GUITAR

PLAY IT LIKE IT IS GUITAR

WITH TABLATURE

NOTE-FOR-NOTE TRANSCRIPTIONS

JOE SATRIANI

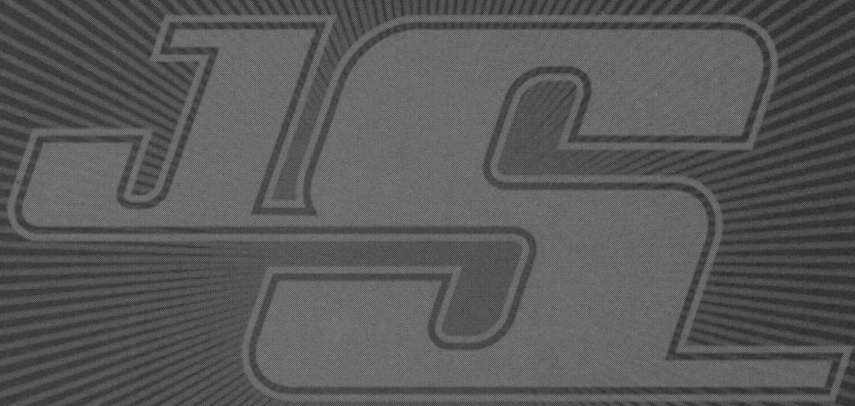
STRANGE BEAUTIFUL MUSIC

CHERRY LANE MUSIC COMPANY

Guitar one Approved

JOE SATRIANI

STRANGE BEAUTIFUL MUSIC



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Photography by Jay Blakesberg
CD art direction and design by Rex Ray

ISBN 1-57560-597-X

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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.

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151	*GUITAR NOTATION LEGEND*

ORIENTAL MELODY

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

B♭5 8fr

G5 5fr

By Joe Satriani

A

Moderately slow ♩ = 100

3rd time, Band enters

N.C.(D5)

Rhy. Fig. 1

*Gtr. 1 (semi-clean)

mf

let ring throughout

*Two gtrs. arr. for one.

1., 2., 3.

End Rhy. Fig. 1

4.

B

Gtr. 1 tacet

N.C.(D5)

Gtr. 2 (dist.)

mf

*w/ delay

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

A.H.

T

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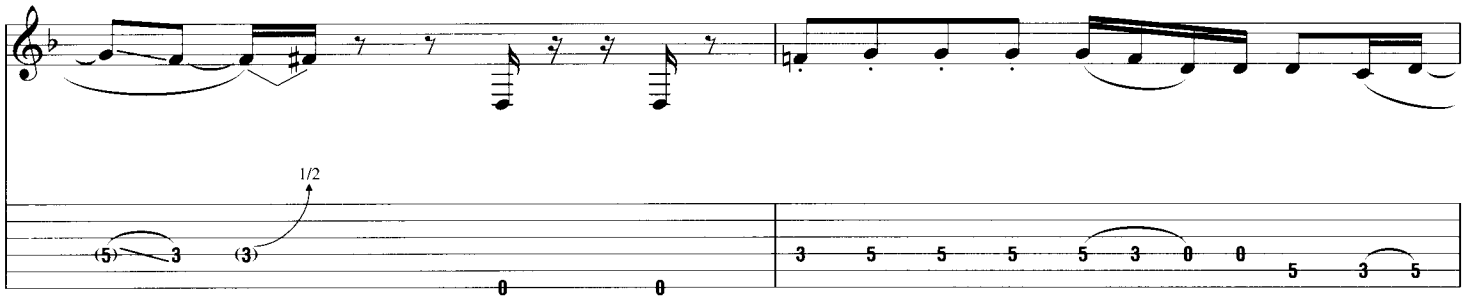


C

N.C.(D5)

8va

Gtr. 3 (dist.)

mf

Gtr. 2

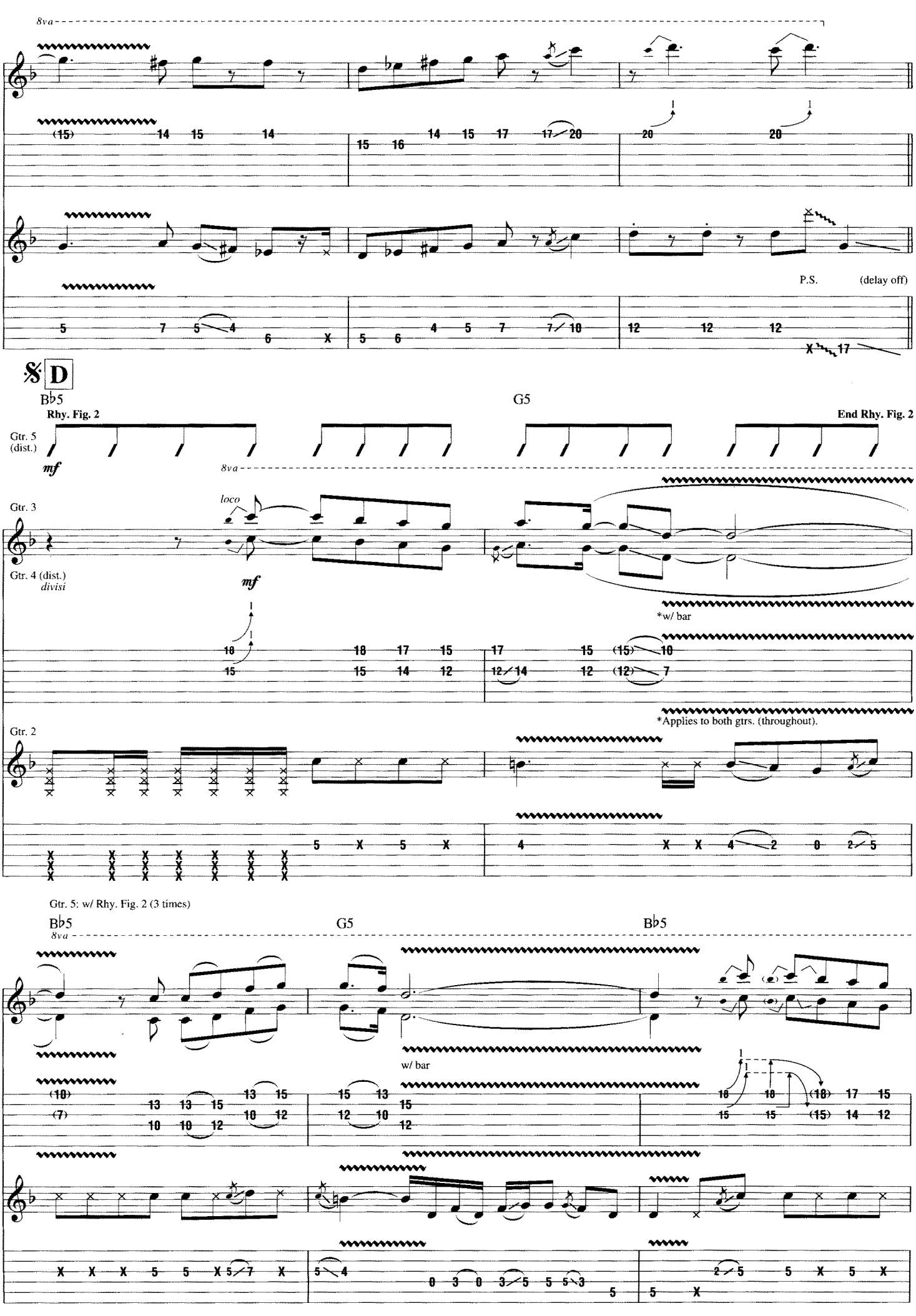
A.H.

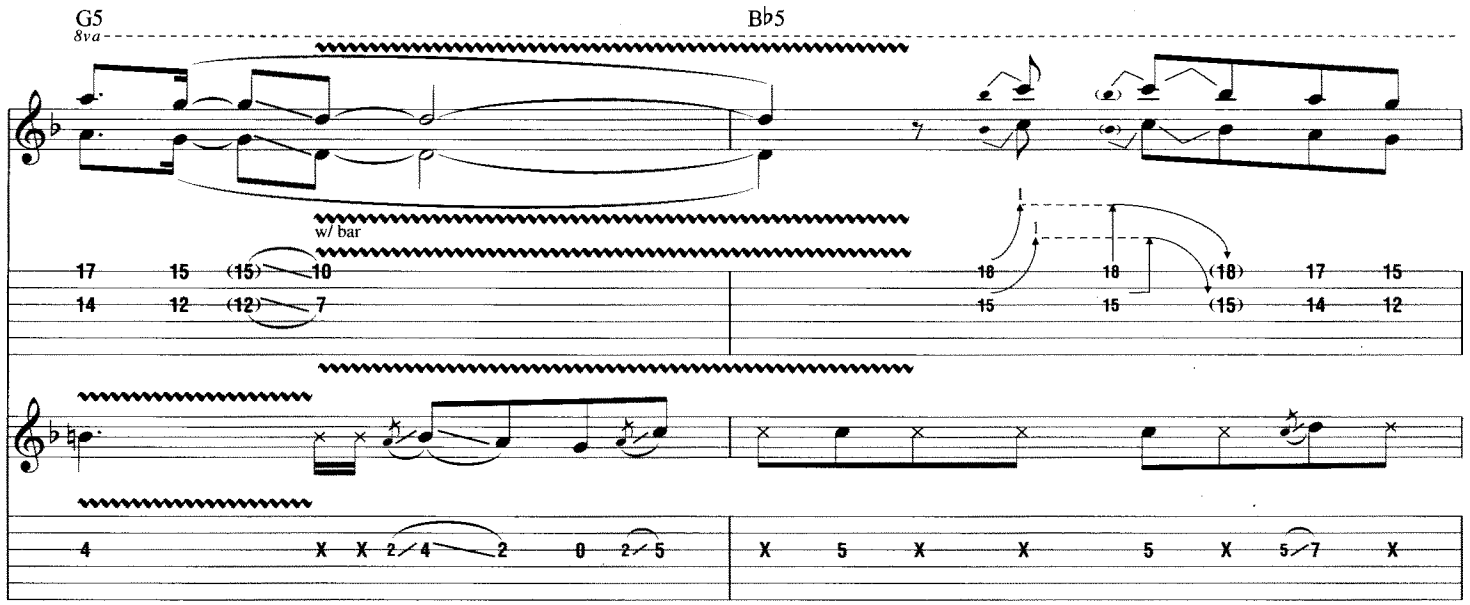
T

P.M.

P.H.

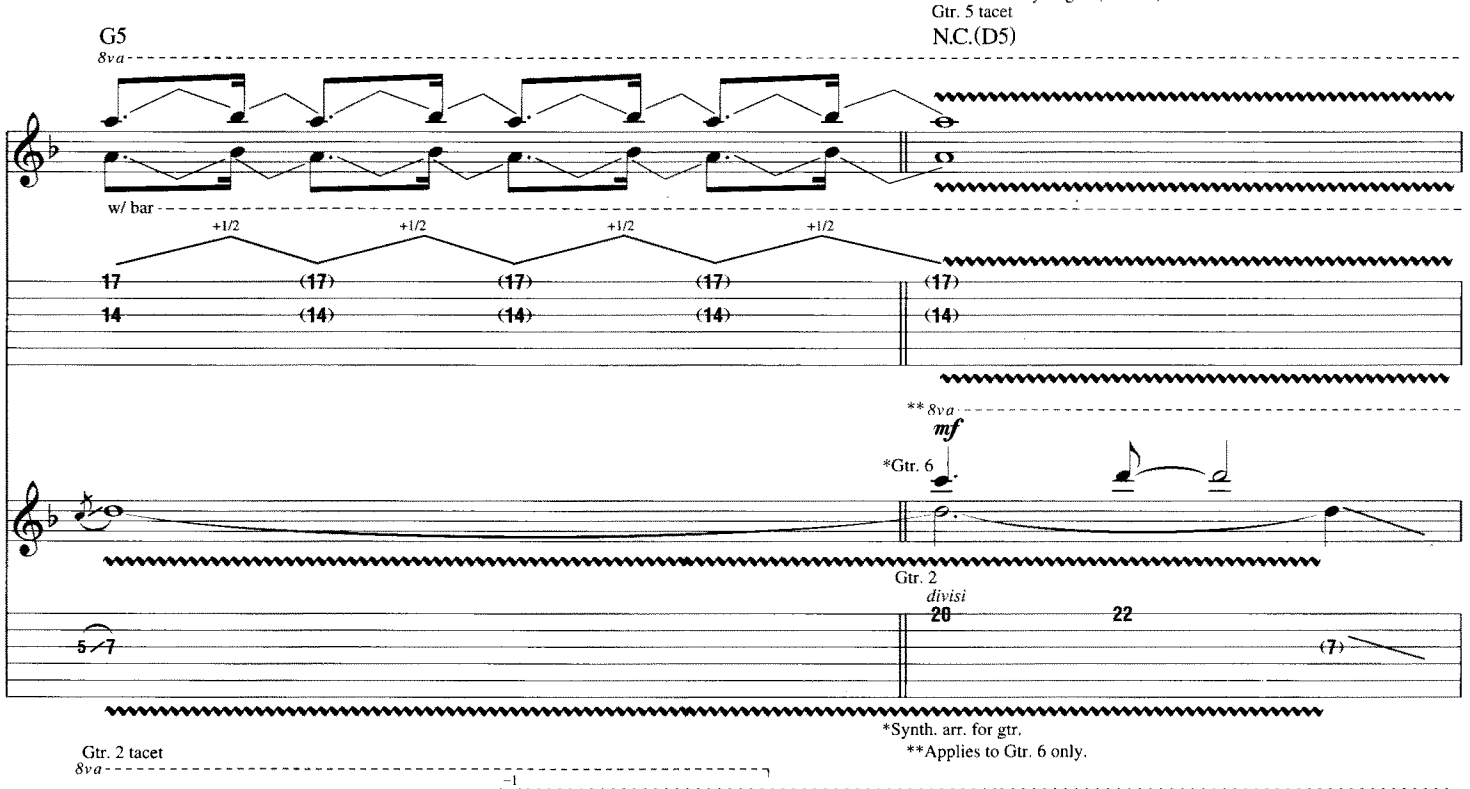
8va


8va
P.S.
(delay off)
D
B♭5
G5
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 5 (dist.)
mf
8va
loco
Gtr. 3
Gtr. 4 (dist.)
divisi
mf
*w/ bar
Gtr. 2
*Applies to both gtrs. (throughout).
Gtr. 5: w/ Rhy. Fig. 2 (3 times)
B♭5
8va
G5
B♭5
w/ bar

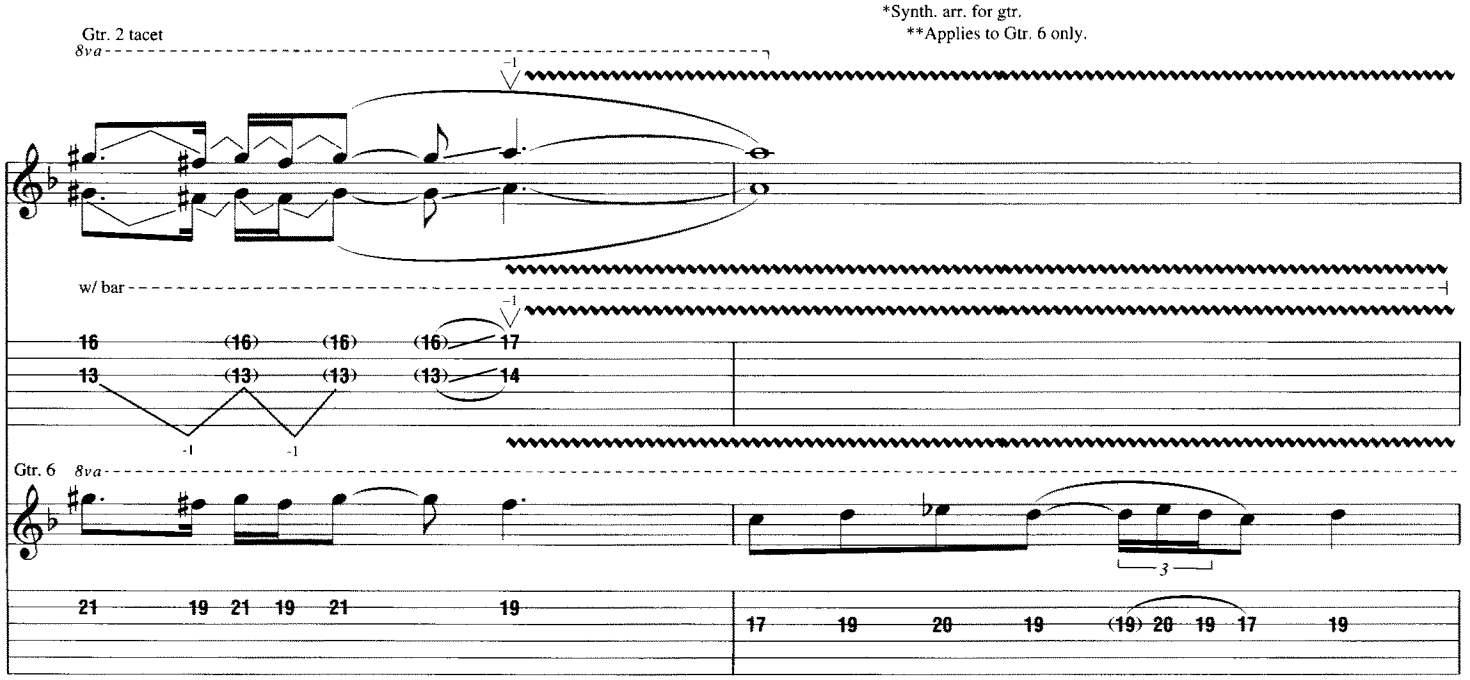


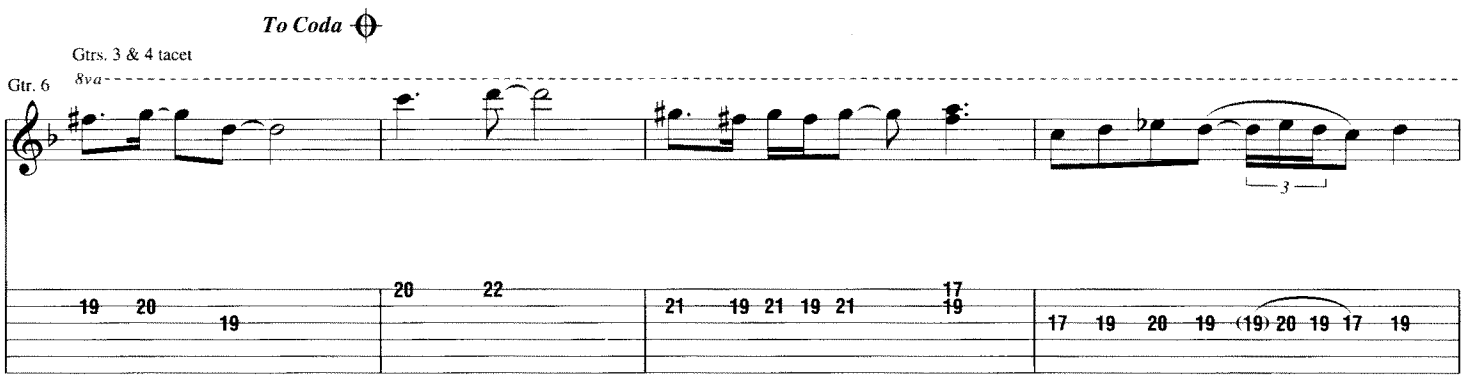
E

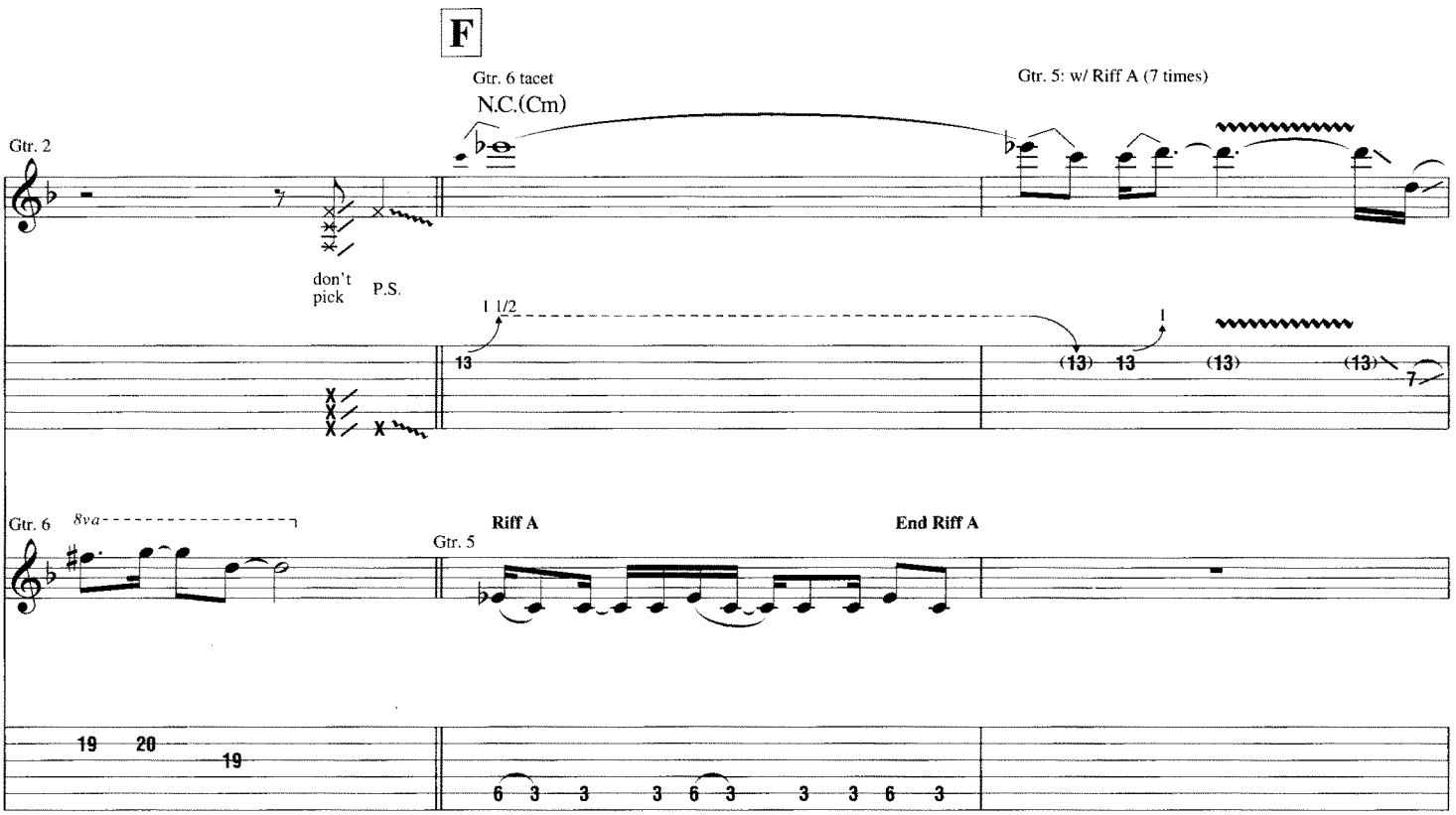
Gtr. 1 : w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet

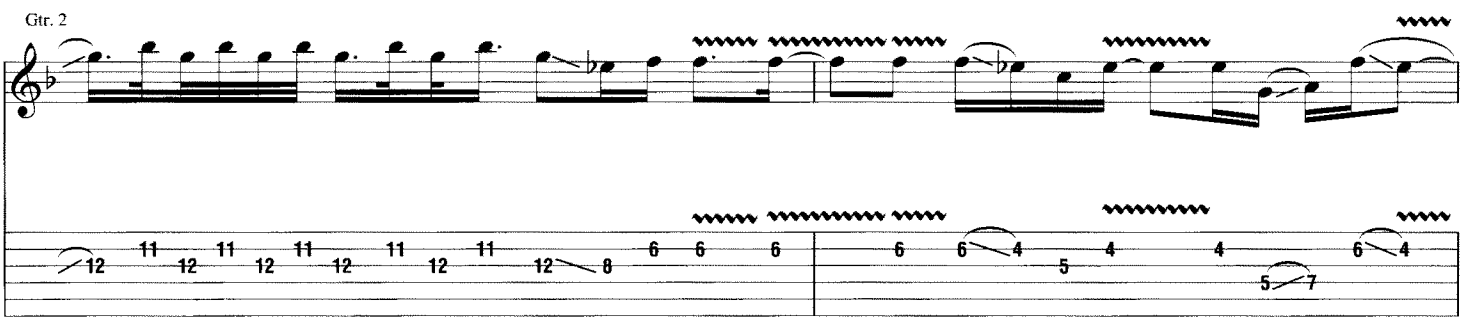


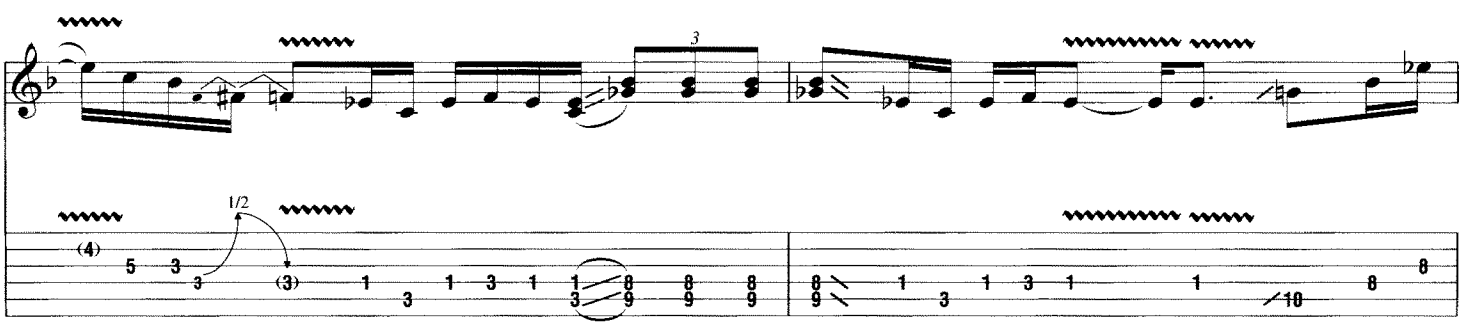
*Synth. arr. for gtr.
**Applies to Gtr. 6 only.

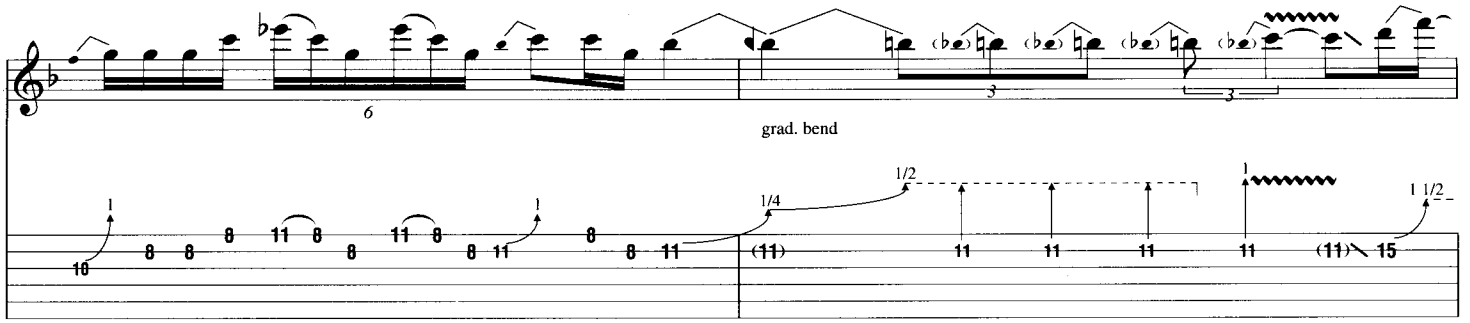



To Coda
Gtrs. 3 & 4 tacet
Gtr. 6
8va


F
Gtr. 6 tacet
N.C.(Cm)
Gtr. 5: w/ Riff A (7 times)
Gtr. 2
don't pick
P.S.
1 1/2
Gtr. 6
8va
Gtr. 5
Riff A
End Riff A

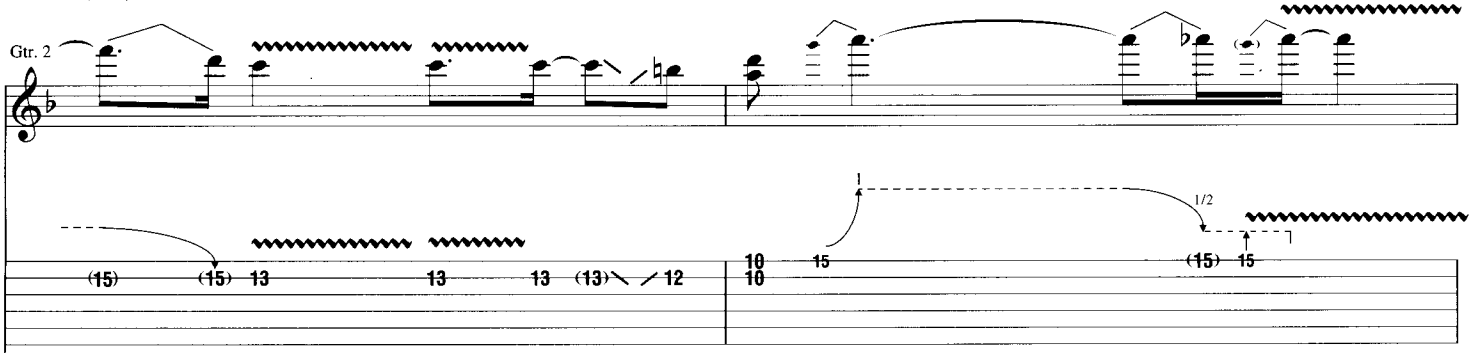

Gtr. 2


1/2



(Dm)

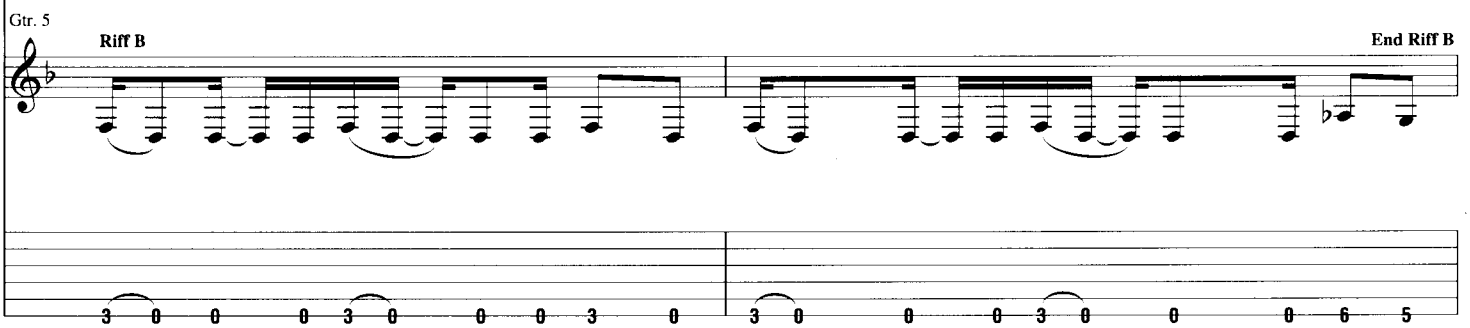
Gtr. 2



Gtr. 5

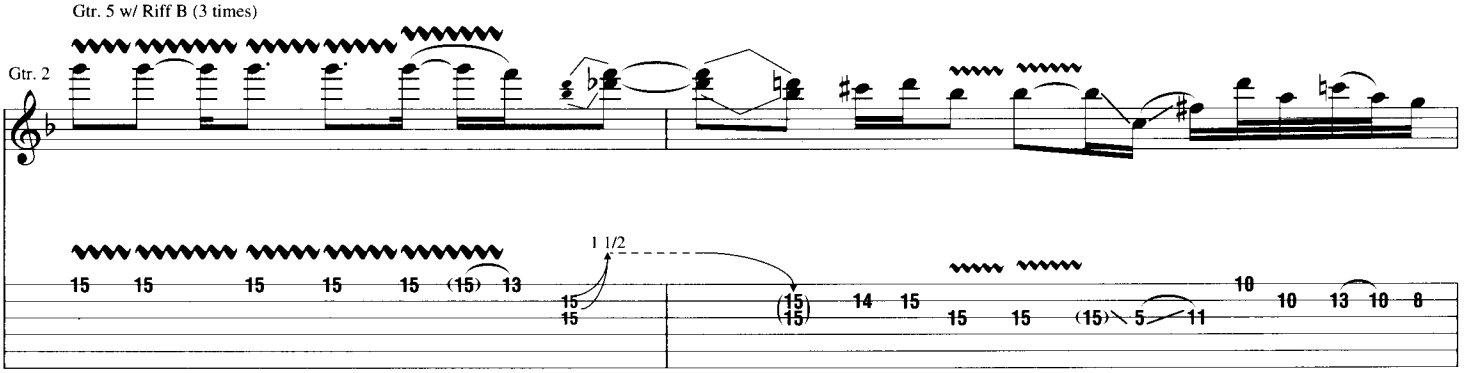
Riff B

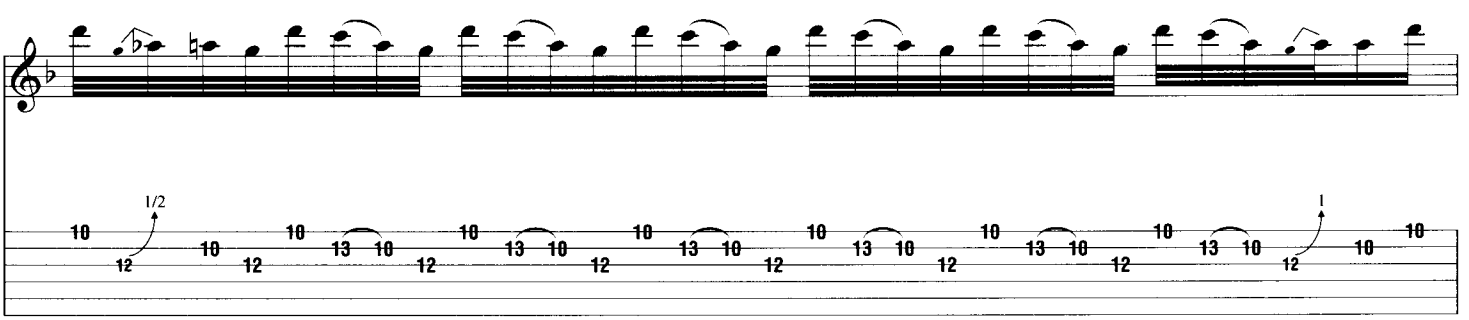
End Riff B

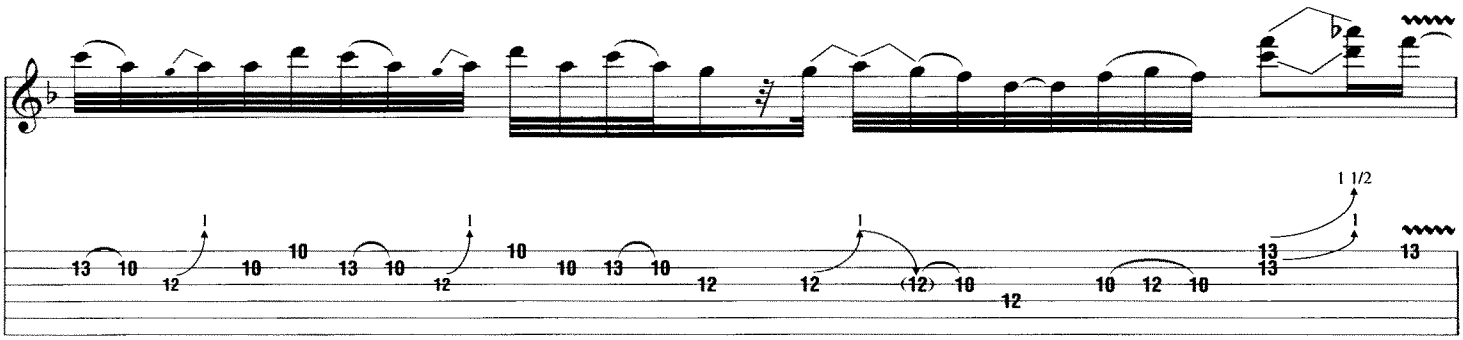


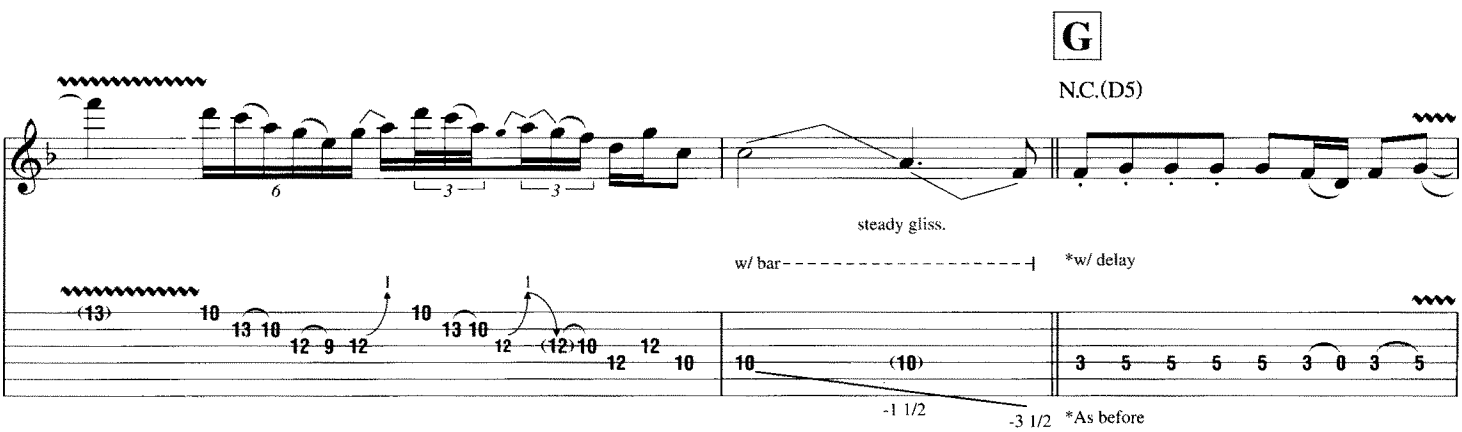
Gtr. 5 w/ Riff B (3 times)

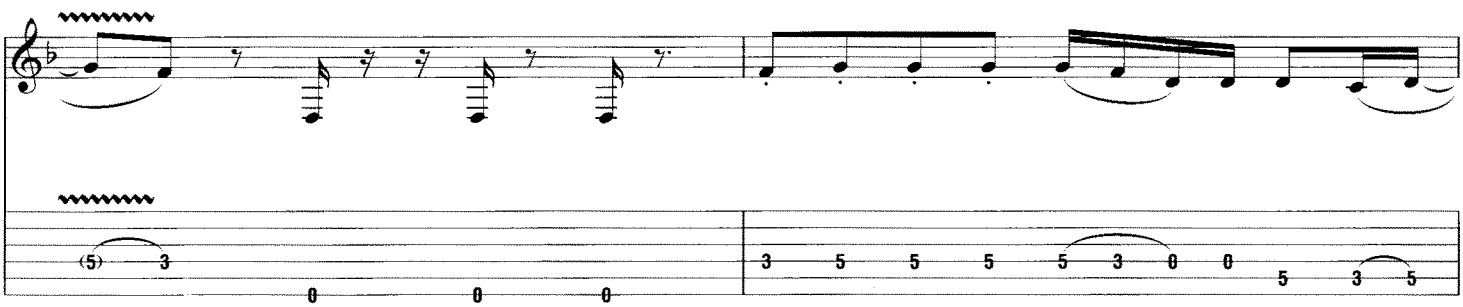
Gtr. 2

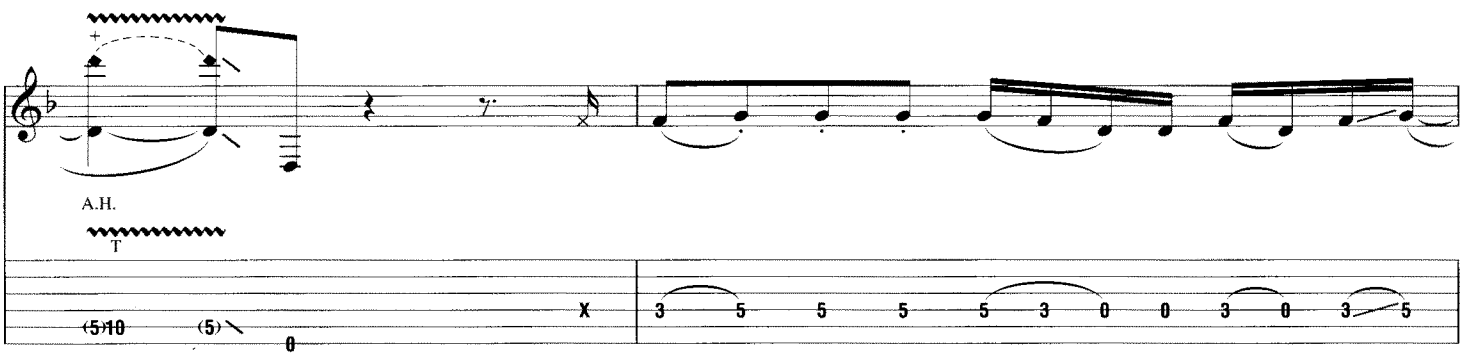


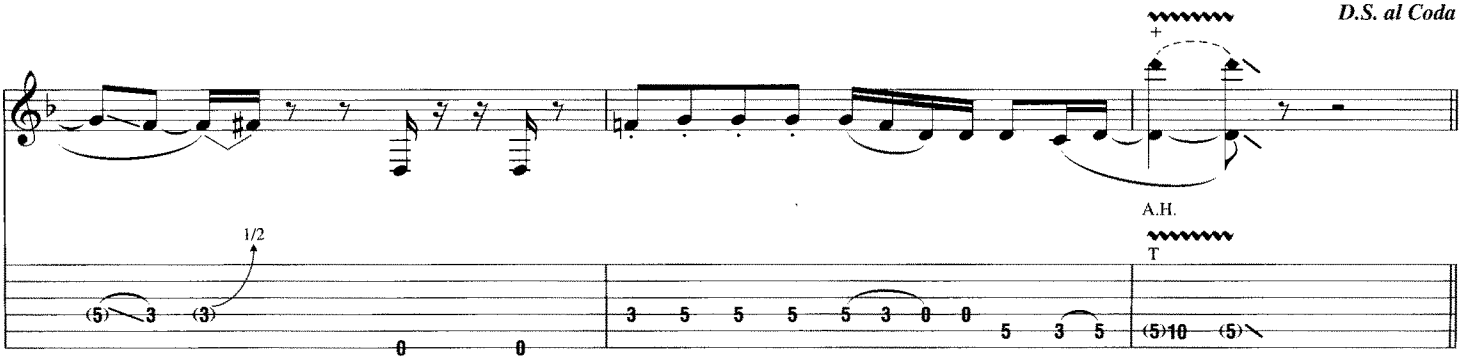



1 1/2


G
N.C.(D5)
steady gliss.
w/ bar
*w/ delay
-1 1/2
-3 1/2
*As before



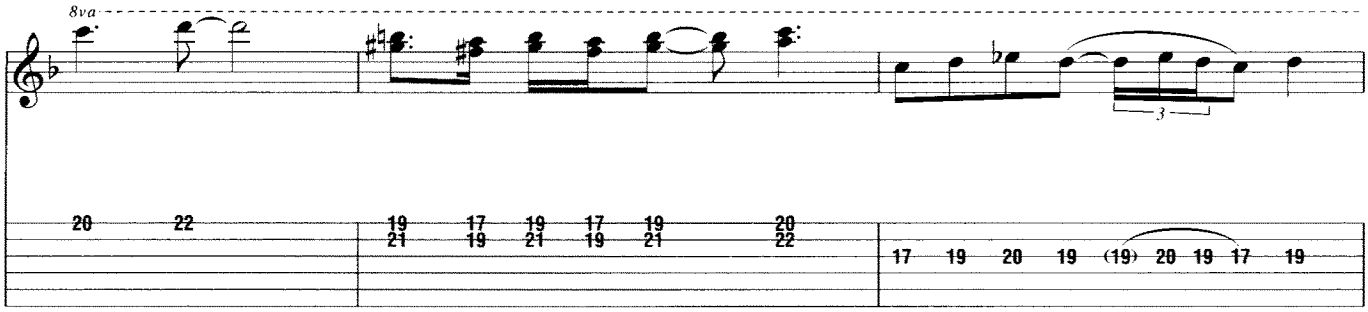

A.H.
T


D.S. al Coda
A.H.
T
1/2

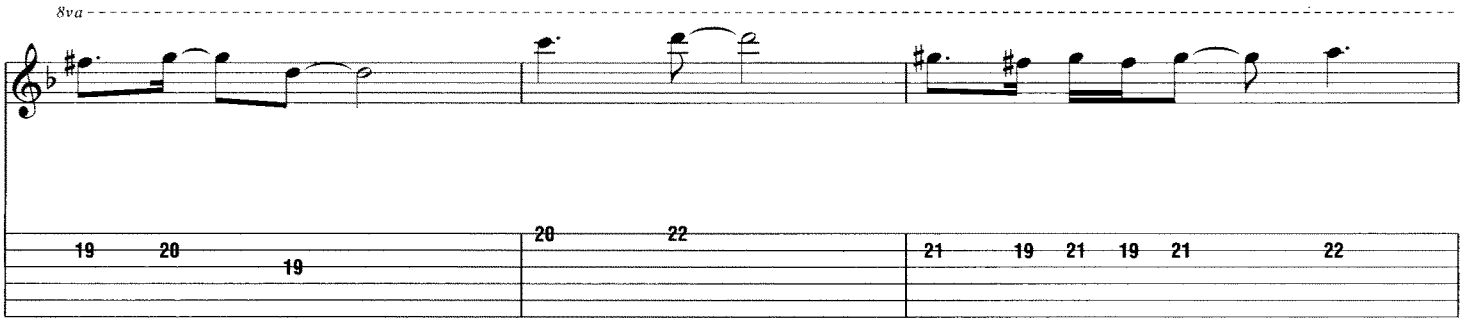
Coda

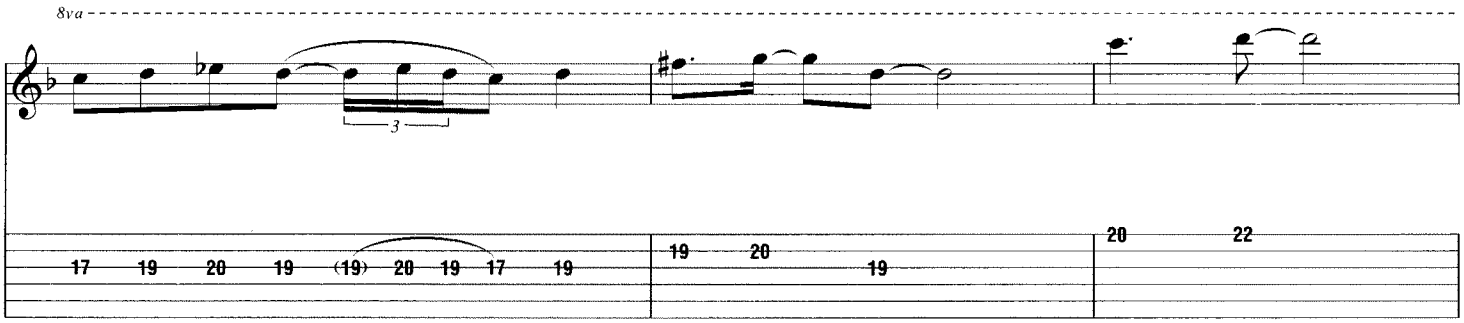
H

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

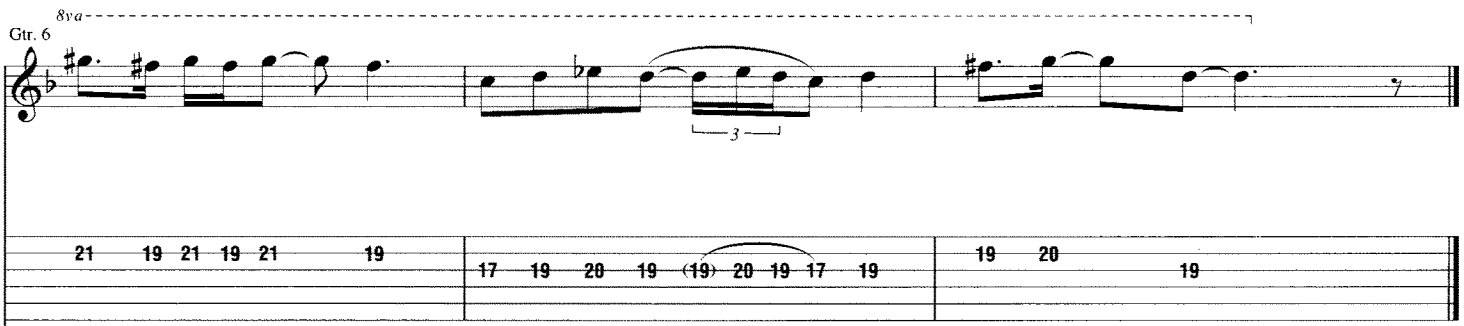


Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

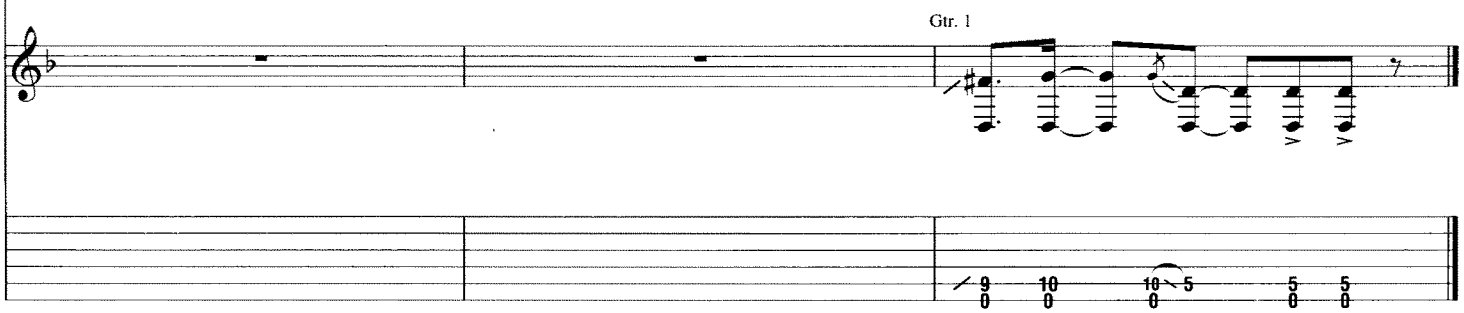




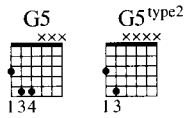
Gtr. 6



Gtr. 1



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.

*Composite arrangement

B♭sus2 — Gm — Fsus2

P.M. *let ring* P.M. P.M. P.M. P.M.

Cm — Cm7sus4

End Rhy. Fig. 1

P.M. P.M.

B

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

Gm — Fsus2 — Cm — B♭sus2

Gtr. 3 (dist.)

** *8va*

loco

mf P.H.
w/ wah-wah

Pitch: A
**Refers to P.H. only

Gm — Fsus2 — Cm

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

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

Cm7sus4 Gm Fsus2 Cm

B♭sus2 Gm Fsus2 Cm

C

To Coda E♭5 D5

Gtr. 3

Gtrs. 1 & 2 **Rhy. Fig. 2**

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

Rhy. Fill 1

Gtrs. 1 & 2

P.M.

Rhy. Fill 2

Gtrs. 1 & 2

P.M. P.M.

Csus2

w/ bar

- 4 1/2

End Rhy. Fig. 2

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

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

E♭5 D5

Gtr. 3

w/ bar

Csus2

tr

*+

tr

*T

*Tap w/ pick

D Gtr. 3 tacet
3rd time, Gtr. 5: w/ Riff A
4th time, Gtr. 5 tacet

N.C.(G5)

Gtr. 4 (dist.)

Play 4 times

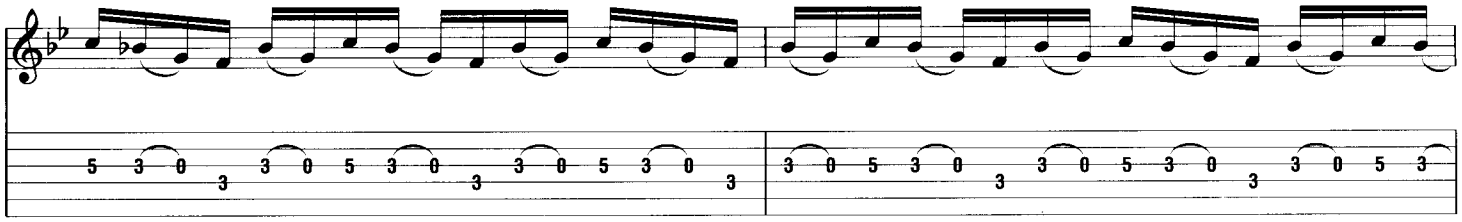
mf

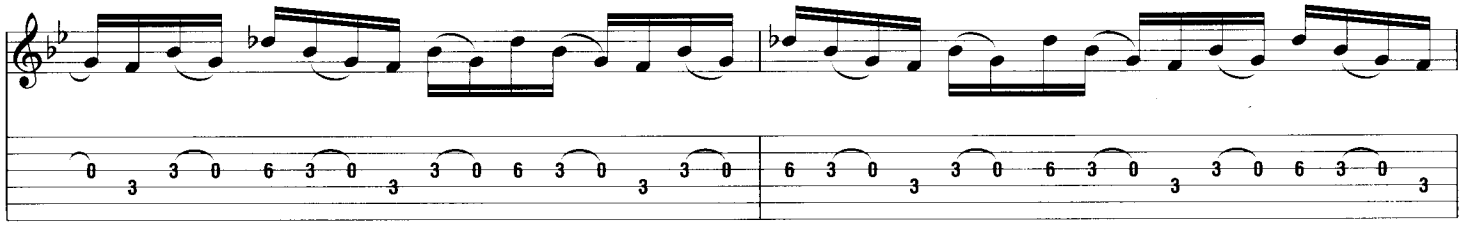
Riff A

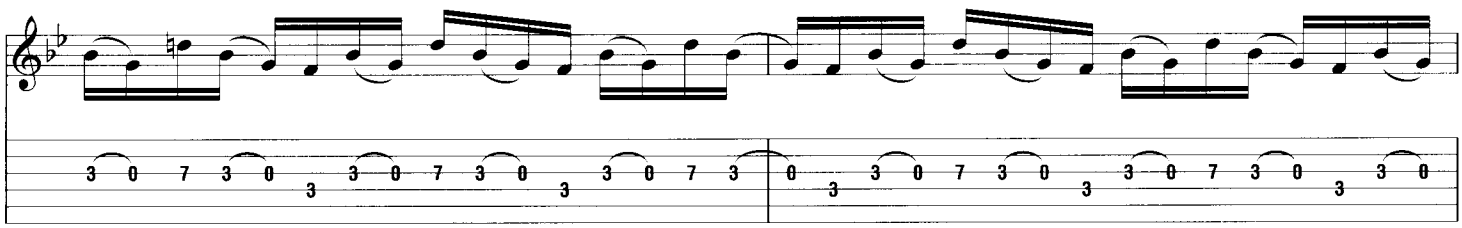
Gtr. 5 (dist.)

mf

N.C.(G5)







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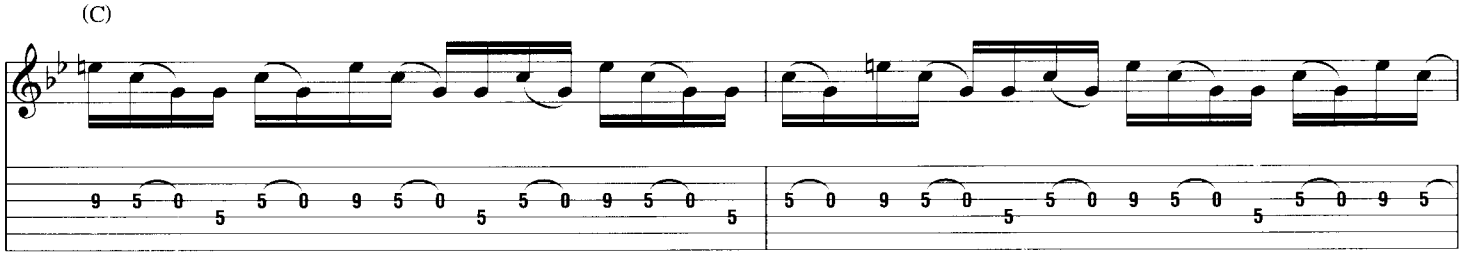
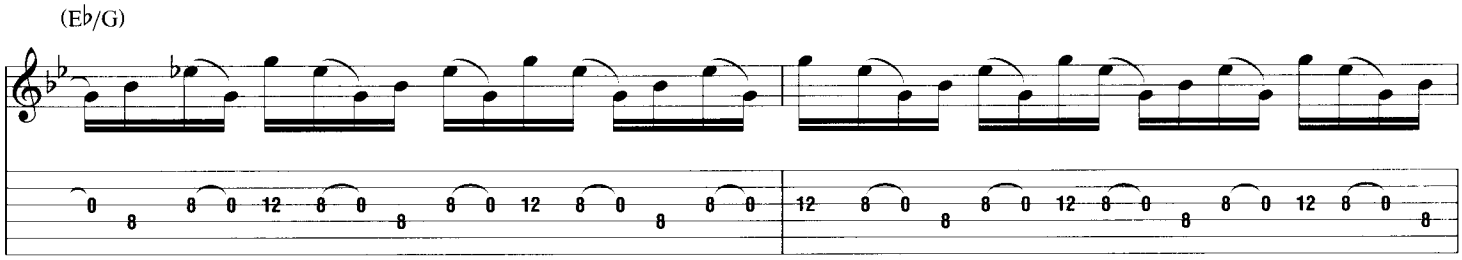


(E♭/G)



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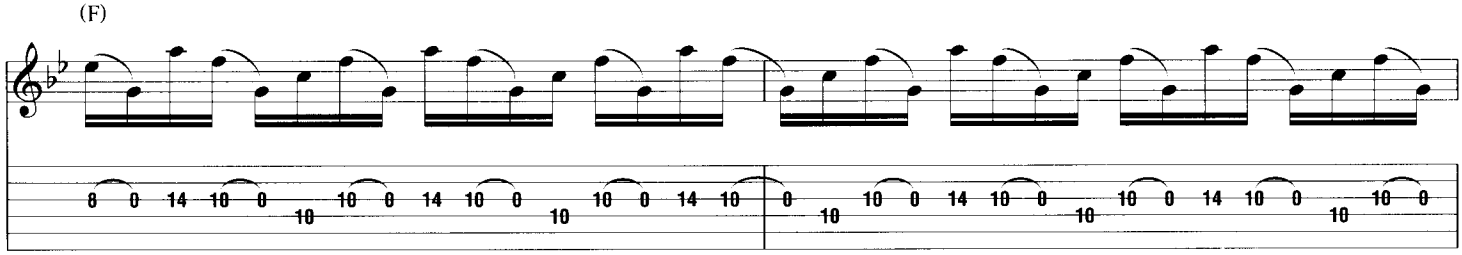
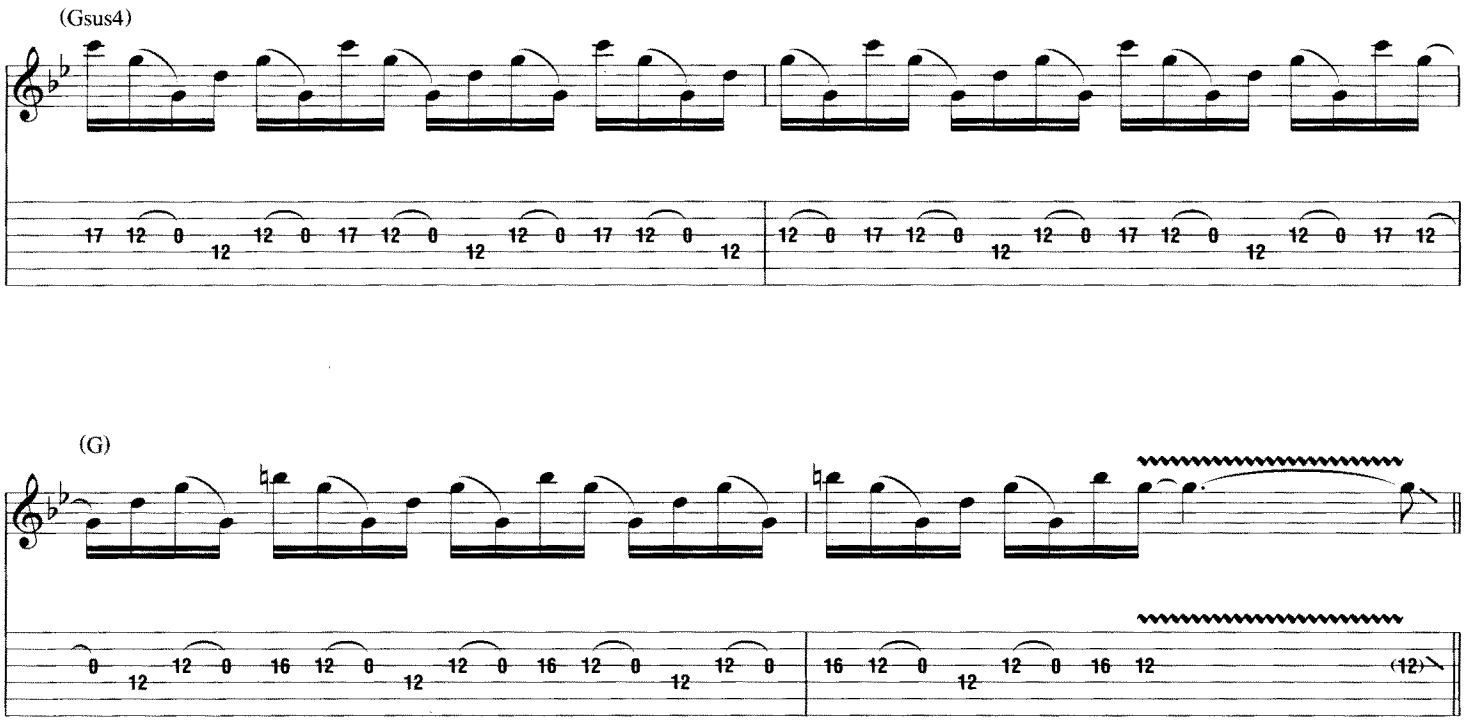




E

Gtr. 4 tacet

N.C.(D) (Cm)

8va

Gtr. 6 (dist.)

Gtr. 5 *divisi*

Gtr. 7 (dist.)

Gtr. 8 (dist.) *divisi*

Gtr. 9 (dist.)

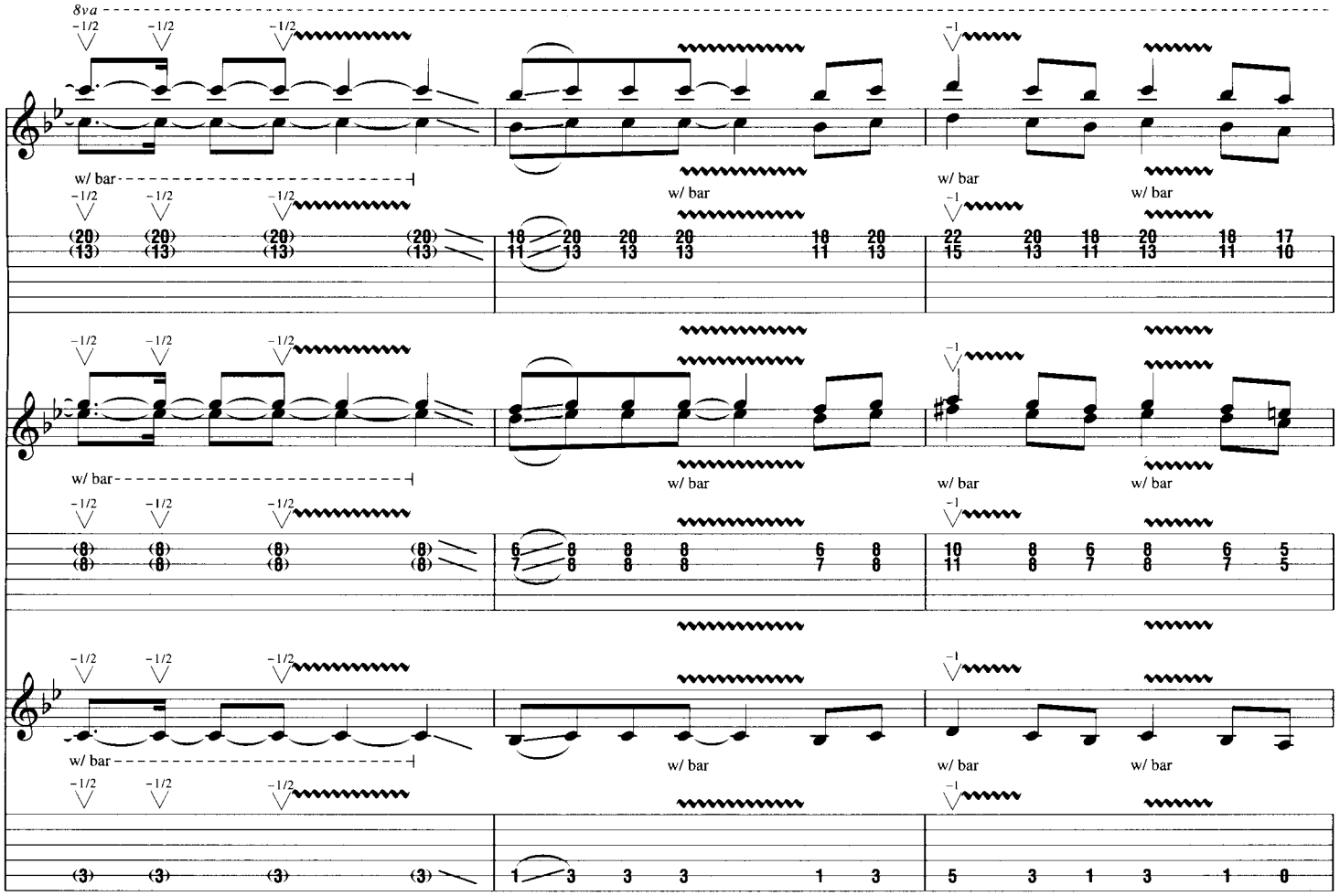
mf

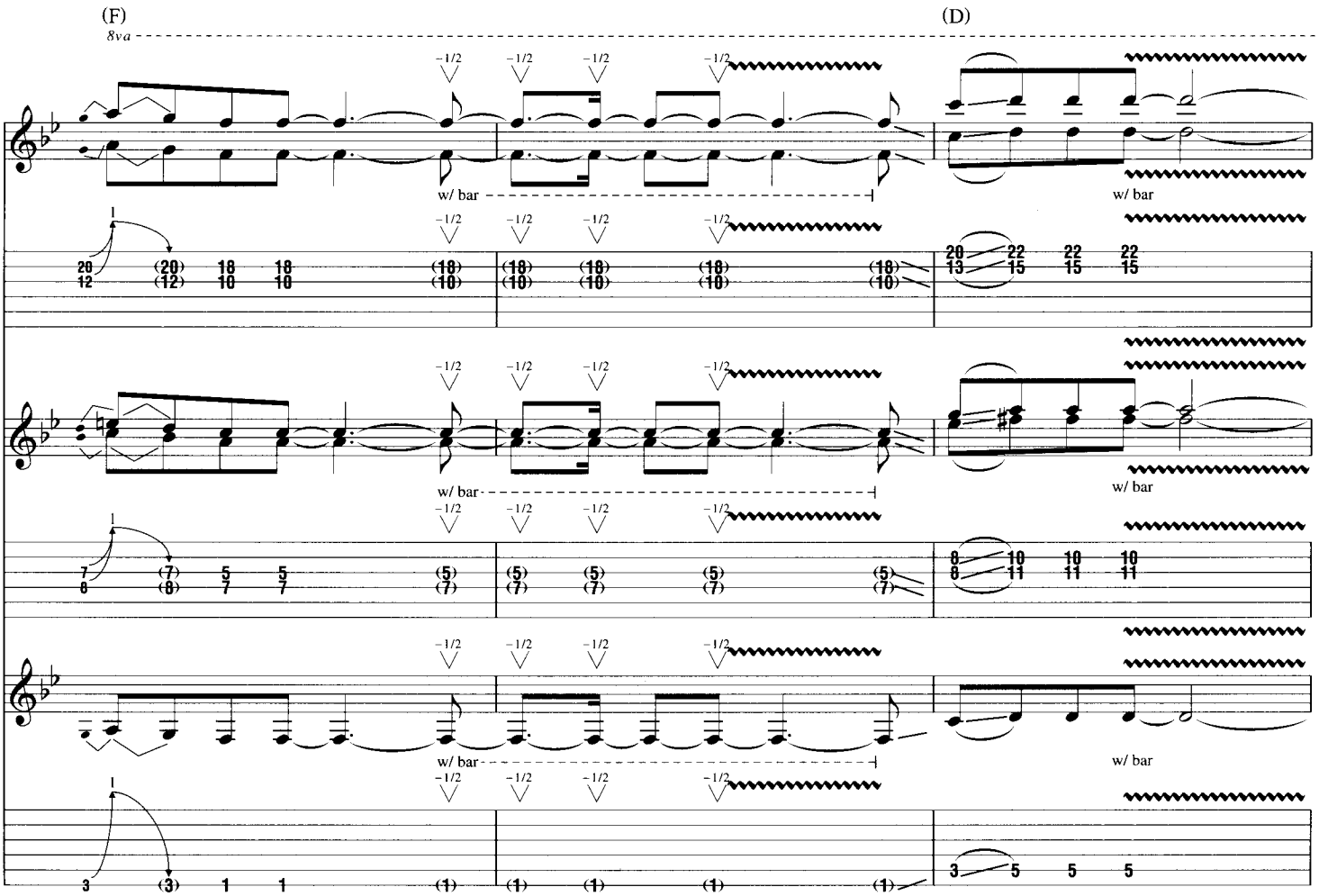
*w/ bar

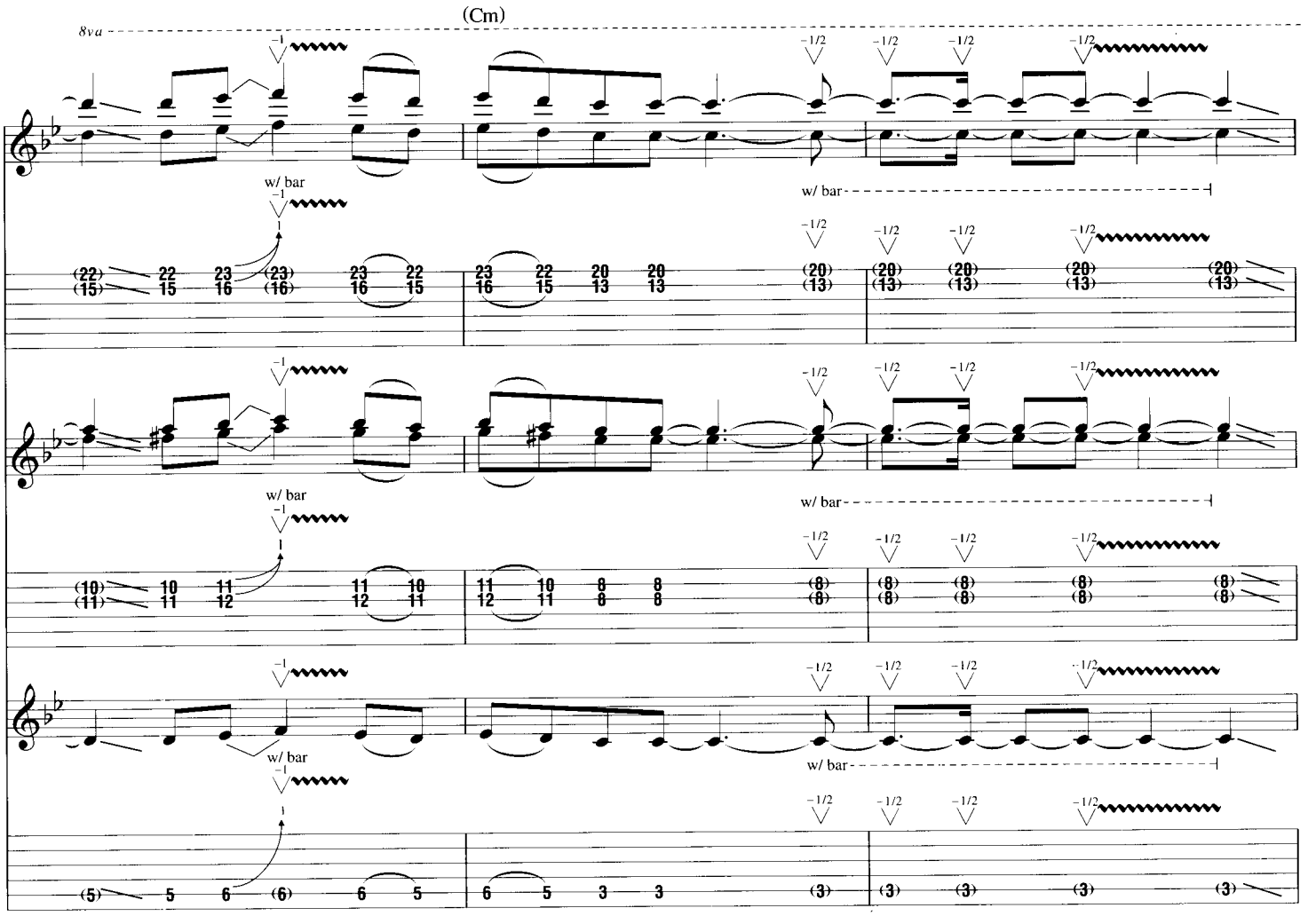
w/ bar

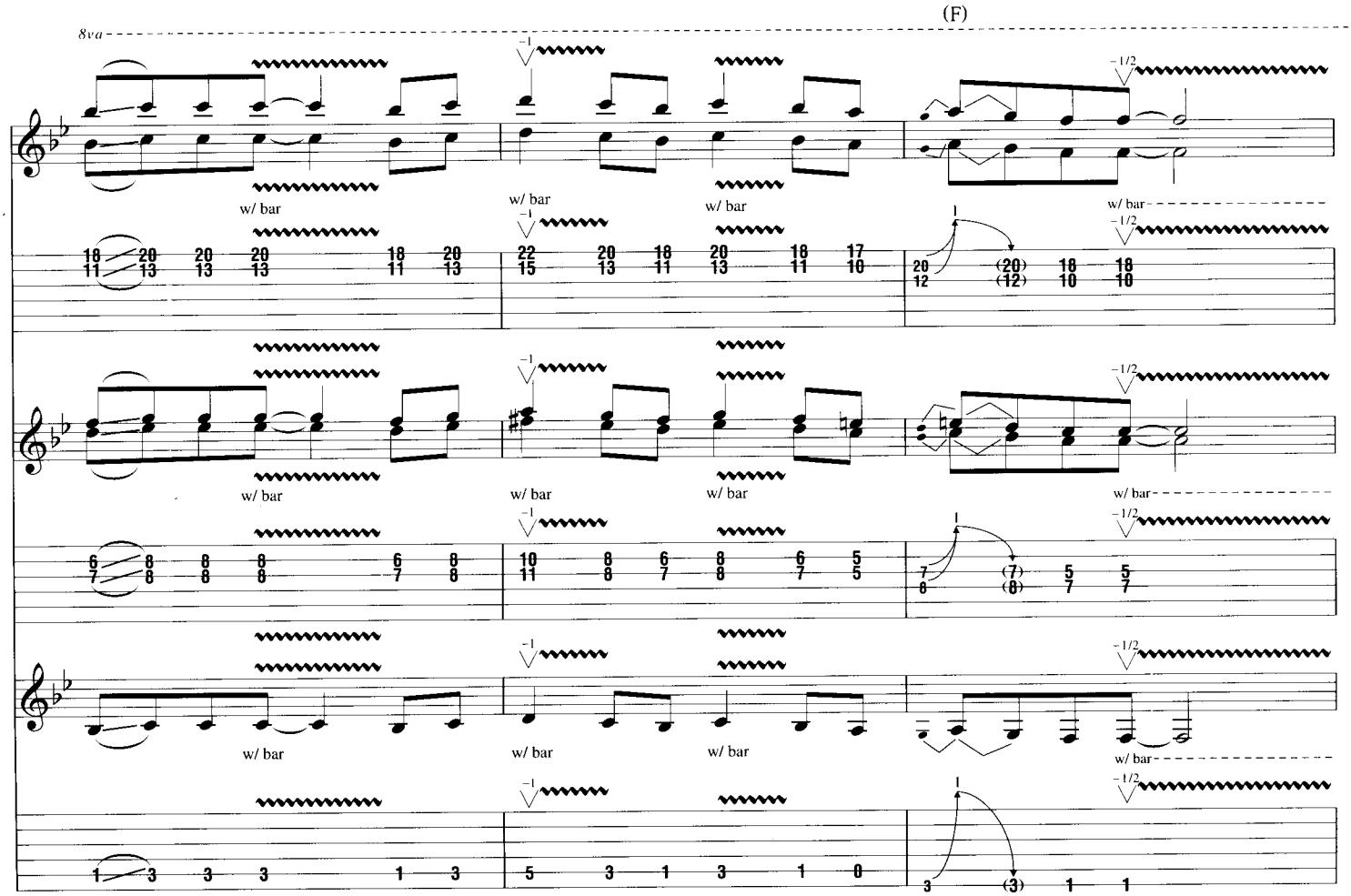
1/2

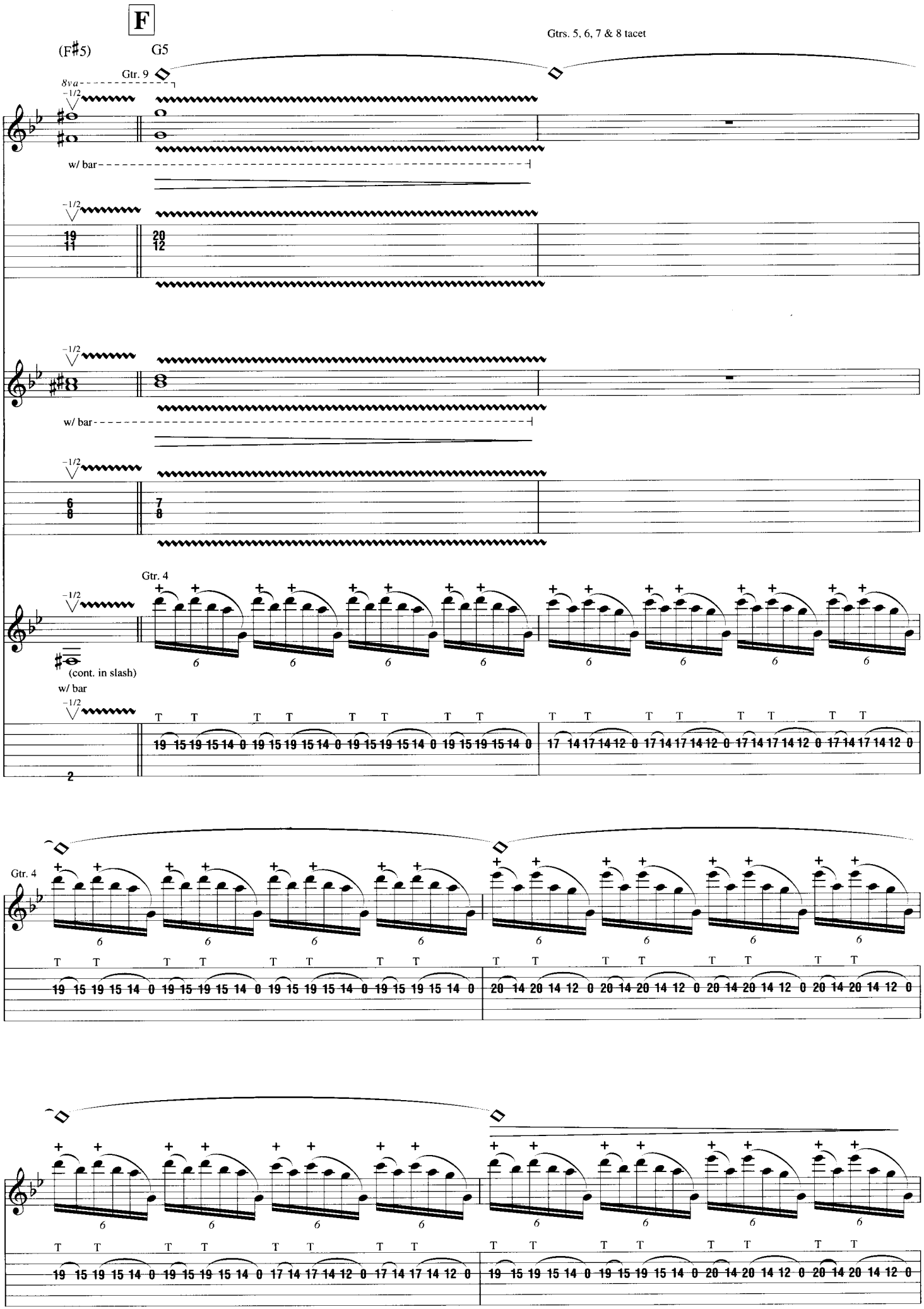
*Refers to both gtrs. (throughout)

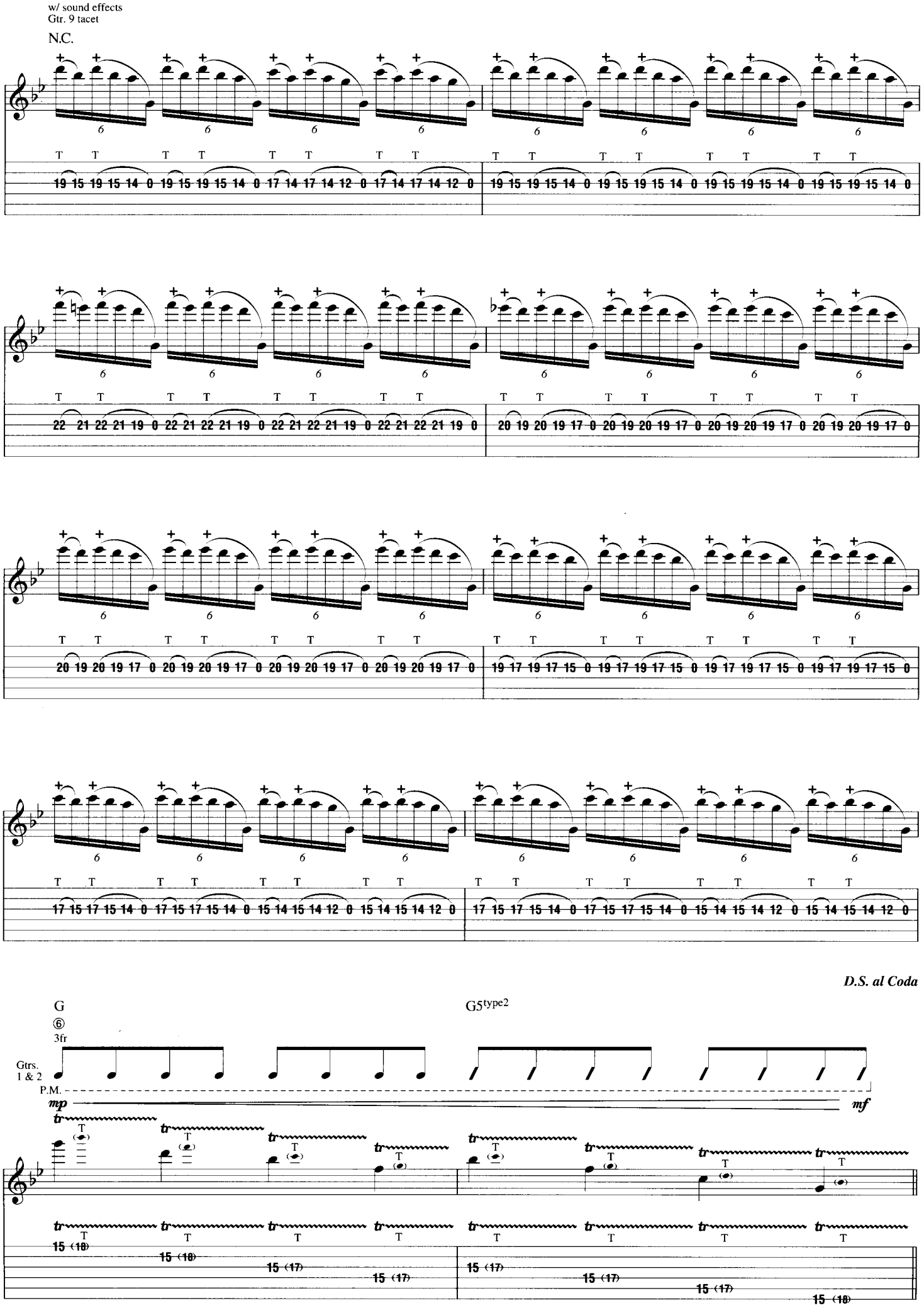

8va
w/ bar


(F)
(D)
8va
w/ bar


(Cm)
8va
w/ bar


(F)
8va
w/ bar


F
(F♯5)
G5
Gtrs. 5, 6, 7 & 8 tacet
Gtr. 9
8va
w/ bar
Gtr. 4
(cont. in slash)
w/ bar
Gtr. 4


w/ sound effects
Gtr. 9 tacet
N.C.
D.S. al Coda
G
⑥
3fr
G5type2
Gtrs.
1 & 2
P.M.
mp
mf

Coda

G

Gtr. 3 tacet

F5/G F♯sus4/G Gm F5/G F♯5/G G5

1.

*Gtr. 10

Riff B

End Riff B

mf

let ring throughout

*Electric sitar arr. for gtr.

Gtrs. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

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

2.

H

Outro - Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last meas.)
Gtr. 10: w/ Riff B (last meas.)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (11 3/4 times)
Gtr. 10: w/ Riff B (2 times)

Gtr. 4

F5/G F♯sus4/G Gm

P.S.
w/ delay

1 1/2

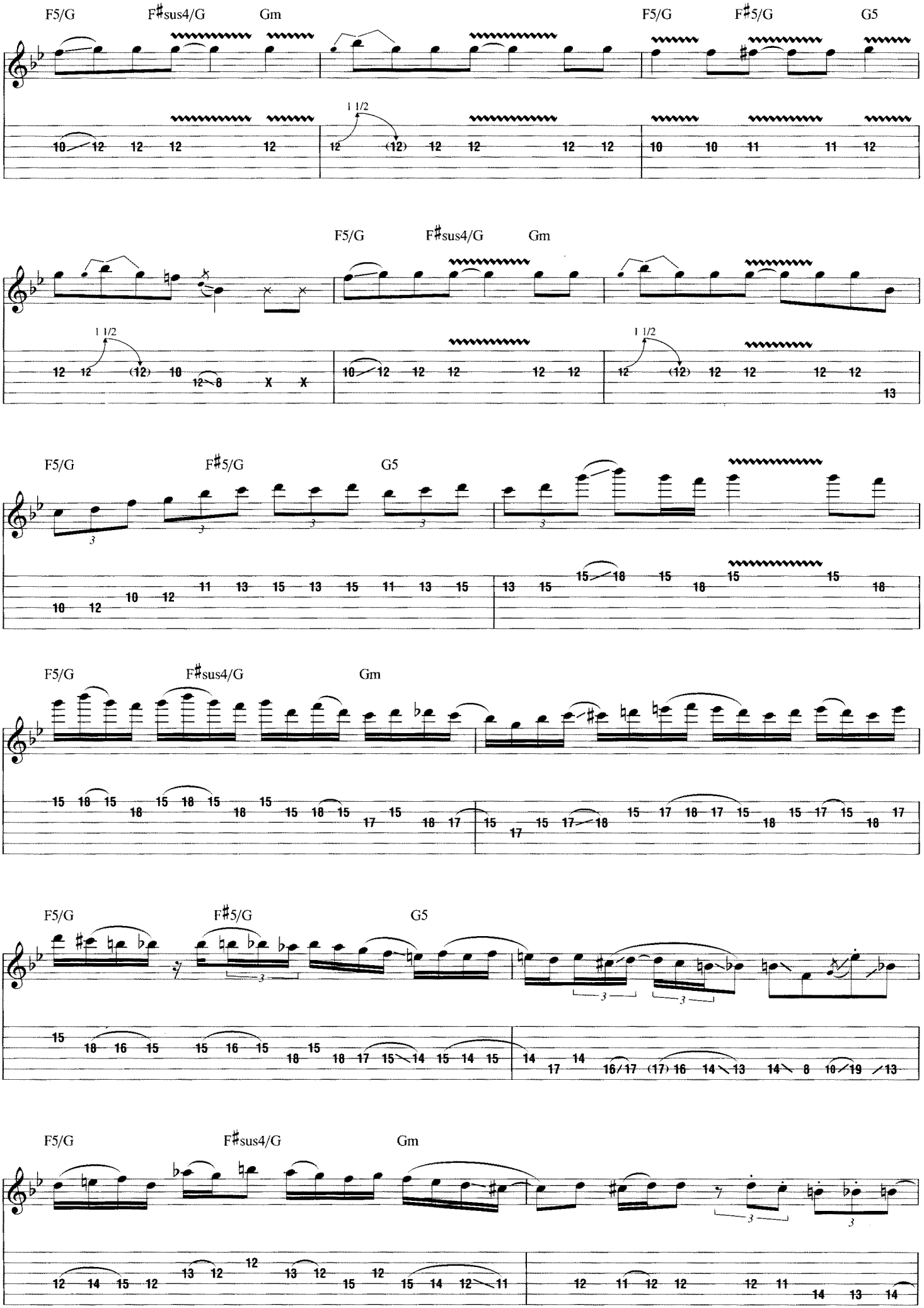
F5/G F♯5/G G5 F5/G F♯sus4/G Gm

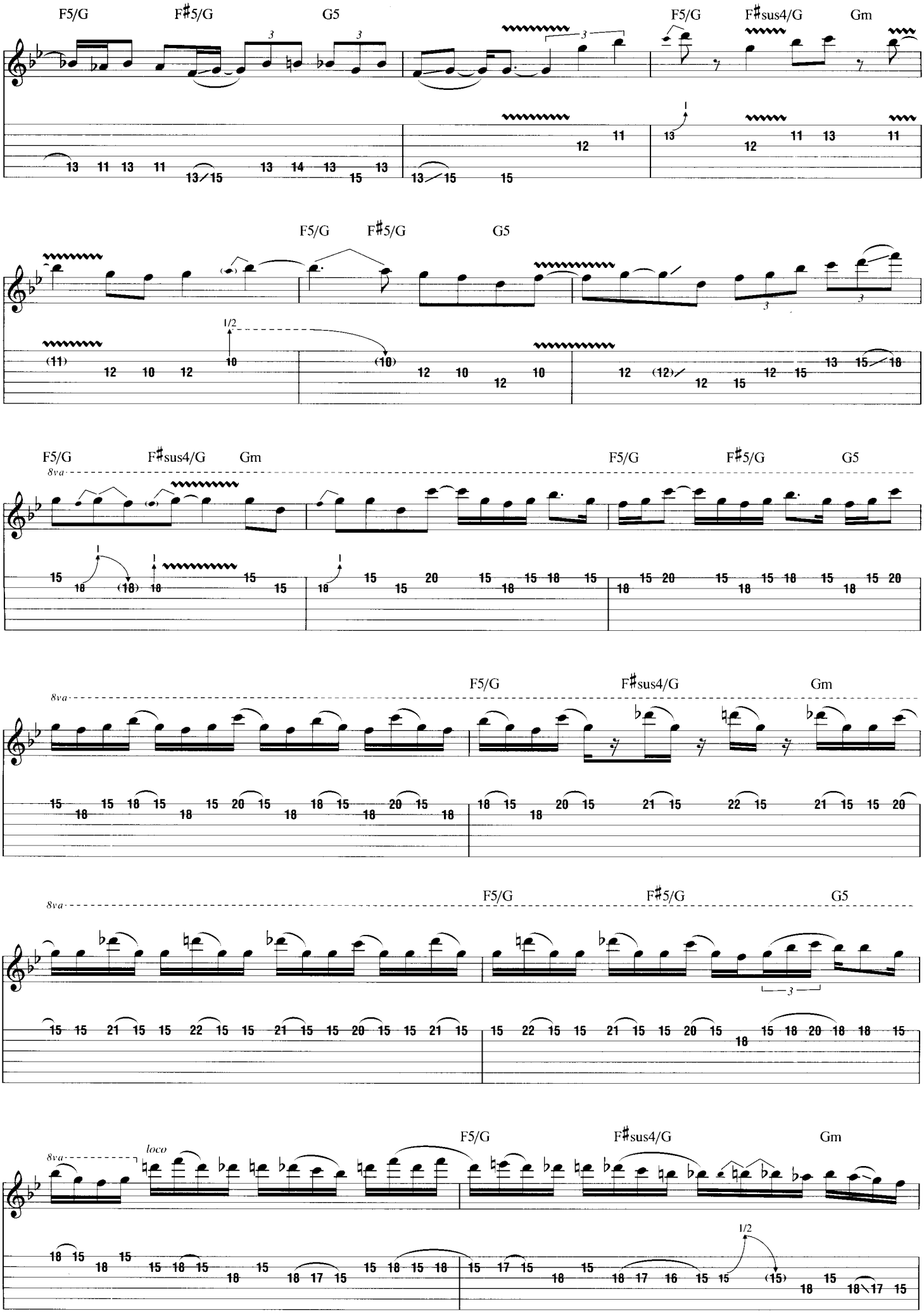
1 1/2 1 1/2

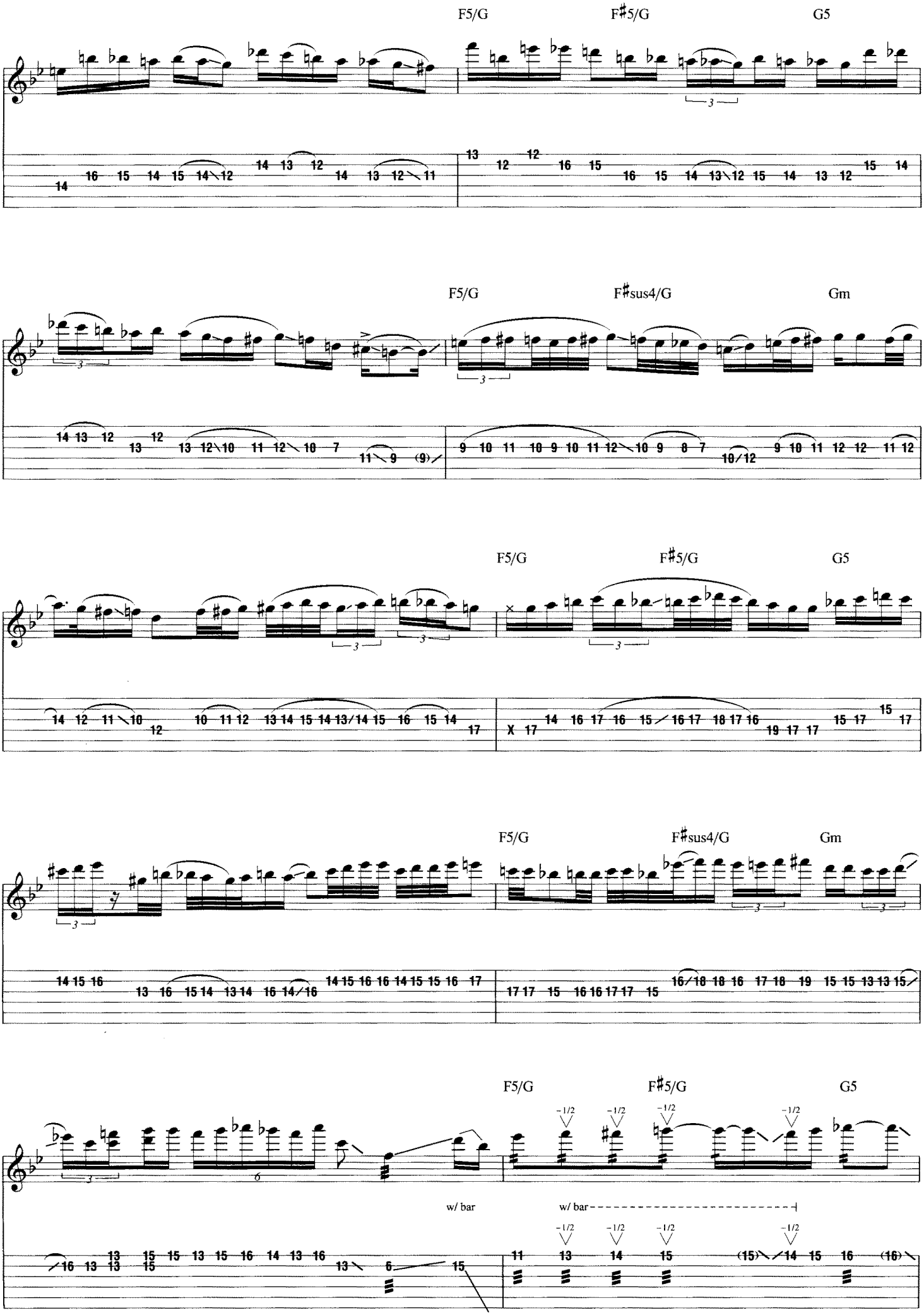
F5/G F♯5/G G5

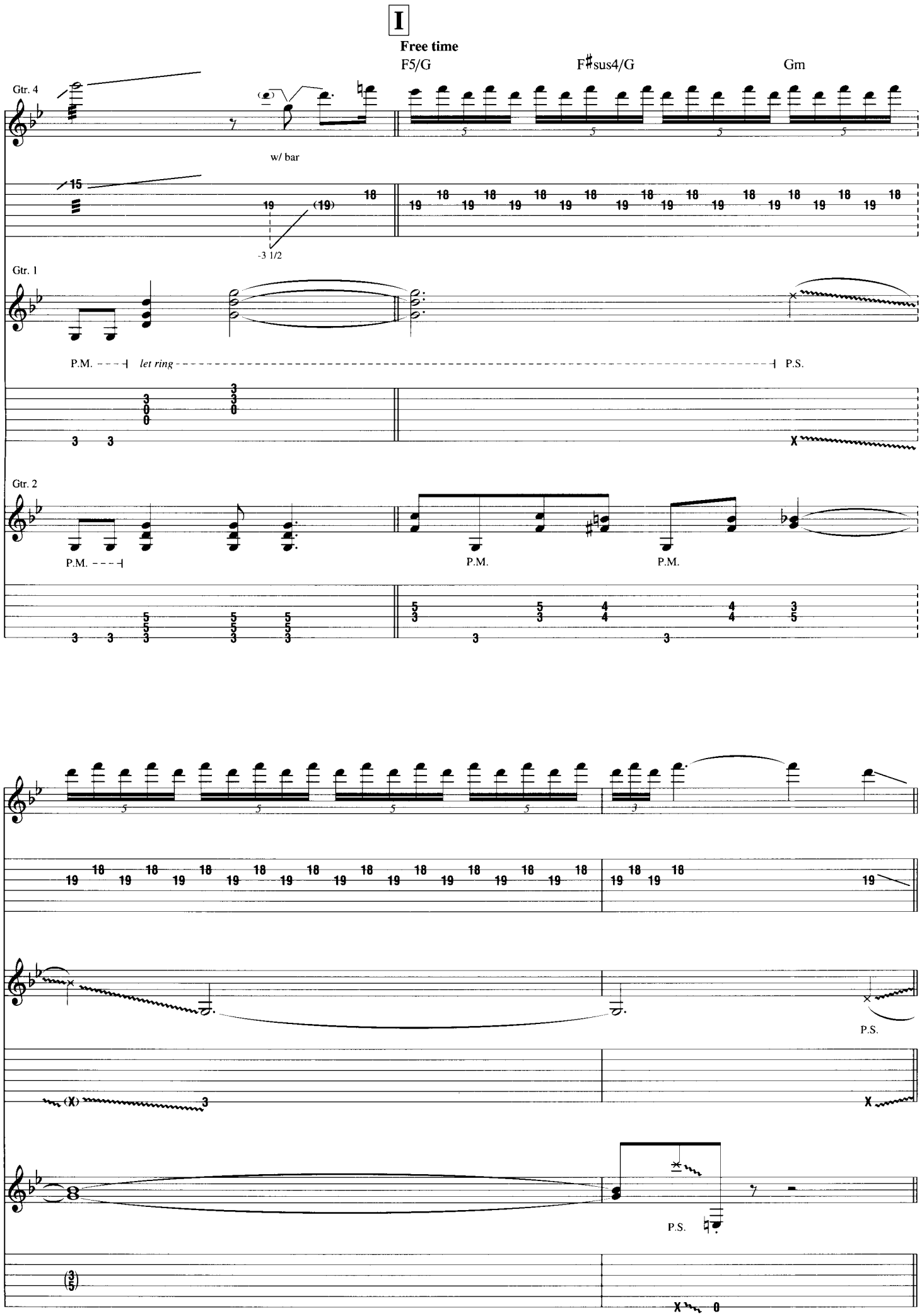
1 1/2

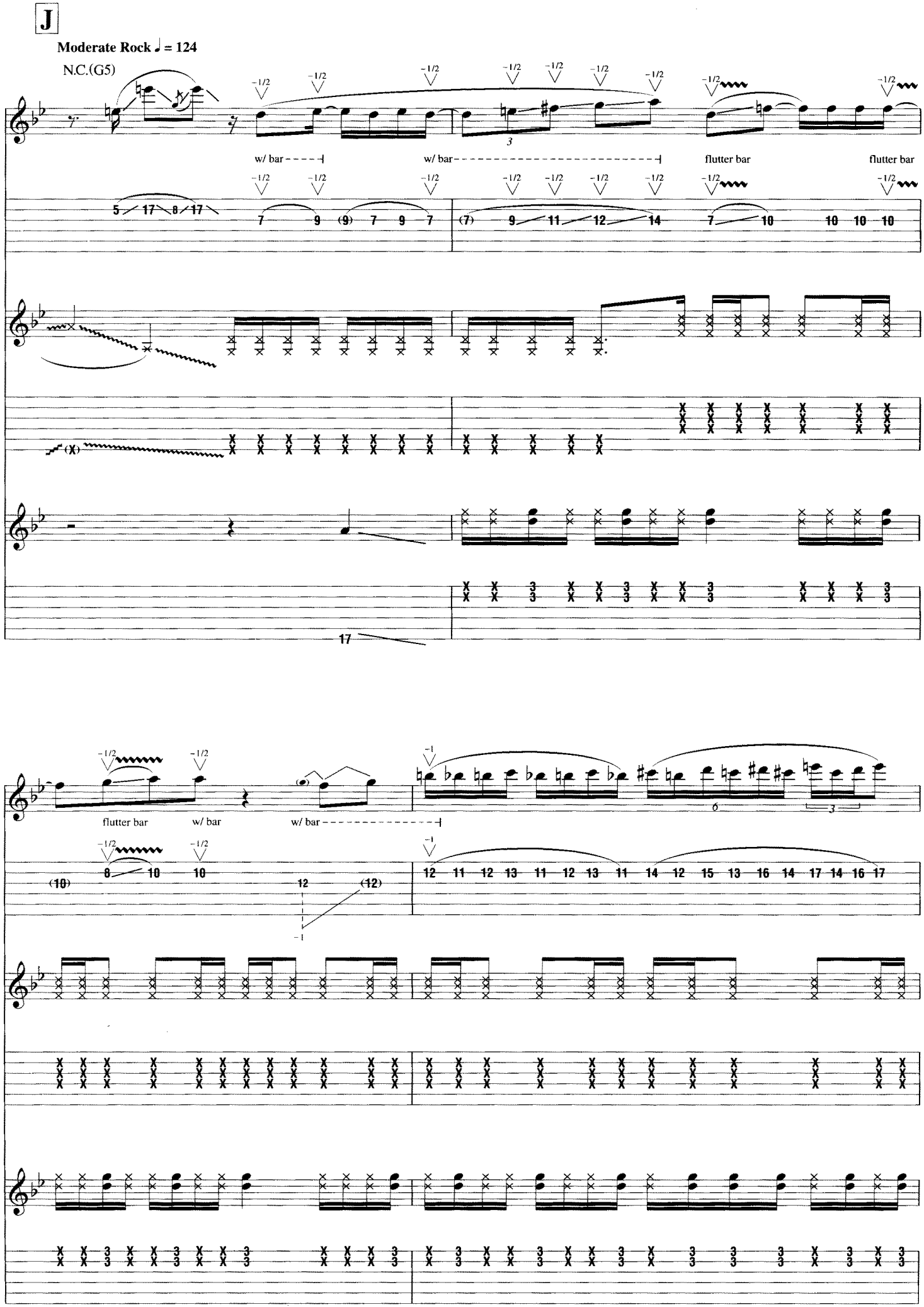
P.S.

