



STEVE VAI THE ULTRA ZONE

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The Blood & Tears

By Steve Vai

F#sus2 13411 (9fr)
F#sus2 11411 (9fr)
Aadd9 321 (9fr)
Amaj9 324 (11fr)
E/A 13444 (5fr)
E/D 2 111 (9fr)
Bsus2 13411
A 213
Asus2 21
E 231
F#7/E 231
E/D# 341 (4fr)
C#m11 23411

A Moderately ♩ = 122

F#sus2 Rhy. Fig. 1
 Gtr. 1 (acous.) **f**
 Piano Fig. 1 **f**

Piano

Spoken: Let the might of your compassion arise to bring a quick end to the flowing stream of the blood and tears.

F#sus2 **F#sus2** **Aadd9** **Amaj9** End Rhy. Fig. 1

Piano

End Piano Fig. 1

Gtr. 2 (elec.)

mf

* w/ DigiTech Whammy Pedal, dist. & delay

+2 1/2 S +3 1/2 B B S S S +2 1/2 S

TAB

9 11 (11) 9 11 6 (6) 4

* Set for perfect 4th above when not depressed (toe up) and perfect 5th above when depressed (toe down), with equal amounts of original (dry) signal and processed (wet) signal.

Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2 tacet
 Piano: w/ Piano Fig. 1 (3 1/4 times)

F#sus2 **F#sus2** **F#sus2** **Aadd9** **Amaj9** **** F#sus2**

B

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

Spoken: Please hear my anguished words of truth.

Gtr. 3 (elec.)

Rhy. Fig. 1A

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

w/ dist.

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

** Chord symbols reflect combined harmony.

Gtr. 2 tacet

F#sus2

F#sus2

Aadd9

Amaj9

Spoken: An ocean of measureless qualities in an ocean of joy.

Gtr. 2

+3 1/2

+2 1/2 +2 1/2

12 11 9 11 6

B B S S S

Gtr. 3

End Rhy. Fig. 1A

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

2 2 4 4 4 4 4 4 2 2 2 2 2 2 5 5 5 6 6 6 6

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

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

F#sus2

F#sus2

F#sus2

Vocal Fig. 1

C

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

Aadd9

Amaj9

F#sus2

F#sus2

End Vocal Fig. 1

Spoken: We love compassion.

Gtr. 2

DigiTech Whammy Pedal off

S S S

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

F#sus2

Aadd9

Amaj9

F#sus2

H H P P S

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

F#sus2

F#sus2
Rhy. Fig. 2

Amaj9

Aadd9

Gr. 1

Gr. 2

Rhy. Fig. 2A
Gr. 3

E/A

E/D

Bsus2

Piano
Piano Fig. 2

Gr. 2

Gr. 3

E/D#

C#m11

Spoken: *Our most cherished and long -*

w/ DigiTech Whammy Pedal

+2 1/2

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

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

15 13 16 13 11 13 14 13 (13) 11 13

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

2 2 2 4 4 4 4 4 4 6 4



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

F#sus2

F#sus2/4

End Rhy. Fig. 2

Vocal Fig. 2

felt desire.

Piano

End Piano Fig. 2

Gtr. 2

8va

S B B S (B) (B)

+2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2

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

Gtr. 4

End Rhy. Fig. 2A

Gtr. 3 *divisi*

(13)
(4)

F#sus2 Aadd9 Amaj9 End Vocal Fig. 2

8va-----

Gtr. 2

+3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2

14 12 12 12 14 12 14

S B B S (B)

Vocal: w/ Vocal Fig. 2 F#sus2 F#sus2/4 Piano: w/ Piano Fill 1 F#sus2 F#sus2/4 To Coda ⊕

8va-----

Gtr. 2

+2 1/2 +3 1/2 +3 1/2 +2 1/2

14 12 14 12 12

Gtr. 3

E Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (3 1/2 times) F#sus2 F#sus2/4 loco B B B B P

8va-----

Gtr. 2 *

DigiTech Whammy Pedal off

full full 1/2 1/2 P

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

* Key signature denotes F# Mixolydian.

Piano Fill 1
Piano

F#sus2 Aadd9 Amaj9

P P B B S S S P H 8va loco S S S

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

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

14 13 11 14 13 (13) 13 11 13 11 9 11 11 7 9 7 9 7 9 4 2 5 4 2

pitch: C#

F#sus2 F#sus2/4

B B B B B P P

full 1/4 full full 1/2 P P

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

F#sus2 Aadd9 Amaj9

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

full P full H P full P P 1/2 P H H S

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

Piano: w/ Piano Fig. 1 (1 3/4 times)

F#sus2 F#sus2/4 F#sus2

8va S H B B B B H S H B B B B

P.S. w/ DigiTech Whammy Pedal +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2

S H H S

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

* Key signature denotes F# Dorian.

Aadd9 Amaj9 F#sus2 F#sus2/4

8va B B (B) (B) loco B H H B B (B) S

+2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +2 1/2

H H S

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

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A
F#sus2

Piano: w/ Piano Fill 2
Amaj9

Aadd9

Piano: w/ Piano Fig. 2
E/A

DigiTech Whammy Pedal off

Bsus2

A

Asus2

X

E

F#7(add4)/E

* Key signature denotes E Lydian.

E/D#

C#m11

loco

Piano Fill 2
Piano

E F#7(add4)/E

8va - -

loco

8va - - - - -

E/D# C#m11

D.S. al Coda

Spoken: Please hear my anguished words of truth.

8va

full 1 1/2 full

w/ DigiTech Whammy Pedal

+2 1/2 +3 1/2 +2 1/2 +3 1/2

⊕ Coda

F

Gtrs. 1 & 3 tacet
N.C.

Gtr. 2

Spoken: They are drunk with

8va

w/ DigiTech Whammy Pedal

w/ clean tone

+2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2

*Key signature denotes F# Dorian.

demonic delusions.

loco

Our most cherished and long-felt desire.

8va

+2 1/2 +3 1/2 +2 1/2 +2 1/2

G

Vocal: w/ Vocal Fig. 1 (2 times)
Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (6 3/4 times)
Piano: w/ Piano Fig. 1 (7 1/4 times)

F#sus2

What is right and what is wrong.

8va - S B B S (B) (B) (B)

w/ dist.

+3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2

(4) 2 4 17-19 (19) 17-19 14 14 12

F#sus²/₄

F#sus2

Aadd9

Amaj9

8va - S B B S (B)

+2 1/2 +3 1/2 +2 1/2 +3 1/2

(12) 12 14 12 12 17-19 (19) 17-19

F#sus2

F#sus²/₄

F#sus2

8va - (B) (B)

+2 1/2 +3 1/2 +3 1/2

14 14 12 12 14 12

Aadd9

Amaj9

F#sus2

Vocal Fig. 3

8va - (B) S B B S (B) (B) S

+2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2

12 17-19 (19) 17-19 14 14 14 (14) 12

F#sus₂²/₄ F#sus₂ Aadd9 Amaj9 End Vocal Fig. 3

8va

+3 1/2

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

S S (B) (B) B S B

+2 1/2 +3 1/2 +2 1/2 +3 1/2

Vocal: w/ Vocal Fig. 1 F#sus₂ F#sus₂²/₄ F#sus₂

8va

+2 1/2 +3 1/2 +2 1/2 +2 1/2

14 14 12 12 14 12 12

(B)

Aadd9 Amaj9 Vocal: w/ Vocal Fig. 3 F#sus₂ F#sus₂²/₄

Spoken: An ocean of measureless qualities.

8va

+2 1/2 +3 1/2 +2 1/2 +3 1/2

(12) 17 19 (19) 17 14 14 14 12 12

S B B (B) H

F#sus₂ Aadd9 Amaj9 Vocal: w/ Vocal Fig. 1 F#sus₂

8va

+3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2

14 12 12 17 (17) 14 12 14 12

(B) B B S (B)

F#sus₄² F#sus₂ Aadd9 Amaj9

Spoken: In an ocean of joy.

8va

+3 1/2

(12) 14 (14) 12 12 12 +2 1/2 17 19 (19) 17 +3 1/2 +2 1/2

S (B) S B B

F#sus₂ F#sus₄² F#sus₂

Spoken: Please hear my anguished

8va

+3 1/2

14 14 12 14 14 14 12 12 +2 1/2

(B) S (B)

Aadd9 Amaj9

Gtr. 1

H Vocal: w/ Vocal Fig. 1 F#sus₂

Gtrs. 1 & 3 tacet N.C.

words of truth.

8va

Gtr. 2

+2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2

(12) 17 19 (19) 17 19 14 14 12 12 14

S B B S (B) (B) (B)

Gtr. 3

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

6 5 5 5 6 5 6 0 2

8va -----

H P S (B) B B

+3 1/2 +2 1/2 +3 1/2 +2 1/2 w/ bar

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

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

E/B F#/C# N.C.

Spoken: *Let the might of your compassion arise to bring a quick end to the flowing stream of blood and tears.*

loco

vol. swell *mp* *sub.p* *mp*

DigiTech Whammy Pedal off

sub.p picked w/ fingers

S H S H S

+3 1/2 +2 1/2 +3 1/2 +2 1/2 w/ bar

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

7 (7) 5 4 4 6 6

Vocal: w/ Vocal Fig. 1

8va -----

S B S (B)

mf w/ DigiTech Whammy Pedal

+2 1/2 +3 1/2 +2 1/2

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

(6) 14 (14) (14) 12 14

8va -----

(B) H P (B) B B S

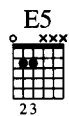

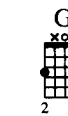
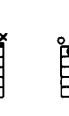
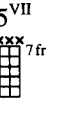
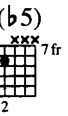
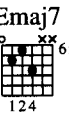



+3 1/2 +2 1/2 +3 1/2 +2 1/2 w/ bar

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

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

The Ultra Zone

By Steve Vai

 E5 23	 F#5 134	 G5 2 3	 E5 ^{VII} 13	 E(b5) 12	 Emaj7 124	 E6sus2 312	 F# 1342	 F#sus4 113	 A5 13
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A Moderately Fast ♩ = 137

(Drums & synth) **9** N.C. C/G D/A

Be. _____

Gtr. 1 (clean) **9**

mf
w/ phaser

T				X	5	7
A				X	6	7
B				X	6	7

*Key signature denotes A Mixolydian.

**Am7 D/A Am Bm9 Aadd#9

*** *cresc.*

Gtr. 2 (dist.) Gtr. 3 (dist.)

Gtr. 2 *divisi*

10 9

***Vol. swell

Gtr. 1

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

**Chord symbols reflect overall harmony.

A7^{#11}_{#9}

Gtr. 3 *cresc.* *f*

Gtr. 2 *cresc.* *f*

Gtr. 4 (dist.) *vol. swell* *f*

Gtr. 5 (dist.) *divisi* *vol. swell* *f*

Gtr. 6 (dist.) *vol. swell* *mf*

Gtr. 1

Gtrs. 2, 3, 4, 5 & 6 tacet

Am7 Am D Am D/A Am C/G D/A

Gtr. 1

*T

Am7 C D Am D/A C/G C D

Gtr. 1

*T=Thumb on 6th string

Gtr. 8

G5/D G#5/D#
End Riff A

A5 N.C.

Gtr. 2

Gtr. 3
divisi

Gtr. 4

Gtr. 5
divisi

Gtr. 8

S *Set to produce pitches a major third and an octave higher.
**Set to produce pitches a fifth and an octave higher.

B Gtrs. 2, 3, 4, 5 & 8 tacet
N.C.

Gr. 9 (dist.) S

mf
w/ delay
S

w/ bar
-1 S S -1

H P P

S H S -1 S

w/ bar
S H S -1 S

S S

H P S S S

delta va S S S S

fdbk. S -1

loco H S

H S S S

* w/ bar * w/ bar

*Point bar at lower strap button and shake between middle and ring finger of right hand.

H B B P H

H S S S

H S S

* w/ bar * w/ bar * w/ bar

1/2

delta va

H H P P H S S

H S S

S

* w/ bar * w/ bar * w/ bar

fdbk.

Gtr. 9

Gtrs. 2 & 3 tacet

Harm. w/ bar

5

(5)

+2

-5

-2 1/2

Gtr. 2

8va

(B) B

1/2

18 17 (17) 15

1/2

18 17 (17) 15

14

3

1/2

15 (15) 14

Gtr. 3

(B) B

1/2

15 14 (14) 15

1/2

14 12 (12) 15

14

3

1/2

12 (12) 11

Gtr. 9

8va

B B

loco

S S

B B B B P H

Harm. +3

+1

fdbk.

(5) (5) (5)

2 17

full full

(15) 14 15

S B P P

(B) B P

H (B) B P

Harm. - - -

1 1/2

17 17

1 1/2

17

P P H full P

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

15 14 (14)

16 16

Bb/A

8va

Gr. 9

B

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

1/2

17 20 17 20 23 20 23 20 17 15 17 20 23 20 17 15 17 15 17 15 17 15 17

Gr. 2

Gr. 3
divisi

mp ————— *mf*

Aadd4

Bbadd4/A

Gr. 9

loco

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

3 3 3 3 5

1/2

(15) 14 11 14 11 14 11 10 11 10 8 10 8 6 8 6 5 5 10 11 10 8 10 9 10 9 7 6

Gr. 4

H

p ————— *mf*

fdbk

H 10 H 11

Gr. 2

P

Gr. 3
divisi

H P

p

H

A7 A

Gtr. 5 15ma

Harm.
w/ bar

-2

Gtr. 9

B B B B P

P B B B B

S S

B

3

S S

full full

P

P

1/2

full

1/2

S S

S S

Gtr. 4

H

fdbk.

(11)

H

9

Gtr. 2

Gtr. 3

divisi

mf

Gtrs. 2, 3 & 4 tacet
E5 VII

E
6
open

Gtr. 8

Gtr. 9*

S

H H

P S P

H

H H

P P

H

P P

H

P P

H SH

H H

P P

S

H H

P S P

H

H H

P P

H

P P

H

P P

H SH

H H

P P

4

6

7

9

6

4

2

4

6

7

4

6

9

6

4

6

9

4

2

4

6

7

9

11

7

Gtr. 10

f

w/ envelope follower

*Key signature denotes E Lydian.

Gtr. 10 tacet
E(b5)

E
⑥
open

Emaj7

E
⑥
open

E6sus2

F#
⑥
2fr

F#

F#
⑥
2fr

F#sus4

Musical notation for F#sus4. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a bass clef with a key signature of three sharps. The notation includes various fingerings (H, P) and techniques (trills, triplets, slurs). A circled '7' is present above the staff.

F#5

Musical notation for F#5. The top staff is a treble clef with a key signature of three sharps. The bottom staff is a bass clef with a key signature of three sharps. The notation includes various fingerings (H, P, S) and techniques (trills, triplets, slurs). A circled '7' is present above the staff.

G5

D

G
⑥
15fr
S S

Musical notation for G5. The top staff is a treble clef with a key signature of three sharps. The bottom staff is a bass clef with a key signature of three sharps. The notation includes various fingerings (P, H, S) and techniques (trills, triplets, slurs). A circled '7' is present above the staff. The text "(cont. in notation)" is written at the end of the top staff. The text "P.S." is written below the bottom staff.

N.C.

Gtr. 8

8va -----

loco

P.S. -----

Gtr. 9

H P H H

H P H H

5 3 5

*Key signature denotes A Dorian.

Gtr. 8 tacet

Gtr. 9

P H P

H H H

P H P

H H

H H H

P H P

H H H

H H H

5 3 5 3 5 3 5 3 5 3 5 3

B B P

P

P H P

P H P

P H H

P H

3 semi-harm.

P.H.

1/2

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

5 (5) 3 7 (7) 5 7 5 7 5 8 6 7 0 7 (7) 6 5 7 5 7

pitch: F#

S S

S S

S

S S

S

S S

S

vol. swell

vol. swell

vol. swell

vol. swell

S S

S S

S

S S

S

16 17 16 17 16 20 17 16 13 10 8 10 (10)

Musical notation system 1. Treble clef staff contains notes with slurs and accents. Above the staff are techniques: *B B P*, *B B P*, *S*, *S P*. Below the staff are fret numbers: 8, 8, 7, (7) 5 7, 7, 8, 7, (7) 5 7, 7, 9, 9, 7, 9, 7 6. Annotations include "let ring" with dashed lines and "picked w/ fingers" with a 1/2 note.

Musical notation system 2. Treble clef staff contains notes with slurs and accents. Above the staff are techniques: *S*, *S*, *S*, *B*, *B*, *P H P*, *P P H*. Below the staff are fret numbers: 7, 5, 4, 2, 4, (0), (0), 3, 0, 0, 3, 3, 0, 3, 3, 0, 3, 0, 3. Annotations include "w/ bar", "let ring", and "w/ pick".

Musical notation system 3. Treble clef staff contains notes with slurs and accents. Above the staff are techniques: *P H S*, *P P P P*, *P H S*, *P H*. Below the staff are fret numbers: 3, 0, 0, 3, 3, 0, 2, 0, 3, 0, 3, 2, 3, 0, 0, 3, 5, 3, 5, X, 3, 0, 0, 3. Annotations include "P.M.", "S.H.", and "*semi-pinch harmonic".

Musical notation system 4. Treble clef staff contains notes with slurs and accents. Above the staff are techniques: *P H P*, *P P*, *P B*, *B B P P P P*, *P P*, *P H P P*. Below the staff are fret numbers: 3, 0, 0, 3, 3, 0, 2, 0, 3, 4, (4) (4) 2 0, 3, 0, 2, 0, 3, 0, 2, 0, 3, 3, 2, 3, 2, 0. Annotations include "P.M.", "P.H.", "pitch: E", and "full".

Musical notation system 5. Treble clef staff contains notes with slurs and accents. Above the staff are techniques: *B B P P P P P B B P*, *H P P*, *B B P*, *P P H*, *H P P*, *P H P P*. Below the staff are fret numbers: 4, (4) 2 0, 3, 0, 2, 0, 5, 0, 3, 0, 5, (6) 3 5 3 0, 4, (4) 2, 4, 5, 4, 2, 4, 0, 4, 2, 0, 3, 3, 2, 3, 2, 0. Annotations include "1/2" and "HP".

System 1, measures 1-3. Treble clef, key signature of two sharps. Includes string slurs (S) and a triplet in measure 1. Fret numbers: 14-15-14-12-10 (string 1), 11-12-11-9-7 (string 2). Measure 2 fret numbers: 9-10 (10)-12 (12)-7-10 (string 1), 6-7 (7)-9 (9)-4-7 (string 2). Measure 3 fret numbers: 10-12-10 (string 1), 7-9-7 (string 2).

