

Up In The Sky

Music by Joe Satriani

Moderately fast Rock ♩ = 152

N.C.(Em9)
Harm. (8va)

1.2.3.

f *dist. tone*
rake *rake* *rake* *sim.*

Harm.

4.

*N.C.(E5)
§**

sim. *sl.* *sl.*

*Chords in parentheses implied by gr. and bass (till otherwise indicated).
**Play w/slight variations ad lib on D.S.

(D5) (E5)

sl. *sl.*

(A)

sl. *P* *sl.* *semi-harm.* *sl.* *sl.* *Full*

P *Full*

(E5)

1/2

P

sl.

1/2

1/2

7 7 5 7 5 7 4 4 5 7

0 0

sl.

(Bm7) (E5)

P

1/2

P

1/2

1/2

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

0 0

sl.

(Bm7) (E5)

To Coda 1

1/2

P

1/2

1/2

7 7 7 5 7 5 7 7 7 7 14 x x 12 x x 14 x x

12 0 0

sl.

(D5)

sl.

sl.

sl.

sl.

sl.

sl.

16 15 15 16 14 12 14 14 14 14 12 12 12 x x 14 x x 14 12 12 12

sl. sl.

(E5)

sl.

P

sl.

sl.

sl.

sl.

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

0 0

sl. sl.

Asus4

A5

1.2.3.

N.C.(Em9)
Harm.
(Sva)

4.

Guitar solo
*N.C.(G5)

*Chords implied by bass (next 18 bars).

(G#5)

(A5)

8va

(Bb5)
 8va

(E5)
 loco

D.S. al Coda I

Coda I Em7

0 7 7 7 7 | (8) 8 8 8 8

D.S. al Coda II

(8) 8 8 8 8 | (8) 8 8 8 8 8 8 8 8 9

Coda II N.C.(D)

7 0 0 0 0 0 | 7 0 9 9 9 0 11 11

A5

9 10 10 17 17 17 17 17 17 17 17 17 17 17 17 17

7 9 9 14 14 14 14 14 14 14 14 14 14 14 14 14

0 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0

8va

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

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

House Full Of Bullets

Music by Joe Satriani

Moderately slow Rock ♩ = 96

Triplet feel (♩ = $\frac{3}{3}$)

N.C.(F#m7)

f *dist. tone*

2 0 2 0 2 0 2 0 0 2 0

*Key signature denotes F# Dorian.

(B7)

1/2

1/2

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

(F#m7)

2 0 2 0 2 0 0 2 0

(C#m7)

4 2 4 2 4 2 2 4 0

(B7)

1/2

1/2

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

(F#m7)

2 0 2 0 2 0 0 2 0

N.C.(F#m7)

System 1 of musical notation for N.C.(F#m7). The treble clef staff shows a melodic line starting with a wavy line, followed by eighth notes and a slur. The bass clef staff shows a bass line with a wavy line, followed by notes and a slur. The notation includes a 'P' dynamic marking, a 'sl.' (slur) marking, and a 'PM.' (pedal mark) marking. The fretboard diagram below shows fingerings: 2 0 2 0 2 (with a slur) and 19, followed by 0 2 0 2 2 0 2 0 0 2 0.

System 2 of musical notation for N.C.(F#m7). The treble clef staff shows a melodic line with a wavy line, eighth notes, and chords. The bass clef staff shows a bass line with a wavy line, notes, and chords. The notation includes a 'P' dynamic marking and a 'PM.' marking. The fretboard diagram below shows fingerings: 2 0 2 0 2, then a bar with 'x 2 4 5' over '2 2 2', then '4 2' over '2 2', and finally 0 2 0 2 2 0 2 0 0 2 0.

(B7)

System 1 of musical notation for (B7). The treble clef staff shows a melodic line with a wavy line, eighth notes, and chords. The bass clef staff shows a bass line with a wavy line, notes, and chords. The notation includes a 'P' dynamic marking and a 'PM.' marking. The fretboard diagram below shows fingerings: 2 0 2 0 2, then a bar with 'x 2 4 5' over '2 2 2', then '4 5' over '2 2', and finally 0 2 0 2 2 0 2 0 0 2 0.

(F#m7)

System 1 of musical notation for (F#m7). The treble clef staff shows a melodic line with a wavy line, eighth notes, and chords. The bass clef staff shows a bass line with a wavy line, notes, and chords. The notation includes a 'P' dynamic marking and a 'PM.' marking. The fretboard diagram below shows fingerings: 2 0 2 0 2, then a bar with 'x 2 4 5' over '2 2 2', then '4 2' over '2 2', and finally 0 2 0 2 2 0 2 0 0 2 0.

(C#m7)

System 1 of musical notation for (C#m7). The treble clef staff shows a melodic line with a wavy line, eighth notes, and chords. The bass clef staff shows a bass line with a wavy line, notes, and chords. The notation includes a 'P' dynamic marking and 'PM.' markings. The fretboard diagram below shows fingerings: 2 0 2 0 2, then a bar with 'x 2 4 5' over '2 2 2', then '5 7' over '4 6', and finally 4 2 4 4 2 4 2 2 4 0.

(B7)

(F#m7)

To Coda

Guitar solo
N.C.(F#m7)

Harm. (8va)

pick slide *w/pick*

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

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

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

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

(B7)

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

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

(F#m7)

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

H P P *sl.* *sl.*

(C#m7)

sl. A.H. (8va)

A.H.

1/2 P

semi-harm.

1/2 P

sl. A.H. pitches: C# E B

(B7) (F#m7)

let ring

rake

* H H

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

5 semi-harm.

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

P P

* Barre 1st 3 stgs. w/L.H. index finger for 1st 2 beats of this bar.

3 sl. H H

semi-harm.

Full

Full

sl. sl.

(B7)

1/4

sl.

1 1/2

grad. bend

1 1/2

N.C.(F#m7)

trem. pick

12 14

12 14

12 14

12 14

12 14

12 14 15

sl. sl. sl. sl. sl.

(B7)

(F#m7)

8va

14 16

14 17

(14) (17)

14 16

(14) (17)

(17) (17)

19 20

19 19

sl. sl. sl. sl.

(C#m7)

(B7)

(F#m7)

8va

21 19

20 19

19 19

17 17

19 14 11

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

loco

N.C.(F#m7)

P.M.

P P P P P

4 2

2 2

0 2 0 2 2 0 2 0 0 2 0

P P P P P

8va

Full Full Full Full

3 3

Full semi-harm. Full Full

17 14 17 14 17

sl. sl.

loco

(B7)

P.M.

P P P P P

4 2

2 2

0 2 0 2 2 0 2 0 0 2 0

P P P P P

Crystal Planet

Music by Joe Satriani

Moderately fast Rock ♩ = 148

N.C.(B5)
Gtr. I H P P H P P

f *dist. tone*
let ring.....

H P P H P P

let ring.....

Play 4 times

H P P (D5) (Asus2) *sl.* B5 H P P H P P G/B A5

let ring

H P P H P P

sl.

B5 H P P G/B A5 B5 G/B A5 B5 H P P D5 A5

let ring

H P P H P P H P P

sl.

N.C.

*Harm.

*Harm.

*Fret harm. w/index finger; mute additional stgs. w/ring finger.

sl.

*Bm

14 14 (14) (14) 14 12 14 12 12 (12) (12) 11 10

*Chords played by kybds. (next 32 bars only).

G Em Bm

H 10-12 12 12 (12) (12) 11 (11) 9 9 7 7 7 (7)

14 14 (14) (14) 14 14 14 12 14 (14) (14) 11 10

G Em Bm

H 12 10-12 (12) (12) 14 12 (12) 7 7 (7) (7) (7) (7)

sl. *sl.*

Csus2(#4) Esus2(#4)

11 12 13 (13) 13 11 12 13 13 (13)

Bsus2(#4) F#sus#4 F#

(13) 14 20 20 20 20 20 (20)

Bm 8va Dsus2 G Asus2

Gtr. II

1/2

21 (21) 21 19 21 19 19 (19) 19 22

Gtr. I

Full

Full

Full

Full

sl.

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

To Coda

Em 8va D A Bm (Gtr. II out)

Full

Full

1/2

1/2

19 22 (22) (22) 21 21 19 (19) 22

loco

1/2

1/2

14 14 12 14 12 14 7

sl.

sl.

N.C.(E5) Gtr. I (G5) 1.2.3. (E5) (D5)

H H H H H H H H H H

0 12 14 0 12 14 0 12 14 0 12 14 0 15 17 15 0 12 14 0 12 14 0 12 14 0 12 14 0 10 12 10

4. (E5) G5

Guitar solo *N.C.(E5)

1/2

semi-harm.

1/2

15 14

pick slide

sl.

0 12 14 0 12 14 0 12 14

H H H H H H H H H H

*Chords implied by bass till end of solo.

(E5) (D5) (E5) 1/2 (G5)

vib. w/bar

(E5) (D5) (E5) 1/2 (G5)

semi-harm.

(E5) (D5) (E5) 1/2 (G5)

vib. w/bar

Full

(E5) (D5) (E5) (G5)

8va *sl.*

Full

1/2

(E5) (D5) (E5) (G5)

8va *sl.*

Full

1/2

(E5) (D5) (E5) (G5)

Sva *loco*

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

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

(E5) (D5) (E5) (G5)

Full *Full* *H* *P* *P* *P*

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

(E5) (D5) (B5) (C5)

sl. *P* $\frac{1}{4}$ *t* **T* *t* *T*

14 12 14 12 10 12 12 12 10 12 10 12 0 16 (14) (16) 17 (14)

sl. *P* $\frac{1}{4}$ *t* **T* *t* *T*

*Tap w/edge of pick.

B5 (C5) (A5) (C5)

t *T* *sl.* *semi-harm.* $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

(17) 16 (H) 17 (H) 0 16 17 16

(A5) (C5) (E5) (G5)

sl. *Full* *Full* *Full* *Full*

17 16 13 14 12 14 14 12 12 12 14

3

(G5)

Full P Full H P Full P Full P

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

3

(B5) (D5) N.C.(B5)

Full

Full P P H P p H P p

let ring4 let ring4

H P P H P P

15 15

(15) sl.

3

1. (D5) (Asus2)

H P P H P P P sl.

let ring4 let ring4 let ring4

H P P H P P

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

3 sl.

2. (D5) Asus2

H P P P sl. sl.

let ring4 let ring4

H P P P

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

3 sl.

N.C. D.S. al Coda

N.C. D.S. al Coda

sl.

P.M.

