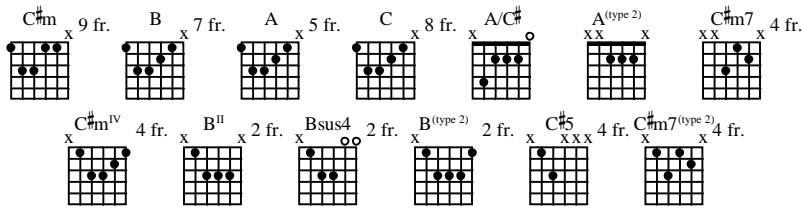


# ALL ALONG THE WATCHT

As recorded by Jimi Hendrix

(From the 1968 Album ELECTRIC LADYLAND)

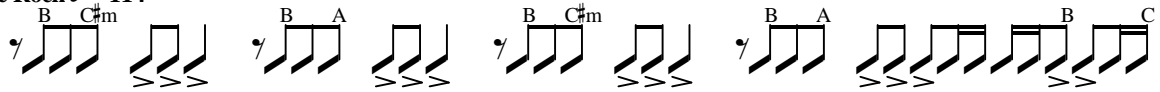
Wor



## A Intro Tune down 1/2 step

Moderate Rock  $\text{♩} = 114$

Gtr I *mp*  
12 stg. acous. gtr.



Solo gtr.

Gtr II *mf*

Full

12 13 14

sl.

Full Full Full Full Full Full Full Full Full Full Full

14 14 14 14 14 12 11 11 11 (11) 9 11 11 11 11 (11) 9 11 9 11 9 12 12 (12)

sl. sl. H P sl.

## B 1st Verse

*mp*

11 9 9 7 7 9 11 9 11 9 9 7 9 11 9 11 9 7 9 11 9 7

P sl. H P H P

13

A/C# Bsus4 C#mIV BII A/C# BII C#mIV

T  
A  
B

\*T=thumb H P sl. H P \*T 7 7 sl. sl. 7 7 H sl.

16

C#mIV BII A/C# mp Gtr I C#m mp B

T T mf mp

T  
A  
B

T P T 7 7 sl. sl. sl. (9) 9 9 7

Rhy. Fill 1 Gtr I mp

T  
A  
B

19

A/C# BII C#mIV BII A/C# mp B(type 2)

T  
A  
B

sl. sl. H H P 7 7 sl.

$C\sharp m^{IV}$ 
 $B^{II}$ 
 $A/C\sharp$  (top stgs.)
 $B^{II}$ 
 $C\sharp m^{IV}$ 
 $B^{II}$ 
 $A^{(type\ 2)}$

*mp*

*mp*

T	5	7	5	4	4	2	(2)	2	2	5	2	2	1	4	6	4	5	4	4	4	2	
A				6	4	4	2	(2)	2								4	4	4	4	2	
B	4							4	2								4	6	4	4	4	2

H P H P sl. sl.

**C** Guitar solo I (slight echo)

$A/C\sharp$ 
 $A/C\sharp$ 
 $A/C\sharp$ 
 $B^{II}$ 
 $C\sharp m^{IV}$ 
 $B^{II}$ 
 $A/C\sharp$ 
 $B^{II}$ 
 $C\sharp m^{IV}$

⑤4fr. ⑤4fr. ⑤4fr.

*mf*

*f*

Full

T				12	9	9	9	9	9	9	11						11						
A	2	2	2																			(11)	9
B	4	2	4	2	12	12	12	12	9	9	11						11						11

P P

\* Bend B (2-12fr.) with 3rd finger and catch the G (3-12 fr.) simultaneously with the same finger. When B is bent one whole step the G will be bent 1/2 step

$B^{II}$ 
 $A^{(type\ 2)}$ 
 $A/C\sharp$ 
 $B^{II}$ 
 $C\sharp m^{IV}$ 
 $B^{II}$

rake

(pinch stg.-)

Full

1 1/2

T				12	14	14	12	14	14	14	14	14	14	14	14	14	14	14	14	14	12	14
A	9	11	13	14	14	14	12	14	14	14	14	14	14	14	14	14	14	14	14	14	12	14
B																						

sl.

$A/C\sharp$ 
 $B^{II}$ 
 $C\sharp m^{IV}$ 
 $B^{II}$

Full

T	12	14	12	(0)	9	11	9	9	12	9	11	9	9	12	9	12	11	9	11	
A																				(9)
B																				11

sl. sl. sl. P

D 2nd Verse

Musical notation for measures 33-35. Chords: A/C#, B<sup>II</sup>, C#m<sup>IV</sup>, B<sup>II</sup>, A/C#, B<sup>II</sup>. Dynamics: mp, mf. Performance instructions: Full, (Echo), (pinch stg.).

