

FLYING IN A BLUE DREAM

Music by Joe Satriani

Moderately ♩ = 126

N.C.

Gtr. I

*Fdbk.

C5(^{#11}₉)

C

vib.
w/bar

p

*Fdbk.

T
A
B

3 (3) (3) (3)

Fdbk. pitches: C E C

*All notes feed back by continually holding C (♮ 3fr.) while pointing the guitar's pickups toward the amp. at different angles. Requires high volume and much sustain.

Rhy. Fig. 1-

*Gtr. II

mf

let ring-

*Use open F tuning (low to high): C F C F A C

T
A
B

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

w/Rhy. Fig. 1 (11 times)

C5(^{#11}₉) C C5(^{#11}₉) C C5(^{#11}₉) C

(Two gtrs.)

(One gtr.) 8va-

(Two gtrs.)

(3) (3) (3) (3) (3)

D

C5(^{#11}₉)^G

E

C

C5(^{#11}₉)^B

G

C

D

(One gtr.)

(3) (3) (3) (3) (3)

C5(^{#11}₉)

C

C5(^{#11}₉)

C

C5(^{#11}₉)^G

C

C

sl.

f

sl.

(3)

(3)

(3)

(3)

(3)

G

C

sl. C5($\sharp 11$) C C5($\sharp 11$) C

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

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

sl. C5($\sharp 11$) C w/Rhy. Fig. 2 (2 times) A \flat

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

9-11 9-11 11-12 12 (12) 12 (12) (12) 11-13 13 13-15

8va- Absus2($\sharp 11$) A \flat w/Rhy. Fig. 1 (2 times) C5($\sharp 11$) C

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

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

8va- C5($\sharp 11$) C w/Rhy. Fig. 3 Gsus2($\sharp 11$) G

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

14 14 14-15 19 15 (15) (15) 21 21 22 22

w/Rhy. Fig. 4 F w/Rhy. Fig. 1 (8 times) C5($\sharp 11$) C C5($\sharp 11$) C

8va- sl. sl. sl. sl. sl. sl.

(22) 22-19 19 20 20 (20) (20) (20) (20)

Rhy. Fig. 2 (Gtr. II)
Absus2($\sharp 11$) A \flat

let ring-----

3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

Rhy. Fig. 3 (Gtr. II)
Gsus2($\sharp 11$) G

let ring-----

2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

Rhy. Fig. 4 (Gtr. II)
Fsus2($\sharp 11$) F

let ring-----

0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

Gm11 Gtr. I

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

Csus2

sl. H

* Gtr. II

let ring--

1/4 1/4

1/4 1/4

* See 1st measure for tuning.

Gm11

Full Full 8va- 1/2

1/2 sl.

Full Full 1/2

let ring--

1/4 1/4

1/4 1/4

Csus2 8va- 1/2

Gm11 1/2 1/2 1/2 1/2

A.H. loco Full

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

A.H. semi-harm. Full

A.H. pitch: G

1/2

1/2

let ring--

C5(111)
9

C5($\sharp 11$)
 C
 C5($\sharp 11$)
 C
 slack
 sl.
 sl.
 sl.
 sl.
 sl.
 sl.
 slack
 sl.
 sl.
 sl.
 sl.
 sl.
 sl.
 (8)

C5($\sharp 11$) C
 sl. sl. sl. sl.
 sl. sl. sl. sl.

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

w/Riff A

C5($\sharp 11$)
 C
 w/Riff A
 Absus2($\sharp 11$)
 Ab
 sl.
 8va-
 sl.
 sl.
 sl.
 sl.
 (12) 12 (12) (12) (12) 11-13 13 (10) 15 15 15-16 16 13-15

Absus2(#11)

Ab

C5(¹¹¹₉)

C

8va-.....

Double w/ Gtr. III-

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

H P

*Damp strgs. w/R.H. behind L.H.
as before.

Riff A

w/Fill 1
C5($\sharp 11$)₉ C Gsus2($\sharp 11$) G

8va-----

14 14 14 15 19 15 (15) 21 21 22

w/Rhy. Fig. 4
Fsus2($\sharp 11$) F C5($\sharp 11$)₉ C

8va-----

22 (22) (22) sl. 22 19 19 20 20 (20) (20) (20)

C5($\sharp 11$)₉ C w/Rhy. Fig. 3
8va----- Gsus2($\sharp 11$) G

*1½ Harm. (8va) slack trem. bar *1½ Harm. slack (20) 21 21 22 22 (22) vib. w/bar

w/Rhy. Fig. 4
Fsus2($\sharp 11$) F w/Rhy. Fig. 1 (till fade)
8va----- C5($\sharp 11$)₉ C w/Rhy. Fig. 5 (3 times) (Fade in)
C5($\sharp 11$)₉ C

sl. (22) 22 19 19 20 20 vib. w/bar (20) (20) (20) (20)

Fill 1 (Gtr. III)

8va----- Fdbk.-----

vib. w/bar (15) (15) (15) (15) (15)

Fdbk. pitches: G G

Rhy. Fig. 5

P.M.----- 1

3 3 3 3 3 3 3 3

w/Rhy. Fill 1

w/Rhy. Fig. 6 (till fade)
w/Fill 2

8va- C5($\sharp 11$) C C5($\sharp 11$) C

loco (15ma) slack

trem. bar slack

C5($\sharp 11$) C C5($\sharp 11$) C

loco *1/2

H Fdbk. pitches: E

*Pull bar up.

C5($\sharp 11$) C

w/Rhy. Figs. 1 & 6 (till fade)

C5($\sharp 11$) C

Repeat and fade

A

*Lead gtr. ad libs feedback till fade.

*Rhy. Fill 1

C5 C5($\sharp 11$) C5 C C(b5)

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

*Two gtrs. arr. for one.

Fill 2

slack

trem. bar

slack

* Rhy. Fig. 6

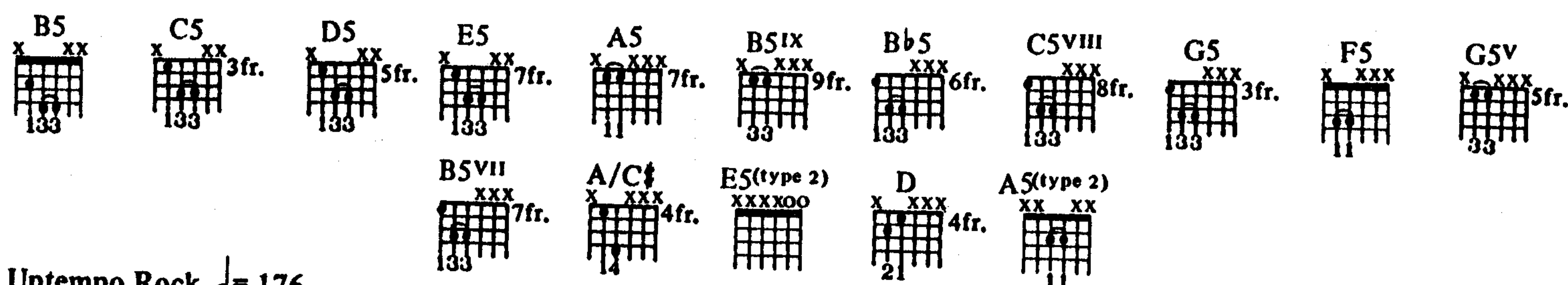
C5 C5($\sharp 11$) C C5 C(b5)

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

*Two gtrs. arr. for one.

THE MYSTICAL POTATO HEAD GROOVE THING

Music by Joe Satriani



Uptempo Rock ♩ = 176

Intro

N.C.

Intro musical notation. Treble clef, key of D major (F#). The melody starts with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, D5. The bass line consists of whole notes: D3, A2, D3, A2, D3, A2, D3, A2. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics: *f* (first measure), *P.M.* (second measure).

Rhy. Fig. 1

N.C.

Rhythm Figure 1 musical notation. Treble clef, key of D major (F#). The melody is a rhythmic pattern: quarter note D4, eighth notes E4, F#4, G4, A4, B4, C5, D5. The bass line consists of whole notes: D3, A2, D3, A2, D3, A2, D3, A2. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics: *P* (first measure), *P.M.* (second measure).

(end Rhy. Fig. 1)

End of Rhythm Figure 1 musical notation. Treble clef, key of D major (F#). The melody is a rhythmic pattern: quarter note D4, eighth notes E4, F#4, G4, A4, B4, C5, D5. The bass line consists of whole notes: D3, A2, D3, A2, D3, A2, D3, A2. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics: *P* (first measure), *P.M.* (second measure).

Next section musical notation. Treble clef, key of D major (F#). The melody is a rhythmic pattern: quarter note D4, eighth notes E4, F#4, G4, A4, B4, C5, D5. The bass line consists of whole notes: D3, A2, D3, A2, D3, A2, D3, A2. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics: *P* (first measure), *P.M.* (second measure).

Final section musical notation. Treble clef, key of D major (F#). The melody is a rhythmic pattern: quarter note D4, eighth notes E4, F#4, G4, A4, B4, C5, D5. The bass line consists of whole notes: D3, A2, D3, A2, D3, A2, D3, A2. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics: *P* (first measure), *P.M.* (second measure).

E5 8va--

B5
Diff A

Riff A

(end Riff A)

BS

The musical score for "The Wind" by The Beatles is presented in a single system. The guitar part is written on a single staff in E major (three sharps). It begins with a treble clef and a key signature of three sharps. The melody consists of eighth and quarter notes, with a "let ring" instruction above the final measure. The bass part is written on a single staff in E major. It begins with a bass clef and a key signature of three sharps. The bass line consists of eighth and quarter notes, with a "P.M." instruction above the final measure. The guitar part is written on a single staff, and the bass part is written on a single staff. The guitar part includes a "let ring" instruction, and the bass part includes a "P.M." instruction.

w/Rhy. Fig. 3 (6 times) G5 F#5 E5 F#5 E5 D

E5 Harm- (15ma) Harm. (8va)

B5 Bm7/11 E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

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

Full Full Full Full A.H. A.H. pitch: C#

E5 8va- G5 F#5 E5 F#5 E5 D B5 Bm7/11

sl. steady gliss. 1/2 Full 1/2 Full 1/2

E5 8va- G5 F#5 E5 F#5 E5 D B5 Bm7/11

1/2 semi-harm. semi-harm. Harm. (8va) sl.

E5 8va- G5 F#5 E5 F#5 E5 D B5 Bm7/11

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

E5
 8va-
 G5
 F#5
 E5
 loco
 F#5
 E5
 H P P
 H P P
 H P P
 3
 3
 3
 19
 17
 17
 (17)
 16 17 16 0
 10 12 10 0
 9 10 9

Musical score for guitar, showing a melody on a single staff and a bass line on a six-string staff. The melody is in D major and features triplets, slurs, and accents. The bass line includes fret numbers and a vibrato bar section. Chords D, B5, and Bm7/11 are indicated above the staff.

w/Rhy. Fig. 4
& Riff A

B5 E5 D5 E5

w/Rhy. Fig. 4 & Riff A (both 2 times)
B5
8va-----

E5

The musical notation consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a style that suggests a guitar or mandolin. It features a series of eighth and sixteenth notes, often grouped with slurs and accents. Above the staff, there are labels: "w/Rhy. Fig. 4 & Riff A (both 2 times)", "B5", "8va-----", and "E5". Below the staff, there is a fretboard diagram with five strings. The fret numbers are indicated by numbers placed on the lines: 12, 16, 17, and 10. The diagram shows a sequence of frets across the strings, with some frets repeated across multiple strings.

D5
8va

E5

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

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 17 12 16 17 16 12

[illegible]

D5 8va- E5 To Coda

loco

D5 E5 B5 w/Rhy. Fig. 5 (4 times) Bm D5 E5 B5

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

Bm D5 E5 B5 Bm D5 E5 B5

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

D5 E5 B5 w/Rhy. Fig. 6 (3 1/2 times) D5 E5 B5

8va- (15ma) Full loco

trem. bar * 1/2 / Full sl. A.H. Full

*Pull bar up 1/2 for G# (1 16fr.), E (2 17fr.) will rise a whole step on most grts.