10

3

D 8va A Bm Em

Coda

D 8va A Bm

(Gtr. I out)

N.C.(B5) (D5) (B5) (A5) *Play 8 times*

Riff A (Gtr. II) *(end Riff A)*

C#m9

Aadd2

E

Bsus4/E

(end Rhy. Fig. 1)

w/Rhy. Fig. 1

Bsus4/E B/E Amaj7/E Eadd9

Bsus4/E

B/E Amaj7/E

G#m7

Bsus4/E

B/E Amaj7/E

Eadd9

C#m7

C#m9

Aadd2

E

(Gtr. II)

C#m7

C#m9

Aadd2

Eadd9

E

Gtr. I

w/Rhy. Fig. 1

Bsus4/E B/E

(Gtr. II)

Amaj7/E

Eadd9

Bsus4/E

(12) 16 17 19 17 16

B/E

Amaj7/E

G#m7

Bsus4/E

(16) (16) 9 11 13 (13) 11 9

B/E

Amaj7/E

Eadd9

C#m7

C#m9

Aadd2

E

9 (9) 2 2 4 2 4 2 2 7 (7)

Eadd9

E

F#m11

G#m7

(7) 0 17 16 14 17 14 16

Gtr. I

Rhy. Fig. 3

(0) 2 0 0 1 1 2 2 0 2 2 4 2 4 6 4 2 0 4

Badd4 C#m7

Emaj7/G# Aadd2

A.H. pitch: A# (Actual sounding pitch is B due to note being bent a 1/2 step.)
 *Played behind the beat.

Badd4 C#m7

Emaj7/G# Aadd2

w/Rhy. Fig. 2A
 Badd4 C#m7 Aadd2

Eadd9/G# 8va..... w/Rhy. Fig. 1 Bsus4/E Bsus4/E B/E Amaj7/E Eadd9

Full Full Full

19 (19) 21 19 (19) (19)

loco Bsus4/E B/E Amaj7/E G#m7 1/2 Bsus4/E

sl. sl. sl.

2 2 4 2 2 (2) (2) 2 4 6 (6) 4 2 sl.

B/E Amaj7/E Eadd9 C#m7 C#m9 Aadd2 E

sl. sl. sl.

2 (2) 2 2 4 2 4 2 2/7 (7)

(Gtr. II) Bsus4/E B/E Amaj7/E Eadd9 **Freely**

dim. rit.

(7) (7) (7)

Gtr. I

let ring rit. let ring 4

(0 0 1 2 2 0) 0 2 0 4 2 2 2 4 4 4 4 2 2 2 0 1 2 2 0 1 2

Trundrumbalind

Music by Joe Satriani

Moderate Rock ♩ = 148

(Band tacet)

Play 4 times

(Vocal:) Yeah, Trundrumbalind.

f dist. tone w/tremolo effect

let ring4

let ring4

A7 Em7 N.C. A7 Em N.C.

*Mute 6th stg. w/thumb unless otherwise indicated (next 10 bars only).

(Band in)

A7 Em7 N.C. A7 Em N.C. A7 Em9 N.C.

let ring4

let ring4

let ring4

let ring4

A7 Em A7 Em11 N.C. A7 Em N.C.

let ring4

let ring4

let ring4

let ring4

A7 Em7 N.C. A7 Em Em Em Em Em Em Em

let ring4

let ring4

let ring4

pick slide

1/2

*N.C.(A7) (Em7)

(A7)

(Em)

(A7)

(Em7)

The first system of guitar notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and a wavy line indicating tremolo. The bass staff contains fret numbers: 10, (10), 11, 11, 11, and 9. There are two '1/2' markings with arrows pointing to the 11th fret notes in the bass staff.

*Chords in parentheses implied by bass (throughout).

(A7)

(Em)

(A7)

(Em7)

(A7)

(Em)

The second system of guitar notation continues the piece. The treble staff has slurs and tremolos. The bass staff has fret numbers: (9), 9, 11, 11, 11, 11, 11, 9, 9, 7, 7, 9, 11. There are '1/2' markings and 'sl.' markings in both staves.

(A7)

(Em7)

(A7)

(Em)

(A7)

(Em7)

(A7)

(Em)

The third system of guitar notation continues the piece. The treble staff has slurs and tremolos. The bass staff has fret numbers: 9, 7, 5, 5, 7, 7, 10, 10, (10), 12, 12, (12), 11. There are 'sl.' markings and '1/2' markings in both staves.

(A7)

(Em7)

(A7)

(Em)

(A7)

(Em7)

The fourth system of guitar notation continues the piece. The treble staff has slurs and tremolos. The bass staff has fret numbers: 11, 9, 7, 9, (9), 9, 11, 12, 12, 12, 11, 11. There are '1/2' markings and 'sl.' markings in both staves.

(A7)

(Em)

(A7)

(Em7)

(A5)

The fifth system of guitar notation concludes the piece. The treble staff has slurs and tremolos. The bass staff has fret numbers: 9, 9, 9, 7, 7, 7, 5, 7, 7, 0. There are 'sl.' markings and 'trem. bar' markings in both staves.

*Dadd4/C
Gtr. I

D/C C

sl.

vib. w/bar

12 (12) 10 8 7 8 9

**Gtr. II

mp
let ring
clean tone w/chorus

8 11 12 10 11 12 8 9 10

*Notes to right of slashes played by bass only (throughout).
**Two gtrs arr. for one. Play w/slight variations ad lib on D.S.

Esus4 E Bm7add4

Full

vib. w/bar

15 (15) 12 17 12 12 14 14 1/2 14 14 14 1/2 12

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

*Vol. swell

Dadd4/C

sl.

12 0 12 (12) 10 10 12 15 12 (0) 11 1/2 (11) *sl.*

5 5 7 5 7 9 8 11 8 12 11 8 11 12

9 7 (7) 9 9 (9) 16 16

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

E

Bm7add4

8va

16 16 16 16 17 19 21 21 21 21 21 21 21 19 17

9 9 9 5 5 7 5 (5/5)

Dadd4/C

C

8va

19 17 19 17 19 16

8 11 12 8 11 12 8 11 12 8 9 10 8 9 10 9 8

Dadd4/C

Esus4
8va

Musical notation for the first system. The treble clef staff contains notes with 'Full' annotations and a 'To Coda' symbol. The guitar staff shows fret numbers: 22, 22, 19, 19, 19, 19, 19.

Esus4
8va

Eadd4

Musical notation for the second system. The treble clef staff includes notes, 'Full' annotations, and 'loco sl.' markings. The guitar staff shows fret numbers: 10, 9, 10, 9, 10, 9, 10, 9, 0, 0, 9, 7, 0, 0, 3. Includes the instruction '(Gtr. II out)'.

A7
Gtr. I

Em7

N.C.

A7

Em

N.C.

Musical notation for the third system. The treble clef staff shows notes with 'let ring' annotations. The guitar staff shows fret numbers: 0, 5, 6, 7, 5, 0, 3, 0, 5, 6, 4, 5, 0, 3.

*Mute 6th stg. w/thumb (next 3 bars only).

A7

Em7

N.C.

A7

Em

let ring let ring let ring ...

0 5 6 7 5 0 3 0 5 6 8

pick slide

sl.

Guitar solo
N.C.(G5)

(F5)

(G5)

(F5)

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

12 (10) (12) 10 12 13 12 10 12 13 13 15 15 17 17

(G5)

(F5)

(G5)

(F5)

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

17 15 13 12 13 15 13 12 12 15 15 13 12 15 13 12 14 12 13 12 11 12 15 14 12 15 14 12 15 12 14 12 15 12 15 14 12

(G5)

(F5)

(G5)

(F5)

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

14 (14) 12 10 12 14 14 (14) 12 14 12 10 12 10 9 10 12 10

sl. H P sl. sl. sl.

(G5) (F5) (G5) (F5)

1/2 Full P.M. rake Full Full sl.

9 10 10 12 10 12 13 10 12 13 13 12 10 12 12

N.C.(A5) (G5) (A5) (G5)

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

7 10 9 (9) 7 10 7 10 8 7 9 7 6 9 7 6 9 6 7 6 9 9 7 5 4 5 7 11

P sl. sl.

(A5) (G5) (A5) (G5) (A5) (G5)

pick slide sl. P P P P P P P P P P

0 (2) (0) 5 4 0 5 4 0 7 5 0 7 6 0 9 7 0 7 7 0 10 8

*While trilling, rest heel of R.H. lightly on stgs. and slowly move back and forth over pickups, thereby producing random harmonics.

(A5) (G5) (A5) (G5)

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

0 10 9 0 12 10 0 14 12 14 14 14 12 17 12 17 12 15 12 15 17 15 12 15 12 14 15 14 12 15 12 15 14 P

(A5) (G5) N.C.(B5) (A5)

P P H P 3 sl. let ring

12 14 12 11 14 12 11 14 11 12 11 14 11 14 12 11 14 12 11 14 12 2 2 4 2 2 5 2

(B5) (A5) (B5) (A5) (B5) (A5)

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

5 4 4 2 4 5 7 12 12 11 0 14 16 17 16 14 12 12 12 0

(B5) (A5) (B5) (A5)

8va

Full *Full* *Full* *Full*

19 19 17 21 (21) 19 19 17

(B5) (A5) (B5)

loco *H* *H P* *P* *P* *P* *P* *P* *P*

D.S. al Coda

sl. *pick slide*

17 19 16 17 16 19 17 19 17 16 18 16 19 18 16 19 18 16 19 16 7 9

B+/A Badd4/A *Fmaj7

8va

Coda *Full* *Full* *Full* *Full*

22 22 22 22 19 19 19 19 19

8 8 5 8 7 5 8 10 9

*F played by bass only.
**Vol. swell

E Esus4 E Esus#4 E

8va Full Full loco pick slide P let ring mf

Full Full

22 22

0 0 1 2 2 2 0

1 3 0 1 2 2

0 2 0 P

(Gr. II out)

9 10 7 10 7 9

Esus#4 E Esus2(#4) E

0 0 1 2 0 15 13 16 14

Esus2 E

P.M. ...

(13) 14 0 11 0 13 (0) 13 10

A7 G N.C. F7 Db N.C.

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

7 8 9 12 12 0 6 8 8 10 6 6 4 0 10

sl. sl.

A7 G N.C. D#7 B N.C.

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

A7 G N.C. F7 D♭ N.C.

sim. P.M. P.M. P.M. P.M.

A7 G N.C. D#7 B N.C.

P.M. cresc. P.M.

A7 G N.C. F7 D♭ N.C.

Rhy. Fig. 1

f let ring let ring let ring let ring

*Omit P.M. on beat 1 during repeat and when Rhy. Fig. 1 is recalled (till end).