System 2, measures 4-6. Treble clef, key signature of two sharps. Includes string slurs (S) and a triplet in measure 4. Fret numbers: 6-6-5-3 (string 1), 7-8-7-5 (string 2). Measure 5 fret numbers: 6 (6)-7 (string 1), 2 (2)-4 (string 2). Measure 6 fret numbers: 7-9 (9) (string 1), 4-6 (6) (string 2). Includes markings for 8va and fdbk.

E5

N.C.

Gtr. 8

(cont. in notation)

Gtr. 8

System 3, measures 7-8. Treble clef, key signature of two sharps. Includes string slurs (S) and a triplet in measure 7. Fret numbers: 4 (4) (string 1), 4 (4) (string 2).

System 4, measures 9-10. Treble clef, key signature of two sharps. Includes string slurs (S) and a triplet in measure 9. Fret numbers: 9 (string 1), 8 (string 2). Measure 10 fret numbers: 6 (6)-4 (string 1), 4 (4) (string 2). Marked "loco".

System 5, measures 11-13. Treble clef, key signature of two sharps. Includes string slurs (S) and triplets in measure 11. Fret numbers: 16-13-13 (string 1), 9-9 (string 2). Measure 12 fret numbers: 13-16-14 (string 1), 13-16 (string 2). Measure 13 fret numbers: 12-14-16 (string 1), 16-14-16 (string 2). Includes markings for 8va, fdbk, and whammy pedal (+2 1/2, +3 1/2).

F#5

7 7 6 7 5 5 5 full full

S S S S S S

loco S

+2 1/2 +3 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2 +2 1/2 +3 1/2

9 9 9 11 14 14 12 14 14 12 14 12 19

16

Gtr. 8: w/ Riff A
Gtr. 2 tacet
N.C.

Gtr. 9

Digitech Whammy Pedal off

full full full full full full full full

12 12 15 14 10 12 15 15

15 15 18 17 13 15 18 10

Gtr. 9

delta va

full full full full full full

19 17 12 (15) 15 15 15 (15) S

22 20 16 18 18 10

F Gtr. 9 tacet

Gtr. 2

delta va

fdbk.

3 6

Gtr. 8

18 9

0 3 4 5 0 0 3 4

Gtr. 2

B B B S S

fdbk. -----

1/2 1/2 S S

(6) 8 0 (8) (8) (8) 10 12 (12)

Gtr. 3

S

p ————— *mf*

S

3 (8) 6

A5 Gtr. 8 tacet N.C.

Gtr. 8 S

8va 15ma B loco

fdbk. -----

w/ bar full S (15) (15) slack

15ma B loco

w/ bar fdbk. -----

S S S (6) (6) 7 9 24 (24) (24) slack



By Steve Vai

E5 D#5 D5 C#5 F5 Eb5 Gb5 Ab5

Ab5 type2 Ab5#11 G5 B5 Bb5 Db5 Eb5 Absus2

A Moderately Slow ♩ = 96

E5 D#5 D5 C#5

**Gtr. 1 (7 str. elec.)

Gtr. 2 (dist.) (Effects) w/ dist.

Rhy. Fig. 1

Riff A

B

mf w/ delay full

full

***Bass

Bass Fig. 1

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

*Key signature denotes C# Dorian.

**7th string tuned to low B.

***Synth. bass arr. for bass gtr.

E5 F5

B

full

full

full

7 7 7 7 | 7 7 7 7 7 | 8 8 8 8

E5

D#5 D5
End Rhy. Fig. 1

End Riff A

End Bass Fig. 1

Gr. 1: w/ Rhy. Fig. 1
Gr. 2: w/ Riff A
Bass: w/ Bass Fig. 1
Synth. Voc.
C#5

E5

Oo, oo, oo, oo,

Gr. 3 (dist.) Riff A1

mf w/ delay

full

full

full

full

8va

End Riff A1

F5

E5

D#5 D5

oo, oo, oo,

8va

full

full

full

End Riff A1

B

Gtr. 2: w/ Riff A (1st meas.)
C#5

E5 D#5 C#5 D5

Gtr. 1

oo, _____

Oo, _____

Gtr. 3

loco B

Riff B

S

full

11 14

9 (9) 12 13 11

Bass

Bass Fig. 1A

End Bass Fig. 1A

Bass Fig. 2

4 4 4 4

4 4 4 4 4 7 6 4

5

D#5

E5

Eb5

P.M.

oo, _____

oo, _____

oo, _____

8va

S

S

S S

S

S

S S S

9 (9) 11 13 11

9 (9) 14 15 11

11 15 18

6

7

6

6

E5

F5

G♭5

A♭5



P.M.

P.M.



8va

loco

oo, oo, oo, oo.

10 11 10 11 | 10 11 10 13 | 11 13 10 13 11 | 8 9 8 10 11

End Bass Fig. 2

7 8 8 9 9 6

C

A♭5 type2

A♭5#11

Gtrs. 4 & 5 tacet

A♭5

A♭5#11



Gr. 3

8va

loco

P P P P S P P

6 6

20 16 18 16 17 15 17 15 16 15 13 15 13

Gr. 4 (synth.)



Gr. 6 (dist.)

mf
*w/ harmonizer & wah-wah

1/2

mf

let ring

*Harmonizer set to produce pitches a perfect 4th, a perfect 5th, and a major 7th higher.

Gr. 5 (dist.)

Gr. 7 (dist.)

mf P.M. S

7 6

mf let ring

3 3

10 7 6

Bass

6 4 6 6 6 6 4

Gtr. 3 tacet

Gtr. 6, 7 & 8 tacet

Gtr. 9 tacet

Ab5 Ab5#11 Ab5 E5 D#5 D5

Gtr. 8 (acous.)

Gtr. 10 (acous.)

8va-----

8va-----

**Set for quarter note triplet regeneration w/4 repeats.

***Set to produce pitches a m3rd, M3rd, and an octave down.

Gtr. 6

15ma

Gtr. 9 (elec.)

Gtr. 11 (dist.)

o > +

* w/ whammy pedal mf w/ wah-wah

Gtr. 7

15ma loco

Gtr. 5

† w/ whammy pedal

* w/ whammy pedal † w/ whammy pedal

†Set for one octave up when depressed.

Bass

*Set for 2 octaves up when depressed.



Gtr. 3: w/ Riff A1
 Gtrs. 5, 10 & 11 tacet
 Bass: w/ Bass Fig. 1 (2 times)
 C#5

E5

C# 7 14fr

E5

D#5 D5 C#5

Bass: w/ Bass Fig. 1A

E5 D#5 C#5

Musical notation for the first system. It includes a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The notation includes chords and notes with 'P.M.' (pick attack) markings. The bass staff has a key signature of three sharps and a time signature of 4/4, with notes and 'full' markings. A dashed line labeled '8va' indicates an octave shift. Fret numbers 19, 22, 16, and 19 are shown on the bass staff.

E

Gr. 3: w/ Riff B

D5

D#5

E5

Eb5

Musical notation for the second system. It includes a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff has a key signature of three sharps and a time signature of 4/4. The notation includes chords and notes with 'P.M.' markings. The bass staff has a key signature of three sharps and a time signature of 4/4, with notes and 'oo' markings. Fret numbers 6, 6, 6, 6, 7, 7, 6, and 6 are shown on the bass staff.

E5

F5

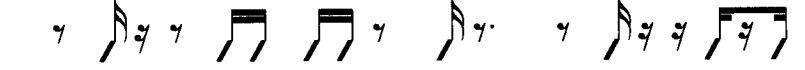
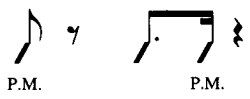
Gb5

Musical notation for the third system. It includes a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff has a key signature of three sharps and a time signature of 4/4. The notation includes chords and notes with 'P.M.' markings. The bass staff has a key signature of three sharps and a time signature of 4/4, with notes and 'oo' markings. Fret numbers 7, 7, 8, 8, 9, and 9 are shown on the bass staff.

F5

Gb5

G5



P.M.

P.M.

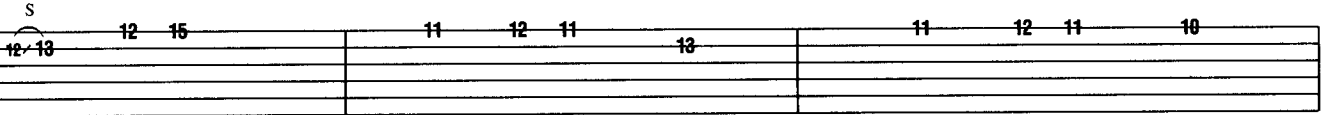
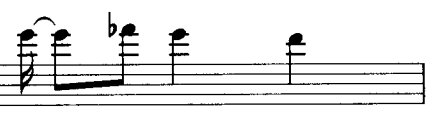


oo, _____
oo, _____
oo,

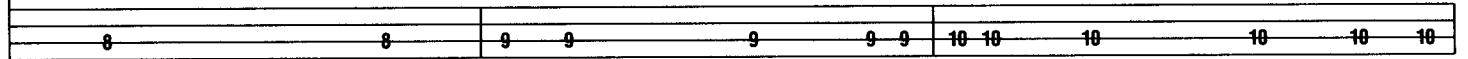
oo, _____ oo, _____
oo, _____ oo,

oo, _____ oo, _____
oo, _____ oo,

Gtr. 3



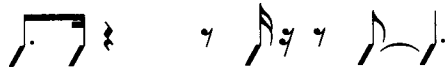
Bass



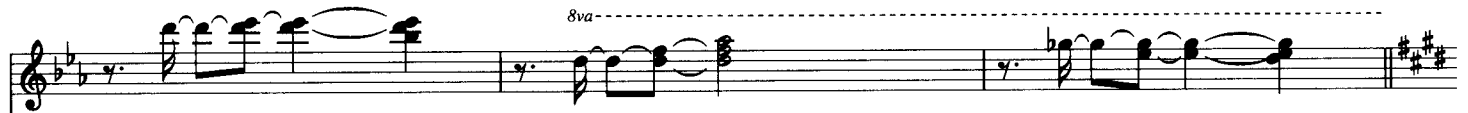
Ab5

G5

Ab5



P.M. - - - - -



oo, _____ oo, _____
oo, _____ oo,

oo, _____ oo, _____
oo, _____ oo,

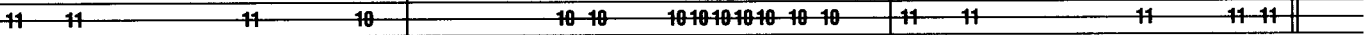
oo, _____ oo, _____
oo, _____ oo,



10 11 10 11

10 13 17

14 16 14 15



B5

Bb5

Ab5



8va
oo, oo, oo, oo, oo, oo, oo, oo, oo, oo.

8va
oo, oo, oo, oo, oo, oo, oo, oo, oo, oo.

14 16 14 14 13 16 13 15 16 15 18

S

9 9 9 9 9 9 8 8 8 6 6 6 6 6 6 6

F

Db5 Eb5 Absus2

Ab5

Absus2

Ab5 Absus2 Ab5



Gtr. 2
8va
S
14 15 15 15 15 16 16 15 15 15 15 15 15 15 13 13 13 13 13 13 13

Gtr. 3
loco
S
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Bass
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

G

Free Time

Absus2 Ab5 Absus2

Ab5 Absus2 Ab5

Absus2 Ab5

Absus2

Chord diagrams for Absus2, Ab5, and Absus2 chords. The diagrams show the fretting for each chord on a six-string guitar. The Absus2 chords are marked with a 'P.M.' (Palm Mute) symbol.

8va

Gr. 2

Musical notation for Guitar 2, featuring a melodic line with slurs and accents. The notation is in a key with two flats and a 4/4 time signature.

let ring - - - -

Fretboard diagram for Guitar 2, showing fingerings for notes 13-19. The diagram is a six-line staff with numbers indicating fret positions and 'S' for slurs.

Gr. 3

Musical notation for Guitar 3, featuring a melodic line with slurs and accents. The notation is in a key with two flats and a 4/4 time signature.

Fretboard diagram for Guitar 3, showing fingerings for notes 6-11. The diagram is a six-line staff with numbers indicating fret positions and 'S' for slurs.

* Gr. 12 (dist.)

Musical notation for Guitar 12 (distorted), featuring a melodic line with slurs and accents. The notation is in a key with two flats and a 4/4 time signature.

* Gr. 13 (dist.)
divisi

Fretboard diagram for Guitar 13 (distorted, divisi), showing fingerings for notes 10-16. The diagram is a six-line staff with numbers indicating fret positions and 'S' for slurs.

* Gr. 14 (dist.)

Musical notation for Guitar 14 (distorted), featuring a melodic line with slurs and accents. The notation is in a key with two flats and a 4/4 time signature.

* Gr. 15 (dist.)
divisi

Fretboard diagram for Guitar 15 (distorted, divisi), showing fingerings for notes 5-8. The diagram is a six-line staff with numbers indicating fret positions and 'S' for slurs.

Bass

Musical notation for Bass, featuring a melodic line with slurs and accents. The notation is in a key with two flats and a 4/4 time signature.

Fretboard diagram for Bass, showing fingerings for notes 4-6. The diagram is a six-line staff with numbers indicating fret positions and 'S' for slurs.

*Keyboards & backwards gtrs. arranged for gtrs.

Gtrs. 1, 2 & 3 tacet

Gtr. 14 tacet

8va-----

Gtr. 12

Gtr. 13
divisi

Gtr. 14

Gtr. 15
divisi

Bass

**

**Gtr. 12 to right of slash in tab.

* w/ harmonizer -----

*Set to produce pitch an octave above.

H

A Tempo

Gtrs. 12, 13, & 15 tacet

Bass: w/ Bass Fig. 1 (2 times)

*** A \flat /D \flat

8va-----

Gtr. 2

†

loco

delay off

full

full

***Chord symbols reflect overall harmony.

†Key signature denotes D \flat Lydian.

F \sharp /E

B

(B)

hold bend

1/2

P.S.

††Key signature denotes E Lydian.

Fsus4

8va-----

loco

full

3

1/2

let ring - 4

full

†††Key signature denotes F Mixolydian.

Bass: w/ Bass Fig. 1 (1st 2 meas.)

Ab/D \flat

loco

I ** Bass: w/ Bass Fig. 2
C \sharp 7/D

Gr. 2

*Gr. 16 w/ clean tone & phaser

Gr. 17 (clean) & Glock

**Chord symbols reflect implied and overall harmony.

E \flat 9(add4)

Emaj13

let ring

$G^{\#}$ Gm $A\flat maj9\#11$ Gm

Musical score for the first system. It includes a guitar staff with a treble clef, a vocal staff with a treble clef, and a bass staff with a bass clef. The guitar staff contains a complex melodic line with various techniques like slides (S), bends (P), and vibrato (V). Fret numbers are indicated below the staff. Chord changes are marked above the staff: $G^{\#}$, Gm , $A\flat maj9\#11$, and Gm . The vocal staff has a simple melody with "let ring" markings. The bass staff provides a rhythmic accompaniment.

$Gm9$ $A\flat 5$

Gr. 1

Musical score for the second system. It includes a guitar staff with a treble clef, a vocal staff with a treble clef, and a bass staff with a bass clef. The guitar staff continues the melodic line with techniques like slides (S), bends (P), and vibrato (V). Fret numbers are indicated below the staff. Chord changes are marked above the staff: $Gm9$ and $A\flat 5$. The vocal staff has a simple melody with "let ring" markings. The bass staff provides a rhythmic accompaniment.

B5

Musical score for the B5 section. The top staff shows a melodic line with notes and rests, including a trill-like figure. Above the staff are two boxes containing rhythmic patterns: a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note. The notation includes slurs, accents, and dynamic markings like *S*, *H*, *P*, and *S*. A dashed line labeled *8va* indicates an octave shift. Below the staff is a guitar tablature line with fret numbers: 13 15 16, 13 14 13, 16 15 13 15 16, 13 14 13 14 13 14 13, 16, 13 19 16 18 19, 18 19 18 16, 18 16. The bottom staff shows a bass line with notes and rests, and a corresponding guitar tablature line with fret numbers: 9, 9, 9, 9, 9, 9.

Bb5

Ab5

Musical score for the Bb5 and Ab5 sections. The top staff shows a melodic line with notes and rests, including a trill-like figure. Above the staff are two boxes containing rhythmic patterns: a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note. The notation includes slurs, accents, and dynamic markings like *P*, *H*, and *P*. A dashed line labeled *8va* indicates an octave shift. Below the staff is a guitar tablature line with fret numbers: 13 10 13 10, 14 10 13 10, 14 10 13 10, 11 10 13 10 13 1 11 14 1 14 18 1 13 17 1 16 1 14 1 16. The bottom staff shows a bass line with notes and rests, and a corresponding guitar tablature line with fret numbers: 8, 8, 8, 8.

*Right-hand middle finger on 1st string, 1st fret.

8va ----- P.M. -----

hold bend

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

let ring -----

8 8 6

(6) 6 6 6 6 6 6 6 6

Gtr. 17 & Glock tacet

loco

Gtrs. 2 & 16

13 13 11 11 10 10 11 11 10 10 13 13 11 11 11 11 13 13 12 12 10 10 11 11 10 10 13 13

Bass

4 4 6 4 6 6 4

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

8va
P.H.

pitch: A

6 4 4 4 4 6 4 4

loco

P.M.

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

6 6 4 4

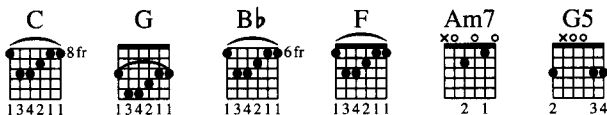
P.M.

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

6 6 6 6 6 6 6 6

Frank

By Steve Vai



A Moderately $\text{♩} = 124$

(Drums) **6** N.C. Gtr. 1 (clean)

mf picked w/ fingers

TAB: 10 8 8 6 6 8 | 6 5 5 7 7 6 | 6 6 5 3 3 5

* Key signature denotes C Mixolydian.

