

guitar

WITH
TABLATU

JOE SATRIANI DREAMING #11

Transcribed by Andy Aledort

Introduction by Wolf Marshall



**Full Color Fold-Out
Inside**

THE CRUSH OF LOVE

Music by Joe Satriani

Moderate Rock ♩ = 108

F5
 G5
 Em
 Am
 F
 G

Am G6 Full Full Fmaj7 w/Fill 1

Gtr. I
mf
 (Distorted tone w/wah wah pedal & delay)

Hit stgs. w/pick

*Doubled by overdubbed gtr.

Rhy. Fig. 1

Gtr. II
mf
 (Clean tone w/delay)

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 times)

Am G6 Fmaj7

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

trem. bar

Hit stgs. w/pick

Am G6 Full Full Fmaj7 w/Fill 1

Hit stgs. w/pick

Fill 1 (Synth)

mf sl.

P.M.-----4

sl.

Am G6 Fmaj7

trem. bar

Fmaj7/A G6

Gtr. III

trem. bar

trem. bar

trem. bar

trem. bar

Rhy. Fig. 2

Gtr. II

let ring-----

let ring-----

Dm7 C6 G/B

A.H. (15ma)

trem. bar

semi-harm.

A.H. pitch: A

let ring-----

let ring-----

let ring-----

Fmaj7/A **G6** **A.H. (15ma)** **A.H. (15ma)**

sl. *> P* *> P* *A.H. (15ma)* *sl.* *A.H. (15ma)* *sl.* *H* *H*

trem. bar

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

let ring *let ring*

Dm7 **C6** **Em7**

P.M. *P.M.* *semi-harm.* *Full sl.* *sl.* *A.H. (15ma)* *P* *P* *P*

P *sl.* *sl.* *P* *Full sl.* *sl.* *A.H.* *P*

let ring *let ring*

(end Rhy. Fig. 2)

w/Rhy. Fig. 1 (4 times) Am G6 Full Full Fmaj7 w/Fill 1

Gtr. I

Gtr. III sl.

Full Full

Hit stgs. w/pick

Am G6 Fmaj7 sl. sl. sl. sl.

trem. bar

Am G6 Full Full Fmaj7 w/Fill 1

Full Full

sl. sl.

Am G6 w/Fill 2 Fmaj7 *2 Harm. (15ma) ** 1/2 †

trem. bar *2 trem. bar ** 1/2 †

*Pull bar up. **Depress bar before striking note. † Depress bar as far as possible.

Fill 2

A.H. (15ma) *

trem. bar trem. bar

sl. A.H. *

*Depress bar as far as possible.

G w/Rhy. Fig. 2 Fmaj7/A

sl. Full (w/wah wah) Full trem. bar sl. 2 1/2 H H H 2 2 1/2 trem. bar H H

8 10 (10) 9 (9) 10 15 15 (15) 13 7 9 10 9

G6 Dm7

trem. bar 3 1/2 sl. A.H. (15ma) 1 trem. bar (slight vibrato) H P H P

(9) 2 4 5 7 (7) 6 6 5 7 5 7 5

C6 G/B Fmaj7/A G6

sl. 1/4 1/4 sl. sl. trem. bar sl. 2 1/2 sl. sl. 3 trem. bar sl. ** trem. bar

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

*Pull bar up. **Pull up on bar slightly while vibrato-ing.

Dm7 A.H. (15ma) C6 sl. loco

sl. semi-harm. A.H. (15ma) 1 1/2 trem. bar sl. P sl. sl. 8va- sl. loco

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

w/Rhy. Fig. 1 (4 times) Em7 Am G6 Fmaj7

sl. 1/2 Gtr. III sl. Full Full Fmaj7

7 12 7 (7) 5 7 5 7 14 14 14 14 12 13 15 15 15 13 14

w/Fill 1 Am G6 Fmaj7

w/Fill 1 sl. trem. bar

14 12 14 14 13 14 13 14 14 14 12 13 20 16 17 18 17 17 (17)

