

HiPPiE

HiPPiE Presents:
Joe Satriani - Time Machine 1

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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

May the winds always be at your back, and the sun upon your face... and
may the winds of destiny carry you up to dance with the stars.

B-L-O-W

AScii: JiMi

ALL ALONE

Music by Joe Satriani

Slowly ♩ = 48

(Drums)

*Am Bm7add4 Em Am

sl. sl. sl. H

slight vib. mf w/light distortion let ring----- 1

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

T A B

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

sl. sl. H

*Chords played by organ throughout.

G Em Am

sl. sl. sl. H

slight vib. A.H. 3

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

sl. sl. H

A.H.

Bm7add4 *Am/C Fmaj7

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

7 7 9 (9) 9 6 9 5 6 7 5 (5) 5 H P P

sl. sl. sl. H P P

*Bass plays C.

Bm7add4 E7 Am

sl. sl. sl. sl.

7 7 10 7 7 (7) 5 7 17 19

sl. sl. sl. sl.

Full Bm7add4 Em Am

sl. sl. sl. 1/2

Full slight vib. 1/2

19 17 17 19 19 21 19 21 19 17 19 19 17 15 17 19

sl. sl.

Full G Em Am

Full

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

19 17 17-19 10-21 10-21 19 17 17-19 17-19 17 17-19

5 3

Bm7add4 Full Full Full Full F Full

Full Full Full Full Full Full Full

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

5 5 5 5 5 (5) 3 3 (3) 5 H P P

7 8 7 5

*Bass plays C.

P

Bm7add4 E7 Am

slight vib.

sl. sl.

1/4

P w/heavier distortion

7 7-10 7 7-9 7 (7) 3 0 3 2 2 2 2 2 2 0 0 0 0 0

P

G F Am

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

1/4 Full Full Full loco

3 8 8 6 6 6 8 6 5 5 2 2 20 17 20 17 19 17 (0)

3 0 3 2 0 3 2 0 0

8va- Full Full Full

G F E7

sl. sl. sl. sl. sl.

slight vib. w/bar w/light distortion

3 8 8 6 6 6 8 6 5 5 5 5 5 3 3 3 8 5 3 2 5 5 5 5

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

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

Am Bm7add4 Em Am

sl. sl. sl.

Full Full Full Full Full Full

slight vib.

sl. sl.

H H

5 5 5-7 7-9 7-9 7-5 5 7 0 0 0 0 0 0 7 7 5 8 5 7 5 7

sl. sl.

*w/heavier distortion.

Guitar solo

Am Bm7add4 Em Am

Full Full Full Full Full Full

let ring - - 4

Full Full Full Full Full Full

G 1/2 Em Am

Full Full Full Full Full Full

Full Full Full Full Full Full

let ring - 4 let ring - - - - -

Bm7add4 *Am/C F *C/E Dm Full C

sl. sl. sl. sl.

1/2 Full 1/2 Full

sl. sl. sl. sl.

1/2 Full 1/2 Full

Bm7add4 *Bass plays C. E7 Am

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

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

1/4 1/4

G F Am

Full Full Full Full Full Full

sl. sl. sl. sl. sl.

Full Full Full Full Full Full

sl. loco

*Catch 2nd & 3rd stgs. with L.H. ring finger and bend. Vib. refers to both notes.

G F E7 Am Bm7add4 Em

sl. *sl.* *sl.* *vib. w/bar* *w/light distortion* *sl.* *sl.*

Am G Em Am

sl. *let ring- - -* *slight vib.* *sl.* *sl.* *sl.* $\frac{1}{2}$ *sl.*

Bm7add4 Full Full Full Full Fmaj7 *C/E Dm C

Full *Full* *Full* *Full* *Full* *Full* *H P P* *H P P*

sl. *sl.* **Bass plays C.* **Bass plays E.*

Bm7add4 E7 Am Bm7add4 E7

slight vib. *sl.* *slight P.M.* *H P P* *let ring- -* *H P P* *sl.* *slight P.M.*

Am Bm7add4 E7

H $\frac{1}{2}$ *P* *H P P* *rit.* *sl.* *sl.*

Free time Amadd9

let ring till end

ALWAYS WITH ME, ALWAYS WITH YOU

Music by Joe Satriani

Moderate ♩ = 136

Rhy. Fig. 1 (Gtr. I)
Badd4

Intro

Emaj7/6 F#sus4 *Play 3 times*

mf *T P.M. (throughout Rhy. Fig. 1)

*T = Thumb

F#sus4/G# Emaj7/6 F#sus4 F# (end Rhy. Fig. 1)

w/Rhy. Fig. 1 (*Gtr. II)
Badd4

Emaj7/6 F#sus4 Badd4

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

*Kybd. arr. for gtr. (throughout).

