

**guitar**

WITH  
TABLATU

# JOE SATRIANI DREAMING #11

*Transcribed by Andy Aledort*

*Introduction by Wolf Marshall*




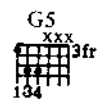

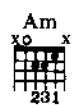
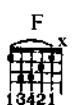
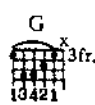
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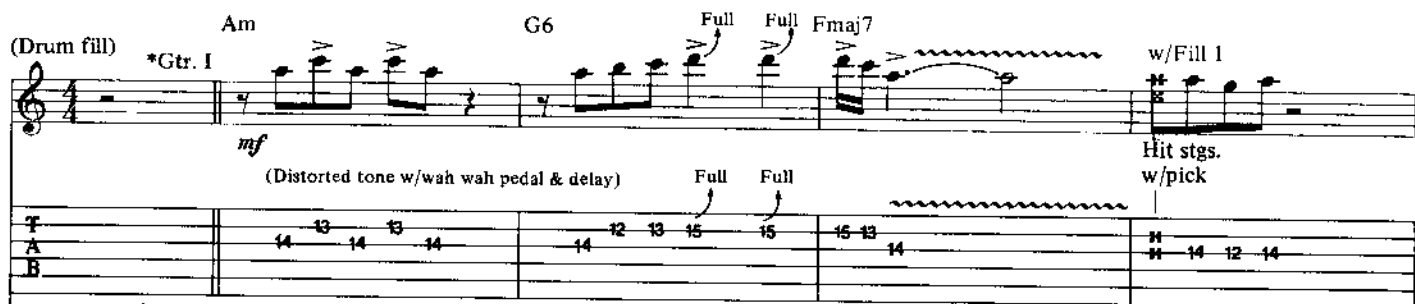
# THE CRUSH OF LOVE

Music by Joe Satriani

Moderate Rock ♩ = 108

F5 
 G5 
 Em 
 Am 
 F 
 G 

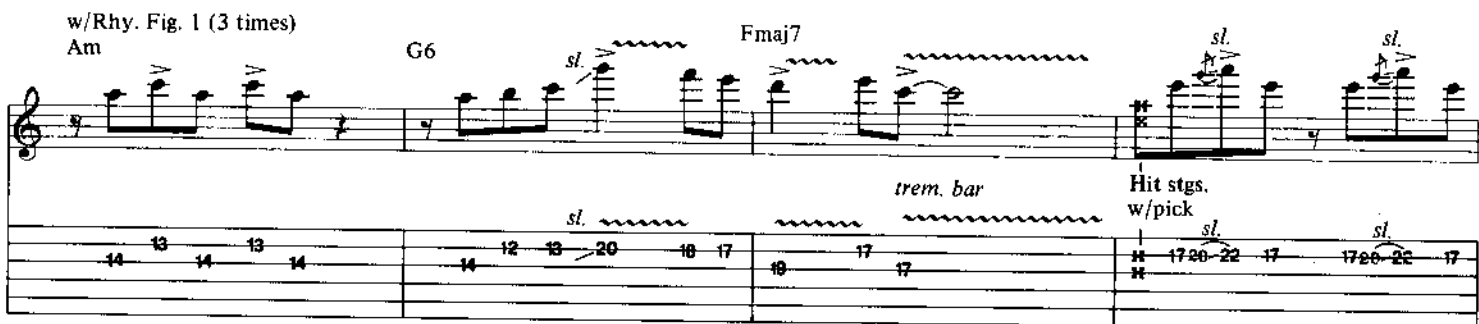
(Drum fill) Am G6 Full Full Fmaj7 w/Fill 1  
 \*Gtr. I *mf*  
 (Distorted tone w/wah wah pedal & delay) Full Full Hit stgs. w/pick



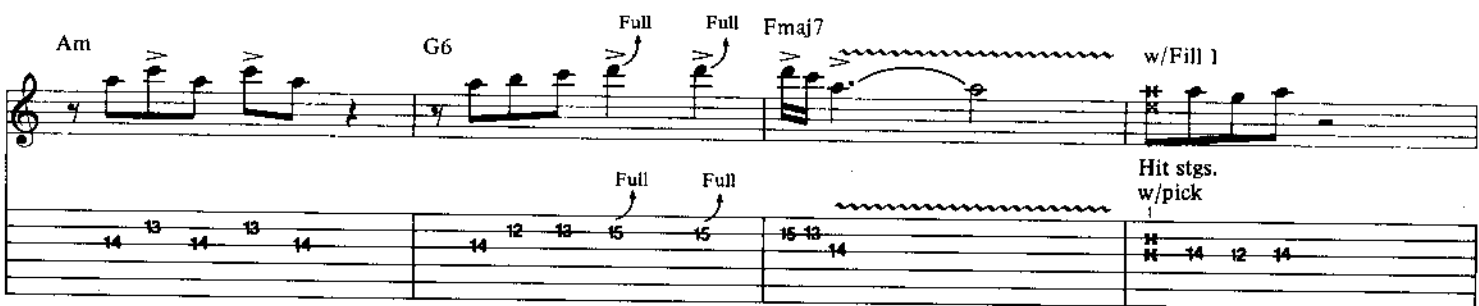
\*Doubled by overdubbed gtr.  
 Rhy. Fig. 1 Gtr. II *mf*  
 (Clean tone w/delay) (end Rhy. Fig. 1)



w/Rhy. Fig. 1 (3 times) Am G6 Fmaj7  
*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*  
 trem. bar Hit stgs. w/pick



Am G6 Full Full Fmaj7 w/Fill 1  
 Full Full Hit stgs. w/pick



Fill 1 (Synth)  
*mf sl.*  
 P.M.-----4  
*sl.*



Am G6 Fmaj7

trem. bar

Fmaj7/A G6

Gtr. III

trem. bar

trem. bar

trem. bar

trem. bar

H H

Rhy. Fig. 2

Gtr. II

let ring-----

let ring-----

Dm7 C6 G/B

A.H. (15ma)

trem. bar

semi-harm.

sl.

sl. sl.

sl.