A7 G N.C. D#7 B N.C.

(end Rhy. Fig. 1)

let ring let ring let ring let ring

w/Rhy. Fig. 1
A7
Riff A (Gtr. III)

G N.C. F7 D \flat N.C.

dist. tone
let ring -----

A7 G N.C. D \sharp 7 B N.C. (end Riff A)

8va -----

Outro solo
w/Rhy. Fig. 1 and Riff A (both till end)

A7 G N.C. F7 D \flat N.C.

8va -----

Full Full
↑ *p

Full Full
↑ *p

sl.

loco H H P P P H P

H H P P

19 17 16 16 (16) 14 16 14 16 14 16 14 15 13 15 13

*Pull-off is executed while stg. is bent.

P H P

A7 G N.C. D \sharp 7 B N.C.

Full

pick slide
steady gliss.

Full

Full

3 3

(13) 11 12 11 11 12 11 11 12 11 11 12 11 12

A7 G N.C. F7 D \flat N.C.

sl.

sl.

sl.

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

3 6

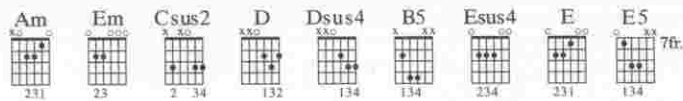
sl.

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

(12) (12) 12 10 12 10 8 10 (10) 8 6 8 10 8 6 8 10 8 6 8 10

Lights Of Heaven

Music by Joe Satriani



Slowly ♩ = 84

*N.C.(Em)

Gtr. I

mp
clean tone w/chorus

*Chords implied by gtr. and bass (next 10 bars only).

(Am)

(Cmaj7)

(D)

(C)

(Bsus4)

(Bm)

(Em) (Esus2)

let ring -----

sl. sl.

(chorus off)

Double time ♩ = 168
(Band tacet)

E5 Esus4 E5 C6 B7sus4

f
dist. tone

H

*Gtr. I is two gtrs. arr for one (till end). *L.H. fingering

Bm7add4 E5 Esus4 E5

let ring -----

sl.

H

C6 B7sus4 Bm7add4 (Band in) E5 Rhy. Fig. 1 Esus4

let ring -----

sl.

E5 C6 B7sus4 Bm7add4 (end Rhy. Fig. 1)

1.

let ring -----

sl.

H

2.
w/last bar of Rhy. Fig. 1
Bm7add4

w/Rhy. Fig. 1 (7/4 times)

Gtr. II

dist. tone

P

sl.

12 14 12 14 16 16 (16)

C6

B7sus4

Bm7add4

E5

Esus4

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

E5

C6

B7sus4

Bm7add4

(11) 11 9 9 (9) 12 14 12

slight vib.

E5

Esus4

E5

C6

B7sus4

14 16 16 16 (16) 16 15 17 14

Bm7add4

E5

Esus4

E5

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

E5 C6 B7sus4 Bm7add4

sl. slight vib. sl.

(11) 9 9 9

Rhy. Fig. 2 (Gtr. I) Am Em

*Riff A (Gtr. III)

Gtr. II

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

19 12 17 10 19 11 19 11 17 9 19 11

*Refers to Gtr. III only.

(end Rhy. Fig. 2) Am

(end Riff A)

1/2 1/2 1/2

(19) 12 17 10 19 11 17 9

Rhy. Fill 1 (Gtr. I)

(cont. in slashes)

sl. sl.

(0) 9 7 9 7 9 7 9 7 7

w/Rhy. Fill 2
N.C.

Am

*Riff A1

16 9 | (16) (9) | 19 12 | (19) (12) | 17 10

*Refers to Gtr. III only.

Em

(end Riff A1)

(17) (10) | 19 11 | 19 11 | 17 9 | 19 11 | (19) (11)

Csus2

Full

Full

3

P

D

Dsus4

D

17 10 | 17 10 | (17) (10) | (17) (10) | 17 10 | (17) (10) | 15 8 | 17 10

P

Rhy. Fill 2 (Gtr. I)

(cont. in slashes)

let ring

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0

2 4 | 5 4 | 2

sl.
 (cont. on lower staff)
 (Gtr. III out)

B5 Full G F#sus4

(Gtr. II out)

dim.
Full

(17)
(10) (10) (10)

Gtr. I

mf
let ring

sl.

9 9 11 5 7 4 6 4 6 4

sl.

*Lower vol. w/gtr.'s knob.

B5 G F#sus4 B5 G F#sus4

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

sl.

2

2

9 11 0 9 11 0 5 7 0 4 6 0 4 6 0 4

sl.

B5 G F#sus4 B5 G F#sus4

w/Rhy. Fig. 3 (3 times)

B5 Gtr. II

sl.

PM.

9 11 0 9 11 0 5 7 0 4 6 0 4 6 0 4 0 2 0 0 2 0 0 2 0 0 2

sl.

B5 G F#sus4 B5 G

grad. cresc.

0 2 0 0 0 2 0 0 0 0 2 0 0 0 0 0 2

F#sus4

B5

Gtr. I

cresc.

⑥3fr. G

2fr. F#

slight P.M.

sl.

Guitar solo w/Rhy. Fig. 1 (3/4 times)

E5

1 1/2

Esus4

E5

sl.

f

17

(17)

17

(17)

sl.

*Vol. knob swell

C6

P

H P

B7sus4

Full

Full

Bm7add4

1/2

1/2

sl.

rake ----

17 17 15 12

15 12 15 12

15 12 12 15 12

14

12 12

14 (14) 12 14

14 12 11

(11)

E5

Esus4

E5

sl.

H H H

P.M. ----

9 7 9 7 9 7

4

(4)

(4) 9 6 3 5 7 3

C6

H P P

H P P

B7sus4

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

Bm7add4

3

3

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

sl.

H P P

H P P

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

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

9

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

5 7 9 10

sl.

E5 Esus4 E5

C6 B7sus4 Bm7add4

E5 Esus4 E5

C6 B7sus4 w/Rhy. Fill 3 Bm7add4

Rhy. Fill 3 (Gtr. I)

w/Rhy. Fig. 2 (1½ times) and Riff A

Am Em

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

Am
8va

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

w/Rhy. Fill 4

N.C.

8va loco P sl

0 12 10 9 12 10 10 12 10 0 10 8 7 10 8 7 0 7 0 7 6 7 5 0 7 5 0 sl 11

w/Rhy. Fig. 2 and Riff A1

Am Em

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

Rhy. Fill 4 (Gtr. 1)

0 0 2 2 3 3 0 0 2 2 2

Rhy. Csus2
Fig. 4
(Gtr. I)

D

8va

Full

Full

P

3

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

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (2½ times)

Dsus4 Csus2

8va

Full

Full

3

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

D

Dsus4 1/2

Csus2

8va

loco

1/2

Full

sl.

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

1/2

3

D

P sl.

H P sl.

sl.

Dsus4

1/2

P sl.

H P sl.

sl.

12 14 12 12 11 12 12 11 9 11 12 11 (11) 12 11 7 (7) 5 7 7 9

Csus2
sl. sl. H P sl. sl. Gtr. I D

(Gtr. II) (cont. on lower staff) Em Dadd2 Cmaj7 (Gtr. II out)

Gtr. I
mf
let ring

*Lower vol. w/gtr.'s knob.

Am G Fmaj7b5 Em Dadd2 Cmaj7

Amadd2 G Fmaj7b5 Gtr. II × pick slide (cont. in notation)

*Vol. knob swell

Raspberry Jam Delta-V

Music by Joe Satriani

Moderate Rock ♩ = 124

N.C.
**Gtr. I

*Key signature denotes B Mixolydian.

**Reach R.H. behind L.H. and fret B (③ 4fr.) w/R.H. index finger.
Hammer on or pull off all other notes w/L.H. (Refers to next 5 bars only.)

2.

*w/whammy pedal -----
H P P H P P H P P H P P H H

**Allow last note to fade out over next 1 1/4 bars, keeping whammy pedal depressed. Gtr. I is then out.

Treble clef, key signature of three sharps (F#, C#, G#).
 Staff 1: Melodic line with slurs and accents. Dynamic markings: *sl.*, H, H, P, *sl.*
 Staff 2: Bass staff with guitar fretboard diagram. Fingerings: (2) 2, 2, 4, 6, 7, 6, 7, 6, 4, 6, 9, 6. Dynamic markings: *sl.*, H, H, P, *sl.*

Treble clef, key signature of three sharps (F#, C#, G#).
 Staff 1: Melodic line with triplets and slurs. Dynamic markings: H, *sl.*, H, *sl.*, P, H, P, *sl.*, *sl.*, *sl.*
 Staff 2: Bass staff with guitar fretboard diagram. Fingerings: 6, 7, 4, 6, 6, 7, 9, 7, 6, 7, 6, 4, 2, 4, 2. Dynamic markings: H, *sl.*, H, *sl.*, P, H, P, *sl.*, *sl.*, *sl.*

Treble clef, key signature of three sharps (F#, C#, G#).
 Staff 1: Melodic line with slurs and accents. Dynamic markings: *semi-harm.*, *sl.*, H, P, *sl.*
 Staff 2: Bass staff with guitar fretboard diagram. Fingerings: 2, 2, 2, 2, 7, 4, 6, 7, 4, 6, 6, 4, 6, 4, 2. Dynamic markings: *sl.*, H, P, *sl.*

Treble clef, key signature of three sharps (F#, C#, G#).
 Staff 1: Melodic line with slurs and accents. Dynamic markings: *sl.*, *sl.*, H, H, H, H, P
 Staff 2: Bass staff with guitar fretboard diagram. Fingerings: 2, 4, 6, 4, 4, 4, 7, 4, 6, 4, 5, 6, 4, 5, 7, 4, 5, 4, 5, 4, 7, 4. Dynamic markings: *sl.*, *sl.*, H, H, H, H, P

Treble clef, key signature of three sharps (F#, C#, G#).
 Staff 1: Melodic line with slurs and accents. Dynamic markings: P, P, *sl.*, H, *sl.*, H, H, P, *sl.*, H, *sl.*, H
 Staff 2: Bass staff with guitar fretboard diagram. Fingerings: 7, 5, 4, 6, 4, 4, 4, 4, 4, 6, 8, 9, 7, 9, 9, 7, 9, 7, 5, 5, 7, 9, 9. Dynamic markings: P, P, *sl.*, H, *sl.*, H, H, P, *sl.*, H, *sl.*, H

