

**PLAY IT
LIKE IT IS
GUITAR**
WITH TABLATURE

NOTE-FOR-NOTE
TRANSCRIPTIONS

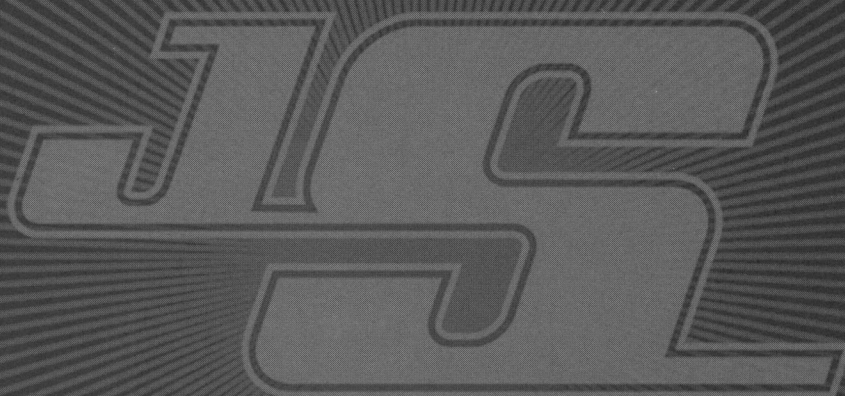
JOE SATRIANI

STRANGE BEAUTIFUL MUSIC



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JOE SATRIANI

The guitar—a symbol as synonymous with rock-and-roll as with sex and drugs. While perhaps not as intriguing as the last two, the guitar has stood the test of time as the solid backbone of an entire musical genre. And attached to that structure is the impeccable Joe Satriani.

Joe Satriani is the guitar. Plain and simple. No one else has ever been able to play with such pizzazz, such fluidity, such timelessness. That's not to say that there aren't others out there who are accomplished—they just can't even come close to achieving the magic that Satriani performs as soon as his fingers mesh with the strings. Since the late '80s, self-taught virtuoso Joe Satriani has been winning over fans and musicians alike with his groundbreaking style and legendary sounds. He has been both artist and teacher, instructing such famous pupils as Metallica's Kirk Hammett, Counting Crow's David Bryson, and jazz fusionist Charlie Hunter. However, Satriani's strength as a player can be seen in his numerous solo recordings, the latest being his *Strange Beautiful Music* (Epic 2002).

Satriani's eighth full-length studio recording, *Strange Beautiful Music*, marks a departure from his last album, the Grammy-nominated *Engines of Creation*. Of his creative process, Satriani says, "I definitely set some parameters when I go to make a new record. I don't just do it blindly. I look at what I've done before and ask, What can I do that I haven't done? Those things are important to me." These seem like enormous shoes to fill for anyone, especially someone who has seemingly done it all—but we are talking about Joe Satriani.

So, Satriani decided to take a new route with his work, employing bassist Matt Bisonette and drummer Jeff Campitelli, and letting the music take on a life of its own. "I wanted them to hear the music early and give them room to move and make up their own parts, sort of like the way a normal rock band would. They had time to listen to my demos, not knowing if things would be replaced or not. They came in, played things around the tracks, and then we decided what we should keep or get rid of." This new creative process resulted in one of the most elaborate recordings Satriani has done to date. The intricacies and the layering of the guitars and bass bring Satriani's famous riff-saturated jams to soaring heights.

Another shift the album takes is its merging of alternate styles. "It's something I've always wanted to do: make a real rock record, but sample all the methods I've used before," Satriani says. "The songs are very specific; they are about my life, my feelings." This emotional side of Satriani is explored in such tracks as the spiritual "Chords of Life" and "You Saved My Life," a stunning piece layered with both feeling and exquisite craft. This sentimental side of Satriani does not in any way imply that he has forgotten how to rock. On "Seven String," he steps up to the plate established by the newer trend in rock and tackles the instrument favored by his nu-metal counterparts. And he is joined by fellow legend Robert Fripp on his homage to Santo and Johnny's classic, "Sleepwalk."

Satriani has enjoyed a long and distinguished career since he first picked up a guitar at age 14. He has been around the world several times on tours of his own, on tours with Mick Jagger and Deep Purple, and with his hugely successful G3 summer tours with fellow guitar legends Steve Vai, Eric Johnson, and Kenny Wayne Shepherd. As is his yearly tradition, Satriani inaugurated the current season for the Oakland A's baseball team by playing the national anthem at the opening game. Satriani has been known as the San Francisco sports team hero by also playing the national anthem for the 49ers and the Giants. Yet even with his seemingly endless performing and recording schedules, Satriani is still going strong—not only with his current release, *Strange Beautiful Music*, but also with his critically acclaimed DVD, *Live in San Francisco*, which has recently been certified gold.

Strange Beautiful Music marks yet another turning point in the enduring career that Satriani has been blessed with. "I'm just happy that I've been able to make a living and, I hope, a contribution, doing what I love most—playing my guitar," Satriani says of a career that is forging ahead into its second decade, "I'd like nothing more than to be able to keep doing this for years to come." Well, if his latest in a string of many accomplishments is any indication of the longevity of his career, Joe Satriani has nothing to worry about.

CONTENTS

4	ORIENTAL MELODY
12	BELLY DANCER
28	STARRY NIGHT
38	CHORDS OF LIFE
48	MIND STORM
60	SLEEPWALK
67	NEW LAST JAM
79	MOUNTAIN SONG
89	WHAT BREAKS A HEART
97	SEVEN STRING
105	HILL GROOVE
112	THE JOURNEY
122	THE TRAVELER
133	YOU SAVED MY LIFE
151	<i>GUITAR NOTATION LEGEND</i>

ORIENTAL MELODY

Drop D tuning:
(low to high) D-A-D-G-B-E

A

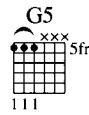
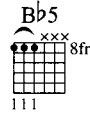
Moderately slow $\text{♩} = 100$

3rd time, Band enters

N.C.(D5)

Rhy. Fig. 1

*Gtr. 1 (semi-clean)



By Joe Satriani

mf
let ring throughout

T
A
B

15 15 17 17 0 0 0 11 9 11 9 11 9 X X X X

*Two gtrs. arr. for one.

1., 2., 3.

End Rhy. Fig. 1

3 5 5 6 5 5 5 0 0 0 9 10 10 5 5 0 5 X

4.

B

Gtr. 1 tacet

N.C.(D5)

Gtr. 2 (dist.)

mf

*w/ delay

9 10 10 5 3 5 5 5 5 3 0 3 5

*Two delays set for single repeat at ♩ (approx. 450 ms.)
and ♩ (approx. 1200 ms.), respectively.

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

A.H.

T

(5) 10 (5) 0 X 3 5 5 5 5 3 0 0 3 0 3 5

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings (5) 3 (3) and (3) 5 5 5 5 3 0 0 5 3 5.

C

N.C.(D5)
8va

Gtr. 3 (dist.)

Musical notation for Gtr. 3 (dist.) with a treble clef staff and a guitar fretboard diagram. The staff includes a dynamic marking *mf* and a wavy line indicating distortion. The fretboard diagram shows fingerings 17 18 17 18 17, 15, 15 17 15, and 14.

Gtr. 2

Musical notation for Gtr. 2 with a treble clef staff and a guitar fretboard diagram. The staff includes markings *A.H.*, *T*, *P.M.*, and *P.H.*. The fretboard diagram shows fingerings (5) 10 (5), 7 8 7 8 7, 5, (5) 7 8, 5, and 4.

8va

Musical notation for the second system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings 15 16 14 15 17 17, 17 20 18, 17 18 17, and 15.

Musical notation for the third system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings 5 6 4 5 7 7, 7 10 8 (8) 7, 7 8 7 8 7, and 5.

(15) 14 15 14 | 15 16 14 15 17 17 20 | 20 20

P.S. (delay off)

5 7 5 4 6 X | 5 6 4 5 7 7/10 | 12 12 12 X 17

D

Bb5
Rhy. Fig. 2

G5

End Rhy. Fig. 2

Gtr. 5 (dist.)
mf

8va

Gtr. 3
Gtr. 4 (dist.) *divisi*
mf

loco

*w/ bar

18 18 17 15 | 17 15 (15) 10 | 15 15 14 12 | 12/14 12 (12) 7

Gtr. 2

*Applies to both gtrs. (throughout).

5 X 5 X | 4 X X 4 2 0 2 5

Gtr. 5: w/ Rhy. Fig. 2 (3 times)

Bb5
8va

G5

Bb5

w/ bar

(18) 13 13 15 13 15 | 15 13 15 | 18 18 (18) 17 15 | (7) 10 10 12 10 12 | 12 10 12 | 15 15 (15) 14 12

X X X 5 5 X 5 7 X | 5 4 | 0 3 0 3 5 5 5 3 | 5 5 X 5 X

G5
8va

Bb5

E

Gtr. 1 : w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet
N.C.(D5)

G5
8va

** 8va
mf

*Gtr. 6

Gtr. 2
divisi
20 22

Gtr. 2 tacet
8va

*Synth. arr. for gtr.
**Applies to Gtr. 6 only.

To Coda

Gtrs. 3 & 4 tacet

Gtr. 6

8va-----

19 20 19 | 20 22 | 21 19 21 19 21 | 17 19 | 17 19 20 19 (19) 20 19 17 19

F

Gtr. 6 tacet
N.C.(Cm)

Gtr. 5: w/ Riff A (7 times)

Gtr. 2

don't pick P.S.

1 1/2

(13) 13 (13) (13) 7

Gtr. 6

Riff A

End Riff A

8va-----

Gtr. 5

19 20 19 | 6 3 3 3 6 3 3 3 6 3

Gtr. 2

12 11 12 11 12 11 12 11 12 11 12 8 6 6 6 | 6 6 4 5 4 4 4 5 7 6 4

1/2

(4) 5 3 3 (3) 1 3 1 3 1 1 8 8 8 | 8 8 1 3 1 3 1 1 10 8 8

6
grad. bend

10 8 8 8 11 8 8 11 8 11 0 8 11 (11) 11 11 11 11 (11) 15

(Dm)

Gtr. 2

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

Gtr. 5

Riff B

End Riff B

3 0 0 0 3 0 0 0 3 0 3 0 0 0 3 0 0 6 5

Gtr. 5 w/ Riff B (3 times)

Gtr. 2

15 15 15 15 15 (15) 13 15 15 (15) 14 15 15 15 (15) 5 11 10 13 10 8

10 12 10 12 13 10 12 13 10 12 13 10 12 13 10 12 13 10 12 13 10 12 10 10

13 10 12 10 10 13 10 12 10 10 13 10 12 12 12 10 12 10 12 10 13 13 1 1/2 13

G

N.C.(D5)

6 3 3

steady gliss.

w/ bar ----- *w/ delay

(13) 10 13 10 12 9 12 10 13 10 12 (12) 10 12 12 10 10 (10) 3 5 5 5 5 3 0 3 5

-1 1/2 -3 1/2 *As before

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

A.H.

T

(5) 10 (5) 0 X 3 5 5 5 5 3 0 0 3 0 3 5

D.S. al Coda

1/2

A.H.

T

(5) 3 (3) 1/2 3 5 5 5 5 3 0 0 5 3 5 (5) 10 (5)

⊕ Coda

H

(Gtr. I: w/ Rhy. Fig. 1)

8va

20 22 19 17 19 17 19 20 22 17 19 20 19 (19) 20 19 17 19

Gtr. I: w/ Rhy. Fig. 1 (1 3/4 times)

8va

19 20 19 20 22 21 19 21 19 21 22

8va

17 19 20 19 (19) 20 19 17 19 19 20 19 20 22

8va

Gtr. 6

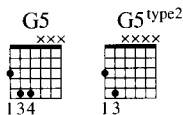
21 19 21 19 21 19 17 19 20 19 (19) 20 19 17 19 19 20 19

Gtr. 1

9 10 10 5 5 5

BELLY DANCER

By Joe Satriani



A

Moderately fast Rock ♩ = 140

Gm

Fsus2

Cm

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

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

T
A
B

*Composite arrangement

Bbsus2

Gm

Fsus2

P.M. *let ring* -----|

P.M. -----|

P.M. ---|

P.M. ---|

P.M. -----

Cm

End Rhy. Fig. 1

Cm7sus4

P.M. -----|

P.M. -----|

B

Gtrs. 1 & 2: w/ Rhy. Fig. 1
2nd time, Gtr. 4 tacet

Gm

Fsus2

Cm

Bbsus2

Gtr. 3 (dist.)
**8va
loco

mf
P.H.
w/ wah-wah

Pitch: A

**Refers to P.H. only

Gm

Fsus2

Cm

1st time, Gtrs. 1 & 2: w/ Rhy. Fill 1
 2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 2
 Cm7sus4

Gtrs. 1 & 2: w/ Rhy. Fig. 1
 Gm

Fsus2

Cm

Bbsus2

Gm

Fsus2

Cm

C

To Coda \oplus Eb5

D5

Gtrs. 1 & 2

Rhy. Fig. 2

Rhy. Fill 1

Gtrs. 1 & 2

Rhy. Fill 2

Gtrs. 1 & 2

NC.(G5)

System 1 of musical notation for NC.(G5). It consists of a treble clef staff with a key signature of one flat (Bb) and a 6/8 time signature. The melody is written in eighth notes with slurs. Below the staff is a guitar fretboard diagram with two lines of fret numbers: 5 3 0 3 3 0 5 3 0 3 3 0 5 3 0 3 and 3 0 5 3 0 3 3 0 5 3 0 3 3 0 5 3.