A.H. pitch: A

let ring-----

let ring-----

let ring-----

**Fmaj7/A** **G6** **A.H. (15ma)** **A.H. (15ma)**

*sl.* *> P* *A.H. (15ma)* *sl.* *A.H. (15ma)* *sl.* *H* *H*

*trem. bar*

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

*let ring* *let ring*

**Dm7** **C6** **Em7**

*P.M.* *P.M.* *semi-harm.* *Full sl.* *sl.* *A.H. (15ma)* *P* *P* *P*

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

*let ring* *let ring*

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

(end Rhy. Fig. 2)

w/Rhy. Fig. 1 (4 times) Am G6 Full Full Fmaj7 w/Fill 1

Gtr. I sl.

Gtr. III sl.

Full Full

Hit stgs. w/pick

Am G6 Fmaj7 sl. sl.

trem. bar

sl. sl. sl.

Am G6 Full Full Fmaj7 w/Fill 1

Full Full

sl. sl.

Am G6 w/Fill 2 Fmaj7 \*2 Harm. (15ma) \*\* 1/2 †

trem. bar \*2 trem. bar

sl. sl.

\*Pull bar up. \*\*Depress bar before striking note. † Depress bar as far as possible.

Fill 2

A.H. (15ma) \*

trem. bar trem. bar

sl. A.H.

\*Depress bar as far as possible.



G  
w/Rhy. Fig. 2  
Fmaj7/A

Full  
Full  
sl.  
sl.  
(w/wah wah)  
Full  
Full  
trem. bar  
sl.  
2 1/2  
H H H  
3  
trem. bar  
H 2

8-10 (10) 9 (9) 10 15 15 (15) 13

sl. sl. 3

H H

G6  
Dm7

trem. bar  
3 1/2  
sl.  
A.H. (15ma)  
1  
trem. bar (slight vibrato)  
H P  
3  
H P  
3

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

C6  
G/B  
Fmaj7/A  
G6

sl.  
1/4 1/4  
sl.  
sl.  
trem. bar  
sl.  
2 1/2  
sl.  
sl.  
3  
trem. bar  
sl.  
\*\* trem. bar  
\*Pull bar up.  
sl.  
\*\*Pull up on bar slightly while vibrato-ing.

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

Dm7  
A.H. (15ma)  
C6  
8va-  
sl. loco

semi-harm.  
sl.  
A.H.  
trem. bar  
1 1/2  
sl.  
P  
sl.  
sl.  
sl.  
sl.  
sl.  
sl.  
3

6 0 (0) 6 5 6 (6) (6) 6 (6) 5 7 5 7 9 (9) 10 10 10 5

Em7  
Am  
Gtr.  
Gtr. III  
G6  
Gtr. I  
Fmaj7

1/2  
1/2  
Full  
Full  
Full  
Full

7 12 7 (7) 5 7 5 7 14 14 14 14 14 12 13 15 15 15 13 14

w/Fill 1  
Am  
G6  
Fmaj7

trem. bar  
sl.  
trem. bar

14 12 14 14 13 14 13 14 14 14 12 13 20 16 17 18 17 17 (17)

Am G6 Full Full Fmaj7

sl. sl. Full Full

(17) 17 20 22 17 17 20 22 17 14 13 14 13 14 14 12 13 15 15 15 13 14

w/Fill 1 Am G6 Fmaj7

sl. trem. bar

14 12 14 14 13 14 13 14 14 12 13 20 18 17 19 17 17 (17) (17) 17 20 22 17 17 20 22 17

w/Rhy. Fig. 1 (till fade) & Fill 4 (3 times)

Am G6 Fmaj7

8va-----

Gtr. I Full Full Full Full

Full Full Full Full

17 20 17 20 17 (17) sl. 17 19 20 22 22 22 20 22 \*1/2 1/2 Full Full Full

hold bends--

\*Bend w/fret hand.

8va-----

Gtr. III Full Full Full Full

Full Full Full Full

17 20 17 20 17 (17) sl. 17 19 20 22 22 22 20 22 \*1/2 1/2 Full Full Full

hold bends--

Fill 4

P.M.

7 5 0 (0)



