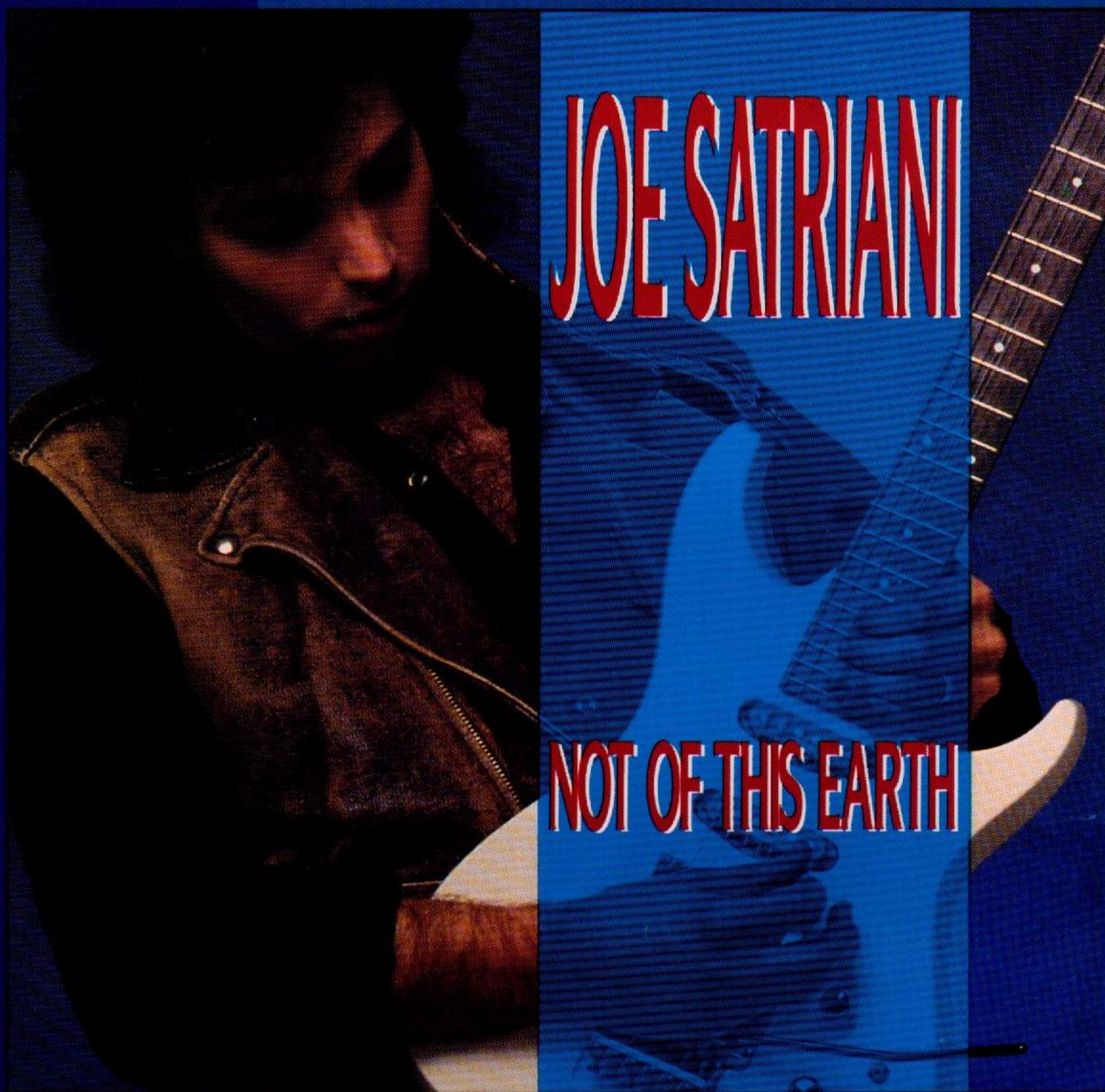


Authorized Edition

guitar[®]

WITH
TABLATURE[™]

JOE SATRIANI NOT OF THIS EARTH



Transcribed by Colgan Bryan



Cherry
Lane
Music

Not Of This Earth

Music by Joe Satriani

Moderate Rock ♩ = 111

Emaj7/6 Rhy. Fig. 1 (Gtr. I) Em7b6 Emaj7/6 E7sus4 *Play 4 times (end Rhy. Fig. 1)*

clean tone
mp

T 0 0 0 0 0 0 0 0
A 4 3 4 5 4 3 2 1
B 6 5 6 7 6 5 4 3

w/Rhy. Fig. 1
Emaj7/6 Rhy. Fig. 2 (Gtr. II) Em7b6 Emaj7/6 E7sus4 (end Rhy. Fig. 2)

P.M. w/distortion

0 0 0 0 0 0 0 0

w/Rhy. Figs. 1 & 2 (both 6 times)
Emaj7/6 Em7b6 Emaj7/6 E7sus4

Gtr. IV
Gtr. III *mf* *vib. w/bar

sl.

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

*both gtrs.

Emaj7/6 Em7b6 Emaj7/6 E7sus4

2 1/2 trem. bar *2 1/2*

sl.

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

*Vib. applies to both gtrs.

Emaj7/6 Em7b6

Gtr. III

H H P P 3 H H H H P P 6

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

11 9 11 13 9 11 13 11 9 13 11 (9) 7 9 10 7 9 10 9 10 12 10 9 12 10 9 7 10 8 7

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

Emaj7/6

E7sus4

Em7b6

1/2

Emaj7/6

P P

Emaj7/6

P P sl.

Emaj7/6

8va

P P sl.

Emaj7/6

loco

A.H.

A.H. (15ma)

3

Emaj7/6

6

Full

Emaj7/6 8va E7sus4

Emaj7/6 Em7b6

Emaj7/6 E7sus4

Emaj7/6 Em7b6 Emaj7/6

E7sus4 Emaj7/6 Em7b6

Emaj7/6 E7sus4 Emaj7/6 Em7b6

Fdbk. (8va)
vib. w/bar
Fdbk.
Fdbk. pitch: D

*Slide w/tapping finger.

Emaj7/6 E7sus4 Emaj7/6 Em7b6 Emaj7/6

1/2 A.H. (8va)
vib. w/bar

E7sus4 8va- w/Riff A Emaj7/6 Em7b6 Emaj7/6 E7sus4

Full
loco
trem. bar
Full

*Both gtrs. dive sl. 1st time only.

Emaj7/6 Em7b6 Emaj7/6 E7sus4 Repeat and fade

Full
1/2
Full sl.
Full
Full



Gtr. V Gtr. VI

1 1/2
trem. bar
Full

*8va applies to Gtr. III only

*both gtrs.

Moderate Funk ♩ = 130

Am9  5fr. Bm7add4  7fr.