Treble staff: *P sl.*, *sl.*, *H P P H P H P H H*
 Bass staff: *P sl.*, *sl.*, *H P P H P H P H H*, wavy line
 Bass staff numbers: 10, 9, 7, 5, 7, 9, 7, 0, 5, 0, 5, 0, 5, 7, 7, 0, 0, 0, 0, 0

Treble staff: *sl.*, *sl.*, *sl.*, *sl.*
 Bass staff: *sl.*, *sl.*, *sl.*, *sl.*
 Bass staff numbers: 0, 0, 0, 0, 0, 2, 2, 4, 0, 4, 5, 5, 9, 9, 9, 7, 7, 0, 5, 5, 0, 0, 7, 7, 12

Treble staff: *sl.*, *P*, *sl.*, *sl.*, *sl.*
 Bass staff: *sl.*, *P*, *sl.*, *let ring*, *sl.*, *sl.*
 Bass staff numbers: (12), 12, 12, 12, 12, 11, 0, 0, 12, 11, 11, 11, 11, 0, 0, 9, 0, 0, 7, 7, 9, 9, 9, 0, 11, 11, 11, 7, 7, 7

Treble staff: *sl.*, *sl.*, *sl.*, *sl.*, *sl.*
 Bass staff: *let ring*, *sl.*, *sl.*, *sl.*
 Bass staff numbers: 7, 0, 5, 5, 9, 9, 9, 7, 7, 5, 5, 7, 7, 0, 0, 14, 10, 12, 10, 12, 14, 12, 10, 10, 12, 16, 10, 0

Treble staff: *sl.*, *sl.*, *P*, *P*, *P*, *H*, *A.H. (8va)*, *sl.*
 Bass staff: *let ring*, *A.H.*, *sl.*, *sl.*
 Bass staff numbers: (0), 7, 5, 7, 0, 9, 0, 10, 0, 9, 0, 0, 16, 16, 0, 16, 16, 10, 9, 11, 16, 15, 9, 7

A.H. (15ma)

6 4 2 2 4 4 4 4 4 2 4 2 4 2 4 2 4 2

A.H. pitch: D \sharp

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 0

sl.

(6) 4 6 6 4 6 4 2 4 4 2

vib. w/bar

sl.

(16) 14 17 16 14 16 14 16 14 14 (14) 16 12 16 12 11 12 13 8 9 6 7 6 7 6 7 9 6 8 6 8 9 11

sl.

9 10 12 9 11 12 11 9 12 9 10 12 10 9 11 9 8 9 10 9 8 9 9 0 0 12 10 0 9 0 10 0 12 10 0 9 0 10 0

sl.

8va-----

*1 *1 1/2 slack H Full Full Full

*1 *1 1/2 slack H Full Full Full

(7/7) 19 21 19 21 19 19 21

*Pull bar up.

8va-----

1/2 1/4 P P

1/2 1/4 P P

21 (21) 19 22 21 19 22 21 19 22 21 19 22 21 19 22 21 19 22 21 19 22 21 19 22 21 19

8va-----

sl. 1/2 P Full 1/2

1/2 P Full 1/2

21 21 21 19 19 21 19 21 21 (21) 19 21 22 19 22 22

sl.

8va-----

P Full P loco P

semi-harm. Full semi-harm. P P

(22) (22) 19 21 19 21 21 x x 21 (21) 19 22 21 19 22 21 19 22 21 19 22 21 19 22 21 19 21

P sl. H Full Full

Full Full (w/delay repeats)

21 21 19 21 19 21 19 17 19 17 19 17 19 17 Full Full

P sl. H

*N.C.(B)

(E/B)

*Chords implied by kybd. and bass (next 20 bars only).

(B)

(A/B) (E/B)

(B)

(A/B) (E/B)

(B)

(A/B)

(B)

*Both stgs. bent w/ring finger.

*Gmaj7/B

Bmaj13#11

mp
let ring

3

H P

3

semi-harm.
let ring

3

*For next 16 bars only, chord names reflect gtr., kybds. and bass. (Some chords are implied.)
 **Lower vol. w/gtr.'s knob, thereby lowering dist. level.

Bm7add4

let ring

3

(6)

7 5 5 (5)

5

Bsus2

C#m7b5/B

Bm9

let ring

let ring

3

7

6 4 5 (5)

7 7 11 7 10

C#/B

sl.

sl.

sl.

sl.

(10)

9/11 11 8 8 (8) 9/11

sl. sl. sl. sl.

*Raise vol. w/gtr.'s knob, thereby increasing dist. level.

E/B

B

sl.

sl.

sl.

sl.

trem. bar

vib. w/bar

sl.

sl.

sl.

sl.

11 9 (9) (9) 11 12 12 14 14

Full

N.C. B7 B7sus4 B7 N.C.

mf *T* let ring

H P H

B7 B7sus4 B7 N.C.

T let ring

H P

**t*

sl.

*While trilling, lightly rest heel of R.H. on strings approx. over bridge pickup and slowly move down toward headstock, thereby sounding random harmonics.

B7 B7sus4 B7 N.C. B7 B7sus4

T let ring

H P H

semi-harm.

sl. *sl.*

T let ring

H

N.C. N.C. B7 B7sus4 N.C.

P.M. pick slide steady gliss.

sl.

T let ring

H

8va

sl.

w/octaver

sl.

19 16

B7 B7sus4 N.C.

loco

T let ring

H

8va

sl.

loco

w/octaver

sl.

19

Play 4 times

w/Rhy. Fig. 1

N.C.

*Gtr. I

B7

B7sus4

*Reach R.H. behind L.H. as before (till end).

*Omit whammy pedal 1st 2 times (next 3 bars).

N.C.

B7

B7sus4

Play 4 times






(Band tacet)

N.C.

Rhy. Fig. 1 (Gtr. II)

Ceremony

Music by Joe Satriani

G#5 4fr. 
F#m7 
A5 5fr. 
G#m7 4fr. 
B5 7fr. 

Fast Rock ♩ = 176

N.C. **C#m
Gtr. I

mp H P H P H

let ring
*dist. tone w/wah




*Begin song w/gtr.'s vol. knob turned down about halfway, thereby reducing dist. level.

**Chord names reflect gtr. and bass.

N.C. B6 *B6/9

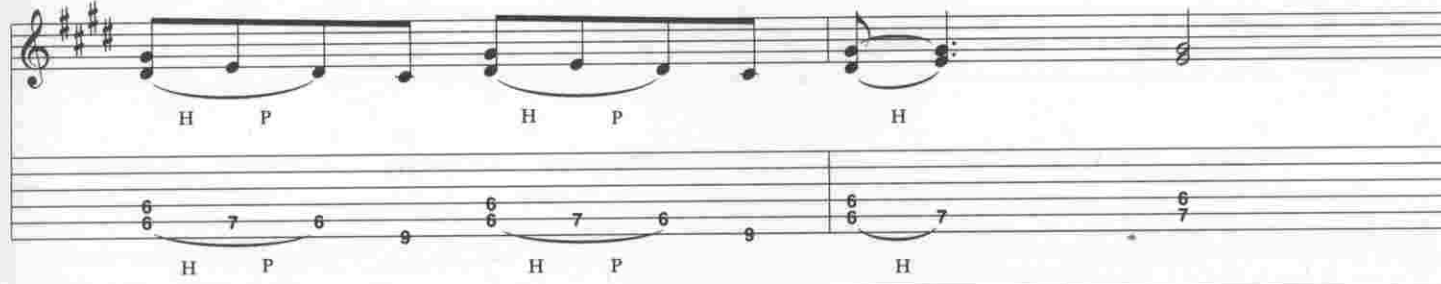
H P H P



*Refers to 2nd time only.
**Play note in parentheses 2nd time only.

N.C. C#m

H P H P H



B6 A#m7 1. G#m 2. Esus2

P



*Raise gtr.'s vol. knob to 10.

Half time feel

N.C.
Gtr. I

(C#5)

N.C.

(end half time feel)
(Gtr. IV out)

Gtr. IV

④ 4fr.
C#

(E5)

Gtr. I

Gtr. II

trem. bar 1/2

pick slide

N.C.(C#5)

H

pick slide

8va

sl.

*sl.

hand slides

Gtr. V

Gtr. II

*PM.

*Slide w/edge of pick.

*PM. refers to Gtr. II only (next 11 bars).

N.C.(C#5)

loco

Full

P

*Rhy. Fig. 1A

Rhy. Fig. 1

PM.

*Play w/slight variations ad lib when repeated or recalled (throughout).

(B5) $\frac{1}{2}$ (C#5) Full P

A.H. (8va)

A.H.

(E5) (C#5) Full P Full P

Gtrs. II & V Gtr. V Gtr. II

****A.H. (8va)

****A.H.

*For this bar only, Gtr. II plays TAB on 5th stg. and Gtr. V plays TAB on 6th stg.
 **PM. refers to both gtrs.
 ***PM. refers to Gtr. II only.
 ****A.H. refers to Gtr. V only (next 8 bars).
 A.H. pitch: B

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with notes and rests. The guitar staff below shows fret numbers: 11 9, 11 9 11, 11 9 11 11, and 8 11. Dynamic markings include "Full" and "1/2". A chord marking "(B5) 1/2" is present.

Musical notation system 2: Treble clef, key signature of three sharps. The staff contains a melodic line with notes and rests. The guitar staff below shows fret numbers: (5), 2 2 4 2 2 4 2 2, 2 4 2 2 2 2 2, and 0 0 0 0 0 0 0. Dynamic markings include "A.H. (8va)", "A.H.", and "A.H. pitch: B".

Musical notation system 3: Treble clef, key signature of three sharps. The staff contains a melodic line with notes and rests. The guitar staff below shows fret numbers: 11 9 11 11 9, 11 9 11 9 11, 9 11 11 11 9. Dynamic markings include "Full", "P", and "Full". Chord markings include "(C#5)" and "(B5)". A "To Coda" symbol is present.

Musical notation system 4: Treble clef, key signature of three sharps. The staff contains a melodic line with notes and rests. The guitar staff below shows fret numbers: 2 4 2 2 4 2 2 2, (4) 4 2 2 2 2 2 2, and 0 0 0 0 0 0 0. Dynamic markings include "A.H. (8va) (end Rhy. Fig. 1A)" and "A.H. (end Rhy. Fig. 1)".

Musical notation system 5: Treble clef, key signature of three sharps. The staff contains a melodic line with notes and rests. The guitar staff below shows fret numbers: 9 11 11 11, 11 11 (11) 9 11 9, 11 11 (11) 9 11 9. Dynamic markings include "Full", "P", and "Full". Chord markings include "(C#5)", "N.C.(A5)", and "H".

