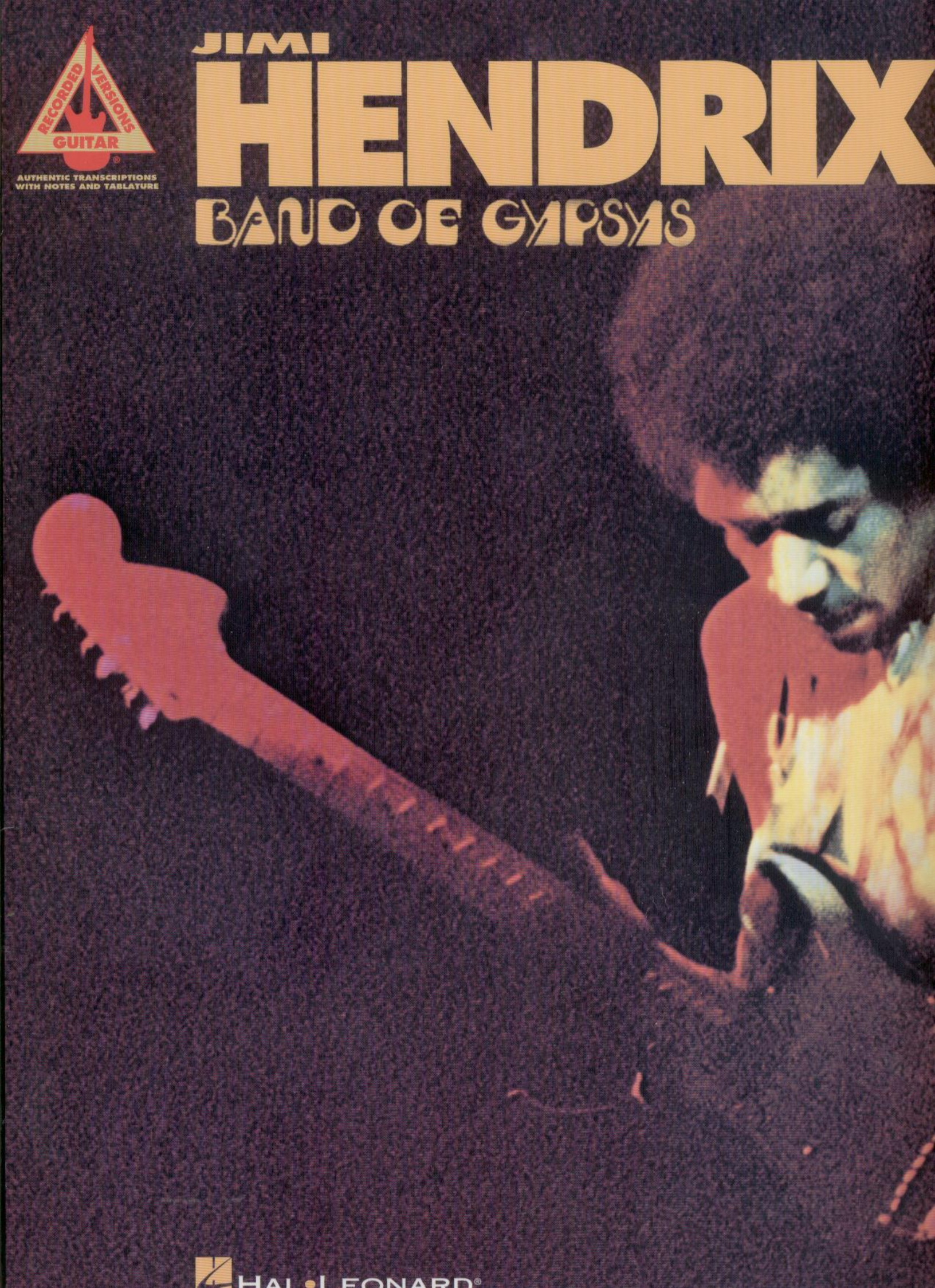
AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

JIMI HENDRIX

BAND OF GYPSYS



HAL LEONARD®

Who Knows

Words and Music by Jimi Hendrix

Tune Down 1 Whole Step:

① = D ④ = C

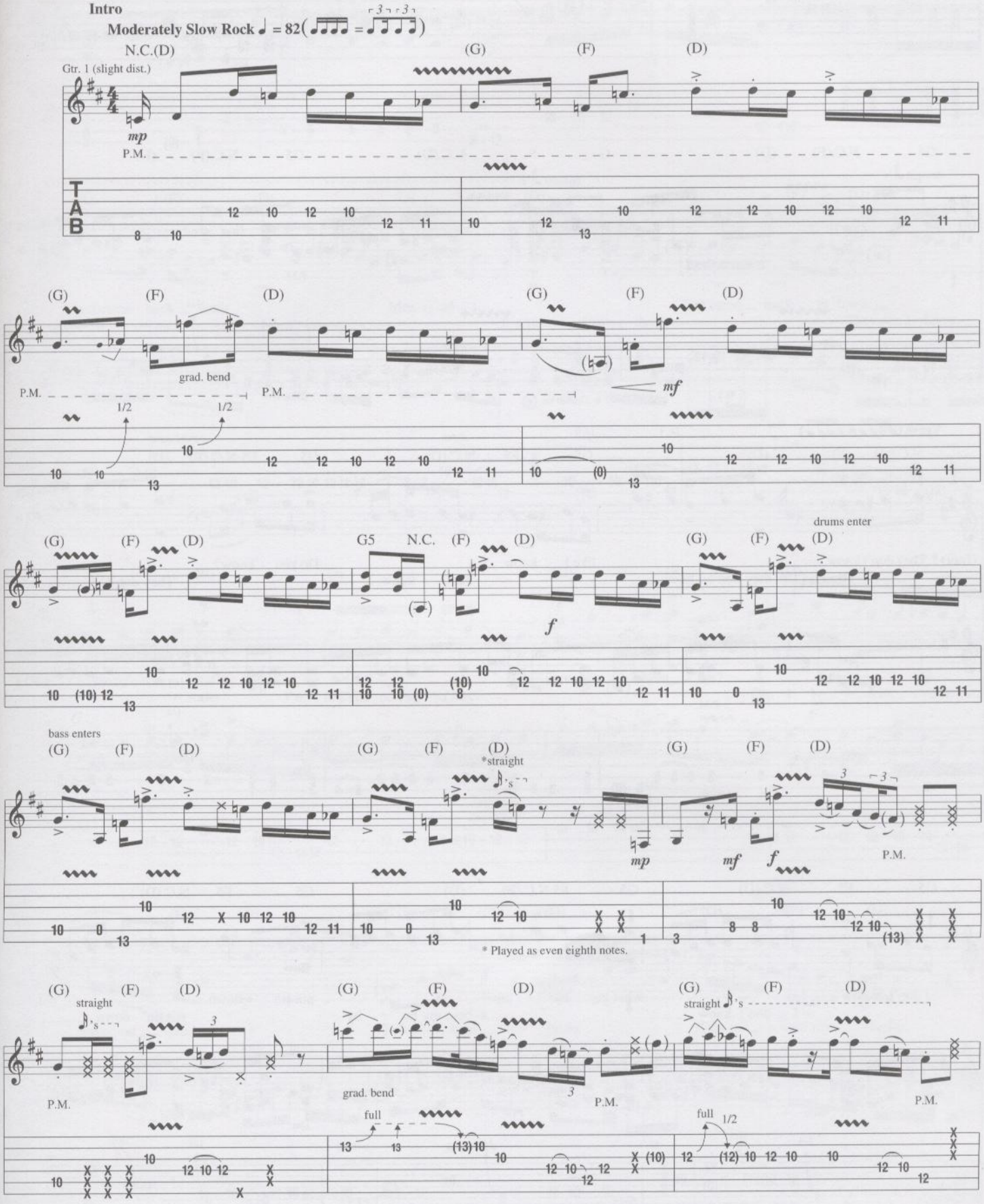
② = A ⑤ = G

③ = F ⑥ = D

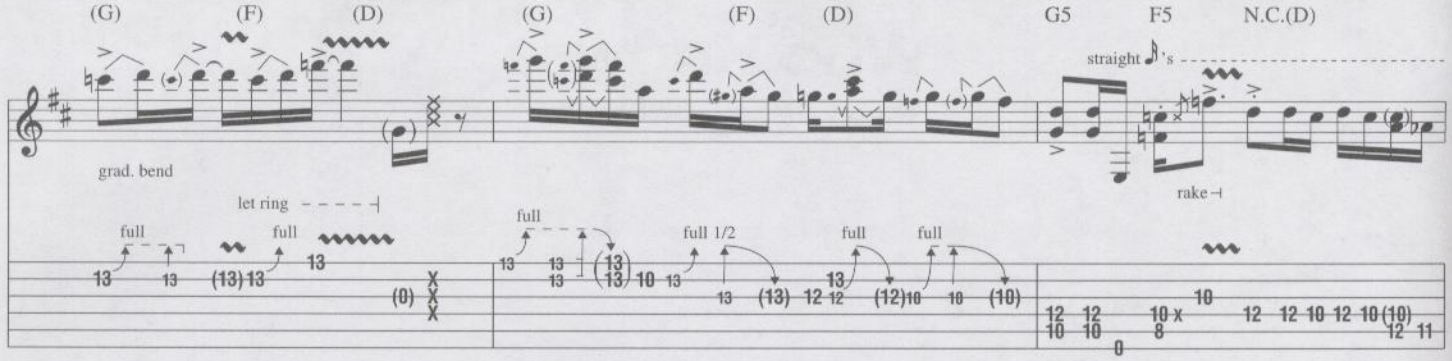
Spoken: "The Fillmore is proud to welcome back some old friends with a brand new name... A Band of Gypsys!"

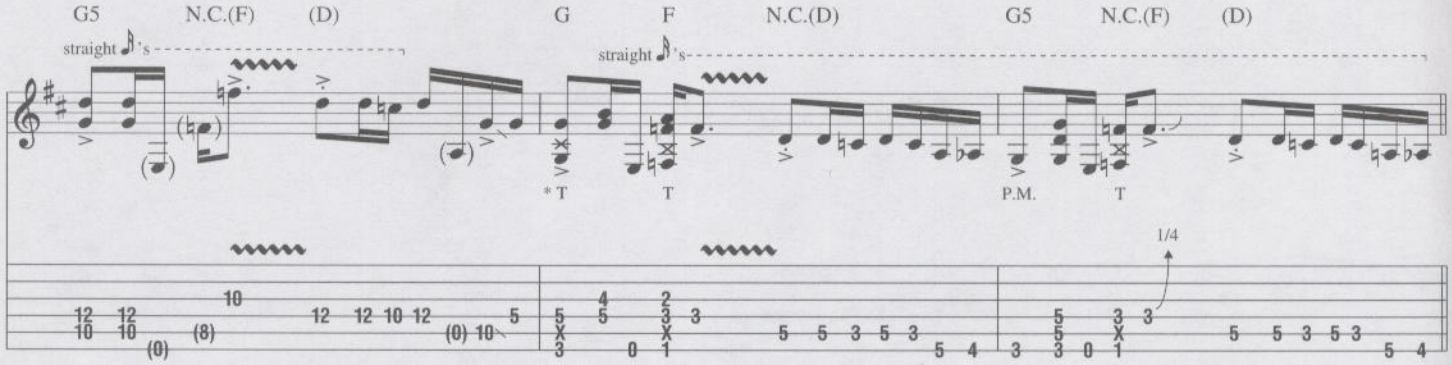
Intro

Moderately Slow Rock ♩ = 82 (♫ = ♫)



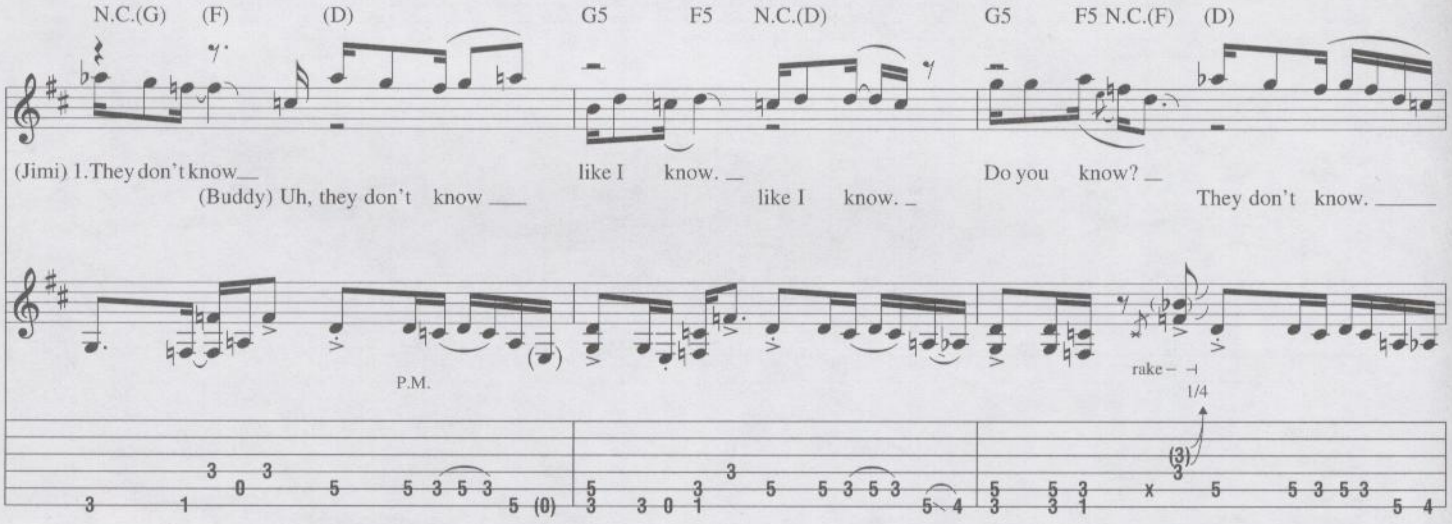
Copyright © 1970, 1975 by EXPERIENCE HENDRIX, L.L.C.
All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.
All Rights Reserved

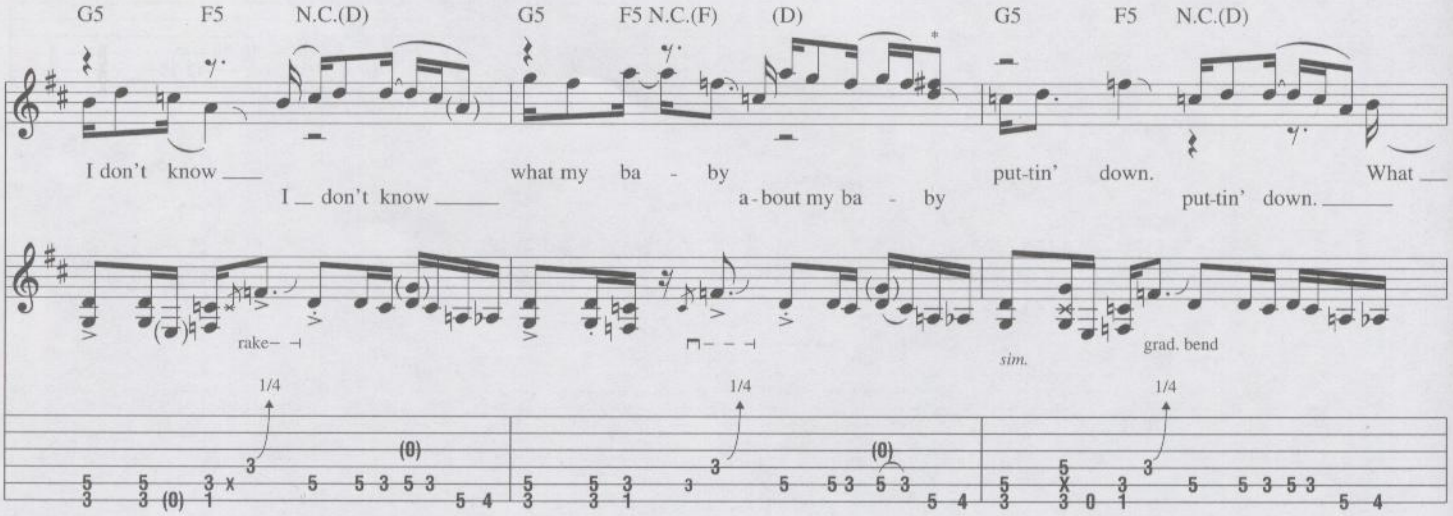




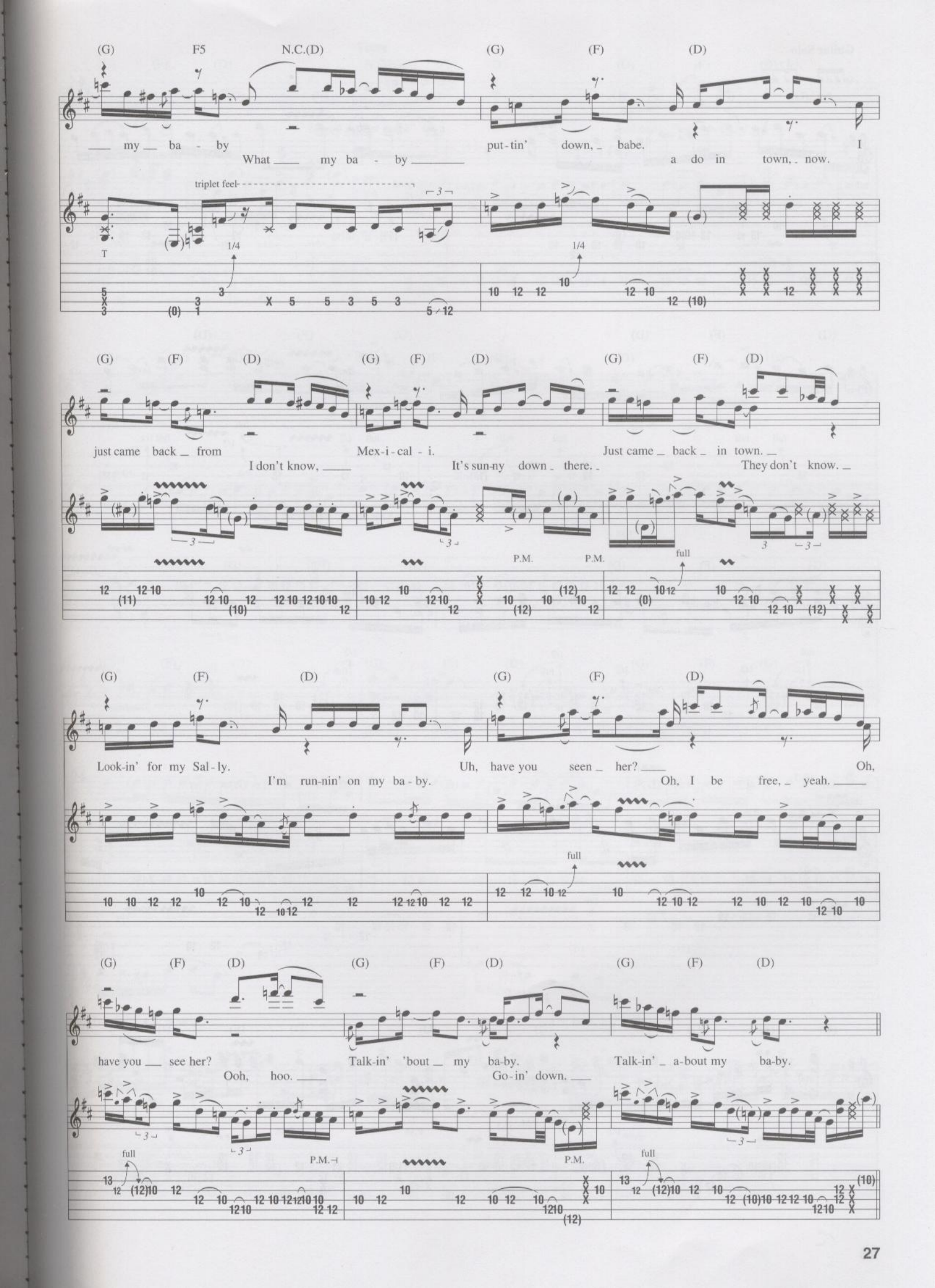
* T = Thumb on 6

Verse (♩♩♩♩ = ♩♩♩♩)

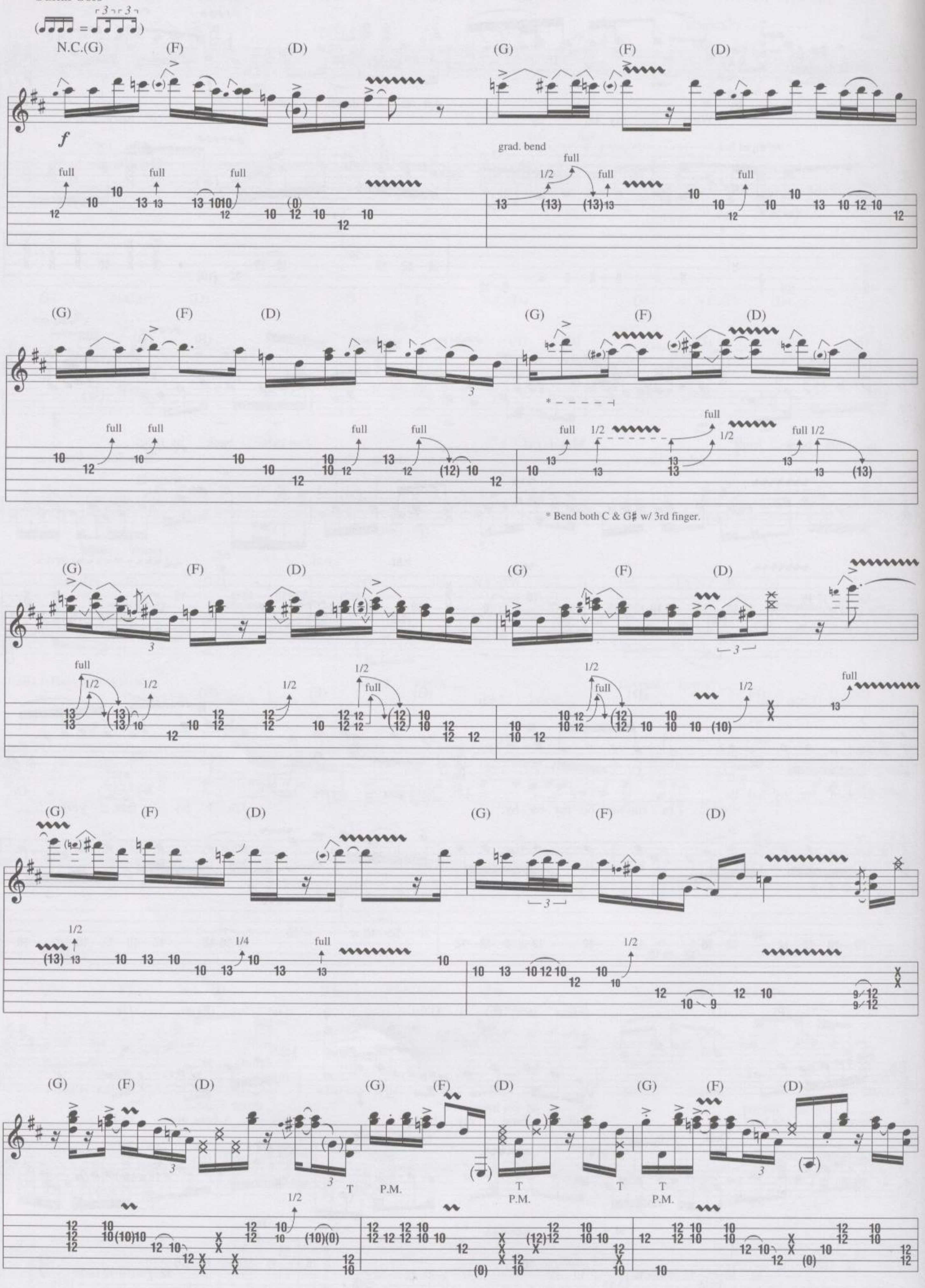


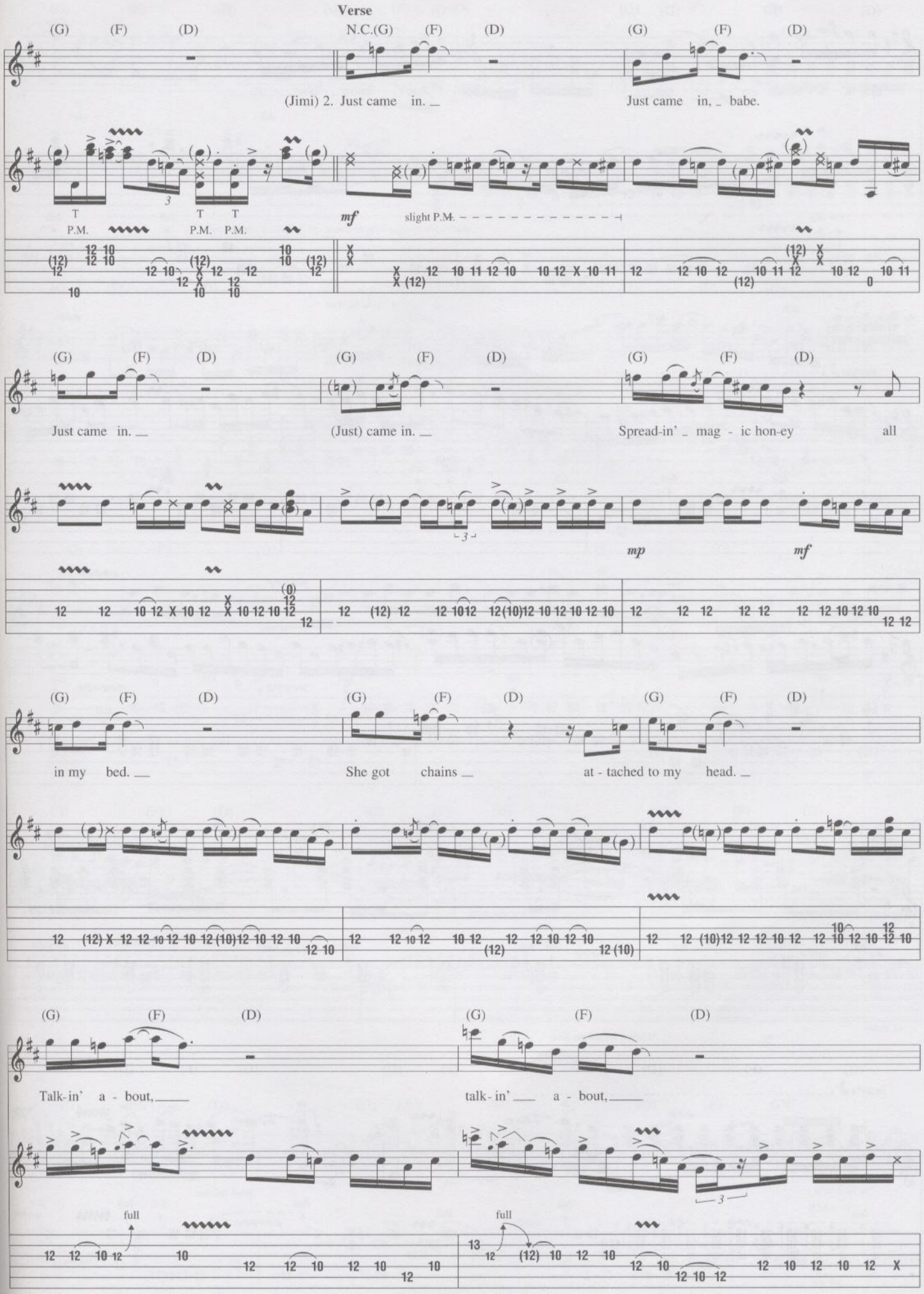


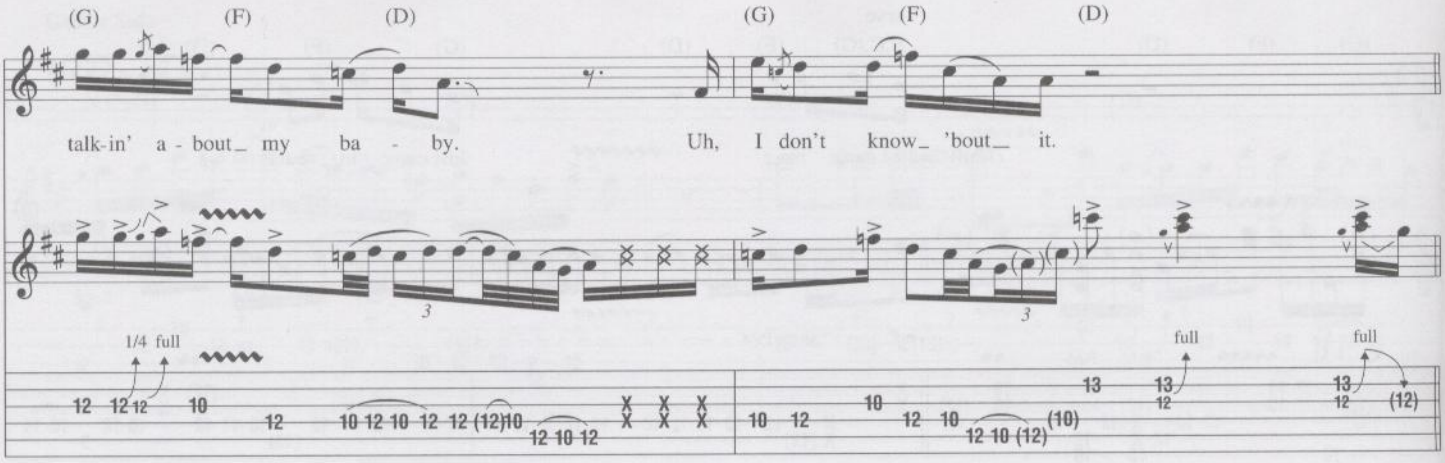
* Buddy's vocal is joined briefly by Billy Cox.


(G) F5 N.C.(D) (G) (F) (D)
my ba - by put - tin' down, babe. I
What my ba - by a do in town, now.
triplet feel
T
1/4
1/4
(G) (F) (D) (G) (F) (D) (G) (F) (D)
just came back from Mex - i - cal - i. Just came back in town.
I don't know, It's sun-ny down there. They don't know.
P.M. P.M.
full
(G) (F) (D) (G) (F) (D)
Look-in' for my Sal - ly. Uh, have you seen her? Oh,
I'm run-nin' on my ba - by. Oh, I be free, yeah.
full
(G) (F) (D) (G) (F) (D) (G) (F) (D)
have you see her? Talk-in' 'bout my ba-by. Talk-in' a-bout my ba-by.
Ooh, hoo. Go - in' down.
full
P.M.
P.M.
full

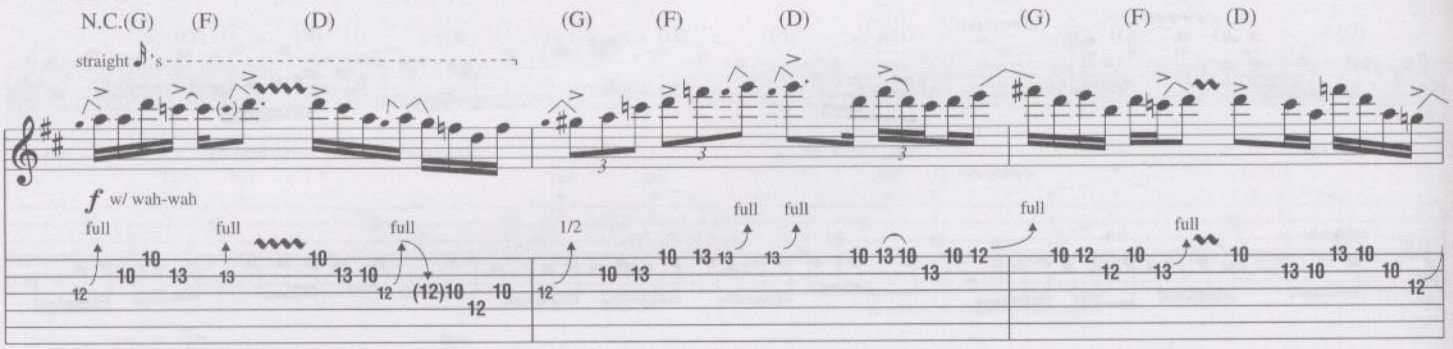
Guitar Solo

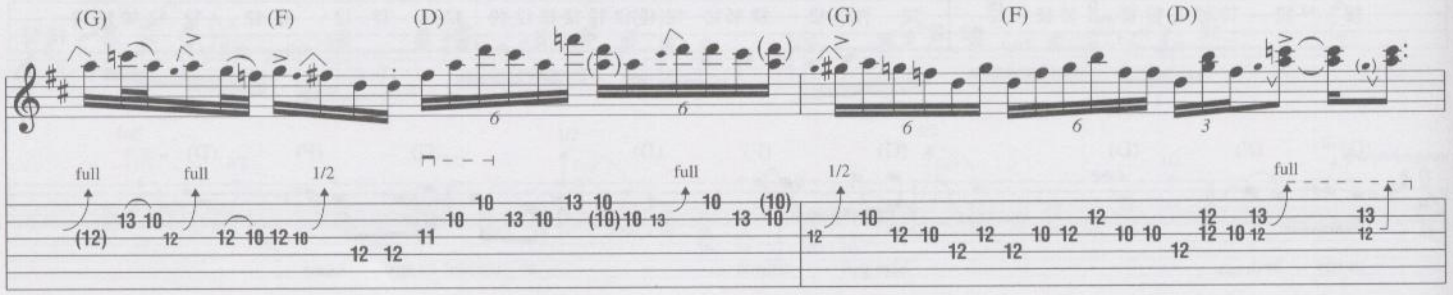


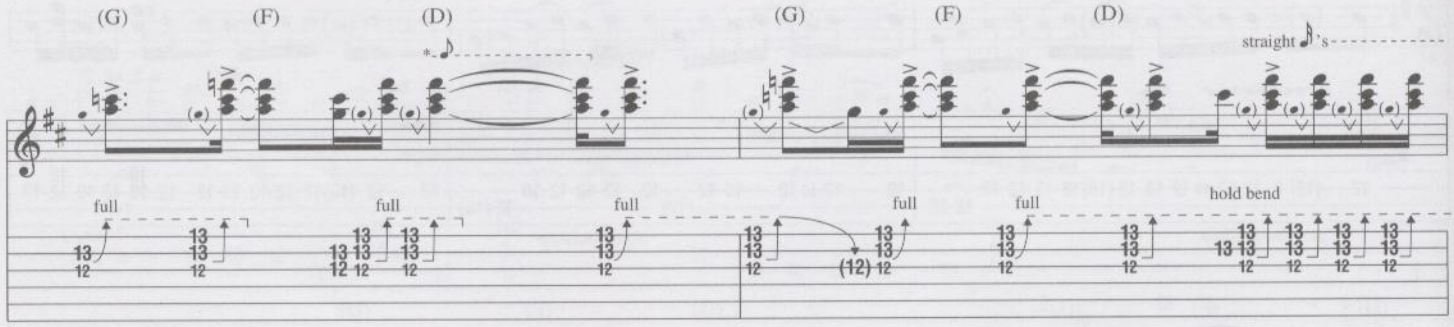

Verse
(G) (F) (D) N.C.(G) (F) (D) (G) (F) (D)
(Jimi) 2. Just came in. Just came in, babe.
T P.M. T P.M. T P.M.
mf
slight P.M.
(G) (F) (D) (G) (F) (D) (G) (F) (D)
Just came in. (Just) came in. Spread-in' mag - ic hon-ey all
mp
mf
(G) (F) (D) (G) (F) (D) (G) (F) (D)
in my bed. She got chains at - tached to my head.
(G) (F) (D) (G) (F) (D)
Talk-in' a - bout, talk- in' a - bout,
full
full



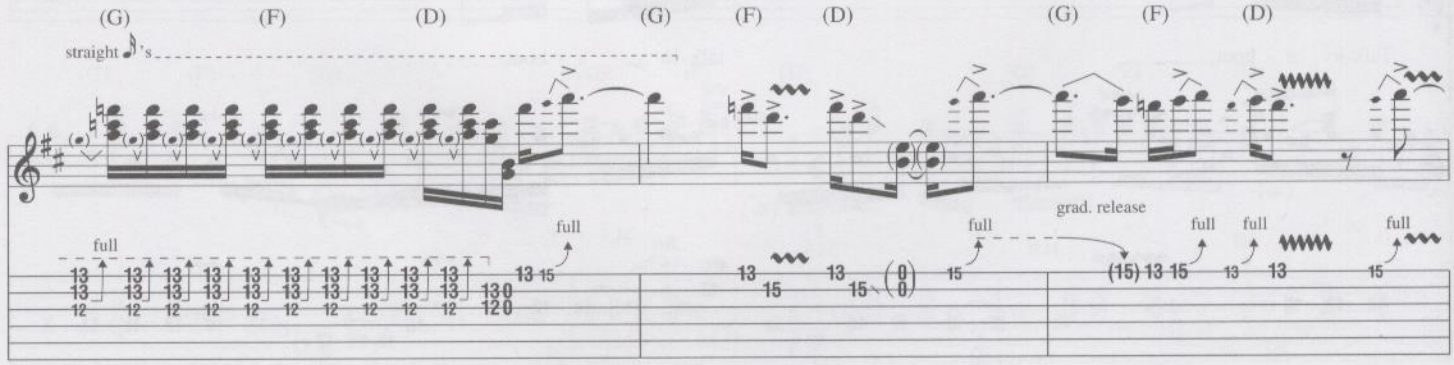
Guitar Solo

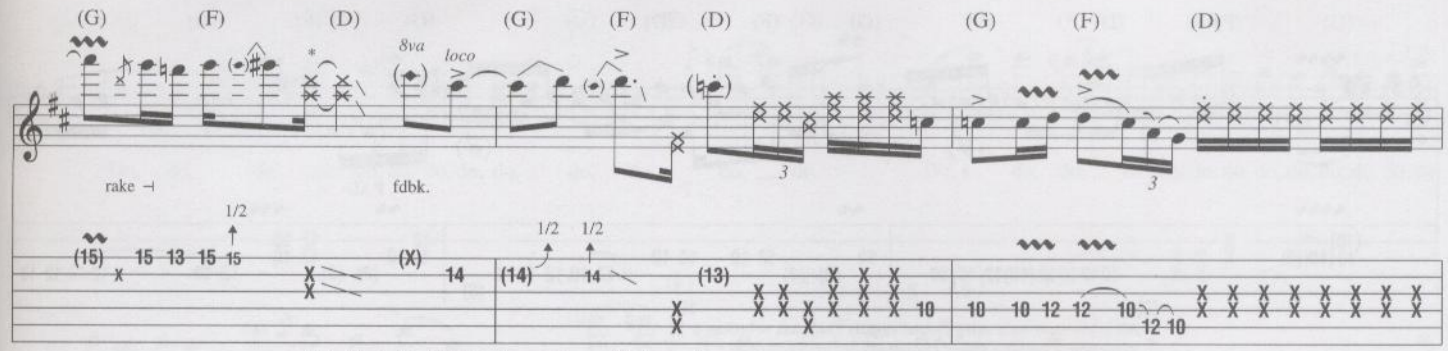




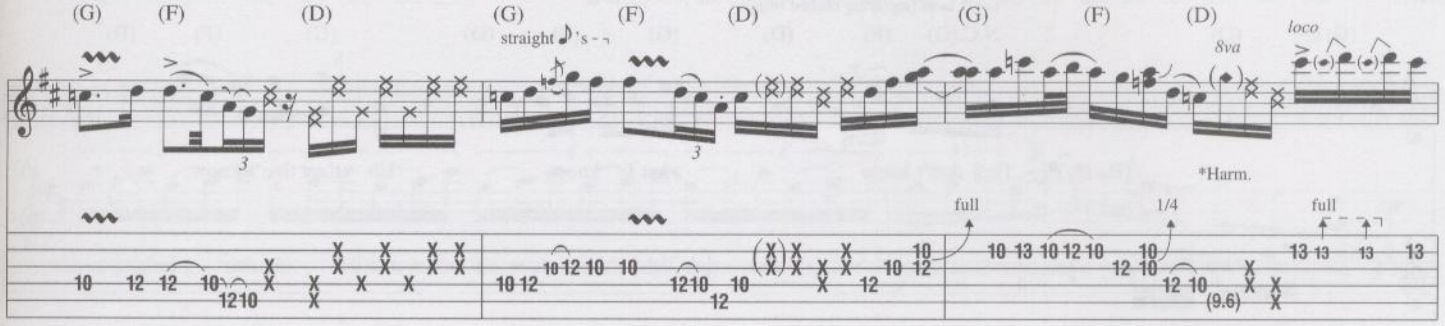


*Played behind the beat.

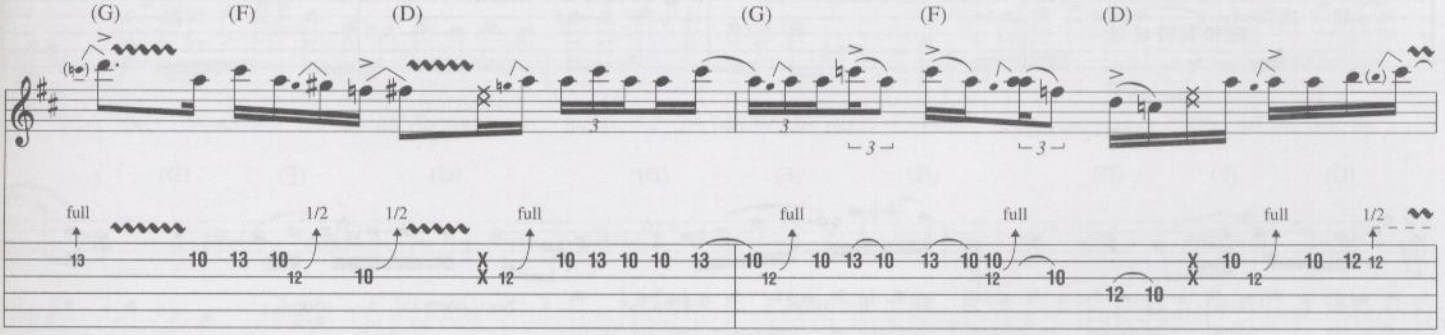


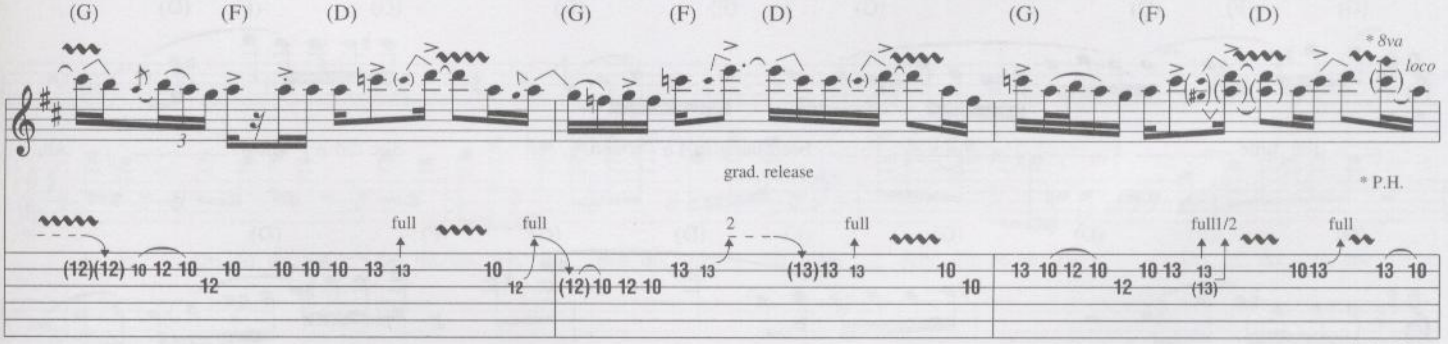


* Jimi breaks his high E str. here and goes slightly out of tune.

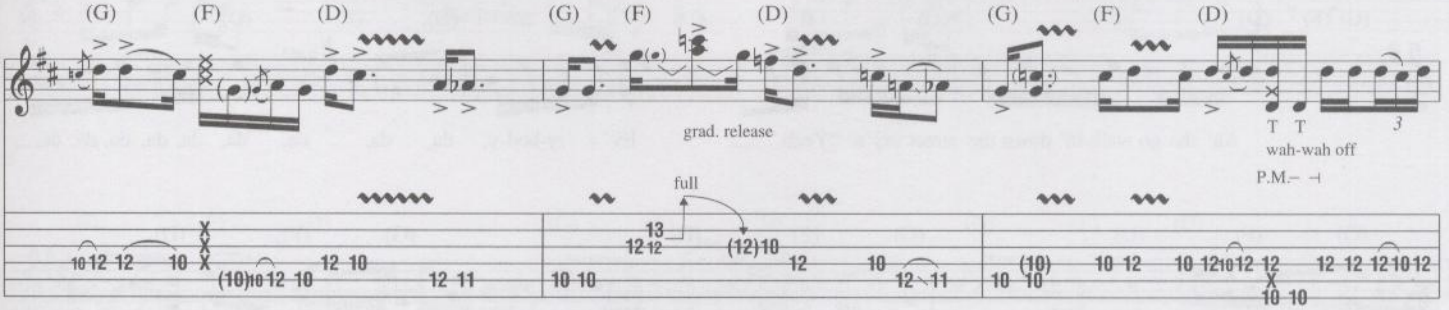


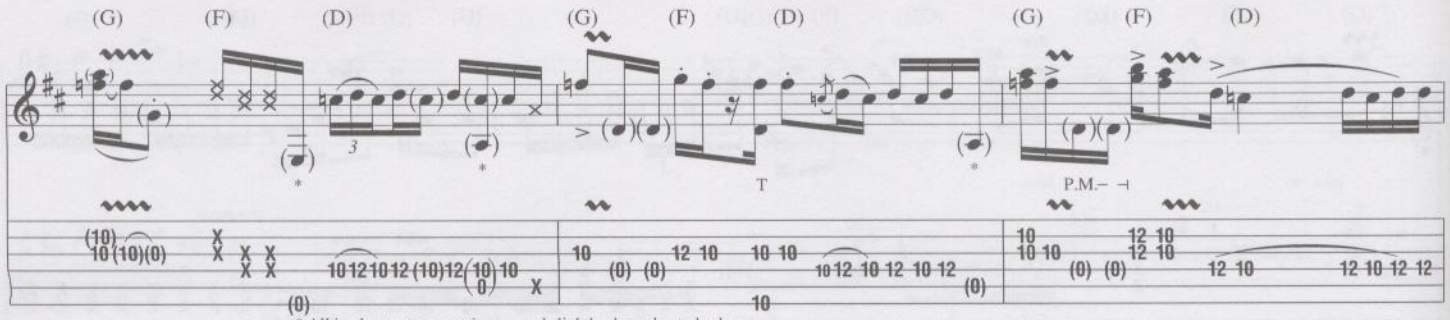
*Harm. is found between the 9th & 10th frets.





pitch: G

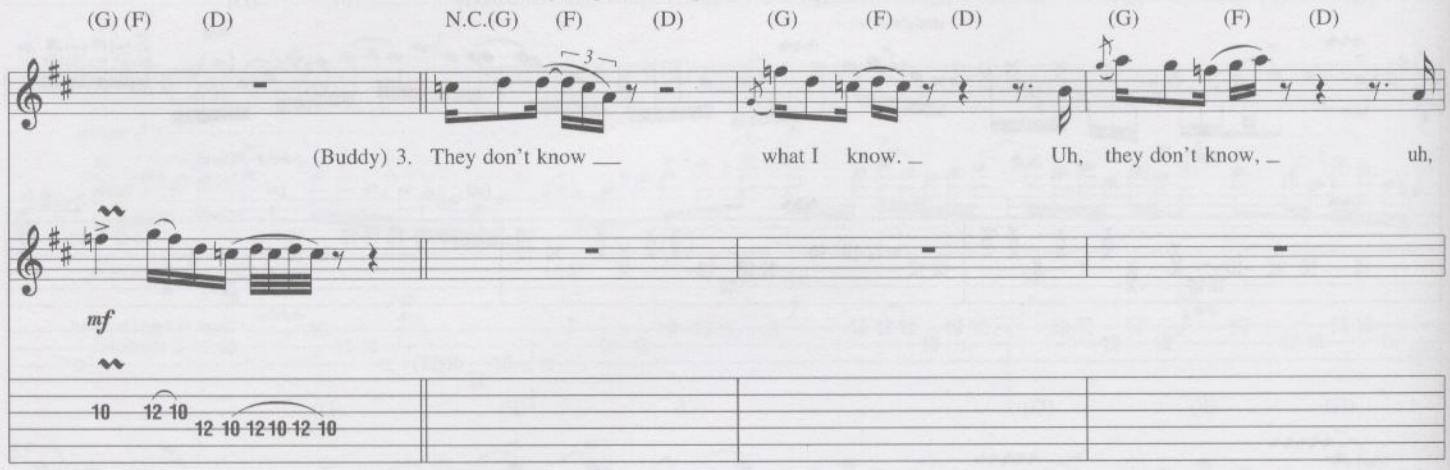


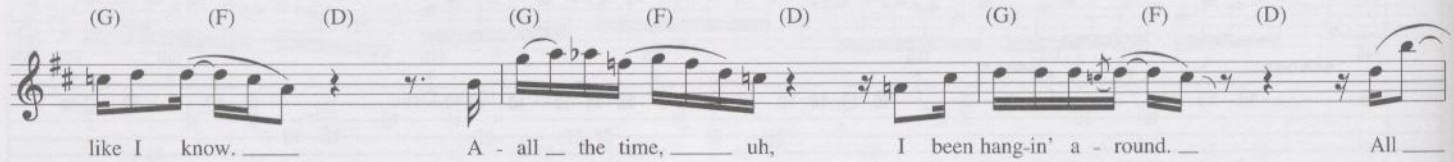


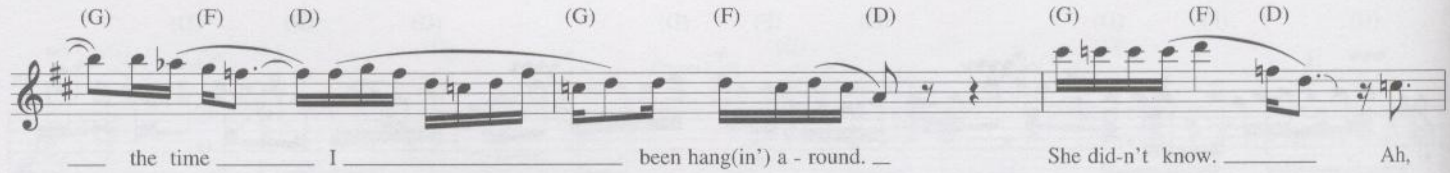
* All inadvertent open strings sound slightly sharp due to broken string which causes a loss of tension against tremolo bridge.