N.C.(B \flat 5) (Fsus2) **G7sus4

H P P *let ring*

TAB: 3 1 1 8 3 2 | 2 3 2 0 3 0 | 1 0 3 0 3

** Chord symbols reflect overall harmony.

B *** Gtr. 2 C5 C6 N.C. C5 Csus2 C Csus4 C Csus2 G5 F5

mf w/ delay P.M. P.M. P.M. S

let ring

TAB: 5 7 7 7 X 5 | 5 5 7 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

***Chord symbols reflect implied harmony.

B \flat sus2 B \flat B \flat sus2 F5 B \flat sus2 B \flat N.C. B \flat B \flat sus2 F5

let ring P.M. P.M.

TAB: 3 5 3 3 3 3 | 3 5 3 3 3 3 3 3 | 3 5 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

C5 C6 N.C. C5 Csus2 C Csus4 C N.C. G5 N.C. S

let ring P.M. P.M. *let ring* P.M. P.H.

TAB: 5 7 7 7 X 5 | 5 8 8 5 7 5 5 5 | 5 7 5 5 5 5 5 5 | 5 7 6 5 5 5 5 5

pitch: G \sharp F \sharp

Bbsus2 Bb N.C. F Bbsus2 Bb N.C. F5 N.C.

let ring - - - - P.M. P.M. let ring - - - - P.H. - - - - P.M. P.M. P.M. P.H.

H H H S

pitch: A Bb A

C Bb#4 Bb5 Bb#4 Bb5 Bb6 Bb5 Csus2 C Csus4 C Csus2

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

H H

Bb#4 Bb5 Bb#4 Bb5 N.C. Csus2 C N.C. C N.C. H P P C5

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

H S S H P P

Bb5 Bb#4 Bb5 C5 Bb5 Csus2 C C7sus4 C Csus2 C6 Csus2

P.M. P.M. P.M. let ring - - - - S S

S S H S S

D Bb#4 Bb5 Bb#4 Bb5 Bb6 N.C. F5 F/A N.C. Gsus2 G6 Gsus2 G5

H P.M. P.M. let ring - - - - let ring - - - - S S P

H

F5 F/A N.C. G6 Gsus2 G6 F5 F/A N.C. Gsus2 G6 Gsus2 G5

let ring - - - - - let ring - - - - - S S S S let ring - - - - - let ring - - - - - S S P let ring -

P.M.

Fsus2 Am7 G5

let ring - - - - - let ring - - - - - let ring - - - - -

P.M. - - - - - A.H. - - - - - N.C loco B B S P 8va + + + P.H. w/ bar * A.H.

T T T full S P 15 15 15 15 (15) 12 10 22 10

pitch: A B A * Tap harmonic with pick.

let ring - - - - - let ring - - - - -

Harm. - - - - - S H S

E C5 C6 C5 Csus2 C Csus4 C Csus2 G5 N.C.

let ring - - - - - let ring - - - - - let ring - - - - -

S H 8va loco P.M. - - - - - S H S

F Bb N.C. F F5 Bb Bbsus4 Bb F5 F N.C.

let ring - - - - - let ring - - - - -

P.M. P.M. P.M. H S full

C5 C6 C5 Csus4 C⁹ C5 Csus2 C Csus4 C Csus2 G5 N.C.

let ring - - - -

P.M. - - - - -

F B \flat N.C. F B \flat C B \flat F5 F N.C.

let ring - - - -

P.M. P.M. A.H. P.H.

pitch: E

F B \flat #4 B \flat 5 B \flat #4 B \flat 5 C5 B \flat 5 Csus2 C Csus4 C

let ring - - - -

P.M.

B \flat #4 B \flat 5 B \flat #4 B \flat 5 C5 B \flat 5 Csus2 C N.C. C5

let ring - - - -

B \flat 5 B \flat #4 B \flat 5 D5 B \flat 5 Csus2 C Csus4 C5 Csus4 C Csus4 C

let ring - - - -

C5 Bb5 Bb#4 F5 N.C. **G** F5 F/A N.C. G6 Gsus2 Gsus4

let ring ----- let ring -----

F5 F/A N.C. G6 Gsus2 G6 F5 F/A N.C. G6 Gsus2 Gsus4

let ring ----- let ring ----- let ring ----- let ring -----

F F/A G5 Gsus2 N.C. 8va loco

Harm. -----

H Gsus2

P.M. -----

F5 Fsus2 N.C. D5 Dsus2 D7sus2 Dsus2 D7sus2

Harm. ----- A.H. ----- A.H. -----

pitch: A E

N.C. D A D G A

P.S. w/ bar w/ bar

pitch: G G

let ring - - - - -

S S

C G C F5 G G5 F5 F N.C.

8va B B loco w/ bar w/ bar w/ bar w/ bar w/ bar

+1/2 +1 +1 +1

pitch: G A G G

S S

Gtrs. 1 & 3 tacet loco B B B B B B B B B B

Gr. 2 w/ bar

(5) X (0)

slack

-1 -2 -1 1/2 -1 -2 -3 1/2 -2 1/2 -2 -4 -6 -4 1/2 -4 -9 1/2

J C G

Gtr. 3

H S B B

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

let ring - - - - - let ring - - - - - let ring - - - - -

H S full

Bb F Bb F

H S S S

P.M. P.M.

let ring - - - - - let ring - - - - -

H S S S

C G

H S 8va loco

let ring - - - - - let ring - - - - -

H S S S

Bb F Bb F

H (B) B H S

slight P.M. - - - - -

let ring - - - - - let ring - - - - - let ring - - - - -

H full H S S

K

B \flat C

let ring ---

Harm. ---

H S H H

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

B \flat C

let ring ---

Harm. ---

H S B B P S S S S

9 10 10 10 9 10 10 14 10 10 1/2 (10) 8 10 9 8 10 8 6 7 8 6 3

B \flat C

let ring ---

P.M.

Harm.

let ring

let ring ---

H S H S S S

2 3 3 3 2 3 3 5 0 3 0 2 2 3 3 3 8 10 12 14 15 (16)

L

B \flat F Am7 G5

8va

loco

let ring ---

let ring ---

let ring ---

S S S S S S P

20 18 18 18 17 18 15 19 22 18 3 3 3 0 3 2 3 5 4 3 0

Jibboom

By Steve Vai

Moderately Fast ♩ = 158

Spoken: *Just go for it!*

N.C.

A

* E5

Gr. 1 (dist.)

The first system of guitar notation consists of a treble clef staff and a six-string guitar staff. The treble staff contains a melodic line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar staff shows the corresponding fretting: 5-0, 5-3-0, 4-2-0, 4-2-0, 4-2-0, 2-0. Above the guitar staff, a series of picking notations are provided: P, P, P, H, P, P, H, P, P, H, P, P. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The system concludes with a whole note chord in the bass clef, marked P.M. and a 1/4 note pickup into the next system.

* Chord symbols reflect basic harmony.

The second system of guitar notation is identical to the first, featuring the same melodic line and fretting patterns. It includes the same picking notations and concludes with a whole note chord in the bass clef, marked P.M. and a 1/4 note pickup.

The third system of guitar notation is identical to the first, featuring the same melodic line and fretting patterns. It includes the same picking notations and concludes with a whole note chord in the bass clef, marked P.M. and a 1/4 note pickup.

The fourth system of guitar notation is identical to the first, featuring the same melodic line and fretting patterns. It includes the same picking notations and concludes with a whole note chord in the bass clef, marked P.M. and a 1/4 note pickup.

The fifth system of guitar notation is identical to the first, featuring the same melodic line and fretting patterns. It includes the same picking notations and concludes with a whole note chord in the bass clef, marked P.M. and a 1/4 note pickup. The system is labeled with 'A5' and 'S' above the final chord.

* Lightly touch string to produce random harmonics.

E5

S S

P P H P P H P P H P P

6

P.M.

P.M.

1/4

8va

B B B B

loco

P P H P P H P P H P P

6

P P

P P

P P

P P

3

P P

P P

P P

P P

1/2

1/2

P P H P P H P P H P P

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

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

pitch: F# G

N.C.

-3

S

B

E5

B

S

P P H P P H P P

6

3

w/ bar

-3

S

full

12

12

full

15

S

P P H P P H P P

0 4 2 0 4 2 0 4 2 0 2

-1/2

S

B

S

P.M.

P.H.

P P H P P H P P

6

3

w/ bar

-1/2

full

12

14

12

12

12

(12)

S

P P H P P H P P

0 4 2 0 4 2 0 4 2 0 2

pitch: D

8va

B B

S

S

loco

B

S

P P H P P H P P

6

3

full

1/2

12

12

1 1/2

17

S

P P H P P H P P

0 4 2 0 4 2 0 4 2 0 2

S S H P P H P P P P S B B
 P.H.
 S S H P P H P P P P S 1/2 full
 (2) 12 12 (12) 4 2 0 4 2 0 4 2 0 2 0 0 16 14 17

pitch: D

A5 S P P P H P P H P P S S B S P P H P P H P P P
 w/ bar P.H. - -
 S P P P H P P H P P S 1/2 S P P H P P H P P
 14 (14) 5 0 5 3 0 4 2 0 4 2 0 2 0 5 14 12 12 13 13 14 (14) 0 5 3 0 4 2 0 4 2 0 2 0

E5 S S S P P H P P H P P S S 8va B B
 Harm.
 S S S P P H P P H P P S 2
 (2) 15 12 15 16 14 12 14 0 4 2 0 4 2 0 4 2 0 2 0 0 17 (17)

loco 8va B (B) B B5 loco P P H P P H P P P
 full full
 17 (17) 0 4 2 0 4 2 0 4 2 0 2 0 (2) 0 0 17 17 (17) 15 17 (17) 0 5 3 0 4 2 0 4 2 0 2

A5 8va -1/2 loco P P H P P H P P P 8va B (B) B
 w/ bar P.M. - -
 S S S P P H P P H P P P full
 (2) (2) 0 S S 19 19 17 17 (17) 18 5 0 5 3 0 4 2 0 4 2 0 2 0 0 22 22 (22) 19

E5

8va

loco

P P H P P H P P

6

3

B

B

loco

P P H P P H P P

6

3

full

(22)

S

P P H P P H P P

flutter bar

1 1/2

(24)

(24)

S

P P H P P H P P

C

N.C.

B

B

B

E5

B

B

B

B

B

(B)

(B)

B

w/ bar

full

full

full

full

full

full

full

full

slack

-1 1/2

B

B

B

B

S

S

S

full

full

full

full

S

S

S

15ma

loco

B

B

P

P

15ma

loco

B

B

P

P

15ma

loco

B

B

P

P

15ma

loco

B

B

P

P

P.H. - - - -

P.H. - - - -

P.H. - - - -

P.H. - - - -

full

P

P

full

P

P

full

P

P

full

P

P

full

P

P

15ma

loco

B

S

H

S

S

S

S

P.H. - - - -

S

H

S

S

S

S

S

S

S

S

E5

N.C.

* With bar pointed toward bottom strap button, depress until string "frets out", with the higher pitch being fully depressed.

D

E5

8va

A5

E5

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

B5

A5

E7#9

T T

N.C. 8va loco

P P H P P H P P H P P

6

[F] ES

S

15ma

P.H. ---

full full

pitch: B

* Push string into pickup.

15ma loco

P P H P P H P P H P P

6

P.H. ---

** T.H. ---

P P H P P H P P H P P

0 5 3 0 4 2 0 4 2 0 4 2 0 0 12 12 16 12 14 12 14 12

** Lightly touch string to produce random harmonics.

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

6 3

B (B) (B) (B)

full

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

19

8va -----
 loco B

w/ bar -----
 fdbk.

H P P H P P H P P H P P + > o

6 6

w/ bar -----
 * w/ wah-wah full

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

0

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

-1/2 -1 1/2

B B B B B B A5

w/ bar w/ bar w/ bar

full full full full

(14) (14) 14 14 (14) 14 19 17 20 17 20 17 20 18

-2 -3 1/2 -3 -3 1/2

8va -----
 +
 H P

P P H P P H P P H P P + > o

6

(18) (18) 5 0 5 3 0 4 2 0 4 2 0 4 2 0 5 5 5 6 7 (19)

8va -----

P H P H P H P H P H P H P H P loco

6 grad. bend 6 3

P H P H P H P H P H P full H P P.S. -----

7 (19) 7 (19) 7 (19) 7 (19) 7 (19) 7 (19) 7 (19) 7 (19) 7 (19) 7 (19) 7 (19) 7 (19)

E5

P.S. -----
 wah-wah off

B B B + > o

w/ wah-wah

full 1 1/2

14 12 17 (17) 5 3 0 4 2 0 4 2 0 4 2 0

Voodoo Acid

Words and Music by Steve Vai

Intro

Fast Rock ♩ = 206

* Gtr. 2 N.C.
(Sound effects)

* Sitar arr. for gtr.

Gtr. 1 (dist.)

Melody

Half-Time Feel

Gtr. 1 tacet

Gtr. 1: w/ Fill 1

Gtr. 3 (dist.)

* Ab5 A5 Ab5 A5

f w/ wah-wah as filter

full

H P H P S S

Bass

Bass Fig. 1 End Bass Fig. 1

*Chord symbols reflect overall harmony.

Bass: w/ Bass Fig. 1 (3 times)

Ab5 A5 Ab5 A5

1/2 1/2 H P

Gtr. 3

Ab5 8va A5

B B B B H P H P

1/2 1/2 full full

Gtr. 4 (dist.)

mf full full

Fill 1
Gtr. 1

B B₃ B B B

w/ bar -----

4 (4) (4) (4)

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

Ab5
8va

A5

Ab5

A5

10 19 16 18 17 18 16 19 16 16 19 16 16

11 14 13 13 11 13 14 11 14 13 15 17 10 12 11 15 14 13

16 19 16 10 (18) 17 (17) 16 18 16 18 18 16 18 18

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

Gtr. 4 tacet
N.C.

*Bend both strings with ring finger.

Verse

Gtr. 3 tacet
Ab7

A7

Ab7

A7

1. I _____ did-n't e- ven know what I was do- ing, _____

did-n't e- ven know _

Rhy. Fig. 1

Gtr. 3
8va

Gtr. 4 (clean)

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

Ab7 A7

— what I was say - ing. I felt my face — and it was

8va

H S H

Ab7 A7 Gr. 4: w/ Rhy. Fig. 1 Ab7 A7

in - side — out. — But I could hear the blood —

8va

S End Rhy. Fig. 1

Ab7 A7

— rush - ing through my brain and I could see ti - ny lights — shoot - in' from my veins —

Gr. 2

Ab7 A7 Ab7 A7

— and lit - tle voic - es in a swarm. (Swarm.)

Guitar Solo

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

Ab5 A5 Ab5 A5

Oh, you go, boy! —

Gr. 3

mf
w/ slight dist.

S S

(5 6) 5 5 6 5 6 8 9 12 9 8 9 12 9 8 9

Ab5 A5 Ab5 A5

Dance!!! —

S S (B) B P

v - - - - - full P

S S 14 9 13 (13) 11 (13) 11 13

w/ ad lib humming & moaning, next 10 meas.

Ab5 B B A5 B Ab5 (B) B A5

1 1/2 2 1 1/2 2

16 15 (15) 16 15 16 (16) 14 16 S S 14 13 14 13 11

Ab5 A5

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

P P H P P H P P P

20 16 19 16 19 20 16 19 16 19 20 16 19 16 18 17 18 16 19 16 18 17 18 16

Gr. 4 tacet

*

tar drip - ping from their cheeks. _ It sound-ed like this... Gunk gunk, gunk, gunk. No, real - ly, just like that.

S

effects off

6 9 9 12 9 8

*Sung behind the beat.

Interlude

Bass: w/ Bass Fig. 1 (4 times)

w/ "bees", next 11 meas. 1., 2., 3. | 4.

Ab5 A5

Ab5 A5

But when they danced, _ it sound-ed like this... You go, bees.

Gr. 2

Fill 2

End Fill 2

4 5 6 4 6 6

Gr. 2 tacet

Ab5 A5 Ab5 A5 Ab5 A5

Go, bee, go. Dog-gy dog. _ Go, _ bee, go!!!

Guitar Solo

Bass: w/ Bass Fig. 1 (4 times)

Ab5

A5

Ab5

-1 -1 H -1 P -1

A5

Gr. 3

** S +

w/ bar w/ wah-wah S

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

-1 -1 -1 -1 -1 -1 -1 -1

∨ ∨ H ∨ P ∨ ∨ ∨ ∨

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

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

Ab5

A5

-1 -1 B -1 -1 -1 P

H B

Ab5 -1 -1 -1 B B

A5

S full 1/2 full

w/ bar - - - - -1

-1 -1 -1 -1 -1 P H

1 1/2

14 13 13 12 14 14 (14) (14) (14) (14) (14) 12 13 12-14 (14) (14) (14) (14) (14) 13 11

Ab5 A5 Ab5 A5

And then that feel - ing you al - ways get, — well, it

Ab5 A5 Ab5 A5

made me make a mess, and I — was left — in a pud - dle —

Free Time N.C. A Tempo (Sound effect, drums)

Ab5

of, mm, — mm, — (gurgling) hon - ey.

Guitar Solo

Bass: w/ Bass Fig. 1 (12 times)

Gtr. 2: w/ Fill 4

Ab5 A5 Ab5 A5 Ab5 A5

8va B* B B (B) B B loco B

Gtr. 3

* w/ DigiTech Whammy Pedal w/ bar steady gliss.

full 1/2 full full full

19 19 (19) (19) 7

-1 1/2 -2 1/2

*o = open (toe up): set to harmonize a 4th higher;
+ = closed (toe down): set to harmonize a 5th higher

(B) B B Ab5 H P A5

full H P P H P S

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

Ab5 A5 B B B B B S H P H P A5

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

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

Fill 4 Gtr. 2

let ring

4 5 6 4 6

Grtr. 2: w/ Fill 4

Ab5 A5 Ab5 A5

H P S 3 w/ bar w/ bar P

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

-2 1/2

Ab5 A5 Ab5 B B A5 S P

Ab5 A5 Ab5 B B A5 S P

4 4 6 4 6 1/2 P 1/2 S P

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

Ab5 A5 Ab5 S A5

B Ab5 A5 Ab5 S A5

grad. bend P.M. full S

2 0 4 5 4 6 5 4 4 4 5 4 4 6 4 5 3 4 5 6 4 5 6 4

Ab5 A5

S S P 3 H Ab5 A5

S S P H P P H P H 3

(13) 7 6 9 8 9 6 8 9 (9) 6 9 6 9 6 9 6 9 6 9 6

Ab5 A5 B Ab5 A5

Ab5 A5 B Ab5 A5

P 3 P 3 B B S P H

P P full S P H

9 (9) 6 9 6 9 9 (9) 13 (13) 11 13 11 13 11

Ab5 A5 Ab5 A5

Ab5 A5

Verse

Bass: w/ Bass Fig. 1 (4 times)
Ab5 A5 Ab5 A5

Gr. 2: w/ Fill 4

4. In the dis-tance I _____ could hear _____ words of wis-dom whiz-zing _____ by my _____ ear, _____

so I shut _____ my brain _____ and let _____ the filth _____ run down _____ the drain. _____

Gr. 2: w/ Fill 4

My in-ner eye _____ re - vealed _____ the queen bee with a tur-ban wrapped _____ a - round _____ her _____

Ab5 A5 Ab5 A5

head, shak-ing her fist ___ at me. ___ She was an - gry, ha, and it sound-ed like this...

