

Gr. 2: w/ Rhy. Fig. 1 (1 1/2 times)

Dsus2

Ebsus2/D

Dsus2

Csus2/D

Dsus2

Ebsus2/D

Gr. 3

7 10 (10) 14 12

10 8 7 8 7 5 7

Gr. 2 tacet

N.C.(Dm)

Gr. 4: w/ Riff A (7 times)

Gr. 3

Dsus2

(7)

Riff A

Gr. 4 (dist.)

End Riff A

Riff A1

Gr. 5 (dist.)

End Riff A1

Gr. 2

mf

P.M.-----|

5 5 7

3 5 5 5 5 5 3 3 5 5 5 5 3

mf

P.M.-----|

2 3 3 3 3 3 2 2 3 3 3 3 2

Gr. 5: w/ Riff A1 (6 times)

Riff A2

End Riff A2

Gr. 6: w/ Riff A2 (5 times)

Riff A3

Gr. 7 (dist.)

End Riff A3

Gr. 6 (dist.)

mf

P.M.-----|

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

mf

P.M.-----|

4 5 5 5 5 5 4 4 5 5 5 5 4

Gr. 7: w/ Riff A3 (4 times)

Riff A4

End Riff A4

Gr. 8: w/ Riff A4 (3 times)

Riff A5

Gr. 9 (dist.)

End Riff A5

Gr. 8 (dist.)

mf

P.M.-----|

7 9 9 9 9 9 7 7 9 9 9 9 7

mf

P.M.-----|

10 12 12 12 12 12 10 10 12 12 12 12 10

1.

To Coda ⊕

Gr. 9: w/ Riff A5 (2 times)

Riff A6

End Riff A6

Gr. 10: w/ Riff A6

Riff A7

Gr. 11 (dist.)

End Riff A7

Gr. 10 (dist.)

mf

P.M.-----|

10 12 12 12 12 12 10 10 12 12 12 12 10

mf

P.M.-----|

13 15 15 15 15 15 13 13 15 15 15 15 13

Gtr. 2: w/ Rhy. Fig. 1 (4 times)
Gtr. 11 tacet

Gtr. 1: w/ Fill 1

Gtr. 1 tacet
Dsus2 Eb sus2/D

Dsus2 Eb sus2/D Dsus2 Csus2/D

Dsus2 Eb sus2/D Dsus2 Csus2/D

Gtr. 3

Dsus2 Csus2/D

Dsus2 Eb sus2/D

Gtr. 1: w/ Fill 1
Dsus2 Csus2/D

2.
Gtrs. 10 & 11: w/ Riffs A6 & A7

Guitar Solo

Gtrs. 4-11 tacet
C5

D \flat maj7

C5

B \flat sus2

Gtr. 12 (dist.)

Gtr. 2

C5

D \flat maj7

Gtr. 13
(dist.)

mf P.S. (cont. in notation)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 4

G#5 Amaj7 G#5 F#sus2

Gtr. 12 Gtr. 13

Gtr. 12 *divisi*

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Gtr. 12 tacet

C5

Dbmaj7 C5 Bbsus2

Gtr. 13

C5 Dbmaj7 C5 Bbsus2

Gtr. 12 Gtr. 13 *divisi*

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

E5

Fmaj7

Gtr. 13 tacet

E5

Dsus2

E5 Fmaj7 E5 Dsus2

Gtr. 12 Gtr. 13

E5

Fmaj7

Gtr. 13

P.S. (cont. in notation)

E5 Fmaj7 Gtr. 13

Gtr. 2: w/ Rhy. Fig. 4 (2 times)

G#5

Amaj7

Gtr. 12 tacet

G#5

F#sus2

G#5 Amaj7 G#5 F#sus2

Gtr. 13 Gtr. 12 *divisi*

G#5 Amaj7 G#5 F#sus2

Gr. 12

Gr. 13 *divisi*

Gr. 2: w/ Rhy. Fig. 2 (2 times)
Gr. 13 tacet

C5 D♭maj7 C5 B♭sus2

Gr. 12

C5 D♭maj7

Gr. 13

P.S. (cont. in notation)

Gr. 1: w/ Rhy. Fig. 1 (4 times)
Gr. 12 tacet

Gr. 13 Dsus2 E♭sus2/D Dsus2 Csus2/D Dsus2 E♭sus2/D

Dsus2 Csus2/D Dsus2 E♭sus2/D Dsus2 E♭sus2/D

Dsus2 E♭sus2/D

Gr. 3: w/ Fill 2
Dsus2 Csus2/D

D.S. al Coda

⊕ Coda

Half-time feel

Gtrs. 10 & 11: w/ Riffs A6 & A7

Gtr. 2: w/ Rhy. Fig. 2 (12 times)

Gtr. 14 C5 D♭maj7 C5 B♭sus2 (dist.)

C5 D♭maj7 C5 B♭sus2

C5 D♭maj7

* Vol. swells

End half-time feel

C5 B♭sus2

C5 D♭maj7

C5 B♭sus2

C5

D♭maj7

C5 B♭sus2

C5

D♭maj7

C5 B♭sus2

C5

D♭maj7

C5

B♭sus2

C5

D♭maj7

C5

B♭sus2

*Gtr. 16 (dist.) C5 Dbmaj7 C5 Bbsus2 C5 Dbmaj7 C5 Bbsus2

Gr. 1: w/ Fill 1

** w/ echo mp w/ bar

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

Gtr. 14 8va fdbk. w/ bar fdbk.

(5) (3)

Gtr. 15 15ma fdbk.

(13)

* Two gtrs. arr. for one.
 ** Vol. swells

Gtr. 1 tacet C5 Dbmaj7 C5 Bbsus2 C5 Dbmaj7 C5 Bbsus2

Gr. 1: w/ Fill 1

6 6 8 (8) 6

8va w/ bar fdbk. 8va w/ bar fdbk.

(5) (5)

8va w/ bar fdbk.

(5)

Half-time feel

Gtr. 15 tacet

D5

E♭maj7

Gtr. 16

Gtr. 14

Gtr. 2

D5

E♭maj7

D5

Gtr. 16

Gtr. 14

Gtr. 15

Gtr. 2

Ebmaj7 D5 Ebmaj7 D5 Ebmaj7

15ma --- *loco* 8va --- *loco* 8va --- *loco*

fdbk. - - - w/ bar fdbk. - - - w/ bar fdbk. - - - w/ bar

(22) 16 (16) 8

8va --- 8va --- 8va --- *loco* 8va

w/ bar fdbk. - - - w/ bar fdbk.

8 (8) (16)

15ma --- *loco* *loco*

fdbk. - - - w/ bar * w/ bar w/ bar

(0) (0) 14 14 13

-3 1/2 Rhy. Fig. 5 End Rhy. Fig. 5

let ring - - - *let ring* - - - *let ring* - - -

1 3 0 1 0 0 0 0 3 0 3 0

* Vol. swells.

