

GUITAR *signature licks*

STEVE VAI

FIRE GARDEN

NAKED VAMPS



GUITAR STYLES & TECHNIQUES
FEATURES **ACTUAL BACKING TRACKS**
FROM FIRE GARDEN



By Steve Vai and Wolf Marshall

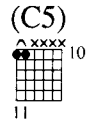
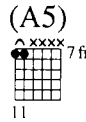
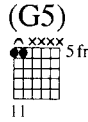
 **HAL • LEONARD®**

There's a Fire in the House

Drop D Tuning, Down 1 Whole Step:

- ① = D ④ = C
- ② = A ⑤ = G
- ③ = F ⑥ = C

Written by Steve Vai



A Freely ♩ = 132-140 ①

* (sirens & sound effects)
 12 17 sec. Gtr. 1 (heavy dist.)

E5
 ** (F#5)

mf *gliss.*

TAB

12 19 (19) 4 4 4 4

Synth. *f*

* throughout **A** section

** Symbols in parentheses represent chord names respective to de-tuned guitars. Symbols above reflect actual sounding chord.

⑥

G5 (A5)

P.M. *S*

4 4 4 4 4 4 19 (19) 7 7

⑬

7 7 7

⑰

B Burning ♩ = 166

Gtr. 1 tacet

C5

(D5)

E^b5

(F5)

C5

(D5)

⑳ Gtr. 2 (dist.)

Rhy. Fig. 1

mf

* Key signature denotes C Dorian (D Dorian for gtr.).

23 Eb5 (F5) N.C. (Cm9) N.C. ((Dm9))

mf

24 Gtr. 2 End Rhy. Fig. 1 Rhy. Fig. 2

26 *Eb 13#11(no3rd) (F13#11(no3rd)) N.C. 8va (B)loca 8va Harm. w/ bar. +2

27 End Rhy. Fig. 2

*Chord symbols reflect combined tonality.

30 B loco B B Gtr. 3 tacet

31 slack *Gtrs. 2 & 4 (dist.) f S

*Composite arrangement.

34
Gtrs. 2 & 4

Gtr. 2 P P H 15ma P.H. loco S Gtrs. 2 & 4

Gtr. 4 *divisi* P P H P.H. S

P P H S

5 0 3 5 3 5 0 | 5 3 5 3 5 3 5 3 5 3 12 | 5 0 3 5 0 3 5

pitch: A

37
Gtr. 5 (dist.)

S
gliss.
f
S
5

Gtrs. 2 & 4

15ma P.H. P loco 15ma P.H. loco S

P.H. P P.H. S

(5) 0 3 4 5 3 5 4 | 5 0 3 5 3 5 0 | 5 3 5 3 5 12

pitch: D A

C

40
Gtr. 5

C5 (D5) C(b5) (D(b5)) Eb5 (F5) Eb(b5) (F(b5)) S

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

12 10 10 12 | 12 (12) 10 13 (13) 9 | 15 13 13 15 | 15 (15) 13 12 14 | 12

Gtr. 2 Rhy. Fig. 3

P.M. P.M. End Rhy. Fig. 3

0 0 0 0 0 0 2 | 3 2 0 1 | 3 3 3 3 3 3 5 | 6 5 3 3

Gtr. 4 Rhy. Fig. 3A

P.M. P.M. *T P.M. P.M. P.M. End Rhy. Fig. 3A

7 7 7 5 | 7 0 0 5 | 5 5 3 3 3 3 3 | 5 4 3 3

*T = Thumb on ©

G Δ 5 (A Δ 5) A \flat 5 (B \flat 5) A5 (B5) G \flat (b5) (A \flat (b5)) N.C. (Cm) N.C. ((Dm)) G \flat 5 (A \flat 5) F5 (G5) C5 (D5)

Gtrs. 2 & 4

C5 (D5) C \flat (b5) (D \flat (b5)) E \flat 5 (F5) E \flat (b5) (F \flat (b5))

Gr. 5 *loco* B

* Bump bar while tip of bar is pointed toward bottom strap button.

G \flat 5 (A \flat 5) A \flat 5 (B \flat 5) A5 (B5) G \flat (b5) (A \flat (b5)) Gr. 5: w/ Fill 1, 2nd time N.C. (Cm) N.C. ((Dm)) Gr. 6: w/ Fill 2 G \flat 5 F5 (A \flat 5) (G5) N.C. (Cm) N.C. ((Dm))

8va

pitch: D C

Gtrs. 2 & 4

Fill 1 8va

Gr. 5

Fill 2 8va

Gr. 6 (dist.)

E

Gtrs. 5 & 6: w/ Fill 3, 2nd time

E \flat 5 F5 (F5)(G5) E \flat 5 C5 F5 (F5)(D5) (G5) E \flat 5 C5 F5 A \flat 5 F5 A \flat 5 (F5) (D5)(G5)(B \flat 5)(G5)(B \flat 5) E \flat 5 F5 (F5)(G5) E \flat 5 C5 E \flat 5 (F5)(D5)(F5) B \flat 5 A \flat 5 (C5) (B \flat 5) B \flat 5 C5 B \flat 5 A \flat 5 B \flat (C5)(D5)(C5)(B \flat 5)(C5)

Gtr. 5 *loco* S

Rhy. Fig. 4

pitch: D

Gtrs. 2 & 4 S

F5 G5 (G5)(A5) F5 C5 G5 (G5)(D5) (A5) F5 C5 G5 B \flat 5 (G5)(D5)(A5) (C5) F5 G5 (G5)(A5) F5 C5 G5 C5 B \flat 5 (G5)(D5)(A5) (D5)(C5) C5 D5 C5 B \flat 5 C5 (D5)(E5)(D5)(C5)(D5)

60 S S S S full H P P (B) B P.H. B B *loco*

End Rhy. Fig. 4

Fill 3

Gtr. 6 *8va* S S S S S S S S

Gtr. 5 *divisi* w/ bar -1/2

TAB 15 17 / 22 (22) / 15 (15) / 22 (22) / 15 (15) / 22 (22) / 15 (15) 14 12 13 14

-1/2 S slack w/ bar

Gtrs. 2 & 4: w/ Rhy. Fig. 4, simile

Gtrs. 5 & 6: w/ Fills 4 & 4A, 2nd time

E♭5 F5 E♭5 C5 F5 E♭5 C5 F5 A♭5 F5 A♭5 E♭5 F5 E♭5 C5 E♭5 B♭5 A♭5 B♭5 B♭5 C5 B♭5 A♭5 B♭5
(F5) (G5) ^{8va} (F5) (D5) (G5) (F5) (D5)(G5)(B♭5)(G5)(B♭5) (F5) (G5) (F5)(D5)(F5)(C5)(B♭5) (C5) (D5) (C5)(B♭5)(C5)

Gr. 5

chiss. full 1/2 full full full full

S S /15 13 14 15 18 (18) 17 18 17 15 16 18 18 (18) 18 (18) 20 20 20

Gr. 6

full 1/2 full full full full full

S S /14 13 14 15 18 (18) 17 (17) 15 17 15 17 17 (17) 17 (17) 19 19 19

To Coda ⊕

F5 G5 F5 C5 G5 F5 C5 G5 B♭5 (G5) (A5) (G5) (A5) (G5) (A5) (C5)

Gtrs. 2 & 4

Gr. 2 & 4

full full full full full full

S S (20) /17 15 16 17 22 (22) 21 22 21 19 22 22 22 22 22

Gr. 5 & 6

full 1/2 full full full full full

S S (19) /16 15 16 17 20 (20) 19 (19) 17 19 20 20 20 20 20 20

Fill 4 ^{8va}

Gr. 5

full full full

H P P H P S S 15 16 17 22

TAB 15 18 15 18 15 18 15 18 15 18 17 16 17 18 19 19 (19) /17

Fill 4A

Gr. 6

full full full

H P P H P S S 8va B 15 16 17 20

TAB 10 13 10 13 10 13 10 13 10 13 10 13 12 11 12 13 14 14 (14) /16

F

Gtrs. 2 & 4: w/ Rhy. Fig. 2

Gtr. 6 tacet

N.C.

(72)

loco

Gr. 5

Cmaj7(no3rd) N.C.
(Dmaj7(no3rd))

G

Eb5 F5
(F5)(G5)

Gb5 F5 Eb5 C5
(Ab5)(G5)(F5)(D5)

(75)

Gr. 5

Gtrs. 2 & 4

*next 3 meas.

Eb F5
(F5) (G5)

Gb5 F5 Eb5
(Ab5) (G5) (F5)

(79)

Eb5 F5 Eb5 C5 F5 Eb5 C5 F5 Gb5 F5 Eb5 C5 Eb5 F5 Eb5 C F5
 (F5) (G5) (F5) (D5) (G5) (F5) (D5) (G5)(Ab5) (G5)(F5)(D5) (F5) (G5) (F5) (D) (G5)

8va

H P P.H. B B loco B full 1 1/2 1 1/2 full

pitch: A C A C

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

Eb5 C5 F5 Gb5 F5 Eb5 F#5 G#5 A5 G#5 F#5 C5 F#5 G#5
 (F5)(D5)(G5)(Ab5)(G5)(F5) (G#5) (A#5) (B5)(A#5)(G#5)(D5)(G#5)(A#5)

8va (B) P.H. B loco P full w/ bar full P full 2 1/2

pitch: B# A#

(5) 3 0 5 6 5 3 6 8 8 8 8 8 8 8 8 9 8 6 0 6 8 8 8 8 8 8

A5 G#5 F#5 G#5 F#5 C5 G#5 F#5 C5 G#5 A5 G#5 F#5 C5
 (G5)(A#5)(G#5) (A#5) (G#5) (D5) (A#5) (G#5) (D5) (A#5)(B5)(A#5)(G#5)(D5)

P w/ bar -1 full P full P full P S w/ bar

(11) 10 13 12 11 (11) 8 6 9 6 6 9 (6) 6 9 (6) 7 8 6 8 6/8 0 7

8 8 8 8 9 8 6 6 8 8 6 0 8 6 0 8 9 8 6 0

F#5 G#5
(G#5)(A#5)

F#5 C5 G#5
(G#5)(D5) (A#5)

F#5 C5 G#5 A5 G#5 F#5
(G#5) (D5)(A#5)(B5)(A#5)(G#5)

A5 B5
(B5) (C#5)

91

B B B B B B

8va

w/ bar

+1/2

+1

+1/2

S

P P P P

19 16 19 16 19 16 19 16 19 16 18

17

6 8 8 6 0 8 6 0 8 9 8 6 9 11 11 11 11 11 11 11

6 8 8 6 0 8 6 0 8 9 8 6 9 11 11 11 11 11 11 11

94

C5 B5 A5 G5 A5 B5
(D5) (C#5) (B5) (A5) (B5) (C#5)

8va

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

19 16 19 16 18 19 16 18 19 16 18 19 16 18 18 19 16 18 19 15 18 21 16 18 19 15 18 21 16 18

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

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

96

C5 B5 A5 B5 A5 G5 B5 A5 G5 B5 C5 B5 A5 G5
(D5)(C#5)(B5) (C#5) (B5)(A5) (C#5) (B5)(A5) (C#5)(D5)(C#5)(B5) (A5)

8va

P P B B B B B B B B

full full full full full full full full

19 15 21 16 16 19 16 16 19 16 16 19 16 16 19 16 19 16 19

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

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

H

39

B5 (C#5) A5 G5 B5 (B5) (A5) (C#5) A5 G5 B5 C5 B5 A5 (B5) (A5) (C#5)(D5)(C#5)(B5) C (D)

Gtr. 5

8va

16 19 19 16 19 19

1 1/2 full full full full

wah-wah off w/ synth. effect

S loco

/ 14 11 14

Gtr. 6

8va

19 22 22 19 22 22

full full full full full

w/ synth. effect

S

12

Gtrs. 2 & 4

Gtr. 2

Gtr. 4 *divisi*

Riff A P.M. End Riff A

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

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

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

103

Gtr. 4: w/ Riff A, 7 times, simile

D/C (E/D) C (D)

S

14/16 13 16 14/16 14 16

Gtr. 2

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

6 4 6 6 6 6 7 7 7 7 7 7 7 7

G/C
(A/D)

CΔ7
(DΔ7)

107

BbΔ7/C
(CΔ7/D)

CΔ7
(DΔ7)
sva

112

Gtrs. 2 & 6 tacet
C#5
(D#5)

Gtr. 5 tacet

117

Gtr. 5

Gtr. 4

23

let ring

mp

131

let ring

S

Grtr. 4

N.C.

f

S

Grtr. 2

S

steady gliss.

135

8va

P.H.

B

loco

gliss.

w/ bar

+1 1/2

pitch: F Ab F

138

Gtr. 5

Gtrs. 2 & 4

D.S. al Coda

Bb5 (C5)

C5 (D5)

P.S.

P.S.

S

gliss.

S

gliss.

⊕ Coda

Gtrs. 2 & 4: w/ Rhy. Fig. 1

141

Gtrs. 5 & 6

C5 (D5)

Eb5 (F5)

143 Gtrs. 2 & 4: w/ Rhy. Fig. 2
N.C. (Dm9)

146 Gtrs. 5 & 6

Gtrs. 2 & 4

*Gtr. 6 tabbed to right of slash.

150

N.C.

Whispered: Hey, there are some things about me I think you should know. Now close your eyes and listen carefully.

The Crying Machine

Written by Steve Vai

Em7 Am Am7 Bm Bm7 Em C⁶₉ F Dm Bsus4 B

A Moderate Rock ♩ = 108

B

Horns & Organ Tacet
**Am7

Bm7

Horns *f* Em7

Gtr. 3 (elec.) *mp* w/ clean tone (cont. in notation)

Gtr. 1 (elec.) *f* w/ dist. *8va* *loco* *Gtrs. 1 & 2

TAB 15 18 full 15 18 full 15 18 full 15 18 full 15 18 full 15 18 full 15 18 full 16 S full full 10 10 8 10 10/12 10 (10) 8 full full 8 7

Gtr. 2 (elec.) *f* w/ dist. & wah-wah *8va* *loco* wah off **Rhy. Fig. 1** *mp* let ring throughout

TAB 15 full full full full full full full full 12 10 10 8 5 5 5 5 7 7 7 7 7 7

*composite arrangement
**Chord symbols reflect implied tonality.

Organ *f* gliss.

Bass *mf* **Bass Fig. 1**

TAB 0 0 0 0 0 0 0 0 17 5 5 5 5 5 7 7 7 7 7 7 7

⑤ Gtrs. 1 & 2

Em7 CΔ9 F5 Dm7

7 8 7 9 | (9) x x 10 10 10 8 | 10 10/12 10 | (10) x x 8 8 5 7 7 1 2

Gtr. 3

7 7 8 8 9 9 | 8 8 0 7 9 7 9 | 10 10 10 10 10 8 | 10 10 10 10 12 10

Bass

T T P T T P T P

sim.

T T P T T P T P | 5 5 5 5 5 | 3 3 3 3 3 3 | S 7 H 7 7 7 0

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

⑨ Bsus4 B7 8va loco P.H. Am7 Bm7

7 7 11 | 11 10 10 10 (10) 8 | 10 10/12 10 | (10) x x 8 8 8 7

H H S | S H H S

7 7 7 7 7 7 7 7 | 7 7 8 | 5 5 5 7 7 | 7 9 7 9 7 7

S S | 7 7 7 7 7 7 7 7

7 7 15 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7

Em7 N.C.(C) CΔ9 F5

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

7 8 7 7 7 8 7 9 7 8 8 7 S S H H 10 10 8 10 12 10 12 12

2 2 2 3 3 5 5 5 0 0 0 1 1 1 P T

⑥ Strings Dm7 Bsus4 B7

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

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

7 7 7 7 7 7 7 7 7 7 7 S S S

19 **C** Gtr. 3 tacet
E

Strings ***F#7add4/E* *EΔ7*

Gtrs. 1 & 2 *S* *S >* *B* *B B*

S *S* *1/2* *rake -* *full*

*Gtrs. 4 & 5 (acous.)

mf

let ring throughout

Bass *let ring* *let ring* *S*

*composite arrangement

**bass plays E

20 *F#7add4* *Aadd9* *Badd4/A*

H P S *B* *B*

H P S *full* *full*

Bass *let ring* *let ring* *let ring*

25
Strings

A₉ AΔ7 B

Strings tacet

Gtrs. 1 & 2

8va loco 8va

full rake full P rake full full full full

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

Gtrs. 4 & 5

(Gtr. 5 cont. in slash)

Organ

gliss.

Bass

S S

D

(28) Gtr. 4 tacet
Am

Am7

Bm

Bm7 Bm

Em

C₉⁶

Gtr. 5

mp

8va

Gtrs. 1 & 2

Musical staff for Gtrs. 1 & 2 with notes, slurs, and articulation marks (B, S).

Fingerings for Gtrs. 1 & 2, including fret numbers (17, 15, 14, 12) and dynamic markings (full, S).

Gtr. 3

Musical staff for Gtr. 3 with notes, slurs, and articulation marks (H).

Fingerings for Gtr. 3, including fret numbers (5, 7, 8, 9) and articulation marks (H).

Organ Fig. 1

Musical staff for Organ Fig. 1 with notes and slurs.

Bass line for Organ Fig. 1 with notes and slurs.

Bass

T T P T H T P T P T H

Musical staff for Bass with notes, slurs, and articulation marks (H, S).

sim.

T T P T H T P T P T H

H

S

H

S

Fingerings for Bass, including fret numbers (7, 9, 0, 5, 3) and articulation marks (X, H, S).

③ F Dm Bsus4 B

8va loco 8va

17 19 19 (19) 17 (17) 20 full full 17 19 19 19 19/23 23 23 23 24

H H H

End Organ Fig. 1

H H H S S

E Organ tacet
 Gtrs. 3 & 5 tacet
 Em7

36
 Strings

*Gtrs. *loco*
 1 & 2

Bass

*Gtr. 2 w/ wah-wah

40
 Strings

Gtrs. 1 & 2

Gtr. 3

Bass

Gtr. 3 tacet

F Strings tacet
C#m7

Gtr. 1

8va..... loco

full full full

steady gliss. P.M. P.M.

Gtr. 2

8va..... loco

full full full

ff

Bass

loco

47 Gtr. 1

P.M. semi-harm.---

Gtr. 2

full P P

1/2 1/2 P H P S

Bass

50

Musical score for system 50, featuring guitar and bass parts. The guitar part includes techniques such as P.M. (Palm Mute), S (Sustained), grad. bend (gradual bend), and 8va (8th fret octave). The bass part includes techniques like X (muted) and S (Sustained). The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

53

Strings

G#m7

Gtr. 1

ff w/ bar

full

full

full

P P

Gtr. 2

B H S

B B P

P P P

wah off

H S

full

P P P

H

Bass

S

H

Musical score for system 53, featuring strings, guitar 1, guitar 2, and bass parts. The strings part is in G#m7. The guitar 1 part includes techniques like ff w/ bar, full, and P. The guitar 2 part includes techniques like B, H, S, B, B, P, P, P, wah off, H, S, full, P, P, P, and H. The bass part includes techniques like S and H. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

58

8va

S H P B B P P P S

S S H P full P P P S full

(4) /4 2/4 7 4 7 4 4 7 7 4 6 7 7 4 6 7 7 4 6 7 7 4 6 /9 7 /13 12 14

8va loco P.H. B B P P.H. loco

P.H. P.H.

1/2 P

pitch: E# F# E# E#

H B B

H

1/2

59

G#5 F#5

8va

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

3 3 3

semi-harm...

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

(14) 13 14 13 14 13 14 13 13 (19) /16 14 /16 21 /16 12 14 /16 14 /16 16 /16 16 19 (19) 16 16 full

H S

H S

H S

H S

G

Gr. 1

E *8va*
loco F#7add4/E
 S P H P H P H P S H P S S S S S S

(19) / 12 11 12 11 12 11 12 11 10 11 9 11 9 8 9 11 6 8 4

Gr. 2

S H P S S

S H P S

2 2/4 6 4 7 6 4/8 9 6 4

Gr. 4 & sitar

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

Bass

7

Synth.

mp

Eadd9

F#7add4

(66) S

S

70 *A* *S* *B/A* *8va* *H P P* *H P P*

S *H P P* *H P P*

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

S *H P* *w/ bar* *S* *S*

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

H *P H P H P H P*

AΔ7

73 8va.....

Sitar tacet

B

76 Gtr. 1

Gtr. 2

Gtr. 4

Bass

Synth.

H Synth. tacet
 Gtr. 4 tacet
 N.C.

79

1 & 2

w/ bar

8va

Bass ST T P T P T P S P T T T P T P

P.M.

ST T P T P T P S P T T T P T P *sim.*

82

P.M.

0 0 0 0

8va

P.M.

