

5 OF THE BEST

FOR GUITAR

JOE SATRIANI

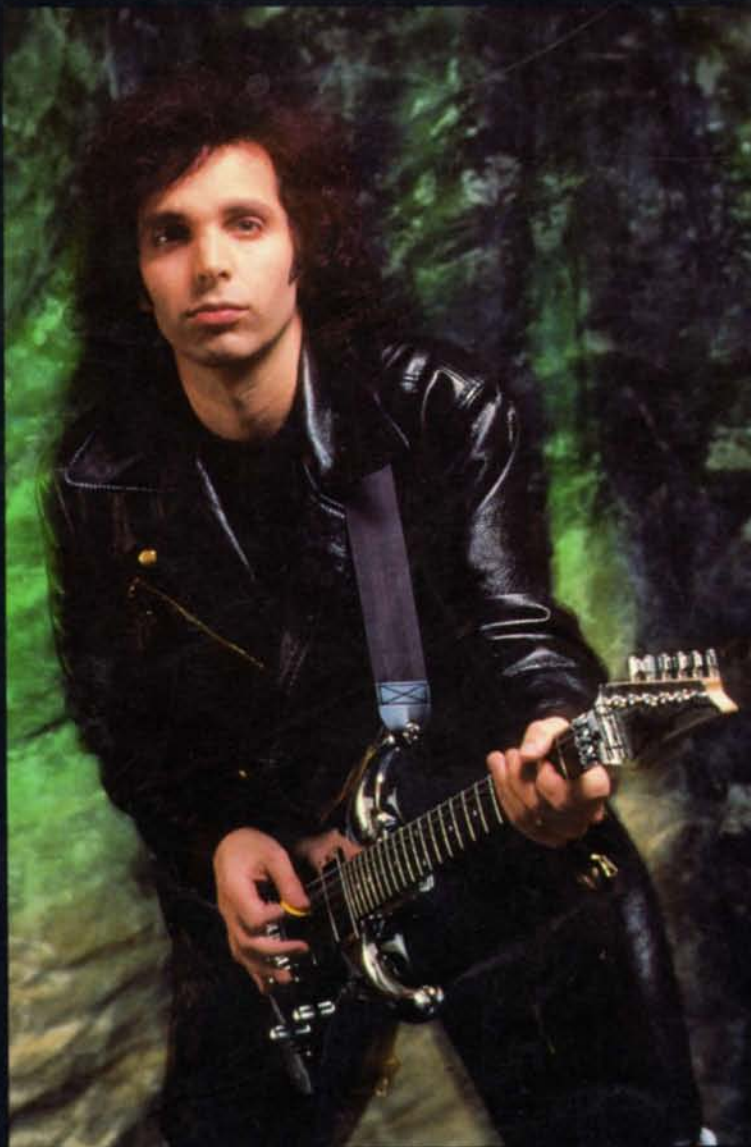
WITH
TABLATURE



110

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BIG BAD MOON
from "Flying in a Blue Dream"



3

SATCH BOOGIE
from "Surfing with the Alien"

2

BACK TO SHALLA-BAL
from "Flying in a Blue Dream"

4

SURFING WITH THE ALIEN
from "Surfing with the Alien"

5

ICE NINE
from "Dreaming #11"



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from *"Dreaming #11"*



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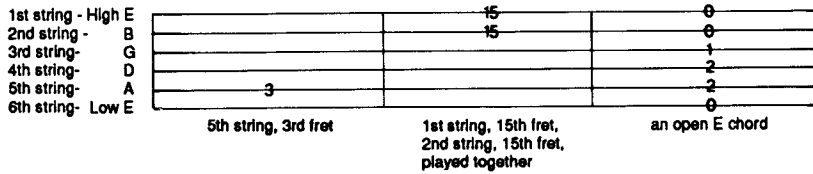
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TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

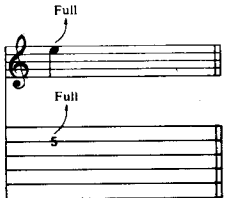


Definitions for Special Guitar Notation

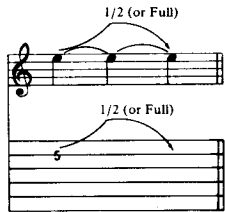
BEND: Strike the note and bend up 1/2 step (one fret).



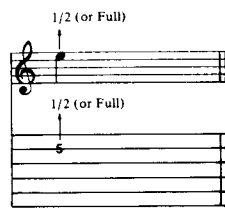
BEND: Strike the note and bend up a whole step (two frets).



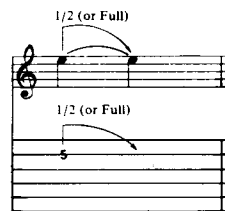
BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



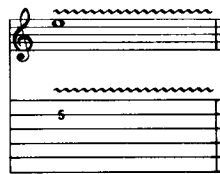
PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



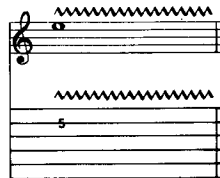
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



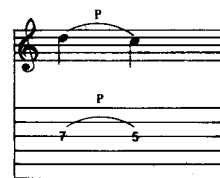
SLIDE: Same as above, except the second note is struck.