Gtr. 2: w/ Rhy. Fig. 5 (8 times) Gtr. 14 tacet

D5 Ebmaj7 D5 Ebmaj7 D5

8 7 5 7 7 6 5 10

loco w/ bar

14 12 (12)

8va --- fdbk. - - -

(18) 14 13 (18)

End half-time feel

E♭maj7 **D5** **E♭maj7** **D5** **E♭maj7**

Gtr. 16

w/ bar - - - - -

(10) (10) 12 13 (13) 10 (10) 12 13 10 (10) (10) (10) +1/2 (10) 12

8va - - - - -

Gtr. 15

fdbk - - - - -

w/ bar - - - - -

(13) (13) (13) (13)

Gtr. 15 tacet
D5 **E♭maj7** **D5** **E♭maj7** **D5**

Gtr. 16

w/ bar - - - - -

(12) 10 12 13 12 10 (10) 12 13 10 (10) (10) (10) +1 (10)

- 1st time, Gtrs. 2 & 16 tacet
 - 2nd time, Gtr. 5: w/ Riff A1 (14 times)
 - 3rd time, Gtr. 6: w/ Riff A2 (12 times)
 - 4th time, Gtr. 7: w/ Riff A3 (10 times)
 - 5th time, Gtr. 8: w/ Riff A4 (8 times)
 - 6th time, Gtr. 9: w/ Riff A5 (6 times)
 - 7th time, Gtr. 10: w/ Riff A6 (4 times)
 - 8th time, Gtr. 11: w/ Riff A7 (2 times)
- N.C.(Dm)

E♭maj7 **D5**

+1 +2 1/2

Gtr. 16

w/ bar +1 +2 1/2

(10) (10) 3/6

Gtr. 2 divisi

Gtr. 4

P.M. - - - - -

3 5 5 5 5 5 3 3 5 5 5 5 3

1.-7. 8.

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

3 5 5 5 5 5 3 3 5 5 5 5 3 3 5 5 5 5 3

FLAVOR CRYSTAL 7

By Joe Satriani

Intro

Moderately fast ♩ = 158

N.C.(E5)
Riff A

Gtr. 1: w/ Riff A (17 times)
2nd time, Gtr. 4 tacet

* Gtr. 1

End Riff A
Play 8 times

** E
Gtr. 2 (dist.)

F#m7/E

* Synth. bass arr. for gtr.

** Chord symbols reflect overall harmony.

Gtrs. 2 & 3 tacet
Gsus2

A7/E

Gsus2

A7/E

Gr. 4 (dist.)

Musical notation for Gr. 4 (dist.) in treble clef, key of D major. The staff shows a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers: 14, 12, 14, 12, 14 in the first measure; 12, 14, 14-16, 14 in the second measure; and (14) 12 in the third measure. A wavy line above the staff indicates a tremolo effect.

Gr. 5
(slight dist.) Rhy. Fig. 1

Musical notation for Gr. 5 (slight dist.) Rhy. Fig. 1 in treble clef, key of D major. The staff shows a rhythmic figure with slurs and accents. Below the staff are two guitar staves with fret numbers: 10, 12, 12, 10, 12, 12, 11, 12, 12, 11 in the first measure; 10, 12, 12, 10, 12, 12, 11, 12, 10, 12, 11 in the second measure. A dashed line with arrows and the text "let ring" is placed below the fret numbers.

G/D

A/C#

G/D

A/E

Musical notation for Gr. 4 (dist.) in treble clef, key of D major. The staff shows a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers: 14, 12, 14, (14) 12, 14 in the first measure; 12, 14, 14-16, 14 in the second measure. A wavy line above the staff indicates a tremolo effect.

End Rhy. Fig. 1

Musical notation for End Rhy. Fig. 1 in treble clef, key of D major. The staff shows a rhythmic figure with slurs and accents. Below the staff are two guitar staves with fret numbers: 12, 12, 12, 12, 12, 14, 14, 14, 14, 14 in the first measure; 12, 12, 12, 12, 12, 14, 14, 14, 14, 14 in the second measure. A dashed line with arrows and the text "let ring" is placed below the fret numbers.

Gr. 5: w/ Rhy. Fig. 1 (3 1/2 times)
Gsus2

A7/E

G/D

A/C#

G/D A/E

Gr. 4

Musical notation for Gr. 4 in treble clef, key of D major. The staff shows a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers: 15/17, 17, 15, 14, 16 in the first measure; 14, 15, 17, 17, (17), 15, 14, 16 in the second measure; and 14, 15, 14, 15 in the third measure. A wavy line above the staff indicates a tremolo effect.

Gsus2

A7/E

Gsus2

A7/E

G/D

A/C#

Musical notation for Gr. 4 in treble clef, key of D major. The staff shows a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers: 15/17, 17, 15, 14, 14, 12, 12 in the first measure; 14, 15, 15, 17, 17, 17 in the second measure; and 17, 18, 15, 14 in the third measure. A wavy line above the staff indicates a tremolo effect. The text "8va" is written above the first measure, and "w/ bar" is written above the second and third measures.

G/D 8va A/E Gsus2 A7/E Gsus2 A7/E

w/ bar w/ bar w/ bar

G/D 8va A7/E G/D A/E

w/ bar w/ bar

Gsus2 A7/E

Gtr. 4 loco

Gtr. 3 Fill 1

Gsus2 A7/E

End Fill 1

Guitar Solo

Gtr. 1: w/ Riff A (4 times)
Gtrs. 3 & 4 tacet
N.C.(E5)

Gtr. 1: w/ Riff A (8 times)
N.C.(E5)
Gtr. 6
(slight dist.)

The first system of the guitar solo begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is in 4/4 time. The first staff shows a whole note chord with a '4' above it, indicating a four-measure rest. The second staff shows a melodic line starting with a half note G#4, followed by quarter notes A4, B4, and C#5, then a half note D5, and finally a quarter note E5. The guitar fingering for this line is 14 10 12 (12) 10 12 10 12 10 8 7 8. The dynamic marking *mf* is placed below the first staff.

The second system continues the melodic line from the first system. The fingering for this system is 7 9 7 8 7 9 7 9 7 6 5 7 6 4 6 7 6 4 6 4 7 5 4 7.

The third system features a more complex melodic line with triplets. The fingering for this system is 4 5 4 7 4 5 7 4 6 7 6 4 6 4 7 4 7 5 0 5 7 3 7 3 5 3 7 3 5 3 7 3 5 3 5 0.

The fourth system continues with a melodic line that includes a triplet. The fingering for this system is (0) 5 7 8 10 7 10 10 7 9 7 10 7 8 10 8 7 12 10 7.

The fifth system features a melodic line with four triplets. The fingering for this system is 10 12 12 10 7 10 12 12 10 7 10 12 12 10 7 10 12 10 12 10 7.

The sixth system continues with a melodic line. The fingering for this system is 14 10 14 14 10 14 14 12 10 14 10 14 12 10 12 12 14 15 17 14 17 14 15.

The seventh system concludes the solo with a melodic line. The fingering for this system is 17 14 17 15 14 17 15 14 16 14 15 14 16 14 16 14 12 14 12 14 12 14 12 10.

Gtr. 5: w/ Rhy. Fig. 1 (2 times)

Gsus2/E A7/E Gsus2/E A7/E

G/E A/E G/E A/E

Gsus2 A7/E Gsus2 A7/E

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

G/D A/C# G/D A/E

8va - - - loco 8va - - -

Gtr. 4 Gtr. 6 divisi

1 1/2 1 1 1/2 steady gliss. 1/2 1/2

* 8va applies to Gtr. 4 only.

