

1983... (A Merman I Should Turn To Be)

Words and Music JIMI HENDRIX

Tune down 1/2 step

A5 C D Am7 A5 C5/G B5/F#

trem.

D5 Am7 A5 C5/G B5/F# D Am7 A5 C5/G B5/F# unison guitars

Verse

D5 C#5 * D5 C#m7

Hoo - ray I a-wake from yes-ter-day, a - live but the war is here to stay,

*The vocals on this recording are saturated with delay effects therefore the notation represents attack points.

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C6 Bm7 B76

so my love Ca-the-ri - na and me, de-cide to take our last walk thru the noise_to the sea. Not to die but to be re-born_ a -

let ring

Asus4 A5 Chorus A5 D5

way from lands so bat-tered and torn for - ev - er, for -

*reverse guitar

rit. a tempo

Amsus2 Am7 D C# Verse D5

ev - er. Oh say can you see it's real-ly such a mess ev-ery

8va

slide guitar and volume control

*Much of the reverse tapes contain a delay effect making precise notation an impossibility, therefore a "skeletal" approach is taken in an attempt to mark points of attack.

C G (Spoken)

us that's what they say,— that's why they com-in' with us to-day. And they al-so said it's im-

D5 A

pos-si-ble for man— to live and breathe un-der wa-ter— for -

C G (Spoken) approximate rhythms

ev-er was a main com-plaint— to-day.— And they al-so threw this in my face they said uh

D^v A^v (half sung, half spoken)

an-y-way— you know good and well it would be be-yond— the will of God. And the

Harmony

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

7 6 9 7 7 6 9 7 7 6 9 7 7 6 9 7 7 6 9 7 7 5 4 5 7 5 4 5 7 5 4 5 7 5 4 5

*Barre chords, implied

C^{III} 3 3 G^{III} 3 3 3 G^{III} D

grace of the king ————— grace of the — king. Yeah! —————

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

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

A 3 3 3 3 3 C G G

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

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

D 3 3 3 3 3 A C/G G

10 12 11 12 10 12 11 12 10 12 11 12 10 12 11 12 14 12 12 14 12 12 14 12 12 14 12 12 12 12 12 12 12 (12) 10 13 12 14 12 12 14

7 9 7 6 7 9 7 6 7 9 7 6 7 9 7 6 6 9 7 6 6 9 7 6 6 9 7 6 6 9 7 0 1 3

rit.

Verse

(Spoken)

D5

C#m7

Musical staff with treble clef, key signature of two sharps, and time signature of 4/4. It contains a vocal line with triplets and guitar accompaniment with triplets and chords.

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

Drum break

Musical staff for a drum break, featuring a treble clef and a triplet of eighth notes.

Musical staff for guitar accompaniment, showing a sequence of chords: 7 8 7 7, 5 7 5, 4, 4 7 4, 6 5 7 6 4.

Musical staff for guitar accompaniment, showing a sequence of chords: 7, 9, 5, 5, 5, 7, 5, 4, 6.

Musical staff for guitar accompaniment, showing a sequence of chords: 9, 5, 5, 5, 7, 5, 4, 6, 6, 6, 6.

C

Bm7

Bb5

Musical staff with treble clef, key signature of two sharps, and time signature of 4/4. It contains a vocal line with triplets and guitar accompaniment with triplets and chords.

Our ma-chine has done his work played his part well with out a scratch on our bo-dy and we bid it fare-well. Star-fish and giant foams greet us with a smile

Musical staff for guitar accompaniment, showing a sequence of chords: 10, 8, 8, 10, 7, 10, 7, 7, 7, 10, 7, 7, 8, 10, 8, 6, 8, 6.

Musical staff for guitar accompaniment, showing a sequence of chords: 10, 8, 8, 10, 7, 10, 7, 7, 7, 10, 7, 7, 8, 10, 8, 6, 8, 6.

Musical staff for guitar accompaniment, showing a sequence of chords: 3, 3, 5, 3, 5, 5, 5, 3, 2, 5, 1, 3, 14.

A5

Asus4

rit.

a tempo

Amsus2

C

Musical staff with treble clef, key signature of two sharps, and time signature of 4/4. It contains a vocal line with triplets and guitar accompaniment with triplets and chords.

be-fore our heads go under we take our last look at the killing noise.

Way of the out-ta style.

Musical staff for guitar accompaniment, showing a sequence of chords: 0 2, 0 2, 4 2 0, 4 2 0, 4 2, 0, 5-9, 2, 2-4 5-9.

Musical staff for guitar accompaniment, showing a sequence of chords: 0 2, 0 2, 4 2 0, 4 2 0, 4 2, 0, 5-9, 2, 2-4 5-9.

Musical staff for guitar accompaniment, showing a sequence of chords: 0 2, 0 2, 4 2 0, 4 2 0, 4 2, 0, 5-9, 2, 2-4 5-9.

Musical staff for guitar accompaniment, showing a sequence of chords: 0 2, 0 2, 4 2 0, 4 2 0, 4 2, 0, 5-9, 2, 2-4 5-9.

Amsus2 D

The out of style__ out of style._____ Hoo!_____

Full Full

7 (7-9 9-12 14-16 14) (7/14) (7/14)5/12 14 4/12 11 11-0 5

4-7/11 11 11-0 9

implied

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

Am C Am C

9 5 9 5 5 8

Guitar solo

6 Full Full 3 Full Full 3 Full 3 Full

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

D

After ad lib tape effect (1:15 min.)

Musical notation for the first system, including a treble clef staff and a guitar staff with fret numbers (7, 9) and instructions: "Slight dive" and "3/4 hold bend".

Musical notation for the second system, including a treble clef staff and a guitar staff with fret numbers (8, 5, 7, 13, 15) and instructions: "Full", "Full 1/2", "Full", "Full", "Full".

Musical notation for the third system, including a treble clef staff and a guitar staff with fret numbers (0, 2, 3, 5, 7) and the instruction: "End of '1983'".

(Moon, Turn The Tides)

Freely

Musical notation for the first system of the second piece, including a treble clef staff and a guitar staff with fret numbers (0, 2, 3, 4, 5, 7, 8, 9) and the instruction: "Freely".

Freely

Musical notation for the second system of the second piece, including a treble clef staff and a guitar staff with fret numbers (2, 4, 9) and the instruction: "Full".

Musical notation for the third system of the second piece, including a treble clef staff and a guitar staff with fret numbers (6, 7, 2, 4, 6) and the instruction: "Full".

Musical notation for the fourth system of the second piece, including a treble clef staff and a guitar staff with fret numbers (2, 7, 0).