System 2 of musical notation for NC.(G5). It consists of a treble clef staff with a key signature of one flat (Bb) and a 6/8 time signature. The melody is written in eighth notes with slurs. Below the staff is a guitar fretboard diagram with two lines of fret numbers: 0 3 3 0 6 3 0 3 3 0 6 3 0 3 3 0 and 6 3 0 3 3 0 6 3 0 3 3 0 6 3 0 3.

System 3 of musical notation for NC.(G5). It consists of a treble clef staff with a key signature of one flat (Bb) and a 6/8 time signature. The melody is written in eighth notes with slurs. Below the staff is a guitar fretboard diagram with two lines of fret numbers: 3 0 7 3 0 3 3 0 7 3 0 3 3 0 7 3 and 0 3 3 0 7 3 0 3 3 0 7 3 0 3 3 0.

(C)

System 1 of musical notation for (C). It consists of a treble clef staff with a key signature of one flat (Bb) and a 6/8 time signature. The melody is written in eighth notes with slurs. Below the staff is a guitar fretboard diagram with two lines of fret numbers: 9 5 0 5 5 0 9 5 0 5 5 0 9 5 0 5 and 5 0 9 5 0 5 5 0 9 5 0 5 5 0 9 5.

(Eb/G)

System 1 of musical notation for (Eb/G). It consists of a treble clef staff with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The melody is written in eighth notes with slurs. Below the staff is a guitar fretboard diagram with two lines of fret numbers: 0 8 8 0 12 8 0 8 8 0 12 8 0 8 8 0 and 12 8 0 8 8 0 12 8 0 8 8 0 12 8 0 8.

(F)

System 1 of musical notation for (F). It consists of a treble clef staff with a key signature of one flat (Bb) and a 6/8 time signature. The melody is written in eighth notes with slurs. Below the staff is a guitar fretboard diagram with two lines of fret numbers: 8 0 14 10 0 10 10 0 14 10 0 10 10 0 14 10 and 0 10 10 0 14 10 0 10 10 0 14 10 0 10 10 0.

(Gsus4)

Musical notation for Gsus4 chord. The treble clef staff shows a melodic line with eighth notes and slurs. The guitar staff below shows fret numbers: 17 12 0 12 12 0 17 12 0 12 12 0 17 12 0 12 12 0 17 12 0 12 12 0 17 12.

(G)

Musical notation for G chord. The treble clef staff shows a melodic line with eighth notes and slurs, ending with a wavy line. The guitar staff below shows fret numbers: 0 12 12 0 16 12 0 12 12 0 16 12 0 12 12 0 16 12 0 12 12 0 16 12 (12).

E

Gtr. 4 tacet
N.C.(D)

(Cm)

Musical notation for Gtr. 6 (dist.) and Gtr. 5 (divisi). Gtr. 6 has a treble clef staff with a melodic line and a guitar staff with fret numbers: 20 22 22 22 20 22 22 22 20 22 20 20 20 20. Gtr. 5 has a guitar staff with fret numbers: 13 15 15 15 13 15 13 13 13. Dynamics include *mf* and *8va*. There are wavy lines and a *w/ bar* instruction. A $1/2$ note is indicated with an arrow.

Musical notation for Gtr. 7 (dist.) and Gtr. 8 (dist.). Gtr. 7 has a treble clef staff with a melodic line and a guitar staff with fret numbers: 8 10 10 10 8 10 10 10 8 10 8 8 8. Gtr. 8 has a guitar staff with fret numbers: 8 10 10 10 8 10 10 10 8 10 8 8 8. Dynamics include *mf*. There are wavy lines and a *w/ bar* instruction. A $1/2$ note is indicated with an arrow.

Musical notation for Gtr. 9 (dist.). The treble clef staff shows a melodic line with eighth notes and slurs. The guitar staff below shows fret numbers: 3 5 5 5 3 5 5 5 3 5 3 3 3. Dynamics include *mf*. There are wavy lines and a *w/ bar* instruction. A $1/2$ note is indicated with an arrow.

*Refers to both gtrs. (throughout)

8va
-1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2

(20) (20) (20) (20) 18 20 20 20 18 20 w/ bar w/ bar w/ bar

(13) (13) (13) (13) 11 13 13 13 11 13 22 20 18 20 18 17

(13) (13) (13) (13) 6 8 8 8 6 8 10 8 6 8 6 5

(3) (3) (3) (3) 1 3 3 3 1 3 5 3 1 3 1 0

(F) 8va (D)

-1/2 -1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2 -1/2

20 (20) 18 18 (18) (18) (18) (18) (18) 20 22 22 22

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

7 (7) 5 5 (5) (5) (5) (5) (5) 8 10 10 10

8 (8) 7 7 (7) (7) (7) (7) (7) 8 11 11 11

3 (3) 1 1 (1) (1) (1) (1) (1) 3 5 5 5

(Cm)

8va

8va

(22) 22 23 23 23 22 23 22 20 20 (20) (20) (20) (20) (20)

(15) 15 16 (16) 16 15 16 15 13 13 (13) (13) (13) (13) (13)

(10) 10 11 11 10 11 10 8 8 (8) (8) (8) (8) (8)

(11) 11 12 12 11 12 11 8 8 (8) (8) (8) (8) (8)

(5) 5 6 (6) 6 5 6 5 3 3 (3) (3) (3) (3) (3)

(F)

8va

8va

18 20 20 20 18 20 22 20 18 20 18 17 20 (20) 18 18

11 13 13 13 11 13 15 13 11 13 11 10 12 (12) 10 10

6 8 8 8 6 8 10 8 6 8 6 5 7 (7) 5 5

(8) (8) (8) (8) (8) (8) (8) (8) (8) (8) (8) (8) (8) (8) (8)

1 3 3 3 1 3 5 3 1 3 1 0 3 (3) 1 1

F

Gtrs. 5, 6, 7 & 8 tacet

(F#5) G5

8va -1/2

Gtr. 9

w/ bar

19 11 | 20 12

-1/2

6 8 | 7 8

Gtr. 4

(cont. in slash)

w/ bar

-1/2

T T T T T T T T T T T T

19 15 19 15 14 0 19 15 19 15 14 0 19 15 19 15 14 0 19 15 19 15 14 0 17 14 17 14 12 0 17 14 17 14 12 0 17 14 17 14 12 0 17 14 17 14 12 0

2

Gtr. 4

T T T T T T T T T T T T

19 15 19 15 14 0 19 15 19 15 14 0 19 15 19 15 14 0 20 14 20 14 12 0 20 14 20 14 12 0 20 14 20 14 12 0 20 14 20 14 12 0

T T T T T T T T T T T T

19 15 19 15 14 0 19 15 19 15 14 0 17 14 17 14 12 0 17 14 17 14 12 0 19 15 19 15 14 0 19 15 19 15 14 0 20 14 20 14 12 0 20 14 20 14 12 0

w/ sound effects
Gtr. 9 tacet

N.C.

System 1: Treble clef, key signature of one flat. The staff contains a sequence of eighth-note chords, each with a '+' sign above it and a '6' below it. The fretboard diagram below shows the fret numbers for each chord: 19-15-19-15-14-0, 19-15-19-15-14-0, 17-14-17-14-12-0, 17-14-17-14-12-0, 19-15-19-15-14-0, 19-15-19-15-14-0, 19-15-19-15-14-0, 19-15-19-15-14-0.

System 2: Treble clef, key signature of one flat. The staff contains a sequence of eighth-note chords, each with a '+' sign above it and a '6' below it. The fretboard diagram below shows the fret numbers for each chord: 22-21-22-21-19-0, 22-21-22-21-19-0, 22-21-22-21-19-0, 22-21-22-21-19-0, 20-19-20-19-17-0, 20-19-20-19-17-0, 20-19-20-19-17-0, 20-19-20-19-17-0.

System 3: Treble clef, key signature of one flat. The staff contains a sequence of eighth-note chords, each with a '+' sign above it and a '6' below it. The fretboard diagram below shows the fret numbers for each chord: 20-19-20-19-17-0, 20-19-20-19-17-0, 20-19-20-19-17-0, 20-19-20-19-17-0, 19-17-19-17-15-0, 19-17-19-17-15-0, 19-17-19-17-15-0, 19-17-19-17-15-0.

System 4: Treble clef, key signature of one flat. The staff contains a sequence of eighth-note chords, each with a '+' sign above it and a '6' below it. The fretboard diagram below shows the fret numbers for each chord: 17-15-17-15-14-0, 17-15-17-15-14-0, 15-14-15-14-12-0, 15-14-15-14-12-0, 17-15-17-15-14-0, 17-15-17-15-14-0, 15-14-15-14-12-0, 15-14-15-14-12-0.

D.S. al Coda

System 5: Treble clef, key signature of one flat. The staff contains a sequence of eighth-note chords, each with a '+' sign above it and a '6' below it. The fretboard diagram below shows the fret numbers for each chord: 15 (10), 15 (10), 15 (17), 15 (17), 15 (17), 15 (17), 15 (17), 15 (17), 15 (17), 15 (10). The system includes a guitar part for Gtrs. 1 & 2 with a 3rd fret (3fr) and a P.M. (pick mute) section. The dynamics are marked *mp* and *mf*. The guitar part is labeled G and G5type2.

F5/G F#sus4/G Gm F5/G F#5/G G5

10 12 12 12 12 12 12 12 10 10 11 11 12

F5/G F#sus4/G Gm

12 12 (12) 10 12-8 X X 10 12 12 12 12 12 12 (12) 12 12 12 12 13

F5/G F#5/G G5

10 12 10 12 11 13 15 13 15 11 13 15 13 15 15 18 15 18 15 18

F5/G F#sus4/G Gm

15 18 15 18 15 18 15 18 15 17 15 18 17 15 17 18 15 17 18 17 15 18 15 17 15 18 17

F5/G F#5/G G5

15 18 16 15 15 16 15 18 15 18 17 15 14 15 14 15 14 17 14 16/17 (17) 16 14 13 14 8 10 19 13

F5/G F#sus4/G Gm

12 14 15 12 13 12 12 13 12 15 12 15 14 12 11 12 11 12 12 12 11 14 13 14

F5/G F#5/G G5 F5/G F#sus4/G Gm

13 11 13 11 13/15 13 14 13 15 13 13/15 15 12 11 13 12 11 13 11

F5/G F#5/G G5

(11) 12 10 12 10 1/2 (10) 12 10 12 10 12 (12) 12 15 12 15 13 15 18

F5/G F#sus4/G Gm F5/G F#5/G G5

15 18 (18) 18 15 15 18 15 20 15 18 15 18 15 20 15 18 15 18 15 20

F5/G F#sus4/G Gm

15 18 15 18 15 18 15 20 15 18 18 15 18 20 15 18 18 15 21 15 22 15 21 15 15 20

F5/G F#5/G G5

15 15 21 15 15 22 15 15 21 15 15 20 15 15 21 15 15 22 15 15 21 15 15 20 15 18 15 18 18 15

F5/G F#sus4/G Gm

18 15 18 15 15 18 15 18 15 18 17 15 15 18 15 18 15 17 15 18 15 18 17 16 15 15 1/2 (15) 18 15 18 17 15

F5/G F#5/G G5

F5/G F#sus4/G Gm

F5/G F#5/G G5

F5/G F#sus4/G Gm

F5/G F#5/G G5

J

Moderate Rock ♩ = 124

N.C.(G5)

5 17 8 17

7 9 (9) 7 9 7 (7) 9 11 12 14 7 10 10 10 10

Annotations: w/ bar, flutter bar, -1/2

17

(10) 8 10 10 12 (12) 12 11 12 13 11 12 13 11 14 12 15 13 16 14 17 14 16 17

Annotations: flutter bar, w/ bar, -1/2, -1

Annotations: X, 3

8va

*steady gliss.

14 17 18 19 16 20 17 18 20 20 20 18 20 18 20 20 18 / 16 19 19 19 19 19 15 15 16 16 17 18 16 17 19 16 17 19 19 16 17 19 19 X X 7/14

*steady gliss.

3 3 3 X 3 3 3 3 3 3 3

P.S. ---

17

*Slide up and down strings in steady gliss. as indicated while picking specified rhythm.

8va

Gm7 loco

P.S. ---

21 23 X X X 19 18 17 16 15 11 7 3 X

19 18 17 16

P.S. ---

STARRY NIGHT

By Joe Satriani

A

Moderately slow $\text{♩} = 72$

N.C.

F

C

C5/D

Gtr. 1 (elec.)
(Drums)

*Gtr. 2 (acous.)

Rhy. Fig. 1

**Gtr. 3

Rhy. Fig. 1A

*Two gtrs. arr. for one.
**Banjo arr for gtr.

