

Up In The Sky

Music by Joe Satriani

Moderately fast Rock ♩ = 152

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

1.2.3.

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

Harm.

4.

*N.C.(E5)
§**

sim. *sl.* *sl.*

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

(D5) (E5)

sl. *sl.*

(A)

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

P *Full*

(E5)

1/2

P

1/2

sl.

1/2

1/2

7 7 5 7 5 7 4 4 5 7

0 0

sl.

(Bm7) (E5)

P

1/2

P

1/2

sl.

P

1/2

P

1/2

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

0 0

sl.

(Bm7) (E5)

To Coda I

1/2

P

1/2

sl.

1/2

P

1/2

12 0 0 14 x x 12 x x 14 x x

7 7 7 7 7 7 7 12 0 0

sl.

(D5)

sl.

sl.

sl.

sl.

sl.

sl.

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

sl. sl.

(E5)

sl.

P

1/2

sl.

sl.

sl.

sl.

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

0 0

sl. sl.

Asus4

A5

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

1.2.3.

4.

Guitar solo
*N.C.(G5)

*Chords implied by bass (next 18 bars).

(G#5)

(A5)

8va

(Bb5)
 8va

(E5)
 loco

Coda I Em7

0 7 7 7 7 | (8) 8 8 8 8

D.S. al Coda II

(8) 8 8 8 8 | (8) 8 8 8 8 8 8 8 8 9

Coda II N.C.(D)

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

A5

9 10 10 0 0 | 17 17 17 17 17 17

8va

17 19 19 19 19 19 | 19 19 19 19 19 21 21 21 21 21

House Full Of Bullets

Music by Joe Satriani

Moderately slow Rock ♩ = 96

Triplet feel (♩ = $\frac{3}{3}$)

N.C.(F#m7)

f *dist. tone*

2 0 2 0 2 0 2 0 0 2 0

*Key signature denotes F# Dorian.

(B7)

1/2

1/2

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

(F#m7)

2 0 2 0 2 0 0 2 0

(C#m7)

4 2 4 2 4 2 2 4 0

(B7)

1/2

1/2

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

(F#m7)

2 0 2 0 2 0 0 2 0

N.C.(F#m7)

System 1 of musical notation for N.C.(F#m7). The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with notes G4, A4, B4, C5, and a slurred sequence of notes. A 'P' (piano) dynamic marking is under the first note, and a 'sl.' (slur) is over the sequence. The bottom staff is a guitar fretboard with strings 1-6. Fingering numbers 2, 0, 2, 0, 2 are shown. A 'P' is under the first note, and a 'sl.' is over the sequence. A bar line is followed by a 4/2 time signature and a 2/2 time signature. The bottom staff continues with notes 0, 2, 0, 2, 2, 0, 2, 0, 0, 2, 0. A 'P' is under the final note. A 'P.M.' (pick mark) is indicated by a dotted line above the staff.

System 2 of musical notation for N.C.(F#m7). The top staff continues the melodic line with notes G4, A4, B4, C5, and a slurred sequence. A 'P' is under the first note. The bottom staff shows fingering numbers 2, 0, 2, 0, 2. A 'P' is under the first note. A bar line is followed by a 4/2 time signature and a 2/2 time signature. The bottom staff continues with notes 0, 2, 0, 2, 2, 0, 2, 0, 0, 2, 0. A 'P' is under the final note. A 'P.M.' is indicated by a dotted line above the staff.

(B7)

System 1 of musical notation for (B7). The top staff continues the melodic line with notes G4, A4, B4, C5, and a slurred sequence. A 'P' is under the first note. The bottom staff shows fingering numbers 2, 0, 2, 0, 2. A 'P' is under the first note. A bar line is followed by a 4/2 time signature and a 5/2 time signature. The bottom staff continues with notes 0, 2, 0, 2, 2, 0, 2, 0, 0, 2, 0. A 'P' is under the final note. A 'P.M.' is indicated by a dotted line above the staff.

(F#m7)

System 1 of musical notation for (F#m7). The top staff continues the melodic line with notes G4, A4, B4, C5, and a slurred sequence. A 'P' is under the first note. The bottom staff shows fingering numbers 2, 0, 2, 0, 2. A 'P' is under the first note. A bar line is followed by a 4/2 time signature and a 2/2 time signature. The bottom staff continues with notes 0, 2, 0, 2, 2, 0, 2, 0, 0, 2, 0. A 'P' is under the final note. A 'P.M.' is indicated by a dotted line above the staff.

(C#m7)

System 1 of musical notation for (C#m7). The top staff continues the melodic line with notes G4, A4, B4, C5, and a slurred sequence. A 'P' is under the first note. The bottom staff shows fingering numbers 2, 0, 2, 0, 2. A 'P' is under the first note. A bar line is followed by a 5/4 time signature and a 7/6 time signature. The bottom staff continues with notes 4, 2, 4, 4, 2, 4, 2, 2, 4, 0. A 'P' is under the first note, and 'P' marks are under the 4, 2, 4, 4, 2, 4, 2 sequence. A 'P.M.' is indicated by a dotted line above the staff.

Guitar solo
N.C.(F#m7)

Harm. (8va)

pick slide *w/pick*

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

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

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

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

(B7)

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

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

(F#m7)

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

N.C.(F#m7)

trem. pick

12 14

12 14

12 14

12 14

12 14

12 14 15

sl. sl. sl. sl. sl.

(B7)

(F#m7)

8va

14 16

14 17

(14) (17)

14 16

(14) (17)

(17) (17)

19 20

19 19

sl. sl. sl. sl.

(C#m7)

(B7)

(F#m7)

8va

21 19

20 19

19 19

17 17

19 14 11

sl. sl. sl. sl. steady gliss. sl.

loco

N.C.(F#m7)

P.M.

P P P P P

4 2

2 2

0 2 0 2 2 0 2 0 0 2 0

P P P P P

8va

Full Full Full

3 3

Full semi-harm. Full Full

17 14 17 14 17

sl. sl.

loco

(B7)

P.M.

P P P P P

4 2

2 2

0 2 0 2 2 0 2 0 0 2 0

P P P P P

Crystal Planet

Music by Joe Satriani

Moderately fast Rock ♩ = 148

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

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

H P P H P P

let ring.....

Play 4 times

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

let ring

H P P H P P

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

let ring *sl.*

H P P H P P H P P

N.C.
*Harm.

*Harm.

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

*Bm

1/2

14 14 (14) (14) 14 12 14 12 12 (12) (12) 11 10

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

G Em Bm

H

1/2

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

1/2

14 14 (14) (14) 14 14 14 12 14 (14) (14) 11 10

G Em Bm

H

1/2

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

sl. *sl.*

Csus2(#4) Esus2(#4)

Full

1/2

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

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

8va

1/2

(13) 14 20 20 20 20 20 (20)

Bm 8va Dsus2 G Asus2

Gtr. II

1/2

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

Gtr. I

Full

Full

Full

Full

sl.

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

To Coda

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

Full

Full

1/2

1/2

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

loco

1/2

1/2

14 14 12 14 12

sl.

