

# Up In The Sky

Music by Joe Satriani

Moderately fast Rock ♩ = 152

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

1.2.3.

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

Harm.

4.

\*N.C.(E5)  
§\*\*

*sim.* *sl.* *sl.*

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

(D5) (E5)

*sl.* *sl.*

(A)

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

*P* *Full*

(E5)

0 0 7 7 5 7 5 7 4 4 5 7 7 7 5

(Bm7) (E5)

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

(Bm7) (E5) To Coda 1

7 7 7 7 5 7 5 7 7 7 7 12 0 0 14 x x 12 x x 14 x x

(D5)

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

(E5)

0 0 14 x x 12 x x 14 x x 16 15 17 15 16 14 12 14 14 14 14 x x 12 x x 14 x x

(A)

(E5)

(Bm7)

(E5)

(Bm7)

Em7

B5

Bsus4

B5

G

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

N.C.(D) A5 N.C. B5 Bsus4 B5

14 0 12 0 11 0 | 9 7 11 11 9 | 11 11 9 9 11 | 7 7 7 7 7

Annotations: *sl.*,  $\frac{1}{2}$

G N.C.(D) A5 N.C.

4 4 4 4 0 | 7 0 9 11 9 | 9 7 7 7 9 11 11 9 | 3 0 0 0 0 7 9 9 7

Annotations: *sl.*

B5 Bsus4 B5 G N.C.(D)

11 9 11 4 4 4 14 0 12 0 11 0 | 7 7 7 3 0 0 0 0 0 0 0 0

Annotations: *sl.*

A5 B5 Bsus4 B5 G To Coda II

9 11 7 12 9 | 11 9 9 11 4 4 4 4 4 0 | 7 7 7 7 7 9 0 0 0 0 0

Annotations: *sl.*

N.C.(D) A5 Asus4 A5

7 0 9 0 11 0 | 9 9 9 9 10 10 10 10 12 12 12 12 12 | 7 7 7 7 10 10 10 10 10 10 10

Annotations: *trem. bar*,  $\frac{1}{2}$ , H

\*Depress bar before striking notes.

Asus4

A5

Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar staff with fret numbers 10, 12, and 10.

1.2.3.

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

Musical notation for the second system, including a treble clef staff with a key signature of one sharp and a guitar staff with fret numbers 12, 7, 5, and 5.

Harm. ....

4.

Guitar solo  
\*N.C.(G5)

Musical notation for the third system, featuring a treble clef staff with a key signature of one sharp, a guitar staff with fret numbers 12, 7, 5, 5, 5, and 16/15, and annotations like "sl.", "let ring", and "trem. bar".

\*Chords implied by bass (next 18 bars).

Musical notation for the fourth system, including a treble clef staff with a key signature of two flats, a guitar staff with fret numbers 0, 17, 10, 12, 5, and 5/7, and annotations like "sl." and "1".

(G#5)

Musical notation for the fifth system, featuring a treble clef staff with a key signature of two sharps (F# and C#), a guitar staff with fret numbers 7, 3, 4, 6, 3, 4, 6, 6, 4, 3, 4, 8, 6, 6, 4, and annotations like "H", "P", "sl.", and "3".

(A5)

8va .....

(Bb5)  
 8va .....

(E5)  
 loco

D.S. al Coda I

Coda I Em7

0 7 7 7 7 7 7 7 7 7 7

D.S. al Coda II



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

Coda II N.C.(D)

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

A5

8va

9 7 0 10 9 7 10 9 7 0 0 17 14 17 14 17 17 17 17 17 17 17 17

8va

17 14 19 16 19 16 19 16 19 16 19 16 19 16 19 16 19 16 19 16 19 16

N.C.(E5)

Harm.  
*loco*

*8va*

22 22

19 19

22 22

19 19 12 12 19 19 (19) 19 0 15 17 0 16

let ring

0 0 14 0 0 12 0 0 11 0 0 12 0 0 11 0

0 0 0 9 7 9 9 4 4 0 0 0

N.C.(Em9)

Esus4

Harm.  
*(8va)*

*Play 4 times*

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

slight vib. w/bar



# House Full Of Bullets

Music by Joe Satriani

Moderately slow Rock ♩ = 96

Triplet feel (♩ =  $\frac{3}{3}$ )

N.C.(F#m7)

*f* *dist. tone*

2 0 2 0 2 0 2 0 0 2 0

\*Key signature denotes F# Dorian.

(B7)

2 0 2 0 2 0 2 0 0 2 0

2 0 2 0 2 0 2 0 2 0

(F#m7)

2 0 2 0 2 0 0 2 0

(C#m7)

4 2 4 2 4 2 2 4 0

(B7)

2 0 2 0 2 0 2 0 2 0

(F#m7)

2 0 2 0 2 0 0 2 0

N.C.(F#m7)

System 1 of musical notation for N.C.(F#m7). The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with notes G4, A4, B4, C5, and a slurred sequence of notes. The bottom staff is a guitar fretboard with fret numbers 2, 0, 2, 0, 2, 19. Dynamic markings include 'P' and 'sl.'. A 'P.M.' label is present on the right side.

System 2 of musical notation for N.C.(F#m7). The top staff continues the melodic line with notes G4, A4, B4, C5, and a slurred sequence. The bottom staff shows fret numbers 2, 0, 2, 0, 2, and a sequence of fret numbers: 2, 4, 5, 2, 4, 2. Dynamic markings include 'P' and 'P.M.'.

(B7)

System 1 of musical notation for (B7). The top staff continues the melodic line. The bottom staff shows fret numbers 2, 0, 2, 0, 2, and a sequence of fret numbers: 2, 4, 5, 2, 4, 5. Dynamic markings include 'P' and 'P.M.'.

(F#m7)

System 1 of musical notation for (F#m7). The top staff continues the melodic line. The bottom staff shows fret numbers 2, 0, 2, 0, 2, and a sequence of fret numbers: 2, 4, 5, 2, 4, 2. Dynamic markings include 'P' and 'P.M.'.

(C#m7)

System 1 of musical notation for (C#m7). The top staff continues the melodic line. The bottom staff shows fret numbers 2, 0, 2, 0, 2, and a sequence of fret numbers: 5, 7, 4, 6, 4, 2, 4, 4, 2, 4, 2, 2, 4, 0. Dynamic markings include 'P' and 'P.M.'.

(B7)

(F#m7)

N.C.(F#m7)

(B7)

(F#m7)

(C#m7)

(B7)

(F#m7)

To Coda

Guitar solo  
N.C.(F#m7)

Harm. (8va)

*pick slide* *w/pick*

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

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

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

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

H P

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

(B7)

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

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

H H P P *sl.* H P P

(F#m7)

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

H P P *sl.*

(C#m7)

sl. A.H. (Sva) A.H. semi-harm. 1/2 P

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

(B7) (F#m7)

let ring rake

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

Full semi-harm. Full

(B7)

1/4 grad. bend 1 1/2

Full *sl.* 1½ (F#m7) *sl.* 8va Full Full

(C#m7) *sl.* loco *sl.* Full Full 8va Full Full

(B7) P P P *sl.* P H P

(F#m7) 3 *sl.* 3 *sl.* P

N.C.(F#m7) *sl.* *sl.*

H Full Full *sl.* H Full



N.C.(F#m7)

trem. pick

12 14

12 14

14 16

12 14

12 14

12 14 15

(B7)

(F#m7)

8va

14 16

14 17

(14) (17)

14 16

(14) (17)

(17) (17)

19 20

19 19

(C#m7)

(B7)

(F#m7)

8va

21 19

20 19

19 19

17 17

19

14 11

sl. steady gliss.

sl. loco

N.C.(F#m7)

P.M.

P P P P

4 2

2 2

0 2 0 2 2 0 2 0 0 2 0

P P P P

8va Full

Full Full Full loco

3 3

Full semi-harm. Full Full

17 14 17 14 17

0 2 0 2 2 0 2 0

P P P

sl. sl.

(B7)

P.M.

P P P P

4 2

2 2

0 2 0 2 2 0 2 0 0 2 0

P P P P



(F#m7)

PM. P P P P P sl. sl.

(C#m7)

P P P P P

(F#m7)

PM. P P P P P P P sl. PM. ....

*D.S. al Coda*  
%

Coda

sl. N.C.(F#m7) w/pick P P P P

Full A.H. (8va) A.H. (15ma) Full A.H. A.H. P P P P P sl. A.H. pitches: E C#

A.H. (15ma) N.C.(F#m7) Repeat and fade P P P P P sl. A.H. pitch: C#

# Crystal Planet

Music by Joe Satriani

Moderately fast Rock ♩ = 148

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

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

H P P H P P

*let ring*.....

*Play 4 times*

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

*let ring*

H P P H P P

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

*let ring* *sl.*

H P P H P P H P P

N.C.  
\*Harm. ....

\*Harm. ....

*sl.*

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

\*Bm

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

G Em Bm

H

G Em Bm

H

Csus2(#4) Esus2(#4)

Full

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

8va

Bm 8va Dsus2 G Asus2

Gtr. II

1/2

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

Gtr. I

8va Full

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

To Coda

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

Full

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

loco

1/2

14 14 12 14 12

sl.

14 7

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

1.2.3.

H H H H H H H H H

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

4. (E5) sl. pick slide semi-harm. 1/2 15 14

Guitar solo \*N.C.(E5) (G5)

\*Chords implied by bass till end of solo.

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

*vib. w/bar*

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

*semi-harm.*

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

*vib. w/bar*

Full

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

*8va* ..... *sl.*

Full

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

*8va* ..... *sl.*

Full

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

*Sva* ..... *loco*

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

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

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

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

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

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

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

$\frac{1}{4}$

*\*Tap w/edge of pick.*

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

B5 (C5) (A5) (C5)

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

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

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

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

*sl.* *Full* *Full*

3

17 16 13 14 12 14 14 12 12 12 14

(G5)

Full P Full H P Full P Full P

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

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

Full

sl.

H P P H P p

let ring .....4 let ring .....4

H P P H P P

15 15

(15) sl.

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

1.

(D5) (Asus2)

H P P H P P

let ring .....4 let ring .....4

H P P H P P

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

sl.

2.

(D5) Asus2

H P P P

let ring .....4

H P P P

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

sl.

N.C. D.S. al Coda

N.C.

P.M.

10

sl.

D A Bm Em

8va

Coda

Full

sl.

1/2 1/2

(22) 21 21 19 12 19 22 19 22

12 14 12 (12) 14 14

Detailed description: This section is labeled 'Coda' and consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). It features a melody with slurs and accents, including a 'Full' dynamic marking. The second staff is a guitar fretboard diagram with fingerings (22), 21, 21, 19, 12, 19, 22, 19, 22. The third staff is in treble clef with a key signature of one sharp, showing a long slur over several notes and a 'Full' dynamic marking. The fourth staff is a guitar fretboard diagram with fingerings 12, 14, 12, (12), 14, 14.

D A Bm

8va

loco

sl.

sl.

1/2 1/2

(22) 21 21 19 0 21 14 7 7

sl. sl. sl.

