

Liberty

By Steve Vai

Intro

Majestically $\text{♩} = 66$

Spoken Voice

Spoken: Heads — up!

The musical score is arranged in 15 staves. The top staff is for Lead Guitar I, which includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It features a melodic line with a 'Spoken Voice' section and a 'Spoken: Heads — up!' instruction. The second staff is for Guitars II-III, with a treble clef and a key signature of three sharps. The third staff is for Guitars IV-VI, also with a treble clef and a key signature of three sharps. The fourth staff is for Dirty Rhythm Guitars I-II, with a treble clef and a key signature of three sharps. The fifth staff is for Acoustic Guitar and Clean Direct Guitar, with a treble clef and a key signature of three sharps. The sixth staff is for Bass Guitar, with a bass clef and a key signature of three sharps. The seventh staff is for Violins I-III, with a treble clef and a key signature of three sharps. The eighth staff is for Cello I, with a bass clef and a key signature of three sharps. The ninth staff is for String Bass, with a bass clef and a key signature of three sharps. The tenth staff is for Trumpets I-III, with a treble clef and a key signature of three sharps. The eleventh staff is for French Horns I-II, with a treble clef and a key signature of three sharps. The twelfth staff is for Trombones I-II, with a bass clef and a key signature of three sharps. The thirteenth staff is for Piano, with a treble clef and a key signature of three sharps. The fourteenth staff is for Timpani, with a bass clef and a key signature of three sharps. The fifteenth staff is for Drums, with a drum clef and a key signature of three sharps. The score includes various musical notations such as notes, rests, dynamics (mf, f, ff), and articulation marks.

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A (Mono - tons of delay)

⑥

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm Guitars I-II

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpets I-III

French Horns I-II

Trombones I-II

Piano

Timpani

Drums

The musical score is for page 18 and features a variety of instruments. The top section includes Lead Guitar I, Guitars II-III, Guitars IV-VI, Dirty Rhythm Guitars I-II, Acoustic Guitar, Clean Direct Guitar, and Bass Guitar. The bottom section includes Violins I-III, Cello I, String Bass, Trumpets I-III, French Horns I-II, Trombones I-II, Piano, Timpani, and Drums. The score is in the key of A major (three sharps) and 4/4 time. A section labeled 'A' with the instruction '(Mono - tons of delay)' is marked with a circled '6' and contains a lead guitar solo. The solo is divided into four measures, each starting with a circled number (1, 2, 3, 4) and an 'S' above the note. The fretboard diagram below the solo shows the following fret numbers: Measure 1: 13, 14, 16; Measure 2: 16, 16, 14, 13; Measure 3: 11, 13, 14; Measure 4: 14, 14, 13, 11. The guitar parts include various techniques such as bends, vibrato, and harmonics. The bass guitar part features a melodic line with accents. The drum part has a complex, syncopated pattern with many 'x' marks indicating specific drum hits. The piano part provides harmonic support with chords. The brass and string parts are mostly silent, with some dynamics markings like *ff*, *f*, and *pp* in the trumpet and trombone parts.

⑤

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm Guitars I-II

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpets I-III

French Horns I-II

Trombones I-II

Piano

Timpani

Drums

9 11 13 13 13 11 9 11 9 9 (9) 13 14 16

S

w/bar

S

C#- E B B/D# E

mp

mp

S

mp

mf

ov

ov

ov

Detailed description: This page of a musical score contains 15 staves. The top staff is for Lead Guitar I, showing a melodic line with circled fingering numbers (5, 7, 9) and slurs. Below it is a guitar tablature with fret numbers (9, 11, 13, 13, 13, 11, 9, 11, 9, 9, (9), 13, 14, 16) and a 'S' (slide) marking. Staves 2-3 are for Guitars II-III and IV-VI, mostly silent. Stave 4 is for Dirty Rhythm Guitars I-II, with a rhythmic pattern of eighth notes. Stave 5 is for Acoustic and Clean Direct Guitars, with a rhythmic pattern of eighth notes and chord markings (C#-, E, B, B/D#, E). Stave 6 is for Bass Guitar, with a melodic line and a 'S' marking. Staves 7-10 are for Violins I-III, Cello I, and String Bass, mostly silent. Staves 11-12 are for Trumpets I-III and French Horns I-II, mostly silent. Stave 13 is for Trombones I-II, mostly silent. Stave 14 is for Piano, with a chordal accompaniment and a 'mf' dynamic marking. Stave 15 is for Drums, with a complex rhythmic pattern including 'ov' (over) markings.

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm Guitars I-II

Acoustic Guitar
Clean Direct Guitar

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpets I-III

French Horns I-II

Trombones I-II

Piano

Timpani

Drums

⑩

B[♯]2 (B) B_♯2 B[♯]1 B_♯1

B[♯]1 B_♯1 H P

B_♯2 H P

14 14 14 13 11 13 14 13 13 111311 (9) 11 13 11 13 14 11 9

B F# D C# E

S

B

Lead Guitar I

H S S

15 16

1 2 3

ff B2 B2 B2

loco B B B

Guitars II-III

Guitar III tacet

mf *ff*

loco B B B

Guitars IV-VI

Dirty Rhythm Guitars I-II

mf

Acoustic Guitar

B B/D# E A E

Clean Direct Guitar

Bass Guitar

Violins I-III

mp *mf* *ff*

Violin III tacet

Cello I

ff

String Bass

Trumpets I-II

French Horns I-II

Trombones I-II

Canon Shots

Canon shots

ff

Timpani

f

Drums

ff (*p*) *sfz* (*p*) (*p*)

4

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm Guitars I-II

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpets I-III

French Horns I-II

Trombones I-II

Canon Shots

Timpani

Drums

B2 B2 B2 B2 B2 B2

Gtrs. 4,5

ff

C# D E B

Trumpet III tacet

ff *mp*

sfz

S S S

(12) (14) 12 14 11(11) 12(12) 12(12) 9(9) 9(9) 9(9) 9 19 19 17 10 10 14 10 14

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm Guitars I-II

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cellos I-II

String Bass

Trumpets I-III

French Horns I-II

Trombones I-II

Canon Shots

Timpani

Drums

8va

HP A

HP A

HP A

HP A

B2 B2 B1

B B

13 14 13 13 14 16 16

10

14 16 14 14 16 17 17

14 16 17 17

(21)

19 17

B/D#

E C#- D

A/C# B

normal range

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm Guitars I-II

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cello I

String Bass

Trumpets I-III

French Horns I-II

Trombones I-II

Canon Shots

Timpani

Drums

B1 B2 B2 (12) B B B B B (14) B B B (15) 1 loco S

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

A E F#- B A E F#- G#- A E B

16

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm Guitars I-II

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cellos I-II

String Bass

Trumpets I-II

French Horns I-II

Trombones I-II

Canon Shots

Timpani

Drums

C

S H P

w/bar

B

B2

B

(B)

B/D#

E

B/D#

F#-/C#

Ride Cym.

Lead Guitar I

B1
B2
B
B2
rake
S

18 16 16 14 12 14 10 14 14 12 19 17 16 19 17 16 17 19 19

Guitars II-III

B
B

Guitars IV-VI

Dirty Rhythm Guitars I-II

Acoustic Guitar
Clean Direct Guitar

D A B E B/D#

Bass Guitar

Violins I-III

Cellos I-II

String Bass

Trumpets I-III

French Horns I-II

Trombones I-II

Canon Shots

Timpani

Drums

Hi-hat

8va
 ⑨
 Lead Guitar I
 S 12 14 16 14 14 12 19 17 16 14 9 12
 B⁷ 2 B 2 P.H. S P 3 3 3
 loco P.H. S
 Guitars II-III
 8va
 S B B
 Guitars IV-VI
 Dirty Rhythm Guitars I-II
 Acoustic Guitar
 Clean Direct Guitar
 A B Esus2 B
 Bass Guitar
 Violins I-III
 Cellos I-II
 String Bass
 Trumpets I-III
 French Horns I-II
 Trombones I-II
 Canon Shots
 Timpani
 Drums
 1/2 open

This page contains a musical score for 17 instruments. The top section is for guitar and bass, with Lead Guitar I having a complex melodic line with triplets and a final phrase marked 'P.H.' and 'loco'. Guitars II-III and IV-VI provide harmonic support with chords and sustained notes. Dirty Rhythm Guitars I-II play a driving eighth-note pattern. Acoustic and Clean Direct Guitars play a steady eighth-note accompaniment with chord changes (A, B, Esus2, B). The Bass Guitar line is a simple eighth-note bass line. The orchestral section includes Violins I-III, Cellos I-II, and String Bass, all playing sustained chords. Trumpets I-III, French Horns I-II, Trombones I-II, and Canon Shots are silent. The Timpani and Drums parts are also present, with the Drums part featuring a pattern of eighth and sixteenth notes, some marked with 'x' for cymbals.

8va.....

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm Guitars I-II

Acoustic Guitar

Clean Direct Guitar

Bass Guitar

Violins I-III

Cellos I-II

String Bass

Trumpets I-II

French Horns I-II

Trombones I-II

Canon Shots

Timpani

Drums

rit. a tempo

S B2 B B2

14 16 14 14

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

P P A H P A P.H.

A B D6 9

Ride Cym.

As fast as possible throughout ritard.

Lead Guitar I: Musical notation with dynamic markings (PP, HP, H P, S, HH, HH, HH, HH, HH, HH, HH, HP, P, PH, P, PP). Includes fret numbers and articulation marks.

Guitars II-III: Musical notation with a *rit.* instruction.

Guitars IV-VI: Musical notation with a *rit.* instruction.

Dirty Rhythm Guitars I-II: Musical notation with a *rit.* instruction.

Acoustic Guitar: Musical notation with a *rit.* instruction.

Clean Direct Guitar: Musical notation with a *rit.* instruction.

Bass Guitar: Musical notation with a *rit.* instruction.

Violins I-III: Musical notation with a *rit.* instruction.

Cellos I-II: Musical notation with a *rit.* instruction.

String Bass: Musical notation with a *rit.* instruction.

Trumpets I-III: Musical notation with a *rit.* instruction.

French Horns I-II: Musical notation with a *rit.* instruction.

Trombones I-II: Musical notation with a *rit.* instruction.

Canon Shots: Musical notation with a *rit.* instruction.

Timpani: Musical notation with a *rit.* instruction.

Drums: Musical notation with a *rit.* instruction.

Lead Guitar I

Guitars II-III

Guitars IV-VI

Dirty Rhythm
Guitars I-II

Acoustic
Guitar
Clean Direct
Guitar

Bass Guitar

Violins I-III

Cellos I-II

String Bass

Trumpets I-II

French Horns
I-II

Trombones
I-II

Canon Shots

Timpani

Drums

Erotic Nightmares

By Steve Vai

A

1 1 1

B

1 4 4 4

C 3 fr.

1 4 4 4

D 5 fr.

1 4 4 4

E5

1 1

F#5

1 4 4

G5

2 3 4

A5

1 1

Intro

Moderately ♩ = 112

(Drums enter 2nd time)

① Rhy. Fig. 1 A5 3 times

Guit. 1 *f* P.M. P.M. P.M. P.M. P.M.

T A B

3 2 3 0 3 3 2 3 2 3 3 3 2 3 3 2 3

② end Rhy. Fig. 1 (E5)

G5 D

T A B

3 2 3 0 3 3 2 3 2 3 3 3 2 3 3 2 3

③ A1 E5

P.H. (8va) B B

Rake w/bar B \downarrow 12 B \uparrow 12

Asus4/D P.H. (8va) A/C# Asus4/D A/C#

Rake P.H. B \downarrow 1 B \downarrow 3 (B \downarrow 12)

even bend and release

even dive

T A B

9 7 (7)

④ Gtr. 3

P.H. (8va) B B

Rake *f* even bend and release w/bar B \downarrow 12 B \uparrow 12

Gtr. 3 tacet

T A B

9

Gtr. 1

S P.M. P.M. S S P.M. S

T A B

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

E5

Asus4/D A/C# Asus4/D A/C#
(15ma)-----

P.H.

③

w/Rhy. Fig. 2 (2 times)

④

P.H. P.H. P.H. P.H. P.H. P.H.
B↑2 B↓2 B↑2 B↓2 B↑2 B↓2 B↑1 B↓1 B↑2 B↓2

E5
8va

Asus4/D A/C# Asus4/D A/C#

⑤

3

F5 C5/F F5 C5 D5 C5 D5

S P P H P P H P S S S H H P P H P

(8va) H7 (15ma) H2

Harmonizer off w/Harmonizer

3 3 3 3 3 3

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

7 2

even bend w/bar B 13 B 15

5

F5 (add9) F5 H5 (8va) (C5) D5 w/bar B H7 8va

loco let ring Harmonizer off

12 10 5 5 7 5

even dive and release (B 12) B 2 even gliss S

7

F5 (add9) F5

8va H P S 3 S 3

17 20 17 20 17 20 18 17 18 17 19 17 19 17 16 17 16 14 16 14 17 15 17 15 14 15 14 17 15

E5 A
w/Rhy. Fig. 1

8 *loco* B hold bend 8va

even bend hold bend *f*

B^b 2 S

17 (17) 17 17 17 17 S

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

v S

P.M.

0

G A5 C D

8va S

10 *v* S

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

12 12 12 12 12 12 12 12 12 12 12 12 12 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 19

D Dsus2 D Dsus2 G5 D E5

8va A² w/Rhy. Fig. 2

12 *v* P.H. B P.H. B (A) 1 dive slowly (B) B

17 17 17 17 17 17 17 17 19 19 17 17 19 19 17 20 20 (20) (B♭1) B^b 1

v S dive slowly

Gtr. 3 S dive slowly

7 0 12 dive slowly

8va

H5 (8va)

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

10 14 16 14 12 10 19 12 14 16 21 16 19 16 24 12 14 16 21 16 19 16 24 12 14 16 21 16 19 16 24 12 14 16 21 16 19 16 24 12 14 16

22 22

*tapped tremolo

9 12 9 12 12 9 7 12 9 12

*Played in the manner of two-handed trills

8va

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

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

24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12

7 12 5 12 4 12 5 12 4 12 2 12 2-0

(15ma) P.S.

