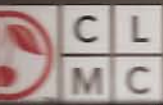


LAY IT
KE IT IS
UITAR
TH TABLATURE

JOE SATRIANI SUPER COLOSSAL



ARTIST
APPROVED

JOE SATRIANI SUPER COLOSSAL

C O N T E N T S

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JOE SATRIANI — SUPER COLOSSAL

It's been 20 years since guitar monster Joe Satriani shook the world with his debut solo release, *Not of This Earth*. But when we broke this news to Satch himself, he couldn't believe it.

"Wow," he marvels. "I had no idea." Quickly he logs onto his website, satriani.com. "Whaddya know! You're absolutely right!"

Of course, this just proves that Satriani isn't the type to look back—especially when he's got something like *Super Colossal* on his mind.

Who can blame him? Even in a catalog that's overflowing with some of the most amazing six-string wizardry ever documented, *Super Colossal*, his newest Epic release, stands out. Whether you're a connoisseur of the guitaristic arts or someone who simply digs great grooves and passion in music, this CD lives up to its name.

In fact, though Satriani has had a dream career that's ranged from building a reputation as the teacher that the greatest guitarists sought out for lessons, to exploding all over the map with more than ten million sales of eleven solo albums (two platinum, four gold), thirteen Grammy nominations, three platinum DVD's, the historic G3 guitar summits, and tours/sessions with everyone from Mick Jagger to Deep Purple to Spinal Tap, *Super Colossal* is an unprecedented achievement.

Why? Because it's about more than playing guitar.

It's about the magic in music.

More precisely, it's about finding that sweet spot where sweeping gestures and a craftsman's attention to detail enrich each other.

You hear it in the title track's thundering, foot-stomp beat and intricately textured lead line; in the spiritual intensity of "A Love Eternal"; in the raucous, party-down exhilaration of "Crowd Chant"; and in the cinematic menace of "One Robot's Dream."

And especially, you feel it because Satriani is digging down, finding the right note and letting it fly, and focusing more on touching hearts than blowing minds.

Super Colossal, then, completes his transformation, long in progress, from stunning instrumentalist to fully realized artist.

"People who picked up on my records early on knew that I couldn't be easily pigeonholed," Satriani says. "I was never a metal player or a fusion player or a straight-ahead rock player, though these are all elements of my personality. I think I just go further into each of those places now, especially on *Super Colossal*. To me, there's more variety here than on any other album I've done."

The title reflects the ambition that Satriani brought to this project from its first conceptual glimmer. In the spring of 2005 he was winding down the tour behind his previous album, *Is There Love in Space?*, a marathon that had him playing 115 shows in 25 countries over 14 months. His plan was to head home to San Francisco after the last show in India, wrap up a few projects—the *G3 Live in Tokyo* DVD, music for a NASCAR video game—and then start cutting a live CD.

Maybe that was his road adrenaline talking, for once he allowed himself a short vacation, a different picture took shape. "It dawned on me that I didn't want to do that live album right now," he explains. "In fact, I was totally against it. Instead, I wanted to stay in my little cave—my home studio—and build a beautiful but powerful record, one that sounds big on the surface but also has details hidden inside that you hear after listening for maybe the tenth time."

With that, Satriani combed through more than 30 of his latest songs. As he whittled this list down, he backed away even further from the live concept, to the point that he decided to do the record, aside from the drum tracks, on his own. "I couldn't let any of them go," he admits.

And so the hard work began. In early morning and late evening sessions, recording digitally in the cozy facility he'd built next to his son's playroom, shaping each sound carefully through familiar and new equipment, Satriani addressed his songs, beginning with a guide track that he'd lay down on electronic drums. The keyboard and guitar followed, with the bass coming in at the end. The further he got, the better he felt about working on his own.

"When you're a multi-instrumentalist, layering each part, you have lots of time to reflect," he says. "After a few months you're dying to take the music out in front of an audience and slam it out. But the opportunity to get really subtle and delicate exists only when you're recording these songs for the first time. Also, you learn from it. You're fully engaged, so that you wake up in the middle of the night thinking about it. You worry and agonize over every detail, but six months later all that fades and you're in love with what you've done."

This attention to detail shines throughout *Super Colossal*. Encouraged by the sounds he was discovering through the interplay of instrument, amp, speaker simulators, and processors, Satriani found ways to express himself through long notes, perfectly selected and caressed, as well as the occasional blinding run. "It was a journey for me to play a song like 'Ten Words,'" he points out, "to learn how to be restrained. You're not just wailing. It's hard to make an instrumental that really says something; that's not just background music or some superficial 'get up and dance' thing. There's nothing wrong with either of those forms; it's just that I'm not doing that. I'm going deeper."

"Besides, after making records for—now that you've pointed it out—20 years," he adds, just a bit wryly, "I'd feel bad if somebody said, 'Man, you're just playing indiscriminately.' You're supposed to get better and to learn how to make the music work, and sometimes that does mean laying back and really speaking through your guitar instead of treating it as a vehicle that lets you play really fast, which increasingly means less and less to me."

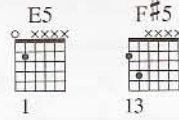
After finishing his tracks, he sent them out for live drum overdubs: Four—"A Cool New Way," "One Robot's Dream," "The Meaning of Love," and "Made of Tears"—went to session giant Simon Phillips in L.A.; the rest were cut by Satriani's longtime associate Jeff Campitelli in Vancouver, at the Armoury, a studio that co-producer Mike Fraser (AC/DC) recommended. The acoustics of its main room yielded exactly what Satriani wanted for the rhythm track: a big, brawny resonance that complemented the power of his most aggressive lines, and a rich whisper for softer moments.

"I wanted a sound that was complex and emotional but never revealed the technology behind it," the guitarist explains. "As a result, I managed to find the best guitar tones I've ever put on record. The sound of this album, the incredible variety that somehow fits under this umbrella of *Super Colossal*, makes it special in our book."

"And," he reminds us, "I didn't even know I was celebrating 20 years."

SUPER COLOSSAL

By Joe Satriani



A Intro

Moderately slow Rock ♩ = 90

Gr. 1 (dist.)

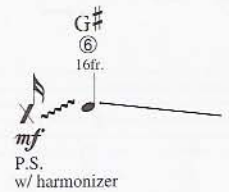
N.C.

mf
*w/ harmonizer

*Harmonizer doubles one octave above and one octave below (throughout).

Gr. 2 (dist.)

7



B

2nd time, Gtr. 3: w/ Fill 1

C#

4fr.

Rhy. Fig. 1

E5

Musical notation for Gtr. 3, 2nd time. The top staff shows a rhythmic figure with eighth notes. The middle staff shows a melodic line with slurs and vibrato. The bottom staff is a fretboard diagram with the following fret numbers: 11, 10, 11, 10, 11/13, 13, 11, 10, 11, 9, 11, 9, 11.

F#5

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

N.C.(C#5)

End Rhy. Fig. 1

Musical notation for Gtr. 2, 3 times. The top staff shows a rhythmic figure with eighth notes. The middle staff shows a melodic line with slurs and vibrato. The bottom staff is a fretboard diagram with the following fret numbers: 8, (8), 9/11, (11), (11), 11, 10, 11, 10, 11/12, 11/12, 10, (10), 11. Annotations include "1/2", "-1/2", and "w/ bar 1/2".

E5

F#5

N.C.(C#5)

(harmonizer off)

Musical notation for Gtr. 3, 3rd time. The top staff shows a melodic line with slurs and vibrato. The bottom staff is a fretboard diagram with the following fret numbers: 9, 11, 9, 11, 9, 11, 11, (11), 11, 10, 11, 10, 11/13, 10, (10), 11. An annotation "1/2" is present.

E5

F#5

N.C.(C#5)

w/ harmonizer

Musical notation for Gtr. 3, 4th time. The top staff shows a melodic line with slurs and vibrato. The bottom staff is a fretboard diagram with the following fret numbers: 9, 11, 9, 11, 8, (8), 11, (11), 11, 10, 11, 10. An annotation "1/2" is present.

Fill 1
Gtr. 3

Musical notation for Fill 1, Gtr. 3. The top staff shows a rhythmic figure with eighth notes. The bottom staff is a fretboard diagram with the following fret number: (12).

E5 F#5

(harmonizer off) w/ harmonizer

C

Gr. 2

A# ⑥ 6fr. F# ⑥ 2fr. C# ⑤ 4fr. G# ⑥ 4fr.

A# ⑥ 6fr. F# ⑥ 2fr. G# ⑥ 4fr.

A# ⑥ 6fr. B ⑥ 7fr. C ⑥ 8fr. C# ⑥ 9fr.

(cont. in notation)

D

Gr. 1

N.C.

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

Gr. 2

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

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

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

To Coda ⊕

11 9 11 9 9 11 | 12 9 12 9 11 9 12 9 11 9 11 9 11 9 11 9 11 9

4 2 4 2 2 4 | (4) | 2 4 2 4 2 4

(cont. in slashes)

E Guitar Solo

Gtr. 1 tacet

A#

6fr.

Gtr. 2

Gtr. 3 (semi-clean, w/ delay)

The first system of music features three guitar parts. Gtr. 1 is marked 'tacet'. Gtr. 2 plays a steady eighth-note accompaniment. Gtr. 3, in a semi-clean tone with delay, plays a melodic line with triplets and sixteenth-note runs. The bass line below the staff shows fret numbers 8, 9, 6, 8, 6, 9, 6, 8, (8), 6, 8, 8, 6, 8, 6, 8, 6, 4, X, 4, 6, 4, 6, 8, 6.

The second system continues the guitar parts. Gtr. 2 maintains the eighth-note accompaniment. Gtr. 3's melodic line includes a sixteenth-note triplet and a sixteenth-note run. The bass line shows fret numbers 8, 6, 6, 8, 6, 8, 6, 8, 6, 8, 6, 8, 6, 9, 6, 8, (8), 6, 8, 8, 6, 8, 6, 8, 6, 4.

The third system introduces a new key signature, C# (5fr., 4fr.). Gtr. 2 continues the accompaniment. Gtr. 3's melodic line features a sixteenth-note triplet and a sixteenth-note run. The bass line shows fret numbers 10, 9, 9, 12, 9, 12, 9, 12, 9, 12, 9, 12, 9, 14, 14, 12, 14, 15.

The fourth system continues the C# key signature. Gtr. 2 maintains the accompaniment. Gtr. 3's melodic line includes a sixteenth-note triplet and a sixteenth-note run. The bass line shows fret numbers 15, 12, 14, 15, 15, 12, 15, (15), 12, 14, 12, 14, 13, 11, 9, 11, 9, 9, 11, 9, 11, 9, 7.

The fifth system returns to the A# key signature (6fr.). Gtr. 2 continues the accompaniment. Gtr. 3's melodic line features a sixteenth-note triplet and a sixteenth-note run. The bass line shows fret numbers 8, 6, 6, 9, 6, 8, 6, 6, 9, 6, 8, 6, 9, 8, 6, 8, 8, 8, 6, 8, 6, 8, 6, 8, 6, 8, 6, 8, 6.

6 9 6 6 9 6 6 9 6 9 6 6 9 8 (8) 9 8 6 6 8 6 17

D#
⑤
6tr.

11 8 11 8 11 8 11 9 11 9 11 9 11 9 11 9 11 8 11 8 11 8 11 9 11 9 11 9 11 9

D.S. al Coda

G#
⑥
4fr.

9 9 9 9 9 9 9 9 11 9 9 11 9 11 9 11 9 11 9 12

⊕ Coda

Gtr. 2 tacet

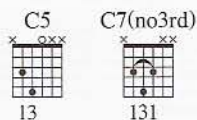
Gtr. 1

12 9 12 9 11 9 12 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9

12 9 12 9 11 9 12 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9

JUST LIKE LIGHTNIN'

By Joe Satriani



A Intro

Moderately ♩ = 96

N.C.(Gm)

Riff A

End Riff A

Gtrs. 1 & 2 (clean)

mf

TAB

B

Gtrs. 1 & 2: w/ Riff A (4 times)

N.C.(Gm)

Gtr. 3 (semi-clean)

mf
w/ fingers

TAB

TAB

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

6 0 8 0 6 3 1 3 0

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

3 3 4 3 3 0 3

C5

C7(no3rd)

Gtr. 2

Gtr. 3

let ring -----

3 0 5 5 5 6 6 3 5 5 X

3

Gtr. 1

0 0 0 0 0 0

0 0 0 0 0 0

Gtrs. 1 & 2: w/ Riff A

N.C.(Gm)

Gtr. 3

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

0 3 5 3 5 5 5 3

C

Grns. 1, 2 & 3 tacet

Abmaj7

Ebmaj7

Cm

Gr. 4 (Gtr.) *mf*

Gr. 5 (Gtr.) *mf*

13 13/15 16 18 20 17 18 18/20 22 20 23
5 5/7 8 10 12 10 11 11/13 15 13 16

*8va applies to both gtrs. (throughout).