(Gtr. I out)

12 14 (14) 11 (11)

Detailed description: This section is labeled 'loco' and consists of four staves. The first staff is in treble clef with a key signature of one sharp, featuring a melody with slurs and accents, and a 'loco' marking. The second staff is a guitar fretboard diagram with fingerings (22), 21, 21, 19, 0, 21, 14, 7, 7. The third staff is in treble clef with a key signature of one sharp, showing a long slur and a 'sl.' marking. The fourth staff is a guitar fretboard diagram with fingerings 12, 14, (14), 11, (11). The text '(Gtr. I out)' is placed to the right of the third staff.

N.C.(B5) (D5) (B5) (A5)

Riff A (Gtr. II)

Play 8 times  
(end Riff A)

H H H H H H H H H H H H

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

Detailed description: This section is titled 'Riff A (Gtr. II)' and is marked to be played 8 times. It consists of two staves. The first staff is in treble clef with a key signature of one sharp, showing a rhythmic pattern of eighth notes with 'H' (hammer-on) markings above each note. The second staff is a guitar fretboard diagram with fingerings: 0 12 14 0 12 14 0 12 14 0 12 14 0 15 15 0 12 14 0 12 14 0 12 14 0 12 14 0 10 10.



w/Riff A (12 times)

N.C.(B5)

Gtr. I

(D5)

(B5)

(A5)

15 14 0 17 15 0 15 14 0 14 12 0 14 0 15 0 | 17 15 0 15 14 0 14 12 0 14 12 0 12 0 14 0

(B5)

(D5)

(B5)

(A5)

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

(B5)

(D5)

(B5)

(A5)

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

(B5)

(D5)

(B5)

(A5)

12 0 10 0 12 10 0 12 0 10 0 12 10 0 10 0 | 12 0 10 0 12 10 0 12 0 10 0 12 10 0 17 0

(B5)

(D5)

(B5)

(A5)

19 17 0 17 15 0 15 14 12 12 14 12 14 12 12 | 14 12 0 15 14 0 17 15 0 15 14 0 15 0 14 0

(B5) (D5) (B5) (A5)

P P P P P P P P P P P P P P P P

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

(B5) (D5) (B5) (A5)

P P P P P P P P P P P P P P P P

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

(B5) (D5) (B5) (A5)

8va 8va 8va 8va 8va 8va 8va 8va 8va 8va

9 7 10 9 12 10 14 12 15 14 17 15 19 17 19 17 19 17 19 19

(B5) (D5) (B5) (A5) (B5) (D5) (B5) (A5)

8va 8va 8va 8va 8va 8va 8va 8va 8va

19 14 19 14 19 14 19 14 19 14

(B5) (D5) (B5) (A5)

loco

15 14 12 17 15 14 17 15 14 15 14 15 14 12 14 12 12 14 12 0 12 10 0 12 10 0 10 9 0 9 7

(B5) (D5) (B5) (A5) (B5)

(Gtr. II out)

H P P H P P

3

let ring ..... 4

0 10 9 0 12 10 0 12 10 0 10 8 0 0 7 0 10 8 0 8 7 0 7 5 0 5 3 0 2 3 2 0 2 0

# Love Thing

Music by Joe Satriani

Slowly ♩ = 88

Bsus4/E    B/E    Amaj7/E    Eadd9    Gtr. II    Bsus4/E    B/E    Amaj7/E    G#m7

Gtr. II

\*\*    ○ + ○ + ○ + ○ + ○ +

*mp*  
dist. tone w/wah

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

*mp*  
clean tone w/chorus

\*Two gtrs. arr. for one (throughout).    \*\*Wah indications: ○ = pedal open (bass)  
+ = pedal closed (treble)

A.H. (8va)    Bsus4/E    B/E    Amaj7/E    Eadd9    C#m7

○ + ○ + ○ + ○ + ○ + ○ + ○ + ○ + ○

let ring -----

let ring ~

C#m9

Aadd2

E

Bsus4/E

(end Rhy. Fig. 1)

w/Rhy. Fig. 1

Bsus4/E B/E Amaj7/E Eadd9

Bsus4/E

B/E Amaj7/E

G#m7

Bsus4/E

B/E Amaj7/E

Eadd9

C#m7

C#m9

Aadd2

E

(Gtr. II)

C#m7

C#m9

Aadd2

Eadd9

E

Gtr. I

Badd4 C#m7 Emaj7/G#

sl. + o sl. + o sl. 1/2 + o

sl. 12 10 9 7 9 7 9 5 (5)

Rhy. Fig. 2

let ring ..... 4

let ring ..... 4

let ring ..... 4

9 8 0 11 9 0 2 4 4

Aadd2 Badd4 C#m7

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

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

7 7 (7) 5 6 (6) 4 6 4 12 10 9 7 9 7 7 5 11

(end Rhy. Fig. 2) Rhy. Fig. 2A

let ring ..... 4

sim.

let ring ..... 4

6 0 9 8 0 11 9 0

Aadd2 \*Eadd9/G# Bsus4/E

Full Full Full sl. sl.

Full Full Full sl. sl.

9 11 11 12 11 9 14 14/16 12 (12)

(end Rhy. Fig. 2A)

let ring ..... 4

sim.

let ring ..... 4

6 0 2 2 2 2 2 2 2 2 2

5 7 2 1 0 1 1 1 1 1 1

\*G# played by bass only.

w/Rhy. Fig. 1

Bsus4/E B/E

(Gtr. II)

Amaj7/E

Eadd9

Bsus4/E

B/E

Amaj7/E

G#m7

Bsus4/E

B/E

Amaj7/E

Eadd9

C#m7

C#m9

Aadd2

E

Eadd9

E

F#m11

G#m7

Gtr. I

Rhy. Fig. 3

Amaj9  
8va

G#m7

F#m11

Full Full 3

1/2 Full 3

Full Full 1/2 Full (17) 16

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

sim.

2 4 2 4

0 2 4

4 6 4 0

2 2 4

G#m7  
8va

C#m9

1/2 Full loco

A.H.

sl.

vib. w/bar

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

(end Rhy. Fig. 3)

sl. let ring

0 0 0 0 0 0

9 9 8 8 9 8

11 11 8 11

sl. 9 \*L.H. fingering

w/Rhy. Fig. 3

F#m11

G#m7

Amaj9

Full (Gtr. II) Full 1/2 P Full P Full P Full 1/2 1/2

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

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

P P P P

**G#m7 F#m11 G#m7**

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

(11) 9 12 9 12 12 (12) 12 12 14 12 14 12 14 12 15 14 12 14 12 12 0

**Amaj9 8va**

Gr. II Full Full Full Full Full Full Full 1/2

*semi-harm.*

Full Full Full Full Full Full 1/2

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

**Gr. I**

*let ring*

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

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

**w/Rhy. Fig. 2 (3 times) Badd4 C#m7**

8va (Gr. II) *loco* *sl.* *sl.* *sl.* 1/2

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

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

**Emaj7/G# Aadd2**

*semi-harm.* H HPP HPP HPP HPP HPP HPP

H HPP HPP HPP HPP HPP HPP

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



Badd4 C#m7

Emaj7/G# Aadd2

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

Badd4 C#m7

Emaj7/G# Aadd2

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

Eadd9/G#  
8va

Bsus4/E

Bsus4/E B/E

Amaj7/E

Eadd9

Full Full Full

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

loco

sl. sl. sl.

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

sl. sl. sl.

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

sl. sl. sl.

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

sl. sl. sl.

(Gtr. II)

Bsus4/E B/E Amaj7/E Eadd9

dim. rit.

(7) (7) (7)

Gtr. I

let ring rit. let ring

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

# Trundrumbalind

Music by Joe Satriani

Moderate Rock ♩ = 148

(Band tacet)

Play 4 times

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

(Band in)

\*N.C.(A7) (Em7)

(A7)

(Em)

(A7)

(Em7)

First system of guitar notation. Treble clef, key signature of two sharps (F# and C#). The system consists of two staves. The treble staff contains a melodic line with slurs and slides, marked with *sl.* and  $1/2$ . The bass staff contains a bass line with fret numbers: 10, (10), 11, 11, 11, 9. A wavy line above the bass staff indicates a tremolo effect.

\*Chords in parentheses implied by bass (throughout).

(A7)

(Em)

(A7)

(Em7)

(A7)

(Em)

Second system of guitar notation. Treble clef, key signature of two sharps. The system consists of two staves. The treble staff contains a melodic line with slurs and slides, marked with *sl.* and  $1/2$ . The bass staff contains a bass line with fret numbers: (9), 9, 11, 11, 11, 11, 11, 9, 9, 7, 7, 9, 11. A wavy line above the bass staff indicates a tremolo effect.

(A7)

(Em7)

(A7)

(Em)

(A7)

(Em7)

(A7)

(Em)

Third system of guitar notation. Treble clef, key signature of two sharps. The system consists of two staves. The treble staff contains a melodic line with slurs and slides, marked with *sl.* and  $1/2$ . The bass staff contains a bass line with fret numbers: 9, 7, 5, 5, 7, 7, 10, 10, (10), 12, 12, (12), 11. A wavy line above the bass staff indicates a tremolo effect.

(A7)

(Em7)

(A7)

(Em)

(A7)

(Em7)

Fourth system of guitar notation. Treble clef, key signature of two sharps. The system consists of two staves. The treble staff contains a melodic line with slurs and slides, marked with *sl.* and  $1/2$ . The bass staff contains a bass line with fret numbers: 11, 9, 7, 9, (9), 9, 11, 12, 12, 12, 11, 11. A wavy line above the bass staff indicates a tremolo effect.

(A7)

(Em)

(A7)

(Em7)

(A5)

Fifth system of guitar notation. Treble clef, key signature of two sharps. The system consists of two staves. The treble staff contains a melodic line with slurs and slides, marked with *sl.* and  $1/2$ . The bass staff contains a bass line with fret numbers: 9, 9, 9, 7, 7, 7, 5, 7, 7, 0. A wavy line above the bass staff indicates a tremolo effect. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

\*Dadd4/C  
Gtr. I

D/C C

*sl.*

*vib. w/bar*

12 (12) 10 8 7 8 9

\*\*Gtr. II

*mp*  
let ring  
clean tone w/chorus

8 11 12 10 11 12 8 9 10

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

Esus4 E Bm7add4

Full *vib. w/bar* 1/2 *sl.*

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

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

\*Vol. swell

Dadd4/C

*sl.* 1/2 *sl.*

12 0 12 (12) 10 10 12 15 12 (0) 11 (11)

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

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

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

E

Bm7add4

8va

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

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

Dadd4/C

C

8va

19 17 19 17 19 16

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

Esus4  
8va

Dadd4/C

Musical score for the first system. The treble clef staff contains a melodic line with notes on the 2nd, 3rd, 4th, and 5th strings. The guitar staff shows fret numbers: 22, 22, 19, 19, 19, 19, 19. Annotations include 'Full' with arrows pointing to specific notes and '22' with arrows pointing to the fret numbers.

