

HIPPIE

HiPPiE Presents:
Joe Satriani - Time Machine 2

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Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products
into the scene.

Greets

All our respects goes to the people that currently are creating the scene of
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

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/HiPPiE

You'd better take care of me Lord, because if you don't, your going to
have ME on your hands.

Hunter S. Thompson, "Fear and Loathing in Las Vegas"

AScii: JiMi

Csus2(#11) C Csus2(#11) C

trem. bar

(3) (3) (3)

Csus2(#11) C

Fdbk. (8va)

H Fdbk.

(3) (3) (3)

H E

Fdbk. pitches: G

Csus2(#11) C w/Rhy. Fig. 1 (4 times) Csus2(#11) C

(3) (3) (3)

*Pull bar up.

Csus2(#11) C Csus2(#11) C

sl. sl. sl. trem. bar 1/2

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

Csus2(#11) C

sl. H trem. bar 1/2

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

w/Rhy. Fig. 2 (2 times)
Absus2(#11)

Absus2(#11) Ab

8va-----

Ab

8va-----

Absus2(#11) Ab

H P P 3 P

(12) 13 13 15 15 16 16 15 15 13 18 (18) 15 18 (18) 15 P 18 15 16 17 15

P

w/Rhy. Fig. 1 (2 times)
Csus2(#11)

C Csus2(#11) C

8va-----

sl. sl.

(15) 17 17 19 19 19 17 19 19 20 19 (19) 20 20 (20) (20)

w/Rhy. Fig. 3
Gsus2(#11)

G w/Rhy. Fig. 4 F

8va-----

A.H. *T

sl.

(20) 21 21 22 22 (34) (22) 19 19 20 20 20

*Tapped harmonic, tap w/pick over pickups.

Rhy. Fig. 2 (Gtr. II)
Absus2(#11) Ab

let ring-----

3 3 3 3

6 6 5 3 3 3

5 5 3 3 3

3

Rhy. Fig. 3 (Gtr. II)
Gsus2(#11) G

let ring-----

2 2 3 2

4 4 4 3 2 2

4 4 4 2 2

2

Rhy. Fig. 4 (Gtr. II)
Fsus2(#11) F

let ring-----

0 0 0 0

2 2 2 0 0 0

2 2 2 0 0

0

Csus2(#11)

w/Rhy. Fig. 2 (2 times)
Absus2(#11)

w/Rhy. Fig. 1 (2 times),
Csus2(#11)

Csus2(#11)

w/Rhy. Fig. 1 (4 times)
Csus2(#11)

Csus2(#11)

C

Csus2(#11)

C

Csus2(#11)

C

w/Rhy. Fig. 2
Absus2(#11)

A^b

sl. w/Rhy. Fig. 4
Fsus2(#11)

F

Csus2 1/2 1/2 1/2 1/2

Gm11 A.H. 1/2 1/2 1/2 P A.H. (8va)

A.H. pitch: F

Csus2 Full sl. don't pick Full H P 1/2 P

Gm11 A.H. (15ma) Full Harm. (8va) H H P P H H P P H H P P

Csus2 H H P P P H H P P H H H P P H 6 H H P P sl. Full Fdbk. 1/2 Full Fdbk. 1/2

Fdbk. pitch: F

w/Rhy. Fig. 1 (4 times) Csus2(#11) C Csus2(#11) C trem. bar 1/2

Csus2(#11) C

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

(12) (12) (12) 12-5 5-7 7 7 7 12-7 7 8 12

Csus2(#11) C w/Rhy. Fig. 2 (2 times) Ab sus2(#11) Ab

H 6 trem. bar 6

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

Ab sus2(#11) Ab

8va- H P P P 3

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

w/Rhy. Fig. 1 (2 times) Csus2(#11) C Csus2(#11) C

8va- sl. sl.

(15) 17 17-19 19 19 17-19 19 20 19 20 20 x 17 (17) 19 20 (20)

w/Rhy. Fig. 3 G w/Rhy. Fig. 4 Fsus2(#11) F

8va- A.H. sl. A.H.

(20) 21 21 22 22 22 (22) (22) 19 19 20 20 20

w/Rhy. Fig. 1 (2 times)
Csus2(#11)

C Csus2(#11) C

8va-----

loco
sl.
trem. bar

Harm. (15ma) 1/2 6

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

17-10 0 10 (10)

sl.

w/Rhy. Fig. 3
Gsus2(#11)

G F

8va-----

sl.
don't pick
sl.

21 21 22 22 (22) (22) (0)19 19 20 20 20

sl. sl.

w/Rhy. Fig. 4
Fsus2(#11)

C C

8va-----

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

Csus2(#11)

C C

8va-----

A.H. (8va) loco
sl.
Harm. (15ma) *1 2½
trem. bar
Harm. 3½ *1 2½

(20) 20 20 (20) 20 (20) 20 (20) sl.

0 0 (0) 3 4 5 3

*Pull bar up.

Csus2(#11)

C C

(20) 20 20 (20) 20 (20) 20 (20) sl.

7 7 7 X 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 7 7 7 X 5 5 5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Csus2(#11) C

*A.H. (15ma)

trem. bar

1/2 1/2 1/2

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

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

*A.H. sounds when pick is used to mute string.

Csus2(#11) C Harm. Csus2(#11)

w/Rhy. Fill 1 N.C.

rit.

Harm.

Free time C

A.H. (8va)

8va- 1/2

1/2

A.H.

sl.

sl.

A.H. pitch: E

8va-----

H P

H P

Rhy. Fill 1 (Gtr. II) Free time

H

H

*

*Gtr. II sustains chord w/fdbk. and trem. bar dips ad lib, till last bar of song.

8va-----

Fdbk. (8va)-----

Fdbk. (15ma)-----

w/Rhy. Fill 2

trem. bar

Fdbk. *1/2

Fdbk. pitches: D# F# G# A D# D

*Depress bar before striking note.

Rhy. Fill 2 (Gtr. II)

I AM BECOME DEATH

Music by Joe Satriani

Freely ♩ = c. 74

N.C.
*Gtr. I

**slack

Harm.
(8va)

pp trem. bar grad. cresc.
(Fade in) **slack
Harm.

T			
A	5	(5)	(5)
B			

*Gtr. II

**slack

(Gtr. II out)

pp trem. bar grad. cresc.
(Fade in) **slack

T			
A	7	(7)	(7)
B	7		

*Backwards gtr. arr. for gtr. (next 4 bars).

**Depress bar before striking note.

N.C.
*Gtr. I

mf sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

2	4	5	14	13	12	10	9	2	4	5	11
---	---	---	----	----	----	----	---	---	---	---	----

*Gtr. III

mf sl.

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

*To create the warbled, trem. picking effect heard throughout this section, Joe places a Tone X volume pot in his wah. You may also achieve this effect with an Auto-Wah set to the sixteenth note (4.8 Hz).

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

*Gtr. II sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

sl. (Gtr. III) sl. sl. sl.

(5) (5) sl. 7 (7) (7) 0 sl. (5)

*w/same effect as Gtrs. I & III.

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

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

10 (10) 12 2 4 5 14 13 12 10 9 2 4 5 11

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

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

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

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

(6) (6) (6) (6) (6) (6) (6) (6) (6) (6) (6) (6) (6) (6) (6)

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

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

9 4 5 7 10 13 10 7 5 7 8 7 8 7 8 7 8

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

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

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

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

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

Slower ♩ = 56
w/chimes and wind effects
6

w/fdbk.-----

trem. bar rit.

3½ 6 3½

Backwards gtr. arr. for gtr.

N.C.

8va-----

<p>vol. off

P H

3

loco sl.

sl.

8

15 14 15 14 17 17

15

sl.

Backwards gtr. arr. for gtr.

1/2

trem. bar

pp

mf

>mp

1/2

3

1/2

0

(0)

0

0

(0)

0

*Fade in w/vol. control.

sl.

sl.

vol. off

<p>

(0)

5 7 5 7 8 8 7 10 10 8

*1/2

trem. bar

*1/2

2 1/2

trem. bar

mf

>mp

mf

2 1/2

(0)

(0)

0

(0)

*Pull bar up.

8va-----

P

trem. pick

mf

(0)

11 14 15 14 17 17 15 18 20 20 22

1/2

trem. bar

>pp

mf

trem. bar.

1/2

(0)

7

(7)

(7)

5

(5)

(5)

(Gtr. II out)

Freely ♩ = c. 74

N.C.

*Gtr. I

1/2
sl.
vib. w/bar
P trem. bar
H trem. bar
vib. w/bar
H trem. bar
trem. bar
trem. bar
vib. w/bar
trem. bar
sl.
1/2

*w/dist. H sl. P H sl. H H

1/2
sl.
vib. w/bar
H trem. bar
sl.
vib. w/bar
H trem. bar
sl.
vib. w/bar
trem. bar
H trem. bar
sl.
trem. bar
H trem. bar
H
H
1/2
1/2
1

H A.H. pitch: A H sl. H sl. H H 2 5 H

1/2
sl.
vib. w/bar
H trem. bar
sl.
vib. w/bar
H trem. bar
sl.
vib. w/bar
trem. bar
H trem. bar
sl.
trem. bar
trem. bar
vib. w/bar
trem. bar
sl.
A.H.
A.H.
2

H H sl. H A.H. pitches: A Ab H H

Gtr. I 1/2
sl.
vib. w/bar
H trem. bar
sl.
vib. w/bar
H trem. bar
sl.
vib. w/bar
trem. bar
H trem. bar
sl.
trem. bar
trem. bar
vib. w/bar
trem. bar
sl.
A.H.
A.H.
1/2

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

A.H. pitches: G Bb H H sl. sl.