Gr. 6 (Gtr.) Riff B *mf*

3 3/5 6 8 10 7 8 10 12 10 13

Gr. 7 (Bass) Rhy. Fig. 1 *mf*

w/ pick and fingers
let ring throughout

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

4 6 3 3

8va-----

Abmaj7

loco

22 22 23 22 (22) 13 13/15 16 18
15 (15) 16 15 (15) 5 5/7 8 10

12 (12) 13 12 (12) 3 3/5 6 8

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

3 3 4

E \flat maj7
8va

Cm

The first system of notation includes a staff with treble clef and a key signature of two flats. The guitar tablature below it shows fret numbers: 20/12, 17/10, 18/11, 18/20/11/13, 22/15, 20/13, 23/16, 23/18, (23)/(18). The second system includes a staff with treble clef and a key signature of two flats, ending with the text "End Riff B". The guitar tablature below it shows fret numbers: 10, 7, 8, 10, 12, 10, 13, 13/15, (15). The third system includes a staff with treble clef and a key signature of two flats, ending with the text "End Rhy. Fig. 1". The guitar tablature below it shows fret numbers: 6, 3, 3, 3, 3, 3, 3, 5, 4, 5, 3, 4, 3, 4, 6, 3.

D

Gtrs. 1 & 2: w/ Riff A (4 times)

Gtrs. 4-7 tacet

Gtr. 3 N.C.(Gm)

The first system of notation includes a staff with treble clef and a key signature of two flats. The guitar tablature below it shows fret numbers: 6, 5, 3, 0, 5, 3, 0, 5, 0, 5, 3, 0, 0, 3, 5, 5, 3, 5. The second system of notation includes a staff with treble clef and a key signature of two flats. The guitar tablature below it shows fret numbers: 6, 5, 3, 0, 5, 3, 0, 5, 0, 5, 3, 0, 0, 3, 5, 3, 4, 3, 5, 3, x.

The first system of notation includes a staff with treble clef and a key signature of two flats. The guitar tablature below it shows fret numbers: 6, 5, 3, 0, 5, 3, 0, 5, 0, 5, 3, 0, 0, 3, 5, 3, 4, 3, 5, 3, x. The second system of notation includes a staff with treble clef and a key signature of two flats. The guitar tablature below it shows fret numbers: 6, 5, 3, 0, 5, 3, 0, 5, 0, 5, 3, 0, 0, 3, 5, 3, 4, 3, 5, 3, x.

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

Gtr. 3
Gtr. 8 (dist.)
divisi
mf
w/ wah-wah

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

E

Gtr. 3 tacet
*Dm7
Cadd9 Bbmaj7 Cadd9

Gtr. 8

w/ bar

12 10 12 10 12 12 10 12 0 (0)

Gtr. 1

5 3 5 7 3 3 5 3 5 3 5 X 5 3 5 7 3 3 5 3 5 3 5 3 5

Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2

7 X 7 X 6 6 6 5 X 6 6 6 7 7 10 7 10 7 10 7 10 X 10 6 6 6 6 6 7

*Chord symbols reflect overall harmony.

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 8

Dm7 Cadd9 Bbmaj7

Gtr. 1

F Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2
Dm7

Cadd9 15ma loco

P.H. w/ bar P.S. 8va

8va loco Cadd9 Bbmaj7 Cadd9

P.H. w/ bar

G

Gr. 2: w/ Riff A (8 times)
N.C.(Gm)

Gr. 8

Gr. 1 Riff C End Riff C

Gr. 1: w/ Riff C (7 times)

Gr. 8

Pitch: B D F D

*15ma applies to harm. only.

Pitch: D F D

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

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

w/ bar

0 -8 1/2

H

Gtr. 6: w/ Riff B (2 times)
 Gtr. 7: w/ Rhy. Fig. 1 (2 times)
 2nd time, Gtr. 8 tacet

1st time, Gtr. 8 tacet
 Cm

A \flat maj7

E \flat maj7

15ma

fdbk.

w/ bar

(0) (0) (0)

-2 1/2

8va

13 13/15 16 18 20 17 18 18/20 22 20 23 22 23 22

5 5/7 8 10 12 10 11 11/13 15 13 16 15 (15) 16 15 (15)

A \flat maj7

E \flat maj7

Cm

loco

8va

13 13/15 16 18 20 17 18 18/20 22 20 23 23 23

5 5/7 8 10 12 10 11 11/13 15 13 16 18 (23)

(18)

I

Gtrs. 1 & 2: w/ Riff A (4 times)
Gtrs. 4 & 5 tacet

Gr. 3 N.C.(Gm)

8va *loco*

Harm.

Pitch: G

let ring -----

J Outro

Gr. 2: w/ Riff A (7 times)

Gr. 3 tacet

Gr. 3 N.C.(Gm)

Gr. 1

Gr. 1

Gr. 2 divisi *

*Gr. 2 to left of slash in tab.

IT'S SO GOOD

By Joe Satriani

D9

21333

A Intro
Free time

Moderately ♩ = 88 (♩ = ♩♩)

N.C. D C G D C G

Gtr. 1 (dist.)

mf
w/ echo
w/ bar

8va

fdbk.

TAB

(0) (0) (0) (0)

-4 Pitches: A D A D -3 1/2

Gtr. 2 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

mf

TAB

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

Gtr. 3 (clean)

Rhy. Fig. 1A

End Rhy. Fig. 1A

mf
w/ echo

TAB

15 15 15 15 15	13 13	12 12 X X	15 15 15 15 15	13 13	12 12 X X
14 14 14 14 14	12 12	12 12 X X	14 14 14 14 14	12 12	12 12 X X
16 16 16 16 16	14 14	12 12 X X	16 16 16 16 16	14 14	12 12 X X

Gtr. 4 (dist.)

mf

TAB

5/5 5/5

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

D C G D

Gtr. 4 tacet

D C G

Gtr. 1

loco
mf
P.S. -----|

15ma -----|

Harm. w/ bar -----|

2 (2) (2)
-6

Gtr. 4

Gtr. 5 (clean)
Riff A

mf

End Riff A

3/5

5 5 5 5 5 3

Gtr. 5: w/ Riff A (3 times)

D C G

D

C G

D

C G

Gtr. 1

loco

P.S.

P.S.

P.S.

Gtr. 1

Gtr. 6 (dist.)
divisi

mf
w/ univibe

7 9

Gtr. 4

Riff B

End Riff B

+ o +

*w/ wah-wah

5

*+ = closed (toe down); o = open (toe up).

B

Gtr. 1 tacet

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

Gtr. 4: w/ Riff B (4 times)

Gtr. 6

D C G D C G D C G

1/2 1/2

7 7 9 7

9 7 9 7 9 7 7

8

D C G D C G D C G

1/2

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

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

D C G D C G

C

G C D

Gr. 6

Rhy. Fig. 2

Gr. 2

Rhy. Fig. 3

End Rhy. Fig. 3

Gr. 3

Riff C

End Riff C

Gr. 4

Gr. 3: w/ Rhy. Fig. 3 (2 times)
Gr. 4: w/ Riff C (2 times)

G C D

Gr. 6

Gr. 2

D

Gtrs. 3 & 6 tacet
N.C.

Gtr. 2

Gtrs. 4 & 7 (dist.)
f
Riff E

Play 4 times
End Riff E

5 5 3 5 5 4 5 5 5 6 | 7 5 7 5 4 5 3 5 3 4 5 3

*Doubled throughout

E

Guitar Solo

Gtrs. 2 & 4 tacet
N.C.(G7)

Gtr. 6

f
w/ wah-wah

1 2

10 (18) 15 | 10 (18) 15 20 (20) 18 15 | 15 | 17 15 17 15 13 X 15 13 15 13 15 13

Gtr. 7

Riff F

End Riff F

3 3 1 3 3 2 3 3 3 4 | 5 3 5 5 4 5 3 5 3 4 5 3

1/2 1/2 1/2

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

5 3 1 3 3 2 3 3 3 4 | 5 3 5 5 4 5 3 5 3 4 5 3

Gtr. 7: w/ Riff E (2 times)
(D7)

Gtr. 6

**15ma

P.S.

P.H. w/ bar

8 8 10 8 10 8 10 12 10 10 | 10 10 10 10 x 8 8 8 8

Pitch: A F# A A
-1 1/2 -6
**15ma applies to harm. only.

loco

10 8 10 8 10 8 10/12 10 10 12 10 12 12 10 12 12

(A7)

Gtr. 6

8va

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

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

Gtr. 7

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

Gtr. 7: w/ Riff F (G7)

Gtr. 6

8va

Gtr. 2 =

loco

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

(wah-wah off)

D9 Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 6

w/ univibe

13 10 13 10 12 10 13 10 12 13 12 10 12 10 12 10 12 12 10 10 8 10 10 8 10/12 10 12 10 12

Gtr. 7

Riff G

End Riff G

5 5 3 5 3 (4) 3 5 5 3 5 1 2 3 3

Gr. 2: w/ Rhy. Fig. 5 (3 times)
 Gr. 7: w/ Riff C (3 times)

Gr. 6

hold bend

rake -|

12 13 10 12 10 12 10 13 15 13 12/14 14\12 12 11 12 10 12 10

*Played as even sixteenth notes.

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

D9

Gr. 2

Gr. 3 (dist.)

8va

f

5 17 20 20 20 20 20 20 (20) 18

hold bend

Gr. 6

8va

loco

20 20 17 20 18 19 17 19 17 15 12 10 12 10 8 8 10 (10)

Gr. 7

tr

5 5 3 5 3 (4) 3 5 5 3 5 1 2 3

F **Gr. 2: w/ Rhy. Fig. 2
 Gr. 3: w/ Rhy. Fig. 3 (3 times)
 **Gr. 4: w/ Riff C (3 times)
 Gr. 7: tacet

Gr. 8

G C D G C

8va

loco

mf

20 (20) 17 20 18 19 17 15 17 (17)

Gr. 6

mf

1/2 1/2

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

**Resume playing *mf*.

Gtr. 8 tacet
D

Gtr. 6

G C D

10 7 9 7 9 7 7 9 7 10 (10)

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

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A
Gtr. 4: w/ Riff D

G C A5

8va-----

(univibe off)

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

G Outro-Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (9 times)
Gtr. 6 tacet

Gtr. 4

D C G D C G D C G D C G

Gtr. 6 *w/ whammy pedal

Gtr. 4 divisi

(wah-wah off)

5 5 5 5 5 5 10

Riff H

End Riff H

*Set for one octave above.

