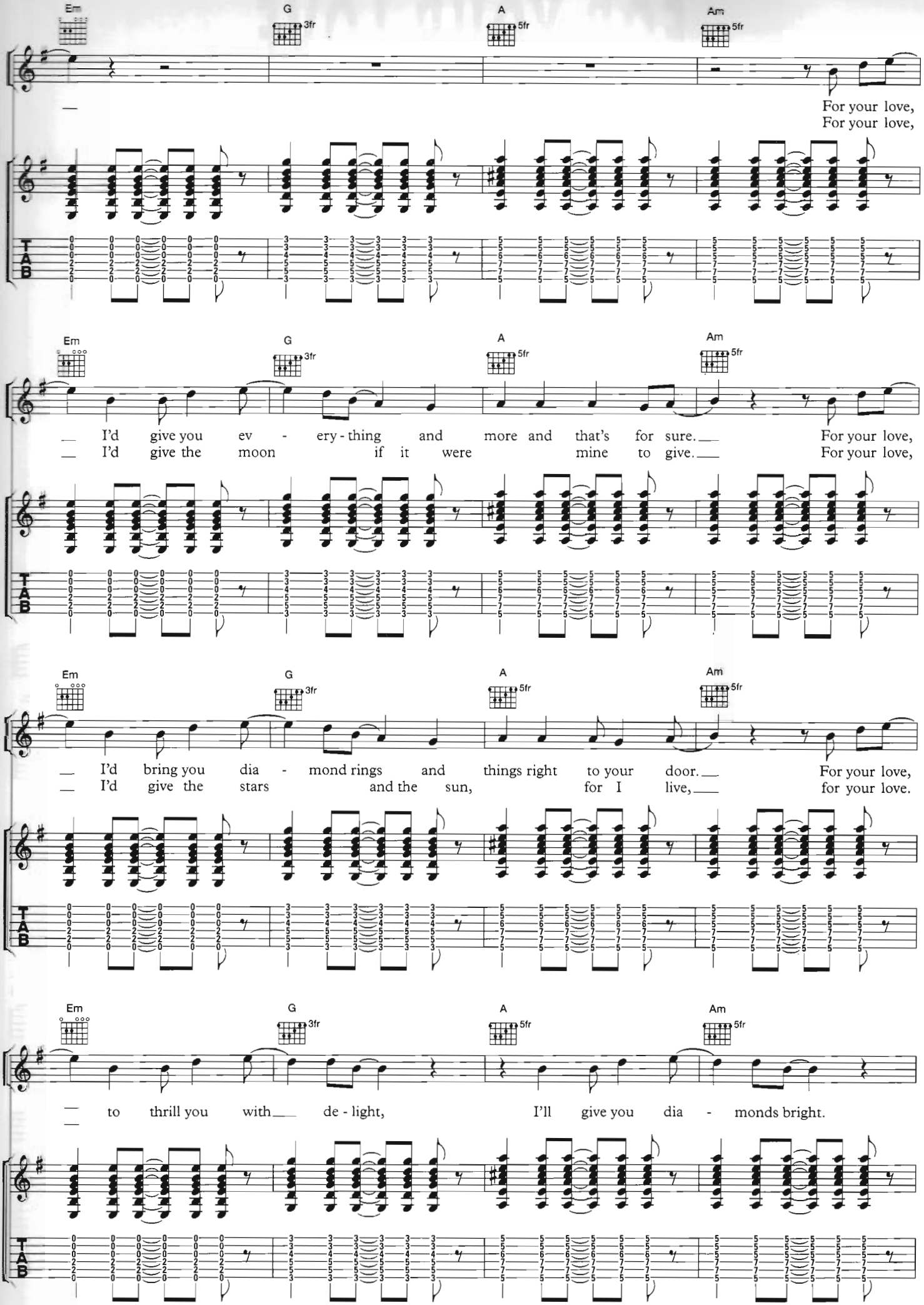
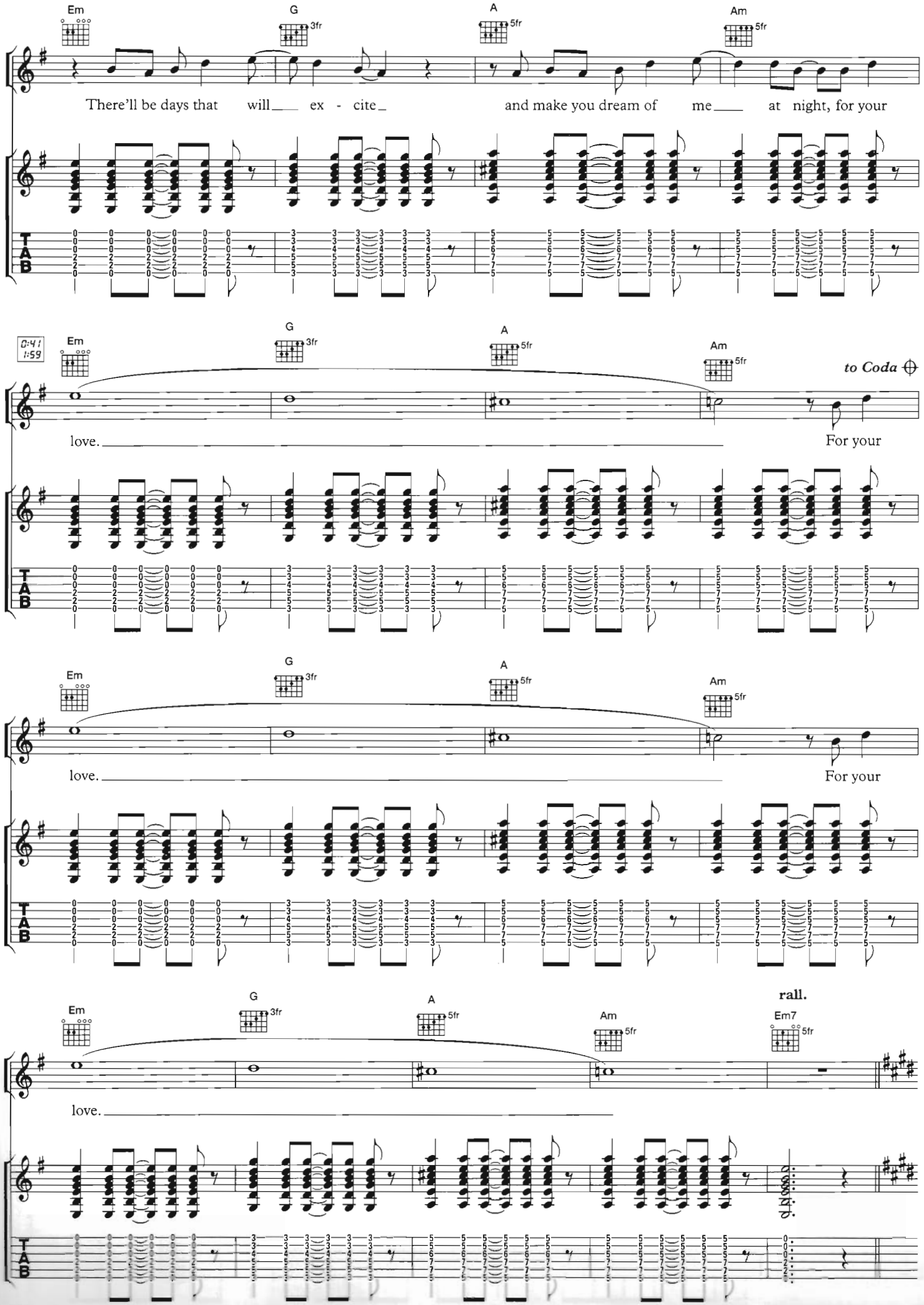
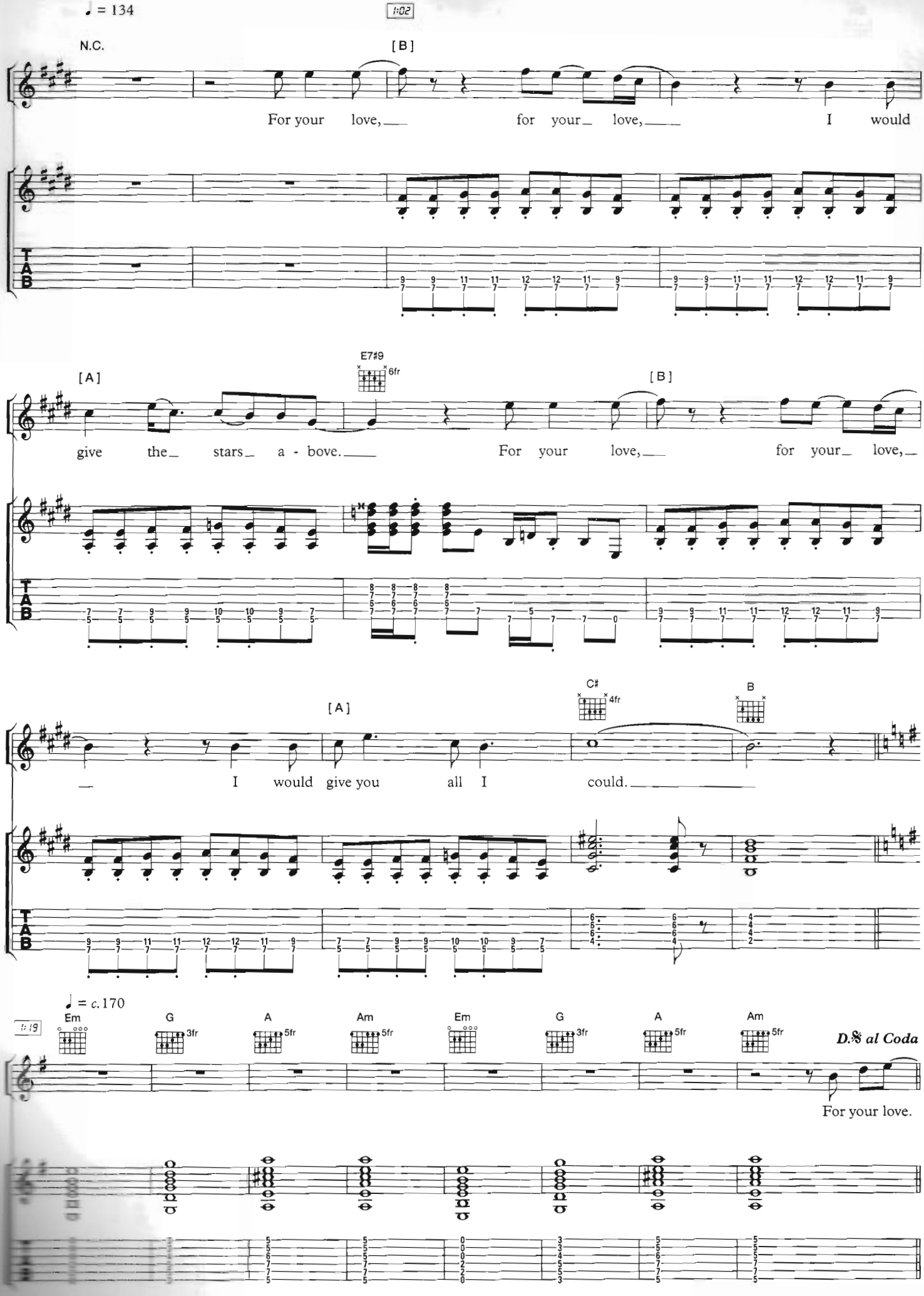
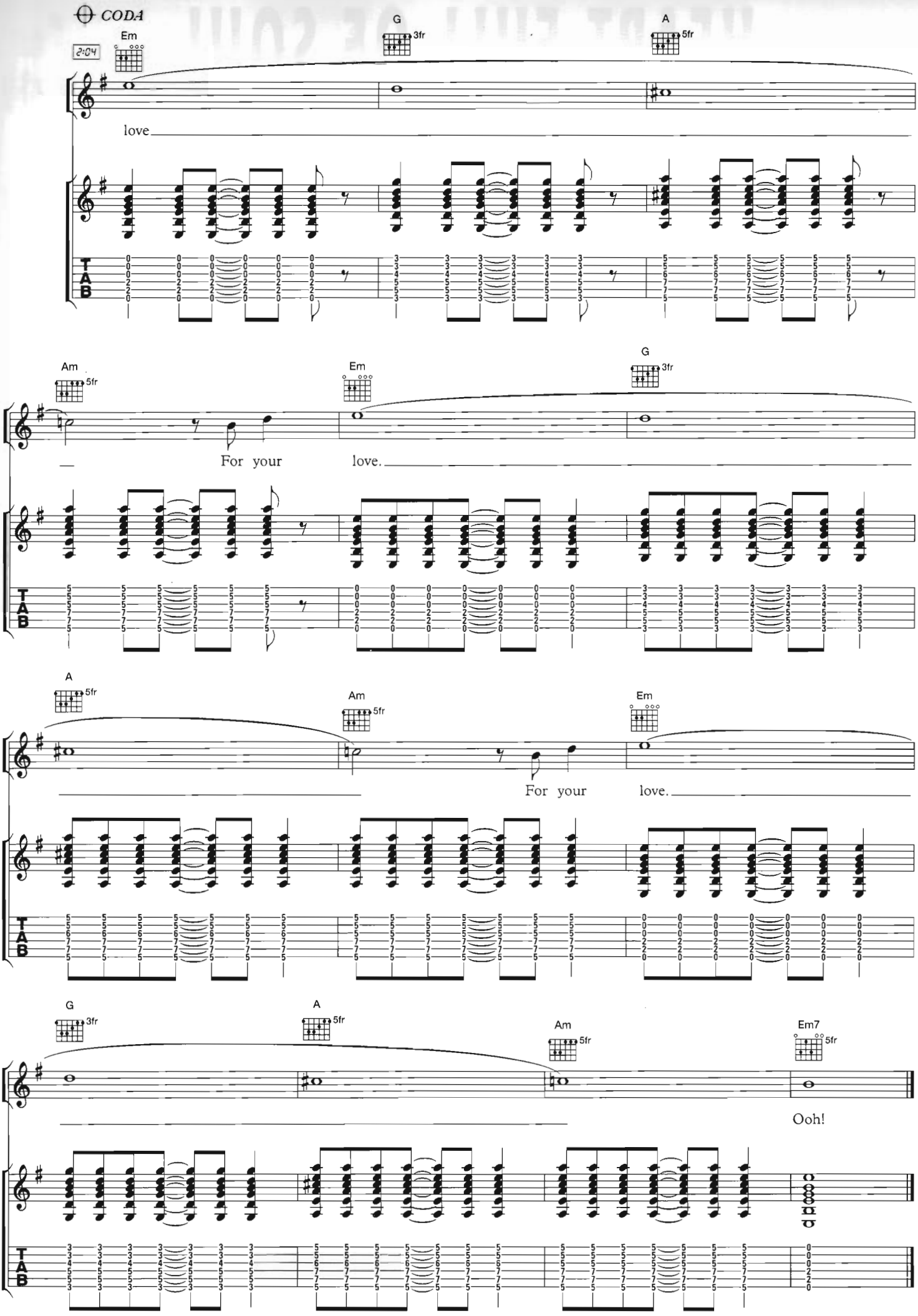

Em
G
3fr
A
5fr
Am
5fr
For your love,
For your love,
I'd give you ev - ery - thing and more and that's for sure.
For your love,
I'd give the moon if it were mine to give.
For your love,
I'd bring you dia - mond rings and things right to your door.
For your love,
I'd give the stars and the sun, for I live,
for your love.
to thrill you with de - light, I'll give you dia - monds bright.
T
A
B


Em
G
A
Am
There'll be days that will ex - cite and make you dream of me at night, for your
0:41
1:59
to Coda
love. For your
love. For your
rall.
Em7
love.


♩ = 134
1:02
N.C.
[B]
For your love, for your love, I would
[A]
E7#9
6fr
[B]
give the stars a - bove. For your love, for your love,
[A]
C#
4fr
B
I would give you all I could.
♩ = c. 170
1:19
Em
G
3fr
A
5fr
Am
5fr
Em
G
3fr
A
5fr
Am
5fr
D.S. al Coda
For your love.

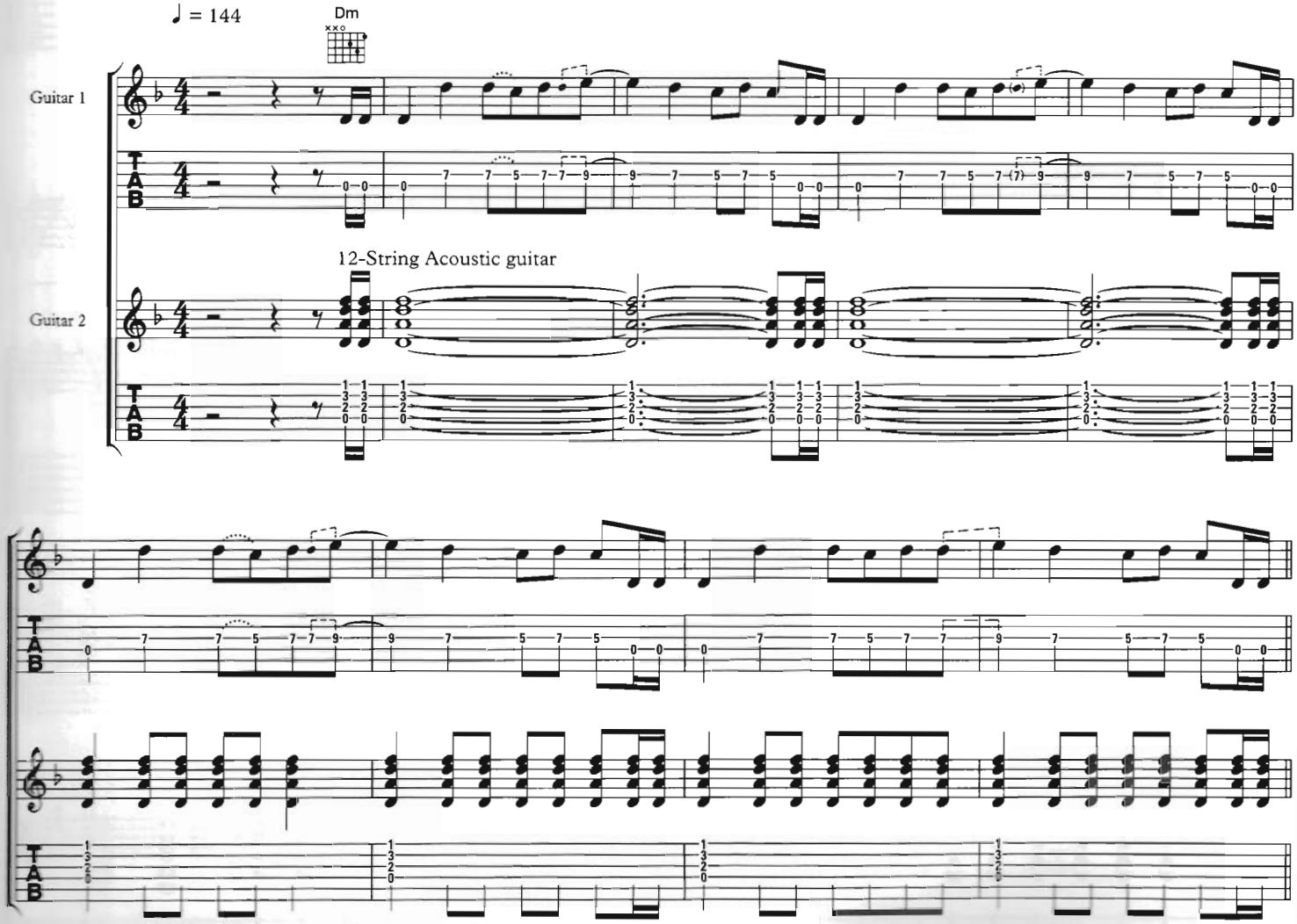

CODA
2:04
Em
G
3fr
A
5fr
love
Am
5fr
Em
G
3fr
For your love.
A
5fr
Am
5fr
Em
For your love.
G
3fr
A
5fr
Am
5fr
Em7
5fr
Ooh!
T
A
B

HEART FULL OF SOUL

Words and Music by Graham Gouldman

To fill the gap left by Clapton, Giorgio Gomelsky approached Jimmy Page. Page was too involved with his life as a busy session guitarist and recommended his friend Jeff Beck, who was playing with the Tridents around the blues clubs. Gomelsky tracked Beck down and insisted he attend a session at the Marquee Club the next day. Beck already had a reputation for creative use of guitar effects and with his array of foot-pedals and switches he proceeded to fill out the Yardbirds' sound. His fuzz figure on *Heart Full Of Soul* was originally a gesture of impatience at the producer who had been spending time coaching a hired sitarist to play the riff.

The single was released in June 1965, reaching number two during the same period that The Byrds' *Mr. Tambourine Man* and The Beatles' *Help!* were in the charts. It was the Yardbirds' second hit to be written by songwriter Graham Gouldman (later of 10cc). Keith Relf's father had been acting as roadie for the group, ferrying them to and from gigs in his builder's van. Jeff Beck later commented that he judged the band's developing success by the fact that there was gradually less cement and rubble in the back!



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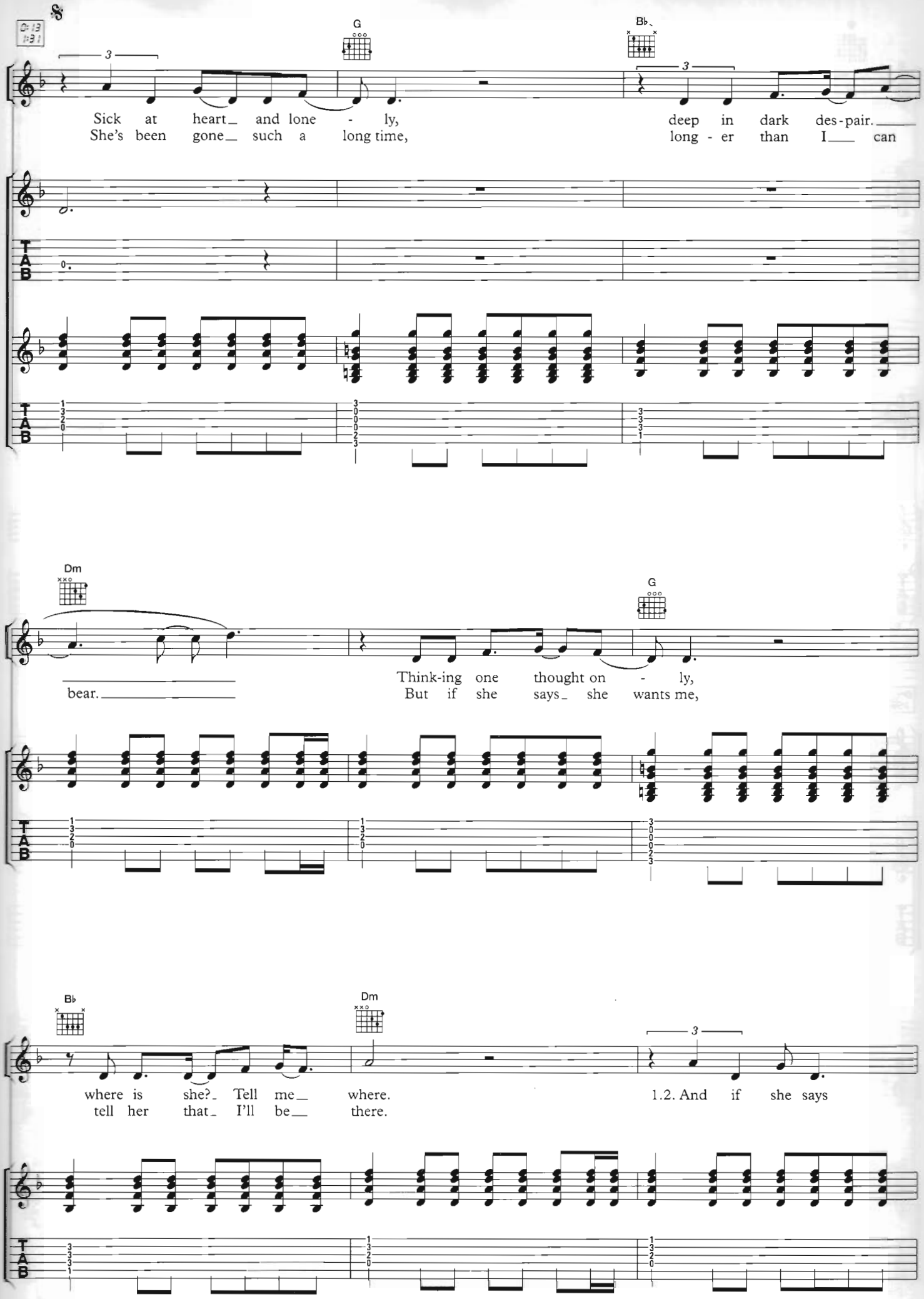
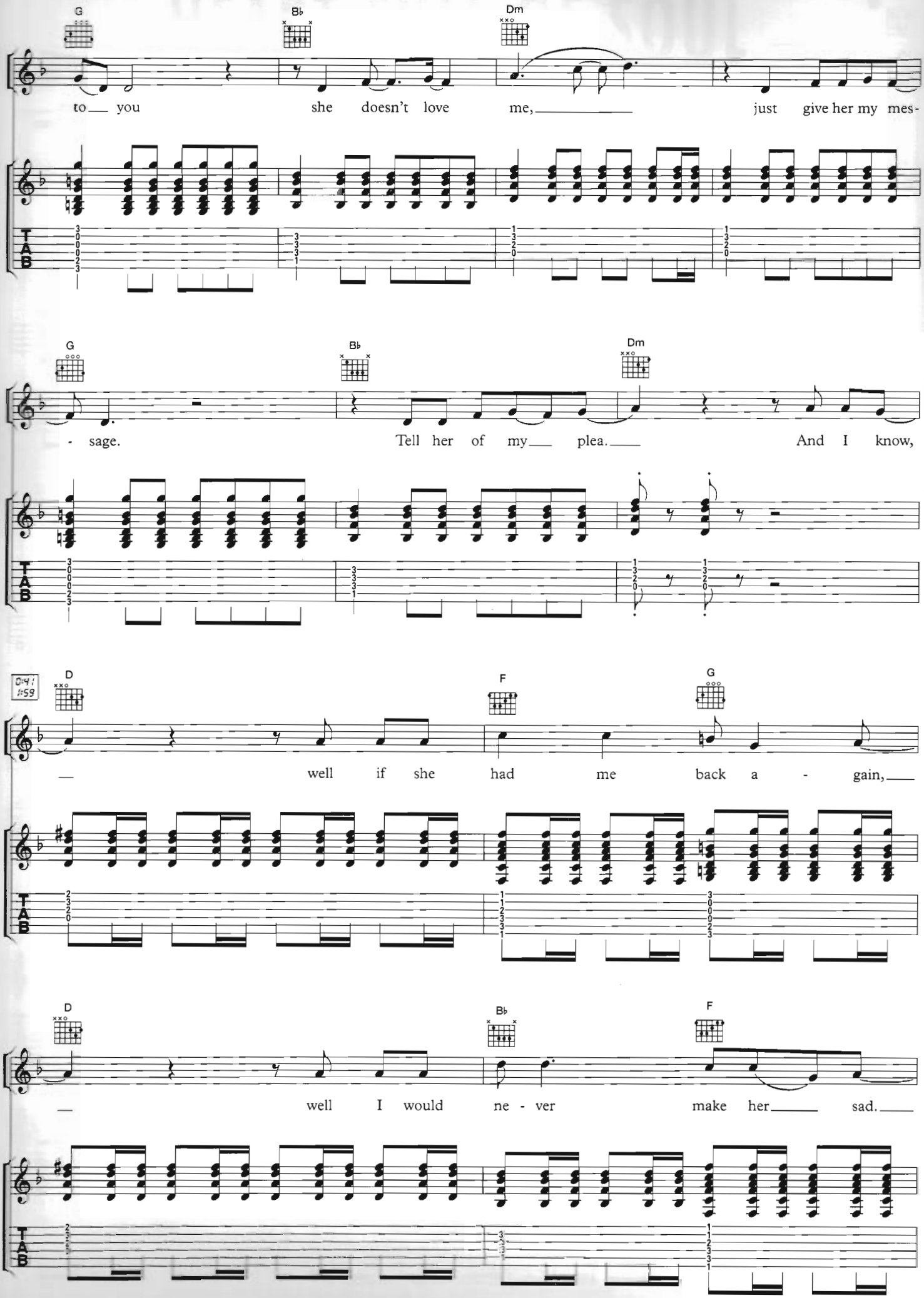
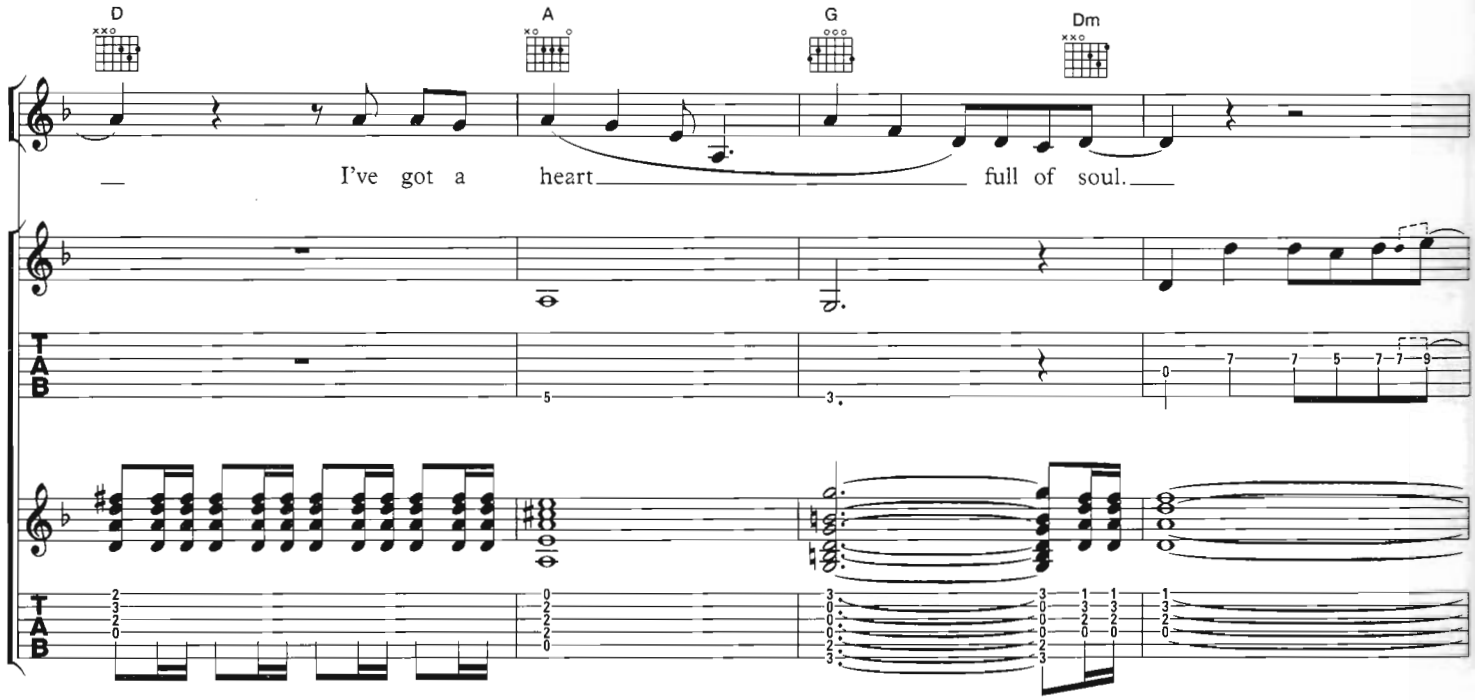
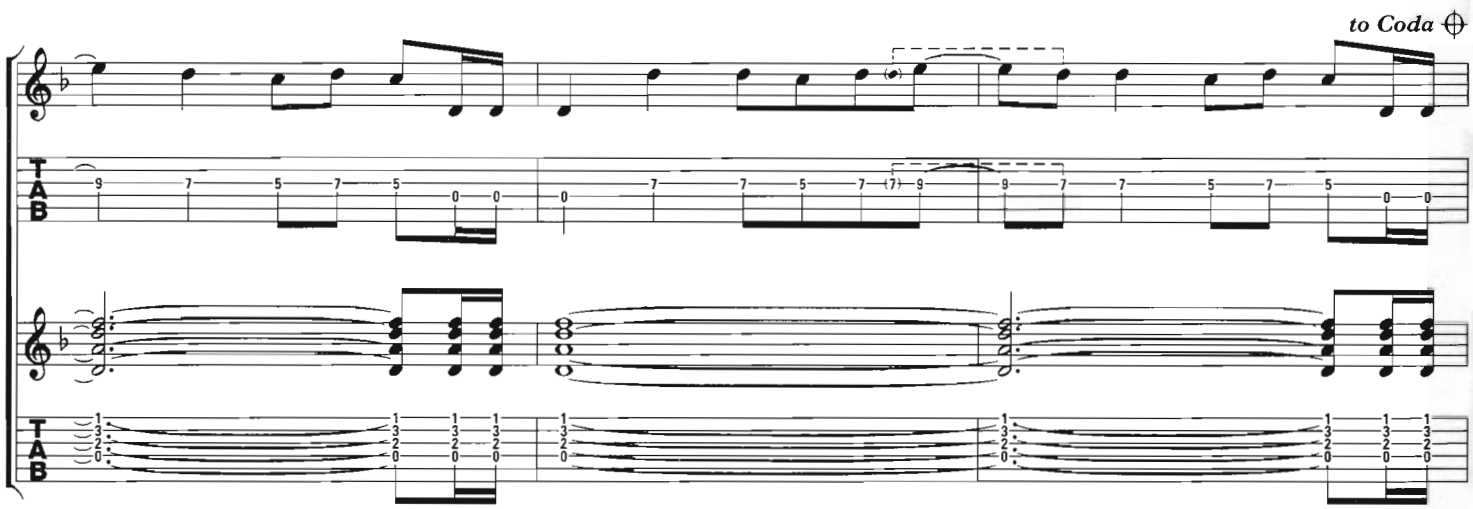
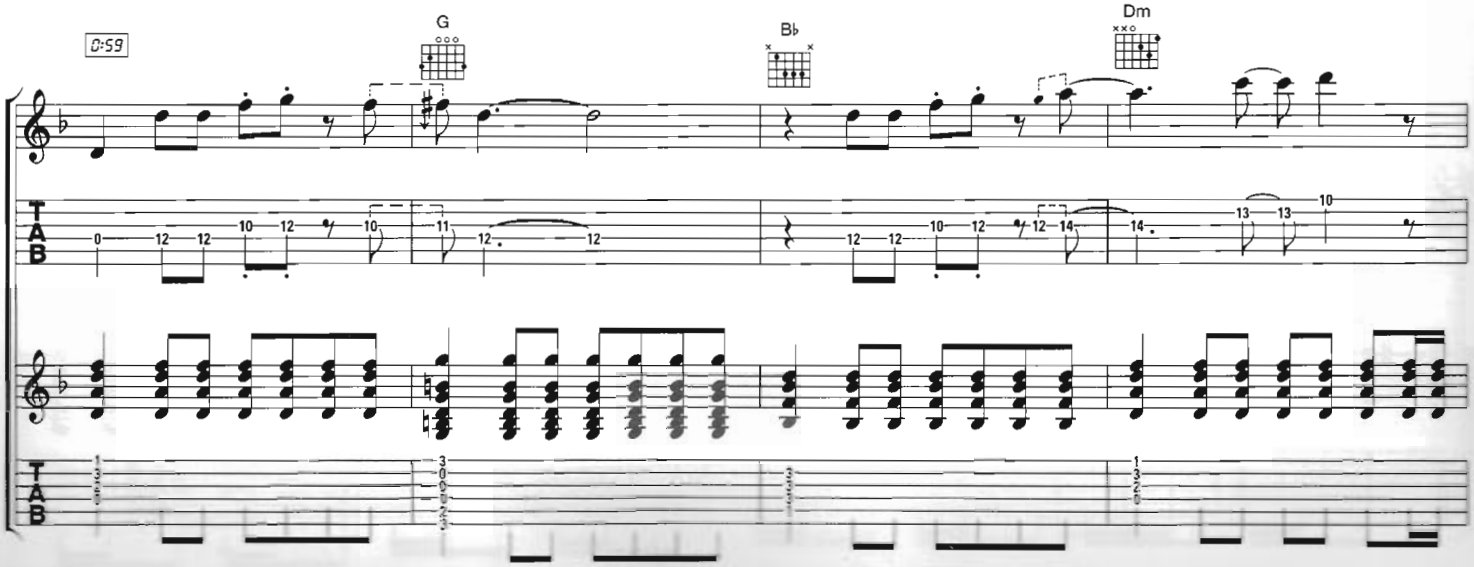
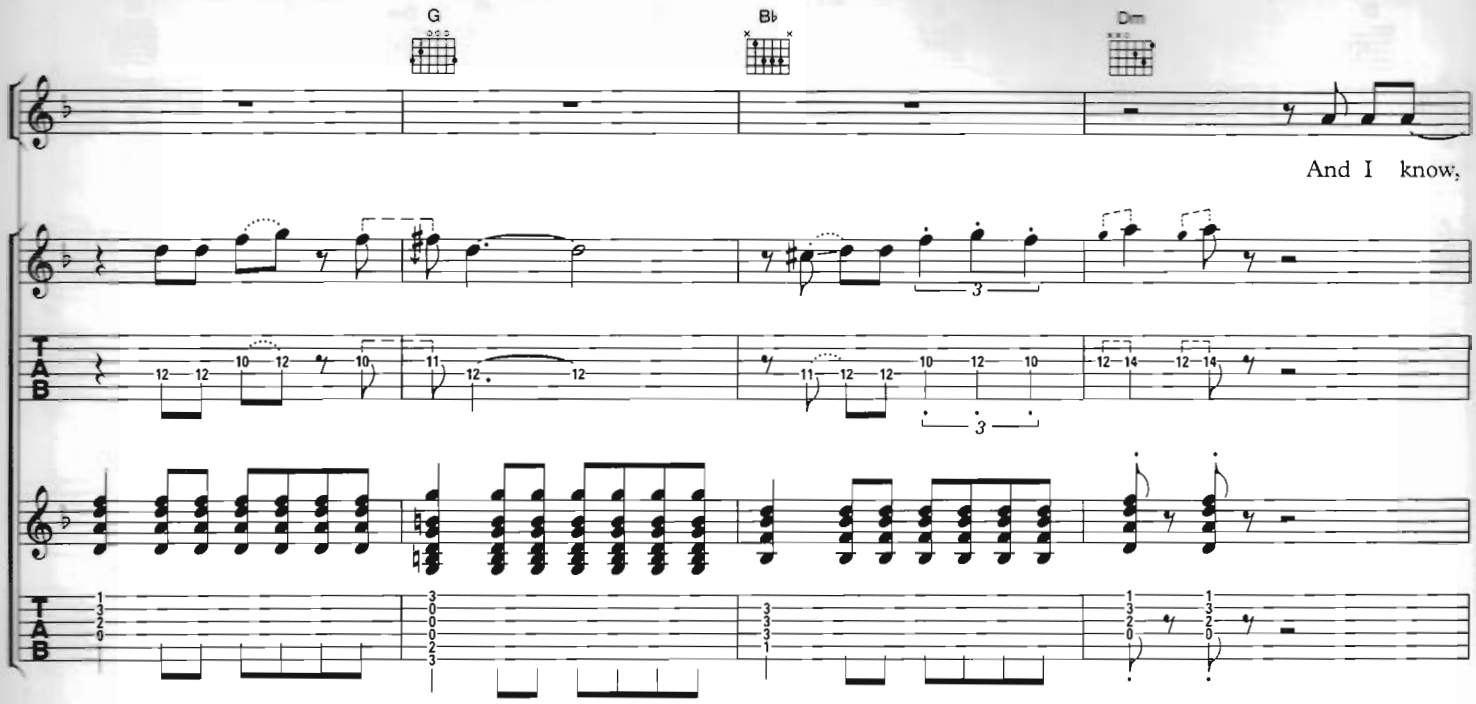