15ma

full

P.H.

pitch: Bb

*"Queen bee" chant

Interlude

Gtr. 3 tacet
Bass: w/ Bass Fig. 1 (9 times)

Ab5 A5 Ab5 A5 Ab5 A5

Ha. I'm o - kay. ___

w/ additional "bees," next 11 meas.

Ab5 A5 Ab5 A5

I'm o - kay

Ab5 A5 Ab5 A5

Re - lax, ___

w/ "munchkin bees", next 24 meas.

Ab5 A5 Ab5 A5 Ab5 A5

___ ba - by. ___

Ab5 A5 Ab5 A5 Ab5 A5

Re - lax ___ ba - by. Re-lax, ba - by. ___ Re -

Ab5 A5 Ab5 A5

lax, bee, bee. ___ Re - lax, bee-bee. Re - lax, bee, bee! ___ Uh. ___

Gtr. 2 tacet
 Bass: w/ Bass Fill 1
 N.C.
 (Sound effect)

Ab5 B A5 Ab5 A5

Gtr. 2

10 11 1/2

S

2

Verse

Gtr. 2: w/ Fill 5

N.C.

5. When I a - woke, — I thought I died. — I ac - tu - al - ly did, — but not in -

side. (I) lay there swim - ming in a pool of scum and smut — that my e - go threw up.

Now I walk on wa - ter. Now I see the light. —

And if you see my friend, the Queen, — then you'll be all right. —

Gtr. 5 (dist.)

15ma -1

S

B

S loco

15ma (B) B B

mp

* w/ DigiTech Whammy Pedal flutter bar w/ bar

-1

+6

16

S

17 19

16 1/2

S

16 13

+6

15

(15) 16

-1 1/2 -1

*Set to shift pitch an octave higher when depressed.

Bass Fill 1
 Bass

6

Fill 5
 Gtr. 2

mf — p

9 11

Outro-Guitar Solo

Bass: w/ Bass Fig. 1 (13 times)
A \flat 5 **A5** **A \flat 5** **A5**

Gr. 3

8va

* w/ DigiTech Whammy Pedal

Gr. 5

15ma

*Set to harmonize an octave higher.

w/ DigiTech Whammy Pedal

w/ bar

Gr. 5 tacet

A \flat 5 **A5**

Gr. 3

Gr. 2: w/ Fill 6

A \flat 5 **A5** **A \flat 5** **A5**

8va

loco

A \flat 5 **A5**

8va

loco

Fill 6
 Gr. 2

w/ "bees", next 6 meas.
Ab5

A5

Ab5

A5

Gr. 2: w/ Fill 7

Ab5

A5

Ab5

A5

Ab5

A5

Ab5

A5

Gr. 2: w/ Fill 8

-2

-1

-1 1/2

-1/2

Ab5

A5

Ab5

A5

Gr. 2: w/ Fill 6

w/ DigiTech Whammy Pedal

Fill 7
Gr. 2

Fill 8
Gr. 2

Windows to the Soul

By Steve Vai

Bass Tuning:
(low to high) D-A-D-G

A Moderately ♩ = 128
* Am

*** Spoken: In your

Dm eyes

8va -----

Gtr. 1 (dist.)

mp
w/ Fernandez Sustainer
pluck w/ thumb
** fdbk. ----- fdbk. ----- fdbk. ----- fdbk. -----

TAB

15-17 (17)-16-13 16-17 15-13 15-17 15 18-10

Rhy. Fig. 1 *** Feedback is generated by sustainer, next 8 meas. pitch: E

8va -----

Glock

* Chord symbols reflect basic harmony. *** w/ delay

I find

Glock: w/ Rhy. Fig. 1

comfort

8va -----

pluck w/ thumb
fdbk. -----

8-10 (10) (10) 15-17 (17)-20 (20)-22 (22)-20 17-20-17 (17) 15 (15)

pitch: D E

8va -----

End Rhy. Fig. 1

and peace.

B

Am

8va -----

Gtr. 1

pluck w/ thumb ----- sustainer off

15-17 17-15 (15) X 10 (10) (10)

mf
w/ pick
full -----

Piano

Rhy. Fig. 2

Bass

Bass Fig. 1

0 7

Dm

0 0 8 10 7 9 9 7 6 7 9 (9)

End Rhy. Fig. 2

End Bass Fig. 1

0 7 0 5 5 5 0 0 5 5

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

Gtr. 1

Am Dm

full (10) (10) 8 8 (8) 8 10 7 9 9 7 5

Am

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

pitch: F# G F#

Dm Am

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

pitch: F# G F#

15ma *p loco*

Dm

S P H P S B B S S S S

P S P H P S

(7) 6 7 5 3 5 3 5 7 10 9 (9) 7 7 13 9 7 (7) 12 14 13

C

F G Em

Gr. 1

S S S S B B S S S S B B S

12 13 14 13 13 15 15 12 12 (12) 10 12 10 12 12 (12) 10

Rhy. Fig. 3

Piano

Bass Fig. 2

Bass

3 5 5 2 2 2

F G

S S S S S S H P B B S

S S S S H P 1/2 S

12 14 (14) 13 12 13 14 13 13 15 15 12 12 13 12 (12) 10 12

3 3 3 5 5

C

D

f
w/ wah-wah as filter

End Rhy. Fig. 3

End Bass Fig. 2

D

Piano: w/ Rhy. Fig. 2 (6 times)
Bass: w/ Bass Fig. 1 (6 times)
Am

8va

Gr. 1

Am

Dm

loco

f

f

f

f

f

f

Am

B

S

H

P

P

P

P

P

H

S

P

H

P

S

B

B

1/4

1/2

3

E

Am

wah off

grad. bend

full

let ring - -

full

full

full

full

1 1/2

1/2

3

Dm

P.M. - - -

grad. bend

full

full

1/2

Am

P.M.

P.H.

1/2

1/2

pitch: B

Dm

w/ bar

full

1/2

full

full

full

0

Am

8va

P.H.

w/ bar

2

full

2 1/2

12

8va

P

H

P

H

P

P

S

S

P

S

S

P

6

6

6

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

F

G Em

* Left hand sounds string as bend is released.

F

G

Piano: w/ Rhy. Fig. 3
 Bass: w/ Bass Fig. 2

F

pitch: F# C F# G F#

** D's (5) 5fr.) sounded by slapping string w/ inside of R.H. middle finger past fretboard, till end of meas.

C D

6 0 5 7 9 0 7 9 12 0 9 9 11 11 9 11 9 11 12 11 12 14 11 12 14 11 12 13 14 13 12 13 15 15 12 13 15 15 12 14 15 14 15 17

H Piano: w/ Rhy. Fig. 2 (4 times)
 Bass: w/ Bass Fig. 1 (4 times)
 Am

8va

Dm loco

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

Am

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

Dm loco

Am

15 (15) 15 15 (15) 13 15 0 13 0 15 (15) 13 14 14 13 14 12 14 (14)

Dm

14 12 14 12 10 12 10 12 10 5 (9) 14 13 17 17 (17) 15

Am

P.M.

17-20 17 15 0 15 (15) 13 14 14 13 14 12 14 5 7 0 -2 1/2

Dm

full 1/2

19 19 7 5 19 7 19 7 5 7 5 3 6 3 7 10 9 (9) 7

* Bend string w/ L.H.

1

Glock: w/ Rhy. Fig. 1 (5 times)

Am

** The treasure

w/ bar

A.H. hold bend full w/ bar wah off

(7) 12 9 7 12 9 7 10 7 5 3 3 (3) (3) (3) (3) (3) (3) -1 -4 1/2 slack

** w/ delay

Dm

of an endless

Am

mp w/ Sustainer *** Pluck w/ thumb

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

*** Till end

ocean of love

Dm

8va

pitch: D A E C

† Feedback is generated by Sustainer, till end.

-3 1/2

lies *in your*

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

8va -----

w/ bar -> fdbk. -> vol. swell mp

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

soul, *behind*

Dm 8va Am loco B B B B S

H S H S S T.H. full full S

14 17 12 9 7 (7) 7(10) 15 (15) 13 15 (15) 20 14

fdbk. -----

the windows *that are*

B B (B) B Dm B B S

full full full full full

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

your

8va -----

Am loco P H B B S

B S P H full full full fdbk.

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

fdbk. -----

eyes. *Segue to "The Silent Within"*

8va -----

15ma loco (B) B B *B B B

fdbk. full w/ bar fdbk. fdbk.

15 15 (15) (15) (15) (15)

pitch: D A G -1 F# F E

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

* Continue vib. while depressing bar.

The Silent Within

Words and Music by Steve Vai

Intro
 Slowly ♩. = 57
 * Gtr. 1 (Bell toll) ** F#sus2

mp
 let ring throughout

T
A
B

* Synth. arr. for gtr.

** Chord symbols reflect implied harmony.

Gtr. 1

Absus2

*** Gtr. 2

mf
 let ring

*** Elec. sitar arr. for gtr.

Gtrs. 1 & 2 tacet
 F5 Bb5 F5 Ab5 F5 Bb5 Ab5 Db5

Gtr. 3 (slight dist.)

mf
 w/ bar

w/ bar

† Gtr. 4 Riff A

mf
 †† w/ harmonizer

End Riff A

† Synth. arr. for gtr.

†† Harmonizer set for 9 1/2 steps (an octave plus a fifth) above.

Verse

Gtr. 4: w/ Riff A (3 times)

F5 Bb5 F5 Ab5 F5 Bb5

1. End - less time is ar - riv - ing — in this lost and found. — What is now was al -

Gtr. 3 S

S

Gtr. 3 tacet Ab5 Db5 F5 Bb5 F5 Ab5

ways, but nev - er seem to — be. In — the breath of a heart - beat, the walls tum - ble down. —

F5 Bb5 Ab5 Db5 F5 Bb5

— An e - lu - sive — light and sound en - rap - tured me. But I re-main in my bod - y. —

F5 Ab5 F5 Bb5 Ab5 Db5

— Words fail to de - scribe what we feel — when we die in - side. God on - ly

C Db C

knows (On - ly knows) what we're feel - ing

Gtr. 4 Riff B (B) B S B B

1/2 S 1/2

when the lights grow dim. Is there real - ly a

Db Bb5 C Db

S S B B

S S 1/2

(7) 3 3 4 4 1 1 1 10 10 (10) 3 3 4 4

voice in - side, in the si - lent with - in?

C Db Bb5 Ab5

S B B S End Riff B

S 1/2 S

(4) 3 3 3 7 7 (7) (7) 3 3 4 4 1 3 6 4

Verse

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

2. Torn a - part by a twist - er, of greed, lust, and pride. When I bleed it's a

F5 Bb5 F5 Ab5 F5 Bb5

* Gtr. 5

mf

let ring - - - - - let ring - - - - - let ring - - - - -

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

* Synth. strings arr. for gtr.

need to be one with you. Why is an - ger so hun - gry and love so blind?

Ab5 Db5 F5 Bb5 F5 Ab5

11 13 6 9 11 9 6 5 6 6 6 4 6 6

F5 Bb5 Ab5 Db5 C Db

Gr. 4: w/ Riff B

Why do we hurt when we cry? God on - ly knows what we're
(God on - ly knows.)

The first system of music features a vocal line in G minor with lyrics: "Why do we hurt when we cry? God on - ly knows what we're (God on - ly knows.)". The guitar accompaniment includes a bass line with fret numbers (6, 8, 13, 13, 11, 6, 9, 11, 9, 6) and a treble line with a 1/2 note. Chords F5, Bb5, Ab5, Db5, C, and Db are indicated above the staff.

C Db Bb5

dream - ing in our ul - ti - mate sin.

The second system continues the vocal line with lyrics: "dream - ing in our ul - ti - mate sin.". The guitar accompaniment includes a bass line with fret numbers (6, 5, 6, 5, 6, 8, 5, 5, 5, 3, 3, 8, 9, 6) and a treble line with a 1/2 note. Chords C, Db, and Bb5 are indicated above the staff.

C Db C Db

Do we real - ly hide an - y - thing in the si - lent with -

let ring

The third system continues the vocal line with lyrics: "Do we real - ly hide an - y - thing in the si - lent with -". The guitar accompaniment includes a bass line with fret numbers (8, 5, 5, 6, 6, 5, 3, 5, 3, 3, 5, 5, 5, 5) and a treble line with a 1/2 note. Chords C, Db, C, and Db are indicated above the staff. The instruction "let ring" is written above the first measure.

Bb5 Ab5 Bb5

in? Si - lent with - in, with -

The fourth system continues the vocal line with lyrics: "in? Si - lent with - in, with -". The guitar accompaniment includes a bass line with fret numbers (3, 1, 13, 12, 10, 13, 14, 13, 14, 14, 12, 13, 13, 9, 10) and a treble line with a 1/2 note. Chords Bb5, Ab5, and Bb5 are indicated above the staff.

Bridge

Cadd#4

in. (Oo, hide in your dark - ness. And I'm dream-ing to - day. On-ly for a mo-ment would you

(9) 8 7 | 7 8 7 | 8 7 | 7 7 5

* Key signature denotes C Lydian.

hear? _____ Oo, slow me down. Run a - way.) _____ God on - ly
(Run a, run a - way.) _____

(5) 8 7 | 7 4 5 7 | 8 7 | 7 7 5

Bm

knows _____ and he ain't talk - in'. _____ In the

Gtr. 5

(5) 7 7 8 7 | 7 7 | 4 7 8 7 | 7 7

Gtr. 6 (clean)

mp

||: 3 3 ||: 3 3 ||: 2 3 2 3 2

B \flat A \flat

sound, and the light, and the life.

let ring

Verse

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

F5 B \flat 5 F5 A \flat 5

3. There's no end to the bot - tom when we start to fall.

Gtr. 3 **Riff C** S S S S

mp
w/ dist.

F5 B \flat 5 A \flat 5 D \flat 5

There's no top to the high when we want to climb.

S S S S

End Riff C

Gtr. 3: w/ Riff C

F5 B \flat 5 F5 A \flat 5 F5 B \flat 5 A \flat 5 D \flat 5

And this heart is a pri-son bound by chains of gold. Where-in lies the keys? God on - ly

Gr. 4: w/ Riff B

C

Db

C

Db

Bb5

knows how we're fall - ing while reach-in' for Him.

Gr. 5

15 15 15 15 16 16 16 16 15 15 15 15 13 13 13 13 16 16 16 16 13 13 13 13 12 13

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

1/2 1/2

Gr. 3

5 6 5 9 5 6 3 5 5 (5)

3 4 3 7 3 4 1 5

C

Db

C

Db

In this vac - uum of time and space, in the si - lent

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

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

1/2

5 6 5 9 5 6 3 5 5

3 4 3 7 3 4 1 5 4

Bb5

Ab5

Bb5

with - in. God on - ly knows with -

13 13 13 13 11 11 11 11 11 11 11 11 13 13 13 13 13 13 13 13 13 13 13 13

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

1/2

3 6 6 6 8 8 6

1 4 6 6 8 8 6

P.S.

Guitar Solo

Gtr. 5 tacet
F5 Bb5 F5 Ab5 F5 Bb5

in. _____

Gtr. 7 (dist.) 15ma-
(B) (B) (B) (B) (B) (B) (B) (B) B

mf P.H. P.H.

full ↑ 18 full ↑ 18 full ↑ 18 full ↑ 18 full ↑ 18 full ↑ 18 full ↑ 18 full ↑ 18 (18) (18) 16

Gtr. 3

S S S S S S

Ab5 Db5 F5 Bb5 F5 Ab5

8va H P P loco B B S S

3 H P P w/ wah-wah full S S 1/2 1/2 1/2 full full full

18 16 18 16 15 16 15 16 15 16 15 (15) 13 15 12 13 13 15 10

Riff D S S S S

F5 Bb5 Ab5 Db5

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

full ↑ 9 full ↑ 9 full ↑ 9 full ↑ 9 full ↑ 9 full ↑ 9 full ↑ 9 full ↑ 9 full ↑ 9 full ↑ 9

(9) 10 8 9 10

End Riff D S S

Gtr. 3: w/ Riff D (2 times)

F5

Bb5

F5

Ab5

Gtr. 7

F5

Bb5

Ab5

Db5

F5

Bb5

F5

Ab5

8va

F5

Bb5

Ab5

Db5

C

Db

Gtr. 7

loco

Harm.

w/ bar

slack

-1

slack

Gtr. 3

C C/E C loco Db Bb5 G5

8va

15 16 15 S S S 13 15 13 12 18 12 9 S S 9 8 9 8 S S 8 6 10 6 12 8 15

B B S B B S

1/2 S 1/2 S

C Db

8va

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

5 5 3

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

15 18 15 18 15 18 15 (18) 15 16 (18) 16 (18) 16 (18) 15 (18) 15 (18) 15 (18) 12 (18) 15 (18) 12 (18)

5 6 4 6 4

C C/E

8va

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

15 (18) 12 (18) 9 (18) 12 (18) 9 (18) 8 (18) 9 (18) 8 (18) 6 (18) 8 (18) 6 (18) 5 (18)

B B S

1/2 S

5 7 7 (9) 7

C D \flat

8va

B \flat 5 A \flat 5

loco

B \flat 5

Interlude

Gtr. 8 (dist.) *Fm* *8va* *Gtr. 7 tacet* *Gtr. 8 tacet*

f w/ wah-wah rake - 4 *pp*

Gtr. 7 *S* *Gtr. 5* *mp*

Gtr. 3 *S* *S* *S* *S* *S* *S* *S* *S* *S* *S*

Gtr. 3 *Gtr. 5 tacet* *Gtr. 3* *Gtr. 3 tacet* *pp*

Gtr. 5 *divisi*

Verse

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

F5 *Bb5* *F5* *Ab5* *F5* *Bb5*

4. It's a drop from the o - cean, a star from the sky, a grain of sand

Ab5 *Db5* *F5* *Bb5* *F5* *Ab5*

from the earth, a tear from an eye. When the light is be - fore us and shines in our


F5 *Bb5* *Ab5* *Db5* (Wind sound effect)


life in the si - lent with - in, God on - ly knows.