14 7

N.C.(E5) Gtr. I (G5) 1.2.3. (E5) (D5)

H H H H H H H H H H

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

4. (E5) G5

Guitar solo *N.C.(E5)

1/2

semi.-harm.

1/2

15 14

pick slide

sl.

H H H H

0 12 14 0 12 14 0 12 14

*Chords implied by bass till end of solo.

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

vib. w/bar

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

semi-harm.

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

vib. w/bar

Full

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

8va *sl.*

Full

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

8va *sl.*

Full

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

Sva *loco*

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

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

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

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

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

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

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

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

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

*Tap w/edge of pick.

B5 (C5) (A5) (C5)

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

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

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

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

sl. *Full* *Full* *Full*

17 16 13 14 12 14 14 12 12 12 14

sl. *Full* *Full* *Full*

D 8va A Bm Em

Coda

D 8va A Bm

(Gtr. I out)

N.C.(B5) (D5) (B5) (A5) *Play 8 times*
 Riff A (Gtr. II) *(end Riff A)*

Love Thing

Music by Joe Satriani

Slowly ♩ = 88

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

Gtr. II ** ○ + ○ + ○ + ○ + ○ +

mp
dist. tone w/wah

Rhy. Fig. 1 (*Gtr. I)

mp
clean tone w/chorus

*Two gtrs. arr. for one (throughout).

**Wah indications: ○ = pedal open (bass)
+ = pedal closed (treble)

Bsus4/E B/E Amaj7/E Eadd9 C#m7

A.H. (8va) ○ + ○ + ○ + ○ + ○ + ○ + ○ + ○ + ○ +

mp
clean tone w/chorus

let ring

mp
clean tone w/chorus

let ring

C#m9

Aadd2

E

Bsus4/E

(end Rhy. Fig. 1)

w/Rhy. Fig. 1

Bsus4/E B/E Amaj7/E Eadd9

Bsus4/E

B/E Amaj7/E

G#m7

Bsus4/E

B/E Amaj7/E

Eadd9

C#m7

C#m9

Aadd2

E

(Gtr. II)

C#m7

C#m9

Aadd2

Eadd9

E

Gtr. I

Badd4 C#m7 Emaj7/G#

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

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

Rhy. Fig. 2

let ring 4

0 0 0

9 8 11 9 2 4 4

Aadd2 Badd4 C#m7

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

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

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

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

let ring 4

sim.

0 0 0

6 7 9 8 11 9

Aadd2 *Eadd9/G# Bsus4/E

Full Full Full sl. sl.

Full Full Full sl. sl.

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

(end Rhy. Fig. 2A)

0 0 0 0 0 0 0 0

6 7 2 1 0 2 0 0 0 0 0 0 0 0

5 7 2 1 0 2 0 0 0 0 0 0 0 0

*G# played by bass only.

w/Rhy. Fig. 1

Bsus4/E B/E

(Gtr. II)

Amaj7/E

Eadd9

Bsus4/E

(12) 16 17 19 17 16

B/E

Amaj7/E

G#m7

Bsus4/E

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

B/E

Amaj7/E

Eadd9

C#m7

C#m9

Aadd2

E

9 (9) 2 2 4 2 4 2 2 7 (7)

Eadd9

E

F#m11

G#m7

(7) 0 17 16 14 17 14 16

Gtr. I

Rhy. Fig. 3

let ring

let ring

let ring

let ring let ring let ring

Badd4 C#m7

Emaj7/G# Aadd2

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

Badd4 C#m7

8va

Emaj7/G# Aadd2

8va

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

8va

Eadd9/G#
8va

Bsus4/E

Bsus4/E B/E

Amaj7/E

Eadd9

Full Full Full

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

loco

Bsus4/E B/E Amaj7/E G#m7 1/2 Bsus4/E

sl. sl. sl.

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

sl. sl. sl.

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

sl. sl. sl.

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

sl. sl. sl.

(Gtr. II)

Bsus4/E B/E Amaj7/E Eadd9

dim. rit. Freely

(7) (7) (7)

Gtr. I

let ring rit. let ring

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

*N.C.(A7) (Em7)

(A7)

(Em)

(A7)

(Em7)

First system of guitar notation. Treble staff: *sl.* (9) (10) (11) (11) (11) (9). Bass staff: *sl.* (10) (11) (11) (11) (9). Slurs and slides are indicated with arrows and $1/2$ markings.

*Chords in parentheses implied by bass (throughout).

(A7)

(Em)

(A7)

(Em7)

(A7)

(Em)

Second system of guitar notation. Treble staff: *sl.* (9) (9) (11) (11) (11) (11) (11) (9) (9) (7) (7) (9) (11). Bass staff: (9) 9 11 11 11 11 11 *sl.* 9 9 7 7 9 11. Slurs and slides are indicated with arrows and $1/2$ markings.

(A7)

(Em7)

(A7)

(Em)

(A7)

(Em7)

(A7)

(Em)

Third system of guitar notation. Treble staff: *sl.* (9) (9) (11) (11) (11) (11) (11) (9) (9) (7) (7) (9) (11). Bass staff: 9 7 5 5 7 7 *sl.* 10 10 (10) 12 12 (12) 11. Slurs and slides are indicated with arrows and $1/2$ markings.

(A7)

(Em7)

(A7)

(Em)

(A7)

(Em7)

Fourth system of guitar notation. Treble staff: *sl.* (9) (9) (11) (11) (11) (11) (11) (9) (9) (7) (7) (9) (11). Bass staff: 11 9 7 9 (9) 9 11 12 12 12 11 11. Slurs and slides are indicated with arrows and $1/2$ markings.

(A7)

(Em)

(A7)

(Em7)

(A5)

Fifth system of guitar notation. Treble staff: *sl.* (9) (9) (11) (11) (11) (11) (11) (9) (9) (7) (7) (9) (11). Bass staff: 9 9 9 7 7 7 5 7 7 0. Slurs and slides are indicated with arrows and $1/2$ markings. Tremolos are indicated with downward arrows and the text "trem. bar".

*Dadd4/C
Gtr. I

D/C C

sl.

vib. w/bar

12 (12) 10 8 7 8 9

**Gtr. II

mp
let ring
clean tone w/chorus

8 11 12 10 11 12 8 9 10

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

Esus4 E Bm7add4

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

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

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

*Vol. swell

Dadd4/C

sl. 1/2 *sl.*

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

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

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

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

E

Bm7add4

8va

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

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

Dadd4/C

C

8va

19 17 19 17 19 16

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

Dadd4/C

Esus4
8va

Musical notation for the first system. The treble clef staff contains notes with 'Full' annotations and a 'To Coda' symbol. The guitar staff shows fret numbers: 22, 22, 19, 19, 19, 19, 19.

Esus4
8va

Eadd4

Musical notation for the second system. The treble clef staff includes notes, 'Full' annotations, and 'loco sl.' markings. The guitar staff shows fret numbers: 10, 9, 10, 9, 10, 9, 10, 9, 0, 0, 9, 7, 0, 0, 3. Includes the instruction '(Gtr. II out)'.

