

... And the Gods Made Love

Words and Music by Jimi Hendrix

Free Time

* floor tom :06

w/ reverb ----- w/ tremolo, heavy reverb & flange -----

* Recorded at normal speed, played back at half-speed.

:13 (silence) :14 :16

** O.K., one more time.

w/ reverb ----- w/ reverb & delay -----

** backwards speaking (Delay volume increases while tape speed decreases.)

:20 :39 :44

† ride cymb.

(bkwds. moaning) ----- (bkwds. moaning) -----

w/ panning, delay, heavy reverb & flange -----

† Played back bkwds. at half-speed.

1:10 *Begin Fade* *Fade Out*

1:15

(bkwds. moaning) -----

w/ panning, delay, heavy reverb & flange -----

Gradually decrease tape speed to zero. -----

Have You Ever Been (To Electric Ladyland)

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
- ② = B \flat ⑤ = A \flat
- ③ = G \flat ⑥ = E \flat

Intro
Free Time
N.C.

Verse
Freely ♩ = 72 (semi) (♩♩ - ♩♩♩)

**A C#m7 G#m7 Gadd9

Have you ev - er been, _____ have you ev-er been _ to E -

Gr. 1 (slight dist.)
mf Harm.
let ring throughout

TAB

Gr. 2 (slight dist.)
mf w/ clean tone & UniVibe Harm.

TAB

* T = Thumb on ⑥
** Chord symbols reflect implied tonality.

D C#m7 Bm7 A C#m7 G#m7

lec - tric La - dy - land? _ The ma - gic car - pet waits _

T T T T T

Harm.

TAB

* Played behind the beat.

Copyright © 1968 by EXPERIENCE HENDRIX, L.L.C.
Copyright Renewed 1996
All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.
All Rights Reserved

Chorus

Gadd9 D C#m7 Bm7

for you, ——— so don't you be late. ——— Oh, I wan - na show you
 (I wan - na

(12) w/ bar (7)

-1/2

Chorus

A D/A Am7 Cadd9 A D/A Am7

show you. the dif - fer - ent e - mo - tions, - I wan - na run you.) the sounds ——— and

T T T T w/ bar T T

5 5 5 5 5 5 5

(1) 2

5 5 7 7 5 5 5

5 5 5 5 5 5 5

mo - tions. E - lec - tric wo - man waits for you ——— and me. So it's

T T T T T

10 9 7 5 7 5 3 0 2 3 5 3 3 3

10 9 7 5 7 5 3 0 2 3 3 3 5 7 5 6

full full let ring

8 5 8 5 7 6 7 3 5 3 3 5 4 5 5 5

* hybrid picking (w/ pick & fingers)

E Bm7 D5 C#5B5 A5 B5A5 G5 E5F#5

time we take a ride, we can cast all of your hang-ups o-ver the sea-side, while we fly right o-ver the love filled

0 10 0 7 7 10 7 7 9 9 10 9 7 7 7 10 7 7 9 9 X 0 10 9 7 5 7 5 3 0 2

0 0 7 7 9 10 7 9 7 10 10 7 10 7 9 7 9 7 9 7 9 7 9 7

G D F

sea. Look up a-head, I see the love land, soon you'll un-der-stand. (Yeah, yeah, Yeah, yeah,

3 5 3 5 5 5 7 7 7 9 7 7 5 5 7 7 5 0 7 8 7 5 6 5 6 8 6

3 3 3 5 3 5 4 5 4 5 5 7 7 7 9 7 9 6 7 8 12 12 10 12 12 13 12 13 12 10 13 13

* hybrid picking

Guitar Solo

A C#m7 G#m7 Gadd9 D C#m7 Bm7

yeah. yeah.)

(5) 9 9 12 9 11 11 13 11 11 13 13 11 9 8 11 9 3 5 7 5 3 (5) 9 12 9 11 14

5 9 7 5 7 9 7 7 9 10 full (10) 8 7 7 5 4 6 5 6 4

A C#m7 G#m7 Gadd9

Make love, make love, make love, make love.

Chord diagrams: (14) 7/7 9/7 7/9 7/9 7/10 7/7 9/7 7/10 7/7 10/7 10/7. Bass line: 0, (7) (8) (9), 7-9 7-5 7-9 7-5 7-9, 10 full 10 (10).

D C#m7 Bm7 **Outro-Chorus** A D/A Am7

(I wan - na show you. The an - gels will

Chord diagrams: 11 11 12 12, 9 11 9, 10 12 10 7 9 7 7 7 7, 5 5 5 5. Bass line: 10 9 7, 7 8 7 (7) 5 5 6 5 4 2 2 4, 4 7 6 9 7 7 5, 5 0 2 0 (0) (0) (0).

Cadd9 A D/A Am7

spread their wings, - spread their wings. I wan - na show you. Good and e - vil lay side by side - while e -

Chord diagrams: (5) (5) 7 (7 5 3) 6 7 6 7 7 5 5 5. Bass line: (0) (0) w/ bar, full 8 8 5 7 7 (7) 5 7 5 7 6 5 3 5 3.

Cadd9 A D/A Am7

lec - tric love pen - e - trates the sky. Lord, Lord - I wan - na

I wan - na show you. -

w/ bar T T -- -1 T -- -1

full T full full

0 3 5 0 5 7 5 7 7 5 7 7 (7) 5 7 5

Cadd9 A D/A Am7

show you. - Mm. I wan - na show you. I wan - na

w/ bar T T -- -1 T -- -1 T -- -1 w/ bar

full let ring full full full

Begin Fade A D/A Am7 Cadd9 A D/A Fade Out Am7

show you. Show you. Yeah. I wan - na show you.)

T T -- -1 T -- -1 T -- -1 w/ bar

full 1/2 hold bend

Crosstown Traffic

Words and Music by Jimi Hendrix

Gtrs. 1-3; Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 116

†Bsus4

Gtr. 1 (dist.)

fade in < mp

cresc. mf hold bend

full

TAB

Gtr. 3 (dist.)

Gtr. 2 divisi

fade in < mp

cresc. mf

TAB

† Chord symbols represent implied tonality.

C#m7

F#7#9

C#m7

Do, _ do, doo-dle, _ do, do, do.

Do, do, do, _ do,

Gtr. 1 (fuzz)

f hold bend

full

hold bend

full

TAB

Gtr. 2

f

1/4

5

1/4

Gtr. 3

mf

*Gtr. 4 divisi

mf

TAB

* Piano arranged for gtr. ** Gtr. 4 tabbed to right.

Copyright © 1968 by EXPERIENCE HENDRIX, L.L.C.

Copyright Renewed 1996

All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.

All Rights Reserved

F#7#9 C#m7 F#7#9

do, do. Do, do, do, do, do, do.

hold bend full

Detailed description: This system shows a musical score for guitar with three systems of staves. The top system contains the vocal line in a treble clef, with lyrics 'do, do.' and 'Do, do, do, do, do, do.'. Below it is a guitar line in a treble clef with various ornaments and a 'hold bend full' annotation. The bottom system consists of two lines of guitar tablature: a standard six-line staff and a fretboard diagram. The fretboard diagram shows fingerings for the left hand (numbers 2-5) and right hand (numbers 2, 3, 4) across the strings and frets.

Bsus4

Do, do, do, do, do, do, do, do.

Detailed description: This system features a musical score for guitar with three systems of staves. The top system contains the vocal line in a treble clef with lyrics 'Do, do, do, do, do, do, do, do.'. The second system is a guitar line in a treble clef with ornaments. The bottom system consists of two lines of guitar tablature: a standard six-line staff and a fretboard diagram. The fretboard diagram shows fingerings for the left hand (numbers 4-5) and right hand (numbers 0, 4, 6, 9, 11, 13, 16) across the strings and frets.

Rhy. Fig. 1

End Rhy. Fig. 1

Detailed description: This system shows rhythmic figures for guitar on a single system of two staves. The top staff is in a treble clef and shows a sequence of chords with ornaments. The bottom staff is a guitar tablature diagram showing fingerings for the left hand (numbers 5, 4, 4, 2) and right hand (numbers 2, 2, 2, 2) for the first figure, and fingerings for the left hand (numbers 5, 4, 4, 2) and right hand (numbers 2, 2, 2, 2) for the second figure.

Verse

Gtrs. 1, 3 & 4 tacet
C#7 N.C.

F#7

N.C.

1. You jump in front of my car when you, you know all the time _____ that ah,

Gtr. 2

mf * T

* T = Thumb on ⑥

C#7

N.C.

F#7

N.C.

nin - ty miles an hour _____ girl, _____ is the speed I drive, _____ ah.

T T T

Bm7

N.C.

E7

N.C.

You tell me it's al - right, - a-heh, you don't mind a lit - tle pain, _____ ah.

Gtr. 2
Gtr. 4 *divisi* **

** Gtr. 4 tabbed to left.

Am7

N.C.

G#7

You say you just want me to take you for a drive. _____

Gtrs. 2 & 4

T T

* Gtr. 4 tabbed to right.

Chorus

N.C. Chorus C#m7 F#7#9

You're just like... So hard to get through to you.
 (Do,do, do,do, do, do, do,do, do, do.) (Cross - town - traf - fic. Do, do, doo-dle, do, do, do.)

Gr. 1 *f* full 3

Gr. 2 *f* 3

Gr. 3 *mf* Rhy. Fig. 2 End Rhy. Fig. 2

Gr. 4 *mf* divisi

* Gr. 4 tabbed to right.

Gr. 3 & 4: w/ Rhy. Fig. 2, 2 times, simile

C#m7 F#7#9 C#m7

Cross - town - traf - fic. I don't need to run ov-er you. All you do is
 Do, do, do, do, do, do, do. (Cross - town - traf - fic.)

Gr. 1 full 11 (11)

Gr. 2 1/4 1/2

Gtrs. 3 & 4: w/ Rhy. Fig. 1
Bsus4

F#7#9

slow me down, -
Do, do, do, - do, do, do. and I'm try-in' to get on the oth - er side of town.
Do,do, do,do, do,do, - do,do, do, do.)

13 12 13-11 9 11 9 9 9 9 9 9 9 11

w/ bar

Verse

Gtrs. 1, 3 & 4 tacet
C#7#9 N.C.

F#7 N.C.

C#7#9 N.C.

2. I'm not the on-ly soul - who's ac-cused of hit and run. - Tire tracks all a-cross your back; I can

Gtr. 2
f

T T

F# N.C.

Bm7 N.C.

hey, I can see - you had - your fun. - But ah, darl - in' can't you see my sig -

Gtr. 2
Gtr. 4 divisi

T T

*Gtr. 4 tabbed to left.

E7 N.C. A7sus4 N.C.

nals turn from green to red? — And with you I can see a traf- fic jam —

Gtrs. 2 & 4

7 7
7/7 6/7
7/5 7/5

G#7 N.C.

straight up a - head. — You're just like...
(Do, do, do, do, do, do, do, do, do, do.)

Gtr. 1

12 12 12 12 12 12 12 12 12 12

Gtr. 2

5 5 5 5 5 5 5 5 5 5 12 12 12 12 12 12 (11) (11) 0

Gtr. 4

2 2 2 2 2 2 2 2 2 2

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 2, 3 times, simile
C#m7

F#7#9

C#m7

So hard to get through to you. I don't need to
(Cross - town - traf - fic. Do, do, do, do, do, do. Cross - town - traf - fic.