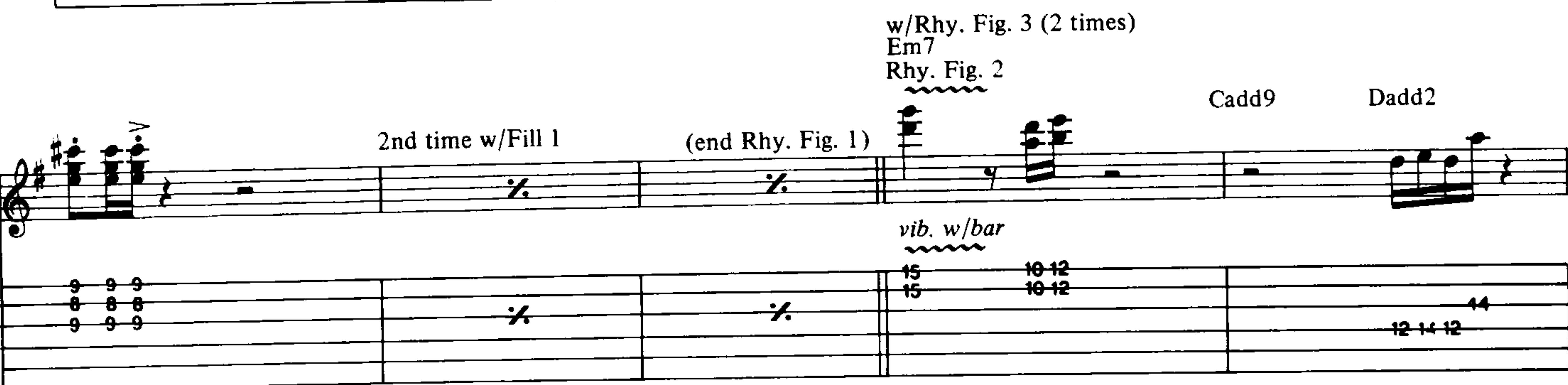
Intro A7 Rhy. Fig. 1 (Gtr. I) w/Fill 1

f clean tone



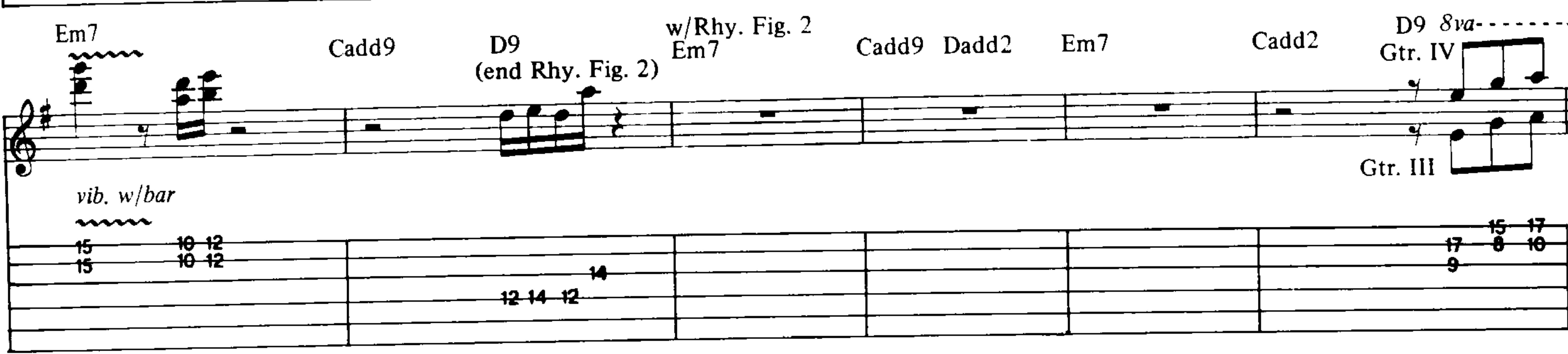
2nd time w/Fill 1 (end Rhy. Fig. 1) w/Rhy. Fig. 3 (2 times) Em7 Rhy. Fig. 2 Cadd9 Dadd2

vib. w/bar

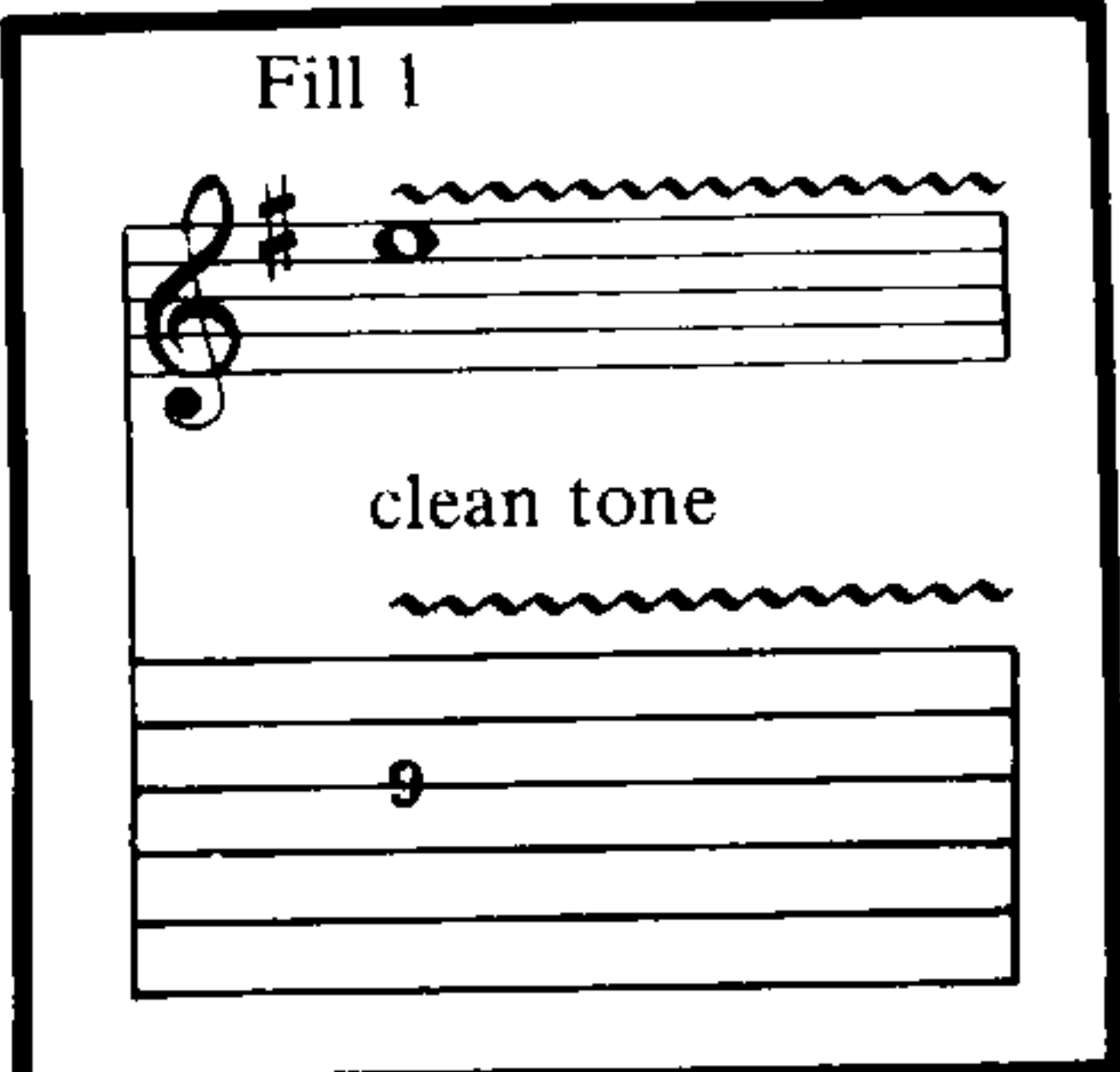


Em7 Cadd9 D9 (end Rhy. Fig. 2) w/Rhy. Fig. 2 Em7 Cadd9 Dadd2 Em7 Cadd2 D9 8va Gtr. IV Gtr. III

vib. w/bar



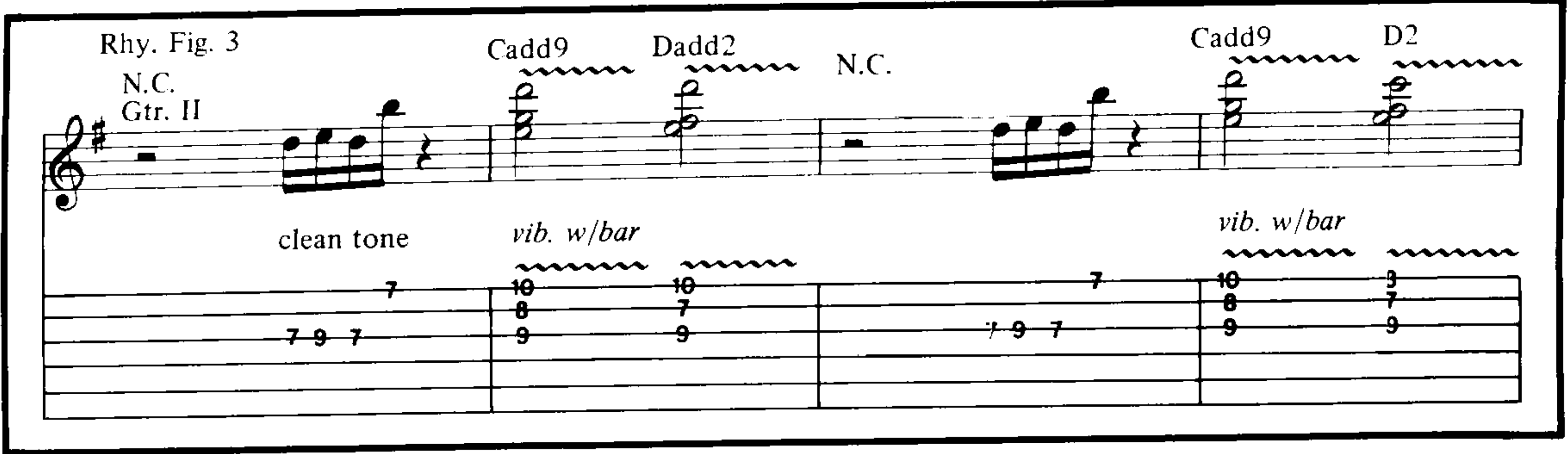
Fill 1



clean tone

Rhy. Fig. 3 N.C. Gtr. II Cadd9 Dadd2 N.C. Cadd9 D2

clean tone vib. w/bar vib. w/bar



Em / 8va Cadd9 Dadd2 Em / Cadd2 D9

Full vib. w/bar Full

17 17 15 17 15 15 17 15 17 17 (17) 15 17 10 10 8 10 8 8 9 7 9 (9) 17 8 10 9

*Both gtrs. vib. (next 7 bars).

