FLYING IN A BLUE DREAM

Music by Joe Satriani

Moderately ♩ = 126

N.C.

Gtr. I

C5($^{\sharp 11}_{9}$) C

*Fdbk.

vib. w/bar

p

*Fdbk.

T A B

Fdbk. pitches: C E C

*All notes feed back by continually holding C (⑤ 3fr.) while pointing the guitar's pickups toward the amp. at different angles. Requires high volume and much sustain.

Rhy. Fig. 1

* Gtr. II

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

mf

let ring

w/Rhy. Fig. 1 (11 times)

C5($^{\sharp 11}_{9}$) C C5($^{\sharp 11}_{9}$) C C5($^{\sharp 11}_{9}$) C

(Two gtrs.)

(One gtr.) 8va

(Two gtrs.)

D C5($^{\sharp 11}_{9}$) G E C C5($^{\sharp 11}_{9}$) B G C D

(One gtr.)

C C5($^{\sharp 11}_{9}$) C C5($^{\sharp 11}_{9}$) C C5($^{\sharp 11}_{9}$) G C

C

sl.

f sl.

G C

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C5($^{\sharp11}_{9}$) C C5($^{\sharp11}_{9}$) C

w/Rhy. Fig. 2 (2 times) Ab

C5($^{\sharp11}_{9}$) C Absus2(♯11)

w/Rhy. Fig. 1 (2 times)

Absus2(♯11) Ab C5($^{\sharp11}_{9}$) C

8va

*To make this phrase come out clearly, damp strings with R.H. behind L.H.

C5($^{\sharp11}_{9}$) C w/Rhy. Fig. 3 Gsus2(♯11) G

8va

vib. w/bar

w/Rhy. Fig. 4 w/Rhy. Fig. 1 (8 times)

Fsus2(♯11) F C5($^{\sharp11}_{9}$) C C5($^{\sharp11}_{9}$) C

8va

vib. w/bar

Rhy. Fig. 2 (Gtr. II)

Absus2(♯11) Ab

let ring

Rhy. Fig. 3 (Gtr. II)

Gsus2(♯11) G

let ring

Rhy. Fig. 4 (Gtr. II)

Fsus2(♯11) F

let ring

C5($^{\sharp11}_{9}$) C C5($^{\sharp11}_{9}$) C

8va

(Gtr. I)

1½

trem. bar

1½

(20) (20) (20) (20) (20)

A.H.
(8va)

Gtr. III sl.

vib. w/bar

P.M.

semi-harm. A.H. semi-harm.

sl. A.H. pitch: G sl.

C5($^{\sharp11}_{9}$) C

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

6 3 3 6

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

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

C5($^{\sharp11}_{9}$) C

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

Harm. (8va) Full 3 3

P P P P H H

Harm. Full

P P P P H

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

C5($^{\sharp11}_{9}$) C

3 6 6 3 6 HH

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

P P P P P P

sl. H H P P sl. H H

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

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

C5($^{\sharp 11}_{9}$)

C

*Tap and slide with edge of pick throughout this measure.

w/Rhy. Fig. 2 (2 times)

Absus2(♯11)

Ab

Absus2(♯11)

Ab

*Pull up on bar.

w/Rhy. Fig. 1 (6 times)

C5($^{\sharp 11}_{9}$)

C

trem. bar

*Pull up on bar.

*Pull up on bar.

C5($^{\sharp 11}_{9}$)

C

C5($^{\sharp 11}_{9}$)

C

C5($^{\sharp 11}_{9}$)

C

C5($^{\sharp11}_{9}$)

C

8va

Full 1½ Full

(17) 15 17 (17) (17) 19 15 19 15 19 15 19 15 19 15 19 15 H 19 15 19 15 H 19 15 19 15 P 19 15 19 15 19 Full 20

3 3 3 3 3 3 3 3 3 3

C5($^{\sharp11}_{9}$)

C

8va

1/2 1/2 loco 1/2

3 3 3 sl.

w/Rhy. Fig. 2

Absus2(♯11)

Ab

pick slide sl.

P.M.

(20) 17 19 17 19 20 19 19 (19) 1/2 12 4 (4) sl.

15 17 15 17 18 18 15 18 17 18 18 16 16 16 16 18 sl.

w/Rhy. Fig. 4

Fsus2(♯11)

F

8va

Full 1/2 Full H

15 15 16 16 18 15 16 16 18 18 Full 20 (20) 20 20 1/2 19 (19) 17 20 19 Full H 17 19

w/Rhy. Fig. 1 (2 times)

C5($^{\sharp11}_{9}$)

C

8va

1 1 P 3 3 3 P sl. H H P P sl.

trem. bar

1 1 P (19) (19) 16 17 (17) 16 19 16 16 14 P sl.

vib. w/bar

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

(16) (16) 14 12 10 8 10 12 10 8

C5($^{\sharp11}_{9}$)

8va

loco

C

H H P P sl. H H P P H P P H H P P sl. H P P H H P 3 5

7 8 10 8 7 5 7 8 7 5 8 7 5 7 8 7 5 7 4 4 5 4 2 4 3 5 3 5

6

H H P P

0

slack

trem. bar

slack

2 3

Gm11 Csus2

Gtr. I

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

sl. H

* Gtr. II

let ring

1/4 1/4 1/4 1/4

*See 1st measure for tuning.

Gm11

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

1/2 sl. Full Full 1/2

1/4 1/4 1/4 1/4

let ring

Csus2 Gm11

8va 1/2 1/2 1/2 1/2 1/2 1/2 1/2 A.H. loco Full semi-harm.

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

A.H. pitch: G

1/2

let ring

Csus2

Full

1/2

sl. P sl.

Full

1/2

1/4 1/4

1/4 1/4

Gm11

8va

sl.

semi-harm.

sl.

let ring

Csus2

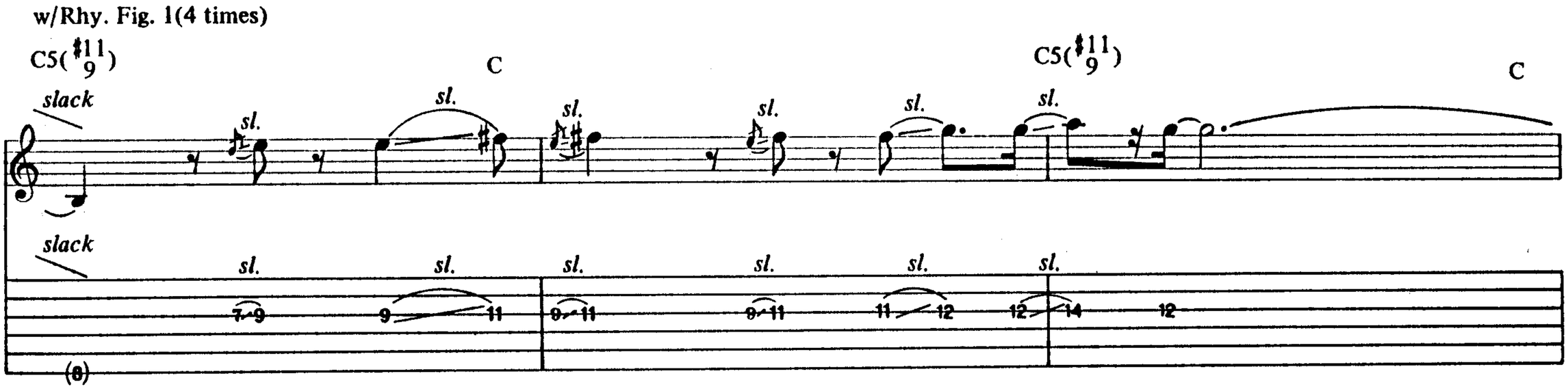
8va loco

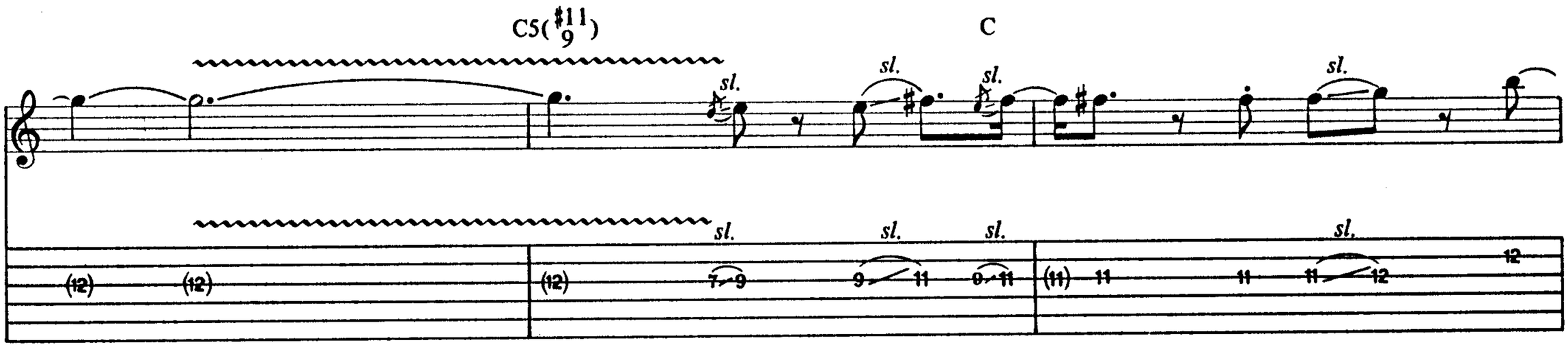
Full

semi-harm.

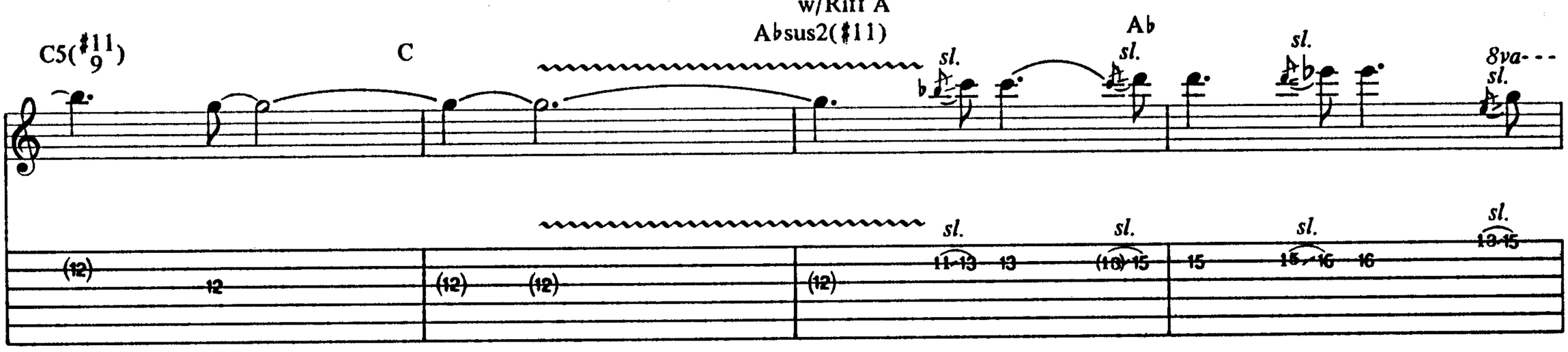
trem. bar

w/Rhy. Fig. 1(4 times)

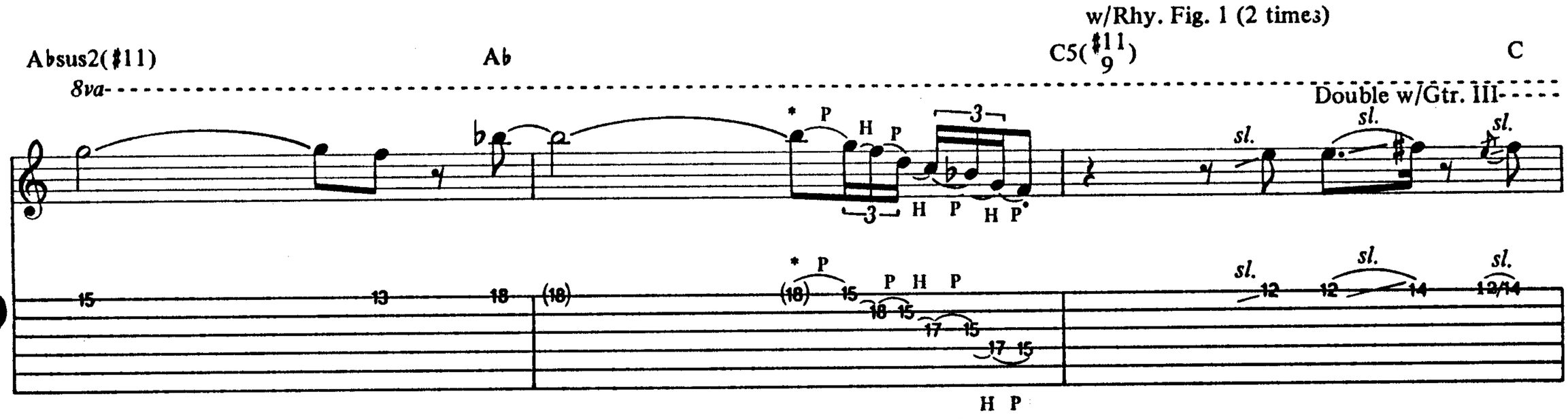




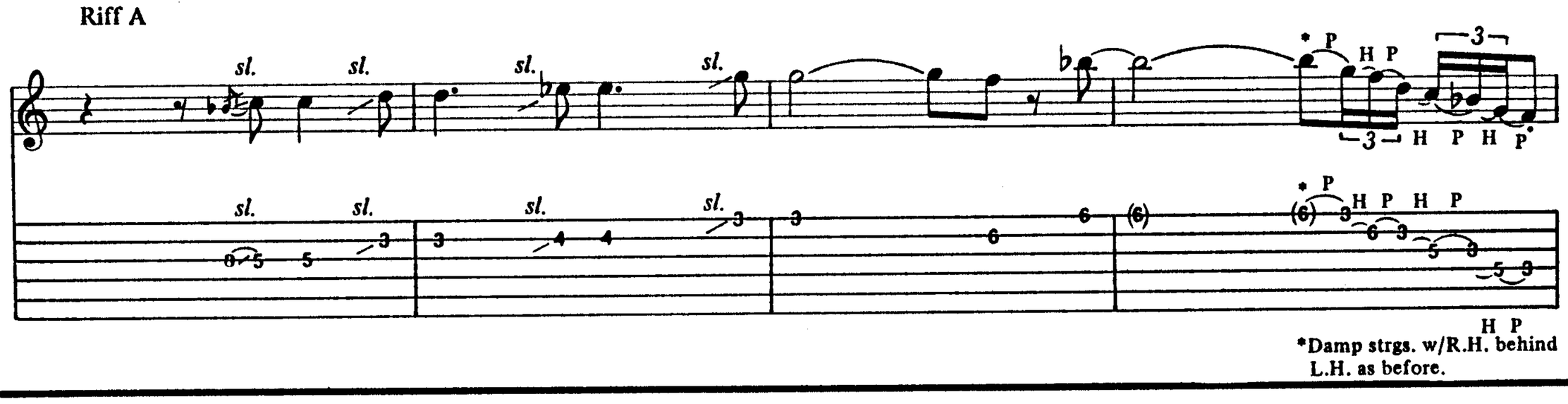
w/Rhy. Fig. 2 (2 times)
w/Riff A



w/Rhy. Fig. 1 (2 times)



Riff A



w/Fill 1
C5($^{\sharp 11}_{9}$)
C
w/Rhy. Fig. 3
Gsus2(♯11)
G

8va

sl.

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

w/Rhy. Fig. 4
Fsus2(♯11)
F
w/Rhy. Fig. 1 (2 times)
C5($^{\sharp 11}_{9}$)
C

8va

sl.

vib. w/bar

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

C5($^{\sharp 11}_{9}$)
C
w/Rhy. Fig. 3
Gsus2(♯11)
G

8va

*1½
Harm.
(8va)
trem. bar
slack

(20) 3 3 21 21 22 22 (22)

vib. w/bar

*Pull bar up before striking harm.

w/Rhy. Fig. 4
Fsus2(♯11)
F
w/Rhy. Fig. 1 (till fade)
w/Rhy. Fig. 5 (3 times) (Fade in)
C5($^{\sharp 11}_{9}$)
C
C5($^{\sharp 11}_{9}$)
C

8va

sl.

vib. w/bar

(22) 22 19 19 20 20 (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.

3 3 3 3 3 3 3 3

w/Rhy. Fill 1

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

C5($^{\sharp 11}_{9}$) C C5($^{\sharp 11}_{9}$) C

8va

loco Harm. (15ma) slack

rake trem. bar slack Harm.

(20) (20) (20) (20) 2.4 2.4

C5($^{\sharp 11}_{9}$) C C5($^{\sharp 11}_{9}$) C

Fdbk.

loco *1/2

H
trem. bar
*1/2

vib. w/bar

Fdbk.

3 3 (3) (3) (3)

H Fdbk. pitches: E
*Pull bar up.

C5($^{\sharp 11}_{9}$) C

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

C5($^{\sharp 11}_{9}$) C

Repeat and fade

*

(3) (3)

*Lead gtr. ad libs feedback till fade.

A

*Rhy. Fill 1

C5 C5($^{\sharp 11}_{9}$) C5 C C(♭5)

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

*Two gtrs. arr. for one.

Fill 2

slack

trem. bar

slack

* Rhy. Fig. 6

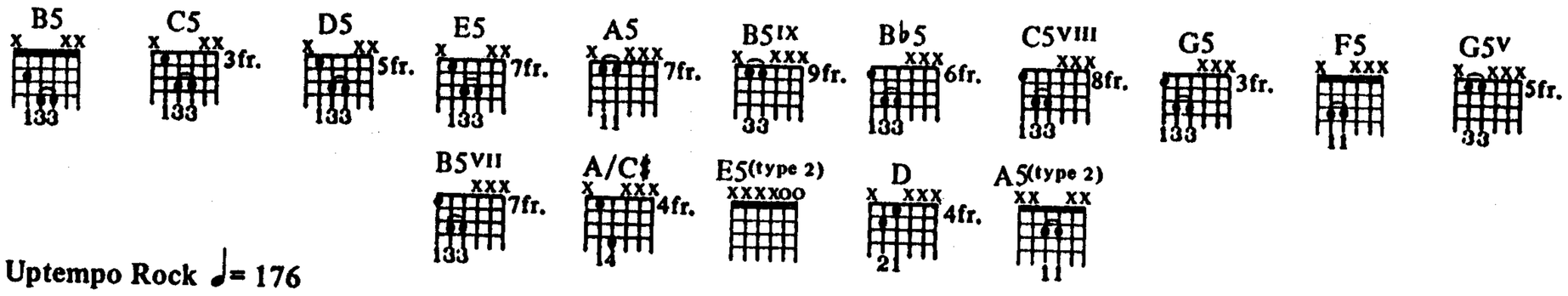
C5 C5($^{\sharp 11}_{9}$) C C5 C(♭5)

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.

f

P.M.

Rhy. Fig. 1

1/2

P

H

sl.

semi-harm.

(end Rhy. Fig. 1)

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N.C.

slack *Harm.

Gtr. II

(8va)

trem. bar

slack

*Harm.

vib. w/bar

*Do not pick. Lightly touch string at 4th fret while letting bar rise to pitch.

Gtr. I

* Rhy. Fig. 2

(end Rhy. Fig. 2)

H

let ring

P.M.

*Two gtrs. arr. for one.

w/Rhy. Fig. 2 (2 times)

sl.

1/2

(Gtr. II out)

(Cont. in notation)

B5 C5 B5 E5

Gtr. I * Rhy. Fig. 3

slack

trem. bar

*Two gtrs. arr. for one.

Play 4 times

w/Fill 2 (4th time only)

w/Fill 1 (1st & 3rd times)

G5 F♯5 E5 F♯5 E5 D B5 Bm7/11 (end Rhy. Fig. 3)

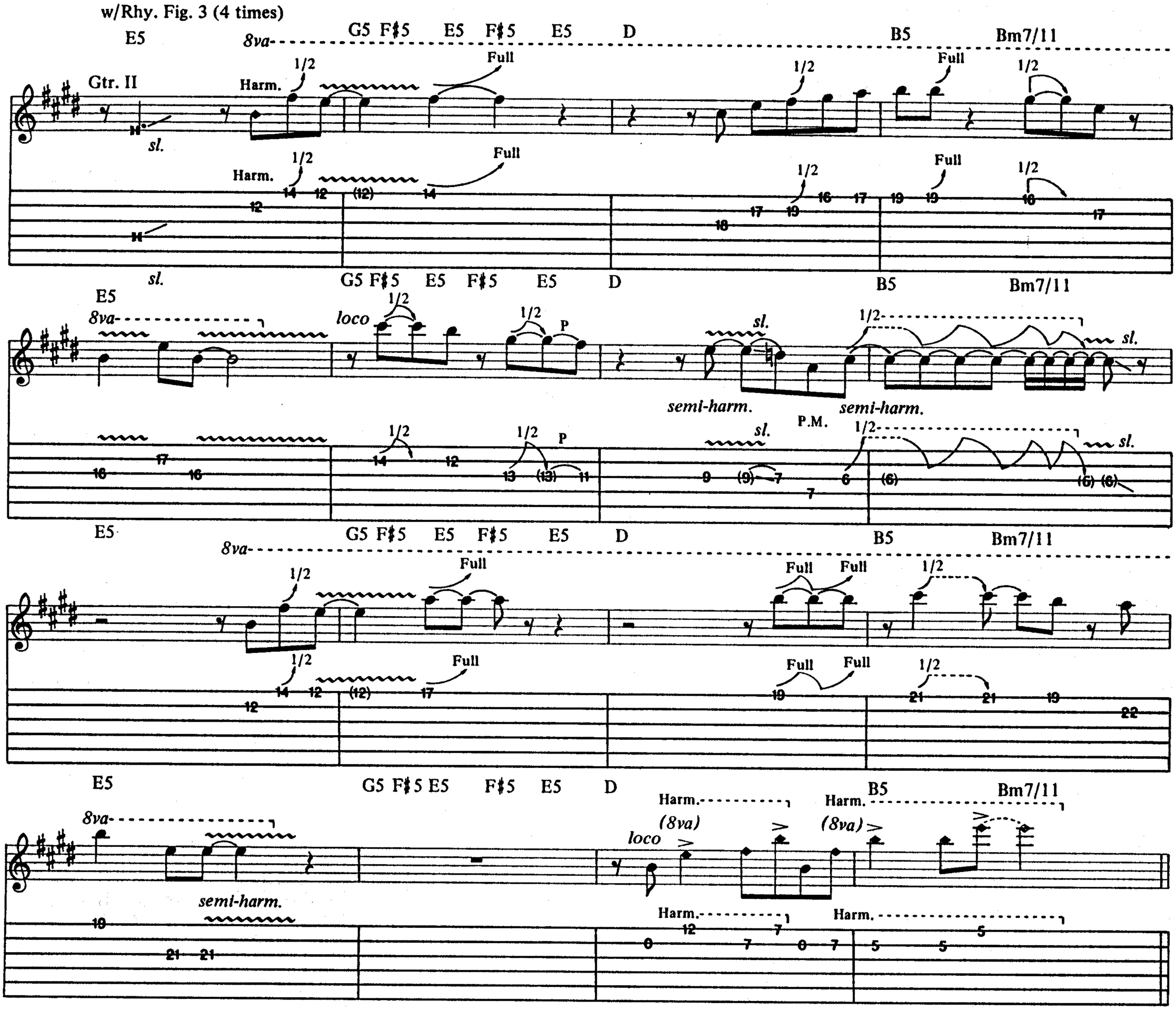
Fill 2

Fill 1

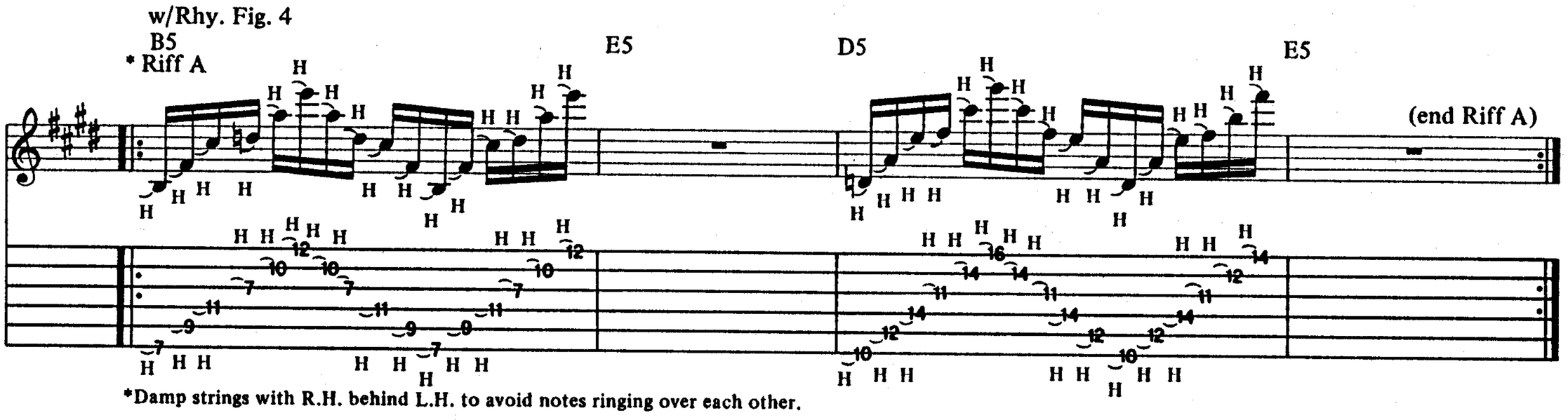
Harm.

(8va)

w/Rhy. Fig. 3 (4 times)

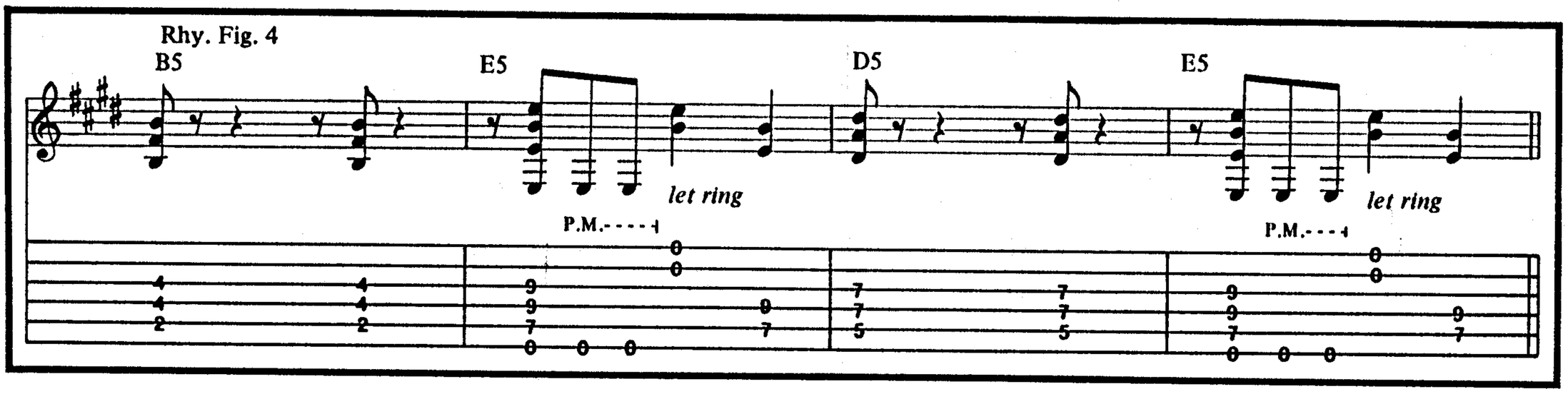


w/Rhy. Fig. 4



*Damp strings with R.H. behind L.H. to avoid notes ringing over each other.

Rhy. Fig. 4



w/Rhy. Fig. 3 (6 times)

E5 G5 F♯5 E5 F♯5 E5 D

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

Harm. Harm.

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

A.H. 2½ (8va) trem. bar 2½

Full Full Full Full

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

A.H. 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 Full 1/2

sl.

E5 G5 F♯5 E5 F♯5 E5 D B5 Bm7/11

8va 1/2 sl. Harm. (8va) sl.

semi-harm. semi-harm. sl. Harm. sl.

E5 G5 F♯5 E5 F♯5 E5 D B5 Bm7/11

8va 1/2 Full 1/2 Full

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

E5 G5 F♯5 E5 F♯5 E5

8va

loco

sl. sl.

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

D B5 Bm7/11

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

1/2 sl.

vib. w/bar

0 7 9 7 0 7 9 7 0 7 9 7 6 7 4 6 (6) (6)

w/Rhy. Fig. 4
& Riff A

B5 E5 D5 E5

w/Rhy. Fig. 4 & Riff A (both 2 times)

B5 E5

8va

P P

16 17 16 12 12 16 17 16 12 12 16 17 16 12 12 16 17 16 12 17

D5 E5

8va

P P

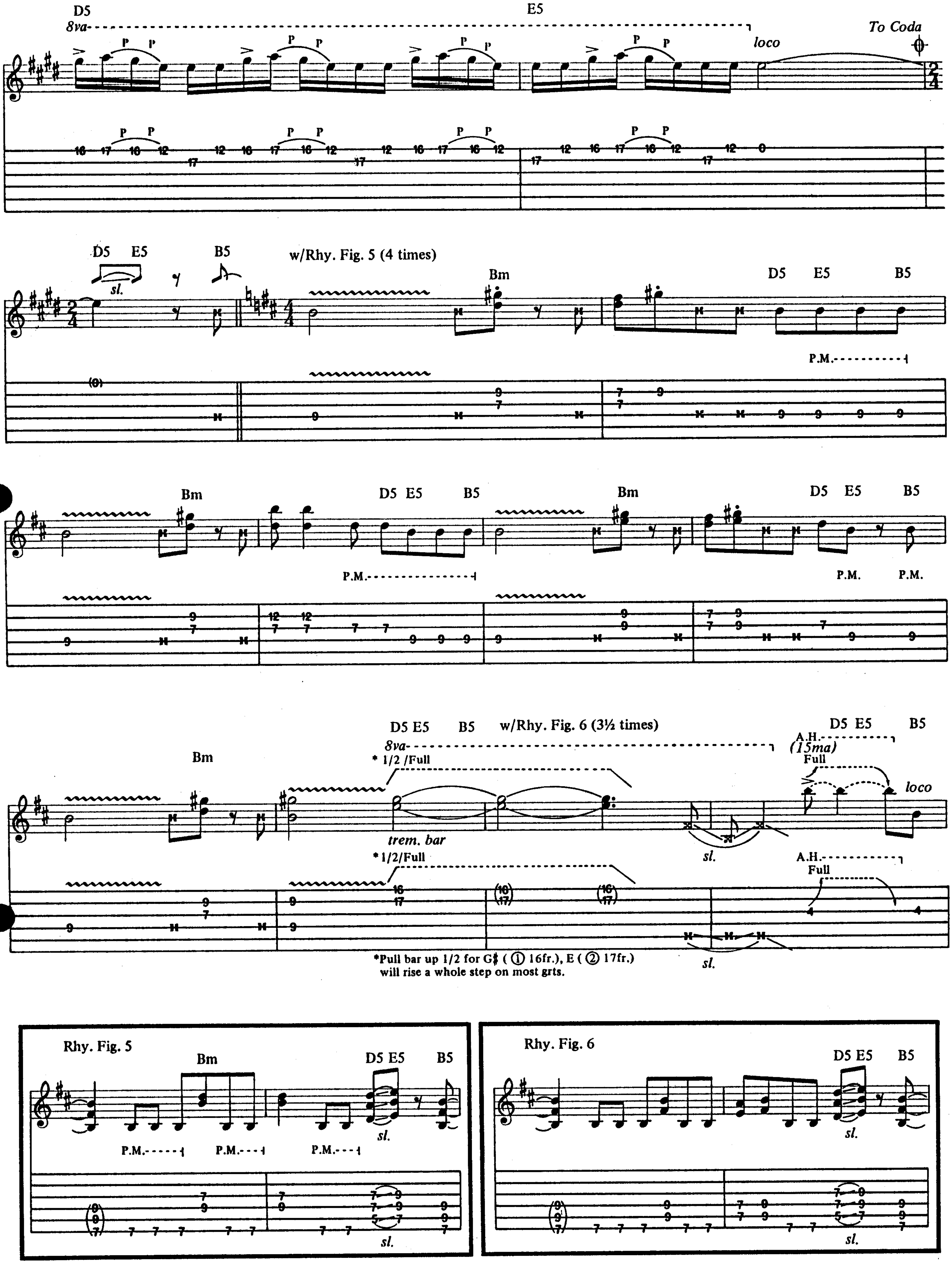
16 12 12 16 17 16 12 12 16 17 16 12 12 16 17 16 12 17

B5 E5

8va

P P

17 12 16 17 16 12 12 16 17 16 12 12 16 17 16 12 12 16 17


D5
E5
8va
loco
To Coda
w/Rhy. Fig. 5 (4 times)
Bm
P.M.
sl.
w/Rhy. Fig. 6 (3½ times)
1/2 /Full
trem. bar
A.H.
(15ma)
Full
*Pull bar up 1/2 for G♯ (① 16fr.), E (② 17fr.) will rise a whole step on most grts.
Rhy. Fig. 5
Rhy. Fig. 6
B5

D5 E5 B5

sl. sl. H H

semi-harm. P.M.

sl. sl. H H

D5 E5 B5

8va

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

⑥7fr.