w/Fill 1 Am G6

*8va* Full 1/2 T P Full Full Full Full *sl.* 1/4 1/4 Full Full

Fingerings: 22 19 22 19 22 19 22 19 (19) 17 20 17 20 17 (17) 17 19 20 16 (19) 17

*8va* Full Full Full Full *sl.* 1/4 1/4 Full Full

Fingerings: 22 19 22 19 19 (19) 10 7 21 17 20 17 20 17 (17) 17 19 20 16 18 17

Fmaj7 w/Fill 5 Am G6

*8va* trem. bar (17) 22 5 Full Full

Fingerings: 19 17 17 (17) 22 17 20 17 20 17 (17) 17 19 20 22 22

*8va* Harm. (8va) *sl.* *loco* 6 H 4 *sl.* *sl.* Full Full

Fingerings: 19 17 (17) 7 (7) 5 17 20 17 20 17 17 17 19 20 22 22

Fmaj7 w/Fill 1 Am *8va*

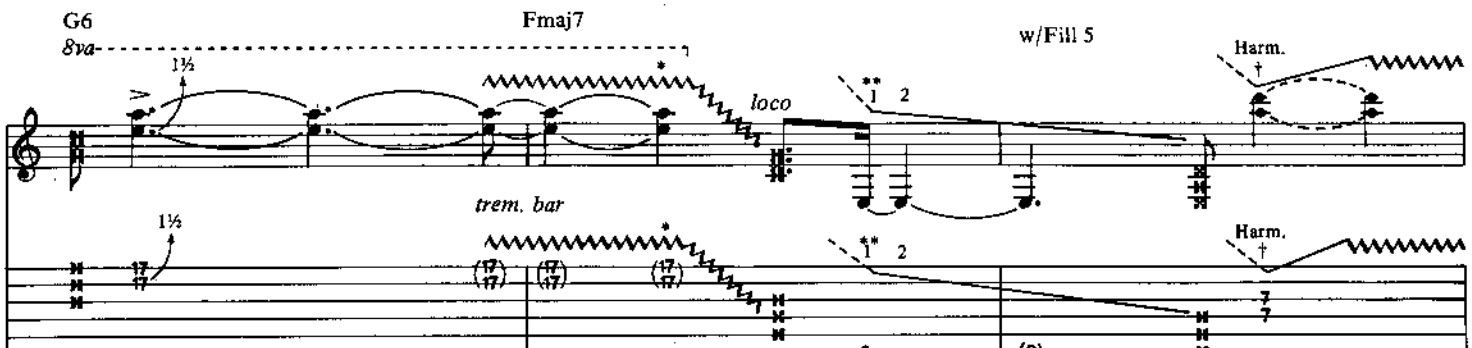
*8va* Full Full Full Full Full Full Full Full Full *sl.* *loco* *sl.* Full Full Full Full Full Full

Fingerings: 22 20 22 (22) 5 5 P 5 P 7 5 H P H P P P A.H. 12 20 17 20 17 17 17

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

Fingerings: 22 20 22 (22) 5 P Full 5 P Full P 17 20 17 20 17 17 5

G6 8va----- Fmaj7 w/Fill 5



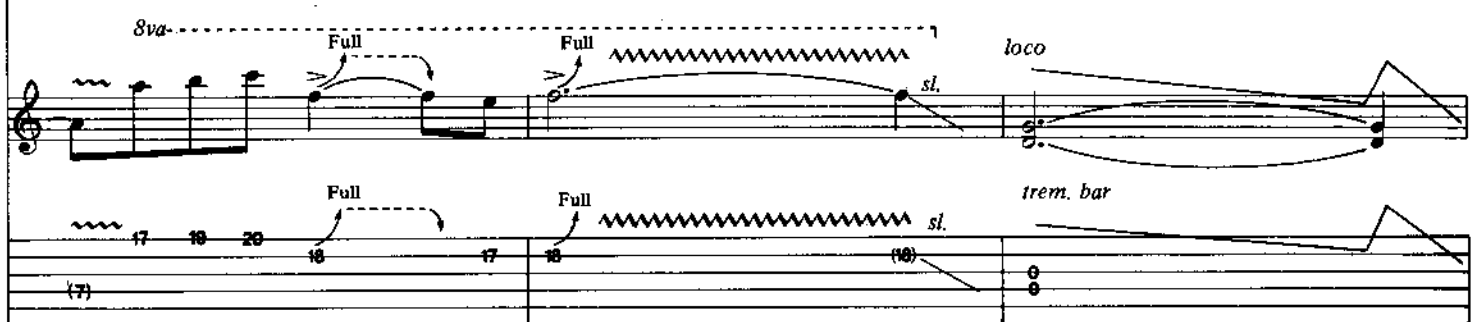
1 1/2 loco \*\* † 2 Harm. †

trem. bar

\*Depress & vibrate bar simultaneously,  
\*\*Depress bar before striking note.

†Depress bar as far as possible.