Em7 Cadd9 Dadd2 Em7 I. Cadd9 D9

Full Full Full Full Full

17 17 15 17 15 15 17 15 17 17 (17) 15 17 10 10 8 10 8 8 9 7 9 (9) 17 8 10 9

*Gtr. I Am9 Bm7add4 Am9

Cadd9 D9 8va loco 8va

12 12 12 11 (11) 12 13 13

*clean tone ** Vib. applies to both gtrs. (next 8 bars).

Bm7add4 w/Rhy. Figs. 2 & 3 (both 2 times) Cadd9 Dadd2 Em7

8va To Coda Em7 Full Full

10 12 12 (14) (15) (14) (15) 15 (15) 15 12 12 12

Cadd9 D9 Em7 Cadd9 Dadd2 Em7 A.H. (15ma)

8va sl Full Full Full Full 1/2 Cadd9 Dadd2 Em7 A.H. (15ma)

(12) sl 12 12 14 12 14 12 12 14 (14) 12 14 12 10 12 12 10 12 10

P P P P A.H. pitch: D

sl.

*Scrape edge of pick back & forth on low E string above where 27th fret would be.

Gtr. IV

trem. pick

Dsus4
Gtr. I

clean tone

N.C.
Harm.
(8va)

(Gtr. I out)

Gtr. IV

*Pull bar up.

Harm.
(8va)

Gtr. III

Harm.

trem. bar

slack

slack

*Pull bar up.

8va-

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

15 14 15 14 13 12 16 13 16 13 12 11 17 12 17 12 11 10 18 11 18 11 10 9 19 10 19 10 9 8 20 9

8va-

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

12 11 12 11 10 9 13 10 13 10 9 8 14 9 14 9 8 7 15 8 15 8 7 6 16 7 16 7 6 5 17 6

8va-

T P P T P T P P T P T P P T P T P P T P T P P T P T P P T P T P P

7 6 7

20 9 8 19 10 19 10 9 18 11 18 11 10 17 12 17 12 11 16 13 16 13 12 15 14 15 14 13

8va-

(Gtr. III out)

T P P T P T P P T P T P P T P T P P T P T P P T P T P P T P T P P

7 6 7

17 6 5 16 7 16 7 6 15 8 15 8 7 14 9 14 9 8 13 10 13 10 9 12 11 12 11 10

loco

F5 E5 Bb5 A5 F5 E5 C5 D5

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

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

8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F5 E5 Bb5 A5 Ab5 G5 F5 D5

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

10 9 13 12 10 7 10 9 10 9 7 7 10 9 10 9 7 7

8 7 11 10 8 5 8 7 8 7 8 7 8 7 8 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C.(E7b9)

Gtr. I

2

clean tone w/chorus

2

Gtr. II

clean tone

*Sound note by pulling strings up
a la "slap" bass (next 4 bars).

**2nd time play both notes.

w/Fill 3

N.C.

Gtr. III

pp

*Scrape edge of pick back and
forth on ⑥ at 9th fret.

Gtr. IV

f

Gtr. III

trem. pick

D.S. (with repeat) al Coda

(Drums)

4

*Scrape edge of pick back & forth on ⑥ at 12th fret.

Fill 3

Gtr. IV

Harm.-

trem. bar

Harm.-

*Pull up on bar so 3rd string comes up a whole step
and 2nd string comes up a 1/2 step.

Guitar solo
w/Rhy. Figs. 2 & 3 (both till end)

Coda
Em7 Cadd9 Full Dadd2 Em7 Cadd9 Full D9 Em7

Cadd9 1 1/2 Dadd2 Em7 Cadd9 Full D9 Em7 8va- Full Cadd9 Dadd2

Em7 8va- rake loco Full Cadd9 D9 Em7 8va- H P H P H P H P

Cadd9 8va- Dadd2 Em7 loco Full Cadd9 D9 Begin fade Em7

Cadd9 Dadd2 Em7 A.H. Full Cadd9 D9 Em7 8va- Full Cadd9 Dadd2

Em7 8va- Cadd9 D9 loco Em7 Full Cadd9 Dadd2 Em7 Fade out

Rubina

Music by Joe Satriani

Moderately slow ♩ = 80

(Drums & Perc.) 4

N.C.
Harm.-----

*Gtr. I

mp
clean tone w/chorus & echo
Harm.-----

12 12

T
A
B

*Gtr. I is tuned ⑥ = E ⑤ = G ④ = D ③ = G ② = A ① = D

**Harm.-----

4 *Gtr. II

mp
clean tone w/chorus & echo
**Harm.-----

10 10 12 // // // // // // 10 10 7

T
A
B

**G (② 10 fr.) is not a harmonic.
*Gtr. II is tuned ⑥ = E ⑤ = G ④ = D ③ = E ② = A ① = E
w/Fill 1 (G)

Harm.-----

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

T
A
B

Harm.-----

10 10 10 10 12 12 12 12 (12) 12 12 12 // // 10 12 12 7 7

T
A
B

*Fill 1 Harm.-----

Gtr. III

rake Harm.-----

12 12

*Gtr. III is tuned ⑥ = E ⑤ = G ④ = D ③ = G ② = A ① = D

(Em)

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

5 12 12 12 7 7 7 5 5 12 12

rake

(G) w/Fill 2 w/Fill 3 (Em)

7 7 7 7 7 7 7 7

4 5 5 5 5 5 5 5

7 7 5 5 7 12 5 (6) 5

(G) (Em)

**Gtr. V $\frac{5}{8}$

mf *sl. sl.* *sl. sl.* *sl. sl.*

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

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

*Gtrs. I & II continue random harmonics at the 5th, 7th and 12th frets (till end).

**Standard tuning.

Fill 2
Gtr. III

Harm.-----7

Harm.-----7

5 5 5

Fill 3
*Gtr. IV

sl. sl. *sl. sl.*

12 10 12 10 12 9 7 9 7 9

*Standard tuning. *sl.*

(G) (Em)

sl. sl. sl. sl. sl.

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

sl. sl. sl.

(G) (Em)

sl. sl. sl. sl.

(9) 9 10 7 10 8 9 10

sl. sl.

(G) (Em)

sl. sl. sl. sl.

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

sl. sl. sl. sl. sl.

vib. w/bar vib. w/bar

(Cmaj7) (Bm7)

sl. sl. sl. sl.

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

sl. sl. sl. sl. sl.

Harm.-----1 Harm.-----1

(Cmaj7) (Bm7)

sl. sl. sl. sl.

(10) 10 12 10 2 15 15 14 14 12 12 10 12 12 12 12 19 17 15 14 15 14 10 12 10

sl. sl. sl. sl. sl.

Harm.-----1 Harm.-----1

To Coda N.C.(G)

(Em)

sl. sl.

(10) 10 12 10

sl. w/dist. A.H. (8va) sl. slack trem. bar slack P.M.-1 P.M.-1

sl. sl.

5 5 7 7 9 7 7 9 5 7

sl.

(G)

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

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

5 7 5 7 6 7 9 (9) 7 9 7

(Em) (G) A.H. (15ma)

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

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

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

15 12 15 12 15 15 17 (15) (15) 10 7 10

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

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

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

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

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

P A.H. pitch: B P P P sl. H

(G) A.H. 1/2

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

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

4 5 7 4 5 7 9 7 9 7 9 (9) 11 12 15 (15) 14 (14) 15 14 15 17 15 17 15 14 15 14 15 16

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

(Em) Full (Cmaj7) 8va- A.H. (15ma) A.H. (15ma) loco sl. vib. w/bar

Full sl. 8va- A.H. (15ma) A.H. (15ma) loco sl. vib. w/bar

Full sl. sl. sl. sl. sl. sl. sl. sl.

(10) 17 10 22 17 17 15 14 14 10 10 12 7 7 7 7 7

Full sl. sl. sl. sl. sl. sl. sl. sl.

(Bm7)

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

12 9

P P H H P P sl. sl.

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

P.M.-4

(Cmaj7)

Full

P.M.-----4

Full

sl.