C/E

Fadd9

G5

Am

F C C5/D

5 5 7 5 7 5 5 7 5 7 5 7 9 8 10

End Rhy. Fig. 1

1 1 1 1 1 3 3 3 3 3
3 3 3 3 3 3 2 2 2 2 2

End Rhy. Fig. 1A

3 2 1 2 3 0 0 2 1 0 2 0

Gr. 1 C/E Fadd9 G5 Am F C

P.M. P.M. -1

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

C5/D C/E Fadd9 G5 Am

8 10 8 10 10 10 8 10 8 10 8 10 8 10 8 8

F C C5/D

7 7 5 7 5 7 9 (9) 7 5 7 5 5 7 5 7 5 7 9 8 10

C/E Fadd9 G5 Am F C

7 5 7 5 7 5 X 7 5 7 5 7 5 5 5 X 5 7 9 8 10

Fadd9

C/E

Dm11

C/E

Musical score for the first system. It consists of three staves. The top staff is a treble clef with a melodic line featuring wavy lines and slurs. The middle staff is guitar tablature with fret numbers 17, 19, and 17-19, and includes a '1 1/2' marking. The bottom staff is a bass clef with a bass line and fingerings (3, 2, 1, 2, 3, 2, 0, 1, 0, 2, 0).

Fadd9

C/E

Dm11

C/E

Musical score for the second system. It consists of three staves. The top staff is a treble clef with a melodic line, including a '8va' marking. The middle staff is guitar tablature with fret numbers 17, 19, 17-19, 19-19, 17-19, 19-17, and (17) 17 19 21. The bottom staff is a bass clef with a bass line and fingerings (3, 2, 1, 2, 3, 2, 0, 1, 0, 2, 0).

Fadd9

C/E

Dm11

C/E

8va

Musical notation for the first system. The treble clef staff contains a melodic line with various ornaments and a triplet. The guitar staff below it shows fret numbers: 20, 22, 20, 20, 20, (20), 19, (19), 17, 19, 22, 20, 23.

Musical notation for the second system. The treble clef staff shows a series of chords. The guitar staff below it provides chord diagrams for each chord.

Musical notation for the third system. The treble clef staff contains a melodic line. The guitar staff below it shows fret numbers: 3, 2, 1, 2, 3, 2, 0, 2, 1, 1, 0, 2, 3, 1, 2, 1, 0, 2, 0, 3, 1, 0.

Abmaj9

Gm11

8va

Musical notation for the fourth system. The treble clef staff contains a melodic line with ornaments. The guitar staff below it shows fret numbers: 23, 23, 23, 23, 23, 20, 23, 23.

Musical notation for the fifth system. The treble clef staff shows a series of chords. The guitar staff below it provides chord diagrams for each chord.

Musical notation for the sixth system. The treble clef staff contains a melodic line. The guitar staff below it shows fret numbers: 1, 1, 3, 1, 0, 1, 3, 1, 0, 0, 1, 1, 1, 0, 1, 1.

Ebm9

Dm7

C

Csus4

C

8va-----

loco

Musical notation for the first system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two measures: 11 0, 11 0 0 0 11 0 0 11, 0 0 11 0 11 0 0, and 10 9.

Musical notation for the second system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the next two measures: 1 0 1 0 1 0 1 1 2, 0 1 0 0, and 3 0 3.

Musical notation for the third system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the next two measures: 1 0 1 0 1 0 1 1 2, 0 1 0 0, and 3 0 3.

C

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (4 times)

Gtr. 1 C C5/D C/E Fadd9

Musical notation for the fourth system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the next two measures: 3 5 X 3 X X 5 5 5 X X, 5 7 C5/D 5 7 X X 8 5 7 5 5.

G5

Am

F

C

Musical notation for the fifth system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the next two measures: 5 7 7 X X 7 X 7 9 9 9 7 10, 10 7 G5 5 7 C 5 8 6 7 5 5 0.

C5/D C/E Fadd9

G5 Am F C

C5/D C/E Fadd9

8va

G5 Am

8va

F C

8va *loco*

C5/D C/E Fadd9

8va

Gtr. 2

10 8 10 10 8 11 11 11 10 8 10 8 ^{1/4} 10 8 10 8 9 10 8 9 8 8

Gtr. 4 (elec.)

pp
w/ dist. & delay

p

5 3 5 (5) 3 5 5 5

E \flat sus2 B \flat /D C5 F/A B \flat sus2 Gm C5

mp

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

Gtr. 2 tacet

E \flat sus2 B \flat /D C5 F/A B \flat sus2 Gm C5 E \flat sus2 B \flat /D C5 F/A B \flat sus2

Gtr. 5 (elec.)

mf w/ dist.

^{1/2} 11 13 ^{1/2} 11 13

Gtr. 4

mf

8 6 8 8 3 5 3 5

Gtr. 2 tacet

Gm

C5

E \flat sus2

B \flat /D

C5

F/A

B \flat sus2

Gtr. 1

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

Gtr. 4

mp

N.C.(Gm)

C5

E \flat sus2

B \flat /D

C5

F/A

B \flat sus2

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

p

Gm

C5

Cm(add \flat 6)

mp
P.M.--|

Gtr. 2

mp

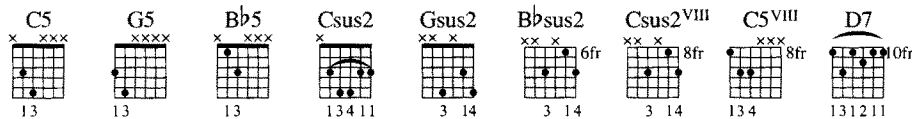
Gtr. 4

mp

divisi

CHORDS OF LIFE

By Joe Satriani



A

Moderately ♩ = 120

Gm Bb/F Ebmaj7(no3rd)

Gr. 1 (elec.) w/ light dist. *mp*

Gr. 2 (elec.) *divisi* w/ light dist. *mp*

*Gr. 3 Riff A *mp* let ring throughout

End Riff A

Section A musical notation. It features three guitar parts: Gr. 1 (electric) with light distortion and mezzo-piano dynamics, Gr. 2 (electric) divided with light distortion and mezzo-piano dynamics, and Gr. 3 (electric) playing Riff A with mezzo-piano dynamics and letting the notes ring throughout. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. Below the staves is a detailed tablature for the first two guitars, showing fret numbers and string numbers.

*Synth. arr. for gtr.

Gr. 3: w/ Riff A (3 times)

Gm Bb/F Ebmaj7(no3rd)

Gr. 1

Gr. 2

Section B musical notation. It features two guitar parts: Gr. 1 and Gr. 2. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. Below the staves is a detailed tablature for both guitars, showing fret numbers and string numbers.

Gm Bb/F Ebmaj7(no3rd)

Section C musical notation. It features two guitar parts: Gr. 1 and Gr. 2. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. Below the staves is a detailed tablature for both guitars, showing fret numbers and string numbers.

Gm Bb/F Ebmaj7(no3rd)

3 3 10 10 8 3

B

Cm Gm/Bb A7

Gr. 1

Gr. 2

4 6 8 8 8 6 5 9 8 10

Riff B
8va

Gr. 3

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

D Gtr. 1 tacet D/C D/Bb D/A

Gr. 4 (elec.)

mp

w/ clean tone & delay

3 3 3 8va

12 11 10 10 11 10 14 15 14 17 20

Gr. 1 Gr. 2

10 7 10 7 10 8 10-12 8 7

Gr. 3 8va

End Riff B

19 17 19 19 17 19 17 19 19 17 19 19 19 17 19 19 19 19 19 19 19 19

C

Gtrs. 1, 2, 3 & 4 tacet
w/ echo fdbk. (next 8 meas.)

Gm

Rhy. Fig. 1

*Gtr. 5 (acous.)

F Eb Dm Cm Dm Eb

mf

10 10 8 6 5 3 3 5 6 6
11 11 10 6 7 4 4 5 7 7
12 12 10 6 7 4 4 5 7 7
12 12 10 6 7 4 4 5 7 7
10 10 8 6 5 3 3 5 6 6

*Doubled throughout

F Gm F Eb Dm Cm

Gtr. 4

w/ semi-clean tone

17 15 17 17 15

Gtr. 5

6 6 8 10 10 10 6 6 5 3
6 6 10 11 11 10 6 6 5 3
10 10 10 12 12 10 6 6 5 3
10 10 10 12 12 10 6 6 5 3
6 6 8 10 10 10 6 6 5 3

Dm Eb F Gm F Eb

Gtr. 5: w/ Rhy. Fig. 1

mf
w/ clean tone

17 15 17 17 15

End Rhy. Fig. 1

3 3 5 6 6 8
3 3 7 6 6 10
3 3 7 6 6 10
3 3 7 6 6 10
3 3 5 6 6 8

Dm Cm Dm Eb F Gm

Gtr. 4

5 3 5 3 5 3 5 3 5 3

F Eb Dm Cm Dm Eb F

Musical notation for guitar with chord symbols (F, Eb, Dm, Cm, Dm, Eb, F) and fretboard diagrams showing fingerings: 17 15 17 17 15, 5 3 5, 5 3 5, 3 5 3 5.

D

Gtr. 5 tacet
N.C.(G5)

Gtr. 4

Musical notation for guitar 4 with fretboard diagrams and performance instructions: *f* w/ dist. & wah-wah. Fretboard diagrams show: 17 15 17 17 (17) 15 17 15 17 15 15.

Gtr. 6 (elec.)

Musical notation for guitar 6 (elec.) with performance instructions: *f* P.S. w/ dist. and fretboard diagrams showing: X 3.

(Bb5)

(C5)

Musical notation for guitar with fretboard diagrams and performance instructions: 8va -----, P.H. -----, 17 15 17 17 (17) 15 17 15 17 15 17 15 18, 17 15 17 17 (17) 15 17 15 17 15 17 15 17 15 15.

Musical notation for guitar with fretboard diagrams showing: 6 3.

8va

(wah-wah off)

let ring

Gtr. 3

Gtr. 7 *divisi*

E

Gtr. 3: w/ Riff A (4 times)
Gtrs. 4, 6 & 7 tacet
Gm

Bb/F

Ebmaj7(no3rd)

Gtr. 1

Gtr. 2 *divisi*

Gm

Bb/F

Ebmaj7(no3rd)

Gm

Bb/F

Ebmaj7(no3rd)

Gm Bb/F Ebmaj7(no3rd)

F

Gtr. 3: w/ Riff B
Cm

Gm/Bb A7

Gtr. 1 tacet
D D/C D/Bb D/A

Gtr. 2

8va

G

Gtr. 2 tacet
Gtr. 5: w/ Rhy. Fig. 1 (till end)
w/ echo fdbk. (next 8 meas.)

Gm F Eb Dm Cm Dm Eb F Gm F Eb

Gtr. 4

mf
w/ light dist.

Dm Cm Dm Eb F Gm F Eb Dm Cm

steady gliss.
w/ bar

slack

Dm Eb F Gm F Eb Dm Cm

(5) 3 5 3 5 3 5 5 (5) 17 15 17 17 15 5 5 X

Dm Eb F Gm F Eb Dm Cm

X 17 15 17 17 15 15 17 15 15 17 15 13 15 X 17 15 17 17 15

Dm Eb F Gm F Eb

17 15 17 17 15 15 17 15 17 15 17 17 17 15 17 15

Dm Cm Dm Eb F

17 15 17 15 15 17 15 17 15 17 15 15 17 15 17 15 17

Gm F Eb Dm Cm

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 15

Dm Eb F Gm

15 18 15 17 15 15 18 15 17 15 15 17 15 17 17 17 15 17 15 18 15 18 15 17 15 15

F Eb Dm Cm

17 15 15 18 15 18 15 17 15 17 15 17 15 18 15 18 15 17 15 1/2

Dm Eb F

17 15 18 15 17 15 15 18 15 15 18 10 15 18 15 17 15 18 15 17 15 17 17 17

Begin fade

Gm F Eb Dm Cm Dm Eb F Gm

Gr. 4 tacet

Gr. 8 (elec.) *mf* w/ clean tone

Gr. 9 (elec.) *mf* *divisi* w/ clean tone

15 17 15 17 15 13 15 15 13 15 15 (15)

*

10	11
10	12
7	8
10	12
8	10

*Gr. 9 to left of slashes in tab.

F Eb Dm Cm Dm Eb F

Gtrs. 8 & 9 tacet

Fade out

11	12	11
12	12	12
10	10	10
8	10	

MIND STORM

By Joe Satriani

A

Moderate Rock ♩ = 118

Bsus2

Dmaj7

Rhy. Fig. 1

*Gtrs. 1 & 2

mf
w/ dist.
w/ pick & fingers
** P.M. -----
let ring -----
let ring -----

TAB

0 0 0 0 0 3 3 3 3 3

*7-str. elec.'s; 7th str. tuned to low B.

**P.M. on 7th str. only (next 4 meas.).

Gtr. 2: w/ Rhy. Fill 1
Gtr. 3: w/ Fill 1

Bsus2

Dmaj7

End Rhy. Fig. 1

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

0 0 0 0 0 3 7 15 3 12

Rhy. Fill 1
Gtr. 2

*P.M. -----
*P.M. on 7th str. only.

9 10

7 15 3 12

Fill 1
Gtr. 3 (dist.)

8va
mf
26

Gtrs. 1 & 2 B5
Rhy. Fig. 2

D5

slight P.M. -----

slight P.M. -----

B5

N.C.(D6sus2)

End Rhy. Fig. 2

slight P.M. -----

B

B5

Gtr. 3

w/ wah-wah

*2nd time w/ octaver doubling one octave below (next 8 meas.).

Gtrs. 1 & 2

Rhy. Fig. 3

slight P.M. -----

D5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

B5

End Rhy. Fig. 3

slight P.M. -----

Gtr. 3

D5 B5 D5

w/ bar-----|

3

+1/2 +1/2

B5 D5

-1/2 -1/2

w/ bar

C

Gtr. 3 tacet

E5 G5

*Gtr. 4 (dist.)

mf

*Gtr. 5 (dist.)

mf

Gtrs. 1 & 2

slight P.M.