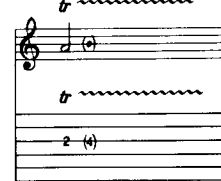
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



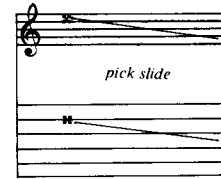
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



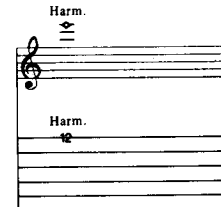
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



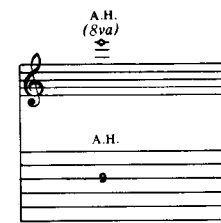
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



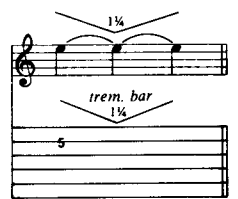
NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



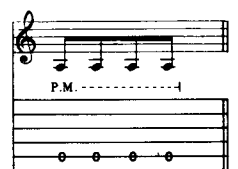
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



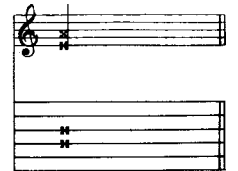
TREMOLO BAR: The pitch of the note or chord is dropped a specific number of steps then returned to the original pitch.



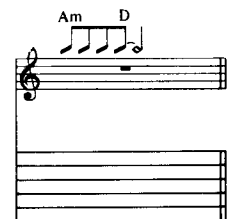
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



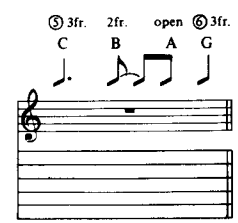
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



BIG BAD MOON

from "Flying in a Blue Dream"

Words and Music by
Joe Satriani

Moderate Rock ♩ = 144

E5: 1134
 E5(type 2): 11
 A5: 11
 C5 3fr.: 133
 D5 5fr.: 133
 Gsus2: 2 13

Intro Gtr. I N.C.

mf (Clean tone w/delay)

*Gtr. II E5 (distorted tone)

*Kybd. arr. for gtr.

† *Sva.* † *loco*

Triplet feel (♩ = $\frac{1}{3}$)

Gtrs. E5 I&II G5 A5

P.M. P.M.

† Attack strgs 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

P.M. P.M.

w/Rhy. Fig. 1 E5 G5 A5 E5 1st Verse w/Rhy. Fig. 2 (8 times) 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

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

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

Gtr. I

(Spoken) But I like it.

pick slides-----1
(w/Wah wah)

Gtr. II

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

(Double-time feel)

Guitar solo I

w/Rhy. Fig. 1 (8 times)

E5

8va

G5 A5 E5

G5 A5

Full Full Full Full Full Full Full Full Full Full Full Full Full 1/2 Full Full 1/2 Full Full loco
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 semi-harm.
Full Full Full Full Full Full Full Full Full Full Full Full Full 1/2 Full Full 1/2 Full 3
15 12 12 12 12 12 12 12 12 12 12 12 12 12 15 12 12 12 15 12 12 12 12 12 12 14

E5 G5 A5

H P H P H P H P H P H P H P H P reverse rake--1
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
12 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 12 12 14 12 12 0

E5 G5 A5 E5

H P sl. P H P 1 1/2 3 A.H. (8va) sl. 1/2 1/2

reverse rake

(A.H. (15ma) Full) (15ma) Full A5 E5 sl. sl. A.H. pitch: B sl. G5 A5

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

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

A.H. pitches: F# F#

E5 G5 A5

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

rake - - - 6 3 3

Full 1/2 Full 1/2 Full G5 A5 P.M. Harm. Harm. pick sl. Harm.

(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. pick sl.

*Trill performed by tapping w/edge of pick.

w/Rhy. Fig. 2 (2 times) E5 G5 A5 G5 A5

Harm. (8va) Fdbk. H I

pick sl. Harm. H (7) (7) Fdbk. H

2.4 (2.4) (7) (7) (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.

w/ad lib vocal

E5 G5 A5 E5 G5 A5

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

(Half time feel)
Chorus
E5(type 2)

Gtr. I

④2fr. E w/Fill 2 N.C.

Gtr. III (w/slide)

sl. (Spoken) But I like it.

don't pick

sl. steady gliss.

*Above pickups. Harm. (8va)

Gtr. II

Harm. (15ma)

trem. bar

sl.

**Pull bar up.

Rhy. Fig. 3

E5 G5 A5

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

Fill 1

sl.

Fill 2 (Gtr. IV)

Harm. (15ma)

Harm. (15ma)

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

born — wild._ Big bad moon's look - ing down on me_ to - night._

(Half-time feel)
Chorus
E5

Gtr. III

sl. (Spoken) But I like it._

(w/slide) steady gliss.

sl.

Gtr. II

Harm. (8va)

trem. bar (slight vib.) H

Fdbk. Fdbk. Fdbk. (8va)

Harm. Fdbk. Fdbk. Fdbk.

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.

††1½ 2½ 1

trem. bar trem. bar P

††1½ 2½ 1

*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.

Riff A1
(both gtrs.)
Gtr. IV

sl.


steady gliss.
sl.

Gtr. V

sl.

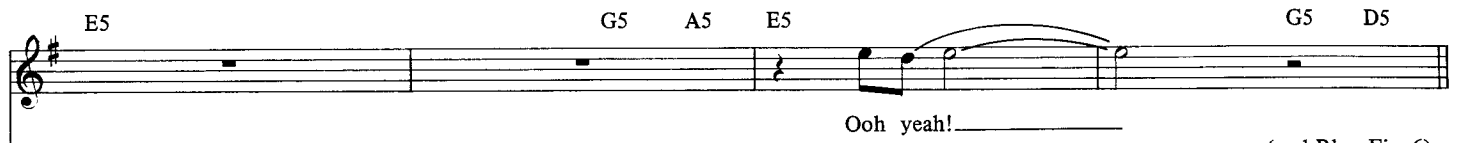
steady gliss.
sl.