Gtr. 5 tacet

N.C.(G5)

(E5)

Gtr. 6 tacet

(G5)

(E5)

w/ bar Gtr. 4 w/ bar

* Gtr. 5: w/ Rhy. Fig. 1, last meas.

(D5) (A/C#) G/D A/E

8va

w/ bar

w/ bar

* Fade in

Gtr. 5: w/ Rhy. Fig. 1 (1 1/2 times)

Gsus2 A7/E Gsus2 A7/E G/D A/C#

8va

w/ bar

w/ bar

w/ bar

D.S. al Coda

G/D A/E Gsus2 A7/E Gsus2 A7/E

8va

loco

w/ bar

⊕ Coda

Gtr. 1: w/ Riff A, 4 times

F#m7/E E F#m7/E

fdbk.

mf

w/ bar

E

w/ bar

fdbk.

BORG SEX

By Joe Satriani

Gtr. 8: Capo II

Intro

Moderately ♩ = 120

N.C. (G5) (E5)

(G5) (E5)

(G5)

(E5)

(Synth.)

Gtr. 1 (dist.)

mf
* w/ whammy pedal

* Whammy pedal set to produce pitches one octave higher than written.

8va-----
(G5) (E5) *loco* (G5) (E5)

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

8va----- (G5) (E5) (G5) (E5) *loco*

(G5) (E5)

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

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

♩ Gtr. 1 tacet
 2nd time, Gtr. 10 tacet
 2nd time, Gtr. 4: w/ Rhy. Fig. 2 (4 times)
 N.C.(G5) (E5)

Gtr. 2 (heavy dist.)

Riff A

f

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

(G5) (E5) (G5) (E5) End Riff A Fill 1 End Fill 1

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

Gtr. 2 tacet
 2nd time, Gtr. 4: w/ Rhy. Fig. 1 (3 times)
 2nd time, Gtr. 6: w/ Riff B1 (4 times)
 N.C.(G5) E5

Gtr. 3 (dist.)

Riff B

End Riff B
 Play 3 times

f

1/2

8 8

Gtr. 4 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

f

flutter bar P.M.

flutter bar P.M.

P.M. flutter bar P.M. - - -

3 2 0 3 2 0 2 0 2 0 2 0 0

Gtr. 2: w/ Riff A (4 times)
 1st time, Gtr. 3 tacet
 2nd time, Gtrs. 3 & 6: w/ Riffs B & B1 (3 1/2 times)
 N.C.(G5) E5

N.C.(G5) E5

Gtr. 5 (dist.)

f
 * w/ DigiTech Whammy pedal

Gtr. 4 Rhy. Fig. 2

End Rhy. Fig. 2

P.M. - - - - | flutter bar | P.M. - - - - | P.M. - - - - | flutter bar | P.M. - - - - | P.M. - - - - | flutter bar | P.M. - - - -

* Whammy pedal set to produce pitches one octave higher than written.

To Coda ⊕

Gtr. 2: w/ Fill 1

N.C.(G5) E5

N.C.(G5) E5

P.M. - - - - | flutter bar | P.M. - - - - | P.M. - - - - | flutter bar | P.M. - - - - | P.M. - - - - | flutter bar

Gtr. 5 tacet
 Gtr. 3: w/ Riff B (3 1/2 times)
 N.C.(G5) E5

N.C.(G5) E5

Fill 2A

End Fill 2A

Gtr. 6 (dist.) Riff B1

f
 ** w/ DigiTech Whammy pedal

1/2

End Riff B1
 Play 3 times

Gtr. 6

1/2

Fill 2

1/2

End Fill 2

1/2

Gtr. 4

flutter bar P.M.

P.M. flutter bar P.M. - - - - | flutter bar P.M.

flutter bar flutter bar

** Whammy pedal set to produce pitches one octave higher than written.

Gtrs. 3 & 6 tacet
N.C.(E5) (C#5) (E5) (C#5)

Gtr. 1

f

Gtr. 4

Riff C

* w/ octave box

* Octave box set to double pitches one octave lower than written.

(A5) (C#5) (F#5) (C#5) (B5) (B5) (A#5) (A5) (G#5)

End Riff C

(octave box off)

Gtrs. 1 & 4 tacet

** Gtr. 7

Em C E°/Bb

1. E/G# 2.

mp

w/ fingers

1/2

** Synth. arr. for gtr.

Guitar Solo

Gtr. 7 tacet

N.C.(A5)

*((G5))

(F#5)

((E5))

Gtr. 8 (dist.) (Capo II)

Riff D1

End Riff D1

Gtr. 9 (dist.)

Gtr. 4
divisi

Riff D

End Riff D

* Symbols in double parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Gtrs. 4 & 9: w/ Riffs D & D1 (7 times)

(A5)

((G5))

(F#5)

((E5))

(A5)
((G5))

(F#5)
((E5))

(A5) ((G5)) (F#5) ((E5))

*+ *+ *+ *+ *+
*T *T *T *T *T

* Tap w/ pick.

(A5) ((G5)) (F#5) ((E5))

(A5) ((G5)) (F#5) ((E5)) (A5) ((G5)) (F#5) ((E5))

8va *loco* *8va* *loco* *8va* *loco*

(A5) ((G5)) (F#5) ((E5))

8va

P.M. -----

Gr. 9 tacet N.C. (G5) (F5) (E5) (D5) Gr. 8 tacet

8va

Gr. 4 Riff E End Riff E

** pppp

** Fade in.

* Gtr. 4: w/ Riff E (16 times)
(G5) (E5)

Gr. 1

mf

15 16 16 17 16 18 19 17 17

* 1st 3 times Gtr. 4 continues to fade in, last 13 times are played *mf*.

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

Gr. 1 tacet
(G5)

Gr. 10 (heavy dist.)

mf

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

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

(G5) (E5)

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

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

(G5) (E5)

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

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

(G5) (E5) 6

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

6 6 6

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

Gtr. 10 tacet (G5) (E5)

Gtr. 1

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

Gtr. 1 tacet (G5) (E5)

Gtr. 10

6 6

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

Gtr. 10 tacet
(G5) (E5)

Gtr. 1

(G5) (E5)

(Whammy pedal off)

Gtr. 1

(G5) (E5)

w/ Whammy pedal - - - - -

w/ bar -1

Gtr. 10

(G5) (E5)

w/ bar grad. descent

w/ Whammy pedal - - - - -

w/ bar -1

(G5) (E5)

w/ bar
grad. descent

w/ Whammy pedal

12 11 12 12

-1 -2

16

2 4 5 2 4 5

(G5) (E5)

12 X X 14

12 11 12 14

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

2 4 5 2 4 5 7 4 5

(G5) (E5)

12 10 12 14

12 11 12 11 12 14

5 7 9 6 7 9 7 6 7 9 11

2 4 5 7 5 4 5 7 9 7 5

7

Gtr. 4 tacet
N.C.