*Two gtrs. arr. for one.

8va-----

18 18 18 18 18 18 18 18 18 18 18 18 21 21 21 21 21 21 21 21 21 21 21 21

15 15 15 15 15 15 15 15 15 15 15 15 18 18 18 18 18 18 18 18 18 18 18 18

17 19

14 16

slight P.M.-----

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

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

B5

D5

8va-----

Gtr. 4

22 22 22 22 22 22 22 22 22 22 22 22 21 21 21 21 21 21 21 21 21 21 21 21

19 19 19 19 19 19 19 19 19 19 19 19 18 18 18 18 18 18 18 18 18 18 18 18

Gtr. 5

19 19 19 19 19 19 19 19 19 19 19 19 17 17 17 17 17 17 17 17 17 17 17 17

16 16 16 16 16 16 16 16 16 16 16 16 14 14 14 14 14 14 14 14 14 14 14 14

B5 N.C.(D6sus2)

8va

w/ bar

Gtrs. 4 & 5 tacet

B5 D5

Gtr. 3

To Coda ⊕

B5 N.C.(D6sus2)

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last meas.)

(wah-wah off)

D

Am Amaj7

8va

Gtr. 3

rake ---

Gtrs. 1 & 2

Rhy. Fig. 4

A7sus4

8va - - - - -

1 loco

(17) 15 19 15 17 15 17 15 14 15 14 15 14 12 12 14 12 14 12 10 10 12 10 9 10 7 9 7 5 7 5 3 7 5 X

12 12 0 12 12 0 0 12 12 0 12 12 0 0

Am

Amaj7

1/4 1/2 w/ bar w/ bar - - - - -

0 5 8 5 8 5 7 (7) 5 7 5 7 5 -2 1/2 X 6 11 14 (14)

14 14 14 14 13 13 13 13 0 0 0 0 0 0 0 0

A7sus4

P.M. - - - - -

10 12 14 11 12 11 14 11 12 14 16 17 (17) 16 14 16 17 19 16 18 19 17 19 21 17 (17)

12 12 0 12 12 0 12 12 0 12 12 0 0 12 12 12 12 0 0

End Rhy. Fig. 4

14

E

Gtr. 3 tacet
N.C.(C#5)

(E5) (B#5)

Gtr. 6 (dist.)

Musical notation for Gtr. 6 (dist.) in treble clef, key of D major. It features a series of eighth notes with a dynamic marking of *f* and a slide instruction. The notes are: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter). A slide is indicated over the final notes.

*w/ slide

Two fretboard diagrams for Gtr. 6 (dist.). The first diagram shows the first four frets with notes marked with 'x' and a slide line. The second diagram shows the fifth fret with notes marked with 'x' and a slide line.

Gtrs. 1 & 2

Riff A

End Riff A

Musical notation for Gtrs. 1 & 2 Riff A in treble clef, key of D major. It consists of a continuous eighth-note riff. The notes are: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter). The riff ends with a final note on D7.

P.M.-----

Two fretboard diagrams for Gtrs. 1 & 2 Riff A. The first diagram shows the first four frets with notes marked with '2'. The second diagram shows the fifth fret with notes marked with '2' and a slide line.

*With R.H. rub slide back & forth over string between bridge and end of fingerboard while L.H. mutes. Pitches shown are approximate.

Gtrs. 1 & 2: w/ Riff A (7 times)

(C#5)

(E5)

(B#5)

Gtr. 6

8va-----

Musical notation for Gtr. 6 (8va) in treble clef, key of D major. It features a series of eighth notes with a dynamic marking of *f* and a slide instruction. The notes are: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter). A slide is indicated over the final notes.

(C#5)

(E5)

(B#5)

8va-----

Gtr. 6

Musical notation for Gtr. 6 (8va) in treble clef, key of D major. It features a series of eighth notes with a dynamic marking of *f* and a slide instruction. The notes are: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter). A slide is indicated over the final notes.

Gtr. 3

Musical notation for Gtr. 3 in treble clef, key of D major. It features a series of eighth notes with a dynamic marking of *f* and a slide instruction. The notes are: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter). A slide is indicated over the final notes.

16

16-19 15

(C#5)

(E5)

(B#5)

8va

steady gliss.

P.S.
steady gliss.

16

Detailed description: This system contains three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with various articulations, including slurs and accents, and a tremolo effect. The middle staff shows a tremolo effect on a single note. The bottom staff is a bass line with fret numbers 16, 18, 17, 16, 21, 16, 12, 12, 13, 12, 13, 14, 16, 18, 18, 17, 16, 21, 16, 12, 12, 13, 12, 13, 14. A dashed line labeled '8va' is positioned above the top staff. The text 'steady gliss.' is written below the top staff, and 'P.S. steady gliss.' is written below the middle staff. The number '16' is written below the first measure of the bottom staff.

Gtr. 6 tacet
(C#5)

8va

Gtr. 3

16 18 18 17 16 21 16 12 12 13 12 13 14 16 18 18 17 16 21 16 12 12 13 12 13 14

Detailed description: This system shows a single staff in treble clef with a key signature of three sharps. It contains a melodic line with triplets and slurs. The fret numbers 16, 18, 18, 17, 16, 21, 16, 12, 12, 13, 12, 13, 14, 16, 18, 18, 17, 16, 21, 16, 12, 12, 13, 12, 13, 14 are written below the staff.

(E5)

(B#5)

8va

16 18 18 17 16 21 16 17 18 18 18 17 16 19 16 17 18 18 18 17 16 20 16 17 18 16 18

Detailed description: This system shows a single staff in treble clef with a key signature of three sharps. It contains a melodic line with triplets and slurs. The fret numbers 16, 18, 18, 17, 16, 21, 16, 17, 18, 18, 18, 17, 16, 19, 16, 17, 18, 18, 18, 17, 16, 20, 16, 17, 18, 16, 18 are written below the staff.

(C#5)

8va

16 18 18 17 16 21 16 12 12 13 12 13 14 16 18 18 17 16 21 16 12 12 13 12 13 14

Detailed description: This system shows a single staff in treble clef with a key signature of three sharps. It contains a melodic line with triplets and slurs. The fret numbers 16, 18, 18, 17, 16, 21, 16, 12, 12, 13, 12, 13, 14, 16, 18, 18, 17, 16, 21, 16, 12, 12, 13, 12, 13, 14 are written below the staff.

(E5) (B#5)

8va

loco

(C#5) (E5) (B#5)

8va

loco

(C#5) (E5) (B#5)

loco

F

Gtrs. 1 & 2: w/ Rhy. Fig. 4
Am Amaj7

15ma 8va

loco

A7sus4

Am

Amaj7

P.M.-----| 1/4 P.M.-----| 1/4 1/4

0 7 5 7 5 5 7 5 7 5 5 5 | X X 9 5 5 9 5 5 9 5

X X 10 12 14 10 12 10 14 10 12 14 10 12 14 15 12 14 15 12 14 15 12 14 15 17 14 15 17

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 1

D.S. al Coda
(take repeat)

Bsus2 Dmaj7 Bsus2 Dmaj7

Gtr. 3

Gtr. 1

17 (17)

3 19 2 2 7

Coda

N.C.(D6sus2)

B5

Gtr. 3

Play 3 times

9 9 12 12 14 14 17 17 19 (19)

7 7 10 10 12 12 14 14 19 (19)

Gtrs. 1 & 2

3 3 5 5 7 7 9 9 7 0 7 0

2 2 2 2 2 2 2 2 2 2

SLEEPWALK

By Santo Farina,
John Farina and Ann Farina

C: 13331
 Am: 134111 Sfr
 Fm: 134111
 G: 134211
 F: 134211
 C7: 13141
 Bb: 134211 6fr

A

Free time

N.C.

Gtr. 1 (clean) *mp* w/ e-bow
 Gtr. 2 (clean) *mp* w/ e-bow
 Gtr. 3 (clean) *mp* w/ e-bow
 Gtr. 4 (clean) *mp* w/ e-bow
 Gtr. 3 *divisi*

TAB: 17 15 17 15 13 15 17 15 13 12 8 (8) 5
 TAB: 12 14 12 9 7 5 (5) 4 5 (5) 7
 TAB: 2 9 7 (2) 5 (5) 7 9

B

Moderately slow ♩ = 64

Gtr. 6 (clean) *p*
 Gtr. 5 (clean) *mf* w/ delay
 C Am Fm G
 8va
 w/ slide
 let ring
 *Gtrs. 1-4
 w/ fingers

TAB: 5 5 5 5 5 5 1 1 1 3 3 4 5 15 17
 TAB: 5 5 5 5 5 5 6 6 6 5 4 3 (3) 5 5

*Composite arrangement

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C Am F G

8va

loco

w/ slide

24 19

12 10 14 13 14 16 17

C

Rhy. Fig. 1A C Am Fm G

Rhy. Fig. 1

13 (13) 8 8 8

w/ bar

8 10 13 5 1 3 1 3 4 5

C Am Fm G

8 8 8

w/ bar

8 10 13 5 1 3 1 3 4 5

C Am F G End Rhy. Fig. 1A

End Rhy. Fig. 1

Detailed description: This system contains three staves. The top staff is a treble clef with a melodic line and a wavy vibrato line above it. The middle staff is guitar tablature with fret numbers 6, 8, 9, 8, 10, 12, 12, 10, 9, 10, 12, 8, 12, 8, 10, 10, 10, 9, 9, 9, 10, 10, 10. The bottom staff is a bass clef with block chords and wavy vibrato lines above them.

C Am F G

8va

loco

w/ slide

Detailed description: This system contains three staves. The top staff is a treble clef with a melodic line, an 8va vibrato line, and a loco section. The middle staff is guitar tablature with fret numbers 15, 17, 24, 19 and a section with fret numbers 2/5, 2/5, 2/5, 2/5, 2/4, 3/5. The bottom staff is a bass clef with block chords and wavy vibrato lines above them.

D

Gtrs. 1-4 & 6: w/ Rhy. Figs. 1 & 1A

C Am Fm G

Gtr. 5

w/ bar

Detailed description: This system contains three staves. The top staff is a treble clef with a melodic line and a wavy vibrato line above it. The middle staff is guitar tablature with fret numbers 13, 13, 8, 8, (8), 6, 8, 9, 10, 9, 6, 7, 7, 8, 8, 9, 10, 9, 10, 11, 10, 6, 7, 8. The bottom staff is a bass clef with block chords and wavy vibrato lines above them.

C Am Fm G

8 8 8 8 (8) 6 7 8 9 10 8 9 10 11 10 9 10 8

w/ bar

C Am F G

6 8 9 10 12 12 10 9 14 13 12 17 13 10 10 10 9 9 9

P.M.

Gtr. 6 C F C C7

Gtr. 5

10 10 (10) 2/3 2/3 2/3 9 10 10 10 11 11 13 11

let ring

E

F Fm

10 10 10 12 12 10 8 9 9 10 12 10 8 10

let ring

C C7

8 8 8 9 10 8 9 8 11 8 11 8 10 8 10 8 10

let ring

8 10 8 10 3 5 5 8 11

F Fm

10 10 10 12 10 8 10 9 9 10 12 10 8

let ring

8 10 10 8 10 4 6 5 6 5

G Bb G A B

5fr 7fr

7 7 11 11 11 11 8 11 8 10 8 10 8

F

Gtrs. 1-4 & 6: w/ Rhy. Figs. 1 & 1A (1st 4 meas.)

C Am Fm G

Gtr. 5

Fretboard diagrams for Gtr. 5:
Measure 1: (13) 8 8 (8)
Measure 2: 6 7 8 9 10 9 6
Measure 3: 8 9 10 11 10
Measure 4: 6 7 8

C Am Fm G

Fretboard diagrams for Gtr. 5:
Measure 5: 8 8 8 (8)
Measure 6: 6 7 8 9 10 9 6
Measure 7: 8 9 10 11 10
Measure 8: 6 7 8

C Am Fm G

Gtr. 5

Fretboard diagrams for Gtr. 5:
Measure 9: 6 8 9 8 9 10 12
Measure 10: 10 10 10
Measure 11: 7 9 7 9 8 7 8 10 8 10 9 8
Measure 12: 15 17

Gtr. 7 (clean)

mp w/ e-bow *rit.*

Fretboard diagram for Gtr. 7 (clean):
Measure 13: 9 10 12 13 13
Measure 14: (13) 12
Measure 15: 15

Gtr. 1-4 Gtrs. 1-3 Gtr. 4 *divisi* w/ e-bow

Fretboard diagram for Gtrs. 1-4, 1-3, and 4:
Measure 13: 9 10 12 13 13
Measure 14: (13) 12
Measure 15: 15

Free time

Gtr. 6 tacet

Gtr. 7 tacet

N.C.

C♯

8va-----

Gtr. 5

w/ slide-----

24 19

Gtr. 7

Gtr. 1
divisi

w/ e-bow

(15) 17 15 13 12 15 13 12 10 13 12 14 7 (7) 9

Gtr. 2

w/ e-bow

Gtr. 3
divisi

w/ e-bow

0 5 12 (6) 15 2 5 (15) 17 15 13 12 10 8 14 16

Gtr. 4

(2) 5 17 (17) 12 14 (14) 12 (12) 14

NEW LAST JAM

By Joe Satriani

Gtrs. 1 & 2 tuning:
(low to high) E-E \downarrow -E \uparrow -E \downarrow -E \uparrow -E

A

Moderately fast $\text{♩} = 160$

N.C.