A5 B5IX B B♭5 C5VIII G5

P.M.

w/Rhy. Fig. 7 (3½ times)

8va

*L.H. slide

B♭5 C5 G5

8va loco

Full 1/2 Full 1/2

sl.

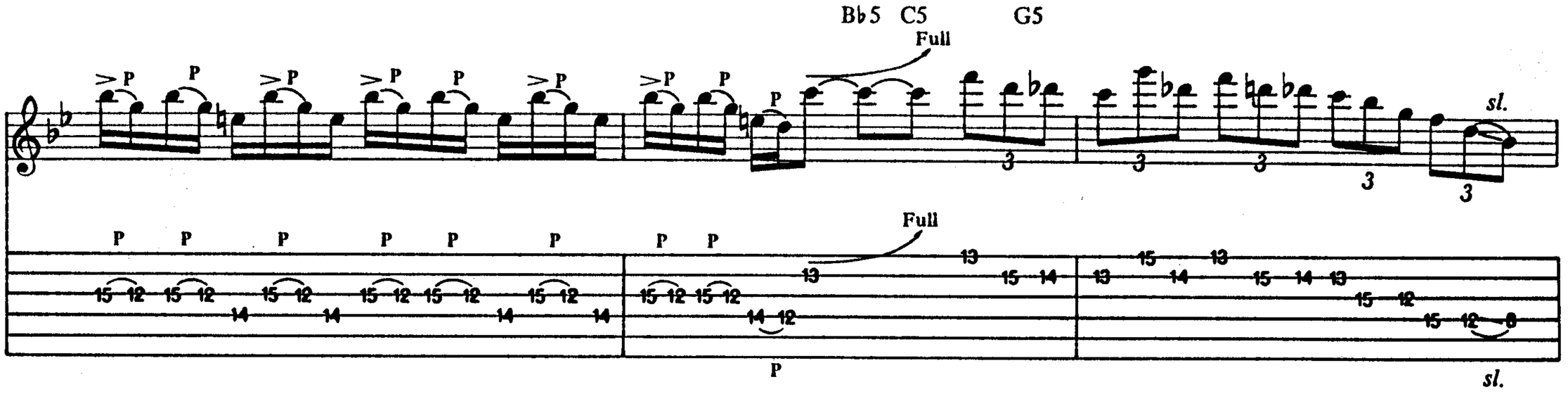
B♭5 C5 G5

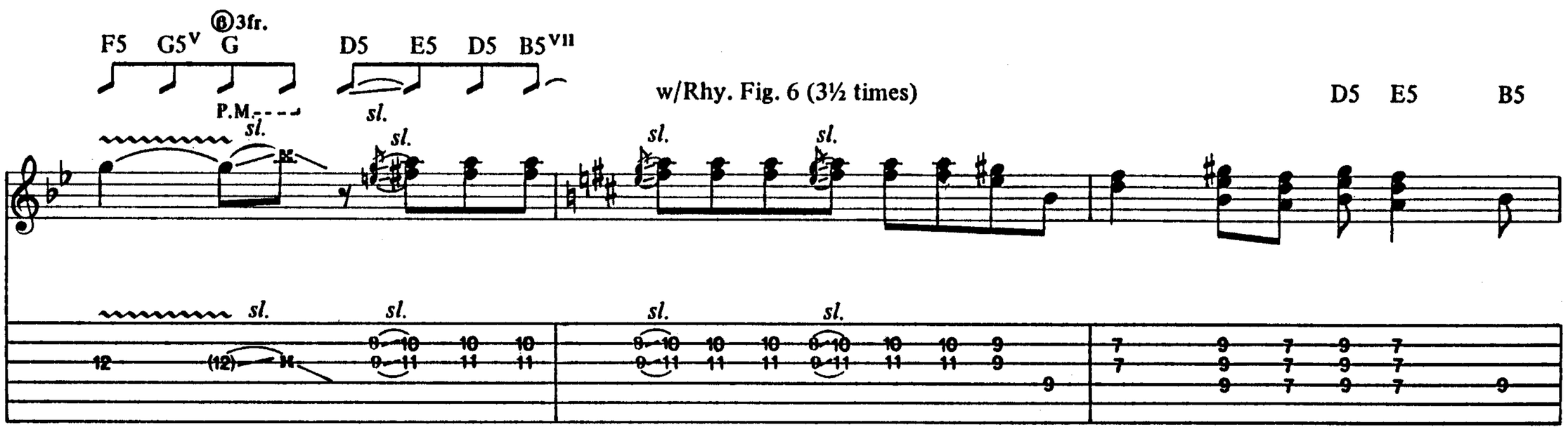
Rhy. Fig. 7

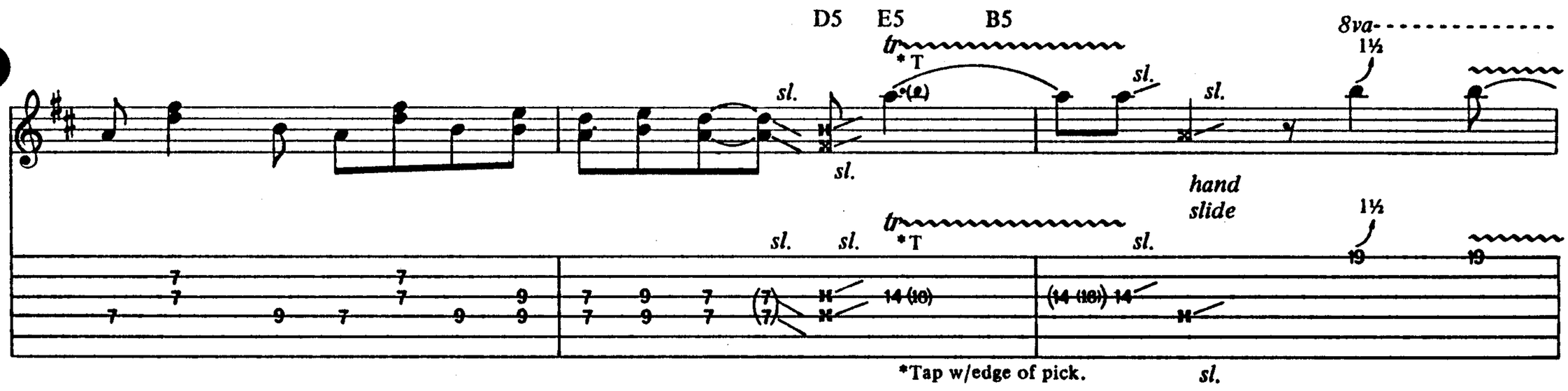
B♭5 C5 G5

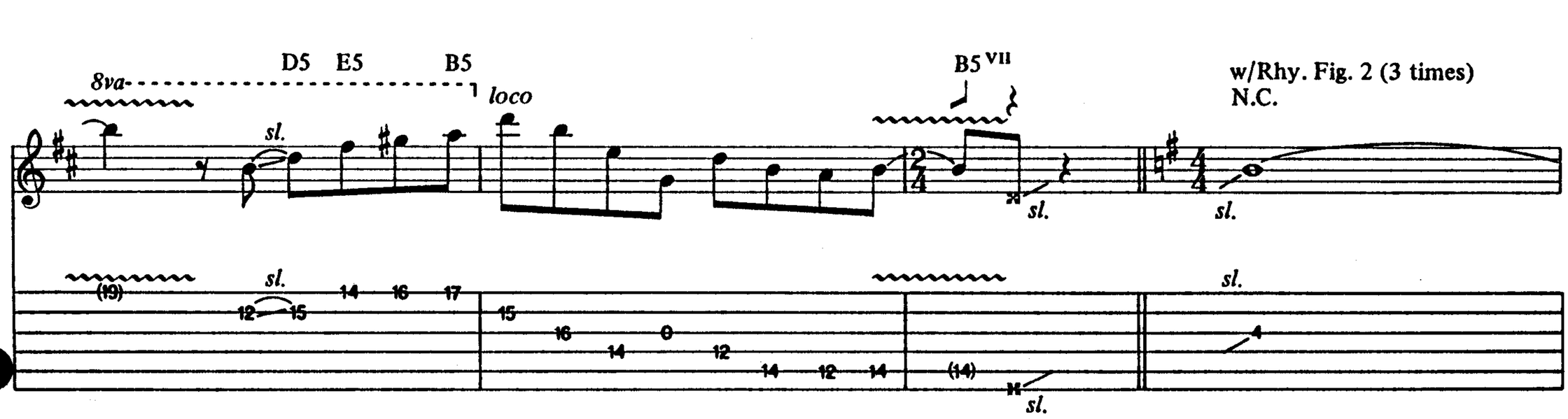
P.M. P.M. P.M.

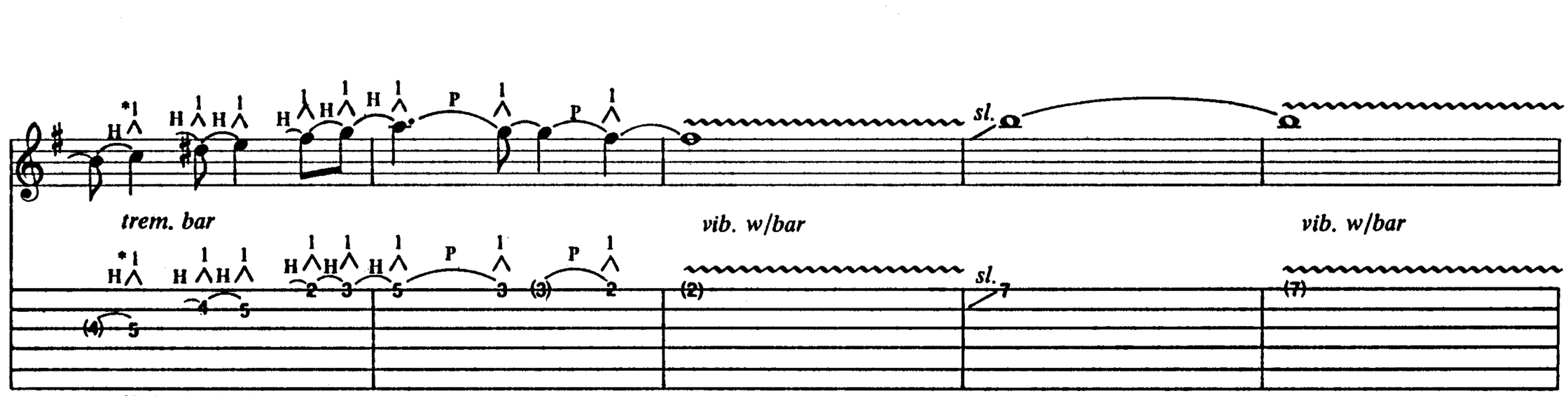
sl.











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

B5 C5 B5

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

8va

*1

trem. bar
w/echo repeats

vib. w/bar *1

*Pull up on bar.

(Gtr. I out)

w/Rhy. Fig. 3 (4 times)
E5

slack

loco

8va

1/2

trem. bar

slack

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.*

G5 F♯5 E5 F♯5 E5 D5 B5 Bm7/11 E5

Harm.

loco *(8va)* *(15ma)* *8va*

1/2

sl. *sl.*
hand slide

Harm.

1/2

sl. *sl.*

G5 F♯5 E5 F♯5 E5 D5 B5 Bm7/11 E5

8va

Full Full 1/2

Full Full 1/2

G5 F♯5 E5 F♯5 E5 D5 B5 Bm7/11

loco

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

D.S. al Coda

sl.

3 3 3 3 3 3 3

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

vib. w/bar

sl.

16 17 16 0 14 16 14 0 12 14 12 0 10 12 10 0 9 10 9 0 9 10 9 0 7 9 7 0 6 (6) (6) (6)

w/Riff A (2 times)

Coda Rhy. Fig. 8

B5 A/C♯ ⑥open E E5(type 2) D A5(type 2) ⑥open E E5(type 2)

(end Rhy. Fig. 8)

1½ P.M. P.M. P

trem. bar 1½

(0) (0) (0) 7 7 6 4 4 7 6 P

w/Rhy. Fig. 8

B5 A/C♯ ⑥open E E5(type 2) D 1/2 A5(type 2)

3

H H H P sl. H P P

(6) 7 4 7 4 6 4 6 4 2 4 2 4 2 5 4 2 4 1/2 2 4 2

H H H P sl. H P P

⑥open E E5(type 2) G5 F♯5 E D5 C♯5 B5 1.2. G5 F♯5 E

Gtrs. I&II sl. P.M.

2 (2) 9 9 12 11 9 10 9 7 (9) 9 9 9 9 9 9 9 7 6 4 7 5 4 2 7 (4) 4 (2) 2 2 12 11 9 10 9 7

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

3. G5 F♯5 E5 Gtr. I

(Gtr. I cont. in slashes) Gtr. II

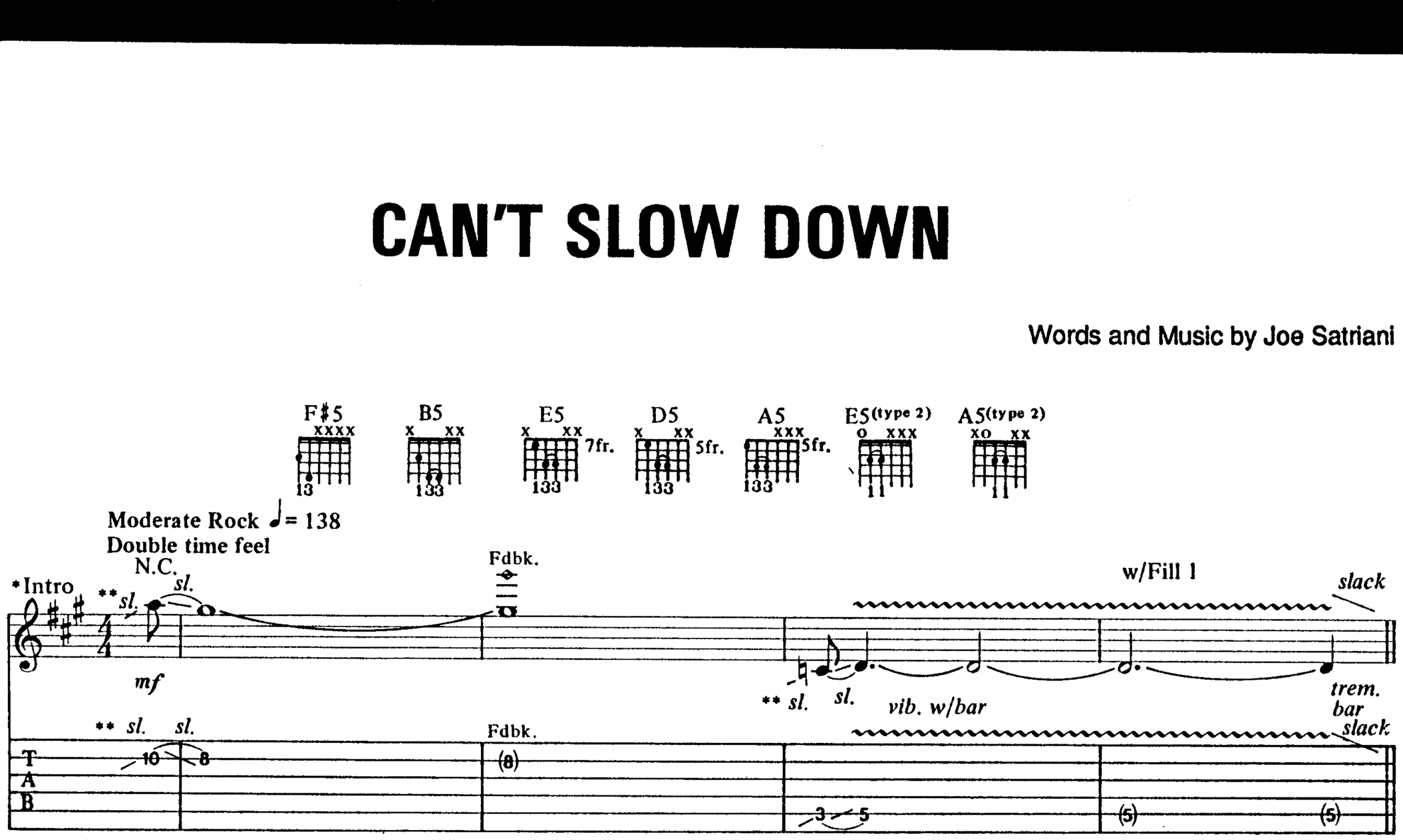
P.M. pick slide sl. P

(1) (2) 4 2 0 5 4 3 2 2 0 0 (2) (0) (2) (0) H H 7 7 1 1 0 sl. P 9 9 9 9 7 7

CAN'T SLOW DOWN

Words and Music by Joe Satriani

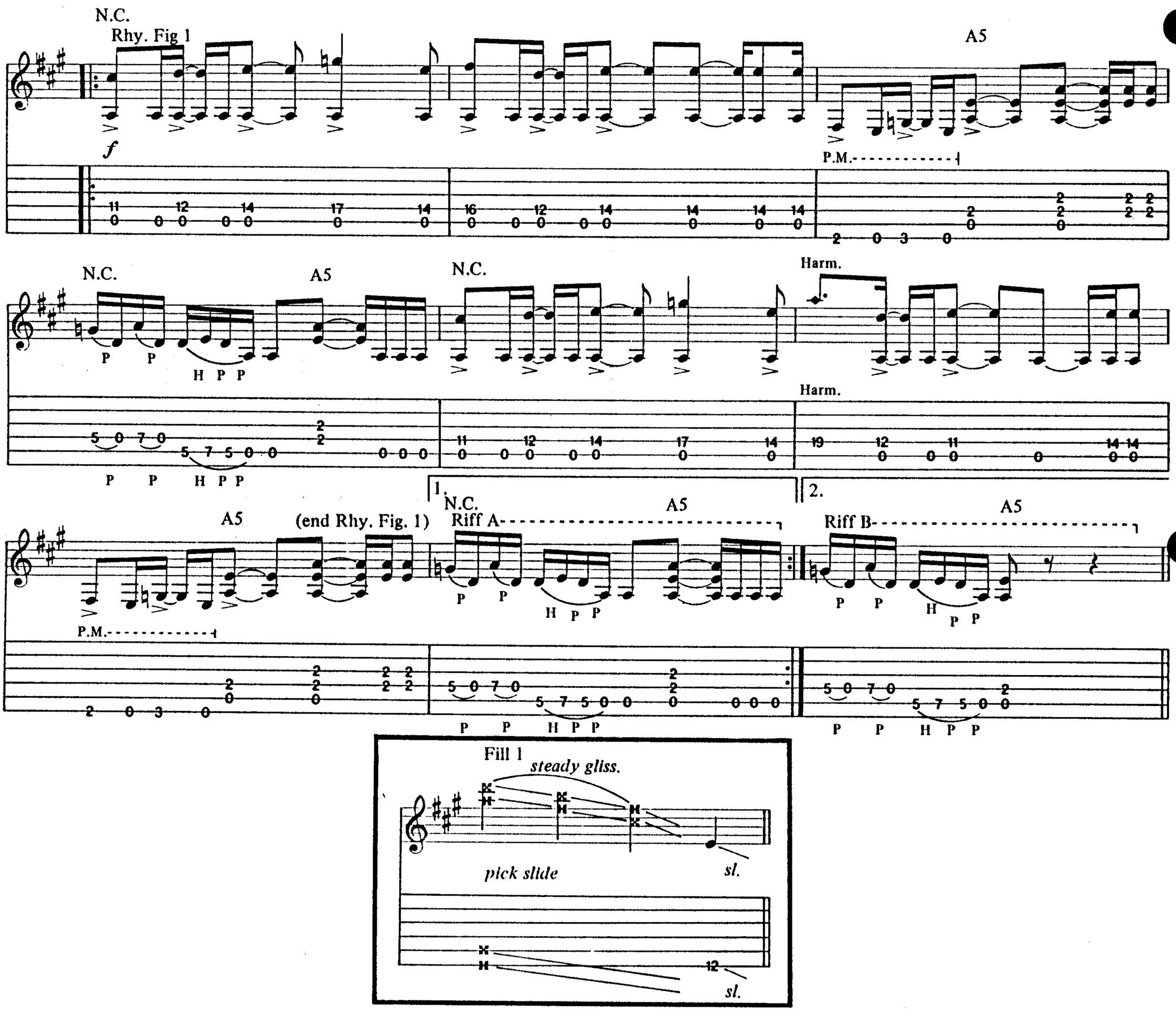
Moderate Rock ♩= 138
Double time feel



*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.



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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)

1/4

1/4

Asus4 A Asus4 A

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

Asus4 A Asus4 A

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

Asus4 A 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.

sl.

sl.

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

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

driv - in' to the sound._

Fill 2

Harm.

sl.

Harm.

12 12 12 7 7 7 5 5 5 4 4 4 2 6 11

sl.

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

w/Riff B
N.C. A5 N.C. A5

2nd Verse
w/Rhy. Fig. 2(4 times)
Asus4 A Asus4 A
2. Tear the walls_ down._____ Tear them_ down._____

D.S. al Coda I
Asus4 A Asus4 A
Feel the pow - er._____ It's___ all a - round._____

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

Guitar solo
A5 N.C.(F♯5) (A5)
down._____

Gtr. II
8va
P P P P P P P P P P
6 6 6 6
pick slide
16 17 16 14 17 14 16 17 16 14 17 14 16 17 16 14 17 14 16 17 16 14 17 14

Gtr. I
Rhy. Fig. 4
2 0 3 2 0 3 2 0 3 2 0 3
2 0 2 0 2 5

(F♯5) (E5) (F♯5) (A5)

8va

(F♯5) E5

8va loco

w/Rhy. Fig. 4 (2 times)
N.C.(F♯5)

(A5)

(end Rhy. Fig. 4)

let ring

(F♯5) (E5) (F♯5) (A5)

(F♯5) E5 N.C.(F♯5) (A5)

Full

H H P sl. sl. sl. semi-harm.

Full

(F♯5) (E5) (F♯5) (A5)

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

3 3

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

E5 w/Rhy. Fig. 4 (1st 3 bars only)

A.H. N.C.(F♯5) (A5)

(8va)

(F♯5) P sl. sl. P P H P P P P P P P P

3 3

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

A.H. pitch: D♯

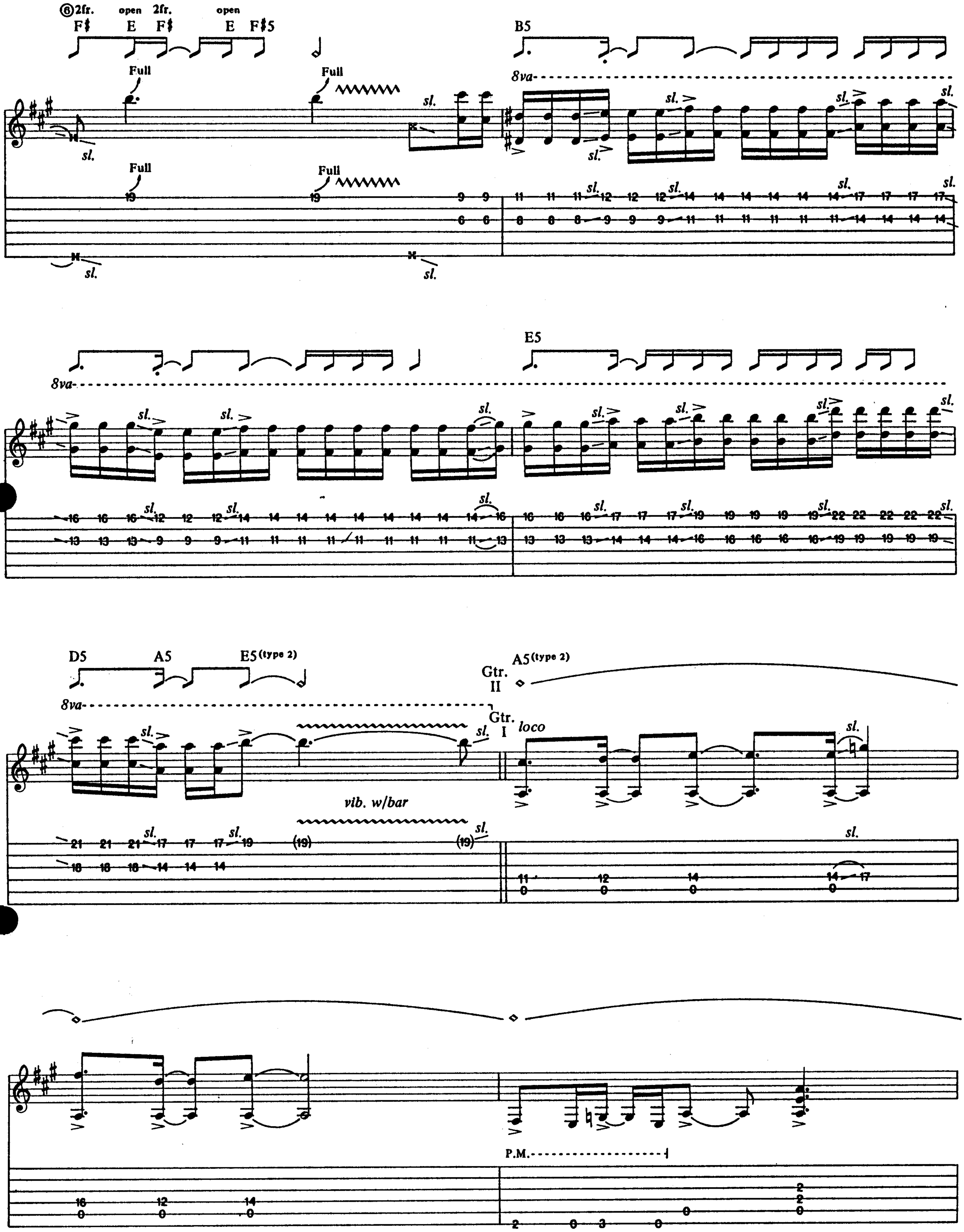
(F♯5) (E5) (F♯5) (A5)

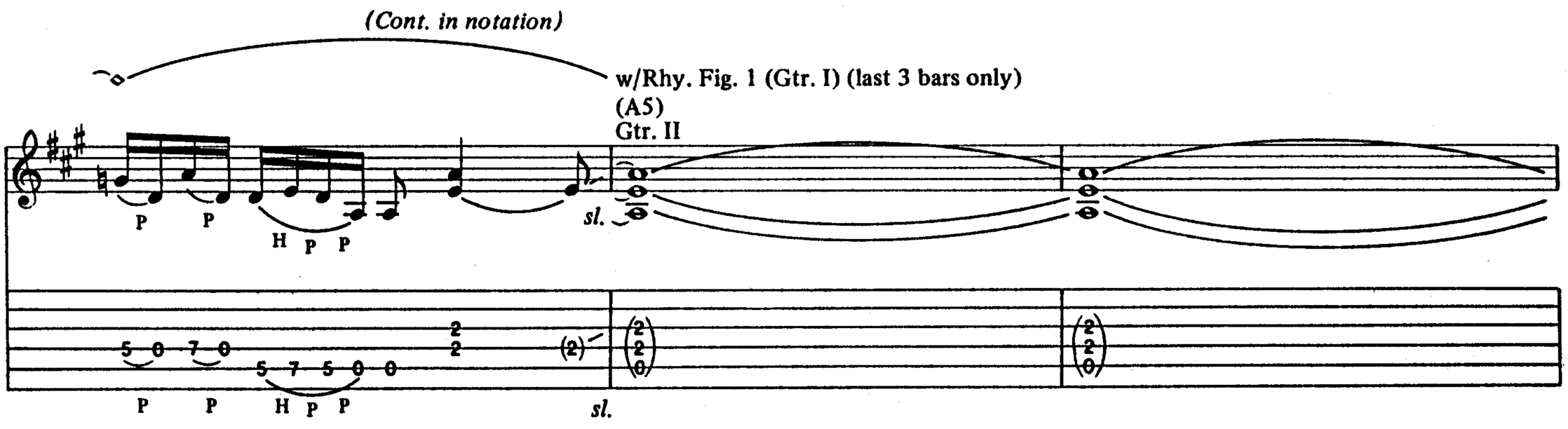
8va steady gliss.

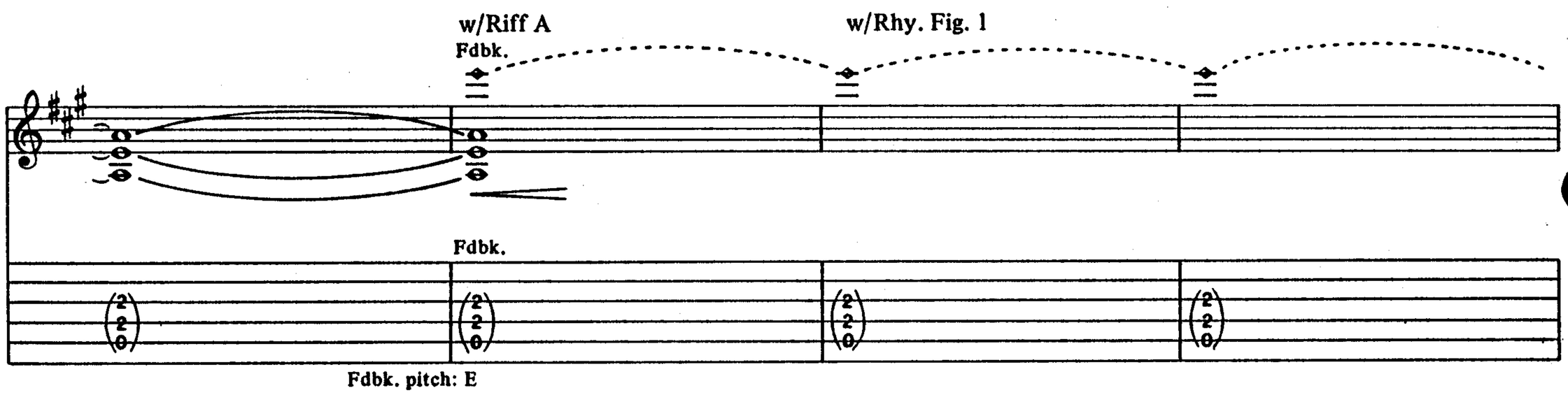
P P sl. loco sl.

sl.