Gtr. 1

~~~~~

(12)

13 12 13-11 9 11 9 11

Gtr. 2

4 4 2 4 2 2 4 2 4 2 4

2 2 3 4 2 (0) 4 2

4 4 X X 3 4 2 3 4 2 4

F#7#9

C#m7

F#7#9

run ov-er you. All\_ you do is slow me down, \_ an' I  
Do, do, do, do, do, do. Cross - town - traf - fic. Do, do, doo-dle, do, do, do.

full ~~~~~

11-13 12 11-13 12 11-13 12

13 12 13-11 9 11 9

2 2 4 2 3 4 2 4

4 4 X X 4 2 3 4 2 4 2

2 2 X X 4 2 3 4 2 4

Gtr. 3: w/ Rhy. Fig. 1  
Bsus4

**Guitar Solo**

Gtr. 3 tacet

G#7

This block contains the musical notation for three guitar parts.   
**Gtr. 1:** The first staff shows a melody starting with a quarter rest, followed by a quarter note G#, an eighth note A, and a quarter note B. Below the staff, the lyrics are "got bet-ter things on the oth-er side of town. Do, do."   
**Gtr. 2:** The second staff features a complex rhythmic pattern of eighth notes and sixteenth notes. It includes trill markings "T" and a "rake" effect. Below the staff, the lyrics are "(Do, do, \_\_ do, do, do, do, do, do, \_\_ do, do, do, do)."   
**Gtr. 4:** The third staff consists of a steady eighth-note accompaniment. Below the staff, there are numerical fret numbers: "2 2 2 2 2 2 2 2" and "4 4 4 4 4 1".

This block continues the musical score for three guitar parts, including lyrics and performance markings.   
**Lyrics:** "do, do, do, do, \_ do. Do, do, \_\_ do, do, do, do, do, do, do, \_ ) Yeah, yeah! do, do, do, do, do, do, do, \_ )".   
**Eadd9:** This marking appears above the top staff.   
**Gtr. 1:** The top staff continues the melody with notes G#, A, B, and A. It includes dynamic markings "1/4" and "full", and a triplet of sixteenth notes.   
**Gtr. 2:** The second staff continues the complex eighth-note pattern with trill markings "T".   
**Gtr. 4:** The bottom staff continues the eighth-note accompaniment with numerical fret numbers: "4 4 4 3 4", "6 6", and "2 2 2 2 2 2 2 2".

**Chorus**

Gtrs. 3 & 4: w/ Rhy. Fig. 2, simile

C#m7

F#7#9

(Cross - town traf - fic. (Do, \_ do, doo-dle, \_ do, do, \_ do, yeah. \_ Look out! (Look out.)

Gtr. 1

Gtr. 2

Gtrs. 3 & 4: w/ Rhy. Fig. 1

Bsus4

Do, do, do, do, do, do, \_ do, do, Look out ba - by, do, do, do, do, do, do, \_ do, do, com-in' through. do, do, do, do, do.

C#m7                          F#7#9                          Bsus4

(Cross - town - traf - fic.)                          Yeah!                          Look out.                          Do, do, do, do, do, do, do, do, do, do, do.

Gtr. 1

Gtr. 2

Gtr. 3                          *mf*

Gtr. 4                          *mf*                          *divisi*

\*Gtr. 4 tabbed to right.

C#m7                          F#7#9

(Cross town                          traf - fic.                          Yeah!                          Look out. —  
Do, do,                          doo - dle, — do, do, do,                          do,                          yeah. —                          —

Gtr. 3

Gtr. 4



*Begin Fade*

Bsus4

Do, do, do, do, Look out, do, do, do, do, look out, do, do, do, ba - by. do, do, do, do, doo - dle, do, do, do.

full full full full full full full full hold bend

11 11 11 11 11 11 11 11 11 11 12 11 (11) 9 11 9

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

*Fade Out*

C#m7

F#7#9

Bsus4

(Cross - town traf - fic. Do, do, do, do, yeah. .) Look out. .) What's that in the street? Do, do, do, do, do, do, do, do, do, do, do.

full

13 12 11 11 (11) 13 14 12 12 12 12 12 12 12 12 12 12

8 9

1/4 full full

2 4 4 4 2 3 4 2 4 2 2 4 2 3 4 2 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X  
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 4 4/4 4 4 4/4 4/4 4 4 4/4 4/4 4 4 4/4 4/4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

# Voodoo Chile

Words and Music by Jimi Hendrix

Tune Down 1 Step:

- ① = D    ④ = C
- ② = A    ⑤ = G
- ③ = F    ⑥ = D

## Intro

Free Time

N.C.(E5)

Gtr. 1 (slight dist.)

$\text{♩} = \text{♩}$ .

A Tempo  $\text{♩} = 56$

Copyright © 1968 by EXPERIENCE HENDRIX, L.L.C.

Copyright Renewed 1996

All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.

All Rights Reserved

Harm. w/ Fuzz Face

full full

12 15 15 (15)

19 (19)

3

rake

1/2

full full

15 15 15 (15)

12 14 12 14

12

14

15

1. Well, the

mf Fuzz Face off (tune 1) p

12 15 15

0 (0) (0)

2-4 3 4-2 0 (2) 0 2 0 2 (0 2) 0

Verse N.C.(E5)

night I was born, Lord, I swear the moon turned a fire red.

full 1/2 full 1/2

3 2 (2) (2) 5 (5)

0

3

mf mp

2 0 2 0 2 5 7 (7) 8 7 5 7 5 5 7 5 7 5 7

0 2 0 2 0 2 0 2 0 0 2 1 0 3 (0)

The night I was born, I swear the moon turned a fire red.

mf full P.M.

3 2 (2) 0 2

(0)

Well, my poor mother cried out, "Lord, the gyp-sy was right,"

mp  
P.M.

mf

full

1/2 3/4 full

1/4 1/2

(0)

an' I see'd her fell down right dead. — 2. Well,

P.M.

mp

mf

p

mf

full

full

full

18 3

\* Played ahead of the beat.

Verse  
N.C.(E5)

moun-tain li-ons found me there wait - ing and set me on a, — a ea - gle's back. —

full

full 1/2

(0)

3

0

Well, moun-tain li-ons found me there, —

Harm.

mf

p

mf

full

full

full

3 15

3

0

7 5

and set me on a — ea - gle's wing. — *Spoken:* It's the ea - gle's wing, ba - by.

The first system of music features a vocal line in treble clef with lyrics "and set me on a — ea - gle's wing. —" and a spoken part "It's the ea - gle's wing, ba - by." The guitar accompaniment is in treble clef, starting with a *mp* dynamic and a *p* dynamic. It includes a triplet of eighth notes and a *mf* dynamic. The fretboard diagram shows frets 0, 2, 0, 2, 3, 2, 2, (2), 0, 0, 2, 0, 2, 3, 14, 14, 12, 14, 12, (12).

\* Played behind the beat.

What'd I say? Well, ah, he took me past the out-skirts of in-fin-i - ty, —

The second system of music features a vocal line in treble clef with lyrics "What'd I say? Well, ah, he took me past the out-skirts of in-fin-i - ty, —". The guitar accompaniment is in treble clef, starting with a *mp* dynamic and a *1/2* note. It includes a triplet of eighth notes and a *mp* dynamic. The fretboard diagram shows frets 14, 3, 0, 2, 0, 2, (3), 0, 2, (0), 3, 0.

and when he brought me back, he gave me Ve - nus wit - ch's ring. —

The third system of music features a vocal line in treble clef with lyrics "and when he brought me back, he gave me Ve - nus wit - ch's ring. —". The guitar accompaniment is in treble clef, starting with a *p* dynamic and a *mp* dynamic. It includes a triplet of eighth notes and a *mf* dynamic. The fretboard diagram shows frets (0), 3, 2, 2, 2, (2), 0, 2, 0, 2, 0, 2, 0, 0, 2, 2, 3, 3, 3, 3, 0, 0.

Hey! And he said, "Fly on, —

(C)

The fourth system of music features a vocal line in treble clef with lyrics "Hey! And he said, 'Fly on, —". The guitar accompaniment is in treble clef, starting with a *cresc.* dynamic and a *mf* dynamic. It includes a triplet of eighth notes and a *1/2* note. The fretboard diagram shows frets 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 3, 0, 2, (0), 11, 11, 8, 10, 8, 10, 8, 8, 10, 8, 10, 8, 7, 8.

(D) (E5)

fly on." 'Cause I'm a voo-doo chile, ba-by,

10 12 (12)

voo-doo chile. Hey!

14 14 14 (14)12 14 12 12-14 12 14-12-14 12-14 12 15 1 1/2 15 full 12-15 12 14 15 12 15 full 12 full 14 12 full

14 12 14 14 full 14 14 1/2 14 1/2 14 full 14 full 14 full (14) 14 full 14 full (14) full 14 1/2 12 14 (14)

(14) 14 1/2 (14) 14 1/2 (14) full 1/2 (14) full 1/2 full 12 15 2 1/2 (15) 12 15 12 14 15 12 full (14) 12 14 14

Yeah!

15 14 12 (12) 0 (0) (0) (0) 2/2 2 3 1/2 (3) 0 0-2 (0) 3 0-2

-6 -2 -5 1/2 P.M. mp

Verse  
N.C.(E5)

Well, I \_\_\_\_\_ make love to you

*mf* let ring full 3

1/2 3 2 (2) 0 (2)

12 14 12 12 12 14 12 14

18 15

and Lord knows you feel no pain. \_\_\_\_\_ Yeah! \_\_\_\_\_

*p* \* T

*mf*

full full 1/2

15 14 14 12 14 13 14

12 14 12 14 12 14 12 15

\* T = Thumb on ⑥

Say I make love to you in your sleep, \_

full

full full

14 12 14 12 14 12 14 12 14 13 10 12

15 12 12 14 14 14 (14) 12

and Lord knows you felt no pain. \_ Have mer-cy. \_

*mp*

*mf*

2 1 1/2 3

15 15 (15) 12 15 12 12 12 15 15

(12 14) 12

'Cause I'm a mil-lion miles a-way, —

8va---  
loco  
bump ③  
mf  
p

4 4 3  
p

(12) (15) X  
15 (15) 12 (14) 12 (14) 14 12 14 12 14 12

2 4 3 4 2 0 0 2 0 2 0 2 0

Spoken: and at the same time I'm right here in your pic-ture frame. — Yeah! —

tr  
mp  
tr  
mf  
full

3 +

2 (0 2) 0 2 (2) 0 0 2 0 2

What'd I say, now! 'Cause I'm a voo-doo chile, —

(C)  
p  
mf

0 0 0 0 0 0 0 0 (0)

8 10-12 10-12 10-12-10

Lord knows I'm a voo-doo chile. — Yeah!

(D) (E)  
f w/ Fuzz Face  
full full full 1/2 1/2 full full  
1/4

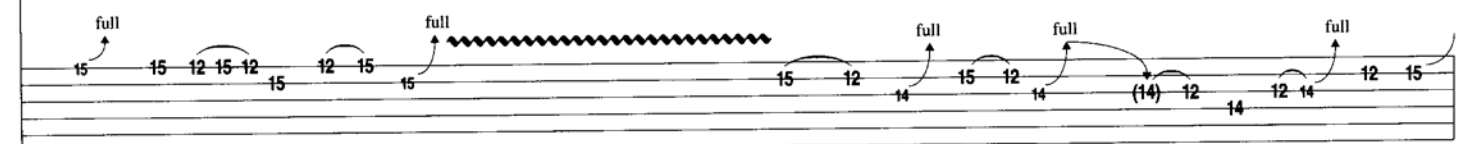
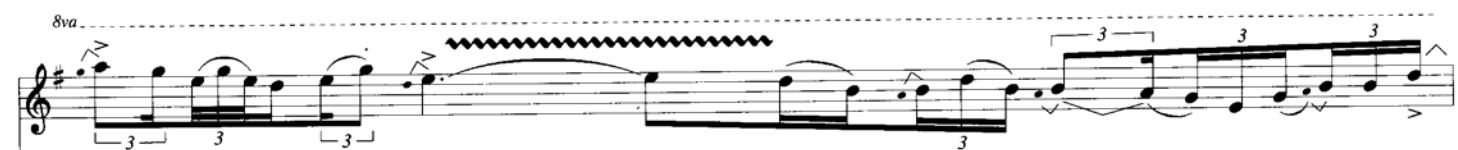
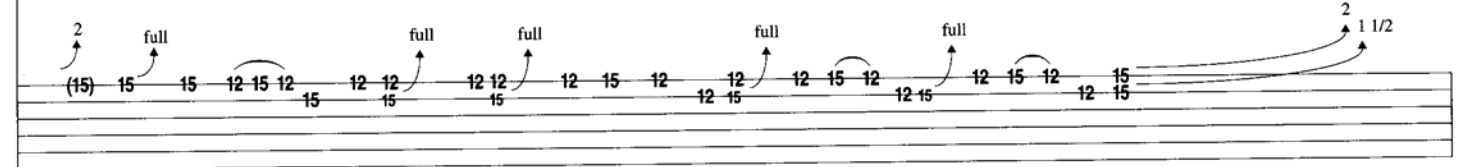
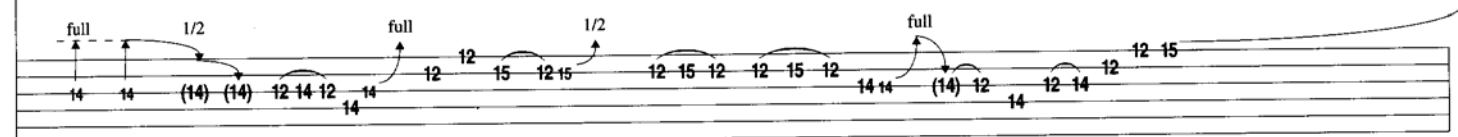
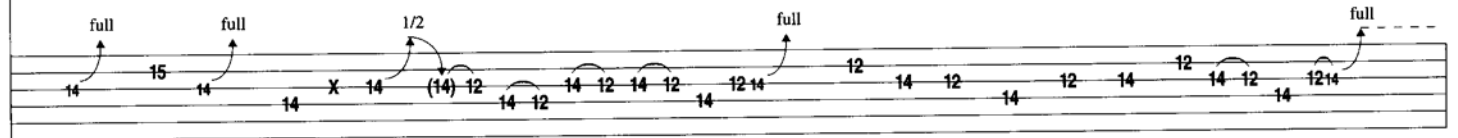
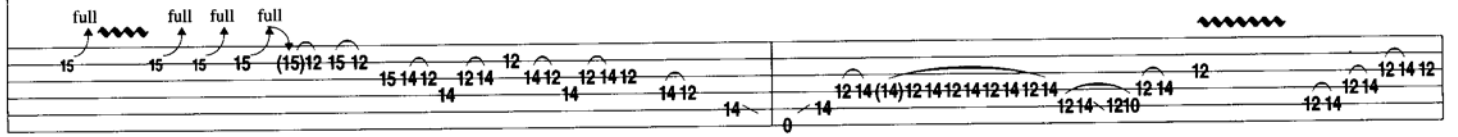
2 (2) (2) 2 (2) (2) (2) (2) 0

10 0 3 0 12 15 (15)



Guitar Solo

N.C.(E5)



8va

Musical notation for guitar solo, first system. Includes treble clef, key signature of one sharp, and a six-string bass staff with fret numbers and dynamics like "full" and "2 1/2".

8va

loco

Musical notation for guitar solo, second system. Includes treble clef, key signature of one sharp, and a six-string bass staff with fret numbers and dynamics like "full" and "1/2".

Musical notation for guitar solo, third system. Includes treble clef, key signature of one sharp, and a six-string bass staff with fret numbers and dynamics like "full" and "1/2".

Organ Solo  
N.C.(E5)

Musical notation for organ solo. Includes two systems of treble clef notation with lyrics "Yeah!" and "Yeah, go 'head on boy." and a six-string bass staff with fret numbers and dynamics like "mp", "p", and "mf".

3  
hold bend  
full  
1/4  
mp

*tr*  
*p* *f* *mp*  
\*fdbk.  
*tr*  
full  
full  
full  
1/2

pitch: D \* Microphonic fdbk., not caused by str. vibration.

Go 'head on lit-tle Stev-ie.  
*mf* *f*  
full  
full  
full  
full  
full  
full  
1/2

8va  
full  
full  
full  
full  
full  
full  
full

*loco* *tr*  
*mf* *mp*  
1/2  
*tr*

3

*tremolo*

Fuzz Face off

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

0 0 0 0 0 0 5 7 5 7 X

*steady gliss.*

0 0 0 0 7 17 7 0 0 7 5 7 5 7 5

*mf* full full

switch to bridge pickup full

*mp*

2 (2) (2) 2 (2) 0 0 2 (12 14) 12 14 14 12 14 12 14 12

Verse  
N.C.(E5)

4. Well, my ar-rows are made of de-si-re, —

*mf* (echo) (echo) (echo) (echo) 2 (echo)

*loco*

14 17 15 16 15 12 14 12 (12) 12 15 3 2 (2) 0 2 0 2 0

from far a-way as Jup-i-ter's sul-pher mines. —

*mp* (echo) *mf*

2 0 2 0 2 0 2 0 2 12 12 X 14 12 14 13 12 15

Say my ar - rows are made of de-si - re, (de - si - re)

(echo)

full

15 15 14 (14) 12 14

2 (2) 0 2 0 0

from far a-way as Jup - i - ter's sul - pher mines. — Way down - by the me-thane sea,

switch to neck pick-up

3 (0)

2 4 3 4 2 0 2

heh, heh. I have a hum-min' bird that'll hum so loud, —

full

0 2 (2) 0 2 0 0 2

*f* w/ Fuzz Face

full 1/2

14 (14) (14)

you'd think you were, ah, los-in' your mind. — Hmm...

*mf* Fuzz Face off

1/2

12 14 (14) (2)

2 0 (1) 2 0 2 0 2 0 2

3 (3) 0 (0)

Guitar Solo

N.C.(E5)

Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The notation features a series of eighth notes with various articulations like accents and vibrato. Below the staff is a six-line guitar fretboard diagram with fret numbers (15, 15, 15, (15) 12, 14, 14, 12, 14, 12, (12) 14) and performance instructions such as "full", "let ring", and "1/4".

Musical notation for the second system, including a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The notation features a series of eighth notes with various articulations like accents and vibrato. Below the staff is a six-line guitar fretboard diagram with fret numbers (15, 15, (15) 12, 15, 15, 15, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, (14) 12, 12, 15, 12, 12) and performance instructions such as "full", "2", and "8va".

Musical notation for the third system, including a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The notation features a series of eighth notes with various articulations like accents and vibrato. Below the staff is a six-line guitar fretboard diagram with fret numbers (12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 15, 12, 14, 14, 12, 12, 15, 12, 14, (14) 12, 12, 15, 12) and performance instructions such as "loco", "let ring", and "full".

Musical notation for the fourth system, including a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The notation features a series of eighth notes with various articulations like accents and vibrato. Below the staff is a six-line guitar fretboard diagram with fret numbers (14, 14, 12, 14, (14) (14) 12, 14, 12, 12, 14, 12, 14) and performance instructions such as "full", "1/2", "2", "1 1/2", "full", and "8va".

Musical notation for the fifth system, including a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The notation features a series of eighth notes with various articulations like accents and vibrato. Below the staff is a six-line guitar fretboard diagram with fret numbers (12, 15, (12, 15) 12, (12), 2, (2) 0, 0, 2, 0, 2) and performance instructions such as "tr", "p", and "\* Dive gradually while trilling".

Drum Solo

Bass tacet  
N.C.(E5)

Musical notation for the Drum Solo section, including a treble clef staff with notes and dynamics (*mf*, *pp*) and a bass staff with guitar fret numbers.

Free Time

Musical notation for the Free Time section, including a treble clef staff with notes and dynamics (*mf*) and a bass staff with guitar fret numbers.

Musical notation for the second system of the Free Time section, including a treble clef staff with notes and dynamics (*1/4*, *full*) and a bass staff with guitar fret numbers.

Musical notation for the third system of the Free Time section, including a treble clef staff with notes and dynamics (*full*) and a bass staff with guitar fret numbers.

Musical notation for the fourth system of the Free Time section, including a treble clef staff with notes and dynamics (*full*) and a bass staff with guitar fret numbers.

Turn that damn guitar down!  
(Laughter)

pitch: F#                                              pitch: G D# G F G D# G                                              pitch: E  
\* Microphonic fdbk., not caused by string vibration.

**Interlude**  
A Tempo ♩. = 56  
N.C.(E5)



5. Well, I

Verse  
N.C.(E5)

float in liq-uid gar - dens — and Ar-i-zo-na new red sand. \_\_\_\_\_

*mf*

Yeah! I float in liq-uid gar - dens, —

way down in Ar-i - zo - na red sand. \_\_\_\_\_

*p*

*mp*

Well, I'll taste the hon-ey from a flow - er named blue, \_

*mf* rake - - - *mp*

(3 5)3 (0 2)0

3

way down in Cal - i - for-nia 'n' the New York drowns as we held hands. \_ Yeah!

*mf* w/ bar 3/4 full

0-2 (X) 2 2 0 0-2 (0 2)0

Hey! 'Cause I'm a voo - doo chile, \_

w/ Fuzz Face

(C)

8 8 8 8 8 8 8 8 8 8 8 8  
6 6 6 6 6 6 6 6 6 6 6 6  
7 7 7 7 7 7 7 7 7 7 7 7

(3) 3 10 10 6 10 10 8 5 5 8 10 8 (0)

Lord knows, I'm a voo - doo chile. \_

(D) (E5)

T

1/4 full full full full

10 12 15 (15) 15 15 (15) 12 15 12 14 12 15 12 14 (14) 12 14 12 12 12 14 12 12

Yeah!

0  
14

14 12 14

14 1/2 1/2 1/2 1/2 1/2 14 12 14

**Outro-Guitar Solo**  
N.C.(E5)

8va

f

3 3 3 3 3 3 3 3

full

15 12 15 12 15 12 12 15 12 15 12 12 15 12 15 12 12 15 12

8va

5

3 3

full

15 12 15 12 15 12 15 12 12 15 15 12 12 15 12 14 (14) 15 12 14 (14) 12 14 12 14 14

8va

3

3 3

full

12 15 12 14 12 14 12 14 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 14 (14) 12 12 14 15 12

8va

5

rake -

full

15 12 15 12 14 (14) 12 14 12 14 X 15 15 15 15 15 1/2 15 (15) 12 15 15 full



8va

loco

