

Jim Hendrix

THE COMPLETE, AUTHORITATIVE
TRANSCRIPTIONS FOR
GUITAR, BASS, AND DRUMS
WITH PERFORMANCE
NOTES AND RARE
PHOTOGRAPHS FOR
EACH COMPOSITION

blues

RECORDED
VERSIONS



Hear My Train A Comin' (Acoustic)

Words and Music by Jimi Hendrix

Tune Down 2 Steps:

- ① - C ④ - B♭
- ② - G ⑤ - F
- ③ - E♭ ⑥ - C

Moderately ♩ = 116

Gr. 1
(12-Stg.
Acous.)

N.C. (A7) (D) (E) (E7)

mf

T
A
B

* Transcription written as if gtr. were tuned normally

A7

* T=Thumb

N.C. (E7) B7

let ring

Slow Blues ♩ = 66 (♩ = 132) Triplet Feel ($\text{r}3\text{r}3\text{r}3$)

N.C. (E7)

Verse
N.C. (E7)

1. Well, I _____ wait a-round the train - sta - tion,

E(7)

wait-in' for that train, - wait-in' for the train, - yeah, -

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E5

take me, — yeah, — from this lone - some place. —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'take me, — yeah, — from this lone - some place. —'. The second line is the guitar melody, featuring a triplet of eighth notes and a half note. The third line is the guitar chord progression, starting with an E5 chord and including fret numbers like 0, 2, and 3.

N.C.(E7) E(7)

Well, now, — a whole lot - ta

Detailed description: This system contains the third and fourth lines of music. The top line has a rest followed by the vocal melody with lyrics 'Well, now, — a whole lot - ta'. The second line is the guitar melody with a triplet and a tremolo effect. The third line is the guitar chord progression, including N.C.(E7) and E(7) chords.

B7 A7

peo - ple put me through a lot - ta chang - es, my girl - (even) called me a dis - grace..

Detailed description: This system contains the fifth and sixth lines of music. The top line has the vocal melody with lyrics 'peo - ple put me through a lot - ta chang - es, my girl - (even) called me a dis - grace..'. The second line is the guitar melody with triplets and tremolos. The third line is the guitar chord progression, including B7 and A7 chords.

N.C.(E7) B7

Dig.

Detailed description: This system contains the seventh and eighth lines of music. The top line has a rest followed by the vocal melody with the lyric 'Dig.'. The second line is the guitar melody with a quarter note and tremolos. The third line is the guitar chord progression, including N.C.(E7) and B7 chords.

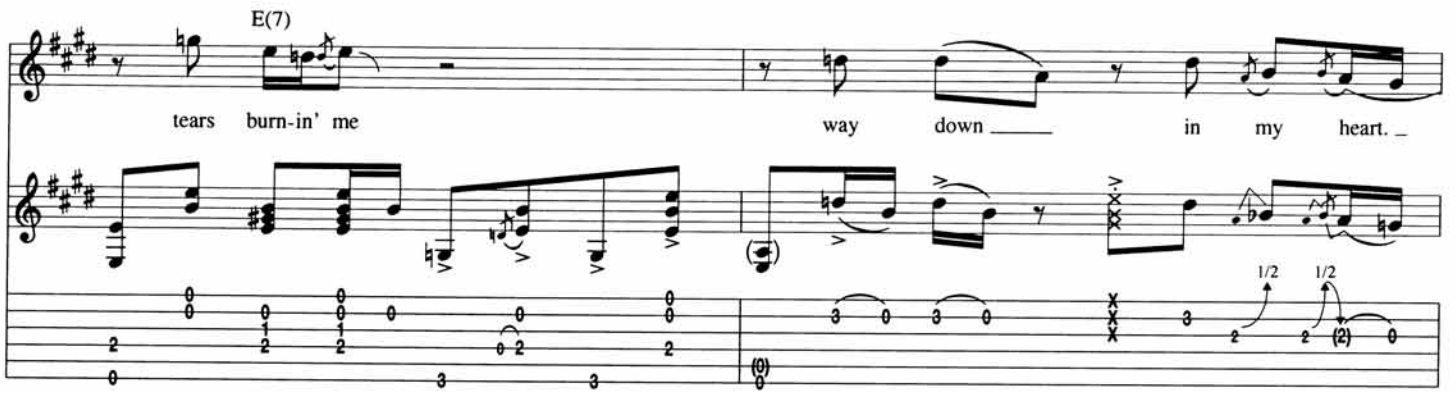
Verse N.C. (E7)

2. A - tears burn - in', yeah, — tears burn - in', me,

Detailed description: This system contains the ninth and tenth lines of music. The top line is labeled 'Verse' and has the vocal melody with lyrics '2. A - tears burn - in', yeah, — tears burn - in', me,'. The second line is the guitar melody with a half note and tremolos. The third line is the guitar chord progression, including N.C. and E7 chords.

E(7)

tears burn-in' me way down in my heart.



This system contains the first two measures of the song. The vocal line starts with a quarter rest followed by the lyrics "tears burn-in' me" and continues with "way down in my heart." The guitar part features a melody in the upper register and a bass line with chords. The E(7) chord is indicated above the first measure.

Well, you know, it's too bad,

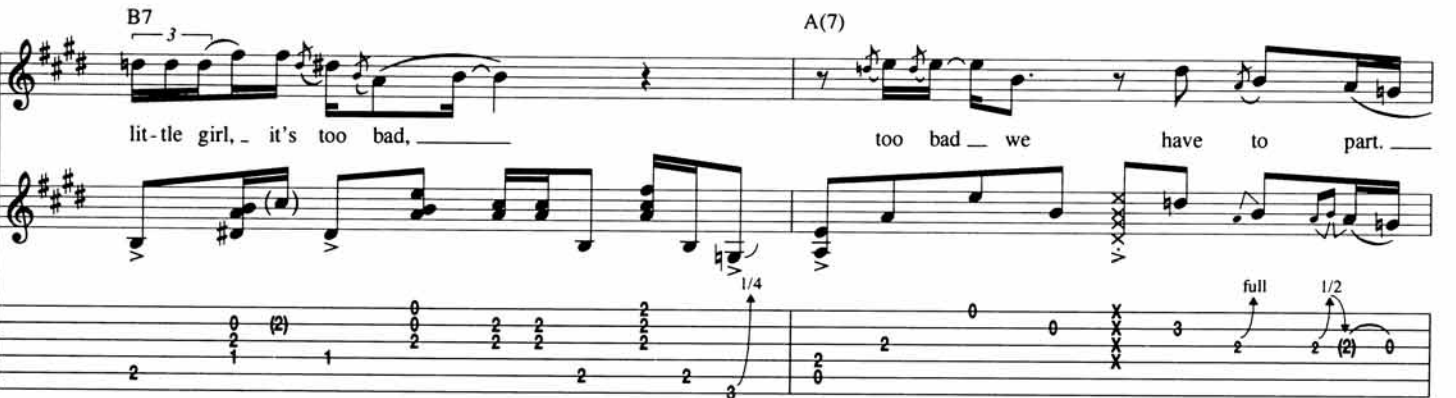
straight



This system covers measures three and four. The vocal line continues with "Well, you know, it's too bad,". A triplet of eighth notes is marked with a "3" and the word "straight". The guitar part continues with a similar melodic and harmonic structure.

B7 A(7)

lit-tle girl, it's too bad, too bad we have to part.



This system covers measures five and six. The vocal line says "lit-tle girl, it's too bad, too bad we have to part." The guitar part includes a triplet of eighth notes in the upper register, marked with a "3". Chords B7 and A(7) are indicated above the measures.

N.C.(E7)

Have to part. Hmm hmm



This system covers measures seven and eight. The vocal line says "Have to part. Hmm hmm". The guitar part features a melodic line with a trill marked "trill" and a triplet of eighth notes in the lower register marked "1/4". The N.C.(E7) chord is indicated above the first measure.

Guitar Solo

N.C.(E7)

hmm hmm hmm hmm hmm, hmm hmm hmm hmm hmm hmm.



This system is a guitar solo spanning measures nine and ten. It begins with the vocal-like sound "hmm" repeated several times. The guitar part features a melodic line with trills marked "trill" and a triplet of eighth notes in the lower register marked "1/4". The N.C.(E7) chord is indicated above the first measure.

This system contains the first two lines of music. The vocal line starts with a rest followed by "Hmm hmm". The guitar melody features a sequence of notes with a sharp sign and a flat sign, including a triplet and a bend. The guitar chords are shown on a six-string guitar with fret numbers 0, 4, 0, 3, 3, 3, 4, 1/4, 0, 2, 4, 4, 4, 0, 3, 3, 2, and a "hold bend 1/2" instruction.

This system contains the next two lines of music. The vocal line includes "hmm - hmm hmm hmm hmm - hmm hmm." and "Hmm hmm hmm hmm hmm hmm hmm hmm". The guitar melody continues with triplets and bends. The guitar chords include (2) (2) 0 2 0 2 2, 2 (2) 0 2 2, (2) (0) 2, 0 2 0 2 0 2 0 2 0 2 1 0 3, and a "full" bend instruction.

* "Behind the beat" slightly.

This system contains the third and fourth lines of music. The vocal line has a rest followed by "Dig.". The guitar melody includes a "don't pick" instruction. The guitar chords are 0 2 0 1 (0) 4 4 4 4 4 X, (0 2) 0, 0 2 0 0 0 0 0 0, and 0 3 0 0 3 0.

Verse
 E(7)

This system contains the fifth and sixth lines of music. The vocal line has "3. Gon-na leave this town, ___ yeah, got - ta leave this town. ___" with "straight" under "got - ta". The guitar melody features triplets and bends. The guitar chords are 0 1 0 0 1 2 0 2, (0) 3 0 2 2 2 0 2 0 0, and 3 0.

This system contains the seventh and eighth lines of music. The vocal line has "Gon-na make a whole lot - ta mon-ey. ___ I'm gon-na be big, yeah. ___". The guitar melody includes a "full hold bend" instruction. The guitar chords are (0) 0 2 1 2, 2 1 (3) 2 4 4 0 0, 0 3 3 0 0 3 0 2, and 0 2 2 0 3 0.

I'm gon-na be big, yeah. I'm gon-na buy this town, _____

I'm gon-na buy this town, _____ and put it all _____ in my shoe. _____

Spoken: Might ev-en give a piece to you. S' - what I'm gon - na

do. What I'm gon-na do. _____ What I'm gon-na

N.C. (A7) (E7)

do. *Spoken:* Did you think I'd do that? Uh ha ha (ha).

rit. let ring

Free Time E7 A7#9 B7 E5 N.C. Esus4 E

Born Under A Bad Sign

Words and Music by Booker T. Jones and William Bell

Tune Down 1/2 Step:

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

A Intro

Moderately Slow Blues/Rock ♩ = 78

(Drums enter)
N.C. (B7)

(Drums tacet)
N.C. (B7)

(Bass) 3

* (off) full < f (w/octavia [slight]) 1/2 don't pick; full rake - rake - Spoken: Yeah!