Am G6 Fmaj7

sl. sl. Full Full

(17) 17 20 22 17 17 20 22 17 14 13 14 13 14 14 12 13 15 15 15 13 14

w/Fill 1 Am G6 Fmaj7

sl. trem. bar

14 12 14 14 13 14 13 14 14 12 13 20 18 17 19 17 17 (17) (17) 17 20 22 17 17 20 22 17

w/Rhy. Fig. 1 (till fade) & Fill 4 (3 times)

Am G6 Fmaj7

8va-----

Gtr. I Full Full Full Full

Full Full Full Full

17 20 17 20 17 (17) sl. 17 19 20 22 22 22 20 22 22 10 22 10

hold bends- Full Full Full

*1/2 1/2 T P T P

*Bend w/fret hand.

8va-----

Gtr. III Full Full Full Full

Full Full Full Full

17 20 17 20 17 (17) sl. 17 19 20 22 22 22 20 22 22 10 22 10

hold bends- Full Full Full

1/2 1/2 T P T P

Fill 4

P.M.

7 5 0 (0)

w/Fill 1 Am G6

8va Full 1/2 T P Full Full Full Full *sl.* 1/4 1/4 Full Full Full Full *sl.*

8va Full Full Full Full *sl.* 1/4 1/4 Full Full Full Full *sl.*

Fmaj7 w/Fill 5 Am G6

8va trem. bar trem. bar trem. bar A.H. (15ma) 5 Full Full Full Full *sl.* 1/4 1/4 Full Full Full Full *sl.*

8va Harm. (8va) loco *sl.* H 4 *sl.* *sl.* 8va 1/4 1/4 Full Full Full Full *sl.* 1/4 1/4 Full Full Full Full *sl.*

Fmaj7 w/Fill 1 Am 8va Full Full Full Full *sl.* 1/4 1/4 Full Full Full Full *sl.*

8va loco Full Full Full Full *sl.* 1/4 1/4 Full Full Full Full *sl.*

G6 *8va* Fmaj7 w/Fill 5

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

*Depress & vibrate bar simultaneously, **Depress bar before striking note. †Depress bar as far as possible.

8va Full Full *loco*

8va Full Full *loco* *trem. bar*

Am Full Full G6 Fmaj7 w/Fill 1 Fade out

Am Full Full G6 Fmaj7 w/Fill 1 Fade out

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

1/4 *1/4* *8va* *1/2* *trem. bar* *sl.* *P*

Fill 5 (Synth)

sl. *sl.*

sl. *sl.*

17 20 22 17 17 20 22 17

ICE NINE

Music by Joe Satriani

Moderate Rock ♩ = 116

The score is written in G major (one sharp) and 4/4 time. It features the following elements:

- Chords:** E5, F#, C#5, and E5/F#.
- Performance Techniques:** Fdbk. (feedback), sl. (slide), P.M. (pick mute), trem. bar (tremolo bar), Harm. (8va) (harmonic), pick sl. (pick slide), N.C. (natural chords), Full (full bends), rake, A.H. (arm hair) bends, and Fdbk. (8va) (feedback).
- Tempo:** Moderate Rock ♩ = 116.
- Staff 1:** Treble clef with notes and chords. Includes performance notes like 'Fdbk. (8va)', 'E5', 'F#', 'C#5', 'P.M.', 'Fdbk.', 'sl.', and 'P.M.'.
- Staff 2:** Bass clef with fretboard diagrams and notes. Includes performance notes like 'Fdbk. (8va)', 'sl.', 'pitch: F#', and 'P'.
- Staff 3:** Treble clef with notes and chords. Includes performance notes like 'C#5', 'P.M.', 'P', 'E5', 'F#', 'C#5', and 'sl.'.
- Staff 4:** Bass clef with fretboard diagrams and notes. Includes performance notes like 'P' and 'sl.'.
- Staff 5:** Treble clef with notes, chords, and tremolo bars. Includes performance notes like 'Harm. (8va)', 'E5', 'F#', 'C#5', 'trem. bar', 'Harm.', 'P.M.', 'P', 'pick sl.', 'trem. bar', and '* (w/ Wah wah pedal)'. It also includes a note: '*Wah wah used more for filter effect than for rocking in rhythm.'
- Staff 6:** Bass clef with fretboard diagrams and notes. Includes performance notes like 'P', 'P', and '*Wah wah used more for filter effect than for rocking in rhythm.'
- Staff 7:** Treble clef with notes, chords, and various bends. Includes performance notes like 'C#5', 'N.C.', 'Full', 'Full', 'P', 'rake', '1/2', 'Full', 'P', 'sl.', 'sl.', 'Fdbk.', and 'Fdbk. (8va)'. It also includes a note: '*Wah wah used more for filter effect than for rocking in rhythm.'
- Staff 8:** Bass clef with fretboard diagrams and notes. Includes performance notes like 'P', 'Full', 'Full', 'P', 'rake', '1/2', 'Full', 'P', and 'Fdbk. (8va)'.
- Staff 9:** Treble clef with notes, chords, and tremolo bars. Includes performance notes like 'E5', 'F#', 'C#5', 'N.C.', 'Full', 'Full', 'P', 'trem. bar', 'Fdbk. (8va)', 'sl.', 'Fdbk. pitch: F#', and 'Full'. It also includes a note: '*Wah wah used more for filter effect than for rocking in rhythm.'
- Staff 10:** Bass clef with fretboard diagrams and notes. Includes performance notes like 'P', 'Full', 'Full', 'P', 'rake', '1/2', 'Full', 'P', and 'Fdbk. (8va)'.

Fdbk. (8va)
 E5 F# N.C. 1/4 Full
 P sl. P 1/2 Fdbk. 1/4 Full
 P sl.

Fdbk. pitch: F#
 E5 F# C#5 N.C. E5 F#
 sl. sl. H sl. sl. sl. sl. P
 sl. sl. H sl.

N.C. 1/4 Full
 A.H. grad. bend A.H. Full
 E5 F# C#5 N.C. Full
 P 1/4 sl. sl. P Full
 P

Fdbk. (8va) *G#5 F#5 C#5 A5
 sl. sl. sl. trem. bar sl. Full trem. bar
 sl. Fdbk. pitch: F# *Chords implied by bass figure.
 D#5 A.H. (15ma) Full 1/2 Full 1/2 Full 1/2 Full 1/2
 A5 sl. Full F#5
 Full 1/2 Full 1/2 Full 1/2 trem. bar sl. P P rake Full
 sl.

Full C#5 E5 Full G#5 Full E5 F#
 Full P trem. bar sl. semi-harm. P rake Full trem. bar sl. P P
 sl. sl. sl. sl. P P

Full C#5 E5 Full G#5 Full E5 F#
 Full P trem. bar sl. semi-harm. P rake Full trem. bar sl. P P
 sl. sl. sl. sl. P P

C#5 N.C.

Full Full P

Full Full P

1/2 Full P

trem. bar

trem. bar.

Guitar solo *Eb5

sl.

sl. sl.

wah off

rake

1/2 P

1/2 P

1/2 P

*Chords implied by bass figure.

H P P H H P P

P sl. H H sl. H P P

sl. H P sl. H sl. P P

rake

3

H P P H H P P

P sl. H H sl. H P P

sl. H P sl. H sl. P P

3

8va

H P P H H P P

P P H H

3

5

8va

P H H P P sl.

H P P P sl. H sl.

H P sl. H P sl.

3

5

Harm. (15ma) 2 2 2½ 3 4

A.H. N.C. (15ma)

Full Full P 1/4

rake Full Full p 1/4

rake 1/2 Full

H A.H. rake Full Full p 1/4

Full Full

sl. sl.

E5 F# C#5 N.C. Full Full

semi-harm. Full Full

P P

sl. sl. 1/2 P sl.

1/4 Full

rake 1/2 sl. sl. trem. bar

1/4 Full P

sl. sl.