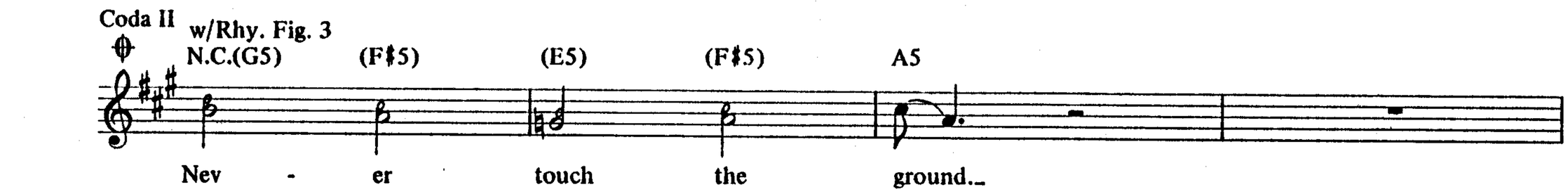
sl.

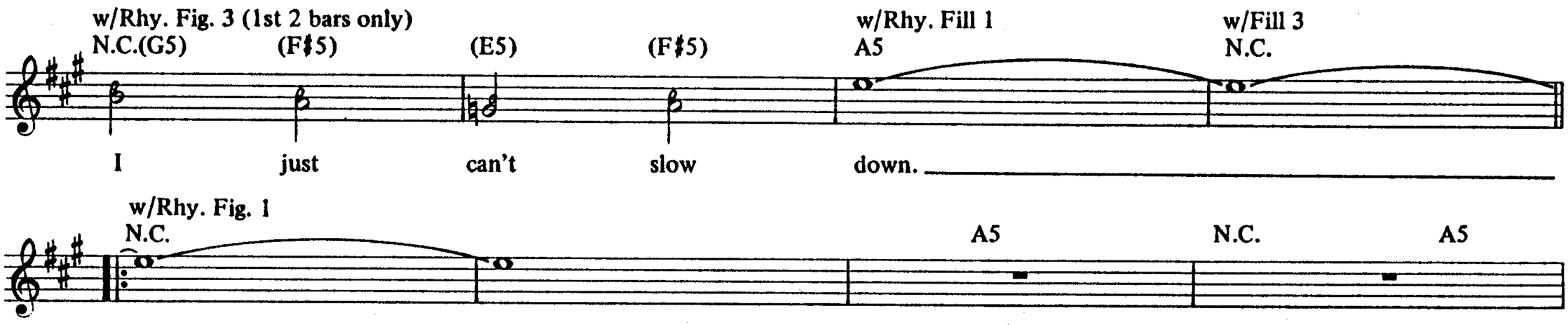

⑥2fr. open 2fr. open
F♯ E F♯ E F♯5
Full
B5
8va
sl.
E5
D5 A5 E5(type 2)
Gtr. II A5(type 2)
Gtr. I loco
vib. w/bar
P.M.


(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)
P P H P P
sl.

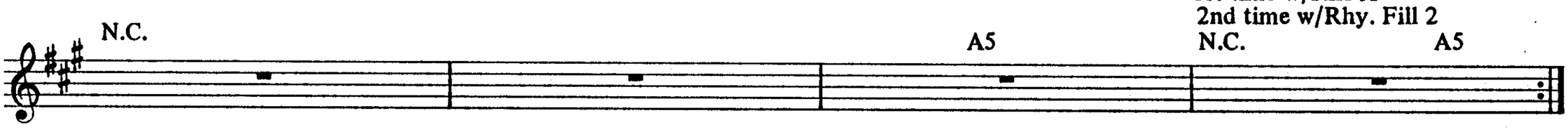

w/Riff A
Fdbk.
w/Rhy. Fig. 1
Fdbk.
Fdbk. pitch: E
Fdbk.
Fdbk.
Fdbk. pitch: G
w/Riff B
D.S. al Coda II
1½
trem. bar
1½

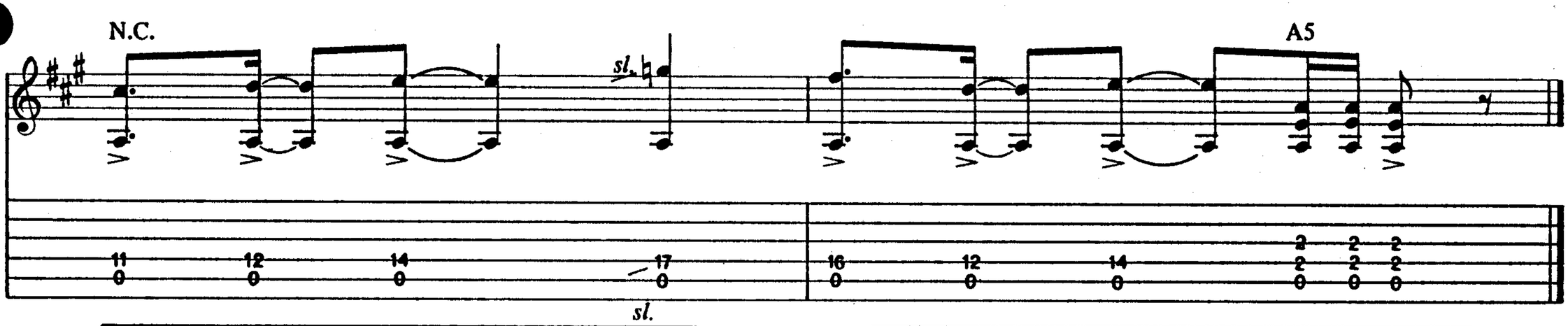
Coda II

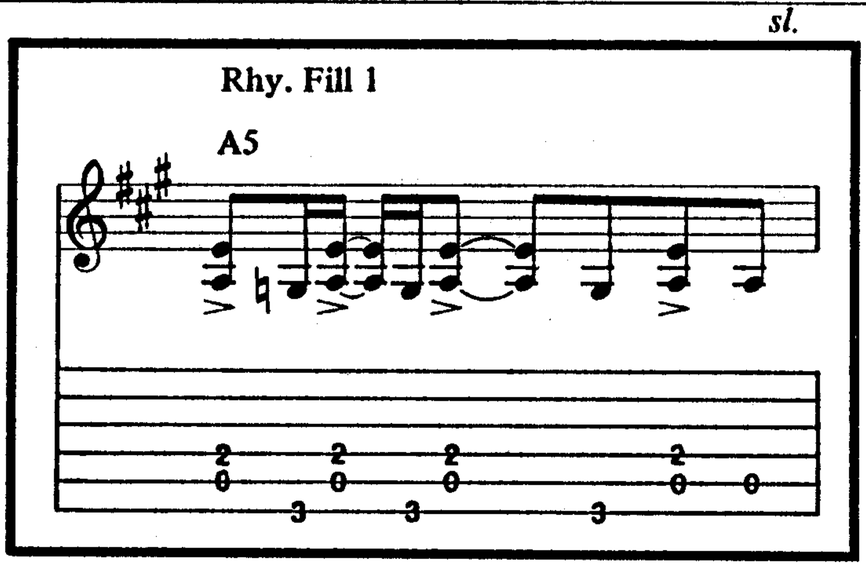


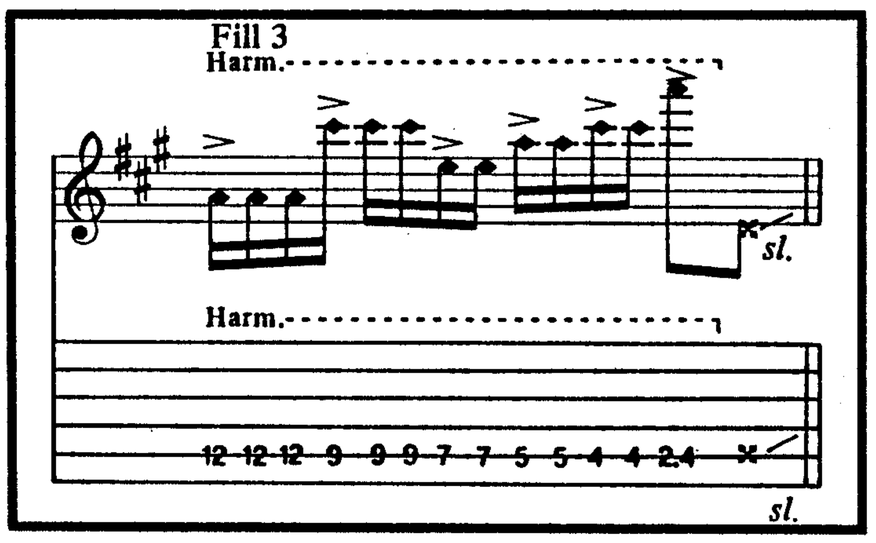


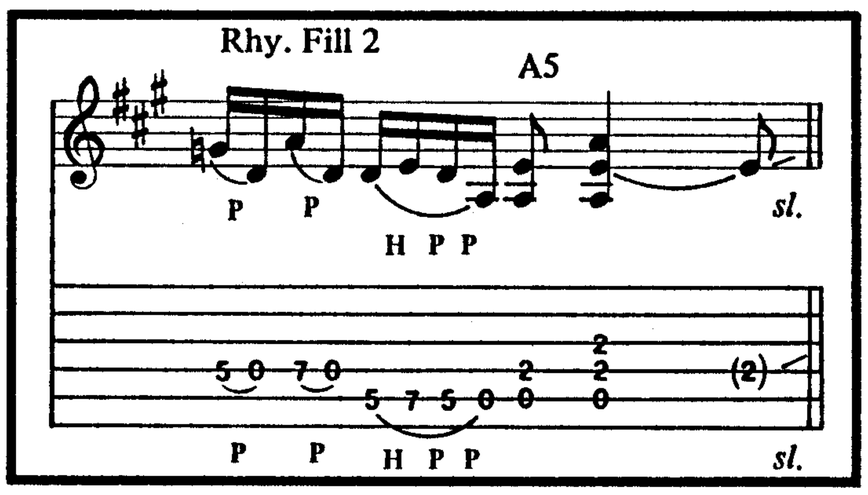
(Sing 1st time only)











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

Am
Rhy. Fig. 1

(end Rhy. Fig. 1)

mf * Ⓣ

w/Delay effect

T
A
B

* Ⓣ = L.H. tap.
T = R.H. tap.

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

II Am

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)

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w/Rhy. Fig. 3
Gtr. II

8va
sl.
rake
sl.
Full
loco
P
sl.
sl.
Full
P
sl.
sl.

1.
2.
*slack
Harm.
(8va)
trem. bar
*slack
Harm.

w/Rhy. Fig. 3
Am

*Depress bar before striking note.

Dm
Gtr. II
Vol. off
grad. bend

Rhy. Fig. 4
Gtr. I
(end Rhy. Fig. 4)

w/Rhy. Fig. 4
Gtr. II
1/2
f 1/2

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

A.H.
(8va)
sl.
P
A.H.
sl.
A.H.
P
A.H. pitch: E

w/Riff A
N.C.
Gtr.
I

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

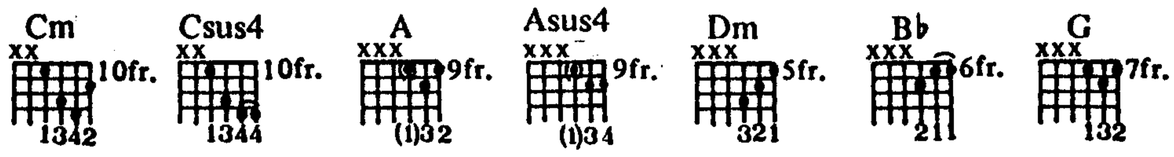
*Depress bar before
striking note.

Riff A
Gtr. II
Play 10 times

*slack
Harm.
(8va)
rake
trem. bar
*slack
Harm.
w/Rhy. Fig. 2 (1st bar only) (2 times)
Am
w/Rhy. Fig. 2 (1st bar only) (7 times)
Am
*Depress bar before striking note.
8va
Play 3 times
rake
8va
w/Rhy. Fig. 2 (1st bar only)
Am
w/Rhy. Fig. 3
Am
8va
loco
Play 3 times
Full
Full
Full
Full
Free time
N.C.
Gtr. II
*slack
Harm.
(8va)
trem. bar
*slack
Harm.
*Depress bar before striking note.
Gtr. I
T sl.
sl.
T sl.
sl.

STRANGE

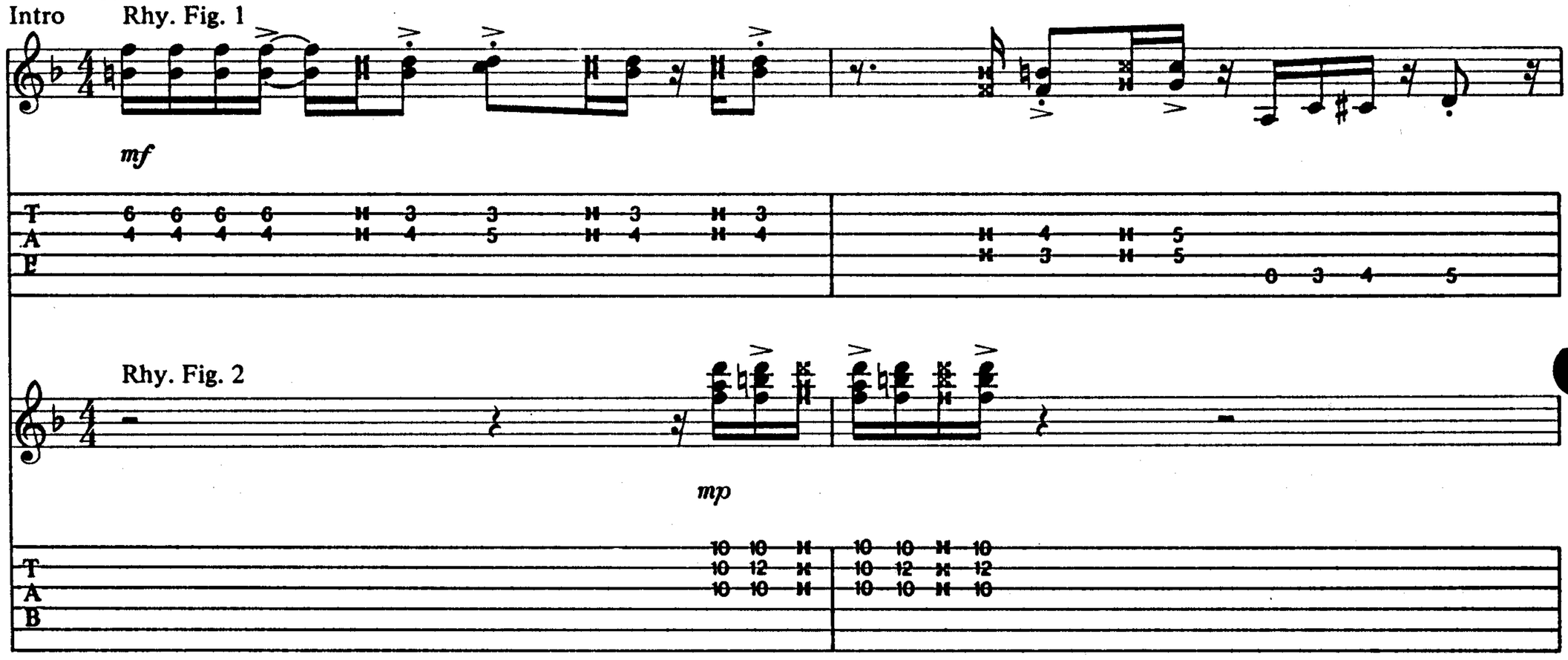
Words and Music by Joe Satriani



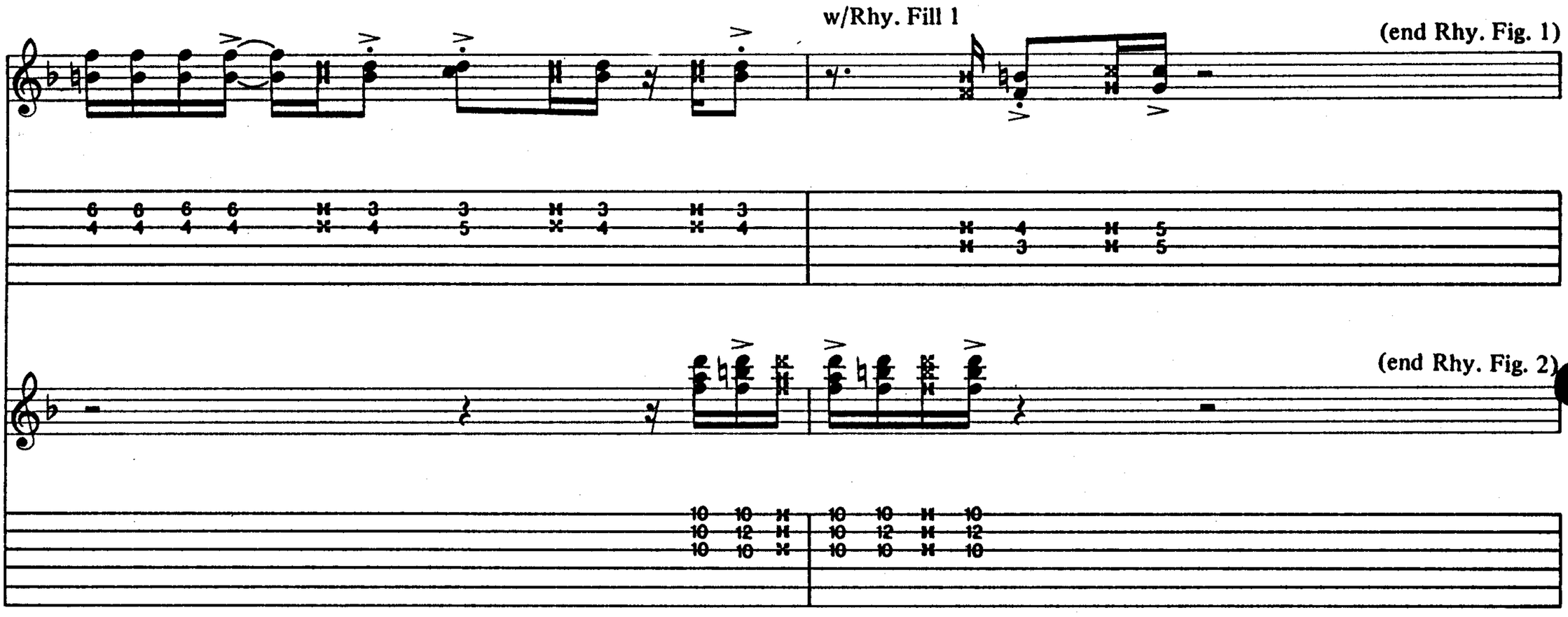
Moderate Funk ♩= 106

Triplet feel (♫ = ♫)

Intro N.C. Rhy. Fig. 1

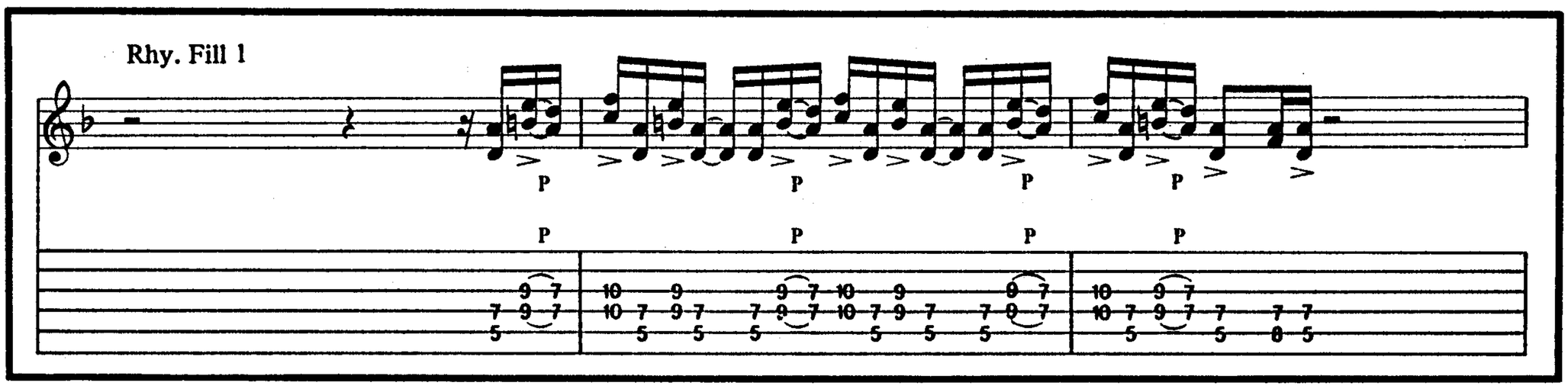


w/Rhy. Fill 1 (end Rhy. Fig. 1)



(end Rhy. Fig. 2)

Rhy. Fill 1



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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.

strange. _____

w/Rhy. Fill 1

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

1.

2.

strange. _____

Strange!

Guitar solo
*Cm

Ab

F/A

8va

H P

sl.

1/2

loco

f
trem. bar

semi-harm.

3

*Chords implied by bass and rhythm gtr. (not notated).
**Pull bar up till note frets out.

Bb

G/B

Cm

A.H. (8va)

Full

A.H. (15ma)

Full

A.H. (8va)

Ab

1½

3

*hand slide

grad. release

sl.

A.H.

Full

A.H.

Full

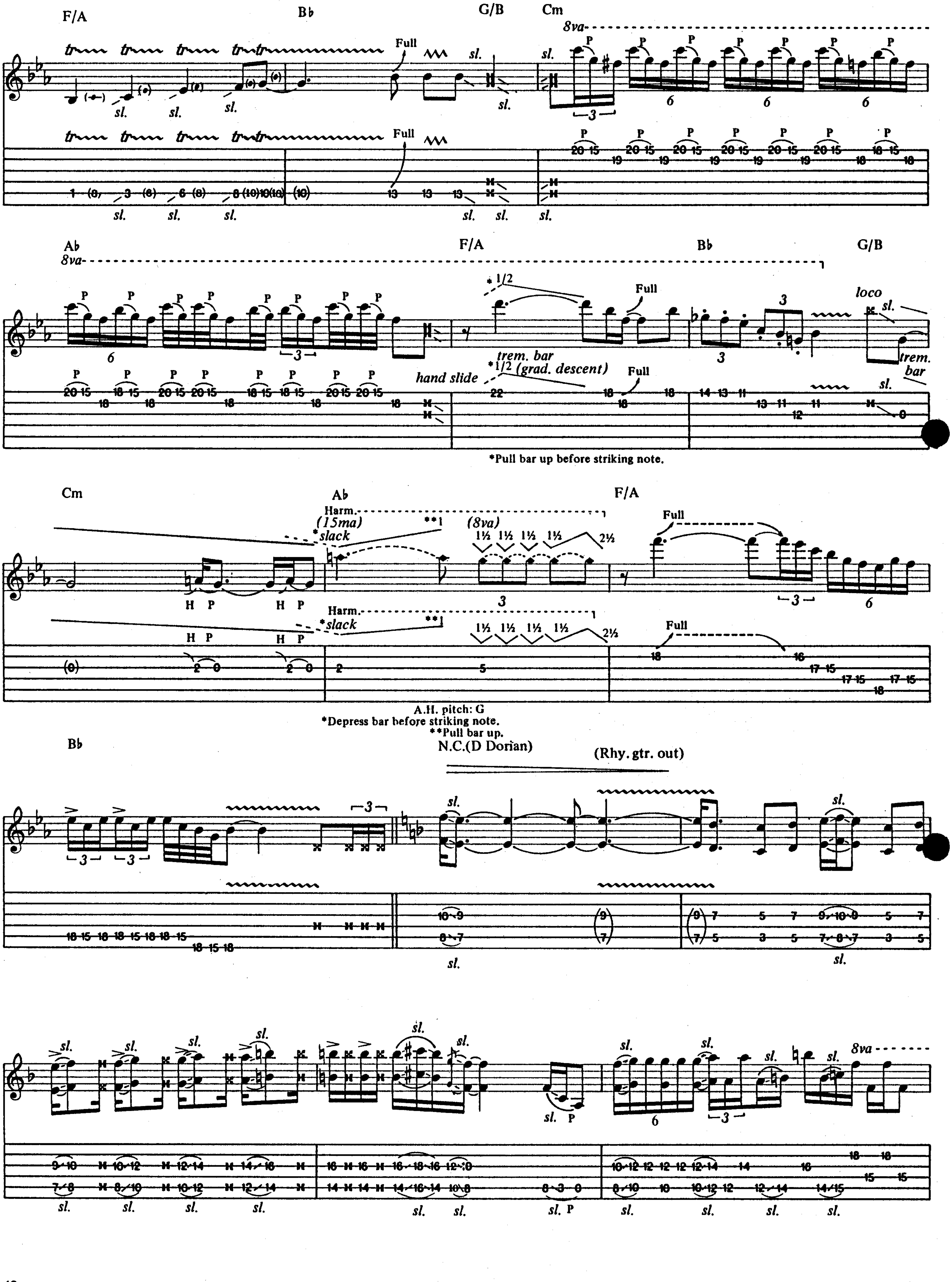
A.H.

1½

*Do not pick.

A.H. pitch: G

sl.


F/A
B♭
G/B
Cm
8va
tr
Full
sl.
P
hand slide
trem. bar
*1/2 (grad. descent)
A♭
loco
*Pull bar up before striking note.
Harm.
(15ma)
*slack
(8va)
H P
A.H. pitch: G
*Depress bar before striking note.
**Pull bar up.
N.C.(D Dorian)
(Rhy. gtr. out)

8va

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

loco

pick slide

hand slides

semi-harm.

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

sl.

Bridge

N.C.

(Whispered:) *Clouds race a - cross_ the sky. Day turns in - to night.*

sl. sl.

Still, there are the ques - tions, no an - swers_ in sight.

Guitar solo II

N.C.(E Dorian)

8va

sl.

sl.

A5 Asus4 N.C.

8va

loco

sl.

sl.

Asus4 A N.C.

H P

trem

T P

P H P

10

sl.

sl.

A Asus4 N.C.

A Asus4 (Rhy.gtr. out)

trem. bar

trem. bar

*Pull bar up.

Guitar solo III

N.C.(D Dorian)

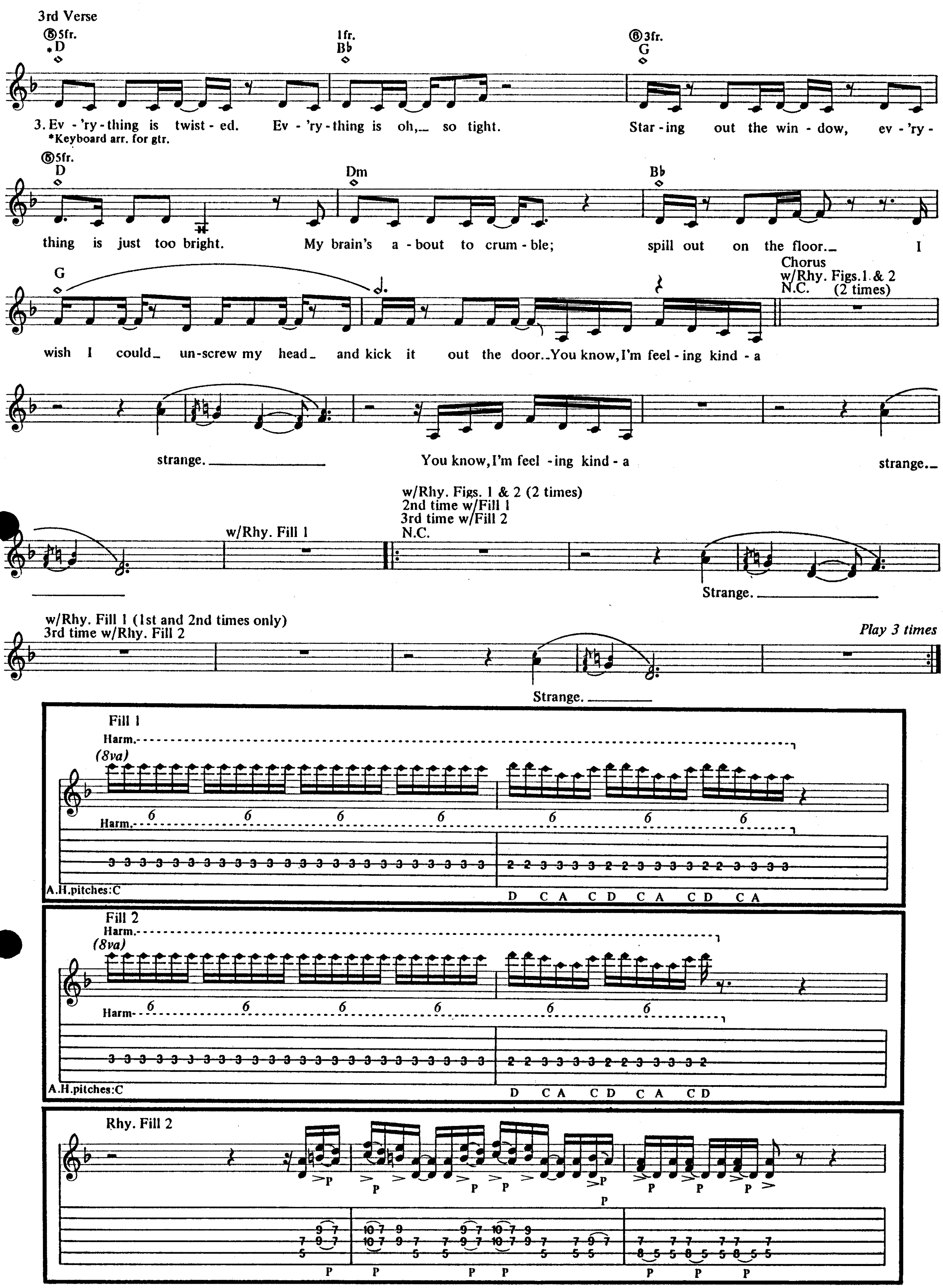
rake

trem. bar

hand slide

8va

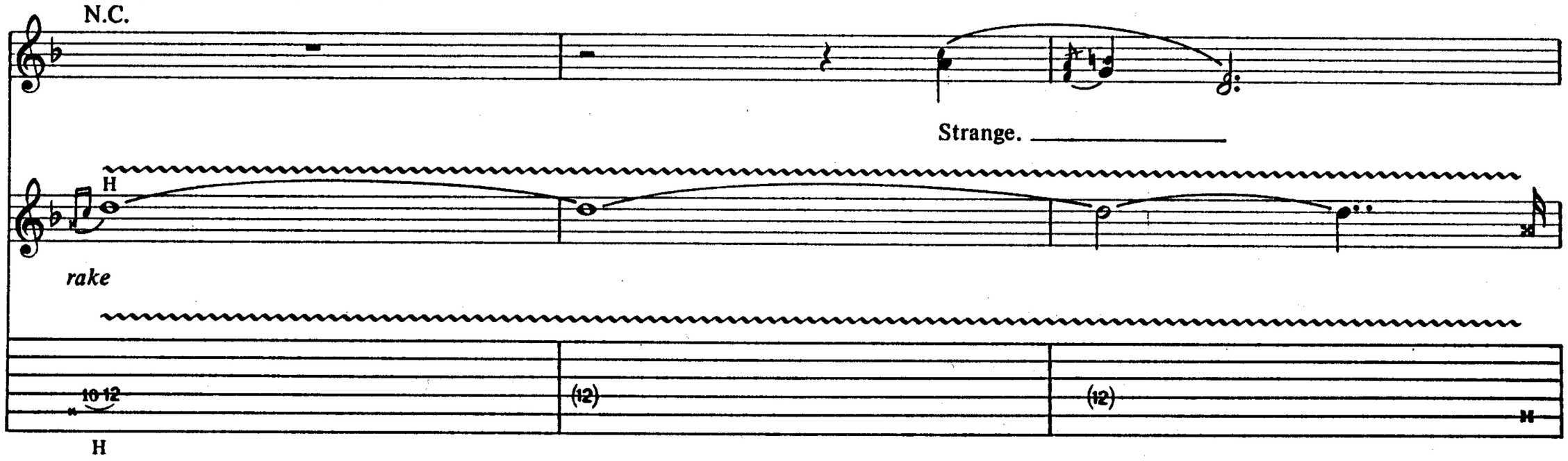
*Tap w/edge of pick.