*Gtrs. 1 & 2 (semi-clean)

*Composite arrangement

B

N.C.

Rhy. Fig. 1

(E)
End Rhy. Fig. 1

C

2nd time, Gtr. 1: w/ Rhy. Fill 1
N.C.(E)

Rhy. Fill 1
Gtr. 1

1. 2.

(A)

Musical notation for guitar solo (A) in B minor. The top staff shows a melodic line with slurs and accents. The bottom staff shows a bass line with fingerings: 12, 12, 12, 12, 9, 9, 9, 9, 12, 12, 16, 14, 12, 5, 7, 5, 7, 5, 5, 5, 5, 10, 10, 10, 7, 7, 7, 5, 5, 5, 7.

D

(A)

N.C.(E)

(D)

Musical notation for Gtr. 1 part of section D. The top staff shows a melodic line with slurs and accents. The bottom staff shows a bass line with fingerings: 10, 10, 10, 10, 14, 16, 14, 16, 14, 14, 16, 14, 19, 17, 16, 14.

Musical notation for Gtr. 2 part of section D. The top staff shows a melodic line with slurs and accents. The bottom staff shows a bass line with fingerings: 10, 10, 10, 10, 10, 12, 10, 12, 10, 10, 12, 10, 16, 14, 12, 10, 10, 10, 10.

(E)

Musical notation for guitar solo (E) in B minor. The top staff shows a melodic line with slurs and accents. The bottom staff shows a bass line with fingerings: (14), 16, 14, 16, 10, 10, 10, 10, 10, 16, 14, 16, 14, 14, 16, 14, 16, 14, 10, 10, 10, 10, 5, 3, 0, 14, 16, 14, 16, 14, 14.

Musical notation for guitar solo (E) in B minor. The top staff shows a melodic line with slurs and accents. The bottom staff shows a bass line with fingerings: (10), 12, 10, 12, 10, 10, 10, 10, 10, 10, 10, 10, 10, 12, 10, 12, 10, 10, 10, 10, 10, 10, 10, 5, 3, 0, 10, 10, 12, 10, 12, 10, 10, 10, 10.

Gtr. 3 (dist.)

Gtrs. 1 & 2 *divisi*

* (Cm)

*Chord symbols implied by bass.

E

Guitar Solo

Gtrs. 1 & 2 tacet
N.C.(Cm)

Gtr. 3

(Bb)

(Cm)

(Bb)

(Cm)

w/ bar

+1/2 +1/2 +1/2

(Bb)

(Cm)

8va

loco 15ma loco 15ma loco

P.H. semi-harm

(Bb)

Pitches: F G F G F

15ma

w/ bar - |

Harm. w/ bar

loco

(0) 0 2/12 0 0

-3

2

-4 1/2

-1/2

(2) (2)

-3 1/2

16 7 16

(B)

8va

loco

19 (19) 17 16 17 16 17 16

19

19

0 9 4 0

Gtr. 3

let ring

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

Gtrs. 1 & 2

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

(E)

Gtr. 3 w/ bar -1/2

let ring

*Gtr. 4 divisi mf -1/2

7 7/12 12 11 11 12 4

4

*Electric sitar arr. for gtr.

mf

let ring

5 7 5 7 0 0 0 0 0 0 0 0

w/ bar

First system of music. The top staff is a treble clef staff with a melodic line. The middle staff is a guitar staff with fret numbers (12), 3, 4, and (12), and a 4 1/2 measure rest. The bottom staff is a bass clef staff with a bass line.

F

Gtr. 3 tacet
N.C.

Second system of music. The top staff is a treble clef staff with a melodic line. The middle staff is a guitar staff with fret numbers 2, 4, 5, 5/9, 8, 8/4, 2, 2, 4, 6, 2. The bottom staff is a bass clef staff with a bass line.

Gtrs. 1 & 2

let ring

Third system of music. The top staff is a treble clef staff with a melodic line. The middle staff is a guitar staff with fret numbers 0, 0, 2, 3, 7, 6, 6/2, 0, 7, 9, 11, 12, 0. The bottom staff is a bass clef staff with a bass line.

let ring

Fourth system of music. The top staff is a treble clef staff with a melodic line. The middle staff is a guitar staff with fret numbers (2), 2, 4, 2, 4, 5, 5/9, 8, 8/4, 2. The bottom staff is a bass clef staff with a bass line.

E5

N.C.

2 4 6 2

7 9 11 12

12 0

11 11 9 (9) 5 7 8 8/12 11

6 9 (9) 0 2 3 7 6 0 0 0 6

2 4 5 5/9 8 8 4 2 2 4 6 2 4 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 3 7 6 2 7 9 11 12 0

G

Gtr. 1: w/ Rhy. Fig. 1 (1st 15 meas.)
 Gtr. 2: w/ Rhy. Fig. 1
 Gtr. 4 tacet
 N.C.

*Vibrato causes note to sound.

D.S. al Coda

⊕ Coda

H

(A)

NC.

Gtr. 1

Gtr. 2

(E)

Gtrs. 1 & 2

MOUNTAIN SONG

By Joe Satriani

A

Slow Rock ♩ = 84

Gtrs. 1 & 2

*Cm Ebmaj7 Fsus2 Cm Ebmaj7 Fsus2 Cm Ebmaj7 Fsus2 Cm Ebmaj7 Fsus2

mf w/ dist.
slight P.M.

T
A
B

8 10 13 12 8 10 12 | 8 10 13 12 8 10 12 | 8 10 13 12 8 10 12 | 8 10 13 12 8 10 12

*Chord symbols reflect implied harmony.

Gtr. 3 (dist.)

Cm Ebmaj7 Fsus2 Cm Ebmaj7 Fsus2 Cm Ebmaj7 Fsus2 C5

mf rake

hand slide
don't pick

Gtrs. 1 & 2

slight P.M.

8 10 13 12 8 10 12 | 8 10 13 12 8 10 12 | 8 10 13 12 8 10 12 | 8 10 13 12 8 10 12

B

Cm Ebmaj7 Fsus2 Cm Ebmaj7 Bbsus2 Cm Ebmaj7 Fsus2 Cm Ebmaj7 Bbsus2

Riff A

slight P.M.

8 10 13 12 8 10 12 | 8 10 13 12 8 10 12 | 8 10 13 12 8 10 12 | 8 10 13 12 8 10 12

Cm Ebmaj7 Fsus2 Cm Ebmaj7 Bbsus2 Absus2 Ebsus2 Bbsus2 Fsus2 Fm

P.M.

End Riff A

slight P.M.

Gtrs. 1 & 2: w/ Riff A
Cm Ebmaj7 Fsus2 Cm Ebmaj7 Bbsus2 Cm Ebmaj7 Fsus2 Cm Ebmaj7 Bbsus2

Gtr. 3

Cm Ebmaj7 Fsus2 Cm Ebmaj7 Bbsus2 Absus2 Ebsus2 Bbsus2 Fsus2 Fm

Dbsus2 Absus2 Ebsus2 Bbsus2 F5 Cm Ebmaj7 Fsus2 C5

To Coda

Gtr. 3

8va

Gtrs. 1 & 2

slight P.M.

C

Ab(#4) Ab
Riff B1

Fsus2

End Riff B1

Gtr. 5 (dist.)

8va

f $\frac{1}{2}$

22 (22) 20 18 20 21

Detailed description: This system shows the musical notation for Gtr. 5 (dist.). The top staff is a treble clef with a key signature of two flats. The notation includes a melodic line with a slur over the first four notes, followed by a series of sixteenth-note tremolos. The bottom staff shows the fretting positions: 22, (22), 20, 18, 20, 21. A dynamic marking of *f* and a half-note symbol $\frac{1}{2}$ are present.

Gtr. 3

8va

f $\frac{1}{2}$

18 (18) 16 15 16 18 15 (15) 18

Detailed description: This system shows the musical notation for Gtr. 3. The top staff is a treble clef with a key signature of two flats. The notation includes a melodic line with a slur over the first four notes, followed by a series of sixteenth-note tremolos. The bottom staff shows the fretting positions: 18, (18), 16, 15, 16, 18, 15, (15), 18. A dynamic marking of *f* and a half-note symbol $\frac{1}{2}$ are present.

Gtr. 4 (dist.)

Riff B

f $\frac{1}{2}$

8 (8) 6 5 6 8 5 (5) 8

Detailed description: This system shows the musical notation for Gtr. 4 (dist.). The top staff is a treble clef with a key signature of two flats. The notation includes a melodic line with a slur over the first four notes, followed by a series of sixteenth-note tremolos. The bottom staff shows the fretting positions: 8, (8), 6, 5, 6, 8, 5, (5), 8. A dynamic marking of *f* and a half-note symbol $\frac{1}{2}$ are present.

Rhy. Fig. 1

Gtrs. 1 & 2

f P.M. P.M. P.M. P.M. P.M. P.M.

7 7 5 5 10 10 8 8 10 10 8 8 10 10 8 8 8 3

6 6 6 6 10 10 10 10 10 10 10 10 10 10 10 10 10 10

4 4 4 4 4 4 4 8 8 8 8 8 8 8 8 8 8 3

Detailed description: This system shows the musical notation for Gtrs. 1 & 2. The top staff is a treble clef with a key signature of two flats. The notation includes a rhythmic figure with various note values and rests. The bottom staff shows the fretting positions for each string. A dynamic marking of *f* and the instruction P.M. (Palm Mute) are present.

Gtr. 5 tacet
Csus2

Gm

8va

16 18 18/20 16 15 18 16 15 16 18

Detailed description: This system shows the musical notation for Gtr. 3. The top staff is a treble clef with a key signature of two flats. The notation includes a melodic line with a slur over the first four notes, followed by a series of sixteenth-note tremolos. The bottom staff shows the fretting positions: 16, 18, 18/20, 16, 15, 18, 16, 15, 16, 18.

Gtr. 4

6 8 8/10 6 5 8 6 5 6 8

Detailed description: This system shows the musical notation for Gtr. 4. The top staff is a treble clef with a key signature of two flats. The notation includes a melodic line with a slur over the first four notes, followed by a series of sixteenth-note tremolos. The bottom staff shows the fretting positions: 6, 8, 8/10, 6, 5, 8, 6, 5, 6, 8.

Gtrs. 1 & 2

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4

Detailed description: This system shows the musical notation for Gtrs. 1 & 2. The top staff is a treble clef with a key signature of two flats. The notation includes a rhythmic figure with various note values and rests. The bottom staff shows the fretting positions for each string. A dynamic marking of *f* and the instruction P.M. (Palm Mute) are present.

E

Gr. 3

Bm Dbmaj7 Eb sus2 Bbm Dbmaj7 Absus2

Gr. 1 & 2

Riff C

slight P.M. -----

End Riff C

Gr. 1 & 2: w/ Riff C (3 times)

Gr. 3

Bbm Dbmaj7 Eb sus2 Bbm Dbmaj7 Absus2

Bbm Dbmaj7 Eb sus2 Bbm Dbmaj7 Absus2

Bbm Dbmaj7 Eb sus2 Bbm Dbmaj7 Absus2

Gr. 3

Gm B♭maj7 Csus2 Gm B♭maj7 Fsus2

tr (e) tr (e) tr (e) tr (e) tr (e) tr (e)

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

Gtrs. 1 & 2

slight P.M.

3 5 8 6 7 3 5 7 3 5 8 6 7 1 3 5

Gm B♭maj7 Csus2 Gm B♭maj7 Fsus2

8va loco

14 17 14 15 14 17 14/15 18 15 17 15 16 18 15 17 18 15 17 15 15 16 18 16 15 17

slight P.M.

3 5 8 6 7 3 5 7 3 5 8 6 7 1 3 5

Gm B♭maj7 Csus2 Gm B♭maj7 Fsus2

15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17

slight P.M.

3 5 8 6 7 3 5 7 3 5 8 6 7 1 3 5

Gm Bbmaj7 Csus2 G5

15 18 15 17 15 15 18 15 17 15 18 15 16 (18)

3 5 8 6 7 3 5 7 3 3 3 3 3 3 3 4

slight P.M.

F

Gtrs. 1 & 2: w/ Rhy. Fig. 1
 Gtrs. 4 & 5: w/ Riffs B & B1
 Ab(#4) Ab

Gtr. 3

Fsus2

16 (18) 16 15 16 18 15 (15) 18

Csus2 Gm

16 18 18/20 16 15 18 16 15 16 18 (18)

Gtr. 5: w/ Riff B1
 Ab(#4) Ab

Fsus2

16 (18) 16 15 16 18

G

Cm Csus2 Cm Gtr. 3 tacet Csus2 Cm Csus2 Cm

Gr. 3 *8va* *mf* *15* *Gr. 6 (dist.) *mf*

Gr. 1 & 2 *mp* w/ clean tone *let ring*

*Bkws. gtr. arr. for gtr.