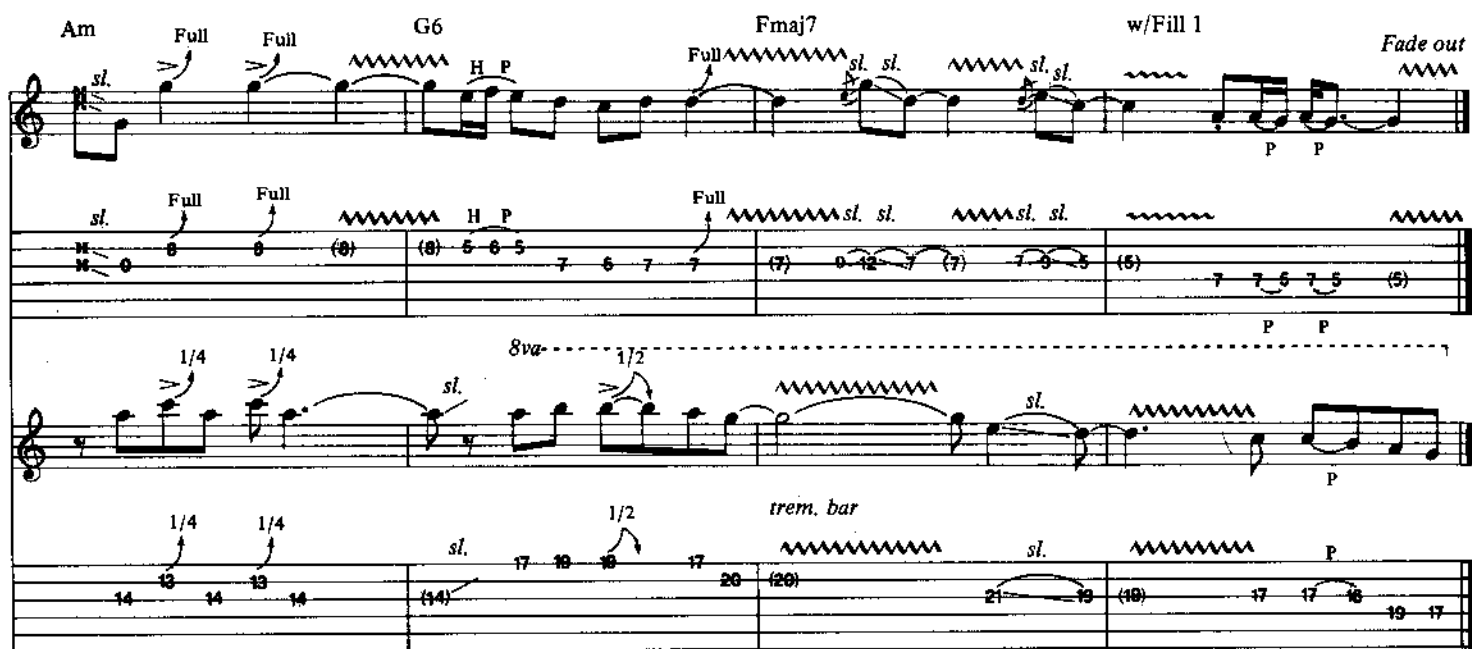
8va----- Full Full loco



Full Full Full loco

sl. trem. bar

Am Full Full G6 Fmaj7 w/Fill 1 Fade out

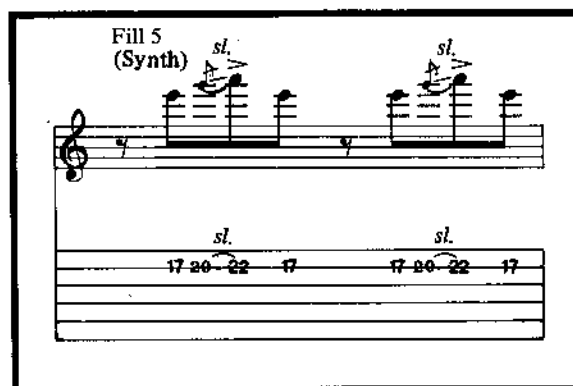


sl. Full Full G6 Fmaj7 w/Fill 1 Fade out

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

sl. trem. bar sl. P

Fill 5 (Synth)



sl. sl.

sl. sl.

17 20 22 17 17 20 22 17

# ICE NINE

Music by Joe Satriani

Moderate Rock ♩ = 116

Fdbk. (9) E5 F# C#5  
 Fdbk. sl. P.M.-----4 P.M.----4  
 Fdbk. pitch: F#

C#5 E5 F# C#5  
 P.M.-----4 P M.---4 P.M.---4 sl.

Harm. (8va) E5 F# C#5  
 trem. bar Harm. P.M.---4 P P pick sl.-----1 trem. bar  
 \*(w/Wah wah pedal) 2 2 E5 F#  
 0 (0) 2 2 0 (0)

C#5 N.C. Full Full 1/2 Full P  
 Full Full P rake 1/2 Full P  
 Fdbk. (8va) sl. sl. Fdbk. pitch: F#  
 Full Full P Full

E5 F# C#5 N.C. Full Full A.H. sl. sl. Fdbk. pitch: F#  
 trem. bar Full Full P Full A.H. rake 1/2 Full

Detailed description of the musical score: The score is written for guitar in 4/4 time with a tempo of 116 bpm. It consists of three systems of music. Each system includes a treble clef staff with notes, rests, and various performance instructions, and a bass clef staff with fret numbers and string indicators. The first system starts with a feedback effect (Fdbk.) and a slide (sl.) on the first string, followed by a power chord (P.M.) and a slide on the second string. The second system continues with power chords and a slide on the second string. The third system introduces a tremolo bar (trem. bar) and a wah pedal effect (w/Wah wah pedal), along with various techniques like 'rake' and 'Full' (full bends). The score concludes with a final feedback effect (Fdbk.) and a slide on the second string.

System 1: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 4/4 time. Notes include slurs, accents, and dynamics like *sl.*, *p*, and *Full*. Chords E5, F#, N.C., and Full are indicated. Bass clef shows guitar fretboard diagrams with fingerings and dynamics like *sl.* and *p*. Annotations include *Fdbk. (8va)* and *1/2*.

System 2: Treble and bass staves. Treble clef, key signature of two sharps. Notes include slurs, accents, and dynamics like *sl.*, *p*, and *Full*. Chords E5, F#, C#5, N.C., and Full are indicated. Bass clef shows guitar fretboard diagrams with fingerings and dynamics like *sl.* and *p*. Annotations include *Fdbk. pitch: F#*, *H sl.*, and *1/4*.

System 3: Treble and bass staves. Treble clef, key signature of two sharps. Notes include slurs, accents, and dynamics like *sl.*, *p*, and *Full*. Chords N.C., A.H., E5, F#, C#5, N.C., and Full are indicated. Bass clef shows guitar fretboard diagrams with fingerings and dynamics like *sl.* and *p*. Annotations include *grad. bend A.H. Full*, *1/4*, and *3*.

System 4: Treble and bass staves. Treble clef, key signature of two sharps. Notes include slurs, accents, and dynamics like *sl.*, *p*, and *Full*. Chords F#5, C#5, and A5 are indicated. Bass clef shows guitar fretboard diagrams with fingerings and dynamics like *sl.* and *p*. Annotations include *Fdbk. (8va)*, *trem. bar*, *\*G#5*, *Fdbk. pitch: F#*, and *\*Chords implied by bass figure.*

System 5: Treble and bass staves. Treble clef, key signature of two sharps. Notes include slurs, accents, and dynamics like *sl.*, *p*, and *Full*. Chords A5 and F#5 are indicated. Bass clef shows guitar fretboard diagrams with fingerings and dynamics like *sl.* and *p*. Annotations include *D#5 A.H. (15ma)*, *Full 1/2*, *trem. bar*, and *rake*.

System 6: Treble and bass staves. Treble clef, key signature of two sharps. Notes include slurs, accents, and dynamics like *sl.*, *p*, and *Full*. Chords C#5, E5, G#5, and F# are indicated. Bass clef shows guitar fretboard diagrams with fingerings and dynamics like *sl.* and *p*. Annotations include *Full*, *trem. bar*, *semi-harm. p*, *rake*, and *Full*.

C#5 N.C.

Full Full P

Full P

1/2

trem. bar

trem. bar.