12 10 12 14 | 12 11 12 12 | 12 10 12 14

7 4 5 7 9 7 5 4 | 7 5 4 | 9 7 6 | 9 7 0

⊕ Coda

Gtrs. 3 & 6: w/ Fills 2 & 2A
Gtr. 4: w/ Rhy. Fill 1

Gtrs. 2, 3, 5 & 6 tacet
Gtr. 4: w/ Riff C

Gtr. 5
Gtr. 2
divisi

Gtr. 1
N.C.(E5) (C#5)

12 10 12 7 | 12 10 12 7 | 9 | 11 11 11 | 11 12 11 9 6

5 3 5 | 5 3 5 | 7 7 7 | 9 9 9 | 9 9 11 7

(E5) (C#5) (E5) (C#5)

9 | 12 13 11 12 | 9 9 11 11 11

7 7 7 | 9 9 9 | 9 10 9 11 12 | 7 7 7 9 9

(F#5) (C#5) (B#5) (B5) (A#5) (A5) (G#5)

14 13 | 9 | 8 7 6

9 11 10 12 13 | 7 9 7 11 10 9 | 7 6 7 5

Gtr. 4 tacet
Gtr. 7 Em C E°/B♭ E/G#

rit.

1/2 1/2

5 7 7 7 | 7 7 7 | 5 7 7 7 | 7

0 8 6 4

UNTIL WE SAY GOODBYE

By Joe Satriani

Slowly ♩ = 76

* Fmaj7
Gtr. 1 (dist.)

mf

T
A
B

* Chords played by synth. throughout.

Fmaj7 Em7 Am7 G⁶₉

Fmaj7 Cmaj7 Fmaj7 Cmaj7

Fmaj7 Em7 Am7 G⁶₉

Fmaj7 G⁶₉ Fmaj7

G⁶ Fmaj7 G⁶ Asus4

(7) 9 10-12 10 9 10 9-7 7 9 7 9 7 9 7 9 7 7 7 7 6

A C⁶ G⁶ Dsus4 D

7 15 (16) 13 12 10 7 1/2 (7) 5-3 3-5

N.C.(Am) Gtr. 2: w/ Riff A (3 times)

Gtr. 1

w/ pick & fingers

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

Gtr. 2 (dist.) Riff A End Riff A

mf

5 5 3 5 3 5 5

Gtr. 1

8va *loco*

10 10 10 7 7 7 8 8 8 7 8 20 16 19 16 17 18 19 17

Guitar Solo
Dm

Bb C Gm

Dm

Bb F Csus4 C

Dm

Bb C Gm

Dm

Bb F Csus4 C

Dm

Bb

C Gm

Dm Bb F Csus4 C

Dm Bb C Gm

Dm Bb F Csus4 C

Gr. 2: w/ Riff A (4 times)
N.C.(Am)

w/ pick & fingers

Fmaj7 Cmaj7

let ring -----

Fmaj7 Cmaj7 Fmaj7 Em7

Am7 G₉

Fmaj7 G₉ Fmaj7

G₉ Fmaj7 G₉

ATTACK

By Joe Satriani

Intro

Moderately fast Rock ♩ = 160

Half-time feel

N.C. * Em/B
(Percussion)

B

Gr. 1 (dist.)

mp
P.M.

T
A
B

* Chords played by synth. throughout.

Em/B E°/B B

P.M.

Em/B B

P.M.

Em/B Em6/B B

P.M.

End half-time feel

§ 1st time, Gr. 1 tacet
2nd time, Gr. 4 tacet

Gr. 2 (dist.) N.C.(B5)

f
w/ envelope filter

8va -----
-1 -1 -1 -1 -1 -1 -1 -1
▽▽▽▽▽▽▽▽
P.H. -----
* w/ bar -----
-1 -1 -1 -1 -1 -1 -1 -1
▽▽▽▽▽▽▽▽

itches: F# F# F# F# F# F# F# F#
* Manipulate bar w/ left hand.

N.C.(B5)

15ma loco

P.H.

pitch: G#

15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco

P.H. P.H. P.H. P.H. P.H. P.H.

15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco

P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H.

15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma loco 15ma

P.H. P.H. P.H. P.H. P.H. P.H. P.H.

Riff A

End Riff A

To Coda ⊕

Gtr. 2 tacet

Cmaj7#11/B

Bmaj9

Gtr. 3 (dist.)

mf
P.M. - - - - -
* w/ octave box

P.M. - - - - -

* Octave box set to double pitches one octave lower than written.

Cmaj7#11/B

P.M. - - - - -

P.M. - -

B

P.M. - - - - -

P.M. - - - - -

Guitar Solo Half-time feel

Gtr. 3 tacet
Cmaj7#11/B

mf
grad. release
w/ bar - - - - -

w/ bar

slack

3 1/2

5

Cmaj7#11/B

w/ bar w/ bar w/ bar - - - - -

(11) 8 9 8 (8) 9 4 5 4 2 4 5 9

B

w/ bar - - - - - w/ bar w/ bar

(9) 9 (9) 10 12 9 (X) 9 9 9 8 9

-2 1/2 +1/2 -1

Cmaj7#11/B

w/ bar w/ bar

8 7 8 7 8 7 10 12 8 10 8 7 8 7 5 7 8 (8) 7 8 7 9 11

Bmaj9

w/ bar w/ bar

(11) 9 8 9 11 (11) (11) 16 19 18 (18) 16 14 16 14 16 15

Cmaj7#11/B

w/ bar - - - - -

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

-1 -3 1/2

D.S. al Coda
End half-time feel

19 (19) 0 12 14 12 11

7 (7) (7)

pitches: F# B D#

* Vol. swell

⊕ Coda

Gr. 2: w/ Riff A (4 times)

Gr. 5 (dist.)

f

20 0 20 0 19 0 0 0 16 16 16 16 | 16 0 20 0 20 0 19 0 0 0 16 16 16 16

16 0 20 0 20 0 19 0 0 0 16 16 16 16 | 16 0 20 0 20 0 19 0 0 0 16 16 16 16

Slower ♩ = 84

Gtrs. 2 & 5 tacet
N.C.(B7#11)

B

②

14fr

Gr. 2

—

Gr. 5

16

* Gr. 6

mf

w/ fingers

1 2 5 2 1 2 5 2 1 2 5 2 1

2 1 2 1 2 1 2

* Synth. arr. for gtr.

CHAMPAGNE?

By Joe Satriani



Gtrs. 1 & 6: Open G tuning:
(low to high): D-G-D-G-B-D

Intro
Moderate Rock ♩ = 106

** G7
Gtr. 1 (dist.)

* Key signature denotes G Mixolydian.
** Chord symbols reflect implied harmony.

let ring ----->

w/o slide -----> w/ slide *f*

G F5 G5 F5 G F5 G5 F5

G F5 G5 F5 Bb5 F5 G5

G7

To Coda ⊕ G7 *mf*

Gr. 1 Em Gr. 1 tacet

Riff A
Gr. 2 (clean) *mf*

* Tap w/ two R.H. fingers (next 12 meas.)