E5 G5 A5 E5 G5 A5



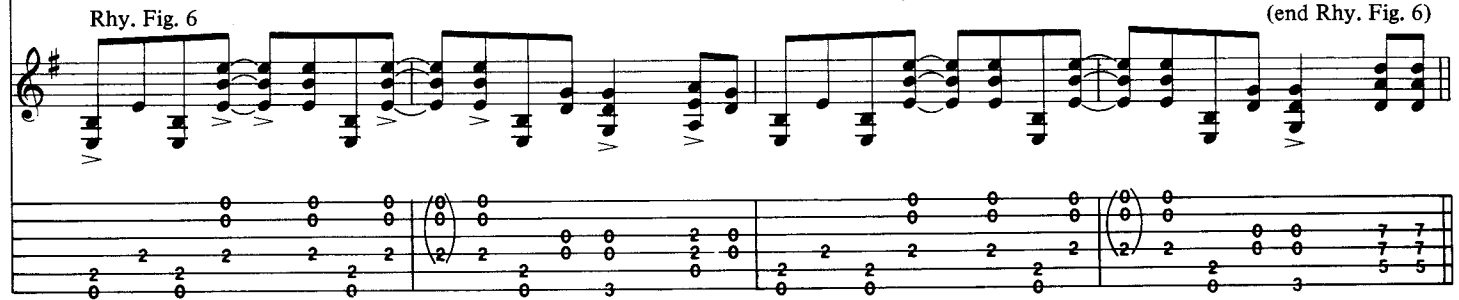
Talk - in'bout big bad moon!_

E5 G5 A5 E5 G5 D5



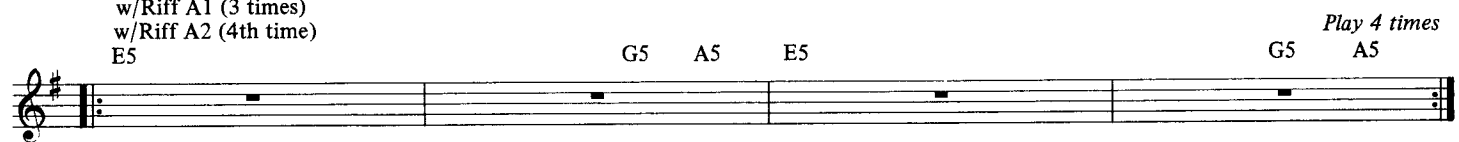
Ooh yeah!_

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

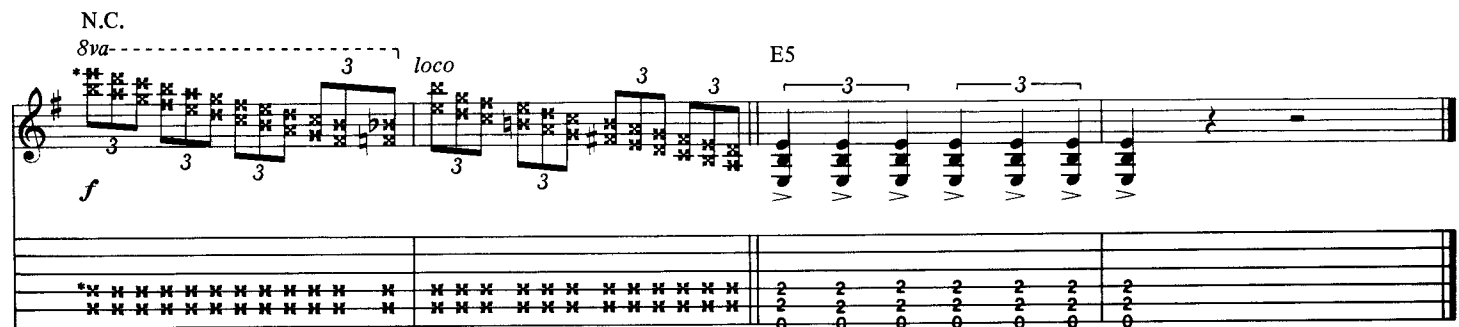


w/Rhy. Fig. 6 (4 times)
w/Riff A1 (3 times)
w/Riff A2 (4th time)