Guitar solo \*Eb5

sl.

sl. sl.

wah off

rake

1/2 P

1/2 P

1/2 P

\*Chords implied by bass figure.

H P P H H P P

P sl. H H sl. H P P

rake

3

H P P H H P P

P sl. H H sl. H P P

8va

3

8va

P H H P P P H H

T P T P T P P P H T P P P H T P P P P

3

8va

P H H P P sl. H P P

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

3





Harm. (15ma) 2 2 2½ 3 4

A.H. N.C. (15ma)

Full Full P 1/4

rake Full Full p 1/4

1/2 Full

H A.H. rake Full Full p 1/4

1/2 Full

(9)

4 6 9 (11) (11) 9

H A.H. pitch: D♯

P sl. sl.

E5 F♯ C♯5 N.C. Full Full

semi-harm. Full Full

P P

7 (7) (9)

4 3 (9) 2 6 11 9 (11)

sl. sl. P sl.

1/4 Full

1/2 Full

sl. sl. trem. bar

E5 F♯

1/4 Full

rake 1/2 Full

P P

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

4 3 (9) 2 6 11 9 (11)

sl. sl.

N.C. 1/4 Full

sl. P

sl. sl.

E5 F♯ N.C. 1/4 Full

sl. P.M. P.M. 1/4 Full

1/4 Full

9 9 9 9 (9) (9) (9) (9)

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

4 3 (9) 2 4 (4) 2 4 2

P

sl. sl.

E5 F♯ N.C. 1/4 A.H. Full (15ma) Full

sl. sl.

sl. sl.

E5 F♯

sl. P.M. 1/4 A.H. Full

sl. sl.

sl. sl.

9 9 9 9 (9) (9) (9) (9)

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

4 3 (9) 2 4 (4) 2 4 2

sl. P A.H. pitch: A♯

N.C. 1/4 Full

sl. sl.

sl. sl.

\*G♯5 Full F♯5

trem. bar sl.

sl. sl.

sl. sl.

9 9 9 9 (9) (9) (9) (9)

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

4 6 6 4 9

sl.

\*Chords implied by bass figure.

Full C#5 A5 D#5 A.H. (15ma) A5

Full Full Fdbk. (Sva) trem. bar sl. sl. 5 A.H. 1/2 Full 1/2 Full 1/2 Full 1/2 2 1/2 2 trem. bar sl.

sl. sl.

F#5 C#5 F5 G#5

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

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

sl. sl. P

Outro \*G#5 F#5 C#5 A5 D#5 A5 F#5

sl. mp trem. bar sl.

\*Chords implied by bass figure.

C#5 F5 G#5 F#5

C#5 1/2 F5 G#5 Full Full F#5 Full

1/2 1/2 1/2 P Full Full Full Full Full 1/2 F#5 Full

1/2 semi harm. 1/2 1/2 1/2 P Full Full mf Full Full semi harm. Full 1/2 Full

C#5 A5 D#5 A5

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

1/2 P Full Full semi-harm. Full Full Full Full Full Full Full Full 1/2 Full 1/2 Full 1/2 Full Full hold bend Full Full Full Full hold bend Full

F#5 C#5 E5 G#5

8va

Full Full Full Full

P

1/2 1/2 1/2

sl. sl. sl.

(9) 21 19 19 19 17 18 18 17 17 17 15 16 16 13 13 13

F#5 C#5 A5

loco

8va

1 1 1

sl. sl.

trem. bar

1 1 1

Full

1/4 1 1/2

16 17 17 21 21 21 21 24 11 12 9 9 11 9 9 12 11

D#5 Full P H Full 1/2 Full

Full P Full P P P Full p Full 1/2 trem. bar

9 12 12 9 12 9 11 12 9 9 12 9 11 11 9 11 9 12 9 11

P H

C#5 E5 G#5 E5 F#

sl. sl. sl. sl. sl.

let ring

sl. sl.

9 11 7 9 7 9 10 0 0 4 4 4 5 6 7 8 8 4 3

C#5 E5 F# C#5

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

P.M. ... 4

sl. sl. 1 2

\*\*Pull bar up.

(3) 6 6 6 6 6 6 0 4 6 4 4 4 4 4 4 4 6 6 6 6 6 6 8

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

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

sl. sl.

(3) 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 4 3 6 6 6





H P P sl. H H P P sl. H P H H P P 11

10

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

6 7 6 4 5 7 9 7 5 4 5 2 4 5 4 2 6 2 3 5 3 2 3 5 2 3 5 3 2 5 8 6 7 3 5 7 5 3 6

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

9

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

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

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

11

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

3 5 7 5 3 7 3 5 7 5 3 2 3 5 7 5 2 3 5 3 2 0 5 2 3 5 3 2 0 5 7 5 3 2 3 5 8 2 3 5 9 2

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

12

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

0 2 3 5 3 2 0 2 3 5 3 2 5 2 5 3 1 3 5 3 (3) 5 3 (3) 1 (3) (4)

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

\*Depress bar before striking note.

Fdbk. (8va) Fdbk. (8va) Fdbk. Fdbk. Fdbk. Fdbk. Fdbk. Fdbk.

trem. bar trem. bar trem. bar grad. release

Fdbk. pitches: F# H G H B H H C,G B,E,G#

† Flick toggle switch from neck to middle position.

In time

N.C. Harm. Harm. Harm. A.H. (15ma) (Bend enters)

(w/echo repeats) P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

A.H. pitch: C#

N.C.(Am) trem. bar

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

17 13 (13) 15 17 15 (15) 20 12 13 12 12 14 12 12 14 12 (12) (16) 17 13

sl. sl. P sl.

trem. bar trem. bar

A.H. (15ma) N.C.(Dm) (Gm) sl. sl.

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

(13) 20 15 16 17 sl. H sl. H sl. A.H. sl. 12 13 12 12 14 12 7 9 10 (10) 20 12 9 10 12 10 8 10 (10) 17

A.H. pitch: E

(A7) sl. (Dm) (C) (B6) (Gm) (C)

P.M.-4 P.M. semi-harm. P.M.