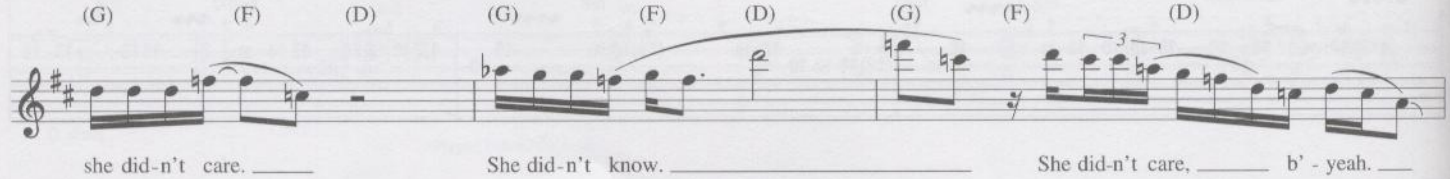
Verse

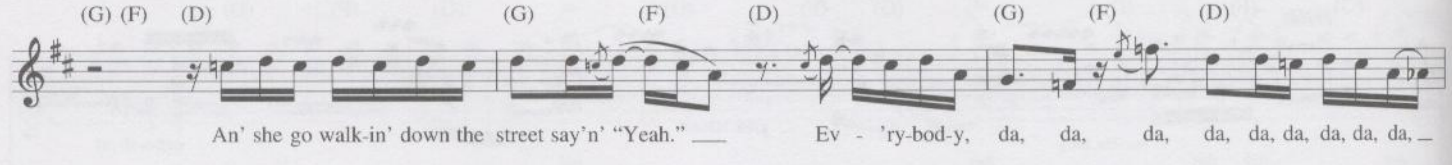
Gtr. 1 tacet (replacing broken string)

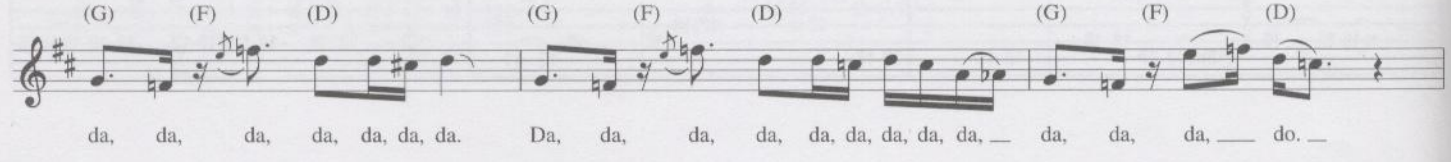


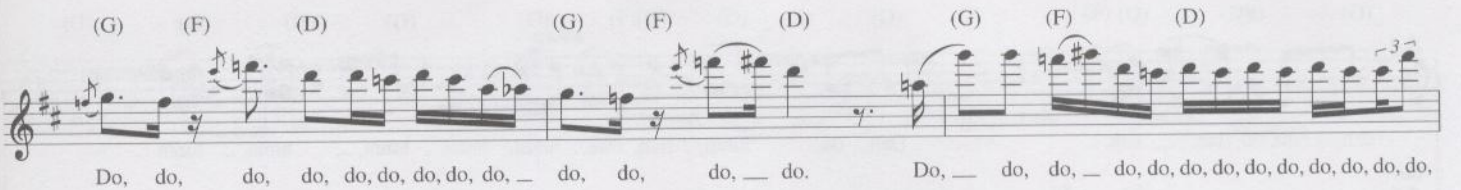


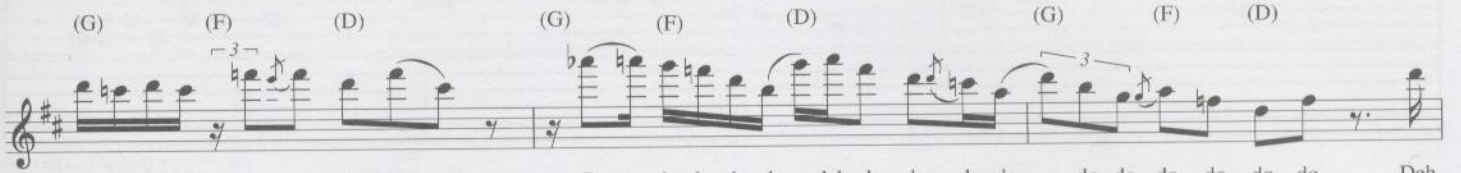


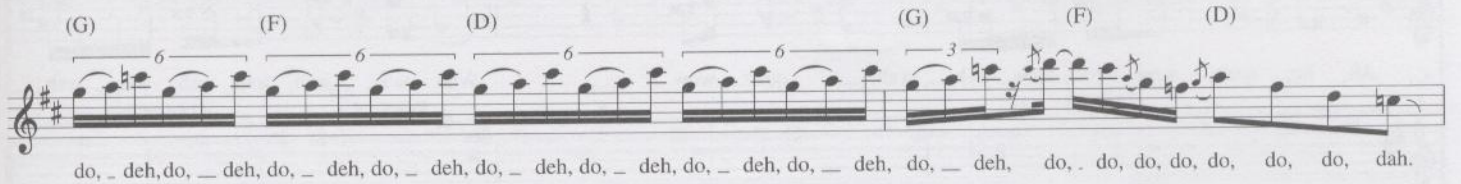


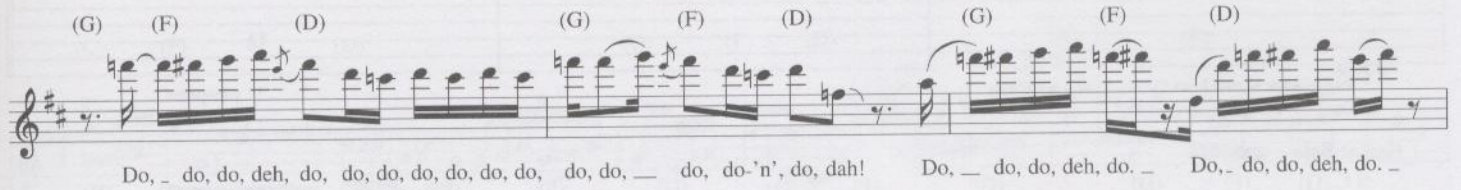


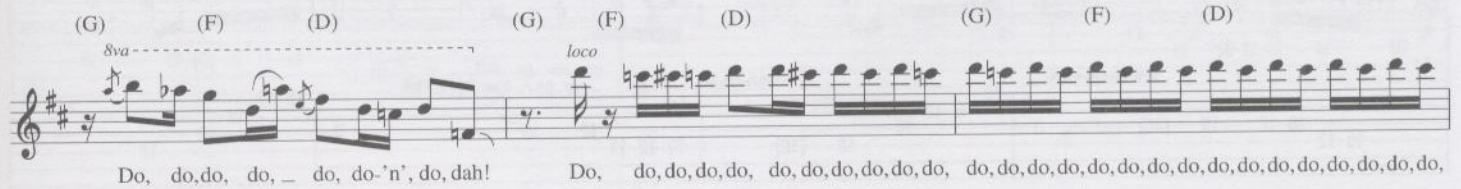


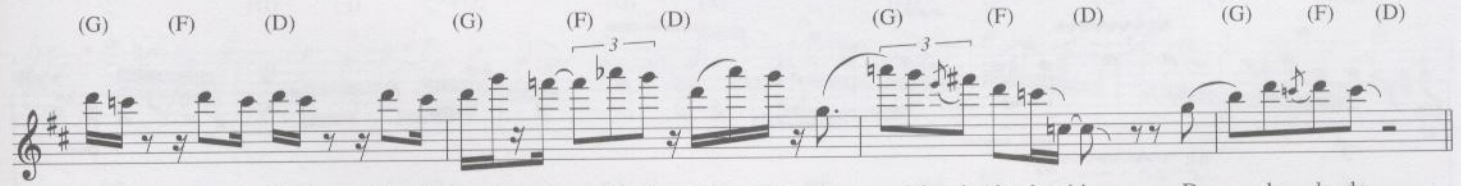

(G) (F) (D) (G) (F) (D) (G) (F) (D)
Do, do, do, do, do, do, do, do, do, do, do, do, do, Do, do, do, do, do, do, do, do, do, do, do, do, do, do,


(G) (F) (D) (G) (F) (D) (G) (F) (D)
do, do, do, do, do, do, do, do. Do, do, do, do, do, dah, do, do, do, do, do, do, do, do, do, do. Deh,

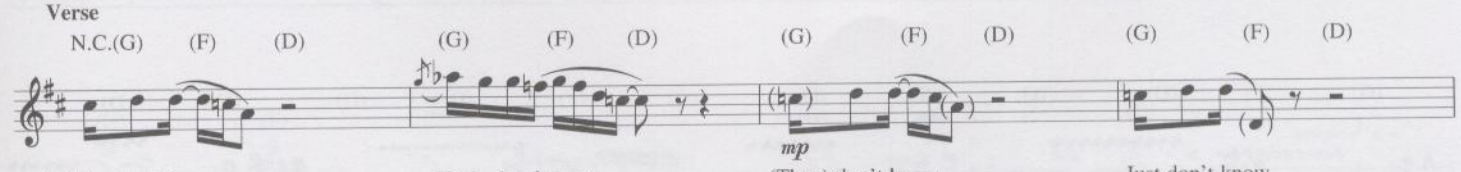

(G) (F) (D) (G) (F) (D)
do, deh, do, deh, do, deh, do, deh, do, deh, do, deh, do, deh, do, deh, do, deh, do, do, do, do, do, do, do, dah.

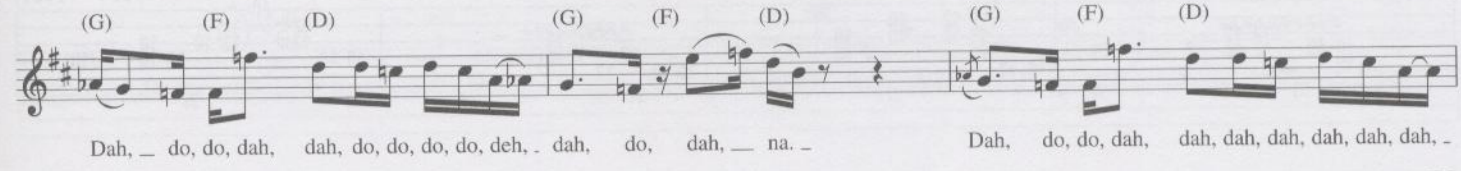

(G) (F) (D) (G) (F) (D) (G) (F) (D)
Do, do, do, deh, do, do, do, do, do, do, do, do, do, do, do, do-'n', do, dah! Do, do, do, deh, do. Do, do, do, deh, do.

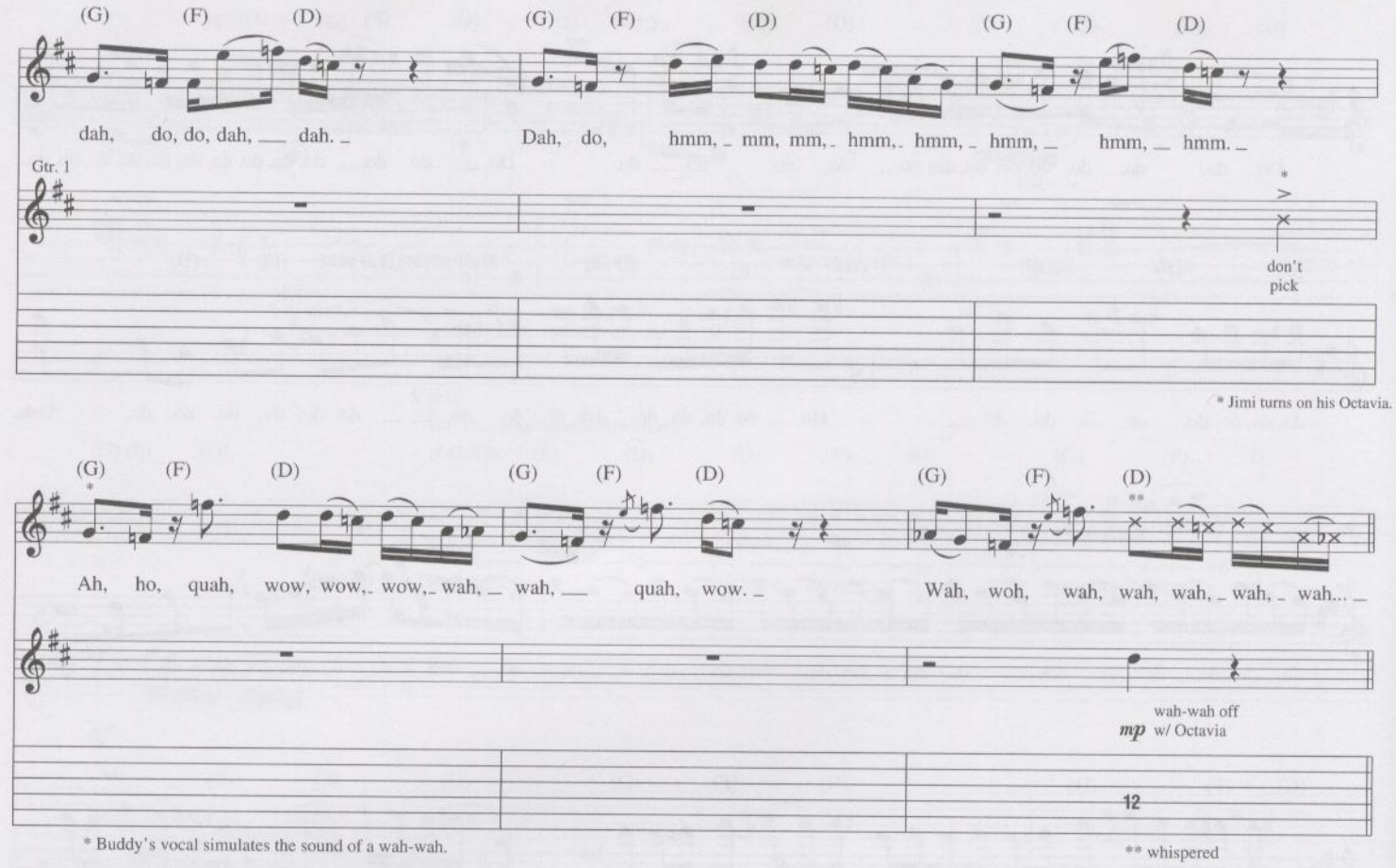

(G) (F) (D) (G) (F) (D) (G) (F) (D)
8va
loco
Do, do, do, do, do-'n', do, dah! Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do,


(G) (F) (D) (G) (F) (D) (G) (F) (D) (G) (F) (D)
do, do. Do, do, do, do. Do, do, do, deh, do, deh, do, deh, do, do, deh, do, do, do, ah! Do, do, do, do.

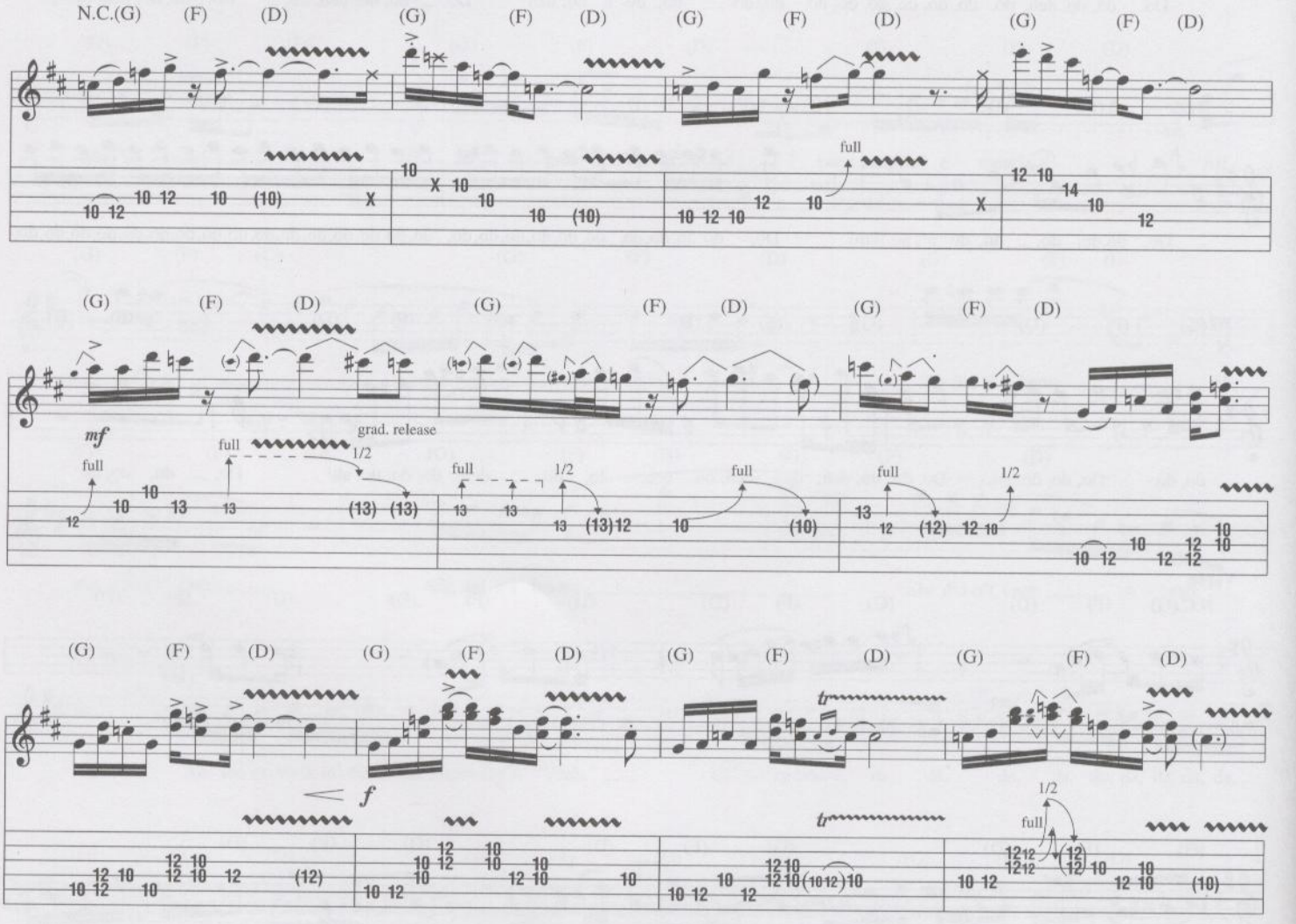
Verse

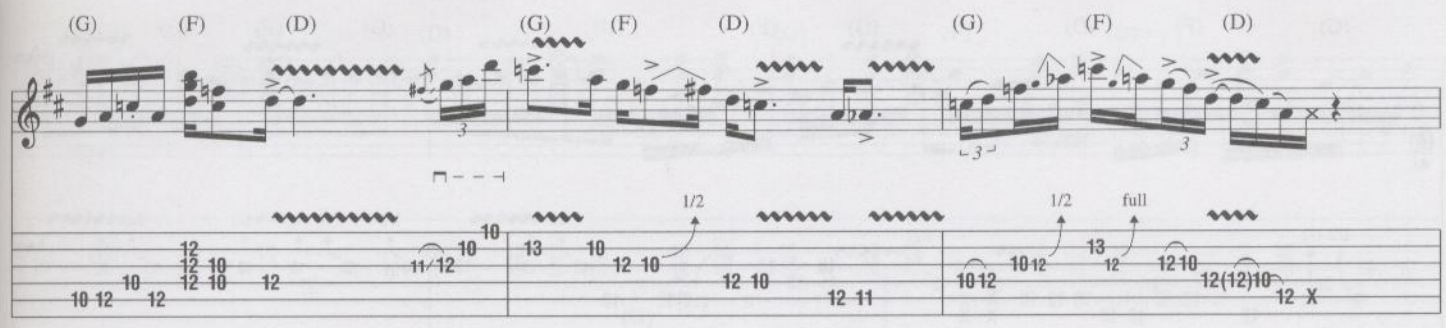

N.C.(G) (F) (D) (G) (F) (D) (G) (F) (D) (G) (F) (D)
mp
4. They don't know. No-bod-y knows. (They) don't know. Just don't know.

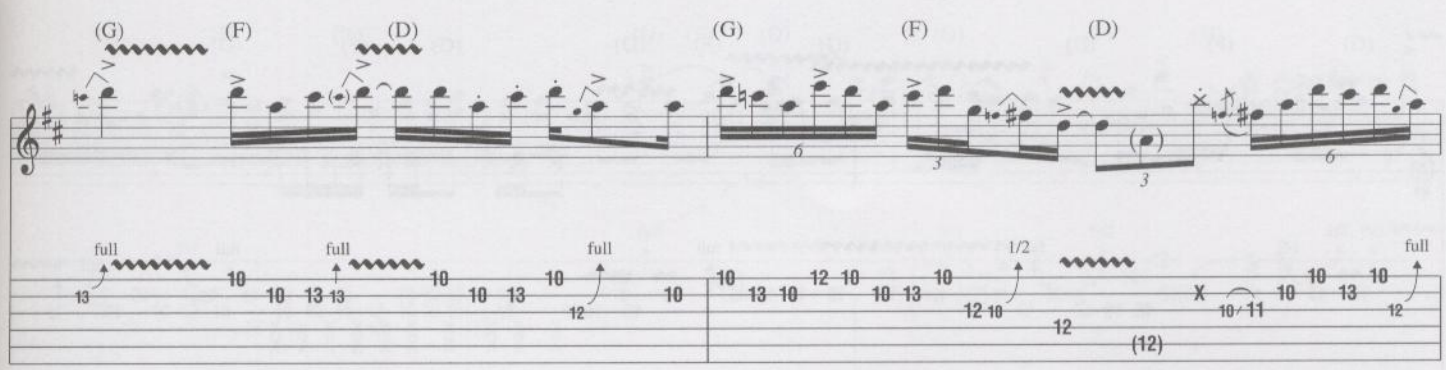

(G) (F) (D) (G) (F) (D) (G) (F) (D)
Dah, do, do, dah, dah, do, do, do, do, deh, dah, do, dah, na. Dah, do, do, dah, dah, dah, dah, dah, dah, dah,

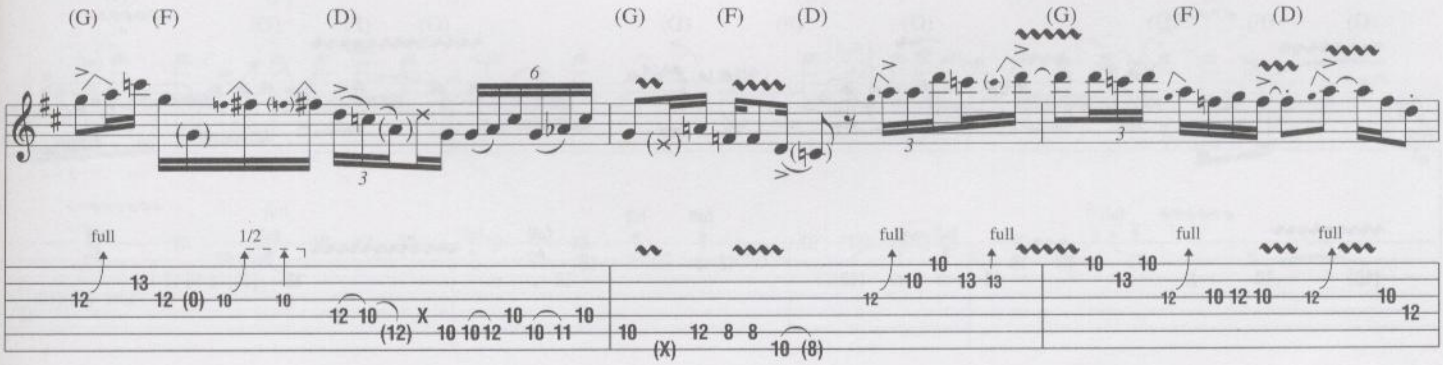

(G) (F) (D) (G) (F) (D) (G) (F) (D)
dah, do, do, dah, dah. Dah, do, hmm, mm, mm, hmm, hmm, hmm, hmm. hmm.
Gtr. 1
don't pick
* Jimi turns on his Octavia.
(G) (F) (D) (G) (F) (D) (G) (F) (D)
Ah, ho, quah, wow, wow, wow, wah, wah, quah, wow. Wah, woh, wah, wah, wah, wah, wah... wah-wah off w/ Octavia
mp
* Buddy's vocal simulates the sound of a wah-wah.
** whispered

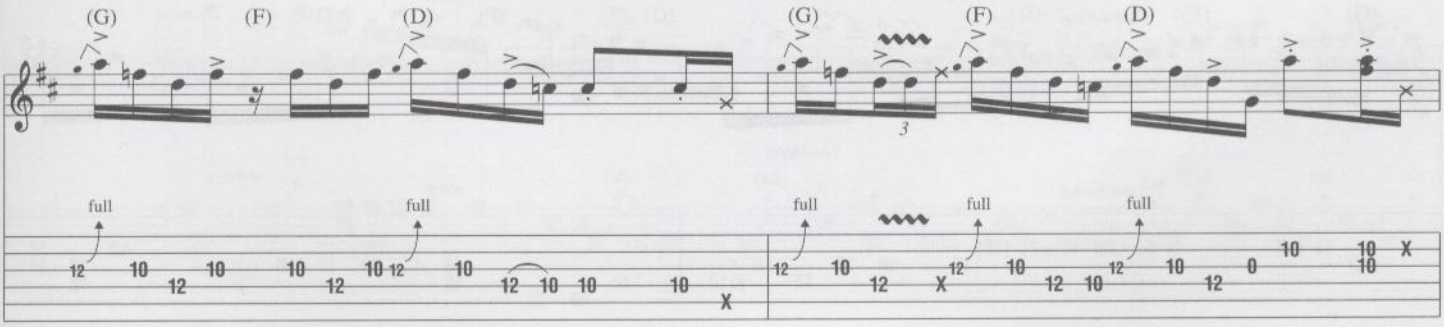
Guitar Solo

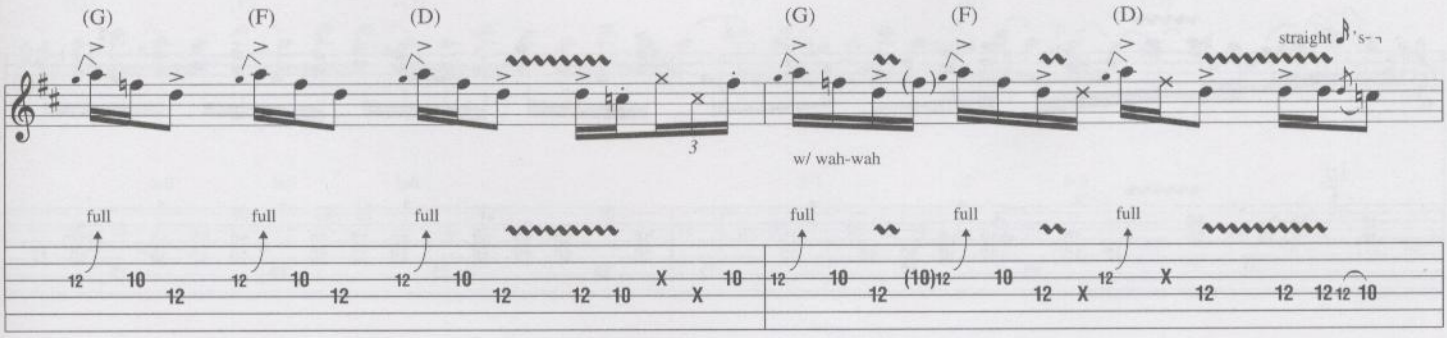

N.C.(G) (F) (D) (G) (F) (D) (G) (F) (D) (G) (F) (D)
full
(G) (F) (D) (G) (F) (D) (G) (F) (D)
mf
full
grad. release
1/2
full
1/2
full
full
1/2
(G) (F) (D) (G) (F) (D) (G) (F) (D) (G) (F) (D)
f
tr
tr
1/2
full

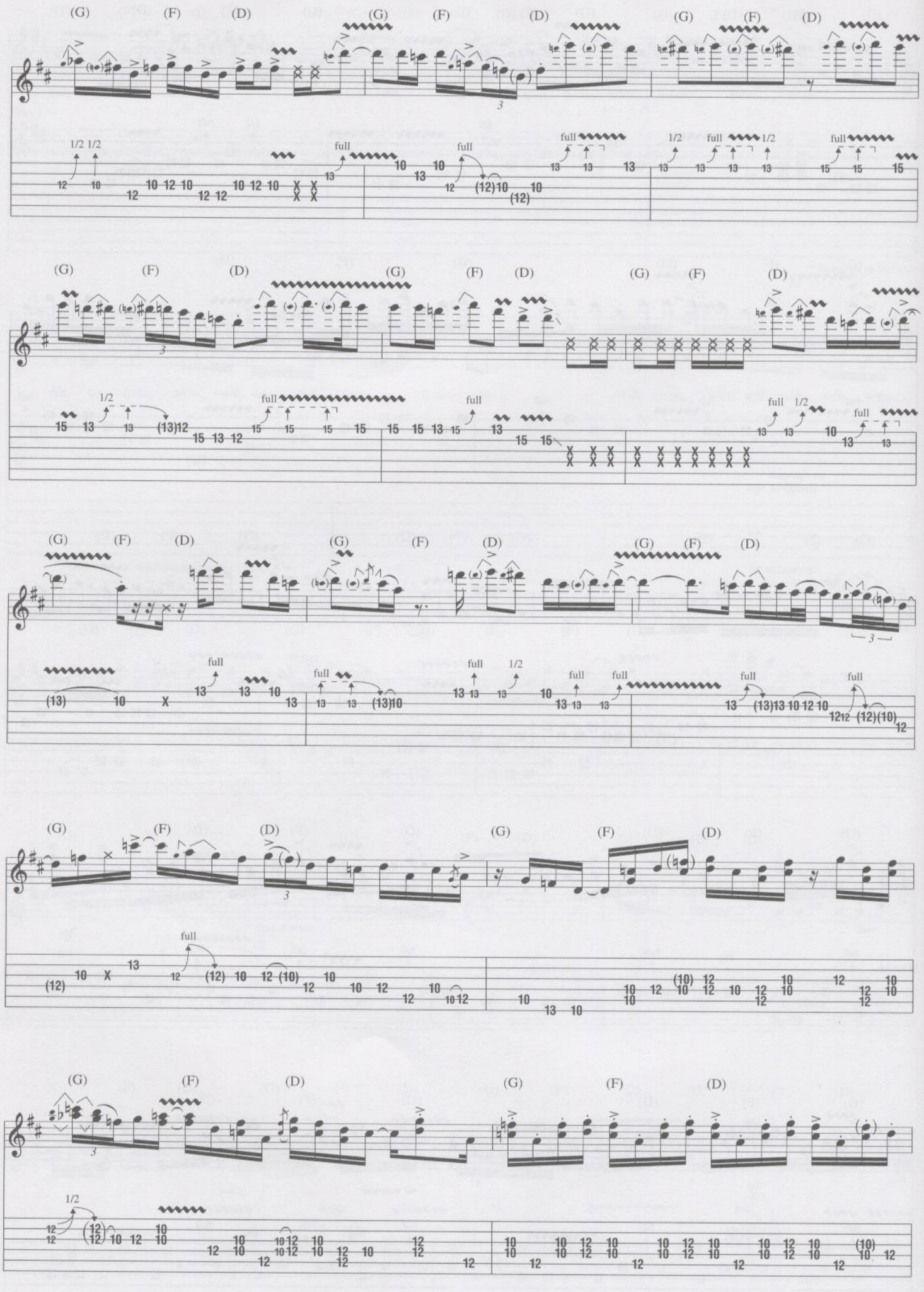

(G) (F) (D) (G) (F) (D) (G) (F) (D)
1/2
1/2 full

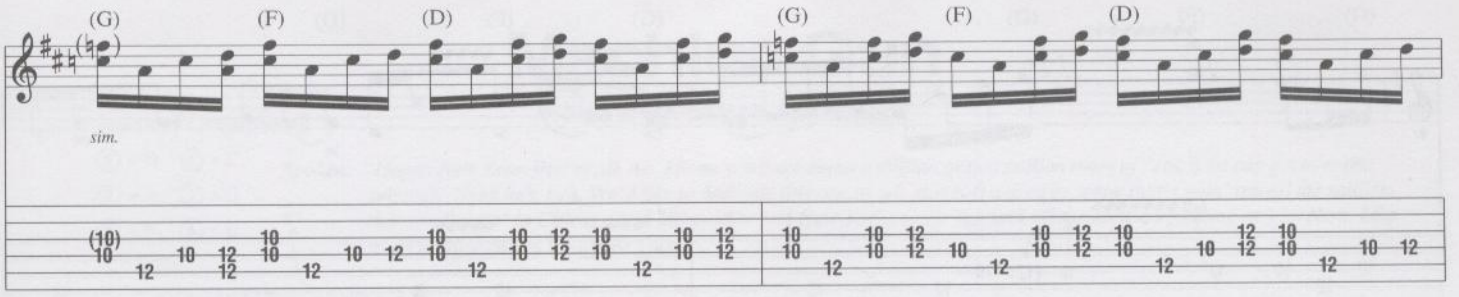

(G) (F) (D) (G) (F) (D)
full full full
1/2 full

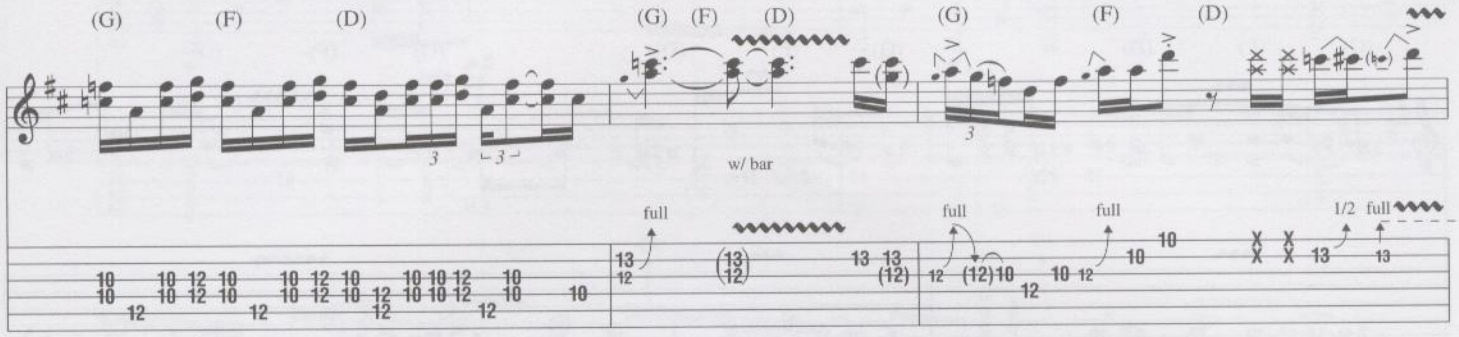

(G) (F) (D) (G) (F) (D) (G) (F) (D)
full 1/2
full full full full

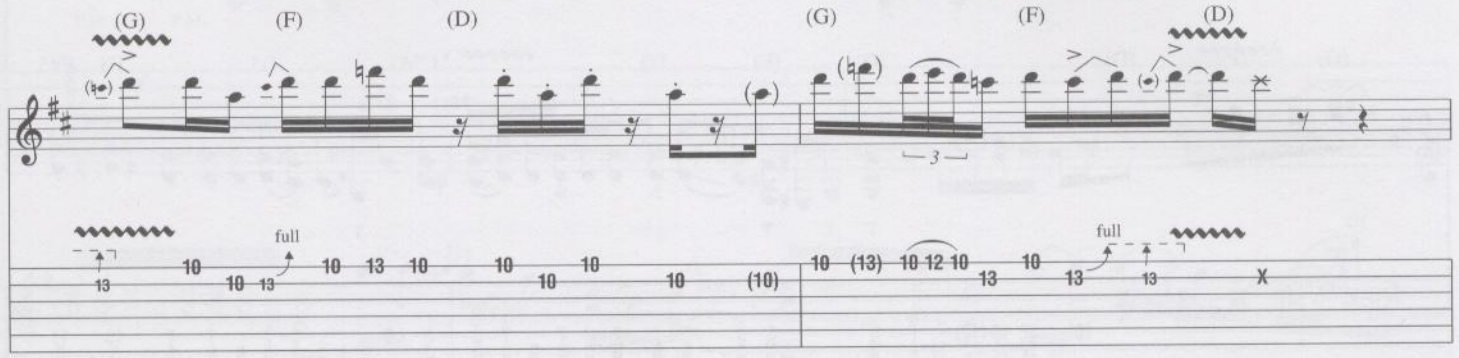

(G) (F) (D) (G) (F) (D)
full full full full full

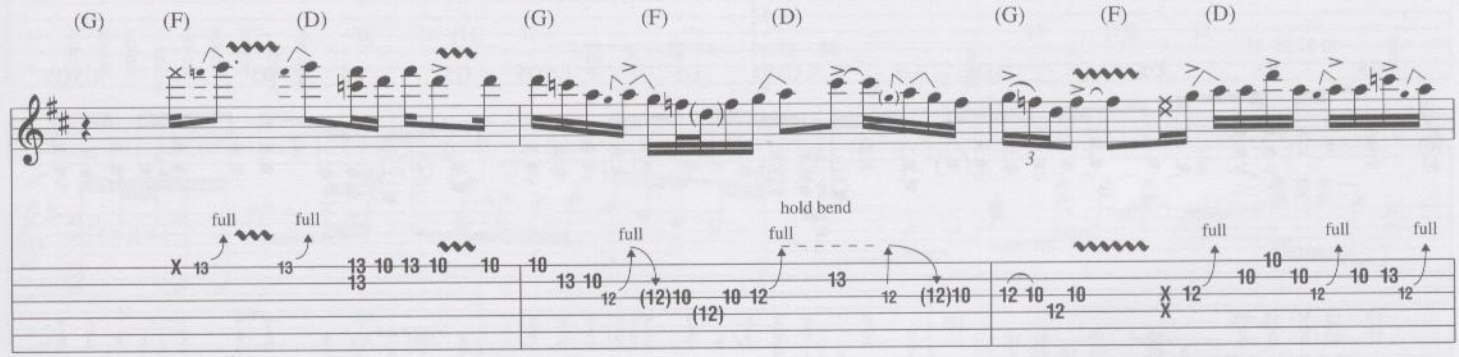

(G) (F) (D) (G) (F) (D)
straight ♪'s
w/ wah-wah
full full full full full full

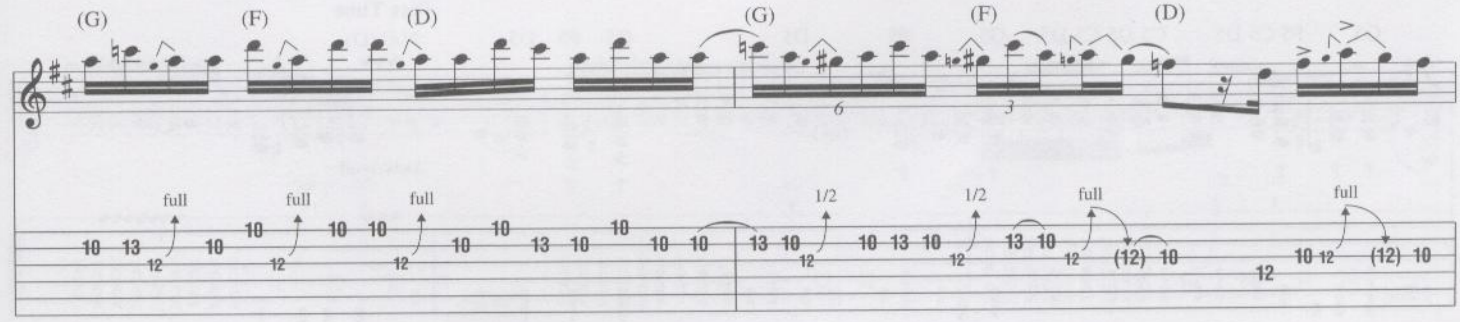

(G) (F) (D) (G) (F) (D) (G) (F) (D)
1/2 1/2 full full full 1/2 full 1/2 full
(G) (F) (D) (G) (F) (D) (G) (F) (D)
1/2 full full full 1/2 full
(G) (F) (D) (G) (F) (D) (G) (F) (D)
full full full full full
(G) (F) (D) (G) (F) (D)
full full
(G) (F) (D) (G) (F) (D)
full

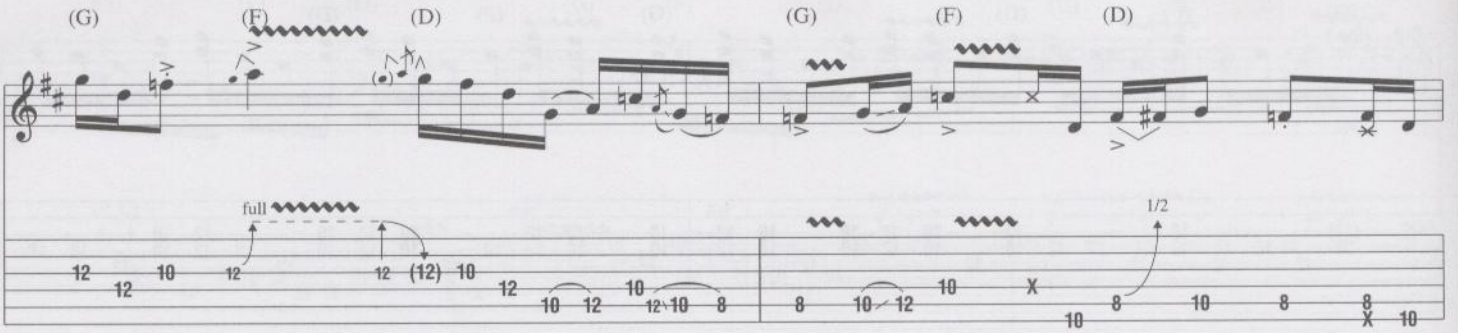

(G) (F) (D) (G) (F) (D)
sim.

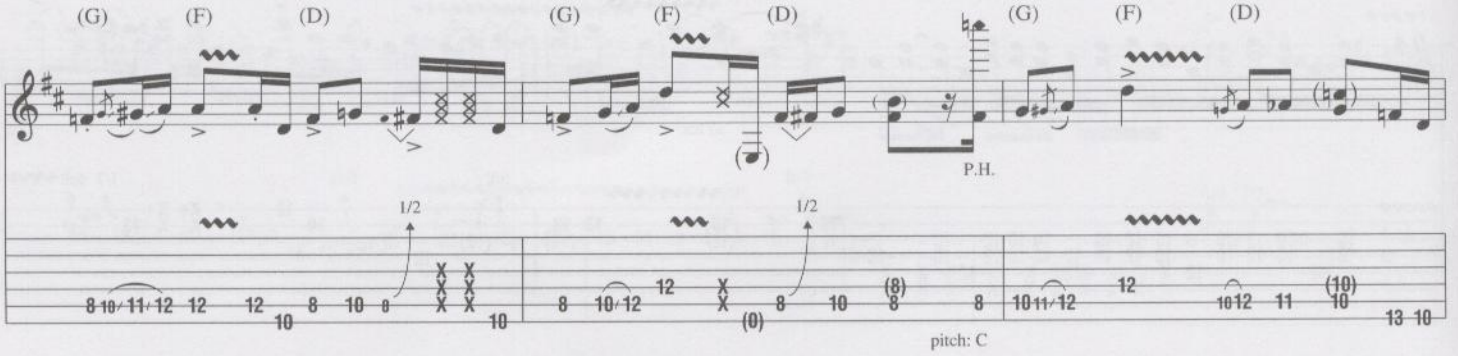

(G) (F) (D) (G) (F) (D) (G) (F) (D)
w/ bar
full
full
full
1/2 full

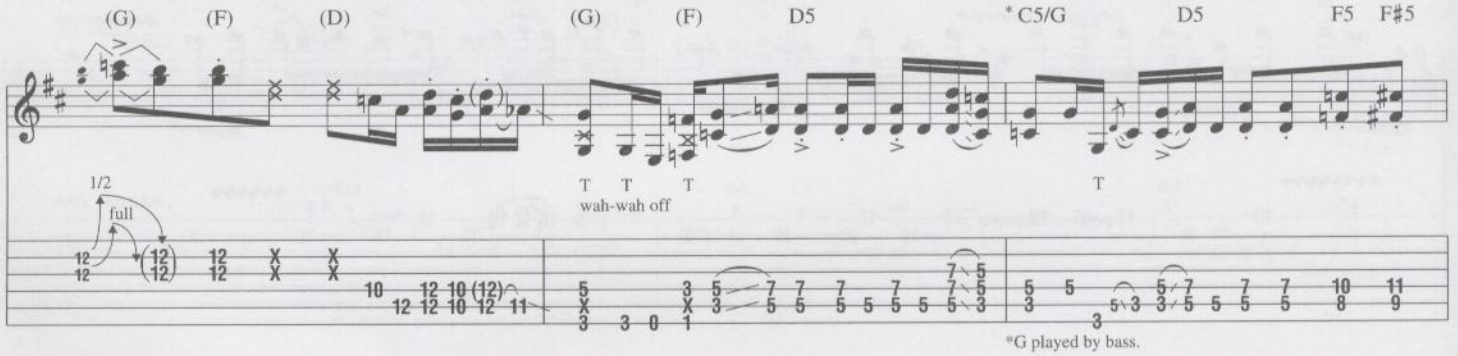

(G) (F) (D) (G) (F) (D)
full
full

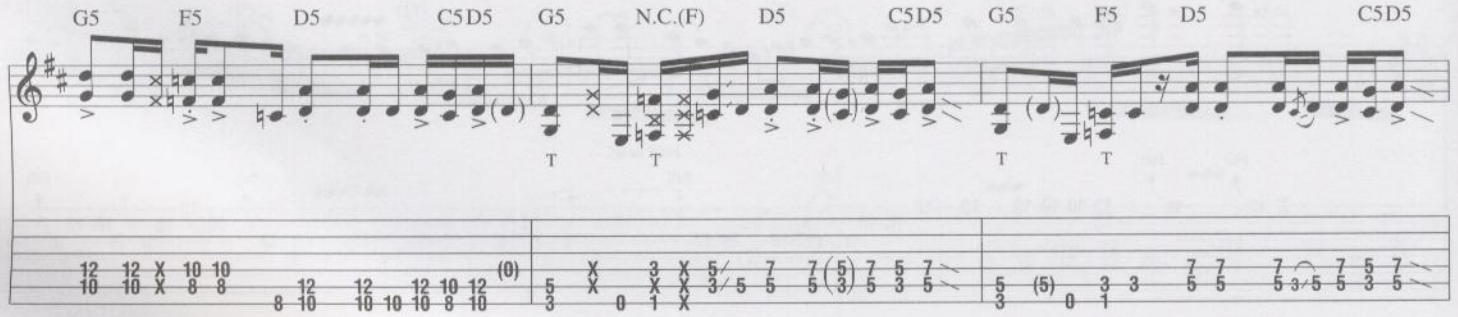

(G) (F) (D) (G) (F) (D) (G) (F) (D)
full
full
full
hold bend
full
full
full
full

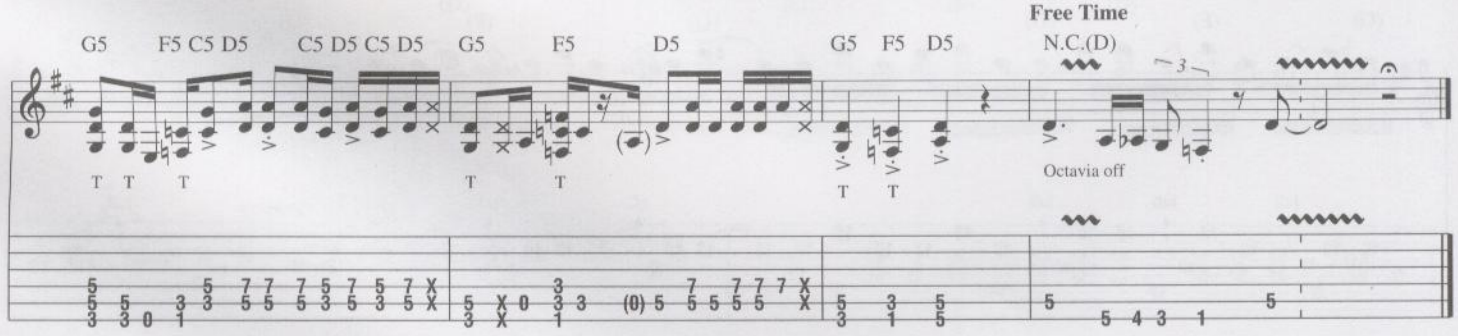

(G) (F) (D) (G) (F) (D)
full
full
full
1/2
1/2
full
full


(G) (F) (D) (G) (F) (D)
full
1/2


(G) (F) (D) (G) (F) (D) (G) (F) (D)
1/2
1/2
P.H.
pitch: C


(G) (F) (D) (G) (F) D5 * C5/G D5 F5 F♯5
1/2
full
T T T
wah-wah off
T
*G played by bass.


G5 F5 D5 C5 D5 G5 N.C.(F) D5 C5 D5 G5 F5 D5 C5 D5
T T T T


Free Time
G5 F5 C5 D5 C5 D5 C5 D5 G5 F5 D5 G5 F5 D5 N.C.(D)
T T T T T T T T
Octavia off

Machine Gun

Words and Music by Jimi Hendrix

Tune Down 1 Whole Step:

① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

Spoken: "Happy New Year, first of all. An' I hope you have about a million or two million more of 'em, if we can get over this summer. Nyeh heh, heh. We'd like to dedicate this one to, uh, sort (of) a draggy scene that's goin' on, all the soldiers that are fightin' in Chicago and Milwaukee and New York . . . oh yes, and all the soldiers fighting in Viet Nam. Like to do a thing called "Machine Gun.'"

Intro

Moderately Slow Rock ♩ = 73

N.C.(Em)

Gtr. 1 (elec.)

mf w/ Univibe & Fuzz Face

rake

P.M.

P.M. P.M.