E5 G5 A5 E5 G5 A5



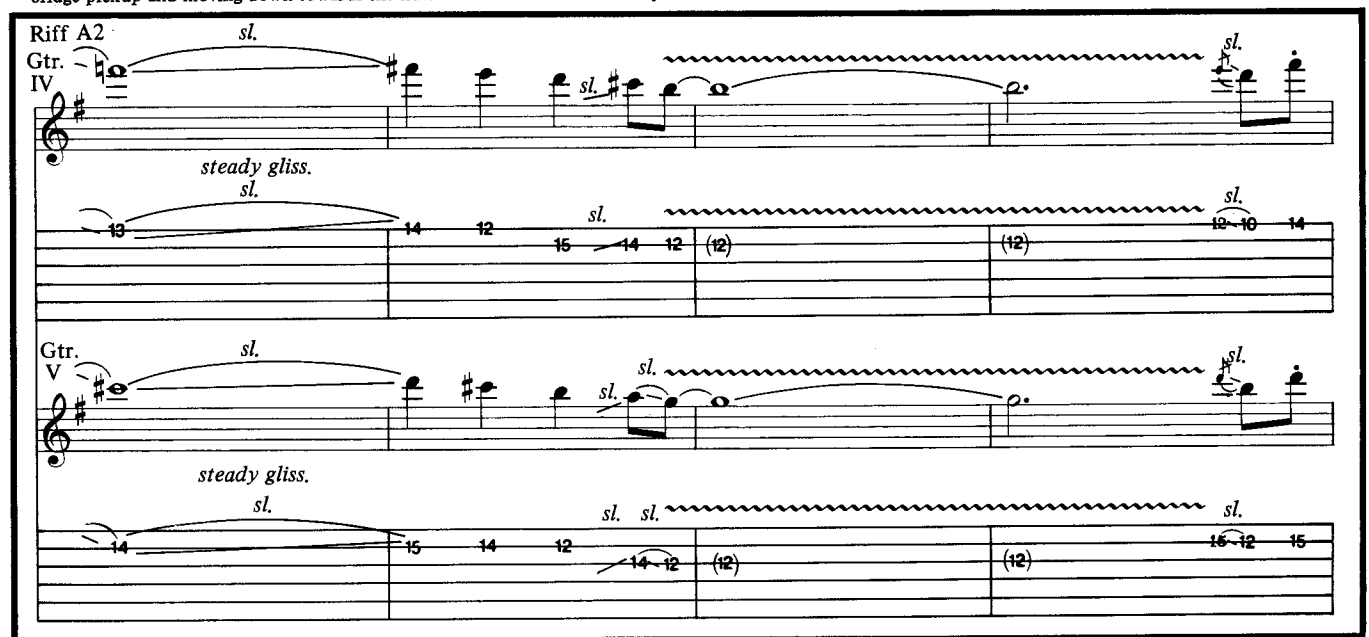
N.C. *Sva* *f* *loco* E5



*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.* *sl.*

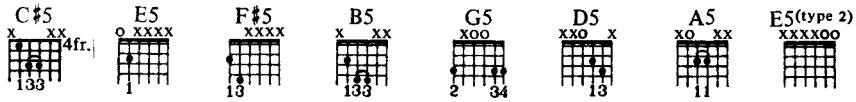


Gtr. V *sl.* *steady gliss.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

BACK TO SHALLA-BAL

from "Flying in a Blue Dream"

Music by
Joe Satriani



Fast Rock ♩ = 160

Intro B5

Musical notation for the Intro section, featuring a B5 chord and a fast rock tempo.

Musical notation for the tremolo bar section, including notes, bar positions, and performance instructions like "slack" and "pull bar up".

Musical notation for the steady gliss. section, including notes, bar positions, and performance instructions like "w/Wah as filter" and "let ring".

* Rhy. Fig. 1

Musical notation for Rhythm Figure 1, including notes, bar positions, and performance instructions like "P.M."

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

1/2 1/2 B5 E5
sl.

Rhy. Fig. 2

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

1/2 1/2 1/4 1/2 1/4 B5 B7sus4 E5
sl.

(end Rhy. Fig. 2)

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

1/2 1/2 A.H. (8va) 1/2 1/2 B5 E5
sl. sl. sl. sl. sl.

(end Rhy. Fig. 3)

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

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

sl. 1/2 Full Full

(9) 9 13 12 14 12 12 (12) 15 9 9 (9) 9 9 9 9 9 9 9 9 12 13

Rhy. Fig. 4-----

Rhy. Fig. 5-----

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

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

sl. 1/2

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

w/Rhy. Fig. 5 (3 times)

Full Full Full Full 8va--

Full Full Full Full

(12) 12 12 12 12 12 12 15 (15) 15 15 15 15 15 15 17 13 13 13 13 13 13 16 (16) 16 16 16 16 16 16 19

Riff A 8va--

Full Full Full Full

Full Full Full Full

17 (17) 17 17 17 17 17 17 16 (16) 16 16 16

8va--

Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full

16 16 16 19 (19) 19 19 19 19 19 19 24 (24) 24 24 24 24 24 24 (24)

Guitar solo
 ⑤4fr. C# P.M. C#5 E E5 F#5
 ⑥open C#5 E E5 F#5 P.M.

Substitute Rhy. Fill 2 B5 C#5 Rhy. Fig. 6

②2fr. F# P.M. F#5 ⑥open B5 (end Rhy. Fig. 6) C#5

w/Rhy. Fig. 6 (2 times)
 ⑤4fr. C#5 ⑥open E E5 F#5 ②2fr. F#

*These notes are sounded by pulling the B string off the side of the neck. The F# is sounded by the note "fretting out" at the 17th fret and being bent a whole step. The A# is sounded by pulling the string further off the neck with the note "fretting out" at the 20th fret and being bent 1/2 steps.

F#5 ⑥open E B5 A.H. (8va) C#5 ⑤4fr. C

Rhy. Fill 2
 F#5 B5 C#5
 P.M. ---

C#5 ⑥open E E5 F#5 ⑥2fr. F#

F#5 ⑥open E B5 C#5 w/Rhy. Fig. 6 (1st 3 bars only) ⑥4fr. C# C#5 ⑥open E E5 F#5

A.H. pitch: D#

⑥2fr. F# F#5 F#5 G5 8va

D5 A5 E5 (type 2)

G5 D5 E5 loco

⑥open 2fr. E F# open E 3fr. G open E 5fr. A 4fr. G# E5 ES (type 2) pick slide F# slack trem. bar slack

*Let E5 ring over E5 (type 2).

② 2fr. B w/Fill 1 B5

(Two gtrs.)

sl. poco rubato

*vib. w/bar

sl. (One gtr.)

sl. sl.

sl. *Top gtr. only

w/Rhy. Fig. 1 Full 1/4 E5 B5 D5

Full 1/4

let ring-----4 let ring-----4

sl. sl.

sl. sl.

Dsus2 Full D5 Asus4 A5 Asus4 B5 A.H. (15ma) sl.

Full Full

sl. sl.

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

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

Full Full A.H. 1/4 (8va) E5 B5 D5

Full Full

let ring---4 let ring-----4

sl. sl.

sl. sl.