A7
Gtr. I

Em7

N.C.

A7

Em

N.C.

Musical notation for the third system. The treble clef staff shows notes with 'let ring' annotations. The guitar staff shows fret numbers: 0, 5, 6, 7, 5, 0, 3, 0, 5, 6, 4, 5, 0, 3.

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

A7

Em7

N.C.

A7

Em

let ring
let ring
let ring ...

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

pick slide
sl.

0 0 0 0

Guitar solo
N.C.(G5)

(F5)

(G5)

(F5)

sl.
H P sl. sl.
sl. sl. sl.
3
12 (10) (12)~10 12 13 12 10 12 13 13 15 15 17 17

(G5)

(F5)

(G5)

(F5)

P P sl.
P P
H P sl.
P P P
3
17 15 13 12 13 15 13 12 12 15 15 13 12 15 13 12 14 12 13 12 11 12 15 14 12 15 14 12 15 12 14 12 15 12 15 14 12

(G5)

(F5)

(G5)

(F5)

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

sl. H P sl. sl. sl.

E Esus4 E Esus#4 E

8va Full Full loco pick slide P let ring mf

Full Full

22 22

0 0 1 2 2 2 0

1 3 0 1 2 2

0 2 0 P

(Gr. II out)

9 10 7 10 7 9

Esus#4 E Esus2(#4) E

0 0 1 2 0 15 13 16 14

Esus2 E

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

P.M. ...

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

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

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

sl. sl.

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

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

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

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

Rhy. Fig. 1

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

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

(end Rhy. Fig. 1)

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

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

dist. tone
let ring -----

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

8va -----

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

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

8va -----

Full Full
↑ *p

Full Full
↑ *p

sl. loco H H P P P H P

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

P H P

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

Full

pick slide
steady gliss.

Full

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

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

steady gliss.

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

(Em) (Esus2)

let ring ----- 4

sl. sl.

(chorus off)

Double time ♩ = 168
(Band tacet)

E5 Esus4 E5 C6 B7sus4

f
dist. tone

H

*Gtr. I is two gtrs. arr for one (till end).

*L.H. fingering

Bm7add4 E5 Esus4 E5

let ring ----- 4

sl.

H

C6 B7sus4 Bm7add4 (Band in) E5 Rhy. Fig. 1 Esus4

let ring ----- 4

sl.

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

1.

let ring ----- 4

sl.

H

w/Rhy. Fill 2
N.C.

Am

*Riff A1

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

*Refers to Gtr. III only.

Em

(end Riff A1)

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

Csus2

Full

Full

3

P

D

Dsus4

D

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

P

Rhy. Fill 2 (Gtr. I)

(cont. in slashes)

let ring

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

2 4 | 5 4 | 2

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

B5 Full G F#sus4

(Gtr. II out)

dim.
Full

(17)
(10) (10) (10)

Gtr. I

mf
let ring

sl.

9 9 11 5 7 4 6 4 6 4

sl.

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

B5 G F#sus4 B5 G F#sus4

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

sl.

2

2

9 11 9 11 5 7 4 6 4 6 4

sl.

B5 G F#sus4 B5 G F#sus4

w/Rhy. Fig. 3 (3 times)

B5 G F#sus4

Gtr. II

sl.

P.M.

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

sl.

B5 G F#sus4 B5 G

grad. cresc.

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

F#sus4

B5

Gtr. I

cresc.

⑥3fr. G

2fr. F#

slight P.M.

sl.

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

E5

1 1/2

Esus4

E5

sl.

f

17

(17)

17

(17)

sl.

*Vol. knob swell

C6

P

H P

B7sus4

Full

Full

Bm7add4

1/2

1/2

sl.

rake ----

17 17 15 12

15 12 15 12

15 12 12 15 12

14

12 12

14 (14) 12 14

14 12 11

(11)

E5

Esus4

E5

sl.

H H H

P.M. ----

9 7 9 7 9 7

4

(4)

(4) 9 6 3 5 7 3

C6

H P P

H P P

B7sus4

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

Bm7add4

3

3

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

sl.

6

7

6

5 7 5 3

7 3 5 7 5 3

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

9

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

5 7 9 10

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

sl.

E5 Esus4 E5

C6 B7sus4 Bm7add4

8va

E5 Esus4 E5

8va

loco

C6 B7sus4 Bm7add4

w/Rhy. Fill 3

Rhy. Fill 3 (Gtr. I)

w/Rhy. Fig. 2 (1½ times) and Riff A

Am Em

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

Am
8va

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

w/Rhy. Fill 4
N.C.

8va loco P sl

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

w/Rhy. Fig. 2 and Riff A1

Am Em

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

Rhy. Fill 4 (Gtr. 1)

0 0 2 2 3 3 0 0 2 2 2

Rhy. Csus2
Fig. 4
(Gtr. I)

D

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

Dsus4 Csus2

D

Dsus4 1/2

Csus2

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

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

Gtr. I
mf
let ring

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

Am G Fmaj7b5 Em Dadd2 Cmaj7

(Gtr. I) sl. sl.

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

cresc.

*Vol. knob swell

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

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

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

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

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

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

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

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

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

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

A.H. (15ma)

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

A.H. pitch: D \sharp

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

sl.

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

vib. w/bar

sl.

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

sl.

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

sl.

*Semi-harm. (next 2 bars)

*Doubles an octave lower (throughout).

*T
*T= Fret @ w/thumb.

8va-----

*1 *1 1/2 slack H Full Full Full

*1 *1 1/2 slack H Full Full Full

(7/7) 19 21 19 21 19 19 21

*Pull bar up.

8va-----

1/2 1/4 P P

1/2 1/4 P P

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

8va-----

1/2 P Full 1/2

1/2 P Full 1/2

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

sl. sl.

8va-----

P Full P loco P

semi-harm. Full semi-harm. P

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

P Full Full

Full Full (w/delay repeats)

21 21 19 21 19 21 19 17 19 17 19 17 19 17

P sl. H Full Full

*N.C.(B)

(E/B)

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

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

(B)

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

(A/B) (E/B)

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

(B)

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

(A/B) (E/B)

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

(B)

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

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

(A/B)

sl. *sl.* *P P* *sl.* *sl.* *8va* *H P sl.* *loco* *H sl.* *sl.*

rake *rake*

9 12 (12) 9 0 *sl.* 12 16 (16) *sl.* 17 21 17 21 17 16 17 18 16 13 *sl.*

6 9 *sl.* 21 *sl.* 17 21 17 16 17 18 16 13 *sl.*

(B)

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

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

Full *3/4* *1/2* *1/4*

Full *3/4* *1/2* *1/4*

17 17 17 17 (17) (17)

*Both stgs. bent w/ring finger.

*Gmaj7/B

Bmaj13#11

mp let ring

semi-harm. let ring

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

Bm7add4

let ring

Bsus2

C#m7b5/B

Bm9

let ring

let ring

C#/B

sl.

sl.

sl.

sl.

