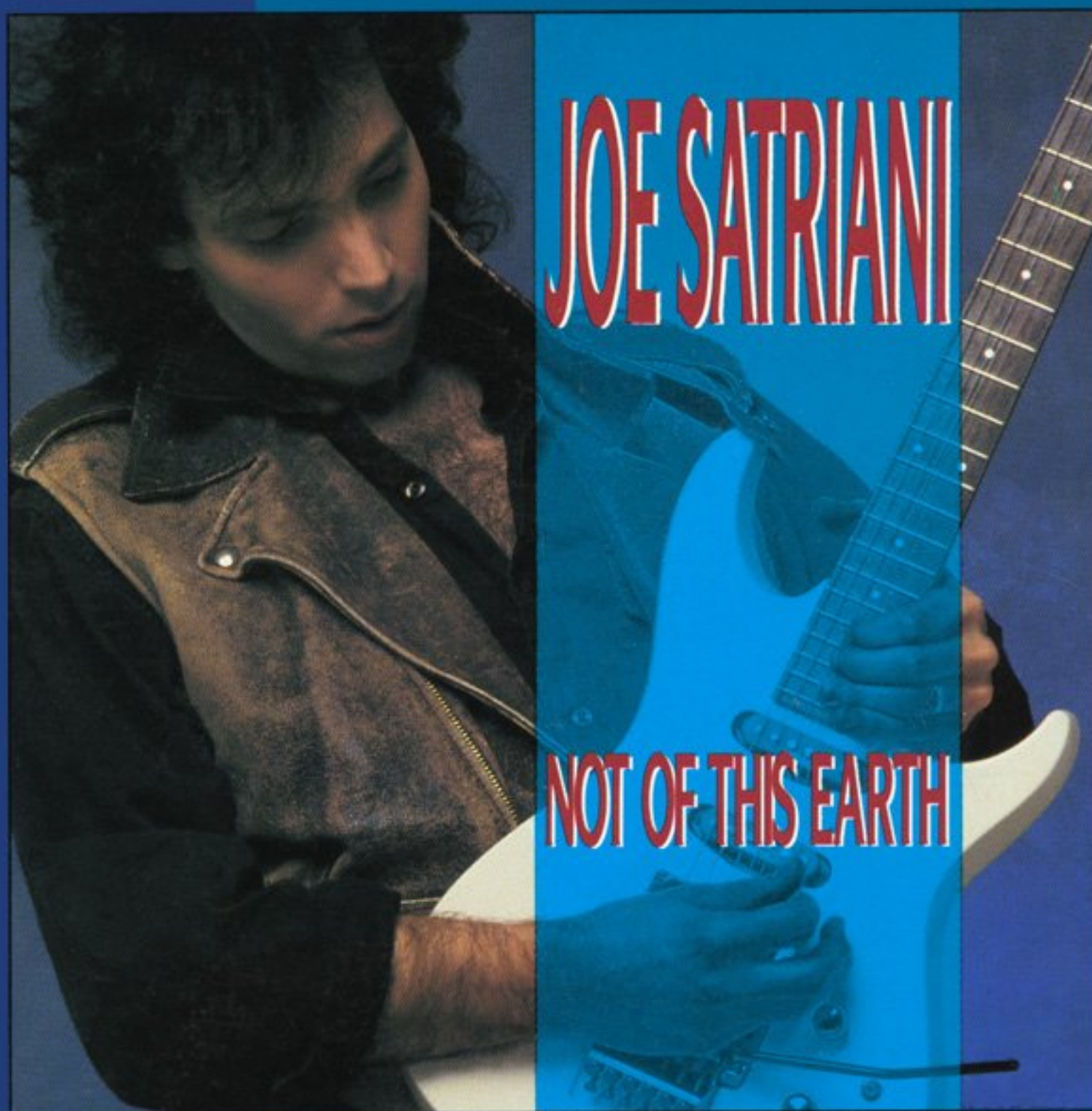


Authorized Edition

guitar[®]

WITH
TABLATURE™

JOE SATRIANI NOT OF THIS EARTH



Transcribed by Colgan Bryan



Cherry
Lane
Music

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Not Of This Earth

Music by Joe Satriani

Moderate Rock ♩ = 111

Emaj7/6 Rhy. Fig. 1 (Gtr. I) Em7b6 Emaj7/6 E7sus4 *Play 4 times (end Rhy. Fig. 1)*

clean tone
mp

T	0	0	0	0
A	4	3	4	5
B	6	5	6	7

w/Rhy. Fig. 1
Emaj7/6 Rhy. Fig. 2 (Gtr. II) Em7b6 Emaj7/6 E7sus4 (end Rhy. Fig. 2)

P.M.
w/distortion

T	0	0	0	0
A	0	0	0	0
B	0	0	0	0

w/Rhy. Figs. 1 & 2 (both 6 times)
Emaj7/6 Em7b6 Emaj7/6 E7sus4

Gtr. IV
Gtr. III *mf*
*vib. w/bar

sl.

T	11	10	11	12	12	(12)
A	8	7	8	12	12	(12)
B	9	7	9	9	9	(9)

Emaj7/6 Em7b6 Emaj7/6 E7sus4

sl.
trem. bar
2 1/2

*both gtrs.

T	11	10	11	12	12	(12)
A	8	7	8	12	12	(12)
B	9	7	9	9	9	(9)

Emaj7/6 Em7b6

Gtr. III

H H P P 3 H H H H P P 6

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

T	11	11	13	11	13	11	9	13	11	9	7	10	9	10	12	10	9	12	10	9	7	10	8	7
A	9	9	11	9	11	9	11	13	11	9	7	7	9	10	7	9	10	12	10	9	12	10	9	7
B	9	9	11	9	11	9	11	13	11	9	7	7	9	10	7	9	10	12	10	9	12	10	9	7

Emaj7/6

Emaj7/6 system 1. Treble clef, key signature of one sharp (F#). Chords: Emaj7/6, E7sus4, Emaj7/6. Fingering: 3, H, H, P, P, P. Slurs and accents are present. Fingering numbers on bass staff: 9 11 13 (13) 11 9, 9 6 7 9, 7 9 7 6 7 9, 7 9 10 9 7 9 10 12, 9 10 12 10 9 10 16 (16) (16).

Emaj7/6

Emaj7/6 system 2. Treble clef, key signature of one sharp (F#). Chords: Emaj7/6, Em7b6. Fingering: H, H, H, H, P, P, P. Slurs and accents are present. Fingering numbers on bass staff: 7 9 11, 7 9 11 (11) 9 7 11 9, 7 8 10, 8 10 8 7, 7 5 7 8 7 5, P P, P H P sl. H H P P, 7 5 4 5 7 5 4 7 5 4.

Emaj7/6

Emaj7/6 system 3. Treble clef, key signature of one sharp (F#). Chords: Emaj7/6, E7sus4, Em7b6. Fingering: H, H, P, P, sl., H, H, H, P, H, H, P, P, P, H, H, P, H, H, P, P. Slurs and accents are present. Fingering numbers on bass staff: 9 11 13, 13 11 9, 9 11 12, 12 11 9 7, 7 9 11, 7 9 7, 7 9 11 9 7, 11 7 9 11 7 9 11 9 7, 11 9 7.

Emaj7/6

Emaj7/6 system 4. Treble clef, key signature of one sharp (F#). Chords: Emaj7/6, Em7b6. Fingering: H, P, H, P, H, P, H, P, H, P, H, P, H, P, sl., H, P, H, P, H, P. Slurs and accents are present. Fingering numbers on bass staff: 18 19 18 16 (16) 18 16, 17 19 17 16 17 16, 15 17 15 14 (14) 15 14, 15 17 15 12 13, 15 13 12 (12) 13 12, 12 14 12.

Emaj7/6

Emaj7/6 system 5. Treble clef, key signature of one sharp (F#). Chords: Emaj7/6, E7sus4. Fingering: loco H, P, A.H., (15ma) H, P, H, P, H, P, H, P, H, P, H, P, H, P. Slurs and accents are present. Fingering numbers on bass staff: 11 12 11, 11 (11) 12 11 9, 9 10 9 7 (7) 9 7, 5 7 5, 9 10 9 7 (7) 9 7, 5 7 5, 4 5 4, 3 (3) 5 3 2.

A.H. pitch: G#

Emaj7/6

Emaj7/6 system 6. Treble clef, key signature of one sharp (F#). Chords: Emaj7/6, Em7b6. Fingering: H, H, H, H, P, P, P, H, H, H, H, P, P, sl., Full, H, H, P, H, H, P, P, Full. Slurs and accents are present. Fingering numbers on bass staff: 9 11 13 (13) 11 9, 10 11, 9 10 12, 12 10 9 10 12 14 12 10, 14 10 12 14 10 12 14 12 10, 12 (12) (12).