Gtr. 9 (semi-clean)

mf
let ring throughout

2 3 3 3 2 3 3 3 2 3 3 3 2 3 3 3 2 3 3 3

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

Gtr. 4 tacet
Gtr. 9: w/ Riff H (9 times)

Gtr. 6

D C G

12 14 11 14 12 11 12 11 14 11 12 10 9 7 9 7 10 7 10

D C G

9 7 10 x 9 10 12 9 12 10 9 12 9 10 12 9 11 12 14 12 13 15 13 12 13

D C G

15 17 15 13 15 13 15 13 16 13 14 (14) 16 14 12 14 12 14 12 11 12 11 9 12

D C G

9 11 9 12 9 12 10 9 X 13 12 15 14 12 15 12 15 13 12 15 13 12 14

D C G

12 13 12 14 12 14 12 11 12 11 9 11 9 7 9 7 5 (6) 7 5 4 4 5 4 7 4 7 5 4 5 7

D C G

5 7 9 7 5 5 4 5 7 5 4 5 3 2 12 10 9 12 12 13 10 12 14 15

D C G D C G

13 15 17 14 15 17 19 (19) 15 19 15 18 16 19 15 19 15 19 15 17 15 18 15 17 16 17 16 12 12 14 12 12

D C G D C G

13 12 13 12 13 12 14 12 13 12 13 12 14 12 15 14 12 17 19 17 19 19 1/2 (19) 1/2 (19) 17 20 1

REDSHIFT RIDERS

By Joe Satriani



A Intro

Moderately fast ♩ = 164

Gtr. 3 tacet

Gtr. 1 tacet

F#5

Gtr. 3 (clean) *mf* w/ bar w/ echo

Gtr. 4 (clean) *mf* Rhy. Fig. 1

TAB

Gtr. 2 (clean) *mf* w/ echo w/ bar

Gtr. 1 (clean) *mf* divisi

Gtr. 2 w/ bar

TAB

B5 N.C. F#5 Em7 N.C. F#5

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

Gtr. 2

End Rhy. Fig. 1

w/ bar

TAB

Gtr. 3

*w/ bar

TAB

*Bar is turned away from body of guitar (next 10 meas.).

E5 N.C. F#5 Em7 N.C. F#5 E5 N.C.

w/ bar -----| w/ bar

(2) 0 4 2 4

*Scrape pick rapidly back and forth across string at fret indicated causing note to sound.

w/ bar -----| w/ bar -----|

(2) 4 4 7

F#5 Em7 N.C. F#5 E5 N.C.

w/ bar -----| w/ bar -----|

(4) 2 4 (echo off)

**As before

w/ bar -----| w/ bar -----|

(7) 5 7 3 (3) 2 X X X X X X

(echo off)

B

C

Gtrs. 2 & 3 Rhy. Fig. 2 f P.M. ---| P.M. ---| P.M. P.M. ---|

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (8 times) F#5 E5

Play 4 times End Rhy. Fig. 2 Gtr. 1 f w/ dist.

4/2 2 2 0 2 2 0 2 0 0 11 14 12 12

F#5 E5 F#5 E5

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

F#5 E5 F#5 E5 F#5

4 5 4 2 4 4 (4) 2 11 14 12 12 14 12 14

E5 F#5 E5 F#5 E5

(14) 17 14 12 (12) 11 12 11 14 16 (16) 14 4 5 4 2 4 4 (4) 2

D

B5 A5 E5

7 (7) 9 16 14 14 13 14 14 (14)

Rhy. Fig. 3 End Rhy. Fig. 3

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

Gtrs. 2 & 3: w/ Rhy. Fig. 3

B5

15ma

A5

E5

Gtr. 1

Musical notation for Gtr. 1 and Gtrs. 2 & 3. The Gtr. 1 staff shows a melodic line with bends and vibrato. The Gtrs. 2 & 3 staff shows a rhythmic accompaniment with bar bends and fret numbers (7, 16, 14, 14, 13, 14, 14). Chord markings B5, A5, and E5 are present.

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

F#5

E5

F#5

E5

F#5

E5

F#5

E5

Musical notation for Gtrs. 2 & 3, repeated 4 times. The notation shows a rhythmic pattern with bar bends and fret numbers (16). Chord markings F#5, E5, and F#5 are present.

E

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

F#5

E5

Musical notation for Gtrs. 2 & 3, repeated 4 times. The notation shows a rhythmic pattern with bar bends and fret numbers (11, 14, 12, 12, 12). Chord markings F#5 and E5 are present.

F#5

E5

F#5

Musical notation for Gtrs. 2 & 3. The notation shows a rhythmic pattern with bar bends, flutter bar, and fret numbers (12, 14, 14, 14, 14, 11, 9, 11, 12, 16). Chord markings F#5 and E5 are present.

E5

F#5

E5

Musical notation for Gtrs. 2 & 3. The notation shows a rhythmic pattern with bar bends and fret numbers (16, 16, 11, 9, 11, 11, 12, 11, 11). Chord markings E5 and F#5 are present.

F

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

B5 15ma

A5 loco

E5

P.H. w/ bar

+1 1/2

-1

-1/2

7 (7) 9-16 14 14 13 14 14 (14)

B5 15ma

A5 loco

E5

P.H. w/ bar

+1 1/2

-1

-1 1/2

-1

7 (7) 9-16 14 14 13 14 14 12-14 (14)

B5 15ma

A5 loco

E5

P.H. w/ bar

+1 1/2

-1

-1/2

7 (7) 9-16 14 14 13 14 14 (14)

B5 15ma

A5 loco

E5

P.H. w/ bar

+1 1/2

-1

-1

7 (7) 9-16 14 13 14 (14) 16

G

Half-time feel (♩ = ♩³)

N.C.(F#m)

(G)

Gtr. 1

Staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a tremolo line and arpeggiated chords. A bracket groups the first two measures, and another bracket groups the next two measures. The first measure has a '1' above it, and the second measure has '(17)' below it.

Gtrs. 2 & 3

Riff A

End Riff A

Staff 2: Treble clef, key signature of three sharps. The staff contains a rhythmic riff. Below the staff are fret numbers: 2 2 5 2 0 | 2 2 5 2 0 | 2 2 5 2 0 | 3 4 5 4 5 6.

Gtrs. 2 & 3: w/ Riff A

Gtr. 1 (F#m)

1.
(G)

2.
(G)

Staff 3: Treble clef, key signature of three sharps. The staff contains two first-position chords (G and G) and a wah-wah effect. Below the staff are 'X' marks and a dashed line labeled 'P.S.'.

H

Guitar Solo

Gtrs. 2 & 3: w/ Riff A (4 times)

N.C.(F#m)

Staff 4: Treble clef, key signature of three sharps. The staff contains Riff A repeated four times. Below the staff are fret numbers: 9 11 9 11 (11) 9 11 | 9 11 9 11 (11) 9 11 | 9 11 9 11 9 11 | 9 11 9 11 9 11.

(G)

(F#m)

Staff 5: Treble clef, key signature of three sharps. The staff contains Riff A repeated four times. Below the staff are fret numbers: 7 9 7 7 9 7 9 | 7 9 7 9 7 | 7 9 7 9 9 7 9 | 7 9 7 9 7 9 11.

(A#°)

End Riff B

Gtrs. 2 & 3: w/ Riff B (3 times)
(Bm)

Gtr. 5

*15ma *loco*

P.H.

(A#°)

Pitch: D
*15ma applies to harm. only.

(Bm)

(A#°)

**8va

loco

(Bm) ***8va

P.H.

**8va applies to harm. only.

Pitch: Bm

End half-time feel

P.H. -4

3

(12) 4 14 15 14 15 17 14 18 14 15 14 17 14 17 15 14 15 14 16 14 16 15 (15)

Pitch: A

J (♩ = ♩)

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

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

F#5 Em7 N.C. F#5 E5 N.C.

11 (11) 9 11 (11) 9

*Both gtrs. w/ semi-clean tone playing *mf*.

F#5 Em7 N.C. F#5 E5 N.C.

9 11 (11) 9 7 9 (9)

fdbk.

F#5 Em7 N.C. F#5 E5 N.C.

(9)

Gtr. 2

4 2 2 2 2 2 3 5 7 5 0 5 7 5 0 4 2 2 2 2 2 2 0 5 7 5 0 2 3 2 0

Gtr. 2

F#5 Em7 N.C. F#5 E5 N.C.

Gtrs. 2 & 3

K

*Gtrs. 2 & 3: w/ Rhy. Fig. 2 (8 times)

Gtr. 1

F#5 E5 F#5 E5

*Both gtrs. resume playing *f* w/ dist.

F#5 E5 F#5 E5

F#5 E5 F#5 E5

8va-

loco

P.S.

F#5 E5 F#5 E5

w/ bar

P.S.

L

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

B5 A5 E5

15ma

P.H. w/ bar w/ bar w/ bar

7 (7) 9 16 14 14 13 14 14 (14)

B5 A5 E5

w/ bar w/ bar w/ bar

7 (7) 9 16 14 14 13 14 14 12 14 (14)

B5 A5 E5

w/ bar flutter bar w/ bar w/ bar

7 (7) (7) 9 16 14 14 13 14 14 14 14 16 (16)

B5 A5 E5

15ma

P.H. w/ bar w/ bar

7 (7) 9 16 14 13 14 (14) 16 (14)

B5 A5

E5

B5 A5

E5

Half-time feel (♩ = $\frac{3}{4}$)

Gtr. 5 tacet

N.C.(F#m)

(G)

2 & 3

TEN WORDS

By Joe Satrian

C Em F Am G Fmaj7 Cadd9
 32 1 23 *T34211 231 21 3 T3421 21 34
 *T = thumb

A Intro

Moderately slow ♩ = 90

C
**Gtr. 1 (clean)

p (cont. in slashes)

T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

**Piano and multiple gtrs. arr. for one gtr.

B

C Em F C

Rhy. Fig. 1

Gtr. 1 *mf*

Gtr. 2 (dist.) *mf*

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

Am Em F G

5/7 7 5 7 5 7 5 5/7 5 (5) 3 5 3 3 5 3/5 3/5

Em F Am F

2nd time, Gtr. 4 w/ Fill 1

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

C Em F C

End Rhy. Fig. 1

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

Gtr. 2 tacet
Fmaj7 Cadd9 F C

To Coda

Gtr. 3 (clean)
mf *w/ bar

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

*Gtr. 3 vib. w/ bar throughout.

C

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3 tacet

C Em F C

7/9 0 0 0 0 0 7/9 9 7 5 7 5 5 7 5 6/8 6/8 6/8 7/9 7/9 8 7 5

Fill 1

Gtr. 4

8 7 5 3 3 3 5 4 4 2 1 1/3 1 8 7 5

Gr. 2 Am Em F G

Gr. 4 (dist.)

mf

Em F Am F

C Em F C

Gr. 1

D

Gr. 4 tact
Am
Rhy. Fig. 2

Gr. 1

Gr. 2

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

F

5 5 8 10 8 10 8 7 8 7 8 10 8 10 12 10 12 14 12

C

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

hold bend hold bend

G

End Rhy. Fig. 2

13 15 13 14 13 14 12 14 12 12 13 12 14 12 14 12 14 12 10 12 10 9 10 9 12 9


A COOL NEW WAY

By Joe Satriani

A

Intro


Moderately slow $\text{♩} = 70$ ($\text{♩} = \text{♩}$)

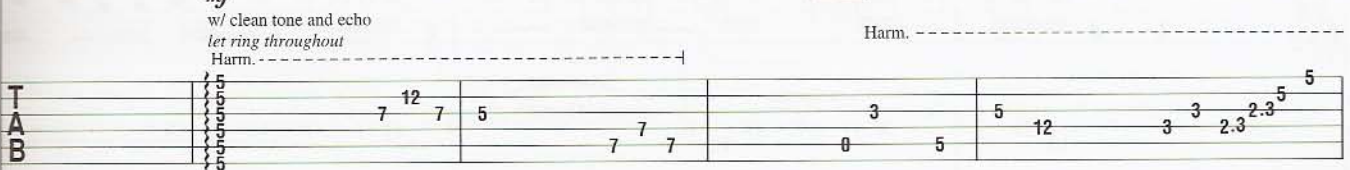
(Snare)  *N.C.(Em) (D/F#) (G) (A) (Em) (D/F#) (G) (A)

Gtr. 1 (12-str. elec.)

Riff A

mf
w/ clean tone and echo
let ring throughout
Harm.

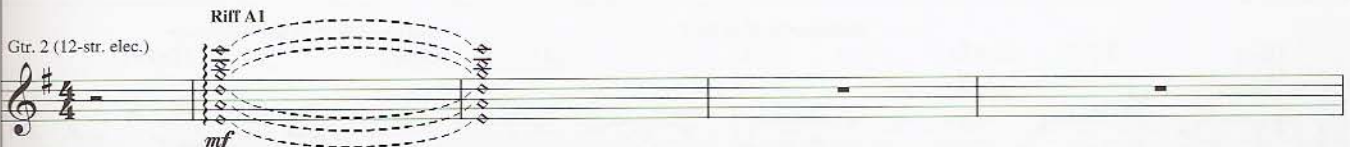
8va  *loco*


TAB 

Gtr. 2 (12-str. elec.)