* Fade in w/vol. control.

grad. bend

full full full (freely - full) full full full full

(F#7)

(freely full full full full full full

rake -

C

(E7) (B7) N.C.(B7)

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

semi-harm. full

hold bend hold bend full

full full full full full 1/2

full

6 1/2 full

(F#7)

(E7) (B7)

D N.C.(B7) P.M. rake mf

tr (9)

tr (9)

tr (9)

* T=Thumb

* simulates re-attack of string

** "Behind the beat" slightly

** Open G string sounds unintentionally.

Musical notation system 1: Treble clef, key signature of three sharps. Features a melodic line with triplets and accents, and a bass line with fret numbers (7, 10, 7, 7, 10, 7, 9, 10, 7, 9, 9, 7, 9, 7, 9, 7, 9, 9, 7, 9, 7) and dynamic markings (full, full, full, full, 1/2).

Musical notation system 2: Treble clef. Features melodic lines with slurs, accents, and a 'rake --' effect. Bass line includes fret numbers (7, 10, 7, 7, 10, 7, 9, 9, 7, 5, 7, 10, 9, 9, 9, 7, 9, 7, 9, 9, 9, 9, 9, 9, 9) and dynamic markings (1/2, full, full, 1/2 full, 1/2 full).

Musical notation system 3: Treble clef. Features melodic lines with triplets and slurs. Bass line includes fret numbers (7, 9, 9, 9, 7, 9, 9, 9, 7, 7, 9, 7, 9, 9, 9, 9, 9, 9, 7, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9) and dynamic markings (1/2, 1/2 full, 1/2, full, 1 1/2, 1/2 full, 1/2, 1/2 full, 1/2, 1/2 full, 1/2, full, 1 1/2).

Musical notation system 4: Treble clef. Features melodic lines with accents and slurs. Bass line includes fret numbers (7, 7, 9, 7, 7, 9, 9, 9, 7, 9, 9, 9, 9, 7, 10, 10, 10, 10, 10, 10, 10, 10, 10, 7, 10) and dynamic markings (1 1/2, 1/2 full, 1/2, 1/2 full, full, full, 1/2, full, 1/2, full, full). Includes performance instructions: "wah on" and "hold bend".

Musical notation system 5: Treble clef. Features melodic lines with triplets and slurs. Bass line includes fret numbers (7, 9, 9, 7, 9, 9, 9, 7, 9, 9, 9, 9, 7, 9, 9, 9, 9, 9, 7, 9, 9, 9, 9, 9, 9) and dynamic markings (full, full, full). Includes performance instructions: "slide down stgs. while strumming" and "* Rock wah back & forth as fast as possible."

Musical notation system 6: Treble clef. Features melodic lines with triplets and slurs. Bass line includes fret numbers (9, 9, 9, 7, 9, 9, 9, 7, 7, 9, 9, 7, 7, 7, 7, 9, 7, 7, 7, 7, 9, 9) and dynamic markings (full, 1/4, full, full, full, full, 1 1/2, 2, full, full). Includes performance instructions: "hold bend" and "grad. bend".

3 5 3

full

10 10 7 9 9 (9) 7 9 7

10 10 7 9 9 7 9 7

semi-harm.

full

10 7 7 10 7 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

full 1/2 full full full full full full hold bend full 1/2

hold bend

full

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

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

grad. bend

full

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

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

grad. rel.

grad. rel.

full

7 9 9 (9) 9 9 (9) (9) 9 9 7

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

full

full

7 9 (9) 7 9 (9) 7 9 7 9 7 6 7 6 6 9 7 9 7 6 7 8 9 7 9 7 6 7 9 7 9

* Past fretboard.

* Trem. pick effect created by rapidly tapping r.h. fingers on strings in an alternating "typewriter" fashion.

E
N.C. (B7)

First system of guitar notation. The staff shows a melodic line with triplets and slurs. The guitar staff below has fret numbers (7, 9) and includes an 'X' for a muted string. Annotations include '1/2' bends and a 'Wah on' effect.

Second system of guitar notation. The staff continues the melodic line with triplets. The guitar staff shows fret numbers (9, 7) and includes an 'X' for a muted string. Annotations include '1/2' and '1/4' bends, and a 'hold bend' instruction.

Third system of guitar notation. The staff continues the melodic line with triplets. The guitar staff shows fret numbers (9, 7) and includes an 'X' for a muted string. Annotations include '1/2' bends and a 'hold bend' instruction.

Fourth system of guitar notation. The staff features a complex melodic line with triplets and slurs. The guitar staff includes fret numbers (9, 7) and an 'X' for a muted string. Annotations include a '1/2' bend and '(slide up muted stg.)'.

Fifth system of guitar notation. The staff continues the melodic line with triplets and slurs. The guitar staff shows fret numbers (9, 7, 10) and includes an 'X' for a muted string. Annotations include '1/2' bends, 'hold bends', and a 'full' bend.

Sixth system of guitar notation. The staff features a complex melodic line with triplets and slurs. The guitar staff includes fret numbers (10, 7) and an 'X' for a muted string. Annotations include 'full' bends.

Seventh system of guitar notation. The staff continues the melodic line with triplets and slurs. The guitar staff shows fret numbers (10, 7, 9) and includes an 'X' for a muted string. Annotations include 'grad. bend', 'full', 'hold bend', 'don't pick', and '1/2' bends.

(9) (steady gliss)

(slide down string while picking)

* Wah "White Noise" ----- rock wah as fast as possible -----

* Rock wah to treble position in specified rhythm.

Wah "White Noise" -----

(trill -----) ----- trem. pick while trilling -----

* "Behind the beat."

full 1/2

Begin Fade don't pick Tap pick on stgs. in specified rhythm (& descend) pick sl. don't pick Tap pick on stgs. & descend ----- **Fade Out**

Red House

Jimi Hendrix

Tune Down 1/2 Step:

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

Intro Moderately Slow Blues $\text{♩} = 64$

Gtr. 1 (Jimi Hendrix)

mf let ring -- (all notes vib.)
w/slight distortion and reverb

B5

TAB

B

* Transcriptions written as if gtr. were tuned normally.

* Notes in parentheses are sounded unintentionally w/tip of 3rd finger, as a result of the A to B bend on the B string.

† Gtr. 2 (Noel Redding)

mp *mf* *mp* *mf*

TAB

B

† On neck pickup w/treble off, simulating the sound of a bass.

E5 E7 E6

Yeah, oh huh!

full 1/2 1/2 full

TAB

B

E5 E7 B5 B6 B5 B7 B6

*slightly "behind the beat"

sim.

(static)

full full full 1/2

TAB

B

B5 B6 B5 B6 F#5 F#6 F#5 F#6

'k, man. Yeah. _

Chords: B5, B6, B5, B6, F#5, F#6, F#5, F#6

Vocal: 'k, man. Yeah. _

Guitar Melody: Includes triplets (3), 5:4 ratio, and bends (1/2, full).

Guitar Chords: 9 7 7 10, 10 (10) 7, 10 7 10 7, 7 7 10 7, 7 7 10 7, 10/11 9, 11 9, 11 10 9 18, 7 7 12

E5 E7 B5 B6 B5 B6

Chords: E5, E7, B5, B6, B5, B6

Guitar Melody: Includes doublets (2), grad. bend, hold bend, and full bends.

Guitar Chords: 10 12 10, 12 12, 15, 15, 15 12 15 12, 14, 12 14, 14 (14) 12, 14 12, 13 12, 4/8, 7 7 10 (7) 7

Verse

B5 F9 F#7 Bb5 B5 B6 B5 B6

1. There's a red house o-ver yon-der, _

Chords: B5, F9, F#7, Bb5, B5, B6, B5, B6

Vocal: 1. There's a red house o-ver yon-der, _

Guitar Melody: Includes triplets (3) and a reverse rake.

Guitar Chords: 9 9, 6/8, 7/9, 7, 7 9, 7 7 9

* T = Thumb.

E5 E7 B5 B6 B5 B6

that's where my ba-by stays. _

full full full

(9) 0

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

B5 B6 B5 B6 E5 E7

Yeah. _ There's a red _ house _ o-ver yon-der, ba - by.

P.M.

reverse rake - 4

5 7 5 0 5 5 0

7 9 7 9 11 11 9 9 11 0 2 0 0 3 4 2 0 2 4 5 4 2 0

E5 E7 B5 B6 B5 B6 B5 B6 B5 B6

That's where my ba-by stays. Yeah. _

7/9 7 2/9 7 4/9 9 7

7/9 7 2/9 4/9 9 7

0 7/9 7 7/9 7 2/9 7 4/9 9 7

2 0 2 3 4 2 2 0 5 4 9 7 9 11 7 9 9 11 11 9 9 11 11 9 9 11 7 7 0

F#5 F#6 F#5 F#6 E5 E7 E6 E5

Well, I ain't been home to see my ba - by in a-bout, uh, nine-ty nine and one half days.

7/9 7 7 (0) 9/7

4/2 4/2 6/2 6/2 4/2 4/2 0 2/0 2/0 4/0 2/0 5/0 4/0 2/0

B5 B6 B5 B6 B5 B6 F#7 Bb5

long time to see her. 2. So wait a

full full reverse rake 1/4

7 7 10 7 10 7 9 7 7 10 7 7 10 7 9 7 9 7 9 7 9

9/7 9/7 11/7 11/7 9/7 9/7 11/7 11/7 9/7 9/7 9/7 0 7 (9/9) (9/9) 9/9 0 8/8

Verse B5 B6 B7 B6 E5 E7 E6 E5

min-ute, some-thing's wrong, the key won't un-lock this door.

full full full

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

9/7 9/7 11/7 11/7 12/7 12/7 11/7 0 2/0 0 2/0 4/0 2/0 2/0 5/0 4/0 2/0

B5 B6 B5 B6 B5 B6 B5 B6

full full full full full full full full full full

9 7 10 10 10 10 10 10 10 10 7 9 7 10 7 9 7 10 7 9 7 10 7 9 9

E5 E7 E6 E5 E7 E6 A5 Bb5

Wait a min-ute, some-thing's wrong, - ba - by, the key won't un - lock the door. ____

3:2 2 3 3

(9) 0 (10) 3 0 0 2

2 2 2 4 2 2 5 4 2 2 2 2 4 2 2 5 4 7 8

B5 B6 B5 B6 B5 B6 B7 B6

Yeah. ____

grad. bend grad. release let ring - -

1/2 2 1/2 0

7 9 8 7 10 7 9 7 (7) 4 7 4 0

9 9 11 11 9 9 11 11 9 9 11 11 12 12 11 0

F#5 F#6 F#5 F#6 F#5 E5 E7 E6

I got a bad, bad — feel - in', uh, that my ba - by — don't live here no

2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 3/4 0 0 3 4 2 2 5 4 3 1

B5 B6 B5 B6

more. Spoken: She did-n't tell me noth-in' a-bout it eith-er. That's al-right, I

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

9 7 11 7 9 11 7

Guitar Solo

B5 B6 F7 F#7 Bb5 B5 B6 B7 B6

still got my gui-tar. — Look out, ba-by! Yeah!

f rake — — w/fuzz face full (slight vib.) full

7 7 7 x 7 7 12 10 12 10 12 10 12 10/11/(10) 12

9 7 11 x 0 9 9 9 0 9 7 11 11 12 12 11 0

E5 E7 E6 B5 B6 B5 B6

Look out!