Gr. 2

Am

Em

9 9 7 \ 3 5 2 3 0 0 | 0 0 0 0 0 | / 12 10 (10) \ / 5 0 // 3 3 \ / 10 0

⊕ Coda

Gtr. 1 tacet

* G

Rhy. Fig. 1

Gtr. 4 (clean)

mf

Gtr. 5 (dist.)

f 9 / 10 8 9 | 10 (10) 8 10 12 10 12 1 |

* Bass plays G pedal till Outro.

** Two gtrs. arr. for one.

Gtr. 4: w/ Rhy. Fig. 1 (11 times)

G

Fadd9/G

C/G

(12) 10 12 10 9 9 9 12 10 12 9 | 10 9 12 10 9 12 10 9 10 12 9 10

G

Fadd9/G

C/G

12 10 10 10 13 13 13 12 12 12 14 12 14 12 | 13 15 12 12 13 12 10 12 10 12 10 13 13 12 10

G

Fadd9/G

C/G

12 13 15 12 13 13 15 15 17 17 | 15 18 15 18 17 15 15 17 18 15

G Fadd9/G C/G G

8va -----

semi-harm. -----

loco

20 19 17 19 19 (19) 17 15 17 (17) 15 15 12 15 12 14 12 10 12 10 9 10 12

Fadd9/G C/G G

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

Fadd9/G C/G G

let ring -----

14 12 10 12 10 12 10 9 10 9 10 9 7 7 9 9 10 10 12 15 12 12 13

Fadd9/G C/G G

let ring -----

(13) 12 12 15 12 13 12 17 15 12 13 15 12 13 12 15 12 15 13 12 10 12 10 12 13 12 10 10 12 13

Fadd9/G C/G

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

C/G G Cadd9/G G F/C C G/D Dsus4 D

let ring -

* Hit strings w/ R.H. nails.

Gadd9/D D F/C C G C/G G G/B C F/C C N.C. G

let ring - - - - -

Harm.

G/B C F/C C G Cadd9/G G G/B

* Strum w/ nails.

* Strum strings behind nut or bridge w/ R.H.

Dsus4 G/D D E5/D C Fadd9/C C G Cadd9/G G G7sus4 Cadd9 G

G/C G G7sus4 C/G G7sus4 Cadd9 G

rit.

CLOUDS RACE ACROSS THE SKY

By Joe Satriani

Intro

Moderately slow ♩ = 96

Cmaj13(#11)

Gtr. 3: w/ Fill 1 (3 times)

B7sus4

Rhy. Fig. 1

Gtrs. * 1 & 2

mp
w/ clean tone & chorus
let ring throughout

T
A
B

7 9 7 9 7 9 7 7 | 7 9 7 9 7 9 7 7 | 7 9 7 9 7 9 7 7

8 10 7 7 9 7 7 | 7 9 7 9 7 9 7 7 | 7 9 7 9 7 9 7 7

* Doubled throughout

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

Gtr. 3: w/ Fill 1 (7 times)

Cmaj13(#11)

Gtr. 2

End Rhy. Fig. 1

7 9 7 9 7 9 7 7 | 7 9 7 9 7 9 7 7 | 7 9 7 9 7 9 7 7

8 10 7 7 9 7 7 | 7 9 7 9 7 9 7 7 | 7 9 7 9 7 9 7 7

1.

B7sus4

7 9 7 9 7 9 7 7 | 7 9 7 9 7 9 7 7 | 7 9 7 9 7 9 7 7

7 9 7 9 7 9 7 7 | 7 9 7 9 7 9 7 7 | 7 9 7 9 7 9 7 7

2.

B7sus4

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Cmaj13(#11)

B7sus4

Gtr. 4 (dist.)

mf

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

Fill 1

Gtr. 3 (clean)

mp

X X X 7 X X X 7 7 7

Cmaj13(#11) 1. B7sus4 2.

2nd time, Gtr. 6: w/ Fill 2
A5add#11 Cmaj13(#11)

Gtr. 4

w/ bar

Gtrs. 1 & 2

let ring throughout

* Slight vib. (next 13 meas.)

Esus2add#11

Fill 2
Gtr. 6

let ring -----

Cmaj13(#11)

Am(add2)

The first system of music features a treble clef staff with a key signature of one sharp (F#). The first two measures are marked with a wavy line above the staff, indicating a tremolo effect. The notes in the first measure are C4, E4, G4, and B4, with a slur over the last three notes. The second measure contains a single note C4. The third measure is marked with a wavy line above the staff and contains notes C4, E4, G4, and B4. The fourth measure contains notes C4, E4, G4, and B4, with a slur over the last three notes. Below the staff is a guitar fretboard diagram with six strings. The first string has frets 12, 12, 13, 12, 13, 10. The second string has frets 12, 12, 13, 12, 13, 10. The third string has frets 12, 12, 13, 12, 13, 10. The fourth string has frets 12, 12, 13, 12, 13, 10. The fifth string has frets 12, 12, 13, 12, 13, 10. The sixth string has frets 12, 12, 13, 12, 13, 10.

2nd time, Gtr. 6: w/ Fill 3
Cmaj13(#11)

The second system of music features a treble clef staff with a key signature of one sharp (F#). The first two measures are marked with a wavy line above the staff, indicating a tremolo effect. The notes in the first measure are C4, E4, G4, and B4, with a slur over the last three notes. The second measure contains a single note C4. The third measure is marked with a wavy line above the staff and contains notes C4, E4, G4, and B4. The fourth measure contains notes C4, E4, G4, and B4, with a slur over the last three notes. The fifth measure contains notes C4, E4, G4, and B4, with a slur over the last three notes. The sixth measure contains notes C4, E4, G4, and B4, with a slur over the last three notes. Below the staff is a guitar fretboard diagram with six strings. The first string has frets 10, 12, 10, 12, 10, 12. The second string has frets 10, 12, 10, 12, 10, 12. The third string has frets 10, 12, 10, 12, 10, 12. The fourth string has frets 10, 12, 10, 12, 10, 12. The fifth string has frets 10, 12, 10, 12, 10, 12. The sixth string has frets 10, 12, 10, 12, 10, 12.

Fill 3
Gtr. 6

The third system of music features a treble clef staff with a key signature of one sharp (F#). The first two measures are marked with a wavy line above the staff, indicating a tremolo effect. The notes in the first measure are C4, E4, G4, and B4, with a slur over the last three notes. The second measure contains a single note C4. The third measure is marked with a wavy line above the staff and contains notes C4, E4, G4, and B4. The fourth measure contains notes C4, E4, G4, and B4, with a slur over the last three notes. The fifth measure contains notes C4, E4, G4, and B4, with a slur over the last three notes. The sixth measure contains notes C4, E4, G4, and B4, with a slur over the last three notes. Below the staff is a guitar fretboard diagram with six strings. The first string has frets 8, 8, 7, 7, 5, 8. The second string has frets 8, 8, 7, 7, 5, 8. The third string has frets 8, 8, 7, 7, 5, 8. The fourth string has frets 8, 8, 7, 7, 5, 8. The fifth string has frets 8, 8, 7, 7, 5, 8. The sixth string has frets 8, 8, 7, 7, 5, 8.

Em(add2)

D₉⁶

To Coda ⊕

Gtr. 5 (dist.)

mf

Gtr. 4
divisi

*
17/14

(17)/(14)

* Gtr. 5 to left of slashes in tab.