P H
sl. H H P P H H H H P P H H H H P P P
6 8 9 6 8 9 6 8 9 11 9 8 9 11 9 11 12 11 9 11 12 10 12 14 12 10 14 10 12 14 12 10 9 12 9 10 11 9 4 7 9 5 4 (4)

P H H H P H H
w/Rhy. Figs. 1 & 2 (2nd time both 1st 3 bars only)
Emaj7/6
Riff A (both gtrs.)

Em7b6
Emaj7/6
E7sus4 (end Riff A)

Gtr. III Full Full Full Full *sl.*
Gtr. IV Full Full Full Full *sl.*
14 14 12 14 12 13 (13) 12 14 16 17 19 21 22 (22) *sl.*
4 2 4 2 3 (3) 2 6 7 9 6 7 (7)

* *Sva* applies to Gtr. III only.

2. Emaj7/6
w/Rhy. Fig. 1 (last bar only, 2 times)
Gtr. II ⑤2fr. B P.M. *loco*
Full Full Full Full Full *sl.*
14 17 19 21 22 (22) 10 (10) 14
4 2 4 6 7 (7) 11 (11) 14

w/Rhy. Figs. 1 & 2 (both till end)
Emaj7/6
Em7b6
12 11 12 11
Sva

Gtr. V
*TP P T P P P TP TP P P TP TP P P TP TP P P
TP P T P P P TP TP P P TP TP P P TP TP P P
0 11 7 6 11 7 6 0 11 6 11 6 4 0 11 6 11 6 4 0 11 6 11 6 4 0
TP TP P P TP TP P P TP TP P P TP TP P P
14 8 14 8 7 0 14 8 14 8 7 0 14 8 14 8 7 0 14 8 14 8 7 0

* Tap with edge of pick.

Emaj7/6 *8va* E7sus4

Fingerings: TP, TPP, P, TP, TPP, P, TP, TPP, P, TP, TPP, P, TP, TPP, P

Fret numbers: 0 16 11 10 11 9 0 16 11 10 11 9 0 16 11 10 11 9 0 17 12 17 12 10 0 17 12 17 12 10 0 17 12 17 12 10 0 17 12 17 12 10 0

Emaj7/6 Em7b6

Fingerings: TP, TPP, P, TP, TPP, P, TP, TPP, P, TP, TPP, P, TP, TPP, P, TP, TPP, P, H, TP, TPP, P, TP, TPP, P, TP, TPP, P, TP, TPP, P

Fret numbers: 0 18 14 18 14 12 0 18 14 18 14 12 0 18 14 18 14 12 0 18 14 18 14 12 0 18 14 18 14 12 0 18 14 18 14 12 0 14 19 15 19 15 14 0 19 15 19 15 14 0 19 15 19 15 14 0 19 15 19 15 14 0

Emaj7/6 E7sus4

Fingerings: H, H, TP, TPP, P, TP, TPP, P, TP, TPP, P, TP, TPP, P, TP, TPP, P, H, H, TP, TPP, P, TP, TPP, P, TP, TPP, P, TP, TPP, P, TP, TPP, P

Fret numbers: 0 16 18 21 18 21 18 16 0 21 18 21 18 16 0 21 18 21 18 16 0 21 18 21 18 16 0 21 18 21 18 16 0 17 19 22 19 22 19 17 0 22 19 22 19 17 0 22 19 22 19 17 0 22 19 22 19 17 0 22 19 22 19 17 0

Emaj7/6 Em7b6 Emaj7/6

Annotations: *sl.*, *sl.*, *semi-harm.---*, *P*, *sl.*, *sl.*

Fret numbers: 4 8 6 6 9 8 6 5 9 7 5 7 7 5 7 9 7 9

E7sus4 Emaj7/6 Em7b6

Annotations: *sl.*, *1/2 sl.*, *Full*, *Full*, *Full*, *Full*, *Full*, *Full*, *sl.*

Fret numbers: 10 9 10 9 11 12 11 12 11 12 10 11 12 6 9 8 8 11 9 9 3 3 5 4 2 2

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

A.H. pitch: C

Emaj7/6 E7sus4 Emaj7/6 Em7b6

Fdbk. (8va)
vib. w/bar
Fdbk.
Fdbk. pitch: D

*Slide w/tapping finger.

Emaj7/6 E7sus4 Emaj7/6 Em7b6 Emaj7/6

1/2 1/2 A.H. (8va)
vib. w/bar

E7sus4 8va- w/Riff A Emaj7/6 Em7b6 Emaj7/6 E7sus4

Full
loco
Gtr. V
Gtr. VI
trem. bar
sl.

*Both gtrs. dive sl. 1st time only.

Emaj7/6 Em7b6 Emaj7/6 E7sus4 Repeat and fade

Full
1/2
Full
sl.
Full
Full



Gtr. V Gtr. VI

Full
1 1/2
trem. bar
Full
Full

*8va applies to Gtr. III only

*both gtrs.

Moderate Funk ♩ = 130

Am9  5fr. Bm7add4  7fr.

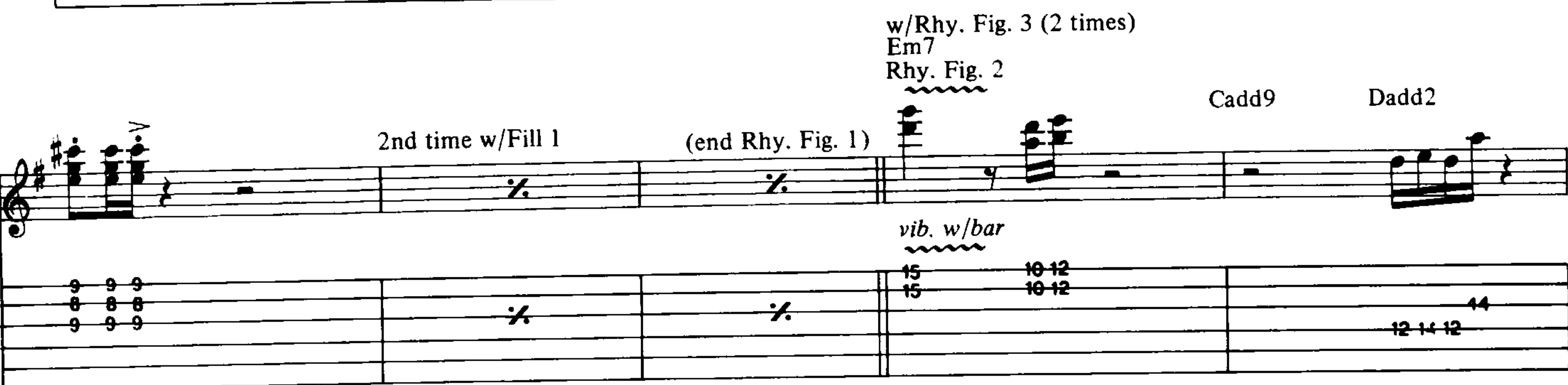
Intro A7 Rhy. Fig. 1 (Gtr. I) w/Fill 1

f clean tone



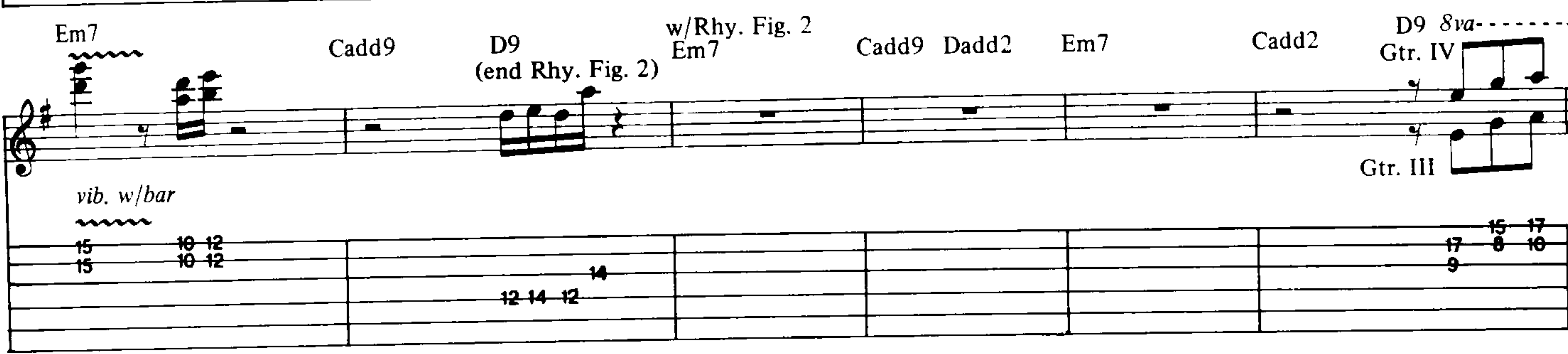
2nd time w/Fill 1 (end Rhy. Fig. 1) w/Rhy. Fig. 3 (2 times) Em7 Rhy. Fig. 2 Cadd9 Dadd2