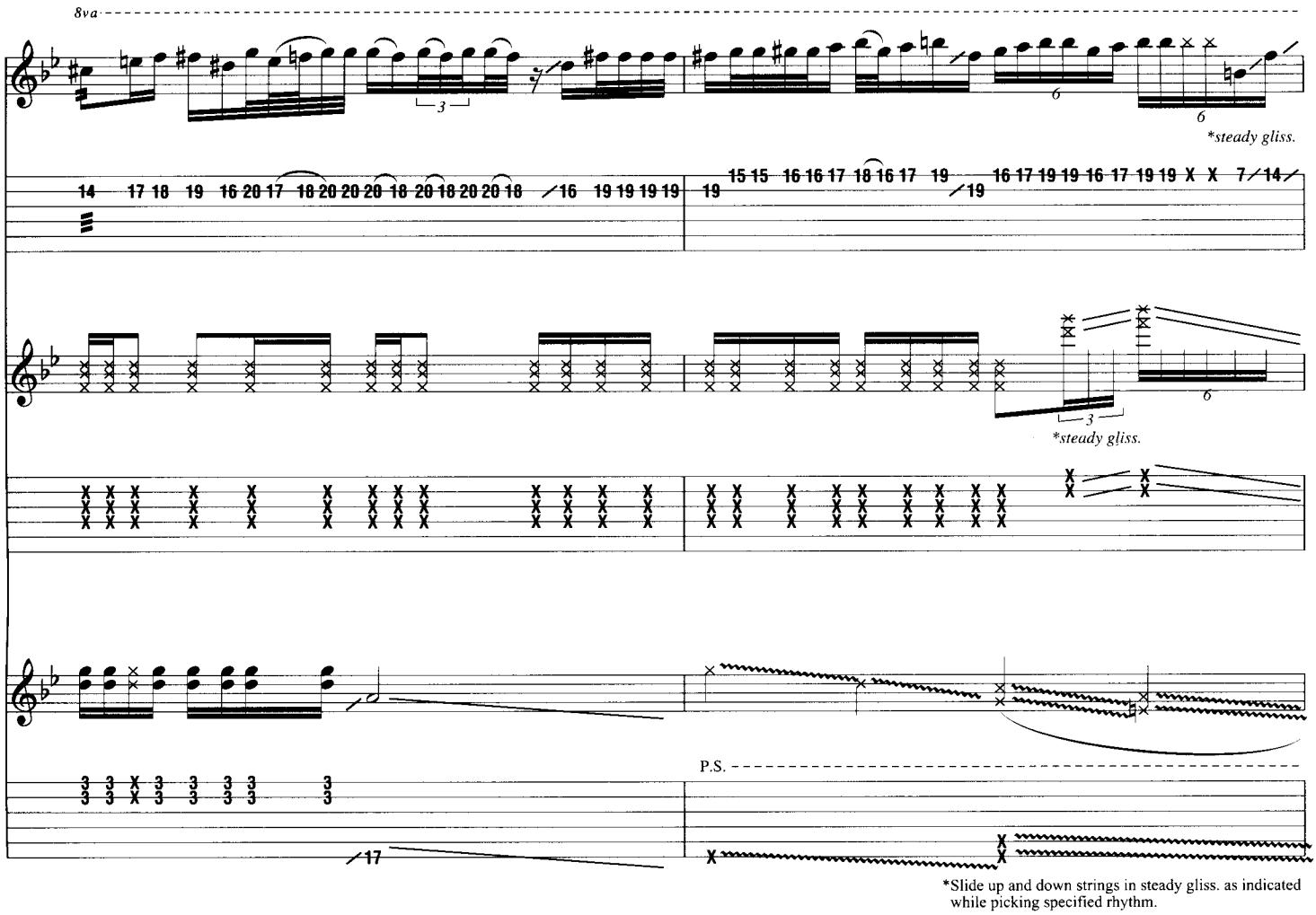

F5/G
F♯sus4/G
Gm
F5/G
F♯5/G
G5
1 1/2
F5/G
F♯sus4/G
Gm
1 1/2
1 1/2
F5/G
F♯5/G
G5
F5/G
F♯sus4/G
Gm
F5/G
F♯5/G
G5
F5/G
F♯sus4/G
Gm


F5/G
F♯5/G
G5
F5/G
F♯sus4/G
Gm
F5/G
F♯5/G
G5
F5/G
F♯sus4/G
Gm
F5/G
F♯5/G
G5
8va
F5/G
F♯sus4/G
Gm
8va
F5/G
F♯5/G
G5
8va
loco
F5/G
F♯sus4/G
Gm

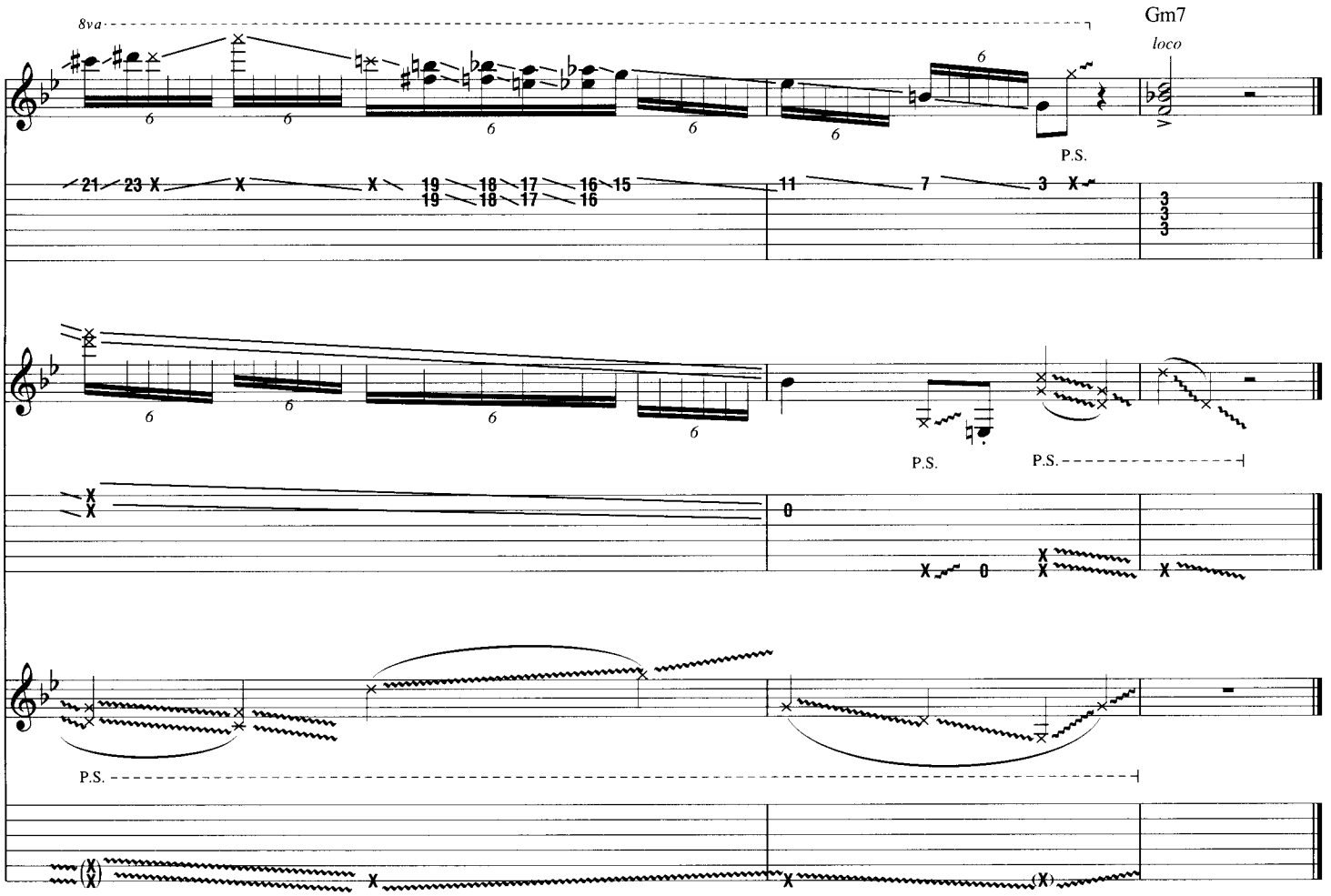

F5/G
F♯5/G
G5
F5/G
F♯sus4/G
Gm
F5/G
F♯5/G
G5
F5/G
F♯sus4/G
Gm
F5/G
F♯5/G
G5
w/ bar
w/ bar
-1/2
-2


I
Free time
F5/G
F♯sus4/G
Gm
Gtr. 4
w/ bar
-3 1/2
Gtr. 1
P.M.
let ring
P.S.
Gtr. 2
P.M.
P.M.
P.M.
P.S.
P.S.


J
Moderate Rock ♩ = 124
N.C.(G5)
w/ bar
w/ bar
flutter bar
flutter bar
flutter bar
w/ bar
w/ bar



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



STARRY NIGHT

By Joe Satriani

A

Moderately slow ♩ = 72

N.C. F C C5/D

Gtr. 1 (elec.)
(Drums)

mf
w/ dist.

*Gtr. 2 (acous.)

Rhy. Fig. 1

mf
let ring throughout

**Gtr. 3

Rhy. Fig. 1A

mf
let ring throughout

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

C/E Fadd9 G5 Am

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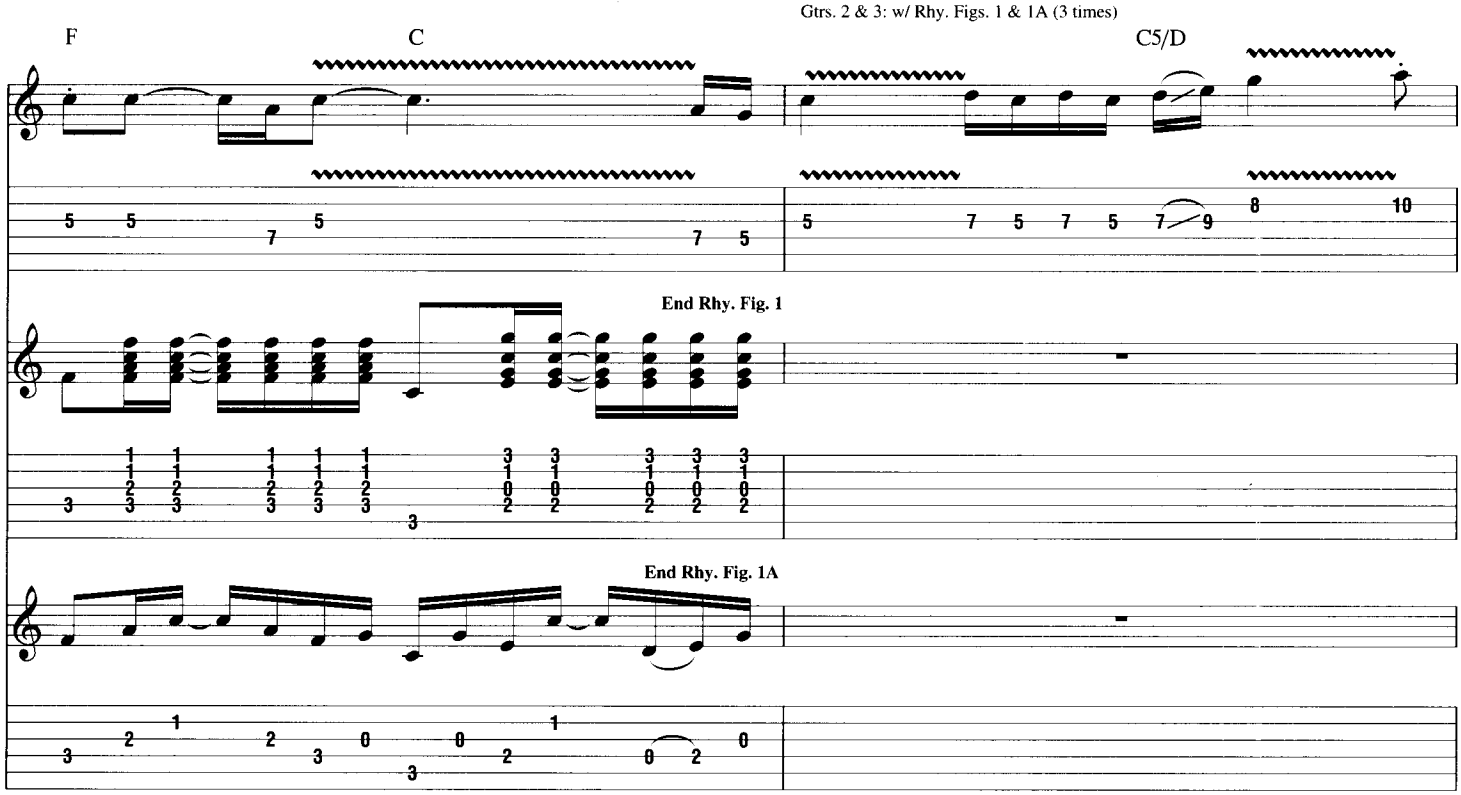
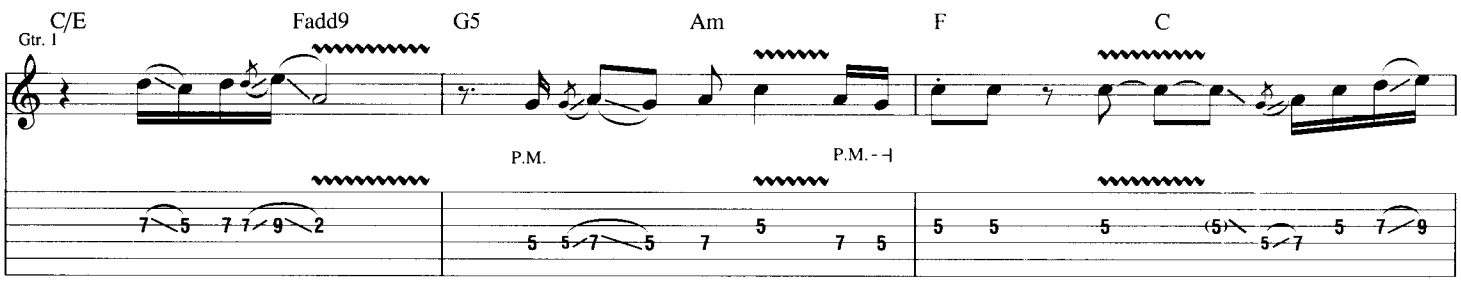
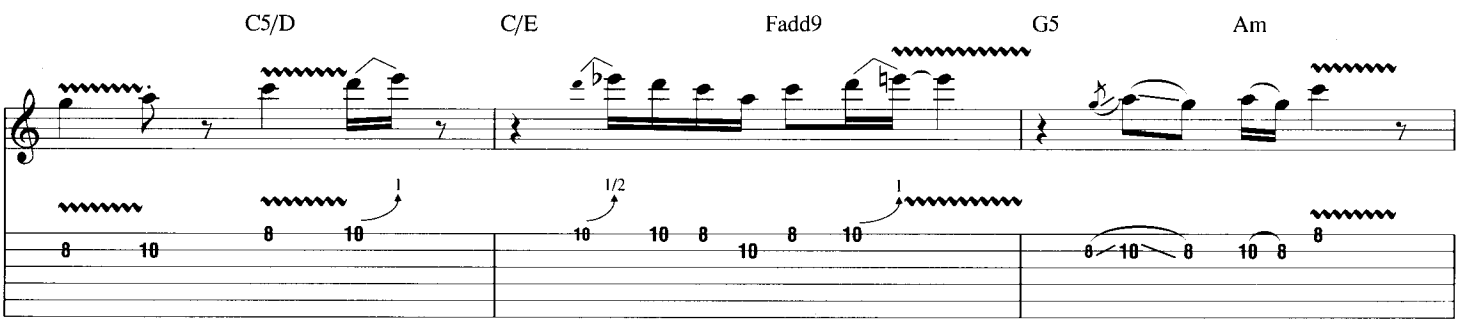
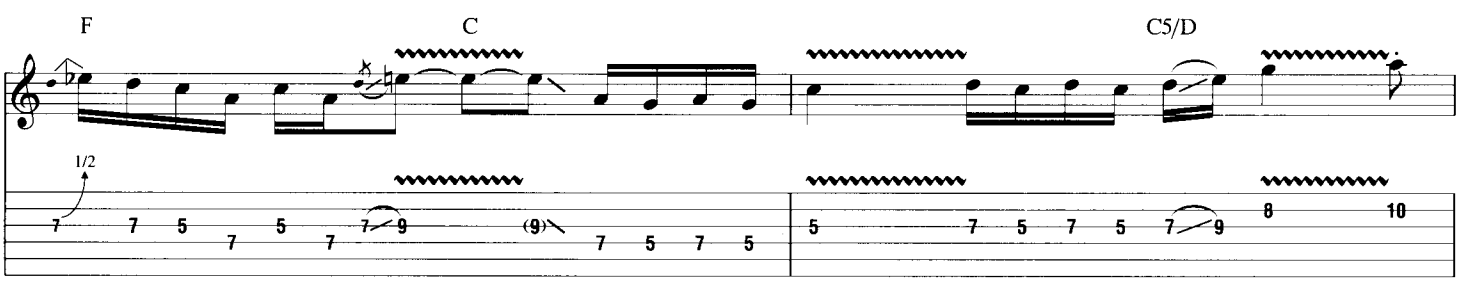
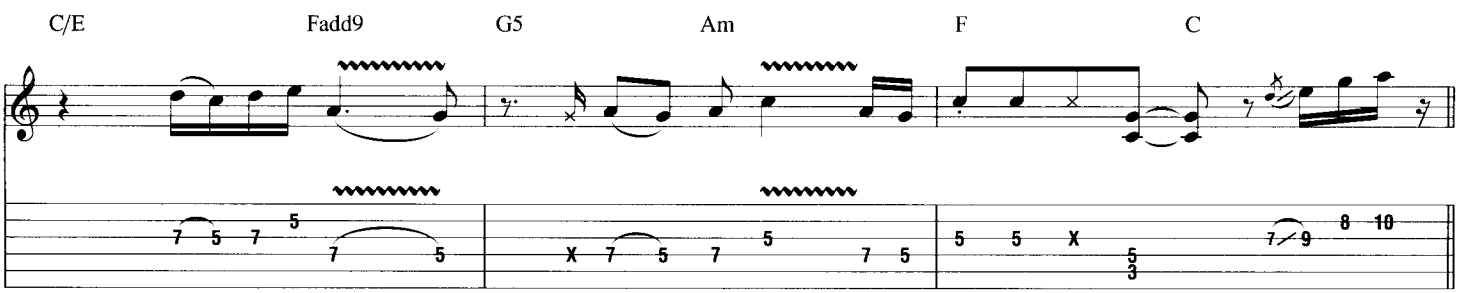
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)











B

*G/B G F/C Fmaj7/A

Gtr. 1

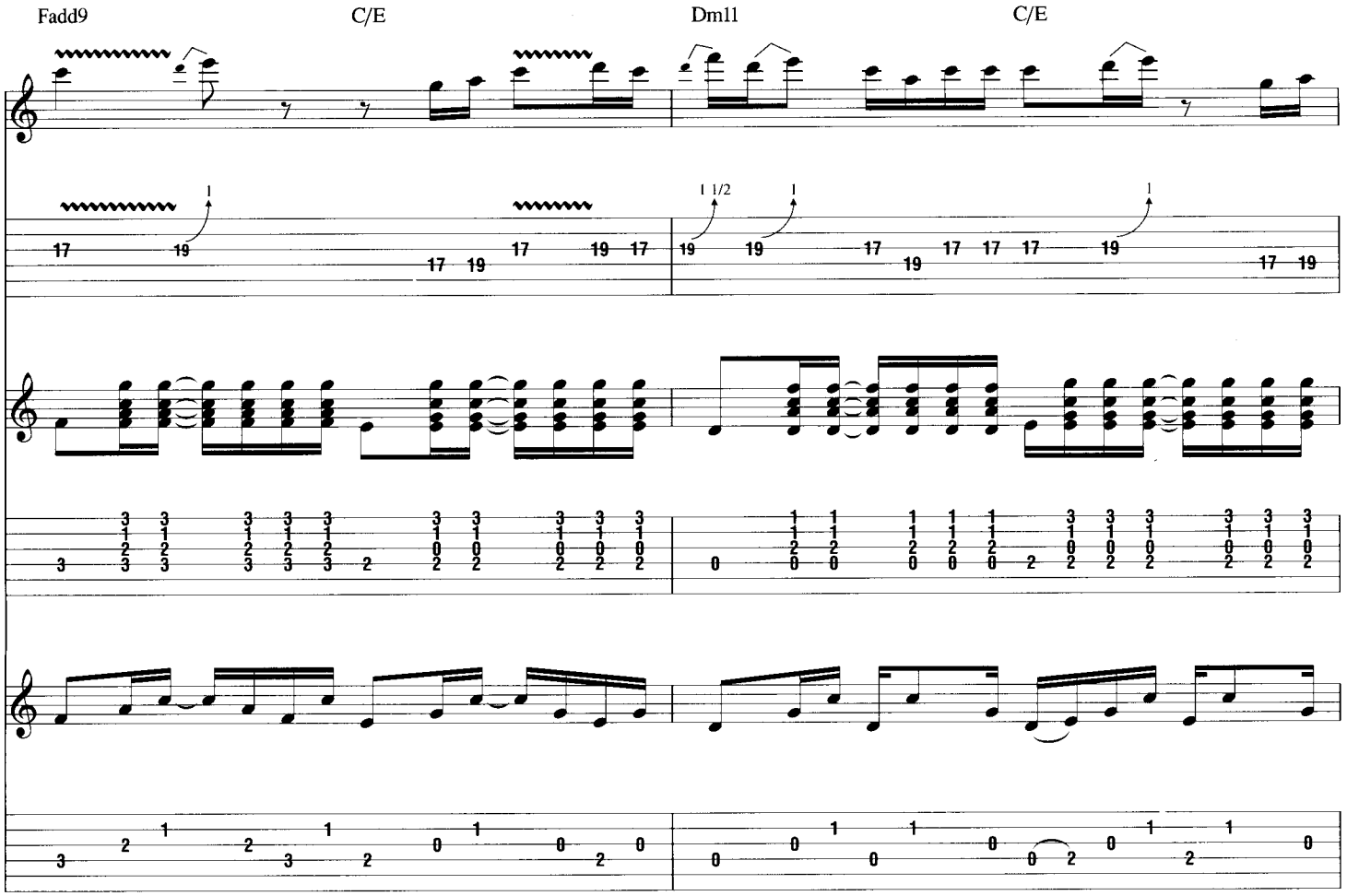
Gtr. 2

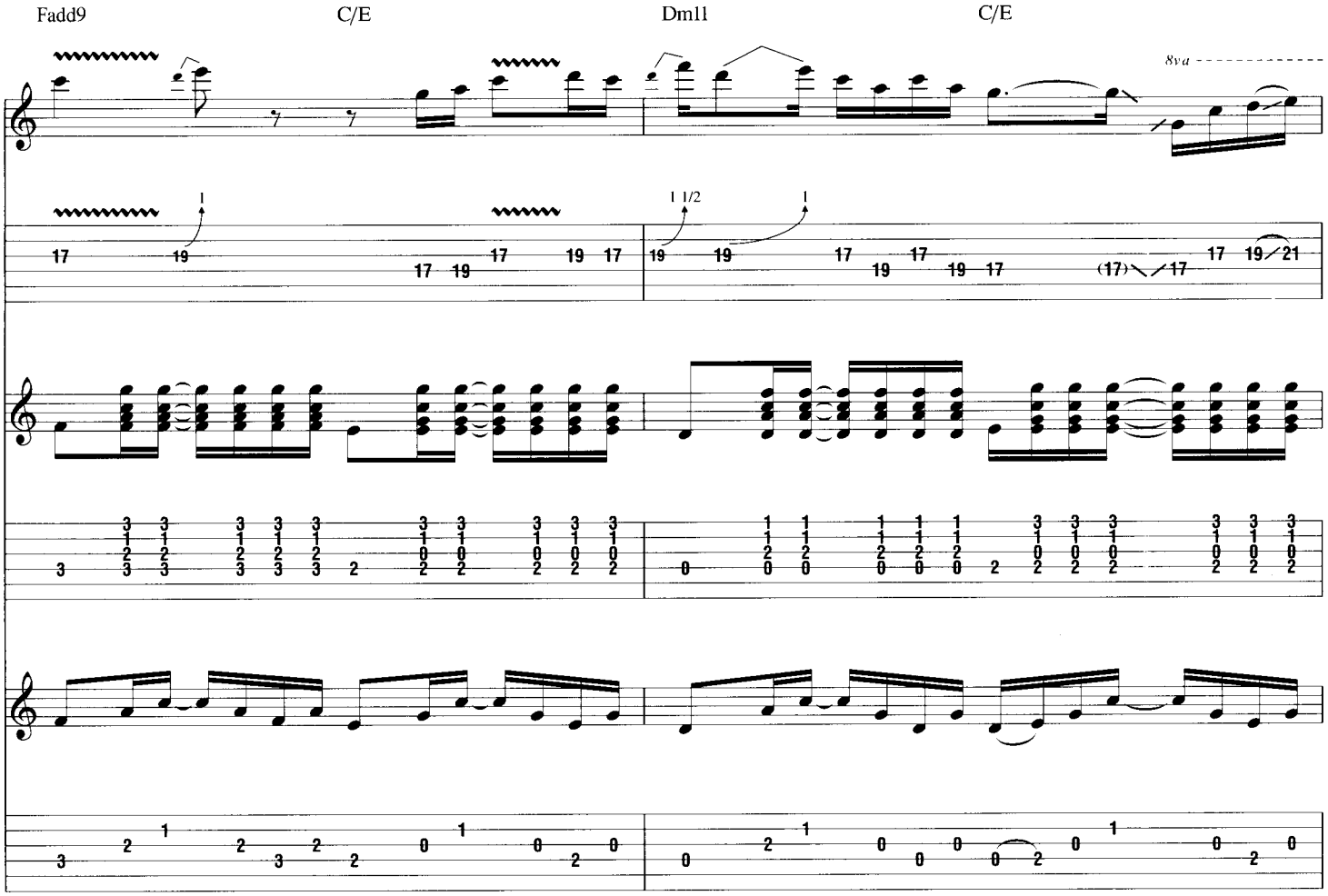
Gtr. 3

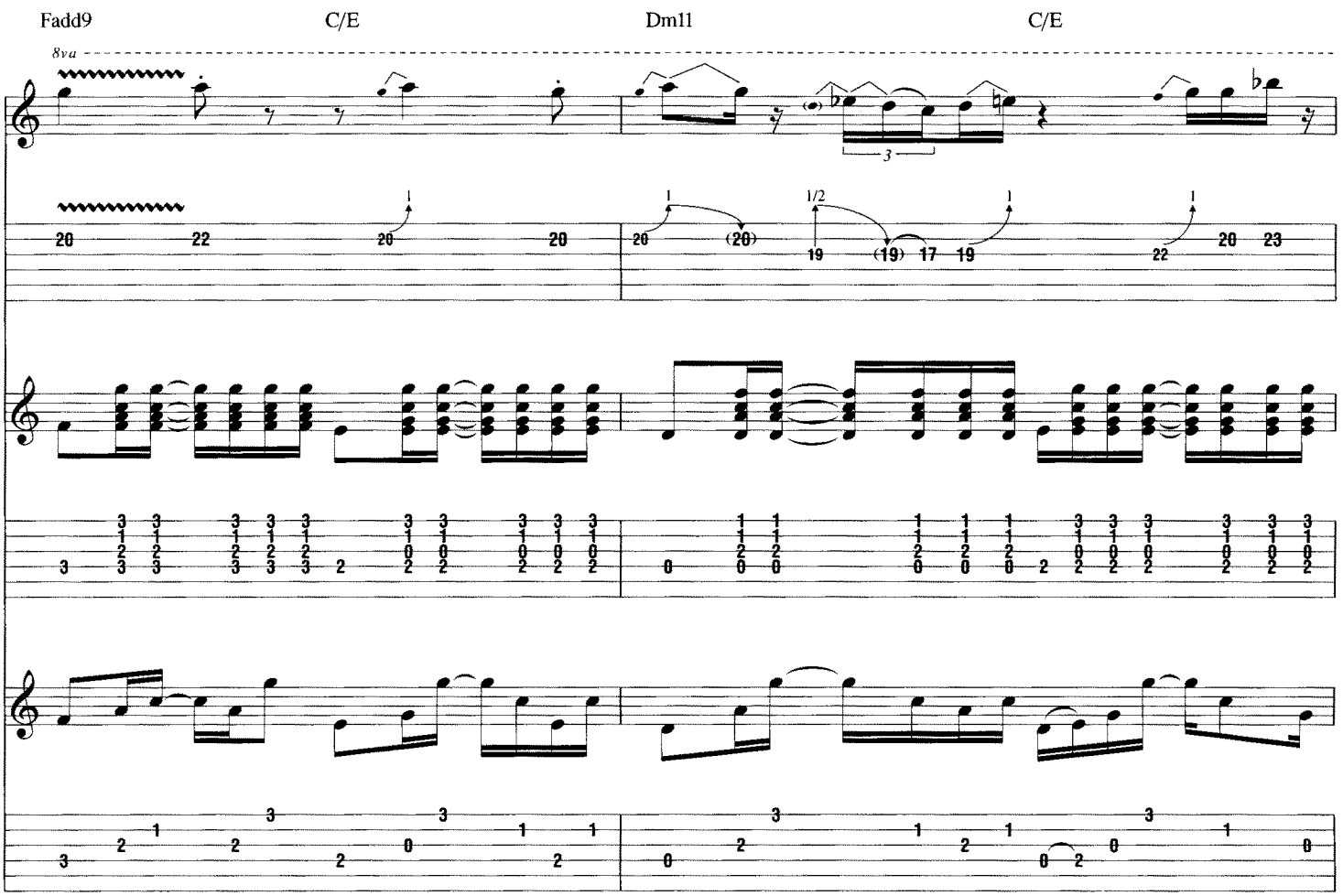
*Chord symbols reflect combined harmony.

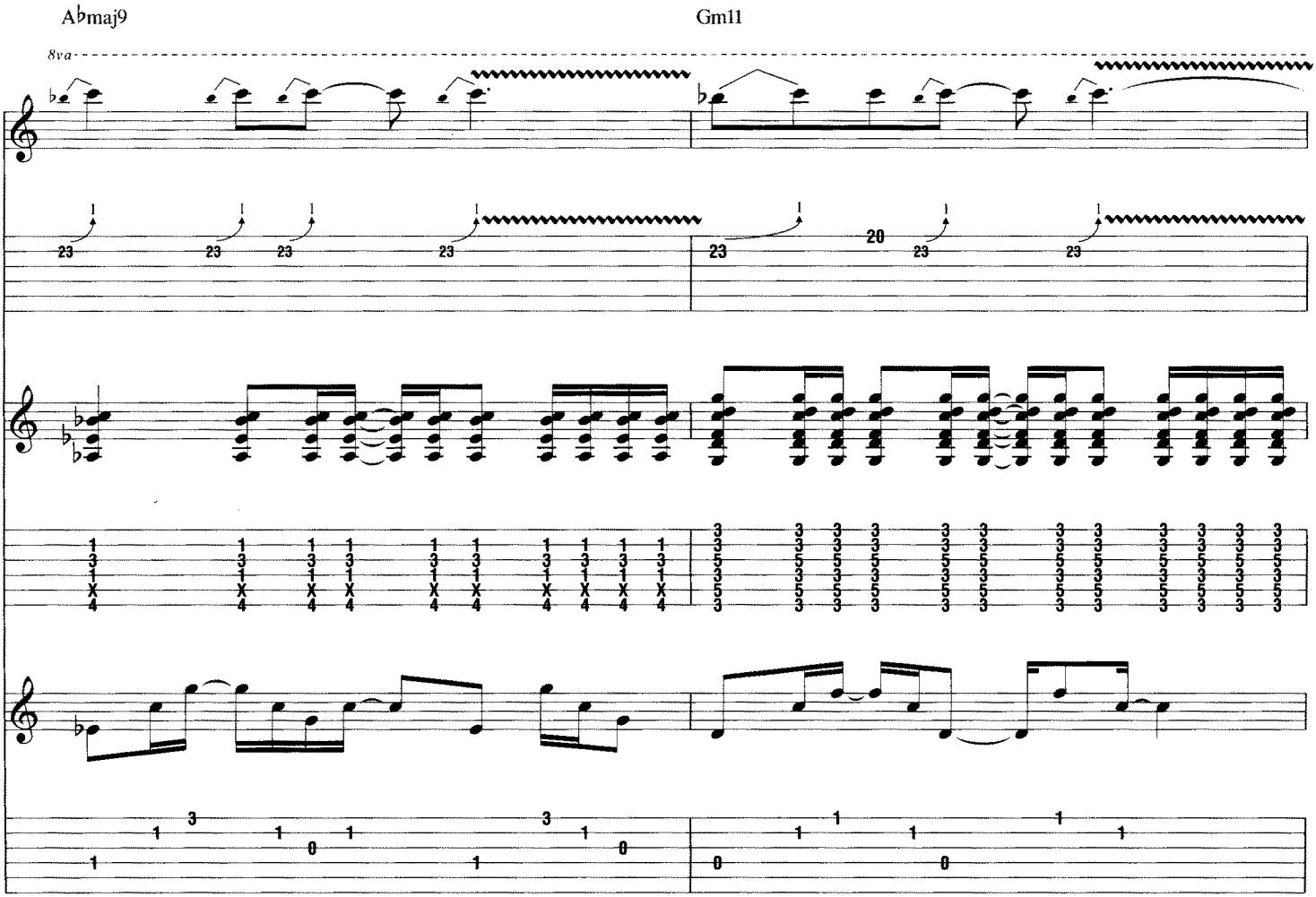
E7/B **E7/G♯ Am Am/G

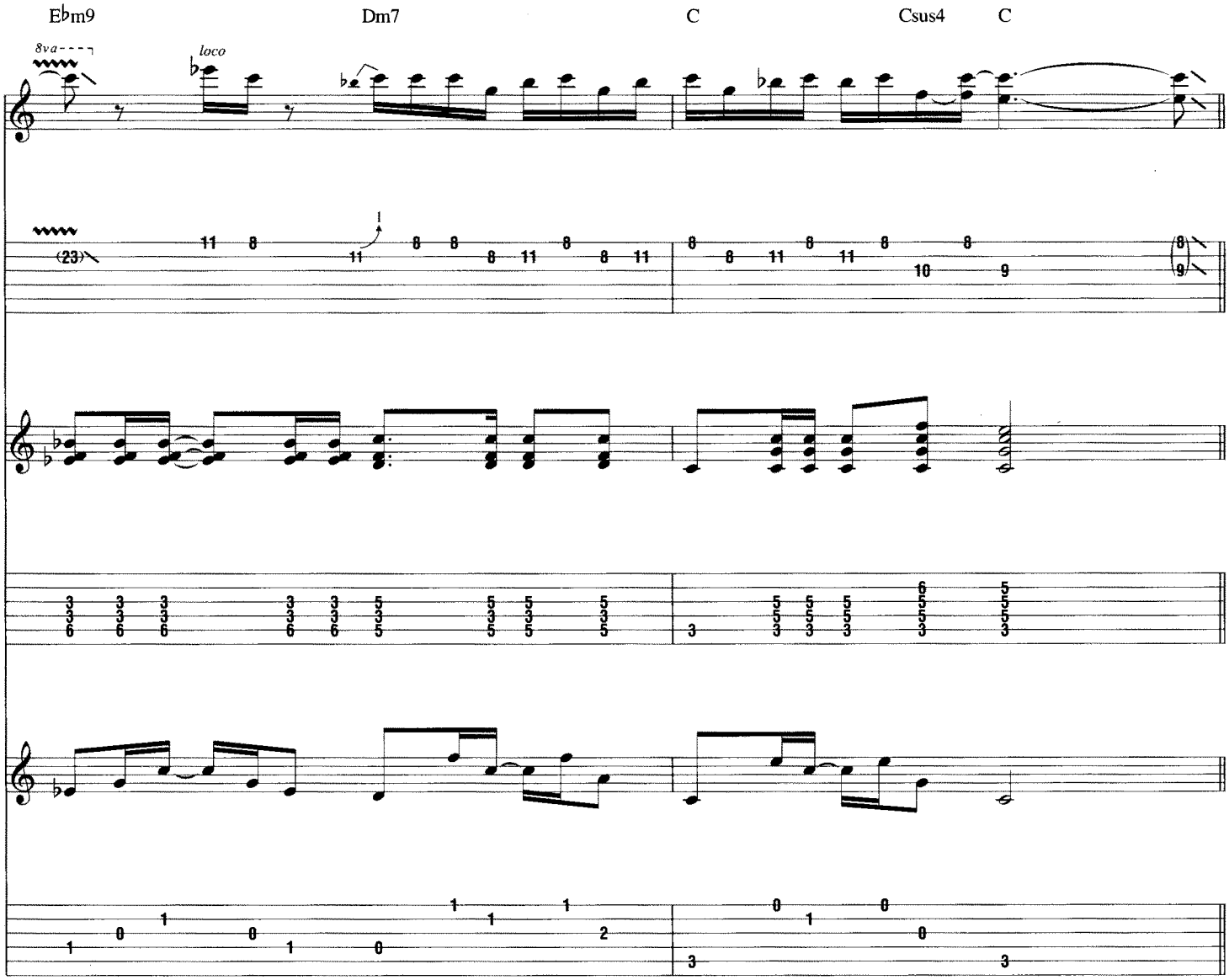
**Bass plays G♯.


Fadd9
C/E
Dm11
C/E


Fadd9
C/E
Dm11
C/E
8va

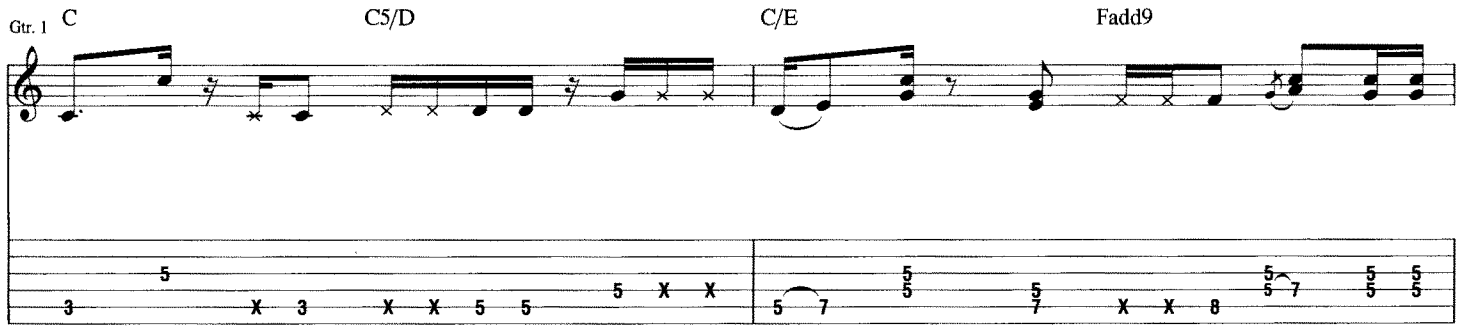

Fadd9
C/E
Dm11
C/E
8va
1/2

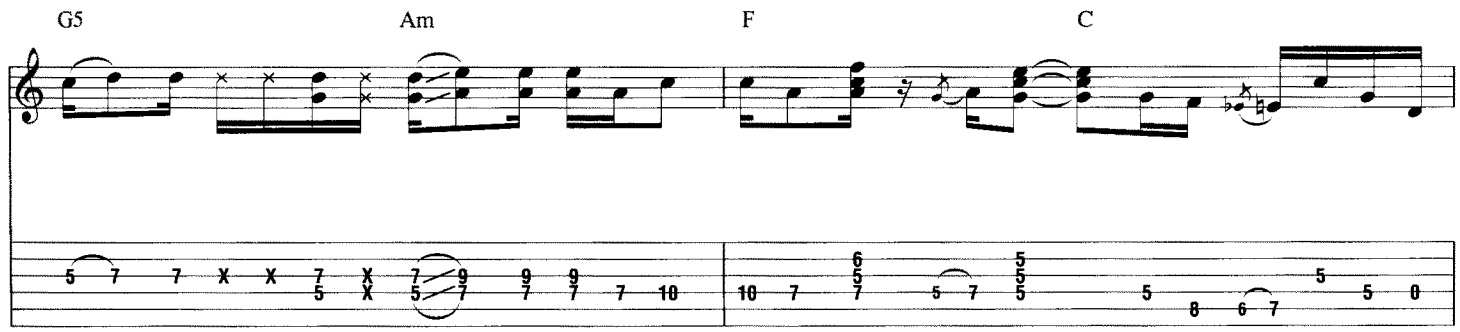

A♭maj9
Gm11
8va

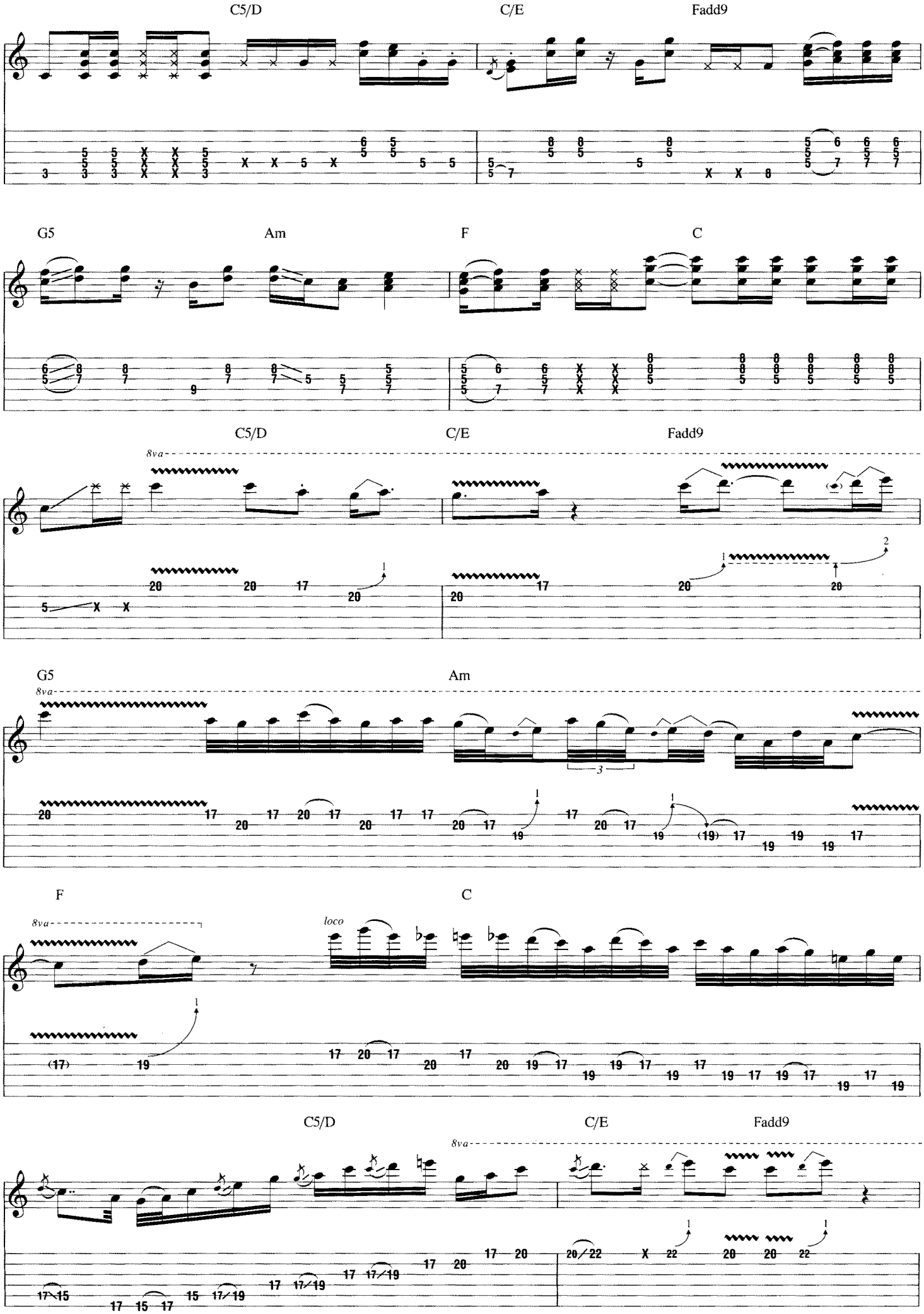


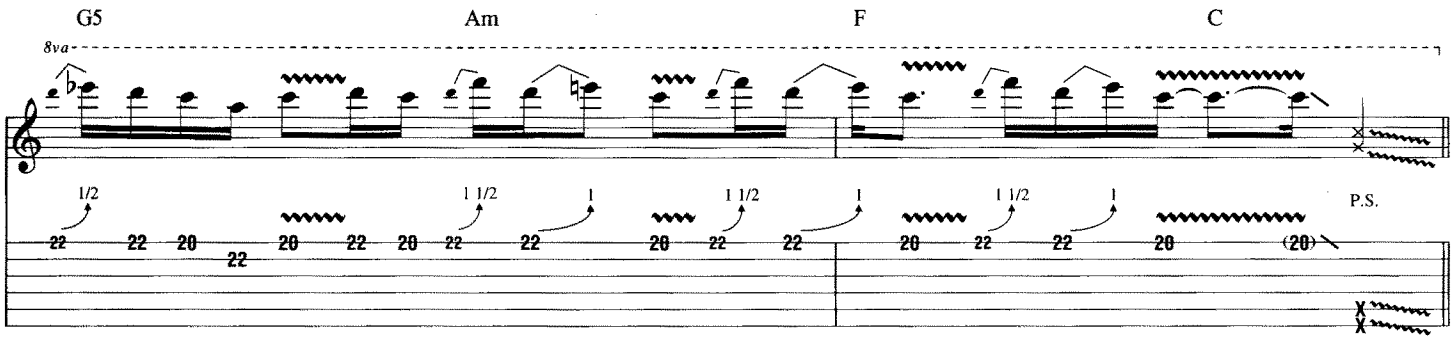
C

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






C5/D
C/E
Fadd9
G5
Am
F
C
C5/D
C/E
Fadd9
8va
G5
Am
8va
3
F
C
8va
loco
C5/D
C/E
Fadd9
8va

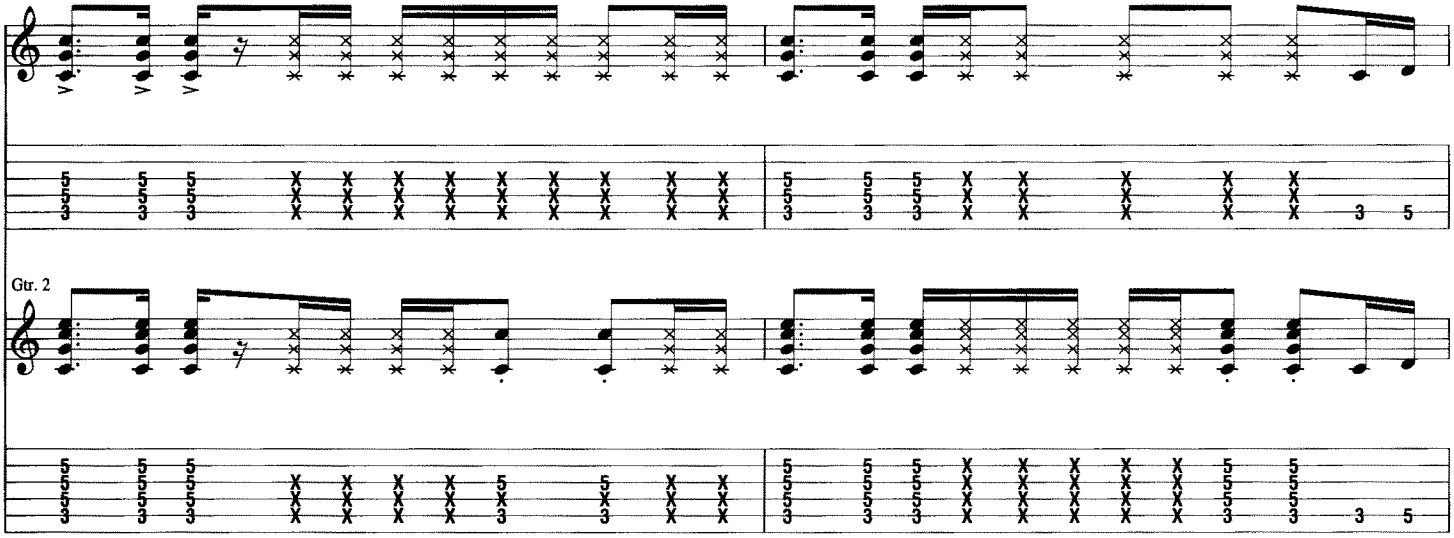


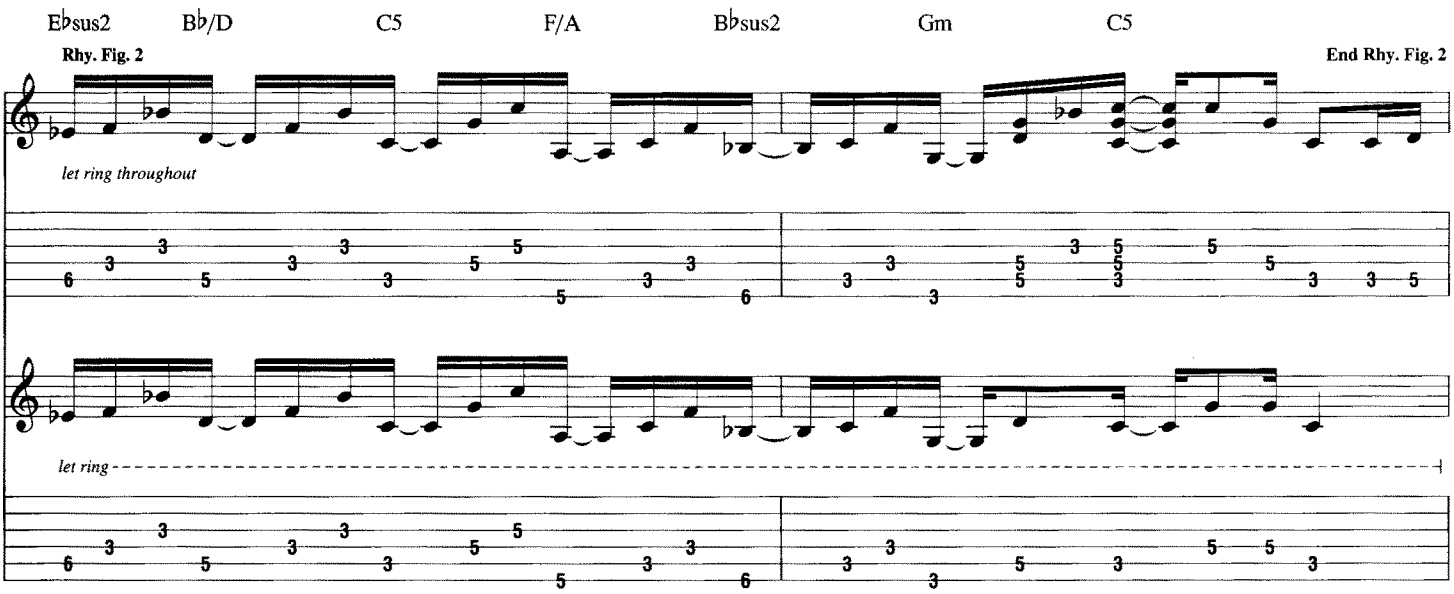
D

C

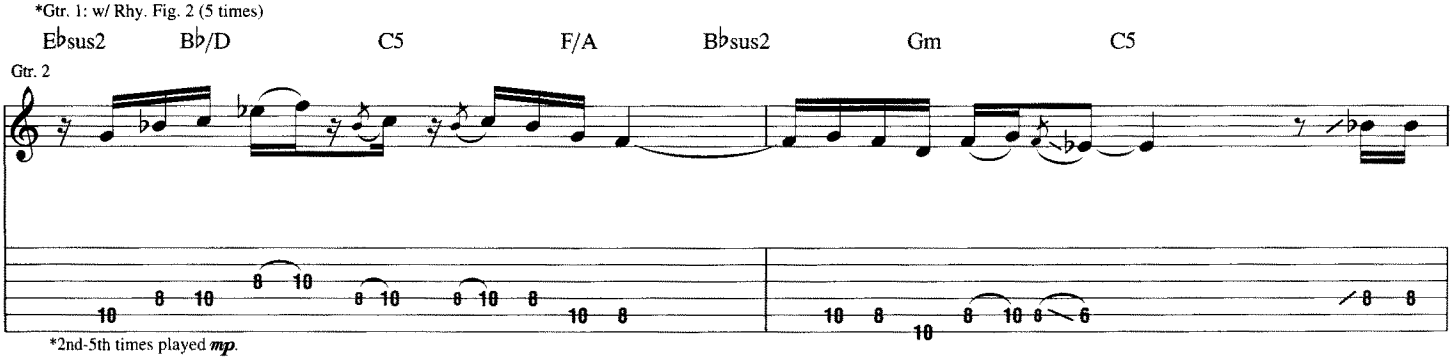
Gtr. 1 *loco*

Gtr. 2

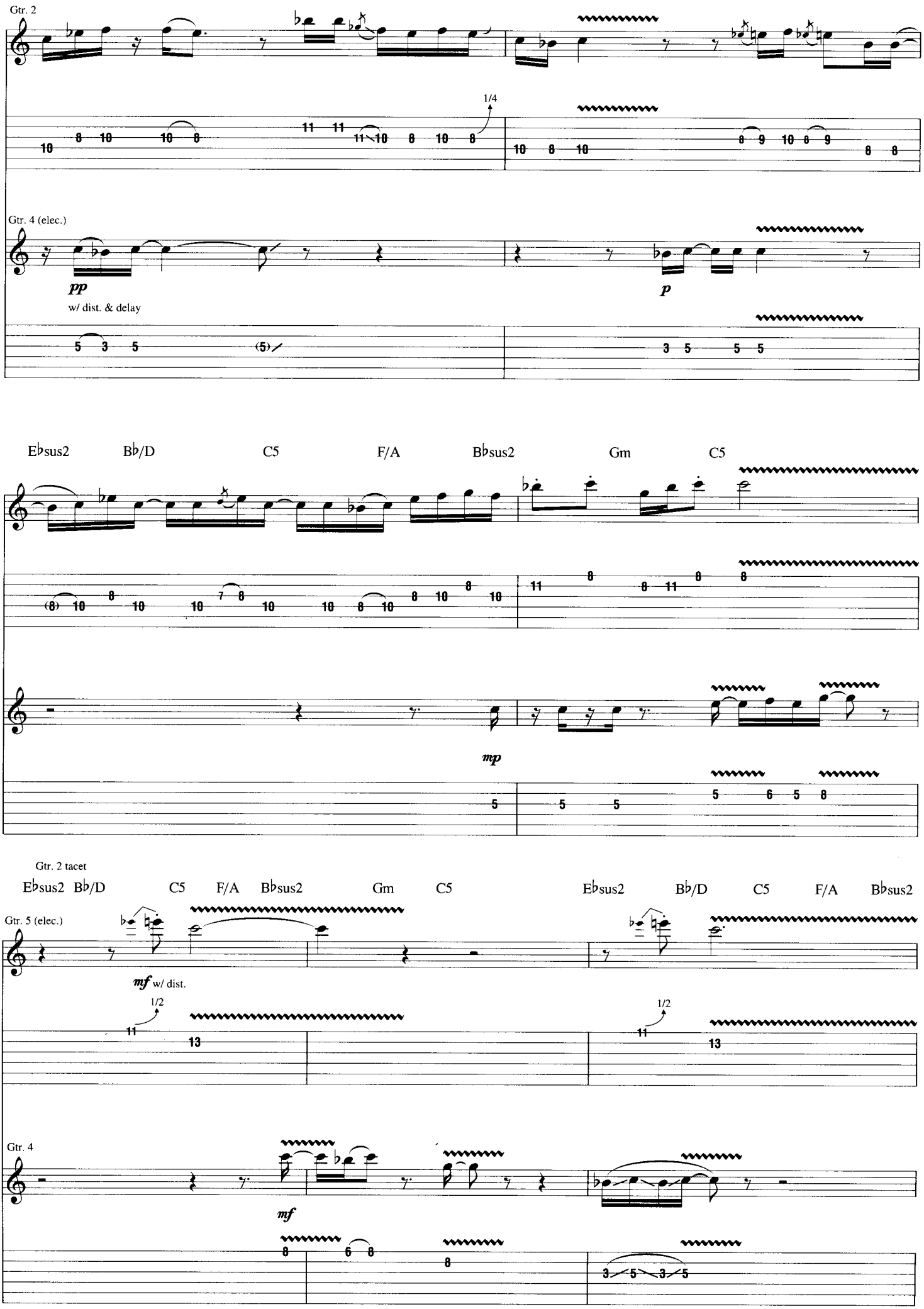


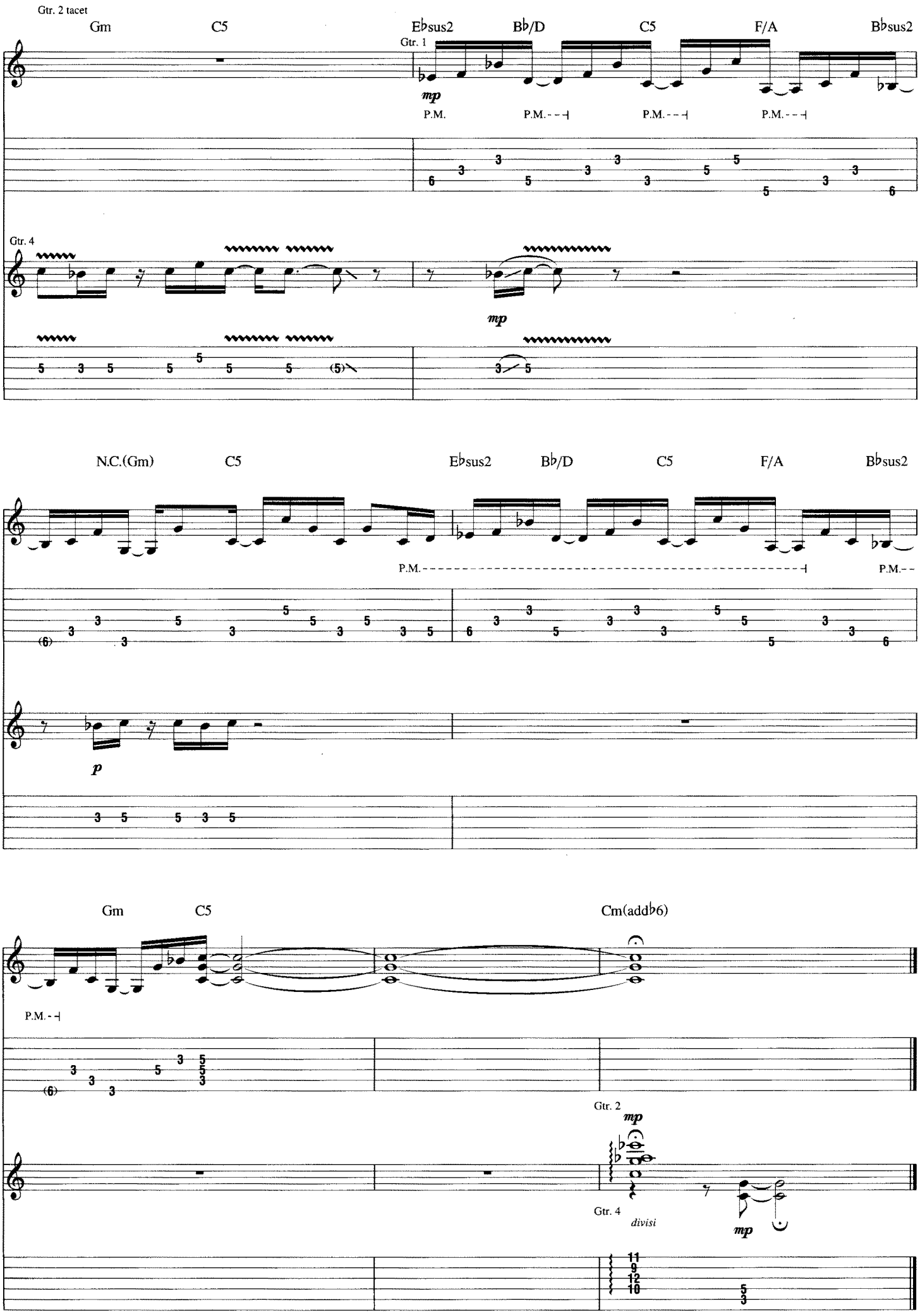


*Gtr. 1: w/ Rhy. Fig. 2 (5 times)



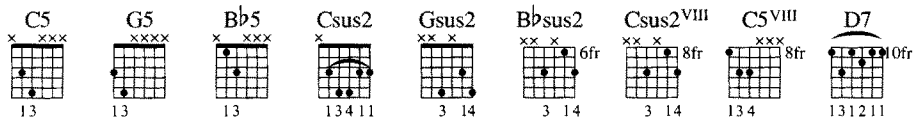
*2nd-5th times played ***mp***.


Gtr. 2
1/4
Gtr. 4 (elec.)
pp
w/ dist. & delay
p
Ebsus2
Bb/D
C5
F/A
Bbsus2
Gm
C5
mp
Gtr. 2 tacet
Ebsus2
Bb/D
C5
F/A
Bbsus2
Gm
C5
Ebsus2
Bb/D
C5
F/A
Bbsus2
Gtr. 5 (elec.)
mf w/ dist.
1/2
1/2
Gtr. 4
mf


Gtr. 2 tacet
Gm
C5
E♭sus2
B♭/D
C5
F/A
B♭sus2
Gtr. 1
mp
P.M.
P.M.
P.M.
P.M.
Gtr. 4
mp
N.C.(Gm)
C5
E♭sus2
B♭/D
C5
F/A
B♭sus2
P.M.
P.M.
p
Gm
C5
Cm(add♭6)
P.M.
Gtr. 2
mp
Gtr. 4
divisi
mp

CHORDS OF LIFE

By Joe Satriani



A

Moderately ♩ = 120

Gm B♭/F E♭maj7(no3rd)

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

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

*Gtr. 3 Riff A End Riff A

mp *let ring throughout*

*Synth. arr. for gtr.

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

Gm B♭/F E♭maj7(no3rd)

Gtr. 1

Gtr. 2

Gm B♭/F E♭maj7(no3rd)

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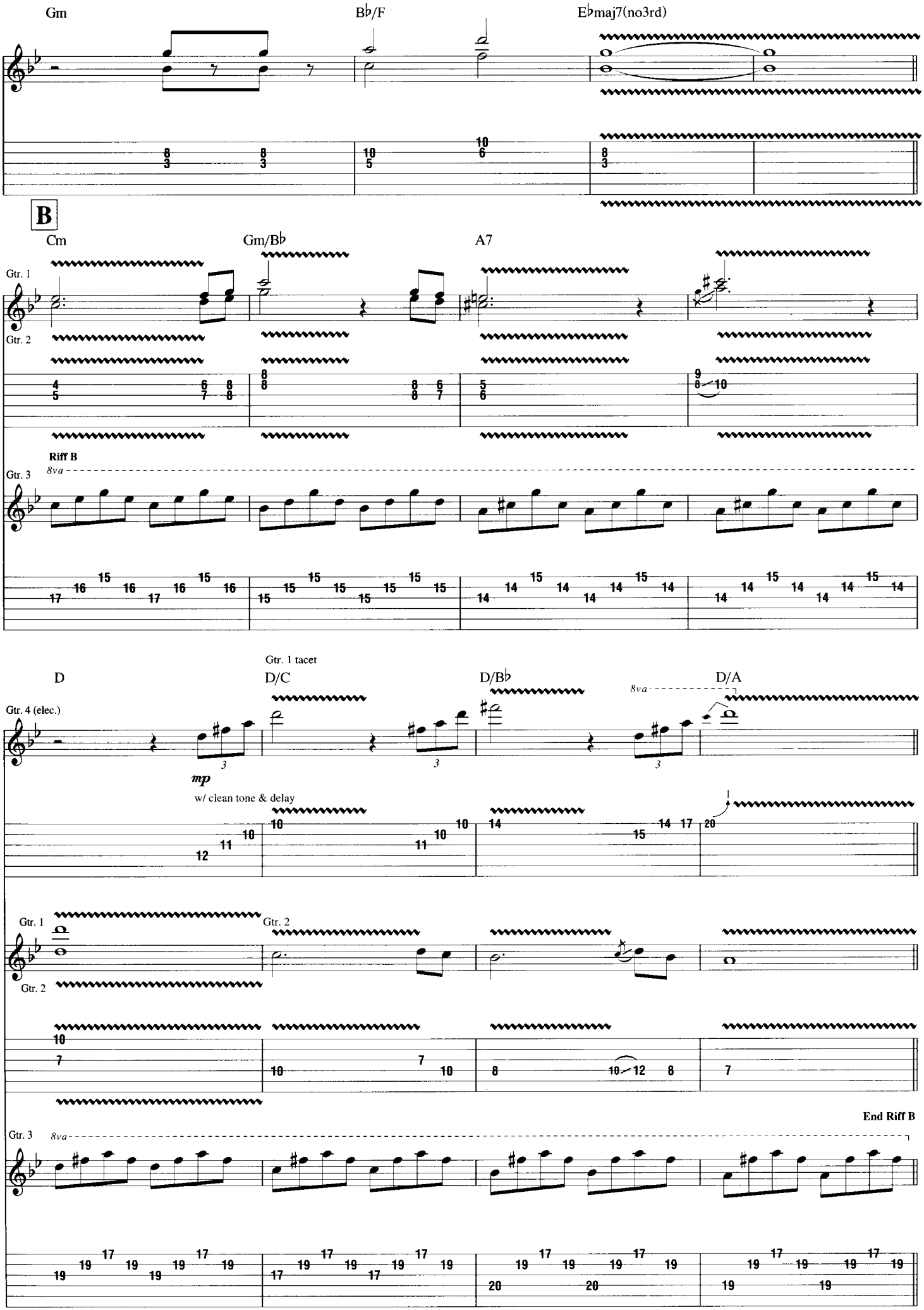

Gm
B♭/F
E♭maj7(no3rd)
B
Cm
Gm/B♭
A7
Gtr. 1
Gtr. 2
Riff B
8va
Gtr. 3
D
Gtr. 1 tacet
D/C
D/B♭
D/A
Gtr. 4 (elec.)
mp
w/ clean tone & delay
Gtr. 1
Gtr. 2
Gtr. 3
End Riff B

C

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

Gm

Rhy. Fig. 1

F Eb Dm Cm Dm Eb

*Gtr. 5 (acous.)

mf

*Doubled throughout

F Gm F Eb Dm Cm

Gtr. 4

w/ semi-clean tone

Gtr. 5

Dm Eb F

Gtr. 5: w/ Rhy. Fig. 1

Gm F Eb

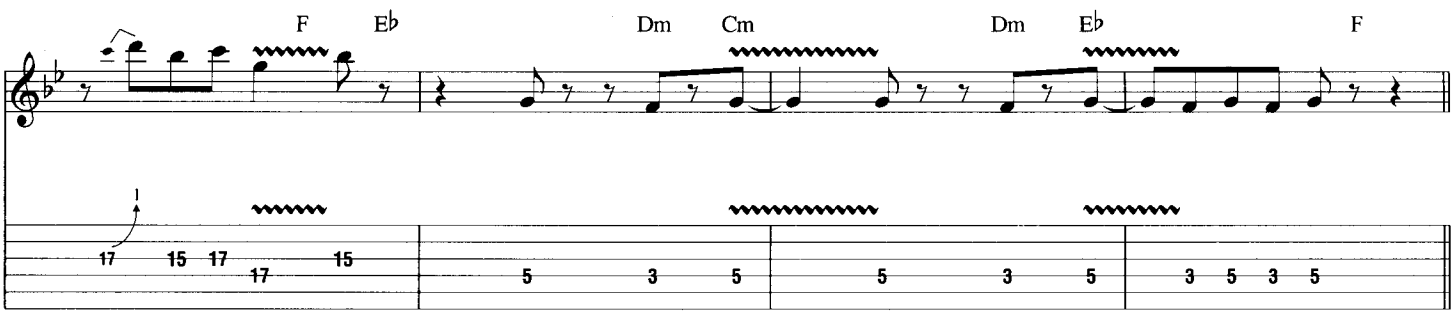
mf

w/ clean tone

End Rhy. Fig. 1

Gtr. 4

Dm Cm Dm Eb F Gm



D

Gtr. 5 tacet

Gtr. 4

N.C.(G5)

f

w/ dist. & wah-wah

Gtr. 6 (elec.)

f

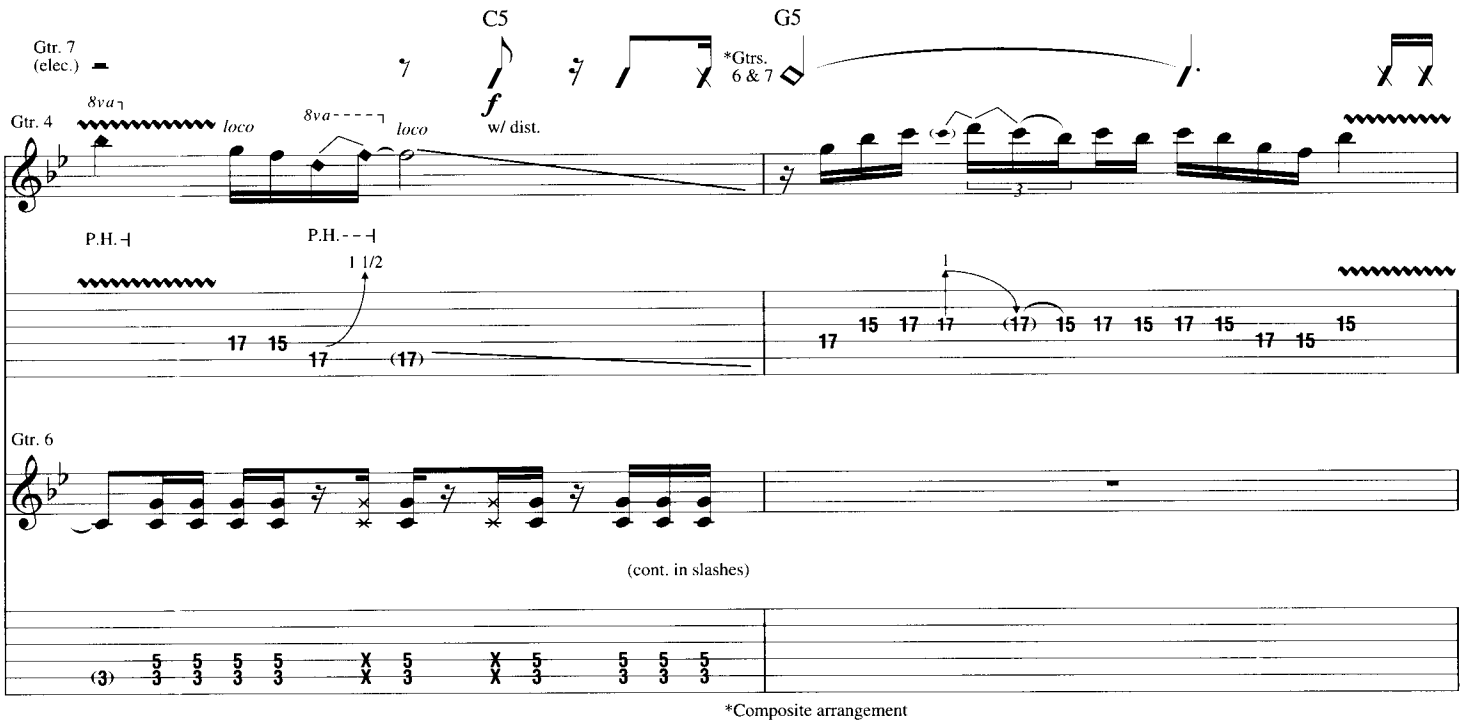
P.S.
w/ dist.

(B♭5)

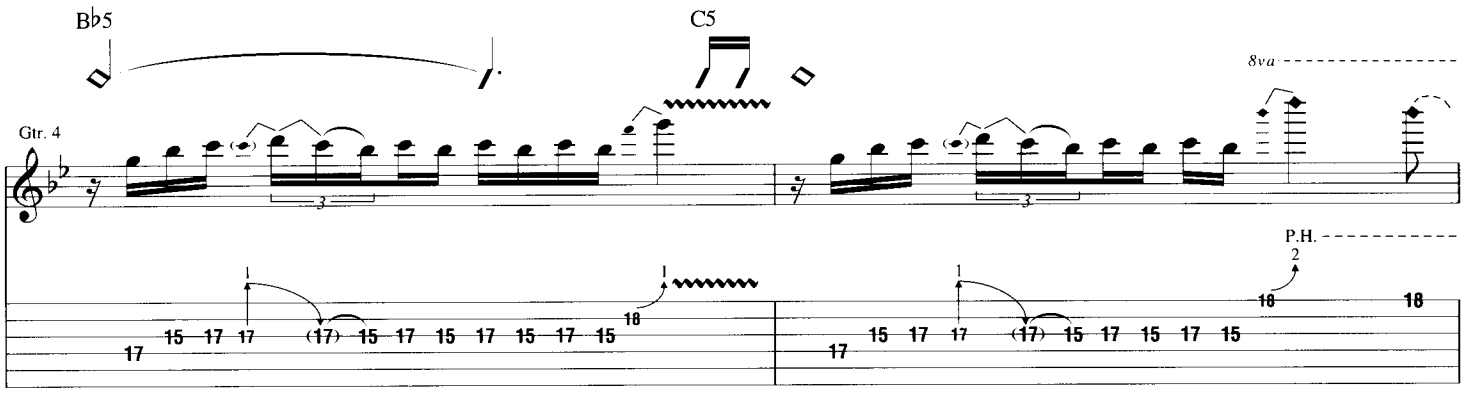
(C5)

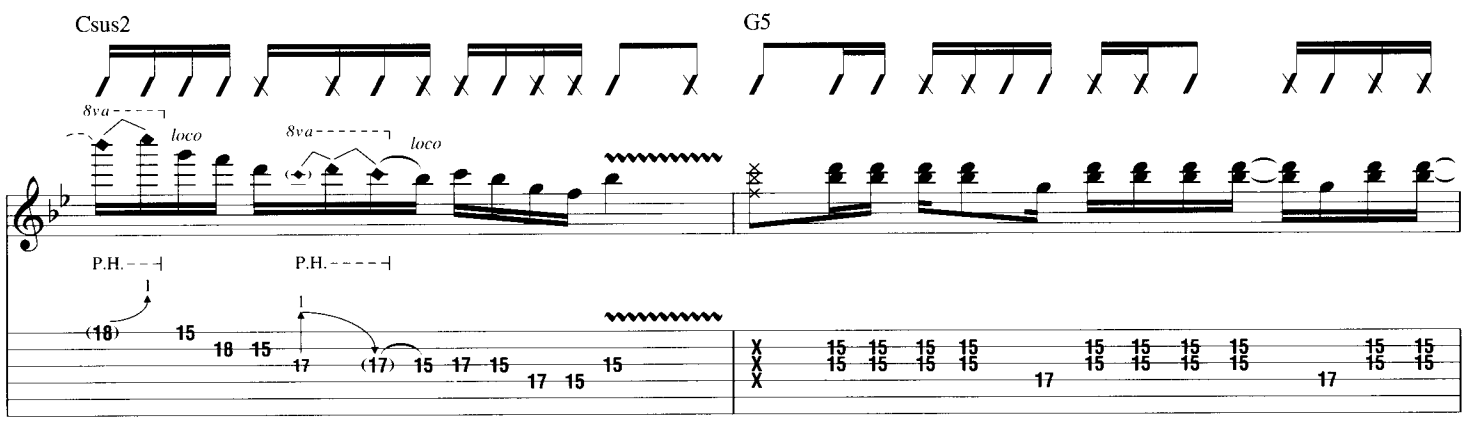
8va

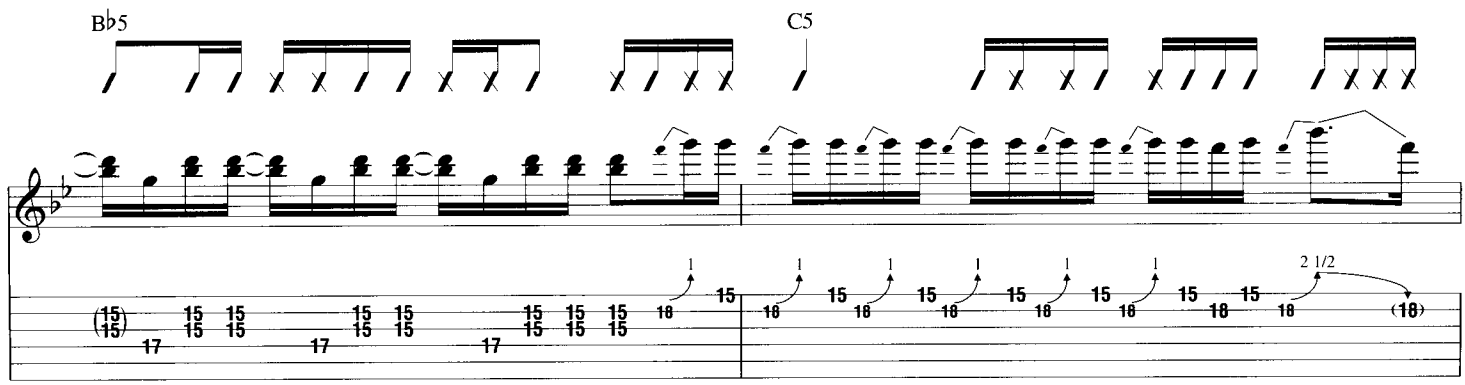
P.H.

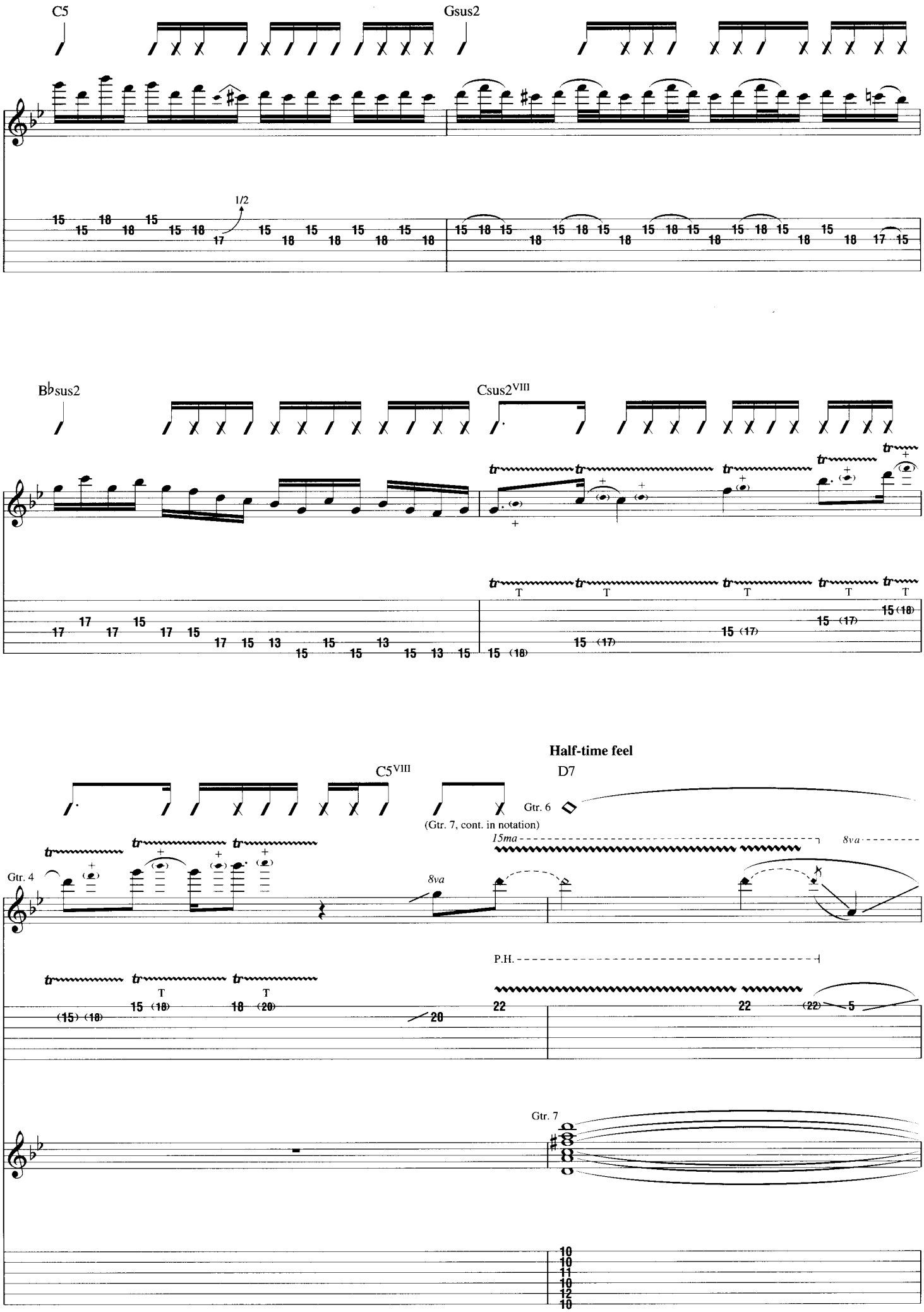


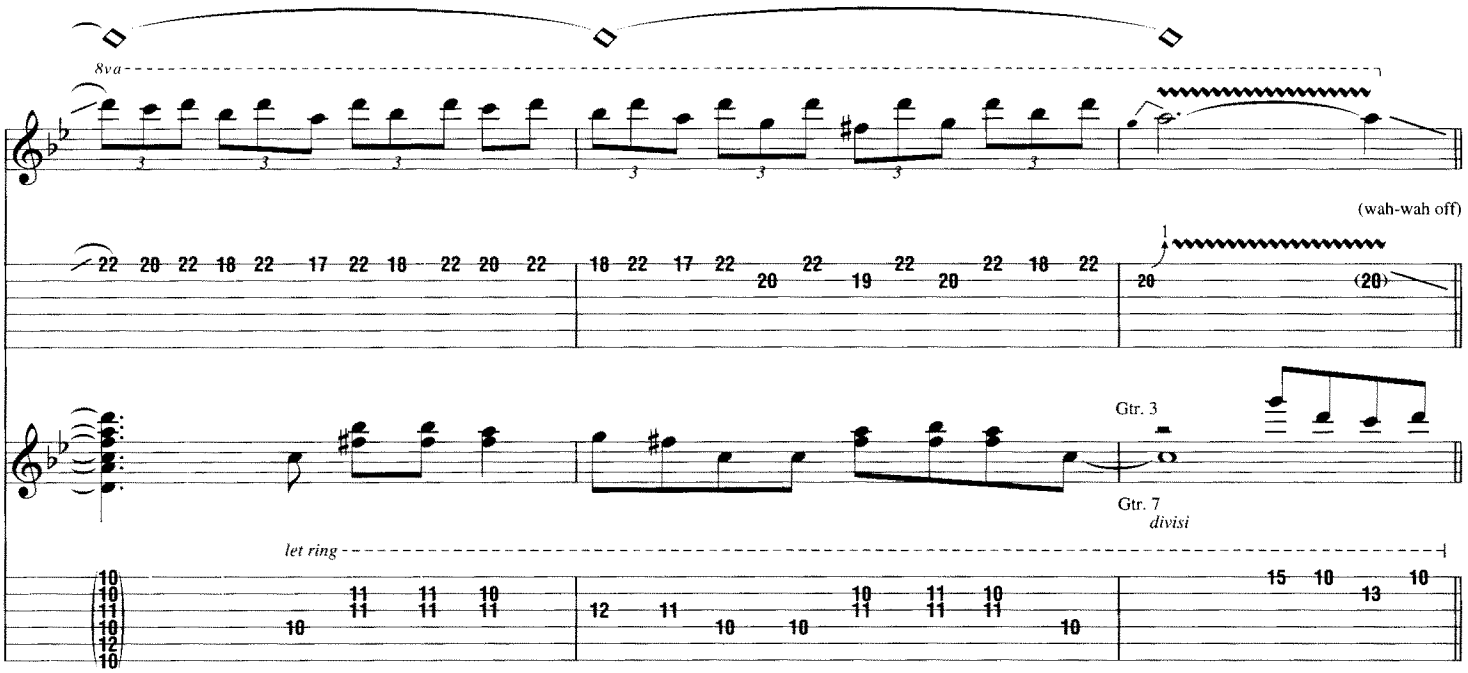
*Composite arrangement





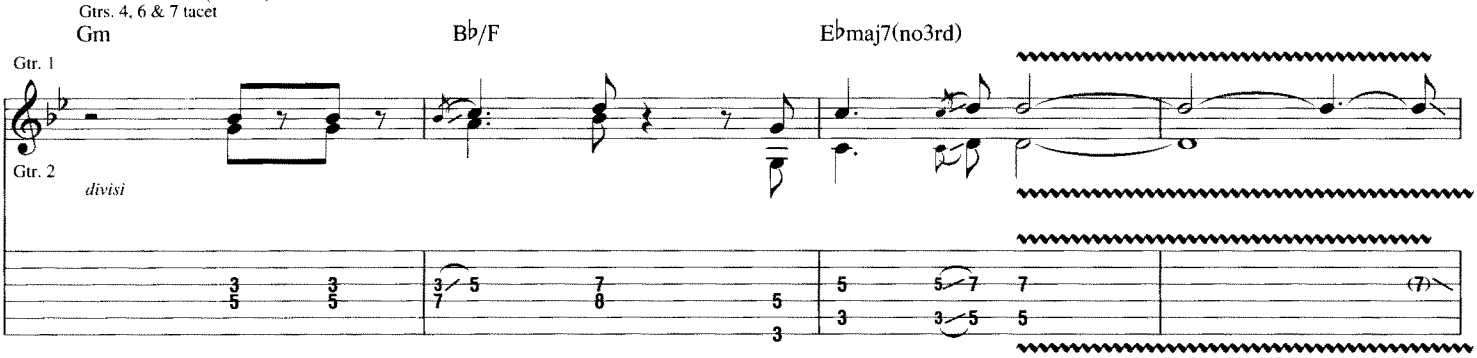


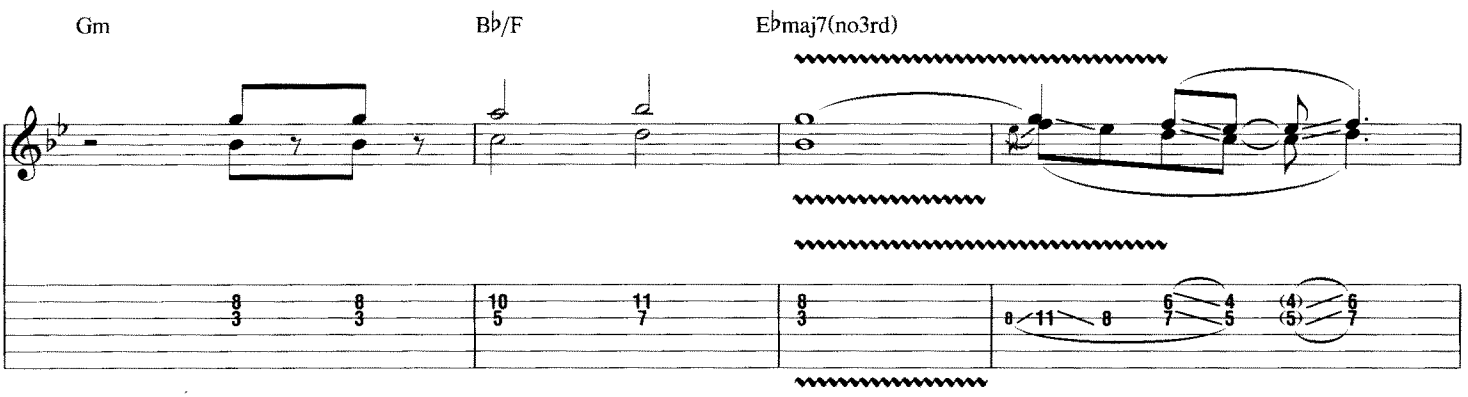

C5
Gsus2
1/2
B♭sus2
Csus2VIII
C5VIII
Half-time feel
D7
Gtr. 6
(Gtr. 7, cont. in notation)
15ma
8va
Gtr. 4
P.H.
Gtr. 7

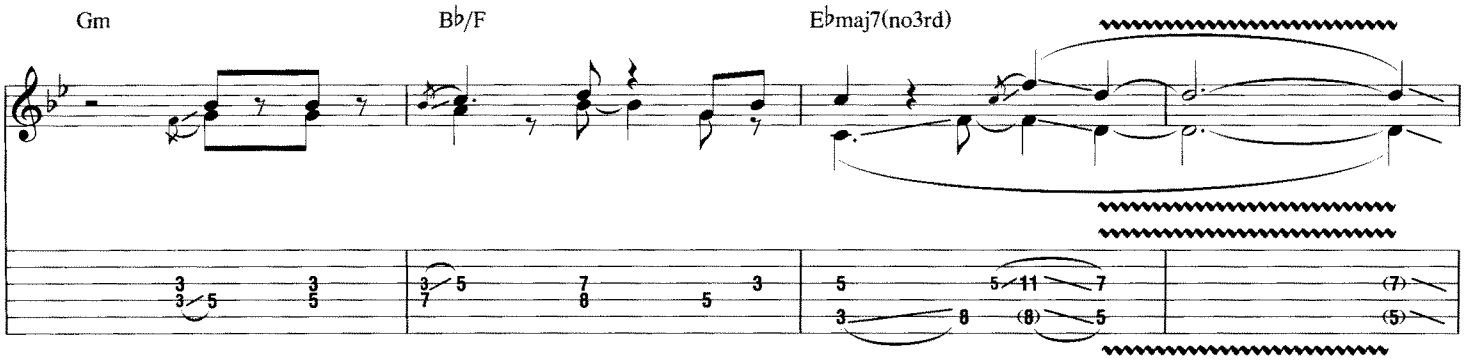


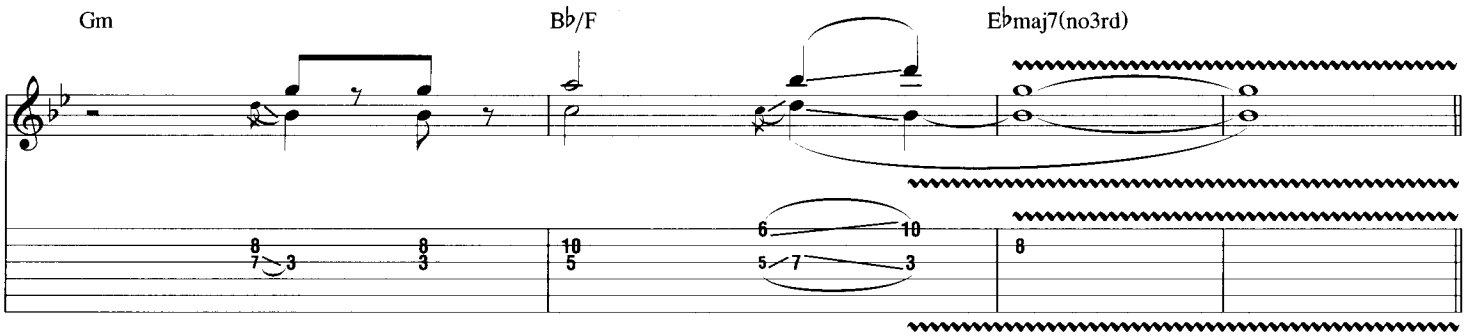
E

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

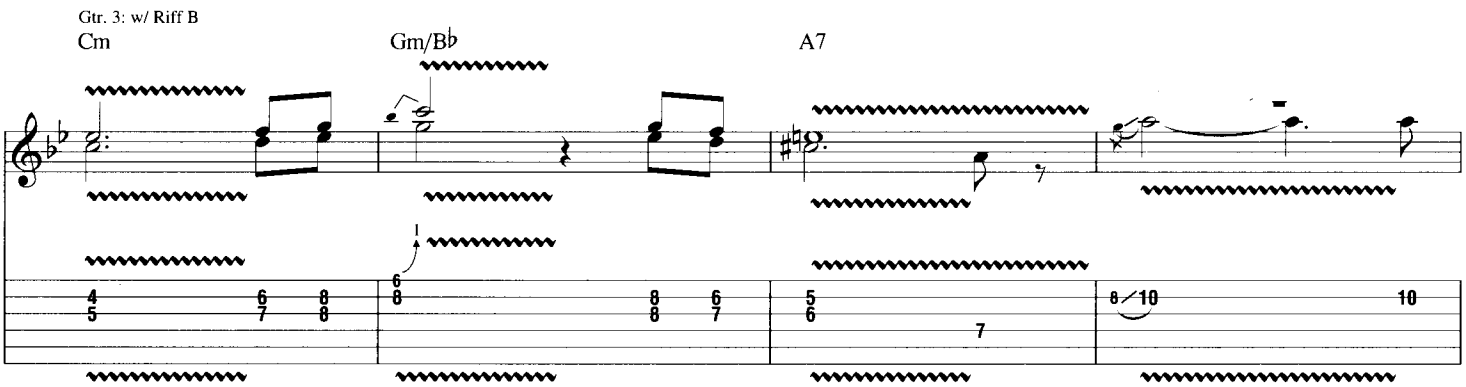


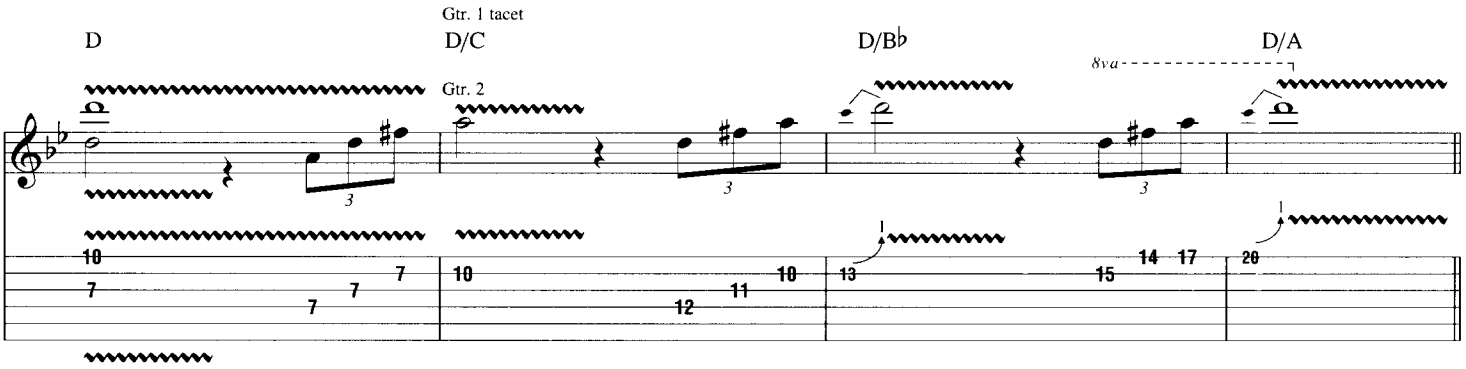




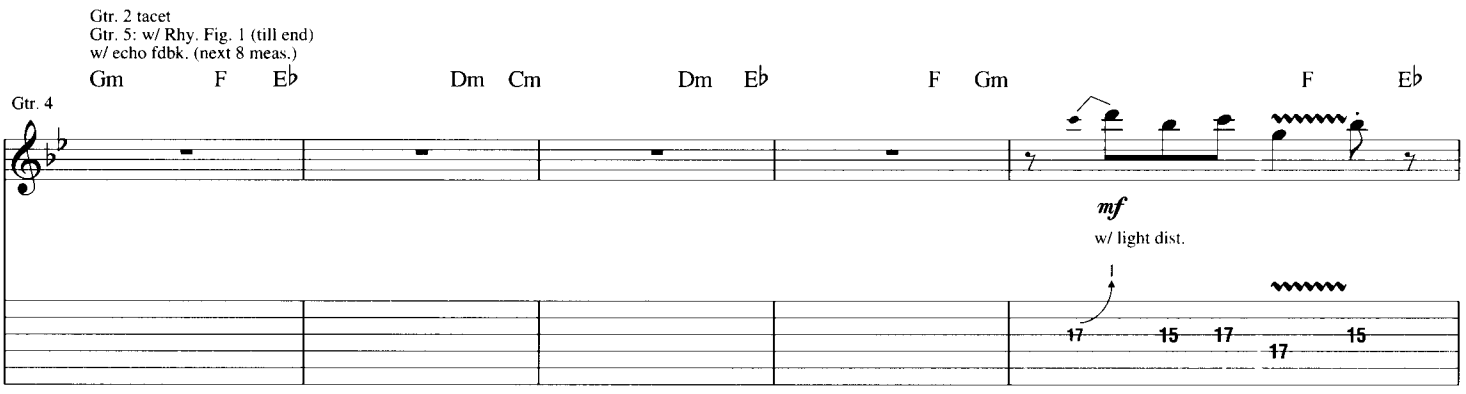

Gm
B♭/F
E♭maj7(no3rd)

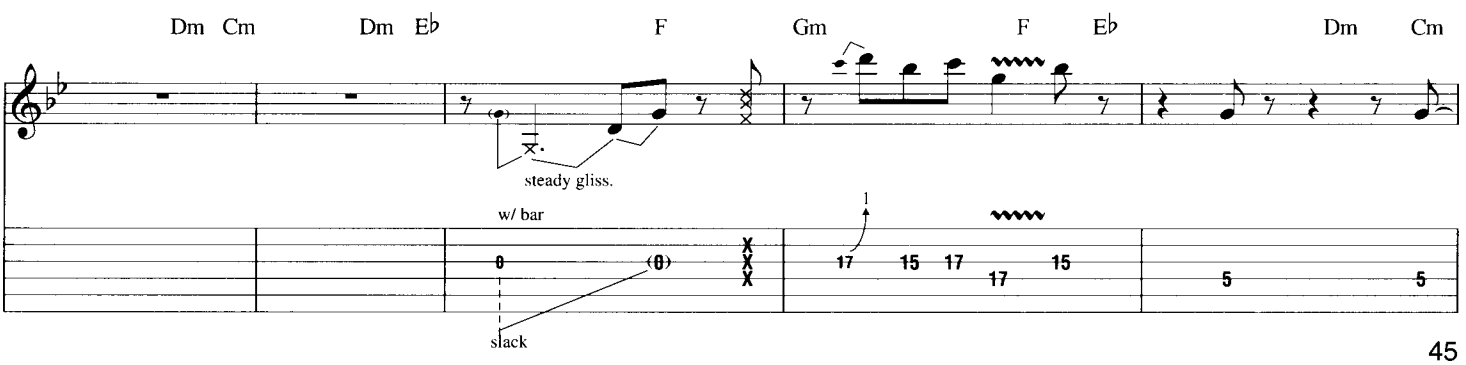
F

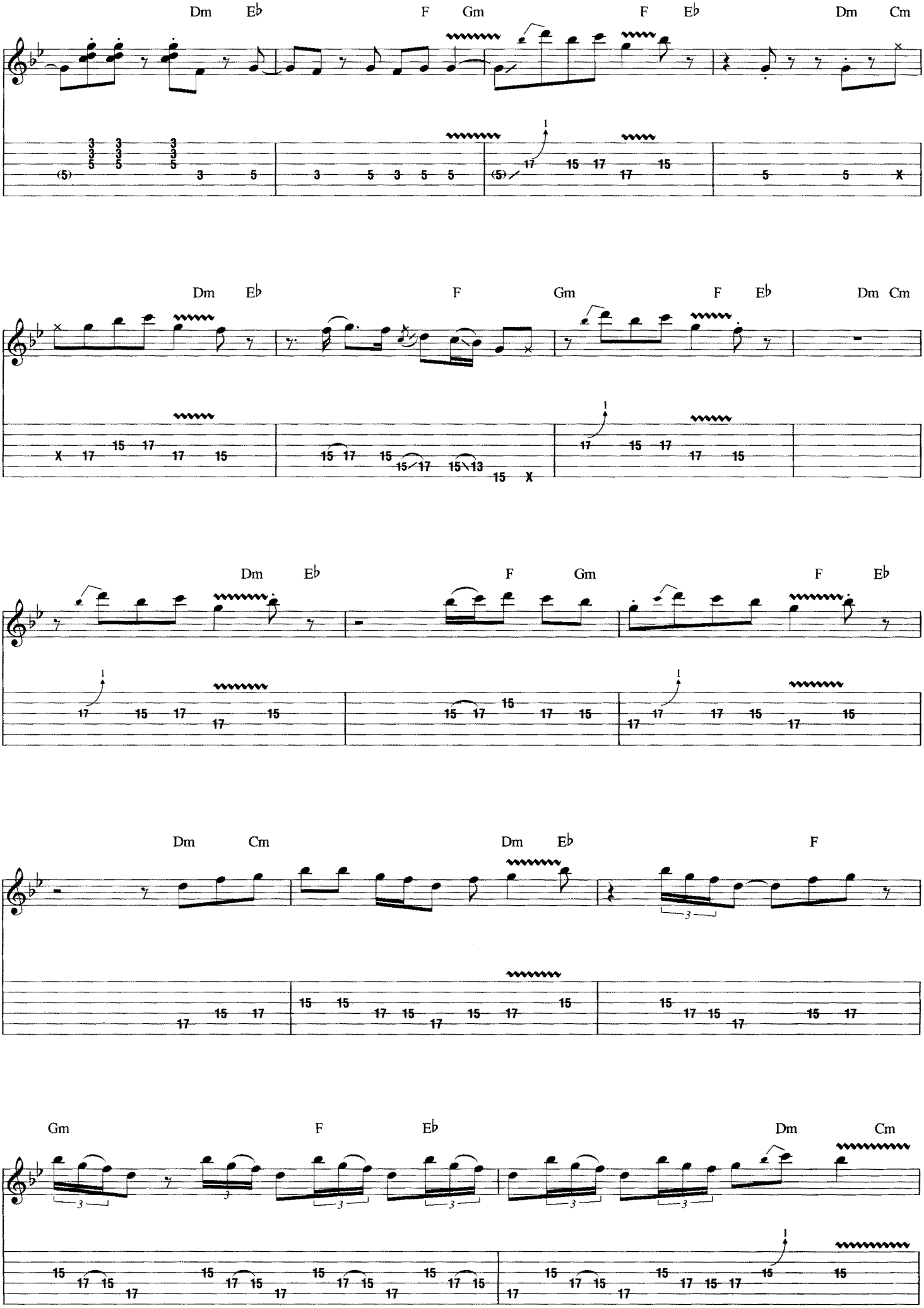

Gtr. 3: w/ Riff B
Cm
Gm/B♭
A7

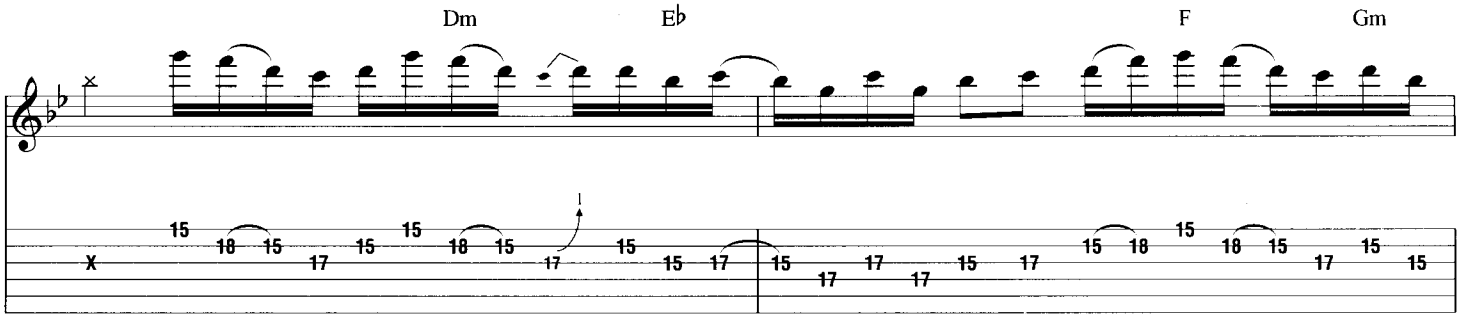

Gtr. 1 tacet
D
D/C
D/B♭
D/A
8va
Gtr. 2

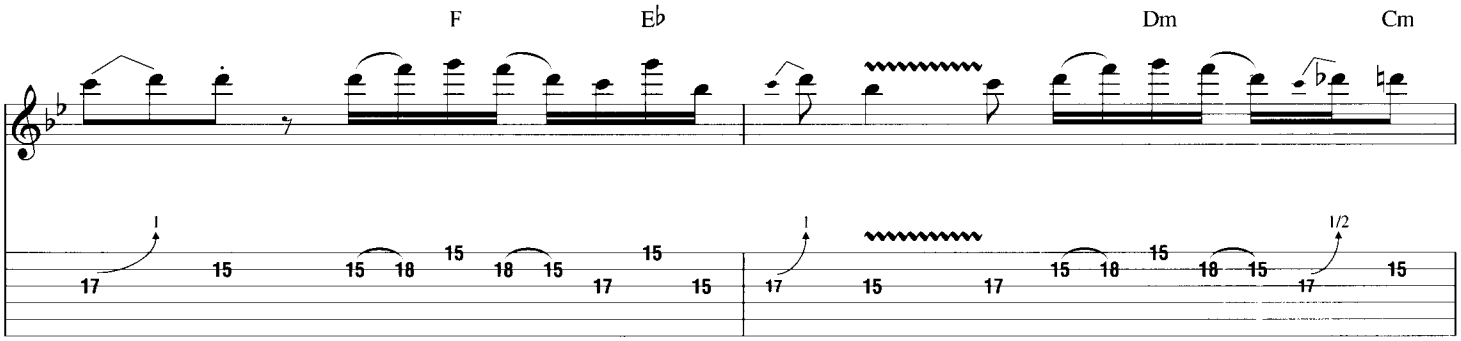
G

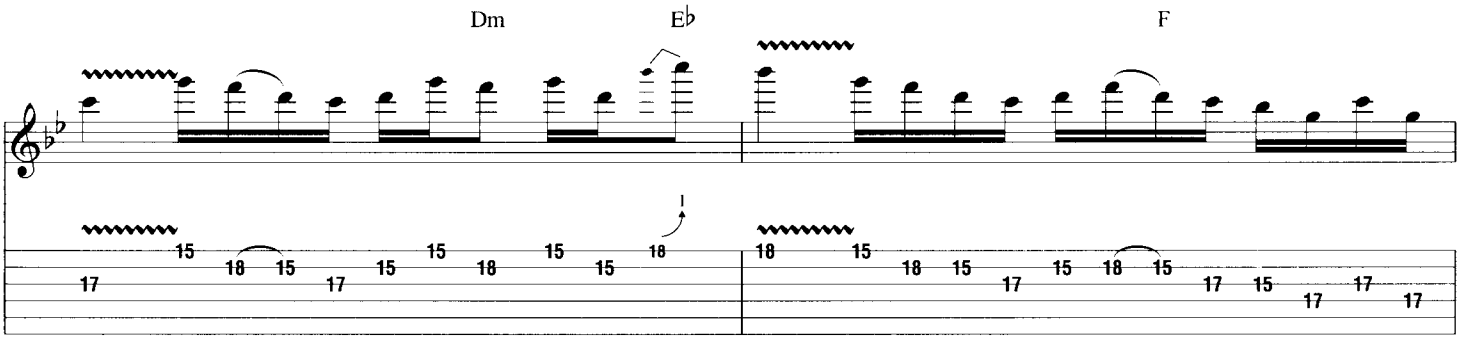

Gtr. 2 tacet
Gtr. 5: w/ Rhy. Fig. 1 (till end)
w/ echo fdbk. (next 8 meas.)
Gm F E♭
Dm Cm
Dm E♭
F Gm
F E♭
Gtr. 4
mf
w/ light dist.