(12) 10 12 12 full 12 10 12 10 10 12/14 12 12 12 12 (14) 14 14 full 14 14 full 14 14 1 1/2 14 14 full 14 14 (12)

1 2 3 4 1 2 3 4

2 2 0 0 3 4 2 2 5 4 3 9 9 11 11 9 9 11 11

0 9 0 0 2 4

B5 B6 B5 B6 E5 E7 E6 E5

1 1/2 1 1/2 14 14 14 12 14 12 10 12 10 7 7 10 full 7 9 7 9 (9) 7 9 7 (7) 9 7

9 9 11 11 9 9 11 0 2 2 0 3 4 2 2 0 5 4 2

E7 E6

Yeah, that's al - right.

full 7 7 10 full 7 10 7 9 full 7 7 10 full 7 10 7

2 2 2 4 2 0 5 4 6 4

Musical notation for the first system, featuring B5 and B6 chords. The top staff shows melodic lines with slurs and accents. The middle staff contains guitar fretting and picking notation, including 'full' and 'rake' markings, with fingerings such as 9, 10, 7, 9, 7, 10, 7, 9, 10, 7, 9, 7, 10, 7, 9, 7, 10, 7, 9, 7, 10, 7, 9. The bottom staff shows chord diagrams for B5 and B6.

Musical notation for the second system, featuring B5 and B6 chords. The top staff includes triplets, slurs, and accents, with a 'rake' marking. The middle staff shows complex fretting and picking, including fingerings like 9, 10, 7, 9, 1 1/2, (9), (0), 9, 8, 7, 7, 10, 7, 10, 7, 10, 1/2, 7, 10, 7, 10, full, 10, full. The bottom staff shows chord diagrams for B5 and B6.

Musical notation for the third system, featuring F#5 and F#6 chords. The top staff includes triplets, slurs, and accents, with a 'rake' marking and an '8va' marking. The middle staff shows complex fretting and picking, including fingerings like 10, 7, 7, 10, 7, 9, 7, 10, (0), 12, full, (12), 10, 12, 10, 12, 14, 12, 12, full, 17. The bottom staff shows chord diagrams for F#5 and F#6.

Chord progression: E5, E7, E6

(8va)

full

full

full

full

rake

full

Chord progression: B5, B6, B5, B6, B5, B6, F7, F#7, Bb5

Yeah! Ha ha!

(8va)

loco

full

1/2

1/2

1/2

1/2

Verse

Chord progression: B5, B6, B7, B6, B5, E5, E7, E6, E5

3. I might as well go on back down, — go back 'cross yon-der o-ver the hill. —

B5 B6 B5 B6 B5 B6 B5 B6

Musical notation for the first system, including treble and bass staves with guitar chords and fretting.

Annotations: *(slight vib.)*, *full*, *reverse rake*, and various rhythmic markings like *3*, *2*, *9*, *7*, *10*, *7*, *9*, *9*, *9*, *(7 0)7*, *6/8*, *7*, *10*, *7*, *9*, *7*, *7*, *9*, *6*, *0*, *6*, *9*, *7*.

*slightly "Behind the beat."

Musical notation for the second system, including treble and bass staves with guitar chords and fretting.

Annotations: *9*, *7*, *11*, *7*, *11*, *9*, *7*, *11*, *11*, *7*, *9*, *11*, *11*, *9*, *7*, *11*, *7*, *0*.

E5 E7 E6 E5 E5 E7 E6

I might as go back o-ver yon - der, 'way back o-ver yon - der. 'cross the hill.

Musical notation for the third system, including treble and bass staves with lyrics and guitar chords.

Annotations: *3*, *9*, *7*, *10*, *0*, *2*, *0*, *0*, *2*, *4*, *0*, *0*, *2*, *4*, *0*, *2*, *5*, *4*, *7*, *9*, *5*, *7*.

B5 B6 B7 B6 B5 B6 B7 B6

That's where I came from... 'Cause if my

Musical notation for the fourth system, including treble and bass staves with lyrics and guitar chords.

Annotations: *3*, *2*, *full*, *reverse rake*, *7*, *9*, *7*, *7*, *9*, *7*, *8*, *9*, *(0)*, *7*, *9*, *7*, *9*, *7*, *7*, *9*, *7*, *7*, *9*, *7*, *9*, *7*, *7*, *9*, *7*.

F#5 E5

ba - by don't love me no more, _____ oh, I know her sis - ter will.

The first system of the score features a vocal line in treble clef with lyrics "ba - by don't love me no more, _____ oh, I know her sis - ter will." The melody includes triplets and slurs. The guitar part is in treble clef, and the bass part is in bass clef. The key signature has four sharps (F#, C#, G#, D#). The time signature is 4/2. Chord symbols F#5 and E5 are placed above the first two measures.

B5 * B7/D# E F° B/F# Bb B13

full full grad. bend full 1/4

* implied harmony

The second system continues the guitar and bass parts. The guitar part includes slurs, triplets, and bends, with dynamics like "full" and "grad. bend". The bass part includes a section marked "* implied harmony". Chord symbols B5, * B7/D#, E, F°, B/F#, Bb, and B13 are placed above the guitar staff. Measure numbers 18 and 19 are indicated at the end of the system.

Free Time

Yeah. Spoken: How was that?

reverse rake rake

The third system is labeled "Free Time" and includes the lyrics "Yeah. Spoken: How was that?". The guitar part features "reverse rake" and "rake" techniques. The bass part includes a section in parentheses. Measure numbers 19 and 20 are indicated at the beginning of the system.

Catfish Blues

Traditional, arranged by Jimi Hendrix

Tune Down 1/2 Step:

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

Intro
Slowly ♩ = 66
Freely

N.C. (E7)

A tempo

* semi-harm achieved by partially muting between 2nd and 3rd frets

drums enter

P.M.

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Verse
N.C. (E7)

I. Well, I wish _ I _ was a cat - fish

mf P.M. *mp* P.M. *mf* snap let ring - - - - - P.M. *mp*

swim-min' in, _ Lord, _ the deep blue _

mf P.M. *mp*

sea. _ I have, _ ah, all _ you pret - ty wom-an(s)

mf P.M. *p* *mf* *mp* *mf*

fish - in' af - ter me, fish - in' af - ter me, _

P.M. *p* P.M. *mf* let ring - - - - - P.M. P.M. *mf*

fish - in' af - ter me, — yeah! Oh yeah!

mp P.M. *mf* *f*

Oh yeah! Oh — yeah!

Oh yeah. —

mf P.M.

Yeah! 2. Well, now I went down

P.M. *mp*

Verse
N.C. (E7)

my — girl - friend's house, — an' I

mf *mf* P.M. *mp* *mf*

sat down, Lord, — on — her — front — step. — But she said, — ah,

full *full* *full* *full*

"Come in — now, Ji - mi, my hus - band just now left,

P.M. *1/4* *1/4* *1/2* *full*

ah, just now — left." — Whoa — yeah! —

f *let ring* *full* *1/2* *full*

loco

full

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

rake -

full

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

5-3

let ring - -

full

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

full

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

full

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

8va

1/2

full

full

1 1/4

Harm.

2

full

full

full

(15) 12 15 15 15 15 15 15 15 15 15 15 15 15 17 17 17

(8va) *loca* *lay back* *lay back* *even gliss.*

full full full 1/2

3. Well, there's two,

fuzz off *pp* *mf* Harm. P.M. Harm.

1/2 1/2 1/2

* Hammer without picking

Verse
N.C. (E7)

two trains run - nin', but this

mf let ring semi-harm 1/2 1/2 1/2 semi-harm *mp*

down hill road — is go - in' my way. — You know there's, ah,

full 1/2 full full 1/2 *mf* *mp*

one train run at mid - night, — oth - er one leave just 'fore day, —

mf P.M. *mp* *mf*

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

leave just 'fore day. — Oh well.

mp P.M. *p* *mp* rake —

3 2 1/2 1/2 2 0 2 0 x 2 1 2 | (7 5) 7 7 (5 7) 5 5 7 5 3

Oh well. Oh yeah

P.M. — — —

0 2 0 2 0 2 0 3 (3) (0 2) 0 0 2 3 (3) | 0 2 7 5 7 5 (5 7) 5 5 7 5 7 6 5 3 (3)

Oh yeah. — let ring — — — *f*

full full

0 2 3 2 (2) 0 1 (0 2) 0 0 2 0 3 0 | 0 2 0 2 0 2 | 0 0 x 15 15 15 0 0 0 0 0 0 14

ff hold even gliss. fdbk. full 1/2 full 1/2 full 1/2 full full even gliss.

Drum Solo Gtr. tacet Freely A tempo

fuzz off 23 drum cue rit.

Guitar Solo

w/wah f full 1/2 1/2 1/2 1/2 1/2 full full 1/2

Yeah!

mf 8va hold bend hold bend

(8va)

full full V---+ full full

wah pedal articulation

* w/bar

4 even release

-1 1/2

flutter wah pedal

w/bar

flutter pedal

random bar dips

* w/bar

-4

-1 1/2

0 x x 3

0 (0 2) 0

1 2 2 (1 2) (1 2)

(1 2) 2 (2)

* grad. increase vibrato depth while trilling

X X X X X X X

(+ ♯ -----)

full

full

full

1/2

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

3 5 3 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

(+ ♯ -----)

3 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

-1 -2

-1 -1 -3

-1

w/bar -1 -2

-1 -1 -3

-1

3 0 3 0 0 (3 0) 3 0

(0 3) 0

3 0 3 0 (0)

-1 -2 -2 1/2 -2

-1 -2 -2 1/2 -2

full

full

mf

mp

string noise

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

1 2 2 (0) 1 2

0 0 2 0 2 (2) 0 2

0 0 0 0 (x) (x)

Tempo 2

♩ = ♩ = ca. 188 (♩ = ♩³)

* Gtr. detuned (sharp) from radical use of bar.

*T on ⑤, ⑥

Voodoo Chile Blues

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 (slowly)

N.C. (Em)

mp †w/fuzzface

†Volume on gtr. is turned low.

*Transcription written as if gtr. were tuned normally.

†Volume on gtr. is turned low.

Voo - doo chile, lord, I'm a voo- doo chile.

mf

full full full full full full P.M.

Slow Blues ♩. = 58

Yeah.

P.M. 1/4 P.M. 1/4 P.M. let ring full P.M. P.M. 1/2 P.M.

(Band in)
N.C. (Em)

Yeah! - Spoken: Have mer-cy. -

f full slight P.M. slight vib. full P.M.

3-measure triplet
trill
3:2
3
3
grad. bend full
1/2
full

(15 12)
(12 14) 12

*Bend (& vibrato) stg. behind nut.

2
full
full
1/2
full
full
full
full

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

3
rake
3
full
full
full
full

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

full
full
full
full
1/2
rake -1
5

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

3
1 1/2
3
3
*T
don't pick

12 14 12 14 14 12 14 12 14 (12) 12 14 12 13 12 15 12

*T = thumb

Verse
N.C. (Em)

mf P.M.
P.M.
1/4
trill
trill
trill
trill
let ring
full

1. The night I was born, -

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

Lord, the moon set a fire — red.

P.M.