full full full full full full

(17) 17 17 17 17 17 17

0 0 20 20 20 X X X 20 20 20 20 20 20 20 20 20 20

full 1/2 full 1/2

1 1/2 1 1/2

8va

loco

3

1 1/2

(21) (21)

full full full full full full

(9) 2 2 2 2 2 (2) 0 0 0 2 0 0

11 12 12 12 12 15 16 15 15 15 15

**Free Time**  
on cue:

15 8

3 3 3

12 8

accel.

full full full full full full

2 (2) 0 2 (2) 0 2 (2) 0 2 (2) 0 2 (2) 0 2 (2) 0

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

full full full 1 1/2 1/2 full

2 (2) 0 2 (2) 0 2 (2) 0 2 (2) (2) (2) 0 19 19 19

full

w/ bar grad. dive

15 12 15 12 15 12 15 12

grad. release

random noise

w/ bar

On cue:

15

1 1/2

1/2

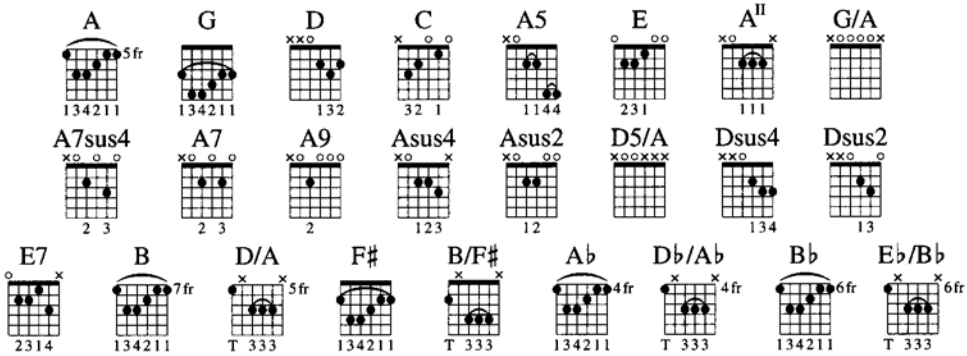
11 (11) (11)

12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

slack

# Little Miss Strange

Words and Music by Noel Redding



Tune Down 1/2 Step:

- ① = E<sup>b</sup>    ④ = D<sup>b</sup>
- ② = B<sup>b</sup>    ⑤ = A<sup>b</sup>
- ③ = G<sup>b</sup>    ⑥ = E<sup>b</sup>

Intro

Moderately Fast ♩ = 142

\*Gtrs. 1&2

Chords: D7, G/D, D, D7, G/D, D

mp

TAB: 12 13 13 13 13 12 12 (12) (12) (12) 12 12 12 0 9 10 10 10 10 10 10 12 13 13 13 13 12 12 12 (12) (12) (12) 12 12 12 0 9 10 10 10 10 10 10 13 14 14 14 14 12 12 12 12 12 12 0 10 11 11 11 11 11 11 0 13 14 14 14 14 12 12 12 12 12 12 0 10 11 11 11 11 11 11 0

\*Gtr. 1 (clean elec.), Gtr. 2 (acous.)

Gtr. 3 (elec.)

Chords: D7, G/D, D, D7, G/D, D, N.C.

f w/ Fuzz Face

15 15 15 15 15 15 15 15 15 (15) 13 13 15 15 (15) 13 15 15

Gtr. 4 (elec.)

f w/ Fuzz Face

13 13 13 13 13 13 13 13 13 (13) 12 (12) 10 12 10 12 (12) 10 12 12

Gtrs. 1 & 2

mf

Gtr. 1

Gtr. 2 divisi

13 13 13 12 12 12 9 10 10 10 10 10 13 13 13 12 12 12 12 12 9 10 10 10 10 10 14 14 14 12 12 12 12 12 9 10 10 10 10 10 10 14 14 14 12 12 12 12 12 10 11 11 11 11 7 9 7 7 0 0 0 0 0 0 0 0 0 2 0 0 2

Copyright © 1968 by Joint Music Co.  
 Copyright Renewed  
 All Rights Administered by Chappell & Co.  
 International Copyright Secured All Rights Reserved

D

N.C.

D

Verse

A

Gtr. 2

1. No one knows \_

9 7 9 7 9 7 9 7 7 11 10 12 10 11 10 12 10 10 1 1/2 (10)

11 10 12 10 11 10 12 10 12 full full full (12)

Gtr. 1 Gtrs. 1 & 2 Gtr. 1

Gtr. 2 *divisi* (Gtr. 2 cont. in slash)

Gtrs. 3 & 4 tacet

G

where she comes from. May - be she's a dev-il in dis-guise. I can tell by look-ing at her eyes.

Gtr. 1

Chorus

D C D C

Lit-tle Miss Strange Lit-tle Miss Strange

Gtr. 3  
mf full full full full  
14 14 14 14 (14) 14 14 (14) 14

Gtr. 4  
mf full full full full  
15 15 15 15 (15) 17 17 (17)

Gtr. 1  
\*w/ wah-wah  
3

\* + = treble position  
o = bass position

Verse

D A G

2. Lit-tle Miss Strange came in-to my par-lor. I don't know just what to ask her.

full  
14 (14) (14) 10-12 12 13 (14) 14 (15) 12-13 13-14 14-15

full  
17 (17) (17) 1/2

pp wah-wah off mf



Grtr. 4 tacet

Chorus

A B E D B D C

(5) (5) (4) (4) (5)

open 2fr 2fr open 2fr

I don't re - mem - ber what we did af - ter. Lit - tle Miss Strange.

Grtr. 3

15 (15) 17 15-17 17-15 15 15 10 12 10 12 10 12

Grtr. 1

let ring ----- let ring -----

4 4 4 4 4 4 4 4 4 4 7 9 9 7 9 5 5 7 3 5 0

Interlude

A5

D C D

Lit - tle Miss Strange.

Grtr. 3

full full full 1/2 1/4 full full 1/2

10-12 10 13-13 13 13 (13)10 10-12 10 13 10 10 13 10 12 (12)10 10 12 12 12 12 12 (12)10 12 12

Grtr. 4

mf full

12 12-10 12 10 12 11 12 12 12

Grtr. 1

14 14 14 12 12 12 14 14 14 12 12 12 14 14 14 12 12 12

Treble clef staff: Notes with accents and vibrato. Dynamics: full, 1/2, full, full, full, full, 1/2, full, 1/2 full, full.

Guitar staff: Fret numbers: 12, 12, 12, 12, 12, 12, 12, (12), 10, 12, 12, 12, 12, 12, 12, 12, (12).

Bass staff: Chord diagrams for 14, 14 14, 14 14 14, 14 14 14, 14 14 X, 14 14 14, 12, 12 12, 12, 12 12, 14, 14, 14, 14 14 14, 14 14 14, 14 14 X.

Treble clef staff: Notes with accents and vibrato. Dynamics: full, 1/2, full, 1/2, full, full, full.

Guitar staff: Fret numbers: 12, 12, (12), 10, 12, 12, 12, 12, 12, (12), 13, 13, 13, 13, 13, 13.

Bass staff: Chord diagrams for 14, 14 14, 12, 12 12, 12, 12 12, 14, 14 14, 14 14 14, 14 14 X, 14 14 X, 13, 13, 13, 13, 15, 14, 15 15, 15, 15, 15, 15, 13 13, 13 13, 15, 14 14 14 12 12, 12 12 12 12, 12.

*mp*

Guitar Solo

Gtr. 3 tacet  
E

D7

G/D

Gtr. 3

(cont. in notation)

Gtr. 3

Gtr. 4

*mf* full w/ clean tone 1/2

Gtr. 1

*mf*

Gtr. 2

Gtr. 4

D D7 G/D D

Gtr. 1

Gtr. 2

D7 G/D D D7 G/D

1/4 1/2 full

12 10 12 10 (10) 12 10 12 10 12 X 10 X 12-10 8 10-12 10 10-12 10 12 10 13 10 12 full

13 13 13 13 12 12 12 12 12 12 9 10 10 10 10 10 10 10 13 13 13 13 12 12 12 12 12 0 10-11 11 11 11 11 11 11 11 0 14 14 14 14 12 12 12 12 12 0 0

12 13 13 13 13 12 12 12 12 12 12 9 10 10 10 10 10 10 10 12 13 13 13 13 12 12 12 12 12 0 10-11 11 11 11 11 11 11 11 0 14 14 14 14 14 12 12 12 12 12 0 0

Guitar Solo

D A<sup>II</sup> G/A A7sus4 A7 A9 G/A

Gr. 2

Gr. 3

f full 1/2

15 15 15 15 15 12 14 (14) 12 14 12 14 12 14 12 12

Gr. 4

12 10 10 10 10 6 14

Gr. 1

9 10 12 12 12 10 10 10 10 10 11 11 11

Gr. 2

(cont. in slash)

9 10 10 10 10 10 10 10 10 11 11 11 0

A<sup>II</sup> Asus4 A<sup>II</sup> Asus2 D5/A D Dsus4 D Dsus2D

Gtr. 3

full 1/2 full full

Gtr. 4

full

P.M.

3

3

rake

P.M.

P.M.

Gtr. 1

full

Dsus4 D

Guitar Solo

E E7 A7

⑥ open

full

full

P.M.

P.M.

P.M.

P.M.

\*T

\*T = Thumb on ⑥

E E7 A7 E E7 A7 E E7 A<sup>11</sup>

⑥ open ⑥ open ⑥ open

*mf* Fuzz Face off

full

14 14 12 (12)

P.M. ---

12 15 12 12 (14) 14 12 12 15 12 14 12 (14) 12 14 14 14 14 14 12 14 12 14 12

1/4

full

full

T T T

12 13 12 14 14 14 14 0 12 13 12 14 14 14 14 0 12 13 12 14 14 14 14

12 12 12 12

Verse

Gtr. 4 tacet  
B

A D/A A D/A A

3. Lit-tle Miss Strange — came out of the dark - ness, walked a-cross my head, I stood be-neath the lights. I'm

Gtr. 3

\* *mf*

7-9 9 9-12

Gtr. 1

*p* *mf* T T

\* w/ tone control rolled back to bass position.

talk - in' 'bout the dream I had the oth - er night. Lit - tle Miss

Gtr. 3

Gtr. 4

Gtr. 1

12 (12) 15 15 15 15 15

f w/ Fuzz Face full

15 15 15 15 15

9 11 9 11

Chorus

E D E D

Strange. Lit - tle Miss Strange.

1/4 1/4

15 12 14 12 14 12 14 12 14 15 12 14 12

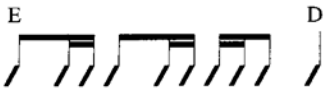
15 12 15 12 14 12 14 12 14 (14) 15 12 15 12

let ring - -

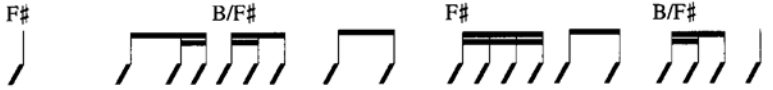
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Guitar Solo

E D



F# B/F# F# B/F#



14 12 14 12 14 (14)

w/ wah-wah

6 2 2 6 2 2 7 2 2 7 2 2 6 2 2 6 2 2 7 2 2 7 2 2

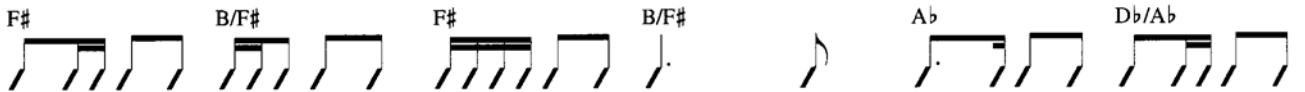
w/ clean tone

14 12 14 12 14 (14)

6 2 2 6 2 2 7 2 2 7 2 2 6 2 2 6 2 2 7 2 2 7 2 2

Chord diagrams and fret numbers for guitar solo.

F# B/F# F# B/F# Ab Db/Ab



sim.

6 2 2 6 2 2 7 2 2 7 2 2 6 2 2 6 2 2 6 2 2 6 2 2-4 8 4 4 8 4 4 9 4 4 9 4 4

sim.

6 2 2 6 2 2 7 2 2 7 2 2 6 2 2 6 2 2 6 2 2 6 2 2-4 8 4 4 8 4 4 9 4 4 9 4 4

Chord diagrams and fret numbers for guitar solo.



Ab Db/Ab Ab Db/Ab Ab Db/Ab

8 4 4 8 4 4 9 4 4 9 4 4 8 4 4 8 4 4 9 4 4 9 4 4 8 4 4 8 4 4 8 4 4 8 4 6

Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb

10 6 6 10 6 6 8 6 8 8 6 8 10 6 6 10 6 6 8 6 8 8 6 8 10 6 6 10 6 6 11 6 8 11 6 8 10 6 6 10 6 6 11 6 8 11 6 8 10 6 6 10 6 6 11 6 8 11 6 8



E A<sup>II</sup> E

12 14 12 10 12 10 9 10 9 7 9 7 5 5 3 (2 3) 2 2 12 14 12 10 12 10 9 10 9 7 9 7 5 5

A<sup>5</sup> A<sup>II</sup> A<sup>sus4</sup> A<sup>II</sup> E

3 2 3 2 2 12 14 12 10 12 10 9 10 9 7 9 7 5

Gtr. 4

2 2 1 2 9 11 9 8 9 8 6 8 6 7 6

Gtr. 5 (elec.)

mf w/ clean tone full rit. 6 5 7 7 6 7 9

Gtr. 1

3 2 3 2 2 9 11 9 8 9 8 6 8 6 7 6

# Long Hot Summer Night

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

- ① = E $\flat$     ④ = D $\flat$
- ② = B $\flat$     ⑤ = A $\flat$
- ③ = G $\flat$     ⑥ = E $\flat$

**Intro**

Moderate R&B ♩ = 84

N.C.                          F#7 N.C.    G#7 N.C.    F#7 N.C.                          F#7 N.C.    G#7 N.C.

1. It sure was a  
(Mm, mm. \_\_\_\_\_)                          (Ooh. —)

Gr. 1 (slight dist.)

*mf*

1/4 1/4 let ring - - - -

1/4 1/4

**TAB**

\* T = Thumb on ⑥

**Verse**

C#9                          F#                          G#                          F#                          B5                          C#                          D#

long, long hot sum-mer night, as far as my eyes could —

Gr. 2 (slight dist.)

*mf*                          *mp*

full 1/2

Gr. 1

Copyright © 1968 by EXPERIENCE HENDRIX, L.L.C.

Copyright Renewed 1996

All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.  
All Rights Reserved

G# B5 Bsus4 C# F# G#13 G13

see. — Well, my heart was way\_ down in a cold, cold — win-ter storm. — Well, my  
 (Yeah, yeah, yeah. — )

*mf*

10/13 13 11 13 11 13 11 9 9 11 9 11 9

9 <sup>1/2</sup> 11 9 11 9

let ring ----- let ring -----

11 11 13 11 10 10 12 10 10 9

T — — — — — T — — — — — T — — — — — T

let ring -----

4 4 4 4 6 4 4 6 6 6 2 2 2 2 4 4 4 4 3 3 3 3

4 4 2 4 2 2 4 4 6 6 4 4 2 2 2 2 2 4 4 3 3 3 3

4 4 2 4 2 2 4 4 6 6 4 4 2 2 2 2 2 4 4 3 3 3 3

F# N.C. E B A F#7

dar-lin', where can you be? Where can you be, — ba - by?  
 (Ah, ah. )

full full full

11-13 13 14 13 (13) 12 12 (12) 11 9 12 full 12-14 12 9 (0) 12 9 12 11 9 9 11 9 11 9

T — — — — — T — — — — — T — — — — — T

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 2 3 4 0 0 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Verse

B                      C#                      N.C.                      C#                      F#

Where can you be? —                      2. There were                      three su-gar walls and, ah,                      two can-dy cane

11                      13 (13) (13) 9 11 9                      11 (1)                      12 11 (11) 9                      (11) 11/13 (13) 12 13 15                      14

1 1/2                      full                      let ring - - - - |

P.M. - - - - |                      T - - - |

(4) (4) 4 6                      6 6 X X                      2 X X X  
4 4 4 6                      6 X X                      4 X X X  
2 2 2 4                      2 4 2 4 2 4                      4                      2 2

G#                      F#                      B                      C#                      D#9                      G#7                      F#5                      B5

win-dows, —                      but the sil - ly-est mood - melt-ed, ah,                      all those in                      sight, —                      all those in sight. Ev-'ry-  
(Doop, doop, doop, doop, doo. —                      All those in sight. — )

let ring - - - |                      let ring - - - |                      full                      full                      1/2

4 4                      2 0 0                      6                      6                      8                      13 15                      15                      (15) 13                      (0)                      14 16                      (16)

1 5 5 5 5 3                      1                      8                      6 10                      15                      X

T                      T - - - |

4                      4 4 4 6                      6                      6 X X X                      7                      4  
4 4 4 6                      6                      6                      X X X                      5 6 6                      6 6 6                      2 4 2 2  
4                      0 2 2 2                      4                      5 6 6                      2 2

**C#** **F#** **G#** **Gadd9**

bod-y's on \_ fire \_ but I'm a snow - in' in a cold \_ bliz - zard. \_ \_ \_

rake - |

let ring - - - - - | let ring - - - - - |

T - - - - | T - - - - | T

4 6 6 2 4 4 4 5 5 5 5 5 5 5 5

2 2 2 2 4 4

**Chorus**

**F#**

Where are you when there's a hot cold sum-mer? Where are you when there's a hot cold sum-mer?

hold bend full let ring - - - - - | full let ring - - - - - | full

9 11 11 13 14 13 13 13 11 11 13 11 13 14 13 (13) 11 13

T T - - - -

0 2 3 4 2 3 4 2 0 4 X 2 3 4 2 3 4 2

(4) 4 X 2 3 4 4 2 2 4 X 2 3 4 4 2

2 2

E B

Where are you when there's a hot cold sum-mer night, night,

let ring - - - - -

full 14 full (13)11 13

full 1/2 (12) 9 full 1/2 (12) 9 full 1/2 (12) 11

T - - - - -

0 2 2 (4) 4 X 2 2 3 4 4 2 3 4 0 0 1 4 2 2 4 4 2 4 6 4 6 4 0 2 4 2 2

A F#7 B C#5

night, night, night?

1/2 1/4 full full 1/4

9 11 9 11 10 7 9 11 9 11 9 12 9 X 12 9 11 (11) 9 11 9 11 9

T T

0 5 6 7 7 X 5 0 3 4 4 4 0 4 4 6 4 2 4



Bridge

B5 E5

C#5

B

G#

A - round a - bout this time the tel - e-phone blew it's

rake -

full 1/2 1/4

(9) 12 12 (12) 11 9 11 9 11 9 14 13 13 15 13 13 13 15 9

6 6 6 4 9 X 6 (4)  
4 4 4 2 4 7 X 4 4 2

(9) 4 4 4 4 4 4 4 4 2

F#

G#

horn a - cross the room. Scared lit - tle Ann - ie clean out -

rake -

3

11 (11) 9 9 11 (11) 9 9 11 11 11 13 (13) 11 11

T T T T T T

2 2 4 4 4 4 4 X 4 X

F# G#

— of her mind. — And I tell ya, Ro-man the Can-dle, he peeps out of his  
 (Out of her mind. — )

15 14 15 15 14 15 16 16 15 16 (15) 15 17 16 16 17 17

full

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "— of her mind. — And I tell ya, Ro-man the Can-dle, he peeps out of his (Out of her mind. — )". The second line is a guitar melody in treble clef. The third line is a fretboard diagram with fret numbers 15, 14, 15, 15, 14, 15, 16, 16, 15, 16, (15), 15, 17, 16, 16, 17, 17. A "full" vibrato mark is above the fret numbers 15 and 16. The bottom two lines are guitar chord diagrams in treble clef, showing fret numbers and chord symbols like 'T' and 'V'.

F# G#

peek - a - boo hide and seek and grabbed lit - tle Ann - ie from the ceil - ing — just in  
 (Lit - tle Ann - ie just in

(17) 11 9 (11) 12 11 9 11 9 9 1/4 11 11 9 11 10 11 10 13 11 13 13 13

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in treble clef with a key signature of three sharps. The lyrics are: "peek - a - boo hide and seek and grabbed lit - tle Ann - ie from the ceil - ing — just in (Lit - tle Ann - ie just in". The second line is a guitar melody in treble clef. The third line is a fretboard diagram with fret numbers (17), 11, 9, (11), 12, 11, 9, 11, 9, 9, 1/4, 11, 11, 9, 11, 10, 11, 10, 13, 11, 13, 13, 13. A "1/4" vibrato mark is above the fret number 9. The bottom two lines are guitar chord diagrams in treble clef, showing fret numbers and chord symbols like 'T' and 'V'.

B C# N.C. F#

time. time. ) And the tel - e-phone, it keeps on —

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a whole note chord 'B' and a melodic phrase. The second staff is the guitar line, featuring a melodic line with various ornaments and a 'N.C.' (natural chord) section. The third staff is a fretboard diagram for the guitar, showing fingerings for notes 12, 9, 12, 9, 11, 11, 9, 11, 9, 16, (16), 14, and 17. The fourth staff is a guitar chord diagram showing a sequence of chords: seven '7' chords, followed by a '9' chord, and then a '2' chord.

C# F# G# Bb

scream - in', — yeah, yeah, yeah. —

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics 'scream - in', — yeah, yeah, yeah. —' and a melodic line. The second staff is the guitar line, featuring a melodic line with various ornaments and a 'N.C.' section. The third staff is a fretboard diagram for the guitar, showing fingerings for notes 16, 16, 16, 16, 14, 16, 15, 14, 16, 16, 16, 12, 11, and 11. The fourth staff is a guitar chord diagram showing a sequence of chords: two '4' chords, two '2' chords, two '4' chords, and two '6' chords.

Guitar Solo

E<sub>b</sub> A<sub>b</sub> B<sub>b</sub> A<sub>b</sub>

(Yeah, yeah, yeah, yeah. — )

*f* 1/2 full full full 1/4 full

T - - - | T - - - | T - - -

6 6 4 4 6 6 4 4

E<sub>b</sub> A<sub>b</sub> B<sub>b</sub> N.C.