(Bm7)

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

P P P P P

sl. P P sl. P P

1/2 1/2

P P P P P

sl. P P

P.M.-----4

D.S. al Coda
(Gr. V)

6

Full N.C.

sl. sl. sl. Full

12 H H 17 14 17 15 19 17 19 17 22 10 22 19 22 (22) (22)

7

Coda

(G)

(Em)

Repeat and fade


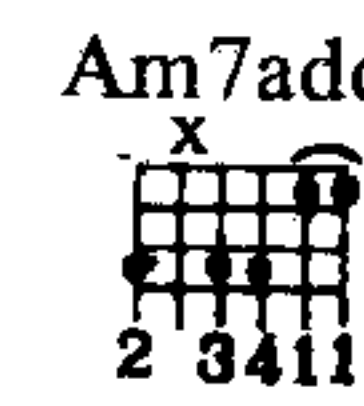
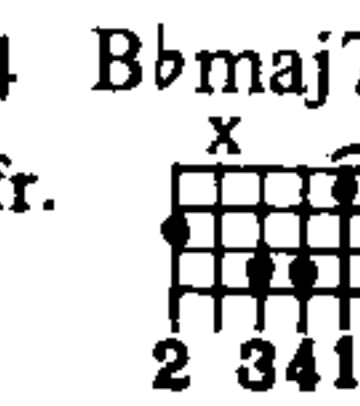
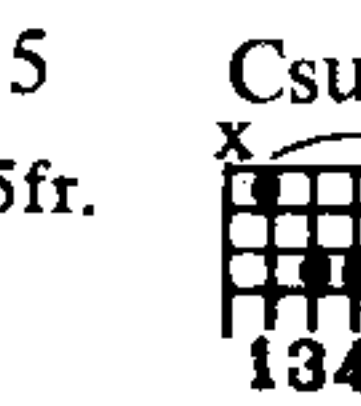
P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.

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

Memories

Music by Joe Satriani

Moderate Rock ♩ = 127

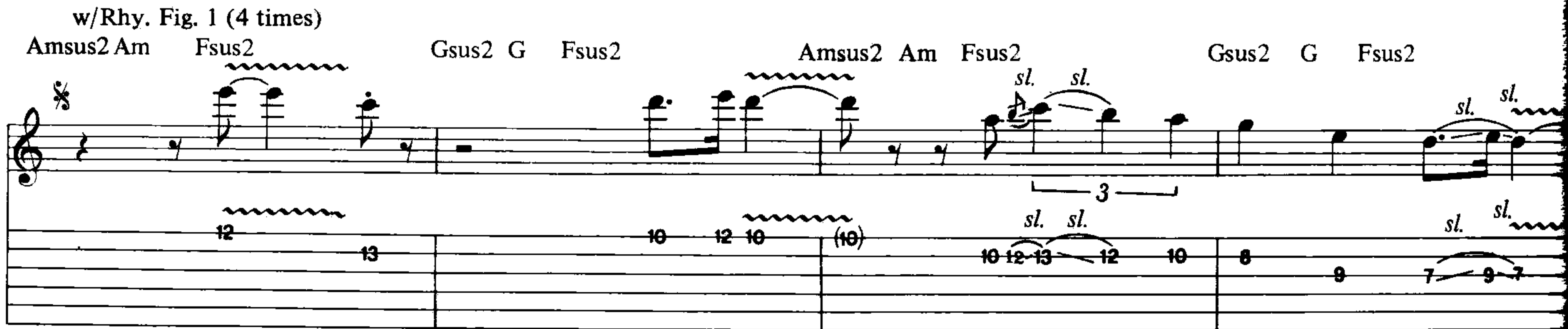
Dsus2  5fr.
 Gm7add4 
 Am7add4  3fr.
 Bbmaj7b5  5fr.
 Csus2  3fr.

N.C.

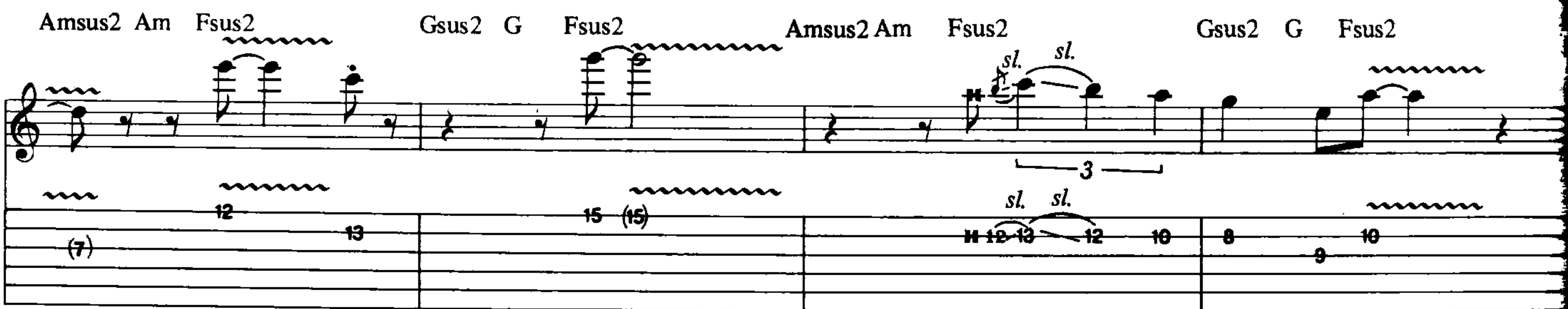


w/Rhy. Fig. 1 (4 times)

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2



Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2



Rhy. Fig. 2

Dsus2 Gm7add4 Am7add4 Dsus2

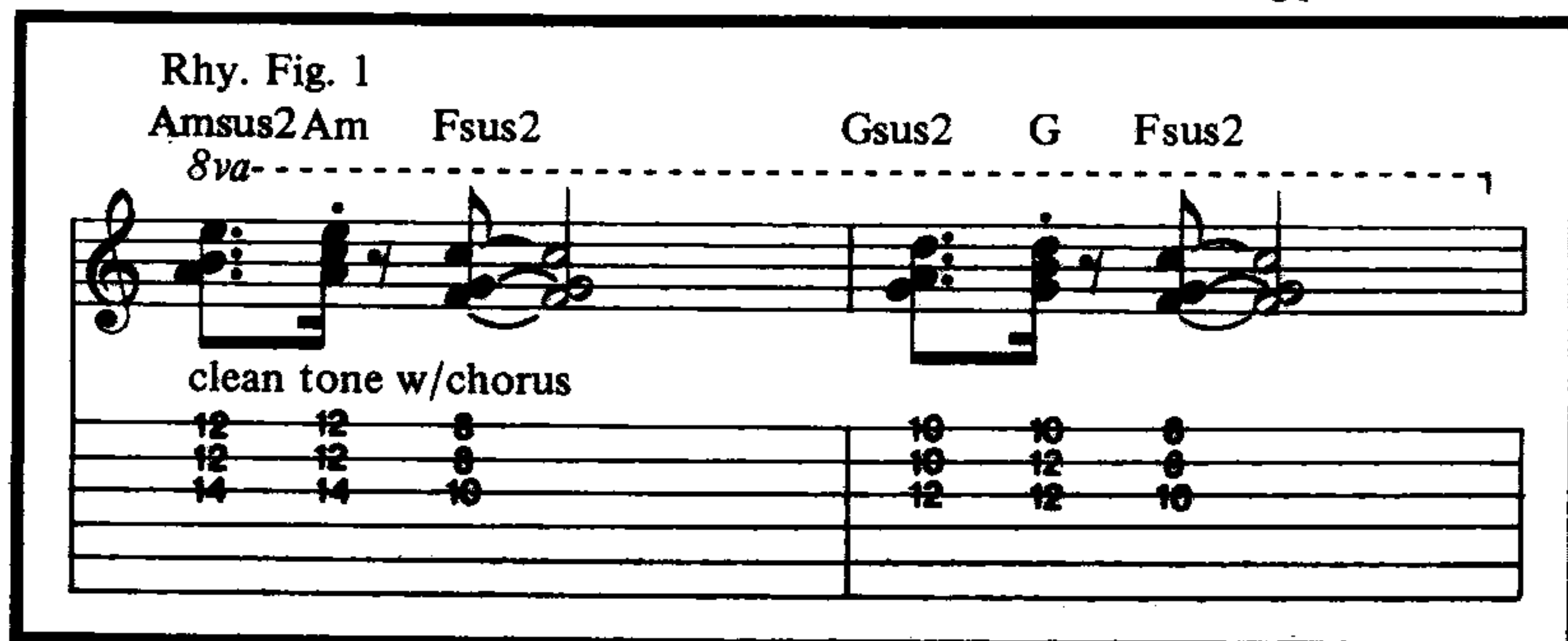


*Continue same strumming pattern till double bar.