Tablature for measures 33-35:

```

T 11 9 (9) 18 x
A
B
sl. sl. sl. sl. sl.

```

Musical notation for measures 36-38. Chords: C#m<sup>IV</sup>, B<sup>II</sup>, A/C#, B<sup>II</sup>, C#m<sup>IV</sup>, B<sup>II</sup>. Dynamics: mp, mf. Performance instructions: let ring, wavy line.

Tablature for measures 36-38:

```

T 5 7 5 6 4 4 0 2 2 4 6 4 (0) 5 7 5 4 4 2
A 6 4 4 0 0 2 2 4 6 4 (0) 6 4 4 2
B H P H P H P H P

```

Musical notation for measures 39-41. Chords: A/C#, B<sup>II</sup>, C#m<sup>IV</sup>, B<sup>II</sup>, A/C#, B<sup>II</sup>. Dynamics: mf, mp. Performance instructions: 3, mf, mp.

Tablature for measures 39-41:

```

T 2 5 (2) 2 4 6 4 6 4 4 7 5 4 4 2 4 (4) 2 2
A 4 6 4 6 4 4 6 4 4 4 4 4 4 4 2 2
B H P sl. H P H P P sl. sl.

```

Musical notation for measures 42-44. Chords: C#m<sup>IV</sup>, B<sup>II</sup>, A/C#, B<sup>II</sup>, C#m<sup>IV</sup>, B<sup>II</sup>, A/C#, B<sup>II</sup>. Dynamics: mf, mp. Performance instructions: 9, 11, 9, 9, 11, 9, 11, 4, 2, 2, 4, 6, 4, 4, 6, 4.

Tablature for measures 42-44:

```

T 5 7 5 9 11 9 9 11 9 11 4 4 (4) 4 4 2 (2) 2 4 6 4 4 6 4
A 6 4 4 9 11 9 9 11 9 11 4 6 6 4 4 2 (2) 2 4 6 4 4 6 4
B 4 H P sl. H sl. sl. sl. sl.

```

Chords: C#m<sup>IV</sup>, B<sup>II</sup>, A/C#, B<sup>II</sup>, C#m<sup>IV</sup>, B<sup>II</sup>, A/C#, B<sup>II</sup>

46 *mp* *let ring* ----- | *mf*

T 5 7 5 4 | 5 7 5 4 4 2 | 5 7 5 4 4 2 | 2 4 6 4 6

A 6 6 4 4 2 | (2) 4 6 4 | (2) 4 6 4 6 | 6 4 4 2 | 2 4 6 4 6

B 4 | | | 4 | 2 4 6 4 6

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

**E** Guitar Solo II

Chords: C#m<sup>IV</sup>, B<sup>II</sup>, A/C#, B<sup>II</sup>, C#m<sup>IV</sup>, B<sup>II</sup>, A/C#

50 *f*

T 9 (9) 9 9 | 9 11 11 11 13 | 11 | (11) | 9 12 12 9 9 12 | 12 9 11 11 11 9

A 9 (9) 9 9 | 9 11 11 11 13 | 11 | (11) | 9 12 12 9 9 12 | 12 9 11 11 11 9

B | | | | | 9 12 12 9 9 12 | 12 9 11 11 11 9

Full Hold bend Full Full Full

sl. sl.

Chords: B<sup>II</sup>, C#m<sup>IV</sup>, B<sup>II</sup>, A/C#, B<sup>II</sup>, C#m<sup>IV</sup>

53

T 11 11 11 9 | 11 9 | 9 12 14 14 | 14 (14) 12 14 14 | 12 12 14 12

A (11) 11 (11) 11 9 | 11 9 | 9 12 14 14 | 14 (14) 12 14 14 | 12 12 14 12

B | | | | | 9 12 14 14 | 14 (14) 12 14 14 | 12 12 14 12

Full Full Full Full Full

P sl.

**F** Slide gtr. (12 stg.)

Chords: C#m<sup>IV</sup>, B<sup>II</sup>

56 rake Full Full Full Full Full

T 14 14 14 14 | 14 14 14 14 | 12 13 | (13) | 15 15 15

A 14 14 14 14 | 14 14 14 14 | 12 13 | (13) | 15 15 15

B | | | | | 15 15 15

Gtr III *mf* (w/echo effect)

sl. sl. sl.

A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup>

59

sl. sl. sl. sl. sl.

Slide gtr. (6 stg.)

Fill 1 Gtr II

sl. sl.

A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup>

63

sl. sl. sl. sl. sl.

sl.

C#m<sup>IV</sup> B<sup>II</sup> A/C# B<sup>II</sup> C#m<sup>IV</sup> B<sup>II</sup>

\*Wah-wah:

Gtr II (Echo) Full Full Full

66

sl. sl. sl. sl.

\*+=closed (treble), o=open (bass)









