

# FLYING IN A BLUE DREAM

Music by Joe Satriani

Moderately ♩ = 126

N.C.

Gtr. I

\*Fdbk.

C5(<sup>#11</sup><sub>9</sub>)

C

vib. w/bar

*p*

\*Fdbk.

T

A

B

3 (3) (3) (3)

Fdbk. pitches: C E C

\*All notes feed back by continually holding C (5 3fr.) while pointing the guitar's pickups toward the amp. at different angles. Requires high volume and much sustain.

Rhy. Fig. 1

\*Gtr. II

*mf*

let ring

\*Use open F tuning (low to high): C F C F A C

T

A

B

7 7 7 7

9 9 7 7

9 9 7 7

0 7 7

w/Rhy. Fig. 1 (11 times)

C5(<sup>#11</sup><sub>9</sub>)

C

C5(<sup>#11</sup><sub>9</sub>)

C

C5(<sup>#11</sup><sub>9</sub>)

C

(Two gtrs.)

(One gtr.) 8va

(Two gtrs.)

D

C5(<sup>#11</sup><sub>9</sub>)<sup>G</sup>

E

C

C5(<sup>#11</sup><sub>9</sub>)<sup>B</sup>

G

C

D

(One gtr.)

C5(<sup>#11</sup><sub>9</sub>)

C

C5(<sup>#11</sup><sub>9</sub>)

C

C5(<sup>#11</sup><sub>9</sub>)<sup>G</sup>

C

C

(3)

(3)

(3)

(3)

(3)

G

C

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

C5(#11) C C5(#11) C

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

C5(#11) C w/Rhy. Fig. 2 (2 times) Absus2(#11) Ab

8va- Absus2(#11) Ab C5(#11) C

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

\*P H P H P H P H P H P H P H P H P

8va- C5(#11) C w/Rhy. Fig. 3 Gsus2(#11) G

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

H P

\*To make this phrase come out clearly, damp strings with R.H. behind L.H.

w/Rhy. Fig. 4 Fsus2(#11) F w/Rhy. Fig. 1 (8 times) C5(#11) C C5(#11) C

8va- *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

vib. w/bar

Rhy. Fig. 2 (Gtr. II)  
Absus2(#11) Ab

let ring-----

Rhy. Fig. 3 (Gtr. II)  
Gsus2(#11) G

let ring-----

Rhy. Fig. 4 (Gtr. II)  
Fsus2(#11) F

let ring-----

8va (Gtr. I)  $C5(\sharp 11)$  C  $C5(\sharp 11)$  C

(20) (20) (20) (20) (20)  $1\frac{1}{2}$  trem. bar  $1\frac{1}{2}$

Gtr. III *sl.* *vib. w/bar* P.M. *semi-harm.* A.H. (8va) *sl.* *semi-harm.* A.H. *sl.*

*sl.* A.H. pitch: G *sl.*

$C5(\sharp 11)$  C

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

6 3 3 6 3 3 7 3 5 7 5 3 5 3 5 7 5 3 2 3 2 3 5 7 7 5 3 7 3 5 7 5 3 7 3 5 7 5 3 7 3 5

$C5(\sharp 11)$  C Harm. (8va) Full

H P P P P H P P H P P P P H P P P P P P H

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

P P P P H P P H

P H H

$C5(\sharp 11)$  C

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

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

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

C5(#11)

\*Tap and slide with edge of pick throughout this measure.

w/Rhy. Fig. 2 (2 times)  
Absus2(#11)

Ab

Absus2(#11)

Ab

\*Pull up on bar.

w/Rhy. Fig. 1 (6 times)

C5(#11)

C

\*Pull up on bar.

\*Pull up on bar.

C5(#11)

C

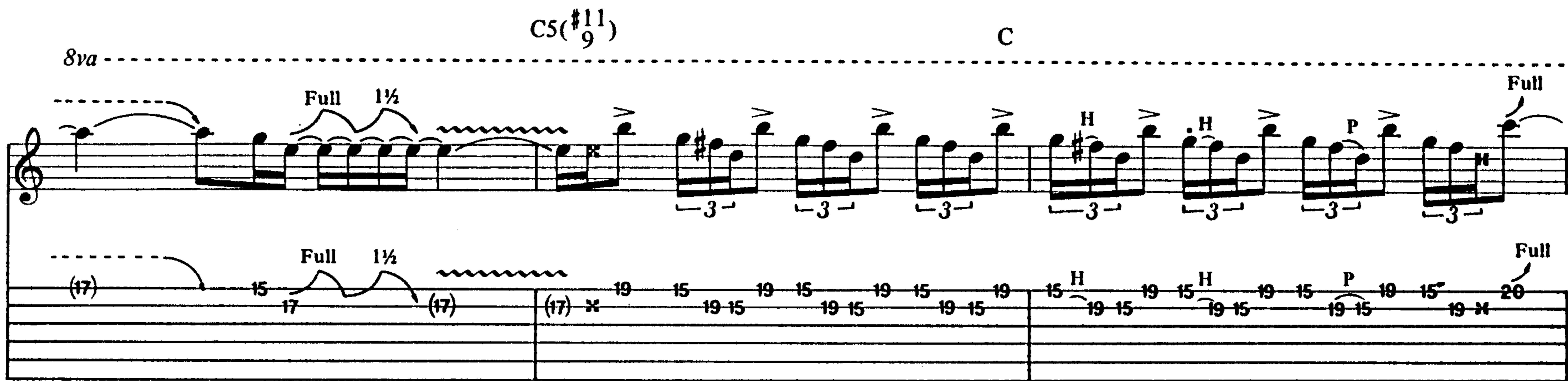
C5(#11)

C

8va

C5(#11) C

8va-----

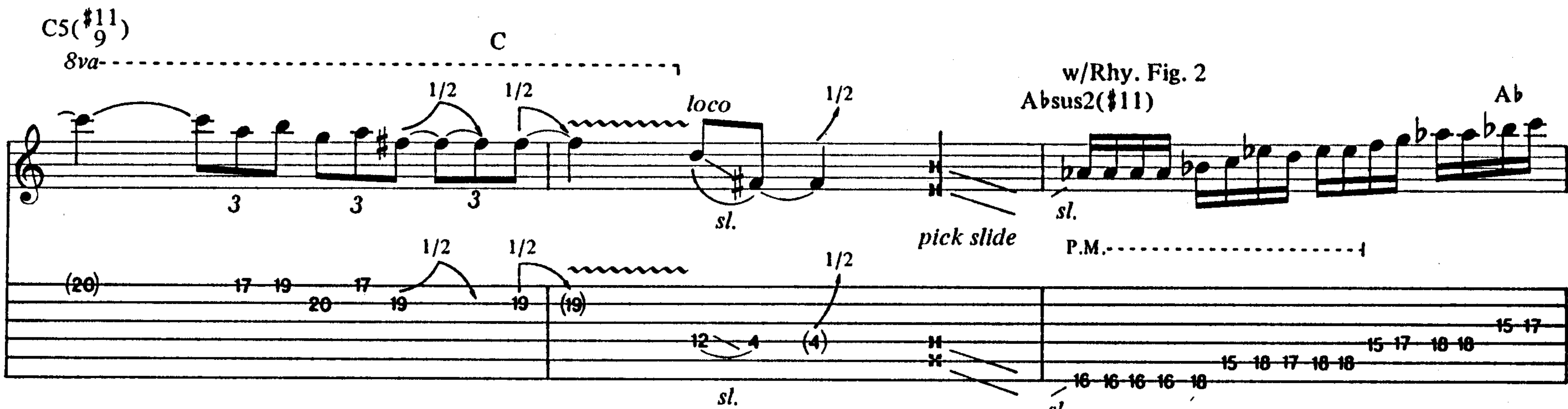
Musical notation for system 1. Treble clef, 8va. Chords: C5(#11) and C. Rhythmic markings include 'Full' and '1/2'. Fingering numbers 15, 17, 19 are shown. There are triplets in the second half. A wavy line indicates tremolo.

Full 1/2 Full Full Full Full Full

(17) 15 17 (17) 19 15 19 15 19 15 19 15 19 15 19 15 19 15 19 15 P 20

C5(#11) C

8va-----

Musical notation for system 2. Treble clef, 8va. Chords: C5(#11) and C. Rhythmic markings include '1/2', 'loco', 'sl.', 'pick slide', 'w/Rhy. Fig. 2', 'Absus2(#11)', and 'P.M.'. Fingering numbers 17, 19, 20, 12, 4, 15, 17, 18, 10 are shown. There are triplets and slurs.

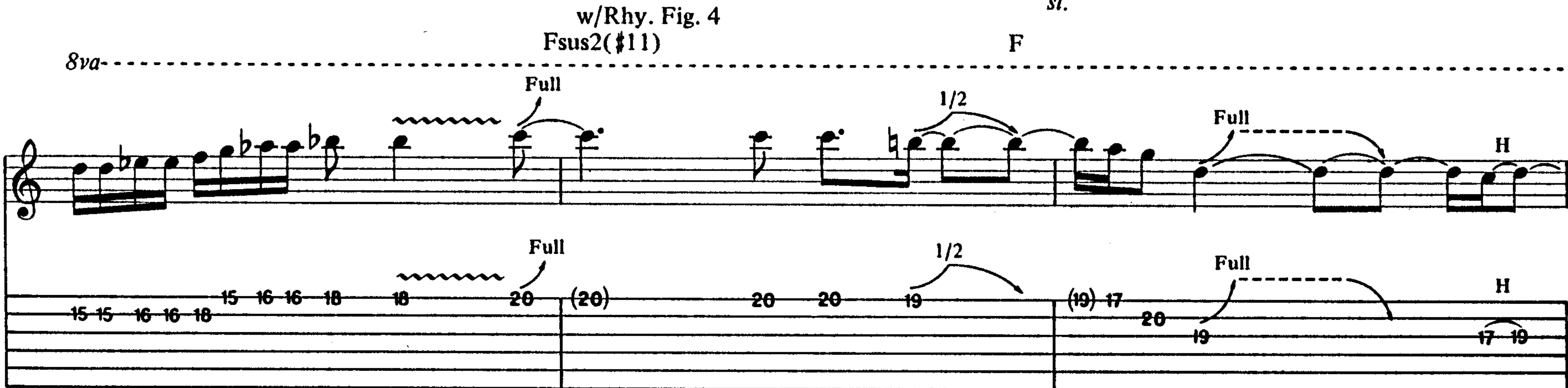
3 3 3 1/2 1/2 loco 1/2 1/2 pick slide w/Rhy. Fig. 2 Absus2(#11) P.M. sl. sl. Ab

(20) 17 19 20 17 19 19 (19) 12 4 (4) 15 17 18 10 15 17 10 10

w/Rhy. Fig. 4 F

8va-----

Fsus2(#11)

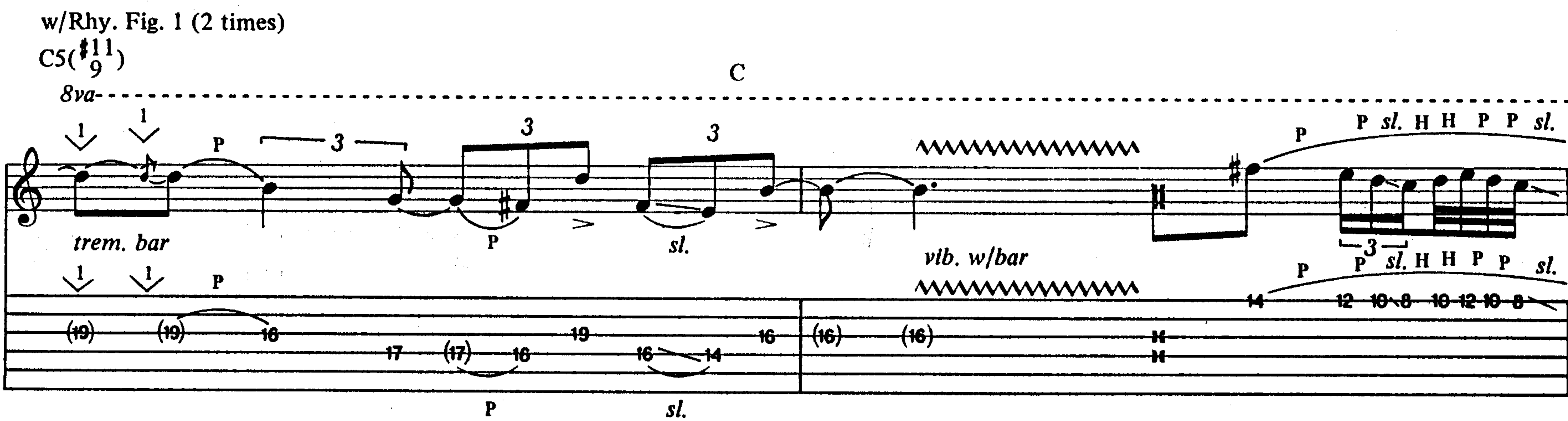
Musical notation for system 3. Treble clef, 8va. Chords: F and Fsus2(#11). Rhythmic markings include 'Full', '1/2', 'Full', 'H'. Fingering numbers 15, 16, 16, 18, 18, 20, 20, 19, 17, 20, 19, 17, 19 are shown. There are triplets and slurs.

Full Full 1/2 Full Full H

15 15 16 16 18 18 Full 20 (20) 20 20 19 (19) 17 20 Full H 17 19

w/Rhy. Fig. 1 (2 times) C5(#11) C

8va-----

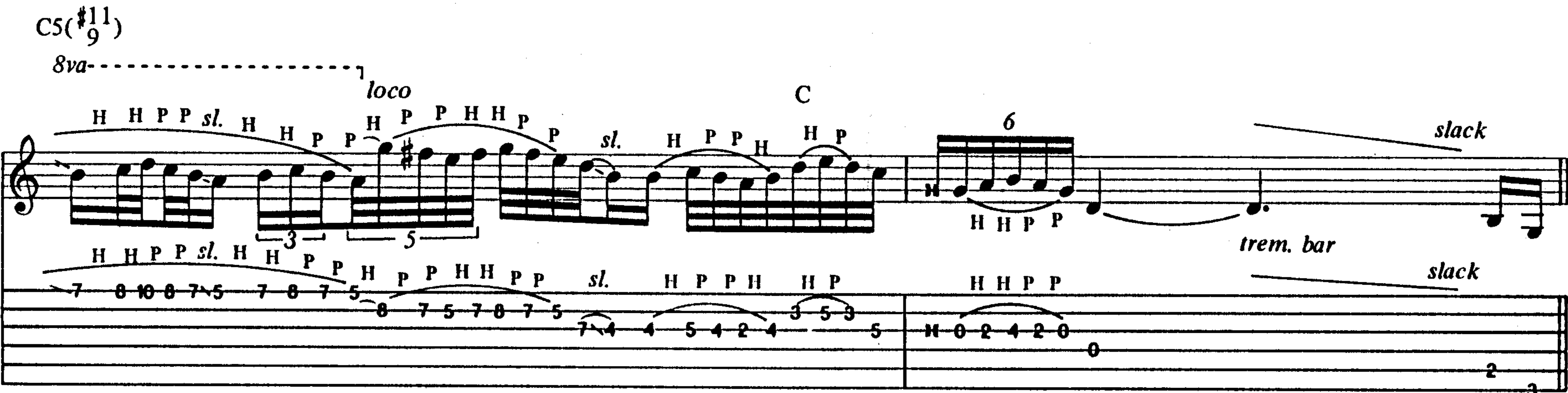
Musical notation for system 4. Treble clef, 8va. Chords: C5(#11) and C. Rhythmic markings include 'trem. bar', 'P', '3', 'sl.', 'vib. w/bar'. Fingering numbers 19, 16, 17, 17, 16, 19, 16, 14, 16, 16, 16, 14, 12, 10, 8, 10, 12, 10, 8 are shown. There are triplets and slurs.

1 1 trem. bar P 3 P sl. vib. w/bar P P sl. H H P P sl. P P sl. H H P P sl.

(19) (19) 16 17 (17) 16 19 16 14 16 (16) (16) 14 12 10 8 10 12 10 8

C5(#11) C

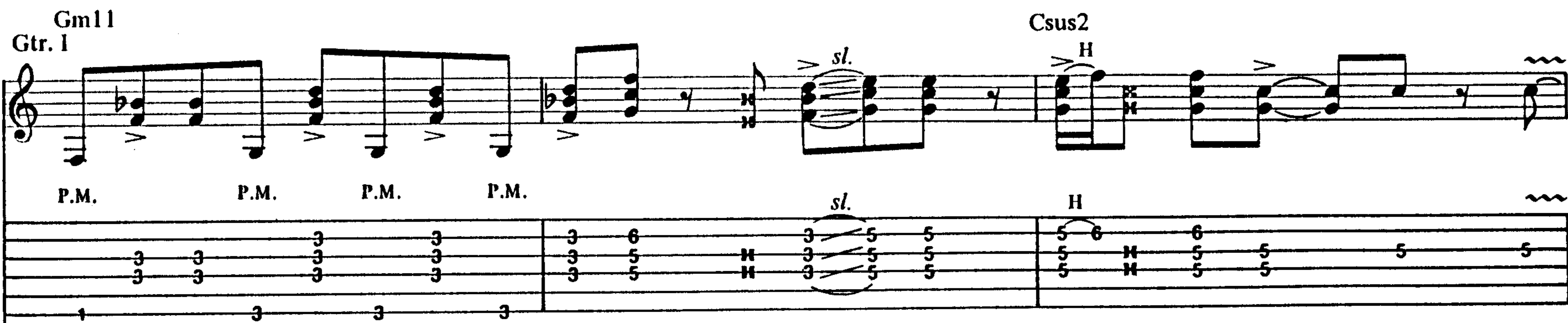
8va-----

Musical notation for system 5. Treble clef, 8va. Chords: C5(#11) and C. Rhythmic markings include 'loco', 'H', 'H', 'P', 'P', 'sl.', 'slack', 'trem. bar', '6'. Fingering numbers 7, 8, 10, 8, 7, 5, 7, 8, 7, 5, 8, 7, 5, 7, 8, 7, 5, 7, 4, 4, 5, 4, 2, 4, 3, 5, 3, 5, 0, 2, 4, 2, 0, 2, 3 are shown. There are slurs and triplets.

loco H H P P sl. H H P P H P P H H P P sl. H P P H H P slack trem. bar 6 slack

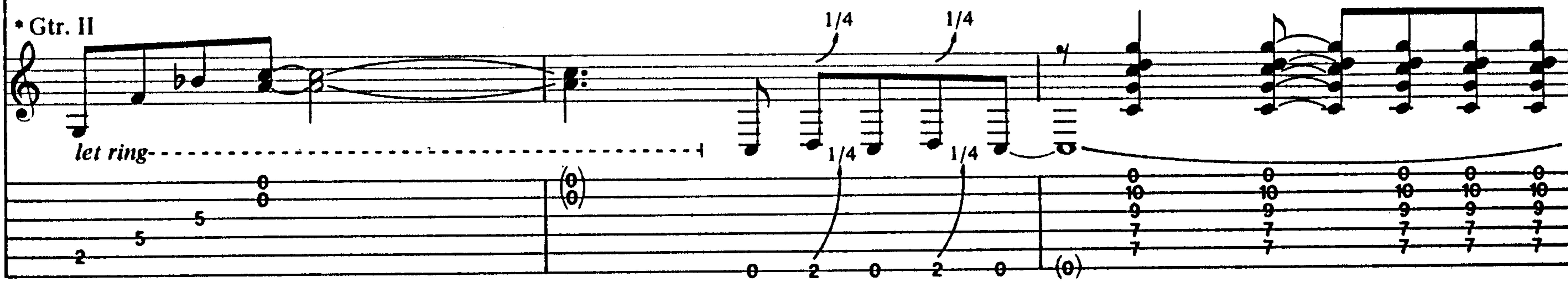
7 8 10 8 7 5 7 8 7 5 8 7 5 7 8 7 5 7 4 4 5 4 2 4 3 5 3 5 0 2 4 2 0 2 3

Gm11 Gtr. I Csus2



P.M. P.M. P.M. P.M.