G
B♭
Sick at heart and lone - ly, deep in dark des-pair.
She's been gone such a long time, long - er than I can
Dm
G
bear.
Think-ing one thought on - ly,
But if she says she wants me,
B♭
Dm
where is she? Tell me where.
tell her that I'll be there.
1.2. And if she says

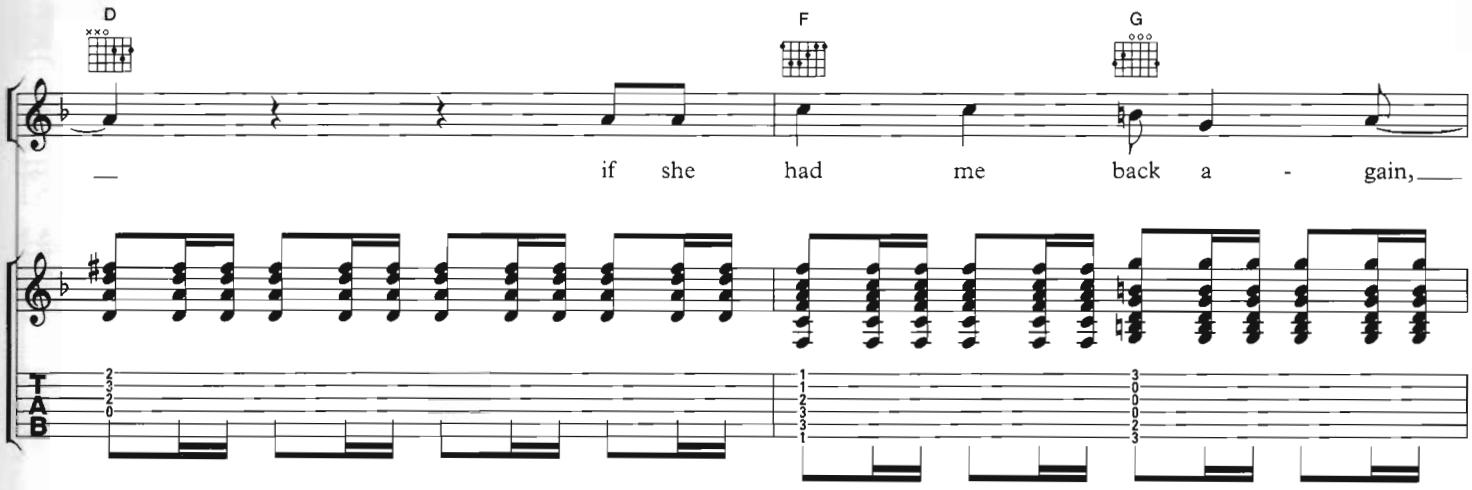

G
B♭
Dm
to you she doesn't love me, just give her my mes-
T
A
B
G
B♭
Dm
- sage. Tell her of my plea. And I know,
T
A
B
0:41
1:59
D
F
G
well if she had me back a - gain,
T
A
B
D
B♭
F
well I would ne - ver make her sad.
T
A
B

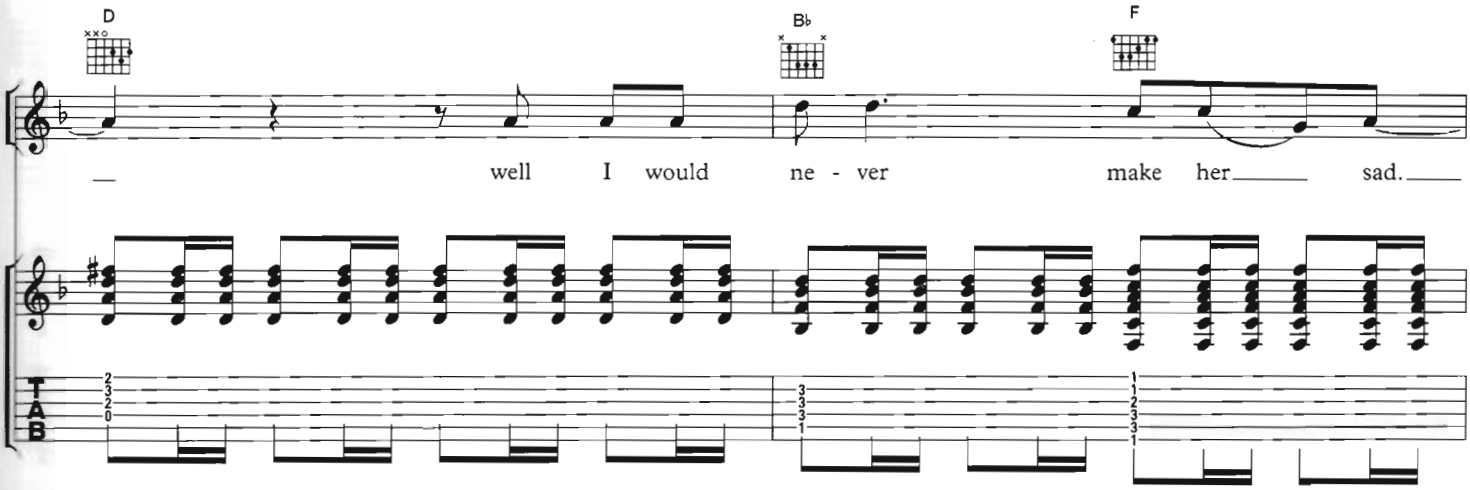

D
A
G
Dm
I've got a heart full of soul.

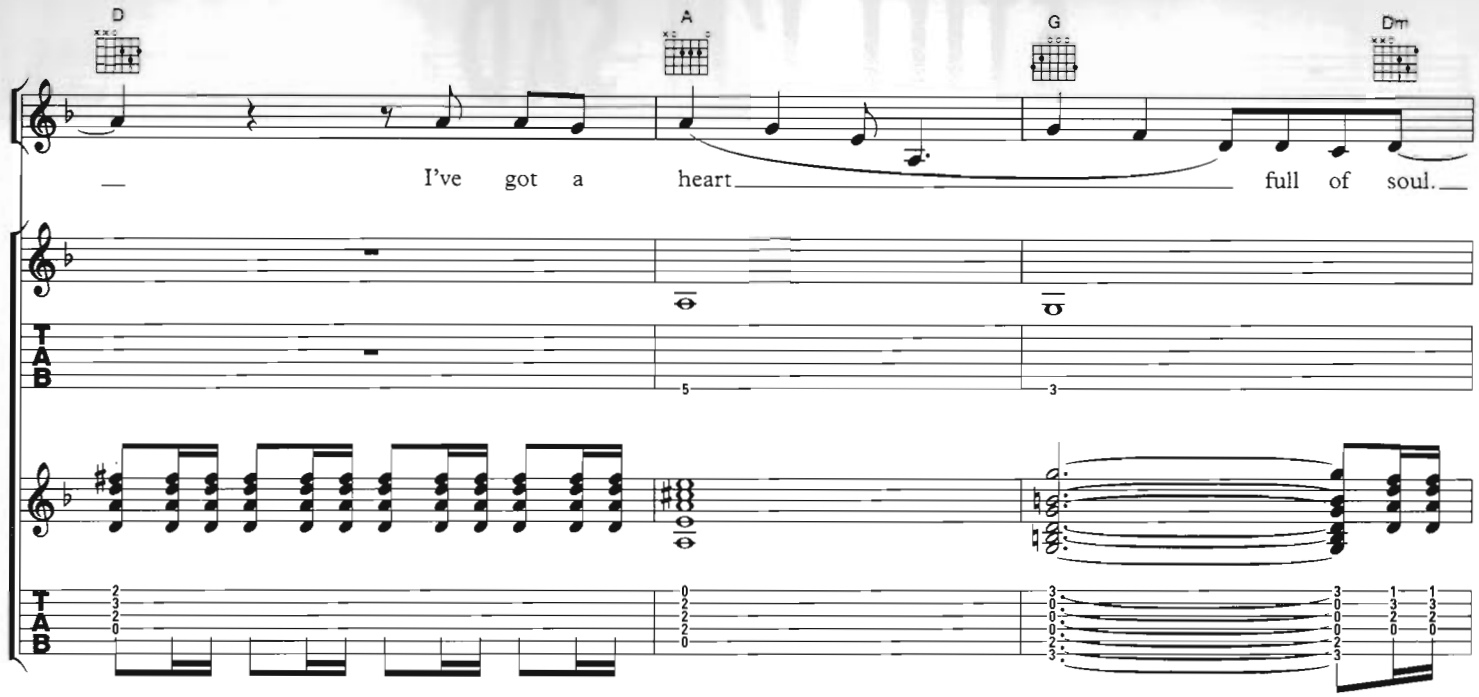

to Coda

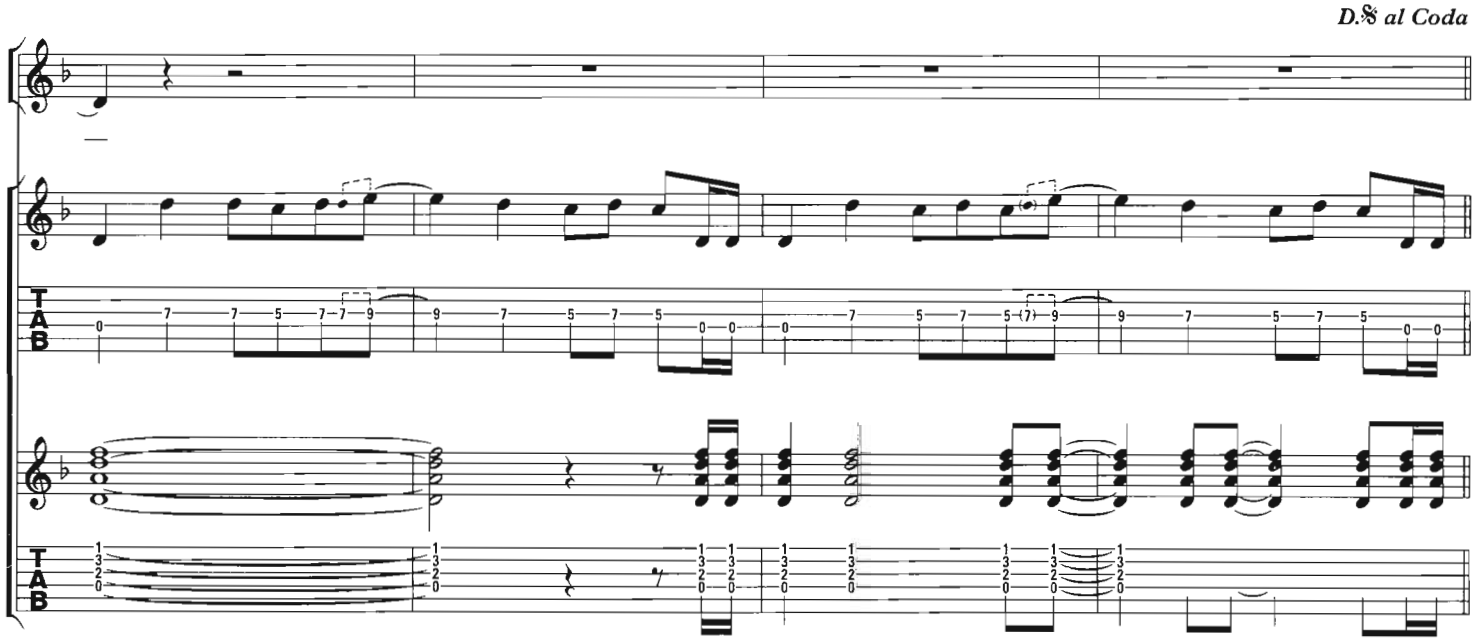

0:59
G
B♭
Dm

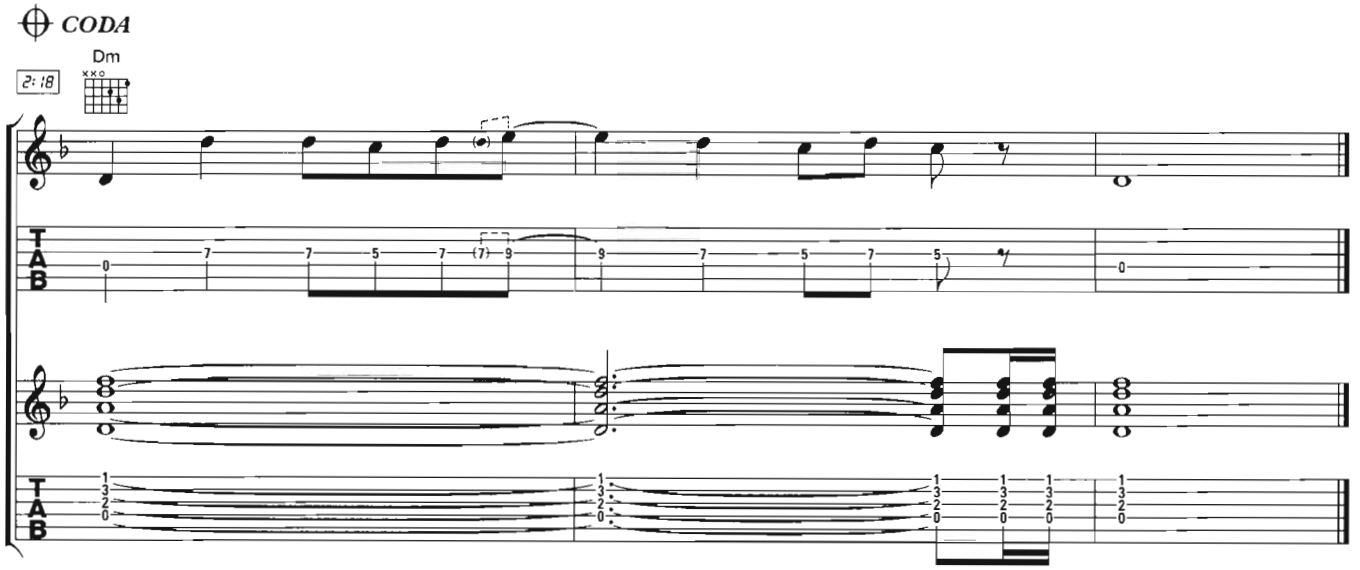

G
B♭
Dm
And I know,


D
F
G
— if she had me back a - gain,—


D
B♭
F
— well I would ne - ver make her— sad.—


D
A
G
Dm
I've got a heart full of soul.

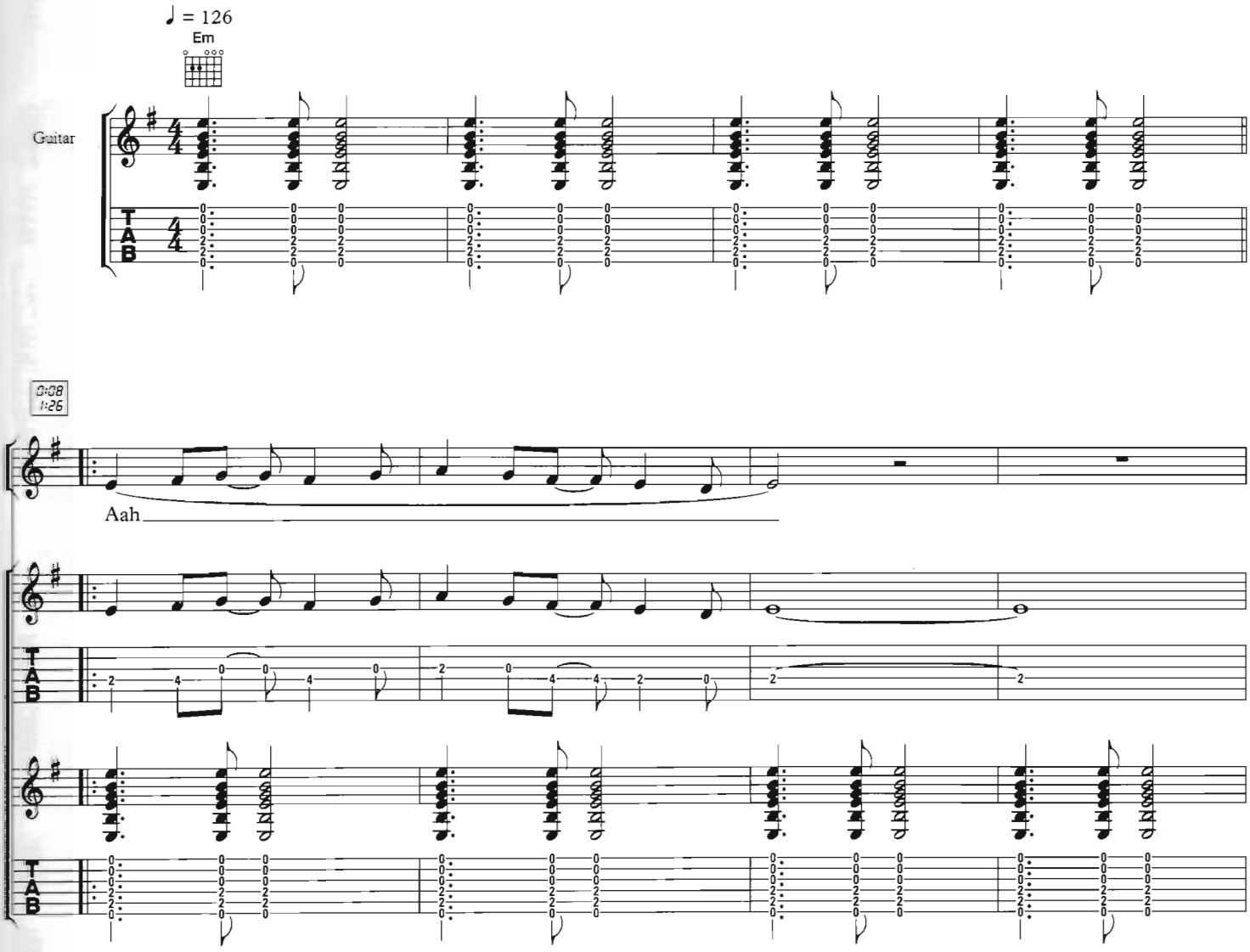

D.S. al Coda


CODA
Dm
2:18

STILL I'M SAD

Words and Music by Paul Samwell-Smith and James McCarthy

Still I'm Sad was the Yardbirds' first self-composed hit. The group's willingness to move from pure R&B and experiment with styles was quite apparent in the production of this song, which featured vocal passages of monk-like chanting. It was packaged for release as a double A-side with another Graham Gouldman song, *Evil Hearted You*. Both titles made it into the charts in the final months of 1965, vying for attention with such classics as *My Generation* by the Who and the Rolling Stones' *Get Off Of My Cloud*.



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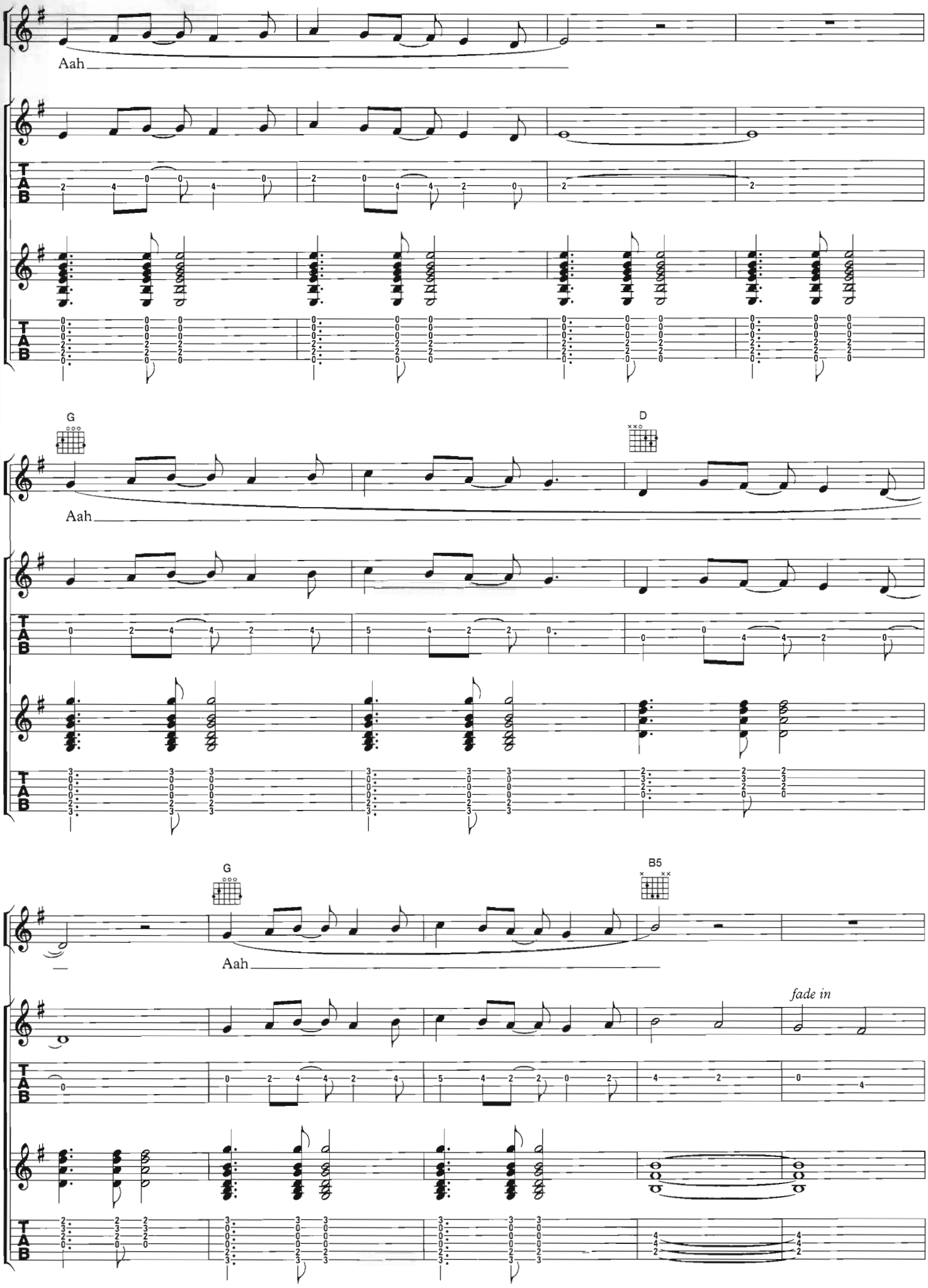
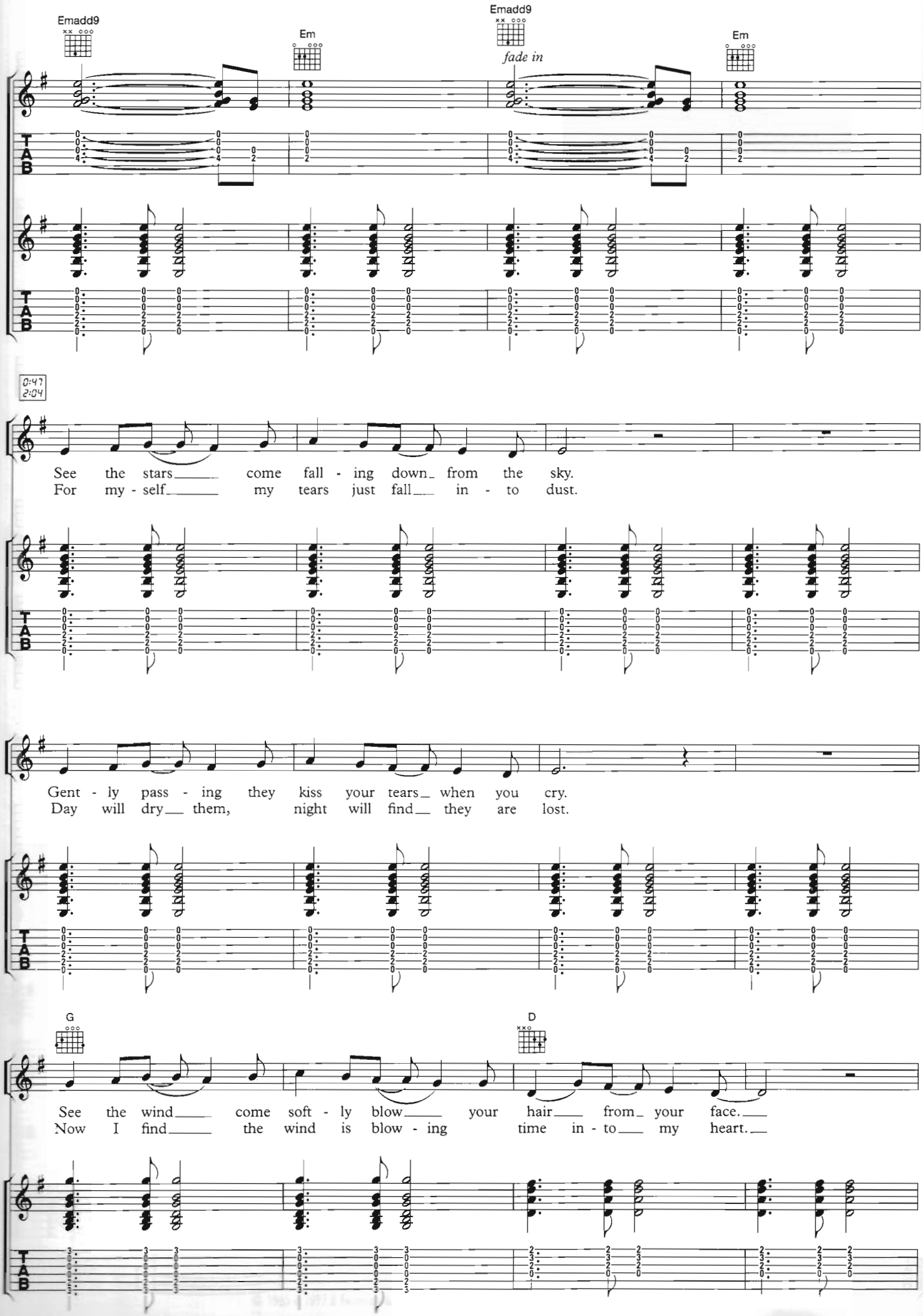
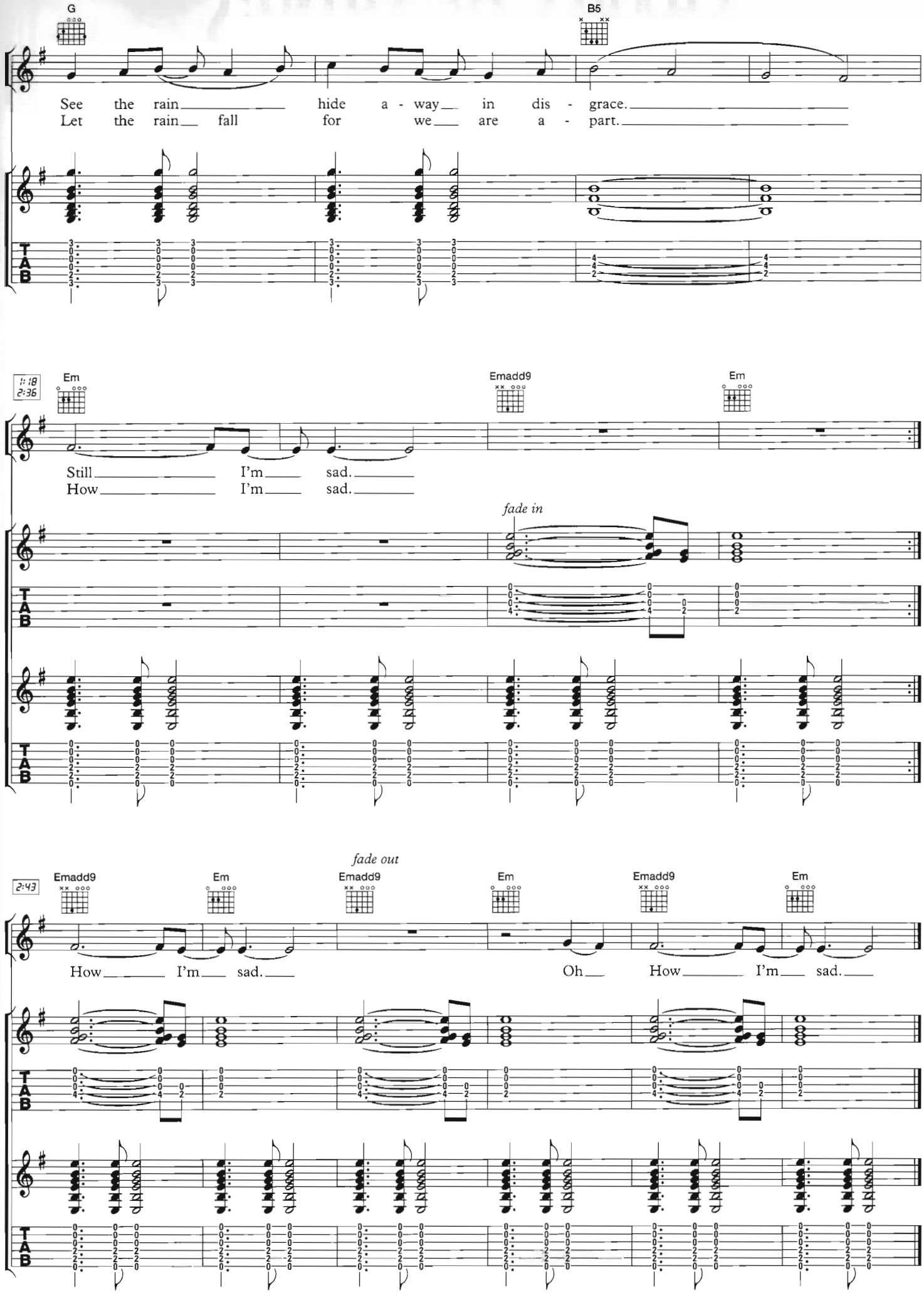

Aah
G
D
Aah
G
B5
Aah
fade in


Emadd9
Em
Emadd9
fade in
Em
0:47
2:04
See the stars come fall - ing down from the sky.
For my - self my tears just fall in - to dust.
Gent - ly pass - ing they kiss your tears when you cry.
Day will dry them, night will find they are lost.
G
D
See the wind come soft - ly blow your hair from your face.
Now I find the wind is blow - ing time in - to my heart.