Cmaj9

Gtr. 6 (dist.)

f
slight P.M. - - - - -

Gtr. 5

Gtr. 4

10/12

Rhy. Fill 1

End Rhy. Fill 1

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gtrs. 4 & 5 tacet

Cmaj13(#11)

Gtr. 6

slight P.M. - - - - -

B7sus4

Cmaj13(#11)

Cmaj13(#11)

B7sus4

Cmaj13(#11)

B7sus4 D.S. al Coda

loco

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fill 1
Cmaj9

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (18 times)
Gtrs. 4 & 5 tacet
Cmaj13(#11)

Gtr. 7 (dist.)

mf
* w/ octaver

* Set to double an octave higher.

B7sus4 Cmaj13(#11)

B7sus4 Cmaj13(#11)

w/ bar

w/ bar

w/ bar

-1

-1

B7sus4 Cmaj13(#11)

semi-harm.

w/ bar

Gtrs. 8 & 9: w/ Rhy. Figs. 2 & 2A (15 times)
Cmaj13(#11)

B7sus4

Gtr. 7

12 14 0 10 12 0 12 14 0 15 17 | 0 12 14 0 10 12 0 12 11 15 | 17 0 17 19 0 15 17 0 12 12 14

Cmaj13(#11)

0 10 12 0 12 14 0 15 17 0 10 | 0 12 15 14 0 9 10 12 0 9 10 | 12 0 9 10 12 0 9 10/12 9

B7sus4

Cmaj13(#11)

0 11 12 10 0 14 15 12 0 16 | 17 14 0 15 17 0 17 19 0 15 | 19 17 15 19 17 0 15 0 14 12

B7sus4

0 12 10 0 7 0 7 5 5 7 5 | 0 3 0 5 0 5 3 0 5 0 5 3 0 5 | 0 5 3 0 5 0 3 0 5 0 3 0 5

Cmaj13(#11)

B7sus4

0 10 7 0 7 6 0 10 7 0 10 0 14 12 17 15 14 12 12 10 | 12 10 12 11 12 11 10 9

Cmaj13(#11)

B7sus4

11 9 9 7 11 9 | 10 9 12 11 9 11 9 | 10 9 12 11 9 11 9 7 9 | 11 9 10 9

Cmaj13(#11)

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

B7sus4 Cmaj13(#11)

(9) 9 12 10 7 10 8 5 5 7 5 4 5 4 2 2 4 6 2 4 5 7 5 4 5 7 9

B7sus4

12 10 7 10 8 5 8 7 5 7 5 4 5 7 5 4 7 5 4 7 5 4 2 5 3 2

Cmaj13(#11) B7sus4 Cmaj13(#11)

3 2 4 5 2 4 14 (14) (14) (14) (14) (14) 11

w/ bar -1 -1 -1 -1 -1 -1 -1 -1 -1 -1

B7sus4

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

w/ bar -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1

Cmaj13(#11) B7sus4

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

w/ bar -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1

Cmaj13(#11)

w/ bar

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

B7sus4

w/ bar

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

Cmaj13(#11)

w/ bar

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

B7sus4 Cmaj13(#11)

w/ bar

(12) 11 (11) 9 (9) 7 (7) (7) (7) (7) (7) (7) (7) 9 11 15 (15) 16 (16) 14 (14) 12 (12) 11 (11) 9 (9) 7

B7sus4

Gtrs. 1 & 2 tacet
C(#4)

w/ bar

9 17 (17)(17)(17) 16 (16) 14 (14) 15 (15) 16 (16) 14 (14) 16 (16) (16) 0 10 12 0

B5

(0) 17 17 0 10 0 12 12 11 9 0 10 0 0 12 0 0 17 0 0 0 10 0 0 12 0 0 17

C(#4)

B5

0 0 0 10 0 0 12 0 0 17 | 0 0 0 10 0 0 12 0 0 17 | 0 0 0 10 0 0 12 0 0 17

Outro

Gr. 8: w/ Rhy. Fig. 2 (3 times)

Gr. 9: w/ Rhy. Fig. 2A (3 3/4 times)

C(#4)

B5

0 19 0 15 17 0 10 0 12 10 0 8 | 0 7 0 5 (5) 17

* Gr. 7 gradually fades out over next 11 meas.

2nd time, Gr. 8: w/ Rhy. Fill 2

C(#4)

B5

0 19 0 15 17 0 10 0 12 10 0 8 | 0 7 0 5 (5) 17 | 0 19 0 15 17 17

1.

2.

Gr. 9: w/ Rhy. Fill 3

C5

0 19 0 15 17 0 10 0 12 10 0 8 | 0 19 0 15 17 0 10 0 12 10 0 8 | 0 7 0 5 (5) 17 | 0 19 0 15 17

Gr. 7 tacet

B5

C5

B5

Repeat and fade

Rhy. Fill 2

Gr. 8

4 5 4 3 4 7 (7) 6 3

Rhy. Fill 3

Gr. 9

4 2

THE POWER COSMIC 2000 PART I

By Joe Satriani

Intro

Moderately slow Rock ♩ = 92

(Kybds.)

(Percussion enters)

(Drums enter)

* N.C.

(16 sec.) 4 3 Gtr. 1 (dist.)

f
rake -

T
A
B

* Chord symbols reflect overall harmony.

A5 F5

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

D5 Bb5

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

A5 F5 15ma loco

10 12 17 10 12 15 13 10 12 13 10 (10) 13 12 10 13 10 12 13 10 10 13

pitch: E

D5 Bb5

semi-harm.

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

Bm G5

8va-----

rake 4

E5 C5 C#5

8va-----

grad. release

Bb5 A5

loco

P.S. steady gliss.

Bb5 B5 Bb5 B5 C5 E5

8va-----

C5 E5 Fm11

8va-----

Gr. 1

* Gr. 2 (dist.)

f

* Hammer all notes, w/ L.H. Dampen strings w/ R.H. behind L.H.

Emaj9(#11)

Ebm11

8va-----

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

10 (18) 10 10 (18) 16 16 16 16

12 14 16 18 13 16 14 12 16 13 16 14 12 11 13 15 11 13 15 11 13 11

Dmaj9(#11)

C#m11

8va-----

1/2 1/2 1 1 1

16 16 16 14 14 14 14

10 12 14 16 11 14 12 10 12 14 11 14 12 10 9 11 13 9 12 14 9 13 11 9 11 13 9 11 9

Cmaj9(#11)

Bm11

8va-----

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

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

8 10 12 14 9 12 10 8 10 12 9 12 10 8 7 9 11 10 7 11 9 7 9 11 7 10 12 7 11 9 9

Bbmaj9(#11)

8va

A^{sus4}_{sus2}

Amaj9(#11)

Musical notation for the first system. The treble clef staff contains notes with accidentals. The bass clef staff shows fret numbers: 12, 12, 12, 12, 10, 21, (21), 21. The guitar staff features sixths and half notes.

Am11

8va

Amaj9(#11)

E7b9

Dm11

Musical notation for the second system. The treble clef staff contains notes with accidentals. The bass clef staff shows fret numbers: 20, 17, 20, 21, 22, 22, 22, 22. The guitar staff features sixths and half notes.