Rhy. Fig. 5 Bm D5 E5 B5

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

Rhy. Fig. 6 D5 E5 B5

sl.

D5 E5 B5

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

sl. H H

2 4 2 1 5 2 4 5 (5) (5) 7 9 7 9 6 7 9 7 9 10 7 9 10 9 7 10 7 9 7 10 7 9 7

sl. H H

D5 E5 B5

8va-----

P P H P *TP T P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P

6 3 6 6 6 6

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

A5 B5^{IX} B ⑥7fr. Bb5 C5^{VIII} G5

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

*Tap & slide w/edge of pick throughout next 4½ bars except where noted.

w/Rhy. Fig. 7 (3½ times)

Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P

6 6 6 6 6 6 6

Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P Tsl. P P P

13 14 13 10 9 7 13 16 7 10 17 10 17 13 10 17 10 17 13 10 17 18 17 13 10 17 18 17 13 10 17 18 17 13 10 17 10 17 13 10

*L.H. slide

Bb5 C5 G5

8va-----

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

3 20 (20) 17 18 17 15 17 14 (14) 15 12 15 12 15 12 14

sl.

Rhy. Fig. 7

Bb5 C5 G5

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

sl.

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

sl.

Bb5 C5 Full G5

P P P P P P P P

Full

sl.

P

sl.

F5 G5^v G^{⑥3fr.} D5 E5 D5 B5^{vii}

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

w/Rhy. Fig. 6 (3½ times)

D5 E5 B5

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

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

D5 E5 B5

8va- 1½

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

hand slide 1½

sl. sl. *T sl. sl.

*Tap w/edge of pick. sl.

7 7 9 7 9 9 7 9 7 (7) 14 (10) (14 (10)) 14

8va- D5 E5 B5 loco B5^{vii}

w/Rhy. Fig. 2 (3 times) N.C.

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

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

trem. bar vib. w/bar vib. w/bar

*1 H^1 H^1 H^1 H^1 H^1 P 1 P 1

H^1 H^1 H^1 H^1 H^1 P 1 P 1

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

*Point bar backwards and bounce hand to produce each note.

B5 C5 B5
8va-
w/Rhy. Fig. 1
N.C.
sl.
*1
trem. bar
vib. w/bar * 1
w/echo repeats
*Pull up on bar.

(Gtr. I out)
slack
loco
trem. bar
slack
w/Rhy. Fig. 3 (4 times)
E5
8va-
1/2
1/2
12 14 12
(6)

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5
8va-
Full
Full
Full
1/2
sl.
Full
Full
Full
1/2
sl.
(12) 14 18 17 19 16 17 19 19 19 16 17 16 17 16 16 (16)

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5
Harm.
loco
(8va)
(15ma)
8va-
1/2
sl.
sl.
hand slide
1/2
12 14 12
12 12 12 7 7 7 12 5 5 7 7 3 3 4 3 2 0

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5
8va-
Full
Full
1/2
Full
1/2
(12) 17 (17) 19 21 21 10 22 19 20 20 (20)

CAN'T SLOW DOWN

Words and Music by Joe Satriani

F#5 **B5** **E5** **D5** **A5** **E5(type 2)** **A5(type 2)**

Moderate Rock ♩ = 138
Double time feel

*Intro N.C. sl. mf Fdbk. w/Fill 1 slack

** sl. sl. vib. w/bar trem. bar slack

T A B

(0) (0) (3-5) (5) (5)

*Tone of intro produced by Joe's delay settings and its overtones

Fdbk. pitch: G ** sl. sl.

*Tone of intro produced by Joe's delay settings and its overtones. Fdbk. pitch: G

**Slides produced by starting tape reel after note was struck.

[illegible][illegible]

The musical score is written for guitar. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The melody in the treble clef starts with a series of eighth notes, followed by a measure with a whole note chord A5. This is followed by a measure with a whole note chord N.C. (Natural Chord). The melody then continues with a series of eighth notes, followed by a measure with a whole note chord A5. The melody ends with a measure with a whole note chord A5. The bass line in the bass clef starts with a series of eighth notes, followed by a measure with a whole note chord A5. This is followed by a measure with a whole note chord N.C. (Natural Chord). The bass line then continues with a series of eighth notes, followed by a measure with a whole note chord A5. The bass line ends with a measure with a whole note chord A5. The score includes various musical notations such as chords, fingerings, and a P.M. (Pedal Point) section.

Fill 1

steady gliss.

pick slide

sl.

sl.

12

1st, 3rd Verses
Asus4 A

w/Rhy. Fig. 2(7 times)
Asus4 A

1. On the_ high - way_____ to your_ house. _____ 1

3. See additional lyrics

Rhy. Fig. 2

(end Rhy. Fig. 2)

Asus4 A

see the sign - post._____ I check it_ out. _____ I

Asus4 A

can't slow_ down_ now_____ to where you_ are. _____ I

Asus4 A

feel like_ I'm fly - ing_____ here in my_ car. _____

Chorus
N.C.(G5) (F#5) (E5) (F#5) A5

I just can't slow down, _

Rhy. Fig. 3

(end Rhy. Fig. 3)

P.M.-----

w/Rhy. Fig. 3
N.C.(G5) (F#5) (E5) (F#5) A5

driv - in' to the sound. _

Fill 2
Harm.-----

Harm.-----

12 12 12 7 7 7 5 5 5 4 4 4 2 6

sl.

Substitute Fill 2 (1st time only)
2nd time to Coda I;
3rd time to Coda II

w/Rhy. Fig. 1
N.C.

A5 N.C. A5

N.C.

A5 w/Riff B N.C. A5

2nd Verse
w/Rhy. Fig. 2(4 times)
Asus4 A

Asus4 A

2. Tear the walls_ down. Tear them_ down.

Asus4 A

Asus4 A

Feel the pow - er. It's all a - round.

D.S. al Coda I

Coda I w/Rhy. Fig. 3
N.C.(G5) (F#5) (E5) (F#5) A5

Nev er touch the ground.

w/Rhy. Fig. 3 (1st 2 bars only)
N.C.(G5) (F#5) (E5) (F#5)

I just can't slow

A5

Guitar solo
N.C.(F#5) (A5)

down.

Gtr. II

pick slide

8va

P P P P P P P P

6 6 6 6

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

Gtr. I

Rhy. Fig. 4

② 2fr. F# open 2fr. E F# open E F#5
 Full Full
 sl. sl.

B5

8va-----

E5

8va-----

D5 A5 E5 (type 2)

8va-----

Gtr. II

Gtr. I loco

vib. w/bar

P.M.-----

(Cont. in notation)

w/Rhy. Fig. 1 (Gtr. I) (last 3 bars only)
(A5)
Gtr. II

P P H P P sl.

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

P P H P P sl.

w/Riff A
Fdbk.

w/Rhy. Fig. 1

Fdbk.

Fdbk. pitch: E

Fdbk.

Fdbk.

Fdbk. pitch: G

w/Riff B

D.S. al Coda II
8/8 8/8

1½

trem. bar

1½

trem. bar 1½

Coda II w/Rhy. Fig. 3 N.C.(G5) (F#5) (E5) (F#5) A5

Nev - er touch the ground...

w/Rhy. Fig. 3 (1st 2 bars only) N.C.(G5) (F#5) (E5) (F#5) w/Rhy. Fill 1 A5 w/Fill 3 N.C.

I just can't slow down.

w/Rhy. Fig. 1 N.C. A5 N.C. A5

(Sing 1st time only)

N.C. A5 1st time w/Riff A 2nd time w/Rhy. Fill 2 N.C. A5

N.C. A5

11 12 14 17 16 12 14 2 2 2

0 0 0 0 0 0 0 0 0 0

sl.

Rhy. Fill 1 A5

2 2 2 2

0 0 0 0 0 0

3 3 3 3

Fill 3 Harm. sl.

Harm. 1

12 12 12 9 9 9 7 7 5 5 4 4 2 4

sl.

Rhy. Fill 2 A5

P P H P P sl.

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

P P H P P sl.

Additional Lyrics

3. Something's burning deep inside.
My blood's on fire, my eyes are wild.
I'm in my own world, I'm inside out.
Looking for something, tell me what it's all about. (To Chorus)

HEADLESS

Music by Joe Satriani

Fast Shuffle ♩ = 288 (♩ = ♩♩)

Am
Gtr. I
mf * ① T P ① T
w/Delay effect

Am
Rhy. Fig. 1
(end Rhy. Fig. 1)

* ① = L.H. tap.
① = R.H. tap.

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

Am
Gtr. II
mp

*Harmonica arr. for gtr.

Am
(Gtr. II tacet)
Rhy. Fig. 2
(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)
Am
Gtr. II

* slack
Harm. (8va)
Full

f trem. bar
* slack
Harm.
Full

*Depress bar before striking note.

Gtr. II
H

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

[illegible]

Dm
 Gtr. II

Vol.
 off

grad. bend

16
 16

(16)
 (16)

(16)
 (16)

w/Rhy. Fig. 4
 Gtr. II

w/Rhy. Fig. 3 (2 times)
 Am

1/2
 f 1/2

(16)
(16)

(16)
(16)

(16)
(16)

(16)
(16)

14 12 14

(14)
(14)

w/Riff A
N.C.
Gtr. I

w/Rhy. Fig. 2 (8 times)
Am
Gtr. II

sl. 1/2

sl. 1/2

sl. 1/2

slack
Harm. (8va)
trem. bar
slack
Harm.

*Depress bar before striking note.

Riff A

Gtr. II Play 10 times

STRANGE

Words and Music by Joe Satriani

Cm 10fr. 1342
 Csus4 10fr. 1344
 A 9fr. (1)32
 Asus4 9fr. (1)34
 Dm 5fr. 321
 Bb 6fr. 211
 G 7fr. 132

Moderate Funk ♩ = 106
 Triplet feel (♩ = ♩♩♩)

Intro N.C. Rhy. Fig. 1

mf

T 6 6 6 6 H 3 3 H 3 H 3
 A 4 4 4 4 H 4 5 H 4 H 4
 E H 4 H 5 0 3 4 5

Rhy. Fig. 2

mp

T 10 10 H 10 10 H 10
 A 10 12 H 10 12 H 12
 B 10 10 H 10 10 H 10

w/Rhy. Fill 1 (end Rhy. Fig. 1)

T 6 6 6 6 H 3 3 H 3 H 3
 A 4 4 4 4 H 4 5 H 4 H 4
 E H 4 H 5

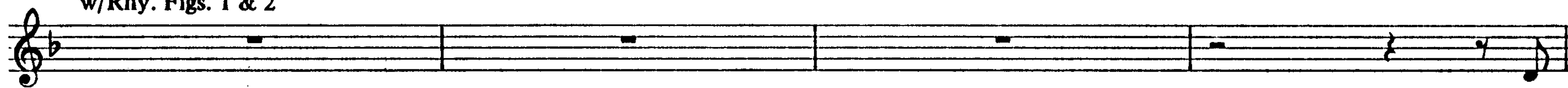
(end Rhy. Fig. 2)

T 10 10 H 10 10 H 10
 A 10 12 H 10 12 H 12
 B 10 10 H 10 10 H 10

Rhy. Fill 1

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

w/Rhy. Figs. 1 & 2



1. My

1st, 2nd Verses
Gtrs. tacet
N.C.



heart is pound - ing. My stom - ach's in - side out. I'm feel - ing kind - a shak - y. My