Csus2 Cm Csus2 Cm Csus2 Cm Csus2 Gtr. 6 tacet *D.S. al Coda*

Coda

Absus2 Ebsus2 Bbsus2 Fsus2 Fm Db sus2 Absus2 Ebsus2 Bbsus2 F5

Gr. 1, 2 & 3 *slight P.M.*

Gtr. 3 tacet C5 Rhy. Fill 1 End Rhy. Fill 1 Gtr. 1, 2 & 3 Absus2 Ebsus2 Bbsus2 Fsus2 Fm Db sus2 Absus2 Ebsus2 Bbsus2 F5

Gr. 1 & 2 *slight P.M.* *slight P.M.*

Gr. 2: w/ Rhy. Fill 1

Csus2 Cm Csus2 Cm Cm9 A \flat sus2 E \flat sus2 B \flat sus2 Fsus2 Fm

Gr. 3

8/10 10 10 10 (10)

8 11 8 8 11 8 10 (10) 8 8 10 8 8 11 8 8 11

Gr. 1

slight P.M.

10 13 11 13 10 13 11 13 10 11

10 12 13 12 13 12 13 12 11

4 6 8 6 8 10 6 8 10 8 10 12 8 10 13 10

Db \flat sus2 A \flat sus2 E \flat sus2 B \flat sus2 F5 Csus2 Cm Csus2 Cm Cm9

Harm. w/ bar

Pitch: C

-5 1/2 +1/2 -2

3

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

slight P.M.

9 11 13 11 13 15 13 15 13 15 17 15 17 18 20 10 12 13 12 11 13 10 13 11 13 10 11

A \flat sus2 E \flat sus2 B \flat sus2 Fsus2 Fm Db \flat sus2 A \flat sus2 E \flat sus2 B \flat sus2 F5

grad. release 1/2 grad. release

1/4 1/2 1 1/2

slight P.M.

4 6 8 6 8 10 6 8 10 8 10 12 8 10 13 10 9 11 13 11 13 15 11 13 13 11 13 15 17 15 17 18 20

Csus2 Cm Csus2 Cm Csus2 Cm Csus2 Cm Csus2

(11) 13 11 13 11 13 10 11 15 15 16 15 13 15 16 13 15 16 15 13 15 13

Riff D End Riff D

slight P.M. -----

10 12 13 12 11 13 12 10 13 12 11 13 10 13 12 10 13 11 13 10 13 11 13 10

Gr. 1: w/ Riff D (2 times)

Gr. 3 Cm Csus2 Cm Csus2 Cm Csus2

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

Gr. 2

slight P.M. -----

5 5 3 5 5 4 5 5 3 5 5 4 5 5 3 5 5 3 5 5 4 5 5 3 5 5 4 5 5 3

C5

8 8 8 8 10 10 10 10 10 10 10 10 10 10 10 10 10 10

slight P.M. -----

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

WHAT BREAKS A HEART

By Joe Satriani

A

Slowly ♩ = 76

A5 F5 C5 Fm/Ab A5 F5 C5 Riff A1 G5

*Gtrs. 2, 3 & 4

*Composite arrangement

**Set for dotted eighth-note regeneration w/ 1 repeat.

Pitch: G

B

2nd time, Gtrs. 5, 6 & 7 tacet

2nd time, Gtr. 1: w/ Riff A

A5 F5 C5 Fm/Ab A5 F5 C5 G5

***Rock wah-wah pedal in quarter-note rhythm (next 8 meas.).

Gtr. 1: w/ Riff B

A5 F5 C5 Fm/Ab A5 F5 C5 G5

Gtrs. 2, 3 & 4

C

Dm
Riff C1

Am

Csus2

G5

Dm

Am

Csus2

G/B

End Riff C1

Gtr. 4

Gtrs. 2 & 3

Riff C

End Riff C

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

Gtrs. 1 & 4: w/ Riffs C & C1

Dm

Am

Csus2

G5

Dm

Am

Csus2

G/B

Gtrs. 2 & 3

Gtr. 2

Gtrs. 2 & 3

Gtr. 2

Gtr. 3
divisi

Gtr. 3
divisi

D

*Fsus2/G

G5

Fsus2/G

G5

Fsus2/G

G5

Fsus2/G

G5

Gtrs. 2 & 3

delay off
let ring

*Bass plays G.

Fsus2/G G5 Fsus2/G G5 Fsus2/G G5 Fsus2/G G5

grad. cresc.

grad. cresc. let ring

E

Gtrs. 1, 2 & 3 tacet
Am Rhy. Fig. 1 Asus2 A5 Csus2 Gsus2

mf
w/ slight dist.

Am E5 F Csus2 Gsus2 End Rhy. Fig. 1

Gtrs. 5 & 6: w/ Rhy. Fig. 1
Am Riff D1 Asus2 A5 Csus2 G5

Gtr. 4

Gtrs. 2 & 3: *divisi* Riff D

Am E5 F Csus2 G5

To Coda

End Riff D1

End Riff D

Gtrs. 2, 3 & 4 tacet

D5

Gtrs. 5 & 6

Gtr. 6 tacet

Dm(add2)

Gtr. 5

(cont. in notation)

Gtr. 1

let ring

phase shifter off (cont. in slashes)

F

Am
Rhy. Fig. 2

F/A

Am

F/A

Gtr. 1

8va

Gtr. 7 (dist.)

f

*w/ DigiTech Whammy Pedal

+2 1/2 w/ bar (12) (12)

+2 1/2 w/ bar (12) (12)

+2 (13) (13)

*Set for an octave higher.

-2

-2

Rhy. Fig. 2A

**Gtrs. 5 & 6

let ring

**Composite arrangement

Dm

Dsus2

Dm

Dsus2

End Rhy. Fig. 2

8va

w/ Whammy Pedal

+2 (13) (13) (13)

+2 (13) (13)

+1 1/2 (17) (17)

-1 1/2

End Rhy. Fig. 2A

let ring

Am F/A Am F/A

8va
Gtr. 7

w/ Whammy Pedal

+1 1/2 w/ bar (17) 17 +1 1/2 +1 1/2 w/ bar (17) +1 1/2 (17)

Dm Dsus2 Dm loco Dsus2

8va

w/ Whammy Pedal

+2 1/2 +1 1/2 w/ bar (17) +1 1/2 +2 1/2 w/ bar (17) P.S. 12 0

Am F/A

12 0 12 0 12 13 12 0 10 0 10 0 10 12 10 0 8 0 8 0 8 10 8 0 7 8 7 0 5 0 5 0

Am F/A

12 0 12 0 12 13 12 0 10 0 10 0 10 12 10 0 8 0 8 0 8 10 8 0 7 8 7 0 5 0 5 0

Dm Dsus2

13 0 13 0 13 15 13 0 12 0 12 0 12 13 12 0 10 0 10 0 10 12 10 0 8 10 0 0 8 10 8 0

Dm Dsus2

13 15 0 13 13 15 13 0 12 13 12 0 12 13 12 0 10 10 0 8 8 0 10 0 8 8 0 10 10 0 8

Am F/A

13 13

Am F/A

13 13 12

Dm Dsus2

10 10

Dm Dsus2 Fmaj9(no3rd) G5

Gtrs. 1, 5 & 6 8va loco (cont. in notation)

13 15 15 15 (15) 15 (15) 17 19 17 20 17 20 20 17 20 17 19 17 19 17 20 17 17 X X

G#°7

Gtr. 7

19 16 19 16 13 16 13 10 13 10 13 10 7 10 7 10 7 4 7 4 7 4 1 4 4 0 3 0 3

Gtrs. 1 & 5

Gtr. 6 *divisi*

9 X 9 4 12 X 12 7 15 X 15 10 10 13

6

8va

22

(22)

7

Gtrs. 1, 5 & 6

12

(12)

Coda

Gtrs. 2, 3 & 4: w/ Riffs D & D1
Gtrs. 5 & 6: w/ Rhy. Fig. 1

Am Asus2 A5 Csus2 Gsus2 Am E5 F Csus2 Gsus2

Riff E

End Riff E

Gr. 8 (dist.)

7

17

15

* < mp

*Vol. swell

G

Gtrs. 2, 3 & 4: w/ Riffs D & D1 (2 times)
Gtrs. 5 & 6: w/ Rhy. Fig. 1 (2 times)
Gr. 8 tacet

Am Asus2 A5 Csus2

Gr. 9 (dist.)

f

sim.

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

Gsus2

0 5 3 0 3 2 0 5 3 0 7 5 0 5 3 0 3 2 0 5 3 0 7 5 0 5 3 0 6 5 0 7

Am E5 F Csus2

6 0 6 5 0 7 6 0 6 5 0 3 5 6 5 6 5 0 3 5 6 5 6 5 0 3 5 3 0 6 5 0 7 6 0

Gsus2

10 8 0 10 8 0 7 6 0 10 7 0 7 6 0 10 7 0 12 10 0 12 10 0 14 12 0 15 14 0 17 15

Am

Asus2

A5

Csus2

19 17 0 20 17 0 19 17 0 20 17 0 20 17 0 20 17 0 19 17 0 20 17 0 19 17 0 19 17 0 19 17 0 19 17

Gsus2

0 19 17 0 19 17 0 19 17 0 19 17 0 17 15 0 0 17 15 0 15 14 12 14 12 12 15 12 12 15 12

Am

E5

F

Csus2

12 10 0 14 12 0 15 14 0 17 15 0 19 17 0 19 17 0 19 17 0 20 17 0 22 17 0 20 17 0 19 17

Gsus2

0 20 17 0 19 17 0 19 17 0 19 17 0 19 17 0 19 17 0 19 17 0 19 17 0 17 15 0 15 14 0 14

Gtrs. 2, 3 & 4: w/ Riffs D & D1 (1st meas.)

Gtr. 8: w/ Riff E

A5

12 (12)

SEVEN STRING

By Joe Satriani

A

Moderate Rock ♩ = 124

*Gtrs. 1 & 2 N.C.(B5)

f w/ dist.

T
A
B

0 7 7 0 5 7/10 0 7 7 0 5 5 3 0 7 7 0 5 7/10

*7-str. elec.'s; 7th str. tuned to low B.

N.C.(B5)

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

0 7 7 5 5 7 0 0 5 7 0 0 0 0 5 7 0 0 5 7 0 0 0 0

B

B5 Gtr. 4 (dist.)

B(b5)/F B7(no3rd)/F# B5

f w/ wah-wah as filter

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

4 7 4 7 7 4 4 0 4 0 4 7 4 7 7

Gtr. 3 (clean)

Riff A1

mf let ring

0 3 4 2

Gtrs. 1 & 2

Riff A

P.M. ---|

0 0 0 0 0 0 0 0 6 6 6 7 7 7 7 7 0 0 0 0 0 0 0 0

Gtrs. 1, 2, & 3: w/ Riffs A & *A1 (6 times)

B(b5)/F B7(no3rd)/F# B5 B(b5)/F B7(no3rd)/F#

End Riff A1

let ring

End Riff A

P.M.

*6th time, omit final tie.

Gtr. 4 B5 B(b5)/F B7(no3rd)/F# B5

B(b5)/F B7(no3rd)/F# B5 B(b5)/F B7(no3rd)/F#

15ma - 7 loco 15ma loco 15ma loco 15ma - - - 7

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

Pitch: E# F#

B5 B(b5)/F B7(no3rd)/F# B5

loco

C

B(b5)/F

B7(no3rd)/F#

B5

Em/G

Gtr. 4

Gtrs. 1 & 2

let ring

E/G#

Em/G

Gtrs. 1 & 2: w/ Riff A (2 times)

B5

let ring

B(b5)/F

B7(no3rd)/F#

B5

B(b5)/F

B7(no3rd)/F#

Gtr. 4

Gtr. 3

let ring

D

Gtrs. 3 & 4 tacet

E5

Riff B

D5

Bm7

Gtr. 5 (dist.)

f
w/ slide & wah-wah as filter

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

w/ wah-wah as filter
P.M. P.M. ----- | P.M. P.M. ----- |

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

E5

D5

Bm7

Gtr. 5

E5

D5

Bm7

f
w/ slide & wah-wah as filter

E5

D5

Bm7

End Riff B

Gtr. 5

F

Gtr. 5 tacet
N.C.(B5)

Gtrs. 1 & 2

wah-wah off

0 7 7 0 5 7/10 0 7 7 0 5 5 3 0 7 7 0 5 7/10

G

*Bm7

Gtr. 6 (dist.)

f
w/ wah-wah as filter
1/2

11 (11) 11 11 9 7 9

Gtrs. 1 & 2

Rhy. Fill 1

End Rhy. Fill 1

0 7 7 5 7 7 7

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fill 1

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

Gtr. 2

10 10

Gtr. 2 tacet

Gtr. 6

C#5

E5

Musical notation system 1. Treble clef, key signature of one sharp (F#). The staff contains a complex melodic line with slurs, ties, and trills. The bass staff contains a bass line with various fingering numbers (15, 12, 14, 12, 15, 14, 15, 12, 15, 12, 14, 14, 12, 11, 14, 9, 7, 5, 5, 7, 5, 7, 5) and some accidentals.

Musical notation system 2. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and ties. The bass staff contains a bass line with fingering numbers (4, 5, 4, 5, 4, 7, 4, 5, 7, 9, 5, 7, 5, 4, 5, 4, 5, 4, 2, 5, 4, 5, 4, 2, 4, 5, 7, 4, 7, 5, 4, 5, 4, 7, 5).

Musical notation system 3. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and ties. The bass staff contains a bass line with fingering numbers (4, 5, 7, 5, 4, 7, 4, 5, 7, 4, 5, 7, 4, 5, 7, 9, 7, 5, 4, 5, 4, 5, 7, 7, 7, 5, 7, 6, (6), 0, 0, 7, 0).