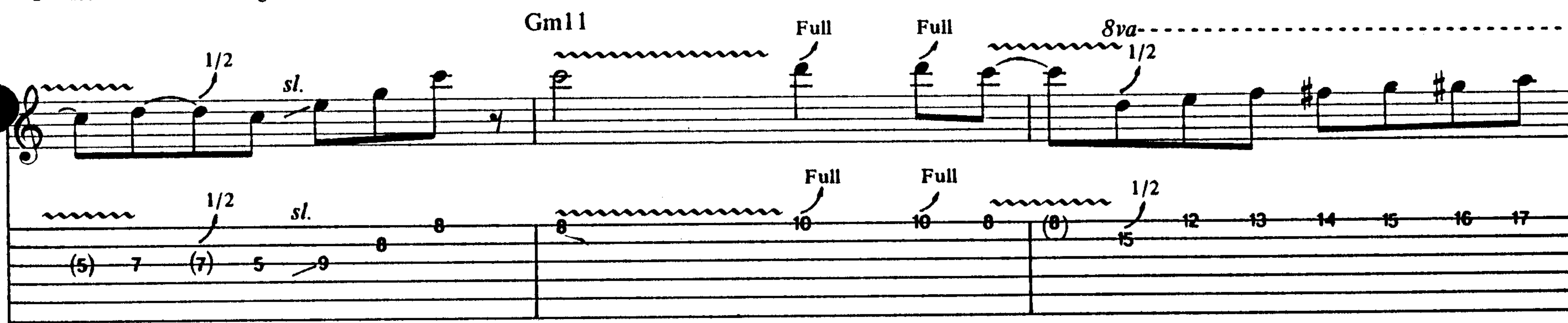
\* Gtr. II



let ring

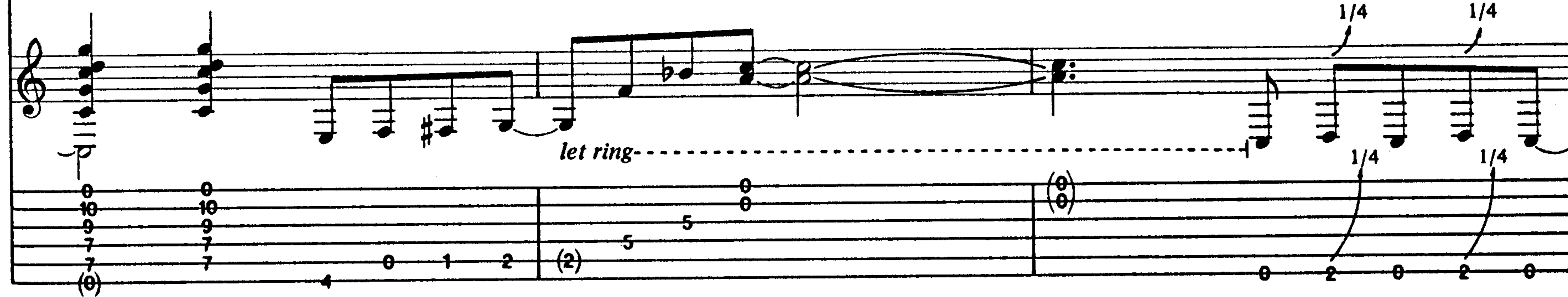
\* See 1st measure for tuning.

Gm11 Full Full 8va-1/2



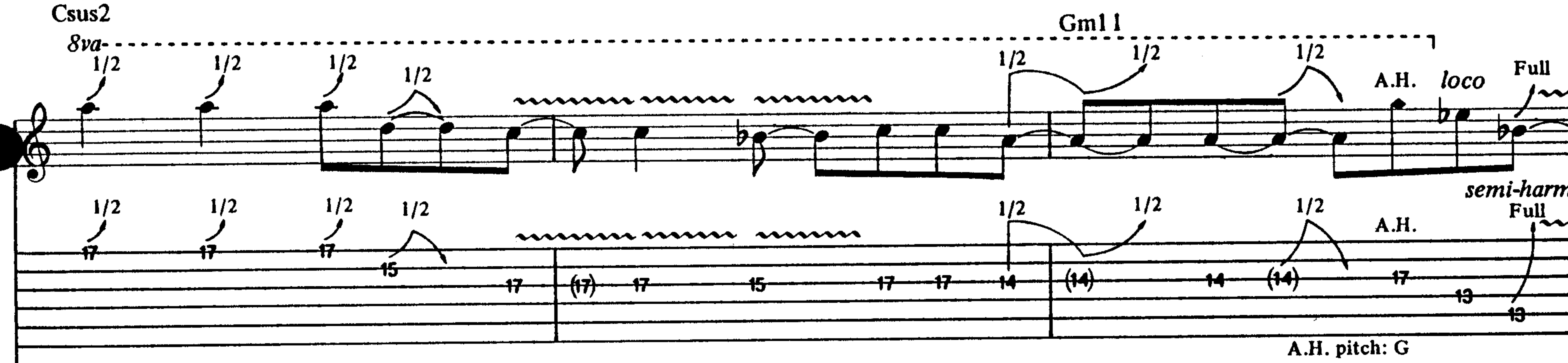
1/2 sl. Full Full 8va-1/2

let ring



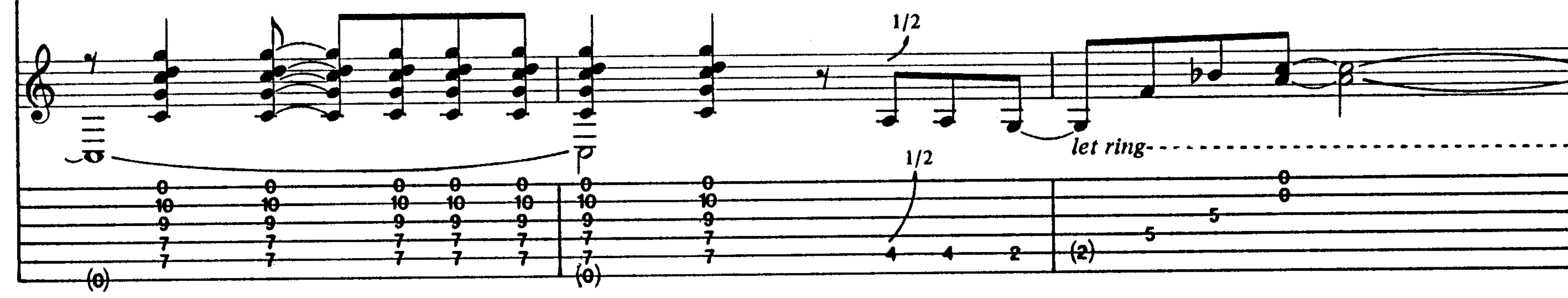
let ring

Csus2 8va-1/2 Gm11 A.H. loco Full



8va-1/2 Gm11 A.H. loco Full

semi-harm. Full A.H. pitch: G



semi-harm. Full A.H. pitch: G

**Csus2**

sl. P sl. Full 1/2

sl. P sl. Full 1/2

**Gm11**

semi-harm. sl. 8va- H H P P sl. H H P P sl. H H P P

let ring 1/4 1/4

**Csus2**

8va- loco Full semi-harm. Full trem. bar

w/Rhy. Fig. 1(4 times)

C5( $\sharp 11$ ) C C5( $\sharp 11$ ) C

slack

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

7-9 9-11 9-11 9-11 11-12 12-14 12

(8)

C5( $\sharp 11$ ) C

sl. sl. sl. sl.

(12) (12) (12) 7-9 9-11 9-11 (11) 11 11 11-12 12

w/Rhy. Fig. 2 (2 times)

w/Riff A

Absus2( $\sharp 11$ )

C5( $\sharp 11$ ) C Absus2( $\sharp 11$ ) Ab 8va- sl. sl. sl. sl.

(12) 12 (12) (12) (12) 11-13 13 (10) 15 15 15-16 16 13-15

w/Rhy. Fig. 1 (2 times)

Absus2( $\sharp 11$ )

Ab

C5( $\sharp 11$ )

C

8va- Double w/Gtr. III-

\* P H P 3 H P H P

15 13 18 (10) (10) 15 P H P 17 15 12 12 14 12-14

H P

\*Damp strgs. w/R.H. behind L.H. as before.

Riff A

sl. sl. sl. sl. \* P H P 3 H P H P

6-5 5 3 3 4 4 3 3 6 6 (6) (6) 9 H P H P

H P

\*Damp strgs. w/R.H. behind L.H. as before.



w/Fill 1  
C5( $\sharp 11$ )<sub>9</sub> C Gsus2( $\sharp 11$ ) G

8va-----

14 14 14 *sl.* 15 19 15 (15) 21 21 22

w/Rhy. Fig. 4  
Fsus2( $\sharp 11$ ) F C5( $\sharp 11$ )<sub>9</sub> C

8va-----

22 (22) (22) *sl.* 22 19 19 20 20 (20) (20) (20)

*vib. w/bar* *vib. w/bar*

C5( $\sharp 11$ )<sub>9</sub> C w/Rhy. Fig. 3  
8va----- Gsus2( $\sharp 11$ ) G

(20) *Harm. (8va) \*1½* *slack* 21 21 22 22 (22)

*trem. bar \*1½ Harm. slack vib. w/bar*

w/Rhy. Fig. 4  
Fsus2( $\sharp 11$ ) F w/Rhy. Fig. 1 (till fade)  
8va----- C5( $\sharp 11$ )<sub>9</sub> C w/Rhy. Fig. 5 (3 times) (Fade in)  
C5( $\sharp 11$ )<sub>9</sub> C

(22) *sl.* 22 19 19 20 20 (20) (20) (20) (20)

*vib. w/bar*

*\*Pull bar up before striking harm.*

Fill 1 (Gtr. III)

8va-----

Fdbk.-----

15 (15) (15) (15) (15)

*vib. w/bar*

Fdbk. pitches: G G

Rhy. Fig. 5

P.M.----- 4

3 3 3 3 3 3 3 3

w/Rhy. Fill 1

w/Rhy. Fig. 6 (till fade)  
w/Fill 2

8va-----

C5( $\sharp 11$ ) C C5( $\sharp 11$ ) C

loco (15ma) Harm. (15ma) slack

rake Harm. trem. bar slack

(20) (20) (20) (20)

2-4 2-4

C5( $\sharp 11$ ) C C5( $\sharp 11$ ) C

loco \*1/2 H Fdbk. pitches: E

trem. bar \*1/2

vib. w/bar Fdbk.

(3) (3) (3) (3)

C5( $\sharp 11$ ) C

w/Rhy. Figs. 1 & 6 (till fade)

C5( $\sharp 11$ ) C Repeat and fade

(3) (3)

A

\*Lead gtr. ad libs feedback till fade.

\*Rhy. Fill 1

C5 C5( $\sharp 11$ ) C5 C C(b5)

P.M. P.M. P.M. P.M.

\*Two gtrs. arr. for one.

Fill 2

slack

trem. bar

slack

\* Rhy. Fig. 6

C5 C5( $\sharp 11$ ) C C5 C(b5)

P.M. P.M. P.M. P.M.

\*Two gtrs. arr. for one.

# THE MYSTICAL POTATO HEAD GROOVE THING

Music by Joe Satriani

**B5** 133 **C5** 133 3fr. **D5** 133 5fr. **E5** 133 7fr. **A5** 111 7fr. **B5IX** 33 9fr. **Bb5** 133 6fr. **C5VIII** 133 8fr. **G5** 133 3fr. **F5** 111 **G5V** 33 5fr.  
**B5VII** 133 7fr. **A/C#** 14 4fr. **E5(type 2)** XXXXOO **D** 21 4fr. **A5(type 2)** XX XX

Uptempo Rock ♩ = 176

Intro

N.C.

Rhy. Fig. 1

N.C.

(end Rhy. Fig. 1)

Gtr. II

slack \*Harm. (8va)

trem. bar slack \*Harm.

vib. w/bar

\*Do not pick. Lightly touch string at 4th fret while letting bar rise to pitch.

Gtr. I

P.M.-----4

\*Rhy. Fig. 2

(end Rhy. Fig. 2)

let ring - - - 4

H

\*Two gtrs. arr. for one.

w/Rhy. Fig. 2 (2 times)

sl.

1/2

1/2

1/2

1/2

B5

C5

B5

(Gtr. II out)  
(Cont. in notation)

sl.

slack

Gtr. \*Rhy. Fig. 3

E5

trem. bar slack

P.M.-----4

P.M.-----4

\*Two gtrs. arr. for one.

G5

F#5

E5

F#5

E5

w/Fill 2 (4th time only)

D

w/Fill 1 (1st & 3rd times)

B5

Bm7/11 (end Rhy. Fig. 3)

Play 4 times

sl.

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

P.M.

Fill 2

sl.

sl.

sl.

sl.

sl.

Fill 1

Harm.---, Harm.-----, Harm.-----, Harm.-----

(8va)

Harm.---, Harm.-----, Harm.-----, Harm.-----

w/Rhy. Fig. 3 (4 times)

Guitar notation for the first system. Treble clef, key signature of two sharps. Chords: E5, G5 F#5, E5 F#5, E5 D, B5, Bm7/11. Fingerings: 12, 14, 12, (12), 14, 18, 17, 19, 16, 17, 19, 19, 10, 17. Effects: sl., Harm. (1/2), Full. Gtr. II.

Guitar notation for the second system. Treble clef. Chords: E5, G5 F#5, E5 F#5, E5 D, B5, Bm7/11. Fingerings: 16, 17, 16, 14, 12, 13, (13), 11, 9, (9), 7, 7, 6, (6), 16, (6). Effects: sl., 8va, loco, Harm. (1/2), Full, P, semi-harm., sl., P.M., 1/2, semi-harm., sl.

Guitar notation for the third system. Treble clef. Chords: E5, G5 F#5, E5 F#5, E5 D, B5, Bm7/11. Fingerings: 12, 14, 12, (12), 17, 19, 19, 21, 21, 19, 22. Effects: 8va, Harm. (1/2), Full, Full, Full, 1/2.

Guitar notation for the fourth system. Treble clef. Chords: E5, G5 F#5, E5 F#5, E5 D, B5, Bm7/11. Fingerings: 10, 21, 21, 0, 12, 7, 7, 0, 7, 5, 5, 5. Effects: 8va, semi-harm., Harm. (8va), loco, Harm. (8va).

w/Rhy. Fig. 4

Rhythmic notation for Riff A. Chords: B5, E5, D5, E5. Treble clef. Fingerings: 10, 12, 10, 7, 11, 9, 11, 7, 12, 10, 11, 7, 12, 14, 14, 11, 14, 14, 11, 12, 14, 11, 12, 14, 11, 12, 14, 11, 12, 14. Effects: H (hand) marks above and below notes.

\*Damp strings with R.H. behind L.H. to avoid notes ringing over each other.

Rhythmic notation for Rhy. Fig. 4. Chords: B5, E5, D5, E5. Treble clef. Fingerings: 4, 4, 2, 9, 9, 7, 0, 0, 0, 7, 7, 5, 9, 9, 7, 0, 0, 0. Effects: P.M. (pick mute), let ring.

w/Rhy. Fig. 3 (6 times)

E5 Harm. (15ma)

G5 F#5 E5 F#5 E5 D Harm. (8va)

Harm. 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B5 Bm7/11 E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

sl. sl. sl. Full Full

A.H. (8va) trem. bar

7 7 N N 12 12 12 12 12 12 12 12 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 (2) 2

A.H. pitch: C#

E5 8va G5 F#5 E5 F#5 E5 D B5 Bm7/11

sl. steady gliss. 1/2 Full

12 14 12 (12) 14 10 17 19 16 17 19 19 16 17 16

E5 8va G5 F#5 E5 F#5 E5 D B5 Bm7/11

1/2 semi-harm. semi-harm. sl. Harm. (8va) Full

16 16 16 17 16 (16) 17 16 17 12 12 7 7 7 7 7 5 5 N

E5 8va G5 F#5 E5 F#5 E5 D B5 Bm7/11

P.M. 1/2 Full 1/2 Full

0 12 14 12 (12) 17 (17) 21 19 17 19 19 17

E5 8va

G5 F#5 E5 F#5 E5

loco

H P P

3

3

3

sl.

D B5 Bm7/11

H P P

3

3

3

sl.

1/2

vib. w/bar

sl.

w/Rhy. Fig. 4 & Riff A

B5 E5 D5 E5

w/Rhy. Fig. 4 & Riff A (both 2 times)

B5 E5

8va

P P

D5 E5

8va

P P

B5 E5

8va

P P

D5 8va----- E5 To Coda

D5 E5 B5 w/Rhy. Fig. 5 (4 times) Bm D5 E5 B5

Bm D5 E5 B5 Bm D5 E5 B5

D5 E5 B5 w/Rhy. Fig. 6 (3 1/2 times) D5 E5 B5

8va----- (15ma) Full

trem. bar \* 1/2/Full

sl. A.H. Full

sl. loco

\*Pull bar up 1/2 for G# (① 16fr.), E (② 17fr.) will rise a whole step on most grts.

Rhy. Fig. 5

Bm D5 E5 B5

Rhy. Fig. 6

D5 E5 B5



D5 E5 B5

semi-harm.----- P.M.-----

D5 E5 B5

P P H P \*TP T P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P

A5 B5<sup>IX</sup> B <sup>⑥7fr.</sup> B<sup>b</sup>5 C5<sup>VIII</sup> G5

8va----- P.M.-----

\*Tap & slide w/edge of pick throughout next 4 1/2 bars except where noted.

w/Rhy. Fig. 7 (3 1/2 times)

Tsl. P P P Tsl. P P P \*sl. Tsl. P P Tsl. P P Tsl. P P Tsl. P P Tsl. P P Tsl. P P Tsl. P P

\*L.H. slide

B<sup>b</sup>5 C5 G5

sl. sl. Full 1/2 loco sl. B<sup>b</sup>5 C5 G5

Rhy. Fig. 7

B<sup>b</sup>5 C5 G5

P.M.----- P.M.----- P.M.----- sl.

Bb5 C5 G5 Full

F5 G5<sup>v</sup> G <sup>3fr.</sup> D5 E5 D5 B5<sup>vii</sup> w/Rhy. Fig. 6 (3½ times) D5 E5 B5

D5 E5 B5 8va-1½ hand slide 1½

8va-1 loco B5<sup>vii</sup> w/Rhy. Fig. 2 (3 times) N.C.

trem. bar vib. w/bar vib. w/bar

\*Point bar backwards and bounce hand to produce each note.

B5 C5 B5  
 8va-  
 w/Rhy. Fig. 1  
 N.C.  
 sl.  
 \*1  
 trem. bar  
 vib. w/bar \* 1  
 w/echo repeats  
 16 19 19 (19) (19) (19)  
 \*Pull up on bar.

(Gtr. I out)  
 slack  
 loco  
 trem. bar  
 slack  
 w/Rhy. Fig. 3 (4 times)  
 E5  
 8va-  
 1/2  
 1/2  
 12 14 12

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5  
 8va-  
 Full  
 Full  
 Full  
 Full  
 1/2  
 Full  
 Full  
 Full  
 Full  
 1/2  
 sl.  
 sl.  
 (12) 14 18 17 19 16 17 19 19 19 16 17 16 17 16 16 (16)

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5  
 Harm.  
 loco  
 (8va)  
 (15ma)  
 8va-  
 1/2  
 Harm.  
 12 12 12 7 7 7 12 5 5 7 7 3 3 4 3 2 0  
 sl.  
 sl.  
 hand slide  
 1/2  
 12 14 12

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5  
 8va-  
 Full  
 Full  
 Full  
 Full  
 1/2  
 Full  
 Full  
 Full  
 Full  
 1/2  
 (12) 17 (17) 19 21 21 10 22 19 20 20 (20)

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11

*loco* H P P H P P H P P H P P H P P H P P H P P 1/2 1/2

D.S. al Coda

vib. w/bar

w/Riff A (2 times) Coda Rhy. Fig. 8

B5 A/C# E (open) E5 (type 2) D A5 (type 2) E (open) E5 (type 2)

1 1/2 P.M.----- 1 P.M.----- 1

trem. bar 1 1/2

(end Rhy. Fig. 8)

w/Rhy. Fig. 8

B5 A/C# E (open) E5 (type 2) D A5 (type 2)

H H H P sl. H P P 1/2

E (open) E5 (type 2) G5 F#5 E D5 C#5 B5 G5 F#5 E

Gtrs. I & II sl. P.M. sl. sl. sl.

1.2.

3. G5 F#5 E5 Gtr. I (Gtr. I cont. in slashes) Gtr. II

P.M.----- 1 pick slide sl. P

# CAN'T SLOW DOWN

Words and Music by Joe Satriani

F#5 
 B5 
 E5 
 D5 
 A5 
 E5 (type 2) 
 A5 (type 2)

Moderate Rock ♩ = 138  
Double time feel

\*Intro **N.C.** *mf* *\*\* sl. sl.* *sl.* *Fdbk.* *w/Fill 1* *slack*  
*\*\* sl. sl.* *Fdbk.* *vib. w/bar* *trem. bar* *slack*

\*Tone of intro produced by Joe's delay settings and its overtones. Fdbk. pitch: G  
\*\*Slides produced by starting tape reel after note was struck.