Gtr. 4


I'll Be Around


Words and Music by Steve Vai

G5

 2 34

Esus4

 234

Fmaj7

 T3421

Am7

 2 1

Csus2

 2 34

Intro

Slowly ♩ = 80

Half-Time Feel

Synths N.C.

15ma



15ma



G5

Synths loco

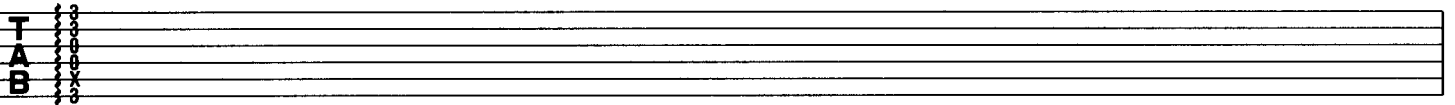


Gtr. 1 (acous.)




mp

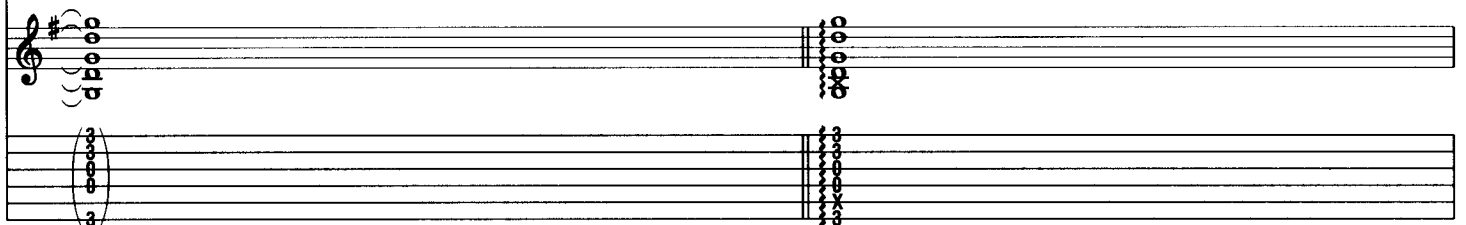
TAB



Verse

G5





Esus4 G5 Fmaj7

one will hear. E - mo - tions are dead - ly when there's too much fear.

Gtr. 2 (elec.)

mp
w/ clean tone

S P H

10 8 10

Gtr. 1

*T = Thumb on 6th string

G5 Esus4

Touch a feel - ing and we feel a - gain. To

mp
w/ clean tone

H S S S H S

10 12 7 9 7 9 11

Pre-Chorus

C/F

G5 Bb⁶9#11

know the pleas - ure we must know the pain. — I'm go - ing down —

Synths

Riff A

f

let ring - - - - -

0 1 0 3 0

End Half-Time Feel

Am7 Csus2

— for the last — time. — O - pen — your eyes. —

End Riff A

let ring - - - - -

(0) 15 15 15 15 15 15

Chorus

3rd time, Gtr. 3: w/ Fill 2
G5

Who's gon-na hear _ you when you're call - in'? And who's gon-na catch _ you when you're fall - in'? And

D7sus4/A G5 D7sus4/A

Synths

Rhy. Fig. 1

*Gtrs. 1 & 2

*Composite arrangement

Am7 Fmaj7

Who's gon-na { trust _ you? laugh _ with you? trust _ you? } Well, I'll be _ a - round for _ a while. _____ And

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5

who's gon-na { heal _ warm _ mend _ } you when you're { bleed - in'? freez - in'? bro - ken? } And who's gon-na { give _ to you hold _ you find _ you _ } when you're need - in'? And when you're scream-in'? And when you're sto - len? And

D7sus4/A G5 D7sus4/A

Riff B

Synths

End Riff B

Fill 2
Gtr. 3

8va

19

To Coda 1 ⊕

To Coda 2 ⊕

Am7 Fmaj7

who's gon-na love _ you? _____ Well, I'll
 who's gon-na prom-ise you _____ to } be _ a - round for _ a while. ____
 who will al - ways _ love you? _ I'll

Fill 1 End Fill 1

Verse
Half-Time Feel

G5 Gmaj7 G6 G5 G5

2. When love lies bleed - ing on - ly

Gtr. 2 (cont. on lower staff) *mp* w/ dist. w/ bar-

Gtr. 3 (elec.)

let ring - - - - -

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1 *Gtrs. 1 & 2

*Composite arrangement

Esus4 G5 Fmaj7

fools are bold. _ They search for pen - nies in a pot of gold. _____

B B B

w/ bar - - - - -

(12) 15 (15)

-2 1/2 -2

**pont. - - - - -

T pont. - - - - -

let ring - - - - -

**sul ponticello (pick near bridge)

G5 Esus4 G5 B⁶₉#11

Faith is dy-ing when no one's to trust. But your soul is cry-ing and it's glo-ri-ous.

w/ bar slight vib. w/ bar

20 (20) (20) 14

-1/2

*pont. let ring

*sul ponticello (pick near bridge)

Pre-Chorus

Gtrs. 1 & 3 tacet
Synths: w/ Riff A
N.C.

D.S. al Coda 1
End Half-Time Feel

C/F Am7 Csus2

It's com-ing down to the last time. Open your heart.

Gtr. 2

1 0 0 1 0 0

Coda 1

Synths: w/ Fill 1
Fmaj7

Gtrs. 1 & 2: w/ Rhy. Fill 1
G5

round for a while. And

Gtr. 3

f s

X 17

Bridge

* G7 Fsus2 C/F F⁶₉ Fsus2

there you stand, drown - in' in the rain, kid-din' your - self the wind _ don't sting. _ And

** T P.M. H P.M. T P.M. H H let ring S

*Chord symbols reflect overall harmony.
 **T = Thumb on 6th string

G7 Fsus2 C/F F⁶₉ Fsus2

all this time the thing _ you want _ is call - ing to _ you. _ I

T P.M. H P.M. P.H. let ring S

pitch: D

G7 Fsus2 C/F F⁶₉ Fsus2

dig the way you take _ that storm _ while spit-ting in the face of right _ and wrong. Well, you could

T P.M. P.M. T P.M. P.H. let ring S

pitch: D

G7 Fsus2 C/F F⁶₉

let down your de - fens - es when you're in my _ arms. _ You could

T P.M. P.M. P.H. let ring S

pitch: D D C D C

Fsus2 C/F Fmaj13 C/F Fsus2 C/E C/D C5

touch my face in my arms. You could dream on and on in my arms. You would

Gtr. 3
mf
let ring

Gtr. 1
mf

Fmaj7

nev - er be a - lone in my arms. You could cry like a child in my

S

S

12 (12)

(cont. in slashes)

Guitar Solo

G5
Rhy. Fig. 2

Esus4

End Rhy. Fig. 2

Gtr. 1
mp

Gtr. 3
f
w/ wah-wah as filter

P H H S P S B B B S

12 15 (15) 12 12 10 12 15 (15) 10 8 7 9 7 11 (11) (11) 7 7 9 9 7

P.M. ---

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

G5

P.M.

S S P rake - 1/2 S H

9 9 13 12 9 (9) 7 9 x 7 9 9 (9) 5 7

Detailed description: This system shows a guitar solo for G5. The upper staff contains a melodic line with notes, slurs, and accents. The lower staff shows the fretboard with fingerings and a 'rake' technique indicated by a wavy line and a '-1/2' marking. Dynamics include piano (P) and mezzo-forte (M.F.).

Esus4

G5

H P P S S H S rake - 1/2 B B

9 7 5 9 12 9 5 5 7 9 7 0 15 14 -1/2 -1

Detailed description: This system features an Esus4 guitar solo. It includes a melodic line with slurs and accents, and a fretboard diagram with fingerings and a 'rake' technique. The lower staff shows a transition from fretted notes to an open string (0) and then to higher frets (15, 14) with a '-1/2' and '-1' marking. Dynamics include piano (P) and mezzo-forte (M.F.).

Esus4

G5

8va 5:4

*w/ bar - - - - 1

+1 1/2 +1 1/2 P S S 14 19

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

Detailed description: This system continues the Esus4 solo with a '5:4' time signature change and an '8va' (octave) marking. It features a melodic line with slurs and accents, and a fretboard diagram with fingerings and a 'rake' technique. Dynamics include piano (P) and mezzo-forte (M.F.).

*Point vibrato bar at lower strap button, and depress in specified rhythm.

Esus4

8va

P H P H P loco B P P P P

19 14 19 14 19 14 19 14 19 22 19 14 19 14 19 15 19 (19) 15 18 15 19 15 19 15 18 15 19 15 18 15

Detailed description: This system continues the Esus4 solo with an '8va' (octave) marking and a 'loco' (loco) marking. It features a melodic line with slurs and accents, and a fretboard diagram with fingerings and a 'rake' technique. Dynamics include piano (P) and mezzo-forte (M.F.).

Fmaj7

Gr. 1

semi-harm. S S S S S S S S

17 17 18 15 15 17 13 13 13 15 10 9 12 9 10 10 12 12 10 10 12 7

Detailed description: This system features an Fmaj7 guitar solo. It includes a melodic line with slurs and accents, and a fretboard diagram with fingerings and a 'rake' technique. Dynamics include piano (P) and mezzo-forte (M.F.).

Am7

Csus2

D.S. al Coda 2

8va

S B

3 6:4 6:4 6:4

full

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

⊕ Coda 2

Synths: w/ Fill 1
Fmaj7

Synths: w/ Riff B (4 times)
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
G5

round for a whi - le. And who's gon - na shield - you when it's rain - in'? And

Am7

who's gon - na kneel - with you - - when you're pray - in'? Who's gon - na feel - for you? - Well, I will; I'll be a -

Fmaj7 G5

round for a whi - le. Who's gon - na help - you - - when you're try - in'? And

Am7 Fmaj7

who's gon-na hold - you - - when you're dy - in'? Who's gon-na beg - you - - to be - a - round for - a while? -

Gtr. 1 tacet
G

G5

Gtr. 1

B B B

w/ bar

rit.

12 (12)

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

Gtr. 2

let ring - - - - - rit.

8 8 7 8 9 8 7 8 10 7 9

Lucky Charms

By Steve Vai

Chord diagrams for the following chords:

- Gsus4: 3411
- C5/G: 1134
- F: 134211
- Fsus2: 13411 (8fr)
- C/F: 13211 (8fr)
- F5: 134 (xxx)
- Gm13: 2 341
- Gm7: T 11
- C5: 134 (xxx, 8fr)
- F5 type2: 134 (xxx, 8fr)
- Eb5: 134 (xxx, 6fr)
- Ab sus2: 13411 (11fr)
- B/A: 132 (xxx, 11fr)
- Fmaj7: 13241 (8fr)
- Em7: 13121 (7fr)
- Bm7/E: 11111 (7fr)
- G5: 134 (xxx)

A

Fast ♩ = 208

**** Gsus4**
Rhy. Fig. 1

Gtr. 1 (elec.)

mp
w/ clean tone

End Rhy. Fig. 1

* Gtr. 3 (Piano)

f

S H S

TAB

* Synth. arr. for gtr.

Riff A

Gtr. 2 (elec.)

mp
w/ clean tone & *** pitch shifter
let ring throughout

End Riff A

TAB

** Chord symbols reflect overall harmony.
*** Set for one octave higher.

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

Gtr. 3

S

S

TAB

S

S

TAB

Sva H H S S H P

*** B**

Gtr. 3 tacet
Csus2

Gtrs. 4 & 5 tacet
C5/G
Rhy. Fig. 3

Gtrs. 1, 6 & 7 tacet
Csus2

End Rhy. Fig. 3

Gtr. 1

** Gtrs. 4 & 5 S S

mf S

*** Gtr. 6

Gtrs. 4 & 5 S

† Gtr. 7 *divisi* *mf*

** Gtr. 4: elec. w/ slight dist.; Gtr. 5: sitar arr. for gtr.
Rhy. Fig. 2

*** Trumpet arr. for gtr., *mf*
† Trombone arr. for gtr.

Gtr. 2

* Instrumentation varies on *D.S.*

Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 4 & 5 tacet
C5/G

C

Gtrs. 6 & 7 tacet
Csus2

G/C

Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 5 & 8 tacet
C5/G

Gtr. 6

Gtr. 7 *divisi*

†† Gtrs. 5 & 8 S

mf S

Gtr. 6

Gtr. 7 *divisi*

†† Gtr. 8: munchkin voices arr. for gtr.
Rhy. Fig. 4

End Rhy. Fig. 2

End Rhy. Fig. 4

Gtrs. 2: w/ Rhy. Fig. 4 (3 times)
Gtrs. 6 & 7 tacet
Csus2 G/C

Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 5 & 8 tacet
C5/G

Gtrs. 6 & 7 tacet
2nd time, Gtr. 4: w/ Fill 1
Csus2 G/C

Gtrs. 5 & 8 S

Gtr. 6

Gtrs. 5 & 8 S

Gtr. 7 *divisi*

* Gtr. 9 *divisi*

S

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

* Munchkin voices arr. for gtr.; tacet on repeat.

Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 5, 8 & 9 tacet
C5/G

Gtrs. 6 & 7 tacet
2nd time, Gtr. 4: w/ Fill 1
Csus2 G/C

Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 5, 8 & 9 tacet
C5/G

Gtr. 6

Gtrs. 5 & 8 S

Gtr. 6

Gtr. 7 *divisi*

** Gtr. 9 *divisi*

Gtr. 7 *divisi*

S

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

** Tacet on repeat

D

Csus2 C Csus2 C

Gtrs. 4, 5 & 6 S

Gtr. 7 *divisi*

S

S

Gtr. 2

*** w/ pitch shifter
let ring throughout

S

10 13 12 13 10 13 12 13 10 13 10 10 10 13 12 12 10 13 12 12

*** As before

Fill 1
Gtr. 4

20 20 20 19 20

Gtrs. 2, 4 & 5 tacet
N.C.

Gtr. 6

Gtrs. 7 & 8
divisi

16	13	12	16	13	13	16	12	12	13	12	16	13	12	13	12
12	10	9	12	10	10	12	9	9	10	9	12	10	9	10	10

Gtr. 8 tacet
Csus2

C Csus4 B C

Gtrs. 4, 5 & 6 S

Gtr. 7
divisi

10	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
3	6	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Gtr. 2

* w/ pitch shifter
let ring throughout

10	13	12	12	13	10	13	12	12	13	13	12	12	13	12	13	12	13	12	12	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

* As before

Gtrs. 2, 4 & 5 tacet
N.C.

Gtr. 6

Gtrs. 7 & 8
divisi

16	13	12	16	13	13	16	12	12	13	12	16	13	12	13	12
12	10	9	12	10	10	12	9	9	10	9	12	10	9	10	10

E Gtr. 8 tacet
F

Rhy. Fig. 5

Gtrs. 1 & 4
** 10

S

13	12	13	12-14	(14)	12	12
----	----	----	-------	------	----	----

Rhy. Fig. 5A

End Rhy. Fig. 5A

Gtr. 6

Gtr. 7
tacet on repeat
divisi

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

** acous., mp

2nd time, Gtrs. 1 & 10 tacet (next 4 meas.)
Gtrs. 4 & 7 tacet
Fsus2

C/F

Gtrs. 6 & 8

12 15 13 13 13 13 12 15 15 17 15 12 13 15 17 13 12

1st time, Gtrs. 6 & 7: w/ Rhy. Fig. 5A
Gtr. 8 tacet

F

Gtr. 4

S 13 12 13 S 12 14 (14) 1/2 (14) 12 12

Gtr. 4 tacet

Gtrs. 1 & 10 tacet
N.C.

Gtr. 5

5 5 5 5 8 8 10 8 10 8 8 10 12 10 8 10 8 8 10 11 10 8 10 9 8

To Coda ⊕

Gtr. 2: w/ Riff A (2 times)
Gsus4

Gtr. 6

8va

13 12 13 15 12 13 12 13

Gtr. 5

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

8va -----

(13) 12 13 12 15 13 15 11 12

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

⊕ Coda

F F5
Gtr. 1

Gtrs. 4 & 5

H S S P S

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

Gtr. 5 tacet

(cont. in notation)

Gtr. 4 (♩ = ♩)

8va -----

Gtrs. 4 & 6

7 9 10 8 10 11 8 10 12 10 11 13 10 12 13 12 13 15 11 13 15 12 13 16 13 15 17 13 15 17 13 16 17 15 17 18

G

Gr. 6 tacet

Gm7

8va -----

Gtrs. 4 & 6

B

Gtr. 4 (B) B

B

f w/ dist. full

10 (18) 17

1/2

17 (17) 15 18

full

Gtr. 1

Riff B

H P H

End Riff B

H P H

5 3 5 3 4 3 4 5 3

* Key signature denotes G Dorian.

Gtr. 1: w/ Riff B (15 times)

Gm13

Rhy. Fig. 6

Gtr. 11 (elec.)

mf w/ slight dist. loco

8va -----

Gtr. 4

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

grad. bend

** T

full full full full

10 (18) 10 (18) 10 (18) 15 18 17 15

S

15 16 X X 15

** T = Thumb on 6th string

Gtr. 11 tacet
Gm7

End Rhy. Fig. 6

dim.

S

B B P

8va -----

B

1/2

S

1/2

P

1/2

17 (17) 15 17 15 17

17 17

18 17 13 13

Gtr. 11: w/ Rhy. Fig. 6

Gm13

loco

8va -----

P

3

B B P

P

B B P

P

3

P

17 13 17 13 17 13 17 13 13

15

1/2

P

1/2

P

P

17 (17) 15 17 15 17 15

17 (17) 15 17 15 17

Gm7

Musical notation for Gm7 guitar part, measures 1-4. Includes treble clef, 9/8 time signature, and guitar-specific notation like S, P, B, H, and 3. Fingering numbers 15, 13, 15, 13, 15, (15), 13, 15, 13, 15, 13, 15, 17, 15, 17, 15, 17, 16, 17, 15, 18, 15, 18, 15, 18 are shown on the bass staff.