P.S.

(15ma)

P.S.

P.S.

(0)

P.S.

d.

*Poke string with pick past fretboard

⑦ P.S. H H P H H P P P P P H

P.S. H H P H H P P P P H

13 12 13 14 13 12 13 14 13 12 14 13 12 13 14 14 22

total neurotic frenzy with whammy and glisses on B string

B 2 Backwards Guitar Solo

F5 C/F F5 C5 D5 C5 F5

w/bar (B) S S B B B B S S

(w/reverse envelope) *mf* (B \downarrow 5) B \uparrow 5 S S B \uparrow 1 B \downarrow 1 B \uparrow 1 B \downarrow 1 S S

3

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

F5 C/F F5 C5 D5 Dsus4 D C

H P H P S S

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

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

F5 C/F F5 C5 D5 S D N.C.

⑤

⑥

⑦

⑧

⑨

⑩

⑪

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F5 S P C/F F5 E5 8va

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E7#9 w/Fill 8va

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C Double time feel
A5
w/Rhy. Fig. 1 (first 6 bars only)

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

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②

A5 P G5 P B D S

12 15 14 15 12 14 P 12 15 12 15 P 14 B^T1 S (14)

③

A5 B B B H P P G5 B B P D S

14 12 15 12 15 B^T2 B_↓2 B^T2 12 15 14 15 H P 12 14 12 15 12 P 15 15 B2 12 15 14 B1 12 P 14 12 X S

even bend

④

A5 B H P

15 12 15 14 15 12 14 12 15 12 15 14 12 14 15 H P 12 14 12 15

even bend

B^T2

⑤

B B H P

20 17 20 19 20 17 19 17 20 17 20 19 17 19 20 H P 17 19 17 20

even bend

B^T2

8va

14 *loco*

P.M. _____

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

P.M. _____

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

15

P.M. _____

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

P.M. _____

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

Rhy. Fig. 5

8va _____

16

8va _____

14 15 14 17 14 15 18 15 15 14 15 17 19 17 19 17 20 17 20 21 20 17 19 20 22 22 B2

8va _____

9 10 9 12 9 10 13 10 12 10 13 10 13 10 12 14 12 14 15 14 15 17 14 17

G5

G A5 G A5

end Rhy. Fig. 5

8va

⑰

hold bend

(B^T 2) (B^T 2) B^T 2 B^T 2

(22) 22 22 22 22 22 22 22 22 22 22 22 (22)

(20) 20 (20) 20 (20) (20)

8va

⑱

hold bend

(B^T 2) (B^T 2) B^T 2 B^T 2

(17) 17 17 17 17 17 17 17 17 17 17 17 (17)

(17) 17 (17) 17 (17) (17)

D Half-time feel

G A5 G A5 G F

A-7

8va

⑲

w/bar

Gtrs. 1,2 (divisi) even release cont. even dive w/bar

(B^T 4 / B^T 3) (B^T 4 / B^T 3)

(20) (20) (20) 20 (20) 20 20 17 20 17 9 9 19 16 16

8va

w/bar

Gtr. 3 (clean) P.M.

(17) 17 (17) 17 (17) 17 5 5 5 5 5 5 X X 5 (7) 7 10 12

E \flat sus2 (8va) B (B) (B) (14) B (B) (B) $\text{E7}\#9$ (15) (16) blubber

B5 (B1) (B1) B5 (B \downarrow 1) (B \downarrow 1) B4

18 18 18 18 17 10 0 0 11 (11) (0) X

(8va) TH8(7) loco TH8(7)

6 6 8 8 6 8 7 6 8 7 6 7 8

E Dream sequence w/effects**

A- B \flat (#11)/A (3) B/A (5) w/reverb

mp
***quasi "sitar" sound
let arp. figs. ring throughout

1 2 3 4 5

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

**Special effects include knocking on gtr, scraping strings w/razor blade, screaming into pickups, rumbling from slack strings and a real dog.
***"Sitar" effect is produced by picking strings as close to fretting hand as possible.

B/A G7 (7) (8)

(4)

C/A (9) (10) D(add9)/A (11) (12)

0 10 0 12

D \flat /A

8va

E \flat /A

13 *mf* w/volume pedal wah wah (as tone flutter) and bar

14 *mf* w/volume pedal

15 w/bar w/bar

18 (18) 19 18 10 21 20 20 20

* < indicates quick swells w/volume pedal

let ring

let ring

0 6 6 4 6 0 6 6 0 6 6 6

F/A

8va

F#-bar/E

F#sus2/E

F#-bar/E

16 H H H H H H

17

18

10 11 11 13 13 15 15 16 16 18 18 20 21 15

let ring

let ring

0 10 10 10 11 11 11 7 9 9 11 11 11 11 11 11

E7#9

8va

③ P

④

P

(17) 17

8va

6 16 20 16

3

S

S

14

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

⑤

Gtr. 1 (recorded normally)

B2

15 12 15 14 15 12 B2 S S 12 12 15 14

(15)

⑥

H P

3 3 3 3

H P

H P

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

S

13 *Sva*

Gtr. 1

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

H P H⁶ P H P H P H⁶ P H P H P H⁶ P H P H⁶ P H P

(12) 9 10 7 (12) 9 10 7 (12) 9 10 7 (12) 9 10 7 (12) 9 10 7 (12) 9 10 7

Gtr. 2

Gtr. 3

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

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

(14) 10 12 8 (14) 10 12 8 (14) 10 12 8 (14) 10 12 8 (14) 10 12 8 (14) 10 12 8

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

14 *Sva*

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

H P H⁶ P H P H P H⁶ P H P H P H⁶ P H P H⁶ P H P

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

Sva

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

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

(14) 10 12 10 (14) 10 12 10 (14) 10 12 8 (14) 10 12 10 (14) 10 12 10 (14) 10 12 8

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

15 *Sva*

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

H P H⁶ P H P H P H⁶ P H P H P H⁶ P H P H⁶ P H P

(15) 12 14 10 (15) 12 14 10 (15) 12 14 10 (15) 12 14 10 (15) 12 14 10 (15) 12 14 10

Sva

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

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

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

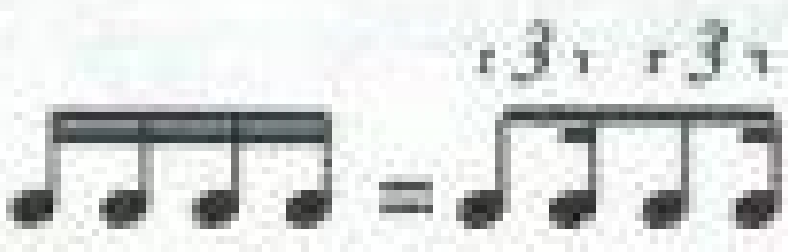
(16) 12 14 11 (16) 12 14 11 (16) 12 14 11 (16) 12 14 11 (16) 12 14 11 (16) 12 14 11

The Animal

By Steve Vai

Intro

with Swing feel



①

Drums (guitar tacet)

A

① guit. 1 (bridge pick up w/dist.)

ff

* w/Harmonizer (P5 below)

P.M. →

B B B P

T A B

12 3 5 9 5 5 5 5 (5) 3 5

*Harmonizer set to produce an additional tone, perfect 5th below fretted notes (see TAB).

w/fig. 1 (see insert)

②

S

B B B B P

P.M.

B^T 2 B_↓ 2 B^T 2 B_↓ 2 P

T A B

(5) 7 5 9 5 5 3 5 9 5 5 5 9 5 7 5 3 5 5

③

B B B B P

w/fig. 1

B B S

B B B B P

dig in

P.M. →

B^T 2 B_↓ 2 B^T 2 B_↓ 2 S B^T 2 B_↓ 2 B^T 2 B_↓ 2 P

T A B

(5) 7 5 9 5 2 5 3 5 5 3 5 3 5 5 5 5 (5) 3 5

fig. 1

overdubbed guitar ("clean" w/delay)

mf

let ring

T A B

10 13 16 (10 13 16)

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B Solo Gtr. (bridge pickup w/dist.)

Gliss up and down B string

3 3

slowly B

slowly B

(B)

(B) B P

S

B2 10 13 12 10 12 (B2) (B^T2) B_↓2_p S

19 (19) 10 13 12 12 (12) 10 12 10 10(0) 12 10 17

Gtr. 1

S

mf

P.M.

P.M.

H H

3

S

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

P.H.(15 ma)

P.H.(15 ma)

P.H.

slowly

(B) B B

P B

P.H.

S P

S S P

P.H. S S

B^T1 B_↓1 B^T1 B_↓1 P P.H.

P.H.

slowly

(B^T1) B_↓1 B^T1 P B1

12 10 12 12 19 7 0 6 5 14 5 4 5 0 5 5 12 12 10 12 10 12

pitch: G pitches: A-C A H H

P.M.

P.M.

H H

P.M.

H H

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

P.H.

P.H.

P.H.

P.H.

P

B B B

B

B

P.H.

(B) (B) B (B) B

(B^T1) B_↓1 (B^T1) B_↓1 (B^T1) B_↓1

B^T2 B_↓2 B^T2 B_↓2

B1 B2 P.H.

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

H H

H H

P.M.

H H

P.M.

P.M.

H H

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

slowly B

pull on bar

loco

slowly B3

B^T1 B^T2 B_L2 P

pull on bar B^T5 B_L5 B_L3 B_L7

mf

P.M.

w/Harmonizer (harmony simile)

B^T2 B_L2 B^T2 B_L2

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

5

13 13

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

3 5 3 5 5 (5) 3 5

(Fig.1) clean

let ring

ff

P.S.

(B) B B

P.S. (B^T1) B^T2

20

B B B B P P.H.

P.M. P.H. B^T2 B_L2 B^T2 B_L2 P P.H.

mf

(13) 10 13 16 (10) 13 16

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

B2

loco

HP

S

H P

S

B2

(B^T1) B_L1 S

P

B^T2

(B^T2) B_L2 S B^T1 S HP S H P S

B2 (B^T1) B_L1 S P B^T2

20 20 19 20 19 19 20 17 10 17 10 17 15 17 13 14 13 15 16 14 9 13 (13) 13 10 12 (12) 10 10 12 10 12 12

15 16

P.M.

P.M.

P.M.

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

④

B \downarrow 2 P 10 P B2 10 P B2 10 P B2 10 P

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

P.M. P.M.

(5) 9 5 5 3 3 5 5 5 9 5 9 5 9 5 9 5

⑥

B \uparrow 4 B \downarrow 4 B \uparrow 4 B \downarrow 4 B4 B4 S B2 (B2) P (B \uparrow 2) B \downarrow 2 B \uparrow 5

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

P.M.

(5) 5 9 5 9 5 5 3 5 9 5 9 5 9 5 9 5

⑧

S P B \uparrow 2 B \downarrow 2 B \uparrow 2 rake H H P P H H P P S H H H P P P H P S B2 S S P H P

10 12 10 10 0 8 10 12 14 12 15 20 15 12 15 20 15 13 12 13 15 20 15 13 12 19 14 12 10 13 5 6 5 7 5

P.M.

(5) 9 5 9 5 5 5 3 7 7 7 7 7 7 7 7 10

⑩ rake HH P P H H P P S H H P P P H H S w/bar PH P H B B B B P S H H P P H P H H P P H P H

5 8 13 8 5 8 13 8 6 5 6 8 13 8 6 5 7 12 7 5 7 5 7 (7) 5 4 5 7 5 4 7 9 5 7 5 9 7 9 5

(10) 9

⑪ w/fig.1 +fdbk. ⑫ ⑬

mf * (13)

(5) * Fundamental tone feedback

B B B B P S B B B B P

B^T2 B_L2 B^T2 B_L2 P S B^T2 B_L2 B^T2 B_L2 P

(3) 5 9 5 5 (5) 9 5 7 5 9 5 5 3 5 9 5 5 (5) 9 5

⑭ ⑮ ⑯ w/fig.1 + fdbk.

* fdbk. (13)

* simile

8va B B B *loco* S

B B B B P.H. B B B S

B^T1 B^T1 B^T1 S B^T2 B_L2 B^T2 B_L2 P.H. B^T3 B_L1 B^T5 S

19 19 19 7 5 9 5 7 5 9 5 7 5 9 5 0 9 9

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

*partial release

17 18 19

3 3

gliss up and down
B string

mf
w/wah-wah and chorus

13

x x x x x x x x

NOTE: Mute strings with fretting hand.

P.M

dig in

B B B B P

P.H. B

P.H. B2

(3) 5 3 5 5 5 3 5 7 5 5 9 3 5

Bass Gtr. *f*

0 0 4

0 2 3 4 6

NOTE: Tune 4th string
down to C

20 21 22

Solo Guitar *S*

x x x x x x x x

x x x x x x x x

x x x x x x x x

22 *S*

0 0 4

0 2 3 4 6

0 0 4 3

6 0 3 5

D D-9
loco

① *loco* *mp* *slowly* *B* *P* *B* *B* *B* *B* *P* *B*

solo guit. (neck pick up) *S* *(B[♯]1) B_↓1* *B2* *(B[♯]1)B_↓1* *B[♯]1* *B_↓1* *P* *B2*

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

10 10 9 9 9 10 9 10 10 10 10 10 10 9 10 9 10

N.C.

D-7
8va

④ *H* *P* *A* *S* *S* *S* *S* *A* *B* *P* *P* *(B)* *S*

H *P* *S* *S* *S* *S* *B2* *P* *P* *(B2)* *B2* *B[♯]2B_↓2p* *S*

10 12 10 10 9 7 8 7 (7) 8 7 7 13 10 13 10 12 10 13 12 13 (13) 12 12 13 13 10 12 10

X X X 10 9 10 10 10 10 10 10 10 10 10 10 10 9

N.C.
8va

D-
loco

N.C.