P.M.

full

* T

P.M.

full full

* T = Thumb on ⑥

P.M. rake

full 1/4

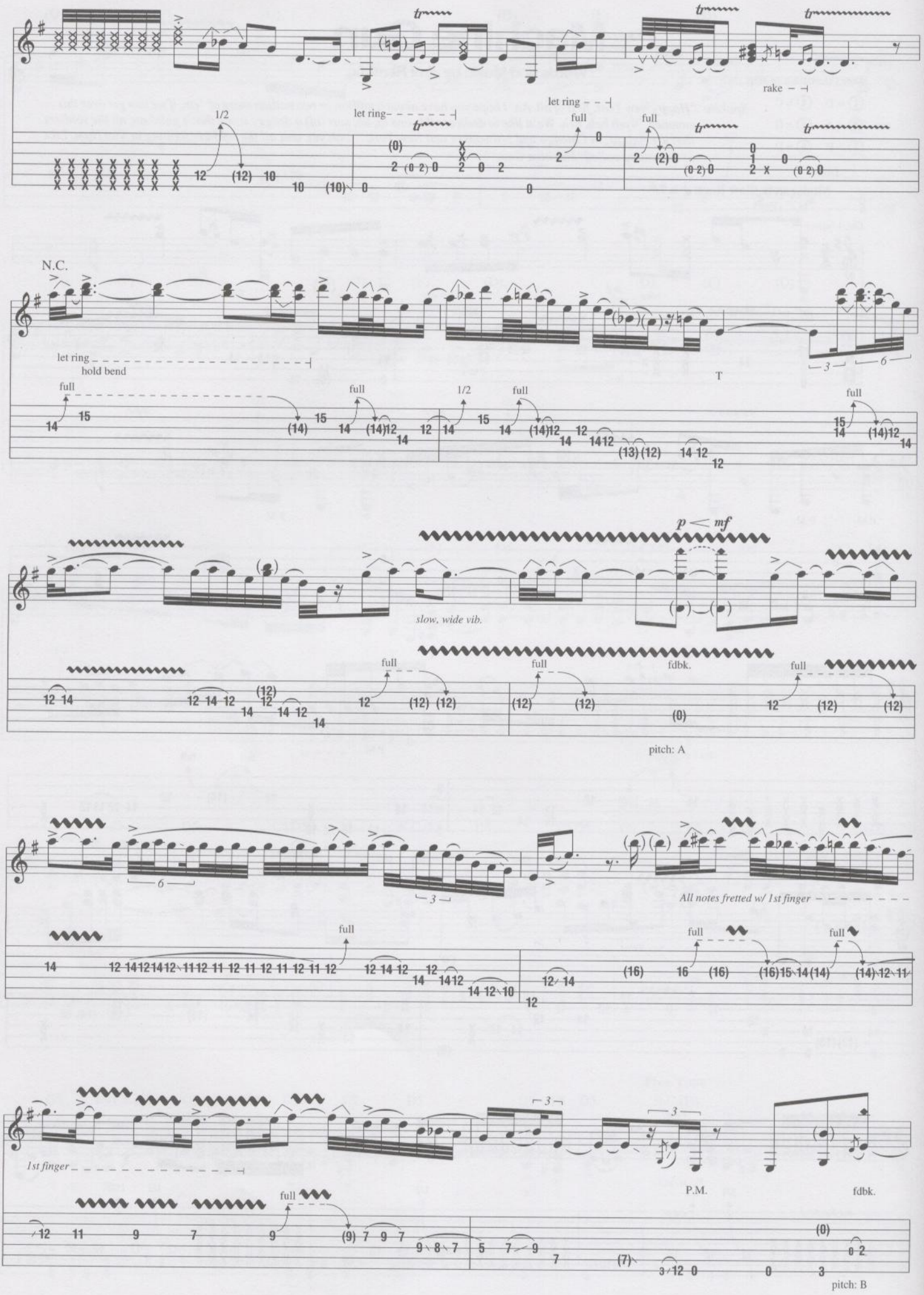
full full

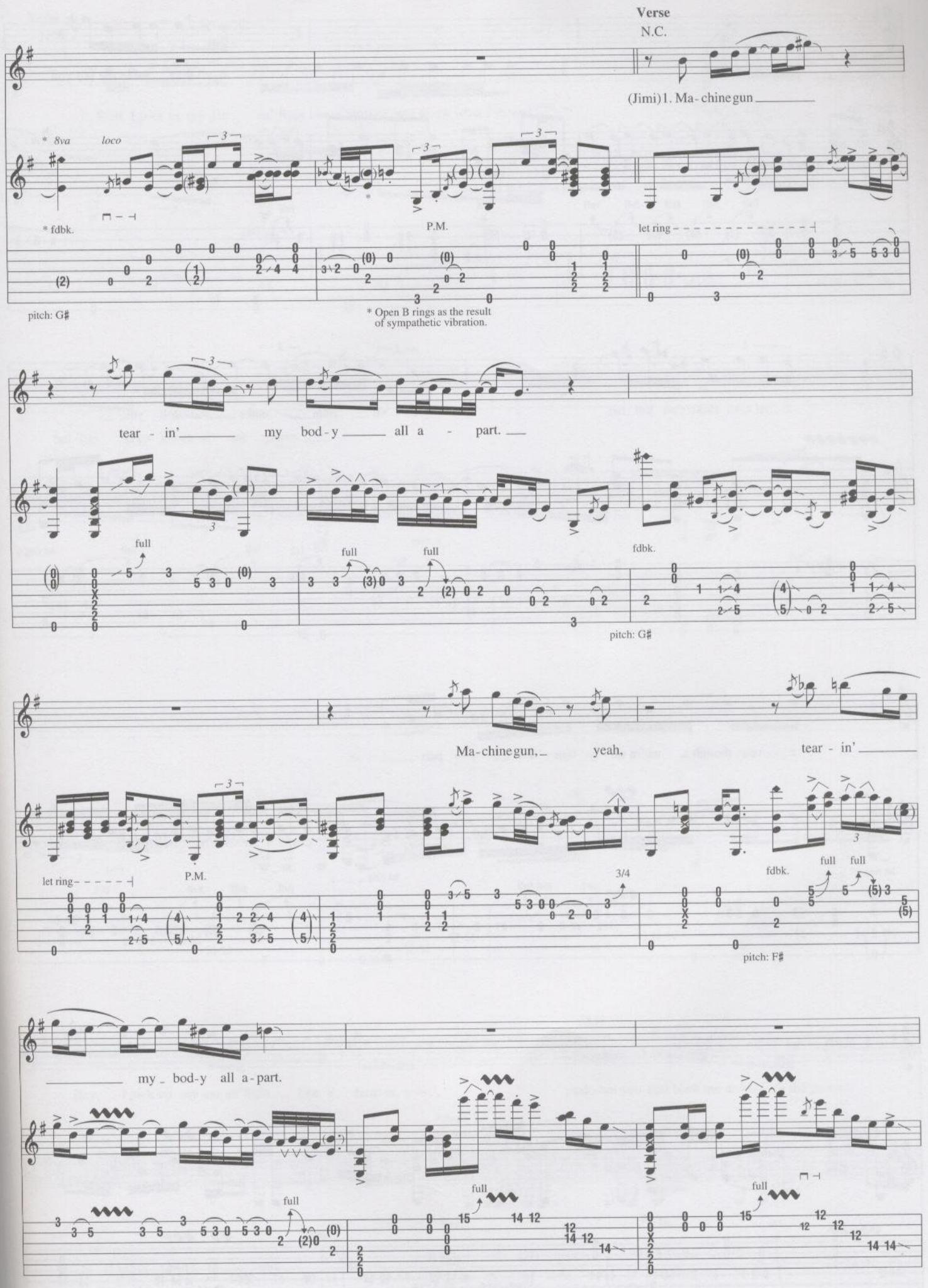
3/4 1/2

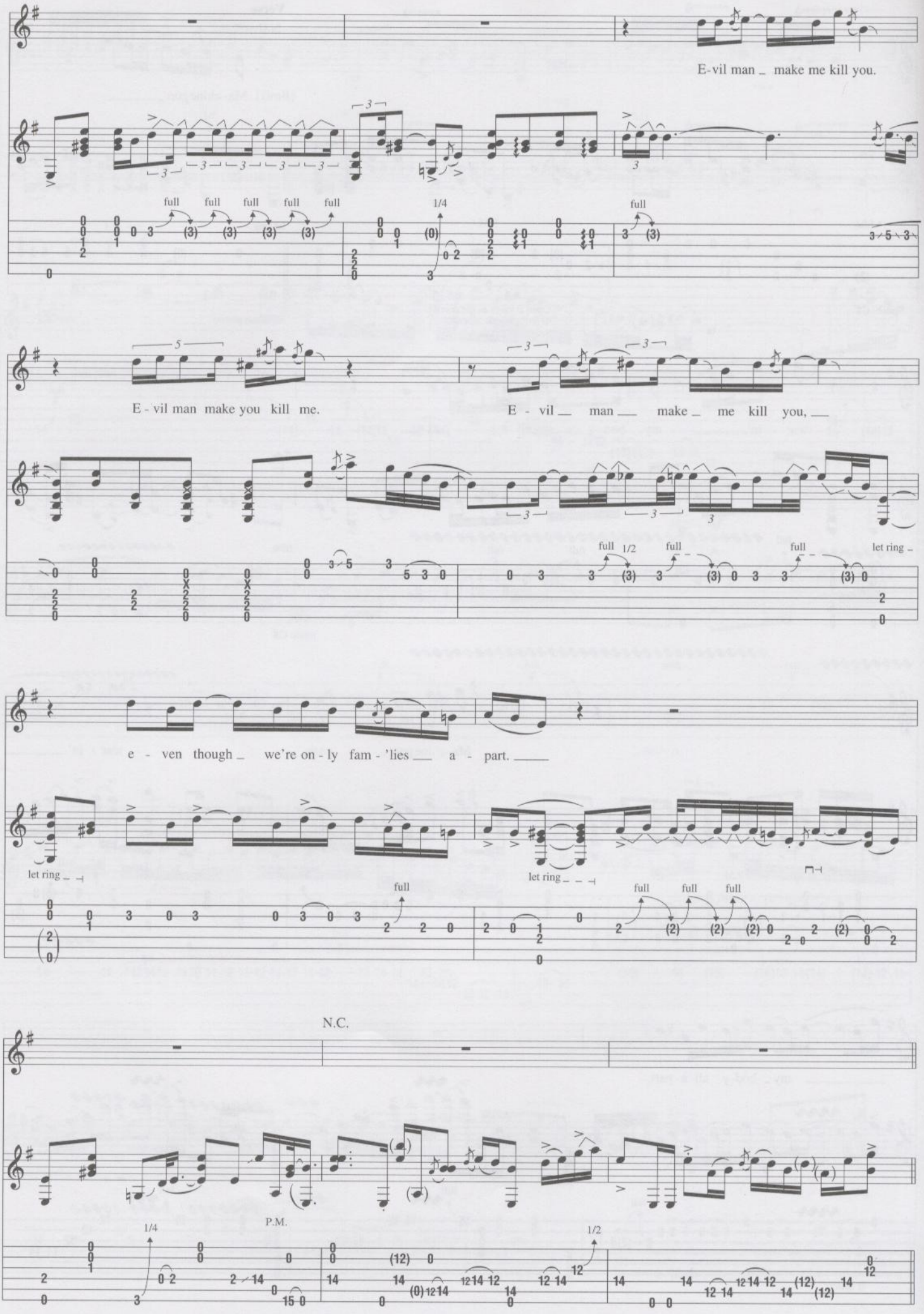
1/2

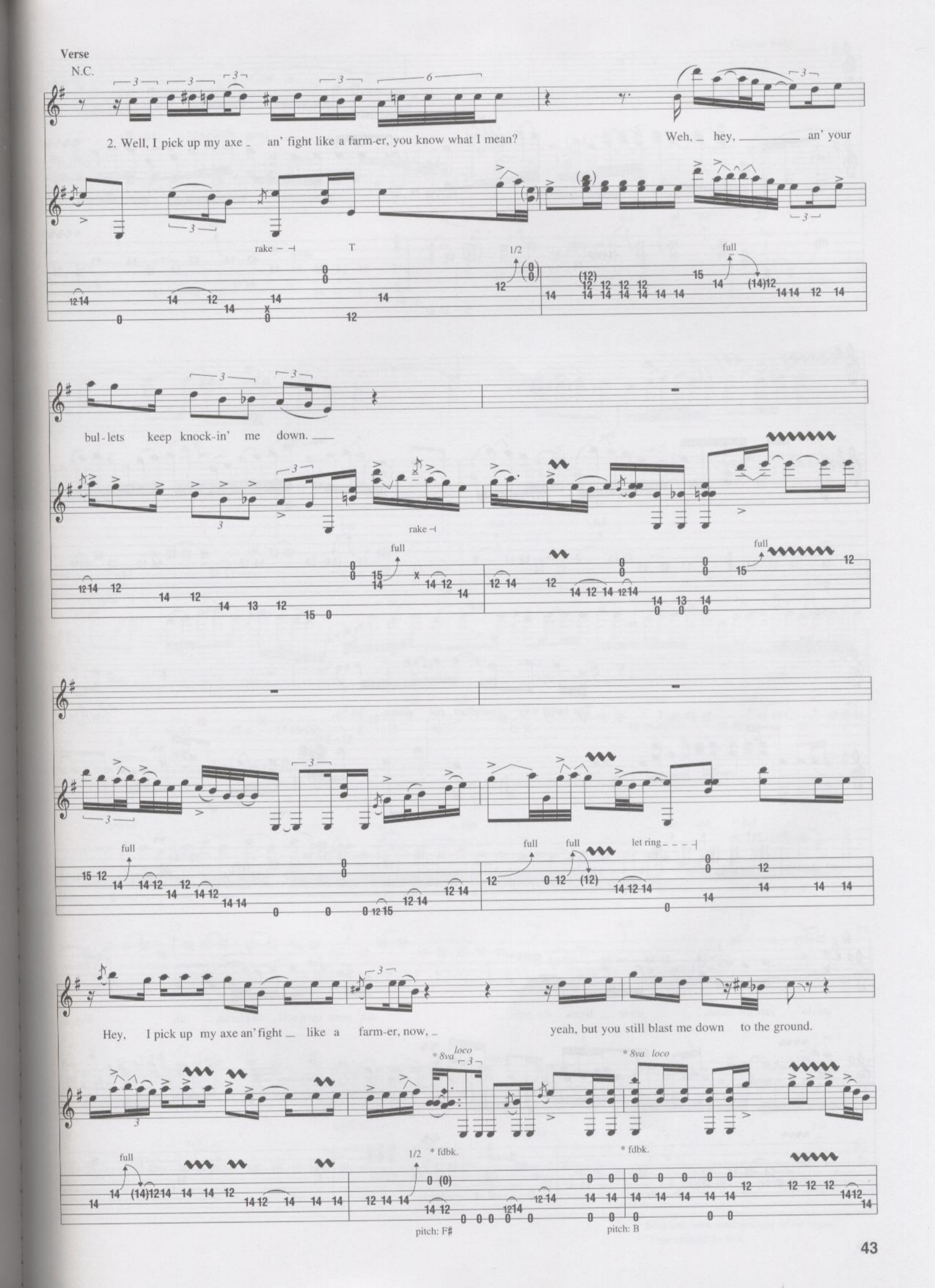
1/2 1/2

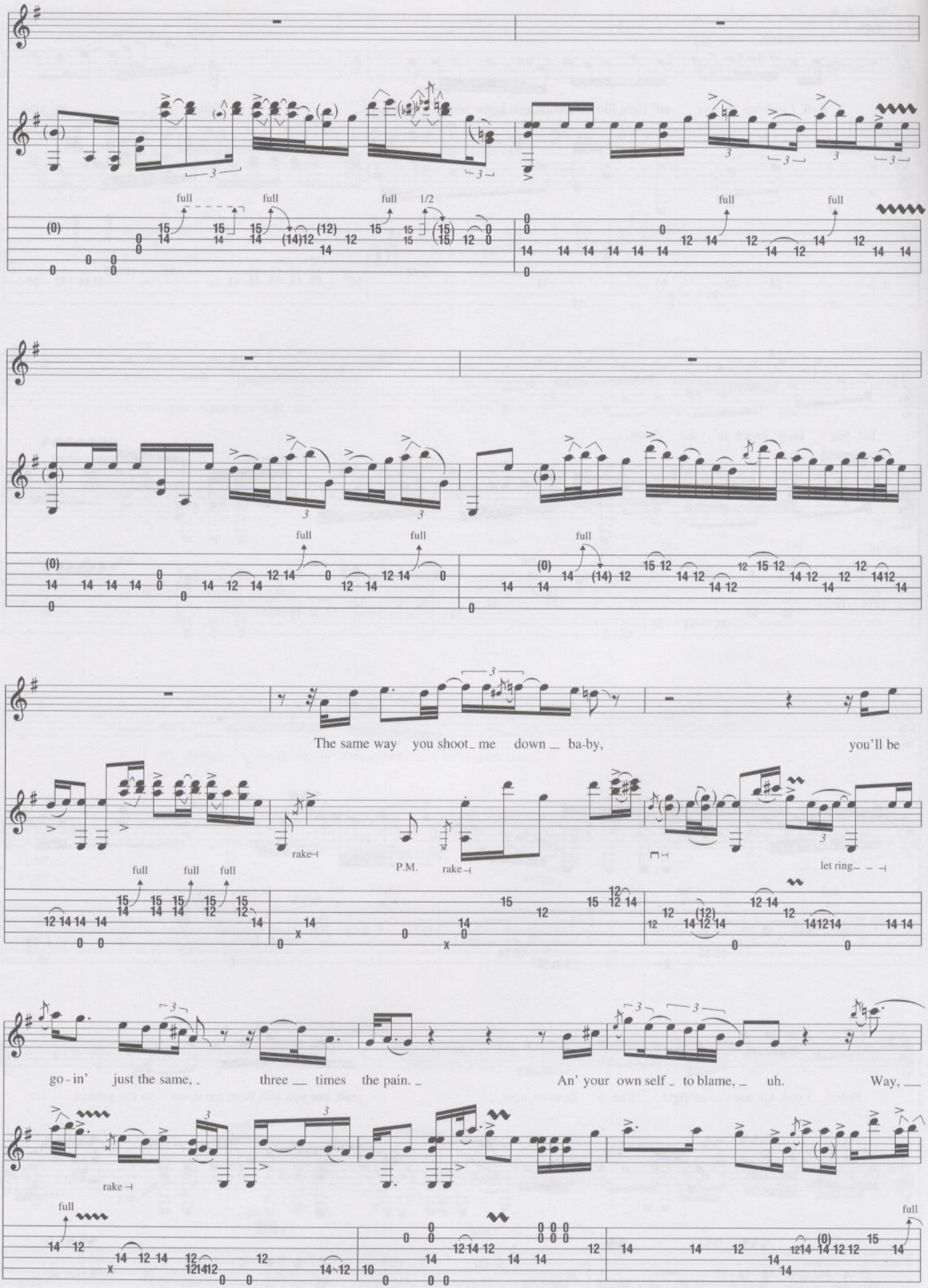
Copyright © 1970 by EXPERIENCE HENDRIX, L.L.C.
All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.
All Rights Reserved

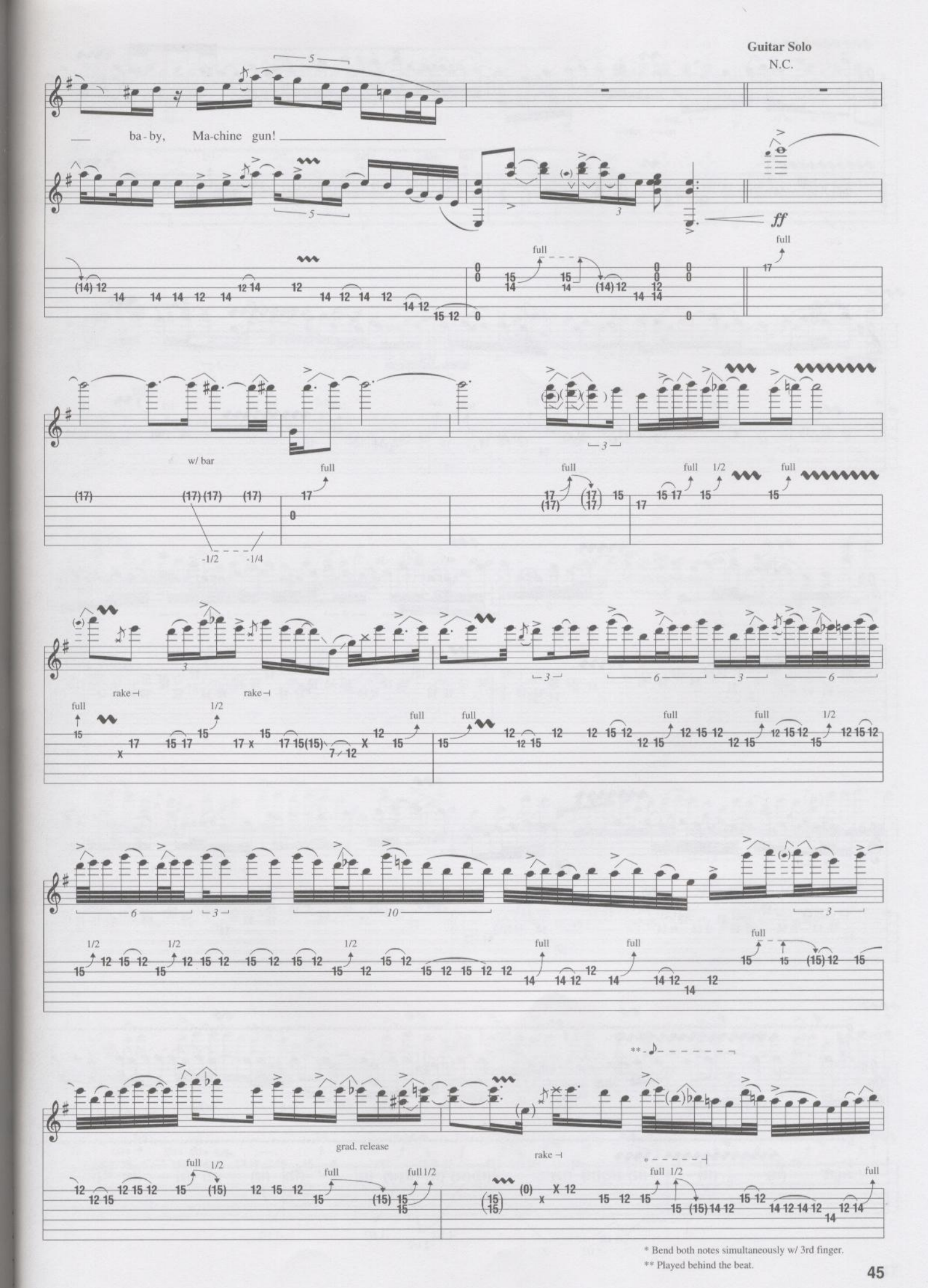

let ring
1/2
full
rake
N.C.
let ring
hold bend
T
slow, wide vib.
p < mf
fdbk.
pitch: A
All notes fretted w/ 1st finger
1st finger
P.M.
fdbk.
pitch: B

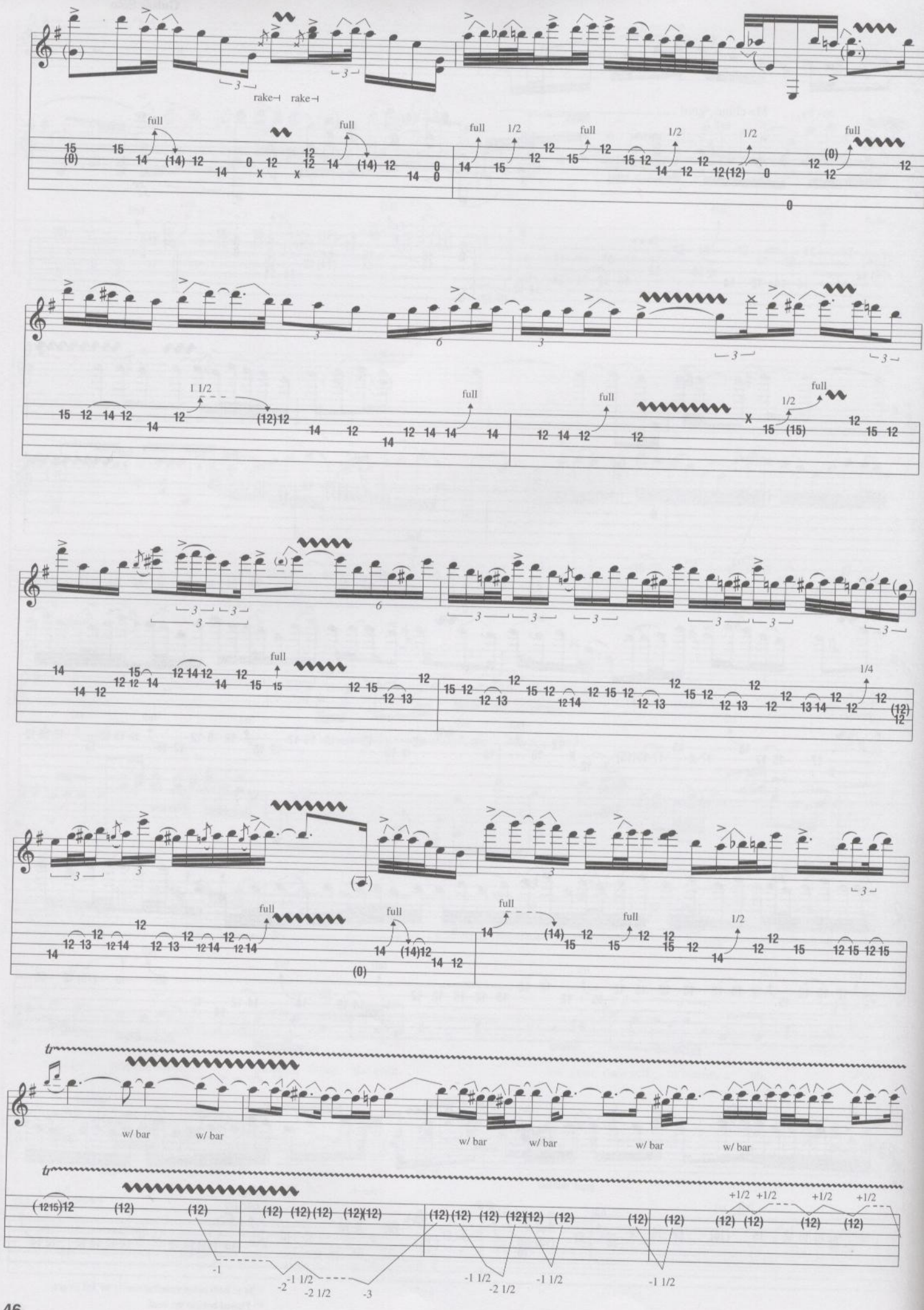

Verse
N.C.
(Jimi) 1. Ma-chine gun
* 8va
loco
* fdbk.
P.M.
let ring
pitch: G#
* Open B rings as the result of sympathetic vibration.
tear - in'
my bod-y
all a - part.
full
fdbk.
pitch: G#
Ma-chine gun,
yeah,
tear - in'
let ring
P.M.
3/4
fdbk.
pitch: F#
my bod-y all a-part.

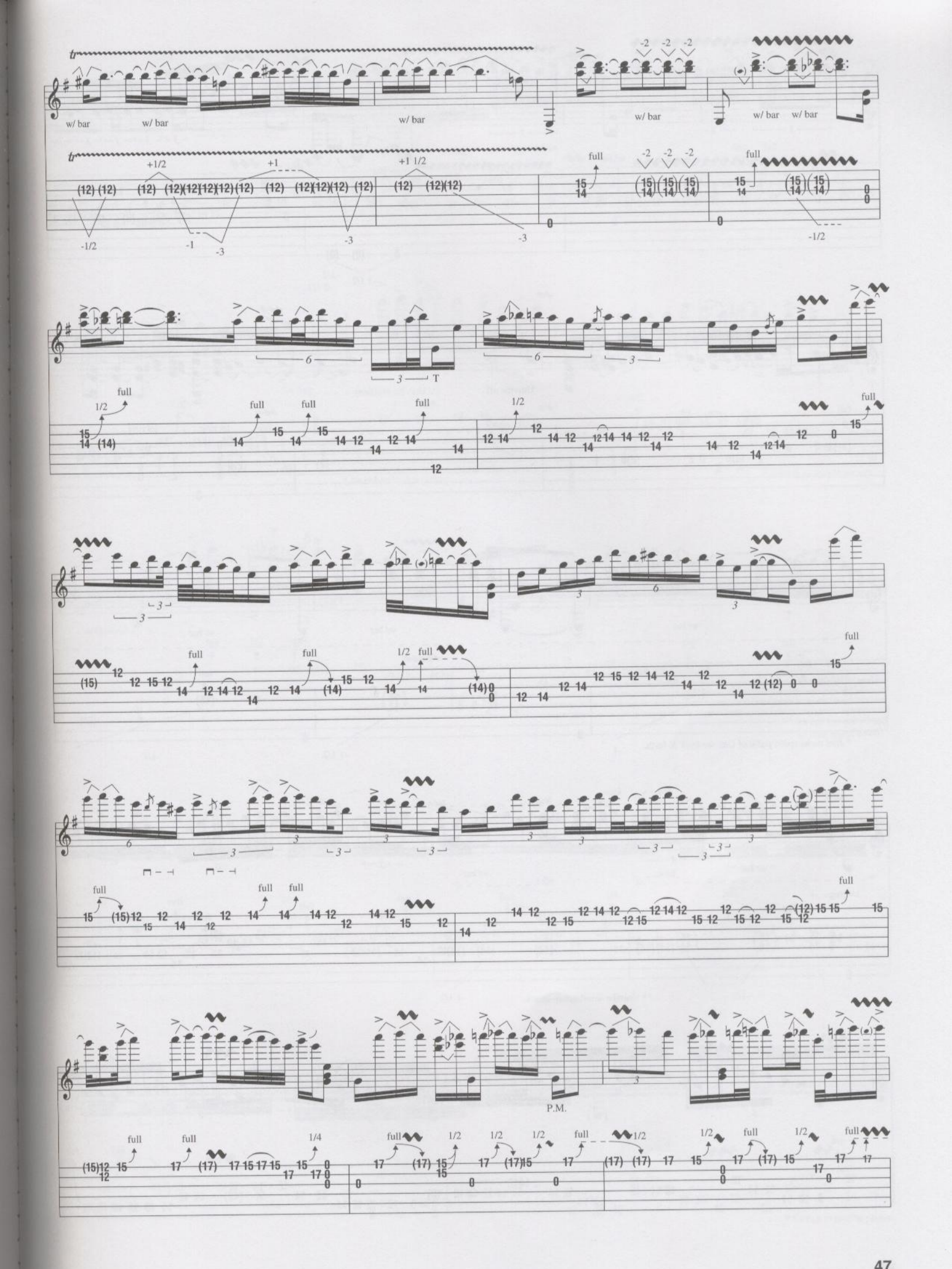

E-vil man _ make me kill you.
full
1/4
E - vil man make you kill me.
E - vil __ man __ make _ me kill you, __
1/2
let ring _
e - ven though _ we're on - ly fam - 'lies __ a - part. ____
N.C.
P.M.

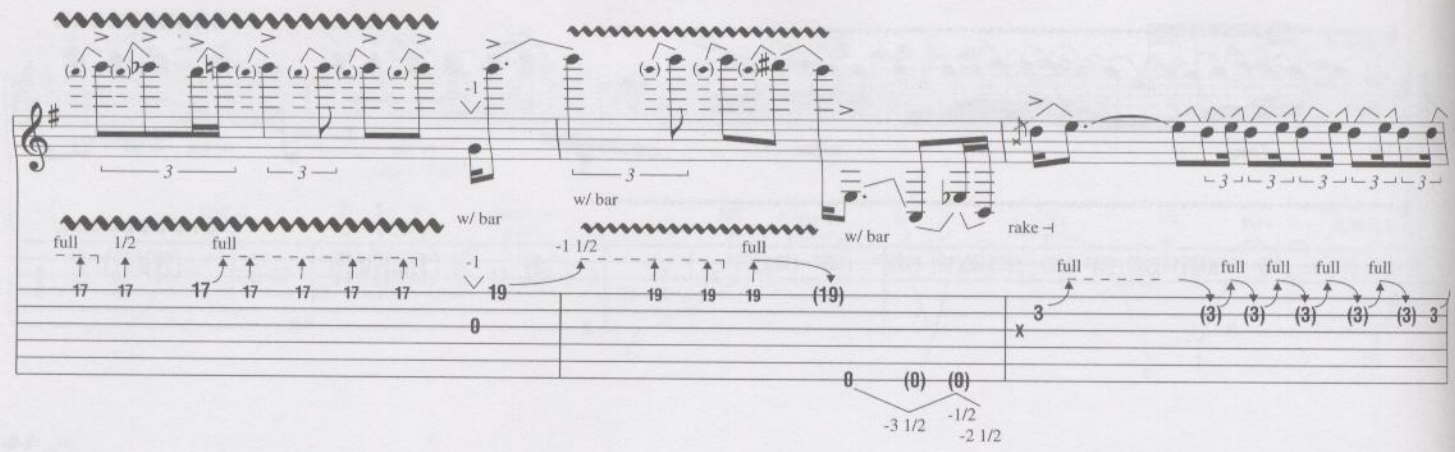

Verse
N.C.
2. Well, I pick up my axe an' fight like a farm-er, you know what I mean?
Weh, hey, an' your
rake
T
1/2
full
bul-lets keep knock-in' me down.
rake
full
full
full
full
full
let ring
Hey, I pick up my axe an' fight like a farm-er, now,
yeah, but you still blast me down to the ground.
* 8va loco
* 8va loco
full
1/2
* fdbk.
* fdbk.
pitch: F#
pitch: B

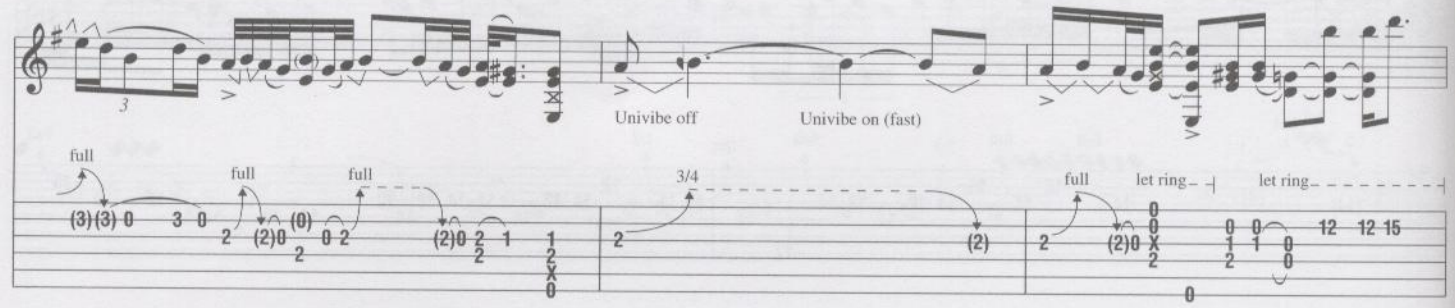

full
full
full
1/2
full
full
full
full
full
full
The same way you shoot me down ba-by, you'll be
rake
P.M.
rake
let ring
full
full
full
go-in' just the same, three times the pain. An' your own self to blame, uh. Way,
rake
full
full

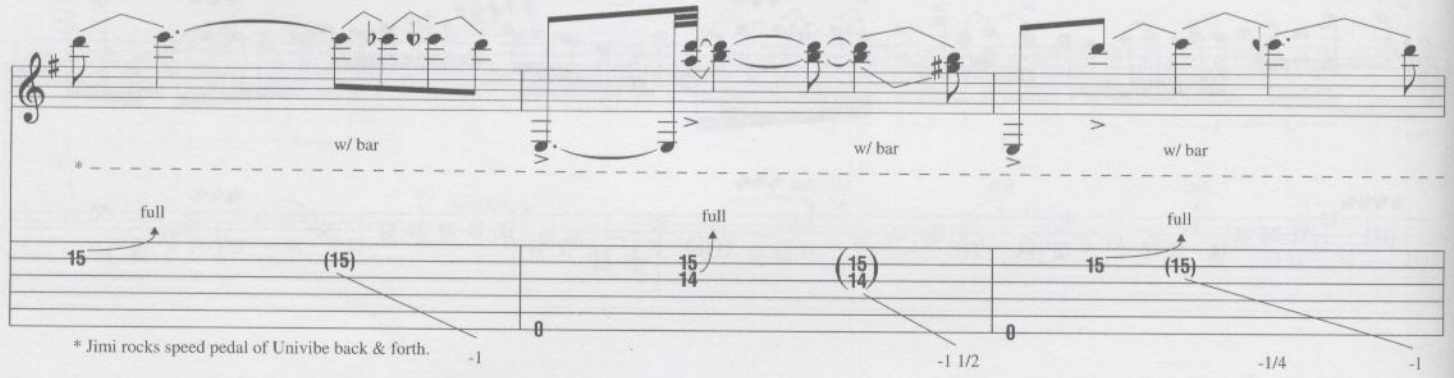

Guitar Solo
N.C.
ba-by, Ma-chine gun!
ff
full
w/ bar
-1/2
-1/4
rake
1/2
grad. release
* Bend both notes simultaneously w/ 3rd finger.
** Played behind the beat.

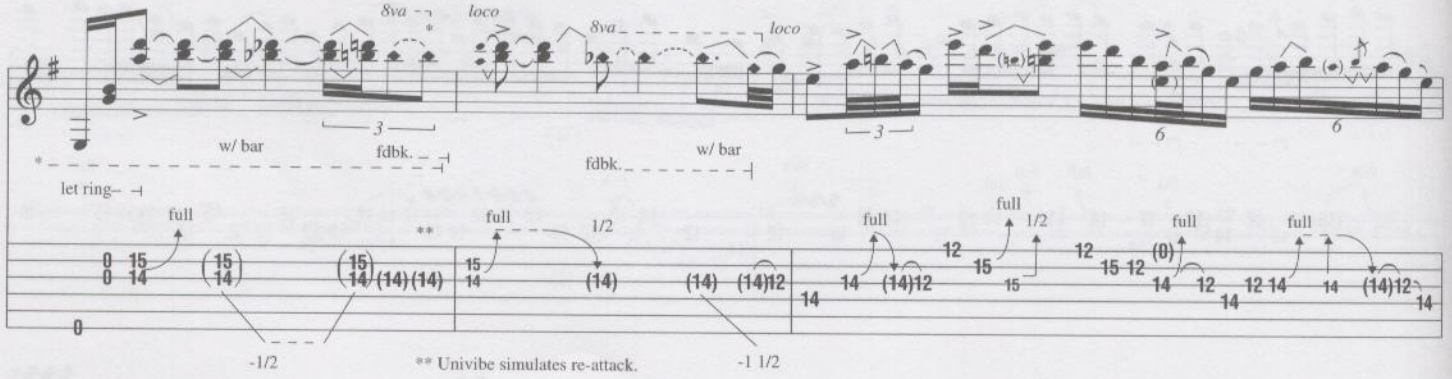

rake
rake
full
full
full
1/2
full
1/2
1/2
full
1 1/2
full
full
1/2
full
full
full
full
1/4
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar
+1/2
+1/2
+1/2
+1/2
-1
-2
-1 1/2
-2 1/2
-3
-1 1/2
-2 1/2
-1 1/2
-1 1/2

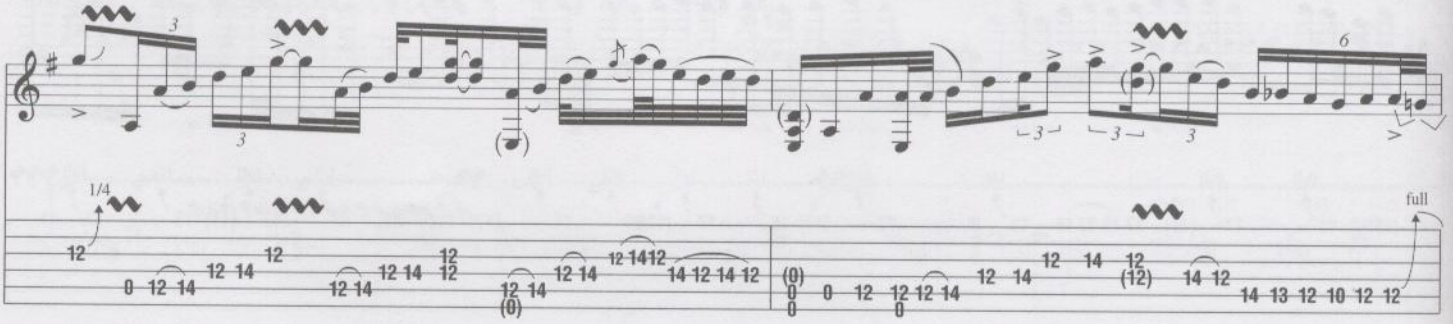

w/ bar
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar
+1/2
+1
+1 1/2
-1/2
-1
-3
-3
-3
full
-2
-2
-2
full
-1/2
T
full
1/2
full
full
full
1/2
full
full
full
1/2
full
full
full
full
full
full
full
full
full
1/4
full
1/2
1/2
1/2
full
1/2
1/2
full
1/2
full
P.M.

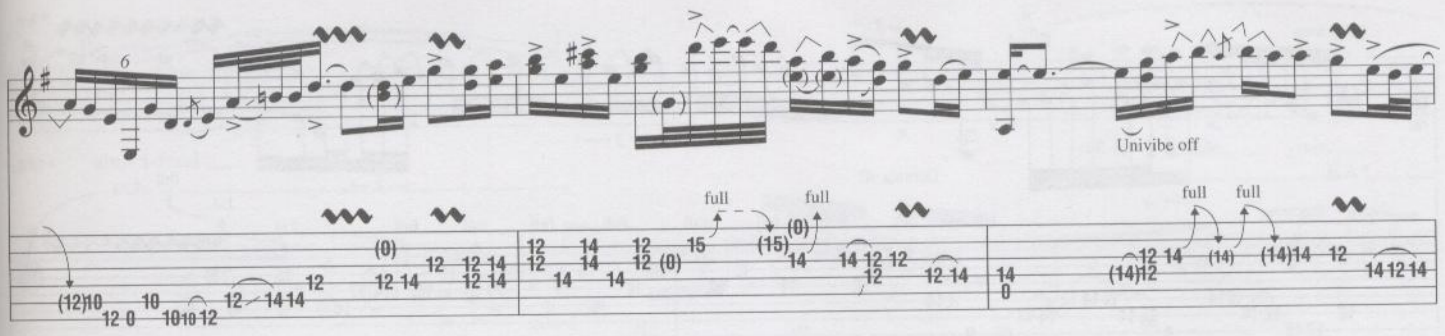

w/ bar
w/ bar
w/ bar
rake
full
1/2
full
-1
-1 1/2
full
full
full
full
full
full
-3 1/2
-1/2
-2 1/2

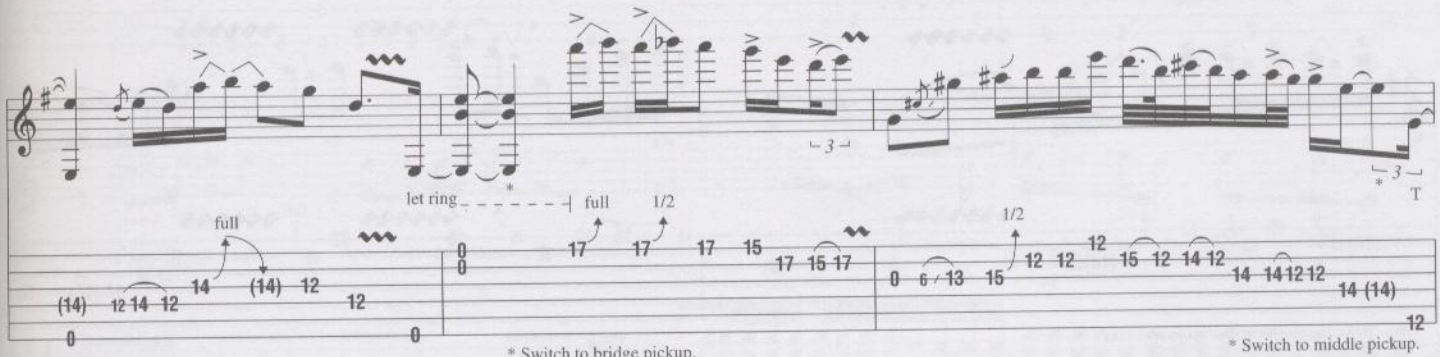

Univibe off
Univibe on (fast)
full
full
full
3/4
full
let ring
let ring

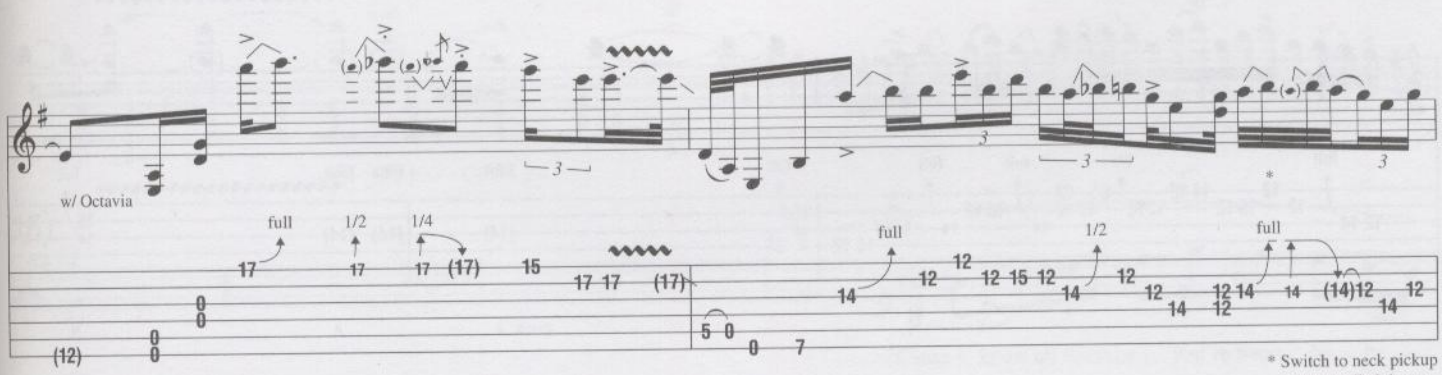

w/ bar
w/ bar
w/ bar
*
full
full
full
-1
-1 1/2
-1/4
-1
* Jimi rocks speed pedal of Univibe back & forth.

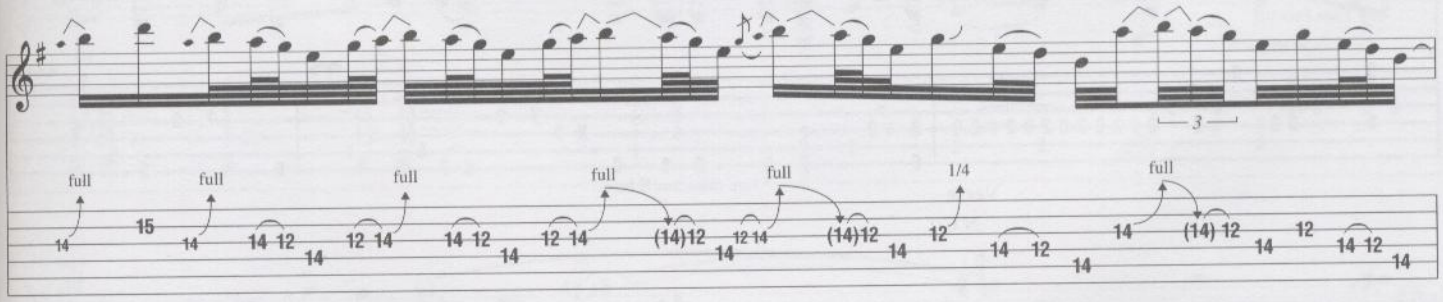

8va
loco
8va
loco
w/ bar
fdbk.
fdbk.
w/ bar
let ring
*
**
full
full
1/2
full
full
full
full
-1/2
-1 1/2
** Univibe simulates re-attack.