2. See additional lyrics

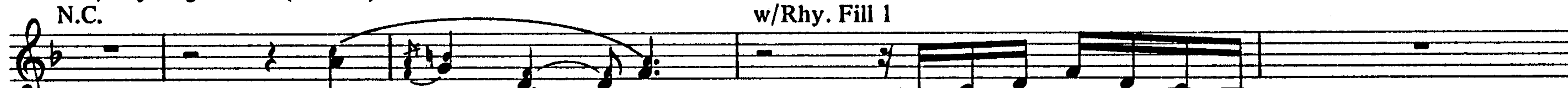


mind is full of doubt. All I ev - er think a - bout is fear - ing fear it - self. I



wish I could un - screw my head and put it on the shelf... You know, I'm feel - ing kind - a

Chorus
w/Rhy. Figs. 1 & 2 (2 times)
N.C.



w/Rhy. Fill 1

strange. _____

You know, I'm feel - ing kind - a

1. _____ 2. _____



Guitar solo

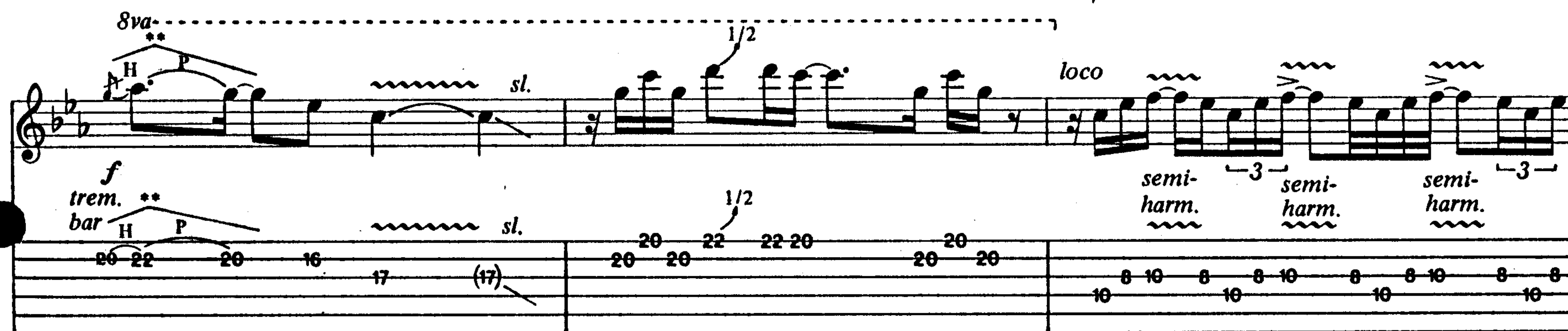
*Cm

strange. _____

A^b

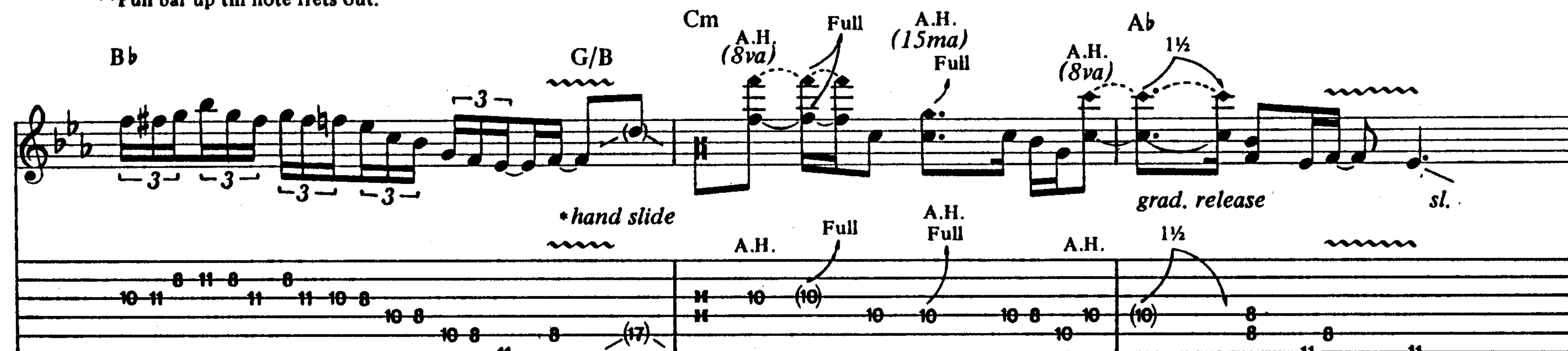
F/A

Strange!



*Chords implied by bass and rhythm gtr. (not notated).

**Pull bar up till note frets out.



*hand slide

grad. release

*Do not pick.

A.H. pitch: G

sl.

F/A B \flat G/B Cm

8va-----

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

6 6 6

1 (0) 3 (0) 6 (0) 8 (10) 10 (10) (10) 13 13 13

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

Ab 8va----- F/A B \flat G/B

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

6 3

20 15 18 15 20 15 20 15 18 15 18 15 20 15 20 15

18 18 18 18 18 18 18 18

hand slide

* 1/2

trem. bar * 1/2 (grad. descent)

Full

3

loco sl.

trem. bar

22 18 18 14 13 11 13 11 12 11 0

sl.

*Pull bar up before striking note.

Cm Ab F/A

Harm. (15ma) slack **1

8va) 1 1/2 1 1/2 1 1/2 1 1/2 2 1/2

3

Full

3 6

H P H P H P H P

Harm. slack **1

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

Full

18 16 17 15 17 15 18

A.H. pitch: G
*Depress bar before striking note.
**Pull bar up.

N.C.(D Dorian)

(Rhy. gtr. out)

B \flat

3 3

10 15 18 18 15 18 18 15

18 15 18

10 9

8 7

sl.

9

7

7 5 3 5 7 8 10 9 5 7

7 5 3 5 7 8 7 3 5

sl.

sl. sl. sl. sl. sl. sl. sl. sl. 8va-----

sl. P 6 3

9 10 11 10 12 11 12 14 11 14 16 16 18 16 12 10

14 11 14 11 14 16 14 10 8

8 3 0

8 10 10 10 12 12 12 14 14 10 18 18

8 10 10 10 12 12 12 14 14 15 15

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

A Asus4 N.C.

A Asus4 (Rhy. gtr. out) 2½

5 5 6 6 trem. bar sl. trem. bar *1 2½ sl.

10 12 10 7 7 10 7 5 5 7 5 3 5 5 7 5 3 5 3 5 3

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

*Pull bar up.

Guitar solo III

N.C.(D Dorian)

rake

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

9 (9) 15 12 13 12 8 10 9 10 9 10 9 7 7 5 9 7 7 5 4 7 4 5 7 3 2 3 2 3

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

1 1 trem. bar hand slide

3 5 9

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

2 3 2 (2) 2 3 5 2 3 5 3 2 5 2 3 5 3 2 3 5 7 5 3 7 5 3 6 7 3 5

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

3 5 5 10

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

3 5 7 4 5 7 5 4 9 7 5 3 3 5 7 3 3 5 7 4 5 7 5 4 5 7 9 7 5 9 7

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

8va

tr tr

*T (±) *T (±)

10 3 5 5

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

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

H H P P H H H P

*Tap w/edge of pick.

3rd Verse

⑤5fr. D 1fr. Bb ⑤3fr. G

3. Ev - 'ry - thing is twist - ed. Ev - 'ry - thing is oh, so tight. Star - ing out the win - dow, ev - 'ry -

*Keyboard arr. for gtr.

⑤5fr. D Dm Bb

thing is just too bright. My brain's a - bout to crum - ble; spill out on the floor... I

G

wish I could un-screw my head and kick it out the door..You know,I'm feel - ing kind - a

Chorus w/Rhy. Figs.1 & 2 N.C. (2 times)

strange. You know,I'm feel - ing kind - a strange..

w/Rhy. Figs. 1 & 2 (2 times)
2nd time w/Fill 1
3rd time w/Fill 2
N.C.

w/Rhy. Fill 1

Strange.

w/Rhy. Fill 1 (1st and 2nd times only)
3rd time w/Rhy. Fill 2

Play 3 times

Strange.

Fill 1

Harm. (8va)

Harm. 6 6 6 6 6 6 6 6

A.H.pitches:C D C A C D C A C D C A

Fill 2

Harm. (8va)

Harm. 6 6 6 6 6 6 6 6

A.H.pitches:C D C A C D C A C D

Rhy. Fill 2

P P P P P P P P

P P P P P P P P

Begin fade

w/Rhy. Figs. 1 & 2 (till fade)

N.C.

Strange. _____

rake

10 12 (12) (12)

H

p sl. $\frac{1}{2}$

10 12 12 (12) 10 7 10 10 10 8 10 $\frac{1}{2}$ 8 10 7 10 H 7 10

p sl.

Strange. _____

sl.

10 8 7 10 *sl.* (10)

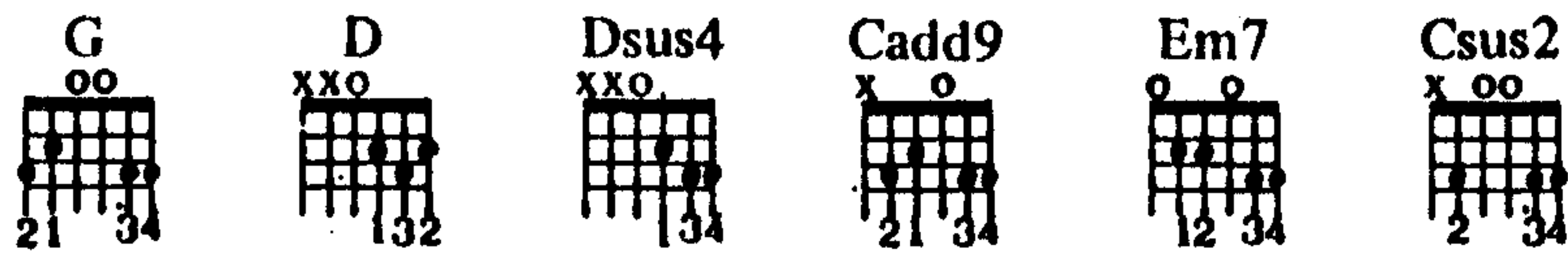
Fade out

Additional Lyrics

2. Everything is twisted. Everything is oh, so tight.
Don't know what I'm looking at; the lights are all too bright.
My brain's about to crumble; spill out on the floor.
Steep 'em up, throw 'em away. Don't want 'em anymore. (*To Chorus*)

I BELIEVE

Words and Music by Joe Satriani



Moderately slow Rock ♩ = 94

(Drums) Gtr.I Em

C Dadd4

vol. off ===== p

T A B

Rhy. Fig. 1 (Gtr.II)

mp

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

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

T A B

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

*Use slight P.M. the next 8 bars and for all repetitions of Rhy. Fig. 1

C Dadd4 Em

vol. off ===== p vol. off ===== p

(9) (9) 7 9

(end Rhy. Fig. 1)

sl. sl. sl. H sl.

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

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

sl. sl. sl. H sl.

C Dadd4 C Dadd4 Em (Gtr.I out)

vol. off $\leq p$ vol. off $\leq pp \leq p$ vol. off $\leq p$ vol. off

12 10 12

(9)

(Cont. in slashes)

sl. sl. H sl. P.M. P.M. let ring sl. let ring P.M. P.M.

sl. sl. H sl. sl. H

1st Verse
 (8) open

Gtr.II E (Gtr.II out) N.C.

dim.

I've been out walk - ing_ for hours. _ I've got some-thing on my_ mind._

How did we get _ here? Where are we go - ing?_ And why is life so hard?

w/Rhy. Fig. 1 Em C Dadd4 C Dadd4 Em

P.M. P.M. w/echo repeats P.M. H P P sl. *P.M.

H P sl. H P P sl. *Slight P.M.

2nd, 3rd, 4th Verses
 *w/Rhy. Fig. 1 Em C Dadd4 C

2. I read the sto - ries, see the pho - to - graphs._ World's_ in a

3. 4. See additional lyrics

*Gtr.II is tacet for 1st 4 bars of 4th verse.

w/Fill 2 (2nd time only)

Dadd4 Em w/Rhy. Fig. 1 (1st 2 bars only) C Dadd4 2nd time to Coda I

cra - zy space. I've got to hold on to my dreams.