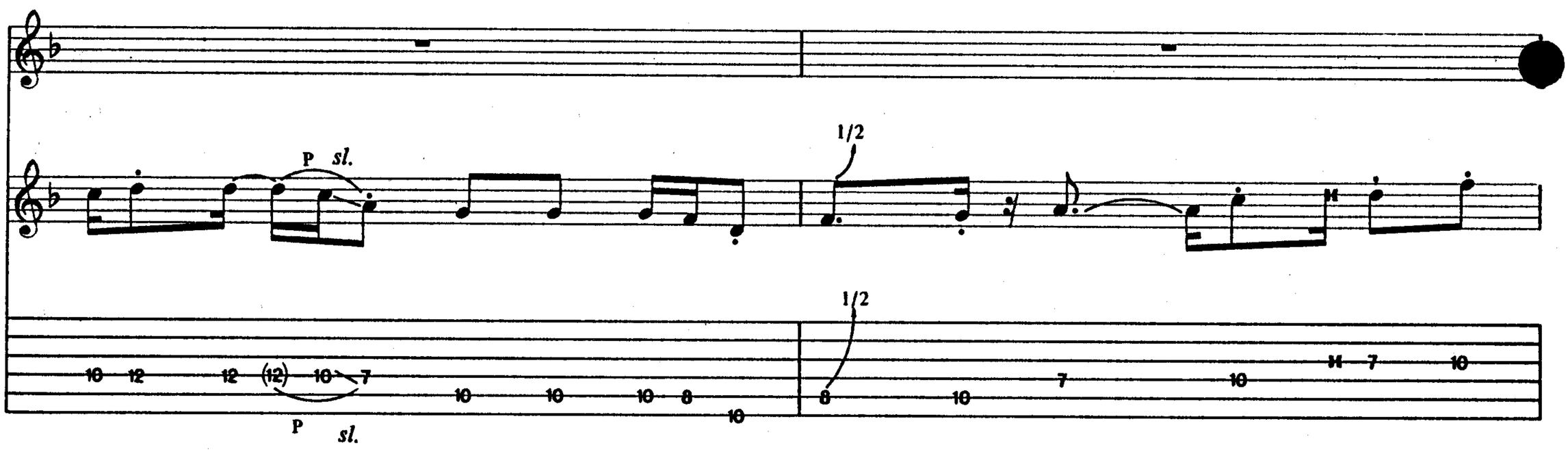

3rd Verse
⑥5fr.
D
1fr.
B♭
⑥3fr.
G
3. Ev - 'ry - thing is twist - ed. Ev - 'ry - thing is oh,_ so tight. Star - ing out the win - dow, ev - 'ry -
*Keyboard arr. for gtr.
⑥5fr.
D
Dm
B♭
thing is just too bright. My brain's a - bout to crum - ble; spill out on the floor._ I
G
Chorus
w/Rhy. Figs. 1 & 2
N.C. (2 times)
wish I could_ un-screw my head_ and kick it out the door._You know, I'm feel - ing kind - a
strange.
You know, I'm feel - ing kind - a
strange._
w/Rhy. Fill 1
w/Rhy. Figs. 1 & 2 (2 times)
2nd time w/Fill 1
3rd time w/Fill 2
N.C.
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.
A.H.pitches: C
D C A C D C A C D C A
Fill 2
Harm.
(8va)
Harm
A.H.pitches: C
D C A C D C A C D
Rhy. Fill 2

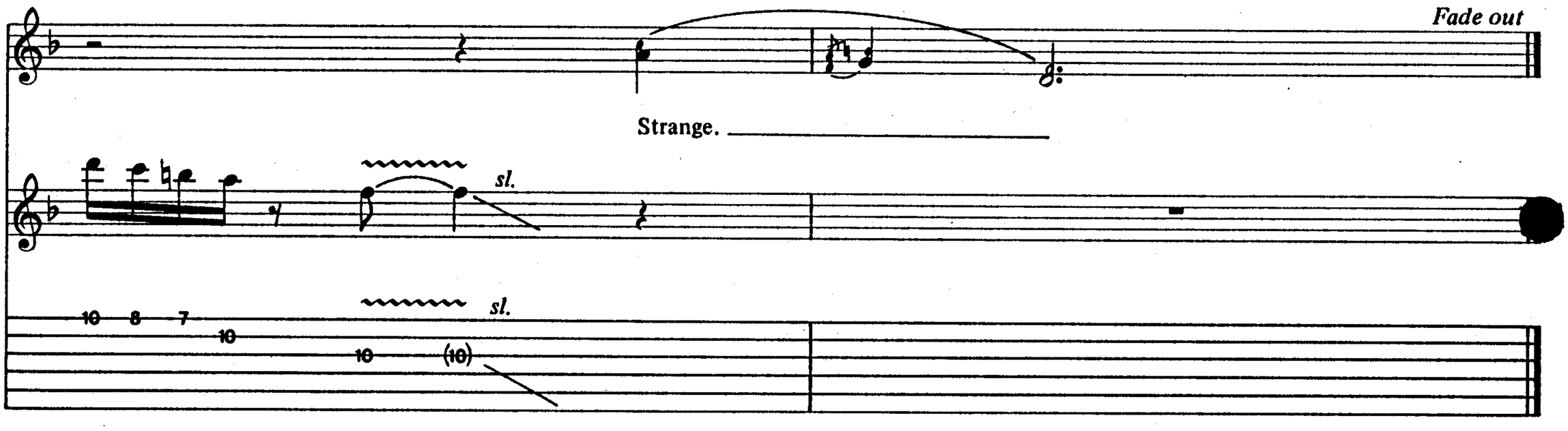
Begin fade

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

N.C.





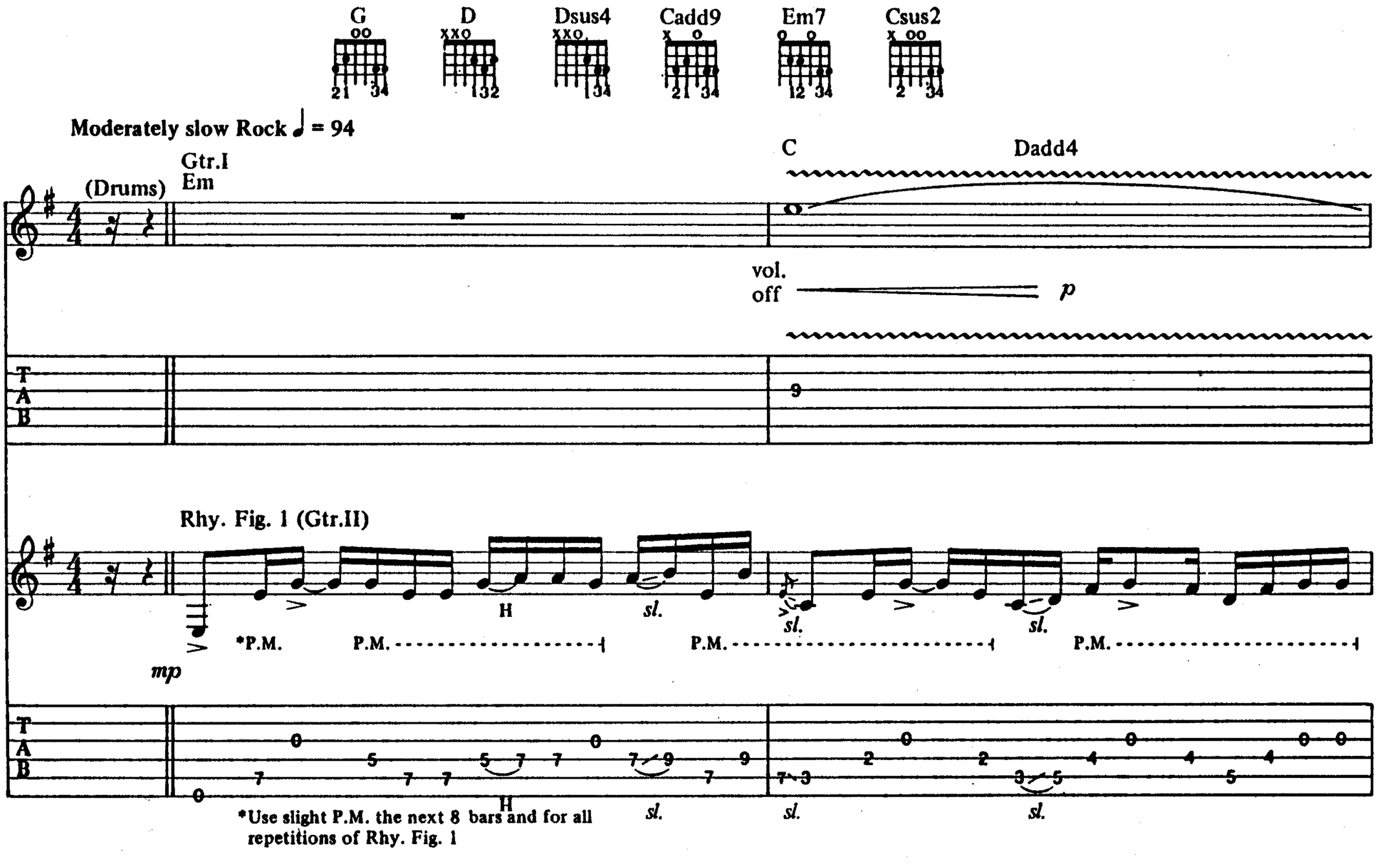


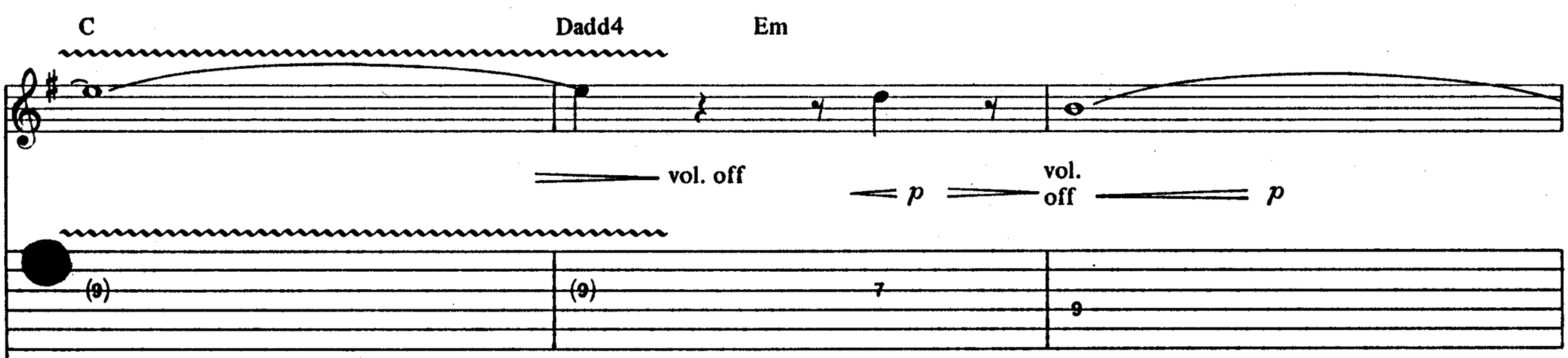
Additional Lyrics

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





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C Dadd4 C Dadd4 Em (Gtr.I out)

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

(9)

(Cont. in slashes)

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

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

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

1st Verse

⑥ open

E

Gtr.II (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. H P *sl.* *w/echo repeats* P.M. H P P *sl.*

H P *sl.* *P.M.

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 w/Rhy. Fig. 2 (2½ times) C

There's just no oth - er place.

Gtr. I

vol. off *p* vol. off

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

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

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

*Fill 2 Harm. Harm. (8va) Harm.

let ring *let ring*

Harm.

* 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. T T T T T T T T T T T T T T T T sim.

p

Harm. T T T T T T T T T T T T T T T T sim.

12

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

Rhy. Fill 1

C Dadd4

sl.

let ring

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

sl.

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

G D Dsus4 D Dsus4 Cadd9 G

I be - lieve_ there's a rea - son_ for ev - 'ry_ thing.

Em7 Csus2 D Dsus4 Cadd9 G *2nd time to Coda II*

I be - lieve_ in _____ my dream.

(Gtr. II tacet)
Gtr. I

pp *f* *trem. bar* *w/echo repeats* *p* *f*

P.M. H P P

w/Rhy. Fig. 1
Em

P.M. *semi-harm.* *semi-harm.* *semi-harm.* *semi-harm.* A.H. C Dadd4

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

w/Fill 1
Dadd4

C Em *D.S. al Coda I*

sl. *semi-harm.*

*Fill 1

Harm. *(8va)*

*Fill 1 played by re-tuned Nashville gtr.: ⑥ = E ⑤ = G ④ = D ③ = E ② = A ① = E

Coda I
w/Rhy. Fig. 1 (last 2 bars only)
C Dadd4 Em

to send these thoughts a - way.

8va

Gtr. I

*T sl.

3

T sl.

19 20 19

*Tap w/edge of pick throughout, except where noted.

*Guitar solo III
w/Rhy. Fig. 1 (4 times)
Em C Dadd4

8va loco

*The harmonizer that Joe uses samples sections of his solo and plays them back backwards. The solo is arranged for standard guitar set-up.

C Dadd4 Em

semi- harm.

Full Full

A.H. (8va)

C Dadd4 C

rake semi-harm.

semi- harm.

A.H. pitch: D

Dadd4 Em C Dadd4

semi-harm.

C Dadd4 Em

C Dadd4

C Dadd4 Em

*Tap w/R.H. finger.

w/echo repeats

⑤7fr.

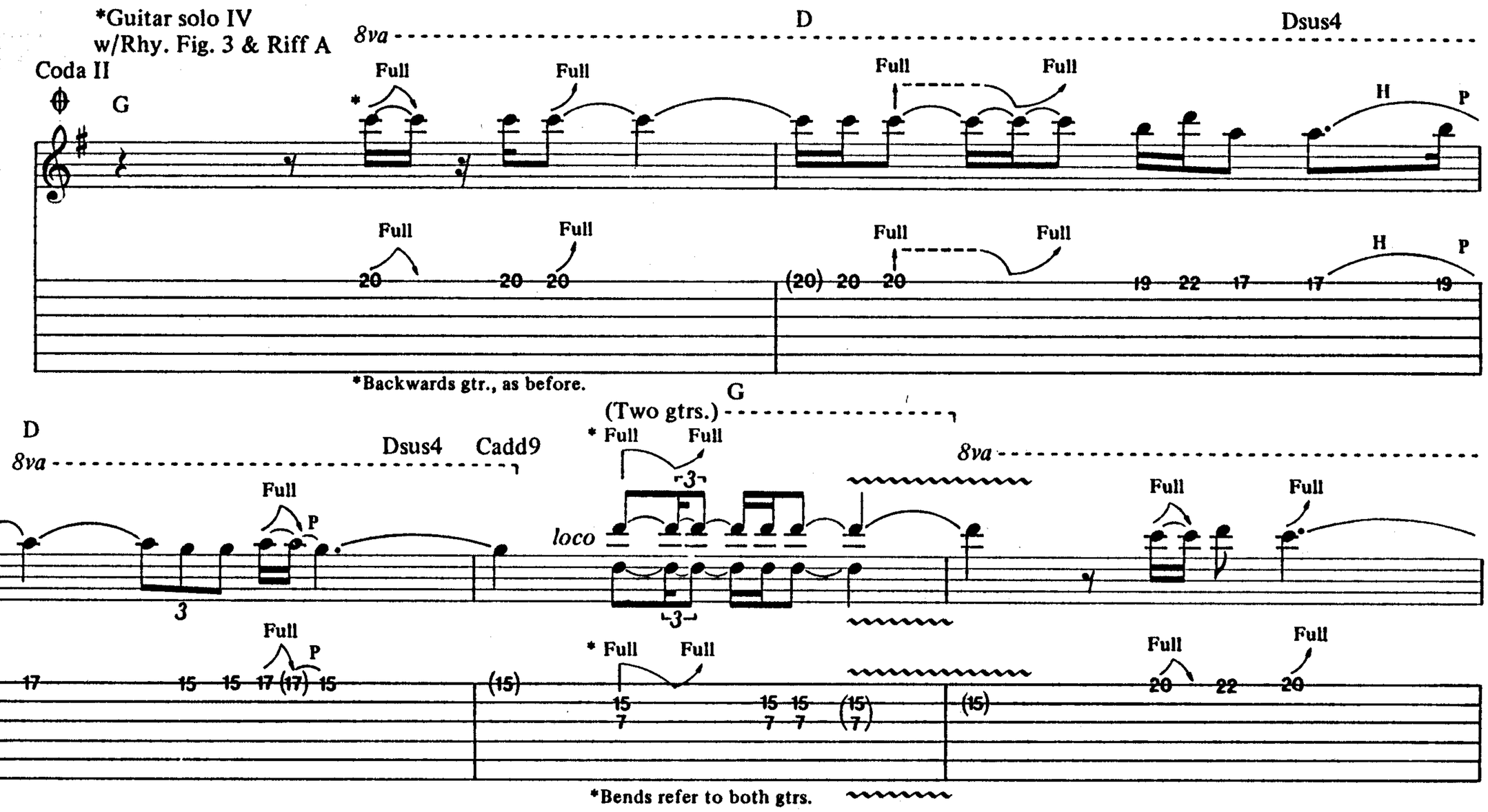
E

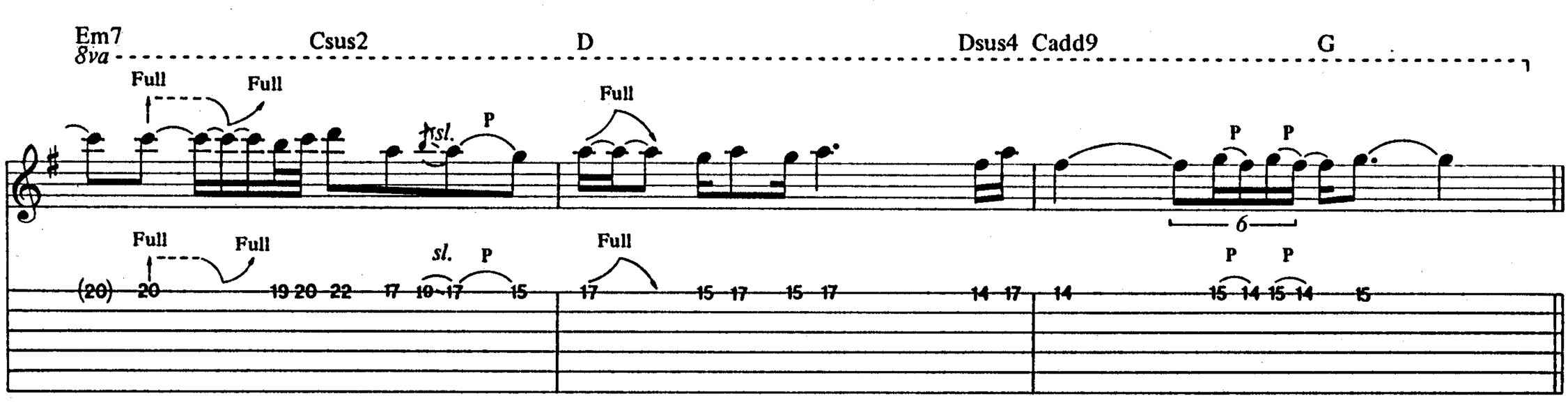
P.M.

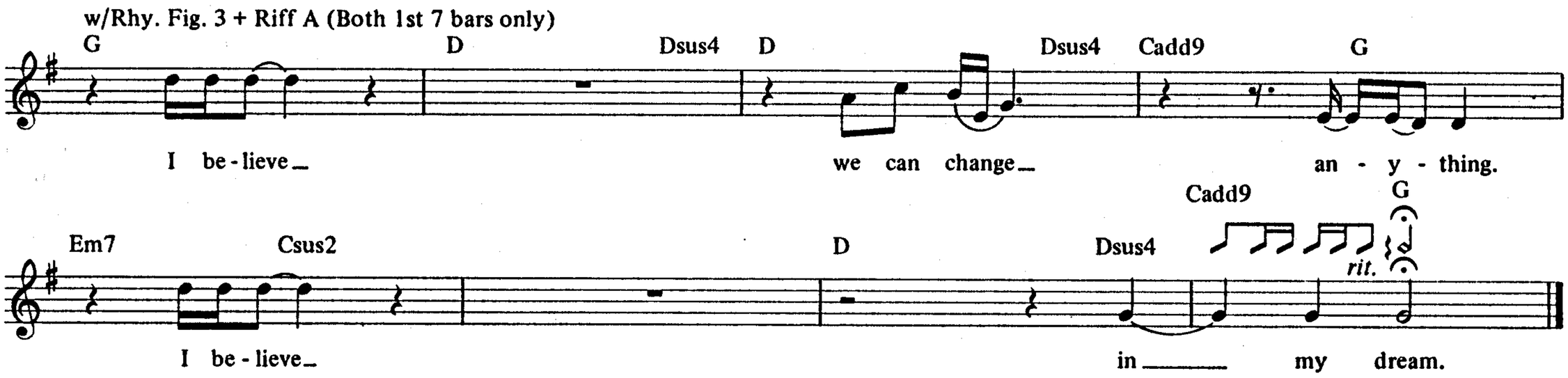
D.S. al Coda II

*slack

*Depress bar before sounding note.







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

Intro (Drums) 2

Gtr. I

steady gliss. *sl.*

f *pick slide*

T
A
B

Gtr. II

2

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

f *pick slide*

T
A
B

*Em D/E Em D A5 Bm7 Em

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

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

*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.

D/E Em D A5 Bm7 Em

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

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D/E Em D A5 Bm7 A.H. (8va) Em

semi-harm. P.M.

A.H.

A.H. pitch: F♯

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

Full Full Full P Full

*w/Wah & slap-back delay

Full Full Full P grad. bend Full

*Wah on as filter.

1/2 D/E Em D A5 Bm7 Em

sl. sl. sl.

1/2

w/Rhy. Fig. 1 (1st 7 bars only) D/E Em D A5 Bm7 Em

sl. sl. A.H. (8va) sl.

Full Full Full 1½

slow bend Full Full A.H. Full 1½

A.H. pitch:E

3/4 D/E Em D A5 w/Rhy. Fill 1 Bm7 C5

Full 1½ sl.

3/4 Full 1½ sl.

Rhy. Fill 1
Bm7

P.M. sl.

Em C5 E5 Em C5

8va

Full Full 2

rake

Full Full 2

*Adjacent stg. noise.

Rhy. Fig. 2

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

C E5 Em D5 D B5

8va

Full Full Full Full sl.

Full Full Full Full sl.

(end Rhy. Fig. 2)

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

sl. sl. sl.

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

C5 Em C5 E5 Em C5

8va

sl. Full Full Full 2 sl.

grad. release

sl. Full Full Full 2 sl.

C E5 Em D5 D B5

8va

Full Full Full Full

sl. sl.

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

8va N.C.

Full Full

loco *2 1 slack

sl. trem. bar grad. release

Full Full

*2 1 slack

*Pull bar up.

slack

P.M. pick slides trem. bar slack

Guitar solo

Em G5 C5

8va

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

Full Full Full 1/2 Full

Rhy. Fig. 3

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

D5 Em G5 C5

loco P P 1½ *sl.* *8va* 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. P.M. P.M.

w/Rhy. Fig. 3

A5 Em

8va 1½ P H 1½ 1½ *rake* H 1/2 P P

1½ P H 1½ 1½ H 1/2 P P

(end Rhy. Fig. 3) 1/4

P.M. P.M. 1/4

G5 C5

8va Full Full H P *sl.* P *sl.* P P

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

D5 Em

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

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

G5 C5 w/Rhy. Fill. 2

8va loco Full

P P 6 H H P P P P sl. P P P P P H P H H sl. P P sl. H H P P 5 3

6 3 6 5 5 P P H H P P

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

8 7 0 7 8 10 8 7 0 N 8 7 5 8 7 5 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)

Full sl.

P P H H P P sl.

F5 A5 C5

(Two gtrs.) 8va

*1 *1 ** *1

trem. bar (Both gtrs.) vib. w/bar vib. w/bar

14 12 13 15 12 14 15 15 (15)

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

sl. F5 A5

8va loco 8va

*1 *1 *1

sl. sl. vib. w/bar

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

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

sl.

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

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

sl.

Rhy. Fill 2

C5

P.M. P.M. sl.

5 5 5 5 5 (5) 5 3 3 3

sl.

C5 G5 C5 D5 B5

8va 8va

*1 *1 *1 *1

Full Full Full Full Full Full

loco

vib. w/bar

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

sl. sl. sl.

(One gtr.)

8va

Full

loco

grad. release Full pick slide

Harm. (15ma) 1½ 3½

sl. trem. bar

Harm. 1½ 3½

A.H.

(8va)

P.M. A.H.

sl. sl.

w/Rhy. Fig. 1

Em D Em D A5 Bm7 Em

Full Full Full Full Full Full P

D/E Em D A5 Bm7 Em

3/4

sl. sl. sl. sl.

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

D/E Em D A5 Bm7 Em

Full Full P Full

rake

Full Full P Full

3

w/Rhy. Fill 3

3/4 D/E Em D Full A5 1½ Bm7 C5

sl.

3

3/4 Full 1½

w/Rhy. Fig. 2 (3 times)

8va Em C5 E5 Em C5

Full Full 2

Full *rake* Full 2 P.M.

8va C E5 Em D5 D B5

Full Full Full *sl.*

Full Full Full *sl.*

8va C5 Em C5 E5 Em C5

Full Full 2

Full Full *grad. release* 2 P.M.

Rhy. Fill 3

Bm7 C5

sl.

sl.

C E5 Em D5 D B5

8va

Full Full Full Full

rake

Full Full Full Full Full

C5 Em C5 Substitute Rhy. Fill 4

8va

Full Full Full Full 1/2 Full P E5 B5 C5

rake

Full Full Full Full 1/2 Full P

loco sl. sl. sl.

Resume Rhy. Fig. 2 C E5 Em D5

Full Full Full Full

H T P T P H T P T P H T P T P H T P T P H T P T P Full P Full

3 6 6 6 6

Full Full Full Full P Full

H TP TP H TP T P H TP TP H TP TP Full P

w/Rhy. Fig. 3 (1st 6 bars only) Em C5

B5 C5 8va D

Full Full

sl. sl. sl. sl.

hand slide

Full Full

sl. Substitute Rhy. Fill 4 sl. Resume Rhy. Fig. 3

E5 B5 C5 C E5 Em D5

8va

Full Full Full Full

sl.

Full Full Full

rake

Rhy. Fill 4

E5 B5 C5

D B5

8va

Full Full *1/2 1/2 Full Full

sl.

Full Full *1/2 1/2 Full rake Full

(20) (20) 22 22 (22) 22 (22) (22) 22 22 (22) 22 21

sl.

*Release 1/2 step only.

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

(7) 7 7 5 5 5 7 5 5 8 7 7 5 5 0 9 7 5 0 4 2 (4) 4 4 4 2 2 2 4 2 4 4 4 2 4 4 2 4 2

sl.

(Two gtrs.)
w/Riff A
N.C.

B5 Bsus4 B5

8va

1/2 Full sl. sl.

grad. release

1/2 Full sl. sl.

(21) (21) 21 21 (21) (21) 17 20 12 17 14 14

*For next 4 bars, vib. refers to both gtrs.

sl. sl.

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

sl. sl.

(One gtr.)
Em7

8va

sl. Full Full sl.

sl. Full Full

(17) 18 (14) 15 18 (15) 15 (16) (15) 15 (16) (15) 22 22 (22) (22)

*D (② 15fr.) is sounded by catching 2nd strg. with 3rd strg. during vib. Do not pick this note.

sl.

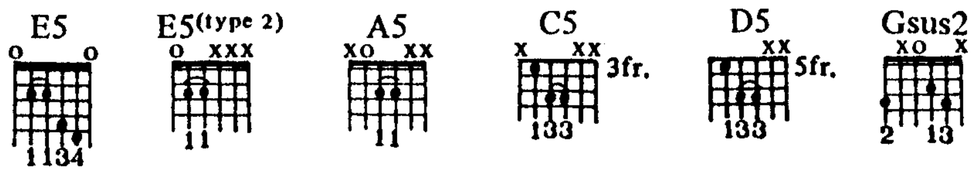
Riff A Em7

0 3 5 (5) 6 (6) (6) 12 12 12 12 (12) (12)

sl. sl.

BIG BAD MOON

Words and Music by Joe Satriani



Moderate Rock ♩= 144

N.C.

Gtr. I

Intro

*Gtr. II

E5

mf (Clean tone w/delay)

(distorted tone)

*Kybd. arr. for gtr.

Triplet feel (♫ = ♩ ♪)

Gtrs. I&II

E5

G5

A5

8va

loco

f

P.M.

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

Rhy. Fig. 1

w/Rhy. Fig. 1

1st Verse

w/Rhy. Fig. 2 (8 times)

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

(w/echo repeats)

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

Rhy. Fig. 2

P

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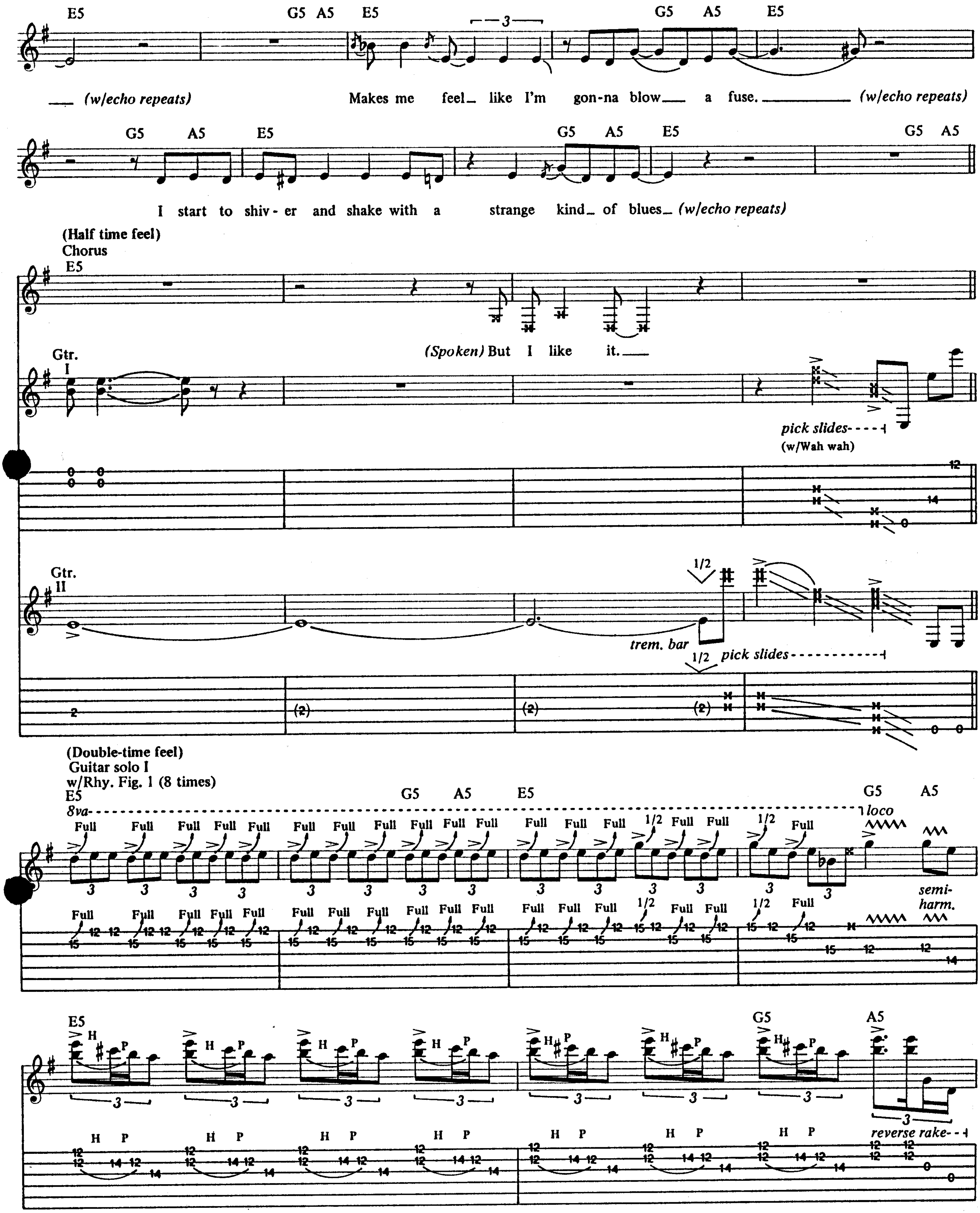

E5 G5 A5 E5 G5 A5 E5
(w/echo repeats) Makes me feel like I'm gon-na blow a fuse. (w/echo repeats)
G5 A5 E5 G5 A5 E5 G5 A5
I start to shiv-er and shake with a strange kind of blues (w/echo repeats)
(Half time feel)
Chorus
E5
(Spoken) But I like it.
Gtr. I
pick slides
(w/Wah wah)
Gtr. II
1/2
trem. bar
pick slides
(Double-time feel)
Guitar solo I
w/Rhy. Fig. 1 (8 times)
E5 G5 A5 E5 G5 A5
8va
loco
Full
1/2
semi-harm.
E5 G5 A5
H P
reverse rake

E5 G5 A5 E5

A.H. (8va)

H P sl. P H P 1½ 3 sl. sl. 1/2 1/2

reverse rake

H P sl. P H P 1½ A.H. 1/2 1/2

A.H. G5 A5 E5

(15ma) (15ma) Full Full Full sl. sl. sl. sl. sl. sl. sl. sl.