Gtr. II 1/2
sl.
vib. w/bar
H trem. bar
sl.
vib. w/bar
H trem. bar
sl.
vib. w/bar
trem. bar
H trem. bar
sl.
trem. bar
trem. bar
vib. w/bar
trem. bar
sl.
A.H.
A.H.
2

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

A.H. pitches: Bb A sl. A.H. pitch: Bb

Fill 1 (Gtr. III)

LORDS OF KARMA

Moderately uptempo ♩ = 160

Music by Joe Satriani

Intro
A5(#11)
Rhy. Fig. 1 (*Gtr. I)

A13sus4 (end Rhy. Fig. 1)

mf *let ring*

T: 11 (11) 5 (9)
A: 7 9 7 7
B: 0 0 5 0

*Elec. sitar samples arr. for gtr. (throughout). Drummer triggers samples throughout song.

w/Rhy. Fig. 1 (2 times)
A5(#11)
Gtr. II

A13sus4

f *vib. w/bar*

T: (7) 7 7 (7)
A: 0 4 0 0 3 0
B: 0 0 3 0

w/Rhy. Fig. 1
A5(#11)
Rhy. Fig. 2

A13sus4 (end Rhy. Fig. 2)

vib. w/bar

T: (7) 0 3 5 0 4 5 0 4 0
A: 0 3 5 0 3 0
B: 5 0 3 5 0 3 0

w/Rhy. Fig. 1 (4 times)
2nd time substitute Fill 1 (Gtr. II)
A5(#11)

A13sus4

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

T: 9 11 12 (12) (12) 10 8 10 12 10
A: 5 0 4 5 0 0
B: 5 0 4 5 0 0

*Depress bar before striking note.

Fill 1

P.M. *trem. bar* *sl.* **1/2*

T: 9 (9) 11 12
A: 5 0 4 5 (5)
B: 5 0 4 5 (5)

*Depress bar before striking note.

A5(#11) A13sus4

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

(10) (10) 15 11 (11) 12 14 (14) 7 7 5 7

A5(#11) A13sus4

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

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

*Depress bar before striking note.

A5(#11) A13sus4 To Coda (*Gtr. I out)

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

(10) (10) 15 11 (11) 12 14 (14) 14 14 12 15 (15) (15)

*1st time only.

*C5 A5

trem. bar vib. w/bar trem. bar

12 12 (12) 11 (11) 8 8 (8) 5 5 2 3

*Chords implied by bass (next 22 bars).

**Depress bar before striking note.

A.H. pitch: G

C5 A5 Harm. (15ma)

trem. bar vib. w/bar trem. bar

12 (12) 11 11 15 15 (15) 5 3

*Depress bar before striking note.

*Pull bar up.

D5

*2½

**

trem. bar

vib. w/bar

trem. bar

sl.

(3) 14 12 14 11 10 8 10 7 8 5

*Pull bar up. **Bar at normal position.
 *Depress bar before striking note.

B5

vib. w/bar

trem. bar

*1/2

D5

sl.

trem. bar

vib. w/bar

(7) 5 7 5 7 7 14 12 14

B5

A.H. (15ma)

sl.

trem. bar

vib. w/bar

A.H. (15ma)

sl.

*2

1

**

A.H.

A.H.

1½

1

**

13 11 13 17 15 17 7 5 7 7 7

A.H. pitch: F# *Pull bar up. sl.

E5

C5

sl.

trem. bar

vib. w/bar

sl.

**Bar at normal position.

12 9 11 8 11 12 10 12 15 15 15 16 11 12 8

C5

E5

C5

trem. bar

vib. w/bar

11 8 11 12 12 12 11 11 12

*Depress bar before striking note.

N.C.

12 0 0 0 0 0 0

12 0 13 13 14 14 15 15

10 10 11 11 12 12

sl.

w/Rhy. Fig. 1 (2 times)
A5(#11)

A13sus4

pick slide steady gliss.

trem. bar

sl.

**2½

**2½

**1

**1

3

2½

4

15 (15) 0 7 (7)

*Depress bar before striking note.
**Pull bar up.

A5(#11)

Harm. (15ma)

*7

**

A13sus4 *1½

7

sl.

pick slide

P.M.

*7

Harm.

**

*1½

7

4 (4) (4)

*Depress bar before striking note.
**Bar at normal position.
*Pull bar up.

w/Rhy. Fig. 1 (8 times)
A5(#11)

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

8 9 8 6 9 8 9 8 6 6 8 9 8 6 9 8 9 8 6 9 8 9 8 6 9 8 9 8 6 9

A13sus4

H P sl. H

5 7

3

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

H P sl. H

7 9 7 4 6 7 4

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

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

A5 (#11)

5 7 6 5

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

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

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

6 7 9 7 6 7 9 11 7 8 10 8 7 8 10 12 9 10 12 10 9 10 12 15 12 10 9 10 12 10 9 7 9 10 9 8 7 10 8 6 8

A13sus4

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

5 5 5 6 6 6 3

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

6 7 9 7 6 7 9 11 7 8 10 8 7 8 10 12 9 10 12 10 9 10 12 15 12 10 9 10 12 10 9 7 9 10 9 8 7 10 8 6 8

A5 (#11)

8va

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

5 6 7 6 5

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

9 7 9 11 9 7 16 11 9 7 16 11 9 7 17 9 11 9 17 9 11 9 7 19 11 9 19 11 9 17 11 9 17 11 9 7 10

*Tap w/edge of pick (next 2 bars only).

A13sus4

8va

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

5 5 5 6 6 5 6 sl.

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

10 12 15 12 10 9 11 13 9 7 9 10 9 7 10 7 9 10 9 7 9 7 6 7 9 7 6 7 9 11 9 7 6 7 9 7 6 9 5 4 7

A5 (#11)

A13sus4

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

3 3 3 3 3 3 3 3 3 3 3 3

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

4 2 0 4 2 0 4 5 0 4 5 4 0 5 7 5 5 7 5 0 7 5 0 7 9 7 9 7 9 7 9 7 0 9 10 9 0 10 9 0 12 10 0 12 14 12 14 12 14 15 14 12

A5(#11) A13sus4

12 15 0 10 12 0 9 10 9 7 7 9 0 5 7 0 2 4 0

sl. *Pull bar up.

A5(#11) A13sus4 Harm. (8va) *1

0 0 9 9 9 9 9 (9) 9 9 (9) 7 6 (6) 5

sl. *Lizard down the throat" effect. Slide up string while depressing trem. bar, attempting to keep the same pitch.

A5(#11) 8va-Full Full 1/2 1/2 8va-loco

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

A5(#11) 8va-loco

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

A13sus4 (Gtr. I out)

11 12 11 11 12 (6) 9 10 9 0 7 9 7 5 5 3 5 3 2 2 4 2 0

sl.

*G7add4(13)

A \flat 6(#11)

Am(\flat 6)

clean tone *let ring*-----
let ring-----
slight vib. w/bar
let ring-----

*Chord names implied by guitar and bass (next 17 bars).

Fmaj7/13

G7add4(13)

let ring-----
slight vib. w/bar
let ring-----
sl.

B \flat maj13(\flat 5)

Am(\flat 6)

G13sus4

Fmaj7/13

let ring-----
slight vib. w/bar
let ring-----
let ring-----

E7

w/Rhy. Fig. 1 (2 times)
A5(#11)

A13sus4

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

Fdbk.
(8va)

A5(#11)

A13sus4

D.S. al Coda

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

Fdbk. pitch: G

Fdbk. pitch: C#

w/Rhy. Fig. 1 (4 times)
A5(#11)

*A13sus4/E

1.

Coda
8va
sl.
vib. w/bar
sl.
sl.
sl.
sl.
**
vib. w/bar
sl.
sl.
sl.
sl.
vib. w/bar

*Bass plays E.

**Beat 4 is tied for 1st, 2nd and 3rd endings only.

2.
3.
4.
8va
loco
sl.
1/2
1/2
1/2
1/2
vib. w/bar
trem. bar
1/2
1/2
1/2
1/2
8va
loco
1/2
slack
sl.
sl.
sl.
sl.
sl.
slack
sl.
sl.
sl.
vib. w/bar
sl.
sl.
sl.
sl.

*Depress bar before striking note.
**Pull bar up.

w/Rhy. Fig. 1 (4 times)
A5(#11)

8va
A13sus4/E
sl.
sl.
sl.
sl.
1.3.
2.
4.
8va
loco
1/2
1/2
1/2
1/2
trem. bar
vib. w/bar
sl.
sl.
sl.
sl.
vib. w/bar
sl.
sl.
sl.
sl.
vib. w/bar
sl.
sl.
sl.
sl.
vib. w/bar
sl.
sl.
sl.
sl.
vib. w/bar
sl.
sl.
sl.
sl.
vib. w/bar
sl.
sl.
sl.
sl.
vib. w/bar
sl.
sl.
sl.
sl.
vib. w/bar
sl.
sl.
sl.
sl.

w/Rhy. Figs. 1 (Gtr. I) & 2 (Gtr. II)
A5(#11)

A13sus4

Gtr. I
Gtr. II

w/Rhy. Fig. 1 (2 times)
A5(#11)
(Gtr. II)

A13sus4

H sl.
A.H.
Harm.
P.M.
A5(#11)
sl.
sl.
sl.
sl.

A5(#11)
P.M.
Harm.
let ring
sl.
sl.
sl.
sl.

w/Rhy. Fig. 1 (1st 2 bars only)
A5(#11)

steady gliss.

(Gtr. I out)

Free time
N.C.

The first system shows a treble clef staff with a glissando from a higher note down to a lower one, marked with *sl.* and a dashed line. Below it, a guitar staff shows a continuous upward glissando, also marked with *sl.* and a dashed line. The time signature changes from 4/4 to 2/4.

The second system continues with rhythmic patterns in the treble clef staff, including notes with *H* (hammer-on) and *P* (pick) markings. The guitar staff shows fret numbers (e.g., 1, 2, 4, 6, 7, 9) and picking directions (*H*, *P*, *sl.*).

The third system continues with rhythmic patterns in the treble clef staff, including notes with *H* and *P* markings. The guitar staff shows fret numbers (e.g., 2, 4, 5, 6, 7, 9) and picking directions (*H*, *P*, *sl.*).

The fourth system continues with rhythmic patterns in the treble clef staff, including notes with *H* and *P* markings. The guitar staff shows fret numbers (e.g., 5, 6, 7, 9, 10, 11, 12) and picking directions (*H*, *P*, *sl.*).

8va

The fifth system continues with rhythmic patterns in the treble clef staff, including notes with *H* and *P* markings. The guitar staff shows fret numbers (e.g., 10, 11, 12, 14, 16, 17, 18, 19) and picking directions (*H*, *P*, *sl.*).

8va-----

6 6 6 7 9

8va-----

grad. rit. 3 6 6 10 5 7 10

loco

10 12 11 12

1/2 1 3

trem. bar rit. trem. bar trem. pick

vib. w/bar 1/2 3 1/2 3 1/2

trem. pick

*Pull bar up.