Said, the night I was born,

hold bend
full
1/2
1/2
P.M.

The moon turned a fire — red.

let ring
full
full
full
1/2
P.M.

*Bend (& vibrato) behind nut.

Spoken: Have mer-cy. my — poor moth-er — cried,

let ring
full
full
P.M.

she said, "The gyp-sy was right," and a — she fell right dead. —

Spoken: Right on the floor, ba-by.

full
full
full
P.M.

**"Behind the beat" slightly.

Hey! And he said,

P.M. P.M. Slight P.M. *cresc.*

Chorus

*C D

"Fly on, fly on, 'cause I'm a

T P.M. T

full full 1/2

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

(0)

*Chords played by kybd & implied by gr.

E5

Voo - doo chile, ba - by!

full full full rake - let ring - T

15 (15) 12 15 14 (14) (14) 12 14 x (12 14) 12 12 14 12 13 12 15 12

**"Behind the beat"

Voo - doo chile!

P.M. P.M.

full full full

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

Guitar Solo

E7 N.C. (Em)

full full 1/4 P.M. P.M. 1/4

*vibrato behind nut

N.C. (Em)

P.M. don't pick don't pick full full

*Vibrato behind nut.

P.M. full full full 1/2 mf

**"Behind the beat"

full 1/2

*Begin trill w/hammer instead of pick attack.

full full full full full full

full 1 1/2 full full 1/4 full P.M. 1/4

*Bend (& vibrato) behind nut.

trill

full

f

full

full

full

full

*increase volume

C

D

full

hold bend

1/2

Em7

1/2

full

3:2

wah on w/bar

grad. release

*Slightly "behind the beat."

Em

full

3/4

1/2

steady gliss.

full

1/2

hold bend

grad. bend

wah off

full

*echo

full grad. release full full

17 (17) 15 17 15 17 17 17 (17) 15 17 15 17

12 14 0 12 14 0 12 14 0

**"Behind the beat" slightly.

full full full full 1/2 rake ---

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

x 2 0 1 0 3 0 (2)

rake ---

0 9 15 15 14 12 14 12 12 14 12 14 12 14 12 14 12 14 12 14

**"Behind the beat."

hold bend let ring ---

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

hold bend --- full full full full

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

let ring + T 1/2 *mf wah on

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

*Decrease volume.

Drum Solo
(Bass & Organ tacet)
N.C.

***Free Time**
N.C.

"Bump into" A while vibratoing.

*Sustain trill indefinitely while drums play "out of time" solo.

†Switch trill to pick hand tap, tapping E w/middle finger and rapidly alternating between tapped E & fretted D.

Guitar Solo
A tempo N.C. (Em)

w/random feedback

f full

grad. release

1/4

grad. release

2 1/2

full

grad. bend

1/2

full

full

rake -4

full

trill

full mp

1/4

full

full

full

full

mf T

P.M.

P.M. ---

P.M. ---

slight P.M.

full

full

full

full

1/2

P.M. ---

*Bend & vibrato behind nut.

Musical notation system with treble and bass clefs. Includes fingering (2), triplets (3), and dynamics (grad. bend, full, P.M.). Bass clef notes: 0 0 3 0 0 x 0. Tremolo lines are present. *"Behind the beat."

Musical notation system with treble and bass clefs. Includes fingering (2), triplets (3), dynamics (don't pick, f, grad. bend, full, mp, P.M.). Bass clef notes: 3 4 2 (0) x, 4 5 9, 9, 9 12, (12) 9, 9 0 0 3. Tremolo lines are present. *Increase volume.

Musical notation system with treble and bass clefs. Includes trills (trill), fingering (1, 3), dynamics (P.M., full, 1/2), and a bar line (w/bar). Bass clef notes: (0 2) 0, (0 2) 0, (0 2) 0, (0 2) 0, (0), x, x, 2 (2) 0, (9) (6), 2 (2) 0, 2 0 0 0 0. Tremolo lines are present.

Musical notation system with treble clef and chord diagrams (E, C, D). Includes dynamics (P.M., full), triplets (3), and a trill (trill). Bass clef notes: 0 0 0 0 0 0 0 0 0 0 0 0, 11 11 8, 10 8 11 8, 10 (10) 8 10 8, 8 10 (10) 10, 10 10, 11 11, 12 12, (0). Tremolo lines are present.

Musical notation system with treble clef and chord diagram (Em). Includes dynamics (rake, 1/4, full, full, grad. bend, full), triplets (3), and a double bar line (2). Bass clef notes: 12 15, 12 15 12, 14 14 12 14 12 14, 12 14, 12 15 12 14 12 15 12 15, 15 (15), (15) (15). Tremolo lines are present.

Musical notation system with treble clef and chord diagram (T). Includes dynamics (grad. release, full), triplets (3), and a trill (trill). Bass clef notes: 12 15 12 15 12, 14 15 12, 14 (12), 14 12 14 14 12 14, 14 12 14 12 14 12, 15 15, (15) (15). Tremolo lines are present.

Outro
E5

rake-----
full 1/2 full full full
14 (12 14) 12 14 14 12 14 14 12 15 16 16 12 15 12 14 12 14

full full 1/4 full full 1/2 full full full
14 (12) 15 15 15 15 16 16 (15) 14 12 12 15 15 14 15 14 12 12 19

*Slightly "ahead of the beat." *Fret D & B♭ w/3rd finger.

Begin Fade

full
12 15 12 15 15 14 15 14 12 15 12 15 12 14 19

full 1/4 1/4
12 14 12 15 15 14 12 15 15 12 11 12 15 12 12 15 12 12 15 12 12

2 full 1/2
15 15 15 14 15 12 15 12 15 12 14 12 15 12 14 12 15 12

Fade Out

grad. bend full 1/2 full
15 15 14 15 10 18 17 15 17 17 17 15 17 17 15 17 17

Mannish Boy

By McKinley Morganfield (Muddy Waters), M.R. London and Ellas McDaniel (Bo Diddley)

Intro

Free Time (♩ = ca. 110)
(Band tacet)

N.C. (F#) F#7

Gtr. I Ma-ma! ma-ma hank-in' take one!

mf (w/wah) (wah off) *T (w/univibe) let ring

full 1/4 full 1/4

TAB

*T = Thumb.
(used throughout bar unless otherwise indicated)

(*w/background shouts)
N.C. (F#7)

Oh, _____ yeah! _____ Wo, _____ ho, yeah.

full full

TAB

*From Jimi's girlfriend, Devon Wilson.

Yeah. Ev-'ry-thing's gon-na be al-right — this morn-in'.

Spoken: Have mer-cy!

(wah on)

full full

TAB

Moderate Rock ♩ = 112
A tempo

N.C. E D N.C. (B7) E D N.C. (B7) E6 D N.C. (B7) E D

TAB

(bass enters)

N.C.(B7)

Asus4

(w/full band accompaniment)

N.C. (B7)

E D

N.C. (B7)

E D

Oh wo, wo wo wo

Verse

N.C.(B7)

E D N.C. (B7)

E D B

E D

wo wo hey. Hey!

I. When I was a young boy,

N.C.(B7)

E D N.C. (B7)

E D N.C. (B7)

E D

right a-bout the age of five.. I think, I had some-thing in my. pock-et, keep a lot of folk a-live.

N.C.(B7)

E6 D

N.C.(B7)

E D

N.C.(B7)

E D

Now I'm a man, age twenty one, you know, baby,

Chorus

N.C.(B7)

E D N.C. (B7)

E D

N.C. (B7)

E D

we have a whole lots-a fun. 'Cause I'm a man, spelled m,

let ring

N.C.(B7) E D N.C.(B7) E D N.C.(B7) E D N.C.(B7) E D

A, child, N, boy, That's what I am, am,

N.C.(B7) E D N.C.(B7) E D N.C.(B7)

now, now, I am. Deh deh dodehdeh do deh deh do deh do do.

hold bend

Deh deh do deh deh do deh deh do deh deh do.

hold bend

rake -

N.C.(B7) E D N.C.(B7) E D N.C.(B7) E D6

Hey!

Verse

N.C.(B7) E D N.C.(B7) E D N.C.(B7) E D

2. All you pret-ty wom-en, stand in line. I'll make love to you

N.C.(B7) E D N.C.(B7) E6 D6 N.C.(B7) E D

hour's - time. - Line I shoot - will nev-er miss. -

Detailed description: This system contains the first three measures of the piece. The vocal line has lyrics 'hour's - time. - Line I shoot - will nev-er miss. -'. The guitar line features a complex rhythm with triplets and sixteenth notes. The bass line consists of a steady eighth-note pattern.

N.C.(B7) E D N.C.(B7) E D Chorus N.C.(B7) E D

The way I make love, you just - can't re-sist. 'Cause I'm a man, -

Detailed description: This system contains the next three measures. The vocal line has lyrics 'The way I make love, you just - can't re-sist. 'Cause I'm a man, -'. The guitar line continues with similar rhythmic patterns. The bass line remains consistent. A 'Chorus' label is placed above the third measure.

N.C.(B7)

spelled M, - A, child, - now, - N. -

Detailed description: This system contains the next three measures. The vocal line has lyrics 'spelled M, - A, child, - now, - N. -'. The guitar line features a dense, repetitive chordal texture. The bass line continues with eighth notes.

Call me, you, - child. - Na na na na na. -

Detailed description: This system contains the next three measures. The vocal line has lyrics 'Call me, you, - child. - Na na na na na. -'. The guitar line continues with the dense chordal texture. The bass line continues with eighth notes.

Do do do do do do do do do do. - do. - do.

hold bend full full full 1/2

Detailed description: This system contains the final three measures. The vocal line has lyrics 'Do do do do do do do do do do. - do. - do.'. The guitar line features a melodic line with 'hold bend' and 'full' markings. The bass line continues with eighth notes.

Do do do do do do do do. Do do do.

Chords: Bm7, E6 N.C. (B)

Annotations: hold bend, 1/4, full, full, full, full, T

Chords: Bm7, E6, Bm7, E, B, Bm7, Eb/B, Bm7

Annotations: T, 10 10 10 9 7, 10 10 10 10 10 9 9 X 7 8 8, 10 10 10 9 9 9 7, (9) 9 9 9

Guitar Solo N.C. (B7)

Ah ow wah. Aw aw wah. Wah wah oh wah wah.

Annotations: 1/4, f (wah on), 1/4

Wah wah wah wow. Wahwahwah wah wah ow. Wah wah wah wah oh.

Annotations: 1/2, 1/4, 1/2

Chords: *E D N.C.(B7), E D N.C.(B7), E D

Wah wah wah wah, wah wah wah wah wah wah wah wah wah

Annotations: T, full, full, full, full, full, full, let ring -

*Chords derived from bass figure.

N.C.(B7) E D N.C.(B7) E D N.C.(B7) E6 D

wah wah.

full full full

mf T

1/4

N.C.(B7) E6 D B

Bridge N.C.(E) (D)

'Cause I'm a man, al -

cresc. f

full

B7 Bm7 E7 D9 B9 F# E Dadd9

right.