8va *H5* *H5*

D-9
loco

⑦ *S* *S* *S* *H* *P* *H* *P* *H* *P* *H* *S* *H* *S* *H5* *H5* *B* *S* *S* *S*

S *S* *S* *H* *P* *H* *P* *H* *P* *H* *S* *B2* *S* *S*

12 0 22 9 10 10 9 10 9 10 9 10 9 10 9 7 9 9 10 0 10 10 12 10 12 10 12

10 10 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

N.C. D-7 D-9

8va
S
A
S P.S.
12 *loco*
S 8va
S

13-15 13 12-13-12 13 14 (14) (14) X 8 9 10-9 12 0 12 13 10-12-14 19 12-15-20-19

10

10
10-10 10 9 9 10-9 9 10 10 9-10 10 X X

8va D-9

B
(B) B (B) B (B) B (B) B (B) B (B) B (B) B (B) B (B) B (B) B (B) B

B₂ (B^T2) B_↓2 (B^T2) B_↓2 (B^T2) B_↓2 (B^T2) B_↓2 (B^T1) B_↓1 (B^T1) B_↓1 (B^T2) B_↓2 (B^T1) B_↓1 (B^T2) B_↓2 (B^T1) B_↓1 (B^T2) B_↓2

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

19

mp

12 10 10 10 10 9 12 10 10 10 10 10 10 10 10 10 9

13

N.C. D- N.C. (E5)

loco
S
(B) B (B) B (B) B
S
bend up w/bar 8va w/bar bend w/bar

B₂ (B^T2) B_↓2 (B^T1) B_↓1 S (B^T2) B_↓2 S (B^T2) B_↓2

15-15-17 (17) 17 15 17-17 15-13-17 15-15 13-10 13 12-10 12 10-8 15 15 14 (14) 15 15 14-14

15

9 9 12 10 10 10 10 10 10 10 8 7 5 7 5 7 5 7 5

f w/harmonizer (P5 above) throughout

18 w/bar gliss. w/bar
 19 loco gliss. gliss. gliss. 20 8va gliss. pull up on bar B B B B B B
 pull up on bar B[↑] 2 B_↓ 2 B[↑] 2 B_↓ 2 B[↑] 2 B_↓ 2

15 15 15 14
 14141414141414 141414141414 14 15 15 17171717171717171717171717171717 15
 14141414141414 141414141414 14 17171717171717171717171717171717
 14141414141414 141414141414

H P P
 H P P
 7 5 7 5 7 5 7 5 7 5 7 7 5 7 5 7 5 7 7 5 7 5 7 7

21 P P P P P H P H P P P H P P
 P P P P P H P H P P P H P P
 12 14 12 15 12 17 12 15 12 14 12 15 12 14 12 15 12 17 12 15 12 14 12 15 12 12 12 15 12 15

(7) 5 7 5 7 5 7 5 7

8va

22 P P P P P P P P P P P P P P P H P B
 P P P P P P P P P P P P P H P B2
 (15) 12 14 12 15 12 17 12 15 12 14 12 15 12 14 12 15 12 17 12 15 12 14 12 15 12 14 12 15 12 14 12 15

(7) 5 7 5 7 5 7 5 7

⑳

P P P P P B P P P P P B p *loco*

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

B2 B2

(7) 5 7 5 7 5 7 5 7

⑳

P P P P 6 P P

25 *8va* *loco*

P P P P P P

(12) 14 12 12 9 0 7 0 14 9 7 0 9 0 4 0 7 0 7 0

17 18 20 18 17 18 17 15 17 18 17 15 18 17 15 17 15 17 15 17 15 14 17 15 14 15

0

8va *loco*

ff
harmony

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

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

26

8va ... w/bar B B pull on bar B B (loco) S S

wah-wah on B 1 B 1 B 1 B 2 B 5

17 15 14 17 15 13 15 17 14 15 17 15 17 10 18 18 0 0 0 13 15 15 15 15 15 15 12 12

w//bar B B 8va ... w//bar simile S (loco) S S S

wah-wah on w//bar B 1 B 1 B 1 B 2 w//bar simile S S S

12 10 0 12 10 7 10 12 0 10 12 9 10 12 10 11 13 19 18 17 (17) 20 13 15 15 15 15 15 15 10 15 15 10 12

(5) 9 5 3 5 3 5 3 7 5 7 5 7 5 7 5 7

28 8va ... S S Total neurotic frenzy with pull-offs and whammy bar exertion 30

15 15 15 15 15 15 15 19 22 22 22 22 22 22 22 22 22 22 22 (22) 22

8va ... S S Total neurotic frenzy with pull-offs and whammy bar exertion

15 15 15 15 15 15 15 20 22 22 22 22 22 22 22 22 22 22 (22) 22

(7) 5 7 5 7 5 7 5 7 5 9 7 9 7 9 7 9 7 9 7 9 7 9 7 6 7 7 7 7 7 7 8 9

E Outro-Chorus

31 32

loco

S S

14
13
17
10

S

11
10

S

f

P.M.

B B B B P

B^T 2 B₁ 2 B^T 2 B₁ 2 P

(9) 9 9 9 9 9 9 9 12 5 (5) 5 9 5 9 5 (5) 9 5

* fdbk.

* fdbk.

(13) (13)

12 10 12 12/10

* fundamental tone feedback

P.S.

δva.

B B B B P

B^T 2 B₁ 2 B^T 2 B₁ 2 P

5 7 5 9 5 X 20 5 9 5 5 (5) 9 5 5 7 5 9 5 (5)

⑤ *S* ** fdbk.* ⑥ ** fdbk.* ⑦

S 13 13 (13) (13) (13) 10 12 11 12 (12) 13

S *S*

S (12) 5 7 5 8 5 (5) 12 5

B B B B ** simile* *B B* *B B B B P*

B[↑]2 *B*_↓2 *B*[↑]2 *B*_↓2 *B*[↑]2 *B*_↓2 *P.M.* *B*[↑]2 *B*_↓2 *B*[↑]2 *B*_↓2 *B*_↓2 *P*

(5) 7 5 0 5 5 7 5 3 (3) 5 3 (3) 12 3 5 3 5 3 5 (5) 3 5 (5) 7 5 3 5 (5)

B B B B S *B B*

*B*_↓6 *B*[↑]6 *B*_↓6 *B*[↑]6 *B*[↑]6 *S* *B*_↓2 *B*[↑]2 *B*2 20 20 19 17 18 20

(13) 10 12 10 12 18 (10) 13 (13) 10 12 10 12 0 13 (13) 10 13 13 15

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

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

The Riddle

By Steve Vai

A Mysteriously (♩=78)

N.C.
(E Lydian)

guit. 1
w/dist. **ff**

11 11 12 11 (9) (9) 5 19 7 7 7 9 11 11 11 11 9 11 9

3 3 5 5 7 7 9 9 11 11 12 12 14 14 14 14 12 14 12 11 12

w/bar B 2 S H S P H P S

P.H. (8va) B B

8va basso Eadd9

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

14 13 11 9 9 9 8 6 8 4 2 4 2 4 4 4 6 2 4 4 (4) 2 2 4 7 0 2 4 0 2

pitch: E#

acoustic guitar let ring

9 *loco* B B B P S B hold bend S (10) P.H. B B B B B S (11) E5 P w/bar B B P.H. S P P.H. B B w/bar B B

P.M. hold bend P.H. * w/bar P.H. P.H. w/bar P.M.
 BT2 BT4 BL4 P S BT3 S BT2 BT6 BL6 BT2 BT6 BL6 P BT5 BL5 S P BT2 BT5 BL5

* pull up on bar pitch: B#

12 E6sus#4 (8va) P.H. B B S S (13) shake bar S S EΔ7/6 (14) B S S S S

P.H. BT3 BL3 S BT3 S shake bar S S BT2 P.M. S S S
 6 4-6 8 7 11 11 (10) 9 (11) 14 11 (11) 13 14 12 12 9 11 11 11 8 9 9 9 6 4

pitch: F

let ring

G

EΔ 9(11)

B N.C.

(E Augmented Lydian)

15

8va

Gtr.1 B B B

loco S S S

P.S. S

Gtr.3 B2 B2 B2 S S S P.S. S

11 11 12 12 14 14 15 15 17 17 15 15 17 17 19 15 15 17 17 19 19 19 19 19 19 24 24 (24) 13 13 16 13 15 13 15 15 17 15

11 11 13 13 15 15 16 16 18 18

15 15 17 17 19 15 15 17 17 19 19 19 19 23 19 19 21 21 (21)

11 13

X 16

Gtr.2 8va B B S

Gtr.4 B2 B2 B2 S

18 18 (19) 17 17 (17)

11 11 13 15 13 11

2

S

P.H. (8va) P.H. P.H. S

T.H. (12) T.H. (12) T.H. (12) T.H. (12)

S S S S

H2 slow dive H

S S H2 slow dive H

S P.H. P.H. P.H. S (12) (12) (12) (12) (12) S S

0 11 12 13 19 16 13 15 13 15 13 13 13 17 17 (17) 6 5 6 4 6 5 9 7 8 6 5 6 5 6 4 3 4 3 4 2 0 0 2

itches: D#, F#, F#

NOTE: Partial harmonics are all an octave above fundamental tones.

5

F#/E G#/E F#/E

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

3 3 6 3

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

6 9 4 6 11 0 4 11 7 5 4 7 11 7 5 4 6 11 6 5 (5) 11 6 11 6 11 6 11 6 5 5 6

S

mp S

S

11 13 13 13 11 13 13 11 13 11

⑥

F#5/E G#5/E

H H PS RHP RH RPH RPH RPH H H PRRH H RPP RH RPP RH RPP H RPP H RPP S B B

H H PS RHP RH RPH RPH RPH H H PRRH H RPP RH RPP RH RPP H RPP S B B

4 6 4 6 11 8 6 4 9 4 8 11 8 4 9 4 6 11 6 4 6 11 7 5 4 5 7 11 7 5 4 11 6 5 11 6 11 6 4 11 6 4 3

System 6 includes a treble clef staff with notes and slurs, a guitar fretboard diagram with fingerings, and a bass clef staff with notes and slurs. Chords are indicated as F#5/E and G#5/E. The notation includes various techniques such as hammer-ons (H), pull-offs (P), slides (S), and bends (B).

⑦

F#5/E G#5/E H RPH RPH RPH P F#2/E G#5/E F#5/E

H RPP H H RPP H RPH RPH RPH H RPP H RPP H RPP S H RPH RPP

14 11 9 11 14 11 9 14 11 9 11 9 11 14 11 9 13 11 9 13 11 9 14 11 9 13 11 9 13 11 9 0 13 9 13 9 0

System 7 includes a treble clef staff with notes and slurs, a guitar fretboard diagram with fingerings, and a bass clef staff with notes and slurs. Chords are indicated as F#5/E, G#5/E, and F#2/E. The notation includes various techniques such as hammer-ons (H), pull-offs (P), slides (S), and bends (B).

⑧

F#5/E N.C.

Sva H RPH RPH RPH RPH H RPP S *loco* B B

H H RPP RPH RPH RPH H RPP S B2 B2

11 14 20 16 11 18 11 14 20 14 11 21 11 14 16 20 16 11 14 21

(B) 21 21 (23) 0 0 2 4 4 11 14

pp *slowly*

System 8 includes a treble clef staff with notes and slurs, a guitar fretboard diagram with fingerings, and a bass clef staff with notes and slurs. Chords are indicated as F#5/E and N.C. (Natural Chord). The notation includes various techniques such as hammer-ons (H), pull-offs (P), slides (S), and bends (B). Performance instructions like *Sva*, *loco*, and *slowly* are present.

⑩

S S P.H. P.H. B ⑪ B S S P P.S. P.S.

S S P.H. P.H. B 2 B 2 8va BI S S P P.S. P.S.

7-0 2 4 2 4 2 4 2 2 4 4 4 4 4 4 4 0 0 2 4-6 X X

pitch: A# pitch: A# 8va

P.S. S S S S S P.S. S 3 S 3 S 3-3-11-10-10

X 6 6-8 8 8 8-9 8 6-9 9-6 6 8 9 4-11

4 4-6 6 6 6-7 6 4-7 7-4 4 +2 0 2

C

⑬

8va w/bar B S F# add9/E ① E5 ② E6 S

mf "guit. 1 'clean'" S S

(10) 10 20 17 2017 19-17 1917 19-17 15 17 15 17 17 14

11 11 11 13 11 19 11 9 11-6 4 4 4

9 9 9 11 9 9 11 19 11

electric sitar mf 6 9 11 14 16 14 11 13 11

guit. 2 S S S S

guit. 3 mp 9 9

electric sitar S S let ring 4 4

9 11 9

EΔ 7 B/E

EΔ 13 EΔ / E0 EΔ / ESUS4

P.M. - - - - -

S S S S

(4) 4	4 6	8 8 4 4 6	19	S	S	11	9
4 4 4	7 7 6 2	1 2 4	4 6	2 2 4	19	10 20 11 13	9 9 9
7	7 6 2	1 2 4	4 6	2 2 4		16 16 11 13	9 9 9
							9 9 9
							11 9

guit 4

f

P.M. - - - - -

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

p

guit 5

f

P.M. - - - - -

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

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

F#sus2/E A S A Esus2 E EΔ 7D#7 E6 Spoken: Breath in my ear. (echo) *p*

S P.M. 11 11 9 16-15 9 9 12 12 12
 19-11 11 9 14-13 9 11 11 0
 11-9 9 9 7 7 7 9 9 9 7 4

guit.4 P.M. 21 19 18 21 19 18 19 19 18 23 21 (18/21)
 21 19 18 21 19 18 16

8va H19 S H19 S
 elec. sitar S guit.5 P.M. 17 16 14 17 16 14 H19 S 16 14 19

D EΔ 7(3) S ① ② ③
mf S S *pp* S *mp* S S S

0 0 0 0 0 0 0 11 13 9 9 11 11 11 13 13 15
 8 (8) 4 4 4 6 8 6 6 8 8 13 11 13 9 9 11 11 11 13 13 15
 0 6 (6) 2 2 2 4 0 6 4 4 6 6 11 9 11 7 7 9 9 9 11 11 13

loco S S S 8va S S
 (w/envelope filter) 11 11 11 9 11 11 11 14 14 16 16 14 11
 11 11 11 9 11 11 11 14 14 16 16 14 11

Elec. sitar S 11 11 9 11 11 11 14

(unison bends)

Gtr. 2 *f*
w/dist.