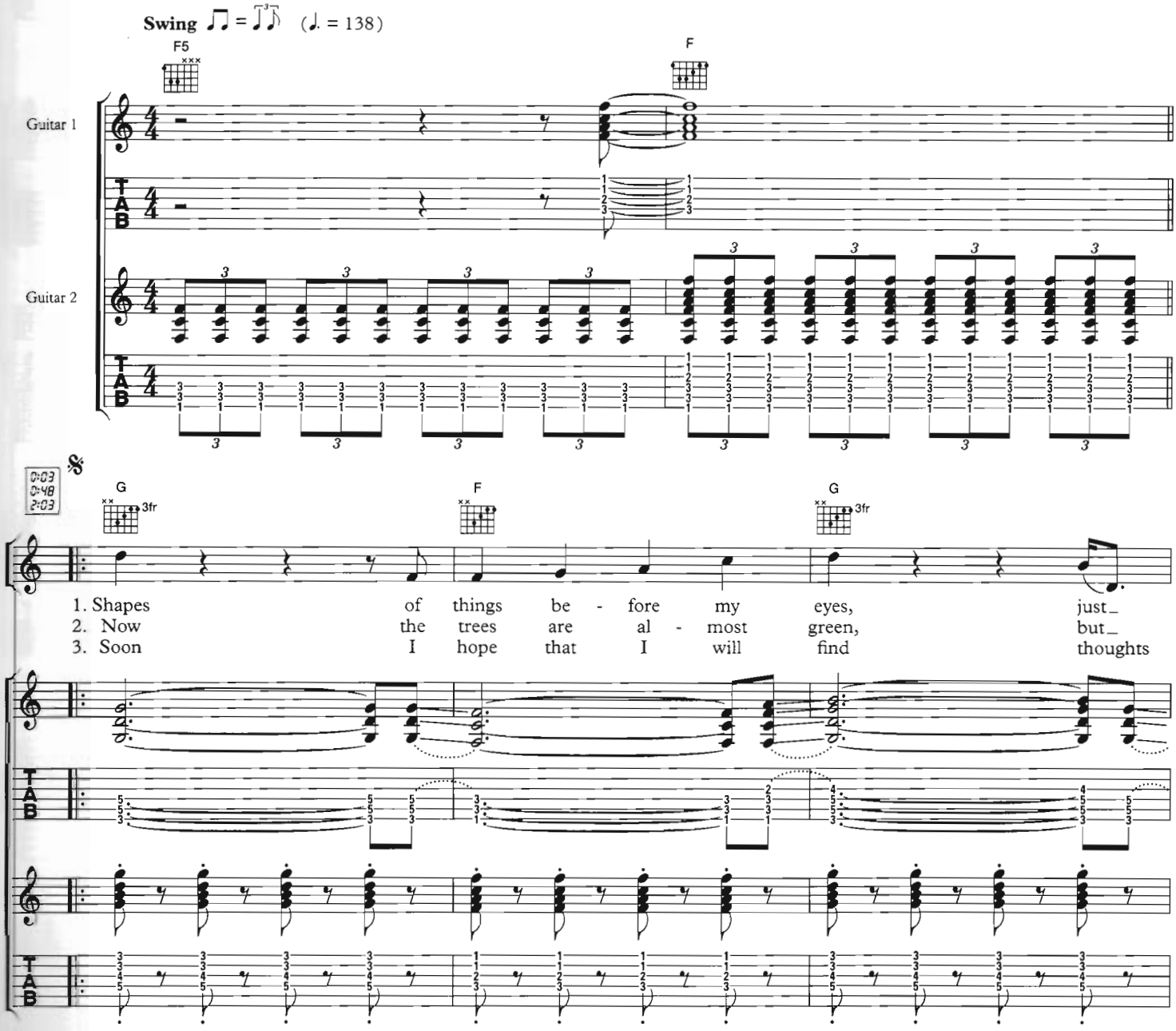

G
B5
See the rain hide a - way in dis - grace.
Let the rain fall for we are a - part.
1:18
2:36
Em
Emadd9
Em
Still I'm sad.
How I'm sad.
fade in
fade out
2:43
Emadd9
Em
Emadd9
Em
Emadd9
Em
How I'm sad.
Oh How I'm sad.
T
A
B

SHAPES OF THINGS

Words and Music by Paul Samwell-Smith,
Keith Relf and James McCarthy

During their first tour of the US, the Yardbirds stopped to record in two legendary studios; Sun in Memphis, the cradle of rock'n'roll and Chess studios, the home of Chicago blues. Working at Chess, in the same room and with the same engineer as their own blues heroes, Muddy Waters and Chuck Berry, the Yardbirds knew they would get a great sound. As Jeff Beck recalled, *Shapes Of Things* was all spur-of-the-moment; the band would jam and Keith Relf would rush off and write some lyrics in the toilet!

Released in March 1966, *Shapes Of Things* climbed to number three in the UK, during which time the number one spot was held by the Walker Brothers' *The Sun Ain't Gonna Shine Anymore* followed by the Spencer Davis Group's *Somebody Help Me*.



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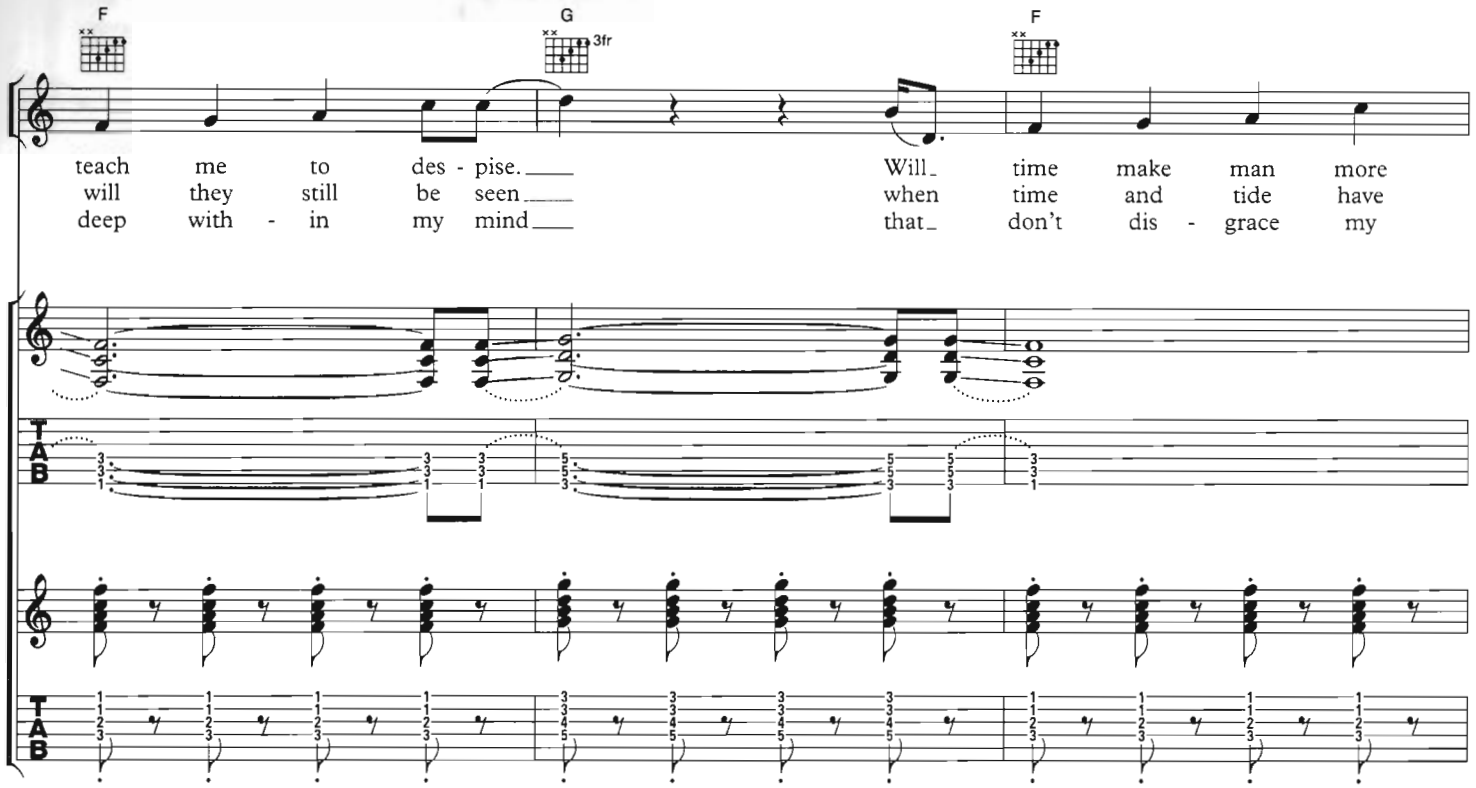
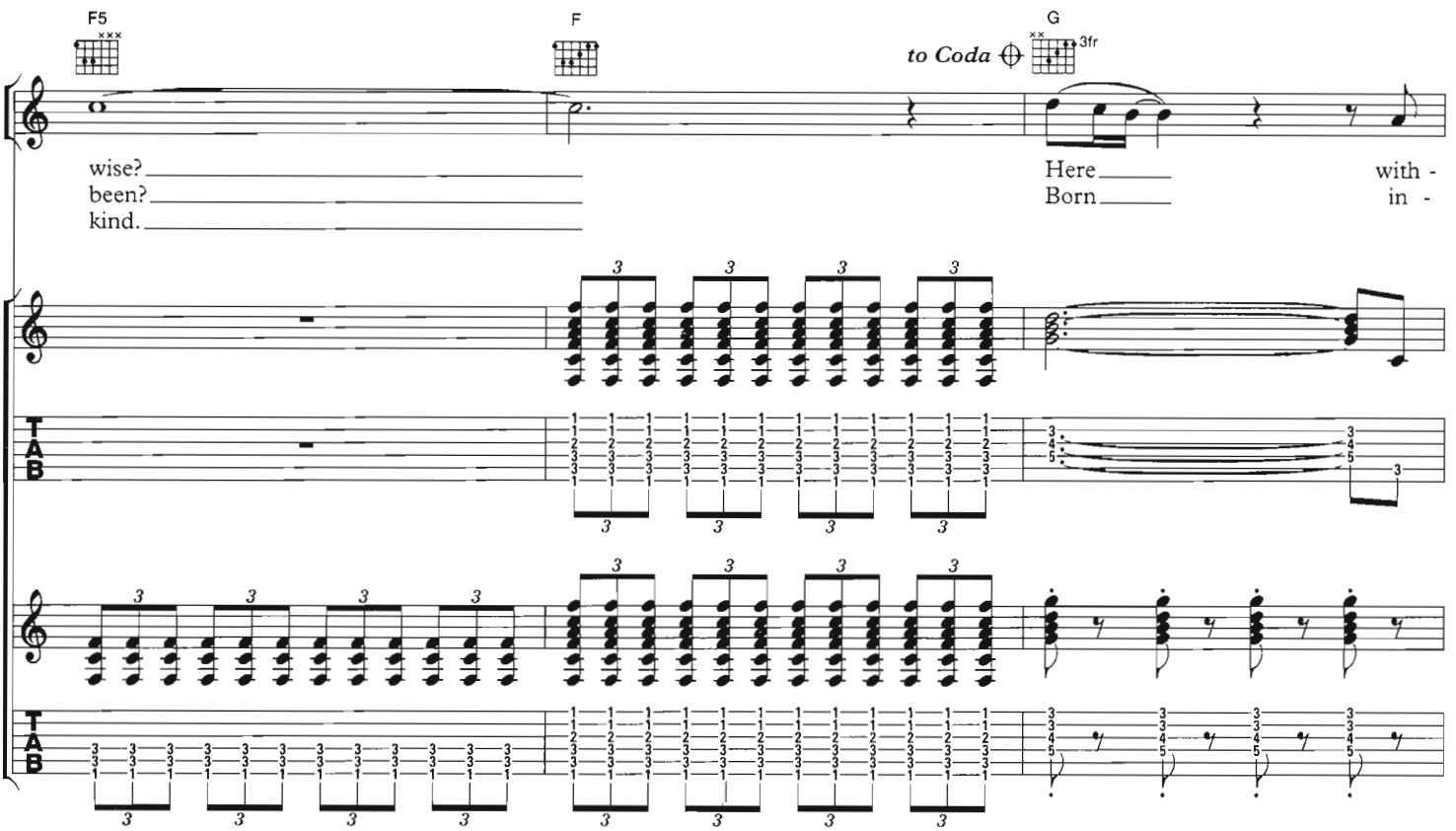
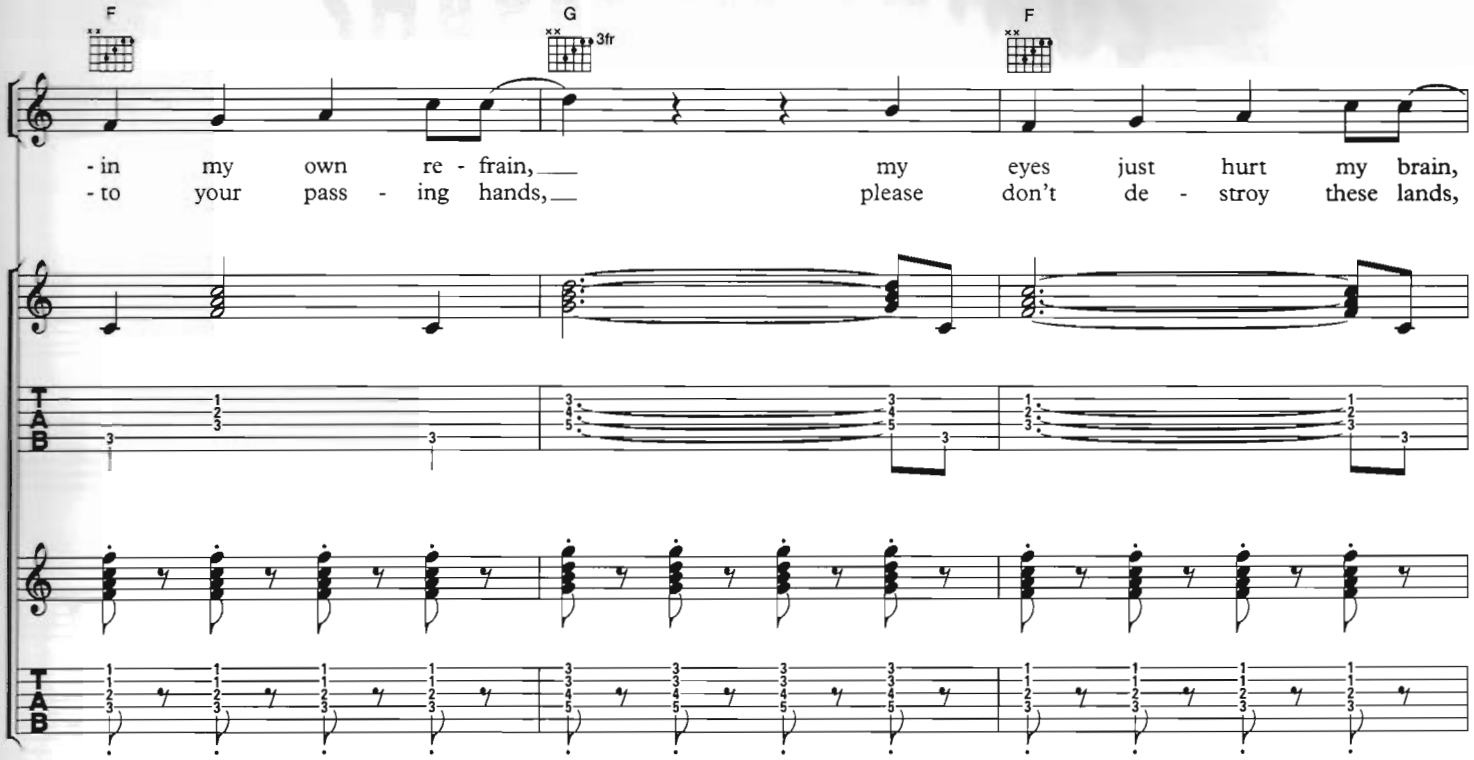
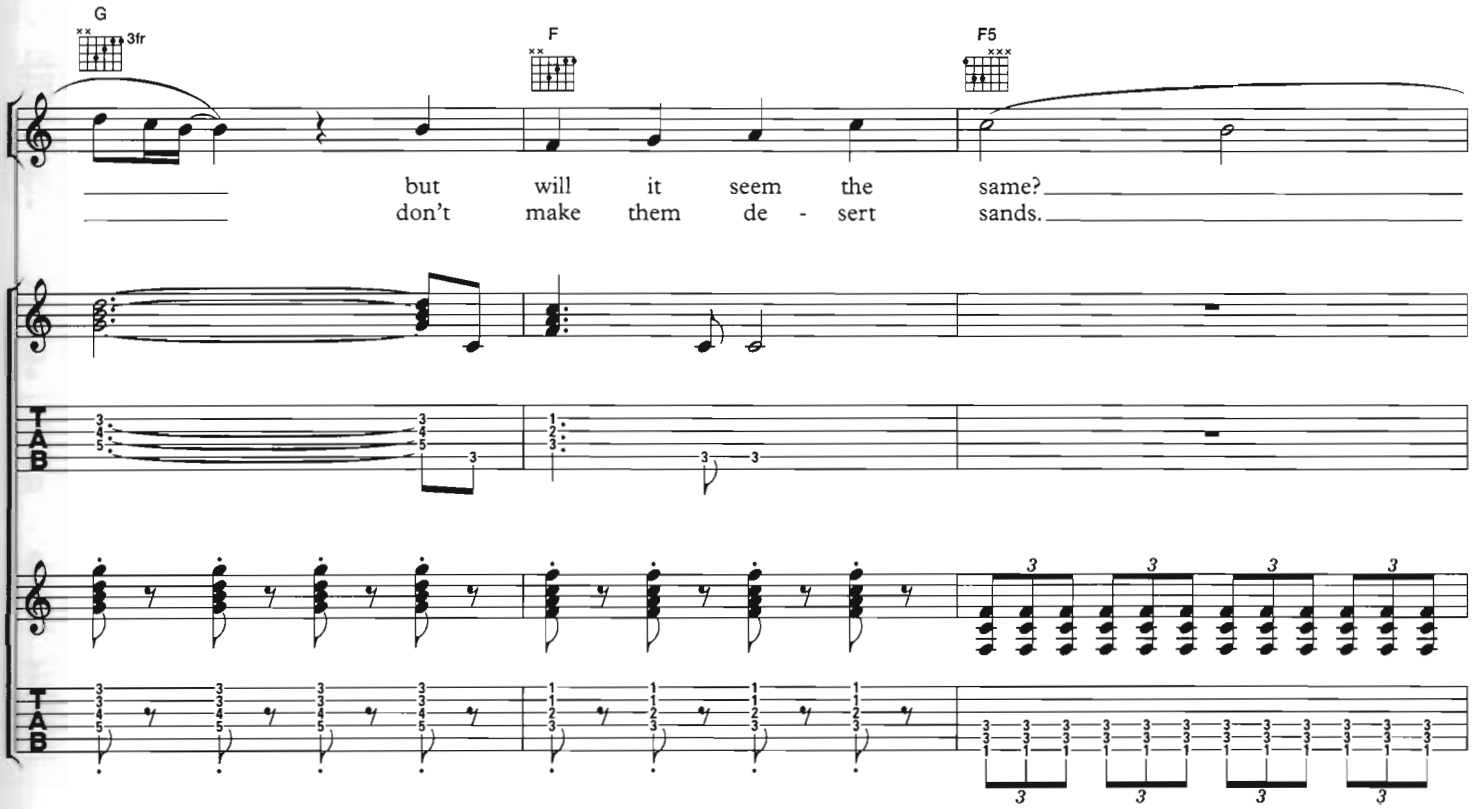
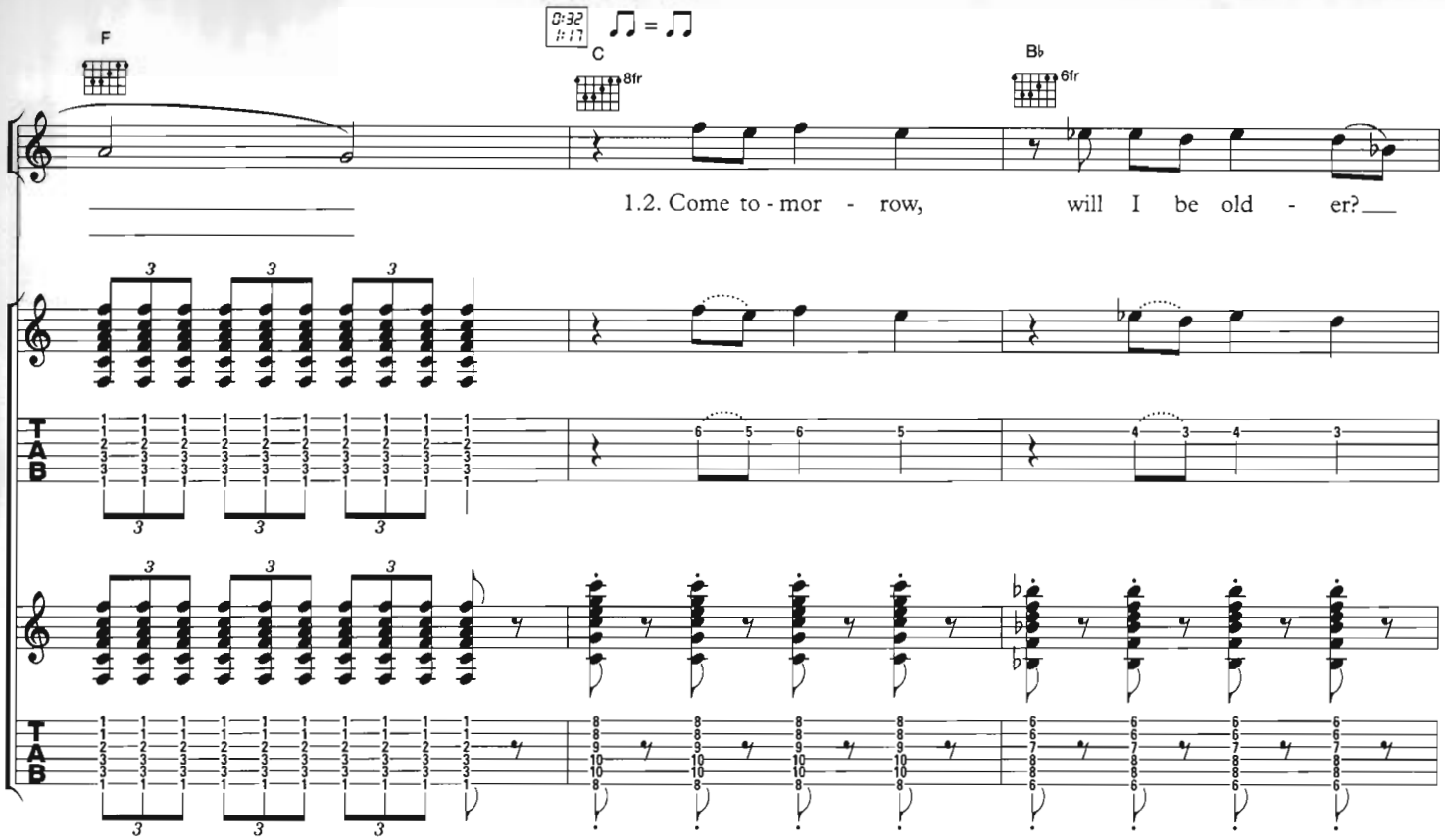
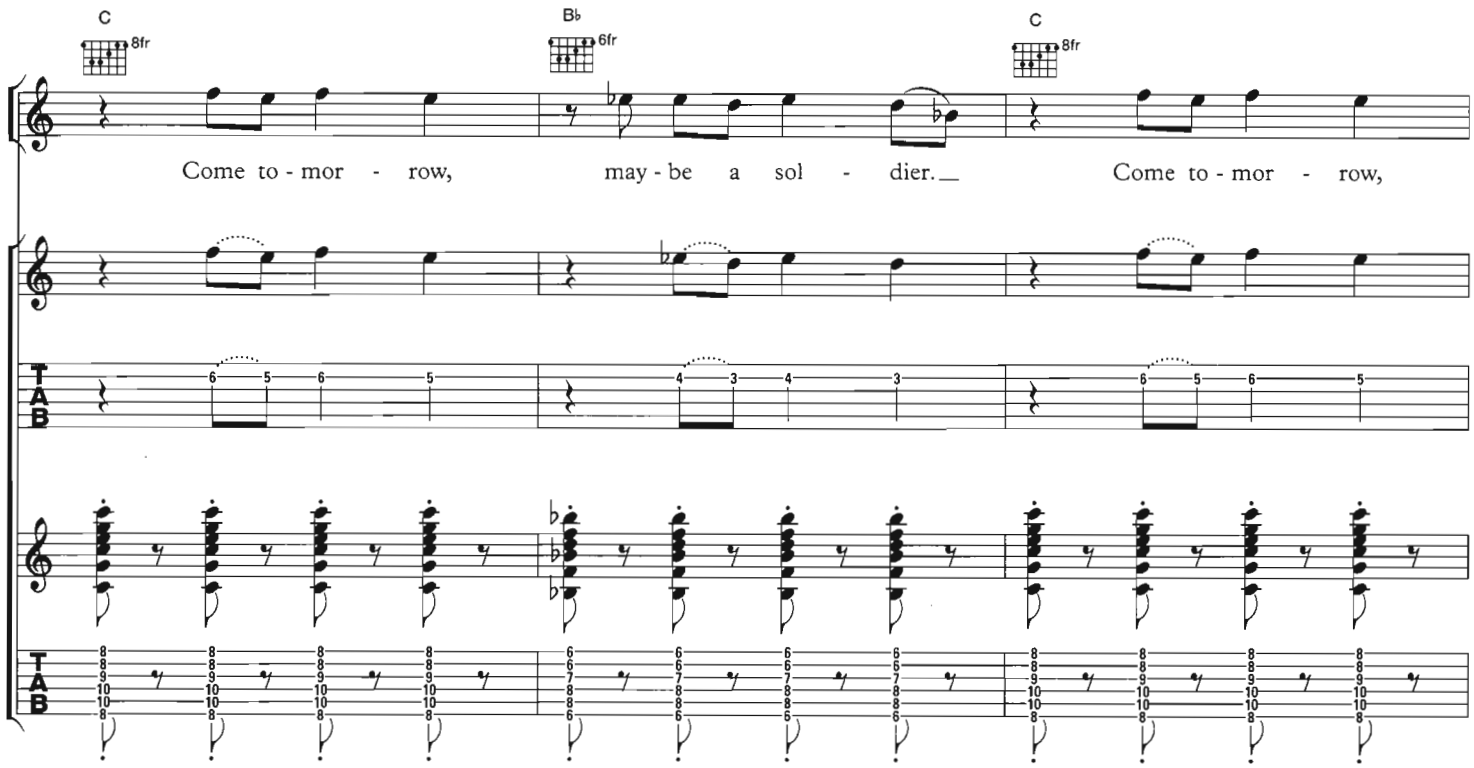

F
G
3fr
F
teach me to des - pise. Will time make man more
will they still be seen when time and tide have
deep with - in my mind that don't dis - grace my
TAB
TAB

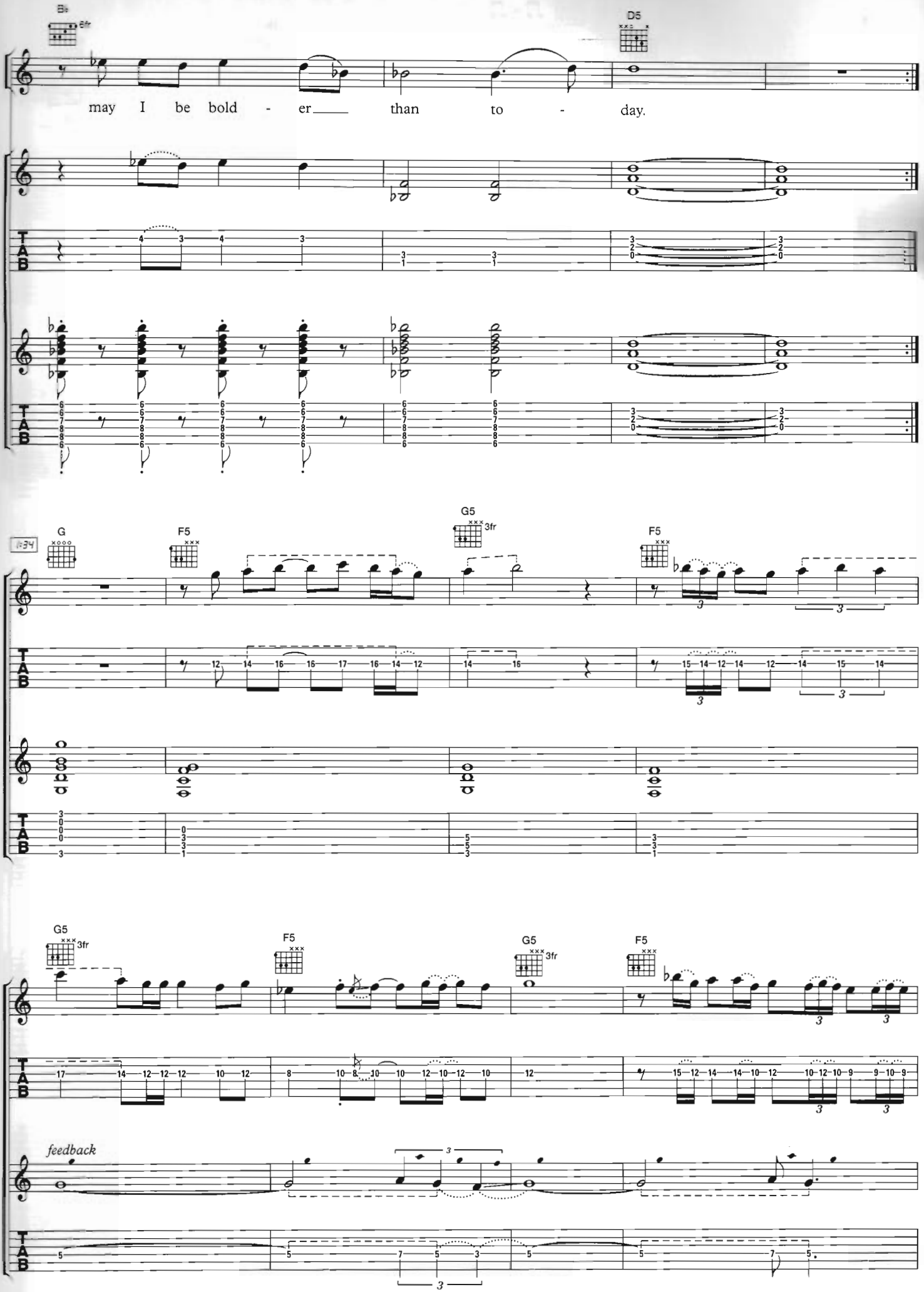

F5
F
to Coda
G
3fr
wise?
been?
kind.
Here with -
Born in -
3
TAB
TAB

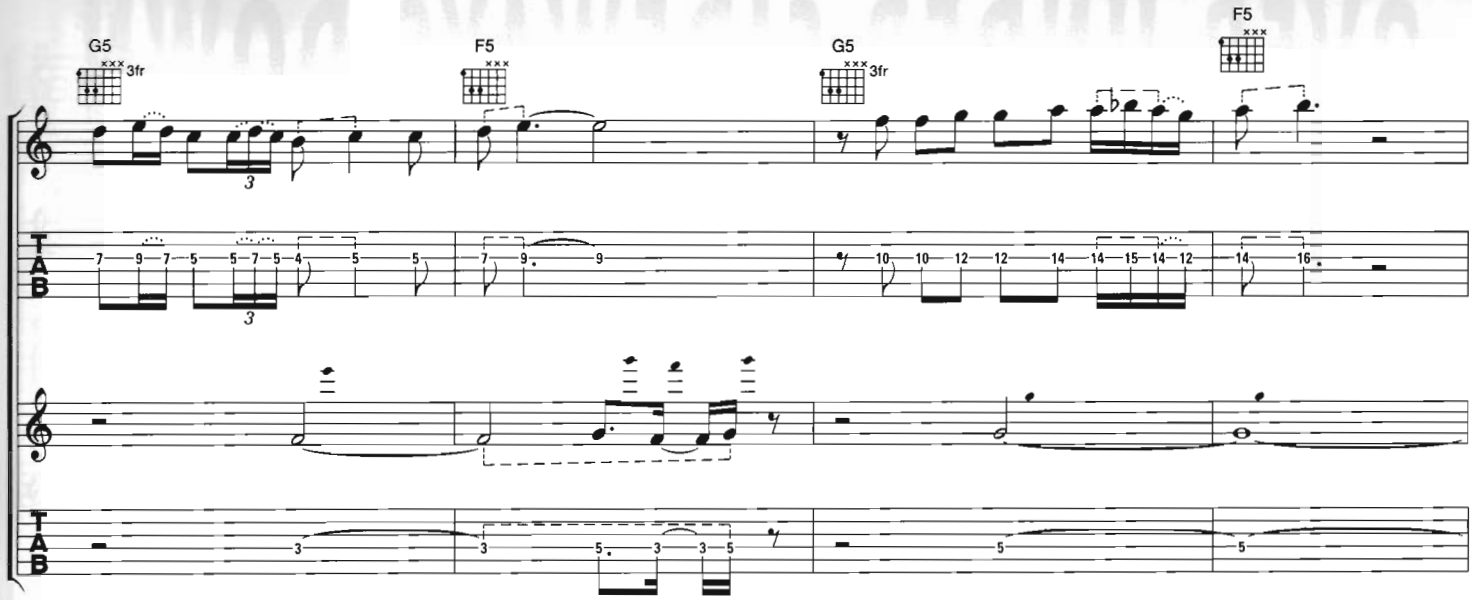

F
G
3fr
F
- in my own re - frain, my eyes just hurt my brain,
- to your pass - ing hands, please don't de - stroy these lands,
T
A
B