**Depress bar before striking note.

THE MIGHTY TURTLE HEAD

Music by Joe Satriani

Moderate Rock ♩ = 136

N.C.
Gtr. I

f H P P 3 0 (0) 1 2 3 4 (4) 2 4 5 4 2 4 2 4 3 (3) 2 0 2
 H P P H P P H P P H P P
 (4) 2 4 5 4 2 4 2 4 0 (0) 1 2 3 4 (4) 2 4 5 4 2 4 2 4 3 (3) 2 0 9 11
 H P P H P P H P P H P P
sl. H P P 3 0 (0) 1 2 3 4 (4) 2 4 5 4 2 4 2 4 3 (3) 2 0 9 11
 H P P H P P H P P H P P
 (3) 2 0 9 9 9 9 9 9 11 11 11 11 9 9 9 9 11 9 11 9 9 9 9 11 11 7
 *T = Bass note played w/L.H. thumb. *All chords in parentheses are implied by bass (till end).
 (B5) 1/2 (F#5) F#add4 F#add4/E N.C.(C#5)
sl. 1/2 let ring----- 2
 9 11 8 8 9 11 (11) 11 3 0 3 4 3 3 0 (0) 11 11 11 9 11 11
 7 0 2 0 9 9 9 7

(B5) *sl.* (F#5) (E5) (E5) (E5) P (C#5)

(B5) (F#5) (E5) (E5) (C#5)

(B5) (F#5) Full Full Full Full P P *sl.*

N.C.(A5) (E5) *sl.* (B5) *sl.* *sl.* *sl.* *sl.*

(F#5) *sl.* (A5) *sl.* (E5) *sl.*

N.C.(B5) (A5)

N.C.(C#5) (B5) 1/2 (F#5) F#add4 F#7add4/E

(C#5) (B5) 1/2 (F#5) (E5)

(C#5) A.H. (8va) (B5) 1/2 (F#5) (E5)

(C#5) A.H. pitch: G# (B5) Full (F#5) Full (E5)

N.C.(A5) *sl.* (E5) *sl.* (B5) *sl.* *sl.* *sl.* *sl.*

(F#5) *sl.* (A5) *sl.* (E5) *sl.* *sl.*

(B5) N.C. Riff A

(end Riff A)

Guitar solo w/Riff A (Gtr. I)(3 times)

N.C. Full Gtr. II Full Full Full Full 1½ Full Full Full Full semi-harm. grad. bend Full *sl.* Full

P Full P Full P Full P Full P P P P P P P P P P

P P P P *sl.* Full Full

w/Riff A (1st 3 bars only)

Full Full Full *vib. lower note only* Full Full

(8va) w/Rhy. Fill 1 (Gtr. I)

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

Rhy. Fill 1

*Bm7
8va----- Bm(maj7)----- Bm7

**Gtr. II

*For next 8 bars, bass plays B pedal.
**For next 8 bars, Gtr. II is backwards gtr. arr. for gtr.

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

w/Rhy. Fig. 1 Bm7 Full Full Full Full Bm7 w/Rhy. Fill 2 (Gtr. I) Bm6 (Gtr. II out) sl.

N.C.

Rhy. Fill 2

sl. $\overset{3}{\text{H P P}}$ $\overset{3}{\text{H P P}}$

sl. H P P H P P

N.C. (C#5) (B5) (F#5) F#add4 F#7add4/E

let ring

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

(C#5) (B5) (F#5) (E5)

(C#5) (B5) (F#5) Full Full Full Full Full

(B5) (F#5) *sl.* *sl.* *sl.*

(B5) *sl.* (A5) *sl.* *sl.* *sl.*

14 14 14 14 12 12 12 12 12 12 11 11 11 11 11 12 12 12 12 12 12 14 14 14 14 12 12 12 12 11 11 11 11 7 7

0 0

11 11 11 11 9 9 9 9 9 9 9 8 8 8 8 9 9 9 9 9 9 9 11 11 11 9 9 9 8 8 8 4 4

(F#5) *sl.* (B5) *sl.* *sl.* *sl.*

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

0 0

4 6 6 6 6 6 6 6 6 6 6 11 11 11 11 9 9 9 9 9 9 9 8 8 8 8 8 9 9 9 9 9 9 11 11

(F#5) *sl.* *sl.* (B5) *sl.* *sl.*

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

0 0

11 11 11 11 9 9 9 8 8 8 8 6 6 6 4 4 8 8 8 8 8 8 8 6 6 6 6 6 11 11 11 11 11 9 9 9 9 9 9 8 8

(A5) *sl.* *sl.* (F#5) *sl.*

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

0 0

8 8 8 8 9 9 9 9 9 9 9 11 11 11 11 11 9 9 8 8 8 4 4 4 4 6 6 6 6 6 6 6 6 0

(B5) *sl.* (F#5) *sl.* *sl.* *sl.*

14 12 12 12 12 12 12 12 11 11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 12 12 14 14 14 14 12 12 11 11 7 7

0 0

11 9 9 9 9 9 9 9 9 9 9 8 8 8 8 9 9 9 9 9 9 9 9 9 9 9 9 11 11 11 9 9 9 8 8 8 4 4

(B5) *sl.* *sl.* *sl.* *sl.*

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

0 0

4 6 6 6 6 6 6 6 6 6 11 11 11 11 11 11 11 9 9 9 9 9 9 9 8 8 8 8 9 9 9 9 9 11 11 11

(A5) *sl.* (F#5) *sl.* (B5) *sl.*

(F#5) *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

(B5) *sl.* *sl.* (A5) *sl.*

(F#5) *sl.* *B7sus#4

*Chord played by synth (w/Mellotron effect) over next 10 bars as follows:
 bars 1-2, root only; bars 3-4, add #4; bars 5-6, add 5th and 7th;
 bars 7-10, add octave.

Play 3 times

B7sus#4 *(C7sus#4)(A7sus#4) B7sus#4

*Synth bent w/wheel up to C,
 then down to A, then back up to B.

RUBINA

Music by Joe Satriani

Moderately slow ♩ = 80

(Drums) 3

*N.C.(G)
Harm.-----1

mp clean tone w/chorus-delay *let ring*-----1

Harm.-----1

T
A
B

7 7 7 7 7 7
7

*Chords implied by bass & kybds. (throughout).

(Em)
Harm.-----1

let ring-----1 *let ring*-----1

Harm.-----1

(7) 7 7 7 12 12 (7 8)
7 7 7 7 7 7 (7 7)

(G) *sl.* *sl.* *sl.* (Em) *sl.*

mf *Slight vib. w/bar

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

8 10 10 10 12 12 (12) 10 10 14 (14) 0 0 0 0
7 9 9 9 11 11 (11) 10 10 12 (12) 7 8 7 7

*Refers to all vibrato markings till double bar.

N.C.(G)

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

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

sl. *sl.*

Em (G)

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

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

sl. *sl.*

2nd time substitute Fill 1

2nd time substitute Fill 2

(Em) (G)

(Em) (G)

(Em)

(Cmaj7) (Bm7)

Harm. Harm. To Coda

Fill 1

Fill 2

(Cmaj7) Harm.-----1 Harm.-----1 (Bm7)

vib. w/bar Harm.-----1 Harm.-----1

15 15 14 14 12 10 12 12 (12) 19 17 (17) 10 12 10 (10) 10 12 10 (10) 10 12 10 10 12 10 9 11 9

17 17 15 15 12 12 10 12 12 (12) 17 15 (15) 10 12 10 10 12 10 9 11 9

12 11 12 12 (12) 16 14

N.C.(G) (Em) Fdbk.

*distorted tone w/delay f

sl. sl. sl. trem. bar 2 1/2 Fdbk. 2 1/2

P.M. P.M. semi-harm. P.M. P.M.-1

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

*chorus off sl. sl. sl. Fdbk. pitch: E

*T (G) A.H. (8va) (Em)

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

P.M. 3

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

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

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

*T sl.

*Lightly touch stg. w/R.H. finger at fret indicated.

(G)

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

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

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

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

(Em)

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

H P P P H P P P Full

7 10 7 10 7 9 7 9 10 7 9 7 9 7 9 7 9 7 9 7 9 7 5 7 5 7 5 7 5 7 0 5 7

P P P sl. P P P P P P

(G) 8va-----

P.M. -4 P.M. vib. w/bar

9 (0)7 5 7 9 9 10 10 12 9 12 12 0 11 12 15 (15) 14 (14) 15 15 19 15 19 15 14 15 14 19 19

(Em) 8va-----

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

19 17 (17) 19 22 22 (22) (22) 22 19 19 17 17 15 17 15 16 16 14 14 14 12 14 12 12 10

(Cmaj7)

sl. sl. slight vib. w/bar 3 6 6 5 6 5 3 1/2

12 12 14 14 9 9 (9) 9 8 10 12 8 10 12 (12) 10 8 7 8 10 (10) 8 7 10 10 8 5 7 8 7 5 7 5 4 5 7 5 4 7 5 4 7 9 7 (7)

(Bm7)

sl. sl. P.M.----- semi-harm. P.M.----- Full Full

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

(Cmaj7)

1/2 1/2 1/2 1/2 1/2 1/2 P.M. -4

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

(Bm7) *sl.* *8va* Full

7 5 7 5 10 10 7 10 7 12 10 12 14 14 12 15 12 17 14 17 15 19 19 17 19 17 22 22 19 22 19 22

N.C.(G) *8va* Full Full (Drums) D.S. al Coda *loco*

(22) (22) 22 Full Full trem. bar 1 1/2 clean tone w/chorus & delay mf

(Bm7) Coda (Cmaj7) Harm. *vib. w/bar* *sl.* *sl.* *sl.* *sl.* Harm. *vib. w/bar*

(14) (15) 15 (14) 14 10 12 12 12 12 12 10 10 10 12 12 10 17 17 14 14 12 15 15 15 15 12 12 10 12

Harm. (Bm7) *vib. w/bar* *let ring* *let ring* *vib. w/bar* *sl.* *sl.* *sl.* *sl.* Harm.

12 12 (12) 12 12 12 (12) 19 17 15 15 10 12 12 10 10 10 12 12 10 9 11 9 11 9 11 9

N.C.(G) (Em) **w/wah* *P*

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

* o = open (bass)
+ = closed (treble)

SATCH BOOGIE

Music by Joe Satriani

Free time
(Sound effects)

A5 G5 D5 A5 E5

Uptempo shuffle ♩ = 224
Triplet feel (♩ = ♩ = ♩)

(Drums) 3 N.C.