N.C. 1/4 Full

P.M. semi-harm. sl. sl. E5 F# N.C. 1/4 Full

1/4 Full P

sl. sl.

sl. sl. A.H. Full (15ma) Full

P.M. 1/4 A.H. Full sl. sl. E5 F#

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

N.C. 1/4 Full

1/4 Full

trem. bar sl. sl. Full F#5

1/4 Full

sl. sl.

sl.

*Chords implied by bass figure.

F#5 C#5 E5 G#5

8va

Full Full Full Full

P

1/2 1/2 1/2

sl. sl.

F#5 C#5 A5

8va

loco

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

sl. sl.

trem. bar

Full 1/4 1 1/2

D#5 F#5

Full P Full P Full P Full P Full P

3 3

Full 1/2

trem. bar

Full

P H

C#5 E5 G#5 E5 F#

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

let ring

C#5 E5 F# C#5

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

sl. sl. sl. sl.

** 1 2

**Pull bar up.

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

pick sl. sl. P.M. pick sl.--4 sl. sl.

MEMORIES

Music by Joe Satriani

Moderate Rock ♩ = 132

Free time

(Band tacet) N.C.

Intro

H P P *sl.* H H P P *sl.* H P H H P P ¹¹

10

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

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

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

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

⁹ P H P H P *sl.* H H P P *sl.* H P H H H H P P P *sl.* H H P P *sl.* H P P H P H H P P P *sl.*

⁹ ⁹ ⁹ ¹¹

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

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

¹¹ H H P P H P H H P P *sl.* *sl.* H H H P P P' P H H P P *sl.* H H P P *sl.* H H P P H H H P P P P

⁹ ¹¹ ⁹

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

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

¹² H H H P P P H H H P P H P H P P H *sl.* *sl.* *sl.* *sl.* P P P P P P P

⁶ ³ ³

trem. bar *trem. bar*

Fdbk. Fdbk.

0 2 3 5 3 2 0 2 3 5 3 2 5 2 5 3 1 3 5 3 (3) 5 3 (3) 1 (3) (3)

H H H P P P H H H P P H P H P P H *sl.* *sl.* *sl.* *sl.* P P P P P P P Fdbk. pitches G, A P

Fdbk. (*Sva*) Fdbk. (*Sva*) Fdbk. Fdbk. Fdbk. Fdbk. Fdbk.

^{*2½} ^{*2½} ^{1½} ^{*8}

trem. bar *trem. bar* *trem. bar* *grad. release*

Fdbk. Fdbk. Fdbk. Fdbk.

2 (2) 3 (3) (3) (3) (3) (3) 6 (0) (0)

Fdbk. pitches: F# H G H B H H C,G B,E,G#

† Flick toggle switch from neck to middle position.

In time

**

sl. N.C. Harm. Harm. Harm. A.H. (15ma) (Bend enters)

(w/echo repeats) P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

**Depress bar as far as possible, causing stgs. to slap against pickups.

N.C.(Am)

trem. bar

sl. P sl. sl. sl. sl. P

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

sl. sl. P sl.

trem. bar trem. bar

sl. H sl. A.H. (15ma) sl. N.C.(Dm) (Gm) sl.

mf

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

(13) 20 15 16 17 sl. (15) H sl. sl. A.H. sl. 12 13 12 12 14 12 7 9 10 (10) 20 12 9 10 12 10 8 10 (10) 17

A.H. pitch: E

(A7) sl. (Dm) (C) (B6) (Gm) (C)

P.M.-4 P.M. semi-harm. P.M.

10 11 10 12 12 14 12 14 12 10 9 (9) 10 9 7 9 10 12 10 9 10 9 7 (7) 12 5 7 9 10 9 9 12

(A7) (Dm) (Gm) (A7) (Dm) (C)

Full sl. sl. P.M. P.M. Full sl. sl. sl. sl. sl. sl. P H P sl.