Esus4  
8va

Eadd4

Musical score for the second system. The treble clef staff contains a melodic line with notes on the 2nd, 3rd, 4th, and 5th strings. The guitar staff shows fret numbers: 10, 9, 10, 9, 10, 9, 10, 9, 0, 0, 9, 7, 0, 0, 3. Annotations include 'Full', 'loco sl.', 'sl.', and 'let ring'.

(Gtr. II out)

A7  
Gtr. I

Em7

N.C.

A7

Em

N.C.

Musical score for the third system. The treble clef staff contains a melodic line with notes on the 2nd, 3rd, 4th, and 5th strings. The guitar staff shows fret numbers: 0, 5, 6, 7, 5, 0, 3, 0, 5, 6, 4, 5, 0, 3. Annotations include 'let ring'.

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

A7

Em7

N.C.

A7

Em

let ring .....  
let ring .....  
let ring ...

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

pick slide  
sl.

0 0 0 0

Guitar solo  
N.C.(G5)

(F5)

(G5)

(F5)

H P sl. sl. sl. sl. sl.  
12 (10) (12) 10 12 13 12 10 12 13 13 15 15 17 17

(G5)

(F5)

(G5)

(F5)

P P sl. P P P H P sl. P P P  
17 15 13 12 13 15 13 12 12 15 15 13 12 15 13 12 14 12 13 12 11 12 15 14 12 15 14 12 15 12 14 12 15 15 14 12

(G5)

(F5)

(G5)

(F5)

1/2 1/2 1/2  
H P sl. A.H. (15ma)  
14 (14) 12 10 12 14 14 (14) 12 14 12 10 12 10 9 10 12 10



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

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

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

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

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

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

P sl. sl.

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

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

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

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

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

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

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

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

P P H P 3 sl. let ring

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

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

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

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

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

*8va*

Full Full Full Full

19 19 17 21 (21) 19 19 17

(B5) (A5) (B5)

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

*D.S. al Coda*

*sl.* *pick slide*

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

B+/A Badd4/A \*Fmaj7

*8va*

*Coda* Full Full Full Full

22 22 22 22 19 19 19 19 19

8 8 5 8 7 5 8 10 9

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

E Esus4 E Esus#4 E

8va Full Full loco pick slide P let ring mf

Full Full

22 22

0 0 1 2 2 2 0

1 3 0 1 2 2

0 2 0 P

(Gr. II out)

9 10 7 10 7 9

Esus#4 E Esus2(#4) E

0 0 1 2 0 15 13 16 14

Esus2 E

P.M. ...

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

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

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

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

sl. sl.

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

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

7 8 9 12 12 6 8 4 2 7 10

0 4 6 6 8 4 7 10

sl.

A7 G N.C. F7 D♭ N.C.

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

7 8 9 12 12 8 10 6 4 0 10

0 6 8 8 10 6 0 10

sl.

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

P.M. cresc. P.M. ....

7 8 9 12 12 6 8 4 2 4 3

0 4 6 6 8 4 4 3

sl.

A7 G N.C. F7 D♭ N.C.

Rhy. Fig. 1

f let ring ..... let ring ..... let ring ..... let ring ...

0 5 6 4 5 8 10 6 4 0 3

0 6 8 8 10 6 0 3

sl.

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

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

(end Rhy. Fig. 1)

let ring ..... let ring ..... let ring ..... let ring ...

0 5 6 4 5 6 8 4 4 0 3

0 4 6 6 8 4 2 0 3

sl.

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

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

*dist. tone*  
*let ring* -----

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

8va -----

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

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

8va -----

Full Full  
↑ \*p

Full Full  
↑ \*p

sl. loco H H P P P H P

sl. H H P P

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

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

P H P

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

Full Full

*pick slide*  
*steady gliss.*

Full

Full

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

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

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

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

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

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

A7 G N.C. Harm. (15ma) \*1

6 5 3

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

12 10 8 13 11 9 11 8 10 12 10 8 10 12 14 12 10 11 13 15 12 14 16 14

P P H sl. H

trem. bar Harm. \*1

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

\*\* 5 \*\* 1/2 \*\*\*1 \*\* 2 4 1/2 2 slack \*\* 4 1/2

8va Full Full

(14) (14) 21 18

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

Begin fade F7 D#7 N.C. A7 G N.C.

8va sl. loco sl. P P P P sl. P P sl. P sl.

steady gliss.

(10) 6 (14) 10 17 19 18 19 18 17 16 15 17 15 14 15 16 16 16 14 13 (13)

P sl. P sl.

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

sl. sl. P P P P P P P P trem. bar 1 1/2

sl. 9 8 7 6 9 8 7 6 7 6 5 4 7 6 5 4 8 (8) 3

F7 D#7 N.C. A7 Harm. (8va) \*1/2 G N.C. Fade out

2 1/2 1 1 1/2 1 3 1/2 1/2 \*\*1 1/2

trem. bar Harm. \*1/2 trem. bar

(3) 2.2 4

\*Depress bar before striking note. \*\*Pull bar up.

# Lights Of Heaven

Music by Joe Satriani

Am Em Csus2 D Dsus4 B5 Esus4 E E5 7fr.

Slowly ♩ = 84

\*N.C.(Em)

Gtr. I

*mp*  
*clean tone w/chorus*

*sl.*

0 0 0 0 *sl.* 0 × × 0 × × 0 0 0 0

10/12 12 12 12 12/10 × × 8 × × 11 11 11 11 11 11 9 9 9 9 9 9

7 9 9 9 9 7 × × 5 × × 9 9 9 9 9 7 7 7 7 7 7

*sl.*

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

(Am)

*sl.*

*let ring* .....

13 0 0 0 0 0 0 0 *sl.* 0 0 0 0 0 0 10 10 10 10 0 0 10

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

(Cmaj7) (D)

*sl.*

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

10/12 12 12 12 12 10 × × 8 × × 9 11 11 11 11 11 9 0 7 0 0 *sl.* 6 7 7 7

7 9 9 9 9 7 × × 5 × × 7 9 9 9 9 7 7 5 7 7 7

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

(C) (Bsus4) (Bm)

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

7 9 0 0 0 0 *sl.* 0 0 0 0 0 0 *sl.* 9 9 9 9 9 9 11 9 7 7 7 7

9 9 9 9 9 11 12 11 11 12 11 11 12 11 9 9 9 9 9 11 9 7 7 7 7

*sl.* *P* *P*

(Em) (Esus2)

let ring (chorus off)

**Double time** ♩ = 168  
(Band tacet)

E5 Esus4 E5 C6 B7sus4

*f*  
dist. tone

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

Bm7add4 E5 Esus4 E5

let ring

C6 B7sus4 Bm7add4 E5 Esus4

(Band in)  
E5  
Rhy. Fig. 1

let ring

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

let ring



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

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

Gtr. II

*dist. tone*

P

*sl.*

E5

Esus4

E5

C6

B7sus4

Bm7add4

E5

Esus4

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

E5

C6

B7sus4

Bm7add4

*sl.*

*sl.*

*slight vib.*

P

E5

Esus4

E5

C6

B7sus4

*sl.*

*sl.*

Bm7add4

E5

Esus4

E5

*sl.*

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

*sl.*

Chord progression: C6, B7sus4, Bm7add4, E5, Esus4

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

Chord progression: E5, C6, B7sus4, Bm7add4

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

Chord progression: E5, Esus4, E5, C6, B7sus4

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

Chord progression: Bm7add4, E5, Esus4, E5

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

Chord progression: C6, B7sus4, Bm7add4, E5, Esus4

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

E5 C6 B7sus4 Bm7add4

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

\*Riff A (Gtr. III)

Gtr. II

\*Refers to Gtr. III only.

(end Rhy. Fig. 2) Am

(end Riff A)

Rhy. Fill 1 (Gtr. I)

(cont. in slashes)

w/Rhy. Fill 2  
N.C.

Am

\*Riff A1

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

\*Refers to Gtr. III only.

Em

(end Riff A1)

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

Csus2

Full

3

P

D Dsus4 D

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

P

Rhy. Fill 2 (Gtr. I)

(cont. in slashes)

let ring

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

2 4 | 5 4 | 2

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

B5 Full      G      F#sus4

(Gtr. II out)

*dim.*  
Full

(17)  
(10)      (10)      (10)

Gtr. I

*mf*  
let ring

*sl.*

9 9 11 5 7      4 6 4 6 4

*sl.*

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

B5      G      F#sus4      B5      G      F#sus4

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

*sl.*

2

2

9 11 9 11 5 7      4 6 4 6 4

*sl.*

B5      G      F#sus4      B5      G      F#sus4

w/Rhy. Fig. 3 (3 times)

B5      G      F#sus4

Gtr. II

*sl.*

PM. ....

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

*sl.*

B5      G      F#sus4      B5      G

*grad. cresc.*

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

F#sus4

B5

Gtr. I

cresc.

⑥3fr. G

2fr. F#

slight P.M.

sl.

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

E5

1 1/2

Esus4

E5

sl.

f

17

(17)

17

(17)

sl.

\*Vol. knob swell

C6

B7sus4

Bm7add4

P

H P

Full

Full

P

1/2

1/2

sl.

rake ----

17 17 15 12

15 12 15 12

15 12 12 15 12

14

12 12

14 (14) 12 14

14 12 11

(11)

E5

Esus4

E5

sl.

H H H

3

P.M. ----

9 7 9 7 9 7

4

(4)

(4) 9 6 3 5 7 3

C6

B7sus4

Bm7add4

H P P

H P P

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

3

3

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

sl.

6

7

6

5 7 5 3

7 3 5 7 5 3

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

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

9

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

5 7 9 10

sl.

E5 Esus4 E5

C6 B7sus4 Bm7add4

8va

E5 Esus4 E5

C6 B7sus4 Bm7add4

w/Rhy. Fill 3

Rhy. Fill 3 (Gtr. I)

w/Rhy. Fig. 2 (1½ times) and Riff A

Am Em

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

Am  
8va

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

w/Rhy. Fill 4  
N.C.

8va loco P sl

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

w/Rhy. Fig. 2 and Riff A1

Am Em

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

Rhy. Fill 4 (Gtr. 1)

0 0 2 2 3 3 0 0 2 2 2



Rhy. Csus2  
Fig. 4  
(Gtr. I)

D

8va

Full

Full

P

3

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

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

Dsus4 Csus2

8va

Full

Full

3

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

D

Dsus4 1/2

Csus2

8va

loco

1/2

Full

sl.

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

1/2

3

D

P sl.

H P sl.

sl.

Dsus4

1/2

P sl.

H P sl.

sl.

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

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

7 9 7 5 (5) 7 5 4 (4) 5 4 5 4 2 2 4 5 4 2 2 2/4 (4) 2 2

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

(2) (2) (2) 9 (9) (9) 9 9 9 9 9 9

Gtr. I  
mf  
let ring

9 8 0 7 7 0 5 5 (5) 0 0 0 0

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

Am G Fmaj7b5 Em Dadd2 Cmaj7  
(Gtr. I)  
sl.  
sl.