C Dadd4 C w/Rhy. Fig. 2 (2½ times)

There's just no oth - er place.

Gtr. I

vol. off p vol. off

15 (15)

Gtr. II Rhy. Fig. 2 (end Rhy. Fig. 2)

sl. let ring - - - - - sl. let ring - - - - -

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

sl. sl.

Dadd4 C Dadd4 C

There's just no oth - er place.

2nd and 3rd times only

vol. off pp vol. off p vol. off p vol. off pp vol. off

15 13 12 14 (14)

*Fill 2

Harm. (8va) Harm. Harm.

5 let ring - - - - - let ring - - - - -

Harm. Harm. Harm.

12 12 12 12 7 7 12 7 12

* Fill 2 played by re-tuned Nashville gtr. (See Fill 1)

Chorus

G D Dsus4

w/Rhy. Fill 1 Dadd4 *Rhy. Fig.3

I be - lieve —

Riff A

Harm. —

p

Harm. —

12

5(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)(17) 7(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19) 7(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)

*Rhy. Fig. 3 is doubled by "Nashville tuned" gtr. playing same chords and fingerings. "Nashville tuned" gtr. is tuned same as standard gtr. except ⑥ - ③ stgs. are tuned an octave higher than normal.

D Dsus4 Cadd9 G

we can change — an - y - thing. I be - lieve —

Harm. —

Harm. —

(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19) 5(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)(17) 7(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)

Em7 Csus2 D Dsus4 Cadd9 G (end Rhy. Fig. 3)

we can rise — a - bove — it. (end Riff A)

Harm. —

Harm. —

(19)(19)(19)(19) 5(17) 4(16) 7(19)(19)(19)(19) 5(17) 7(19) 4(16) 7(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19) 7(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19)(19) 5(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)(17)

Rhy. Fill 1

C Dadd4

let ring —

sl.

0 2 0 2 0 2 0 0

3 2 3 3 5 2 0 0

sl.

C Dadd4 Em

5 3

C Dadd4

3

C

3

Dadd4 Em

w/echo repeats

⑤ 7fr. E P.M. D.S. al Coda II

slack

*Depress bar before sounding note.

*Guitar solo IV
w/Rhy. Fig. 3 & Riff A

Coda II

8va ----- D ----- Dsus4 -----

Full Full Full Full

H P

Full Full Full Full

20 20 20 (20) 20 20 19 22 17 17 19

*Backwards gtr., as before.

D 8va ----- Dsus4 Cadd9 ----- (Two gtrs.) G ----- 8va -----

Full Full Full Full

loco

Full Full

3 17 15 15 17 (17) 15 (15) 15 15 15 (15) 15 20 22 20

*Bends refer to both gtrs.

Em7 8va ----- Csus2 ----- D ----- Dsus4 Cadd9 ----- G -----

Full Full Full Full

Full Full

Full Full

(20) 20 19 20 22 17 10 17 15 17 15 17 14 17 14 15 14 15 14 15

w/Rhy. Fig. 3 + Riff A (Both 1st 7 bars only)

G D Dsus4 D Dsus4 Cadd9 G

I be-lieve_ we can change_ an-y-thing.

Em7 Csus2 D Dsus4 Cadd9 G

I be-lieve_ in_ my dream.

Additional Lyrics

3. I've seen the shadows of the living.
I've seen them turn and walk away.
And I keep searching for the right words
To send these thoughts away.

4. There's a picture I like to look at.
A picture of a beautiful face.
And I see something in her eyes.
Sends me to a better place.
Sends me to a better place. (To Chorus)

ONE BIG RUSH

Music by Joe Satriani

Fast Rock ♩ = 172

The image displays a musical score for the song "Fast Rock" by The Beatles. The score is written for guitar and drums. The guitar part is in 4/4 time and features a key signature of one sharp (F#). The drums part is also in 4/4 time and features a key signature of one sharp (F#). The guitar part is divided into two systems, each with a guitar staff and a tablature staff. The first system is marked "Intro (Drums) 2" and "Gtr. I". The second system is marked "Gtr. II". Both systems include a "steady gliss." (glissando) and a "pick slide" instruction. The guitar part is marked with a forte "f" dynamic. The drums part is marked with a forte "f" dynamic. The score is written for a guitar and a drum set. The guitar part is in 4/4 time and features a key signature of one sharp (F#). The drums part is also in 4/4 time and features a key signature of one sharp (F#). The guitar part is divided into two systems, each with a guitar staff and a tablature staff. The first system is marked "Intro (Drums) 2" and "Gtr. I". The second system is marked "Gtr. II". Both systems include a "steady gliss." (glissando) and a "pick slide" instruction. The guitar part is marked with a forte "f" dynamic. The drums part is marked with a forte "f" dynamic.

*Em D/E Em D A5 Bm7 Em

** Rhy. Fig. 1 (Both gtrs.)

The musical score consists of a melody line and a fretboard diagram. The melody line is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as chords, accidentals, and dynamics. The fretboard diagram shows the fret numbers for each string across the first six frets.

Chords: *Em, D/E Em, D, A5, Bm7, Em

Rhythm: ** Rhy. Fig. 1 (Both gtrs.)

Dynamic: P.M. (Pianissimo)

Articulation: sl. (slur), wavy line (trill)

Fretboard Diagram:

Fret	6	7	8	7	8	7	9	(9)	9	7	9	9	7	7	7	(9)
String 1	8	7	8	7	8	7	9	(9)	9	7	9	9	7	7	7	(9)
String 2	9	7	9	7	7	7	7	7	7	7	7	7	7	7	7	7
String 3	9	7	9	7	7	7	7	7	7	7	7	7	7	7	7	7
String 4	0			5	5	5	0	0	0			0	7			0

*Chord names implied by bass and gtrs.
 **Two gtrs. arr. for one.

D/E Em D A5 Bm7 (end Rhy. Fig. 1) Em

*semi-harm. P.M.

*Rake chord for semi-harm.

The musical score is written for guitar. The top staff is the melody line, and the bottom staff is the bass line. The key signature is one sharp (F#). The melody line starts with a treble clef and a key signature of one sharp. The bass line starts with a bass clef and a key signature of one sharp. The melody line is marked with chords: D/E Em, D, A5, Bm7, and Em. The bass line is marked with P.M. (Palm Mute) and fret numbers. The melody line has a measure with a fermata over a dotted quarter note. The bass line has a measure with a fermata over a dotted quarter note. The melody line has a measure with a fermata over a dotted quarter note. The bass line has a measure with a fermata over a dotted quarter note. The melody line has a measure with a fermata over a dotted quarter note. The bass line has a measure with a fermata over a dotted quarter note.

[illegible]

w/Rhy. Fig. 1 D/E Em D A5 Bm7 Em

A.H. pitch: F#

Full Full P Full Full Full Full Full

*w/Wah & slap-back delay

Full Full P grad. bend Full

*Wah on as filter.

The musical score is for a guitar piece, showing the first seven bars. The key signature is one sharp (F#). The melody is written on a single staff with a treble clef. The chords are indicated above the staff: D/E, Em, D, A5, Bm7, and Em. The melody includes a triplet of eighth notes in the first bar, a half note in the second bar, and a series of eighth and sixteenth notes in the third bar. The fourth bar contains a half note, and the fifth bar contains a half note. The sixth bar contains a half note, and the seventh bar contains a half note. The score includes various musical notations such as slurs, accents, and dynamic markings. The guitar part is written on a six-string staff with fret numbers (14, 12, 14, 12, 14, 14) and includes a wavy line indicating a tremolo effect. The score is labeled 'w/Rhy. Fig. 1 (1st 7 bars only)' and includes a copyright notice for A.H. (1980).

W/Key: F#m (1st 7 bars only)

Chords: D/E Em, D, A5, Bm7, Em

Annotations: Full, Full, Full, Full, Full, 1 1/2, 1 1/2, 3, slow bend, A.H. Full, 1 1/2

Tablature: 14, (14), (14), 14, 14, 14, 14 (14), 14, 12

3/4 D/E Em D Full A5 1 1/2 w/Rhy. Fill 1 Bm7 sl.

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

Rhy. Fill 1
Bm7

P.M.

sl.

8va-

Em C5 E5 Em C5

Full Full 2 3

rake Full 2

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

*Adjacent stg. noise.

Rhy. Fig. 2

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

5 5 3 3 3 3 5 8 (8) 9 9 9 7 7 7 7 5 5 3 3 3 3 5 6 7 7 7 7 8 8 8 9 5 3

[illegible]

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

C5 Em C5 E5 Em C5

8va

sl. Full Full Full 2 sl.

grad. release 2

sl. Full Full Full 2 sl.

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

D5 Em 8va- G5 C5

loco P 1½ *sl.* Full *1/2 Full *1/2 Full *1/2 Full *1/2 1/2 1/2 3

P 1½ *sl.* Full *1/2 Full *1/2 Full *1/2 Full *1/2 1/2 1/2

*Release 1/2 step only.

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

5 7 7 8 7 8 5 5 5 5 5

3 3 5 5 0 0 3 3 3 3 3

w/Rhy. Fig. 3

8va- A5 Em

1½ P H 1½ 1½ *rake* 1/2 P P

1½ P H 1½ 1½ 22 (22) 10 22 (22) 19 22 10 22

(end Rhy. Fig. 3) 1/4

P.M.----1 P.M.----1 1/4

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

3 3 3 3 3 0 0 0 0

G5 8va- Full C5

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

Full Full H P *sl.* 3 5 6 6 6 6

(22) 22 10 (19) 20 19 17 17 19 19 20 19 17 19 17 15 15 17 17 19 17 15 15 17 15 14 14 (16)

D5 Em 8va-

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

6 6 6 6 3 6 6 6 6

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

15 15 15 17 15 14 14 15 15 17 15 14 15 15 15 17 15 17 19 17 15 15 17 14 14 15 14 12 14 12 10 10 12 10 8 8 10 8 7 7 7 8 10

G5 C5

8va- loco

P P 6 H H P P P sl. P P P P P H P H H sl. P P sl. H H P P

5 3

w/Rhy. Fill. 2 Full

Full

sl.

6 6 5 5

8 7 0 7 8 10 8 7 0 P sl. P P P P P H P H H sl. P P sl. H H P P

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

F5 A5 C5

(Two gtrs.)

trem. bar (Both gtrs.)

vib. w/bar

vib. w/bar

14 12 13 15 12 15 15 (15) (8)

7 4 5 7 7 8 8 (8)

*Depress bar before striking note.

**For next 11 bars, vib. refers to both gtrs.

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

3 7 5 5 5 5 5 5 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

8va- sl. F5 loco sl. A5 8va- sl. vib. w/bar

(15) (8) (15) (8) 12 13 13 15 12 5

7 4 5 5 7

sl.

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

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

1 1

Rhy. Fill 2 C5

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

5 5 5 (5) 5

3 3 3 3

sl.

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

3/4- D/E Em D Full A5 1½ w/Rhy. Fill 3 Bm7 C5

3/4 Full 1½

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

w/Rhy. Fig. 2 (3 times)

w/Rhy. Fig. 2 (3 times)
8va- Em C5 E5 Em *sl.* C5

Full Full Full 2 3 2

Full rake Full 2 P.M.

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

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a piano introduction. The guitar part features a melody with various chords (C5, Em, E5) and a "Full" dynamic marking. The piano part includes a "grad. release" marking and a "P.M." (Pianissimo) marking. The score is divided into measures, with some measures containing rests or specific notes.