I Gtr. 3: w/ Rhy. Fig. 1, simile
 Bass: w/ Bass Fig. 1, simile
 Organ: w/ Organ Fig. 1, 2 times
 Am7

83

1 & 2

w/ bar

(0)

loco

89) Em7 CΔ9 F5 Dm7 Bsus4 B7
8va....., loco 8va....., loco 8va.....
Gtrs. 1 & 2

Exercise 89 consists of four measures. The first measure features a guitar solo (S) on strings 1 and 2, with a hammer-on (H) on the 14th fret and a bend (B) on the 15th fret. The second measure has a solo (S) on strings 1 and 2, with a bend (B) on the 17th fret. The third measure includes a solo (S) on strings 1 and 2, with bends (B) on the 19th and 17th frets, and a half-note (1/2) on the 17th fret. The fourth measure has a solo (S) on strings 1 and 2, with bends (B) on the 19th and 20th frets, and a half-note (1/2) on the 19th fret. The fretboard diagram shows the following fingerings: Measure 1: 14 15 14 17; Measure 2: S (17) full full 17 15 17 19 19 (19) 17 (17); Measure 3: full full 17 19 19 1/2 19 19/20 23 23 23 23; Measure 4: 0 X.

95) Am7 Bm7 Em7
8va....., loco 8va.....
Gtr. 1

Exercise 95 consists of two measures. The first measure is a whole rest (z) on strings 1 and 2. The second measure features a solo (S) on strings 1 and 2, with a feedback (fdbk.) on strings 3 and 4, and a bend (B) on the 15th fret. The fretboard diagram shows: Measure 1: S 24 0; Measure 2: fdbk. X 15 15 full full 12 P 12 14 full P S (14) 12 14/16.

8va.....
Gtr. 2

Exercise 95 continues with measures 3 and 4. The third measure features a solo (S) on strings 1 and 2, with a bend (B) on the 12th fret and a hammer-on (H) on the 15th fret. The fourth measure has a solo (S) on strings 1 and 2, with bends (B) on the 12th and 14th frets, and a hammer-on (H) on the 14th fret. The fretboard diagram shows: Measure 3: S 24 15 full 12 H 15 12 15 12 full 15 P (15) 12 12 12 full 15 P 15 12 12 full P 14 (14) 12 14 14; Measure 4: 12.

98) CΔ9 F5 Dm7
8va.....

Exercise 98 consists of two measures. The first measure features a solo (S) on strings 1 and 2, with a bend (B) on the 14th fret and a triplet of eighth notes (3). The second measure has a solo (S) on strings 1 and 2, with a bend (B) on the 17th fret. The fretboard diagram shows: Measure 1: full 15 14 17 17 15 17 15 17 17 full 15; Measure 2: 17.

8va.....
Gtr. 2

Exercise 98 continues with measures 3 and 4. The third measure features a solo (S) on strings 1 and 2, with a rake (ff) on strings 3 and 4, and a hammer-on (H) on the 12th fret. The fourth measure has a solo (S) on strings 1 and 2, with a hammer-on (H) on the 10th fret and a bend (B) on the 12th fret. The fretboard diagram shows: Measure 3: H P B P H H (12) X 12 13 10 full P H H 10 H P S; Measure 4: X 13 13 P H H 12 13 12 10 12 13 10 H P S 14 12 /

J Gtr. 3: w/ Rhy. Fig. 1, simile
 Organ: w/ Organ Fig. 1, 2 times
 Am7

101 Bsus4 B7

8va.....

Gtr. 1

full full P w/ bar -1/2

Gtr. 2

8va.....

full full full full P full 1 1/2 grad. release 1 1/2

Bass

5 7 X 5 7 5 7 0 7 9 X 7 9 9 0 0

125 Em7 CΔ9 F5

8va.....

H P B P H B B P P B B P P

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

8va.....

loco

B > B H P H P P H P P 3

17 full H P H P P H P P 3

Bass

7 9 H 7 9 7 9 7 7 3 3 X X X 7 5 1 3 X 3 5 0 3 4

Dm7

Bsus4

8va

108

Loco P P H P P S H P P H H P P

X 0 (11 12) 11 9 12 10 9 12 10 9 7 (12) 9 7 9

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

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

T P T T P T T T

T P T T P T T T

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

B7

Am7

Bm7

HP P HPP HPP H₇ P P S S S

HP P HPP HPP HPP S S

(12) 9 7 (11) 9 7 (11) 9 7 (11) 9 7 5/7 9 2

15ma

P.S.

mf

8va

ff

(B)

B

1/2

full

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

(7)

S H H

S H H

7 9 11 9 7 12 5 5 5 7 5 7 3 5 7 7 7 9 9 9 0

Em7

CΔ9

F5

113

15ma P.H. (B) B B (B) (B) B B (B) (B) (B) > B B B

P.H. full full semi-harm. full full P.H. full full

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

pitch: E F# E

A G A G

8va

loco

(B) B

H P H P S H P H P

1/2 14 (14)

H P H P S H P H P

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

H H H

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

Dm7

Bsus4

8va S P H P H P H P H P H P H P H

17 S P H P H P H P H P H P H

6 H H P P

H H H P P

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

H

7 X H 5 7 3 0 2 2 2 2 2 2 2 2

K

Gr. 3: w/ Rhy. Fig. 1, simile, till fade

Organ: w/ Organ Fig. 1, till fade

Am7

loco

118

B7
8va

P H P H P H P S

17 12 16 12 17 12 17 12 16 12 17 12 16 12 16 14 12 14 11 9

S S P B P P

mf *f* *ff*

(12) 12 S 17 12 P 10 12 10 10 12 10 10 12 10 12 10 12 14 P 15 12

S S S H

2 2 10 19 5 7 X 5 7 5 7 3 5

Bm7

Em7

B P P B P P B P P B P P

full P P full P P full P P full P P

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

B P P B P P B P P B P P

full P P full P P full P P full P P

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

H H H

7 9 X 7 9 7 9 7 9 7 9 7 7

Chords: CΔ9, F5, Dm7

Full, P, P, H, P, P, S

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

10 /14

8va

(17)

12 12 12 13 15 15 full full full full full

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

3 5 X X 4 7 5 7 5 1 3 0 3 4 5 7 X 5 7 5 7 3 5

Chords: Bsus4, B7, Am7

8va

14 16 17 14 14 16 17 19 21 full (21) (21) 19

8va

f *ff*

loco

HPH P HPH P HPH P HPH P HPH P HPH P

19

12 0 12 0 12 0 12 0 12 0 12 0 12 0 24 12 24 12 0 24 12 24 12 0 24 12

8va

loco

S H

9 14 7 X 5 7 5 7 3 5

Bm7

(128)

Em7

loco

H P H P H P H P P PH P P PH P P PH P P > PH P PH H P

3

H P H P H P P P H P P P H P P H P PH H P

3

0 12 7 12 7 0 12 7 12 7 0 12 7 12 7 0 12 7 12 7 0 12 0 12 7 0 7 7-12-0

8va

H P H HP₃ P H P H P H P S

loco

H P H P S

H P H P H P H P S

(24) 12 (24) 12 (24) 12 0 (24) 0 (24) 12 (24) 12 (24) 12 14

A H

x H

9 9 9 9 9 7 9 7 9 0 7

Begin Fade

(130)

CΔ9

P P₆ P H

F5

Dm7

B B

PHPH P PHPH P PHPH P PHPH P

1 1/2 (7)

12 7 12 7 12 7 12 7 0 12 0 10 7 10 7 7

8va

>PH P >S >S >PH P >S P H

loco

3

S PH P S P H

20 17 20 17 S S PH P S P H

10 17 12 14 12 13/15 15 12 15 12 S P H

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

A H

x H

3 3 2 0 7 5 1 1 0 3 4 5 7 x 5 7 5 7 3 5

133 Bsus4 B7

Am7 Bm7 **Fade Out**

Su P.H. B

Dyin' Day

Written by Steve Vai

Gtrs. 1 & 2; Open C# Tuning:

- ① = E# ④ = C#
- ② = C# ⑤ = G#
- ③ = G# ⑥ = C#

A

Moderately ♩ = 88

B5add9 B5add9
 C#5add9 C#5 E5 C# C#5add9 C#5 E5 F#5 E5 C# C#5add9 C#5 E5

Gr. 3 (elec.)

Gr. 3 (elec.) staff: *f* w/ slight dist. S

TAB: 9 12 12 12 12 12 12 9 / 6 9 9 9 9 9 9 6

Gr. 1 (acous.)

Gr. 1 (acous.) staff: *mf* let ring throughout S

TAB: 7 5 5 5 0 0 3 0 / 7 5 5 5 0 0 3 0 / 5 3 0 0 / 7 5 5 5 0 0 3 0

* Bass (5-str.)

* Bass (5-str.) staff: *mf* S

TAB: 4 2 2 2 4 4 0

* 5th string is a low B.

B

Gr. 3 (elec.) *f* w/ slight dist. S

Gr. 4 (elec.) *f* *divisi* S

Gr. 3 tacet F#Δ7

Gr. 4 S

C# G# C# C#Δ7/F# F#Δ7 C#Δ7F#

8va H12 H7 H5 * Gtrs. 1 & 2 *loco* Harm. let ring

TAB: 9 / 6 8 / 10 (10) (10) 6 / 6 8 / (9) 6 / 8 / 10 / 10 / 13 / 10 / 8 / 10

TAB: 0 0 0 0 0 0 0 0 / 0 0 0 0 0 0 0 0 / 0 0 0 0 0 0 0 0 / 0 0 0 0 0 0 0 0

TAB: 2 / 4 / 2 2/4 (4) 2 / 2

* composite arrangement

⑥ F#Δ7 E5add9 E E/D# E/C# fdbk.

Gr. 4 Gr. 3 divisi fdbk.

P.M.

Bass Fig. 1

Gr. 3 tacet D5add9 Eadd9 C# B5add9 C#5add9 C#5 E5 C# B5add9 C#5add9 C#5 E5 C#5

Gr. 3 tacet Gr. 4 S S full P S S

Rhy. Fig. 1 H12 Harm.

End Bass Fig. 1

C

E5 D#5 C# B5add9
C#5add9 C#5 E5 C# G# C# C#Δ7/F#

Gtr. 4
B P S S S S S
full P S S S full H P P
(6) (6) 4 6 4 6 (6) 6 4 4 6 8 8 9 8 11 9

Gtr. 3
8va
S S S S S
16 10 10 19 19 16 13 16 16 16 13 13 16 16 13

Gtr. 1 & 2
S S S S S
S S S S S S
0 0 7 6 5 0 12 7 5 0 0 0 0
3 2 5 2 3 3 0 3 12 7 5 4 0 0 5
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

End Rhy. Fig. 1
8va H12 H7 H5
Harm. loco

S S S S S
7 5 2 2 4 2 2 2 2 0 2 2 2 2 2 2

Gtr. 3 tacet
F#Δ7 C#Δ7/F# F#Δ7

Gtr. 4
S P H P P S (B) B S
full hold bend full
9 11 (11) 9 11 9 10 8 10 8 11 11 11 (11) 13 11 11 11 11 11 11 11 11 11

Gtr. 1 & 2
S S S S S S P.M.
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
5 7 4 0 2 0 0 4 7 4 0 2 0 0 0 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gr. 3 tacet

⑳

Gr. 4

Eadd9 E E/D# E/C# D5add9 Eadd9 C#

Gr. 4

Gr. 3 *divisi*

full full full full full

Gtrs. 1 & 2

End Rhy. Fig. 2

P.M. - -

D

㉓

Gr. 4

B5add9 C#5add9 C#5 E5 C# B5add9 E5 C#5add9 C#5 C#5 Dadd9 Eadd9

H B B B P P B P P

full full P 1/2 P

rake w/ bar

Gtrs. 1 & 2

H12

Harm.

S

Rhy. Fig. 3

Bass Fig. 2

S

26

Gtr. 4

G#7add4 C# G# N.C.

(16) (16) 13 11 11 13 11 14 (14) (14) X 2.6 13 13 14 full 13 13

pitch: B#

Gtr. 3

S 8va 20 18 16 20 16 18 16

Gtrs. 1 & 2

5 0 7 7 5 0 5 0 0 2 0 2 7 9 0 9 0

29

Dadd9 loco f P.M. ff full full full full full

Eadd9 A#m G#6/B# C#

X X 14 16 16 16 14 X X 14 13 11 11 13 11 14 14 (14) 8 X 15

loco

8 5 6

1 3 1 1 1 1 3 5 3 3 3 3 2 0 2 0 0 0 0 4 2 0 0 3 3 3 4

40

Gr. 4

C#Δ7/F# F#Δ7 loco Eadd9

P.M. - 4

8va B

full

Gr. 5 (elec.)

mf w/ dist.

full

Gr. 3

full

T

43

Gr. 4

E E/D# E/C# D5add9 Eadd9 C#

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

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

Gr. 3

Gr. 5

Gr. 3 divisi

8va

45

B5add9 C#5add9 C#5 E5 C# B5add9 C#5add9 C#5E5C#5 D5add9 Eadd9

8va loco

Gr. 4

full

Gr. 3

8va S

8va
G#7add4 C# G# N.C.
Musical notation for guitar and bass. Includes fret numbers (17, 16, 14, 14, 16, 14, 17, 13, 9, 13, 11, 13, 11, 13, 14), dynamic markings (P, H, full), and articulation (S, B). Includes a *loco* section.

Gr. 3 tacet
D5add9 Eadd9 A#m G#6/B# C# D#m7
Musical notation for guitar and bass. Includes fret numbers (17, 16, 14, 14, 16, 14, 17, 17, 17, 17, 16, 13, 16, 14, 13, 14, 16, 16, 16, 14, 13), dynamic markings (full), and articulation (S, B). Includes a *loco* section.

Gr. 1 & 2
Musical notation for guitar and bass. Includes fret numbers (13, 9, 12, 12, 7, 10, 10, 12, 12, 12, 11, 12, 11, 11, 11, 11, 11, 11, 9, 11, 13, 13), dynamic markings (full), and articulation (S, B, P.H., P.H., 1/2).

D5add9 Eadd9 C# Gtr. 4 B5add9 C#5add9 C#5 E5 C# B5add9 C#5 C#5add9 C#5 E5
Musical notation for guitar and bass. Includes fret numbers (9, 12, 12, 7, 10, 10, 12, 12, 12, 11, 12, 11, 11, 11, 11, 11, 9, 11, 13, 13), dynamic markings (full), and articulation (S, B, P.H., P.H., 1/2). Includes a *loco* section.

Rhy. Fig. 4 End Rhy. Fig. 4
Bass Fill 1 End Bass Fill 1
Musical notation for guitar and bass. Includes fret numbers (15, 13, 16, 13, 16, 13, 16, 13, 16, 13, 16, 16, 14, 16, 13, 13, 16, 13, 16, 14, 14, 14, 12, 12, 14, 14), dynamic markings (full), and articulation (S, B, P.H., P.H., 1/2). Includes a *loco* section.

G

C#add4 C#7sus4/B A+(#11) C#/G# C#7/F# C#7/E# C#7 B9(#11) C#

61 Gr. 4

Gr. 3 *divisi*

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5, simile

C#add4 C#7sus4/B A+(#11) S C#/G# C#7/F# C#7/E# C#7 B9(#11) 8va C#

65 Gr. 4

Gr. 3

* volume swell

8va

loco

End Rhy. Fig. 6

H

D#9sus4 C#5 D#9sus4 C#5 D#9sus4 C#5 D#9sus4 C#5 C#6 C#5 C#5add9

69 Gr. 4

Gr. 3 *tacet*

8va

loco

Rhy. Fig. 6

End Bass Fig. 4

Bass Fig. 4

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6, simile
Bass: w/ Bass Fig. 4, simile

Chords: D#9sus4, C#5, D#9sus4, C#5, D#9sus4, C#5, D#9sus4, C#5

Chords: C#6, C#5, C#5add9

Chords: E5add9, F#add9, E5add9, F#add9, Eadd9, D#add9, D#sus4add9

Gtrs. 1 & 2
Bass

Chords: D#add9, A#m Riff A, G#6/B#, C#, D#m

Rhy. Fig. 7
End Rhy. Fig. 7

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 3 meas.
Bass: w/ Bass Fig. 3, simile

83

Grtr. 4

loco

B5add9 C#5add9 B5add9 C#5 E5 C# B5add9 C#5 E5 C#5 End Riff A

Gtrs. 1 & 2: w/ Rhy. Fig. 7, simile
Gtr. 4: w/ Riff A
Bass: w/ Bass Fig. 2, last 2 meas.

86

Grtr. 3

8va

A#m G#6/B# C# D#m

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 3 meas.
Bass: w/ Bass Fig. 3, simile

88

8va

D5add9 Eadd9 C# B5add9 C#5add9 C#5 E5 C# B5add9 E5 C#5add9 C#5 C#5

pitch: B A#
Gtrs. 1 & 2: w/ Rhy. Fig. 4, simile
Bass: w/ Bass Fig. 2, last 2 meas.

91

Grtr. 3

A#m G#6/B# C# D#m7 B5add9 C#5add9 C#5 E5 C# D5add9 Eadd9

Grtr. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 5, 1st 3 meas.
C#add4 C#7sus4/B A+(#11) C#/G# C#7/F# C#7/E C#7 B9(#11)

94

Grtr. 4

Grtr. 3 *divisi*

15ma

loco

rit.

Grtrs. 1 & 2

pitch: G#

8va

Bass

Whookam

Written by Steve Vai

Moderately ♩ = 88

* N.C.(A \flat 7)

Oo, well, Je - sus Christ, liv - ing on a lit-tle black hole in our souls _ and

*Backward song is transcribed forward.
Sing song from end to beginning to follow recording.

on our feel - ings, God, but then you know in our hearts. _____

Slower ♩ = 50

N.C.(E)

Slower ♩ = 40

N.C.

Love. _____ Spoken: Ho - ly Mar - y, Moth - er of God, and bless - ed is the fruit of thy womb.

Faster ♩ = 84

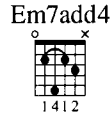
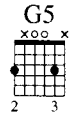
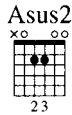
N.C.

Oh, ak-oooh, oh, ak. Oh, ak-oooh, oh, ak.

Ah, _____

Blowfish

Written by Steve Vai



A

Moderately Fast Rock ♩ = 136

N.C.

8va

B

N.C.

* Gtr. 1 (dist.) P.S. *f* P.S. *f* P.S. *f* *loco*

TAB 14 (14) -2 1/2 0 5 3 4 5 3 5

** Gtrs. 2 & 3 (dist.) P.S. *f* S S S S S S S S *mp w/ chorus*

TAB x 17 15 19 21 19 5 6 7 5 6

Bass Bass Fig. 1 *f*

TAB 0 5 3 4 5 3 5

† set for one octave below

* Two gtrs. arr. for one.
** composite arrangement

④

B

1/2

(5) 3 4 5 3 5 0 5 3 4 5 3 5 3 5 3 (3) 5 0 5 3 4 5 3 5

B

1/2

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

B

1/2

(5) 3 4 5 3 0 0 5 3 4 5 3 5 3 5 3 (3) 5 0 5 3 4 5 3 5

③

B B B

P.M.

full 1/2 1/2

B B B

P.M.

full 1/2

End Bass Fig. 1 Bass Fig. 2

B B B

full 1/2 1/2

④

E5 N.C. B (B)

P.M.

full full

Str. 4 (dist.)

S S S

full full

S B S

full full

⑮

Chords: B, E5, N.C., B

(0) 0 3 0 5 3 0 | 0 3 5 5 3 0 | 5 0 5 5 | 3 5

Chords: B, Gtrs. 2 & 3, S

Dynamic: *mf mp*

(4) 6 4 6 5 4 6 | 6 5 7 7 5 6 | 7 5 7 12 7 | 5 7

End Bass Fig. 2

Chords: B, S, B

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

⑳

Chords: S, B, B

(5) 3 4 5 3 5 15 | 5 3 4 4 3 5 | 3 5 3 (3) 5 | 0 5 3 4 5 3 5

Chords: S, Gtr. 2, B, Gtrs. 2 & 3

* Gtr. 3 *divisi*

(7) 5 6 7 5 6 12 | 7 5 6 4 8 5 | 5 7 4/4 (4) 6 7 | 6 5 6 7 5 6 7

Chords: B, B

(5) 3 4 5 3 5 | 5 3 4 4 3 5 | 3 5 3 (3) 5 | 0 5 3 4 5 3 5

* Gtr. 3 tabbed to left of slash

24

full full 1/2

B B B

Gtr. 2

Gtr. 3 divisi

w/ flanger

full 1/2

B 1/2

full full 1/2

B B B

C

Gtr. 2 tacet
A5
Fill 1

28

Gtr. 4

D5 G5 A5
B B End Fill 1

full full

Gtr. 1

B 15ma H2.7 loco B 15ma H2.7 loco B P.M. -

Harm. Harm.

1/2 1/2 1/2

Gtr. 3

Bass Fig. 3

32

Gr. 5 (dist.)

Gr. 5 (dist.)

* w/ octave effect

15

Gr. 1

Gr. 1

B

15ma H2.7 loco

Harm.

1/2

15ma H2.7 loco

Harm.

1/2

P.M. - -

Gr. 3

Gr. 3

End Bass Fig. 3

End Bass Fig. 3

* set for one octave

D

Gr. 4: w/ Fill 1, 2 times
Bass: w/ Bass Fig. 3, simile
N.C.

A5

N.C.

D5

G5

N.C.