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

E/B

B

sl.

trem. bar

vib. w/bar

sl.

sl.

sl.

Full

N.C. B7 B7sus4 B7 N.C.

mf *T* let ring

H P H

B7 B7sus4 B7 N.C.

T let ring

H P

**t*

sl.

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

B7 B7sus4 B7 N.C. B7 B7sus4

T let ring

H P H

semi-harm.

sl. *sl.*

T let ring

H

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

P.M. pick slide steady gliss.

sl.

T let ring

H

8va

sl.

w/octaver

sl.

19 16

B7 B7sus4 N.C.

loco

T let ring

H

8va

sl.

loco

w/octaver






sl.

19

Play 4 times

Ceremony

Music by Joe Satriani

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

Fast Rock ♩ = 176

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

mp H P H P H

let ring
*dist. tone w/wah



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

**Chord names reflect gtr. and bass.

N.C. B6 *B6/9

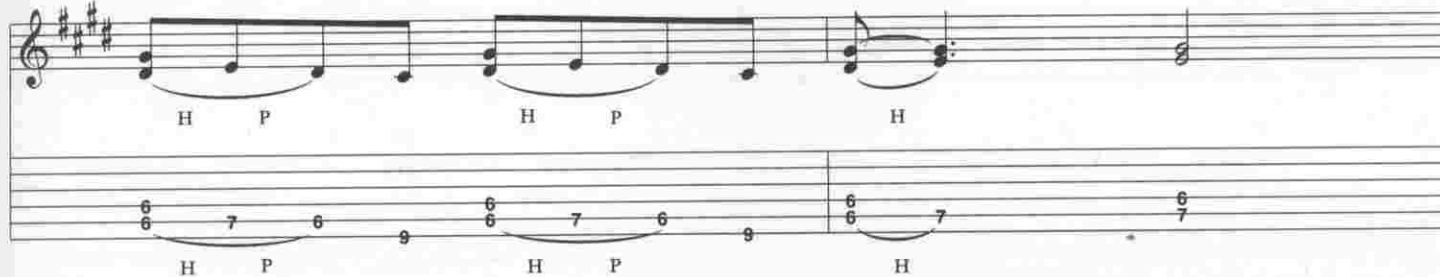
H P H P



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

N.C. C#m

H P H P H



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

P



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

Half time feel

N.C.
Gtr. I

(C#5)

N.C.

Musical notation for Gtr. I, measures 1-4. Includes treble clef, key signature of three sharps, and guitar staff with fret numbers (2, 4, 4, 4, 2, 4, 4, 4, 2, 4). Dynamics include *f* and *H*.

Riff A (*Gtr. II)

Musical notation for Riff A, measures 1-4. Includes treble clef, key signature of three sharps, and guitar staff with fret numbers (0, 2, 2, 2, 5, 2, 2, 2, 0, 2, 2, 0, 2, 2, 2, 2). Dynamics include *f* and *H*.

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

(B5)

N.C.

(C#5)

A.H.
(8va)

Musical notation for measures 5-8. Includes treble clef, key signature of three sharps, and guitar staff with fret numbers (4, 2, 2, 2, 2, 2, 2, 4, 4, 4, 2, 4, 4, 4, 2, 4, 4, 4, 2, 4, 4, 4). Dynamics include *H*. Annotations include A.H. and A.H. pitch: G#.

(B5)

(A#5)

(G#5)

(cont. on lower staff)

Musical notation for measures 9-12. Includes treble clef, key signature of three sharps, and guitar staff with fret numbers (4, 2, 2, 2, 2, 1, 1, 1, 1, 4, 4, 4). Dynamics include *H*.

(end Riff A)

Musical notation for measures 13-16. Includes treble clef, key signature of three sharps, and guitar staff with fret numbers (2, 0, 0, 0, 0, 6, 6, 6, 6, 4, 4). Dynamics include *H*.

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

Gtr. IV

④ 4fr.
C#

(E5)

Gtr. I

Gtr. II

trem. bar 1/2

pick slide

N.C.(C#5)

H

pick slide

8va

sl.

*sl.

hand slides

Gtr. V

Gtr. II

*PM.

*Slide w/edge of pick.

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

N.C.(C#5)

loco

Full

P

*Rhy. Fig. 1A

Rhy. Fig. 1

PM.

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

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

A.H. (8va)

A.H.

(E5) (C#5) Full P

Gtrs. II & V Gtr. V

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

Gtr. II

****A.H.

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

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with notes and rests. The guitar staff below shows fret numbers: 11 9, 11 9 11, 11 9 11 11, and 8 11. Dynamic markings include "Full" and "1/2". A chord marking "(B5) 1/2" is present.

Musical notation system 2: Treble clef, key signature of three sharps. The staff contains a melodic line with notes and rests. The guitar staff shows fret numbers: (5), 2 2 4 2 2 4 2 2, 2 4 2 2 2 2 2 2, and 0 0 0 0 0 0 0 0. Dynamic markings include "A.H. (8va)", "A.H.", and "A.H. pitch: B".

Musical notation system 3: Treble clef, key signature of three sharps. The staff contains a melodic line with notes and rests. The guitar staff shows fret numbers: 11 9 11 11 9, 11 9 11 9 11, 9 11 11 11 9. Dynamic markings include "Full", "P", and "Full". Chord markings include "(C#5)" and "(B5)". A "To Coda" symbol is present.

Musical notation system 4: Treble clef, key signature of three sharps. The staff contains a melodic line with notes and rests. The guitar staff shows fret numbers: 2 4 2 2 4 2 2 2, (4) 4 2 2 2 2 2 2, and 0 0 0 0 0 0 0 0. Dynamic markings include "A.H. (8va) (end Rhy. Fig. 1A)" and "A.H. (end Rhy. Fig. 1)".

Musical notation system 5: Treble clef, key signature of three sharps. The staff contains a melodic line with notes and rests. The guitar staff shows fret numbers: 9 11 11 11, 11 11 (11) 9 11 9, 11 11 (11) 9 11 9. Dynamic markings include "Full", "P", and "Full". Chord markings include "(C#5)", "H", and "N.C.(A5)".

Musical notation system 6: Treble clef, key signature of three sharps. The staff contains a melodic line with notes and rests. The guitar staff shows fret numbers: 2 4 2 2 4 2 2 0, 5 5 5 5 5 5 5 5, 5 5 5 5 5 5 5 5. Dynamic markings include "A.H. (8va)", "A.H.", "Rhy. Fig. 2 (Gtr. II)", and "RM.". Chord markings include "(Gtr. V out)".

Rhy. Fig. 3A (Gtr. V)

Guitar solo

G#5

w/fingers

(B5)

Full

Gtr. IV

Gtr. I

(Gtr. I out)

Full

P P
12 11 9 11

P P
12 11 9 11

H P P
(B)12 11 9 11

12

P

(11)

(Gtr. V cont. in slashes)

Rhy. Fig. 3 (Gtr. II)

P.M.

P.M.