Rhy. Fill 3
Bm7

C5

BIG BAD MOON

Words and Music by Joe Satriani

Moderate Rock ♩ = 144

Intro Gtr. I

E5 **E5(type 2)** **A5** **C5** 3fr. **D5** 5fr. **Gsus2**

mf (Clean tone w/delay)

(distorted tone)

Triplet feel (♩ = ♩♩♩)

G5 **A5**

† Attack stgs w/edge of pick, starting above bridge pickup and moving down towards the nut. Pitches shown are arbitrary.

w/Rhy. Fig. 1
 E5

1st Verse
 w/Rhy. Fig. 2 (8 times)
 E5

G5 A5

G5 A5

When the night falls, — the big moon's gon - na rise. —

E5

G5 A5 E5

G5 A5

— (w/echo repeats)

You can look right up, see it in — the sky. —

Rhy. Fig. 2
E5

P.M.

G5

A5

P

Makes me feel_ like I'm gon-na blow___ a fuse._____ (w/echo repeats)

I start to shiv - er and shake with a strange kind... of blues... (w/echo repeats)

Chorus

(Spoken) But I like it. _____

pick slides- - - - +
(w/Wah wah)

trem. bar  1/2 pick slides -----

(Double-time feel)

Guitar solo I
w/Rhy. Fig. 1 (8 times)

W7
E5

semi-

ES

[illegible]

reverse take - - 1

E5 G5 A5 E5

A.H. (8va)

reverse rake

3

1 1/2

3

sl.

1/2

1/2

12 15 15 15 12 13 12 10 12 14 12 14 12 14 12 14 9 11 12 7 9 0 7 9

A.H. (15ma) Full G5 A5 E5 A.H. pitch: B

3

3

sl. sl.

sl. sl.

sl. sl.

sl. sl.

sl. sl.

sl. sl.

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

A.H. pitches: F# F#

G5 A5

E5 G5 A5

rake -- 1

3

3

3

3

6

3

3

pick sl.

17 (20)

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

14 15 12 14 14 14

Full 1/2 Full 1/2 Full

G5 A5

P.M. Harm.

3

3

3

3

sl.

pick sl.

Harm.

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

0 0 0

5 16 5 16 5 5 5 4 4 3 3 3 2.6 2.6 2.4

sl.

w/Rhy. Fig. 2 (2 times)

E5 G5 A5 G5 A5

pick sl.

Harm. (8va)

H

Fdbk.

H

Fdbk.

H

2.4 (2.4) (7) (7) (7) 8

2nd Verse
w/Rhy. Fig. 3 (8 times) & Fill 1
E5

see it now, — the moon is high — a - bove. — (w/echo repeats) It's got a

hold on me, — but I just can't get — e - nough. — (w/echo repeats)

Big, round, black and — white, — I feel the pull, — I see — the light. — w/ad lib vocal

Big bad moon's look - ing down on me — to - night. — (w/echo repeats)

(Half time feel)
Chorus
E5(type 2)
Gtr. I
w/Fill 2
N.C.

Gtr. III
(w/slide)
sl.
(Spoken) But I like it.
steady gliss.
don't pick
*Above pickups.

Gtr. II
Harm. (8va)
Harm.
Harm. (15ma)
trem. bar
sl.
**Pull bar up.

Rhy. Fig. 3
E5
G5 A5
P.M. P.M. P.M. P.M.
P

Fill 1
sl.
sl.

Fill 2
(Gtr. IV)
Harm. (15ma)
3 1
3
Harm.
3 1
3

Harmonica solo

[illegible][illegible]

Guitar solo II

Rhy. Fig. 4-

[illegible]

③ open

C5 Gsus2 G A5 w/Rhy. Fig. 4 (3 times)

C5 D5 A5

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

3

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. ~~~~~

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

12

3rd Verse

w/Rhy. Fig. 5 (7 times)

G5 A5 E5 G5 A5 E5

When the moon comes, got no - where to hide. (w/echo repeats)

Rhy. Fig. 5
Gtr. I

pick sl. P.M. P

(12)

G5 A5 E5 G5 A5 E5

It can turn your head a - round like it turns the tide. (w/echo repeats)

G5 A5 E5 G5 A5 E5

Man, wom - an, boy, child. Make you feel like you were

G5 A5 E5 G5 A5 E5 G5 A5

born wild. Big bad moon's look - ing down on me to - night.

(Half-time feel)
Chorus
E5

Gtr. III

sl. (Spoken) But I like it.

(w/slide) steady gliss.

sl.

Gtr. II

Harm. (8va)

trem. bar (slight vib.) H

Fdbk. Fdbk. Fdbk. (8va)

Harm. Fdbk. Fdbk. Fdbk.

Fdbk. pitches: D D B

w/Riff A

I like it.

*Fdbk. Fdbk. sl. 1 2 2 1

trem. bar

*Fdbk. Fdbk. sl. 1 2 2 1

Fdbk, pitch: B Fdbk, pitch: E †Pull bar up.

trem. bar ††1½ 2½ 1 2½ 1

trem. bar trem. bar P

*Vocal 8va bassa. ††Depress bar before striking note.

w/Rhy. Fig. 1 (6 times)
& Riff A 1 (4 times)

E5 G5 A5 E5 3 G5 A5

Talk - in' 'bout big bad moon!_

E5 G5 A5 E5 G5 A5

Ooh yeah, _ big bad moon!_

Riff A -
(both gtrs.)
Gtr. IV
(w/slide)

sl.

Gtr. V
(w/slide)

sl.

Riff A1
(both gtrs.)
Gtr. IV

sl. steady gliss. sl. 13 14 12 15 14 12 (12) (12) (12) 14

Gtr. V

sl. steady gliss. sl. 14 15 14 12 14 12 (12) (12) (12) 5

THE FEELING

Banjo (w/gtr. neck) tuning:

⑥ = E ③ = A

⑤ = B ② = C

④ = E ① = F

Freely

Music by Joe Satriani

Intro

E5

Intro

let ring throughout
mp

H H H

T 3 3 3
A 0 0 0
B 0 0 0

H H H

Moderately fast ♩ = 132

E5

1/2

H

1/2

1/2

H

sl.

sl.

1/2

sl.

sl.

P

P

1/2

H

sl.

sl.

P

P

H

sl.

sl.

H

P

H

sl.

sl.

poco rit.

H

H

H

H

H

rit. poco a poco

H

H

H

THE PHONE CALL

Moderate Boogie Rock ♩ = 140
Shuffle feel (♩ = ♩♩♩)

Words and Music by Joe Satriani

Gtr. I N.C. Rhy. Fig. 1

mf

Gtr. II Rhy. Fig. 2

mf

Gtr. I Rhy. Fig. 3

p

Gtr. II Rhy. Fig. 4

p

***Gtr. I is a banjo with a gtr. neck.**

E5

Oh! 1. I got to

(end Rhy. Fig. 1)

(end Rhy. Fig. 2)

1st, 2nd, 3rd, 4th Verses
w/Rhy. Figs. 1&2

E5

talk to you ba-by, set the rec-ord straight. 'Cause this re-la-tion-ship is go-in' from

2.3.4. See additional lyrics

A5

love to hate. You're al-ways try-ing to make me do things that are real-ly dumb_ and we're al-

E5 B5

ways dis-a-gree-in' on_ how to have_ fun. And you know, I don't want what you_ want.

3rd time to Coda I:
4th time to Coda II

A5 N.C. E5

I_ want what I_ want. _

1. 2.

2. Well, you You can

Bridge

A5 E5

say good-bye_ to me, hon-ey. _ You can

(Both gtrs.) Rhy. Fig. 3

A5 B5

say good - bye to my mon - ey,

The first system of music contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It starts with a whole note A5, followed by a half note G#5, a quarter note F#5, and a quarter rest. The lyrics "say good - bye" are under the first four notes. Then there is a whole note B5, followed by a half note A5, a quarter note G#5, and a quarter rest. The lyrics "to my mon - ey," are under the next four notes. The guitar line is in treble clef and consists of three measures. The first measure has fret numbers 2, 2, 3, 4. The second measure has 5, 5, 4, 2, 2, 2, 4, 0. The third measure has 4, 4, 5, 6, 4, 2, 2.

D.S. al Coda I

yeah! 3. I'm

(end Rhy. Fig. 3)

The second system of music contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps. It starts with a whole note, followed by a half note, and a quarter note. The lyrics "yeah! 3. I'm" are under the notes. The guitar line is in treble clef and consists of two measures. The first measure has fret numbers 4, 2, 0, 3, 2, 4, 2. The second measure has 1/2, 1/2, 1/2, 1/2, 1/2, 1/2, 1/2, 1/2.

Coda I

E5

want.

Gtr. III

w/Distortion

f

sl.

8va...

The third system of music contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps. It starts with a whole note E5, followed by a half note, and a quarter note. The lyrics "want." are under the notes. The guitar line is in treble clef and consists of two measures. The first measure has fret numbers 0, 0, 0, 0, 0, 0, 0, 0. The second measure has 7, 0, 0, 12, 0, 0, 9, 0, 0, 15, 14, 7, 11. There are slurs and accents over the notes.

Guitar solo I

w/Rhy. Figs. 1 & 2

E5

8va-

The fourth system of music contains a guitar line. It is in treble clef with a key signature of three sharps. It starts with a whole note E5, followed by a half note, and a quarter note. The lyrics "Guitar solo I" are under the notes. The guitar line is in treble clef and consists of two measures. The first measure has fret numbers 12, 12, 12, 12, 12, 12, 12, 12. The second measure has 12, 12, 15, 15, 15, 15, 15, 15. There are slurs and accents over the notes.

A5

8va-

The fifth system of music contains a guitar line. It is in treble clef with a key signature of three sharps. It starts with a whole note A5, followed by a half note, and a quarter note. The lyrics "A5" are under the notes. The guitar line is in treble clef and consists of two measures. The first measure has fret numbers 12, 12, 12, 12, 12, 12, 12, 12. The second measure has 12, 12, 15, 15, 15, 15, 15, 15. There are slurs and accents over the notes.

E5 8va- -7 loco

1/2 P sl.

B5 8va- Full Full Full

10 19 0 15 16 0 11 12 0 8 9 0 5 6 0 3 (3) 0 3 5 0 0 14 (14) 14 14 14

A5 E5

8va- Full Full Full loco

H 1/2 1/4 1/2 (Gtr. III out)

Full Full Full

22 22 22 19 22 22 14 15 12 15 15 12 12 14 15 12 (12)

sl.

Interlude N.C.

Gtr. I

sl. sl. sl. sl. 1/2

16 15 14 12 sl. 12 11 10 9 8 7 6 5 4 3 4 3 2 0 0 2 0

16 15 14 13 13 12 11 9 8 7 6 5 3 4 3 2 1

0

Gtr. IV (Slide gtr.) (steady gliss.)

w/Slide

2 2 4 4 15 17 15 17 15 17

Guitar solo II (Slide gtr.) w/Rhy. Fig. 3

A5 E5

w/Slide vib. w/slide vib. w/slide

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

A5 w/Fill 1 B5 D.S. al Coda II

4. Well, (Gtr. IV out)

vib. w/slide

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

Coda II E B5 w/Rhy. Figs. 1 & 2 (last 4 bars only) A5 E5

— want. — You know I don't want what you_ want. — I _ want what I _

Gtr. III

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

12 12 14 12 12 14 12 12

w/Rhy. Figs. 1 & 2 (last 4 bars only) B5 A5 E5

— want. — You know I don't want what you_ want. — I _ want what I _

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

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

Fill 1 (Overdubbed slide gtr.) 8va- - - - - 1

w/Slide

17-19 17 (17) (17)

E5

want. —————

Ow! Yeah.

8va-.....

sl. loco Harm. sl.

Harm.

sl. (20) (22) (19) (18) (17) (20) (17) (18) (17) (14) (14) (14) (16) (2,4) (2,4) (2,4) (2,4)

*String hits pickup.

