

# LONG HOT SUMMER NIGHT

Words and Music JIMI HENDRIX

Moderately Rock

Guitar I

Verse 1

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heart was way down in a cold cold win-ter storm, — well my dar-lin' where can you

ah

let ring

3 3

G#13 G13

8va

Full Full

be. — Where can you be — ba - by, where can you be. —

ah — Where can you be — ba - by, where can you be. —

Full Full

1 1/2

Verse 2

doop doop doop doop

There were three su-gar walls and a two can-dy cane win-dows, — but the

Full

C# D#9 G# C# F#  
 ser-i-ous mood\_melt-ed ah all those in - sight. — Ev-ery-bod-y's on fire but I'm a snow-in' in a

doop— all those in-sight —

8va ----- 1

Full Full 1/4 1/2 6

6 8 6 8-10 8 13 15 16 15 (15) 13 14 16 11 11 11 9 11 11 9

G# G F#  
 cold bliz - zard, — where are you on this a hot cold sum-mer, where are you on this a hot cold sum-mer.

where are you on this a hot cold sum-mer, where are you on this a hot cold sum-mer.

1/2 1/2

G#13 8va ----- 1 8va ----- 3

Full Full Full Full

13 11 11 10 10 12 10 10 10 9 11 11 13 13 (13) 11 11 13 11 13 (13) 13 13 (13) 13 13 (13) 11

where are you on this a hot cold sum-mer night. —

where are you on this a hot cold sum-mer night. —

Bsus4 B

1/2

Full Full Full Full Full Full

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

\*push 2nd string into 3rd string raising them to proper pitch





C<sup>7</sup> F<sup>7</sup> G<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

scream-in'— yeah yeah yeah...

Detailed description: This system contains the first three measures of the piece. The vocal line starts with 'scream-in'— yeah yeah yeah...'. The guitar part features a complex sequence of chords and a melodic line with triplets and sixteenth notes. The bass line provides a steady accompaniment with chords and a melodic line.

B<sup>7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup> B<sup>7</sup>

Yeah yeah yeah yeah... Hel -

Detailed description: This system contains the next three measures. The vocal line continues with 'Yeah yeah yeah yeah... Hel -'. The guitar part continues with similar chord progressions and melodic patterns. The bass line maintains the accompaniment.

Verse 4  
E<sup>7</sup> A<sup>7</sup> B<sup>7</sup> A<sup>7</sup> B<sup>7</sup>

lo said my shak-ey voice, well how you do-in'. I start to stut-ter

Detailed description: This system contains the final three measures of the piece. The vocal line concludes with 'lo said my shak-ey voice, well how you do-in'. I start to stut-ter'. The guitar part features a melodic line with a 'Full' instruction and various fret numbers. The bass line provides the final accompaniment.

$E_b$  look ah can't (cha)  $F7$  tell I'm a do-in'  $Bb$  fine.  $A_b$  There was my...

Doo ————— Can't you tell I'm do - in'

$\delta va$

$E_b$  ba - by talk-in',  $A_b$  she's way down 'cross the  $Bb$  bor - der, —  $A_b$  she says I'm

fine. ————— ah —————

$\delta va$

Full Full

$A_b$  gon-na hur - ry to ya I've been a fool, and I'm tired of cry - in', —

ah ————— ah —————

$\delta va$

Full Full Full

said I'm tired— Jim - i.

ah ah

6

Full Full

Yes a

A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> G<sup>b</sup>/A<sup>b</sup>

Full Full

E<sup>b</sup>7 long F7 long hot B<sup>b</sup> sum-mer night, as

long long doop doop doop

16 17 14 13 13 14 15 13 15 13 15 13 11 14 11 14 11 13 11

1/4 Full

B $\flat$  as far as my eyes can  
 far as my eyes could see. — But I can a

The first system of the musical score consists of three staves. The top staff is the vocal line in G major (one flat), with lyrics: "as far as my eyes can" and "far as my eyes could see. — But I can a". The middle staff is the piano accompaniment, featuring a steady eighth-note bass line and chords. The bottom staff is the guitar tablature, showing fret numbers for the left hand and a 3/4 time signature.

A $\flat$ 7 feel the heat com-in' on, as my ba-by's get-tin' clos - er. I'm so  
 see — ah —

The second system continues the musical score. The vocal line has lyrics: "feel the heat com-in' on, as my ba-by's get-tin' clos - er. I'm so" and "see — ah —". The piano accompaniment features a consistent eighth-note bass line. The guitar tablature includes a "Full" marking and various fret numbers.

glad that my ba - by's com-in' to res - cue me, (say)  
 ah glad that my ba - by's com-in' to res - cue

The third system concludes the musical score. The vocal line has lyrics: "glad that my ba - by's com-in' to res - cue me, (say)" and "ah glad that my ba - by's com-in' to res - cue". The piano accompaniment and guitar tablature continue with the same rhythmic and harmonic patterns as the previous systems.

A7

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

(Hey) glad that my ba-by's com-in' to res-cue

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with the lyrics "so glad that my ba-by's com-in' to res-cue me. So glad my ba-by's com-in' to res-cue". The second staff is the piano accompaniment, featuring a steady eighth-note pattern. The third staff is the guitar tablature, showing fret numbers for the left hand. The fourth staff is the bass line, with a tremolo effect indicated by "trem." and a dotted line.

me. (Their) com-in' to res - cue (whew) (whew)

glad that my ba - by's com-in' to res - cue. Res - cue res - cue, res - cue, res - cue,

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics "me. (Their) com-in' to res - cue (whew) (whew)". The second staff is the piano accompaniment. The third staff is the guitar tablature. The fourth staff is the bass line, with a tremolo effect indicated by "trem." and a dotted line.

wha'd I say. whew.

res - cue res - cue res - cue me res - cue res - cue res - cue. Fade

The third system of the musical score consists of four staves. The top staff is the vocal line, with lyrics "wha'd I say. whew." and "res - cue res - cue res - cue me res - cue res - cue res - cue. Fade". The second staff is the piano accompaniment. The third staff is the guitar tablature, featuring triplets and sixteenth notes. The fourth staff is the bass line, with a tremolo effect indicated by "trem." and a dotted line.