3. "Hel -

rake -

full full full full full full full full 1/2 full

T - - - | T

6 6 4 4 4 6 8 7 6 4 6 6 (4)

Verse

E<sub>b</sub>

A<sub>b</sub>

B<sub>b</sub>

A<sub>b</sub>

G<sub>b</sub>

lo," said my shake-y voice, — "Well, how you — do-in'?" (Doop, doop, doop, I start to stut-ter,

full

E<sub>b</sub> F<sub>9</sub> B<sub>b</sub> A<sub>b</sub>7

"Look, ah, can't-cha doo. — tell I'm, — ah, do-in' fine?" — Can't you tell I'm do - in' There was my

let ring — — — — |

Chords: Eb, Ab, Bb, A

ba - by talk-in', she's way down 'cross the bor - der. She says I'm fine. Ah.

Chord progression: Eb, Ab, Bb, A

Lyrics: ba - by talk-in', she's way down 'cross the bor - der. She says I'm fine. Ah.

Technical markings: rake - |, full, full, let ring - - - |, rake - - - |

Fingerings: 11 12, (13) (13), 11 13, 11, 13, 13, 13 11, 13, 13, 13, 15 13, 13, 13, 14 12, 14 12, 13, 13, 12, 13, 13, 12, 11, 12, 13, 12, 11, 12

Tablature: 6 6 6, 4 4, 5 6 5, 4 5 6 5, 6 6 6, 6 6 6, 5 6 5, 5 6 5, 5 6 5, 5 6 5, 5 6 5, 5 6 5

Chords: Ab, Gb5, Db

gon - na hur - ry to ya. I've been a fool and I'm tired of cry - in'. Ah. Ah.

Chord progression: Ab, Gb5, Db

Lyrics: gon - na hur - ry to ya. I've been a fool and I'm tired of cry - in'. Ah. Ah.

Technical markings: full, full 1/2, full

Fingerings: 13 13, 13 13, 15 13, 15 13, 15 13, 13 13, 13 15, 13, 14, 14, (14) (14), 11 13, 13 11, 13 11, 13 11

Tablature: 5 5 6, 4 4 5 6, 4 4 5 6, 4 4 5 6, 4 4, 4 4, 3 4

Chords: Cb, Ab, Db5, Eb5

Spoken: Said, I'm tired of cry-in'. Ah.

14  $\frac{1}{2}$  11 full 14 11 13 13 11 13 13 11 13 11 13 11 14 full

4 4 4 4 5 6 6 6 6 8  
2 2 2 2 4 4 4 4 4 6

Chords: N.C., Verse Eb, Ab7

4. Yes, a long, (Long, long long hot

full  $\frac{1}{4}$   $\frac{1}{4}$  let ring 15 let ring 16 17

14 13 14 13 11 13 11 13 15 17 17

*f* *mf* T T

6 4 6 5 4 2 4 2  $\frac{1}{2}$  8 8 8 7 5 6 6 6 6 4 4 4 4 4 4

**B $\flat$**  **A $\flat$**  **D $\flat$**  **E $\flat$ 5** **F5**

sum - mer night Doop, doop, doop, as far doo. \_\_\_\_\_ as my eyes could see. \_\_\_\_\_

18 (16) 17 19 17 16 17 14 13 14

let ring - - - - |

T - - - |

**B $\flat$**  **A $\flat$ 5** **E $\flat$**  **A $\flat$ 9**

As far as my eyes But I can, ah, feel the heat com-in' on as my  
sec. \_\_\_\_\_

8va - - - - -

13 13 15 13 15 13 11 14 11 full 16 14 16

1/2 full

T - - - | T - - - |



Bb13

A13

\*Ab

ba-by's get-tin' clos - er. — Ah. I'm so glad that my ba - by's com-in' to res - cue

\* Chord symbol reflects overall tonality.

me. — Glad that my ba - by's com-in' to res - cue. Say, so glad that my ba-by's com-in' to res - cue Hey. —

me. Glad that my ba - by's com - in' to res - cue. So glad my ba-by's com - in' to res-cue

rake -

mp

The first system of music features a vocal line in G major with lyrics: "me. Glad that my ba - by's com - in' to res - cue. So glad my ba-by's com - in' to res-cue". The guitar part includes a "rake" effect and a dynamic marking of *mp*. The bass line is shown with a tablature of fret numbers.

*Begin Fade*

me. Glad that my ba - by's com - in' to res - cue, They're com - in' to res - cue, res - cue, Woo! res - cue,

*p*

The second system begins with the instruction "Begin Fade". The vocal line continues with lyrics: "me. Glad that my ba - by's com - in' to res - cue, They're com - in' to res - cue, res - cue, Woo! res - cue,". The guitar part includes a dynamic marking of *p*. The bass line continues with a tablature of fret numbers.

Woo! res - cue, res - cue, res - cue, res - cue What I say. res - cue me. Res - cue

8va

14 14 14 14 16 16 16 16 16 16 18 (18) 21 (21) 18 (18) 16 18 21 (21) 19 18 16 16

Detailed description: This system contains the first part of the musical score. It features a vocal line with lyrics, an 8va line with a melodic line, a fretboard diagram with fret numbers (14, 16, 18, 21) and a dashed line for the neck, and a guitar tablature line with fret numbers (4, 5) and 'x' marks for muted strings.

Woo! res - cue, res - cue Woo! res - cue me. Res - cue.)

8va

(16) 14 16 14 16 18 16 14 16 18 16 14 16 18 18 16 14 16 18 16 14 16 18 16 14

*Fade Out*

Detailed description: This system contains the second part of the musical score, ending with a 'Fade Out' instruction. It includes a vocal line with lyrics, an 8va line with a melodic line, a fretboard diagram with fret numbers (16, 14, 18) and a dashed line for the neck, and a guitar tablature line with fret numbers (4, 5) and 'x' marks for muted strings.

# Come On (Let the Good Times Roll)

Words and Music by Earl King

## Intro

Moderately Fast ♩ = 142

## Verse

Em D N.C. N.C.

1. Peo-ple talk - in but they

Gtr. 1 (fuzz) *ff* *f*

TAB: 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 11 11 11 11 11 11 11 2 3 2

just don't know — what's in my heart and why I love you so. —

TAB: 2 3 2 2 2 3

I love you ba - by like a min - er love gold, — come on sug - ar, let the

TAB: 2 2 3 2

## Chorus

E7#9

A13

good times — roll. — Hey!

TAB: 5 7 5 5 7 3 5 0 8 8 8 X 7 6 6 6 X 5 5

N.C. E7#9 N.C.

\* T = Thumb on ⑥

(A) A7 N.C. E7#9 N.C.

B7#9 N.C. E7#9 B7 N.C.

Verse  
N.C.

2. So man-y peo-ple live in make be-lieve, \_ they keep a lot-ta do-in' up their sleeve. \_

But my love, \_ ba-by, is-n't the kind that fold, come on \_ ba-by, let the good times roll. \_

Chorus

E7#9 A7 N.C. E7#9

Hey! Hey — ba - by, let the good times roll. —

A7 A5 A7 E7#9

Whoa, — lit - tle ba - by, come on and let dad-dy thrill your soul. — Hey

B7 Bb7 A7 N.C. E9

ba - by, — let the good times roll. Hey!

Guitar Solo

N.C. F# G G# A A# N.C. B9 C9 C#9 D9 Em \*E7 A7

*ff* w/ wah-wah

full full full full full

\* Chord symbols reflect overall tonality.

Musical notation system 1:

- Treble Clef:** E7 chord symbol above the first measure. Notes include triplets and sixteenth-note runs.
- Bass Clef:** Fingering numbers (14, 12, 14, 12, 12, 14, 12, (12), 14, 12, 12, 11, 11, 12, 11, 12). Includes "full" and "1/2" markings with arrows.

Musical notation system 2:

- Treble Clef:** E7, B7, and A7 chord symbols above the staff.
- Bass Clef:** Fingering numbers (14, 12, 15, 15, 12, 14, 12, 15, 12, 14, (14), 12, 12, 14, 12, 15, 14, (14), 12, 12, 14, 14, 14, 14, (14), 15). Includes "full", "1/2", and "1/4" markings with arrows.

Musical notation system 3:

- Treble Clef:** E7 and B7 chord symbols above the staff.
- Bass Clef:** Fingering numbers (15, 15, 12, 14, 12, 15, 12, 12, (12), 14, 12, 14, 12, 15, 15, (15), 14, 15, 14, 12, 14, 12, 12, 10, 0, 12, 12, 15, 12, 15, 12, 0). Includes "full", "1/4", and "1/2" markings with arrows.

Musical notation system 4:

- Treble Clef:** E7, A7, and E7 chord symbols above the staff.
- Bass Clef:** Fingering numbers (15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0). Includes "full" and "1/2" markings with arrows.

Musical notation system 5:

- Treble Clef:** A7 chord symbol above the staff.
- Bass Clef:** Fingering numbers (0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 12, 0, 15, 15, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12). Includes "full", "1/2", and "1 1/2" markings with arrows.





A7 E7 A7

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a sequence of chords: A7, E7, and A7. The bottom staff shows guitar chord diagrams for these chords. The A7 chord diagrams are: (7 6) 0 7 0 (0) 7 6 5; 5 (5) 0 0 6 7; 7 6 7 7 7 0 0. The E7 chord diagrams are: 7 8 0 0 8 8; 7 7 7 7 7 0.

E7

Second system of musical notation. The top staff continues the sequence with an E7 chord. The bottom staff shows guitar chord diagrams. The E7 chord diagrams are: (5 5) 5 7 8 7 6 0 0; 6 6 7 6 5 8 5; 7 7 8 0 7 0 0 0 0; 6 6 7 7 0 0 0 0 0 0 7 7 7 0 0 0 0 0 0 0 0 0 7 7 6 6.

B7 A7 N.C. E7#9 F7 E7

Third system of musical notation. The top staff contains chords: B7, A7, N.C. (Natural Chord), E7#9, F7, and E7. The bottom staff shows guitar chord diagrams. The B7 chord diagrams are: 7 9 7 7 8 8 6; 7 9 7 7 7 5. The N.C. diagram is: 5 7 5 5 7 5. The E7#9 chord diagrams are: 8 8 8 8; 7 7 6 7. The F7 chord diagrams are: (0) 8 7 7 7 7 7 6.

A7 E7 A7

Fourth system of musical notation. The top staff contains chords: A7, E7, and A7. The bottom staff shows guitar chord diagrams. The A7 chord diagrams are: (7 6) 7 6 7 0 0 7 0 0 0 0 0 0; 7 6 5 8 5 0 0 0 0 0 0 0. The E7 chord diagrams are: 7 7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 8 7 0 0 8 7 6 6.

E7 B7

Fifth system of musical notation. The top staff contains chords: E7 and B7. The bottom staff shows guitar chord diagrams. The E7 chord diagrams are: (6 5) 5 8 5 8 5 8 5 5 5 5 5 5; 6 7 0 0 8 7 7 7 7 8 0 7 7 0 8 7 7 0 0 0 7 7 8 7 6 6 7.

B13 B7 B13 B7 A7 N.C. E7#9 Bm7 N.C.

Verse N.C.

3. A love is nice if it's un-der-stood. It's e-ven nic-er when your feel-in' good.

You got me flip-pin' like a flag on a pole, - come on sug-ar, let the good times roll. -

Chorus E7#9 A7 N.C. Em7

Hey! Yeah, - oh, let the good times roll. - Hey! -

N.C.

A7

E5

Em7

N.C.

Thrill - me ba - by, show pa-pa how good times roll. — Oh,

(7) 7 7 7 7 7 7 5 5 5 0 0 0 | 0 5 5 5 5 5 5 | 5 5 7 5 5 5 0 | 7 7 7 7 7 7 6-7

B7

A7

N.C.

E5

Em7

ma-ma let me thrill your soul. — Hey, — let the good times roll.

0 0 0 0 5 5 7 5 5 5 5 7 7 7 7 7 7 0 | 5 7 5 7 5 7 5 0 | 0 0 0 0 0 0 0 0

Outro-Guitar Solo

N.C.

E7

A7

E7

0 12 12 12 12 12 | 12 12 12 12 12 12 | 12 12 12 12 12 12 | 12 12 12 12 12 12

(14) 12 12 12 12 12 12 14 14 14 14 14 14 | 12 12 12 12 12 12 14 14 14 14 14 14

B7

A7

(14) 12 12 12 12 12 12 14 14 14 14 14 14 | 12 12 12 12 12 12 14 14 14 14 14 14

E7 B7 8va E7

A7 loco 3 E7

A7 E7

B7 A7

E7 B7 Begin Fade E7

A7 E7 A7 Fade Out

# Gypsy Eyes

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

- ① = Eb    ④ = Db
- ② = Bb    ⑤ = Ab
- ③ = Gb    ⑥ = Eb

## Intro

Moderately ♩ = 118

N.C.

N.C.(Am7)

Gr. 1 (slight dist.)

Gr. 2 (clean)

**Chorus**  
N.C.

re - al - ize \_\_\_ that I've been hyp - no - tized. \_\_\_ I love you \_ Gyp - sy Eyes. \_\_\_

8va

full 20 20 20 20 full 20 1/2 (20) 17 19 17 19 1/2 17 19 full 20 full 19 (19) 17 19

full 8 8 8 8 full 8 1/2 (8) 7 5 7 5 7 1/2 8 7 full 7 full (7) (7) 5 (5 7) 5

**Interlude**  
N.C.(Am7)

I love you \_ Gyp - sy Eyes. \_\_\_ Well, al - right.

8va

full (19) 17 19 full 20 full 19 full (19) 17 19

loco \* w/ echo repeats

full 8 full 7 full (7) (7) 5 (5 7) 5

T P.M. rake - 1 1/4 1/2 1/4

5 5 (5) 7 5 7 5 (5 7) 5 5 8 8 (8)

1/4 17 17 17 17 17

3 rake - 1 rake - 1 rake - 1

1/4 1/2 1/2 1/4 1/4

5 7 5 (5) 7 5 7 5 8 5 7 5 (5) 7 5 7 5 8 5 7 5 8 (8) 5 7 5 7 5 12 3 0 3 0

Gtr. 3 (slight dist.)

Gyp - sy.

*mf* w/ reverb

grad. release

1/2 full

Gtr. 1

*mf*

P.M. - - - -

Gtr. 2

*mf*

P.M. - - - -

rake - - - -

**Verse**  
Gtr. 3 tacet  
N.C.(Am7)

1. Way up in my tree. I'm sit-ting by my fi - re, \_\_\_\_\_ wond-'rin' where in this world might you .

*mf*

1/2 full

P.M. -

full 1/2

P.M. -

1/4 1/2 1/4

be. \_\_\_\_\_ And \_ know-in' all the time \_ you're still \_\_\_\_ roam - in' the coun - try - side. \_\_\_\_

Gtr. 1

full 1/4 full

Gtr. 2

Do you still think a - bout me? \_\_\_\_\_ Oh, \_\_\_\_\_ my. \_\_\_\_\_

P.M. - - - P.M. - - -

P.M. - - - P.M. - - -



Gyp - sy. \_\_\_\_\_ 2. Well, I \_\_\_\_\_

Gr. 3

*mf* grad. bend & release

7 7 (7) 17 17 17 17

Gr. 1

grad. bend & release

P.M. - - - -

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

3 5 3 5 3 5 3 5

Gr. 2

P.M. - - - -

grad. release

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

3 5 3 5 3 5

**Verse**  
Gr. 3 tacet  
N.C.(Am7)

walk right on - up to your reb-el road - side, - the one that ramb-les on - for a mil - lion -

Gr. 1

*δva*

full full full full

20 20 (20) 17 20 20 20

Gr. 2

5 5 5 5 7 7 8 7 5 5 5 5 5 5 7 8 7 5 7 5 7 X

miles. \_\_\_\_\_ Yes, I walk down this road search - in' for your love - an', ah, my soul, - too. When I

8va  
*loco*

full 19 20 19 17 19 (19) full 1/4 1/2 full 19 17 17 19 (19)

3

7 7 5 7 5 7 8 7 5 7 5 7 (7) 5 7

find ya I ain't gon-na let go. 3. I re -

*p*

(13) (12) 12 14 12 12 12 12 12 12 12 13 12 13 13 13 12 12 14 12 14 14 14 12

hold bend let ring *f* full

8 5 7 5 7 7 5 1/4 full 7 5 7 (7) 5 8 full

8 5 7 5 7 7 5

7 5 7 5 7 7 5 7 5 6 7 5 7 5 7 7 5 6

Verse

Gtr. 1 tacet  
N.C.(Am7) Am7

mem - ber — the first time I saw you. The tears — in your eyes — look like they're try-in' to

Gtr. 3  
*mf* let ring -

Gtr. 2

say, — "Oh lit - tle boy, — you know I could love \_ you, — but

first I must make my get - a - way. — Two — strange \_ men fight-in' to the death ov - er me to -

day. \_\_\_\_\_ I'll try to meet - cha by the old high - way." \_\_\_\_\_ Hey!

**Interlude**

N.C.(Am7)

N.C.

Gr. 3

*f*

full full full full full full full

10 10 10 10 10 10 (10) 8 10 10 10 10 10 10 (10) 8 10 8 (8) 5 8 5 7 5 7

Gr. 1

*f*

full full full full full full full

8 8 8 8 8 8 (8) 5 8 8 8 8 8 8 (8) 5 7 5 8 (8) 5 7 5 6 7 5 7 5

Gr. 2

T

7 7 5 7 7 5 7 5 6 | 7 7 5 7 7 5 7 5 6 | 7

5 5

Gtr. 3 tacet  
(Am7)

Gtr. 1

Gtr. 2

Chorus  
N.C.

Well, I re - al - ize — that I've been hyp - no - tized. — I love you - Gyp - sy Eyes. —

8va

Gtr. 3

Gtr. 1

Gtr. 2

I love you, Gyp-sy Eyes. I love you Gyp-sy Eyes.

8va

The first system of music features a vocal line and two guitar parts. The vocal line consists of two phrases: "I love you, Gyp-sy Eyes." and "I love you Gyp-sy Eyes." The guitar parts are in standard tuning. The first guitar part (top) uses a 17-fret capo and includes a section marked "8va". The second guitar part (bottom) uses a 5-fret capo. Both guitar parts include dynamic markings such as "full" and "1/4", and various articulation marks like accents and slurs. The tablature for the 17-fret guitar part shows sequences like (17) 17-19, 17-19, 19, 19, (19) (19) 17, and (17-19) 17. The 5-fret guitar part shows sequences like (5) 5-7, 5-7, 8, 7, 7, (7) (7) 5, (5-7) 5, 5-7, 5, 5-7, 5 (5), 5 7 (5-7) 5.

I love you Gyp - sy Eyes.

8va

The second system of music continues the vocal line and guitar accompaniment. The vocal line is "I love you Gyp - sy Eyes." The guitar parts continue with similar patterns to the first system. The 17-fret guitar part includes dynamic markings "full" and "1/4", and articulation marks. The tablature for the 17-fret guitar part shows sequences like (17) 17-19, 17-19, 19, 19, 19, (19) (19) 17, and (17-19) 17. The 5-fret guitar part shows sequences like (5) 5-7, 5-7, 7, 7, 7, (7) (7) 5, (5-7) 5, 5-7, 5, 5-7, 5 (5), 5 7 (5-7) 5.

Interlude  
N.C.(Am7)

Well, al - right!..

*loco*

*mf*

*mf* w/ heavy flange

(5)

1/4 1/2 1/4 1/4 1/4

5 7 5 7 5 7 5 5 7 5 7 5 5 7 5 7 5 8

*f*

full

8va

8

*mp*

full 1/2

8va

P.M. P.M.

1/4 1/4 1/4 1/4 1/4

5 7 5 7 5 7 5 5 7 5 7 5 5 7 5 7 5 8

X 12 0 3 5 3 5

4. I been

8va

(15) full 1/2 full 1/2 full 1/2 full (15)(15)

8va

full 1/2 full full 3/4 1/2 (15) 13 14 (14)

P.M. P.M. P.M. P.M.

1/2 1/2 full

Verse

N.C.(Am7)

search-in' so long, — my feet, they've made me lose the bat - tle. Down - a-against the road, my wear-y

Gtr. 1

*mf* *f* *p*

T T

8 8 14 13 (13) 14 (12) (14)

Gtr. 2

P.M. P.M. P.M. P.M. T

full



knees, they got me. Off to the side I fall, but I hear a sweet call;

*f*

1 1/2 full full 1 3/4

13 13 (13) 10 13 17 16 13 19 (13)

P.M. P.M. P.M. P.M.

1/2 1/4 full full 1/2

7 5 7 5 7 (6) 5 7 7 3 5 5 7 7 7 5 7 7 5 7 5

my Gyp-sy Eyes is com-in' and I been saved.

1/4 full full full

(X) 13 X 15 15 15 13 15 14 15

P.M. P.M. P.M.

1/2

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

Oh, \_\_\_ 'n' I been saved. That's why I