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

*Substitute for last bar of Rhy. Figs. 1 & 2

Additional Lyrics

2. Well, you look like a yuppie and that's too bad.
Yeah, it used to be funny but now it's sad.
And your friends are all stupid, and they talk too much.
And I feel a lot better stayin' out of touch.
You know, I don't want what you want. I want what I want. *(To Bridge)*
3. I'm sittin' here callin' from Tennessee.
And I've been jammin' with my buddies like I ought to be.
And it feels real good bein' on my own.
And I don't mind leaving you as dry as a bone.
'Cause you know, I don't want what you want. I want what I want. *(To Guitar solo I)*
4. Well, it's all over; it's just too late.
And I'm so glad we're livin' in different states.
You know I said it all before like I knew I should.
But you got nothin' in your head but a block of wood.
And you know, I don't want what you want. I want what I want. *(To Coda)*

(New Rays from an Ancient Sun)

Moderately ♩ = 116
Freely

Fmaj7 8va----- G6add4 loco G

15 17 20 22 17 20 20 17 17 17 12 17 12 17 12 15 12 15 12 15

10 15 10 17 10 20 10 22 10 17 10 20 10 20 10 17 10 17 10 17 12 17 12 17 12 16 12 16 12 16

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

E6add4 E G6add4 G E6add4 E Eadd4

9 14 9 14 9 12 9 12 9 12 12 17 12 17 12 15 12 15 12 15 9 14 9 14 9 12 9 12 9 14

9 14 9 14 9 13 9 13 9 13 12 17 12 17 12 16 12 16 12 16 9 14 9 14 9 13 9 13 9 14

7 7 7 7 7 10 10 10 10 10 7 7 7 7 7

rit. poco a poco *let ring--*

Faster ♩ = 138 A F#m

14 14 14 14 14 14 14 14 14 14 10 14 10 10 10 10 14

7 14 6 16 6 14 6 16 6 14 6 14 9 14 11 14 11 16 11 14 11 16 11 14

6 7 16 7 14 7 16 7 14 7 14 9 14 9 14 11 16 11 14 11 16 11 14

5 5 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9

E D E

10 14 10 16 10 14 10 14 9 14 7 14 7 14 7 12 7 14 14 14 12 12 12 12

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

9 9 16 9 14 9 14 7 14 7 14 7 14 7 14 7 14 9 9 9 9 9 9 9

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

D E F#m

12 14 14 16 16 16 17 17 17 17 14

7 12 7 14 7 16 7 14 7 12 9 14 9 14 9 16 9 16 9 16 10 17 10 17 10 17 10 17 10 14

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

5 5 5 5 5 7 7 7 7 7 9 9 9 9 9

B7/F# F#m Eadd4

10 16 10 16 10 16 10 16 10 12 10 10 10 10 10 11 11 11 11 9

11 16 11 16 11 16 11 16 11 11 11 14 11 16 11 16 11 16 11 16 11 16 11 16 11 16 11 16

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

9 9

rit. *let ring--*

Tempo I

Sheet music for guitar, featuring six systems of musical notation. Each system includes a treble clef staff with a key signature of two sharps (F# and C#), a bass clef staff, and a guitar-specific staff with fret numbers and string indicators.

The systems are labeled with chords and measures:

- System 1:** Chords A, G, D, A. Measures 1-14.
- System 2:** Chords G, D, A, G, D. Measures 15-28.
- System 3:** Chords Esus4, E, G. Measures 29-42.
- System 4:** Chords A, G, A. Measures 43-56.
- System 5:** Chords G, A. Measures 57-70.
- System 6:** Chords G, A. Measures 71-84.

The guitar-specific staff includes fret numbers (e.g., 14, 16, 18, 12, 10, 9, 7, 5, 4, 3, 2, 1) and string indicators (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

BACK TO THE SHALLA-BAL

Music by Joe Satriani

C#5 **E5** **F#5** **B5** **G5** **D5** **A5** **E5(type 2)**

Fast Rock ♩ = 160

Intro **B5**

f

trem. bar

*slack

1

slack

*1/2

slack

*2

slack

+2½

*Harm. (15ma)

*Depress bar before striking note.

*Pull bar up.

*Lightly tap Harm. w/L.H.

A.H. Full (15ma)

w/Wah as filter A.H. Full

9 7 9 7 9

1/4

7 9 7 9 (9) (9)

sl.

steady gliss. sl.

let ring-----

7 10 11

9 7 7 7

sl.

Rhy. Fig. 1

P.M.-----

P.M.-----

P.M.

*Omit high B (③ 4fr.) when repeating as Rhy. Fig. 1.

The image shows a musical score for a piece titled "The Girl on the Train". The score is written for a guitar, with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 4/4. The score consists of two staves. The first staff contains the melody, and the second staff contains the guitar accompaniment. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The guitar accompaniment begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece ends with a double bar line.

Staff 1 (Melody):

- Measure 1: Quarter rest, Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5.
- Measure 2: Quarter note D5, Quarter note E5, Quarter note F#5, Quarter note G5.
- Measure 3: Quarter note A5, Quarter note B5, Quarter note C6, Quarter note D6.
- Measure 4: Quarter note E6, Quarter note F#6, Quarter note G6, Quarter note A6.
- Measure 5: Quarter note B6, Quarter note C7, Quarter note D7, Quarter note E7.
- Measure 6: Quarter note F#7, Quarter note G7, Quarter note A7, Quarter note B7.
- Measure 7: Quarter note C8, Quarter note D8, Quarter note E8, Quarter note F#8.
- Measure 8: Quarter note G8, Quarter note A8, Quarter note B8, Quarter note C9.
- Measure 9: Quarter note D9, Quarter note E9, Quarter note F#9, Quarter note G9.
- Measure 10: Quarter note A9, Quarter note B9, Quarter note C10, Quarter note D10.
- Measure 11: Quarter note E10, Quarter note F#10, Quarter note G10, Quarter note A10.
- Measure 12: Quarter note B10, Quarter note C11, Quarter note D11, Quarter note E11.
- Measure 13: Quarter note F#11, Quarter note G11, Quarter note A11, Quarter note B11.
- Measure 14: Quarter note C12, Quarter note D12, Quarter note E12, Quarter note F#12.
- Measure 15: Quarter note G12, Quarter note A12, Quarter note B12, Quarter note C13.
- Measure 16: Quarter note D13, Quarter note E13, Quarter note F#13, Quarter note G13.
- Measure 17: Quarter note A13, Quarter note B13, Quarter note C14, Quarter note D14.
- Measure 18: Quarter note E14, Quarter note F#14, Quarter note G14, Quarter note A14.
- Measure 19: Quarter note B14, Quarter note C15, Quarter note D15, Quarter note E15.
- Measure 20: Quarter note F#15, Quarter note G15, Quarter note A15, Quarter note B15.
- Measure 21: Quarter note C16, Quarter note D16, Quarter note E16, Quarter note F#16.
- Measure 22: Quarter note G16, Quarter note A16, Quarter note B16, Quarter note C17.
- Measure 23: Quarter note D17, Quarter note E17, Quarter note F#17, Quarter note G17.
- Measure 24: Quarter note A17, Quarter note B17, Quarter note C18, Quarter note D18.
- Measure 25: Quarter note E18, Quarter note F#18, Quarter note G18, Quarter note A18.
- Measure 26: Quarter note B18, Quarter note C19, Quarter note D19, Quarter note E19.
- Measure 27: Quarter note F#19, Quarter note G19, Quarter note A19, Quarter note B19.
- Measure 28: Quarter note C20, Quarter note D20, Quarter note E20, Quarter note F#20.
- Measure 29: Quarter note G20, Quarter note A20, Quarter note B20, Quarter note C21.
- Measure 30: Quarter note D21, Quarter note E21, Quarter note F#21, Quarter note G21.
- Measure 31: Quarter note A21, Quarter note B21, Quarter note C22, Quarter note D22.
- Measure 32: Quarter note E22, Quarter note F#22, Quarter note G22, Quarter note A22.
- Measure 33: Quarter note B22, Quarter note C23, Quarter note D23, Quarter note E23.
- Measure 34: Quarter note F#23, Quarter note G23, Quarter note A23, Quarter note B23.
- Measure 35: Quarter note C24, Quarter note D24, Quarter note E24, Quarter note F#24.
- Measure 36: Quarter note G24, Quarter note A24, Quarter note B24, Quarter note C25.
- Measure 37: Quarter note D25, Quarter note E25, Quarter note F#25, Quarter note G25.
- Measure 38: Quarter note A25, Quarter note B25, Quarter note C26, Quarter note D26.
- Measure 39: Quarter note E26, Quarter note F#26, Quarter note G26, Quarter note A26.
- Measure 40: Quarter note B26, Quarter note C27, Quarter note D27, Quarter note E27.
- Measure 41: Quarter note F#27, Quarter note G27, Quarter note A27, Quarter note B27.
- Measure 42: Quarter note C28, Quarter note D28, Quarter note E28, Quarter note F#28.
- Measure 43: Quarter note G28, Quarter note A28, Quarter note B28, Quarter note C29.
- Measure 44: Quarter note D29, Quarter note E29, Quarter note F#29, Quarter note G29.
- Measure 45: Quarter note A29, Quarter note B29, Quarter note C30, Quarter note D30.
- Measure 46: Quarter note E30, Quarter note F#30, Quarter note G30, Quarter note A30.
- Measure 47: Quarter note B30, Quarter note C31, Quarter note D31, Quarter note E31.
- Measure 48: Quarter note F#31, Quarter note G31, Quarter note A31, Quarter note B31.
- Measure 49: Quarter note C32, Quarter note D32, Quarter note E32, Quarter note F#32.
- Measure 50: Quarter note G32, Quarter note A32, Quarter note B32, Quarter note C33.
- Measure 51: Quarter note D33, Quarter note E33, Quarter note F#33, Quarter note G33.
- Measure 52: Quarter note A33, Quarter note B33, Quarter note C34, Quarter note D34.
- Measure 53: Quarter note E34, Quarter note F#34, Quarter note G34, Quarter note A34.
- Measure 54: Quarter note B34, Quarter note C35, Quarter note D35, Quarter note E35.
- Measure 55: Quarter note F#35, Quarter note G35, Quarter note A35, Quarter note B35.
- Measure 56: Quarter note C36, Quarter note D36, Quarter note E36, Quarter note F#36.
- Measure 57: Quarter note G36, Quarter note A36, Quarter note B36, Quarter note C37.
- Measure 58: Quarter note D37, Quarter note E37, Quarter note F#37, Quarter note G37.
- Measure 59: Quarter note A37, Quarter note B37, Quarter note C38, Quarter note D38.
- Measure 60: Quarter note E38, Quarter note F#38, Quarter note G38, Quarter note A38.
- Measure 61: Quarter note B38, Quarter note C39, Quarter note D39, Quarter note E39.
- Measure 62: Quarter note F#39, Quarter note G39, Quarter note A39, Quarter note B39.
- Measure 63: Quarter note C40, Quarter note D40, Quarter note E40, Quarter note F#40.
- Measure 64: Quarter note G40, Quarter note A40, Quarter note B40, Quarter note C41.
- Measure 65: Quarter note D41, Quarter note E41, Quarter note F#41, Quarter note G41.
- Measure 66: Quarter note A41, Quarter note B41, Quarter note C42, Quarter note D42.
- Measure 67: Quarter note E42, Quarter note F#42, Quarter note G42, Quarter note A42.
- Measure 68: Quarter note B42, Quarter note C43, Quarter note D43, Quarter note E43.
- Measure 69: Quarter note F#43, Quarter note G43, Quarter note A43, Quarter note B43.
- Measure 70: Quarter note C44, Quarter note D44, Quarter note E44, Quarter note F#44.
- Measure 71: Quarter note G44, Quarter note A44, Quarter note B44, Quarter note C45.
- Measure 72: Quarter note D45, Quarter note E45, Quarter note F#45, Quarter note G45.
- Measure 73: Quarter note A45, Quarter note B45, Quarter note C46, Quarter note D46.
- Measure 74: Quarter note E46, Quarter note F#46, Quarter note G46, Quarter note A46.
- Measure 75: Quarter note B46, Quarter note C47, Quarter note D47, Quarter note E47.
- Measure 76: Quarter note F#47, Quarter note G47, Quarter note A47, Quarter note B47.
- Measure 77: Quarter note C48, Quarter note D48, Quarter note E48, Quarter note F#48.
- Measure 78: Quarter note G48, Quarter note A48, Quarter note B48, Quarter note C49.
- Measure 79: Quarter note D49, Quarter note E49, Quarter note F#49, Quarter note G49.
- Measure 80: Quarter note A49, Quarter note B49, Quarter note C50, Quarter note D50.
- Measure 81: Quarter note E50, Quarter note F#50, Quarter note G50, Quarter note A50.
- Measure 82: Quarter note B50, Quarter note C51, Quarter note D51, Quarter note E51.
- Measure 83: Quarter note F#51, Quarter note G51, Quarter note A51, Quarter note B51.
- Measure 84: Quarter note C52, Quarter note D52, Quarter note E52, Quarter note F#52.
- Measure 85: Quarter note G52, Quarter note A52, Quarter note B52, Quarter note C53.
- Measure 86: Quarter note D53, Quarter note E53, Quarter note F#53, Quarter note G53.
- Measure 87: Quarter note A53, Quarter note B53, Quarter note C54, Quarter note D54.
- Measure 88: Quarter note E54, Quarter note F#54, Quarter note G54, Quarter note A54.
- Measure 89: Quarter note B54, Quarter note C55, Quarter note D55, Quarter note E55.
- Measure 90: Quarter note F#55, Quarter note G55, Quarter note A55, Quarter note B55.
- Measure 91: Quarter note C56, Quarter note D56, Quarter note E56, Quarter note F#56.
- Measure 92: Quarter note G56, Quarter note A56, Quarter note B56, Quarter note C57.
- Measure 93: Quarter note D57, Quarter note E57, Quarter note F#57, Quarter note G57.
- Measure 94: Quarter note A57, Quarter note B57, Quarter note C58, Quarter note D58.
- Measure 95: Quarter note E58, Quarter note F#58, Quarter note G58, Quarter note A58.
- Measure 96: Quarter note B58, Quarter note C59, Quarter note D59, Quarter note E59.
- Measure 97: Quarter note F#59, Quarter note G59, Quarter note A59, Quarter note B59.
- Measure 98: Quarter note C60, Quarter note D60, Quarter note E60, Quarter note F#60.
- Measure 99: Quarter note G60, Quarter note A60, Quarter note B60, Quarter note C61.
- Measure 100: Quarter note D61, Quarter note E61, Quarter note F#61, Quarter note G61.
- Measure 101: Quarter note A61, Quarter note B61, Quarter note C62, Quarter note D62.
- Measure 102: Quarter note E62, Quarter note F#62, Quarter note G62, Quarter note A62.
- Measure 103: Quarter note B62, Quarter note C63, Quarter note D63, Quarter note E63.
- Measure 104: Quarter note F#63, Quarter note G63, Quarter note A63, Quarter note B63.
- Measure 105: Quarter note C64, Quarter note D64, Quarter note E64, Quarter note F#64.
- Measure 106: Quarter note G64, Quarter note A64, Quarter note B64, Quarter note C65.
- Measure 107: Quarter note D65, Quarter note E65, Quarter note F#65, Quarter note G65.
- Measure 108: Quarter note A65, Quarter note B65, Quarter note C66, Quarter note D66.
- Measure 109: Quarter note E66, Quarter note F#66, Quarter note G66, Quarter note A66.
- Measure 110: Quarter note B66, Quarter note C67, Quarter note D67, Quarter note E67.
- Measure 111: Quarter note F#67, Quarter note G67, Quarter note A67, Quarter note B67.
- Measure 112: Quarter note C68, Quarter note D68, Quarter note E68, Quarter note F#68.
- Measure 113: Quarter note G68, Quarter note A68, Quarter note B68, Quarter note