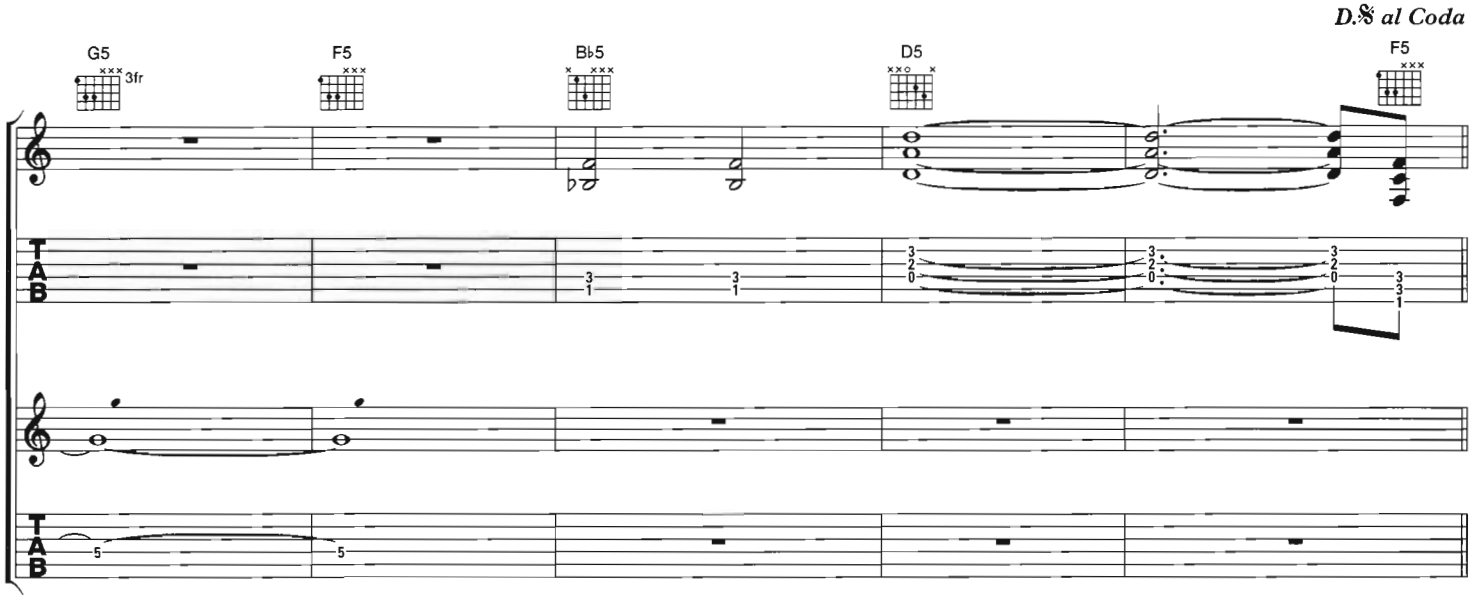

G
3fr
F
F5
but will it seem the same?
don't make them de - sert sands.
T
A
B

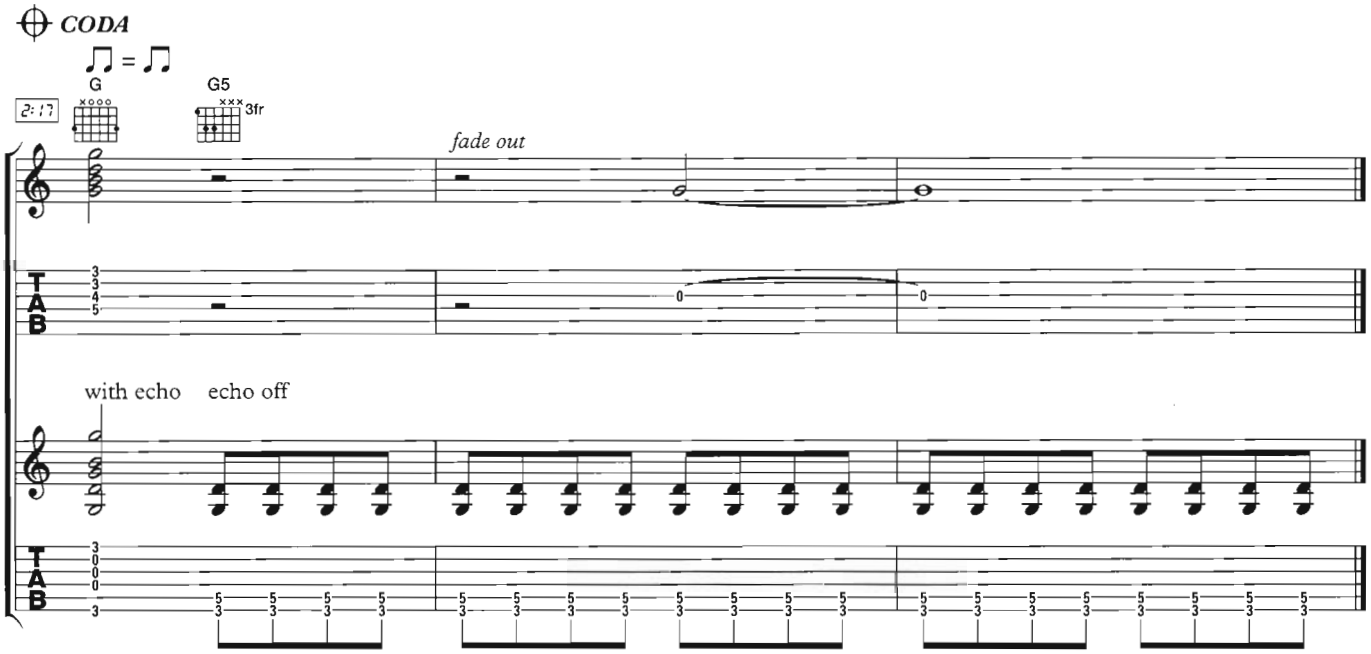

F
C
8fr
B♭
6fr
1.2. Come to - mor - row, will I be old - er?
T
A
B


C
8fr
B♭
6fr
C
8fr
Come to - mor - row, may - be a sol - dier. Come to - mor - row,
T
A
B


B♭
6fr
D5
may I be bold - er than to - day.
T A B
1:34
G
F5
G5
3fr
F5
G5
3fr
F5
G5
3fr
F5
feedback


G5
3fr
F5
G5
3fr
F5
T
A
B


D.S. al Coda
G5
3fr
F5
B♭5
D5
F5
T
A
B

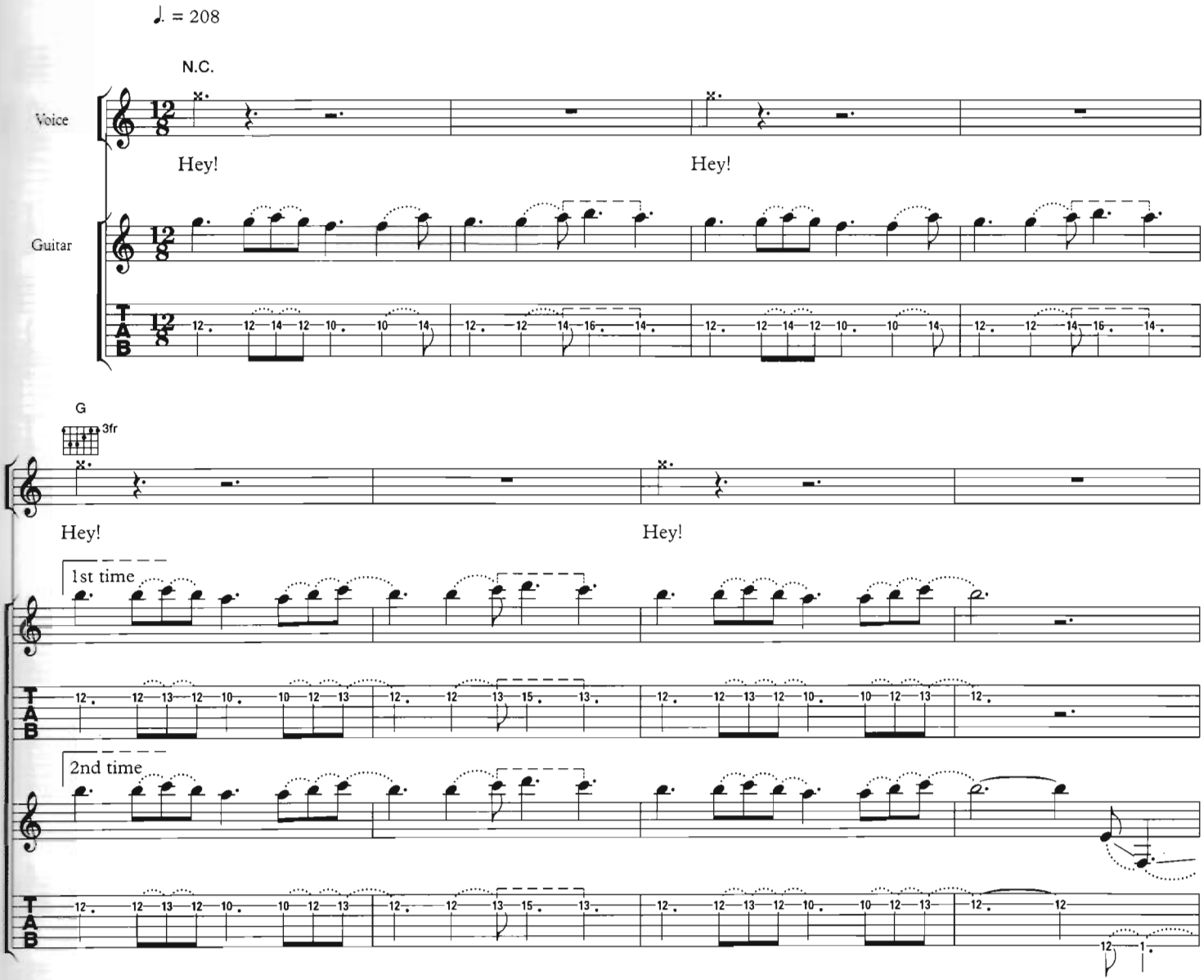

CODA
G
G5
3fr
fade out
with echo
echo off
T
A
B

OVER UNDER SIDEWAYS DOWN

Words and Music by Jeff Beck, Paul Samwell-Smith, Keith Relf, Chris Dreja and James McCarthy

While recording their first studio album at London's Advision, in the Spring of 1966, the Yardbirds 'relieved' Gomelsky of his manager's responsibilities and brought in Simon Napier-Bell. Paul Samwell-Smith put most of his energy into production duties and on this track Jeff Beck played the bass part.

Over Under Sideways Down was the seventh Yardbirds' single and it managed to reach number ten in the UK. It was released on June 2nd, the day that Frank Sinatra's *Strangers In The Night* moved into number one, to be followed by the Beatles' *Paperback Writer* and then *Sunny Afternoon* by the Kinks.



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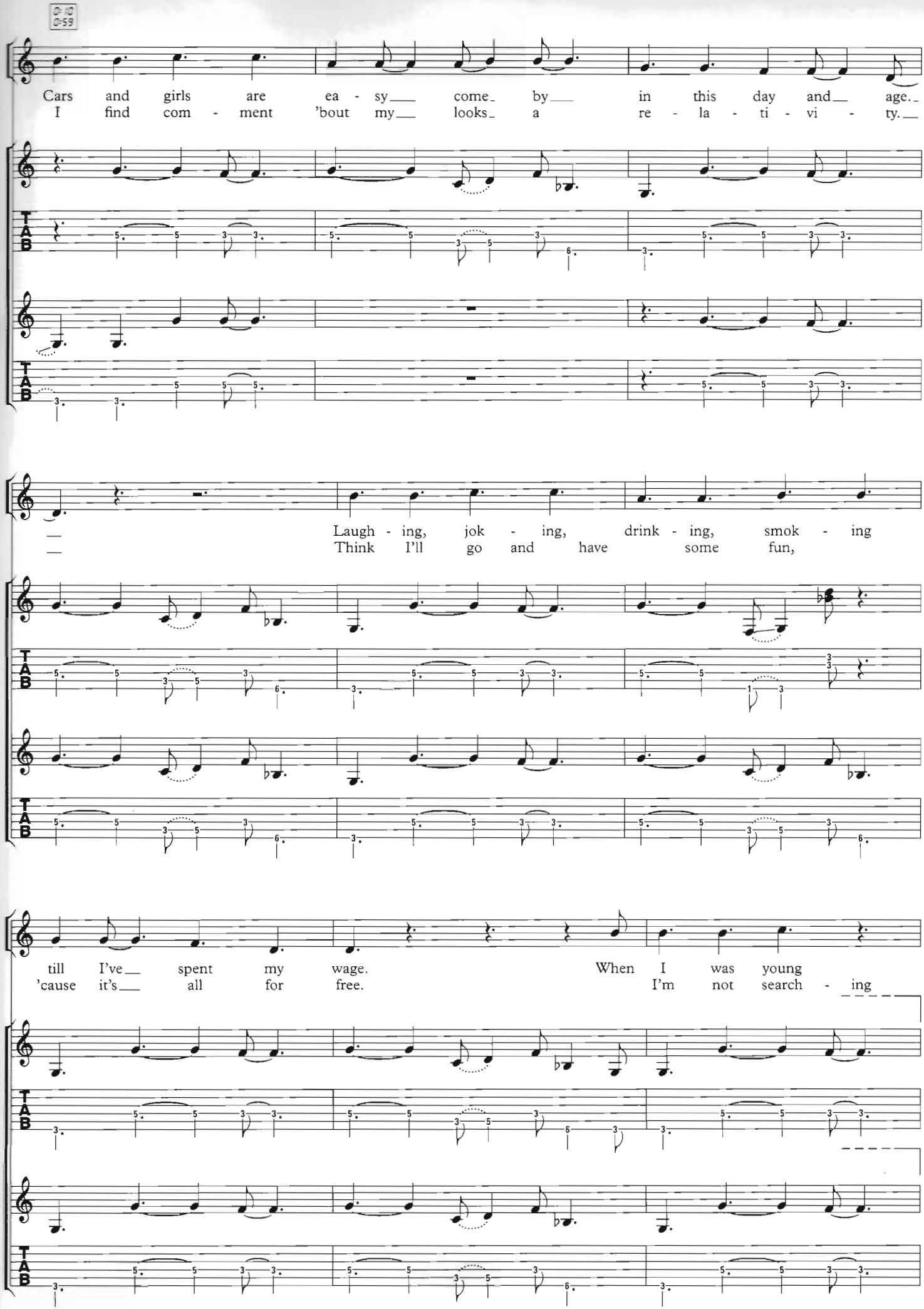
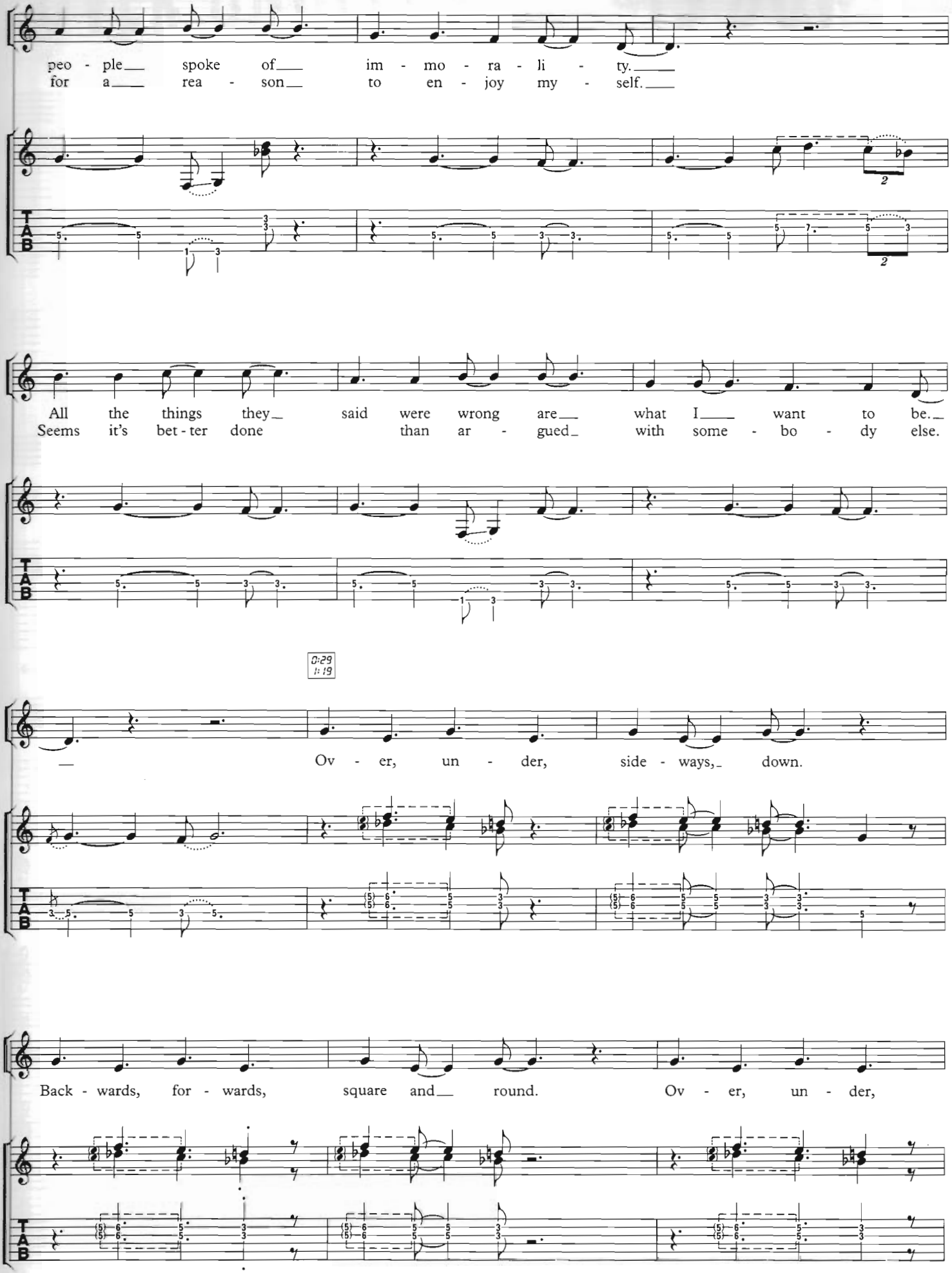
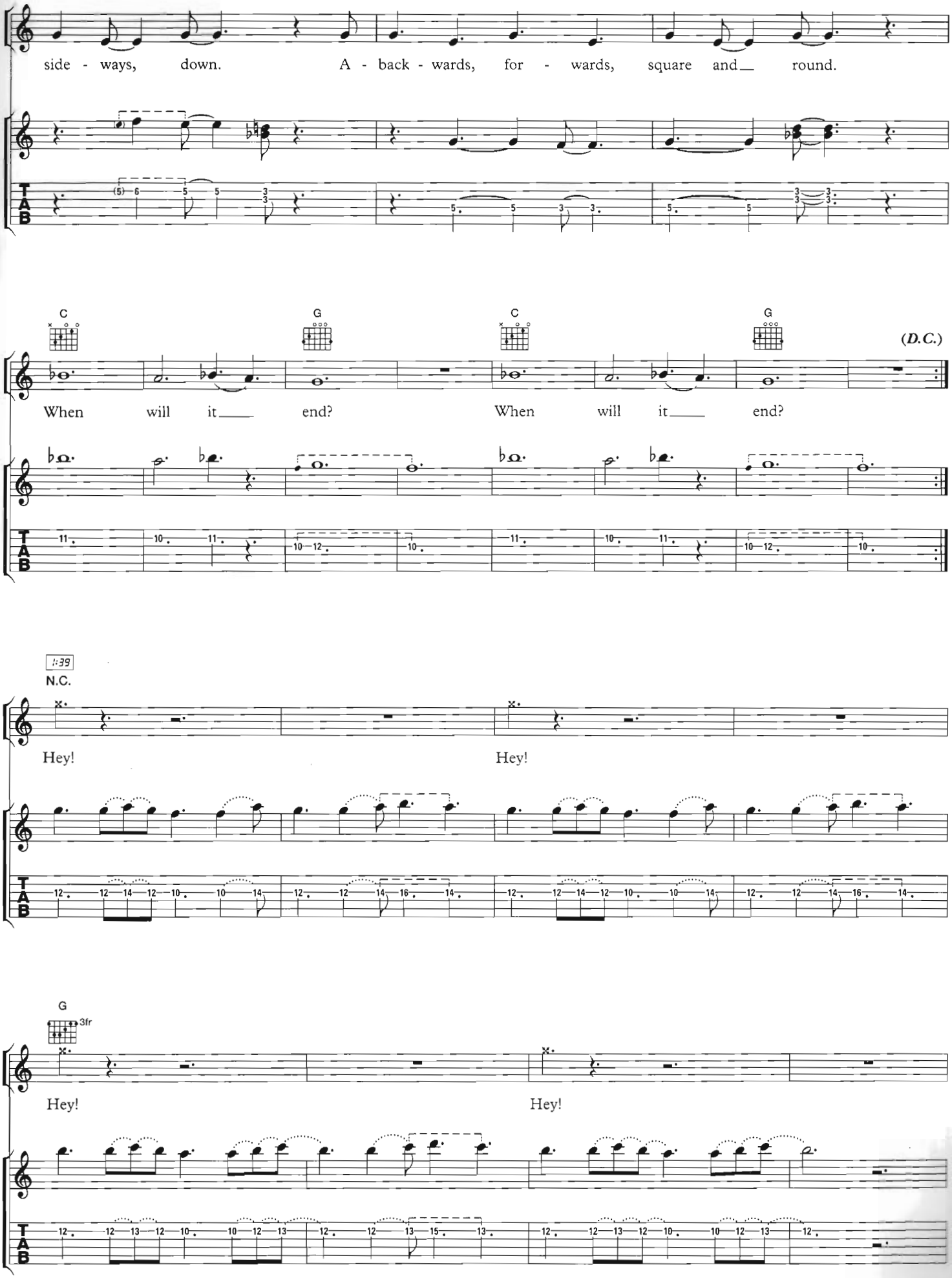
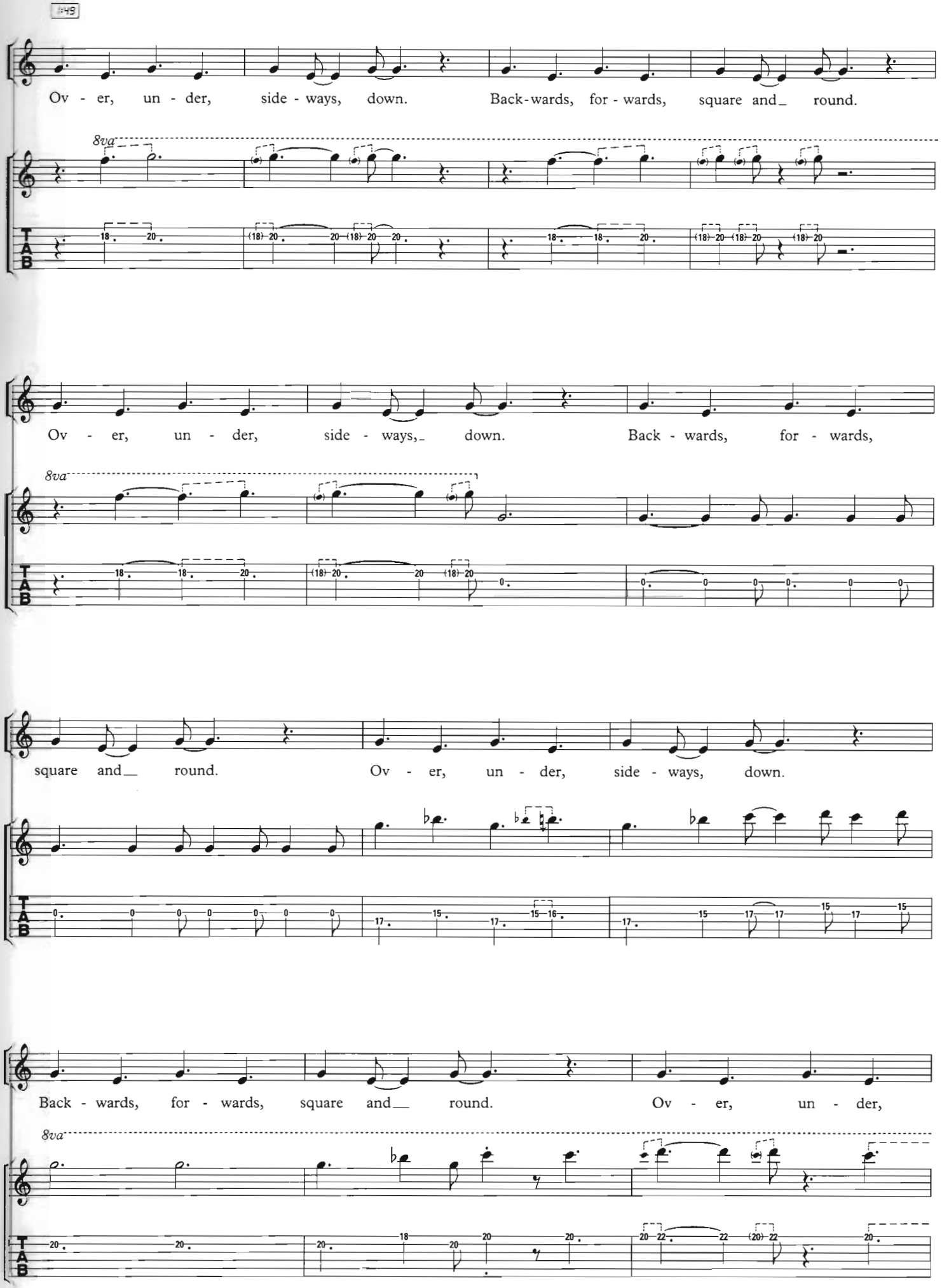
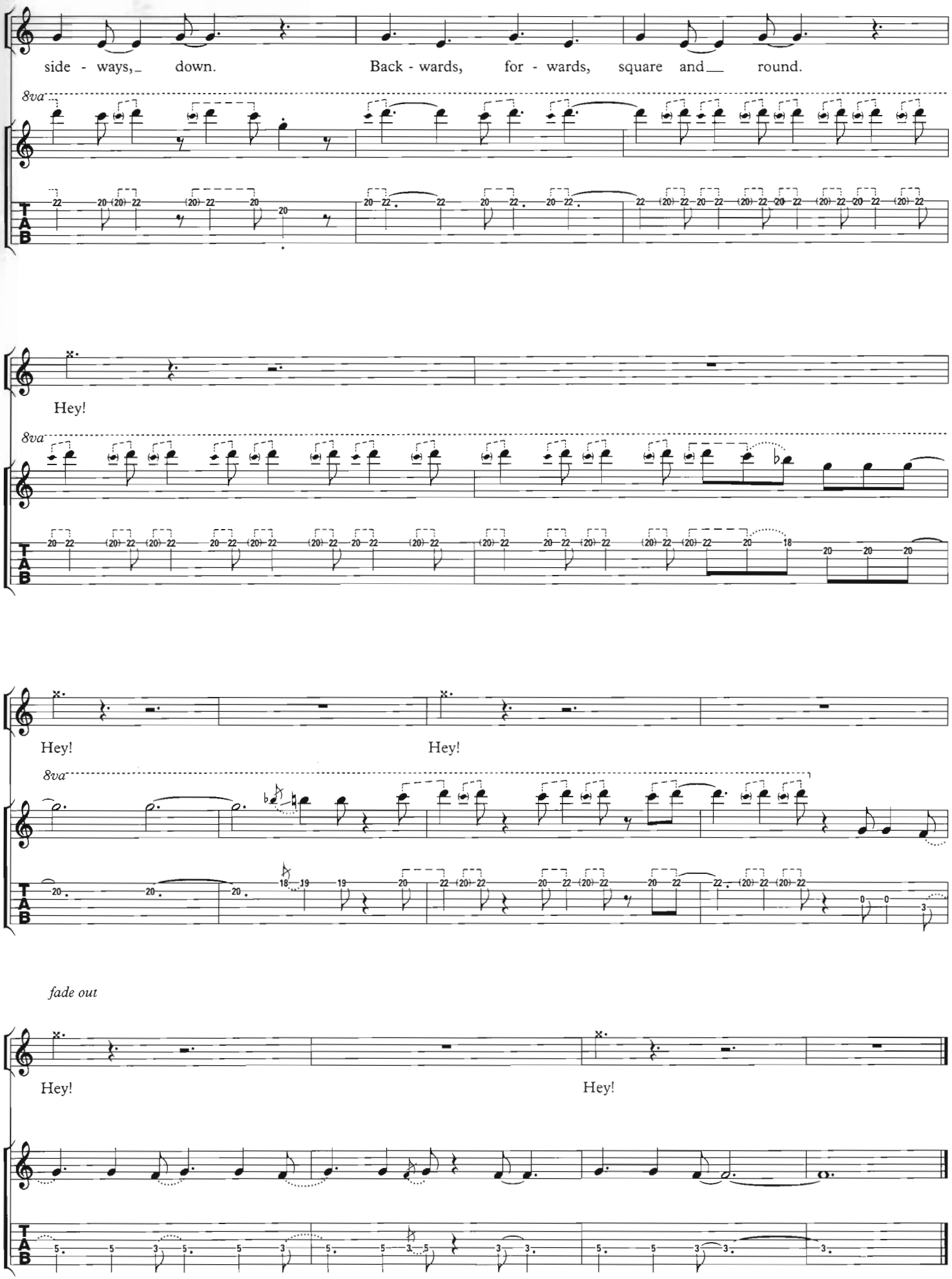

Cars and girls are ea - sy come by in this day and age.
I find com - ment 'bout my looks a re - la - ti - vi - ty.
Laugh - ing, jok - ing, drink - ing, smok - ing
Think I'll go and have some fun,
till I've spent my wage.
'cause it's all for free.
When I was young
I'm not search - ing
TAB


peo - ple spoke of im - mo - ra - li - ty.
for a rea - son to en - joy my - self.
All the things they said were wrong are what I want to be.
Seems it's bet - ter done than ar - gued with some - bo - dy else.
0:29
1:19
Ov - er, un - der, side - ways, down.
Back - wards, for - wards, square and round. Ov - er, un - der,


side - ways, down. A - back - wards, for - wards, square and round.
C
G
C
G
(D.C.)
When will it end? When will it end?
:39
N.C.
Hey! Hey!
G
3fr
Hey! Hey!
T
A
B


Ov - er, un - der, side - ways, down. Back-wards, for - wards, square and_ round.
8va
Ov - er, un - der, side - ways,_ down. Back - wards, for - wards,
8va
square and__ round. Ov - er, un - der, side - ways, down.
Back - wards, for - wards, square and__ round. Ov - er, un - der,
8va
T A B

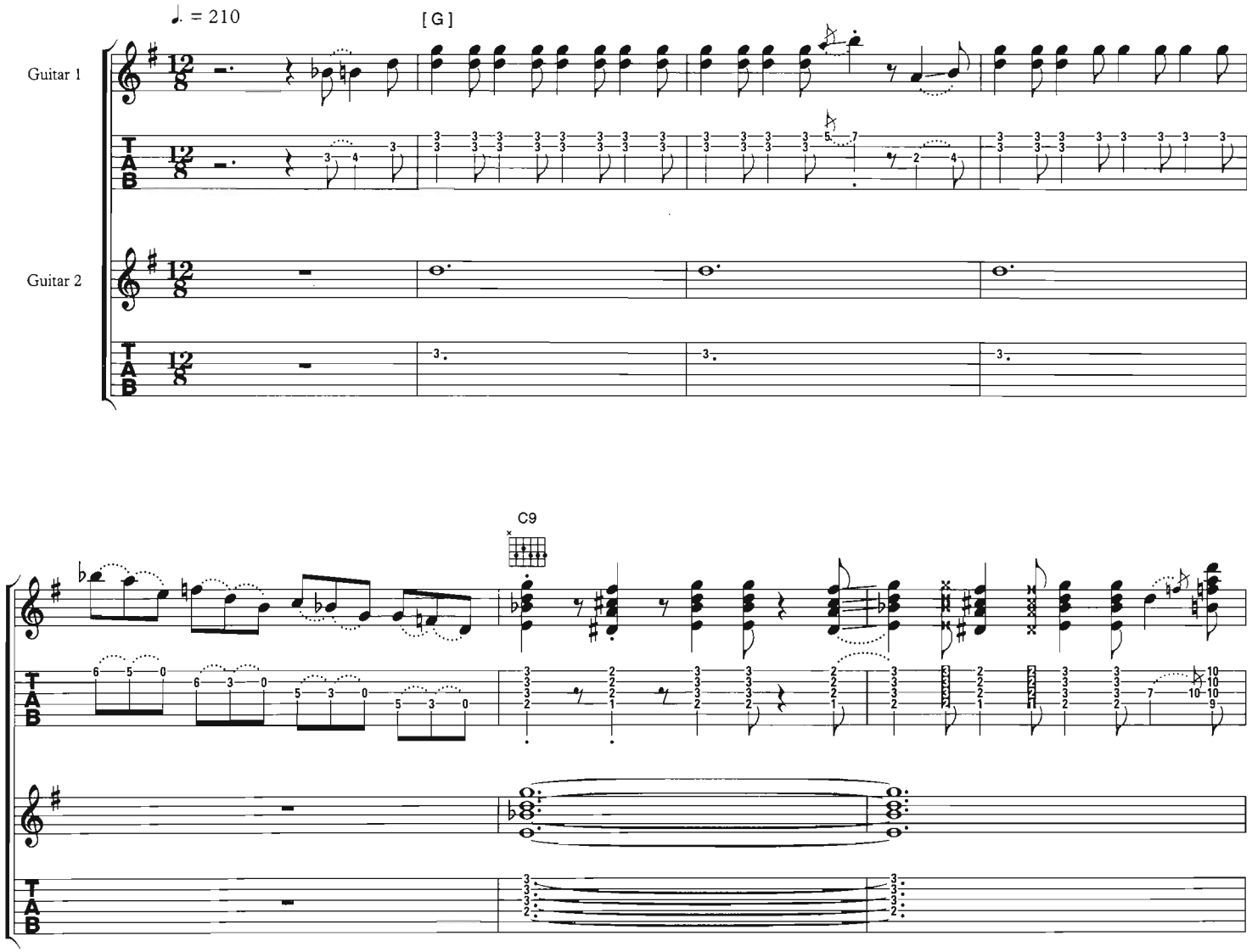

side - ways, down.
Back - wards, for - wards, square and round.
8va
Hey!
8va
Hey!
Hey!
8va
fade out
Hey!
Hey!
TAB

JEFF'S BOOGIE

Words and Music by Jeff Beck

From the same sessions which produced the album 'Yardbirds' (also known by the title of its cover illustration, 'Roger The Engineer') this track was used as the B-side to *Over, Under, Sideways, Down*. As the single charted on both sides of the Atlantic Paul Samwell-Smith decided to leave the band and build his career as a record producer. It was said that he felt too old, at twenty-three, for all the screaming chaos of pop stardom; he also seemed increasingly worried by the behaviour of some of his fellow band members!