**N.C.** *f* *Rhy. Fig 1* *A5*

**N.C.** *P P H P P* *A5* **N.C.** *Harm.*

*A5* *(end Rhy. Fig. 1)* **N.C.** *Riff A* *A5* *Riff B* *A5*

**Fill 1** *steady gliss.* *pick slide* *sl.*

1st, 3rd Verses  
Asus4 A

w/Rhy. Fig. 2(7 times)  
Asus4 A

1. On the\_ high - way \_\_\_\_\_ to your\_ house. \_\_\_\_\_ 1

3. See additional lyrics

Rhy. Fig. 2

(end Rhy. Fig. 2)

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

Asus4 A

see the sign - post. \_\_\_\_\_ I check it\_ out. \_\_\_\_\_ I

Asus4 A

can't slow\_ down\_ now \_\_\_\_\_ to where you\_ are. \_\_\_\_\_ I

Asus4 A

feel like\_ I'm fly - ing \_\_\_\_\_ here in my\_ car. \_\_\_\_\_

Chorus  
N.C.(G5) (F#5) (E5) (F#5) A5

I just can't slow down, \_\_\_\_\_

Rhy. Fig. 3

(end Rhy. Fig. 3)

P.M.-----

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

sl.

w/Rhy. Fig. 3  
N.C.(G5) (F#5) (E5) (F#5) A5

driv - in' to the sound. \_\_\_\_\_

Fill 2  
Harm.-----

Harm.-----

12 12 12 7 7 7 5 5 5 4 4 4 2 6

sl.

Substitute Fill 2 (1st time only)  
2nd time to Coda I;  
3rd time to Coda II

w/Rhy. Fig. 1  
N.C.

A5 N.C. A5

N.C.

A5 w/Riff B N.C. A5

2nd Verse  
w/Rhy. Fig. 2(4 times)  
Asus4 A

Asus4 A

2. Tear the walls... down. Tear them... down.

Asus4 A

Asus4 A

Feel the pow - er. It's all a - round.

D.S. al Coda I

Coda I

w/Rhy. Fig. 3  
N.C.(G5) (F#5) (E5) (F#5) A5

Ne - ver touch the ground...

w/Rhy. Fig. 3 (1st 2 bars only)  
N.C.(G5) (F#5) (E5) (F#5)

I just can't slow

A5

Guitar solo  
N.C.(F#5) (A5)

down...

Gtr. II

pick slide

8va-

P P P P P P P P

6 6 6 6

16 17 16 14 14 16 17 16 14 14 16 17 16 14 14 16 17 16 14 14

Gtr. I

Rhy. Fig. 4

(F#5)

(E5) (F#5)

(A5)

8va-----

Musical notation for the first system, including a treble clef staff with notes and a guitar staff with fret numbers. Fingerings are indicated by numbers 1-4. Dynamics include 'P' and 'H'. A dotted line indicates an octave shift.

Musical notation for the second system, including a treble clef staff with notes and a guitar staff with fret numbers. Dynamics include 'P' and 'H'. Wavy lines indicate tremolos.

(F#5)

E5

8va----- *loco*

w/Rhy. Fig. 4 (2 times)  
N.C.(F#5)

(A5)

Musical notation for the third system, including a treble clef staff with notes and a guitar staff with fret numbers. Dynamics include 'H', 'P', 'sl.', and 'H'. Includes a triplet and an octave shift.

(end Rhy. Fig. 4)

Musical notation for the fourth system, including a treble clef staff with notes and a guitar staff with fret numbers. Includes a 'let ring' instruction.

(F#5)

(E5) (F#5)

(A5)

Musical notation for the fifth system, including a treble clef staff with notes and a guitar staff with fret numbers. Dynamics include 'H', 'P', 'sl.', and 'H'. Includes an octave shift.





© 2fr. open 2fr. open  
F# E F# E F#5

Full Full

B5

8va-----

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

E5

8va-----

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

D5 A5 E5 (type 2)

8va-----

Gtr. II A5 (type 2)

Gtr. I loco

vib. w/bar

sl. sl. sl. sl. sl.

P.M.-----

(Cont. in notation)

w/Rhy. Fig. 1 (Gtr. I) (last 3 bars only)  
(A5)  
Gtr. II

Musical notation for the first system. The top staff is a treble clef staff with a key signature of two sharps (F# and C#). It contains a melodic line with notes and rests, marked with 'P' (piano) and 'H P P' (half note piano, quarter note piano, quarter note piano). A slur covers the first five notes. The sixth note is marked 'sl.' (slide). The bottom staff is a guitar tablature with six lines. It shows fret numbers: 5 0 7 0, 5 7 5 0 0, 2, (2), (2), (2), (0). The notes are marked with 'P' and 'sl.'.

w/Riff A  
Fdbk.

w/Rhy. Fig. 1

Musical notation for the second system. The top staff is a treble clef staff with a key signature of two sharps. It shows a sustained note with a dotted line above it, labeled 'w/Riff A Fdbk.' and 'w/Rhy. Fig. 1'. The bottom staff is a guitar tablature with six lines, showing a sustained chord with fret numbers (2, 2, 0) on the first three strings. The text 'Fdbk.' is written above the tablature. Below the tablature, it says 'Fdbk. pitch: E'.

Fdbk.


Musical notation for the third system. The top staff is a treble clef staff with a key signature of two sharps. It shows a sustained note with a dotted line above it, labeled 'Fdbk.'. The bottom staff is a guitar tablature with six lines, showing a sustained chord with fret numbers (2, 2, 0) on the first three strings. The text 'Fdbk.' is written above the tablature. Below the tablature, it says 'Fdbk. pitch: G'.

w/Riff B

D.S. al Coda II  
5/8 5/8

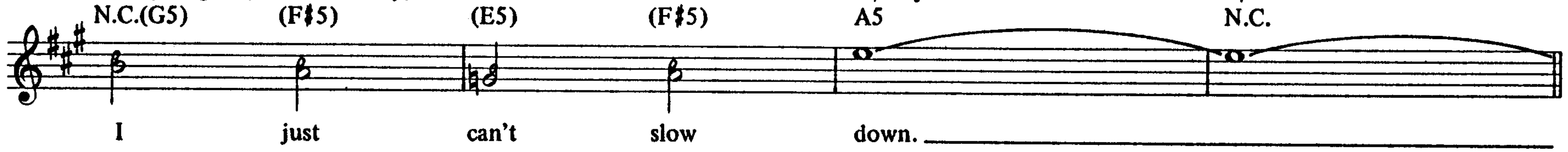
Musical notation for the fourth system. The top staff is a treble clef staff with a key signature of two sharps. It shows a tremolo bar effect with a dotted line above it, labeled 'w/Riff B' and '1 1/2'. The bottom staff is a guitar tablature with six lines, showing a sustained chord with fret numbers (2, 2, 0) on the first three strings. The text 'trem. bar' is written above the tablature. Below the tablature, it says '1 1/2'.

Coda II w/Rhy. Fig. 3  
N.C.(G5) (F#5) (E5) (F#5) A5



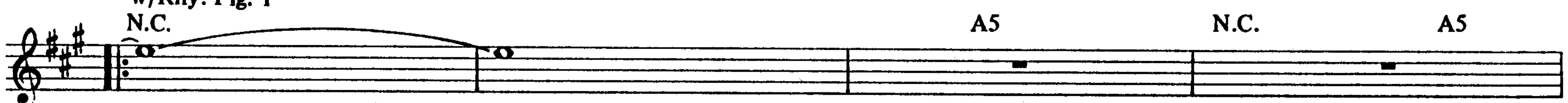
Nev - er touch the ground...

w/Rhy. Fig. 3 (1st 2 bars only)  
N.C.(G5) (F#5) (E5) (F#5) w/Rhy. Fill 1 A5 w/Fill 3 N.C.



I just can't slow down...

w/Rhy. Fig. 1  
N.C. A5 N.C. A5

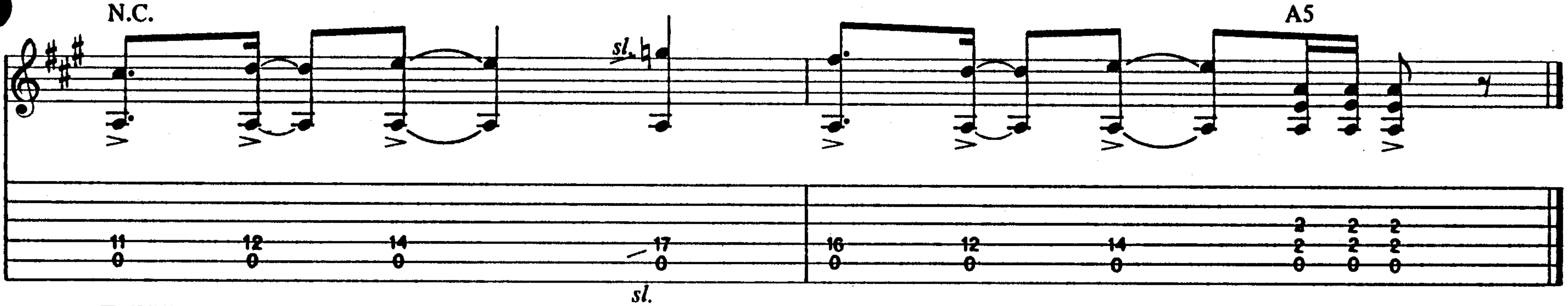


(Sing 1st time only)

N.C. A5 1st time w/Riff A  
N.C. A5 2nd time w/Rhy. Fill 2



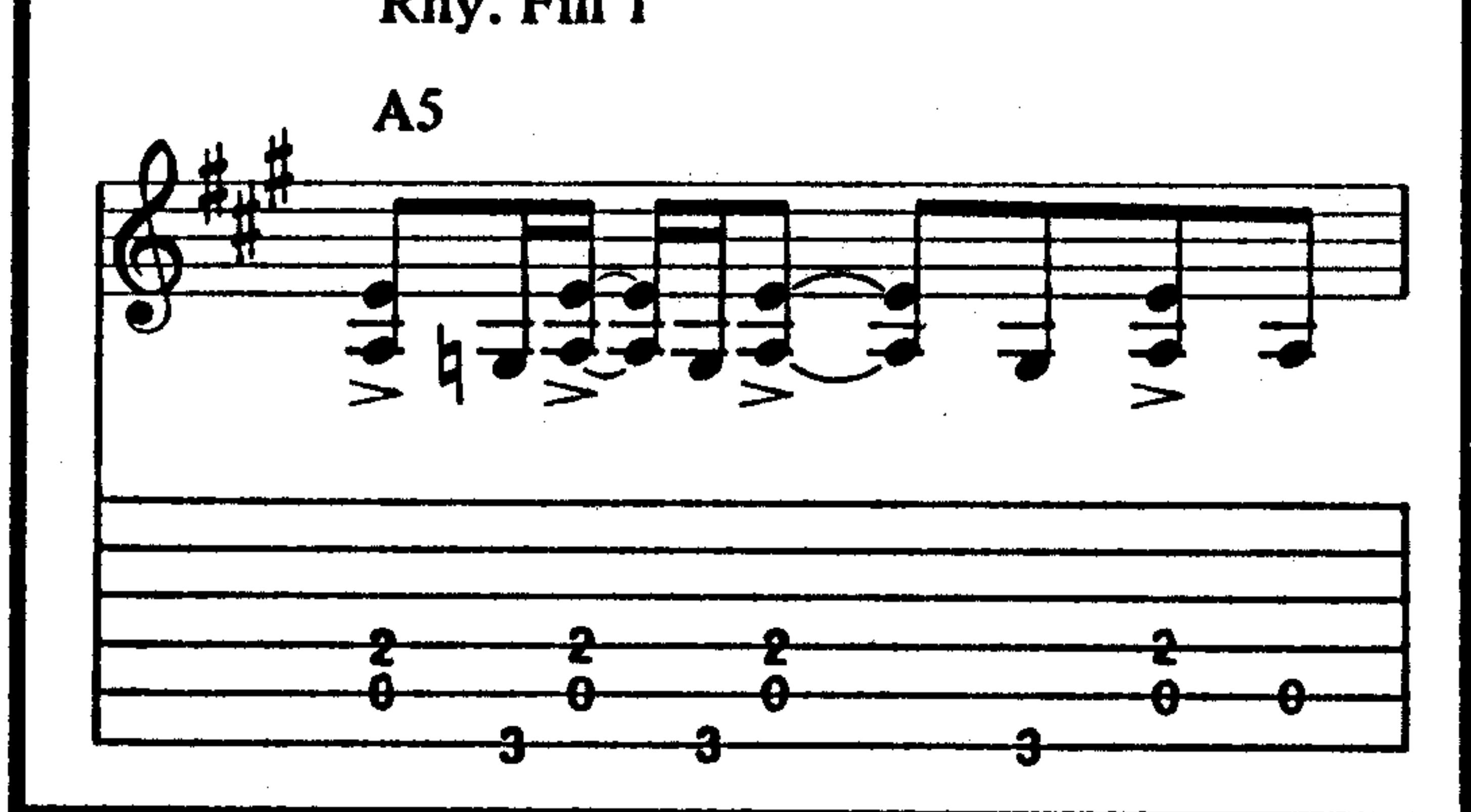
N.C. A5



11 12 14 17 16 12 14 2 2 2  
0 0 0 0 0 0 0 0 0 0

*sl.*


Rhy. Fill 1  
A5



2 2 2 2  
0 0 0 0 0

3 3 3

Fill 3  
Harm. *sl.*

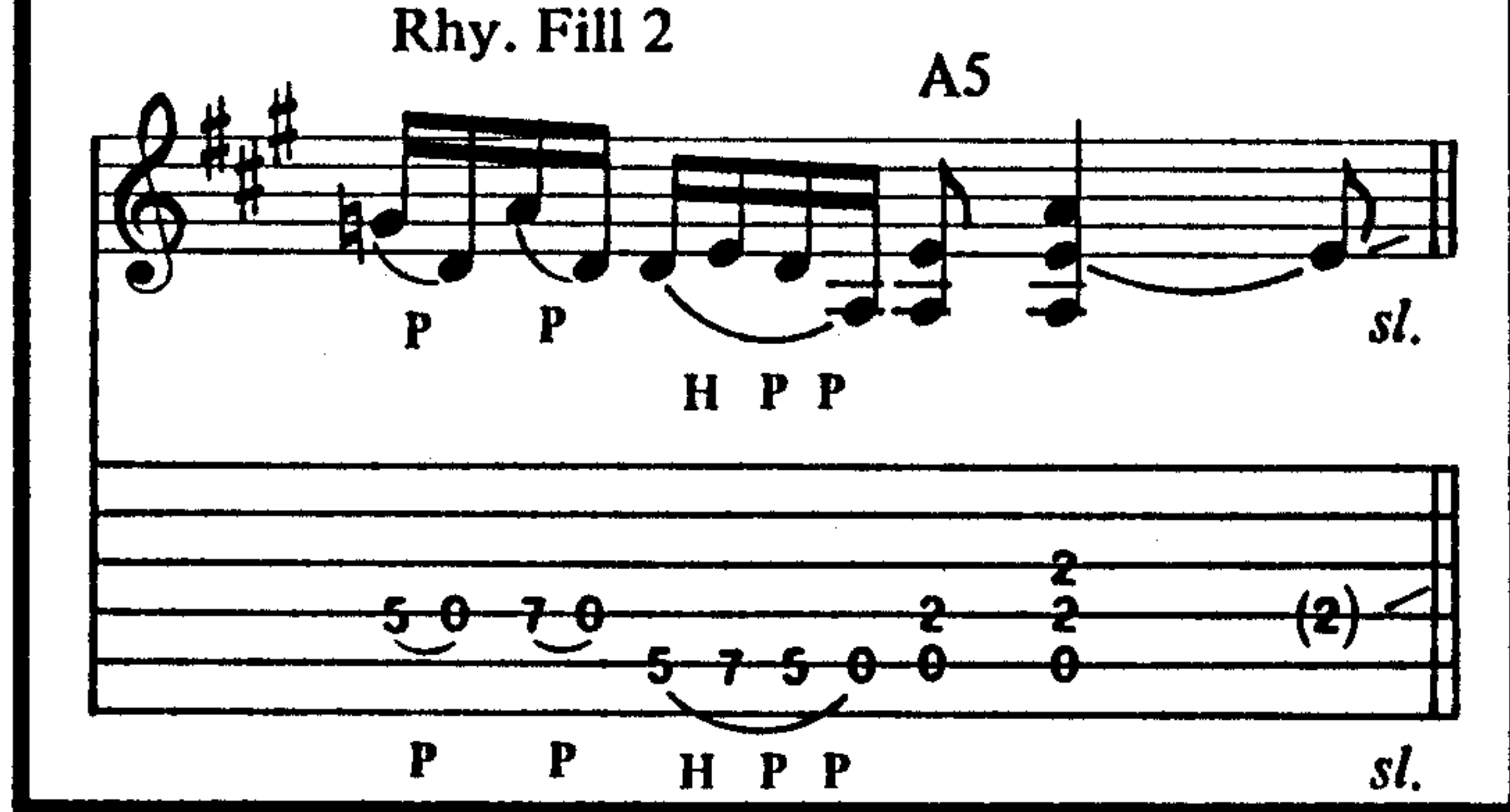


Harm. 1

12 12 12 9 9 9 7 7 5 5 4 4 2 4

*sl.*

Rhy. Fill 2  
A5



P P H P P *sl.*

5 0 7 0 2 2  
5 7 5 0 0 0 (2)

P P H P P *sl.*

Additional Lyrics

3. Something's burning deep inside.  
My blood's on fire, my eyes are wild.  
I'm in my own world, I'm inside out.  
Looking for something, tell me what it's all about. (To Chorus)

# HEADLESS

Music by Joe Satriani

Fast Shuffle ♩ = 288 (♩ = ♩)

Gtr. I Am Rhy. Fig. 1 (end Rhy. Fig. 1)

*mf* w/Delay effect

\*Ⓟ = L.H. tap.  
T = R.H. tap.

\*Gtr. w/Rhy. Fig. 1 (2 times)

Gtr. II Am

*mp*

\*Harmonica arr. for gtr.

Am (Gtr. II tacet) Rhy. Fig. 2 (end Rhy. Fig. 2) w/Rhy. Fig. 2 (2 times) Am Gtr. II

*f* trem. bar \*slack Harm. (8va) Full

\*Depress bar before striking note.

Gtr. II H

Gtr. I Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3  
Gtr. II

w/Rhy. Fig. 3  
Am

\*Depress bar before striking note.

Dm  
Gtr. II

Gtr. I Rhy. Fig. 4

Gtr. II w/Rhy. Fig. 4

A.H. (8va)

A.H. pitch: E

w/Riff A  
N.C.

Gtr. I

w/Rhy. Fig. 2 (8 times)

Am  
Gtr. II

\*Depress bar before striking note.

Riff A

Gtr. II Play 10 times

*rake*

*H*

*\*slack*  
Harm. (8va)

*trem. bar*  
*\*slack*  
Harm.

w/Rhy. Fig. 2 (1st bar only) (2 times)  
Am

w/Rhy. Fig. 2 (1st bar only) (7 times)  
Am

\*Depress bar before striking note.

*Play 3 times*

*rake*

*8va*

*(15(10))*

*(15(10))*

*(15(10))*

19 17 19 17 15 14 12 14 12 14

20 19 20 19 17 15 14 15 14 15

w/Rhy. Fig. 2 (1st bar only)  
Am

w/Rhy. Fig. 3  
Am

*Play 3 times*

*Full*

*Full*

*loco*

*(\*)*

*Full*

*Full*

15 14 15 14 15 (15)

9 (14) (9(14)) (9(14))

Free time  
N.C.

Gtr. II

*\*slack*  
Harm. (8va)

*trem. bar*  
*\*slack*  
Harm.

(9(14))

7

\*Depress bar before striking note.