B2 B2 B2 B2 B2 B2 B2 B2 B2

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

0 7 0 0 0 13 14 11 13 13 13 14 16

Gtr. 1

S

20 18 20 19 18 20 16 16 18

18 16 18 16 16 18 14 14 16

8va

E N.C. D/E
(E Mixolydian) (B)
(loco) B slowly

B2 B2 B2 B2 B2 B2 B2 B2 B2

15 16 18 14 18 16 17(17) 16 22(22) 21(21) 19(19) 19(19) 21(21) 17(17) 19(19)

guit. 1 slowly B⁷ 1 B⁷ 1 B⁷ 1

9 9 10

3

w/envelope filter

let ring... 4

H7⁷ (8va)

20 18 20 19 18 18 18 18 18 18 18

18 16 18 16 18 16 16 16 16 16 16

7 7 7

8va basso

B B

w/envelope filter w/bar

B⁷ 5 B⁷ 5

0

②

P P.H. (15 ma) S E5 S E D/E P.H. P P B B P

P P.H. S S P.H. P P B[♯] 2B[♯] 2P

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

pitch: B

H7 H7 H7

elec. sitar (sympathetic strings continue ringing)

B B

w/bar B[♯] 5 B[♯] 5

N.C. D/E
 (Sitar and guit 2-4 continue fig. E simile)

guit. 1

B \bar{T} 2 B \perp 2

harmony guit. 1

B \bar{T} 1 B \perp 1 B \bar{T} 1 B \perp 1 B \bar{T} 1 S B \bar{T} 2 B \perp 2 S

harmony guit. 2

B \bar{T} 1 B \perp 1 B \bar{T} 1 B \perp 1 B \bar{T} 1 S B \bar{T} 2 B \perp 2 S

harmony guit. 3

B \bar{T} 1 B \perp 1 B \bar{T} 1 B \perp 1 B \bar{T} 1 S

P.M. - - - - -

⑧ **F** Spoken: So, let's make love ① N.C. (E Lydian) ②

mf
"clean" w/Harmonizer *

H

12 11 9 9 11 9 8 11

* Notes randomly repeat forwards and backwards in stereo ("Heaven" setting)

8va B B S H S S

B↑2 B↓2 S H S S

19 17 (17) 12 11 9 9 11 8 11 8 11

pitch: G#

B B S

B↑1 B↓1 S

10 9 (9)

B B

B↑3 B↓3

9 7 (7)

③ *H_A* *H* ④ *H* ⑤ *H*

mf
bckwd. guit. 1 (w/dist.)

f *S* *S* Spoken: Let's make love again.

pp *f*
w/dist.

backwards guitars
pp *mp* *mp* *mf*

⑥ ⑦ ⑧

S *H*

S
bckwd. guit. 2,3 (w/dist.)
S

17 *bkws. guit. (overdub)*

18 *8va S*

19

20 *w/bar B B w/bar (15ma) loco*

solo guitar f

w/bar B^T2 B^T3 B 2

14-17 16 19 17 13 17 0

14

* recorded normally

guit. 1

S S

H5 (8va) S

9 12 11 9 11 11 10 14 14 17 14 5 12 15 14 12 14 14

guit. 2 and 3

S S S

9 7 9 6 6 8 13 11 9 11 10 10 11 12 13 11 11 21 21

guit. 4

S

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

G Solo guitar 1

① *w/wah-wah and dist.*

B D5 E5 D5

B B P

E5 D5

slowly B

sva B B (B) B P

B² B² B_↓2 P B¹ B² B² B³ (B₃) B_↓3 P

15 15 14-14 (14)12 14-12 17 17 17-15

14 (14)

12 10 14

rhy. guit. (w/dist) S S

S S

B B S S

S S

B² B_↓2 S S

7-9 9-7 7 7-9 9-7 7-9 9-7 7-9 9-7

0 0 0 0 0

④ D5 E5 *loco* S S

sva B

D5 E5 D5

sva B

(hold bend) (B) (B) B P

B B B P

E5 D5

S S

(hold bend) (B₂) (B₂) B_↓2 P B² B_↓2 B² P B₃

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

18-14 14-14 12-14

solo guitar 2 (w/dist.) S

f S

B B P

B³ B_↓3 P

14 14 14 12 14 14 5 (5) 9 4

S S S S

S S

7-9 7-9 7-9 7 7-9 7 7-9 7 7-9 7

0 0 5 7 0 0 5 0

N.C. D5 E5 D5

B guit.2 guit.1 B (hold bend) (B) (B) E5 B w/bar B N.C. B loco

B3 B3 (hold bend) (B3) (B3) w/bar B $\bar{1}$ 5 B \perp 5 B2 S S S S

(4) 19 19 0 0 15 12 15 14 19 14 16 15 15 19 19 15

rhy. guit.

dive S

dive S

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

N.C. H P S S S S H H H H H H P P H H H H

H P S S S H H H H H H P P H H H H

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

S S S S fdbk.(8va)

S S S S

pitch: G#

0 0 7 7 0 0 7 (10) 10 0 0 7 7 7 7 5 7

N.C. P P P H P H P S S S P S P S

P P P H P H P S S S P S P S

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

(9)

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

N.C. E5

8va

④ *8va* *loco* H P S S S dig in Gtrs. 1,3

⑤ *8va* H P P S S dig in guit. 2 and 4

⑦ *loco E5* Spoken: I pledge allegiance
sempre coll' 8va (w/harmonizer)*
① melody guit. guit. 1 and 3

loco B2 B2 S S S S

to the flag N.C. of the United States of America and to the republic

② ③ ④

9-10 11-12 9 9 9-14 14-16 12 11-12-11-9 9 (9)

*Harmonizer set to produce additional tone octave above fretted notes.

for which it stands. One nation, under God, indivisible, with liberty and justice for all. Let 'em go!

Eadd9 Esus2 Esus4

⑤ ⑥ ⑦ ⑧

7-9 9-11 7 9 9-11 11-12 9 9-14 19-16 12 11-12-11-9 9

elec. 12 string mf

9 9 9 10 10 10
11 11 11 11 11 11
9 9 9 9 9 9

Rhy gtr. 1 (6 string) mf "clean" w/echo f w/dist. S

14 14 14

I pledge allegiance to the flag of the United States of America and to the republic for which it

B/E AΔ7 E6sus#4 Eadd9

⑨ ⑩ ⑪

9 9-11 7 9 9-11 12-9 9 8 8 8 9 8 11

Gtr. 2 and 3

16 16 14 14 14 16 14 14 14 14 14 12
14 14 14 15 16 14 13 13 13 13 11

Rhy gtr. 1

12 9 9 9 9 9
9 7 7 7 7 7

stands. One nation, under God, indivisible, with

12 Eadd9 N.C. G#7/F

Gtr.1 w/Harmonizer (P5 above)

Gtr.4 w/Harmonizer (P5 above)

**Both guitars played through Harmonizer set to produce an additional tone a perfect fifth above fretted notes shown in TAB

liberty and justice for all. with liberty and justice

15 N.C. 16 D5 C#5

w/bar B B w/bar dive and pull up 12 string

w/bar slowly B1 4 B1 4 w/bar dive and pull up Rhy. gr. 2

for all. With liberty and justice for all. With liberty and justice for all. With liberty and justice for

Csus2 B5 Bb5 Bb sus2 Bb A5 G#add9 G#

Musical notation for measures 18-20. Includes treble clef, key signature of two sharps, and various articulation marks like 's' and 'v'. Fingering numbers are provided below the staff.

18 12 12 14 14 19 (19) 12 12 14 15 15 14 15 12 12 20 12 13 13 15 15 17 (17)

Musical notation for measures 18-20, second system. Includes bass clef and chord diagrams for Csus2, B5, Bb5, Bb sus2, Bb, A5, G#add9, and G#.

Musical notation for measures 18-20, third system. Includes treble clef and various articulation marks like 's' and 'v'. Fingering numbers are provided below the staff.

10 10 9 8 8 7 6 6 5 4 13 6 11 4 4

all.... for all. With liberty and justice for all.

Musical notation for measures 21-23. Includes treble clef, key signature of two sharps, and various articulation marks like 's', 'v', and 'E'. Fingering numbers are provided below the staff.

21 13 14 14 16 18 18 14 14 14 14 11 11 9 11 9 2 7 22 23

Musical notation for measures 21-23, second system. Includes treble clef and various articulation marks like 's' and 'v'.

Musical notation for measures 21-23, third system. Includes treble clef and various articulation marks like 's' and 'v'. Includes the instruction 'let ring'.

Musical notation for measures 21-23, fourth system. Includes bass clef and the instruction 'pitch: B'.

Ballerina 12/24

By Steve Vai

Intro

Freely $E\Delta 9$
8va

$G\Delta 9$

$D\Delta 9$

Harmony 1 (Right) *ff*

Dry Gtr 8va (center) *ff*

w/fingers *ff*

let ring...

Harmony 2 (left) *ff*

8va

**Overall harmonic analysis throughout (EX. E5+G#5+B5 = E Δ 9)*

Fretboard diagrams showing fingerings for guitar on the strings (T, A, B).

$F\Delta 7$

A Lively ($\text{♩} = 134$)

1 *loco*

loco

loco

12 13 15

1 3 1 3 1 3

3 3 3 3 3

3 3 3 3 3

$F\Delta 9$

2

③ ④

s

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⑤

let ring

let ring

let ring

4 6 4 4 6 S 7 9 7 9 7 9 S 10 12 10 10 12 S

6 6 6 9 9 12 12 12

8va

FΔ 9 **B** CΔ 13(#11)

⑥

let ring

19 15 19 15 19 19 0 15 17 3 5 8 10 0 15 17 3 5 8 10

15

8va

CΔ 13(#11)

⑦

15 17 3 5 8 10 0 15 17 3 5 9 20 22 0 15 17 3 5 8 10 8

CΔ 13(#11)

C

Musical staff 1 of the first system, featuring a treble clef and a complex melodic line with slurs and accents.

Musical staff 2 of the first system, featuring a bass clef and a bass line with slurs and accents.

Fingerings for the first system, showing fret numbers on a six-line staff.

Musical staff 3 of the first system, featuring a treble clef and a complex melodic line with slurs and accents.

CΔ 13(#11)

Musical staff 1 of the second system, featuring a treble clef and a complex melodic line with slurs and accents.

Musical staff 2 of the second system, featuring a bass clef and a bass line with slurs and accents.

Fingerings for the second system, showing fret numbers on a six-line staff.

Musical staff 3 of the second system, featuring a treble clef and a complex melodic line with slurs and accents.

D BbΔ 9

CΔ 9

DΔ 9

① *loco*

F7b 9# 11

8va

AΔ 9

BΔ 9

④ *loco*

mute

8va

loco

mute

8va

8va AΔ 9

BΔ 9

GΔ 13

⑦ *loco*

loco

8va

8va

GΔ13

Musical notation for the GΔ13 section, measures 10-12. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a complex melodic line with many slurs and ties. The guitar part is shown on a six-string staff with fret numbers 19, 20, and 22. Measure 10 starts with a circled '10'. Measure 11 has a circled '11'. Measure 12 has a circled '12'. The guitar part consists of a sequence of notes: 22, 20, 22, 19, 22, 19, 22, 19 in the first measure; 22, 20, 22, 19, 20, 22, 19 in the second measure; and 22, 20, 22, 19, 22, 19, 22, 19 in the third measure.

G#13

Musical notation for the G#13 section, measures 13-15. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music features a complex melodic line with many slurs and ties. The guitar part is shown on a six-string staff with fret numbers 20 and 21. Measure 13 starts with a circled '13'. Measure 14 has a circled '14'. Measure 15 has a circled '15'. The guitar part consists of a sequence of notes: 20, 21, 21, 21, 20, 21, 21, 21 in the first measure; 20, 21, 21, 21, 21, 21, 21, 21 in the second measure; and 20, 21, 21, 21, 20, 21, 21, 21 in the third measure. The instruction "let ring" is written above the first measure.

G#13

Musical notation for the G#13 section, measures 16-18. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music features a complex melodic line with many slurs and ties. The guitar part is shown on a six-string staff with fret numbers 20 and 21. Measure 16 starts with a circled '16'. Measure 17 has a circled '17'. Measure 18 has a circled '18'. The guitar part consists of a sequence of notes: 20, 21, 21, 21, 21, 21, 21, 21 in the first measure; 20, 21, 21, 21, 21, 21, 21, 21 in the second measure; and 20, 21, 21, 21, 20, 21, 21, 21 in the third measure. The instruction "let ring" is written above the first measure.