Riff A1

mf
w/ clean tone and echo
let ring throughout
Harm.



TAB 

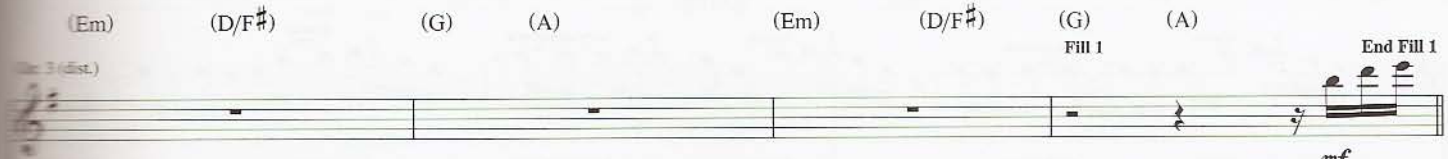
*Chord symbols reflect overall harmony.

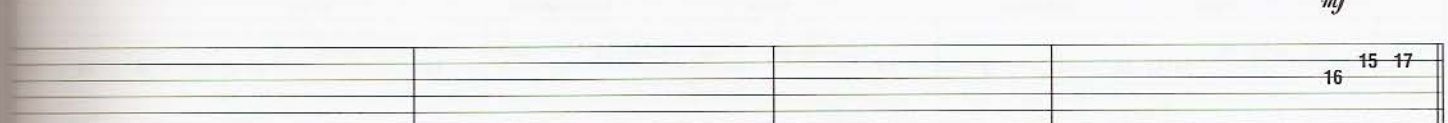
(Em) (D/F#) (G) (A) (Em) (D/F#) (G) (A)

Fill 1

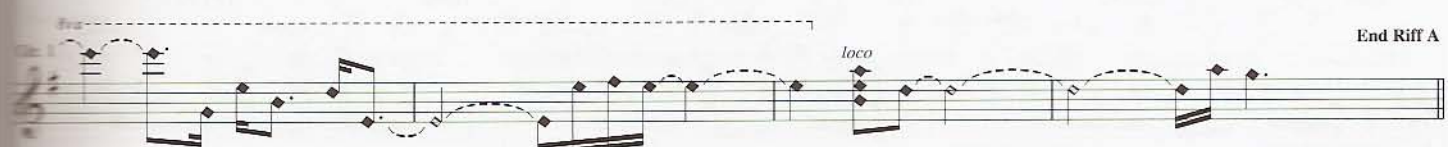
End Fill 1

mf

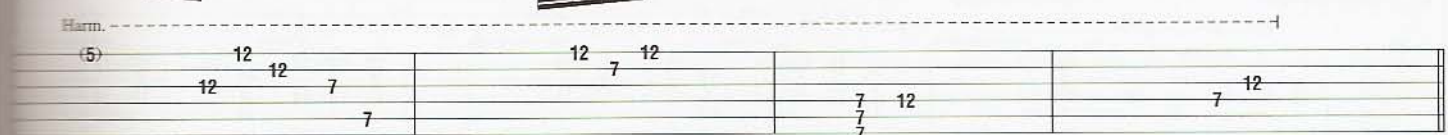


TAB 


Gtr. 1

8va  *loco*

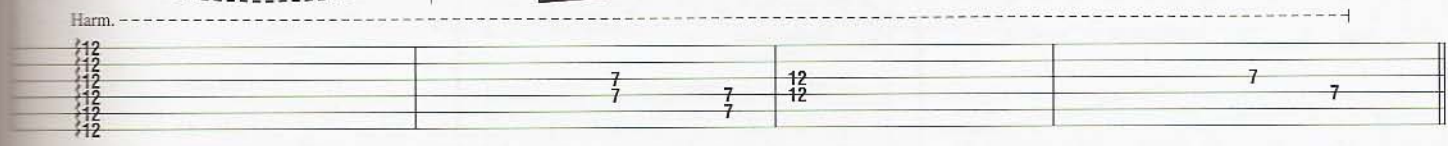
End Riff A

Harm. 

Gtr. 2



End Riff A1

Harm. 

B

1st time, Gtr. 1: w/ harmonics ad lib (next 15 meas.)
 1st time, Gtr. 2: w/ harmonics ad lib (next 16 meas.)
 2nd time, Gtr. 1: w/ Riff B (8 times)
 2nd time, Gtr. 2: w/ harmonics ad lib (next 7 meas.)
 2nd time, Gtr. 4: w/ Fill 3

N.C.(Em) (D/F#) (G) (A) (Em) (D/F#)

Gtr. 3

(G) (A) (Em) (D/F#) (G) (A)

(Em) (D/F#) 2nd time, Gtr. 2: w/ Fill 2 (G) (A) 2nd time, Gtr. 2: w/ Riff B (4 times) (Em) (D/F#)

Pitches: C# B
 *8va applies to harm. only.

(G) (A) (Em) (D/F#) (G) (A)

(Em) (D/F#) (G) (A) (Em) (D/F#)

Fill 3
 Gtr. 4 8va-7

C

Gr. 2: w/ harmonics ad lib (next 16 meas.)
N.C.(Em) (D/F#)

(G) (A) (D/F#)

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

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

Fill 2 End Fill 2 *Riff B

0 2 2

Fill 2 and Riff B are embellished w/ harmonics ad lib (throughout).

(G) (A) (Em) (D/F#)

Gr. 1: w/ Riff B (7 times)

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

End Riff B

0 2 2

(G) (A) (Em) (D/F#)

12 15 12 12 15 12 12 12 12/14 15 17 16 15 17/19 17 16

(G) (A) (Em) (D/F#) (G) (A)

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

(Em) (D/F#) (G) (A)

8va

19/22 17 19 17 19/22 17 19 20 16 19/22 17 19 17 15 17 15 16 14 12 14 12 14 12 10

(Em) (D/F#) (G) (A)

8va

19/22 17 19 17 19/22 17 19 20 22 (22) 21 (21) 19 17 (17) 15 (15) 14 (14) 12 15 (15) 12

(Em) (D/F#) (G) (A)

loco

12/14 15 17 16 15 17/19 17 16 12 14 14 12 14 12 14 12 14 12 14

(Em) (D/F#) (G) (A)

11 12 11 14 14 12 14 14 14 14 14 11 12 11 14 14 12 14 14 14

D

N.C.(C)

(D)

Gtr. 3

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

10 8 7 8 7 10 7 10 8 10 8 7 14 15 12 10 12 10 13 12 13 12 15 15 15

Gtrs. 1 & 2 Riff C

End Riff C

3 0 0 2 2

F Guitar Solo

Gr. 1: w/ harmonics ad lib (next 15 meas.)
Gr. 2: w/ harmonics ad lib (next 24 meas.)

N.C.(Em) (D/F#) (G) (A)

0 7 5 7 5 7 7 5 7 X | 9 5 5 5 5 4 5 4 7 4 7 5 7

(Em) (D/F#)

0 2 3 2 3 4 4 5 5 4 5 7 4 7 5 4 7 4 4 5 7 4 5 7 5 4 5 7/9 0 6 7

(G) (A)

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

(Em) (D/F#) (G) (A)

7 0 0 7 5 9 7 5 9 7 6 9 7 6 9 7 6 9 7 5 4 5 4 7 5 5 4 7 5 4 7 5 4 5 4 7 5 4 7 5 3 5 3 2

(Em) (D/F#) (G) (A)

0 0 0 | 14 12 14 | 14 15 14 12 14 12 14 15 14 12 14 14 | 12 12 12 12 12 12 12 14 | 12

(Em) (D/F#)

12 14 12 14 12 14 X 14 12 14 12 14 12 15 1/2 12 12 15 1/4 12 15 1/2 15

(G) (A)

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

(Em) (D/F#)

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

(G) (A)

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

(Em) (D/F#)

let ring

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

(G) (A)

let ring

0 2 2 0 2 2 0 2 0 0 0 0 15 12 15 12 14 12 15 12 14 12 14 12

(Em) (D/F#) Gtr. 1: w/ Fill 2 (G) (A)

12 14 12 14 12 14 15 0 3

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

w/ bar P.H. loco steady gliss.

*15ma -2

-3 1/2 3 12 15 0

*15ma applies to harm. only.

Gtr. 1: w/ Riff B (4 times) (Em) (D/F#) (G) (A)

22 (22) 19 22 22 19 22 22 (22) 19 19 21 22 21 21 21 19 19 17 17 15 15 14

1 1/2

(Em) (D/F#) (G) (A)

14 14 17 15 17 12/14 15 16 15 15 17 16 15 14 17 (17) 12 10 14 (14) 12 11 10 9 12 9 6 x x x 5 4 5 7 0 2

1/2 loco rake

(Em) (D/F#)

(7) 3 5 3 T 7 3 5 T 7 5 3 T 7 3 2 3 5 3 2 3 5 7 5 3 5 3 2 3 5 7 5 2 4 16

12

(G) (A)

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

(Em) (D/F#) *8va* *loco*

w/pick and fingers P.H.

0 0 3 0 3 5 3/5 7 7 7 10 8 12

Gtr. 3: w/ Fill 1
(G)

(A)

D.S. al Coda

14 14 14 14 14 10/12 15 12 12 12 12 12 12/14 17 17 17 17 17 17 17 17 17 17

Coda

Gtrs. 1 & 2: w/ Riff B (2 times)
N.C. (Em)

Gtr. 3

14 15 17 15 16 14 15 14 12 10 12 14 14 (14) 12 10 12 12 14 14 12 11 X

*8va *loco* P.H.

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

Pick: C# B

*8va applies to harm. only.

Gtr. 3 tacet

12 7 7 12 7 5 5 5 X 12 0 2 2 7 12 12 0 7 12 7 7 7

8va

(Am) (Bb) (Am) (Bb)

Gr. 3

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

Riff B

Gr. 5 (dist.)

mf

14 13 15/17 17/20 | 13 15 12 13 15

Riff B1

Gr. 6 (dist.)

mf

7 5 7/9 10/13 | 5 7 5 5 7

(Am) (Bb) (Am) (Bb)

5 5 5 5 5 5 | 5 7 7 7 5 7/9 | 10 9 10 7 7 | 8 10 10 10

End RIFF

14 13 15/17 17/20 | 13 15 12 13 15

End RIFF

8va

7 5 7/9 10/13 | 20 22 22 20 22

C

Str 2: w/ Riff A (4 times)
Gns. 5 & 6 tacet

(Am)

(Bb)

(Am)

(Bb)

Measures 1-4 of Section C. The guitar staff shows a melodic line with triplets and slurs. The fretboard diagrams show fingerings for strings 1-6, including triplets and slurs.

(Am)

(Bb)

(Am)

(Bb)

Measures 5-8 of Section C. The guitar staff shows a melodic line with slurs and a 'P.S. --- |' marking. The fretboard diagrams show fingerings and 'X' markings on strings.

D

Str 3 tacet

Bb

C

Dm

F

Bb

C

Dm

Fmaj7(no3rd)

Measures 1-4 of Section D. The guitar staff shows a melodic line with slurs and a 'Riff C' marking. The fretboard diagrams show fingerings and a 'let ring' marking.