Gtr. I

*T sl.*

*sl.*

*T sl.*

*sl.*

5 10 12 (12) 10 (10) (5)



# STRANGE

Words and Music by Joe Satriani

**Cm** 10fr. **Csus4** 10fr. **A** 9fr. **Asus4** 9fr. **Dm** 5fr. **Bb** 6fr. **G** 7fr.  
 xx 1342    xx 1344    xxx (1)32    xxx (1)34    xxx 321    xxx 211    xxx 132

Moderate Funk ♩ = 106  
 Triplet feel (♩ = ♩♩♩)

Intro N.C. Rhy. Fig. 1

*mf*

T 6 6 6 6 H 3 3 H 3 H 3  
 A 4 4 4 4 H 4 5 H 4 H 4  
 E

Rhy. Fig. 2

*mp*

T 10 10 H 10 10 H 10  
 A 10 12 H 10 12 H 12  
 B 10 10 H 10 10 H 10

w/Rhy. Fill 1 (end Rhy. Fig. 1)

T 6 6 6 6 H 3 3 H 3 H 3  
 A 4 4 4 4 H 4 5 H 4 H 4  
 E

(end Rhy. Fig. 2)

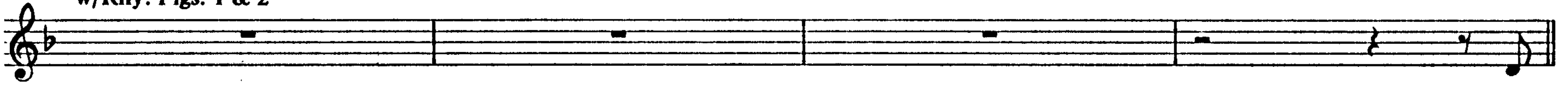
T 10 10 H 10 10 H 10  
 A 10 12 H 10 12 H 12  
 B 10 10 H 10 10 H 10

Rhy. Fill 1

P P P P

T 9 7 10 9 9 7 10 9 9 7 10 9 9 7 10 9 7 7 7  
 A 7 9 7 10 7 9 7 7 9 7 10 7 9 7 7 9 7 7 7  
 E 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

w/Rhy. Figs. 1 & 2



1. My

1st, 2nd Verses  
Gtrs. tacet  
N.C.



heart is pound - ing. My stom - ach's in - side out. I'm feel - ing kind - a shak - y. My  
2. See additional lyrics

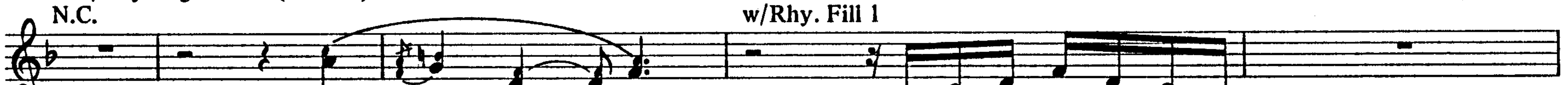


mind is full of doubt. All I ev - er think a - bout is fear - ing fear it - self. I



wish I could un - screw my head and put it on the shelf... You know, I'm feel - ing kind - a

Chorus  
w/Rhy. Figs. 1 & 2 (2 times)  
N.C.

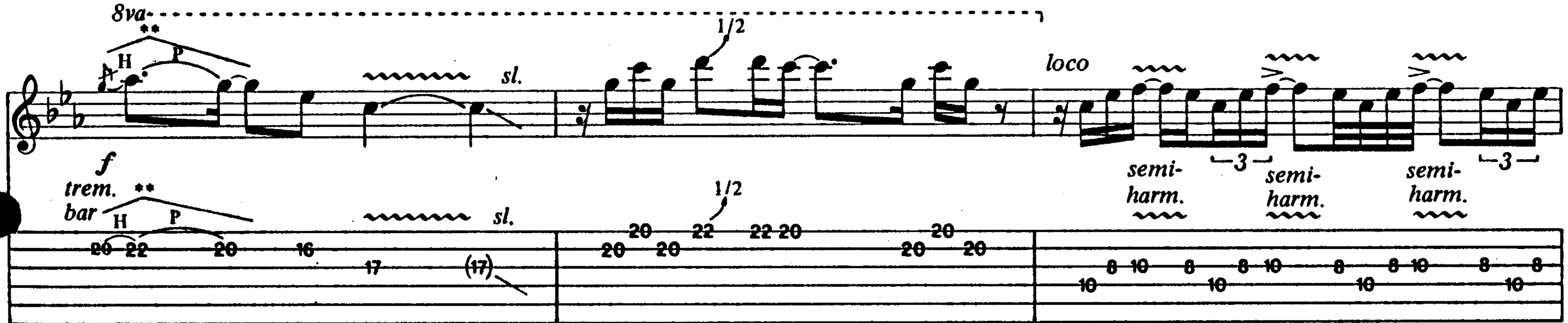


strange. \_\_\_\_\_ You know, I'm feel - ing kind - a

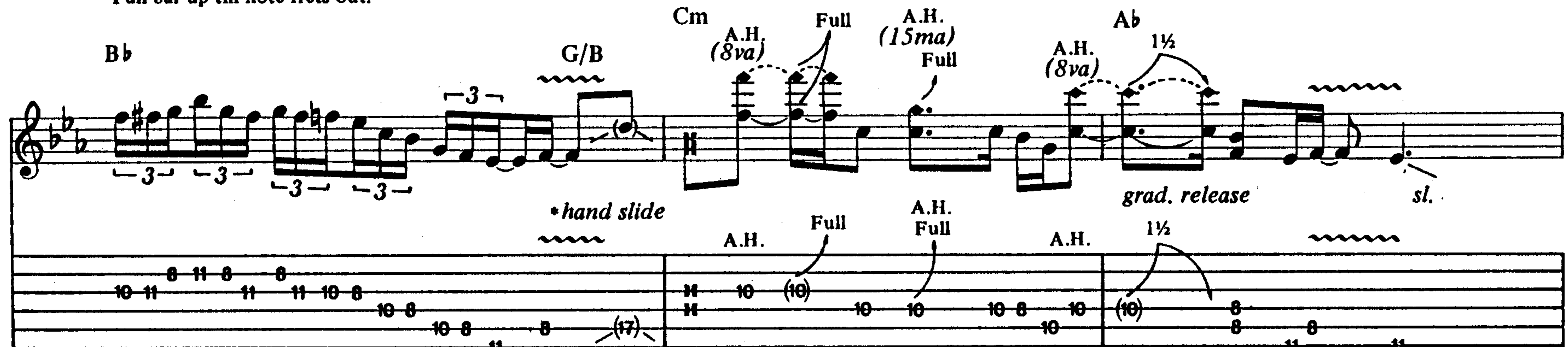
1. \_\_\_\_\_ 2. \_\_\_\_\_



Guitar solo \*Cm Ab F/A Strange!



\*Chords implied by bass and rhythm gtr. (not notated).  
\*\*Pull bar up till note frets out.



\*Do not pick.

A.H. pitch: G

sl.





A Asus4 N.C. A Asus4 (Rhy. gr. out)

5 5 6 6

H sl. H sl. H H sl. H sl. H H trem. bar sl. trem. bar

10 12 10 7 7 10 7 5 5 7 5 3 5 5 7 5 3 5 3 5 3

H sl. H sl. H H sl. H sl. H H sl.

\*1 2½

\*Pull bar up.

Guitar solo III  
N.C.(D Dorian)

rake

9 (9) 15 12 13 10 9 12 8 10 9 10 9 7 7 5 9 7 7 5 4 7 4 5 7 3 2 3 2 3

sl. P sl. P sl. sl. sl. sl. sl.

3

sl. sl. sl.

sl. trem. bar hand slide

2 3 2 (2) 2 3 5 2 3 5 3 2 5 2 3 5 3 2 3 5 7 5 3 7 5 3 5 7 9 5

sl. HH HHPP HHPP HHPP HHPP HHPP HH PP

3 5 7 4 5 7 5 4 9 7 5 3 3 5 7 3 3 5 7 4 5 7 5 4 5 7 9 7 5 9 7

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

10

8va

10 3 5 5

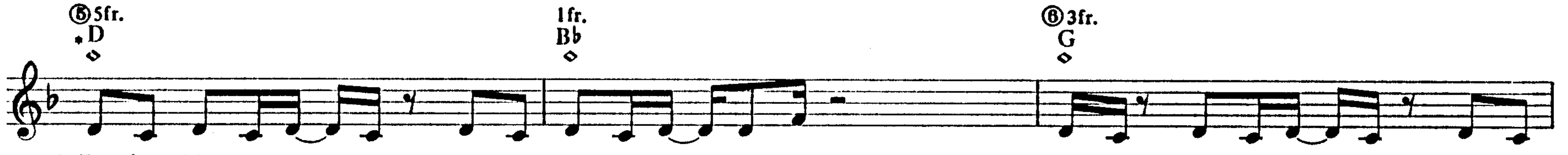
HHPP HHPP HH HHHP PH HHPP sl. HHPP H sl. \*T \*T

15 (13) 22 (20)

\*Tap w/edge of pick.

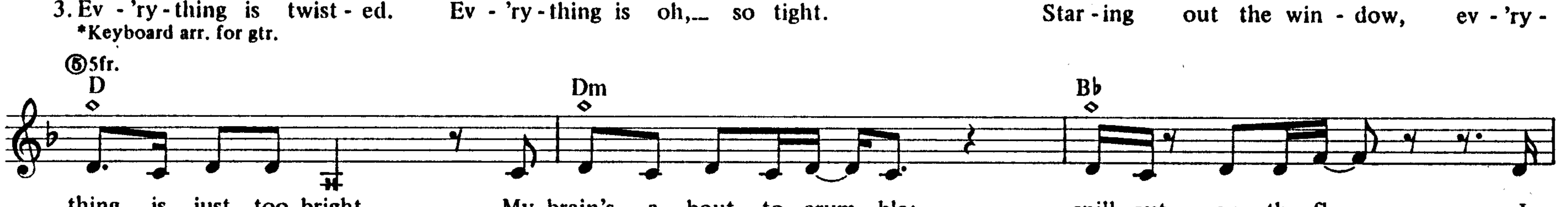
3rd Verse

⑤5fr. D                      1fr. Bb                      ⑥3fr. G



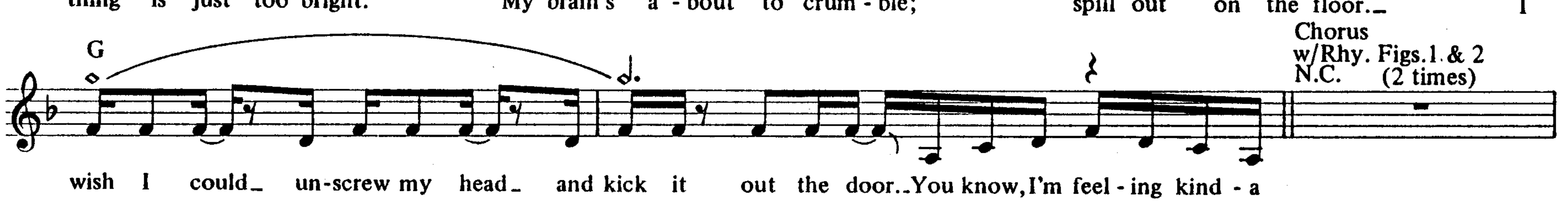
⑥5fr. D                      Dm                      Bb

thing is just too bright. My brain's a - bout to crum - ble; spill out on the floor. I

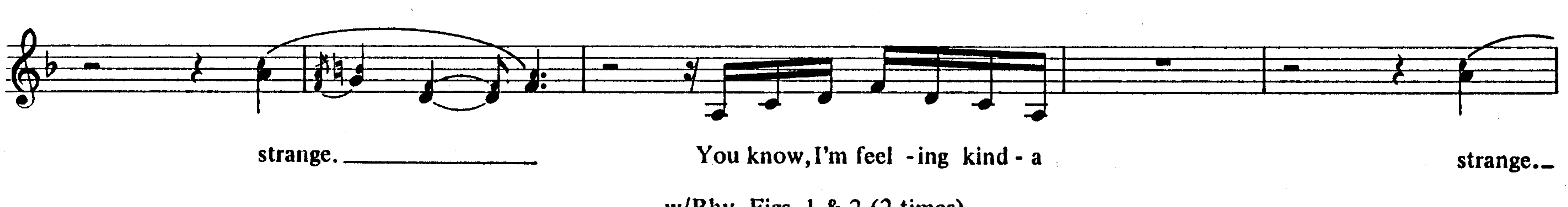


G

wish I could un-screw my head and kick it out the door. You know, I'm feel - ing kind - a

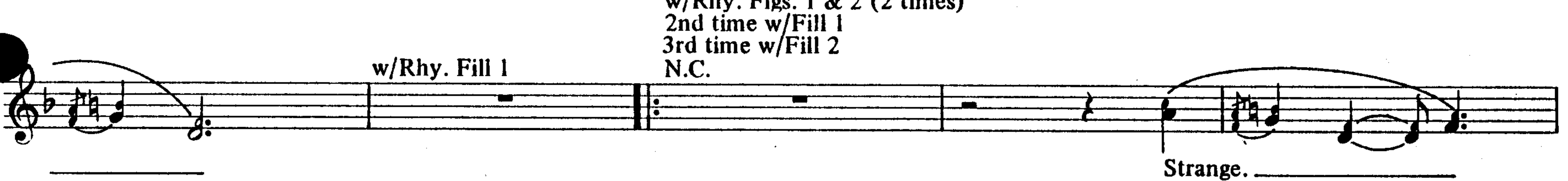


strange. You know, I'm feel - ing kind - a strange.



w/Rhy. Figs. 1 & 2 (2 times)  
2nd time w/Fill 1  
3rd time w/Fill 2  
N.C.

w/Rhy. Fill 1

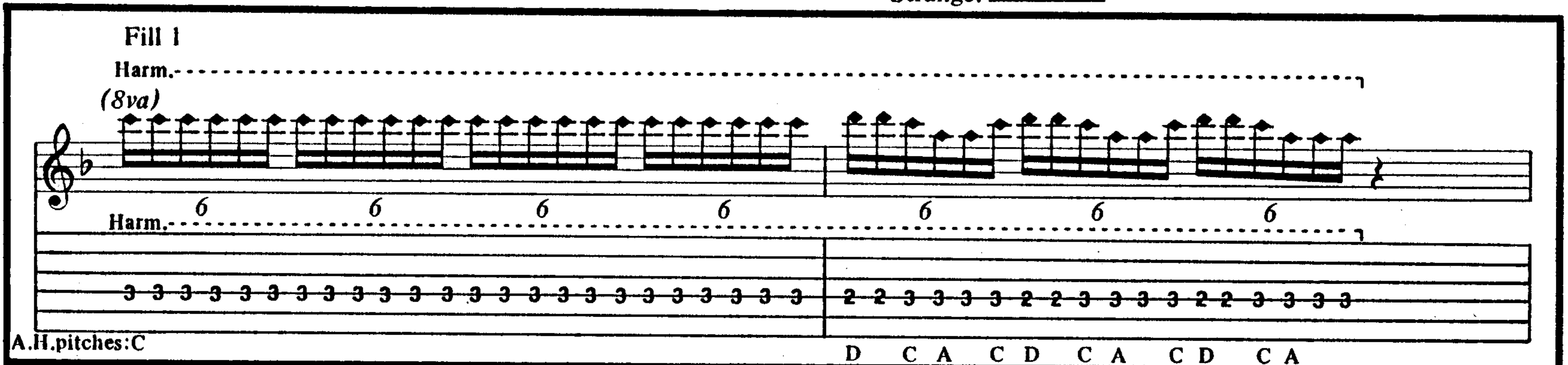


w/Rhy. Fill 1 (1st and 2nd times only)  
3rd time w/Rhy. Fill 2

Strange. Play 3 times



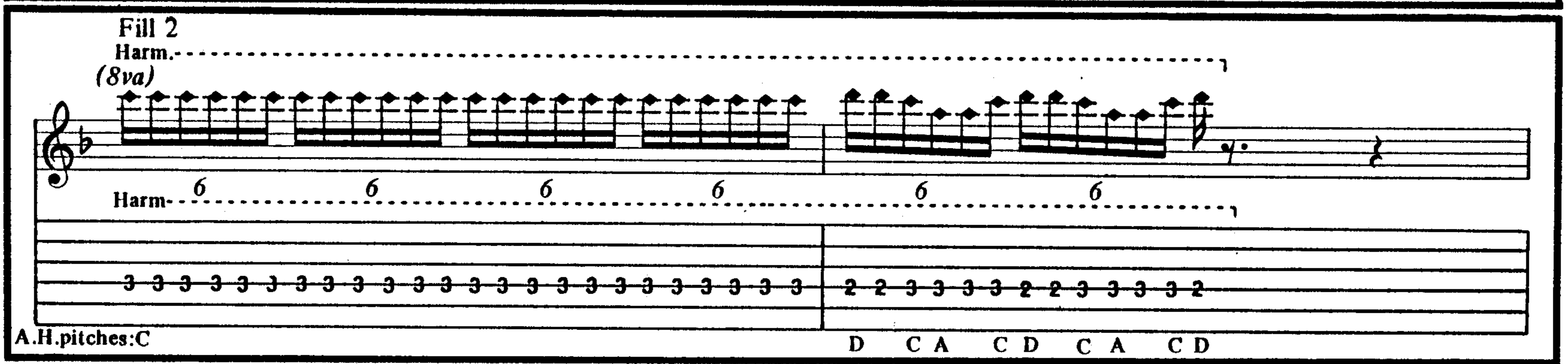
Fill 1  
Harm. (8va)



Harm. 6 6 6 6 6 6 6

A.H.pitches: C D C A C D C A C D C A

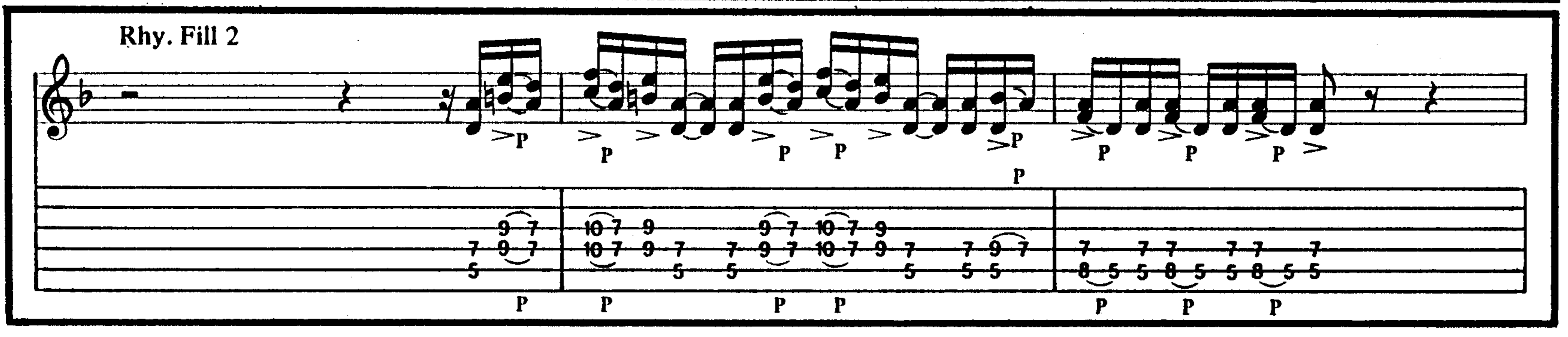
Fill 2  
Harm. (8va)



Harm. 6 6 6 6 6

A.H.pitches: C D C A C D C A C D

Rhy. Fill 2



Rhythmic notation: 7 9 7 10 7 9 7 9 7 10 7 9 7 7 9 7 7 7 7 7 7

Plectrum positions: P P P P P P P

Begin fade

w/Rhy. Figs. 1 & 2 (till fade)

N.C.

Strange. \_\_\_\_\_

rake

10 12 (12) (12)

H

*P sl.*  $\frac{1}{2}$

10 12 12 (12) 10 7 10 10 10 8 10  $\frac{1}{2}$  8 10 7 10 H 7 10

*P sl.*

Strange. \_\_\_\_\_

*sl.*

10 8 7 10 *sl.* (10)

Fade out

*Additional Lyrics*

2. Everything is twisted. Everything is oh, so tight.  
Don't know what I'm looking at; the lights are all too bright.  
My brain's about to crumble; spill out on the floor.  
Steep 'em up, throw 'em away. Don't want 'em anymore. (To Chorus)

# I BELIEVE

Words and Music by Joe Satriani

**G** **D** **Dsus4** **Cadd9** **Em7** **Csus2**

Moderately slow Rock ♩ = 94

**Gtr.I**  
**Em** **C** **Dadd4**

(Drums)

vol. off *p*

**T**  
**A**  
**B**

**Rhy. Fig. 1 (Gtr.II)**

*mp*

**T**  
**A**  
**B**

\*Use slight P.M. the next 8 bars and for all repetitions of Rhy. Fig. 1

**C** **Dadd4** **Em**

vol. off *p* vol. off *p*

**T**  
**A**  
**B**

(end Rhy. Fig. 1)

**T**  
**A**  
**B**



C Dadd4 C Dadd4 Em (Gtr.I out)

vol. off p vol. off pp p vol. off p vol. off

(Cont. in slashes)

sl. sl. H sl. sl. H

..... let ring - + P.M. .... P.M. - + let ring - ..... let ring - - + P.M. .... P.M.

sl. sl. H sl. sl. H

1st Verse

Ⓟ open

Gtr.II E (Gtr.II out) N.C.

dim.