Rhy. Fig. 1

Amsus2 Am Fsus2 Gsus2 G Fsus2

8va-----



clean tone w/chorus

Bbmaj7b5 Gm7add4 Csus2 Am7add4

7 9 10 10 12 10 9 7 (7) 5 7 9 9 10 9 5 (5) (5) 7 (7) 9 7

Dsus2 Gm7add4 Am7add4 Dsus2 (8va) H P

0 7 9 10 8 10 8 (8) 10 8 8 10 9 10 9

*A.H. sounds 1st time only.

Bbmaj7b5 Gm7add4 Csus2 (end Rhy. Fig. 2)

7 9 10 10 12 10 9 7 (7) 5 7 9 10 10 12 9 5 (5)

N.C. To Coda

clean tone w/chorus

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

7 8 11 11 12 11 8 7 5 7 8

10 10 8 8 10 10 9 9 10 10 9 9

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

sl.

E5 w/distortion

9 10 13 14 16 18 18 19 18 16 15 2 2 9 9 9 9

7 8 11 12 14 16 17 16 14 13 0 0 0 0 0 0

w/Rhy. Fig. 1 (8 times) Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2

17 (17) 10 15 (15) 8 13 6 12 5 rake 1/2 1/2 P Full P Full

Gm7add4 Csus2 Am7add4 Dsus2

1 1/2 sl. 2 Full

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

7 (7) 5 5 9 3 5 7 3 5 7 5 8 5 9 5 (9) 9 5 6 17 7 7 7 7 7 7 7 10

A.H. pitches: G# A G# F# G#

Gm7add4 Am7add4 Full Dsus2 Full Bbmaj7b5 8va-

sl. 3 3 3 3 Full 3 3 rake sim.

10 10 10 10 10 10 13 10 12 13 10 13 Full (10) 20 17 17 16

Gm7add4 Csus2

8va- H P H P H P H P loco sl. sl. sl. sl.

15 18 17 15 18 20 18 17 10 17 16 17 15 17 15 17 15 13 15 13 15 13 12 13 14 12 9 10 12 10 8 7 8 10 (10) P P sl. sl. sl.

N.C. clean tone w/chorus

9 10 13 14 13 10 9 7 8 10 10 10 8 8 10 10 9 9 10 10 9 9 7 8 11 12 14 16 18 18 18 19 18 16 15 18 17 16 14 13 2 2 9 9 0 0 7 0 0 0 10 10 9 9 10 10 9 9

E5 w/distortion D.S. al Coda

9 10 13 14 18 18 18 19 18 16 15 2 2 9 9 0 0 7 0 0 0 10 10 9 9 10 10 9 9

Coda N.C. Rhy. Fig. 3-

sl. sl. P.M. w/distortion P.M.

9 10 13 14 16 18 16 19 18 16 15 5 7 9 5 3 5 5 2 7 8 11 12 14 16 16 17 16 14 13 5 7 9 5 3 5 5 2

w/Rhy. Figs. 1 & 3 (both till end)
 Amsus2 Am Fsus2 Gsus2 G Fsus2

P.M.-----

8va----- 1/2 1/2 1/2 1/2

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

28 (23) (23) 28 28

5 7 9 5 3 5 5 2

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2

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

3 1/2 Full Full sl.

29 29 (23) 19 17 19 17 20 (20)

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2

8va----- rake 1/2 3 3 3 3 sl. loco sl.

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

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2 (15ma) 1/2 1/2

Begin fade sl. Full Full A.H. 1/2 1/2

(14) 17 sl. 12 16 9 16 7 16 5 5 3 (9)

Amsus2 Am Fsus2 Gsus2 G Fsus2 A.H. (8va) Full A.H. (8va) Full 1/2

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

6 3 3 5 8 5 7 6 7 5 P H H P P P H H P P sl. Full Full Full 1/2

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

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 Fade out

1/2 1/2 Full 7 3 HH HH P P HH HH P P HH P P

3 3 Full sl. HH HH P P HH HH P P HH P P HH P P

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

sl. HH HH P P HH HH

The Enigmatic

Music by Joe Satriani

Moderately uptempo ♩ = 170

Chords: F5/E, E(b5), Ab5/E, Dm/E, Ab5/E

**clean tone

*Gtr. I plays bass note and chords.
Gtr. II doubles the bass only.

Chords: F5, E(b5), F5/E, E(b5), Ab5/E, Dm/E, Ab5/E

**2nd time w/distortion.

w/Fill 1

Chords: F5/E, E(b5), Ab5/E, Dm/E, Ab5/E

Chords: F5, E(b5), F5/E, E(b5), Ab5/E, Dm/E, Ab5/E

4th time to Coda

Chords: E/Bb, Eb/B, D/C, Db/G, C/G#, B/A, E/C, F#/D, G#/E, Bb/F#, C/G#, F/E

w/dist.

Fill 1
Gtr. III

2.

Bb/F# C/G#

Guitar solo
*Gtr. IV

*Use D diminished tuning:
⑥ = D ⑤ = Ab ④ = D ③ = F ② = Ab ① = D

*Vibrato is a major 3rd wide.

15ma----- w/Fill 2

*Slide with key in right hand while muting the strings with left hand. (next 9 bars). TAB numbers above 23 indicate fret equivalent if fretboard continued past 23rd fret.

15ma-----

Fill 2
Gtr. III

Sma-----
8va-----

20 27 17 18 15 14 16 17 15 18 18 17 15 17 15 14 12 12 15 15 11

*Reach over w/right hand and mute strings next to nut; then sound notes indicated by fretting w/left hand only (next 32 bars).

8va-----

12 11 14 15 13 12 7 21 17 22 21 20 19 16 14 13 17 16

w/Fill 2

13 14 15 12 15 12 10 9 11 14 12 11 15 14 13 6 (8) 14 12

10 13 14 13 12 12 15 17 15 14 19 17 15 19 16 15 14 13 17 15 14 12 12 13 14 13 15 12 15 14 12 12

8va-----

14 12 15 16 15 8 (8) 10 15 18 14 18 23 14 15 16

8va-----

Musical notation for the first system, featuring a treble clef staff with notes and a bass clef staff with fingerings. Includes dynamics like P, H, locoP, and sl.

w/Fill 2

Musical notation for the second system, including a treble clef staff with notes and a bass clef staff with fingerings. Includes dynamics like P, H, sl, and a triplet of 3.

Musical notation for the third system, including a treble clef staff with notes and a bass clef staff with fingerings. Includes dynamics like P, H, sl, and triplets of 3.

sl.

*A.H. Full (8va) Full

*A.H. Full

*Reach back over w/right hand to produce A.H. Then continue as before.

Musical notation for the fourth system, including a treble clef staff with notes and a bass clef staff with fingerings. Includes dynamics like sl, P, H, and a note about reaching back over the right hand.

8va-----

loco

Musical notation for the fifth system, including a treble clef staff with notes and a bass clef staff with fingerings. Includes dynamics like P, H, sl, and a loco section.

H H P H P P sl H H P P P H H 6 5 1/2 3
 5 6 5 P H H P P sl H H P P P P sl. H H
 12 13 15 12 15 13 12 11 12 14 12 11 14 11 12 14 11 12 14 12 11 12 13 15 13 12 11 12 14
 H H P H P P sl H H P P P H H P H H P P sl. H H P P P P sl. H H

H H P H P P H H P H H H H P sl H P H H H H P P H P H H
 3 3 6 H P H H P P H H P P H H P P H H P P H H P H H
 11 12 14 12 11 13 11 17 13 15 17 13 15 17 12 13 15 12 13 16 13 14 13 14 17 14 15 16 15 14 16 16 15 16 16
 H H P P H H P P H H P sl. H P H H H H P H H

8va----- D.S. (with repeat) al Coda
 H H P P sl. sl. sl. sl. sl. sl. Gtr. IV sl. sl. sl. *
 5 H H P P sl. sl. sl. sl. sl. Gtr. I sl. sl. sl. w/reverb
 15 16 18 16 15 15 16 15 17 12 20 18 21 (21) (21)
 10 8

*Pull string off fretboard so it frets out over neck pick-up; then release it.

Coda
 Bb/F C/G# E/C F#/D G#/E A#/F# C/G# D/A# E/C
 10 12 4 6 8 10 12 14 4
 11 13 5 7 9 11 13 15 5
 10 12 4 6 8 10 12 14 4
 (9) 11 3 5 (5) 7 9 11 (11) 13 3 5

F#/D G#/E A#/F# C/E# D/A# E/C F#/D G#/E F5 E(b5)
 6 8 10 12 14 16 18 20 20 sl.
 7 9 11 13 15 17 19 21 21
 6 8 10 12 14 16 18 20 20
 (5) 7 9 11 (11) 13 15 17 (17) 19 3 3 1
 1 1 0

Brother John

Music by Joe Satriani

Moderately slow ♩=65

Bmadd2 Asus2 Bmadd2 Asus2 Bmadd2 Asus2 Dmaj7 Gmaj7/6 F#7sus4 F#7

mf clean tone w/chorus

H P P

*Let bass notes ring throughout.