F#5

Musical notation system 4. Treble clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and ties. The bass staff contains a bass line with fingering numbers (2, 4, 2, 4, 2, 1, 2, 4, 1, 2, 4, 6, 4, 2, 6, 2, 4, 6, 2, 2, 0, 2, 2, 1, 6, 7, 9, 6, 7, 9, 6, 7, 9, 6, 8, 9).

Musical notation system 5. Treble clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and ties. The bass staff contains a bass line with fingering numbers (11, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 14, 14, 14, 6). Annotations include "8va" (octave up) and "P.H." (pizzicato harmonics).

Musical notation system 6. Treble clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and ties. The bass staff contains a bass line with fingering numbers (19, 19, (19), 14, 14, 17, 14, 16, 14, 17, 16, 14, 16, 14, 13, 16, 12, 14, 14, 14, 14).

H

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gtr. 5: w/ Riff B

Gtr. 6 tacet

E5

D5

Gtr. 7 (dist.)

f
w/ slide & wah-wah as filter

14 (10) 16 7 9 10

*Wah indications: o = open (toe up);
+ = closed (toe down), Gradually close pedal.
**Tap w/ edge of pick.

Bm7

E5

D5

Bm7

6 (6) 7 12 14 15

E5

D5

Bm7

(15) 16 17 10 (10) 12

E5

D5

Bm7

8va

19 21 26 22 22 22 (22)

semi-harm

I

*Hypothetical fret location

Gtr. 7 tacet
N.C.(B5)

Gtrs. 1 & 2

f w/ dist. 0 7 7 0 5 7/10 0 7 7 0 5 5/3 0 7 7 0 5 7/10

1., 2.

3.

0 7 7 5 0 7 7 5

HILL GROOVE

By Joe Satriani

A

Moderately slow ♩ = 96 (♩ = ♪)

B

2nd time, Gtr. 2: w/ Fill 1

(Drums) Grtr. 1 (dist.)

mf

**C7

*Key signature denotes C Mixolydian.

**Chord symbols reflect basic harmony.

C

C7

To Coda ⊕

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

8va-----

P.M.

D

C7
8va-----

8va-----

8va-----

E

8va-----
C7
loco

*8va

*Refers to harmonic only.

F

Am F C Am F C

Gr. 1

grad. bend

1/2

15 15 13 15 15 13 14 13 15 15 13 15 16 16 13

Riff A

mf

Gr. 2 (dist.)

grad. bend

Gr. 3 (dist.)

mf

divisi

Riff A1

grad. bend

1/2

15 15 13 15 15 13 14 13 15 15 13 16 16 13

Am F C

grad. bend

1/2

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

grad. bend

grad. bend

1/2

(13) (5) 15 13 5 15 15 13 15 (15) 13 5 15 15 8 15 15 (15) 13 15 13

Gr. 3 tacet

Am

F

C

End Riff A

End Riff A

w/ pick & middle finger-----

G

Gr. 2 tacet

Gr. 1

C7

10

13 12 10 13 10 13 11 10/11 13 15 12 13 15 13 12/13 15 17 17 15 13 12 13 15 13 10 13/10

V--- V---

(18) 17 15 13 17 15 13 12 13 15 13 12 13 13 10 8 10 7 17 13 15 12 13 14 12 9 10 10

7

7 10 7 7 8 10 7 8 10 7 9 10 9 7 9 9 10 9 7 9 9 9 10 7 9 9 9 10 9 7 9 10 9 7 9 10 9 7 9

P.M.

15 15 13 15 12 13 15 13 11 8 11 8 11 8 10 9 8 9 7 9 7 10

7

10 8 7 10 8 7 10 7 8 7 10 7 10 8 7 3 5 7 3 5 7 5 3 2 3 5 3 2

9

3 5 3 2/3 7 3 5 7 5 3 7 3 5 7 5 3 7 3 5 7 5 3 7 3 5 3 7 3 5 7 5 3

9

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

9

11

6

3 2/3 5 7 5 3 7 3 5 7 5 3/5 7 8 7 5/7 8 10 7 8 10 8 7/8 10 12 9 10 12 9/10 10

12 12 (12) 1 8 8 8 11 8 13 13 13 13 16 13 15 15

grad. bend 1/2

8va

(13) 13 13 13 11 (11) 13 11 13 13 (13) 11 13 13 (13) 11 13 13 (13) 17 15 17

H

Gtrs. 2 & 3: w/ Riffs A & A1

8va

Am loco F C

20 20 20 22 19 15 15 13 15 15 13 14 13

grad. bend

Am F C

(13) 15 14 10 10 (10) 15 (15) 13 16 16 13

THE JOURNEY

By Joe Satriani

Fmaj7#11 1342
E 231
G6 1342
F#7add4 1342
E/A 31
Am 31
Dadd9/A 312
Dm8/A 132
C 321
D 321
Am type2 3114
Fmaj7 1324
Em7 2 34
DV 1333
Dsus4 1334
B5 134

A

Moderately slow Rock ♩ = 96

Fmaj7#11 **E** **G6** **F#7add4**
 Rhy. Fig. 1
 *Gtr. 2 (slight dist.)
 f
 Gtr. 1 (dist.)
 f
 T
 A
 B
 15 12 15 12 15 12 15 12 15 12 14 15 12 12 (14) 12 14 14 12 X 15 15 12 12

*Doubled throughout

Fmaj7#11 **E** **G6** **F#7add4**
 15 12 15 12 15 12 15 12 15 12 14 15 12 12 14 14 12 14 13 (13) 12 10 12

Fmaj7#11 **E** **G6** **F#7add4**
 10 12 10 12 10 12 10 12 14 12 14 14 12 14 14 14 12 14 12 14 12 12

Fmaj7#11 E G6 F#7add4

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

Fmaj7#11 E G6 F#7add4

14 12 14 12 14 12 12 10 12 12 10 12 14 14 14 14 12 14 12 14

Fmaj7#11

14 hold bend 15 14 (14) 12 14 12

E

*Em

Gtr. 6 (clean)

p Harm. 12 7

Gtr. 5 (clean)

Riff A

mp

P.M.

5 5 7 9 5 5 7 9 5 5 7 9 10 10 10 9 7

*Chord symbols reflect overall harmony.

C

Harm. 7 12 12 7

End Riff A

P.M. 5 5 7 9 5 5 7 9 5 5 7 9 10 10 10 9 7

Gr. 5: w/ Riff A
Em

8va

Gr. 6

mp

Harm.

C

Pitch: E G

F

Gr. 5: w/ Riff A (6 times)
Em7

Gr. 1

mf

w/ dist.

Riff B

loco

P.M.

P.M.-----4

Cmaj7

P.M.

End Riff B

Gr. 5: w/ Riff B (5 times)
Em7

Gr. 1

mf

w/ dist.

P.M.

Cmaj7

Musical notation for Cmaj7 system 1. The top staff shows a melodic line with slurs and wavy lines above it. The bottom staff shows a guitar fretboard with fingerings: 5, 7, 9, 7, 9, 7, 10, 7, 7, 10, 7, 7, 10, 7, 9, 7, 9. An arrow labeled '1/4' points to the 10th fret.

Em7

Musical notation for Em7 system 2. The top staff shows a melodic line with slurs and wavy lines above it. The bottom staff shows a guitar fretboard with fingerings: 8, 8, 9, 9, 9, 7/9, 7, 9, 7, (7), 7, 5, 12, 10, 12/14, 12.

Cmaj7

Musical notation for Cmaj7 system 3. The top staff shows a melodic line with slurs, a triplet, and wavy lines above it. The bottom staff shows a guitar fretboard with fingerings: 14, 14, 14, 12, 14, 12, 14, 12, 14, (14), 12, 15, 12, 14, 12, 12, 15, 14, 12, 15, 14, 12, 14, 12, 14, 12, 12.

Em7

Musical notation for Em7 system 4. The top staff shows a melodic line with slurs, wavy lines above it, and a vibrato symbol 'V-----'. The bottom staff shows a guitar fretboard with fingerings: 15, 15, 15, 12, 15, 15, 14, 14, 12, 14, 12, 14, 12, 15, 12, 12, 14, 12, 14.

Cmaj7

Musical notation for Cmaj7 system 5. The top staff shows a melodic line with slurs, a triplet, and wavy lines above it. The bottom staff shows a guitar fretboard with fingerings: 12, 14, 12, 14, 12, 14, 12, 14, 14, 12, 10, 12, 10, 12, 14, 12, 14, 14, 14, 12, 14, 14, 10, 12, 12.

Em7

Musical notation for Em7 system 6. The top staff shows a melodic line with slurs, wavy lines above it, and a vibrato symbol 'V-----'. The bottom staff shows a guitar fretboard with fingerings: 15, 15, 15, 15, 15, 15, 15, 12, 15, 12, 12.

Cmaj7

Em7

8va

Cmaj7

8va

Am type2 Fmaj7

Gtr. 6

Gtr. 1

8va

loco

Gtr. 5

P.M.

20 20 19 17 15 17 15 15 12 13 14 12 12 14 12 14 12 14 12 10

5 5 7 9 9 5 5 7 9 9 5 5 7 9 9 5 5 7 9 9

Em7 D5V Dsus4 DV

Gtr. 1

Gtr. 5

P.M.

10/14 14 14 14 14 14 17 12 14 12 10 12 10 12 10 9 10 9 7 9 7 5

5 5 7 9 10 5 5 7 9 10 7 7 9 10 12 7 7 9 11 12

Am type2 Fmaj7

(cont. in notation)

Gtr. 1

Gtr. 5

P.M.

0 14 15 14 14/16 14 14 14 17 20 (20)

5 5 7 9 10 5 5 7 9 10 5 5 7 9 10

B5

Gtr. 1

8 12 13 13 13 14 14 10 10 10

Gtr. 6

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 5

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

11 11 12 12 12 13 13 14 14 14

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

(cont. in slashes)

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

(cont. in slashes)

THE TRAVELER

By Joe Satriani

Gtrs. 1 & 2 chords:

(Bm11(no root)) (Esus2) (Gmaj7) (Asus2) (Em(add9)) (E5) (G5) (C5) (D/F#)

Gtr. 5 chords:

B5 Asus2 Gmaj7 Bsus2

*Gtrs. 1 & 2: Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

A

Moderately ♩ = 124

** Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Rhy. Fig. 1

Gtrs. 1 & 2

*Baritone gtrs. arr. for standard gtrs. (music sounds a 4th lower than indicated).

**Symbols in parentheses represent chord names respective to Baritone guitars.
Symbols above reflect actual sounding chords. Chord symbols reflect overall harmony.

Bsus2
(Esus2)

End Rhy. Fig. 1

B

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Gtr. 3 (dist.)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Dsus2/B (Gsus2/E) C#7sus4/B (F#7sus4/E) Bsus2 (Esus2)

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

Pitch: B B G#

*Refers to harmonic only (next 3 meas.).

(Bm11(no root)) (Esus2)

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2

C

(Gmaj7) (Asus2) (Em(add9))

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

Dmaj7 (Gmaj7) Esus2 (Asus2) Bm(add9) (Em(add9))

Dmaj7 (Gmaj7) Esus2 (Asus2)

8va-----

Bm(add9)
(Em(add9))

8va-----

Dmaj7
(Gmaj7)
loco

Esus2
(Asus2)

Bm(add9)
(Em(add9))

D

B5 Rhy. Fig. 4

Asus2 Gmaj7

Asus2 B5 End Rhy. Fig. 4

Asus2 Gmaj7

Asus2 B5

*Gtr. 5 (clean)

mf

Gtrs. 3 & **4 Riff A

End Riff A

P.M.

*Doubled throughout
**Gtr. 4 (clean) played *mp*.

Asus2 Gmaj7

Asus2 B5

Asus2 Gmaj7

Rhy. Fill 1

Asus2 End Rhy. Fill 1

Gtr. 3

P.M.

Gtr. 4

Riff B

End Riff B

P.M.

E

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Gr. 4 tacet

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)
* 8va

Gr. 3

Pitch: C#

*Refers to harmonic only.

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

*Attack simulated by wah-wah.

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F#m11
(Bm11)

Bsus2
(Esus2)

Bsus2
(Esus2)

*8va

P.H. ---

*Refers to harmonics only.

F

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

Dmaj7 (Gmaj7) Esus2 (Asus2) Bm(add9) (Em(add9))

8va-----

Dmaj7 (Gmaj7) Esus2 (Asus2) Bm(add9) (Em(add9))

8va-----

Dmaj7 (Gmaj7) Esus2 (Asus2)

8va-----

Bm(add9) (Em(add9)) Dmaj7 (Gmaj7)

8va-----

Esus2 (Asus2) Bm(add9) (Em(add9))

8va-----

Harm.-----

w/ bar

Pitch: B -2 1/2

G

Gtr. 4: w/ Riff A (3 1/2 times)
Gtr. 5: w/ Rhy. Fig. 4 (3 1/2 times)

1., 2., 3.

4.
Gtr. 4: w/ Riff B
Gtr. 5: w/ Rhy. Fill 1

B5 Asus2 Gmaj7 Asus2 B5 Asus2

H

I

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

-2 1/2

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

slack

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Bsus2
(Esus2)

F#m11
(Bm11)

Bsus2
(Esus2)

J

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

8va

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

loco

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

8va

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

loco

K

Gtr. 4: w/ Riff A (8 times)

Gtr. 5: w/ Rhy. Fig. 4 (3 1/2 times)

1., 2., 3.