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Oh, \_\_\_ 'n' I been saved. That's why I". The middle staff is a guitar melody line with various ornaments and phrasing marks. The bottom staff is a fretboard diagram with the following fret numbers: (15) 13 15 13 14 13 14 12, 12, 12, 12 12 10 12, (12) 10 14 14 (14). Above the fretboard, there are annotations: "1 1/2" above the first measure, "full" above the second measure, and "full" above the third measure. A wavy line is drawn above the fretboard in the third measure. Below the fretboard, there is another staff with fret numbers: 7 7 5, 8, 5 7, 5 5 7 5 7 5 7 7 7, 7, 7 5 7 5 5 5 3 5. Above this staff, there is an annotation "1/4" with an arrow pointing to the 8th fret.

\* Played ahead of the beat.

love you. Said I love you.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "love you. Said I love you.". The middle staff is a guitar melody line with various ornaments and phrasing marks. The bottom staff is a fretboard diagram with the following fret numbers: 20, 20, (20), 17, 19 19, (19) 17 19 17, 19, 19, X, X, 8, (8), 5 5 7 5 5, 7, 5 5 8 5 7, 5 8 8, 5, 5, 8 8 8, 8, (8), 7, 8, 5 7. Above the fretboard, there are annotations: "full" above the first measure, "full" above the second measure, "full" above the third measure, "1/4" above the fourth measure, "full" above the fifth measure, and "full" above the sixth measure. A wavy line is drawn above the fretboard in the sixth measure. Below the fretboard, there is another staff with fret numbers: 5 8 8, 5, 5, 8 8 8, 8, 1/2, full 1/2.

Hey! Love you, ah. Lord, I love

— you. Hey!

*Begin Fade* *Fade Out*

\* Played behind the beat.

# Burning of the Midnight Lamp

Words and Music by Jimi Hendrix

**Intro**  
Moderately ♩ = 74 *R*

Gtr. 1  
(slight dist.)

N.C.(C)

(F)

(Bb)

*mf* w/ wah-wah

**Verse**

Gtr. 2 tacet  
F

(Bb) (C)

1. The morn-ing is dead

Gtr. 2 (dist.)

*f* flutter wah-wah  
w/ bar

\* Gtr. 3

*mp*

-1 1/2

Gtr. 1

\*\*T T T T T T

\*Half-speed gtr. arr. for real time 24-fret gtr.

\*\*T = Thumb on ⑥

Copyright © 1967, 1968 by EXPERIENCE HENDRIX, L.L.C.

Copyright Renewed 1995, 1996

All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.  
All Rights Reserved

**Dm** **B** **D** **D#** **E**

and the day is too. The step is up here to meet me, but the vel - vet fool. —

8va

Gr. 3 *p* *mp* *mf* *pp*

Gr. 1

**C** **G** **D**

All my lone - li - ness — I have felt - to - day. It's a lit - tle more than e-nough (Ah. —)

*mp* *pp*

**F** **F#** **G** **C/G**

Oo. — to make a man throw him-self a - way. Oo. — And I con - tin - ue

8va

*mp* *sim. mf*

\* m m m m

\*hybrid picking

G C/G G C/G G

to burn the mid - night lamp a - lone. Oo. Oo. ( )

8va

15 15 15 15 15 15 17 18 19 19 19 19 19 19 20 20 19

16 16 16 16 16 16 16/17 17/18 18/19 19 19 19 19 19 19 21 21 17/19

let ring

\*Doubled by harpsichord (next 4 meas.)

**Interlude**

Gtr. 3 tacet  
N.C.(C)

Gtr. 2

(F)

(Bb)

(C)

flutter wah-wah w/ bar

(C) -3 1/2

**Verse**

Gtr. 2 tacet  
F

Dm

C

2. Now, the smil-ing por-trait of you is still hang - in' on my frown - ing wall.

Gtr. 3

mp pp

8va



F F# G

Ah. fac - ing cool - ly to - ward the door. And I con - tin - ue Oo. Oo.

8va  
*sim.* *mp* *mf*

13 13 13 13 13 14 14 15 15 15 15 15 15 17 17  
11-14 14 14 14 14 14 14/15 15 15-16 16 16 16 16 16 16-17 17

10 10 10 10 10 10 10 10 10 10 10 10 11 11 11 11 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12  
10 10 10 10 10 10 10 10 10 10 10 10 11 11 11 11 12 12 12 12 12 12 12 12 12 12 12 12 12 12  
10 10 10 10 10 10 10 10 10 10 10 10 11 11 11 11 12 12 12 12 12 12 12 12 12 12 12 12 12 12  
8 8 8 8 8 8 8 8 8 8 8 8 9 9 9 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

to burn the mid - night lamp, whoa, a - lone. Oo. Oo. C/G

8va

15 15 15 15 15 15 17 18 19 19 19 19 19 19 20 20  
14-16 16 16 16 16 16 16/17 17-18 18-19 19 19 19 19 19 19 19-21 (21)

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12  
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12  
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12  
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10



### Guitar Solo

Gr. 3 tacet  
Bb5

C5

G5

Musical score for the first system. It includes a vocal line with lyrics "Burn." and "Yeah, yeah...". The guitar parts are for Gr. 3 (8va), Gr. 2, and Gr. 1. Gr. 2 features a complex solo with various bends and dynamics. Gr. 1 features a wah-wah effect and a steady accompaniment. Chord changes are indicated at the top: G, Bb5, C5, and G5.

Musical score for the second system. It includes a vocal line with lyrics "Ah..." and "Lone - ly, lone - ly, lone - ly.". The guitar parts are for Gr. 2 and Gr. 1. Gr. 2 features a solo with a gradual bend and various dynamics. Gr. 1 features a steady accompaniment. Chord changes are indicated at the top: Bb5, C5, and G5.

N.C.(F) (G) G5

Ah.

flutter wah-wah - - - -

full 1/2 full 1/2 full

X

T T T T

1 1 1 3 3 5 5 5 7 5 4 5 3 3 5 5 5 3 5 3 5 3

N.C.(F) (C/E) G5 G

Ah.

Lone-li-ness is such a drag.

Gtr. 3

*mp*

Gtr. 2

flutter wah-wah - - - -

*mf*

w/ bar

Gtr. 1

T T

w/ wah-wah

-3 1/2

3 3 3 3 3 3 3 2 2 2 2 0 3

\*Doubled by harpsichord (next 4 meas.)

Interlude

Gtr. 2 tacet  
C F Bb6

Gtr. 3  
*p*

Gtr. 1

Verse

C F Dm

3. So here I sit \_ to face that same old \_ fi - re place. \_

Gtr. 3

Gtr. 2  
*mf*  
flutter wah-wah w/ bar  
-3 1/2 -1 1/2

Gtr. 1  
*mf*

B D D# E

Get-tin' read-y for the same ol' ex-plo - sion go - in' through my mind. \_\_\_\_\_

8va

mp pp

The first system of the score features a vocal line at the top with lyrics: "Get-tin' read-y for the same ol' ex-plo - sion go - in' through my mind. \_\_\_\_\_". The vocal line is in treble clef and includes a melodic line with notes G4, A4, B4, C5, D5, E5. Below the vocal line is a guitar line in treble clef, marked "8va", which consists of sustained chords. The guitar accompaniment includes dynamic markings *mp* and *pp*. Below the guitar staff is a fretboard diagram showing fingerings for the first four frets: fret 10 (fingers 1, 2, 3), fret 12 (fingers 1, 2, 3), and fret 13 (fingers 1, 2, 3).

mf

flutter wah-wah w/ bar

+1

-1/2 -1/2

T - - - T T

The second system continues the musical score. It features a vocal line with the lyrics "flutter wah-wah w/ bar" and a guitar line with a tremolo effect. The guitar line includes a tremolo bar diagram with a triangle indicating a pitch bend from -1/2 to +1 and back to -1/2. The guitar accompaniment includes dynamic marking *mf*. Below the guitar staff is a fretboard diagram showing fingerings for frets 4, 6, 10, 11, 12, 13, 14, and 15. The diagram shows various chord shapes and fingerings, including a 5-7-5-7 pattern at the end.

Gtrs. 2 & 3 tacet

C C# D G

And soon e-nough time \_\_\_ will tell a-bout the sur-face in the wish-ing well. \_\_\_\_\_

Gtr. 1

The third system of the score features a vocal line with lyrics: "And soon e-nough time \_\_\_ will tell a-bout the sur-face in the wish-ing well. \_\_\_\_\_". The vocal line is in treble clef and includes a melodic line with notes G4, A4, B4, C5, D5, E5. Below the vocal line is a guitar line in treble clef, marked "Gtr. 1", which consists of a rhythmic accompaniment. The guitar accompaniment includes dynamic marking *mf* and includes a tremolo effect. Below the guitar staff is a fretboard diagram showing fingerings for frets 3, 4, 5, 7, and 8. The diagram shows various chord shapes and fingerings, including a 5-7-5-7 pattern at the end.

D F F#

And some-one who will buy and sell — for me, some-one — who will tow my bale.

Gr. 3 (Ah. 8va. *mp*)

*m m m m m*

13 13 14 14

14 14 14 15 15

G C/G G C/G

Oo. And I con-tin - ue to burn the same - old lamp —

*sim. mf*

15 15 15 15 15 15 17 18 19 19 19 19 19 19 20 20

15 16 16 16 16 16 16 17 18 18 19 19 19 19 19 19 21 21

G5 C/G

Oo. a - lone.

19 19 19 19 19 19 19 19 19 19 20 20 21 21

17 19 19 19 19 19 19 19 19 19 19 20 20 21 21

G5 C/G G5 C/G  
Yeah! Mid-night lamp. Oo. Can you hear me call -

8va  
Gtr. 3  
22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 24 24 24 24 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 21 21 20 20

Gtr. 2  
mf  
flutter wah-wah

Gtr. 1  
T  
T  
T  
T  
T

G5 C/G G5 C/G  
in' you? So lone ly, got-ta blow my mind.  
Oo.

8va  
19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 20 20 20 20 19 19 19 19 19 19 19 19 19 19 19 19 20 20 20 21 21

flutter wah-wah  
full

14 12 10 12 10 (10)

G5 C/G G5 C/G

Yeah! Yeah! Oo. Lone - ly, lone - ly.

8va

flutter wah-wah

(10)

Detailed description: This system contains the first part of the musical score. It features a vocal line with lyrics 'Yeah! Yeah! Oo. Lone - ly, lone - ly.' and a guitar accompaniment. The guitar part includes a treble clef staff with notes and a bass clef staff with fret numbers (22, 24, 21, 20). A wah-wah pedal effect is indicated by a dashed line labeled 'flutter wah-wah' and a pedal symbol with the number 10.

*Begin Fade* G5 C/G G5 *Fade Out*

Blow my mind. Oo.

8va

flutter wah-wah

(0)

Detailed description: This system contains the second part of the musical score, marked 'Begin Fade' and 'Fade Out'. It features a vocal line with lyrics 'Blow my mind. Oo.' and a guitar accompaniment. The guitar part includes a treble clef staff with notes and a bass clef staff with fret numbers (19, 20). A wah-wah pedal effect is indicated by a dashed line labeled 'flutter wah-wah' and a pedal symbol with the number 0.

# Rainy Day, Dream Away

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

## Intro

Moderate Shuffle ♩ = 118 (♩♩♩♩♩♩)

Slower ♩ = 108

E♭7 E7

\* E♭7

E7

E♭7

Gtr. 1 (clean)

3

*p*

|   |  |  |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|--|--|
| T |  |  |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |  |  |
| B |  |  |  |  |  |  |  |  |  |

Gtr. 2 (clean)

3

Rhy. Fig. 1 End Rhy. Fig. 1

*mp*

|   |  |  |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|--|--|
| T |  |  |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |  |  |
| B |  |  |  |  |  |  |  |  |  |

\* Chord symbols reflect implied tonality.

Gtr. 2: w/ Rhy. Fig. 1, 18 times

mf

mp

14 14 11 14 11 13 (13) 11 13 13 11 13 11 11 12 11 X (11)(14)

mf

11 13 11 11 13 11 13 14 13 11 13 (13) 13 (13) 13 (13) 13 (13) 13 (13) 11 11 13 14 13 13 11 11 13 11

Spoken: Hey man,

Copyright © 1968 by EXPERIENCE HENDRIX, L.L.C.

Copyright Renewed 1996

All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.

All Rights Reserved



take a look out the win-dow 'n' see what's hap - 'nin'.

The first system features a guitar part with two five-finger patterns (marked '5') and a vocal line. The guitar part includes fret numbers 11 and 14, with 'full' dynamics and a 1/4 note value. The vocal line is marked 'even' and includes slurs and accents.

Hey man, — it's rain -

The second system continues the guitar and vocal parts. The guitar part includes fret numbers 11, 13, 14, and 19, with 'full' dynamics and a 1/4 note value. The vocal line is marked 'even' and includes slurs and accents.

It's rain - in' out - side, — man. —

The third system features a guitar part with dynamic markings *mp*, *mf*, *mp*, and *mf*. It includes fret numbers 11, 13, 12, and 14, with 'full' dynamics and a 1/4 note value. The vocal line is marked 'even' and includes slurs and accents.

Ah, — don't wor-ry 'bout that.

The fourth system features a guitar part with dynamic markings *f*, *mf*, and *mp*. It includes fret numbers 11, 13, 11, 12, 11, 11, 13, 10, and 6, with 'full' dynamics and a 1/4 note value. The vocal line is marked 'even' and includes slurs and accents.

Ev-'ry-thing's gon-na be ev-'ry-thing. .

6 3

3 3

1/4

We'll get in - to some-thin' real nice, - y' know? Sit back and groove on a

3 even 3 3 3 even

let ring - - - - 4

even

rain-y day.

Gtr. 1

3 3 3 3

Gtr. 2

3

Gtr. 2: w/ Rhy. Fig. 1, 30 times

(slight inhale) Yeah. ffft, mm, hold breath: Yeah, I see what you

Gtr. 1

mean, bro - ther. exhale: Lay back an' groove.

even

*f* *mf* *mp* *mf*

full 1/4 full full

Yeah,

*p* *mp*

even

Mm - hmm.

even

*mf* *p* *mp* *mf* *mp*

1/2 1/4 1/4

3 3 6 5 3 3

*mf*

1/4 full full full

13 11 13 11 13 11 12 11 13 12 13 13 13 13 (13) 11 13 13 13 (13) 11 13 13 13 (13) 11 13 11 11

3 6 3 5 6

even

full full 1/4

11 13 13 (13) 11 13 13 13 (13) 11 13 13 (13) 13 11 13 11 13 11 11 12 11 14 11 14 11 12 13

3 5 3 3

*f*

full 1/2 full rake 2

11 14 11 14 11 19 (13) 11 13 11 14 14 14 14 14

8va

loco even

1 1/2 1/2 1/4 full full full 1/4

(14) 14 14 14 (14) 11 (X) 14 11 11 13 11 14 14 (14) 11 13 (13)

full 1 1/2 full full full full 1/2

11 14 14 14 (14) 11 13 11 11 14 11 13 13 11 13 11 13 14 1/2

even

*mp* *mf*

full 1/2 1/2 1/2 1/4

(14) 11 13 11 13 14 13 X 11 13 13 (11) 11 X X X X X X X X X X X X X X X X 5/8

*mp*

(0) 6 7 8 6 8 7 6 4 6 4 6 4 4 0 6

Verse  
Ab7

Rain - y day, — dream a - way, —

*Eb7* 3

Gtr. 1

*mf* *mp* *mf*

\*T = Thumb on ⑥

6 4 5 6 5 4 5 3 5 6 10 8 10 8 10 8

Gtr. 2

\*T = Thumb on ⑥

Bb7

Ab7

ah, let the sun — take a hol - i - day. — Flow - ers bathe - an', uh,

3 3 3

*mp* *full*

T----- T T----- T T----- T T----- T

7 6 6 6 6 8 6 (0) 6 4 5 5 4 6 4 5 5 5 5 4 4 4 6 8

**Chorus**

see the chil - dren - play, \_\_\_\_\_ lay back and groove - on a rain - y day. \_\_\_\_\_ Well, I can

*Eb7* *Bb7* *Db9* *Ab7*

*mf* *mp*

T. ....

**Bridge**

see a bunch of wet crea-tures, look at 'em on the run. The car-ni-val traf-fic noise, \_\_\_ it sings,

*Gbadd9* *Gadd9* *Abadd9*

even ♩-----

*mf*

T T T T T T

Gadd9      Gbadd9      Gadd9

the tears splash - ing, — 'n' e - ven the ducks can groove. Rain bath - in' in the park side pool —

Abadd9      Fb Ebm Db

— and I'm lean-in' out win - dow sill, — 'n' dig-gin' ev'-ry-thing, an', ah, you too. —

Guitar Solo

Cb Bbm Ab

Ab

Cb Bbm Ab

The first system of notation consists of three staves. The top staff is a treble clef staff with a key signature of three flats (Cb, Bbm, Ab). It contains a series of chords and melodic lines. The middle staff is a bass clef staff with a key signature of three flats, containing fret numbers and dynamic markings such as *f*, *full*, and *pp*. The bottom staff is a bass clef staff with a key signature of three flats, containing fret numbers and dynamic markings such as *full* and *pp*. A legend at the bottom right indicates:   
 \* + = treble position   
 o = bass position

The second system of notation consists of three staves. The top staff is a treble clef staff with a key signature of three flats, containing melodic lines with triplets and dynamics like *full*. The middle staff is a bass clef staff with a key signature of three flats, containing fret numbers and dynamics like *full*. The bottom staff is a bass clef staff with a key signature of three flats, containing fret numbers and dynamics like *full*. A legend at the bottom right indicates:   
 pitch: Bb

The third system of notation consists of three staves. The top staff is a treble clef staff with a key signature of three flats, containing melodic lines with triplets and dynamics like *full*. The middle staff is a bass clef staff with a key signature of three flats, containing fret numbers and dynamics like *full*. The bottom staff is a bass clef staff with a key signature of three flats, containing fret numbers and dynamics like *full*.



Chords: C $\flat$  B $\flat$ m A $\flat$  D7

pitch: C $\flat$  A $\flat$

**Outro**

Chord: E $\flat$ 7

**Begin Fade**

Rain-y day, ah, rain all day.

Gtr. 2 tacet

Ain't no use in get-tin' up-tight, just let it groove it's own way.

13 13 13 11 X 9 11 13 11 11 13 11 (12) 13  
pitch: Bb pitch: Bb

Let it drain, ah, your wor-ries a-way, yeah. Lay back and groove on a

Gtr. 1

13 13 13 11 11 13 13 11 11 13 11 9 11 14 13 13 13 11 13