A.H. (8va)

(Drums) 5

pick scrape

A.H. pitch: C#

N.C.

let ring --- 4

N.C.

First system of musical notation. Treble clef staff contains notes with dynamic markings 'P' and 'P let ring'. Bass clef staff shows fingerings: 5 0 3 2 3, 5 0 4 4 (4) 0 5 0 7 0 5 4, 5 (0) 7 0 3 0 P.

Second system of musical notation. Treble clef staff features chords and notes with dynamic markings 'P' and 'H'. Bass clef staff shows fingerings: 13 12 11 10 9 8, 12 11 10 9 8 7, 14 13 12 11 10 9, 7 (7) 6 (6) 0 3 0, 5 0 3 5, 3 5, 5 0 2 (2) 0, 3 0 P.

Third system of musical notation. Treble clef staff contains notes with dynamic markings 'P' and 'H', and slurs. Bass clef staff shows fingerings: 2 0 5 5 0, 4 5, 9 7 10 8 7, 0 (0) 0, 9 8 7, 9 8 7, 0 3 0 P.

Fourth system of musical notation. Treble clef staff contains notes with dynamic markings 'P' and 'let ring'. Bass clef staff shows fingerings: 5 0 3 5, 3 0, 5 0 3 0, 4 5 4 0, 2 0, 3 0 3 5 P.

Fifth system of musical notation. Treble clef staff contains notes with dynamic markings 'sl.' and 'trem. bar'. Bass clef staff shows fingerings: (5), (5), (5) sl., (14), (14), (14), 5, 5 P.

Sixth system of musical notation. Treble clef staff contains notes with dynamic markings 'P' and 'sl.'. Bass clef staff shows fingerings: (5), (5), 7 5 5 7, 5 5 7 7, 5 7 (7), 8, 5 P.

*Chords implied by bass (throughout).

1/2 P Full P H P P

(8) 6 7 8 7 5 7 6 7 5 8 8 Full P H P P

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

semi-harm.

5 0 7 7 3 0 3 5 3 5 0 3 5 0 3 0 3 5 (5) 7 5 7 7 0

Full Full Full Full 1/2 Full

5 0 7 5 6 7 (7) 5 5 7 5 7 5 6 (8) 8 5 8 7 5

(D7) 1/2 1/2 sl sl P P

5 0 3 3 (3) (0) 14 14 (14) 12 13 sl 12 12 10 12 12 (9) 9 0

A.H. (15ma) Full Full Full sl P P P

10 0 7 0 9 0 5 (5) 5 5 (5) 5 7 4 (0) 5 0 4 0

A.H. pitches: G

E

P

(F#5)

Musical staff with notes and slurs. Includes markings: P, sl., H, P, H, H, Full (A5), (B5), semi-harm., Full, sl.

Musical staff with notes and slurs. Includes markings: Harm. (F#5) (15ma) *5, 1/2 **1, 1 1/2 **2 1/2, 3, Full, (B5), (F#5), (A5), (B5), trem. bar, Harm. *5, grad. bend, Full, Full, 3, 1/2.

*Depress bar before striking harm. **Pull bar up.

Musical staff with notes and slurs. Includes markings: (F#5), Full, (A5), (B5), Full, N.C.(A5), sl., sl., let ring, P, Full, Full, Full, (2), 5, 8, 5, 8, 8, 5, 8, 7, 7, 5, 7, 7, 0, 12, 0, (0).

Musical staff with notes and slurs. Includes markings: 1/2, 1/2, 1/2, 1/2, P, Full, Full, Full, 3, P, Full, Full, Full, 5, 6, 7, 5, 5, 7, 5, 5, 7, 5, 5, 7, 5, 7.

Musical staff with notes and slurs. Includes markings: 1/2, P, P, P, P, P, P, A.H. Full (8va), sl., Full, A.H., Full, 5, 7, (7), 0, 5, 0, 5, 0, 4, 0, 5, 0, 4, 0, 3, 12, 12, 12.

Musical staff with notes and slurs. Includes markings: H, T, P, T P, T P, T P, T P, T P, sl., T P, T P, T P, T P, T P, T P, T P, T P, T P, T P, T P, H T, P, T P, T P, T P, T P, T P, T P, T P, T P, T P, T P, T P, T P, T P, 12(14), 12-14, 11-14, 11-14, 11-14, 11-14, 11, 9-14, 9-14, 9-14, 11-14, 11-14, 11-14, 12-14, 12-14, 12-14, 11-14, 11.

SAYING GOODBYE

Music by Joe Satriani

Free time, slowly

*Esus4

Gtr. I

****** *pp* < *mp* > *vol. off* < *mp* > *vol. off* < *mp* > *vol. off* < *mp* > *vol. off* < *mp* > *vol. off* < *mp* > *vol. off* < *mp* > *vol. off* < *mp* > *vol. off* < *p* > *pp* < *p*

w/chorus & slight delay

T 10 12 7 9 4 5 4 5 2 4
A
B

Gtr. II

P let ring throughout
clean tone

T 9 9 4 0
A 9 2 2 0
B 7 0 0 0

*Chord names reflect overall tonality of gtrs. & synth.

**Fade in w/vol. control.

F#madd9 Dmaj9 Bm A

> *vol. off* < *mp* > *vol. off* < *mp* > *vol. off* < *mp* > *vol. off* < *mp* > *vol. off*

T 6 4 2 5 12 7 6
A
B

T 9 9 9 9
A 2 9 9 9
B 4 6 7 7 7 7 5

Gadd9 Emadd9 D6 *sl.* Cadd9 Amadd9 G6

mp

sl. *w/backwards effect*

*Attack not sounded, effect only.

Fmaj9 Dm C Bb Gm 8va- Dm/F Eb

Ebadd#11 8va- Esus4 *loco* A sus#4 / A sus2 F#madd9

trem. pick *pp* < *mp* > *vol. off* < *mp* > *vol. off* < *mp* >

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

vol. off < *p* > *vol. off* *p*

Dmaj9 Harm. (8va) Bmadd9 A Gadd9

vol. off < mp > vol. off mp < vol. off > mp < vol. off > mp

Harm. 7

Detailed description: This system contains the first two systems of music. The first system features a treble clef staff with notes for Dmaj9, Harm. (8va), Bmadd9, A, and Gadd9. Below the staff are two bass clef staves with fret numbers: 5, 7, 6, 4, 4. The second system features a treble clef staff with notes for Dmaj9, Bmadd9, A, and Gadd9. Below the staff are two bass clef staves with chord diagrams for each chord.

Emadd9 D6 Cadd9 Amadd9 G6

sl. sl. sl. 3 3 3 3

7 8 6 4 5 7 8 6 4 5 10 8 7 10 8 7 9 9

Detailed description: This system contains the third and fourth systems of music. The third system features a treble clef staff with notes for Emadd9, D6, Cadd9, Amadd9, and G6. Slurs with '3' are placed over the notes. Below the staff are two bass clef staves with fret numbers: 7 8 6 4 5 7 8 6 4, 5, 10 8 7 10 8 7, 9 9. The fourth system features a treble clef staff with notes for Emadd9, D6, Cadd9, Amadd9, and G6. Below the staff are two bass clef staves with chord diagrams for each chord.

Fmaj9 Dm C Bb

Gtr. I Gtr. III

(pp)

8 10 13 6 12 5 10 3

7 5

Detailed description: This system contains the fifth and sixth systems of music. The fifth system features a treble clef staff with notes for Fmaj9, Dm, C, and Bb. Below the staff are two bass clef staves with fret numbers: 8 10 13 6 12 5 10 3, 7 5. The sixth system features a treble clef staff with notes for Fmaj9, Dm, C, and Bb. Below the staff are two bass clef staves with chord diagrams for each chord.

SPEED OF LIGHT

Music by Joe Satriani

Moderately fast Rock ♩ = 176

D5
Rhy. Fig. 1A (Gtrs. II & III)

Play 4 times

D5
Gtr. IV

Rhy. Fig. 1 (Gtr. I)

Rhy. Fig. 2

mf P.M.

P.M.

w/Fill 1

Fill 1

Harm.----- 1
(8va)

Gtr. II

Harm.----- 1

2,6 3,3 4 5

C5 G5

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

(end Rhy. Fig. 2)

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

w/Rhy. Fig. 2
D5

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

C5 G5

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

To Coda

Am Riff A (Both gtrs.) C Em (end Riff A)

Gtr. II

Gtr. III both gtrs. vib.

Gtr. IV

1 3 5 7 8 10 12
2 4 5 7 9 11 12

Gtr. I

P.M.

*Play 1st time only.

5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2nd time substitute Fill 2

Am

C

Em

Rhy. Fig. 3

w/Riff A

Am

C

Em

8va-----

*Next 12 bars.

Fill 2

Gr. IV

Am
8va--

C

G5

sl. loco sl. sl. sl. sl.

22 20 20 19 19 19 17 17 15 17 15 (15) 10 12 12 10 15 17 15 (15) 10 12 12 10

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

w/Rhy. Fig. 1A (2 times)
D5

2nd time substitute Rhy. Fill 1

(10) (10) (10) (10)

(end Rhy. Fig. 3)

5 5

Rhy. Fill 1
Gtrs. II & III

2 2 0 2 2
0 0 0 0 0

Bm
 Rhy. Fig. 4A (Gtrs. II & III) 1.2.3. | 4. (end Rhy. Fig. 4A)

mf
let ring

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

P.M.-----

w/Rhy. Fig. 1 (4 times)

D5
 Gtr. IV

f

Gtrs. II & III

(Gtr. IV out)

P

grad. bend

Full

Full

Full

Full

sl.

w/Rhy. Figs. 4 & 4A
Bm

Harm.-----

*Gtr. V(8va)

Harm.-----
5 5 5 7 7 7 7
5 5 7 5 5 5 5 7 7 5 5
5 7 7 5 7 7

*Tuning (low to high): E B D A B D

7 5 7
7 5 7
7 5 7 7 7 5 7 5
5 5 3,3 5 5 7 5
5 7 5 5 7 5 5 7 5

w/Rhy. Fig. 1 (4 times)

D5

Gtr. IV

*Let ring through next bar.