vib. w/bar

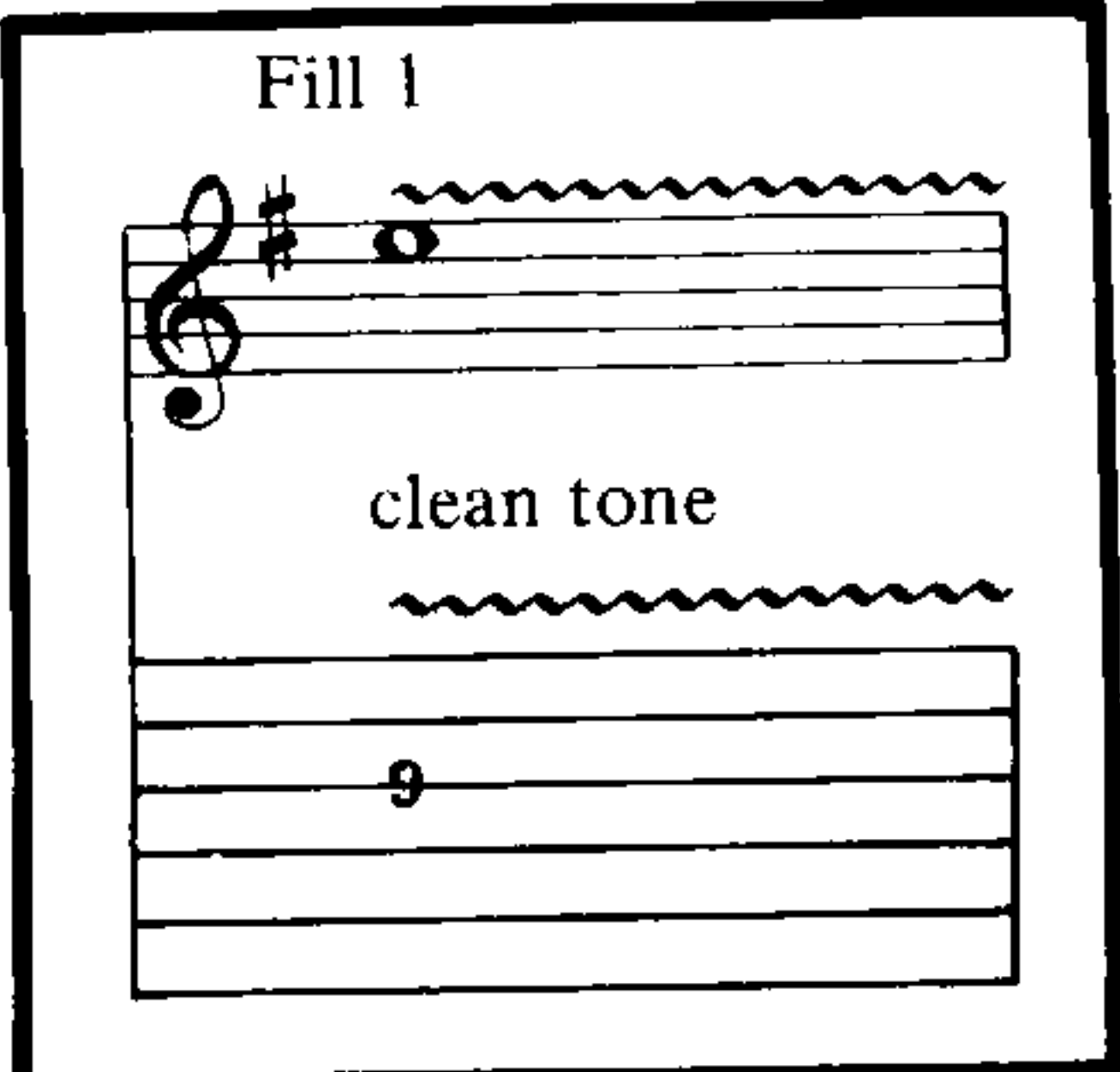


Em7 Cadd9 D9 (end Rhy. Fig. 2) w/Rhy. Fig. 2 Em7 Cadd9 Dadd2 Em7 Cadd2 D9 8va Gtr. IV Gtr. III

vib. w/bar



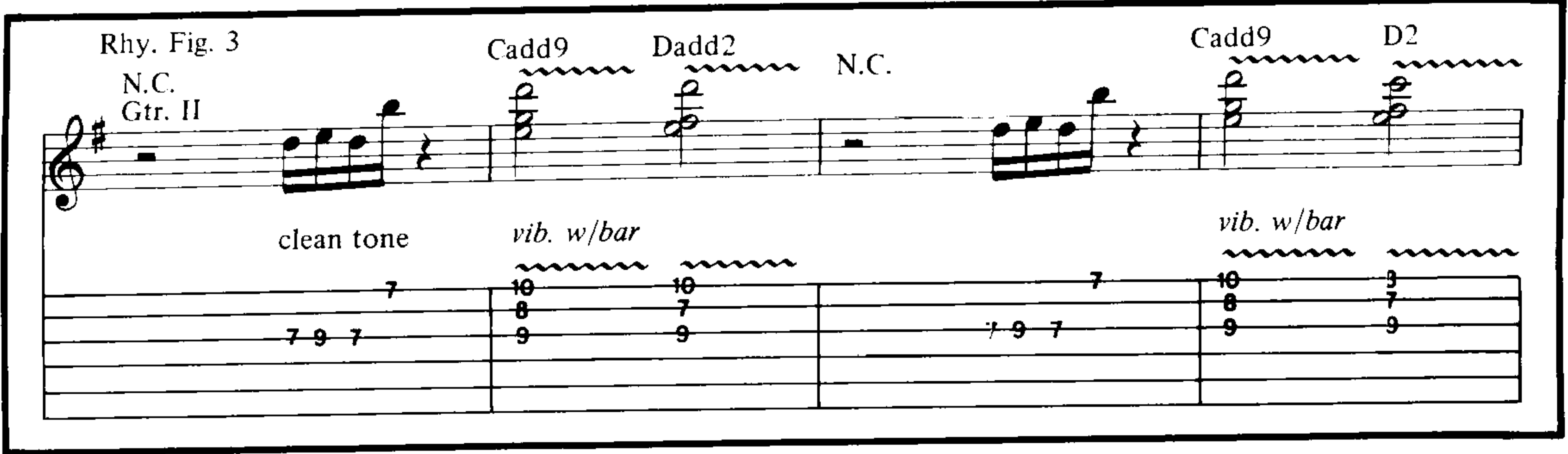
Fill 1



clean tone

Rhy. Fig. 3 N.C. Gtr. II Cadd9 Dadd2 N.C. Cadd9 D2

clean tone vib. w/bar vib. w/bar



sl.

*Scrape edge of pick back & forth on low E string above where 27th fret would be.

Gtr. IV

trem. pick

5 7 8 7 5 4 5 7 5
7 9 10 9 7 6 7 9 7

Dsus4
Gtr. I

clean tone

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

N.C.
Harm.
(8va)

(Gtr. I out)
Gtr. IV

*1½ 3½ *1½ 6 4½
*1½ 3½ *1½ 6 4½

*Pull bar up.

Harm.
(8va)

Gtr. III

Harm. (8va) trem. bar
4 *1/2 2½ slack
4 *1/2 2½ slack

*Pull bar up.

8va-

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

15 14 15 14 13 12 16 13 18 13 12 11 17 12 17 12 11 10 18 11 18 11 10 9 19 10 19 10 9 8 20 9

8va-

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

12 11 12 11 10 9 13 10 13 10 9 8 14 9 14 9 8 7 15 8 15 8 7 6 16 7 16 7 6 5 17 6

8va-

T P P T P T P P T P T P P T P T P P T P T P P T P T P P T P T P P T P T P P T P T P P

7 6 7

20 9 8 19 10 19 10 9 18 11 18 11 10 17 12 17 12 11 16 13 16 13 12 15 14 15 14 13

8va-

(Gtr. III out)

T P P T P T P P T P T P P T P T P P T P T P P T P T P P T P T P P T P T P P T P T P P

7 6 7

17 6 5 16 7 16 7 6 15 8 15 8 7 14 9 14 9 8 13 10 13 10 9 12 11 12 11 10

loco

F5 E5 Bb5 A5 F5 E5 C5 D5

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

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

F5 E5 Bb5 A5 Ab5 G5 F5 D5

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

10 9 10 9 8 7 13 12 10 7 10 9 10 9 8 7 10 9 10 9 8 7

N.C.(E7b9)

Gtr. I

2

clean tone w/chorus

2

Gtr. II

clean tone

*Sound note by pulling strings up
a la "slap" bass (next 4 bars).