7 5 5 4 0 0 2 3 0 2 3 2 0 8 9 8 0 7 7 0 5 5

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

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

\*Vol. knob swell

Em  
Rhy. Fig. 5 (Gtrs. I & II)

Chords: Em, D, C

Fret numbers: 8, 9, 7 | 7, 7, 5 | 5, 5, 5 | 5, 5, 5 | 5, 5, 5 | 5, 5, 5 | 5, 5, 5 | 5, 5, 5

Am G F N.C.

Chords: Am, G, F, N.C.

Fret numbers: 5, 7, 5 | 4, 5, 3 | 2, 3, 1 | (2) 3, 3, 1 | 3, 3, 1 | 3, 3, 1 | 3, 3, 1 | 0, 0

Em D C

Chords: Em, D, C

Fret numbers: 8, 9 | 8, 7, 7 | 7, 7, 5 | (5) 5, 5, 5 | 5, 5, 5 | 5, 5, 5 | 5, 5, 5 | 5, 5, 5

Am G F N.C. (end Rhy. Fig. 5)

Chords: Am, G, F, N.C.

Fret numbers: 5, 7, 5 | 4, 5, 3 | 2, 3, 1 | (2) 3, 3, 1 | 3, 3, 1 | 3, 3, 1 | 3, 3, 1 | 0, 0

w/Rhy. Fig. 5 (Gtr. I)  
Em D C

Chords: Em, D, C

Fret numbers: 15, 12, 14, 15, 14 | 14, 10, 0 | 14, 10, 0 | 12, 8, 0 | 12, 8, 0 | 12, 8, 0 | 12, 8, 0 | 12, 8, 0 | 12, 8, 0 | 12, 8, 0 | 12, 8, 7

Am G F N.C.

Em D C

Am G F N.C.

Freely  
Esus4 E E5

Gtr. I

*pick slide  
steady gliss.*

sl.

# Raspberry Jam Delta-V

Music by Joe Satriani

Moderate Rock ♩ = 124

N.C.  
\*\*Gtr. I

\*Key signature denotes B Mixolydian.

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

\*w/whammy pedal

\*Depressing whammy pedal causes notes to sound an octave higher than indicated (throughout).

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

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

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

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

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

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

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

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

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

Treble staff: *sl.*, *sl.*, *sl.*, *sl.*, *sl.*  
 Bass staff: *let ring*, *sl.*, *sl.*, *sl.*  
 Fret numbers: 7, 0, 5, 5, 9, 9, 9, 7, 7, 5, 5, 7, 7, 0, 0, 7, 0, 14, 10, 12, 10, 12, 14, 12, 10, 10, 18, 12, 16, 10, 0

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

A.H. (15ma)

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

A.H. pitch: D $\sharp$

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

sl.

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

19 (19) 16

sl.

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

sl.

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

sl.



\*Semi-harm. (next 2 bars)

\*Doubles an octave lower (throughout).

\*T  
\*T= Fret @ w/thumb.

B7 B7sus4

1. B7 N.C.

*loco*

*let ring*

H P

8va

*sl.*

w/octaver

*sl.* 19 *sl.*

9 7 7 9 (9) 8 (19)

T

2. N.C. \*D/B

*loco*

8va-7

*sl.*

w/octaver

*sl.* 19

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

\*Notes to right of slashes played by bass.

N.C. E/B N.C.

*sl.*

7 9 9 9 9 9 7 9 9 9 9 9 9 9 x x

5 7 7 7 7 7 5 7 7 7 7 7 7 7

D/B N.C.

Harm. (8va)

*sl.*

12 12 11 11 11 11 9 9 9 7 9 9 9

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

7 7 7 7 7 7 7 7 7 7 7 7 7

Harm. 7 7 7

E/B N.C.

*sl.*

trem. bar

7 7 7 7 7 7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9 9 9 9 9 9

7 12 7

8va-----

Musical notation for the first system, featuring a treble and bass staff. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. It contains several measures with notes, slurs, and dynamic markings. Annotations include *\*1*, *\*1½*, *slack*, *H*, and *Full*. The bass staff shows fret numbers (19, 21) and a *(7)* in a circle. A dashed line labeled *8va* is above the staff.

\*Pull bar up.

8va-----

Musical notation for the second system. The treble staff continues with notes and slurs, including markings for *1/2*, *1/4*, and *P*. The bass staff shows fret numbers (21, 19, 22, 21) and slurs. A dashed line labeled *8va* is above the staff.

8va-----

Musical notation for the third system. The treble staff includes notes, slurs, and dynamic markings like *Full* and *1/2*. The bass staff shows fret numbers (21, 19, 21, 22, 19, 21, 22, 19, 21, 22, 19, 22, 22) and slurs. A dashed line labeled *8va* is above the staff.

8va-----

Musical notation for the fourth system. The treble staff features notes, slurs, and dynamic markings like *Full*, *P*, and *loco*. The bass staff shows fret numbers (22, 19, 21, 21, 19, 21, 21, 19, 22, 21, 19, 22, 21, 19, 22, 21, 19, 21) and slurs. A dashed line labeled *8va* is above the staff.

Musical notation for the fifth system. The treble staff includes notes, slurs, and dynamic markings like *Full* and *Full*. The bass staff shows fret numbers (21, 19, 21, 19, 17, 19, 17, 19, 17, 19, 17) and slurs. A dashed line labeled *8va* is above the staff. The text *(w/delay repeats)* is written below the staff.

\*N.C.(B)

(E/B)

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

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

(B)

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

(A/B) (E/B)

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

(B)

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

semi-harm.

(A/B) (E/B)

8 9 7 7 11 9 (9) 11 11 (11) 9 7 9 9 0 0

1/2

semi-harm.

(B)

8 6 7 9 7 7 9 7 7 9 9 9 7 6 7 9 6 7 6

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

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

(A/B)

9 12 (12) 9 0 12 16 (16) 17 21 17 21 17 16 17 18 16 13

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

*rake* *rake*

8va ..... *loco*

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

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

(B)

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

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

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

17 17 17 (17) (17)

*Full* *Full* *Full* *Full*

*Full* *Full* *Full* *Full*

3/4 1/2 1/4

3/4 1/2 1/4

\*Both stgs. bent w/ring finger.

\*Gmaj7/B

Bmaj13#11

*mp* *let ring*

*semi-harm.* *let ring*

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

Bm7add4

*let ring*

Bsus2

C#m7b5/B

Bm9

*let ring*

C#/B

*sl.*

*sl.*

*sl.*

*sl.*

*sl.*

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

E/B

B

*sl.*

*sl.*

*sl.*

*sl.*

*sl.*

*trem. bar*

*vib. w/bar*

Full

N.C. B7 B7sus4 B7 N.C.

*mf* T let ring

H P H

B7 B7sus4 B7 N.C.

T let ring

H P

\*tr

sl.

sl.

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

B7 B7sus4 B7 N.C. B7 B7sus4

T let ring

H P H

semi-harm.

sl. sl.

T let ring

H

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

P.M. pick slide steady gliss.

sl.

T let ring

H

w/octaver

sl.

19 16

B7 B7sus4 N.C.

loco

H

8va

sl.

Play 4 times

loco

sl.

w/octaver

sl.

19

w/Rhy. Fig. 1

N.C.

\*Gtr. I

B7

B7sus4

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

\*w/whammy pedal -----

N.C.

B7

B7sus4

Play 4 times

w/whammy pedal -----

(Band tacet)

N.C.

w/phase shifter






Repeat and fade

Rhy. Fig. 1 (Gtr. II)



# Ceremony

Music by Joe Satriani

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

Fast Rock ♩ = 176

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

*mp* H P H P H

let ring  
\*dist. tone w/wah




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

\*\*Chord names reflect gtr. and bass.

N.C. B6 \*B6/9

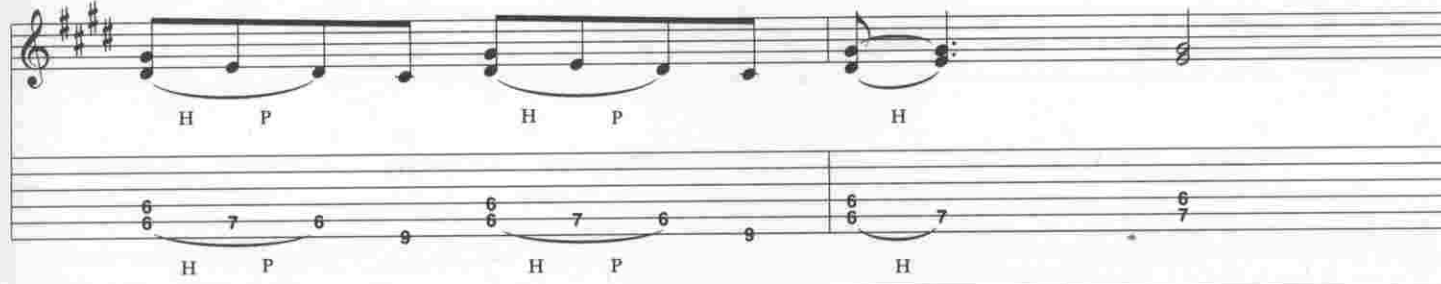
H P H P



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

N.C. C#m

H P H P H



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

P



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

**Half time feel**

N.C.  
Gtr. I

(C#5)

N.C.

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

\*7-stg. gtr. arr. for std. gtr. (6) = B↓ (5) = E↓  
(Remaining stgs. are not used.) Heavy gauge stgs. are recommended.

(B5)

N.C.

(C#5)

A.H.  
(8va)

A.H. pitch: G#

(B5)

(A#5)

(G#5)

(cont. on lower staff)

(end Riff A)

w/Riff A (1st 7 bars only) and Fill 1

N.C.

(C#m)

N.C.

Gtr. III

*dist. tone*

Gtr. I

H

H

(B5)

Full

N.C.

(C#m)

(B)

(A#m)

(Gtr. III out)

1/2

(cont. on upper staff)

H

sl.

1/2

Fill 1 (Gtr. IV)

Play 3 times

(Gtr. IV out)

*dist. tone w/wah*

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

Gtr. IV

④ 4fr.  
C#

(E5)

Gtr. I

Gtr. II

trem. bar 1/2

pick slide

N.C.(C#5)

H

pick slide

8va

sl.

\*sl.

hand slides

Gtr. V

Gtr. II

\*PM.

\*Slide w/edge of pick.

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

N.C.(C#5)

loco

Full

P

\*Rhy. Fig. 1A

Rhy. Fig. 1

PM.

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

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

A.H. (8va)

A.H.

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

Gtrs. II & V Gtr. V Gtr. II

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

\*\*\*\*A.H.

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

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#). Staff 1 contains a melodic line with notes G#4, A5, B5, A5, G#4. Staff 2 contains guitar fret numbers: 11 9, 11 9 11, 11 9 11 11, 8 11. Annotations include "Full" above the melodic line and "1/2" above the fret numbers.

Musical notation system 2: Treble clef, key signature of three sharps. Staff 1 contains a melodic line with notes G#4, A5, B5, A5, G#4. Staff 2 contains guitar fret numbers: (5), 5, 0 0 0 0 0 0 0 0. Annotations include "A.H. (8va)" above the melodic line and "A.H." above the fret numbers. A note "A.H. pitch: B" is written below the fret numbers.