For The Love Of God

Music by Steve Vai

A Moderately
with half-time feel

♩ = 100

Gr. 1 S

ff *S (w/dist.)* *neck pickup* *S*

E-(add9)

FΔ 7(#11)

① ② ③ ④

S S S S S S S S

T 10 10 12 12 10 7 8 10 12 15 10 (10) 7 10

A 7 9 7 9 7 9 7 9 7 9 7 9 7 9

B

Electric sitar

mf

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 2 4 0 0 4 0 2 4 0 0 0 0 0

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

E-(add9)

FΔ 7(#11)

⑤ ⑥ ⑦ ⑧

S S S S S S S S

T 10 12 12 10 7 8 10 12 15 10 (10) 7 10

A 7 9 7 9 7 9 7 9 7 9 7 9 7 9

B

Electric sitar

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 2 4 0 0 4 0 2 4 0 0 0 0 0

B 0 2 4 0 0 4 0 2 4 5 7 9 5 5 5 9 5 7 9 5 5 5 5

E-(add9)

FΔ 7(#11)

⑨ ⑩ ⑪ ⑫

S S S S S S S S

T 10 12 12 10 7 8 10 12 15 10 12 10 7 8

A 7 9 7 9 7 9 7 9 7 9 7 9 7 9

B

Electric sitar

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 2 4 0 0 4 0 2 4 0 0 0 0 0

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

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F Δ 7(#11) E-(add9)

13 14 15 16

bridge pickup 3

Gtr. 2 clean

H12 H7 H7...

mp

E-(add9) F Δ 7(#11) E-(add9) A-(add9)

(Electric sitar cont. simile)

17 18 19 20 21 22 23 24

slowly w/bar slowly hold bend

H7 H12 H7... H12... H7

p mp

E-(add9) CΔ7

(8va) slowly P.H. B

slowly *mf* \longleftarrow *ff*

P.H. B \uparrow 2 P.M. B \uparrow 2 B \downarrow 2 P.H. S P.H. B \uparrow 2

10 (10) (10) 15 12 14 15 10 10 (10) (10) 0 15 15 12 12

pitch: E — F# pitch: A A

FΔ7(#11) E-(add9)

(8va) hold bend P.H. P.H.P.H. P.H. P.H. loco

hold bend P.H. P.H.P.H. P.H. P.H. loco

B \uparrow 2 (B2) B \downarrow 2 P.H. P.H. P.H. S P Gtr. 2 mp H12 H7 P.S. S S S

14 14 14 (14) 14 14 14 (14) 0 5 0 7 9 7 7 9 12 12 7 7 12 12 4 10 15

pitch: F# > E E E E

G FΔ7(sus2)

① w/bar w/bar

S S S S S S w/bar w/bar S S S

15 12 12 10 10 0 0 12 12 5 3 3 15 (15) 12 (12) 10 (10) 0 0 12 12 7 9 7 9 7 15

Electric sitar (Gtr. 2 tacet)

3 5 5 4 3 3 4 | 5 5 5 5 4 3 3 | 1 3 3 0 1 0 1 0 | 3 3 1 3 3 0 1 0

E- *S S S S S* *S S* *S S S S P* *S* *S* *D sus2* *D w/bar slowly B*

⑤

S S S *S S* *S S S S P* *S* *w/bar slowly B* *P.M.*

15-12-10-10-12 | 10-0-12 | 10-0-12-15-5-3 | 3-5-3-3 | (9)

G *S S* *S S* *H P S S* *FΔ 7(sus2)* *w/bar*

⑨

B 2 *B 12* *S S* *S S* *H P S S* *S S S* *w/bar* *S* *P*

15 | (15) | 15-17-15 | 15-17-15 | 12-13-12-10-8 | 13-12-10-10-12-12-8 | (8) | (8) | 12-0

Electric sitar (Gtr. 2 tacet)

E- *Sva w/bar* *loco* *S* *S* *P* *H H P S S* *D sus2* *Sva* *D5* *loco*

⑬

w/bar *S* *P* *S P P H H P S S* *P* *B 5 pull up on bar till string frets out* *H S S*

17 | 14-15 | 14-11(1112)11 | 14-12 | 14-9-7-9-7-9-10-9-7-9-17 | 19-17-15 | 19-17-19-10-15 | 15 | X | 7-9 | 10

Gtr. 2
let ring-

C E-(add9)

(Elec. sitar repeats fig. **A** simile)

FΔ 7(#11)

E-(add9)

NOTE: Push ② and ③ up simultaneously

pitch: B A B A B

pitch: A G A

E- *8va* *Dsus2*

61 *B* *P* *A > P* *loco* *S* *S* *P3* *P* *6* *6*

B₁2 *P* *S* *P.M.* *wah-wah off*

15 (15) 15 (15) 12 15 14 12 11 12 12 14 12 10 7 5 3 3 5 10 9 10 12 10 9 12 10 8 10 12 12 9 9 9 10 12 9 12 10 12 9 10

Dsus2 *E-(add9) (Elec. sitar repeats fig. A simile)* *8va* *B* *hold bend*

64 *S* *H* *B2* *hold bend* *B* *B*

P.M. *6* *3* *S* *H* *B2* *hold bend* *B_T2* *B₁2*

12 10 9 10 12 14 11 12 11 14 12 10 12 14 14 12 13 12 13 15 17 14 15 17 17 17 17 17 17 17 17 22 19 20

FΔ 7(#11) *E-(add9)*

67 *B* *P* *(w/bar)* *S* *S* *B* *H12*

B2 *P* *(w/bar)* *B₁* *S* *S* *Gtr. 2* *B2* *H12*

22 22 17 19 16 15 17 17(17) 12 12

E-(add9) *A-(add9)* *8va* *P.S.* *B* *B* *B* *B* *B* *pull on bar* *B* *B* *B* *H5* *H4* *B* *B* *pull on bar*

70 *P.S.* *B_T2* *B₁2* *B₁2* *B₁2* *B_T2* *pull on bar* *B_T2* *B₁2* *(loco)* *B_T5* *B₁5*

(17) 22 (22) (22) 19 20 22 22 22 (22) 22 (22) 5 (0) 4

E-(add9) *CΔ 7* *FΔ 7(#11)* *8va* *loco* *w/bar* *B* *B* *A > S* *H* *P* *B* *B* *B* *trun trun trun trun*

73 *B* *S* *w/bar* *B₁* *B_T1* *S* *H* *P* *B_T2* *B₁2* *B_T2* *B_T3* *trun trun trun trun*

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

8va F Δ 7(#11) E-(add9)

78 *trun trun trun trun*

79 *B*

80

trun trun trun trun

B2

(19 17) 15 (17 19) 17 (19 22) 19 (22 24) 22

22 22

22 22 17 17 19 19 15 15 17 17

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

Gtr. 2 (Elec. sitar tacet)

mf

0 2 2 0 4 4 0

8va E-(add9)

81

82

83

S

7 7 7 10 9

9 10 10 12 12 10

12 12 14 14 12 14

15 15 17 17 19 19 19 22

4

2 4 0 4 0 4 0

8va N.C. *loco*

84

85

86

rit. ... *freely* *slowly*

(w/bar) B \downarrow 10 B \downarrow 8 B \downarrow 5 *slowly* B \uparrow 5 B2

(15)

12 14 15 17

mp

0

87

w/bar

H P P H

P

P

S

88

89

w/bar

H P P H

P

S

P

S

17

15 17 15

14 15 15

(15)

14 12 12 14

14 12

15 12

14 14

8va

90

91

w/bar

w/bar

92

w/bar (B) B

B

B

B

B

B

wah-wah flex

3

B_L4

B_T4

B_T3

B_L3

B_L4

B_L2

B_T2

(14)

(14)

18

10

10

8va

7

Spoken: Walking the fine line between pagan and Christian

93

S

S

94

S

S

95

S

S

96

wah-wah flex

S

S

S

S

B₂

17

19 17 15 17 19

14

18 16

14

18 16

19

X

7

7

7

7

7

The Audience Is Listening

By Steve Vai

Freely ♩=133

Intro

N.C. ① ② ③

Now Ste - vie, now don't be ner - vous hon - ey, o. k.? I'm

mf w/bar B

Gtr. 1 (7 str. elec.) *mp* w/bar B 4

E B G D A E B

T 9 9

A 8

B

④ ⑤ ⑥ ⑦

gon - na go in, and I'm gon - na in - tro - duce you, and then you're gon - na come in

w/bar B

w/bar B 4 5

6

⑧ ⑨ ⑩ ⑪

with your gui - tar, and you're gon - na play that nice, nice,

12 14

16

⑫ ⑬ ⑭

mu - sic you were tell - ing me a - bout, and while you're do - ing that,

5:6 Ab 6 5:4

wah

4 5

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15 16 17 18

I'll be sit-ting in the back of the room. We'll have such a good - time, so

wah + > o

s

13 - (5)

19 20 21 22

3 accel don't you be ner-vous hon-ey. It'll re-lax ev-'ry-bod-y and we'll be

3

8va.....

w/bar

w/bar

3

B↓2B↑2B↓2 B↑2B↓2 B↑2B↓5

18 (18)

23 24 25

so hap-py. I'm gon-na go now. I'll in-tro-

3 3

8va.....

S

wah +

15

12-0 7 3

26 27 28

duce you, o. k.?

8va.....

S

H

S

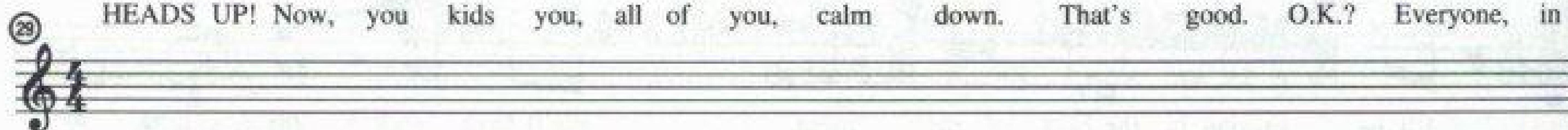
H

11-19 18 19

Rubato

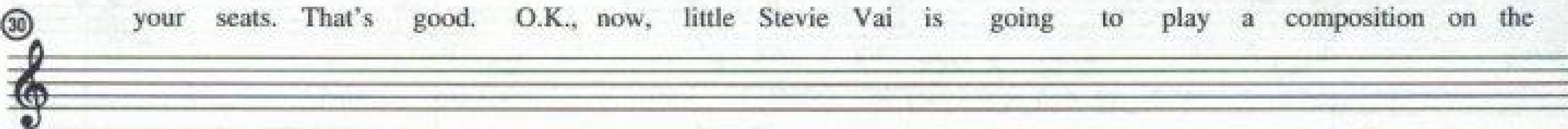
HEADS UP! Now, you kids you, all of you, calm down. That's good. O.K.? Everyone, in

38



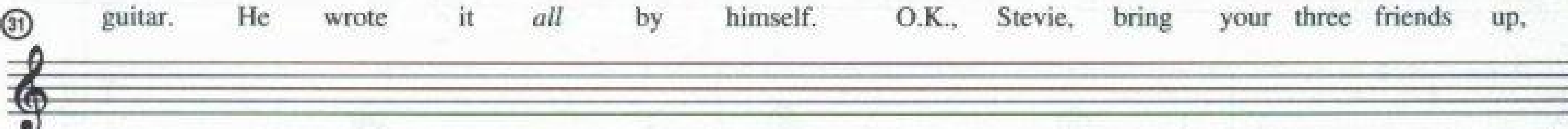
your seats. That's good. O.K., now, little Stevie Vai is going to play a composition on the

39



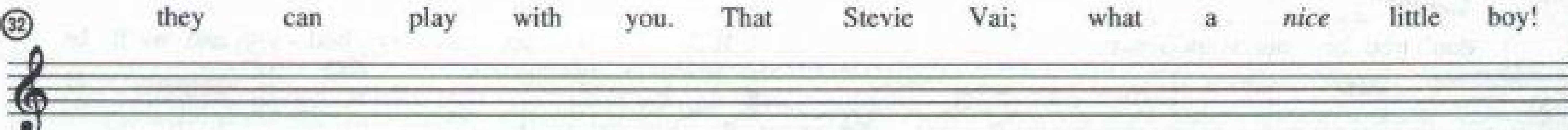
guitar. He wrote it all by himself. O.K., Stevie, bring your three friends up,

31



they can play with you. That Stevie Vai; what a nice little boy!

32



I wrote this song for all my friends. When I grow up I'm gonna be

33



a famous Rock 'n' Roll guitar player. Love it, eh, he, he, go ahead.

34

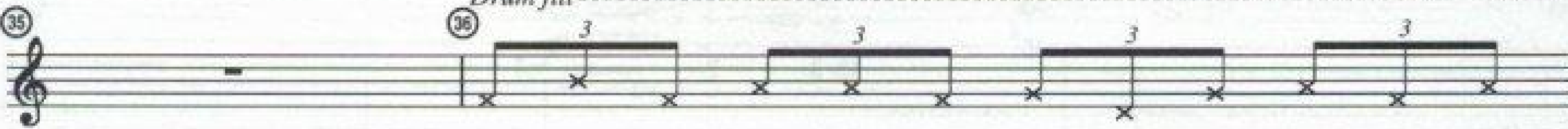


A tempo ♩ = 133

And this is my whammy bar. And it's gonna be loud!

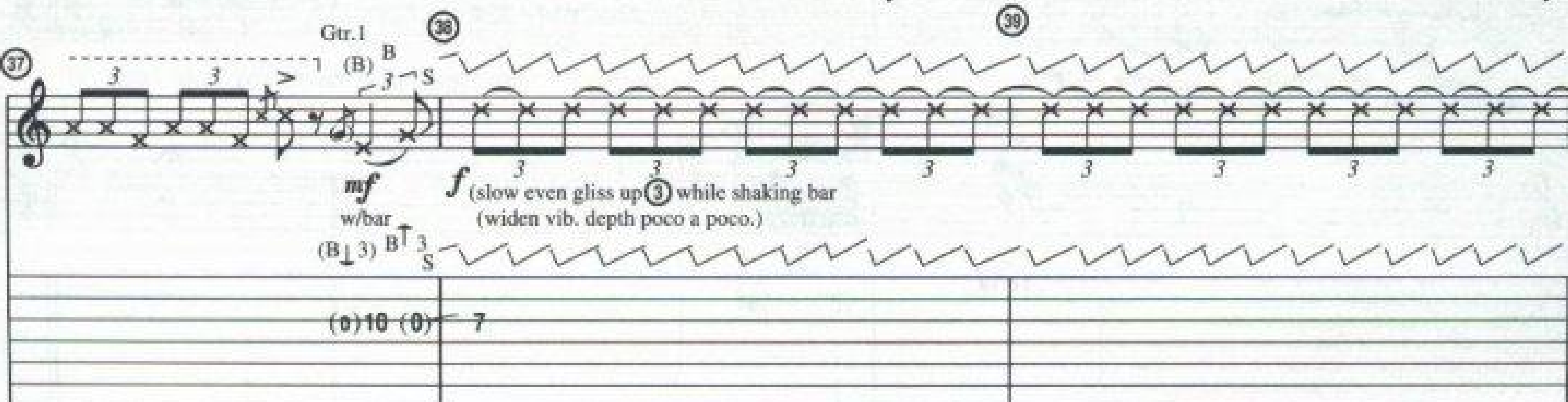
Drum fill

35



Don't you think that's a bit loud? Boys!