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

(A7) Full (Dm) (Gm) (A7) (Dm) (C)

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

10 12 (12)(12) (18) 7 9 10 12 10 10 10 11 13 (13) 10 14 12 12 14 12 10 9 (9) 10 9

(Bb) (Gm) (C) N.C.(E5)

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

P.M. semi-harm. - 4

sl. sl.

7 9 10 12 10 9 10 9 7 (7) 9 5 7 9 10 10 12 5 5 17 4 5 8 9 8 5 2 3 6 7 6 9

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

3 6 3

sl. P

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

4 2 4 5 (5) 2 0 16 (16) 13 12 13 16 17 16 13 13 16 17 13 12 13 16 13 12 15 12 13 15

4 2 4 5 (5) 2 0

2 2 4 5 (5) 2 0

P sl. sl. sl. H P A.H. 1 1/2 (15ma) 1 1/2 sl. 3 3 3

sl. sl.

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

13 12 14 13 14 10 13 10 13 10 (10) 4 5 9 9 7 11 13 14 13 11 10 2 3 6 7 9 11 12 11 9 8

A.H. pitch: E

E5 N.C.(Am) A.H. (8va)

sl. sl. rake pick sl. rake

sl. sl. 17 15 (15) sl. 13 A.H.

9 9 10 9 9 9 9 9 9 9 9 9 17 15 (15) 13 12 7 7 7 8 7 7 7 7 7 7 7 7 7 0 0 0 0 0 0

A.H. pitch: B

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

3 3 3

sl. sl. Full Full Full P H H rake

10 15 (8) 7 7 5 5 3 5 3 3 (3) 8 13 10 7 5 3 5 3 3 (3) 12 14 17 (8) (8)

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

Musical notation for the first system, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents, featuring three slurs with 'sl.' markings above them. The bass staff shows fingerings and includes slurs with 'sl.' and 'p' markings. A '3' is written below the first measure of the treble staff. Wavy lines at the end of both staves indicate a continuation of the piece.

Guitar solo  
N.C.(Am)

Musical notation for the second system, including a treble clef staff and a bass clef staff. The treble staff has a treble clef signature and is marked with (F) and (G). It contains a complex melodic line with many slurs and accents, and includes a '3' and a '6'. The bass staff shows fingerings and includes slurs with 'sl.' and 'p' markings. A '3' is written below the first measure of the treble staff. Wavy lines at the end of the bass staff indicate a continuation of the piece.

Musical notation for the third system, including a treble clef staff and a bass clef staff. The treble staff is marked with (Am), (F), and (G). It contains a melodic line with many slurs and accents, and includes a '6', a '7', and a '6'. The bass staff shows fingerings and includes slurs with 'sl.' and 'p' markings. Wavy lines at the end of the bass staff indicate a continuation of the piece.

Musical notation for the fourth system, including a treble clef staff and a bass clef staff. The treble staff is marked with (Am), (F), and (G). It contains a melodic line with many slurs and accents, and includes a '6', a '6', a '6', and a '6'. The bass staff shows fingerings and includes slurs with 'sl.' and 'p' markings. Wavy lines at the end of the bass staff indicate a continuation of the piece.

Musical notation for the fifth system, including a treble clef staff and a bass clef staff. The treble staff is marked with (Am), (F), and (G). It contains a melodic line with many slurs and accents, and includes a '6', a '6', a '6', and a '3'. The bass staff shows fingerings and includes slurs with 'sl.' and 'p' markings. Wavy lines at the end of the bass staff indicate a continuation of the piece.







(Bb) (Gm) (C) (A7)

*sl. sl. sl.*

(w/echo repeats) P.M.

*sl. sl. sl.*

(Dm) (Gm) (A7)

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

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

(Dm) (C) (Bb)

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

(Gm) (C)

*trem. bar* *sl.* *P.M.* *semi-harm.* *sl.* *Harm.* *sl.* *sl.* *pick sl.* *sl.*

N.C.(E5)

*sl.* *Full* *1/2* *8va* *sl.* *hold bend* *Full* *1/2* *H* *H* *3* *3* *3* *3*



Musical notation for the first system, including guitar tablature and fret numbers.

*H sl. sl. sl.*

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

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

Musical notation for the second system, including guitar tablature and fret numbers.

10 8 5 10 8 10 8 10 8 10 8 10 13 10 13 13 10 13 13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10 16 10 17 (17) 10 13 10 13 10 13 10 13 10

\*\*Raise pitch with bar.

Musical notation for the third system, including guitar tablature and fret numbers.

16 10 17 (17) (10) 13 10 16 10 17 (17) 10 13 10 16 10 17 (17) (10) 13 10 16 10 17 (17) 10 16 0 17 0 16 0 17 0 16 0

Musical notation for the fourth system, including guitar tablature and fret numbers.

*δva*

hold bends----- grad. bend pick slides-----

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

(6) 16 19 16 19 16 19 16 19 16 19 16 19 16 19 16 19 16 19 16 19 16 (19) 16 (19) 20 20 20

N.C.(Am) (F) (G) (Am) (F) (G)

*δva*

Musical notation for the fifth system, including guitar tablature and fret numbers.

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

2 1½ Full 1 Full 1 Full 1/2 Full Full Full 1/2 Full

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

(Am) (F) (G)  
*8va*

Musical staff 1: Treble clef with notes and fingerings. Rhythm: 6 6 6 5 6 3 3 3 3 3 3. Includes slurs and accents.

20 20 19 10 19 20 17 17 17 13 15 15 17 17 15 15 15 12 12 13 13 16 17

13 13 14 15 13 12 13 15 17 13 15 17 13 12 13 15 13 12 15 15 13 12 13 15

(Am) (F) (G)  
*8va*

Musical staff 2: Treble clef with notes and fingerings. Rhythm: 6 6 5 3. Includes slurs, accents, and "loco" marking.