A.H. pitch: B

G5 A5

A.H. Full Full Full sl. sl. sl. sl. sl. sl. sl. sl.

A.H. pitches: F♯ F♯

E5 G5 A5

P H P P P H P P P P H

rake

P H P P P H P P P P H

pick sl.

*Trill performed by tapping w/edge of pick.

Full 1/2 Full 1/2 Full G5 A5

P.M.

Harm.

sl. pick sl.

Harm.

sl.

w/Rhy. Fig. 2 (2 times)

E5 G5 A5 G5 A5

Harm. (8va)

pick sl.

H H

Fdbk.

Harm. H Fdbk.

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

E5 G5 A5 E5 G5 A5

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

E5 G5 A5 E5 G5 A5

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

E5 G5 A5 E5 G5 A5

Big, round, black and_ white,_ I feel the pull,_ I see_ the light._

w/ad lib vocal

E5 G5 A5 E5 G5 A5

Big bad moon's look - ing down on me_ to - night._ *(w/echo repeats)*

(Half time feel)
Chorus
E5(type 2) ④2fr. E

Gtr. I

w/Fill 2
N.C.

(Spoken) But I like it.

Gtr.III *(w/slide)*

sl.

don't pick

steady gliss.

sl.

*Above pickups.

Harm. *(8va)*

Gtr. II

Harm. Harm. *(15ma)*

**2

trem. bar

sl.

Harm. Harm.

**2

**Pull bar up.

sl.

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)*

3½ 1

Harm.

3½ 1

(Double-time feel)
Harmonica solo

Gtr. I

B5 D5 A5 B5 A5

P.M. P.M.

B5 D5 A5 B5 1.2. A5

P.M. P.M.

Guitar solo II

Rhy. Fig. 4

A5 A A5 A A5 A C5 D5 sl.

⑤(open) ⑤(open)

w/Rhy. Fig. 4 (2 times)
A5

3.

Gtr. III
(w/slide)

A5 N.C.

Gtr. I

P.M.

C5 D5 A5 C5 D5

⑤ open ⑤ open

A5 A A5 A A5

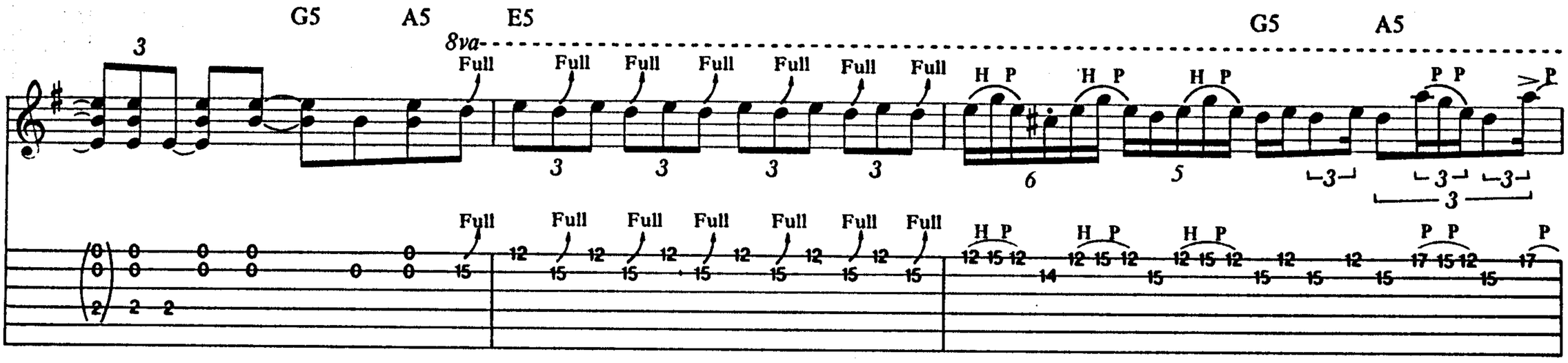
③ open

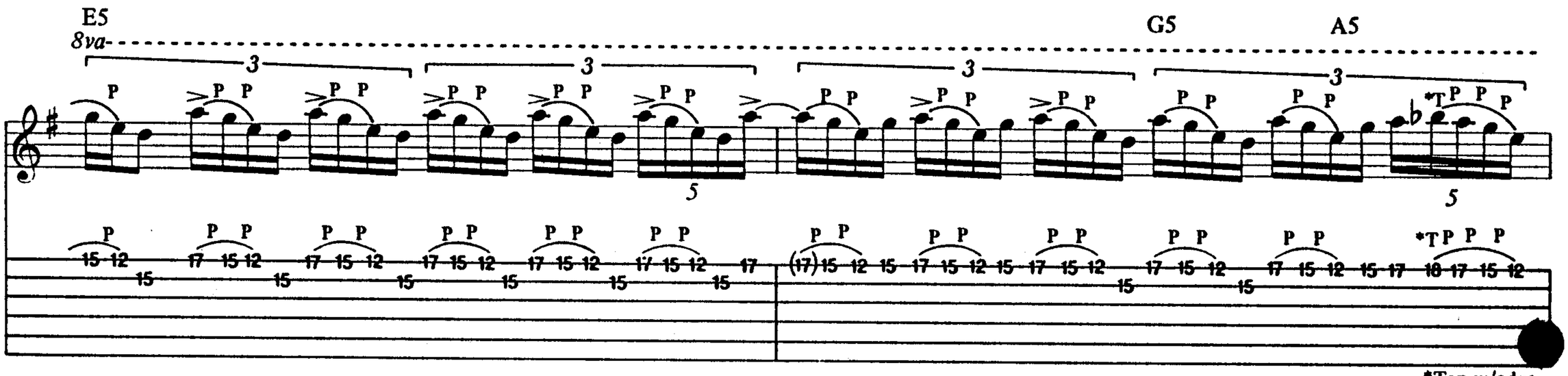
C5 Gsus2G

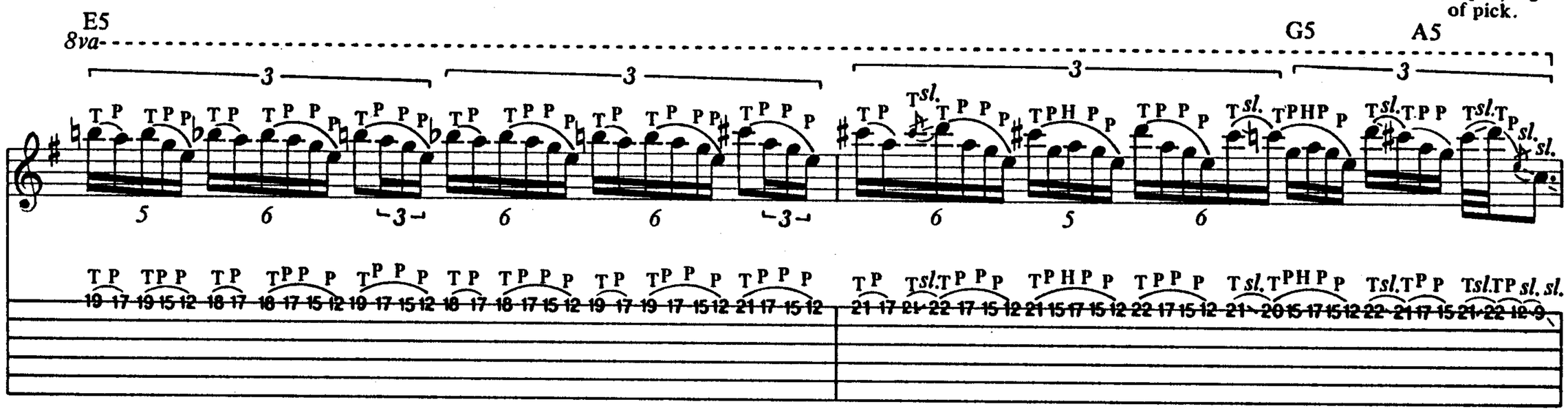
w/Rhy. Fig. 4 (3 times)
A5

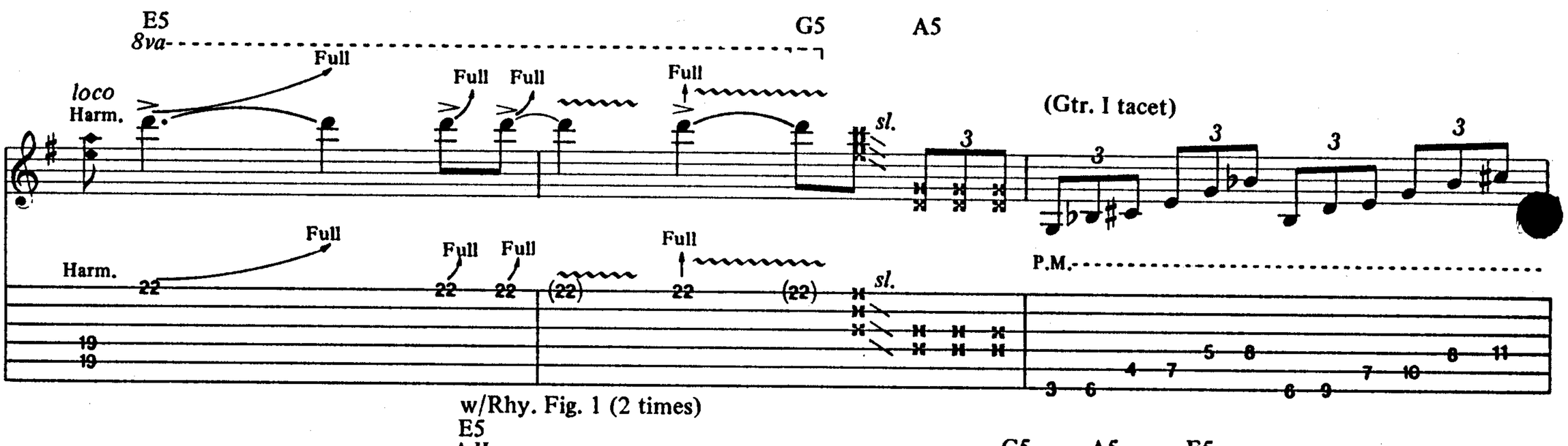
C5 D5 A5

A.H.
(8va)
* T
D5
A5
C5
D5
5 open
A5
A
A5
5 open
A
A5
8va
sl.
steady gliss.
let ring
A.H.
(8va)
T
*Lightly touch stg. at 21 fr. while holding A (③ 14 fr.).
⑥3fr.
G1/2
1/2
Guitar solo III
w/Rhy. Fig. 1 (8 times)
E5
G5
A5
Gtr. II
pick slides
let ring
G5
A5
E5
semi-harm.
G5
A5
E5

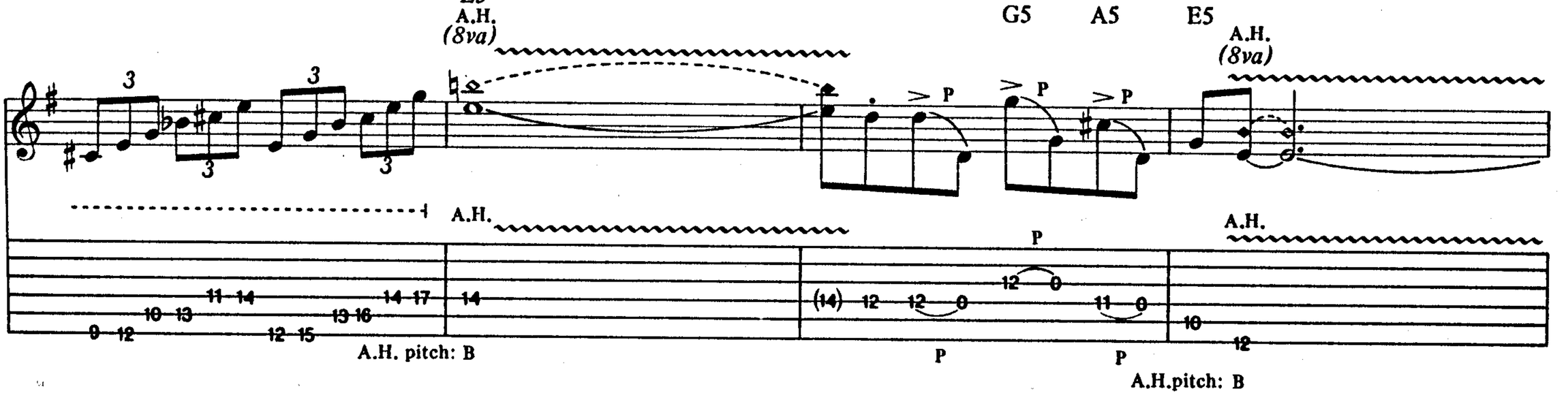








w/Rhy. Fig. 1 (2 times)



3rd Verse

G5 A5 E5 G5 A5 E5 w/Rhy. Fig. 5 (7 times)

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

Rhy. Fig. 5

Gtr. I

pick
sl.

P.M.

P

(12)

P

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

sl.

(Spoken) But I like it.___

Gtr. III

(w/slide)

steady gliss.

sl.

Harm.

Fdbk. Fdbk.

Gtr. II

Harm. *(8va)*

Fdbk. *(8va)*

trem. bar (slight vib.)

H

Harm.

Fdbk. Fdbk. Fdbk.

H

Fdbk. pitches: D D B

w/Riff A

I like it.

*Fdbk. Fdbk. sl. trem. bar

*Fdbk. Fdbk. sl.

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

trem. bar trem. bar trem. bar

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

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

Talk - in' 'bout big bad moon!

Ooh yeah, big bad moon!

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

Riff A1 (both gtrs.)
Gtr. IV
Gtr. V
steady gliss.

E5 G5 A5 E5 G5 A5

Talk - in''bout big bad moon!_

E5 G5 A5 E5 G5 D5

Ooh yeah!_____

Rhy. Fig. 6 (end Rhy. Fig. 6)

w/Rhy. Fig. 6 (4 times)
w/Riff A1 (3 times)
w/Riff A2 (4th time)

Play 4 times

E5 G5 A5 E5 G5 A5

N.C.

8va *loco* E5

f

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

Riff A2

Gtr. IV

sl. *steady gliss.*

Gtr. V

THE FEELING

Music by Joe Satriani

Banjo (w/gtr. neck) tuning:
⑥ = E ③ = A
⑤ = B ② = C♯
④ = E ① = F♯

Intro

Freely

E5

let ring throughout

mp

Moderately fast ♩= 132

E5

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

H H sl. sl.

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

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

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

poco rit.

H H H H

rit. poco a poco

H H H H

THE PHONE CALL

Words and Music by Joe Satriani

Moderate Boogie Rock ♩= 140
Shuffle feel (♫ = ♩³♪)

E5
*Gtr. I N.C. Rhy. Fig. 1

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

Gtr. II Rhy. Fig. 2

A5 E5

A5 B5 A5

E5

Oh!

1. I got to

(end Rhy. Fig. 1)

(end Rhy. Fig. 2)

sl.
sl.

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

1.

2.

I want what I want.

2. Well, you You can

Bridge

A5

E5

say good - bye to me, hon - ey.

You can

(Both gtrs.)

Rhy. Fig. 3

1/2

A5 B5

say good - bye to my mon - ey,

D.S. al Coda I

yeah! 3. I'm

(end Rhy. Fig. 3)

Coda I

E5

want.

Gtr. III

w/Distortion

f

8va

Guitar solo I
w/Rhy. Figs. 1 & 2
E5
8va

A5
8va

E5 B5

8va loco 8va

Full Full Full

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

Full Full Full

A5 E5

8va

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

Full Full Full H 1/2 1/4 1/2

sl. sl.

Interlude
N.C.

Gtr. I

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

sl. sl. sl. sl. 1/2

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

w/Slide

Guitar solo II (Slide gtr.)
w/Rhy. Fig. 3
A5 E5

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

A5

w/Fill 1
B5

D.S. al Coda II

4. Well,

(Gtr. IV out)

vib. w/slide

vib. w/slide

Coda II

E

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 _

Gtr. III

1/2

1/2

1/2

1/2

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.

1/2

1/2

1/2

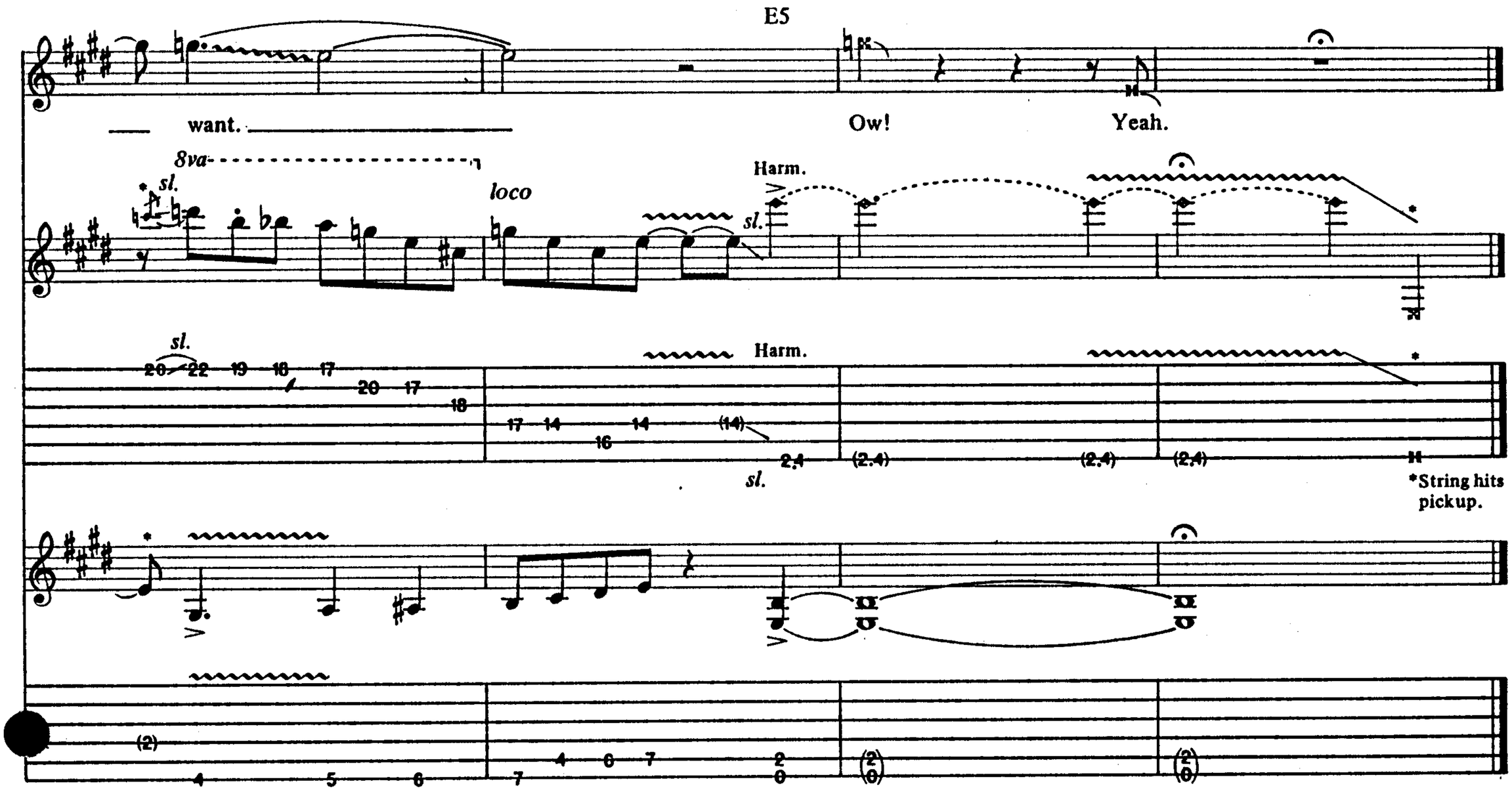
1/2

sl.

Fill 1 (Overdubbed slide gtr.)

8va

w/Slide



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)*

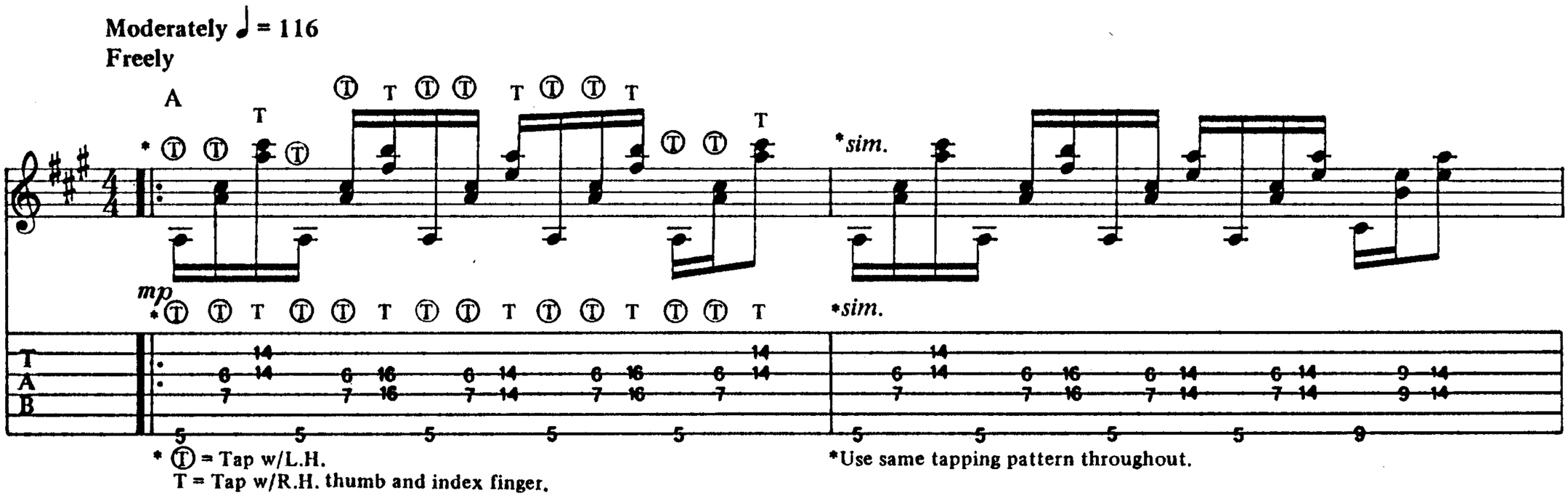
3. I'm sittin' here callin' from Tennessee.
And I've been jammin' with my buddies like I ought to be.
And it feels real good bein' on my own.
And I don't mind leaving you as dry as a bone.
'Cause you know, I don't want what you want. I want what I want. *(To Guitar solo I)*

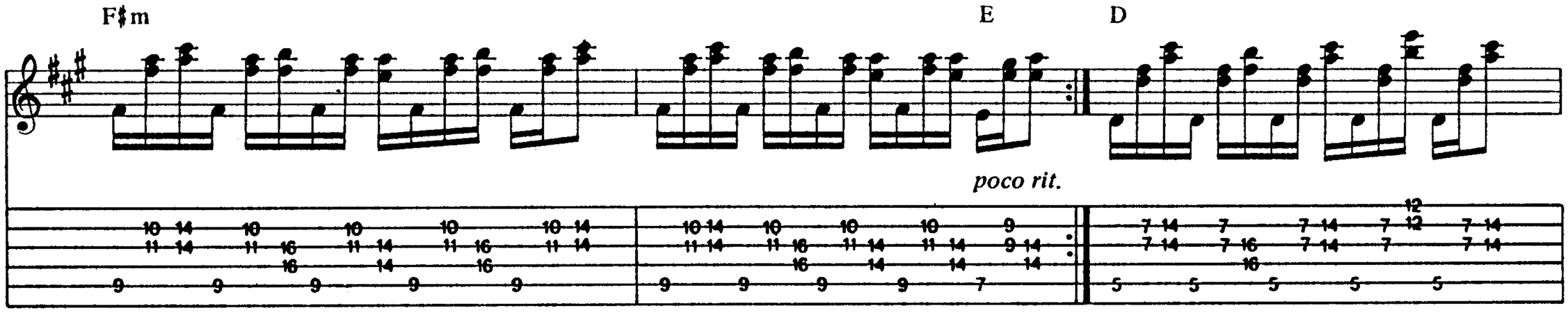
4. Well, it's all over; it's just too late.
And I'm so glad we're livin' in different states.
You know I said it all before like I knew I should.
But you got nothin' in your head but a block of wood.
And you know, I don't want what you want. I want what I want. *(To Coda)*

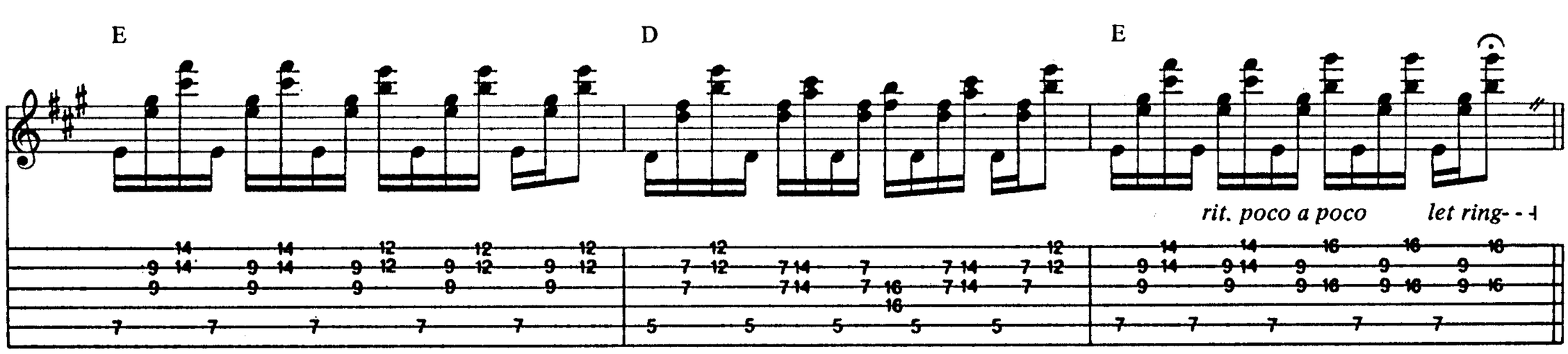
DAY AT THE BEACH

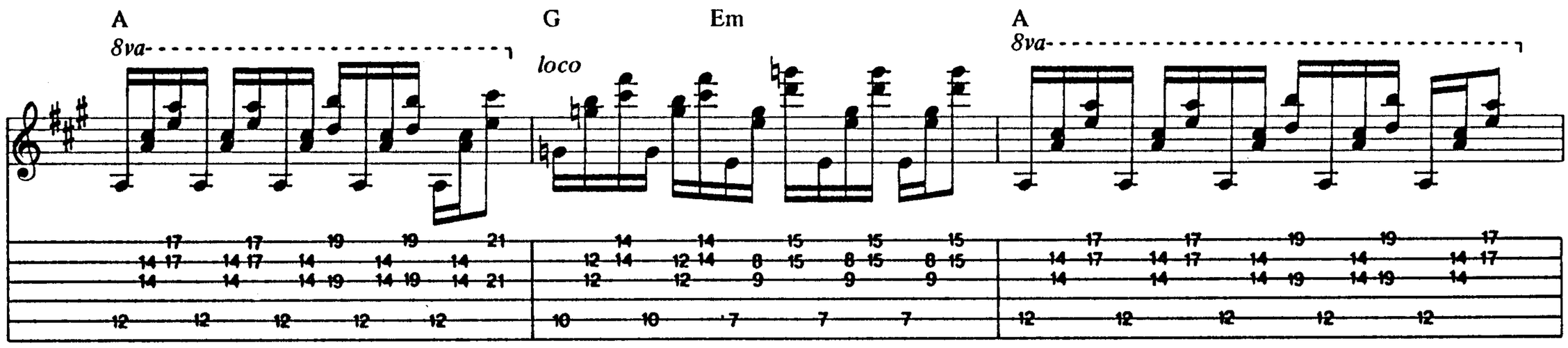
(New Rays from an Ancient Sun)