Dm Cm
Dm E♭
F
Gm
F E♭
Dm Cm
steady gliss.
w/ bar
slack

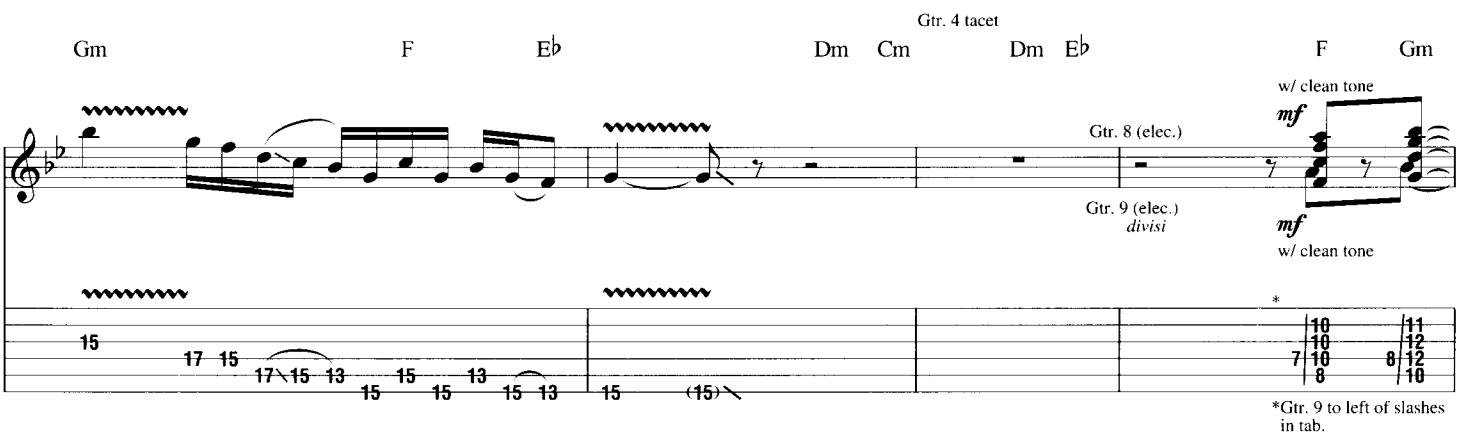

Dm Eb F Gm F Eb Dm Cm
Dm Eb F Gm F Eb Dm Cm
Dm Eb F Gm F Eb
Dm Cm Dm Eb F
Gm F Eb Dm Cm

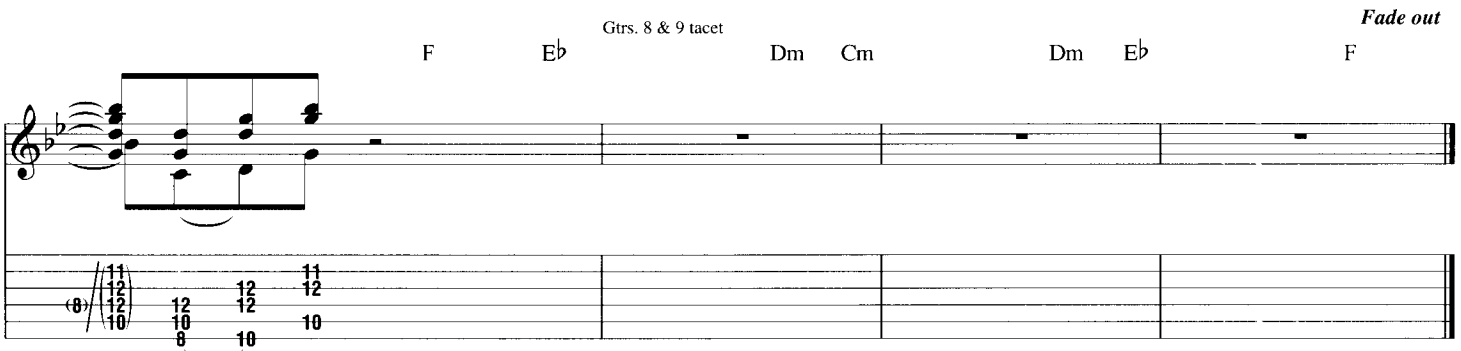

Dm
E♭
F
Gm


F
E♭
Dm
Cm


Dm
E♭
F

Begin fade


Gtr. 4 tacet
Gm
F
E♭
Dm
Cm
Dm
E♭
F
Gm
w/ clean tone
mf
Gtr. 8 (elec.)
Gtr. 9 (elec.)
divisi
mf
w/ clean tone
*
*Gtr. 9 to left of slashes in tab.


Gtrs. 8 & 9 tacet
Fade out
F
E♭
Dm
Cm
Dm
E♭
F

MIND STORM

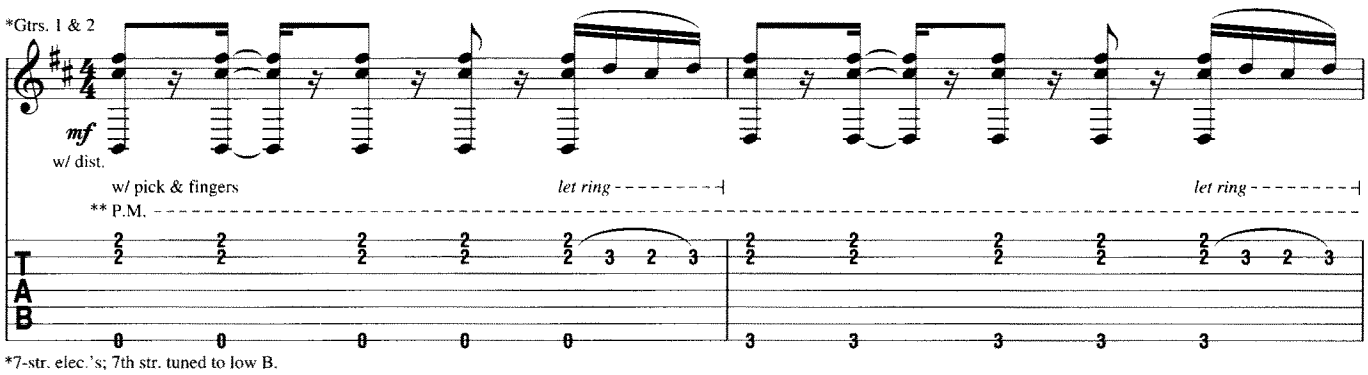
A

By Joe Satriani

Moderate Rock ♩ = 118

Bsus2 Dmaj7

Rhy. Fig. 1



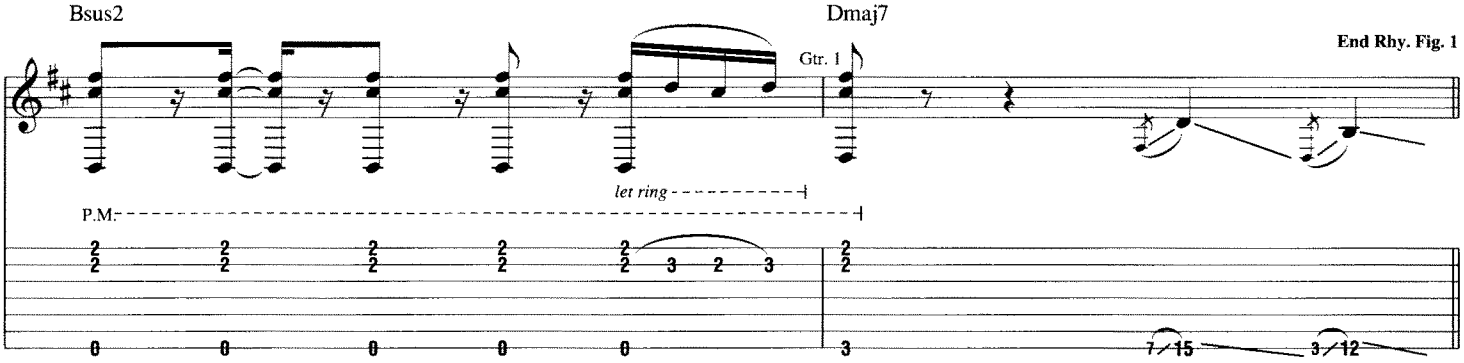
*7-str. elec.'s; 7th str. tuned to low B.

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

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

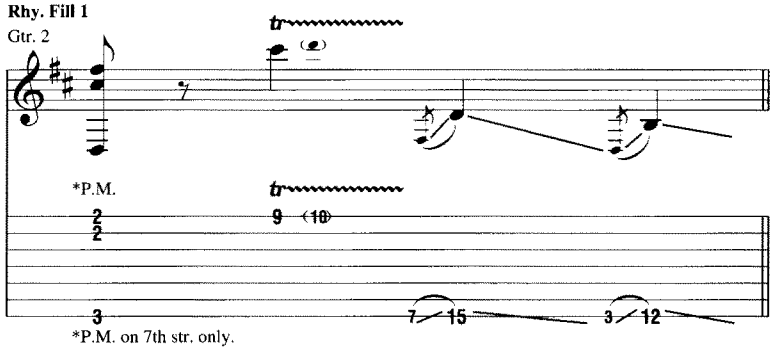
Bsus2 Dmaj7

End Rhy. Fig. 1



Rhy. Fill 1

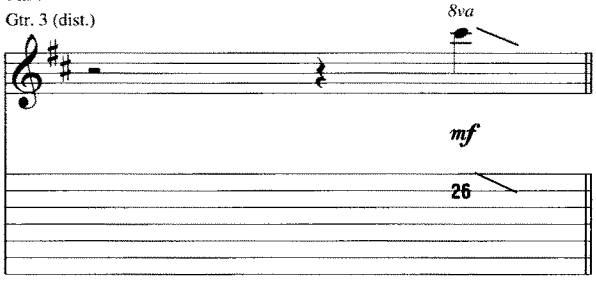
Gtr. 2



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

Fill 1

Gtr. 3 (dist.)



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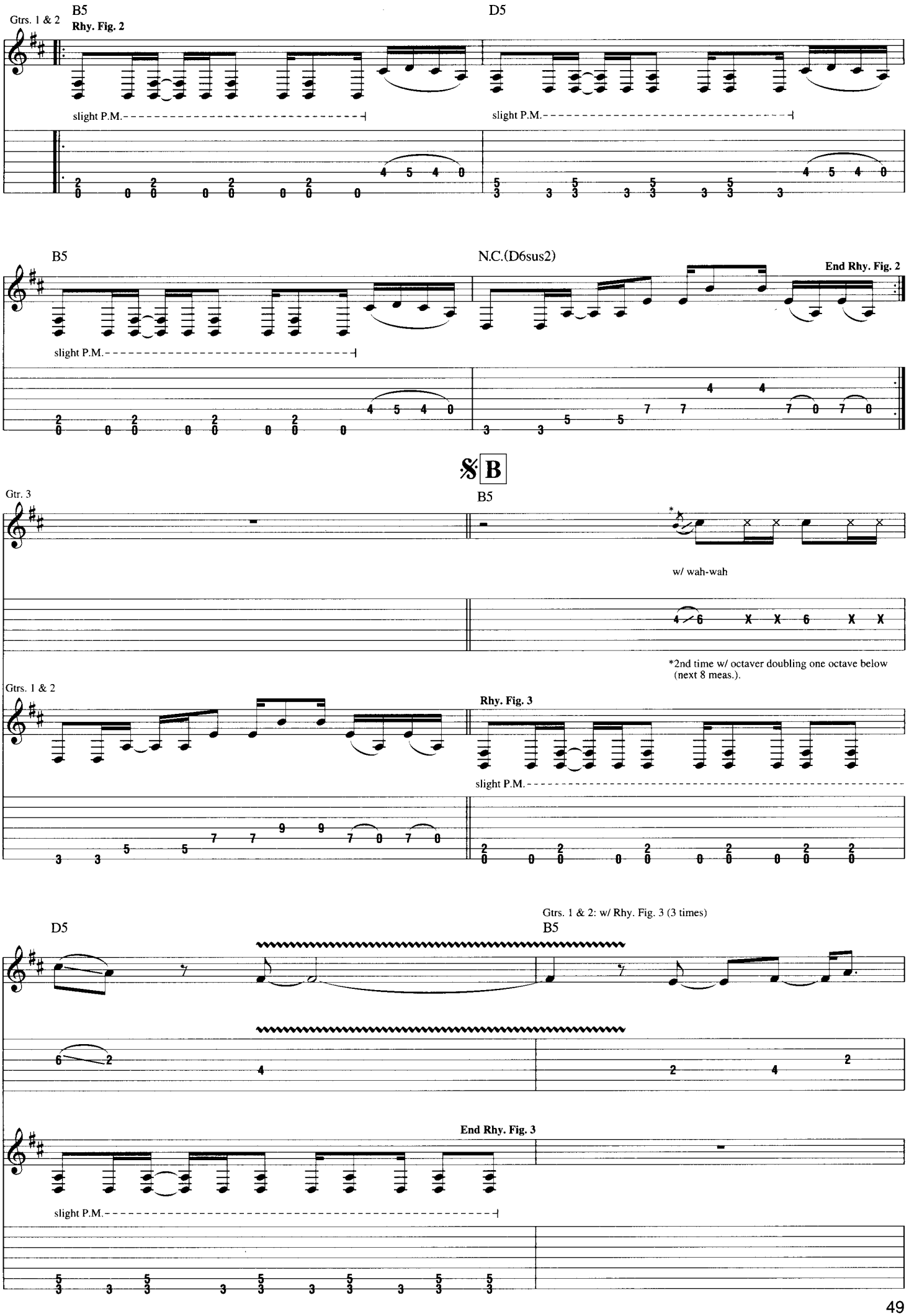
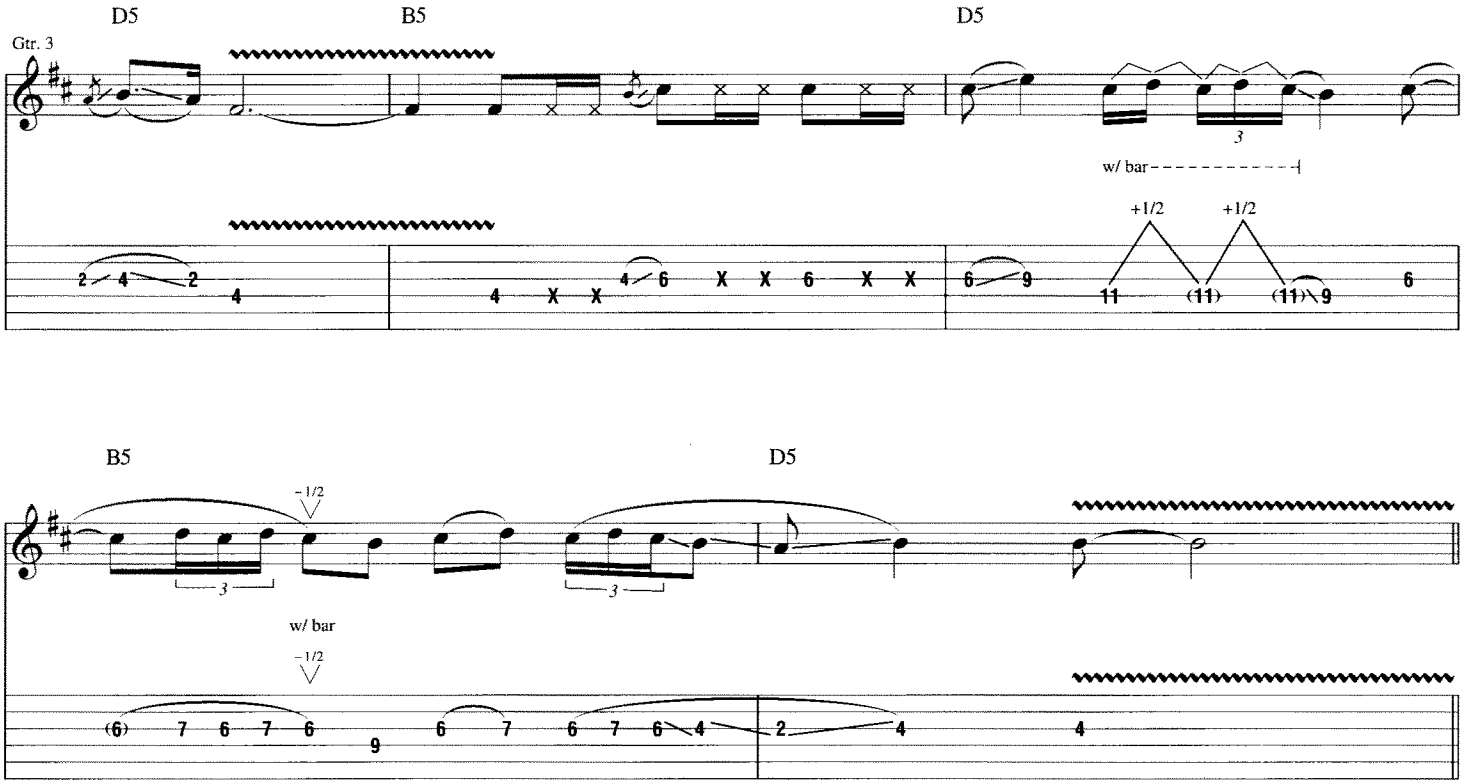
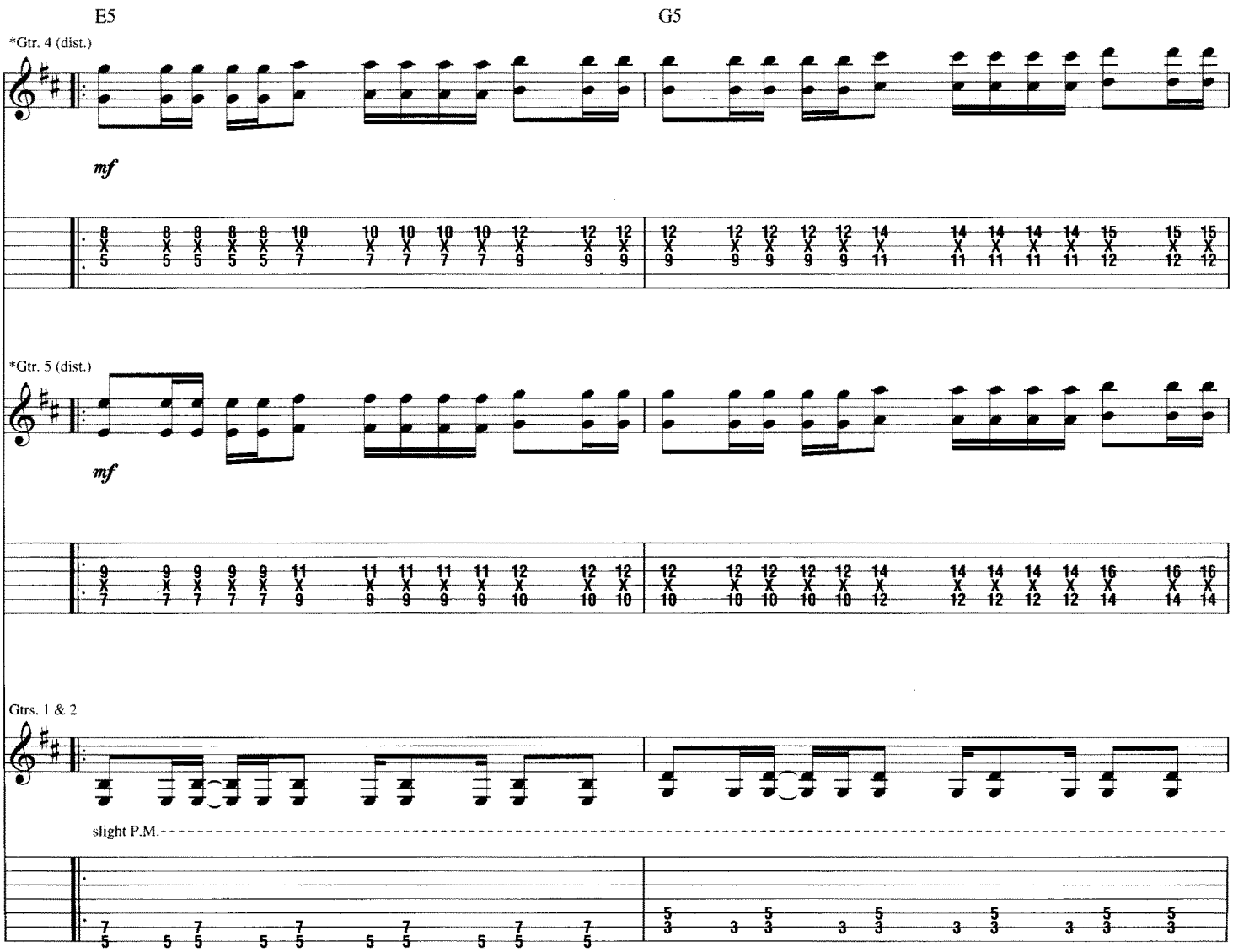

Gtrs. 1 & 2
B5
Rhy. Fig. 2
D5
slight P.M.
slight P.M.
B5
N.C.(D6sus2)
End Rhy. Fig. 2
slight P.M.
Gtr. 3
B5
w/ wah-wah
*2nd time w/ octaver doubling one octave below (next 8 meas.).
Gtrs. 1 & 2
Rhy. Fig. 3
slight P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
D5
B5
End Rhy. Fig. 3
slight P.M.

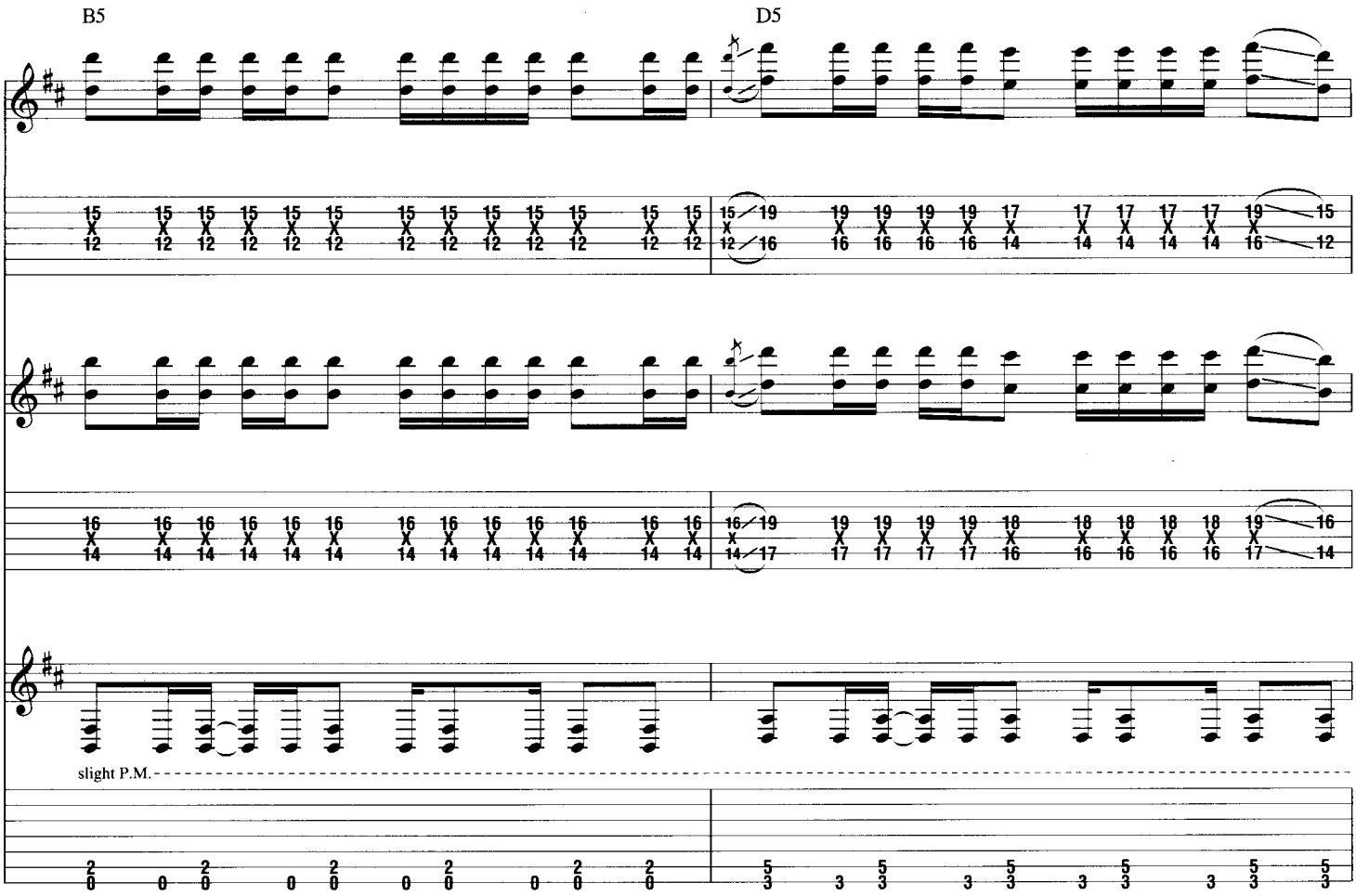


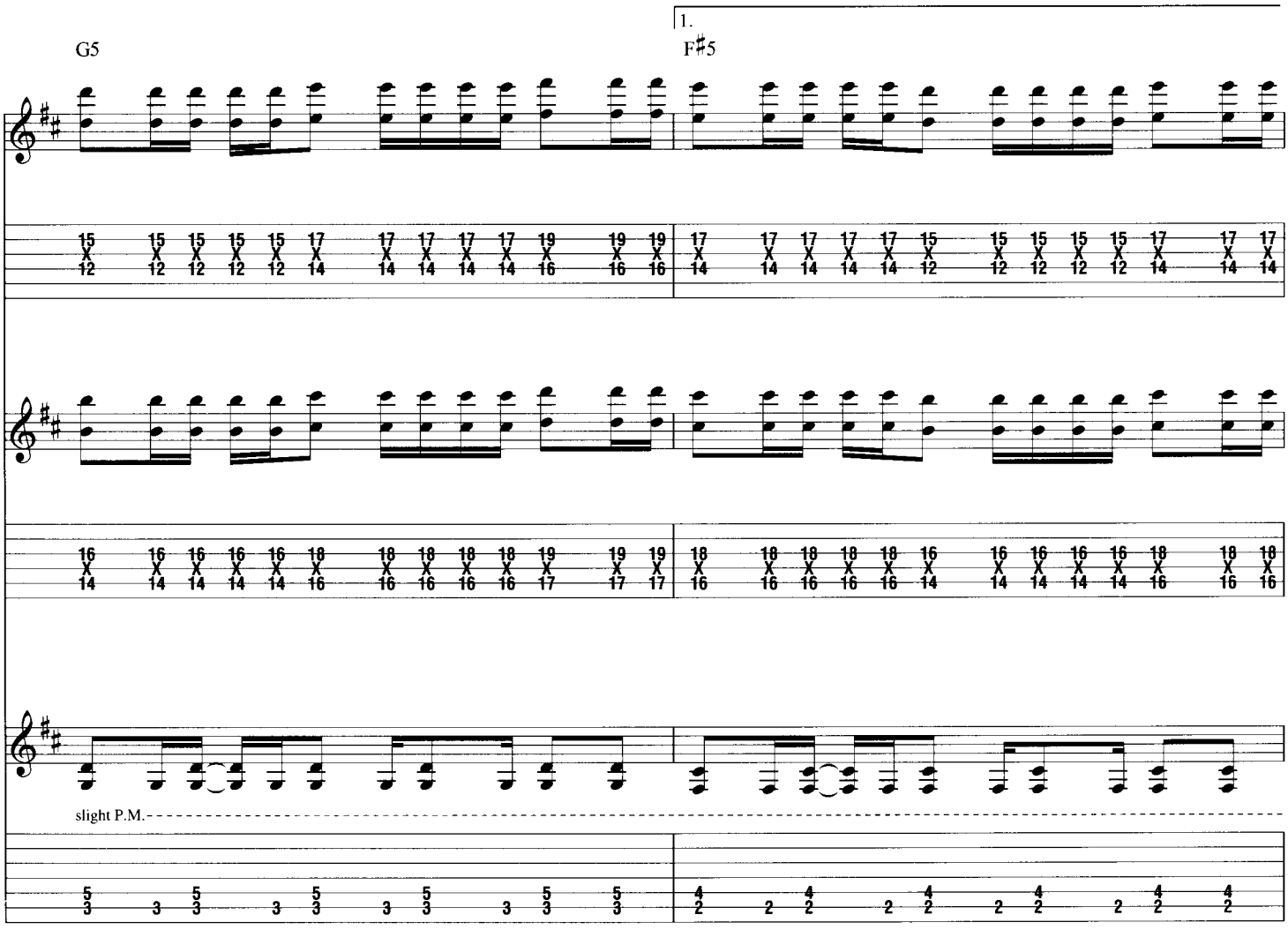
C

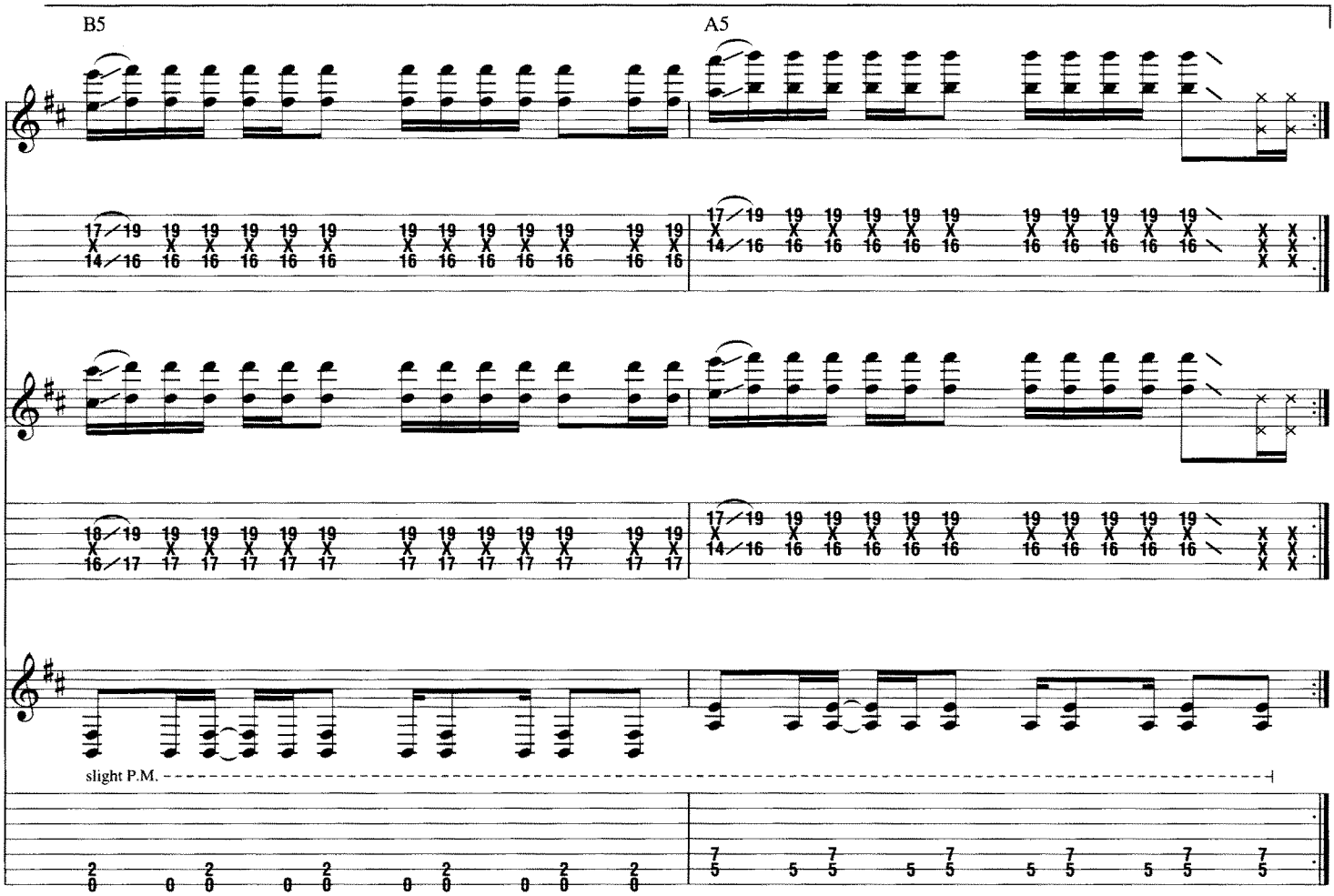
Gtr. 3 tacet



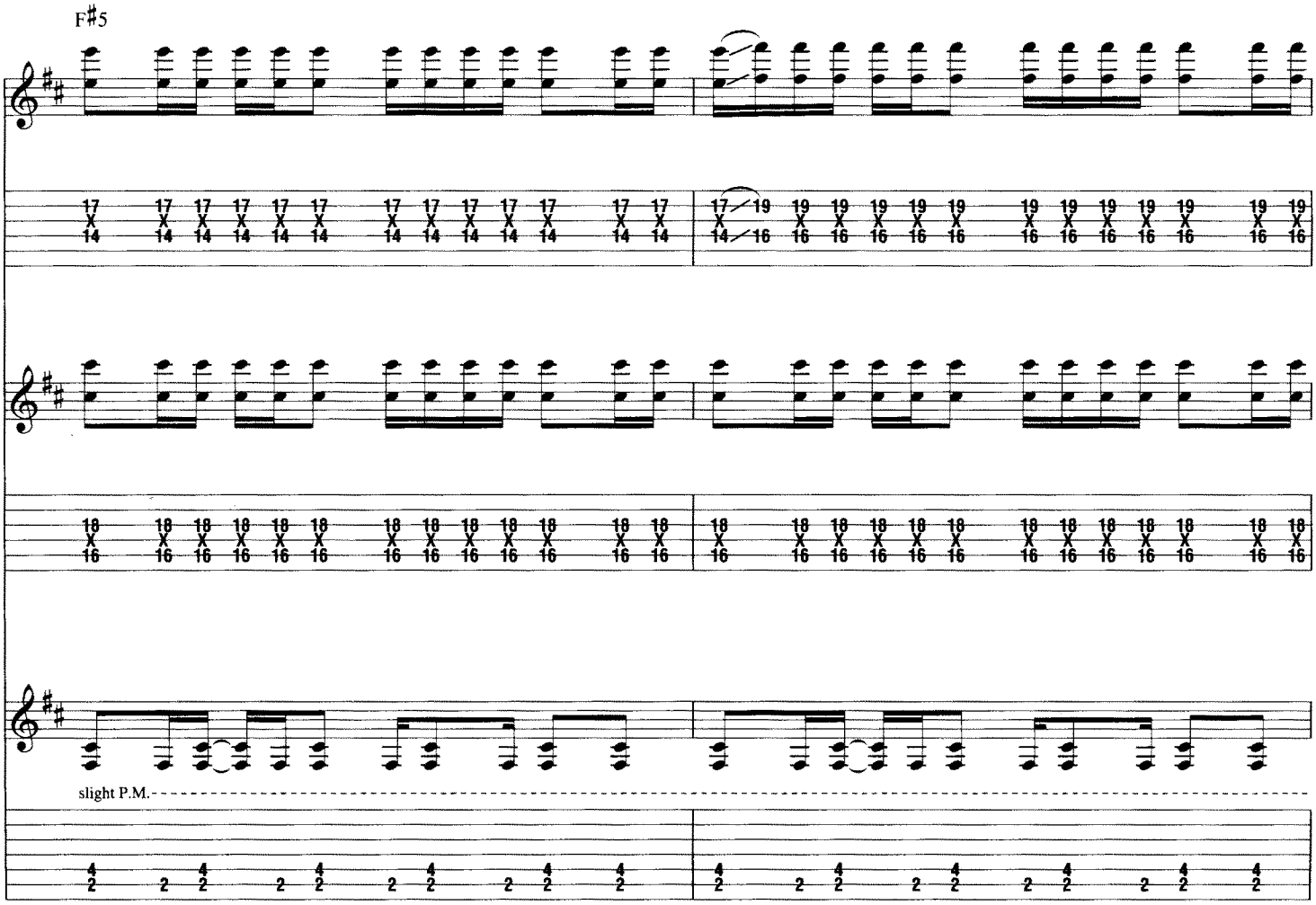
*Two gtrs. arr. for one.

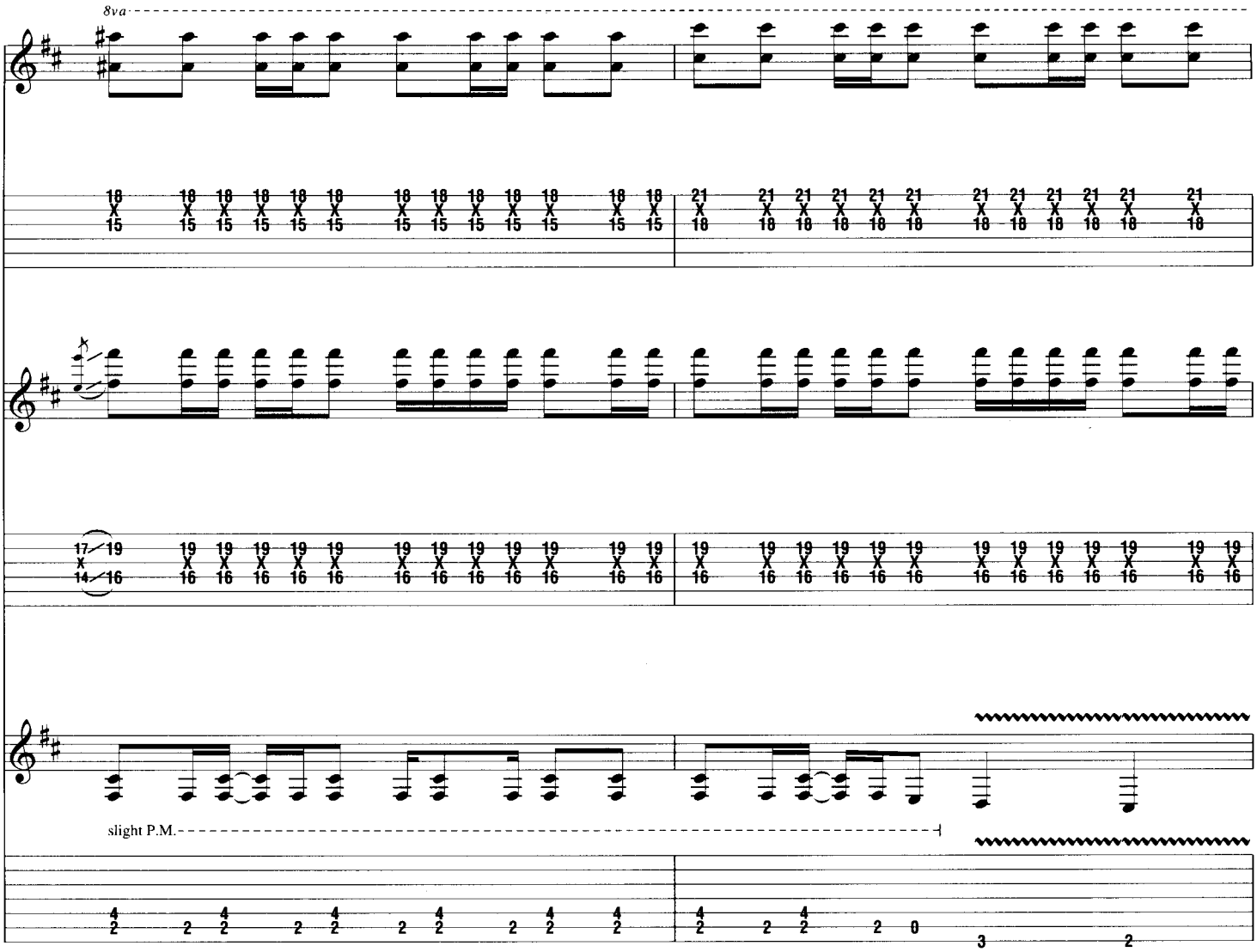

B5
D5
slight P.M.


1.
G5
F♯5
slight P.M.



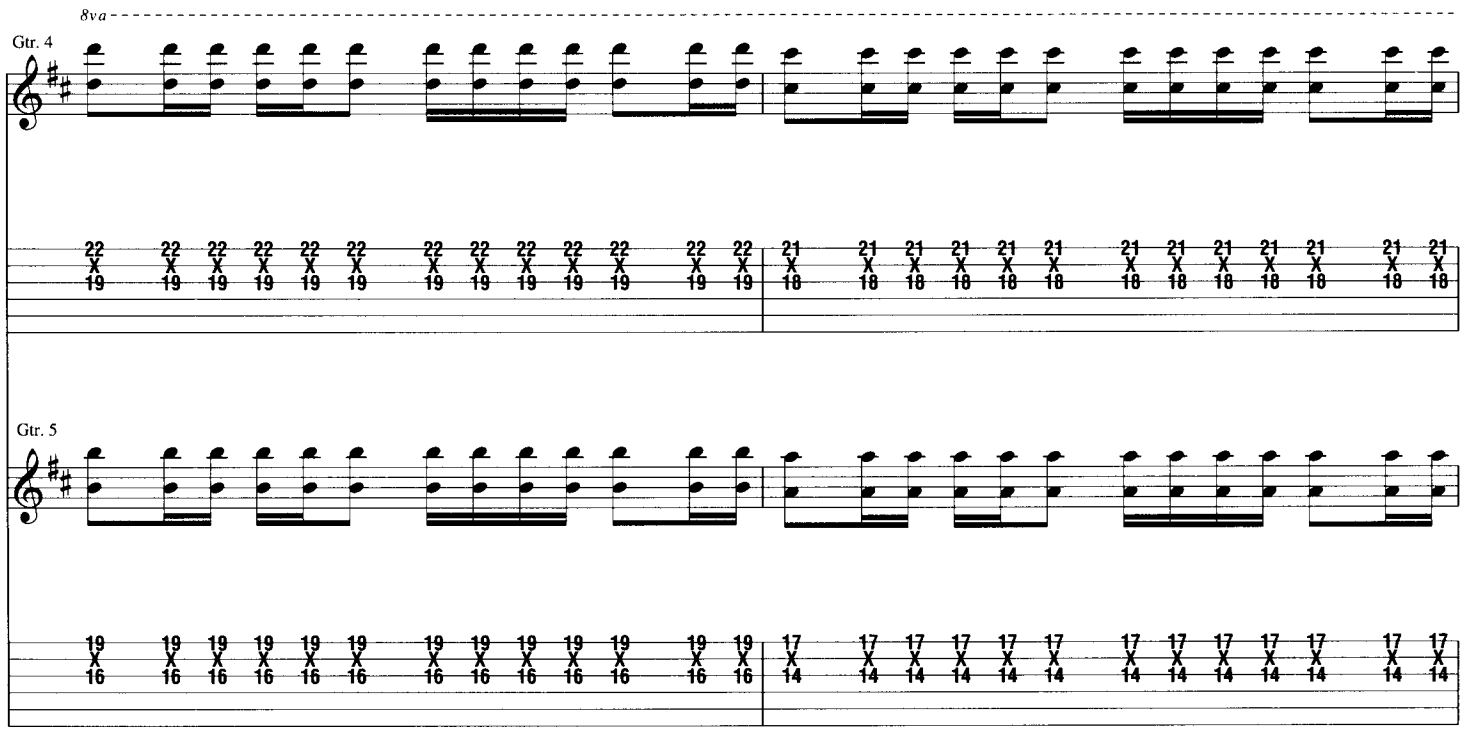
2.

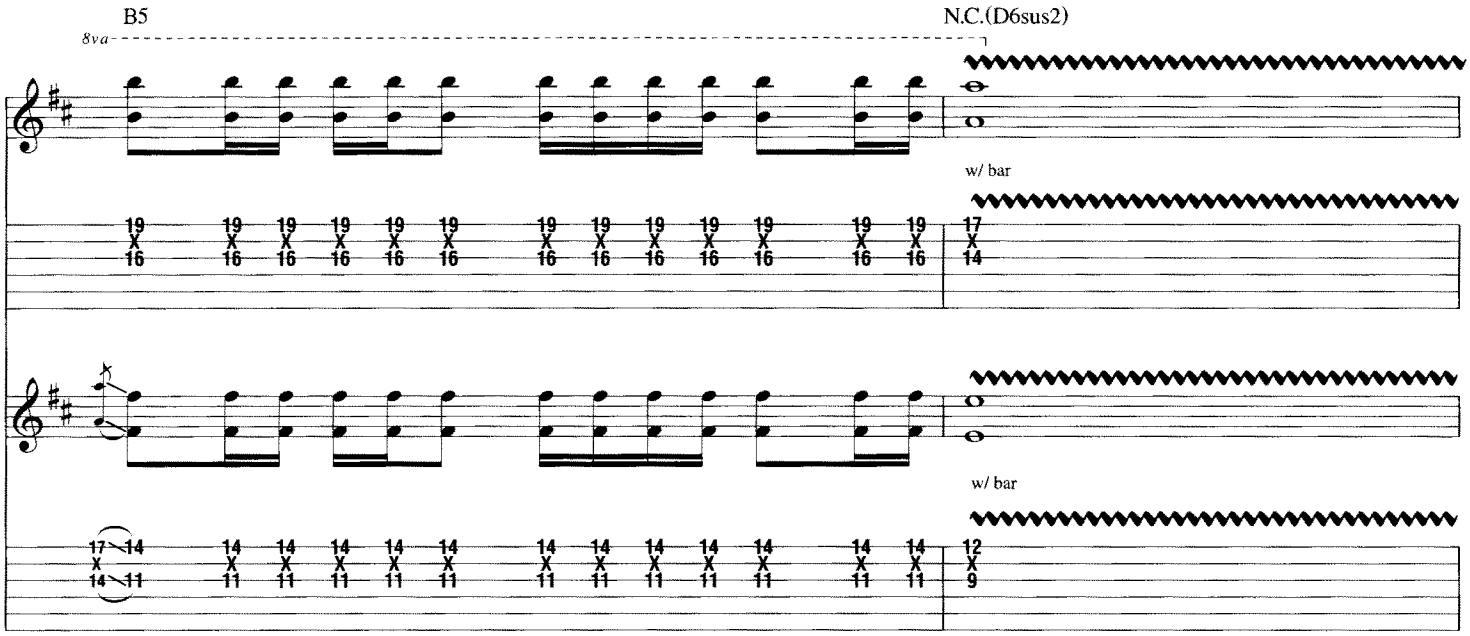


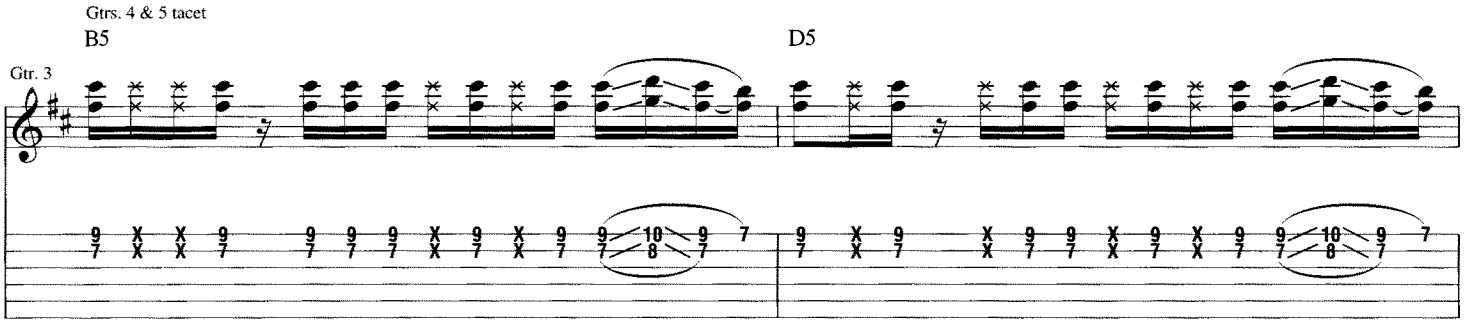


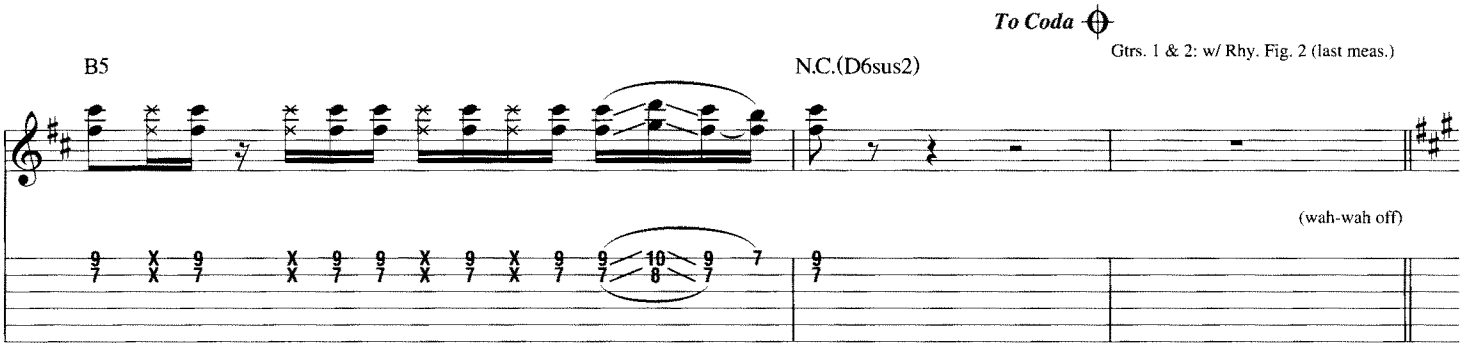
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

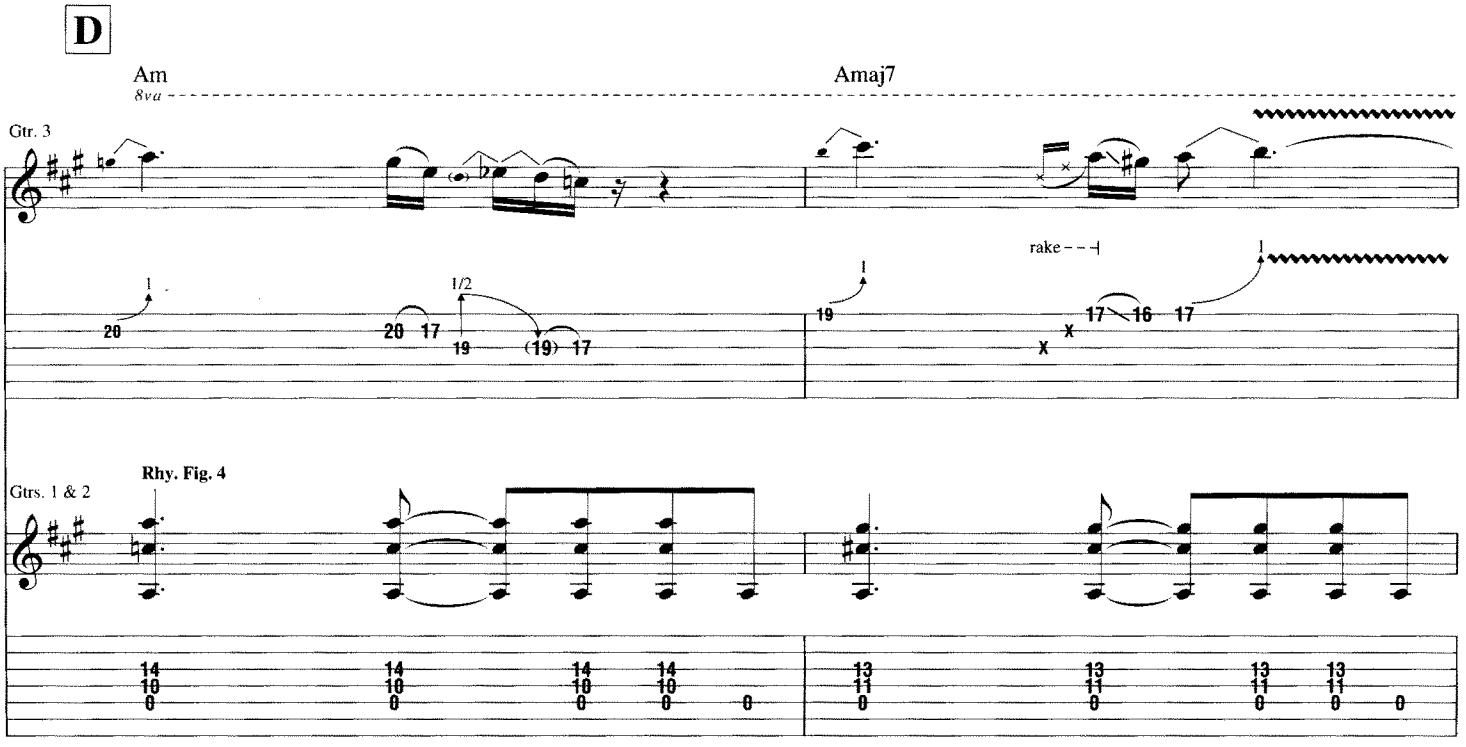
B5 D5

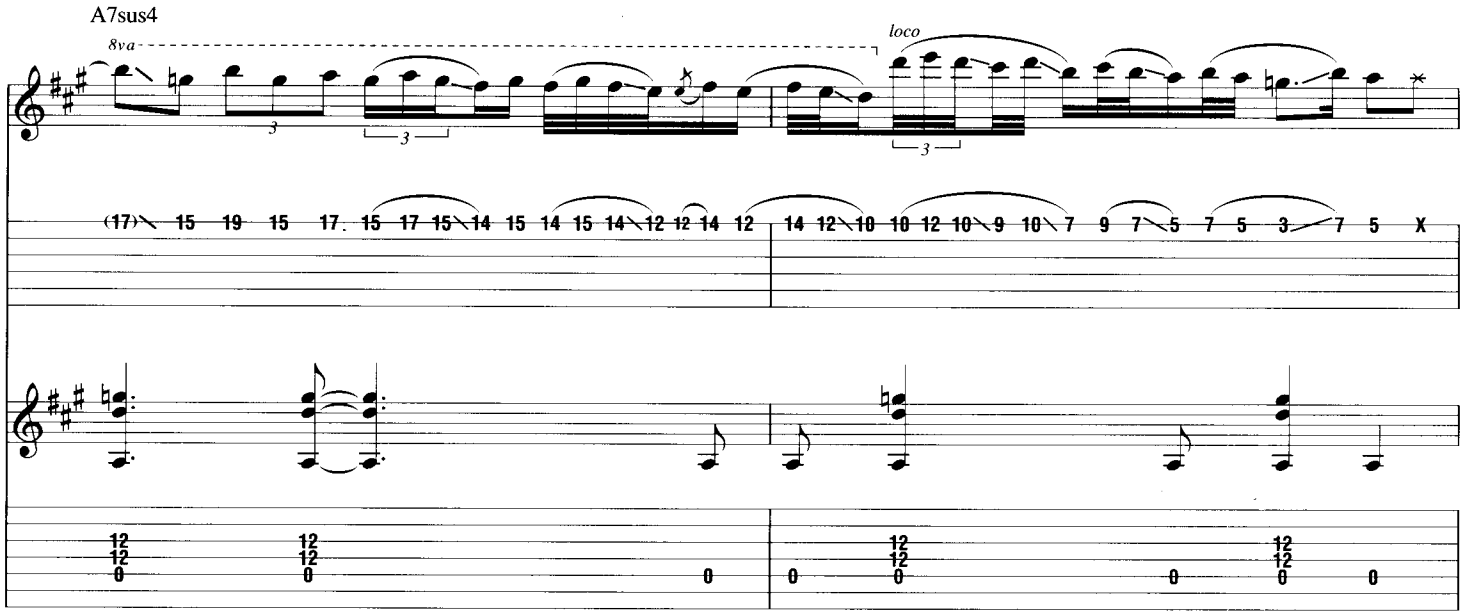


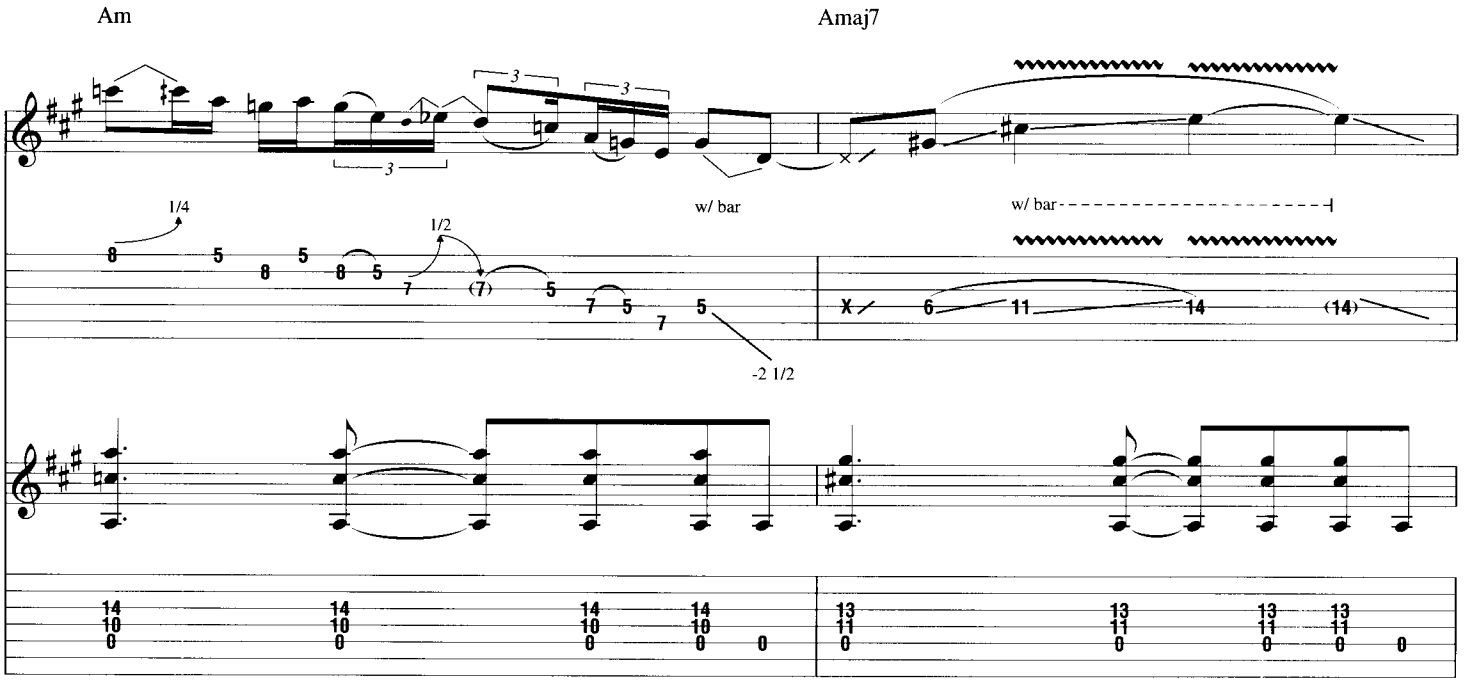

B5
8va
N.C.(D6sus2)
w/ bar
w/ bar

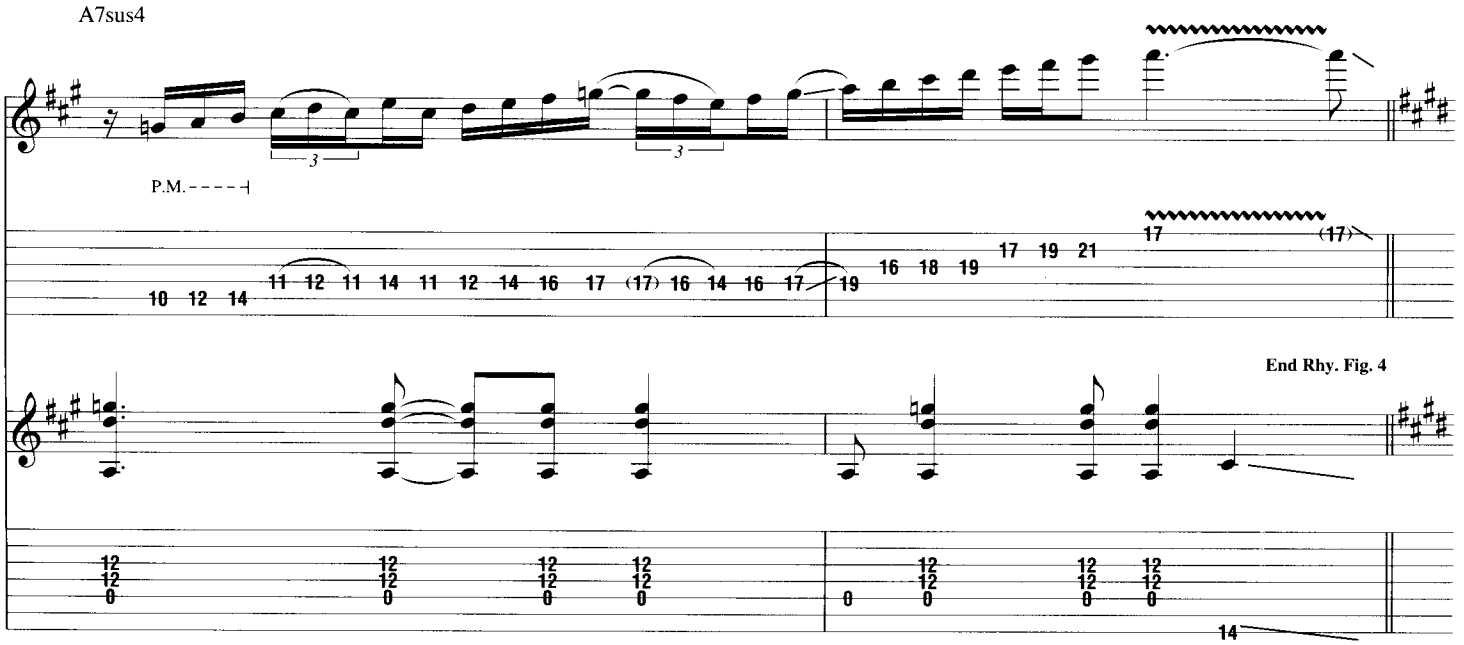

Gtrs. 4 & 5 tacet
B5
Gtr. 3
D5


To Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last meas.)
B5
N.C.(D6sus2)
(wah-wah off)


D
Am
8va
Amaj7
Gtr. 3
rake
1/2
Rhy. Fig. 4
Gtrs. 1 & 2


A7sus4
8va
loco


Am
Amaj7
1/4
1/2
w/ bar
w/ bar
-2 1/2


A7sus4
P.M.
End Rhy. Fig. 4

E

Gtr. 3 tacet

Gtr. 6 (dist.)

N.C.(C♯5) (E5) (B♯5)

f

*w/ slide

Gtrs. 1 & 2

Riff A **End Riff A**

P.M.

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

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

(C♯5) (E5) (B♯5)

Gtr. 6

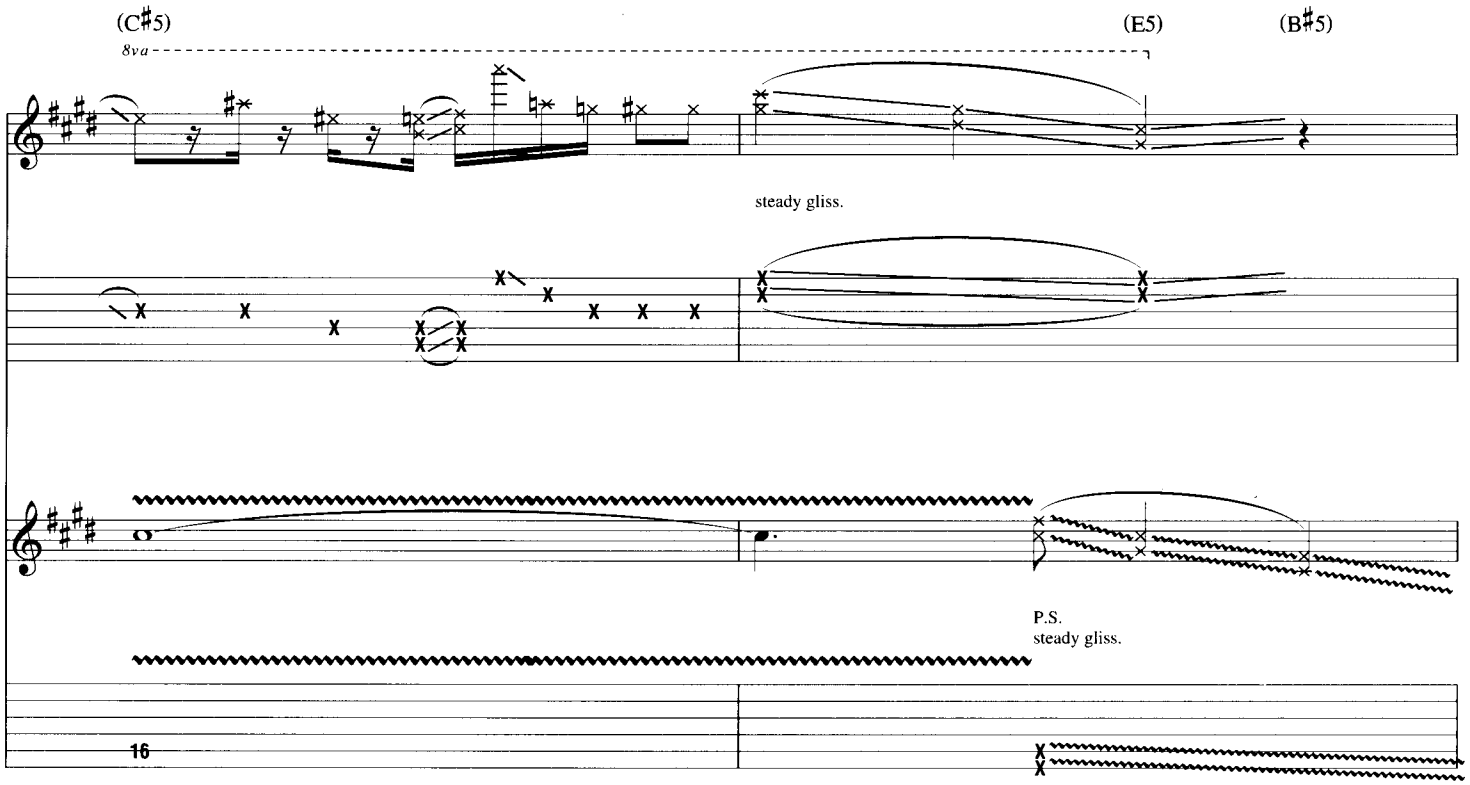
8va

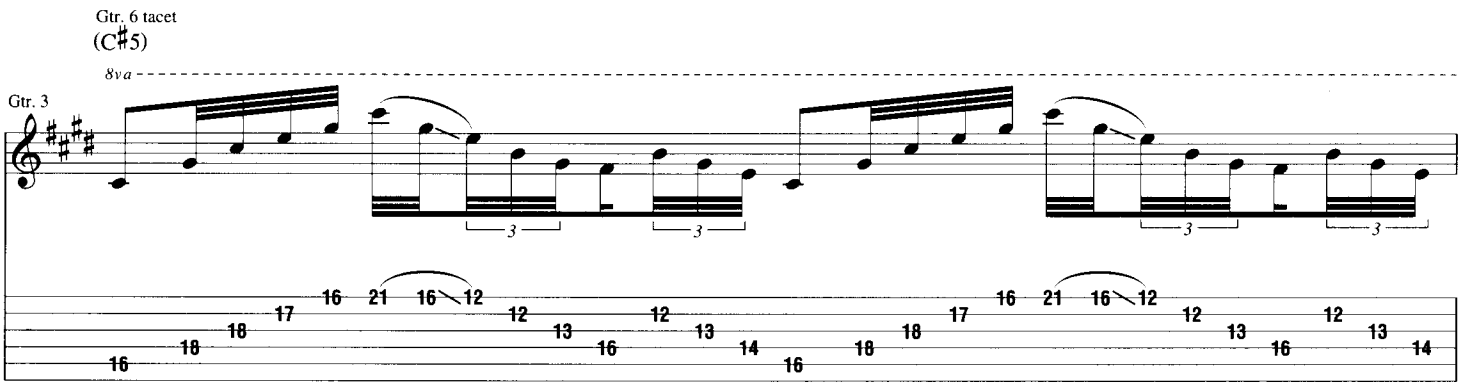
(C♯5) (E5) (B♯5)

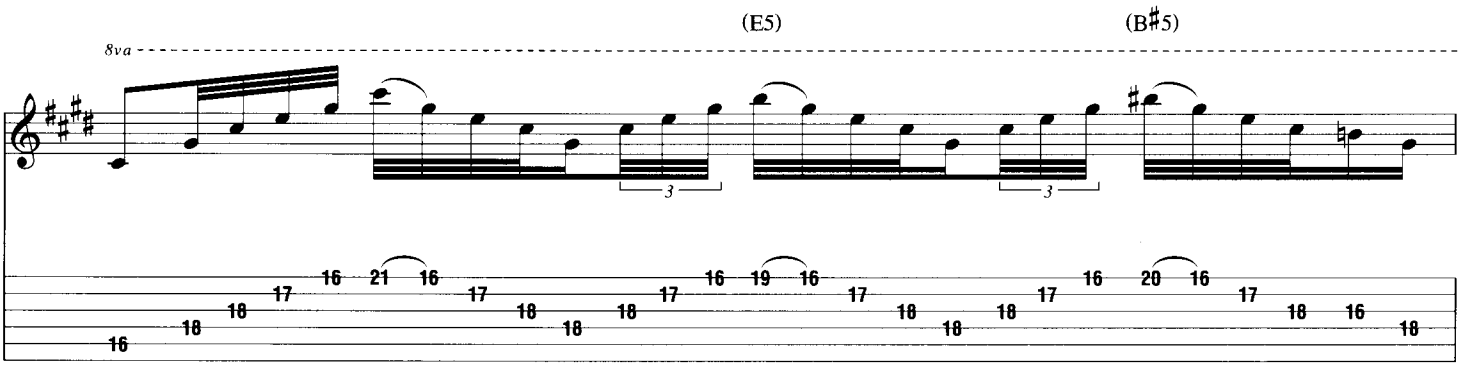
Gtr. 6

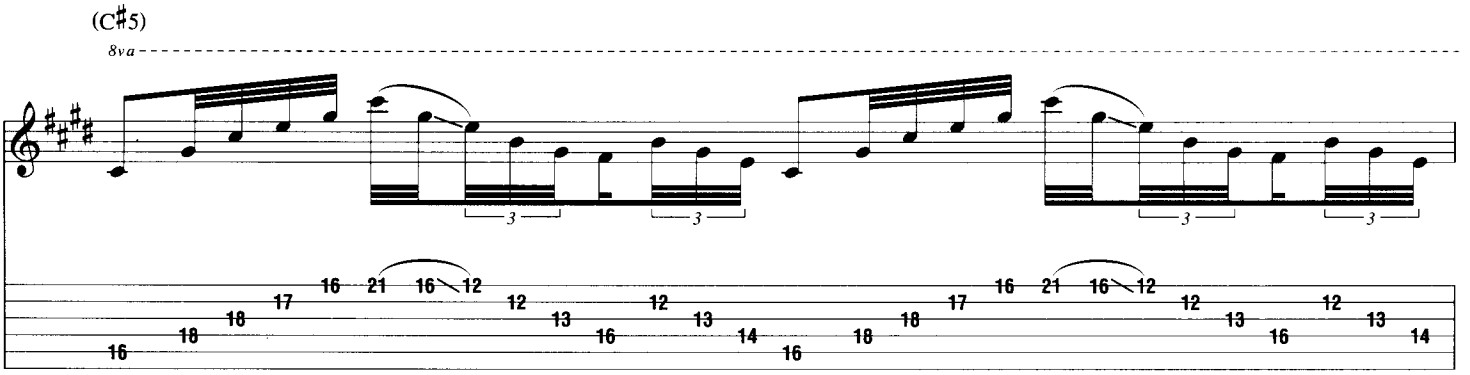
8va

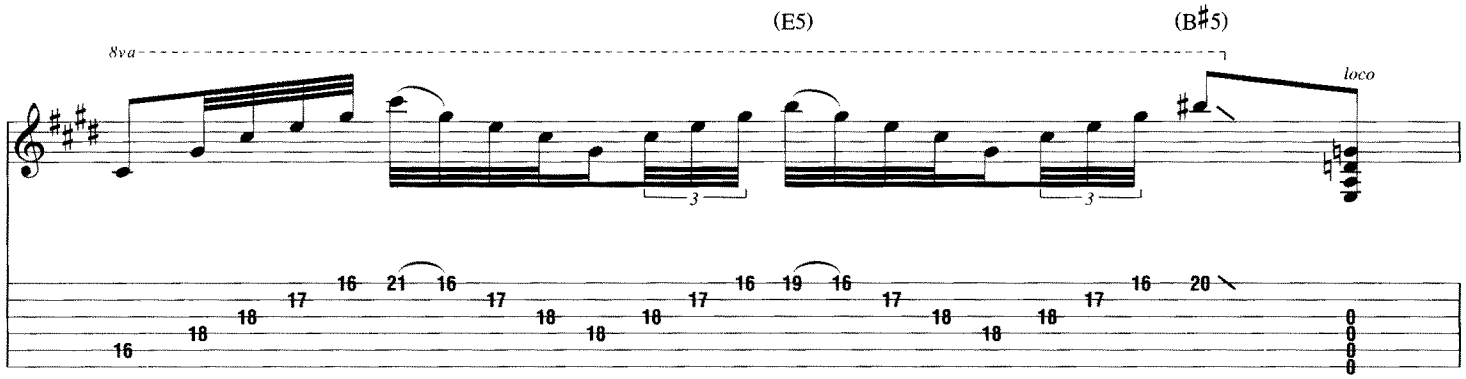
Gtr. 3

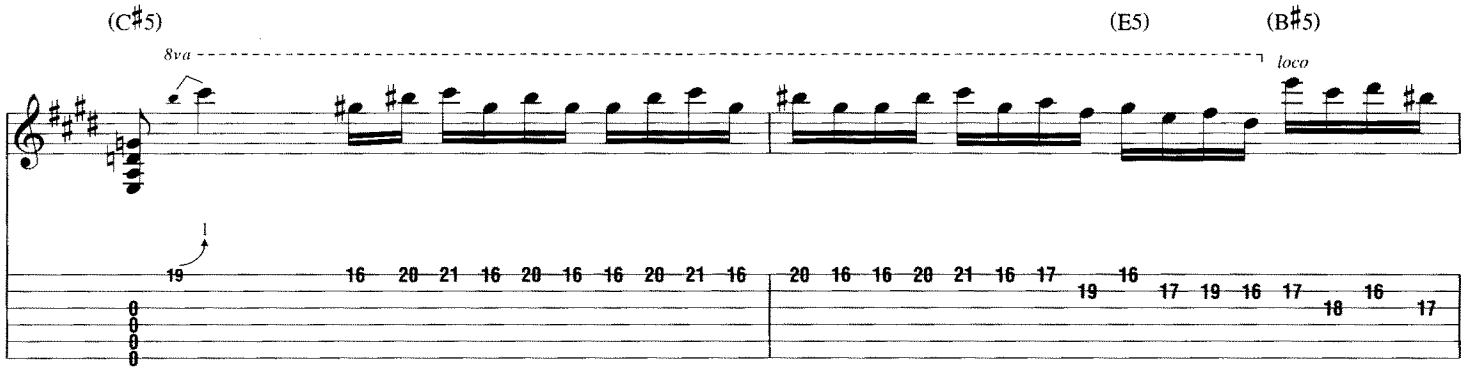

(C♯5)
(E5)
(B♯5)
8va
steady gliss.
P.S.
steady gliss.