10 12 13 12 10 13 10 8 10 12 8 10 12 10 8 7 8 10 8 7 5 (5) 7 8 7 5 8 6 6 8 5 6 6 4 5 5 7 9 7 5 4 7 17 17

(Am) (F) (G)

Musical staff 3: Treble clef with notes and fingerings. Rhythm: 3. Includes slurs, accents, and "Full", "semi-harm.", "trem. bar" markings.

17 13 12 15 15 12 12 15 0 15 (15) 13 12 12 13 12 15 12 15 13 12 13 (13) 12 15 13

(Am) (F) (G)

Musical staff 4: Treble clef with notes and fingerings. Rhythm: 3 3. Includes slurs and accents.

12 16 13 12 15 13 12 15 13 12 15 13 12 15 13 12 15 (15) (15) 12 15 12 16 12 14 12 9 10 0

\*Depress bar before sounding note.

(Am) (F) (G) (Am) (F)

Musical staff 5: Treble clef with notes and fingerings. Rhythm: 3 3 3 3 3. Includes slurs, accents, and "Full", "rake", "semi-harm." markings.

5 5 9 7 5 3 3 5 3 0 3 0 3 5 3 5 5 5 7 6 4 5 4 5 7 5 4 6 7 5 4 5 7 9 7 5 4 4 5 7

P P P P H H P



(G)

sl. H P P > H H P P > H H P P sl. sl. rake

5 3

N.C.(Am) (F) 1/2

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

Fdbk. Fdbk. Fdbk. Fdbk.

trem. bar

sl. H P P

12 (12) (12) (12) (12) (12)

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

Fdbk. pitch: F# (bent up 1/2 step to sound G) Fdbk. pitch: G (Catch G  $\textcircled{3}$  12fr. under finger used to bend B  $\textcircled{2}$  12fr.)

\*\*A Fdbk. sounded by sympathetic vibration (don't pick).

(Am) (F) (Am) (F) (G) (Double-time feel) N.C.(Am)

trem. bar trem. bar trem. bar (slight vib.) trem. bar

H 1/4 1 2 1/4 sl. P Fdbk. (8va) †1/2

H 2 1/2 sl. P Fdbk. †1/2

14 (14) (14) (14) 12 (12) 10 9 (9) (9) (9) (9)

\*Depress bar before sounding note. †Pull bar up.

Fdbk. (8va)

trem. bar 1 Fdbk. †

17 sl. 15 sl. 17 sl. 19 sl.

(9) (9) (9) (9) (9)

14 14 14 12 12 14 14 16 16 17 17 16 16 34 14 12 16 14 14 16

†Point trem. bar toward back of gtr. and tap on it rapidly.

let ring

H 17 sl. 15 sl. 17 sl. 19 sl. 20 sl. 10 sl. 17 sl. 15 sl. 17 sl.

14 14 12 12 14 14 16 16 17 17 16 16 34 14 12 16 14 14 16

semi-harm. sl.

15 sl. 13 sl. 5 sl. 13 sl. 12 sl. 13 sl. 12 sl. 10 sl. 12 sl. 13 sl. 12 sl. 10 sl. 8 sl. 10 sl. 8 sl. 7 sl.

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

sl. sl. sl.

P.M.--4

(Half-time feel)  
N.C.(Am) (F)

F6

8va 1/2 1/2

trem. bar trem. bar rake 1/2 1/2 trem. bar rake 3

(Am) (F) (G) N.C.(Am) (F)

Full Full loco Full Full Full sl. P H P sl. sl. Fdbk. (8va)

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

Fdbk. pitch: D

(G) (F) (Am) (F) (G) (F)

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

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

H H P P H H

(Am) (F) (G) (F) (Am) (F) (G)

3 6 3 5 3 5 3 5 3

HH PP PP sl. HH PP sl. H HH PP H PP sl. HH H HHPP HH sl.

HH PP PP sl. HH PP sl. H HH PP H PP sl. HH H HHPP HH sl.

(Am) (G9) (Am)

rake 3 trem. bar (slight vib.) P.M. 5 rake

sl. P sl. sl. P H sl.

(G9) (Am)

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

3 3 15 15 17 17 15 15 15 13 12 12 13 15 12 P P sl.

(G9) (Am) (G9)

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

6 6 3 3 3 3 3 3 sl. sl. sl. strum behind nut

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

10 12 13 10 12 13 10 12 10 12 10 9 12 10 9 12 10 9 12 10 9 7 5 7 5 (5)

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

(F) (G)

3 3 3 1/2 1/2 \*A.H. P P loco sl.

semi-harm. 1/2 \*A.H. P P sl.

12 14 12 13 15 13 15 17 15 17 20 17 20 19 19 (19) 20 19 17 16 14 12

\*Lightly rest side of hand on strg. when pulling off to produce A.H.

(F) (E7)

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

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

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

A.H. pitch: C♯ sl. sl. sl. sl. sl. sl. P sl.

(Am) (F) (G) (F) (Am) (F) (G) (F) (Am) (F) (G) (F)

Fdbk.  $\delta va$

trem. bar

Fdbk.

H

Fdbk. pitch: E

(Am) (F) (Am) (F) N.C.

Fdbk.

N.C.

Fdbk. ( $\delta va$ )

H

Fdbk.

Fdbk. pitch: A

† Pull bar up.

\*\*Depress bar before sounding note.

Fdbk.

Depress & vib. bar simultaneously

Fdbk. ( $\delta va$ ) 1/2

Fdbk. pitch: A

Fdbk.  $\delta va$

Fdbk. ( $\delta va$ ) 1/2

trem. bar

Fdbk. pitch: A

Fdbk.

Harm.

Harm.

pick slides

1/2

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

Free time N.C.

P.M. P.M. P.M. P.M. sl. trem. bar

ff p

\*Increase vol. w/vol. control  
 \*\*Depress bar as far as possible.