**2nd time play both notes.

w/Fill 3

N.C.

Gtr. III

pp

*Scrape edge of pick back and
forth on ⑥ at 9th fret.

Gtr. IV

f

Gtr. III

trem. pick

D.S. (with repeat) al Coda

(Drums)

4

*Scrape edge of pick back & forth on ⑥ at 12th fret.

Fill 3

Gtr. IV

Harm.-

trem. bar

Harm.-

*Pull up on bar so 3rd string comes up a whole step
and 2nd string comes up a 1/2 step.

Guitar solo
w/Rhy. Figs. 2 & 3 (both till end)

Coda Em7 Cadd9 Full Dadd2 Em7 Cadd9 Full D9 Em7

Cadd9 1 1/2 Dadd2 Em7 Cadd9 Full D9 Em7 8va- Full Cadd9 Dadd2

Em7 8va- rake loco Full Cadd9 D9 Em7 8va- H P H P H P H P A.H. (15ma) Full

Cadd9 8va- H P H P H P H P Full Cadd9 D9 Em7 8va- Full Cadd9 Dadd2

Cadd9 Dadd2 Em7 A.H. Full Cadd9 D9 Em7 8va- Full Cadd9 Dadd2

Em7 8va- loco Full Cadd9 D9 Em7 Cadd9 Dadd2 Em7

Em7 8va- Cadd9 D9 loco Em7 Cadd9 Dadd2 Em7

Fade out

16

The score consists of seven systems of music. Each system includes a treble clef staff with notes and stems, and a guitar tablature staff with numbers 1-20. Chord diagrams and performance markings are placed above the treble staff. The tablature includes slurs, ties, and specific fret numbers like 14, 12, 15, 13, 12, 10, 17, 20, 17, 15, 12, 15.

Rubina

Music by Joe Satriani

Moderately slow ♩ = 80

N.C.

Harm.-----

(Drums & Perc.) 4

*Gtr. I

mp

clean tone w/chorus & echo

Harm.-----

*Gtr. I is tuned (6) = E (5) = G (4) = D (3) = G (2) = A (1) = D

**Harm.-----

*Gtr. II

mp

clean tone w/chorus & echo

**Harm.-----

**G (2) 10 fr.) is not a harmonic.

*Gtr. II is tuned (6) = E (5) = G (4) = D (3) = E (2) = A (1) = E

w/Fill 1

(G)

Harm.-----

Harm.-----

*Fill 1

Harm.----- 7

Gtr. III

rake

Harm.----- 7

*Gtr. III is tuned (6) = E (5) = G (4) = D (3) = G (2) = A (1) = D

(Em)

(12) 12 7 7 12 12 7 7 7

5

rake

5 5 12 12 12 7 7 7 5 5 12 12

(G)

w/Fill 2

w/Fill 3 (Em)

7 7 7 7 7 7 7

4 5 5

7 7 5 5 7 12 5 (6) 5

(G)

**Gtr. V $\frac{5}{8}$

(Em)

mf *sl. sl.* *sl. sl.* *sl.*

7 8 8 7 7 7 (7) 7 9 7 7 8 8 7 7 7 (7) 7 9

sl. sl. *sl.*

*Gtrs. I & II continue random harmonics at the 5th, 7th and 12th frets (till end).

**Standard tuning.

Fill 2

Gtr. III

Harm.-----7

Harm.-----7

5 5 5

Fill 3

*Gtr. IV

sl. *sl.*

sl. *sl.*

15 10 12 10 12 9 7 9 7 9

*Standard tuning. *sl.*

(G) (Em)

sl. sl. sl. sl.

(G) (Em)

sl. sl. sl. sl.

(G) (Em)

vib. w/bar vib. w/bar sl. sl.

(Cmaj7) (Bm7)

Harm. Harm. vib. w/bar sl. sl.

(Cmaj7) (Bm7)

Harm. Harm. vib. w/bar sl. sl.

To Coda N.C.(G) (Em)

sl. sl. w/dist. A.H. slack trem. bar slack P.M.-4 P.M.-4

(G)

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

(7) 9 5 7 9 5 7 9 5 7 7 5 | 5 7 5 7 9 (9) | 7 9 7

(Em) (G) A.H. (15ma)

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

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

6-10 10 7 7 8 8 7-9 9 9 7-9 9 5 5 5 7 (7) (7) | 15 12 15 12 15 15 17 (15) (15) 10 7 10

sl. sl. sl. sl. sl. sl. A.H. pitch: A

A.H. (8va) Full (Em)

A.H. (8va) Full Full P P sl. H

P P P P Full Full P sl. H

7 9 7 10 (10) 7 9 7 9 9 7 9 (9) 7 9 7 9 7 5 | 7 5 7 5 7 6 7 6 7

P A.H. pitch: B P P P sl. H

(G)

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

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

4 5 7 4 5 7 9 7 9 7 9 (9) 11 12 15 (15) | 14 (14) 15 14 15 17 15 17 15 14 15 14 15 16

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

(Em) (Cmaj7)

Full sl. Full 8va A.H. (15ma) A.H. (15ma) loco sl. sl. sl. sl. vib. w/bar

Full sl. Full sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

17 18 22 17 17 15 14 18 10 10 7 7 7 7 7 7 7 7 7 7

(10) sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

(Bm7)

Musical notation for the first system, including guitar-specific notation like *P*, *sl.*, and *H*, and fret numbers (e.g., 12, 9).

(Cmaj7)

Musical notation for the second system, including guitar-specific notation like *Full*, *sl.*, and *P.M.*, and fret numbers (e.g., 7, 5, 7, 12, 8, 10).

(Bm7)

Musical notation for the third system, including guitar-specific notation like *1/2*, *P*, *sl.*, and fret numbers (e.g., 10, 7, 7, 5, 7).

Full N.C.

D.S. al Coda
(Gr. V)

Musical notation for the fourth system, including guitar-specific notation like *Full*, *N.C.*, *sl.*, and fret numbers (e.g., 12, 17, 14, 19, 17, 22, 10, 22, 19).

Coda

(G)

(Em)

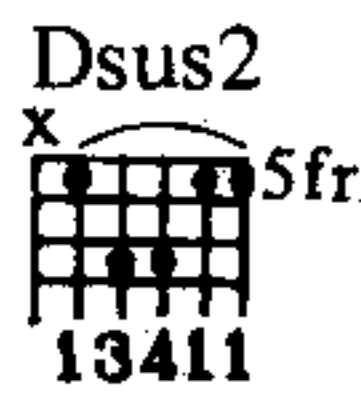

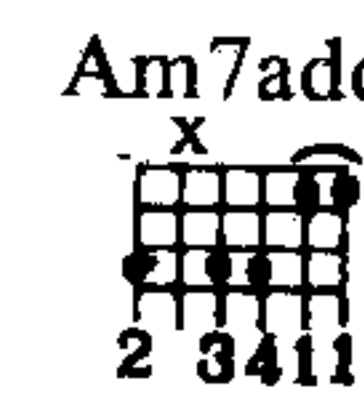
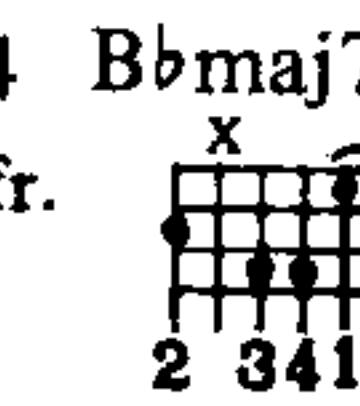
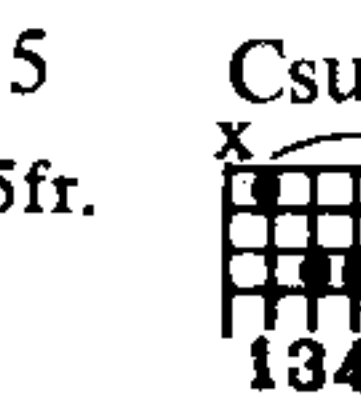
Repeat and fade

Musical notation for the fifth system, including guitar-specific notation like *P.M.* and fret numbers (e.g., 12, 10, 12, 9, 12, 14, 12, 7, 10, 7, 9, 10, 14, 12, 14, 11, 12, 10).