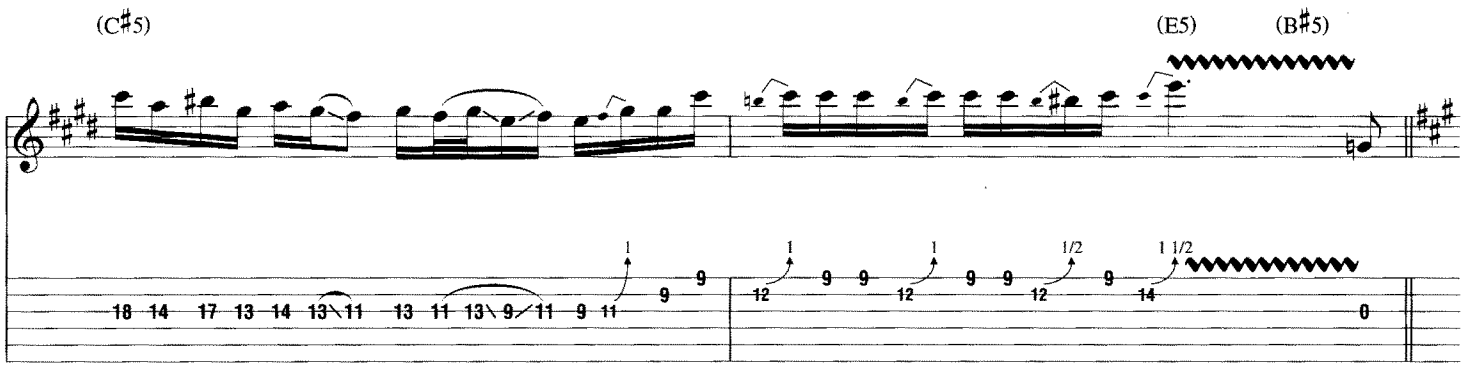

Gtr. 6 tacet
(C♯5)
8va
Gtr. 3


(E5)
(B♯5)
8va


(C♯5)
8va

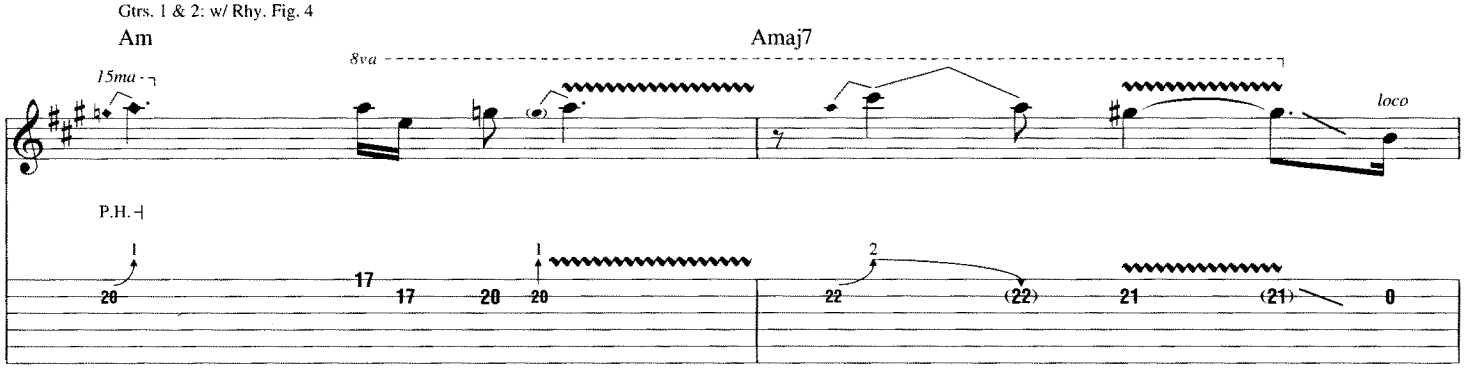


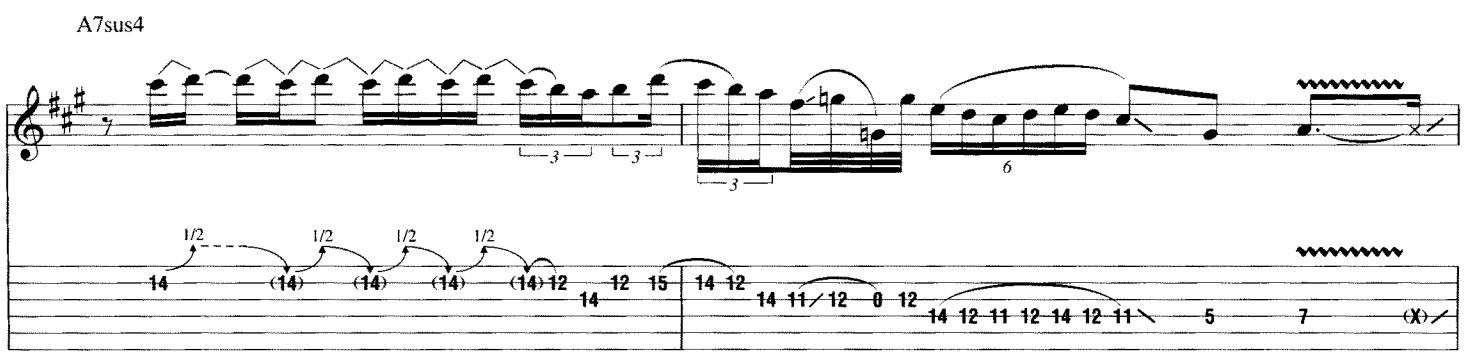


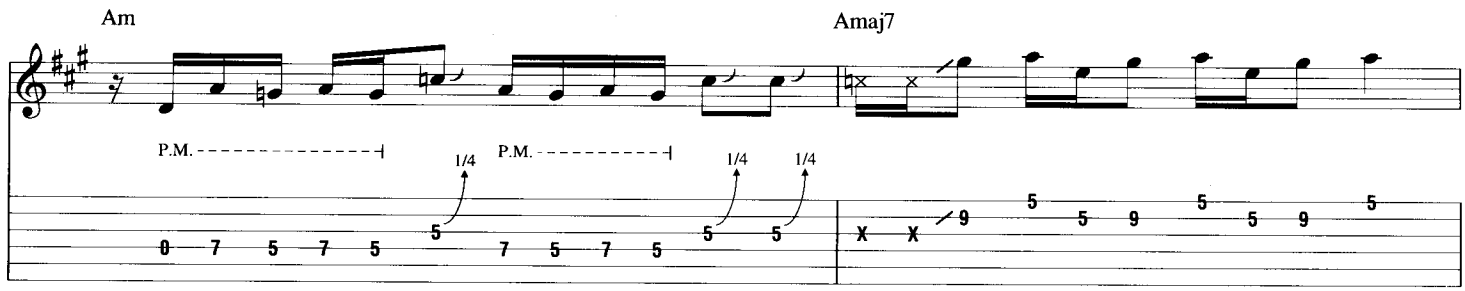


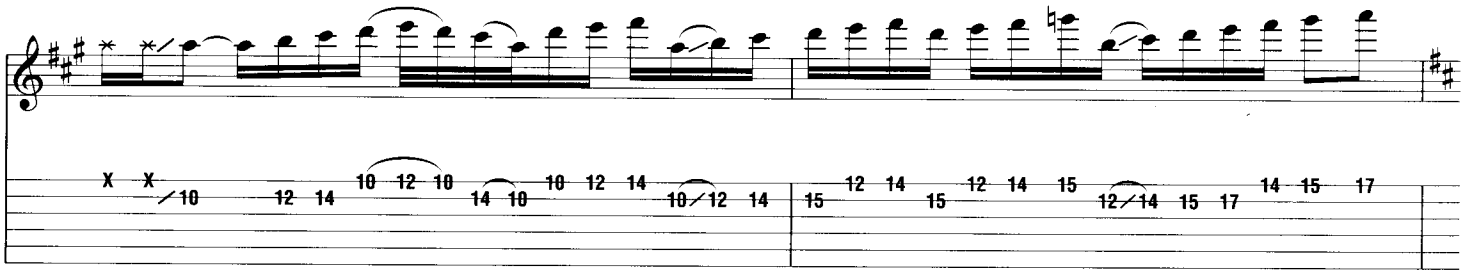
F

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



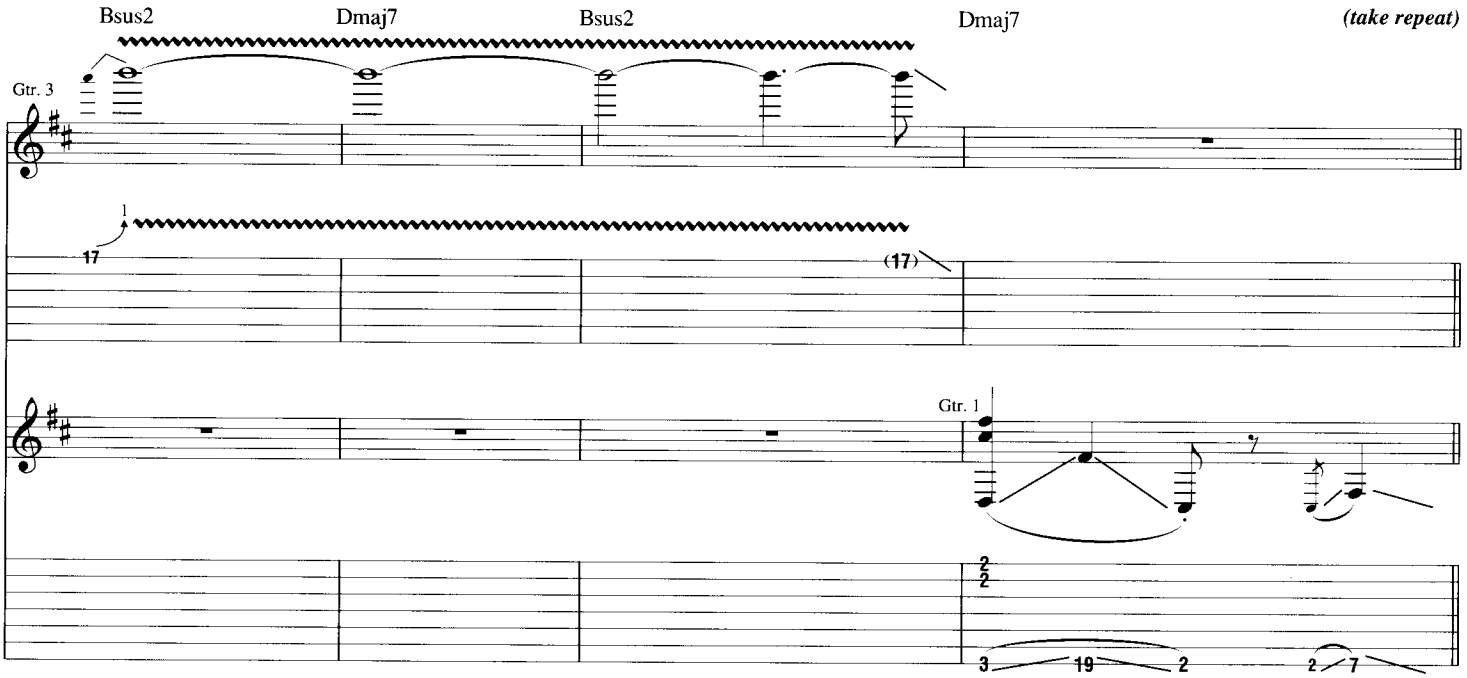




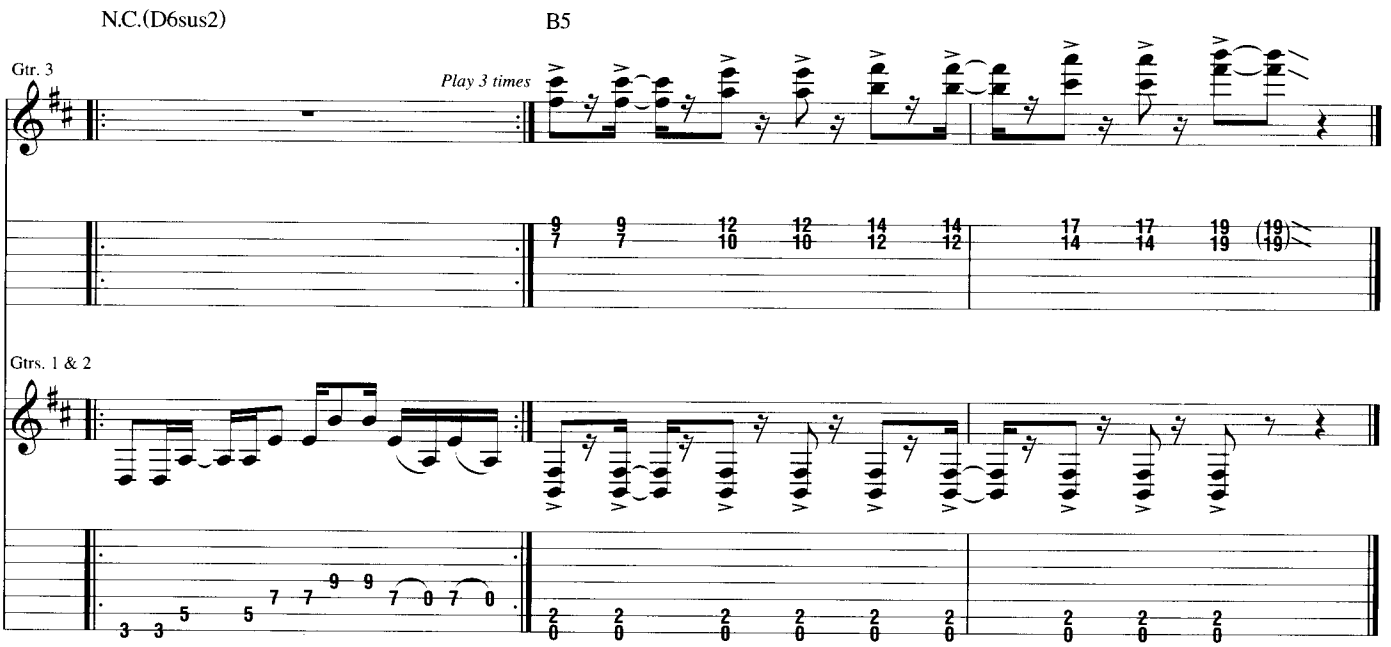


Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 1

D.S. al Coda
(take repeat)

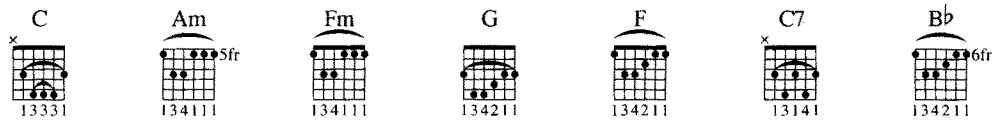


Coda



SLEEPWALK

By Santo Farina,
John Farina and Ann Farina



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)

w/ e-bow
mp

Gtr. 3
divisi

B

Moderately slow ♩ = 64

C Am Fm G

Gtr. 6 (clean)

Gtr. 5 (clean)

p

mf
w/ delay

let ring

8va

w/ slide

*Gtrs. 1-4

w/ fingers

*Composite arrangement

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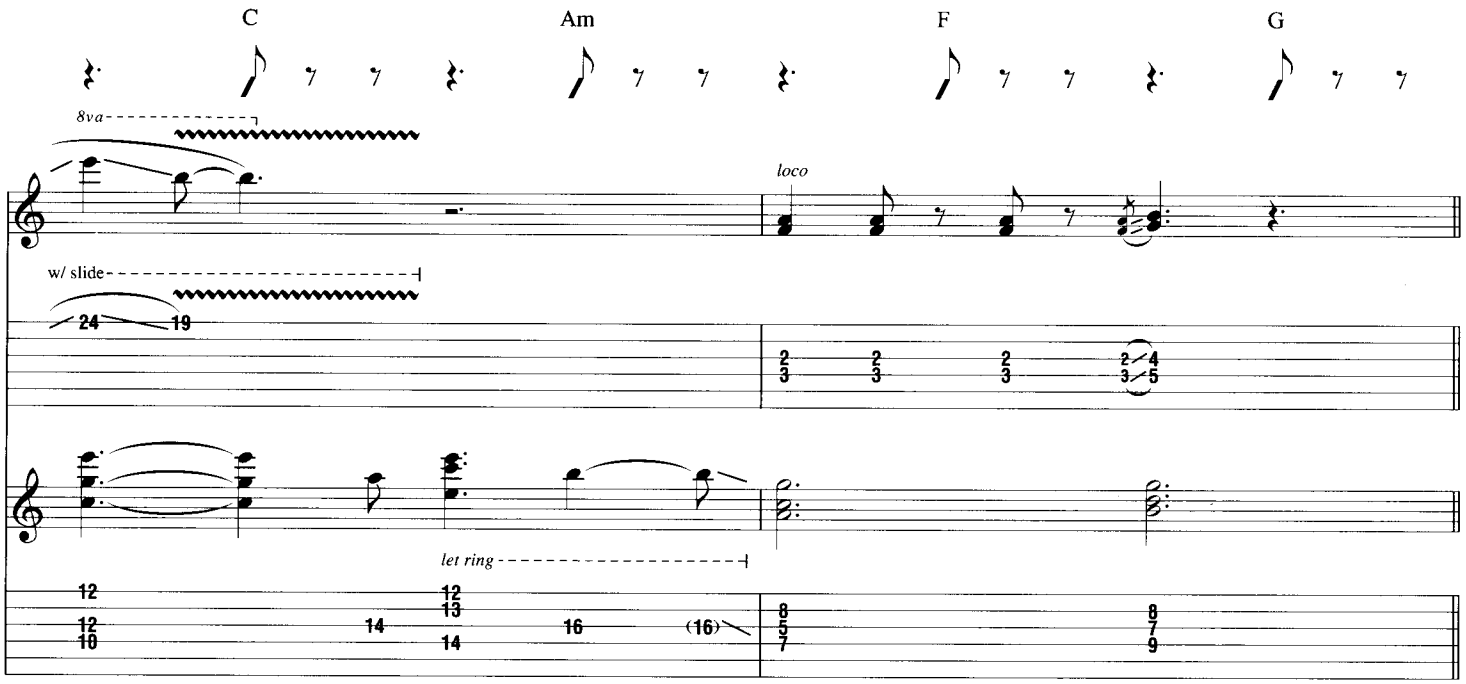
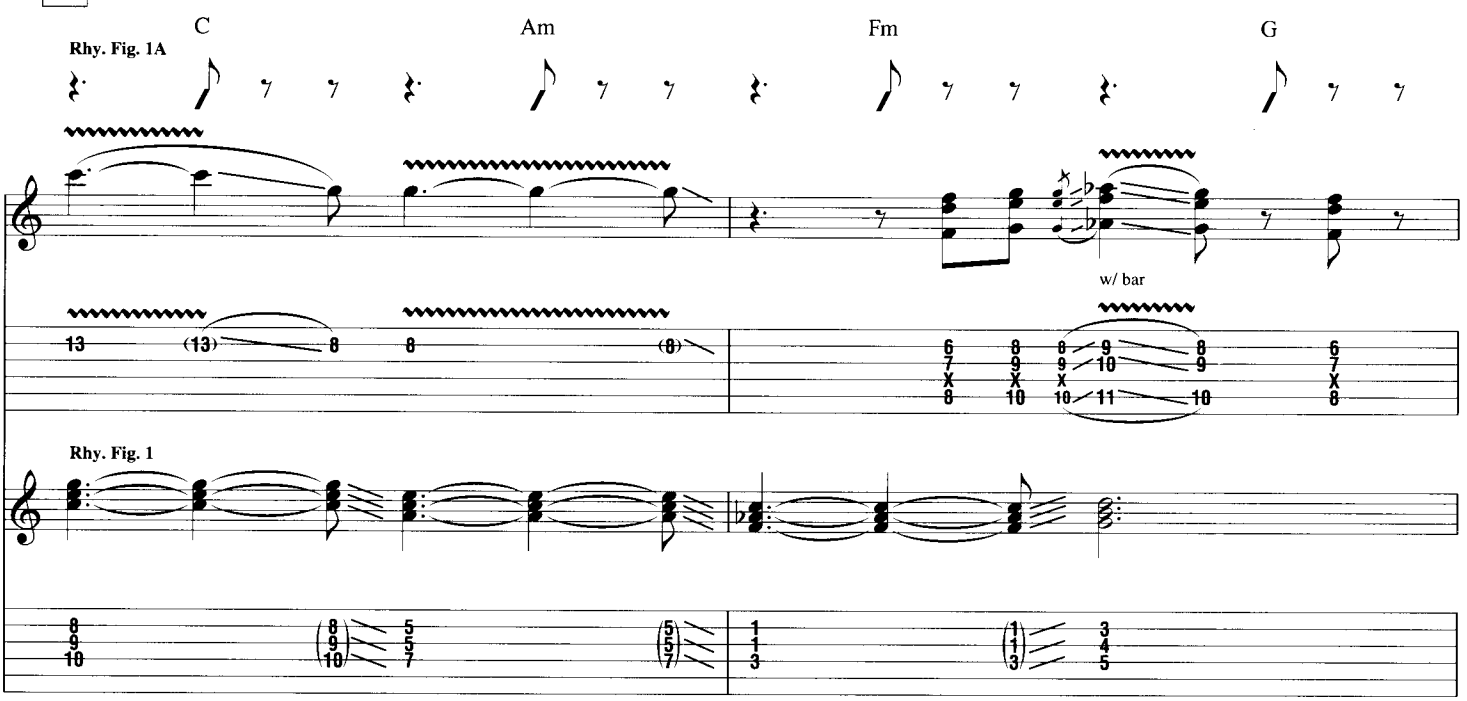
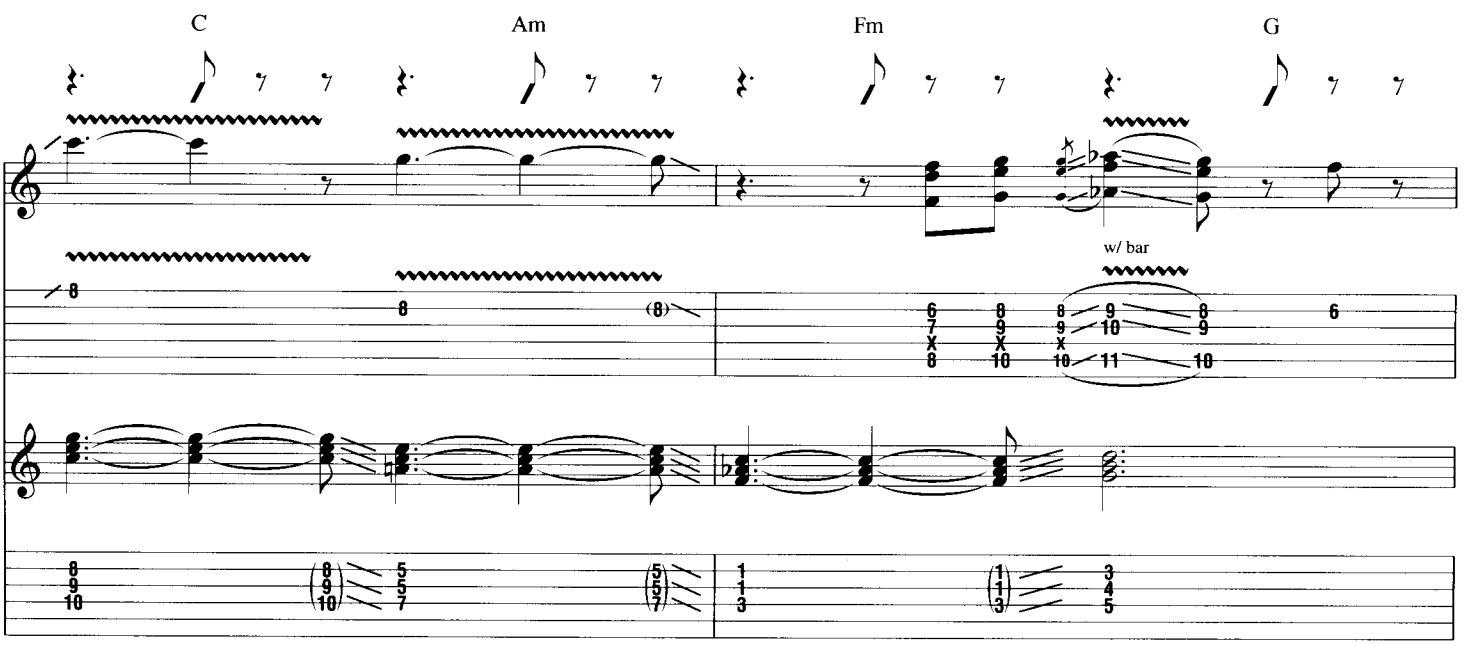
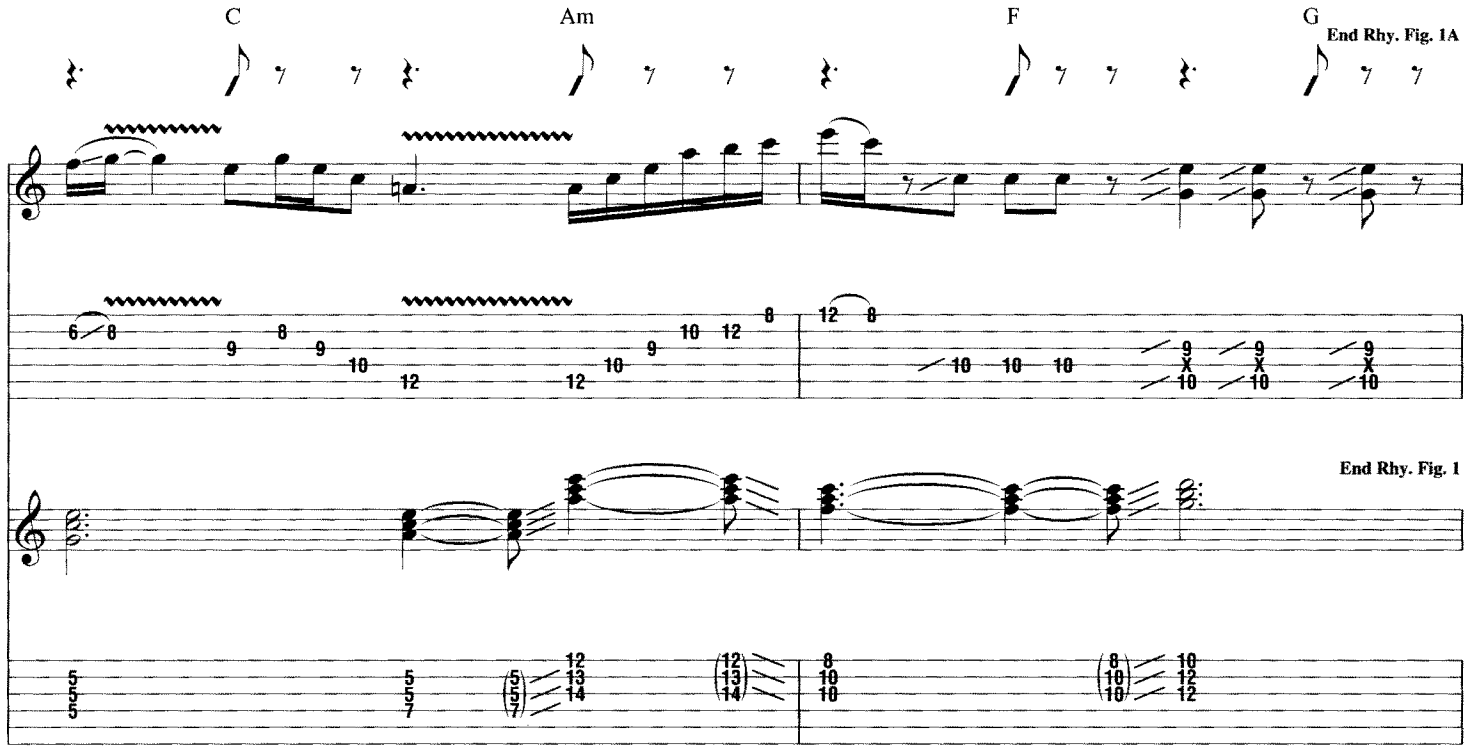
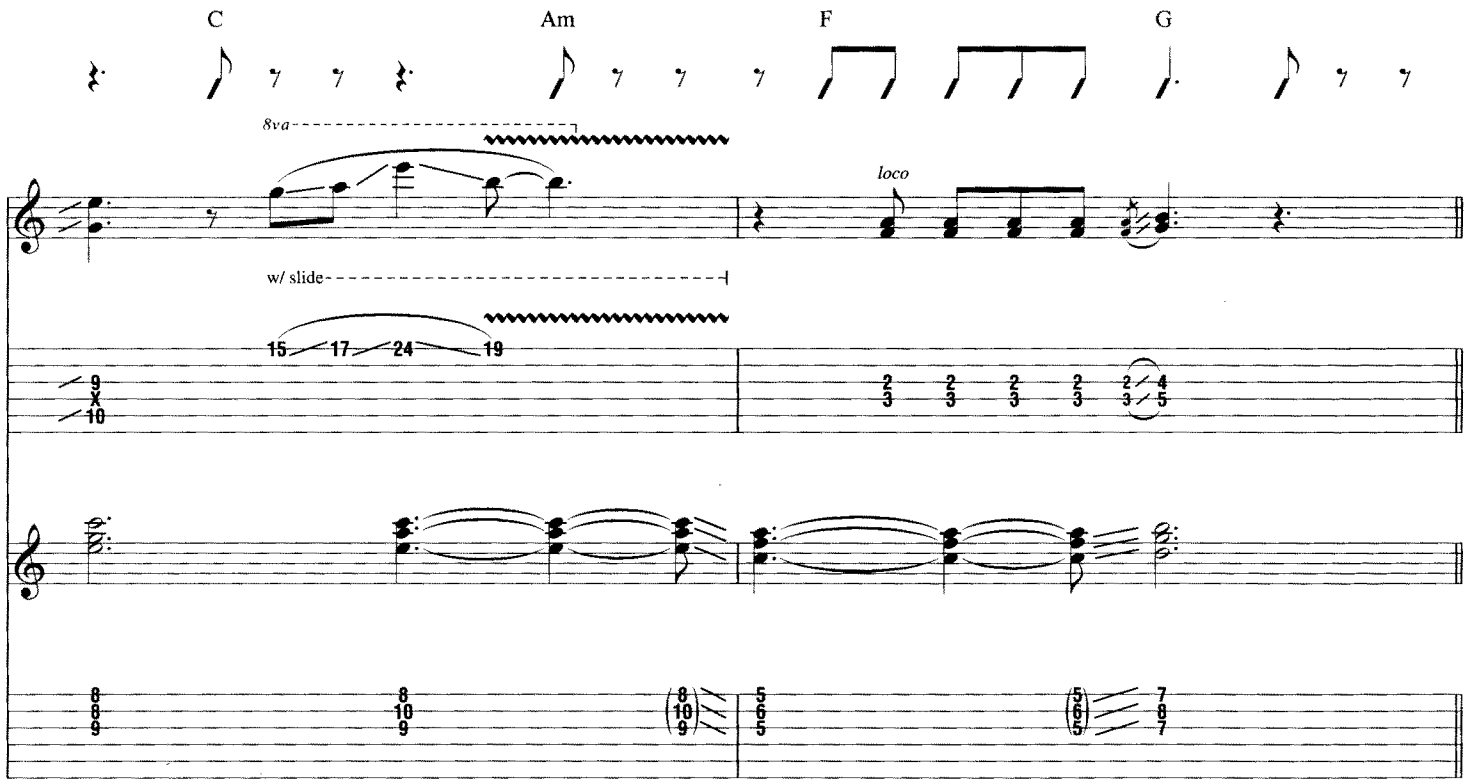

C
Am
F
G
8va
loco
w/ slide
let ring

C


C
Am
Fm
G
Rhy. Fig. 1A
w/ bar
Rhy. Fig. 1

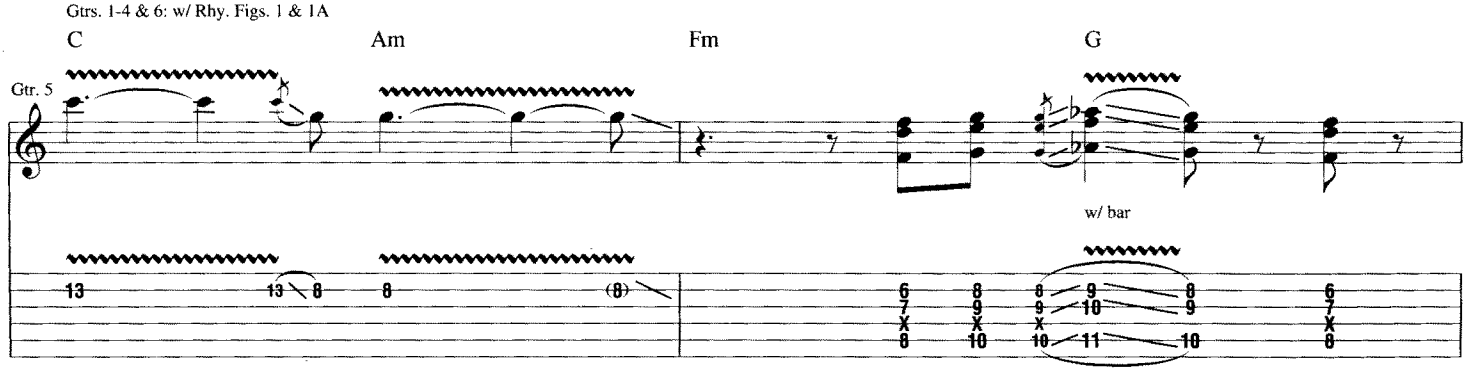

C
Am
Fm
G
w/ bar

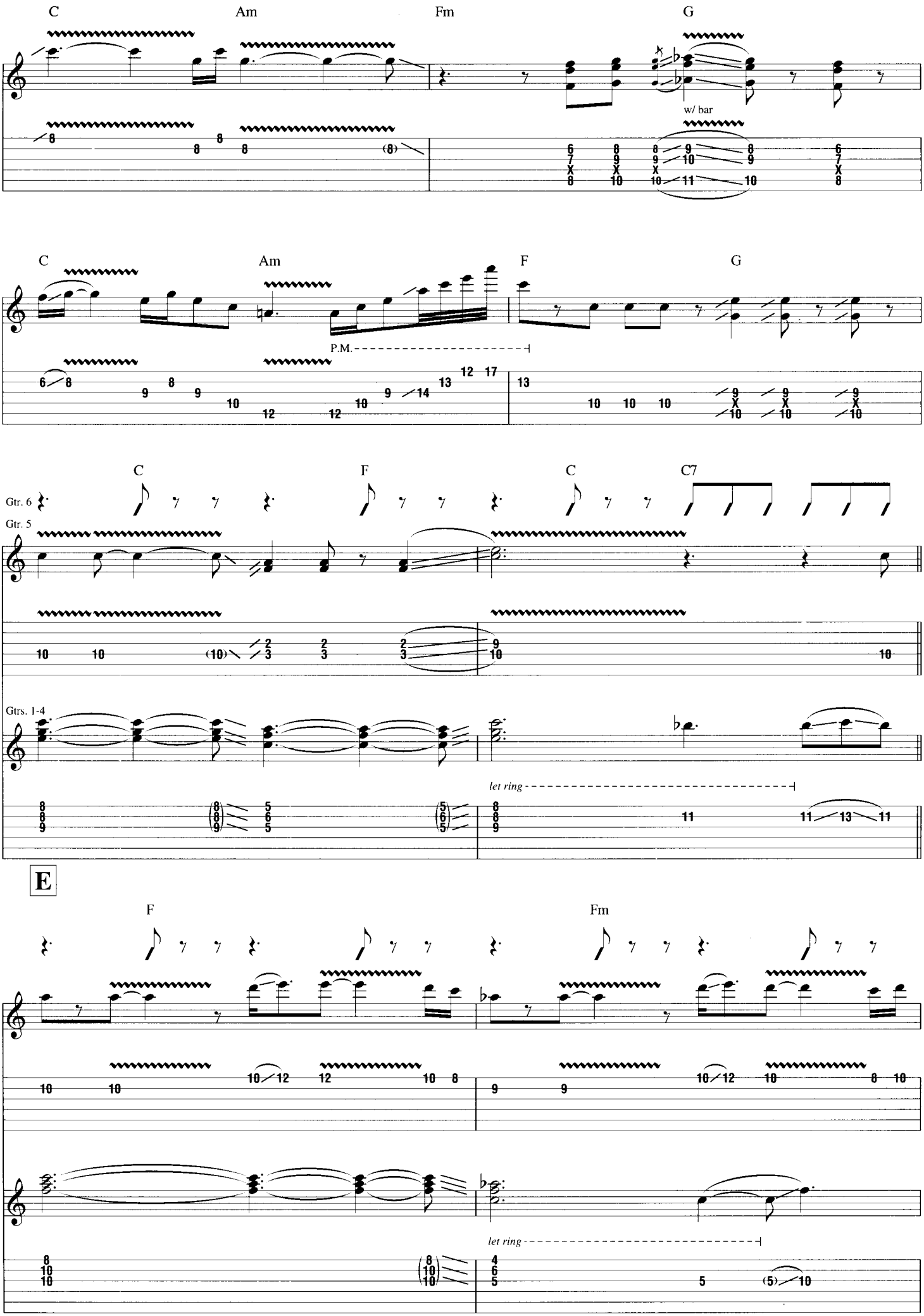


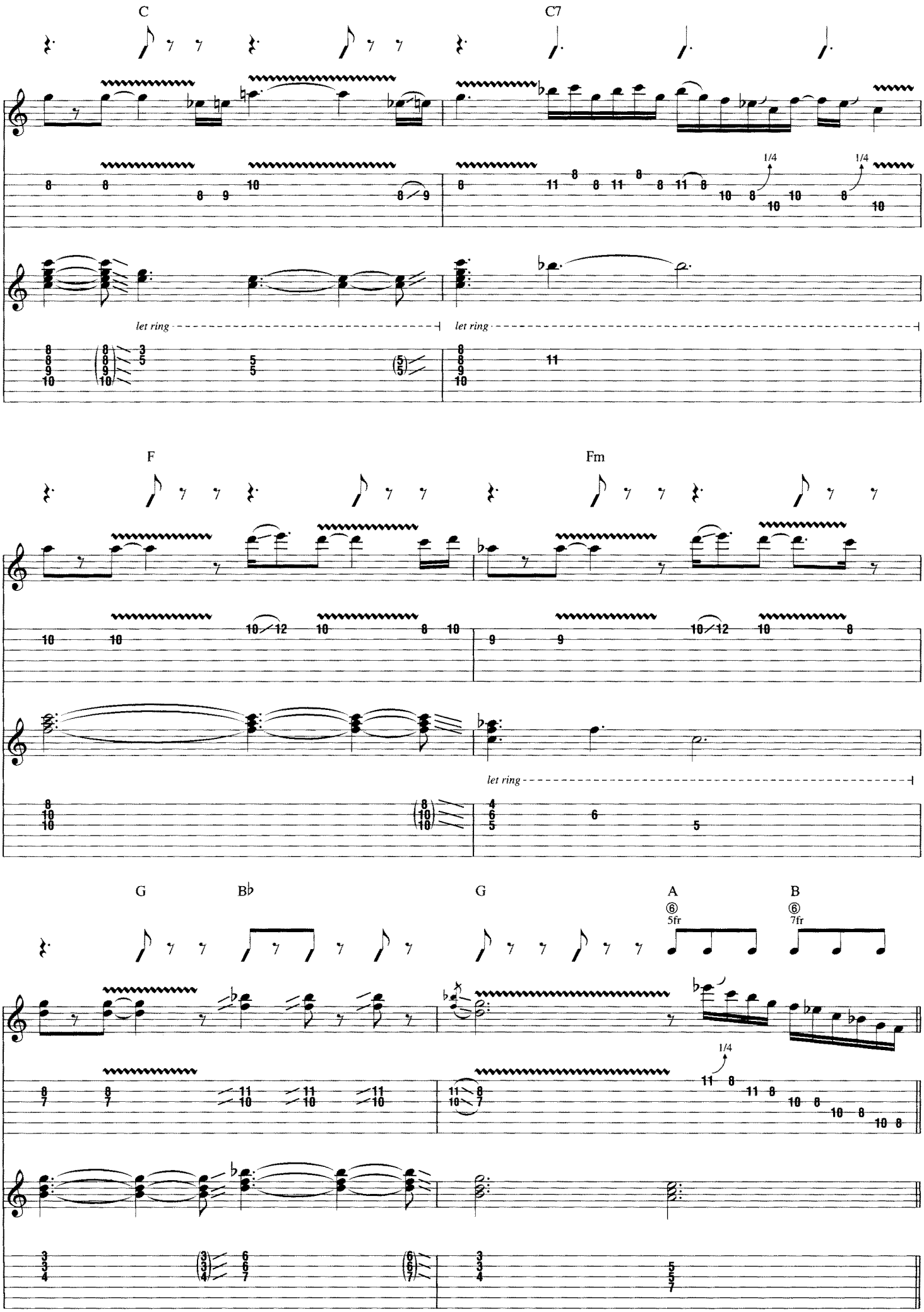


D

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




C
Am
Fm
G
w/ bar
C
Am
F
G
P.M.
C
F
C
C7
Gtr. 6
Gtr. 5
Gtrs. 1-4
let ring
E
F
Fm
let ring


C
C7
1/4
1/4
let ring
let ring
F
Fm
let ring
G
B♭
G
A
⑥
5fr
B
⑦
7fr
1/4

F

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

C Am Fm G

Gtr. 5

C Am Fm G

C Am Fm G

rit.

Gtr. 5

8va

rit.

w/ slide

Gtr. 7 (clean)

mp

w/ e-bow

rit.

Gtr. 1-4

Gtrs. 1-3

Gtr. 4

divisi

rit.

w/ e-bow

Free time

Gtr. 6 tacet

Gtr. 7 tacet

N.C. C^{6}_{9}

8va

Gtr. 5

w/ slide

Gtr. 7

Gtr. 1

Gtr. 1

divisi

w/ e-bow

w/ e-bow

Gtr. 2

Gtr. 3

divisi

w/ e-bow

Gtr. 4

NEW LAST JAM

By Joe Satriani

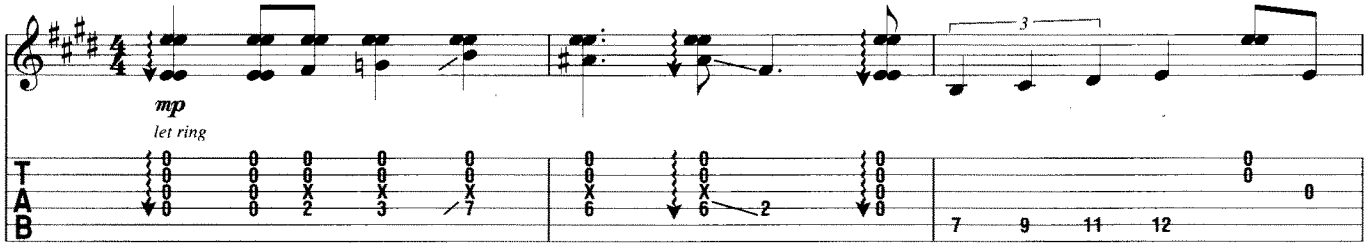
Gtrs. 1 & 2 tuning:
(low to high) E–E↓–E↑–E↓–E↑–E

A

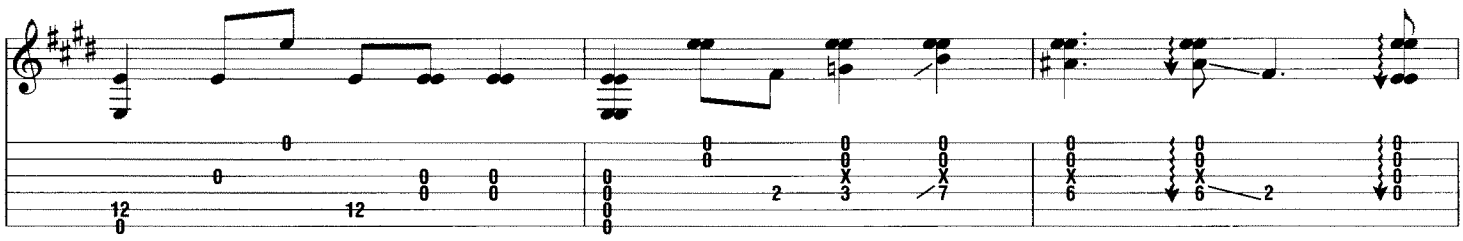
Moderately fast ♩ = 160

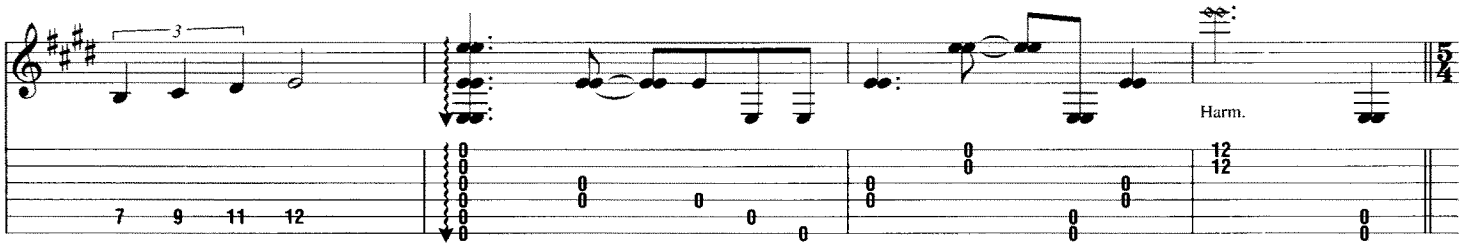
N.C.

*Gtrs. 1 & 2 (semi-clean)



*Composite arrangement

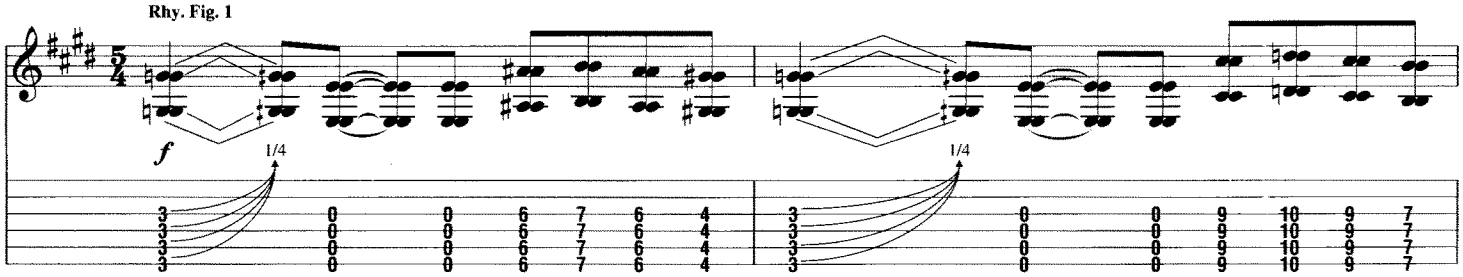


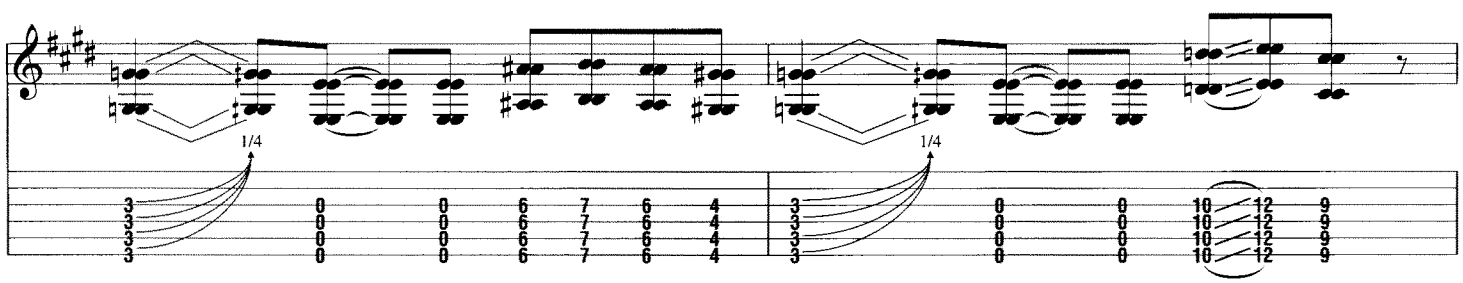


B

N.C.

Rhy. Fig. 1





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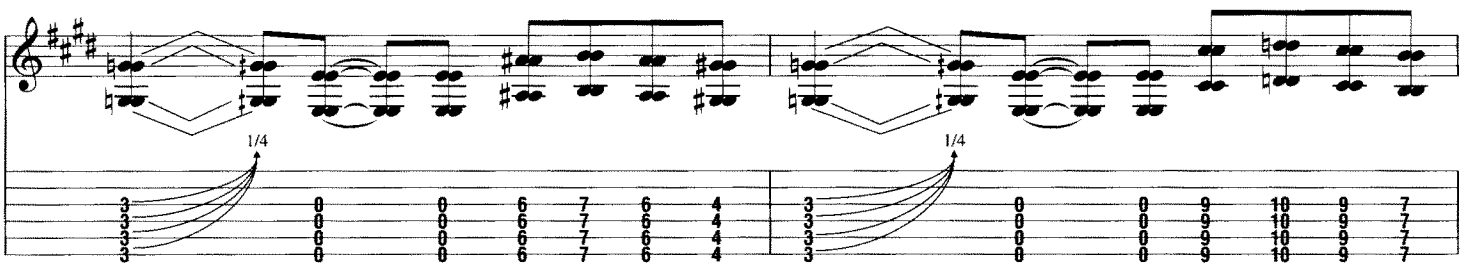
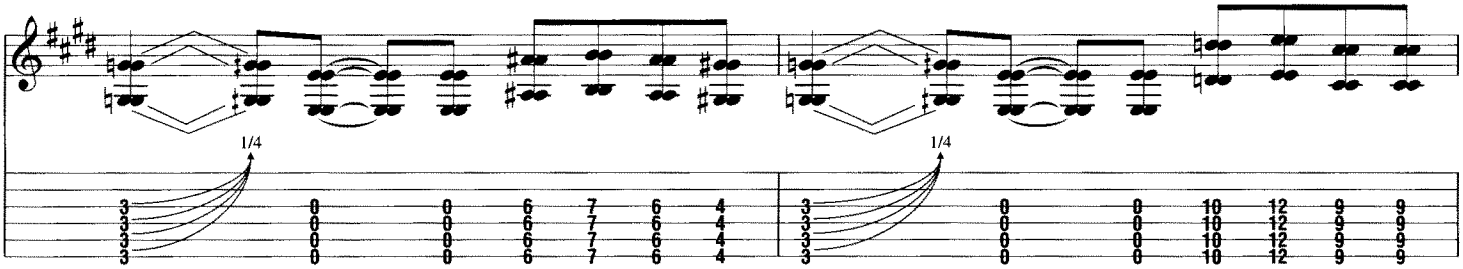
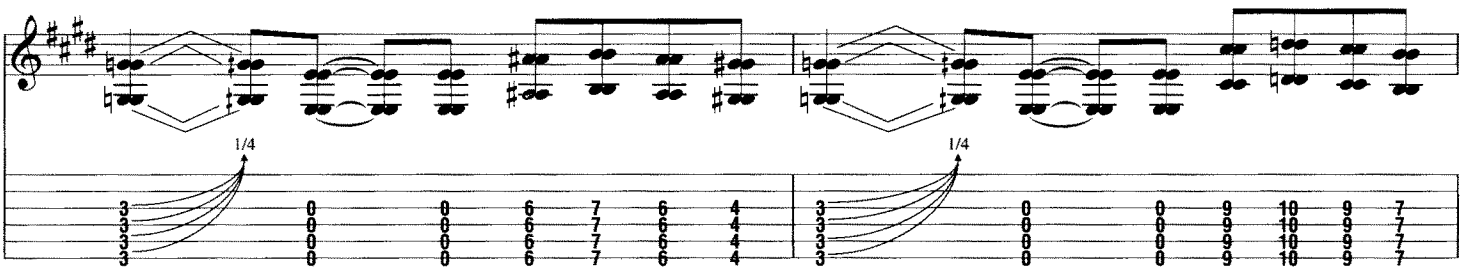
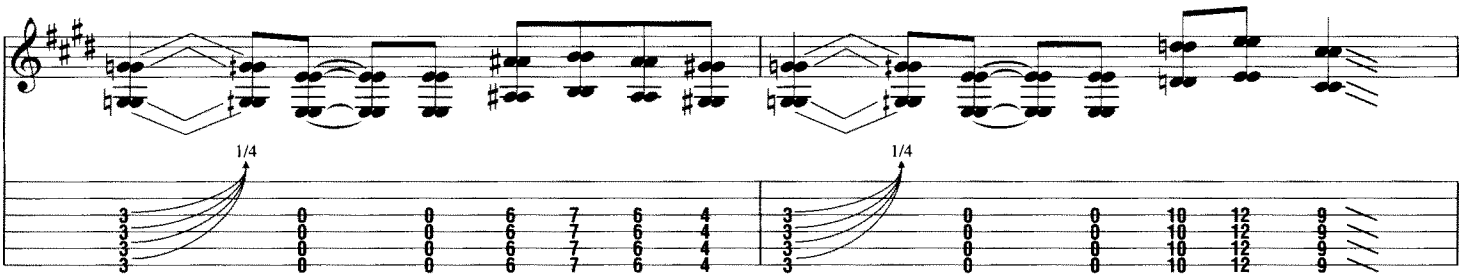
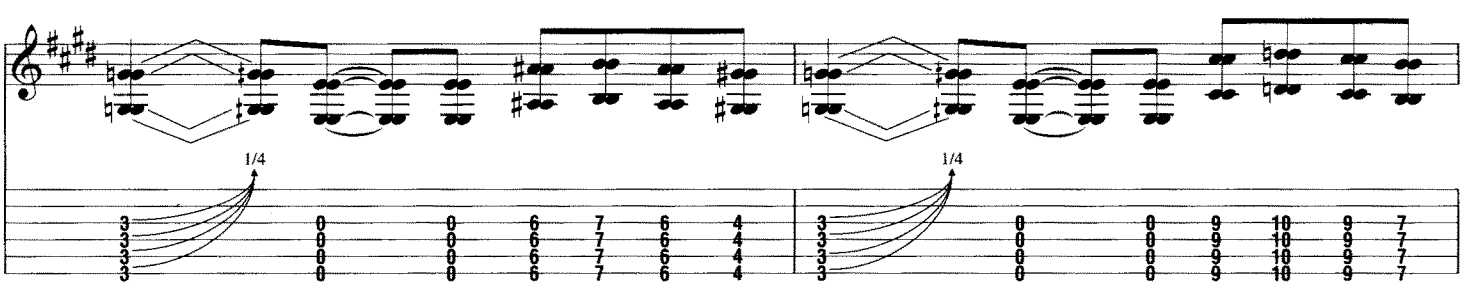




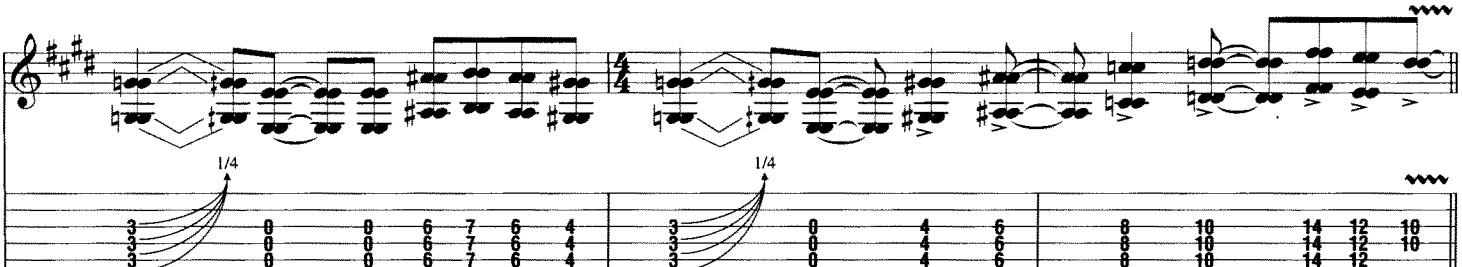






(E)

End Rhy. Fig. 1



C

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

N.C.(E)

(D)

P.M.

(E)

(D)

P.M.

P.M.

(C♯m)

P.M.

P.M.

P.M.

(A)

(C♯m)

P.M.

P.M.

P.M.

P.M.

Rhy. Fill 1

Gtr. 1

P.M.

1.

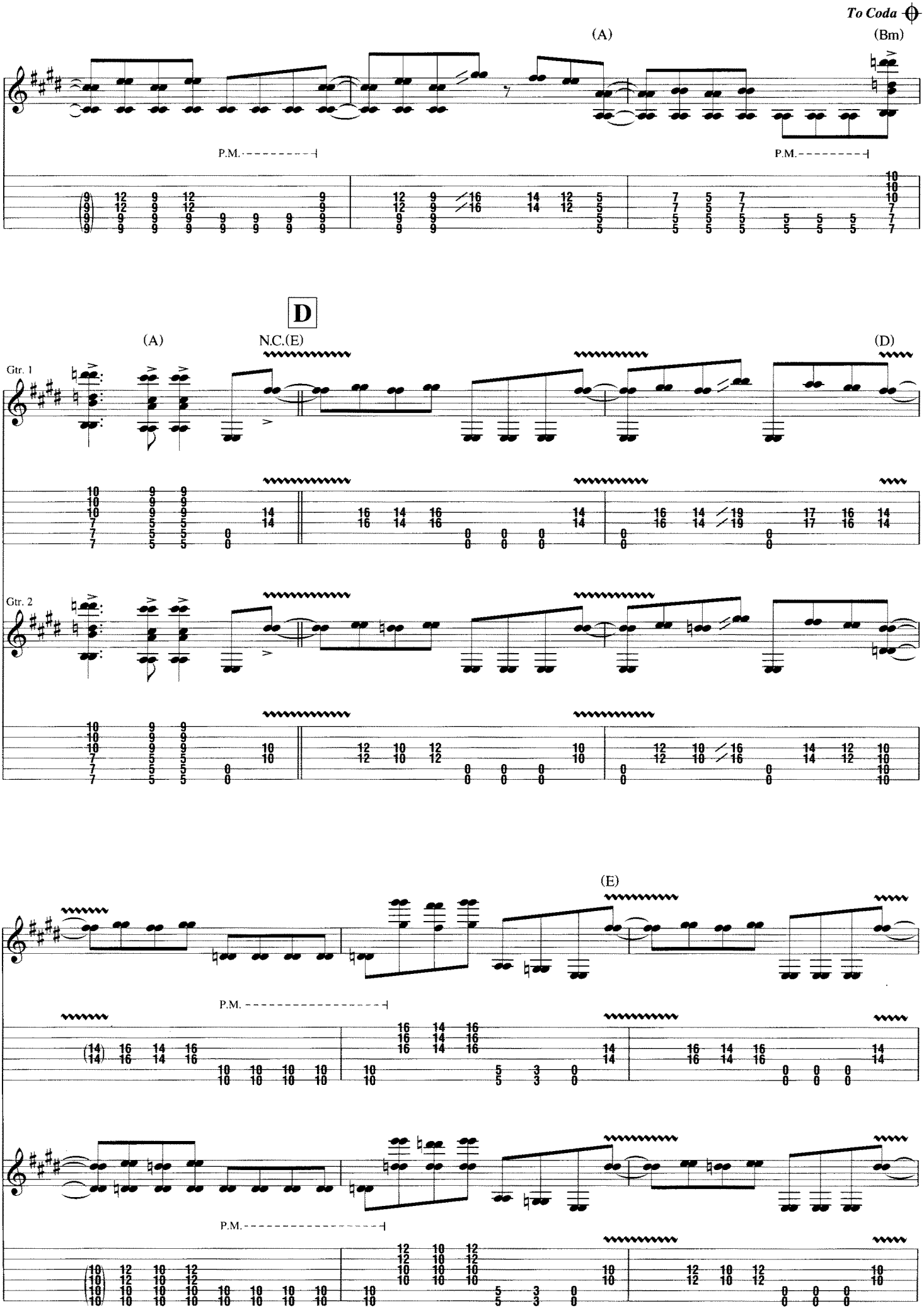
2.

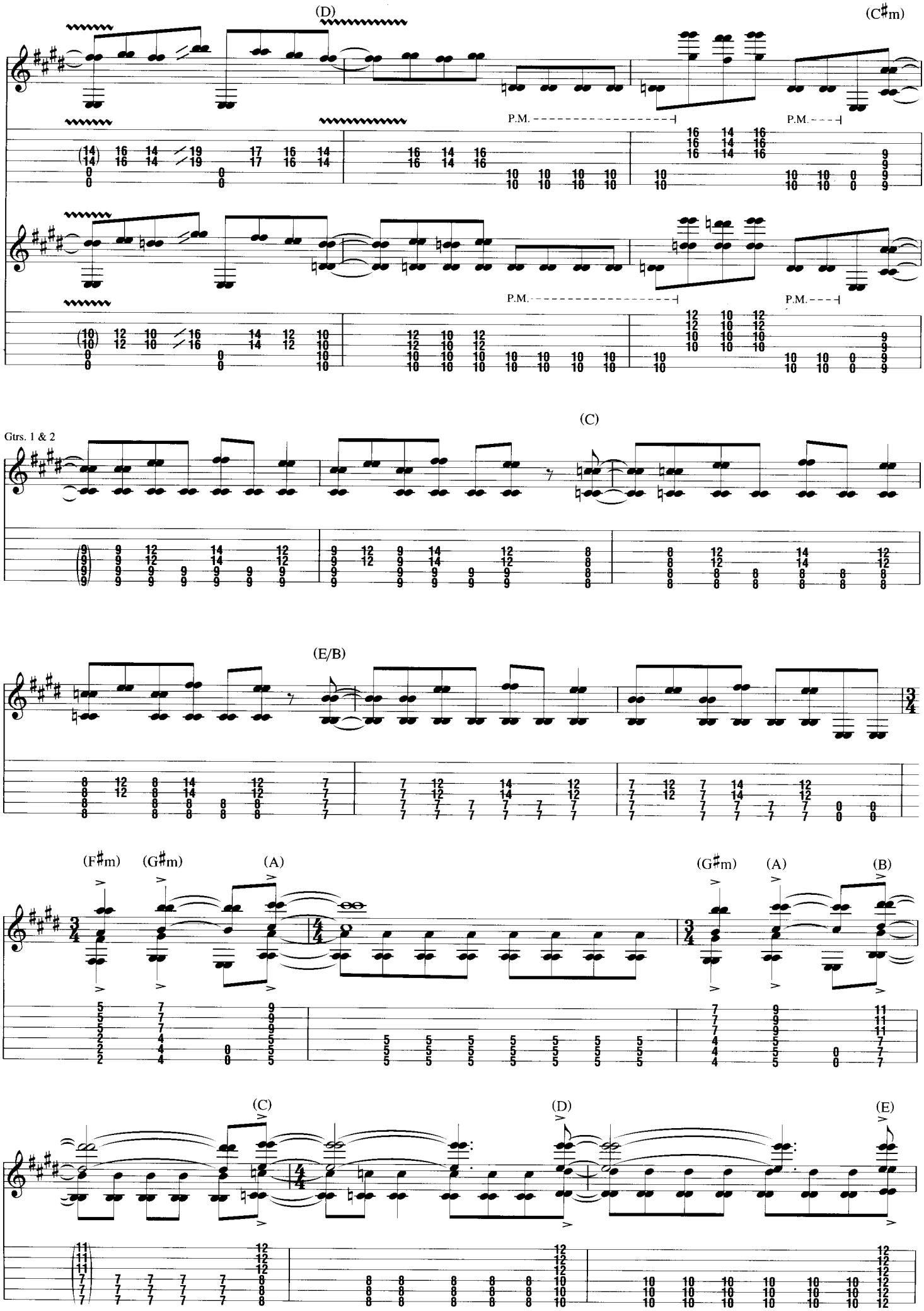
P.M.

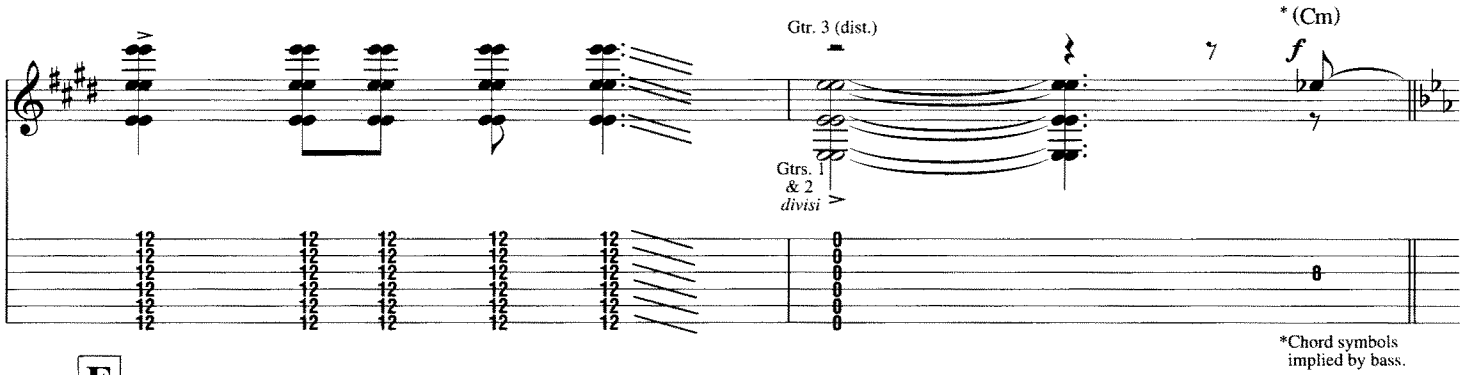
P.M.

P.M.

P.M.


To Coda
(A)
(Bm)
P.M.
P.M.
D
(A)
N.C.(E)
(D)
Gtr. 1
Gtr. 2
(E)
P.M.
P.M.
P.M.


(D)
(C♯m)
P.M.
P.M.
P.M.
P.M.
Gtrs. 1 & 2
(C)
(E/B)
(F♯m)
(G♯m)
(A)
(G♯m)
(A)
(B)
(C)
(D)
(E)

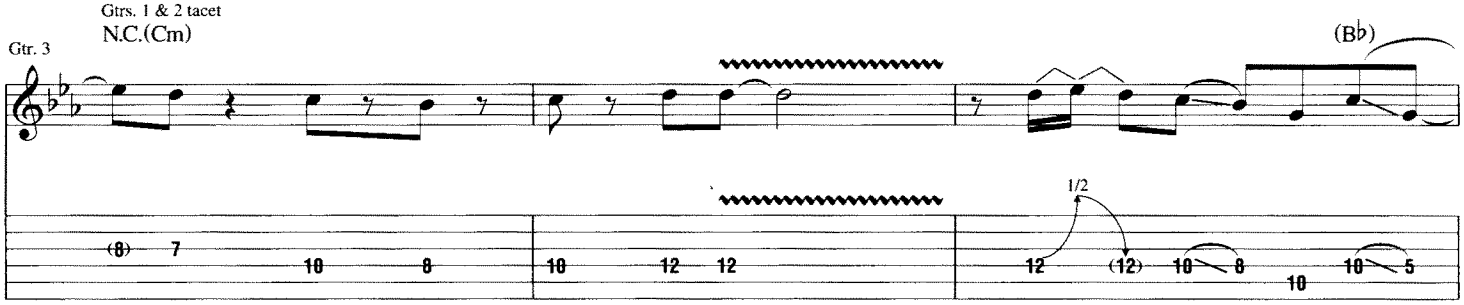


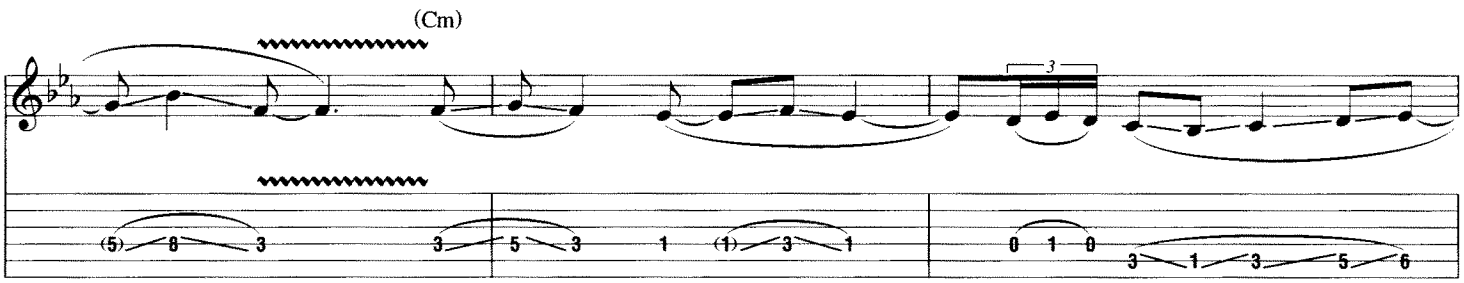
E

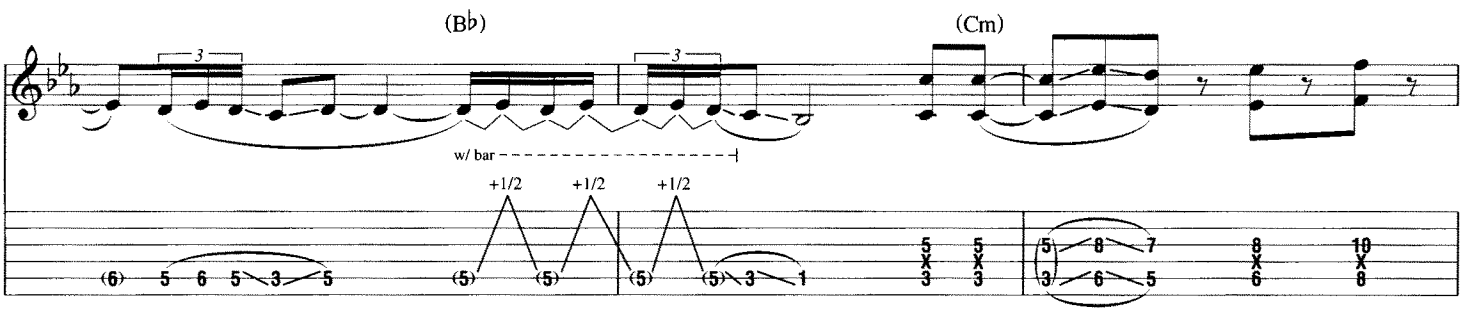
Guitar Solo

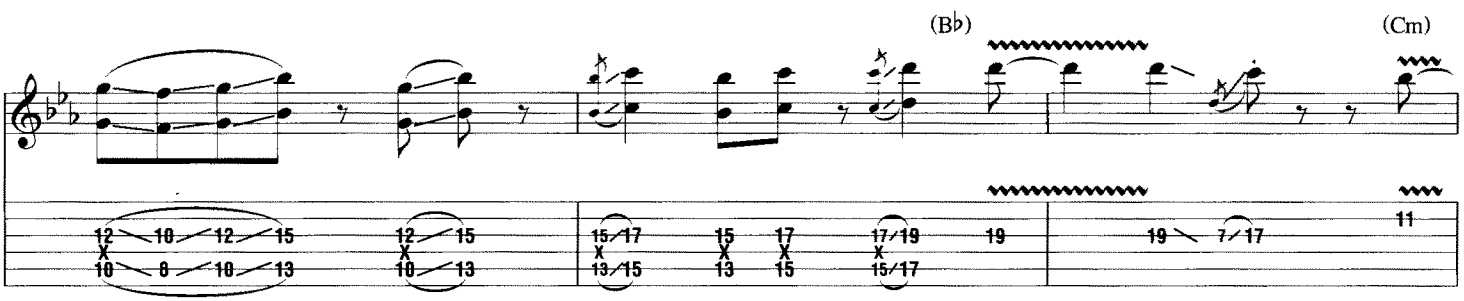
Gtrs. 1 & 2 tacet

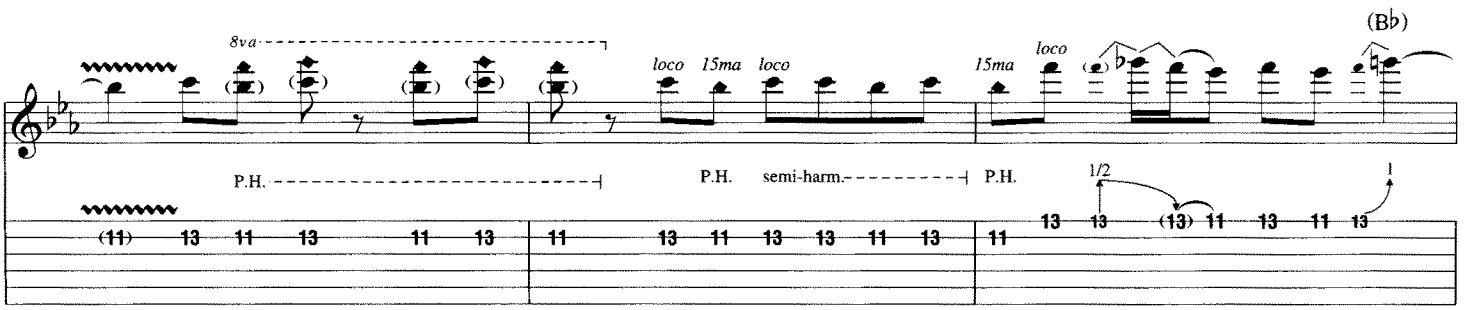
N.C.(Cm)

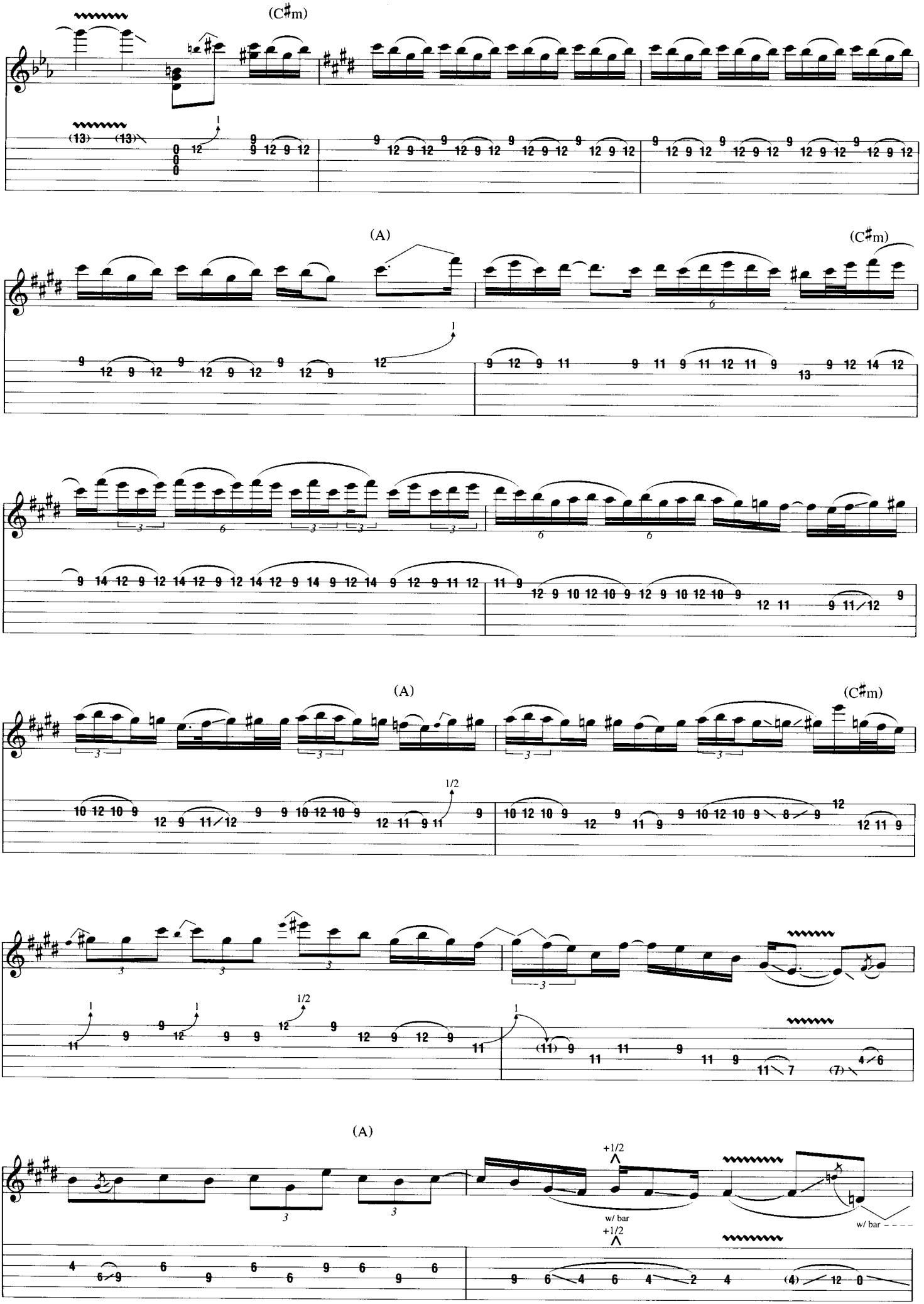


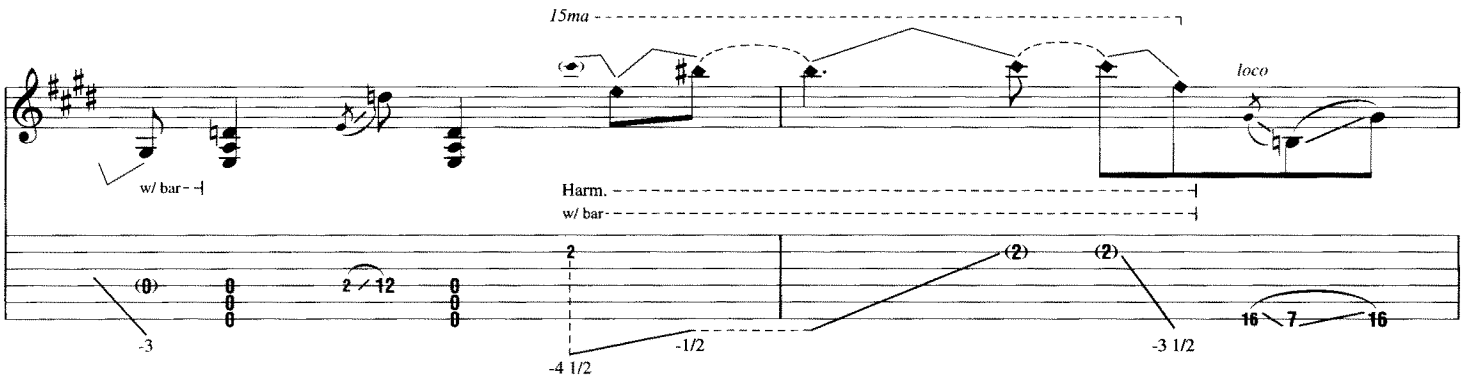




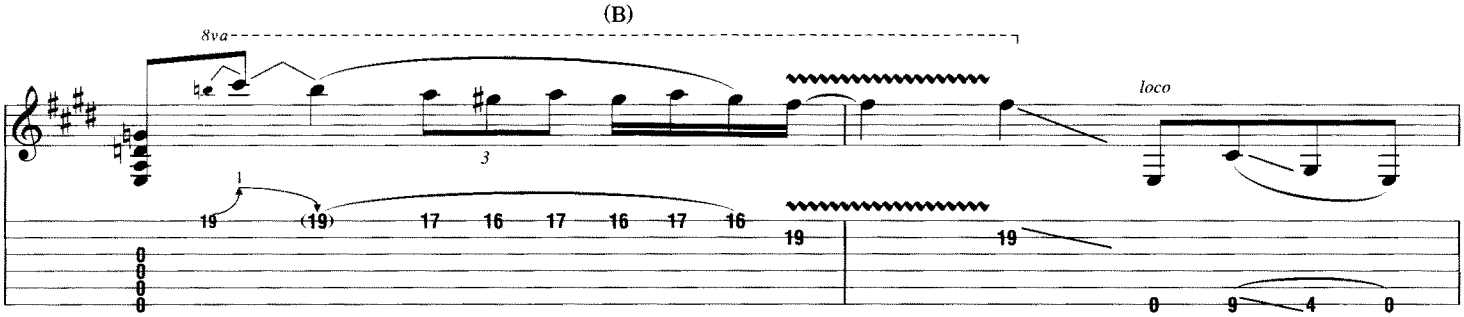


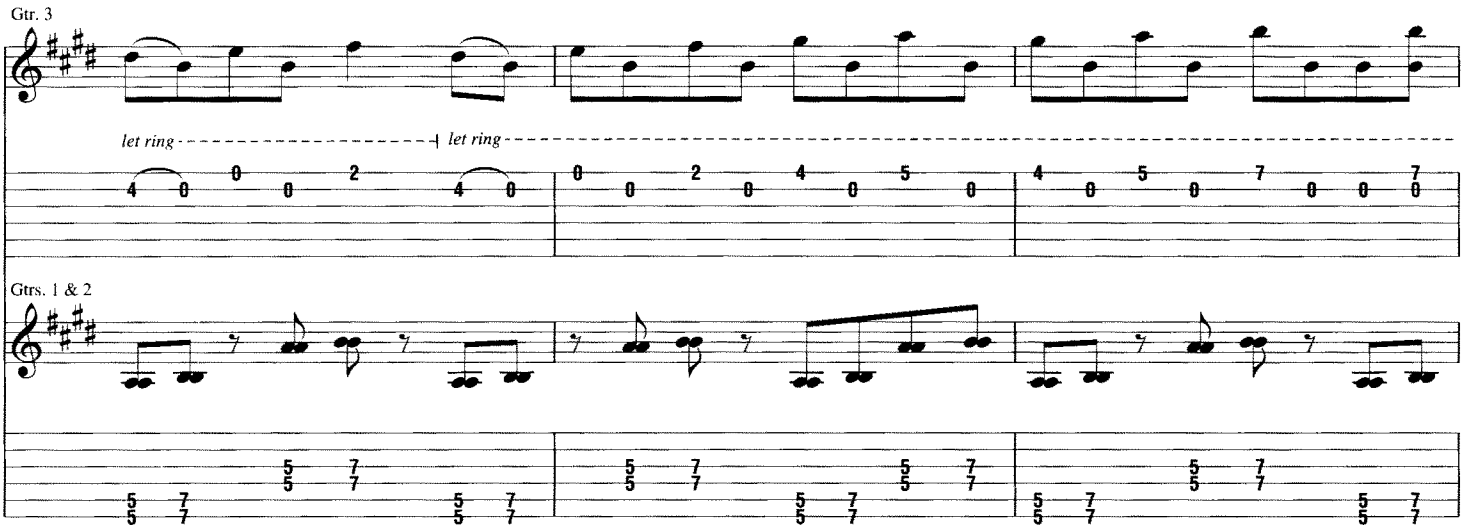



(C♯m)
(A)
(C♯m)
(A)
(C♯m)
(A)
+1/2
w/ bar
+1/2
w/ bar

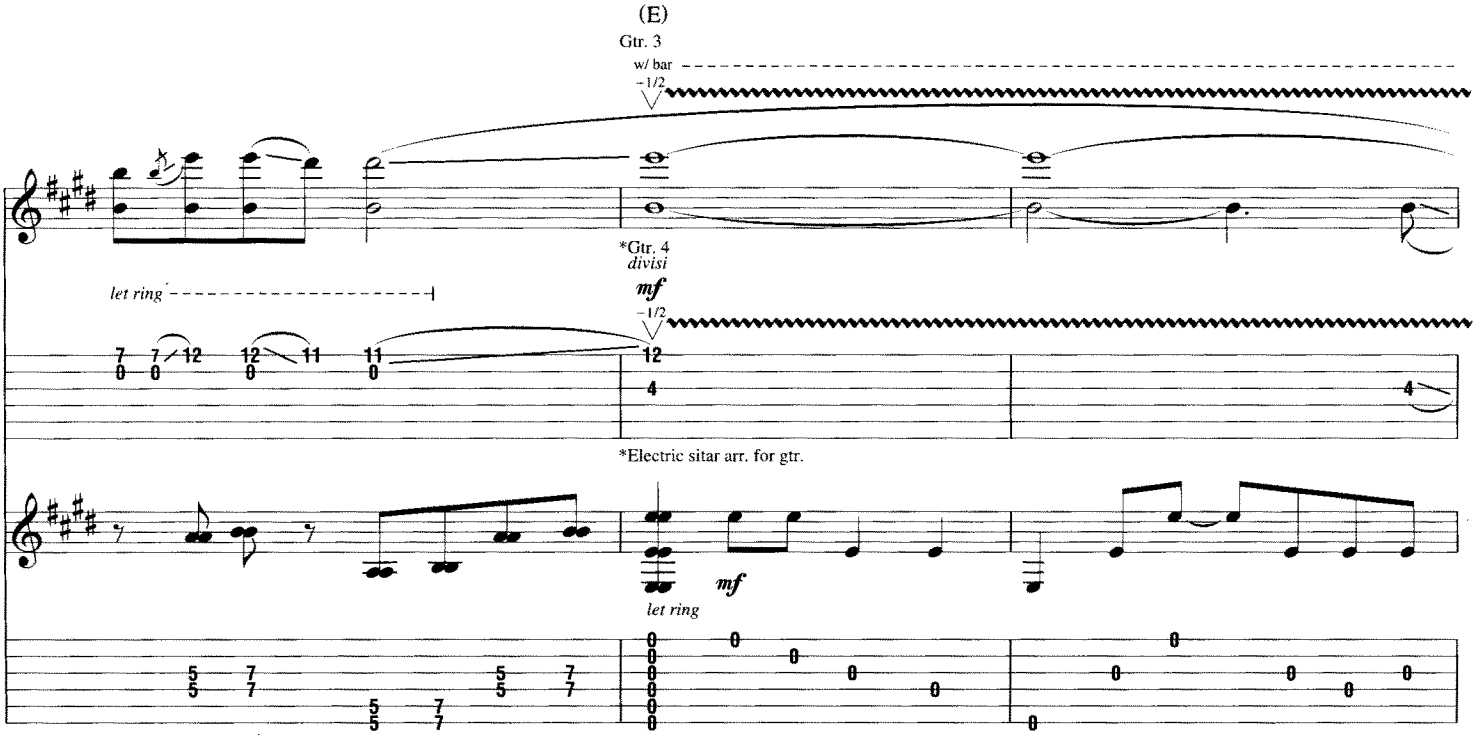

15ma
loco
w/ bar
Harm.
w/ bar
-3
-4 1/2
-1/2
-3 1/2

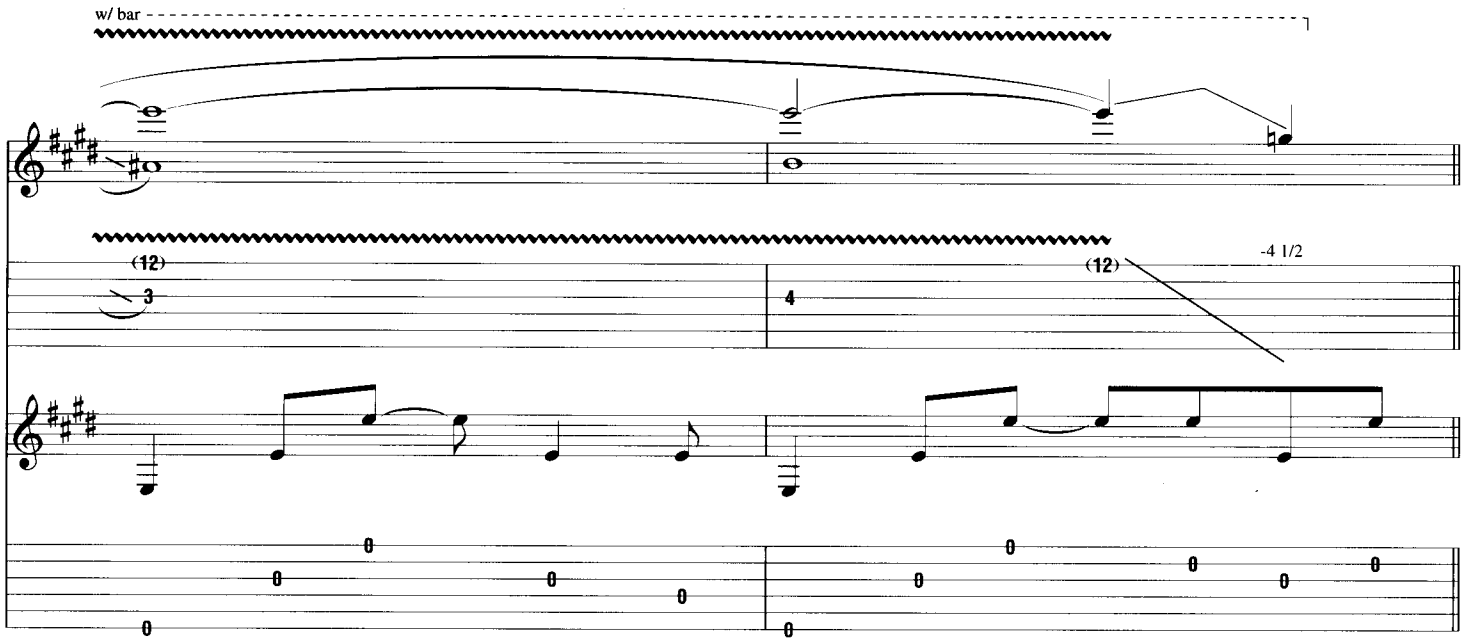
(B)


8va
loco


Gtr. 3
let ring
let ring
Gtrs. 1 & 2

(E)

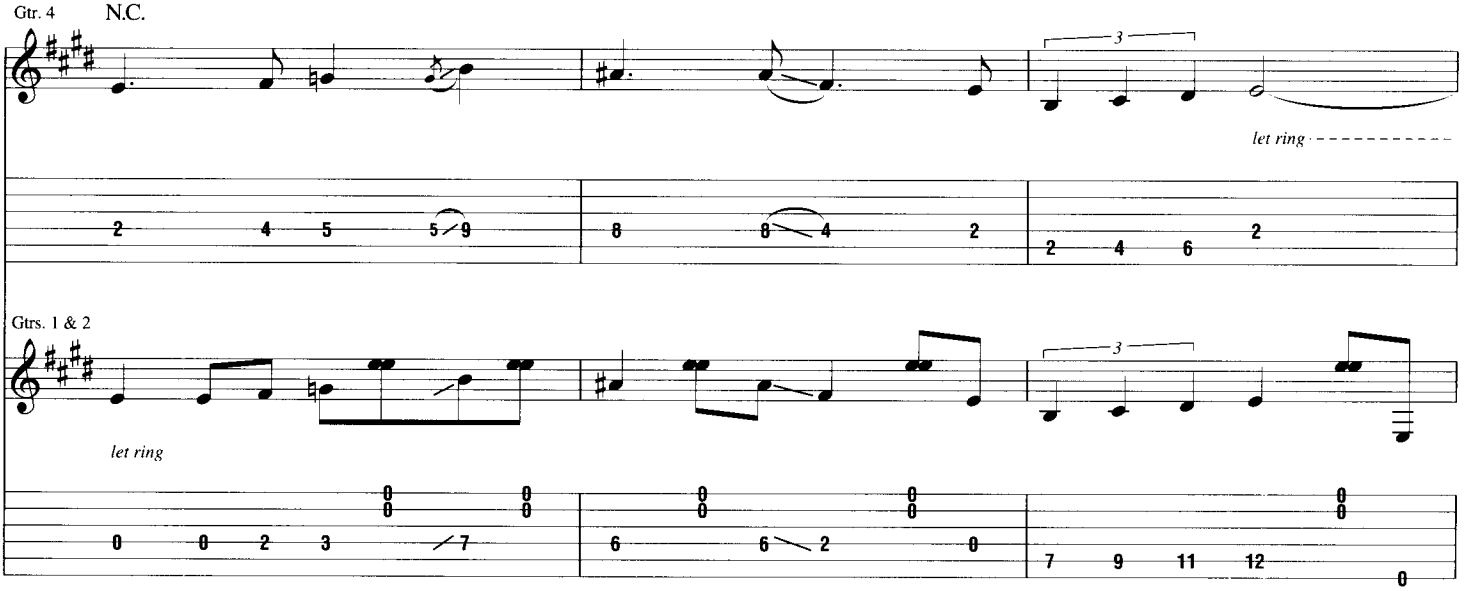

Gtr. 3
w/ bar
-1/2
*Gtr. 4
divisi
mf
let ring
-1/2
*Electric sitar arr. for gtr.
mf
let ring



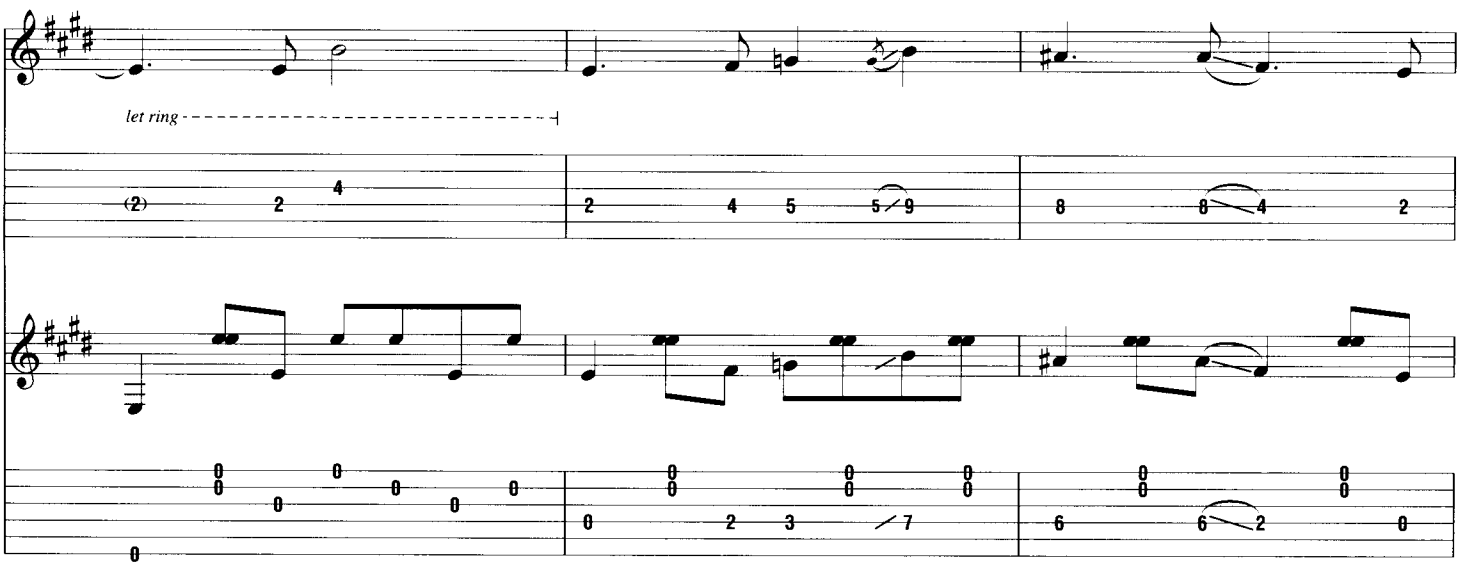
F

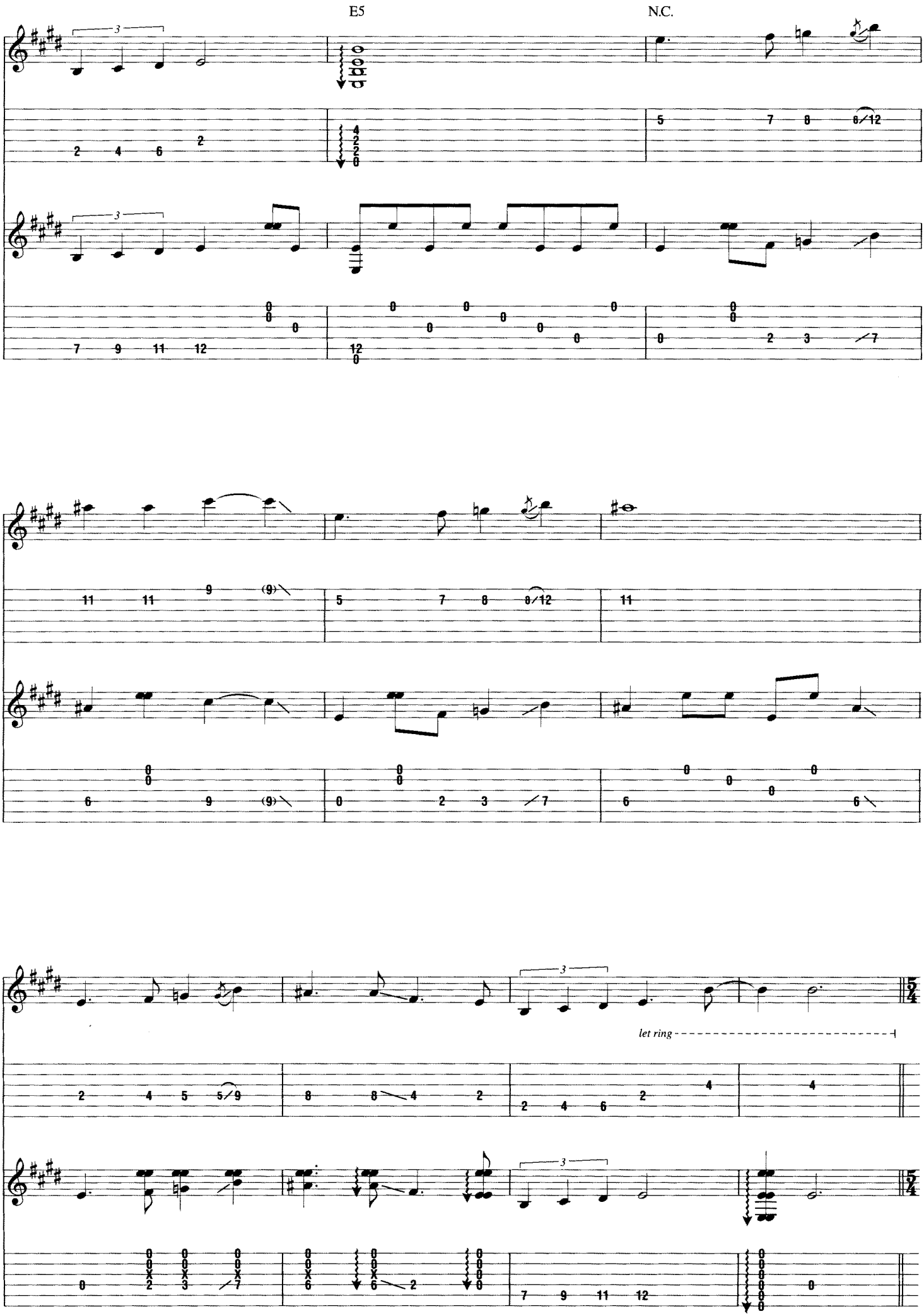
Gtr. 3 tacet

Gtr. 4 N.C.



Gtrs. 1 & 2

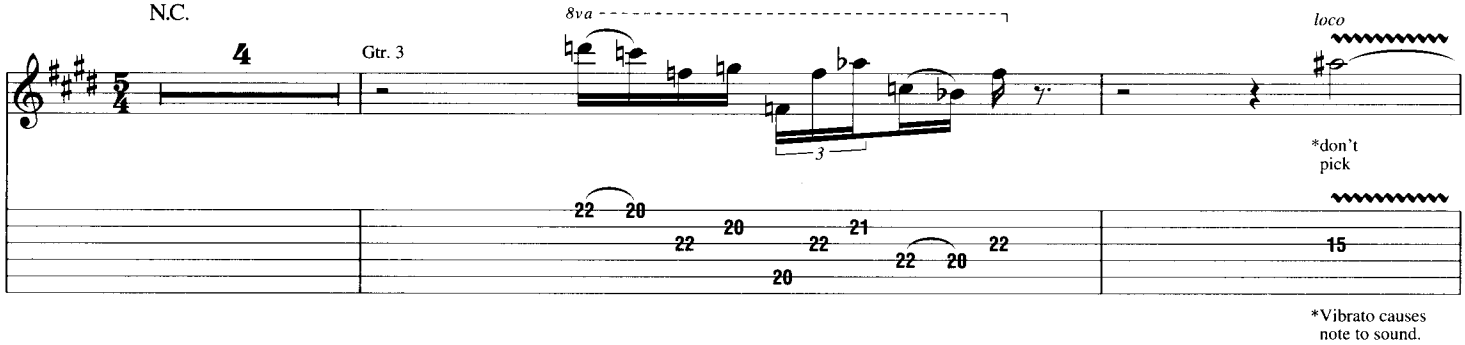



E5
N.C.
let ring

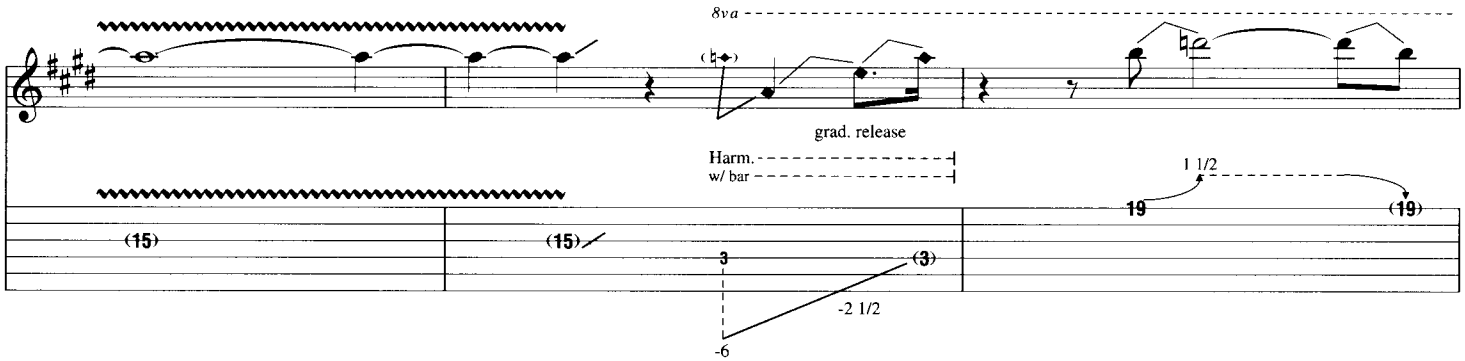
G

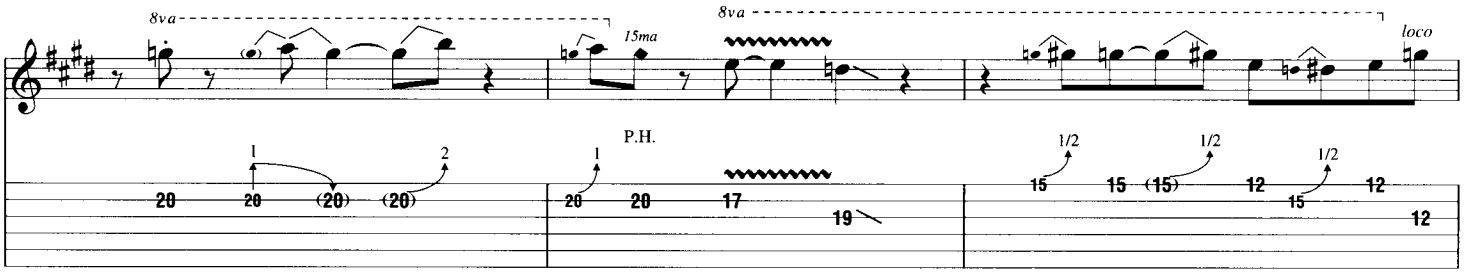
Gtr. 1: w/ Rhy. Fig. 1 (1st 15 meas.)
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 4 tacet

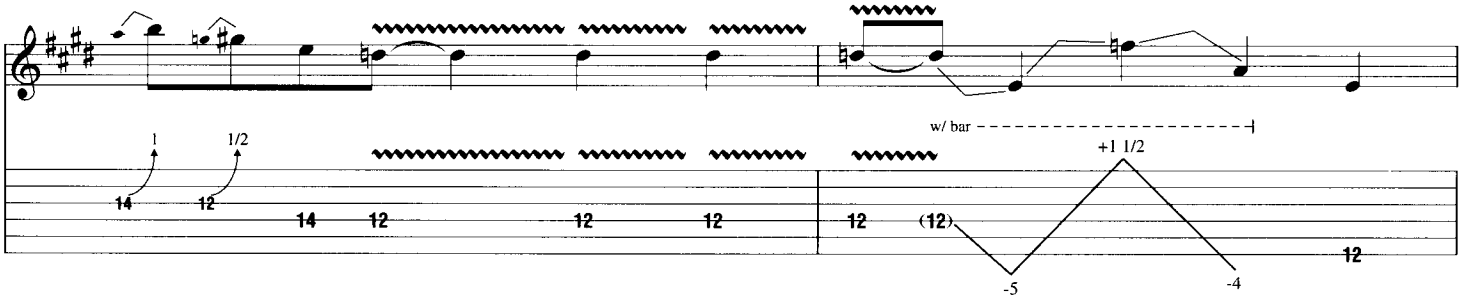
N.C.



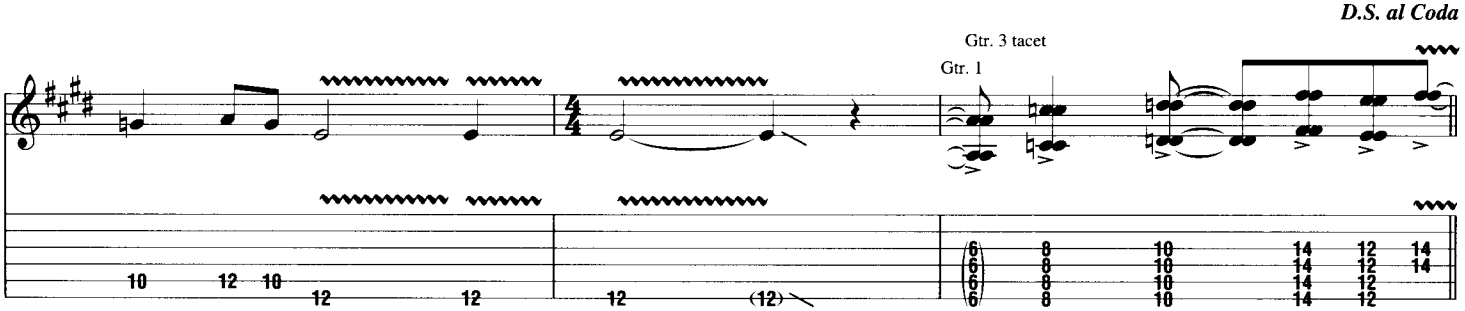
*Vibrato causes note to sound.