Musical notation system 6: Treble clef, key signature of three sharps. The staff contains a melodic line with notes and rests. The guitar staff below shows fret numbers: 2 4 2 2 4 2 2 0, 5 5 5 5 5 5 5, and 5 5 5 5 5 5 5. Dynamic markings include "A.H. (8va)", "A.H.", "Rhy. Fig. 2 (Gtr. II)", and "RM.". Chord markings include "(Gtr. V out)". A final "A.H. pitch: G#" marking is at the bottom.

Rhy. Fig. 3A (Gtr. V)

Guitar solo

G#5

w/fingers

(B5)

Full

Gtr. IV

Gtr. I

(Gtr. I out)

Full

P P
12 11 9 11

P P
12 11 9 11

H P P
(B)12 11 9 11

12

P

(11)

(Gtr. V cont. in slashes)

Rhy. Fig. 3 (Gtr. II)

P.M.

P.M.

7
7

0 0 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

F#m7

(end Rhy. Fig. 3A)

sl.

H P

H P sl.

H P sl.

sl. 12 12/14

H P 12 14 11 12

(12) H P sl. 11 12 11 9 11

H P sl. 9 11 9 7

9

(end Rhy. Fig. 3)

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2

2 2 2 2 2 2 2

w/Rhy. Figs. 3 (3 times) & 3A (2½ times)

G#5

Gr. IV

w/Rhy. Figs. 1 & 1A (both 1st 2 bars only) (both 3 times)

N.C.(C#5)

*8va.....

Gr. IV

(Gr. IV out)

*8va refers to both gtrs.
**Gr. IV to left of slash.

Sva
Gtr. I P P P H P P P H P P H H P P H P H P H P H P

Sva
H P P P P P P P H P P P P P H P P P P P

w/Rhy. Figs. 1 & 1A (both 4th bar only) (both 2 times)
(B5)

Sva
P P P P P P P H P P *sl.* H Full P *sl. loco*

w/Rhy. Figs. 1 & 1A (both 1st 2 bars only) (both 3 times)
(C#5)

H P P H P P P P P P Full P 1/2

P Full H P Full P H P Full P Full

Full Full Full

w/Rhy. Figs. 1 & 1A (both 4th bar only) (both 2 times)

(B5)

w/Rhy. Fig. 2
A5

Gtr. V
w/fingers

G#m7

A5

B5

w/Fill 2
N.C.

Half time feel
w/Riff A
N.C.

Fill 2 (Gtr. V)

(Gtr. V out)

(C#5) N.C. (B5)

N.C. (C#5) (B5) (A#5) (G#5)


w/Riff A (1st 6 bars only)
N.C. Gtr. I (C#m) N.C. (B5)

Gtr. V (PM.) H


N.C. (C#m) (B) (A#m) (E5)

(Gtr. V out) sl. Gtr. II

(C#5)

D.S. al Coda
(end half time feel) 

(A5)

Coda 

Rhy. Fill 1A (Gtr. V) (end Rhy. Fill 1A)

Rhy. Fill 1 (Gtr. II) (end Rhy. Fill 1)

w/Rhy. Figs. 1 & 1A
(C#5)

pick slide

**let ring*

*Next 17 bars only

(B5)

(C#5)

(E5)

(C#5)

sl.

sl.

(B5)

(C#5)

P

P

P

P

P

P

P

(B5)

w/Rhy. Fills 1 & 1A
(A5)

w/Rhy. Figs. 1 & 1A
(C#5)

sl.

sl.

(B5)

(C#5)

sl.

sl.

sl.

sl.

sl. (E5) (C#5)

sl. (B5) (C#5)

sl. (B5) (A5) w/Rhy. Fills 1 & 1A P P *sl.*

w/Rhy. Figs. 1 & 1A (both 1st 12 bars only) (C#5) (B5) H H H H *sl.*

Begin fade (C#5) (E5) H H H *sl.*

(C#5) (B5) *sl.* Fade out H H H *sl.*

Em7
Gtr. III

dist. tone

Emaj7

1/4

1/2

7 7 9 x x 8 9 7 H 9 8 8 9

Rhy. Fig. 1 (Gtrs. I & II)

let ring

0 5 5 (5) 0 0 6 6

Esus4

sl.

1/4

Full

Full

(9) 9 (9) 9 8 10 8 10 10 8 9

sl.

let ring

(6) 0 0 7 7 (7) 0

E(b5)

Full

Full

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

Em7

sl.

sl.

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

(end Rhy. Fig. 1)

let ring

0 7 8 (8) 0

Emaj7

(Gtr. III)

Full Full

Full Full

Full Full

Full Full

sl.

12 15 15 12 14 14 11 12 11 12 12 (12)

Esus4

E(b5)

Full Full

Full Full

Full Full

Full Full

Full Full

Full Full

Full Full

Full Full

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

B7sus4

Bmaj7sus#4

(Gtr. III)

Full Full

Full Full

1/2

1/2

(16) 16 16 17 17 17 17 17 14 17

Gtrs. I & II

Rhy. Fig. 2

(end Rhy. Fig. 2)

(8)

5 5 5 5 5 5 5 5 5 5 6 5 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

w/Rhy. Fig. 2 (3 times)

B7sus4

Bmaj7sus#4

B7sus4

(Gtr. III)

Full Full

Full Full

14 14 14 14 14 16 16 16 17 17

Emaj7b5

Full Full sl. (octaver off) slight P.M.

12 11 0 6 9 9 7 9 7

(Band tacet)

N.C.

1/2 1/2 1/2

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

dim.

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

7 5 0 6 0 4 3 (3) 0

Gtr. III

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

Gtr. II

clean tone w/chorus

17 14 (17) (14)

Gtr. I

clean tone w/chorus

16 17 16 (16)
13 14 13 (13)

7 5 0 6 0 4 3 (3) 0

let ring

16 0 13 (13)

Gtr. I

17 17 16 (16)
14 14 13 (13)

12 15 16 12 14 15 15 13 12 15 12 15 13 12 15 14 15 14 12 14 12 14 12 15 15 12 15 13 12 15 19

4 4 3 0 7 5 0 6 0

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

3 4 0 4 4 0 7 5 0 6 0

12 13 12 13 12 13 12 14 14 14 12 (12) 0 17 17

4 4 3 0 7 5 0 6 6 6 6 0

8va

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

3 4 0 4 4 4 4 0 7 5 0 6 6 6 0

8va

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

4 4 4 3 3 3 0 7 5 0 6 6 6 6 0

15 14 12 15 14 12 11 12 11 14 11 12 14 11 9 11 12 11 9 7 9 7 7 5 0 0 12 14

3 4 0 4 4 4 4 0 7 5 0 6 6 6 0

w/Rhy. Fig. 2 (2 times)
B7sus4 Full

(octaver off) Full Full

Bmaj7sus#4 B7sus4 Bmaj7sus#4

sl. sl.

w/Rhy. Fig. 1 (2 times)
Em7 Emaj7

Esus4 Full Full Full Full

trem. bar

E(b5)

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

3 6 6 6

sl. 11 11 (11) 9 11 9 7 (7) 6 7 0 7 12 7 0 7 0 7 0 7 0 7 0 7 0

Em7 **Emaj7**

vib. w/bar *Full* *Full* *H H*

(0) (0) 12 15 12 15 15 12 14 16 14 16 16

Esus4

Full *Full* *Full* *Full*

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

E(b5) **Em7**

Full *Full* *Full* *Full* *semi-harm.* *w/octaver* *sl.*

16 16 16 16 16 0 12 10 0 7 (7) 0

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

Emaj7

1/2 *Full* *sl.* *Full* *sl.*

5 9 0 9 0 12 11 0 6 0 9 7 9 0

Musical notation for the first system. The treble clef staff shows a sequence of notes with picking notation above: H H P P, P H H P P, H H P, P, P. The guitar fretboard staff shows fret numbers: 7 9 11 9 7, 11 8 9 11 9 8, 8 9 11 9 8, 11 9 7 6 (6). Picking notation below the fretboard includes: H H P P, P P sl., sl.

w/Riff A1 (3 times)

Musical notation for the second system. The treble clef staff shows notes with picking notation above: H H, P P H P H H P P, P H H P P. The guitar fretboard staff shows fret numbers: 14 12 9 10 12 14, (14) 12 10 14 10 12 14 12 10, 14 10 12 14 12. Picking notation below includes: PM., rake, H H, P P H P H H P P, P H H P P.

Musical notation for the third system. The treble clef staff shows notes with picking notation above: H H P P, H H P P, trills, H H, P, H P P P, P. The guitar fretboard staff shows fret numbers: 10 14 11 12 14 12 11, 11 12 14 12 11, 12 9 (10), 10, 12 14 16, 14 12, 14 16, 14 12 14, 16 14 12, 16. Picking notation below includes: H H P P, PM., H H, P, H P P H P P P.

*Played behind the beat.

Musical notation for the fourth system. The treble clef staff shows notes with picking notation above: H P P H, H P sl. H P sl. H H P P, H P, P. The guitar fretboard staff shows fret numbers: 13 15 16 15 13 16 13 15 13 11 13 11 8 9 11 9 8, 11 8 9 8, 11 9 8. Picking notation below includes: H P P H, H P sl. H P sl. H H P P, H P, P.

Musical notation for the fifth system. The treble clef staff shows notes with picking notation above: sl., H, P P, P P, P P H. The guitar fretboard staff shows fret numbers: 9 11 11, 16 17, (17) 15 12, 15, 17 15 12, 15, 12 17 15 12 15. Picking notation below includes: PM., H, P P, P P, P P H.

8va

8va

8va

(cont. in notation)

Gtr. IV -

4. w/Rhy. Fill 2
 Full
 sl.
 (cont. in slashes)
 sl.
 Full
 9
 7-9
 rit.
 sl.
 (9)

Freely
 (C) open
 E
 Gtrs. I, II & IV

Gtr. III
 H H P P
 P P H P P P

rit. w/tremolo effect

16 16 16 16 16 16 16
 16 16 16 16 16 16 16
 15 15 15 15 15 15 15

H H P P
 9 11 12 11 9 11

P P H P P P
 (11) 12 11 9 11 12 11 9 11

(11) 8 8

0 0 0 0 0 0 0 0

*For next 2 bars only, flick toggle switch back and forth in rhythm indicated; don't pick.

