

HEAR MY TRAIN A COMIN' (I

As recorded by Jimi Hendrix

(From the 1994 Album BLUES)

Transcribed by Cam Penny

Words ar

Tune Down 1/2 Step:

A Intro

Free Time ♩ = 100
(Band tacet) (B) N.C.

Gtr I P.M. (Soft Drum roll)

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 lot of people from across

T 7 7
A 9 8
B 7 9

N.C.(E)

tracks are puttin' him down.

tr^{*}et ring⁻¹

T 2 4 2 0
A 2 4 2 0 2
B 0 2 3 0 2 0 2

sl. sl. P sl. H H H

everybody's against him 'cause the cat might a little bit different, so he goes on the road to be a Voodoo Chile...

But nobody don't wanna face up to it that the cat has somethin', but...

* Bend articulated by pushing down on string behind nut.

T 0 (0) (0) (0)
A 0 (2) 0 (2) 0 (2)
B 0 0 (0)

mf tr~ tr~

N.C.(D) (E)

Come back an' be a magic boy.

Gtr II Full 1/2

*fret C & G# w/3rd finger

T 13 13 12 10 10 12 10 10 10 (12) (10) (12)
A 13 13 12 10 12 10 10 10 (12) (10) (12)
B 14 12 15 0 x 15 15 12 15 12 15

P H H H P H

11

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

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

A

B

H P P H H

13

*T T

T

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

B

P H P H P H *T=Thumb P H P H P H P H

Right now we tu
waitin'for his tra

15

$\text{♩} = 70$
N.C.(E7+9)

Full 1/4 1/2

T 14 12 14 12 12 14 12 12 12 12 14 12 12 14 12 14 12 10 12 10

A

B 0 P H P P P sl. sl. P 12 0

19

Moderately Slow Rock $\text{♩} = 80$
N.C.(E7)

1/2 1/2 1/4

T 7 9 7 9 5 6 7 9 5 6 5 6 5 6

A

B H 0 H 0 P 3 (3) 0 H H 0 H 0 3 0 H 0 H 0 0 3 0

22

(drum fill -----) N.C.(E7+9) (bass & drums in)

let ring Full 1/2 Full 1/2 Full let ring

T 0 2 0 1 3 3 3 (3) 3 2 (2) (2) 0 1 0 2 4 3 4 2 3 0 2

A

B H H *bend D & Bb w/3rd finger P H 0 sl. sl. H

24

24

T
A
B

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

0 sl. sl. *open G sounds randomly P P P **Jimi tunes up slightly here.

tr ~~~~~ 1/2 Full tr ~~~~~ let ring 1

27

27

T
A
B

3 4 3 (3) 5 8 5 (5) 2 0 0 3 3 3 (3) 2 0 0 2 0 (1) 3 3 3 (3) 2 0 2

0 sl. sl. P P H P P

let ring Full 1/2 let ring tr Full Full 1/2

30

30

T
A
B

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

0 H sl. sl. sl. P P 3 0 P H 3

let ring 1/4 let ring Full Full Full Full

grad. release *Fdbk. (G#)

33

33

T
A
B

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

0 H H 3 0 H *unintentional note P H 0 sl. sl. sl. sl.

1/4 Full let ring Full Full fdbk.

36

36

T
A
B

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

0 *Jimi tunes up slightly here. sl. sl. sl. sl. sl. sl. sl. sl.

let ring let ring 1 let ring 1 let ring let ring 1

39

tr~ *"Behind the beat" slightly

T
A
B

H sl. H H P P H P P H P P H P P H P P H P P H

40

w/bar

T
A
B

P H P H P H P H P P H sl. sl. sl. sl. sl. sl. sl. sl.

42

Full Fdbk. (G) w/bar 1/2 Full Full Full Full grad. bend

T
A
B

P H 0 (0) (0) sl. sl. P sl. P

45

1/2 Full 1/4 Full w/bar Full * grad. release

T
A
B

P H P H P 15 12 12 14 12 sl. P 12 *"Behind the beat" slightly

47

microphone stand slide (steady gliss.) let ring Fdbk. (F#) * Jimi tunes up here

T
A
B

sl. sl. sl. P sl. sl. P H 0 sl. sl.

62

N.C.(E7)

Full Full 1/2 let ring Full

H sl.