A5

36

(B)

(B)

hold bend

full

5

8

8

8

S

1/2

12

P

(12)10

10

S

full

13

15

15

13

Rhy. Fig. 1

Rhy. Fig. 1

B

1/2

P.M. - -

Rhy. Fig. 1A

Rhy. Fig. 1A

41

N.C. D5 G5 **E** Gtrs. 3 & 4 tacet * F#m7 Gsus2

B B P S H P

octave effect off

1/2 P S H P

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

B End Rhy. Fig. 1 Rhy. Fig. 2

P.M. - 1

1/2

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

End Rhy. Fig. 1A

S S

12 12 12 12 12

16 16 16 16 12

Bass

Bass Fill 1 End Bass Fill 1 Bass Fig. 4

(5) 4 2 3 0 3 2 2 2 2 2 0 2 3 3 3 3 3 3

* Chord symbols reflect implied tonality.

46

G5/A Dadd4/A Asus2 F#m7 Gsus2

Gr. 5 S S P H P S S S Gr. 5 H

Gr. 4 *divisi*

S S P H P S S S 14 14 12 14 15 17 15 17

9 10 (10) 11 (11) 9 11 9 7 9 6 4 9 4 2 14 14 12 14 15 17 15 17

14 14 12 14 15 17 15 17

16 14 16

Gr. 1

let ring let ring H End Rhy. Fig. 2

3 3 0 0 0 0 0 3 3

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

End Bass Fig. 4

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

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

FGr. 3: w/ Fill 2
N.C.Gr. 4 tacet
Bass: w/ Bass Fig. 1, simile
N.C.

50 Gr. 5

8va

G

S

loco

Gr. 4

w/ fuzz

S

Gr. 1

S

Bass Fig. 5

End Bass Fig. 5

S

55 Gr. 5

B

1/2

S

full

Gr. 1

B

1/2

full

Fill 2

Gr. 3

P.S.

P.S.

T

A

B

G

Gr. 1: w/ Rhy. Fig. 1, simile
 Gr. 3: w/ Rhy. Fig. 1A, simile
 Gr. 4: w/ Fill 1, 2 times
 Bass: w/ Bass Fig. 3, simile
 N.C.

Bass: w/ Bass Fill 2

A5

N.C.

D5

60 Gr. 5

w/ octave effect

1/2 full hold bend full

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

Gr. 6 (dist.)

f

1/2 P

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

Gr. 1

B

1/2

0 5 3 6 5 3 5 | 3 5 3 (3)

65 Gr. 5

G5 N.C. A5 N.C. D5 E5 D5 G5 F#m7

full w/ bar 1/2 P

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

Gr. 6

loco B trill 8va Gr. 6 Gr. 1 divisi loco S S

full 1/2 P

5 7 7 (5-8) 5 | 19 (19) 17 20 22 (22) S

Bass Fill 2

Bass

B

1/2

(5) 3 5 3 (3)

H

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 3 & 6 tacet
Bass: w/ Bass Fig. 4, simile
N.C.

70

Gtr. 5

Gsus2 H P G5/ADadd4/A Asus2 H P F#m7 Gsus2 B (B) B

S S S S S S S S full full

14 14 12 14 15 14 15 14 12 10 8/10 /12 10 12 10 8 10/12 8 10 7 5 14 14 12 14 15 15 15 (15)17

Gtr. 4

H P S S H P S

14 14 12 14 16 14 16 14 12 11 7/9 /11 11 9 11 9 7 9/11 4 9 4 2

Bass: w/ Bass Fig. 5, 2 times, simile
N.C.

76

Gtr. 5

Gtr. 3

Gtr. 5 divisi S

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

Gtr. 4

mf

Gtr. 1 divisi

7 0 5 6 7 5 9 7 9 5 5 6 7 0 4 5 6 7 14 15 16 5 5 5 5 5 5 0

80

Gtr. 7 (dist.)

8va ...

* w/ harmonizer

17

Gtr. 3

Gtr. 5 divisi

8va

12 13 14 12 14 14 15 12 14 15 16 14 13 14 15 16 15 17 15 15 15 15 15 15

Gtr. 4

Gtr. 1 divisi

** P.M. throughout

(0) 0 5 6 7 5 7 7 7 5 7 8 9 7 6 7 8 9 12 12 12 12 12 12 12 12 12 12 0

* Set to produce additional pitches a fifth higher and an octave lower.
** next 12 meas.

I Gtrs. 3, 4 & 5 tacet

N.C.

84

Gtr. 7

8va

B (B) (B) (B) B

loco S

8va

H H S H P P P P P P

full

17 17 17 17 (17) 17 (17)

S

H H S H

14 17 14 (14) 14 17

P P P P P

14 10 14 17 14 16 14 16 16 14 16

17 (17)

Gtr. 1

Bass

G5

N.C.

G5 F#5 G5

N.C.

F#5

88

S B B

loco B B B P

grad. bend

1/2 full

S

16 14 14 (14) 12 12 (12)

P.H. B

w/ bar

P.H.

14 15 14 (14) (14) 12 14

-1 -1 1/2

Bass

N.C. F#5

G5

93

8va

H P S

B B

* w/ harmonizer

full

(16)

14 14 12

12 14 16 14 16

14 16 14 14 16 16

14 12 14

16 (16) 14 12 12

X X X 4 4

X X X 2 0 2 2 0

4 0 4 X X 4 0 4

2 0 2 X X 2 0 2

X X X 4 0 4 4

X X X 2 0 2 2

5

3

2 0 2 0 2

2 0 2

2 0 2

2 0 2 0 2

3 3 3 3 3 3

* Set to produce additional pitches a fourth lower and an octave higher.

D5/E

97

8va

P P

3 P

P P

H P

P P P

P P

15 12 14

14 12 14

15 12 14

14 12 14

15 12 14

14 12

H P

14 17 14

16

15 14 17 14

P P

P P

17 15 14 15

15 17 15 14 17

(5)

5

7 5

0 0 7 5

0 0 7 5

S

S

3 3 3 3 3 3 3

0 0 5 0 0 5

8va

A5 Ab5 G5 N.C.

(99)

(101)

G5

Gr. 5

Gr. 4

Asus2

Gr. 7 tacet

mp

mf w/ chorus & sustain

Gr. 7

P.S.

P.S.

P.S.

P.S.

Gr. 1

* Gr. 1 & Coral sitar

mf w/ clean tone let ring throughout

S

** T

* composite arrangement

** T = Thumb on C

105

G5

P.S

Gtr. 5

Gtr. 1 & Sitar

109

F#m7

8va

Gtr. 5

Gtr. 1 w/ dist. Sitar divisi

G5

Sitar tacet
Em7add4 E

⑥
open

P.M.

114

8va

Gr. 5

pitch: E B G

8va

Gr. 3

pitch: G

Gr. 1

Sitar divisi

K

119

Gtrs. 3, 4 & 5 tacet

N.C.

Gr. 1

124

Gtr. 2

mp

mf

mp

B

S

1/2

5 6 7 5 6

5 7 5 5 6

5 7 7 5 6

5 7 4 (4) 6

Gtr. 3

B

S

1/2

7 5 6 7 5 7

5 7 5 7 5 7

7 5 7 7 5 7

5 7 5 (5) 7

Gtr. 1

B

B

full

full

1/2

0 5 3 4 5 3 5

3 5 3 5 3 5

0 5 3 5 5 3 5

3 5 3 (3) 5

Bass: w/ Bass Fig. 2, simile

128

Gtr. 4

Gtr. 2 divisi

E5

N.C.

S

B

S

B

full

full

9 8 9 10 8 9

9 8 10 8 9 9

12 (12) 9 8 10 10 8 9

9 (9) 9 8 10 10 8 9

5 7 5 6 7 5 7

7 5 7 5 7 9

7 5 7 7 5 7

3 0 3 4 5 3 0

0 3 5 3 0

0 3 5 5 3 0

P.M.

(131)

N.C. Grtr. 4 tacet

(34)

Bass

Gtr. 4 tacet

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 1

Gtr. 4

A5

Gtr. 2 divisi

* w/ echo repeats

The Mysterious Murder of Christian Tiera's Lover

Written by Steve Vai

A

Moderately ♩ = 112

N.C.(Bm)

* Gtr. I (7 str. elec.)

(E)

* ⑦ tuned to low B

pitch: E

(Bm)

(E)

(A)

(B5)

8va H7 H9 H3 H7 H9 H3 H7 H7

Harm.

(Bm)

pitch: C

* Played ahead of the beat.

† set for octave higher when depressed

B

* Played ahead of the beat.

12 Eb/Db D/C **C** N.C.(B)

let ring let ring

* slight P.M.

* Slide L.H. finger up and down 7th string, touching lightly to produce random harmonics (next 6 meas.).

14

w/ wah-wah

**

** w/ whammy pedal

16

** ** *

10 11 (11) 7 (7)

18

** ** ** P.M. P.M. P.M. P.M. P.M.

7 9 9 (9) 9 9 9 9 9

20 B5 N.C. P.S. P.S.

** P.M. P.M. P.M. P.M. B5 N.C. P.S. P.S.

13 13 13 7 2

D Freely
N.C.(G)
8va

(D)

22

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

3 7:4 3 7:4 3 7:4

w/ delay

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

23

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

10:8 10:8 9:8 9:8

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

6 7 9 12 (15) 12 9 7 6 7 9 12 (15) 12 9 7 6 7 9 12 (15) 5 8 15 8 15 7 15 11 19 7 8

(G)

(Am)

(Bm)

8va

24

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

** accel. **

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

7 9 12 15 (15) 12 8 7 8 12 15 (15) 12 8 10 13 17 17 13 10 12 15 19 19 19 15 12

(C)

(D)

8va

25

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

9:8 9:8 10:8

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

13 17 20 20 17 13 15 19 22 22 22 19 15 19 22 22 22 19 15 19 22 22 22 19 15 19 22 22 22 19 15 19 22 22 22 19

(Bm)

E5/B

8va

26

P H B loco P.S.

full P.S.

15 19 17

Hand on Heart

Written by Steve Vai

Chord diagrams for the following chords:

- F#**: 134211
- E/F#**: 2 31
- E**: 231
- C#m7**: 13121 (4fr)
- F#/E**: 34211
- E/D#**: 12
- G#m7**: 13111 (4fr)
- Esus4**: 234
- Ab**: 134211 (4fr)
- Gb/Ab**: 3 4211
- Gb**: 134211
- Db sus2**: 1341 (4fr)
- Cb**: 1333
- Ebm7**: 1312 (6fr)
- Gb⁶**: 11311 (4fr)

A

Moderate Ballad ♩ = 72

N.C.

Gr. 1 (elec.)

f w/ dist.

Measures 1-4 of section A. The guitar part features a melodic line with bends and a distorted accompaniment. The TAB includes fret numbers (11, 12, 11, 12, 11, 12, 11, 12, 11, 11, 11, 9, 11, 9, 9, 11) and techniques such as full bends, hammer-ons (H), half bends (1/2), palm mutes (P), and slides (S).

Measures 5-8 of section A. The melodic line continues with slides and bends. The TAB includes fret numbers (9, 11, 11, 11, 13, 15, 9, 8, 6, 4, 7, 9, 9, 11, 11, 9, 11, 8, 11, 11) and techniques like slides (S), half bends (1/2), bends (B), and slides (S).

B

Gr. 1

F# E/F# E F# F#7add11 Bsus2

Measures 9-12 of section B. The guitar part features a melodic line with bends and a distorted accompaniment. The TAB includes fret numbers (12, 12, 12, 11, 12, 11, 12, 12, 11, 11, 11, 9, 9, 9, 11, 11, 11, 11) and techniques such as full bends, hammer-ons (H), half bends (1/2), palm mutes (P), and slides (S).

* Gtrs. 2 & 3 (acous.)

mf

let ring throughout

Measures 9-12 for acoustic guitars 2 and 3. The part consists of arpeggiated chords and single notes. The TAB includes fret numbers (0, 0, 0, 0, 1, 2, 1, 3, 0, 0, 3, 4, 4, 2) and indicates to let the notes ring throughout.

* composite arrangement

⑭

A C#m7 F# F# E/F#

S B BS S S S S S S B (B) B B P.H. 8va loco S S

15-9 8 1/2 S 7-9 9 11 11-9 11-8 11 (11)-6 11 12 full 12 full (12) 11 1/2 P.H. S S

p mf p mp mf

Bass

H mf H 9 11 11 9

⑲

E F# E⁶₉

B B B P S B B P H B B P H P H P.H. 15ma loco S

1/2 1/2 P 9 7 9 11 1/2 P H 1/2 P H P H S P.H. S

11 (11) (11) 9 7 9 11 (11) 9 11 (11) (11) 9 11 (11) 9 11 9 11 11 11 11 13-15

pitch: C#

mp mf

H H P P

H 9 H 4-6 9 11 11 9

E₉

EΔ13

G#m11 G#m7

E

fdbk.

8va

loco

steady gliss.

30

6 7 7 9 12 11 12 11 9 7 6 6 7 7 (7) 9 9 (9) 11 11 (11) 7 7 14 16 16 (16) 18 14

pitch: B

Fill 1

Gtr. 3

End Fill 1 (cont. in slash)

Gtr. 2 divisi

(cont. in slash)

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

let ring

D

F#

E/F#

E

C#m7

34

Gtrs. 2 & 3

Gtr. 1

11 11 (11) 9 11 9 11 (11) 18 11 9 11 9 11 (11) 9 11 11 9 9 11 9 12 5 7 5 4 5 4 4 3 4 3

pitch: D# E D#

G

A

F#

F#/E

C#m7

E

E/D#

37

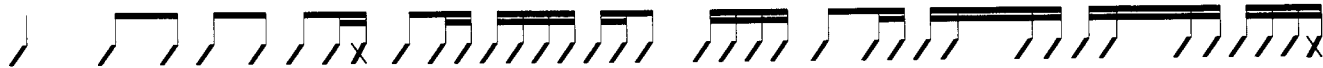
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F#

C#m7

G#m7

F#

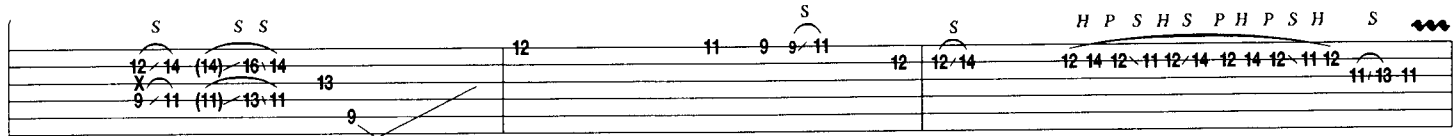


(cont. in notation)

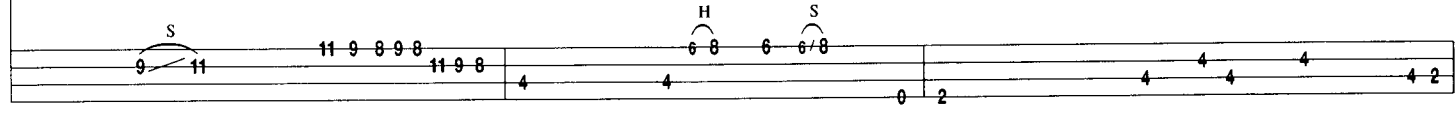
41



w/ bar



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



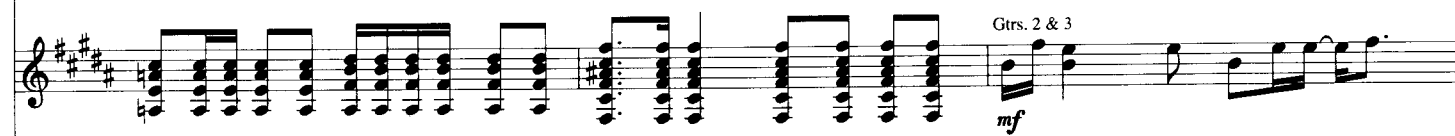
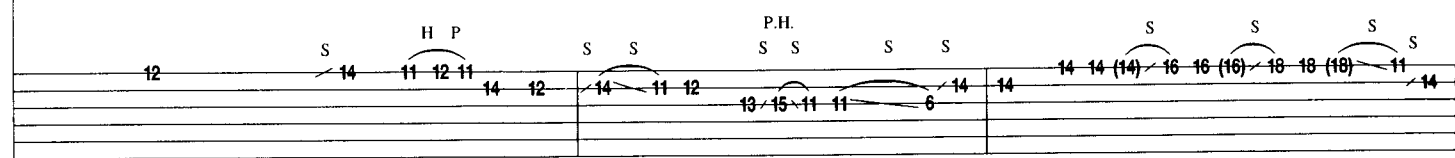
44

A

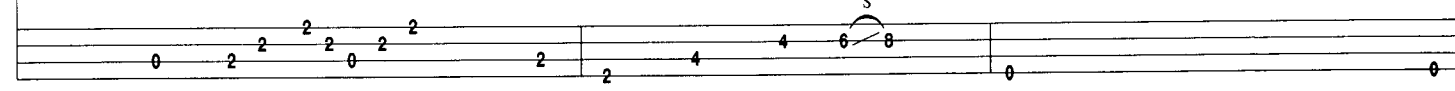
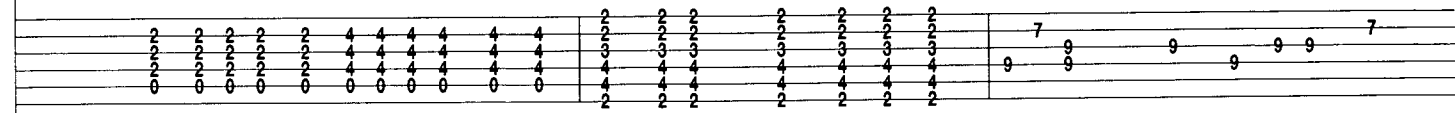
B/A

F#

E



let ring



Gr. 2: w/ Fill 1

8va

G#m11

G#m7

E

47

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

14 14 14 16 16 19 18 19 18 16 14 14 14 14 16 16 18 18 19 19 21 21 23 23 23 23 23

let ring S 9 9 0 11 11 11 11 9 11 6 4 0 6 6 4 4 6 6 4 4 4 0 0 1 2 14

Gr. 3

Gr. 4 (elec.) divisi

gliss. f w/ dist.

E

F#
Rhy. Fig. 1

E

Esus4 E

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

F#

E

Gtrs. 2 & 3

End Rhy. Fig. 1

51

8va B B P S B B B B B B (B) P 8va P

17 17 14 17 (17) 14 16 14 (14) 16 14 16 14 16 1/2 1/2 1/2 1/2 P.H. P full

17 17 14 17 (17) 14 16 14 (14) 16 14 16 14 16 1/2 1/2 1/2 1/2 P.H. P full

12

pitch: B A#

Gr. 4

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

let ring

Bass Fig. 1 End Bass Fig. 1

Esus4

E

F#

E

54

8va

S loco

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

full

P H

full

H

full

full

(16) 14 11 16

S

P.M.

P.M.

Esus4

E

F#

E

Esus4 E

Gtrs. 2 & 3

(cont. in notation)

56

semi-harm.

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

18 4

2 2

1/2

(4)

P

full

P

4 2 2 4 4

4 2 2 4 4

w/ bar

1-2

P.M.

P.M.

let ring

59

Gr. 4 tacet

A

Badd4/A

AΔ7

8va

Gr. 1

(B) B P S S

loco

8va

B B P S S S

3 3

1/2

16

1/2

16

(16) 14 14 14

10

19-14

14 16 14

16

14

24

16

(16)

17 16 17 19 16 (16)

10 10

w/ bar

S S S S

-1/2

Gtrs. 2 & 3

mf

0 2 2 0 2 0

0 4 4 0 0 4 4

0 6 6 5 0

6 6 5 0

Bass

S

S

5 7 7 7

5 7 7 7 7

12 12 14 12

62

B/A

8va

B B S S S

P.S. loco

HHHPHPHPHPHPHPHPHP

11:8

3 P.M.

HHHPHPHPHPHPHPHP

P.S.

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

X

0 0

1/2

14

14 13 13

(13)

11 11 13 11 13 (13)

Gtrs. 2 & 3

mp

Gr. 4 divisi

2 4 4 2 4 4

4 4 4 4 4

19

0 2 2 2 0

2 2 2

2 2

8va

S

S

0 12 14 12 14

0 0 0

14

Gtr. 4 tacet

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

64

Gtr. 1

12:8 12:8 12:8 11:8

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

11 7 9 12 9 7 11 14 11 14 11 7 14 9 7 14 11 14 11 7 14 9 7 9 14 11 14 11 9 14 12 9 14 12 14 12 9 14 12 9 14 11 9 12 9 12 16

Gtrs. 2 & 3

2 4 2 4 2 4

4 0

8va

16 16 16 16 16 16

S

AΔ7

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

65

12:8 10:8 6:8

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

17 16 12 11 9 17 12 10 9 16 17 16 10 9 16 11 9 16 11 9 13 14 13 11 9 14 11 9 13 14 13 11 9 11 12 9 11 9 7

6 5 7 7

6 0

8va

18 18 18 18 18 18

S

B/A

C#11

8va

⑥⑥

8va

C#7sus4

F

Gtr. 2 tacet

* Pick directly over fretboard in close proximity to fretted notes.