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

Gtrs. II & III

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

14 10 10 14 10 13 10 12 10 12 11 12 10 12 (12)

D.S. al Coda

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

w/Rhy. Fig. 3

Coda
Gtr. IV

Am H P P H P P H P P H P P H P P H P P C H P P H P P H P P H P P H P P H P P

20 22 20 0 19 20 19 0 17 19 17 0 19 20 19 0 17 19 17 0 15 17 15 0 17 19 17 0 15 17 15 0 14 15 14 0 15 17 15 0 14 15 14 0 12 14 12 0

Em H P P H P P H P P H P P H P P H P P H P P H P P H P P H P P H P P H P P

14 15 14 0 12 14 12 0 10 12 10 0 12 14 12 0 10 12 10 0 8 10 8 0 7 8 7 0 5 7 5 0 3 5 3 0 2 3 2 0

w/Riff A
Am C Em

8va Full P

(0) (0) (0) (0) 22 (22) 19

Am C G5

8va Full Full Full loco

22 (22) 17 (17) (17) 15 17 (17) 15 12 15 12 14 12 15 12 14 12 14 12 14 12 14 12 14 12 14 12 15 12

w/Rhy. Fig. 1A (2 times)
D5

Harm. (8va) (Gtr. IV out) vib. w/bar

12 11 12 (12) 0 5 4 3,3 2,4 (2,4)

10 sl.

D5 Rhy. Fig. 5A (Gtrs. II & III) | Am | G5 | end Rhy. Fig. 5A

1.2.3.

let ring-----1 | let ring-----1

Rhy. Fig. 5 (Gtr. I) | end Rhy. Fig. 5

P.M.-----1

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3 3

4. | G5 Gtr. IV | Full | w/Rhy. Figs. 5 & 5A (both till end) | D5 | Full | Full | Full | Full | Full | Full | Am | Full | Full | Full

let ring-----1 | Full | Full | Full | Full | Full | Full | Full | Full | Full | Full

3 3 3 3 3 3 3 3

G5 Full | Full | D5 1/2 | Full | Am | Full | G5 1/2 | P

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

D5 | Am | G5 | A.H. (8va) | A.H.

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

A.H. pitch: D#

Chord progressions: D5, Am, G5

0 2 (2) 4 4 5 5 7 7 7 12 12 12 11 0 12 11 0 12 11 0 12 11

Chord progressions: D5, Am, G5

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

Chord progressions: D5 8va, Am, G5, D5

20 20 20 (20) 17 17 17 17 17 17 17 17 17 15 17 (17) 17 17 15 17

Chord progressions: Am, G5, D5

15 17 15 15 16 (16) 14 16 14 16 14 16 0 12 14 12 10 12 0 11 12 10 12 0 11 12 10 12 0

Chord progressions: Am, G5, D5, Am

11 12 10 12 11 12 10 12 10 12 10 13 10 13 10 10 13 (13) 10 13 10 10 13 (13) 10 13 10 13 10 10

First system of musical notation. Chords: G5, D5, Am, G5. Includes markings: Full, 1/2, P, *sl.*

Second system of musical notation. Chords: D5, Am, G5, D5. Includes markings: *sl.*, *grad. bend*, Full, P, A.H. (8va)

Third system of musical notation. Chords: Am, G5, D5. Includes markings: *Begin fade*, Full, P, *semi-harm.*, 1/2

Fourth system of musical notation. Chords: Am, G5, D5, Am. Includes markings: P, 1/2, *sl.*, 8va, Full

Fifth system of musical notation. Chords: G5, D5, Am, G5. Includes markings: 8va, Full, *Fade out*, *sl.*

SUMMER SONG

Music by Joe Satriani

A5 (x0 xx 13) 7fr. B5 (x xx 134) G5 (xxx 134) 3fr. A5 (type 2) (x0 xx 11) C5 (xxxx 13) 8fr. C6 (xxxx 14) 8fr. C7 (xxxx 14) 8fr. F#5 (xxx 134) A5 (type 3) (xxx 134) 5fr. D5 (xxxx 13) 10fr.

D6 (xxxx 14) 10fr. D7 (xxx 14) 10fr. E5 (xxx 13) 12fr. E6 (xxxx 14) 12fr. E7 (xxx 14) 12fr. E5 (type 2) (0 xoo 11) G5 (type 2) (xoo 2 34) G/A (xox 312) 7fr. D/A (xox 111) 7fr. A (xox 321) 5fr. A (type 2) (xox 111)

Moderate Rock ♩ = 160

N.C.(A7)

Gtr. 1 Harm. (8va) Full Full Full Harm. (8va)

mf Harm. (0) Full Full Full Harm.

5 5 5 4 5 3 0 0 3 0 3 0 (3) 5 4 5 5 4 5

Full Full Full Harm. (8va) Full Full Full

Full Full Full Harm. Full Full Full

3 0 0 3 0 3 0 (0) 5 4 5 5 4 5 3 0 0 3 0 3

Harm. (8va) Full Full Full (D) Harm. (8va)

Harm. Full Full Full Harm.

(3) 5 4 5 5 4 5 5 3 0 0 3 0 3 (0) 5 4 5 5 4 5

Full Full Full Harm. (8va) (A7) Harm. (8va)

Full Full Full Harm. Harm.

3 0 0 3 0 3 (3) 5 4 5 5 4 4 0 5 4 5 5 4 5

Full Full Full Harm. (8va)

(0) 3 0 0 3 0 3 (3) 5 4 5 5 4 5 0 3 0 0 3 0 3

(E7) Harm. (8va) (D) Harm. (8va)

(3) 5 4 5 5 4 0 0 0 0 0 3 4 2 2 (2) 5 4 5 5 0 x

(A7) Harm. (8va)

0 3 0 0 3 0 3 3 5 4 5 5 4 5 (0) 3 0 0 3 0 3

Harm. (8va)

(3) 5 4 5 5 4 5 0 3 0 0 3 0 3 (3) 3 3 3 (3) x x 0

N.C. Harm. (8va) A5

2 1.8 2 2.4 3 3 3 3 3 3 4 4 4 5 5 5 5 5 5 5 5 5 9

*Double w/Gtr. II

Rhy. Fig. 1 (Gtrs. I & II) Gmaj9(no 3rd)/A A5

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

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

7 7 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0

1. (end Rhy. Fig. 1) 2. w/Rhy. Fill 1 (Gtr. II) w/Rhy. Fig. 1 (Gtr. II)(2 times)

Gtr. I Gtr. I Harm. (8va) Gmaj9(no 3rd)/A

P.M.---4 P.M.---4 P.M.---4 P.M. Harm.-----7

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

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

0 0 0 0 0 0 0 0 0 0 3 0

A5 Harm. (8va)

P.M. P.M.---4 P.M.---4 Harm.-----7 P.M. P.M.---4 P.M.---4

7 7 10 10

7 7 9 9 2

0 5 0 0 0 0 (0) 5 4 5 5 5 4 5 0 0 0 0 0 0 0 0 0 3 0

Gmaj9(no 3rd)/A A5

Harm. (8va) Harm. (8va) Harm. (8va)

Harm.-----7 Harm.-----7 Harm.-----7 P.M. Harm.-----7 P.M. P.M.---4 P.M.---4

(2) 7 10 10 10 10 2 2

(2) 4 5 4 5 0 5 4 5 4 5 0 0 0 5 4 5 5 4 5 0 0 0 0 0 0 0 3 0

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

Rhy. Fill 1

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

(9) 9 9 9 9

(7) 7 7 7 7 7

0 0 0 0 0 0 0 0

Gmaj9(no 3rd)/A
w/Rhy. Fig. 1 (2 times)

sl.

w/wah as filter

1/2

sl.

Gmaj9(no 3rd)/A

1/2

sl.

sl.

1/2

Gmaj9(no 3rd)/A
w/Rhy. Fig. 1 (1st 3 bars only)

A5

A5

Rhy. Fig. 1A

B5

Gtr. II

1/2

sl. sl.

1/2

P

sl.

sl.

*P.M.-----J

P.M.-----J

*Throughout Rhy. Fig. 1A, play only lowest note of chord when P.M. is indicated.

G5

A5 (type 2)

(end Rhy. Fig. 1A)

A5

P.M.-----J

1/2

P.M.-----J

Full

P.M.-----J

P.M.-----J

P.M.-----J

P.M.-----J

P.M.-----J

sl.

H

1/2

Full

vib. w/bar

w/Rhy. Fig. 1 (2 times)

8va-----

Gmaj9(no 3rd)/A

A5

sl.

1/2

sl.

8va----- Gmaj9(no 3rd)/A A5

loco Harm. (8va)

sl. sl. sl. sl. P

vib. w/bar

Harm.-----

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

8va----- Gmaj9(no 3rd)/A A5 w/Rhy. Fig. 1A (1st 4 bars only) B5

1/2 P H sl. Full B5

1/2 P H sl. Full

vib. w/bar

Rhy. Fill 2 (Gtr. II)-----

G5 A5(type 2) (Gtr. II) A5(type 2) A 3fr. G

8va----- G5 A5(type 2) (Gtr. II) A5(type 2) A 3fr. G

sl. 1/2 Full loco

vib. w/bar pick slide

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

N.C.(G) (D) A N.C.(G) (D)

N.C.(G) (D) A N.C.(G) (D)

Full 1/2 Full Full 1/2

Full Full 1/2

vib. w/bar

Rhy. Fig. 2

sl. P.M.--1

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

w/Rhy. Fig. 2 (1st bar only) w/Rhy. Fig. 2A (Gtr. II)

A N.C.(G) Full (D) 1/2 A Full N.C.(F)

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

3 5 3 (3) 0 12 sl. sl. 8 5 8 5 8 7 3 sl.

(C) G5 Harm. (15ma) *1 3 1/2 w/Rhy. Fig. 2 (2 times) N.C.(G) (D) Full Full Full Full

sl. > sl. trem. bar Harm. 1 3 1/2 Full Full Full Full

(3) 3 5 7 5 7 9 7 (7) 2 4 13 13 0 (0)

sl. *Pull bar up.

A N.C.(G) (D) A N.C.(G)

2 sl. sl. sl. sl. sl. Harm.

13 10 12 10 10 11/12 (12) 11 9 7 9 11 9 7 7 9 6 7 7 5

w/Rhy. Fig. 2 (1st bar only) w/Rhy. Fig. 2A N.C.(F) (C) G5 8va----

Full (D) 1/2 A Full Full Full Harm. Full

Full 1/2 sl. sl. sl. trem. bar Full

8 6 5 8 5 8 5 8 6 (6) 6 8 10 10 10 10 3 3 Harm. Full

19 19 20

Rhy. Fig. 2A

P.M.--1

0 1 (1) 1 3 5 3 5 7 3 3 3 3 3

sl. sl.