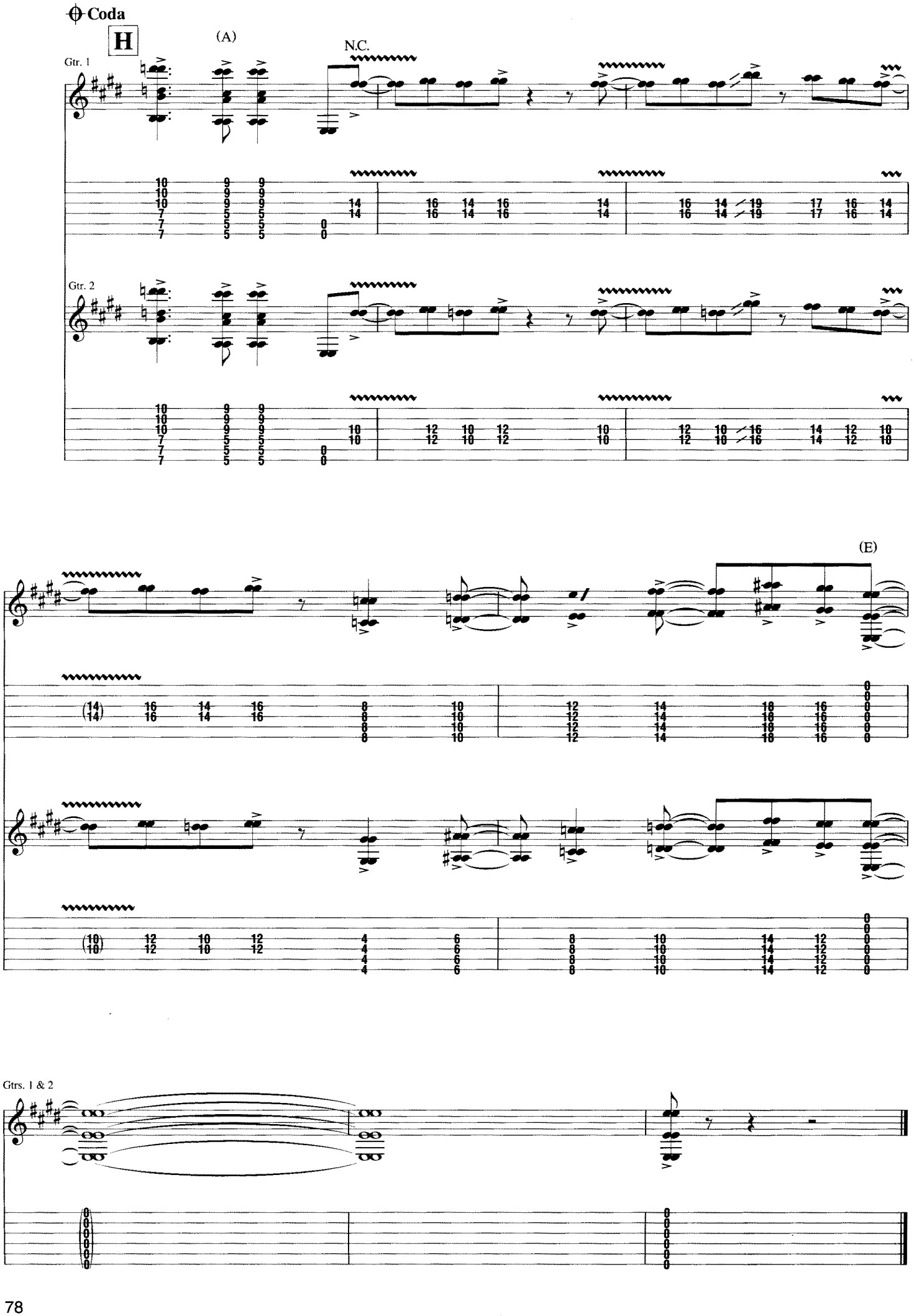






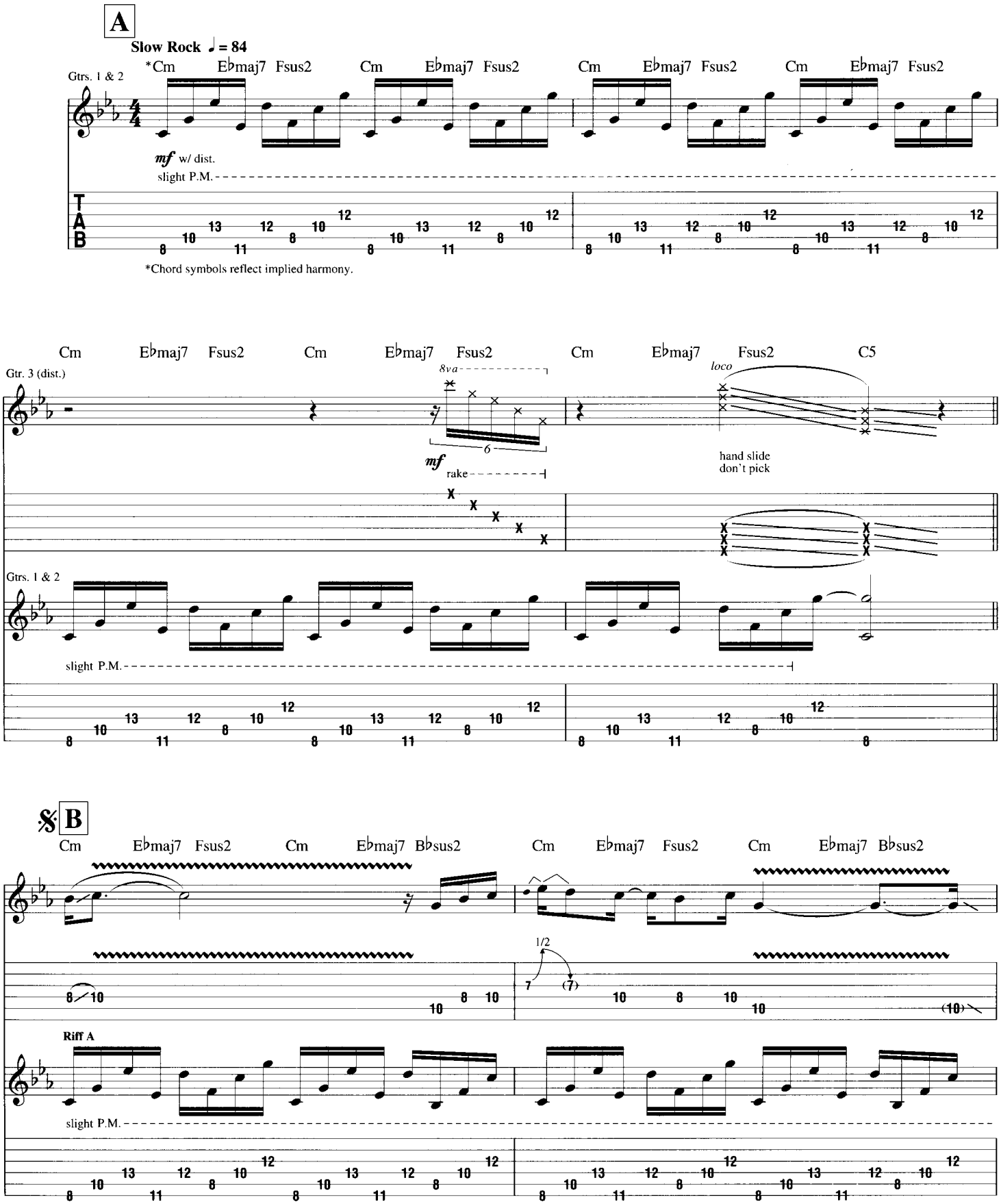
D.S. al Coda




Coda
H
(A)
N.C.
Gtr. 1
Gtr. 2
(E)
Gtrs. 1 & 2

MOUNTAIN SONG

By Joe Satriani



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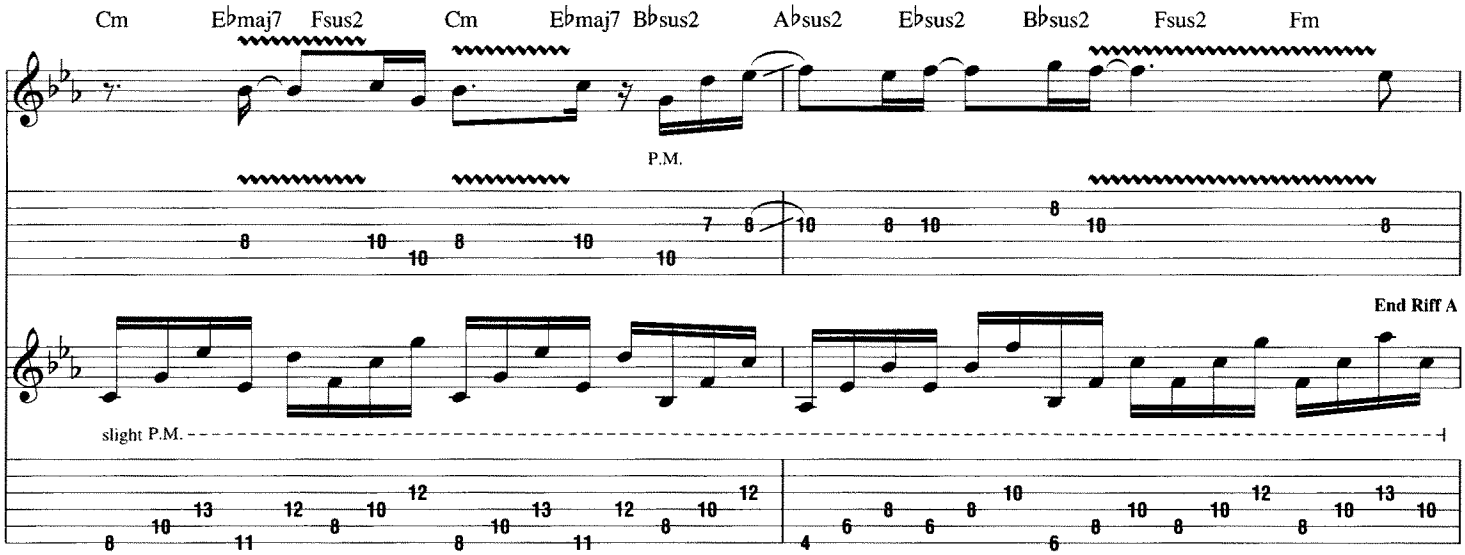
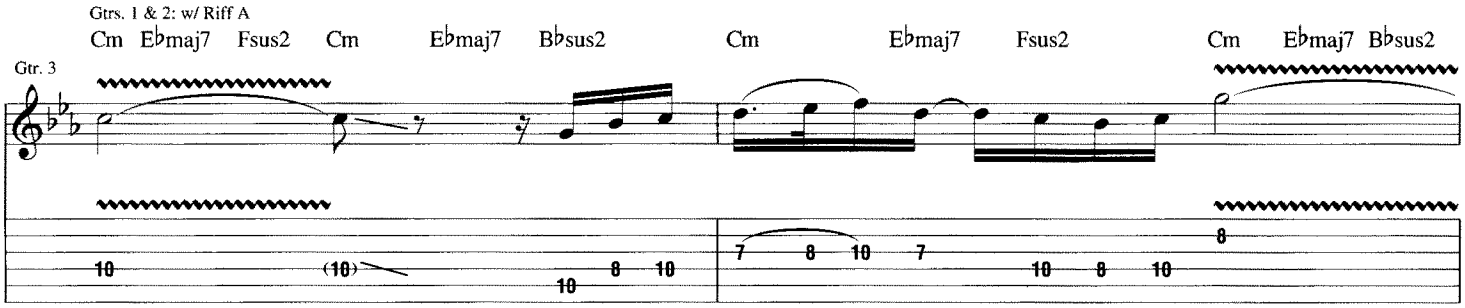
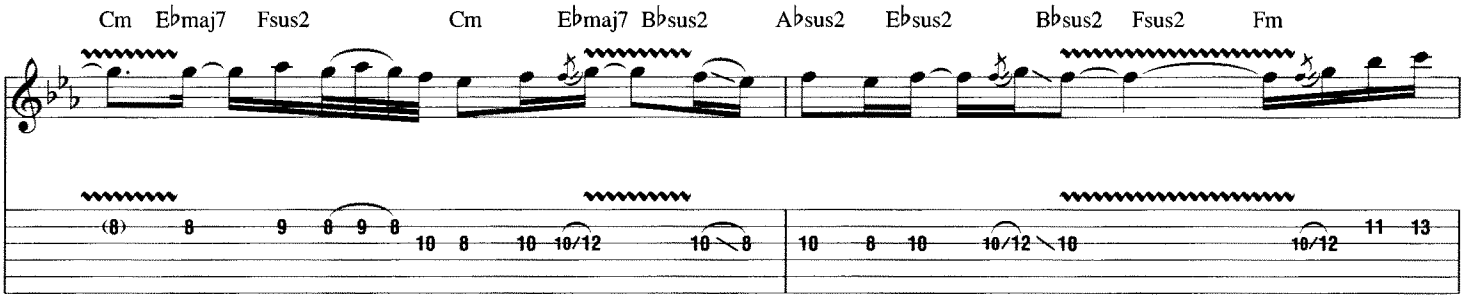
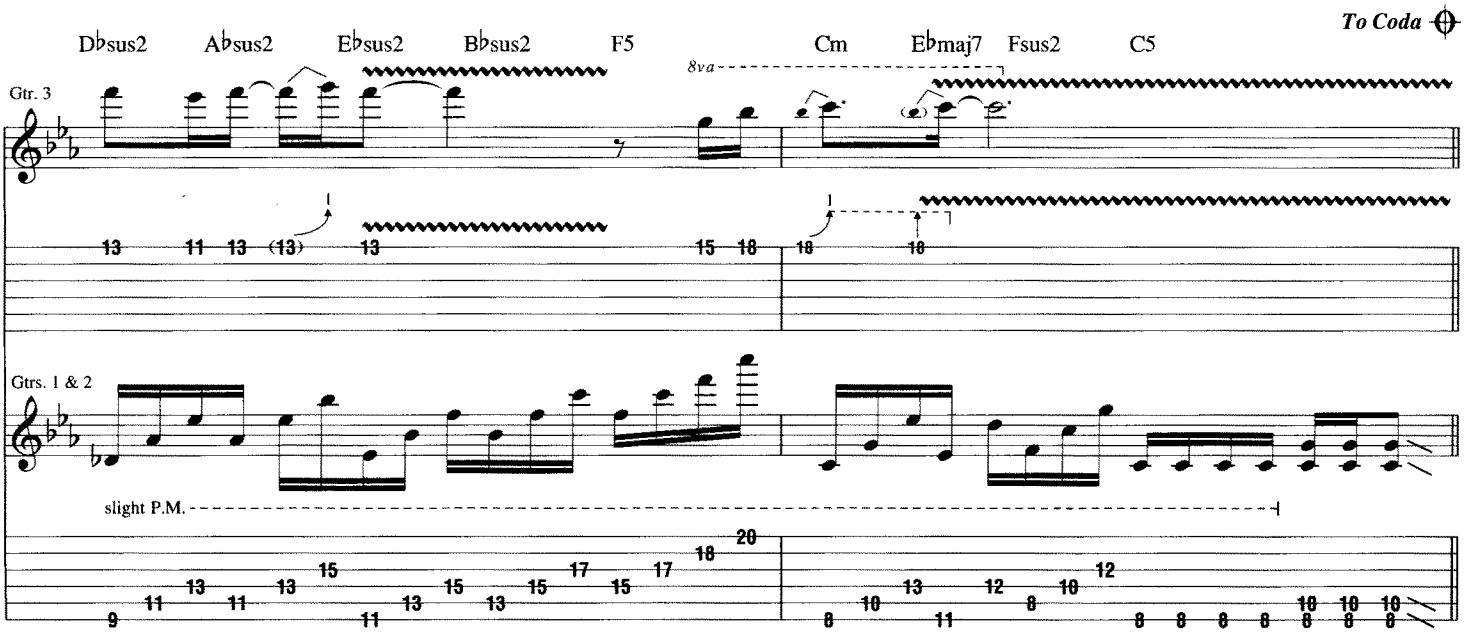
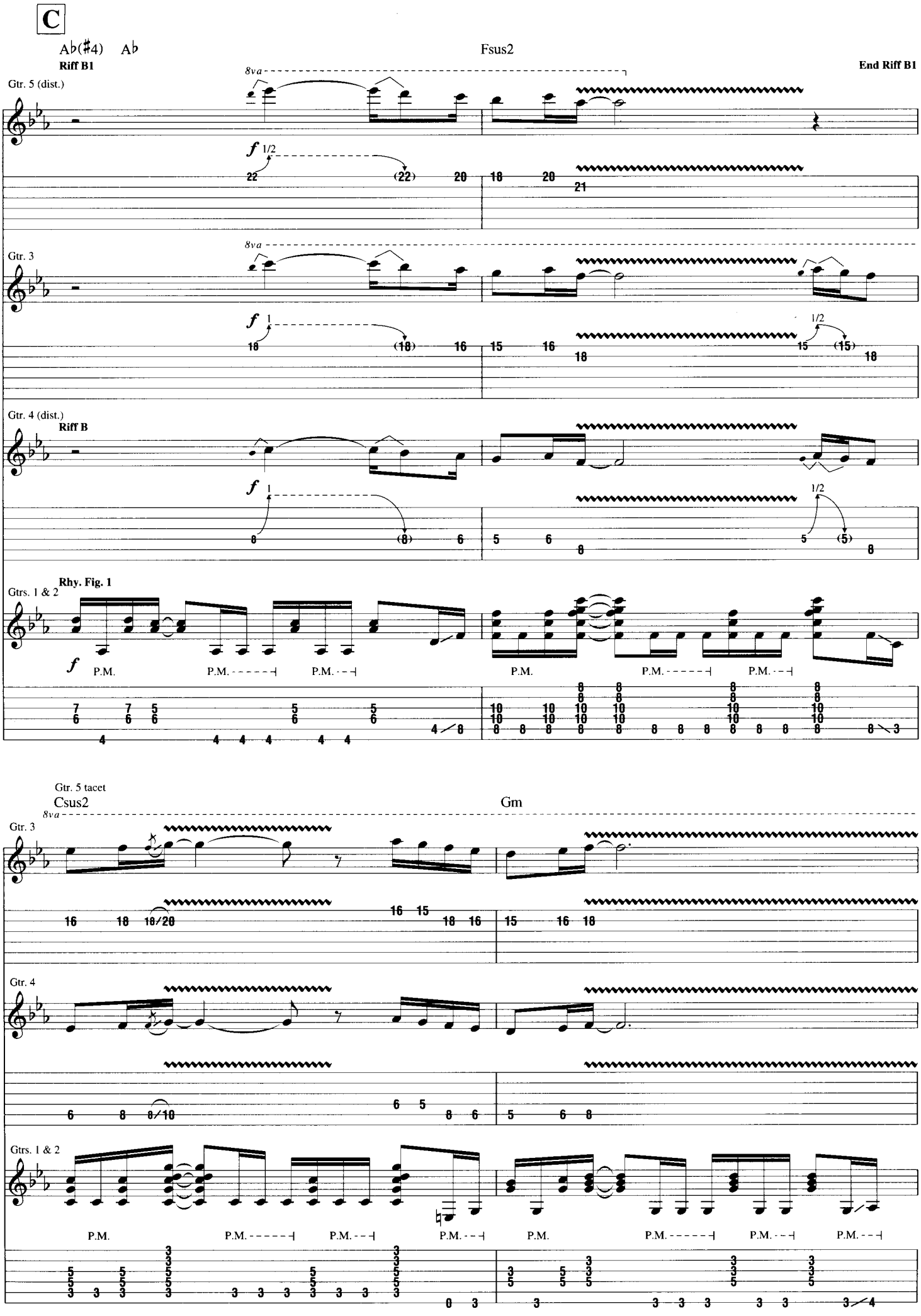
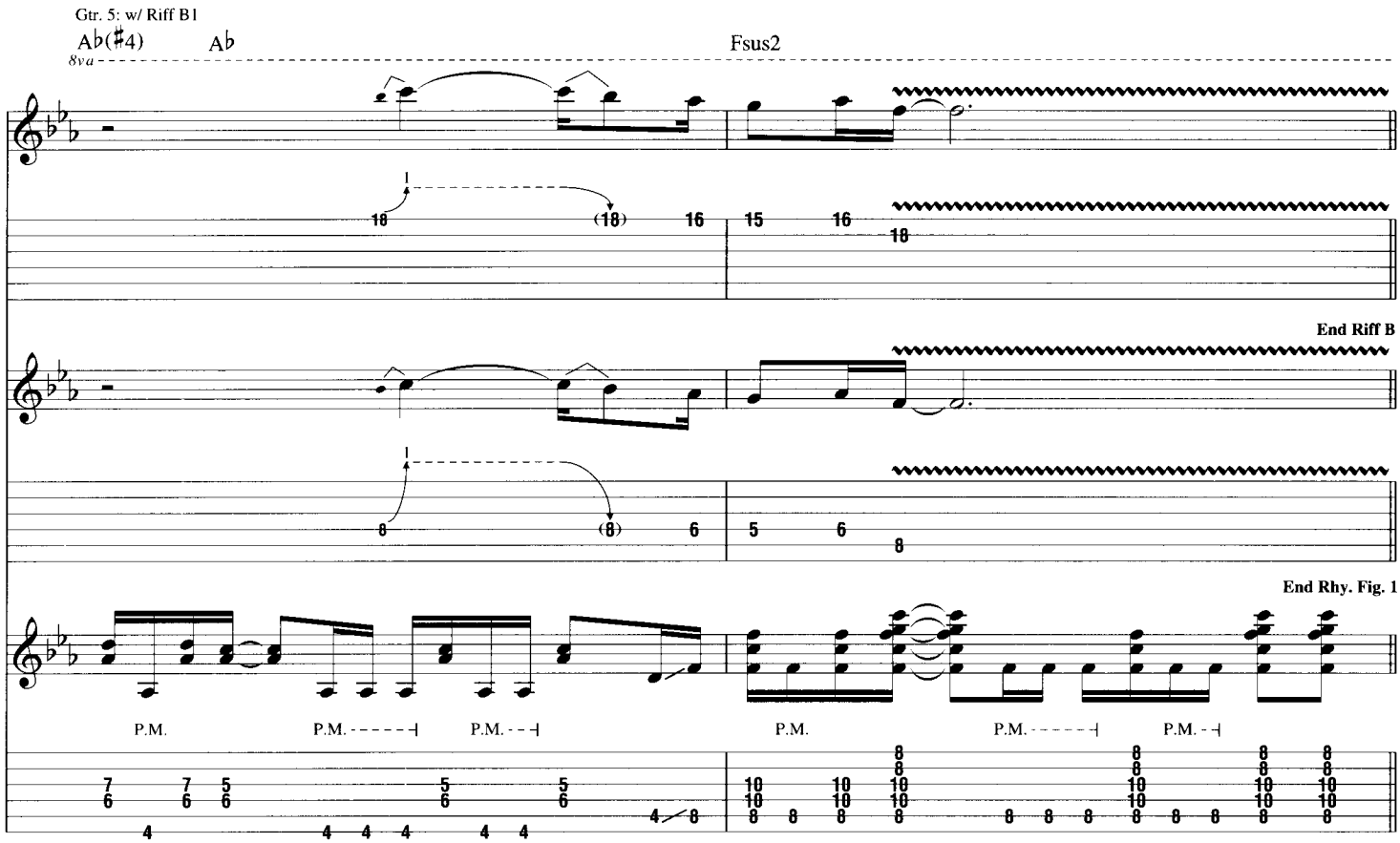

Cm Ebmaj7 Fsus2 Cm Ebmaj7 Bbsus2 Absus2 Ebsus2 Bbsus2 Fsus2 Fm
P.M.
End Riff A
slight P.M.

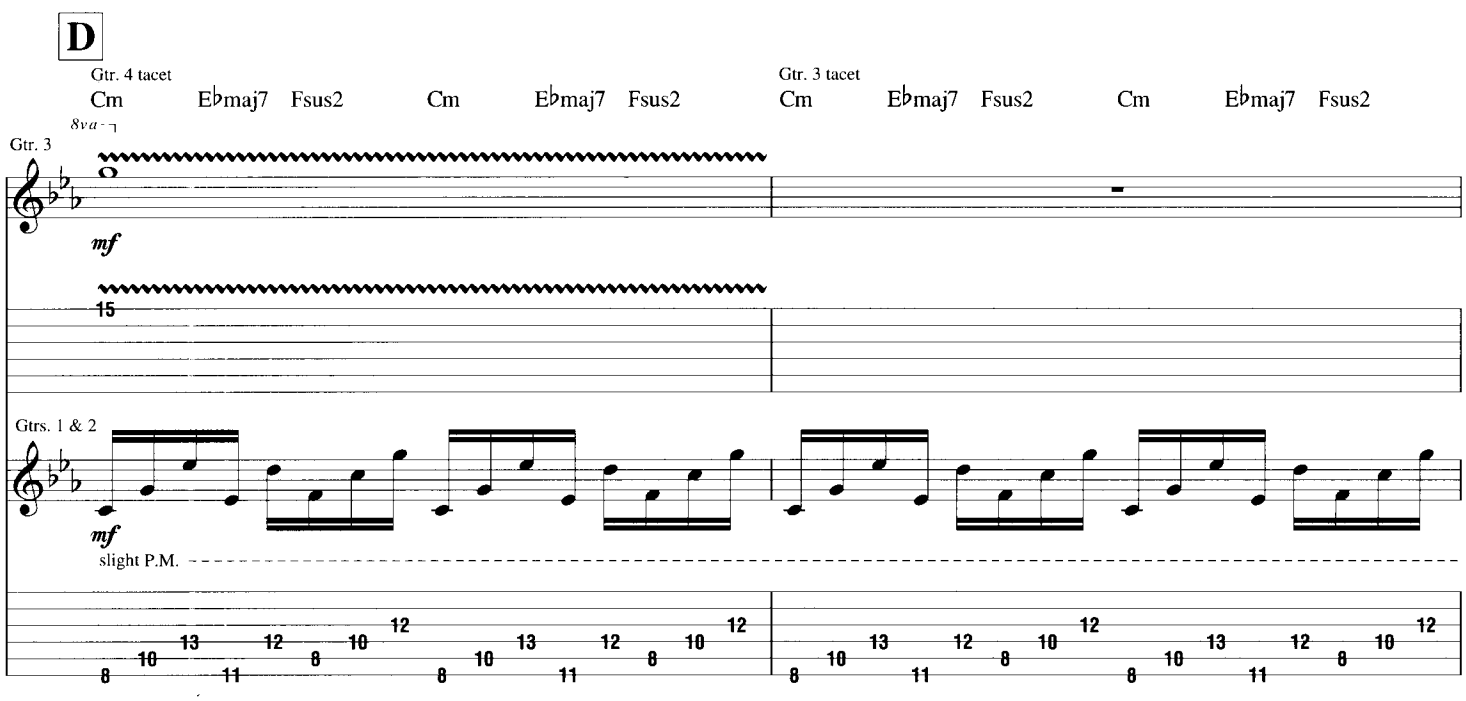

Gtrs. 1 & 2: w/ Riff A
Cm Ebmaj7 Fsus2 Cm Ebmaj7 Bbsus2 Cm Ebmaj7 Fsus2 Cm Ebmaj7 Bbsus2
Gtr. 3

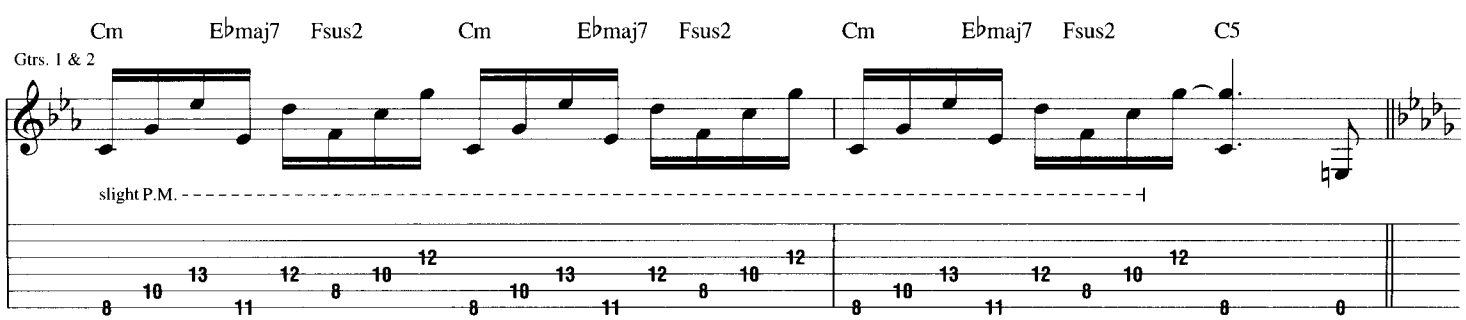

Cm Ebmaj7 Fsus2 Cm Ebmaj7 Bbsus2 Absus2 Ebsus2 Bbsus2 Fsus2 Fm

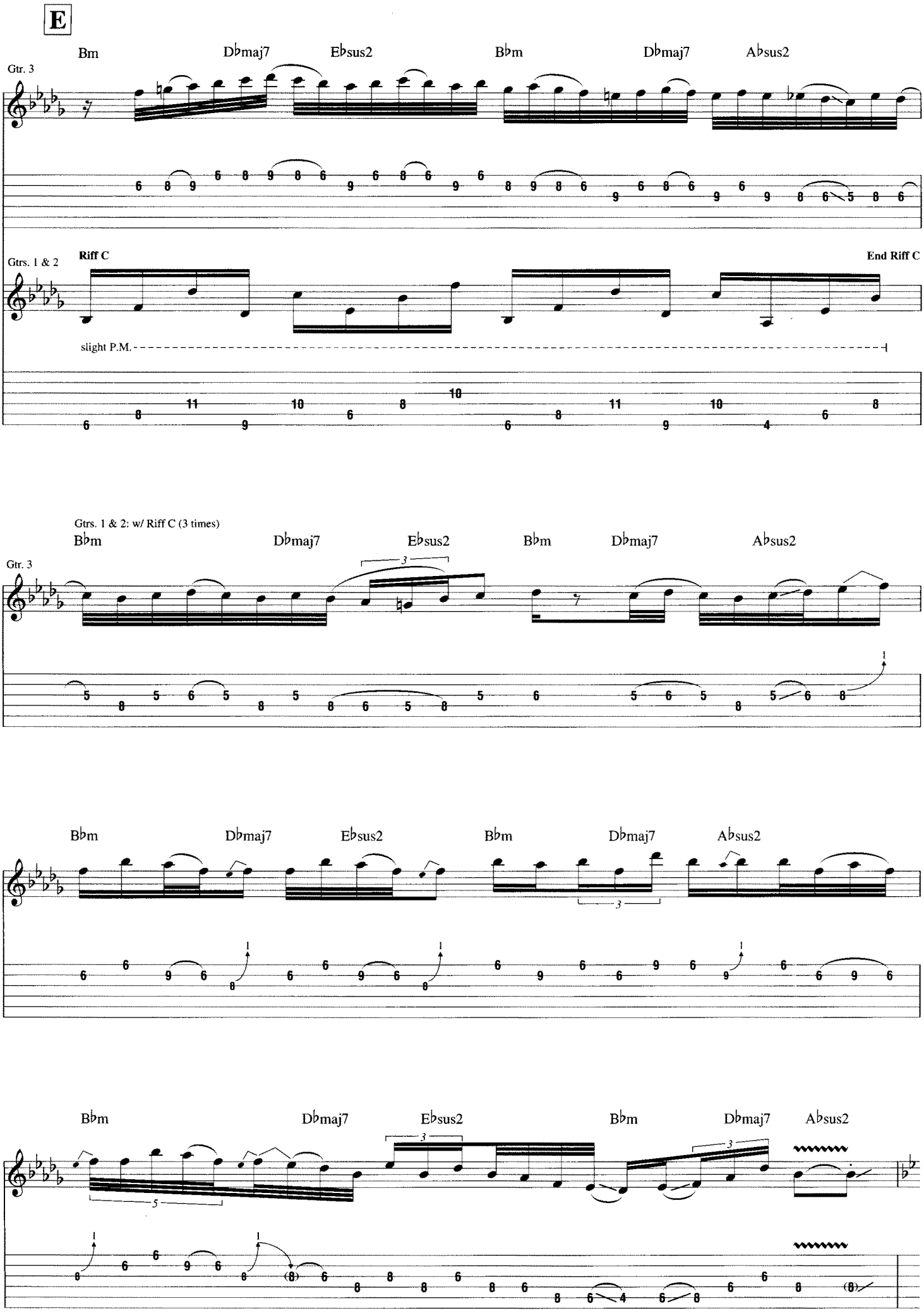

To Coda
Dbsus2 Absus2 Ebsus2 Bbsus2 F5 Cm Ebmaj7 Fsus2 C5
8va
Gtr. 3
Gtrs. 1 & 2
slight P.M.

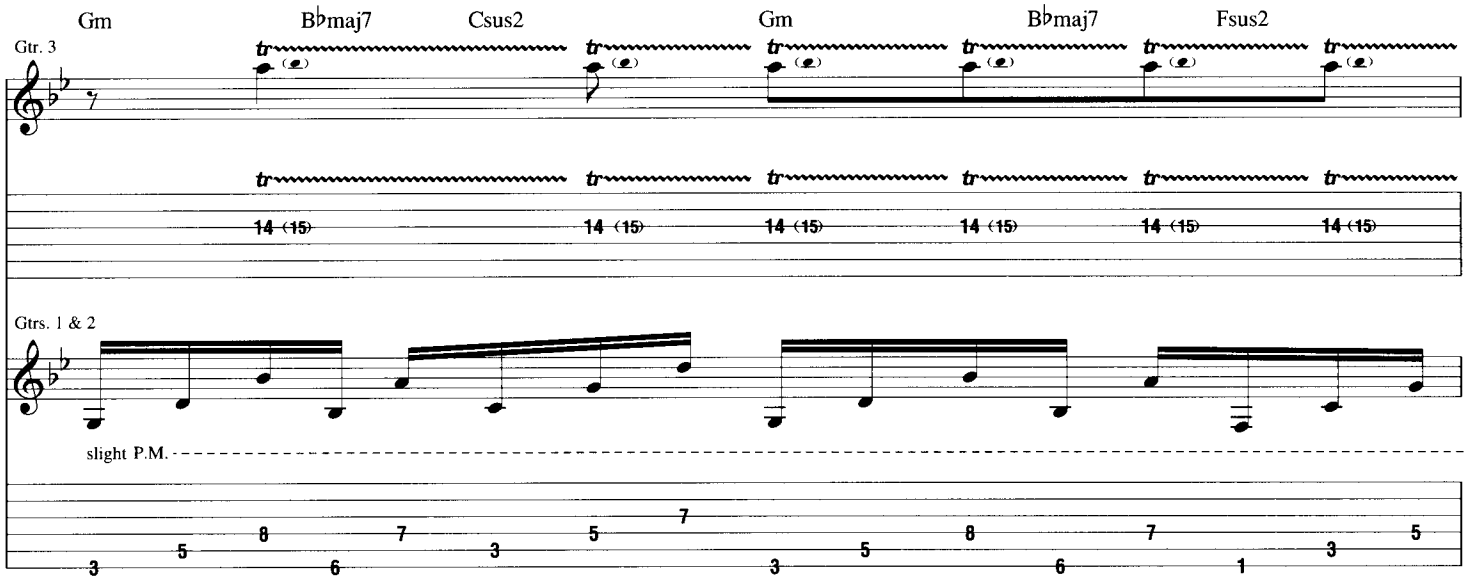

C
A♭(♯4) A♭
Fsus2
Riff B1
End Riff B1
Gtr. 5 (dist.)
8va
f 1/2
Gtr. 3
f 1
1/2
Gtr. 4 (dist.)
Riff B
Rhy. Fig. 1
Gtrs. 1 & 2
P.M.
Gtr. 5 tacet
Csus2
Gm
Gtr. 4

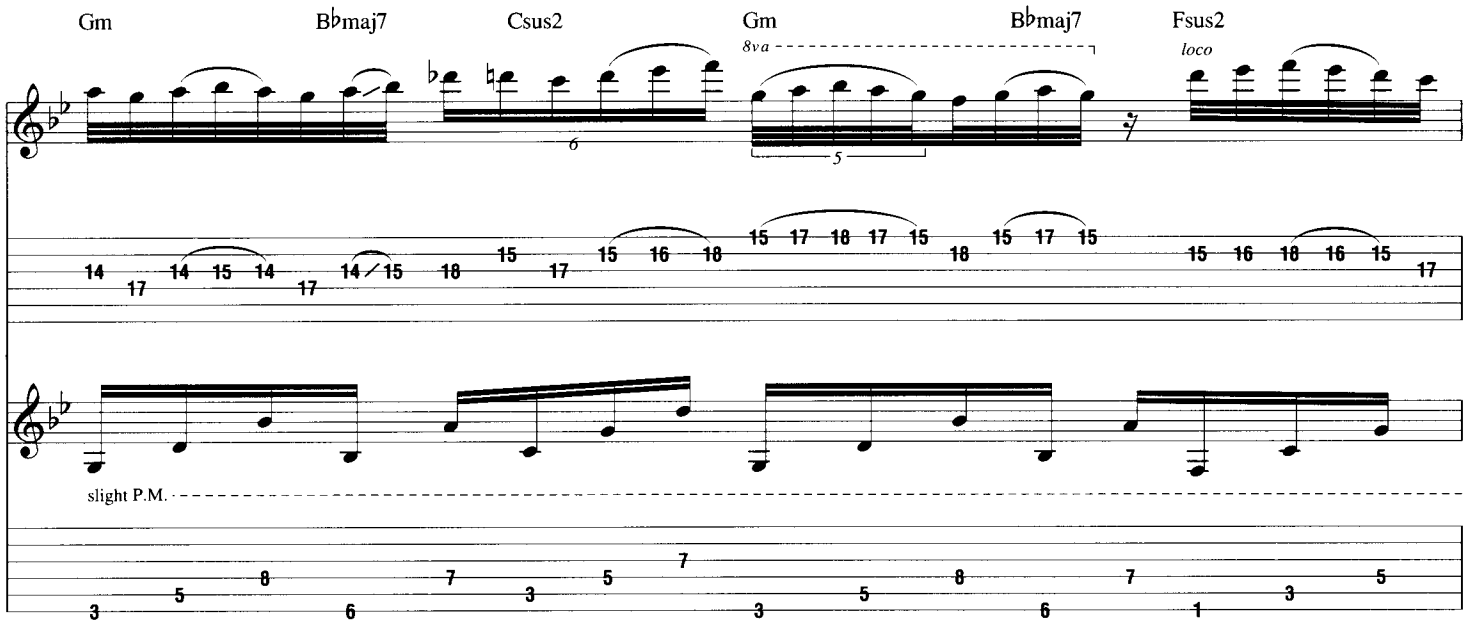

Gtr. 5: w/ Riff B1
Ab(♯4)
Ab
Fsus2
8va
End Riff B
End Rhy. Fig. 1
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

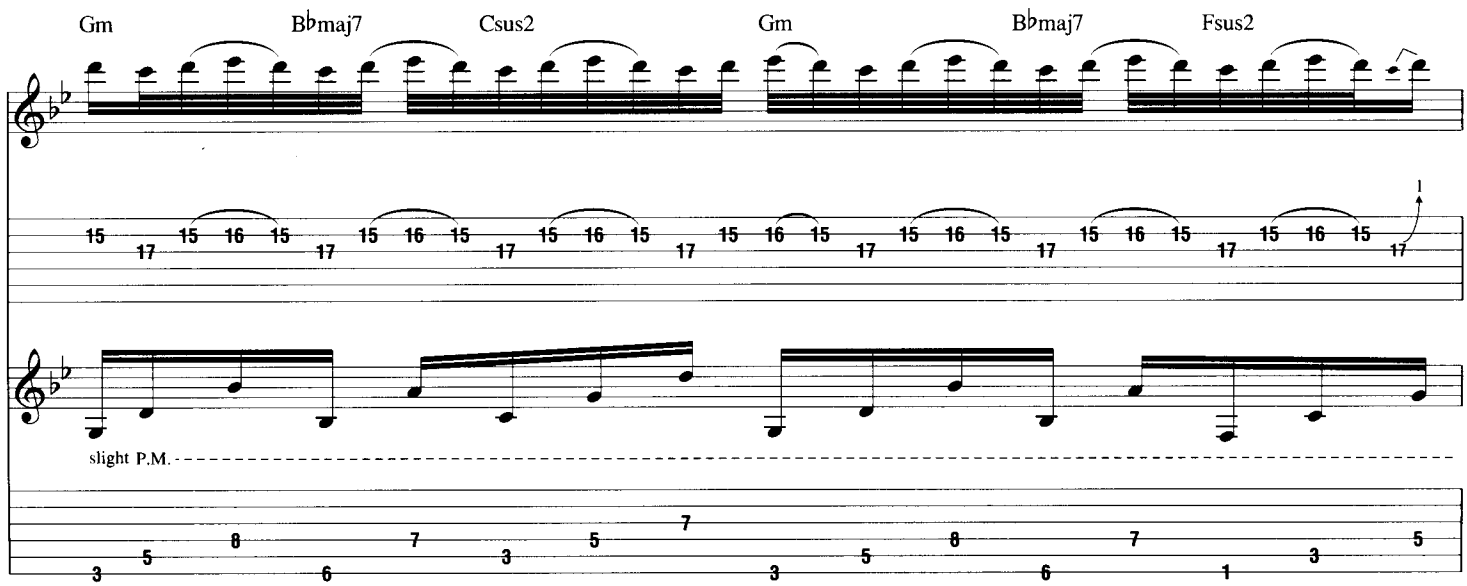

D
Gtr. 4 tacet
Cm
Eb maj7
Fsus2
Cm
Eb maj7
Fsus2
Gtr. 3 tacet
Cm
Eb maj7
Fsus2
Cm
Eb maj7
Fsus2
8va
Gtr. 3
mf
Gtrs. 1 & 2
mf
slight P.M.

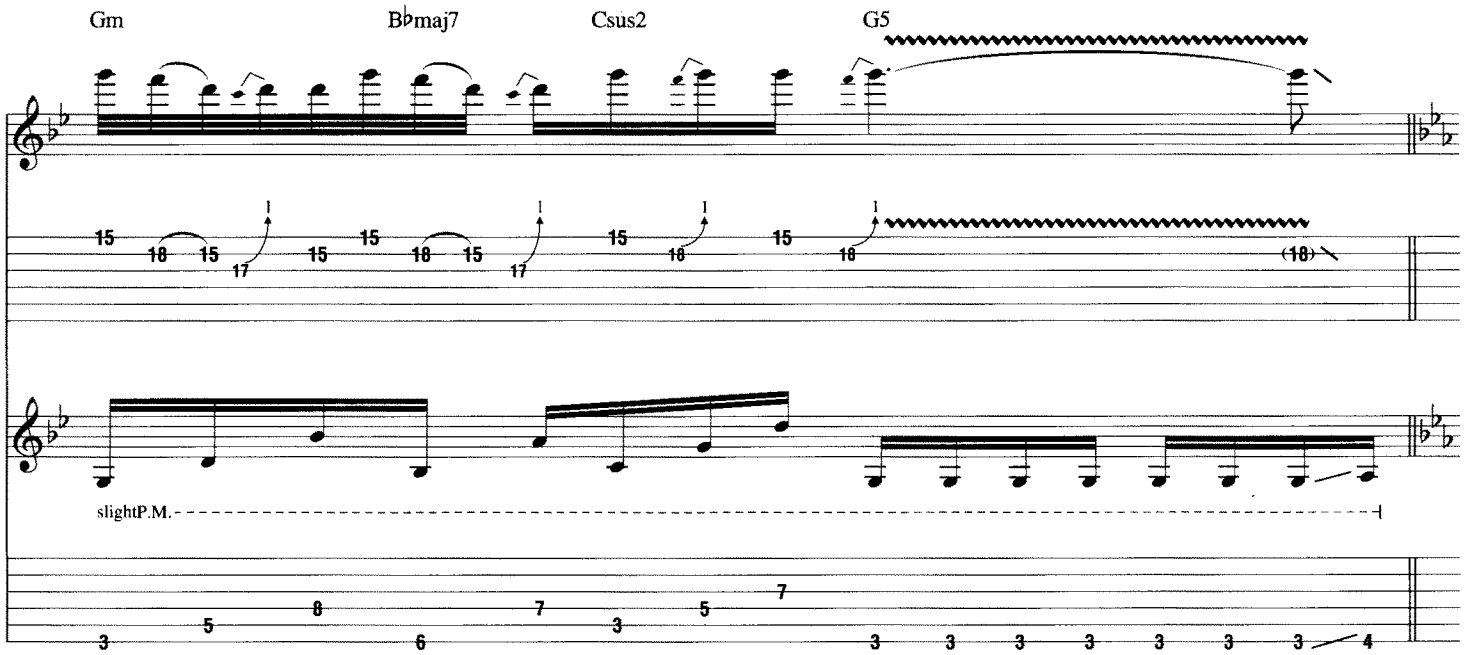

Cm
Eb maj7
Fsus2
Cm
Eb maj7
Fsus2
Cm
Eb maj7
Fsus2
C5
Gtrs. 1 & 2
slight P.M.


E
Bm
D♭maj7
E♭sus2
B♭m
D♭maj7
A♭sus2
Gtr. 3
Gtrs. 1 & 2
Riff C
End Riff C
slight P.M.
Gtrs. 1 & 2: w/ Riff C (3 times)
B♭m
D♭maj7
E♭sus2
B♭m
D♭maj7
A♭sus2
Gtr. 3
B♭m
D♭maj7
E♭sus2
B♭m
D♭maj7
A♭sus2
B♭m
D♭maj7
E♭sus2
B♭m
D♭maj7
A♭sus2


Gm
B♭maj7
Csus2
Gm
B♭maj7
Fsus2
Gtr. 3
14 (15)
Gtrs. 1 & 2
slight P.M.

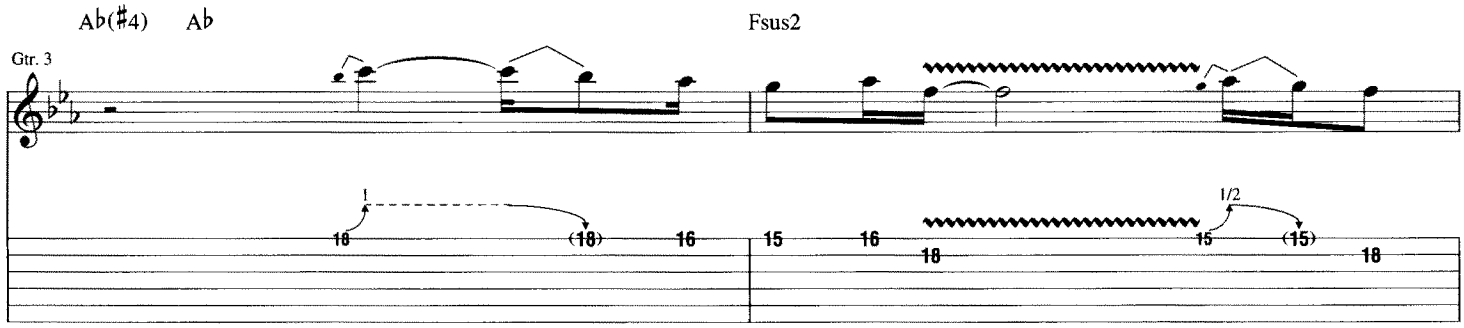

Gm
B♭maj7
Csus2
Gm
B♭maj7
Fsus2
8va
loco
slight P.M.

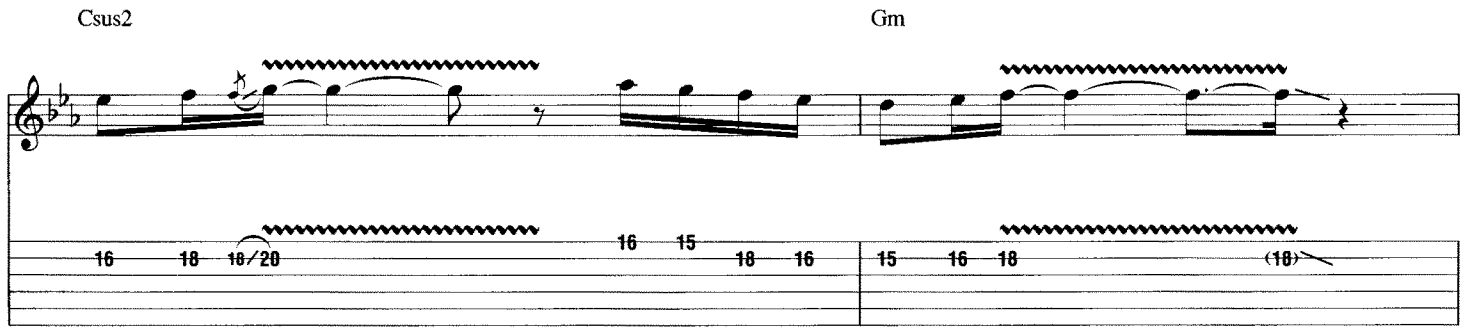

Gm
B♭maj7
Csus2
Gm
B♭maj7
Fsus2
slight P.M.



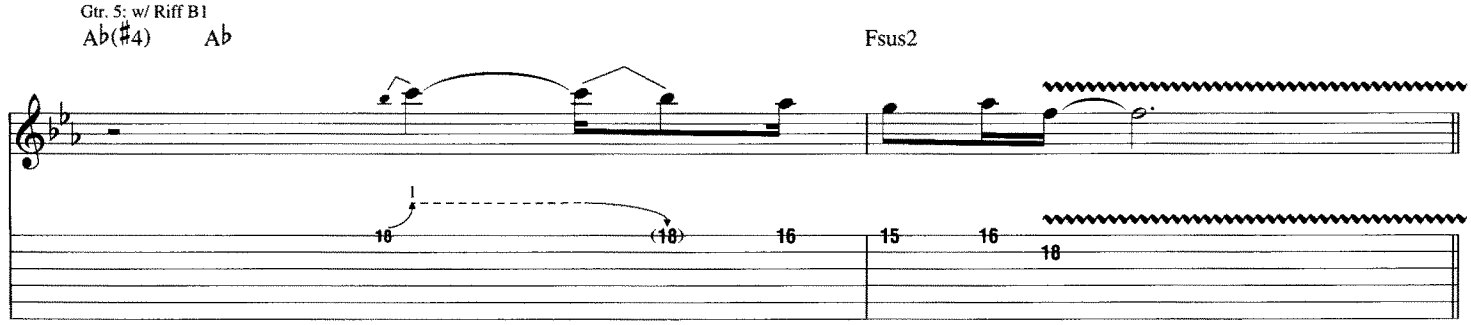
F

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtrs. 4 & 5: w/ Riffs B & B1





Gtr. 5: w/ Riff B1



G

Cm Csus2 Cm Csus2 Cm Csus2 Cm

Gtr. 3 tacet

8va

Gtr. 3

*Gtr. 6 (dist.)

mf *mf*

Gtrs. 1 & 2

mp w/ clean tone

let ring

*Bkwds. gtr. arr. for gtr.

Csus2 Cm Csus2 Cm Csus2 Cm Csus2

D.S. al Coda

Gtr. 6 tacet

let ring

Coda

Ab sus2 Eb sus2 Bb sus2 Fsus2 Fm Db sus2 Ab sus2 Eb sus2 Bb sus2 F5

Gtrs. 1, 2 & 3

slight P.M.

Gtr. 3 tacet

C5

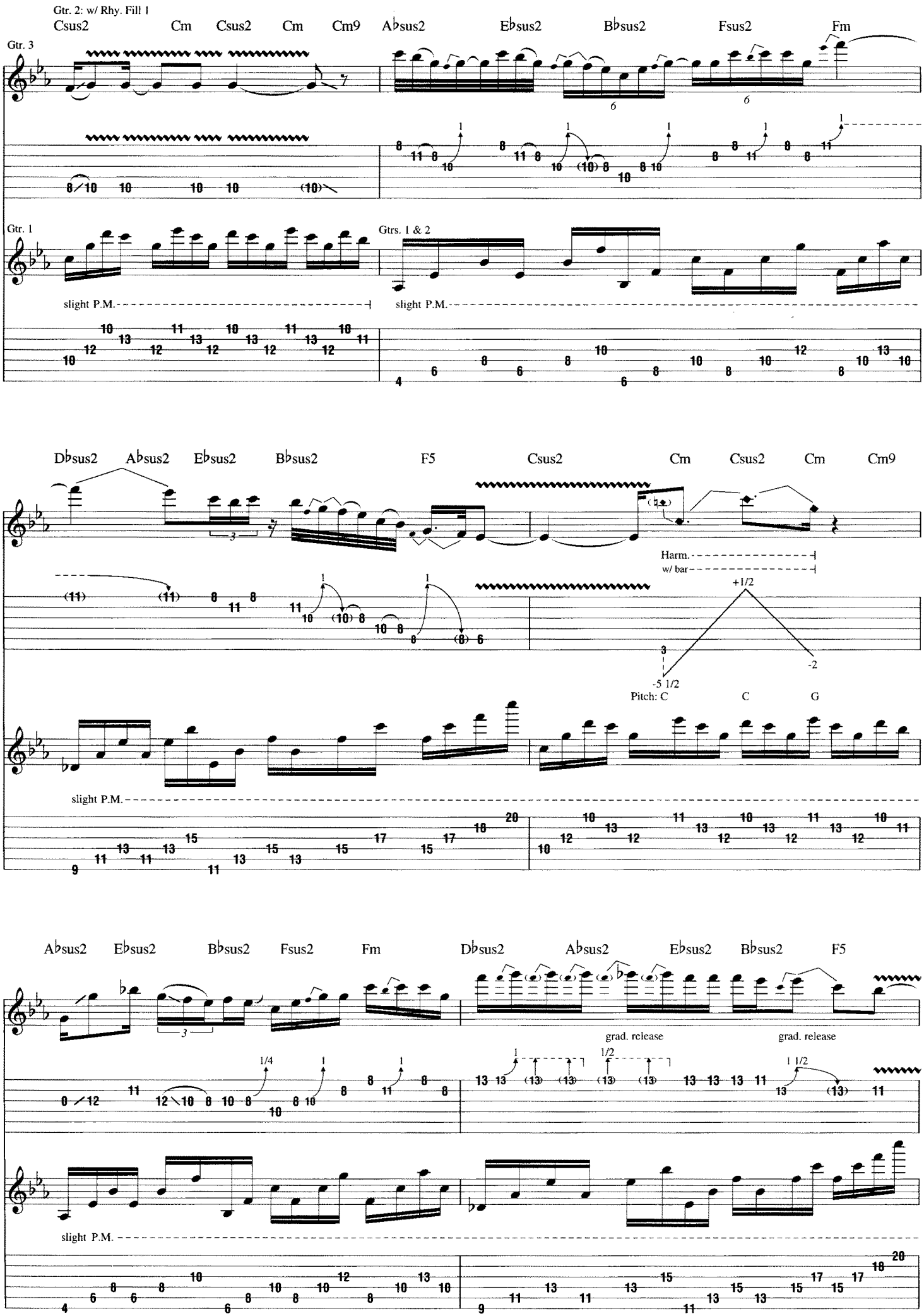
Ab sus2 Eb sus2 Bb sus2 Fsus2 Fm Db sus2 Ab sus2 Eb sus2 Bb sus2 F5

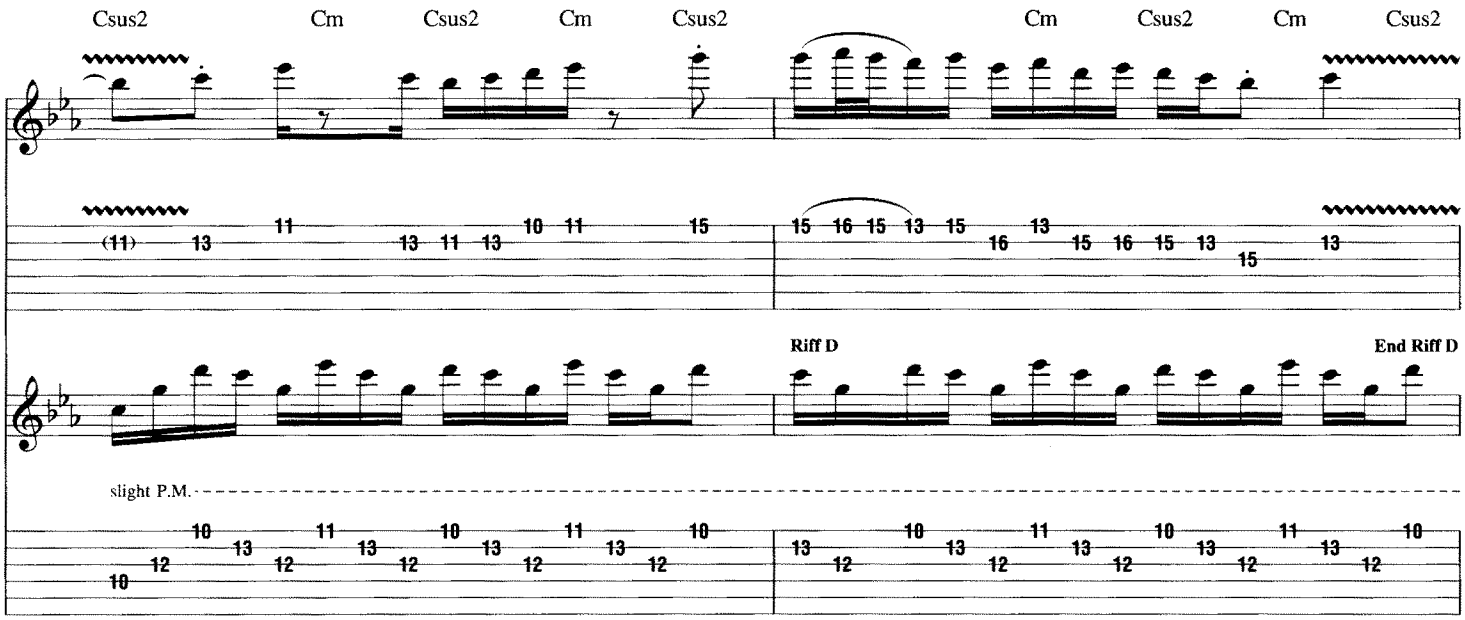
Rhy. Fill 1 **End Rhy. Fill 1**

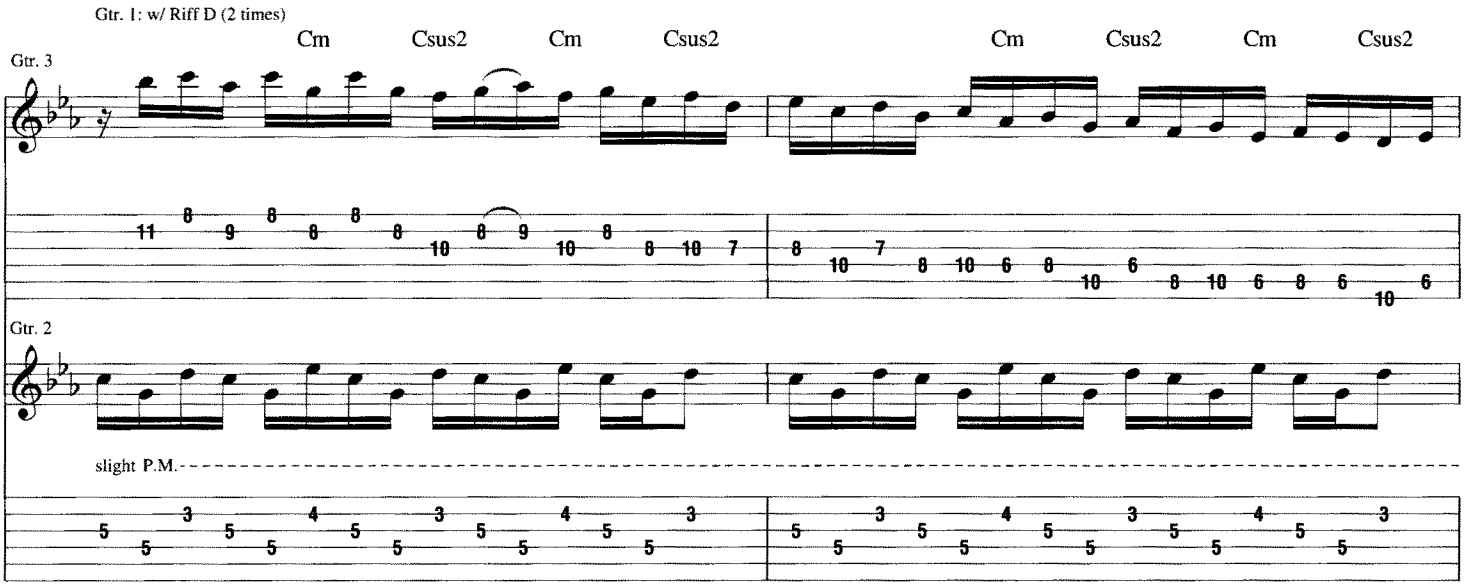
Gtrs. 1 & 2

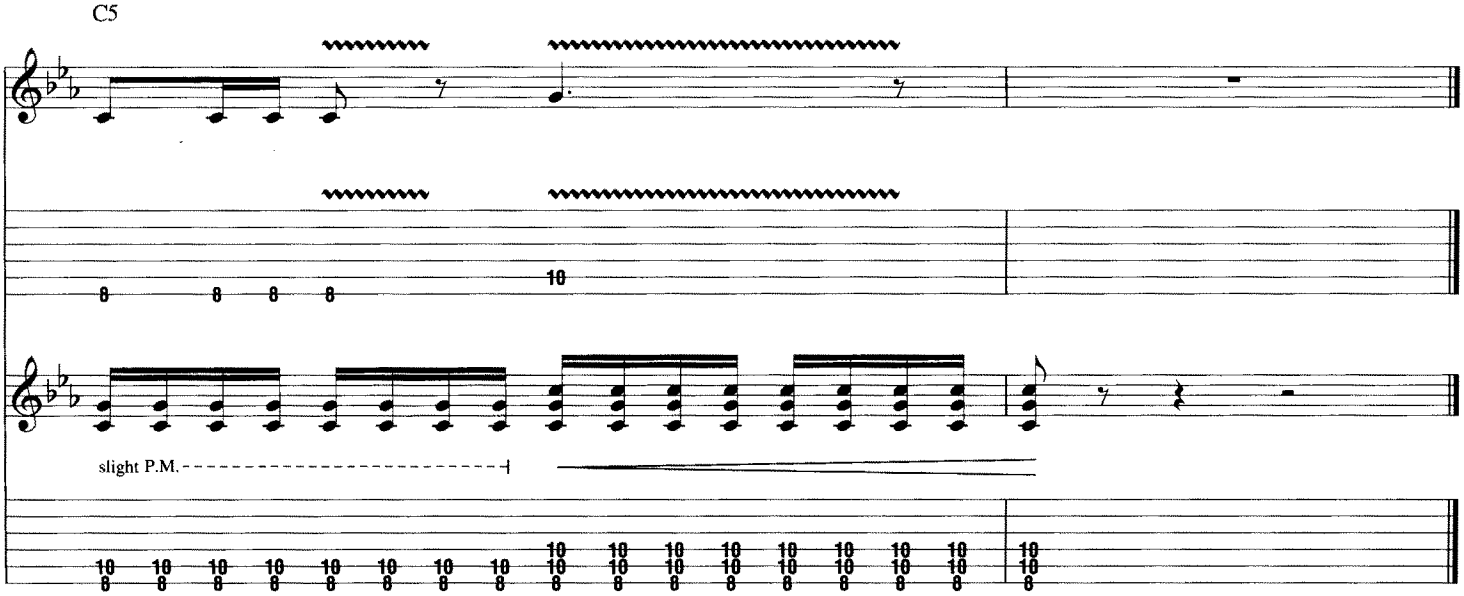
Gtrs. 1, 2 & 3

slight P.M. slight P.M.


Gtr. 2: w/ Rhy. Fill 1
Csus2
Cm
Csus2
Cm
Cm9
A♭sus2
E♭sus2
B♭sus2
Fsus2
Fm
Gtr. 3
Gtr. 1
Gtrs. 1 & 2
slight P.M.
slight P.M.
D♭sus2
A♭sus2
E♭sus2
B♭sus2
F5
Csus2
Cm
Csus2
Cm
Cm9
Harm.
w/ bar
+1/2
-2
-5 1/2
Pitch: C
C
G
slight P.M.
A♭sus2
E♭sus2
B♭sus2
Fsus2
Fm
D♭sus2
A♭sus2
E♭sus2
B♭sus2
F5
grad. release
grad. release
1/4
1/2
1 1/2
slight P.M.

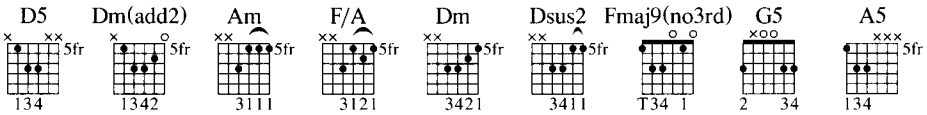

Csus2
Cm
Csus2
Cm
Csus2
Cm
Csus2
Cm
Csus2
Riff D
End Riff D
slight P.M.


Gtr. 1: w/ Riff D (2 times)
Gtr. 3
Cm
Csus2
Cm
Csus2
Cm
Csus2
Cm
Csus2
Gtr. 2
slight P.M.


C5
slight P.M.

WHAT BREAKS A HEART

By Joe Satriani



A

Slowly ♩ = 76

A5 F5 C5 Fm/A♭ A5 F5 C5 G5

*Gtrs. 2, 3 & 4

Riff A1 **End Riff A1**

mf w/ dist. & wah-wah

*Composite arrangement

Gtr. 1 (clean)

Riff A **End Riff A**

8va

mp w/ phase shifter & **delay

Harm.

P.M.

**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/A♭ A5 F5 C5 G5

***

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

Riff B **End Riff B**

loco

P.M.

Gtr. 1: w/ Riff B

A5 F5 C5 Fm/A♭ A5 F5 C5 G5

Gtrs. 2, 3 & 4

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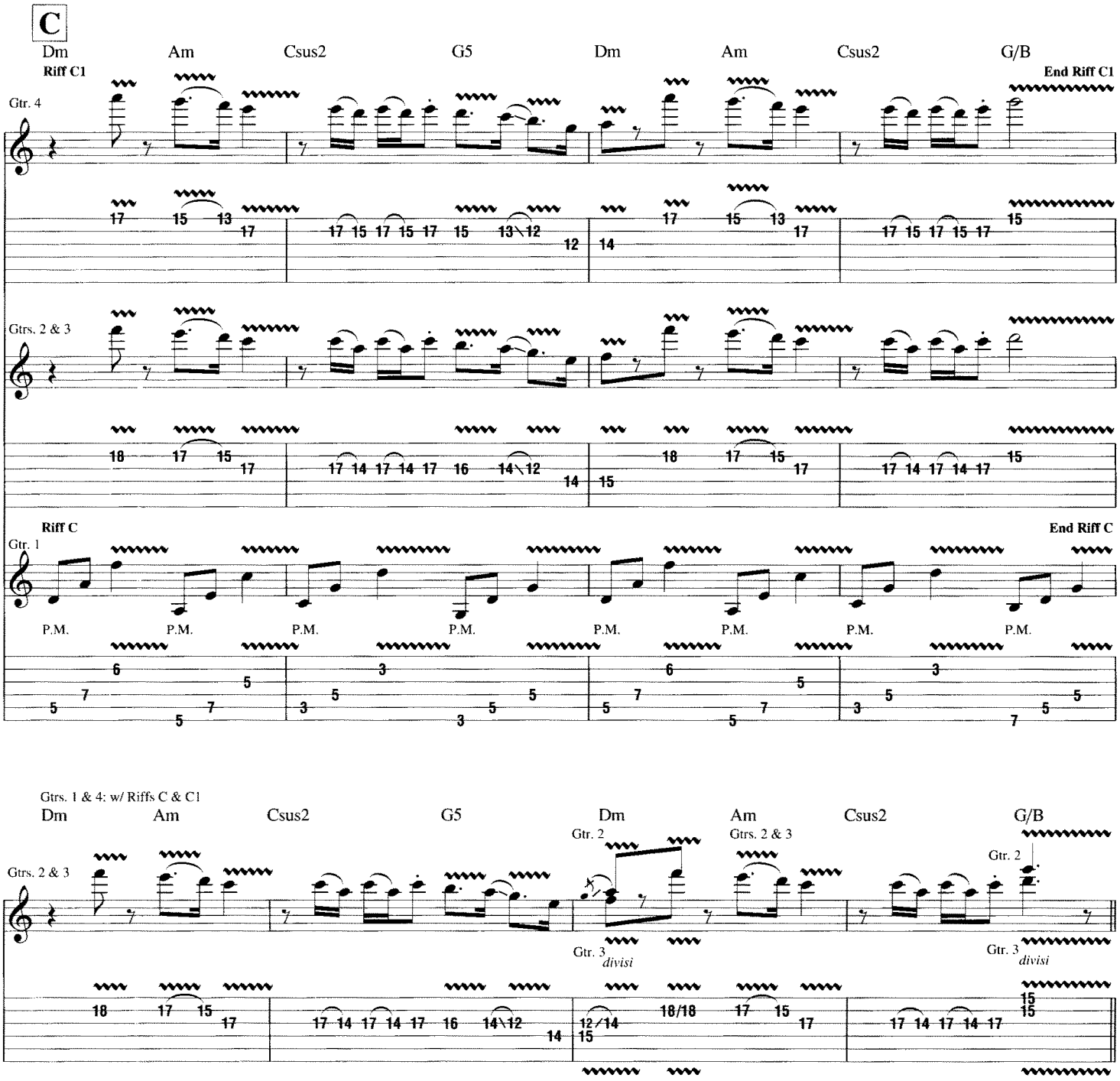
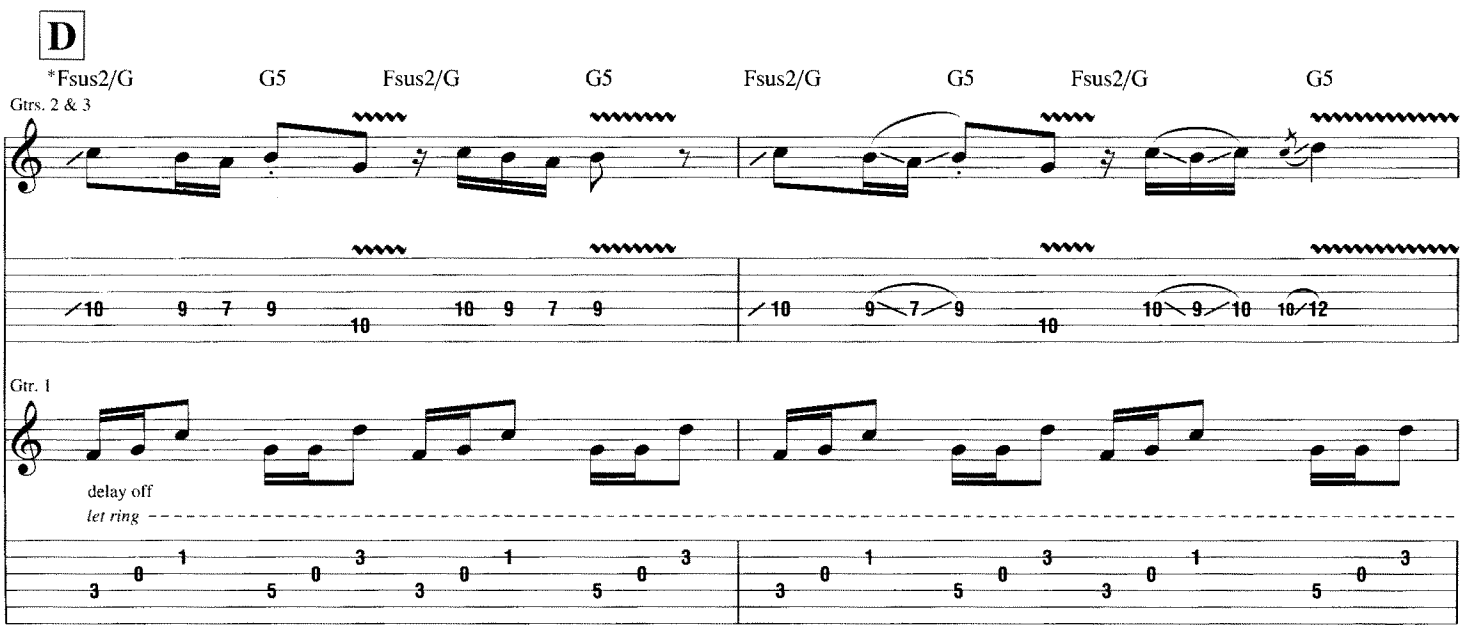
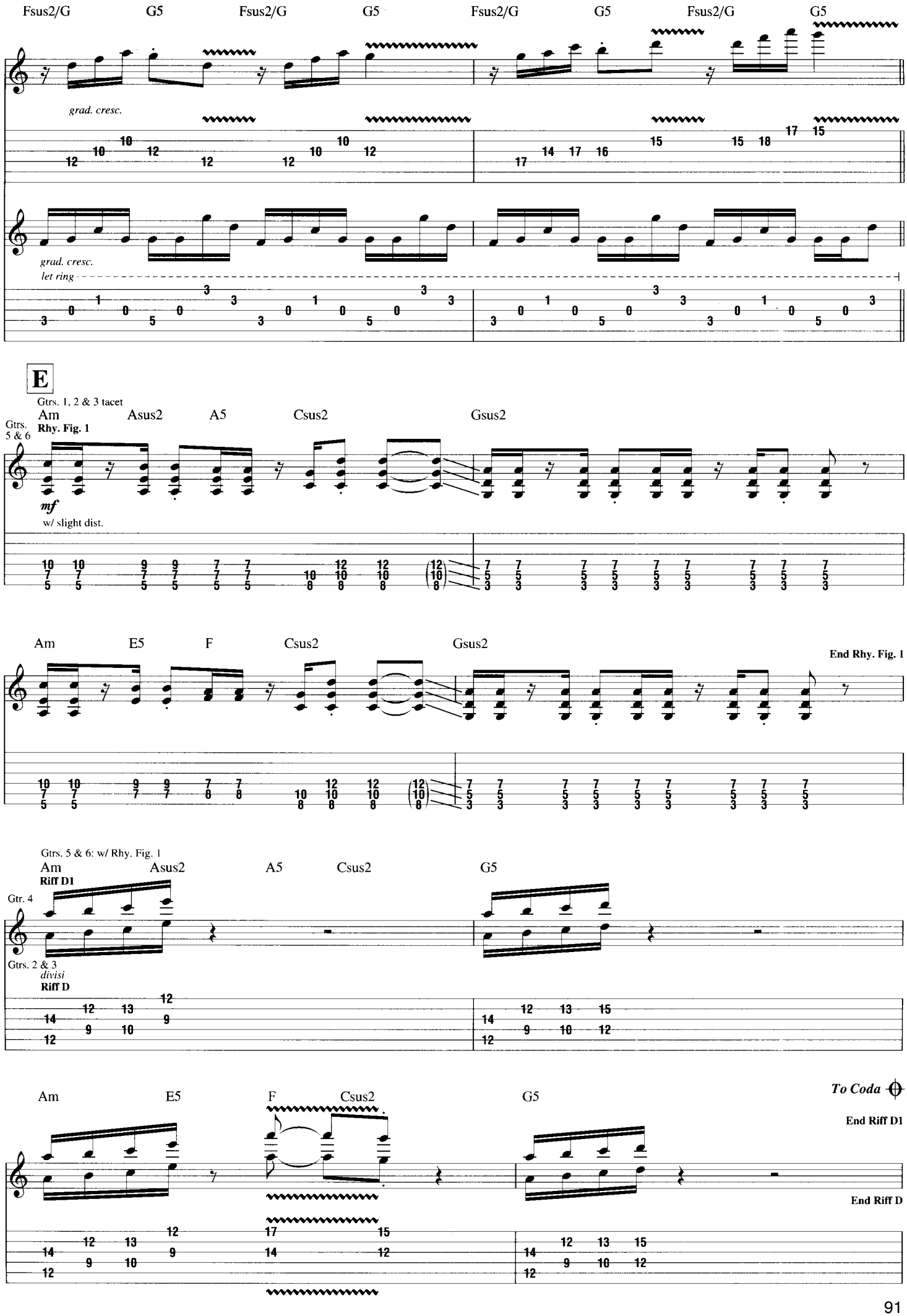

C
Dm
Am
Csus2
G5
Dm
Am
Csus2
G/B
Riff C1
End Riff C1
Gtr. 4
Gtrs. 2 & 3
Riff C
End Riff C
Gtr. 1
P.M.

Gtrs. 1 & 4: w/ Riffs C & C1
Dm
Am
Csus2
G5
Dm
Am
Csus2
G/B
Gtrs. 2 & 3
Gtr. 2
Gtr. 3
divisi


D
*Fsus2/G
G5
Fsus2/G
G5
Fsus2/G
G5
Fsus2/G
G5
Gtrs. 2 & 3
Gtr. 1
delay off
let ring

*Bass plays G.

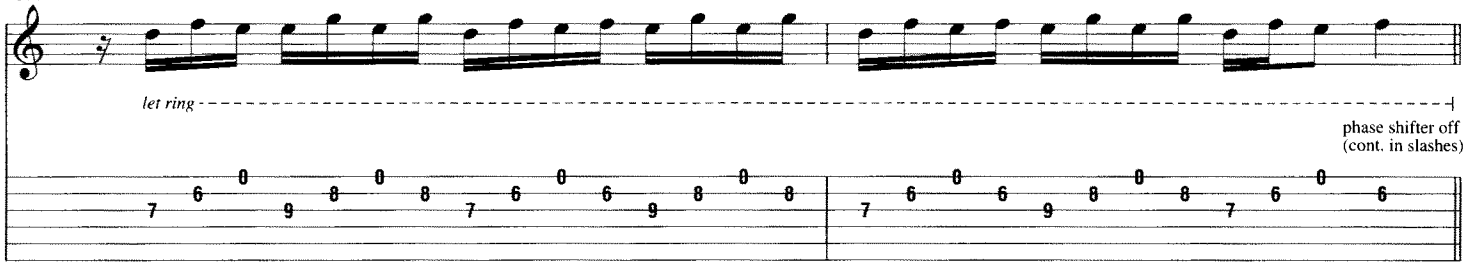

Fsus2/G
G5
Fsus2/G
G5
Fsus2/G
G5
Fsus2/G
G5
grad. cresc.
grad. cresc.
let ring
E
Gtrs. 1, 2 & 3 tacet
Am
Asus2
A5
Csus2
Gsus2
Gtrs. 5 & 6
Rhy. Fig. 1
mf
w/ slight dist.
Am
E5
F
Csus2
Gsus2
End Rhy. Fig. 1
Gtrs. 5 & 6: w/ Rhy. Fig. 1
Am
Asus2
A5
Csus2
G5
Riff D1
Gtr. 4
Gtrs. 2 & 3
divisi
Riff D
Am
E5
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

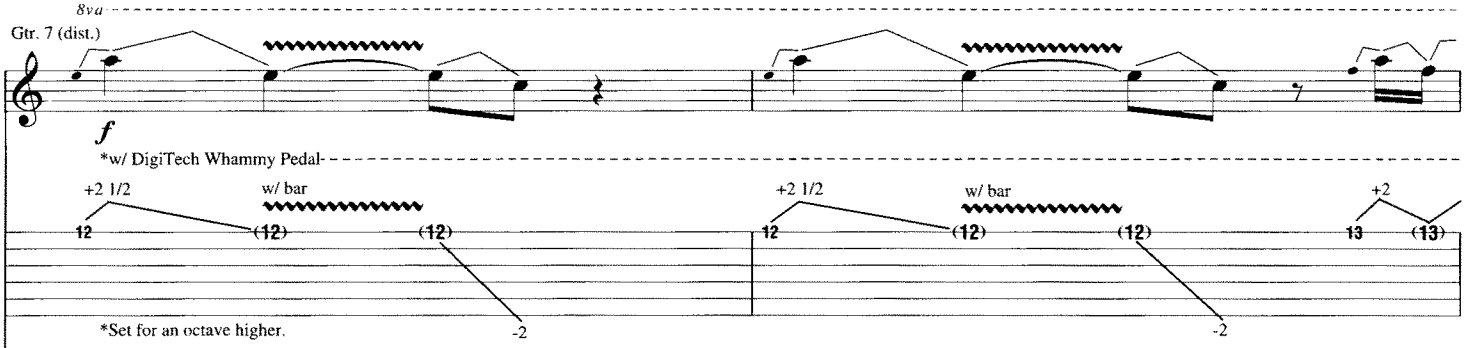


F

Am
Rhy. Fig. 2
F/A
Am
F/A

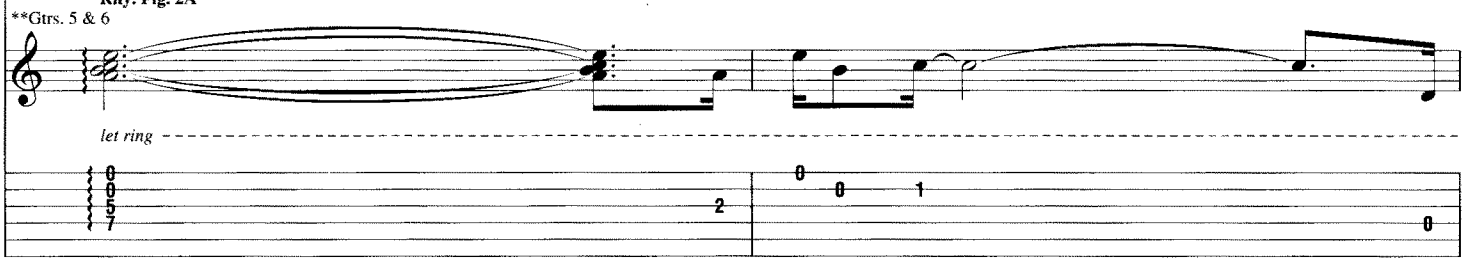
Gtr. 1

Gtr. 7 (dist.)



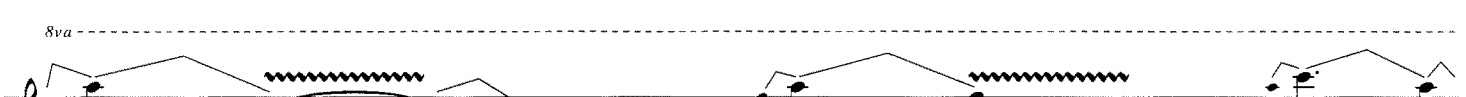
Rhy. Fig. 2A

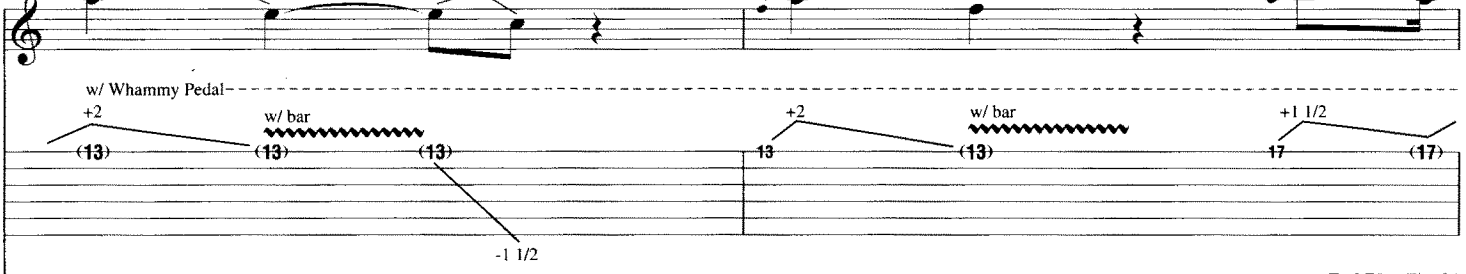
**Gtrs. 5 & 6



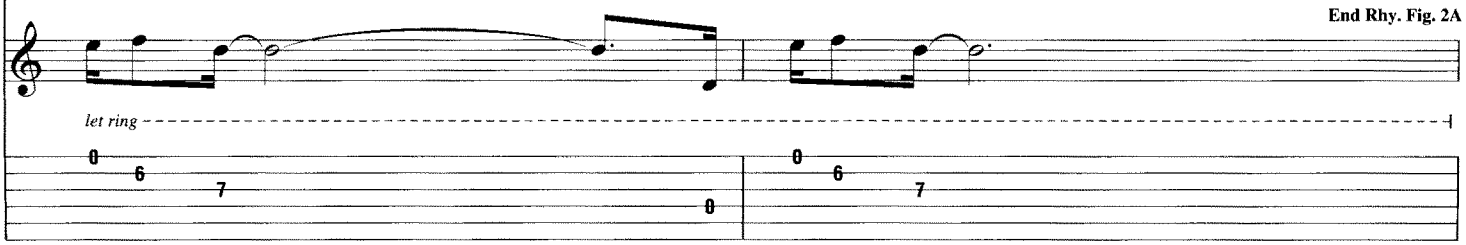
**Composite arrangement

Dm
Dsus2
Dm
Dsus2
End Rhy. Fig. 2

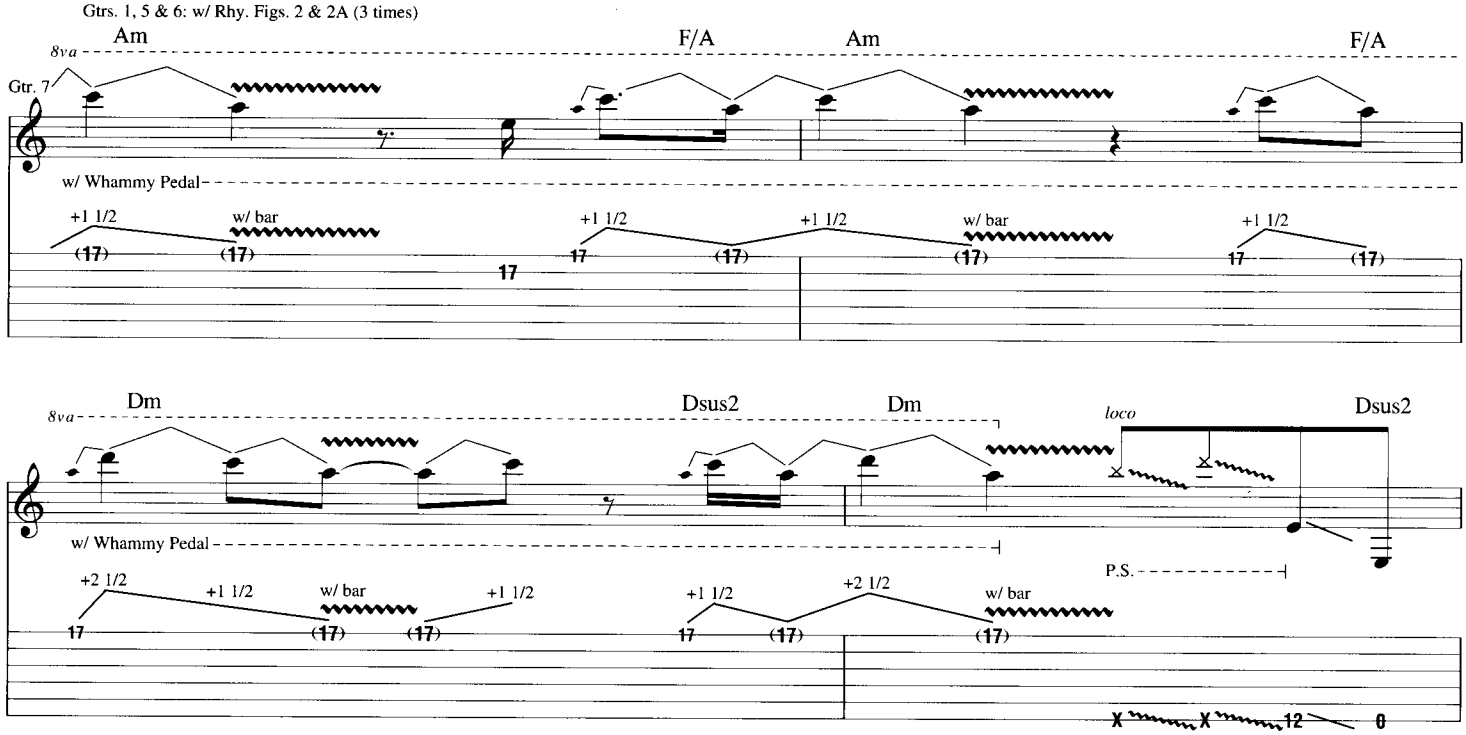


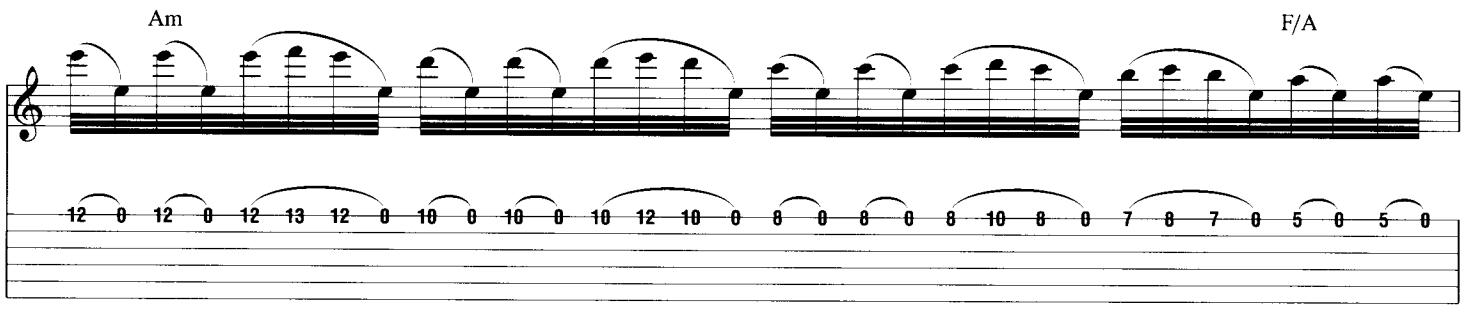


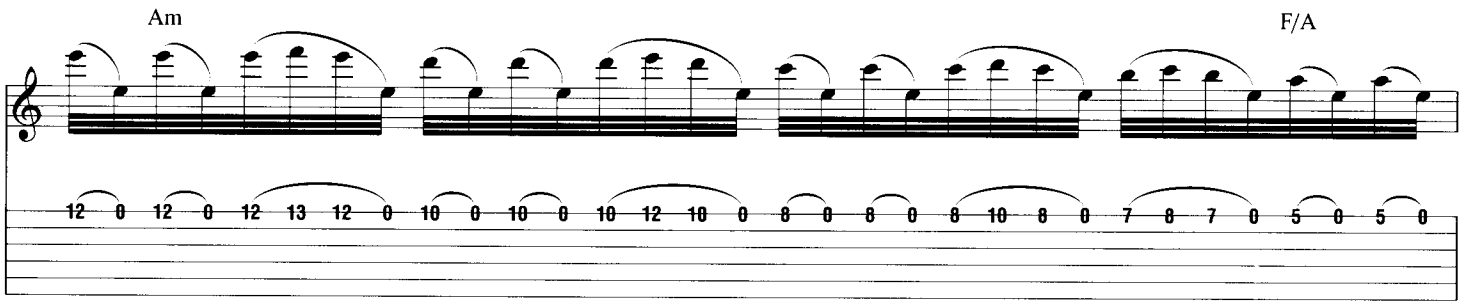
End Rhy. Fig. 2A

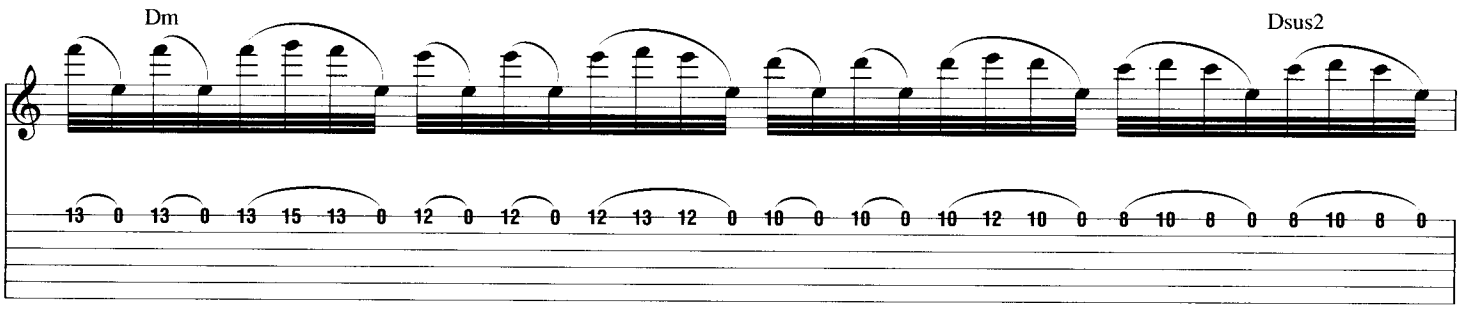


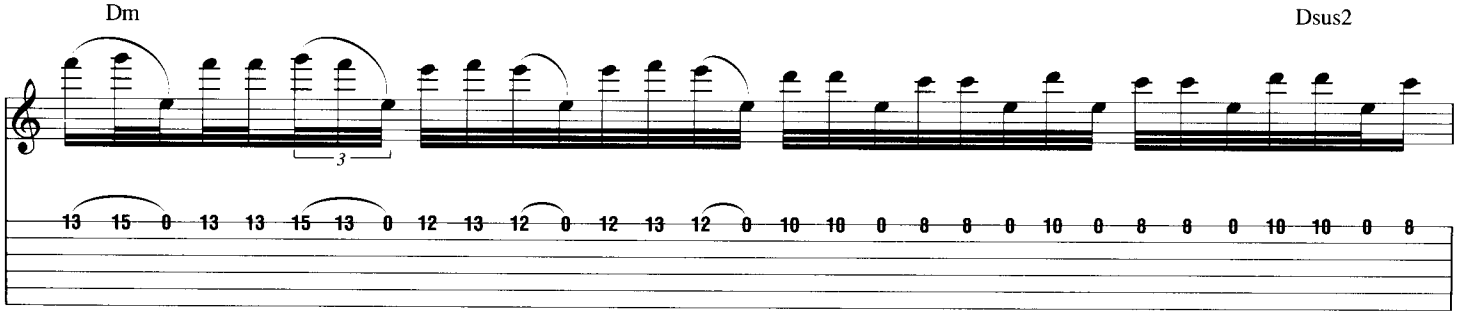
Gtrs. 1, 5 & 6: w/ Rhy. Figs. 2 & 2A (3 times)

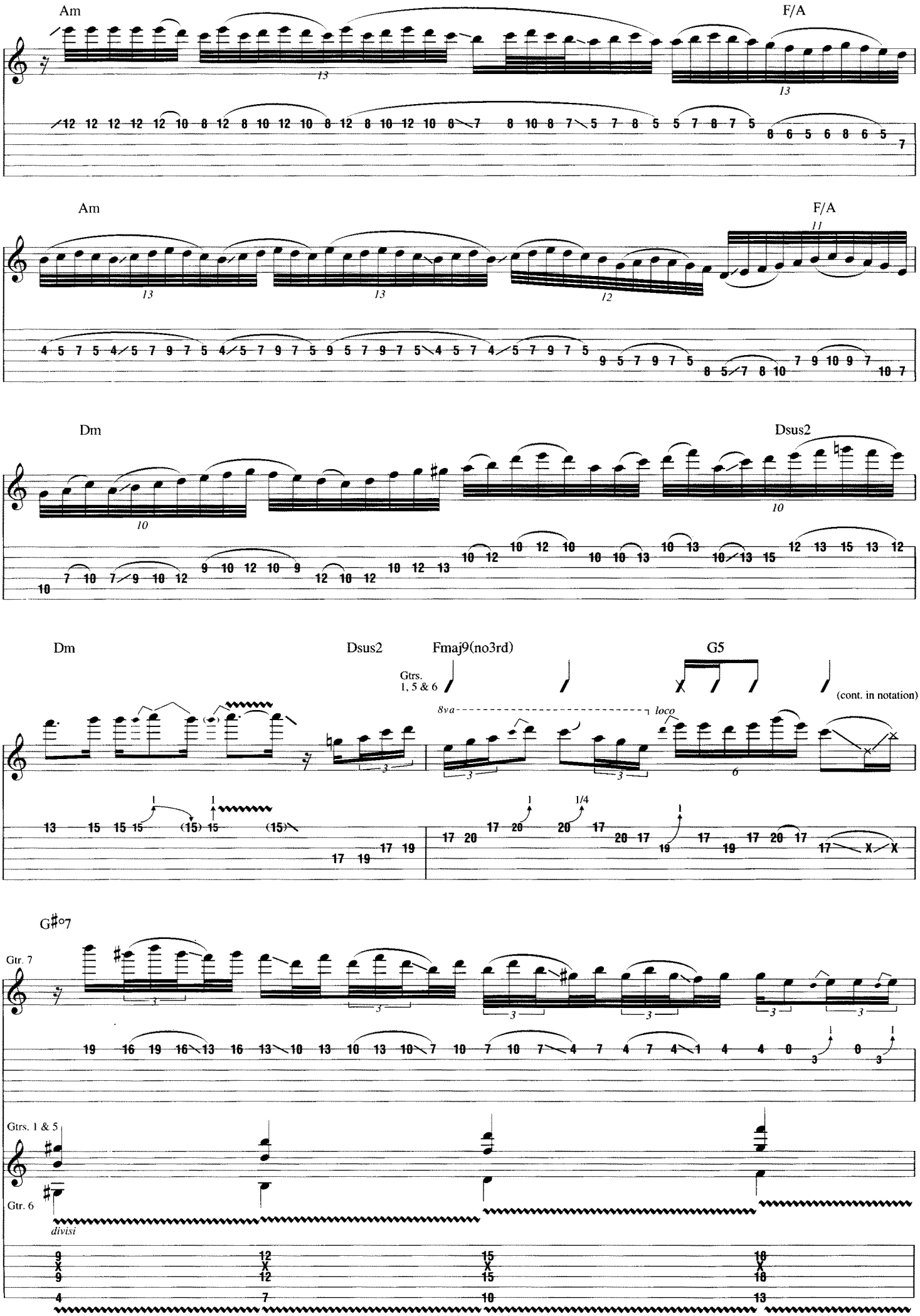











Am
F/A
Am
F/A
Dm
Dsus2
Dm
Dsus2
Fmaj9(no3rd)
G5
Gtrs. 1, 5 & 6
8va
loco
(cont. in notation)
G♯°7
Gtr. 7
Gtrs. 1 & 5
Gtr. 6
divisi

Gtrs. 2, 3 & 4: w/ Riff A1

E

D.S. al Coda

8va

Gtrs. 1, 5 & 6

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

Gtr. 8 (dist.)

*mp

*Vol. swell

G

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

Am Asus2 A5 Csus2

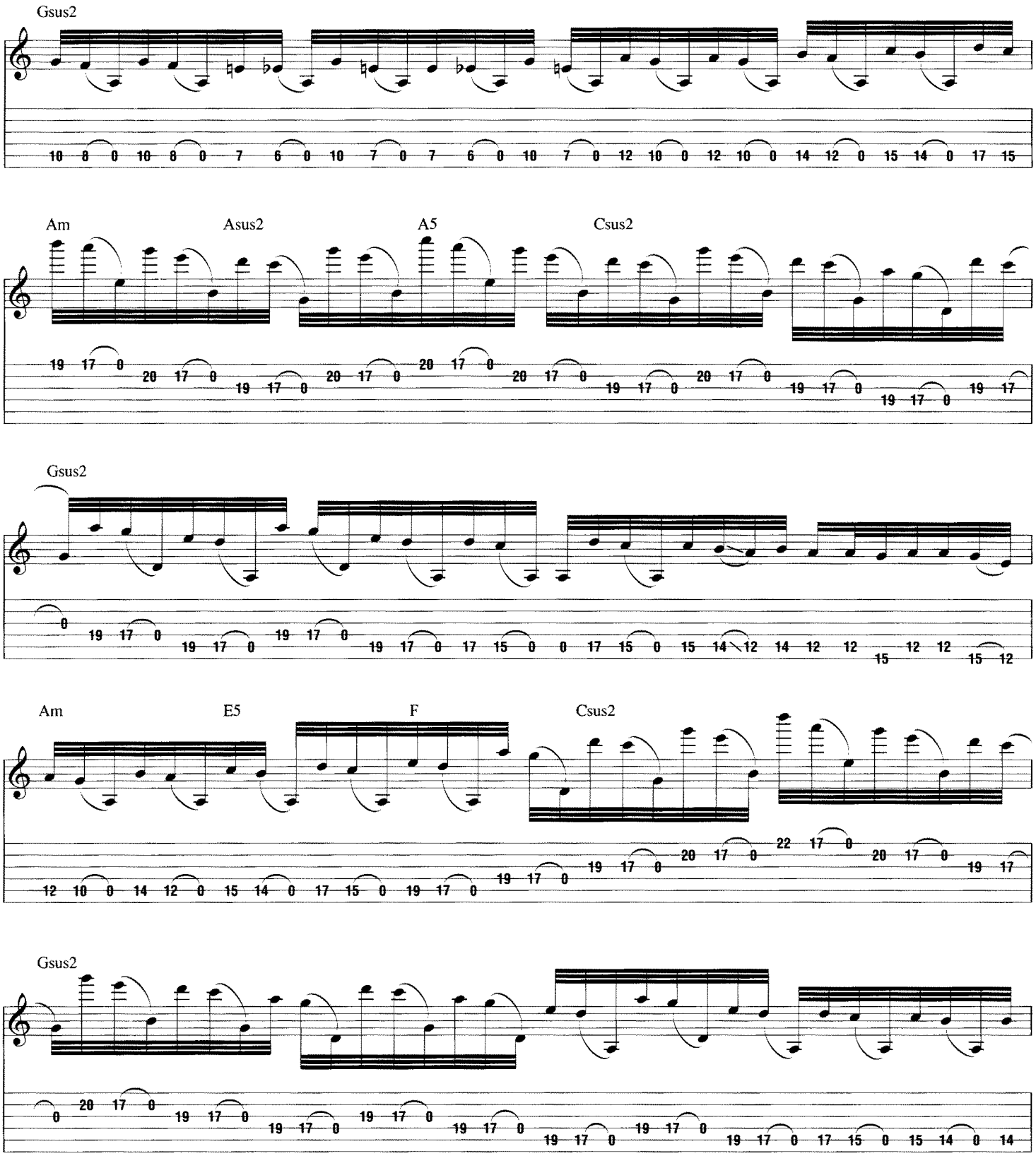
Gtr. 9 (dist.)

f

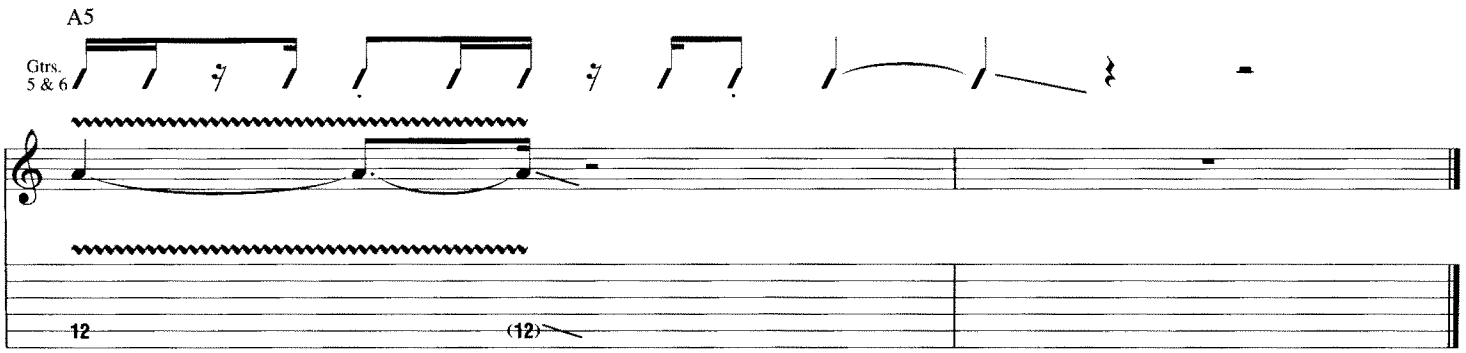
sim.