72

E/F# E F#5 F#7add11 Eadd2

12 11 (11) 9 7 9 9 11 9 11 11 11 13 13 15

9

Gtrs. 2 & 3

pp p mp

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

2 0

76

A C#m7 B D C

B B S B S S S S S S S

3 1/2 full S S S S S S

9 8 (8) 6 4 7 9 11 9 11 8 11 11 11 11 11 11 11 11 11 11 11 11 11 9 12

Gtrs. 2 & 3

p pp p mp (cont. in slash)

6 7 5 5 4 8 9 7 7 7 10 11 12 12 12 12 10 10 10 10 10 10 9 9 9 9 9 10 10 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8 8

Gtr. 4

15

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

G

Gtrs. 2 & 3

8va

Gr. 1

ff full

sim.

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

14 full 14 (14) 13 1/2 1/2 (13) 11 13 13 13 14 13 11 13 13-15 13 13 17 1/2 full 18 P

Gr. 4

w/ sustain

13 11 11 10

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

8va

Ab Dbsus2 Cb

loco

S P P P S -1/2 w/ bar -1/2 S

15 17 17 17 (17) 12 12 15 14 13 15 13 15 13 13 11 13 13 13 15 17 11 (11) 10 8 8 6 6 13 11 9 8 6 6 4 4

8 13 11

6 11 9

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

86

Ebm7 Ab

H

88

Gb/Ab

8va

Gb

Ebm7

Ab

8va

S

Gb⁶₉

Ebm7

Gb

8va

sim. loco

S B B B P

S P S S S S S S H P

semi-harm.

S

Bangkok

from CHES

Words and Music by Benny Andersson, Tim Rice and Bjorn Ulvaeus

Moderately Fast ♩ = 146

N.C.

N.C.(A)

A (Swarming bees & sound effects) 38 sec.

B *fff* w/ dist.

Gtrs. 1 - 3 (elec.)

Gtrs. 4 - 6 (elec.) *fff* w/ dist. *divisi*

Gtrs. 7 - 9 *fff* w/ dist. (elec.)

Gtrs. 10 - 12 (elec.) *divisi* *fff* w/ dist. **

** Gtrs. 7 - 9 tabbed to right of slash.

Bass Gtr. *ff*

Synth. Choir

Bass Dr. & Timp. Bass Drum *mp* *fff* Timp. *ff*

Gongs *p* *mp* *mf* *pp* *mf* *fff*

Strgs. *mf* *gliss* *fff*

Bass *ff*

* Key signature denotes A Phrygian dominant.

The musical score is arranged in a standard orchestral format with multiple staves. The top staff is for Guitars 1-6, followed by Guitars 7-12, Bass Guitar, Synth. Choir, Bass Drum & Timp., Gongs, Strings, and Bass. The score includes musical notation with notes, rests, and dynamics, as well as guitar tablature for the electric guitar parts. The key signature is one flat (B-flat), and the time signature is 3/4. The piece is marked 'Moderately Fast' with a tempo of 146 beats per minute. The score is divided into two sections, A and B, with section A lasting 38 seconds. Section B is marked with a fortissimo (fff) dynamic and includes distortion effects. The guitar parts are played in an A Phrygian dominant mode. The bass line is marked with a fortissimo (ff) dynamic. The drums and gongs have various dynamic markings, including piano (p), mezzo-piano (mp), mezzo-forte (mf), pianissimo (pp), and fortissimo (fff). The strings have a mezzo-forte (mf) dynamic and include a glissando effect. The synth choir part is marked with a fortissimo (ff) dynamic.

⑧

Gtrs. 1 - 6

Gtrs. 7 - 12

Gtr. 13
(elec.)
mf w/ clean tone
P.M. throughout

Bass Gtr.

Drms.

H.H. w/ foot

Synth. Choir

Timp.

Bass Dr.

f

Strgs.

gliss.

gliss.

gliss.

gliss.

Detailed description of the musical score: The score is for a multi-instrument ensemble. It features a key signature of one flat (Bb) and a complex time signature that changes from 2/4 to 3/4 and back to 2/4. The instruments and their parts are: Gtr. 1-6 (Acoustic guitar, melodic line with a capo at 5th fret, indicated by 'A5'); Gtr. 7-12 (Acoustic guitar, rhythmic accompaniment); Gtr. 13 (Electric guitar, clean tone, medium-forte, palm-muted throughout); Bass Gtr. (Acoustic bass guitar, rhythmic accompaniment); Drms. (Drum set, including snare and hi-hat with foot, playing a steady pattern); Synth. Choir (Synthesizer, playing a melodic line with a choir-like texture); Timp. (Timpani, playing a rhythmic pattern); Bass Dr. (Bass drum, playing a rhythmic pattern, marked forte); Strgs. (String ensemble, playing a melodic line with glissandos). The score includes various musical notations such as slurs, ties, and dynamic markings.

Trombones

Brass

Pno.

Gtrs. 7 - 12

Gtr. 13

Bass Gtr.

Drms.

Synth. Choir

Timp.

Bass Dr.

Strgs.

Bass

mp *cresc.*

ppp *cresc.*

Gtrs. 7 - 9 Gtrs. 10 - 12

ff *ff*

Gtrs. 10 - 12 *divisi*

p *pp* *cresc.*

pp *cresc.*

ppp *cresc.*

gliss. *ppp* *gliss.* *cresc.* *gliss.* *gliss.*

ppp *cresc.*

Coral Sitar
let ring throughout

(0/0)

0 4 2 4 0 4 4 0

0 0

3

3

22

Trbns.

Trumpet part staff with notes and dynamics. *ff*

Low Brass

Low Brass part staff with notes and dynamics. *ff*

Pno.

Piano part staff with notes and dynamics. *ff*

Sitar & Gtrs. 10 - 12

Sitar and Guitars 10-12 part staff with notes and fretboard diagrams. *ff*

Gtr. 13

Guitar 13 part staff with notes and dynamics. *ff w/ dist.*

Gtrs. 13 & 14 (elec.)

Bass Gtr.

Bass Guitar part staff with notes and dynamics. *ff*

Drms.

Drums part staff with notes and dynamics. *ff*

Synth. Choir

Synth Choir part staff with notes and dynamics. *ff*

Timp.

Timpani part staff with notes and dynamics. *ff*

Bass Dr.

Bass Drum part staff with notes and dynamics. *ff*

Bass

Bass part staff with notes and dynamics. *ff*

C (♩ = ♩ throughout)

A5

28

Trbns.

Low Brass

Pno.

Sitar &
Gtrs. 10 - 12

Gtrs. 13 & 14

Gtrs. 13 - 15

Bass Gtr.

Drms.

Synth.
Choir

Timp.

Bass

The musical score is written for a large ensemble. It begins at measure 28 with a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The tempo/mood is marked 'C' (Crescendo) and 'A5'. The score is divided into systems for different instrument groups: Trbns., Low Brass, Pno., Sitar & Gtrs. 10-12, Gtrs. 13-15, Bass Gtr., Drms., Synth. Choir, Timp., and Bass. The Pno. part features a dynamic change from *fff* to *mp* in measure 31. The Sitar & Gtrs. 10-12 part includes a guitar tablature below the staff. The Gtrs. 13-15 part is marked *f* and includes a note for Gtr. 15 (acous.) *divisi* with a dynamic of *mf*. The Bass part is marked *fff* throughout. The score concludes at measure 31.

*Gtr. 15 tabbed to right of slash.

33

Picc.

Musical staff for Piccolo. The staff is in treble clef with a key signature of one flat and a time signature of 10/8. It contains rests for the first two measures, followed by a 3/4 time signature change. In the final measure, there is a melodic line starting with a grace note, marked with *8va* and *6:4*.

Fl.

Musical staff for Flute. The staff is in treble clef with a key signature of one flat and a time signature of 10/8. It contains rests for the first two measures, followed by a 3/4 time signature change. In the final measure, there is a melodic line starting with a grace note, marked with *8va* and *6:4*.

Pno.

Musical staff for Piano. The staff is in treble clef with a key signature of one flat and a time signature of 10/8. It features a complex melodic line with slurs and accents. The bass line consists of chords in the 3/4 time signature section.

Harp

Musical staff for Harp. The staff is in treble clef with a key signature of one flat and a time signature of 10/8. It contains rests for the first two measures, followed by a 3/4 time signature change. The music is marked *mf*.

Sitar

Musical staff for Sitar. The staff is in treble clef with a key signature of one flat and a time signature of 10/8. It contains rests for the first two measures, followed by a 3/4 time signature change. Below the staff is a fretboard diagram with fingerings: 5, 5, 2, 5, 5, 5, 2, 2, 5.

Gtr. 15

Musical staff for Guitar 15. The staff is in treble clef with a key signature of one flat and a time signature of 10/8. It contains rests for the first two measures, followed by a 3/4 time signature change. Below the staff is a fretboard diagram with fingerings: 3, 0, 2, 3, 2, 0, 2, 3, 2.

Drms.

Musical staff for Drums. The staff is in 10/8 time. It contains rests for the first two measures, followed by a 3/4 time signature change. The notation includes various rhythmic patterns.

Synth. Choir

Musical staff for Synth. Choir. The staff is in treble clef with a key signature of one flat and a time signature of 10/8. It contains rests for the first two measures, followed by a 3/4 time signature change. The final measure has a sustained chord.

Glock.

Musical staff for Glockenspiel. The staff is in treble clef with a key signature of one flat and a time signature of 10/8. It contains rests for the first two measures, followed by a 3/4 time signature change. The final measure has a melodic line.

B.D. and Gong

Musical staff for B.D. and Gong. The staff is in 10/8 time. It contains rests for the first two measures, followed by a 3/4 time signature change. The notation includes a *Gong* symbol.

37 N.C.(A)
8va -----

Picc.

Musical staff for Piccolo (Picc.) in 8/8 time. It begins with a whole note G4, followed by a quarter rest, and then remains silent for the rest of the measure. A rehearsal mark '37' is at the start, and a measure rest '10' is at the end.

Fl.

Musical staff for Flute (Fl.) in 8/8 time. It begins with a whole note G4, followed by a quarter rest, and then remains silent for the rest of the measure. An '8va' marking is above the staff. A rehearsal mark '37' is at the start, and a measure rest '10' is at the end.

F. Hrn.

Musical staff for French Horn (F. Hrn.) in 8/8 time. It features a whole note chord of G4, B4, and D5, followed by a quarter rest, and then remains silent for the rest of the measure. A rehearsal mark '37' is at the start, and a measure rest '10' is at the end.

Pno.

Musical staff for Piano (Pno.) in 8/8 time. The right hand plays a melodic line with eighth notes and slurs, starting on G4. The left hand plays a bass line with whole notes, starting on G3. A dynamic marking 'mf' is present. A rehearsal mark '37' is at the start, and a measure rest '10' is at the end.

Gtr. 16

Musical staff for Guitar 16 (Gtr. 16) in 8/8 time. It features a melodic line with eighth notes and slurs, starting on G4. A dynamic marking 'mf' is present. A rehearsal mark '37' is at the start, and a measure rest '10' is at the end. Below the staff is a guitar fretboard diagram with the following fret numbers: 7, 6, 7, 10, 9, 9, 10, 10, 9, 7, 9, 7, 9, 12, 12, 10, 9, 10, 10, 9, 7, 9, 9, 7, 6, 9, 9, 7, 6, 8, 7, 8, 7.

Gtr. 15

Musical staff for Guitar 15 (Gtr. 15) in 8/8 time. It features a whole note chord of G4, B4, and D5, followed by a quarter rest, and then remains silent for the rest of the measure. A dynamic marking 'f' is present. A rehearsal mark '37' is at the start, and a measure rest '10' is at the end. Below the staff is a guitar fretboard diagram with the fret number 7.

Drms.

Musical staff for Drums (Drms.) in 8/8 time. It begins with a 'crash' symbol, followed by a quarter rest, and then a series of notes representing a drum pattern. A rehearsal mark '37' is at the start, and a measure rest '10' is at the end.

Synth.
Choir

Musical staff for Synth. Choir in 8/8 time. It begins with a whole note chord of G4, B4, and D5, followed by a quarter rest, and then remains silent for the rest of the measure. A rehearsal mark '37' is at the start, and a measure rest '10' is at the end.

Timp.

Musical staff for Timpani (Timp.) in 8/8 time. It remains silent until the 10th measure, where it plays a series of eighth notes. A rehearsal mark '37' is at the start, and a measure rest '10' is at the end.

6:4

41

A5

N.C.

Bassoon

Trpts. *gliss.* *ff*

Low Brass *ff*

Pno. *ff*

Gtr. 16 *mf* Gtr. 17 (acous.)
5 5 4 6 5 5 4 6 4 4 6 5

Gtrs. 13 - 15 *mf* P.M. - - - Sitar Gtr. 15 *divisi*
7 5 7 5 7 5 7 5 7 5 7 5 5 7 5 5 6 8

Bass Gtr. *ff* crash

Drms. misc. perc.

Synth. Choir *mf*

Wood Block

Temp. & Drums

Clave

Sing

Sops.

Mand.

Fl.

Clar.

Trp.

Drum

ff

Bassoon

Pno.

Gtr. 17

Sitar & Gtr. 15

Drms.

Synth. Choir

Wood Blocks

Claves

Gong

Strgs.

Marc.

Cello

The musical score for page 47 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Bassoon:** Single staff with a melodic line in the bass clef.
- Pno.:** Grand piano with two staves (treble and bass clefs) featuring arpeggiated figures and sustained chords.
- Gtr. 17:** Electric guitar with a single staff and a corresponding six-line tablature staff below it.
- Sitar & Gtr. 15:** Sitar and guitar with a single staff and a corresponding six-line tablature staff below it.
- Drms.:** Drums with a single staff and the instruction "misc. perc." below it.
- Synth. Choir:** Synthesizer choir with two staves (treble and bass clefs), mostly silent.
- Wood Blocks:** Percussion with a single staff.
- Claves:** Percussion with a single staff.
- Gong:** Percussion with a single staff.
- Strgs.:** Strings with two staves (treble and bass clefs).
- Marc.:** Maracas with a single staff.
- Cello:** Cello with a single staff.

The score includes various musical notations such as accents (^), slurs, and triplets. The guitar and sitar parts include detailed tablature with fret numbers and string indicators.

Bassoon

Bassoon staff with musical notation, including rests and notes in the bass clef.

Pno.

Piano staff with musical notation in treble and bass clefs.

Sitar & Gtrs. 15 & 17

Sitar and guitar staves. The top staff has musical notation with accents and slurs. The bottom staff has fret numbers: 5 5 4 4 5 7 5 4 4 5 5 7 7 5 4 5 3 6.

Drms.

Drum staff with a rest and the text "misc. perc." below it.

Synth. Choir

Synthesizer and choir staff with musical notation in treble and bass clefs.

Wood Blocks

Wood blocks staff with musical notation in the bass clef.

Claves

Claves staff with musical notation in the bass clef.

Strgs.

String staff with musical notation in treble and bass clefs.

Marc.

Mandolin staff with musical notation in the treble clef.

Cello

Cello staff with musical notation in the bass clef.

D

F

8va

56

Picc.

Musical staff for Piccolo (Picc.) in 3/4 time, marked *f*. The staff contains a melodic line with slurs and accents, starting with a dynamic marking of *f*.

Fl.

Musical staff for Flute (Fl.) in 3/4 time, marked *f*. The staff contains a melodic line with slurs and accents, starting with a dynamic marking of *f*.

Pno.

Musical staff for Piano (Pno.) in 3/4 time, marked *f*. The right hand contains a melodic line with slurs and accents, while the left hand is mostly silent.

Gtr. 13

Musical staff for Guitar 13 (Gtr. 13) in 3/4 time, marked *w/ dist.*. The staff contains a melodic line with slurs and accents. Below the staff is a fretboard diagram with the following fret numbers: 8, 7, 8, 10, 10, 10, 11, 11, 10, 8, 10, 10, 10, 8, 8, 11, 10, 11, 11, 10, 8, 10, 10, 8, 7, 10, 10, 8, 7, 8, 8, 9, 8.

Gtr. 15

Musical staff for Guitar 15 (Gtr. 15) in 3/4 time. The staff contains a melodic line with slurs and accents. Below the staff is a fretboard diagram with the following fret numbers: 10, 10, 10.

Bass Gtr.

Musical staff for Bass Guitar (Bass Gtr.) in 3/4 time, marked *ff*. The staff contains a melodic line with slurs and accents, starting with a dynamic marking of *ff*.

Drms.

Musical staff for Drums (Drms.) in 3/4 time. The staff contains a rhythmic pattern with slurs and accents, including a *crash* and *H.H.* marking.

Strgs.

Musical staff for Strings (Strgs.) in 3/4 time. The staff contains a melodic line with slurs and accents.

Marc.

Musical staff for Maracas (Marc.) in 3/4 time. The staff contains a melodic line with slurs and accents.

61 *8va*

Picc.

Fl.

F. Hrn.

Trpt.

Pno.

Gtr. 13

Gtr. 15

Bass Gtr.

Drms.

Marimba

Xylo.

Strgs.

f

f

f

ff 5:4 5:4

Gtr. 14 & Sitar

H P P H P P

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

H P P H P P

10 10 8 13 16 13 13 14 14 13 13 13 13 15 14 15 14 13 14 13 14 13 11

H.H. crash *sf* crash H.H. *sf*

Bassoon

Trpt.

Low Brass

Pno.

Harp

Gtr. 13

Gtr. 14 & Sitar

Bass Gtr.

Drms.

Marimba

Xylo.

Strgs.

col. piano

Gtr. 18 (elec.) w/ dist.

Gtr. 13 *divisi*

8va

7:4

ff

H P P

H P P

H P P

H P P

H P

13 11 13 11 10 13 11 13 11 10

11 11 11 10

11 13 13 10

12 13

8va

H P P

H P P

H P

H P

13 11 13 11 10 13 11 13 11 10

11 9 11 9 13

13 13

12 13

crash

H.H.

70

Picc.

Fl.

Cl.

Trpts.

Trbns.

Low Brass

Pno.

Harp

col. piano

Gr. 18

Gr. 13

Gr. 13 & 18

Gr. 14 & Sitar

8va

Gr. 16

8va

crash

8va

E A

73

Fl.

Flute staff with musical notation, including trills and tremolos.

Trpts.

Trumpets staff with musical notation.

Trbns.

Trumpets/Bass staff with musical notation and dynamic marking *ff*.

Low Brass

Low Brass staff with musical notation.

Fr. Hrn.

French Horn staff with musical notation.

Pno.

Piano staff with musical notation.

Gtr. 13

Guitar 13 staff with musical notation, including guitar-specific markings like *H P H P H P*, *P*, *V*, and *S S*.

Gtr. 16

Guitar 16 staff with musical notation, including guitar-specific markings like *8va* and fret numbers *15 15 13 12*.

Bass Gtr.

Bass Guitar staff with musical notation and dynamic marking *mf*.

Synth. Choir

Synthesizer/Choir staff with musical notation.

Marc.

Mandolin staff with musical notation.

Cello

Cello staff with musical notation.

Picc.

Fl.

Bassoon

Trpts.

Trbns.

Low Brass

E. Hrn.

Pno.

Dr. 13

Dr. 16

Bass Gtr.

Drms.

Synth. Choir

Sngs.

Vcl.

B.c.

F

84

Picc.

Bassoon

Trpts.

Trbn.

Low Brass

Fr. Hrn.

Pno.

Gtr. 13

Gtrs. 14 & 18

Bass Gtr.

Drms.

Gong

Strgs.

ff

ff

crash

H.H.

H.H.

H.H.

H.H.

H.H.

H.H.

H.H.

H.H.

H.H.

H.H.

Gtr. 14

Gtr. 18

Gtr. 18 *divisi*

E♭5 F5

G♭5 F5

E♭5 F5 G♭5

N.C.

89

8va

8va

Picc.

Fl.

Cl.

Trpts.

Low Brass

Fr. Hm.

Pno.

Gtr. 13

8va

S

B

S

1/2

(15)

17 18 20 20 20 20 21 20 18 20 20 20 23 23 21 20 21 21 20 18

Gtr. 18

Bass Gtr.

Drms.

crash bell

crash H.H.

Synth. Choir

Trpt.

Pic.

95

Picc. *8va*

Fl. *8va*

Cl.

Trpts.

Fr. Hrn.

Pno.

Gtr. 13 *8va*

Gtr. 18

Bass Gtr.

Drms. *crash*

Synth. Choir

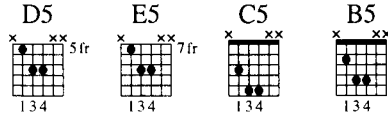
Gong

Strgs.

Fire Garden Suite

Written by Steve Vai

Sitar 1; Sympathetic Strings Tuning (High to Low):
A, G, F#, E, D, C#, B, A, G#, F#, E, D, C#



BULL WHIP

A

Moderately Fast ♩ = 146

N.C.(A)

Gtr. 1 (dist.)

Musical notation for Gtr. 1 (dist.) in 3/4 time, starting with a forte (f) dynamic. The notation includes a series of eighth and sixteenth notes with accents and a 'P.M.' (pick mute) marking.

TAB for Gtr. 1: 3 5 5 5 | 6 5 0 5 5 | 6 5 5 6 4 | 5 4 4 5 7

Musical notation for Bass in 3/4 time, featuring eighth and sixteenth notes with accents.