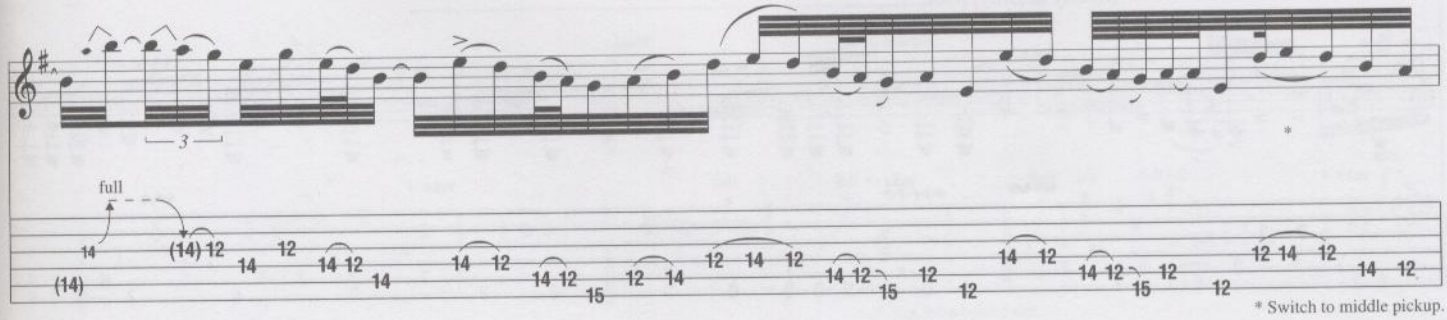

1/4
full

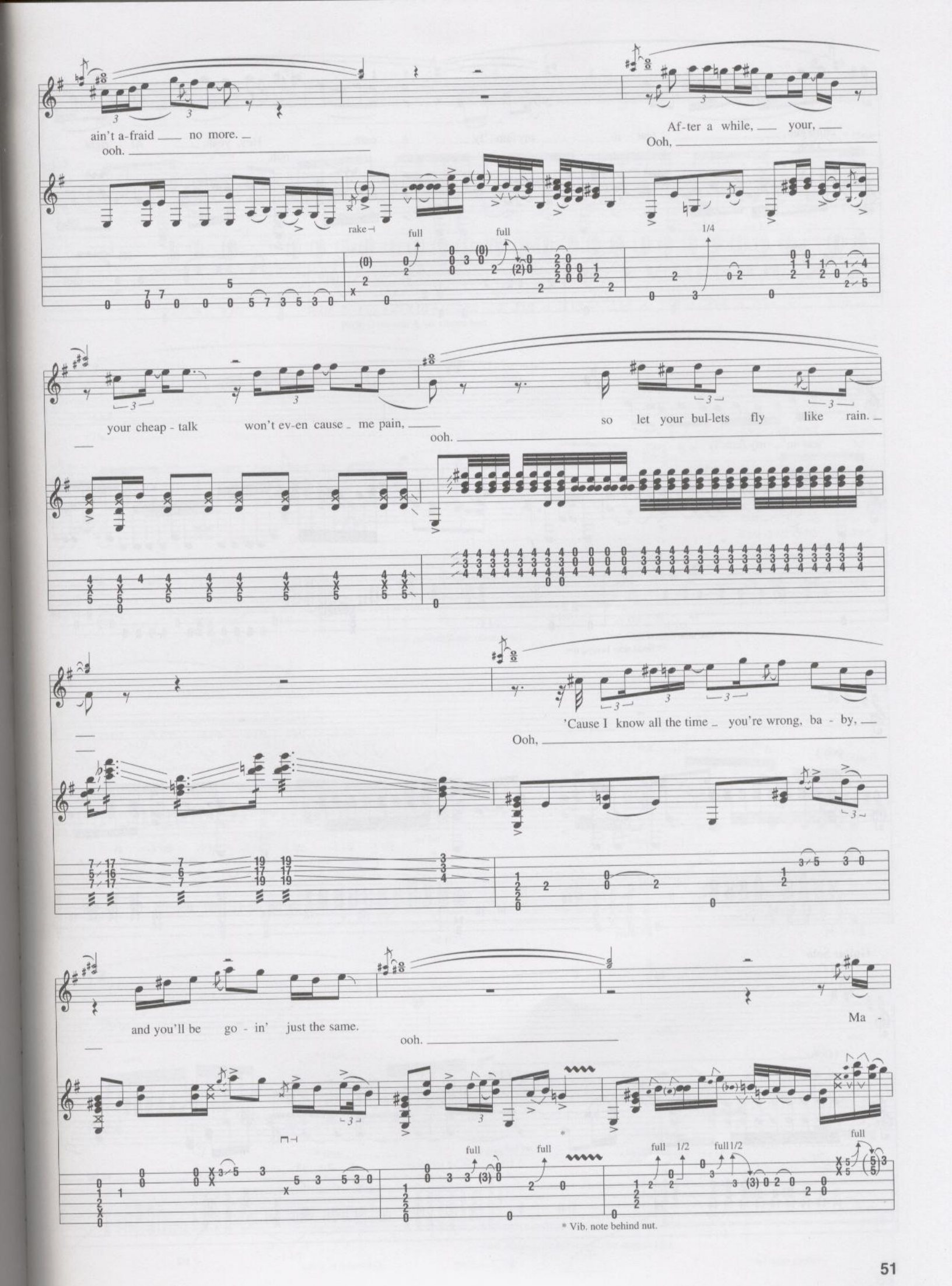

Univibe off
full
full
full
full

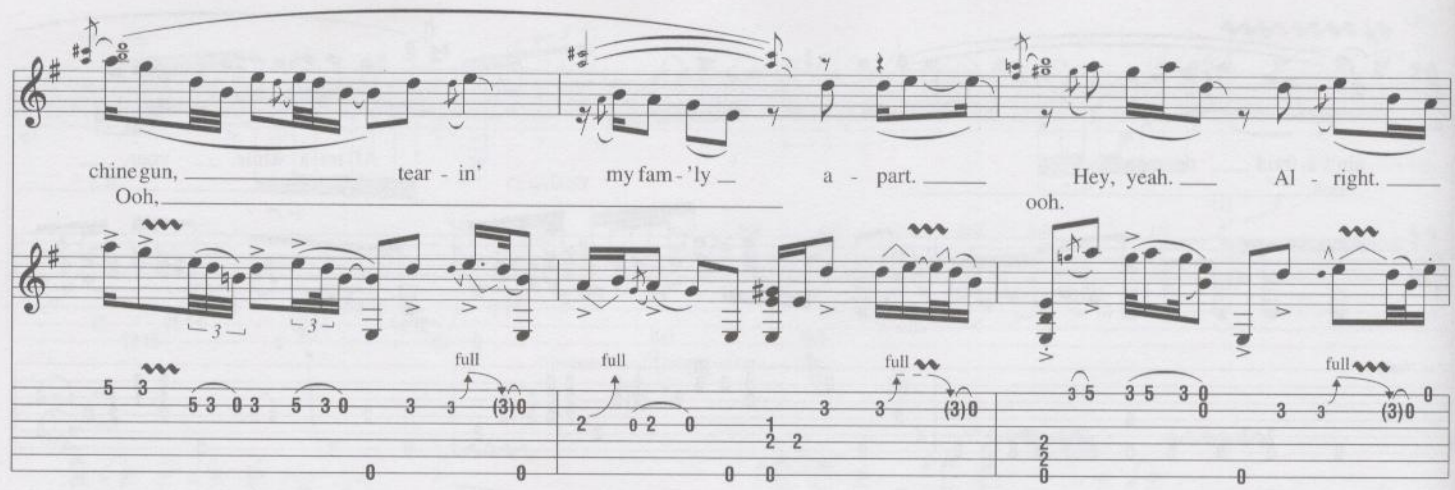

let ring
full
1/2
full
1/2
T
* Switch to bridge pickup.
* Switch to middle pickup.

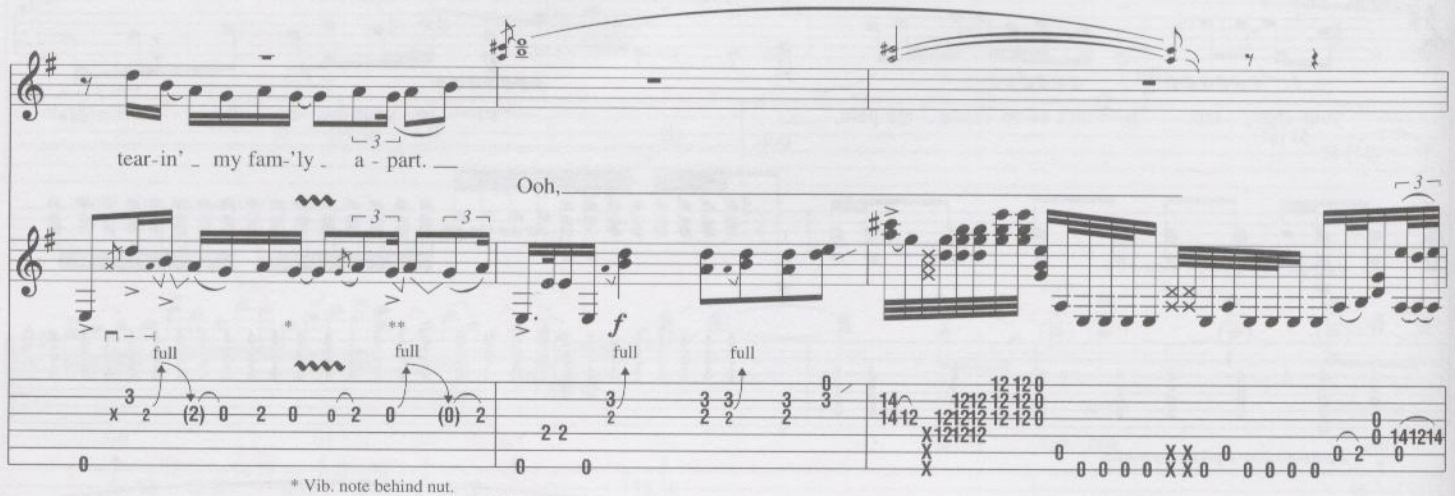

w/ Octavia
full
1/2
1/4
full
1/2
full
* Switch to neck pickup
w/ tone rolled down.

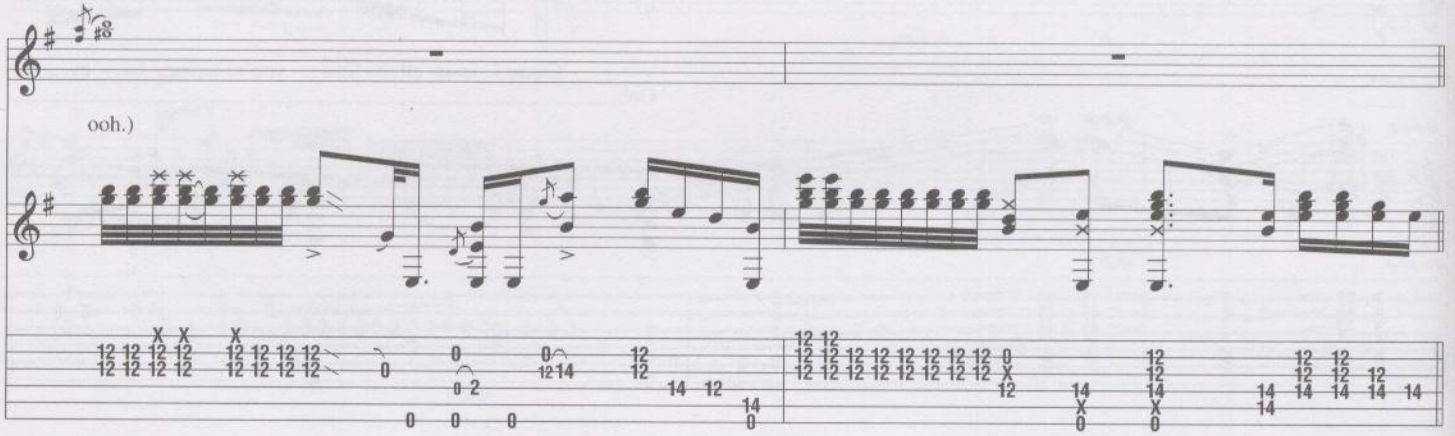

full
full
full
full
full
1/4
full


full
* Switch to middle pickup.

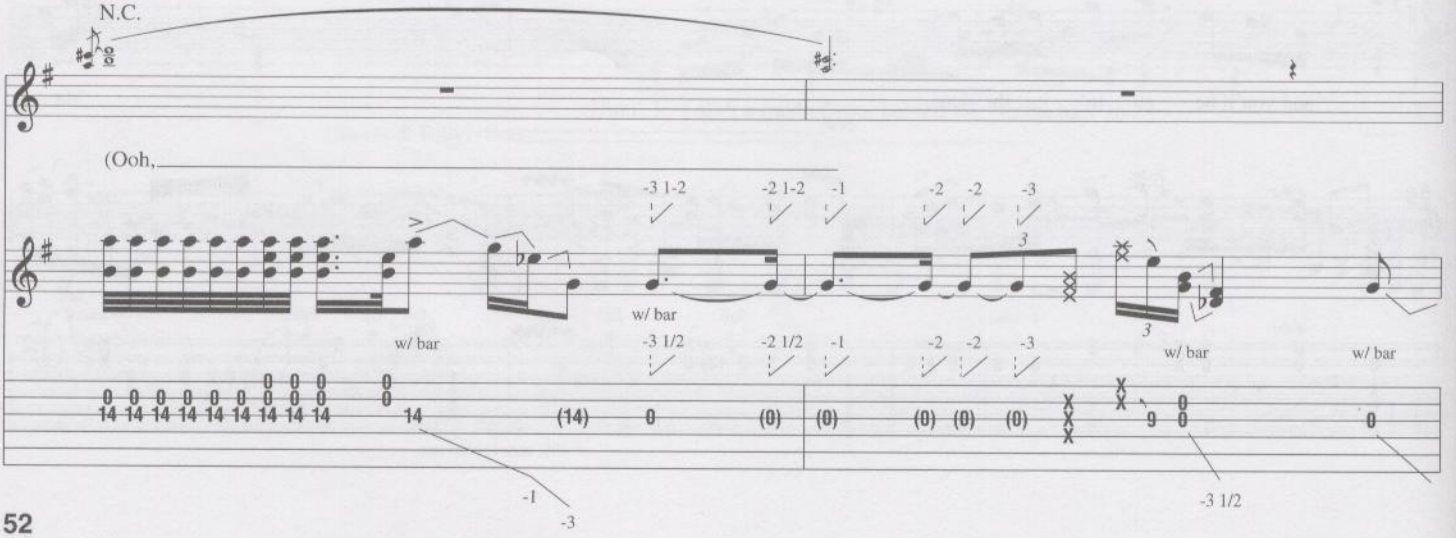

ain't a-fraid no more.
ooh.
Af-ter a while, your,
Ooh,
rake
full
full
1/4
your cheap - talk
won't ev-en cause me pain,
ooh.
so let your bul-lets fly like rain.
'Cause I know all the time you're wrong, ba - by,
Ooh,
and you'll be go - in' just the same.
ooh.
Ma -
full
full
full 1/2
full 1/2
full
* Vib. note behind nut.

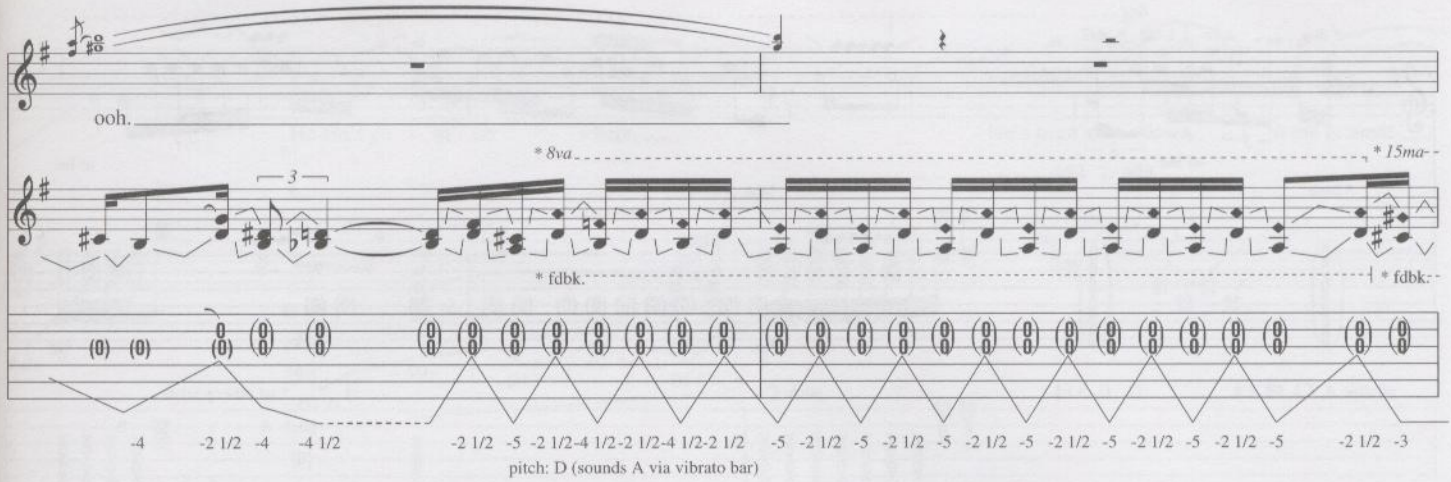

chine gun, tear - in' my fam - 'ly a - part. Hey, yeah. Al - right.
Ooh,
ooh.
full
full
full
full

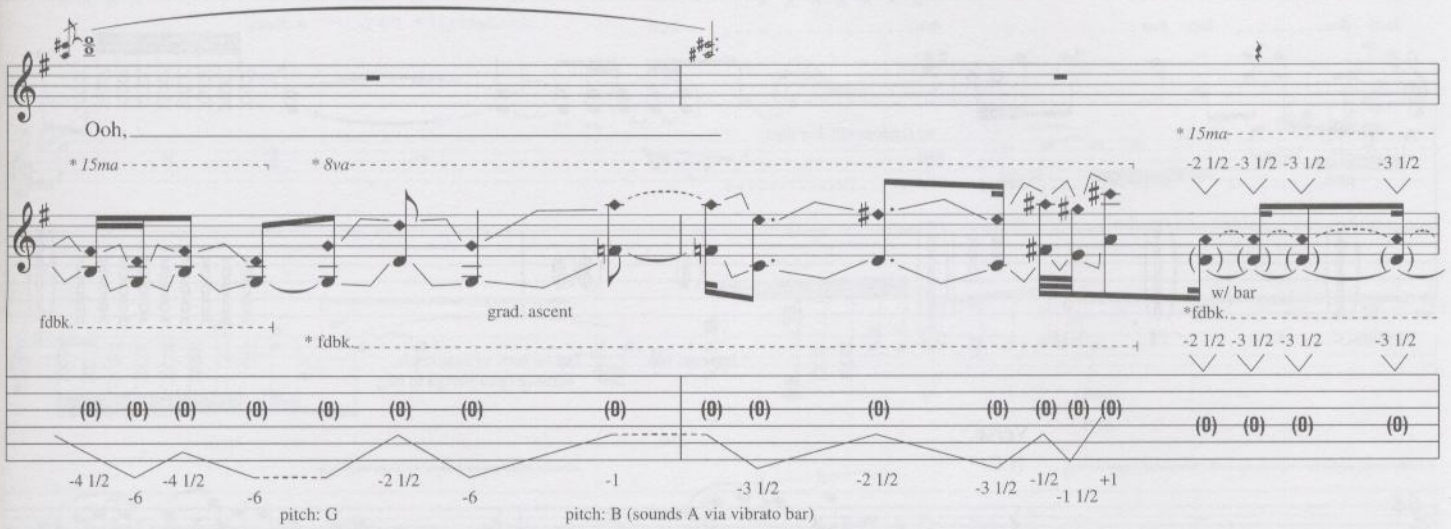

tear-in' my fam-'ly a - part.
Ooh,
full
full
full
full
f
* Vib. note behind nut.
** Bend note behind nut.

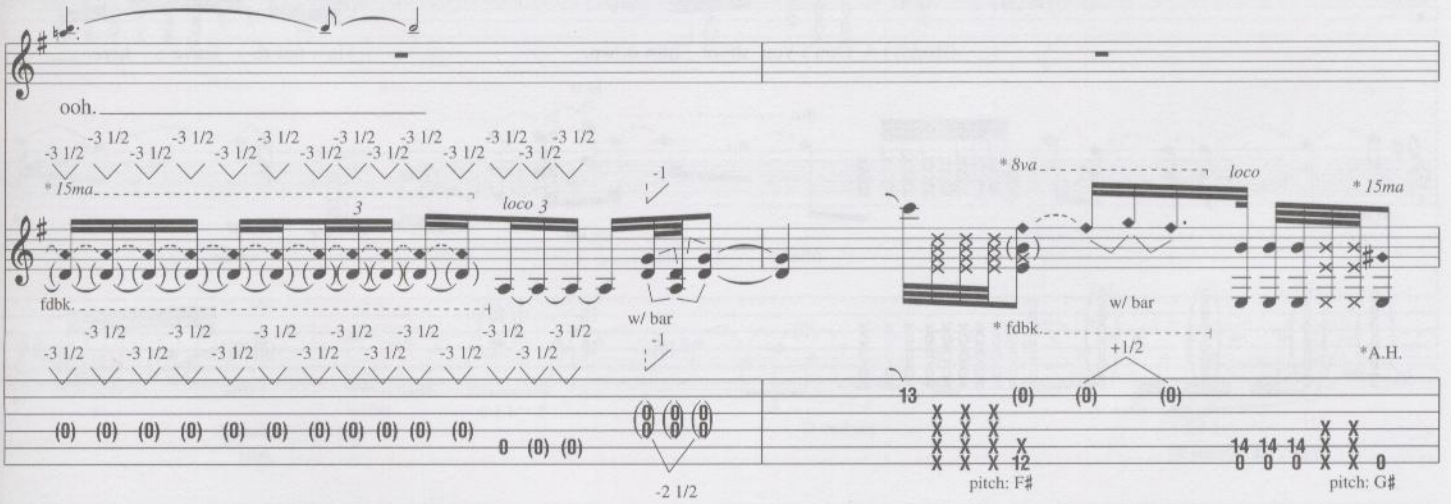

ooh.)

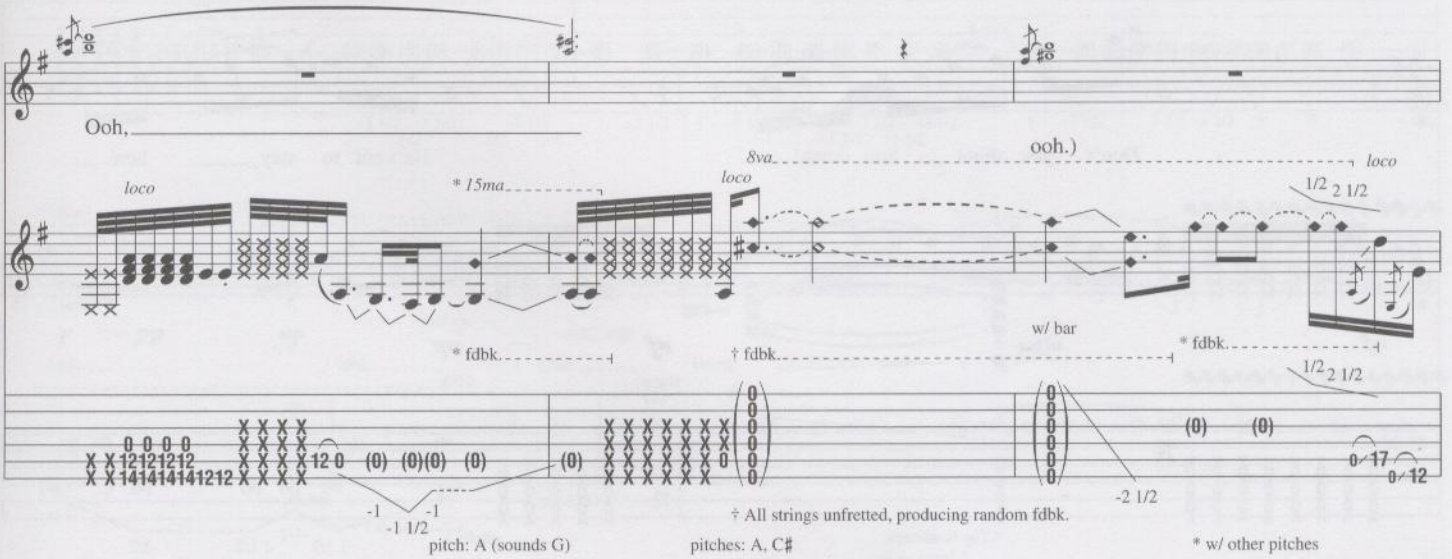
Guitar Solo

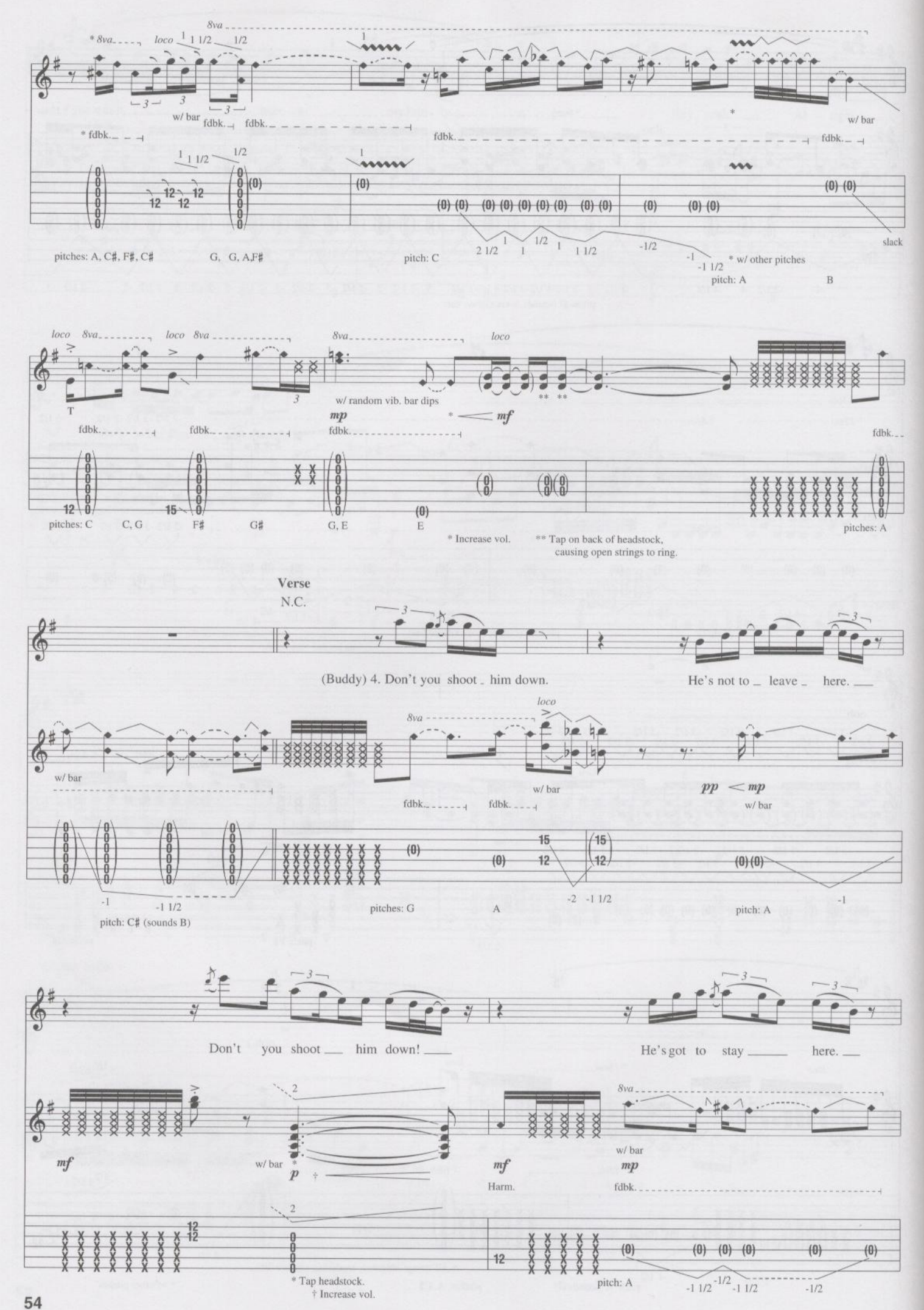

N.C.
(Ooh,
w/ bar
w/ bar
w/ bar
w/ bar

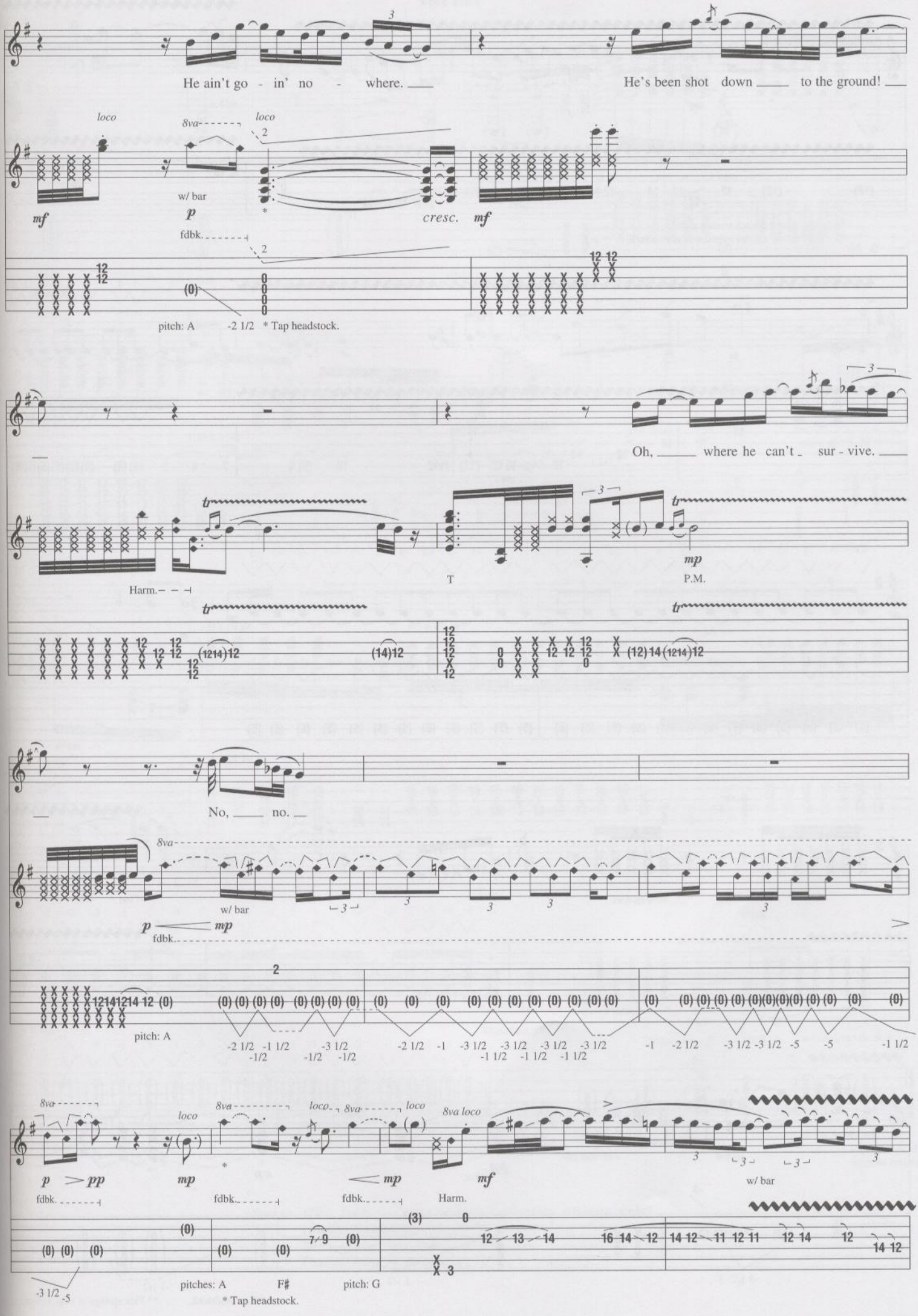

ooh.
* 8va
* 15ma
3
* fdbk.
* fdbk.
-4 -2 1/2 -4 -4 1/2 -2 1/2 -5 -2 1/2 -4 1/2 -2 1/2 -4 1/2 -2 1/2 -5 -2 1/2 -5 -2 1/2 -5 -2 1/2 -5 -2 1/2 -5 -2 1/2 -5 -2 1/2 -5 -2 1/2 -3
pitch: D (sounds A via vibrato bar)

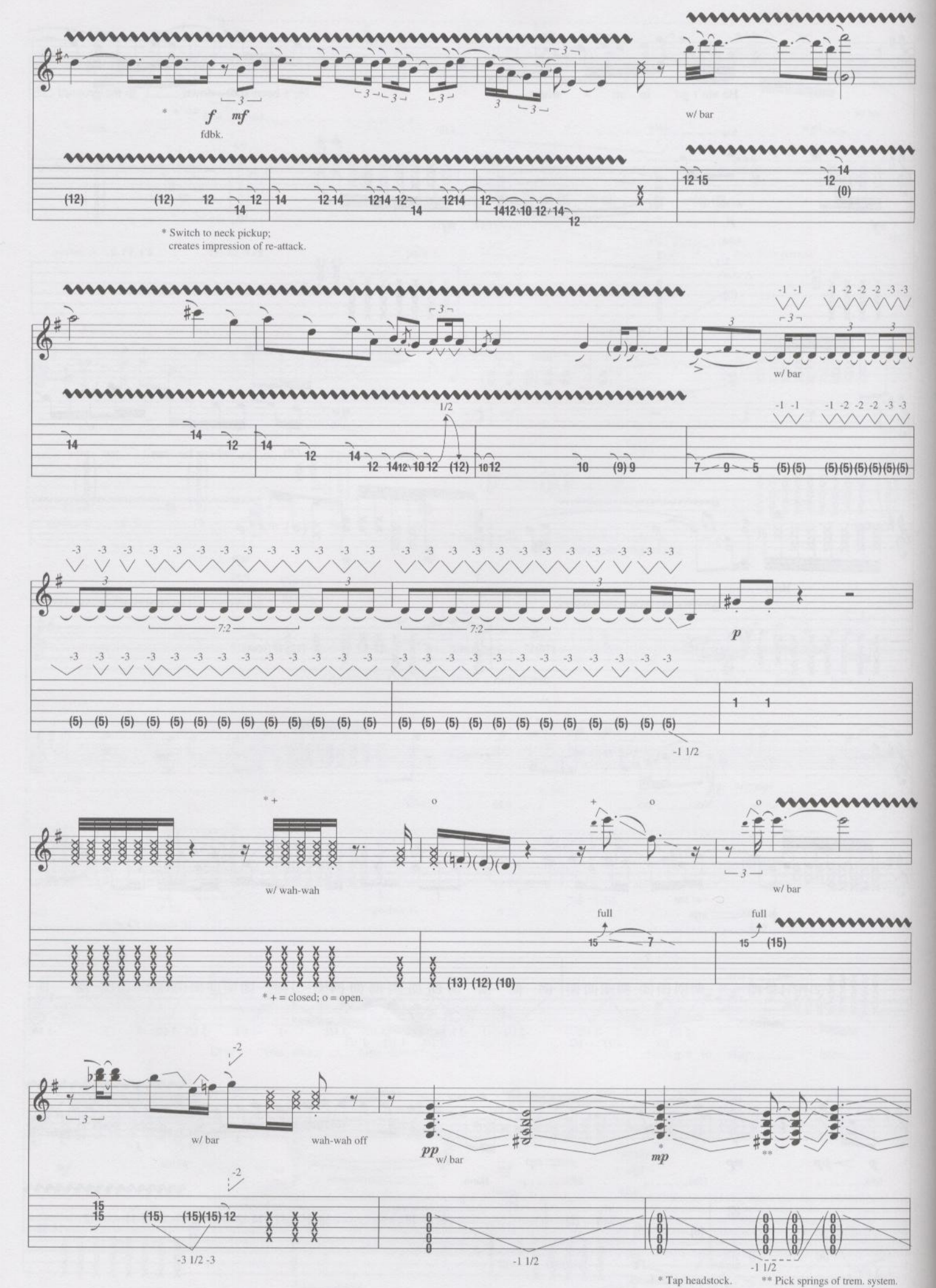

Ooh,
* 15ma
* 8va
* 15ma
-2 1/2 -3 1/2 -3 1/2 -3 1/2
fdbk.
grad. ascent
w/ bar
*fdbk.
* fdbk.
-2 1/2 -3 1/2 -3 1/2 -3 1/2
-4 1/2 -6 -4 1/2 -6 -2 1/2 -6 -1 -3 1/2 -2 1/2 -3 1/2 -1/2 -1 1/2 +1
pitch: G
pitch: B (sounds A via vibrato bar)


ooh.
-3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2
* 15ma
3
loco 3
-1
fdbk.
w/ bar
-3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2 -3 1/2
-1
-2 1/2
* 8va
loco
* 15ma
w/ bar
* fdbk.
+1/2
*A.H.
13
pitch: F#
pitch: G#

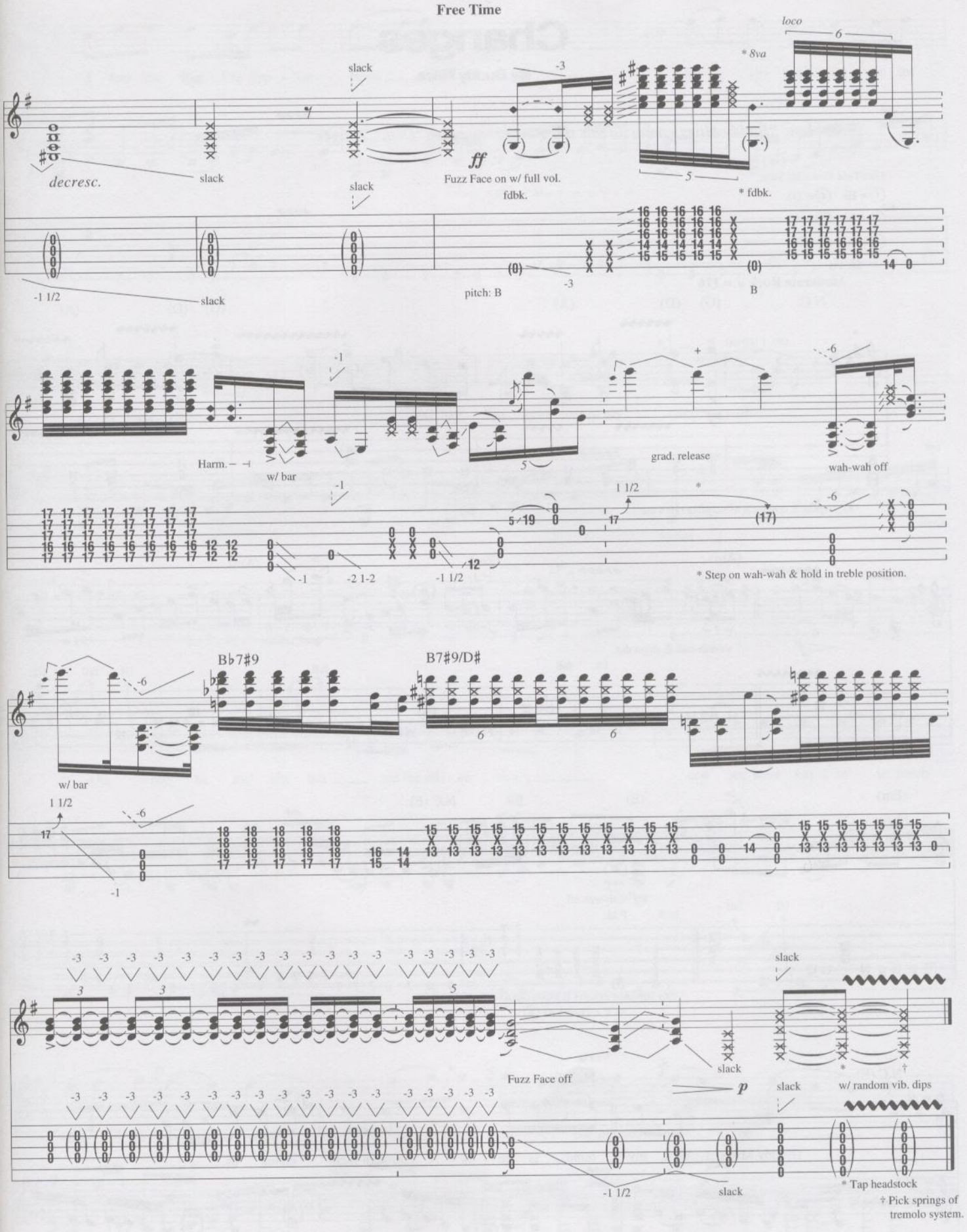

Ooh,
ooh.)
loco
* 15ma
8va
loco
loco
1/2 2 1/2
w/ bar
* fdbk.
† fdbk.
* fdbk.
1/2 2 1/2
-1 -1
-1 1/2
-2 1/2
pitch: A (sounds G)
pitches: A, C#
† All strings unfretted, producing random fdbk.
* w/ other pitches


8va
* 8va
loco
w/ bar
fdbk.
* fdbk.
pitches: A, C#, F#, C#
G, G, A,F#
pitch: C
* w/ other pitches
pitch: A
B
slack
loco
8va
T
w/ random vib. bar dips
mp
mf
pitches: C
C, G
F#
G#
G, E
E
* Increase vol.
** Tap on back of headstock, causing open strings to ring.
pitches: A
Verse
N.C.
(Buddy) 4. Don't you shoot him down.
He's not to leave here.
pp
pitch: C# (sounds B)
pitches: G
A
pitch: A
Don't you shoot him down!
He's got to stay here.
Harm.
* Tap headstock.
† Increase vol.


He ain't go - in' no - where.
He's been shot down to the ground!
loco
8va
loco
w/ bar
mf
p
fdbk.
cresc.
mf
pitch: A
-2 1/2
* Tap headstock.
Oh, where he can't sur - vive.
Harm.
T
mp
P.M.
No, no.
8va
w/ bar
p
mp
fdbk.
pitch: A
-2 1/2 -1 1/2 -1/2 -3 1/2 -1/2 -1/2
-2 1/2 -1 -3 1/2 -1 1/2 -3 1/2 -1 1/2 -3 1/2 -1 1/2 -3 1/2
-1 -2 1/2 -3 1/2 -3 1/2 -5 -5 -1 1/2
8va loco
p pp
mp
mp
mf
fdbk.
Harm.
w/ bar
pitches: A F#
pitch: G
* Tap headstock.


f mf
fdbk.
w/ bar
* Switch to neck pickup;
creates impression of re-attack.
w/ bar
1/2
7:2
p
-1 1/2
w/ wah-wah
full
* + = closed; o = open.
w/ bar
w/ bar
wah-wah off
pp w/ bar
mp
-3 1/2 -3
-1 1/2
-1 1/2
* Tap headstock.
** Pick springs of trem. system.

Free Time



Spoken *(Jimi) Yeah, that's one we don't want to hear anymore, right?*
(Buddy) No bullets...
(Jimi) at least here, huh.
(Buddy) No guns, no bombs.

Changes

By Buddy Miles

Spoken: "Buddy Miles gonna do this thing he wrote called "Dem Changes.'"

Gtr.; Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 116

N.C. (G) (D) (A) (G) (D) (A)

Gtr. 1 (clean)

mf

*Key signature denotes A Mixolydian (1st 4 meas.)

(Am) (Em) (Am)

f

w/ wah-wah & slight dist.

grad. release

(Em) (E) E9 N.C.(E) E9

**T

mf wah-wah off

P.M.

* Key signature denotes E Mixolydian.

** T = Thumb on ⑥

Verse

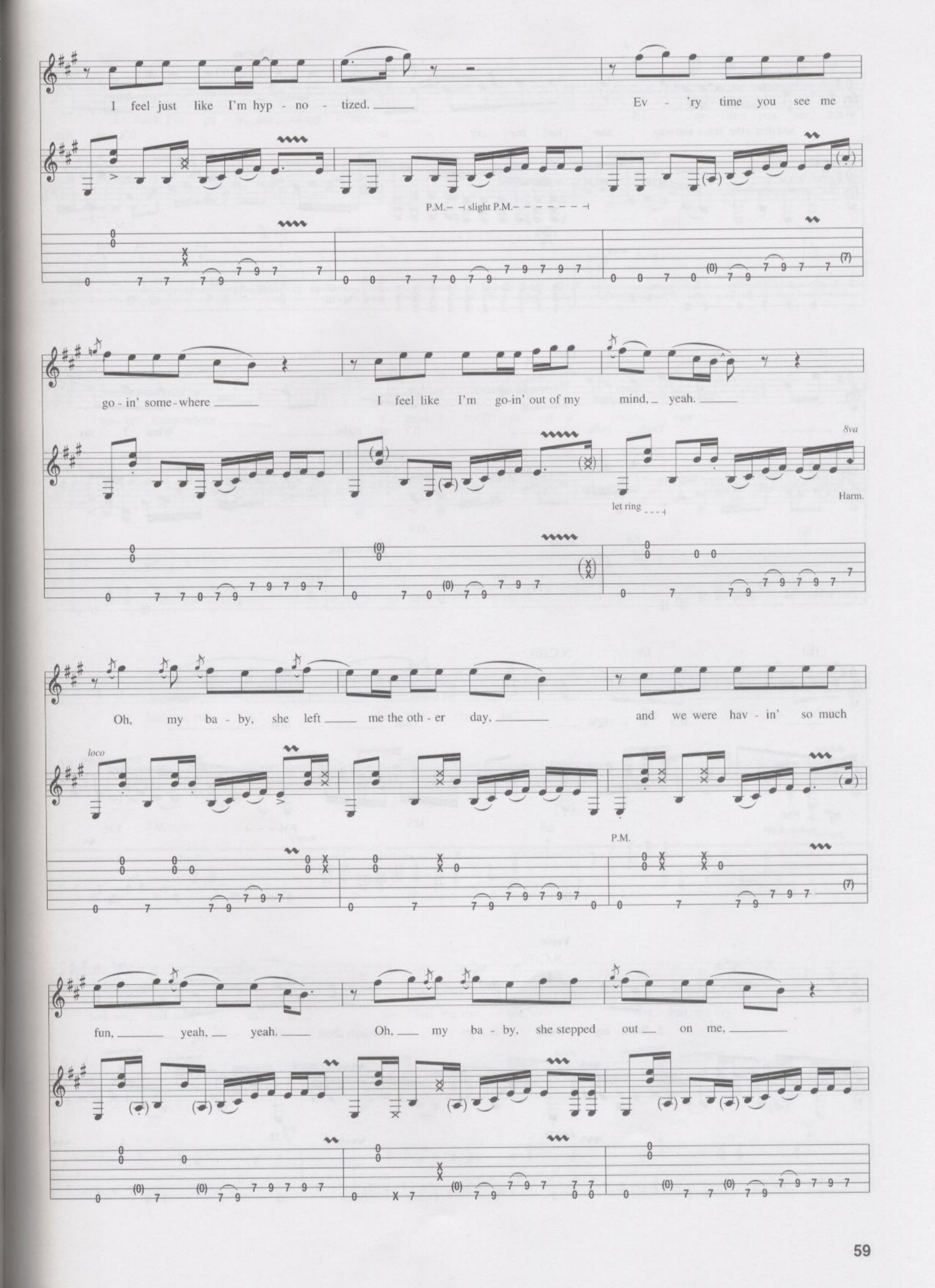
N.C.(E) N.C.(E)

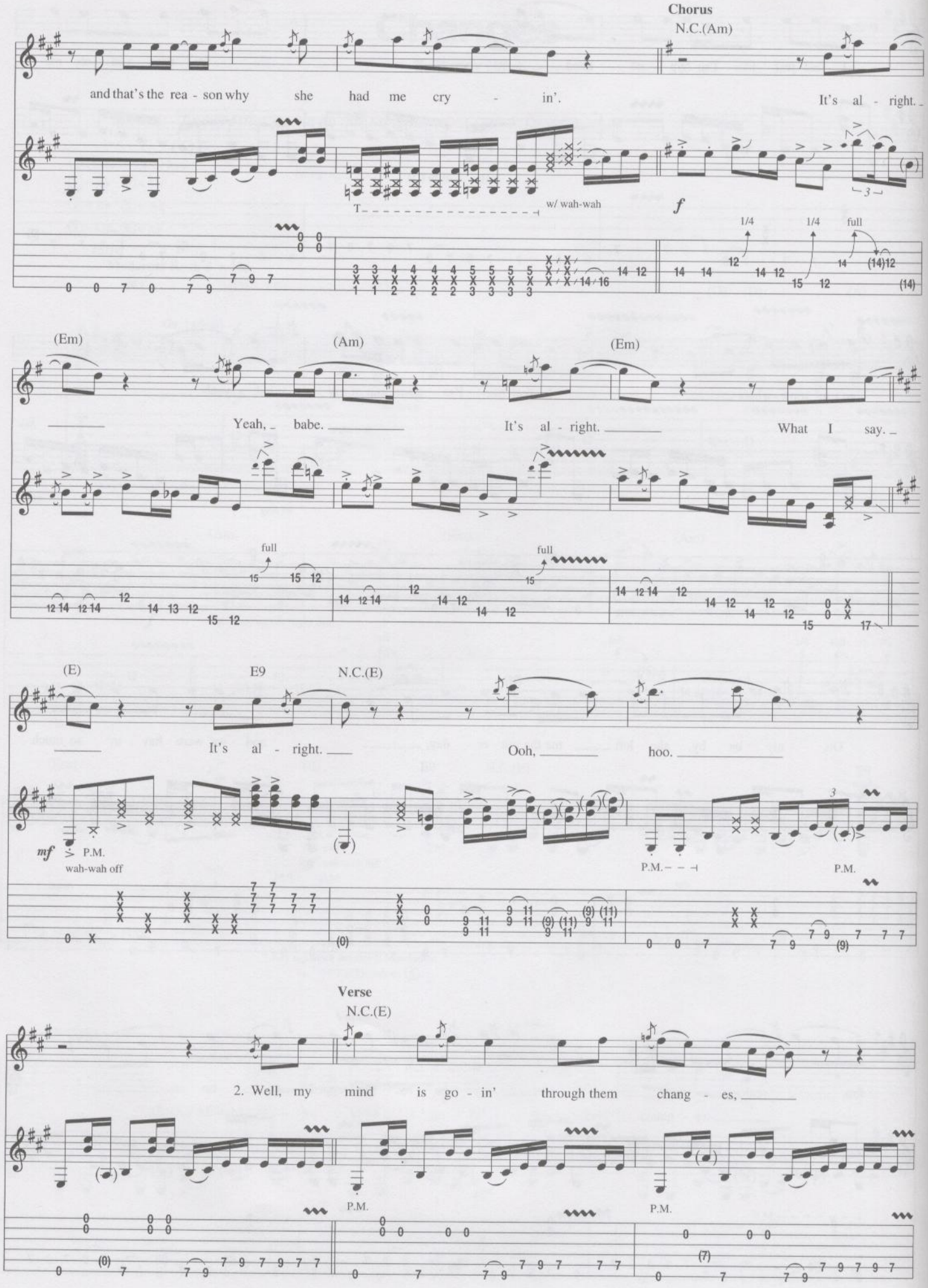
(Buddy Miles) 1. Well, my mind _ is go - in' through them chang - es,_____

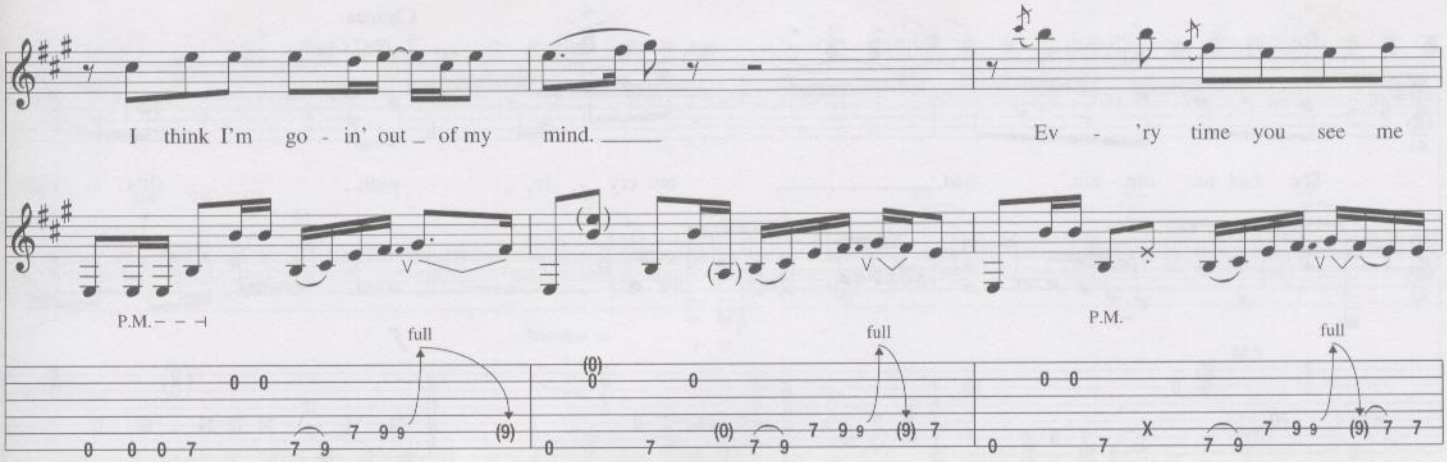
T T

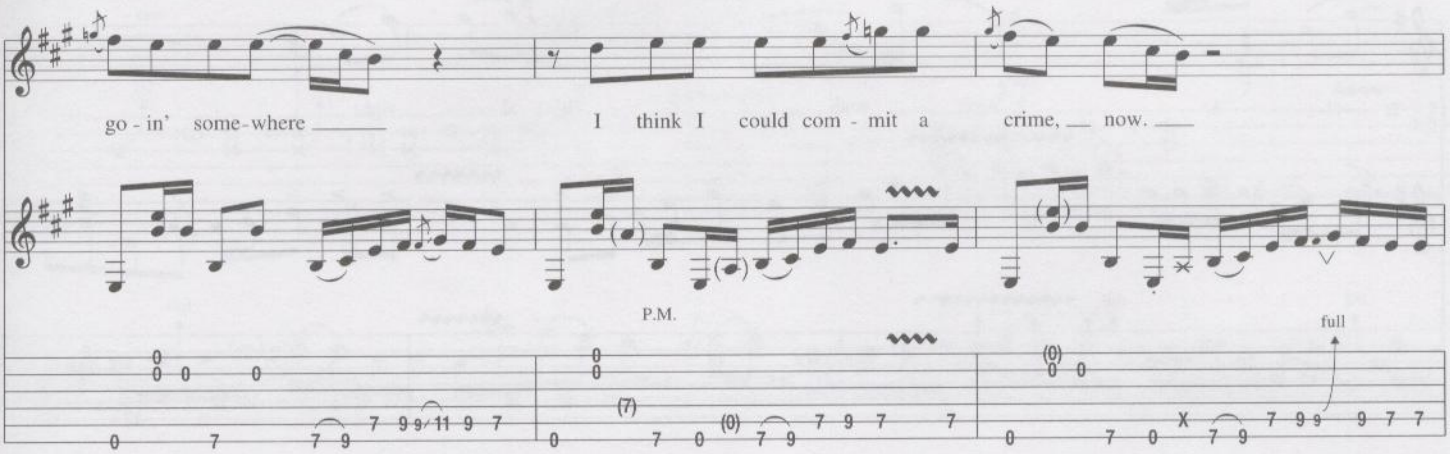
P.M.