*trem. pick lightly while sliding up

B Eadd9 Dadd9 B

(bass break - - - - -)

rake

N.C.(B7) (drum break - - - - -) B7#9 N.C.

rake

(B7) E D N.C.(B7) E D N.C.(B7) E D N.C.(B7) E D

N.C. (B7) E D N.C.(B7) E D **Guitar Solo** N.C.(B7) E D

Yeah!

(w/fuzzface/octavia & univibe) *f* full full

Gr. 1

N.C. (B7) E D N.C.(B7) E D N.C.(B7) E D

semi-harm full full full full full full

N.C.(B7) E D N.C.(B7) E D

full full (wah on) 1/2

N.C.(B7) 3 E D N.C.(B7) E D

semi-harm

full full full

Bridge

B7#9 E5 D5 N.C.(B) 3

'Cause I'm a man, _____ child, _ you hear my... I said I'm a

Grtr. 1 (Grtr. 2 tacet)

E5 D5 A5 B5 E5 D5

man, _____ hear me say - in'. Well, I'm a man, _____

sim.

A5 B5 E5 D5 A5 B5

hey, hey, hey. — Said, I'm a man. — Hey, ba - by.

7 9 9 9 9 9 9 9 0 | 9 9 9 9 7 7 7 7 | 7 9 9 9 9 9 9 9

(Band tacet) A5 B5 D5 E5 N.C.(B) (band re - enters) B7#9 E D

Yeah. —

7 9 7 9 7 9 7 9 | 7 9 5 7 5 7 7 9 | 10 10 10 9 9 9 9 0 | 9 7 7

N.C.(B7) E D Bm7 E6/B Bm E5 D5 Bm7 E6/B N.C.(B) E D

9 7 9 9 7 9 9 | 9 9 7 | 9 11 11 11 9 7 | 7 7 | 7 9 11 11 11 9 7 9 | 9 7 9

Verse N.C.(B7) E D N.C.(B7) E D N.C.(B7) E D

3. I'm go-in' down south, uh, to Kan-sas, too. — Bring back my - sec-ond cou-sin,

7 9 9 x 9 9 9 9 7 9 | 7 9 9 (9) 9 9 9 9 7 9 | 7 9 x 9 7 9 x 9 7 9

N.C.(B7) E D N.C.(B7) E D N.C.(B7) E D

Lit-tle John the Con-que-roo. 'Cause I'm a man, — the fun - we have -

7 9 9 x 9 0 0 9 7 9 | 7 9 9 9 x x 9 9 7 7 | 7 9 9 9 x 9 9 7 9

N.C. (B7)

E D N.C. (B7)

E D N.C. (B7)

chas-in' rab - bits in the sand, — now. Hey, hey, hey, — yeah, hey..

Wo, — hoo. — Hey, hey, hey, hey. — Hey! —

Outro N.C. (B7)

E D N.C. (B7)

E D N.C. (B7)

E D

T (wah on) P.M. T semi-harm

N.C. (B7)

E D Begin Fade N.C. (B7)

8va ~ loco

Fade Out

Harm. — T full

Once I Had A Woman

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

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

Intro (Guitar Solo)

Deep Blues ♩. = 30

N.C.(C#7)

*delay time appx. $\text{♩} = \text{trill}$ (2 repeats)

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drums enter F#7

full hold bend full 3/4 hold bend full full 1/4

full 1/4 trun rake - 4 full 1/2 full full

*Bend ③ along with ②.

B7

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

8va. loco

let ring full **even release P.H. string noise full 1/2

**Bend ③ pitch: F# along w/ ②.

F#7

full full 1/2 full full

*Bend ③ along w/ ②.

C#7 loco

lay back hold bend** full 1/2

**Bend ② along w/ ①.

F#7 **B7**
8va

3 3 3 3 3 7 3 3
1/2 1/2 1/2 full full 1/2
14 16 16 16 14 (14) 16 14 16 16 14 16 14 17 16 14 16 × 14 16 (16) 16 14 17 16

F#7 **C#7**
loco *mp*
let ring - *echo off clean tone*

full 1/2 full 1/4
14 16 14 15 16 10 10 (16) 16 14 15 16 14 14 16 16 14 16 (16) (0)

F#7 *mp* *mf* *mp p* *mf* *p* *mf*
harmonica enters
rake - full full full 1/2 full full full full

9 4 2 4 2 4 5 7 2 (2) 2 14 17 17 16 (16) 14 16 14

*Bend ③ along w/ ②.

B7

6
16 14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16 14

8va

full 1/2 full
16 14 17 14 17 14 17 14 17 14 17 14 16

(8va)

**Hammer without picking*

full full 1 1/2 1/2 full full 1/2
17 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 16

F#7
8va

loco C#7 F#7

C#7

Verse F#7

I. Lord, I had a wom-an,

Lord knows, she was good to me in ev - 'ry way. — Yes, I had — a

B7

wom-an a real one.

steady gliss.

on 5 and 6

Lord, she gave it all be-fore night and day. I'm

let ring

F#7

search - in', woo-hoo, for my

C#7

wom - an,

full

F#7

B7

or else, or else it's goin' to take me one mil-lion

full 1/2 1/4

F#7

C#7

days; if it takes me that long. 2. She way, way down in

5 3 3 1/4 full

Verse

F#7

Dal - las, way down in Tex - as

full 1/2

land. laughs: Uh, huh huh huh.

1/2

B7

Lord, she had me wrapped a-round her wrist and a-round her fin-ger.

rake - |

full full full full full

5 4 2 4 4 2 4 2 2

x 2

Like a ring wrap-pin' 'round the third fin-ger of a cer-tain hand. ____

rake - |

full full 1/2 full full 1/2 full

4 2 2 5 5 5 5 (5) 2 4 2 4 2 4 (4)

F#7

I'm look-in' for my Dal-las hon-ey bee. ____

1/2

P.M. steady gliss.

18 14 11 11 11 10 9 9 9 9 3 2 2 2 2 2 0 1 4 2 4

C#7

Where can you be? ____ Where can you be? ____ Oh, ____

* T V - - 4

1/4 full full full full

4 2 2 (2) 4 4 (4) 2 2 4 2 4 2 4 2 5 (5) 2 5 (4) 2 4 2

* on 5 and 6

F#7

help me. —

f *mf*

wah on 1/2 1/2 1/2

C#7

Yeah!

f

accel. ----- fuzz on

Guitar Solo
 Triple Time ♩ = ♩ = 84 (♩ = ♩³)
 N.C. (E7#9)

f full full full full

1/2 full 1/2 full let ring ----- *T

* on (5) and (6)

8va -----

full full hold bend full full full full

8va-----

loco

steraady gliss. steady gliss. random noise

full 1 1/2 1/2 full hold bend

T

full 1 1/4 hold bend full full hold bend full 1/2 full hold bend full

let ring

full

(- - - - -) (+ - - - -)

(+ - - - -)

8va-----

3 4 4 4

8va-----

full

8va -----

hold bend 1/2 full

17 14 18 14 17 14 19 14 17 14 14 14 14 14 14 (14) 19 19 19 19 19 19 (19) 2 2 14 14 18

8va ----- loco

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

19 19 19 (19) 9 11 9 15 17 19 19 19 1/2 (19) 14 14 17 14 14 14 17 14 14 14 16 14 14 17 14 14 17 17 17

8va ----- loco

1/2 1/2 full full full 1/4 1/4 Octavia on

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

8va ----- loco

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

14 10 16 16 14 14 17 14 16 13 16 14 16 14 16 14 17 14 16 14 17 14 16 14 17 14

full 3 3 3 3 3 3 3

16 17 14 16 17 14 16 17 14 14 16 17 14 16 13 16 16 14 17 16 16 14 17 16 14 17

8va ----- loco

1 1/2 2 w/bar full full

16 16 14 17 14 16 14 16 (10) (10) (0) 16 (10) (10) 17 full 14 17 16

Bleeding Heart

By Jimi Hendrix

Tune Down 1/2 Step:

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

Intro **Slow Blues** ♩ = 57

The intro consists of two measures of music. The first measure starts with a treble clef, key signature of three sharps (F#, C#, G#), and a 12/8 time signature. It features a melodic line with a 'rake' effect and a 'full' bend. The bass line has a similar 'rake' effect. The second measure continues the melodic line with a 'full' bend and a '1/2' bend. Chord symbols *F#7 and E7 are indicated above the staff.

*Chord symbols indicate implied harmony.

This section continues the guitar part with two measures. The first measure has a B7 chord symbol above it. The second measure has E7 and B7 chord symbols. The third measure has an F#7 chord symbol. The notation includes 'hold bend' and 'full' bend markings. The bass line features various fret numbers and bends.

Verse

1. Peo-ples, peo-ples, peo-ple, _____ ya know what it means to be left a-lone. _

The verse begins with a B7 chord symbol. The guitar part features a melodic line with a 'full' bend and an 'even bend'. The bass line has a 'full' bend. The lyrics are written below the staff.

This section continues the verse with two measures. The first measure has a B7 chord symbol. The second measure has an E7 chord symbol. The notation includes 'full' bends and 'hold bend' markings. The bass line features various fret numbers and bends.

Peo-ples, peo-ple, peo-ple, _____ you know what it means _ to be left a-lone. _

The verse concludes with two measures. The first measure has an E7 chord symbol. The notation includes 'full' bends and 'hold bend' markings. The bass line features various fret numbers and bends.

B7

full

F#7 E7

No let-ter to-day, — Lord, not ev-en a call on my tel-e- phone. -

vibrato bumps ③

B7 E7 B7 F#7

Verse

B7 E7

2. Un-der-stand - in', — Lord, a lit-tle love. is all in the world I need. -

rake - -

*Hammer without picking.

B7

E7

A lit-tle love, an' un-der-stand-in' ba - by, _____ is

7-9 (9) 7 10 7 7 10 7 7 9 7 10 9 7 9 9 7 9

B7

all in the world I need. _____ Yes, a

(9) 7-9 7 9 7 (7) 5 5 7-9 7 9 9 7 8 7 10 7 9 7 9 9 7 9 10 7

F#7

lit - tle _____ mis - un - der - stand-in' in a no - good wom - an, _____

10 9 (9) 7 9 7 9 9 X

E7 B7 E7

Lord, _ they both have caused my heart to bleed. _____

let ring P.H.

11 11 9 9 7 9 (9) (9) 10 10 10 7 10 7 9 9 7 9

F#7 B7

yeah! _____

Harm. full

7 10 10 7 9 (9) 7 9 7 9 7 10 7 10 7 7 X 9 9 7 9 (7) (9) 10

E7

B7

E7

B7

F#7

*Bend ③ along with ②.

E7

B7

E7

hold bend full

full

full

full

4

1/4 full

3

rake full

1/2

1/2

F#7

Verse

B7

3. Ev - 'ry morn - in' -

hold bend

3/4

1/4 full

let ring - - - - -

E7

earl - y ev - 'ry morn - in', the wil - lows weep 'n' moan - - for me. -

10

10

10

10

10

10

10

10

10

B7

3

3

9/11

8/10

9/11

(11)

10

11

8

7

7

9

7

7

7

x

(9)

9

7

9

7

9

9

(x)

1/2 full

1/2 full

7

(x)

9

(9)

(9)

(9)

7

9

E7 F9 F13 F9

Ev - 'ry morn - in'

E7 E9

yes, the wil - lows weep 'n' moan. —

B7

for me. (Thought I heard...)

hold bend full w/bar w/bar

F#7 E N.C.