10 12 (12)(12) (18) 7 9 10 12 10 10 10 11 13 (13) 10 14 12 12 14 12 10 9 (9) 10 9

sl.

(Bb) (Gm) (C) N.C.(E5)

sl. sl. sl. sl. H P sl. sl. sl. sl. sl. P.M. semi-harm. - 4

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

sl. P 16 (16) 13 12 13 16 17 16 13 13 16 17 13 12 13 16 13 12 P H H P

A.H. 1 1/2 (15ma) 1 1/2 sl. 3 3 3

P sl. sl. sl. H P A.H. 1 1/2 sl. H

A.H. pitch: E

E5 N.C.(Am) (A.H. 8va)

sl. sl. sl. pick rake rake

sl. 17 15 (15) 13 A.H.

A.H. pitch: B

Full Full Full P P sl. sl. sl. H H rake

sl. sl. Full Full Full P P sl. sl. sl. H H rake

P P sl. sl. sl. sl. sl. (0) (0)

Musical notation for the first system. The top staff is a treble clef staff with notes, slurs, and accents. The bottom staff is a guitar staff with fret numbers (16, 13, 12, 7, 7, 7, 2, 2, 5) and slurs.

Guitar solo
N.C.(Am)

Musical notation for the second system, labeled "Guitar solo N.C.(Am)". It includes a treble clef staff with notes and guitar staff with fret numbers and slurs.

Musical notation for the third system. The top staff is a treble clef staff with notes, slurs, and accents. The bottom staff is a guitar staff with fret numbers and slurs.

Musical notation for the fourth system. The top staff is a treble clef staff with notes, slurs, and accents. The bottom staff is a guitar staff with fret numbers and slurs.

Musical notation for the fifth system. The top staff is a treble clef staff with notes, slurs, and accents. The bottom staff is a guitar staff with fret numbers and slurs.

N.C.(E5)

Full Full Full Full Full Full Full Full

trem. bar trem. bar trem. bar

4 5 8 9 8 5 4 2 4 5 (5) 13 (13) 13 12 6 (6) 5 (5) 7 1 (1) 2 4 4 5

E5

H P H P

Harm. (8va)

4 5 8 9 11 13 14 13 11 10 16 2 2 0 0 0 0 0 7 7 7 7 5

N.C.(Am)

sl. trem. bar P.M. H sl.

(0) 17 13 (13) 3 12 15 17 15 (15) 22 13 19 13 12 12 12 14 12 14 12

P Full sl. H sl. trem. bar semi-harm.

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

(Dm) (Gm) (A7) (Dm) (C)

mf P.M. P.M.

12 9 10 12 12 10 9 8 11 10 12 12 12 12 12 14 14 14 12 12 12 10 10 9 9

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

(Half-time feel)
N.C.(Am) (F)

F6

sva 1/2 1/2 3

trem. bar trem. bar rake 1/2 1/2 trem. bar rake 3

(Am) (F) (G) N.C.(Am) (F)

Full Full *loco* Full Full Full *sl.* P H P *sl.* *sl.* Fdbk. (8va)

Full Full Full Full Full *sl.* P H P *sl.* *sl.* Fdbk.

Fdbk. pitch: D

(G) (F) (Am) (F) (G) (F)

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

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

H H H H P P

(Am) (F) (G) (F) (Am) (F) (G)

HH PP PP *sl.* HH PP *sl.* H HH PP H HH PP *sl.* HH HH HHPP HH *sl.*

HH PP PP *sl.* HH PP *sl.* H HH PP H HH PP *sl.* HH HH HHPP HH *sl.*

(Am) (G9) (Am)

rake 3 trem. bar (slight vib.) P.M. 5 rake

sl. P sl. sl. P H sl.

(G9) (Am)

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

3 3 15 (15) 17 (17) 15 12 15 13 12 12 13 15 13 12 P P sl.

(G9) (Am) (G9)

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

6 6 3 3 3 3 3 3 sl. sl. sl. strum behind nut

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

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

(F) (G)

3 3 3 1/2 1/2 *A.H. P P loco sl.

semi-harm. 1 1

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

*Lightly rest side of hand on strg. when pulling off to produce A.H.