TAB for Bass: 3 5 5 5 | 6 5 0 5 5 | 6 5 5 6 4 | 5 4 4 5 7

Drums notation with 'crash' and 'bell' markings. The notation shows a steady eighth-note pattern with occasional rests.

Musical notation for Gtr. 2 in 3/4 time, starting with a circled 5. It includes 'H P P' (hammer-pick-pick) and 'S' (slide) markings, and is divided into sections labeled (Bb) and (A).

TAB for Gtr. 2: 5 7 5 0 3 5 3 0 | 5 8 6 6 8 10 | 10 7 5 7 | 7 5 7 5 6 5

Musical notation for Bass in 3/4 time, featuring eighth and sixteenth notes with accents.

TAB for Bass: 5 7 5 0 3 5 3 0 | 5 8 6 6 8 10 | 10 7 5 7 | 7 5 7 5 6 5

Drums notation with 'crash', 'H.H.' (hand drum), 'splash', and '+' (cymbal) markings. The notation shows a complex rhythmic pattern.

⑨ G

N.C.(A)

Gr. 3 (dist.)

Gr. 2 (dist.)
divisi

3 3 4 4 5 5 6 6 7 7 8 8

Gr. 1

3 3 5 7 3 5 4 5 7 4 10 12 10 0 8 10 8 0 7 8 7 0 5 4 3 5 7 5 5

Strings

3 3 5 7 8 5 9 10 7 9 10 12 10 8 10 8 7 8 7 5 4 3 5 7 0 0

(Bb) (A)

* A7

⑭

5 5 5 6 5 18 17 17 17 17 18 21 15 17 15 14 14 14 14 15 15 17 7 0

Gtrs. 2 & 3
Gr. 4 (dist.)
mf

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

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

* Chord symbols reflect overall tonality.

29 *8va*

crash H.H. +

30 *8va* *loco* *B* *B* *B* *B* *B* *Gadd9*

S *S* *S* *S*

loco *8va* *loco*

splash crash splash H.H. crash

* Gr. 3 tabbed to left.

PUSA ROAD

A

Faster $\text{♩} = 92$
Drums tacet
** Gadd9

Gtrs. 2, 3 & 4 tacet
N.C.
Strings & Bass tacet

Coral Sitar 1

Sympathetic Strings

Gtrs. 2 & 3

Gtr. 4
divisi

Gtr. 1

Strings

Bass

* Key signature denotes G Lydian.

** Chord symbols reflect overall tonality.

† Sympathetic strings

B

⑨ N.C.
* Coral Sitar 2

* Doubled 8va throughout

15

Sitar 1

C N.C.(G)

Riff A (B) B B (B) B

mf

Sitar 2

P P B B P P B B P P B B P P H

let ring throughout

Synth. Bass

Riff A1

(B) B (B) B B (B) B End Riff A

mp *sim.*

H B B H H B B P B

End Riff A1

Sitar 1 & Synth. Bass: w/ Riffs A & A1, 2 1/2 times

B H H B B S S B H

26

S S B H S H P B H H B

S 0 0 S 0 1/2 H S 0 H P 5 1/2 H H 1/2

(0) 8 0 0 0 3 0 0 0 3 0 7 0 2 0 4 2 0 0 3 0 2 4

D
N.C.

31

Sitar 1

(B) B N.C.

1 1/2 12 (12) 12

let ring

Sympathetic Strings

gliss.

Sitar 2

S S P Sitar 2 & Synth. H

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

Synth. Bass

E

35

Sitar 1 tacet

N.C.(A) (Bm)

let ring

(0)

B B H P B B

1 1/2 H P 1/2

5 (5) 3 5 2 6 2 2 2 4 2 4 2 4 2 2 (2) 4 2 5 2 4

41 (C#m) (D) (E) (F#m) H P

Sitar 2 & Synth.

Synth. Bass

42 (G) N.C. S

50 (A) N.C. Sitar I tacet

Sitar I

let ring

Sympathetic Strings

gliss.

Sitar 2 & Synth. S Sitar 2, Synth. & Marimba B

string noise

full

Synth. Bass

F

55 N.C.(G) (A) (Bm) (C#m)

Sitar 2, Synth.
& Marimba

Musical notation for system 55, measures 1-4. Includes treble clef, key signature of one sharp (F#), and guitar fretboard diagrams. Chords (B) B, (A), (Bm), and (C#m) are indicated above the staff. Fingering includes 'full' and 'H P'.

Synth. Bass

Synth. Bass line for system 55, measures 1-4.

59 (B) B (D) B B (E) (F#m) (G)

Musical notation for system 59, measures 1-4. Includes treble clef, key signature of one sharp (F#), and guitar fretboard diagrams. Chords (B) B, (D) B B, (E), (F#m), and (G) are indicated. Fingering includes 'full' and '1/2'.

Synth. Bass line for system 59, measures 1-4.

63 (A)

Musical notation for system 63, measures 1-4. Includes treble clef, key signature of one sharp (F#), and guitar fretboard diagrams. Fingering includes triplets and '3'.

Synth. Bass line for system 63, measures 1-4.

G

N.C. N.C.(D) (C#m)

68 8va

Musical notation for system 68, measures 1-4. Includes treble clef, key signature of one sharp (F#), and guitar fretboard diagrams. Chords N.C., N.C.(D), and (C#m) are indicated. Fingering includes 'S' and '5:4'.

Synth. Bass line for system 68, measures 1-4.

Musical notation for guitar, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for various frets (14, 12, 15, 17) across the strings.

Bass clef staff with a melodic line, likely for a synth bass or marimba part.

78 Sitar 2, Synth. Synth. Bass tacet & Marimba

Musical notation for Sitar 2, Synth, and Marimba. It includes a treble clef staff with notes and a guitar fretboard diagram with specific fretting instructions like 'loco', 'B B', 'P P', and 'full'.

32 Sitar 1 Marimba tacet N.C.(G) Sitar 1 tacet

Musical notation for Sitar 1, showing a melodic line in a treble clef staff.

let ring ----->

Empty musical staves for guitar, likely for the 'let ring' instruction.

Sympathetic Strings gliss.

Musical notation for Sympathetic Strings, featuring a glissando line on a treble clef staff.

Musical notation for Sitar 2 & Synth, including a treble clef staff with notes and a guitar fretboard diagram with fretting instructions like 'B B P P', 'H', and '1/2'.

Musical notation for Synth. Bass, showing a melodic line in a bass clef staff.

87 (A)
Sitar 2 & Synth.

Musical score for Sitar 2 & Synth. (87). The score consists of a treble clef staff and a guitar-style staff. The treble staff contains a melodic line with notes, rests, and articulation marks: P P, S, H P S, and H P S. The guitar staff shows fret numbers: 2, 2, 2, 3, 5, 5, 6, 6, 5, 3, 5, 5, 5, 8, 6, 8, 6, 5, 6, 5, 6, 5, 3. Below the guitar staff is a Synth. Bass staff with a bass clef, showing a simple harmonic accompaniment.

92
Sitar 2 & Synth.

Musical score for Sitar 2 & Synth. (92). The score features a treble clef staff and a guitar-style staff. The treble staff includes a 'let ring' section for Sitar 1 and a 'divisi' section for Sitar 2 & Synth. The guitar staff shows fret numbers: 5, 3, 5, 3, 2, 5, 3, 5, 3, 2, 3, 3, 3, 2, 16, 14, 14, 14, 12. The 'let ring' section is indicated by a dashed line above the treble staff.

Musical score for Strings. The staff shows a treble clef with a key signature of one flat and a 4/4 time signature. The music is mostly rests, with a dynamic marking of *mp* (mezzo-piano) starting in the fourth measure.

Musical score for Piano. The score includes both treble and bass clef staves. The treble staff has a dynamic marking of *mf* (mezzo-forte) and a 'gliss.' (glissando) instruction. The bass staff has a dynamic marking of *ped.* (pedal) and an asterisk (*) in the final measure.

Musical score for Synth. Bass. The staff shows a bass clef with a simple harmonic accompaniment.

* Rake strings in sound chamber.

ANGEL FOOD

A

Fast ♩ = 164

(acous.) E5

N.C.(E)

Musical staff for Acoustic guitar (A). The staff contains a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Fast ♩ = 164'. The initial dynamic is *mf*. The staff is divided into two measures. The first measure contains a half note chord, and the second measure contains a half note chord. The staff is followed by a guitar fretboard diagram showing the first two frets.

Guitar fretboard diagram for Acoustic guitar (A). The diagram shows the first two frets of the guitar neck. The notes are: 2nd fret (D), 4th fret (F#), 5th fret (C#), and 4th fret (D).

Musical staff for Strings. The staff contains a sustained chord in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The dynamic is *p*. The staff is divided into two measures. The first measure contains a half note chord, and the second measure contains a half note chord. The staff is followed by a guitar fretboard diagram showing the first two frets.

Musical staff for Piano. The staff contains a rhythmic pattern in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Fast ♩ = 164'. The initial dynamic is *mf*. The staff is divided into two measures. The first measure contains a half note chord, and the second measure contains a half note chord. The staff is followed by a piano keyboard diagram showing the first two octaves.

Musical staff for Strings (3). The staff contains a sustained chord in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The dynamic is *pp*. The staff is divided into two measures. The first measure contains a half note chord, and the second measure contains a half note chord. The staff is followed by a guitar fretboard diagram showing the first two frets.

Musical staff for Piano (*pp*). The staff contains a sustained chord in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The dynamic is *pp*. The staff is divided into two measures. The first measure contains a half note chord, and the second measure contains a half note chord. The staff is followed by a piano keyboard diagram showing the first two octaves.

Musical staff for Piano (End Rhy. Fig. 1). The staff contains a rhythmic pattern in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Fast ♩ = 164'. The initial dynamic is *mf*. The staff is divided into two measures. The first measure contains a half note chord, and the second measure contains a half note chord. The staff is followed by a piano keyboard diagram showing the first two octaves.

B

⑤ Piano L.H.: w/ Rhy. Fig. 1, 3 times, simile
Gtr. 1 N.C.(E)

Musical staff for Piano L.H. and Gtr. 1. The staff contains a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Fast ♩ = 164'. The initial dynamic is *f*. The staff is divided into three measures. The first measure contains a half note chord, the second measure contains a half note chord, and the third measure contains a half note chord. The staff is followed by a guitar fretboard diagram showing the first two frets.

Guitar fretboard diagram for Gtr. 1. The diagram shows the first two frets of the guitar neck. The notes are: 2nd fret (D), 4th fret (F#), 5th fret (C#), and 4th fret (D). The diagram is followed by a piano keyboard diagram showing the first two octaves.

⑨ Dadd2/E Eadd2 N.C.

f *mf* *f* *mp* *f*

let ring ————

let ring ————

⑬ Gtr. 1 E5 N.C. E5 D/E

mp *mf* *f* *mf* *f*

let ring ————

let ring ————

Piano

⑰ E5 Dadd2/E Eadd2 N.C.

mf

let ring ————

let ring throughout

mf

C

21

Musical notation for measures 21-24. Chords: E₉⁶, F[♯]/E, E₉⁶, F[♯]/E. Dynamics: *p*, *mf*, *mf*. Includes guitar chord diagrams and fret numbers (7, 6, 0).

Piano accompaniment for measures 21-24. Dynamics: *f*. Includes markings for Right Hand (R.H.) and Left Hand (L.H.).

25

Musical notation for measures 25-28. Chords: E₉⁶, F[♯]/E, Esus2. Dynamics: *f*, *mf*, *f*, *mp*, *f*. Includes guitar chord diagrams and fret numbers (7, 6, 4, 7, 9, 0).

Piano accompaniment for measures 25-28. Dynamics: *mf*. Includes triplets and a 5-fingered scale run.

29

Musical notation for measures 29-32. Chords: E₉⁶, Esus2, B/E, A/E. Dynamics: *mf*, *f*. Includes guitar chord diagrams and fret numbers (4, 7, 8, 5, 6, 7, 9, 0).

Piano accompaniment for measures 29-32. Dynamics: *f*. Includes triplets, a 6-fingered scale run, and an 8va lococo marking.

④ E⁶
S
mp — f
P.M. — — — — —
S S S

7 6 6 | 11 11 11 11 8 6 4 | 11 8 6 8

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

8va

mf — ff
f

* Since piano part was computer programmed, some of the L.H. spans are unusually large.

⑤ EΔ7
P.M. — — — — —
S

11 11 11 11 8 6 4 | 6 8 | 8 8 8 8 8 8 8 8

9 11 9 11 6 4 | 4 6 | 7 7 7 7 7 7 7 7 3

8va — 15ma — 8va

6 3 3 3

⑦ E Cadd2 C N.C.
S S H S

3 3 3 | S 12 10 | S 10 10 8 | H 8 | S 12 8 0 8 7 0 8 7

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

3 | 8 8 8 8 | 7 7 | 7

loco
mp mf

51 Em(add2) BbΔ(#11) E N.C.

8va

54 8va

57 loco

60

71

P.M. -----

G

74

Gsus2 N.C.

loco

76

86

Aadd2 Badd4 Aadd2 Badd4 Aadd2 Badd4 Aadd2 E

System 86: Chords Aadd2, Badd4, Aadd2, Badd4, Aadd2, Badd4 Aadd2, E. Fretboard diagrams show fingerings for each chord across the six strings.

Piano accompaniment for system 86. Treble clef contains chords and melodic lines. Bass clef contains a bass line with an 8vb (8va) marking.

89

Aadd2 Badd4 Aadd2 E

System 89: Chords Aadd2, Badd4, Aadd2, E. Fretboard diagrams show fingerings for each chord across the six strings.

Piano accompaniment for system 89. Treble clef contains chords and melodic lines with a triplet (3) and a loco marking. Bass clef contains a bass line with 8vb and loco markings.

1

91

Aadd2 Badd4 Aadd2 Badd4

System 91: Chords Aadd2, Badd4, Aadd2, Badd4. Fretboard diagrams show fingerings for each chord across the six strings.

Piano accompaniment for system 91. Treble clef contains chords and melodic lines with 8va and loco markings. Bass clef contains a bass line with an 8vb marking.

93 E A⁶₉ E A⁶₉ E Badd4

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

8va

3 6 8vb

94 Aadd2 Badd4 Aadd2 E Aadd2 Badd4 Aadd2 E

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	6	6	6	8	6	0	4	4	4	4	4	4	4	4	4	4	4	6	6	6
7	7	7	7	9	7	6	6	6	6	6	6	6	6	6	6	6	6	7	7	7

8va loco

3 8vb

98 F#m11 E N.C.(E)

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

mf

8vb loco mp mf

8va

TAURUS BULBA

A

Moderately $\text{♩} = 72$

E5

Gr. 2 (elec.)

(B) B

ff
w/ wah-wah
& dist.

w/ bar

-3 1/2

* Gr. 1 (elec.)

Rhy. Fig. 1

End Rhy. Fig. 1

ff
w/ dist.

P.M. ----->

P.M. ----->

P.M. ----->

P.M. ----->

* doubled throughout

Bass Bass Fig. 1

End Bass Fig. 1

H.H.

B Gtr. 1: w/ Rhy. Fig. 1
 Bass: w/ Bass Fig. 1, 2 times
 E5

⑤ Gtr. 2

(13) 12 12 10 12 13 12 10 12 13 (13) (13) (13) (13) 15 15 10 9 7

⑨ Gtr. 2

9 10 9 10 9 10 7 9 7

Gtr. 1

-1 1/2 -3 -4 -5 -6

C

D5
 Bass: w/ Bass Fig. 1
 Rhy. Fig. 2A

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

mf
8va

E5

⑫ Gtr. 2

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

Rhy. Fig. 2
 Gtr. 1

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

* Gtr. 3 w/ dist.

D5

E5

C5

8va

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

(16) 16 17 16 14 16 12 14 12 12 15 12 15 12 15 12 15 12 15 12 (12) S S 20 S 19 S 17 S 15 S 12 13 12

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

0 0 0 0 0 1 0 0 3 3 2 2 0 0 3 3 3 3 3 3 5 3

Bass Fig. 2

crash H.H. crash H.H. crash H.H.

D5

C5

B5

End Rhy. Fig. 2A

8va

P P w/ bar w/ bar

14 12 16 14 12 12 14 15 14 15 12 14 X 14 (14) 12 P 13 12 12

End Rhy. Fig. 2

P.M. P.M.

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

End Bass Fig. 2

crash H.H. crash H.H. crash

⑫

F5 G5 F5 E E Em

S S S

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

full full

B B

P.M.

V

S S

Gr. 4 let ring

Gr. 1 divisi let ring

5 2 1 4 1 0 3 1 3 3 5 5 3 3 2 1 1 2 2 0 0 0 9 9

Synth. Choir

mf

5 4 0 1 1 3 3 1 1 0 0 7 7

crash bell crash H.H.

④7

B P.S. Fsus2 B B B E B B

full P.S. full full full full full full

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

let ring

P.S. * let ring

10 8 0 8 0 9 9 7 6 7

P.S. * Gr. 4 tabbed to left.

H 7 9 8 7 6 9 8 7 6 5 4 9 9 7 6 7

crash crash H.H. china

H Gtr. 4 & Synth. Choir tacet
E5

Gtr. 5 (elec.)
mf
w/ wah-wah & dist.

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtr. 2
Gtr. 1 *divisi*

7 9 9 9 10 9 9 9 10 9 9 10 6 7 6 6 7 9

5 7 0 7 7 8 7 7 7 8 7 7 8 6 5 4 4 5 7

I Gtr. 5 tacet
N.C.

Gtr. 6 (elec.)
ff w/ heavy dist.

E5 N.C. E5 N.C.

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

Gtr. 2
Gtr. 1 *full*

12 15 9 12 15 9 7

* doubled throughout
Synth.

crash

7 7

81 E5 Esus4 N.C.

P H P H P H P
 4:3 4:3 4:3 4:3 4:3 4:3
 12 0 12 0 12 0 12 0 11 0 11 0 11 0 11 0 10 0 10 0 10 7 10 7 9 7 9 7 9 7 9

crash H.H. crash H.H. 6 6

85 F G F

*Gtr. 3 do, do, do, do, do, do, do, Do,

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

Gtrs. 8 (acous.) & 9 (elec.) †
Rhy. Fig. 3

**Gtr. 4 divisi H P

3 3/2 3/2 3 5 2 2 7 2 2 7 5 3 2 2

Gtr. 1

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

H.H. +

* doubled 8va. † w/ dist. & filter
 ** doubled by synth. 8va.

30

do, do, do, do, do.

G

F

Do, do, do, do,

Gr. 4, 8 & 9: w/ Rhy. Fig. 3

Gr. 3

End Rhy. Fig. 3

mf Gr. 10 (elec.) w/ dist.

mf Gr. 11 (elec.) divisi w/ dist.

H

P

Gr. 1

P.M.

31

do, do.

Do, do, do, do, do.

G

F

G

do, do, do, do, do.

P

P

S

B

1/2

P.M.

P.M.

P.M.

P.M.

crash

M

Gtrs. 3, 4, 8 - 11 tacet

101

A5

C5

Bb5

A5

8va

Gtr. 2

Gtr. 1

Gtrs. 1 & 2 tacet

Bass tacet

107

109

Gr. 7 A5 Bb5 C5 Bb5 C5 Bb5

8va

Gr. 2

Gr. 6
divisi S *

Gr. 1

Bass

crash H.H. crash

* Gr. 2 tabbed to left of slash

N

113 G5 F5

Gr. 7 N.C.(E) (D) (C#m)

8va

Gr. 2

Gr. 6

Gr. 4

*Gr. 8 mp

Bass

crash H.H.

* doubled 8va.

117 Gtrs. 2 & 6 tacet
(D)

Gtr. 7

Gtr. 4

Gtr. 8
divisi

122 (E) (D) (C#m) (D)

Gtr. 4

Gtr. 8
divisi

Gtr. 8 tacet

Gtrs. 3 & 4 tacet
Bass tacet

F5 N.C.

26

Gtr. 7

8va

3 H P H P S H P loco S H P H H P

13 17 13 16 16 13 16 13 17 13 16 13 16 13 12 13 12 14 12 14 13 14 12 13 12 14 12 14 13 10 13 10 10 13 10 13 10

Gtr. 4

Gtr. 3

6 6 6

1

> 6 > 3 > 3 > 3 > 3 > 3 6

29

3 P H H P S H P H H P H 3 P

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

6 > 3

6

33

3 H P H P H P H P H P H B B

12 9 12 8 12 8 11 8 12 8 11 8 12 8 11 8 12 8 11 8 12 8 11 8 12 6 (6)

grad. bend full 1/2

china

P

Gr. 7 tacet
F5

134

Gr. 2

Chords: Eb5, Db5, Db sus2, Cm

8va

10 10 10 11 13 13 16 16 16 16 18 18 (18) 16 18 18 18 18 15 16 15 16 15 17 17 17 17 20 17 15

Annotations: S, S, S, S, H, H, H, S, S, S

Gr. 1

10 10 10 8 6 8 8 (8) 6 8 4 6 8 8 6 3 4 5

Annotations: S, S, H, H, rit.