Gsus2

Am E5 F Csus2

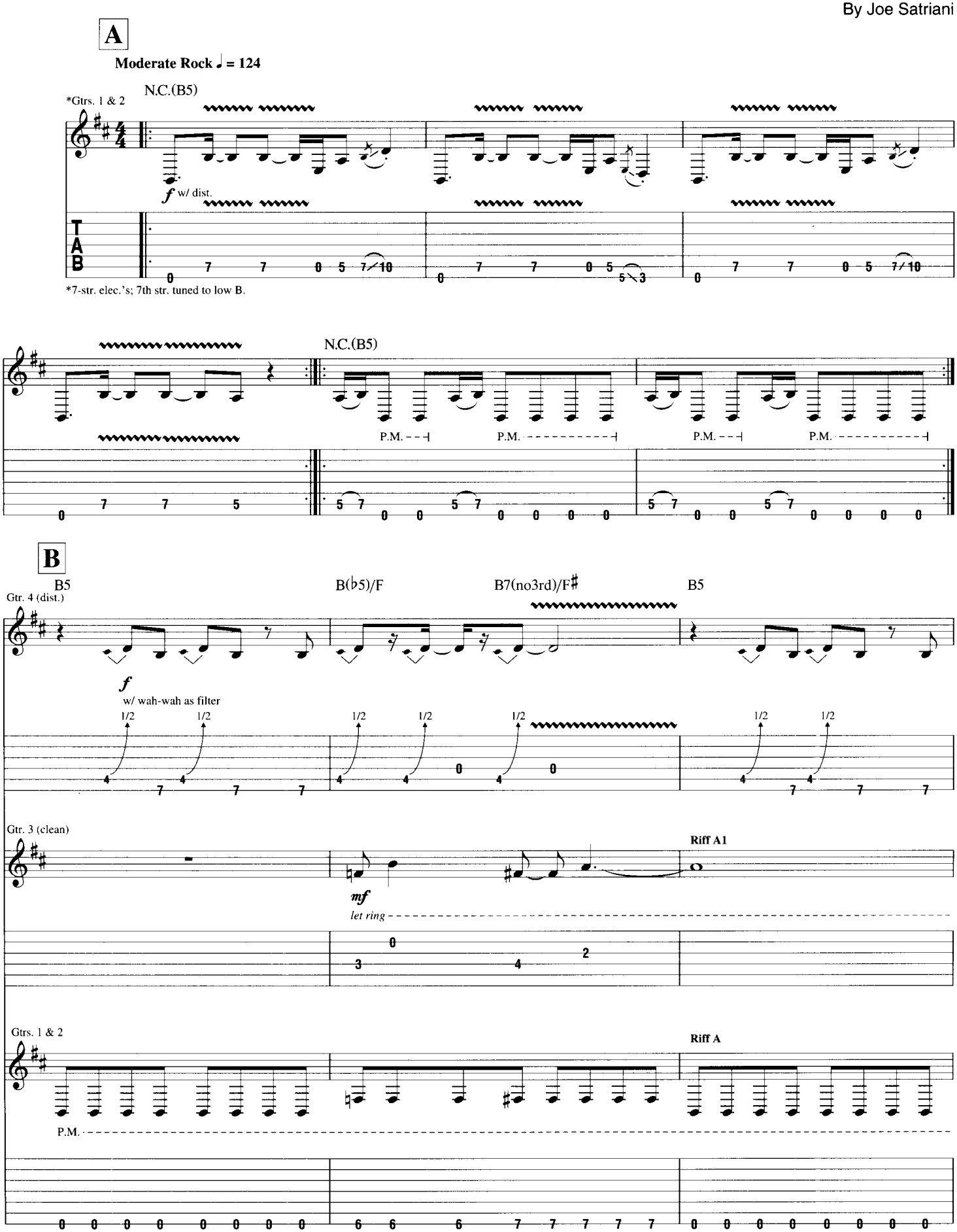


Gtrs. 2, 3 & 4: w/ Riffs D & D1 (1st meas.)
Gtr. 8: w/ Riff E



SEVEN STRING

By Joe Satriani



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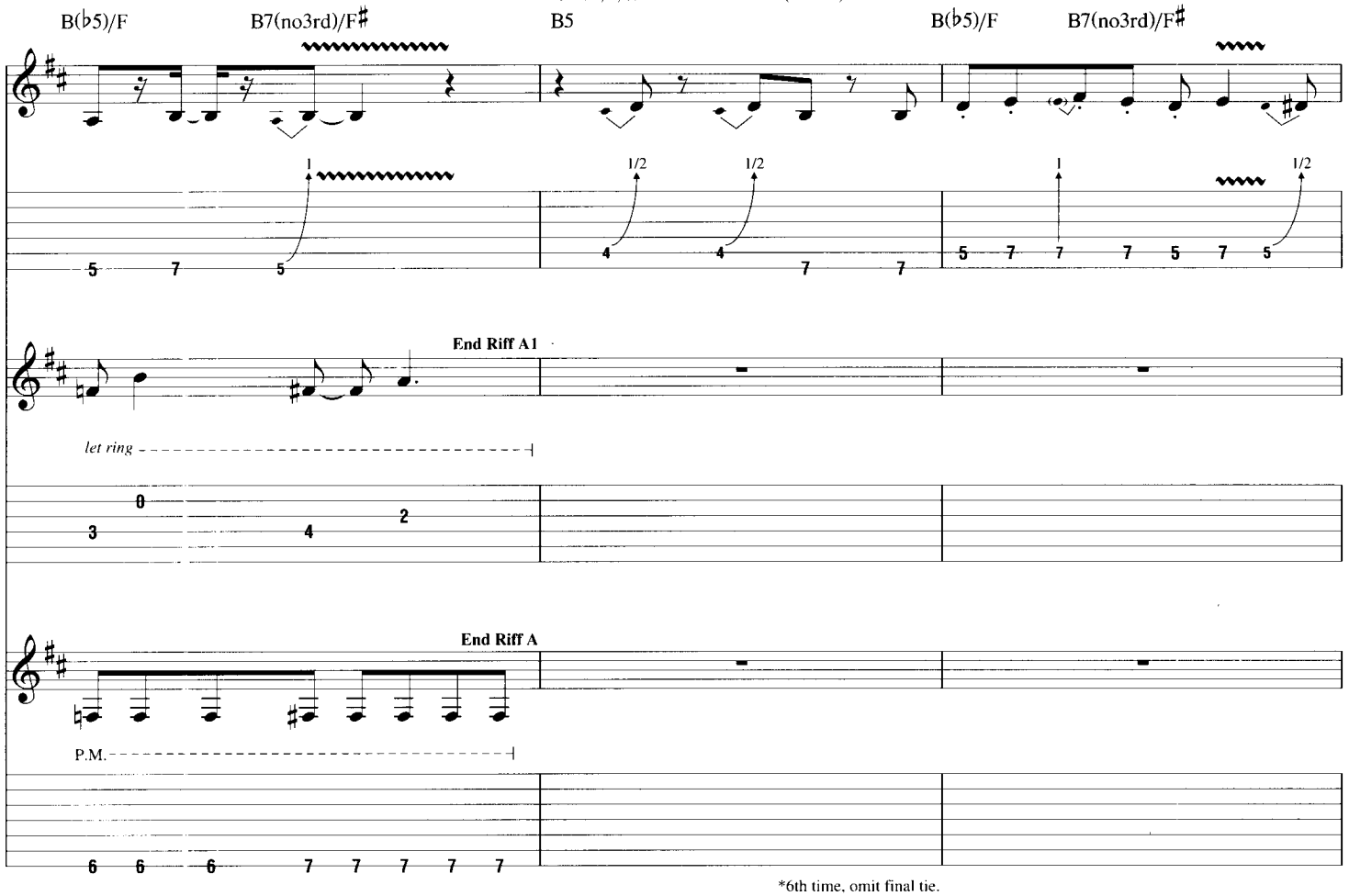
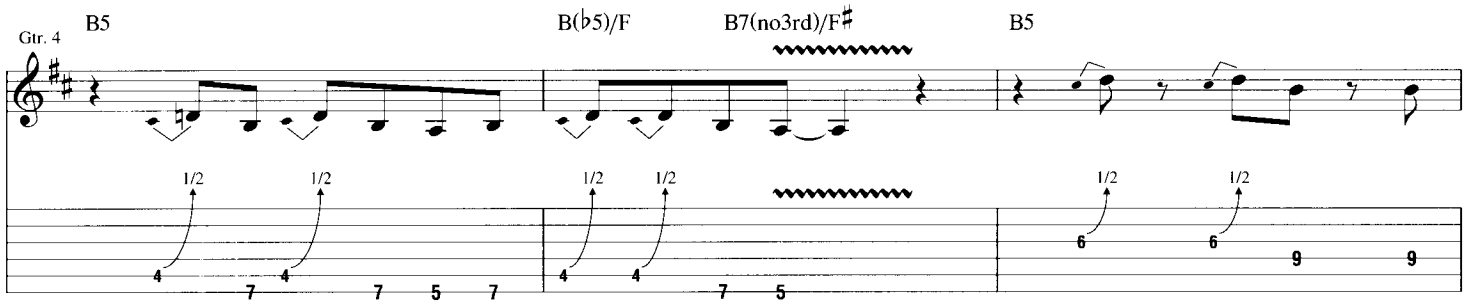
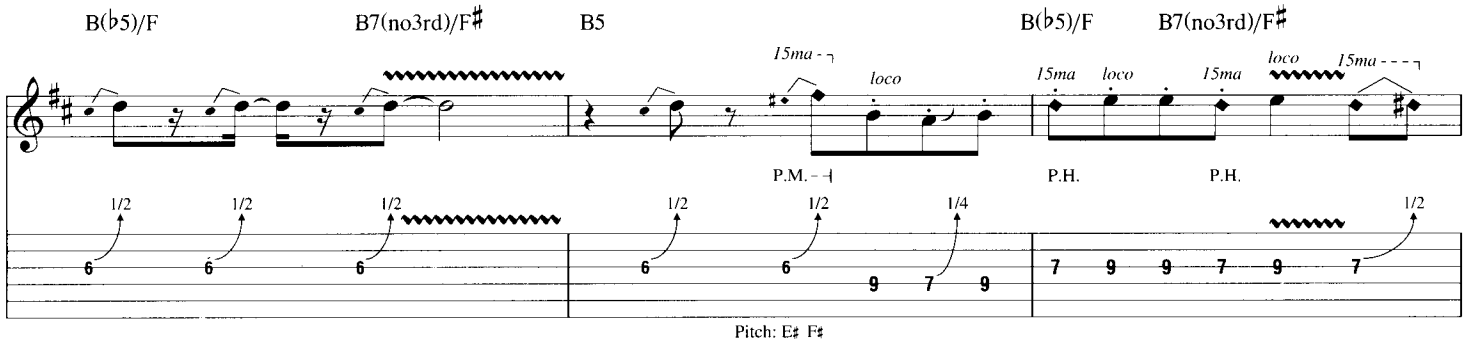
Gtrs. 1, 2, & 3: w/ Riffs A & *A1 (6 times)

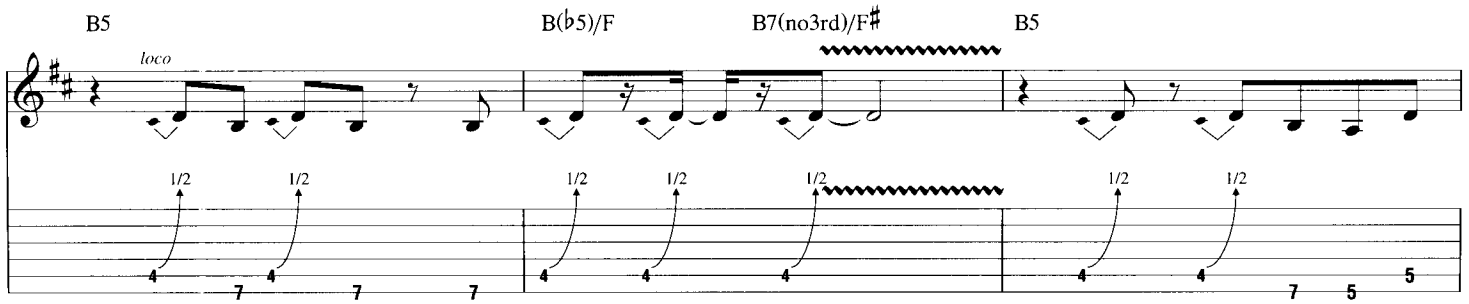


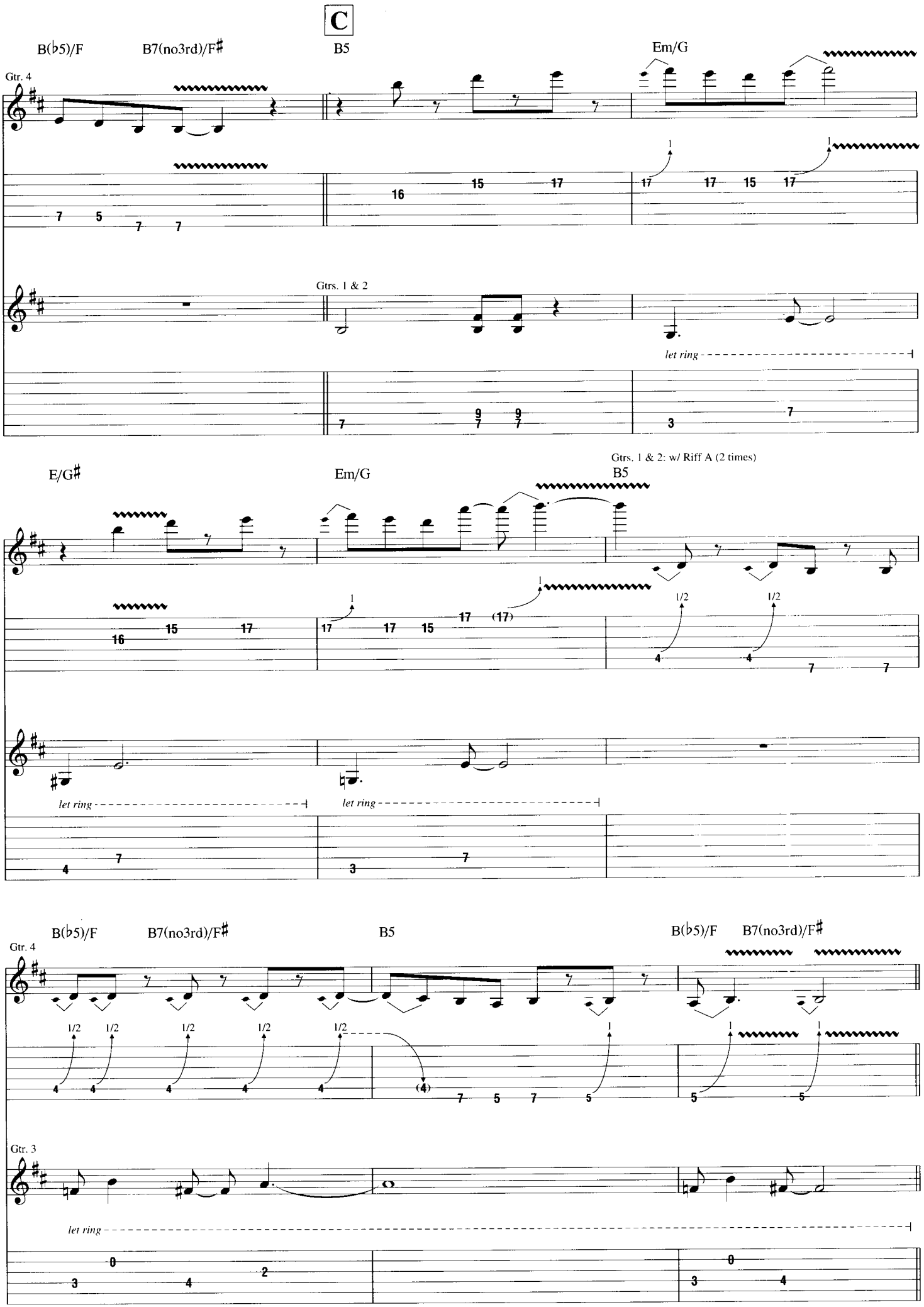
*6th time, omit final tie.





Pitch: E♯ F♯




C
B(♭5)/F
B7(no3rd)/F♯
B5
Em/G
Gtr. 4
Gtrs. 1 & 2
let ring
E/G♯
Em/G
B5
Gtrs. 1 & 2: w/ Riff A (2 times)
let ring
let ring
B(♭5)/F
B7(no3rd)/F♯
B5
B(♭5)/F
B7(no3rd)/F♯
Gtr. 4
Gtr. 3
let ring

D

Gtrs. 3 & 4 tacet

E5 D5 Bm7

Gtr. 5 (dist.) **Rifff B**

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

E5 D5 Bm7 **End Riff B**

F

Gtr. 5 tacet

N.C.(B5)

Gtrs. 1 & 2

wah-wah off

G

*Bm7

Gtr. 6 (dist.)

f

w/ wah-wah as filter

1/2

Gtrs. 1 & 2

Rhy. Fill 1

End Rhy. Fill 1

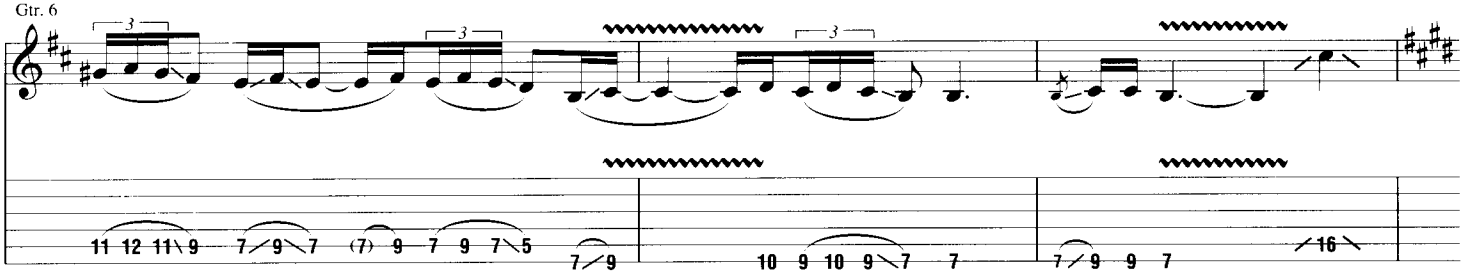
*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fill 1

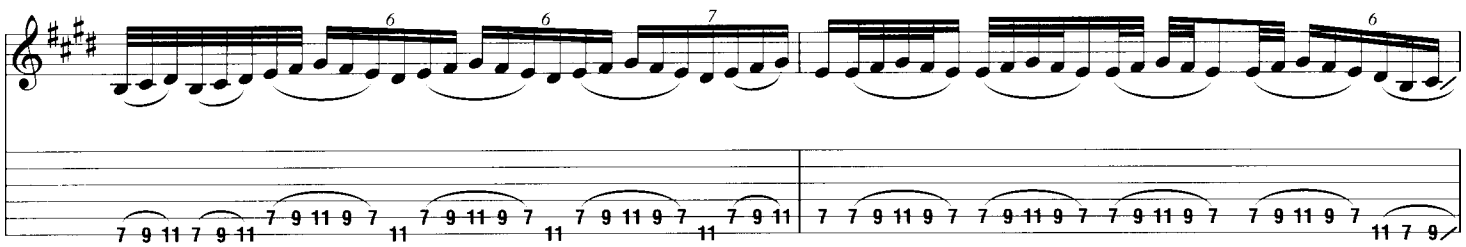
Gtr. 2

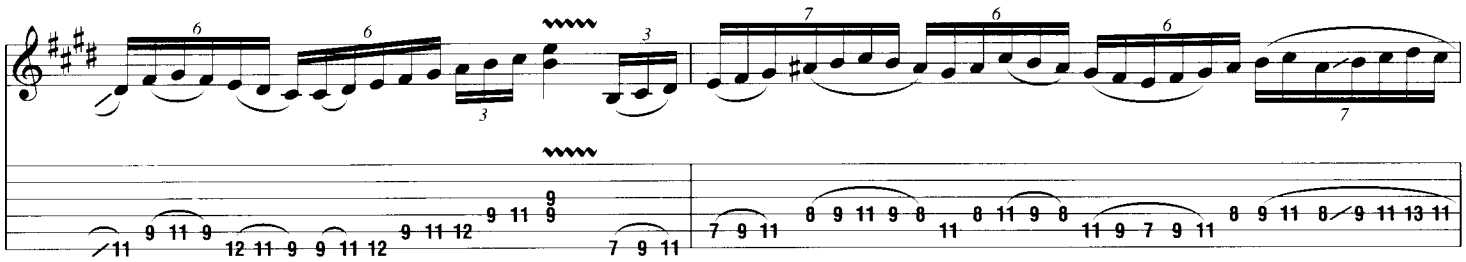
Gtr. 2 tacet

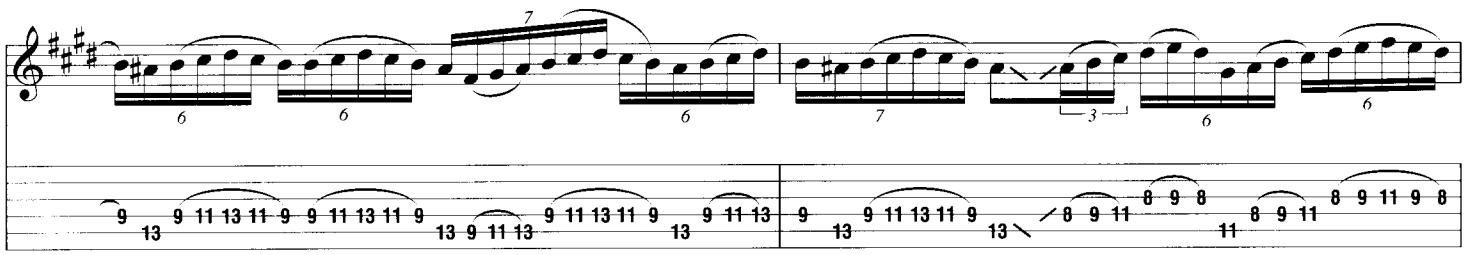
Gtr. 6

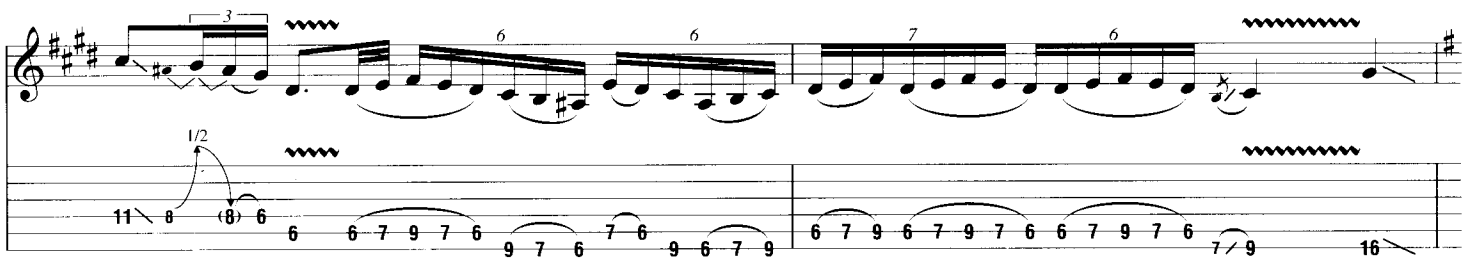


C♯5

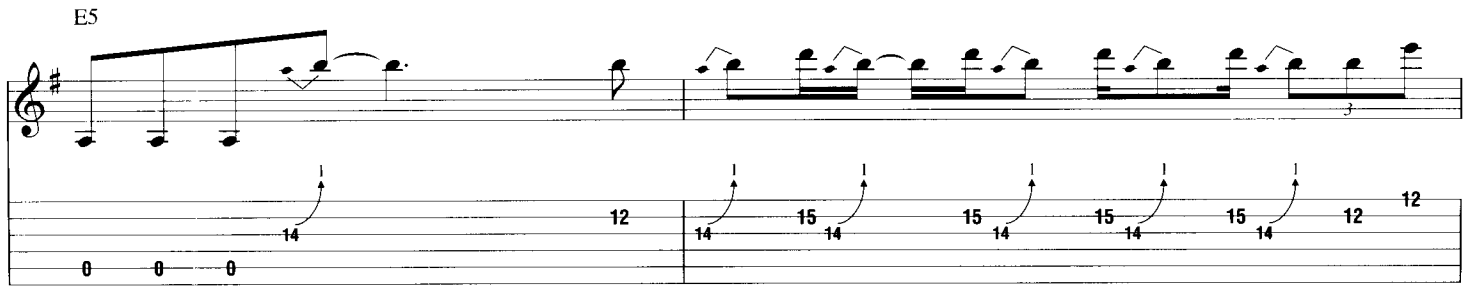


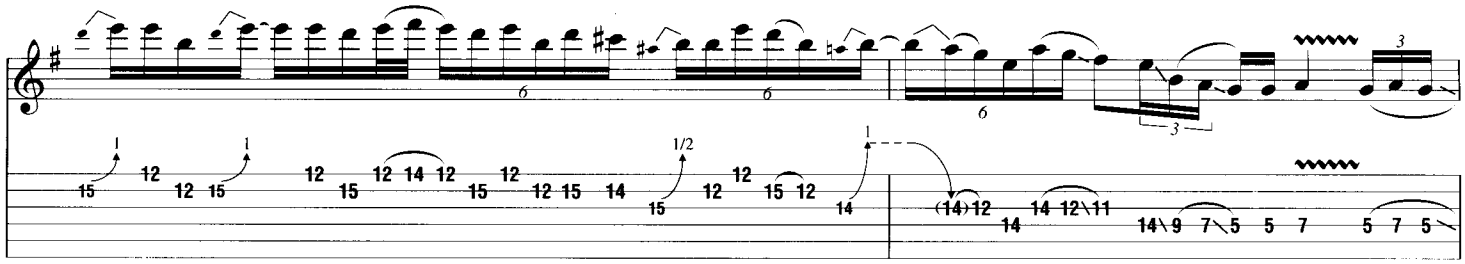


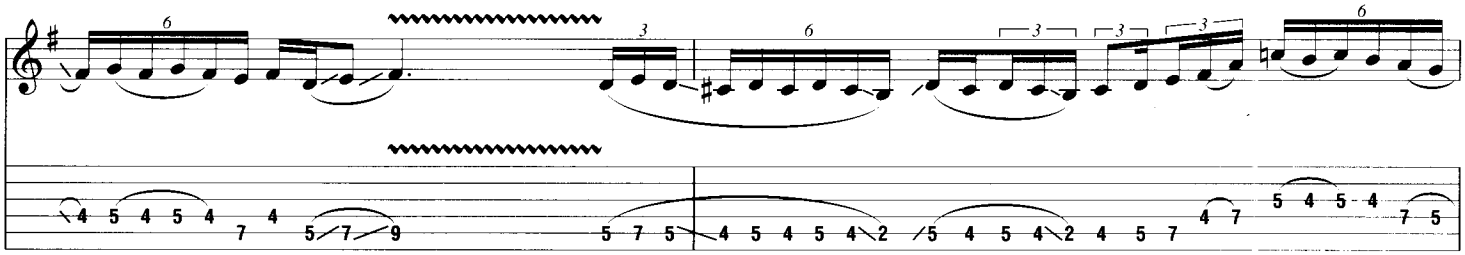


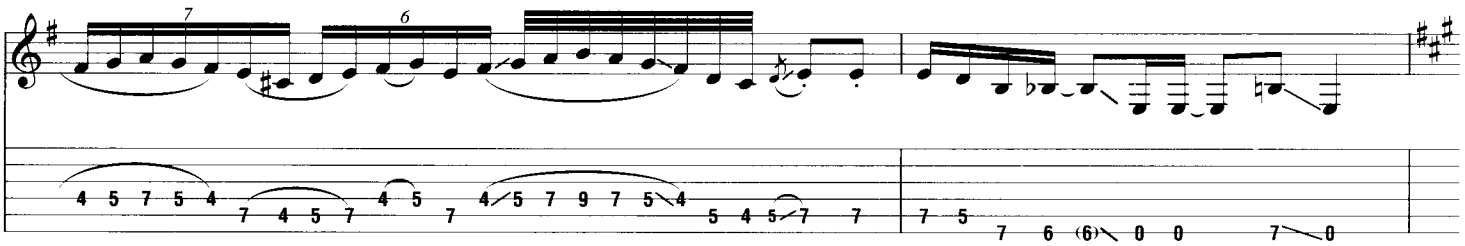


E5

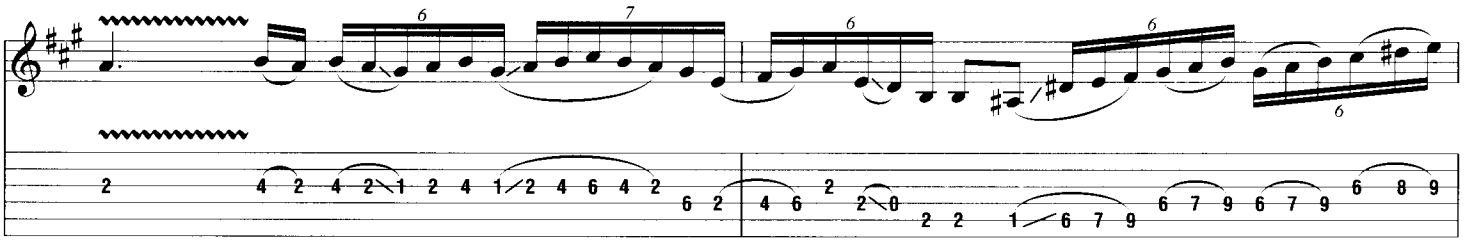


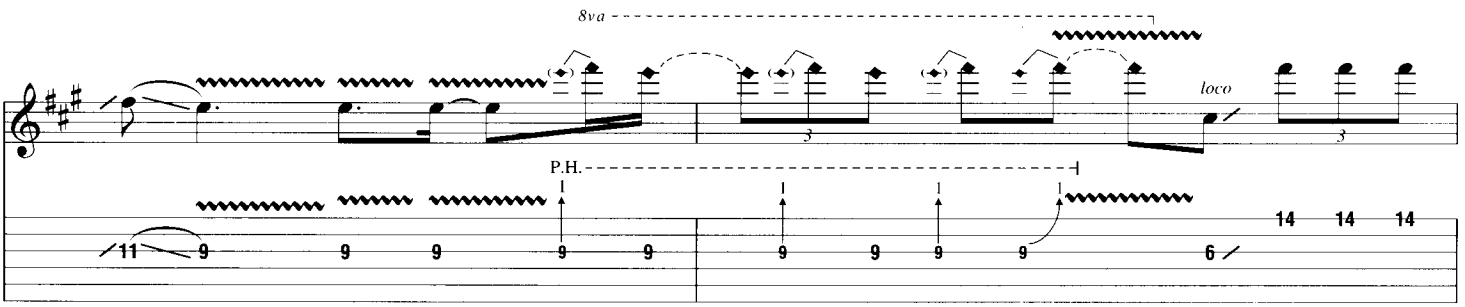


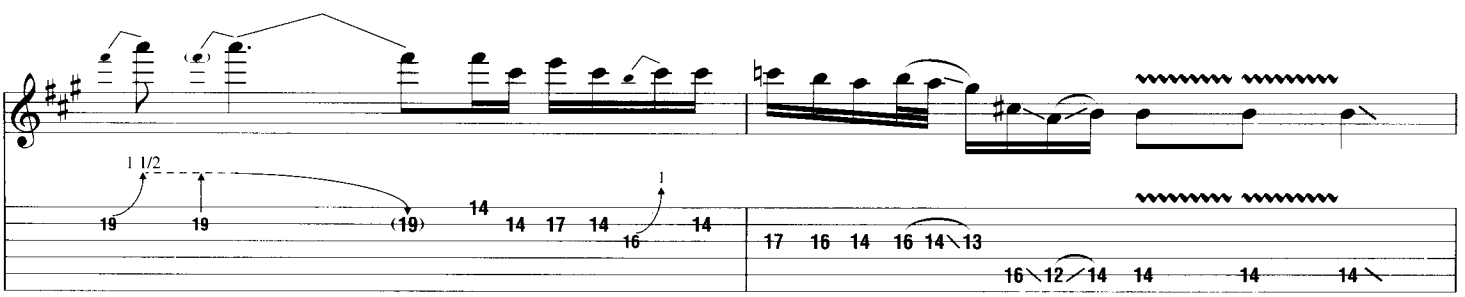




F♯5







H

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
Gtr. 5: w/ Riff B
Gtr. 6 tacet

Gtr. 7 (dist.)

E5 D5

f w/ slide & wah-wah as filter

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

Bm7 E5 D5 Bm7

E5 D5 Bm7

E5 D5 Bm7

8va

semi-harm

*Hypothetical fret location

I

Gtr. 7 tacet

N.C.(B5)

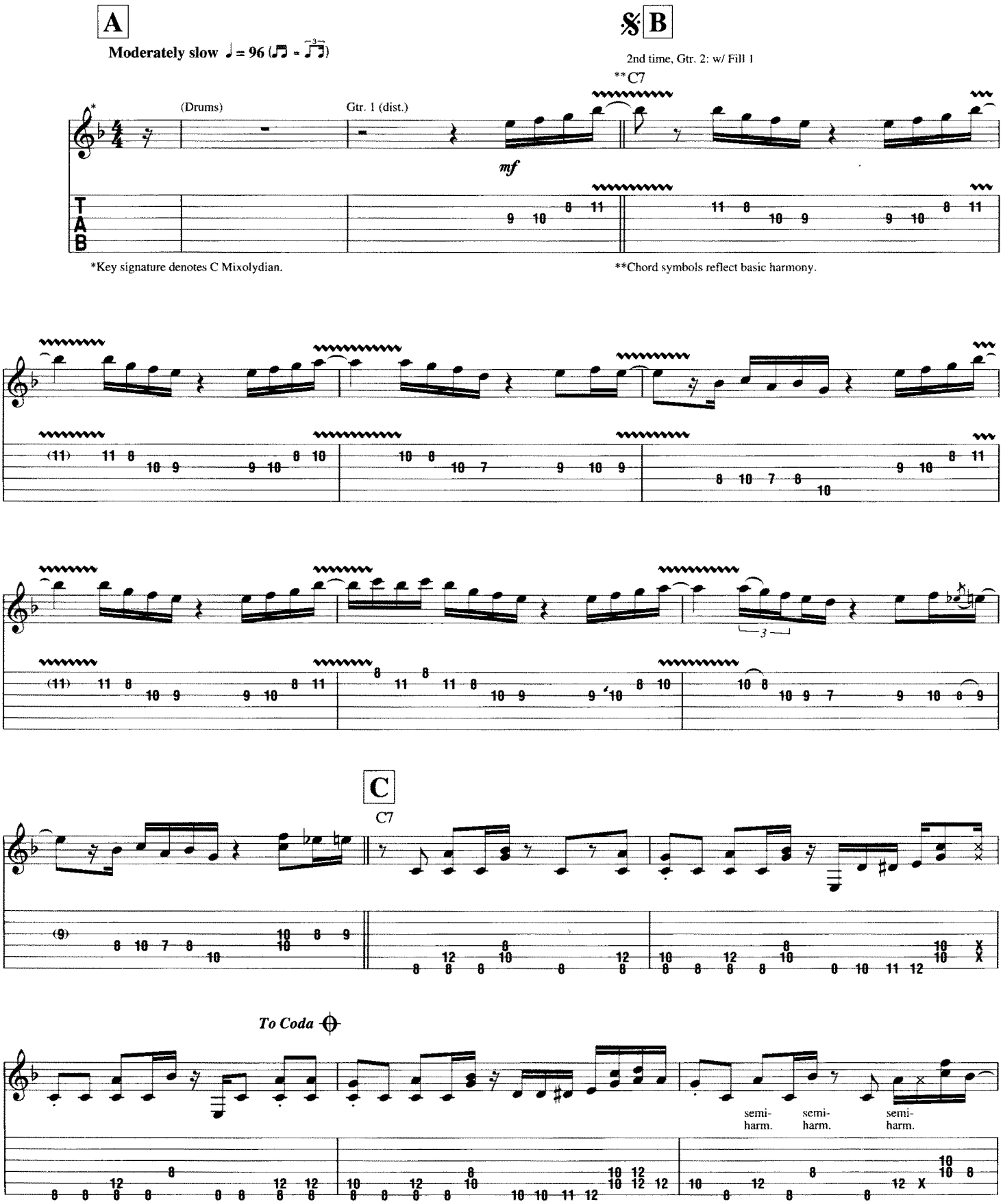
Gtrs. 1 & 2

f w/ dist.

1., 2. 3.

HILL GROOVE

By Joe Satriani



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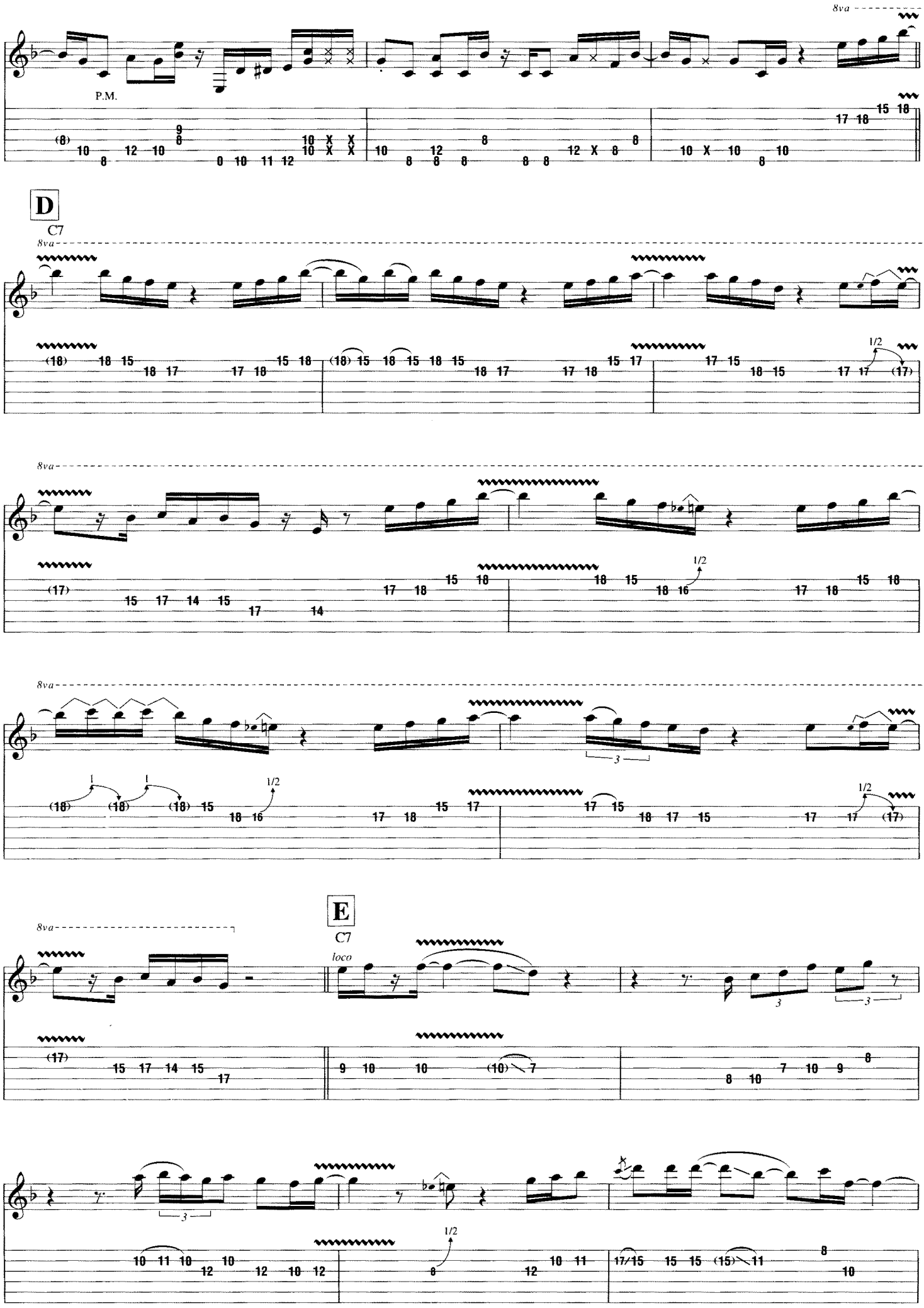
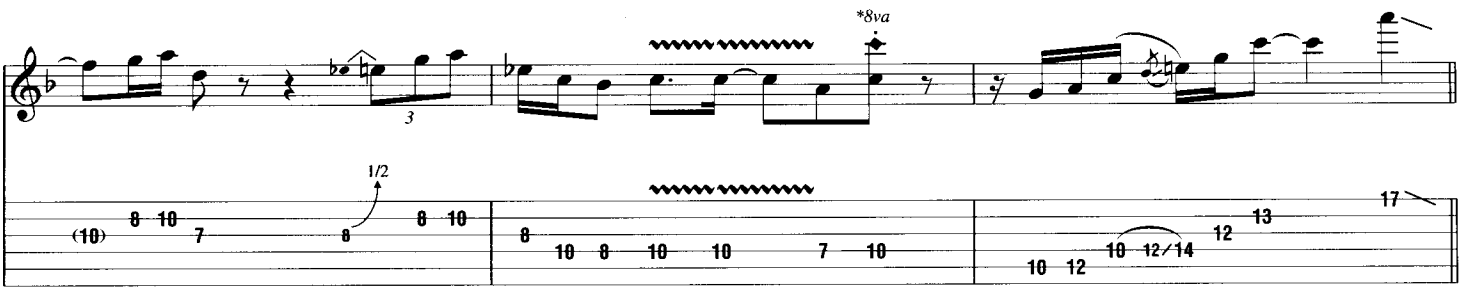
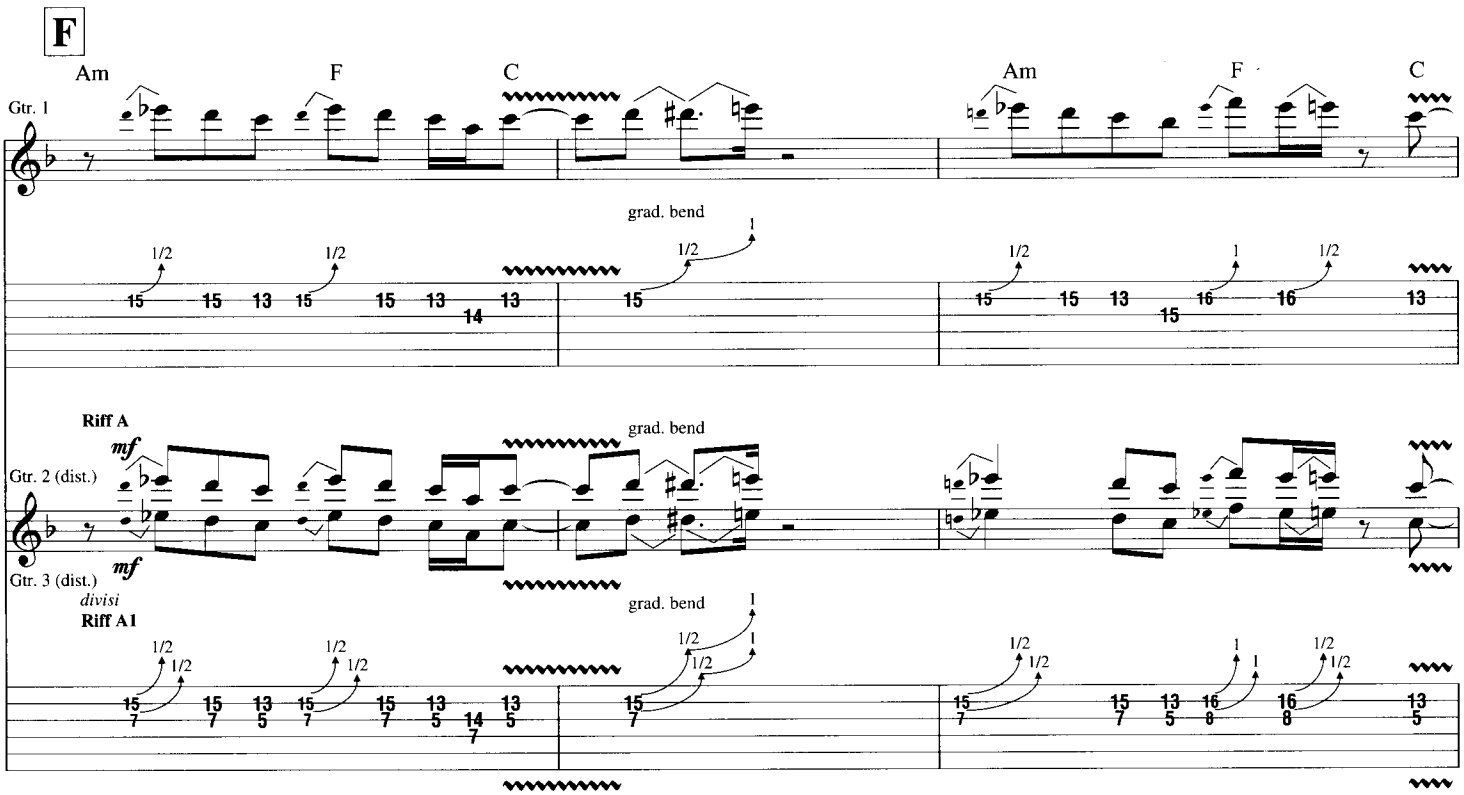
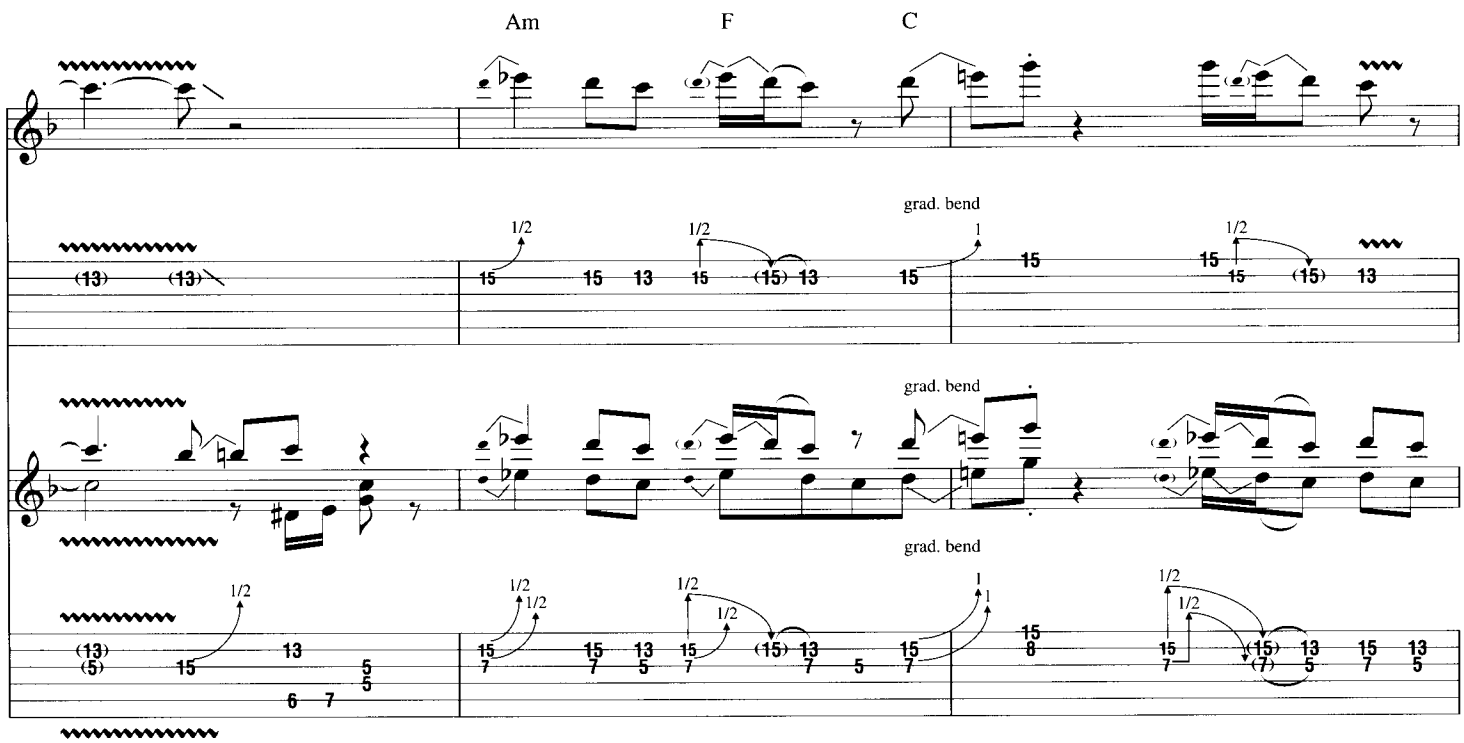
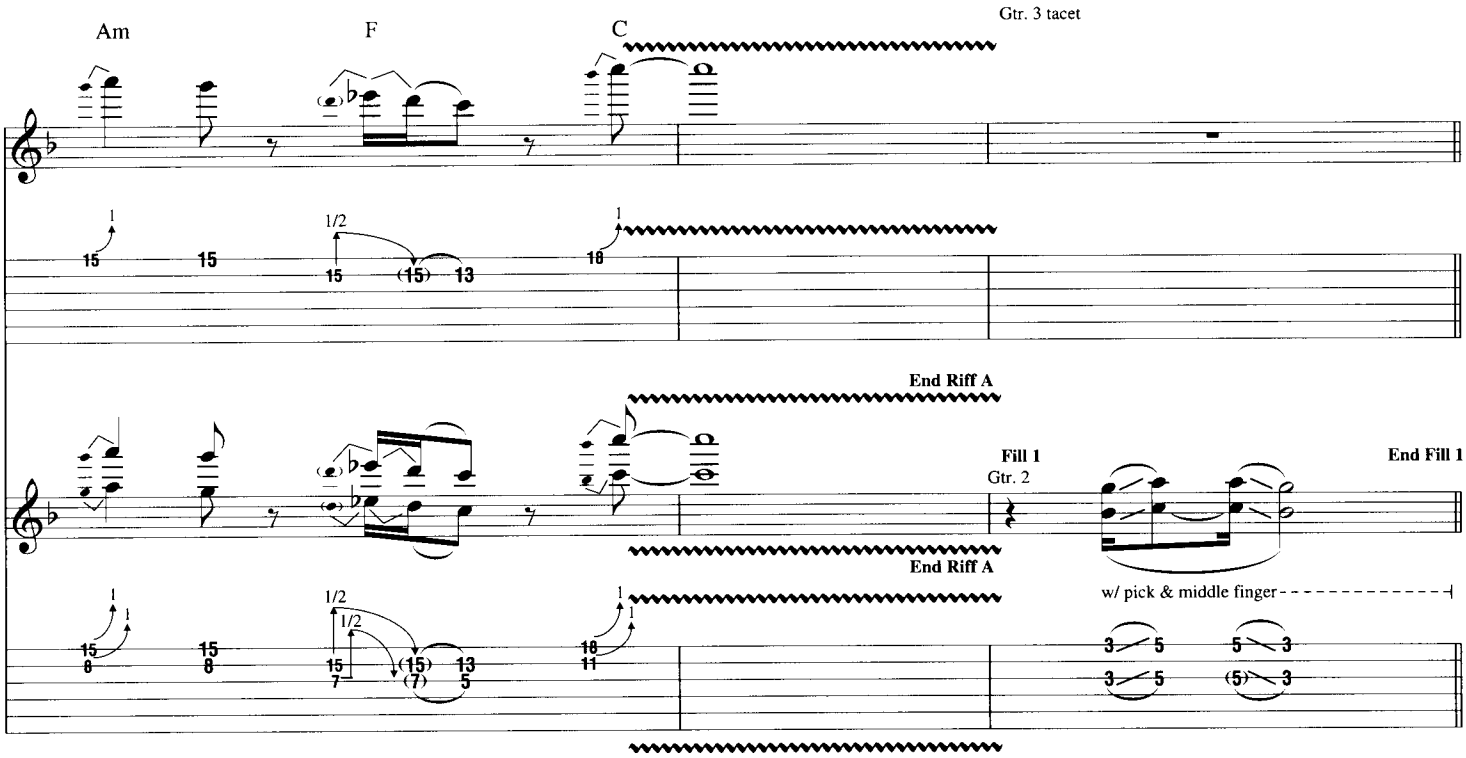

8va
P.M.
D
C7
8va
8va
8va
8va
E
C7
loco
8va

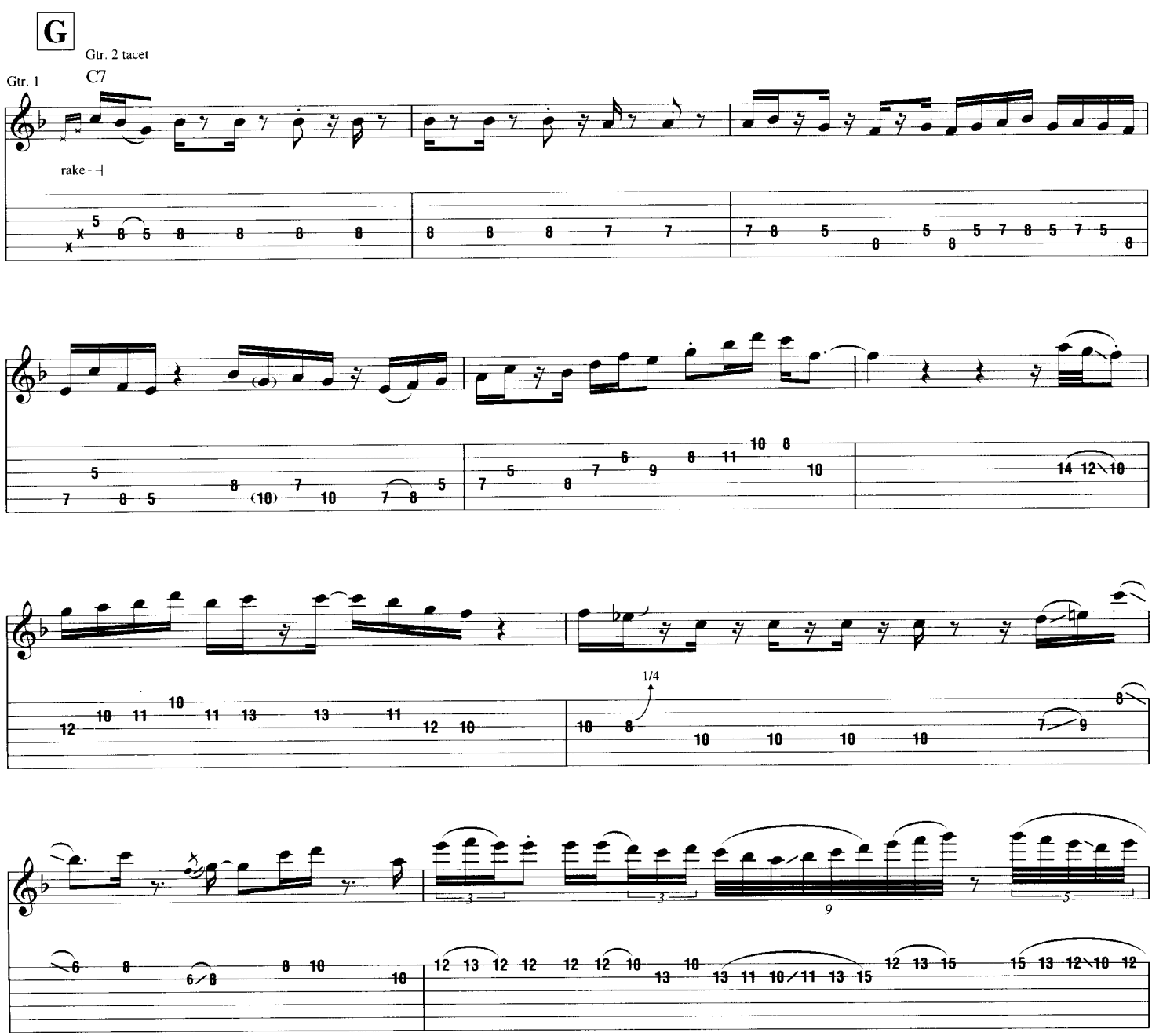


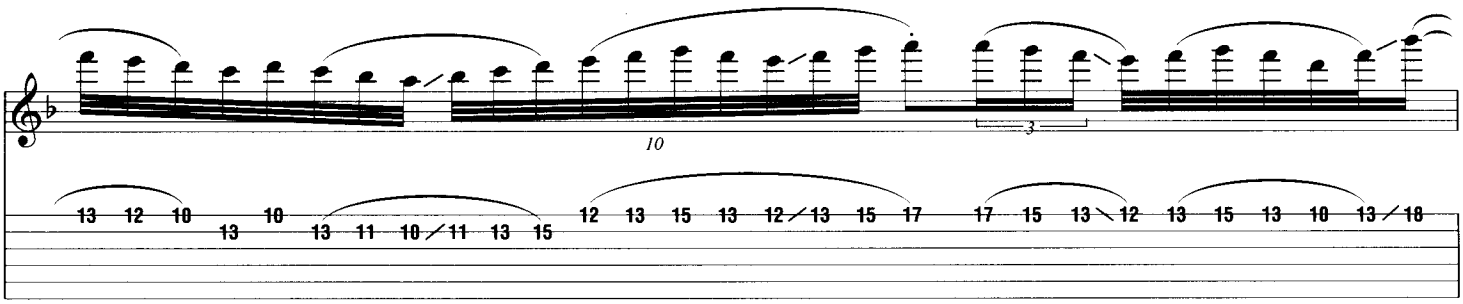
*Refers to harmonic only.

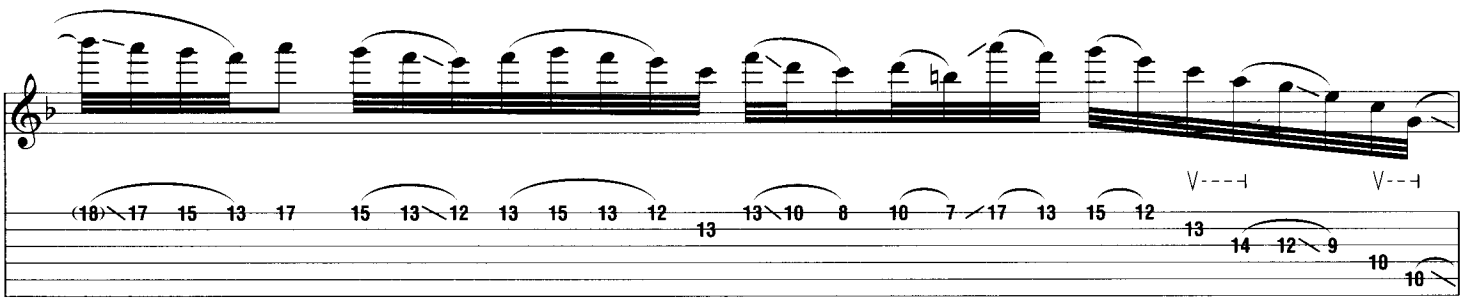


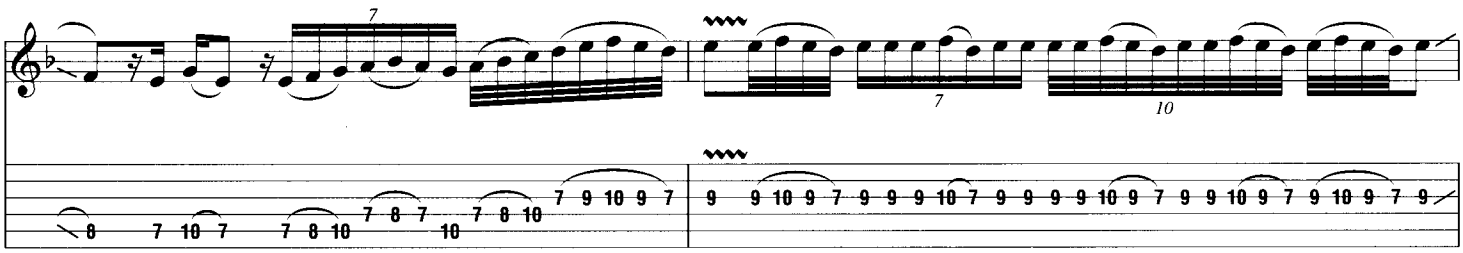


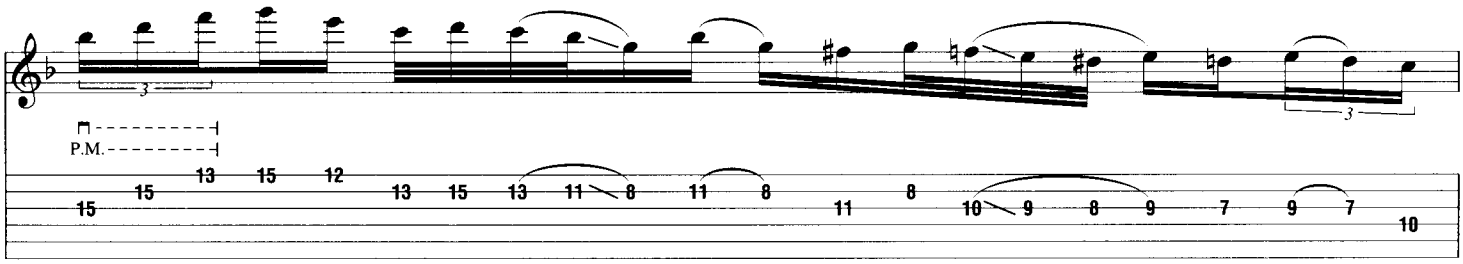

Am
F
C
Gtr. 3 tacet
End Riff A
Fill 1
Gtr. 2
End Fill 1
End Riff A
w/ pick & middle finger

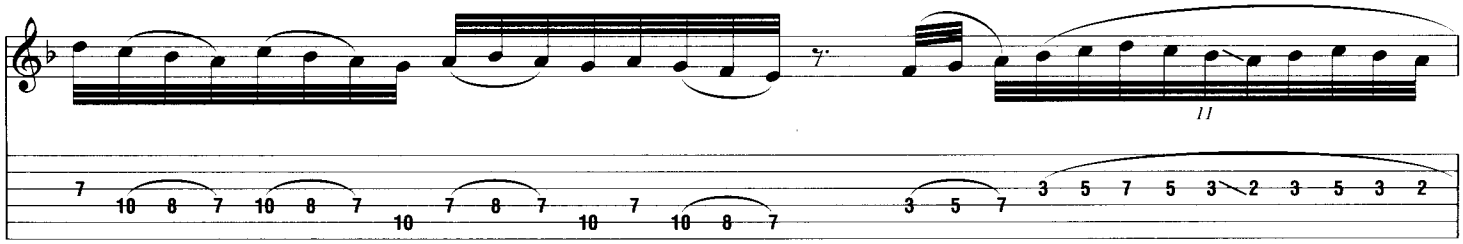

G
Gtr. 2 tacet
Gtr. 1
C7
rake

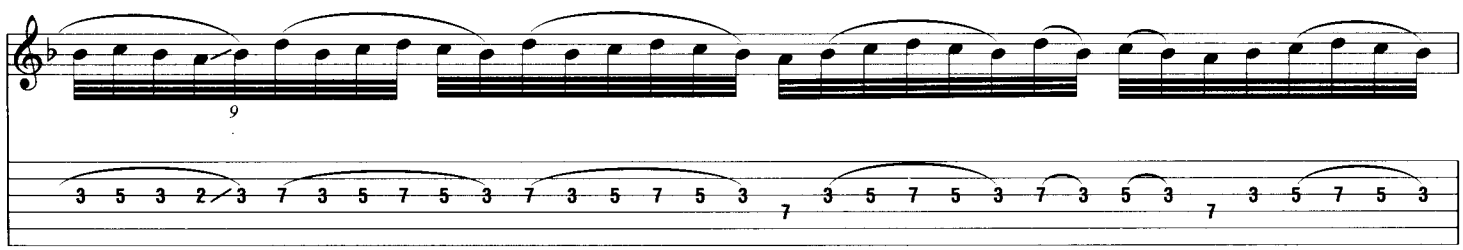


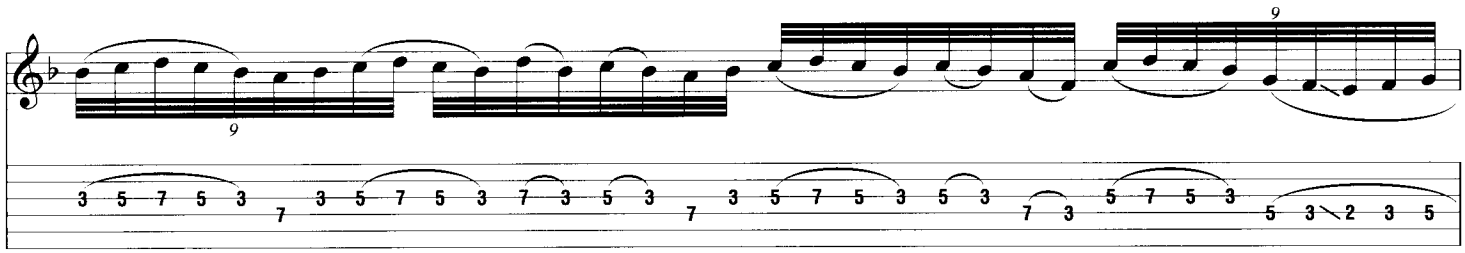


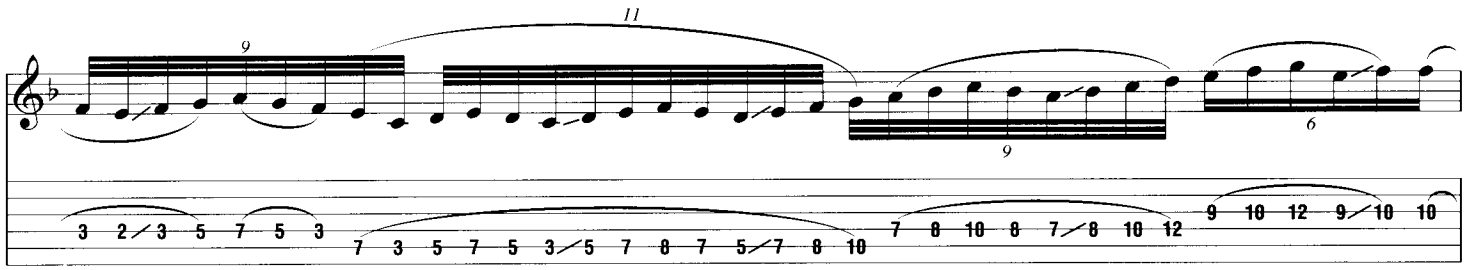


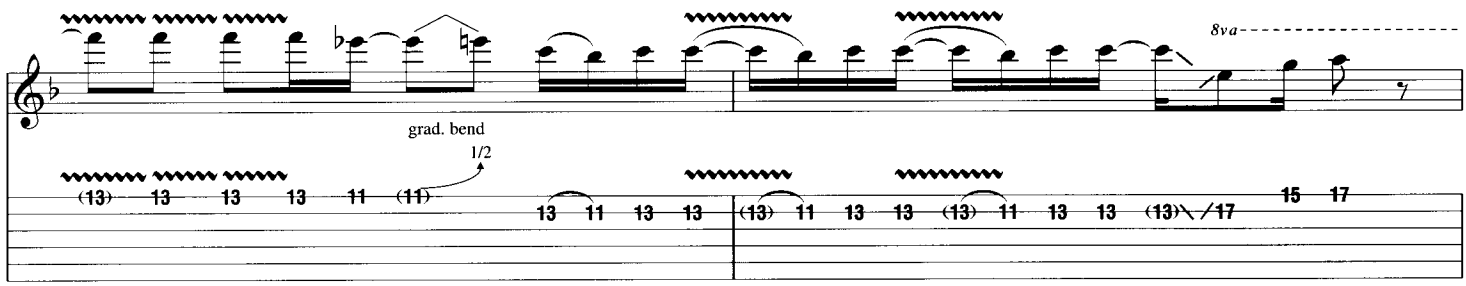

P.M.





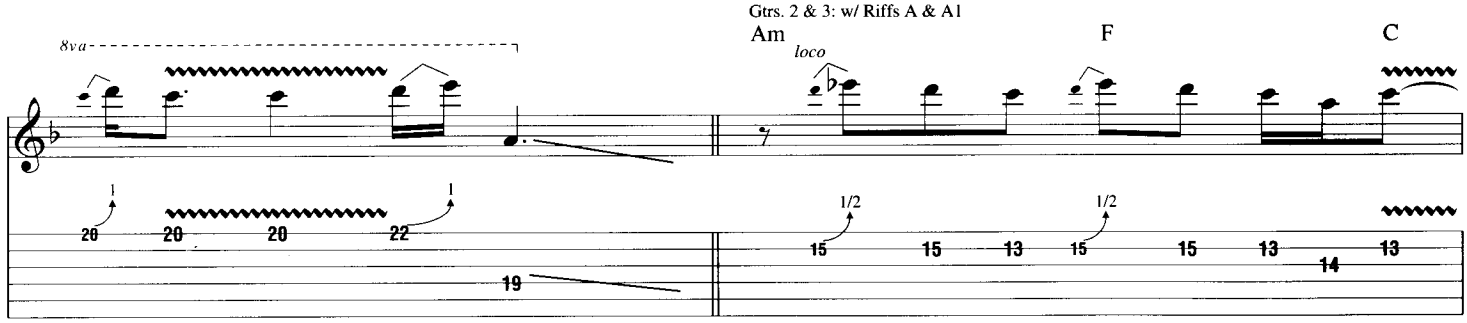


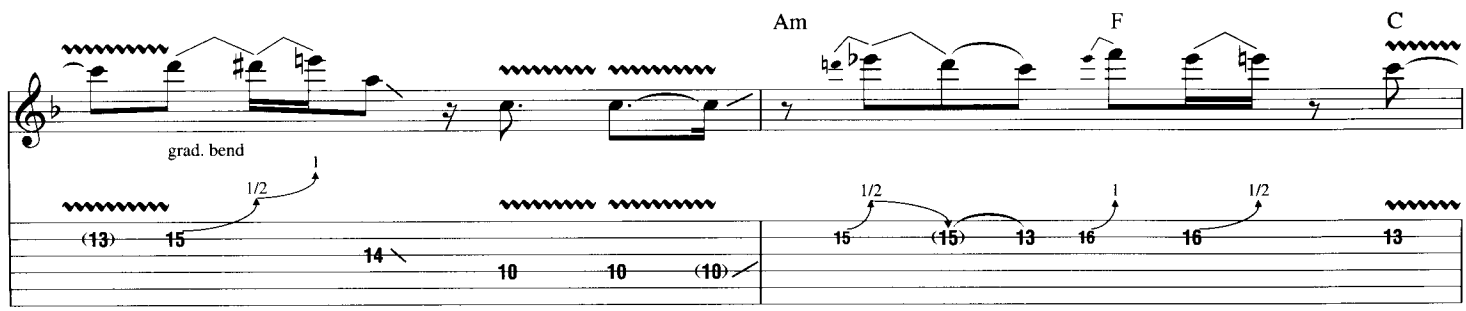


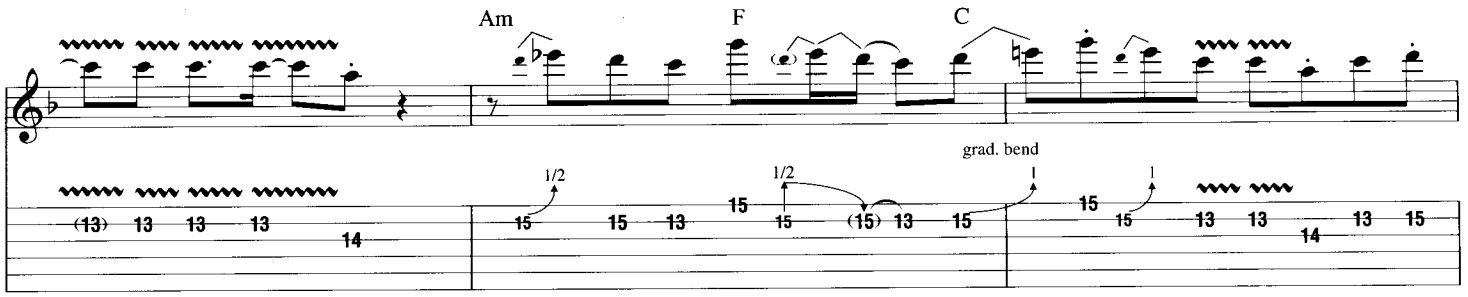


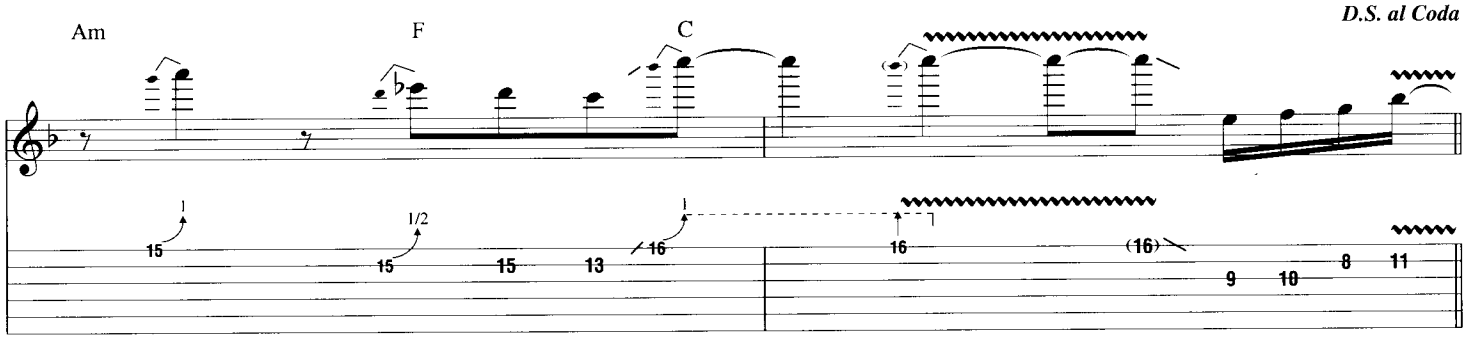
H

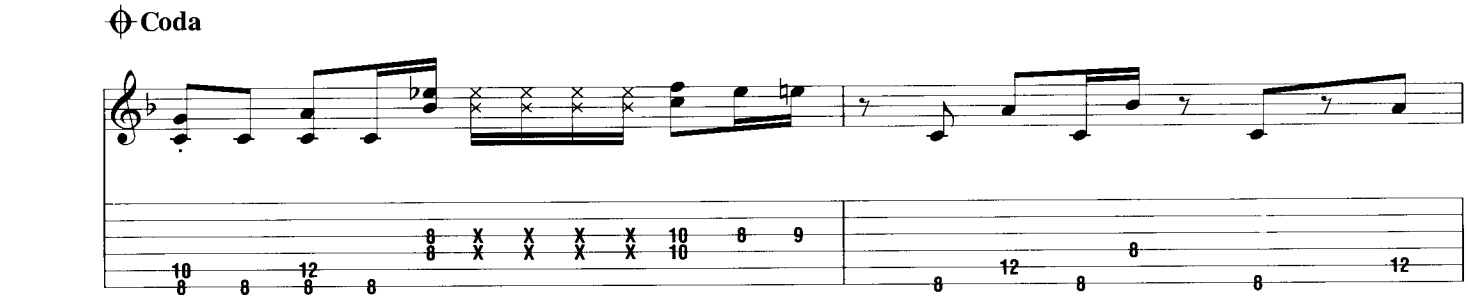
Gtrs. 2 & 3: w/ Riffs A & A1

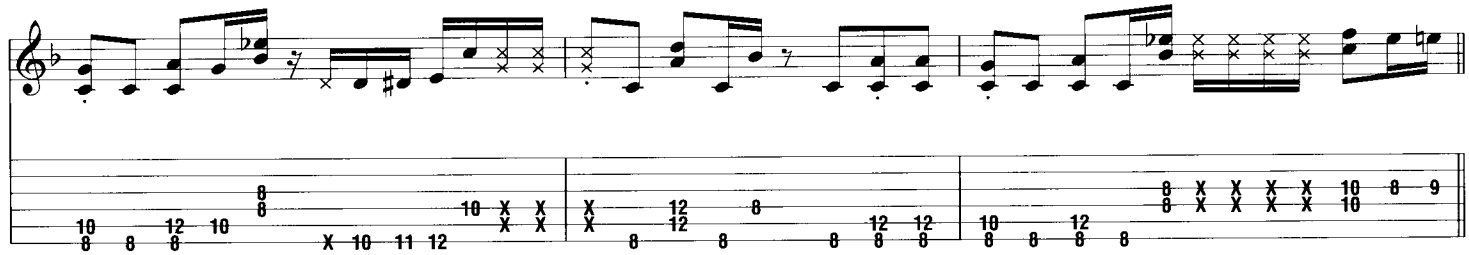


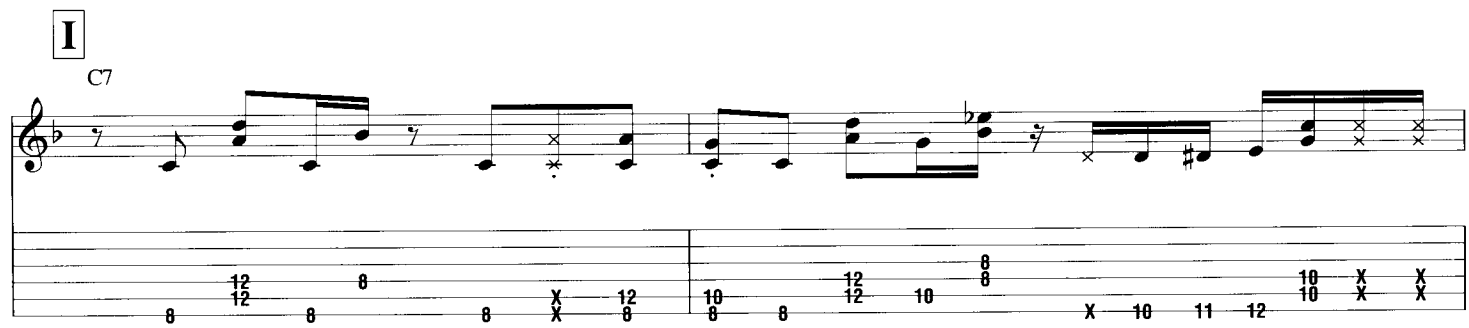


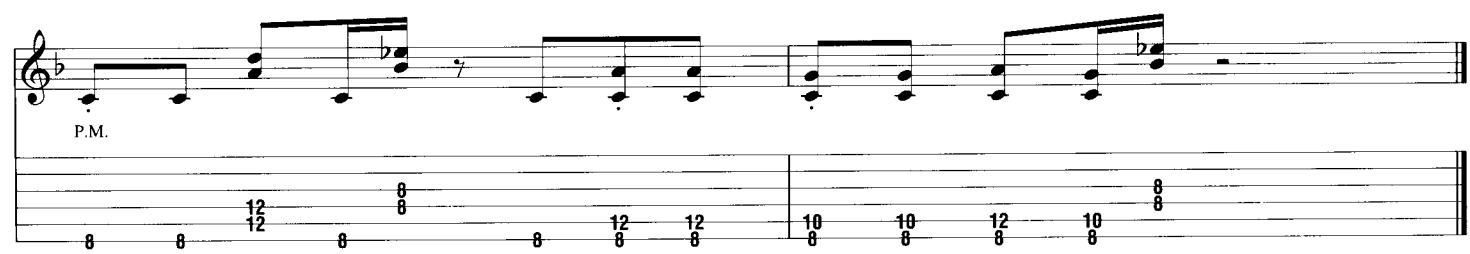

Am
F
C
grad. bend


Am
F
C
D.S. al Coda


Coda

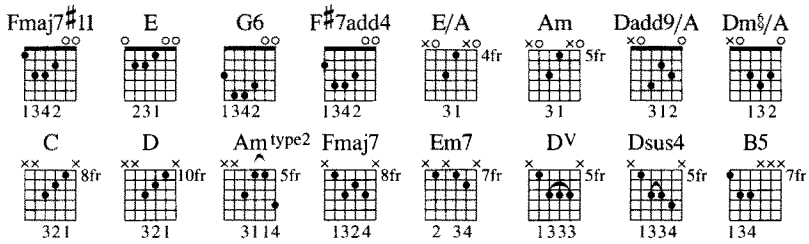



I
C7


P.M.

THE JOURNEY

By Joe Satriani



A

Moderately slow Rock ♩ = 96

Fmaj7♯11 E G6 F♯7add4

Rhy. Fig. 1

*Gtr. 2 (slight dist.)

Gtr. 1 (dist.)

*Doubled throughout

Fmaj7♯11 E G6 F♯7add4

Fmaj7♯11 E G6 F♯7add4

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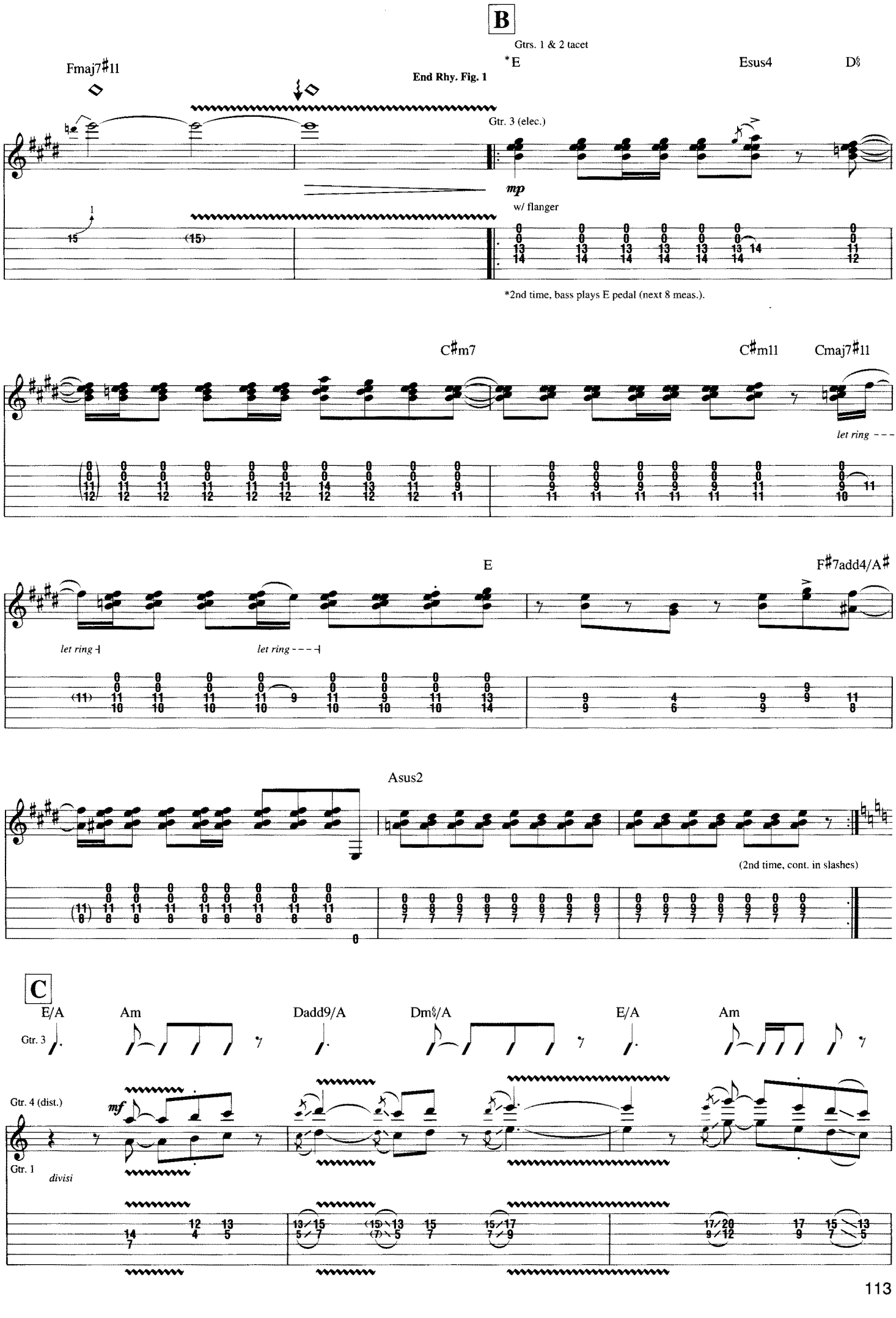
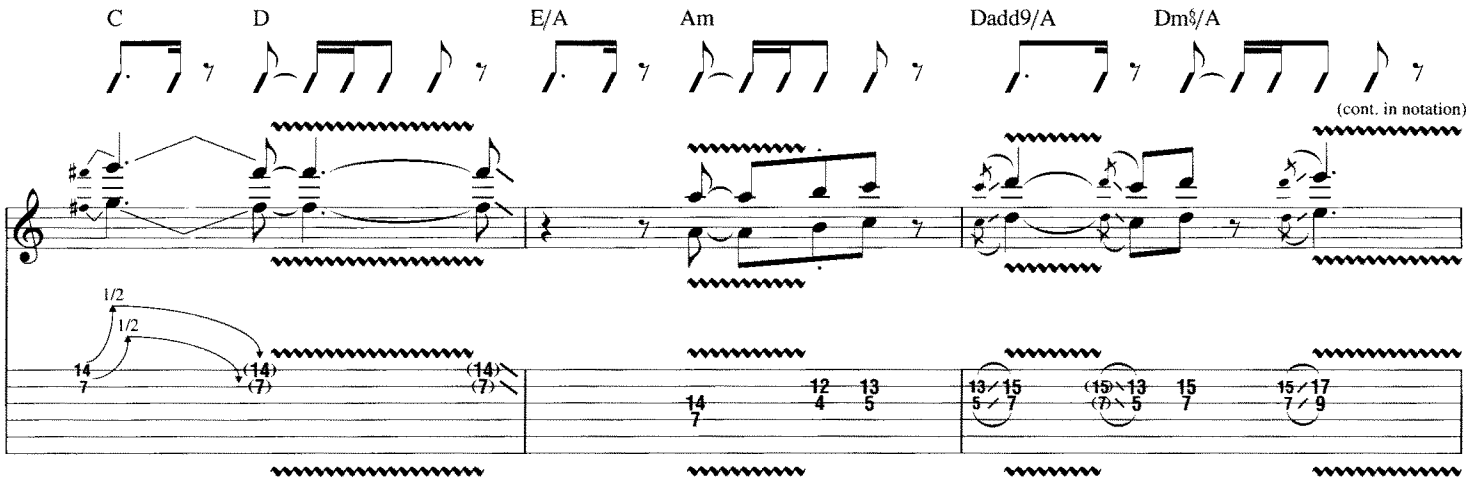
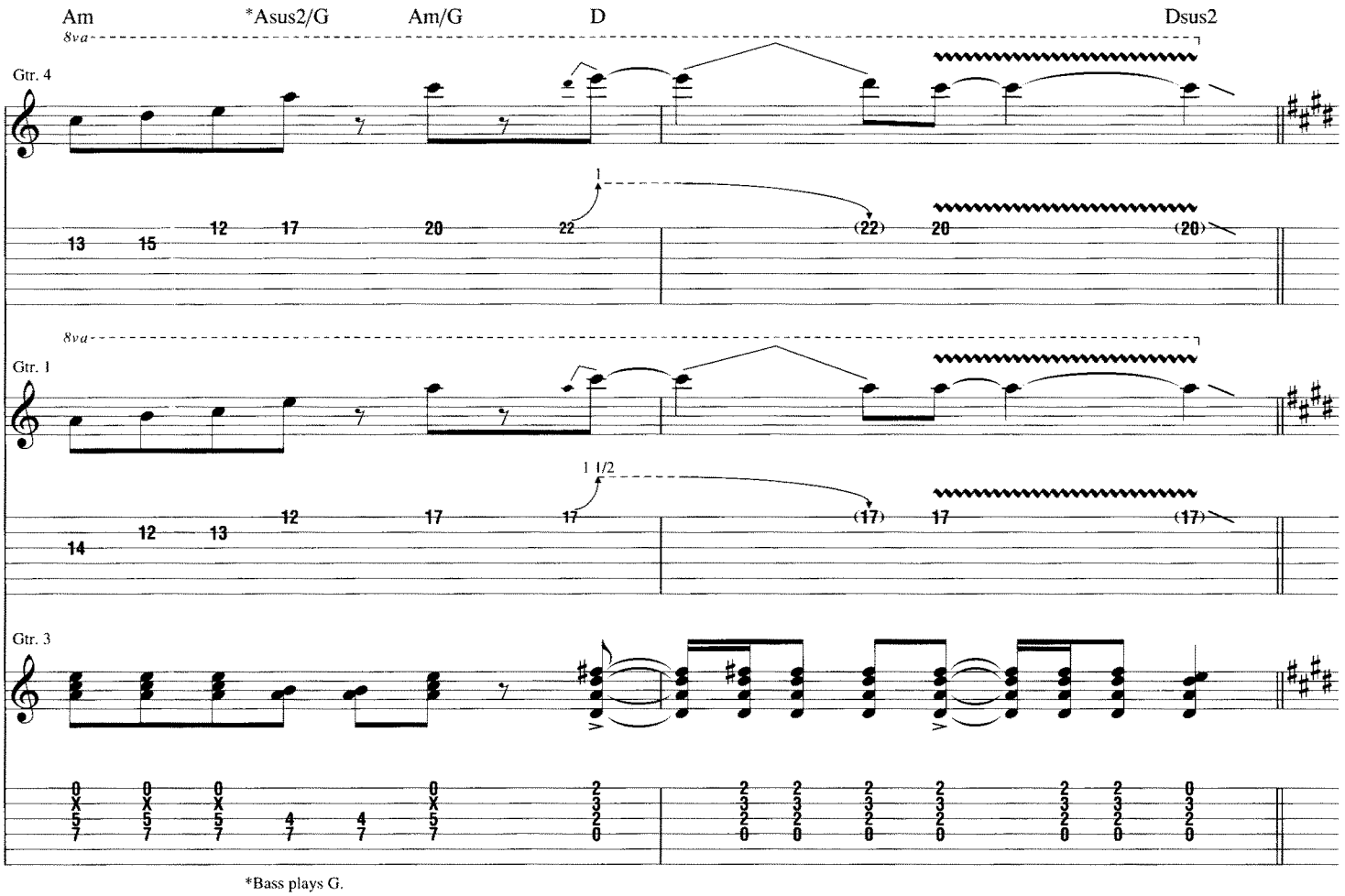

B
Gtrs. 1 & 2 tacet
Fmaj7♯11
*E
Esus4
D♯
End Rhy. Fig. 1
Gtr. 3 (elec.)
mp
w/ flanger
*2nd time, bass plays E pedal (next 8 meas.).
C♯m7
C♯m11
Cmaj7♯11
let ring
E
F♯7add4/A♯
let ring
let ring
Asus2
(2nd time, cont. in slashes)
C
E/A
Am
Dadd9/A
Dm♯/A
E/A
Am
Gtr. 3
Gtr. 4 (dist.)
mf
Gtr. 1
divisi

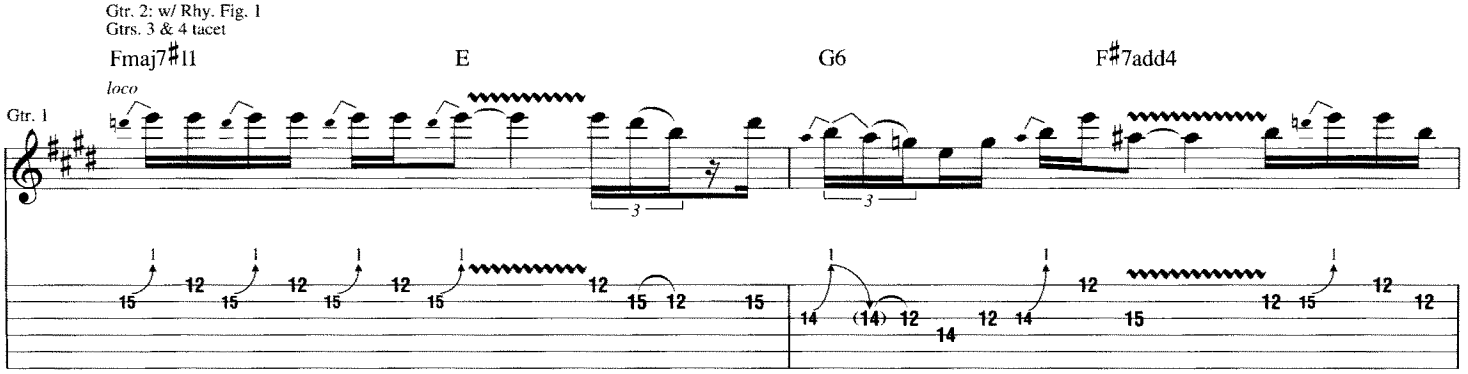


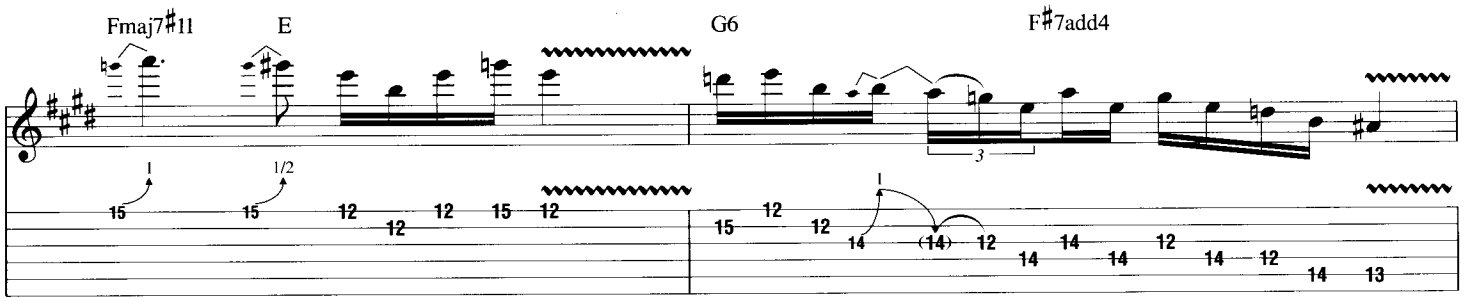


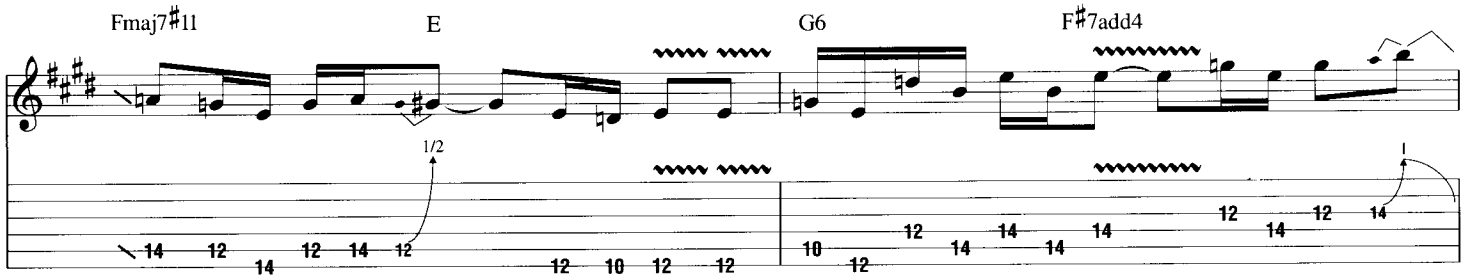
*Bass plays G.