37



Gr. 1 (B) B S

mf w/bar (B) 3 B 3 S

f (slow even gliss up ③ while shaking bar (widen vib. depth poco a poco.)

(0) 10 (0) 7

It's getting ⁽⁴¹⁾ too loud! ⁽⁴²⁾

Fast Swing ♩ = 133

You're getting out of control, boys, Stevie, now calm

A5 C5/(E) N.C. D N.C. G5/(B) N.C. A5/(G) N.C. FΔ7 N.C. A5 C5/(E) N.C. D N.C.

Fingerstyle w/clean tone *mf* P S

(Key sig. indicates A Dorian.)

down class, calm down. Mister Vai, you've got to turn it down... What did you say You

G/(B) N.C. A5 N.C. C5 N.C. A5 N.C. A5 C5/(E) N.C. D G5/(B) N.C. A5/G N.C. FΔ7 N.C.

want me to turn it down? You mean down like... this?

A5 C5/(E) N.C. D N.C.

w/dist. blubber

mf 7 str. gr. 2 w/bar even release blubber

semi P.H. -1

(E5) N.C.

G5/(B) N.C. A5 N.C. C5 N.C. A5

53 B B P B B 54 P P 55 B B P D5 S E5 S'

semi A.H. BT2 B1 2 Rake semi P.H. BT2 B1 2 semi P.M. P P semi A.H. BT2 B1 2 P S S P.M.

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

B B P B B P P P B B P

semi A.H. BT2 B1 2 Rake semi P.H. BT2 B1 2 semi P.M. P P BT2 B1 2 P

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

56 D5 N.C. 57 58 D5 S

wah noise even gliss 3 3 3 3 3 3 3 3 3 3 w/bar B B S

8va

7 19 19 19 19 19 19 19 19 19 19 21 21 19 19 19 19 21 21 21 22 21 21 21 21 49 (15) (15) 19 19 19 17 17 17 15 15 7 19 19 19 19 19 19 19 19 19 21 21 19 19 19 19 21 21 21 23 23 23 21 21 21 19 19 19 18 18 18 16 16

B1 12 B1 12 S

59 60 61 P P B B P B S

wah noise even gliss P P semi A.H. BT2 B1 2 P semi A.H. B2 S

8va

(X)(X) 5 7 5 3 5 3 5 5 3 5 (5) 9 5 X (5)(X) 5

w/bar S B B S S loco P P B B P B S

w/bar B B B 2 S B B B 3 S P P semi A.H. BT2 B1 2 semi A.H. B2 S

(0)(0)(0) 15 15 14 14 14 14 12 (12) 10 16 16 14 14 14 14 13 (13) 11 (X) 5 7 5 3 5 3 5 5 3 5 (5) 9 5 X (5)(X) 5

②

P P

H P H H P P H P P P H H H P P P H H P P S E5

P.M.

H P H H P P H P P P H H H P P P H H P P S

(14) 7 10 (14) 10 7 (14) 10 8 7 8 10 (14) 10 8 7 (14) 9 (14) 9 7 9 (9)

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

H H P P H P P P H H H P P P H H P P S E5

P

H H P P H P P P H H H P P P H H P P S

(14) 7 10 (14) 10 7 (14) 10 8 7 8 10 (14) 10 8 7 (14) 9 (14) 9 7 9 (9)

(5) 7 5 3 5 3 5 5

That sounds like noise
(D) B5 (D) E5 (G) B5 (G) E5

Mis-ter Vai
(D) B5 (D) G5

and I want it stopped! You

③

P.M. -----

P.M. -----

H P (B)

H P (B^T1)

P.M. -----

P.M. -----

H P (B)

H P (B^T1)

all got detention!

musical notation (treble clef, notes, ornaments) and guitar neck diagram with fret numbers (0, 2, 12, 14, 15) and chord positions.

*w/wah -wah

*Accent melody notes with pedal.

musical notation (treble clef, notes, ornaments) and guitar neck diagram with fret numbers and chord positions.

E5 G5 D5/A G5 E5 (G) D5/A (G) E5 (G) D5/A (G) D5/A (G) D5/A (G) E5

semi P.M. P.M. P.M. P.M. P.M.

musical notation (treble clef, notes, ornaments) and guitar neck diagram with fret numbers.

(G) D5/A (G) E5 (G) D5/A (G) E5 N.C. G5 E5 (G) D5/A (G) A5 (G) E7#9 E5

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

musical notation (treble clef, notes, ornaments) and guitar neck diagram with fret numbers.

79

Harmonizer w/wah-wah
off

B^T 2 B_↓ 2 (B^T 1)

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

D5 C5 D5 E5 (D) B5 (D) E5 G5 E5 (D) E5 (D) B5 G5/(B) (D) E5 (D) E5

S

P.M.

Uh oh, here comes trouble. Ayy, Vai, are

82 83 84

N.C. A5 C/(E) N.C. D N.C.

B pick slide mf finger style S

B_↓ 1

(15) 12 14 12 14 12 14 12 14 (14) X 9 0 2 7 6 5 5 9

G5 A5 G5 D5 G5 E5 D5 E5 F5 F#5 G5 G#5 A5 S N.C.

S

you outta your mind?! You guys, ya don't back off, ya must be crazy!

85 86 87

G/(B) N.C. A5/(G) N.C. F 7 N.C. A5 C5/(E) N.C. D N.C. G5/(B) N.C. A5 N.C. C5 N.C. A5

P S S S S H > H

2 0 9 2 9 2 1 0 9 0 7 6 5 5 9 2 0 5 6 6 7 5 6 7 7

H H

I'm gonna flip out, tellin' you. If this is my final flip-out, you guys are gonna go
 N.C. A5 C5/(E) N.C. D N.C. G5/(B) N.C. A5/(G) N.C. E Δ 7 N.C. A5 C5/(E) N.C. D N.C

with me. Ah, shut up.
 G5/(B) N.C. A5 N.C. C5 N.C. A5 N.C. E7#9

*w/"classroom eroticisms" on accented 1/8th note upbeats.

will you two stop dancin' like that. Frankie, leave that N.C. (B)

96

S S S S S S S S S (BT 1)

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

(G) (B) (G) G5 D5 E-11 (G) (B) (G) E5 (G) (B) (G) (B)

mf P.M. P.M. P.M. (BT 1)

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

98

loco (B) B

f

B₁ | S S S (BT 1) B₁ | H

(2)	0	0(0)	10	10	10	12	11	10	17	15	15	(15)	12	14	12	12	14	12	X	12
(2)	0	3-5	10	10	10	12	11	10	15	15	15	(15)	12	14	12	12	14	12	X	12

(G) D5/A (G) N.C. (E)

mf

B₁ | S S S (BT 1) B₁ | H

(2)	0	0	10	10	10	12	11	10	17	15	15	(15)	12	14	12	12	14	12	X	12
(2)	0	3-5	10	10	10	12	11	10	15	15	15	(15)	12	14	12	12	14	12	X	12

Come here to me!

101

B^T 2 S B⁵ S

E5 (D) E5 (G) A5 (G) E A7sus4 (G) (G) E5 (G) A7sus4 A5 (G)N.C. E5

P.M. S

104

B4 (B^T 1) B¹ P P B⁴ B⁴ (wah) H S

E6 E5 E6 E5 E6 N.C. E5 A E D5 A5 G5 E

P.M. B¹ B¹ P P w/bar -1 -1 S

Vai, don't you hear me?

107

(w/Harmonized echo repeats)

f Harmony Gtrs.

14

N.C.

B A5 B5 A B Bsus9 A A5 B5 A5

mf P.M. P.M. P.M.

Come here ya little shit!

110

w/wah-wah

G 7(no3rd)

D5 C5

D5

E5

(D) (B) (D) E5 (D) E5 (G) E5

let arp. ring

P.M.

wait till I get my hands... don't you

113 (B) 114 (B) 115

$B^{\uparrow}1$ $(B^{\uparrow}1) B_{\downarrow}1$ P

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

(G) A5 (G) D5/A E5 D5 E5 (G) A5 (G) D5 G5 E5 (D) (E) N.C. E5

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

run away.

Ay, ay, ay, ay, ay, ay, ay, ay,

116 117 118

$(B^{\uparrow}1) B_{\downarrow}1$ $(B^{\uparrow}1) B_{\downarrow}1$ $(B^{\uparrow}2) B_{\downarrow}2$ P

w/Harmonizer δva hold bend cont. w/Harmonizer

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

N.C. E5 (D) E5 (G) E5 (G) A5 (G) D5/A (G) E5 (D) E5 (G) A5 (G) A5 (G) E5 N.C.

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

Vai! knock it off! Get off my desk!

119 *w/8va* Harmonizer

(F# Phrygian)

N.C.

121 *(8va)* Harmonizer off *ff*

123 *(Oh...)*

125 *(wah on)*

8va

135

136

loco

P P

P P H P H P P H P P

S P.H.

semi P.H.

S P P P P P P P P P P

17 19 16 0 15 17 14 0 14 16 12 0 12 14 10 0 10 12 9 0 10

P P H P H P P H P P S P.H.

10 9 7 10 9 7 9 7 6 9 7 6 9 4 4 (4)

D5 A/C# D5 A/C# D5 A/C# D5 A/C# D5 A/C# D5 D#5 E5 A/C#

P.M.

137

138

138

B P S P.H. B P.H. S S H B B B B B B

P.H. P.H. semi P.M. P.M. hold bend bend and release w/bar

B^T1 B[↓]1 P S B[↓]1 B^T1 B[↓]1 S S B^T1 B^T3 B[↓]2 B[↓]1 B^T1 B[↓]1 rake B^T1 B[↓]1

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

D5 A/C# Badd9 A/C# D5 A/C# Badd9 A/C# D5 A/C# D5 (B) D5 E5 A/C# D5 A/C# D5 A/C# D5 C5

P.M.

S

Half-time feel

Oh, Stevie,

you promised me you'd play nice music;

People out of control,

(C Lydian) (140)

Chords: B, B, B^T2, B_L2, H, B2

Chords: B, (B), P, H, (B^T2), B_L2

C5 D5_s (C5) C5

dancin' on the desks, playin' with the girls. you know, that awful noise just makes people go wild.

(143) (144) (145)

Chords: B2, B^T2, B_L2, B

Chords: B, (B), B, B, B, B

D5_s (C5) D5_s (C5)

You gotta turn that music (147) down, Stevie, please.

* I'm

146

147

148

2222

B ↓ 2 dive

(24) (24)

grad. octavo w/bar

B

slow dive w/bar

222

222

B ↓ 2 dive

(22) (22)

C5

B

pp w/reverse envelope

cresc.

ff dim.

fearless in my heart.

They will always see

149

150

151

B

B[♯] 3 grad. bend w/bar

B ↓ 13 dive

Pick scrapes

3

152 *that in my eyes,* 153

"string - ping" behind nut

E \flat -add9

pp *ff*
w/reverse envelope

I am the passion,

I am the warfare.

155 156 157

B5

pp *ff*
w/reverse envelope

I will never stop...

Always

158 159 160

ff dim.

constant, accurate, (E) (F#) N.C.

161 162 F#5 163

N.C. F#5 B5

mp P.M. P.M. P.M.

in - tense.

Mark my words, you'll never a -

164 GΔ13 B♭

mf

pick slide

w/wah-wah

f

w/bar 2 1/2 (B^T1) B_L1

165 GΔ13 B♭5 F/A B♭5 E5 (D) E5 (D) (D#) E5 (D) E5 (D) E5

mf

f

mount to anything, Stevie Vai. You'll see, you'll be a bum in the streets. A bum, that's it,

167 (B) 168 (B) 169 (B)

B^T 1/2 P (B^T1) B_L1 S (B^T1) B_L1

G5 A5 G5 D5 G5 E5 (D) E5 G5 D CΔ 7 E5

semi P.M. - - - - -

a bum. I thought you were such a nice little boy. Ya know what? Ya mean, ya got a mean, nasty

170 (170) (171) (172)

semi P.M. \lfloor

H \sim B 1 P ($B^{\uparrow 1}$) B $\downarrow 1$ P \sim

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

(D) E5 (D) E5 (D) E5(D)E5 G5 A5 G5 D5 G5 E5 (D) E5 G5 A5 G5 D5 G5 E5 (D)E5

semi P.M. \sim \sim \sim

vicious streak. Why don't ya just quit school? Move to California with all those other bums. Go, that's

173 (173) (174) (175)

($B^{\uparrow 1}$) B $\downarrow 1$ P ($B^{\uparrow 2}$) B $\downarrow 2$ P ($B^{\uparrow 2}$) B $\downarrow 2$ P P

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

($\begin{smallmatrix} 2 \\ 2 \\ 0 \end{smallmatrix}$) 4 3 2 1 2 3 4 0 4 3 2 1 2 3 4 0 4 3 2 1 2 3 4

where you belong, with all those crazies out in California. Maybe you'll become famous. Ha,ha that's the funniest

Rubato

176 B P P B B P P P 177 B P P P B (B) B P P S P P 178 D5

B \uparrow 2 B \downarrow 2 P P B \uparrow 2 B \downarrow 2 P P B2 P P P B2 (B \uparrow 2) B \downarrow 2 P S P P

15 14 14 (14)12 15 14(14)14 12 14 12 14 15 14 14 14 (14)12 14 12 14-12-10 12-10

E5 D5

thing I've ever heard. You famous? With that noise!? Ha! I'll see ya in jail; Give me a break,

179 180 181

12 10

Stevie, stop it. You'll see, mark my words!

182 D5 183 184

pick scrapes 3 3

(12) (10)

I Would Love To

By Steve Vai

spoken: No, I'm
very, very shy.

