

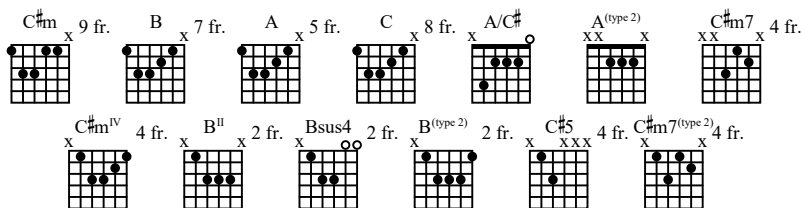
ALL ALONG THE WATCHTOWER

As recorded by Jimi Hendrix

(From the 1968 Album ELECTRIC LADYLAND)

Transcribed by Roadkill

Words and Music by Jimi Hendrix



A Intro Tune down 1/2 step

Moderate Rock ♩ = 114

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

Gtr II *mf*

B 1st Verse

13

A/C# Bsus4 C#m^{IV} B^{II} A/C# B^{II} C#m^{IV}

T
A
B

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

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

16

C#m^{IV} B^{II} A/C# *mp* C#m Gtr I *mp* B

T T

mf *mp*

T
A
B

11 9 5 6 7 7 9 11 9 9 9 7 7 9 7 7 7

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

Rhy. Fill 1 Gtr I *mp*

T
A
B

9 11 9

19

A/C# B^{II} C#m^{IV} B^{II} A/C# *mp* B(type 2)

mf

T
A
B

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

sl. sl. sl. H H P 7 9 sl.

mp C#mIV BII A/C# (top stgs.) BII C#mIV BII A(type 2)

22

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 2 5 2 2 1 4 6 4 4 4 4 2
 B 4 H P H P sl. sl. 4 6 4 4 4 2

C Guitar solo I (slight echo)

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

⑤4fr. ⑤4fr. ⑤4fr.

25

mf *f*

Full Full Full Full

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

* Bend B (2-12 fr.) 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 (approximately).

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

(pinch stg.--)

rake

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

28

sl.

T 12 14 14 12 14 14 14 (14) 14 12 14 12 14
 A 9 11/13 14 14 14 14 (14) 14 14 12 14
 B sl. Full Full 1 1/2 1 1/2 1 1/2 1 1/2

A/C# BII C#mIV BII

Full Full Full

31

sl. *sl.* *sl.* P

T 12-14 12-(0) 9 11 9 9 12 9 11 9 12 9 12 11 (9) 11
 A (12) 9 11 9 9 12 9 11 9 12 9 12 11 (9) 11
 B sl. sl. sl. P

D 2nd Verse

Musical notation for measures 33-35. Chords: A/C#, B^{II}, C#m^{IV}, B^{II}, A/C#, B^{II}. Dynamics: mp, mf (pinch stg.).

33 Full (Echo) mf (pinch stg.)

T 11 9 (9) 18 x

A

B

sl. sl. sl. sl. sl.

Musical notation for measures 36-38. Chords: C#m^{IV}, B^{II}, A/C#, B^{II}, C#m^{IV}, B^{II}. Dynamics: mp, mf, mp.

36 mp let ring----- mf mp

T 5 7 5 4 4 4 0 0 2 2 4 2 6 4 (0) 5 7 5 4 4 2

A 6 4 4 0 0 2 2 4 2 6 4 (0) 6 4 4 4 2

B H P 0 0 2 2 4 2 6 4 (0) 6 4 4 4 2

H P H sl. P H P

Musical notation for measures 39-41. Chords: A/C#, B^{II}, C#m^{IV}, B^{II}, A/C#, B^{II}. Dynamics: mf, mp, mf, mp.

39 mf mp mf mp

T 2 5 (2) 2 4 6 4 6 4 4 6 4 7 5 4 4 4 2 4 (4) 2 2

A 4 6 4 6 4 4 6 4 4 4 4 4 4 4 4 4 4 4 4 4 2

B H P sl. H P H P 4 2

H P sl. H P P sl. sl.

Musical notation for measures 42-44. Chords: C#m^{IV}, B^{II}, A/C#, B^{II}, C#m^{IV}, B^{II}, A/C#, B^{II}. Dynamics: mf, mp, mf.