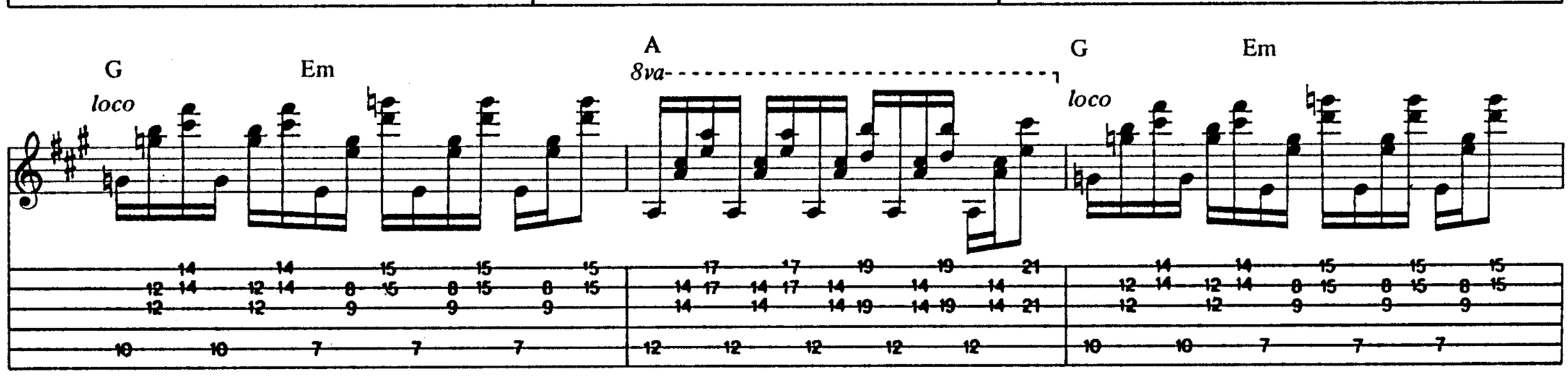
Music by Joe Satriani











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Fmaj7 G6add4 G

8va *loco*

E6add4 E G6add4 G E6add4 E Eadd4

rit. poco a poco *let ring- - -*

Faster ♩ = 138

A F♯m

E D E

D E F♯m

B7/F♯ F♯m Eadd4

rit. *let ring- - -*

Tempo I

A G D A

G D A G D

G D A G D

Esus4 E G

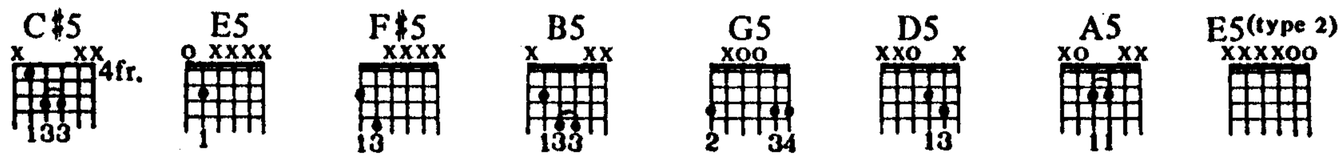
A G A

G A

G A

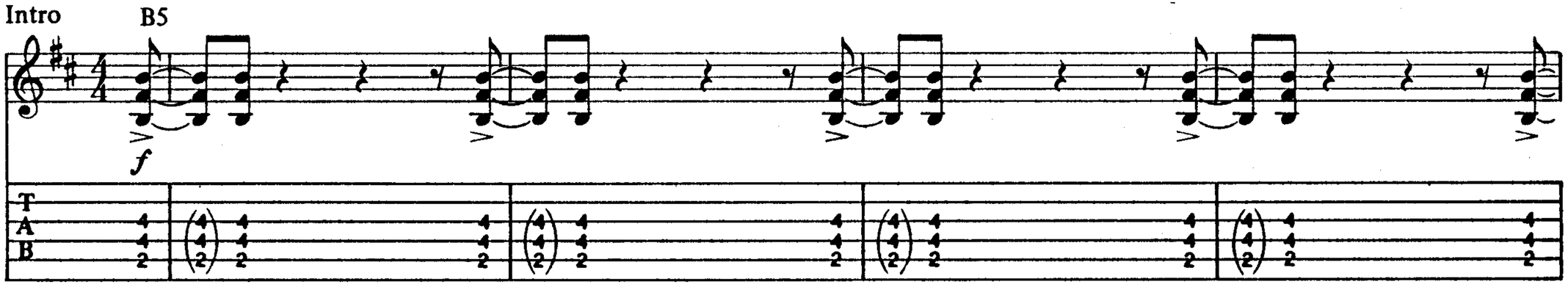
BACK TO THE SHALLA-BAL

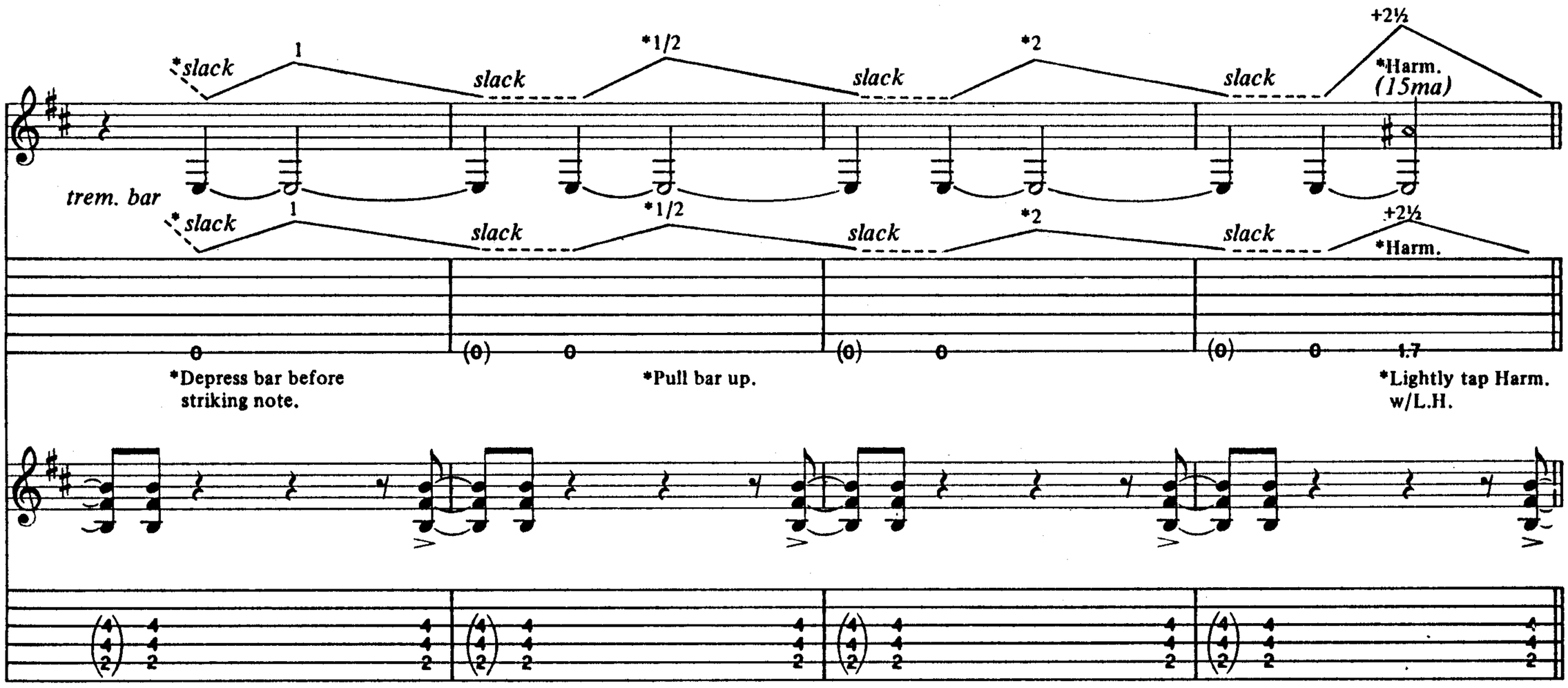
Music by Joe Satriani

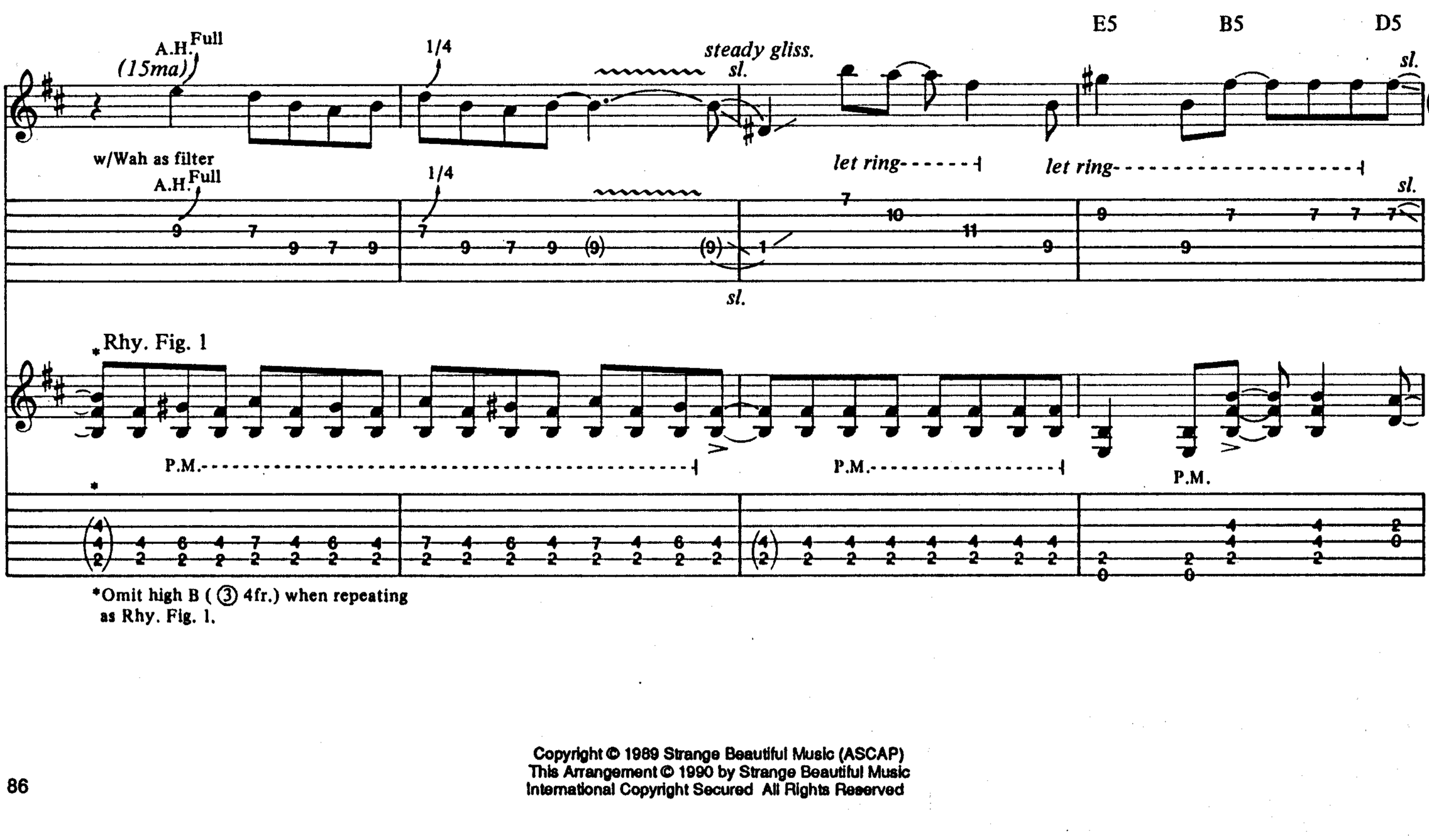


Fast Rock ♩= 160

Intro B5







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Dsus2 D5 Asus4 A5 Asus4 B5

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

Full Full Full 1/2 Full sl.

sl. sl. sl. A.H. pitch: E

P.M. P.M. P.M.---| P.M.---| P.M. P.M. P.M.----------| (end Rhy. Fig. 1) P.M.

w/Rhy. Fig. 1 (1st 7 bars only) E5 B5 D5

Full 1/4 sl. sl.

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

Full 1/4 sl.

Dsus2 D5 Asus4 A5 Asus4 B5 w/Rhy. Fill 1 E5

Full Full A.H. (8va) sl. sl. sl. A.H. (15ma) sl.

Full Full A.H. A.H.

sl. sl. sl. sl. A.H. pitch: G♯ A.H. pitches: D♯ F♯

Rhy. Fill 1

E5

B5 E5

Rhy. Fig. 2

B5 B7sus4 E5

(end Rhy. Fig. 2)

A.H. (8va)

B5 E5

A.H. pitch: D♯

Rhy. Fig. 3

(end Rhy. Fig. 3)

w/Riff A

F♯5

(Two gtrs.)

Rhy. Fig. 4

Rhy. Fig. 5

*For next 7 bars, vib. refers to both gtrs.

w/Rhy. Fig. 5 (3 times)

Riff A

Guitar solo

Substitute Rhy. Fill 2
B5

C♯5 Rhy. Fig.6

⑤4fr. C♯ ⑥open C♯5 E E5 F♯5

P.M. P.M.

8va

Full Full Full Full Full 1/2 Full Full Full Full Full

3

(end Rhy. Fig. 6)

⑥2fr. F♯ ⑥open F♯5 E B5 C♯5

P.M.

8va

w/Rhy. Fig. 6 (2 times)

⑤4fr. C♯ ⑥open C♯5 E E5 F♯5 ⑥2fr. F♯

8va loco

Full 1½ sl.

Full 1½

*These notes are sounded by pulling the B string off the side of the neck. The F♯ is sounded by the note "fretting out" at the 17th fret and being bent a whole step. The A♯ is sounded by pulling the string further off the neck with the note "fretting out" at the 20th fret and being bent 1½ steps.

F♯5 ⑥open E B5 C♯5 ⑤4fr. C

A.H. (8va) A.H. sl.

Rhy. Fill 2

F♯5 B5 C♯5

P.M.

C♯5 ⑥open E E5 F♯5 ⑥2fr. F♯

w/Rhy. Fig. 6 (1st 3 bars only)

F♯5 ⑥open E B5 A.H. (8va) C♯5 ⑤4fr. C♯ Full C♯5 ⑥open E E5 F♯5

A.H. pitch: D♯

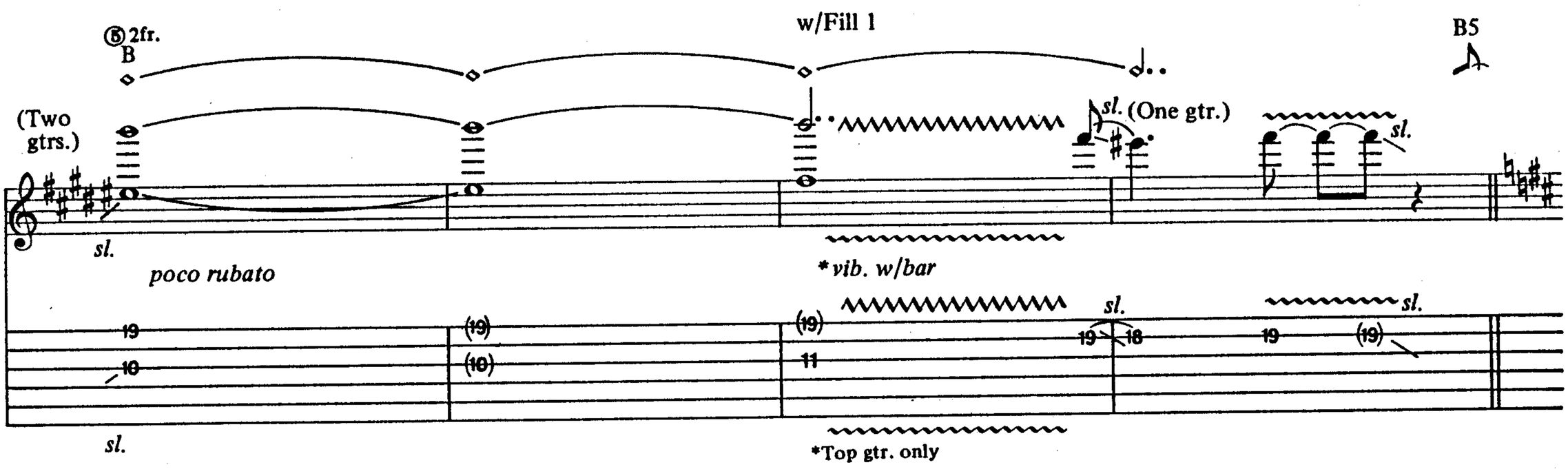
⑥2fr. F♯5 F♯ F♯5 A.H. P.M. G5 ⑥2fr. F♯ Full A.H. 8va

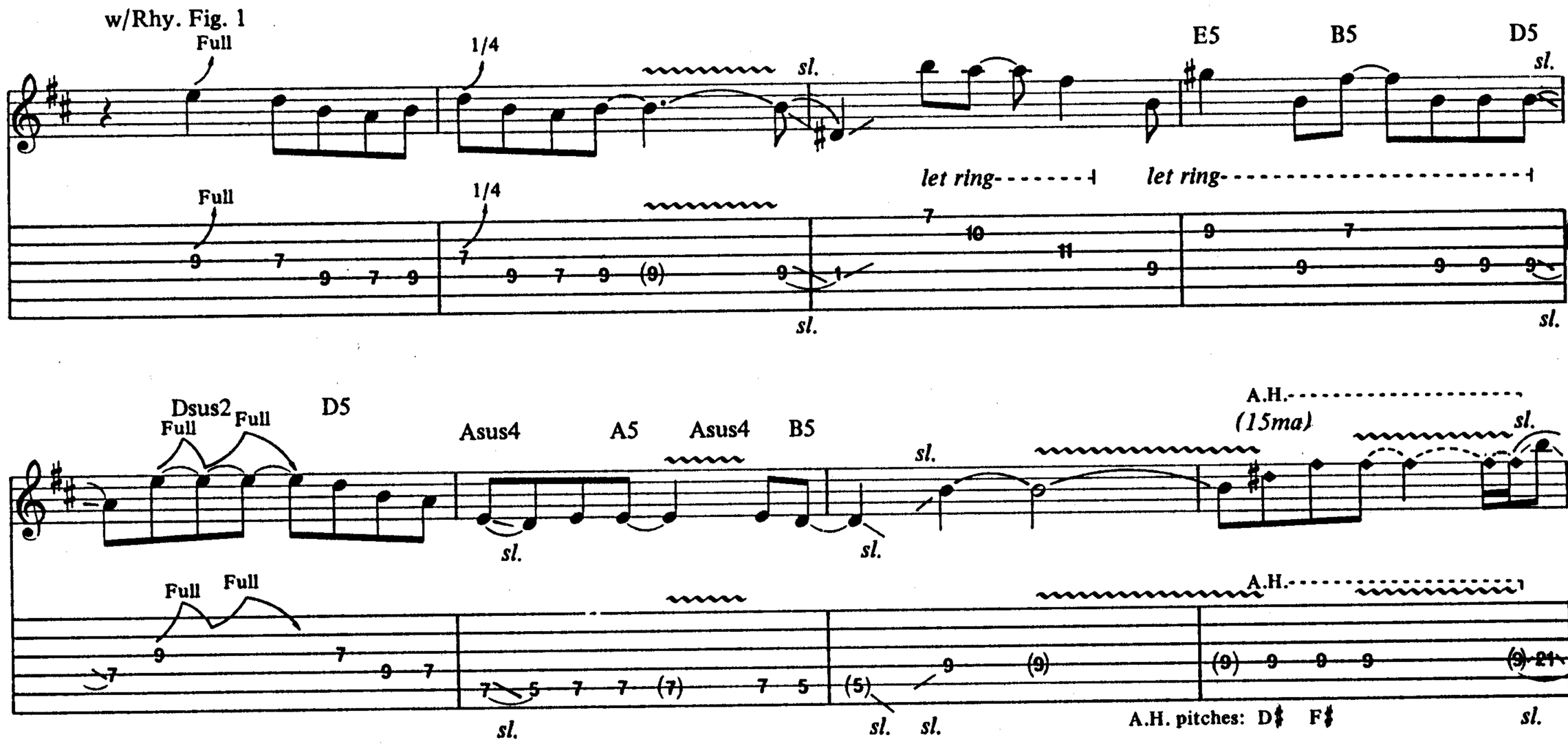
D5 A5 E5(type 2) 8va

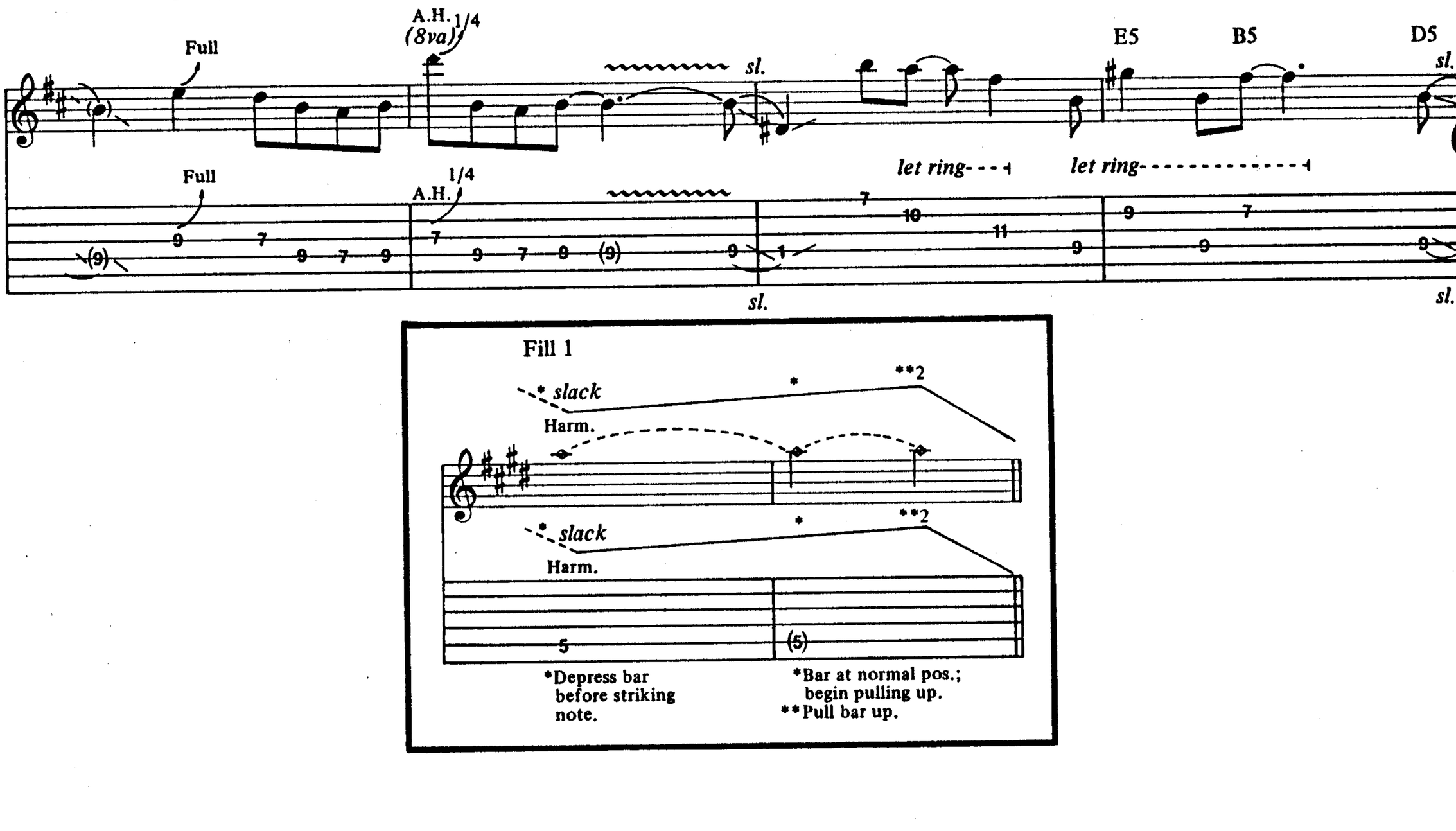
G5 D5 E5 8va loco

⑥open E 2fr. F♯ open E 3fr. G open E 5fr. A 4fr. G♯ E5 E5(type 2) ⑥14fr. F♯ pick slide sl. slack trem. bar slack

*Let E5 ring over E5(type 2).


⑤ 2fr.
B
w/Fill 1
B5
(Two gtrs.)
sl.
(One gtr.)
sl.
sl.
poco rubato
*vib. w/bar
sl.
sl.
sl.
*Top gtr. only


w/Rhy. Fig. 1
Full
1/4
sl.
E5
B5
D5
sl.
let ring
let ring
Full
1/4
sl.
sl.
Dsus2
Full
Full
D5
Asus4
A5
Asus4
B5
sl.
A.H.
(15ma)
sl.
sl.
sl.
Full
Full
A.H.
sl.
sl.
sl.
A.H. pitches: D♯ F♯
sl.


w/Rhy. Fig. 1 (1st 7 bars only)
A.H.
(8va)
1/4
Full
sl.
E5
B5
D5
sl.
let ring
let ring
Full
1/4
A.H.
sl.
sl.

Fill 1
* slack
**2
Harm.
* slack
**2
Harm.
*Depress bar before striking note.
*Bar at normal pos.; begin pulling up.
**Pull bar up.

Dsus2 D5 Asus4 A5 Asus4 B5 w/Rhy. Fill 1 E5

A.H. (8va) Full

A.H. pitch: E

w/Rhy. Fig. 2 B5 E5

B5 B7sus4 E5

w/Rhy. Fig. 3 B5 E5

w/Rhy. Fig. 3 (1st 2 bars only) B5 w/Rhy. Fig. 2 (last 2 bars only) B7sus4 E5

w/Rhy. Fig. 3 B5

A.H.
(8va)

E5

A.H. pitches: D♯ E D♯

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

B5

w/Rhy. Fig. 2 (last 2 bars only)

B7sus4

E5

8va

w/Rhy. Fig. 3

B5

E5 w/Rhy. Fig. 4 w/Riff A

F♯5

8va

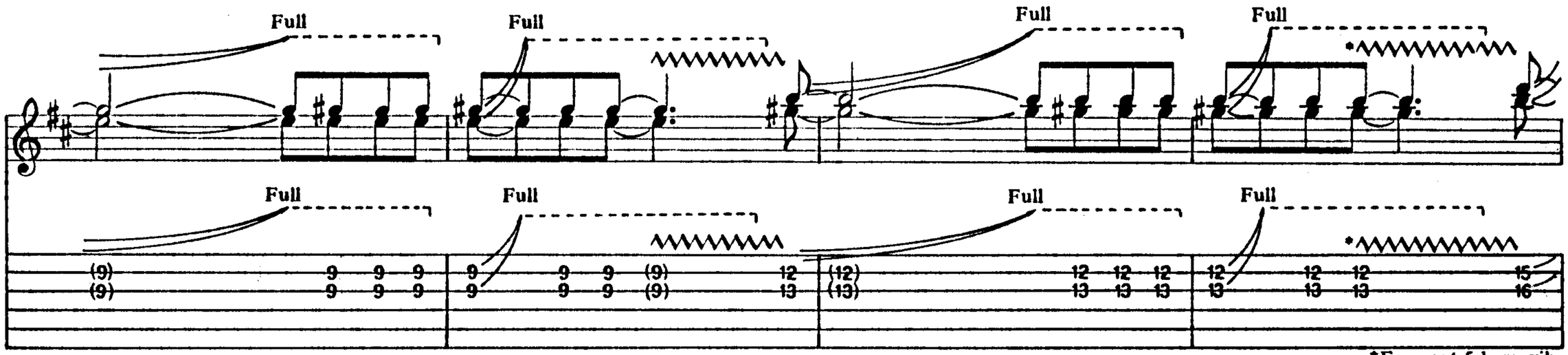
loco

(Two gtrs.)

trem. pick

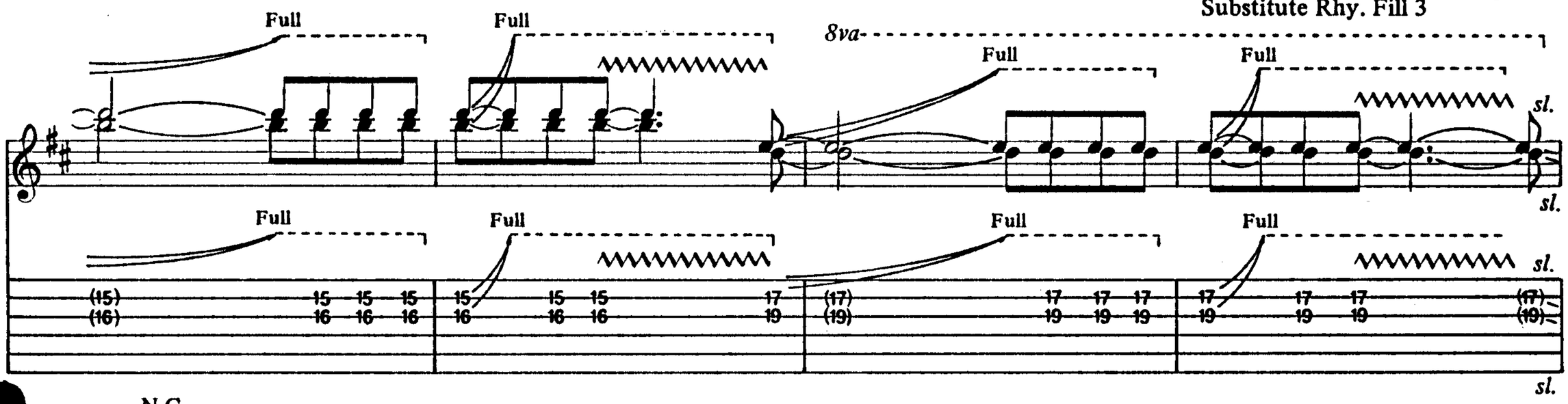
steady gliss.

w/Rhy. Fig. 5 (4 times)

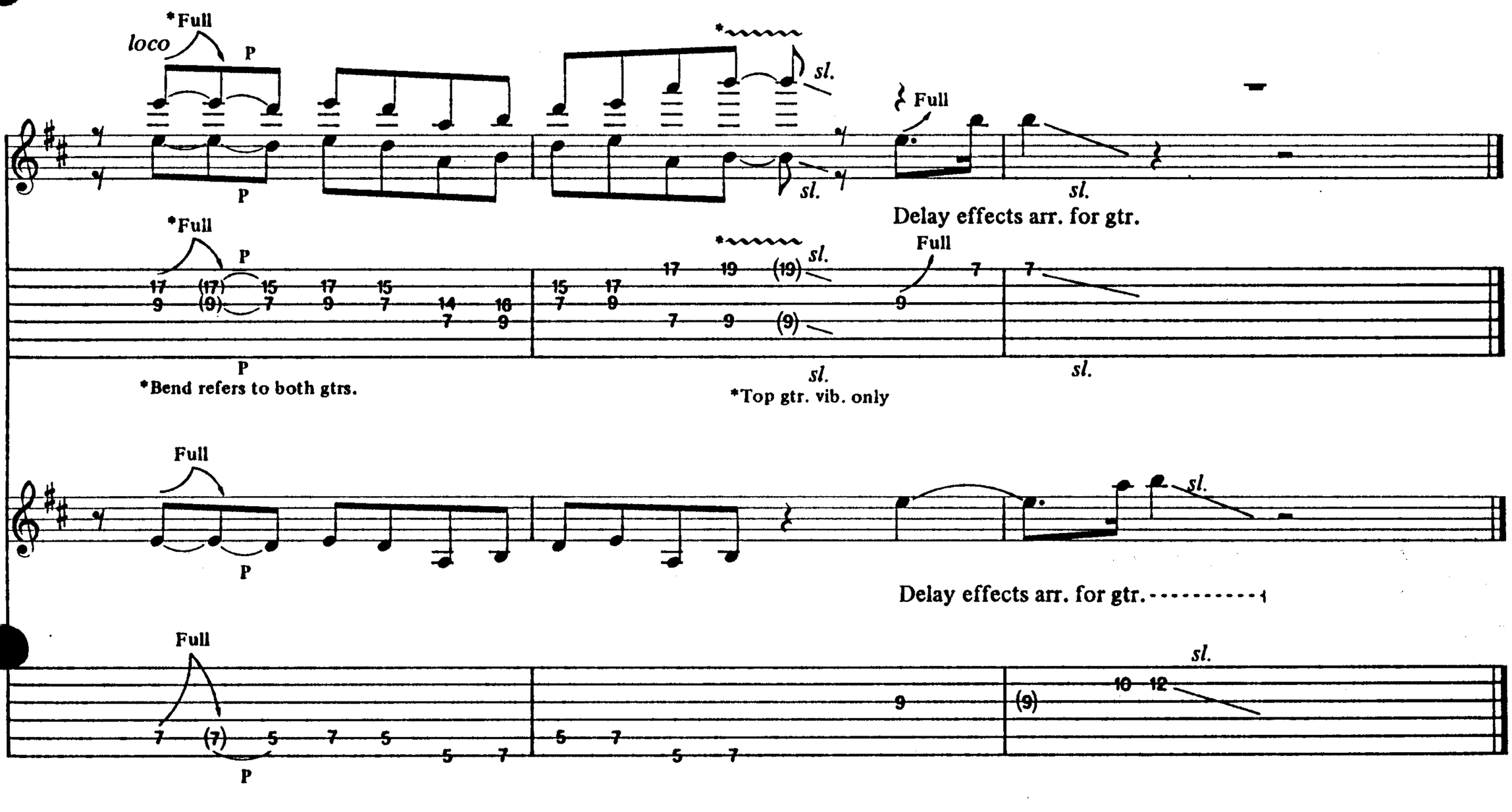


*For next 5 bars, vib. refers to both gtrs.