⑤ 2fr. B

(Two gtrs.)

sl.

poco rubato

w/Fill 1

*vib. w/bar

sl. (One gtr.)

B5

19 (19) (19) 11 19 18 19 (19)

sl.

*Top gtr. only

w/Rhy. Fig. 1

Full

1/4

sl.

E5 B5 D5

let ring-----

Full

1/4

7 10 11 9 7

sl.

Dsus2 Full D5

Asus4 A5 Asus4 B5

sl.

A.H. (15ma)

Full Full

7 9 7 9 7 7 7 (7) 7 5 (5) 9 (9) (9) 9 9 9 (9) 21

sl.

A.H. pitches: D# F#

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

Full

A.H. 1/4 (8va)

sl.

E5 B5 D5

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

Full

A.H. 1/4

(9) 9 7 9 7 9 7 9 (9) 9 1 7 10 11 9 9 7

sl.

Fill 1

* slack

Harm.

* slack

Harm.

5 (5)

*Depress bar before striking note.

*Bar at normal pos.; begin pulling up.

**Pull bar up.

w/Rhy. Fig. 3 (1st 2 bars only)

B5

[illegible]

w/Rhy. Fig. 3

B5

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with slurs and accents. The bottom staff is a bass clef with fingerings (16, 15, 16) and slurs. The score is divided into measures by vertical bar lines.

8va- E5 w/Rhy. Fig. 4 w/Riff A F#5 loco (Two gtrs.)

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

trem. pick

17 17 17 17 17 17 17 17 17 17 17 17 17 17 16 14 12 10 9 9 8 7 9

16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 14 13 11 9 9 8 7 (7) 9

w/Rhy. Fig. 5 (4 times)

*For next 5 bars, vib. refers to both gtrs.

N.C.

*Bend refers to both gtrs.

*Top gtr. vib. only

Rhy. Fill 3
F#5

RIDE

Words and Music by Joe Satriani

B5 B5(type 2) E9 E13 E5^{xii} E5

Moderate Rock ♩ = 108

Intro * Gtr. I N.C.

[illegible]

* Two gtrs.arr. for one gtr.

Rhy. Fig. 1

Rhy. Fig. 1

let ring


A5 E B5 N.C. (15ma) A.H.
 sl. P sl. let ring----4 H P P P sim. H H
 H P P P H H
 sl. P sl. H P P P H H
 A.H. pitch: D♯

(end Rhy. Fig. 1)

w/Rhy. Fill 1

Rhy. Fill 1

Rhy. Fill 1



H

1st, 2nd, 3rd Verses

B5

D5

1. I know some peo - ple like to take their life eas - y,
2.3. See additional lyrics

Musical notation for the first system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar line is in treble clef with a key signature of three sharps. It includes a P.M. (Palm Mute) section and a section with H (Harmonics) markings. The bass line is in bass clef with fret numbers (9, 7, 9, 9, 9, 9, 9, 9, 7, 9, 7, 9, 9, 9, 9, 9, 9, 9, 9, 9, 12, 12, 12, 12, 10, 10, 10, 10). Slurs and sl. (slide) markings are present.

2nd Verse substitute Rhy. Fill 4;
3rd Verse substitute Rhy. Fill 9
N.C.

A5

G5

B5

but that's not my style.

Musical notation for the second system. The vocal line is in treble clef with a key signature of three sharps. The guitar line is in treble clef with a key signature of three sharps. It includes a P.M. (Palm Mute) section and a section with Harm. (Harmonics) markings. The bass line is in bass clef with fret numbers (7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 7, 7, 7, 7, 9, 9, 7, 7). Slurs and sl. (slide) markings are present.

D5

I'm not the type to let this life tease me.

Musical notation for the third system. The vocal line is in treble clef with a key signature of three sharps. The guitar line is in treble clef with a key signature of three sharps. It includes a P.M. (Palm Mute) section. The bass line is in bass clef with fret numbers (9, 12, 12, 12, 12, 10, 10, 10, 10). Slurs and sl. (slide) markings are present.

Rhy. Fill 4

Harm.

*trem. bar

Harm.

*Pull up on bar while vibrato-ing.

Musical notation for Rhy. Fill 4. The vocal line is in treble clef with a key signature of three sharps. The guitar line is in treble clef with a key signature of three sharps. It includes a Harm. (Harmonics) section and a section with trem. bar (tremolo bar) markings. The bass line is in bass clef with fret numbers (5, 9, 7, 7, 7, 7, 9, 9, 7, 7). Slurs and sl. (slide) markings are present.

Rhy. Fill 9

Harm.

Musical notation for Rhy. Fill 9. The vocal line is in treble clef with a key signature of three sharps. The guitar line is in treble clef with a key signature of three sharps. It includes a Harm. (Harmonics) section. The bass line is in bass clef with fret numbers (5, 9, 7, 7, 7, 7, 9, 9, 7, 7). Slurs and sl. (slide) markings are present.

Coda I

Bridge

♩ N.C. A E A E G C G

Life is so short, we've got no time to waste at

Gtr. I

Gtr. II

semi-harm.

A Asus4 A D A F# F#7#9(no3rd)

all.

Full

grad. bend

Full

Full

sl.

sl.

sl.

sl.

Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
& Fill 1
N.C.

w/Fill 1
N.C.

A5 E B5

I just wan - na ride.

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

A5 E B5 w/Rhy. Fills 6 & 7

Get on my bike and ride.

w/Fill 1
N.C.

A5 E B5 A5 E B5

I just wan - na ride.

Get on my bike and ride.

Gtrs. I&II (B5) B5(type 2)

Guitar solo
w/Rhy. Fill 8 (Gtr. II)
E9

Gtr. II ^{⑧ open} E E9 E13 E9

Gtr. III

sl. pick sl. (Wah on) Full rake A.H. (8va) Full Full Full hold bend Full trem. bar

sl. 2

A.H. pitch: E

Gtr. I Rhy. Fig. 2

P.M. P.M.

Rhy. Fill 6

sl. sl.

let ring-4

sl. sl.

Rhy. Fill 7

Full 1/2

Full 1/2

Rhy. Fill 8
(Gtr. II)
E9

P.M.

⑥ open E E9 E13 E9 E13 E9 E13 E9 E13

sim. *Full* *1/2* *Full* *Full* *H P* *Full* *P* *sl.*

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

14 12 15 (15) 17 14 15 12 15 12 15 (15) 12 15 12 15 12 14 (14) 12 14 12 12 (12) (19)

(end Rhy. Fig. 2)

P.M. *P.M.*

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

w/Rhy. Fig. 2 (2 times)

⑥ open E E9 E13 E9 E13 E9 E13 E9

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

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

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

8va E5 E9 E13 E9 E13

H P P *H P P* *P H H P* *P H H P* *P H H* *H H P P* *H H*

H P P *H P P* *P H H P* *P H H P* *P H H* *H H P P* *H H*

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

⑥ open E E9 E13 E9 E13 E9 E13 E13

8va *P* *P* *Full* *loco* *Full* *P* *sl.* *1/2* *1/2* *1/2* *1/2* *1/2* *1/2*

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

15 14 12 14 15 14 (14) 12 14 12 *pick slide* *sl.* (0) 3 0 3 0 3 0 3 0 3 0 3

Coda II
 Chorus
 w/Rhy. Fig. 1 (1st 7 bars only)
 & Fill 1
 N.C.

w/Fill 1
 N.C.

w/Rhy. Fig. 1 (1st 7 bars only)
 & Fill 1
 N.C.

w/Fill 1
 N.C.

[illegible]

B5

Feels so right.

(end Rhy. Fig. 3)

The musical score for 'Feels so right.' is written for guitar. The key signature is B major (two sharps). The melody is on a single staff, starting with a whole rest, followed by a half note G4, a quarter note A4, and a half note G4. The lyrics 'Feels so right.' are written below the melody. The rhythm is indicated by a series of eighth and sixteenth notes, with a 'H' (half note) marking the start of the first measure. The score includes a 'B5' marking at the beginning and a '(end Rhy. Fig. 3)' marking. The guitar part is written on a six-string staff, with fret numbers (0, 2, 4, 5) and a 'H' marking indicating a half note.

w/Rhy. Fig. 3 (last 2 bars only) w/Rhy. Fig. 3 E B5 w/Rhy. Fig. 1 N.C.