Bb C Dm F Bb E7

let ring -----

Gtrs. 5 & 6: w/ Riff C
Bb C Dm F Bb C Dm Fmaj7(no3rd)

Gtr. 4

Bb C Dm F Bb E7

E

Gtr. 2: w/ Riff A (16 times)
Gtrs. 4, 5 & 6 tacet

Gtr. 1 tacet

Bb E7 N.C.(Am) (Bb) (Am) (Bb)

Gtr. 4 w/ bar

Gtr. 1 divisi P.M. ---| P.M. ---| P.M. ---|

Gtrs. 5 & 6

let ring -----

F

Gr. 2: w/ Riff A (8 times)
Gtrs. 5 & 6: w/ Riffs B & B1 (2 times)

N.C.(Am) (Bb) (Am) (Bb) (Am) (Bb) (Am) (Bb)

(Am) (Bb) (Am) (Bb)

(Am) (Bb) (Am) (Bb)

Gr. 3
Gr. 4 *divisi*
f

G

Gtrs. 3 tacet

N.C.(Am) (Bb)

Gr. 4

(Am) (Bb)

(Am) (Bb)

(Am) (Bb)

3 5 3 0 0 3 5 3 5 3 0 3 5 8 10 8 0 7 7 8 7 0 2

(Am) (Bb)

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

(Am) (Bb)

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

(Am) (Bb)

0 3 5 7 3 5 7 5 3 7 5 3 3 5 3 5 7 3 5 7 5 3 7 3 5 7 5 3 7 5 3 5 7 8 10 7 8 10 8

(Am) (Bb)

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

(Am) (Bb)

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

(Am) (Bb) (Am)

*8va-----
loco
 P.H. --|
 w/ bar -----|
 steady gliss.
 w/ bar -----|

1/4 1/2 1 1/2
 12 14 12 14 12 14 12 14 12 14 (14) 14 12 (12) 14 15

Pitch: E G
 *8va refers to harm. only.
 -2 1/2 -2 1/2 -1 1/2 -2 1/2

(Bb) (Am) (Bb)

w/ bar -----| w/ bar -----| w/ bar -----|

(15) 14 12 14 14 15 14 (14) 12 14 13 (13) 15 13 13 17

(Am) (Bb)

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

(Am) (Bb)

15 17 13 15 11 13 12 11 10 11 10 11 10 8 10 8 10 8 6 8 6 8 6 5 6 5 3 5 3 5 3 1 3

(Am) (Bb) (Am)

2 0 0 2 0 2 0 2 0 2 0 2 (2) 10 5 19 20 24 22 17 3

w/ bar -----|

(Am) (Bb) (Am)

***15ma-----
loco
 P.H. -----|
 w/ bar -----|

**
 22 10 0 (0) (0) (0) 0 7 5 7 5 7 7 5 7 5

-1/2 -2 1/2

**Slide extends beyond end of fingerboard.
 ***15ma refers to harm. only.

(Bb) (Am)

15ma *loco* 15ma *loco*

P.H. P.H.

Pitch: A F#

(Bb) (Am)

8va *loco*

Harm.

Pitch: G E

(Bb) (Am)

8va *loco*

Harm.

Pitch: E G

(Bb) (Am)

8va *loco* 8va *loco*

Harm. Harm.

Pitch: E G

(Bb) (Am)

(Bb) (Am) N.C.

(Drum machine) 2

tr (b) *tr* T

THE MEANING OF LOVE

By Joe Satriani

A

Moderately ♩ = 150

N.C.

Gtr. 1 (dist.)

* *mf*
w/ echo
fdbk.

T
A
B

*Vol. swell

Half-time feel

Eadd9(#11)

Gtr. 1

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

Gtr. 2 Rhy. Fig. 1

mf
w/ fingers

11 8 11 8 11 8 11 8 11 8 11 8 11 8 11 8

**Piano and sampled pizz. strings arr. for gtr.

Musical notation for Fill 1, consisting of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar staff with fret numbers: 7, 5, 4, 2, 2, 2, 2, 4, 4.

Musical notation for End Rhy. Fig. 1, consisting of a treble clef staff with a key signature of three sharps and a guitar staff with fret numbers: 0, 11, 8, 11, 0, 11, 8, 11, 8, 0, 11, 8, 11, 8.

B

Eadd9(#11)

Musical notation for Gtr. 3 (dist.), featuring a treble clef staff with a key signature of three sharps, a dynamic marking of *mf*, and a guitar staff with fret number 8. Includes performance instructions: "w/ wah-wah" and "*w/ bar".

*Gtr. 3 executes all vibrato and bends w/ bar unless otherwise indicated (fill section D).

Musical notation for Gtr. 1 Riff A, consisting of a treble clef staff with a key signature of three sharps and a guitar staff with fret numbers: 5, 4, 2, 2, 2, 2, 4, 4, 7, 5, 4, 2, 2, 2, 2, 4, 4.

Musical notation for Gtr. 2 Rhy. Fig. 2, consisting of a treble clef staff with a key signature of three sharps and a guitar staff with fret numbers: 0, 11, 8, 11, 0, 11, 8, 11, 8, 0, 11, 8, 11, 8.

C#m13sus4

11 | 9 11 | (11) -2 1/2

Riff B

End Riff B

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

End Rhy. Fig. 2

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

Gtr. 1: w/ Riff B (6 times)
Gtr. 2: w/ Rhy. Fig. 2

Eadd9(#11)

8 | 11 | (11) | (11) -1 1/2

C#m13sus4

11 | 9 11 11 | (11) (11) -2 1/2

B13sus4

B13

Gtr. 3

9 10 9 7 (7) 5

Gtr. 2

Rhy. Fig. 3

7 9 11 7 9 11 7 8 11 7 8 11 7

Amaj7/6

5 9 9 11 14 11 11

End Rhy. Fig. 3

5 6 9 6 5 6 9 6 5 6 9 6

Gtr. 2: w/ Rhy. Fig. 3

B13sus4

B13

Amaj7/6

Gtr. 3

9 10 9 7 9 12 12 14

C

Gr. 1: w/ Fill 1

Dmaj7/6

C#7#5

Gr. 3

Gr. 2

Cmaj7/6

B7#5

Gr. 2

Bbmaj7/6

A7#5

Gr. 2

Dm(add9)

Dm#5(add9)

Dm(add9)

Cadd9

Gtr. 3

7

(7)

(7)

17

18

(18)

-2

Gtr. 1

*w/ bar

7

8

7

12

*Next 11 meas.

Gtr. 2

10

14

12

10

14

10

14

13

10

14

12

14

9

12

10

12

10

10

10

8

Fmaj7/6

E7#5

20

22

22

21

12

13

14

17

13

14

13

14

17

12

12

15

12

12

12

13

12

13

13

12

12

15

Ebmaj7/6

D7#5

Musical notation for Eb major 7/6 and D7#5 chords. The Eb major 7/6 chord is shown with a flat sign and a 7/6 interval. The D7#5 chord is shown with a sharp sign and a #5 interval. Both chords are represented by a series of notes on a staff.

-1/2

-1/2

w/o bar ---|

20

(20)

20

(20)

19

19

(19)

-1

Musical notation for Eb major 7/6 chord, showing a series of notes on a staff with a flat sign.

-1

12

Musical notation for Eb major 7/6 chord, showing a series of notes on a staff with a flat sign.

11

12/12

15

12/12

11

12/12

15

12/12

10

11/10

13

11/10

10

11/10

13

11/10

Dbmaj7/6

C7#5

Musical notation for Db major 7/6 and C7#5 chords. The Db major 7/6 chord is shown with a flat sign and a 7/6 interval. The C7#5 chord is shown with a sharp sign and a #5 interval. Both chords are represented by a series of notes on a staff.

-1/2

w/o bar ---|

18

18

(18)

17

Musical notation for Db major 7/6 chord, showing a series of notes on a staff with a flat sign.

-1

10

Musical notation for Db major 7/6 chord, showing a series of notes on a staff with a flat sign.

9

10/10

13

10/10

9

10/10

13

10/10

8

9/9

11

9/9

8

9/9

11

9/9

B7sus4(#5)

B

8va

P.H.

17 (17) -1

16 16 16

9 9

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

Eadd9(#11)

8va

P.H.

16 16 16 16 16 16 16 16 16 16 (16)

(9) (9)

0 11 8 11 0 11 8 11 0 11 8 11 8 11 8

loco

P.S.

(wah-wah off)

5 4 2 2 2 3/4 4

11/8 11/8 11/8 11/8

0 11 0 11 0

D

Em

Bm/D

C

Bm7

8va

loco

fdbk.

w/ bar

+1

(9)

(9)

(9)

5

Riff C

End Riff C

w/ bar

5

4

7

5

Rhy. Fig. 4

End Rhy. Fig. 4

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

12 12 10 10

9 9 7 7

8 10 8 10 7 7

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

Em Bm/D C Bm7

Gtr. 3

w/ bar

7 (7) (7) (7)

Em Bm/D C Bm7

P.M.

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

Em Bm/D C Bm7

P.M.

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

Am Em/G C D

Gtr. 3

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

Gtr. 1 Riff D

w/ bar

5 4 5 7

End Riff

Gtr. 2 Rhy. Fig. 5

End Rhy. Fig.

13 13 12 12 9 9 11 11 12 10 10 8 10 8 10 10 12 10 12

Gr. 1: w/ Riff D (3 times)
 Gr. 2: w/ Rhy. Fig. 5 (3 times)

Am Em/G C D

Am Em/G C D

Am Em/G C D

Pitch: D
 *15ma refers to harm. only.

Gr. 1: w/ Riff C (4 times)
 Gr. 2: w/ Rhy. Fig. 4 (4 times)

Em Bm/D C Bm7

Em Bm/D C Bm7

Em Bm/D C Bm7

8va

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

Em Bm/D C Bm7

8va 15ma 8va 15ma loco

P.H. P.H.

15 15 14 15 17 19 19 19 19 17 19 (19) 17 19 19 8 8

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

Eadd9(#11)

8va loco

1 1/2 1 rake

21 21 (21) 19 (19) 14 11 12 13 11 (11) 9 8 9

Gtr. 1: w/ Riff B (1st meas.)

Gtr. 1: w/ Fill 1

w/ bar

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

E

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

Gtr. 1: w/ Riff B (8 1/2 times)

Eadd9(#11) C#m13sus4

w/ wah-wah *w/ bar

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

8 9 6 9 (9) 11 (11)

*Execute all vibrato and bends w/ bar (till end).

Eadd9(#11)

Musical staff with notes and slurs, including a trill-like figure.

P.H. -----1

Guitar fretboard diagram for the first system, showing fingerings like 9-11-9-11 and 8.

C#m13sus4

Gr. 2: w/ Rhy. Fig. 3 (2 times)

B13sus4

Musical staff for the second system, including a trill-like figure.

Guitar fretboard diagram for the second system, showing fingerings like 11, (11), 11-9, 9-11, 9, and 10-9.

-1 1/2

B13

Amaj7/6

Musical staff for the third system.

Guitar fretboard diagram for the third system, showing fingerings like 7, (7)-5, 5-9-9, 11-14-11, and 11.

B13sus4

B13

Amaj7/6

Musical staff for the fourth system.

Guitar fretboard diagram for the fourth system, showing fingerings like 9, 10-9-7, 9, 12, and 12-14.

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

Eadd9(#11)

Gr. 3 tacet

Musical staff for the fifth system, including a trill-like figure.

Gr. 1

Gr. 2 divisi

Guitar fretboard diagram for the fifth system, showing fingerings like 14-16, (4), and 0.

MADE OF TEARS

By Joe Satriani

A

Moderately ♩ = 96 (♩ = ♩₃)

*Gtr. 1 (clean) N.C.

mf
P.M. -----
**w/ delay

T
A
B

*12-str. elec.

**Delay set for single repeat at 1 1/4 beat interval (approx. 833 ms at ♩ = 96 w/ triplet feel).
Notes in parentheses are produced by delay.

Gtr. 1 (G#m)

(E)

P.M. -----

***Gtr. 2 (clean)

mf
P.M. -----
† w/ delay

***12-str. elec.

†Delay and notation as in Gtr. 1.

(G#m)

(E)

P.M. -----

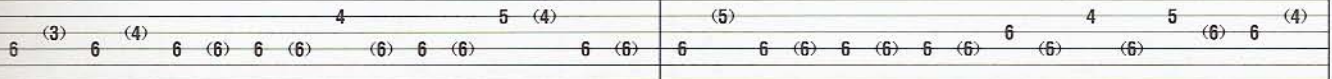
P.M. -----

(G^m)

(E)



P.M.



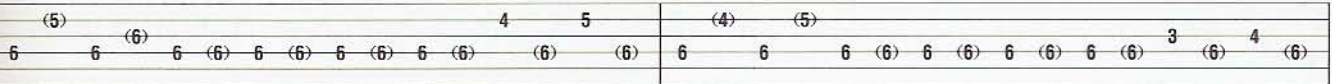
P.M.



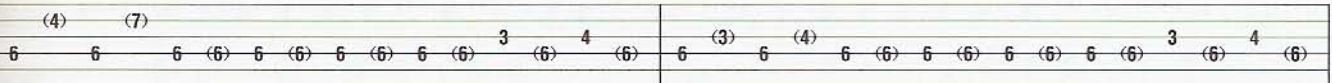
(G^{#m})



P.M.