The birds sing their love song, my ba - by has caused my heart to bleed. .

even release

B7 E7 E#7 F#7 C#9 C9 B9 N.C.

hold bend full rit. even gliss. w/bar string noise

Jelly 292

Words and Music by Jimi Hendrix

* Tune Down 1/2 Step:

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

A Intro Moderate Shuffle $\text{♩} = 105$
N.C. † B Badd9 Bbadd9 Aadd9 B Badd9 Bbadd9 B Badd9 Bbadd9 Aadd9

* Probably played on 22-fret Gibson. † symbols indicate suggested tonality

B B Badd9 Bbadd9 Aadd9 B Badd9 Bbadd9 Aadd9

B Badd9 Bbadd9 Aadd9 B Badd9 Bbadd9 Aadd9 E Eb D

E E6 Eb6 D6 B Badd9 Bbadd9 Aadd9 (B) Badd9 Bbadd9 Aadd9

F# F E E Eb D B Badd9 Bbadd9 Aadd9

B Badd9 Bbadd9 Aadd9 **C** B D C# E6 B D C# E6

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B D C# E6 B D C# A6 E G F# A6

7 10 10 9 9 9 7 10 10 9 14 14 12 12 12 11 14 14

E G F# E B D C# E6 B D C# N.C.

12 12 12 11 9 9 7 10 10 9 9 9 7 10 11 10 9 11

(7) (7) 7 7

let ring -

F7#9 E7 B7

10 10 10 10 10 10 10 11 12 12 13 13 13 13 13 14 9 9 9 (7) 9 8 7 5 9 7 (7)

1/4 1/2 1/4

D B7

9 8 7 5 7 5 7 5 7 5 7 9 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9

1/4 1/4 P.M. - - P.M. - -

E7

7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9

T T T T T

B7

7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9

T T T T

F#7 E7 B7

9 10 11 9 10 11 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9

T T T T T

E
B7

E7

B7

F#

F

E

E7

B7

F Guitar Solo

B7

E7

Alta loco

B7

Musical notation system 1. Treble clef, key signature of three sharps (F#, C#, G#). Chord: F#7. Includes a triplet of eighth notes and a "hold bend" instruction. Fingering: 7 10 7 7 10 7 9 10 7 9 9 7 9 7 7 10 7 9 (9) 7 9 9 10 9 9 (9) 7 9 7 9 10 7 9 9. Bends: 1/2, full, full, full, full, full.

Musical notation system 2. Treble clef, key signature of three sharps. Chords: E7, B7. Includes a "let ring" instruction. Fingering: (7) (9) 9 7 9 11 11 9 9 7 (7) 7 7 9 (7) (5) 7 9 7 7 9 (9) 7 7 X 9 7. Bends: full, full, full, 1/2, 1/4.

Musical notation system 3. Treble clef, key signature of three sharps. Chords: B, D, C#. Includes a "G" box and "hold bend" instructions. Fingering: 7 10 10 7 7 10 10 10 (10) (7) 9 7 7 10 10 10 (10) 10 10 10 7 7 10 7 10 7 10. Bends: full, 1/2, full, full, full, 1 1/2, 1 1/2, 1 1/2, full.

Musical notation system 4. Treble clef, key signature of three sharps. Chords: B, D, C#, E, G, F#, F, E, G, F#, F. Includes an "8va" instruction and "hold bend" instructions. Fingering: 7 10 7 10 7 10 7 10 12 10 12 14 14 (14) 12 15 15 15 12 12 12 (12) 13 12 12 14 14 14 12 14 12 10. Bends: full, full, 1/2, full, full, 1 1/2, full.

Musical notation system 5. Treble clef, key signature of three sharps. Chords: B, D, C#, C, B, D, C#. Includes an "8va" instruction, "loco" instruction, and "hold bend" instructions. Fingering: 12 12 12 (12) 10 (10) 7 7 10 10 10 7 10 9 9 7 10 2. Bends: full, 1/4, 1/2, 1 1/2, full.

Musical notation system 6. Treble clef, key signature of three sharps. Chords: F#, A, G#, E, A#, A, G#. Includes "hold bend" instructions. Fingering: (10) 10 (10) 7 10 7 9 7 9 7 7 10 7 7 10 12 10 12 12 12 (12) 10 12 12 15 12 15. Bends: 1/2, 1/2, full, full, 1/2.

8va----- E7 ----- loco 8va ----- loco

17 18 19 19 19 22 full 1 1/2 22 1 1/2 (22) 19 19 19 full 1 1/2 (22) 2 7 10 7 10

B7

10 1/2 rake - 10 1/2 10 7 9 7 9 7 10 7 full (9) 7 9 7 7 9 9 7 9 7 5 7 7 5 7 9 7 9

F#7 E7 B7

11 1/2 (11) 8 9 7 9 let ring - 7 7 9 18 10 0 X X 11 11 11 11

J B7

7 14 14 14 17 hold bend 17 17 (17) 14 full 17 17 (17) full 17 full 17 full 1/2 1/4 17 (17) 15

8va----- E7 ----- loco 8va-----

16 16 15 17 full random noise X X 14 15 17 17 15 1 1/4 1 1/2 even rel. (15) 16 16 full 15 17 14 17 17 (17) full 0 15 16

8va----- B7 -----

15 17 17 1/2 3 (17) 15 17 1/2 full 17 17 17 (17) full 17 (17) 15 16 15 full 17 17 (17) 17 full 1 1/2 full 17 (17) 17 full

E7

F#7

E7

B7

hold bend

full

hold bend

full

P.M.

M

B7

E7

B7

Musical notation system with treble clef, key signature of three sharps (F#, C#, G#), and a 1/4 time signature. The system includes a guitar staff with fret numbers and a guitar neck diagram below. Chords F#7 and E7 are indicated above the staff.

Guitar staff fret numbers: 7 6 7 9 7 9 9 11 9 7 9 7 8 9 | 9 8 11 9 11 13 11 9 11 9 10 11 | 7 6 9 7 9 11 9 7 9 7 9 7 (7)

Musical notation system with treble clef, key signature of three sharps, and a 1/4 time signature. The system includes a guitar staff with fret numbers and a guitar neck diagram below. Chord B7 is indicated above the staff. The instruction "wah on" is written below the staff.

Guitar staff fret numbers: 11 11 11 11 11 11 11 11 11 11 11 (11) (11) | (11) (11) (11) (11) (11) (11) (11) (11) (11) (11) (11) (11) | 10 10 10 10 10 10 10 10 10 10 10 10 | 11 11 11 11 11 11 11 11 11 11 11 11

Musical notation system with treble clef, key signature of three sharps, and a 1/4 time signature. The system includes a guitar staff with fret numbers and a guitar neck diagram below. Chord B7 is indicated above the staff. The instruction "hold bend" is written below the staff.

Guitar staff fret numbers: 12 12 | 10 12 | 10 12 | (12) (12) | 12 12 | 12 (12) | 10 12 | 10

Annotations: full, hold bend, 1/4

Musical notation system with treble clef, key signature of three sharps, and a 1/4 time signature. The system includes a guitar staff with fret numbers and a guitar neck diagram below. Chord E7 is indicated above the staff.

Guitar staff fret numbers: (10) 13 | 12 12 | 14 13 | 12 15 14 | 14 12 | 13 12 | (12) | 15 14 | 12 14 13 | 12 15 14 | 12 14 13 | 12 14 | 1 1/2

Musical notation system with treble clef, key signature of three sharps, and a 1/4 time signature. The system includes a guitar staff with fret numbers and a guitar neck diagram below. Chord B7 is indicated above the staff.

Guitar staff fret numbers: (14) (14) (14) | 14 14 | (14) (14) | (14) (14) | 14 14 | 13 12 | 11 10 | 12 10 | 12 10 | 12 10 | 0 7 | 7 7 | 7 7 | 10 7 | 0

Annotations: 1 1/2, full, 1/2

Musical notation system with treble clef, key signature of three sharps, and a 1/4 time signature. The system includes a guitar staff with fret numbers and a guitar neck diagram below. Chord F#7 is indicated above the staff.

Guitar staff fret numbers: 10 7 | 0 10 | 7 0 | 10 7 | 0 9 | 7 10 | 7 9 | 7 9 | 7 7 | 10 7 | 10 7 | 10 7 | 7 10 | 7 9 | 7 9 | 7 10 | 7 10 | 7 9

Annotations: 1/2, full, 7:6

E7 B7

hold bend

full full 1/2 1 1/2

O **Outro**

B7

full

*cont. using simile till end

Begin Fade

Fade Out

Electric Church Red House

Tune Down 1 Step:

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

Words and Music by Jimi Hendrix

Intro

Free Time ♩ = ca. 108

Spoken: Yeah! Yeah! Yeah, about this time we'd like to present you to the Electric Church...

N.C.

and if, baby, uh, you all are listening to our notes, hearin' our, our scenes, y' know playin', instead of rappin' like I am now, then maybe, uh, that'll be just good enough for anything. Just dig the sounds. It's all freedom.

A Tempo

Intro Guitar Solo

Slow Blues ♩ = 49

*E7

*Symbols indicate suggested harmony.

B7

*Pre-bend ③ w/ ②.

**Pre-bend ② w/ ①.

F#7

full

10 10 7 9 7 9 11 9 11 9 11 9 11 10 9 13 12 14

E7

full

mp *mf*

14 14 14 12 15 14 12 14 13 12 10 12 10 12 10 12 12 12 12

B7 **E7**

1/4 full full full

10 12 12 (12) 9 7 7 10 7 9 (9) 7 9 7 7 9 7 7 10 7 9 (9) 7

B7 **F#7** **B7**

mp rake 1/4 full

9 7 9 7 (7) 7 7 9 (9) 7 9 7 11 10 11 11 10 11 10 11 11 10 11

B°7/E **B7**

mp let ring

10 9 10 9 10 9 (10) 16 16 15 14 14 14 14 14 14 14 14 14

16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16

E7

full full full full full

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

wah-wah on
full
3 3 3 3 5 3

B7
full
3 3 3

full
3 3 3 3 3

F#7
full
3 3 5

E7
2 1 1/2 2 2 1/4 1/2

B7 E7
full 1/2 1/2 full

B7 F#7
full
mp
1/2 1/2

Verse

B7

1. There's a red house ov - er yon - der, ba - by, —

hold bend full

*w/bar -3 1/2

7

10 9

(10 9)

10

*Depth of bend measured on ③.

E7

B7

that's where my — ba-by stays. —

full

full 1/4 1/4

full

let ring

let ring

(10) 9

10

9 9 7 9

X 9

(9) 7

7 9 7

7 7 7

9 8

9 8

8

switch to bridge pick-up

1/2

full

9

7 9 7

7 9 7

7 9 7

7 10

(10) 7

9

E7

Lord, there's a red house ov - er yon - der, ba - by, —

full

1/4

1/4

7 9

7 9 7

9 9 7 9 7

lord, that's where my — ba - by stay, —

full

1/2

9 7 10

9 9 7

9 7

B7

yeah. —

full

full

full

10/9, 10/9, 10/9, 10/9, (9), 7, 9, 9, 7, 9, 7, 7, 9

P.M. - - -

7, 8, 7, 9, 7, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 9, 9, 9, 9, 9

F#7#9

I ain't been home to see my ba - by

7, x, 7, 9, 10, 9, 11, 9, 11, 10, 9

rake - - -

E7

in a-bout, uh, nine - ty - nine 'n' one - half days.