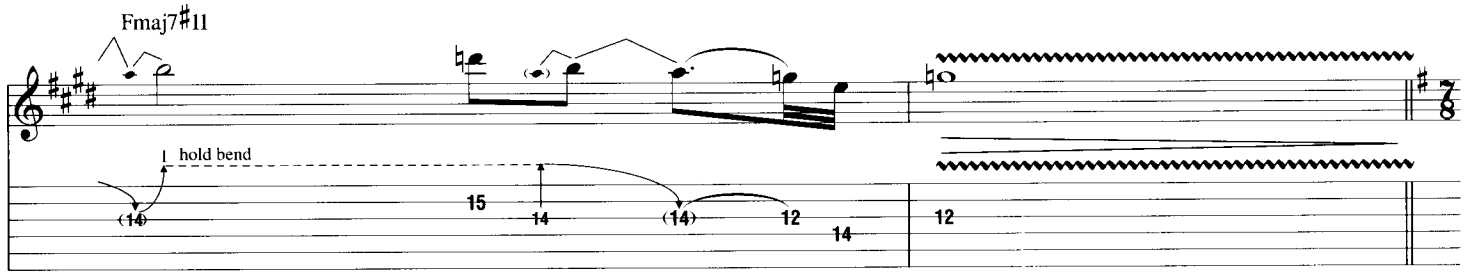
D

Gtr. 2: w/ Rhy. Fig. 1
Gtrs. 3 & 4 tacet

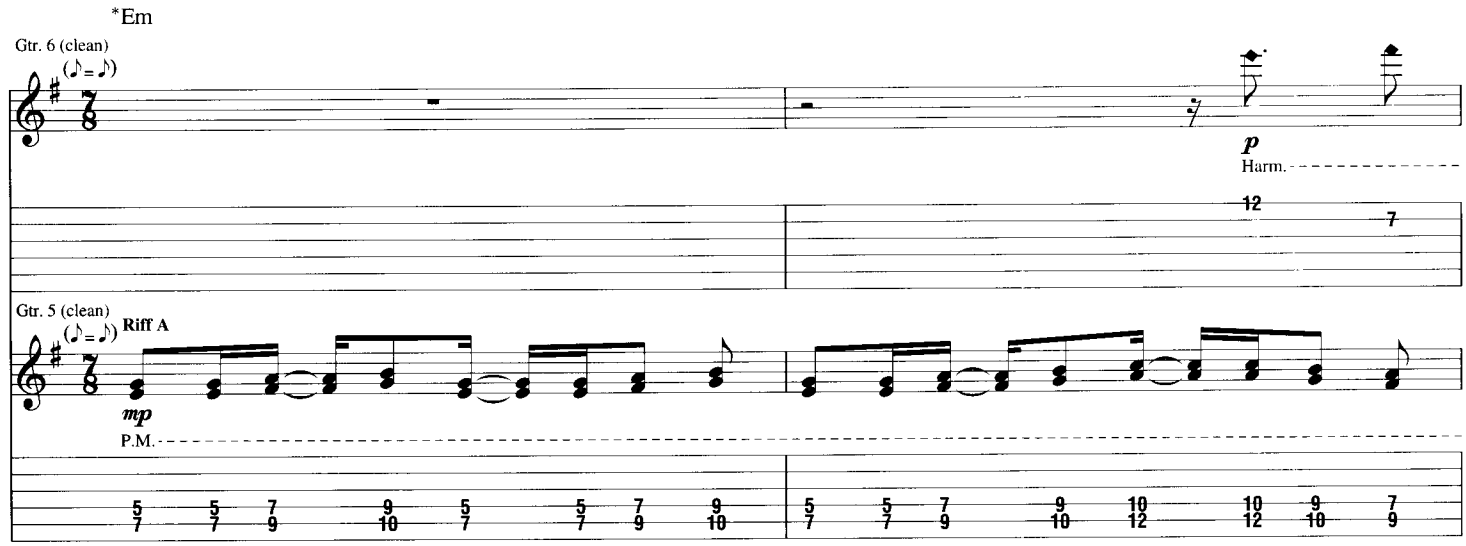




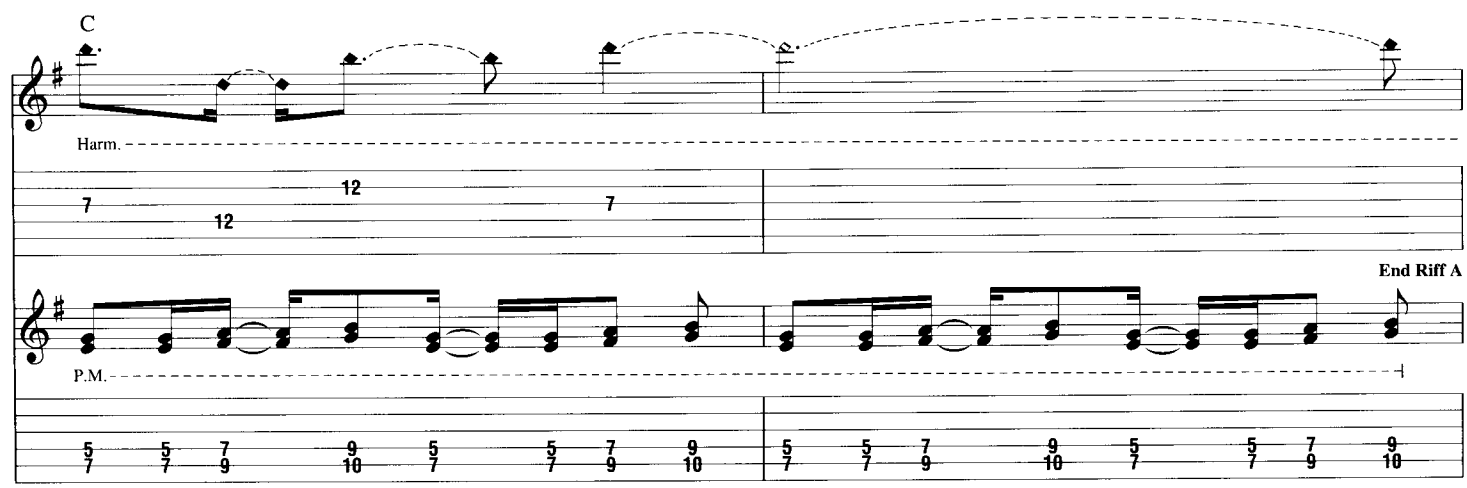




E



*Chord symbols reflect overall harmony.



Gtr. 5: w/ Riff A

Em

C

8va

Gtr. 6

mp

Harm.

Pitch: E G

F

Gtr. 5: w/ Riff A (6 times)

Em7

Gtr. 1

P.M.

P.M.

Gtr. 6

Riff B

loco

mf

w/ dist.

1/4

Cmaj7

P.M.

End Riff B

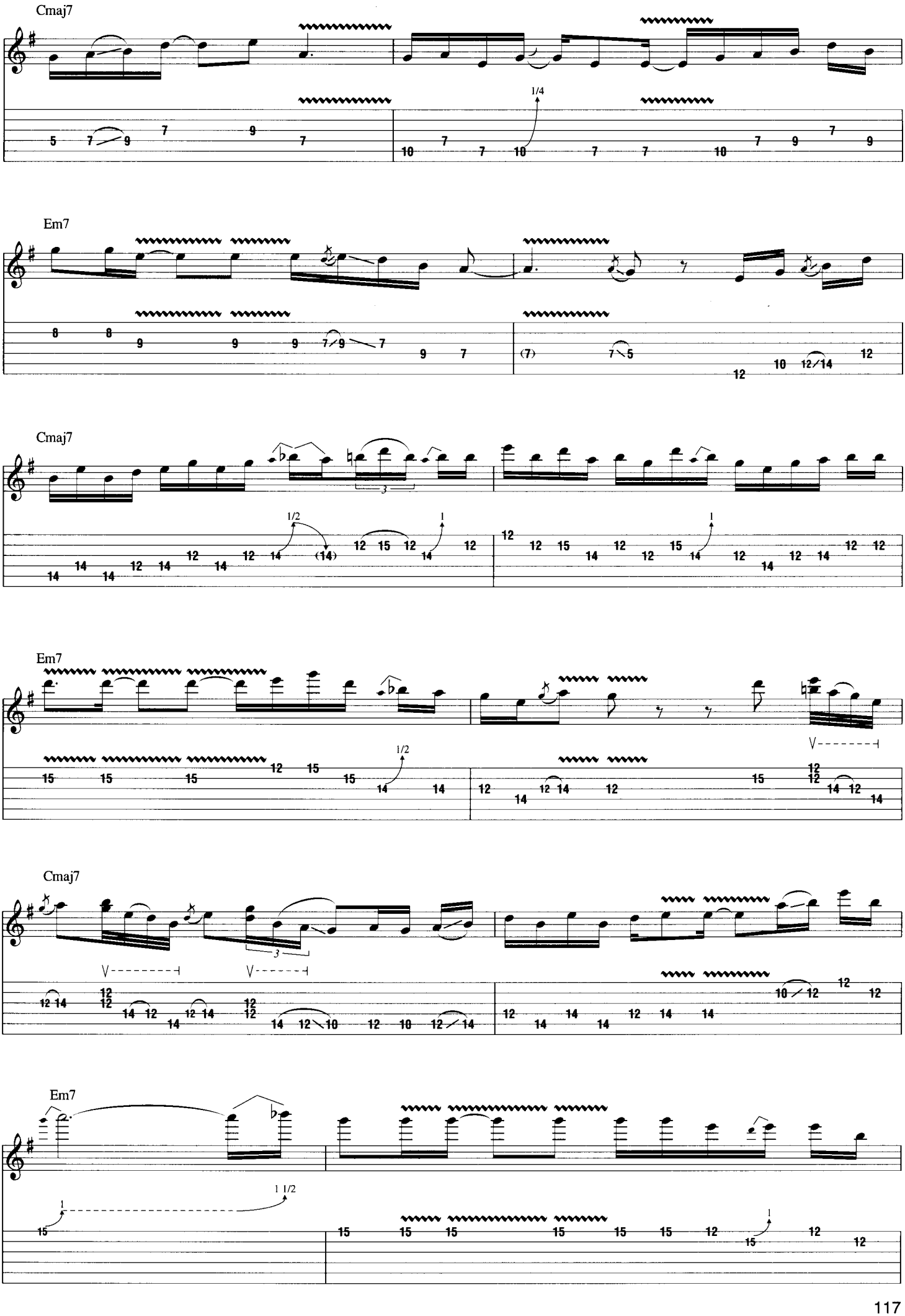
Gtr. 5: w/ Riff B (5 times)

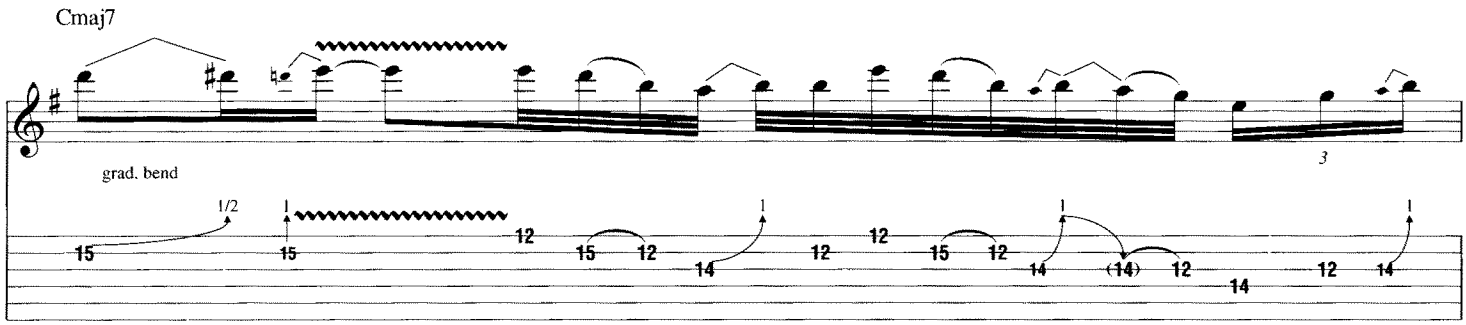
Em7

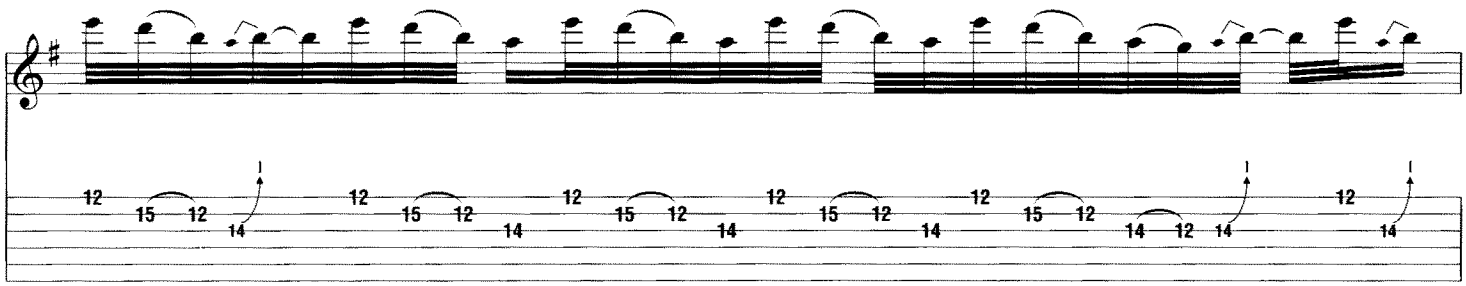
Gtr. 1

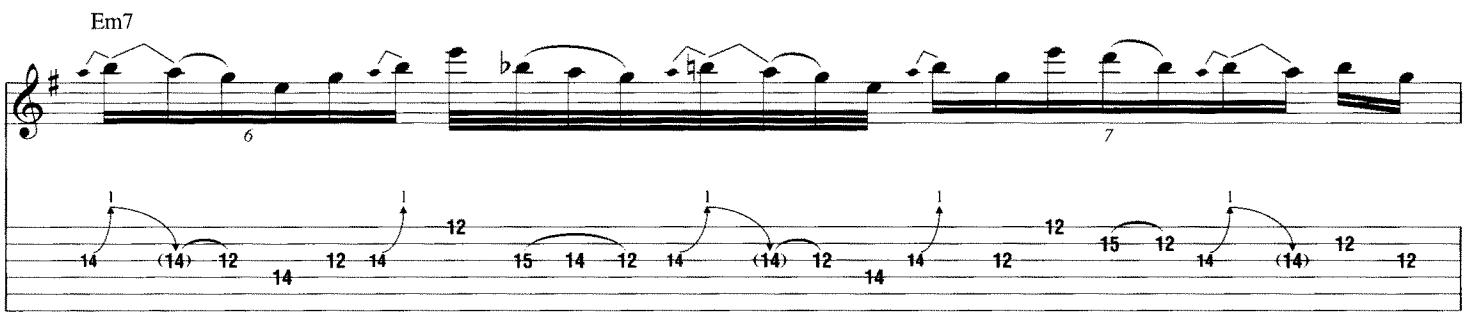
1/4

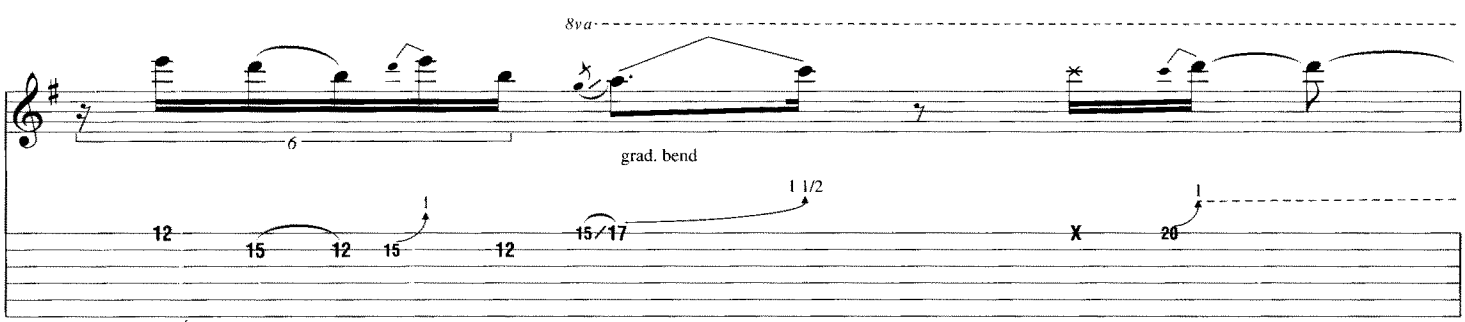
P.M.

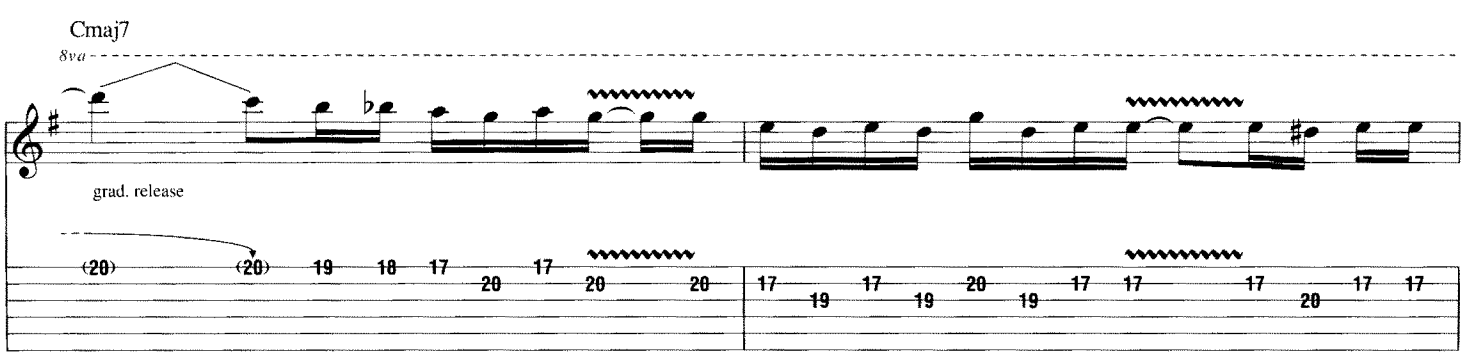

Cmaj7
Em7
Cmaj7
Em7
Cmaj7
Em7

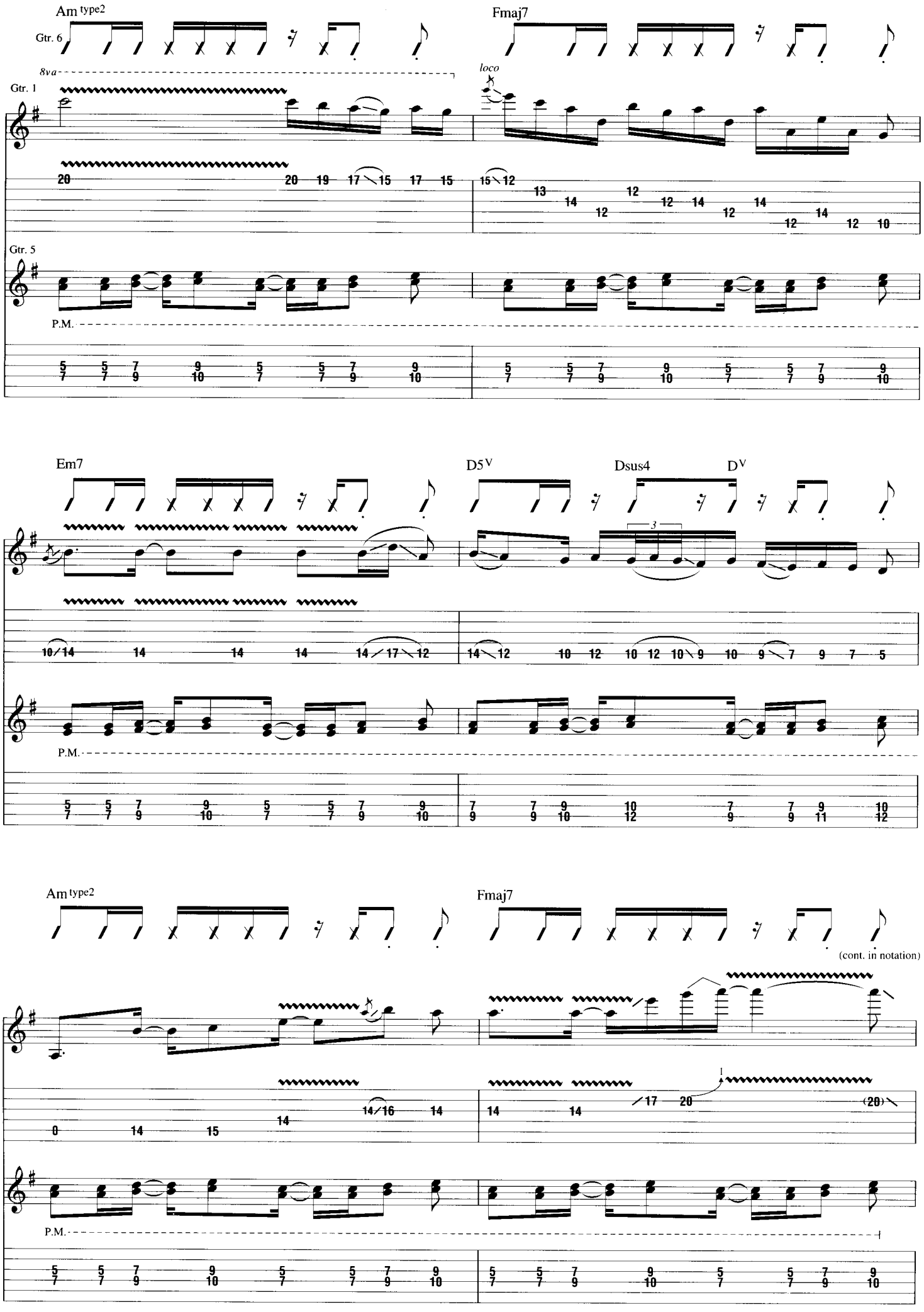

Cmaj7
grad. bend
1/2

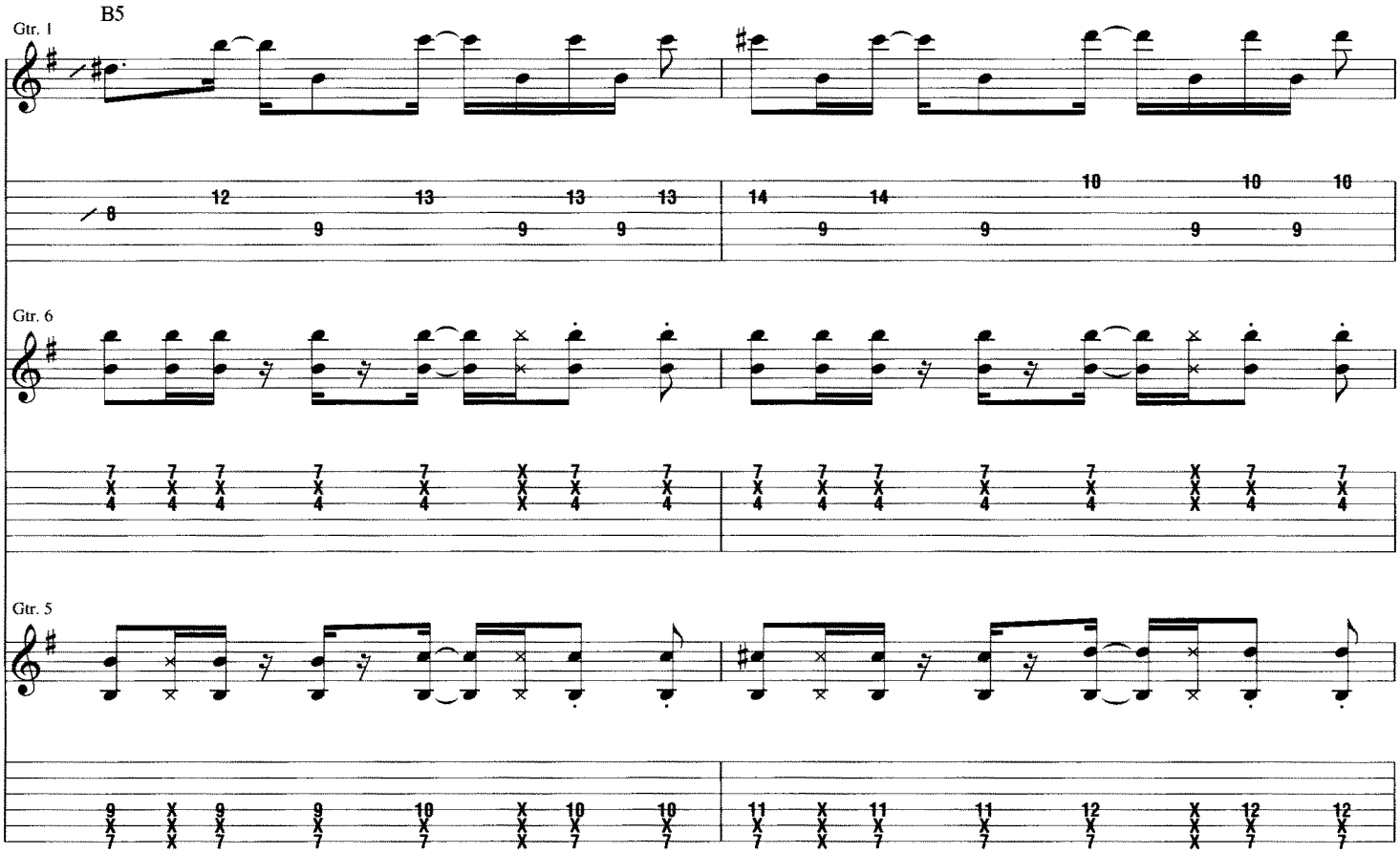


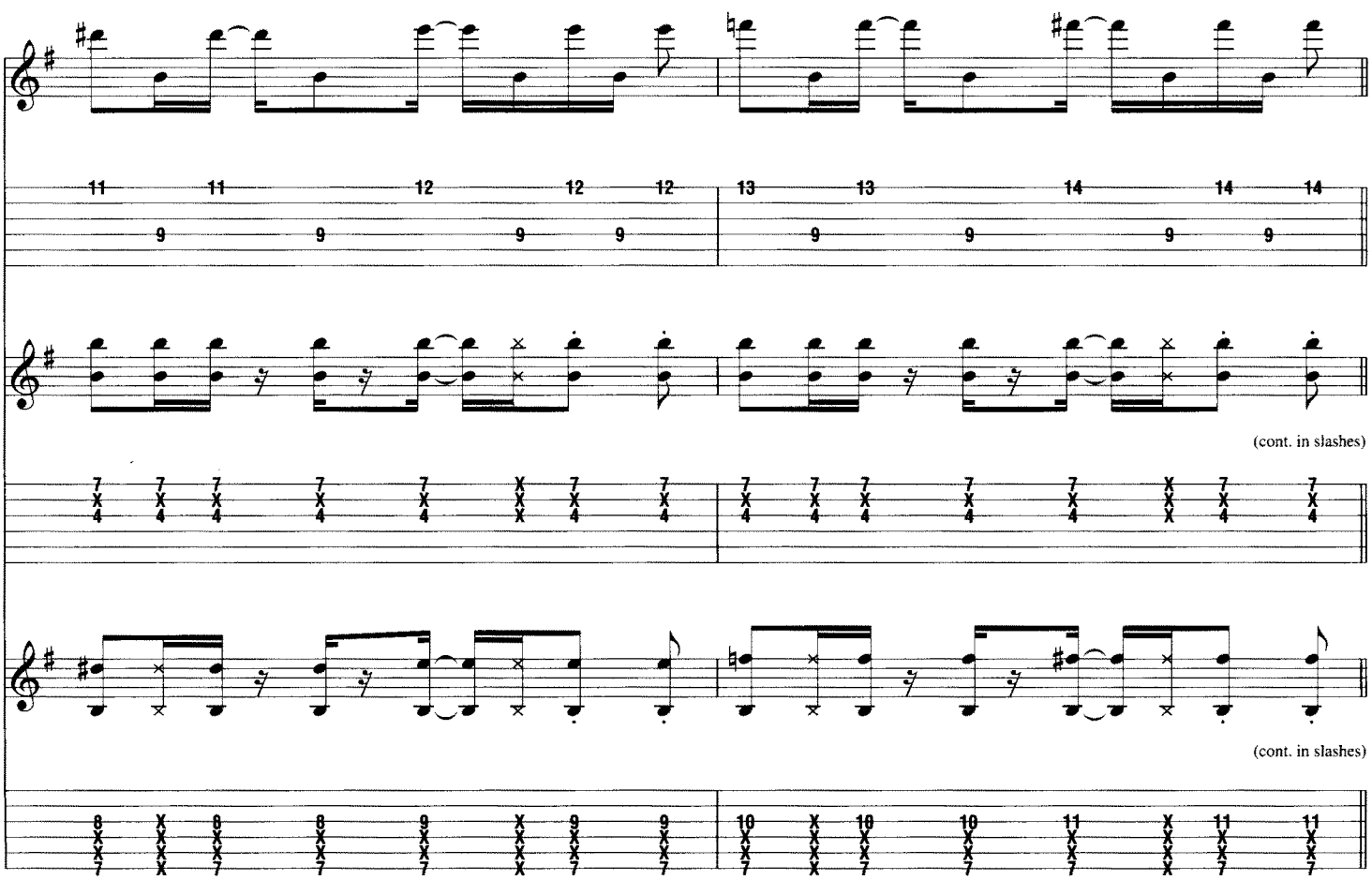

Em7

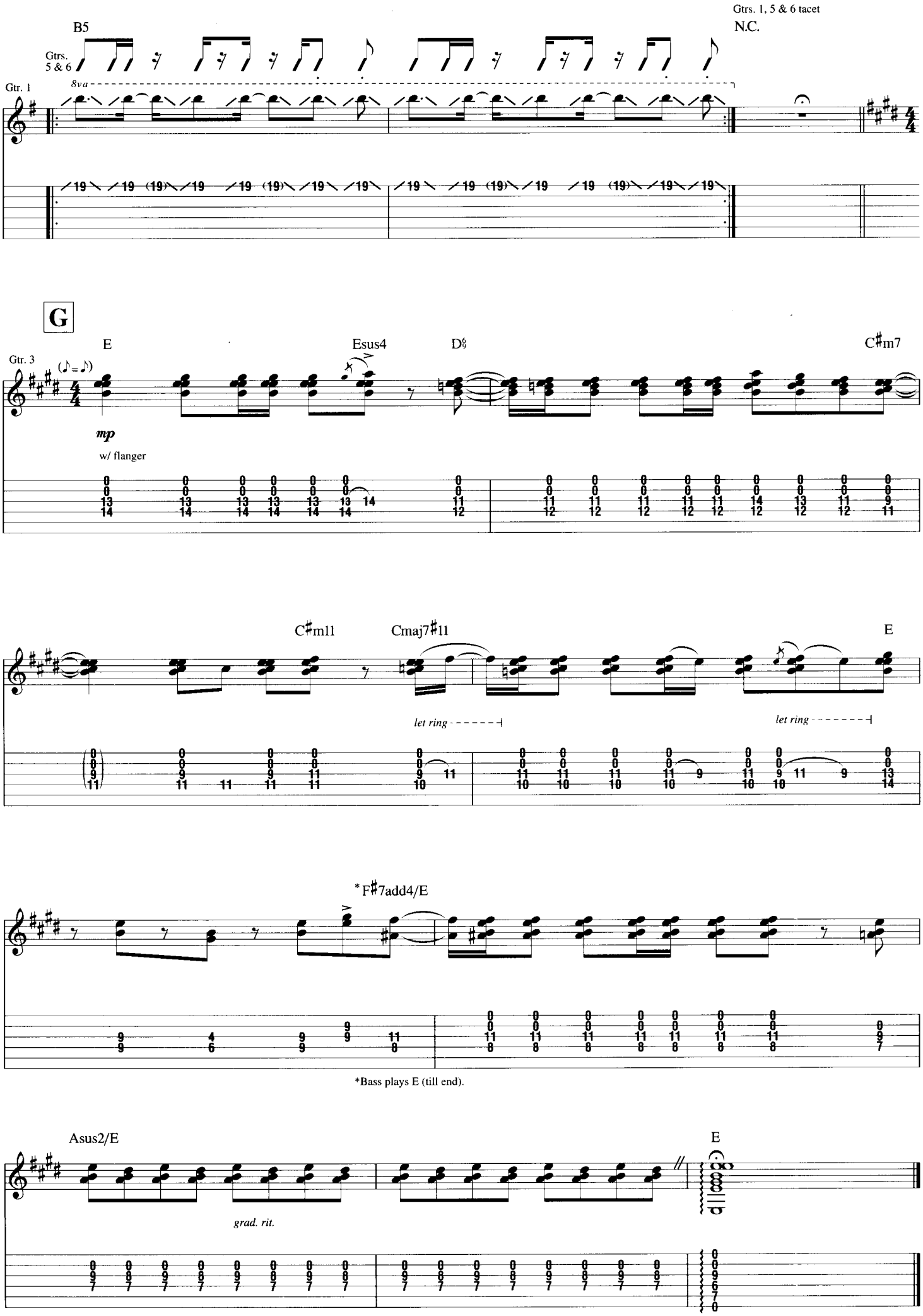

8va
grad. bend
1 1/2


Cmaj7
8va
grad. release


Am type2
Fmaj7
Gtr. 6
8va
loco
Gtr. 1
Gtr. 5
P.M.
Em7
D5 V
Dsus4
D V
P.M.
Am type2
Fmaj7
(cont. in notation)
P.M.


B5
Gtr. 1
Gtr. 6
Gtr. 5

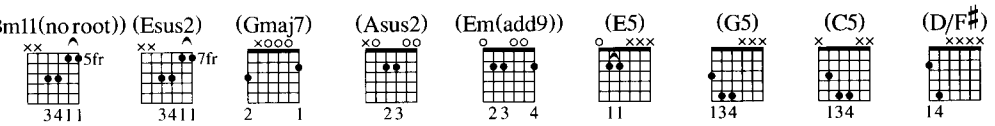

(cont. in slashes)
(cont. in slashes)


Gtrs. 1, 5 & 6 tacet
N.C.
B5
Gtrs. 5 & 6
Gtr. 1
8va
G
E
Esus4
D♭
C♯m7
Gtr. 3
mp
w/ flanger
C♯m11
Cmaj7♯11
E
let ring
let ring
*F♯7add4/E
*Bass plays E (till end).
Asus2/E
E
grad. rit.

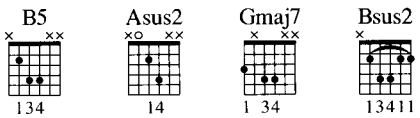
THE TRAVELER

By Joe Satriani

Gtrs. 1 & 2 chords:



Gtr. 5 chords:



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

A

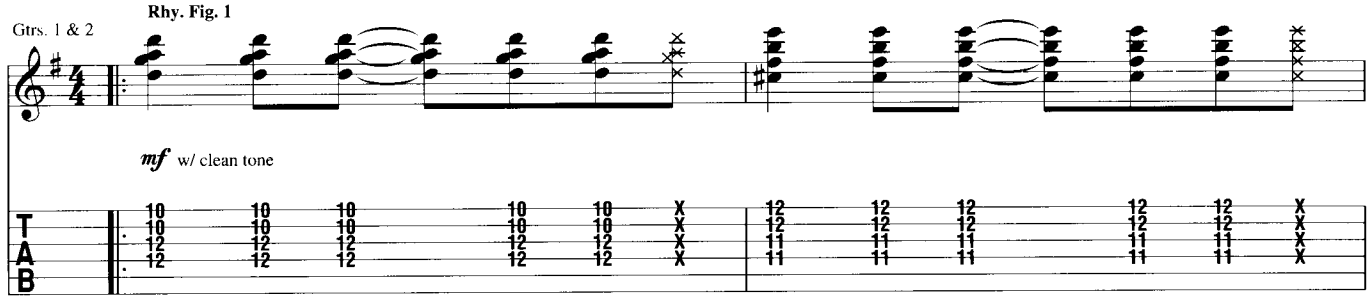
Moderately ♩ = 124

** Dsus2/B
(Gsus2/E)

C♯7sus4/B
(F♯7sus4/E)

Rhy. Fig. 1

Gtrs. 1 & 2

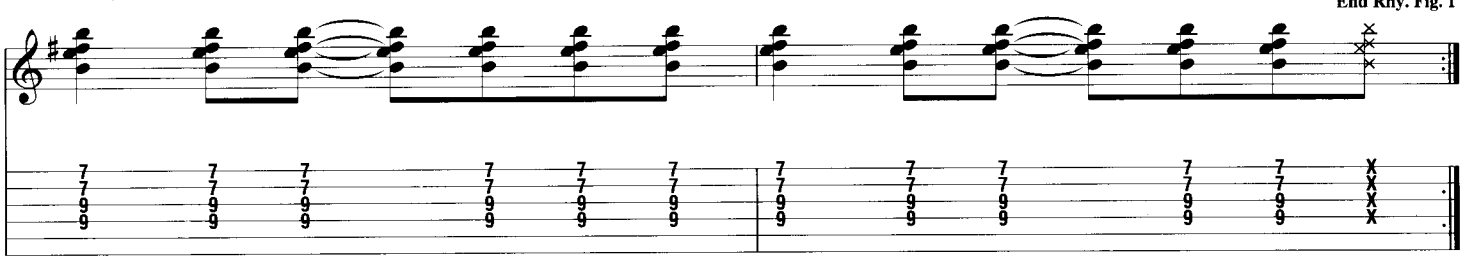


*Baritone gtrs. arr. for standard gtrs. (music sounds a 4th lower than indicated).

**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

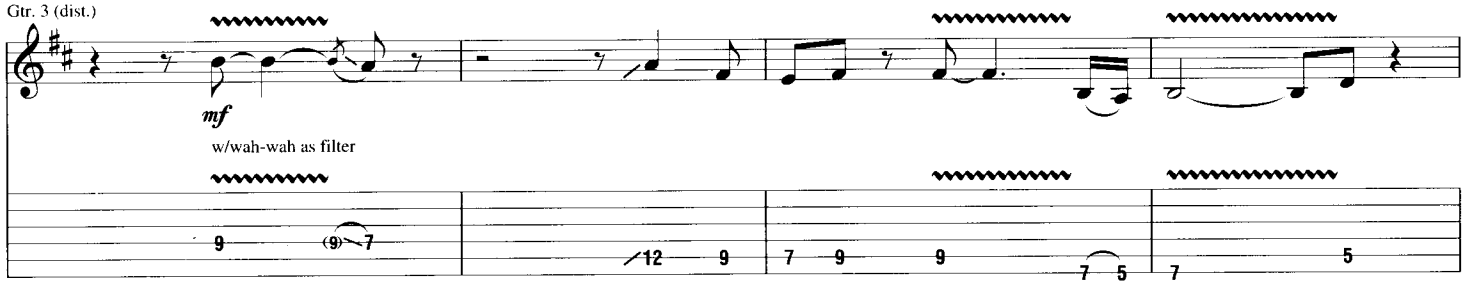
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Dsus2/B
(Gsus2/E)

C♯7sus4/B
(F♯7sus4/E)

Bsus2
(Esus2)

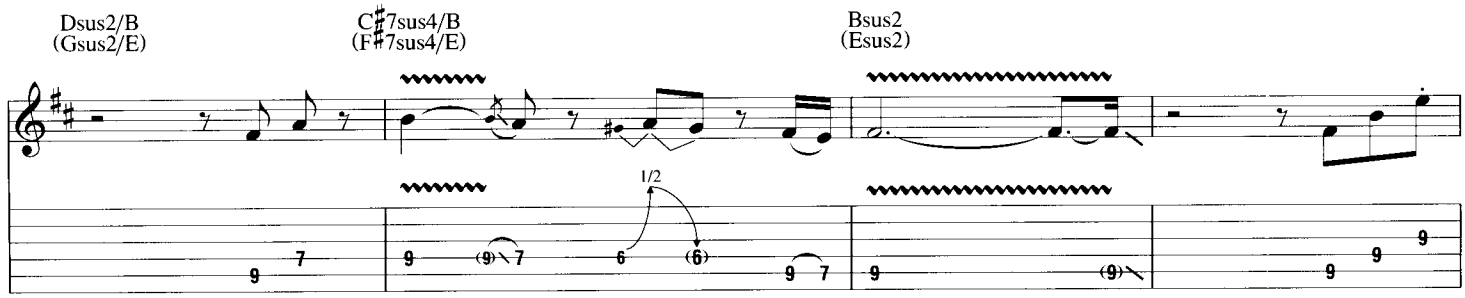
Gtr. 3 (dist.)



Dsus2/B
(Gsus2/E)

C♯7sus4/B
(F♯7sus4/E)

Bsus2
(Esus2)



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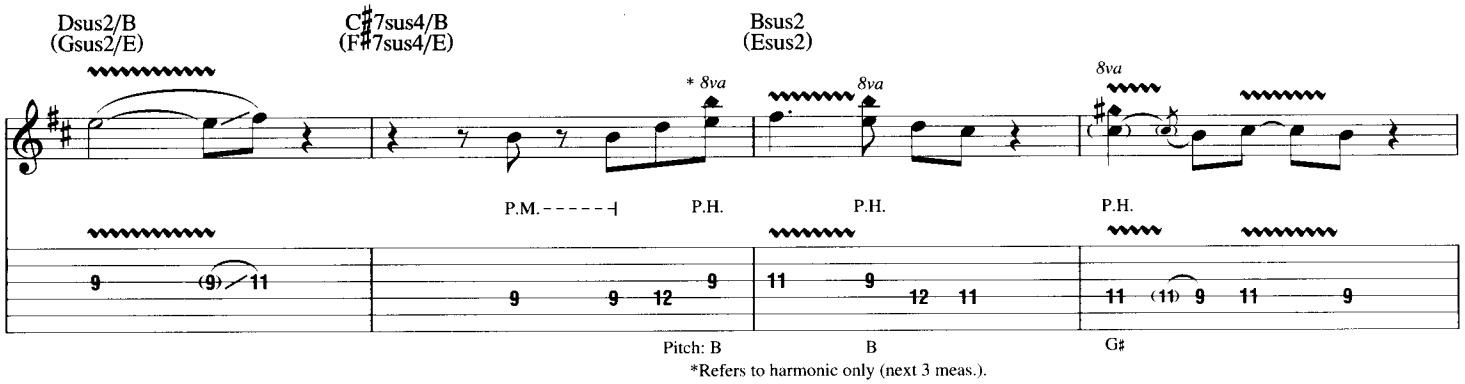
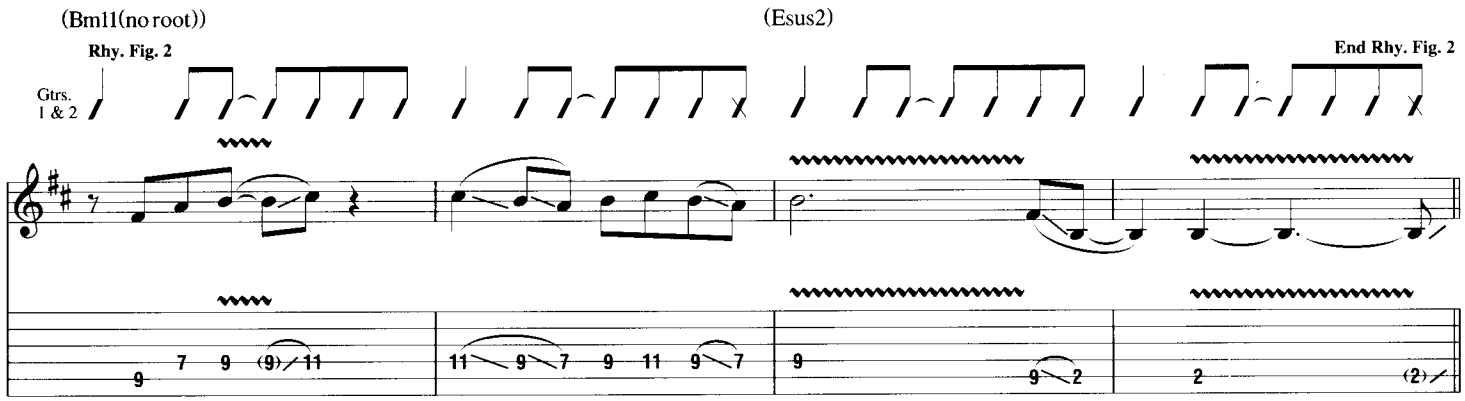
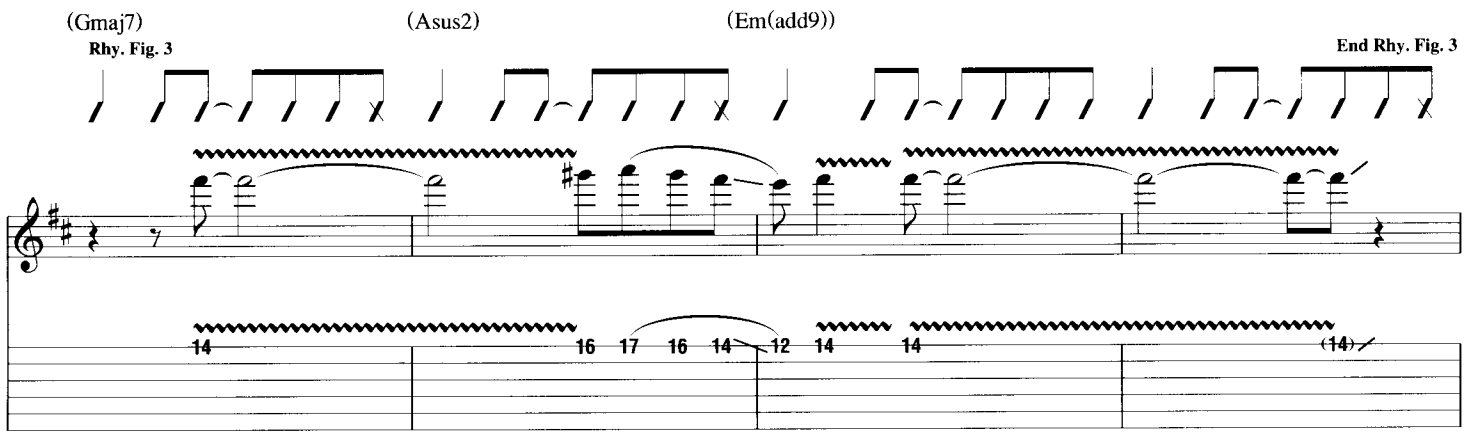


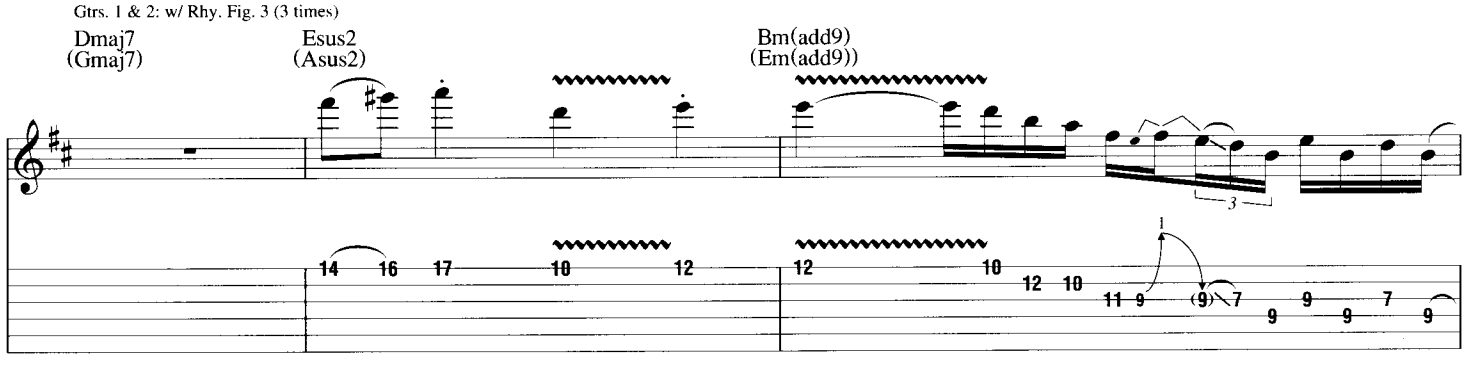
*Refers to harmonic only (next 3 meas.).

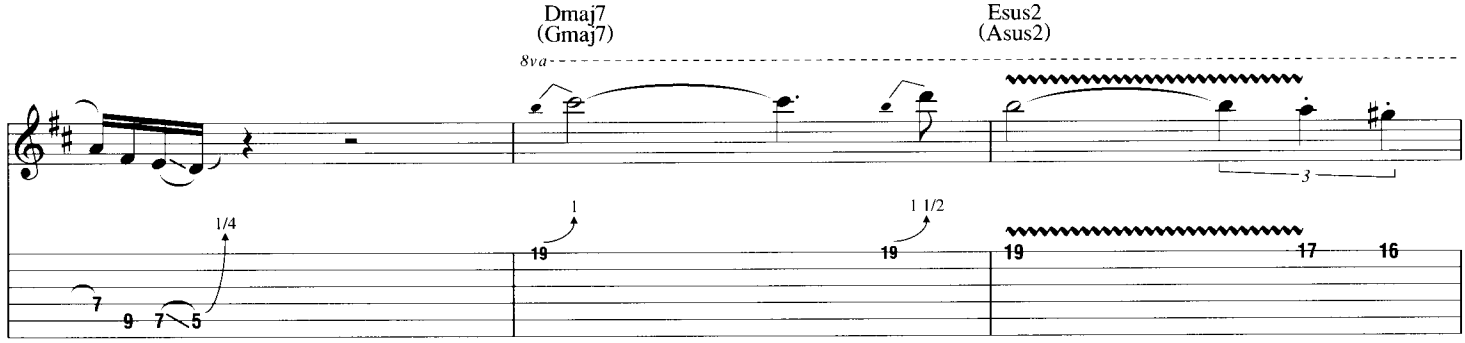


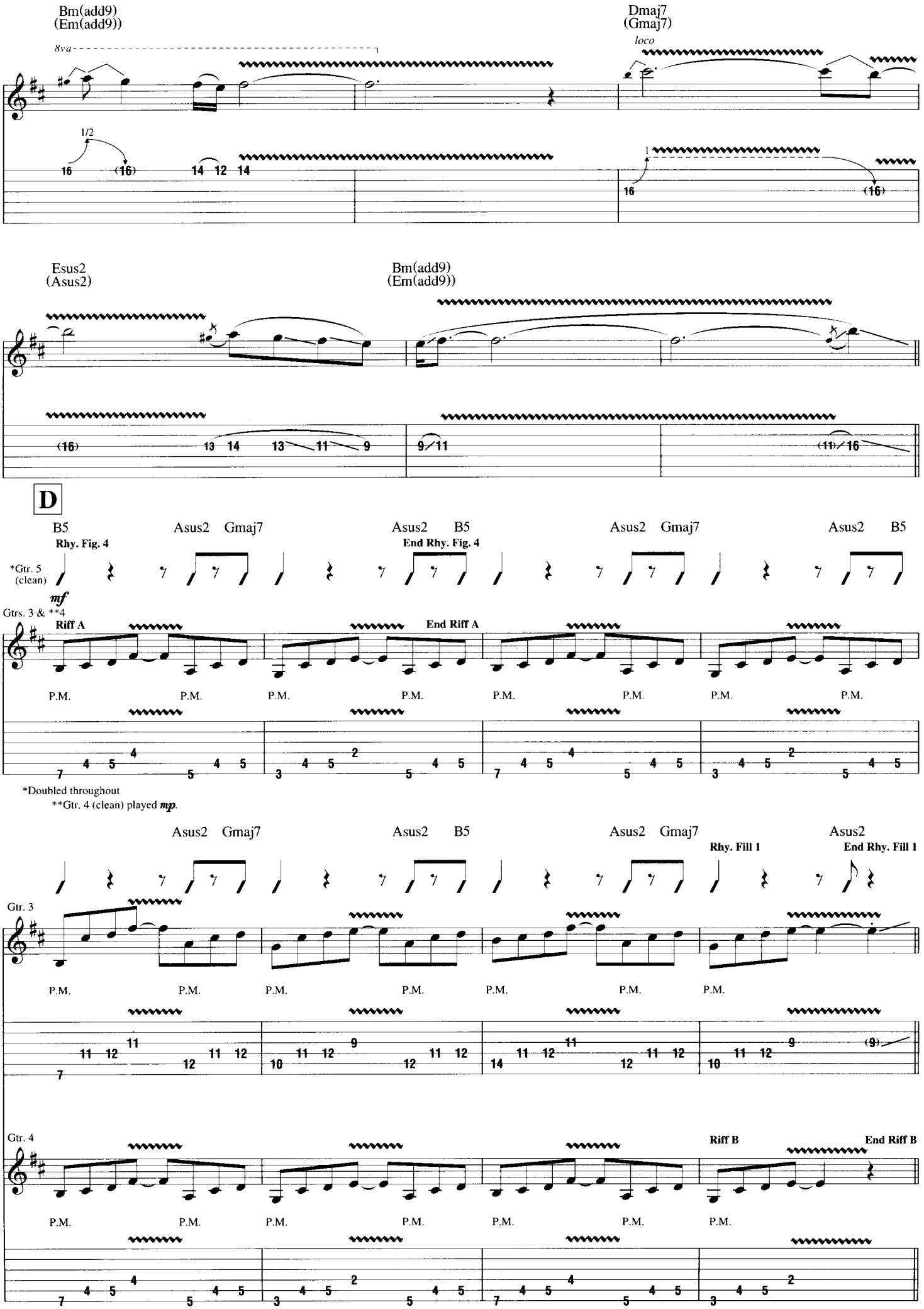
C



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






Bm(add9)
(Em(add9))
Dmaj7
(Gmaj7)
8va
loco
1/2
Esus2
(Asus2)
Bm(add9)
(Em(add9))
D
B5
Asus2
Gmaj7
Asus2
B5
Asus2
Gmaj7
Asus2
B5
Rhy. Fig. 4
End Rhy. Fig. 4
*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
Asus2
Rhy. Fill 1
End Rhy. Fill 1
Gtr. 3
Gtr. 4
Riff B
End Riff B

E

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

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

Gtr. 3

* 8va

P.H.

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

Bsus2 (Esus2) F♯m11 (Bm11)

*8va

Bsus2 (Esus2)

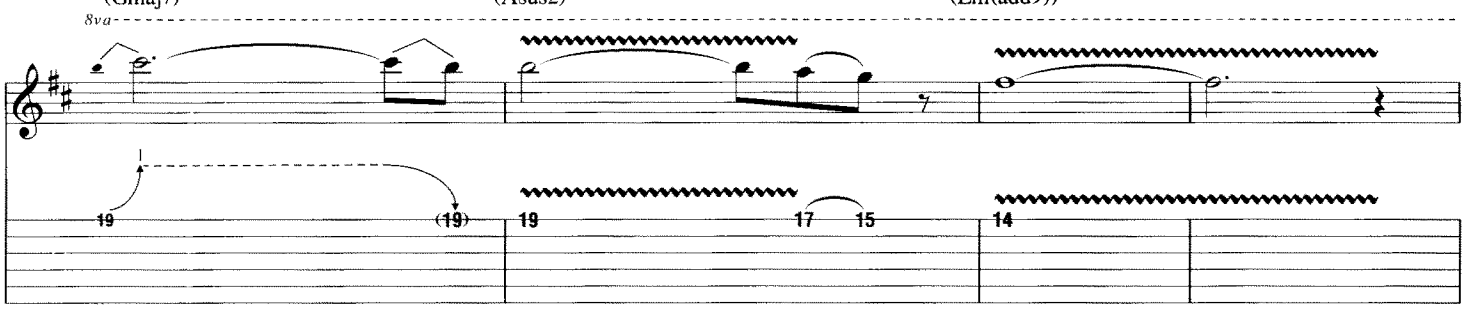
P.H.

*Refers to harmonics only.

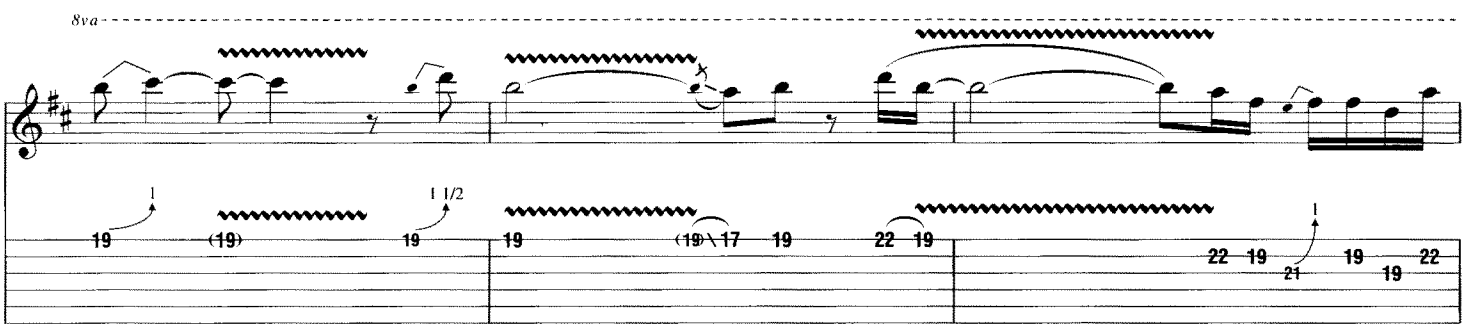
F

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

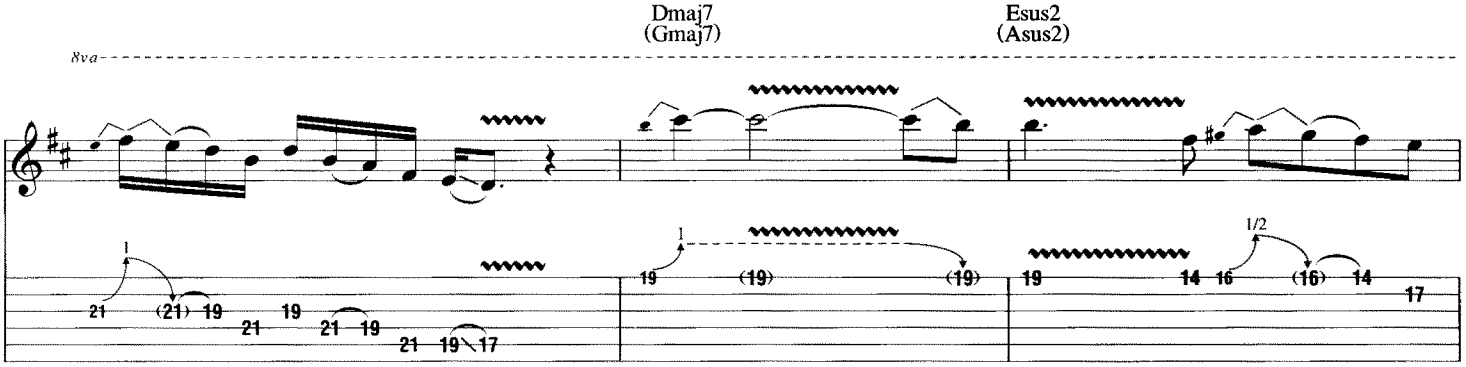
Dmaj7 (Gmaj7) Esus2 (Asus2) Bm(add9) (Em(add9))



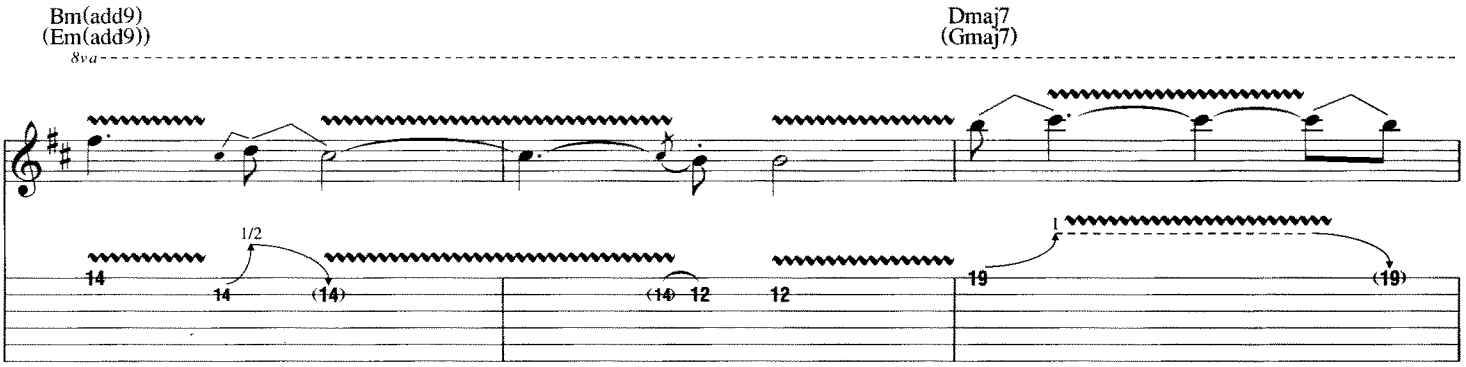
Dmaj7 (Gmaj7) Esus2 (Asus2) Bm(add9) (Em(add9))



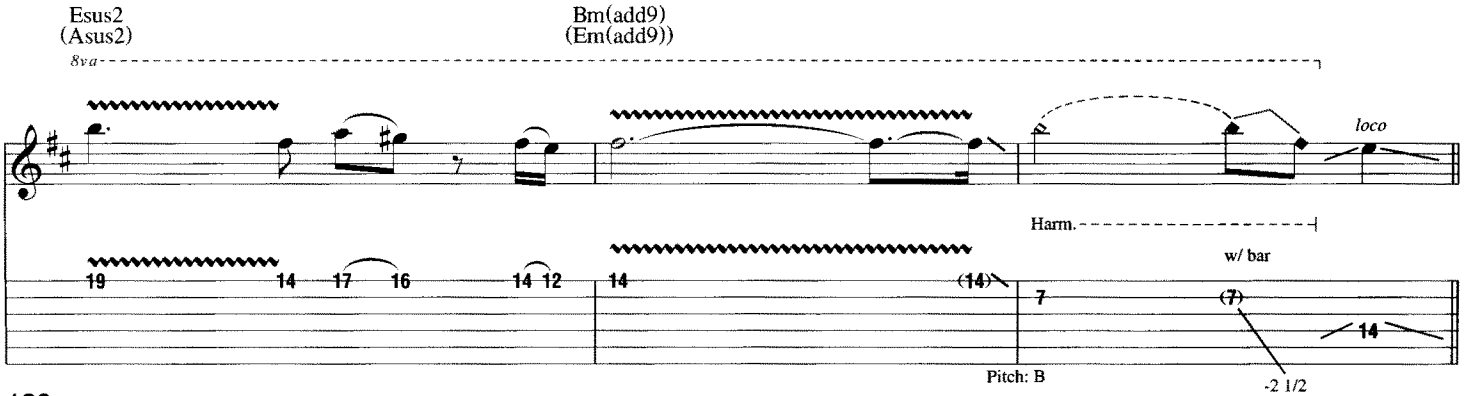
Dmaj7 (Gmaj7) Esus2 (Asus2)

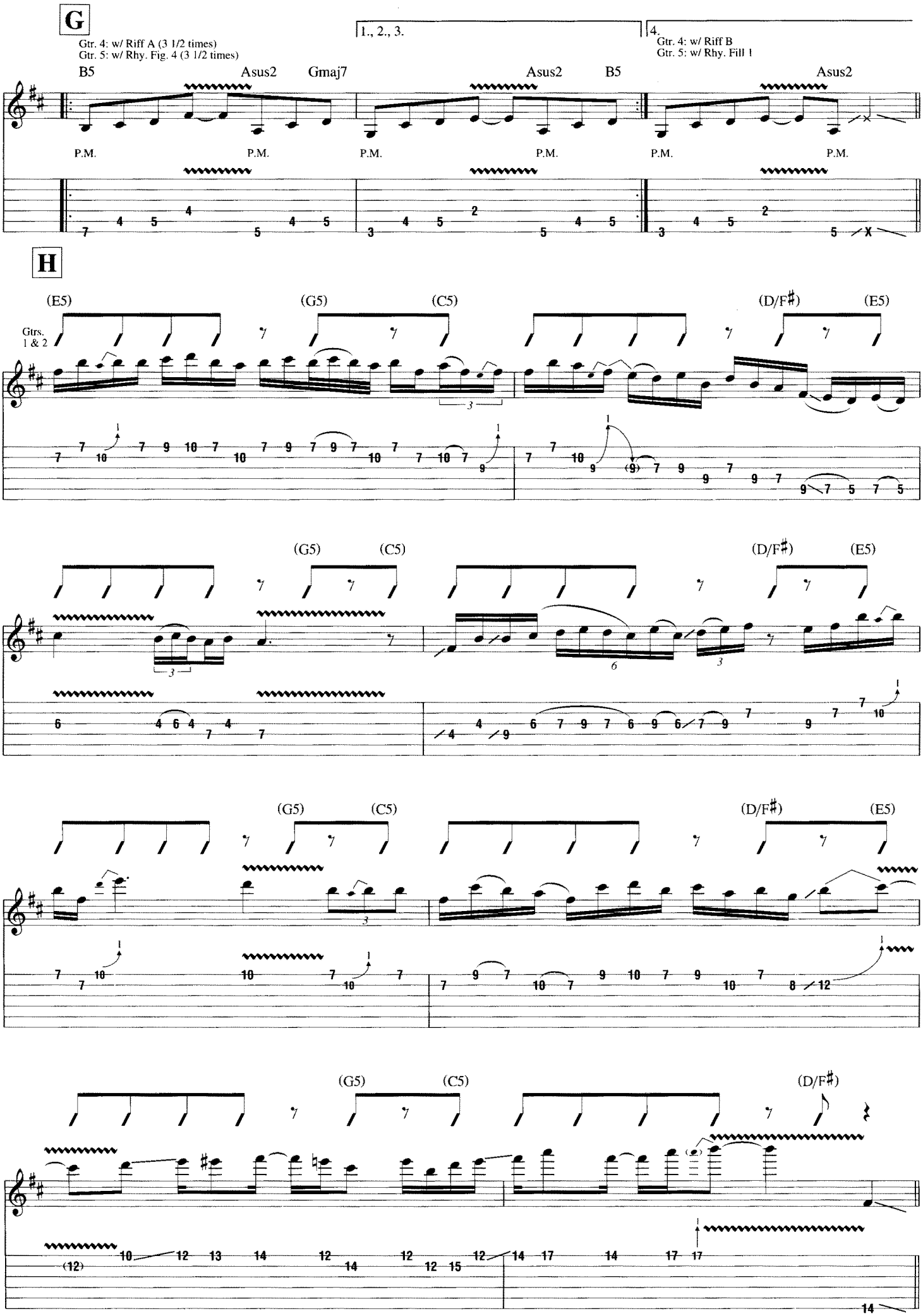


Bm(add9) (Em(add9)) Dmaj7 (Gmaj7)



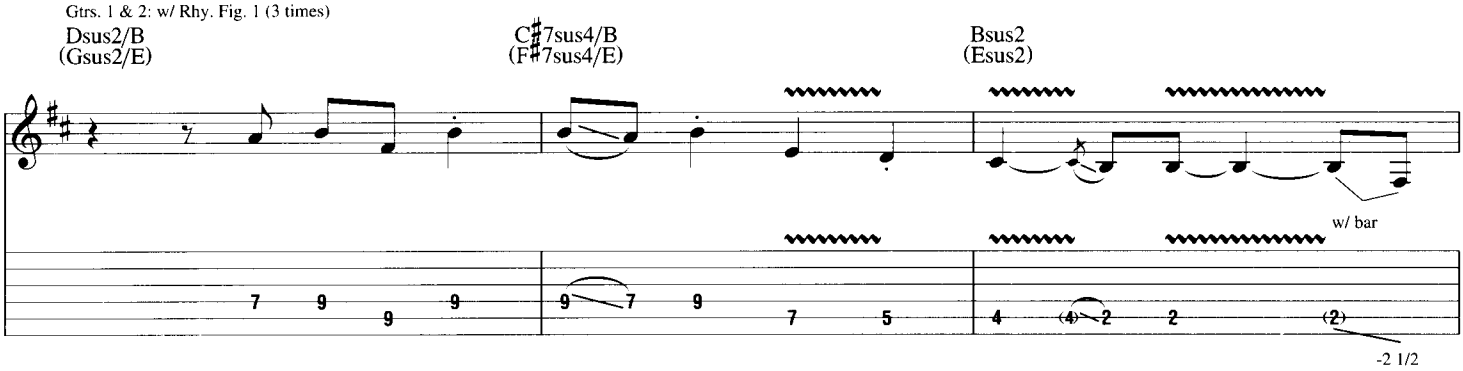
Esus2 (Asus2) Bm(add9) (Em(add9))

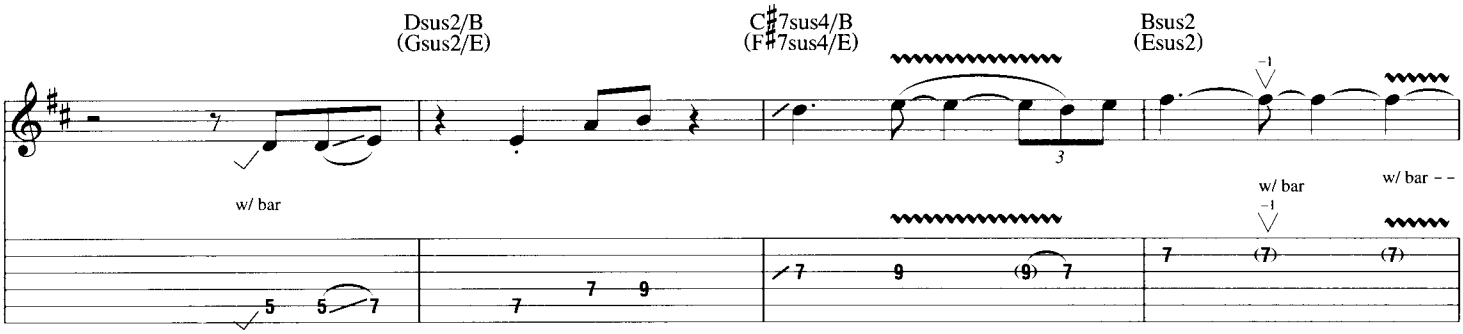


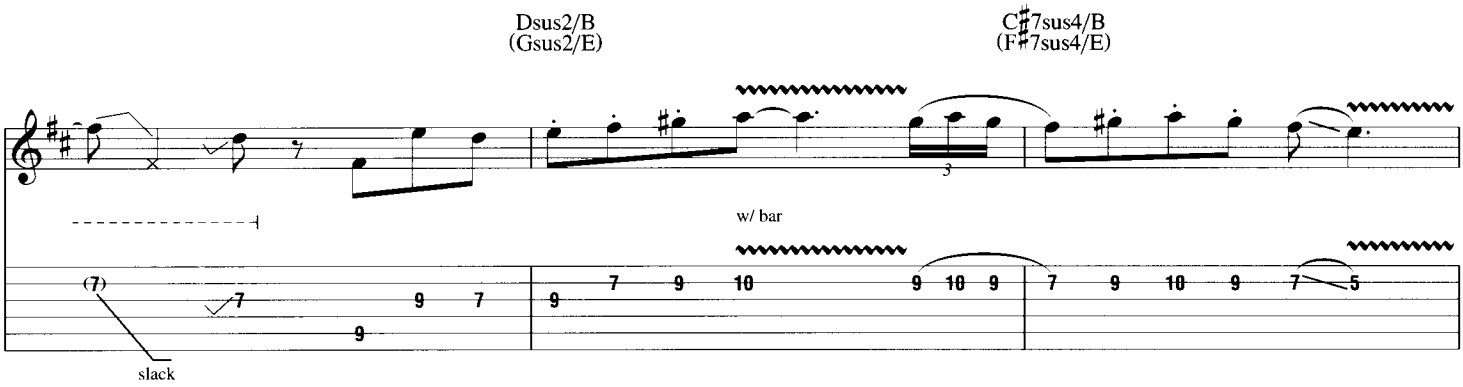

G
Gtr. 4: w/ Riff A (3 1/2 times)
Gtr. 5: w/ Rhy. Fig. 4 (3 1/2 times)
1., 2., 3.
4.
Gtr. 4: w/ Riff B
Gtr. 5: w/ Rhy. Fill 1
B5
Asus2
Gmaj7
Asus2
B5
Asus2
P.M.
H
(E5)
(G5)
(C5)
(D/F♯)
(E5)
Gtrs. 1 & 2

I

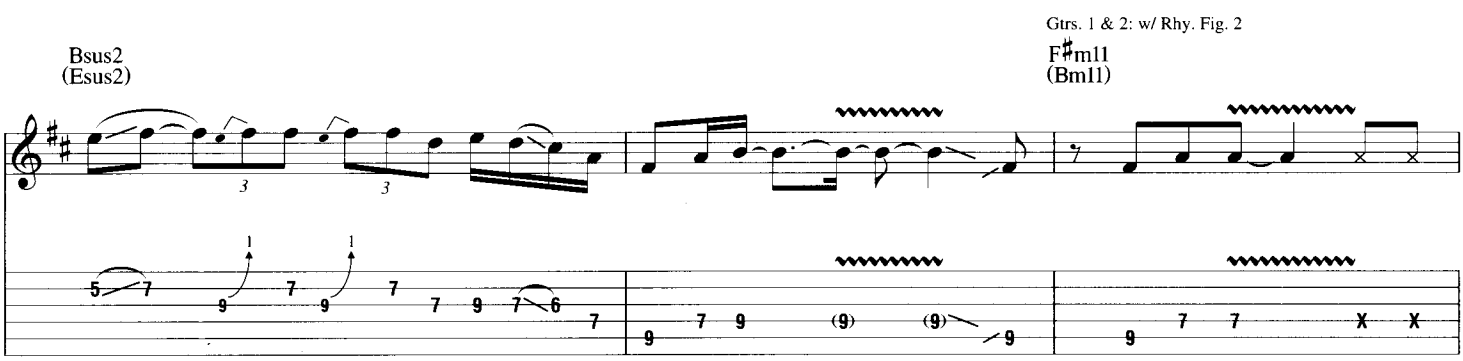
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

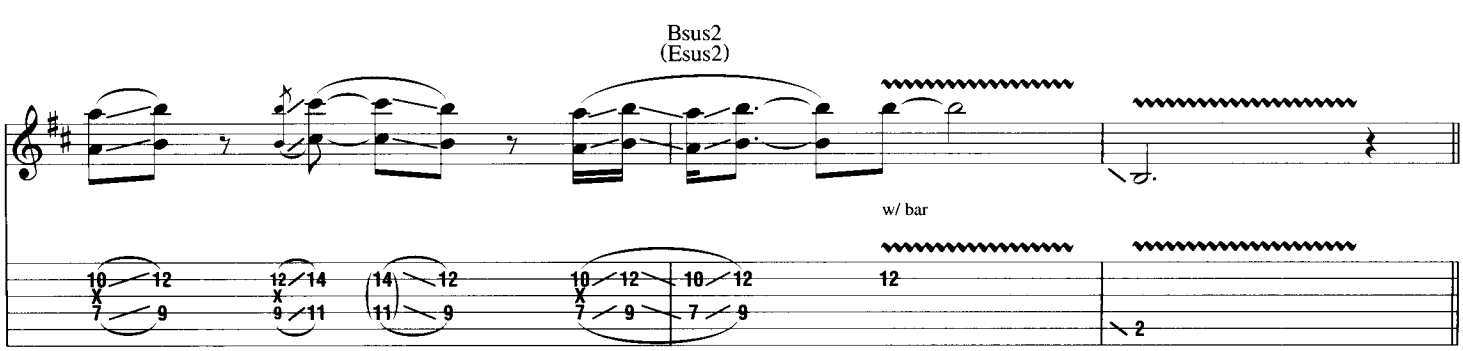






Gtrs. 1 & 2: w/ Rhy. Fig. 2

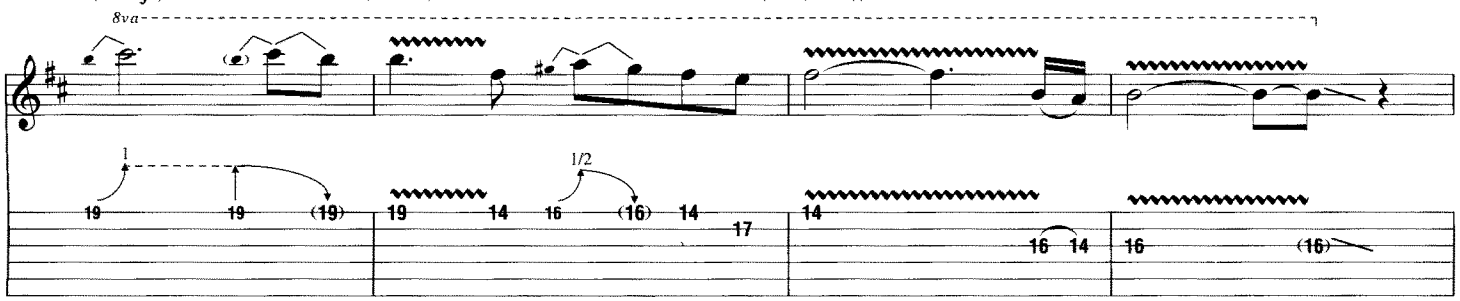




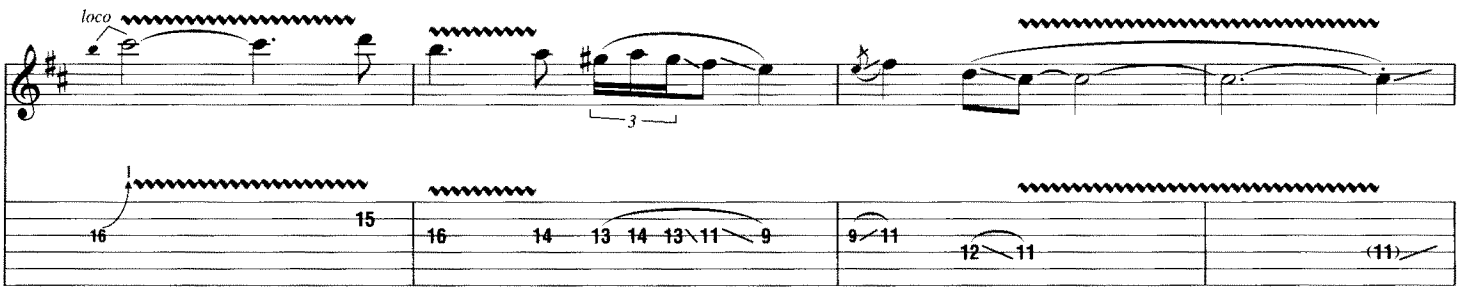
J

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

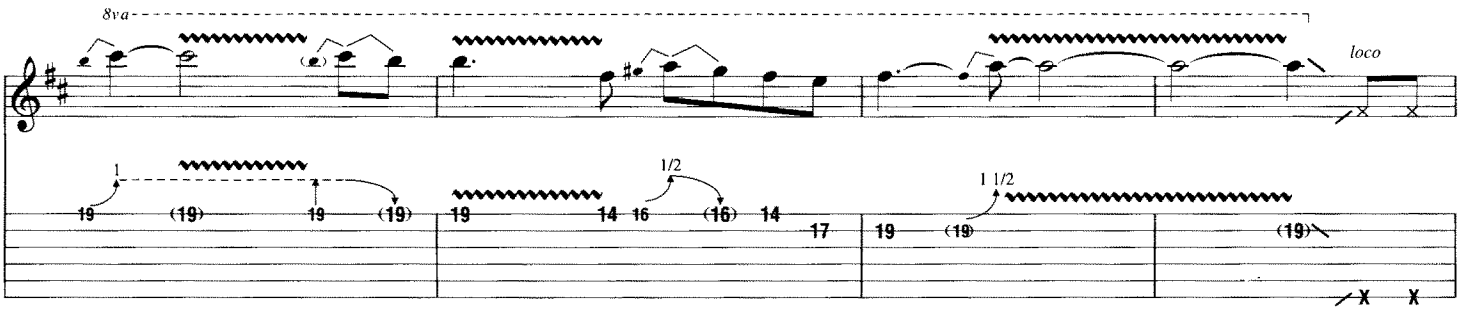
Dmaj7 (Gmaj7) Esus2 (Asus2) Bm(add9) (Em(add9))



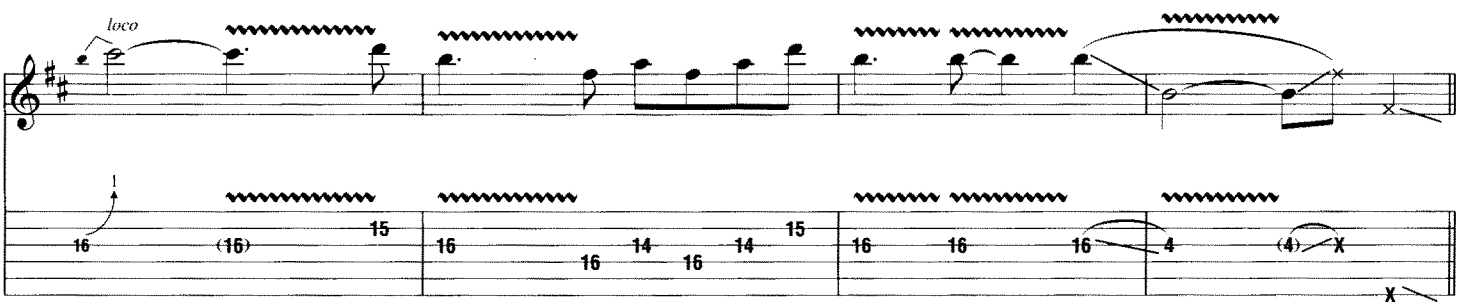
Dmaj7 (Gmaj7) Esus2 (Asus2) Bm(add9) (Em(add9))



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



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



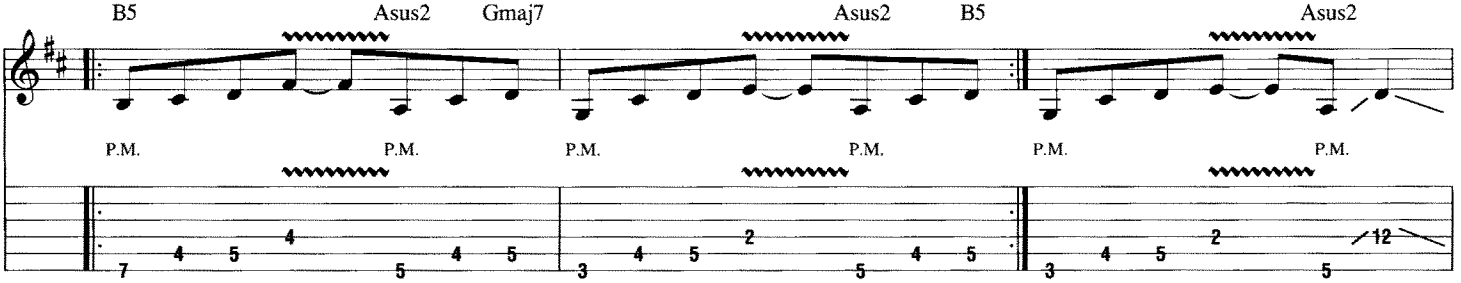
K

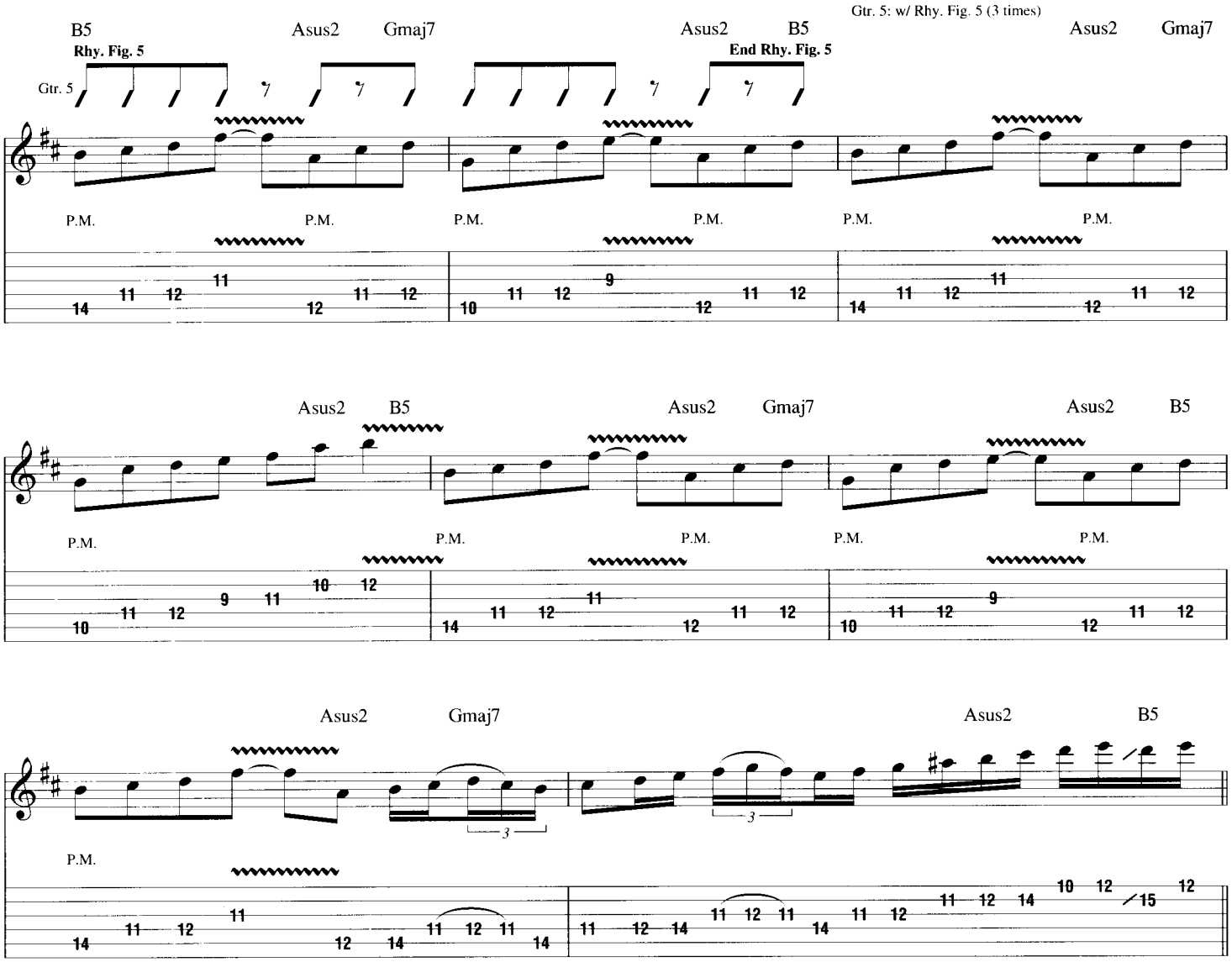
1., 2., 3. 4.

Gtr. 4: w/ Riff A (8 times)
Gtr. 5: w/ Rhy. Fig. 4 (3 1/2 times)

Gtr. 5: w/ Rhy. Fill 1

B5 Asus2 Gmaj7 Asus2 B5 Asus2

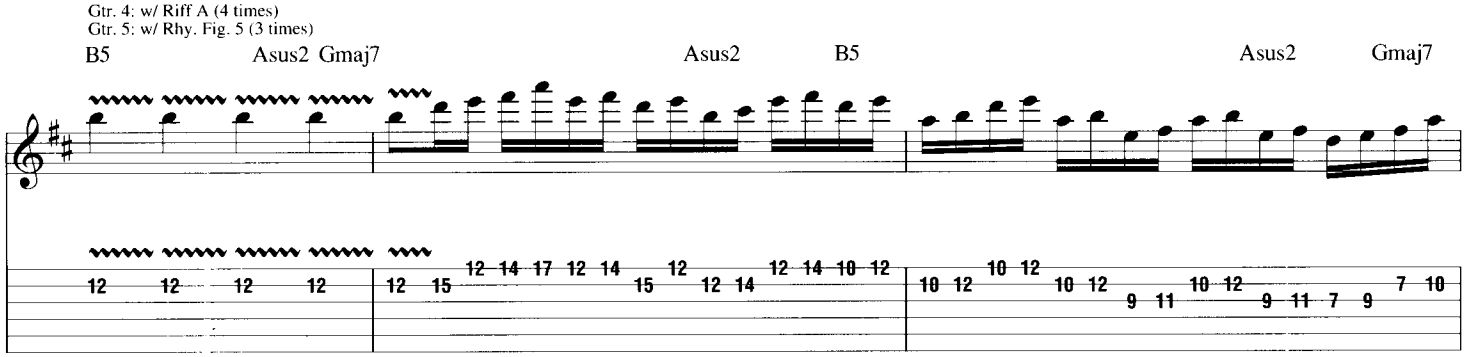


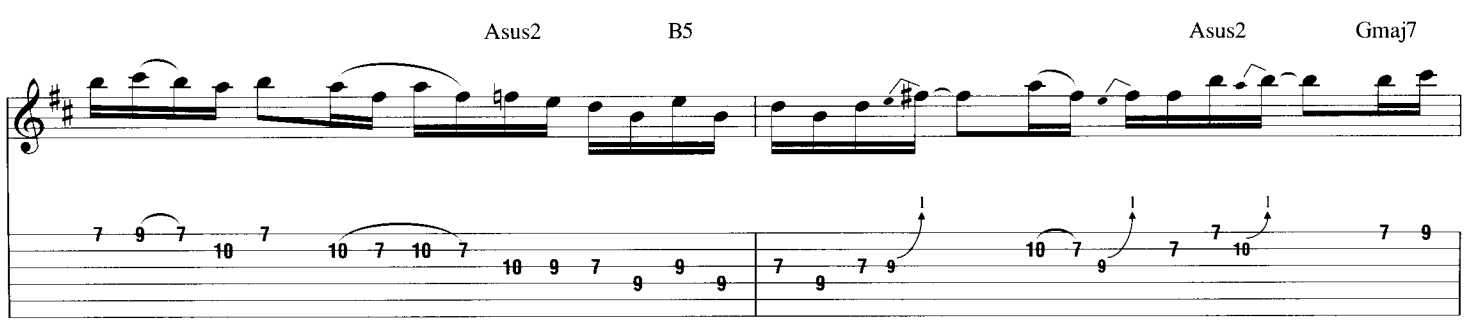

Gtr. 5: w/ Rhy. Fig. 5 (3 times)
B5
Asus2
Gmaj7
Asus2
B5
Asus2
Gmaj7
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 5
P.M.

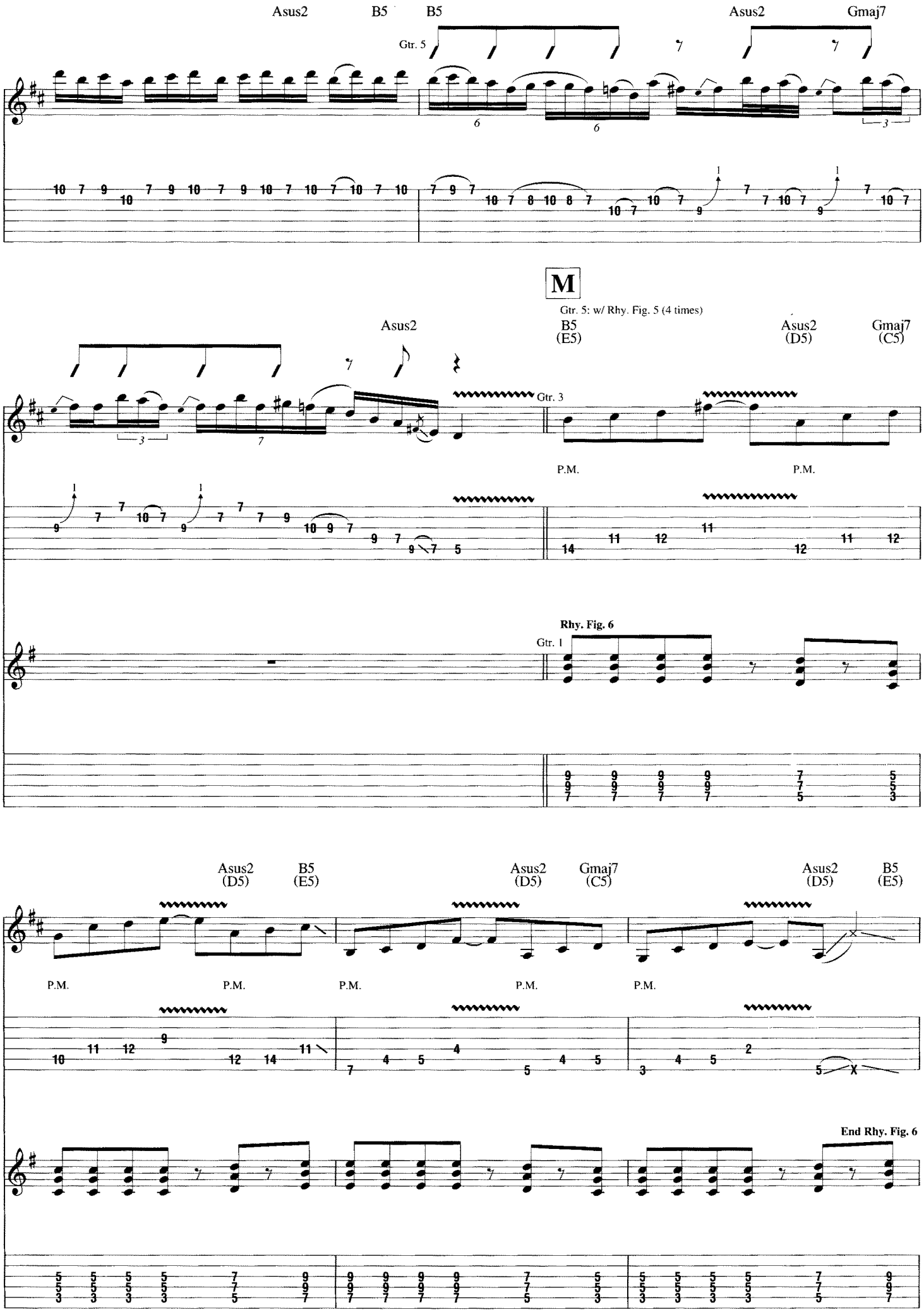
Asus2
B5
Asus2
Gmaj7
Asus2
B5
P.M.

Asus2
Gmaj7
Asus2
B5
3
3
P.M.

L


Gtr. 4: w/ Riff A (4 times)
Gtr. 5: w/ Rhy. Fig. 5 (3 times)
B5
Asus2
Gmaj7
Asus2
B5
Asus2
Gmaj7

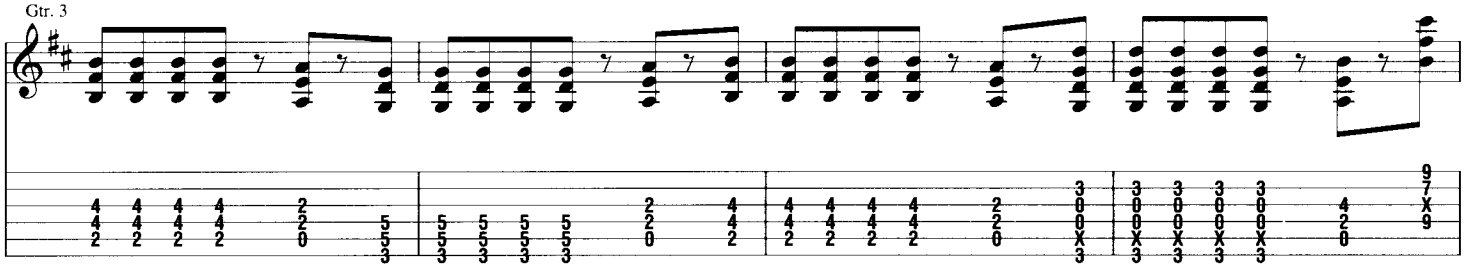

Asus2
B5
Asus2
Gmaj7


Asus2
B5
B5
Asus2
Gmaj7
Gtr. 5
M
Gtr. 5: w/ Rhy. Fig. 5 (4 times)
Asus2
B5
(E5)
Asus2
(D5)
Gmaj7
(C5)
Gtr. 3
P.M.
P.M.
Rhy. Fig. 6
Gtr. 1
Asus2
(D5)
B5
(E5)
Asus2
(D5)
Gmaj7
(C5)
Asus2
(D5)
B5
(E5)
P.M.
P.M.
P.M.
P.M.
P.M.
End Rhy. Fig. 6

Gtr. 1: w/ Rhy. Fig. 6

B5 (E5) A5 (D5) G5 (C5) A5 (D5) B5 (E5) A5 (D5) G5 (C5) Asus2 (D5) Bsus2 (E5)

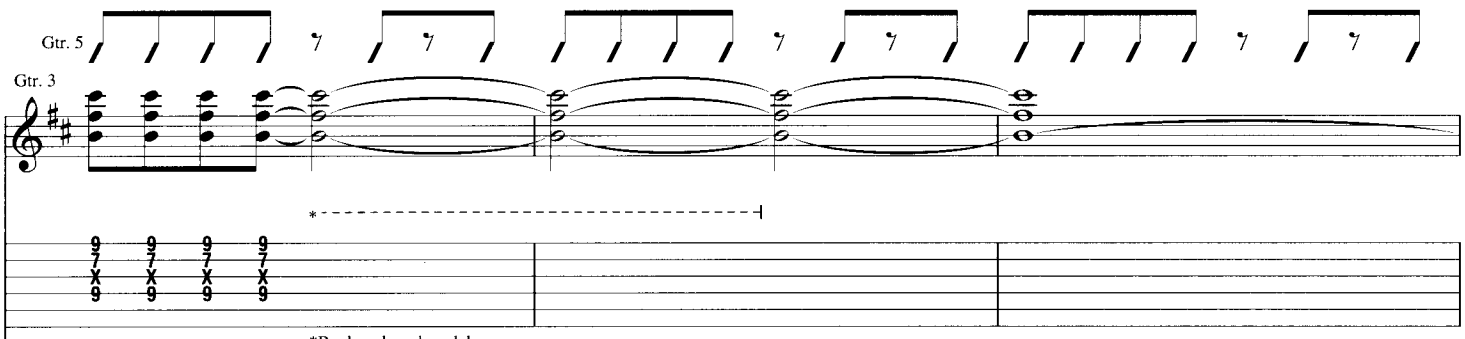
Gtr. 3



Bsus2

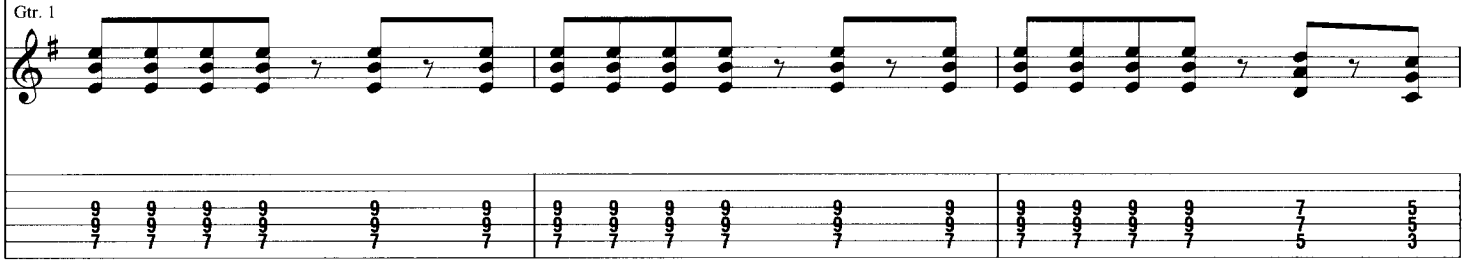
Gtr. 5

Gtr. 3



*Rock wah-wah pedal.

Gtr. 1



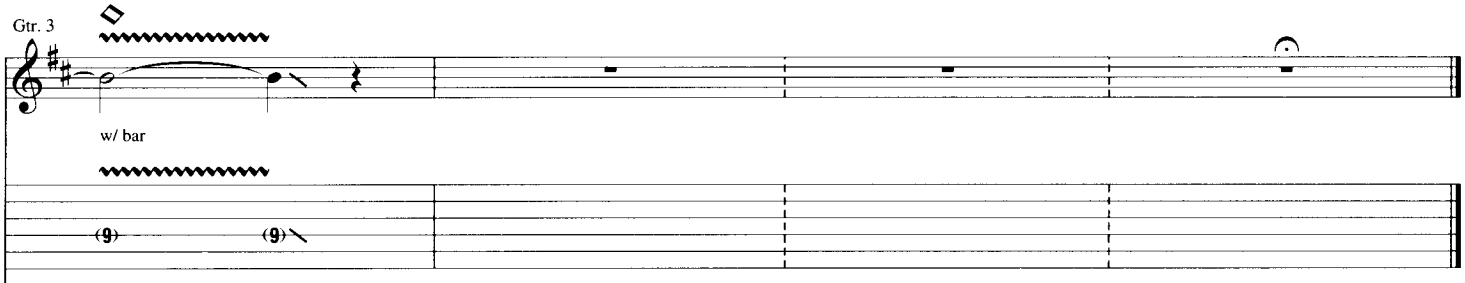
Free time

Gtr. 5 tacet

Bm(add9) (Em(add9)) Bm(maj7) (Em(maj7)) Bm(add9) (Em(add9))

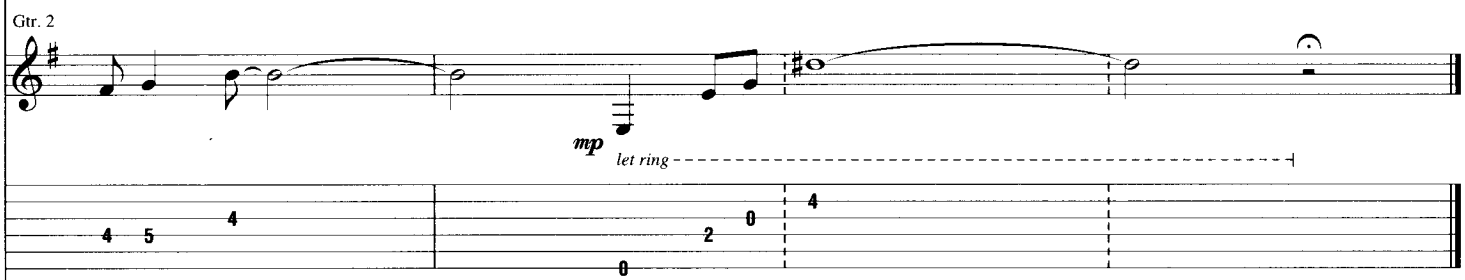
Gtr. 3

w/ bar



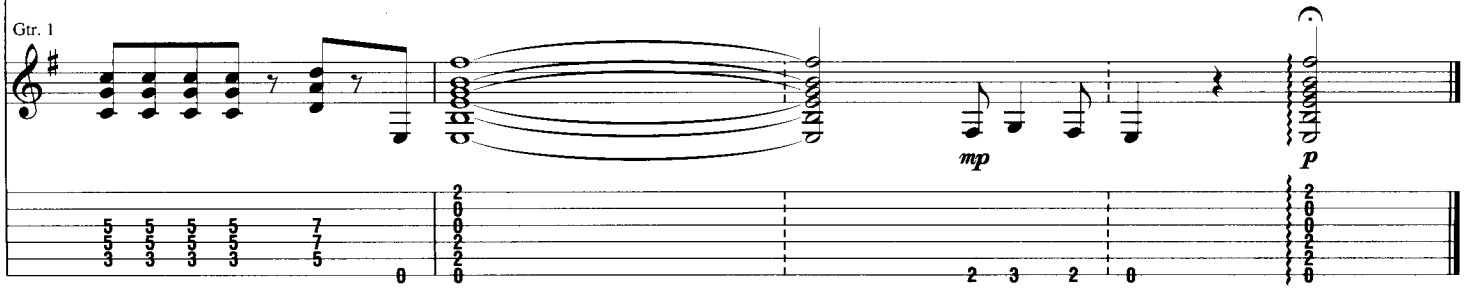
Gtr. 2

mp *let ring*



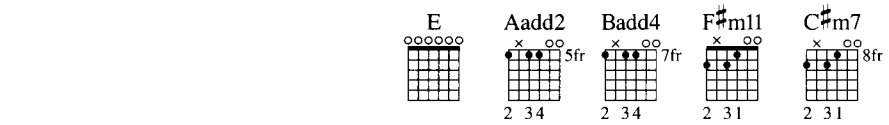
Gtr. 1

mp *p*



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 Aadd2

Rhy. Fig. 1

**Gtr. 5 (acous.)

mp *mp* w/ slight dist.