N.C.(G) (D) A N.C. E5 N.C.

8va-----

Full Full Full sl. loco Full

(20) 20 17 20 17 19 17 20 sl. sl. Full

3 2 0 (0) 0 2

Rhy. Fig. 2B (Gtr. II)

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

sl. sl.

3 3 5 7 5 5 7 9 5 0 0 0 0 0 3 2 0 (0) 0 2 3

G5 N.C. A5 N.C.

8va-----

Full Full Full Full loco

(0) 18 20 17 20 17 20 17 20 (20) 3

17 sl.

(end Rhy. Fig. 2B) (cont. in slashes)

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

Guitar solo

Rhy. Fig. 3 (Gtr. II)

©3fr. G

P.M.

6fr. Bb 3fr. G 6fr. Bb C5 C6 C5 C7 C5 C6 C5

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

(end Rhy. Fig. 3)

C6 C5 C7 C6 C5 ³fr. G

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

A.H. (15ma)

6fr. 3fr. 6fr. B \flat G B \flat C5

C6 C5 C7 C5 C6 C5 Full

A.H. pitches: F D sl. sl. P P

C6 C5 C7 C6 C5 ³fr. G

H P trem. bar

3 sl.

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

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

C6 C5 C7 C5 C6 C5 ³fr. G

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

8va-----

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

22 16 15 20 22 15 20 15 15 20 22 20 15

6fr. 3fr. 6fr. C5 C6 C5 C7 C5 F#5

B \flat G B \flat C5

Gtr. II

8va-----

Full Full loco

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

22 15 20 22 20 15 20 15 18 20 18 15 18 15 17 18 17 15 15 18 17 15 18 15 18 17 15

F#5 A5 (type 3)

P.M. P.M.

A.H. (8va)

trem. bar 4 A.H.

sl.

trem. bar 2

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

sl.

Gmaj9(no 3rd)/A A5

sl.

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

Gmaj9(no 3rd)/A A5 B5

G5 A5(type 2) w/Rhy. Fill 2 A A5(type 2) G

Ⓞopen Ⓞ3fr.

sl.

w/Rhy. Fig. 2 (2 times)

N.C.(G) (D) A N.C.(G) (D) A N.C.(G)

sl.

*Catch both stgs. w/same L.H. finger and bend.

w/Rhy. Fig. 2 (1st bar only) w/Rhy. Fig. 2A N.C.(F) (C) G5 Harm. (1/5ma) **2

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

sl.

*Depress bar before striking harm.
**Pull bar up.

Gmaj9(no 3rd)/A A5 Harm. (8va) Harm.-- (8va)

Harm.--

Gmaj9(no 3rd)/A Harm. (8va) A5 Full Full

Harm.-- Full Full

Outro solo w/Rhy. Fig. 1 (7 times) Gmaj9(no 3rd)/A A5 Full Full P sl. sl.

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

Gmaj9(no 3rd)/A A5

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

H P P sl.

Gmaj9(no 3rd)/A A5 Harm. (8va) Full Harm. (8va)

w/Rhy. Fig. 1 (1st 3 bars only) Gmaj9(no 3rd)/A A5

Gtr. II A5 G5 D Harm. (8va) Full grad. rit. grad. rit.

A5 (type 2) Full G5 D Free time A5 (type 2) trem. bar

pick slide grad. rit. steady gliss. pick scrape pick scrape sl. P A (type 2) sl.

*Don't pick. Sounds when pick lifts off of stg. after pick scrape.

SURFING WITH THE ALIEN

Music by Joe Satriani

Moderately fast Surf beat ♩ = 171

E5: 0 xxx 7fr. 13
 D#5: x xxx 6fr. 13
 D5: x xxx 5fr. 13
 C5: x xxx 3fr. 13
 G5: xxx 3fr. 134
 C6: x xxx 3fr. 13
 C7: x xxx 3fr. 13
 C#5: x xxx 4fr. 13
 F5: x xxx 8fr. 13
 Gb5: x xxx 9fr. 13

(jet plane sample) Gtrs. I & II

G5 Rhy. Fig. 1 (Gtr. II only)

N.C. C C6

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

T
A
B

C7 C6 C5 C6 C5 Bb5 A5 G5

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

sl. P.M. P.M.

T
A
B

N.C. C C6 C7 C6 C5 G5 Bb5 1/4

w/Rhy. Fill 1 (Gtr. I)
C5 G5 Bb5 G5

Gtr. II 1/4 (end Rhy. Fig. 1)

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

T
A
B

Rhy. Fill 1

w/wah
as filter

T
A
B

Gtr. I

N.C. C Bb5 A5 G5

1/2 1/4 sl. sl. sl.

1/2 1/4

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

1. N.C. C C6 C5 C7 C5 C G5 Bb5 G5 C5 G5 Bb5 G5

2nd time substitute Fill 1 (Gtr. I)

1/2 1/2 1/2 1/4 sl. sl. sl.

1/2 1/2 1/2 sl. 1/4

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

Fill 1

P P

2. N.C.

Full

C

C6

C5

C7

C5

C

G5

Bb5

G5

C5

G5

Bb5

G5

E5

Full

sl.

sl.

sl.

Full

sl.

sl.

sl.

P.M.

Gtr. II

E5

D#5

D5

C5

*P.M.

**A.H.

(15ma)

Full

P.M.

1/2

1/2

1/2

**A.H.

Full

1/2

1/2

A.H. pitch: B

*Play only lower note of chord when P.M. is indicated, next 6 bars only.

**1st time only.

G5

D5

To Coda

1/2

P.M.

Full

P.M.

1/2

1/2

1/2

P

sl.

E5

D#5

D5

C5

C6

C5

C7

C5

C6

C5

Harm.

(15ma)

4 1/2

P.M.

Full

P.M.

1/2

1/2

1/2

trem. bar

Harm.

4 1/2

Full

P

1/2

vib. w/bar

1/2

⑥7fr. B ⑤4fr. C# 5fr. D C#5

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

5 5 5 5

10 7 9 10 9 7 10 7 9 10 9 7 10 7 9 10 9 7 10 7 9 7 9 7 6 7 6 9 6 9 7 9 9

P.M.

⑤4fr. C# 5fr. D 7fr. E D#5

⑥9fr. C# ⑤6fr. D# E5

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

semi-harm.

7 7 7 9 (9) sl. 6 (6) 7 6 0 4 6 0 5 6 5 4 6 6

A.H.

D#5

⑥9fr. C# ⑤6fr. D# 7fr. E D#5

P.M. P.M.

1/4 Full Full Full Full Full Full Full Full Full

A.H. (8va)

sl. sl. sl. sl.

(6) 6 6 8 6 6 8 6 6 6 6 (6) (0) 12 13 (0) 11 13 (0)

⑥9fr. C# ⑤6fr. D# E5

D#5

⑤6fr. Eb 8fr. F 9fr. Gb F5

P.M. P.M.

Full Full Full Full Full Full Full Full Full Full Full

3 3 3 3 3 3 3 3 3 3 3

Full Full Full Full Full Full Full Full Full Full Full

sl. sl. 2 sl. sl.

12 13 11 14 11 14 11 14 11 14 11 14 11 14 11 14 (14) 13 (19) (19) (19)

⑥11fr. Eb ⑤8fr. F Gb5

P.M.

F5

⑥11fr. Eb ⑤8fr. F 9fr. Gb F5

P.M.

8va

Full

Full

Full

1½

Full

sl.

Full

Full

1½

semi-harm.

Full

20 (20) 20 20

⑥11fr. Eb ⑤8fr. F Gb5 F5

P.M.

8va

1½

loco

Harm. (8va)

trem. bar

Harm. 7 7

*2½

**

(20) (20) (20)

(7) (7)

(0)

(cont. in notation)

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

G5

Full

Full

Full

G/F

Full

Full

G/E

Full

G/C

1/2

D.S. al Coda

G5

vib. w/bar

let ring

vib. w/bar

Full

Full

Full

Full

1/2

vib. w/bar

14 14 15 (15) (15) 13 (13) 14 14 12 12 15 14 (14) 12 12 10 (10)

Gtr. II

let ring

Bb5 A5 G5

This system shows the first system of guitar notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff shows fretted notes with fingerings (1-3, 2-4, 3-5, 4-7, 5-9) and a 'P' (palm mute) marking. Chords Bb5, A5, and G5 are indicated above the staff.

N.C. C C6 C7 C6 C5 G5 Bb5 G5

This system continues the guitar notation. It includes chords N.C., C, C6, C7, C6, C5, G5, Bb5, and G5. The bass clef staff features triplets and slurs, with 'H' (hammer-on) and 'P' (pull-off) markings. Slurs and accents are present throughout the melodic line.

C5 G5 Bb5 G5 8va N.C. C C6

trem. bar

This system introduces an 8va line for the treble clef staff. Chords C5, G5, Bb5, and G5 are shown. The bass clef staff has a tremolo bar marking and fret numbers 18, 17, 15, 17, 15, 18, 17. Slurs and accents are used in the melodic line.

C7 C6 C5 C6 C5 Bb5 A5 G5 8va N.C. C C6

This system continues with chords C7, C6, C5, C6, C5, Bb5, A5, and G5. The 8va line continues. The bass clef staff shows fret numbers 18, 17, 15, 17, 15, 18, 17, 15, 18, 17. Slurs and accents are present.

C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5 8va N.C. C C6

Full 3 loco trem. bar Full Full

This system includes chords C7, C6, C5, G5, Bb5, G5, C5, G5, Bb5, and G5. The 8va line continues. The bass clef staff shows fret numbers 18, 17, 15, 17, 18, 17, 15, 18, 17. 'Full' (full bends) and '3 loco' markings are present. A tremolo bar is also indicated.

8va-----

N.C. C C6 C7 C6 C5 C6 C5 B♭5 A5 G5

2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2

P P H P H P P loco slack Harm.

2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2

P P H P H P P slack Harm.

(18) (18) 17 (17) 15 (15) 17 15 18 17 15 15 0 (0) (0) x 6 7 5

N.C. C C6 C7 C6 C5 G5 B♭5 G5

1/2 P

1/2 P

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

C5 G5 B♭5 G5 N.C. C C6 C7 C6 C5 C6 C5

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

1/2 P H

1/2 P H

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

③ 3fr. C B♭ G

Gtr. II 1/2 P 1/2 P 1/2 P

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

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

*Free time

G5
Gtr. I

Full

Full

*Gtr. II: ad lib (next 8 bars only).