7
7

0 0 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4

F#m7

(end Rhy. Fig. 3A)

sl.

H P

H P sl.

H P sl.

sl. 12 12/14

H P 12 14 11 12

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

H P sl. 9 11 9 7

9

(end Rhy. Fig. 3)

2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2

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

G#5

Gtr. IV

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

N.C.(C#5)

*8va.....

Gtr. IV

(Gtr. IV out)

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

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

17 12 16 12 17 12 16 17 16 12 16 12 14 16 14 12 | 14 17 14 16 14 12 16 12 14 12 16 12 14 12 14 12

Sva
H P P P P P P P H P P P P P H P P P P P

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

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

Sva
P P P P P P P H P P *sl.* H Full P *sl.* loco 3

19 12 19 12 17 12 17 12 16 17 16 12 16 12 14 16 | 14 12 11 14 | 14 (14) 12 14 (14) 9 8

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

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

11 12 9 11 9 11 9 12 9 11 9 12 9 | 11 12 11 9 3 | 12 9 12 10 9 11 9 | 11 12 9 11 12 9 11

P Full H P Full P H P Full P Full

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

Full Full Full

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

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

(B5)

w/Rhy. Fig. 2
A5

Gtr. V
w/fingers

G#m7

A5

B5

w/Fill 2
N.C.

Half time feel
w/Riff A
N.C.

Fill 2 (Gtr. V)

(Gtr. V out)

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

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


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

Gtr. V (PM.) H


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

(Gtr. V out) sl. Gtr. II

(C#5)

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

(A5)

Coda 

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

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

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

pick slide

**let ring*

*Next 17 bars only

(B5)

(C#5)

(E5)

(C#5)

sl.

sl.

(B5)

(C#5)

P

P

P

P

P

P

P

(B5)

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

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

sl.

sl.

(B5)

(C#5)

sl.

sl.

sl.

sl.

sl.

sl.

sl. (E5) (C#5)

sl. (B5) (C#5)

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

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

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

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

Em7
Gtr. III

dist. tone

Emaj7

1/4

1/2

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

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

let ring

0 5 5 (5) 0 0 6 6

Esus4

sl.

1/4

Full

Full

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

sl.

let ring

(6) 0 0 7 7 (7) 0

E(b5)

Full

Full

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

Em7

sl.

sl.

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

(end Rhy. Fig. 1)

let ring

0 7 8 (8) 0

Emaj7b5

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

12 11 0 6 9 9 7 9 7

(Band tacet)

N.C.

1/2 1/2 1/2

7 5 0 6 0 3 4 0 4 4 0

dim.

P.M.

1/2 1/2 1/2

7 5 0 6 0 4 3 0

P.M.

Gtr. III

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

Gtr. II

clean tone w/chorus

17 (17)
14 (14)

Gtr. I

clean tone w/chorus

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

7 5 0 6 0 4 3 (3) 0

let ring

16 0 (16)
13 13 (13)

Gtr. I

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

Half time feel

(Band in)

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

N.C.

Gtr. III

Musical notation for Gtr. III, measures 1-6. Includes treble clef, notes, and guitar fretboard diagrams with fingerings (7, 5, 0, 6, 0, 3, 4, 0, 4, (4), 0, 7, 5, 0, 6, 0).

Gtrs. I & II

Musical notation for Gtrs. I & II, measures 7-10. Includes treble clef, notes, and guitar fretboard diagrams with fingerings (17, 14, 16, 13, (16), (13), 17, 14, 16, 13).

Gtr. I

(Gtr. II out)

Musical notation for Gtr. I & II, measures 11-14. Includes first and second endings, notes, and guitar fretboard diagrams with fingerings (4, 3, (3), 0, 4, 3, (3), 0).

(end half time feel)

Guitar solo

N.C.

Musical notation for Guitar solo, measures 15-18. Includes notes, guitar fretboard diagrams with fingerings (15, 12, 15, 12, 14, (14), 12), and dynamics (Full, P).

w/octaver

Gtrs. I & II

(chorus off)

dist. tone

Musical notation for Gtrs. I & II, measures 19-22. Includes notes, guitar fretboard diagrams with fingerings (16, 13, 16, 13, 7, 5, 0, 6, 0).

Musical notation for Gtr. I & II, measures 23-26. Includes notes, guitar fretboard diagrams with fingerings (14, 14, 14, 12, 14, 12, 10, 16, (16), (16), 16, 12, 15), and dynamics (sl., P).

Musical notation for Gtr. I & II, measures 27-30. Includes notes, guitar fretboard diagrams with fingerings (3, 4, 0, 4, 4, 0, 7, 5, 0, 6, 0).

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

4 4 3 0 7 5 0 6 0

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

3 4 0 4 4 0 7 5 0 6 0

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

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

8va

8va

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

(octaver off) Full Full

Bmaj7sus#4 B7sus4 Bmaj7sus#4

sl. sl.

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

Esus4 Full Full Full Full

trem. bar

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

H H P P P P sl sl

w/Riff A1 (3 times)

H H P P H H P P P H H P P P H H P P P
 14 12 9 10 12 14 (14) 12 10 14 10 12 14 12 10 14 10 12 14 12

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

H H P P H H P P H H P P P H H P P P H H P P P
 10 14 11 12 14 12 11 11 12 14 12 11 12 9 (10) 10 12 14 16 14 12 14 16 14 12 14 16 14 12 16

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

* Played behind the beat.

H P P H H P sl H P sl H H P P H P P
 13 15 16 15 13 16 13 15 13 11 13 11 8 9 11 9 8 11 8 9 8 11 9 8

P

H P P H P P H P P P P H
 16 17 (17) 15 12 15 17 15 12 15 12 17 15 12 15

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

sl

4. w/Rhy. Fill 2
 Full
 sl.
 (cont. in slashes)
 sl.
 Full
 9
 7-9
 rit.
 sl.
 (9)

Freely
 (C) open
 E
 Gtrs. I, II & IV

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

rit. w/tremolo effect

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

H H P P
 9 11 12 11 9 11

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

(11) 8 8

0 0 0 0 0 0 0 0

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

Harm.-----

Harm.-----

0 0 0 0 0 5 5 5 5 7 7 0

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

Secret Prayer

Music by Joe Satriani

Moderate Rock ♩ = 132

G#sus2 **Bsus2** **C#sus2** **Esus2**

f *dist. tone*
let ring4 *sl. let ring*4 *let ring*4 *let ring*4

4 6 8 7 9 11 9 7 9 11 13 7 9 11 9 7

G#sus2 **Bsus2** **F#sus2** **C#**

sl. *let ring*4 *let ring*4 *let ring*4 *1/2*

sl. 11 13 15 9 11 14 11 13 9 11 13 10 11 11

Asus2 **B** **F#sus2** **G#**

let ring4 *1/2* *sim.* *1/2*

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

Esus2 **F#** **C#sus2** **D#** **N.C.(G#5)**

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

0 2 4 3 4 4 9 11 13 11 12 13 13 11

F#5/G#

F#5

C#madd2/E

mp
let ring

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

G#madd2

F#5

C#madd2/E

G#m

mf
let ring.....