Bmadd2 Asus2 Bmadd2 Asus2 Bmadd2 Asus2 Dmaj7 Gmaj7/6 F#7sus4 F#7

sl.

H P P

Dmaj7 C#m7sus4 C#m7 Cmaj7 Harm.----- B7sus4 B7

sl.

Harm.-----

A7 Gmaj7 Bm/F# F# G/F# F#

sl. *sl.* *rit.*-----

Bmadd2 Asus2 Bmadd2 Asus2 Bmadd2 Asus2 Dmaj7 Gmaj7/6 F#7sus4 F#7

a tempo

*6/8 feel (next 2 bars).

H P P

Bmadd2 Asus2 Bmadd2 Asus2 Bmadd2 Asus2 Dmaj7 Gmaj7/6 F#7sus4 F#7

sl.

H P P

Dmaj7 C#m7sus4 C#m7 Cmaj7 Harm.---1 B7sus4 B7 A7 Gmaj7

Harm.---1

Bm/F# F# G/F# F# Em F#/E Em7 F#5/E

*6/8 feel (next 10 bars).

G/F# F# G/F# F#5 Em F#/E Em7 F#5/E

G/F# F# A/G G Harm. Bmadd2 Asus2 Bmadd2 Asus2

Bmadd2 Asus2 Dsus2 Gsus2 Em F#5 1/2 Bmadd2 Asus2 Bmadd2 Asus2

Bmadd2 Asus2 Dsus2 Gsus2 Em F#5 1/2 Gsus#4 sus2 3 Asus#4 sus2 3 Bsus4 sus2

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

Driving At Night

Music by Joe Satriani

Fast Rock ♩ = 187

E5: 0 xxx, 1 1
B5: x xx, 1 3 3
A5: xxx 5fr., 1 3 4
G5: xxx 3fr., 1 3 4
F5: xxx, 1 3 4
D5: x xx 5fr., 1 3 3
C5: x xx 3fr., 1 3 3
Esus4: xxxx 5fr., 1 1

(Drums) 3

E5

Rhy. Fig. 1

Rhy. Fig. 1A

*E5

B5

pp ————— *f*

*Backwards gtr.

*On repeats, 1st beat of Rhy. Fig. 1 is tied, not struck.

1.2.3. (end Rhy. Fig. 1) 4. w/last bar of Rhy. Fig. 1A

E5

E5

*w/Rhy. Figs. 1 & 1A (both 7 times)

Two gtrs. *sl.*

G5

vib. w/bar

B5

1 1/2

E5

G5

B5

2 1/2

trem. bar

1 1/2

vib. w/bar

2 1/2

E5

G5

B5

2 1/2

sl.

1/2

vib. w/bar

trem. bar

2 1/2

E5

G5

B5

1 1/2

sl.

vib. w/bar

vib. w/bar

trem. bar

1 1/2

*Depress bar before striking note.

E5 G5 B5

vib. w/bar *sl.*

E5 G5 B5

trem. bar $1\frac{1}{2}$

*Depress bar before striking note.

E5 A.H. (8va) G5 B5

vib. w/bar *slack*

H P P A.H.

A.H. pitch: E
w/Rhy. Figs. 1 (1st 3 bars only) & 1A

E5 G5 B5

vib. w/bar *vib. w/bar*

A5 8va G5

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

*one gtr. only.

*one gtr. only.

F5 8va

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

*one gtr. only.

*one gtr. only.

D5

C5

8va

sl. both gtrs. vib. sl. vib. w/bar

B5

(cont. in notation)

8va

Full H P vib. w/bar 2

Esus4

Rhy. Fig. 2 *loco*

2/4

let ring Harm. (8va) Harm.

Guitar solo
w/Rhy. Fig. 2 (3 times)

Esus4

let ring

vib. w/bar

Harm.

Harm.

trem. bar

Harm.

1 1/2

4

7 7 (7) 7 5 (7) 5 (5) (5) (5) (5) (5)

*Mute 'B' string at this point.

Harm. (8va)

slow vib. w/bar

Harm.

8va

loco

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

19 17 14 14 17 15 14 12 15 14 12 10 14 12 10 9 12 10 9 7 10 9 7 5 9 7 5 3 7 5 8 7 7 8 5 7 5 7 6 4

8va

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

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

14 17 14 10 10 14 10 14 15 14 17 14 19 17 21 17 14 15 14 17 14 10 10 14 10 14

7 5 7 7 (7)

8va

rake *H* *P* *sl.* *H* *P* *sl.* *P* *sl.* *P* *H* *sl.* *loco* *sl.*

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

14 17 14 10 10 14 10 9 10 9 10 9 5 9 5 9 5 5 (5) 12 17 19 15 17 16 17 14 15 14 16 14 12 14 12 14 12 10

w/Rhy. Figs. 1 & 1A (both 4 times)
E5

6
vib. w/bar
trem. bar
sl.

vib. w/bar
trem. bar
sl.

vib. w/bar
sl.
A.H. (15ma)

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

Repeat and fade
E5

*On repeats, 1st beat is tied, not struck.

Hordes Of Locusts

Music by Joe Satriani

Moderately slow Rock ♩ = 93

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

Rhy. Fig. 1 (Gtr. I)-----

f P.M.-----

w/Rhy. Fig. 1
E5 F#5

pick slides-----

w/Rhy. Fig. 1 (2 times)
E5 F#5

E5 F#5

Gtr. II H

Gtr. III H

*vib. w/bar

H

H

sl.

sl.

*A.H.

slack

trem. bar

slack

*A.H.

11 11 12 9 (9) 11 11 12 3 12 8 4 (12) 11 (4) 3

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

H *both gtrs. H sl. *A.H. is for Gtr. II only. Diamond in parentheses is 2nd time only.

A5 B5

Gtr. I

sl.

sl.

sl.

sl.

0 1 0 0 0 5 0 4 0 0 0 7 0 12 0 10 0 17 0 16 0 13 0 10

2 4 0 1 0 0 0 5 0 4 0 0 0 7 0 12 0 10 0 17 0 16 0 13 0 10

2 4 0 1 0 0 0 5 0 4 0 0 0 7 0 12 0 10 0 17 0 16 0 13 0 10

0 2 0 2

*Electric sitar arr. for gtr.

Fill 1

Harm. (8va)

Harm.

pick slides-----

5 4 5 4 5 5 4 5

w/Rhy. Fig. 1
E5 F#5

Gtr. II

Gtr. III

E5 F#5

N.C.

vib. w/bar

(Gtrs. tacet)

(Drums & bass)

15ma

3

31 34 35 35
31 34 35 35
31 34 35 35

*Tap edge of pick on high E string and roll down next 2 strings.

Guitar solo
w/Rhy. Fig. 2 (16 times)
N.C.
8va

Harm. (8va)

trem. bar

Harm.

2

1/2

loco

sl.

sl.

sl.

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

sl. sl. sl. sl. P sl.

sl. sl. sl. sl.

Rhy. Fig. 2

P.M.

8va

loco

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

12 14 10 12 14 14 12 10 12 10 10 9 9 10 10 9 7 7 6

A.H. (8va)

HP PH HP PH HP PH HP PH HP PH HP PH

vib. w/bar

trem. bar

6 7 6 6 7 6 6 7 6 6 7 6 6 7 6 7 7 7 9 11 9 7 6 7 9 7 6 7 9 11 9 7 6 6

9

10

9

HP PH HP PH HP PH HP PH HP PH HP PH

9 9 9 10 9

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

HP PH HP PH HP PH HP PH HP PH HP PH

9 3 5 5

7 9 6 7 9 7 6 7 9 11 9 7 11 7 9 11 7 9 11 8 10 12 8 10 12 10 8 7 8 10 7 9 10 12 9

HP PH HP PH HP PH HP PH HP PH

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

4:3 4:3

11 12 11 9 14 11 12 14 11 12 14 12 11 14 15 14 12 12 14 15 15 12 14 15 14 12 15 12 14 15 14 12

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

H H P P H H P P

vib. w/bar

sl. P 1 1/2 A.H. 19 18 17 15 17 A.H. 17 16

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

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

sl. A.H. sl. 15 14 15 14 13 14 15 13 12 12 (12) 11 15 12 14 15 14 12 15 12 14 15 14 12 15 12 14 15 14 12

Ⓞ 2fr. open F# E Full

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

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

1/2 1/2 Full 17 (17) (17) (9)

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

w/Rhy. Fig. 1 (4 times) E5 F#5

H H H H H H H H

A.H. (15ma) sl. 2 trem. bar 2

H H H H H H H H

11 11 12 9 (9) 11 11 12 3 13 8 4 (12) 11 (4) 3

H H sl.