**Fade Out**  
Segue directly to "1983"

rain-y day. Hey. Lay back and dream on a rain-y day.

11 13 11 13 11 11 1/2 13 11 13 13 13 15 (13) 13 11 13 11

# 1983...(A Merman I Should Turn to Be)

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

- ① = Eb    ④ = Db
- ② = Bb    ⑤ = Ab
- ③ = Gb    ⑥ = Eb

## Intro

Slowly ♩ = 68

Gtr. 2 (clean) N.C. † A C D N.C. A5 C5/G B5/F# C5/G B5/F# C5/G B5/F#

*mf* let ring throughout

TAB

Gtr. 1 (clean)

*mp* \* w/ slide, & echo regeneration      *mp* cont. simile      *p*

TAB

\* Rub slide on strings w/ back & forth motion over pickups. Open B sounds randomly.  
† Chord symbols represent implied tonality.

Gtr. 4 (slight dist.) D N.C. A C

*mf*

Gtr. 5 (slight dist.)

*mf*

Gtr. 2

full

Gtr. 1

Gtr. 3 *divisi* *mf* w/ clean tone      *steady gliss.*

TAB

17-17-17-16-15-14-12-12-10-10-8-8-7

\* trem. ♩ =

Copyright © 1968 by EXPERIENCE HENDRIX, L.L.C.  
Copyright Renewed 1996  
All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.  
All Rights Reserved

Gtr. 3 tacet

D

N.C.

A

C

D

C#add9

1. Hoo-

Gtr. 4

Gtr. 5

Gtr. 2

Gtr. 1

\* fdbk.  
X  
pitch: C#

Verse

Gr. 5 tacet  
D

C#m7

C6

ray, I a-wake from yes-ter-day, a - live but the war is here to stay. So my love, Ca-the-ri-na, and me de-cide to

Gr. 4  
mp P.M.

5/9 7 4 7 6 4 3/7 5

Gr. 2  
mp

5 7 7 5 7 5 4 6/7 6 5 7 5 4 6 4 4 5/7 5 5 3 5 5 5 3 5

Gr. 1  
mf fdbk. X mp steady gliss. 15ma 8va 6 24

pitch: C#

Gr. 1 tacet  
Bm7

Bb6

Asus4

take our last walk through the noise to the sea. Not to die, but to be re-born, a - way from lands so bat-tered and torn.

Gr. 4

4 6 4 4 5 3 3 0 0 2 0 2 4 2 0 4 2 0 4 2

Gr. 5  
mp

0 0 2 0 2 4 2 0 4 2 0 4 2

Gr. 2

2 4/5 4 3 5 3 2 2 4 2 (4) 2 2 1 3 3 1 3 3 3 1 3 3 2 2 2 3 2 0 3 3 3 2 2 4 2 0 5 5 4 2 0

Chorus

A C D N.C. A C

For - ev - er, \_\_\_\_\_ for - ev - er. \_\_\_\_\_

Gtr. 4

*mf*

Gtr. 5

*mf*

Gtr. 2

Gtr. 1

*loco*

*< p*      *> < p*

w/ o slide \_\_\_\_\_  
w/ reverse tape effect \_\_\_\_\_

full      full

Verse

D

C#

D6

C#m7

2. Oh say, can you see it's real-ly such a mess, ev-'ry inch of earth is a fight-ing nest. Gi-ant

*mp*

*mf* *mp*

8va

*mp* w/ slide steady gliss. V - - steady gliss.

C6 Bm7

pen-cil 'n' lip-stick tube - shaped things - con - tin - ue to rain - and cause - scream-in' pain. - And the

5 7 <sup>5</sup> 6 4 4 7 10

*mp*

3 5 5 5 5 5 5 3 5 3 2 4 3 2 4 4 2 4 5 2 0 2

8va *p*

(17) 17 17 15 16



Bb6

Asus4

arc - tic stains \_ from sil - ver blue to blood-y red, \_ as our feet find the sand and the sea, \_

*mp*

*p*

Chorus

Gtr. 1 tacet

A

C

D

N.C.

is straight a - head, \_\_\_\_\_ sss - straight up a - head..

*mf*

*mf*

*loco* *steady gliss.* *p* *mp* *pp* \* Gtr. 6 *tr*

\* Flute arr. for gtr.

**Bridge**

Gtrs. 4 & 6 tacet

D

A

C

D

Well, it's too bad that our friends,

First system of musical notation. It includes a vocal line with lyrics "Well, it's too bad that our friends," and guitar accompaniment. The guitar part features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The accompaniment consists of a series of chords and melodic lines, with a prominent triplet of eighth notes in the first measure. The guitar part is divided into two systems of tablature below the staff.

Second system of musical notation. It continues the vocal line and guitar accompaniment. The guitar part includes a treble clef staff and two systems of tablature. The second system of tablature shows a sequence of notes: 5 7 7 7 7 5 7 7 5 7.

Third system of musical notation. It continues the vocal line and guitar accompaniment. The guitar part includes a treble clef staff and two systems of tablature. The second system of tablature shows a sequence of notes: 11 11 10 10 10 11 11 12 12 10 10.

Fourth system of musical notation. It includes a vocal line and guitar accompaniment. The guitar part includes a treble clef staff and two systems of tablature. The second system of tablature shows a sequence of notes: 5 8 11 10 8 7 2 10 13. The notation includes dynamic markings such as *p* and *mf*, and performance instructions like "steady gliss." and "w/ reverse tape effect".

\* T = Thumb on 6

\*\* next 4 meas.

**A** **C** **G**

ah, can't be with us to - day. Well,

Gtr. 5

*mp*

Gtr. 2

*mf*

Gtr. 1

w/ reverse tape effect

*mf* *pp*

full

10 12 (10 12) 13 10 (13) 10 13 12

**D**

it's too bad the ma - chine that we

Gtr. 5

*mf*

Gtr. 2

Gtr. 1

w/ reverse tape effect  
w/ echo

(12)

Gtr. 1 tacet

A C G

built \_\_\_\_\_ would nev - er save \_\_\_\_\_ us, that's what they say. \_\_\_\_\_ *Spoken:* That's why they ain't

Tablature for Gtr. 1:

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|

Gtr. 5

Tablature for Gtr. 5:

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|

Gtr. 2

Tablature for Gtr. 2:

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|

D

com-in' withus to-day. \_\_\_\_\_ And they al - so said it's im - pos - si - ble \_\_\_\_\_ for man \_\_\_\_\_

Tablature for Gtr. 5:

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
|---|---|---|---|---|---|---|---|---|---|---|---|

Tablature for Gtr. 5:

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|

Tablature for Gtr. 2:

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
|---|---|---|---|---|---|---|---|---|---|---|---|

**A** to live and breathe un - der - wa - ter, **C** for - ev - er was a main com - plaint. **G** Yeah.

The first system of the score includes a vocal line with lyrics, a guitar line with tablature, and guitar chord diagrams. The key signature has three sharps (F#, C#, G#). The vocal line is in treble clef. The guitar line has two staves: the top staff shows fret numbers (7, 5, 3) and the bottom staff shows chord diagrams with 'x' marks for muted strings. The chord diagrams are for A, C, and G chords.

*Spoken:* And they al - so threw this in my face, they said, uh, **D** an - y - way, you know good 'n' well

Gtr. 4

The second system features spoken lyrics and a guitar part for Gtr. 4. The vocal line continues with the lyrics. The guitar part for Gtr. 4 is in treble clef and includes a triplet of chords marked with a <math>< p</math> dynamic. The tablature below shows fret numbers (7, 5) for the guitar part.

Gtr. 5

The third system shows the guitar part for Gtr. 5. The line is in treble clef and includes a triplet of chords. The tablature below shows fret numbers (5, 6, 4, 7) for the guitar part.

Gtr. 2

The fourth system shows the guitar part for Gtr. 2. The line is in treble clef and includes triplets and sextuplets of chords. The tablature below shows fret numbers (7, 5) for the guitar part.

A C G

it would be be - yond the will of God, and the grace of the king, \_\_\_\_\_ grace of the

*mf*

9 7 10 7 9 7 10 7 9 7 10 7 12 10 13 12 12 10 13 12 13 12 10 12 13 12 10 12

7 5 4 5 7 5 4 5 7 5 4 5 7 5 4 5 5 4 2 0 5 4 2 0 5 3 2 0 5 3 2 0

3 3 3 6 3 3 3 6

D

king. Yeah! \_\_\_\_\_

13 12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 8 7 5 7 8 7 5 7 8 7 5 7 8 7 5 7

5 3 2 0 5 3 2 0 5 3 2 0 5 3 2 0 7 6 4 7 7 6 4 7 7 6 4 7 7 6 4 0

3 3 3 6 3 3 3 6





**Gtr. 4**

A

C/G

G

rit.

p

full

(15)

**Gtr. 5**

rit.

mp

**Gtr. 2**

3

3

3

3

rit.

T

**Gtr. 1**

rit.

pp

w/o slide

p

mf

\* w/ echo regeneration & vari-speed

full

full

11 11 13

15

(15)

15

\* reverse tape effect

**Verse**

D

C#m7

3

3

3

Spoken: 3. So my dar-ling and I make love in the sand to sa - lute the last mo-ment ev-er on dry land.

**Gtr. 5**

mp

**Gtr. 2**

mp

Cadd9 Bm7

Our ma-chine has done his work, played his part well, with-out a scratch on our bo-dy, and we bid it fare-well.

Gtr. 5

Gtr. 2

Gtr. 6

*p*

35/7 5/7 5/7 5/7 5 5 5 5 3 2/5 2 2 2 2 2

8 7 9 7 10 8 10 8 8 10 10 (7) 7 10 7 7 9 7 9 7 9 7 10 7 7 9

12 12 11 12 12 11 10 11 10 11

\* Played behind the beat.

Bbadd9 Asus4

Star - fish and gi - ant foams greet us with a smile. Be - fore our heads go un - der we take our last look at the kill - ing noise.

Gtr. 4

Gtr. 5

Gtr. 2

Gtr. 6

*mp*

0 2 0 2 4 2 0 4 2 0 4 2

6 4 10 8 6 8 7 8 2 2 4 2 0 4 2 0 4 2

8 10 8 6 8 6 3 3 3 3 3 3 3 3 3 3

10 9 10 9 10 9 7 9 10 7 9

Chorus  
Slightly Faster ♩ = 72

A C

D

N.C.

A

C

Walk the out-er style. \_\_\_\_\_ The out-er style, \_ out-er style. \_\_\_\_\_

Gtr. 4

*mf*

2 2 4 5 9 7 9 5 8 10 12 10 10 full (10) 8 10 8 8

Gtr. 5

*mf*

5 9 7 2 2 4 5 9 7 2 full 7 (7) 5 4

Gtr. 2

*mf*

0 3 0 2 0 1 2 3 0 3 0 5 3 0 3 0 3 0 1 1 1

Gtr. 6

*tr*

5 8 5 8 7 (7)(5)5 5 8

Guitar Solo

Gtr. 2 tacet

A

D

C

Oo. \_\_\_\_\_

7 7 7 2 7 5 7 9 10 (9) 9 (9) 10 13 9 12 15

Gtr. 4

D A C

full full full full full full

3 5 6 7 7 5 6 7 5 7 5 5 8 5 7 5 8 5 7 (7) 5 7 5 7 8 7 7 5 7 5 7 5 7 7 (7) 5 7 5

Gtr. 5

7 9 9 12 11 9 9 5 1/2 7 2 4 5

Gtr. 6

7 5 8 7 8 9

**Outro**  
**Free Time**

Gr. 6 tacet  
Gr. 1: w/ echo effects till end  
D6/A  
Gr. 4 tacet  
N.C.

Gr. 4

D C

full 1/2 1/2 full full full

Gr. 5

Gr. 6

Gr. 2

divisi < mf

w/ bar  
w/ Fuzz Face

Gr. 5 tacet

mf pp

(0) (0) (0) (0) (0) (0)

-1/2 -1 -2 -1 -2 -1 -2 -1 1/2 -2

\* Keep bar at same position on ⑥.

Gtr. 2

(0) (0) (0) (0) (0)

-2 1/2 -3 1/2

Gtr. 2: w/ random pick scrapes, echo, etc., till end

# Moon, Turn the Tides... gently gently away

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

- ① = E♭    ④ = D♭
- ② = B♭    ⑤ = A♭
- ③ = G♭    ⑥ = E♭

Direct segue from 1983... ♩ = 72

\* A

Gtr. 1 (clean)

mp    p    mp    p    mp

TAB: 2 4 2 | 2 0 2 0 2 2 2 | 2 4 2 | 2 0 2 2 2 0 2 0 2 0 2 0 | 2 4 9 | 9 (9) 6

being detuned 1/2 step.

\* Chord symbols reflect implied tonality.

pp    mp

TAB: 7 2 2 | (0) (2) (0) (2) (0) (2) (2) (2) (0) | 2 2 4 4 6 (6) 4 | 2 4 2 2 4 2 | 2 7

Gtr. 1

p    mp let ring --

TAB: 0 5 0 5 0 | 5 5 0 5 0 | 2 5 2 4 4 2 4 2 4 2 | 2 4 2

Gtr. 2

mp w/ reverse effect

TAB: 4

System 1: Treble clef, key signature of two sharps (F# and C#). The first staff contains a melodic line starting with a *p* dynamic, followed by a *mp* dynamic section. The second staff shows guitar fretboard diagrams with fingerings: 4-6, 4-2-7, 9, 9-11, 11-4, 4-6-4-2, 4. The third staff features a melodic line with 'echo' markings and a *p* dynamic, followed by a *mp* dynamic section. The fourth staff shows guitar fretboard diagrams with fingerings: 4 (4) 5, 4-2, 4-2, 4-2, 2-4, 2-2-6-4-9.

\*Notes in parenthesis are echo regenerations.

System 2: Treble clef, key signature of two sharps. The first staff contains a melodic line with a triplet and a *mp* dynamic. The second staff shows guitar fretboard diagrams with fingerings: 2, 2-4-2, 2-4, 4, 4-5-9, 4-6-9, 4-6-4-2, 2-9-4-2. The third staff features a melodic line with 'echo' markings and a *mp* dynamic. The fourth staff shows guitar fretboard diagrams with fingerings: 7, 7 (7) 6-4, 6-7-6-7-9, (9), (9), 9-13, 13-14, 14-13, 13, 13-11.

System 3: Treble clef, key signature of two sharps. The first staff contains a melodic line with a *mp* dynamic. The second staff shows guitar fretboard diagrams with fingerings: 1-4, 7-11, 11-14, 16, 16-18. The third staff features a melodic line with 'echo' markings and a *mp* dynamic. The fourth staff shows guitar fretboard diagrams with fingerings: 11-9, 9, (9)-4-7-6-9-7.



Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with various ornaments and slurs. Below the staff is a guitar fretboard diagram with the following fret numbers: 1-4, 6-7, 11, 9, 11-9, (9), 6, 6, 6, 6, (6), 1-4, 7, 9, 11, 13-14.

Musical notation system 2: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *p*, *mp*, *echo*, and *mp*. A note marked with an asterisk (\*) is indicated as being played behind the beat. Below the staff is a guitar fretboard diagram with the following fret numbers: 11-9, (9), (9), 12, 9, 6, 7, 6, 4, 2, 4, 2.

\*Played behind the beat.

Musical notation system 3: Treble clef, key signature of two sharps. The staff contains a melodic line with triplets and slurs. Below the staff is a guitar fretboard diagram with the following fret numbers: 16-17-18, 16-14, 14, (14), 2, 4, 6, 4, 2, 2, (5), 2, 4, 0, 0, 0, 0, 2, 4, 2, 4, 2, 4, 0, 0, 0, 0, 0, 0.

Musical notation system 4: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *pp* and a triplet. A note is marked "w/ bar". Below the staff is a guitar fretboard diagram with the following fret numbers: 6-7-9, (9), 2, (2), 4, 2, 2, 4, 2, 4, 0, 4, 6, 5-6.

Musical notation system 5: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *p* and *mp*, and a triplet. Below the staff is a guitar fretboard diagram with the following fret numbers: 2, 5, 2, 4, 2, 4, 4, 4, 2, 0, 0, 0, 2, 4, 2, 2, 2, 4, 2, 0.

Musical notation system 6: Treble clef, key signature of two sharps. The staff contains a melodic line with a dynamic *pp*. Below the staff is a guitar fretboard diagram with the following fret number: (6).

*p*

*mp* > echo

9 (9) 4

Gr. 2 tacet

Gr. 1

*mf*

*mp*

*p*

Gr. 1

*mp*

Gr. 2

\* Rub slide on strings w/ back & forth motion over pickups.





10 Gtr. 2

*mf cresc.* *f* *mf*

Faster ♩ = 136 (♩ = ♩) even ♩ -----

*rit.* *pp accel.* *mp* *pp* 1/4

Gtr. 2

*rit.* *accel.* > echo

Gtr. 2 tacet

*mp* *mf* *p* *mf* *p* let ring -----

Gtr. 1

*mp* let ring ----- T

Gtr. 2

*p* *mf* 1/4 reverse effect off

\*T = Thumb on ⑥

First system of musical notation. Chords F, G, and A are indicated above the staff. The system includes a treble clef with a key signature of three sharps (F#, C#, G#), a bass clef with a key signature of two sharps (F#, C#), and a guitar-specific bass line with fret numbers (0, 2, 3, 4, 5, 7, 9, 10) and pickup indications (X for muted, O for open).

Second system of musical notation, continuing from the first. It features treble and bass staves with notes, slurs, and articulation marks like *mf* and *p*. The guitar part shows fret numbers and mutes.

Third system of musical notation, continuing the piece. It includes a treble staff with notes and slurs, and a bass staff with fret numbers and mutes. The system concludes with a note about a reverse effect.

\* Reverse effect next 9 meas.

Gtr. 1

mp

full

1/2

full

1/2

full

1/2

full

3

3

3

mp

7

(7)

(7)

(7)

(7)

7

5

7

7

5

7

(2)

0

even

pp

ppp

mf

mf

15ma

15ma

Freely

pp

ppp

mf

mf

\*fdbk.

\*fdbk.

X

X

(0)

5

2

0

5

0

5

2

5

7

7

7

0

X

X

\*Microphonic fdbk. not caused by string vibration.  
pitch: Bb

pitch: C

15ma

(♩ = ♩)

15ma

mf

\* fdbk.

X

X

(0)

\* Microphonic fdbk., not caused by string vibration.  
pitch: C

Gtr. 1

loco

p

7

0

7

0

7

0

7

0

7

0

7

0

7

0

7

0

7

0

7

0

Gtr. 2

p

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

♩ = 138

*grad. cresc.*

*mp*

*mf*

*f*

*grad. cresc.*

*mp*

*mf*

*f*

1/4



mp w/ Fuzz Face P.M. mf full

1/2 1/4

mf

f full w/ wah-wah full 1/4 1/2 full 1/2

full 1/4 1/2 2 full

mf

3  
full  
1 1/2  
grad. accel.  
1 1/2  
1 1/2

grad. accel.

full  
full  
f

Free Time A Tempo

4. So,

full

echo regen.

1983... Reprise

Verse

Gr. 2 tacet

D C#m7

down and down and down and down and down and down we go.

Gr. 1

*ppp* w/ clean tone *mp*

T

(10) (10) (12) (10) 10 12 10 11 12 11 12 9 9 9 12 9 9 12 9 9 12 9 9 11 9 11 9 9

C Bm7

Hur - ry my darl - ing, we mus-n't be late for the show.

Gr. 1

T T

7 9 7 10 10 7 0 8 10 8 7 10 8 7 10 10 9 7 7 7 9 7 7 10 12 10 12 10 7 9 7 (9) (9)

Gr. 2

*p* T T

7 7 7 10 12 10 7 9 9 7 9 7 9

Bb A G

Nep-tune cham-pi-on games to an a - qua world is so ver-y dear. "Right this way," smiles a mer-maid. I can

T T

5 7 5 8 5 6 8 10 6 8 6 7 5 3 5 7 6 7 2 0 3 4 2 4 2 4 2 0 3 3 5 6 7 7 5 6 (6) 7 7

*mf*

(0) 2 0 2 3 2 3 4 2 4 2 4 2 0 0 3

A C G G# **Outro** A C