Fill 1

* slack Harm. **2

* slack Harm. **2

5 (5)

*Depress bar before striking note. *Bar at normal pos.; begin pulling up. **Pull bar up.

w/Rhy. Fill 1 E5

w/Rhy. Fig. 2 E5

B7sus4 E5

w/Rhy. Fig. 3 E5

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

w/Rhy. Fig. 3 B5

w/Rhy. Fig. 5 (4 times)

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

Substitute Rhy. Fill 3

N.C.

*Bend refers to both gtrs.

*Top gtr. vib. only

Rhy. Fill 3
F#5



SATCH BOOGIE

from "Surfing with the Alien"

Music by
Joe Satriani

Uptempo shuffle ♩ = 224

Triplet feel (Drums) 3

A5  C5  3fr.

N.C.

First system of musical notation. Treble clef, 4/4 time. Includes dynamics like *f* and *P*, and articulation like *Let ring--*. Bass clef shows fret numbers and picking directions.

Second system of musical notation. Treble clef, 4/4 time. Includes dynamics like *P* and *H*, and articulation like *Let ring*. Bass clef shows fret numbers and picking directions.

Third system of musical notation. Treble clef, 4/4 time. Includes dynamics like *P* and *H*, and articulation like *trem. bar*. Bass clef shows fret numbers and picking directions.

Fourth system of musical notation. Treble clef, 4/4 time. Includes dynamics like *P* and *H*, and articulation like *sl.*. Bass clef shows fret numbers and picking directions.

Fifth system of musical notation. Treble clef, 4/4 time. Includes dynamics like *P* and *H*, and articulation like *sl. trem. bar*, *Harm. (15ma) 5*, and **4*. Bass clef shows fret numbers and picking directions. Includes the instruction **Pull bar up.*

Solo
Rhy. Fig. 1
A5

⑤ 3fr. open 5fr. open C A D A A5
⑤ 3fr. open ⑥ 3fr. ⑤ open C A G A A5

A.H. (15ma) *sl.*

⑤ 3fr. open 5fr. open C A D A A5
A.H. pitch: E
*w/Rhy. Fill 1

⑤ 3fr. open 5fr. open C A D A A5

*This is considered part of P Rhy. Fig. 1 when Rhy. Fig. 1 is repeated.

⑤ 3fr. open 3fr. open ⑥ 3fr. ⑤ open C A C A G A A5
⑤ 3fr. open 5fr. open C A D A A5 (cont. in notation)

N.C. (D7)

A.H.---- (15ma) Full

P.M.-----4 *sim.*

Rhy. Fill 1

Full P F#5 steady gliss.

9 15 17

A5 B5 F#5 A.H. (15ma) *2 *3 A5 B5 F#5

H H H H P H H sl. 1/2 sl. A.H. *2 *3 sl.

sl. 1/2 sl. A.H. *2 *3

A.H. pitch: G *Pull bar up. sl.

A5 B5 F#5

1/4 P Full P A.H. 1/2 (15ma) A5

1/4 P Full P A.H. 1/2 9 sl. 3

A.H. pitch: D#

(end Rhy. Fig. 1)

w/Rhy. Fig. 1
(A5)

8va----- F#5 A5 B5 F#5

Full Full 1 1/2 1/2 1 1/2 loco sl. 1/2

(20) (20) 19 (19) 21 (21) 21 sl. 17 (17) 14 14 14 (0)

A5 B5 F#5 A5 B5 F#5

Full Full Full Full Full Full P 1/2 3 3 P P P semi harm.

14 12 14 12 (12) 4 2 2 5 4 2 5 2 4 2 2 4 2 4 2 0 0 2

P sl. grad. bend P 1/2 3 3 P P P

A5 (A5) w/Fill 1 N.C.

sl. trem. bar TP P P H H TPPPHH TPPPH H P HPH TPPPHH TPP (w/Flanger)

(2) (17) 17 0 5 7 (7) (7) (7) (7) 12 7 6 0 6 7 12 7 6 0 6 7 12 7 6 0 (6) 7 6 7 6 7 12 7 6 0 6 7 12 6 0

sl. sl.

TP P P H H TPPPHH TPPPH H P HPH TPPPHH TPP TP P HPH TPPPHH TPP TP P HPH TPPPHH TPP TP P HPH TPPPHH TPP

15 12 9 0 9 12 15 12 9 0 9 12 15 9 0 12 9 15 12 9 12 9 12 15 12 9 0 9 12 15 9 0 17 10 8 0 8 10 17 8 0 8 10 17 8 0 8 10

TP TPPPHH TPPPHH TPP TPPPHH TPPPHH TPPH TPPPHH TPPPHH TPPPHH TPPPHH

17 10 15 10 0 8 10 17 8 0 8 10 17 8 0 12 7 5 0 6 8 13 8 6 0 7 9 14 7 0 7 15 10 8 0 8 10 14 7 0 6 8 13 8 7 0 (6)

TP TPPPHH TPPPHH TPP TPPPHH TPPPHH TPPPHH TPPPHH TPPPHH TPPPHH TPPPHH

*Fill 1
Harm. Harm.
(15ma)(15ma)
Gtr. II
Gtr. III
Harm.

trem. bar

14/14 (14)

*Both gtrs. play same harm.; Gtr. II descends with bar right away, and Gtr. III begins descending at beat 3.