Full

Full

Full

Full

Full

Full

Full

Full

P H

Full

P

P

P

P

P

P

P

P

P

P

P

P

P

P

P

H P P

H H

Gtr. I

P

P

H H P

P

H H P

P

P

P

P

P

P

P

P

P

P

P

P

P

H P

sl. H H P

P

8va

Gtr. II

Full

Full

Full

Full

Full $1/4$ *grad. bend* Full $1/4$ *Full* *8va* Full *P*

2 (0) 3 1 3 18 (18) 15 18 15

3

8va Full *H* *H* *H* *H* *H* *H* *H* *H* *H* *H* *H* *sl. loco*

19 15 17 13 15 12 13 10 12 8 10 7 8 5 7 3 5 1 3 *sl.* 8 7

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

18 18 18 (18) *trem. bar*

sl. *H* *sl.* $1/2$ $1/2$

sl. *H* *sl.* 3 5 3 4 2 0 3 2 2 (2) (2)

slack $*1\frac{1}{2}$ $**$

slack $*1\frac{1}{2}$ $**$

0 (0) (0) 3 3

Fdbk. $*Pull\ bar\ up.$ $**Bar\ at\ normal\ position.$

vib. w/bar Fdbk.

(2) (2) (2) (2) 3 3 0 0 3

Fdbk. pitch: B

TEARS IN THE RAIN

Music by Joe Satriani

Freely (♩. = 92)

Amadd4
Elec. nylon-stg. gtr.

F6maj7b5

E7b9/G#

Amadd4

mp
let ring throughout
pick w/fingers

Am(b6) Am Am(b6) 2 Am

Fmaj7 Fm6(maj7) rit.

Am/E a tempo E7 N.C.(Am) (E) (Am)

Faster (♩. = 108)
Amadd4 F6maj7b5 E7b9/G# Amadd4

mf

Dm9 C6maj7

0 9 6 8 6 9 | 9 10 7 10 9

Bm7add4 E7 Dm/A Am

7 7 5 7 7 | 6 7 5 7 6 | 0 7 7 6 7 7 | 0 7 5 5 5 7

Dm9 C6maj7

0 9 6 8 6 9 | 9 10 7 10 9 | 9 10 7 10 9

G#o7 F#o7 D#o7 B#o7

a tempo

12 10 12 10 | 8 9 7 9 7 | 5 6 4 6 4 | 2 3 1 3 1

G#o7 F#o7 Am/E E

3 4 3 4 | 0 1 0 1 0 | 2 2 1 2 2 | 2 1 0 1 2

Tempo I Am

p *rit.* *pp*

5 7 7 5 7 7 | 7 7 5 5 5 7 7 | 7 5 5 7 9 | (8) (9) T

THINKING OF YOU

Music by Joe Satriani

Moderately slow ♩ = 86

Gmaj9 A Rhy. Fig. 1 (*Gtr. I)

Gmaj9 A D/F#

mf clean tone

sl.

*Tune ② down to A.

Gmaj9 A Gadd9 D/F# Gadd9

Harm. (8va)

w/Rhy. Fig. 1 Gmaj9 A

Gtr. II

Gtr. III w/dist.

Gmaj9 A Gadd9 D/F# Gadd9

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

Gmaj9

A

Gmaj9

A

D/F#

The first system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). It contains five measures of music. The first measure is a whole note chord Gmaj9. The second and third measures contain eighth-note patterns with slurs and a '1/2' marking above them, followed by a 'sl.' marking below. The fourth measure is a whole note chord A. The fifth measure is a whole note chord D/F#. Below the guitar staff is a bass staff with fret numbers: 17, 14, 11, 9, 11, 12, 10, 12, 14, 12, 9, 10, 7. Slurs connect the notes in the bass staff, and a 'sl.' marking is placed below the staff.

Gmaj9

A

Dsus4

D

The second system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). It contains three measures of music. The first measure is a whole note chord Gmaj9. The second and third measures are whole note chords Dsus4 and D, respectively. Below the guitar staff is a bass staff with fret numbers: 17, 14, 17, 14.

Gtr. I

sl.

The third system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). It contains five measures of music. The first measure is a whole rest. The second and third measures contain eighth-note patterns with slurs and a 'sl.' marking below. The fourth and fifth measures contain eighth-note patterns. Below the guitar staff is a bass staff with fret numbers: 7, 9, 7, 6, 7, 9, 12, 12, 12, 11, 11. A 'sl.' marking is placed below the staff.

Em/D

D

A/D

D

The fourth system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). It contains five measures of music. The first measure is a whole note chord Em/D. The second and third measures contain eighth-note patterns with slurs. The fourth and fifth measures contain eighth-note patterns. Below the guitar staff is a bass staff with fret numbers: 17, 19, 17, 17, 17, 15, 17, 15, 14, 15, 14, 12, 12, 10, 12, 10.

(Gtr. I)

The fifth system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). It contains five measures of music. The first measure is a whole note chord Em/D. The second and third measures contain eighth-note patterns with slurs. The fourth and fifth measures contain eighth-note patterns. Below the guitar staff is a bass staff with fret numbers: 12, 12, 12, 11, 11, 11, 11, 9, 9, 9, 7, 7, 7, 7, 0, 0, 0, 0, 0, 0, 0, 0.

Am/D G/D Gm/D D

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

5 5 5 4 | (4) 4 4 4 | 3 3 3 3 | (3) 2 0 2

Guitar solo
Bb/D D5 C5/D D5 C5/D D5 Bb/D D5 C5/D

8va Full *loco* Full Full Full Full Full

20 (20) | (20) | 13 10 | 13 10 | 13 10 | 13 10 | 13 10

Gtr. IV Gtr. I P.M.----4 P.M. P.M.----4

5 8 | 7/7 10 8 7 | 5 7 10 8 10 7 | 5 8 | 7/7 10 8 7 | 5

D5 C5/D D5 C5/D D5
8va-----

D5 F5/D D5 Bb/D Full Full P P P sl. sl. Full Full Full Full sl.

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

Bb/D loco D5 C5/D D5 C5/D D5 C5/D D5

6 6 3 sl. sl. sl. sl. sl. sl. (Gtr. IV out)

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

w/Rhy. Fig. 1 (3 times)
Gmaj9 A

Gtr. II Gmaj9 A D/F# mp P.M.---- 4

Gmaj9 A Gadd9 D/F# Gadd9

P.M.

8va Gmaj9 A

mf Full 1/2 Full

17 19 17 19 21 19 17 17

Gmaj9 A D/F# Gmaj9 A

P P Full 1/2 Full

20 19 17 19 17 17 17 16 14 14 16 14 12 14

Gadd9 D/F# Gadd9

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

(14) 10 8 7 8 10 8 7 9 7 6 7 9 7 6 4 2 4 2 4 2 2 4 (4) (4)

Gmaj9 A Gmaj9 A

tr tr tr tr loco P P P P Full 1/2 Full

22 (24) 21 (22) 17 (10) 15 (17) 4 2 0 4 2 0 2 0 2 0

8va----- D/F# Gmaj9 A

Full Full Full Full P P sl. loco P

17 15 17 22 22 (22) (22) 10 17 15 14 15 17 15 14 17 15 14 12 14 12 11

Gadd9 D/F# Gadd9 Harm. (8va)

P H P sl. H P sl. H H P sl. sl. Harm. (8va)

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

w/Rhy. Fig. 1 Gmaj9 A Gmaj9 A

Gtr. II Gtr. III

17 (17) 14 12 10 12 14 12 14 (14) 11 9 7 9 11 9

D/F# Gmaj9 A

(12) 10 17 (17) (9) 7 14 (14)

Gadd9 D/F# Gadd9 Repeat and fade

TIME MACHINE

Music by Joe Satriani

*Tune down: ⑥ = D

Free time (Drum fill) In Time ♩ = 108 (Drums)

Gtr. I N.C. D5

f pick slide *sl.*

Gtr. II P.M. - 1

f pick slide *sl.*

*All gtrs. except Gtr. V

N.C.

P.M.-----

13 (0) 14 (0) 13 13 14 10 14 16 14 13 13 14 14 13 14 14 13 14 13 13 14 14 13

7 0 0 7 0 0 6 0 6 7 0 0 0 0 0 0 0 7 0 7 0 0 6 0 6 7 0 0 6 7 0 7 0 0 7 0 7 0 7 0 6 7 0 7 0 7 0 0

Gtrs. I & II

System 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers and circles representing strings. The first staff has fret numbers 13, 14, 14, 13, 14, 13, 13, 14, 11, 11, 11, 11, 11, 13, 13, 13, 13, 14. The second staff has circles representing strings. Pedal markings 'P.M.' are placed below the staff. The word 'sl.' is written above the staff at measures 4 and 6.

System 2: Treble clef, key signature of two sharps. The staff contains a melodic line. Below the staff are two guitar staves with fret numbers and circles representing strings. The first staff has fret numbers 7, 7, 0, 0, 0, 7, 0, 0, 6, 7, 0, 7, 7, 0, 0, 0. The second staff has circles representing strings.

System 3: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers and circles representing strings. The first staff has fret numbers (14), 14, 14, 14, 14, 16, (16), 16, 16, 16, 16, 18, (18), 18, 18, 18, 18, 19. The second staff has circles representing strings. Pedal markings 'P.M.' are placed below the staff. The word 'sl.' is written above the staff at measures 8, 10, and 12.

System 4: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers and circles representing strings. The first staff has fret numbers (19), 19, 19, 21, (21), 19, 19, 19, 21, (21), 19, 19, 19, 19, 19, 21. The second staff has circles representing strings. Wavy lines are written above the staff at measures 10, 12, and 14.

System 5: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers and circles representing strings. The first staff has fret numbers (21), 19, 19, 21, (21), 19, 19, 19, 19, 19, 19, 19, 19, 19, 19, 19. The second staff has circles representing strings. Wavy lines are written above the staff at measures 16, 18, and 20.

System 6: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers and circles representing strings. The first staff has fret numbers (21), 19, 19, 21, (21), 19, 19, 19, 19, 19, 19, 19, 19, 19, 19, 19. The second staff has circles representing strings. Wavy lines are written above the staff at measures 22, 24, and 26.