Harm.-----

Harm.-----

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

Rhy. Fill 2 (Gtrs. I & II)
 (cont. in slashes)
 rit.
 0 0 7 0 6 4 0

Secret Prayer

Music by Joe Satriani

Moderate Rock ♩ = 132

G#sus2 **Bsus2** **C#sus2** **Esus2**

f *dist. tone*
let ring4 *sl. let ring*4 *let ring*4 *let ring*4

4 6 8 7 9 11 9 7 9 11 13 7 9 11 9 7

G#sus2 **Bsus2** **F#sus2** **C#**

sl. *let ring*4 *let ring*4 *let ring*4 *1/2*

11 13 15 9 11 14 11 13 9 11 13 10 11 11

Asus2 **B** **F#sus2** **G#**

let ring4 *1/2* *sim.* *1/2*

5 7 9 7 8 9 9 2 4 6 4 5 6 6

Esus2 **F#** **C#sus2** **D#** **N.C.(G#5)**

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

0 2 4 2 3 4 4 9 11 13 11 12 13 13 11

F#5/G#

F#5

C#madd2/E

mp
let ring

*Chord names reflect gtr. and bass and are often implied (till solo).

G#madd2

F#5

C#madd2/E

G#m

mf
let ring-----

*Play w/slight variations ad lib on D.S.

**For next 21 bars only, all vib.'s are slight.

E

G#m

E

Emaj7/6

semi-harm. 3
let ring-----

Gm

2nd time substitute Fill 1

E

let ring
 P P Full Full
 4 6 6 4 6 8 6 8 13 (13) (13) 13

Gm

sl. P sl. sl.
 11 9 (0) 8 8 (8) (8) 6 4 4 6

E

Emaj7/6

F#sus4

let ring let ring
 6 0 6 6 4 4 0 2 4 3 4 4

Fill 1

P 1/2 sl. P
 P 1/2 sl. P
 6 8 6 8 (0) (8) 13 (13) 13 11 9 (0) 8

A.H.
(Sva)

A.H.

sl. sl. 3 sl.
 A.H. sl.
 8 8 (0) (8) 6 4 4 6 4 6 (6)
 sl. sl.

F# E

sl. *sl.* *sl.* P

F#sus4 F# B5/C# C#5

sl. *sl.*

C#sus2 G#m E

sl. *f* *H* *sl.*

G#m E G#m E

sl. *H* *sl.*

F#sus4 F# C#sus4 C#

H *sl.*

G#m E

H *sl.*

2nd time substitute Fill 2

G#m

E

H

sl

sl

4 4 4 2 4 7 7 7 7 9 9

4 4 4 2 4 7 7 7 7 9

9 11 11 11 11 11 14 14 14 14 14 14

9 9 9 9 9 9 12 12 12 12 12 12

G#m

E

H

H

sl

sl

4 4 4 2 4 7 7 7 7 9

4 4 4 2 4 7 7 7 7 9

9 11 11 11 11 9 9 7 7 4

9 9 9 9 9 9 7 7 4

To Coda

F#sus4 F# C#sus4 C# G#sus4 G#

7 7 6 14 14 13 14 14 16 16

6 6 6 13 13 13 13 13 13 13

Guitar solo

*N.C.(B5)

sl

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

H P P

20

11 10 11 11

2 (2) (2) (2) (2) (2) 3 2

*Chords implied by bass till end of solo.

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

sl (F#5)

3 7 3

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

0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 3 5 9 0 2

Fill 2

H

sl

sl

H

sl

9 11 11 11 11 11 14 14 14 14 16

9 9 9 9 9 9 12 12 12 12 14

(E5) (B5) (A5)

8va *loco*

(G5) (F#5) (E5)

8va -----

P P H P P P P

9 0 11 0 12 12 11 12 14 0 12 12 12 14 0 16 0 12 12 14 12 16 0 0 16 0 16 0

8va -----

D.S. al Coda

Full *loco* Full

19 0 0 19 0 0 21 0 21 (21)

19 *sl.*

Coda \oplus G#sus4 G#

14 13 16
13 13 13
13 13 13

G#sus4 Bsus2

20 11 10 11 14 0 4 6 8 7 9 11 9 7

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

C#sus2 Esus2 G#sus2 Esus2

9 11 13 7 9 11 9 7 11 13 15 9 11 14 11 13

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

1. F#sus2 C# 1/2

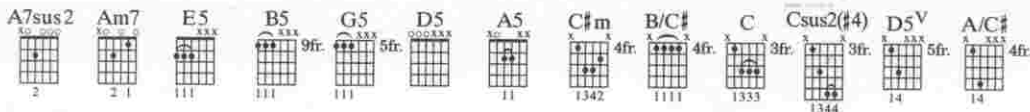
2. F#sus2 C# 1/2

9 11 13 10 11 11 9 11 13 10 11 11 9

let ring *1/2* *let ring* *rit.* *1/2*

A Train Of Angels

Music by Joe Satriani
and Z.Z. Satriani.



Drop-D tuning:
⑥=D

Moderately fast Rock ♩ = 176
Half-time feel

(Drums) 7 *Gtr. I

dist. tone *f* P.M.-----4

D Dsus4 D

H P H P

10 7 10 7

*Doubled by 2nd gtr. (throughout).

C/D D5 G/D C5/D D5 N.C.

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

13 10 10 7 8 8 8 5 8 10 10 7

A Asus4 A G/A A5 D/A G5/A

H P *sl.* P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

10 10 12 9 7 7 7 4 7 5

H P

A5 N.C. G Gsus4 G F/G G5

sl. P.M.-----4 P.M.-----4 H P *sl.* P.M.-----4 P.M.-----4 P.M.-----4

7 9 9 0 0 15 12 13 15 13 12 13 10 10 8 10 0 0

H P

C/G F5/G G5 N.C. D Dsus4 D

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

C/D D5 N.C. A G/A A5 (end half time feel) N.C.

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

D Dsus4 D C/D D5 G/D C5/D

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

1. D5 2. D5 N.C. A Asus4 A

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

G/A A5 D/A G5/A A5 N.C.

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

D Dsus4 D C/D D5 G/D C5/D

H P *sl.*

P.M.4 P.M.4 P.M.4 P.M.4 P.M.4 P.M.4

7 4 5 7 5 4 10 7 7 5 5 2 5 9

H 0 0 P 0 0 *sl.* 0 0 5 0 0 0 0 0

D5 N.C. D5 (cont. on lower staff)

Harm. Harm.

sl. P.M.4

Harm.

sl. 5 7 3 5 0 0 0 0 (0) 0 7 7 5 5 4 4 2.6 2 0 0 0

2nd time Gtr. I substitute Rhy. Fill 1

Gtr. II H P Am7 A7sus2 N.C. D5

dist. tone

7 9 7 7 8 (8) 7 9 (9) 7 9 (9) (9) (9) (9) (9) (9) *sl.*

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

let ring4 P P

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

0 2 0

*Play all rhy. figs. w/slight variations ad lib when repeated or recalled (throughout).

Rhy. Fill 1 (Gtr. I)

D5 Am7

0 1 2 3 0 0 0 0

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

Gtr. II

Am7

7 9 7 7 8 (8) 7 9 (9) 7 sl. 12 (12) 12 1/2 (12) (12) 1/2

A7sus2 N.C. D5 Am7

(12) (12) 7 9 9 (9) 11 9 (9) 7 5

A7sus2 N.C. D5

(5) 7 4 7 2 (2) (2) (2) 4 4 5 5/7

Am7 A7sus2 Am7 Gtr. I

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

Rhy. Fig. 2 E5 B5 G5

(7) 14 14 17 17 (17) 17 15 17 16 (16) (16) (16)

w/Riff A

D5

A5

Full Full

1/2

P

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

E5

B5

G5

14 14 17 17 (17) 17 15 17

19 (19) 16 (16) (16)

D5

**8va

Gr. III

Gr. II

*sl.

sl.

sl.

sl.

14 15 17/14 15 (14) 17 (15) 17

14 16 17/14 15 (15) 17 19 17 19

*Omit slide on D.S.; continue vib.
 **Refers to both gtrs.
 ***Gr. III to left of slash.

To Coda

A5

Gr. I

8va

(Gr. III out)

(Gr. II)

Full Full

Full 3 Full

17 (17) 17 (17) (17)

17 (17) 19

Riff A (Gr. III)

8va

1/2 1/2 1/2

Full

(Gr. III out)

21 21 (21) 22 22 22 (22) (22)

Guitar solo
C#m Rhy. Fig. 3 B/C# (end Rhy. Fig. 3)

8va 1 1/2

sl. Full P Full P Full P

1 1/2 (19) sl. Full P Full P

11 9 9 12 9 11 (11) 9 11 11 11 9 11 9 11 9 7 (7) sl. sl.

w/Rhy. Fig. 3 (3 times)
C#m Full B/C# C#m A.H. (8va) 1/2 P

Full Full

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

A.H.

B/C# C#m A.H. pitch: D#

Full Full Full Full

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

B/C# C Gtr. I Csus2(#4) C

Full Full Full P H P sl.

9 11 11 (11) 14 Full 15 12 Full P sl. P H P sl.

14 (14) 12 11 12 11 12 11 9 11 12

sl. sl.

Csus2(#4) C A5

Full Full

sl. Full P sl. Full

12 14 12 Full (12) 10 10 10 10 (10) 0

sl. sl. Full

20

D5^v A/C# A5

D.S. al Coda

1/2 P

sl. *sl.*

19 17 19 18 16 14 12 14 (14) (14)

sl. *sl.*

w/Rhy. Fig 2 E5 B5

8va

Coda Gtr. II

1/2 Full loco Full Full Full

sl. *sl.* *sl.*

(17) (17) (17) 19 17 19 17 19 16 19 16 19 17 14

sl.

G5

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

(14) 17 14 12 14 12 9 (9) 12 9 7 5 5 (5) 7 9 7 9

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

D5 A5

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

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

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

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

E5 B5 G5

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

(7) 14 14 17 17 (17) 17 15 17 16 (16) (16)

D5

*8va.....

Gtr. III

Gtr. II

(16) 15 14 16 (16) 14 15 17/14 14 (14) 17 (15) 17 19 17 19

*Refers to both gtrs. **Gtr. III to left of slash.

A5

Gtr. I

8va.....

(Gtr. III out)

(Gtr. II)

sl. (A5)

steady gliss.

17 (17) 17 (17) (17) 21 19 21 22

(cont. in notation)

⊕ open D

8va.....

Full

(Gtr. II out)

sl.

D Dsus4

Gtr. I

loco

H

P

D

C/D D5

N.C.

Full

sl.

H

P.M.

P

P.M.

sl.

P.M.

P.M.

22 (22) 10 8 10 7 13 10 10 7 10 7 0 0

G Gsus4

G

F/G G5

N.C.

D Dsus4

D N.C.

H

P

sl.

H

P

H

P

sl.

P.M.