I've been out walk - ing\_ for hours. \_ I've got some-thing on my\_ mind.\_

How did we get \_ here? Where are we go - ing?\_ And why is life so hard?

w/Rhy. Fig. 1

Em C Dadd4 C Dadd4 Em

P.M. P.M. .... H P sl. w/echo repeats P.M. - + H P P sl. \*P.M. ....

H P P sl. \*Slight P.M.

2nd, 3rd, 4th Verses

\*w/Rhy. Fig. 1

Em C Dadd4 C

2. I read the sto - ries, see the pho - to - graphs... World's\_ in a

3. 4. See additional lyrics

\*Gtr.II is tacet for 1st 4 bars of 4th verse.

w/Fill 2 (2nd time only)

Dadd4 Em w/Rhy. Fig. 1 (1st 2 bars only) C Dadd4 <sup>2nd time to Coda I</sup>  $\Phi$

cra - zy\_ space. I've got to hold \_\_\_ on to my \_\_\_ dreams.

C Dadd4 C w/Rhy. Fig. 2 (2½ times)

There's just no \_\_\_ oth - er place.

Gtr. I

vol. off  $\underline{\hspace{2cm}}$  *p*  $\underline{\hspace{2cm}}$  vol. off

15 (15)

Gtr. II Rhy. Fig. 2 (end Rhy. Fig. 2)

*sl.* let ring - - - - - *sl.* let ring - - - - -

*sl.* *sl.*

Dadd4 C Dadd4 C

There's just no \_\_\_ oth - er place.

2nd and 3rd times only - - - - -

vol. off  $\underline{\hspace{1cm}}$  *pp*  $\underline{\hspace{1cm}}$  vol. off  $\underline{\hspace{1cm}}$  *p*  $\underline{\hspace{1cm}}$  vol. off  $\underline{\hspace{1cm}}$  *p*  $\underline{\hspace{1cm}}$  vol. off  $\underline{\hspace{1cm}}$  *pp*  $\underline{\hspace{1cm}}$  vol. off  $\underline{\hspace{1cm}}$

15 13 12 14 (14)

\*Fill 2

Harm. - - - - - Harm. - - - - - (8va) Harm. - - - - -

let ring - - - - - let ring - - - - -

5 12 7 12

\* Fill 2 played by re-tuned Nashville gtr. (See Fill 1)

Chorus  
G D Dsus4

w/Rhy. Fill 1 Dadd4 \*Rhy. Fig.3

I be - lieve —

Riff A  
Harm. ....

Harm. ....

12

5(17)(17)(17)(17)(17)(17)(17)(17)(17)(17) 7(19)(19)(19)(19)(19)(19)(19)(19) 5(17)(17)(17) 4(16) 7(19)(19)(19)(19)(19)(19)(19)(19)

\*Rhy. Fig. 3 is doubled by "Nashville tuned" gtr. playing same chords and fingerings. "Nashville tuned" gtr. is tuned same as standard gtr. except 6 - 3 stgs. are tuned an octave higher than normal.

D Dsus4 Cadd9 G

we can change — an - y - thing. I be - lieve —

Harm. ....

Harm. ....

(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19) 5(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)(17) 7(19)(19)(19)(19)(19)(19)(19)(19) 4(16) 7(19)(19)(19)(19)(19)(19)(19)(19)

Em7 Csus2 D Dsus4 Cadd9 G (end Rhy. Fig. 3)

we can rise — a - bove — it. (end Riff A)

Harm. ....

Harm. ....

(19)(19)(19)(19) 5(17) 4(16) 7(19)(19)(19)(19) 5(17) 7(19) 4(16) 7(19) 5(17)

Rhy. Fill 1

C Dadd4

let ring — — — — — sl.

0 2 0 2 0 2 0 0

3 2 3 3/5 0

sl.

w/Rhy. Fig. 3 (1st 7 bars only)  
w/Riff A

G D Dsus4 D Dsus4 Cadd9 G

I be-lieve\_ there's a rea-son\_ for ev-'ry\_ thing.

Em7 Csus2 D Cadd9 G

I be-lieve\_ in\_ my dream.

2nd time to Coda II

(Gtr. II tacet)  
Gtr. I

pp f trem. bar 2 1/2 w/echo repeats p=f P.M. .... 4

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

H P P

w/Rhy. Fig. 1  
Em

A.H. C Dadd4

semi-harm. semi-harm. semi-harm. semi-harm. P.M. P.M. semi-harm. semi-harm.

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

w/Fill 1  
Dadd4

C Em D.S. al Coda I

sl. sl. sl. semi-harm. sl. sl. sl. sl.

7 9 9 (9) 7 7 9 7 7 9 7 7 10 7 6 7

sl. sl. sl. sl.

\*Fill 1

Harm. .... (8va)

Harm. ....

7 7 7 (7) 7

\*Fill 1 played by re-tuned Nashville gtr.: ⑥ = E ⑤ = G ④ = D ③ = E ② = A ① = E

Coda I  
w/Rhy. Fig. 1 (last 2 bars only)

C    Dadd4    Em

to send these — thoughts a - way.

Gtr. I

8va -----  
\*T sl.

3

T sl.  
19-20-19

\*Tap w/edge of pick throughout, except where noted.

\*Guitar solo III  
w/Rhy. Fig. 1 (4 times)

Em 8va ----- C    Dadd4    1/loco

6

(19) 0 19 20 19 15 0 19 20 19 15 14 0 14 15 14 0 15 17 15 0 12 14 12 0 10 12 10 0 8 10 8 0 12 14 12 7 0 7 8 7 0 5 7 5 (5) 0 3 0 0 3

\*The harmonizer that Joe uses samples sections of his solo and plays them back backwards. The solo is arranged for standard guitar set-up.

C    Dadd4    9    Em    Full Full

semi- 3 3 3 6 3

P Tsl. P P Tsl. P Tsl. P P harm.    H P    H P P H P P    H P P H H P P H P P    H P P H H P    Full Full

(3) 0 7 8 7 3 0 7 8 7 0 8 10 8 5 0 7 8 7 9 8 10 8 0 12 10 0 3 5 3 0 3 5 3 0 5 3 0 3 5 3 0 3 5 3 0 2 5 7 7

A.H. (8va)    C    Dadd4    C

A.H.    sl. sl.    rake semi-harm.    semi-harm.

16 15 15 15 16 17 (17) 12 14 10 11 12 10 12 12 10 12 12 10 10

A.H. pitch: D    sl.    sl.

Dadd4    Em    C    Dadd4    sl. P

semi-harm. ----- 1    H    H    sl. P

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

12 (12) 10 12 7 9 7 9 7 9 9 9 7 9 9 7 9 11

C Dadd4 Em

5 3

C Dadd4

3

C

semi-harm. p

Dadd4 Em

w/echo repeats

⑤ 7fr. E. P.M.

\*slack

\*Depress bar before sounding note.

D.S. al Coda II

\*Guitar solo IV  
w/Rhy. Fig. 3 & Riff A

Coda II

\*Backwards gtr., as before.

\*Bends refer to both gtrs.

w/Rhy. Fig. 3 + Riff A (Both 1st 7 bars only)

I be - lieve \_

we can change \_

an - y - thing.

I be - lieve \_

in \_ my dream.

*Additional Lyrics*

3. I've seen the shadows of the living.  
I've seen them turn and walk away.  
And I keep searching for the right words  
To send these thoughts away.

4. There's a picture I like to look at.  
A picture of a beautiful face.  
And I see something in her eyes.  
Sends me to a better place.  
Sends me to a better place. (To Chorus)

# ONE BIG RUSH

Music by Joe Satriani

Fast Rock ♩=172

Intro (Drums) 2

Gtr. I *steady gliss.* *f* *pick slide* *sl.*

Gtr. II *steady gliss.* *f* *pick slide* *sl. steady gliss.*

\*Em D/E Em D A5 Bm7 Em

\*\* Rhy. Fig. 1 (Both gtrs.)

P.M. P.M. P.M. *sl.*

\*Chord names implied by bass and gtrs.

\*\*Two gtrs. arr. for one.

D/E Em D A5 Bm7 (end Rhy. Fig. 1) Em

\*semi-harm. P.M.

D/E Em D A5 Bm7 Em

P.M. P.M. P.M. P.M. P.M. ....

\*Rake chord for semi-harm.



D/E Em D A5 Bm7 A.H. (8va) Em

semi-harm. P.M. A.H.

w/Rhy. Fig. 1 D/E Em D A5 Bm7 Em

\*w/Wah & slap-back delay

Full Full P Full Full grad. bend Full

A.H. pitch: F#

\*Wah on as filter.

D/E Em D A5 Bm7 Em

1/2 3 1/2

sl. sl.

w/Rhy. Fig. 1 (1st 7 bars only) D/E Em D A5 A.H. (8va) Full 1 1/2 Bm7 Em

slow bend Full Full A.H. Full 1 1/2

A.H. pitch: E

D/E Em D Full A5 1 1/2 w/Rhy. Fill 1 Bm7 Em

3/4 3/4 Full 1 1/2 sl.

Rhy. Fill 1 Bm7

P.M. sl.

8va----- Em C5 E5 Em C5

Full Full 2 3

\*Adjacent stg. noise.

Rhy. Fig. 2

P.M.----- P.M.----- P.M.----- P.M.-----

8va----- C E5 Em D5 D B5

Full Full Full Full sl. sl.

(end Rhy. Fig. 2)

P.M.----- P.M. P.M.----- P.M. P.M.-----

sl. sl.

w/Rhy. Fig. 2 (1st 6 bars only)

8va----- C5 Em C5 E5 Em C5

sl. Full Full Full grad. release 2 sl.

8va-..... C      E5    Em                  D5                  D                  B5

Full

Full

sl.

Full

P.M.---+    P.M.---+    P.M.---+

(7)  
7 7 7  
5 5 5 7 5 5

(7) 7 (7) 7 4

5 5 0 5 7 0 2

8va-..... Full

Full

N.C. loco

1

slack

sl. trem. bar \*2

grad. release

1

slack

Full

Full

21 17 22 (22) (22)

6 0 1

slack

sl. \*Pull bar up.

P.M.

pick slides

trem. bar

slack

slack

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

0 0

Guitar solo

Em

8va-..... G5                  C5

Full

Full

Full 1/2

Full

3

P

3

P H P

Full

Full

Full 1/2

Full

3

P

3

P H P

Full

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

Rhy. Fig. 3

P.M.

P.M.-----+    P.M.-----+    P.M.-----+    P.M.-----+

6 7 6 5 5 5 5 3 (5) 5 5 5 5 9 9 9 5 9 9

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

D5 Em 8va- G5 C5

loco P 1/2 Full \*1/2 Full \*1/2 Full \*1/2 Full \*1/2 1/2 1/2

P sl. Full \*1/2 Full \*1/2 Full \*1/2 Full \*1/2 1/2 1/2 3

P sl. \*Release 1/2 step only.

P.M. .... P.M. P.M. ....

5 7 8 7 8 5 5 5 5 5 5

3 3 5 7 9 7 9 5 5 5 5 3

w/Rhy. Fig. 3

8va- A5 Em

1/2 P H 1/2 1/2 rake H 1/2 P P

1/2 P H 1/2 1/2 (17) (17) 15 17 17 17 (17) 22 (22) 10 22 (22) 19 22 10 22

(end Rhy. Fig. 3) 1/4

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

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

3 3 3 3 3 3 0 0 0 0 0 0

G5 8va- Full C5

Full Full H P sl. 3 5 6 6 6

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

(22) 22 10 (19) 20 19 17 17 19 19 20 19 17 19 17 15 15 15 17 17 19 17 15 15 17 15 14 14 (16)

8va- D5 Em

6 6 6 6 H P sl. P sl. H P sl. H P sl. H H P

6 6 6 6 H P sl. P sl. H P sl. H P sl. 6 H H P

15 15 15 17 15 14 14 15 15 17 15 14 15 15 15 17 15 14 17 19 17 15 15 15 17 14 14 15 14 12 14 12 10 10 12 10 8 8 10 8 7 7 7 8 10

G5 C5

8va P P 6 H H P P loco P sl. P P P P > P H P H H sl. P P sl. H H P P 5 3 w/Rhy. Fill. 2 Full

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

8 7 0 7 8 10 8 7 0 P sl. P P P P P H P H H sl. P P sl. H H P P 6 6 5 5 P P H H P P 5 3

7 5 4 7 4 5 4 5 7 9 7 5 4 5 7 5 4 7 5 4 5 7 5 4 (7) 5 (5) (5) (5)

F5 A5 C5 P P H H P P

(Two gtrs.) trem. bar (Both gtrs.) vib. w/bar vib. w/bar

14 7 12 4 13 5 15 7 14 7 15 8 15 8 (15) (8)

\*Depress bar before striking note.

\*\*For next 11 bars, vib. refers to both gtrs.

P.M.----- P.M. sl. P.M.----- P.M. P.M. P.M.----- P.M.----- P.M.

3 7 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

8va sl. loco F5 A5 8va

vib. w/bar

(15) (8) 12 4 13 5 13 7 15 5 12 4 13 5 13 7 15 5

P.M.----- P.M.----- P.M. P.M.----- P.M.

5 5 5 5 5 5 5 5 3 1 1 1 1 1 5 7 7 5 5 5 5 5 5 5 7 0

1 1

Rhy. Fill 2 C5

P.M.----- P.M. sl.

5 5 5 5 (5) 5 3 3 5 3

sl.

C5 8va- G5 C5 D5 B5 8va-

Full Full loco Full Full Full Full Full Full Full Full

vib. w/bar

P.M. sl. P.M. P.M. P.M. sl.

sl. (One gtr.) N.C. Harm. (15ma) 1½ 3½

grad. release Full pick slide sl. trem. bar Harm. 1½ 3½

A.H. (8va) sl.

P.M. A.H. sl.

w/Rhy. Fig. 1 Em D Full Em D Full Full A5 Full Bm7 Em

Full Full P Full Full Full Full Full Full Full Full

D/E Em D A5 Bm7 Em

3/4 3/4 sl. sl. sl. sl.

w/Rhy. Fig. 1 (1st 7 bars only)

Full D/E Em D A5 Bm7 Em

3/4 D/E Em D A5 1 1/2 w/Rhy. Fill 3 Bm7 C5

w/Rhy. Fig. 2 (3 times)

8va- Em C5 E5 Em sl. C5

8va- C E5 Em D5 D B5

8va- C5 Em C5 E5 Em C5

Rhy. Fill 3 Bm7 C5

8va----- C E5 Em D5 D B5

C5 8va----- Em C5 Substitute Rhy. Fill 4 B5 C5

Resume Rhy. Fig. 2 C E5 Em D5

w/Rhy. Fig. 3 (1st 6 bars only) Em C5 8va-----

8va----- E5 B5 C5 Resume Rhy. Fig. 3 C E5 Em D5

Rhy. Fill 4 E5 B5 C5



8va----- D B5

Full Full \*1/2 1/2 Full rake Full

sl. Full Full Full Full Full

Full Full \*1/2 1/2 Full rake Full

sl. \*Release 1/2 step only.

P.M.---- P.M.--- P.M. sl. P.M.----- P.M. P.M.

7 7 7 8 7 7 5 5 5 5 5 5 9 7 5 0 2 4 4 4 2 2 4 2 4 4 2 4 4 2 2 2

sl. (Two gtrs.) w/Riff A N.C.

8va----- B5 Bsus4 B5

grad. release 1/2 Full sl. sl.

(21) (21) 21 21 (21) (21) sl. sl.

17 20 17

14 12 14

\*For next 4 bars, vib. refers to both gtrs.

5 5 4 4 4 2 4 2 2 4 (4) (2) sl. (0) sl.

sl. sl.

(One gtr.) Em7

8va-----

Full Full Full Full Full Full

(17) 18 18 (18) (18) sl. Full Full (22) sl. (22) sl.

(14) 15 15 (15) (15) (15) (15) 22 22 (22) (22) sl.

sl.

\*D (2 15fr.) is sounded by catching 2nd strg. with 3rd strg. during vib. Do not pick this note.

Riff A Em7

sl.

0 3 5 (5) 6 (6) (6) 12 12 12 (12) sl.

# DAY AT THE BEACH

(New Rays from an Ancient Sun)

Music by Joe Satriani

Moderately ♩ = 116  
Freely

The first system of music is in 4/4 time and consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various tapping techniques indicated by circled 'T' symbols above the notes. The bottom staff is in bass clef with guitar tablature. The tablature shows fret numbers for the T (thumb and index), A (annular), and B (barre) techniques. Dynamics include *mp* and *\*sim.*

\* = Tap w/L.H.  
T = Tap w/R.H. thumb and index finger.

\*Use same tapping pattern throughout.

The second system continues the piece with two staves. The top staff has chords F#m, E, and D. The bottom staff shows guitar tablature with fret numbers. A *poco rit.* marking is present. The system concludes with a double bar line.

The third system features two staves with chords E, D, and E. The bottom staff contains guitar tablature. Dynamics include *rit. poco a poco* and *let ring - -*. The system ends with a fermata over the final note.

The fourth system consists of two staves with chords A, G, Em, and A. The top staff has *8va* markings. The bottom staff shows guitar tablature. A *loco* marking is present. The system ends with a double bar line.

The fifth system features two staves with chords G, Em, A, G, and Em. The top staff has *loco* markings and *8va* markings. The bottom staff shows guitar tablature. The system concludes with a double bar line.

Fmaj7  
8va-----

G6add4

loco

G

15 17 20 22 17 20 20 17 17 17 12 17 12 15 12 15 12 15  
10 15 10 17 10 20 10 22 10 17 10 20 10 20 10 17 10 17 10 17 12 17 12 17 12 16 12 16 12 16  
8 8 8 8 8 8 8 8 8 8 10 10 10 10 10

E6add4 E G6add4 G E6add4 E Eadd4

rit. poco a poco

let ring-- -

9 14 9 14 9 12 9 12 9 12 12 17 12 17 12 15 12 15 12 15 9 14 9 14 9 12 9 12 9  
9 14 9 14 9 13 9 13 9 13 12 17 12 17 12 16 12 16 12 16 9 14 9 14 9 13 9 13 9 14  
7 7 7 7 7 10 10 10 10 10 7 7 7 7 7

Faster ♩ = 138

A

F#m

14 14 10 14 10 10 10 10 14  
7 14 6 16 6 14 6 16 6 14 6 14 6 14 6 14 9 14 11 14 11 16 11 14 11 16 11 14  
6 7 16 7 14 7 16 7 16 7 14 7 14 7 14 9 14 9 16 14 16 9 9 9 9 9

E D E

10 14 10 10 10 14 9 7 14 7 14 7 12 7 14 14 14 12 12 12  
11 14 11 16 11 14 11 14 9 14 7 14 7 16 7 14 7 14 9 14 9 14 9 12 9 12 9 12  
9 9 16 9 14 7 14 5 5 5 5 5 7 7 7 7 7

D E F#m

12 14 14 16 16 16 17 17 17 17 14  
7 12 7 14 7 16 7 14 7 12 9 14 9 14 9 16 9 16 9 16 10 17 10 17 10 17 10 17 10 14  
7 7 16 5 5 5 7 7 7 7 7 9 9 9 9 9 11 11 11 11 11

B7/F# F#m Eadd4

rit.

let ring-- -

10 16 10 16 10 16 10 16 10 12 10 10 10 10 10 11 11 11 11 9  
11 16 11 16 11 16 11 16 11 12 11 14 11 14 11 16 11 16 11 16 11 16 11 16 11 16 11  
9 7

Tempo I

A G D A

6 14 6 16 6 14 6 16 6 14 4 14 4 16 11 14 11 14 11 14 6 14 6 16 6 14 6 16 6 14  
7 7 7 7 7 5 5 12 12 12 7 7 7 7 7  
5 5 5 5 5 3 3 10 10 10 5 5 5 5 5

G D A G D

4 14 4 16 11 14 11 14 11 14 6 14 6 16 6 14 6 16 6 14 4 14 4 16 11 14 11 14 11 14  
5 5 12 14 12 14 12 16 7 7 7 7 7 5 5 5 5 5 5 5 5 12 14 12 14 12 14  
3 3 10 10 10 5 5 5 5 5 3 3 10 10 10

Esus4

E G

9 14 9 14 9 14 9 14 9 14 9 13 9 13 9 13 9 13 9 13 4 14 4 14 4 14 4 14 4 14  
7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5  
3 3 3 3 3

A G A

6 14 6 14 6 14 6 14 6 14 4 16 4 16 4 16 4 16 4 16 6 14 6 14 6 14 6 14  
7 7 7 7 7 16 16 16 16 16 7 14 7 14 7 14 7 14  
5 5 5 5 5 3 3 3 3 3 5 5 5 5 5

G A

4 15 4 15 4 15 4 15 4 15 6 14 6 14 6 14 6 14 6 14  
5 5 5 5 5 7 7 7 7 7 7 14 7 14 7 14 7 14  
3 3 3 3 3 5 5 5 5 5

G A

4 16 4 16 4 16 4 16 4 16 6 14 6 14 6 14 6 14  
7 16 16 16 16 7 14 7 14 7 14 7 14  
3 3 3 3 3 5 5 5 5 5

# THE FEELING

Music by Joe Satriani

Banjo (w/gtr. neck) tuning:

- ⑥ = E   ③ = A
- ⑤ = B   ② = C♯
- ④ = E   ① = F♯

Freely

Intro

E5

let ring throughout  
mp

Moderately fast  $\text{♩} = 132$

E5

Musical notation system 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The system consists of a melodic line and a guitar accompaniment line. The melodic line features eighth-note patterns with accents and slurs, and includes a half-note (1/2) marking. The guitar accompaniment uses a mix of open strings and fretted notes, with fret numbers 0, 2, 3, 4, and 5 indicated. Performance markings include 'H' (harmonic), 'sl.' (slur), and 'P' (piano).