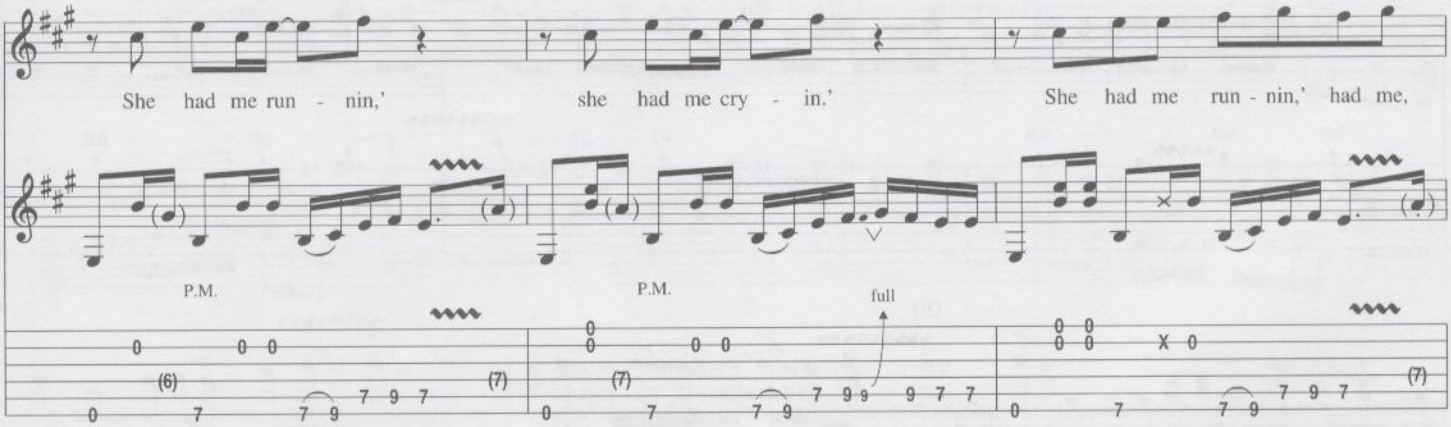
© 1967 (Renewed) Miles Ahead Music Publishing, Inc.
International Copyright Secured All Rights Reserved

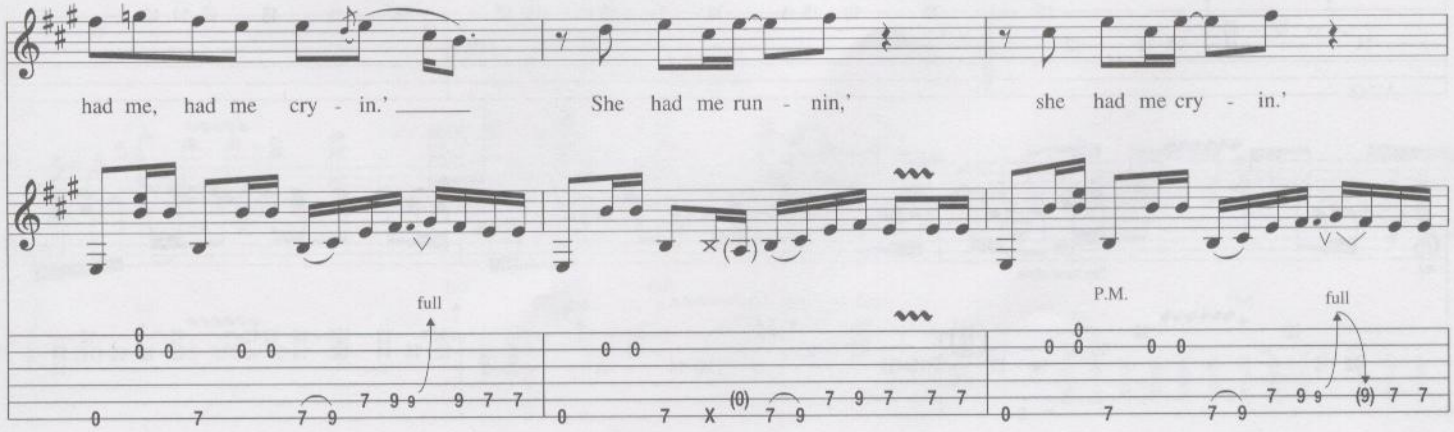

I feel just like I'm hyp - no - tized.
Ev - 'ry time you see me
P.M.
slight P.M.
go - in' some - where
I feel like I'm go-in' out of my mind, yeah.
8va
let ring
Harm.
Oh, my ba - by, she left me the oth - er day,
and we were hav - in' so much
loco
P.M.
fun, yeah, yeah.
Oh, my ba - by, she stepped out on me,

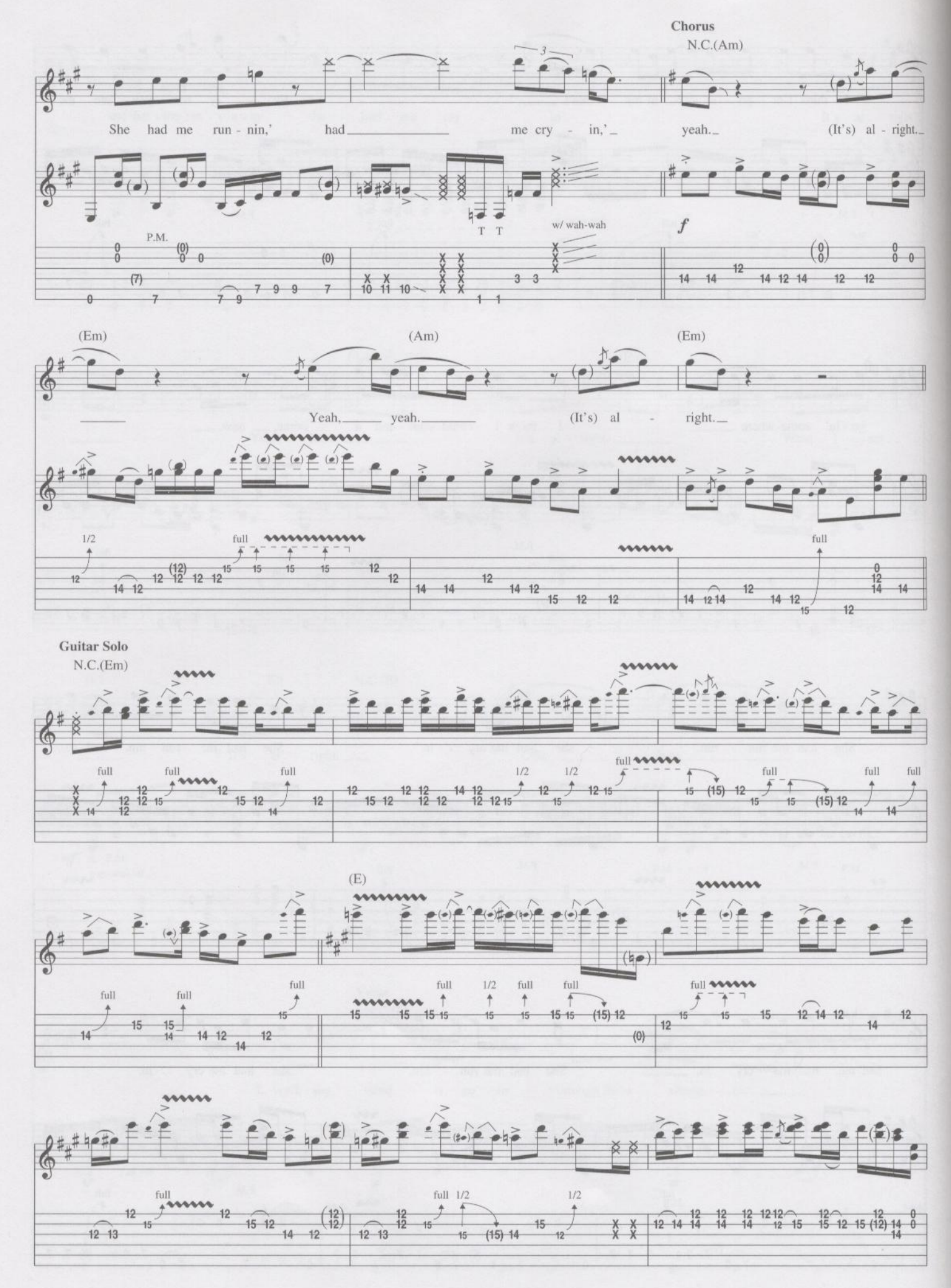

Chorus
N.C.(Am)
and that's the rea - son why she had me cry - in'.
It's al - right.
w/ wah-wah
f
1/4
1/4
full
(Em)
(Am)
(Em)
Yeah, babe.
It's al - right.
What I say.
full
full
(E)
E9
N.C.(E)
It's al - right.
Ooh, hoo.
mf
P.M.
wah-wah off
P.M.
P.M.
Verse
N.C.(E)
2. Well, my mind is go - in' through them chang - es,
P.M.
P.M.

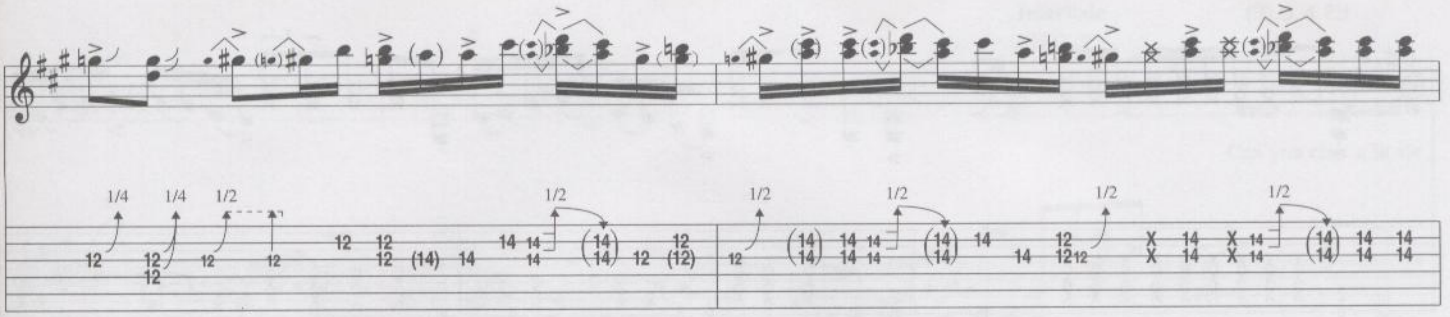

I think I'm go - in' out of my mind.
Ev - 'ry time you see me
P.M.
full
P.M.
full

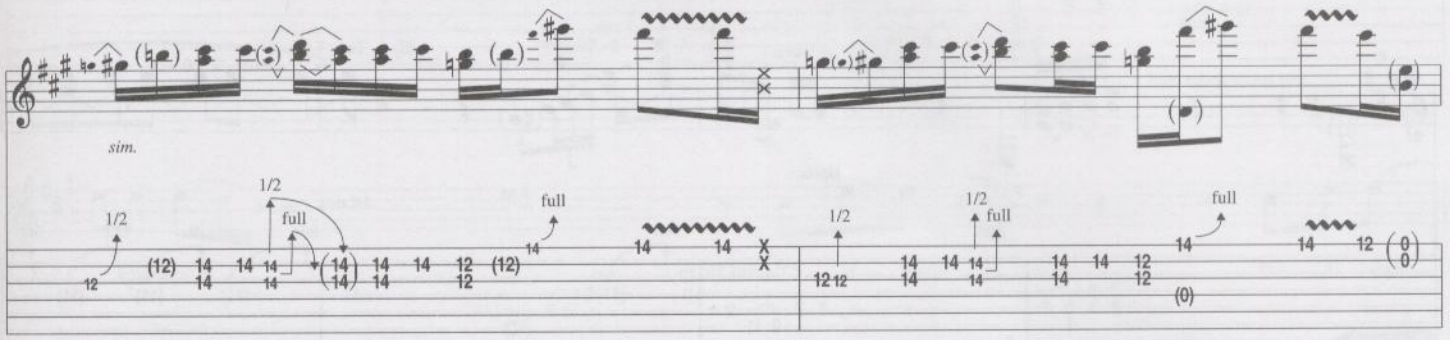

go - in' some-where
I think I could com - mit a crime, now.
P.M.
full

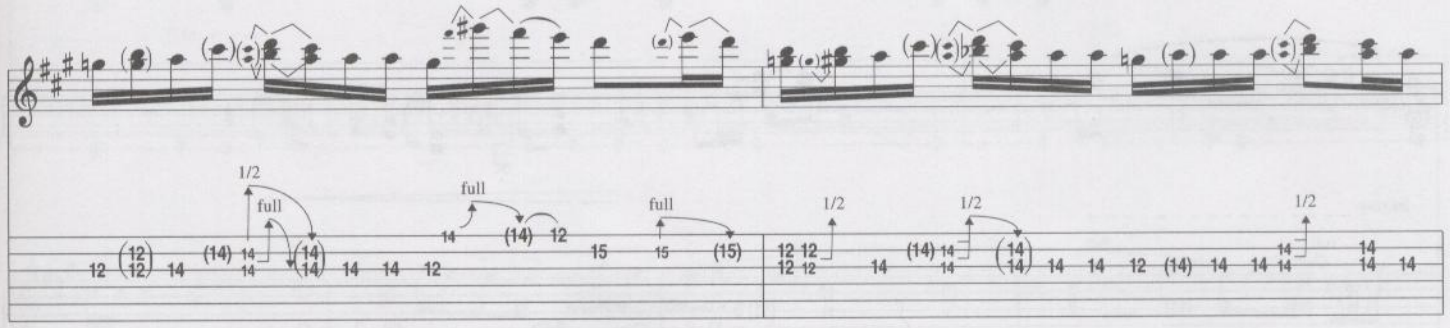

She had me run - nin,'
she had me cry - in.'
She had me run - nin,' had me,
P.M.
P.M.
full

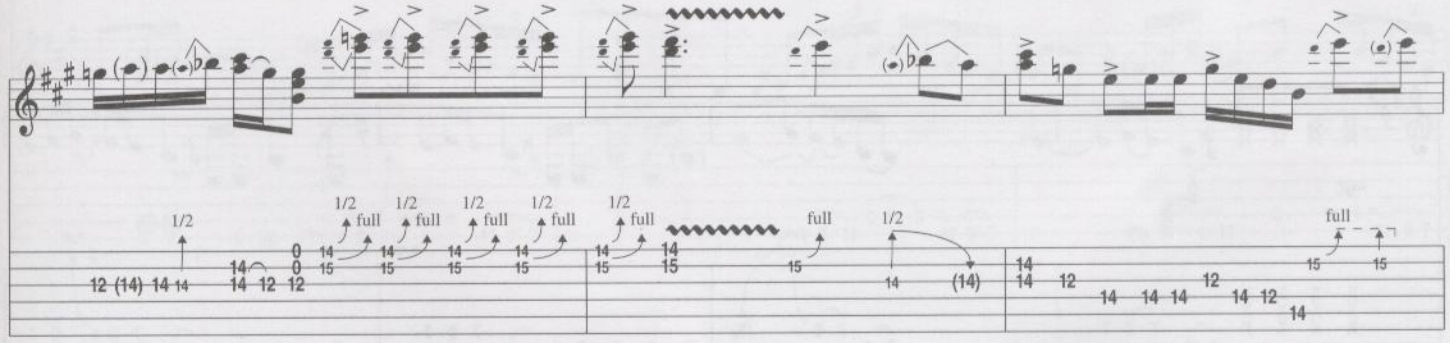

had me, had me cry - in.'
She had me run - nin,'
she had me cry - in.'
full
P.M.
full

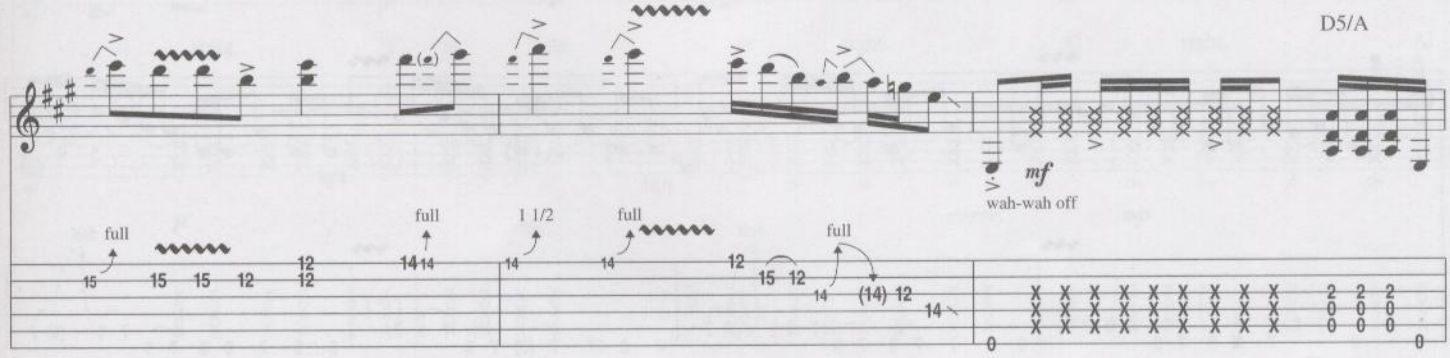

Chorus
N.C.(Am)
She had me run - nin,' had me cry - in,' yeah. (It's) al - right.
P.M.
T T
w/ wah-wah
f
(Em)
(Am)
(Em)
Yeah, yeah. (It's) al - right.
1/2
full
Guitar Solo
N.C.(Em)
(E)

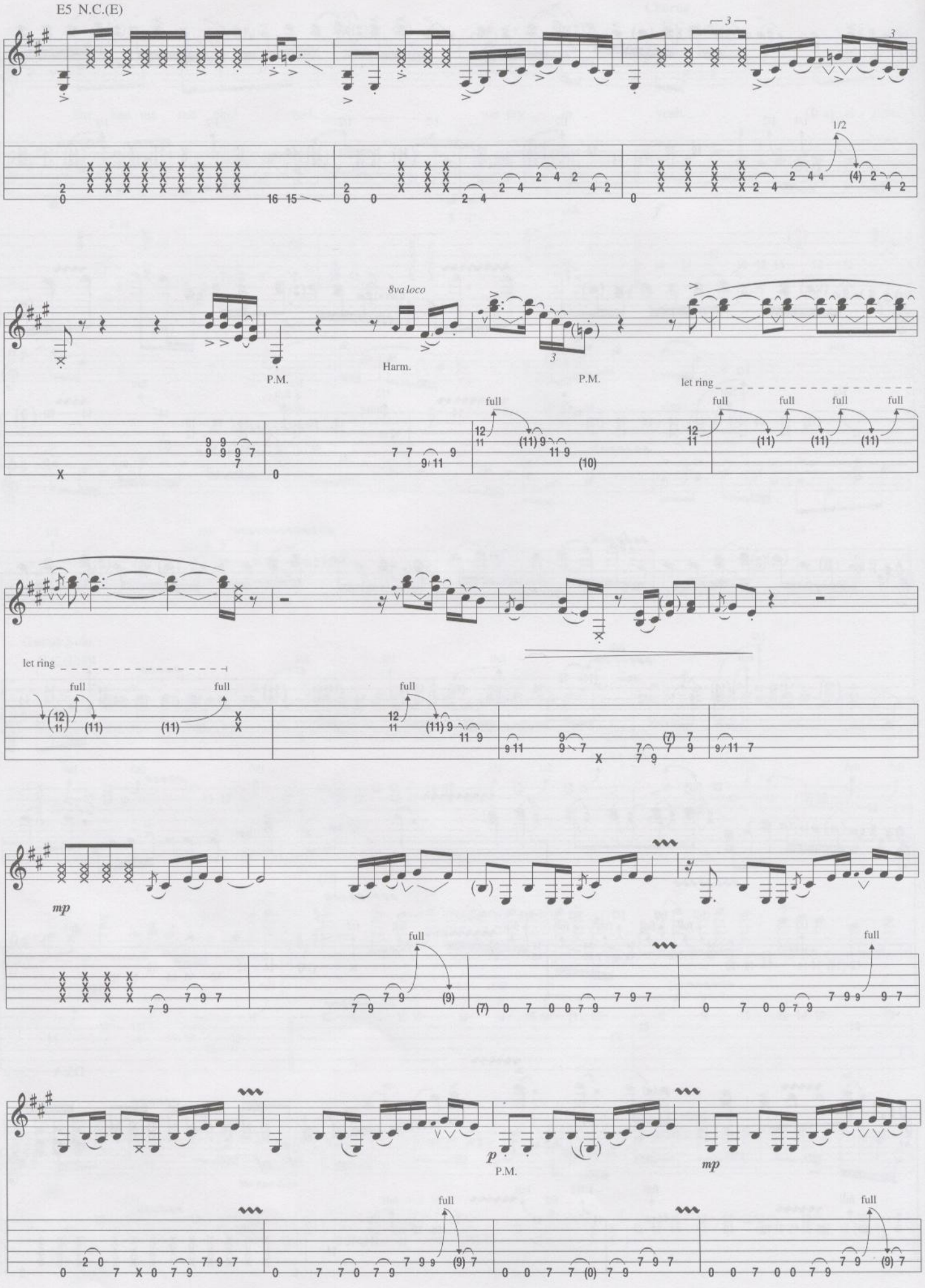

1/4
1/4
1/2
1/2
1/2
1/2
1/2
1/2

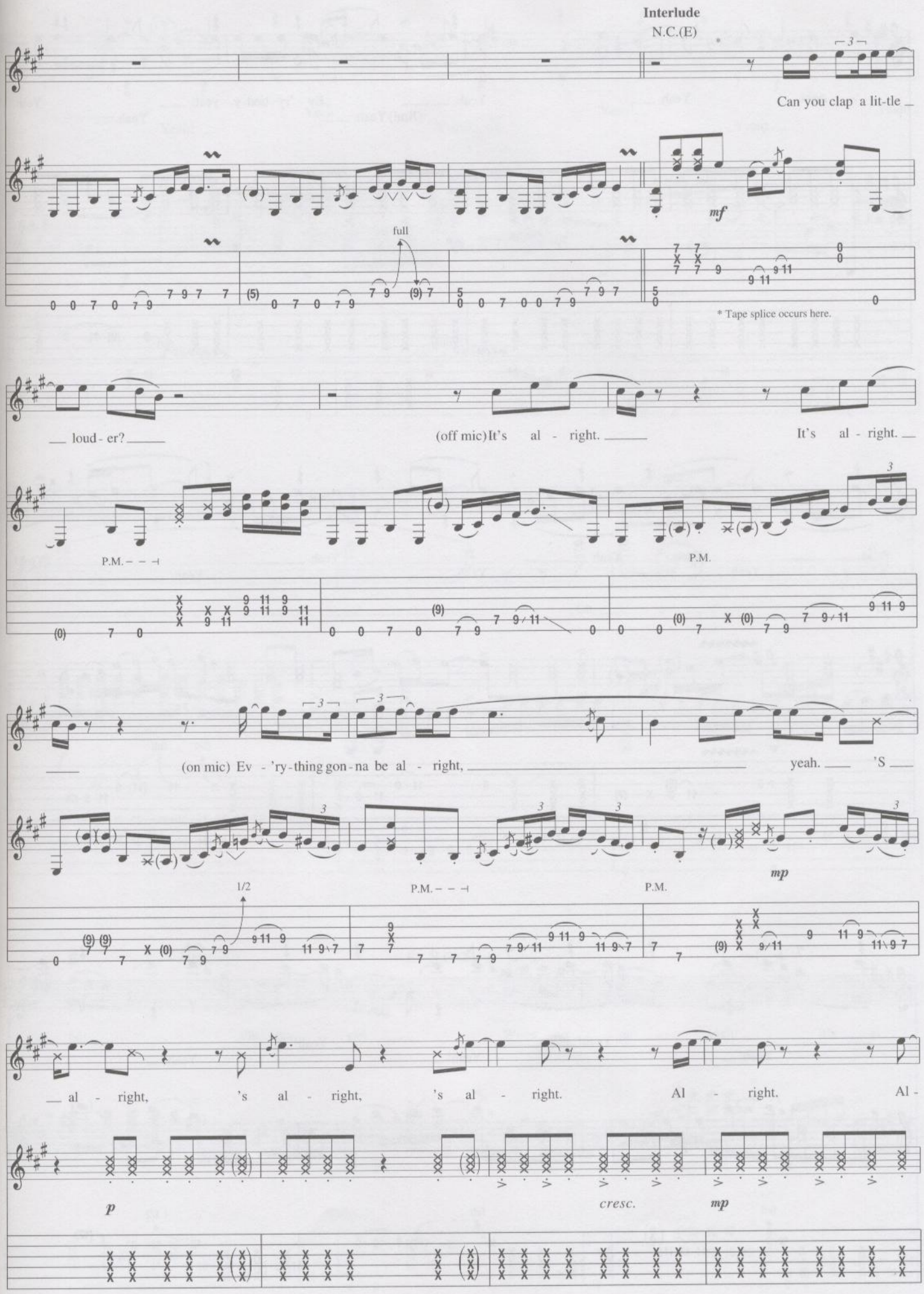

sim.
1/2
1/2
full
full
1/2
1/2
full
full

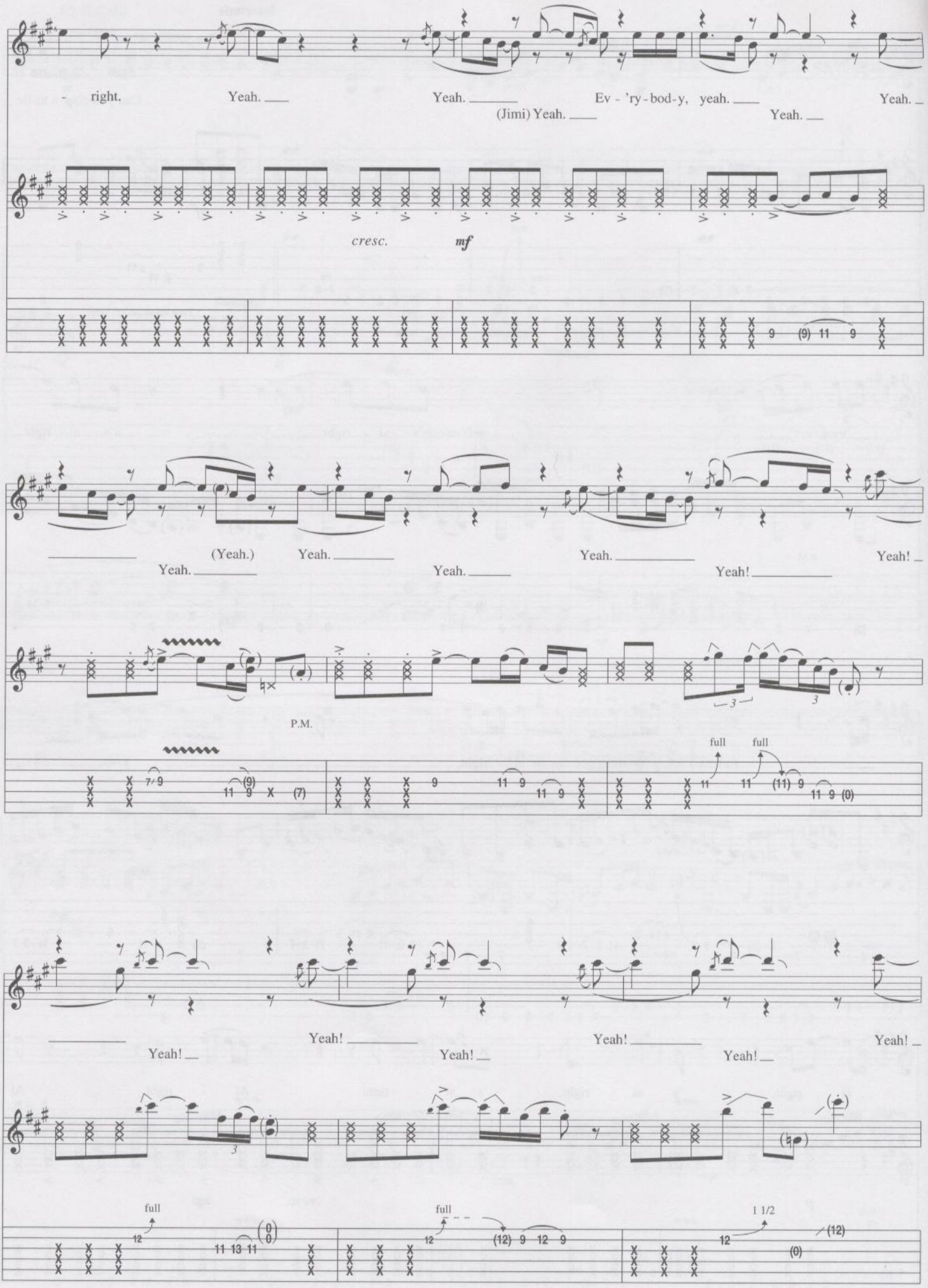

1/2
full
full
full
1/2
1/2
1/2

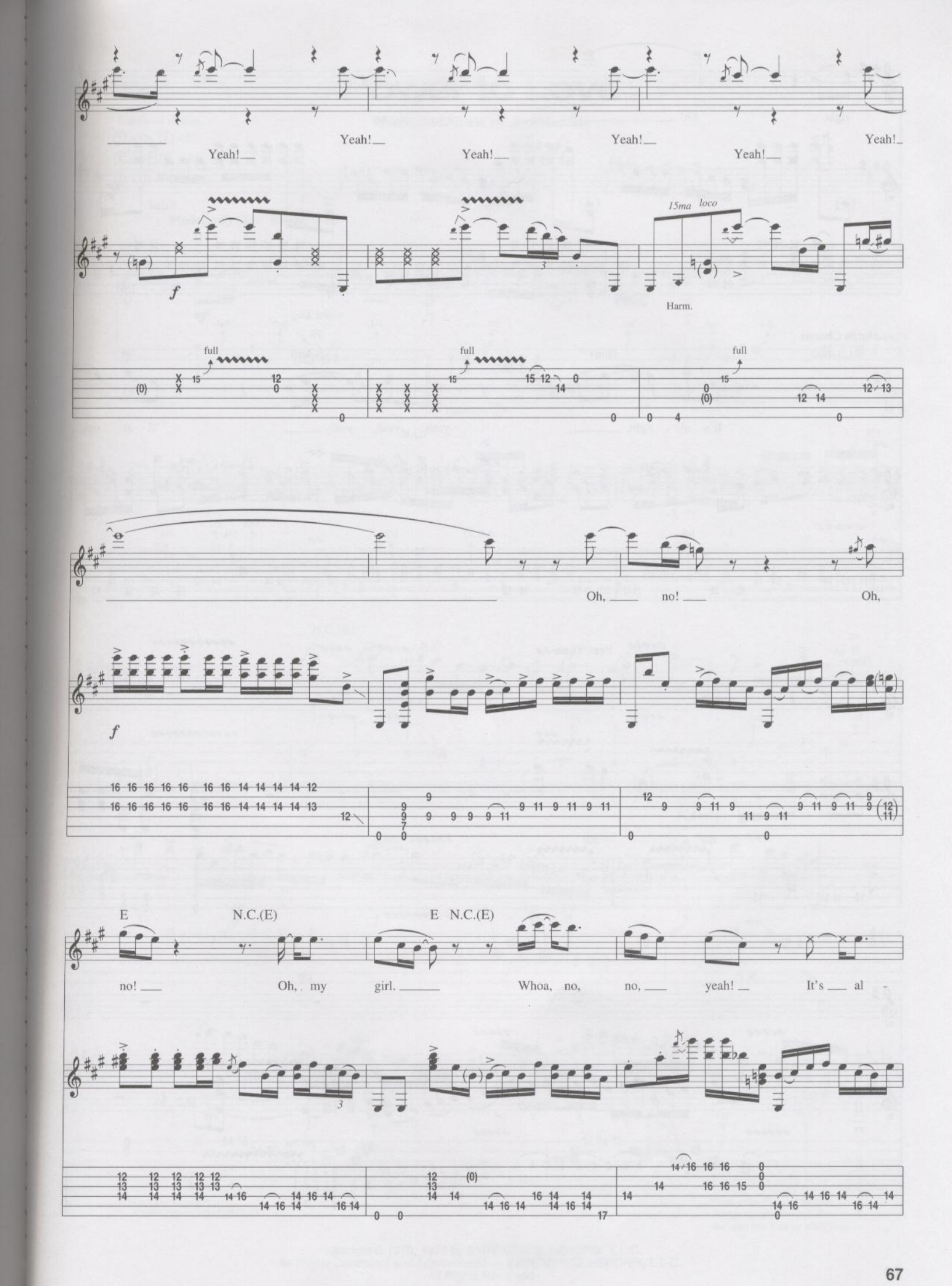

1/2
1/2 full
1/2 full
1/2 full
1/2 full
1/2 full
full
1/2
full

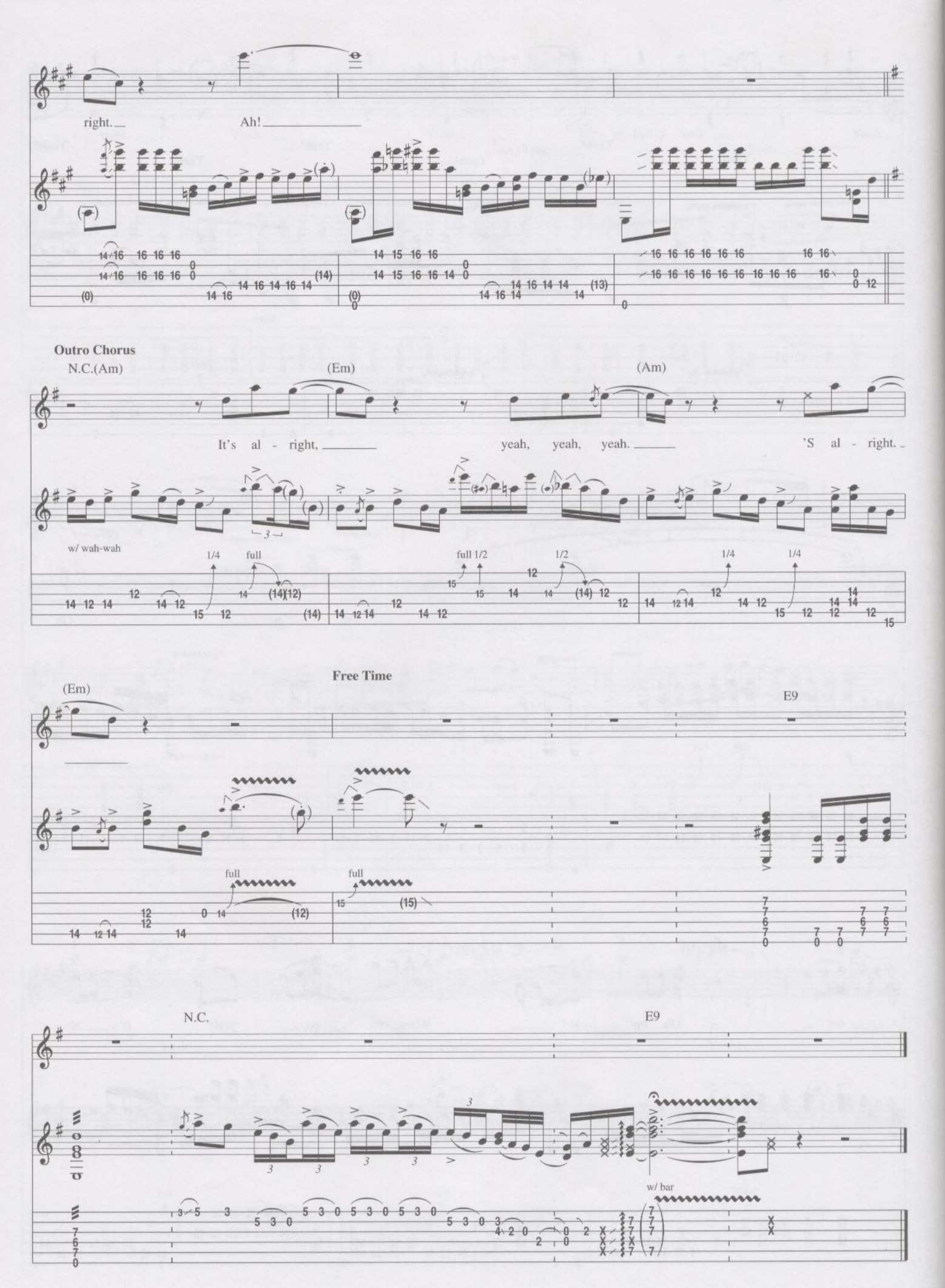

D5/A
mf
wah-wah off
full
full
1 1/2
full
full


E5 N.C.(E)
1/2
8va loco
P.M.
Harm.
P.M.
let ring
full
let ring
full
mp
full
full
p
P.M.
mp
full
full


Interlude
N.C.(E)
Can you clap a lit-tle
mf
full
* Tape splice occurs here.
loud-er?
(off mic) It's al - right.
It's al - right.
P.M.
(on mic) Ev - 'ry-thing gon-na be al - right,
yeah.
'S
1/2
mp
al - right,
's al - right,
's al - right.
Al - right.
Al -
p
cresc.
mp


right.
Yeah.
Yeah.
Ev - 'ry - bod - y, yeah.
Yeah.
(Jimi) Yeah.
Yeah.
cresc.
mf
(Yeah.)
Yeah.
Yeah.
Yeah.
Yeah.
Yeah!
Yeah!
P.M.
full
full
Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
full
full
1 1/2


Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
15ma loco
Harm.
full
full
full
Oh, no!
Oh,
E
N.C.(E)
E N.C.(E)
no!
Oh, my girl.
Whoa, no, no,
yeah!
It's al -

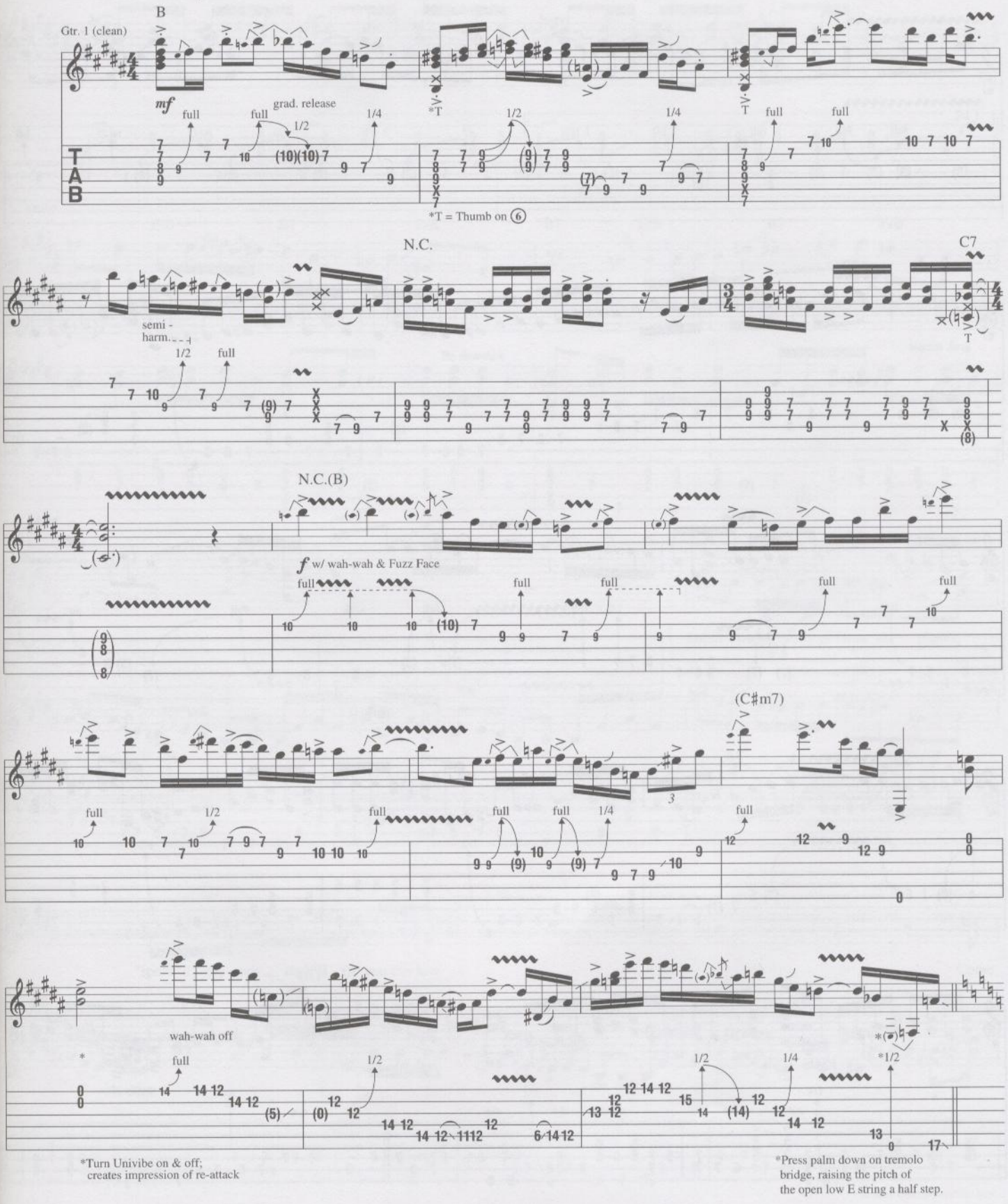

right.
Ah!
Outro Chorus
N.C.(Am)
(Em)
(Am)
It's al - right,
yeah, yeah, yeah.
'S al - right.
w/ wah-wah
1/4
full
full 1/2
1/2
1/4
1/4
Free Time
(Em)
E9
full
full
N.C.
E9
w/ bar

Power to Love

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

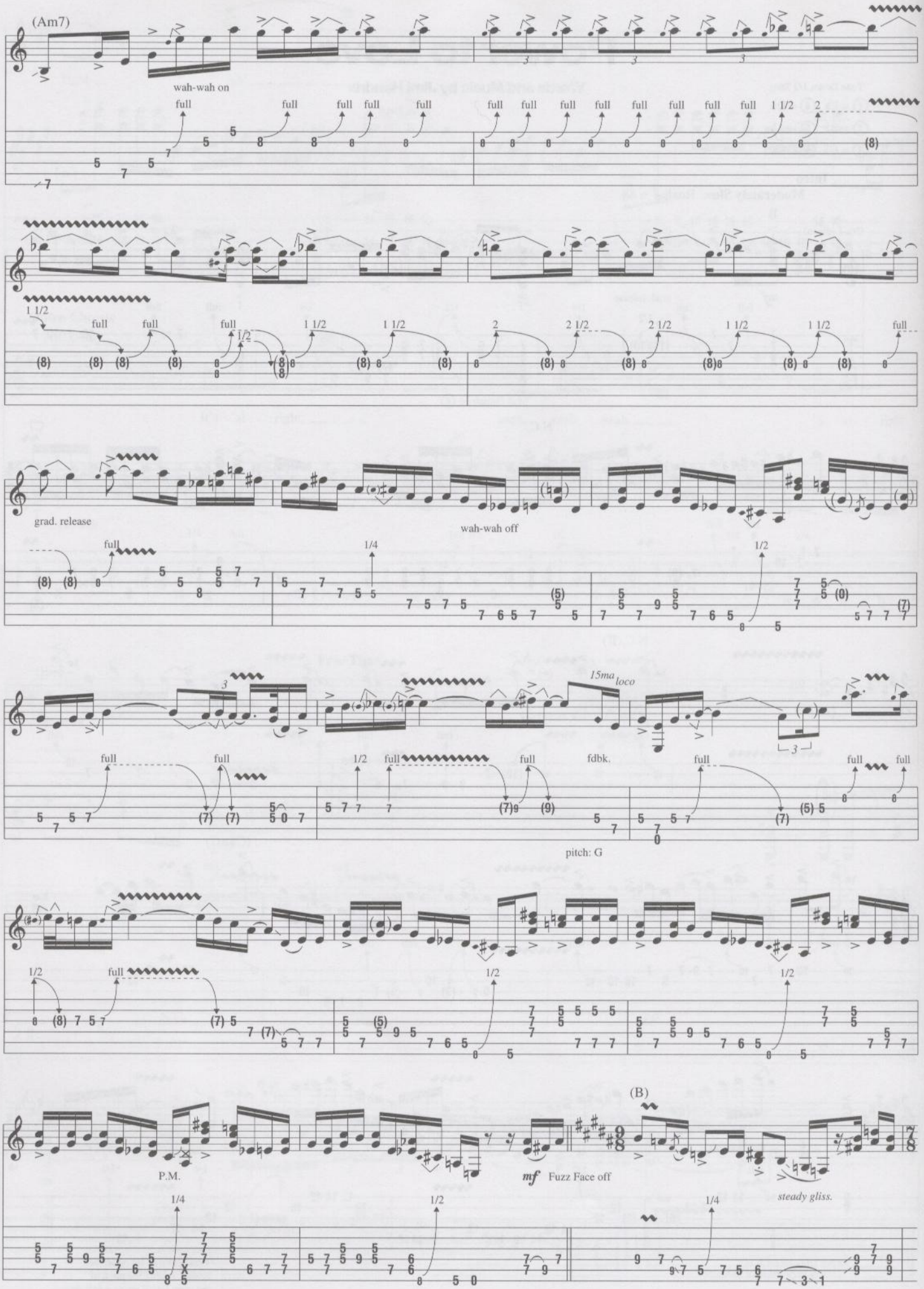
Intro
Moderately Slow Rock ♩ = 88

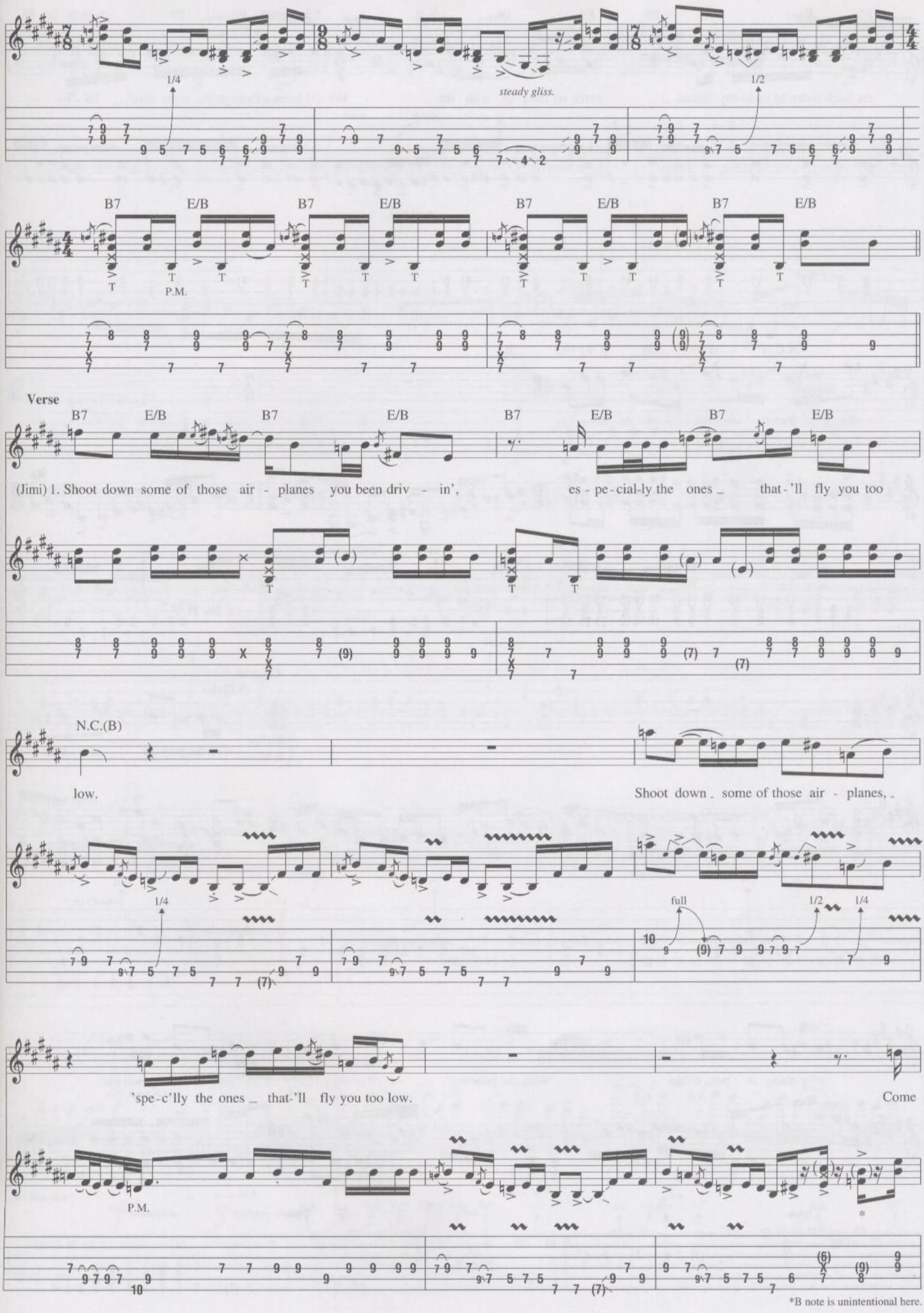


*Turn Univibe on & off; creates impression of re-attack

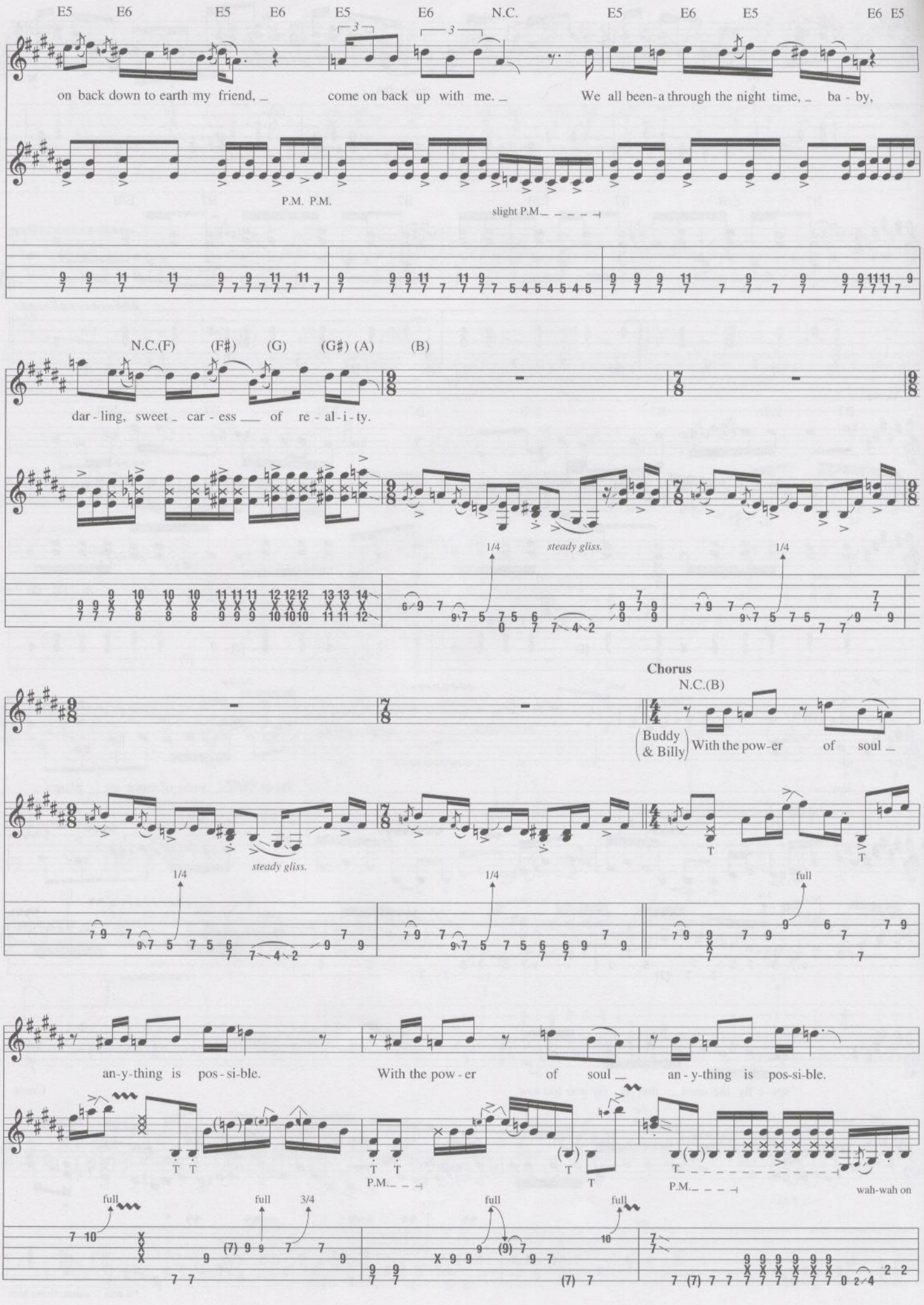
*Press palm down on tremolo bridge, raising the pitch of the open low E string a half step.