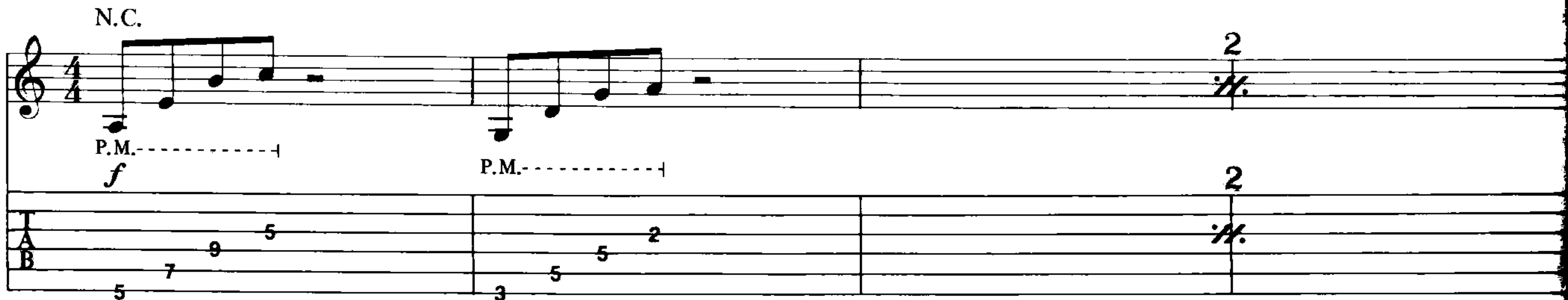
Memories

Music by Joe Satriani

Moderate Rock ♩ = 127

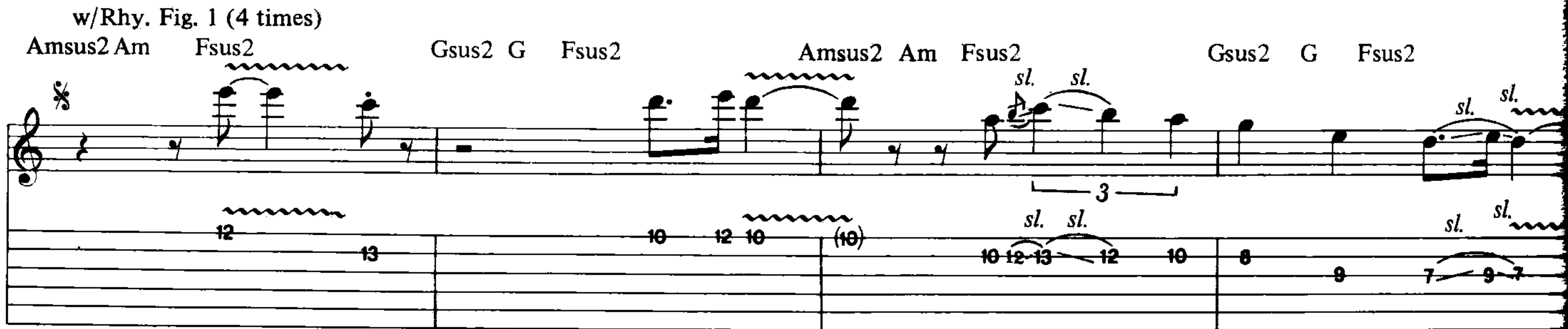
Dsus2  5fr.
 Gm7add4 
 Am7add4  3fr.
 Bbmaj7b5  5fr.
 Csus2  3fr.

N.C.

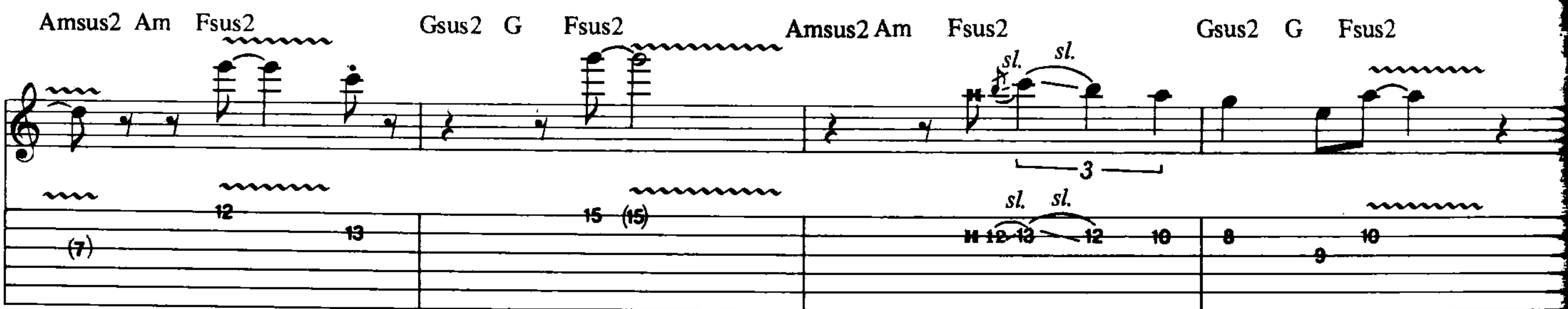


w/Rhy. Fig. 1 (4 times)

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2



Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2



Rhy. Fig. 2

Dsus2 Gm7add4 Am7add4 Dsus2

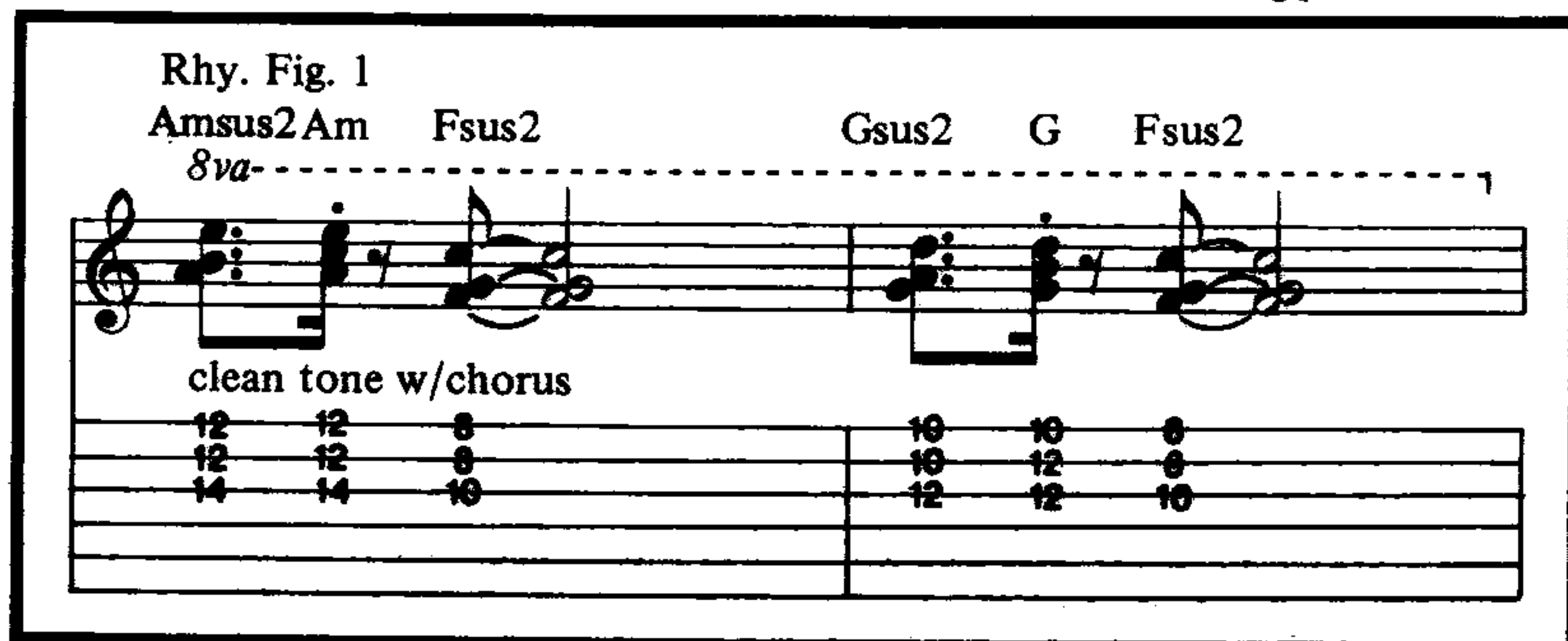


*Continue same strumming pattern till double bar.