System 1: 12 7 6 0 6 7 12 7 6 0 6 7 12 7 6 0 6 7 12 7 6 0 6 7 12 6 0 9 15 12 9 0 9 12 15 12 9 0 9 12 15 12 9 0 9

System 2: 15 12 9 0 9 12 15 12 9 0 9 12 15 12 9 0 8 17 10 8 0 8 10 17 10 8 0 8 10 17 10 8 0 8 17 10 8 0 8 10 17 10 8 0 8 17 10 8 0 8 10 17 10 8 0 8 10 17 8 0 (9)

System 3: 16 11 9 0 9 11 16 11 9 0 9 11 16 11 9 0 9 11 16 11 9 0 9 11 16 9 0 8 15 10 15 0 8 10 15 10 8 0 8 10 15 10 8 0 8

System 4: 15 10 8 0 8 10 15 10 8 0 8 10 15 8 0 5 14 8 5 0 5 8 14 8 5 0 5 8 14 8 5 0 5 14 8 5 0 5 8 14 5 (5) 0 5 8 14 5 0 7

System 5: 11 8 7 0 7 8 11 8 7 0 7 8 11 8 7 0 7 11 8 7 0 7 8 11 7 0 7 8 11 7 0 10 17 12 10 0 10 12 17(12) 10 0 10 12 17 12 10 0 10

System 6: 17 12 10 0 10 12 17 12 10 0 10 12 17 10 0 16 12 11 0 11 12 16 12 11 0 11 12 16 12 11 0 11 16 12 11 0 11 12 16 12 11 0 11

TRP RHH TRP RHH TRPP RH TRP RHH TRP RHH TRP RH TRP RHH TRPP RHH TRPP RH

 17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0 10 17 12 10 0 10 12 17 10 0 12 16 12 11 0 11 12 16 12 11 0 11 16 12 11 0 11 12 16 11 0 10

 TRPP RHH TRPP RHH TRPP RH TRP RHH TRP RHH TRPP RH TRPP RHH TRPP RHH TRPP RH TRPP RHH TRPP RHH TRPP RH

TRP RHH TRP RHH TRPP RH TRP RHH TRP RHH TRP RH TRP RHH TRP RHH TRPP RH

 17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0 10 19 12 10 0 10 12 17 12 10 0 10 12 17 10 0 12 16 12 11 0 11 12 16 12 11 0 11 12 16 12 11 0 11

 TRP RHH TRPP RHH TRPP RH TRP RHH TRP RHH TRPP RH TRP RHH TRP RHH TRPP RHH TRPP RH TRPP RHH TRPP RHH TRPP RH

TRP RHH TRP RHH TRPP RH TRP RHH TRP RHH TRPP RH TRP RHH TRP RHH TRPP RHH TRP RHH TRP RHH TRPP RHH

 16 12 11 0 11 12 16 11 0 11 12 16 11 0 10 17 12 10 0 10 12 17 10 0 10 12 17 12 10 0 10 17 12 10 0 10 12 17 10 0 10 12 17 12 10 0 10 12

 TRP RHH TRP RHH TRPP RH TRP RHH TRP RHH TRPP RH TRP RHH TRP RHH TRPP RHH TRP RHH TRP RHH TRPP RHH TRP RHH TRPP RHH TRP RHH TRPP RHH

D.S. al Coda

TRPP RHH TRPP RHH TRPP P

 trem. bar Depress & vib. bar simultaneously

 trem. bar

 P

 16 12 10 0 10 12 16 12 10 0 10 12 16 12 10 0 16 12 (12) (12) (12) 0 (0) 0 3 0

 TRPP RHH TRPP RHH TRPP P TP

Coda

 P

 A7/13 w/Fill 2

 Harm. *1½ *2

 Harm. (15ma)

 trem. bar

 Harm. *1½ *2

 5 5 7 7 6 6 5 5 6 6

 3 0 3 5 5 5 5 5 5 5

 P 3 5 5 5 5 5 5 5 5 5

 *Pull bar up.

Fill 2

 Harm. (15ma) 1 *1½

 Harm. 1 *1½

 2 (2)

 *Pull bar up.

SURFING WITH THE ALIEN

from "Surfing with the Alien"

Music by Joe Satriani

D5 D5 (type 2) C#5 C#5 (type 2) D#5 D#5 (type 2) E5 D# Gb5 F5 F5 (type 2) G5

Moderately fast Surf beat ♩ = 171

Intro (Crowd noise & jet plane sample) Gtr. I

Fade in (approx. 11 sec.)

G5 Rhy. Fig. 1

N.C. C C6

f P.M. P.M.

C7 C6 C5 C6 C5 Bb5 1/2 G5

sl. P.M. P.M.

N.C. C C6 C7 C6 C5 G5 Bb5 1/4 C5 G5 Bb5 G5

*Gtr. II

1/4 1/4

(end Rhy. Fig. 1)

*w/Wah wah

Gtr. II

sl. N.C. 1/2 C 1/4 Bb5 A5 G5

sl. sl. 1/2 1/4 1/2

Gtr. I Rhy. Fig. 2

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

1/2 N.C. 1/4 1/2 C C6 C5 C7 1/4 C G5 1/2 A.H. G5 (15ma) C5 G5 Bb5 G5

sl.

sl.

1/2 1/4 1/2 A.H. 1/4

A.H. pitch: D

(end Rhy. Fig. 2)

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

w/Rhy Fig. 2 (1st 7 bars only)

sl. A.H. (8va) N.C. A.H. 1/2 (15ma) C A.H. (15ma) 1/4 1/2 Bb5 A5 G5

semi-harm.

sl. sl. sl.

sl. sl. sl.

1/2 N.C. 1/2 C C6 C5 C7 C5 C G5 1/4 Bb5 G5 C5 G5 Bb5 G5 E5

sl.

sl. sl.