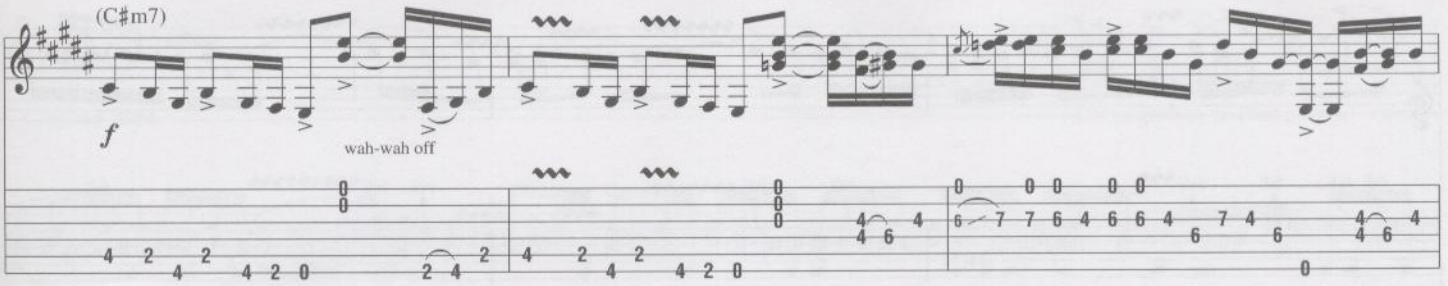
Copyright © 1970, 1975 by EXPERIENCE HENDRIX, L.L.C.
All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.
All Rights Reserved


(Am7)
wah-wah on
full
1 1/2
2
grad. release
wah-wah off
1/4
1/2
15ma loco
fdbk.
pitch: G
P.M.
mf Fuzz Face off
(B)
steady gliss.

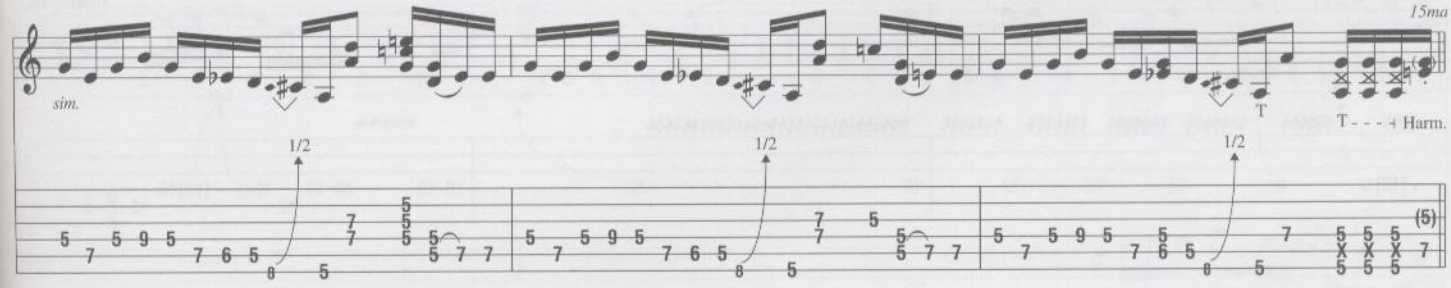


*B note is unintentional here.

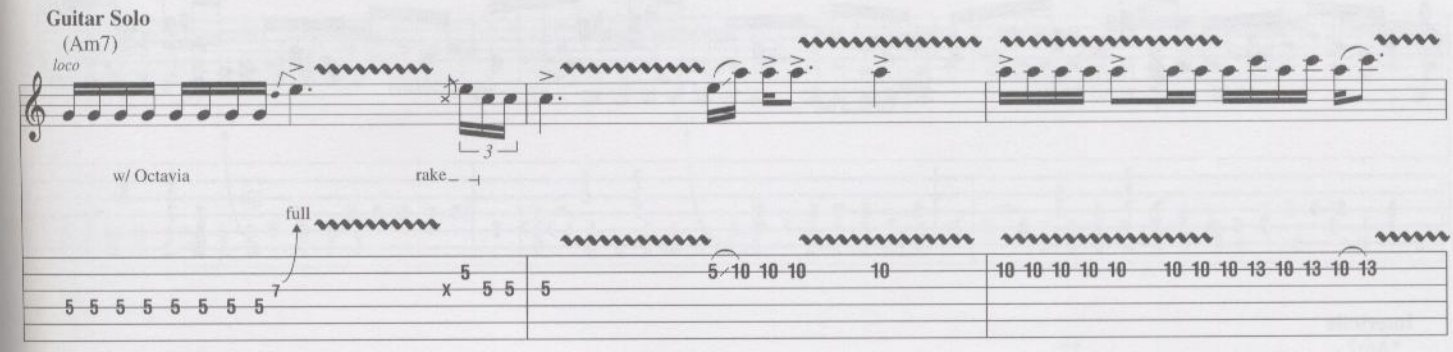

E5 E6 E5 E6 E5 E6 N.C. E5 E6 E5 E6 E5
on back down to earth my friend, come on back up with me. We all been-a through the night time, ba - by,
P.M. P.M.
slight P.M.
N.C.(F) (F#) (G) (G#) (A) (B)
dar - ling, sweet car - ess of re - al - i - ty.
1/4
steady gliss.
Chorus
N.C.(B)
(Buddy & Billy) With the pow-er of soul
full
an-y-thing is pos-si-ble. With the pow - er of soul an - y-thing is pos-si-ble.
P.M.
wah-wah on
3/4

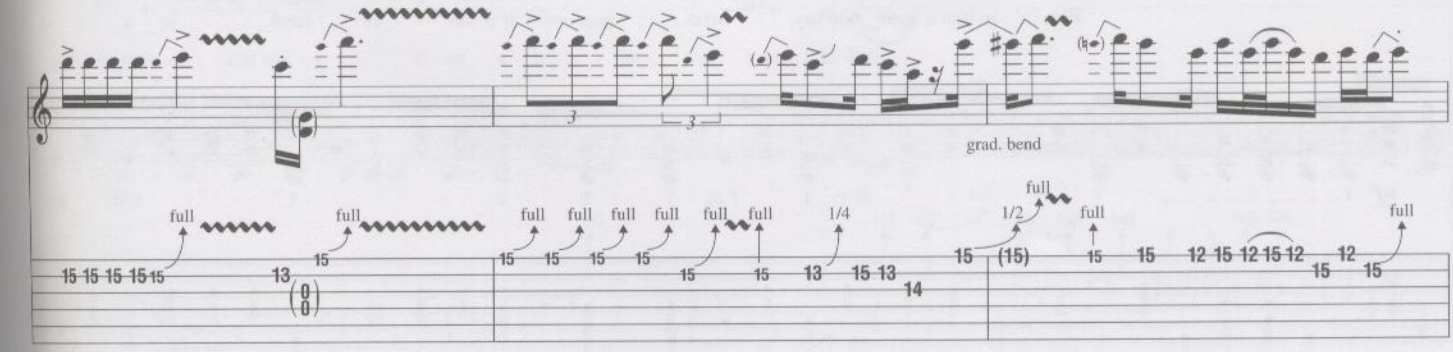

(C#m7)
f
wah-wah off

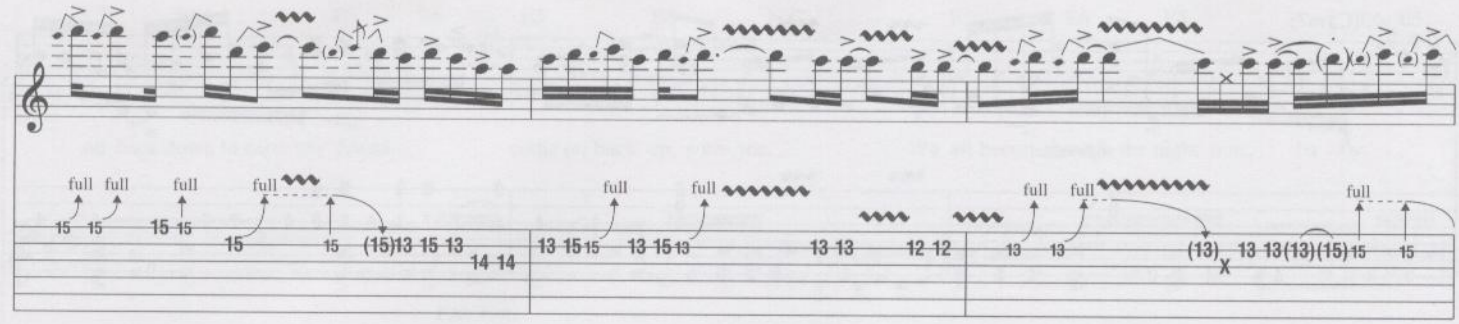
(Am7)
1/2

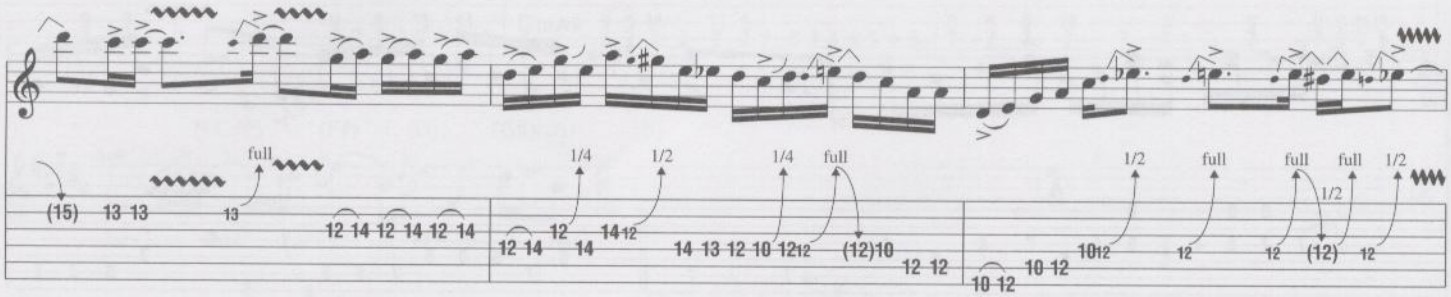

sim.
15ma
T
T - - - Harm.
1/2
1/2
1/2
(5)

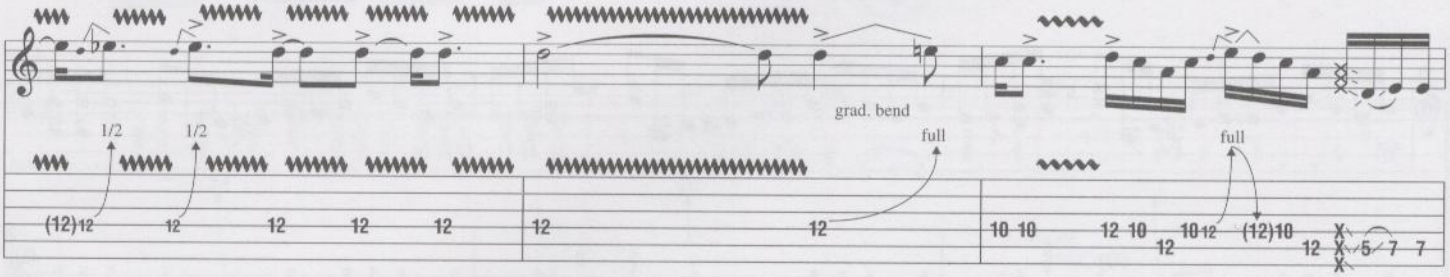
Guitar Solo

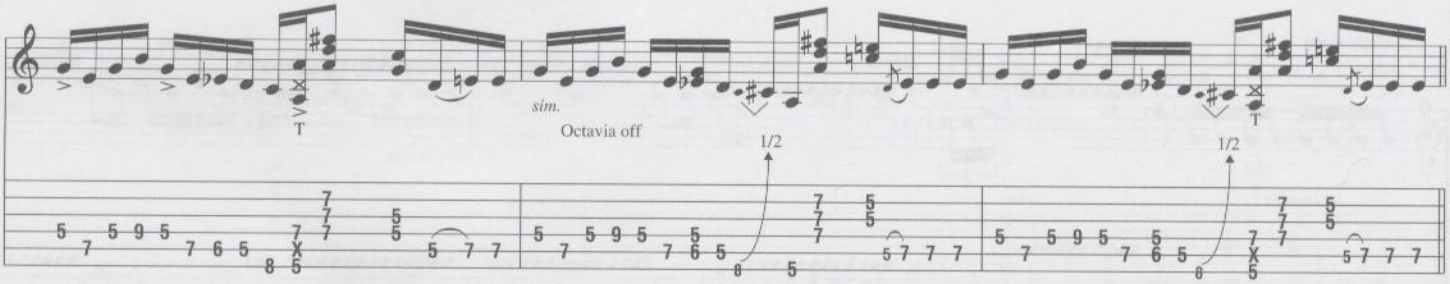

(Am7)
loco
w/ Octavia
rake
full


grad. bend
full
full
full
full
full
full
full
full
1/4
full
1/2
full
full



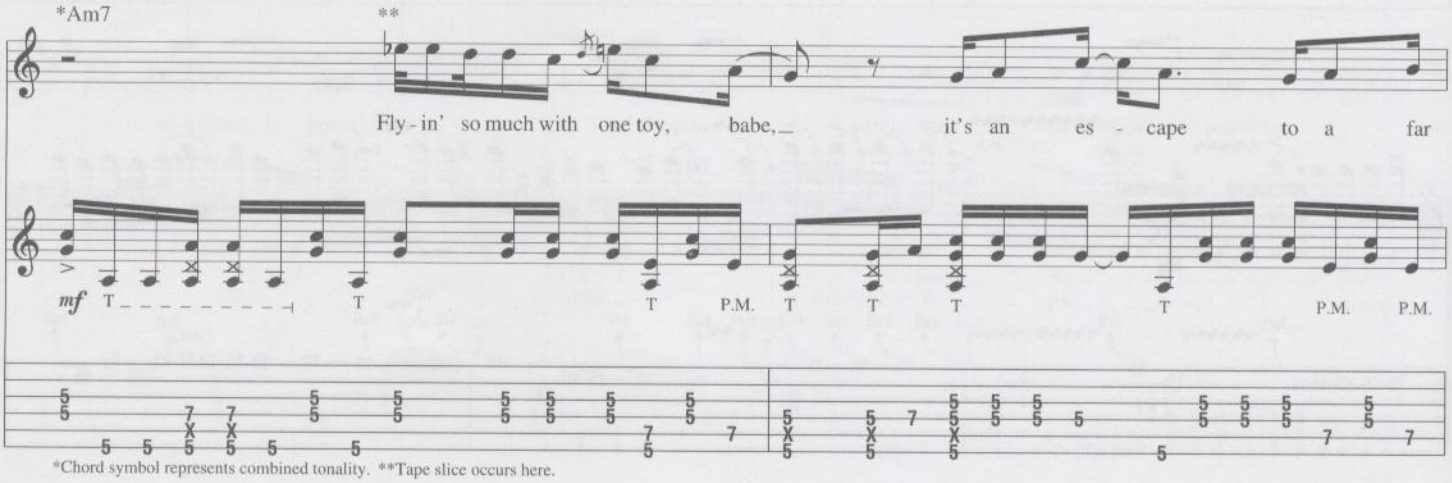




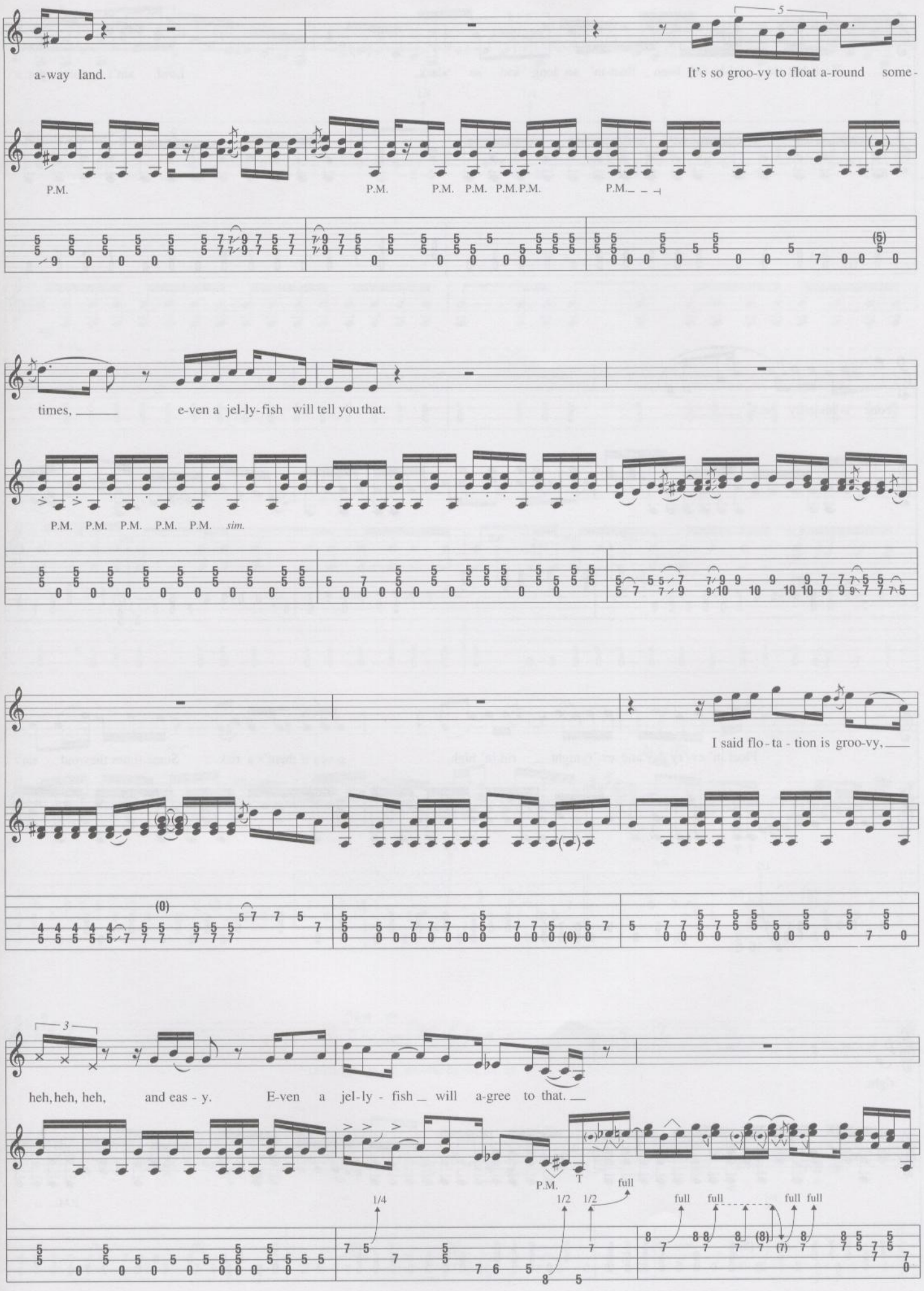


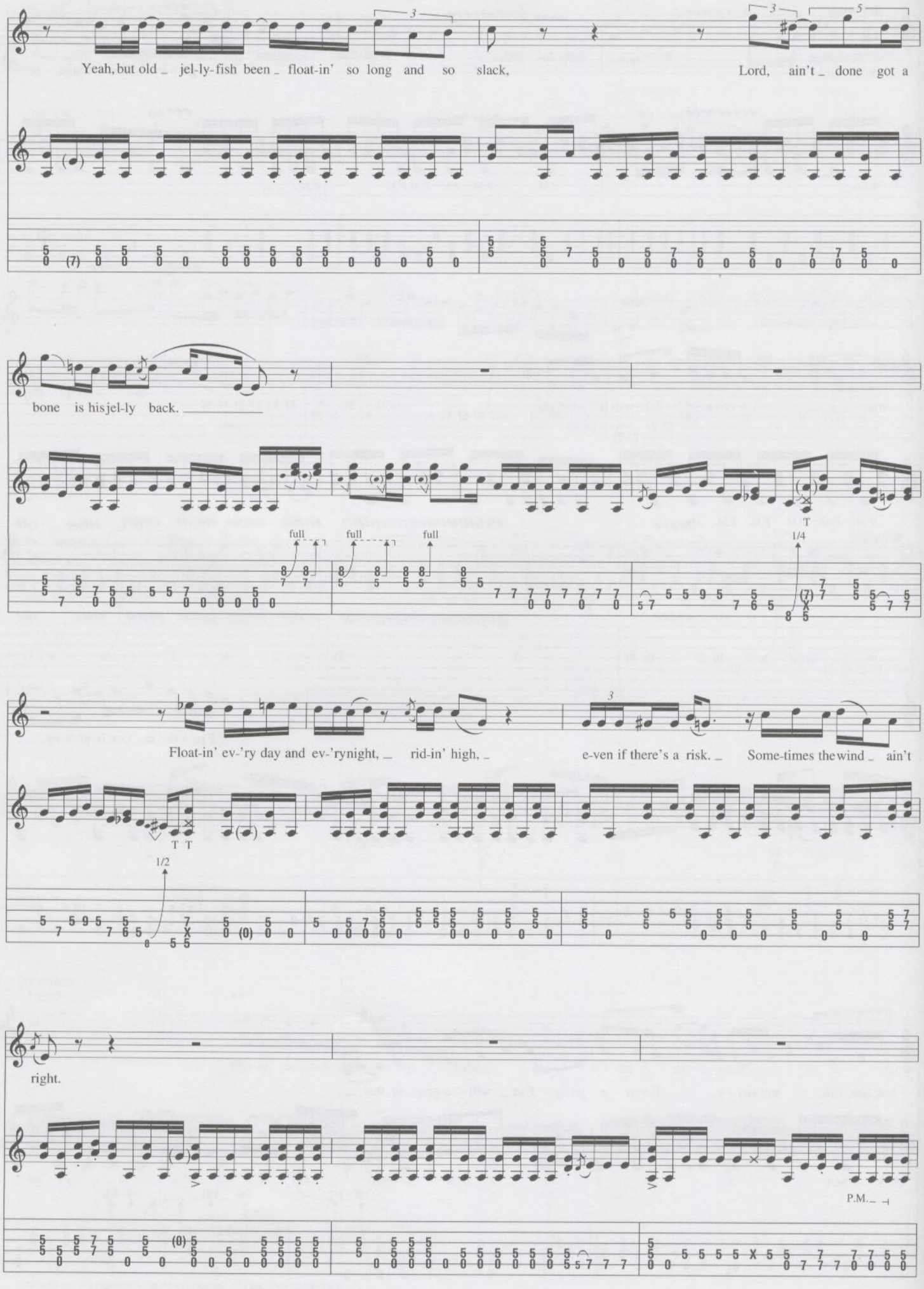
Interlude

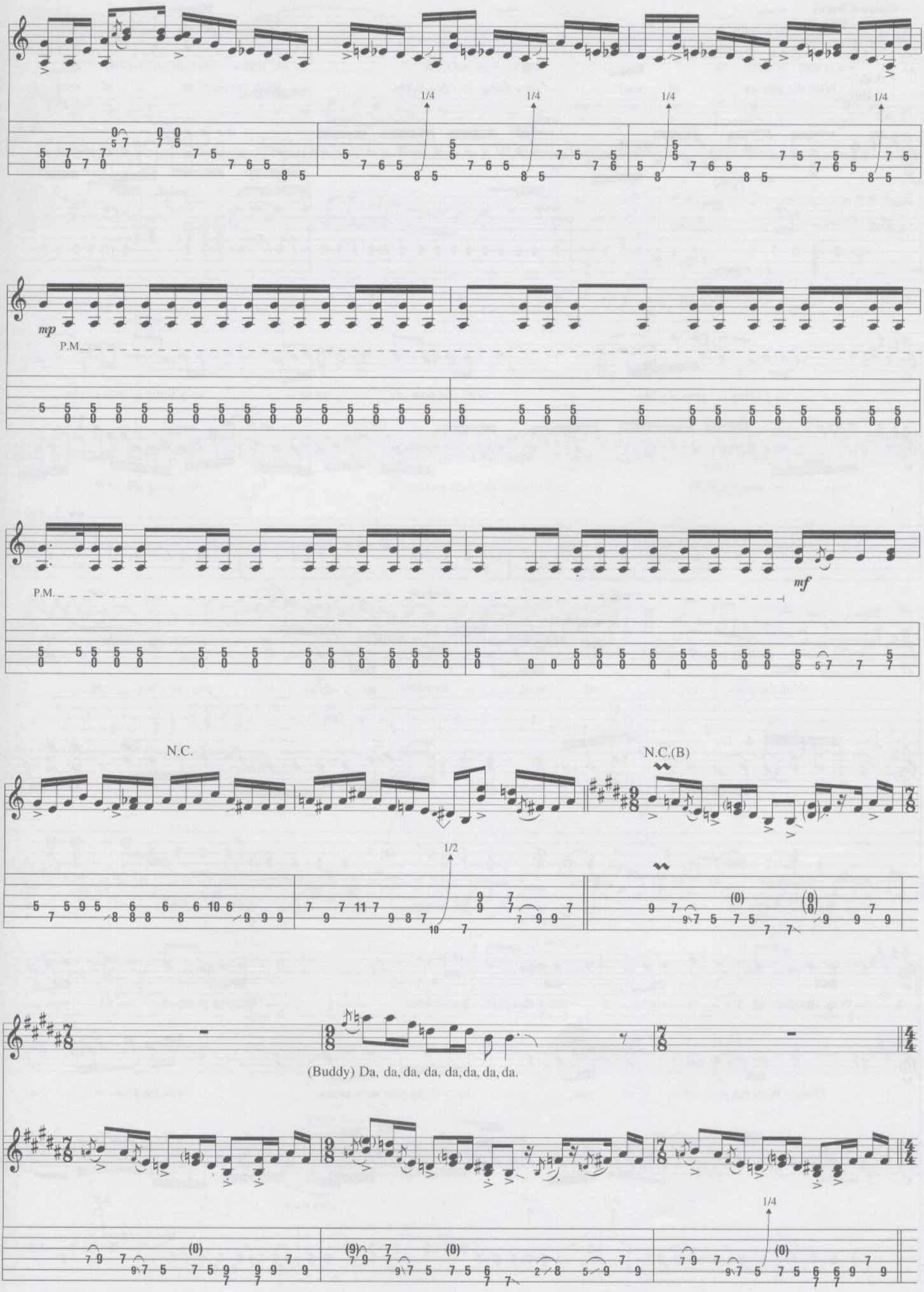
*Am7

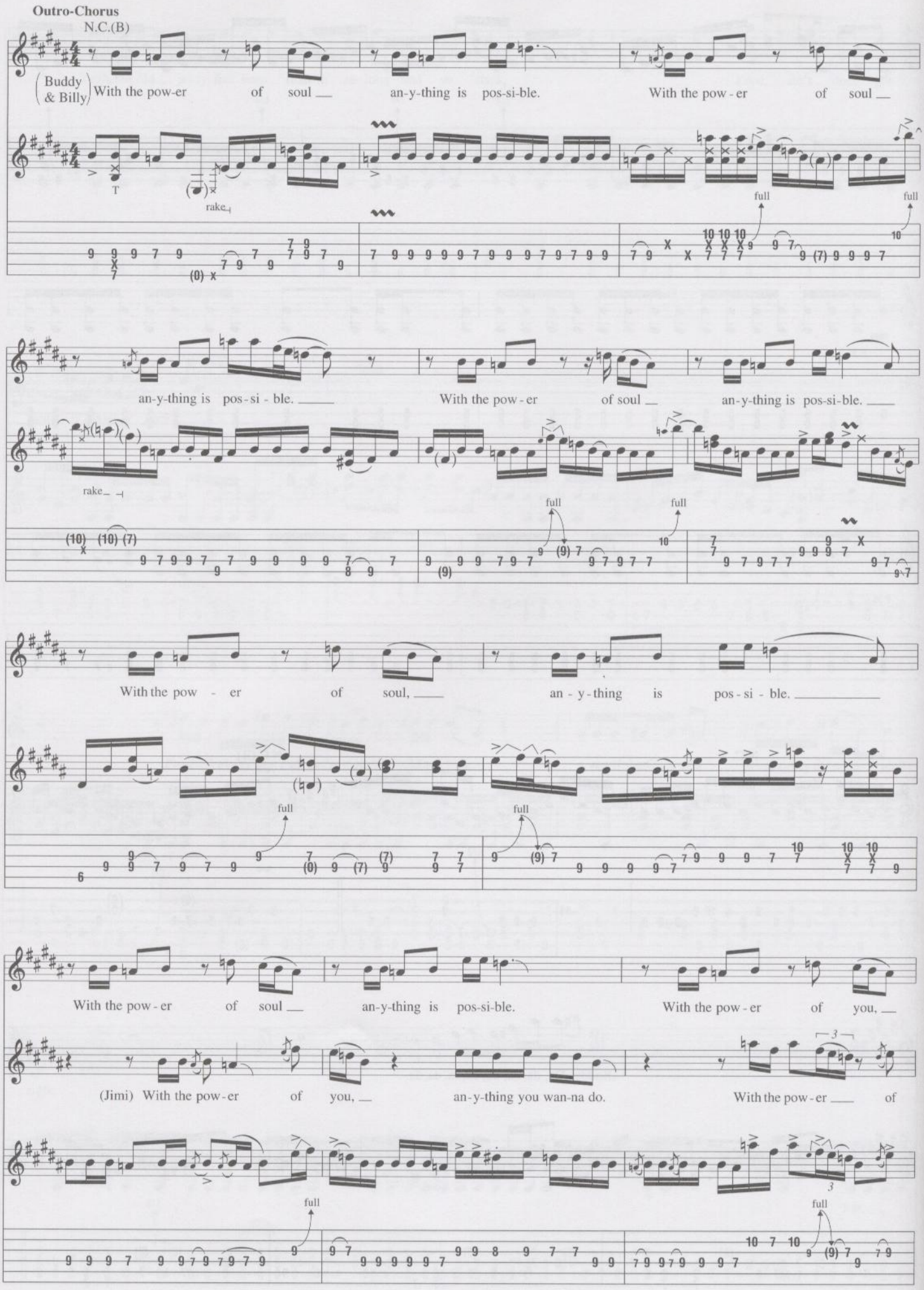


*Chord symbol represents combined tonality. **Tape slice occurs here.


a-way land.
It's so groo-vy to float a-round some-
P.M.
times,
e-ven a jel-ly-fish will tell you that.
P.M. P.M. P.M. P.M. P.M. sim.
I said flo-ta-tion is groo-vy,
heh, heh, heh, and eas-y. E-ven a jel-ly-fish will a-gree to that.
P.M.
full
1/4
1/2 1/2
full full full full


Yeah, but old jel-ly-fish been float-in' so long and so slack,
Lord, ain't done got a
bone is his jel-ly back.
full
full
full
T
1/4
Float-in' ev-'ry day and ev-'ry night, rid-in' high,
e-ven if there's a risk. Some-times the wind ain't
T T
1/2
right.
P.M.


1/4
1/4
1/4
1/4
mp
P.M.
P.M.
mf
N.C.
N.C.(B)
1/2
(Buddy) Da, da, da, da, da, da, da, da.
1/4


Outro-Chorus
N.C.(B)
(Buddy & Billy) With the pow-er of soul an-y-thing is pos-si-ble. With the pow-er of soul
T
rake
full
full
an-y-thing is pos-si-ble. With the pow-er of soul an-y-thing is pos-si-ble.
rake
full
full
With the pow-er of soul, an-y-thing is pos-si-ble.
full
full
With the pow-er of soul an-y-thing is pos-si-ble. With the pow-er of you,
(Jimi) With the pow-er of you, an-y-thing you wan-na do. With the pow-er of
full
full

an - y-thing that you wan-na do. With the pow - er of soul an-y-thing is pos-si-ble.

you, yeah, an - y-thing you wan-na do, babe. With the soul, soul, soul, soul. Soul, soul,

1/2 full full full

With the pow - er of soul, an-y-thing that you wan-na do. With the pow-er.

soul.

full full

steady gliss.

steady gliss.

1/4 1/2

1/4 steady gliss. 1/4

Message to Love

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Spoken: "Jimi's gonna do a thing that he...he wrote called "Message of Love.'"

Intro

Moderate Rock ♩ = 112

Gtr.1 (slight dist.) N.C.

f

don't pick

* F5/C E5/G D G D

** T T P.M.

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

Verse

F5/CE5/G D G D F5/C E5/C D G D

(Jimi) 1. Well, I trav-el at a speed of a re-born man.
(Buddy) (Yeah. _ Oo. ___

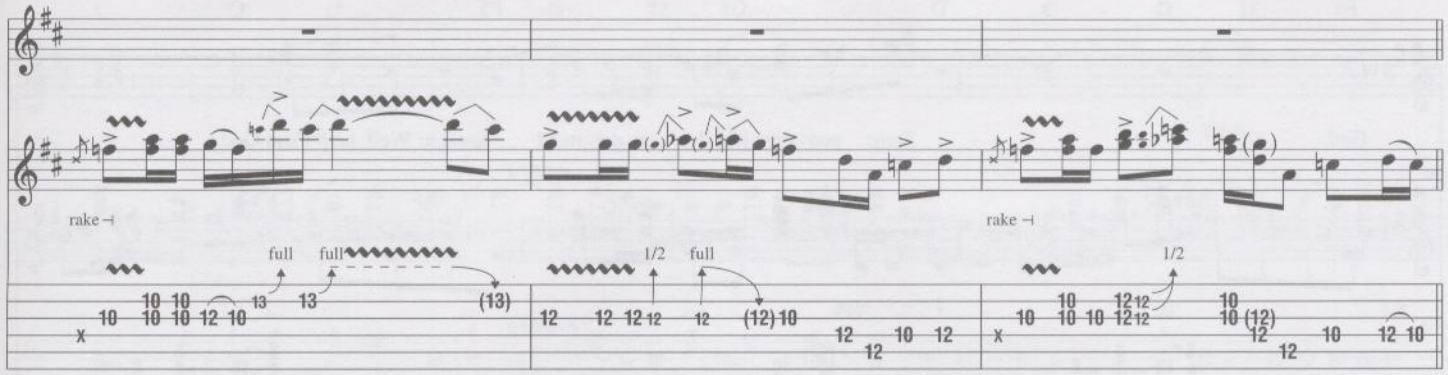
T T P.M. *sim.* T T P.M.

N.C. D G D N.C.

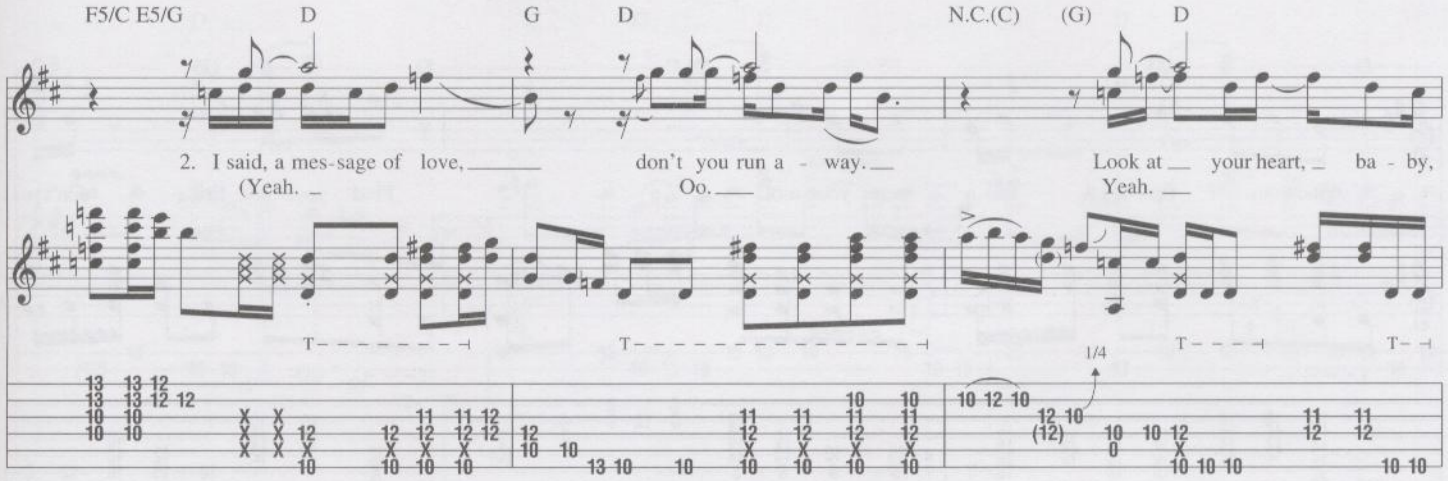
I got a lot of love _ to give ___ from the mir-rors of my hand.
Yeah. _ Oo. ___)

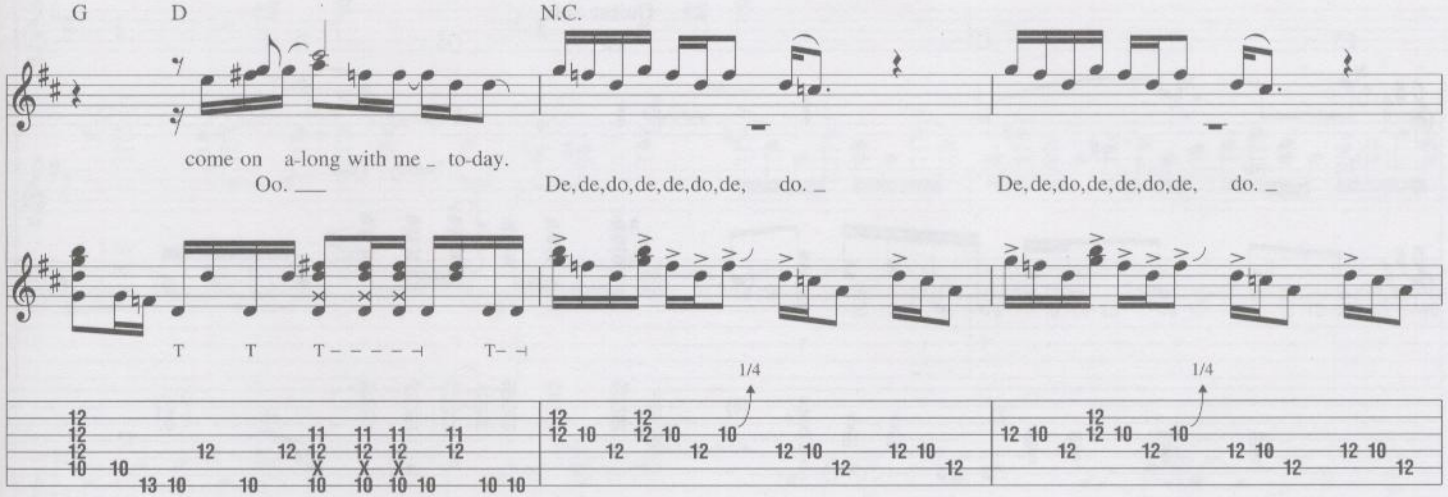
T T T T 1/4 1/2 full

Copyright © 1970, 1975 by EXPERIENCE HENDRIX, L.L.C.
All Rights Controlled and Administered by EXPERIENCE HENDRIX, L.L.C.
All Rights Reserved

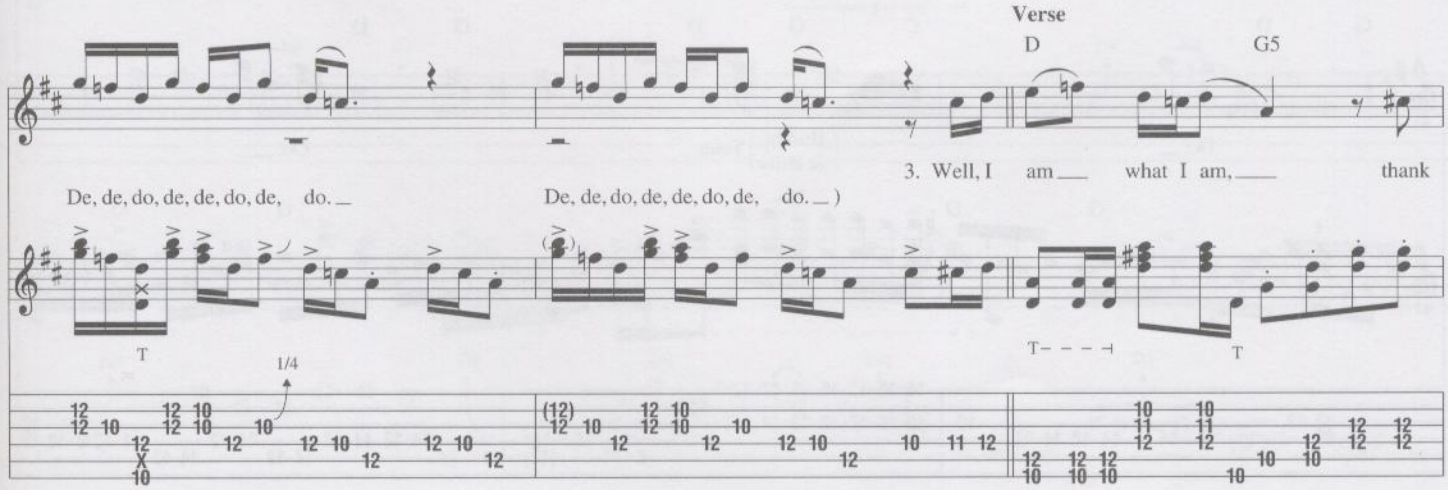

rake
full
full
1/2
full
rake
1/2

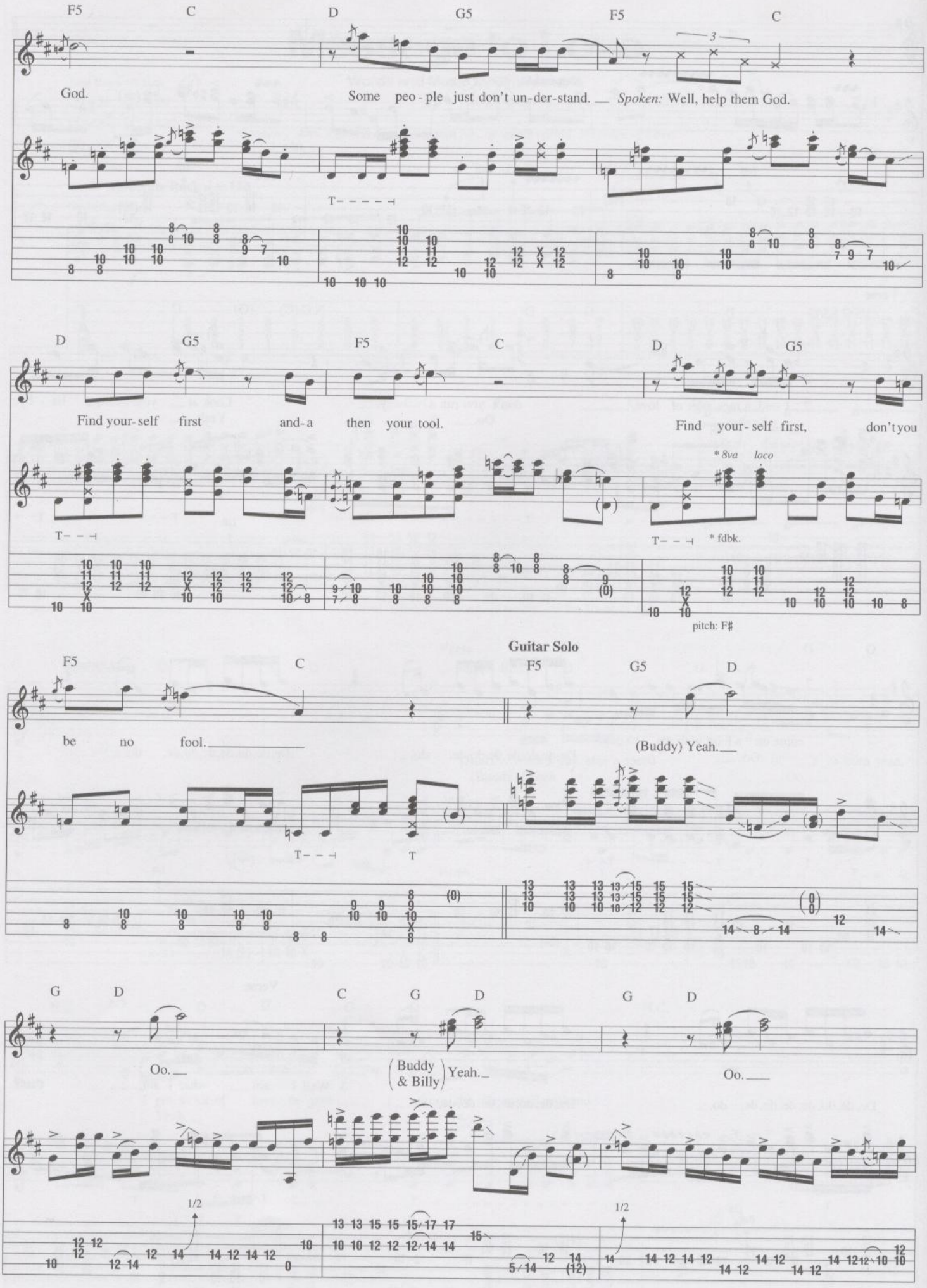
Verse

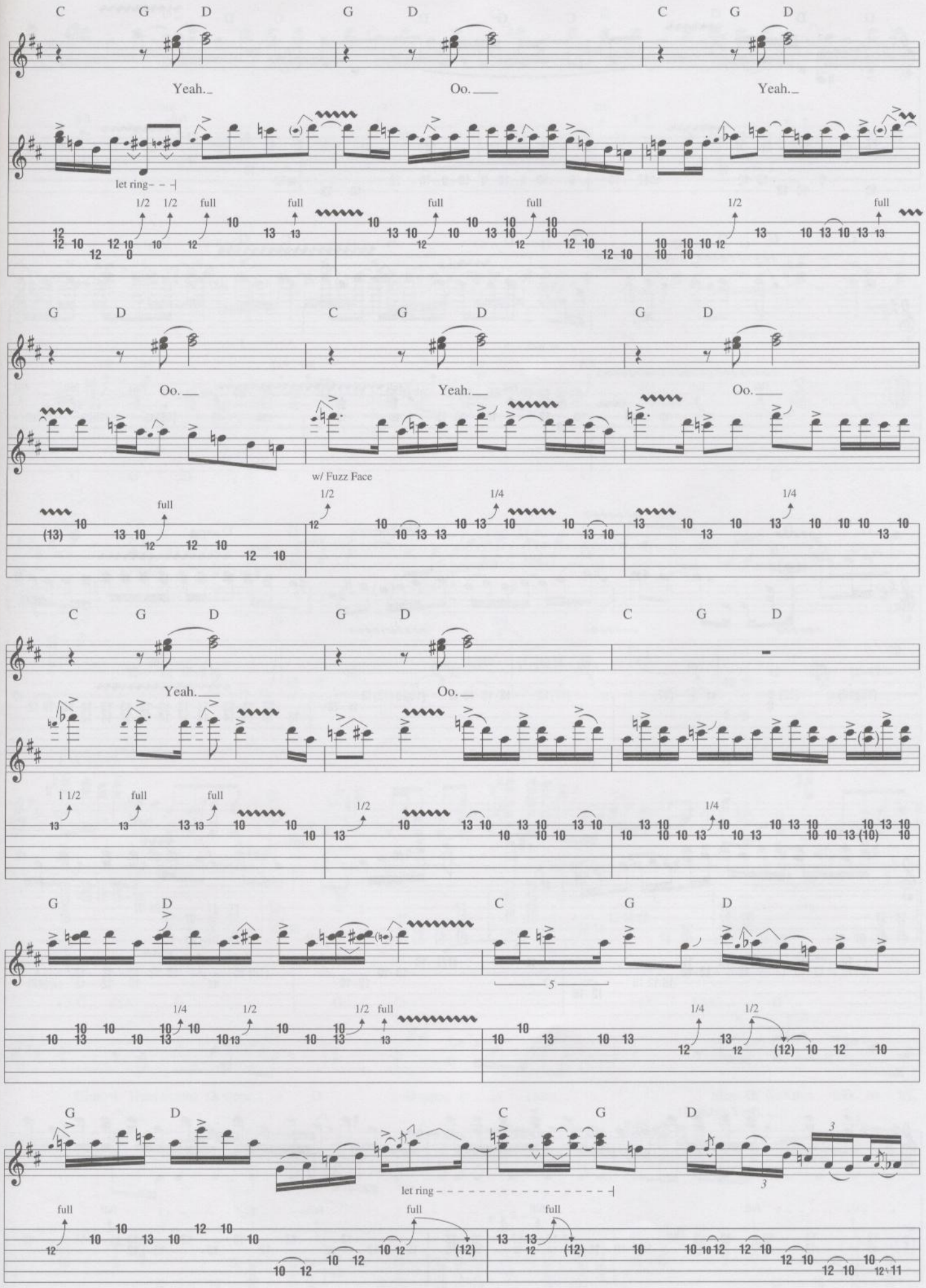

F5/C E5/G
D
G
D
N.C.(C)
(G)
D
2. I said, a mes-sage of love, don't you run a - way. Look at your heart, ba - by,
(Yeah. Oo. Yeah.
1/4