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

trem. bar

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

5 3 5 2 3 5 3 2 3 7 5 3 7 3 5 7 3 5 7 4 5 7 9 7 5 4 5 7 5 4 5 7 6 10 9 12 10

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

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

6 6 6 6 10 11

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

12 13 15 13 12 13 15 17 15 13 12 12 14 13 13 15 17 15 14 15 17 16 17 15 10 14 16 17 15 17 10 20 18 17 19 16 19 17 20 17 17 30 17

8va

†T P †T sl. P T sl. sl. P T sl. T sl. P P T sl. sl. T sl. P P T sl. sl. sl. P P

7 7 6 6

†T P †T sl. P P T sl. sl. P sl. P P T sl. sl. T sl. P P T sl. sl. sl. P P

20 17 20 19 22 15 12 10 20 19 17 20 22 15 12 19 20 19 20 22 15 12 19 20 19 20 15 12

†Tap w/edge of pick.

8va-

6 6 6

19 20 19 20 15 12 19 17 20 17 15 12 17 15 20 17 15 12 15 20 17 15 12 15 12 10

8va-

7 7 7 6

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

8va-

6 7 7 7

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

8va-

7 7 7 6

20 15 17 20 17 15 12 19 15 17 19 17 15 12 19 15 17 19 17 15 12 10 15 17 19 15 12 17 (20) 15 17 17 sl. sl. sl.

8va-

Full rake Full trem. bar Full trem. bar Full loco Full A5 Full

20 20 20 20 20 20 3 0 5 0 0 0 0

\*Fade out w/vol. control.



ES F#5 N.C. 1/2

pick slides - - 1

P P P sl.

sl. P P

trem. bar

1/2

A.H. Harm. (15ma) (8va) ES F#5 D97 F5 N.C.(Fm) 1/2

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

pick slides - - 1

trem. bar

trem. bar trem. bar sl.

1/2

A.H. pitch: F#

Am/maj7(9) Harm. C#m/G D/Bb F/E

sl. let ring sl. Harm. A.H. 2 2 2 2 2 2 trem. bar sl.

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

A.H. pitch: D#

E/C Harm. (8va) G/C# C#sus2 Harm. (15ma) \*\*2

P.M. - - 1 Harm. (8va) P.M. P.M. - - 1 P.M. P.M. trem. bar \*\*2 Harm. (15ma)

\*\*Pull bar up.

ES F#5 N.C. (Gtr. tacet - drum fill)

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

P sl. sl. sl.

(Bass & drums) H 8va loco 1/2

pick sl. H H 8va loco 1/2 trem. bar - - 4

sl. sl. sl.





System 1: Musical notation on a treble clef staff with a key signature of one sharp. The piece begins with a five-measure phrase marked with *H H P P sl. sl.*. This is followed by another five-measure phrase with *H H P P > > P H H P P*. The next phrase also spans five measures with *\*2 \*2 \*2 sl. sl.*. A *8va* marking is placed above a *Full* dynamic marking. The system concludes with a *1/2 loco* section. The guitar fretboard below shows fingerings: 16 10 10 10 16, 15 16 10 10 18, 16 18 18 16 18, 18 18 18 16 15, and (15) (15) (15).

System 2: Musical notation on a treble clef staff. It begins with *sl. sl.* and features a wavy line indicating a tremolo. A *6* measure phrase follows with *A.H. (8va) P > P H H P P H P H P P*. A note labeled *A.H. (8va)* is shown. The system ends with *sl. sl. H P*. The guitar fretboard below shows: H-9-7, 0-8-9, 12-8-9, (11), 14-15-14-12-15-12-14-15-14-12-15-14-12-14-15-14, 15-12-14-15-14, 0-16-14-12-11-12.

System 3: Musical notation on a treble clef staff. It features *3* measure phrases with *H P sl. H P H P sl.* and *H P H P H P sl.*. A note is labeled *A.H. (8va)*. The system concludes with *sl. H P sl.*. The guitar fretboard below shows: 11-12, H-9, H-9, H-9, 7-7, 9-7, 9-7, 6-7, 6-7, (6), 5-6, 5-6, 6-4, 5-4, 3.

System 4: Musical notation on a treble clef staff. It starts with a *1 1/2* measure phrase and *grad. release*. This is followed by a *2* measure phrase with *2 1* fingerings and *\*\*1*. A *3* measure phrase follows with *2 2 2* fingerings and *\*\*1*. A *1/2* measure phrase is marked with *F5 F#5 N.C.* and *P sl.*. The system ends with a *trem. bar* wavy line. The guitar fretboard below shows: 7-7, (7), (7), 0-0, (0), (0), H, 10, 2-2, 2-2, 2-2, 2-2, 2-2, 0, 2-2, 0, 0-0, 2, 4, 4, 4, 0-4, 4, 5-4, 2, (2).

System 5: Musical notation on a treble clef staff. It begins with *sl. sl. P P* and a *3* measure phrase with *A.H. (8va) 1/2*. A *1/2* measure phrase is marked with *Harm. 1*. The system concludes with *pick slides* and *sl. sl.*. The guitar fretboard below shows: (2), 12, 0-4, 0-4, 0-4, 5, 3, 3, (3), 3, (3), 0, 4, 5, 4, 5, 4, 0, 2, 2-2, 2-2, 2-2, 2-2, 2-2, sl. sl.

System 6: Musical notation on a treble clef staff. It starts with *E5 F#5 N.C.* and *H P P H P H P P*. A note is labeled *A.H. (8va)*. The system concludes with *Harm. (8va)*. The guitar fretboard below shows: 2-4, 4-4, H-0, 4-5, 2-0, 2, (2)-0, 2, H-4, 0-4, 5, 3-0-7, (7), 6, 4, 5, 4, 4, 5.







8va

8va

\*Tap w/edge of pick.

8va

8va