Musical notation system 2: Continuation of the melodic and guitar lines. The melodic line continues with eighth-note patterns and includes a half-note (1/2) marking. The guitar accompaniment features fret numbers 0, 2, 3, 4, and 5. Performance markings include 'H', 'sl.', and 'P'.

Musical notation system 3: Continuation of the melodic and guitar lines. The melodic line includes slurs and accents. The guitar accompaniment features fret numbers 0, 2, 3, 4, and 5. Performance markings include 'H', 'sl.', and 'P'.

Musical notation system 4: Continuation of the melodic and guitar lines. The melodic line includes slurs and accents. The guitar accompaniment features fret numbers 0, 2, 3, 4, and 5. Performance markings include 'H', 'sl.', and 'P'. The instruction *poco rit.* is written below the guitar line.

Musical notation system 5: Continuation of the melodic and guitar lines. The melodic line includes slurs and accents. The guitar accompaniment features fret numbers 0, 2, 3, 4, and 5. Performance markings include 'H', 'sl.', and 'P'. The instruction *rit. poco a poco* is written below the guitar line.

# BIG BAD MOON

Words and Music by Joe Satriani

Moderate Rock ♩ = 144

Intro  
Gtr. I  
N.C.

E5 E5(type 2) A5 C5 3fr. D5 5fr. Gsus2

*mf* (Clean tone w/delay) \*Gtr. II (distorted tone)

\*Kybd. arr. for gtr.

Triplet feel (♩ = ♩♩♩)

*f* *loco* *Gtrs. E5 I&II* *G5* *A5*

† Attack stgs w/edge of pick, starting above bridge pickup and moving down towards the nut. Pitches shown are arbitrary.

*E5* *G5* *A5* *E5* *Rhy. Fig. 1* *G5* *A5*

w/Rhy. Fig. 1  
*E5*

1st Verse  
w/Rhy. Fig. 2 (8 times)

*E5* *G5* *A5* *E5* *G5* *A5*

When the night falls, — the big moon's gon - na rise. —

*E5* *G5* *A5* *E5* *G5* *A5*

— (w/echo repeats)

You can look right up, see it in — the sky. —

Rhy. Fig. 2  
*E5* *G5* *A5*

E5                      G5 A5 E5                      G5 A5 E5

— (w/echo repeats)                      Makes me feel like I'm gon-na blow a fuse. — (w/echo repeats)

G5 A5 E5                      G5 A5 E5                      G5 A5

I start to shiv-er and shake with a strange kind of blues (w/echo repeats)

(Half time feel)

Chorus

E5

(Spoken) But I like it.

Gtr. I

pick slides-----4  
(w/Wah wah)

Gtr. II

trem. bar                      1/2 pick slides-----4

(Double-time feel)  
Guitar solo I  
w/Rhy. Fig. 1 (8 times)

E5                      G5 A5 E5                      G5 A5

8va-----                      loco

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

E5                      G5                      A5

reverse rake--4



E5 G5 A5 E5

A.H. (8va)

reverse rake

3 3 3 3

1 1/2 3 1 1/2

sl. sl.

A.H. (15ma) Full

G5 A5 E5 A.H. pitch: B

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

3 3 3 3 3 3 3 3

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

G5 A5

A.H. pitches: F# F#

E5 G5 A5

rake - - -

3 3 3 3 3 3 3 3 6 3 3

pick sl.

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

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

Full 1/2 Full 1/2 Full

G5 A5

P.M. Harm. 3 3 3 3

sl. pick sl.

Harm. 3 3 3 3

Full 1/2 Full 1/2 Full

(17 (20)) (17 (20)) (17 (20)) (17 (20)) (17 (20))

5 5 5 4 4 3 3 3 2.6 2.6 2.4

sl.

\*Trill performed by tapping w/edge of pick.

w/Rhy. Fig. 2 (2 times)

E5 G5 A5 G5 A5

Harm. (8va)

Fdbk. H

pick sl.

Harm. H

Fdbk. H

0 7 (7) (7) 8

2.4 (2.4) (2.4)

2nd Verse  
w/Rhy. Fig. 3 (8 times) & Fill 1  
E5

G5 A5 E5 G5 A5

see it now, the moon is high a - bove. (w/echo repeats) It's got a

E5 G5 A5 E5 G5 A5

hold on me, but I just can't get e - nough. (w/echo repeats)

E5 G5 A5 E5 G5 A5

Big, round, black and white, I feel the pull, I see the light.

E5 G5 A5 E5 G5 A5

Big bad moon's look - ing down on me to - night. (w/echo repeats)

Chorus  
E5 (type 2)

(Spoken) But I like it.

Gtr. I

Gtr. III (w/slide)

Gtr. II

don't pick

sl. steady gliss.

\*Above pickups.

Harm. (8va)

Harm. (15ma)

trem. bar

sl.

\*\*Pull bar up.

Gtr. I

Gtr. III (w/slide)

Gtr. II

don't pick

sl. steady gliss.

\*Above pickups.

Harm. (8va)

Harm. (15ma)

trem. bar

sl.

\*\*Pull bar up.

Rhy. Fig. 3  
E5 G5 A5

P.M. P.M. P.M. P.M.

Fill 1

sl.

Fill 2  
(Gtr. IV)

Harm. (15ma)

(Double-time feel)  
Harmonica solo

Gtr. I B5 D5 A5 B5 A5

P.M.-----| P.M.-----|

B5 D5 A5 B5 A5

P.M.-----| P.M.-----|

Guitar solo II

Rhy. Fig. 4-----|

Gtr. I A5 A A5 A A5 A C5 D5 sl. w/Rhy. Fig. 4 (2 times) A5

P.M.-----|

C5 D5 A5 C5 D5 A5

P.M.-----|

Gsus2G w/Rhy. Fig. 4 (3 times) A5 C5 D5 A5

P.M.-----|

A.H. (8va) \*T sl. D5 A5 C5 D5 A5 A A5 A A5  
 8va sl. sl. sl. sl. sl. sl. sl. sl. (5) open (5) open  
 let ring steady gliss.  
 (14) 21 (14) 19 17 17 16 17 17 17 16 17 20 17 22 (22) (22) 23  
 sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

\*Lightly touch stg. at 21 fr. while holding A (3) 14 fr.)

Guitar solo III w/Rhy. Fig. 1 (8 times)  
 E5 G5 A5  
 8va sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.  
 22-24 22-24 22-24 22-24 22-24 24 (24) (24) sl.

Gtr. II  
 pick slides --- sl. let ring  
 0 0 0 3 (3) 0 0 2 2

E5 G5 A5 E5  
 1/2 3 3 3 3  
 P P P P P P P P  
 P P P P P P  
 semi-harm. --  
 3 2 0 0 2 0 0 0 1/2 0 2 0 2 2 0 2 2 0 2 2 0 2 2 0

G5 A5 E5  
 3 3 3 3 3 3 3  
 P P P P P P P P  
 P P P P P P  
 2 2 0 2 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2

First system of guitar tablature. Chords G5, A5, E5 are indicated above the staff. The music includes triplets and sixteenth-note runs. Fingerings are shown as 3, 3, 3, 3, 6, 5, 3, 3. Dynamic markings include Full, H P, P P, and >P. The bottom staff shows fret numbers: 0 0 0 0, 0 0 15, 12 12 12 12 12 12 12, 12 15 12 14 12 15 12 12 15 12 15 15 15 17 15 12 17.

Second system of guitar tablature. Chords E5 (8va), G5, and A5 are indicated. Music features eighth-note runs and triplets. Fingerings 3, 5, and 5 are shown. Dynamic markings include P, P P, P P P, and \*TP P P. The bottom staff shows fret numbers: 15 12 15 17 15 12, 17 15 12, 17 15 12, 17 15 12, 17 15 12, 17 15 12, 17 (17) 15 12 15 17 15 12 15 17 15 12 15 17 15 12 15 17 15 12 15 17 10 17 15 12.

Third system of guitar tablature. Chords E5 (8va), G5, and A5 are indicated. This system includes complex techniques like triplets, slurs, and double stops. Dynamic markings include TP, TPP, TP P P, Tsl, TPH P P, Tsl TPP, Tsl TP, sl. A note: "\*Tap w/edge of pick." is present. The bottom staff shows fret numbers: 19 17 19 15 12 18 17 18 17 15 12 10 17 15 12 10 17 18 17 15 12 19 17 19 17 15 12 21 17 15 12 21 17 21 22 17 15 12 21 15 17 15 12 22 17 15 12 21 20 15 17 15 12 22 21 17 15 21 22 12 9.

Fourth system of guitar tablature. Chords E5 (8va), G5, and A5 are indicated. Features include "loco Harm.", "Harm.", and "Full" dynamics. A section is marked "(Gtr. I tacet)". The bottom staff shows fret numbers: 19 19, 22, 22 22 (22) 22 (22), and 9 6 4 7 5 8 6 9 7 10 11.

w/Rhy. Fig. 1 (2 times)

Fifth system of guitar tablature. Chords E5 (A.H. 8va), G5, A5, and E5 (A.H. 8va) are indicated. Music features triplets, slurs, and double stops. Dynamic markings include A.H. and P. The bottom staff shows fret numbers: 0 12 10 13 11 14 12 15 13 16 14 17 14 (14) 12 12 0 12 0 11 0 10 12.

3rd Verse

w/Rhy. Fig. 5 (7 times)

G5 A5 E5

G5 A5 E5

When the moon comes, got no - where to hide. (w/echo repeats)

Rhy. Fig. 5  
Gtr. I

pick sl. P.M. P

G5 A5 E5

G5 A5 E5

It can turn your head a - round like it turns the tide. (w/echo repeats)

G5 A5 E5

G5 A5 E5

Man, wom - an, boy, child. Make you feel like you were

G5 A5 E5

G5 A5 E5

G5 A5

born wild. Big bad moon's look - ing down on me to - night.

(Half-time feel)  
Chorus  
E5

(Spoken) But I like it.

sl.

(Spoken) But I like it.

(w/slide)

steady gliss.

sl.

Gtr. II

Harm. (8va)

Fdbk.

Fdbk.

Fdbk. (8va)

trem. bar (slight vib.) H

Harm.

Fdbk.

Fdbk.

Fdbk.

H

Fdbk. pitches: D

D

B

w/Riff A

I like it.

\*Fdbk. Fdbk. sl. 1 2 2 1 trem. bar

\*Fdbk. Fdbk. sl. 1 2 2 1

Fdbk, pitch: B Fdbk, pitch: E †Pull bar up.

trem. bar ††1½ 2½ 1 3- trem. bar trem. bar P 2½ 1

(0) (0) (0) (7) (7) (7) 0 (0) 0 (0)

(7) (7) (7) 0 0 0 (0) 0

\*Vocal 8va bassa. ††Depress bar before striking note.

w/Rhy. Fig. 1 (6 times)  
& Riff A 1 (4 times)

E5 G5 A5 E5 3 G5 A5

Talk - in' 'bout big bad moon!\_

E5 G5 A5 E5 G5 A5

Ooh yeah, \_ big bad moon!\_

Riff A  
(both gtrs.)  
Gtr. IV  
(w/slide)

sl.

Gtr. V  
(w/slide)

sl.

sl.

Riff A1  
(both gtrs.)  
Gtr. IV

sl. steady gliss. sl.

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

Gtr. V

sl. steady gliss. sl.

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

sl. sl. sl. sl.

E5 G5 A5 E5 G5 A5

Talk - in''bout big bad moon!\_

E5 G5 A5 E5 G5 D5

Ooh yeah!\_\_\_\_\_

Rhy. Fig. 6 (end Rhy. Fig. 6)

w/Rhy. Fig. 6 (4 times)  
 w/Riff A1 (3 times)  
 w/Riff A2 (4th time)  
 E5

E5 G5 A5 E5 G5 A5

Play 4 times

N.C. 8va----- loco E5

*f*

\*Attack stgs. w/edge of pick, starting above bridge pickup and moving down towards the nut. Pitches shown are arbitrary.

Riff A2

Gtr. IV

sl. steady gliss. sl. sl. sl. sl. sl.

Gtr. V

sl. steady gliss. sl. sl. sl. sl. sl.



# THE PHONE CALL

Words and Music by Joe Satriani

Moderate Boogie Rock  $\text{♩} = 140$   
Shuffle feel ( $\text{♩} = \text{♩} \text{♩}$ )

**E5**  
\*Gtr. I N.C. Rhy. Fig. 1

*mf*

T  
A  
B

*mf*

Gtr. II Rhy. Fig. 2

T  
A  
B

\*Gtr. I is a banjo with a gtr. neck.

**A5** **E5**

H P P

3

**B5** **A5**

P sl. P P P sl. H

P P P P sl. H

E5

Oh! 1. I got to

(end Rhy. Fig. 1)

(end Rhy. Fig. 2)

1st, 2nd, 3rd, 4th Verses  
w/Rhy. Figs. 1&2

E5

talk to you ba - by, set the rec - ord straight. 'Cause this re - la - tion - ship is go - in' from

2.3.4. See additional lyrics

A5

love to hate. You're al - ways try - ing to make me do things that are real - ly dumb\_ and we're al -

E5 B5

ways dis - a - gree - in' on\_ how to have\_ fun. And you know, I don't want what you\_ want.

3rd time to Coda I:  
4th time to Coda II

A5 N.C. E5

I\_ want what I\_ want. 1. Well, you You can

2. Well, you You can

Bridge

A5 E5

say good - bye\_ to me, hon - ey. You can

(Both gtrs.) Rhy. Fig. 3

A5 B5

say good - bye \_\_\_\_\_ to my mon - ey, \_\_\_\_\_

The first system contains three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a melodic line with a fermata over the final note. The middle staff is a guitar line in treble clef with the same key signature and time signature, playing a rhythmic accompaniment. The bottom staff is a guitar tablature with six lines, showing fret numbers for the guitar line.

*D.S. al Coda I*

yeah! 3. I'm

(end Rhy. Fig. 3)

The second system contains two staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 3/4 time signature. It includes the lyrics "yeah! 3. I'm" and a fermata. The bottom staff is a guitar line in treble clef with the same key signature and time signature, featuring slurs and a 1/2 note value.

Coda I

E5

want. \_\_\_\_\_

Gtr. III

w/Distortion

*f*

*sl.* *sl.* *sl.* *sl.* *8va---*

The Coda I section contains two staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 3/4 time signature, with the lyrics "want." and a fermata. The bottom staff is a guitar line in treble clef with the same key signature and time signature, marked "Gtr. III" and "w/Distortion". It features a series of triplets and slurs, with a final note marked "8va---".

Guitar solo I

w/Rhy. Figs. 1 & 2

E5

*8va---*

The Guitar solo I section contains two staves. The top staff is a guitar line in treble clef with a key signature of three sharps and a 3/4 time signature, marked "E5" and "8va---". It features a melodic line with slurs and 1/4 note values. The bottom staff is a guitar tablature with six lines, showing fret numbers for the solo.

A5

*8va---*

The final system contains two staves. The top staff is a guitar line in treble clef with a key signature of three sharps and a 3/4 time signature, marked "A5" and "8va---". It features a melodic line with slurs, triplets, and 1/2 note values. The bottom staff is a guitar tablature with six lines, showing fret numbers for the final section.

E5 *8va* *loco*

3 3 3 3 3 3

1/2 P *sl.*

B5 *8va* Full Full Full

10 19 0 15 16 0 11 12 0 8 9 0 5 6 0 3 (3) 0 *sl.* 0 0 14 (14) 14 14 14

A5 *8va* Full Full

E5 Full *loco* H 1/2 1/4

1/2 1/4 (Gtr. III out) *sl.*

Full Full Full

22 22 22 19 22 22 H 12 15 1/2 1/4 1/2

14 15 14 12 15 15 12 12 14 15 12 (12) *sl.*

Interlude N.C.

Gtr. I *sl.* *sl.* *sl.* *sl.* *sl.* 1/2

16 15 14 12 *sl.* 12 11 10 9 8 7 6 5 0 3 4 3 2 0 0 0 1/2

16 15 14 13 13 12 11 9 8 7 6 5 3 4 3 2 1

0

Gtr. IV (Slide gtr.) (steady gliss.)

w/Slide

2 4 19 15 17 15 17 15 17

Guitar solo II (Slide gtr.) w/Rhy. Fig. 3

A5 E5

w/Slide vib. w/slide vib. w/slide

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

A5 w/Fill 1 D.S. al Coda II  
 B5 5/8

4. Well, \_\_\_\_\_ (Gtr. IV out)

*vib. w/slide* *vib. w/slide*

Coda II w/Rhy. Figs. 1 & 2 (last 4 bars only)

E B5 A5 E5

\_\_\_\_\_ want. \_\_\_\_\_ You know I don't want what you\_ want. \_\_\_\_\_ I \_ want what I \_

Gtr. III 1/2 1/2

w/Rhy. Figs. 1 & 2 (last 4 bars only)

B5 A5 E5

\_\_\_\_\_ want. \_\_\_\_\_ You know I don't want what you\_ want... \_\_\_\_\_ I \_ want what I \_

1/2 1/2 1/2 1/2 sl.

Fill 1 (Overdubbed slide gtr.)

8va-----

w/Slide

want. ————— Ow! Yeah.  
 Sva- —————  
 sl. loco Harm. sl. Harm.  
 sl. Harm. sl. (2,4) (2,4) (2,4) (2,4)  
 \*String hits pickup.  
 (2) 4 5 6 7 4 6 7 2 (2) (2) (2) (2)

\*Substitute for last bar of Rhy. Figs. 1 & 2

*Additional Lyrics*

2. Well, you look like a yuppie and that's too bad.  
 Yeah, it used to be funny but now it's sad.  
 And your friends are all stupid, and they talk too much.  
 And I feel a lot better stayin' out of touch.  
 You know, I don't want what you want. I want what I want. *(To Bridge)*
3. I'm sittin' here callin' from Tennessee.  
 And I've been jammin' with my buddies like I ought to be.  
 And it feels real good bein' on my own.  
 And I don't mind leaving you as dry as a bone.  
 'Cause you know, I don't want what you want. I want what I want. *(To Guitar solo I)*
4. Well, it's all over; it's just too late.  
 And I'm so glad we're livin' in different states.  
 You know I said it all before like I knew I should.  
 But you got nothin' in your head but a block of wood.  
 And you know, I don't want what you want. I want what I want. *(To Coda)*

# BACK TO THE SHALLA-BAL

Music by Joe Satriani

**C#5** **E5** **F#5** **B5** **G5** **D5** **A5** **E5 (type 2)**

Fast Rock ♩ = 160

Intro

**B5**

**E5** **B5** **D5**

**Rhy. Fig. 1**

\*Omit high B (③ 4fr.) when repeating as Rhy. Fig. 1.