Rhy. Fill 1

C5 G5 Bb5 1/4 G5 E5

⑩ 11fr. ⑨ 8fr. Eb F Gb5 F5 F5(type 2) ⑧ open ⑥

8va- 1/2 loco A.H. (15ma) P.M. A.H. (15ma) *1/2 *1 *1/2 *2 1/2

trem. bar

(20) (20) sl. A.H. A.H. *1/2 *1 *1/2 *2 1/2

*Pull up bar gradually.

Gtr. II G5 Full 1/2 G/F Full Full G/E P G/C 2 3 1/2 G5

let ring trem. bar 1/2 Full Full P (Wah on) trem. bar 2 3 1/2

14 15 (15) 14 13 15 14 15 14 12 15 12 14 15 12 14 12 14 10

**Depress bar before striking note.

Gtr. I let ring

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

w/Rhy. Fig. 2

N.C. 1/2 C A.H. (15ma) 1/4 1/2 Bb5 A5G5

sl. sl. sl. sl. sl.

sl. A.H. sl. 1/4 1/2

(12) 12-10 12 9 9 (9) 10-10 8 10 10 8 10 (10) (10)

N.C. 1/4 1/2 C C6 C5 C7 C5 C G5 Bb5 G5 C5 G5 Bb5 G5

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

sl. 1/2 1/4 1/2 sl. 1/4 1/2

(12) 12-10 12 12 10 (12) 10 8 10 8 10 10 10

w/Rhy. Fig. 2 (1st 7 bars only)

Musical notation for w/Rhy. Fig. 2 (1st 7 bars only). The staff shows a melodic line with slurs and accents. Chords indicated above the staff are N.C., C, Bb5, A5, and G5. The guitar part below shows fret numbers and techniques like *sl.* (slide) and *P.M.* (palm mute).

w/Rhy. Fill 1

Musical notation for w/Rhy. Fill 1. The staff shows a melodic line with slurs and accents. Chords indicated above the staff are N.C., C, C6, C5, C7, C5, C, G5, Bb5, G5, C5, G5, Bb5, G5, and E5. The guitar part below shows fret numbers and techniques like *sl.* (slide).

w/Rhy. Fig. 3

Musical notation for w/Rhy. Fig. 3. The staff shows a melodic line with slurs and accents. Chords indicated above the staff are C5, C, and G5. Techniques like *semi-harm.* (semi-harmonic), *grad. bend* (gradual bend), and *A.H.* (artificial harmonics) are noted. The guitar part below shows fret numbers and techniques like *sl.* (slide), *P* (palm mute), and *H* (harmonic).

Musical notation for w/Rhy. Fig. 3 (continued). The staff shows a melodic line with slurs and accents. Chords indicated above the staff are D5, D, C/D, D, and E5. Techniques like *rake*, *trem. bar* (tremolo bar), and *semi-harm.* (semi-harmonic) are noted. The guitar part below shows fret numbers and techniques like *sl.* (slide) and *P* (palm mute).

Musical notation for w/Rhy. Fig. 3 (continued). The staff shows a melodic line with slurs and accents. Chords indicated above the staff are C5, G5, and D5. Techniques like *sl.* (slide) and *P* (palm mute) are noted. The guitar part below shows fret numbers and techniques like *sl.* (slide) and *P* (palm mute).

D5 (type 2) D5

Depress & vib. bar simultaneously

trem. bar

Jet plane samples

w/Rhy. Fig. 2 (2 times)

N.C. C5

Bb5 A5 G5

N.C. C C6 Full

C5 C7 C5 C G5 Bb5 G5 C5 G5 Bb5 G5

8va

C

Full 1/2

trem. bar

8va

Bb5 A5 G5

N.C. C C6

C5 C7 C5 C G5 Bb5 G5 C5 G5 Bb5 G5

w/Rhy. Fig. 1 (till fade) N.C.

C C6

8va-

Full
trem. bar
H

H *Pull bar up.

C7 C6 C5 C6 C5 Bb5 A5 G5

N.C.

C C6

8va-

Full
P
H

C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5

N.C.

C

C6

8va-

Full
loco
trem. bar
sl.

C7 C6 C5 C6 C5 Bb5 A5 G5

Harm. (15ma)

A.H. (15ma)

N.C.

C

C6

Harm. (15ma)
A.H. (15ma)
sl.

A.H. pitch: A

C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5

8va-

H
sl.
TP

8va----- N.C. C C6 C7 C6 C5 C6 C5 Bb5 A5 G5

loco trem. bar trem. bar sl.

*Depress bar fully before striking note. †Tapped harmonic. **Pull bar up.

N.C. C C6 C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5

sl. sl. P.M. P.M. A.H. (15ma) A.H. P.M. P.M.

Begin fade N.C. C C6 C7 C6 C5 C6 C5 Bb5 A5 G5 A.H. 1/2 A.H. 1/2

sl. sl. P.M. P.M. A.H. A.H. 1/2 1/2 P.M. sl.

N.C. C C6 C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5

sl. P.M. P.M. P.M. P.M. A.H. (15ma) A.H. Harm. (15ma) sl.

A.H. pitches: B D

N.C. C C6 C7 C6 C5 C6 C5 Bb5 A5 G5

sl. Harm. (15ma) Harm. sl. semi-harm. P.M. Harm.

N.C. C C6 C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5

Harm. (8va) trem. bar trem. bar sl. Fade out

ICE NINE

from "Dreaming #11"

Music by Joe Satriani

Moderate Rock ♩ = 116

f Fdbk. (●) E5 F# C#5

sl. P.M.----- P.M.---4

Fdbk. (0)

F#bk. sl. pitch:F#

C#5 P.M.----- P P P.M.---4 P.M.---4

Harm. (8va) E5 F# C#5

trem. bar Harm. P.M.---4 P P pick sl.-----1 trem. bar

* (w/Wah wah pedal) 2 2 E5 F#

C#5 N.C. Full Full P 1/2 Full P

Full Full P rake 1/2 Full P

Full Full P Fdbk. (8va)

sl. sl.