Asked a second time to join the group, Jimmy Page moved in on bass, which, according to Beck, proved dreadful! Chris Dreja took over the bass role leaving Beck and Page to form an awesome 'twin lead' front line.



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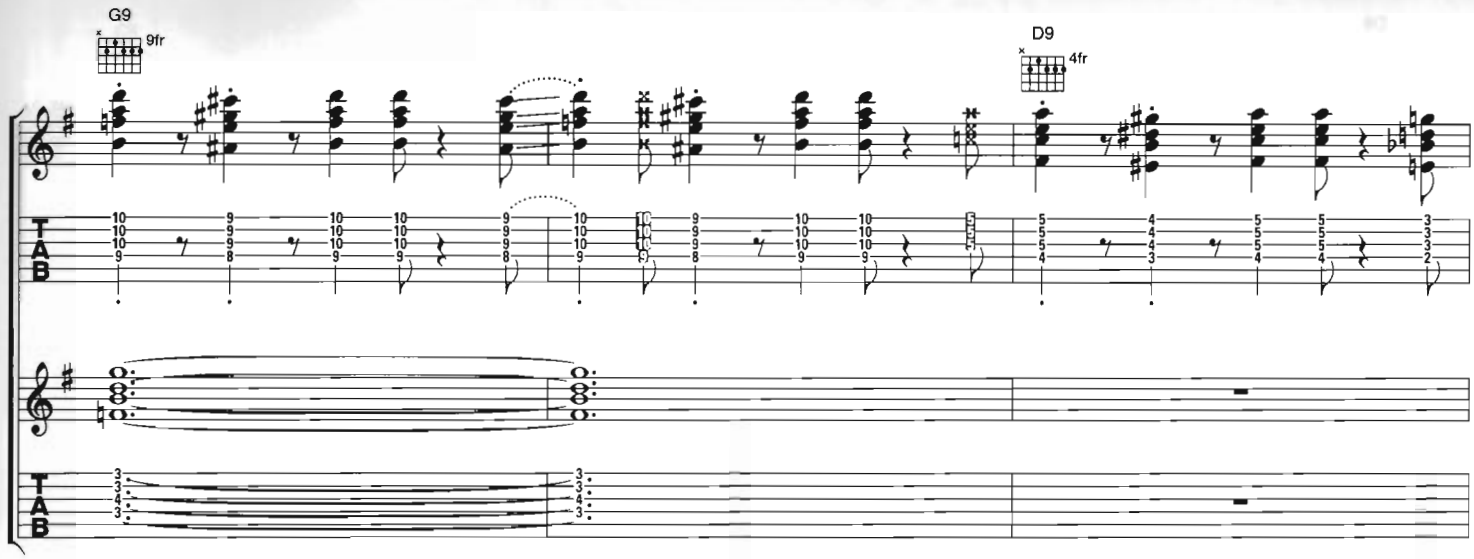
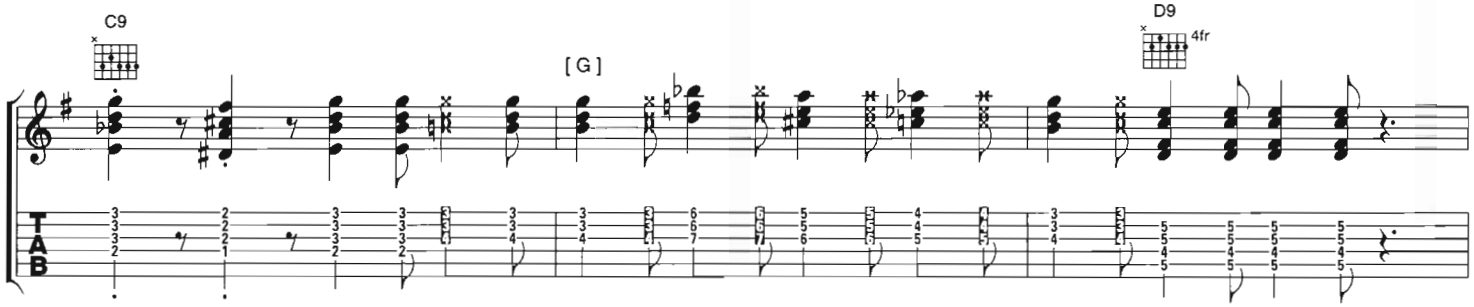
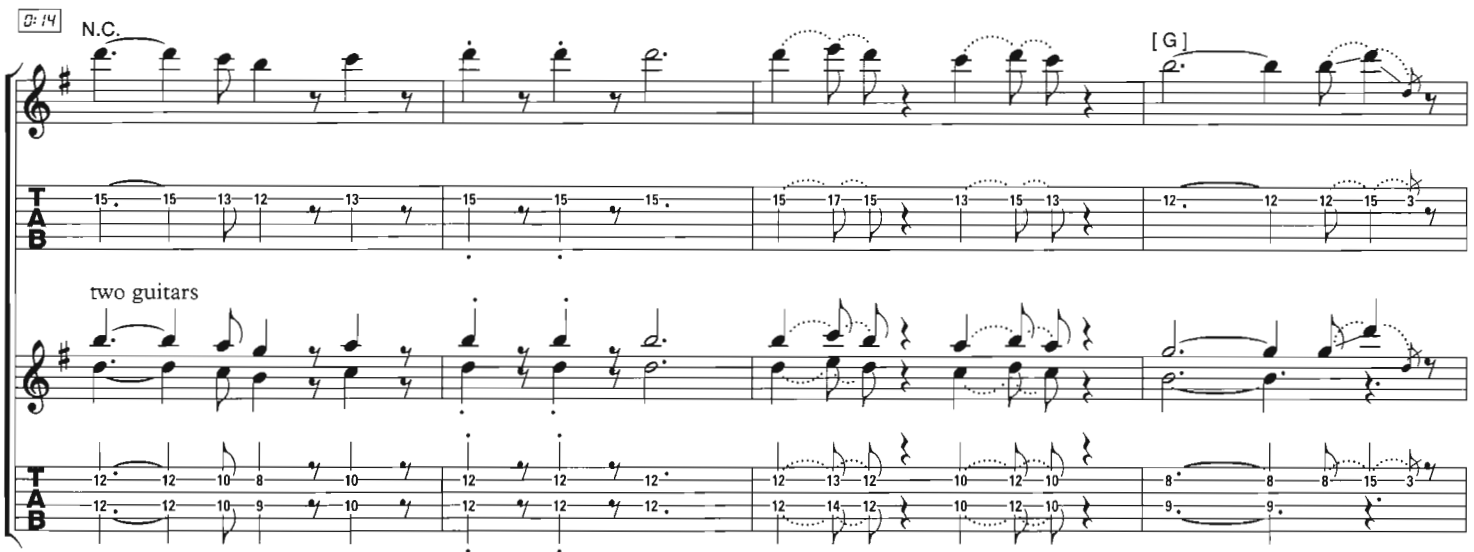
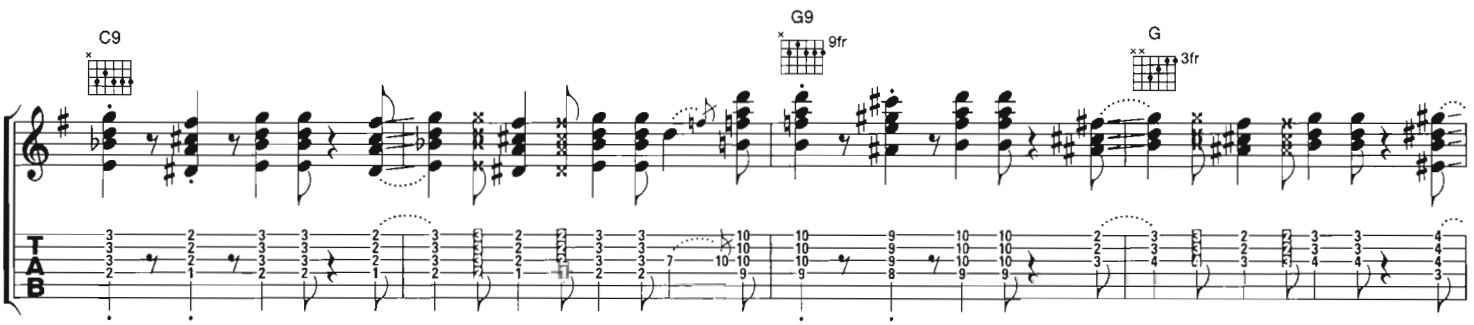
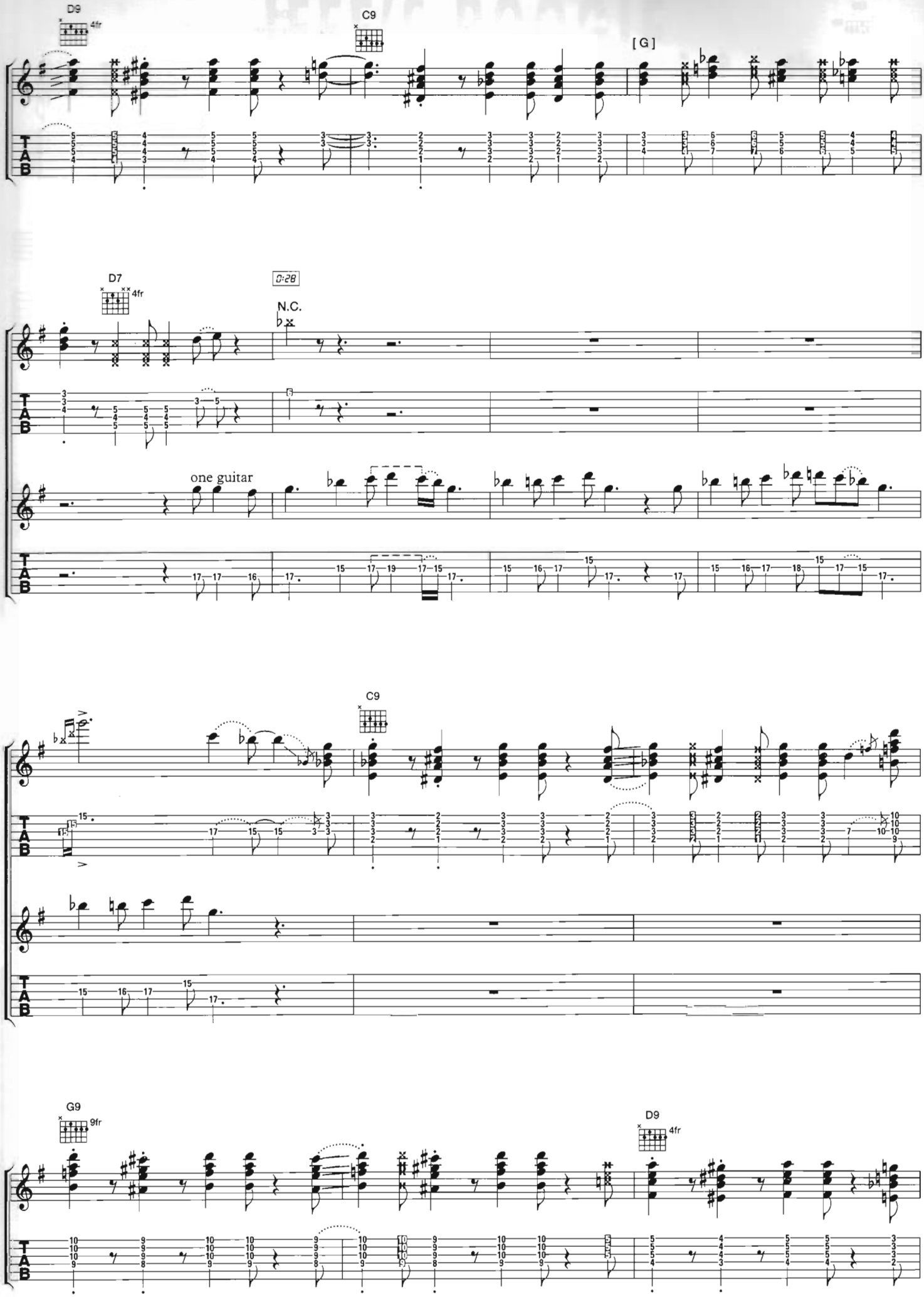
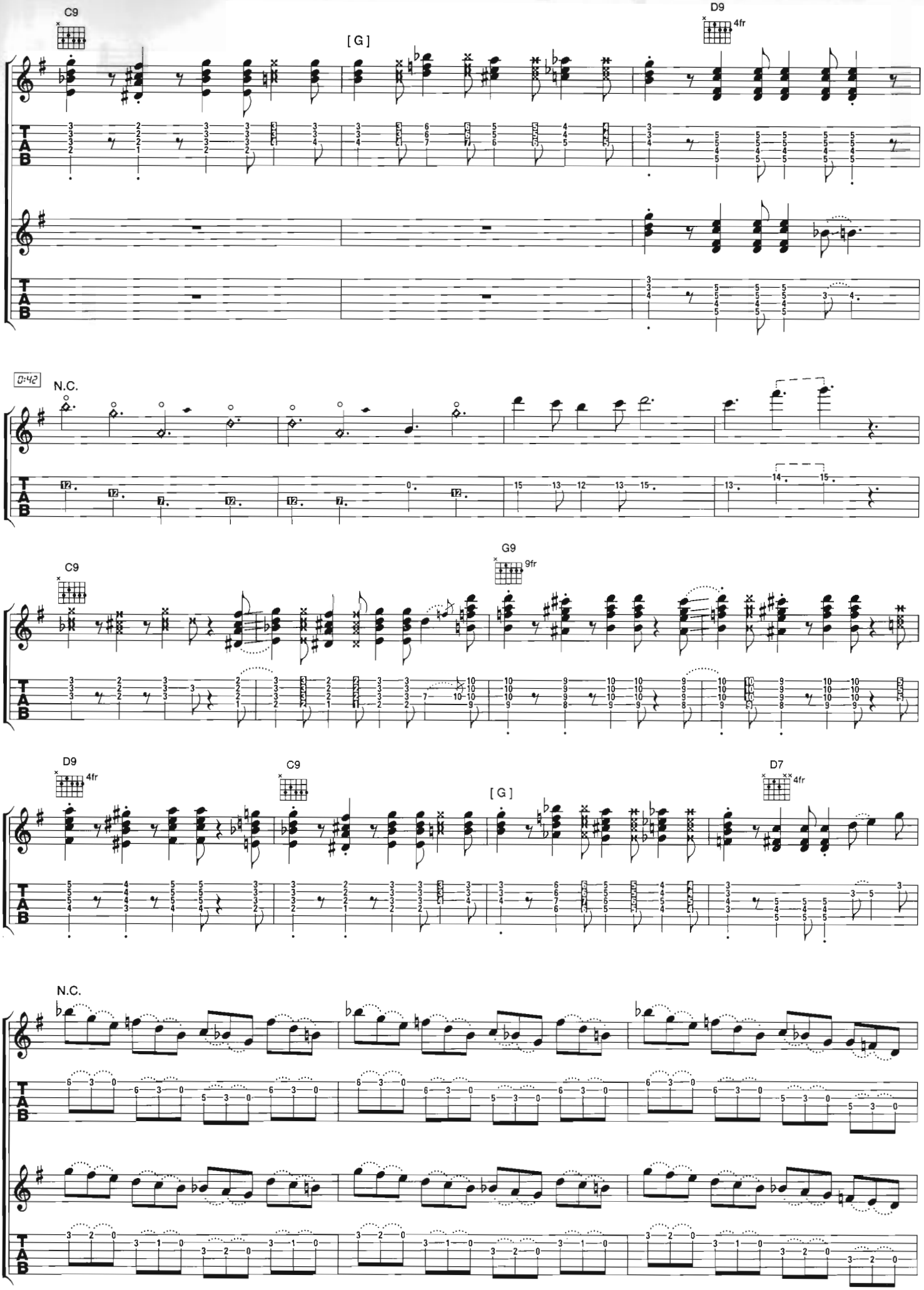

G9
9fr
D9
4fr

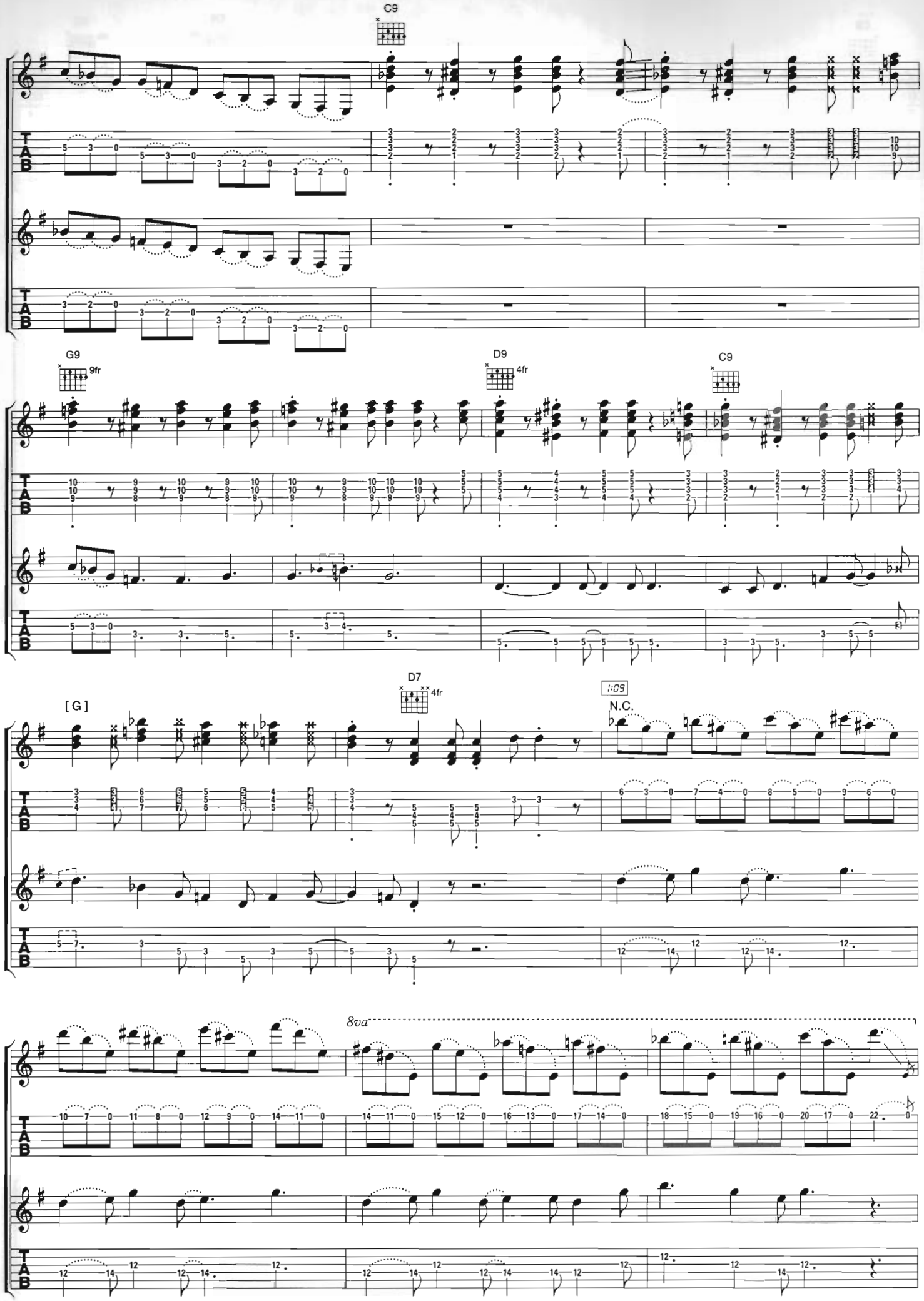

C9
[G]
D9
4fr

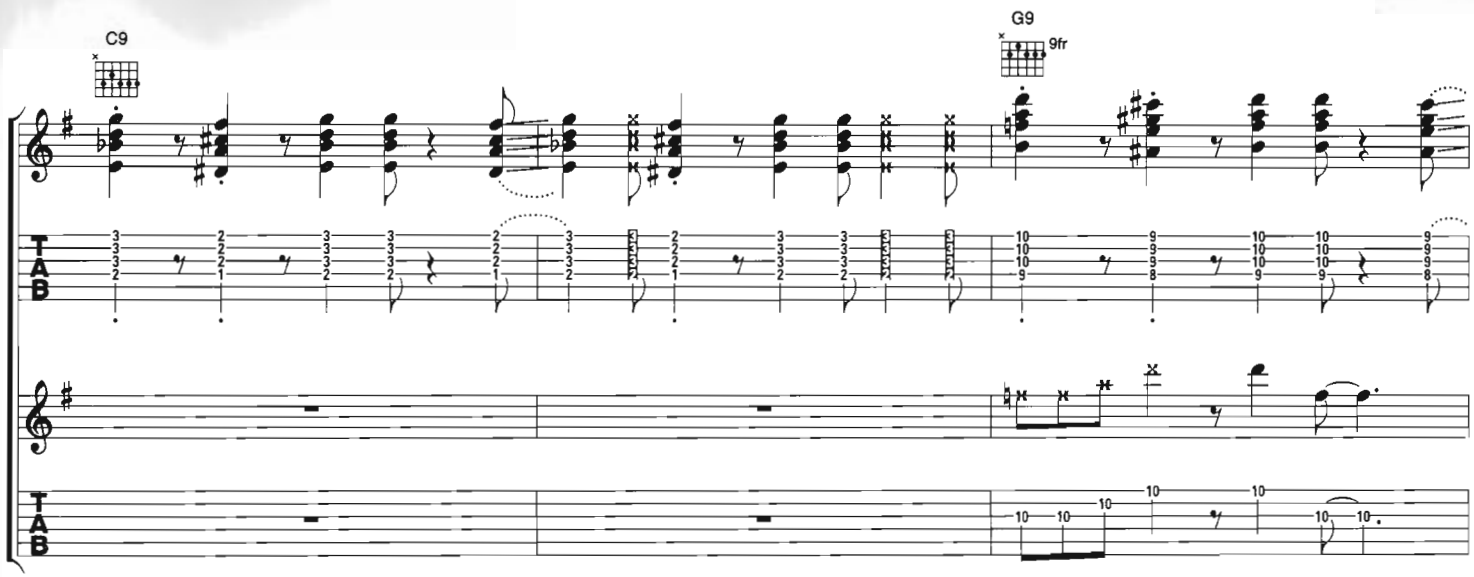

0:14
N.C.
[G]
two guitars

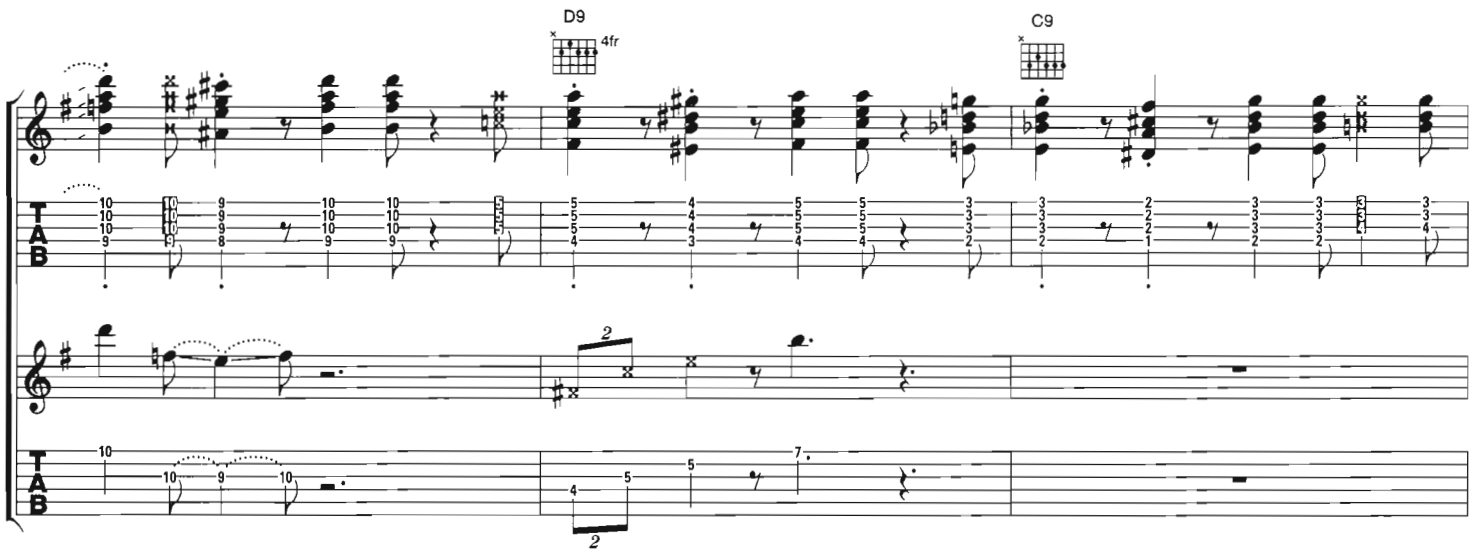

C9
G9
9fr
G
3fr

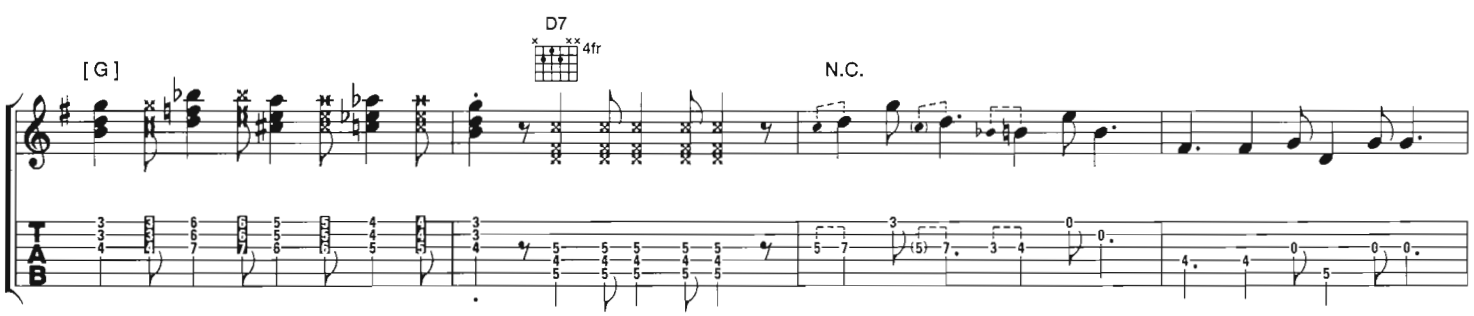

D9
4fr
C9
[G]
D7
4fr
0:28
N.C.
one guitar
C9
G9
9fr
D9
4fr
T
A
B

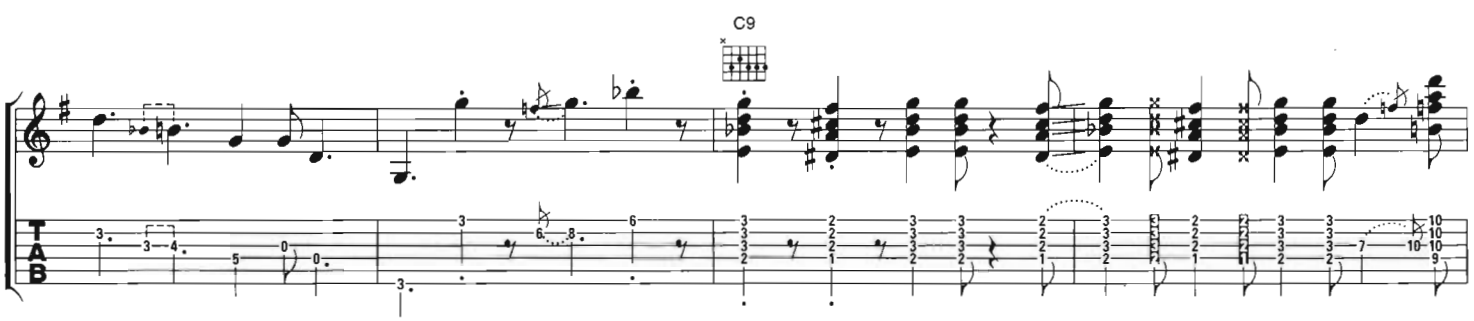

C9
[G]
D9
4fr
0:42
N.C.
C9
G9
9fr
D9
4fr
C9
[G]
D7
4fr
N.C.
TAB

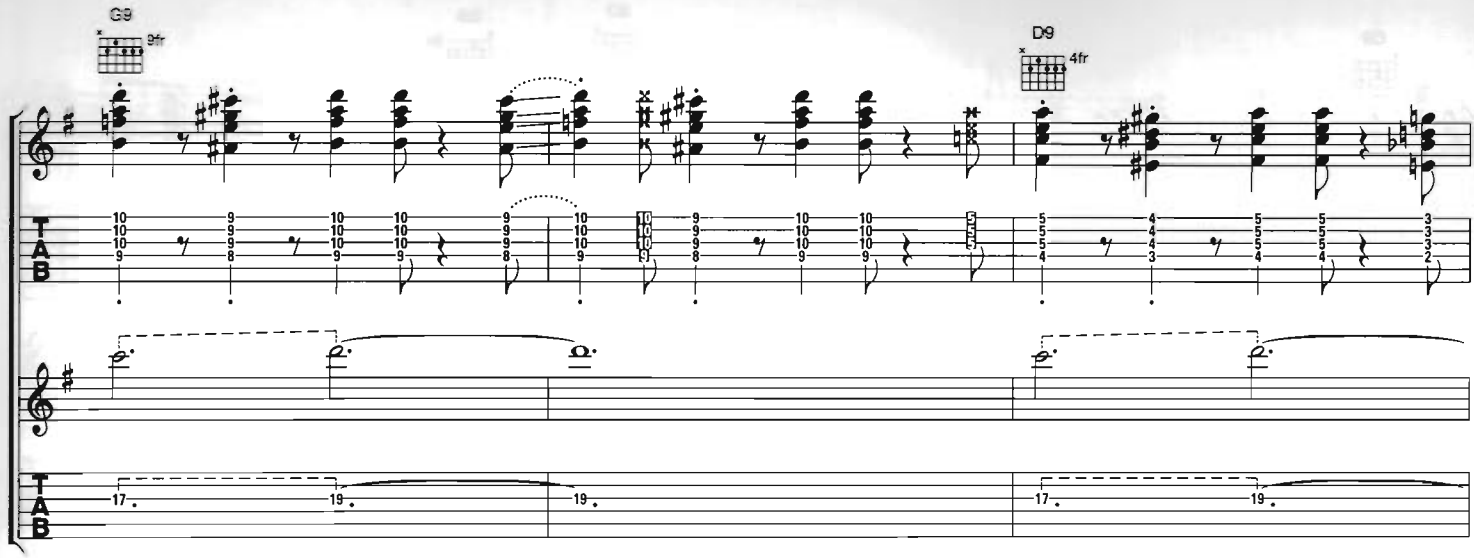

C9
G9
9fr
D9
4fr
C9
[G]
D7
4fr
1:09
N.C.
8va

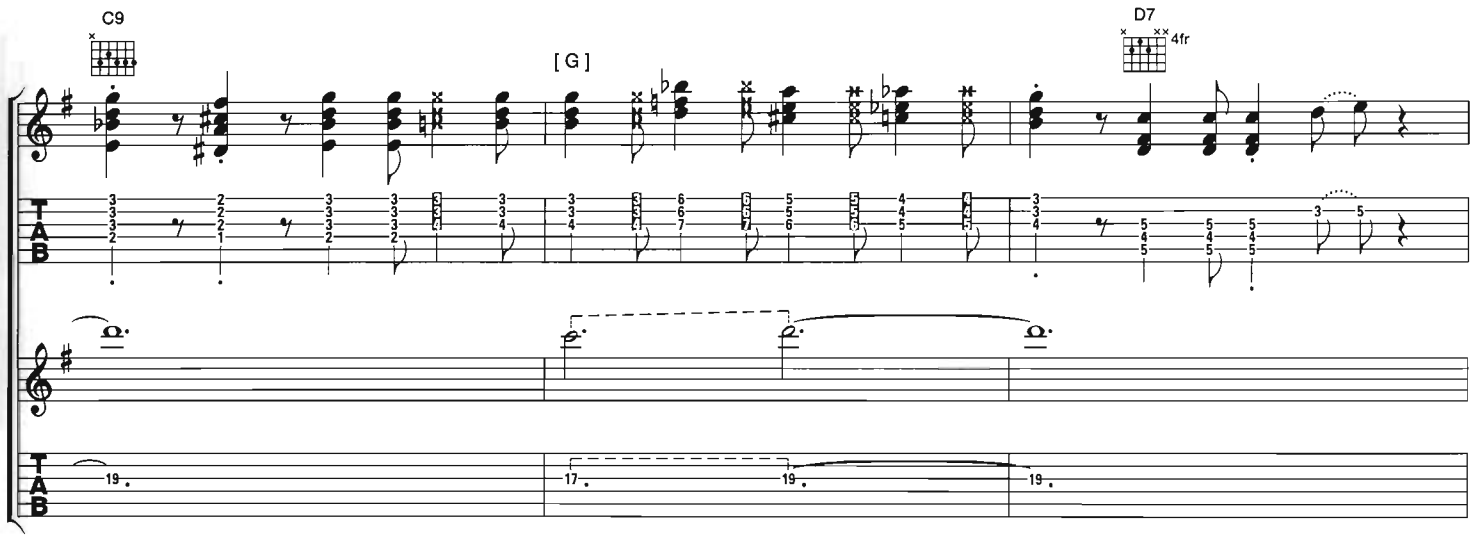

C9
G9
9fr

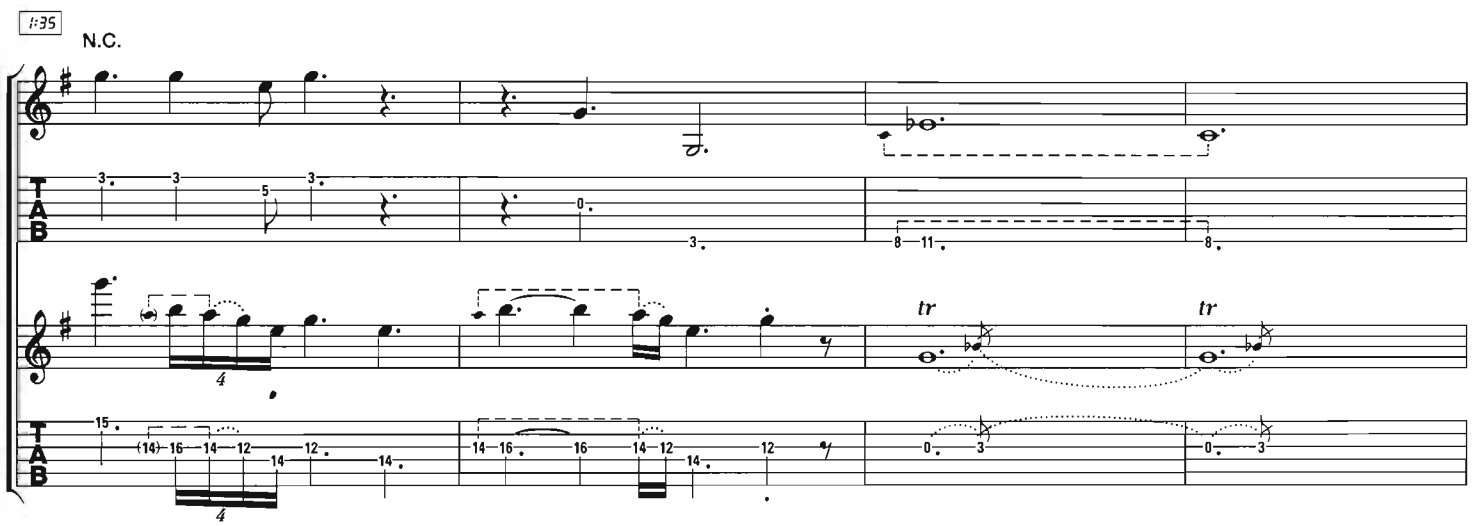

D9
4fr
C9

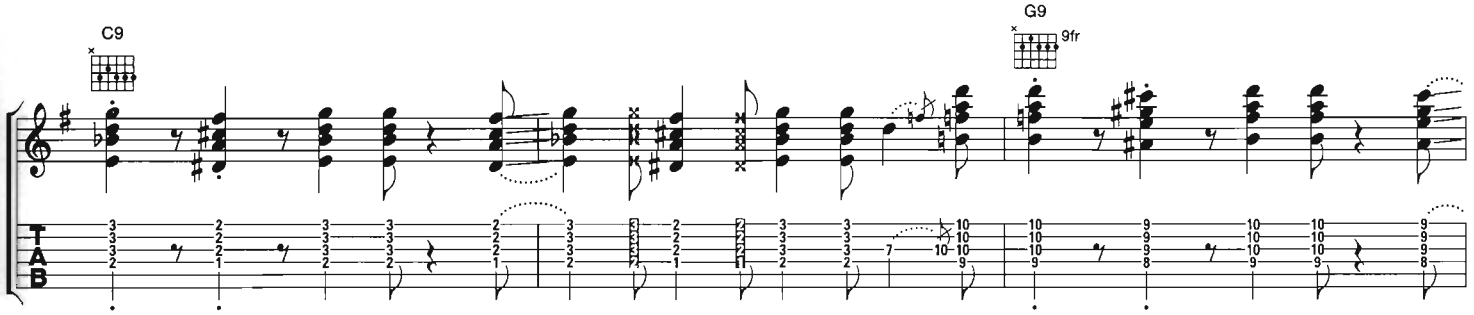

[G]
D7
4fr
N.C.