hear At - lan - tis full of cheer.

*f* w/ Fuzz Face

*f* w/ octavia

Detailed description: This system contains the first two measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar part features a melody in the same key signature, with a triplet of eighth notes in the first measure. The fretboard diagrams show the following fingerings: Measure 1: 0-0-0-0-0-0, 12-12-12-12-12-12; Measure 2: 7-7-7-7-7-7, 8-8-8-8-8-8; Measure 3: 8-9, 8-9; Measure 4: 2-4-5-9, 17-0-15.

D A C D

At - lan - tis full of cheer. I could

*full*

*full*

1 1/2

1 1/2

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'At - lan - tis full of cheer. I could'. The guitar part features a melody with a wavy line indicating a vibrato effect. The fretboard diagrams show the following fingerings: Measure 5: 2, 8-5; Measure 6: 2-12-12, (12)-7-9, 7-5-4; Measure 7: 2, 14-12-15-12; Measure 8: 14, 14-14-12-12-14, 14-11, 14, (14). The 'full' annotation is placed above the notes in measures 5 and 7. The '1 1/2' annotation is placed above the notes in measures 6 and 8.

A C D A C

hear At-lan-tis full of cheer. Lord, thank you.

10 10 2 2 4 5 7 7 9 9 12 12 (12) 7 5 7 5 8 (8) 5 8 5 7 8 7 (7) 5

15

9 9 11 12 14 14 16 12 15 12 15 12 12 12 12 12 12 15 1 1/2 (15) 12 14 12 14

D A C

w/ wah-wah

7 7 7 (7) 5 7 5 7 5 8 5 8 5 7 (7) 5 7 5 7 5 7 7 5

14 11 (11) 12 11 10 (0)

2 0 0 2 3 5

**D** **A** **C**

full 5 5 8 full (8) 8 8 7 7 5 7 5 8 8 5 5 8 2 1 1/2 8 5 8 5 5 8 5 5

5-7 6-5 3 5 5 3 0 0 0 0 0 0 5-7 5 3 2

**D** **A** **C**

full 8 5 8 5 5 7 (7) 5 7 5 5 10 8 10 10 (10) 8 10 10 full 10 (10) 8 10 12 10 10 13 10 13 10 13 10 8 10 10 12 2 1 1/2

2-5 3 2 0 0 2 3 5

**D** **A** **C**

(12) 10 12 10 8 10 8 8 10 10 1/2 10 full 13 12 12 1 1/2 12 1 1/2 12 1 1/2 (12) full 15 X

5-7 7-10 10 10 10 10 0 5 15 1 1/2 1 1/2 1 1/2 1 1/2 full full full full full

D

8va

full full full full full full full

15 15 15 15 15 15 15

1 1/2 full

15 15 12

8va

full full full full full full full

15 15 15 15 15 15 15

3/4 1/2

15 12 15 12 15

Free Time

A

loco

1/2 full

7 5 8 5 7 5 7 7 5 6 5 5 7 5 7 9 8 9 8 10 8 9 8 7 5 7 5 7 5 7

8va

full full full full

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

full full full full

0 3 0 3 0 0 2 2 0 2 0 2 0 2 2 0 7 5 8 5 5 8 5 8 5 8 8 8 8 8 7 7 7 7

loco

full full full full

9 8 10 10 9 8 10 8 9 8 10 8 9 8 10 8 9 8 10 8 9 0 12 14 12 12 14 12 10 12 10 12 14 14 15 15 15 15 15

A5 N.C.

8va

full

3

grad. bend

1/4

1/2

accel.

(7)

8va

6

full

full

full

full

full

accel.

full

echo

w/ effects appr. 1:05 (amp noise with wah-wah, echo regen. w/ varispeed, < > and panning.)

1 1/2

w/ bar

mp

rit.

click wah-wah on and off



# Still Raining, Still Dreaming

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

① = E $\flat$  ④ = D $\flat$

② = B $\flat$  ⑤ = A $\flat$

③ = G $\flat$  ⑥ = E $\flat$

Moderate Shuffle ♩ = 108 (♩ = ♩)

† D7 Eb7

Gtr. 1 (fuzz) *f* \* w/ wah-wah

TAB

13 14 (14) 17 16 (0) 13 13 15 14 0 10 13 11 11 14 11 13 (13) 11 13

\* o = bass position  
+ = treble position  
† Chord symbols reflect implied tonality.

Rain - y day, ah, rain all day. \_\_\_\_\_

Gtr. 1 *sim.* cont. w/ wah-wah

\* T

11 13 11 0 13 11 (11) 2 9 9 (4) (6) 13 11 11 14 11 13 11 (13) 11 13 11 (11) 14

Gtr. 2 (slight dist.) *P* *mp*

7 6 7 6 7 6 7 6

\* T = Thumb on ⑥

Ain't no use in get-tin' up-tight, just let it groove it's own way. — Let it drain, ah, your

13 13 13 11 X 9 11 13 11 13 11 (12) 13 13 13 13 11 11 13

pitch: Bb

Gtr. 2 tacet  
 wor - ries — a - way, yeah. — Lay back and groove — on a rain-y day. — Hey.

Gtr. 1

13 11 11 13 11 9 11 14 13 13 13 11 13 13 11 13 13 11 13 11 13 11 11 13

Lay back and dream — on a rain-y day. — Lay back and groove — on a

11 13 11 13 13 (13) 13 11 13 11 14 13 11 14 11 13 11 14 11 14 11 14 11 14 11 14 14 14 15 11 14

rain - y day. — (Lay back and groove.) Hell, yeah! -

The first system contains three vocal lines and two guitar fretboard diagrams. The top line is a vocal melody with triplets and slurs. The middle line is a guitar melody with triplets and slurs. The bottom line is a guitar fretboard diagram with various fret numbers (11, 13, 19) and techniques like 'full' and '1/2'.

Gr. 1

Gr. 2

The second system contains two guitar parts, Gr. 1 and Gr. 2, and two guitar fretboard diagrams. Gr. 1 has a complex melody with triplets and slurs. Gr. 2 is mostly silent with a few notes. The fretboard diagrams show fret numbers and techniques like 'full', '1/2', and '2 1/2'.

\* Played behind the beat.

The third system contains two guitar parts and two guitar fretboard diagrams. The top line has notes marked with 'T' and 'rake'. The bottom line has notes marked with 'full', '1/4', and '1/4'. The fretboard diagrams show fret numbers and techniques like 'full' and '1/4'.

full

13 (13) 13 11 13 13 11 13 13 11 13 11 11 13

15 15 X 15 14 11 12 13 11 11 13

even

11 13 13 11 13 (13) 11 11 13 11 13 11 13 13

11 11 11 13 11 14 11 19 13 11 14 11 13 14 1/2 11 13(13) 13 14 11 13 11 13(13) 13

full 1/4 1/2 let ring 1/2 1/4 full 1/4

14 14 13(13) 13 11 13(13) 13 14 13(13) 13 11 13 11 13 11 13 11

14 13(13) 13 11 13(13) 13 11 13 11 13 11 13 11 11 13 11 11 12 12 13 12 13

1/4 full full 1/4 full full 1/4 full full

T - T -

Musical staff with treble clef and key signature of two flats. The staff contains a few notes and rests, ending with a chord sequence.

Lay back and groove on a

Musical staff with treble clef and key signature of two flats. It features a melodic line with triplets, slurs, and vibrato markings.

Two-line guitar fretboard diagram. The top line shows fret numbers: 11 13 11, 13 11, 13 11 13 11, 13 13 13 11, 13 11, 13. The bottom line shows fret numbers: 13 12 11, 14 11, 14 11, 16 15 13, 5 14, 13. There are also some wavy lines above the staff.

Musical staff with treble clef and key signature of two flats. It shows a melodic line with chords and a dynamic marking of *mf*. Below the staff are rhythmic notation symbols: T - - - - - T - - - - - T T T - - - - -

Two-line guitar fretboard diagram. The top line shows fret numbers: 11 12 13, 11 12 13 11, 11 12 13 11, 12 12 11 11 10. The bottom line shows fret numbers: 11 11 11 11 11, 11 11, 11 11 11 (11), (11) 11 11 10 10 9. There are also some wavy lines above the staff.

Musical staff with treble clef and key signature of two flats. It contains lyrics: rain-y day. — Lay back and groove on a rain-y day. — Lay back and dream on a

Musical staff with treble clef and key signature of two flats. It features a melodic line with slurs, vibrato markings, and a dynamic marking of *mf*.

Two-line guitar fretboard diagram. The top line shows fret numbers: 13 11, (0) 13 12 13, X 13 11 11 13, 11 13 13 11 11. The bottom line shows fret numbers: 15 15 14, 15, 15, 15. There are also some wavy lines above the staff.

Musical staff with treble clef and key signature of two flats. It shows a melodic line with chords and a dynamic marking of *mf*. Below the staff are rhythmic notation symbols: T - - - - - T T T - - - - - T T T

Two-line guitar fretboard diagram. The top line shows fret numbers: X 12 13 12, 11 11 11 11 10, 12 12 13 12 14, 14 (14) 14 12 12 11 10 12. The bottom line shows fret numbers: 11 11 11 (11) (11), 11 11 11 10 9, 11 11 11, (11) 11 11 10 9 11. There is a 'full' marking above the staff.

rain-y day. — Lay back and groove on a rain-y day. — Lay back and dream on a

rain-y day. — Lay back and, lay back and, lay back, lay back and groove. —

11 15 13 11 13 X 11 15 13 11

full 13 14 11 13 13 11 13 11 13 11

Gtr. 1

even ♩

14 11 13 11 13 11 13 11 14

full 11 13 11 13 11 13 11 13 11 13 11 13 11

even ♩

full 1/2 1/4 full full full full 1/2 full 1/2 full 1/2 full 1/2

13 14 11 13 11 13 11 13 11 13 14 13 13 11 13 (13) 11 11 13 13 13 13 13 13 13 13 13 13 13 13

Gb7

8va

Ab7

Yeah, — hoo!

full 1/2 1/2 1 1/2 1 1/2 full full full full

(13) 13 14 11 13 11 13 11 14 11 14 11 14 11 14 11 14

\* Played ahead of the beat.





Yeah . . . Oh.

8va  
loco  
8va  
loco even

Ah.

8va  
even

Gr. 1

Gr. 2

Db7 D7

Eb7 D7 Eb7 E7 Eb7 D7 Eb7 E7

Lay back and groove on a rain-y day.

loco

even

Eb7 D7 Eb7 E7 Eb7 D7 Eb7 E7

Lay back and groove on a rain-y day. Lay back and dream on a rain-y day.

The first system of the musical score consists of three staves. The top staff is a vocal line in G minor with lyrics: "Lay back and groove on a rain-y day. Lay back and dream on a a rain-y day." The second staff is a guitar melody line with various ornaments like wavy lines and accents. The third staff contains two fretboard diagrams for the guitar, showing fingerings such as 11-13-11, 13-11, 11-13-11, and 13-13-13-11.

Eb9 D9 Eb9 E9 Eb9 D9 Eb9 E9

Lay back and dream on a rain-y day. Lay back and dream on a rain-y day.

The second system of the musical score also consists of three staves. The top staff is a vocal line with lyrics: "Lay back and dream on a rain-y day. Lay back and dream on a rain-y day." The second staff is a guitar melody line with triplets and accents. The third staff contains two fretboard diagrams for the guitar, showing fingerings such as 13-11, 11-13, 9-11-9, 9-11, 13-11, 13-11-14, 13-11, 13-11-14, and 14-14.

Chord progression: Eb9, D9, Eb9, E9, Eb9, D9

8va even *loco* even

The first system features a melodic line in the upper register, marked '8va even' and 'loco'. The fretboard diagram below it shows fingerings for notes 16, 14, 16, 16, 16, 16, 14, 14, 15, 14, 14, 11, 11, 14, 11, 11, 11, 11, 13, 13, 13, 13. The guitar chord diagram shows chords for Eb9, D9, Eb9, E9, Eb9, and D9.

Chord progression: Eb9, E9, Eb9, D9

even

The second system continues the melodic line, marked 'even'. The fretboard diagram includes notes 11, 13, 13, 13, X, X, X, X, X, X, X, (13), 13, 13, 11, 13, 11, 13, 11, 1/2, 13. The guitar chord diagram shows chords for Eb9, E9, Eb9, and D9.

Chord progression: Eb9, E9, Eb9, D9

full 1/4

The third system features a melodic line with 'full' and '1/4' markings. The fretboard diagram includes notes (13), 11, 13, 11, 13, 11, 13, 14, 14, 13, 11, 13, 12, 11, 9, 11, 9, 9, 11. The guitar chord diagram shows chords for Eb9, E9, Eb9, and D9.

E $\flat$ 9 E9 E $\flat$ 9 D9 even

9 11/13 11 11 13 14 14 14 14 14 14 (13) 13 13 11 11 9 9

E $\flat$ 9 E9

*rit. poco a poco* flutter wah-wah

9 9 8 8 8 6 6 6 4 4 4 8 8/11 13

*rit. poco a poco*

flutter wah-wah

(13) 11 (11) 14 15 12/13 14/15



# House Burning Down

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

- ① = E♭    ④ = D♭
- ② = B♭    ⑤ = A♭
- ③ = G♭    ⑥ = E♭

## Intro

Free Time

F#m

8va

Gtr. 1 (fuzz)

f w/ flanger

full

full 1/2

full 1/2

full 1/2

full 1/2

1/4

1/2

TAB

Gtr. 2 (clean)

mf

T

T

TAB

\*T = Thumb on ⑥

Am

Bm

8va

loco

echo

1 1/2

1 1/2

full

full

TAB

On cue:

T

T

T

T

T

TAB

Copyright © 1968 by EXPERIENCE HENDRIX, L.L.C.

Copyright Renewed 1996

All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.

All Rights Reserved

D  
8va

**A** Tempo ♩ = 124  
Gtr. 2 tacet  
N.C.

**\*F#7#9**

Hey! (Yeah!) Hey! (Hey!) Hey! (Hey!) Hey! (Hey!)

Gr. 1 *8va*

full

Gr. 3 *8va*

Gr. 2

\* Chord symbols reflect implied tonality.

**Chorus**

**F#7#9**

Look at the sky — turn a hell - fire — red. Some - bod - y's house is burn-in'

*8va*

full

*loco*

*mf* full hold bend 1/2 full



*F#m7 E D E*

down, down, down, down, down, down. Play it a-gain.

*8va loco*

full *mf* *f* 1/2 Fuzz Face off

17 17 16 (17) 18 14 13 11 (11)

full full

16 (16) 14 16 16 16 16 (16) 14 16 14 16 14 13 11

T T T T T T T T T T

5-4-0-2 3-3 2-2 0-0 0-2 2-3-4-2-3-4 0-0-1-0-0 0-0-1-0-0 0-0-1-0-0 0-0-1-0-0

*Em7*

I. Well, I

*mf* let ring Harm.

*f* full 1/2 full 1/2

12 14 12 14 12 12 14 12 14 16 14 12 12 14 12 14 16 14 12 12 14 12 14 16 16 16 12 14 14 (14)

15 12 15 (15) 14 15 14 14 12 14 12 14 14 (14)

T T T T T T T T

5-7 0 5-7 0 5-7 0 5-7 0 5-7 0 5-7 0 5-7 0 5-7 0 5-7 0 5-7 0 5-7 0 5-7 0 5-7 0 5-7 0 5-7 0

Verse

Gtr. 3 tacet  
Em7

D#m7 Em7

G#m

asked my friend, uh, "Where is that black smoke com-in' from?" - He just

Gtr. 1

12 14 12 12

12 12 14 12 14

Gtr. 2

Am

G#m Am

D#m7

coughed and changed the sub - ject and said, "Er, ah, I think it might snow some." So I

13 15 13

12

14

full

(11)

Em7

G#m Am

A#m B

D#m7 Em7

Bbm Am

D#9

left him sip-pin' his tea an' I jumped in my char-i - ot and rode off to see - just why and who could it be this time. .

(12) (12) (12) (12) 2 4 2 4 2

V V V V V V V V V

E7#9 N.C.

Em7

D#m7 Em7

G#m

Sis - ters and broth-ers, dad-dy's moth-er stand-in' 'round cry - in,

3 V - 1

let ring -----

4 3 5 4 3 0 3 0 0 3 0 12 12

V V V V V V V V V

Am G#m Am D#5 E5 N.C.(G#m)

when I reached the scene the flames were mak-in' a ghost-ly whine. \_ So I stood on my horse-'s back an' I

12 10 12 10 11 11 10 10 3 3 5

T T T T T T T T T T T

Am N.C.(A#m)Bm N.C.(D#m) E6 N.C.(Bbm) Am N.C.(D#m) E7

screamed with-out a crack. I say, "Oh ba-by, why did you burn your broth-er's house down? \_\_\_\_\_

5 5 5 5 7

*mp*  
flange noise

T T T T T T T

F#7#9

Hey! Hey! Hey! Go get me some. Hey!

Gtr. 1

8va

*p* full full full full

Gtr. 3

8va

*f*

loco

1/2

3

Gtr. 2

T

Chorus  
F#7#9

Look at the sky — turn a hell - fire \_ red, lord. — Some-bod-y's house is burn-in' down, down, down, down. —

Gtr. 1

8va

full

*f* w/ Fuzz Face

full

full

full

Gtr. 2

T

Look at the sky — turn a hell - fire red, Lord. — Some-bod-y's house is burn-in' down, down down, down, —

8va

full

17 (17) 16

17 (17) 16

17 (17) 16

17 (17) 16

16 14 16

loco

8va

17 (17) 16

17 (17) 16

17 16

17 (17) 16

T

P.M. T

T T T

**Guitar Solo**

Gr. 3 tacet  
F#7#9

down. —

Gr. 1

full

17

14 17 14

16

16 14 16

16

16 16

16

14

16

14 16 16 14

14 14

15 15

14 14

Gr. 2

T

T

T

T

T

8va F#m7 E7 D7 E6

Gr. 1

Gr. 3

*loco*

*mf*

Gr. 2

8va Em7

*loco*

Fuzz Face off

*mf*

Verse  
Em7

Gtr. 3 tacet

N.C.(G#m)

2. Well, some - one stepped from the crowd, - he was nine-teen miles - high. - He shouts re -

The first system of the score includes a vocal line with lyrics, a guitar line with a triplet of eighth notes and a quarter note, and a guitar tablature with fret numbers 12, 14, 12, 14, 16, 14, (14), (14), 12, 12, 14, 12, 12, 14. It also features dynamic markings like *p* and *Harm.*

tir - ed and dis-gust - ed, so we paint red - through the sky. - I said, "The truth is straight a - head, - so don't

Gtr. 1

Gtr. 2

The second system continues the vocal line and guitar accompaniment. It includes a guitar line with a triplet of eighth notes and a quarter note, and a guitar tablature with fret numbers 14, (14), 12, (14), 12, 12, 14, 12, 15, 15, (15), 12, 15, 15, full, 15. It also features dynamic markings like *mp* and *8va*.



Am      A#    B    B7#9    N.C.(D#m)Em7      N.C.(Bbm)Am      D#      E7#9      N.C.

burn your - self in - stead. \_    Try to learn \_ in - stead of burn,    hear what I say." \_\_\_\_\_ (Yeah, \_ yeah..)    So I

8va

loco

w/ Fuzz Face  
w/ bar

full

15    X 12    15 12    14 14    15 14    14 12    14    14 12    14 12 14 12    14 12 12

0    (0)

-2    -5

T    T    T    T    T    T    T

5    5    7 8 6    8 9 7    10 10 8    8 7 7    7 7    6 6    5 6    6 6    (0) (6)

\* Played ahead of the beat.

Em      N.C.(D#m) Em      N.C.(G#m) Am      N.C.(G#m)

fin - 'ly rode a - way, \_    but I'll nev - er for - get that day,    'cause when I reached the val - ley I looked

mf      mp

1/2

(0)    14    14    (12)    12 12    14 14    12 14    12 10    12 10    12    (12)    (10)    12 14    12 14    12 12    14

T    T    T    T    T    T    T

12 12    12 12    12 12    (12) 12    12 12    12 12    12 12    12 12    5 5    5 5    5 5    5 5