P.M.

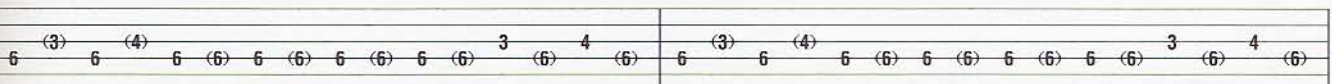


(E)

Riff A



P.M.



Riff A1



P.M.



(G#m)

P.M. -----

6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) | 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) (3) ^{1/2}

P.M. -----

6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 3 (4) | 6 (6) 6 (3) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 4

(E)

Gtr. 1

P.M. -----

6 (3) 6 (3) ^{1/2} 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) | 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4

End Riff

Gtr. 2

P.M. -----

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

End Riff

Riff B

Gtr. 3 (semi-clean)

w/ flanger

mf

6 6 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 6 6 6 6

(G^m)

Rhy. Fig. 1

mf

4/6 4/4 6 4/4 X 6 | 4/6 4/4 6 4/4 X 6

Riff C

P.M. -----

6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 3 (6) | 6 (3) 6 (3) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6)

Riff C1

P.M. -----

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

End Riff B

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

(E)

End Rhy. Fig. 1

4/6 4/4 4/4 4/4 X 4/4 | 4/6 4/4 4/4 4/4 X 4/4

P.M. -----

6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) | 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6)

P.M. -----

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

Gr. 4: w/ Rhy. Fig. 1

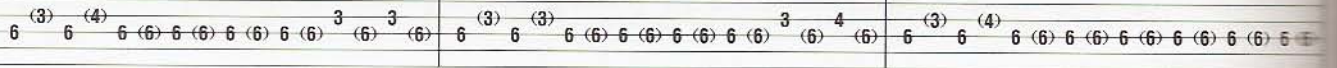
Gr. 3: w/ Riff B

Gr. 1 (G#m)

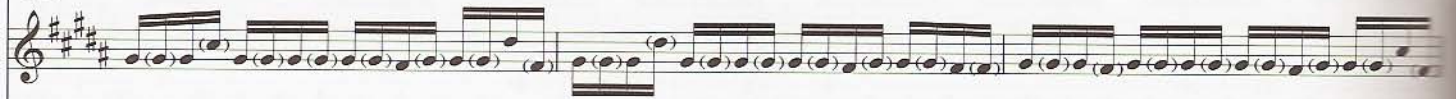
(E)



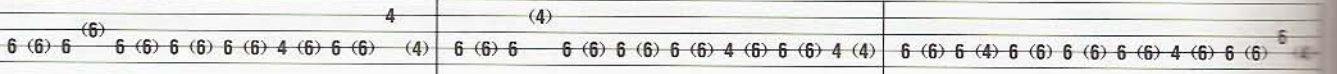
P.M. -----



Gr. 2



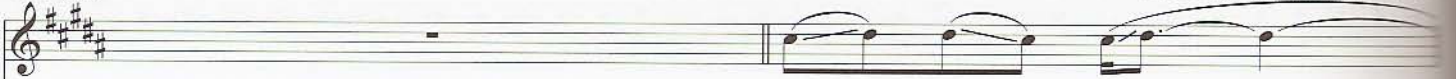
P.M. -----



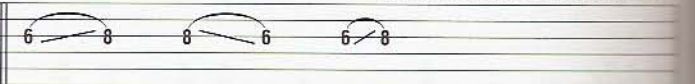
§ B

Gr. 4: w/ Rhy. Fig. 1 (2 times)
2nd time, Grs. 1 & 2: w/ Riffs C & C1
N.C.(G#m)

Gr. 5 (dist.)

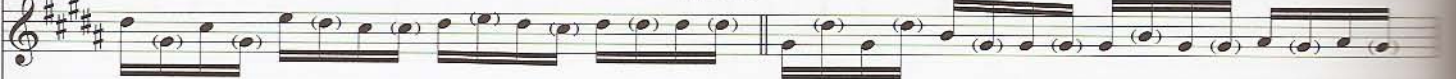


mf

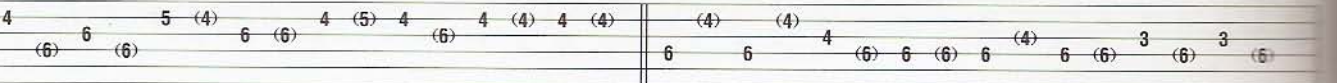


Gr. 1

End Riff C



P.M. -----



Gr. 2

End Riff C1



P.M. -----



1st time, Gtrs. 1 & 2: w/ Riffs C & C1 (last 7 meas.)

(E)

Gr. 5

(8) (8) 11 (11) 8 | 6 (6) 8 6 4 | 4 6 | (6)

(G#m)

(E)

6 8 8 6 8 | 11 (11) 13 6 | 4 |

2nd time, Gtr. 4: w/ Rhy. Fig. 1 (2 times)

1st time, Gtr. 4 tacet

(G#m)

Gr. 5

Gr. 6 (dist.)

mf

11 13 13 11 13 | 13 15 | (15) 13 | 11

Gr. 4

4 4

Gr. 1

*P.M.

(4) (4)

6 6 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) | 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 3 (6)

Gr. 2

Riff D

End Riff D

*P.M.

(4) (5)

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

*2nd time, Gtrs. 1 & 2 w/o P.M. (next 7 meas.)

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

(E)

Gtr. 5

Gtr. 6
divisi

Gtr. 1

P.M. -----

(G#m)

Gtr. 5

Gtr. 6

Gtr. 1

P.M. -----

Gtr. 2

P.M. -----

(E)

Musical notation for guitar part (E) in E major, featuring a melodic line with slurs and ties, and a bass line with a wavy tremolo effect. The notation includes a treble clef and a key signature of one sharp (F#).

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

(11) 9 8 6 6 8 9

Musical notation for guitar part (E) showing a rhythmic pattern of eighth notes with a wavy tremolo effect.

P.M.

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

Riff E

End Riff E

Musical notation for Riff E, consisting of a sequence of eighth notes with a wavy tremolo effect.

P.M.

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

C

Gr. 6 tacet
N.C.(B)

Musical notation for guitar part (C) in E major, featuring a melodic line with triplets and slurs, and a bass line with a wavy tremolo effect. The notation includes a treble clef and a key signature of one sharp (F#).

7 9 7 9 12 14 12 14 16 14 12 9 9 12 (12)

Riff F

Musical notation for Riff F, consisting of a sequence of eighth notes with a wavy tremolo effect.

7 7 7 (7) 4 (7) 4 (7) 4 (4) 4 (4) 4 (4) 4 (4) 4 (4) 4 (4) 4 (4) 4 (4) 4 (4) 4 (4) 4 (4) 4 (4) 4 (4) 4 (4)

(6) (6)

Riff F1

Musical notation for Riff F1, consisting of a sequence of eighth notes with a wavy tremolo effect.

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

Riff G

Musical notation for Riff G, consisting of a sequence of eighth notes with a wavy tremolo effect.

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

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

Riff G1

(A)

(E)

Musical score for guitar parts (A) and (E). The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four systems of staves. The first system shows melodic lines with triplets and vibrato, and a fretboard diagram below. The second system shows a rhythmic accompaniment with a steady eighth-note pattern. The third system shows a bass line with a similar eighth-note pattern. The fourth system shows a chordal accompaniment with a steady eighth-note pattern. The fretboard diagrams include fret numbers and bar lines.

Gtrs. 7 & 8: w/ Riffs G & G1

(B)

Gtr. 5

Musical score for Gtr. 5. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system shows melodic lines with triplets and vibrato. The second system shows a fretboard diagram with fret numbers and bar lines.

Gtr. 1

Musical score for Gtr. 1. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system shows a rhythmic accompaniment with a steady eighth-note pattern. The second system shows a fretboard diagram with fret numbers and bar lines.

Gtr. 2

Musical score for Gtr. 2. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system shows a rhythmic accompaniment with a steady eighth-note pattern. The second system shows a fretboard diagram with fret numbers and bar lines.

(A)

(E)

Musical notation for guitar parts (A) and (E). Part (A) consists of four measures of eighth-note chords with a slur. Part (E) consists of two measures of eighth-note chords with a slur. Below the staff are two lines of fret numbers: 16-19-14, 14-17-12, 12-16-9, 8-11-8, 9-11-9, and 9-11-9-11.

End Riff F

Musical notation for guitar part End Riff F, consisting of four measures of eighth-note chords. Below the staff is a line of fret numbers: 7 (4) 7 (4) 7 (7) 6 (7) 6 (7) 6 (6) 6 (6) 6 (6) 6 (6) 6 (4) 4 (4) 6 (6) 4 (4) 4 (4) 6 (4) 4 (4) 4 (6).

End Riff F1

Musical notation for guitar part End Riff F1, consisting of four measures of eighth-note chords. Below the staff is a line of fret numbers: 6 (4) 4 (4) 7 (6) 4 (4) 7 (7) 7 (4) 7 (7) 7 (7) 6 (7) 7 (7) 7 (6) 6 (7) 7 (7) 7 (6) 7 (7) 7 (7).

D

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

N.C.(G#m)

Musical notation for guitar part D, consisting of two measures of whole notes. Below the staff is a line of fret numbers: (11).

Rhy. Fig. 2

Musical notation for guitar part Rhy. Fig. 2, consisting of four measures of eighth-note chords. The first measure is marked *mf*. Below the staff is a line of fret numbers: 4 4 4 4 4 4 4 4 4 4 4 6.

Riff H

End Riff H

Musical notation for guitar part Riff H, consisting of four measures of eighth-note chords. Below the staff is a line of fret numbers: 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 5 (4) (5) 6 6 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6).

Riff H1

End Riff H1

Musical notation for guitar part Riff H1, consisting of four measures of eighth-note chords. Below the staff is a line of fret numbers: 6 (7) 6 (7) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6).

Gtrs. 1 & 2: w/ Riffs A & A1
Gtr. 5: tacet
(E)

Gtr. 3: w/ Riff B

(G#m)

Gtr. 9

(E)

End Rhy. Fig. 2

E

Gtrs. 1 & 2: w/ Riffs C & C1
Gtr. 4: w/ Rhy. Fig. 1 (6 times)
N.C. (G#m)

(E)

P.M. ---

(G#m)

(E)

4 6 4 7 4 7 5 4 7 6 7 9 7 6 7 9 11 9 7 11 7 9 11 9 7 11 8 9 11 9 8 11 8

9 11 9 8 11 9 7 6 x x 4 6 4 4 6 4 4

(G#m)

4 6 4 6 4 6 4 6 4 6 4 6 4 5 4 6 4 6 4 6 4 7 4 6

P.M.

(4) (5)
6 6 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6)

P.M.

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

(E)

Musical notation for the first system of (E). It features a treble clef staff with a key signature of four sharps and a 6/8 time signature. The melody includes a triplet of eighth notes, a sixteenth-note run, and various accidentals. Below the staff is a guitar tablature line with fret numbers (6, 4, 7, 4, 6, 6, 4, 6, 4, 6, 4, 6, 6, 4, 6) and a bar line. To the right of the bar line, there are wavy lines indicating vibrato over the notes 6, 8, 11, and 11, with a final note marked 11/12.

Musical notation for the second system of (E). It features a treble clef staff with a key signature of four sharps. The melody consists of eighth-note runs. Below the staff is a guitar tablature line with fret numbers (6, 3, 6, 4, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 4, 6, 3). A dashed line labeled "P.M." is positioned above the tablature.

Musical notation for the third system of (E). It features a treble clef staff with a key signature of four sharps. The melody consists of eighth-note runs. Below the staff is a guitar tablature line with fret numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 4, 6, 3, 6, 4, 4, 6, 3, 6, 4, 6, 6, 6, 6, 6, 6, 6, 6, 7, 6, 6). A dashed line labeled "P.M." is positioned above the tablature.