(F) (E7)

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

sl. sl. sl. P H sl. sl. P H sl. sl. P H sl. sl. P A.H. (15ma)

10 14 17 14 12 14 17 14 12 14 17 14 12 14 17 14 12 10 9 10 9 10 9 7 6 7 6 8 7 6 5 (5) (5)

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

1/2

sl. sl. mf P.M. 1/2 P.M. P.M. P.M.

Free time N.C.

P.M. P.M. P.M. P.M. sl. trem. bar

*Increase vol. w/vol. control
 **Depress bar as far as possible.

5 6 H H P P sl. H H P P sl. H H P P H H sl. P H trem. bar

6 6 6 6 10 11 Full P P

8va

accel. 7 7 6 6

† Tap w/edge of pick.

8va

8va

8va

8va

8va

*Fade out w/vol. control.

HORDES OF LOCUSTS

Music by Joe Satriani

Moderately Slow Rock ♩ = 88

Intro E5 F#5 F# F#5 E5 F#5 B5 F#5

F#5 E5 F#5 N.C.

(E5) F#5 E5 F#5 N.C.

A5 B N.C.

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

*A.H. H P H P H P H P H P H P H P H P H P H P H P H P H P H P H P H P H P

*Slide palm of pick hand up & down stg. to produce artificial harmonics.
 Fret numbers shown in parentheses represent point at which A.H. is found if fretboard were to continue.

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

ES F#5 N.C.

pick slides- - 1

sl. P P P sl. trem. bar

1/2

2 4 (4) 2 4 (2) 12 0 4 0 4 5 3 9

0 0 2 (2)

P P P sl. sl. P P

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

A.H. Harm. (15ma) (8va)

ES F#5 D9 F5 N.C.(Fm)

pick slides- - 1

trem. bar

trem. bar trem. bar 1/2

sl.

sl.

1/2

9 3 5 4 5 5 2 4 (4) 2 4 (4) 2 4 (2) 12 0 4 0 4 5 3 9

2 4 (4) 2 4 (2) 12 0 4 0 4 5 3 9

0 0 2 (2)

A.H. pitch: F# sl. sl. (9) 10 (9) 10 (9) 10 10

Am/maj7(9) C#m/G D/Bb F/E

Harm. (15ma)

A.H. 2 2 2 2

let ring trem. bar

sl. Harm. A.H. 2 2 2 2 P.M.- - 1 P.M.- - 1

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

6 6 6 6 6 6 8

* T = thumb

A.H. pitch: D# sl.

E/C G/C# C#sus2

Harm. (8va) Harm. (15ma)

P.M.- - 1 P.M. P.M. P.M.- - 1 P.M. trem. bar

sl. Harm. Harm. **2

9 9 9 9 9 9 12 12 12 12 12 12 13 13 (13) (13)

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

ES F#5 N.C. (Gtr. tacet - drum fill)

trem. bar sl. sl. sl. sl.

sl. sl. sl. sl. sl.

2 4 (4) 2 4 (2) 14 5 0 4/5 4 3 4 3

0 0 2 (2)

P sl. sl. sl.

**Pull bar up.

(Bass & drums) Guitar solo N.C.(F#m)

H 8va- loco

pick sl. sl. sl. sl. sl.

1/2 trem. bar- - 1

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

14 17 16 14 17 15 15 0 0

sl. H sl. H H sl. sl. sl.