E5 F#5 E5 F#5 w/Fill 1 E5 F#5 E5 F#5 A.H. (15ma) 1/2 D.S. al Coda slack

H H H H H H H H

sl. sl. sl. trem. bar slack

H H H H H H H H

11 11 12 9 (9) (9) (11) 11 11 12 3 7 (15) 14 (14) 14 (14) (6)

H sl. H sl. A.H. pitch: G#

Coda **G/C** **A/C#** **B/C#** **C#** 8va

vib. w/bar (next 5 bars)

trem. bar slack

P.M.

sl. sl.

sl. sl.

w/Rhy. Fig. 1 (8 times) **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5**

Three gtrs. *loco* *H* *H* *H* *H* *H* *H* *H*

*vib. w/bar *H* *H* *H* *H* *H* *H* *H* *H*

w/Fill 1 **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5**

One gtr. *H* *H* *H* *H* *H* *H* *H* *H*

Harm. (15ma) *H* *H* *H* *H* *H* *H* *H* *H*

trem. bar *H* *H* *H* *H* *H* *H* *H* *H*

slack *H* *H* *H* *H* *H* *H* *H* *H*

*T

19 19 20 17 (17) 19 19 20 11 20 11 12 (19) Harm. 28

11 11 12 9 (9) 11 11 12 3 12 3 4 (12) 1.8

4 4 5 2 (2) 4 4 5 5 (4) 1.8

H *H* *H* *H* *H* *H* *H* *H*

*all gtrs. *H* *H* *H* *H* *H* *H* *H* *H*

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

*Tap edge of pick at equivalent of 28th fret.

E5 F#5 **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5**

Three gtrs. *H* *H* *H* *H* *H* *H* *H* *H*

H *H* *H* *H* *H* *H* *H* *H*

w/Fill 1 **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5**

A.H. (15ma) *H* *H* *H* *H* *H* *H* *H* *H*

trem. bar *H* *H* *H* *H* *H* *H* *H* *H*

slack *H* *H* *H* *H* *H* *H* *H* *H*

19 19 20 17 (17) 19 19 20 11 18 *sl.* 22 (22) 21 (21) A.H. (15ma) slack

11 11 12 9 (9) 11 11 12 3 7 (15) 17 (17) 2.7

4 4 5 2 (2) 4 4 5 5 (7) 6 (6) 2.7

H *H* *H* *H* *H* *H* *H* *H*

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

*Trem. bar applies to lowest gtr. only. Depress bar before striking note.

E5 F#5 **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5**

Two gtrs. *H* *H* *H* *H* *H* *H* *H* *H*

H *H* *H* *H* *H* *H* *H* *H*

w/Fill 1 **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5** **E5 F#5**

One 15ma *H* *H* *H* *H* *H* *H* *H* *H*

trem. bar *H* *H* *H* *H* *H* *H* *H* *H*

slack *H* *H* *H* *H* *H* *H* *H* *H*

19 19 20 17 (17) 19 19 20 11 11 12 (19) 18

11 11 12 9 (9) 11 11 12 3 4 (12) 11

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

H *H* *H* *H* *H* *H* *H* *H*

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

*T T

*Tap edge of pick at equivalent of 31st fret.

E5 F#5 E5 F#5 w/Fill 1 E5 F#5 E5 F#5

8va- Two gtrs. T H sl. H sl. 1/2

T 29 H sl. H sl. 1/2

19 19 20 17 (17) 19 19 20 18 21 (21) 21

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

H sl. H sl.

w/Rhy. Fig. 1 & Riff B (both 2 times) w/Fill 1 E5 F#5 E5 F#5 E5 F#5 (end Riff A)

8va-

18 (18) 18 15 14 17 (17) 17 15 14

Begin fade w/Rhy. Fig. 1 & Riffs A & B (all till end) w/Fill 1 E5 F#5 E5 F#5 E5 F#5

E5 F#5

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

17 (17) 14 15 14 12 14 12 14 12 11 12 11 12 11 8 11 8 11 8 7 8 7 8 7 5

E5 F#5 E5 F#5 w/Fill 1 E5 F#5 E5 F#5 A.H. (15ma) Full Harm. Fade out

8va-

7 5 7 0 (0) 2 4 5 2 2 4 (4) 5 4 2 4 (4) (4) 14 13 14 15 2 7

sl. sl. sl. sl. trem. bar Harm.

*Depress bar before striking note.

Riff B

P.M.-----

11 11 11 11 12 11 0 11 12 11 0 11 11 12 11 0 11 12 11 0 11 12 11

New Day

Music by Joe Satriani

Moderately fast ♩ = 122

Esus2
Rhy. Fig. 1



mf
clean tone w/chorus

Gsus2

Bsus2

2. (end Rhy. Fig. 1)

C

Am

Fmaj7

C

Am

Em

5fr. D

1fr. Bb

Ebsus2

④4fr.
Ab

1fr.
F

Db

8va-----

P.M.
loco

Eb Db Eb Db Eb

Db Eb5 N.C.

w/dist.

*Fade in w/vol. control.

Esus2

*Let ring through next 2 bars.

Fdbk. (8va)

Fdbk. (8va)


Fdbk.

Fdbk.