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

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

E

G#m

E

Emaj7/6

semi-harm.
let ring.....

Gm

2nd time substitute Fill 1

E

let ring

P

Full

P

Full

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

Gm

sl.

P

sl.

sl.

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

E

Emaj7/6

F#sus4

let ring

let ring

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

Fill 1

P

1/2

P

P

1/2

sl.

P

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

A.H.
(Sva)

A.H.

sl.

sl.

3

sl.

sl.

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

sl.

sl.

2nd time substitute Fill 2

G#m

E

H

sl

sl

4 4 4 2 4 7 7 7 7 9 9

4 4 4 2 4 7 7 7 7 9

9 11 11 11 11 11 14 14 14 14 14 14

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

G#m

E

H

H

sl

sl

4 4 4 2 4 7 7 7 7 9

4 4 4 2 4 7 7 7 7 9

9 11 11 11 11 9 9 7 7 4

9 9 9 9 9 9 7 7 4

To Coda

F#sus4 F# C#sus4 C# G#sus4 G#

7 7 6 14 14 13 14 14 16 16

6 6 6 13 13 13 13 13 13 13

Guitar solo

*N.C.(B5)

sl

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

H P P

20

11 10 11 11

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

*Chords implied by bass till end of solo.

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

sl (F#5)

3 7 3

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

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

Fill 2

H

sl

sl

H

sl

9 11 11 11 11 11 14 14 14 14 16

9 9 9 9 9 9 12 12 12 12 14

(E5) (B5) (A5)

8va *loco*

(G5) (F#5) (E5)

8va -----

P P H P P P P

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

8va -----

D.S. al Coda

Full *loco* Full

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

19 *sl.*

Coda

G#sus4 G#

14 13 16
13 13 13
13 13 13

G#sus4 Bsus2

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

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

C#sus2 Esus2 G#sus2 Esus2

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

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

1. F#sus2 C#

2. F#sus2 C#

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

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

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

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

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

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

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

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

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

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

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

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

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

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

H P sl.

D5 N.C. D5

sl. P.M. Harm. Harm. (cont. on lower staff) D5

sl. Harm.

2nd time Gtr. I substitute Rhy. Fill 1

Gtr. II Am7 A7sus2 N.C. D5

H P P sl. dist. tone Harm. Harm. (9) (9) (9) (9) (9) (9)

*Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1)

let ring P P P.M. P P

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

Rhy. Fill 1 (Gtr. I)

D5 Am7

D5 Am7

D.S. al Coda
§

D5^v A/C# A5

1/2 P

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

sl. *sl.*

w/Rhy. Fig 2 E5 B5

8va

Coda Gtr. II

1/2 Full loco Full Full Full

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

sl. *sl.*

G5

(14) 17 14 12 14 12 9 (9) 12 9 7 5 5 (5) 7 9 7 9

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

D5 A5

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

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

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

E5 B5 G5

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

D5

*8va-----

Gtr. III

Gtr. II

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

*Refers to both gtrs.

**Gtr. III to left of slash.

sl. -----

A5

Gtr. I

8va-----

(Gtr. III out)

(Gtr. II)

sl. (A5)

steady gliss.

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

(cont. in notation)

Ⓞ open D

8va-----

Full

(Gtr. II out)

sl.

D Dsus4

Gtr. I

loco

H

P

D

C/D D5

N.C.

Full

sl.

H

PM.-----

P

PM.-----

sl.

PM.-----

PM.-----

PM.-----

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

G Gsus4

G

F/G G5

N.C.

D Dsus4

D

N.C.

H

P

sl.

PM.-----

PM.-----

sl.

PM.-----

PM.-----

PM.-----

PM.-----

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

A G/A

A5 N.C.

D Dsus4

D

C/D D5

sl.

sl.

H

P

sl.

PM.-----

PM.-----

grad. rit.

PM.-----

PM.-----

PM.-----

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

A Piece Of Liquid

Music by Joe Satriani
and Z.Z. Satriani

Moderately slow ♩ = 96

(Maraca)

(Bass enters)

N.C.

*N.C.(E)

**Gtr. I

mp
clean tone
w/pick and middle finger

*Chords implied by gtr. and bass (next 18 bars only).

**Three gtrs. arr. for one (throughout).

(A/E)

(E)

(E5)

4 5 8 8/9 8 5 | 5 4 4 0 0 0 4

2 3 6 6/7 6 3 | 3 2 2

sl. sl.

(E(b5))

3 4 6 6/7 6 4 | 4 3 3 0 0 0

1 2 4 4/5 4 2 | 2 1 1

sl. sl.

(A/C#) (A)

14 16 18 18/21 18 16 | 16 14 14 0 0 0 14

12 14 16 16/19 16 14 | 14 12 12

sl. sl.

(B) (B)

13 14 16 16/20 16 14 | 14 13 13 0 0 0 | 11 13 14 14/16 14 13

11 12 14 14/18 14 12 | 12 11 11 | 9 11 12 12/14 12 11

sl. sl. sl.

To Coda

E5

13 11 11 | 9 0 0 0 0 | 0 0

11 9 9 | 7

sl.

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

Full P 1/2 Full

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

Gtr. I
let ring

7 10 7 10 7 7 10

Bsus4

w/heavier dist.

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

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

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

let ring

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

B

Harm. (8va) H H H let ring

Harm. H H

sl. Harm. (8va) H H H let ring

Harm. H H

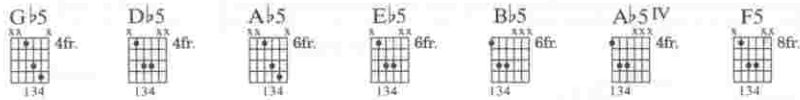
0 2 4 4 0 2 0 2 0 2 0 0 0 0 4 5

sl.

0 0 7 7 8 8 7 8 11 7 7 7 7 7 7

Psycho Monkey

Music by Joe Satriani
and Z.Z. Satriani



Moderate Rock ♩ = 112

(Drums) **3** N.C. Fdbk. Gtr. I

w/heavy dist. **f**

Fdbk. pitch: D
Fdbk. (8va)

3 *Gtr. II **f** Riff A (Gtrs. II & III) 1/2 1/2

Gtr. III *sl.* **f P.M. P.M.

Fdbk. (0) (0)

Fdbk. pitches: B A *sl.* 6 6 6 6 6 6

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

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

(end Riff A) Riff B (Gtr. II) 1/2 1/2

Riff B1 (Gtr. III) 1/2 P.M. P.M.

6 6 6 6 6 6 6/6 8 6 8 8 6 9 6

w/Riff A
N.C.

w/Riffs B & B1
B \flat 7sus4

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

A.H. 1/2

A.H. pitch: D

N.C. B \flat 7sus4

w/Riff A
N.C.

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

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

w/Riffs B & B1
B \flat 7sus4

N.C. B \flat 7sus4

w/Riff A
N.C.

sl. semi-harm. sl. sl.

sl. sl.

w/Riffs B & B1

B \flat 7sus4

N.C.