C Verse
N.C.(E7+9)

64

let ring Full Full Full Full Full 1/2 Full 1/2 Full

67

let ring let ring 1/4 let ring let ring Full Full

P H sl. P sl. P

70

Full 1/4 Full Full Full let ring 1/2 Full 1/2

sl. sl. P P

72

D7 G A N.C.(E7+9)

T (0) 3 (5) 3 3 3 3 5 3 3 3 3 5 5 5 5 5 5 5 0 0 0 0 2 4 4 4 2 2 7 7

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

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

let ring sl. sl. sl.

D Chorus
N.C.(E7+9)

75

let ring Full Full Full Full Full 1/2 1/4

T 0 0 3 (3) 3 (3) (0) 3 0 3 3 5 5 5 (5) 3 0 3 3 (3) (3) 0 0 2 1 0 3

A 1 2 0 0 0 0 2 (2) 2 0 2 3 5 5 5 (5) 3 0 3 3 (3) (3) 0 0 2 0 1 2

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

P P H H P P P

77

let ring P.M. 1/4 Full

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

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

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

P P 0 sl. P P P *switch to bridge pickup

E Guitar Solo
N.C.(E7+9)

80

Full Full Full

T 15 (15) 15 15 12 15 12 14 14 14 12 12 14 14 14 (14)(14) 12 12 3

A (0) 14 14 14 (14)(14) 12 14 14 12 x x 2

B x x 0

H P P P sl.

82

Full

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

H P H P P P P H P P

84

grad. bend

Full 1 1/2 Full Full Full 1 1/2 Full

(0) 14 14 12 (12)12 12 14 14 (14)12 12 13 12 11 12 11 11 11 12 14 12 14 12 14 12 14 (14)15 12 15 12 12 15 15 17 17

P H P sl. H P H H H H H H P sl.

86

Full 1 1/2 Full Full Full 1/2 Full

17 17 15 17 17 15 17 (17) 20 (20) 20 20 (0) 17 20 17 15 15 14 12 14 12 14

sl. sl.

* ---- | bend w/3rd finger

88

Full Full Full semi-harm 1/2 Full 1/2 Full Full

15 15 15 14 14 14 (14)12 12 14 12 14 15 12 12 13 15 12 12 14 (0) 12 15 12 14 15 12 14 (14)12 12 14 12 (0) 15 15 14 14 (14)12 14

P H PP P P H P

90

Fdbk. (D) Fdbk. (A) w/bar 1 Full Full Full 1 1/2 1 1/2

12 (12) 0 1/4 12 14 14 (14)12 12 14 14 10 10 12 10 0 15 15 (15) 12 15 12 15 (15) (0) 15

P P H sl. 0 Full Full Full 1 1/2 1 1/2

don't pick fdbk.

93

don't pick
Full
Full
Full

(15) (15) 15 15 12 14 x 0 12 15 12 15 12 15 15 (15) 12 15 12 (0) 14 (14) 12 12 12 12 15 12 15 (12) 12 (12) 0 0 0

H H P P sl.

95

* let ring
Full
Full

0 0 0 0 0 (0) 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15

P H P P P P

*Jimi tunes up here.

97

1/4 1/2 1/2 rake---

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

P H P H P P P

98

Full
Full

15 12 14 16 17 17 17 15 15 15 12 12 12 15 15 15 17 (17) 15 17 15 16

sl. P

99

Full Full Full Full Full Full

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

H P sl. P H P P P P

101

T
A
B

Full Full let ring 1 1/2 let ring Full Full Full Full *slightly "ahead of the beat"

sl. P P H H

103

T
A
B

let ring Full 1/2 Full Full Full

H P sl. H 0 10 12 10 12 14 H sl.

105

T
A
B

hold bend let ring Full w/bar 2 Full 2 2 2 let ring fdbk. Full 2 Full 2 Full w/bar

Note: Bar dips may not sound correct on playback. P

108

T
A
B

grad. decent 2 1/2 Full 4 1/2 Full 1/2 Full w/bar 2 1/2 Full grad. accent Full Full Full

P P H P P

111

T
A
B

univibe on Full 1 1/2 tr~

P P H P H P P 0 H

113

univibe off
fdbk. fdbk. *mf* wah on univibe on *f*

tr ~~~~~

T
A
B

0 15 0 0 (2) (0) (2) (0) (2) 12 12

sl. sl.