8 7 8 10 10 8 8 5 4 6 4 6 6 3 5 3 5

Annotations: S, S

crash H.H.

Slower ♩ = 132
Gb5

138

Gr. 6

Chords: F, Gb, Eb5, F5

8va

16 16 13 16 13 16 13 15 13 18 13 14 13 14 13

Annotations: P, B, P, B, P, B, H, PH, P, P, H

Gr. 2

8va

13 15 15 13 15 15 13 16 15 15 13 16 15 15 13 16 15 (15) 15 (15) 13 15 15 13 10 9 10

Annotations: H, P, S, B, B, P, S, S

Gr. 1

4 4 4 4 4 4 3 3 3 4 4 3 8 10 10

2 2 2 2 2 2 1 2 2 2 2 0 8 8 8

2 2 2 2 2 2 1 2 6 8 8

crash H.H. china china

Q

Gtr. 6 tacet
N.C.(Bb)

(Ab)

Gb5 F5

Gb5 F5 Eb5 F5 C5

42

8va

8va

loco

crash

crash

bell

crash

bell

Freely
w/ swarming bee
sound effect

46

8va

Gtr. 2

rit. poco a poco

(Db) (Cb) (Bb) (Cb) (Bb) Cb5 Bb5 Cb5

Gtr. 1

rit. poco a poco

Synth.

rit. poco a poco

mf

Drums tacet
8va

Bass tacet

Gtr. 1 tacet

151

Musical notation for guitar 1, measures 151-154. The staff shows a melodic line with various articulations: slurs (S), bends (B), pings (P), and triplets (HHH). There are also triplet markings (3) and a 1/2 note marking.

Fretboard diagram for guitar 1, measures 151-154. Shows fret numbers for each string: (16), (16), 16, 18, (18), 16, 19, 16, (16), 12, 14, 16, 18, 12, 14, 16, 18, 16, 14, 12, 12, 12, 18, 14, 14, 12, 16, 16, 16.

Musical notation for guitar 2, measures 151-154. Shows notes with 'fdbk.' (feedback) markings. The notes are sustained across the measures.

pitch: Gb

Musical notation for guitar 2, measures 151-154. Shows notes and slurs. A circled '9' is above the staff and a circled '7' is below it.

155

8va

Musical notation for guitar 2, measures 155-157. The staff shows a melodic line with articulations: slurs (S), bends (B), pings (P), and triplets (HHH). There are also triplet markings (3) and a 6/6 marking.

Fretboard diagram for guitar 2, measures 155-157. Shows fret numbers for each string: (16), H, P.M., rake, P, H, 18, 13, 16, 12, 16, 18, 16, 12, 16, 18, 18, 13, 16, 12, 16, 16, 12, 16, 16, 12, 16, 16, 13, 18, 13, 16, 12, 16, 16.

Musical notation for guitar 2, measures 155-157. Shows notes and slurs.

158

8va

Musical notation for guitar 2, measures 158-161. The staff shows a melodic line with articulations: slurs (S), bends (B), pings (P), and triplets (HHH). There are also triplet markings (3) and a 5:4 marking.

Fretboard diagram for guitar 2, measures 158-161. Shows fret numbers for each string: 12, 16, 13, 18, 13, 16, 12, 16, 13, 18, 13, 16, 12, 16, 13, 18, 13, 16, 12, 16, 13, 18, 13, 16, 12, 16, 13, 18, 13, 16, 12, 16, 14, 18, 14, 18, 14, 18, 14, 18, 14, 19, 14, 19, 14.

Musical notation for guitar 2, measures 158-161. Shows notes and slurs. The word 'accel.' is written below the staff.

8va

(160)

H P H P V sim.

rit.

rit.

8va

(162)

8va

(164)

H P H P

Deepness

Written by Steve Vai

Free Time

N.C.(E)

Do, do, do, do, do, da, day, hey. Hey, ay, hey. Ay, ay, ay.

Gtr. 1 (clean)

mf w/ reverb & phase
let ring throughout

S S H H P P H S

TAB

4 4 4 4 | 4 4 4 3 1 3 | 3 4 4 6 4 3 3 4 | 6 | 6 4 4 6 6/8

Do, do, do, da, ay. Oh, no, no, no, nay. Oh, no, no, no, nay.

S S S S S

0 7 9 7 9 7 9 7 9 8 | 4 4 4 6 6/8 | 6 6 6 8 6/9 | 8 8 8 9 9/11

Oo, do, do, do, do, do, do, do, ay, ay, ay, ay, ay. Ay.

(Bmaj7) (F#) rit. (B) F#7add 4

H S S P rit. S S P

12 11 9 9 11 7 8 | 9 9 9/11 9 7 6 4 2 | 0 0 3 0

Gtr. 1 tacet
N.C.

Whispered: You are doing fine. We are at the beginning of the end.

3 3

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

Little Alligator

Written by Steve Vai

A Intro

Half-Time Feel ♩ = 86

N.C.(Bm)

Gr. 1 (dist.)

f w/ wah-wah

full hold bend

full hold bend

steady gliss wah-wah off S

T
A
B

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

5

P.M. S P.M. 1/4 1/2 1/2

8va H H

f H

17 19

9 7 9 0 7 7 9 7 7 7 9 7 9 7 9 7

9

S B S So sad. S S

8va H H

17 19

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

13

S P B P

8va H H

17 19

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

Bass Fig. 1 loco

End Bass Fig. 1

2 0 2 0 1 2 0 2 2 0 1 2 0 2 0 1 2 0 2 2 0 1

⑦ Bm11

Oh. _____

Gtr. 2 (slight dist.) w/ chorus *mp*

Gtr. 1 *divisi* S

S B

full

S

S

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

2 0 2 0 1 2 0 2 2 0 1 2 0 2 0 1 2 2 5 5

Verse

Gtr. 1 tacet Bass tacet

⑧

Bm11 (no root)

1. I could read your mind and all its freakish desires a -
 2. From the fangs, the poison is so sweetly injected. The

Gtr. 2 **Rhy. Fig. 1**

Bass Fill 1 End Bass Fill 1

S

S

7

⑨

full on fem - fa - tale with an el - e - gant face of fire.
 words that fall from your tongue are so filth - y, your mouth must be in - fect - ed.

End Rhy. Fig. 1

⑩

Gtr. 2: w/ Rhy. Fig. 1, 1st 7 meas., simile

Through the haze of your sen - ses and your de - fen - ses.
 Not a man, not quite a la - dy, hope - less - ly an - drog - y - nous.

Bass *8va*

simile on repeat

H

17 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

45 F# F#sus4 F# E/F#

Don't need your wings. (Oh, you don't need wings.)

Gtrs. 1 & 2

let ring

Gtr. 2

Gtr. 1 divisi

Bass Fig. 3

49 E5 E6 EΔ7 C#m7 F#+7

For the queen, Little Al - li -

Gtrs. 1 & 2

S Gtr. 2

Gtr. 1 divisi

let ring

End Bass Fig. 3

D Interlude
 Gtr. 2 tacet
 Bass: w/ Bass Fig. 1, 1 3/4 times
 N.C.(Bm)

53

ga - tor.

Gtr. 1

P.M. 1/2 full

S

P.M. 1/2 full

57

Yeah, _ yeah!

8va loco
B B
P.H.-----4

P.M. -4 S P.H.-----4
1/2 1/2

pitch: G# A G#

⊕ Coda

ⓔ Chorus

Bass: w/ Bass Fig. 2, simile
Em7

61

right. (You're such a nice la - dy. _____) your se - cret is safe to -

Gr. 2 let ring - - - P.M. let ring - - - S P.M. S

65 N.C.(Bm)

night, a to - night. (Hey, _____ yeah. _____)

P.M. -4 P.M.-----4 P.M. -4 full

Bass Fill 2

Bass: w/ Bass Fig. 3, 1st 3 meas.

Bass: w/ Bass Fill 3

59 F#7add4 E/F#

There is no shame. (All the same.)

Gtr. 1 & 2

let ring

Bass: w/ Bass Fig. 3, last 4 meas., simile

E5 E6 EΔ7 C#m7 F#+7

Glo - ry and fame, Lit - tle Al - li -

Gtr. 2

Gtr. 1 divisi

let ring

* Gtr. 2 to left of slash.

F Interlude

Gtr. 2 tacet

N.C.(Bm)

77

ga - tor. Uh, yeah, yeah! Uh, to,

Gtr. 1

S P S P

B B B B

Bass Fill 3

H Guitar Solo

Gtr. 4 tacet
Bass: w/ Bass Fig. 1, 4 times

93 N.C.(Bm)

Aw, that's good.

8va loco P.H.

Gtr. 1

ff

B B B B P

1/2 1/2 P

9 9 9 7 9 7

9 7 7

9 10 9 10 9 7

P.H. 1/2 P

pitch: C#

Aw, that's it.

w/ bar

-1/2 -1/2

B B B B

1/4 1/4 1/4 -1/2 1/2 1/4

S S

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

01

grad. bend

1 1/2 2

B B P

S S

12 12 (12) 12 (12) 10 11 12 10 7 7 9 1/2 (9) 7 10 7 P 7 7 9 1/2 (9) 7 9 7 9 7 P

04

S S

full 1/2 full P 1/2

11 0 7 9 7 5 7 5 7 10 7 10 7 7 9 7 10 7 10 7 9 10 9 7 9 10 10

w/ ad Lib. vocal

08

(E)

8va P.H. (B) (B) (B)

loco

B B

ff

full 1 1/2 2

P.H.

w/ bar

9 7 7 9 7 7 0 0 0 12 (12) (12) 12 12 12 (12) 10 9

Rhy. Fig. 4

pitch: A# A# A#

-1/2 -1

Bass

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

Bass: w/ Bass Fig. 4, simile

Musical staff 112: Treble clef, key signature of one sharp (F#). Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Fingerings and techniques like 'S', 'P', and 'B' are indicated above the notes.

Musical staff 112: Bass clef. Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'w/ bar' instruction and a '1/2' marking. Fingerings and techniques like 'S', 'P', and 'B' are indicated above the notes.

End Rhy. Fig. 4

Musical staff 112: Bass clef. Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a '1/2' marking. Fingerings and techniques like 'S', 'P', and 'B' are indicated above the notes.

Bass: w/ Bass Fig. 1, 2 times

Musical staff 115: Treble clef, key signature of one sharp (F#). Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'grad. bend' instruction and a '2' marking. Fingerings and techniques like 'P', 'S', and 'B' are indicated above the notes.

Musical staff 115: Bass clef. Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'grad. bend' instruction and a '2' marking. Fingerings and techniques like 'P', 'S', and 'B' are indicated above the notes.

Musical staff 119: Treble clef, key signature of one sharp (F#). Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'loco' instruction and a '3' marking. Fingerings and techniques like 'P.S.', 'B', and 'S' are indicated above the notes.

Musical staff 119: Bass clef. Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'loco' instruction and a '3' marking. Fingerings and techniques like 'P.S.', 'B', and 'S' are indicated above the notes.

Musical staff 123: Treble clef, key signature of one sharp (F#). Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'loco' instruction and a '3' marking. Fingerings and techniques like 'H', 'P', 'B', and 'S' are indicated above the notes.

Musical staff 123: Bass clef. Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'loco' instruction and a '3' marking. Fingerings and techniques like 'H', 'P', 'B', and 'S' are indicated above the notes.

Musical staff 127: Treble clef, key signature of one sharp (F#). Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'loco' instruction and a '3' marking. Fingerings and techniques like 'B', 'P', and 'S' are indicated above the notes.

Musical staff 127: Bass clef. Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'loco' instruction and a '3' marking. Fingerings and techniques like 'B', 'P', and 'S' are indicated above the notes.

Musical staff 127: Treble clef, key signature of one sharp (F#). Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'loco' instruction and a '3' marking. Fingerings and techniques like 'B', 'P', and 'S' are indicated above the notes.

Musical staff 127: Bass clef. Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'loco' instruction and a '3' marking. Fingerings and techniques like 'B', 'P', and 'S' are indicated above the notes.

Musical staff 127: Bass clef. Contains a sequence of notes with slurs and accents, and a wavy line indicating a tremolo effect. Includes a 'loco' instruction and a '3' marking. Fingerings and techniques like 'B', 'P', and 'S' are indicated above the notes.

Bass: w/ Bass Fig. 1, 2 times, simile
(Bm)

(C#m) P.H. (F#) P.H. S B B S S S P.H. 8va... P.H.

11 16 (16) 16 0 /16 14 (14) / 14 14

pitch: A# C# End Bass Fig. 5 pitch: C#

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

8va... P.H. P.H.

(35) P.H. P.H. 1/2

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

pitch: E A E A E F E F E F A Bb E F A Bb E F A Bb C# D A Bb

8va... loco 8va... loco

(139) P.H. P.H. B B B B H17 B fdbk. B slack S fdbk. B w/ bar w/ wah-wah

14 14 14 14 0 17 (17) 6 7 (0) (0) 0 14

E F# E F# E F# A Bb G slack -1 1/2

Bass Fig. 6 Bass

2 0 2 0 1 2 0 2 2 0 1

8va... loco 8va... loco

(143) P.H. P.H. B (B) (B) w/ bar B S w/ bar B B w/ bar B B w/ bar +1 S +1 1/2 fret out

16 15 (16) 15 14 15 +1 S 14 (14) (14) X 14

0 0 14 0 14 -1 -1 1/2

2 0 2 0 1 2 0 2 2 0 1 2 0 2 2 0 1

158

P.H. (B) (B) (B) (B)

pitch: G A E F# C# D# E F#

Bass: w/ Bass Fig. 5, simile (F#)

162

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

B B B H

166

8va ... loco

B B S B B P P P P H19

Bass: w/ Bass Fig. 6, simile (C#m) (F#) (Bm)

170

8va ...

B B P B B P B P P P S

174

8va ... loco 8va ... loco 8va ... loco

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

Bass: w/ Bass Fig. 3, 1st 3 meas.

Bass: w/ Bass Fill 3, simile

197 F#7add4 E/F#

And in your brain (Are you sane?)

1 & 2

let ring

Bass: w/ Bass Fig. 3, last 4 meas., simile

200 E5 E6 EΔ7 C#m7 F#+7

It's all the same for Little Ali-

Gtr. 2 Gtr. 1 divisi

let ring let ring

* Gtr. 2 to left of slash.

K Interlude

Gtr. 2 tacet

Bass: w/ Bass Fig. 1, 4 times, simile

205 N.C.(Bm)

ga-tors. Uh, yeah, yeah. Uh, Little Ali-

Gtr. 1

P.M. S P full P

209

ga-tor. Oh, Little Ali-

8ba (B) (B) (B)

P.M. S P full p w/ bar -3 1/2 -2 1/2 -1 1/2 -3 1/2

Freely

227

Gr. 2 tacet

Gr. 4 tacet

Gr. 1 E F E D E D B5 Asus4 N.C. Bm7

rit.

1/2

let ring w/ wah-wah

S

Gr. 4

rit.

S

B

rit.

1/2

let ring

S

230

Bass tacet

N.C.

Gr. 1

S P S P S H S P B

3

w/ bar

* Hold vibrato bar down following dive and rattle strings against pickups shaking bar slightly.

slack

-2 1/2

233

Bm11

You're mak-in' a mess.

Good.

(B) B

15ma

loco

mp

ff

w bar

grad. release

* Pluck string behind nut

-4 1/2

All About Eve

Drop D Tuning, Down 1 Step:

- ① = D ④ = C
- ② = A ⑤ = G
- ③ = F ⑥ = C

Written by Steve Vai

A Intro

Half-Time Feel ♩ = 131

S S S *Cadd2/G S S S D9/F#

Gtr. 1 (elec.)

mf w/ slide
w/ dist., delay & chorus

TAB

Gtr. 2 (acous.)

mf
let ring throughout

TAB

*Chord symbols reflect implied tonality relative to de-tuned guitars and do not reflect actual sounding chords.

FΔ7sus4 C7/E Fsus4 EbΔ9/Bb

④

S S S

TAB

TAB

B Verse

Gtr. 1 tacet

⑧ C5add9 G/B F5/C Eb⁶₉/Bb

1. And though the sun goes down, the fe-ver you a-dore _____ is

Gtr. 2

TAB

TAB

12 $G\flat_9/D\flat$ E/B $F\#m7add4/A$ E/B $F\Delta 7\flat 5$ G

burn - ing in your breast. Help - less in the fall from

S S H S

S 4 4 S 0 H S

17 A $F\Delta 9/C$ $Cadd2/G$ $D9/F\#$ $Cadd2/G$ $D9/F\#$

par - a - dise in - to your bed. For here it is sown,

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

22 $F\Delta 7sus4$ $C7/E$ $Fsus4$ $E\flat\Delta 9$

in time we for - get what is man.

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

C Verse

27 $*C5add9$ G/B F_9^6 $E\flat_9^6$

2. Don't let your bod - y cry, this game of love is war and

Rhy. Fig. 1

3 0 3 3 0 3 0 3 3 0 3 1 1 S S

*Chord symbols reflect overall tonality.

E Chorus

Gr. 1 tacet
D

E7/D

FΔ7sus2
Voc. Fig. 1

D5 E5 F5 D5 G5 F5 E5

47

It's voo - doo that you pos - sess.

(Your heav-en is dan - ger.)

Gr. 2 & 3

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

*composite arrangement

D

E7/D

Am11

Am11/F#

Am11/D

End Voc. Fig. 1

51

De - ny your - dark side, I know all a - bout your se - cret life. Oh,

Gr. 2
Gr. 3
divisi

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

55

Eve. yeah.

Gr. 1

mf w/o slide full 12 14

f w/ slide S 15

Gr. 2 & 3

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

F Verse

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 1. simile
C5add9

59 G/B F⁶₉ E^b₉
3. And so the moon is high. — I see that love — is blind — to the

63 G^b₉ E5 D Δ 7 D⁶₉ E F(b5)
fi - re in your eyes. — As our — gar -

G Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2. simile
Cadd2/G D9/F#

67 G Add2 A9 F Δ 9
den fierce - ly — burns — we have — no place to — hide. —

Gtr. 1
mf
S S S S
3 5 5 7 8 12

71 Cadd2/G D9/F# F Δ 7sus4 C7/E
— nak - ed — and cold, — run - ning from — the wind. —

mp
S
(12) (12) 8

75 F^s4 E^b Δ 9
— now wrapped in — skin. —

mf gliss.
S
(8) 13 (13) S

Chorus

Gtr. 1 tacet

Bkgd Voc.: w/ Voc. Fig. 1

Gtr. 1 tacet

D E7/D FΔ7sus2 D5 E5 F5 D5 G5 F5 E5

It's voo - doo that you _____ pos - sess.

Gtrs. 2 & 3 Gtr. 1 S Gtrs. 2 & 3 S

Gtrs. 2 & 3 divisi S S *

*Gtr. 1 tabbed to left of slash.

De - ny your - dark side, - I know all a - bout - your se - cret life. - Hey,

Gtr. 2 Gtr. 3 divisi **

**Gtr. 3 tabbed to left of slash.

it's voo - doo - that you _____ pos - sess. _____

Gtrs. 2 & 3 Gtr. 1 S Gtrs. 2 & 3 divisi Gtr. 1 S Gtr. 1 S

Be - hind those - lu - cid eyes, - the shad - ow of - the ser - pent lies. - Oh,

Gtrs. 2 & 3 Gtr. 2 Gtr. 3 divisi

95 E F FΔ7b5 D5 E5 E F G5 D5

Eve, yeah. All a - bout

Gr. 1

Fill 1

B

mf w/o slide full

12 14

End Fill 1

Gtrs. 2 & 3

P.M.

Gr. 1 tacet

Gr. 1: w/ Fill 1

99 E F FΔ7b5 D5 E5 E F G5 A5

Eve, yeah.

Gr. 4 (elec.)

f w/ dist. 5 6 6 ff 6

8va

12 13 15 12 13 15 13 15 12 14 15 12 14 15 12 14 15 13 15 17 13 15 17

Gtrs. 2 & 3

S

S

Guitar Solo
B7Δ9(no3rd)

AΔ9(no 3rd) *loco*

17 17 17 (17) 15 10 17 14 15 15 14 17 14 13 16 13 14 16 14 11 14 11 14

11 10 10 10 X 6 8 11 10 11 10 7 7 7 7 7 9 9 7 9 7

Ab13#11

GΔ9

let ring - -

11 13 15 13 12 13 10 13 10 13 15 13 15 15 18 15 17 15 17 14 12 11 12 14 12 10 10 10 13 14 12 10 10 10 12 11

6 6 8 7 6 6 7 8 5 5 7 5 5 7 7 5 7 7

F#7b9

FΔ9

15 12 15 14 12 15 14 12 15 14 12 15 14 12 14 12 14 12 11 15 12 12 15 17 17 17

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

115

D5 E5 8va F5 FΔ7b5 Fsus4 Bb EbΔ9

J Verse

120 Gtrs. 3 & 4 tacet C5add9 G/B Fsus4 Bb/F EbΔ9

4. And though the sun goes down, the mor-tals nev-er know.

D.S. al Coda

Gtr. 2

Gtr. 3 divisi

f gliss. S

⊕ Coda

125 D5 E5 E F FΔ7b5 Fsus4 Bb EbΔ9

Eve, yeah!

w/o slide full w/ slide S

12 14 15

Aching Hunger

Written by Steve Vai

Tune Down 1 2 Step:

- ① = E ④ = Db
- ② = Bb ⑤ = Ab
- ③ = Gb ⑥ = Eb

A Intro Free Time

(sound effects)

*Whispered: Hey, come here, you need to know my secret. It's very bad. Very, very bad.
I want to tell you, but, I, I, I'm afraid.*

(approx. 7 sec.)