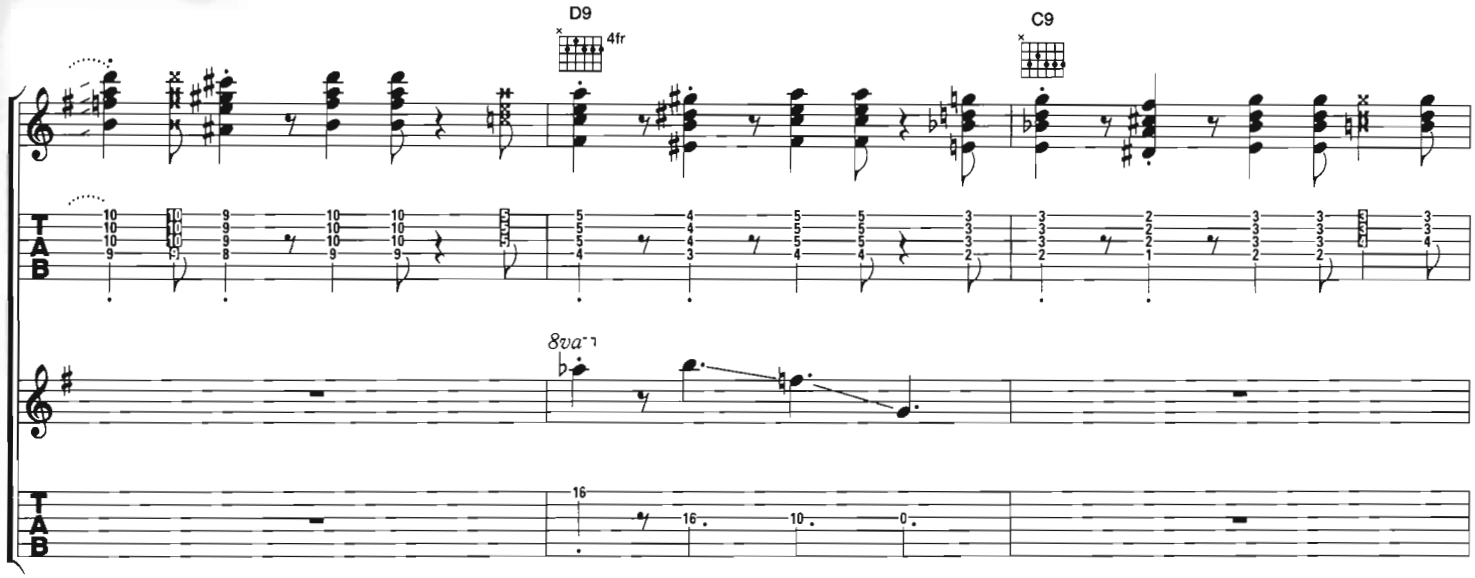

C9

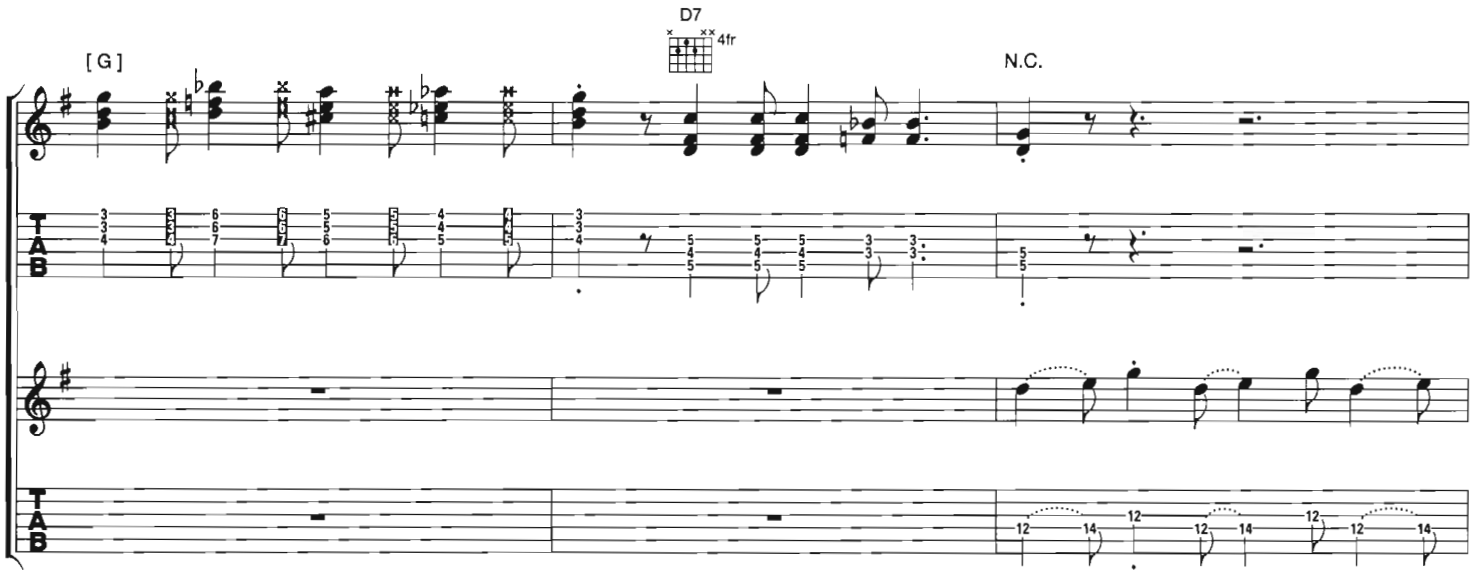

G9
9fr
D9
4fr

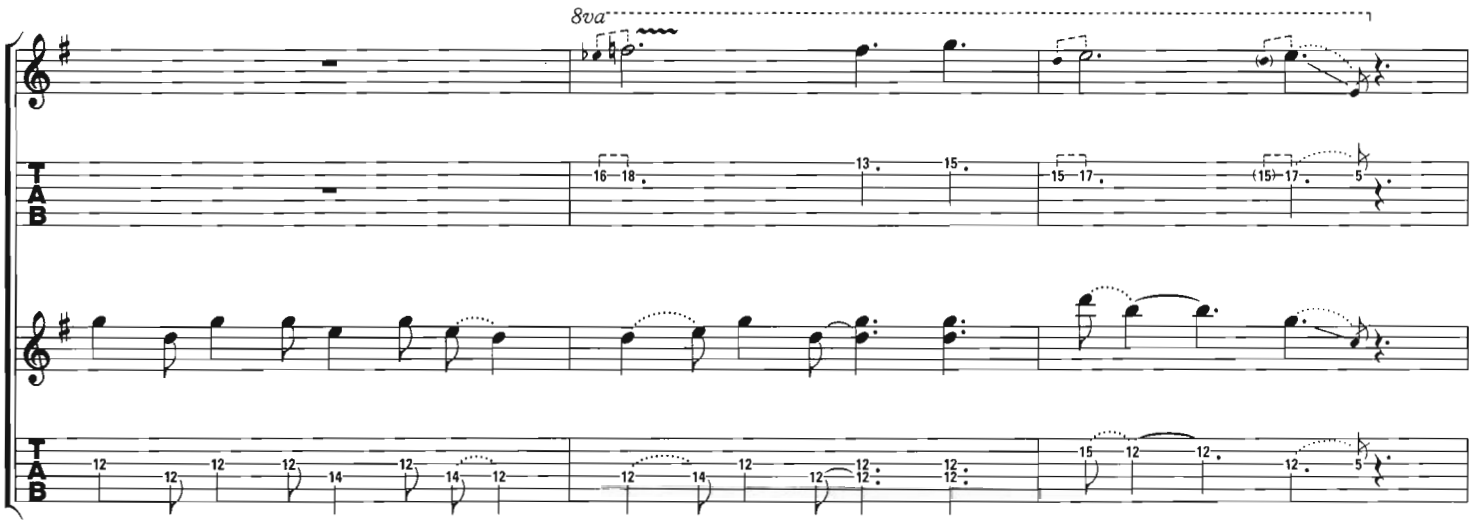

C9
[G]
D7
4fr

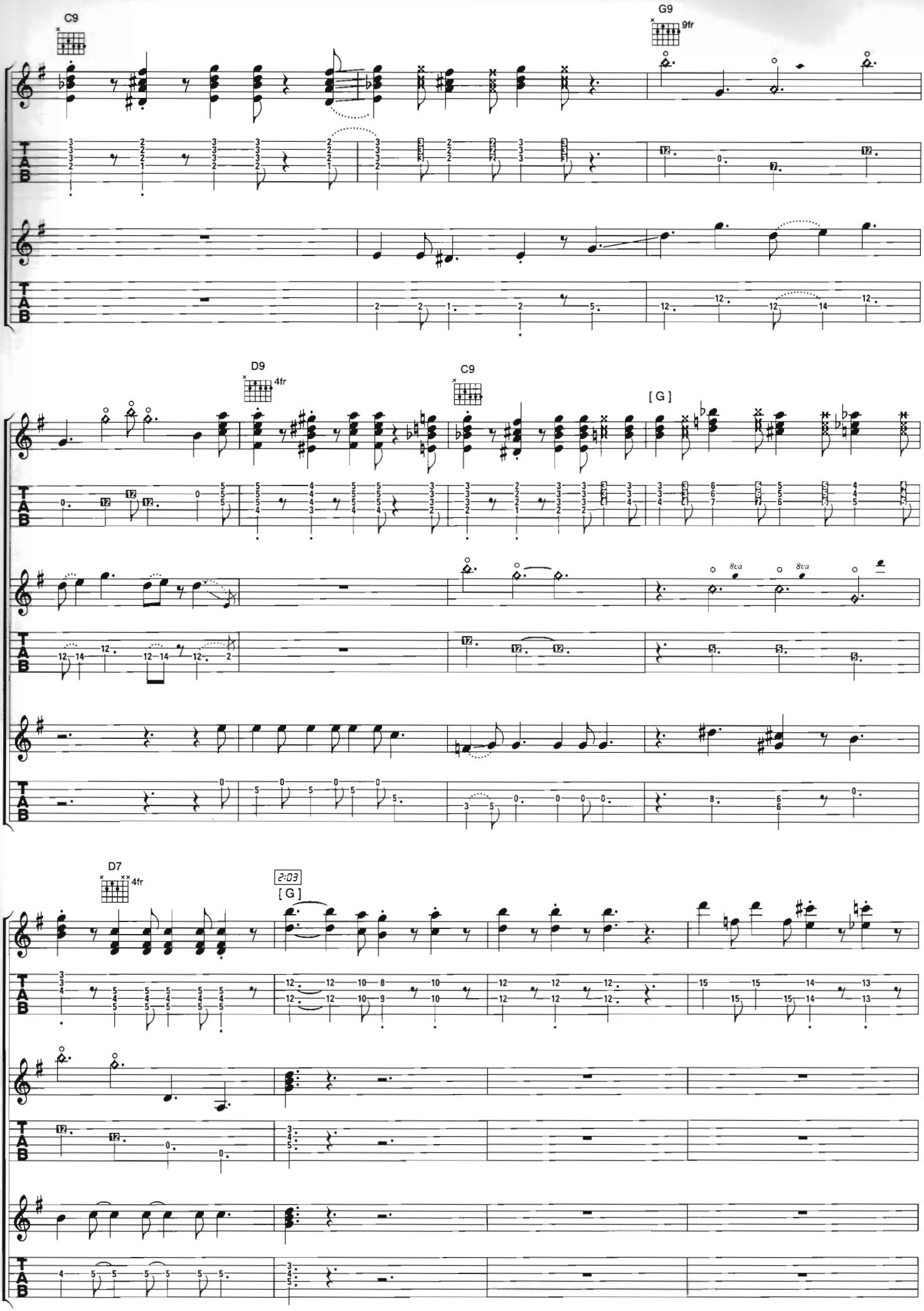

♩=35
N.C.
tr
tr

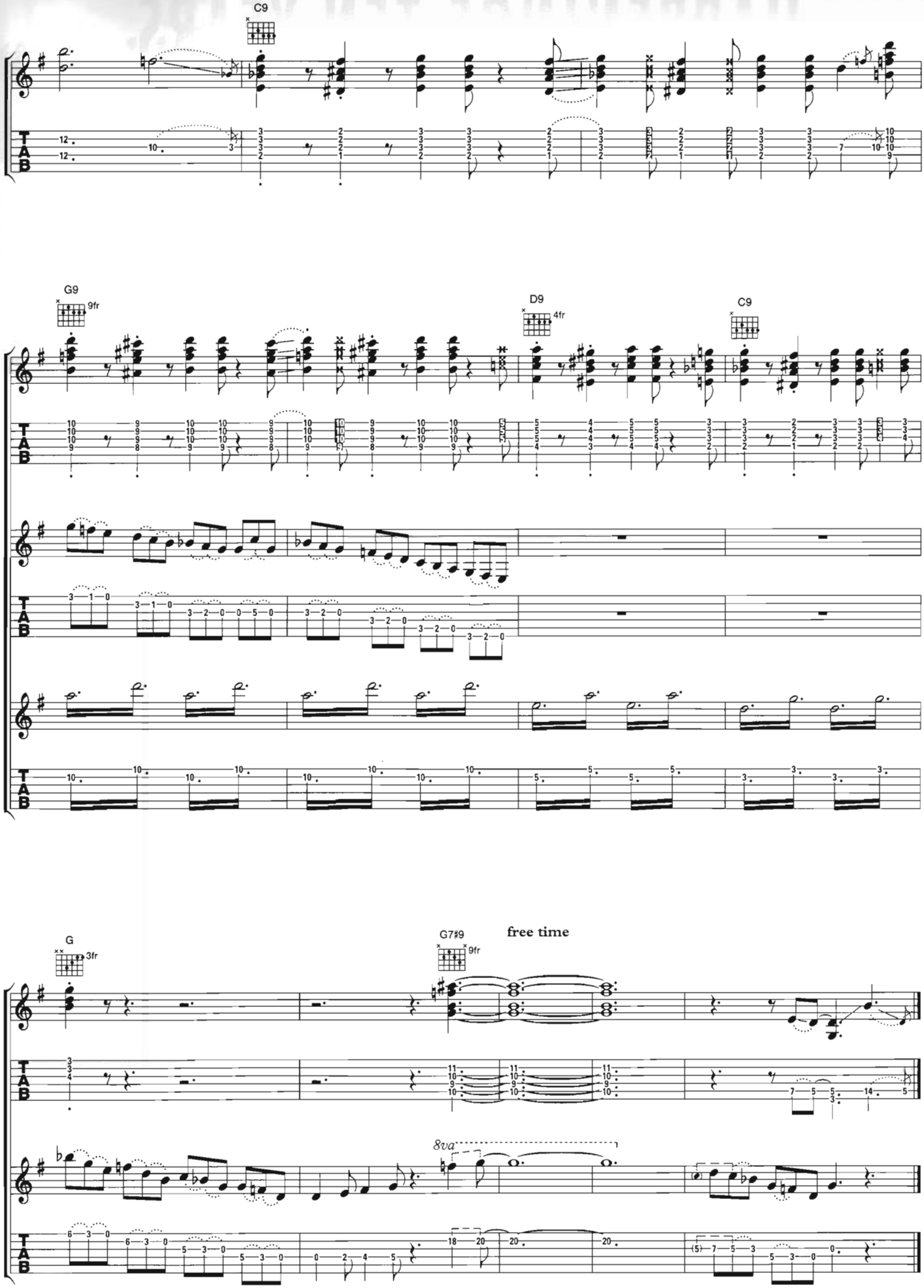

C9
G9
9fr


D9
4fr
C9
8va
TAB


[G]
D7
4fr
N.C.
TAB


8va
TAB


C9
G9
9fr
D9
4fr
C9
[G]
8va
8va
D7
4fr
2:03
[G]

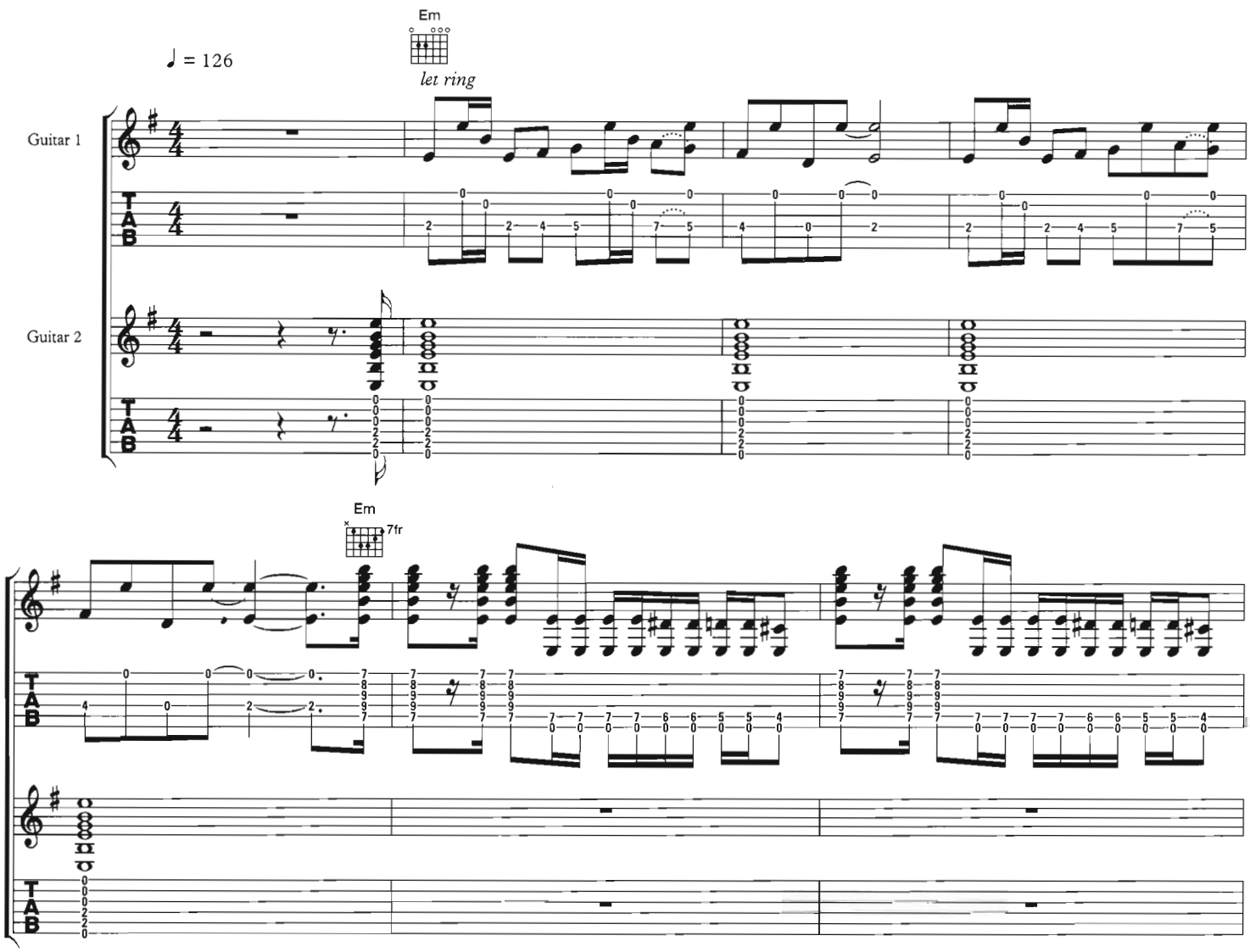

C9
G9
9fr
D9
4fr
C9
G
3fr
G7#9
9fr
free time
8va
TAB

HAPPENINGS TEN YEARS TIME AGO

Words and Music by Keith Relf, James McCarthy, Jeff Beck and Jimmy Page

Throughout 1966 Jeff Beck was beset with health problems, particularly during the Yardbirds' gruelling US tours. This frustrated the potential of the guitar partnership with Jimmy Page and the session, in August, which produced *Happenings Ten Years Time Ago* was one of only very few opportunities to capture them at work. Chris Dreja played bass on *Psycho Daisies* which became the B-side but, as a hint of things to come, *Happenings* involved a friend of Page's, session bassist John Paul Jones.

The single was released in October of 1966, but it missed the top twenty. During November the charts were topped by The Beach Boys with *Good Vibrations*, and the Christmas number one that year was Tom Jones' *Green Green Grass Of Home*.



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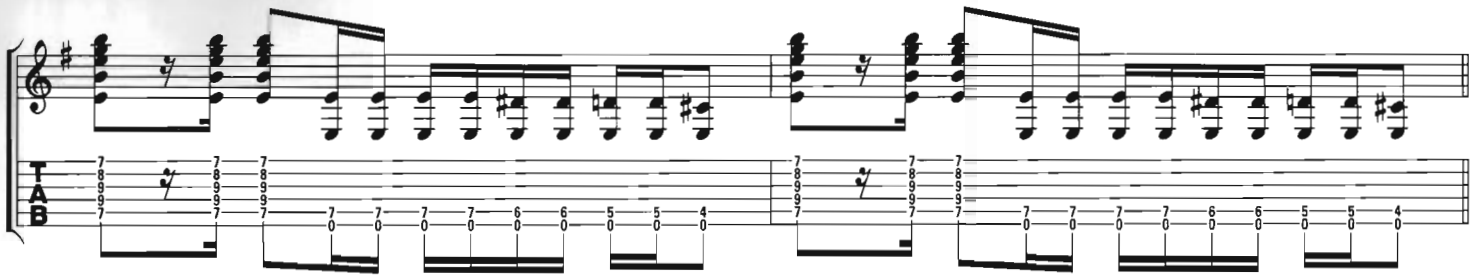
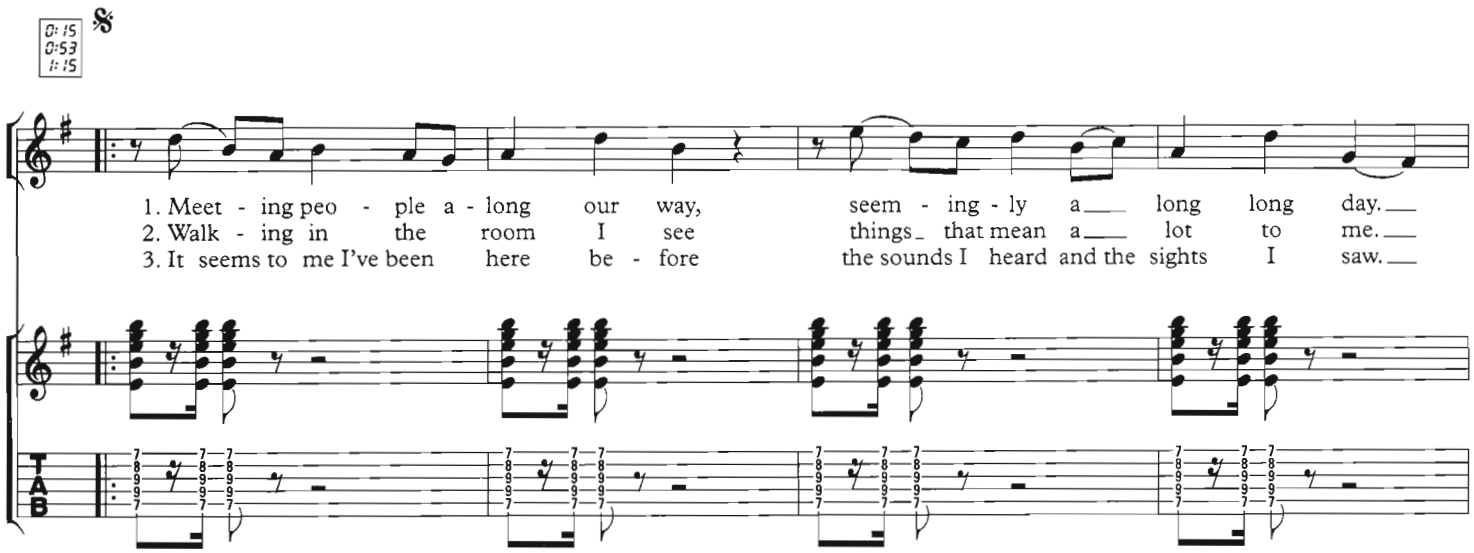
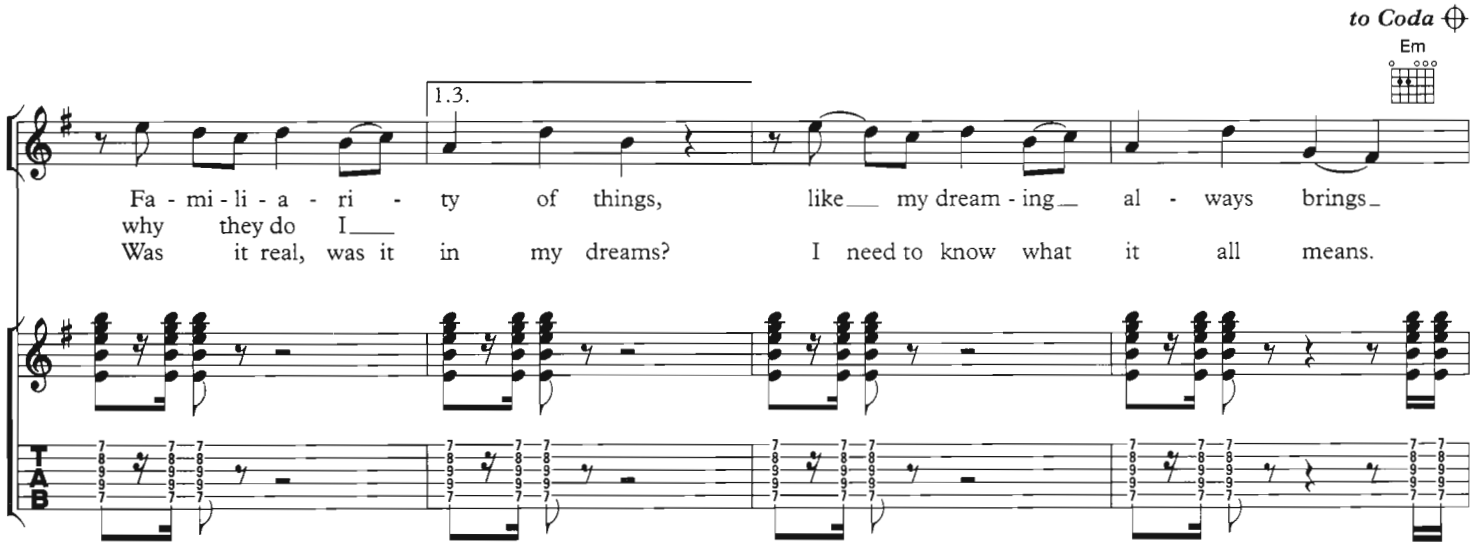
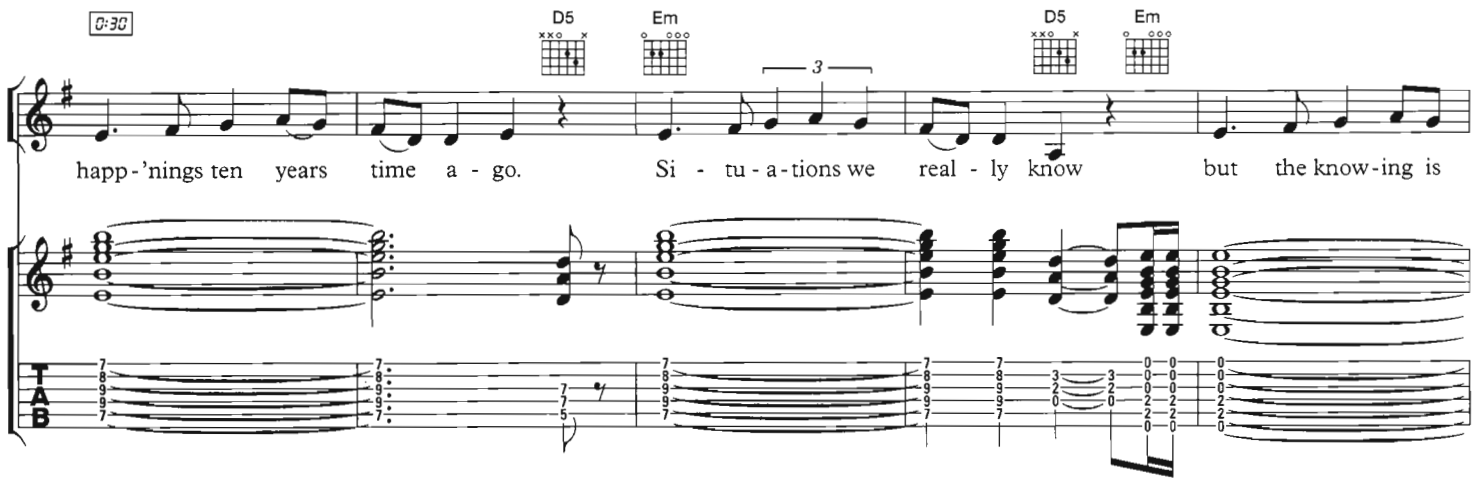
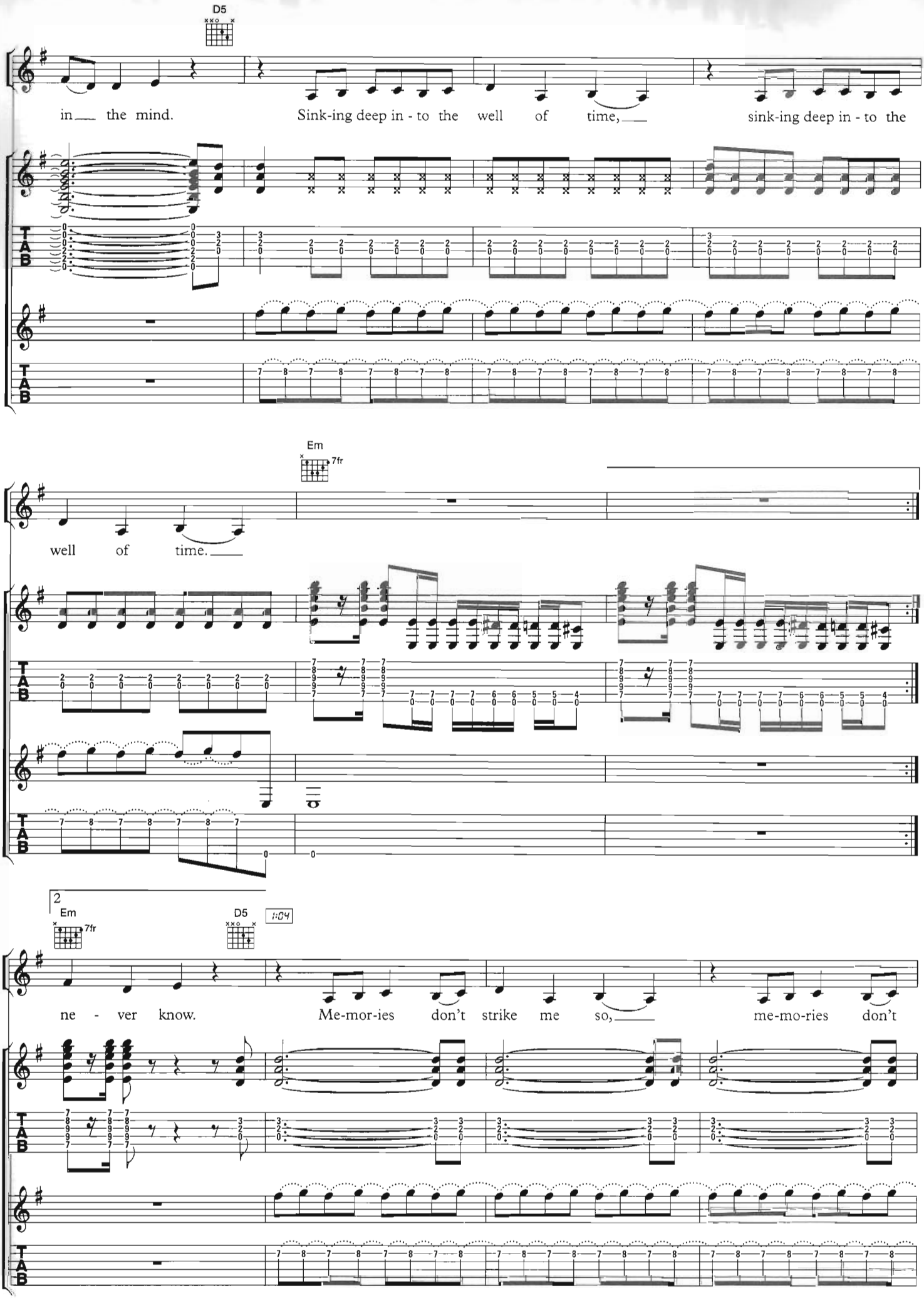