Musical notation system 3: Treble clef, key signature of three sharps. Staff 1 contains a melodic line with notes G#4, A5, B5, A5, G#4. Staff 2 contains guitar fret numbers: 11 9 11 11 9, 11 9 11 9 11, 9 11 11 11 9. Annotations include "Full" and "P" above the melodic line. A note "(C#5)" is written above the first measure, and "(B5)" is written above the second measure. A "To Coda" symbol is at the end.

Musical notation system 4: Treble clef, key signature of three sharps. Staff 1 contains a melodic line with notes G#4, A5, B5, A5, G#4. Staff 2 contains guitar fret numbers: 2 2 4 2 2 4 2 2, 2 2 2 2 2 2 2 2, 0 0 0 0 0 0 0 0. Annotations include "A.H. (8va) (end Rhy. Fig. 1A)" above the melodic line and "A.H. (end Rhy. Fig. 1)" above the fret numbers.

Musical notation system 5: Treble clef, key signature of three sharps. Staff 1 contains a melodic line with notes G#4, A5, B5, A5, G#4. Staff 2 contains guitar fret numbers: 9 11 11 11, 11 11 (11) 9 11 9, 11 11 (11) 9 11 9. Annotations include "H" above the first measure, "N.C.(A5)" above the second measure, and "Full" and "P" above the melodic line.

Musical notation system 6: Treble clef, key signature of three sharps. Staff 1 contains a melodic line with notes G#4, A5, B5, A5, G#4. Staff 2 contains guitar fret numbers: 2 2 4 2 2 4 2 2, 5 5 5 5 5 5 5 5, 5 5 5 5 5 5 5 5. Annotations include "A.H. (8va) (Gtr. V out) Rhy. Fig. 2 (Gtr. II)" above the melodic line, "A.H." above the fret numbers, and "RM." above the final fret numbers. A note "A.H. pitch: G#" is written below the fret numbers.

(G#5)

Full

Full

Full

let ring

Full

Full

P

P

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

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5

(B5)

Full

Full

P

Full

Full

Full

Full

Full

semi-harm.

Full

rake

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

(end Rhy. Fig. 2)

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

w/Rhy. Figs. 1 & 1A (both 1st 6 bars only)

N.C.(C#5)

Full

P

Full

Full

Full

Full

11 9 11 11 9 11 9 11 9 11 11 9 11 11

(B5)

(C#5)

1/2

Full

P

Full

Full

1/2

Full

P

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

Rhy. Fig. 3A (Gtr. V)

Guitar solo

G#5

w/fingers

(B5)

Full

Gtr. IV

Gtr. I

(Gtr. I out)

Full

P P  
12 11 9 11

P P  
12 11 9 11

H P P  
(B)12 11 9 11

12

P

(11)

(Gtr. V cont. in slashes)

Rhy. Fig. 3 (Gtr. II)

P.M.

P.M.

7

0 0 0 0 0

2

0 0 0 0

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

F#m7

(end Rhy. Fig. 3A)

sl.

H P

H P sl.

H P sl.

sl. 12 12/14

H P 12 14 11 12

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

H P sl. 9 11 9 7

9

(end Rhy. Fig. 3)

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2



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

G#5

Gr. IV

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

N.C.(C#5)

\*8va.....

Gr. IV

(Gr. IV out)

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

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

17 12 16 12 17 12 16 17 16 12 16 12 14 16 14 12 H H P P H P H P H P H P

*Sva*

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

16 17 16 12 17 12 16 17 16 12 17 12 16 17 16 12 17 12 16 17 16 12 16 12 19 12

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

*Sva*

P P P P P P H P P sl. H Full P sl. loco 3

19 12 19 12 17 12 17 12 16 17 16 12 16 12 14 16 14 12 11 14 Full P sl.

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

*Sva*

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

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

*Sva*

P Full H P Full P H P Full P Full

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

*Sva*

Full Full

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

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

(B5)

Musical notation for the first section. The treble clef staff shows a melodic line with triplets and a slide (sl.). The bass clef staff shows fret numbers: 11, 9, 11, 11, 11, 9, 11, 9, 11, 9, 7, 9, (9), 7, 9, 9, 7. Dynamics include *p*, *sl.*, and *Full*.

w/Rhy. Fig. 2

A5

Gtr. V  
w/fingers

G#m7

Musical notation for the second section. The treble clef staff shows notes with slurs and dynamics *Full* and *P*. The bass clef staff shows fret numbers: 11, 11, (11), 9, 11, 9, 11, 11. Includes a *let ring* instruction.

A5

Musical notation for the third section. The treble clef staff shows notes with slurs and dynamics *Full* and *P*. The bass clef staff shows fret numbers: 12, 12, 9, 9, 12, 11, 11, (11), 9, 11, 9.

B5

w/Fill 2  
N.C.

Half time feel  
w/Riff A  
N.C.

Musical notation for the fourth section. The treble clef staff shows notes with slurs and dynamics *Full*, *sl.*, and *H*. The bass clef staff shows fret numbers: 11, 11, 11, 12, 9, 12, 9, 12, 9, 12, 11, 2, 4, 4, 4, 2, 4, 4, 4.

Fill 2 (Gtr. V)

(Gtr. V out)

Musical notation for the fifth section, enclosed in a box. The treble clef staff shows notes with slurs and dynamics *P*, *H*, *P*, *sl.*, and *H*. The bass clef staff shows fret numbers: 12, 11, 12, 11, 12, 14, 12, 14, 12, 14, 12, 14, 12, 11.

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

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


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

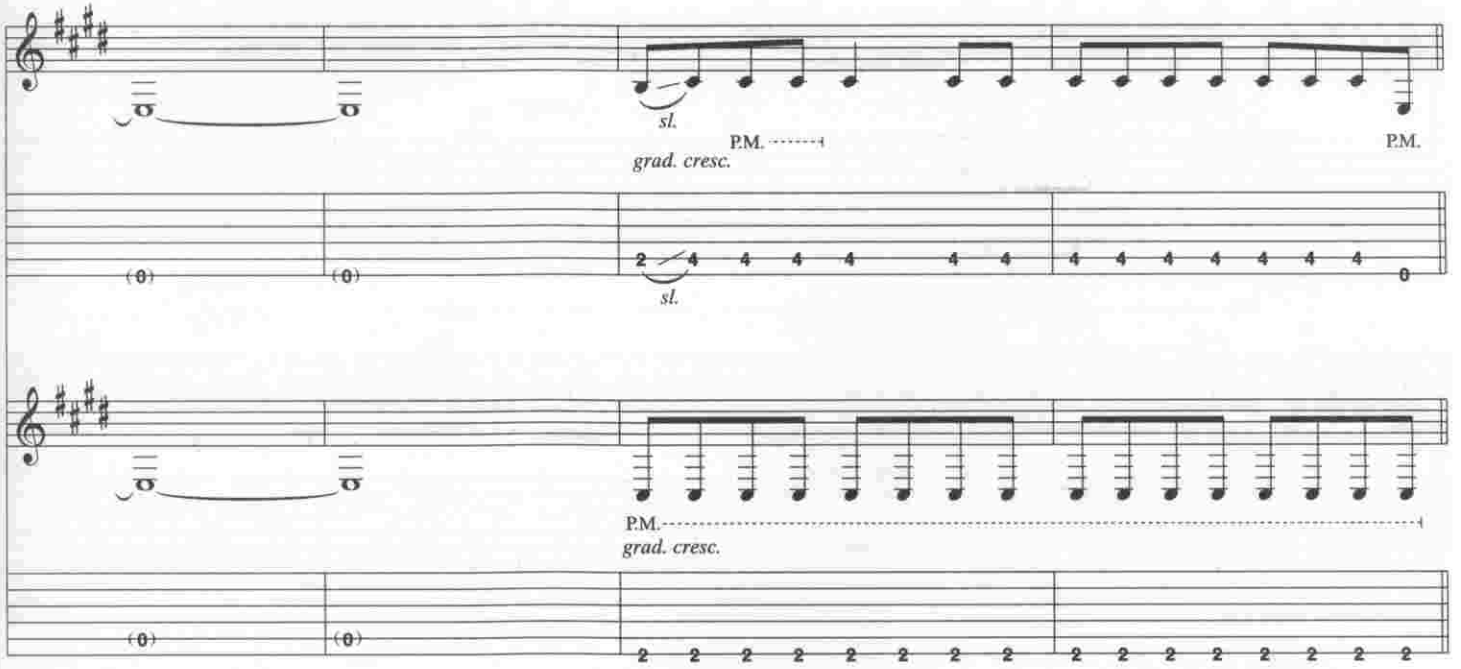

Gtr. V (PM. PM. PM. PM. .... H)


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

(Gtr. V out) sl. Gtr. II

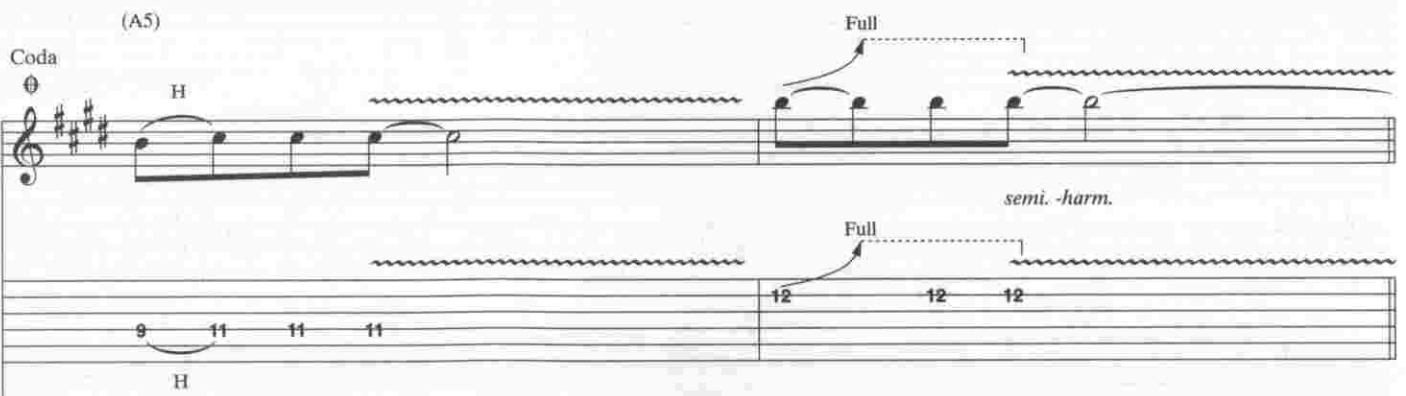
(C#5)

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

Coda 

(A5)



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



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



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

(C#5)

(E5)

8va

(C#5)

(B5)

(C#5)

(B5)

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

\*Play w/slight rhythmic variations ad lib when recalled (till end).

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

pick slide

\*let ring

0 4 0 4 6 4 6 | 0 6 6 5 6 5 6

\*Next 17 bars only

(B5)

(C#5)

0 4 0 4 4 0 | 4 4 4 4 4 4 | 6 4 6 4 6 | 4 6 4 6 4 6

(E5)

(C#5)

0 4 0 4 6 6 | 4 4 4 4 4 4 | 6 4 6 4 6 5 | 6 6 6 4 2 4 2

sl.