C#5 E5 F# C#5 N.C. Full Full P

trem. bar 1 1 1 Full Full P A.H. sl. sl. Fdbk. pitch: F# 1/2 Full

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

Fdbk. (8va) 1/2 Full

Fdbk. (8va)

E5 F# N.C.

1/2 1/4

Full

Fdbk. pitch: F#

E5 F# C#5 N.C.

sl. sl. H sl. sl. sl.

E5 F#

N.C. 1/4 A.H. Full

grad. bend A.H. Full

E5 F# C#5 N.C.

3 Full

1/4 P Full

Fdbk. (8va)

*G#5

F#5 Full C#5 A5

trem. bar

sl. sl. Fdbk. Full trem. bar

Fdbk. pitch: F#

D#5 A.H. (15ma)

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

A5 Full F#5

Full 1/2 Full 1/2 Full 1/2 trem. bar

sl. P P rake Full

Full C#5 E5 G#5 E5 F#

trem. bar

semi-harm. P Full rake Full trem. bar

sl. P P sl. P P

C#5 N.C.

Full Full P

Full P

trem. bar.

Guitar solo *Eb5

sl. sl. sl.

don't pick - 1

rake

*Chords implied by bass figure.

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

rake

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

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

8va

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

P H H P P P H H T P T P T P P H T P P P H T P P H T P P P

8va

P H H P P P H H T P T P T P P H T P P P H T P P H T P P P P

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

8va

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

8va

loco

trem. bar

8va *1 1/2

B5 1/2

grad. bend 1/2

Full

3

3

3

Full

Full

Full

Harm. (8va)

8va

trem. bar

trem. bar (trem. bar vibs.)

8va

2 Full

sl. loco

H

sl. P

sl. P

1/4

Full

P

p sl.

Harm. (15ma) 2 1/2

**2

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

3

3

sl.

sl.

E5

F#

C#5

N.C.

H 4 1/2 5 2 1/2 3 1/2 1 1/2 2

trem. bar

trem. bar 3

*Depress bar before striking note.

** Pull bar up

8va

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

3

3

loco

Harm. (15ma) 1 1/2 3 1/2 1/2

** 1 1/2

1/2

**2

†

††

sl.

†† While grad. depressing trem. bar w/fret hand, tap on bar in specified rhythm with first two fingers of pick hand (first two beats only).

Harm. (8va) 3 1/2

2

** 1 1/2

1/2

** 1 1/2

Harm. (tapped harm.) 3 1/2

2

** 1 1/2

1/2

** 1 1/2

††† Depress bar while sliding up stg. ("lizard down the throat").

Harm. (15ma) ** 2 ** 2 2½ ** 3 ** 4

A.H. N.C. (15ma)

Full Full P 1/4

rake 1/2 Full

H A.H. rake Full Full P 1/4 Full

(3) 4 6 9 11 (11) (11) 9 11 11 9

H A.H. pitch: D#

P sl. sl. E5 F# C#5 N.C. Full Full

semi-harm. Full Full

(11) 9 (11) 9 7 (7) 9 4 3 (3) 2 6 11 9 11 (11)

sl. sl. 1/2 P sl.

1/4 Full P 1/4 Full

rake 1/2 Full P 1/4 Full

sl. sl. trem. bar

(11) 9 (11) 9 11 11 (11) 10 7 (7) (7) 9 4 3

sl. sl.

N.C. 1/4 Full P 1/4 Full

P.M. semi-harm. P.M. 1/4 Full

sl. sl. (9) 9 9 11 (9) 10 7 4 3 (3) 2 4 2

P

sl. E5 F# N.C. 1/4 A.H. Full (15ma) sl. sl. E5 F#

P.M. 1/4 A.H. Full sl. sl.

(0) 8 7 4 3 (3) 2 4 2 4 2 4 (9) 9 9 9 (9) 8 7 4 3

sl. P A.H. Full pitch: A# sl.

N.C. 1/4 Full trem. bar sl. sl. Full F#5

1/4 Full (9) 9 9 9 (9) 8 7 (7) 4 6 6 4 6

sl.

sl.
*Chords implied by bass figure.

8va ----- F#5 C#5 E5 G#5

Full Full Full Full P sl. sl. sl.

(19) 21 19 19 19 19 17 18 19 17 18 16 18 17 17 18 17 15 16 16 13 13 13 12

----- F#5 C#5 A5

loco 8va sl. sl. trem. bar f 1/2 1/2 1/2 sl. Full 1/4 1/2

16 sl. 16 16 21 21 21 21 (21) sl. 11 12 9 9 11 9 12 11

(0)

----- A5 Full F#5

Full P Full P D#5 P Full P P H Full 1/2 Full trem. bar Full 1/2

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

P H x 0

----- C#5 E5 G#5 E5 F#

sl. sl. sl. sl. sl. let ring sl. sl. sl.

9 11 9 11 9 7 9 7 9 18 0 (0) 0 4 4 1 1 1 5 4 6 7 8 8 sl. 4 3

sl. sl. sl. sl.

----- C#5 E5 F# C#5

P.M. P.M. ----- 1 sl. ** 1 2

(3) 6 6 6 6 6 6 6 4 6 (6) 6 6 6 6 6 2 2 4 (3) 4 6 6 6 6 9

**Pull bar up.

----- E5 F# C#5 E5 F# C#5

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

(9) 4 3 (3) 6 6 6 6 6 6 6 4 6 (6) 4 3 (3) 6 (6) 6 (6)

sl. sl. sl.