HH P P sl. sl. HH P P PH H P P ^{*2 *2 *2} ^{8va-} Full Full ^{1/2} ^{loco} P
 HH P P sl. sl. HH P P P H H P P trem. bar ^{*2 *2 *2} sl. sl. Full Full ^{1/2} sl. P
 16 10 10 10 16 15 16 10 10 18 16 18 18 16 18 18 16 15 (15) (15) (15)

sl. sl. ^{A.H. (8va)} ^{*Pull bar up after each depression.} H P P P H H P P H H P P H H P
 sl. sl. ^{A.H.} H P P P H H P P H H P P H H P P sl. sl. H P
 H 9 7 12 11 (11) 14 15 14 12 15 12 14 15 14 12 15 14 15 14 12 15 12 14 15 14 0 16 14 12 11 12

H P sl. H P H P sl. ^{A.H. (8va)} H P H P H P sl. H P
 H P sl. H P H P sl. H P H P H P H P H P sl. H P sl.
 11 12 H 9 H 9 H 9 7 7 9 7 9 7 6 7 6 7 (6) 5 6 5 6 6 4 5 4 3

^{1 1/2} ² ^{2 1} ^{**1} ^{1/2} F5 F#5 N.C. trem. bar
 grad. release ^{semi-harm. 1 1/2} ^{trem. bar} H H ³ ^{2 1} ^{2 2} ^{2 2} ^{1/2} P P sl. trem. bar
 7 (7) (7) 8 8 (0) (0) H ^{** Pull bar up.} 2 (2) 0 2 2 2 4 4 0 4 5 4 2 (2)
 0 0 2 0 0 2 P P sl.

^{A.H. (8va) 1/2} ³ ^{sl.} ^{sl.} ^{P P} ^{semi-harm.} ^{1/2} ^{Harm.} ^{pick slides} ^{sl.} ^{sl.}
 (2) 12 0 4 0 4 0 4 5 3 3 (3) 3 (3) 0 4 5 4 5 4 5 4 0 2 2 2 14
 sl. sl. P P 4 5 4 0 2 2 2 14

E5 F#5 N.C. ^{A.H. (8va)} ^{Harm. (8va)} ^{A.H.} ^{sl.} ^{Harm.}
 P H P P H P H P P ^{sl.} ^{A.H.} ^{sl.} ^{Harm.}
 2 4 4 H 0 4 5 2 0 2 (2) 0 2 H 4 0 4 5 3 0 7 (7) 6 5 4 5 5 4 5
 0 2 H P H P P H P H P A.H. pitch: F# 4 5 4 4 5

E/C G/C# C#maj9

P.M.-4 P.M.-4 sl. sl. P.M.-4 P.M. P.M.-4 P.M.-4 P.M.-4 P.M. P.M. P.M. P.M.-4

sl.

A/C# B/C# C#

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

Harm. N.C. (15ma) Fdbk. 5 3

rake trem. bar Depress & vib. bar simultaneously *2

Fdbk. Harm. 5 3 (24) (24)

*Pull bar up.

E5 F#5 N.C. 3 1/2

sl. P P sl. sl. P P Full Full Full P

sl. P P sl. sl. P P Full Full Full P

E5 F#5 N.C. 5 5

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

sl. P P sl. let ring

8va

HHPP HHPP PHHP P5 P sl

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

8va

P P P H sl *T P P *T sl sl P P *T sl sl P P *T sl sl P P *T sl sl P P *T sl sl P P

12 14 10 14 12 14 14 12 14 sl *T P P *T sl sl P P *T sl sl P P *T sl sl P P *T sl sl P P *T sl sl P P

*Tap w/edge of pick.

8va

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

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

8va

H P P H H P P P H H P P sl H H P P P P sl trem. bar

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

sl sl sl sl sl sl sl sl sl sl sl sl

12 11 11 11 12 11 11 11 11 12 11 11 10 15 12 11 11 12 11 11 11 0 9 11 11 11 12 11

10 9 9 9 9 10 9 9 9 9 10 9 9 9 14 13 10 9 9 10 9 9 9 7 7 9 9 9 10 9

sl sl sl sl sl sl trem. bar 2 E5 F#5 sl sl sl

12 11 11 12 11 11 11 11 10 15 9 11 12 11 11 12 11 11 11 0 12 11 11 12 11 11 11 0

10 9 9 10 9 9 9 11 14 13 7 9 10 9 9 9 9 7 sl. sl. (2) sl.