Rhy. Fig. 1

Amsus2 Am Fsus2 Gsus2 G Fsus2

8va-----



clean tone w/chorus

12	12	8	10	10	8
12	12	8	10	12	8
14	14	10	12	12	10

Bbmaj7b5 *sl.* *P* *Gm7add4* *sl.* *Csus2* *sl.* *sl.* *Am7add4* *sl.* *sl.*

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

7 9 10 10-12 10 9 | 7 (7) | 5 7 9 9-10 9 5 | (5) (5)7 (7)9 7

Dsus2 *Gm7add4* *Am7add4* *Dsus2* *H P*

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

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

9-7 9 10 8 10 | 10 | 8 (8) 10 8 | 8-10 8 10 9 10 9

*A.H. sounds 1st time only.

Bbmaj7b5 *Gm7add4* *Csus2* (end Rhy. Fig. 2)

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

7 9 10 10-12 10 9 | 7 (7) | 5 7 9 10 10-12 9 5 | (5)

N.C. To Coda

clean tone w/chorus

sl.

9 10 13 13-14 13 10 | 9 7 9 10 | 10 10 8 8 | 10 10 9 9 | 10 10 9 9

7 8 11 11-12 11 8 | 7 5 7 8 | 13 13 12 12 | 10 10 9 9 | 10 10 9 9

E5

w/distortion

9 10 13 14 16 18 | 18-19 18 16 15 | 2 2 | 0 0 9 9 9 7

7 8 11 12 14 16 | 18-17 16 14 13 | 0 0 0 0 0 0

w/Rhy. Fig. 1 (8 times)

Amsus2 *Am* *Fsus2* *Gsus2* *G* *Fsus2* *Amsus2* *Am* *Fsus2* *Gsus2* *G* *Fsus2*

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

rake *1/2* *1/2* *P* *Full*

17 (17) 10 | 15 (15) 8 | 13 6 | 12 5 | 7 (7) 5 7 5 7 8

Gm7add4 Csus2 Am7add4 Dsus2

1 1/2 *sl.* 2 Full

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

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

Gm7add4 Am7add4 Full Dsus2 Bbmaj7b5

sl. 3 3 3 3 Full *sl.* rake sim.

Gm7add4 Csus2

8va- H P H P H P H P loco *sl.* *sl.* *sl.*

3 3 3 3 P P *sl.*

N.C.

sl. 3 3 3 3 3 3

clean tone w/chorus

sl. 3 3 3 3 3 3

E5 D.S. al Coda

w/distortion

Coda

sl. 3 3 3 3 3 3

N.C. Rhy. Fig. 3- P.M. w/distortion P.M.

w/Rhy. Figs. 1 & 3 (both till end)
Amsus2Am Fsus2 Gsus2 G Fsus2

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

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

5 7 9 5 3 5 5 2

28 (23) (23) 28 28

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2

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

3 1/2 1/2 Full Full sl.

29 29 (23) 19 17 19 17 20 (20)

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2

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

3 3 3 3 3 sl. loco sl.

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

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2

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

2 sl. sl. Full Full A.H. 1/2 1/2

(14) 17 12 16 9 16 7 16 5 5 3 (9)

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2

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

6 3 3 1/2 1/2

5 8 5 7 8 7 5 8 5 6 8 6 5 7 5 7 8 7 5 4 5 5 (5) 5 7 7 7

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Fade out

1/2 1/2 Full Full Full Full Full

3 3 7 3 3 5 5

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

sl. HH HH P PH HH HH P PH HH HH

The Enigmatic

Music by Joe Satriani

Moderately uptempo ♩ = 170

Chords: F5/E, E(b5), Ab5/E, Dm/E, Ab5/E

**clean tone

*Gtr. I plays bass note and chords.
Gtr. II doubles the bass only.

**2nd time w/distortion.

Chords: F5, E(b5), F5/E, E(b5), Ab5/E, Dm/E, Ab5/E

w/Fill 1

Chords: F5/E, E(b5), Ab5/E, Dm/E, Ab5/E

Chords: F5, E(b5), F5/E, E(b5), Ab5/E, Dm/E, Ab5/E

4th time to Coda

Chords: E/Bb, Eb/B, D/C, Db/G, C/G#, B/A, E/C, F#/D, G#/E, Bb/F#, C/G#, F/E

w/dist.

Fill 1
Gtr. III

2.

Bb/F# C/G#

Guitar solo
*Gtr. IV

*Use D diminished tuning:
⑥ = D ⑤ = Ab ④ = D ③ = F ② = Ab ① = D

*Vibrato is a major 3rd wide.

15ma----- w/Fill 2

*Slide with key in right hand while muting the strings with left hand. (next 9 bars). TAB numbers above 23 indicate fret equivalent if fretboard continued past 23rd fret.

15ma-----

Fill 2
Gtr. III

5ma-----
8va-----

T
* P P
H
H P
3
3
3
20 27 17 18 15 14 16 17 15 17 18 17 15 17 15 14 12 12 15 15

*Reach over w/right hand and mute strings next to nut;
then sound notes indicated by fretting w/left hand only (next 32 bars).

8va-----

P H H
sl. loco
P
sl.
6
12 11 14 15 13 12 7 21 17 22 21 20 19 16 14 13 17 16

w/Fill 2

P sl.
sl. Full
sl.
P P
Full
P sl.
P P Full
13 14 15 12 15 12 11 14 12 11 10 9 10 8 15 14 13 6 8 14 12

sl.
P P H
sl. sl.
P P
H P
10 14 13 12 15 17 15 14 19 17 15 19 16 15 14 13 17 15 14 12 12 13 14 13 15 12 15

8va-----

Full
H
sl. H
Full
H
3
H
14 12 15 16 15 8 7 10 15 18 14 23 14 15 18

8va-----

P H P P sl. P P

16 15 19 17 19 16 17 19 16 13 14 16 13 15 13

P P P

w/Fill 2

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

14 12 8 9 9 8 6 5 5 6 6 8 8 9 8 6 9

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

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

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

sl.

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

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

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

*A.H. Full (8va) Full

*A.H. Full

*Reach back over w/right hand to produce A.H. Then continue as before.

8va-----

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

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

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

H H P H P P sl H H P P P H H 6 5 1/2 3
 5 6 5 P H H P P sl H H P P P P sl. H H
 12 13 15 12 15 13 12 11 12 14 12 11 14 11 12 14 11 12 14 12 11 12 13 15 13 12 11 12 14
 H H P H P P sl H H P P P H H P H H P P sl. H H P P P P sl. H H

H H P H P P H H P sl H P H H H H P P H H P P H H
 3 3 6 H H P P H H P P H H P P H H P P H H P P H H
 H P H H P P
 11 12 14 12 11 13 11 17 13 15 17 13 15 17 12 13 15 12 13 16 13 14 13 14 17 14 15 16 15 14 16 16 15 16 16

8va----- D.S. (with repeat) al Coda
 H H P P sl. sl. sl. sl. sl. sl. Gtr. IV sl. sl. sl. *
 5 H H P P sl. sl. sl. sl. sl. Gtr. I sl. sl. sl. w/reverb
 15 16 18 16 15 15 16 15 17 12 20 18 21 (21) (21)
 10 8

*Pull string off fretboard so it frets out over neck pick-up; then release it.

Coda
 Bb/F C/G# E/C F#/D G#/E A#/F# C/G# D/A# E/C
 10 12 4 6 8 10 12 14 4
 11 13 5 7 9 11 13 15 5
 10 12 4 6 8 10 12 14 4
 (9) 11 3 5 (5) 7 9 11 (11) 13 3 5

F#/D G#/E A#/F# C/E# D/A# E/C F#/D G#/E F5 E(b5)
 6 8 10 12 14 16 18 20 20 sl.
 7 9 11 13 15 17 19 21 21
 6 8 10 12 14 16 18 20 20
 (5) 7 9 11 (11) 13 15 17 (17) 19 3 3 1
 1 1 0

Brother John

Music by Joe Satriani

Moderately slow ♩=65

Bmadd2 Asus2 Bmadd2 Asus2 Bmadd2 Asus2 Dmaj7 Gmaj7/6 F#7sus4 F#7

mf clean tone w/chorus

H P P

*Let bass notes ring throughout.

sl.

H P P

sl.

Harm.-----
12

sl.

rit.-----

a tempo

H P P

*6/8 feel (next 2 bars).

sl.

H P P

Dmaj7 C#m7sus4 C#m7 Cmaj7 Harm. B7sus4 B7 A7 Gmaj7

Harm. 12 12

Bm/F# F# G/F# F# Em F#/E Em7 F#5/E

*6/8 feel (next 10 bars).