7

B7

E7

full

full

full

full

full

full

10/9, (9), 7, 9, 7, 9, 7, 9, 9, 7, 9, (7), 7, 7, 9, 7, 9, 7

hold bend

semi P.H.

B7 F#7

Our time is here.

7 9 7 10 7 8 9 7 9 8 7 10 7

even bend 1/2 1/2

Verse

B7

2. Wait a min-ute, some-thing's wrong, — babe,

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

E7

Lord, have mer-cy, this key — won't un-lock this door. —

6

B7 F#+

hold bend w/bar flutter

full full full full full

let ring

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

B7

(7 8) 7 8 7 7 10 7 9 full full full full full 1 1/2 1 1/2 2 2 2

E7

Wait a min - ute, some-thing's wrong, - wait a min - ute

9 2 (9) (9) 7 10 7 10 7 1/4 7 7 10 7 10 7

some-thing's wrong, ba - by, wait a min - ute, some-thing's wrong. Lord have mer-cy, the key won't un -

7:6 7:6 7:6 7:6 9 7 7 9 7 10 7 10 7 9 7 7 9 7

B7

lock this door. -

7 8 7 9 9 7 6 9 9 10 9 9 7 9 7 7 9 7 9 (9) 7 1/4

F#7

lock this door. -

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

E7

lock this door. -

7/9 9 7 7 10 7 full 7 7 9 7 9 10 9 9 7 9 1/2 1/2

B7 E7

lock this door. -

1/2 7 9 7 9 7 9 7 9 9 7 9 9 7 9 7 10 7 10 7 7

Guitar Solo

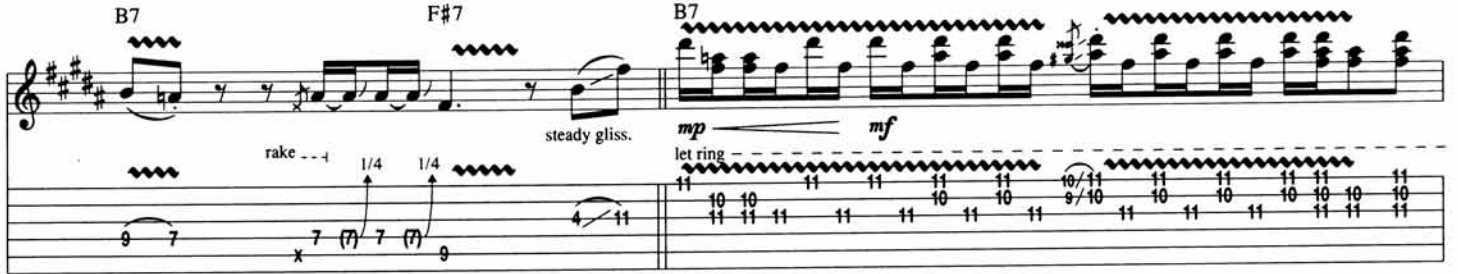
B7 F#7

rake -- 4 1/4 1/4

steady gliss.

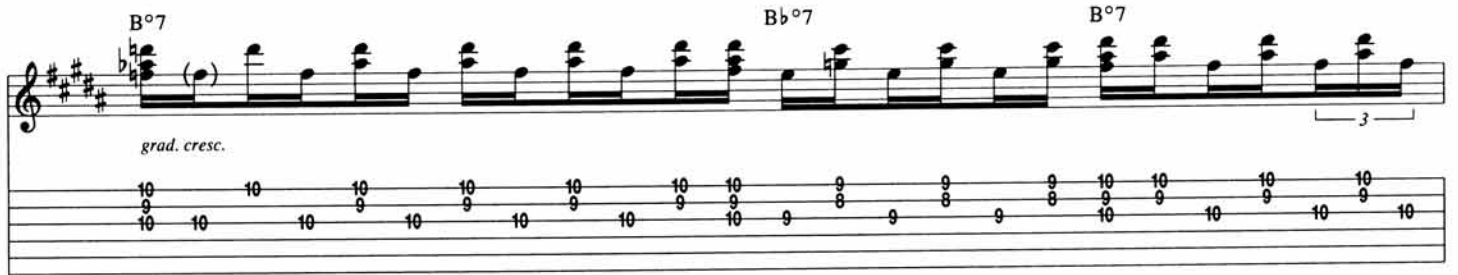
mp mf

let ring



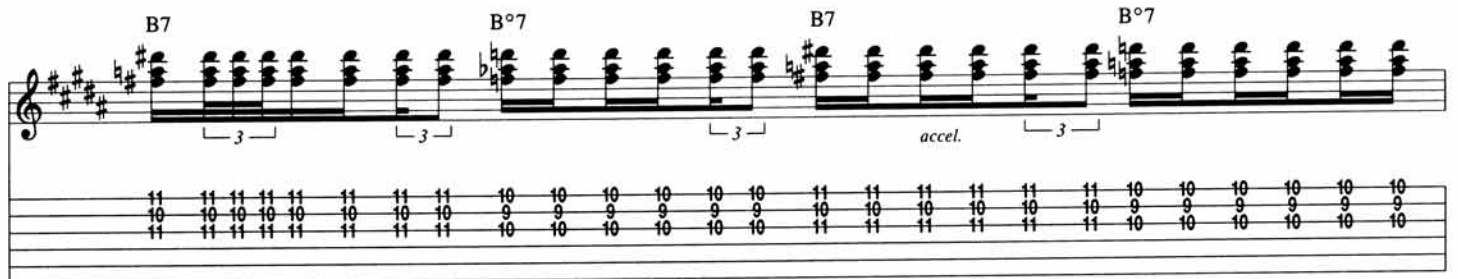
B°7 Bb°7 B°7

grad. cresc.



B7 B°7 B7 B°7

accel.



B7

cresc.

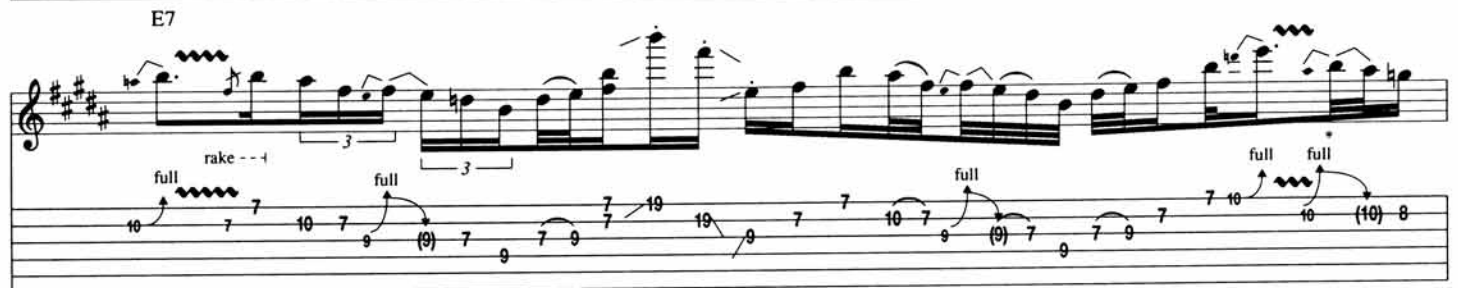
f



E7

rake -- 4

full

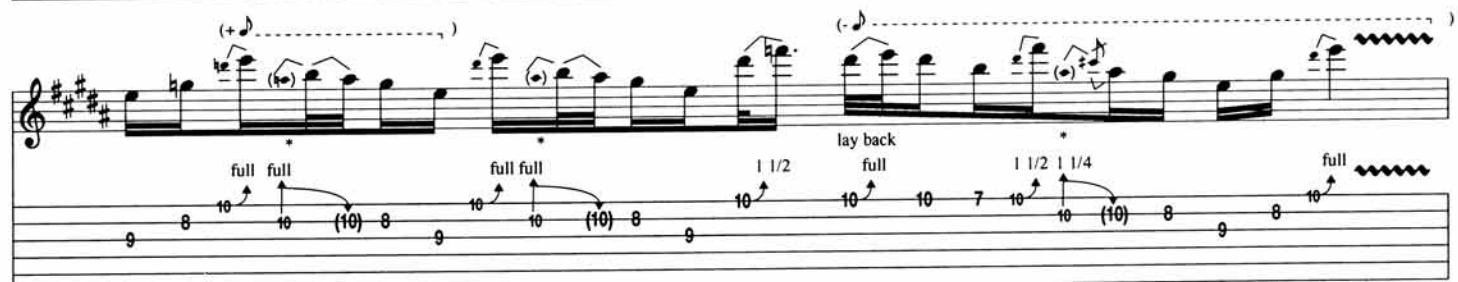


full full full full

lay back full

1 1/2 1 1/4

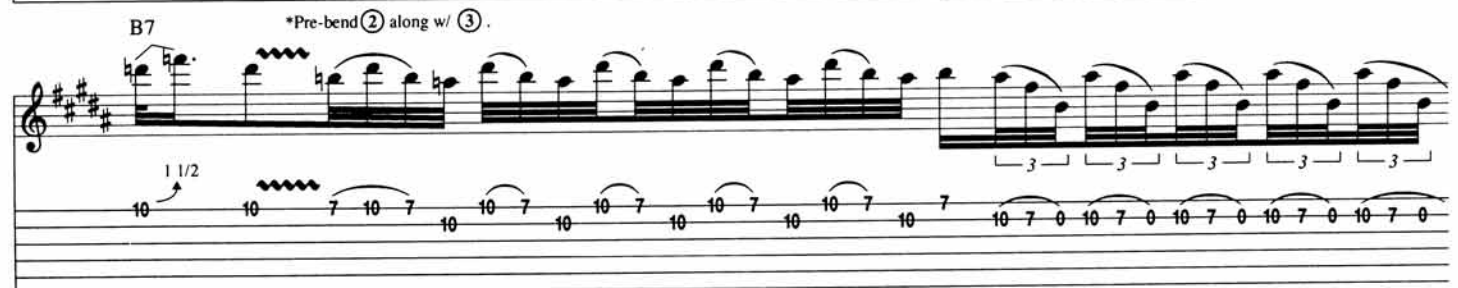
full



B7

*Pre-bend ② along w/ ③.

1 1/2



Musical notation for the first system, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a series of eighth notes beamed in groups of three. The guitar tablature below shows a consistent pattern of frets: 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0.

Musical notation for the second system, including a "wah on" instruction and various dynamic markings like "full" and "1/2". The tablature includes frets 7, 10, 9, and (9), with some notes marked with a "9".

Musical notation for the third system, marked with an F#7 chord. It features dynamic markings "full", "1/4", and "1/2", and includes a "fdbk." (feedback) instruction. The tablature shows frets 9, 10, 7, 9, 7, 9, 7, 9, 9, 7, 9, 7, 9, 7, 6, 7, 9, 7, 9, (7).