Dsus2 Full Full D5 Asus4 A5 Asus4 B5 Full 1/2 A.H. (15ma) Full Full  
*sl.* *sl.* *sl.*

Full Full Full 1/2 Full *sl.*

(3) 9 7 9 7 7 5 7 7 (7) 5 5 (5) 7 (7) 7 7 A.H. pitch: E

(end Rhy. Fig. 1)

P.M. P.M. P.M.--- P.M.--- P.M. P.M. P.M.----- P.M.

(2) 5 5 3 3 5 3 4 (4) 4 6 4 7 4 6 4 7 4 6 4 4 4  
 (6) 0 2

w/Rhy. Fig. 1 (1st 7 bars only) E5 B5 D5 *sl.*

Full 1/4 *sl.* let ring----- let ring----- *sl.*

Full 1/4 7 10 11 9 9 7 7 7

*sl.*

Dsus2 D5 Asus4 A5 Asus4 B5 w/Rhy. Fill 1 E5

Full Full *sl.* A.H. (8va) *sl.* A.H. (15ma) *sl.*

Full Full A.H. *sl.* A.H. *sl.*

9 7 9 7 7 5 7 7 5 5 (5) 9 (9) 9 9 9 (9) (19)

*sl.* *sl.* *sl.* A.H. pitches: D# F# *sl.*

A.H. pitch: G#

Rhy. Fill 1 E5



Musical notation for Rhythmic Figure 2, first system. Includes treble and bass staves with notes, slurs, and guitar fret numbers. Chords B5 and E5 are indicated. Time signature is 1/2.

Rhy. Fig. 2

Musical notation for Rhythmic Figure 2, second system. Includes treble and bass staves with notes, slurs, and guitar fret numbers. Pedal point markings (P.M.) are present below the bass staff.

Musical notation for Rhythmic Figure 2, third system. Includes treble and bass staves with notes, slurs, and guitar fret numbers. Chords B5, B7sus4, and E5 are indicated. Time signature is 1/2.

(end Rhy. Fig. 2)

Musical notation for Rhythmic Figure 2, fourth system. Includes treble and bass staves with notes, slurs, and guitar fret numbers. Pedal point markings (P.M.) are present below the bass staff.

Musical notation for Rhythmic Figure 3, first system. Includes treble and bass staves with notes, slurs, and guitar fret numbers. Chords B5 and E5 are indicated. Time signature is 1/2. Annotations include *A.H. (8va)* and *sl. A.H. pitch: D#*.

Rhy. Fig. 3

Musical notation for Rhythmic Figure 3, second system. Includes treble and bass staves with notes, slurs, and guitar fret numbers. Pedal point markings (P.M.) are present below the bass staff.

(end Rhy. Fig. 3)

w/Riff A F#5 (Two gtrs.)

sl. 1/2 Full Full

Rhy. Fig. 4 Rhy. Fig. 5

\*For next 7 bars, vib. refers to both gtrs.

P.M.-----4

sl. 1/2 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

w/Rhy. Fig. 5 (3 times)

Full Full Full Full

Full Full Full Full

8va--

Riff A

8va-----

Full Full Full Full

Full Full Full Full

8va-----

Full Full Full Full Full Full

Full Full Full Full Full Full

sl.



C#5 <sup>Ⓞ</sup>open E E5 F#5 <sup>Ⓞ</sup>2fr. F#

F#5 <sup>Ⓞ</sup>open E B5 C#5 <sup>Ⓞ</sup>4fr. C# w/Rhy. Fig. 6 (1st 3 bars only) <sup>Ⓞ</sup>open E E5 F#5

A.H. pitch: D#

<sup>Ⓞ</sup>2fr. F# F#5 F# F#5 G5

D5 <sup>Ⓞ</sup>8va A5 E5 (type 2)

G5 D5 E5 loco

<sup>Ⓞ</sup>open 2fr. E F# open 3fr. G E 5fr. A 4fr. G# E5 E5 (type 2) pick <sup>Ⓞ</sup>14fr. F# slide sl. slack trem. bar slack

\*Let E5 ring over E5 (type 2).

© 2fr. B

(Two gtrs.)

sl.

*poco rubato*

w/Fill 1

\*vib. w/bar

sl. (One gtr.)

B5

sl.

\*Top gtr. only

w/Rhy. Fig. 1

Full

1/4

sl.

E5

B5

D5

let ring-----

let ring-----

sl.

sl.

Dsus2 Full

Full

D5

Asus4

A5

Asus4

B5

sl.

sl.

A.H.-----

(15ma)

sl.

Full

Full

A.H.-----

A.H. pitches: D# F#

sl.

sl.

sl.

w/Rhy. Fig. 1 (1st 7 bars only)

Full

A.H. 1/4 (8va)

sl.

E5

B5

D5

let ring---

let ring-----

sl.

sl.

Fill 1

\*slack

Harm.

\*slack

Harm.

5

(5)

\*Depress bar before striking note.

\*Bar at normal pos.; begin pulling up.

\*\* Pull bar up.

w/Rhy. Fill 1 E5

Dsus2 Full Full D5 Asus4 A5 Asus4 B5

A.H. (8va) Full Full

Full Full

sl. sl.

Full Full

sl. A.H. pitch: E

w/Rhy. Fig. 2 E5

B5

1/2 1/2 1/2 1/2

sl. sl.

B5 B7sus4 E5

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

sl. sl.

w/Rhy. Fig. 3 E5

1/2 1/2 Full 1/2 Full

sl. sl. Full sl.

w/Rhy. Fig. 3 (1st 2 bars only) B5 w/Rhy. Fig. 2 (last 2 bars only) B7sus4 E5

1/2 Full 1/2 Full

sl. sl. Full sl.

w/Rhy. Fig. 3 B5

P P P P P P P P P P P P P P P P

A.H.-----  
(8va)

E5  
D#5

A.H. pitches: D# E D#

w/Rhy. Fig. 3 (1st 2 bars only)

B5  
B5

w/Rhy. Fig. 2 (last 2 bars only)

B7sus4  
E5

sl. sl.

w/Rhy. Fig. 3

B5

8va-----

E5 w/Rhy. Fig. 4 w/Riff A F#5 loco  
(Two gtrs.)

trem. pick  
steady gliss.

w/Rhy. Fig. 5 (4 times)

Full Full Full Full

(9) 9 9 9 9 9 9 (9) 12 (12) 12 12 12 12 12 12 15 16

\*For next 5 bars, vib. refers to both gtrs.

Substitute Rhy. Fill 3

Full Full *sva-* Full Full *sl.*

(15) 15 15 15 15 15 17 (17) 17 17 17 17 17 17 (17) (16) 16 16 16 16 16 16 19 (19) 19 19 19 19 19 19 (19)

N.C.

*loco* \*Full P *sl.* Full *sl.*

17 (17) 15 17 15 14 16 15 17 7 9 17 19 (19) 9 7 7

Delay effects arr. for gtr.

\*Bend refers to both gtrs.

\*Top gtr. vib. only

Full P *sl.*

7 (7) 5 7 5 5 7 5 7 5 7

Delay effects arr. for gtr. ....

Full *sl.*

7 (7) 5 7 5 5 7 5 7 5 7 9 (9) 10 12

Rhy. Fill 3  
F#5

P.M. .... P.M. ....

4 2 2 4 4 4 4 2 2



# RIDE

Words and Music by Joe Satriani

B5 (2fr.), B5(type 2) (2fr.), E9 (7fr.), E13 (7fr.), E5x11 (12fr.), E5

Moderate Rock  $\text{♩} = 108$

Intro \*Gtr. I N.C.

*mf* (Very distorted tone w/slight delay)

\* Two gtrs. arr. for one gtr.

Rhy. Fig. 1

A5 E B5 N.C. (15ma) A.H.

*sl.* *P* *sl.* *let ring* *sim.*

A.H. pitch: D $\sharp$

(end Rhy. Fig. 1)

A5 E B5 w/Rhy. Fill 1 (15ma) A.H.

*sl.* *P* *sl.*

Rhy. Fill 1

1st, 2nd, 3rd Verses

B5 D5

1. I know some peo - ple like to take their life eas - y,  
 2.3. See additional lyrics

P.M.-----| P.M.-----| *sl.* *sl.*

(9) 9 9 9 9 9 9 9 7 9 7 9 9 9 9 9 9 9 9 0 12 12 12 12  
 (7) 7 7 7 7 7 7 7 H 7 H 7 7 7 7 7 7 7 7 7 10 10 10 10  
 H H *sl.* *sl.*

2nd Verse substitute Rhy. Fill 4;  
 3rd Verse substitute Rhy. Fill 9

A5 G5 N.C. B5

but that's not my style.

P.M.-----| *sl.* Harm.-----| *sl.*

(7) 7 7 7 7 7 7 7 7 7 7 5 5 (5) 7 7 7 9 9  
 (5) 5 5 5 5 5 5 5 5 5 5 3 3 (3) 7 7 7 7 7  
*sl.* *sl.*

D5

I'm not the type to let this life tease me.

P.M.-----| P.M.-----| *sl.* *sl.*

(9) 9 9 9 9 9 9 9 9 7 7 (7) 9 9 9 9 9 9 9 0 12 12 12 12  
 (7) 7 7 7 7 7 7 7 7 7 7 (7) 9 7 7 7 7 7 7 7 7 10 10 10 10  
*sl.* *sl.* *sl.*

**Rhy. Fill 4**

Harm.-----| *sl.*

\*trem. bar

Harm.-----|

(5) 7 7 7 7 9  
 (9)

\*Pull up on bar while vibrato-ing. *sl.*

**Rhy. Fill 9**

Harm.-----|

Harm.-----|

(5) 7 7 7 9 9  
 (9)

A5

G5

w/Rhy. Fill 2 (1st Verse only);  
2nd Verse substitute Rhy. Fill 5;  
3rd Verse substitute Rhy. Fill 10

2nd time to Coda I;  
3rd time to Coda II

I'm gon-na make it wild.

P.M. sl. Harm.

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

Chorus  
w/Rhy. Fig. 1 (1st 7 bars only)  
& Fill 1  
N.C.

I just wan-na ride.

A5 E B5

w/Fill 1  
N.C.

Get on my bike and ride.

A5 E B5 w/Rhy. Fill 3

D.S. al Coda I

**Rhy. Fill 2**  
Harm.-----  
sl.  
Harm.-----  
sl.

\*Fill 1  
8va-----  
1/2 Full Full 1/2 Full-----  
T T P P  
1/2 Full Full 1/2 Full hold bend  
T T P P  
16 16 17 17 (17 (20)) 20 17 16 16-16

\*Harmonica arr. for gtr.

**Rhy. Fill 3**  
H  
H  
7 7 7 7 9 7 7

**Rhy. Fill 5**  
Harm.-----  
Harm.-----  
P

**Rhy. Fill 10**  
Harm.-----  
(8va)  
H P  
Harm.-----  
H P

Coda I Bridge

N.C. A E A E G C G

Life is so short, we've got no time to waste at

Gtr. I

Gtr. II

semi-harm.

Detailed description: This section contains the musical notation for the Coda I Bridge. It includes a vocal line with lyrics, and two guitar parts. Chords are indicated above the vocal line: N.C., A, E, A, E, G, C, G. The guitar parts include various techniques such as harmonics (H), slurs (sl.), and dynamics (p). Chord diagrams are provided for both guitars, showing fingerings for various chords and techniques like semi-harmonics.

A Asus4 A D A F# F#7#9(no3rd)

all.

Full

grad. bend

Full

Full

sl.

sl.

sl.

sl.

Detailed description: This section continues the musical score with a vocal line and two guitar parts. The vocal line has the lyrics 'all.' and is marked with 'all.'. The guitar parts feature various techniques including slurs (sl.), dynamics (p), and 'Full' markings. A 'grad. bend' (gradual bend) is indicated in the Gtr. I part. Chord diagrams for A, Asus4, A, D, A, F#, and F#7#9(no3rd) are shown above the vocal line. The guitar parts include detailed fingering diagrams for various chords and techniques.

Chorus  
w/Rhy. Fig. 1 (1st 7 bars only)  
& Fill 1  
N.C.

A5 E B5 w/Fill 1 N.C.

I just wan - na ride.

A5 E B5 w/Rhy. Fills 6 & 7 w/Rhy. Fig. 1 (1st 7 bars only) & Fill 1

Get on my bike and ride.

A5 E B5 w/Fill 1 N.C. A5 E B5

I just wan - na ride.

Get on my bike and ride.

Guitar solo  
w/Rhy. Fill 8 (Gtr. II)  
E9

Ⓞ open E E9 E13 E9

Gtrs. I&II (B5) B5(type 2)

Gtr. III

sl. pick sl. (Wah on) Full rake A.H. Full Full hold bend Full trem. bar

A.H. pitch: E

Gtr. I Rhy. Fig. 2

P.M. P.M.

Rhy. Fill 6

let ring- + sl. sl.

Rhy. Fill 7

Full 1/2

Rhy. Fill 8 (Gtr. II) E9

P.M.

⑥ open E E9 E13 E9 E13 E9 E E9 E13 E9 E13

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

14 12 15 (15) 17 14 15 12 15 12 15 (15) 12 15 12 15 12 14 (14) 12 14 12 14 12 12 (12) (19)

(end Rhy. Fig. 2)

P.M. P.M. sl.

7 9 7 9

w/Rhy. Fig. 2 (2 times)

⑥ open E E9 E13 E9 E 7fr. 5fr. E D E9 E13 E9 E13 E9

8va Full 1/2 Full Full Full 1/2 sl. Full 1/2 1/2 1/2 P P

(0) 15 15 12 15 12 15 12 15 15 (15) 12 sl. 15 15 (15) 12 15 12 15 16 15 12 12

8va E5 E9 E13 E9 E13

H P P H P P P H H P P P H H P P P H H P P H H P P H H

16 17 16 12 15 16 15 12 16 12 15 16 15 12 16 12 14 15 14 12 15 12 14 15 12 14 15 12 14 15 12 14

⑥ open E E9 E13 E9 E13 E ⑥ open E E9 E13

8va P P Full loco Full P sl. 1/2 1/2 1/2 1/2 1/2 1/2

P P Full Full P pick slide-- sl. 1/2 1/2 1/2 1/2 1/2 1/2

15 14 12 14 15 14 (14) 12 14 12 (0) 3 0 3 0 3 0 3 0 3 0 3 0 3

⑥ open E E9 E13 E9 E13 E9 E9 E13

6

w/Rhy. Fig. 2 (1st 3 bars only)

⑥ open E E9 E13 ④ 10fr. 7fr. D B ⑥ open E E9 E13 E9 E13

A.H. (15ma) A.H. (15ma) Full 1/2 Full P sl.

trem. bar

P P P P A.H. A.H. Full 1/2 Full P

⑥ open A.H. pitches: B F ⑥ open E E9 E13 E9 Gtrs. I&II E5 sl.

8va- P.M. loco

Full Harm. Full 1/2 Full Full Full 1/2 Full 1/2 Full 1/2 Full Full

Full Harm. Full 1/2 Full Full Full 1/2 Full 1/2 Full 1/2 Full Full

sl. sl.

B5 E5 B B5

8va- \* 1 1/2 † 1 Full 1/2 1/2 sl.

Gtr. III trem. bar 1/2 trem. bar 1/2 Full 1/2 1/2 sl.

\*Depress bar so G sounds 1 step lower.

†Pull bar up.

\* Gtrs. I&II

let ring

\*Two gtr. parts arr. as if played by one gtr.

A5 E 1/2 P P Full P B5 1/2 N.C. *reverse rake*

*sl.* P P *sl.*

*sl.* B5 P 1/4 1/4 1/4 1/4 *let ring*

H H

N.C. A5 E Full Full Full Full Full B5 *sl.* 8va-Full 1/2 N.C. D.S. al Coda II

*sl.* *sl.* *sl.* *sl.*



Coda II  
 Chorus  
 w/Rhy. Fig. 1 (1st 7 bars only)  
 & Fill 1  
 N.C.

A5 E B5  
 I just wan - na ride.

w/Fill 1  
 N.C.

A5 E B5 w/Rhy. Fill 11  
 Get on my bike and ride.

w/Rhy. Fig. 1 (1st 7 bars only)  
 & Fill 1  
 N.C.

A5 E B5  
 I just wan - na ride.

w/Fill 1  
 N.C.

A5 E B5 w/Rhy. Fill 12  
 Get on my bike and ride.

Gtrs. I&II B5  
 H  
 let ring  
 H

E B5  
 H  
 H

Rhy. Fill 11

H  
 H7  
 (4) (2)

Rhy. Fill 12

let ring  
 (4) (2)

Rhy. Fig. 3

B5

w/Rhy. Fig. 3 (last 2 bars only)

w/Rhy. Fig. 3

E

B5

w/Rhy. Fig. 1  
N.C.

Feels so good.

*Fade out*

*Begin fade*

A5 E

Substitute Rhy.  
Fill 13

Resume Rhy. Fig. 1  
N.C.

A5 E5

B5

Substitute Rhy. Fill 14  
N.C.

Rhy. Fill 13

Rhy. Fill 14

*Additional Lyrics*

2. Some people think you've got to live your life one way.  
I disagree.  
I'm not gonna pay attention to them anyway.  
It's got nothin', nothin' to do with me. *(To Bridge)*
3. I see the road as it opens up before me.  
I feel the heat.  
I'm gonna go where I want, when I want to.  
I've got to be free. *(To Chorus)*

# THE FORGOTTEN (PART ONE)

Music by Joe Satriani

Fast ♩ = 140

Chords: C5, C(♯5)/B♭, A♭maj7

Tr. I

*mp*

\* ⊕ = L.H. tap  
T = R.H. tap

\*sim.

\*Use same tapping pattern throughout except where noted.

Chords: G7sus4, N.C.

Play 4 times

Chords: A♭, B♭ add4 add2

Play 3 times

Chords: N.C., C5

Chords: C(♯5)/B♭, A♭maj7, G7sus4

**\*Gtr. II** C5 C(#5)/Bb Ab maj7 G7sus4

*pp* *p*

**Gtr. I** *sim.*

Fingering for Gtr. I: 12 12 12 12 12 12, 13 13 13 13 13 13, 12 12 12 12 12 12, 10 10 10 10 10 10

Fingering for Gtr. II: 17, 19, 20, 18

\* Synth. arr. for gtr.

\* Use tapping pattern from previous measure for next 3 measures.

C5 C(#5)/Bb Ab maj7 G7sus4

8va-----

Fingering for Gtr. I: 12 12 12 12 12 12, 13 13 13 13 13 13, 12 12 12 12 12 12, 10 10 10 10 10 10

Fingering for Gtr. II: 20, 20, (20), 18

\* Use tapping pattern from first measure for remainder of song.

N.C.

8va-----

Fingering for Gtr. I: 10 10 10 10 10 10, 15 15 15 15 15 15, 8 8 8 8 8 8

Fingering for Gtr. II: 20, (20), (20), (20), (20)

# THE FORGOTTEN (PART TWO)

Music by Joe Satriani

Moderately Slow Rock  $\text{♩} = 80$

Gtr. I

C5  $\dagger$ Fm/C Cm

*mf* (Distorted tone w/delay effect) *trem. bar* (slight vib.) *trem. bar* (slight vib.)

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

Rhy. Fig. 1

Gtr. II

*mp*\*\*T (Clean tone w/delay effect)

T T

\*\*T = thumb.  
\*Two gtrs. arr. for one gtr.

Fdbk. (8va) *sl.*  $\dagger$ C played by the bass.

Fm/C Cm

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

*trem. bar* (slight vib.)

*semi-harm. - 4* *semi-harm. - 4*

*sl.* *sl.*

**Fm7** **Absus2** **Cm**

A.H. (8va) Full A.H. (15ma) Cm \*1/2 1/2

sl. semi-harm. (slight vib.) sl. rake sl. sl. semi-harm. H sl. trem. bar (slight vib.)

A.H. Full A.H. \*Pull bar up.

A.H. pitch:G A.H. pitch:C

let ring-----

**Fm/C** **Cm**

P.M. rake- Full Full (slight vib.) semi-harm. 3 semi-harm. pick sl.

H P sl. Full Full sl. sl.

(end Rhy. Fig. 1) Fdbk. (8va) Fdbk.

*mf* *f* pick sl.

Fdbk. Fdbk.

Fdbk pitch: Bb Fdbk. pitch: G

Gtr. I-  
\*Rhy. Fig. 2

G5    Ab5    ③3fr. ①1fr. G F Fm    w/Rhy. Fill 1 Cm

rake    (slight vib.)