(B5)

(C#5)

2 2 4 2 2 4 2 2 | 4 2 4 2 4 2 | 6 4 6 4 6 | 4 0 0 4 6 4 4

P P P P P

(B5)

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

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

0 4 0 4 4 2 | 4 0 4 0 4 | 0 4 0 4 0 | 9 9 9 9 9 9

sl.

(B5)

(C#5)

12 12/16 12 9 9 9 | 12 12 12 12 12 12 | 12 12/16 9 7 7 7 7 7 | 9 12 12 12 12 12 12

sl. sl. sl. sl.

11 11 11 11 11 | 9 11 | 9 9 9 9 9 9

*sl.* (E5) (C#5)

*sl.* (B5) (C#5)

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

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

Begin fade  
(C#5) (E5)

(C#5) (B5) *Fade out*



# With Jupiter In Mind

Music by Joe Satriani

Moderate Rock ♩ = 120

\*Em7add4

\*\*Gtrs. I & II

*f*  
*dist. tone*

15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14

\*E played by bass only (next 5 bars).

\*\*Play w/slight rhythmic variations ad lib on repeat.

Emaj7b5

1. 2.

*sl.*

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

*sl.*

N.C.  
Riff A

(end Riff A)

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

Riff A1

(end Riff A1)

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

Em7  
Gtr. III

dist. tone

Emaj7

1/4

1/2

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

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

let ring

0 5 5 (5) 0 0 6 6

Esus4

sl.

1/4

Full

Full

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

sl.

let ring

(6) 0 0 7 7 (7) 0

E(b5)

Full

Full

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

Em7

sl.

sl.

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

(end Rhy. Fig. 1)

let ring

0 7 8 (8) 0

**Emaj7**

(Gtr. III)

Full Full

Full Full

Full Full

Full

Full

sl.

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

**Esus4** **E(b5)**

Full Full

Full Full

Full Full

Full Full

Full Full

Full Full

Full Full

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

**B7sus4** **Bmaj7sus#4**

(Gtr. III)

Full Full

Full Full

1/2 1/2

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

**Gtrs. I & II** **Rhy. Fig. 2** **(end Rhy. Fig. 2)**

5 5 5 5 5 5 5 5 X X 6 5 5 5 5 5 5 5 X X

4 4 4 4 4 4 4 4 X X 4 4 4 4 4 4 4 4 X X

(8)

w/Rhy. Fig. 2 (3 times)

**B7sus4** **Bmaj7sus#4** **B7sus4**

(Gtr. III)

Full Full

Full Full

14 14 14 14 14 16 16 16 17 17

Bmaj7sus#4 B7sus4 Bmaj7sus#4

1/2

17 17 17 14 17 14 14 14 14 16 16 16 16 16

sl. pick slide

\*Em7add4 Emaj7b5

(Gtr. III)

1/2

\*\*w/octaver

12 10 0 7 (7) 0 5 3 0 9 0 12 11 0 6 0

Gtrs. I & II

sl.

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

\*E played by bass only (next 8 bars).  
\*\*Doubles an octave lower (throughout).

Full Em7add4

1/2

Full

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

(11) 11 15 15 (15) 15  
(11) 13 14 14 (14) 14

Emaj7b5

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

12 11 0 6 9 9 7 9 7

(Band tacet)

N.C.

1/2 1/2 1/2

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

dim.

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

7 5 0 6 0 4 3 (3) 0

Gtr. III

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

Gtr. II

*clean tone w/chorus*

17 14 (17) (14)

Gtr. I

*clean tone w/chorus*

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

7 5 0 6 0 4 3 (3) 0

*let ring* .....

16 0 13 (13)

Gtr. I

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

# Half time feel

(Band in)

w/trem. bar effects & fdbk. ad lib (till solo)

N.C.

Gtr. III

Musical notation for Gtr. III, measures 1-6. Includes treble clef, notes, and guitar fretboard diagrams with fingerings (7, 5, 0, 6, 0, 3, 4, 0, 4, (4), 0, 7, 5, 0, 6, 0). Arched lines with '1/2' indicate half-note bends.

Gtrs. I & II

Gtr. I

(Gtr. II out)

Musical notation for Gtrs. I & II and Gtr. I, measures 7-12. Includes treble clef, notes, and guitar fretboard diagrams with fingerings (17, 14, 16, 13, (16), (13), 17, 14, 16, 13).

1. 1/2 1/2 2. 1/2 1/2 (end half time feel)

Guitar solo  
N.C.

Full

Musical notation for Guitar solo, measures 13-16. Includes treble clef, notes, and guitar fretboard diagrams with fingerings (4, 3, (3), 0, 4, 3, (3), 0, 0, 4, 0, 15, 12, 15, 12, 14, (14), 12). Arched lines with '1/2' indicate half-note bends. Includes 'sl.' and 'w/octaver' markings.

Gtrs. I & II

(chorus off)

dist. tone

Musical notation for Gtrs. I & II, measures 17-18. Includes treble clef, notes, and guitar fretboard diagrams with fingerings ((16), (13), (16), (13), 7, 5, 0, 6, 0). Includes '(chorus off)' and 'dist. tone' markings.

Musical notation for Guitar solo, measures 19-22. Includes treble clef, notes, and guitar fretboard diagrams with fingerings (14, 14, 14, 12, 14, 12, 10, 16, (16), (16), 16, 12, 15). Arched lines with '1/2' indicate half-note bends. Includes 'sl.' and 'P' markings.

Musical notation for Gtrs. I & II, measures 23-26. Includes treble clef, notes, and guitar fretboard diagrams with fingerings (3, 4, 0, 4, 4, 0, 7, 5, 0, 6, 0). Arched lines with '1/2' indicate half-note bends.

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

4 4 3 0 7 5 0 6 0

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

3 4 0 4 4 0 7 5 0 6 0

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

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



8va

8va

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

(octaver off) Full Full

Bmaj7sus#4 B7sus4 Bmaj7sus#4

sl. sl.

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

Esus4

trem. bar Full Full Full Full

E(b5)

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

3 6 6 6

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

Em7

Full Full

vib. w/bar

(0) (0) 12 15 12 15 15 12 H 16 H 16 16 16

Esus4

Full Full

Full Full

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

E(b5)

Full Full Full Full

Full Full Full Full

semi-harm.

w/octaver

16 16 16 16 16 0 12 10 0 7 (7) sl. 0

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

Em7

sl.

Emaj7

1/2

Full

sl.

Full

sl.

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

H H P P P H H P P P H H P P  
 7 9 11 9 7 11 8 9 11 9 8 6 9 11 9 8 11 9 7 6 (6)  
 H H P P P P sl sl

w/Riff A1 (3 times)

H H P P P H H P P P H H P P P H H P P  
 3 3 7  
 PM. -----  
 rake -----  
 H H P P H H P P P H H P P  
 14 12 9 10 12 14 (14) 12 10 14 10 12 14 12 10 14 10 12 14 12  
 H H P P P H H P P P H H P P

H H P P P H H P P tr H H P P P H H P P P H H P P P  
 7 6 3 3 3  
 H H P P H H P P P H H P P P H H P P P  
 10 14 11 12 14 12 11 11 12 14 12 11 12 9 (10) 10 14 16 14 12 14 16 14 12 14 16 14 12 16  
 H H P P H H P P P H H P P P H H P P P  
 10 H \*

\*Played behind the beat.

H P P H H P P sl H P sl H H P P H P P  
 6 6 7 3  
 H P P H H P P sl H P sl H H P P H P  
 13 15 16 15 13 16 13 15 13 11 13 11 8 9 11 9 8 11 8 9 8 11 9 8  
 P

8va -----  
 sl PM. -----  
 H P P P P P P H  
 16 17 (17) 15 12 15 17 15 12 15 12 17 15 12 15  
 9 11 11  
 sl

8va

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 12 15 17 15 12 15 17 15 12 15 17 15 12 15 17 15 12 15 17 15 12 15 17 15 12 15 17 15 12 15

8va

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

(5) sl. H H P H H P P H H P P H H P P H

16 18 18 14 18 14 16 18 16 14 17 14 16 17 16 14 16 15

P sl. sl. sl. H P P 3

P sl. sl. sl. H P P P P 3

16 15 13 15 15 9 11 9 11 9 8 9 11 9 8 11 8 11 9 8

P P sl.

8va

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

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

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

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

P P H H P sl. H H P P 0 0

(cont. in notation)

Gtr. IV -

sl. sl. sl. dist. tone sl. sl.

11 9 11 9 11 9 11 9 11 14 11 14 11 16 14 16 14

0 0 sl. 10 10 10 9 9 8 9 8 9 8 9 8





Em7add4

Musical score for Em7add4 in E major. The score is written in standard notation for guitar, including a treble clef staff, a bass clef staff with fret numbers, and a guitar chord diagram staff. The key signature has one sharp (F#). The piece consists of two measures. The first measure contains the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The second measure contains the notes A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The score includes a sliding bass line (sl.) and a half-note slide (1/2). The chord diagram shows the Em7add4 chord shape across the strings, with fret numbers 15, 14, and 15 indicated for the first two strings.

Musical score for Emaj7b5 in E major. The score is written in standard notation for guitar, including a treble clef staff, a bass clef staff with fret numbers, and a guitar chord diagram staff. The key signature has one sharp (F#). The piece consists of two measures. The first measure contains the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The second measure contains the notes A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The score includes a sliding bass line (sl.), a full slide (Full), and a triplet (1.2.3.). The chord diagram shows the Emaj7b5 chord shape across the strings, with fret numbers 16, 15, and 16 indicated for the first three strings.



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

Freely  
 open  
 Gtrs. I, II & IV  
 E

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

rit. w/tremolo effect

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

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

(11) 8 8 0 0

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

Harm. 0 0 0 0 0 5 5 5 5 7 7 0

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

# Secret Prayer

Music by Joe Satriani

Moderate Rock ♩ = 132

**System 1:** Chords: G#sus2, Bsus2, C#sus2, Esus2. Notes: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 4, 6, 8, 7, 9, 11, 9, 7, 9, 11, 13, 7, 9, 11, 9, 7. Annotations: *f* dist. tone, *let ring*, *sl.*, *let ring*.

**System 2:** Chords: G#sus2, Bsus2, F#sus2, C#. Notes: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 11, 13, 15, 9, 11, 14, 11, 13, 9, 11, 13, 10, 11, 11. Annotations: *sl.*, *let ring*, *1/2*.

**System 3:** Chords: Asus2, B, F#sus2, G#. Notes: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 5, 7, 9, 7, 8, 9, 9, 2, 4, 6, 4, 5, 6, 6. Annotations: *let ring*, *1/2*, *sim.*, *1/2*.

**System 4:** Chords: Esus2, F#, C#sus2, D#, N.C.(G#5). Notes: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 0, 2, 4, 2, 3, 4, 4, 9, 11, 13, 11, 12, 13, 13, 11. Annotations: *1/2*, *sl.*, *1/2*, *1/2*.