G/F# F# G/F# F#5 Em F#/E Em7 F#5/E

G/F# F# A/G G Harm. Bmadd2 Asus2 Bmadd2 Asus2

Harm. 12 12 12 12 11 11 11 11 14 14 14 14 12 12 12 4 4 4 2 2 2 4 5 4 2 4 2 0

Bmadd2 Asus2 Dsus2 Gsus2 Em F#5 1/2 Bmadd2 Asus2 Bmadd2 Asus2

Bmadd2 Asus2 Dsus2 Gsus2 Em F#5 1/2 Gsus#4 3/2 Asus#4 3/2 B#sus4 3/2

1/2 let ring 1/2 let ring 1/2 let ring

Driving At Night

Music by Joe Satriani

Fast Rock ♩ = 187

(Drums) 3

E5

Rhy. Fig. 1

Rhy. Fig. 1A

*E5

B5

pp ————— *f*

*Backwards gtr.

*On repeats, 1st beat of Rhy. Fig. 1 is tied, not struck.

1.2.3. (end Rhy. Fig. 1) 4. w/last bar of Rhy. Fig. 1A

E5

E5

*w/Rhy. Figs. 1 & 1A (both 7 times)

Two gtrs. *sl.*

P

G5

vib. w/bar

7 7 7 7 7 7 7 7

P

14 12 14 12 14 (14)

B5

1½

E5

trem. bar 1½

sl.

*1st beat of Rhy. Fig. 1 is tied, not struck (throughout).

G5

B5

2½

vib. w/bar

(14) 14 12 14 15 14 12 12 14 (14) 14 (14) 2½

E5

G5

B5

sl.

1/2

vib. w/bar

trem. bar

2½

P

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

sl.

P *P*

E5

G5

B5

sl.

vib. w/bar

1/2

vib. w/bar *trem. bar*

1½

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

sl.

*Depress bar before striking note.

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E5 G5 B5

vib. w/bar *sl.*

E5 G5 B5

trem. bar $1\frac{1}{2}$

*Depress bar before striking note.

E5 A.H. (8va) G5 B5

vib. w/bar *slack*

H P P A.H.

A.H. pitch: E
w/Rhy. Figs. 1 (1st 3 bars only) & 1A

E5 G5 B5

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

A5 8va G5

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

*trem. pick

*one gtr. only.

*one gtr. only.

F5 8va

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

*trem. pick

*one gtr. only.

*one gtr. only.

D5

C5

8va

sl. both gtrs. vib. sl. vib. w/bar

B5

(cont. in notation)

8va

Full H P 3 vib. w/bar 2

Esus4

Rhy. Fig. 2 loco

2

(end Rhy. Fig. 2)

Harm. (8va) let ring Harm. 7

Guitar solo
w/Rhy. Fig. 2 (3 times)

Esus4

let ring

vib. w/bar

Harm.

(7) 7 (7) (7) 12 12 (12) (12)

Harm.

trem. bar

Harm.

1 1/2

4

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

*Mute 'B' string at this point.

Harm. (8va)

slow vib. w/bar

Harm.

7 7 7 7 7 7 7 7 (7) (7)

8va

loco

sl.

H

19 17 14 14 17 15 14 12 15 14 12 10 14 12 10 9 12 10 9 7 10 9 7 5 9 7 5 3 7 5 8 7 7 8 5 7 5 7 6 4

8va

H P sl.

H P sl.

H P

H P sl.

H P sl.

H P sl.

H P sl.

H P sl.

3

4:3

14 17 14 10 10 14 10 14 15 14 17 14 19 17 21 17 14 15 14 17 14 10 10 14 10 14

8va

rake

H P sl.

H P sl.

P

sl.

P H

sl.

loco

sl.

3

14 17 14 10 10 14 10 9 10 9 10 9 5 9 5 9 5 5 (5) 12 17 19 15 17 16 17 14 15 14 16 14 12 14 12 14 12 10

8va

8va

loco

Fill 1
Harm.
(8va)

*Pull bar up.

w/Rhy. Figs. 1 & 1A (both 4 times)
E5

6 $2\frac{1}{2}$ $\frac{1}{2}$

vib. w/bar trem. bar

14 12 14 14 12 14

P P P sl.

E5 G5 B5

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

vib. w/bar trem. bar

12 14 14 14 12 11 9 8

E5 $\frac{1}{2}$ A.H. (15ma) G5 B5

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

vib. w/bar

10 10 8 10 10 9 7 9 14 12 14 15 14 12

sl.

E5 G5 B5 A.H. (8va)

Full Full Full Full Full Full Full

Full Full Full Full Full Full Full

A.H. pick slide

15 15 15 15 15 15 15 15

E5 B5 E5

Repeat and fade

5 5 5 5 5 5 5 5 5 5 5 5 5 5

*On repeats, 1st beat is tied, not struck.

Hordes Of Locusts

Music by Joe Satriani

Moderately slow Rock ♩ = 93

E5 F#5

E5 F#5

w/Rhy. Fig. 1

E5 F#5

E5 F#5

w/Rhy. Fig. 1 (2 times)
E5 F#5

E5 F#5

w/Fill 1
E5 F#5

E5 F#5

*A.H. is for Gtr. II only. Diamond in parentheses is 2nd time only.

*Electric sitar arr. for gtr.

w/Rhy. Fig. 1
E5 F#5

Gtr. II
Gtr. III

H
H
H

E5 F#5

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

N.C.
vib. w/bar

2½
2½

(Gtrs. tacet) (Drums & bass)

15ma-----

3

*Tap edge of pick on high E string and roll down next 2 strings.

Guitar solo
w/Rhy. Fig. 2 (16 times)
N.C.
8va-----

Harm. (8va)
trem. bar
Harm.

2
1/2

loco

sl.

14 12 14 12 14 15 12 14 12 15 14 15 12 11 12 13 12 10 7

sl.

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

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

Rhy. Fig. 2

P.M.-----

8va- *loco*

12 *sl.* 14 10 12 14 14 12 14 12 12 14 12 14 10 9 7 9 10 10 9 7 9 7 6 (6)

HP PH HP PH HP PH HP PH *vib. w/bar* *HH PP sl. HH PP sl. HH PP sl. A.H. (8va)* $4\frac{1}{2}$ *trem. bar* $4\frac{1}{2}$

HP PH HP PH HP PH HP PH *HH PP sl. HH PP sl. HH PP sl. A.H.*

6 7 6 6 7 6 6 7 6 6 7 6 6 7 6 7 7 7 9 11 9 7 6 7 9 7 6 7 9 11 9 7 6 6

9 10 9

HH PP sl. HH *HH* *HH PP sl. HH* *HH PP sl. HH* *HH PP sl. HH*

2 3 5 3 2 3 5 7 4 5 7 4 5 7 6 4 5 7 9 6 7 9 7 6 6 7 6 4 7 4 5 7 4 5 7 5 5

HH PP sl. HH *HH* *HH PP sl. HH* *HH PP sl. HH* *HH PP sl. HH*

9 9 3 5 5

HH PP sl. HH *HH PP* *PH HP PH HP PH HP* *HH PP sl. H* *H sl. H*

7 9 6 7 9 7 6 7 9 11 9 7 11 7 9 11 7 9 11 8 10 12 8 10 12 10 8 7 8 10 7 9 10 12 9

HH PP sl. HH *HH PP* *PH HP PH HP PH HP* *HH PP sl. H* *H sl.*

5 5 3 4:3 4:3

HP P *HH PP* *HP P* *HH* *HH PP P* *HP P*

11 12 11 9 14 11 12 14 11 12 14 12 11 14 15 14 12 12 14 15 15 12 14 15 14 12 15 12 14 15 14 12

HP P *HH PP* *HP P* *HH* *HH PP P* *HP P*

8va-1 1/2 A.H. (15ma) 8va A.H. (8va)

H H P P H H P P

vib. w/bar

sl. P 1 1/2 A.H. 19 18 17 15 17 A.H. 17 16

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

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

sl. A.H. sl. 15 14 15 14 13 14 15 13 12 12 (12) 11 15 12 14 15 14 12 15 12 14 15 14 12 15 12 14 15 14 12

Ⓞ 2fr. open F# E Full slack

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

trem. bar 1/2 1/2 1 1/2 slack

1/2 1/2 Full (17) (17) (9)

17 14 16 17 16 14 17 14 16 17 16 14 13 13 14 16 14 13 12 12

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

w/Rhy. Fig. 1 (4 times) E5 F#5

w/Fill 1 E5 F#5 A.H. (15ma) sl. 2 trem. bar 2

H H H H H H H H

(9) (9) (11) 11 11 12 3 13 8 4 (12) 11 (4) 3

H H sl.