Substitute Rhy. Fill 3

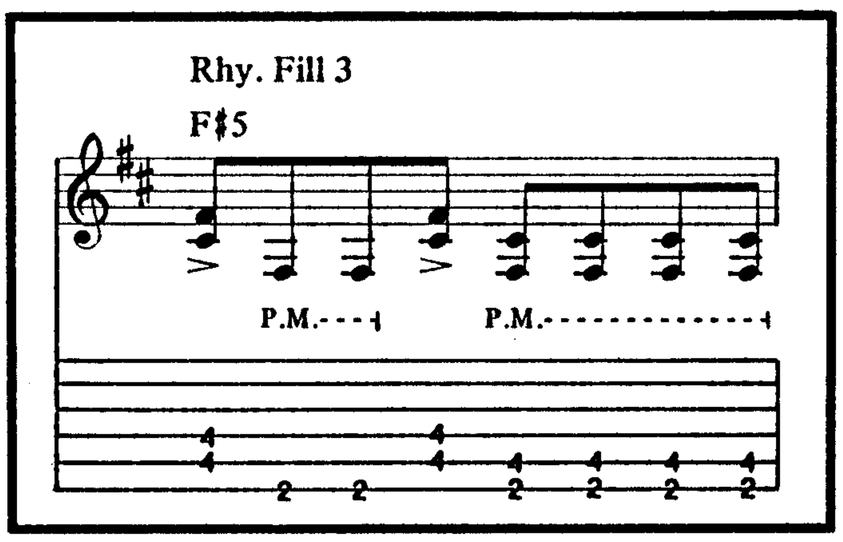


N.C.



*Bend refers to both gtrs.

*Top gtr. vib. only



RIDE

Words and Music by Joe Satriani

B5 B5(type 2) E9 E13 E5XII E5

Moderate Rock ♩= 108

Intro *Gtr. I N.C.

mf (Very distorted tone w/slight delay)

* Two gtrs.arr. for one gtr.

Rhy. Fig. 1

let ring

A.H.

A5 E B5 N.C. (15ma)

sl. *let ring* *sim.*

A.H. pitch: D♯

(end Rhy. Fig. 1)

w/Rhy. Fill 1

A5 E B5

Rhy. Fill 1

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1st, 2nd, 3rd Verses

B5 D5

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

2.3. *See additional lyrics*

P.M. P.M.

H H

sl. *sl.*

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

A5 G5 N.C. B5

but that's not my style.

Harm.

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

Harm.

D5

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

P.M. P.M.

sl. *sl.*

Rhy. Fill 4

Harm.

**trem. bar*

sl.

Harm.

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

sl.

Rhy. Fill 9

Harm.

Harm.

A5 G5

w/Rhy. Fill 2 (1st Verse only);
2nd Verse substitute Rhy. Fill 5;
3rd Verse substitute Rhy. Fill 10

2nd time to Coda I;
3rd time to Coda II

I'm gon - na make it wild.

Harm.

P.M.

sl.

Harm.

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

A5 E B5

I just wan - na ride.

D.S. al Coda I

w/Fill 1
N.C.

A5 E B5 w/Rhy. Fill 3

Get on my bike and ride.

Rhy. Fill 2

Harm.

sl.

Harm.

sl.

Rhy. Fill 3

H

H

*8va

*Fill 1

1/2 Full Full 1/2 Full 1/2 Full

T (0) T P P

hold bend 3

1/2 Full Full 1/2 Full 1/2 Full

T T P P

*Harmonica arr. for gtr.

Rhy. Fill 5

Harm.

P

Harm.

P

Rhy. Fill 10

Harm.

(8va)

H P

Harm.

H P

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

sl.

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

A5 E B5 w/Fill 1 N.C.

I__ just wan - na_ ride._____

A5 E B5 w/Rhy. Fills 6 & 7 w/Rhy. Fig. 1 (1st 7 bars only) & Fill 1

Get on my bike and_ ride._____

A5 E B5 w/Fill 1 N.C. 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

⑥open E E9 E13 E9

Gtr. II

Gtr. III

Full A.H. (8va) Full Full Full

sl. f pick sl. (Wah on) rake hold bend trem. bar

Full A.H. Full Full Full

sl. 2 A.H. pitch: E

Gtr I Rhy. Fig. 2

P.M. P.M.

Rhy. Fill 6

sl. sl.

let ring

sl. sl.

Rhy. Fill 7

Full 1/2 H

Full 1/2 H

Rhy. Fill 8
(Gtr. II)
E9

3

P.M.

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

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

A.H. pitches: B F

Gtrs. I&II E5

P.M.

trem. bar

*Depress bar so G sounds 1 step lower.

†Pull bar up.

*Two gtr. parts arr. as if played by one gtr.

A5 E 1/2 P P Full P B5 1/2 N.C.

N.C. *loco*

reverse rake

1/2 P P Full P 1/2

P P *sl.*

sl.

B5 P 1/4 1/4

let ring P 1/4 1/4 1/4

H

H

N.C. A5 E B5 8va N.C. *D.S. al Coda II*

Full 1/2 *sl.*

sl.

sl.

Coda II

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

A5 E B5

I___ just wan - na_ ride._____

w/Fill 1
N.C.

A5 E B5 w/Rhy. Fill 11

Get on my bike and_ ride._____

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

A5 E B5

I___ just wan - na_ ride._____

w/Fill 1
N.C.

A5 E B5 w/Rhy. Fill 12

Get on my bike and_ ride._____

Gtrs. I&II

B5

H

let ring

H

H

H

E

B5

H

H

Rhy. Fill 11

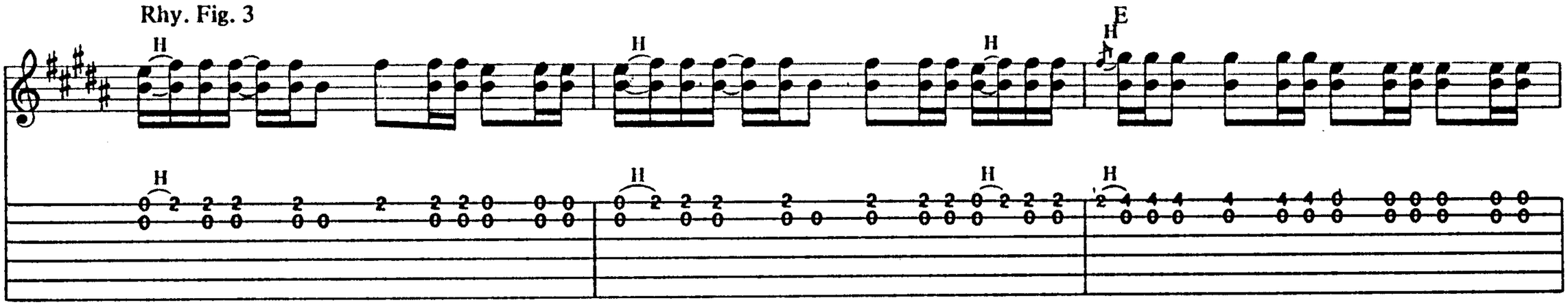
H

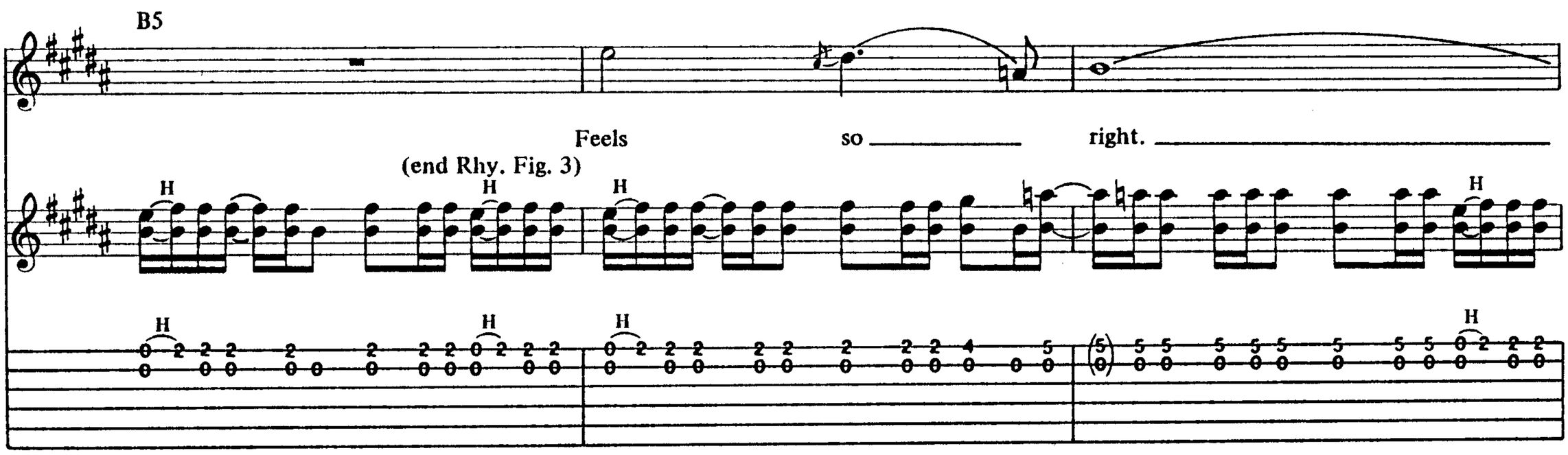
H7

Rhy. Fill 12

let ring

Rhy. Fig. 3





w/Rhy. Fig. 3

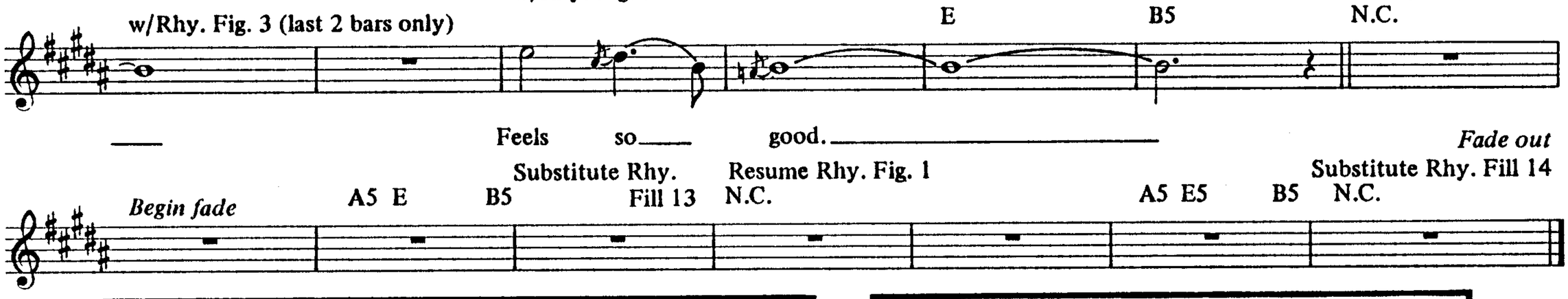
w/Rhy. Fig. 3 (last 2 bars only)

w/Rhy. Fig. 1

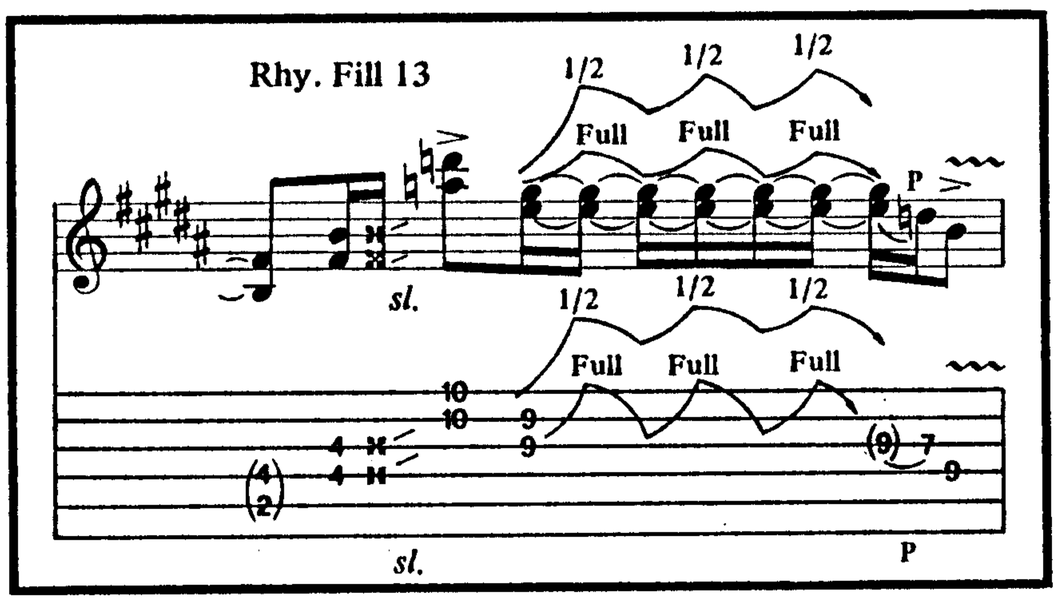
E

B5

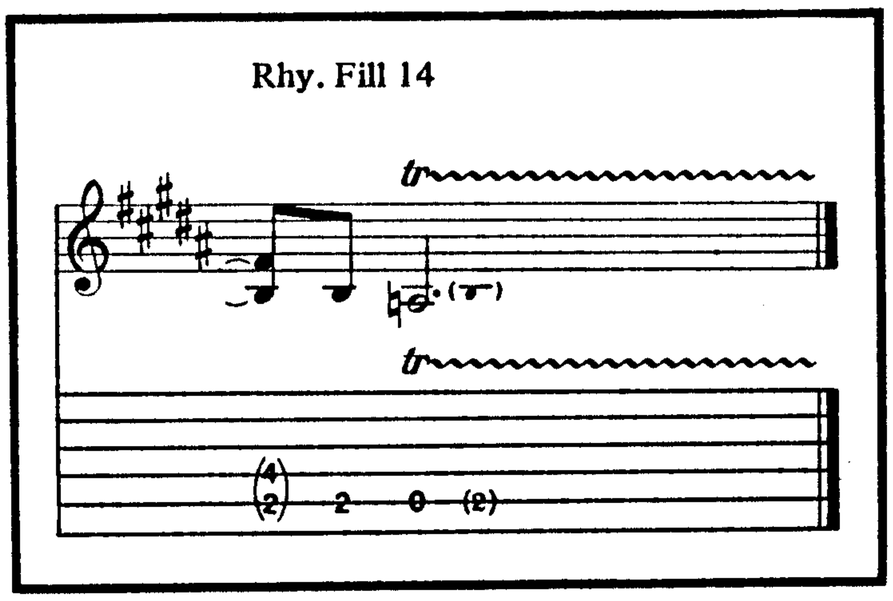
N.C.



Rhy. Fill 13



Rhy. Fill 14



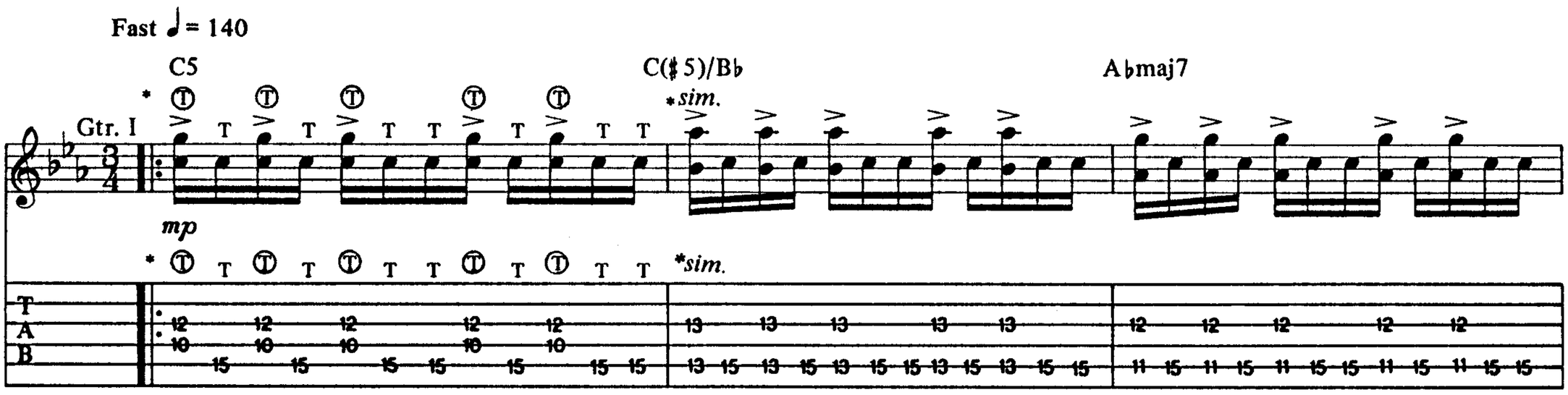
Additional Lyrics

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)*

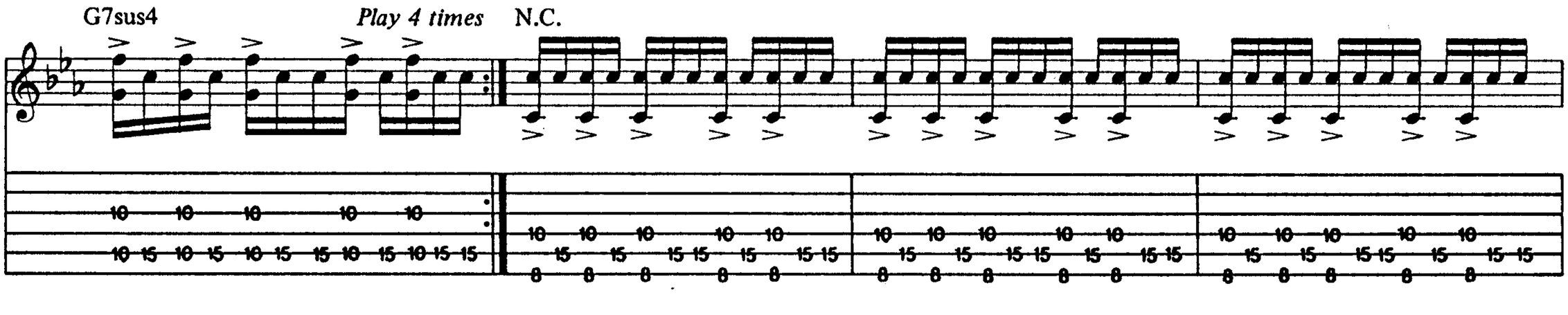
THE FORGOTTEN (PART ONE)

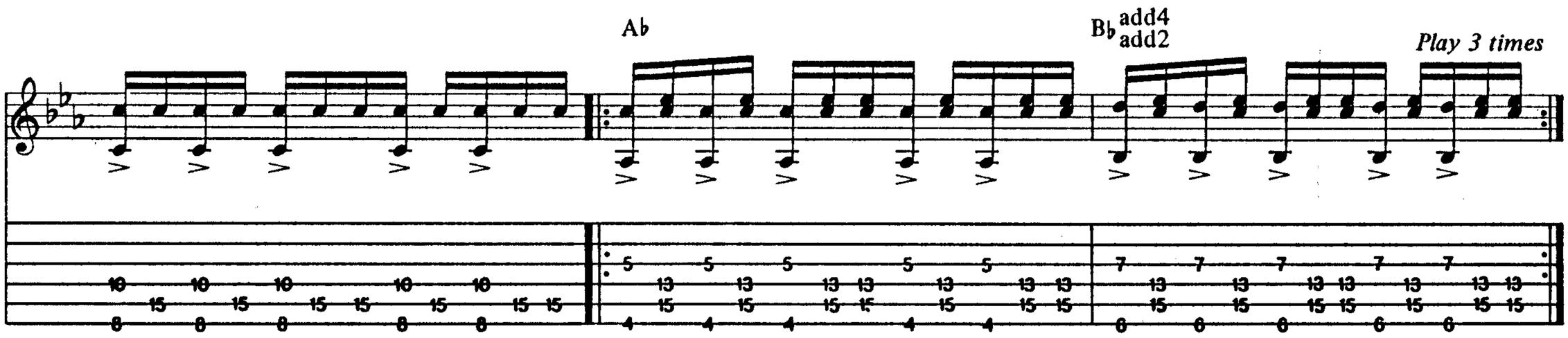
Music by Joe Satriani

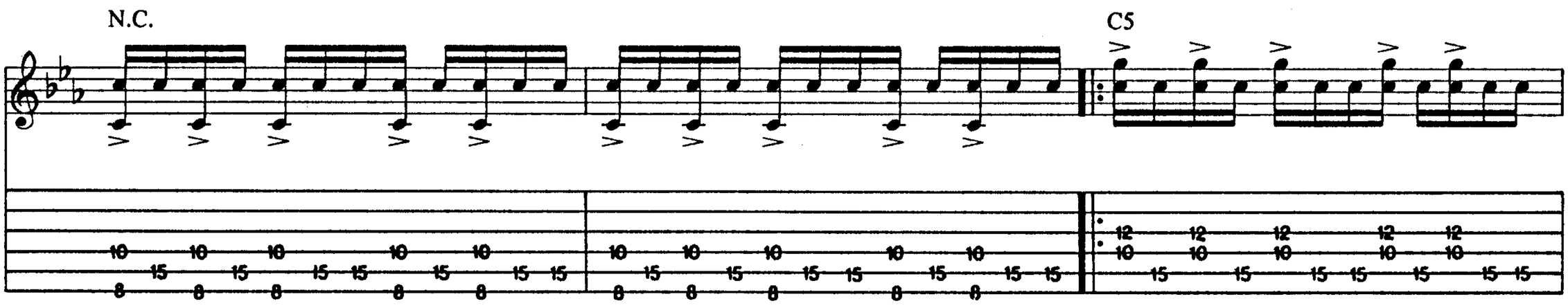


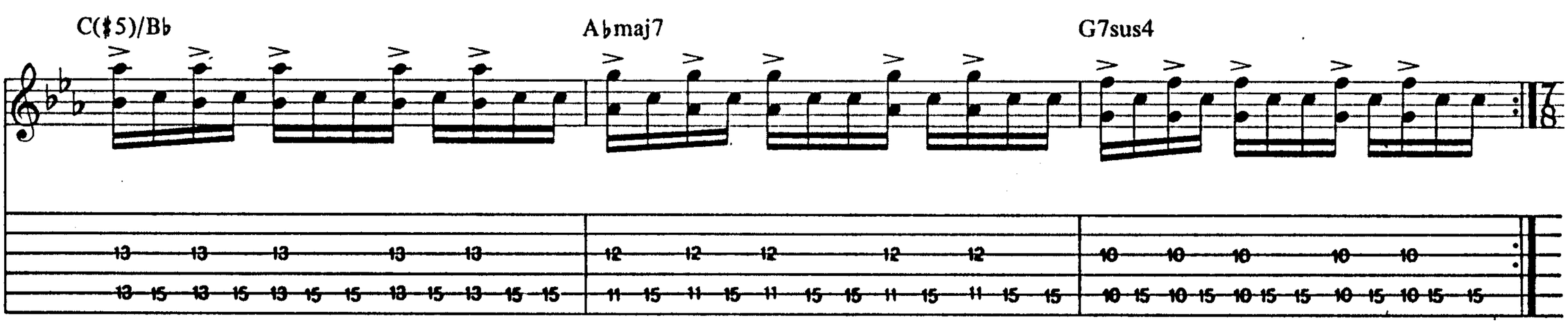
* Ⓣ = L.H. tap
T = R.H. tap

*Use same tapping pattern throughout except where noted.









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C5 C(♯5)/B♭ A♭maj7 G7sus4

*Gtr. II

pp *p*

Gtr. I

*sim.

*sim.

* Synth. arr. for gtr.

*Use tapping pattern from previous measure for next 3 measures.

C5 C(♯5)/B♭ A♭maj7 G7sus4

8va

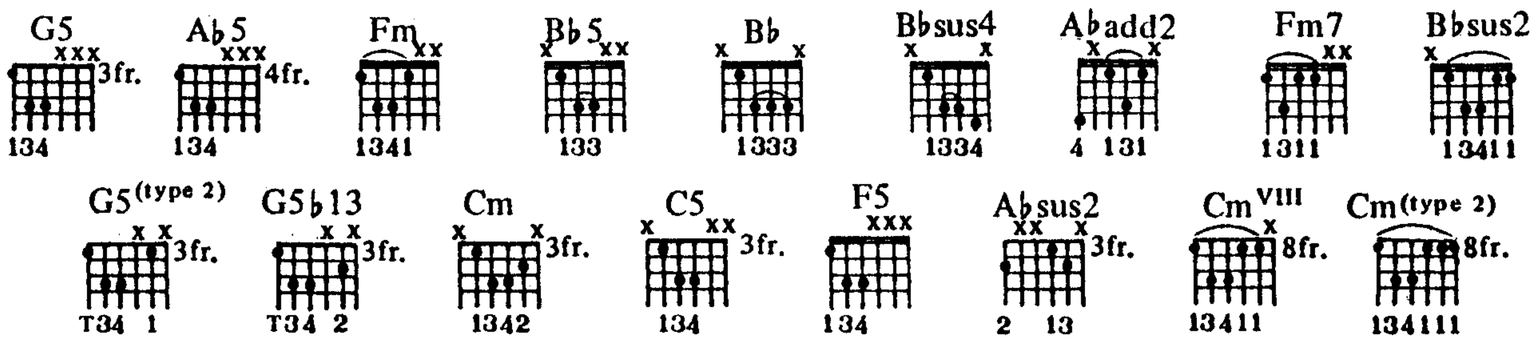
*Use tapping pattern from first measure for remainder of song.

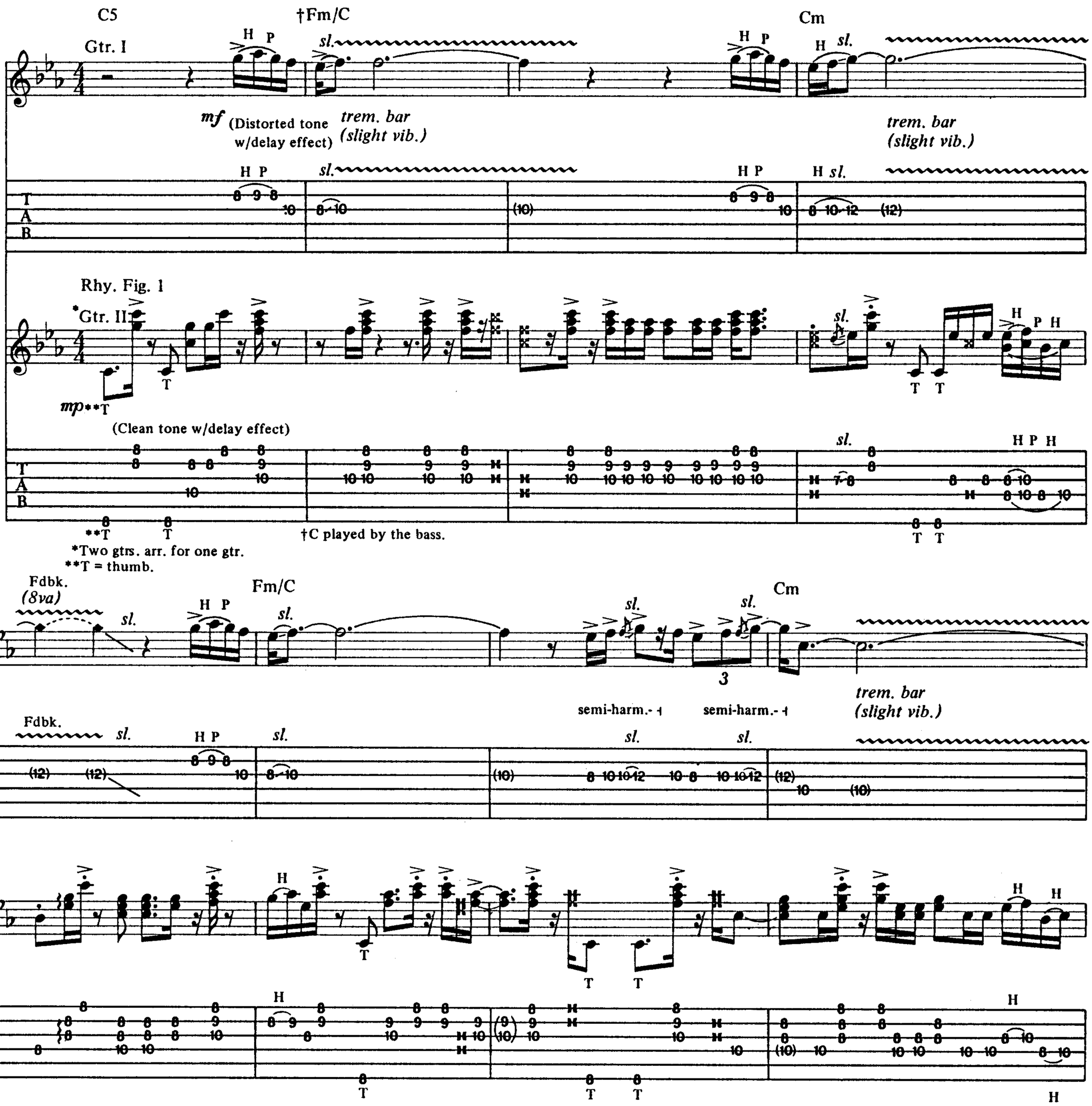
N.C.

8va

THE FORGOTTEN (PART TWO)

Music by Joe Satriani





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Fm7 A♭sus2 Cm

A.H. (8va) Full A.H. (15ma) *1/2 1/2

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

semi-harm. (slight vib.) rake semi-harm trem. bar (slight vib.)

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

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

A.H. pitch:C

let ring

sl. H H P H

rake

Fm/C Cm

P sl. Full Full sl. sl.

P.M. rake 5 (slight vib.) semi-harm. 3 semi-harm. pick sl.

H P sl. Full Full sl. sl.

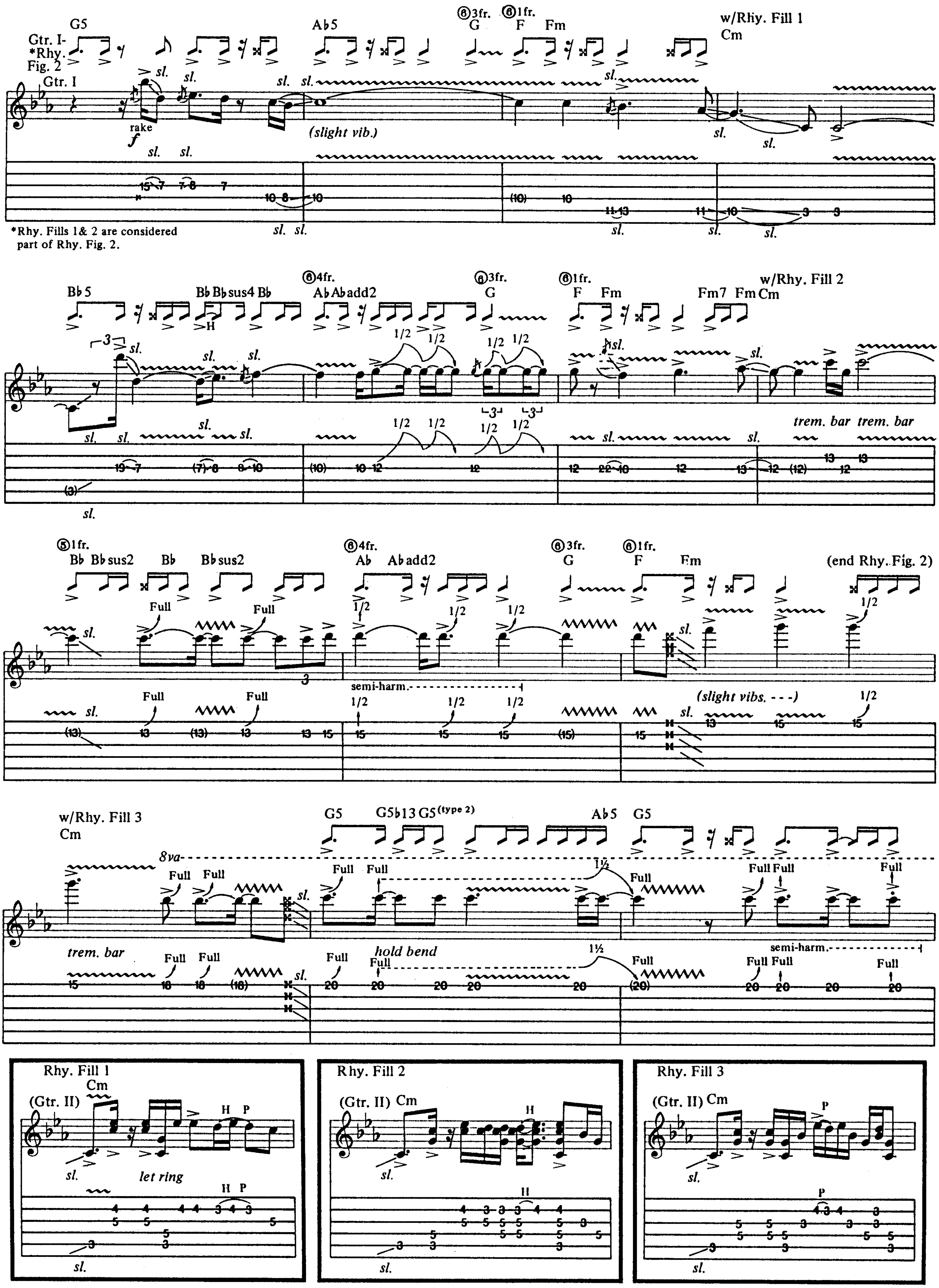
(end Rhy. Fig. 1) Fdbk. Fdbk.