F#5/G#

F#5

C#madd2/E

mp  
let ring

(11)

11 11 14 11 11 11 14 14 11 14 13 14

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

G#madd2

F#5

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

C#madd2/E

G#m

sl. P sl. P \*\*

mf  
let ring-----

11 13 14 11 14 6 6 4 6 4 6 (6) 9 8 6 8 (8)

sl. P sl. P \*\*

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

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

E

G#m

sl. sl. sl. sl. sl. sl. sl. sl.

(8) 8 11 11 (11) 13 13 8 (8)

E

Emaj7/6

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

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

Gm

2nd time substitute Fill 1

E

let ring

P

Full

P

Full

4 6 6 4 6 8 6 8 13 (13) (13) 13

Gm

sl.

P

sl.

sl.

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

E

Emaj7/6

F#sus4

let ring

let ring

6 0 6 6 4 4 0 2 4 3 4 4

Fill 1

P

1/2

P

P

1/2

sl.

P

6 8 6 8 (0) (8) 13 (13) 13 11 9 (0) 8

A.H.  
(Sva)

A.H.

sl.

sl.

3

sl.

sl.

8 8 (0) (8) 6 4 4 6 4 6 (6)

sl.

sl.

**F#** **E**

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

*sl.* *sl.* *P*

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

*\* let ring* ..... 4

*sl.* *sl.*

**C#sus2** **G#m** **E**

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

**G#m** **E** **G#m** **E**

*sl.* *H* *sl.*

**F#sus4** **F#** **C#sus4** **C#**

*H* *sl.*

**G#m** **E**

*H* *sl.*

2nd time substitute Fill 2

G#m

G#m

To Coda

⊙

F#sus4

F#

C#sus4

C#

G#sus4

G#

Guitar solo

\*N.C.(B5)

\*Chords implied by bass till end of solo.

Fill 2

(G5)

Fingerings: 3 2 0, 2 3 2 0, 3 5 3 0, 2, 2 0, 2, (2) 4 5 7

Dynamics: P, H, P, P, H, P, P, P, sl., H, H

sl. H H

(E5) (B5)

Fingerings: 4 6 4 7 4, 7 5 4 5 7, 5 4 7 4 5 4 7 4, 7 5 4, 5 7 (7) 9, 7 (7) 14, 14 17 16 16

Dynamics: H, P, P, P, H, P, H, P, P, P, sl., sl., sl.

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

(F#5) (G5)

Fingerings: 14 15, 14 19 14, 16 14 11, 12, 14 12 10, 11 12 11, 9 11 7, 9 11

Dynamics: sl., sl., sl., sl., sl., sl., sl., sl.

semi-harm. sl.

(A5) (B5)

Fingerings: 4, 4, 4, 4 16, 9 11 12 14, 11 12 11, 14, 11 12 14, 12 14 15, (15) 14 12

Dynamics: A.H. (Sva), sl., sl., H, P, P, P

A.H., sl., H, P, P, P

(F#5)

Fingerings: 17 15 12 17, (17) 15 12 15 12 15 17, 12 15 17 12, 12 15 17 15 12 15

Dynamics: P, P, P, P, H, H, H, H, H, P, P, H

(G5)

Fingerings: 17 12, 17 15 12 15 17 15 12 15 17 12 17 12 17 12-19, 15 17 19 17 15 17 19

Dynamics: H, H, P, P, sl., trem. pick, sl.

(E5) (B5) (A5)

*8va* *loco*

(G5) (F#5) (E5)



8va -----

P P H P P P P

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

8va -----

*D.S. al Coda*

Full *loco* Full

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

19 *sl.*

Coda

G#sus4 G#

14 13 16  
13 13 13  
13 13 13

G#sus4 Bsus2

*let ring* *sl. let ring*

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

*sl.* *sl.*

C#sus2 Esus2 G#sus2 Esus2

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

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

*sl.*

1. F#sus2 C#

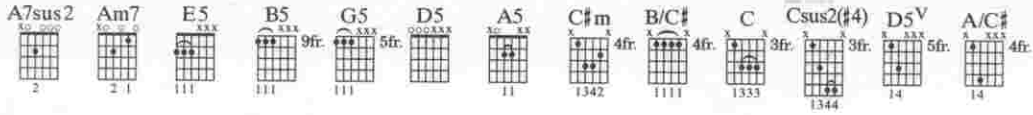
2. F#sus2 C#

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

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

# A Train Of Angels

Music by Joe Satriani  
and Z.Z. Satriani.



Drop-D tuning:  
⑥=D

Moderately fast Rock ♩ = 176  
Half-time feel

(Drums) 7 \*Gtr. I

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

D Dsus4 D

H P H P

10 7 10 7

\*Doubled by 2nd gtr. (throughout).

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

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

13 10 10 7 8 8 10 10

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

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

10 10 12 9 7 7 7 5

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

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

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

15 15 13 10 10 8

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

Chords: C/G, F5/G, G5, N.C., D, Dsus4, D. Fingerings: 5, 6, 8, 10, 7, 8, 10, 7, 8, 10, 7. Slurs: sl., sl., sl. Dynamics: P.M., P.M., P.M., P.M., P.M., P.M., P.M.

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

Chords: C/D, D5, N.C., A, G/A, A5, N.C. Fingerings: 13, 10, 9, 7, 10, 7, 14, 12, 11, 9, 12, 9, 9, 7, 9, 7, 0. Slurs: sl., sl., sl., sl. Dynamics: P.M., P.M., P.M., P.M., P.M., P.M., P.M.

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

Chords: D, Dsus4, D, C/D, D5, G/D, C5/D. Fingerings: 7, 5, 7, 5, 10, 7, 7, 5, 5, 2, 5, 3, 0. Slurs: H, P, sl. Dynamics: P.M., P.M., P.M., P.M., P.M., P.M., P.M.

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

Chords: D5, D5, N.C., A, Asus4, A. Fingerings: 5, 7, 3, 5, 7, 5, 5, 7, 5, 0, 0, 10, 6, 7, 10, 7, 6, 0. Slurs: sl., sl., H, P. Dynamics: P.M., P.M., P.M., P.M., P.M., P.M., P.M.

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

Chords: G/A, A5, D/A, G5/A, A5, N.C. Fingerings: 12, 9, 9, 7, 7, 4, 7, 5, 7, 5, 9, 7, 9, 7, 0. Slurs: sl., sl. Dynamics: P.M., P.M., P.M., P.M., P.M., P.M., P.M.



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

Gtr. II

Am7

7 9 7 7 8 (8) 7 9 (9) 7 12 (12) 12 (12) (12)

A7sus2 N.C. D5 Am7

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

A7sus2 N.C. D5

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

Am7 A7sus2 Am7 Gtr. I

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

Rhy. Fig. 2 E5 B5 G5

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

w/Riff A

D5

A5

Full Full

1/2

P

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

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

E5

B5

G5

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

D5

\*\*8va

Gr. III

Gr. II

\*sl.

sl.

sl.

sl.

sl.

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

\*Omit slide on D.S.; continue vib.

\*\*Refers to both gtrs.

\*\*\*Gr. III to left of slash.

To Coda

A5

Gr. I

8va

(Gr. III out)

(Gr. II)

Full

Full

Full

3

Full

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

Riff A (Gr. III)

8va

1/2

1/2

1/2

Full

(Gr. III out)

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

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

8va 1 1/2

sl. Full P Full P Full P

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

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

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

Full Full

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

A.H.

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

Full Full Full Full

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

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

Full Full Full P H P sl.

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

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

sl. sl.

Csus2(#4) C A5

Full Full

sl. Full P sl. Full

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

sl. sl. Full

20





D5

\*8va.....

Gtr. III

Gtr. II

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

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

A5

Gtr. I

8va.....

(Gtr. III out)

(Gtr. II)

sl. (A5)

steady gliss.

1/2

1/2

3

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

(cont. in notation)

⊕ open D

8va.....

Full

(Gtr. II out)

sl.

D Dsus4

Gtr. I

loco H

P

C/D D5

N.C.

Full

sl.

H

PM.....

P

PM.....

sl.

PM.....

PM.....

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

G Gsus4

G

F/G G5

N.C.

D Dsus4

D N.C.

H

P

sl.

H

P

PM.....

PM.....

sl.

PM.....

PM.....

PM.....

PM.....

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

A G/A

A5 N.C.

D Dsus4

D

C/D D5

sl.

sl.

H

P

sl.

PM.....

PM.....

grad. rit.

PM.....

PM.....

PM.....

sl.

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

# A Piece Of Liquid

Music by Joe Satriani  
and Z.Z. Satriani

Moderately slow ♩ = 96

(Maraca)

(Bass enters)

N.C.

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

*mp*  
clean tone  
w/pick and middle finger

13	15	16	16/18	16	15	15	13
11	13	14	14/16	14	13	13	11

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

(Em)

12	14	16	16/19	16	14	14	12
10	12	14	14/17	14	12	12	10

(A/E)

14	16	18	18/21	18	16	16	14
12	14	16	16/19	16	14	14	12

(E)

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

(E5)

4 5 8 8/9 8 5 5 4 4 0 0 4  
2 3 6 7 6 3 3 2 2

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

(E(b5))

3 4 6 6/7 6 4 4 3 3 0 0 0  
1 2 4 5 4 2 2 1 1

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

(A/C#)

(A)

14 16 18 18/21 18 16 16 14 14 0 0 0 14  
12 14 16 19 16 14 14 12 12

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

(B)

(B)

13 14 16 16/20 16 14 14 13 13 0 0 0 11 13 14 14/16 14 13  
11 12 14 14/18 14 12 12 11 11 9 11 12 14 12 11

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

To Coda

E5

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

*sl.* *let ring*

Guitar solo  
Am Gtr. II P Full P Full P  
mf w/light dist. P Full P Full P  
A<sup>sus4</sup><sub>2</sub>

Rhy. Fig. 1 (Gtr. I)  
let ring w/pick H  
H 8 10 8 9 9 7 10 7 10 7 10 7 7 7

Am A<sup>sus4</sup><sub>2</sub>

(end Rhy. Fig. 1)  
H 8 10 8 10 9 7 10 7 10 7 7 7 7

\*w/Rhy. Fig. 1  
Am A<sup>sus4</sup><sub>2</sub>  
(Gtr. II) rake P P P P P  
P.M. -->

\*Play w/slight variations ad lib.

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

Full P 1/2 Full

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

Gtr. I  
let ring

7 10 7 10 7 7 10

Bsus4

w/heavier dist. sl. sl. sl. H P sl. sl. sl. P

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

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

let ring

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

B

Harm. (8va) H H H let ring

sl. Harm. H H H let ring

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

Bsus4

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

14 0 12 12 12 12 17 17

let ring -----

Coda

Amaj7

\*Am6/C

E

w/pick

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

2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 1 1 1 1

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

\*C played by bass.

N.C.(E)

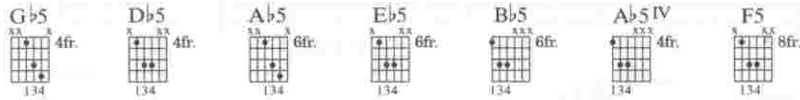
\*(Emaj7)

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

\*Chord implied by gtr. and kybd.