P.M.

sl.

P.M.

P.M.

P.M.

P.M.

15 12 13 0 0 15 13 12 0 0 13 10 10 8 10 8 10 7 10 7 0 0

A G/A

A5 N.C.

D Dsus4

D

C/D D5

sl.

sl.

H

P

sl.

P.M.

P.M.

grad. rit.

P.M.

P.M.

P.M.

sl.

14 11 12 9 0 0 12 9 9 7 0 0 7 4 5 7 5 4 0 0 10 7 7 5 0 0 0

A Piece Of Liquid

Music by Joe Satriani
and Z.Z. Satriani

Moderately slow ♩ = 96

(Maraca)

(Bass enters)

N.C.

*N.C.(E)
**Gtr. I

mp
clean tone
w/pick and middle finger

| | | | | | | | |
|----|----|----|-------|----|----|----|----|
| 13 | 15 | 16 | 16/18 | 16 | 15 | 15 | 13 |
| 11 | 13 | 14 | 14/16 | 14 | 13 | 13 | 11 |

*Chords implied by gtr. and bass (next 18 bars only).
**Three gtrs. arr. for one (throughout).

(Em)

| | | | | | | | |
|----|----|----|-------|----|----|----|----|
| 12 | 14 | 16 | 16/19 | 16 | 14 | 14 | 12 |
| 10 | 12 | 14 | 14/17 | 14 | 12 | 12 | 10 |

(A/E)

| | | | | | | | |
|----|----|----|-------|----|----|----|----|
| 14 | 16 | 18 | 18/21 | 18 | 16 | 16 | 14 |
| 12 | 14 | 16 | 16/19 | 16 | 14 | 14 | 12 |

(E)

| | | | | | | | |
|----|----|----|-------|----|----|----|----|
| 13 | 15 | 16 | 16/20 | 16 | 15 | 15 | 13 |
| 11 | 13 | 14 | 14/18 | 14 | 13 | 13 | 11 |

(E5)

4 5 8 8/9 8 5 5 4 4 0 0 0 4

2 3 6 7 6 3 3 2 2

sl. *sl.* *let ring*

(E(b5))

3 4 6 6/7 6 4 4 3 3 0 0 0

1 2 4 5 4 2 2 1 1

sl. *sl.* *let ring*

(A/C#) (A)

14 16 18 18/21 18 16 16 14 14 0 0 0 14

12 14 16 19 16 14 14 12 12

sl. *sl.* *let ring*

(E) (B)

13 14 16 16/20 16 14 14 13 13 0 0 0 11 13 14 14/16 14 13

11 12 14 18 14 12 12 11 11 9 11 12 14 12 11

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

To Coda

13 11 11 9 0 0 0 0 0 0 0 7

11 9 9 7

sl. *let ring*

Guitar solo
Am Gtr. II P Full P Full P
mf w/light dist. P Full P Full P
A^{sus4}₂

5 8 5 7 5 8 5 7(7) 5 7 7 5 7 5 7
P P Full P Full P
H sl. HP HP
0 (2) 0 2/4 4 5 4 7 4 5/7
sl.

Rhy. Fig. 1 (Gtr. I)
let ring w/pick
H H

7 9 9 10 9 9 7 10 7 10 7 10 7 7 7

Am A^{sus4}₂

5 7 7 7 5 7 4 5 4 5 4 7 4 7 7 9 9
H P H sl. H P H sl.

(end Rhy. Fig. 1)

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

*w/Rhy. Fig. 1
Am A^{sus4}₂

14 14 13 12 17 17 12 x sl. P.M. --+ H P H P
rake.....

4 5 4 7 4 5 7 5 8 5 8 5 8 5

*Play w/slight variations ad lib.

Am Full (Gtr. II) P 1/2 Full Asus4
Asus2

Full P 1/2 Full

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

Gtr. I
let ring

7 10 7 10 7 7 10

Bsus4

w/heavier dist.

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

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

8 (9) (8) 6 8 9 11 9 11 9 8 9 8 6 4 6 (6) 4 2 2 4 0 0 2 1

let ring

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

B

Harm. (8va) H H H let ring

Harm. H H let ring

sl. Harm. (8va) H H H let ring

Harm. H H let ring

0 2 4 4 0 2 0 2 0 0 0 0 4 5 0 0 7 7 8 8 7 8 11 7 7 7 7 7 7

Bsus4

5/7 0 7/9 0 11 12 12/14 0 14/16 0 16/17 0 17 16 17 16 14 16 14 16 14 12 12 11 11 12 14 14

14 0 12 12 12 12 17 17

let ring

Coda

Amaj7

*Am6/C

E

w/pick

4 4 4 4 4 4 2 2 2 2 2 2 0 0 0 0 0 0

2 2 2 2 2 2 2 1 1 1 1 1 1 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

*C played by bass.

N.C.(E)

*(Emaj7)

0 0 0 0 0 13 15 16 10 18 16 15 15 13 13 11 13 11

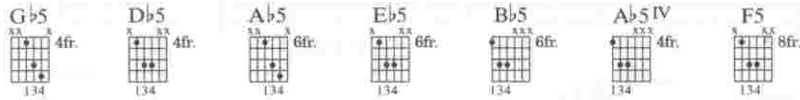
1 1 1 1 1 11 13 14 14 16 14 13 13 11 11

2 2 2 2 2

*Chord implied by gtr. and kybd.

Psycho Monkey

Music by Joe Satriani
and Z.Z. Satriani



Moderate Rock ♩ = 112

(Drums) 3

N.C. Gtr. I Fdbk.

w/heavy dist. **f**

Fdbk. pitch: D
Fdbk. (8va)

*Gtr. II **f** Riff A (Gtrs. II & III)

**Gtr. III *sl.*

Fdbk. **f**

P.M. P.M.

Fdbk. pitches: B A

*Two gtrs. arr. for one (throughout).

**Distorted bass arr. for gtr.

B \flat 7sus4 N.C. B \flat 7sus4

(end Riff A) Riff B (Gtr. II)

Riff B1 (Gtr. III)

P.M. P.M.

w/Riff A
N.C.

w/Riffs B & B1
Bb7sus4

1/2 1/2 A.H. 1/2 (15ma)

A.H. 1/2

A.H. pitch: D

N.C. Bb7sus4

w/Riff A
N.C.

1/2 1/2 A.H. 1/2 (8va)

A.H. 1/2

w/Riffs B & B1
Bb7sus4

N.C. Bb7sus4

w/Riff A
N.C.

sl. semi-harm. sl. sl.

sl. sl.

w/Riffs B & B1

Bb7sus4

N.C.

Bb7sus4

sl. sl. semi-harm.

sl. sl.

w/Riff A
N.C.

w/Riffs B (1st bar only) & B1
Bb7sus4

A.H. 1 1/2 (15ma)

A.H. 1 1/2

A.H. pitch: D

semi-harm.

N.C. Bb7sus4

N.C.

(Gtr. III out)

Ebm7

Eb

Gtr. I

Musical notation for Gtr. I. The staff shows a series of notes with 'Full' markings above them. Below the staff are guitar fretboard diagrams with fingerings (11, 14) and 'Full' markings.

Gtr. II

Musical notation for Gtr. II. The staff shows a series of notes. Below the staff are guitar fretboard diagrams with fingerings (6, 3, 4, 5, 6, 7, 6, 6, 6, 6, 6) and a 'P.M.' marking.

N.C.

Musical notation for N.C. The staff shows notes with 'Full' markings and a 'P' marking. Below the staff are guitar fretboard diagrams with fingerings (14, 11, 14, 11, 11, 13, 13, 13, 11, 12, 13) and 'Full' markings.

Ebm7

Eb

Musical notation for Ebm7 and Eb. The staff shows notes with 'Full' markings, 'P' markings, and 'sl.' markings. Below the staff are guitar fretboard diagrams with fingerings (11, 14, 11, 13, 11, 11, 14, 11, 13, (13), 11, 13, 11, 13, 11, 9, 11, 9, 11, 9, 11, (11), 14) and 'Full' markings.

N.C. Full Full Full

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

3 4 5 6 3 4 5 6 6 0 4 3

w/Riff A N.C. w/Riffs B & B1

sl. sl. sl.

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

P.M. A.H. 1/2 A.H. (8va) Full Full Full

4 6 4 6 6 4 6 5 6 5 4 (4) (4) (4)

A.H. pitches: D C D F# G C

Bb7sus4

N.C. Bb7sus4 N.C. w/Riff A

sl. sl.

w/Riffs B & B1 Bb7sus4 N.C. Bb7sus4 w/Riff A N.C.

sl. sl.

hand slide (don't pick)

13 15 15 13 15

w/Riffs B & B1 Bb7sus4 N.C. Bb7sus4 A.H. (8va)

w/Riffs B & B1 Bb7sus4 N.C. Bb7sus4 A.H. (8va)

sl. sl.

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

w/Riff A
N.C.

w/Riffs B & B1
Bb7sus4

Full P 1/2

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

(Gtr. III out) Gb5 Db5 Ab5 Eb5

N.C. Bb7sus4 Rhy. Fig. 1 (Gtr. II) sl. P 1/2

sl. P 1/2

(15) 0-11 9 (9) 13 14 13 11 12 10

Bb5 Ab5IV Bb5 Ab5IV Bb5 Ab5IV Bb5 Gb5 Db5

sl. P

(10) (10) 0 (0) 0-11 9 (9)

Ab5 Eb5 Bb5 Ab5IV F5 (end Rhy. Fig. 1)

semi-harm. sl. P 1/2 P 1/2 P

sl. P 1/2 P 1/2 P

13 14 13 11 12 12 10 (10) (10) 6 9 6 6 (0) 6 0 (0) (0)

w/Rhy. Fig. 1 Gb5 Db5 Ab5 Eb5 Bb5 Ab5Bb5

sl. P 1/2 sl. P

sl. P 1/2 sl. P

0-11 9 (9) 13 14 13 11 12 (12) 10 (10) (10) 0 0 0 P

Ab5 Bb5 Ab5 Bb5 Gb5 Db5

Full Full Full Full sl.

Full Full Full Full sl.

8 6 8 6 8 6 8 6 6 6 8 11 9 6 (9) (6)

Ab5 Eb5 Bb5 Ab5 F5

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

13 11 12 10 (10) (10)

Guitar solo
N.C.(Ab5)

8va (Gb5)

Gr. I

H P P P

H P P P

16 17 16 14 16 (16) 14 16 1/2 (16) (16) P 14 P 17 14

Riff C (Gr. II)

1/2 1/2 1/2 (end Riff C)

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

4 4 4 4 4 4 4 4 2 2 2 2

w/Riff C (3 times)

(Ab5) (Gb5)

loco

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

16 1/2 (16) 16 16 1/2 14 16 14 13 13 1/2 semi-harm.

w/Riffs B & B1
Bb7sus4

N.C.