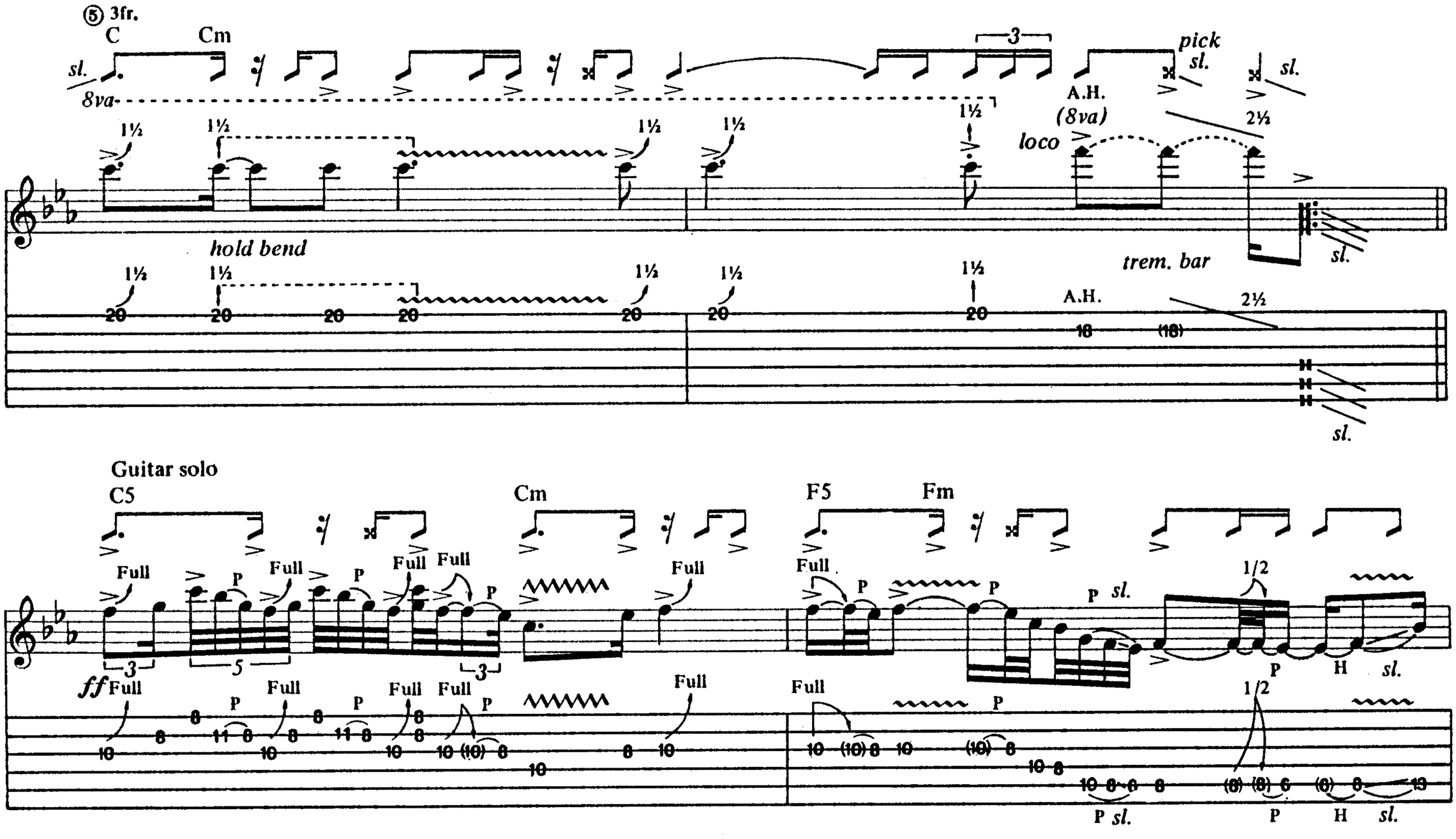
H (8va)

T T T T mf f pick sl.

Fdbk. Fdbk.

T T T H T Fdbk pitch: B♭ Fdbk. pitch: G


G5
Ab5
⑥3fr. G
⑥1fr. F
Fm
w/Rhy. Fill 1
Cm
Gtr. I-
*Rhy. Fig. 2
Gtr. I
rake
f
sl.
(slight vib.)
*Rhy. Fills 1& 2 are considered part of Rhy. Fig. 2.
Bb5
Bb Bbsus4 Bb
⑥4fr. Ab Abadd2
⑥3fr. G
⑥1fr. F
Fm
Fm7
Fm Cm
w/Rhy. Fill 2
1/2
trem. bar
⑤1fr. Bb Bbsus2
Bb
Bbsus2
⑥4fr. Ab Abadd2
⑥3fr. G
⑥1fr. F
Fm
(end Rhy. Fig. 2)
Full
semi-harm.
(slight vibs. - - -)
w/Rhy. Fill 3
Cm
8va
G5
G5b13 G5(type 2)
Ab5
G5
hold bend
1½
Rhy. Fill 1
Cm
(Gtr. II)
let ring
H P
Rhy. Fill 2
(Gtr. II) Cm
H
Rhy. Fill 3
(Gtr. II) Cm
P


⑤ 3fr.
C
Cm
sl.
8va
3
pick
sl.
sl.
A.H.
(8va)
loco
2½
hold bend
trem. bar
sl.
A.H.
2½
sl.
Guitar solo
C5
Cm
F5
Fm
Full
P
1/2
H
sl.
ff
w/Rhy. Fill 4
⑥ 4fr.
F5
Fm
Ab
Absus2
⑥ 4fr. 10fr.
Ab
D
Cm
8va
loco
pick
⑥ 8fr.
C
F5
Fm
Cm VIII
Rhy.
Fig. 3
P.M.
Rhy. Fill 4
(Gtr. II)
Cm

F5 Fm ⑥4fr. Ab Absus2 ⑥4fr. Ab 8fr. C Cm (end Rhy. Fig. 3)

1½ 1/2 P 1/2 Full sl. Full H P P Full P Full Full sl. sl. 1½ sl. trem. bar

sl. sl.

w/Rhy. Fig. 3 (2 times) ⑥8fr. C F5 Fm

8va

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

3 rake sl. sl. sl. sl.

F5 Fm ⑥4fr. Ab Absus2 ⑥4fr. 8fr. Ab C Cm

8va

sl. sl. sl. sl. sl. sl. sl. sl. 1½

1½

F5 Fm F5 Fm ⑥4fr. Ab Absus2 ⑥4fr. 8fr. Ab C

8va loco Full loco Full P Full P

1½ 1/2 Full 1½ 1½ Full 1½ Full 1½ sl. 6 6

Full Full 1½ Full 1½ Full 1½ sl. Full P Full P

*Bend E♭(①11fr.) with 3rd fin. and catch B♭(② 11fr.) under it, bending both notes one whole step.

w/Rhy. Fig. 2 (including Rhy. Fills 1 & 2) ⑥3fr. ⑥1fr.

Cm G5 A♭5 G F Fm

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

hold bend f (slight vib.) rake rake sl.

Cm Bb5 ⑥4fr. Bb Bbsus4 Bb Ab Absus2 ⑥3fr. ⑥1fr. G F Fm A.H. Fm7 Fm

trem. bar (slight vib.) sl. sl. sl. sl. H 1/2 (8va) sl. sl.

A.H. sl. sl.

A.H. pitches:C D

⑤1fr. Bb Bbsus2 Bb Bbsus2 ⑥4fr. A Abadd2 ⑥3fr. ⑥1fr. G F Fm

Cm trem. bar (slight vib.) sl. 1/2 semi-harm. trem. bar rake

w/Rhy. Fill 5 Cm G5(type 2) G5b13G5(type 2) G5b13G5 ⑤3fr. C Cm

8va Full Full Full Full Full Full Full 1½ 1½ 1½ 1½

trem. bar Full Full Full Full Full Full Full Full Full 1½ 1½ 1½ 1½

w/Rhy. Fill 6 8va w/Rhy. Fig. 1 C5 Fm/C Cm

loco pick sl. (w/echo repeats) mf (slight vib.) H P sl. sl. sl.

Rhy. Fill 5 (Gtr. II) Cm sl.

Rhy. Fill 6 (Gtr. II) Cm trem. bar *Depress bar as far as possible.

Fdbk.
(8va)
sl.
H P
Fm/C
sl.
sl.
sl.
3
(slight vib.)
Fdbk.
sl.
H P
sl.
sl.
sl.
(12) (12) 8 9 8 10 8 10 (10) 11 8 10 10 12 10 8 10 10 12

Cm
Full
Fm7
pick
sl.
semi-harm.
sl.
Full
10 (10) 8 6 6 8 8 (8) (8) sl.

Absus2
1/2
Cm
*1/2
sl.
H P
semi-harm.
sl. sl.
trem. bar
sl. sl.
P
rake
don't pick
P.M.
1/2
*1/2
don't pick
H P
sl.
H P
sl. sl.
*Pull bar up.
sl. sl.
8 10 11 10 8 6 6 8 10 (10) (10) (10) (10) 8 9 8 10

Fm/C
Gtr. I
sl.
A.H.
(8va)
sl.
sl.
Cm
Outro
Cm
Fm9add4
3
trem. bar
dim.
sl.
A.H.
sl.
sl.
8 10 (10) (10) 8 10 10 12 10 8 10 10 12 (12) 10 (10) (10)
A.H. pitches: C D

Rhy. Fig. 4
Gtr. II
T T T T H
H
P.M.P.M.
let ring
8 9 8 10 10 8 11 11

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

Gtr. II Cm Fm9add4 Cm C7sus4

Gtr. I

sl. *let ring*

H P.M.

Cm Fm9add4 Cm C7sus4 Cm Fm9add4 Cm 1/4 C7sus4

H P *sl.* *sl.* *sl.* *don't pick* H P *sl.* *sl.* *sl.* 1/4 P *sl.* P.M. P.M.

Cm Fm9add4 Cm C7sus4 Cm Fm9add4

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

Cm C7sus4 Cm Fm9add4 Cm C7sus4

sl. rake H P *sl.* P 3 H P *sl.* 1/2 *sl.* *sl.* *sl.*

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

H rake *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

THE BELLS OF LAL (PART ONE)

Music by Joe Satriani

Free time ♩= 138

(Windchimes)

N.C.(E♭m)

Fade in (approx. 12 sec.)

w/Delay

mf

p *f*

*Backwards gtr. arr. for gtr.

*1

trem. bar

Fdbk.

*Pull bar up.

H P

P H H P

sl.

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sl.

P.M.

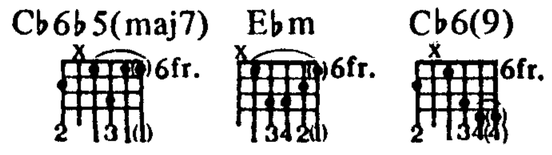
Fdbk.

p *f*

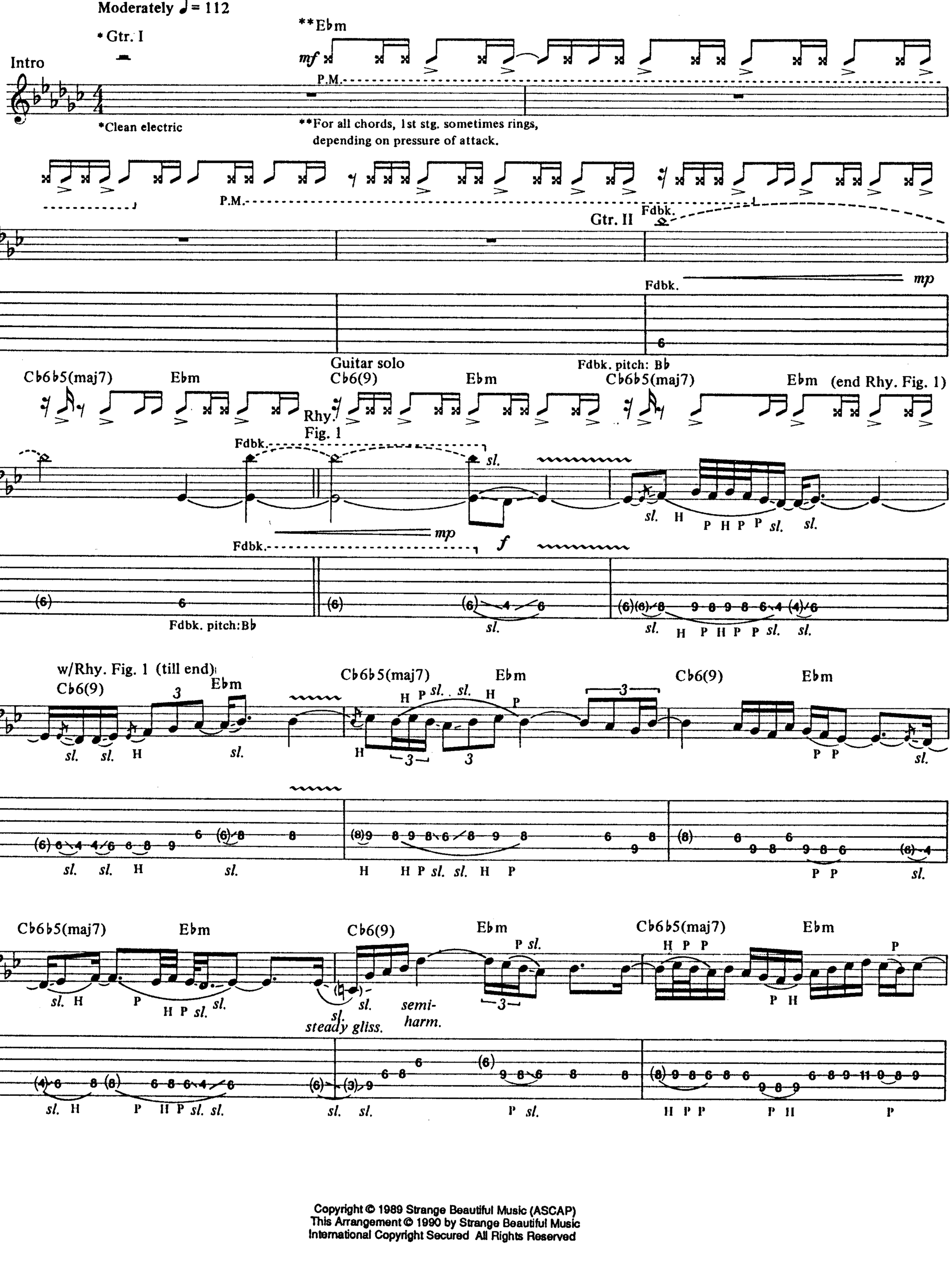
Fade out (echoes)

THE BELLS OF LAL (PART TWO)

Music by Joe Satriani



Moderately ♩= 112



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Cb6(9) Ebm Cb6b5(maj7) Ebm

P.M. *semi-harm.*

Cb6(9) Ebm Cb6b5(maj7) Ebm

Ebm Cb6(9) Cb6b5(maj7) Ebm

10

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

Full Full

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

8va A.H. A.H. *loco*

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

Cb6b5(maj7) Ebm Cb6(9) Ebm

Full *8va* *loco* *semi-harm.*

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

Cb6(9) Ebm Cb6b5(maj7) Ebm

Cb6(9) Ebm Cb6b5(maj7) Ebm

Cb6(9) Ebm Cb6b5(maj7) Ebm

Cb6(9) Ebm Cb6b5(maj7) Ebm

Cb6(9) Ebm Cb6b5(maj7) Ebm

Cb6b5(maj7) Ebm Cb6(9) Ebm

8va

1/2 1/2 sl. sl.

(16) 18 19 18 18 1/2 1/2 16 16 (16) 18 18 19 18 16 16 16 16 14 14 16 16 16 14 14 14 16 16 16 13 13 14

Cb6b5(maj7) Ebm Cb6(9) Ebm

8va loco

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

3 3 7 3 3

16 16 14 13 11 13 14 14 14 13 11 9 11 13 13 13 11 13 14 14 11 9 11 13 11 9 7 7 9 11 9 7 6 7 9 9 6 4 6 7 7 7 6 4 7 7 4 6 7 6 4 7 4 6 7 6 4 7 6 4

Cb6b5(maj7) Ebm Cb6(9) Ebm

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

semi-harm.

H H P P

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

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

Cb6b5(maj7) Ebm Cb6(9) Ebm

3 3 3 3

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

Cb6b5(maj7) Ebm Cb6(9) Ebm

Full Full Full

slack slack *1 *1 slack

trem. bar

H sl. H H P P 2 H H P P 2

slack slack *1 *1 slack

Full Full Full

*Pull up on bar.

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

8va Full Full Full *1/2 slack ** Full Full

vib. w/bar trem. bar *1/2 slack ** Full vib. w/bar Full vib. w/bar

*Pull up on bar.

**Bar depressed before striking note.

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

8va Full *1 loco Full Full Full Full 1/2 Full

Full *1 Full Full Full Full Full 1/2

*Pull up on bar

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

8va Full Full Full Full Full loco sl. sl.

grad. release semi-harm.

sl. sl.

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

8va Full Full Full Full

rake semi-harm.

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

8va loco sl. Full P Full Full 8va

sl. semi-harm.

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

8va

Full Full Full Full Full Full Full Full

semi-harm.

Full Full Full Full Full Full Full Full

(19) 21 19 19 20 20 18 20 21 21 (21) (21) 21 21 21 21 21 21 21

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

8va sl. loco Full H P sl. sl. sl. sl. H sl.

trem. bar vib. w/bar

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

6 (6) 8 0 0 13 (13) 11 (11) 10 (10) 8 (8) 6 (6) 8 (8) (8)

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

slack Harm. (15ma) **1 **1½ Fdbk. (8va) *2½ 1/2 Harm. (8va)

slack Harm. **1 **1½ Fdbk. *2½ 1/2 Harm.

1.6 (1.6) (1.6)

*Depress bar before hitting harm. Fdbk. pitches:Db Ab *Pull up on bar.

Cb6b5(maj7) Ebm **1½ Cb6(9) Ebm Cb6b5(maj7) Ebm

1/2 Harm. (15ma) 1 slack 8va 1/2 P loco sl. A.H. sl.

semi-harm. 1/2 Harm. 1 **1½ slack pick trem. 1/2 P sl. A.H.

(4) 0 2 (2) 14 17 13 (13) 11 11 14 14 12 11 13 11 10 13 11 11 8 6 8

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

Cb6(9) Ebm Cb6b5(maj7) Ebm

3 3 6 3 3

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

8 9 8 6 7 8 8 9 8 9 8 6 9 8 9 8 9 8 6 4 6 8 9 8 9 8 6 7 8 9 8 9 8 6 8 6 4 6 4 2 2 4 2 4 2 1 1 2 3 4 1/2

H P P T sl. H TP TP P TP TP TPP sl. H sl. TP TPP H sl. TP TPP P H P H P P H H H sl.

Cb6(9) Ebm Cb6b5(maj7) Ebm

3 H P H H P H P sl. H H H P P sl. H H H H P P H H 3 4 6 4 3 4 6 H H P P 3 4 6 8 6 4 8 4 6 8 6 4 H P P P H H P P P P H H H H

2 4 2 2 4 6 4 6 2 4 2 1 4 1 2 4 1 2 4 2 1 2 4 6 3 4 6 4 3 4 6 3 4 6 8 6 4 6 8 9 8 6 9 7 6 7 9 6 8 9 8 9

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

Cb6(9) Ebm

Cb6b5(maj7) Ebm

8va Ebm

8va Cb6(9) Ebm

Cb6b5(maj7) Ebm

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

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

*Pull up on bar.

*Bar at normal position.

Cb6b5(maj7) Ebm Cb6(9) Ebm

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

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

Cb6b5(maj7) Ebm Cb6(9) Ebm

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

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

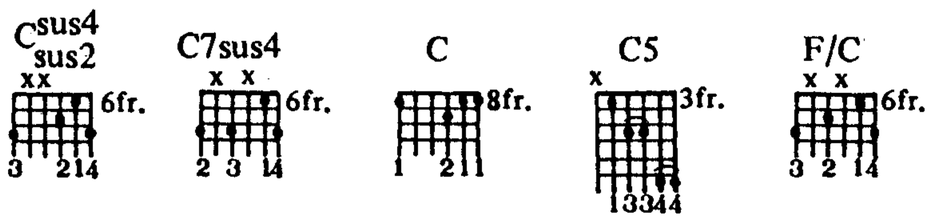
Repeat and fade

Cb6(9) Ebm Cb6b5(maj7) Ebm

(w/echo repeats)

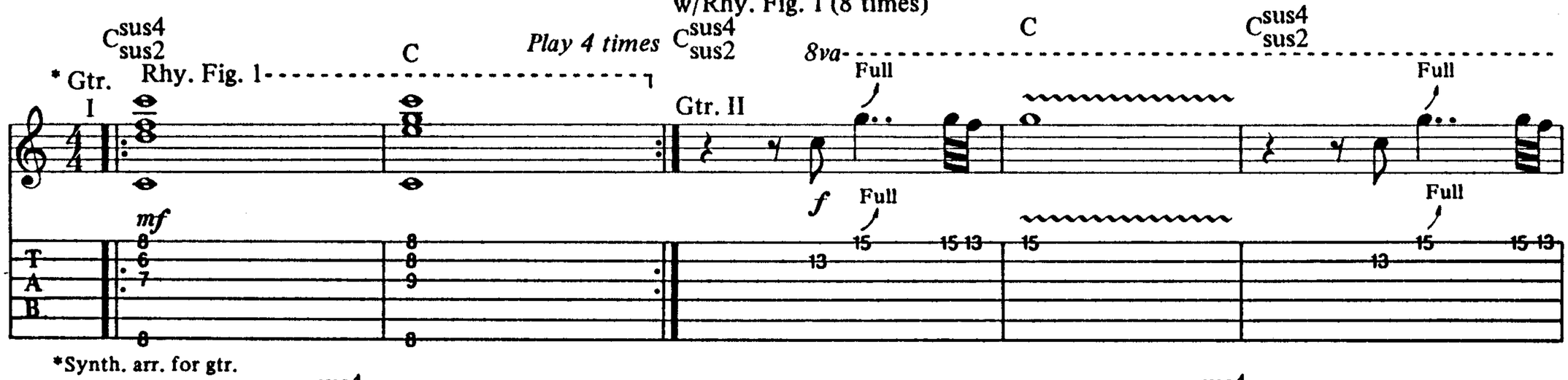
INTO THE LIGHT

Music by Joe Satriani

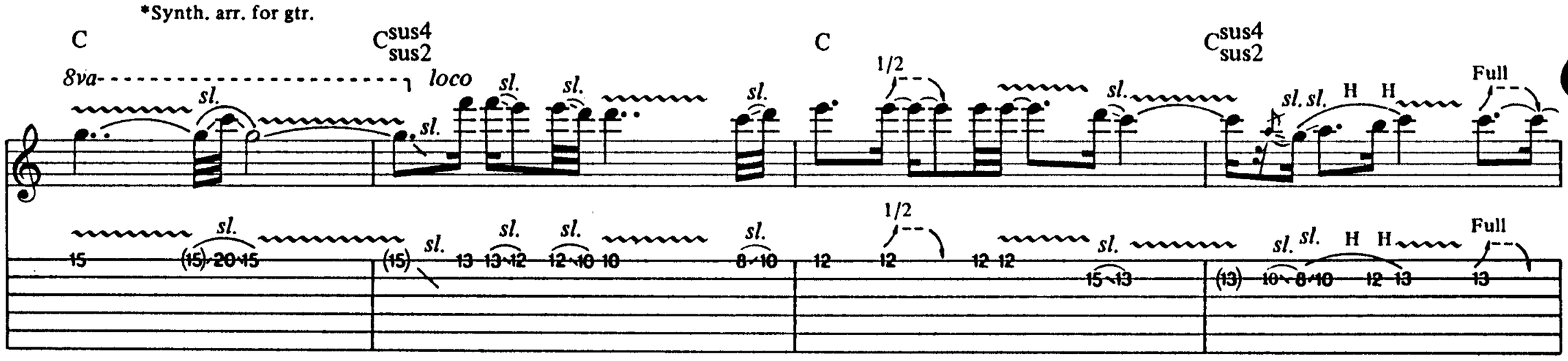


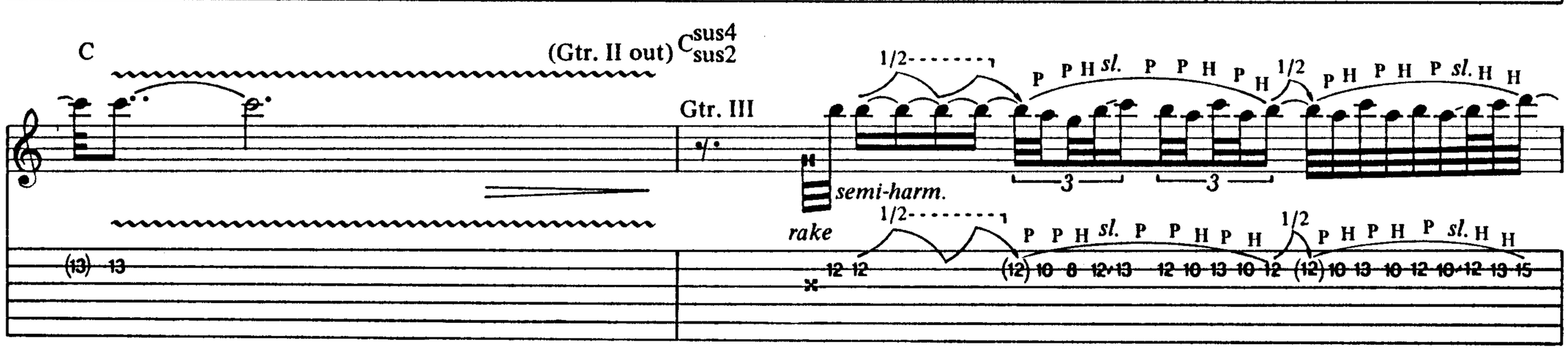
Moderately slow ♩= 60

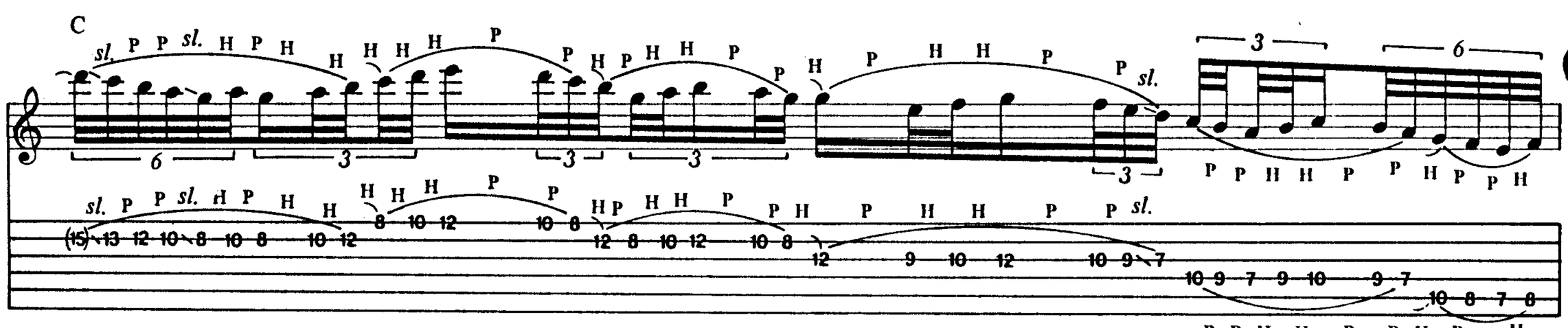
w/Rhy. Fig. 1 (8 times)

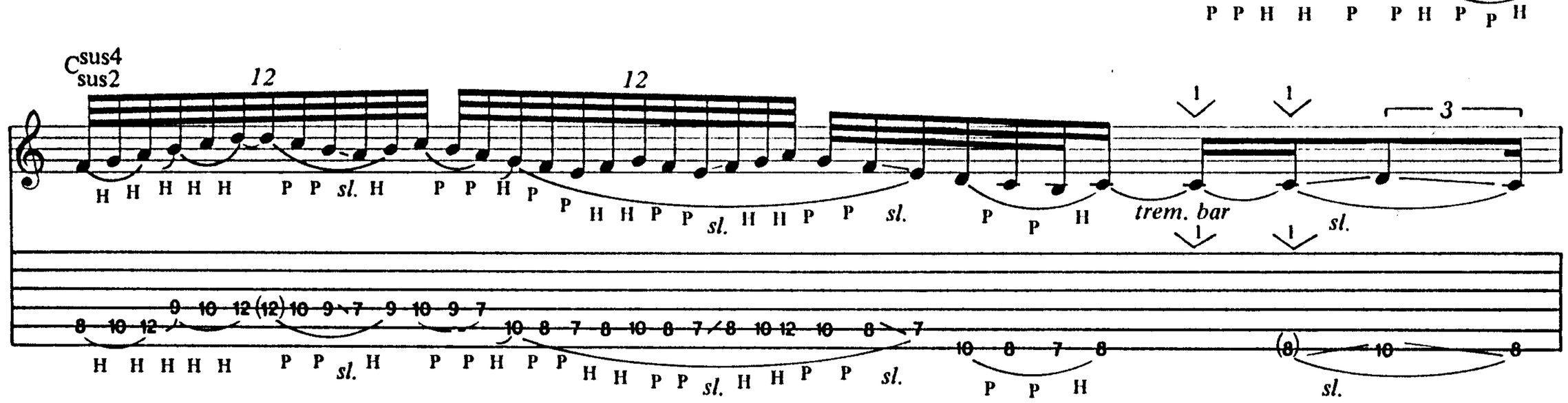


*Synth. arr. for gtr.









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C

11 7

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

8 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 H P P P H H sl. H

Csus4 Csus2

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 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

C Csus4 Csus2

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 14 16 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 sl.

C w/Rhy. Fig. 1 (3 times) C

8va

sl. sl. P.M.

C sus4 Gtr. II Csus2 Gtr. III

Full Full

Fdbk. (Gtr. III out) Fdbk.

* 1/2 sl. Full

*T P *T P

20 (20) 2 3 3 3 15 13 15 15 13 15 (15) (15) 13 15 15 13 15 20 15 20 15 15

sl. *Don't pick. A.H. Fdbk. pitch: B *Pull bar up. *Tap w/edge of pick.

Csus4 Csus2 C Csus4 Csus2

8va loco (8va)

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

trem. bar A.H. 1/2

(15) 13 13 12 12 10 10 1 1 8 10 10 12 12 12 15 13 (13) (10) 8 10 12 13 13 13

C5

C7sus4 F/C C5

Gtr. II 1/2 3 sl. 3 1/2 3 Fdbk. (15ma) Fdbk. (8va)

Gtr. III sl. sl. 3 3 3

rit. 1/2 sl. 1/2 (Gtr. III out) Fdbk. Fdbk. trem. bar

13 17 9 13 12 10 10 6 3 14 7 12 10 5 3 10 12 8 5 (12) (12)

sl. sl. Fdbk. pitches: B D