Feels so good.

Substitute Rhy. Fill 13 Resume Rhy. Fig. 1 N.C. A5 E5 B5 Substitute Rhy. Fill 14 N.C.

Begin fade

Fade out

Rhy. Fill 13

1/2 1/2 1/2

Full Full Full

sl. P

1/2 1/2 1/2

Full Full Full

sl. P

Rhy. Fill 14

tr

tr

$\frac{4}{2}$ 2 0 (2)

Additional Lyrics

2. Some people think you've got to live your life one way.
I disagree.
I'm not gonna pay attention to them anyway.
It's got nothin', nothin' to do with me. (*To Bridge*)
3. I see the road as it opens up before me.
I feel the heat.
I'm gonna go where I want, when I want to.
I've got to be free. (*To Chorus*)

THE FORGOTTEN (PART ONE)

Music by Joe Satriani

Fast ♩ = 140

Chords: C5, C(♯5)/B♭, A♭maj7

Grtr. I

mp

* ① = L.H. tap
T = R.H. tap

*sim.

*Use same tapping pattern throughout except where noted.

Chords: G7sus4, N.C.

Play 4 times

Chords: A♭, B♭add4 add2

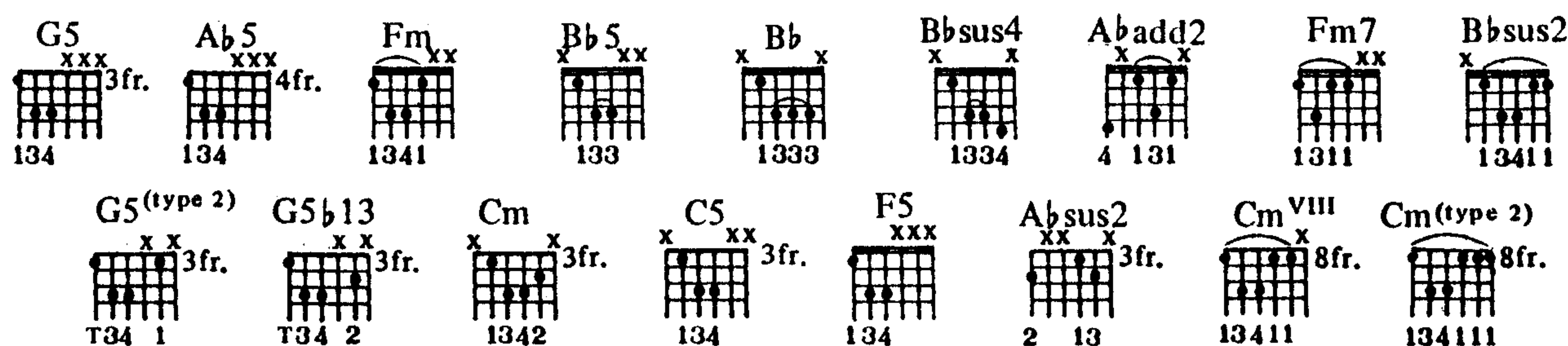
Play 3 times

Chords: N.C., C5

Chords: C(♯5)/B♭, A♭maj7, G7sus4

THE FORGOTTEN (PART TWO)

Music by Joe Satriani



Moderately Slow Rock $\text{♩} = 80$

Gtr. I

C5 **†Fm/C** **Cm**

mf (Distorted tone w/delay effect) *trem. bar* (slight vib.)

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

Rhy. Fig. 1

Gtr. II

mp ***T* (Clean tone w/delay effect)

†C played by the bass.

***T* = thumb.

Fdbk. (8va) *sl.* *H P* *sl.* *Cm*

Fdbk. *sl.* *H P* *sl.* *semi-harm.-4* *semi-harm.-4* *trem. bar* (slight vib.)

H *T* *T* *H*

Fm7 **Absus2** **Cm**

A.H. (8va) Full sl. (slight vib.) sl. rake sl. sl. semi-harm. trem. bar (slight vib.)

A.H. Full A.H. *1/2 1/2

A.H. pitch:G sl. sl. A.H. pitch:C H sl. *Pull bar up.

let ring-----

sl. H P H

Fm/C **Cm**

P.M. rake- Full Full (slight vib.) semi-harm. 3 semi-harm. pick sl.

H P sl. Full Full sl. sl.

(end Rhy. Fig. 1)

Fdbk. (8va) Fdbk. mf f pick sl.

Fdbk. Fdbk. Fdbk pitch: Bb Fdbk. pitch: G

Cm C7sus4 w/Rhy. Fig. 4 (7 times) (w/Wind effects) Cm Fm9add4 Cm C7sus4

Gtr. II Gtr. I

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

Cm Fm9add4 Cm C7sus4 Cm Fm9add4 Cm 1/4 C7sus4

H sl. > sl. H P sl. sl. sl. 1/4 P sl. P.M. P.M.

don't pick

Cm Fm9add4 Cm C7sus4 Cm Fm9add4

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

Cm C7sus4 Cm Fm9add4 Cm C7sus4

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

Cm Fm9add4 Cm C7sus4 Cm (type 2) w/Wind effects Fade out

sl. rake sl. sl. sl. sl. sl. sl. sl. sl. sl.

THE BELLS OF LAL (PART ONE)

Music by Joe Satriani

Free time ♩ = 138

(Windchimes)

N.C.(Ebm)

Fade in (approx. 12 sec.)

w/Delay
mf

p *f*

*Backwards gtr. arr. for gtr.

*Pull bar up.

*Pull bar up.

THE BELLS OF LAL (PART TWO)

Music by Joe Satriani

Intro

Chords: Cb6b5(maj7) Ebm Cb6(9)

Diagram 1: Cb6b5(maj7) 6fr. 2 1 3 1 0

Diagram 2: Ebm 6fr. 1 3 4 2 0

Diagram 3: Cb6(9) 6fr. 2 1 3 4 0

Tempo: Moderately ♩ = 112

Instrumentation: *Gtr. I, *Clean electric

Performance Notes: **Eb, **For all chords, 1st stg. sometimes rings, depending on pressure of attack.

Chords: Cb6b5(maj7) Ebm Cb6(9) Ebm Cb6b5(maj7) Ebm (end Rhy. Fig. 1)

Performance Notes: Fdbk. pitch: Bb, Fdbk., mp, f, sl., H, P, H, P, P, sl., sl.

Chords: Cb6b5(maj7) Ebm Cb6(9) Ebm Cb6b5(maj7) Ebm

Performance Notes: w/Rhy. Fig. 1 (till end), Cb6(9), 3, Ebm, H, P, sl., sl., H, P, 3, 3, Cb6(9), Ebm, P, P, sl.

Chords: Cb6b5(maj7) Ebm Cb6(9) Ebm Cb6b5(maj7) Ebm

Performance Notes: sl., H, P, H, P, sl., sl., steady gliss., semi-harm., P, sl., H, P, P, P, H, P

Chords: Cb6(9), Ebm, Cb6b5(maj7), Ebm

Techniques: P.M., semi-harm.

Chords: Cb6(9), Ebm, Cb6b5(maj7), Ebm

Chords: Cb6(9), Ebm, Cb6b5(maj7), Ebm

Chords: Cb6(9), Ebm, Cb6b5(maj7), Ebm

Techniques: 8va, Full

Chords: Cb6(9), Ebm, Cb6b5(maj7), Ebm, Cb6(9), Ebm

Techniques: 8va, A.H., loco

Chords: Cb6b5(maj7), Ebm, Cb6(9), Ebm

Techniques: Full, 8va, loco, semi-harm.

[illegible]

Cb6b5(maj7) Ebm Cb6(9) Ebm

Cb6b5(maj7) Ebm Cb6(9) Ebm Full Cb6b5(maj7) Ebm

Cb6(9) Ebm Cb6b5(maj7) Ebm Full Cb6(9) Ebm Full

Cb6b5(maj7) Ebm Full Cb6(9) Ebm

Cb6b5(maj7) Ebm 8va- Cb6(9) Ebm Cb6b5(maj7) Ebm

*These notes are achieved by pulling 2nd strg. downward off neck.

*Pull up on bar.

Cb6(9) Ebm Cb6b5(maj7) Ebm (Gtr. II out) Cb6(9) Ebm Cb6b5(maj7) Ebm Repeat and fade

INTO THE LIGHT

Music by Joe Satriani

C **sus4** **sus2** 6fr. **C7sus4** 6fr. **C** 8fr. **C5** 3fr. **F/C** 6fr.

Moderately slow ♩ = 60

w/Rhy. Fig. 1 (8 times)

*Gtr. I Rhy. Fig. 1 Play 4 times Gtr. II 8va- Full mf f Full

*Synth. arr. for gtr.

C **sus4** **sus2** loco sl. sl. sl. sl. 1/2 Full

(15) 20 15 (15) 13 13 12 12 10 10 8 10 12 12 12 12 15 13 (13) 10 8 10 12 13 Full

C (Gtr. II out) **sus4** **sus2** Gtr. III semi-harm. rake 1/2 P PH sl. P PH P H 1/2 PH PH P sl. H H

(13) 13 12 12 (12) 10 8 12 13 12 10 13 10 12 (12) 10 13 10 12 10 12 13 15

C sl. P P sl. H P H H H H P P H P H H P P H P H H P P sl. 3 6 P P H H P P H P P H

(15) 13 12 10 8 10 8 10 12 10 8 HP HH P PH P HH P P sl. 12 9 10 12 10 9 7 10 9 7 9 10 9 7 10 8 7 8

P PH H P PH P P H

sus4 **sus2** 12 12 trem. bar 1 1 3 sl.

H H H H H P P sl. H P P H P P H H P P sl. H H P P sl. P P H trem. bar 1 1 3 sl.

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

H H H H H P P sl. H P P H P P H H P P sl. H H P P sl. P P H trem. bar 1 1 3 sl.

C

11

7

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

0 5 7 5 3 5 5 3 1 3 1 3 2 3 3 5 3 2 3 5 7 (7) (17) 3

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

Csus4 sus2

3

9

3

5

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

5 7 5 3 5 7 5 3 5 7 5 7 5 8 7 8 10 8 7 8 7 5 7 8 7 8 10 8 12 10 12 10 8 (8) 10 12 10 12

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

C

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

15 12 14 12 10 12 10 8 7 8 7 5 7 5 3 3 3 2 3 (3) 14 14 15 17 14 15 17 15 17 18 15 17 19 20 20 20

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

C

8va

8va

Full

7

Full

C

8va

sl.

Csus4 sus2

Full

Fdbk.

* 1/2

Full

* T P * T P

20 (20) sl. P.M. - 1 Gtr. III sl. Full 15 13 15 15 13 15 Fdbk. (15) trem. bar * 1/2 sl. Full 15 15 13 15 * T P * T P

2 3 3 3

sl. * Don't pick.

Csus4 sus2

8va

loco

sl.

sl.

1 1

sl.

A.H. Fdbk. pitch: B (8va) 1/2

* Pull bar up.

Csus4 sus2

Full

Full

Full

Full

(15) 13 13 12 12 10 10 trem. bar 1 1 sl. A.H. 1/2 sl. sl. sl. Full (13) (10) 8 10 12 13 13 13

C7sus4

F/C

Gtr. II

3 1/2 3 1/2 3

sl. 3 1/2 3

C5

Fdbk. (15ma)

Fdbk. (8va)

Gtr. III

rit.

1/2 sl. 1/2 3

sl.

(Gtr. III out) Fdbk.

Fdbk.

trem. bar

13 17 13 12 10 14 12 10 10 12 10 12 12 15 13 (13) (10) 8 10 12 13 13 13

9 10 6 3 7 5 3 8 5

sl.

sl.

Fdbk. pitches: B

D