Gtr. 3 (elec.)

*Gtrs. 1 & 2

divisi *mp* w/ slight dist.

*Elec. gtrs.

Gtr. 4 (elec.) **Riff A**

mp w/ slight dist.

**Doubled throughout

Badd4 Aadd2 E

End Rhy. Fig. 1

End Riff A

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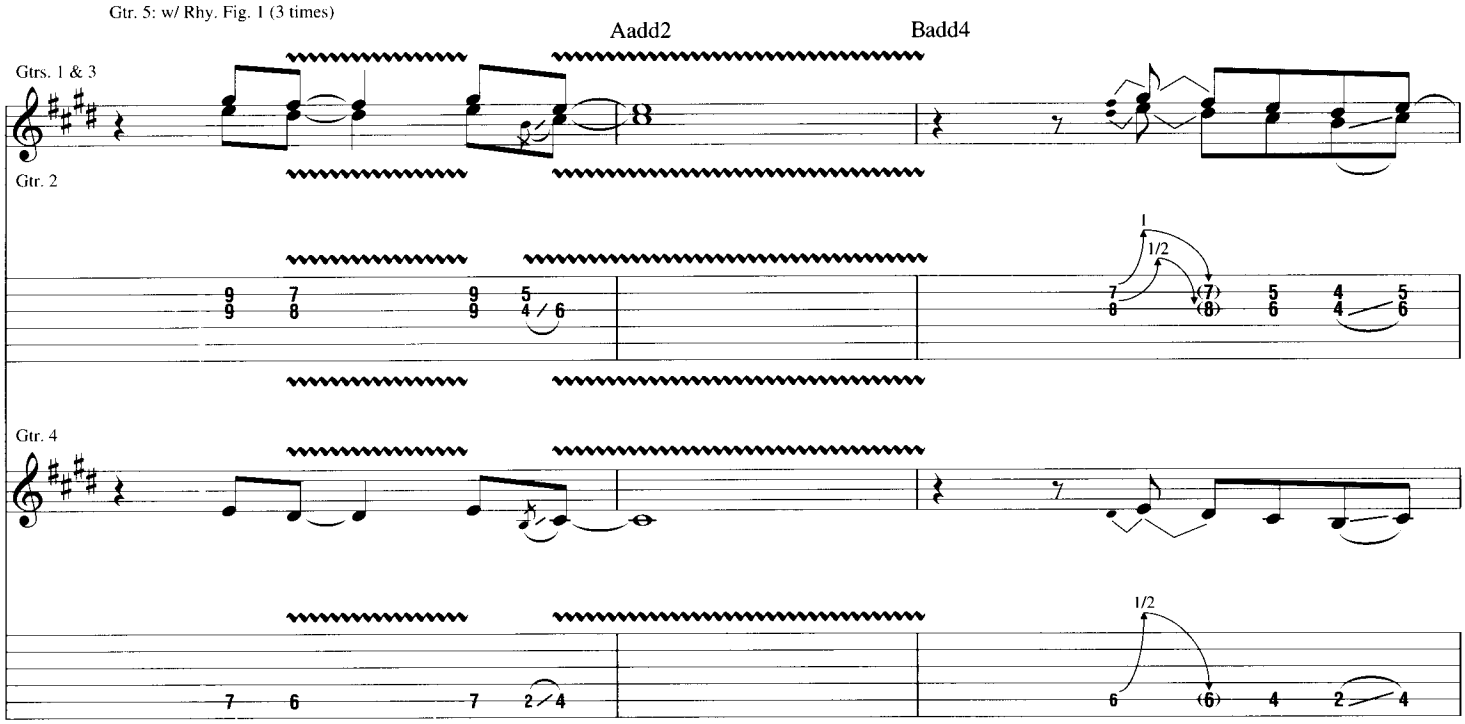
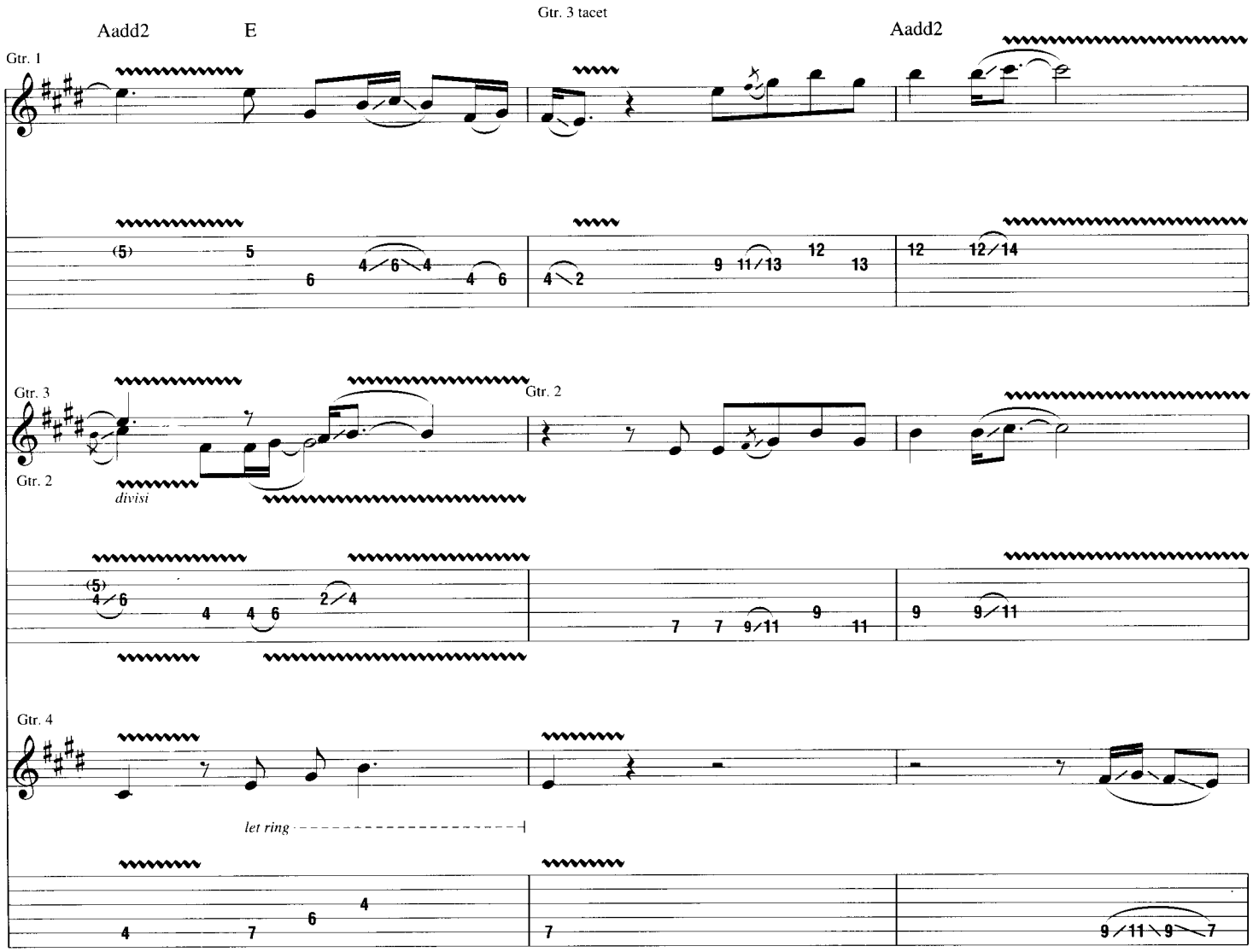
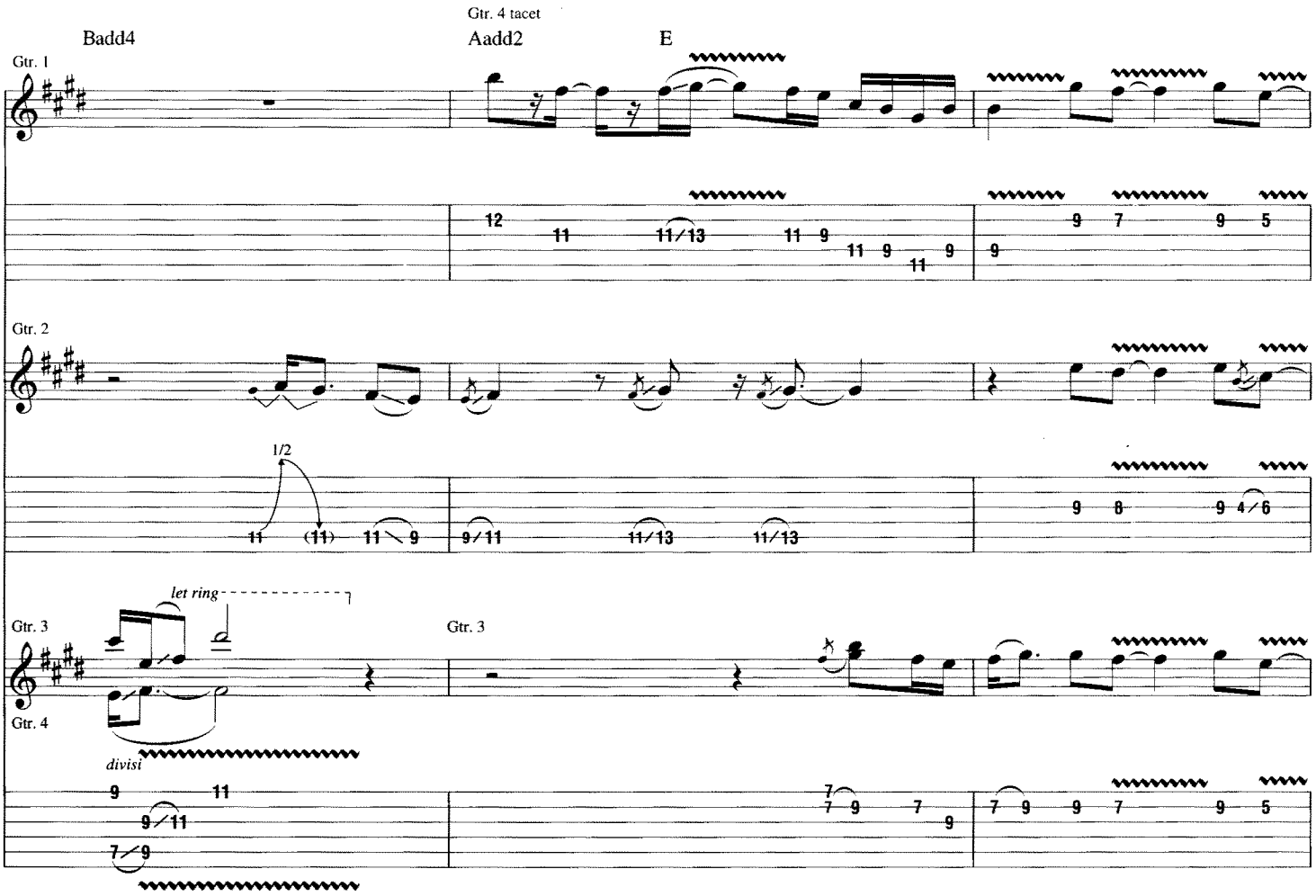
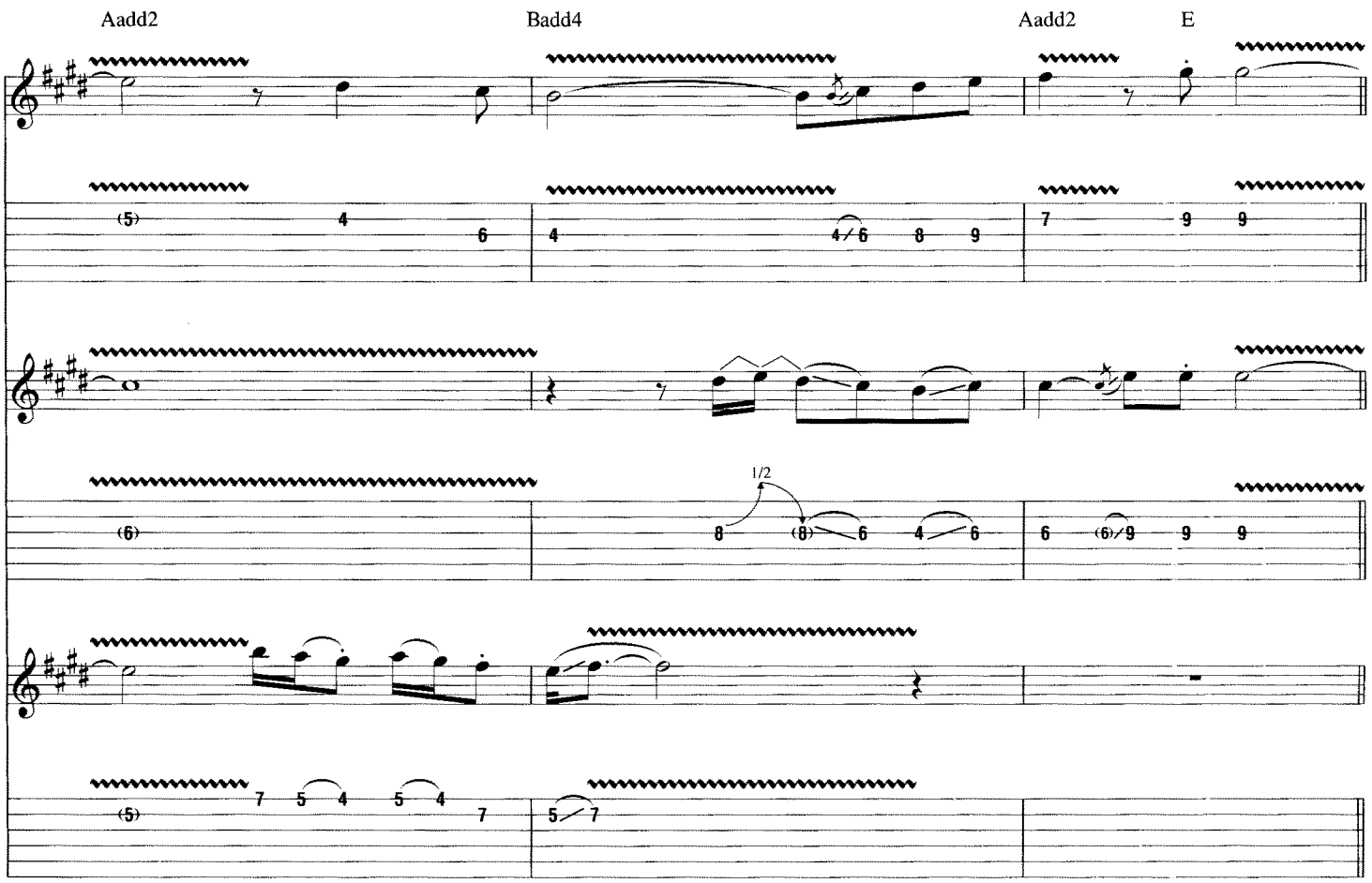
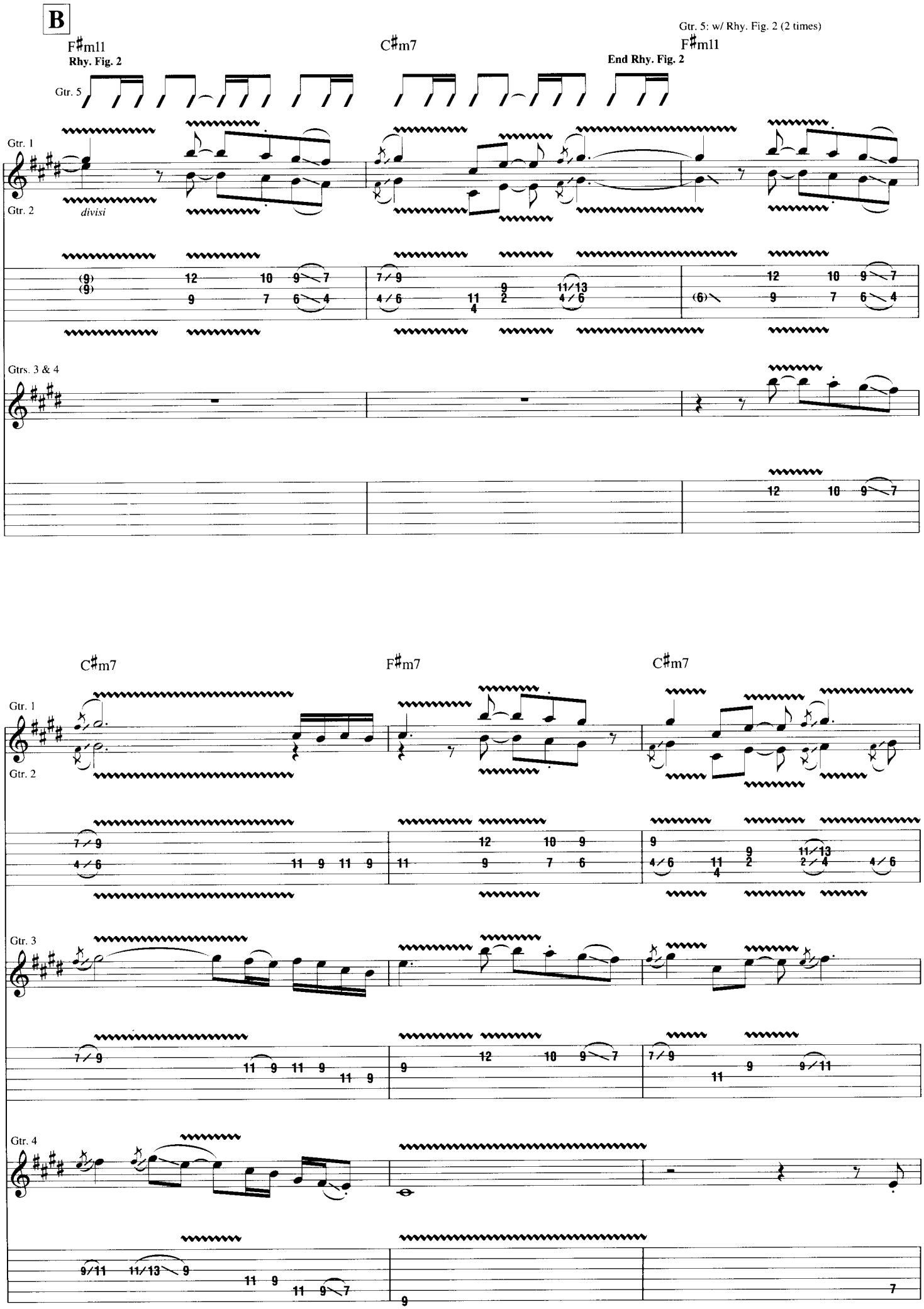
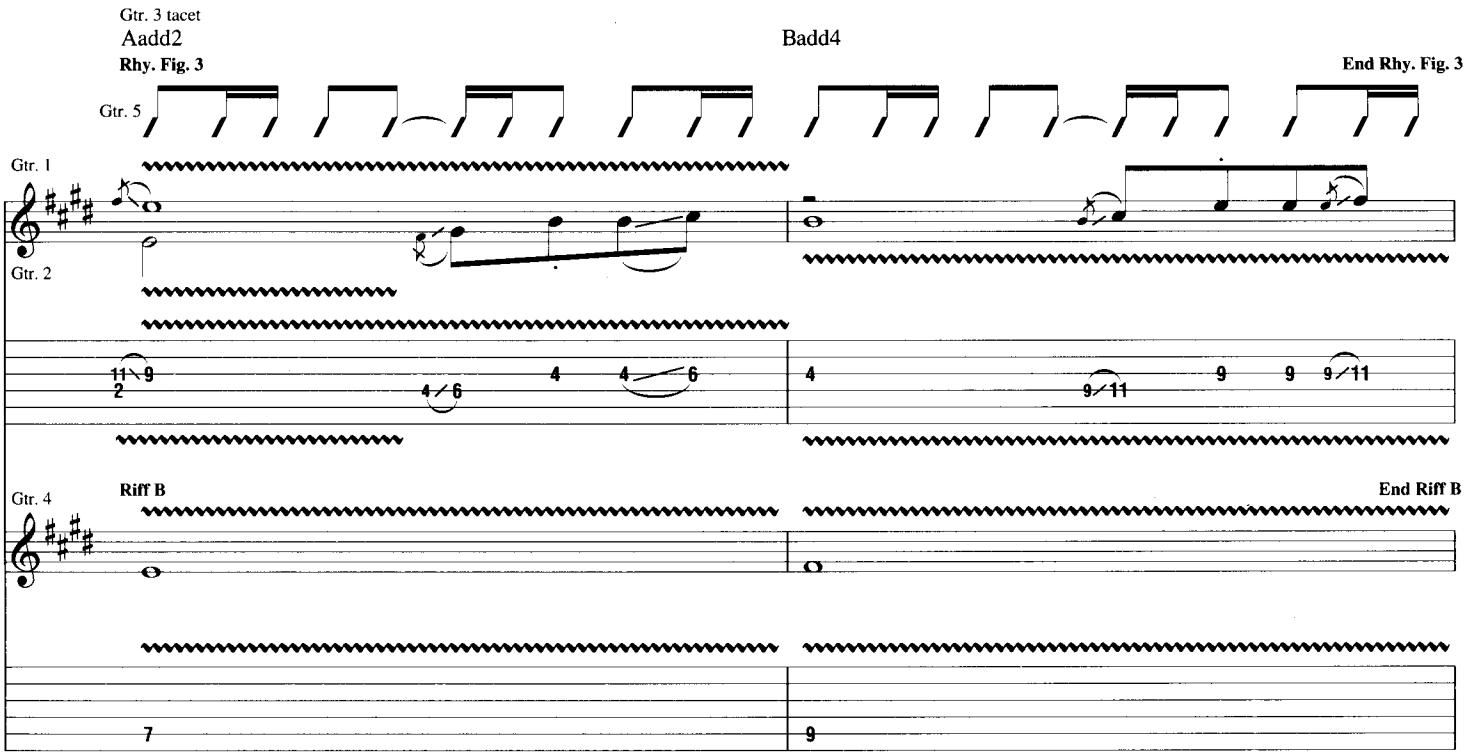

Gtr. 5: w/ Rhy. Fig. 1 (3 times)
Aadd2
Badd4
Gtrs. 1 & 3
Gtr. 2
Gtr. 4
1/2
1/2

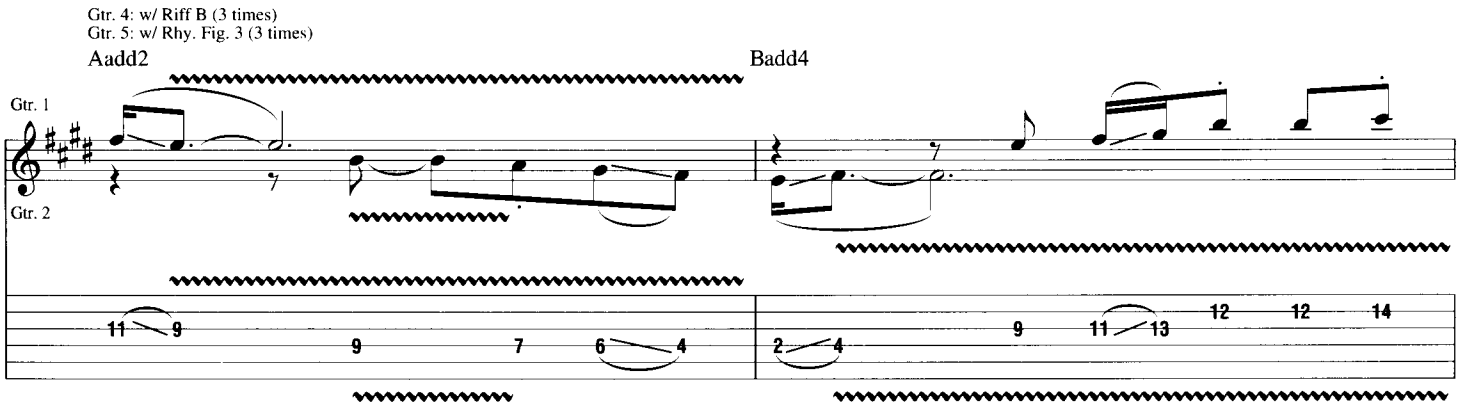

Gtr. 3 tacet
Aadd2
E
Aadd2
Gtr. 1
Gtr. 3
Gtr. 2
Gtr. 2
divisi
Gtr. 4
let ring

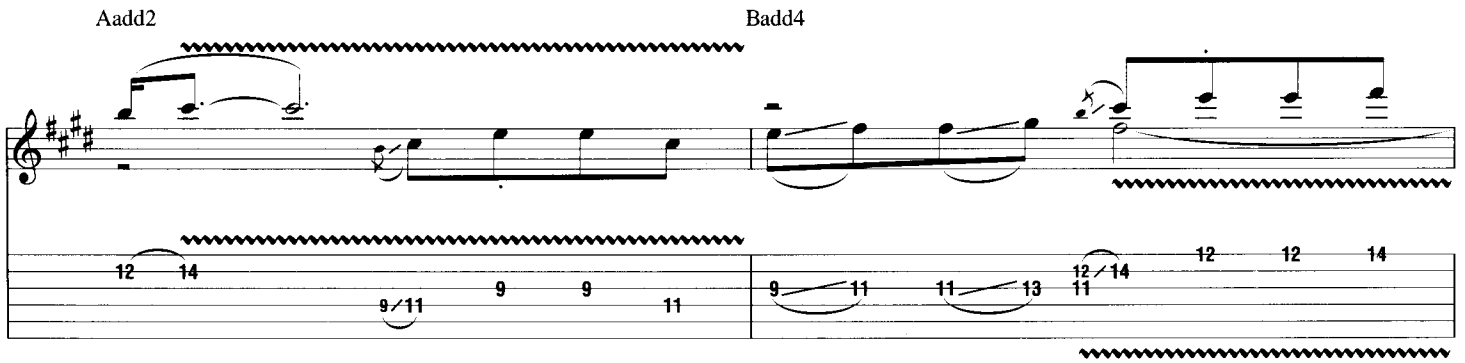

Gtr. 4 tacet
Badd4
Aadd2
E
Gtr. 1
Gtr. 2
1/2
Gtr. 3
let ring
Gtr. 3
Gtr. 4
divist

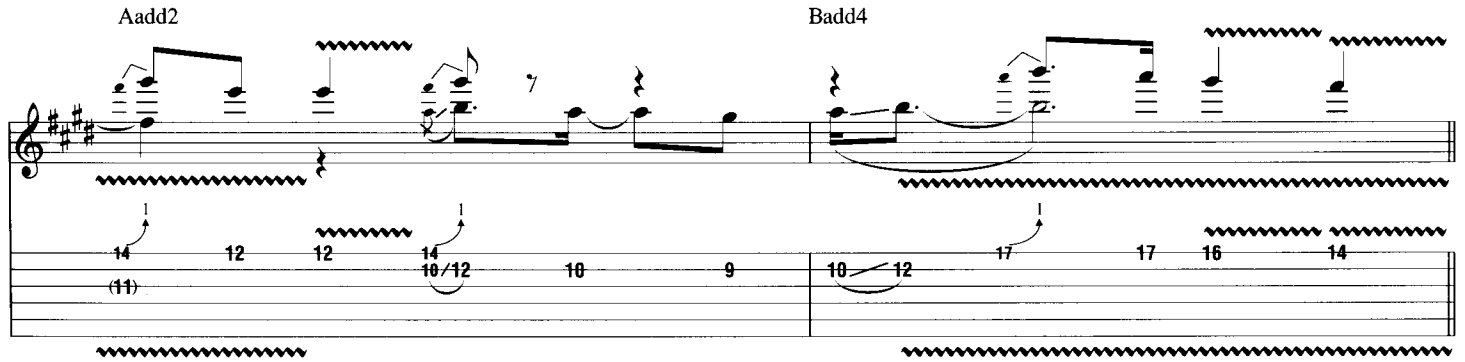

Aadd2
Badd4
Aadd2
E
1/2


B
F♯m11
Rhy. Fig. 2
C♯m7
Gtr. 5: w/ Rhy. Fig. 2 (2 times)
F♯m11
End Rhy. Fig. 2
Gtr. 5
Gtr. 1
Gtr. 2
divisi
Gtrs. 3 & 4
C♯m7
F♯m7
C♯m7
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4


Gtr. 3 tacet
Aadd2
Badd4
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 5
Gtr. 1
Gtr. 2
Gtr. 4
Riff B
End Riff B


Gtr. 4: w/ Riff B (3 times)
Gtr. 5: w/ Rhy. Fig. 3 (3 times)
Aadd2
Badd4
Gtr. 1
Gtr. 2


Aadd2
Badd4


Aadd2
Badd4

C

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

E Aadd2 Badd4 Aadd2 E

Aadd2 Badd4

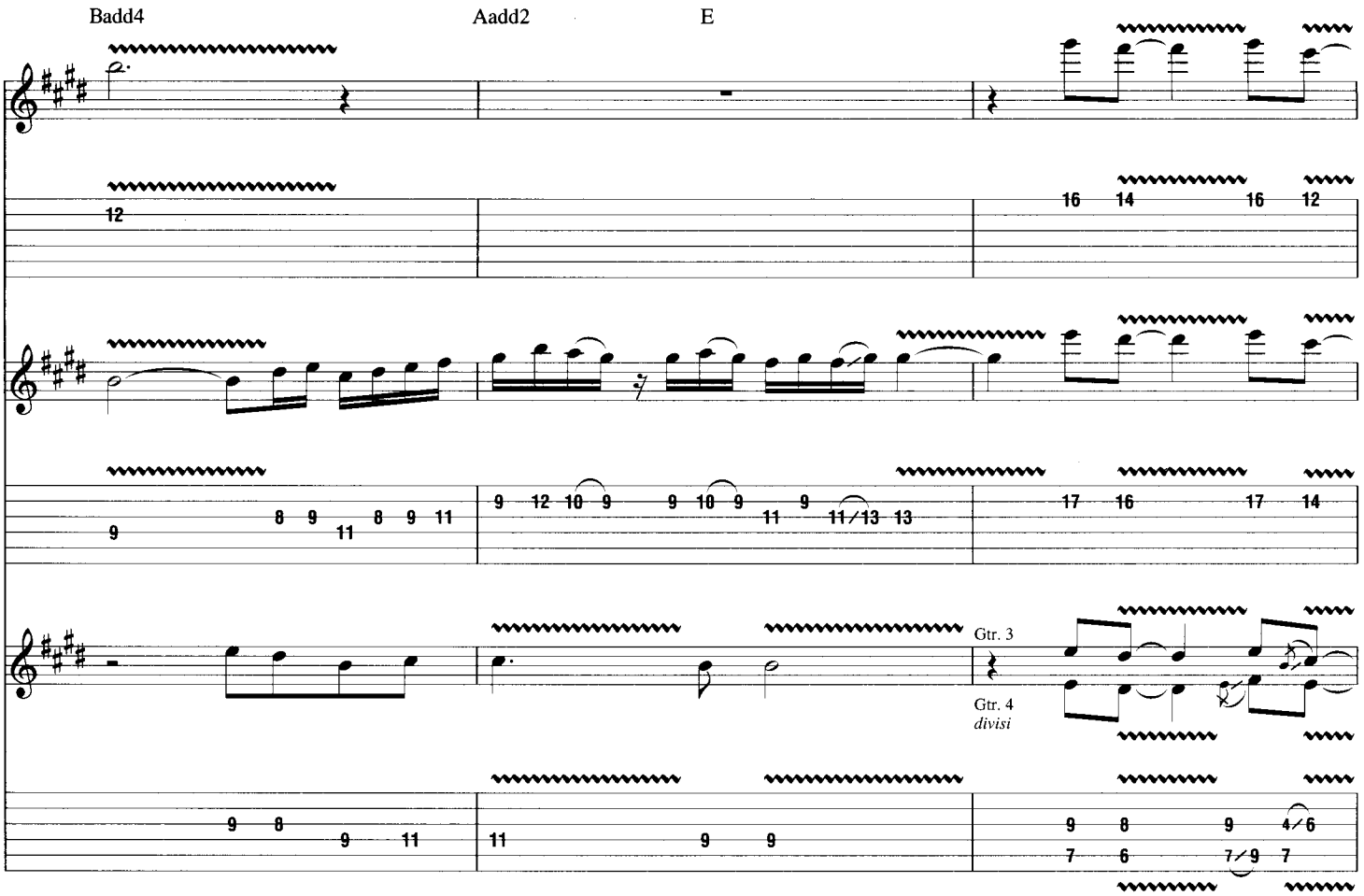
Gtr. 1
Gtr. 2
Gtr. 4
Gtr. 3
Gtr. 4
divisi

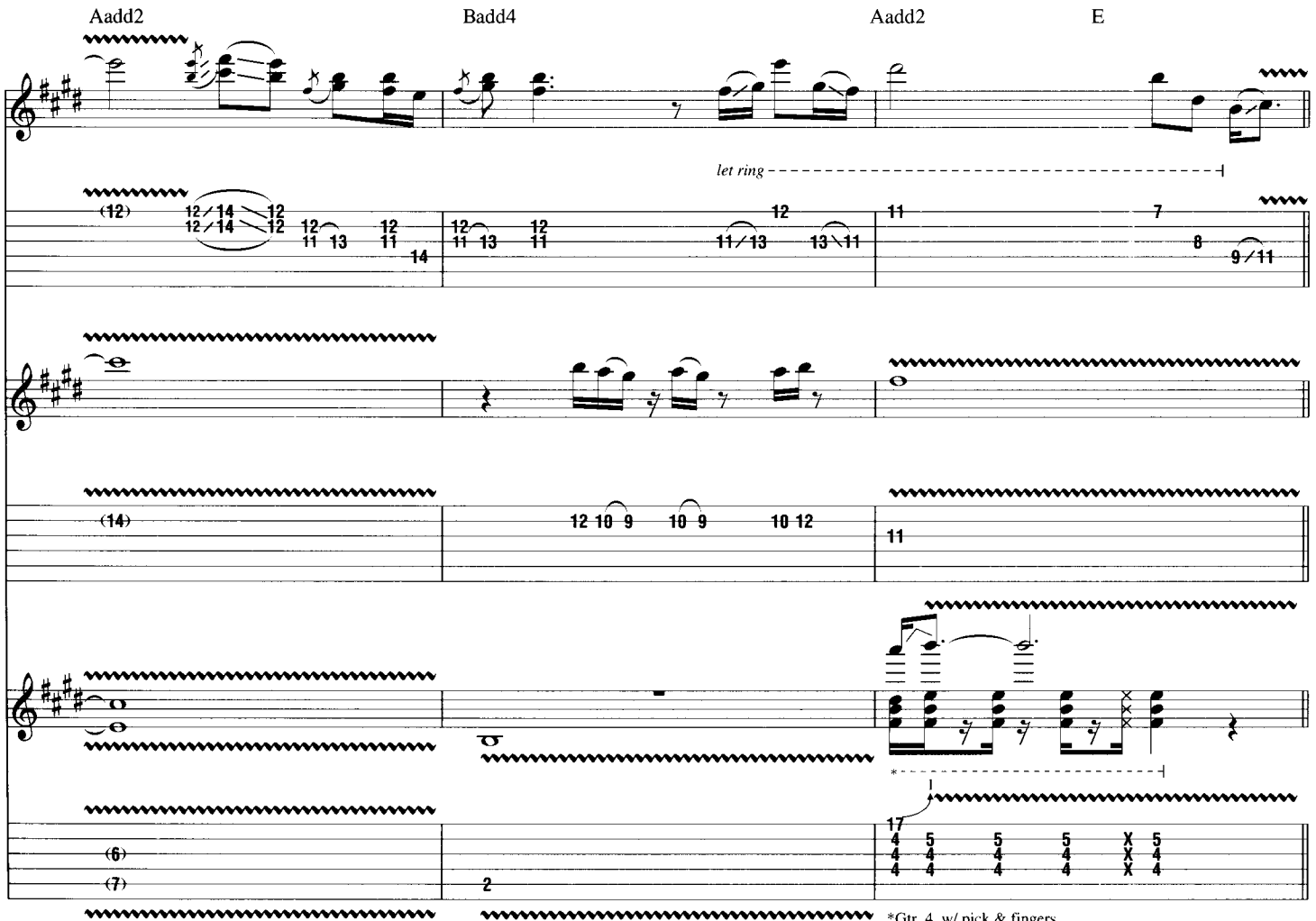
*Gtr. 3 to left of slash in tab.

Gtr. 4 tacet

Aadd2 E Aadd2

Gtr. 1
Gtr. 2
Gtr. 3


Badd4
Aadd2
E
Gtr. 3
Gtr. 4
divisi


Aadd2
Badd4
Aadd2
E
let ring
*Gtr. 4, w/ pick & fingers

D

Gtrs. 1, 2 & 3 tacet

C♯m7 Badd4 Aadd2 Badd4 C♯m7

Rhy. Fig. 4 **End Rhy. Fig. 4**

Gtr. 5

Gtr. 6 (elec.)

mp

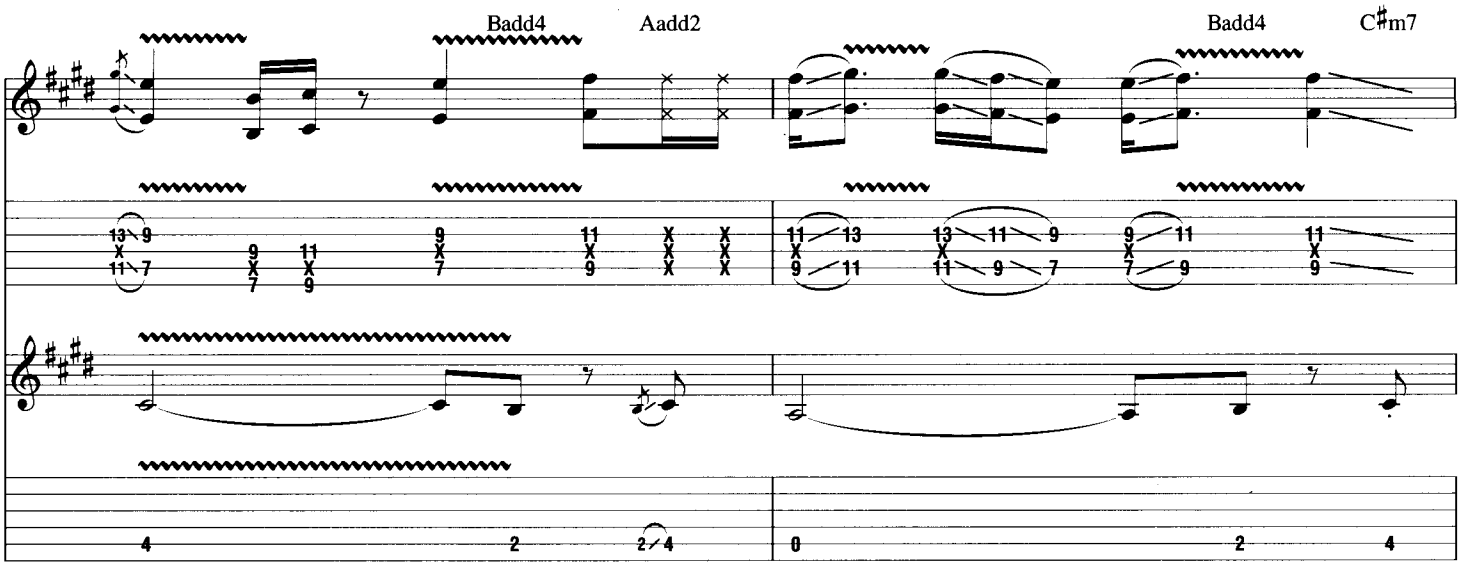
w/ dist. & wah-wah as filter

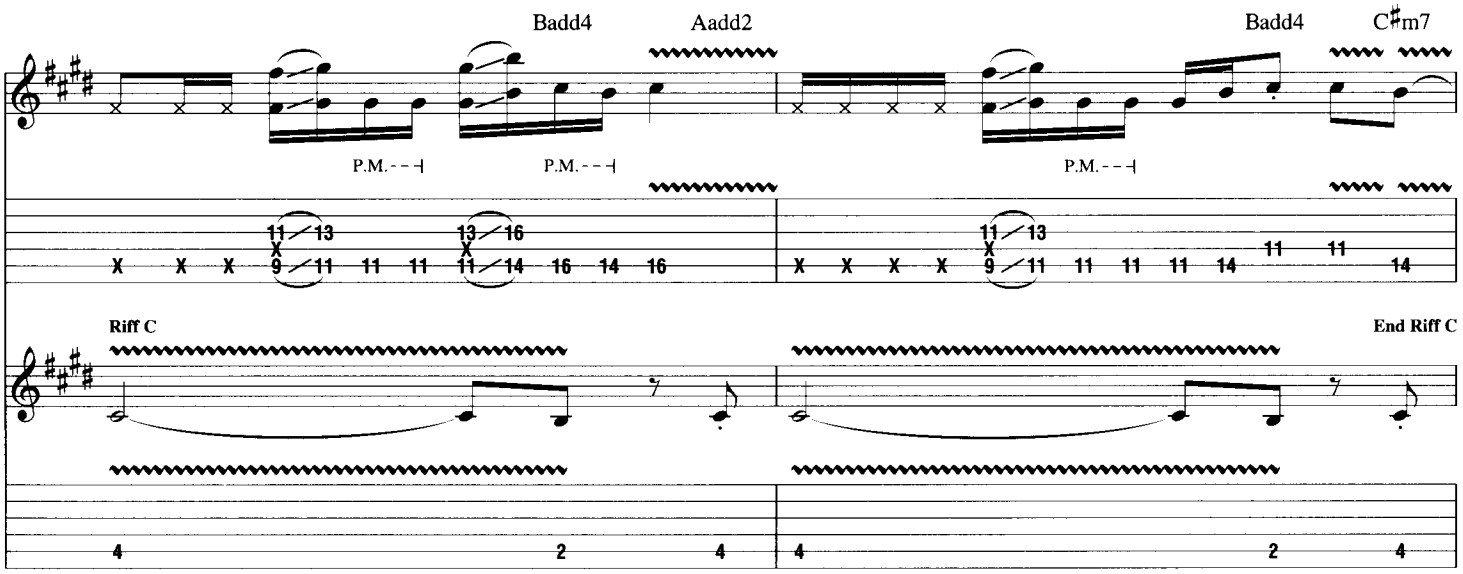
Gtr. 4

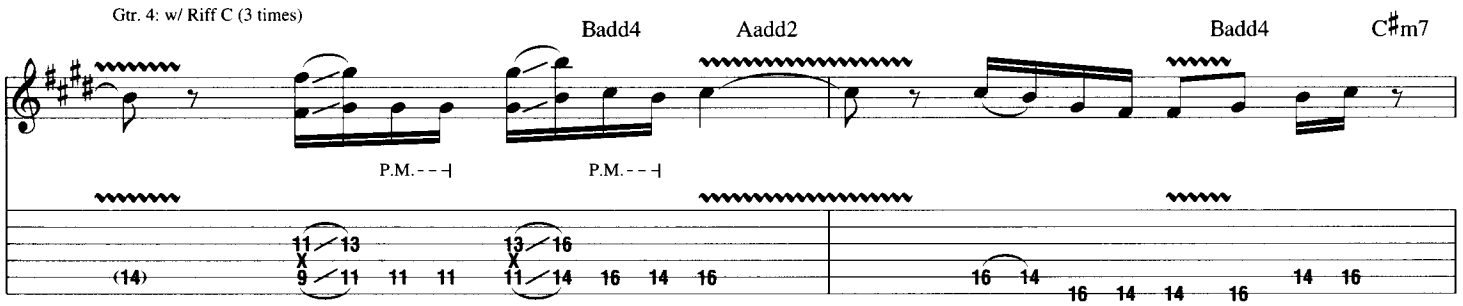
Gtr. 5: w/ Rhy. Fig. 4 (7 times)

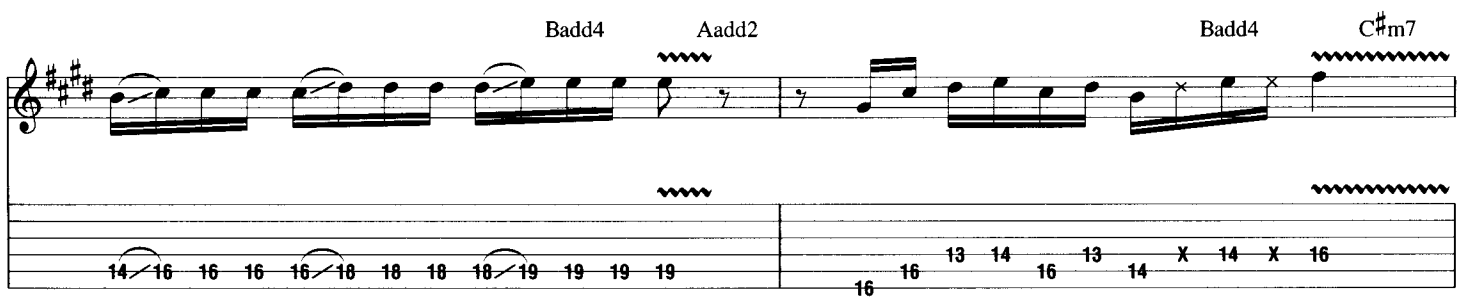
Badd4 Aadd2 Badd4 C♯m7

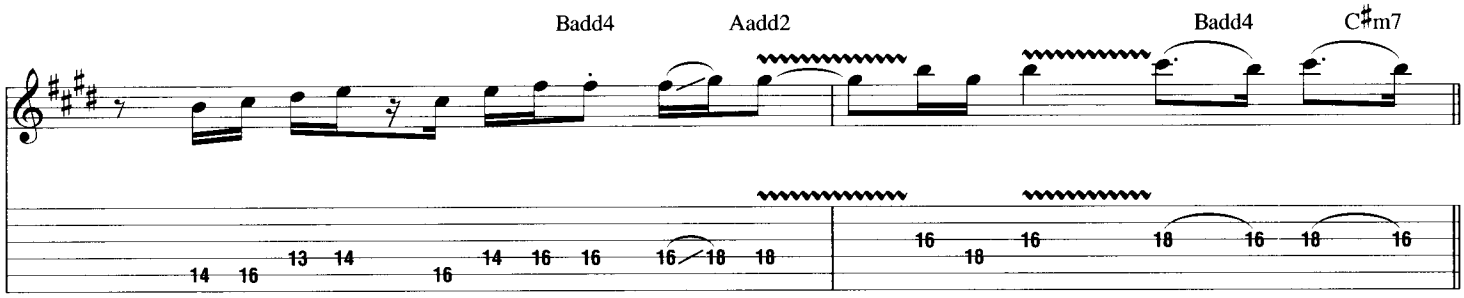
Badd4 Aadd2 Badd4 C♯m7


Badd4
Aadd2
Badd4
C♯m7


Badd4
Aadd2
Badd4
C♯m7
P.M.
P.M.
P.M.
Riff C
End Riff C


Gtr. 4: w/ Riff C (3 times)
Badd4
Aadd2
Badd4
C♯m7
P.M.
P.M.

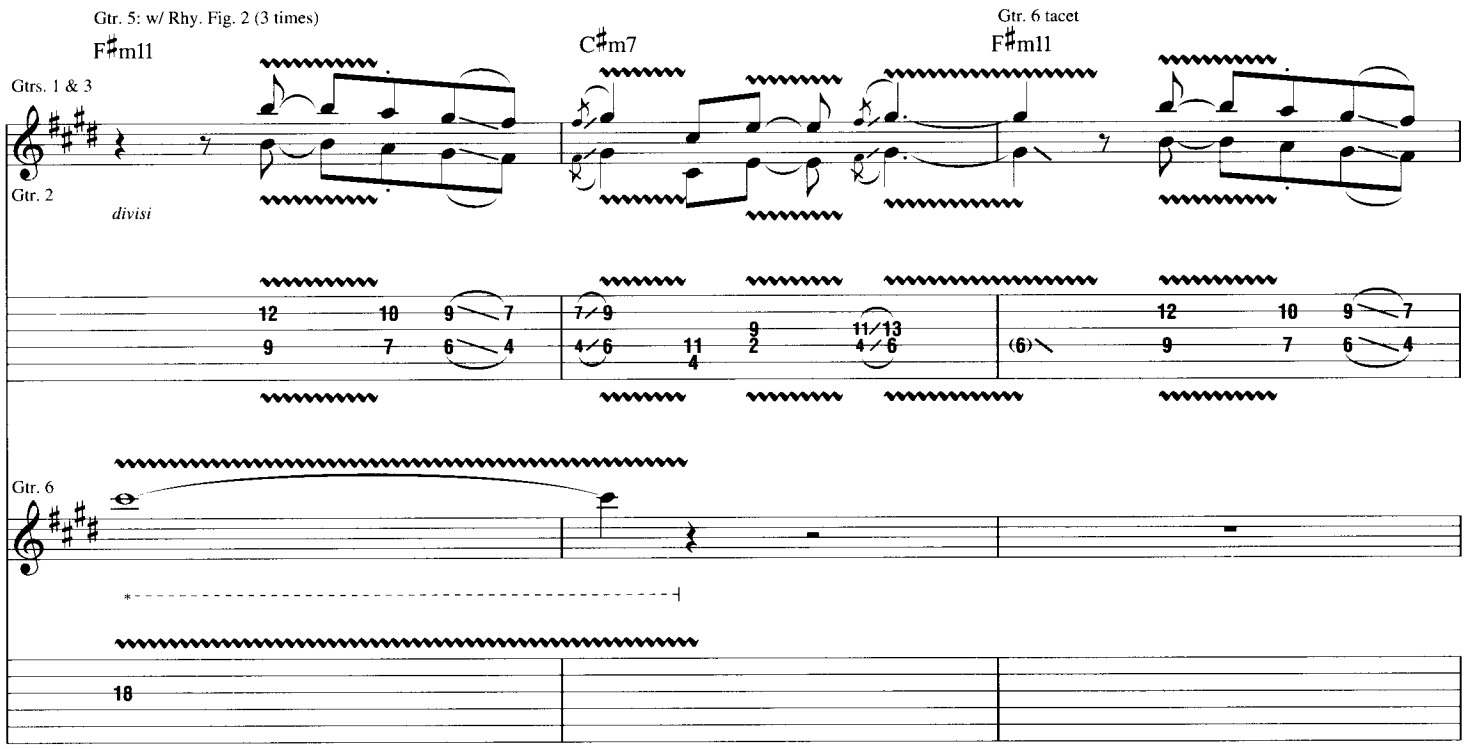

Badd4
Aadd2
Badd4
C♯m7



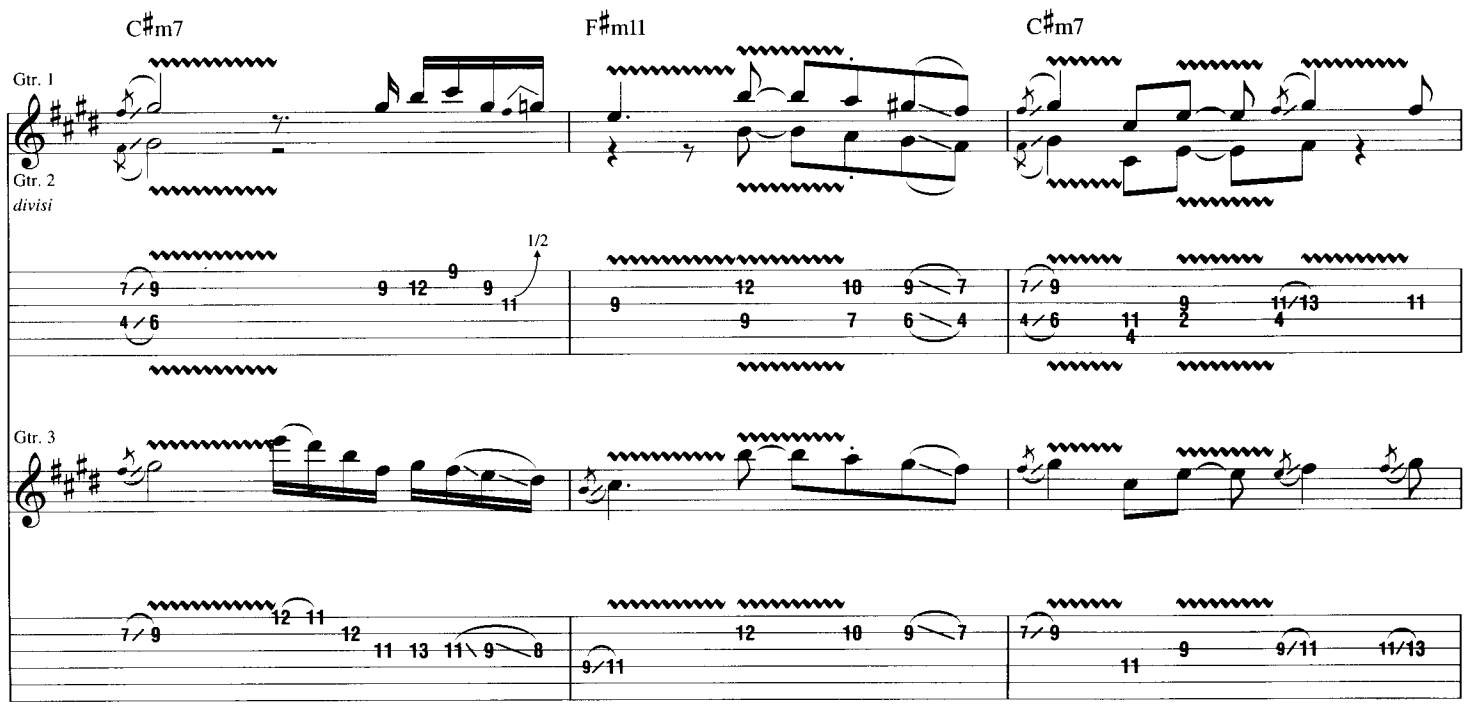
E

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

Gtr. 6 tacet



*Rock wah-wah pedal



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

Aadd2

Gtr. 3 tacet

Badd4

Gtr. 4

Aadd2

Badd4

Riff D

End Riff D

Gtr. 4: w/ Riff D (2 times)

Aadd2

Badd4

Gtr. 1

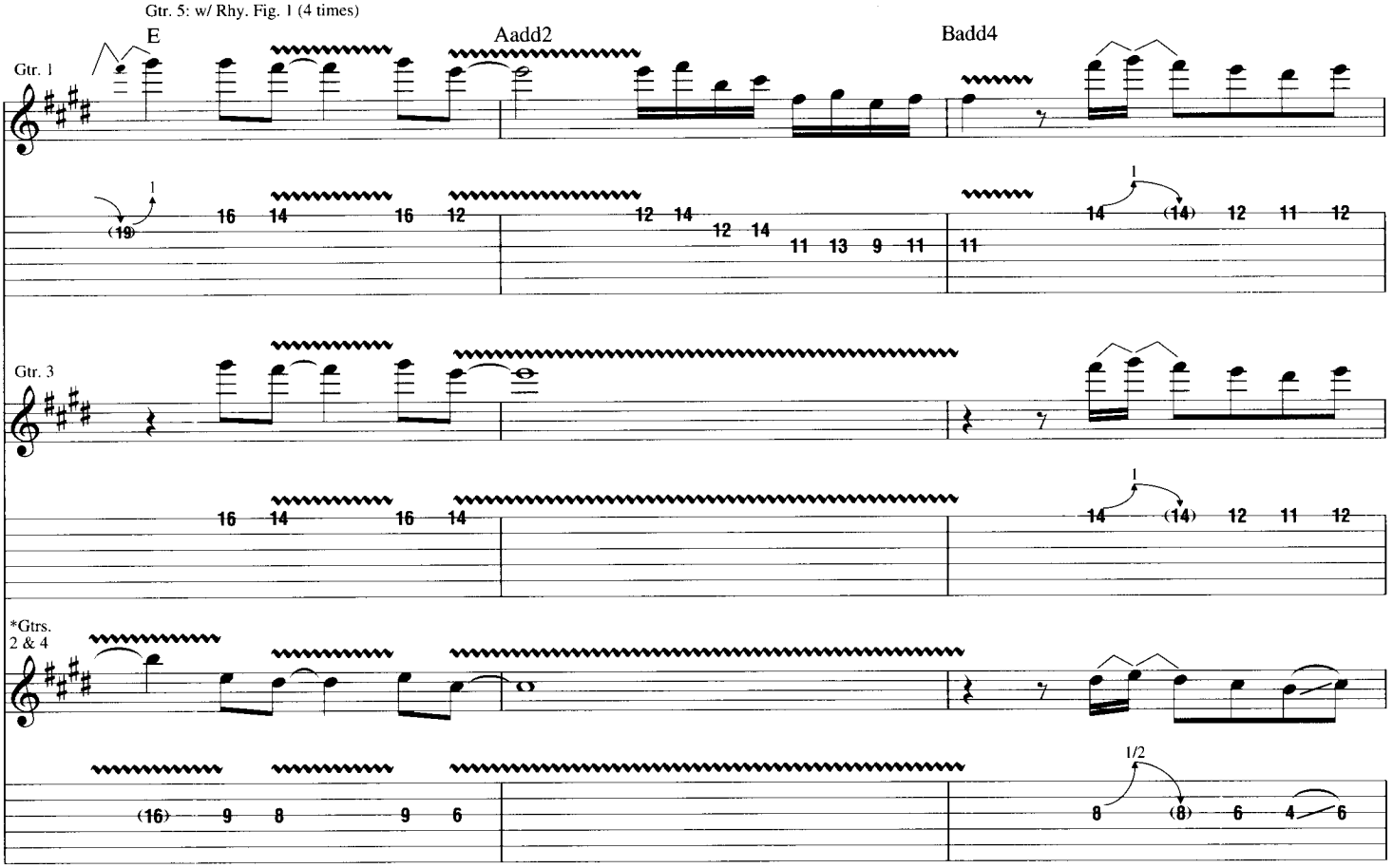
Gtr. 2

Aadd2

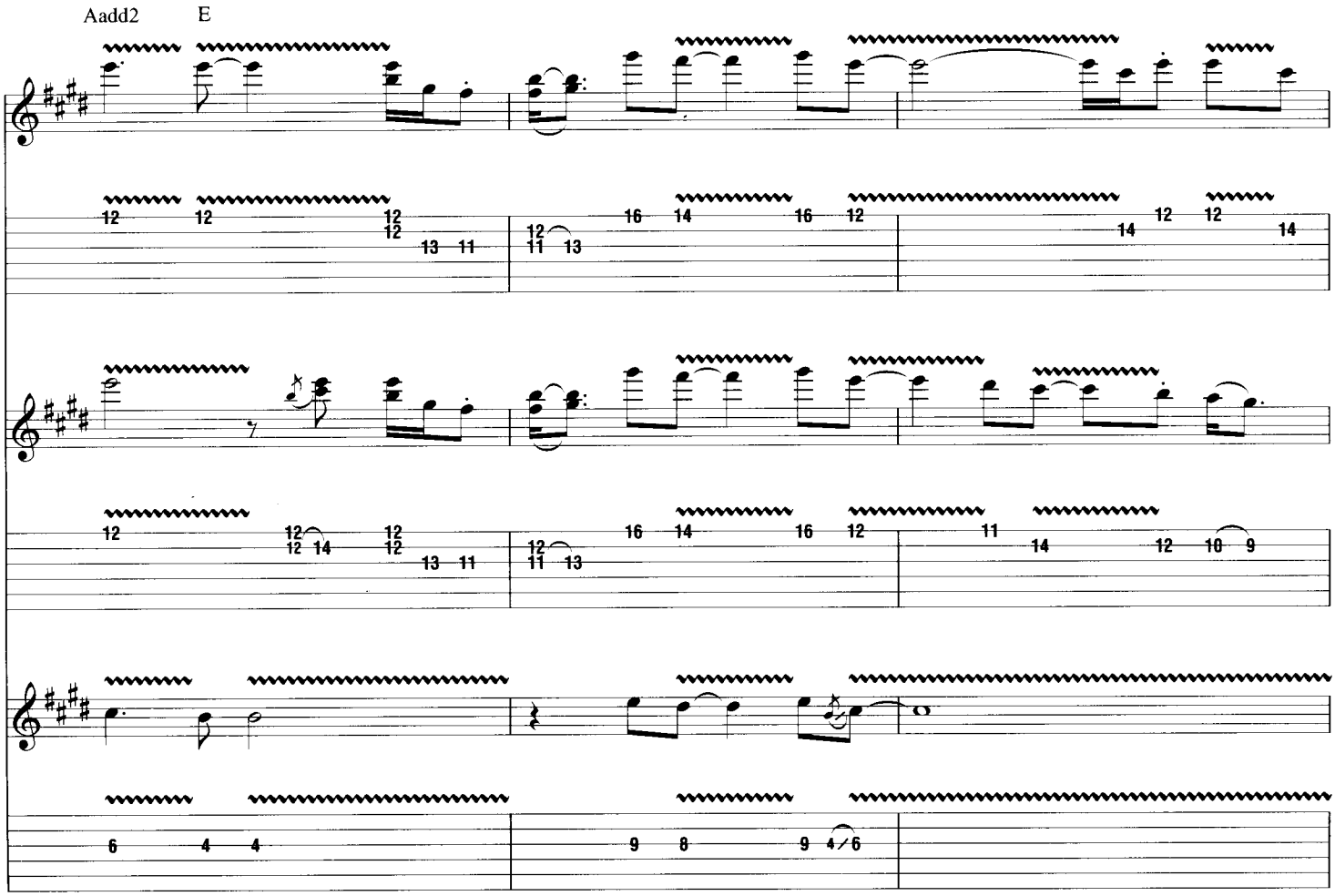
Badd4

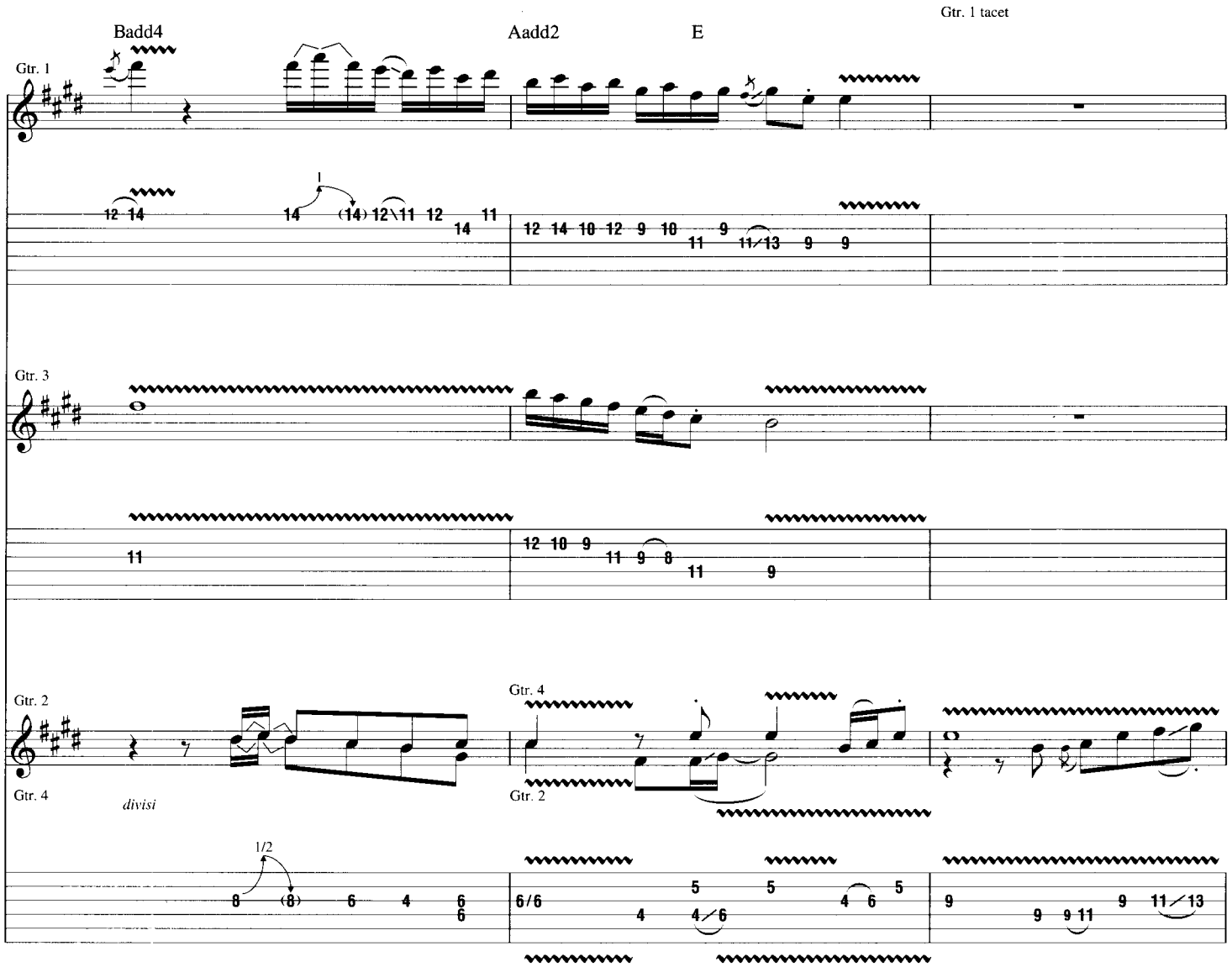
F

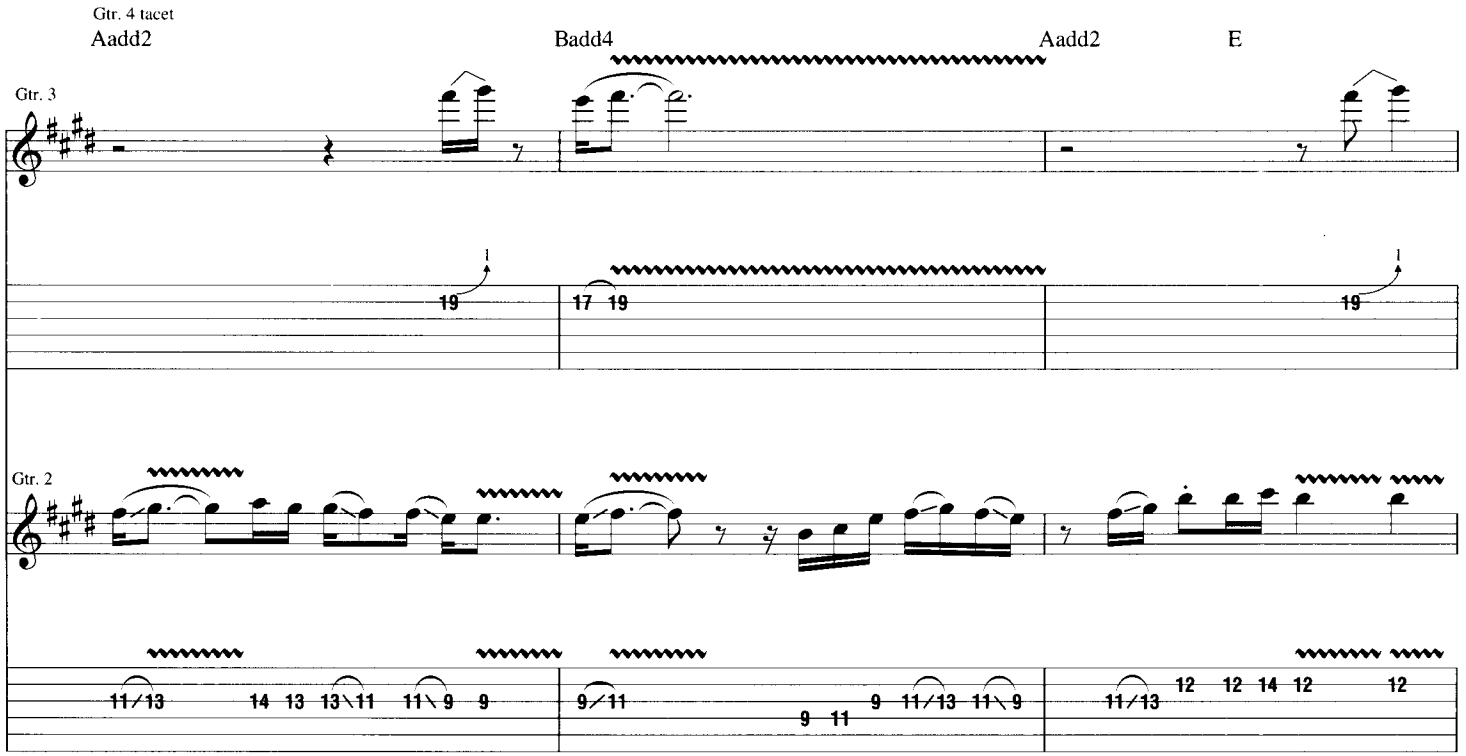
Gtr. 5: w/ Rhy. Fig. 1 (4 times)

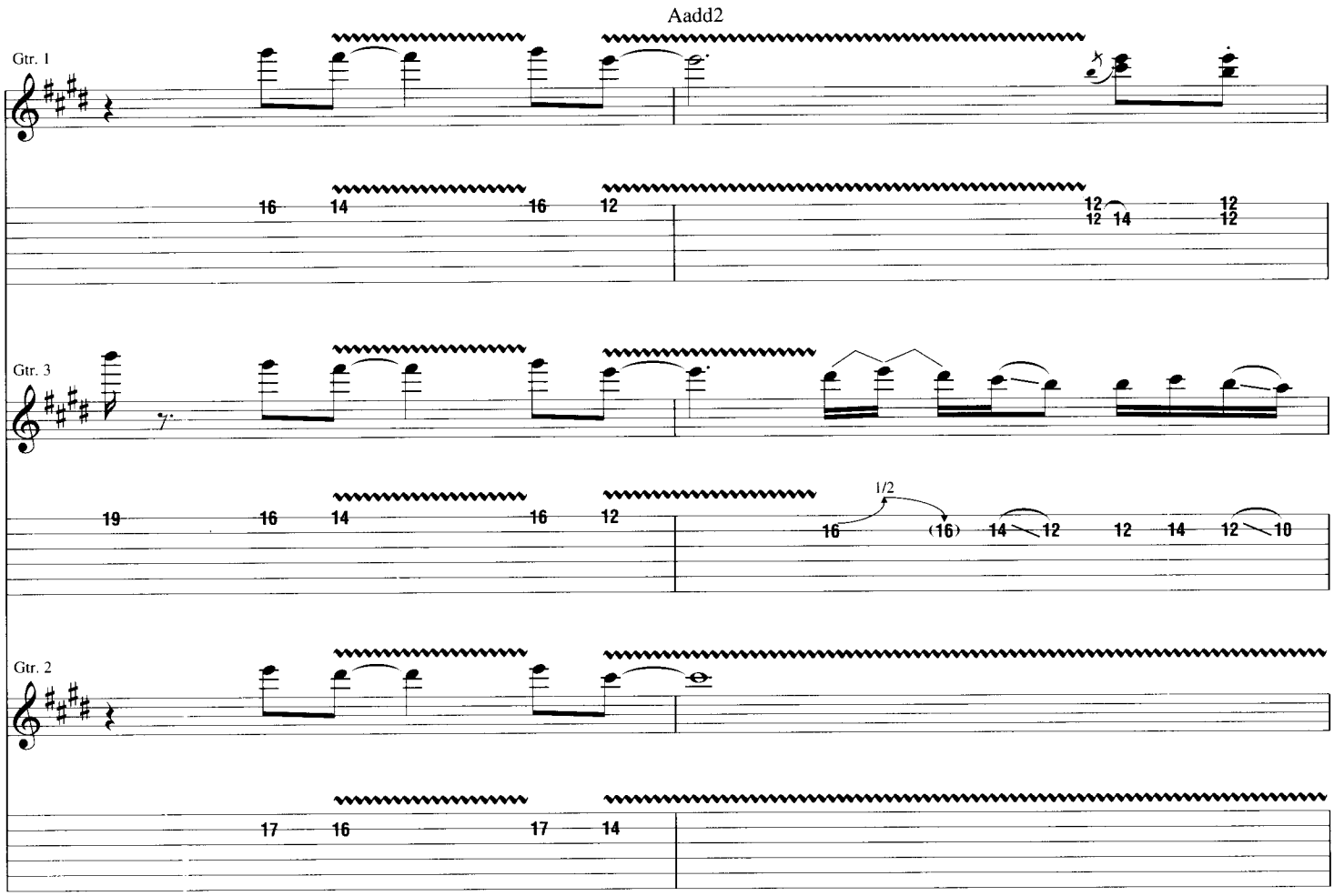


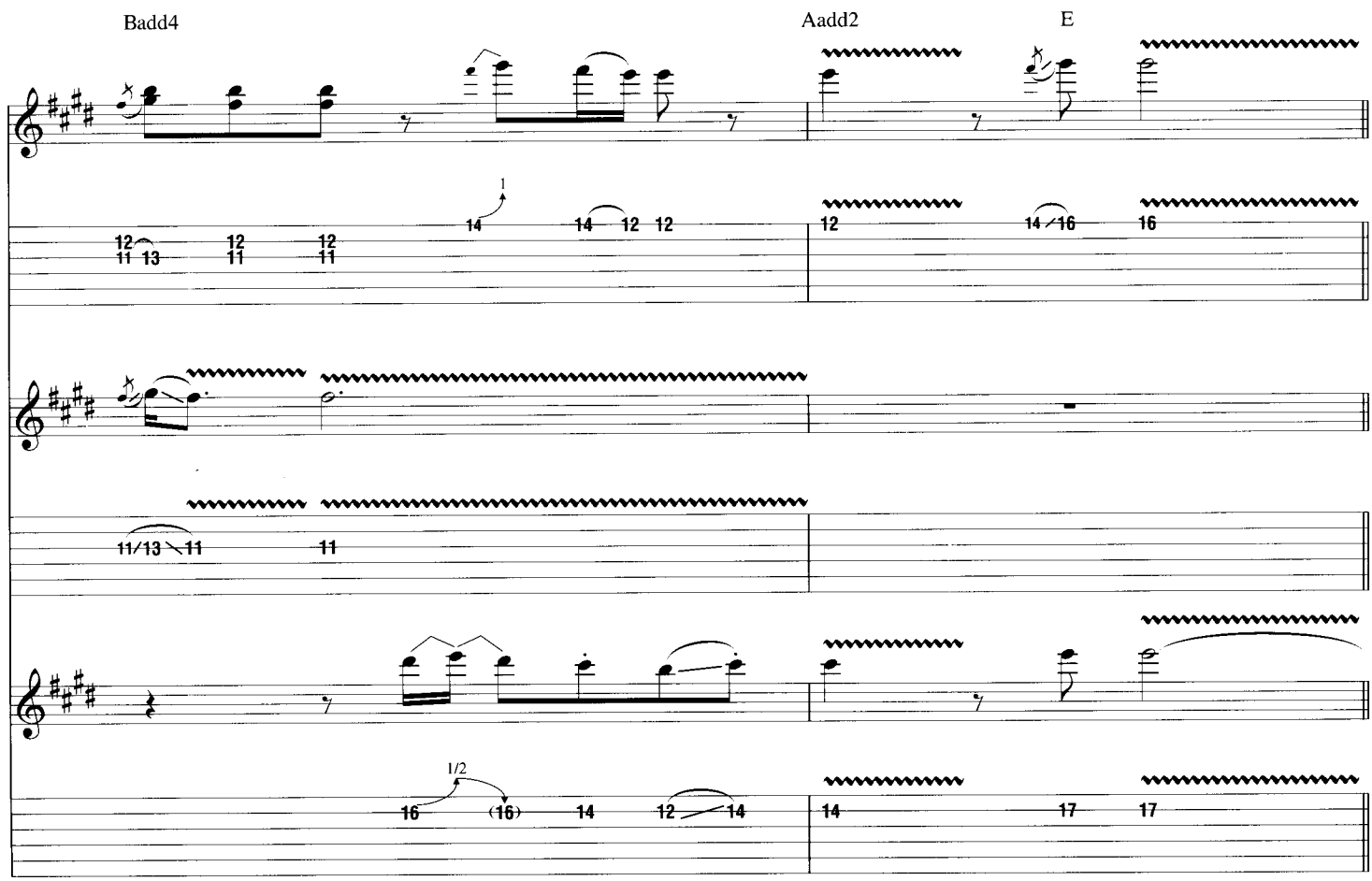
*Gtr. 4 tacet for beat 1.




Gtr. 1 tacet
Badd4
Aadd2
E
Gtr. 1
Gtr. 3
Gtr. 2
Gtr. 4
divisi
Gtr. 4
Gtr. 2
1/2


Gtr. 4 tacet
Aadd2
Badd4
Aadd2
E
Gtr. 3
Gtr. 2

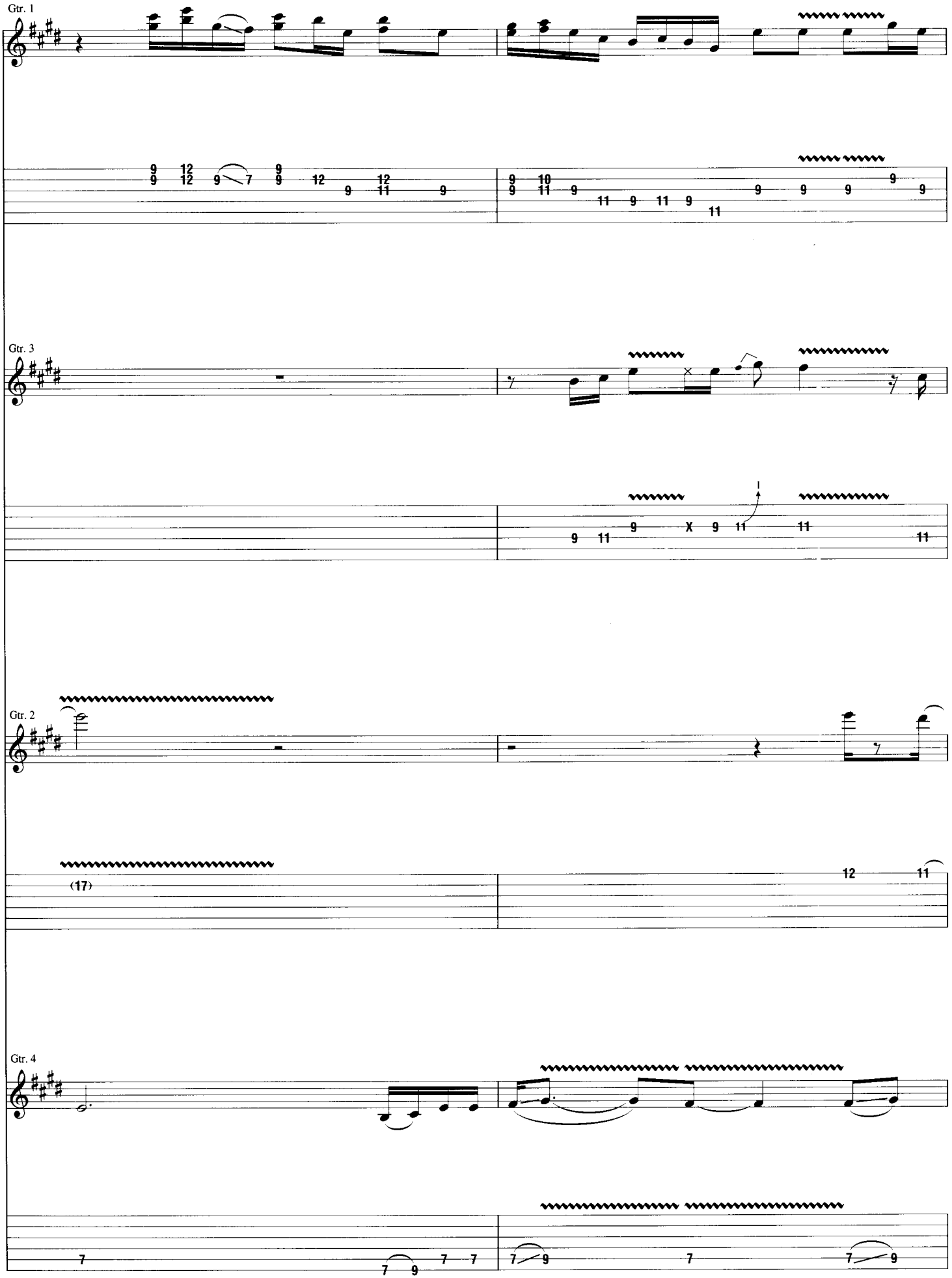

Aadd2
Gtr. 1
Gtr. 3
Gtr. 2

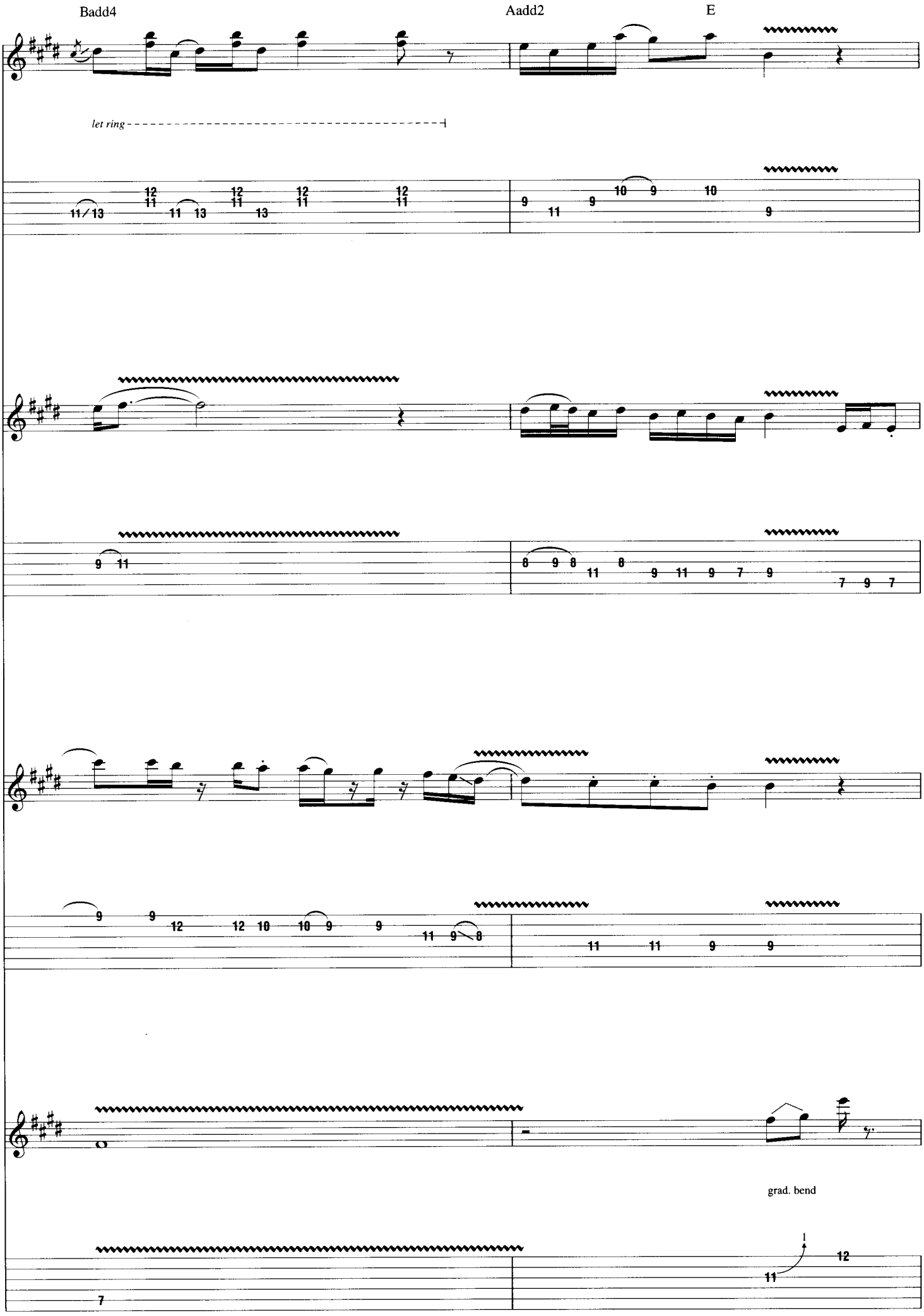

Badd4
Aadd2
E

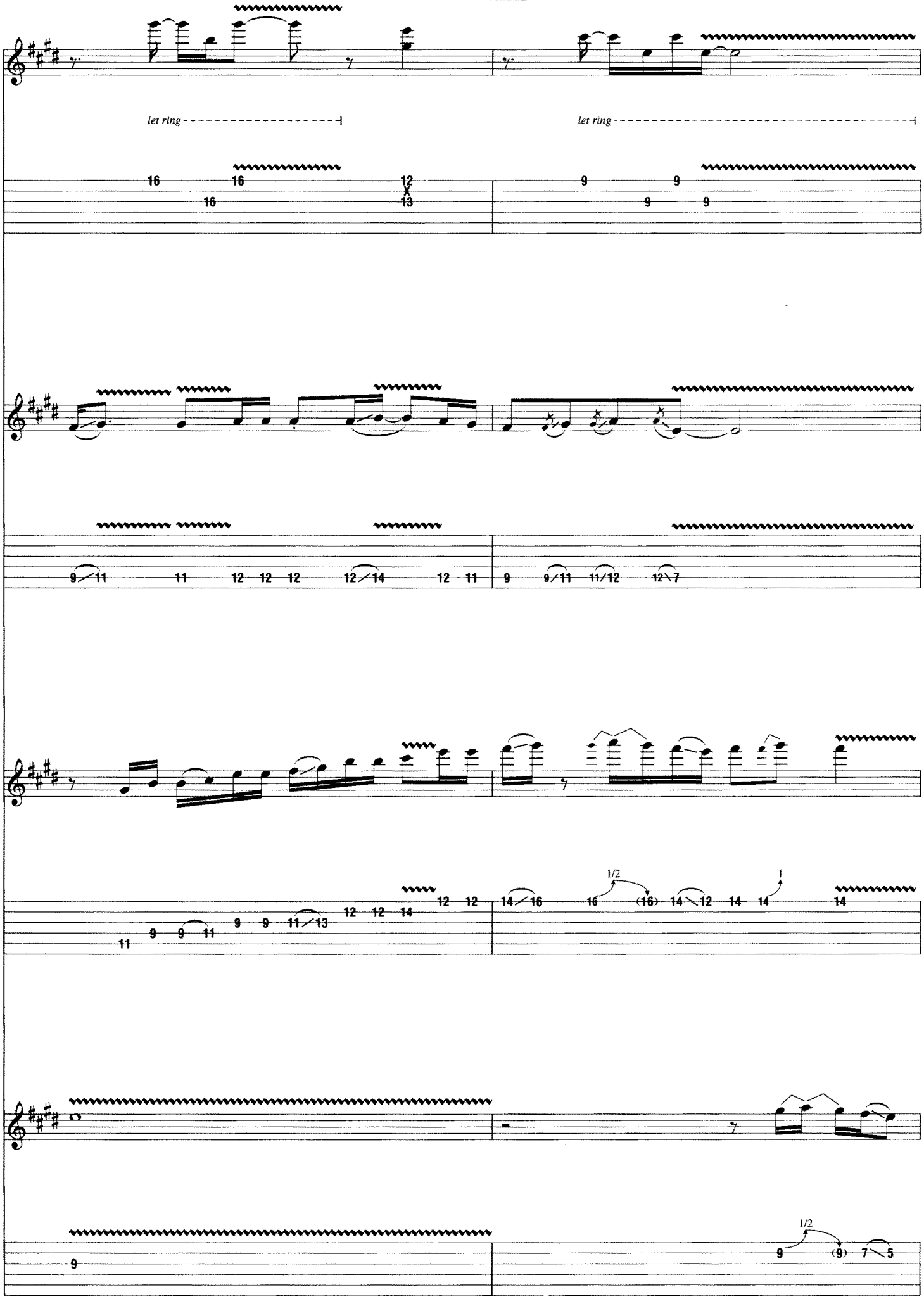
G

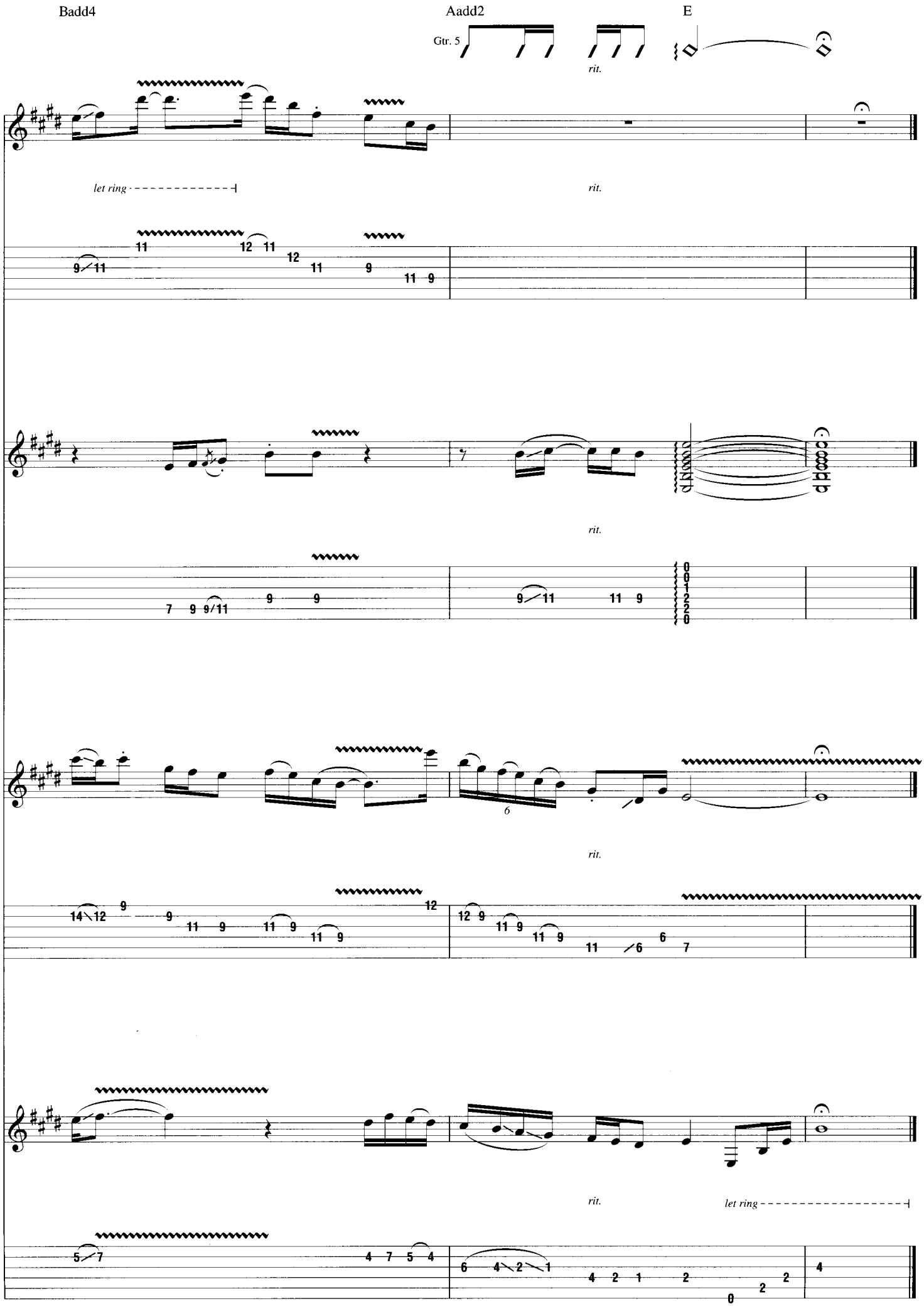
Gtr. 5: w/ Rhy. Fig. 1 (1 3/4 times)

E Aadd2




Badd4
Aadd2
E
let ring
grad. bend


let ring
let ring
1/2
1/2


Badd4
Aadd2
E
Gtr. 5
rit.
let ring
rit.
rit.
rit.
rit.
let ring

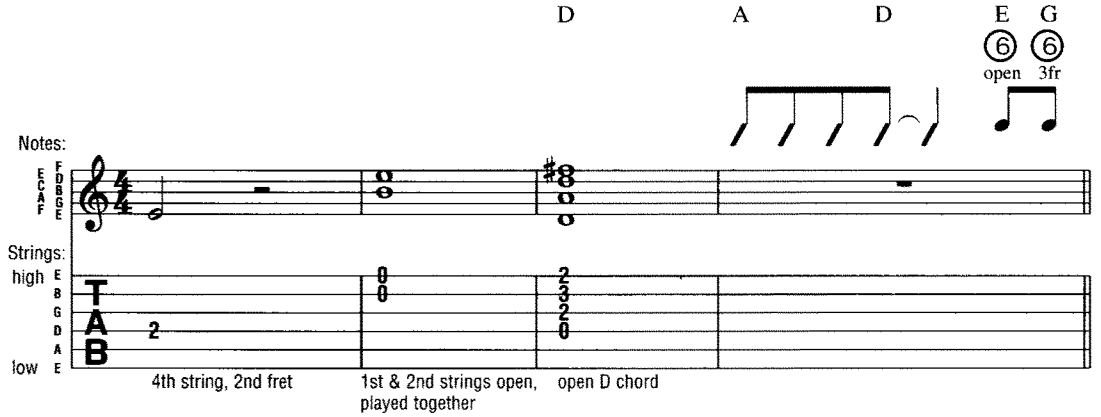
Guitar Notation Legend

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

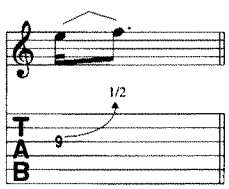
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

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.

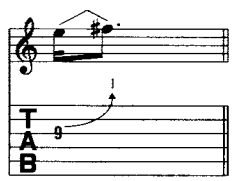
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



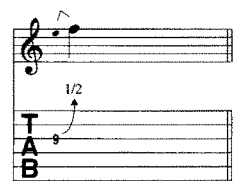
HALF-STEP BEND: Strike the note and bend up 1/2 step.



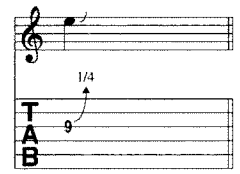
WHOLE-STEP BEND: Strike the note and bend up one step.



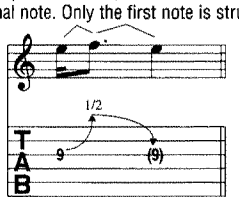
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



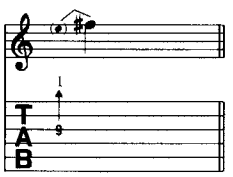
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



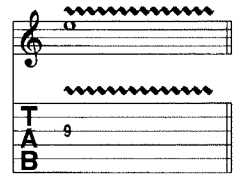
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



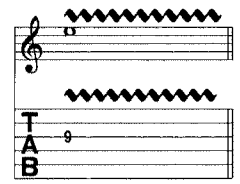
PRE-BEND: Bend the note as indicated, then strike it.



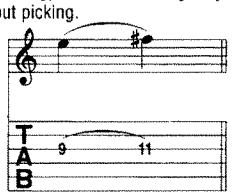
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



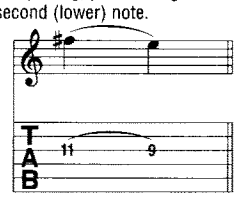
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



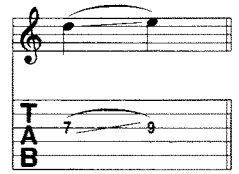
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



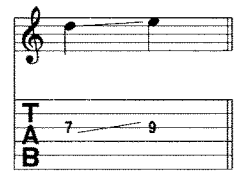
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



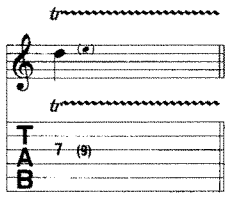
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



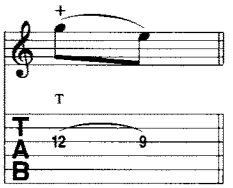
SHIFT SLIDE: Same as legato slide, except the second note is struck.



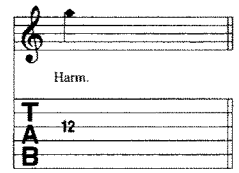
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



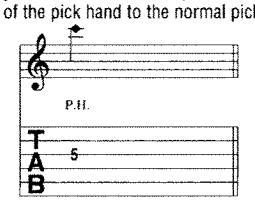
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



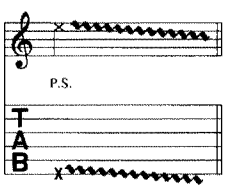
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



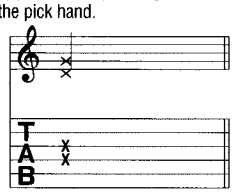
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



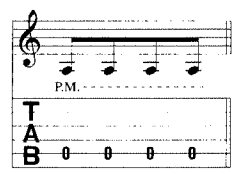
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



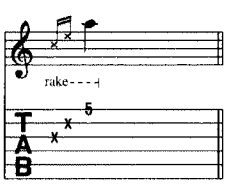
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



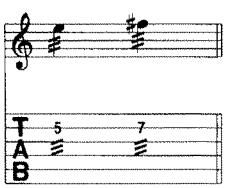
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



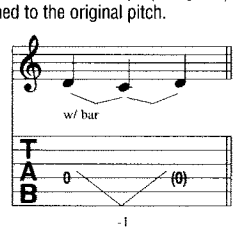
RAKE: Drag the pick across the strings indicated with a single motion.



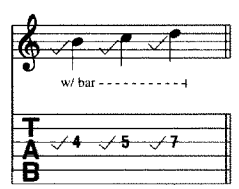
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



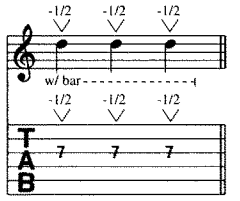
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



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



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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ISBN 1-57560-597-X
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