Moderately ♩ = 127

A5 N.C.

Gr. 1 (dist.)

mf

S S S S

T
A
B

Am G D/F# A/E

8va

Gr. 1

f

full hold bend full 1/4 S

Rhy. Fig. 1 End Rhy. Fig. 1

Gr. 2 (clean)

mp

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

Gr. 2: w/ Rhy. Fig. 1

Am G D/F# A/E

8va

Gr. 1

Gr. 3 (dist.) *divisi*

hold bend full 1/4 S full hold bend

B Verse

Gtrs. 1 & 3: w/ Fill 1
Gtr. 4: w/ Rhy. Fill 1
Gtr. 2 tacet
N.C.

Gtrs. 1 & 3 tacet

14 1. When I look down in - to ___ my soul ___ I, I can see you bleed - ing. ___

18 It's so trag - ic that I can't ___ con - trol ___ these wreck - less feel - ings. ___

Gtr. 2: w/ Rhy. Fig. 1, 2 times
Gtr. 4: w/ Rhy. Fill 1

22 I'd stand nak - ed in the freez - ing ___ wind ___ to your glor - y and hon - or. ___

Gtrs. 1 & 3: w/ Fill 2
Am

26 But how can I win this war ___ when can't e - ven face the bat - tle? ___

Gtr. 4: w/ Rhy. Fill 2
Csus2

30 Well, here in my Gar - den of E - den there's a, a com - ing thun - der. ___

Rhy. Fig. 2
8va

End Rhy. Fig. 2

Gtr. 2

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

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Rhy. Fill 1
Am

34 Well, may - be if it tears ___ me to piec - es it - 'll kill this ach - ing hun - ger. ___

Fill 1
Gtr. 1 8va
Gtr. 3 S
divisi full
TAB (20) / (20)
S

Rhy. Fill 1
Gtr. 4 (dist.) S
mf
S
TAB 7 / 7 / 5

Fill 2
Gtr. 1 8va
Gtr. 3 S
divisi *
TAB 24 / 29
*Fret note against pickup.

Rhy. Fill 2
Gtr. 4 S
S
TAB 10 / 10 / 8

C Chorus

Gr. 2: w/ Rhy. Fig. 1, 1 3/4 times
Gr. 4: w/ Rhy. Fill 1

Am G D/F# A/E

And it hurts. You know it hurts so

Via

w/ wah-wah full hold bend full full 1/4

Am G D/F# A/E N.C.

good. Oh, it hurts. I said. —

Via

full hold bend full full full

Gr. 1 Gr. 3 *divisi*

D Verse

Gtrs. 1 & 3 tacet

Am G D/F# A/E

May - be in time peace will reign, and end the in - san - i - ty. May - be the

Gr. 2

Gr. 4

N.C. G D/F# A/E

meeek shall in - her - it the earth, but I pray you in - her - it me, yeah.

S

Rhy. Fill 3
Gr. 2

T 14
A 14
B 14

54 Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
Csus2

Gtrs. 2 & 5 tacet
N.C.

F/A Csus2

Now my Gar - den of E - den is a, a bar - ren tun - dra.

*Gtr. 5 (dist.)

Gtr. 4 *divisi*

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

*Backwards gtr. arr. for gtr.

56 Am

Gtr. 2 tacet
N.C.

G

Well, if you cut in - to my heart you would touch my ach - ing hun - ger.

Gtr. 2

Gtr. 4 *divisi*

P.S.

7 5 3 7 5 17 17 17 17 15 15 15 15 15 16 16 16 16 17 17 17 17 P.S. X

E Chorus

Gtr. 2: w/ Rhy. Fig. 1

62 Am

G

D/F#

A

And it hurts. You know it hurts so

8va

*Gtr. 6 (7-str. elec.)

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

f w/ dist. full hold bend full full 1/4 1/2 1/2 S

19 (19) 19 19 20 19 (19) 17 (17) 16 17 16 19 17 1/4 17 1/2 16 1/2 16 17 S 7 7 5 5 5 5

*Tune 7 to B.

66 Am Gtr. 4 tacet G D/F# Gtr. 2 tacet N.C.

good. Oo, God it hurts. Well, it hurts.

8va P.H. B B (B) B B (B) (B) B

hold bend let ring

full 19 (19) 19 20 19 (19) 19 17 (17) 16 full 22 22 22 22 22 1/2

pitch: B A

Gtr. 2 Gtr. 4

Gtr. 4 divisi

17	17	17	17	15	15	15	15	15	15	15
17	17	17	17	16	16	16	16	14	14	14
19	19	19	19	17	17	17	17	16	16	16
7										
5										

F Guitar Solo

70 Gtr. 4: w/ Rhy. Fill 1 A5 N.C. Gtr. 4 tacet P.H. B B P S S S S H

Gtr. 6 8va loco B B P S S S S H

full 1/2 P full P S S S H

19 S S 5 5 8 5 7 7 (7) 5 7 7 (7) 0 7 (7) 5 7 10 4 (4) 3

73 Gtr. 1 tacet A5 G5 A5 N.C. G5 8va P.H. S B B B P S S S S

Gtr. 6 semi-harm. P.H. grad. release

full 1/2 P S S S

4 5 3 5 5 8 17 (17) (17) 15 15 12 14 12 (12)

pitch: C#

Gtr. 1 Gtr. 4 S

Gtr. 4 divisi P.H. S

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

E5 N.C.

8va

Gtr. 6

Gtr. 1 *divisi*

Gtr. 3

Gtr. 4 *loco divisi*

w/ bar

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

15 12 16 13 16 13 17 14 17 14 18 15 18 15

9 7

S

G Bridge

Gtr. 6 tacet

G5 A5 N.C. G5 A5 N.C. G5

Yeah, and I let it burn be-cause I like it.

Gtr. 4

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

A5 N.C. A5 Ab5 G5 Gb5 F5 N.C.

I don't mind in-fec-tion. It's com-in' down...

Gtr. 1

Gtr. 4 *divisi*

S S S S

S S S S

15 15 15 15

5 7 7 3 3 3 3 3 7 (7) 6 5 4 3 2 1 0 0 5 3

94

Gr. 1 tacet
E7#9

G5

It's com-in' down hard. It's crash-in' on me.

15 S 12 S 0 0 12 S 0 8 8 8 8 7 7 7 7 6 6 6 6 0 5 5

H Breakdown

97 Am G6 Gr. 4 tacet D/A Dsus2 A

Hey, it's in a twin - kle.

Gr. 4 Gr. 1

B B P P H

full P P H

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

Gr. 7 (clean) mf w/ envelope follower let ring throughout

7 5 0 3 2 0 3 0 2

100

Aadd9

Am

G6

Now it's in a breeze. And it pass - es,

(B) B

full

(14) 15 (15) 15 13 14 12

0 7 0 5 5 3 0 4 5

103

D/F#

Dsus2

A

Aadd9

Csus2

F5

oh, so sub - tle and e - lu - sive - ly. —

14 14/17 14 12 14 12 12/14 14 12 15 15 13 15

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

106

Csus2

N.C.

Gr. 7 tacet

Try to grab — it. But it's gone and the rage — that it

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

(10) 8 8 8 3 5 3 3

109

Gr. 1 tacet

fires — up. It's like a blow torch in your face, — yeah. And it

Gr. 4

steady gliss.

17

1 Chorus

112 Am G/A D/A A

hurts. Oh, it hurts.

8va

Gtr. 1 B B B (B) B P B B B

full full hold bend full 1/4

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

Rhy. Fig. 3

Gtr. 3 let ring throughout P.M. P.M. P.M. P.M. P.M.

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

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

Gtr. 4

7 7 7 5 5 5 7 5

115 Gtr. 3: w/ Rhy. Fig. 3, 3 times, simile Am G/A

Yeah, ya know it hurts so good. Oh, it.

8va

B B B B (B) B P

1 1/2 full full hold bend full P

(19) 21 19 (19) 19 19 20 19 (19) 17 19

End Rhy. Fig. 3

P.M. P.M.

(2) 0 3 0 0 0 0

P.S. P.S.

5 5 7 7 5

118

D/A

A

Gr. 2: w/ Rhy. Fig. 1, 1 3/4 times

Am

G/A

hurts. Ya know it hurts so good.

8va

Gr. 1 B B B B B B B B B B

full 17 (17) 16 17 16 19

1/4

S 20 (20) (20)

3 1/2 3 1/2

full 19 (19) 19

*w/ bar

Gr. 4

7 5 5 3 7 5

7 7 5

*Bend str. 4 & pull up on bar simultaneously.

121

D/A

A

Oh, it hurts... Ya know it hurts so

8va

P.H. B

(B)

B B B B H P H P H P P P

3 6

hold bend

full (19) 20 P.H. (19)

full 17 (17) 16 17 16 19

1/4

H P H P H P P P

17 20 17 20 17 20 17 19 17 19 17 19 17 19

pitch: B A

P.S.

P.S.

7 5 5 3 7 5

X X X X X

5 5 5 5

124 Am G/A D/A A Gtr. 2 tacet

good. Oh, it hurts. Ya know it hurts so...

8va

Gtr. 1 B B B (B) B P.H.

full hold bend P.H. full 1/4

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

8va

Gtr. 6 B B B (B) B B

full hold bend full full

20 (20) 20 20 20 (20) 17 (17) 15 20

Gtr. 4 S S

8va

loco S S

steady gliss. steady gliss.

w/ bar w/ bar

slack slack

7 7 (7) 7 0 0 7 5 3 5 14 7

J Outro

Gtrs. 1, 3 & 6 tacet

128 E5 N.C. F#5 G5 N.C. (A5) (Bb5)

Oo. Oo. Ah. Oo.

Gtr. 4

3 3

P.M. P.M.

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

132 C5 C#5 D5 D#5 E5 N.C. Free Time

(sound effects) (approx. 10 sec.)

6 6

5 6 6 7 8 9 9 9 11 12 12 12 12 12 13 13 13 13 13 14

3 4 4 5 6 7 7 7 9 10 10 10 10 10 11 11 11 11 11 12

Brother

Written by Steve Vai

A Intro
 Slowly ♩. = 38 (♩ = $\frac{3}{4}$)
 w/ voc. ad Lib

Synth. 1 Fsus4 F C

Organ *mf*

Gr. 1 (clean) *mf* S S S

TAB w/ dist.

Gr. 2 (clean) *p*

TAB

* Chord symbols reflect overall tonality.

F5 C Bb/C

f loco S S S

TAB full

TAB

BbΔ7/C

C

⑩

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

mf
dist. off

14 10 12 9 (9) 7 5 5 9 5 8 6 5 6 8 9 7 5 5 5 6 5 5 6 5 5 5

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

10 10 10 13 13 13 10 13 12

B Verse

Gtrs. 1 & 2 tacet

Organ tacet

C

Bb/C

F

Bb

⑬

1. Broth-er, — I'm in need of a friend, — for I am down-ing in dis-ar-ray. And

⑭

C Bb/C F Bb

broth-er, — it's on you I de-pend — to pull me out of this mis-er-y. —

23 Am7 Bbsus2 F

And like a he - ro, I've al - ways seen you, e - ven though I _____

Synth.

Organ

Gtr. 1

24 G Am7 Bbsus2

_____ would nev - er say. _____ And through the years, _____ the laugh - ter, the tears. _____ It's

Synth.

Organ

Gtr. 1

S

let ring

H

*even

*Played as even sixteenth notes.

39 Organ tacet Fsus2 Cm(add2) Fsus2

wa - ter. I'm try-in' to say that I love you..

Strings

Synth. 1

Gtr. 1 S even

S let ring let ring

39 Bb/Eb F/Eb Ebsus2 Dm7 Ebsus2

I'm try-in' to say that I need you, —

Strings

Synth. 1

Organ

Gtr. 1 P even

let ring let ring let ring P

41 Strings tacet Am Bbsus2 F G

broth - er. — 2. And

Synth. I

P B B P S S S

f

P 1/2 P let ring

5 7 5 3 3 3 1 2 3 2 (2) 0 3 0 3 3 4 5 12 14 12 12 10 12

43 Verse C Bb/C F

fath - er, I'm in need of your hand so I can face the world

Strings

Synth. I

Organ

Gtr. I mf f mf

S S S H

let ring

S S H

8 10 9 8 7 9 7 1 2 1 0 2 0

47

B \flat C B \flat /C

brav - e - ly. _____ And fath - er, _____ do you un - der - stand, _____ yeah,

B S B B P H P

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

10 6 6 6 8 8 2/5 2 2 5 3 3 6 3 3

50

F B \flat Am7

what it is that you mean to me? _____ Like a war - ri - or

S S S S

mp *mf*

S S let ring

10 10 3 3 3 3 3 3 3 3 3 3 0 0 0

53 Bbsus2 F G

you al - ways con - quered ev - 'ry bat - tle you had to face.

1 1 P S S H S P

3 3 5 3 5 3 0/10 8 8 10 8 7 7 9 8 8 8 7 9 9 7 5 7

54 Am7 Bbsus2 Dm7 Am7

And in the hard times — when life was a bit - ter fight, it's you who would give.

S S S S S S S S

2 2 2/7 5 7 7 1 3 3 0 8 8 8 8 5 7 7 5 S S

Organ tacet
Cm(add2)

Fsus2

Gtr. 2 tacet
Bb/Eb

F/Eb

Ebsus2

65

I'm try-in' to say that I love you.

Strings

Synth.

Gtrs. 1 & 2

Gtr. 1

even

let ring

Dm7

Ebsus2

Am7

Bbsus2

F

G

69

you. Hey. Oh, fath-er.

Strings

Synth. 1

Organ

Gtr. 1

let ring

H

w/ dist.

D Outro-Guitar Solo

Synth. 1 tacet

③ C

Bb/C

F

Strings

Musical staff for Strings, showing chords for C, Bb/C, and F.

Synth. 2

Musical staff for Synth. 2, showing chords for C, Bb/C, and F.

Organ

Musical staff for Organ, showing chords for C, Bb/C, and F.

Gtr. 1

Musical staff for Gtr. 1, including notation for 8va, loco, P.M., hold bend, and full. Fingering: 16, 16, 19, 19, 15, 15, 17, 18, 17, (17), 15, 17, 19, 17, (17), 15.

76 Bb C Bb/C

Musical staff for Strings, showing chords for Bb, C, and Bb/C.

Musical staff for Synth. 2, showing chords for Bb, C, and Bb/C.

Musical staff for Organ, showing chords for Bb, C, and Bb/C.

Musical staff for Gtr. 1, including notation for 8va, loco, hold bend, and full. Fingering: 15, (15), 14, 15, 17, 14, 12, 10, 9, 17, /17, 19, 20, 20, 19, 19, (19), 20, 19, (10), 17, 19, (19), 17, 17, 21, 19.

79 F Bb

8va

H S S P

loco

B B

S

H P P

B B P

B

grad. bend

full

1 1/2

17 19/21 19 17

0

19 (19)

18 18 18 20 22 22 23 22 20 22 22 (22) 20 23 19

80 Am7 Bbsus2

8va

B B

(B) even

(B) B

P

B

H P

H P

full

full

full

full

20 19 20 (20) 20 22 20 20 (20) 17 20 17 20 17 20 17 20 17 20 17 20 17 20 19 19

Am7

Bb sus2

83

loco 8va

3 S B B (B) B S loco B B B P P P 3 B B P

S full hold bend full S 5 full P P P full P

0 22 19 19 20 20 (19) 17 19 17 (17) 5 7 5 7 (7) 5 7 5 3 5 (5) 3 5 3 5 3

Am7

Bb sus2

F

84

8va

3 S S B B S S S S B (B) B P S

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

5 3 5 15 15 15 15 (15) 13 10 13 16 13 (13) 6 12 12 (12) 10 13 10 15

Damn You

Written by Steve Vai

Gtrs. 1 & 3: Tune Down 1 Step: ① = D ④ = C ② = A ⑤ = G ③ = F ⑥ = D
 Gtr. 2: Drop D Tuning. Tune Down 1 Step: ① = D ④ = C ② = A ⑤ = G ③ = F ⑥ = C
 Bass: Tune Down 1 Step: ① = F ③ = G ② = C ④ = D

A Intro

Moderate Rock ♩ = 89

A5 N.C. A5 N.C. A5

Whispered: Oh, there ain't no life nowhere. Well, maybe.

15ma....., loco H3.2

Gtr. 1 (dist.)

mf S

*Harm.

TAB

pitch: A D F# B F# D A D F# B F# D

Gtr. 2 (dist.)

mf

S S

TAB

*Harm. found between 3rd & 4th frets.

③ N.C. A5 N.C. C5 D5 F5 G5

15ma....., loco H3.2

Yeah, — yeah, yeah, yeah!

full

mf

TAB

pitch: A D F# B F# D A D F# B F# D

S P.M. 1

Bass

Bass Fig. 1

mf

TAB

C5 Bb5 D5 8va F5 G5 N.C.

12 10 12 10 12 10 10

15 15 15 15 15 15 13 15 13 15

19 15 13 15

23

Gr. 2 **8va P.H.*

Gr. 3 (dist.) *f divisi*

S

S

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

pitch: G S

End Bass Fig. 1

(3) 3 3 3 1 5 5 X 0 1 1 3

*Refers to P.H. only

B Verse

Gr. 2 tacet

A5 N.C. Csus2G5 A5 N.C.

1. Sud-den-ly the guilt is writ-ten on ___ your face, and God on-ly knows how down deep ___ it goes.

Gr. 1 *loco mf w/ wah-wah*

Gr. 3 Rhy. Fig. 1

End Rhy. Fig. 1

semi-P.H. 4

Bass Fig. 2

End Bass Fig. 2

7 7 7 7 7 8 8 8 9 9 9 7 7 7 7 8 8 9 8 8

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

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

Gtr. 3: w/ Rhy. Fig. 1
 Bass: w/ Bass Fig. 2
 A5 N.C.

Csus2 G5 A5 N.C.

13

Noth-in' left to say in this pit-i - ful state. I'm talk-in' the shame out on a song. Hey!

Gtr. 1

Gtr. 2

Gtr. 1 *divisi*

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

C Pre-Chorus

Gtrs. 1 & 2 tacet

17

F#7add11 E5 F#7add11 E5 F# E5 F#5 A N.C. C5

I need to set - tle down, may - be take some pit - y on my-self. Pit-y for me!

Gtr. 3

Rhy. Fig. 2

End Rhy. Fig. 2
8va ..., loco
H5

Harm.

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

pitch: G G D

Bass: Fig. 3

End Bass Fig. 3

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

D Chorus

Bass: w/ Bass Fig. 1, 1st 3 meas.

Bass: w/ Bass Fill 1

21

D5 F5 G5 C5 Bb5 D5 F5 G5 N.C.

Damn you, I said damn. My mind is bet-ter off dead.

Rhy. Fig. 3

End Rhy. Fig. 3

S

S

7 7 7 7 X X X 0 0 0 5 3 7 7 X X X 0 0 0 0 3 3 3 3 0 0 3 5 5 3 3 1

5 5 X X X 0 0 0 3 1 5 5 X X X 0 0 0 X 3 5 5 3 1

0 1 1 3 3 1 3 3 0 1 1 3 3 3 5 3 3 1

Bass Fill 1

Bass

(3) 3 3 3 5 3 5 3 3 1

Bass: w/ Bass Fig. 1, simile

25 D5 F5 G5 C5 Bb5 D5 F5 G5 N.C.

Damn you, I said damn. _____ Who are these voic-es in my head? _____

E Verse

29 A5 N.C. Csus4 G5 A5 N.C.

2. Some-one poured cold ce-ment in your soul, _____ and now all the beau-ti-ful col-ors are turn-ing to gray.
(In your soul. . .)

Gr. 1

Gr. 3 Rhy. Fig. 4 End Rhy. Fig. 4

semi-P.H.

Bass Fig. 4 End Bass Fig. 4

Gr. 3: w/ Rhy. Fig. 4
Bass: w/ Bass Fig. 4

33 A5 N.C. Csus2 G5

I no-tice you're hap-py on-ly when you're mis-er-a-ble. _____ (Like some oth-er peo-ple

Gr. 1

35 A5 N.C.

I know. You love to eat your heart out just for _____ the taste. For the taste.)

7 7 7 7 7 8 8 9 8 8

F Pre-Chorus

Bass: w/ Bass Fig. 3, simile

37 F# E5 F#7add11 E5 F# E5 F# A N.C. C5

We bleed so pre-cious-ly, ba-by, and hope-less ref-u-gees of war. (And I say tell me.)