A Intro

Fast Rock ♩ = 150

E B/E E B/E E D A/D C5

7th fr. 7th fr. 5th fr. 5th fr. 3rd fr.

Gtr. 1 H5 H5 H5 (Lead tacet) (1) w/bar (2) (3) (4) S S S S S

Gtrs. 2,3 w/bar P.M. on (6) S P.M. let ring S

E A B G D F B

Gtr. 4 H5 H5 w/bar

Gtr. 5 w/bar

T A B

Csus2 F5 F6 FΔ 7 G5

3rd fr. 3rd fr.

(5) let ring (6) let ring (7) P.M.

let ring let ring P.M.

T A B

A5 B-7 A/B B-7 A/B B5 B-7 A/B B-7 B5

7th fr.

Rhy. 1 loco Rhy. 2 8va

(8) P.M. P.M. P.M. on (6) S (9) (10) S (11) (12)

P.M. P.M. P.M. on (6) S

T A B

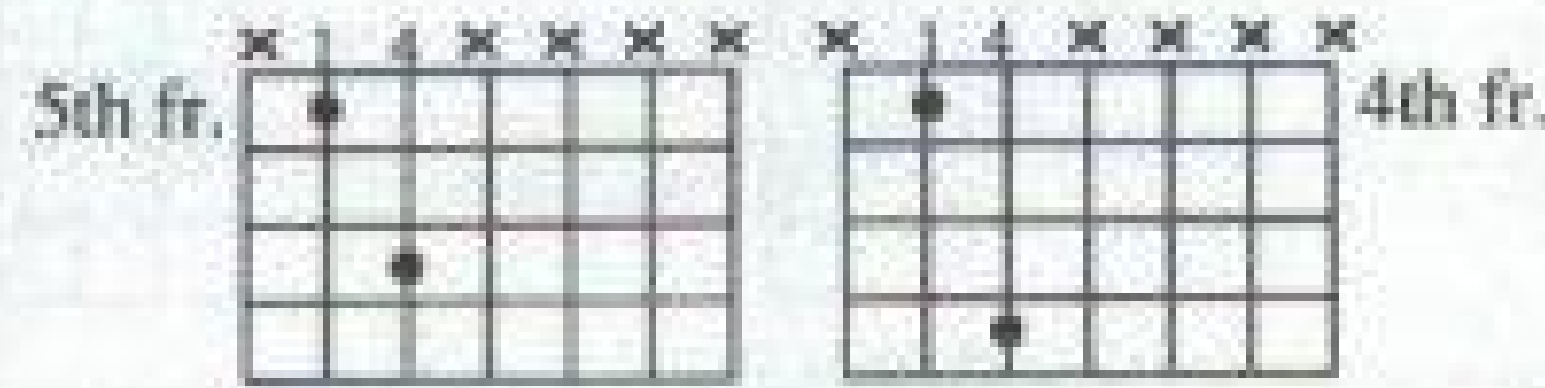
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B5

A5

E/G# A

B5



B

Gtr. 1 *ff* PH B \uparrow 2 B \downarrow 2 PH P PH P H B2

Gtrs. 2,3 S B1 P H P H

① ② ③ ④ ⑤

Rhythm *loco* *8va*

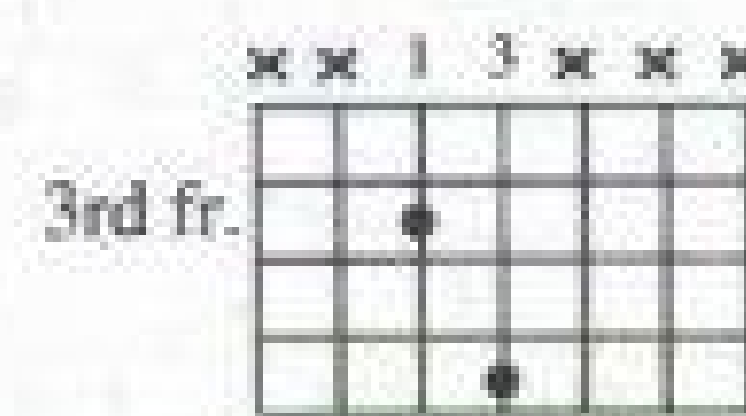
P.M. P.M. on ⑦ B \uparrow 1/2

B5

A5 E/G# A5

N.C. B-7

D5



Gtr. 1 Gtr. 4

Gtrs. 2,3 B B B P S B \uparrow 1 S P P H P S S H P

⑦ ⑧ ⑨ ⑩

loco *8va* *loco*

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

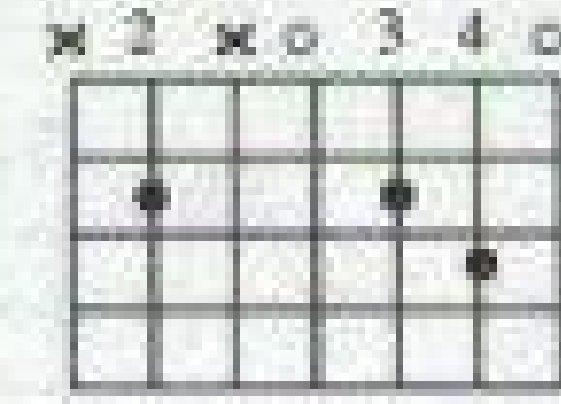
C5

D5

E5

Dadd9/F#

G5



Musical notation for measures 11-16. Includes treble clef, key signature of two sharps, and various guitar techniques like slurs and accents.

Fingerings for measures 11-16:

17		12	12 14	10	5 5	7 9 5	(5)
14		9	9 11	7	2 2	4 6 2	

Gr. 2 musical notation with 'slowly' marking and fret numbers 7, 5, 7, 5, 5.

Rhythm musical notation with 'Sva', 'P', 'P.M.', and 'loco' markings. Includes fret numbers 9, 5, 0, 2, 3, 0, 2, 2, 10.

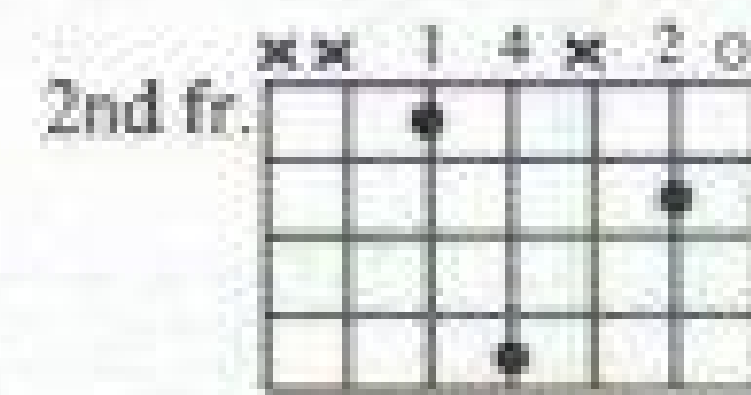
E5 B/E E

B/E E5 D5 A/D

G6/B

Csus2

F5



Musical notation for measures 17-22. Includes circled measure numbers 1-6 and various guitar techniques like slurs and accents.

Musical notation for measures 23-28. Includes 'P.M.', 'let ring', and 'S' markings. Includes fret numbers 9, 7, 5, 4, 5, 5, 6, 5, 6, 2, 4, 5, 5, 5, 5, 5.

B-7 A/BB-7 A/B B-7 A/B B5

D (Rhythm repeats fig. **B** simile.)

B5

H P S S C5 D5 E5 Dadd9/F# G5
 H P S S
 (13) 12 13 12 8 8 10 10
 12 11 12 11 7 7 9 9

0 S 12 12 14 10 10 12 14 10
 0 12 12 14 10 7 9 11 7

slowly B P P S PS PS SP
slowly B2 P P S PS PS SP
 5 P P S PS PS SP
 7 7 5 7 5 7 5 5 10 8 10 8 7 6 7 5 7 0

E5 B/E E5 B/E E D5 A/D G6/B Csus2 F5
8va

S S (17) S (18) H P S (19) S (20) S S (21) S (22) S S (23) S
 S S S H P S S S S S S S S S S
 14 16 16 19 19 (19) 14 16 14 16 14 12 (12) 17 19 19 22 20 20 15 15 17 17 19 17 17 15 15 (15) 7
 7 9 9 12 12 (12) 7 9 7 9 7 5 (5) 10 12 12 15 13 13 8 8 10 10 12 10 10 8 8 (8) 0

E5 B/E E B/E E D A/D C5 Csus2 F5 F6 F#7
 (Rhythm repeat fig. A simile)
8va

S (24) S (25) w/bar S (26) P P w/bar P (27) S S (28) S S (29) S
 S S S w/bar S P P w/bar P P S S S S
 14 16 16 19 19 (19) 14 16 (16) 17 16 14 16 14 12 14 (14) 12 w/bar (14) 12 w/bar
 7 9 9 12 12 (12) 7 9 (9) 10 9 7 9 7 5 7 w/bar (7) 5 w/bar 8 13 13 17 15 20 15 15 17
 12 12 17 17 17 12 14 (14) 15 14 12 14 12 10 12 (12) 10 10 12 15 15 20 17 15 8 8 10
 9 9 14 14 14 9 11 (11) 12 11 9 11 9 7 9 (9) 7 7 9 12 17 14 12 5 5 7

G5 A5 B-7 A/B B-7 A/B B5 B-7 A/B B-7 B5 B-11

30 31 32 33 34 35

loco

31 32 33 34 35

8va B-9

Clean Gr. 1

36 37 38 39

8va

Clean Gr. 2

36 37 38 39

8va

loco

36 37 38 39

E N.C.

36 37 38 39

4 N.C. H P P H P P

5 B B P B B

6 slow bend B

slow bend B

BT1 BT1P BT1BT1 P.M. P.M.

slow bend BT2

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

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

B B P B B

slow bend B

slow bend B

BT1 BT1P B B P.M. P.M.

slow bend BT2

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

7 N.C. 8va

8 H P P P H P P P H P P P

9 H P P

14 17 14 0 12 0 17 15 17 14 17 14 0 12 0 17 15 17 12 0 17 15 B2 10 12 10 8 10 10 8 11

10 C5/D C5 D5

5th fr.

11 H P P H P

12 slowly B

13 8va loco

BT1 BT1 H P P H P B2 P 6 S P 6 PS P S P

8 11 (11) 12 15 13 15 13 0 12 14 12 14 12 17 (17) 22 22 19 20 19 17 20 17 19 17 16 17 17 16 17 16 14 15 17 14 15

14 D5 C5 D5

15 S S S S S S S S

16 P.H. (15ma) S

P S S P P S S S S P P.H. S

14 12 15 12 14 12 10 12 (10) (10) 17 13 13 13 17 12 12 17 10 17 8 17 7 9 7 7 (7) 7 17 0

pitch: F#

E5 G5 Dadd9/F# G5 *8va*

hold bend (B) hold bend (B) (B) H P w/bar dive

B T₂ B₂ B L₂ B T₂ (B₂) B L₂ H P w/bar dive

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

Lead 1 G5 *8va*

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

14 16 17 14 16 14 17 14 16 17 16 17 14 16 17 19 17 19 17 19 17 19 20 17 19 20 19 20 19 22 19 20 22

Lead 2 *8va*

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

14 16 17 14 16 14 17 14 16 17 16 18 16 19 16 18 19 17 19 17 19 17 20 19 20 19 21 19 20 22

Spoken: You know,

it's when they look you in the eyes

and they say...

E5

(Both) 22 23 24 25 P.S. S P.S. S

Rhythm P.M. on 6

24 24 24 24

F (Rhythm repeat fig. **C** simile) **2**
8va.....

E5 B/E E B E D A/D G6/B Csus2

Lead 1

7-9 9-12-12 (12)-9 9-7 9 7 9-7-5 (5) 12 12-15-13 13-8-8 10

F E5 B/E E B/E E D A/D

Lead 1

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

C5 Csus2 F5 F6 FΔ7 G5 A5

Lead 1

13 13-17-15 13-8-8-10 10-12 10-12 12-14 12-10

8va.....

Lead 2

12 12-14-17-14 12-7-7-9 9-12 10-9 12-14 12-10

E5 B/E E B/E E D A/D

Lead 1

9 9-12-12 (12)-9-7-9 7 9-7-5 (5)

Lead 2

9 9-13-13 (13)-9-6-9 6 9-6-4 (4)

Blue Powder

G6/B

Csus2

F5

Musical notation for measures 21-24. The first system shows measures 21-24 with guitar tablature below. Measure 21: 12, 12, 15, 13. Measure 22: 13, 0, 0, 10. Measure 23: 10, 12, 10, 10, 0. Measure 24: 0, (0). The second system shows measures 21-24 with guitar tablature below. Measure 21: 11. Measure 22: 11, 14, 12. Measure 23: 12, 7, 7, 9. Measure 24: 9, 7, 7, 5, 5.

studio fade begins

Musical notation for measures 25-28. The first system shows measures 25-28 with guitar tablature below. Measure 25: 7, 9, 9, 9. Measure 26: 9, 12, (12), 9, 9, 7, 9. Measure 27: 10, 9, 7, 7, 9, 7, 5, 5. Measure 28: 5, (5). The second system shows measures 25-28 with guitar tablature below. Measure 25: 9, 9, 9. Measure 26: 9, 13, (13), 9, 9, 6, 9. Measure 27: 11, 9, 6, 6, 4, 4. Measure 28: (4).

Fade out

C5 Csus2

F5 F6 FΔ7 G5

A5

E5 B/E E

B/E E

Musical notation for measures 29-32. The first system shows measures 29-32 with guitar tablature below. Measure 29: 13, 13, 15, 17, 15. Measure 30: 13, 0, 0, 10. Measure 31: 10, 12, 12, 10, 0. Measure 32: 12, 14, 14, 12, 10, 9, 9, 12, 12, (12), 9, 9, 7, 9. The second system shows measures 29-32 with guitar tablature below. Measure 29: 12, 12, 14, 17, 14. Measure 30: 12, 7, 7, 9. Measure 31: 9, 12, 12, 10, 9. Measure 32: 12, 14, 14, 12, 10, 9, 9, 13, 13, (13), 9, 9, 6, 9.