B \flat 7sus4

sl. sl. semi-harm.

sl. sl.

w/Riff A
N.C.

w/Riffs B (1st bar only) & B1
B \flat 7sus4

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

A.H. 1 1/2

A.H. pitch: D

N.C. Bb7sus4

N.C.

(Gtr. III out)

Ebm7

Eb

Gtr. I

Musical notation for Gtr. I. The staff shows a series of notes with accents and slurs. The guitar fretboard diagrams below show fingerings: 11-14, 11-14, 11-14, 11-14, 11-14. Chord symbols Ebm7 and Eb are indicated above the staff.

Gtr. II

Musical notation for Gtr. II. The staff shows a series of notes with accents and slurs. The guitar fretboard diagrams below show fingerings: 6, 6, 6, 6, 3, 4, 5, 6, 3, 4, 5, 6, 7, 6, 8, 8, 8, 8, 6, 6, 6, 6, 6. A 'P.M.' marking is present.

N.C.

Musical notation for N.C. The staff shows notes with accents and slurs. The guitar fretboard diagrams below show fingerings: 14, 11, 14, 11, 14, 11, 13, 13, 13, 11, 12, 13, 3, 4, 5, 6, 3, 4, 5, 6, 7, 6, 4, 3. Chord symbols Ebm7 and N.C. are indicated.

Ebm7

Eb

Musical notation for Ebm7 and Eb. The staff shows notes with accents, slurs, and slurs. The guitar fretboard diagrams below show fingerings: 11, 14, 11, 13, 11, 11, 14, 11, 13, (13), 11, 13, 11, 13, 11, 9, 11, 9, 11, 9, 11, 9, 11, (11), 14, 3, 4, 5, 6, 3, 4, 5, 6, 7, 6, 6, 6, 6, 6, 6, 6. A 'P.M.' marking is present.

N.C. Full Full Full

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

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

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

sl. sl. sl.

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

P.M. A.H. 1/2 Full Full Full

A.H. (8va) Full Full Full

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

Bb7sus4

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

sl. sl.

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

sl. sl.

6 8 8 6 8

hand slide (don't pick)

13 15 15 13 15

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

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

sl. sl.

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

w/Riff A
N.C.

w/Riffs B & B1
Bb7sus4

Musical notation for the first system. The treble clef staff contains a sequence of notes with various articulations: 'Full' (indicated by a slur), 'P' (piano), and '1/2' (half note). The bass clef staff shows corresponding fret numbers: 16, (16), 15, 16, 15, 15, 15, 16, 13, 16, 15, (15).

Musical notation for the second system. The treble clef staff includes notes with 'sl.' (slide) and '1/2' annotations. The bass clef staff shows fret numbers: (15), 0-11, 9, (9), 13, 14, 13, 11, 12, 10. Chord symbols above the staff include (Gtr. III out), N.C., Bb7sus4, Rhy. Fig. 1 (Gtr. II), G#b5, Db5, Ab5, and Eb5.

Musical notation for the third system. The treble clef staff includes notes with 'sl.' and '1/2' annotations. The bass clef staff shows fret numbers: (10), (10), 0, (0), 0-11, 9, (9). Chord symbols above the staff include Bb5, Ab5IV Bb5, Ab5IV Bb5, Ab5IV Bb5, G#b5, and Db5.

Musical notation for the fourth system. The treble clef staff includes notes with 'sl.', 'P', and '1/2' annotations. The bass clef staff shows fret numbers: 13, 14, 13, 11, 12, 12, 10, (10), (10), 6, 9, 6, 6, (0), 6, 6, (0), (0). Chord symbols above the staff include Ab5, Eb5, Bb5, Ab5IV F5, and 'sl.'. The instruction 'semi-harm.' is written above the staff.

Musical notation for the fifth system. The treble clef staff includes notes with 'sl.', 'P', and '1/2' annotations. The bass clef staff shows fret numbers: 0-11, 9, (9), 13, 14, 13, 11, 12, (12), 10, (10), (10), 0, 0, 0. Chord symbols above the staff include w/Rhy. Fig. 1, G#b5, Db5, Ab5, Eb5, 1/2, Bb5, and Ab5Bb5.

Ab5 Bb5 Ab5 Bb5 Gb5 Db5

Full Full Full Full *sl.*

Ab5 Eb5 Bb5 Ab5 F5

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

Guitar solo
N.C.(Ab5)

8va (Gb5)

Gr. I H P P P

16 17 16 14 16 (16) 14

1/2 1/2 1/2

P P P

16 (16) (16) 14 17 14

Riff C (Gr. II)

1/2 1/2 1/2 (end Riff C)

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

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

w/Riff C (3 times)

(Ab5) 1 1/2 (Gb5)

Gr. I loco H P *sl.* 1/2 semi-harm.

16 (16) 16 16 14 16 14 13 13

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

H P *sl.* 1/2

(F5)

(Eb5)

Musical notation for guitar, showing a melodic line with slurs and dynamics like "Full" and "sl.". The notation includes a treble clef and a key signature of one flat. The melody starts with a half note (1/2) and includes triplets of eighth notes. Fingering numbers 13, 16, 13, 14, 16, 14, 13, 15, 13, 16, 14, 13, 15 are shown below the notes. The piece concludes with a slide (sl.) and a wavy line indicating a sustain effect.

(F5)

Eb5

(Band tacet)
N.C.

Musical notation for guitar (Gtr. I), featuring arpeggiated chords and a "semi-harm." section. The notation includes a treble clef and a key signature of one flat. It starts with a half note (1/2) and includes a triplet of eighth notes. Fingering numbers 10, 10, 12, 10, 11, 12, 13, 10, 11, 12, 13, 10 are shown below the notes. The piece concludes with a slide (sl.) and a wavy line indicating a sustain effect.

Musical notation for guitar (Gtr. II), showing a rhythmic pattern with palm muting (P.M.) and a "Vol. knob swell" instruction. The notation includes a treble clef and a key signature of one flat. It starts with a half note (1/2) and includes a triplet of eighth notes. Fingering numbers 1, 1, 1, 1, 1, 1, 1, 1 are shown below the notes. The piece concludes with a slide (sl.) and a wavy line indicating a sustain effect.

(Band in)
w/Riff A
N.C.

w/Riffs B & B1
Bb7sus4

Musical notation for guitar, showing a melodic line with a "steady gliss." section. The notation includes a treble clef and a key signature of one flat. It starts with a half note (1/2) and includes a triplet of eighth notes. Fingering numbers 6, 6, 6, 4, 6, 4, 6, 4, 6 are shown below the notes. The piece concludes with a slide (sl.) and a wavy line indicating a sustain effect.

N.C.

Bb7sus4

w/Riff A
N.C.

Musical notation for guitar, showing a melodic line with "A.H. Full (8va)" and "A.H. Full" instructions. The notation includes a treble clef and a key signature of one flat. It starts with a half note (1/2) and includes a triplet of eighth notes. Fingering numbers 4, 6, 4, (4), 6, 4, 6, 6, 4, 6 are shown below the notes. The piece concludes with a slide (sl.) and a wavy line indicating a sustain effect.