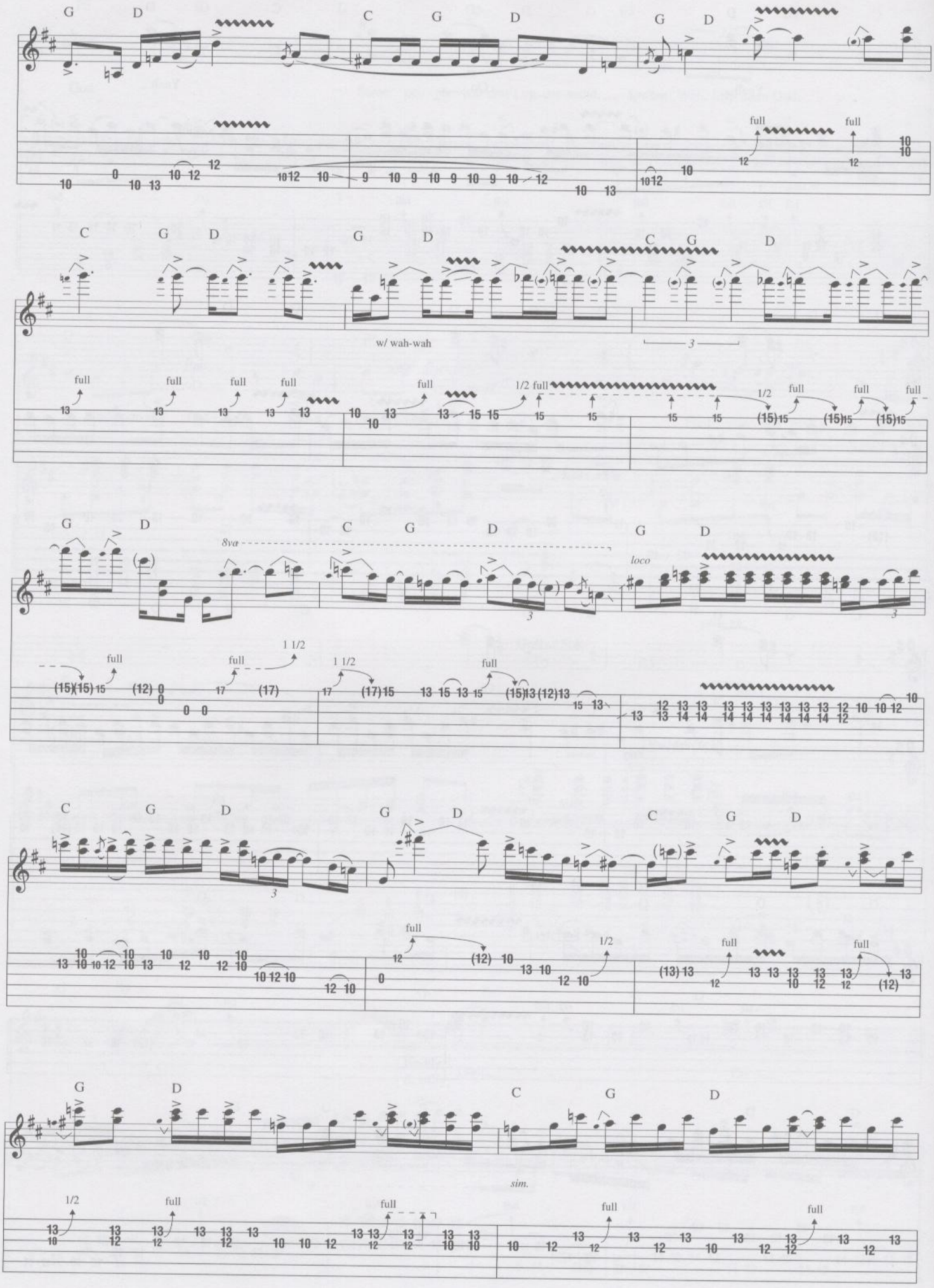

G
D
N.C.
come on a-long with me to-day.
Oo.
De, de, do, de, de, do, de, do.
De, de, do, de, de, do, de, do.
1/4
1/4

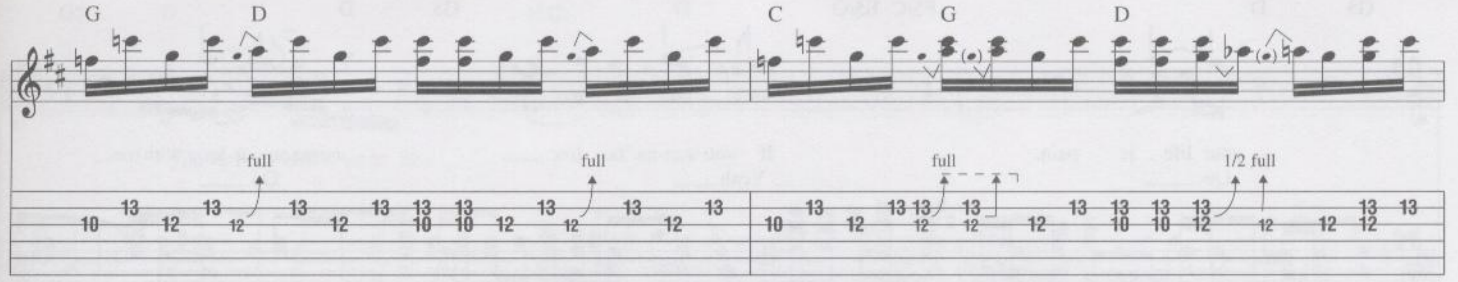
Verse

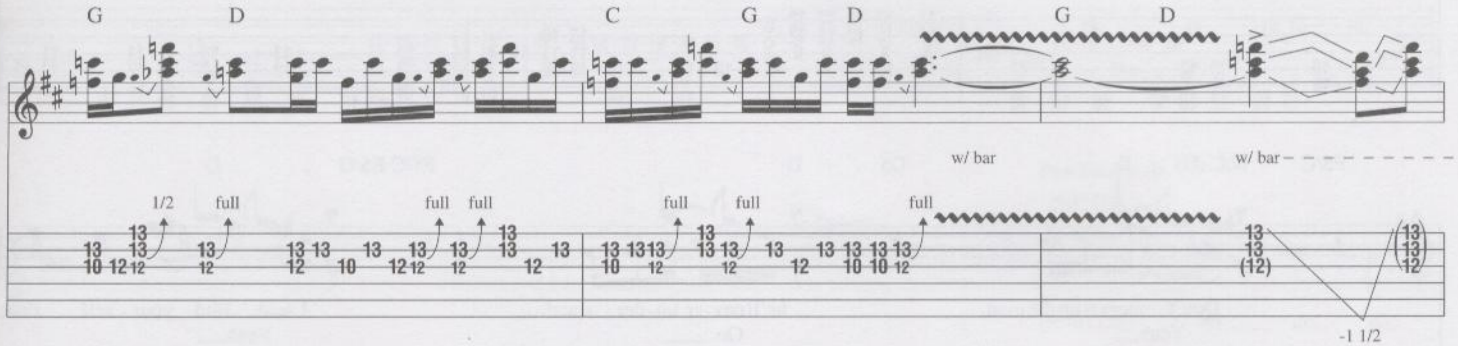

D
G5
3. Well, I am what I am, thank
De, de, do, de, de, do, de, do.
De, de, do, de, de, do, de, do.)
1/4

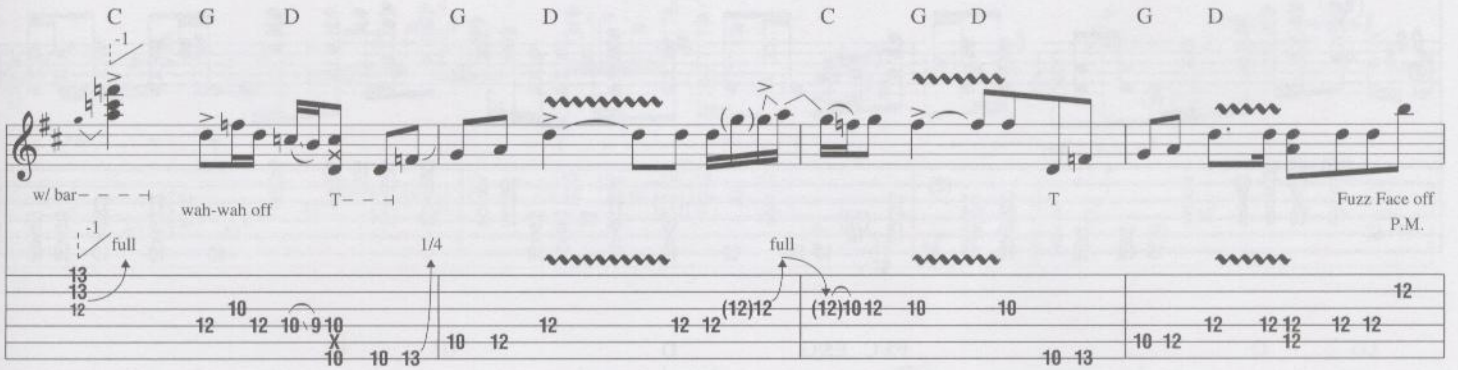

F5 C D G5 F5 C
God.
Some peo - ple just don't un - der - stand. Spoken: Well, help them God.
D G5 F5 C D G5
Find your - self first and - a then your tool.
Find your - self first, don't you
* 8va loco
* fdbk.
pitch: F#
Guitar Solo
F5 C F5 G5 D
be no fool.
(Buddy) Yeah.
G D C G D G D
Oo.
Buddy & Billy Yeah.
Oo.
1/2
1/2

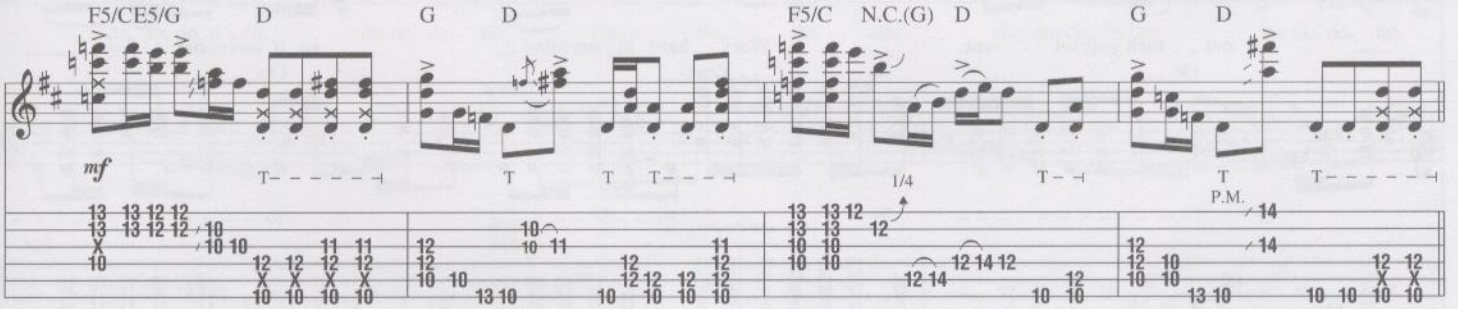

C G D G D C G D
Yeah. Oo. Yeah.
let ring
1/2 1/2 full full full full 1/2 full
G D C G D G D
Oo. Yeah. Oo.
w/ Fuzz Face
full 1/2 1/4 1/4
C G D G D C G D
Yeah. Oo.
1 1/2 full full 1/2 1/4
G D C G D
5
1/4 1/2 1/2 full 1/4 1/2
G D C G D
let ring
full full full


G D C G D G D
full full
C G D G D C G D
w/ wah-wah
3
full full full full full full 1/2 full 1/2 full full full
G D C G D G D
8va
loco
3
full full 1 1/2 1 1/2 full
C G D G D C G D
3
full 1/2 full full
G D C G D
sim.
1/2 full full full full

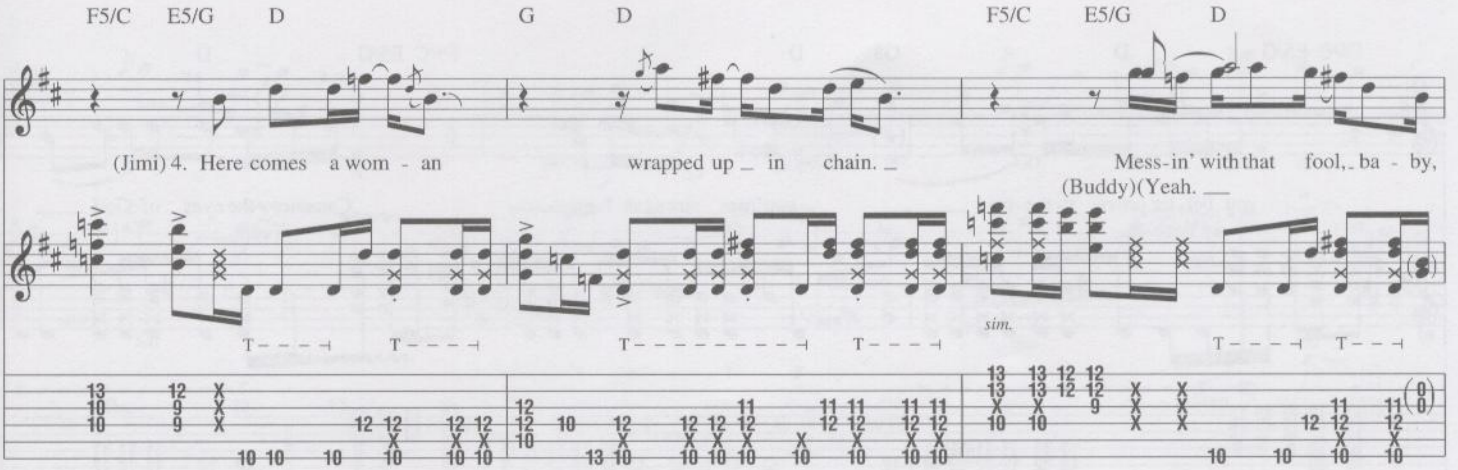

G D C G D
full full full 1/2 full

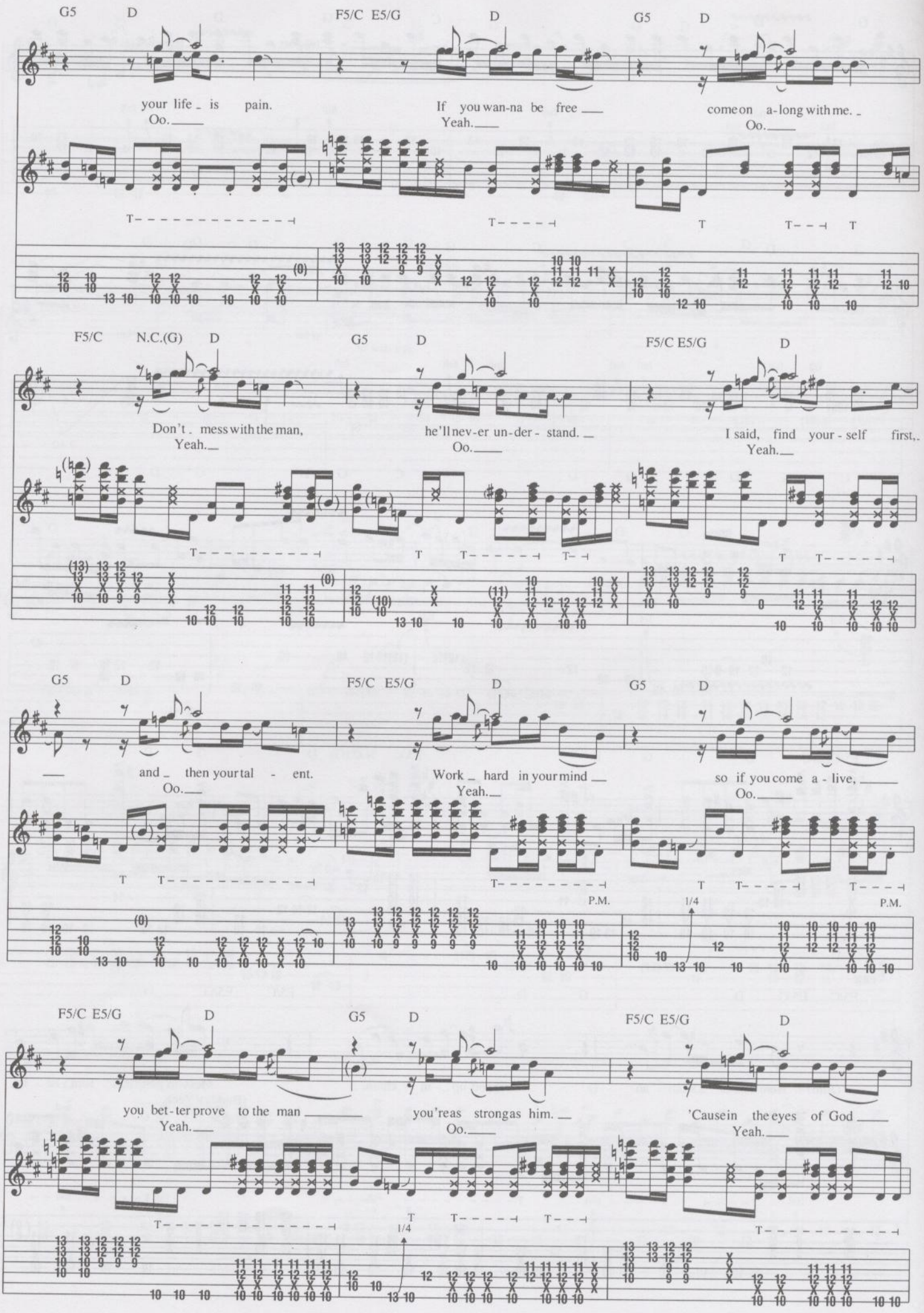

G D C G D G D
w/ bar
w/ bar
1/2 full full full full full full
-1 1/2

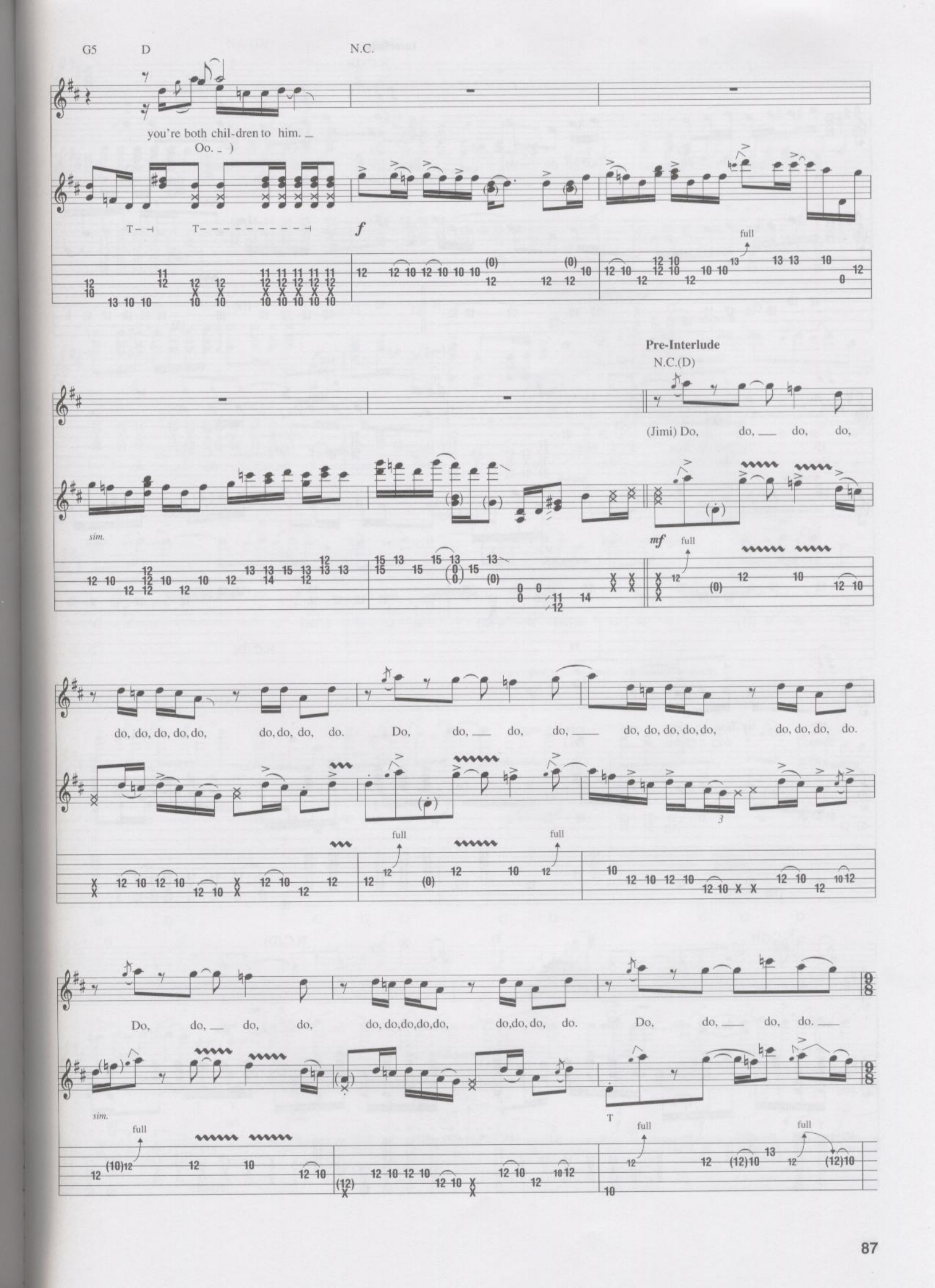

C G D G D C G D G D
-1
w/ bar
wah-wah off
T
T
Fuzz Face off
P.M.
-1 full
1/4
full

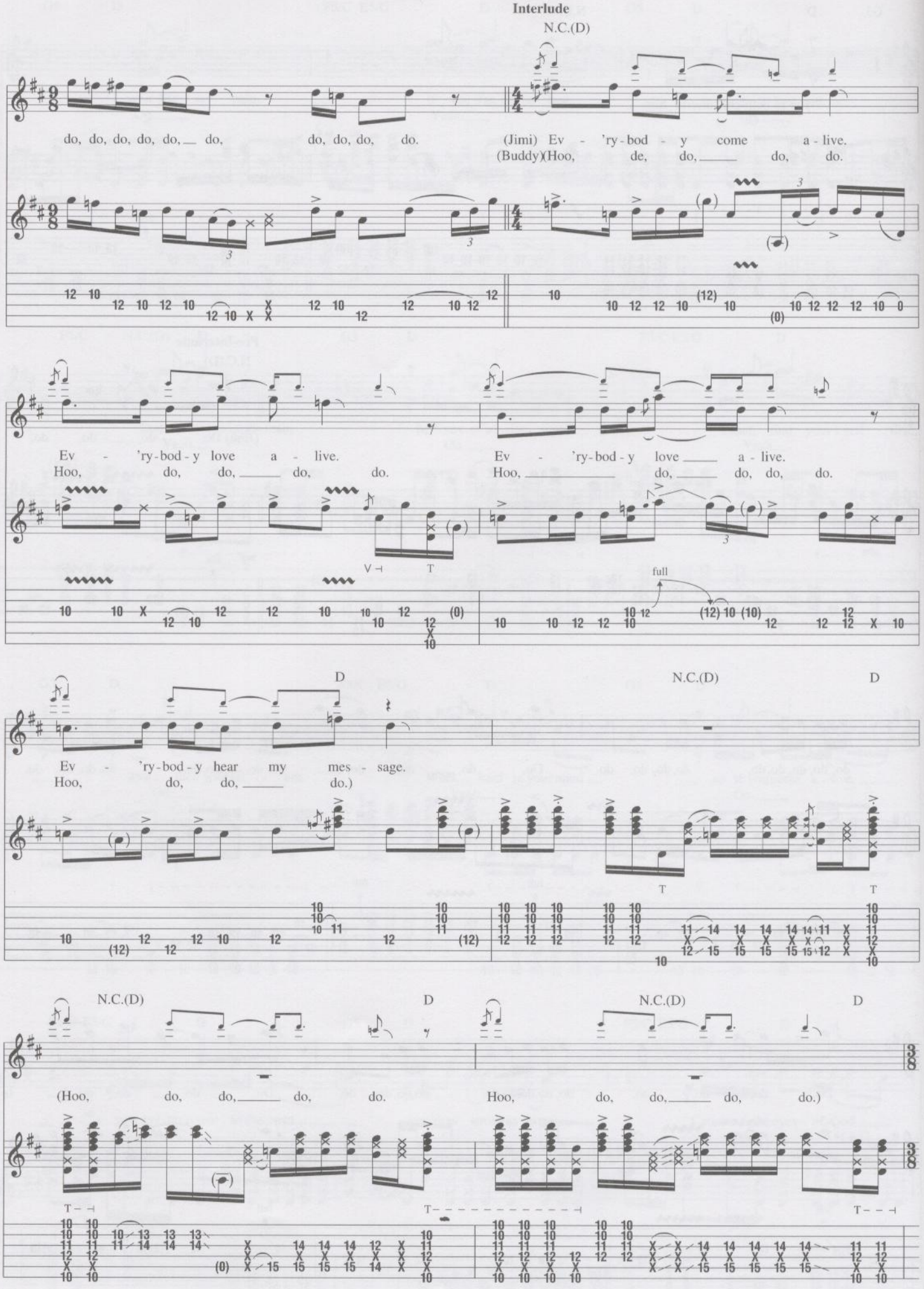

F5/CE5/G D G D F5/C N.C.(G) D G D
mf
T T T T
1/4
T T
P.M.

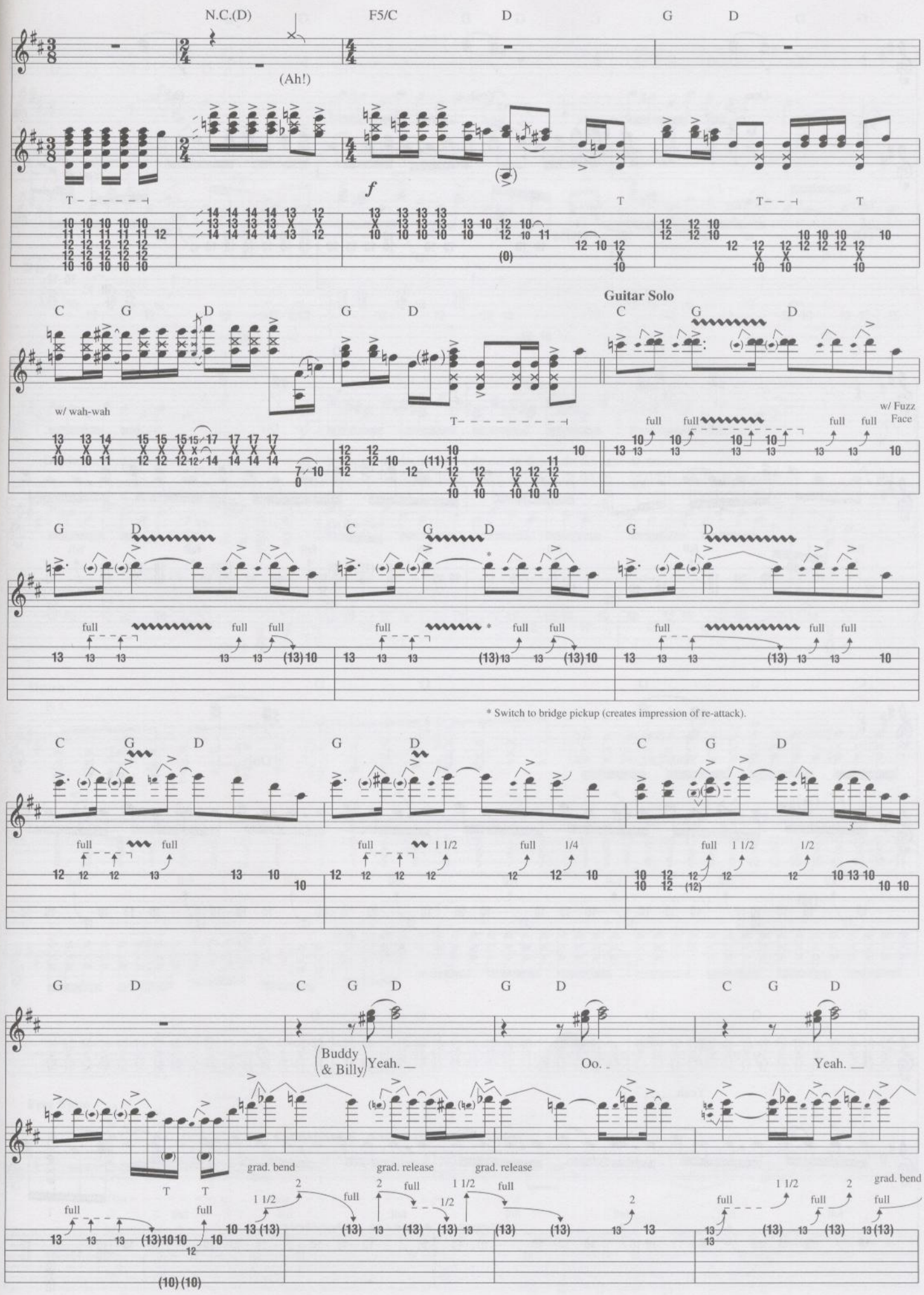
Verse

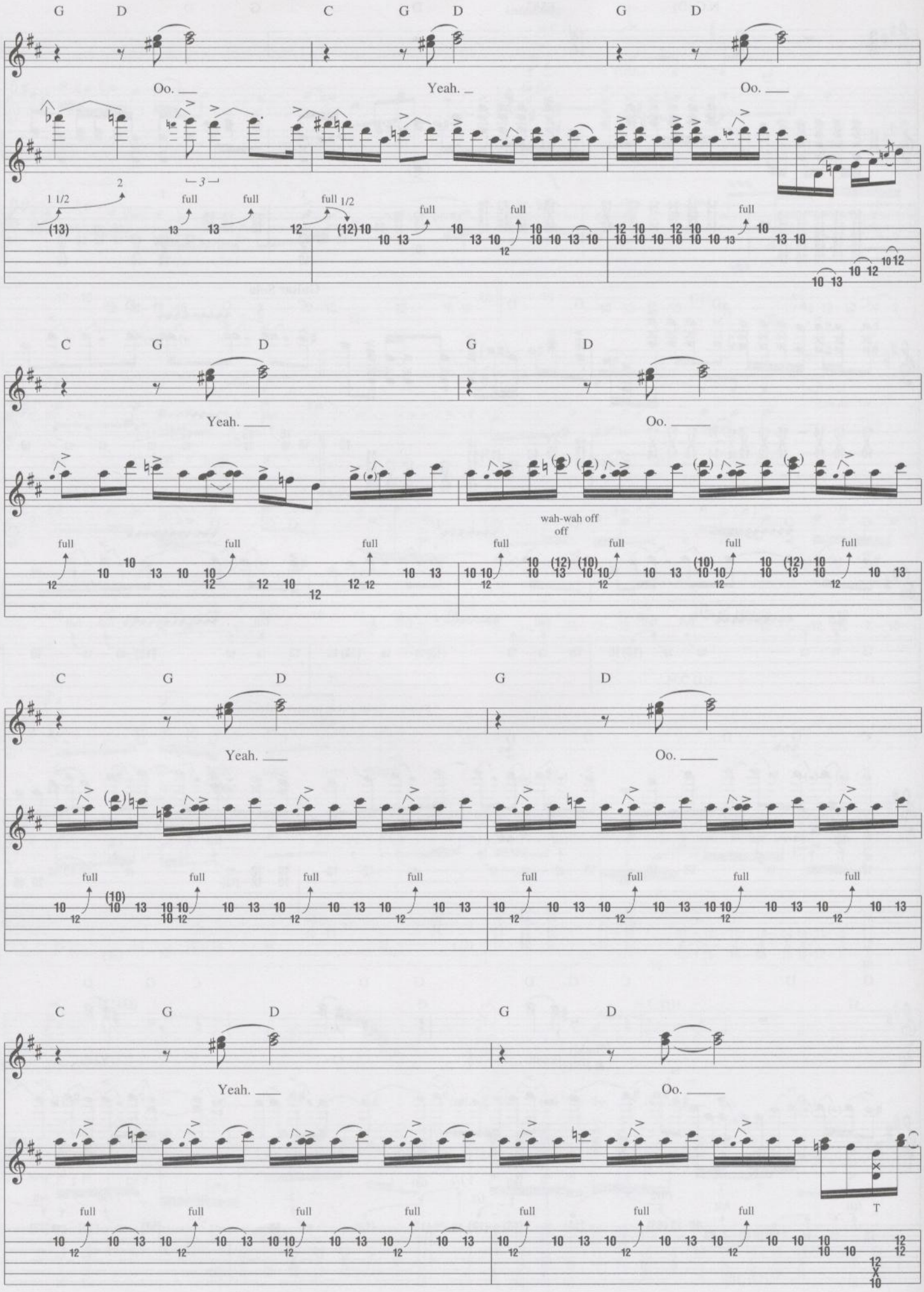

F5/C E5/G D G D F5/C E5/G D
(Jimi) 4. Here comes a wom - an wrapped up in chain. Mess-in' with that fool, ba - by,
(Buddy)(Yeah.
sim.
T T T T T T

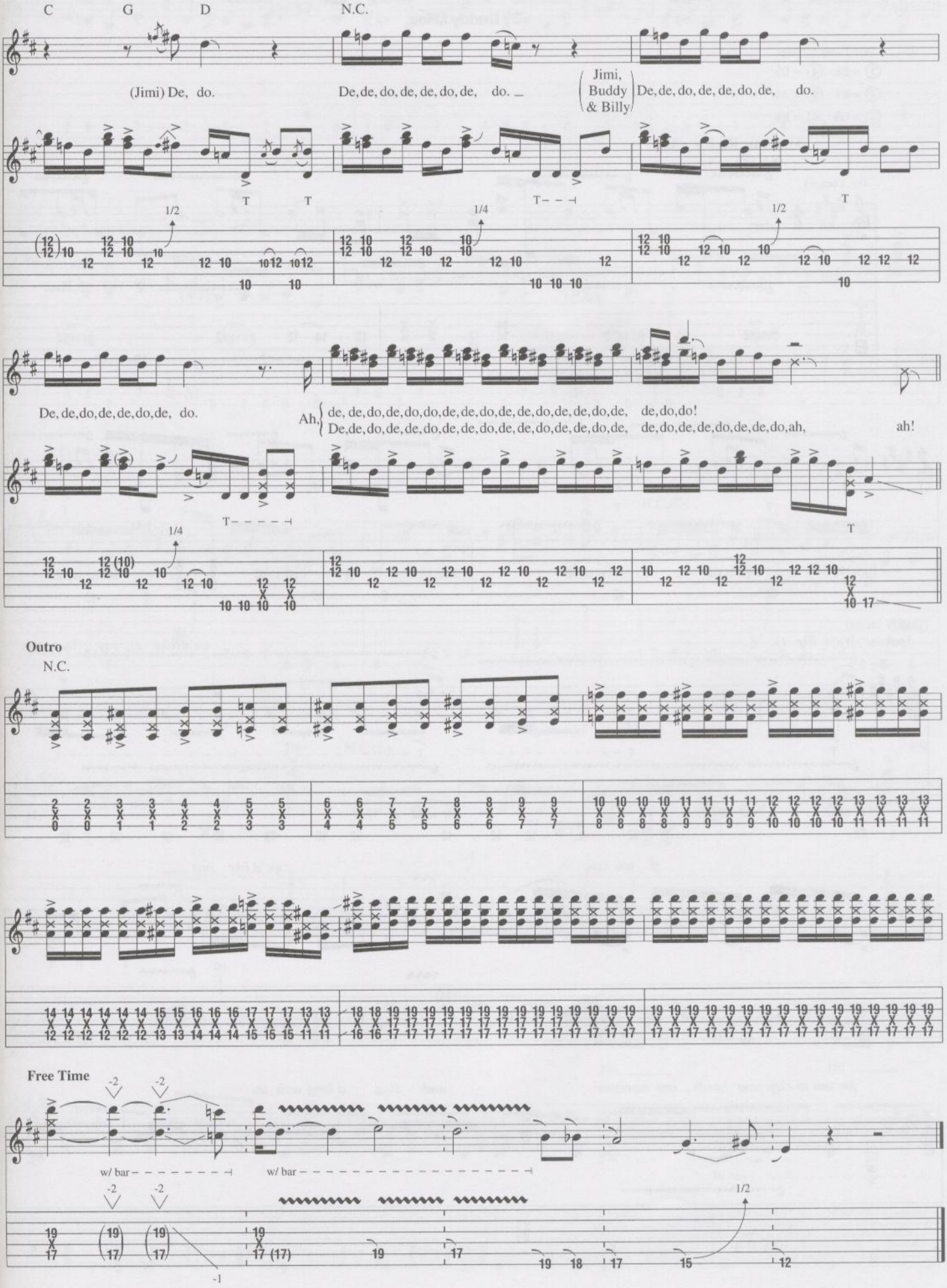

G5 D F5/C E5/G D G5 D
your life is pain. If you wan-na be free come on a-long with me.
Oo. Yeah. Oo.
F5/C N.C.(G) D G5 D F5/C E5/G D
Don't mess with the man, he'll nev-er un-der-stand. I said, find your-self first,
Yeah. Oo. Yeah.
G5 D F5/C E5/G D G5 D
and then your tal-ent. Work hard in your mind so if you come a-live,
Oo. Yeah. Oo.
P.M. 1/4 P.M.
F5/C E5/G D G5 D F5/C E5/G D
you bet-ter prove to the man you'reas strongas him. 'Causein the eyes of God
Yeah. Oo. Yeah.
1/4


G5
D
N.C.
you're both chil-dren to him.
Oo.
T
T
f
full
Pre-Interlude
N.C.(D)
(Jimi) Do, do, do, do,
sim.
mf
full
do, do, do, do, do, do, do, do. Do, do, do, do, do, do, do, do, do, do, do.
full
full
Do, do, do, do, do, do, do, do, do, do. Do, do, do, do.
sim.
full
T
full
full


Interlude
N.C.(D)
do, do, do, do, do, do, do, do, do, do.
(Jimi) Ev - 'ry-bod - y come a - live.
(Buddy)(Hoo, de, do, do, do.
Ev - 'ry-bod - y love a - live.
Hoo, do, do, do, do.
Ev - 'ry-bod - y love a - live.
Hoo, do, do, do, do.
full
D
N.C.(D)
D
Ev - 'ry-bod - y hear my mes - sage.
Hoo, do, do, do.)
N.C.(D)
D
N.C.(D)
D
(Hoo, do, do, do, do.
Hoo, do, do, do, do.)


N.C.(D)
F5/C
D
G
D
(Ah!)
f
Guitar Solo
w/ wah-wah
w/ Fuzz Face
full
* Switch to bridge pickup (creates impression of re-attack).
1 1/2
1/4
1/2
(Buddy & Billy) Yeah.
Oo.
Yeah.
grad. bend
grad. release


G D C G D G D
Oo. Yeah. Oo.
1 1/2 2 full full full 1/2 full full full
C G D G D
Yeah. Oo.
wah-wah off
off
full full full full full full full
C G D G D
Yeah. Oo.
full full full full full full full full
C G D G D
Yeah. Oo.
T
full full full full full full full


C G D N.C.
(Jimi) De, do.
De, de, do, de, de, do, de, do.
Jimi, Buddy & Billy
De, de, do, de, de, do, de, do.
De, de, do, de, de, do, de, do.
Ah, de, de, do, de, do, do, de, de, do, de, de, do, de, de, do, de, de, do, de, de, do, do!
De, de, do, de, de, do, de, de, do, de, de, do, de, de, do, de, de, do, de, de, do, de, de, do, ah, ah!
Outro
N.C.
Free Time
w/ bar
w/ bar

We Gotta Live Together

By Buddy Miles

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 106

N.C.(E)

Gtr. 1 (clean)

fade in

mf

* T = Thumb on ⑥

P.M.