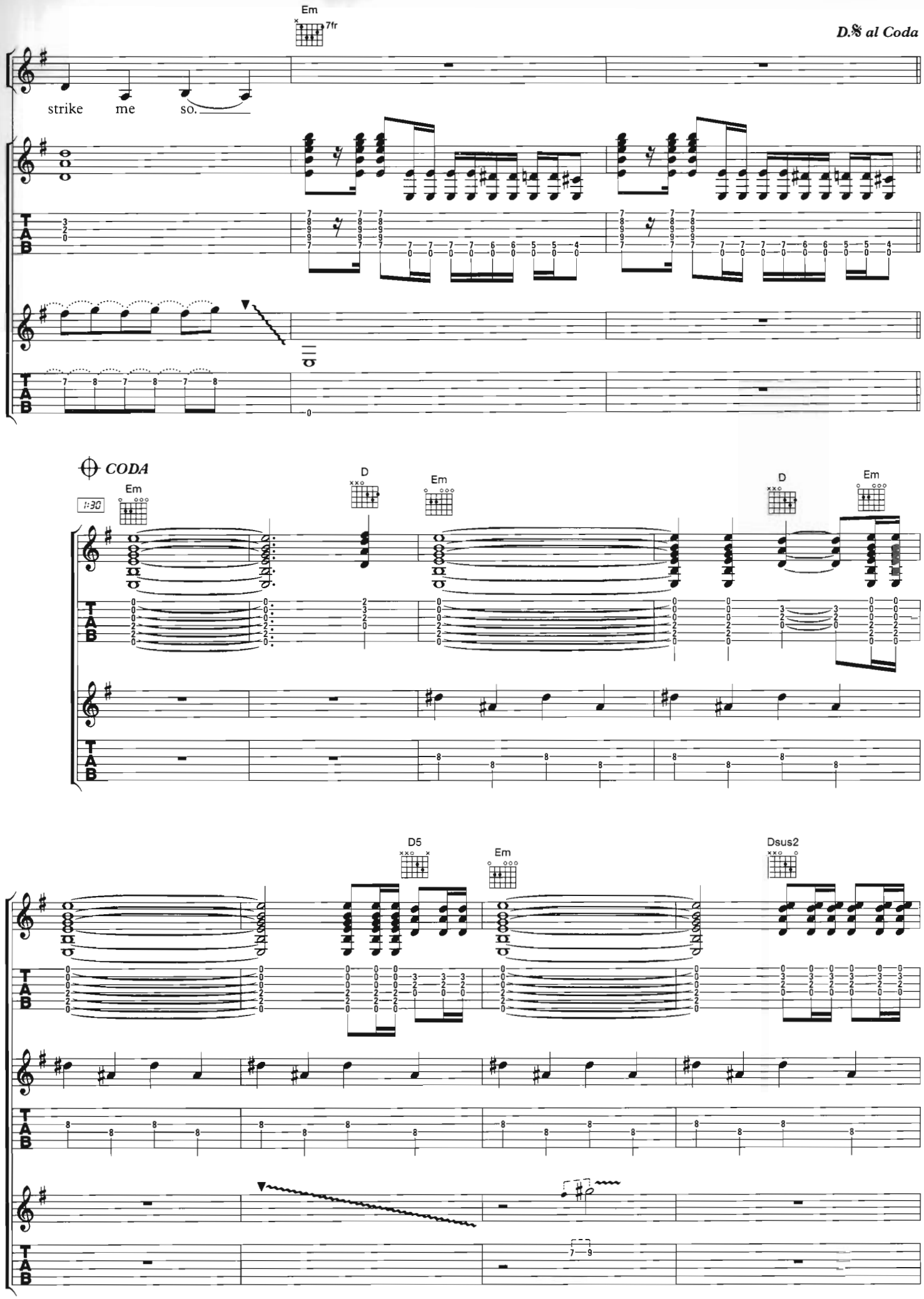
0:15
0:53
1:15

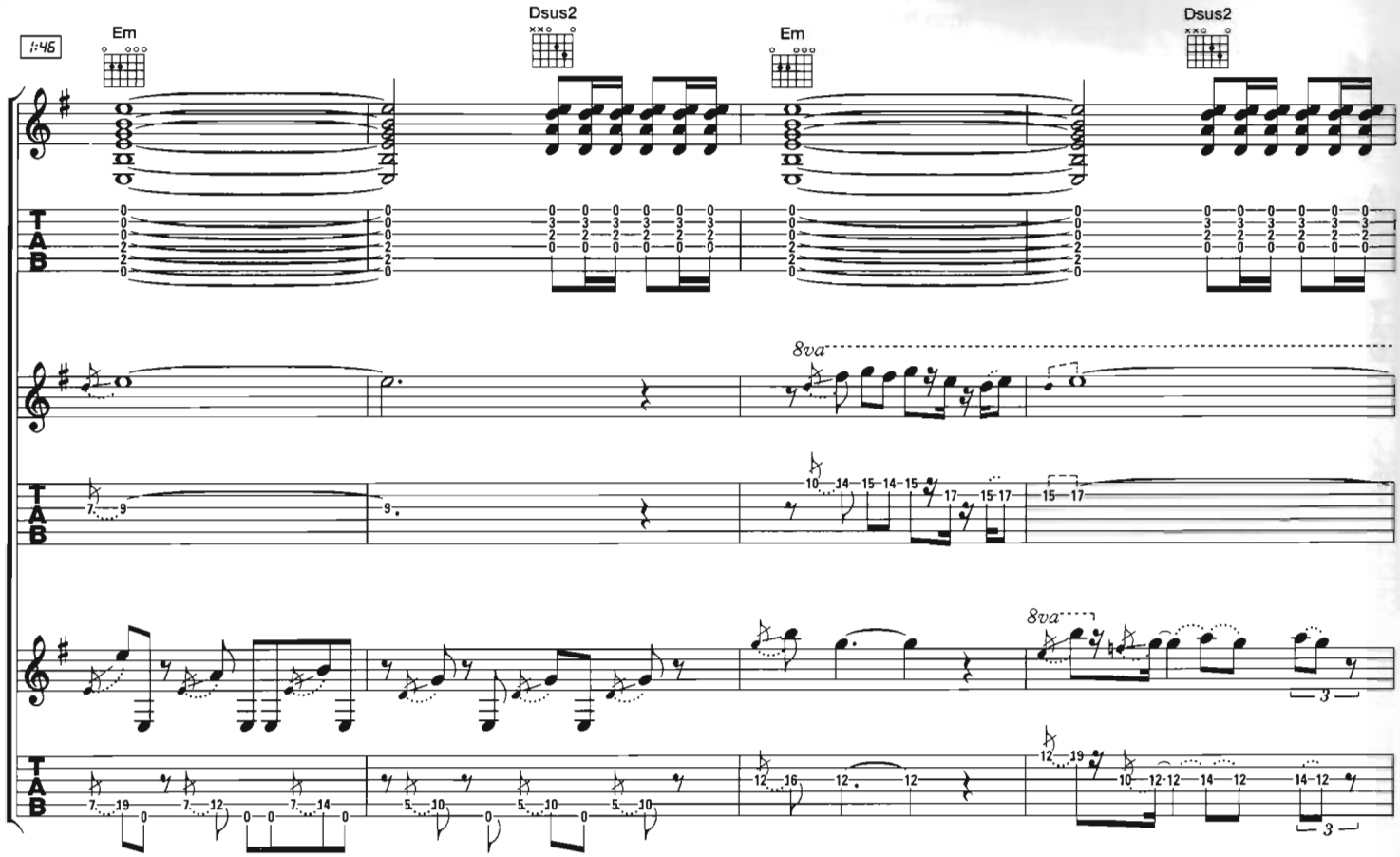

1. Meet - ing peo - ple a - long our way, seem - ing - ly a___ long long day.___
2. Walk - ing in the room I see things_ that mean a___ lot to me.___
3. It seems to me I've been here be - fore the sounds I heard and the sights I saw.___

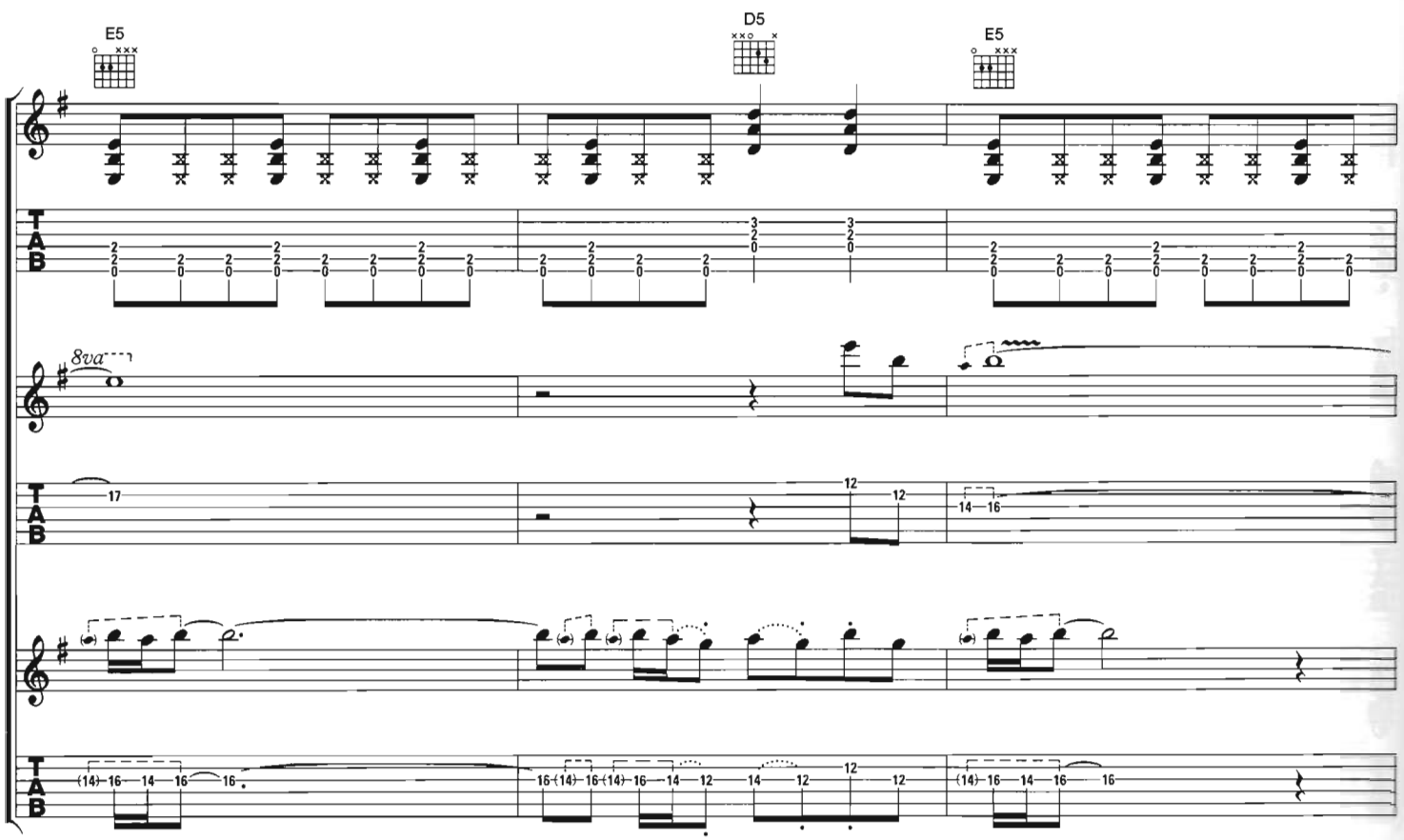

to Coda
Em
1.3.
Fa - mi - li - a - ri - ty of things, like___ my dream - ing___ al - ways brings_
why they do I___
Was it real, was it in my dreams? I need to know what it all means.

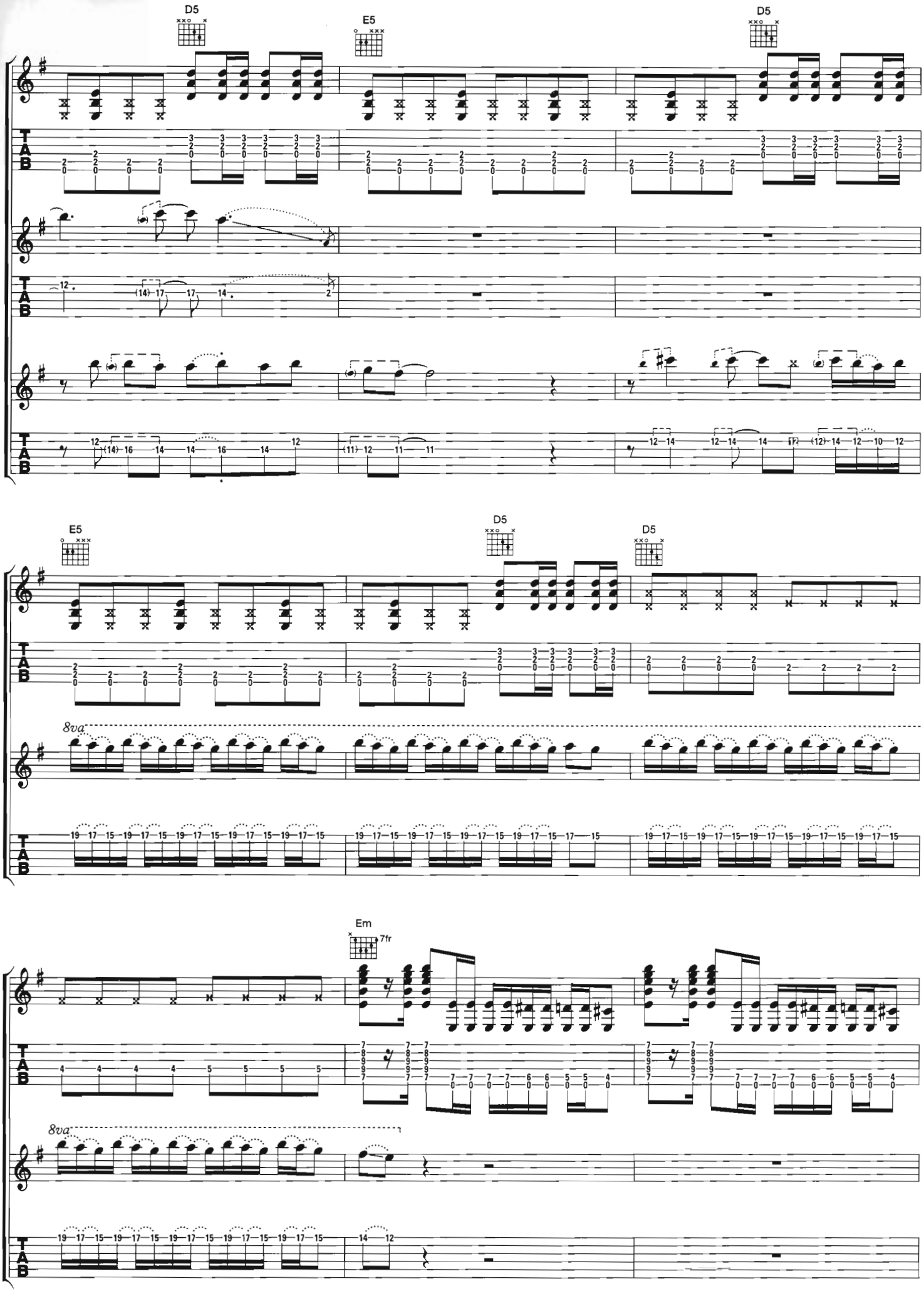

0:30
D5
Em
3
D5
Em
happ - 'nings ten years time a - go. Si - tu - a - tions we real - ly know but the know - ing is

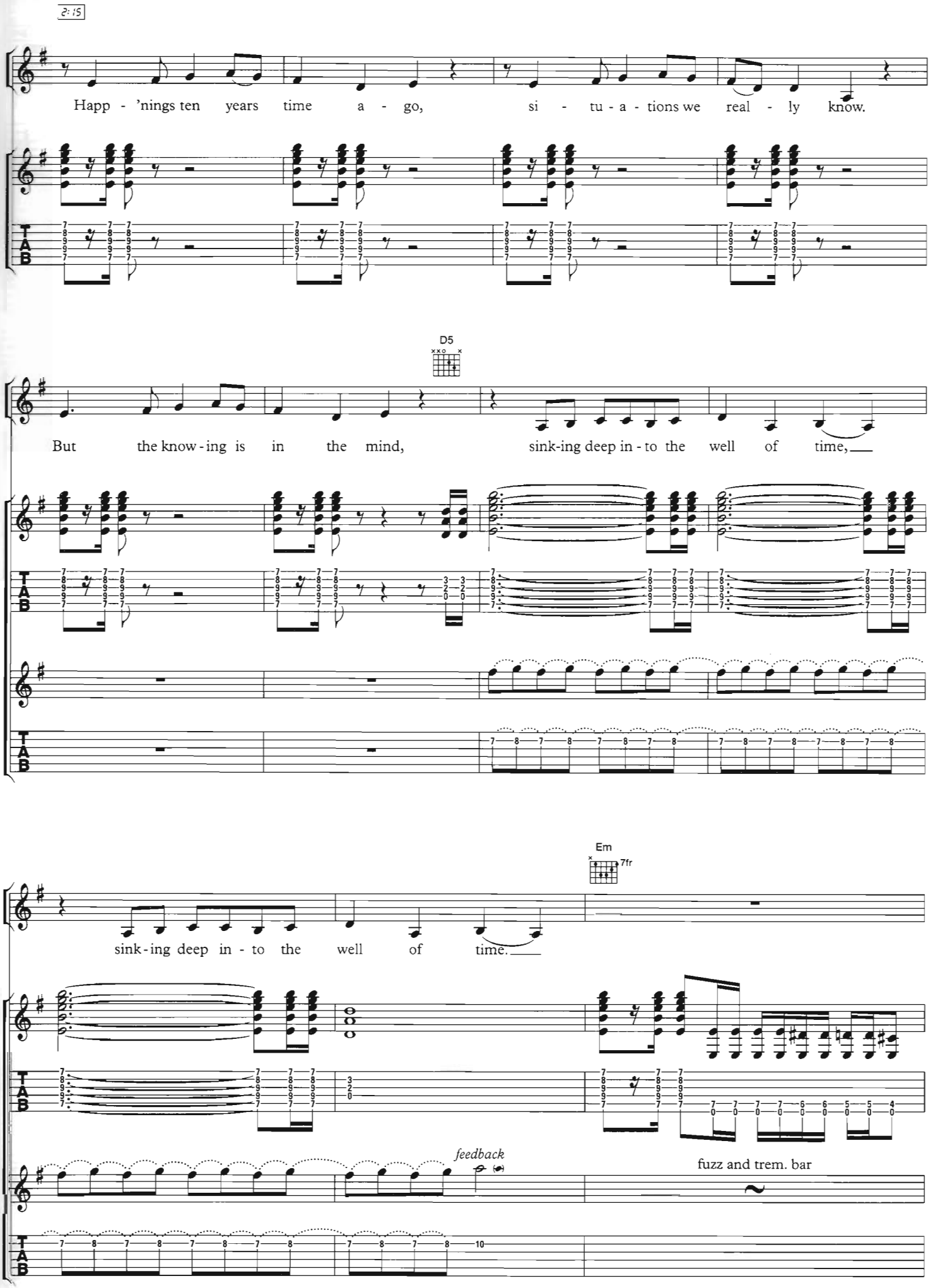

D5
in the mind. Sink-ing deep in - to the well of time, sink-ing deep in - to the
Em
7fr
well of time.
2
Em
7fr
D5
1:04
ne - ver know. Me-mor-ies don't strike me so, me-mo-ries don't

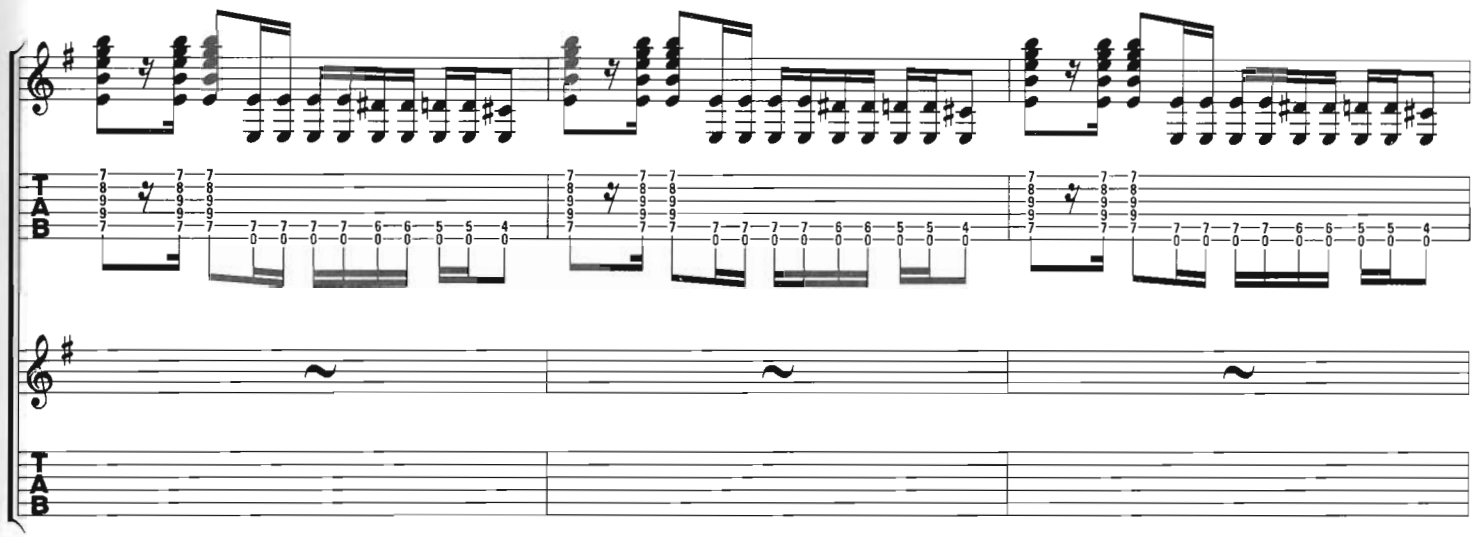

Em
7fr
D.S. al Coda
strike me so.
CODA
Em
D
Em
D
Em
D5
Em
Dsus2

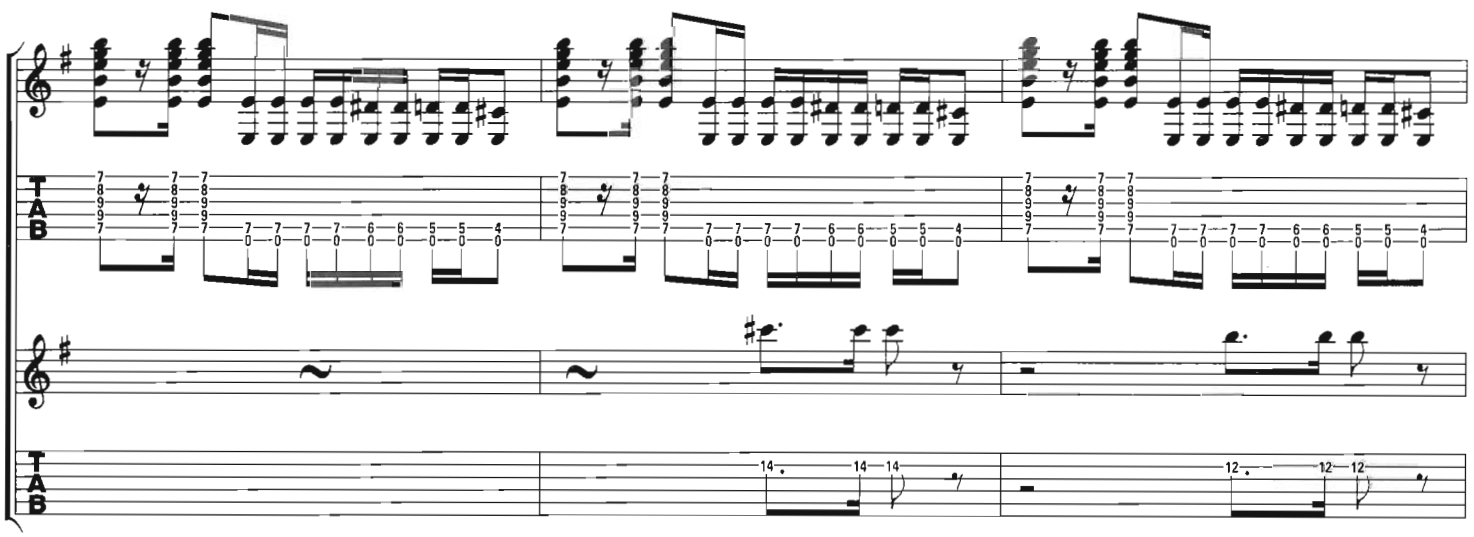

1:46
Em
Dsus2
Em
Dsus2
8va
8va
3
3

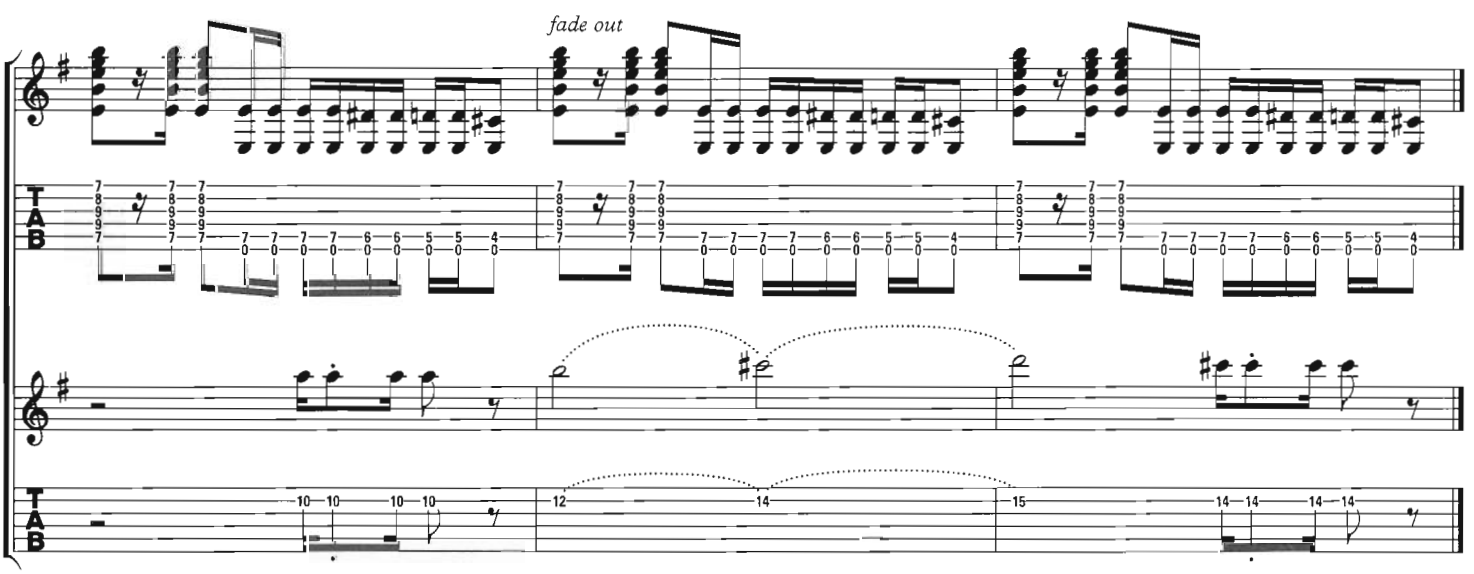

E5
D5
E5
8va


D5
E5
D5
E5
D5
D5
Em
7fr
8va
8va


2:15
Happ - 'nings ten years time a - go, si - tu - a - tions we real - ly know.
D5
But the know - ing is in the mind, sink-ing deep in - to the well of time,
Em
7fr
sink - ing deep in - to the well of time.
feedback
fuzz and trem. bar





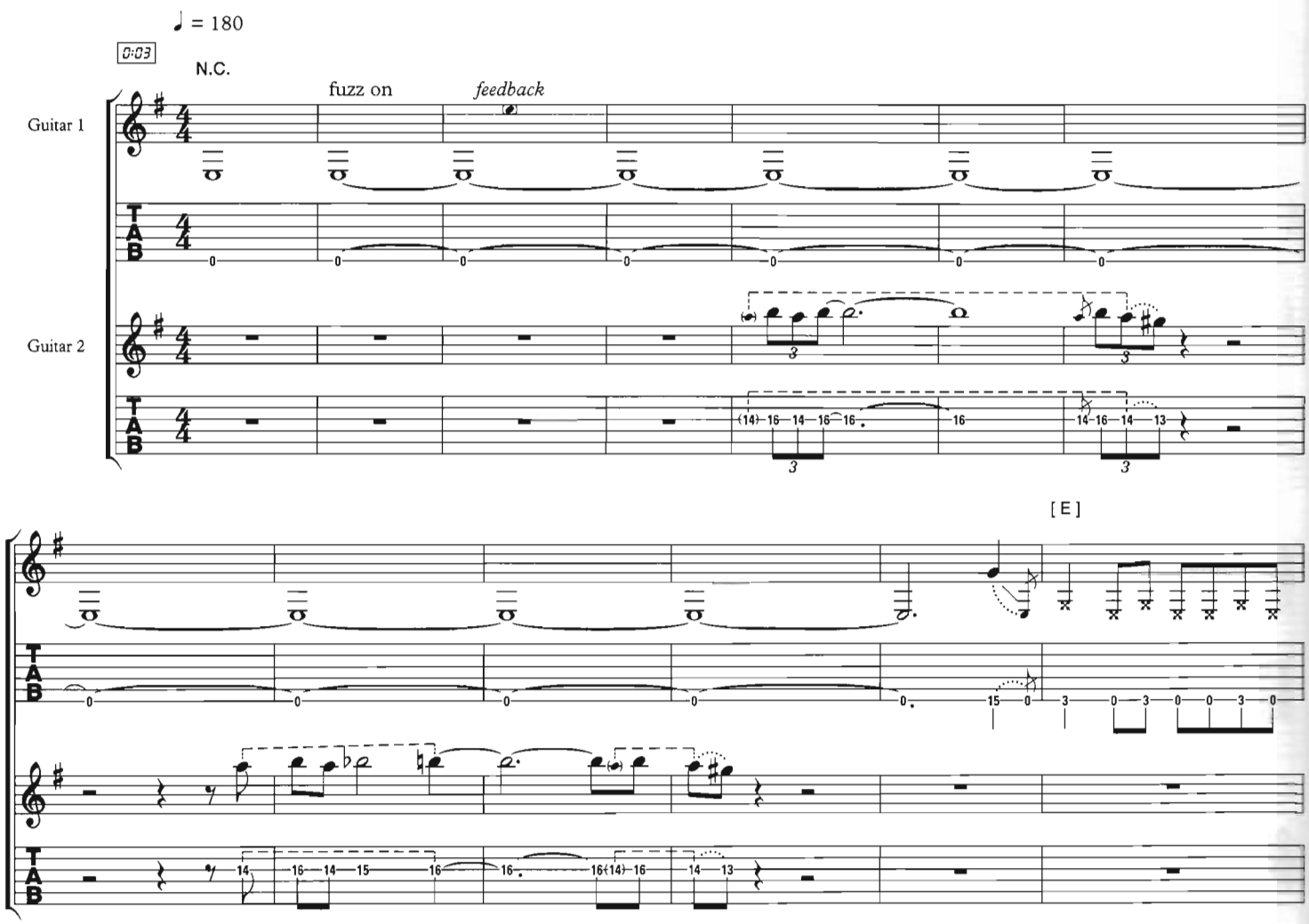

fade out

STROLL ON

Words and Music by Keith Relf, Jimmy Page, Jeff Beck, Chris Dreja and Jim McCarthy

This track was recorded at Elstree Film Studios in September 1966, during sessions for Michaelangelo Antonioni's film *Blow Up* in which the Yardbirds appear, helping to create the director's impression of 'swinging sixties' London. The group then embarked on another US tour and this time Jeff Beck's health problems convinced him to quit. In December he signed with producer Mickie Most, who had Beck record *Hi-Ho Silver Lining*.

The Yardbirds also signed with Mickie Most and produced a number of experimental and pop recordings which missed or were not even released in the UK. Live performances, mostly given in the US, became development platforms for Jimmy Page's ideas, and included versions of *Dazed And Confused* and *White Summer*. Relf and McCarthy decided they would leave to play a different kind of music, firstly as Together and then Renaissance. Page recruited Robert Plant and his friend John Bonham to fill the gaps. When Chris Dreja also moved on (subsequently to establish himself as a successful photographer) Page called in bassist John Paul Jones. For a short time this line-up was known as The New Yardbirds, until Keith Moon suggested that they were destined to go down like a Led Zeppelin.