(G#m)

Musical notation for the first system of (G#m). It features a treble clef staff with a key signature of five sharps and a 6/8 time signature. The melody includes a triplet of eighth notes, a sixteenth-note run, and various accidentals. Below the staff is a guitar tablature line with fret numbers (11, 11, 13, 11, 13, 13, 11, 9, 4/13, 13, 16/18, 16, 18, 16, 14, 16, 14, 16, 14). Wavy lines indicating vibrato are placed over the notes 11, 11, 13, 11, 13, 13, 11, 9, 4/13, 13, 16/18, 16, 18, 16, 14, 16, 14, 16, 14.

Musical notation for the second system of (G#m). It features a treble clef staff with a key signature of five sharps. The melody consists of eighth-note runs. Below the staff is a guitar tablature line with fret numbers (6, 4, 6, 3, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 3, 6, 3, 6, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 4). A dashed line labeled "P.M." is positioned above the tablature.

Musical notation for the third system of (G#m). It features a treble clef staff with a key signature of five sharps. The melody consists of eighth-note runs. Below the staff is a guitar tablature line with fret numbers (4, 7, 6, 6, 6, 6, 6, 6, 6, 6, 4, 5, 6, 4, 4, 5, 6, 6, 4, 6, 6, 6, 6, 6, 6, 3, 4, 6, 4, 6). A dashed line labeled "P.M." is positioned above the tablature.

(E)

P.M.

P.M.

Gr. 2: w/ Riff D (6 times)

(G#m)

P.M.

(E)

8va -----

16 (18) 16 16 18 (18) 16 18 18 18 16 18 16 18 16 18 16 19 16 19

P.M.

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

(G#m)

8va -----

(19) 19 16 16 19 16 19 16 18 16 19 18 (18) 16 18 16 18 18 16 18

P.M.

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

Gtr. 2: w/ Riff E

(E)

8va -----

loco

18 16 18 16 18 18 16 14 16 14 16 14 16 18 16 18 16 16 18

P.M.

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

F

Gtrs. 1 & 2: w/ Riffs F & F1
 Gtrs. 7 & 8: w/ Riffs G & G1 (2 times)

Gtr. 9: tacet

N.C.(B)

Gtr. 3: w/ Riff B
 (E)

G

Gtrs. 1 & 2: w/ Riffs H & H1

Gtrs. 1 & 2: w/ Riffs A & A1

Gtr. 3: w/ Riff B
 Gtr. 4: w/ Rhy. Fig. 1

D.S. al Coda

N.C.(G#m)

(E)

(G#m)

(E)

Gr. 9: w/ Rhy. Fig. 2

(G^m)

Rhy. Fig. 3

End Rhy. Fig. 3

Riff I

End Riff I

P.M. -----

P.M. -----

Gr. 1: w/ Riff I (5 times)
Gr. 2: w/ Riff I (6 times)
Gr. 4: w/ Rhy. Fig. 3 (till end)

15ma -----

Harm. -----

w/ bar -----

steady gliss.

Begin fade

Gr. 5 tacet

Gr. 9 tacet

Fade out

P.M. -----

Gr. 2

P.M. -----

THEME FOR A STRANGE WORLD

By Joe Satriani

A

Moderate Rock ♩ = 132

*Amsus2

Am

Gsus2

Dm

Gtr. 1 (dist.)

Riff A

mf

T
A
B

12 14 16 12 14 16 12 14 17 12 14 17 | 10 12 14 10 12 14 10 12 15 10 12 15

*Chord symbols reflect implied harmony.

Amsus2

Am

Csus2

D5

12 14 16 12 14 16 12 14 17 12 14 17 | 15 17 19 15 17 19 17 19 17 19 19

Amsus2

Am

Gsus2

Dm

12 14 16 12 14 16 12 14 17 12 14 17 | 10 12 14 10 12 14 10 12 15 10 12 15

Fsus2

Csus2

End Riff A

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

B

Gr. 1: w/ Riff A

Amsus2 Am Gsus2 Dm Amsus2 Am Csus2 D5

Gr. 2 (semi-clean)

mf
w/ slide

elec.

Amsus2 Am Gsus2 Dm Fsus2 Csus2

Gr. 2

Fill 1

End Fill 1

Gr. 3 (semi-clean)

mf
w/ echo
w/ slide
steady gliss.
**

29 24 17
29 24 17

**Slide begins beyond end of fingerboard.

C

Gtrs. 2 & 3 tacet
N.C.(Am7)

Gr. 1: w/ Riff B

Gr. 1 Riff B

End Riff B

Gr. 4 (dist.)

mf
w/ bar

w/ bar

-2 1/2 -2 1/2

D

N.C.(Am7)

(F7)

Gr. 4

***w/ bar

flutter bar

+1

+1

-2 1/2

***Gr. 4 executes all vibrato and bends w/ bar unless otherwise indicated (till double bar).

-1/2 -1 1/2

Gr. 1 Riff C

(B7) *15ma* *loco* (Bbmaj7)

P.H.

8 9 (9) 11 8 11 (11) 14 13/15 13 (13) (13)

-3 1/2

End Riff

7 7 7 5 7 5 7 7 7 5 7 5 6 6 6 5 6 5 6 6 6 5 6 5

Gr. 1: w/ Riff C (Am7) (F7)

Gr. 4

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

(B7) (Bbmaj7)

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

-2 1/2 -2 1/2

(E7)

14 15 13 14 16 16 19 19 17 16 13 13 14 14 13 13 14 14 15 13 14 11 12 14 9 9 21 12 7 7 19

Gr. 1 Riff D

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

End Riff D

9 10 13 13 14 14 16 16 19 17 16 17 17
 X 8 11 11 12 12 14 X 15 14 X 14

15 0 7 X X

E

Oct. 1: w/ Riff C (2 times)

NC.(Am7)

15ma-----
 P.H.-----
 (F7)
 3
 7 5 7 5 8 (8) (8) 14 8 0 8 8 (8)
 *w/ bar
 *As before (next 4 meas.)
 -3 1/2 -3 1/2 -1/2

(B7)
 P.S.
 10 8 X X X X X X 12 13 10 10 12 10 0 10 0 8 0

(Bbmaj7)
 5
 7 8 7 0 5 0 7 5 4 4 16 4 6 7 8 5 6 8 5 6 8 6 5 6 8 10 8 10 6 8 10 8 6 9 10 9 7 10

(Am7)
 5
 7 9 7 10 7 10 8 7 10 7 5 (5) 15 5 (5) 12 12 14 14 12 13 12 17 17 19 14 12 12

(F7)
 1
 **w/ bar
 -1
 -1
 13 13 14 12 15 X X 8 8 10 8 10 9 10 13 (13)

**As before (till double bar).

(B7)

(Bbmaj7)

Gtr. 1: w/ Riff D (2 times)
(E7)

F

Gtr. 1: w/ Riff A (2 times)
Gtr. 4 tacet

Amsus2 Am Gsus2 Dm Amsus2 Am Csus2 D5

Amsus2 Am Gsus2 Dm Fsus2 Csus2

Am sus2 Am G sus2 Dm Am sus2 Am C sus2 D5

Gtr. 5 (semi-clean) w/ slide

mf

Gtr. 2 (clean)

Elect. str. elec.

To Coda

Am sus2 Am G sus2 Dm F sus2 C sus2

Gtr. 3: w/ Fill 1

Gtr. 2 (clean)

G

Half-time feel

Gtrs. 2 & 5 tacet

N.C. (Am7)

(Bb)

Gtr. 6 (semi-clean)

mf

w/ wah-wah

Gtr. 1

(Am7)

(G)

Gtr. 1

H

N.C.(F#m7)

Gmaj7#11

Gtr. 4

Musical notation for Gtr. 4, first system. Treble clef, key signature of two sharps. Chords N.C.(F#m7) and Gmaj7#11. Includes a wavy line indicating a tremolo effect.

Riff E

*Gtrs. 1 & 6

Musical notation for Riff E, Gtrs. 1 & 6. Treble clef, key signature of two sharps. Includes a "let ring" instruction and a dashed line.

*Composite arrangement.

N.C.(F#m7)

Em7

Musical notation for Gtr. 4, second system. Treble clef, key signature of two sharps. Chords N.C.(F#m7) and Em7. Includes a wavy line, a "P.M." instruction, and a dashed line.

Musical notation for Gtrs. 1 & 6, second system. Treble clef, key signature of two sharps. Includes a "let ring" instruction and a dashed line.

Gtrs. 1 & 6: w/ Riff E (3 times)

N.C.(F#m7)

Gmaj7#11

Gtr. 4

Musical notation for Gtr. 4, third system. Treble clef, key signature of two sharps. Chords N.C.(F#m7) and Gmaj7#11. Includes a wavy line, a "w/ bar" instruction, and a dashed line.

N.C.(F#m7)

Em7

Musical notation for Gtr. 4, fourth system. Treble clef, key signature of two sharps. Chords N.C.(F#m7) and Em7. Includes a wavy line, a "w/ bar" instruction, and a dashed line.

NC(F#m7) Gmaj7#11

N.C.(F#m7) (Em7)

N.C.(F#m7) Gmaj7#11

*8va refers to harm. only.

N.C.(F#m7) Em7

Pitch: C, B \flat , C \sharp , F \sharp , C \sharp

Em9

1 & 6

let ring

Eaddb9

(19) 17 19 17 18 19 17 20 19 17 16 16 16 0

let ring

6 4 6 0 0 0 6 4 6 4 6

I

Gtr. 1: w/ Riff C (2 times)
Gtr. 6 tacet

N.C.(Am7)

Gtr. 4

*w/ bar

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

*As before (next 11 meas.)

(B7) (Bbmaj7)

8 7 9 10 8 10 13 12 14 14 12

**15ma *loco* P.H.

Pitch: B
**15ma refers to harm. only.

(Am7) (F7)

12 7 10 (10) 14 14 13 14 13 14 13 (13) 22

(B7)

7 12 10 0 8 0 6 0 7 8 7 0 5 7 5 0 4 (4) 16

***8va *loco* P.H.

Pitch: E
***8va refers to harm. only.

(B7maj7)

Gtr. 1: w/ Riff D (2 times)
(E7)

D.S. al Coda

Coda

Gtrs. 2 & 5 tacet
N.C.(Am7)

Gtr. 1

MOVIN' ON

By Joe Satrian

A

Moderate Rock ♩ = 112

Gr. 1 (dist.) Csus4 C End Rhy. Fig. 1

Rhy. Fig. 1

mf
let ring throughout

TAB

Gr. 2 (dist.) Rhy. Fig. 1A End Rhy. Fig. 2A

mf
let ring throughout

TAB

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (3 times)
Csus4 C Csus4 C

Gr. 3 (dist.)

mf

TAB

Csus4 C

TAB

B

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

Csus4

*8va refers to harm. only.

Csus4

Pitch: E
**15ma refers to harm. only.

Fsus4

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 2A

End Rhy. Fig. 2A

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

Csus4

C

G7sus4

Fadd9/A

Gtr. 3

12 14 13 14 | 15 15 1 1 13 14 13 | 14 13 14 15 1/2 13 14 | 15 15 1/2 1/2 13 14 13

Gtr. 1

1 1 1 | 3 3 3 3 3 3 | 1 1 1 1 1 1 1 | 0 0 0 0 0 0

Gtr. 2 Rhy. Fig. 3

5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7

Bb6

Csus4

C

Csus4

C

steady gliss.

15 13 15 16 1/2 13 15 | 13 16 1/2 13 16 18 | 16 1/2 17 15 17 17 | 17 12 5 17

1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7

G7sus4

F(add9)/Ab

Bb9

Csus4

C

C7

steady gliss.

End Rhy. Fig. 3

D

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (8 times)

Csus4

Gtr. 3

16 16 13 13 15 13 12 14 1/2 (14) 12 15 12

(12) (12) 5 16 16 13 13 15 13 12

14 1/2 (14) 12 15 12 (12) 15 8 10 8 10

10 12 (12) 10 8 10 5 X 7 1/2 (7) 8 10 10 3 X X X

3 2 3 5 2 3 5 2 3 5 7 5 6 5 7 5 6 8 6 11 11 11 11 11 10 11 10 8

Csus4 C

6 8 10 11 10 8 10 8 6 8 (8) 12 5 (5) 19 8

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Fsus4 F

15 13 16 13 15 13 15 (15) 13 14 12 15 13 12 15 13 12 13 12 13 12 15 12 15 13 12

Fsus4 F

15 13 15 17 15 17 15 18 17 15 16 (16) 6 16 17 15 16 18 15 18 20

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)
Csus4 C

20 17 15 16 15 17 16 15 17 16 15 17 16 15 17 16 17 15 17 15

Csus4 C

17 15 14 15 14 14 15 13 15 (15) 20

P.S.