12 12    12    11    12    4    5    4

Am

N.C.(D#m) Em

G#m Am

N.C.(A#m)B7#9

N.C.(D#m)

way down 'cross the way. - A gi - ant boat from space - land - ed with e - rie grace, - and came and

let ring - - -

Em N.C.(G#m)A

E7#9 N.C.

F#7#9

tak-en all the dead - a - way. Hey! Hey!

Gtr. 1

\*w/ bar

8va

f

full

full

-2 1/2

Gtr. 3

8va

loco

f

mf

Gtr. 2

\* Gradually dive while trilling

Chorus

F#7#9

Hey! Hey! What I say. Look at the sky — turn a

8va

full

17 (17) 16

full

17 (17) 16

full

17 (17) 16

8va

loco

8va

loco

8va

f

mf full

f

mf

f

17 (17)

12 (12) 10 11

17 (17)

9-11 0

17 (17)

w/ ad Lib vocals

hell - fire — red, lord. — Some-bod-y's house is burn - in' down, down, down, down. —

8va

full

17 (17) 16

full

17 (17) 16

full

17 (17) 16

8va

17 (17)

17 (17)

17 (17)

Look at the sky — turn a hell - fire — red, Lord. — Some - bod-y's house is burn - in'

8va

full

17 17 (17) 16

17 17 (17) 16

17 17 (17) 16

8va

17 (17)

17 (17)

17 (17)

**Outro-Guitar Solo**

down, down, down, down. — Look at the sky — turn a hell - fire — red, Lord. (Look at the sky — turn a

F#7#9

8va

full

17 17 (17) 16

rake

17 17 (17) 16

full

17 17 (17) 16

full

17 17 (17) 16

loco

8va

17 (17)

17 (17)

17 (17)

loco

16

hell - fire — red, Lord.)

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics "hell - fire — red, Lord.)". The middle staff is a guitar melodic line with various notes and slurs, including a triplet of eighth notes. The bottom staff is a guitar chord line with fret numbers (5, 5, 5, 4, 4, 4) and a "2" below it, indicating a barre. It includes a "T" (tremolo) marking and a "3" (triplet) marking.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "hell - fire — red, Lord.)". The middle staff is a guitar melodic line with various notes and slurs, including a triplet of eighth notes and a "hold bend" marking. The bottom staff is a guitar chord line with fret numbers (5, 5, 5, 4, 4, 4) and a "2" below it, indicating a barre. It includes a "T" (tremolo) marking and a "3" (triplet) marking.

Gtr. 3 tacet

E9 D9 E9

Gtr. 1

Gtr. 2

F#9 E9 D9 E9 F#9 E9 D9

E9 C#9 F#9 E9 D9

11 14 (14) (14)-11 11 14 11

steady gliss.

E9 F#7#9

w/ bar full w/ bar

(11)0 (0) (0) (0) 14 17 14 (0) (0)

-5 -2 -6

full w/ bar w/ bar full full full

17 0 (0) 17 0 (0) 17 17 17 (17) 17 17

-6 -2 1/2





# All Along the Watchtower

Words and Music by Bob Dylan

Chord diagrams for various chords used in the piece:

- B**: 134211 (7fr)
- C#m**: 134111 (9fr)
- A**: 134211 (5fr)
- C**: 134211 (8fr)
- C#m<sup>IV</sup>**: 1342 (4fr)
- B<sup>II</sup>**: 1333 (4fr)
- A/C#**: 3111 (4fr)
- Bsus4**: 134 (4fr)
- E5**: xx^xx^xx (9fr)
- B<sup>type2</sup>**: 13331 (4fr)
- A<sup>open</sup>**: 11 (4fr)
- A<sup>II</sup>**: 111 (4fr)
- C#5**: x xxx (4fr)
- C#m7**: 312 (4fr)
- C#7**: 31 (4fr)
- C#m7<sup>type2</sup>**: 1312 (4fr)

Tune Down 1/2 Step:

- ① = E $\flat$     ④ = D $\flat$
- ② = B $\flat$     ⑤ = A $\flat$
- ③ = G $\flat$     ⑥ = E $\flat$

## Intro

Moderately  $\text{♩} = 112$

\*Gtr. 1 (12-str. acous.)

*mf*

Chords: B, C#m, B, A, B, C#m, B, A

\* Two gtrs. arranged for one.

Gtr. 2 (elec.)

*f*

Chords: B, C, C#m, B, A, B

w/ dist. full full full full full

TAB: 13 12 14 14 14 14 14 (14) 12 11-13 11 11 11 (11) 9 11

Verse

Chords: C#m, B, A, B, C, C#m<sup>IV</sup>, B<sup>II</sup>

1. There must be some kind a way

*p* *mp*

full full full full

TAB: 11 11 11 11 (11) 9 11 9 11 9 12 12 (12) 2-4 6 4 5 7 5 6 4 4 4

A/C#      B II      C#m IV      B II      A/C#      Bsus4

out - ta here, \_\_\_\_\_ say the jo - ker to the thief. \_\_\_\_\_

*mf*      *mp*      *mf*

C#m IV      B II      A/C#      B II      C#m IV      B II      A/C#

There's too much con - fu - sion, \_\_\_\_\_ na. I can't get no re - lief. \_\_\_\_\_

*mp*

E5      F#      G#      E5      C#m IV      B II      A/C#      B II      C#m IV

⑤ ⑤  
9fr 11fr

\_\_\_\_\_ Busi - ness men, they ah, ah, drink my wine. \_\_\_\_\_

*mf*      *mp*      *mf*

B<sup>II</sup> A/C# B type2 C#m<sup>IV</sup> B<sup>II</sup>

Plow man, dig my earth, uh. None will lev-el on —

3 mp mf mp 3

4 6 4 6 4 6 2 4 2 2 2 4 2 4 2 4 2 4 6 4 4 6 5 7 5 4 4 4 2

A/C# A open B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A<sup>II</sup> C# A/C# C# A/C# C# A/C#

the line, uh, no-bod-y of it is worth. Hey, hey! —

3 full 12 (12)

(2) 2 2 5 2 2 1 4 6 4 4 6 6 4 4 2 4 2 2 2 2 2 2 2 2 2 2

Guitar Solo

C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A<sup>II</sup>

*f* w/ tape delay full 1/2 full 1/2 semi-harm. full hold bend

9 12 9 12 9 12 (12) 9 9 9 11 11 (11) 9 11 (11) 9 11 13 14 X X 14 (14) 12

A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#m<sup>IV</sup>

full 1 1/2 1/2 1 1/2 full full

14 14 (14) 14 (14) 12 14 12 12 0 11 9 11 9

Verse

B<sup>II</sup>    A/C#    B<sup>II</sup>    C#m<sup>IV</sup>    B<sup>II</sup>

2. No rea - son to get ex - cit -

w/ echo repeats

9 12 <sup>1/2</sup> 9 12 9 <sup>1/2</sup> 9 9 12 9 12 11 (9) 11 11 9 (9) 18 X

A/C#    B<sup>II</sup>    C#m<sup>IV</sup>    B<sup>II</sup>    A/C#    B<sup>II</sup>

ed, uh, heh, the thief, he kind - ly spoke. \_\_\_\_\_

*mf*    *mp*    *mf*

6 4 6 4    5 7 5 4 4 4 4 0    4 2 2 4 2 4 5 6 4 0

C#m<sup>IV</sup>    B<sup>II</sup>    A/C#    B<sup>II</sup>    C#m<sup>IV</sup>    B<sup>II</sup>

There are man - y here a - mong us    who feel that life is but a joke. \_\_\_\_\_

*mp*    *mf*    *mp*

4 6 5 7 5 4 4 4 4 0    2 5 2 2 (2) 4 6 4 6 4 4 6 4    4 6 5 7 5 4 4 4 4 0

A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup>

But uh, but you and I, we've been through that, but, ah, and this is not our fate. —

*mf* *mp* *mf* *mp*

let ring —

A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup>

So let us not talk false - ly now, the ho - ur's get-tin' - late, -

*mf* *mp* *mf* *mp*

let ring - | let ring - - - |

\* Played ahead of the beat.

**Guitar Solo**

A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup>

ah. Hey!

*mf* *f*

full hold bend

C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup>

full 9 12 (12) 9 11 11 11 11 11 11 (11) 9 11 9 9 12 14 12 14 14 14

A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup>

full (14) 12 14 14 12 12 14 12 14 14 (0) (14) 14 12 14 14 14 (14) 14 12 13 (13)

**Interlude**

Gtr. 2 tacet

C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup>

mf w/ delay w/ slide steady gliss. steady gliss. steady gliss.

15 15 15 4 11 11 14 9 11 9

Gtr. 3 (12-str. elec.)

C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup>

steady gliss. echo repeat echo repeat

11 11 14 14 9 11 11 13 11 X 9 11 X X



B<sup>II</sup> A<sup>II</sup> A/C# B<sup>II</sup>

9 11 9 9 (9) 7 7 7 7 (7) 5 5 5 8 8 9 10 10 10 13 X X (9) X  
 11 6 7

C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup>

3. Well,

full full full full full

9 9 9 9 9 9 9 11 11 11 11 11 12 12 12 12 12 12 12 14 14 14 14 14 15 15 15 15 15 15 12 14 14 14 14 14 16 (17 16) 17

Verse

C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#5 C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#5

all a - long - the watch - tow-er, prin-ces kept the view. -

*p* *mp* *mf* *mp* *mf*

(4) 2 2 4 2 2 4 2 2 4 2 2 0 4 0 5 7 5 0 5 7 0 5 7 5 4 6 4 5 6 4



C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#5 C#m<sup>IV</sup> B<sup>II</sup>

While all the wo-men came \_\_\_\_\_ and went, bare feet ser-vants too. \_

*mp* *mf* *mp*

4 6 4 4 5 5 4 4 4 4 | 2 4 2 5 6 7 4 5 6 4 5 4 | 4 6 5 7 5 4 X 4 4 4 0 4

A/C# B<sup>II</sup> C#5 C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#5 C#m<sup>IV</sup> B<sup>II</sup>

Well, ah, oh, out - side in the cold dis-tance, \_ uh, a wild cat did \_ growl..

*static* *mf* *mp*

\*T - - - 1

2 4 4 4 4 4 | 5 4 4 4 4 (4) 4 | 5 4 6 5 5 X X 5 7 5 4 6 4 | 5 7 5 4 4 4 4 4 4

\*T = Thumb on ⑥

A/C# B<sup>II</sup> C#5 C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup>

Two rid - ers were ap-proach - in' \_\_\_\_\_ and the

*mf* *mp* *mf*

2 2 2 5 2 5 4 6 5 7 5 5 0 | 4 4 4 5 5 4 4 (4) 4 2 | 2 4 2 2 4 2 4 6 4 5 7 5 X X

C#m<sup>IV</sup> B<sup>II</sup> C# A/C# C# A/C# C# A/C# B<sup>II</sup> **Outro** C#m<sup>IV</sup> B<sup>II</sup> A/C#

wind be - gan to howl. Hey! Ah.

*mp* *mf* *f*

6 4 5 7 5 4 5 5 4 4 2 2 2 0 0 5 5 5 5 5 0 0 0 0 0 0 0 0 9 9 9 9 9 9 9 1

C#m<sup>IV</sup> C#m7 A/C# C#7

All a-long the watch-tow -

full full full full full full full full 1 1/2 full full

9 9 9 9 9 11 11 11 11 11 11 14 14 14 14 14 14 14 14 14

C#m<sup>IV</sup> C#m7 A/C# C#7

er they say come

full full full full full full full

9 9 9 9 9 9 9 9 9 9 9

C#m<sup>IV</sup> C#m7 A/C# C#7

in. Have you ev - er? Don't be way out

*8va*

*full*

C#m<sup>IV</sup> C#m7 B II A/C# C#7

here. Yeah.

*8va*

*full*

*1/2 full*

C#m<sup>IV</sup> C#m7 A/C# C#7

Ah,

*8va*

*full*

*1/2 full*



# Voodoo Child (Slight Return)

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

- ① = Eb    ④ = Db
- ② = Bb    ⑤ = Ab
- ③ = Gb    ⑥ = Eb

## Intro

Moderately ♩ = 88 (♩ = ♩)

Gr. 1 (dist.) N.C.

*p* \* w/ wah-wah                      *mp*                      *cresc.*

\* + = closed  
o = open

*mf*                      *1/4*                      *1/2*                      *3*                      *wah-wah noise*

*full*                      *1/2*                      *1/4*                      *1/2*                      *full*                      *1/2*

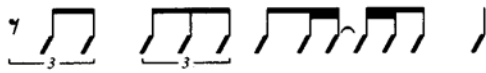
*full*                      *1/4*                      *1/2*                      *1/4*                      *full*                      *w/ Fuzz Face*

*\*E*                      *3*                      *\*\*8va*                      *loco*                      *full*                      *\*\*P.H.*                      *1 1/4*                      *1/2*                      *full*                      *steady gliss.*

pitch: B

\*\* This harmonic occurs often in the arrangement in conjunction with the E note, & is produced either as an P.H. from the E itself, or is a natural harmonic produced by the sympathetic vibration of the B string.

\* N M N M N M N M N M N



Musical notation for the first system, including a treble clef staff with notes and a bass clef staff with fret numbers. Annotations include "w/ wah-wah", "grad. release", and "wah-wah off".

\* Flick pickup selector between neck (N) and middle (M) pickups in specified rhythm.

Musical notation for the second system, including a treble clef staff with notes and a bass clef staff with fret numbers. Annotations include "Fuzz Face off" and "full".

Musical notation for the third system, including a treble clef staff with notes and a bass clef staff with fret numbers. Annotations include "I. Well, I", "\*8va loco", "\*8va loco", "\*P.H.", "pitch: B", "pitch: B", "full", and "1/2".

Verse

Musical notation for the Verse section, including a treble clef staff with notes and a bass clef staff with fret numbers. Annotations include "E", "stand up next to a moun-tain", "and I chop it down", "with the edge of my hand. \_", "let ring - - -", "1/4", "full", and "1/4".

Yeah! Well, I

mf

stand up next to a moun - tain \_\_\_\_\_ and chop it down \_ with the edge of my

full

hand. \_ Well, I pick up all the pie - ces and make an is - land, \_

E7/D

let ring - - - - -

might ev - en raise a \_ lit - tle sand. \_ Yeah, \_ 'cause I'm a

A/C# E E7

full

C7 C9 D7 E

voo-doo child, \_\_\_\_\_ Lord knows I'm a voo - doo child, - ba - by.

\* 8va  
\* Harm

pitches: D & G A & D

**Guitar Solo**  
N.C.(E)

*f*  
\* w/ wah-wah

\* used as filter

grad. bend



full

full

full

full

full

full

1/2

full

1/2

full

grad. bend

let ring

wah-wah off

P.M.

P.M.

15ma loco

15ma loco

P.M.

Harm.

P.M.

P.M.

Harm.

I wan-na say one more last thing.

P.M. (6)

P.M.

2. I did - n't mean

Verse

E

to take up all your sweet time, I'll give it right back to ya, ah, one of these days.

Chord diagram: (2) 0 2 2 0 2

Ha, ha, ha.

let ① ring

rake

full

1/2

full

Chord diagram: 0 2 0 2 0 2

I said, I did - n't

let ⑥ ring

1/2

1/4

1/2

1/4

Chord diagram: 0 2 0 2 0 2

mean to take up all your sweet time, I'll give it right back one of these

P.M.

1/2

1/2

Chord diagram: 0 0 0 3 0 2

days. \_\_\_\_\_ Yeah. \_\_\_\_\_ But if I don't

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "days. \_\_\_\_\_ Yeah. \_\_\_\_\_ But if I don't". The guitar accompaniment is in the same key and includes a triplet of eighth notes. The bass line is in bass clef and includes a triplet of eighth notes. The guitar part has a "1/4" marking above a measure and a "full" marking above a measure.

meet you no more in this world, \_ then, ah, I'll meet you on the next one, and don't be late, \_

E7/D A/C# E7/D

The second system of music continues the vocal line with the lyrics "meet you no more in this world, \_ then, ah, I'll meet you on the next one, and don't be late, \_". The guitar accompaniment includes a triplet of eighth notes and a "1/4" marking. The bass line includes a triplet of eighth notes. The guitar part has a "1/4" marking above a measure and a "full" marking above a measure.

don't be late. 'Cause I'm a

E E7

The third system of music continues the vocal line with the lyrics "don't be late. 'Cause I'm a". The guitar accompaniment includes a triplet of eighth notes and a "1/4" marking. The bass line includes a triplet of eighth notes. The guitar part has a "1/4" marking above a measure and a "full" marking above a measure.

voo - doo child, \_ voo - doo child, \_ Lord \_ knows \_ I'm a

C7 D7

The fourth system of music continues the vocal line with the lyrics "voo - doo child, \_ voo - doo child, \_ Lord \_ knows \_ I'm a". The guitar accompaniment includes a triplet of eighth notes and a "1/4" marking. The bass line includes a triplet of eighth notes. The guitar part has a "1/4" marking above a measure and a "full" marking above a measure.

E

voo - doo child. Hey, hey, hey!

7 0 0 0 0 0 0 0

**Outro-Guitar Solo**  
N.C.(E)

I'm a voo-doo child, ba-by.

*f* 3 3 3

full 1/2 full full full

15 (15) 12 15 15 12 14 14 (14) 12 14 12 14 (14) 12 14 14 12 15 12

I'll take me a look for an

3 6 3

rake →

full full full full full full full

15 12 15 12 15 12 15 (15) 15 12 14 12 12 15 12 14 15 12 12 14 (14) 12 14 12 14 12 15 15 15 12 12 12

an-swer. Question know.

6 3 3

full full full full full full full

14 (14) 12 12 14 15 15 12 14 (14) 14 14 12 12 14 (15) 15 12 14 (14) 12 14 12 14 12 14 14 0 2 (2) 0 2 2 0 3 0 1 2

w/ wah-wah

*mf*

\*15ma

loco

\*P.H.

full

pitch: G A

steady gliss.

6

w/ wah-wah

wah-wah off

full

full

hold bend  
let ring

full

full

full

w/ wah-wah

full

\* N B N B N B

N B N B N B

\* Flick pickup selector between neck (N) and bridge (B) pickups in specified rhythm.

+    °    +    °    +    °    +    °  
 let ring  
 full  
 1/2  
 full    full    full    full    full    full    full  
 14 (14)    14    14    14    14    14    14

8va  
 loco  
 w/ wah-wah  
 full    full    full    full  
 1 1/2  
 19  
 (19)  
 1/4  
 full  
 (2)    0    1    2    0  
 2    2    2    0

B M B M B M B M B  
 wah-wah off    w/ wah-wah    wah-wah off    w/ wah-wah    wah-wah off  
 full    full    full  
 2    (2)    0    2    0    0    0    0    0    0    0    0    0    0    2

M B M B M B M B M B M  
 grad. release  
 w/ wah-wah    w/ bar  
 full    full  
 1/2    1/4  
 (2)    (2)    (2)    0    0    0    3    3    3    3    (0 3)    0    (0)    (3)    0    (0)    X    X    X    X    X    X  
 -3 1/2

Begin Fade    Fade Out  
 P.M.    P.M.  
 full    full    let ring