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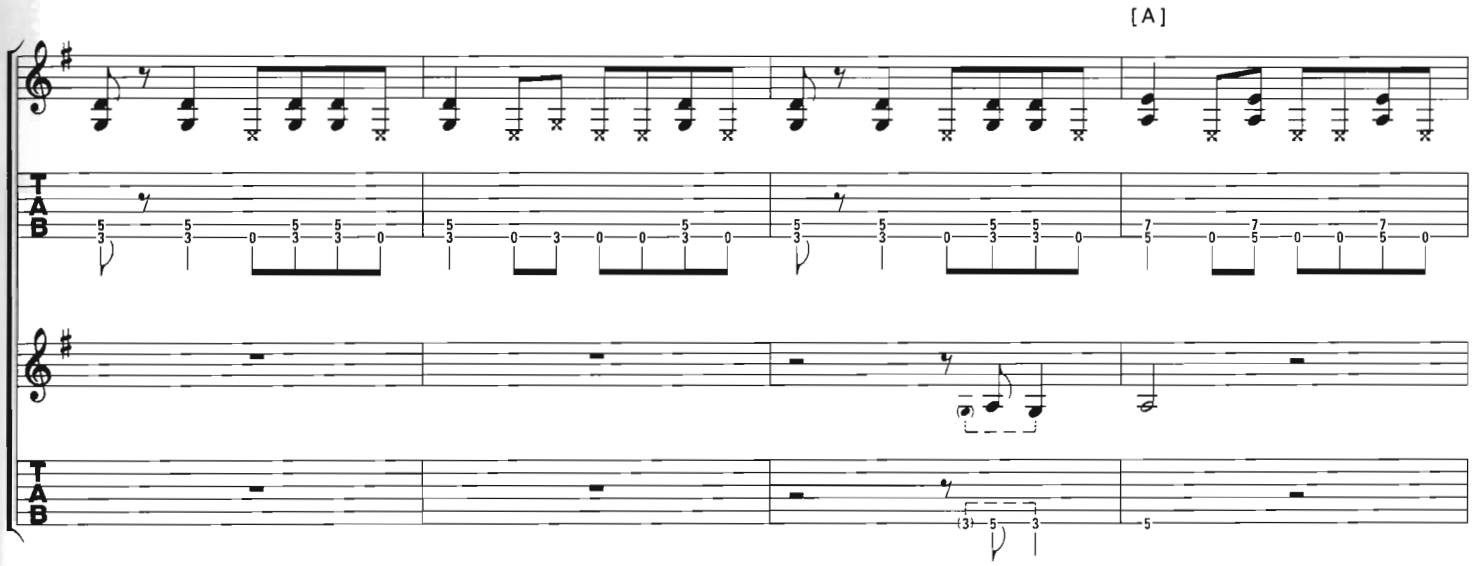
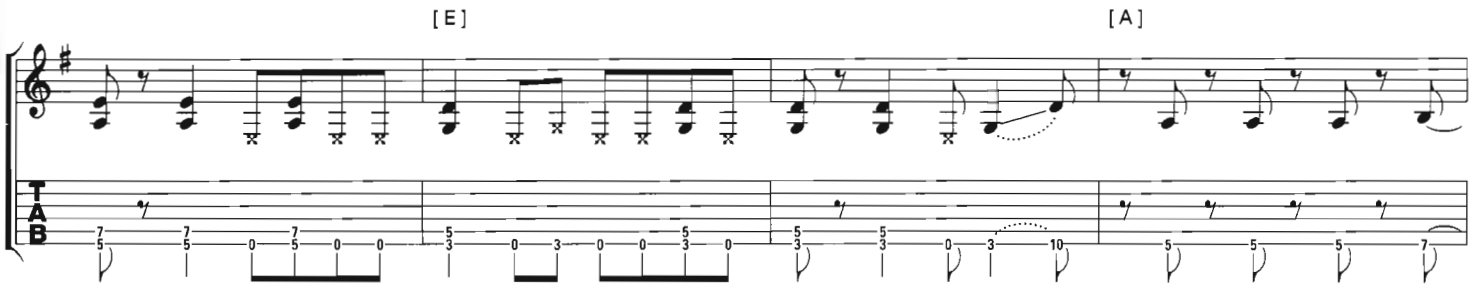
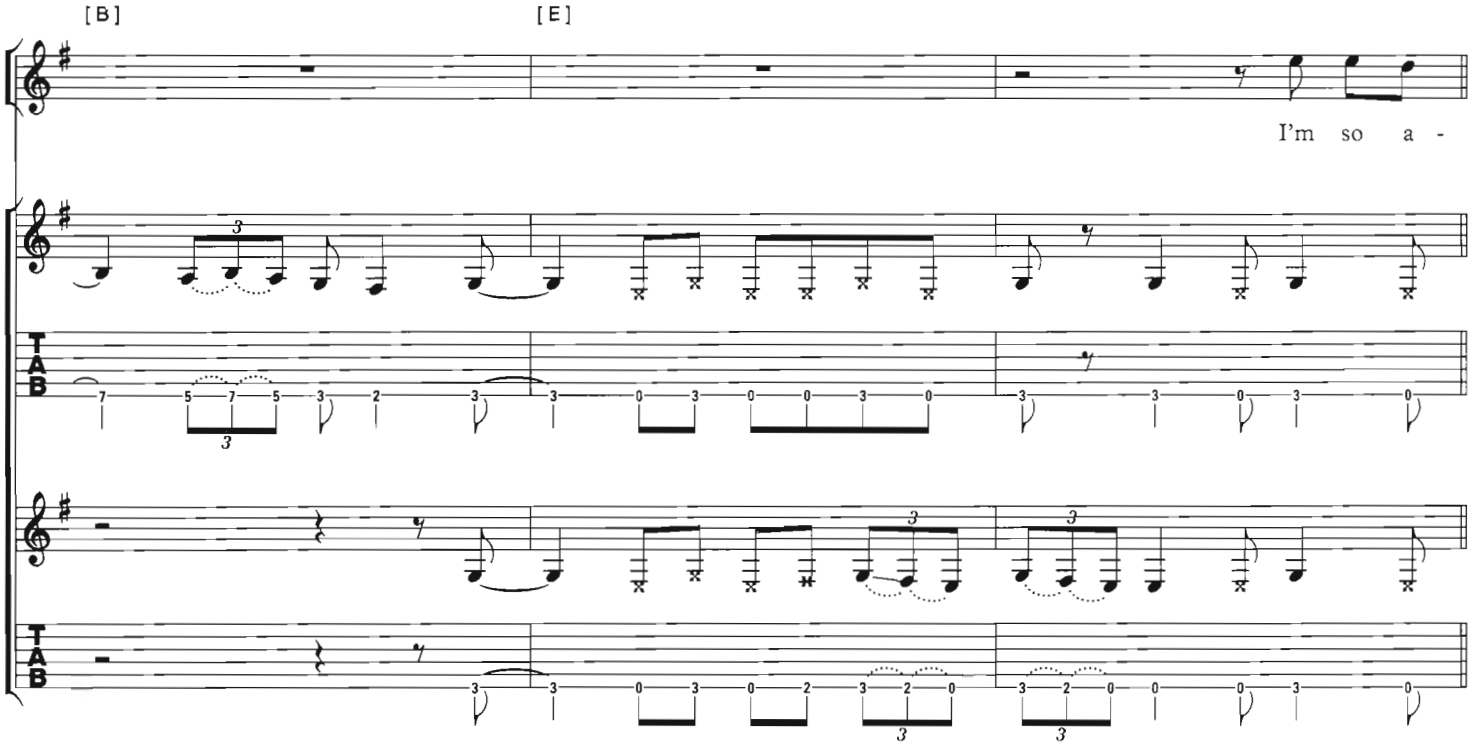

[A]


[E]
[A]


[B]
[E]
I'm so a -

0:34
0:50

- lone 'cause a - it's all gone, the rea - son why you
- lone, gon - na make you see I'm so a - lone, find you

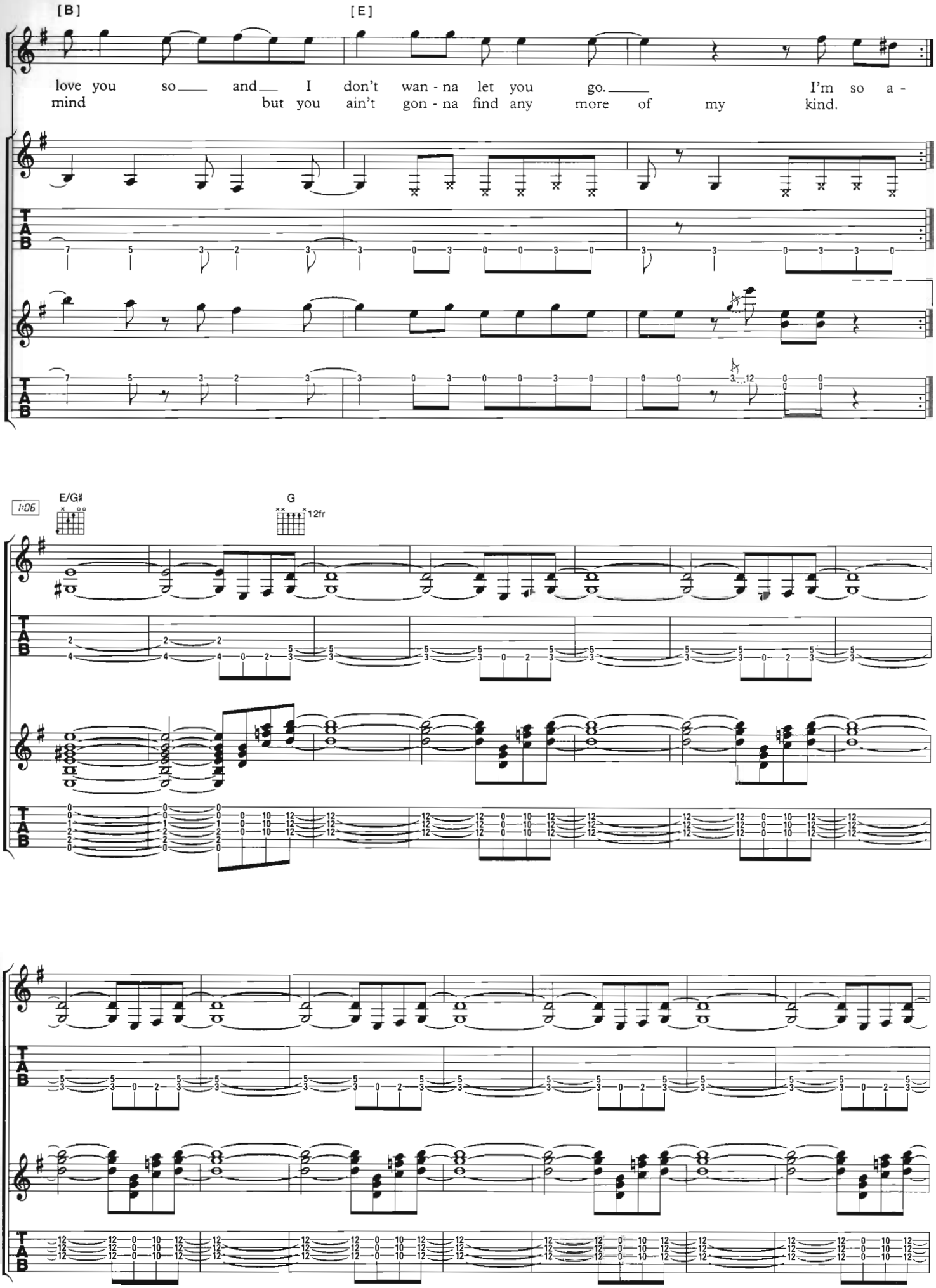
1st time only

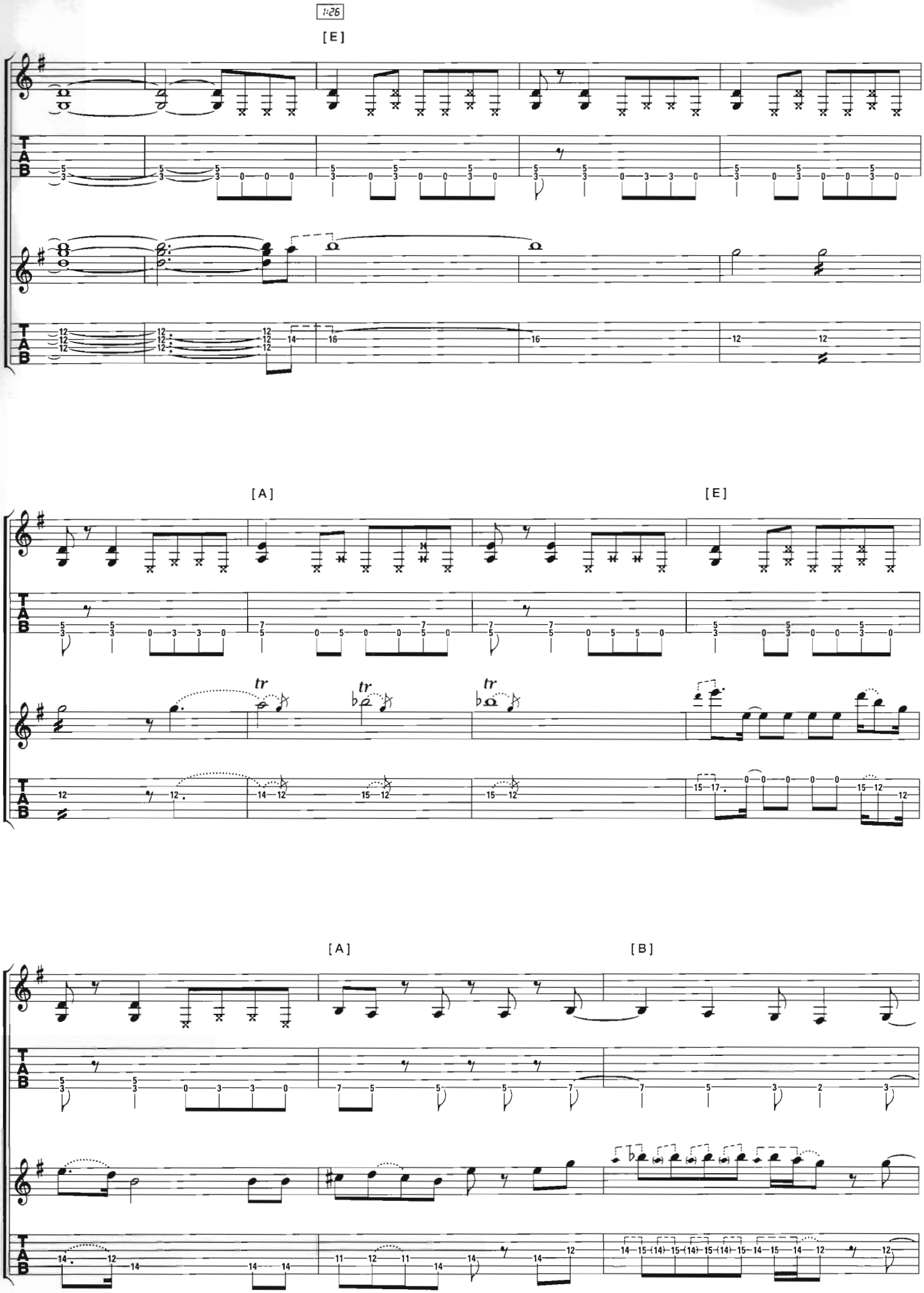
[A]

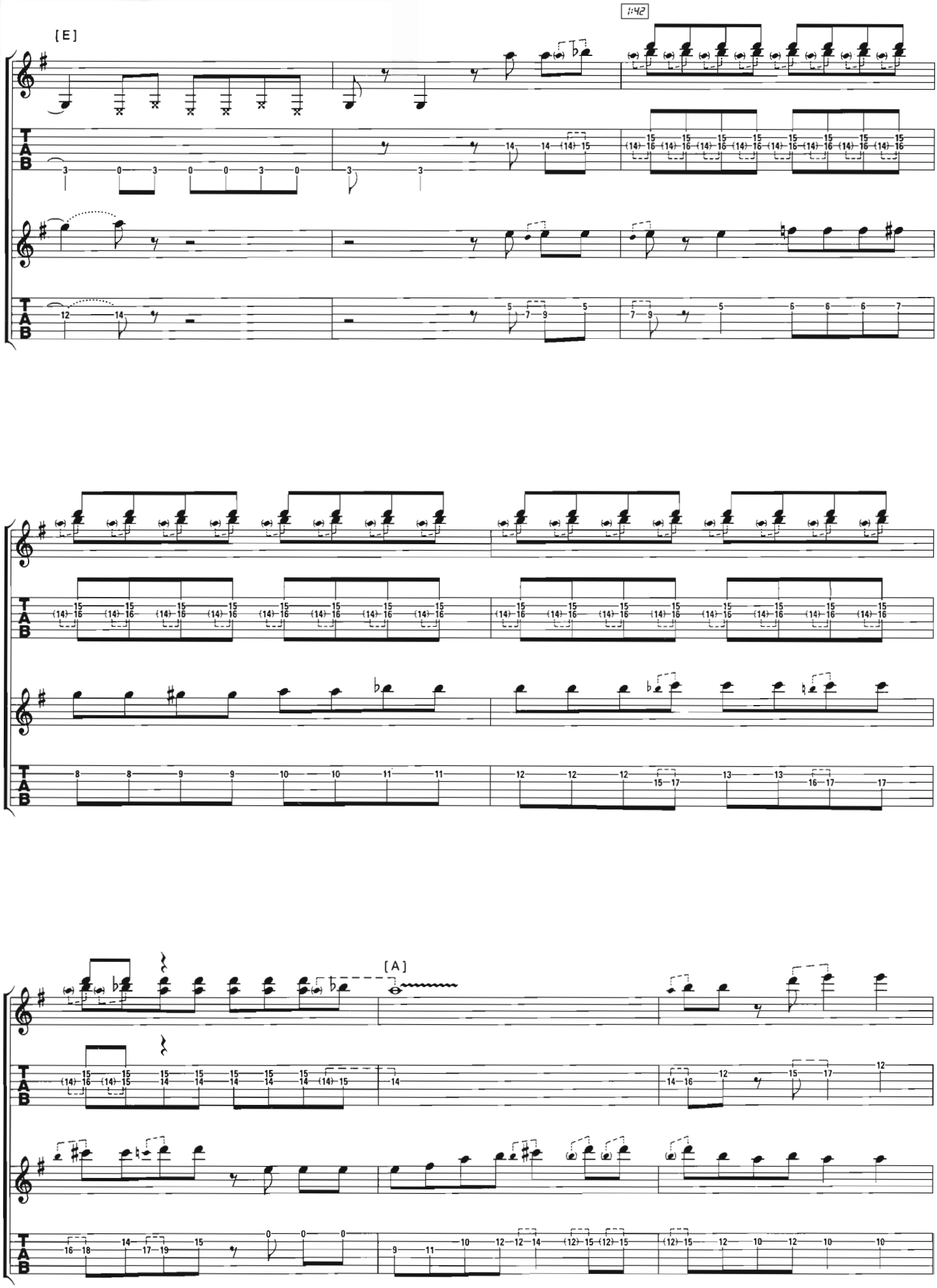
made me cry, for tell - ing me you did - n't see a fu - ture
real - ly love me, I'm so a - lone. Be your turn to cry, I'm so a -

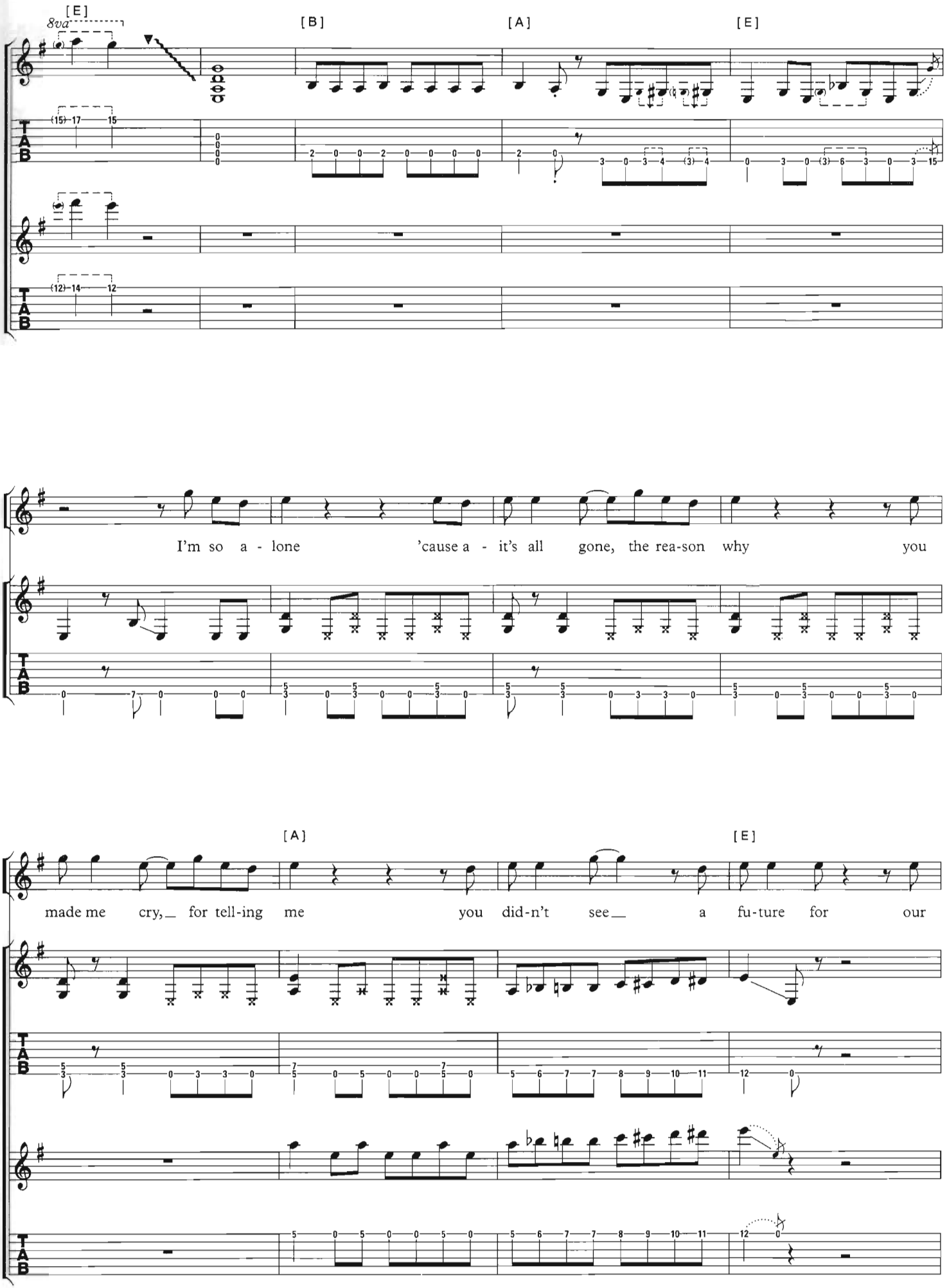
[E] [A]

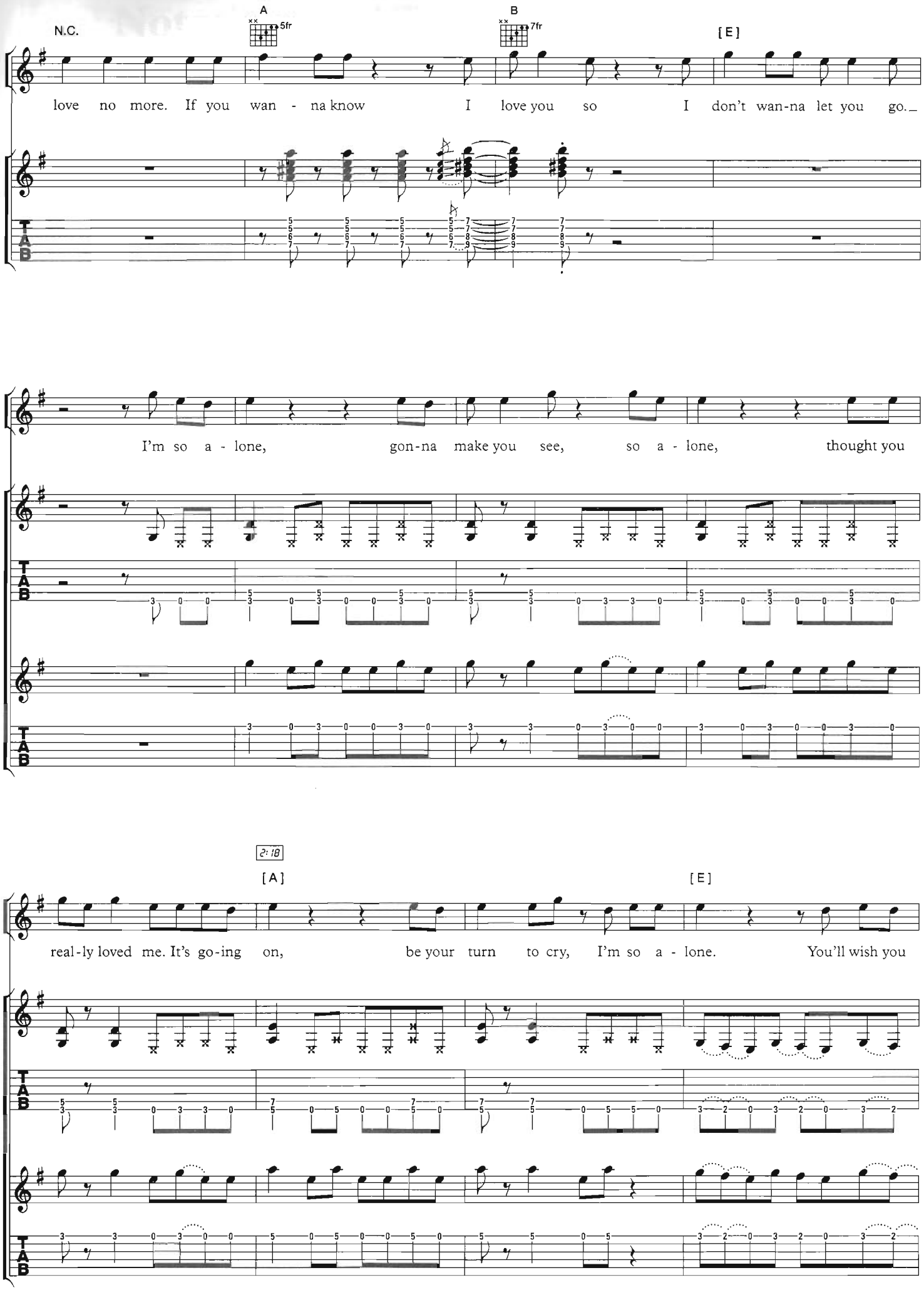
for our love no more. If you wan - na know I
- lone, you'll wish you'd ne - ver lied. You go in - to my

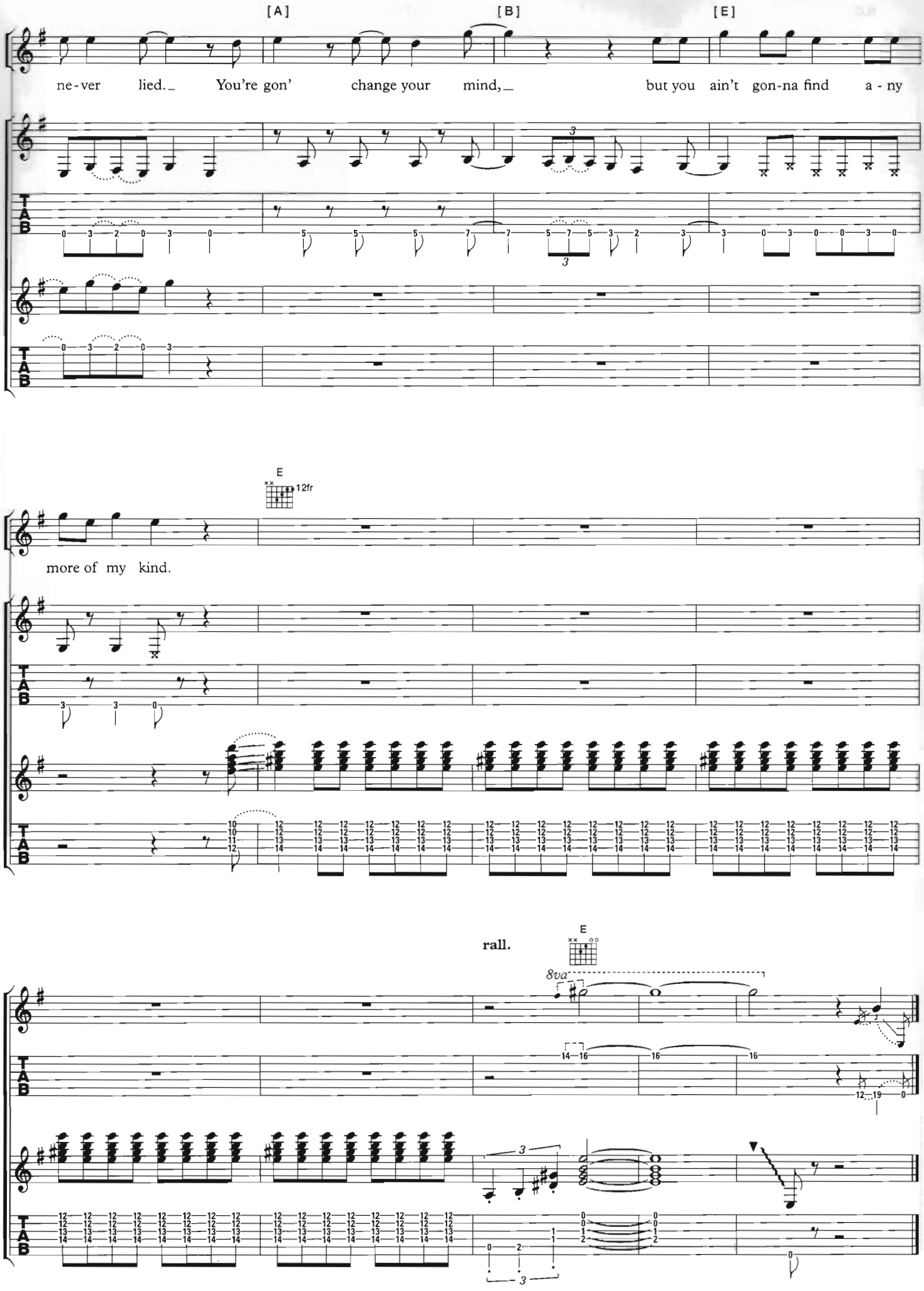

[B]
[E]
love you so and I don't wan - na let you go. I'm so a -
mind but you ain't gon - na find any more of my kind.
1:06
E/G♯
G
12fr
TAB


1:25
[E]
[A]
[E]
[A]
[B]
tr
tr
tr


[E]
1:42
[A]

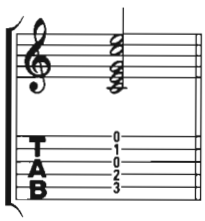

[E]
8va
[B]
[A]
[E]
I'm so a - lone 'cause a - it's all gone, the rea-son why you
[A]
[E]
made me cry, for tell-ing me you did-n't see a fu-ture for our


N.C.
A
5fr
B
7fr
[E]
love no more. If you wan - na know I love you so I don't wan-na let you go._
I'm so a - lone, gon-na make you see, so a - lone, thought you
2:18
[A]
[E]
real-ly loved me. It's go-ing on, be your turn to cry, I'm so a - lone. You'll wish you

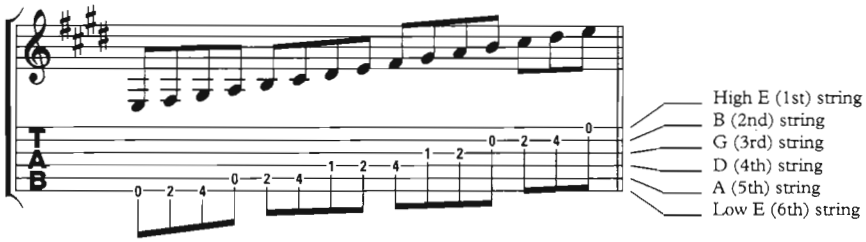

[A]
[B]
[E]
ne-ver lied. You're gon' change your mind, but you ain't gon-na find a-ny
E
12fr
more of my kind.
rall.
E
8va

Notation and Tablature Explained

Open C chord

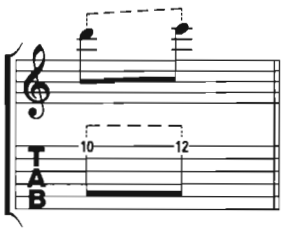


Scale of E major

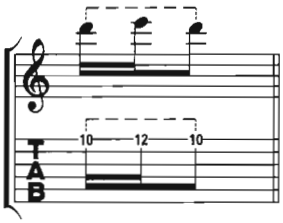


Bent Notes

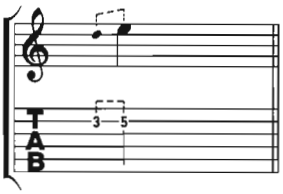
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol ⌐ ¬. If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



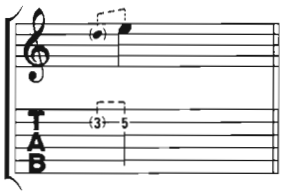
Example 1
Play the D, bend up one tone (two half-steps) to E.



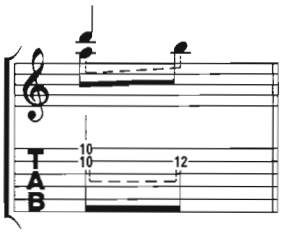
Example 2
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



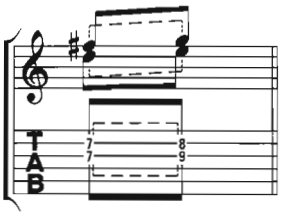
Example 3
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 4
Pre-bend: fret the D, bend up one tone to E, then pick.

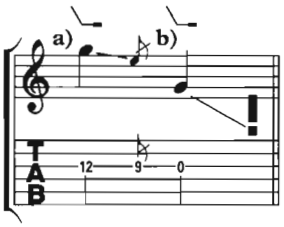


Example 5
Play the A and D together, then bend the B-string up one tone to sound B.

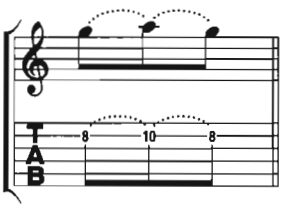


Example 6
Play the D and F♯ together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

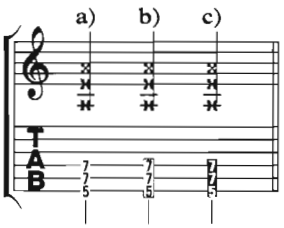
Additional guitaristic techniques have been notated as follows:



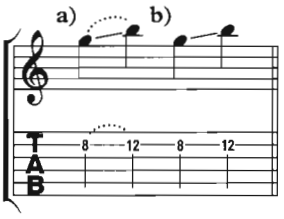
Tremolo Bar
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Hammer on and Pull off
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Mutes
a) Right hand mute
Mute strings by resting the right hand on the strings just above the bridge.
b) Left hand mute
Damp the strings by releasing left hand pressure just after the notes sound.
c) Unpitched mute
Damp the strings with the left hand to produce a percussive sound.



Glissando
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.