E

Gtr. 2: w/ Rhy. Fig. 3
G7sus4

Fadd9/A

Gtr. 3

12 14 13 14 | 15 15 13 14 13 | 14 13 14 13 14

Gtr. 1

3 0 1 0 3 | 3 0 1 0 3 | 0 3 0 1 0 3 0

Bb5

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

Gtr. 1

(0) 3 0 1 0 3 0 | 1 3 0 1 0 3 1 | 3 0 1 0 3 1

Csus4

G7sus4

w/ bar steady gliss.

w/ bar

(18) 16 17 15 17 17 | (17) 0 (0) 17 | 15 13 13 15

Gtr. 1

3 3 0 1 3 3 0 1 | 3 0 1 0 1 | 3 3 0 1 0 3 3

Fm(add9)/Ab

w/ bar

Bb6

Csus4

C7

w/ bar

w/ bar

F

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

Csus4

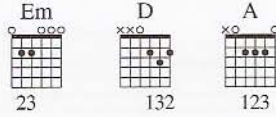
C

Csus4

C

A LOVE ETERNAL

By Joe Satriani



A

Moderately slow ♩ = 80
** Dmaj7

Gmaj7

D/F#

(Cymbal)

Gtr. 1 (elec.)

mf
w/ dist.

TAB: 6 7 7 2 2 4

Gtr. 2 (elec.)

mf
w/ clean tone and chorus
let ring throughout

TAB: 0 2 0 2 2 0 | 3 3 3 2

*Gtrs. 3 (acous.)
& 4 (elec.)

Rhy. Fig. 1

mf
let ring throughout

TAB: 0 2 2 2 0 2 2 2 | 3 0 0 0 0 0 0

*Composite arrangement. Gtr. 4 is multiple gtrs. arr. for one gtr. Gtr. 4 w/ clean tone and chorus.
**Chord symbols reflect implied harmony.

Em7

A

TAB: 6 7 7 3 4 5 | 0 2 2 0 2 0 | 0 2 2 2 0 2 2 2

End Rhy. Fig. 1

Dmaj7

Gmaj7

D/F# Em7

A

Gr. 1

Gr. 2

Dsus2

D

D7

Gr. 1

Gr. 2

Rhy. Fig. 2

Gtrs. 3 & 4

G Gsus#4 G5 D/F#

10 12 12 6 7 7

3 / 4 5 5

3 0 0 0 2 0 0 | 3 0 0 0 0 2 0

E

14/16 16 14 15 | 14 (14) 12 14 15

2 0 0 1

0 2 0 1 2 0 2 | 0 2 0 1 2 0 2

D/A A

17 17 17

End Rhy. Fig. 1

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

B

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

Dmaj7

Gmaj7

D/F# Em7

Gtr. 1

14 10 12 (12) 7 10 (10) 12 | 10 8 7 5 7 8 5 7 7 5 6 7 4 6 7

Gtr. 2

0 3 6 | 4 | 4 7

Fig. 1

A Dmaj7 Gmaj7 D/F#

Fig. 2

Fig. 3

Gtr. 3: w/ Rhy. Fig. 1 (last 2 meas.)
Em7

A

Gtrs. 3 & 4: w/ Rhy. Fig. 2
Dsus2 D

Fig. 2

D7 G Gsus#4 G5 D/F#

Fig. 2

E D/A A

(7) 12 14 15 14 12 14 15 17 17 15

1 1 1/2 3

2 1 2 0 0 2 0 4 2 3 2 3

Bm A G A

Gtr. 1

15 14 14 12 12 10

Gtr. 2

3 2 4 2

Gtr. 3

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

Gtr. 4

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

D

C

Gr. 1 Dm Cadd9 G/B

Gm/Bb

A

This system contains three staves. The top staff is a guitar staff with a treble clef, showing a melodic line with slurs and vibrato. The second staff is a guitar fretboard diagram with fret numbers: 8, (8)/10, 10, (10)/8, 7, 7, 9, 10, 8, 10/13, 10/8, 10/13, 10. The third staff is a bass staff with a bass clef, showing a bass line with slurs and vibrato. The fourth staff is a bass fretboard diagram with fret numbers: 1, 0, 3, 0, 0, 1, 0, 3, 0, 0, 0, 2, 2, 2, 0, 2, 2, 2.

Dm

Cadd9

G/B

This system contains three staves. The top staff is a guitar staff with a treble clef, showing a melodic line with slurs and vibrato. The second staff is a guitar fretboard diagram with fret numbers: 7, 9, 10, 8, 10, 8, 12, 9, 10, 12, 10, 13, 10, 13, 10, 13, 10, 13, 10, 13, 12. The third staff is a guitar staff with a treble clef, labeled '8va' at the beginning, showing a melodic line with slurs and vibrato. The fourth staff is a guitar fretboard diagram with fret numbers: 14, 15, 17, 20, (20). The fifth staff is a bass staff with a bass clef, showing a bass line with slurs and vibrato. The sixth staff is a bass fretboard diagram with fret numbers: 0, 2, 1, 3, 2, 0, 0, 3, 0, 2, 0, 3, 0, 0, 2, 0, 0, 2, 0, 0.

B♭maj13

A

Asus4

A

Musical notation for the first system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two measures: (12) 10 12 10 and 12 10, followed by 12 11 (11) 12 10 12.

loco

Musical notation for the second system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two measures: 1 3 0 3 5 3 5 3 5 and 0 2 2 5 3 2 2, followed by 2 5 0 2.

Csus 4

Csus2

A

Musical notation for the third system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two measures: 7 (7) 5 0 and 7 5 4 7 5, followed by 5 7 (7) 2 2. A "Harm." section is indicated with a dashed line above the fretboard.

Pitch: G

Musical notation for the fourth system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first two measures: 3 4 3 0 4 0 3 5 3 0 5 0 and 0 2 2 2 2 2 0 2 2 0 2.

Csus 4

Csus2

A

D

Em

D

A

Rhy. Fig. 3

End Rhy. Fig. 3

Em D A Gtr. 1

P.S. -----|

Riff A End Riff A

Gtr. 2: w/ Riff A Em

D A

Em D A

A
 ⊕
 open
 Gtrs.
 3 & 4
 ○
 mf

Gtr. 1

Gtr. 2

Harm. -----| mf

E

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)
Dmaj7

Gmaj7 D/F#

mf

Em7 A Dmaj7

3 3 2

Gmaj7 D/F# Em7 A

3 3 3 2 0

Bm

A

G

A

Gtr. 1

3 5 7 10

Gtr. 2

4 6 7 9

Gtrs. 3 & 4

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

Dsus2

D

(10)

11 12 7 7 4 4 0

0 2 0 3 2 0 3 2 0

CROWD CHANT

By Joe Satriani

A Intro

Moderately ♩ = 120

Gr. 1 (dist.) (Drums and clapping) 3

N.C. *Sva* *mf* *w/ slide

C#5 *loco* E5 F#5

The musical notation for section A Intro consists of a guitar staff and a tablature staff. The guitar staff is in the key of D major (two sharps) and 4/4 time. It begins with a 3-measure rest for drums and clapping. The guitar part starts with a series of chords: C#5, E5, and F#5. The tablature staff shows fret numbers for each string, with 'X' marks indicating muted notes. A triplet of eighth notes is marked with a '3' and a bracket. A slide is indicated by a dashed line over the notes.

*With R.H., rub slide back and forth over strings while L.H. mutes.
Pitches shown are approximate.

C#5 E5 D#5 C#5 E5 F#5 E5/B F#5/C# A5/E B5/F#

This section continues the musical notation from section A. It features a guitar staff with chords: C#5, E5, D#5, C#5, E5, F#5, E5/B, F#5/C#, A5/E, and B5/F#. The tablature staff shows fret numbers for each string, with some notes marked with 'X' for mutes.

B

N.C.

** Oh. *15ma* P.H. 1/4

The musical notation for section B consists of a guitar staff and a tablature staff. The guitar staff is in the key of D major and 4/4 time. It begins with a 3-measure rest for drums and clapping. The guitar part starts with a series of chords: C#5, E5, D#5, C#5, E5, F#5, E5/B, F#5/C#, A5/E, and B5/F#. The tablature staff shows fret numbers for each string, with 'X' marks indicating muted notes. A slide is indicated by a dashed line over the notes.

**Multiple voices (throughout).

Oh. *loco*

This section continues the musical notation from section B. It features a guitar staff with chords: C#5, E5, D#5, C#5, E5, F#5, E5/B, F#5/C#, A5/E, and B5/F#. The tablature staff shows fret numbers for each string, with some notes marked with 'X' for mutes. A slide is indicated by a dashed line over the notes.

Oh. _____

15ma loco

8va

loco

P.H. ↓

P.H. ↓

1 1/2

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

Oh. _____

1 1/2

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

Oh. _____ oh.

9 12 9 11 9 12 9 11 9 11 9 9

Oh. _____ Oh. _____

1/4

11 9 11 9 7 9

Hey! Hey! Hey! Hey!

X X 7 4 4 4 4 4 7 4 4 7 4 4 7 4 | X X 7 4 4 4 4 4 7 4 4 7

Hey! Hey! Hey! Hey!

X X 7 4 4 4 4 4 7 4 4 4 7 4 7 4 | X X 7 4 4 4 X 12

P.S.

C

*Gtr. 2

C#m A B G#m A F#m

mf

9 10 12 9 10 11

*Organ arr. for gtr.

Gtr. 1 Riff A

4 6 5 6 X 0 5 7 5 7 9 9 X 0 4 6 4 5 7 7 X 0 2 4

G⁷sus4 G⁷m C⁷m A B G⁷m

9 12 14 11 12

End Riff A

4 6 6 6 4 6 4 4 6 6 5 6 X 0 5 7 5/7 9 9 X 0 4 6 4

A F⁷m G⁷sus4 F⁷m E D

14 14 14 14 13 14

5 7 7 X 0 2 4 4 6 6 6 2 4 2 0 2 2 X X 5 7 7

C⁷m B A G⁷ C⁷5

12 11 14 13 14

4 6 5 6 X 0 7 9 8 5 6 7 7 X 0 4 4 5 6 4 P.S. P.S.

D

Gtr. 2 tacet
N.C.

Oh. _____

Gtr. 1

7 9 7 9 7 9

12 12 12 12 11 11 9 11 11 9 11

Oh. _____

Oh. _____

15ma

P.H.

w/ bar

+1/2

-1 -4 1/2 -2 -6

*Vocal pitches approximate (next 6 measures)

Oh. _____

loco

w/ bar

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

-3 -3 -3

Oh. _____

oh. _____

8va

**w/ slide

**As in Intro.

Oh. _____

loco

*T T T T

11 13 10 11

11 11 11 9 11 9

*Tap w/ slide; vib. achieved by rubbing slide back and forth rapidly across string.

Oh, _____ oh. _____ Oh, _____ oh. _____

P.S.

11 11 11 9 11 9

C#5 E5 F#5 C#5 E5 D#5

Hey! Hey! Hey! Hey!

4 6 4 6 4 6 4 6 9 11 4 6 4 6 4 6 4 6 9 8

C#5 E5 F#5 E5/B F#5/C# A5/E B5/F#

Hey! Hey! Hey! Hey!

4 6 4 6 4 6 4 6 9 11 7 9 7 9

E

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

Gr. 2

C#m A B G#m A F#m G#sus4 G#m

9 10 12 9 10 11 9

C#m A B G#m A F#m G#sus4 G#m

12 14 11 12 14 14 13

Gr. 1: w/ Riff A (4 times)

C#m A B G#m A F#m

Oh...

14 11 12 14 12 11 12 14 11 12 11 14 11 12 14 12

G#sus4 G#m C#5 E5 F#5 C#5

Play 4 times

Hey! Hey!

Gr. 2

Gr. 1 *divisi*

13 14 4/4 6/4 4/4 6/4 4/4 6/4 4/4 6/4 9/7 11/9 6/4

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