# Psycho Monkey

Music by Joe Satriani  
and Z.Z. Satriani



Moderate Rock ♩ = 112

(Drums) 3

N.C. Gtr. I Fdbk.

w/heavy dist. **f**

Fdbk. pitch: D  
Fdbk. (8va)

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

\*\*Gtr. III *sl.*

Fdbk. **f**

P.M. P.M.

Fdbk. pitches: B A

\*Two gtrs. arr. for one (throughout).  
\*\*Distorted bass arr. for gtr.

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

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

Riff B1 (Gtr. III)

P.M. P.M.

w/Riff A  
N.C.

w/Riffs B & B1  
Bb7sus4

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

A.H. 1/2

A.H. pitch: D

N.C. Bb7sus4

w/Riff A  
N.C.

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

1/2 1/2 A.H. 1/2

w/Riffs B & B1  
Bb7sus4

N.C. Bb7sus4

w/Riff A  
N.C.

sl. semi-harm. sl. sl.

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

w/Riffs B & B1

Bb7sus4

N.C.

Bb7sus4

sl. sl. semi-harm. ....

8 sl. 11 (11) (11) sl. 4 4

w/Riff A  
N.C.

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

A.H. 1 1/2 (15ma) semi-harm.

A.H. 1 1/2 A.H. pitch: D



N.C. Bb7sus4

N.C.

(Gtr. III out)

Ebm7

Eb

Gtr. I

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

Gtr. II

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

N.C.

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

Ebm7

Eb

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

N.C. Full Full Full

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

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

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

sl. sl. sl.

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

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

A.H. pitches: D C D F# G C (4) (4) (4)

Bb7sus4

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

sl. sl.

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

sl. sl.

hand slide (don't pick)

13 15 15 13 15

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

sl. sl.

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

w/Riff A  
N.C.

w/Riffs B & B1  
Bb7sus4

Full P 1/2

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

(Gtr. III out) Gb5 Db5 Ab5 Eb5

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

sl. P 1/2

sl. P 1/2

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

Bb5 Ab5IV Bb5 Ab5IV Bb5 Ab5IV Bb5 Gb5 Db5

sl. sl.

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

sl.

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

P 1/2 sl. P 1/2 P

semi-harm. sl. P 1/2 P

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

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

sl. P 1/2 sl. P

sl. P 1/2 sl. P

sl. P 1/2 sl. P

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

P

Ab5 Bb5 Ab5 Bb5 Gb5 Db5

Full Full Full Full sl.

Ab5 Eb5 Bb5 Ab5 F5

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

Guitar solo  
N.C.(Ab5)

8va ..... (Gb5)

Gr. I H P P P H P P P

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

Riff C (Gr. II) (end Riff C)

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

w/Riff C (3 times) (Ab5) (Gb5)

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

16 (16) 16 16 14 16 14 13 13

(A $\flat$ 5) (G $\flat$ 5)

1/2 *sl.* 1/2 1/2 *P sl.* *3* *semi-harm.*

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

*P sl.*

(A $\flat$ 5) (G $\flat$ 5)

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

(11) 13 13 10 (10) 11 *sl.* 9 11 9 11 9 11 9 (9) 15 *sl.* *Full*

N.C.(F5) (E $\flat$ 5)

*Full* *Full* *Full* *Full* *2* *H H*

(16) 16 (16) 18 16 *3* 16 18 19 17

Riff D (Gtr. II) (end Riff D)

1/2 1/2 1/2 *P.M.* *P.M.* *sl.* *P.M.*

1 1 1 1 1 1 6 6 6 6

*sl.*

w/Riff D (2 times)  
(F5) (E $\flat$ 5)

*8va* *Full* *sl.* *Full* *loco* *Full*

18 (16) 20 21 18 20 17 18 19 17 18 16 16



w/Riffs B & B1  
Bb7sus4

N.C.

Bb7sus4

w/Riff A  
N.C.

pick slide

9 (9) 11 15 16 18

x 4 0

w/Riffs B & B1

Bb7sus4

N.C.

Bb7sus4

16 (16) 18

sl. sl.

sl. sl. 4 4 4

w/Riff A  
N.C.

A.H. (15ma)

A.H.

w/Riffs B & B1  
Bb7sus4

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

A.H. pitch: D

semi-harm. 1/2

N.C.

Bb7sus4

w/Rhy. Fig. 1

Gb5

Db5

Ab5

Eb5

Full

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

pick slide

sl.

sl.

Full

Full

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

Bb5

Ab5 Bb5

Ab5 Bb5

Ab5 Bb5

Gb5

Db5

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

Full

Full

Full

Full

sl.

sl.

Ab5 Eb5 Bb5 Ab5 F5

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

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

Gb5 Db5 Ab5 Eb5 Bb5 Ab5 Bb5

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

Ab5Bb5 Ab5Bb5 Gb5 Db5 Ab5 Eb5

Gr. II

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

Free time

6fr. B

\*Fdbk.

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

\*Vol. knob swell

\*Fdbk. pitch changes randomly till end.

(3) 0 3 (3)

\*Flick toggle switch back and forth ad lib.



# Time

Music by Joe Satriani

Moderate Rock ♩ = 124

Triplet feel (♩ =  $\frac{1}{3}$  ♩)

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

(end Riff A)

*mf*  
*dist. tone*

2 3 0 2 3 0

\*Doubled by 2nd gtr. throughout.

w/Riff A (2 times)  
Gtr. II

*clean tone w/chorus*

*sl.* *sl.* *1/2* *(chorus off)*

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

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

*dist. tone*  
*trem. bar*

*1 1/2* *1 1/2*

10 (10) 10 (10)

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

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

3

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

1.

2.

§ Half time feel

Am7add4

Bm7add4

Gtr. I

\*\*Rhy. Fig. 1

clean tone w/chorus trem. bar

vib. w/bar

trem. bar

vib. w/bar

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

Cmaj7b5

Fmaj7b5

Em7add4

sim.

sim.

**Cmaj7b5**                      **Amaj7b5**                      **Fmaj7b5**

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

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

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

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

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

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

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

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

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

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

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

To Coda

Em7add4 *Sva* Emaj7b5 (end half time feel)

19 21 (21) (21)

(end Rhy. Fig. 1)

10 10 12 12 12

11 11 13 13 12

N.C.  
Gtr. I

*mf* *dist. tone*  
(chorus off)

2 3 0 2 2 3 0 2

w/Riff A (2 times)  
Gtr. II

(Gtr. II out) Gtr. III

*clean tone w/chorus* (chorus off) *dist. tone w/wah as filter* *trem. bar* *pick slide*

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

\*Pull bar up.

Guitar solo  
w/Riff A (7½ times)  
N.C.

*trem. bar* *P* *P*

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

\*Pull bar up (next 8 bars).



8va.....

loco P sl.

P P

vib. w/bar

6

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

H P P H

P P

P sl. H H

H H P P sl.

6 6 6 9

H P P H

sl.

P P

P sl. H H

H H P P sl.

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

P sl.

P P

H sl. H

H H P P sl.

3

trem. pick

P sl.

P P

H sl. H

H H P P sl.

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

P P

H P

P H H

sl. H H P P

sl. H H 7

H H P sl.

H H P sl.

6 6 6

P P

H P

P H H

sl. H H P P

H H P sl.

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

sl. H H

8va.....

6 7

trem. bar

8va

1 1/2

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

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

0 0 0 0

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

Half time feel  
w/Rhy. Fig. 1 and Fill 2

Am7add4 *loco* 1/2

Bm7add4

\*Gtr. II

A.H. (8va)

dist. tone *f* 1/2

PM. A.H.

\*Two alternating lead gtrs. arr. for one gtr. (till D.S. only).

Cmaj7b5

Fmaj7b5

2 1/2

trem. bar 2 1/2

Em7add4 8va

Cmaj7b5

Full

Full

Amaj7b5

Fmaj7b5

*loco*

sl.

Fill 2 (Gtr. III)

8va ..... (Gtr. III out)

vib. w/bar

(19) (19)

F#m7add4 Dmaj7b5

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

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

P sl. H P sl. H P H P sl. A.H. pitch: C#

Bm A/G

sl. sl. sl. trem. bar 1 1/2

11 12 12 14 14 12 14 12 14 12 10

\*Straight eighths

G#m7add4 Fmaj7/6

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

14 7 14 7 6 4 15 8 15 8 7 5

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

sl.

17 12 17 12 10 7 10 12 10 12 11 7

\*Rhy. Fill 1 (Gtr. I)

trem. bar vib. w/bar

11 11 13 13 12

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



w/Rhy. Fill 1  
Emaj7 $\flat$ 5

(end half time feel)

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

Coda

8va

Full (Gtr. II out)

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

P.M.  
let ring

D

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

Gtr. II

slack

Fdbk. (15ma)

2 1/2

trem. bar

slack

Fdbk.

2 1/2

0 (0) (0)

Fdbk. pitch: B

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

Cmaj7(no3rd)  
Harm. 1 1/2

trem. bar  
Harm. 1 1/2

slight vib.  
w/bar 1 1/2

1 1/2

P P sl. P.M.

10 9 7 5 7 5 5 7

P P sl. 7 5 5 7

Cmaj7(no3rd)

D Cmaj7(no3rd) D

P P sl. P.M.

P P sl. P.M.

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

P P sl. 7 5 5 7 sl. sl. sl.

Cmaj7(no3rd)

D

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

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

sl. sl. sl. sl.

Cmaj7(no3rd)

D

Cmaj7(no3rd)

D

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

Cmaj7(no3rd)

D

Cmaj7(no3rd)

D

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

Cmaj7(no3rd)

D

Cmaj7(no3rd) D

sl. 17 17 17 17 19 19 19 19 12 12 0 0 14 14 14 14 15 12 0 16

Cmaj7(no3rd) D

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

Cmaj7(no3rd) D

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

Cmaj7(no3rd) D Cmaj7(no3rd) D

10 9 7 5 7 5 5 7 0 0 0

Fdbk. (15ma)  
Fdbk.  
slight vib. w/bar

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

0 0

# Z.Z.'s Song

Music by Joe Satriani

Slowly ♩ = 60

Bsus2      Bsus4      B      Asus2      \*\*D/A      \*\*A6

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

\*slight vib. w/bar

let ring -----|

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

\*\*Chord is implied.

Bsus2      Bsus4      B      Gmaj7      Asus2

let ring -----|

let ring -----| *mf*

let ring -----| *sl. mp*

Bsus2      Bsus4      B      Asus2      D/A      A6

let ring -----|

let ring -----|

Gmaj7      1. F#m7add4

let ring -----| *mf*

let ring -----|

2.  
F#m7add4 A/C# Gmaj7

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

F#m7add4 A/C# Gmaj7

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

F#m7add4 A/C# Gmaj7

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

F#m7add4 Asus2 Bsus2 Bsus4 B

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

\*Omit slide on repeats.

Asus2 D/A A6 Bsus2 Bsus4 B Repeat and fade

let ring .....  
let ring .....  
p..