(Buddy Miles)

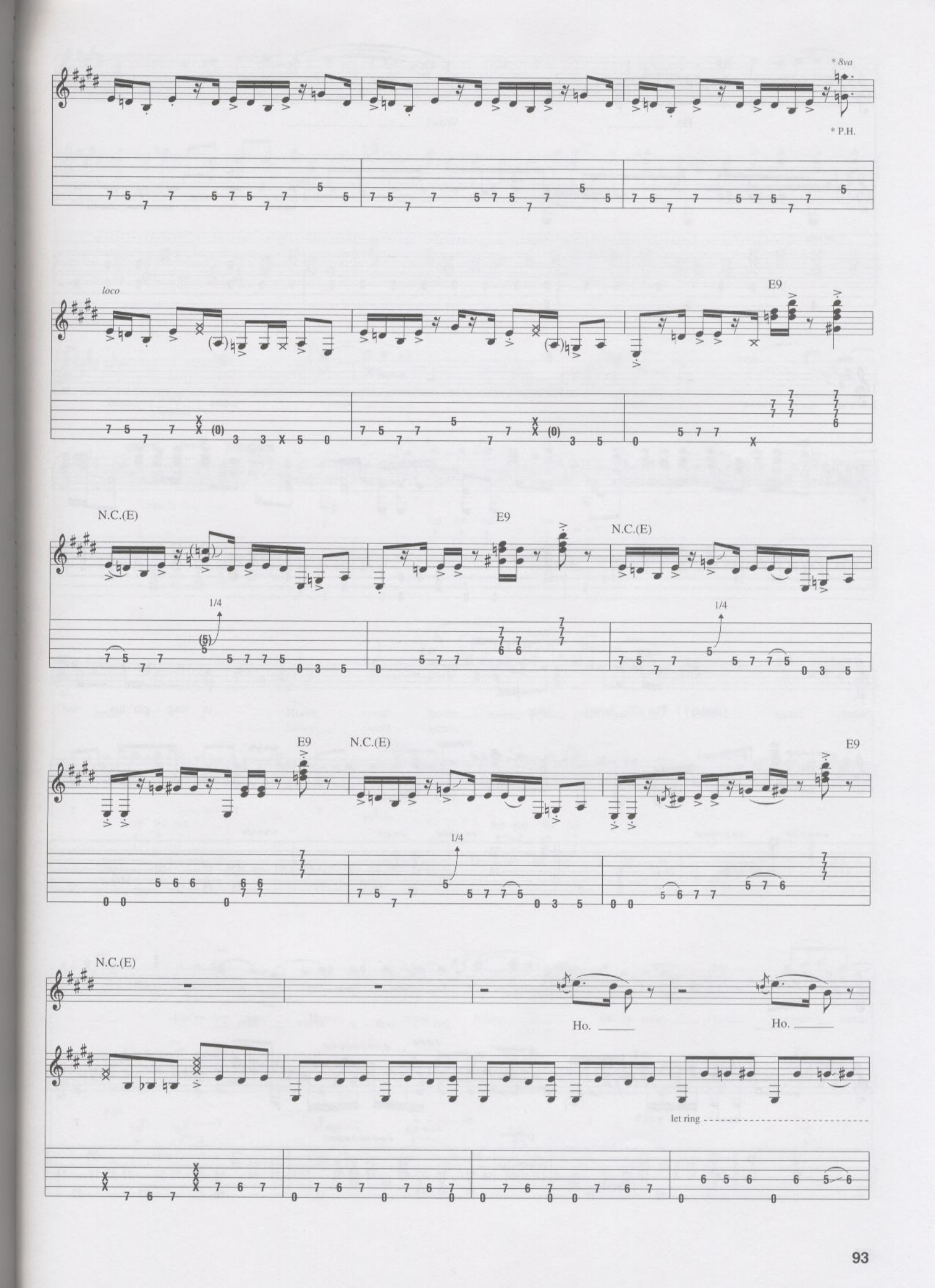
Spoken: We'd like to... we'd like to say that, uh,

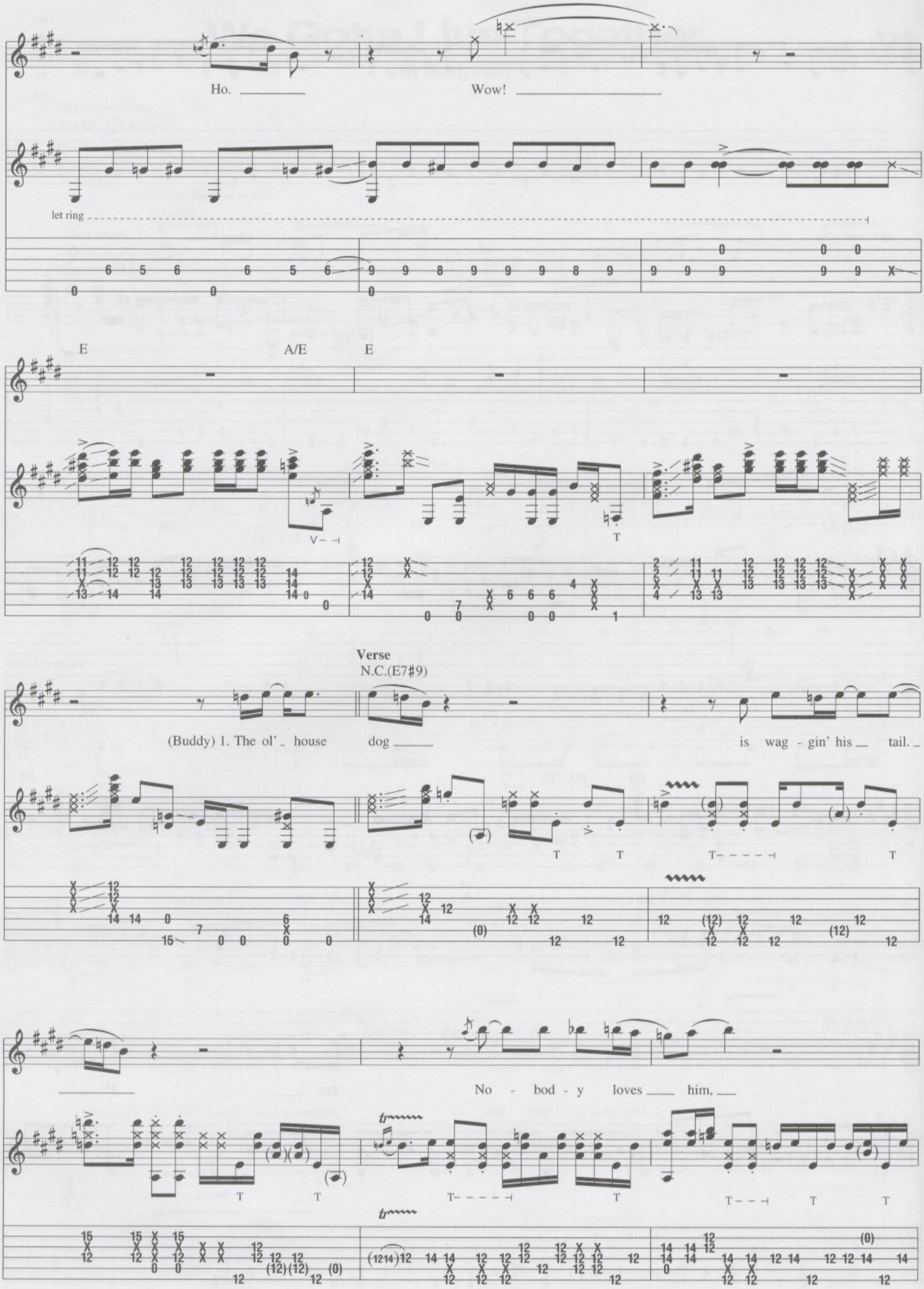
if you can, we'd like just ___

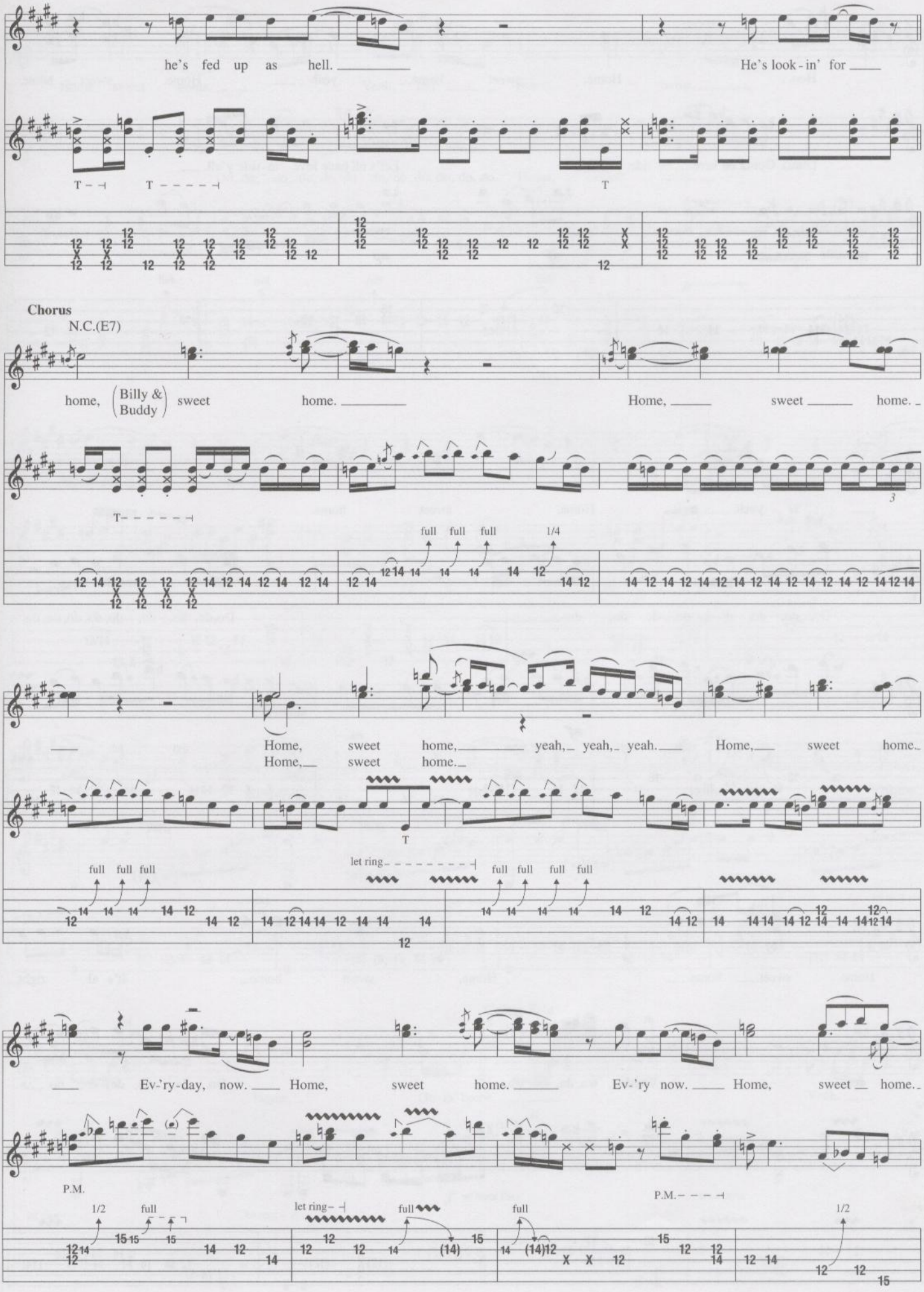
1/2

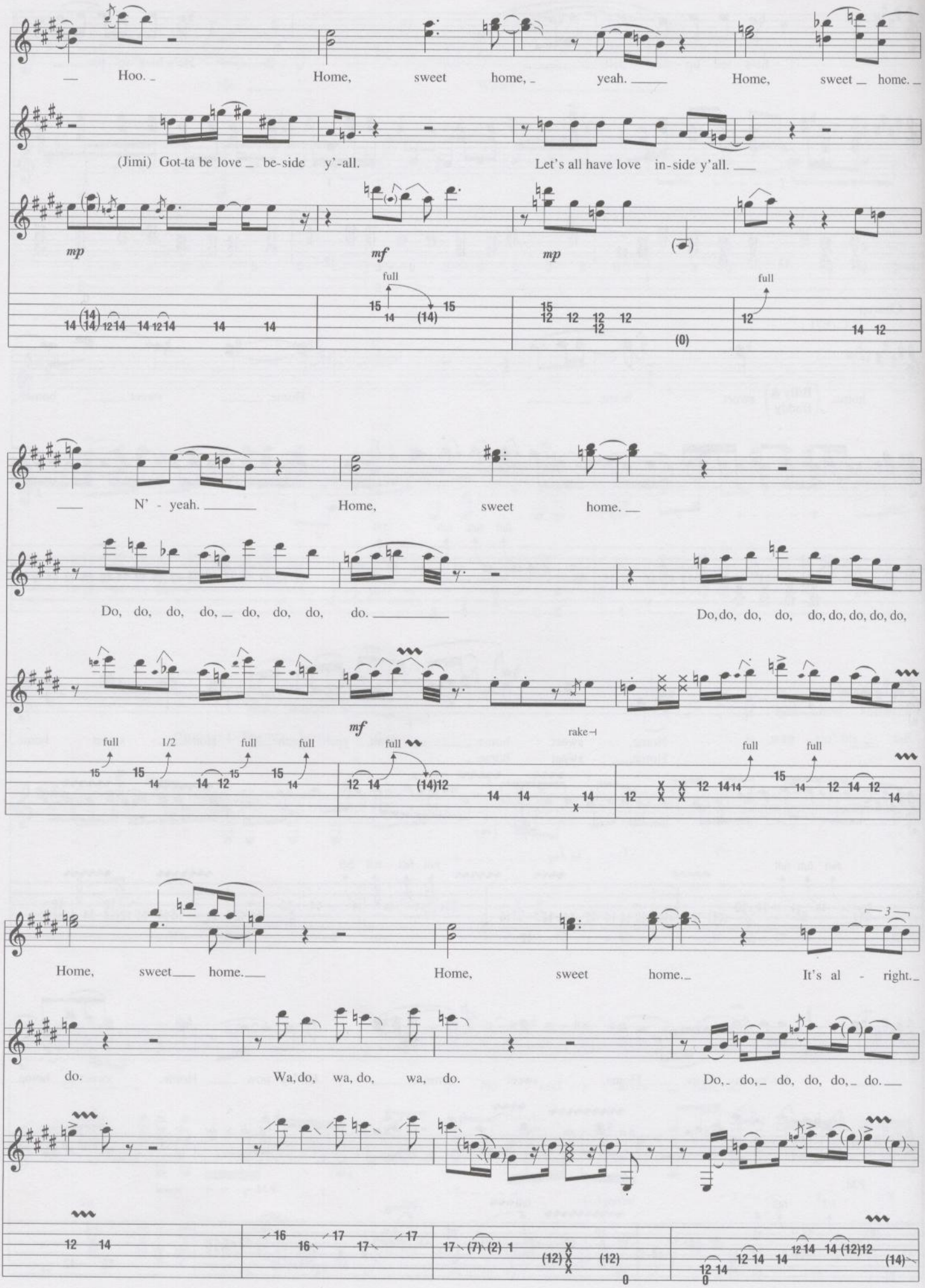
for you to clap your hands _ one moretime and sing a-long with us.

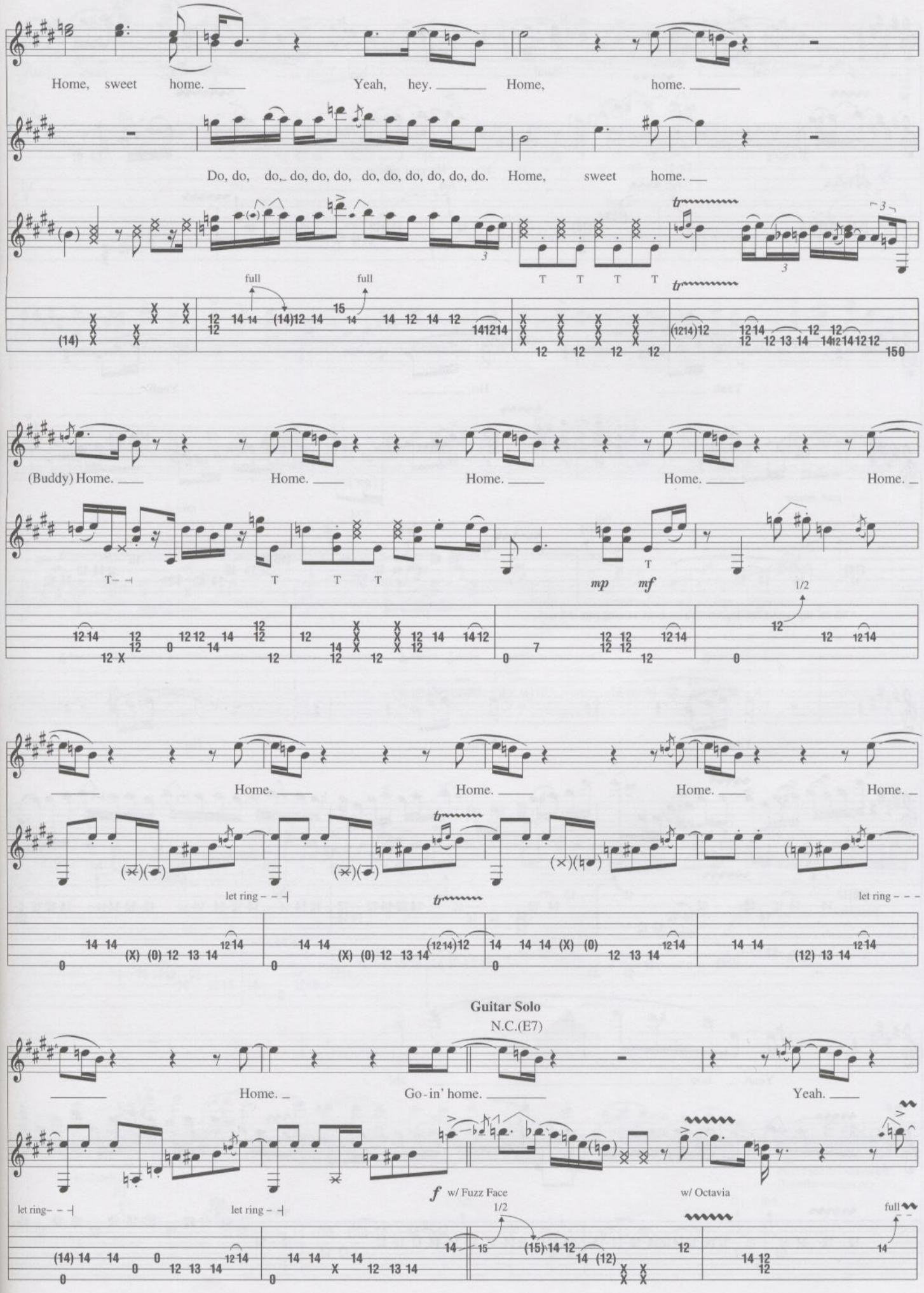
© 1967 (Renewed) Miles Ahead Music Publishing, Inc.
International Copyright Secured All Rights Reserved

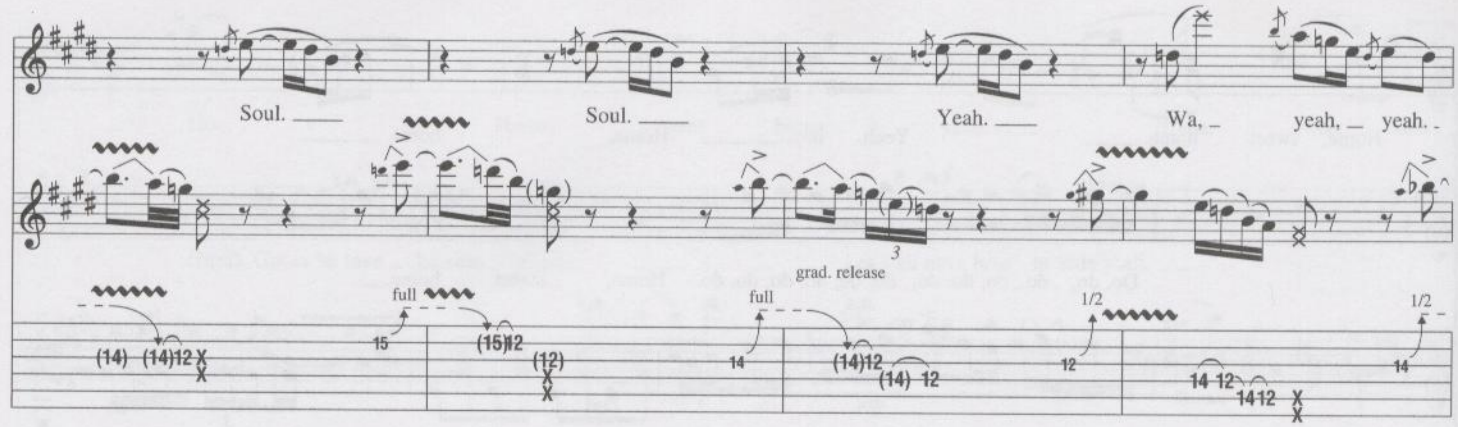

* 8va
* P.H.
loco
E9
N.C.(E)
E9
N.C.(E)
1/4
1/4
E9
N.C.(E)
E9
1/4
N.C.(E)
Ho.
Ho.
let ring

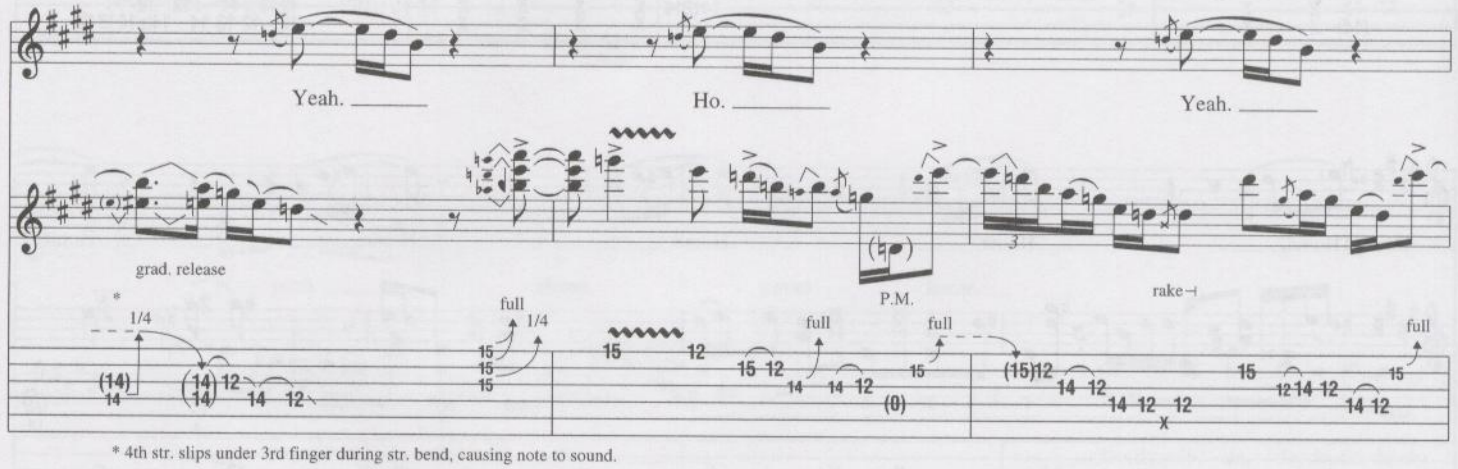

Ho.
Wow!
let ring
E
A/E
E
Verse
N.C.(E7#9)
(Buddy) 1. The ol' house dog
is wag - gin' his tail.
No - bod - y loves him,


he's fed up as hell.
He's look-in' for
T
T
T
Chorus
N.C.(E7)
home, (Billy & Buddy) sweet home.
Home, sweet home.
T
full full full 1/4
Home, sweet home, yeah, yeah, yeah.
Home, sweet home.
Home, sweet home.
T
full full full
let ring
full full full full
Ev-'ry-day, now.
Home, sweet home.
Ev-'ry now.
Home, sweet home.
P.M.
P.M.
1/2 full
let ring
full
full
1/2

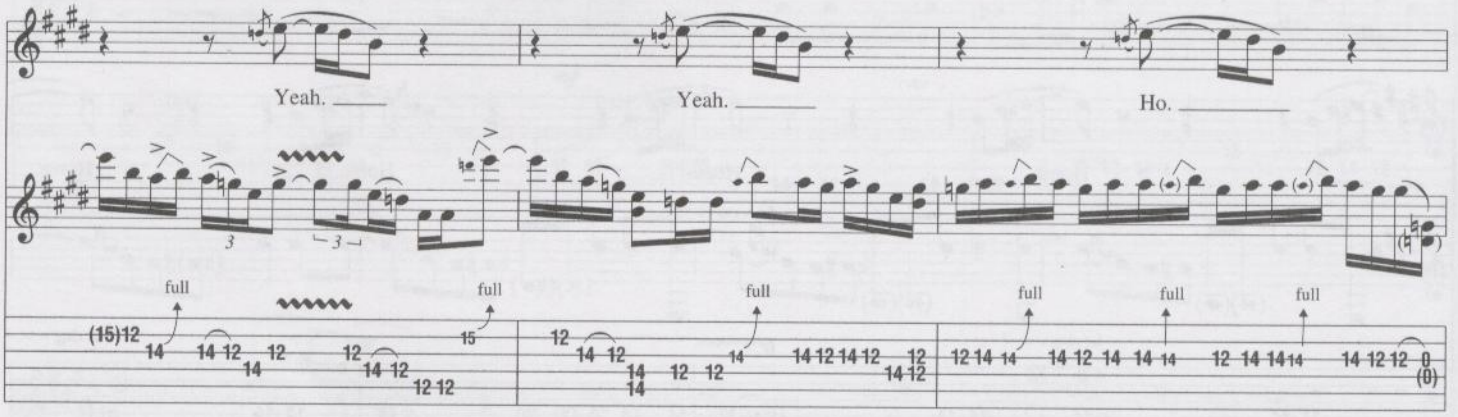

Hoo.
Home, sweet home, yeah.
Home, sweet home.
(Jimi) Got-ta be love be-side y'-all.
Let's all have love in-side y'all.
mp
mf
mp
full
full
N' - yeah.
Home, sweet home.
Do, do, do, do, do, do, do, do.
Do, do, do, do, do, do, do, do, do,
mf
full
1/2
full
full
full
rake
full
full
Home, sweet home.
Home, sweet home.
It's al - right.
do.
Wa, do, wa, do, wa, do.
Do, do, do, do, do, do.

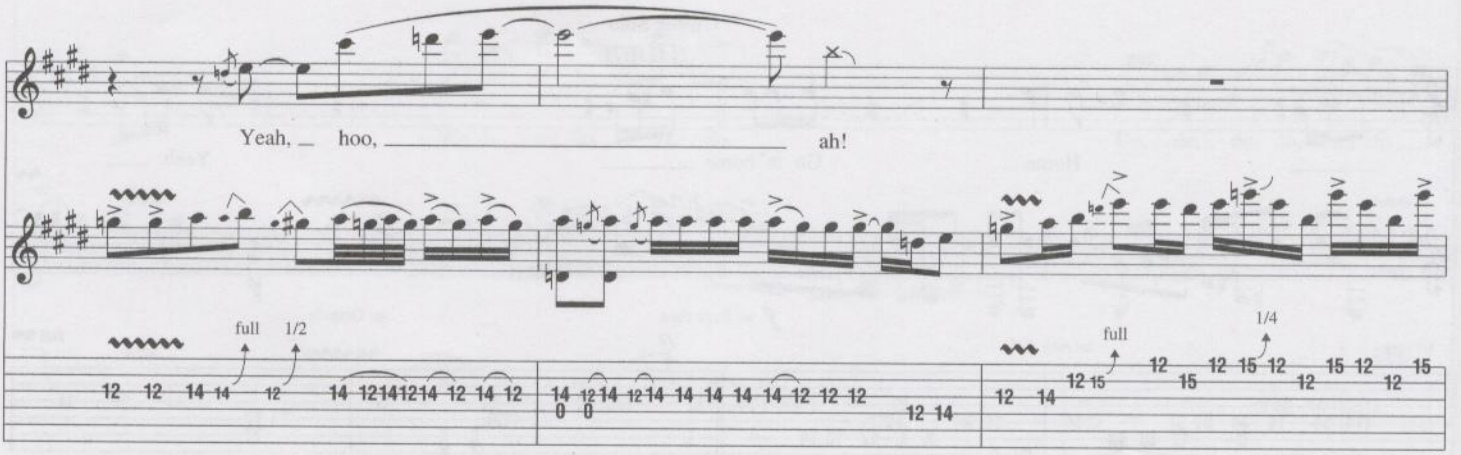

Home, sweet home.
Yeah, hey.
Home, home.
Do, do, do, do, do, do, do, do, do, do, do, do. Home, sweet home.
full
full
(Buddy) Home.
Home.
mp
mf
1/2
let ring
let ring
Guitar Solo
N.C.(E7)
Home.
Go-in' home.
Yeah.
f w/ Fuzz Face
1/2
w/ Octavia
full

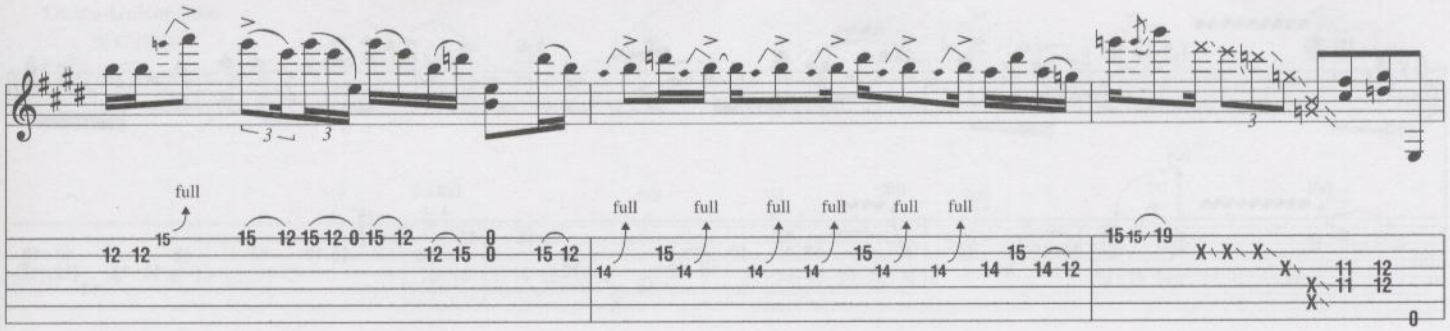


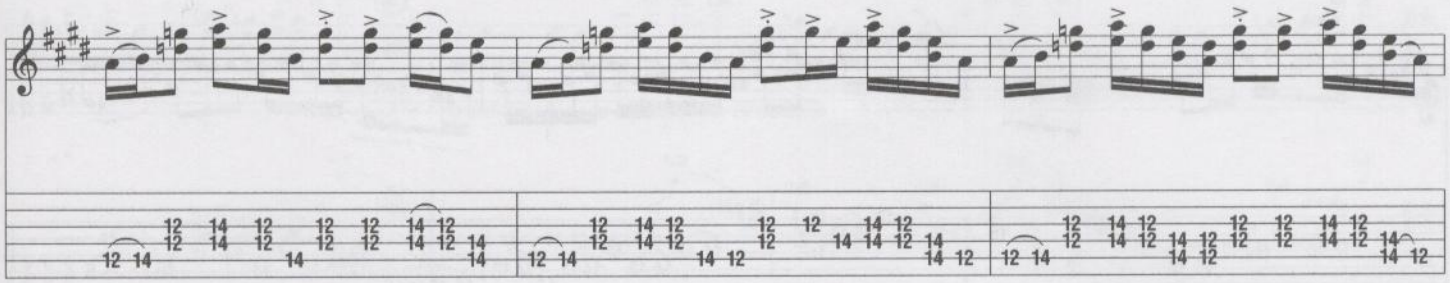


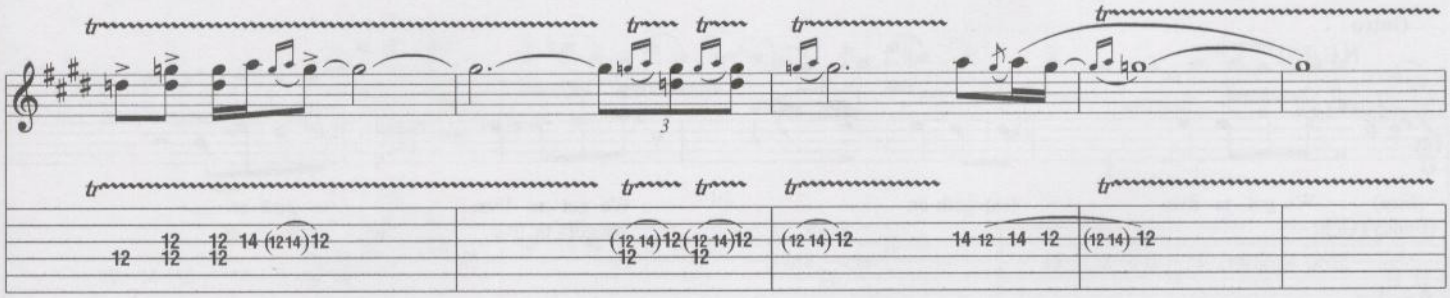
* 4th str. slips under 3rd finger during str. bend, causing note to sound.

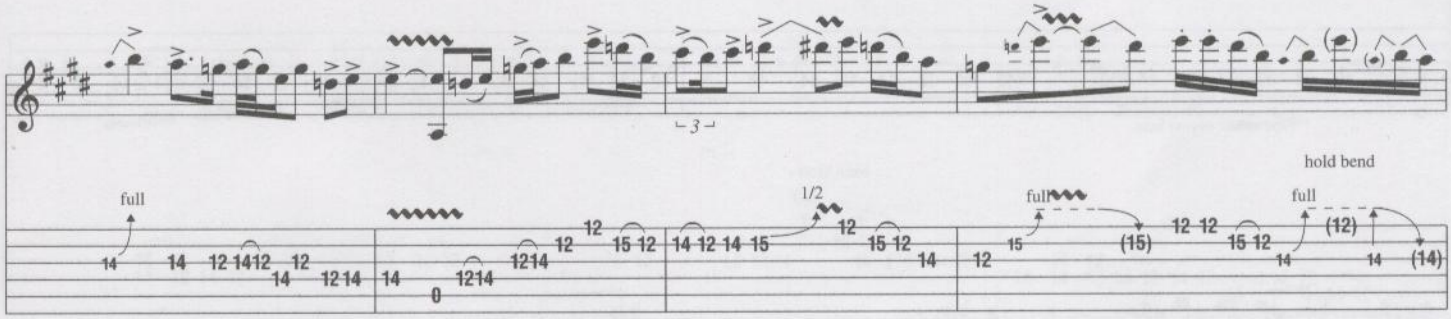


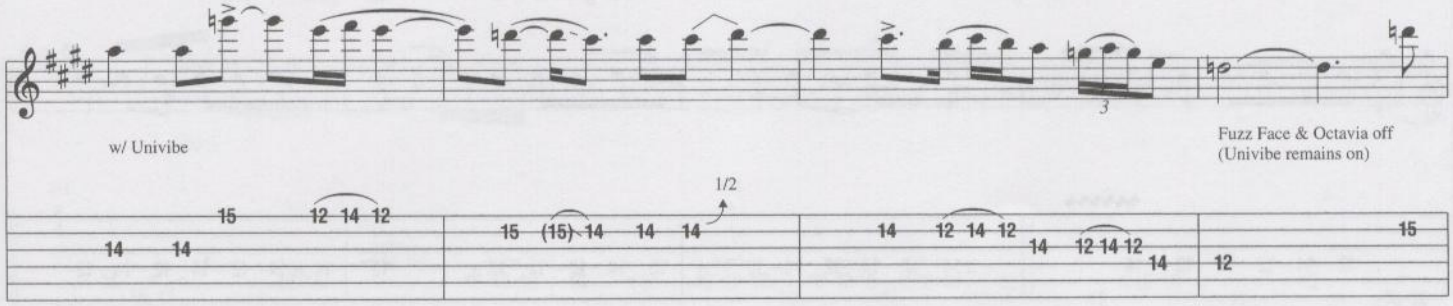


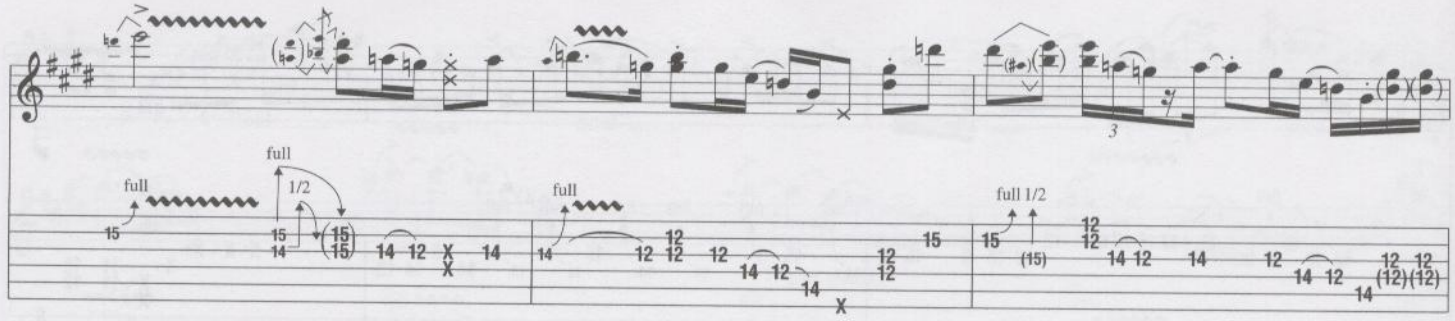

full
full
full
full
full
full
full

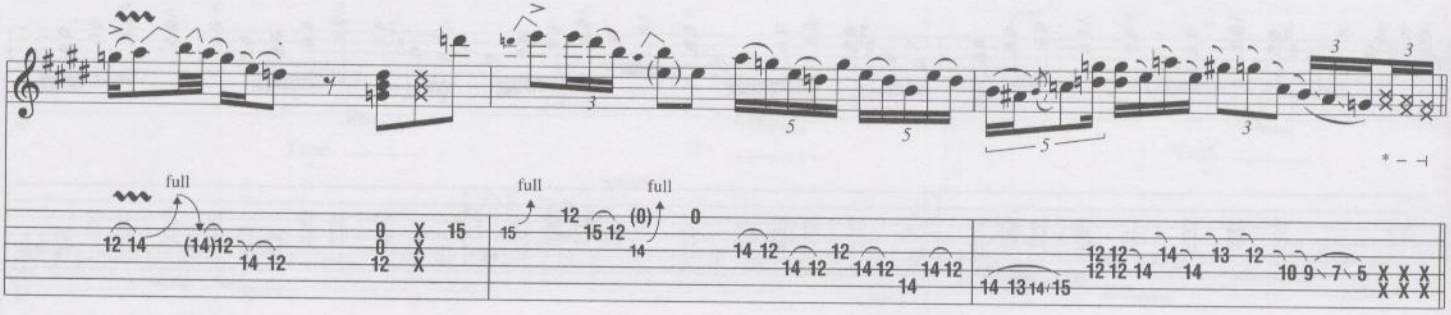





full
1/2
full
hold bend
full


w/ Univibe
Fuzz Face & Octavia off
(Univibe remains on)
1/2

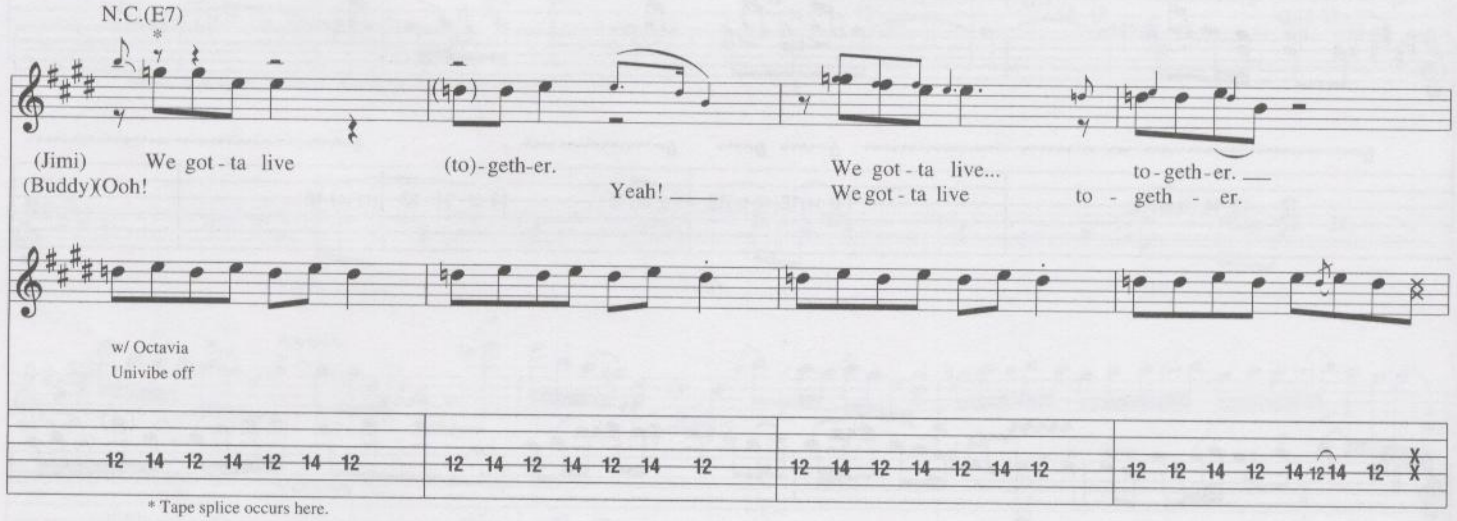




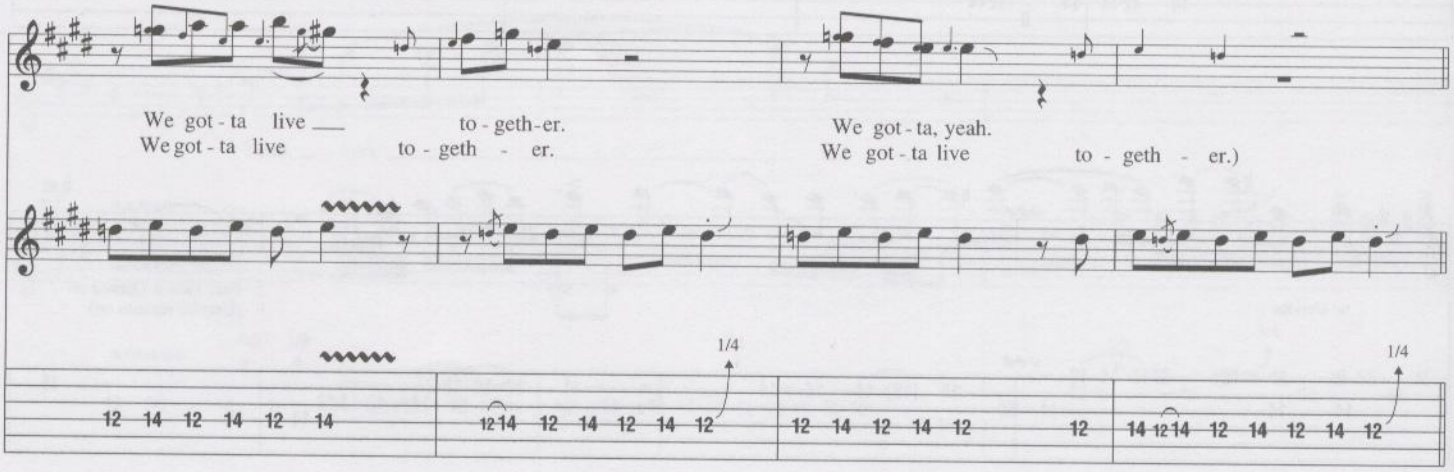
*Tap fret hand fingers on fret board.

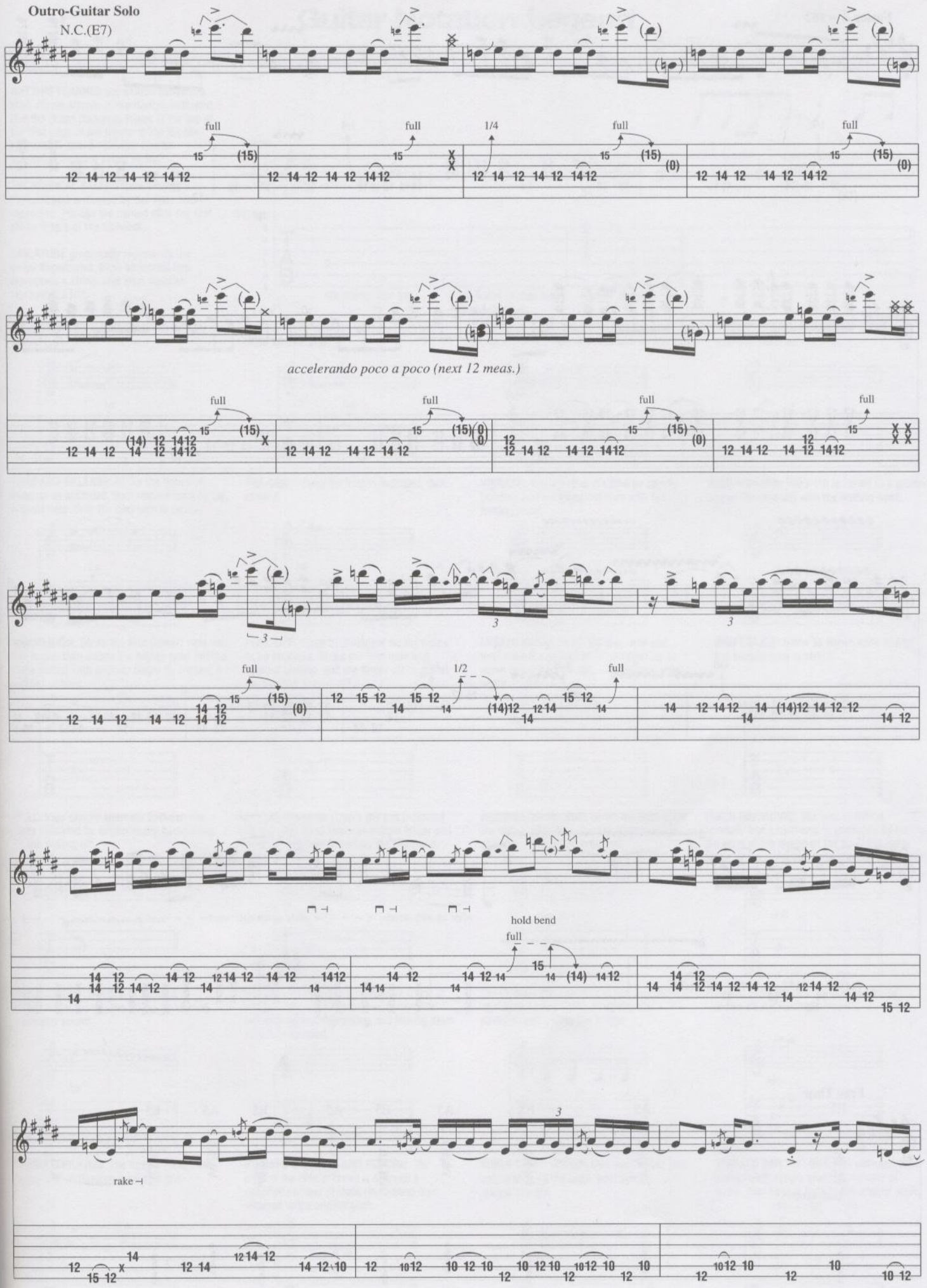
Outro

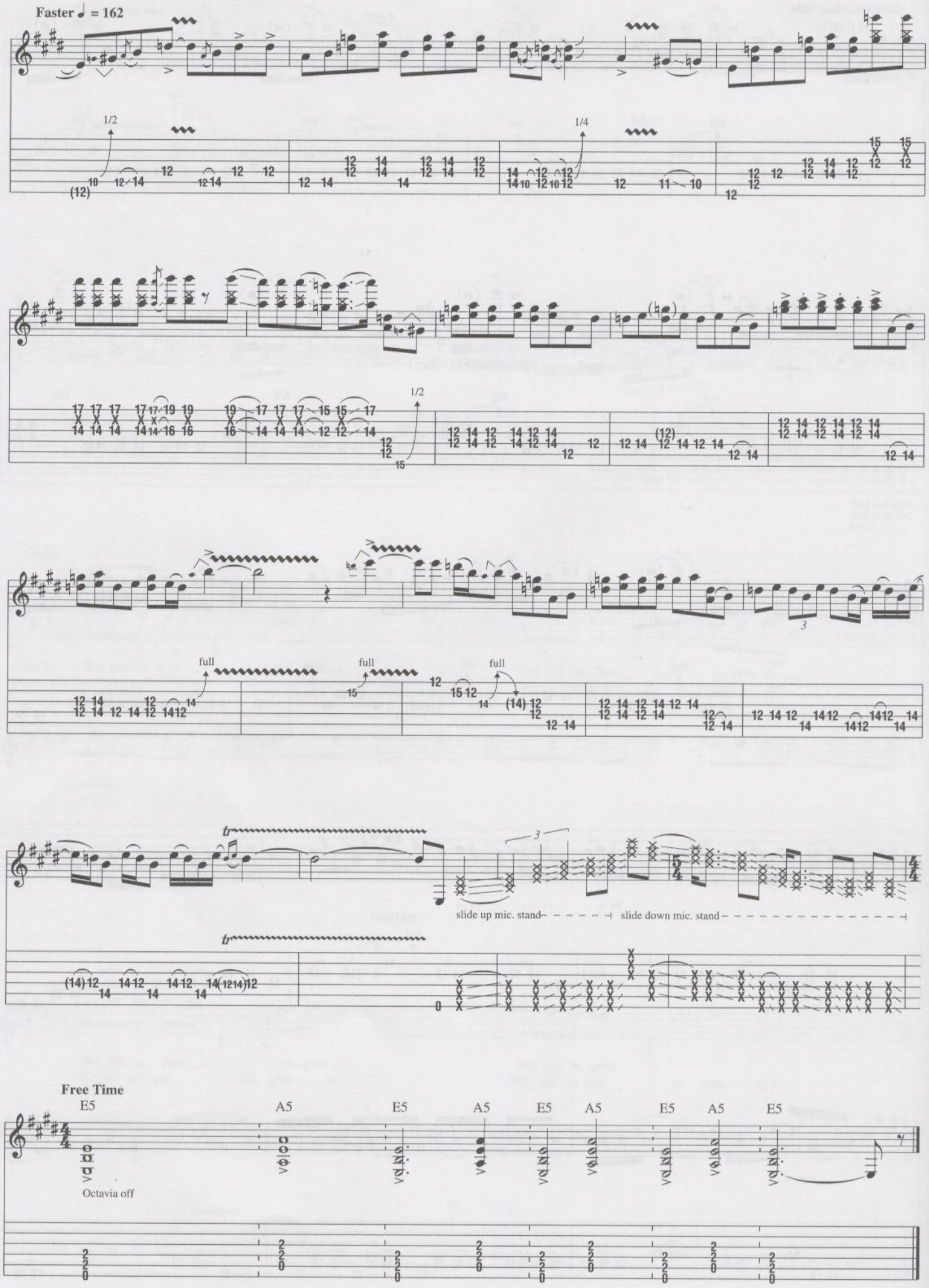
N.C.(E7)



* Tape splice occurs here.




Outro-Guitar Solo
N.C.(E7)
full
1/4
accelerando poco a poco (next 12 meas.)
1/2
hold bend
rake


Faster ♩ = 162
1/2
1/4
1/2
full
full
full
slide up mic. stand
slide down mic. stand
Free Time
E5
A5
E5
A5
E5
A5
E5
A5
E5
Octavia off

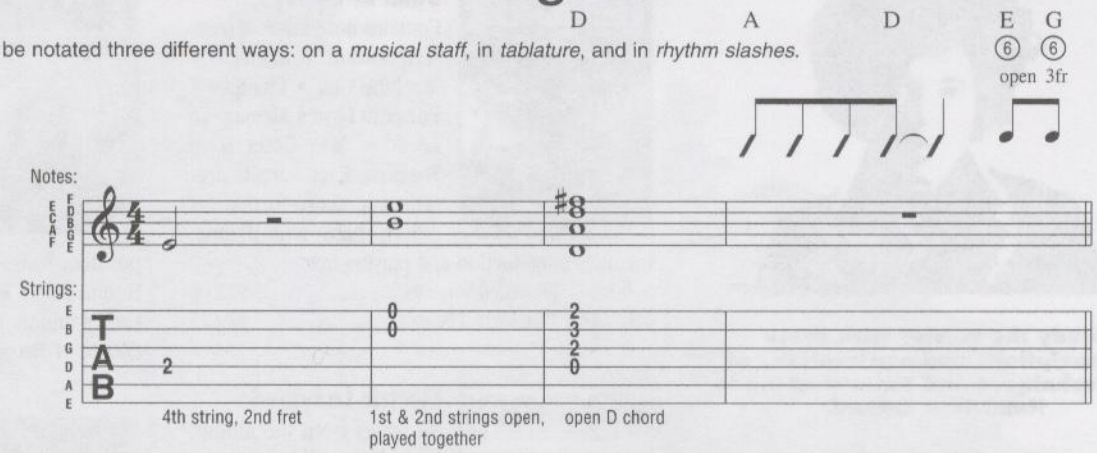
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

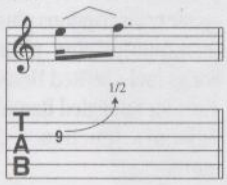
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

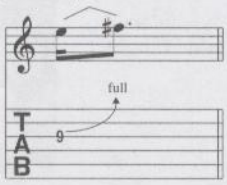
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



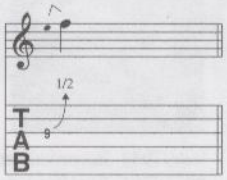
HALF-STEP BEND: Strike the note and bend up 1/2 step.



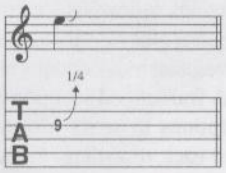
WHOLE-STEP BEND: Strike the note and bend up one step.



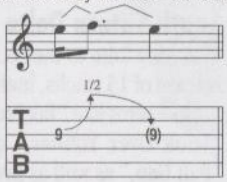
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



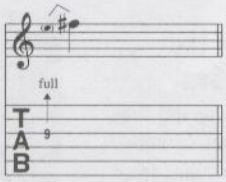
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



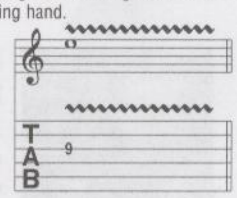
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



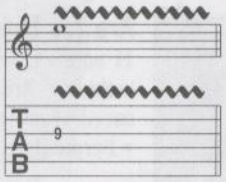
PRE-BEND: Bend the note as indicated, then strike it.



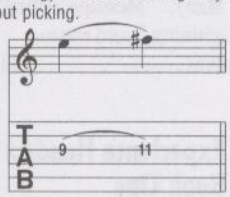
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



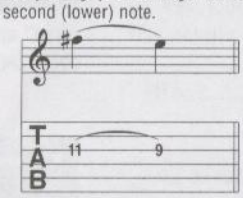
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



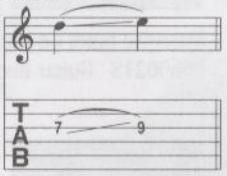
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



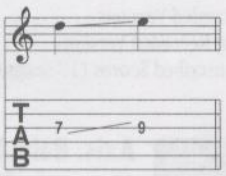
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



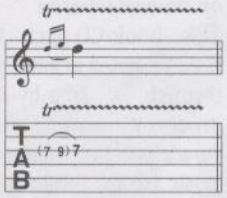
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



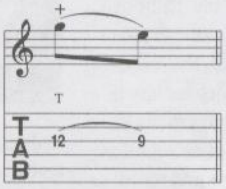
SHIFT SLIDE: Same as legato slide, except the second note is struck.



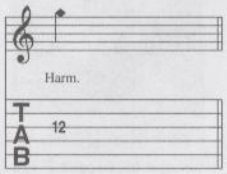
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



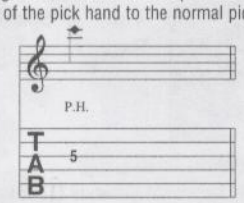
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



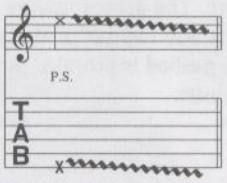
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



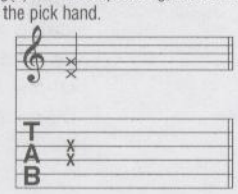
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



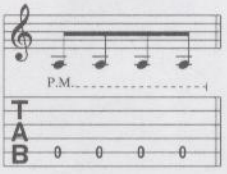
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



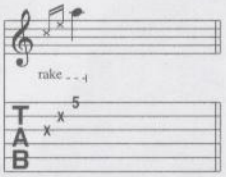
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



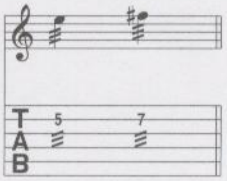
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



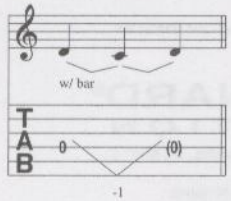
RAKE: Drag the pick across the strings indicated with a single motion.



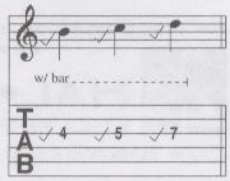
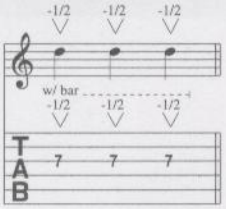
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.