System 7: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers and circles representing strings. The first staff has fret numbers (21), 19, 19, 21, (21), 19, 19, 19, 19, 19, 19, 19, 19, 19, 19, 19. The second staff has circles representing strings. Wavy lines are written above the staff at measures 28, 30, and 32.

System 8: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Below the staff are two guitar staves with fret numbers and circles representing strings. The first staff has fret numbers (21), 19, 19, 21, (21), 19, 19, 19, 19, 19, 19, 19, 19, 19, 19, 19. The second staff has circles representing strings. Wavy lines are written above the staff at measures 34, 36, and 38.

Dmaj7 E7/D

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

9 9 7 9 9 9 7 9 9 9 7 9 *P.M.--1

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

(0) (0)

*Refers to higher voice only.

Dmaj7 E7/D Dmaj7

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

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

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

0

E7/D Dmaj7 E7/D

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

*P.M.-1

9 9 9 9 9 9 9 10 9 7 9 9 7 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

(0)

*Refers to higher voice only.

*Gtrs. I & II D5 Gtr. III D5add#11 D5

sl. H P sl. H slight vib. P P sl.

sl.

4 4 6 7 6 6 6 7 9 11 (11) (11) 9 7

H P sl. H P P sl.

*For next 28 bars, finger chords indicated w/L.H. and arpeggiate freely, letting notes ring, w/R.H.

D5add#11 D5 D5add#11

1/2 1/2 1/2 1/2 1/2 D5 D5add#11 sl.

sl. sl. H H sl.

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

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

sl. sl. H H sl.

D5 D5add#11 D5 A.H. (8va) E5 Full 1/2 P

D5 E5 Full Fdbk. 1/2 P D5 D5add#11 sl. H 3

D5 Full E5 Full Full *Gtr. IV Am sl. H 1/2 sl. Bb5 F5

*Let ring (w/vib.) through next bar.
*Doubled by 2nd gtr.

w/Fill 1 2nd time substitute Fill 3(Gtr. IV) Csus2 1/2 G5 Harm. (8va) Am slack Bb5 F5

*1st time: slight vib.;
2nd time: vib. w/bar.
**Use vol. pedal.

Fill 1

Fill 3

*Use vol. pedal. *Depress bar before striking note.

Csus4 $\frac{1}{2}$ G5 $\frac{1}{2}$

2nd time to Coda

D5 Full P

*Depress bar before striking note.
(Gtrs. I & II cont. in notation)
(Gtr. IV out)

*Gtrs. I & II Harm. (8va) $\frac{2\frac{1}{2}}$ sl.

trem. bar $\frac{2\frac{1}{2}}$ steady gliss. sl.

*While lightly touching 4th stg. w/L.H. finger, slowly and steadily slide between frets indicated while picking in rhythm indicated in slashes, thereby sounding random harmonics.

Dmaj7 Rhy. Fig. 1

w/Rhy. Fill 1 (Gtr. I) E7/D Gtr. II (end Rhy. Fig. 1)

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

Dmaj7 Rhy. Fig. 2 (Gtrs. I & II) E7/D (end Rhy. Fig. 2)

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

Rhy. Fill 1

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

Guitar solo
Rhy. Fig. 3
(Gtrs. I & II)

⑥open D D5 ⑥7fr. 6fr. A G# 7fr. A open D D5 ⑥7fr. A

8va-----

*Gtr. V

*Standard tuning

(end Rhy. Fig. 3)

6fr. G# 7fr. A 9fr. B 11fr. C# w/Rhy. Fig. 3 ⑥open D D5 ⑥7fr. A

6fr. G# 7fr. A open D D5 ⑥7fr. A

6fr. G# 7fr. A 9fr. B 11fr. C# w/Fill 2 (2 times) ⑥open D D5 ⑥open D

Fill 2

E5

H H P P sl. H H P
 H H P P sl. H H P
 12 9 10 12 10 9 10 12 14 12
 11 13 14 12 14 12 10 13 14 13 11 14 11 12 14 12 11 14 12 11 9 9 11

⑥open D D5 ⑥open E5

H H H H P H H H H P sl. H H P P
 P.M.-----1 P.M.-1 H H P sl. H H P P
 11 12 14 11 11 12 14 11 12 14 11 12 14 11 12 14 11 13 14 11 13 14 16 14 13 13 14 16 14 15 17 14 16 17
 H H H P H H H H

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

⑥open D D5 ⑦fr. A 6fr. G# 7fr. A

8va----- Full 1/2 A.H. (15ma) sl. 8va----- loco 1/2 1/2 P

Full 1/2 A.H. sl. 8va----- loco 1/2 1/2 P
 22 22 21 1/2 A.H. sl. 19 (19) 17 (17) 19 16 17 19 16 17 19 15 17 18 1/2 1/2 16 19

⑥open D D5 ⑥open D E5

1/2 1/2 1/2 1/2 1/2
 18 19 18 19 18 19 18 19 18 19 18
 pick slide sl. P
 D.S. al Coda (Gtr. V out)

Coda

D5 (type 2) (Gtr. IV out)

Gtr. III
 mf*w/slight dist. & delay sl. sl.

15 (15) (15)
 4 4 4 6 (6) 6 6 7 (7) 7 7 9
 sl. sl. sl.

*Lower vol. knob to reduce distortion.

(Gtrs. I & II out)

N.C.

sl. sl. sl. sl. sl.

(9) 9 9 0 11 (11) 11 11 11 12 (12) 12 12 (12) 6 (6) 6 6 6 7 2

w/Rhy. Fig. 3 (Gtrs. I & II) (2 times)

Ⓞ open D D5

Ⓞ 7fr. 6fr. A G#

7fr. A

open D

D5

Ⓞ 7fr. A

pick slide sl. w/full distortion

(0) (10) sl. 0 (0) 7

*Turn vol. knob up.

6fr. G#

7fr. A

9fr. B

11fr. C#

open D

D5

Ⓞ 7fr. A

6fr. G#

7fr. A

open D

D5

Ⓞ 7fr. A

9 7 9 7

w/Rhy. Fig. 3

*w/Rhy. Fig. 1

w/Rhy. Fig. 2

6fr. G#

7fr. A

9fr. B

11fr. C#

open D

D5

Ⓞ 7fr. A

6fr. G#

7fr. A

open D

D5

Ⓞ 7fr. A

6fr. G#

7fr. A

9fr. B

11fr. C#

(7) sl. (17) sl.

Free time D5 (type 2)

*2nd time, substitute Rhy. Fig. 2

w/Fill 4

Gtrs. I & II

*Gtr. III 1/2

1/2 1/2

6 (6)

*Lower vol. knob to reduce distortion.

0 (0) 0

WOODSTOCK JAM

Music by Joe Satriani

Moderately ♩ = 96

*Guitar solo
w/Riff A
N.C.

p w/delay effect *mf*

T									
A	10	10	(10)	10	11-12	11	10	10	
B							12	12	13-12 11-10

*Beginning after approx. 10 min.

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

p p p *sl.* *3*

p p p *sl.* *3*

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

sl. *sl.* *sl.* *semi-harm.* *trem. bar*

H **1*

11	12	8															
			11	8-9	12	11-9	8-9	6	8	11	11	10	8	10	11		

H **Pull bar up.*

***Riff A**

3	4	6	6	5	0	5	8	7	6	0	1	0	3	4	0	6	5	0	1	4	3	4	0	1	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

*This riff, doubled by bass guitar, is played throughout, w/slight variations ad lib.

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *P*, *sl.*, and *H*. A triplet of eighth notes is marked with a '3'. A half note is marked with a '1/2'. Below the staff, the fretboard diagram shows fingerings: 13 11 10 8 10 11, 10 8 6 3 4, (4), 10 (10) (10) 8. Dynamic markings *P*, *sl.*, and *H* are placed below the fretboard.

Musical notation system 2: Treble clef, key signature of one sharp. The staff contains notes with dynamic markings *sl.*. A triplet of eighth notes is marked with a '3'. Below the staff, the fretboard diagram shows fingerings: (9), 2 3 5 6 4 7 6 8, 10 8. Dynamic marking *sl.* is placed below the fretboard.

Musical notation system 3: Treble clef, key signature of one sharp. The staff contains a sequence of notes with dynamic markings *sl.*. A triplet of eighth notes is marked with a '3'. Below the staff, the fretboard diagram shows fingerings: (8) 7 11 10, 11 10, 14 13 13 12, 14 13 14 11 13, 11 10, 12 13 10 12 9 10 11 12 11.

Musical notation system 4: Treble clef, key signature of one sharp. The staff contains notes with dynamic markings *P*, *H*, and *sl.*. A triplet of eighth notes is marked with a '3'. A tremolo bar is indicated. A dashed line above the staff is labeled *8va*. Below the staff, the fretboard diagram shows fingerings: 15, 16 15 14 15, 15. Dynamic markings *P*, *H*, and *sl.* are placed below the fretboard. A note is marked with a '1/2'. The instruction **Pull bar up.* is written below the fretboard.

Musical notation system 5: Treble clef, key signature of one sharp. The staff contains notes with dynamic markings *loco*, *sl.*, and *H*. A triplet of eighth notes is marked with a '3'. A tremolo bar is indicated. Below the staff, the fretboard diagram shows fingerings: 13 14, (13) 14, (14) 15, (15) 16. Dynamic markings *sl.* and *H* are placed below the fretboard. Notes are marked with a '1/2'. The instruction **Pull bar up.* is written below the fretboard.

P

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

P

sl.

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

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

sl.

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

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

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

P P

P

P.M.----- P

P

*Pick upper note w/middle finger (next 4 bars).

vib. w/bar
 (15) 15 14 15 13 11 13 11 12 10 13 12 10 10 13 11 10 12 10 12 10 12

11 13 12 14 12 14 12 14 14 14 14 12 16 (16) 16 14 12 15 13 12 15 14 15 14 13 12 10 12 10 9 10

(10) 0 (0) 5

*Pull bar up. *sl.* *Pull bar up.

21 21 18 (18) 18 20 18 17 20 18 17 20 18 17 19 (19) 18 17 16 18 15 17 16 15 18 16 15 14

*Pull bar up.

15 14 14 16 15 14 13 12 13 14 15 14 13 12 15 14 13 12 15 14 13 15 13 8 5 6 7 8 7 6 5 4 5 4 4 7

sl. H P *sl.*