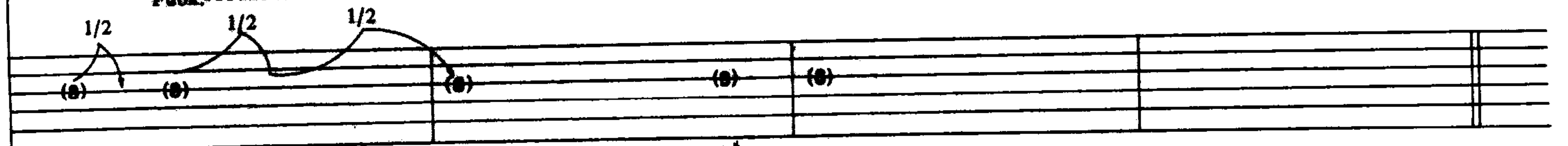
Fdbk. pitch: A♯

Fdbk. pitch: A♯

Fdbk. 1/2 (8va) 1/2 1/2

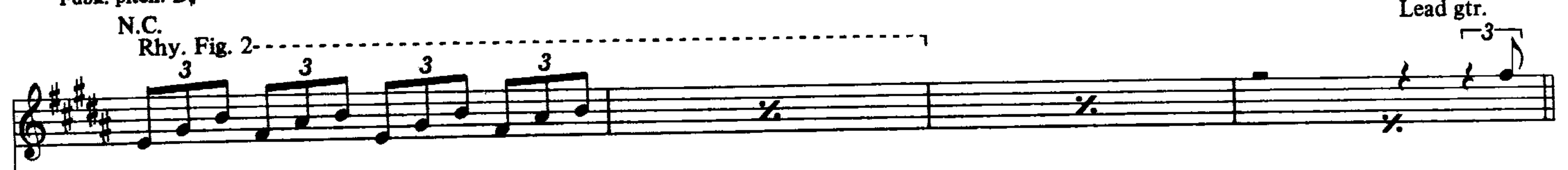


Fdbk. 1/2 1/2 1/2

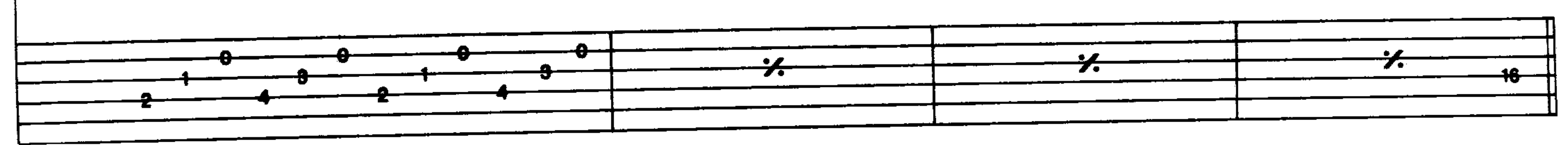


Fdbk. pitch: D♯ Fdbk. pitch: A♯

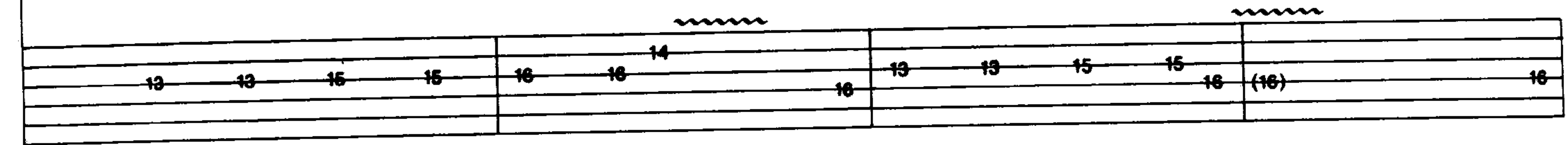

N.C. Rhy. Fig. 2



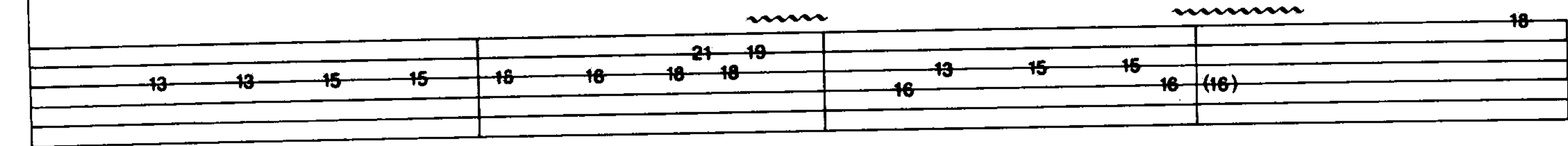

Lead gtr. 3



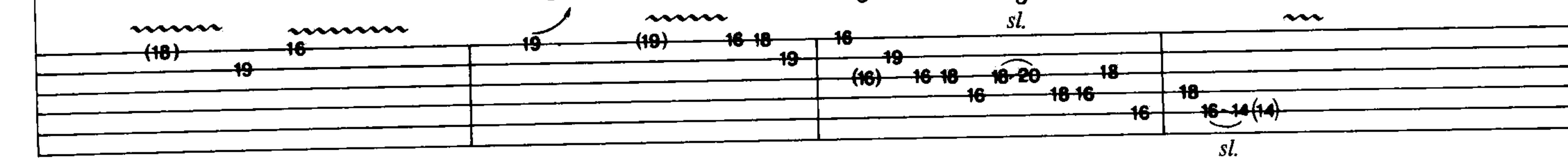

w/Rhy. Fig. 2 (8 times) N.C.



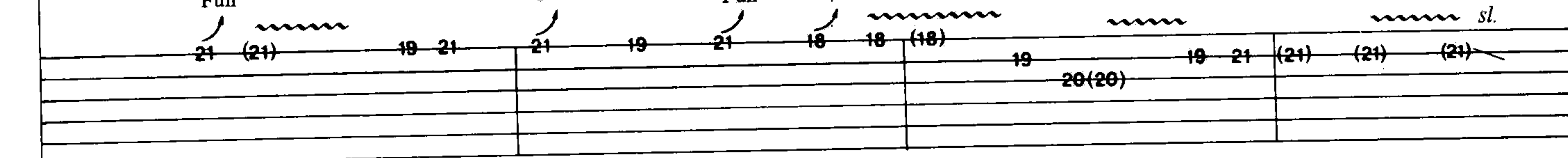

8va---



8va---



8va---



Fsus#4

3

loco

trem. bar

6 6 2½

6 6 2½

6 6 6

8va-----

6 6 6

6 6 2½

6 6 6

16 (16) 16 (16) 21 (21)

*Depress bar before striking note.

w/Rhy. Fig. 1 (till end)

E5

Rhy. Fig. 3

F#5 G5 A5

2 2 0

2 2 0

2 3 0

5

w/Rhy. Fill 1

E5

w/Rhy. Fig. 3 (last 6 bars only)

B5 (end Rhy. Fig. 3) F#5

8va-----

pick slide

sl.

sl.

19 (19) (19) 21 16 (16) (16)

9 9 7

(9) (9) 7

12 sl.

G5

A5 B5

*w/Rhy. Fig. 3A

E5

Full Full Full

Full Full Full

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

*Rhy. Fig. 3A is Rhy. Fill 1 followed by last 6 bars of Rhy. Fig. 3

Rhy. Fill 1

pick slide

sl.

12 sl.

F#5 G5 A5 B5

8va Full

Full

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

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

E5

8va

16 (16) 19 (19) 21 16 (16)

G5 A5 B5 E5

8va Full

Full

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

©7fr. B B5 E5 P.M.

Begin fade w/Rhy. Fig. 3 (last 6 bars only)

F#5 G5 A5

8va

Full

(21) 19 21 21 21 (21) 18 16 14 15 14 16

©7fr. B sl.

w/Rhy. Fig. 3A

E5

8va Full

Full

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

B5 1/2

The Headless Horseman

Music by Joe Satriani

Fast ♩ = 197

N.C.

The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with sixteenth-note patterns and rests. The bass staff contains a bass line with notes and rests. The piece begins with a dynamic marking of *mf* and a circled 'T' symbol. The first measure of the bass line includes a circled '5' and a circled '12-0'.

*Ⓣ = L.H. tap
Ⓣ = R.H. tap

The second system continues the piece with similar melodic and bass line patterns. It includes a circled 'H' symbol in the bass line, indicating a hammer-on. The first measure of the bass line includes a circled '7-8' and a circled '12-0'.

1. | 2.

The third system features a first ending bracket. The first ending leads to a second ending. The notation includes various tap and hammer-on symbols in both staves.

The fourth system continues the melodic and bass line patterns. The first measure of the bass line includes a circled '7-8' and a circled '12-0'.

The fifth system concludes the piece with final melodic and bass line patterns. The first measure of the bass line includes a circled '7-8' and a circled '12-0'.

System 1: Treble clef staff with melodic line. Bass clef staff with fret numbers and fingering: 9, 12-0, 3, 12-0, 5, 12-0, 5, 12-0, 7, 12-0, 7, 12-0, 5, 12-0, 3, 12-0, 5, 12-0, 7, 12-0, 7, 12-0, 7, 12-0, TP.

System 2: Treble clef staff with melodic line. Bass clef staff with fret numbers and fingering: 7, 10, 12-0, 9, 12-0, 7, 12-0, 5, 12-0, 7, 12-0, 9, 12-0, 6, 7, 12-0, 6, 7, 12-0, 6, 7, 12-0, 6, 7, 12-0, 6, 7, 12-0, 6, 7, 12-0, 6, 7, 12-0, 6, 7, 12-0, 6, 7, 12-0, 12-0, TP.

To Coda

System 3: Treble clef staff with melodic line. Bass clef staff with fret numbers and fingering: 7, 8, 12-0, 5, 12-0, 3, 12-0, 5, 12-0, 7, 8, 12-0, 10, 12-0, 7, 8, 12-0, 5, 12-0, 3, 12-0, 3, 12-0, 5, 12-0, 5, 12-0, TP.

System 4: Treble clef staff with melodic line. Bass clef staff with fret numbers and fingering: 5, 12-0, 5, 12-0, 5, 12-0, 5, 12-0, 6, 12-0, 5, 12-0, 2, 12-0, 3, 12-0, 4, 12-0, 3, 12-0, TP.

System 5: Treble clef staff with melodic line. Bass clef staff with fret numbers and fingering: 2, 12-0, 5, 0, 3, 0, 12-0, 12-0, 2, 12-0, 5, 12-0, TP.

D.S. (with repeat) al Coda

First system of musical notation. The treble clef staff contains a sequence of notes with fingerings: (T) TP (T) PH P (T) TP (T) TP. The guitar staff shows fret numbers: 5 TP (T) PH P (T) TP (T) TP. A repeat sign is present in the middle of the system.

Coda

Second system of musical notation, labeled 'Coda'. The treble clef staff contains notes with fingerings: (T)H TP H H TP H H TP (T) TP (T) TP (T) TP (T) TP (T) TP. The guitar staff shows fret numbers: 6 7 12 0 5 6 12 0 3 5 12 0 5 12 0 3 12 0 3 12 0 5 12 0 5 12 0. The system ends with a double bar line and a '2' marking.

Third system of musical notation, similar to the second system. The treble clef staff contains notes with fingerings: (T)H TP H H TP H H TP (T) TP (T) TP (T) TP (T) TP (T) TP (T) TP. The guitar staff shows fret numbers: 6 7 12 0 5 6 12 0 3 5 12 0 5 12 0 3 12 0 3 12 0 5 12 0 5 12 0. The system ends with a double bar line and a '2' marking.

Fourth system of musical notation. The treble clef staff contains notes with fingerings: (T) TP (T) TP (T) TP (T) TP. The guitar staff shows fret numbers: 5 12 0 3 12 0 5 12 0 5 12 0. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. The treble clef staff contains notes with fingerings: (T) TP (T) TP (T) TP (T) TP (T) TP (T) TP. The guitar staff shows fret numbers: 5 12 0 3 12 0 5 12 0 5 12 0 5 12 0. The system ends with a double bar line and an accent mark (^).