E5 F#5 E5 F#5 w/Fill 1 E5 F#5 E5 F#5 A.H. (15ma) 1 1/2 D.S. al Coda slack 5/8

H H H H H H H H

(9) (9) (11) 11 11 12 3 13 8 4 (12) 11 (4) 3 (14) 14 (14) 14 (14)

H sl. H sl. A.H. pitch: G#

Coda **G/C** **A/C** **B/C** **C**
 8va-
 slack
 trem. bar
 slack
 vib. w/bar (next 5 bars)
 P.M.
 sl. sl.

w/Rhy. Fig. 1 (8 times) **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5**
 Three gtrs. *loco* *H* *H* *H* *H* *H* *H* *H*
 Harm. (15ma) *slack*
 trem. bar
 slack
 *vib. w/bar
 Harm. (19) (12) (4) 1.8
 28
 H *all gtrs. H sl.

*Tap edge of pick at equivalent of 28th fret.

E5 F#5 **E5 F#5** **E5 F#5** **E5 F#5**
 Three gtrs. *H* *H* *H* *H* *H* *H* *H* *H*
 Harm. (15ma) *slack*
 trem. bar
 A.H. (15ma) *slack*
 A.H. *slack*
 21 17 (21) (17) (6) 2.7
 16
 H H sl.

*Trem. bar applies to lowest gtr. only. Depress bar before striking note.

E5 F#5 **E5 F#5** **E5 F#5** **E5 F#5**
 Two gtrs. *H* *H* *H* *H* *H* *H* *H* *H*
 pick slide *sl.* *sl.* *sl.* *sl.*
 trem. bar
 3
 One 15ma-
 gtr. T T
 3
 19 19 20 17 (17) 19 19 20 11 11 12 (19) 18
 11 11 12 9 (9) 11 11 12 11 12 3 (12) 11
 H H sl. H H H
 *T T
 31 31
 H H

*Tap edge of pick at equivalent of 31st fret.

New Day

Music by Joe Satriani

Moderately fast ♩ = 122

Esus2
Rhy. Fig. 1



mf
clean tone w/chorus

Gsus2

Bsus2

2. (end Rhy. Fig. 1)

C

Am

Fmaj7

C

Am

Em

5fr. D

1fr. Bb

Ebsus2

④4fr.
Ab

1fr.
F

Db

8va-----

P.M.
loco

Eb Db Eb Db Eb

Db Eb5 N.C.

w/dist.

*Fade in w/vol. control.

Esus2

*Let ring through next 2 bars.

Fdbk. (8va)

Fdbk. (8va)

Fdbk.

Fdbk.

Fdbk. pitch: A♯

Fdbk. pitch: A♯

Fsus#4

loco

trem. bar

*Depress bar before striking note.

w/Rhy. Fig. 1 (till end)

E5

Rhy. Fig. 3

F#5 G5 A5

B5

w/Rhy. Fill 1

E5

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (last 6 bars only)

F#5

pick slide

sl.

G5

8va-

Full

A5

B5

*w/Rhy. Fig. 3A

E5

Full

*Rhy. Fig. 3A is Rhy. Fill 1 followed by last 6 bars of Rhy. Fig. 3

Rhy. Fill 1

pick slide

sl.

The Headless Horseman

Music by Joe Satriani

Fast ♩ = 197

N.C.

The first system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a dynamic marking of *mf* and a circled 'T' with an asterisk. The notation features a sequence of eighth notes, each with a circled 'TP' or 'T' below it. The lower staff is in bass clef and contains a sequence of chords, each marked with a circled 'TP' and the number '12-0' above it. The system concludes with three measures marked with a double bar line and a slash.

*T = L.H. tap
T = R.H. tap

The second system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a dynamic marking of *mf* and a circled 'T' with an asterisk. The notation features a sequence of eighth notes, each with a circled 'TP' or 'T' below it. The lower staff is in bass clef and contains a sequence of chords, each marked with a circled 'TP' and the number '12-0' above it. The system concludes with three measures marked with a double bar line and a slash.

1. | 2.

The third system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a dynamic marking of *mf* and a circled 'T' with an asterisk. The notation features a sequence of eighth notes, each with a circled 'TP' or 'T' below it. The lower staff is in bass clef and contains a sequence of chords, each marked with a circled 'TP' and the number '12-0' above it. The system concludes with three measures marked with a double bar line and a slash.

The fourth system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a dynamic marking of *mf* and a circled 'T' with an asterisk. The notation features a sequence of eighth notes, each with a circled 'TP' or 'T' below it. The lower staff is in bass clef and contains a sequence of chords, each marked with a circled 'TP' and the number '12-0' above it. The system concludes with three measures marked with a double bar line and a slash.

The fifth system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a dynamic marking of *mf* and a circled 'T' with an asterisk. The notation features a sequence of eighth notes, each with a circled 'TP' or 'T' below it. The lower staff is in bass clef and contains a sequence of chords, each marked with a circled 'TP' and the number '12-0' above it. The system concludes with three measures marked with a double bar line and a slash.

Musical notation system 1: Treble clef, 4/4 time signature. The staff contains a sequence of notes with fingerings (circled numbers) and techniques (TP, TH) indicated below. The bass staff contains a sequence of numbers (fingering) and techniques (TP, TH) indicated below.

Musical notation system 2: Treble clef, 4/4 time signature. The staff contains a sequence of notes with fingerings (circled numbers) and techniques (TP, TH, sl.) indicated below. The bass staff contains a sequence of numbers (fingering) and techniques (TP, TH, sl.) indicated below.

Musical notation system 3: Treble clef, 4/4 time signature. The staff contains a sequence of notes with fingerings (circled numbers) and techniques (TP, TH) indicated below. The bass staff contains a sequence of numbers (fingering) and techniques (TP, TH) indicated below. The text "To Coda" is written above the staff.

Musical notation system 4: Treble clef, 4/4 time signature. The staff contains a sequence of notes with fingerings (circled numbers) and techniques (TP) indicated below. The bass staff contains a sequence of numbers (fingering) and techniques (TP) indicated below.

Musical notation system 5: Treble clef, 4/4 time signature. The staff contains a sequence of notes with fingerings (circled numbers) and techniques (TP, HP) indicated below. The bass staff contains a sequence of numbers (fingering) and techniques (TP, HP) indicated below. The number "2" is written above the staff.

D.S. (with repeat) al Coda

First system of musical notation. The treble clef staff contains a sequence of notes with fingerings: (T), TP, (T)PH P (T), TP (T), TP. A repeat sign follows. The guitar staff shows fret numbers: 5, 12-0, 5-0, 3-0, 12-0, 12-0, 12-0. Fingerings are indicated as (T), TP, P H P (T), TP (T), TP.

Coda

Second system of musical notation. The treble clef staff contains notes with fingerings: (T)H TP H H TP H H TP, TP, (T), TP, (T), TP, (T), TP, (T), TP. A double bar line with a '2' above it indicates a two-measure rest. The guitar staff shows fret numbers: 6, 7, 12-0, 5, 6, 12-0, 3, 5, 12-0, 5, 12-0, 12-0, 3, 12-0, 5, 12-0, 12-0, 5, 12-0. Fingerings are indicated as (T)H TP H H TP H H TP, (T), TP, (T), TP, (T), TP, (T), TP.

Third system of musical notation. The treble clef staff contains notes with fingerings: (T)H TP H H TP H H TP, TP, (T), TP, (T), TP, (T), TP, (T), TP. A double bar line with a '2' above it indicates a two-measure rest. The guitar staff shows fret numbers: 6, 7, 12-0, 5, 6, 12-0, 3, 5, 12-0, 5, 12-0, 12-0, 3, 12-0, 5, 12-0, 12-0, 5, 12-0. Fingerings are indicated as (T)H TP H H TP H H TP, (T), TP, (T), TP, (T), TP, (T), TP.

Fourth system of musical notation. The treble clef staff contains notes with fingerings: (T), TP, (T), TP, (T), TP, (T), TP. A repeat sign follows. The guitar staff shows fret numbers: 5, 12-0, 3, 12-0, 5, 12-0, 5, 12-0. Fingerings are indicated as (T), TP, (T), TP, (T), TP, (T), TP.

Fifth system of musical notation. The treble clef staff contains notes with fingerings: (T), TP, (T), TP, (T), TP, (T), TP, (T), TP, (T), TP, (T), TP, (T), TP. A double bar line with an accent (^) above it indicates a final flourish. The guitar staff shows fret numbers: 5, 12-0, 12-0, 12-0, 12-0, 12-0, 5, 12-0, 12-0, 5, 12-0, 12-0, 5, 12-0, 12-0, 5, 12-0. Fingerings are indicated as (T), TP, (T), TP, (T), TP, (T), TP, (T), TP, (T), TP, (T), TP.

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