15 7 7 8 7    10 8 10    11 13 11 10 9 9

\*Rhy. Fills 1 & 2 are considered part of Rhy. Fig. 2.

Bb5    Bb Bb sus4 Bb    ④4fr. Ab Ab add2    ③3fr. G    ①1fr. F Fm    Fm7 Fm Cm    w/Rhy. Fill 2

19 7 (7) 8 8 10    10 10 12    12    12 22 10 12 13 12 (12) 12

sl.    trem. bar trem. bar

⑤1fr. Bb Bb sus2 Bb Bb sus2    ④4fr. Ab Ab add2    ③3fr. G    ①1fr. F Fm    (end Rhy. Fig. 2)

13 13 (13) 13 13 15    15 15 15    15    15 13 15 15

Full    Full    semi-harm.    (slight vibs. - - -)

w/Rhy. Fill 3 Cm

G5 G5b13 G5 (type 2)    Ab5 G5

15 16 16 (16)    20 20 20 20    20    20 20 20 20

trem. bar    Full    Full    Full    hold bend    Full    Full    Full    Full    Full    Full

Rhy. Fill 1 Cm (Gtr. II)

4 4 4 4 3 4 3    5 5 5 5 5 5

sl.    let ring

Rhy. Fill 2 (Gtr. II) Cm

4 3 3 3 4 4    5 5 5 5 5 5

sl.

Rhy. Fill 3 (Gtr. II) Cm

5 5 3 3 3 3    5 5 5 5 5 5

sl.    P

⑥ 3fr. C Cm

sl. 8va- 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

A.H. (8va) loco pick sl. sl.

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

trem. bar A.H. 18 (18) 2 1/2

Guitar solo C5 Cm F5 Fm

Full P Full P Full Full Full P sl. 1/2

ff Full P Full P Full Full P Full Full P

10 8 11 8 10 11 8 10 10 (10) 8 10 8 10 10 (10) 8 10 8 10 8 8 (10) 6 (10) 6 (10) 6 (10) 6 13

P sl. P H sl.

w/Rhy. Fill 4

⑥ 4fr. 10fr. F5 Fm Ab Absus2 Ab D Cm

1/2 Full H P P Full 8va- sl. P 1 loco sl. sl. pick sl.

6 3 3 11 16 20 15 16 16 17 12 10 19 15

1/2 Full H P P Full

15 13 16 16 13 15 13 15 12 13 12 (13) 11 15 16 13 11 16 20 15 16 16 17 12 10 19 15

sl. P sl. sl. sl. sl.

Rhy. Fig. 3 Cm VIII C F5 Fm

P.M. 1/2 1/2 1/2 Full

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

9 8 10 8 6 8 6 5 6 5 6 8 6 5 9 8 11 10 8 10 10 8 11 11 (11)

sl. sl. H P sl. sl. P

Rhy. Fill 4 (Gtr. II) Cm

8 10 8 10 8 10 8 10 8

10 10 10 10 10 8

8 8 8 8

P









Cm C7sus4 w/Rhy. Fig. 4 (7 times) (w/Wind effects) Cm Fm9add4 Cm C7sus4

Gtr. II Gtr. I

*sl.* *let ring-----* P.M.

Cm Fm9add4 Cm C7sus4 Cm Fm9add4 Cm C7sus4

H *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* P.M. P.M.

*don't pick* *1/4* P

Cm Fm9add4 Cm C7sus4 Cm Fm9add4

*H P* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* P.M.

Cm C7sus4 Cm Fm9add4 Cm C7sus4

*sl.* *rake* *H P* *sl.* *P* *sl.* *P* *sl.* *sl.* *sl.* P.M.

*15* *20* *15* *17* *15* *12* *8* *10* *8* *6* *(5)* *(5)* *11* *11* *10* *sl.* *sl.* *sl.*

Cm Fm9add4 Cm C7sus4 Cm (type 2) w/Wind effects Fade out

*sl.* *rake* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

# THE BELLS OF LAL (PART ONE)

Music by Joe Satriani

Free time ♩ = 138

(Windchimes)

Fade in (approx. 12 sec.)

N.C.(Ebm) w/Delay mf

*p* *f*

\*Backwards gtr. arr. for gtr.

trem. bar

Fdbk. *p* *f*

Fdbk.

\*Pull bar up.

*p* *f* trem. bar

Fdbk. *p* *f*

Fdbk.

\*Pull bar up.

Fdbk.

Fdbk.

H P

H P

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

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

Musical notation system 1: Treble clef, key signature of three flats, 4/4 time. First staff contains melodic lines with triplets and slurs, and dynamic markings like *sl.*. Second staff contains bass clef accompaniment with fret numbers (6, 9, 7, 6, 8, 9, 6, 8) and rhythmic notation (H, H, P, P).

Musical notation system 2: Treble clef, melodic lines with triplets and slurs. Bass clef accompaniment with fret numbers (8, 9, 8, 9, 6, 8, 4, 6, 6, 8, 4, 6, 6, 6, 8, 6, 8) and rhythmic notation (H, P, H, P, sl., H, H, P, H).

Musical notation system 3: Treble clef, melodic lines with triplets and slurs. Bass clef accompaniment with fret numbers (7, 6, 8, 11, 10, 8, 11, 9, 8, 9, 8, 11, 9, 8, 11, 6, 6, 4, 6, 8, 4, 6). Includes dynamic markings *p*, *f*, and *Fdbk.* (feedback).

Musical notation system 4: Treble clef, melodic lines with triplets and slurs. Bass clef accompaniment with fret numbers (8, 6, 4, 8, 6, 6, 6, 4, 6, 8, 4, 6, 8, 4, 6). Includes dynamic markings *p*, *f*, and *Fdbk.*

Musical notation system 5: Treble clef, melodic lines with triplets and slurs. Bass clef accompaniment with fret numbers (8, 6, 4, 8, 6, 6, 6, 4, 6, 8, 4, 6, 8, 6, 4, 8, 6). Includes dynamic markings *p*, *f*, and *Fdbk.*

Musical notation system 6: Treble clef, melodic lines with triplets and slurs. Bass clef accompaniment with fret numbers (6, 6, 4, 6, 8, 6, 4, 8, 6). Ends with the instruction "Fade out (echoes)". Includes dynamic markings *Fdbk.*

# THE BELLS OF LAL (PART TWO)

Music by Joe Satriani

Moderately ♩ = 112

\* Gtr. I

Intro

Chord diagrams for Cb6b5(maj7), Ebm, and Cb6(9) are shown at the top. The first staff shows the Intro for Gtr. I, marked *mf* and *P.M.* (pick attack). The second staff shows the Intro for Gtr. II, marked *Fdbk.* (feedback).

\*Clean electric

\*\*Eb m

Staff for Gtr. I with pick attack notation and *P.M.* marking.

\*\*For all chords, 1st stg. sometimes rings, depending on pressure of attack.

Staff for Gtr. I with pick attack notation and *P.M.* marking.

Staff for Gtr. II with feedback notation and *mp* marking.

Chord diagrams for Cb6b5(maj7), Ebm, Cb6(9), Ebm, Fdbk. pitch: Bb, Cb6b5(maj7), and Ebm (end Rhy. Fig. 1) are shown.

Staff for Gtr. I with various markings including *Rhy. Fig. 1*, *Fdbk.*, *mp*, *f*, and *sl.* (slide). The guitar staff below shows fret numbers and techniques like *sl.*, *H*, *P*, *H P P P*, and *sl.*

Staff for Gtr. I with markings like *w/Rhy. Fig. 1 (till end)*, *Cb6(9)*, *3*, *sl.*, *H*, *sl.*, *H P sl. sl.*, *H P*, *3*, *Cb6(9)*, *3*, *sl.*, *H P P*, *sl.*, *Cb6(9)*, *3*, *sl.*, *H P P*, *sl.*, *Ebm*, *P P*, *sl.*

Staff for Gtr. I with markings like *Cb6b5(maj7)*, *sl.*, *H*, *P*, *H P sl. sl.*, *sl.*, *sl.*, *semi-harm.*, *sl. steady gliss.*, *3*, *sl.*, *Cb6b5(maj7)*, *H P P*, *sl.*, *Ebm*, *P H*, *P*, *sl.*

Cb6(9) Ebm Cb6b5(maj7) Ebm  
 P.M. semi-harm.

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

P P H P P P P H P H H

Cb6(9) Ebm Cb6b5(maj7) Ebm

(11) 9 11 12 12 12 12 9 9 11 9 9 11 12 11 9 11 11 11 11 11 9 11 12 12 12 9 9 11 9 9 11 12 11 9 11 10 8

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

Cb6(9) Ebm Cb6b5(maj7) Ebm

6 8 10 7 9 11 9 7 6 7 9 7 6 7 9 11 11 9 7 10 8 7 10 7 9 11 9 7 5 6 7 9 6 7 9 7 6 7 9 11 9 7 6 7 9 7 6 7 9 11 7 9 11 9 7

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

Cb6(9) Ebm Cb6b5(maj7) Ebm

9 7 9 11 12 9 11 14 11 9 P P sl. H 11 13 14 13 11 P P H sl. H H H P P P P sl. H H H sl. P P sl. Full

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

Cb6(9) Ebm Cb6b5(maj7) Ebm Cb6(9) Ebm

(21) 21 21 21 21 21 (21) 21 21 21 21 18 19 21 18 21 19 18 18 16 18 16 15 13

A.H. A.H. A.H. A.H. loco

Cb6b5(maj7) Ebm Cb6(9) Ebm

14 15 16 16 15 16 14 18 14 18 14 13 15 11 10 11 13 9 8 9 11 8 9 11 8 10 11 10 8 11

sl. Full semi-harm. Full 8va- loco 6 6

H P sl. sl. P P sl. H H 6 H H P P H H P P

P sl. H H H H



Cb6b5(maj7) Ebm Cb6(9) Ebm Cb6b5(maj7) Ebm

Full Full P H P sl. H P sl. sl. T sl. P rake H P

Cb6(9) Ebm Cb6b5(maj7) Ebm

trem. bar 1½ H 1½ 1½ 1½ 1½ 1½ 1½ 1½ 1½ 1½ 1½ 1½ H 1½ 1½

Cb6(9) Ebm Cb6b5(maj7) Ebm

1½ 1½ 1½ H P 1½ 1½ 1½ 1½ 1½ 1½ H P 1½ 1½ 1½ 1½ 1½ H P 1½ 1½ 1½ 1½ 1½ 1½ H P 1½ 1½ 1½

Cb6(9) Ebm Cb6b5(maj7) Ebm

8va-----

Cb6(9) Ebm Cb6b5(maj7) Ebm

8va-----

Cb6(9) Ebm Cb6b5(maj7) Ebm Cb6(9) Ebm

loco 3/4 Full Full Full Full Full Full Full Full Full Full Full Full

Chords: Cb6b5(maj7) Ebm Cb6(9) Ebm

8va-----

Chords: Cb6b5(maj7) Ebm Cb6(9) Ebm

8va-----

Chords: Cb6b5(maj7) Ebm Cb6(9) Ebm

Chords: Cb6b5(maj7) Ebm Cb6(9) Ebm

Chords: Cb6b5(maj7) Ebm Cb6(9) Ebm

Full Full Full

slack slack \*1 \*1 slack

trem. bar -3-

slack slack \*1 \*1 slack

Full Full Full

\*Pull up on bar.



*8va-* Cb6(9) Ebm Cb6b5(maj7) Ebm Cb6(9) Ebm

Cb6b5(maj7) Ebm Cb6(9) Ebm Cb6b5(maj7) Ebm

Cb6(9) Ebm Cb6b5(maj7) Ebm Cb6(9) Ebm

Cb6b5(maj7) Ebm Cb6(9) Ebm Ab Cb6b5(maj7) Ebm

Cb6(9) Ebm Cb6b5(maj7) Ebm

Cb6(9) Ebm Cb6b5(maj7) Ebm

**Chorus 1: Ebm**  
 Chords: Cb6(9), Ebm, Ebm, Ebm

Musical notation: Treble clef, 12/8 time signature. Fingerings: 6, 3, 3.

Tablature: 11-8-9-11-9-11-13, 10-11-13-11-10/11-13, 15-13-11, 13-12-13-15-16-15-13-15-16.

**Chorus 2: Ebm**  
 Chords: Cb6b5(maj7), Ebm, Ebm, Ebm

Musical notation: Treble clef, 12/8 time signature. Fingerings: 3, 3, 16-18, 20-18-16, 21-18-16-18, 21-18-16-18, 21-18-16-18.

Tablature: 18-15-16-18-16-15-19-16-15-19, 16-18-19, 16-18-20-18-16, 21-18-16-18, 21-18-16-18, 21-18-16-18.

**Chorus 3: Ebm**  
 Chords: Cb6(9), Ebm, Ebm, Ebm

Musical notation: Treble clef, 12/8 time signature. Fingerings: 21-18-16-18-21-18-16-18, 21-18-16-18-21-18-16-18, 21-18-16-18-21-18-16-18, 21-18-16-18-21-18-16-18.

Tablature: 21-18-16-18-21-18-16-18, 21-18-16-18-21-18-16-18, 21-18-16-18-21-18-16-18, 21-18-16-18-21-18-16-18.

**Chorus 4: Ebm**  
 Chords: Cb6b5(maj7), Ebm, Ebm, Ebm

Musical notation: Treble clef, 12/8 time signature. Includes *trem. pick* and *sl.* markings. Fingerings: 3, 6, 6.

Tablature: 21-18-16-18-21-18-16-18, 21-21-18-16-18-19-19-16, 14-16, 16-18-16-14-13, 14-16, 14-13-11-11-13-14.

**Chorus 5: Ebm**  
 Chords: Cb6(9), Ebm, Cb6b5(maj7), Ebm, Ebm, Ebm

Musical notation: Treble clef, 12/8 time signature. Includes *loco*, *trem. bar*, and \*1, \*1/2 markings. Fingerings: 6, 3, 3, 5, 6.

Tablature: (14)14-11-9-11-11-13-9-7, 9-11-11-9-7-6-7-7-9-9-6-4-4-6-7-4-6-7-6-4, 7-4-6-4, 6-4-3-4-6-4-3-4-6-8-6-4.

**Chorus 6: Ebm**  
 Chords: Cb6(9), Ebm, Cb6b5(maj7), Ebm, Cb6(9), Ebm

Musical notation: Treble clef, 12/8 time signature. Includes *slack*, *sl.*, and \*1/2 markings. Fingerings: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

Tablature: (0), 4-6, 4(4)-6-8, 6(6)-8-10-11-10(10)-11-10, 11-10-11(11)-10-11-10-11-10(10)-11-10.

Footnote: \*Bar at normal position.



# INTO THE LIGHT

Music by Joe Satriani

Moderately slow  $\text{♩} = 60$

$C^{sus4}_{sus2}$  6fr.  $C7^{sus4}$  6fr.  $C$  8fr.  $C5$  3fr.  $F/C$  6fr.

$C^{sus4}_{sus2}$   $C$   $C^{sus4}_{sus2}$   $C$   $C^{sus4}_{sus2}$   
 \* Gtr. I Rhy. Fig. 1  $C$   $C^{sus4}_{sus2}$   $C$   $C^{sus4}_{sus2}$   
 w/Rhy. Fig. 1 (8 times)  
 Play 4 times  
 Gtr. II  $8va$  Full  $C$  Full  $C^{sus4}_{sus2}$  Full  
 mf  $f$  Full Full  
 T 8 8 13 15 15 13 15 13 15 13  
 A 7 9  
 B 8 8

\*Synth. arr. for gtr.

$C$   $C^{sus4}_{sus2}$   $C$   $C^{sus4}_{sus2}$   
 $8va$   $sl.$   $loco$   $sl.$   $sl.$   $sl.$   $sl.$   $1/2$   $sl.$   $sl.$   $H$   $H$  Full  
 $15$   $(15) 20 15$   $(15)$   $sl.$   $13 13 12$   $12 10 10$   $8 10$   $12$   $12$   $12 12$   $15 13$   $(13)$   $10 8 10$   $12 13$   $13$

$C$   $(Gtr. II out)$   $C^{sus4}_{sus2}$   $C$   $1/2$   $P$   $P$   $H$   $sl.$   $P$   $P$   $H$   $P$   $1/2$   $P$   $H$   $P$   $H$   $P$   $sl.$   $H$   $H$   
 Gtr. III  $semi-harm.$   $rake$   $1/2$   $P$   $P$   $H$   $sl.$   $P$   $P$   $H$   $P$   $1/2$   $P$   $H$   $P$   $H$   $P$   $sl.$   $H$   $H$   
 $(13) 13$   $12 12$   $(12) 10 8 12 13$   $12 10 13 10 12$   $(12) 10 13 10 12 10 12 13 15$

$C$   $sl.$   $P$   $P$   $sl.$   $H$   $P$   $H$   $H$   $H$   $H$   $P$   $P$   $H$   $P$   $H$   $H$   $P$   $P$   $H$   $H$   $P$   $P$   $sl.$   $3$   $6$   
 $(15) 13 12 10 8 10 8 10 12$   $8 10 12$   $10 8$   $HP$   $H$   $H$   $P$   $P$   $H$   $H$   $P$   $P$   $H$   $H$   $P$   $P$   $sl.$   $P$   $P$   $H$   $P$   $P$   $sl.$   $P$   $P$   $H$   $P$   $P$   $H$   $P$   $P$   $H$

$C^{sus4}_{sus2}$   $12$   $12$   $1$   $1$   $3$   
 $H$   $H$   $H$   $H$   $H$   $P$   $P$   $sl.$   $H$   $P$   $P$   $H$   $P$   $P$   $H$   $H$   $P$   $P$   $H$   $H$   $P$   $P$   $sl.$   $H$   $H$   $P$   $P$   $sl.$   $P$   $P$   $H$   $trem. bar$   $1$   $1$   $3$   $sl.$   
 $8 10 12$   $9 10 12 (12) 10 9 7 9 10 9 7$   $10 8 7 8 10 8 7 8 10 12 10 8 7$   $10 8 7 8$   $(9) 10 8$

**C** *11* *7*

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

0 5 7 5 3 5 5 3 1 3 1 3 2 3 3 5 3 2 3 5 7 (7) (17) 3

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

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

**C<sub>sus4</sub>** *3* *9* *3* *5*

T P P H T P P H T P T P T P *sl.* T P P H P *sl.* H T P *sl.* T P T P T P P *sl.* H P H

5 7 5 3 5 7 5 3 5 7 5 7 5 8 7 8 10 8 7 8 7 5 7 8 7 8 10 8 12 10 12 10 8 (8) 10 12 10 12

T P P H T P P H T P T P T P *sl.* T P P H P *sl.* H T P *sl.* T P T P T P P *sl.* H P H

**C** *C<sub>sus4</sub>* *C<sub>sus2</sub>* *8va* *Full*

T P H P *sl.* H P *sl.* H P *sl.* H P *sl.* H *sl.*

15 12 14 12 10 12 10 8 7 8 7 5 7 5 3 3 3 2 3 (3) 14 14 15 17 14 15 17 15 17 18 15 17 19 20 20 20

T P H P *sl.* H P *sl.* H P *sl.* H P *sl.* H *sl.* **C** H *sl.* **C<sub>sus4</sub>** **C<sub>sus2</sub>** **C**

*8va* *sl.* *\*T P \*T P* *\*T P \*T P* *\*T P \*T P*

*sl.* *P.M. -1* *Gtr. III sl.* *Full* *Fdbk.* *\*1/2* *Full* *Full* *\*T P \*T P*

20 (20) 15 13 15 15 13 15 (15) (15) *sl.* 15 15 13 15 *\*T P \*T P*

*sl.* *\*Don't pick.* *A.H.* *Fdbk. pitch: B* *\*Pull bar up.* *C<sub>sus4</sub>* *C<sub>sus2</sub>* *Full* *\*Tap w/edge of pick.*

*8va* *loco* *sl.* *sl.* *1 1* *sl.* *A.H. (8va)* *1/2* *sl.* *sl.* *sl.* *Full*

(15) 13 13 12 12 10 10 *trem. bar* 1 1 *sl.* A.H. 1/2 12 *sl.* *sl.* (13) (10) 8 10 12 13 13 15

**C7sus4** **F/C** **C5** *sl.* *sl.* *Full* *Fdbk.* *(15ma)* *Fdbk.* *(8va)*

*Gtr. II* *rit.* *3* *1/2* *sl.* *3* *1/2* *3* *sl.* *(Gtr. III out)* *Fdbk.* *Fdbk.* *trem. bar*

13 17 13 12 10 14 12 10 10 12 (12) (12)

10 6 3 7 5 3 0 5

Fdbk. pitches: B D