Gtr. 11: w/ Rhy. Fig. 6
Gm13

Musical notation for Gtr. 11: w/ Rhy. Fig. 6, Gm13 guitar part, measures 5-8. Includes treble clef, 9/8 time signature, and guitar-specific notation like S, P, B, H, and 3. Fingering numbers 15, 15, 18, 17, 18, 10, 15, 16, 18, 18 are shown on the bass staff.

Gm7

Musical notation for Gm7 guitar part, measures 9-12. Includes treble clef, 9/8 time signature, and guitar-specific notation like B, H, P, P, and S. Fingering numbers (18), (10), 19, 18, 17, 20, 17, 18, (18), 19, 18, 17, 15, 17, 19, 17, 20, 17, 17, (17) are shown on the bass staff.

* Simultaneously release bend and hammer on.

Gtr. 11: w/ Rhy. Fig. 6
Gm13

Musical notation for Gtr. 4, Gm13 guitar part, measures 13-16. Includes treble clef, 9/8 time signature, and guitar-specific notation like (B), B, B, B, P, and 3. Fingering numbers 5, (5), 3, 3, 5, (5), (5), 3, 5, 5, 3 are shown on the bass staff.

P.M.

Riff C

Musical notation for Riff C, Gtr. 6 and Gtr. 7 divisi guitar parts, measures 17-20. Includes treble clef, 9/8 time signature. Fingering numbers 8, 7, 6, 6, 8, 8, 7, 6, 5, 4, 3, 3, 5, 5, 4, 3 are shown on the bass staff.

End Riff C

Gtrs. 6 & 7: w/ Riff C (3 times)

Gm7

Gr. 4

P.M.

full

1/2

P

S

Gr. 11: w/ Rhy. Fig. 6
Gm13

P.M.

P.M.

1/2

full

Gm7

B

(B)

(B)

(B)

(B)

(B)

(B)

(B)

(B)

(B)

(B)

1 1/2

Gr. 11: w/ Rhy. Fig. 6
Gm13

Gr. 4

B

P

P

S

P

S

P

(8)

(8)

8

6

7

8

6

7

6

3

X

8

Riff D

End Riff D

Gr. 6

Gr. 7
divisi

15

14

13

13

14

15

15

14

13

5

4

3

3

4

5

5

4

3

Gtrs. 6 & 7: w/ Riff D (3 times)

Gm7

Gtr. 4

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

6 8 6 6 8 6 5 9 6 6 9 5 6 8 6 5 8 5 6 8 6 5 7 5 3 5 3 5 3 2 5 2 3 5 3 2

Gtr. 11: w/ Rhy. Fig. 6

Gm13

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

5 1 3 5 3 1 5 3 3 15 16 (15) 16 17 17 16 15 16 (15) X X

Gm7

15 17 17 16 17 17 17 17 17 1/2 (17) 16 17 17 X X

Gtr. 11: w/ * Rhy. Fig. 6 (1st 2 meas.)

Gm7

Gtr. 1

Gtrs. 1 & 10

C5

Gtr. 4

8va

B B B B S

hold bend

full full full full

10 10 10 10 (10) 13 15 15 16 15 17 13 15

Gtr. 6

8va

Riff E loco H

Gtr. 6

H

Gtrs. 7 & 11 divisi

H

18 18 18 18 18 19 19 19 13 15 15 15 15 17 13 15

18 18 18 18 18 18 18 18 10 12 12 12 12 14 10 12

15 15 15 15 15 15 15 15

15 15 15 15 15

* Omit ties at end of 2nd meas.

H

Gtr. 6: w/ Riff E (2 times)
 Gtrs. 7 & 11 tacet
 F5 type2

Eb5

8va

Gtr. 4

Gtrs. 1 & 10 tacet
 Ab sus2

* Gtr. 13

Gtrs. 4 & 12 (acous.)
 loco S

8va

mp S

* Synth. flutes arr. for gtr., mp

I

Gtrs. 4 & 13 tacet
 Bb

Gtr. 12

Gtr. 5
 divisi

Gtr. 5 tacet
 Ab

Gtrs. 4 & 12

Gtr. 4 tacet
 Bb

Gtrs. 5 & 12 tacet
 C

** Gtr. 14

mp

mp

*** Gtr. 15

divisi

** Bells/ pizzicato strings arr. for gtr.

*** Pizzicato strings arr. for gtr.

J

Gtrs. 14 & 15 tacet

Gtr. 1 Fmaj7

Em7b5

Ebmaj7

Dm7b5

w/ wah-wah

Gtr. 10

w/ fingers
let ring throughout

D \flat maj7

Cm

G+/B

Freely, Slower

Gtr. 5: w/ Fill 2
B/A

* Gtr. 16

w/ fingers

grad. rit.

grad. rit.

* Synth. arr. for gtr., *mf*

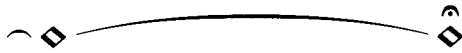
Fill 2
Gtr. 5

Gtr. 1 tacet

Gtrs. 12 & 16 tacet

B7 (no3rd)

Cmaj7#11



Gtr. 12

Gtr. 5

grad. accel.

Musical notation for Gtr. 12 and Gtr. 5. The Gtr. 12 part shows a sequence of chords: 4, 5, 7, 9, 10, 12, 14. The Gtr. 5 part shows a sequence of notes: 2, 4, 2, 4, 4.

Gtr. 10

grad. accel.

Musical notation for Gtr. 10. The notation shows a sequence of notes: 2, 4, 2, 4, 4.

K A Tempo

Gtr. 5 tacet

G

C#sus2 C/D Dm/Eb

Musical notation for Gtr. 5, showing a sequence of notes: 4, 6, 4, 5, 5, 5, 6, 7, 6, 5, 6, 5.

Gtrs. 4, 10 & 16

Musical notation for Gtrs. 4, 10 & 16. The notation shows a sequence of notes: 4, 6, 4, 5, 5, 5, 6, 7, 6, 5, 6, 5, 8, 10, 13, 12, 10, 12, 10, 12, 12, 12.

Gtrs. 4, Dm
10 & 16

G

Dm

G

F

Musical notation for Gtrs. 4, Dm, 10 & 16. The notation shows a sequence of notes: 10, 10, 10, 12, 12, 12, 10, 12, 10, 10, 13, 12, 10, 12, 10, 12, 12, 12, 10, 10.

L

Gtrs. 10 & 16 tacet

Fmaj7

Rhy. Fig. 7

Gtr. 4 tacet

Gtr. 1

Musical notation for the first system. It includes three staves: a rhythmic staff for Gtr. 1, a melodic staff for Gtr. 4, and a fretboard diagram for Gtr. 12. The fretboard diagram shows fingerings for notes on strings 1, 2, and 3. Techniques like S (slide), H (hammer-on), and P (pull-off) are indicated above the notes.

Em7

Bm7/E

Gtr. 17 tacet

Em7

* Gtr. 17 (elec.)

mp

Gtr. 12 *divisi*

H P P

H P P

H P P

Gtr. 12

Musical notation for the second system. It includes three staves: a rhythmic staff for Gtr. 17 (marked *mp*), a melodic staff for Gtr. 12, and a fretboard diagram for Gtr. 12. The fretboard diagram shows fingerings for notes on strings 1, 2, and 3. Techniques like H (hammer-on), P (pull-off), and S (slide) are indicated.

* w/ clean tone

H P P

End Rhy. Fig. 7

Musical notation for the third system. It includes three staves: a rhythmic staff for Gtr. 17, a melodic staff for Gtr. 12, and a fretboard diagram for Gtr. 12. The fretboard diagram shows fingerings for notes on strings 1, 2, and 3. Techniques like S (slide), H (hammer-on), and P (pull-off) are indicated.

Gtr. 1: w/ Rhy. Fig. 7 (3 times)

Fmaj7

Gtr. 12

Gtr. 17

Gtr. 12 *divisi*

Gtr. 18 (elec.)

mp
w/ clean tone

Gtr. 5 *divisi*

Musical notation for the fourth system. It includes four staves: a rhythmic staff for Gtr. 12, a melodic staff for Gtr. 17, a fretboard diagram for Gtr. 12, and a melodic staff for Gtr. 18 (marked *mp*). The fretboard diagram shows fingerings for notes on strings 1, 2, and 3. Techniques like S (slide) are indicated.

Gtr. 18 tacet
Em7

Gtr. 17 tacet

* Fill 3

End Fill 3

Gtr. 12

Gtr. 5

* Refers to Gtr. 17 only

Gtr. 17: w/ Fill 3

Fmaj7

Gtr. 12

Gtr. 17 divisi

M

Gtr. 5 tacet

G

Gtr. 12

* 8va

Gtr. 12

Gtr. 5
divisi

Gtr. 12

18 12

15 13

17 15 17

19 20 19

* Refers to both gtrs.

** Gtr. 19

Gtr. 19

P

H P P

P

P

P

P

12 13 12 15

13 15 13 12

14 12 14 10

** Bagpipes arr. for gtr.

Gtr. 7

Gtr. 7

S

S

S

16

17 17

Gtr. 12 tacet

Gtr. 5

loco

8va

Gtr. 12 tacet

Gtr. 5

loco

S

S

17

5 6 5 4 (4)

P

H P H H

P H

P

P

P

(10) 14 10 13 10 10 10 12 13 10 10

10 12 10 12 13 10

14 12 14 12 10

H

H

17 15 14 15

17 15 14 17 15

15 14 15 15 12

N

Gtr. 2: w/ Rhy. Fig. 2
Gtrs. 7 & 19 tacet
Csus2

Gtr. 1: w/ Rhy. Fig. 3
C5/G

Gtrs. 4 & 5 *8va* S

Gtr. 8 S

Gtr. 9 *divisi* S

Gtrs. 8 & 9

1. | 2.

Csus2 *8va*

Gtr. 1: w/ Rhy. Fig. 3
C5/G

Gtrs. 4 & 5 *8va* S

Gtr. 8 S

Gtr. 9 *divisi* S

Gtrs. 8 & 9

O

Gtrs. 1 & 10: w/ Rhy. Fig. 5 (2 times)
Gtrs. 5 & 9 tacet
F

Gtr. 4 *8va* S

Gtr. 8 Rhy. Fig. 8 P

End Rhy. Fig. 8 P

Gtr. 8 tacet

Fsus2

C/F

Gtr. 6 tacet
Gtr. 8: w/ Rhy. Fig. 8
F

8va -----

Gtrs. 4 & 6

Fsus2

C/F

8va -----

Gtrs. 4 & 6

P

Gtr. 6 tacet

G5

Rhy. Fig. 9

Gtrs. 1 & 10: w/ Rhy. Fig. 9 (3 times)
Gtr. 5: w/ Riff F
Gtrs. 4 & 18 tacet

End Rhy. Fig. 9

Gtrs. 1 & 10

* Riff F
loco S

Gtrs. 4 & 5

Gtr. 18
divisi

S

Gtrs. 8 & 14

Gtr. 9
divisi

S

End Riff F ** 8va -----

S

* Refers to Gtrs. 4 & 5 only

** Refers to all gtrs.

Gtrs. 5 & 6: w/ Riff F (2 times)
Gtrs. 8, 9 & 14 tacet

8va -----

Gtr. 7

8va -----

Gtrs. 4 & 7

grad. rit.

S

Q Free Time

Gtr. 7 tacet

C

loco

Gtr. 4

B (B) B H P B B

13 13 (13) 12 13 12 1/2 (12) 10 13

Gtr. 6

H S

Gtr. 1
divisi

H S

Gtr. 10

S

0 1 2 3 0 1 2 3

S P S S B B 3 S S

10 12-8 10-8-6 6-6-8 5 7 5 5/7 (7)-5 5 (5)

P

(12) 2 0 2

P

0 1

Fever Dream

By Steve Vai

Chord diagrams for the following chords:

- E: 111
- F#°7(no3rd): 132
- E°7(no3rd): 132
- Fmaj7: 321
- Ab: 321 (4fr)
- Ab+: 321 (5fr)
- F#: 321
- D/G: 2 131
- A: 111
- Eadd9: 231 4
- F#7/E: 3421
- Fmaj7#11/E: 342
- E type2: 231
- Aadd2: 131
- Eadd2: 241
- A/D: 23

Gr. 2: tuning:
(low to high) E-A-D-G#-B-E
Gr. 3: Open A tuning, capo VII:
(low to high) E-A-E-A-C#-E

A Moderately ♩ = 116

* Gr. 2 (12-str. elec.)

E

Rhy. Fig. 1

End Rhy. Fig. 1

mf w/ clean tone & chorus

* Gr. 1 (dist.)

f

S

TAB

17 0 2 4 6 0 2 4 3 0 2 2 3 0 2 1 2

* Gr. 3

Rhy. Fig. 1A

End Rhy. Fig. 1A

mf w/ envelope follower

TAB

* Song is actually played on a triple-neck gr. (all three necks played simultaneously), but is arranged here for three separate gtrs.