Blue Powder

By Steve Vai

Slowly ♩ = 60

N.C.

Lead gtr. 1

(String noise) *w/echo repeats *mf* S P.M. - 4 B2 H rake A- add9 P.M. B

T
A
B

Rhy gtr.

mp let arpeggiated figures ring S S

T
A
B

*Delay time ♩ =

B-11 Csus2 B-7 A-7

B-11 Csus2 B-7 A-7

BT1 rake even bend P.H. B2 H S P.M.

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

T
A
B

T
A
B

C/F

C/F

pull on bar B B S P pull on bar BT2 BL2 S P THO(5) w/bar BL3 BL5 dive rake w/bar BL2 flutter bar while sliding even bend w/bar BT5 S

5 (5) (5) 2 0 5 (5) (5) (5) 10 10 9 (9) 14 (14)

T
A
B

T
A
B

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7

Csus2

S S S S S

C/F

B B

15ma P.H.

P.H. B^T2 B₂ B^T2 B₂

P S

S P.M. B^T1 B₁

10 13 10 10 12 0 0 (0)

(0) 9 9 9 (9) X X 7 (7) 7 2

pitch: F# G# F# G# F#

H7

H7

8va

9 9

9

(1)

9

B7#5

H P S 3

H7

8va w/bar

S B B P

B B B B

(B) B B B

H P S

7 0 0 7

(0)

-12 13 12 12

(B^T12) B^T9 B^T12 B^T9 B₁₂

*Pull string of fretboard towards back of guitar neck for bends.

4 5 4 9

7

7

8

8

7

11

N.C.

8va

B B B B

B^T20 B₂₀ B^T20 B₂₀ B^T23

even release

B₂₃ S B

hold bend (B) B w/bar

hold bend (B2) w/bar

B₂

H

sweep

(12) 12 12 (12)

20 20 (20)

19 19

17 20 19 17 17

3

1 3 1

2 2 2

0

13 *8va* E- Csus2 G/B

S sweeps *B* *B* *B* *S* *loco* *B*

S sweeps *B^T2* *B_↓2* *B^T2* *S* *S* *w/bar* *B_↓2*

even release

20 22 19 19 19 22 22 17 20 17 19 17 19 17 19 17 12 14 2 0

Detailed description: This exercise is for guitar. It starts in the key of E minor (E-). The first staff shows melodic lines with techniques like 'sweeps' and 'loco'. The second staff shows fret numbers for the left hand, including triplets and a 'w/bar' (with bar) technique. The third staff shows the right hand with various chords and notes. The fourth staff shows a bass line with fret numbers and a 'rake' technique.

14 *8va* A-7 A-11 N.C. C/F E Δ 7(#11)

B *B* *B* *B* *B* *B* *B* *(B)* *B* *S* *H* *P* *B* *B* *B* *B*

hold bend *B^T2* *B^T3* *B^T2* *B^T3* *B^T2* *B^T3* *B^T2* *(B^T2)* *B_↓2* *S* *6* *H* *P* *w/bar* *B_↓2* *B^T2* *B_↓2*

20 (20) (20) (20) 20 (20) 20 17 17 19 20 H P B_↓2 B^T2 B_↓2

10 12 12 10 10 5 2 0 0 2 0 0 2 0 0 2

rake *let ring* *let ring*

Detailed description: This exercise is for guitar. It features various chords like A-7, A-11, and E Δ 7(#11). The notation includes 'hold bend', 'rake', and 'let ring' techniques. Fret numbers are provided for both hands. The exercise is marked with a circled '15'.

15 *8va* B \flat /A \flat

S *H* *P* *H* *P* *H* *P* *H* *P* *H* *P* *3* *wavy*

S *H* *P* *H* *P* *H* *P* *H* *P*

6 10 16 15 15 10 17 15 17 10 15 16 15 15 10 17 15 17 15 15 17 15 15 17 15 15 17 15 18 15 10 17 15

4 4 4

Detailed description: This exercise is for guitar in the key of B-flat major/A-flat minor (B \flat /A \flat). It features melodic lines with triplets and vibrato. The notation includes 'S' (sweep) and 'H P' (hammer-on/pull-off) techniques. Fret numbers are provided for both hands.

F#/E B w/bar B w/bar EΔ9(#5) F#/E G#/F# F#/E EΔ9(#5)
 B^T9 B^L9 B^T5 B^L5 S S S S S S S S S S

(6) 14 13 13 13 6 13 13 16 16 15 16 16 10 10 16 10 10

9 9 9 B B S S S S S S S S S S

6 6 6 6 9 2 10 10 13 13 11 13 13 14 14 13 14 14

(11) 7 7 9 7 7 7 7 7 7 13 13 11 11 13 11 7 7 7 7 7 13

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

EΔ9(#5) F#/E G#/F# F#/E A/D B/E
 8va... 15ma... loco... *let ring even gliss... Synth.

H P P H P P H P P H P P 6 H P P H P P S H P P H P P H P P

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

17 15 14 17 15 14 18 16 14 18 16 14 18 16 14 12 19 17 16 19 17 16 19 18 16

17 15 14 18 16 17 18 16 14 18 16 14 12 19 17 16 20 18 16 20 18 16 20 18 16 14

Synth cues... Synth cues...

13 13 13 11 11 13 11 14 14 14 14 12 10 16 16 16 14 12

C# / F#

8va

34

35

36

37 drum fill

dim.

C5

A5

38

39

40

41

42

43

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1340

1341

1342

1343

1344

1345

1346

1347

1348

42 *Sva* 1 *loco*

3 *B^T1* *B₂* *let ring* *let ring w/delay* *S* *H*

15 15 15 15
13 13 13 13
12 12 12 12
12 12 12 12

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

44 *Sva* 1 *loco* *S*

let ring *P* *H P H P* *S* *loco* *S*

12 15 12 12 12 12 15 13
15 15 15 15 15 15 13

13 17 13 17 15 17 17 17 17 17 17 17 17 20
20 10 16 13 14

46 *Sva* 1 *loco*

w/bar *let ring* *layback* *loco* *w/bar* *B^T3* *S* *H*

14 *S* *w/bar* *let ring* *layback* *loco* *w/bar* *B^T3* *S* *H*

8 (8) 11 (11) 12 (12) 13 (13) 14 11 17 14
11 (11) 12 (12) 13 (13) 14 11 17 14

19 20 12 13 12 13 12 13

*Distance of bend measured on 3rd string

Double Time ♩ = 120

A5 N.C. (♩-♩)

48 *Sva* 1 *loco*

w/bar *loco* *w/bar* *B* *S* *f*

w/bar *B^T8* *B₈* *S* *f*

13 16 16 17 17 (17) 15 15 17 15

2/15

even release *w/bar* *S* *S* *f*

(B^T2) B₂ *w/bar* *S* *S* *f*

9 (9) 8 7 9 9 (9) 0

7/5

15ma P.S. 1

8va

77

78

79

80

P.S. 27 30

B B B B

B[↑]5 B_↓5 B[↑]2 B_↓2

H3 B w/bar

w/bar BT2

8va

80

81

82

loco

bar flutter throughout

bar flutter throughout

B B B B

B[↑]4 B_↓2 B_↓2

(9) 17 19 17 19 17 21 17 19 17 19 17

83

84

even release

rit.

w/bar

S S S S S S S

S[↑]2 B_↓2 B[↑]2 B_↓2 P P S S S

B[↑]11 B_↓11

12 12 12 12 12 12 12

(10) (10) 15 18 17 16 19 18 17 16 15 14 10 (10)

12 10 12 10 12 10

85

86

P P H P

H S

S S S S P S S S

P P H P

H S

S S S S P S S S

9 7 10 9 (10 9) 10 10 9 10 9 10 12 10 12 10 12 9 7 9 7 5 9 7

8va

87

88

89

loco

S S 3 P S

sweep

sweep

even bend w/fingers and bar rit. B[↑]5

S P P

S

5 2 0 13 12 10 12 15 14 13 12 15 17 20 19 17 19 0 15

As fast as possible

Keybd: A-

8va

88 89 90 91

A-loco

89 90 91

A-loco P

91 92

8va

93 94

Gtr. 2

93 94

Sisters

By Steve Vai

Intro

Ballad

Medium Slow ♩ = 63

Guitar

Chords: Gsus2, Dsus2, B-, F, A-, Gsus2

Measure 1: *mf* > H, S

Measure 2: S, H

Measure 3: S, H

Measure 4: *mp*

Note: Let chords ring throughout

Chords: Gsus2, Dsus2, B-7, F, A-, Gsus2

Measure 5: *mf* H, S

Measure 6: S, H P

Measure 7: *f* H P

Measure 8: *mp* H, S

Measure 9: *mf* S

Measure 10: *sfs* v

Measure 11: *ppp*

Measure 12: *f*

Chords: Gsus2, Dsus2, F, Gsus2

Measure 13: *mf* > H, S

Measure 14: S, H

Measure 15: *w/pick* S, H

Measure 16: *f* H

Measure 17: *sfs* H P P

Measure 18: *f*

Chords: Gsus2, Dsus2, B-7, F, A-, Gsus2

Measure 19: *mf* > H, S

Measure 20: S, H P

Measure 21: *w/pick* S, H P

Measure 22: *f* H

Measure 23: S

Measure 24: *sfs* H P P

Measure 25: *f*

Chords: Gsus2, Dsus2, B-7, B-7add4, B-7, B-7add4, H7

Measure 26: *mf* > H, S

Measure 27: S, H P

Measure 28: *pp*

Measure 29: *f* w/pick

Measure 30: *mf* rake

Measure 31: *pp* rake

Measure 32: *mf*

Measure 33: *mf*

Measure 34: *mf*

Measure 35: *mf*

Measure 36: *mf*

A Gsus2 *loco* B-7 F Δ 7(sus2)

E- Gadd9 D A TH2(14).....

C Δ 9 8va..... 15ma..... *loco* N.C. (G7) C/G

B \flat Δ 7(sus2) B \flat F A- Gsus2

Fsus2(#11) A- Gsus2 G B-11 F

Musical notation for measures 11-12. Chords: FΔ 7, Fsus2, E-7, Gmaj7(sus2). Includes guitar-specific markings like H, P, S, f, and fret numbers.

Musical notation for measures 13-14. Chords: D, A, CΔ 13(#11), H17, H19, H12. Includes markings like slowly, p, mp, and fret numbers.

Musical notation for measures 15-16. Chords: G6, H12, H7, H5, BbΔ 9, C/Bb, Bb. Includes markings like sfz, f, mf, and fret numbers.

Musical notation for measures 17-18. Chords: F, A-, Gsus2, G6, Gsus2, Dsus2, Gsus2, G. Includes markings like H, P, f, mf, and fret numbers.

Musical notation for measures 19-20. Chords: G, Dsus2, B-, B-7sus4, F(b 5), A-, Gsus2, G6. Includes marking 'strum at bridge' and fret numbers.

21 Gsus2 Dsus2 B- B-7 F A- F/G Gsus2

0 3 2 5 5 0 2 7 7 7 7 0 1 2 5 5 5 6 6 6 6 5 7 5 7 5 7

23 Gsus2 Dsus2 24 B-7 B-11

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

25 B-7 B-11 26 N.C. (G) B- (F)

2 2 2 2 2 0 2 12 10 9 7 7 (7) 9 10 8 7 5 5 (9) 7 8 10 9 12 7 (7) 10 9 7 7 5 5

28 (E-) (G) (D) (A) 29 (C)

7 9 7 8 8 10 10 10 12 8 10 9 12 10 8 10 12 8 7 9 (9) 7 7 9 7 5 7 9 5 5 (5) 7

31 (G) 32 (Bb)

7 9 7 5 4 5 4 10 9 7 5 5 7 9 5 5 7 5 3 3 (3) 5 7 3

(F) (A-) (G) (F) (A-) (G)

(strum w/thumb)

pp mf mp mf pp

33

7 9 8 10 10 8 10 8 5 7 9 8 10 10 8 8 10 12 12 12
 5 7 5 7 7 5 7 5 9 5 7 5 7 7 5 5 7 9 9 9

8va

(G) (F) (A) (G)

ff f p mp pp

34

12 10 10 12 12 (12) 12 15 15 17 17 19 15 17 17 15 17 17 19 15
 7 7 (7) 9 9 (9) 9 12 12 14 14 16 12 14 14 12 14 14 17 12

(E-) (G) (D) (A)

s sfz p s sfz p mp s mf

8va

35

22 15 17 22 15 17 22 15 17 19 17 19 17 17
 19 12 14 19 (19) 12 14 18 19 (19) 12 14 16 14 17

(C) (G) (A)

mf

loco

36

20 19 17 15 15 15 15 12 12 15 15
 (17) 16 14 12 12 14 12 12 9 9 12 12

(Bb) (F) (A-) (G) C/G

8va

f mf s s s s s s mp

w/pick H

37

18 18 18 17 17 17 20 20 20 24 22 22 15 10 12 12 10 9 12 7 12 19
 15 15 15 14 14 14 17 17 17 21 (21) 19 19 10 12 (12) 7 9 (9) 7 7 (7) 10 5 12 14

G/F G/A G Gsus2 Dsus2 B- B-7sus4

H H H H w/pick H

mf mp f mp

38

12 12 12 12 12 12 12 12 12 12 3 2 5 5 4 4 4 4 2 2
 15 14 12 14 12 15 12 12 14 12 14 15 0 3 3 5 0 2 2 2 4

45 F A- G(Δ 13) S w/bar Gsus2 Dsus2 B-

47 F A- G 8va Gsus2 Dsus2 B- B-7sus4

49 F A- G Gsus2 D⁶₉ B-7add4

51 F Fsus2 Gsus2 52 F A- 8va

53 8va F Δ 7(b 11) A- Gsus2 G⁶₉ Fsus2 A-7 G 54 55