4.
Gtr. 5: w/ Rhy. Fill 1

B5

Asus2

Gmaj7

Asus2

B5

Asus2

Gr. 5: w/ Rhy. Fig. 5 (3 times)

B5 Rhy. Fig. 5 Asus2 Gmaj7 Asus2 B5 End Rhy. Fig. 5 Asus2 Gmaj7

Asus2 B5 Asus2 Gmaj7 Asus2 B5

Asus2 Gmaj7 Asus2 B5

L

Gr. 4: w/ Riff A (4 times)
Gr. 5: w/ Rhy. Fig. 5 (3 times)

B5 Asus2 Gmaj7 Asus2 B5 Asus2 Gmaj7

Asus2 B5 Asus2 Gmaj7

Asus2

B5

B5

Asus2

Gmaj7

Gtr. 5

10 7 9 10 7 9 10 7 9 10 7 10 7 10 7 10 7 9 7 10 7 8 10 8 7 10 7 10 7 9 7 7 10 7 9 7 10 7

M

Gtr. 5: w/ Rhy. Fig. 5 (4 times)

B5 (E5)

Asus2 (D5)

Gmaj7 (C5)

Asus2

9 7 7 10 7 9 7 7 9 10 9 7 9 7 9 7 5

14 11 12 11 12 11 12

P.M.

P.M.

Rhy. Fig. 6

Gtr. 1

9 9 9 9 7 7

Asus2 (D5)

B5 (E5)

Asus2 (D5)

Gmaj7 (C5)

Asus2 (D5)

B5 (E5)

10 11 12 9 12 14 11 7 4 5 4 5 4 5 3 4 5 2 5 X

P.M.

P.M.

P.M.

P.M.

P.M.

End Rhy. Fig. 6

5 5 5 5 7 5 5 5 5 5 5 7 5 5 5 5 7 5

Gtr. 1: w/ Rhy. Fig. 6

B5
(E5)

A5
(D5)

G5
(C5)

A5
(D5)

B5
(E5)

A5
(D5)

G5
(C5)

Asus2
(D5)

Bsus2
(E5)

Gtr. 3

Bsus2

Gtr. 5

*Rock wah-wah pedal.

Gtr. 1

Free time

Gtr. 5 tacet

Bm(add9)
(Em(add9))

Bm(maj7)
(Em(maj7))

Bm(add9)
(Em(add9))

Gtr. 3

w/ bar

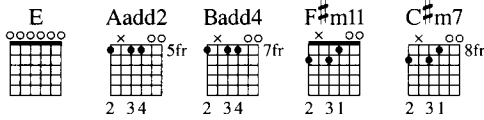
Gtr. 2

mp let ring -

Gtr. 1

YOU SAVED MY LIFE

By Joe Satriani



Gtr. 5: Open E tuning:
(low to high) E-B-E-G#-B-E

A

Moderately slow ♩ = 88

E Rhy. Fig. 1 **Aadd2**

**Gtr. 5 (acous.) *mp* *mp* w/ slight dist.

Gtr. 3 (elec.) *mp* w/ slight dist.

*Gtrs. 1 & 2 *divisi* *mp* w/ slight dist.

TAB

*Elec. gtrs.

Gtr. 4 (elec.) **Riff A** *mp* w/ slight dist.

TAB

**Doubled throughout

Badd4 **Aadd2** **E** **End Rhy. Fig. 1**

TAB

End Riff A

Gtr. 5: w/ Rhy. Fig. 1 (3 times)

Aadd2

Badd4

Gtrs. 1 & 3

Gtr. 2

Gtr. 4

Gtr. 1

Aadd2

E

Gtr. 3 tacet

Aadd2

Gtr. 3

Gtr. 2

Gtr. 2

divisi

Gtr. 4

let ring

Gr. 4 tacet
Aadd2 E

Badd4

Gr. 1

12 11 11/13 11 9 11 9 9 9 7 9 5

Gr. 2

11 (11) 11 9 9/11 11/13 11/13 9 8 9 4/6

Gr. 3

let ring

Gr. 4

divisi

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

Aadd2

Badd4

Aadd2

E

(5) 4 6 4 4/6 8 9 7 9 9

(6) 8 (8) 6 4 6 6 (6/9) 9 9

(5) 7 5 4 5 4 7 5 7

B

Gr. 5: w/ Rhy. Fig. 2 (2 times)

F#m11
Rhy. Fig. 2

C#m7

F#m11
End Rhy. Fig. 2

Gr. 5

Gr. 1

Gr. 2 *divisi*

Gr. 3 & 4

Tablature for Gr. 2:

(9)	12	10	9	7	7/9	9	11/13	12	10	9	7	
(9)	9	7	6	4	4/6	11	4/6	(6)	9	7	6	4

Tablature for Gr. 3 & 4:

								12	10	9	7
--	--	--	--	--	--	--	--	----	----	---	---

C#m7

F#m7

C#m7

Gr. 1

Gr. 2

Gr. 3

Gr. 4

Tablature for Gr. 1:

7/9					12	10	9	9	9	11/13		
4/6		11	9	11	9	11	9	7	6	4/6	11	4/6

Tablature for Gr. 2:

7/9					12	10	9	7/9				
		11	9	11	9	11	9	11	9	9/11		

Tablature for Gr. 3:

9/11	11/13	9										
		11	9	11	9	7		9				7

Gr. 3 tacet
Aadd2
Rhy. Fig. 3

Badd4

End Rhy. Fig. 3

Gr. 5

Gr. 1

Gr. 2

Gr. 4

Riff B

End Riff B

11 9 4 6 4 4 6 4 9/11 9 9 9/11

7 9

Gr. 4: w/ Riff B (3 times)
Gr. 5: w/ Rhy. Fig. 3 (3 times)
Aadd2

Badd4

Gr. 1

Gr. 2

11 9 9 7 6 4 2 4 9 11 13 12 12 14

Aadd2

Badd4

12 14 9/11 9 9 11 9 11 13 12/14 12 12 14

Aadd2

Badd4

14 12 12 14 10/12 10 9 10 12 17 17 16 14

(11)

C

Gtr. 4: w/ Riff A
Gtr. 5: w/ Rhy. Fig. 1 (4 times)

E Aadd2 Badd4 Aadd2 E

12 16 14 16 12 14 16 14 (14) 12 11 12 12/14 12 14 12 12

Aadd2 Badd4

Gtr. 1

Gtr. 2

16 14 16 12 14 16 (14) 12 11 12

Gtr. 4 Gtr. 3 Gtr. 4 *divisi*

12 9 12 9 11 9 11 9 11 9/2

7 6 7 4

*Gtr. 3 to left of slash in tab.

Gtr. 4 *tacet* Aadd2 E Aadd2

Gtr. 1

p *mp*

12 17 16 14 14 12 14 12 14 12 13 11 9 11 9 11 9 11/13 11 9 12 (12) 10

Gtr. 2

12 10 9 10 9 9 11 9 11 11/13 9 9/11 9 11/13 9 11 11/13 9 9/11 (11) 9

Gtr. 3

7 7 9/11 9 11 9 9 9/11 9 9 11 9 9/11

Badd4

Aadd2

E

Musical score for the first system. It includes a guitar staff with a treble clef and a key signature of three sharps (F#, C#, G#). The guitar staff contains a melodic line with various articulations and a double bar line. Below the guitar staff are two bass staves. The first bass staff shows fret numbers: 12, 16, 14, 16, 12. The second bass staff shows fret numbers: 9, 8, 9, 11, 8, 9, 11, 9, 12, 10, 9, 9, 10, 9, 11, 9, 11/13, 13, 17, 16, 17, 14. To the right of the guitar staff, there are labels "Gtr. 3" and "Gtr. 4 divisi". Below the guitar staff, there are two more bass staves. The first shows fret numbers: 9, 8, 9, 11, 11, 9, 9. The second shows fret numbers: 9, 8, 9, 4/6, 7, 6, 7/9, 7.

Aadd2

Badd4

Aadd2

E

Musical score for the second system. It includes a guitar staff with a treble clef and a key signature of three sharps. The guitar staff contains a melodic line with a double bar line and a "let ring" instruction. Below the guitar staff are two bass staves. The first bass staff shows fret numbers: (12), 12/14, 12, 12, 12, 12, 11, 13, 11, 14, 12, 11, 13, 11, 11/13, 13, 11, 11, 7, 8, 9/11. The second bass staff shows fret numbers: (14), 12, 10, 9, 10, 9, 10, 12, 11. Below the guitar staff, there are two more bass staves. The first shows fret numbers: (6), (7), 2. The second shows fret numbers: 17, 4, 5, 5, 5, X, 5, 4, 4, 4, 4, 4, X, 4, 4, 4, 4, 4, X, 4.

*Gtr. 4, w/ pick & fingers

D

Gtrs. 1, 2 & 3 tacet

C#m7

Rhy. Fig. 4

Badd4

Aadd2

Badd4

C#m7

End Rhy. Fig. 4

Gtr. 5

Gtr. 6 (elec.)

mp

w/ dist. & wah-wah as filter

Gtr. 4

2/4

Gtr. 5: w/ Rhy. Fig. 4 (7 times)

Badd4

Aadd2

Badd4

C#m7

Badd4

Aadd2

Badd4

C#m7

Badd4 Aadd2 Badd4 C#m7

13 9 9 11 9 11 X X 11 13 13 11 9 9 11 11 X 9

X 7 7 9 X X 9 11 X 7 9 9 X 9

4 2 2/4 0 2 4

Badd4 Aadd2 Badd4 C#m7

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

11 13 13 16 11 13 11 11 11 14 11 11 14

X X X 9 11 11 11 11 14 11 11 14

Riff C End Riff C

4 2 4 4 2 4

Gr. 4: w/ Riff C (3 times)

Badd4 Aadd2 Badd4 C#m7

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

11 13 13 16 16 14 16 14 16 14 16

(14) 9 11 11 11 11 14 16 14 16

Badd4 Aadd2 Badd4 C#m7

14 16 16 16 16 18 18 18 18 19 19 19 19

16 16 13 14 16 13 14 X 14 X 16

Badd4 Aadd2 Badd4 C#m7

E

Gtr. 5: w/ Rhy. Fig. 2 (3 times)

F#m11 C#m7 F#m11 Gtr. 6 tacet

Gtrs. 1 & 3
Gtr. 2 *divisi*

Gtr. 6

*Rock wah-wah pedal

C#m7 F#m11 C#m7

Gtr. 1
Gtr. 2 *divisi*

Gtr. 3

Gr. 5: w/ Rhy. Fig. 3 (4 times)
Aadd2

Gr. 3 tacet
Badd4

9 4/6 4 4 6 4 9/11 9 9 11 11/13

Aadd2

Badd4

11 9 9 7 6 4 2 4 9 9 11 13 12 12 14

Riff D

End Riff D

Gr. 4: w/ Riff D (2 times)
Aadd2

Badd4

12 14 9/11 9 9 11 9 11 11 13 12/14 11 12 12 14

Aadd2

Badd4

14 12 12 12 14 10 9 11 13 19 16 19 14 19 17 19 16

F

Gr. 5: w/ Rhy. Fig. 1 (4 times)

Gr. 1

E Aadd2 Badd4

Gr. 3

*Gtrs. 2 & 4

*Gtr. 4 tacet for beat 1.

Aadd2 E

Gtr. 1

Badd4 Aadd2 E

12 14 14 (14) 12\11 12 14 11 12 14 10 12 9 10 11 9 11/13 9 9

Gtr. 3

11 12 10 9 11 9 8 11 9

Gtr. 2

Gtr. 4

Gtr. 2

Gtr. 4 *divisi*

8 1/2 (8) 6 4 6 6/6 4 5 4/6 5 4 6 5 9 9 9 11 9 11/13

Gtr. 4 tacet
Aadd2

Gtr. 3

Badd4 Aadd2 E

19 17 19 19

Gtr. 2

11/13 14 13 13\11 11\9 9 9/11 9 11 9 11/13 11\9 11/13 12 12 14 12 12

Gr. 1

Aadd2

16 14 16 12 12 14 12

Gr. 3

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

Gr. 2

17 16 17 14

Badd4

Aadd2

E

12 11 13 12 11 11 14 14 12 12 12 14 16 16

11/13 11 11

16 (16) 14 12 14 14 17 17

G

Gtr. 5: w/ Rhy. Fig. 1 (1 3/4 times)

E

Aadd2

Gtr. 1

Gtr. 3

Gtr. 2

Gtr. 4

Badd4

Aadd2

E

let ring -----|

grad. bend

let ring ----- | let ring ----- |

16 16 12 9 9

16 13 9 9 9

9 11 11 12 12 12 12 14 12 11 9 9/11 11/12 12 7

11 9 9 11 9 9 11 13 12 12 14 12 12 14 16 16 1/2 (16) 14 12 14 14 1 14

9 9 1/2 (9) 7 5

Gtr. 5

let ring -----|

rit.

rit.

rit.

rit.

let ring -----|

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:
 Strings:
 high E
 B
 G
 D
 A
 low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord played together open E 3fr G

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

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

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

PICK SCRAPER: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

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

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

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.

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

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

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

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

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

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH 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 pick hand to the normal pick attack.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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