** Music sounds as written. Capoe fret is "0" in TAB.

B Double-Time Feel

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

Gr. 1

E

S

TAB


0 2 4 6 0 2 4 3 0 2 2 3 0 2 1 2

S

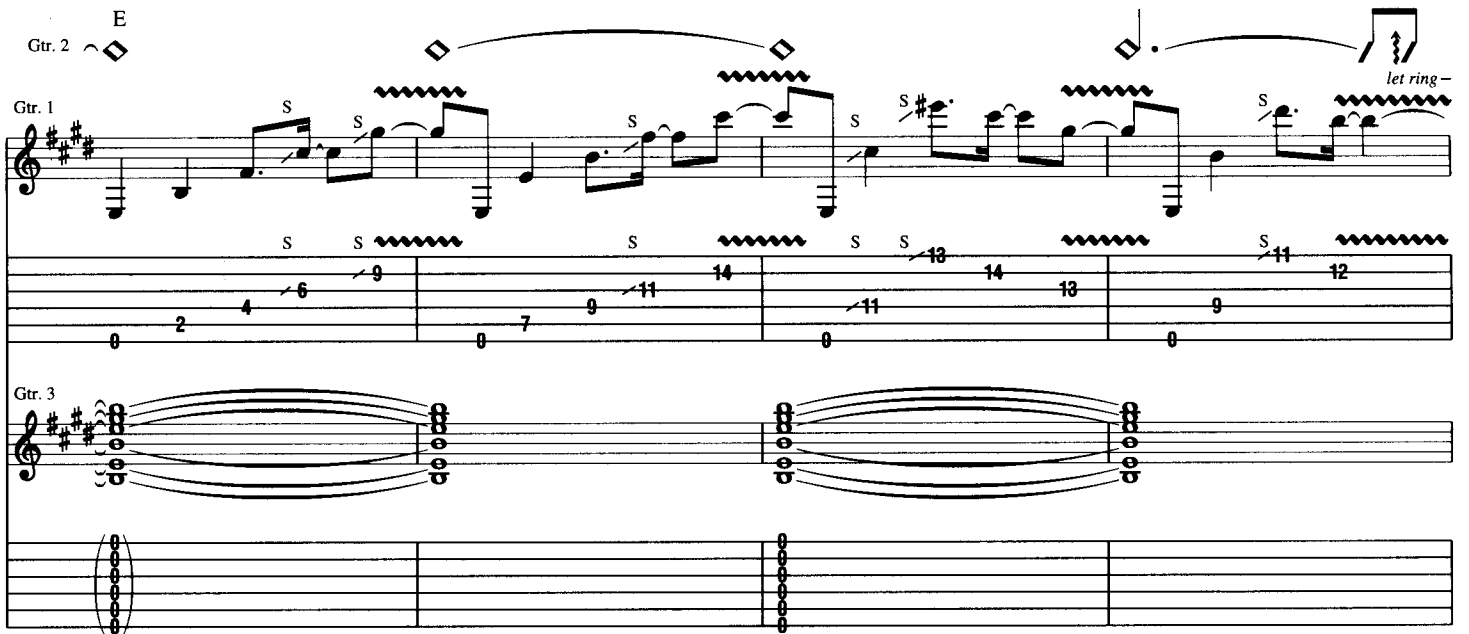
TAB

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

E

Gtr. 2 

Gtr. 1



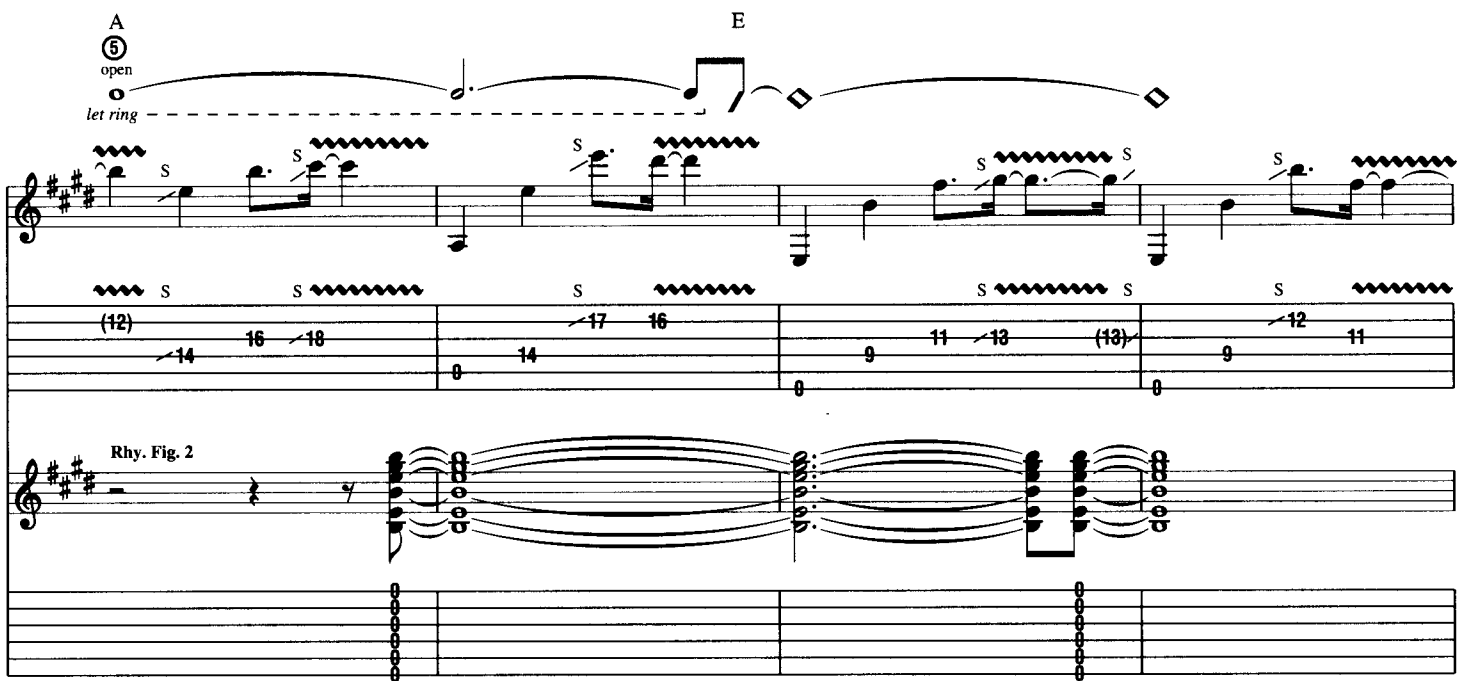
let ring

A

⑤ open

let ring

E



Rhy. Fig. 2

D

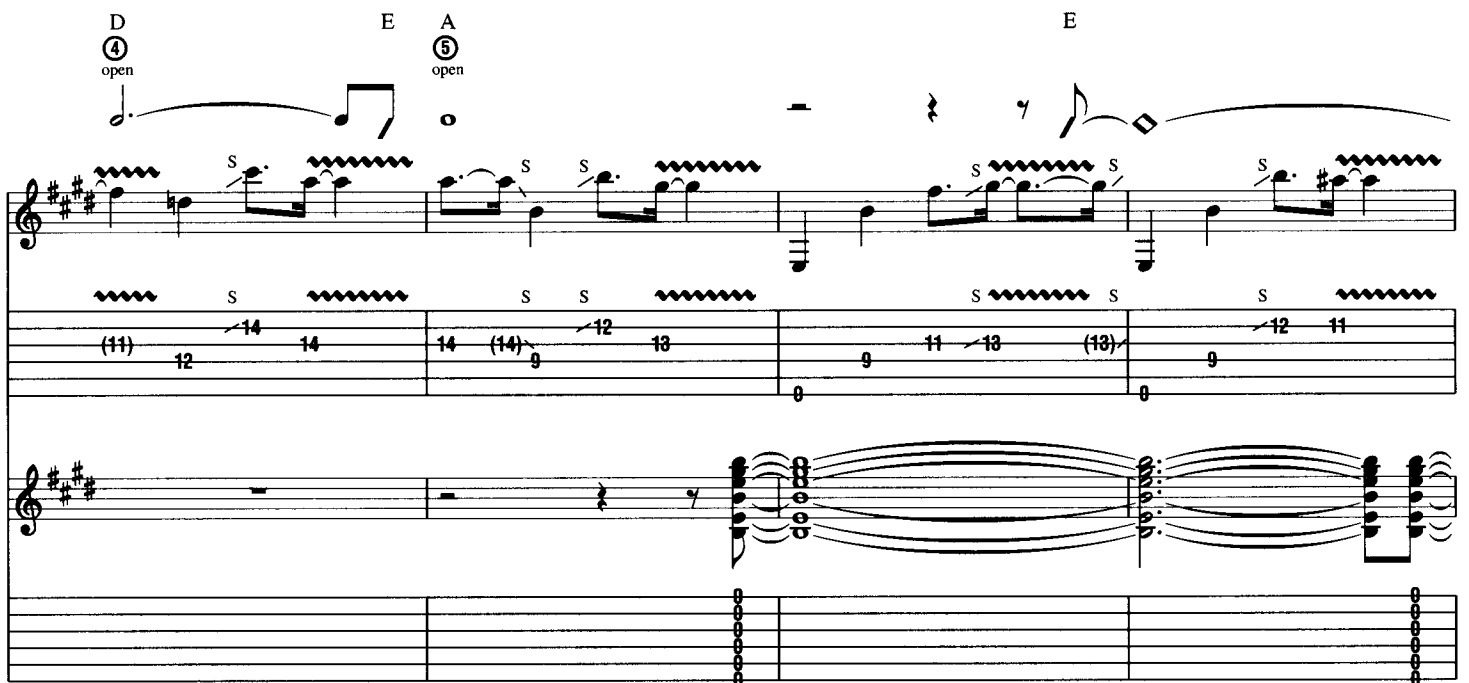
④ open

E

A

⑤ open

E



First system of musical notation. The top staff is a treble clef with a melody in G major, featuring slurs and accents. The middle staff shows fret numbers: 0, 9, 10, 10, (10), 0, 7, 9, 7-9, 11, 9-11, 12, 12, 12, 14, (14), 16. The bottom staff contains chord diagrams for the corresponding notes.

To Coda ⊕
End Double-Time Feel

Second system of musical notation. The top staff continues the melody with slurs and accents. The middle staff shows fret numbers: (16), 16, 16, 16, 16, 16, 16, 16, 16, 16, (11)16, 11, (11), S. The bottom staff contains chord diagrams. The section ends with a double bar line and a 5/4 time signature.

End Rhy. Fig. 2

C

Gtrs. 2 & 3 tacet
C#°7/E

Third system of musical notation. The top staff shows a melody with slurs and accents, and a 'w/ bar' instruction. The middle staff shows fret numbers: 2, 3, (3), 2, 5, 4, 5, 5, 6, 6, (6), 7, 5, 6, 7, 7, 7, 9, 11, 13, 5, 7, 9, 11, 0. The bottom staff contains chord diagrams. The section is marked with 'let ring' and ends with a double bar line and a 5/4 time signature.

D

Double-Time Feel

F#°7(no3rd)

E°7(no3rd)

* Gr. 4
mp

* Kybds. arr. for gtr.

F#°7(no3rd)

** Point vibrato bar at lower strap button and depress in specified rhythm.

E°7(no3rd)

Fmaj7

Ab
◇

Ab+
◇

Musical notation for Ab and Ab+ sections. The top staff shows a melodic line with notes and accidentals. The bottom staff shows fingerings and techniques like P, H, S, B, and bar lines.

F#
◇

Musical notation for F# section. The top staff shows a melodic line with notes and accidentals. The bottom staff shows fingerings and techniques like P, H, S.

D/G
◇

Musical notation for D/G section. The top staff shows a melodic line with notes and accidentals. The bottom staff shows fingerings and techniques like P, H, S.

A
◇

Musical notation for A section. The top staff shows a melodic line with notes and accidentals. The bottom staff shows fingerings and techniques like P, H, S, and dynamic markings like 10:8, 7:4, 6, 5.

Eadd9

F#7/E

8va -

Gtr. 1

w/ bar -

* w/ whammy pedal -

(19) (19) (19) (19) (19) 19-16 (16) 14 12 (12) (12) 11 (11) 9 (9) (9) 7 (7) (7) 6

* Set for octave higher when depressed.

Gtr. 2

Gtr. 3

Fmaj7#11/E

8va -

whammy pedal -

loco

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

E type2

Gtr. 2 tacet
Aadd2

The first system of the score features a guitar part in the upper staff with various techniques labeled: B, H P B, B S S, P P, P P, and S. A dashed line labeled "whammy pedal" spans the first two measures. Below the guitar staff is a detailed fretboard diagram showing fingerings and positions: (4) 2 1 2 4 2 (2) 2 1 4, followed by a +6 position with notes 6 4 2 4 2 4 0 4 4 2 0, and finally positions 14, 16, 14, and 16. The piano accompaniment consists of two staves with chords and arpeggios.

Eadd2

The second system begins with a guitar part labeled "Gtr. 1" in the upper staff, featuring techniques S, S, S, S, B, S, S, S, S, B, B. A dashed line labeled "8va" spans the first two measures. Below the guitar staff is a fretboard diagram with positions (16) 14, 16 14, 14 16 14, 14 16 16 12, (16) (16) 12, 12 14 9, 9 12 12 4, (4) 1/2 (4). A dashed line labeled "w/ whammy pedal" spans the first two measures. The piano accompaniment, labeled "Gtr. 3", shows chords and arpeggios.

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line with slurs and accents, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 11 9 12 9 11 8 | 9 11 9 12 9 11 8 11 | 10 11 10 10 8 8 | 11.

Musical notation system 2: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 8 10 11 10 12 13 13 | 6 8 6 9.

Musical notation system 3: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 6 8 6 8 8 6 8 6 | 6 8 9 8 8 10 11 10.

Musical notation system 4: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 8 6 8 6 8 6 4 6 | 6 7 5 7 7 5 7 5 7 5 4 6 4 6 8 6 8 9.

Musical notation system 5: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 3 3 | 5:4 | 6:4 | 8 6 8 6 8 6 4 6 | 6 7 5 7 7 5 7 5 7 5 4 6 4 6 8 6 8 9.

Musical notation system 6: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 5 6 5 4 3.

Gtr. 4 tacet
Asus2

Musical notation for Gtr. 4. The top staff is a treble clef staff with notes and slurs. The guitar staff below it shows fret numbers: 7-9, 11, 9-11, 12, 9, 11, 12, 11, 9, 12, 9, 11, 12, 11, 9, 11, 8, 9, 11, 9, 8, 9, 6, 8, 9, 8, 6.

Musical notation for Gtr. 5. The top staff is a treble clef staff with notes and slurs. The guitar staff below it shows fret numbers: 2, 2, 2, 0.

* Gtr. 5
mf

* Piano arr. for gtr.

Eadd9/G#

B/F#

Musical notation for Gtr. 5. The top staff is a treble clef staff with notes and slurs. The guitar staff below it shows fret numbers: 9 6 8 9 8 6, 9 6 7 9 7 6 7 4 6 7 6 4, 7 4 5 7 6 4, 2, 2, 2-4, 2-4, 4-6, 4, (4).

Musical notation for Gtr. 5. The top staff is a treble clef staff with notes and slurs. The guitar staff below it shows fret numbers: 2, 2, 2-4, 2-4, 4-6, 4, (4).

Musical notation for Gtr. 5. The top staff is a treble clef staff with notes and slurs. The guitar staff below it shows fret numbers: 2, 2, 2-4, 2-4, 4-6, 4, (4).

G

Double-Time Feel

E

Musical notation for guitar E string, including a treble clef staff with a key signature of three sharps and a 7/8 time signature, and a six-string staff with fret numbers 11, 13, 11, 14, 11, 13, 11, 13, 11, 13, 14, 11, 14, 16, 14.

Rhy. Fig. 4

End Rhy. Fig. 4

Rhythmic figures for guitar, showing chordal patterns with slurs and a corresponding six-string fretboard diagram.

8va

Musical notation for guitar 8va, including a treble clef staff with a key signature of three sharps and a 7/8 time signature, and a six-string staff with fret numbers 16, 19, 16, 19, 16, 19, 16, 19, 16, 19, 16, 19, 16, 19, 16, 19, 16, 19, 16.

w/ fingers

Gr. 3: w/ Rhy. Fig. 4 (9 times)

Gr. 1

Musical notation for guitar Gr. 1, including a treble clef staff with a key signature of three sharps and a 7/8 time signature, and a six-string staff with fret numbers 11, 13, 11, 14, 11, 13, 11, 13, 11, 13, 14, 11, 14, 16, 14.

8va

Gr. 5

Musical notation for guitar Gr. 5, including a treble clef staff with a key signature of three sharps and a 7/8 time signature, and a six-string staff with fret numbers 16, 19, 16, 19, 16, 19, 16, 19, 16, 19, 16, 19, 16, 19, 16, 19, 16, 19, 16.

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#), 7/8 time signature. The staff contains a melodic line with slurs and accents. Below the staff are two lines of guitar fret numbers: 11 14 12 14 11 14 12 14 | 11 14 12 14 11 14 16 14. The second measure of the second line has a slur over the notes 14 and 16, with an 'S' above each.

Musical notation system 2: Treble clef, key signature of three sharps, 7/8 time signature. The staff contains a melodic line starting with the word "loco". Below the staff are two lines of guitar fret numbers: 4 7 7 4 7 4 6 7 7 4 | 6 7 5 7 4 7 4 4 6 6 4 7 4. The first measure of the second line has a slur over the notes 6 and 7.

Musical notation system 3: Treble clef, key signature of three sharps, 7/8 time signature. The staff contains a melodic line. Below the staff are two lines of guitar fret numbers: 11 14 12 14 11 14 12 14 | 11 14 10 13 9 12 8 11. The first measure of the second line has a slur over the notes 11 and 14.

Musical notation system 4: Treble clef, key signature of three sharps, 7/8 time signature. The staff contains a melodic line. Below the staff are two lines of guitar fret numbers: 4 7 7 4 7 4 6 7 7 4 | 5 4 6 4 6 4 2 6 5 4. The first measure of the second line has a slur over the notes 4 and 6, and a circled '4' below the first fret number.

Musical notation system 5: Treble clef, key signature of three sharps, 7/8 time signature. The staff contains a melodic line with a "8va" (8va) marking above the first measure. The second measure has a slur over a series of notes with the word "loco" above it. Below the staff are two lines of guitar fret numbers: 13 15 13 16 14 16 14 16 | 16 18 16 14 16 14 18 14 16 14 18 14 16 14 18 14 16. Above the fret numbers are technical markings: H, HPP, HPHPH PH, HPHPHPHPHPH. The second measure of the second line has a slur over the notes 16 and 18, with an 'S' above each. The end of the system has an 'X' mark.

Musical notation system 6: Treble clef, key signature of three sharps, 7/8 time signature. The staff contains a melodic line with a "8va" marking above the first measure. The second measure has a slur over a series of notes with the word "loco" above it. Below the staff are two lines of guitar fret numbers: 16 19 16 16 19 16 17 17 16 19 16 | 16 19 16 19 16 19 16 18 16 19. The first measure of the second line has a slur over the notes 16 and 19. The end of the system has an 'X' mark.

H

E

Rhy. Fig. 5

Gr. 2

Gr. 1

Gr. 1 S

Gr. 2

let **5** ring throughout

Gr. 3

Rhy. Fig. 5A

Gr. 5

w/ pick

End Rhy. Fig. 5

End Rhy. Fig. 5A

Gtrs. 2 & 3: w/ Rhy. Figs. 5 & 5A

Gtr. 1 E F#m/E

Gtr. 5

I Gtr. 5 tacet E Rhy. Fig. 6 Gtrs. 2 & 3: w/ Rhy. Figs. 6 & 6A (8 times) E End Rhy. Fig. 6

Gtr. 2

Gtr. 1

Gtr. 3 Rhy. Fig. 6A End Rhy. Fig. 6A

Gtr. 1

flutter bar +1

flutter bar +1

E/A

let ring

E

let ring ---+
S

let ring simile
S

D5 E/A E

End Double-Time Feel

J Free Time

Gtr. 3 E

Gtr. 3 tacet
N.C.

K A Tempo
N.C.



Double-Time Feel

Gtr. 2

E

Gtr. 1

Gtr. 3

Gtr. 3: w/ Rhy. Fig. 2 (1st 11 meas., simile)

A
⑤
open

E

Gtr. 1

D
④
open

E

A
⑤
open

E

15ma

P.H.

semi-harm.

10 10 (10) 7 9 7-9 11 9-11 12 10-12 14 14 14-16

M
Free Time

Gtr. 2 tacet

Gtr. 1

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

Gtr. 3

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

6:4 6:4 6:4 6:4 6:4 6:4 3

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

Gtr. 3: w/ Rhy. Fig. 1

Em7

Gtr. 1

B Gsus2 A D5 Em7 Gsus2 N.C.

full full full full full full full

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

0 P.S. S

Gtr. 2

8va

w/ bar fdbk. w/ bar

(9) 9 (9) (9)

pitch: B -2

Em7

Gsus2

A

D5

Em7

Gsus2

N.C.

Gtr. 1

B Gsus2 A D5 Em7 Gsus2 N.C.

full full full full full full full

12 15 10 13 9 12 10 13 9 12 7 10 5 7

0 P.S. H S

Gtr. 2

8va

w/ bar fdbk. w/ bar

12 (12) (12)

pitch: D +1/2 +1 +1/2

Gtr. 3

B B

Rhy. Fill 1 End Rhy. Fill 1

1 1/2 let ring P.M. - 4 P.M. - 4 P.M. - 4 1 1/2 let ring

0 0 4 0 3 0 3 0 3 0 3 0 4 0 3 3 3 3 9 9 9 9 9 9 7 7 7

Verse

Gtr. 2 tacet
Em7

Gsus2 Gtr. 1 tacet

A

D5

1. Can you see my mind? — Do you feel how I

Gtr. 1

P.M.

Gtr. 3 Rhy. Fig. 2

P.M. - - - -

1 1/2

P.M. let ring - - - -

P.M. - - - -

P.M. - - - -

P.M. - - - -

Em7

Gsus2

N.C.

Em7

Gsus2

use it, ay? — And if I let you in —

Gtr. 3

End Rhy. Fig. 2

Rhy. Fig. 3

1 1/2

let ring - - - -

full

P

tr

P.M. - - - -

1 1/2

A

D5

Em7

Gsus2

N.C.

— will you try not to a - buse it? Ay, yeah, yeah. —

Gtrs. 1 & 3: w/ Rhy. Fig. 1, (2 times, simile)

Em7

Gsus2

A

D5

Em7

Gsus2

N.C.

How - ev - er deep you — go — be a - ware we are bind - ing at the — skin. —

Em7 Gsus2 A D5 Em7 Gsus2 N.C.

And when we're soul to soul, you'll never know where I end and you begin.

Pre-Chorus

C#m7
Rhy. Fig. 4

Cm7

B7add4

Gtr. 3

Save the sentiment for that storm that we call life.

Rhy. Fig. 4A

Gtr. 4 (slight dist.)

let ring - - - - - let ring - - - - -

p

Rhy. Fig. 4B

Gtr. 1

w/ wah-wah

C#m7

Cm7

B7add4

End Rhy. Fig. 4

Leave the dreck behind you and put me in your sight.

End Rhy. Fig. 4A

let ring - - - - - let ring - - - - -

let ring

let ring

End Rhy. Fig. 4B

Chorus
 Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1 1/2 times)
 Gtr. 4 tacet

Em7 Gsus2 A D5 Em7 Gsus2

Here I am _____ giving you my ev-'ry-thing. _____
 Here I am. _____ I give to you my ev-'ry-thing. _____

Gtr. 2

15ma -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

simile on repeat fdbk. w/ bar -1/2 -1/2

(12) (12) (12)

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

N.C. Em7 Gsus2 A D5

And here we stand _____ at the start of a

15ma -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

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

fdbk. w/ bar -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

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

To Coda ⊕

Verse

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

Em7 Gsus4 N.C. Em7 Gsus2

bet-ter way. _____ Fill 1 End Fill 1 2. If I could search your heart, -
 8va p w/ fingers

Gtr. 2 B B

Gtr. 4

fdbk. w/ bar

* Gtr. 5 divisi

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

-1 1/2

*Sitar arr. for gtr.