A.H. pitch: C

w/Riffs B & B1
Bb7sus4

N.C.

Bb7sus4

w/Riff A
N.C.

pick slide

9 (9) 11 15 16 18

x 4 0

w/Riffs B & B1

Bb7sus4

N.C.

Bb7sus4

16 (16) 18

sl. sl. 4 4 4

w/Riff A
N.C.

A.H. (15ma)

A.H.

w/Riffs B & B1
Bb7sus4

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

A.H. pitch: D

semi-harm. 1/2

N.C.

Bb7sus4

w/Rhy. Fig. 1

Gb5

Db5

Ab5

Eb5

Full

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

pick slide sl. Full

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

Bb5

Ab5 Bb5

Ab5 Bb5

Ab5 Bb5

Gb5

Db5

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

Full Full Full Full sl. sl.

Ab5 Eb5 Bb5 Ab5 F5

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

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

Gb5 Db5 Ab5 Eb5 Bb5 Ab5 Bb5

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

Ab5Bb5 Ab5Bb5 Gb5 Db5 Ab5 Eb5

Gr. II

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

Free time

6fr. B

*Fdbk.

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

*Vol. knob swell

*Fdbk. pitch changes randomly till end.

(3) 0 3 (3)

*Flick toggle switch back and forth ad lib.

Time

Music by Joe Satriani

Moderate Rock ♩ = 124

Triplet feel (♩ = $\frac{1}{3}$ ♩)

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

(end Riff A)

mf
dist. tone

*Doubled by 2nd gtr. throughout.

w/Riff A (2 times)
Gtr. II

clean tone w/chorus

sl.

sl.

1/2

(chorus off)

1/2

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

1/2

dist. tone
trem. bar

1/2

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

H P sl.

3

sl.

sl.

10

H P sl.

7 8 7 5

7

7 12 7

7 12 7

(7)

7 8

1.

2.

Half time feel

Am7add4

Bm7add4

Gr. I

Gr. II

clean tone w/chorus trem. bar

vib. w/bar

trem. bar

vib. w/bar

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

**Throughout Rhy. Fig. 1, all notes on 6th and 5th stgs. are bass arr. for gtr. and are optional.

Cmaj7b5

Fmaj7b5

Em7add4

Cmaj7b5 **Amaj7b5** **Fmaj7b5**

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

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

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

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

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

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

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

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

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

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

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

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

3 3 3 4 (3 3 3 4)

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

4 4 7 7 8 (4 4 7 7 8)

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

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

To Coda

Em7add4 *8va* Emaj7b5 (end half time feel)

(Gtr. II out) *sl.*
(wah off) *sl.*

(end Rhy. Fig. 1)

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

N.C.
Gtr. I

mf *dist. tone*
(chorus off)

2 3 0 2 2 3 0 2

w/Riff A (2 times)
Gtr. II

(Gtr. II out) *1/2*
Gtr. III

sl. *sl.* *1/2* *3 1/2* **1*

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

0 7 *sl.* 9 7 7 5 4 *1/2* (4) (4) 0 0 0 (0) **1*

*Pull bar up.

Guitar solo
w/Riff A (7 1/2 times)
N.C.

trem. bar *pick slide*

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

*Pull bar up (next 8 bars).

w/Fill 1

Fill 1 (Gtr. II)

8va.....

loco P sl.

P P

6

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

vib. w/bar

0 10 8 8 8 7

H P P H

6

6

6

9

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

P sl.

3

trem. pick

6

6

6

6

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

P P

6

H P

6

P H H

6

sl. H H P P

7

sl. H H P P

H H P sl.

H H P sl.

sl. H H

8va.....

6

7

H H P P

H H P P

H H P P

trem. bar

*2½

**

6

3

8va 1½ (Gtr. I out) (cont. in Fill 2)

1½

20 19

0 0 0 0

(0)

*Pull bar up.

**Bar at normal position.

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

Am7add4 *loco* 1/2 *dist. tone* *f* 1/2

Bm7add4

A.H. (8va)

*Gtr. II

PM. A.H.

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

Cmaj7b5

Fmaj7b5

2 1/2

trem. bar 2 1/2

Em7add4 8va

Cmaj7b5

Full

Full

Amaj7b5 *loco*

Fmaj7b5

Fill 2 (Gtr. III)

8va (Gtr. III out)

vib. w/bar

(19) (19)

F#m7add4 Dmaj7b5

A.H. (Sva)
A.H.

A.H. pitch: C#

Bm A/G

*Straight eighths

G#m7add4 Fmaj7/6

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

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

sl.

*Rhy. Fill 1 (Gtr. I)

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

w/Rhy. Fill 1
Emaj7 \flat 5

(end half time feel)

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

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

D

Coda

8va
Full
(Gtr. II out)
Full
21 (21)

P.M.
let ring

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

D

Cmaj7(no3rd)
Fdbk. (15ma)

D

Gtr. II

slack
trem. bar
slack
Fdbk.
trem. bar
2 1/2
2 1/2

Fdbk. pitch: B

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

D

Cmaj7(no3rd)

D

Harm. 1 1/2
trem. bar Harm. 1 1/2
slight vib. w/bar 1 1/2

P P sl. P.M.

Cmaj7(no3rd)

D

Cmaj7(no3rd)

D

Cmaj7(no3rd)

D

Cmaj7(no3rd)

D

Cmaj7(no3rd)

D

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

Cmaj7(no3rd)

D

Cmaj7(no3rd)

D

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

Cmaj7(no3rd)

D

Cmaj7(no3rd) D

12 14 17 17 17 17 19 19 19 19 12 12 0 0 14 14 14 14 15 12 0 16

Cmaj7(no3rd) D

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

Cmaj7(no3rd) D

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

Cmaj7(no3rd) D Cmaj7(no3rd) D

10 9 7 5 7 5 5 7 0 0 0

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

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

0 0

Z.Z.'s Song

Music by Joe Satriani

Slowly ♩ = 60

Chords: Bsus2, Bsus4, B, Asus2, **D/A, **A6

mp clean tone w/light delay
let ring -----|

*slight vib. w/bar

let ring -----|

*Refers to all vib.'s (throughout).

**Chord is implied.

Chords: Bsus2, Bsus4, B, Gmaj7, Asus2

let ring -----|

mf

sl. mp

let ring -----|

let ring -----|

Chords: Bsus2, Bsus4, B, Asus2, D/A, A6

let ring -----|

let ring -----|

Chords: Gmaj7, 1. F#m7add4

mf

let ring -----|

let ring -----|

2.
F#m7add4 A/C# Gmaj7

F#m7add4 A/C# Gmaj7

F#m7add4 A/C# Gmaj7

F#m7add4 Asus2 Bsus2 Bsus4 B

*Omit slide on repeats.

Asus2 D/A A6 Bsus2 Bsus4 B Repeat and fade