C₉

8va

Bb₉

A5

Segue to "The Power Cosmic 2000-Part II"

Musical notation for the third system. The treble clef staff contains notes with accidentals. The bass clef staff shows fret numbers: 22, 22, 22, 22, 22, 22, 22, 22, 22, 22, (22). The guitar staff features sixths and half notes. Labels include "semi-harm." and "(w/ delay repeats)".

THE POWER COSMIC 2000 PART II

By Joe Satriani

Intro

Moderately fast Rock ♩ = 146

N.C.

(Synth.)

(Drums enter)

Cm11

Riff A

E♭maj9(#11)

* Gtr. 1 (dist.)

f

* Hammer all notes w/ L.H.
Dampen strings w/ R.H. behind L.H.

Cm11

End Riff A

Riff B

A♭maj9(#11)

Fm11

D♭maj9(#11)

Cm11

End Riff B



Gtr. 1: w/ Riff A (2 times)
2nd time, Gtr. 2: w/ Fill 1

Gtr. 2 (dist.)

f
* w/ octaver

E \flat maj9(#11) Cm11 E \flat maj9(#11) Cm11

17 16 15 (15) 16 17 16 15 (15) 18

* Set to double an octave higher.

Gtr. 1: w/ Riff B

To Coda

A \flat maj9(#11) Fm11 D \flat maj9(#11) Cm11

8va-----

w/ bar -----

loco

15 18 15 18 16 17 15 13 12 15 13 11 10 (10) 8

Guitar Solo

C5

10 10-12 10-12-10 8-7 10 (10)-12-13 12(13)

(12)-10-9 10 9 (9) (9)-10 10-12 13 12 13 12 6 (6)-8 8 10 8

6-5 4 (4) (4)-5 6-5 3 5 (5)-3 5 3 5 3 5 6 (6)-10 9(10) (9)-6

Fill 1
Gtr. 2

5 17 16

trill

5(6) 3 (3) 5 6 (6) 10 9 (9) 10 13 | 12 13 12 10 | 5 8 5 8 | 8 7 (7) 5 3

(3) 5 9 5 | 8 10 8 | (8) 5 (5) 8 6 5 | 5 (6) 6 9 10 | 8 7 8

12 | 12 12 | 15 (15) | 13 15 13 12 13 | 12 13 12 8 | 8 6 8 10 | 11 | 10(11) 6

6 8 10 | 8 6 4 | 6 8 (8) 6 4 3 4 6 | 4 3 5 3 4 3 3 | 5 3 5 7 8 7 5 | 8 6 5

8 5 6 8 | 5 6 8 | 5 8 10 8 7 | 10 8 10 8 10 | 8 10 | (10) 8 | 7 8 7 10 | 7 8 10

(10) 8 10 8 10 12 7 | 8 7 8 7 | 5 0 5 0 5 0 5 0 | 5 7 5 | 0 5 7 | 0(7)

8va -----

7 8 7-5 7 8 8 (8) 16 12 | 12 13 12 13 | 13 14 13 14 14 | 14 14 18 | 13 15

8va -----

loco

(15) (15) 15 | 11 15 11 10 13 | 10 11 12 10 13 | 10 12 10 8 | 10 12 | 12 (12) 9 8 | 10

8va -----

9 9 14 14 | 14 14 16 15 13 (14) | (13) 11 13 15 13 | 15 (15) 18 | 18 17 18 17 15 13 | 15 20

8va -----

20 20 | 20 21 | 20 21 20 18 | 20 | 18 20 18 17 | 18 17 18 17 15

8va -----

loco

17 18 17 15 (15) 14 14 15 | 14 15 14 12 | (12) 11 12 | 11 12 11 | 14 11 14 13 11 | 10 11 13 | 10 13 11 10 | 13

10 13 11 10 8 | 8 10 11 13 | 10 11 | 13 10 11 13 15 | (15) 13 11 | 15 11 10 | 10 11 13 | 10 11 13 11 10 8

Gr. 1: w/ Riff A (last meas.) D.S. al Coda

⊕ Coda

Gr. 2 tacet

Outro

Fm11

Emaj9(#11)

* Hammer all notes w/ L.H. as before.

Ebm11

Dmaj9(#11)

C#m11

Cmaj9(#11)

Bm11

Bbmaj9(#11)

Repeat and fade

SLOW AND EASY

By Joe Satriani

Intro

Slowly ♩ = 64 (♩♩♩♩ = ♩♩♩♩♩♩)

* N.C.
Riff A

Gtr. 1: w/ Riff A (4 times)

E5

Fmaj7

End Riff A

** Gtr. 2
(clean)

(Drums) 4

** Gtr. 1 (clean)

mp

mp

T
A
B

* Chord symbols reflect overall harmony.

** w/ extensive signal processing

E5

Dm

E5

Fmaj7

E5

Dm

E5

Fmaj7

E5

Dm

E5

Fmaj7

E5

Dm

§

Dm

C

Bm7b5

Dm

C

Gtr. 2

Gtr. 1

Bm7b5 Bbmaj7

7 (7) 7 7 5-6-8 8-10 10-10 (10)-8 8 (8)-6 8-10

2 1

Gm7 Bbmaj7

11 11 11 (11)-10 10 (10)-8 10 11 13-15 15 15 13 13 (13)-11 11 11-13

3 1

Gm7 To Coda ⊕
N.C.

13-15 15 17 17 (17)-15 15 17 16 17 1/2 (17) 17 1/2 (17) 17 1/2 (17) 17 1/2 (17)

3

Gr. 1: w/ Riff A (2 times)

E5 Fmaj7 E5 Dm

Gr. 2

E5 Fmaj7 E5 Dm

Guitar Solo

Gtrs. 1 & 2 tacet

Am(add2)

Gr. 3 (sitar)

Am(add2)/G Fmaj7(#11)

mf

G Am(add2)

Am(add2)/G Fmaj7(#11)

Dm C Bm7b5

B♭maj7 Gm7

1 1/4 1/2

B♭maj7 Gm7 N.C.

Gr. 3 tacet Gr. 1 Gr. 1: w/ Riff A (2 times) E5 Gr. 2 Fmaj7

E5 Dm E5 Fmaj7 E5 Dm *D.S. al Coda*

⊕ Coda *Repeat and fade*

Gr. 1 tacet N.C. Gr. 2

Outro E5 F5 E5

* Gr. 2 Gr. 1 divisi

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

* Tacet on repeats.

** Bkws. gtr.

ENGINES OF CREATION

By Joe Satriani

Intro

Moderately slow ♩ = 84

Gsus2/A Rhy. Fig. 1 Asus2 Fmaj7/A

(Drums) * Gtr. 1

mf
let ring throughout
w/ fingers

TAB

* Kybds. arr. for gtr.

Amaj7 A7sus4 Amaj7 Fmaj7/A Asus2 End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gsus2/A Asus2 Fmaj7/A Amaj7

Gtr. 2 (slight dist.)

mf
w/ pick
w/ bar - - - - -

* Slight vib. (till solo)

A7sus4 Amaj7 Fmaj7/A Asus2

Gsus2/A

Asus2

Gtr. 2

Musical notation for Gtr. 2, measures 1-4. Includes treble clef, key signature of two sharps, and guitar-specific notation with wavy lines and fret numbers.