117

Full Full Full Full

T
A
B

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

H P P H P P P P

119

grad. release

Full 1 1/2 Full

T
A
B

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

P H P H H P P

121

Full Full Full 1/2 rake----- P.M. 1/2

T
A
B

12 14 14 14 14 14 12 (14) 14 12 14 12 14 13 12 15 12 x x 12 (12) 14 0 2 0 2 0 (3) 2 2 2 1 0

sl. 3 0 H H P sl. sl. P

123

1/4 *tr* ~~~~~ Full Full

T
A
B

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

sl. sl. H P P

125

Full *let ring* -1 Full Full 1/2 Full

P P

126

Full Full Full Full Full

P P P P

127

*Trill on dead strings while tremolo picking & sliding down. Simultaneously rock wah back and forth as fast as possible.

tr~ *let ring* ----|

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* 0 H *sl.* *sl.* P 3 0

130

tr~mp *let ring* * ----| *f*

H H H 0 0 (0) *Jimi tunes up here. *sl.* *sl.* P P P (0) (0) *sl.*

133

Full Full * ----| bend w/3rd finger. Full 1/2 *tr~* Full 1/2

P P

G Chorus

157

E

sl. sl. P P sl. sl. sl. P 0 3 H sl. P P P P 0 3 H

159

H H P P 0 3 P P 0 0

H Guitar Solo

161

E

N.C.(E7+9)

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. P 15 P

164

E

sl. sl. sl. sl. sl. sl.

N.C.(E7+9)

Musical staff for guitar, measures 167-168. Includes guitar clef, key signature (F#), and time signature (3/4). Features triplets and various note values.

Tablature for measures 167-168. Shows fret numbers on strings T, A, B. Includes slurs, accents, and dynamic markings like 'Full' and '(sl. steady gliss.)'. Fingerings are indicated by numbers 1-4.

sva-----

Musical staff for guitar, measures 169-170. Includes guitar clef, key signature (F#), and time signature (3/4). Features wah pedal effects and various note values.

Tablature for measures 169-170. Shows fret numbers on strings T, A, B. Includes 'wah on (full treble)' marking, dynamic markings like 'Full', and articulation marks like 'P', 'H', 'sl.'. Fingerings are indicated by numbers 1-4.

sva-----

Musical staff for guitar, measures 171-172. Includes guitar clef, key signature (F#), and time signature (3/4). Features triplets and various note values.

Tablature for measures 171-172. Shows fret numbers on strings T, A, B. Includes dynamic markings like 'Full', and articulation marks like 'P', 'H', 'sl.'. Fingerings are indicated by numbers 1-4.

sva-----

Musical staff for guitar, measures 173-174. Includes guitar clef, key signature (F#), and time signature (3/4). Features triplets and various note values.

Tablature for measures 173-174. Shows fret numbers on strings T, A, B. Includes 'grad. bend' marking, dynamic markings like 'Full', and articulation marks like 'sl. sl.', 'H', 'P'. Fingerings are indicated by numbers 1-4.

Musical staff for guitar, measure 175. Includes guitar clef, key signature (F#), and time signature (3/4). Features a continuous 11-note slide.

Tablature for measure 175. Shows fret numbers on strings T, A, B. Includes articulation marks like 'H', 'P'.

196

T
A
B

Full Full Full Full Full Full Full Full Full Full

P P

198

T
A
B

Full Full Full 1/2

P H P P P H P H

199

T
A
B

Full Full Full mf let ring---| wah on let ring---| let ring|

P H 0 0 H P 0 sl. sl. sl.

202

T
A
B

Full Full Full rake--|

H sl. sl. sl. (0) sl. H sl.

204

T
A
B

let ring---| 1/2 Full * bend behind nut

sl. H sl. P P P sl. H sl. sl.

I Outro

207

E N.C.(E7+9)

Full

rock wah ---|

Fdbk. (G#)

fdbk.

Full

P P H sl. sl.

210

Full Full

Full

let ring-----|

f 1/2 1/2

Full 1/4

P P H 0 sl. P P P P H 0 3 0

212

Fdbk. (B)

w/bar

Full

Full

1/4

H

(3) 3 (2) 2 (2)

Free Time ♩ = 54

E7+9 (no3rd)

E9

215

Full

tr~

fff

Full

wah off

P sl. P 3 0 sl. sl. sl.

218

w/bar

(w/echo repeat)

sl.