Gtr. 1 S S

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

Gtr. 3 15ma....., loco H2 8va....., loco H3.2

Harm. - - - - Harm. - - - -

3 2 2 2 2 2 0 0 3 4 4 4 3 2 2 2 3 2 3.2 3.2 5 4 2 2 0 0 2 2 0 2 2 2 3 3 5 5 3

pitch: D F# D A

G Chorus

Gtr. 1 tacet

Bass: w/ Bass Fig. 1, 1st 3 meas., simile

Bass: w/ Bass Fill 1

41 D5 F5 G5 C5 Bb5 D5 F5 G5 N.C.

Damn you, I said damn. My mind is bet-ter off dead. (Bet-ter off dead.)

Gtr. 3 B S w/ bar

7 7 7 X X X 3 3 0 0 5 3 7 7 X X X 0 0 10 12 10 12 10 10 8 0 1 1 3 3 3 5 5 1 0 1 1 3 3 3 5 5 3 3 5 5 3

Bass: w/ Bass Fig. 1, simile

45 D5 F5 G5 N.C. C5 Bb5 D5 F5 N.C.

Damn you, yeah, I said damn. Oh, God, I feel like I'm shot in the head. (Head.)

8va.....loco
H5.....H3.2H5.....

Harm. Harm.

w/ bar

pitch: D A A E C A D

H Interlude

49 F#5 N.C. F#5 N.C. E5 N.C.

Hey, hey, hey, hey, hey, hey. Hey, hey, hey, hey, hey.

Gr. 1

*w/ envelope follower

Gr. 3

-1/2 w/ bar

let ring - - - - -1/2 let ring - - H

Bass

*Automatic filter effect controlled by pick attack that creates a wah sound.

60

un-der the skin, _ sweet-ly feed-ing the blood. — Be-com-ing part of the flesh, part of the bone. Be-com-ing the brain.

Gtr. 1

Gtr. 3 *divisi*

15 15

62

be-com-ing the brain and black-nin' the soul. Hip, hip, hip, boom, boom, way to go! I got a

Gtr. 1 tacet

Gtr. 2 tacet Gm7

Gtr. 3

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

Gtr. 2

semi - P.H. semi - P.H. semi - P.H.

S

S

64

brand new me I don't e-ven know. Be-fore I get a lit-tle sick or a lit-tle cold, there is one thing that you should know...

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

J Guitar Solo

67

Gr. 1 N.C.

w/ envelope follower & phase shifter

B (B) (B) (B) (B) (B) (B) (B) (B) (B) (B) (B) (B) B (B) (B) B B B P B B P

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

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

Gr. 3

*w/ pitch shifter

B B P

P.M. - - - - -

semi-P.H. - - - - -

full P

3 3 1 3 3 1 1 3 3 1 3 3 1 1 3 (3) 1

*Set for 1 octave lower.

69

B B (B) (B) (B) hold bend P B B P P₃ HP

(3) 6 (6) 6 6 6 3 3 3 3 3 3 P 3 full P 5 (5) 3 5 5 3 3 5 3 5 3 1 3 3

B B P

P.M. semi-P.H. full p P.M.

3 3 1 1 1 1 1 3 3 1 3 3 1 3 3 1 1 3 3 1 1 1 1 1 3 3 1

3 3 1 1 1 1 1 3 3 1 3 3 1 3 3 1 1 3 3 1 1 1 1 1 3 3 1

72

8va S B B S envelope follower off

(3) 1 3 3 3 S /14 11 12 12 13 11 11 12 full 13 full 13 11 S 15

B B P B B P

P.M. semi-P.H. full p P.M. semi-P.H. full p

3 3 1 3 3 1 1 3 (3) 1 3 3 1 1 1 1 1 3 3 1 3 3 1 3 3 1 1 3 (3) 1

3 3 1 3 3 1 1 3 3 1 3 3 1 1 1 1 1 3 3 1 3 3 1 3 3 1 1

75) Gtr. I tacet

B

*w/ pitch shifter

1/4

full P

full P

1/2

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

B

1/4

full P

full P

1/2

1 3 1 2 3 5 3 5 3 5 5 3 5 4 5 5 3 5 3 5 3 5 10 (10) 8 10 8 10 10 8 10 (10) 8 9 (9)

*Set for 1 octave higher and lower.

78)

B B P

1/2 P

H

1/2

5 (5) 3 3 5 4 3 5 0 3 5 4 5 3 5 5 4 3 5 3 5 5 4 3 3 5 5 4 3 5 5 4 5 3 5 3

B B P

1/2

1/2

9 (9) 7 10 7 10 9 10 8 10 8 10 4 5 3 5 5 4 3 5 3 5 5 4 3 5 5 4 5 3 5 3

81)

Say. _____

full P

full P

1/2

5 (5) 3 3 5 5 3 5 (5) 3 5 6 5 3 7 (7) 5 3 5 4 3 1 3

B B P

full P

full P

1/2

10 (10) 8 10 8 10 10 8 10 (10) 8 11 9 8 7 (7) 5 3 5 4 3 6 3

K Pre-Chorus

Gtr 3: w/ Rhy. Fig. 2, simile

Bass: w/ Bass Fig. 3, simile

F#7add11 E5 F#7add11 E5 F# A N.C. C5

83 We scream so des - per'te-ly, ba - by, chok - ing on the words as they fall. Noo, noo, noo, noo. noo. noo.

(So des-per'te-ly ba - by. _____)

Gtr. 1

w/ wah-wah

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

L Outro-Chorus

Gtr. 3: w/ Rhy. Fig. 3, simile

Bass: w/ Bass Fig. 1, 1st 3 meas.

D5 F5 G5 C5 Bb5

87 Damn you, I said damn.

8va loco

H P P H P P H P H P P B

B B P B

(B) (B) (B) B P

hold bend

H P P H P P H P H P P full P full P full

10 13 10 10 13 10 | 10 15 13 (17) 15 13 15 13 (17) 15 13 | 10 13 10 | 12 (12) 10 12 | 17 12 12 (12) 10 12 10

89 D5 F5 G5 N.C.

Bass: w/ Bass Fill 1

My mind is bet-ter off dead.

(B) B P B P B P B P B P B

3 3

full P full full P full P full P S S

(10) 13 (13) 10 13 | 13 10 13 | 13 10 13 | 13 10 13 | 13 10 13 | 10 12 10 12 | 10 12 10 12 10 8

Bass: w/ Bass Fig. 1. 1st 3 meas.

91

D5 F5 G5 C5 Bb5 D5 F5 G5

Damn you. I said damn. (I said damn.) Can't stop this feel - ing, hey. .

Gr. 1

8va

full

13 12 12 12 12 10 10 12 0 10 12 10 10 12 15 15 (15) 13 15 1 1/2 13 13 13 1 1/2 15

Gr. 3

w/ phase shifter

P.S. -----

phase shifter off

7 7 X X X 3 3 0 5 3 7 7 X X X 3 3 3 7 7 X X X 3 3 3 0 1 1 3 X X 1 5 5 0 1 1 3

94

8va

w/ bar

fdbk.

(15) (15) (15) S X / 15

8va

pitch: A

fdbk.

w/ bar

loco S

(3) (3) (3) / 19

(3)

Genocide

Written by Steve Vai

Tune Down 1/2 Step:

① = Eb ④ = Db

② = Bb ⑤ = Ab

③ = Gb ⑥ = Eb

Bass: Tune Down 1/2 Step:

① = Gb ③ = Ab

② = Db ④ = Eb

A Intro

Moderately Slow ♩ = 75

(drums) ① 2

*G7 Voc. Fig. 1

Hey, hi, we're rac-in' with time to get some kicks be-fore - we die. _____

Gtr. 1 (clean)

mp

TAB

13
15
12

*Chord symbols reflect implied tonality.

⑤

Gtr. 1 tacet

End Voc. Fig. 1

Hey, ho, and if you don't know, we will stand to-gether on the oth-er side.

13
15
12

B Verse

⑦ N.C. (G7)

1. Hey, man, can I call you my friend here in the be-gin-ning of the end?

⑨

This fight has al-read-y be-gun, now it's time to take it to eu-pho-ri-a.

C Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

G7

⑪

Hey, yeah. You don't know. _____

Gtr. 1

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

D Verse

Gtr. 1 tacet
N.C. (G7)

15

2. Hey, friend, _ I can feel your pain. E - ven her - oes cry _ in the rain. _

17

Stand up _ so we can hear what you say. Said gen - o - cide, _

C5 Bb5 F5 G5 C5 Bb5 F5 G5

Gtr. 2 (dist.)

f *s*

f *s*

E Chorus

Gtr. 2 tacet
Bass tacet
Bkgd. Voc.: w/ Voc. Fig. 1

19

yeah. _ Oh, gen-o - cide, _ yeah. _

Gtr. 1

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

F Verse

Gr. 1 tacet
F5

Gr. 3 tacet

G5

23

*Gr. 3 tabbed to left.

25

F

G/D

G Chorus

Gtrs. 2 & 4 tacet
 Bass tacet
 Bkgd. Voc.: w/ Voc. Fig. 1

27 G7

cide, ___ yeah. ___ Oh, ___ gen-o - cide, ___ yeah. ___ You like to hear it? Well, here it goes!

Gtr. 1

Gtr. 2 *divisi*

P.S.

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

X P.S.

H Guitar Solo

Gtr. 1 tacet
 N.C.(G7)

31 8va

w/ wah - wah

full full full P 1/2 full P

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

34

Take it, take it, take it! Gen-o - cide, ___ yeah. ___

*P.S. 15ma loco

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

grad. bend grad. release

*P.S. S P full P full 1/2 full P full S

X 15 17 15 15 (15) 13 15 13 15 15 15 13 15 15 (15) 15 13 15 15 17 15 (15) 17 15 17 17 15 18 15 17 17

* Slide pick edge along ③ past fretboard.

37 8va

S S 3 H P B P H B P P P P

S S 15 20 15 20 15 20 15 20 15 15 15 18 full P H full P P P

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

I Verse

39 **Bb5** **Bbsus2** **Bb** **Gr. 2 tacet** **C5** **D5** **F5** **G5**

4. Oh. _____ Lord, would you breathe us in? Wash your blood o - ver our skin.

let ring

Gr. 2
Gr. 3

Gr. 3

N.C. **C5** **Bb5** **F5** **G5**

Hold _ tight 'cause it's gon - na go black. Nev - er let go, and get us through this gen - o -

S

P.M.

J Chorus

Bxgd. Voc. w. Voc. Fig. 1
Gr. 2 tacet
Bass tacet
N.C. (G7)

cide - i - ide, _ yeah. _ Oo, _____ gen - o - cide, _____

K Interlude
 w/ ad lib. Voc.
 N.C.

(46) yeah. _____

*Gtr. 2
 9 8 7 7 8 9 9 8 7 7 8 9

Gtr. 4
 *w/ octave effect
 S S B
 18 3 2 1 1 2 3 / 5 4 3 6 3 2 1 1 2 3 5 3 4 3 5 ^{1/2}
 *wah off

Bass
 S B B
 3 2 1 1 2 3 / 5 4 3 6 3 2 1 1 2 3 5 3 4 3 5 ^{1/2}
 *Set for one octave above.

(49)
 9 8 7 7 8 9 9 8 7 7 8 9

S B B P.S.
 S
 full
 3 2 1 1 2 3 / 5 3 5 5 (5) 3 5 P.S.
 P.S.
 3 2 1 1 2 3

S B B
 full
 S
 3 2 1 1 2 3 / 5 3 5 5 (5) 3 5
 3 2 1 1 2 3

Gtr. 2 tacet

51

Gtr. 4

Musical notation for guitar parts 4 and 2, measures 51-52. The notation includes treble and bass staves with fret numbers and chord markings (B, S). Measure 51 frets: 3 5 4 3 1 5 4 (4) 3 1 1 | 1 2 3 2 3 1. Measure 52 frets: 3 5 4 3 6 5 4 (4) 3 1 1 | 6 2 3 2 3 1. Chord markings: B, B, B, S, B.

53

8va

Musical notation for guitar parts 4 and 2, measures 53-54. The notation includes treble and bass staves with fret numbers, chord markings (B, H, P), and dynamic markings (full, P). Measure 53 frets: 18 17 15. Measure 54 frets: 6 5 5 3 5 5 6 5 3 | 19 (13) 11 12 11 5 5 3 5. Chord markings: S, B, B, H, P, B, B, P, B. Dynamic markings: full, P. Performance instructions: 8va, loco.

L Verse

55

N.C. (G7)

5. Hey, man. I know you're my friend here in the be - gin - ning of the end. _____

Musical notation for guitar parts 2 & 3, measures 55-56. The notation includes treble and bass staves with fret numbers, chord markings (B), and dynamic markings (S). Measure 55 frets: 17 (17) 15 17 17 17 18 15. Measure 56 frets: 14 (14) 12 15 15 15 15 12 | 15 14 15 14 12 12 12 12 15 14 15. Chord markings: (B), B. Dynamic markings: S.

57

Hey, friend, we're all that we got. Take my hand and jump in - to the gen - o...

Gtrs. 2 & 3 (B) *B* *S* Gtr. 2 *B* Gtr. 3 *divisi*

1/2 17 (17) 15 17 17 17 18 15 *S* 17 16 17 16 15 15 15 15 15/15 18 *full*

Coral Sitar 1

mf

Coral Sitar 2 *divisi*

mf

3 3

(B) *B* *S*

1/2 14 (14) 12 15 15 15 15 12 *S* 15 14 15 14 12 12 12 12 12

M **Outro-Chorus**

Bkgd. Voc.: w/ Voc. Fig. 1, 4 times

Gtrs. 2 & 3 tacet

w/ ad Lib voc., till end

Bass tacet

N.C. (G5)

Riff A

59 Sitar 1 *S* *S* *H* *H* *S* Sitar 2 *divisi*

3 5 3 1 3/8 8 8 6 *S* 6/10 10 8 6 8 8 6 8 *H* 1 3 5 3 1 3/8 8 8 6 6 *S*

(9) 3 3 3

Sitar 2 tacet

Sitar 1: w/ Riff A, 3 times, simile

G F G C5 F5

62

Gtr. 2

f

B B B B B P B B P

full full full full

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

Sitar 1

End Riff A

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 3 *divisi*

S

P.M.

P.M.

S

6 10 10 8 8 8 10 10 10 8

4 4 2 4 4

5 5 3 5 5

3 3 1 1 1 3 3

5 5 5 10 10

3 3 8 8 1

10 1 3

S

Bass

Bass Fig. 1

End Bass Fig. 1

let ring

S

5

3 3 1 1 1 3 3 3 3 3 3 1

Gtrs. 3 & 4: w/ Rhy. Fig. 1, 3 times
Bass: w/ Bass Fig. 1, 3 times, simile

G F G C5 F5 G F G

65

8va.

Gtr. 2

loco

B

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

w/ bar

full

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

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

68

C5 F5 G F G C5 F5

w/ bar

w/ bar

-1 -1 -1 -1 -1

full

S

trmn

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

71 Gtr. 2 N.C. C5 Bb5 F5 G5 N.C. 8va

Gtrs. 3 & 4

Bass

74 8va C5 Bb5 F5 G5 N.C. Sitar I tacet G5

Warm Regards

Written by Steve Vai

A Slowly

Synth. Bass

8vb throughout

Musical notation for section A, measures 1-3. The Synth. Bass staff (bass clef) shows a melodic line starting on a whole rest, followed by eighth and quarter notes. The Drums staff (treble clef) features a 3/4 time signature and includes a triplet of eighth notes, followed by a pattern of eighth notes with 'HH' and 'crash' markings. A dynamic marking of *mf* is present.

3

Synth. C/G

CΔ7/G

C7/G

Musical notation for section 3, measures 4-6. The Synth. C/G staff (treble clef) shows chords for CΔ7/G and C7/G. The Synth. Bass staff (bass clef) continues the melodic line. The Drums staff (treble clef) continues the rhythmic pattern with 'HH' and 'crash' markings.

6

Bb/F

F

Bb/F

F

Bb/F

F

Musical notation for section 6, measures 7-9. The Synth. C/G staff (treble clef) shows chords for Bb/F and F. The Synth. Bass staff (bass clef) continues the melodic line. The Drums staff (treble clef) continues the rhythmic pattern with 'HH' and 'crash' markings.

9

C/G

G

Musical notation for section 9, measures 10-12. The Synth. C/G staff (treble clef) shows chords for C/G and G. The Synth. Bass staff (bass clef) continues the melodic line. The Drums staff (treble clef) continues the rhythmic pattern with 'HH' and 'crash' markings.

B

11 C/G
Gtr. 1 (dist.)

Musical notation for guitar (Gtr. 1) with chords C/G and CΔ7/G. Includes a TAB line with fret numbers (7, 9, 9, 9, 10, 9, 9, 9, 9, 5, 9) and slurs. Dynamics include *mf*.

Synth. *mp*

Synth. Bass Bass Fig. 1
Drums crash HH +

13 C7/G

Musical notation for guitar (Gtr. 1) with chords C7/G, B, Bb/F, and F. Includes a TAB line with fret numbers (8, 7, 9, 9, 9, 9, 9, 7, 7, 7, 7, 7, 7, 9, 5) and slurs. Dynamics include *mf*.

Musical notation for piano and drums. Drums include HH +.

15 Bb/F

Musical notation for guitar (Gtr. 1) with chords Bb/F, F, Bb/F, and F. Includes a TAB line with fret numbers (7, 7, 7, 9, 5, 5, 7, 5, 7, 7, 9, 9, 9, 7, 10, 8, 10) and slurs. Dynamics include *mf*.

Musical notation for piano and drums. Drums include crash HH + and HH w/foot.

17

Bb/F Gm7 C/G G

mp

7 7 7 9 9 (9) 12 (12) 10 12 / 13 10 12 10 9 7 5 5 5

HH HH + crash HH HH +

End Bass Fig. 1

C Bass: w/ Bass Fig. 1, simile

20

C/G CΔ7/G

8va

Gtr. 1

f

S B H P S S S S

full H P S S S S

(5) 12 / 19 21 21 22 21 / 21 21 21 (21) 17 21 (21)

Synth.

Drums

crash HH + HH + HH + HH +

22

C7/G Bb/F F

8va

A B B S S S

rake full 1/2 S S S

(20) 19 21 21 (21) 19 19 19 19 19 21 17 20 19 17 15

HH HH + HH + HH + HH +

8va

Bb/F F Bb/F F

(24)

crash HH +

HH +

8va

Bb/F Gm7 C/G

(25)

crash HH +

HH +

G C/G N.C.

8va

Gr. I

loco

15ma

8va

(26)

HH +

Synth.

Synth. Bass

Drums

crash HH +

**"Bounce" pick edge along
 ⊙ towards the fretboard.

D

Am

Am6

D/A

C/G

31

8va

S P.M. 1/2 H B B (B) B H P

grad. release full full 1/2 H P

20 19 0 14 15 15 17 15 17 (17) 15 15 (15) 17 14 15 15 17 15

crash HH + HH HH crash HH

Cadd#4/G

D/F

F#9

34

8va

H P H H B B HH P H P loco S

H P H H full full full full HH P H P S

14 15 14 15 14 15 15 17 (17) 15 18 15 15 17 20 17 20 17

HH HH HH HH HH HH

E9

D/A

36

8va

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

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

0 2 5 7 9 7 7 10 9 15 14 15 19 17 21 (21) 21 19 21 19 15 19 17

HH HH HH HH crash HH HH

A N.C.

8va

38

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

full

15 15 (15) 17 15 14 16 14 12 14 12 11 12 14 10 9 7 8/12 10 9 11 10 9

HH HH HH HH crash timpani roll

E D/A

8va

40

S S 3 S 6 S HHH P P HHH HHH P P HHH HHH P P P P

V S

/17 14 17 14 15 16 14 12 12 12 12/10 17 0 10 12 14 12 10 0 10 12 14 0 10 12 14 12 10 0 10 12 14 (15) 14 12

HH HH HH HH crash HH +

DΔ7/A

8va

42

HH P H P P H P P H H P P H P P H H P P H H P P H H P P H H

6 3 6 6

HH P H P P H P P H H P P H P P H H P P H H P P H H

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

HH HH

47 C/G Am D/A

8va B

full

15

3

H 3 P

B B

loco

H S S

S S S S S

H S S

S S S S S

7 0 15 14 12 15 13 12 13 12 14 12 11 (11) 14 12 12 14 10 10 9 10 9 10 12 7

49 G F C/G

8va

full

hold bend

1 1/2

full

10 10 /15 15 17 17 10 10

12 12 12 12 12 12 15 15 15 15 15 15

9 9 12 12 9 9 12 12 12 12 19 19 20 19 (19)

crash HH +

crash HH +

crash HH +

51 CΔ7/G C7/G

8va

loco

B B

B B

semi-harm. full

1 2

3

3 3 5 (5) 3 3 5 3 0 5 3 P 6 3 5

21 21 21 17 17 21 17 21 20 (20)

53

Bb/F F Bb/F F

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

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

full

1 1/2

HH HH HH HH HH HH

55

Bb/F F Bb/F Gm7

8va P.H. S loco

S P.M. 1/2 full

HH HH HH HH HH HH

57

C/G G

full full full full full P

HH HH crash HH HH HH

8va

3 P P 3 S S

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

12 14 15 14

crash HH + HH HH +

Synth. Bass tacet

8va

61

loco S S

V 6 V 6 V 3 S S

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

HH HH HH HH HH

62

S S P H P P S S S

S S S P H P P S S S

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

HH HH HH HH HH crash