

JIMMY PAGE

HEARTBREAKER

In the solo, Jimmy goes for broke...
The ultimate lesson in bending techniques!

When a young Long Island teen named Steve Vai heard Jimmy Page's guitar solo on this cut from "Led Zeppelin II" he was amazed that anybody could play that fast. In an interview with Bill Milkowski (see the March 1987 issue of *Guitar World*) Steve recalled, "Both the technique and emotion involved in that particular solo really grabbed me. And even today I still love it."

Before rushing into the lead break warm up with the main riff, based on the A "blues scale" (A C D D# E G), and see how it is used again in the bridge (Fig. 1). The

LESSON

lick consisting of bending D, the fourth degree, up a whole tone to E, the fifth. The last segment is based primarily on an extended version of the A "blues scale" that includes the second, third and sixth degrees of the major scale: A B C C# D D# E F# G. Jimmy leaves us in suspense at the very conclusion as a result of the gradual ritard (deliberate slowing of tempo) during the A7 arpeggio (A C# E G) and the delayed resolution of the final descending sixths figure related to the dominant ninth chord. (Fig. 2).

The tonic is returned to by the rhythm guitar in the

figure 1

verse really only consists of brief accented chords (A and D) while John Paul Jones plays a series of distorted fifths in the upper register of the bass.

As the unaccompanied segment of the lead break is played freely we've written it out sans barlines. In this format an accidental only affects the note it immediately precedes.

The solo starts at letter F. The most notable feature of this solo, as far as technique goes, is the behind-the-nut bends Page does with his right hand as he plays a repeated slur with the index and ring fingers of the left hand. It is imperative that you push up the third string with the fretting hand while pulling down on it behind the nut. Otherwise, you'll experience some difficulty in achieving the required wide interval bends.

The first part of the next phrase is an oft heard blues

figure 2

double-time section of the lead break. In both chord sequences the third string is muted by the middle finger of the fretting hand as it frets the fourth string (Fig. 3).

figure 3

Double-time 4 times

T	2	3	3	5	5-7	5	3
A	0	0	0	0	0	0	0
B	0	0	0	5	5-7	5	4

figure 4

T	10	10	10	10	10	10	8	8	11	10	12	12
A												
B												

figure 5

T	12	12	12	12	12	12	12	10	10	13	13
A											
B											

The next solo has almost every conceivable bend found in rock and blues. The less common ones include bending the tonic up to the minor third in measure 3 (Fig. 4), the fifth up to the flatted seventh in measure 4 (Fig. 5) and the minor third up to the augmented fourth and then to the fifth in measures 7-8 (Fig. 6) and the tonic up to the major third in measures 10-11 (Fig. 7).

We can't think of a better solo to learn for improving your bending technique and increasing your awareness of the possibilities available to you in the area of single string bends.

figure 6

T	13	13	10	13	10	10	13	13	13
A			12	12					
B									

figure 7

rhythm A G A C A G

T	5	10	10	10	10	10	10	10	10
A									
B									

HEARTBREAKER

Words and Music by
 JIMMY PAGE, ROBERT PLANT,
 JOHN PAUL JONES and JOHN BONHAM

A

1 play 3X

T	0	3	2	0	1	2	3	0	0	0	0	3	0	1	2	3	2	5	2	3	4	0	5
A																							
B																							

JIMMY PAGE • Heartbreaker

6

B

9 Hey, fellas, have you heard the news, you know that Annie's back in town. It won't take long till someone can see all

12 the fellas lay their money down. Her style is new but the face's the same as it was so long ago

15 from her eyes, a different smile, like that of one who knows

18 **C**

Well, it's

23

been ten years or maybe more since I first set eyes on you the best years of my life go by here I

26

am alone and blue some people cry and some people die by the wicked ways of love but,

29

I just keep on rollin' along with the grace from the Lord above

32

48

freely

left hand only

bend behind the nut

2 5 2 0 2 0 2 5 2 0 2 0 2 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0

slightly rushed

slow release

a tempo

5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 (5) (5) 7 5 7 7

full full full full full full full full full full

1/4

7 5 7 7 (7) 5 (7) 7 5 7 7 (7) 5 7 7 (7) 5 7 7 (7) 5 7 5 7 5 5

full 1/2

8 5 5 7 5 5 0 5 7 5 8 5 5 5 5 5 8 5 7 7 5 8 5 5 5 7 5 7 5 8 5 7 5 7 5 8 5 7 5

3 9 9

8 5 7 5 5 5 10 0 11 11 0 10 0 0 0 10 0 9 0 8 0 9 0 7 7 4 5 4 6 5 0 7 4 5 4 5 4 7 0 7 7

poco accel.

$\frac{1}{2}$

3

G Double-time

49 *solo guitar*

rhythm 4 times

57

full

69 *8va* *loco*

14 12 13 14 12 13 14 12 13 14 12 13 14 12 12 13 15 17 15 17 15 17 15 17 15 17 0

Verse
[H] Work so hard I can't unwind get some money saved abuse my love a thousand times

71

5 7 5 7 5 7 7 7 5 7 7 7 5 7 7 7 5

however hard I try Heartbreaker your time has come, can't take your evil ways

74

7 5 7 7 7 5 7 7 7 7 7 5

Go away ya' heartbreaker

77

5 7 5 7 5 7 5 7 5 7 7 7 5 7 7 7 5 7 7 7 5 7 7 7 5 7 7 7 5

Heartbreaker Heartbreaker Heart!

80

0 3 0 1 2 0 0 0 0 3 0 1 2 0 3 0 1 2 0 3