42 mf mp mf

T 5 7 5 9 11 9 9 11 9 9 11 9 11 4 4 (4) 4 4 2 2 (2) (2) 2 4 6 4 4 6 4

A 6 4 4 9 11 9 9 11 9 9 11 9 11 4 4 (4) 4 4 2 2 (2) (2) 2 4 6 4 4 6 4

B 4 6 4 4 9 11 9 9 11 9 9 11 9 11 4 6 6 4 4 2 2 (2) (2) 2 4 6 4 4 6 4

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

Chords: C#m^{IV}, B^{II}, A/C#, B^{II}, C#m^{IV}, B^{II}, A/C#, B^{II}

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

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

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

E Guitar Solo II

Chords: C#m^{IV}, B^{II}, A/C#, B^{II}, C#m^{IV}, B^{II}, A/C#

50 *f*

T 9 (9) 9 9 9 11 11 11 13 11 9 12 9 12 12 9 11 11 11 11
 A 9 (9) 9 9 9 11 11 11 13 11 (11) 9 12 9 12 12 9 11 11 11 11
 B sl. sl. (11) Full Hold bend Full Full Full

sl. sl.

Chords: B^{II}, C#m^{IV}, B^{II}, A/C#, B^{II}, C#m^{IV}

53

T (11) 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 P sl. Full Full Full Full Full

P sl.

F Slide gtr. (12 stg.)

Chords: C#m^{IV}, B^{II}

56 rake Full Full Full Full Full Gtr III *mf* (w/echo effect)

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 sl. sl. sl.

sl. sl. sl.

59

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II}

Slide gtr (6 stg.)

Fill I Gtr II

sl. sl. sl. sl. sl.

sl. sl.

63

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II}

sl. sl. sl. sl. sl.

sl.

66

C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II}

*Wah-wah:

Gtr II (Echo) Full Full Full

sl. sl. sl. sl.

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

G 3rd Verse

82

C#m^{IV} B^{II} A/C# 7 B^{II} C#5 C#m^{IV} B^{II}

mp *mf* *mp*

T A B

2 4 2 2 4 2 2 0 sl. 5 7 5

H P

85

A/C# 7 B^{II} C#5 C#m^{IV} B^{II} A/C# 7 B^{II} C#5

mf *mp*

T A B

(0) 5 7 5 5 7 5 5 5 4 4 4 4 2 5 7 6 7 5 7 5

6 (6) 4 6 4 4 4 4 4 4 4 4 6 6 4 6 4

√ H sl. sl. sl. sl. H sl. sl.

88

C#m^{IV} B^{II} A/C# 7 B^{II} C#5 C#m^{IV} B^{II}

mp (static)

T A B

5 5 7 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4

6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

H P sl. x x x 4 4 4 (4) 4 4

91

A/C# B^{II} C#5 C#m^{IV} B^{II} A/C# 7 B^{II} C#5

mf *mp* *mf*

T A B

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

4 6 6 6 6 4 6 4 4 4 4 4 4 4 4 6 6 4 6 4 0

H sl. sl. sl. 4 4 6 6 6 4 6 6 6 4 6 4 0

H P sl. sl. P

Chords: C#m^{IV}, B^{II}, A/C#, B^{II}, C#m^{IV}, B^{II}

94

mp *mf*

T 5 7 5 5
A 4 6 4 4 4 4
B H P H P *sl.* *sl.* *sl.* *sl.* H P

Chords: A/C#, A/C#, A/C#, B^{II}, C#m^{IV}, B^{II}, A/C#, C#m^{IV}

(w/Univibe) (Univibe off)

97

mf

let ring Full Full Full Full Full Full

T 0 0 5 0 0 0 0 0 2 2 0 0 9 9 9 9 9 9 9 9 9 9 9 9
A 0 0 0 0 0 0 0 0 2 2 0 0 12 12 12 12 12 12 12 12 12 12 12 12
B *sl.*

Chords: C#m^{IV}, C#m7, A/C#, C#m7, C#m^{IV}, C#m7

Rhy. Fig. 1

100

Full 1 1/2 Full Full

T 9 11 11 11 11 11 11 11 11 11 9 9 9 9
A 12 14 14 14 14 14 14 14 14 14 12 12 12 12
B x x * Full

*Bend C# with 3rd finger and catch G string under it, bending it but not fretting it properly (as in previous example.)

Chords: A/C#, C#m7 (end Rhy. Fig. 1), C#m^{IV}, C#m7, A/C#, C#m7

103

Full Full Full Full Full Full Full Full Full Full Full

T 9 9 9 9 9 11 11 11 12 12 12 12 12 12 12 12 12 14 14 14 16 16 16 16 16 16 16 19
A 12 12 12 12 12 14 14 14 15 15 15 15 15 15 15 15 17 17 17 19 19 19 19 19 19 19 19
B *δva*