Gtr. 3

(dist.)

Riff A

pp

P.M. —
grad. cresc.

Musical notation for Gtr. 3 (dist.), Riff A, measures 1-4. Includes treble clef, key signature of two sharps, and guitar-specific notation with fret numbers.

Fmaj7/A

Amaj7

Musical notation for Fmaj7/A and Amaj7, measures 1-4. Includes treble clef, key signature of two sharps, and guitar-specific notation with fret numbers and a triplet.

Musical notation for Gtr. 3, measures 1-4. Includes treble clef, key signature of two sharps, and guitar-specific notation with fret numbers.

A7sus4

Amaj7

Musical notation for A7sus4 and Amaj7, measures 1-4. Includes treble clef, key signature of two sharps, and guitar-specific notation with fret numbers and a triplet.

Musical notation for Gtr. 3, measures 1-4. Includes treble clef, key signature of two sharps, and guitar-specific notation with fret numbers.

Fmaj7/A Asus2

9 10 9 (9) 7 9 (9) 12 10 9 7 | 7 9 9 (9)

End Riff A

P.M.-----

0 0 3 0 3 0 3 0 0 3 0 3 | 0 0 3 0 3 0 3 0 0 3 0 3

Gtr. 3: w/ Riff A (2 times)
Gtr. 2 Gsus2/A Asus2 Fmaj7/A

0 0 0 7 | 7 | 7 8 (8) 7 5 | 7 8

Amaj7 A7sus4 Amaj7

7 (7) 0 | 10 7 9 (9) 7 | 11 (11) 6 6 (6) 2 2

Fmaj7/A Asus2 Gsus2/A Asus2

8 (8) 7 (7) 5 | 5 7 7 | 20 (20) | 17 (17) (17)

Fmaj7/A Amaj7 A7sus4

1/2 12 (12) 10 10 13 1/4 | 10 | 14 9 9 (9) 5 5 | 9 9 5 | 8 (8) 10 12 (12) 10

Amaj7 Fmaj7/A

14 (14)-10 9 (9) 6 9 10 9 (9) 7 9 (9) 12 10 9 7

Asus2 Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Riff A (2 times)
Gsus2/A

7 9 9 X X 7 8 7 9 7 9 7 6 7 6 4 4 6 4 7 4 7 5

Asus2 Fmaj7/A

4 4 5 4 2 0 2 (2) 0 2 7 8 (3) 5 7 4 5 7 4 5 7 5 6 7 5 6 8 5 7 8 5 7

Amaj7 A7sus4

7 9 9 12 12 9 10 11 9 9 11 9 10 12 12 10 10 10 15 14 15 14 12 (12) 10 12 12 14 14 19

Amaj7 Fmaj7/A

19 19 16 17 16 17 12 13 12 10 12 (10) 13 12 10 13 12 10 10

Asus2

Gtr. 2 tacet
Gsus2/A

8va

Gtr. 4
(dist.)

9 9 10 10 11 9 10 12

19 (19) 17 17 17 19 X

f

* w/ octaver

1

* Set to double an octave higher (throughout).

Asus2

Fmaj7/A

8va

loco

X 12 0 19 15 14 15 14 12 14 11 9 12 9 12 10 12 (12) X 0 12 14 12 14 12 9 12 10 12 10 9 10 9 10 9

3 3 6

Amaj7

6 7 9 9 9 6 (6) 9 6 9 6 9 6 9 6 9 6 9 6 14

3 6 3

A7sus4

7 (7) 7 9 7 6 7 9 7 6 7 9 7 6 7 9 7 6 7 12 11 12 11

Amaj7

9 11 9 7 9 7 6 7 6 7 6 4 6 4 6 4 2 4 2 2 1 2 2 2 2 5

9

Fmaj7/A

3va-----

Asus2
8va-----

Gtr. 1: w/ * Rhy. Fig. 1 (2 times)
Gsus2/A

Gtr. 4

Gtr. 4
mf

Gtr. 5 (dist.)

Rhy. Fig. 2

pp
grad. cresc.
w/ fingers

Gtr. 4 tacet

Asus2

Gtr. 2

Fmaj7/A

w/ bar

w/ bar -----

+1 +1 +1/2

* Played mp

Gtr. 5

End Rhy. Fig. 2

mp

Gtr. 5: w/ Rhy. Fig. 2 (4 times)

Amaj7

A7sus4

Amaj7

Gtr. 2

w/ bar

w/ bar

Fmaj7/A

Amaj7

End Rhy. Fig. 3

Gtr. 6: w/ Rhy. Fig. 3
A7sus4

Amaj7

Gtr. 5: w/ Rhy. Fig. 2 (1st 2 meas.)
Fmaj7/A

Asus2

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 3: w/ Riff A (4 times)
Gtr. 5: w/ Rhy. Fig. 2 (last meas.)
Gtr. 6: w/ Rhy. Fig. 3 (8 times)
Gsus2/A

Gtr. 5: w/ Rhy. Fig. 2 (10 times)
Asus2

Fmaj7/A

8va--

loco

Amaj7

A7sus4

Amaj7 (cont. on lower staff)

12 14 12 11 12 11 9 11 9 7 9 7 6 7 6 4 6 4 2 2 1 2

Gtr. 2 Fmaj7/A Asus2

6 6 5 5

Gtr. 4

(2) 2 5 (5) (5) (5) (5) (5) (5) 5 4 (4) 4 6 14

Gsus2/A Asus2

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

Fill 1 8va-- mp octaver off 20 End Fill 1

20 20 20 20

Gtr. 2 Gtr. 4: w/ Fill 1 (11 times) Fmaj7/A Amaj7 8va--

9 10 9 10 12 12 14 12 12 14 13 15 (15) 13 14 13 15 (15) 12 16 12 12

A7sus4
8va

Amaj7
8va-----
loco

Fmaj7/A
Asus2

Gsus2/A
Asus2

Fmaj7/A
Amaj7

A7sus4
Amaj7
Fmaj7/A

Asus2 Gsus2/A

Asus2 Fmaj7/A Amaj7

A7sus4 Amaj7

Gtr. 5: w/ Rhy. Fig. 2 (1st meas.)
Asus2

Fmaj7/A

Gtr. 2 tacet
N.C. A5

Gtr. 6

Gtr. 3

• Tablature Explanation/Notation Legend •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

Definitions for Special Guitar Notation

BEND: Strike the note and bend up a half step (one fret).

BEND: Strike the note and bend up a whole step (two frets).

BEND AND RELEASE: Strike the note and bend up a half (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.

PRE-BEND: Bend the note up a half (or whole) step, then strike it.

PRE-BEND AND RELEASE: Bend the note up a half (or whole) step, strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.

VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.

WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.

SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.

SLIDE: Same as above, except the second note is struck.

SLIDE: Slide up to the note indicated from a few frets below.

HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

A.H. pitch: E

TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.

PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.

MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fretboard; strike the strings with the right hand, producing a percussive sound.

PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.

TREMOLO PICKING: Pick the note as rapidly and continuously as possible.

RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.