Bb7sus4

w/Riff A
N.C.

pick slide

9 (9) 11 15 16 18

x 4 0

w/Riffs B & B1

Bb7sus4

N.C.

Bb7sus4

16 (16) 18

sl. sl.

sl. sl. 4 4 4

w/Riff A
N.C.

A.H. (15ma)

A.H.

w/Riffs B & B1
Bb7sus4

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

A.H. pitch: D

semi-harm. 1/2

N.C.

Bb7sus4

w/Rhy. Fig. 1

Gb5

Db5

Ab5

Eb5

Full

pick slide

sl.

6 9 (9) 13 14 13 11 10 11 10 8 12 10

sl. Full

*For next 14 bars only, Gtr. I is three gtrs. arr. for one.

Bb5

Ab5 Bb5

Ab5 Bb5

Ab5 Bb5

Gb5

Db5

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

Full Full Full Full Full

sl. sl.

Ab5 Eb5 Bb5 Ab5 F5

13 14 13 11 12 10 11 11 6 9 6 8 (8) 6

10 11 10 8

w/Rhy. Fig. 1 (1st 5 bars only)

Gb5 Db5 Ab5 Eb5 Bb5 Ab5 Bb5

11 9 (9) 13 14 13 11 12 10 8 8 9 6 6 9 6 9 6 9 6

8 6 (6)

Ab5Bb5 Ab5Bb5 Gb5 Db5 Ab5 Eb5

Gr. II

9 6 8 6 8 6 (8) 15 9 11 9 (9) 13 14 13 11 10 11 10 8

8 6 (6)

Free time

6fr. B

*Fdbk.

15 15 13 (13) 10 8 (8) 3 0 (3)

(3) 0 3 (3)

*Flick toggle switch back and forth ad lib.

Time

Music by Joe Satriani

Moderate Rock ♩ = 124

Triplet feel (♩ = $\frac{3}{4}$)

N.C.
Riff A (*Gtr. I) (end Riff A)

mf
dist. tone

2 3 0 2 3 0

*Doubled by 2nd gtr. throughout.

w/Riff A (2 times)
Gtr. II

sl.
clean tone w/chorus
sl.

2 8 7 9 7 7 5 4 (4) (4)

w/Riff A (7 times)
N.C.

1/2
dist. tone trem. bar
1/2

10 (10) 10 (10)

*Throughout song, depress bar before striking note or chord when dotted line is indicated.

H P sl.
sl.
sl.

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

1.

2.

§ Half time feel

Am7add4

Bm7add4

Gr. I

**Rhy. Fig. 1

clean tone w/chorus trem. bar

vib. w/bar

trem. bar

vib. w/bar

*Play w/slight variations ad lib on D.S.
 **Throughout Rhy. Fig. 1, all notes on 6th and 5th stgs. are bass arr. for gtr. and are optional.

Cmaj7b5

Fmaj7b5

Em7add4

Cmaj7b5 **Amaj7b5** **Fmaj7b5**

14 15 12 (12) 11 11 11 10 9 8 12 5

7 7 9 9 8 (7 9 9 6) 4 4 6 6 5 (4 4 6 6 5) 0 0 2 2 2 2 1 (0 0 2 2 2 1)

F#m7add4 **Dmaj7b5** **Bm**

(5) 5 4 5 5 4 5 9 10 11 (11) 12 15 12 14 15

0 0 2 2 2 2 (0 0 2 2 2 2) 9 9 11 11 10 (9 9 11 11 10) 7 7 7 7 9 7 (7 7 7 9 7)

*T = Fret 6th stg. w/thumb.

A/G **G#m7add4** **Fmaj7/6**

15 (15) (15) 18 18 (16) 14 16 (16) 19 19 19 17 15 17

3 3 4 4 4 4 (4 4 5 5 4 4) 2 2 4 4 4 (2 2 4 4 4) 7 7 7 8 (7 7 7 8)

*Omit highest note of chord if including 6th stg.

**Include note in parentheses on D.S. only.

To Coda

Em7add4 *Sva* Emaj7b5 (end half time feel)

19 21 (21) (21)

(end Rhy. Fig. 1)

10 10 12 12 12

11 11 13 13 12

N.C.
Gtr. I

mf *dist. tone*
(chorus off)

2 3 0 2 2 3 0 2

w/Riff A (2 times)
Gtr. II

(Gtr. II out) Gtr. III

clean tone w/chorus (chorus off) *dist. tone w/wah as filter*

trem. bar *pick slide*

0 7 9 7 7 5 4 (4) (4) 0 0 0 (0)

*Pull bar up.

Guitar solo
w/Riff A (7 1/2 times)
N.C.

trem. bar

P

(0) 4 5 2 4 (4) 5 2 4 (4) 2

*Pull bar up (next 8 bars).

8va.....

loco P sl.

P P

vib. w/bar

6

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

H P P H

P P

P sl. H H

H H P P sl.

6 6 6 9

H P P H

sl.

P P

P sl. H H

H H P P sl.

8 10 8 7 8 8 7 7 10 8 7 8 12 10 8 12 8 7 8 10 7 8 10 8 7 8 10

P sl.

P P

H sl. H

H H P P sl.

3

trem. pick

P sl.

P P

H sl. H

H H P P sl.

12 8 7 7 5 7 8 7 5 8 5 7 5 7 6 10 7 8 10 8 7 5

P P

H P

P H H

sl. H H P P

sl. H H 7

H H P sl.

H H P sl.

6 6 6 6 7

P P

H P

P H H

sl. H H P P

H H P sl.

8 7 5 8 5 7 5 7 5 4 5 7 4 5 7 9 7 5 7 5 4 5 7 4 5 7 4

sl. H H

8va.....

6 7

trem. bar

8va

1 1/2

(Gtr. I out)
(cont. in Fill 2)

2 4 5 4 2 5 2 4 5 4 2 5 2 5 5 0 0 0 20 19

0 0 0

*Pull bar up.
**Bar at normal position.

F#m7add4 Dmaj7b5

1/2 P Full Full P sl. H P sl. H P H P sl. A.H. (Sva) A.H.

A.H. pitch: C#

Bm A/G

sl. sl. sl. trem. bar

*Straight eighths

G#m7add4 Fmaj7/6

*Tap w/edge of pick (next 4 bars).

Em7add4 w/Rhy. Fill 1 Emaj7b5 D.S. al Coda

sl.

*Rhy. Fill 1 (Gtr. I)

trem. bar vib. w/bar

*6th stg. is bass arr. for gtr. as before.

w/Rhy. Fill 1
Emaj7 \flat 5

(end half time feel)

Slower $\text{♩} = 92$
Straight eighths feel ($\text{♩} = \text{♩}$)

Coda

8va

Full (Gtr. II out)

(Band tacet)
Cmaj7(no3rd)
Rhy. Fig. 2 (Gtr. I)

P.M.
let ring

D

21 (21)

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

w/Rhy. Fig. 2 (3 times)
Cmaj7(no3rd)

Gtr. II

slack

Fdbk. (15ma)

2 1/2

trem. bar

slack

Fdbk.

2 1/2

0 (0) (0)

Fdbk. pitch: B

Outro solo
(Band in)
w/Rhy. Fig. 2 (16 times)
Cmaj7(no3rd)

Cmaj7(no3rd)
Harm. 1 1/2

1 1/2

trem. bar

Harm. 1 1/2

slight vib. w/bar

1 1/2

P P sl. P.M.

10 9 7 5 7 5 5 7

P P sl.

Cmaj7(no3rd)

D

Cmaj7(no3rd)

D

P P sl. P.M.

P P sl. P.M.

10 9 7 5 7 5 5 7 7 9 9 10 10 12 12 0

P P sl. sl. sl. sl.

Cmaj7(no3rd)

D

sl. sl. sl. P.M.

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

sl. sl. sl. sl.

Cmaj7(no3rd)

D

Cmaj7(no3rd)

D

*For next 3 bars, hit trem. bar w/R.H. fingers, causing bridge to vibrate. (Works for floating bridge trem. bar systems only.)

Cmaj7(no3rd)

D

Cmaj7(no3rd)

D

*Pull bar up. **Bar at normal position.

Cmaj7(no3rd)

D

Cmaj7(no3rd) D

sl. sl. H sl.

sl. 17 17 17 17 19 19 19 19 sl. 12 12 0 0 14 14 14 14 H 15 sl. 12

10 14 0 16

Cmaj7(no3rd) D

sl. sl. sl. sl.

19 17 17 17 sl. 12 12 10 10 sl. 12 12 15

16 14 14 9 9 7 7 9 9 9 12 9 12 sl.

Cmaj7(no3rd) D

sl. sl. sl. sl.

15 sl. 14 15 12 12 10 10 9 11 11 9 9 7 7 5 5

12 11 12 10 10 9 9 7 7 5 5

sl. sl. sl.

Cmaj7(no3rd) D Cmaj7(no3rd) D

P P sl. P.M. Fdbk. (15ma) slight vib. w/bar

10 9 7 5 7 5 5 7 0 0 0

P P sl. Fdbk. pitch: B

Cmaj7(no3rd) D Cmaj7(no3rd) D w/Rhy. Fig. 2 Cmaj7(no3rd) Repeat and fade D

0 0

Z.Z.'s Song

Music by Joe Satriani

Slowly ♩ = 60

Chords: Bsus2, Bsus4, B, Asus2, **D/A, **A6

mp clean tone w/light delay
let ring -----|

*slight vib. w/bar

let ring -----|

*Refers to all vib.'s (throughout).

**Chord is implied.

Chords: Bsus2, Bsus4, B, Gmaj7, Asus2

let ring -----|

mf

sl. mp

let ring -----|

Chords: Bsus2, Bsus4, B, Asus2, D/A, A6

let ring -----|

let ring -----|

Chords: Gmaj7, 1. F#m7add4

mf

let ring -----|

2.
F#m7add4 A/C# Gmaj7

let ring
H let ring
let ring
sl.

F#m7add4 A/C# Gmaj7

let ring
H sl. let ring
let ring
sl.

F#m7add4 A/C# Gmaj7

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

F#m7add4 Asus2 Bsus2 Bsus4 B

let ring
sl. let ring
*sl. mp let ring
*sl.

*Omit slide on repeats.

Asus2 D/A A6 Bsus2 Bsus4 B Repeat and fade

let ring
let ring
p..