Gtrs. 1 & 3

Rhy. Fill 3 slack End Rhy. Fill 3

Gtr. 1 S

P.M.

3 1 1/2 S S 0 H P P H P P P P S 0

0 12 4 0 3 X X 3 5 3 0 0 0 2 4 2 0 4 2 0 2

Rhy. Fill 2

Gtr. 1

S B

semi-harm. S S 1 1/2

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

3 5 15 6 6

(3) 3 X 4 0 3

A D5 Em7 Gsus2

I would treas-ure ev - 'ry u - ni - verse that I found.

P

S

8va

loco

B B P P B B P P

6 6

Harm.

5 5

1/2 P P 1/2 P P

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

pitch: E B

Gr. 3: w/ Rhy. Fig. 3
Em7

Gsus2 A D5 Em7 Gsus2

Like a work of art, it's beau - ty is bound - less and pro - found.

S

S

* Gr. 4 to left of slash in tab.

Rhy. Fill 4
Gr. 3

B B P P B B P P

6 6

let ring - - -

1/2 P P 1/2 P P

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

N.C. Gtrs. 4 & 5 tacet Em7 Gsus2 A D5

Af - ter let - ting go all your se - crets are

(12) / (14) / (2) 14 14 14

B P.M. P.M. P.M. P.M.

let ring - - - let ring - - -

1 1/2

Em7 Gsus2 N.C. Gtr. 2 tacet (Em7) Gsus2

sa - cred in my keep. And ev - 'ry - thing I know -

Fill 2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 End Fill 2

Gtr. 2

8va

fdbk. w/ bar

(14) (14) (14) (14) (14) (14) (14) (14) (14) (14) (14) (14)

Gtrs. 1 & 3 B S B B S B

let ring - - - let ring - - -

1 1/2

full 12 12 12 12 12 12 15 (15)

A D5 Gtr. 2: w/ Fill 2 (simile) Em7 Gsus2 N.C.

will lie de - fense-less and na - ked at your feet.

Gtrs. 1 & 3 P.M. P.M. P.M. P.M.

let ring - - -

1 1/2

let ring - - - let ring - - -

S

Pre-Chorus

Gtrs. 1, 3 & 4: w/ Rhy. Figs. 4, 4A & 4B (simile)
 C#m7 Cm7 B7add4

D.S. al Coda

Coda

Gtr. 2: w/ Fill 1 (simile)
 Gtr. 3: w/ Rhy. Fill 5

Guitar Solo

Gtr. 3: w/ Rhy. Fig. 1 (1 3/4 times, simile)
 Em7 Gsus2 A D5

*Pull bar up until string "frets out."

Rhy. Fill 5
 Gtr. 3

A D5 Em7 Gsus2

8va

8va

(15) 17-16 12 15 14 (14)-20 0 10 12 11 1/2 1/2 10 12 11 1/2 1/2 10 12 11 (11) 10 12

Gr. 3: w/ Rhy. Fill 3 (simile)

N.C.

Gr. 3: w/ Rhy. Fig. 1 (1 3/4 times, simile)

Em7

Gsus2

8va

8va

(12) 12-11 9 12 11 9 7 5 7 5 3 0

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

*Tap w/ edge of pick on 1st str. only.

A D5

8va

8va

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

Em7 Gsus2

8va

8va

10 9 10 14 12 10 9 8 9 10 9 7 12 10 8 7 12 10 8 7 12 9 7 11 (11)

N.C. Em7 Gsus2

11 9 7 12 9 7 11 9 7 12 9 7 9 (9) X X 0

9 8 10 full (10) 8 9 8 10/15 full

A D5 Em7 Gsus2

8va

S B S B S S S

(15) (15) 10 8 9 8 10 17 (17) 15 16 17 15 8 10 7 10 15 (15) 10 7 10 7 10

Gtr. 3: w/ Rhy. Fill 6

N.C.

* Gtr. 3: w/ Rhy. Fig. 4 (1st 6 meas., simile)
C#m7

8va

B B S B S loco B B

full S S full full

17 (17) 17 10 7 10 7 10 21 (21) 12 9 14 9 12 9 12 9 11 9 12 9 11

*w/ wah-wah, next 10 meas.

Cm7

B7add4

C#m7

8va

B P P S H P H P H P H

full P P S H P H P H P H

8 11 8 11 8 10 8 10 8 9 (9) 12 19 16 16 19 21 19 21 19 21 (21) 19 21 19 21

Freely

Cm7

B7add4

Gtr. 3

8va

P H P H H P P P

P H P H H P P

21 19 21 19 21 19 15 15 18 15 18 15 18 20 18 16 19 15 18 16 18 17 16

w/ bar

Rhy. Fill 6

Gtr. 3

8va

let ring

Harm.

3 3 5 7 7 7

(9)

pitch: D G B

8va-----
w/ bar

Gtr. 1

16 16 16 16 16 (16)

B

loco

S

S

Gtr. 2

8va

loco (B) (B) B B

P (B) B B

w/ bar

w/ wah-wah

+3

H

P

grad. release

16 5 0 (0)

*Pull bar up until string "frets out."

Interlude

A Tempo

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (simile)
Em7

Gsus2

A

D5

Em7

Gsus2

N.C.

15ma-----

Gtr. 2

P.H.

w/ bar

w/ bar

9 9 9 9 9 (9) (9)

B **

**

Outro-Chorus

Gtr. 2 tacet
Em7

Gsus2

A

D5

Em7

**Pull bar up until string "frets out."

Gsus2

Here I am. I of-fer you my ev-'ry-thing.

8va-----

Gtr. 1

B (B) (B) (B) (B) B₃ B₃ B (B) B (B) B (B) B (B) B (B) B

P.H.

full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2

2 2 2 2 2 (2) 2 (2) 2 (2) 2 (2) 2 (2) 2 (2)

pitch: D# F# A A

Gtr. 3

B

P.M. - -

1 1/2

P.M. let ring - -

P.M. - -

P.M. - -

P.M. - -

P.M. - -

1 1/2

0 0 0 4 0 3 3 0 3 0 3 0 3 0 3 0 4 0 3

Verse

C#

1. A drop-let falls — like a

Rhy. Fig. 1

mf w/ delay

Gr. 4 (clean)

Gr. 1

End Riff A Fill 1 End Fill 1

9 11 11 11 11 9 9 9 7 7 7 7 7 7 7 7 9 9 9 11 11 7 9

6 8 8 8 8 6 6 6 4 4 4 4 4 4 4 4 6 6 6 8 8 8 4

Gr. 2 & 3

End Riff A1 Fill 1A End Fill 1A

P.M. - - - - - 1 P.M. P.M.

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

Gtrs. 1, 2 & 3 tacet

* E/C#

B5/C#

C#

mo-ment from — for - ev - er, pre-cious, sweet — and ten - der as a ba-by's heart.

Gr. 4

*Bass plays C#.

C#sus2

F#/C#

(Let it fall.) — And fall from grace — in - to the rag - ing dark-

ness to find the way back to it's lov-er's arms. —

(O-ver and o - ver.) —

Gtr. 5 (dist.)

B B

mf

1/2

(10) (10)

Gtr. 4

End Rhy. Fig. 1

Pre-Chorus

Gtrs. 4 & 5 tacet
B

And through this fate — they nev-er un-der - stand —

C#

* Gtrs. 2 & 3 Rhy. Fig. 2

** *p*

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

* Composite arrangement

** Played *f* when recalled

B C#

just how end - less the sea.

G5

It's hard to find that

F#5 E5 D5

si - lent piece of mind. They die to be... A -

End Rhy. Fig. 2

Chorus

Gtr. 1: w/ Riff A (2 times)
Gtrs. 2 & 3: w/ Riff A1
C#5 B5 C#5 B5 C#5

Gtr. 6: w/ Fill 2

B5 C#5 B5

live in an A - sian sky. A -

Fill 2
Gtr. 6 (clean) 8va

mf

14	16	18	14	16
12	14	16	12	14
11	13	15	11	13

C#5 B5 C#5 B5 C#5

B5 N.C.

B5

Gtr. 6: w/ Fill 2
N.C.

live _____ in an A - sian sky. _____

Riff B

Gtrs. 2 & 3

S S P

End Riff B

S

P.M. - - - - -

S S P S

2 0 2 0 2 2 0 2 6 4 2 0 0 0 0 0 0 0 0 0 14 13 11 9

Verse

Gtrs. 1, 2 & 3: w/ Fills 1 & 1A
Gtr. 4: w/ Rhy. Fig. 1

C#

E/C#

B5/C#

C#

C#sus2

F#/C#

Gtr. 7 (dist.)

(B) B

mp
w/ bar

(11) 14

-1

Gtr. 8 (dist.)

(B) B

mp
w/ bar

(8) (8) 11

-1

3

B5

C#5

w/ bar

(14)

11

13

w/ bar

(11)

8

10

Pre-Chorus

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

Gtrs. 7 & 8 tacet

B5

C#5

And this, God, — they don't un - der - stand: —

B5

why what is — should

C#5

G5

be. — Try to hide —

F#5

in the il - lu - sion that — they fight — and

Chorus

Gtr. 1: w/ Riff A (4 times)
 Gtrs. 2 & 3: w/ Riff A1 (3 times)
 C#5 B5 C#5 B5 C#5

E5 D5

die to be... A - live

B5 C#5 B5

Gr. 6: w/ Fill 2

in an A - sian sky. A -

C#5 B5 C#5 B5 C#5 B5 C#5 B5

Gr. 6: w/ Fill 2

live in an A - sian sky. A -

C#5 B5 C#5 B5 C#5 B5 C#5 B5

Gr. 6: w/ Fill 2

live in an A - sian sky. So

Gtrs. 2 & 3: w/ Riff B (1st 2 meas.)
 C#5 B5 C#5 B5 C#5

B5N.C.

Gtrs. 2 & 3: w/ Riff A1 (last 2 meas.)
 B5

Gr. 6: w/ Fill 2

high to for - ev - er fly.

Interlude

N.C.

Gtrs. 9 & 10 (dist.) H H H S S S S 8va (B) P P

f * w/ DigiTech Whammy Pedal +6

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

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

* Set for octave higher when depressed.

Gtrs. 2 & 3 Riff C

S S

8va

H H (B) P P S H loco H P P H P P

+6

12 14 11 14 16 (16) 14 11 14 11 14 12 9 12 9 11 11 12 11 9 11 8 11 8 11 8 11 8 11 9

S S

S S

8va

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

+6 +6

11 13 11 13 11 13 11 13 11 13 11 14 11 13 16 18 16 19 19 16 18 15 18 16 19 16 21 16

S S

S S

Gtrs. 2, 3, 9 & 10 tacet
N.C.

B5

8va

Gtr. 9 H (B) P P S S

+6

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

f w/ bar

Gtr. 11 (B) B B B

S S (dist.)

3 1/2 4 1/2 4 1 1/2

8va

Gtr. 10 (B) P P S S

+6

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

Gtrs. 2 & 3

End Riff C

P.M.

Guitar Solo

Gtrs. 2 & 3: w/ Riff A1 (3 times)

C#5 B5 C#5 B5 C#5 B5 C#5 B5

Gtr. 5

7 6 7 6 7 9 11

Gtr. 11

full 1/2 full

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

C#5 B5 C#5 B5 C#5

1 1/2

16 18 (18) 18 (18)

8va

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

(9) (9)

B5 C#5 B5

6:4 6:4 6:4

12 14 12 13 15 12 13 12 15 12 14 12 14 12 14 11 13 11 9 11 9 7

8va

6:4 6:4

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

full hold bends

S S P P P H P S C#5 B5 C#5 B5 C#5

8va

B5 C#5 B5

8va

Gtrs. 2 & 3: w/ Riff B (1st 2 meas.)
C#5 B5 C#5 B5 C#5

8va

B5

C#5

B5

Gtrs. 2 & 3: w/ Riff A1 (last 2 meas.)

loco

Musical notation for Gtrs. 2 & 3, measures 1-4. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The first staff shows a melodic line with notes and rests, including a triplet of eighth notes. The second staff shows a bass line with fret numbers (12, 9, 12, 9, 11, 9) and dynamic markings like 'full'. The third staff shows a melodic line with notes and rests, including a triplet of eighth notes. The fourth staff shows a bass line with fret numbers (14, 12, 11, 13, 11, 12, 14, 11, 15, 11, 14, 12, 14, 12, 11, 13) and dynamic markings like 'S S'.

Gtr. 3: w/ Riff C
N.C.

Musical notation for Gtr. 5, measures 1-4. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The first staff shows a melodic line with notes and rests, including a triplet of eighth notes. The second staff shows a bass line with fret numbers (13, 9, 11, 9, 10, 4, 3, 4) and dynamic markings like 'S', 'H', 'S', 'P', 'full'. The third staff shows a melodic line with notes and rests, including a triplet of eighth notes. The fourth staff shows a bass line with fret numbers (19) and dynamic markings like 'full'.

Musical notation for Gtr. 11, measures 1-4. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The first staff shows a melodic line with notes and rests, including a triplet of eighth notes. The second staff shows a bass line with fret numbers (8, 17, 16, 16, 14, 16, 14) and dynamic markings like 'full', 'full', '8va', 'P.H.'. The third staff shows a melodic line with notes and rests, including a triplet of eighth notes. The fourth staff shows a bass line with fret numbers (8) and dynamic markings like 'full'.

pitch: G#

Gtr. 2

Musical notation for Gtr. 2, measures 1-4. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The first staff shows a melodic line with notes and rests, including a triplet of eighth notes. The second staff shows a bass line with fret numbers (7, 7, 7, 7, 7, 7, 7, 7, 11, 11, 11, 11, 11, 11, 11, 11, 13) and dynamic markings like 'X', 'X', 'X', 'X', 'X', 'X', 'X', 'X', 'X', 'X', 'X', 'X', 'X', 'X', 'X'.

Interlude

Chord progression: C#5 B H P | B5 C#5 B H P | B5

Gr. 1
*w/ DigiTech Whammy Pedal

+2 1/2

Gr. 4

Gr. 5
divisi

full

Gr. 12 (clean)

Gr. 11
divisi

loco

mp

8va 15ma-----

S B

** w/ DigiTech Whammy Pedal

+6

Gtrs. 2 & 3

S

**Set for octave higher when depressed.

P.M.

Interlude

Gtrs. 2 & 3: w/ Riff A1 (2 times)

Gtrs. 1, 4, 5 & 12 tacet

C#5 B5 C#5 B5 C#5 B5 C#5 B5

Gr. 6: w/ Fill 2

Spoken: And I'd never know if I even knew the difference between what is and what should never be. Yeah.

Gr. 11

full

12

C#5 B5 C#5 B5C#5 B5 C#5 B5

But my hands are reaching up unto the heavens, 'cause I wanna know what I could be. A -

8va-----

(Ah, _____)

B (B) (B) P S

full 16 16-16 14 P S (12)

Chorus

N.C.

live _____ in an A - sian sky. _____ A -

8va-----

B

1/2 18

live _____ in an A - sian sky. _____ A -

8va-----

loco

in an A - sian sky.)

Grtr. 5 H -1 H -1 P -1 H

full 16 w/ bar H -1 H -1 P -1 H 12 14 16 12

Outro-Chorus

Gtr. 1: w/ Riff A (5 times)

Gtrs. 2 & 3: w/ Riff A1

C#5 B5 C#5 B5 C#5

Gtr. 5 tacet

B5 C#5 B5

Gtr. 6: w/ Fill 2

live in an Asian sky. So

w/ bar
14 (14)

Gtrs. 2 & 3: w/ Riff B

C#5 B5 C#5 B5 C#5

B5 N.C.

B5

Gtr. 6: w/ Fill 2

N.C.

high to forever fly. A -

Gtr. 11
full
12

Gtr. 6: w/ Fill 2

Gtrs. 2 & 3: w/ Riff A

live in an Asian sky. A -

8va
H H H P H P P P H P P P H H P P
H H H P H P P P H P P P H H P P
12 14 21 18 21 18 14 12 21 18 14 12 14 18 14

Gtrs. 2 & 3: w/ Riff B (1st 2 meas.)

C#5 B5 C#5 B5 C#5

B5 N.C.

Gtrs. 2 & 3: w/ Riff A1 (last 2 meas.)

B5

Gtr. 6: w/ Fill 2

live in an Asian sky. A -

8va
loco
B
w/ bar
full
12 12 12 11 (11) (11)

Gtrs. 2 & 3: w/ Riff A1

Gtr. 6: w/ Fill 2

C#5 B5 C#5 B5 C#5 B5 C#5 B5

live _____ in an A - sian sky. _____ So

Gtr. 12

Gtr. 11

* Gtr. 1: w/ Riff A
 * Gtrs. 2 & 3: w/ Riff B (1st 2 meas.)
 Gtr. 11 tacet
 Gtr. 12 tacet
 Gtrs. 2 & 3: w/ Riff A1 (last 2 meas.)
 Gtr. 6: w/ Fill 2

C#5 B5 C#5 B5 C#5 B5 N.C.

B5

high _____ to for - ev - er fly. _____ A -

Gtr. 12

*Grad. fade, next 4 meas.

C#5 B5

live _____ in an A - sian sky. _____

Gtr. 11

** Gtr. 13 (clean)

Riff D

p grad. cresc. w/ delay

**Doubled throughout

Gr. 6: w/ Fill 2

* Gr. 13: w/ Riff D (2 times)

C#5

A - live in an A -

8va

5:4

5:4

P P P P P P P H

19 16 18 16 21 16 19 16 18 16 19 16 18 16 16 18 16 19 18

8va

End Riff D

(12)

*Grad. fade

Gr. 11 tacet
B5

Gr. 6: w/ Fill 2

C#5

- sian sky. A - live

Gr. 5

6:4

H H P P H H H P P H P

9 11 13 11 9 11 9 11 13 11 9 11 9

S S S P

11 6 14 11 9

S

9 (9)

Gr. 5 tacet

B5

Gr. 6: w/ Fill 2

in an A - sian sky. So

N.C.

high to for - ev - er fly.