Musical notation for the fourth system, marked with an E7 chord. It includes dynamic markings "full", "1 1/2", and "2", and a "rake -4" instruction. The tablature shows frets 11, 10, 12, 12, 10, 12, 10, 12, (10), 10, 0, (10), (10), 10, 8, 1/2.

Musical notation for the fifth system, marked with B7 and E7 chords, and a "pitch: D" instruction. It includes dynamic markings "3/4", "full", and "1/2". The tablature shows frets 7, 7, 10, 7, 10, 7, 9, 7, 10, 7, 10, 7, 9, (9), 7, 9, 7, 9, 7, 10, 7, 9, 7, 7.

Musical notation for the sixth system, marked with a B7 chord. It includes dynamic markings "1/2", "full", and "full". The tablature shows frets 9, 7, 9, 11, 14, 16, 14, 14, 2, 14, 13, 13, 12, 12, 12, 10, 12, 12, 0, 13, 12.

Musical notation for the seventh system, marked with E7 and B7 chords. It includes dynamic markings "full", "hold bend full", and "1/2". The tablature shows frets 12, 12, 12, 13, 14, 12, 12, 12, 12, 12, 12, 12, (12), 13, 12, 12, (12), 13, 14, 14, 13, 12, 10, 12, 10, 10, 10, 12, 7, 7, 7, 10, 1/2.

Hear My Train A Comin' (Electric)

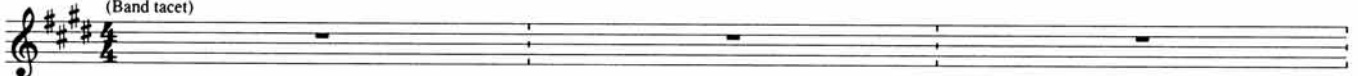
Words and Music by Jimi Hendrix

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
(Band tacet)



Spoken: Yeah, ok. Then there's a story that a lot of us been through one time or another, one kind of way or another, about a cat runnin' around town, and his old lady think she don't want him around, and a whole lotta people from across the

N.C.(E)

tracks are puttin' him down.

Gtr. I

mf (freely)

let ring - -

T
A
B

But nobody don't wanna face up to it that the cat has somethin', but... everybody's against him 'cause the cat might be a little bit

*Bends articulated by pushing down on string behind nut.

0 2 0 (0) 0 (0) 0

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

N.C.(D)

different, so he goes on the road to be a Voodoo Chile...

*fret C & G# w/3rd finger

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

(E)

Come back an' be a magic boy.

full rake - full rake - 1/4 full full

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

Right now we tune in on him, waitin' down the train station,
waitin' for his train to come in,
so he can do his thing.

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

*T = Thumb

N.C. (E7#9)

Well, I hear my train a' - com - in'.

full 1/4 14 12 14 12 14 12 14 12

Hear my train a', hear my train a' - com - in'.

12 12 12 14 12 12-14 12-14 12 14-12 10 12 10 12 0

Moderately Slow Rock ♩ = 70
A tempo

N.C.(E7)

let ring

7 9 0 5 7 0 5 0 3 1/2 5 7 5 6 7 9 5 0 9 0 5 7 5 6 5 0 3 0 1/4

(drum fill) (bass & drums in)

N.C.(E7#9)

let ring

full 1/2 full 1/2 full let ring 0 2 4 3 4 2 3 0 0 2

*bend D & Bb/w/3rd finger

let ring

1/2 full let ring 0 (0) 2 2 0 2 (0 2) 0 0

*open G sounds randomly

**Jimi tunes up slightly here.

3 4 3 (3) 5 8 5 (5)

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

let ring - full full 1/2

1/4 0 0 1 4 4 1 1 4 4

0 3 0 0 2 5 5 2 2 5 5

full full full full full

grad. release ff

**fdbk

*increase volume
 **Fdbk (G#) generated by E, ② 2 fr which is fretted but not picked.

1/4 0 2 0 2 0

3 0 0 2 0 0 3 (3)

full full full

15ma loco fdbk.

1 1 4 4 4 4 2 2 2 4 6 6

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

*unintentional note

let ring 0 (0)

1 4 4 4 1 1 1 1 4 4

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

0 2 4 2 4 0

*Jimi tunes up slightly here.

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

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

**"Behind the beat" slightly

w/bar

4 2 4 2 4 2 4 2 4 2 4 2 0 2 2 7 9 12 9 14 12 14 12 11 12 11 9 11 9 7 9 7 5 7 5 7 5 4 5 4 2 4

full fdbk. w/bar 1/2 full full full

15ma 1/2 loco grad. bend

2 0 2 (2) 0 0 2 (0) (0) 2 4 4 2 (2) 0 2 12 14 12 15 12 15 15 12 15 12 14 12

fdbk pitch: G
 (sounded by open G string,
 ringing sympathetically)

full 1/2 w/bar grad. release

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

*"Behind the beat" slightly.

microphone stand slide (steady gliss.) let ring fdbk.

(14) 2-4 3 4+2 3 2-0 0-2

Pitch: F#

*Jimi tunes up here

fdbk. full P.M.

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

Pitch: G#

*open G string sounds randomly

full

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

Verse

N.C.(E7#9)

1. I wait a-round the train sta-tion, wait-in' for that train

15ma loco f fdbk. 1/4 fdbk. let ring full

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

pitch: G#

G#

to take me a-way, Lord, take me the hell out a-way from here.

15ma loco f fdbk. 1/4 fdbk. full hold bend

(2) 2 3 0 2 (2) 2 4 3 4+2 0 0 2 3 (2) 0 0 1 2 3

pitch: G#

G#

Take me from this lone - some town.

Too bad you don't love me no more, ba - by,

D(7)

full

too bad your peo - ple put me down, _____ put me down. _____

G A N.C. (E7)

full 1/2 full

Verse
N.C. (E7#9)

2. Tears . burn-in' me,

full full

Tears . burn-in' me in my soul. Whole lot - ta broth - ers get-tin'...

1/2 full 1/2 full 1/4

Tears burn-in' me in my heart. Tears burn-in' me down in my soul. _

1 2 0 0

0 14 full 15 full (14) 12 14

Too

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

15 12 15 12 15 (0) 15 (15) 12 (0) 15 14 14 12 14 (14) 0 0 0 3 0 0 2 3 3 3 X 2 0

D(7) G A

bad you don't love me no more, ba - by, too bad your peo - ple, lord,

2 (0) 3 4 4 0 5 3 3 3 3 3 5 5 5 5 5 5 5

N.C.(E7#9)

they made me go. Yeah, hey. _

full full full

0 0 0 0 2 4 4 4 2 2 7 7 0 0 3 3 (3) (0) 3 0 3 (2) 0 2

Chorus N.C. (E7#9)

Hear my train a' - com - in' . _ Hear my train a' - com - in' . _

let ring

full full 1/2 1/4

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

hear free - dom - com - in' - - I hear my train - com - in' - -

Guitar Solo

P.M. 1/4

*switch to bridge pickup

N.C.(E7#9)

ff

full

full

full

full

full

full

full

full

full

grad. bend 1 1/2

full

full

full

full

grad. bend 1 1/2

full

full

full

full

full

full

full

*bend D & A# w/index finger

*Jimi tunes up here.
**"Behind the beat."

*Bend D & Bb w/3rd finger.

Verse

N.C.(E7#9)

3. I got - ta leave this town. —

Lord, I got - ta leave this town. —

Got - ta go on the road right now, ba - by.

N B N B N B N B N B N B N B N B

* Toggle switch

Lord, I got-ta be a voo-doo chile, _ ba - by.

The first system shows the vocal line and guitar accompaniment for the first phrase. The guitar part features a sequence of triplets and bridge pickups (B) indicated by the 'NB' labels above. The fretboard diagram shows the corresponding fret positions on the strings.

* Flick toggle switch back and forth between neck pickup (N) & bridge pickup (B) in specified rhythm.

Go out in your world and be-come a mag-ic boy, yeah. _

The second system continues the guitar accompaniment with more complex triplet patterns and bends. The fretboard diagram includes bend markings such as '1 1/2' and 'full'.

* Bends articulated by pushing down on stg. behind nut.

Come back and buy this town, come back and buy_ this town, _

The third system features a change in dynamics from *mp* to *mf*. The guitar part includes a half-bend ('1/2') and a full bend ('full'). The fretboard diagram shows the fretting for these bends.

an' give it all, _ give it all, _ give it all to you. _

The fourth system shows a guitar solo with a five-note triplet and a crescendo ('cresc.') marking. The fretboard diagram includes a '3' marking for the triplet.

Yeah, _ ba - by! Make love _ to me one more time,

The fifth system concludes with a guitar solo in the key of E major and D major. The fretboard diagram shows the fretting for these chords and the final triplet.

8va

grad. release

full full (15) 17 17 17 17 1 1/2 1 1/2 2 full full 17 17 15 16 15 17 17 15 17 17 15 17

loco

3

full full 1 1/2 full 12 15 12 12 15 12 15 12 15 12 14

3 3 3 3

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

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

3 3 3 3

full hold bend full full full full full 14 14 15 15 full 14 14 (14) 12 full 14 15 full 14 14 12 14 12 full 12 15 full

3 3 3 5 3

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

*slightly "ahead of the beat"

mf hold bend wah on let ring

full full full hold bend 15 (0) 12 14 12 (0) 0 0 (0) 16 15 14 14/15/16 14 14/16 15 14 14/15/16

*decrease volume

15 14 12 12 (12) 11 12 10 10 9 8
 15 14 12 13 15 12 12 13 11 10 9 8
 12 14 12 14 12 14 12 (12)
 12 14 (12)(14) 12 12 (12)

rake - | let ring (0)(0) 3 5 0 3 5 3 4 2 0 2 0 3 0 2 1/2

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

*Bend string behind nut.

E N.C.(E7#9)

Hear my train a' - com - in.'

8va fdbk. rake | full

0 3 2 2 0

pitch: B

Lord, I hear my train a' - com - in.'

15ma *fdbk. loco

2 2 0 2 0 2 (2)

pitch: G# *Depress wah to treble position on each eighth note, accentuating fdbk. pitch.

One of these days, I've got to be free.

(15ma) *fdbk. full

2 2 2 3 2

pitch: G#

3 full 3 full full

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

Hear my train a - com - in'.

1/2 1/2 full 1/2

(2) 0 5 3 5 3 5 3 0 2 (2) 0 2 0 3 0

8va Lord, I can hear my train com - in'.

fdbk. full w/bar 5:4

0 2 2 2 2 2 2 2 2 2

pitch: B

Spoken: Yeah, yeah.

3 w/bar full 1/2 1 1/4 full

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

Free Time (Slower ♩ = ca. 54)

Hear my train a' com-in'.

E7#9(no3rd) E9

full wah off let ring w/bar (w/echo repeat)

2 0 2 0 2 0 2 1 0 3 0

Hear My Train A Comin' (acoustic)

Born Under A Bad Sign

Red House

Catfish Blues

Voodoo Chile Blues

Mannish Boy

Once I Had A Woman

Bleeding Heart

Jelly 292

Electric Church Red House

Hear My Train A Comin' (electric)



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