Emaj7/6 1/2 F#sus4 Badd4

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

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

Emaj7/6 F#sus4 F#sus4/G# Emaj7/6 F#sus4 F#

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

slight vib.

w/Rhy. Fig. 1 (Gtr. II)
Badd4

sl. *slight vib.* P.M. *sl.* Emaj7/6 *sl.* F#sus4

Badd4

Emaj7/6

F#sus4

8va *sl.* Full *sl.* Full *semi-harm.* Full *vib. w/bar* loco 1/2 P 3 3

Badd9

Emaj7/6

F#sus4

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

F#sus4/G#

Emaj7/6

F#sus4

F#

Full *grad. release* Full *semi-harm.* Full

Bmadd9

Emadd9

F#7sus4

8va 1/2 *loco* 1/2 P P P P *sl.* 1/2 P P P *sl.*

Rhy. Fig. 2 (Gtr. II)

(end Rhy. Fig. 2)

P.M.

w/Rhy. Fig. 2 (2 times)
Bmadd9

1/2 P Emadd9 F#7sus4

loco 1/2 P P P P H H P P *sl.* H H P P P P H H 6 P P P *sl.*

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

Bmadd9 Emadd9 F#7sus4

A.H. (8va) 1/2 H H H H H H P P P P *sl.*

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

6 (6) (6) 6 7 9 7 8 10 7 9 10 9 7 10 7 10 8 7 11 (11)

(2) *sl.*

Gadd9 Emadd9 F#7sus4 F#7 Gadd9

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

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

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

Gr. II

P.M.

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

Emadd9 F#7sus4

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

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

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

slight vib.

0 2 4 0 4 2 2 4 2 4 2 4 2 3 2 4

w/Rhy. Fig. 1 (Gtr. II)

Badd4

Emaj7/6

F#sus4

Badd4

8va

slight vib.

Emaj7/6

F#sus4

Badd4

loco

slight vib.

P.M.---

P.M.

Emaj7/6

F#sus4

F#sus4/G#

Emaj7/6

Full

F#sus4

F#

w/Rhy. Fig. 1 (Gtr. II)

Badd4

* (T) P T P H T P H T P H T P H

* (T) P T P H T P H T P H T P H

*Silent tap/pull off;
B is not sounded.

Emaj7/6

F#sus4

Badd4

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

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

Emaj7/6 F#sus4

Badd4 Emaj7/6

F#7 F#sus4/G# Emaj7/6 F#7sus4

F#7 w/Rhy. Fig. 1 Badd9 8va-

Emaj7/6 8va- F#sus4 Badd9

Emaj7/6 F#sus4

Badd4 1/2 1/2 P P P H P sl. Emaj7/6

F#sus4 F#sus4/G# Emaj7/6 F#sus4 F#

8va

Full *sl.* Full *sl.* Full *Joco* *sl.*

Full *sl.* Full *pick slide* *slight vib.*

w/Rhy. Fig. 1 Emaj7/6 F#sus4 Badd4

Badd4

P.M.

Emaj7/6 F#sus4 Badd4

sl. *1/2* *sl.* Full *sl.* *slight vib.* P.M.

sl. *1/2* *sl.* Full *sl.* P.M.

Emaj7/6 F#sus4 F#sus4/G# Emaj7/6

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

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

F#7sus4 F#7 w/Rhy. Fill 1 (Gtr. II)
Badd4

sl. slight vib. sl. slight vib. sl.

Badd4/E Badd4

sl. P sl. semi-harm. sl. H 5 P P P sl. P H P P sl.

(Gtr. II out) N.C.

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

*B5 F#7sus4 Not in strict time
B5

let ring- rit. P P

*Chords implied by gtr. & bass till end.

2½ 2½

rit. vib. w/bar

Rhy. Fill 1

P.M. (throughout)

*Lower vol. w/knob to reduce distortion level.

BANANA MANGO

Music by Joe Satriani

Moderately ♩ = 124

Dadd4

Rhy. Fig. 1 (Gtr. I)(clean elec.)

*Harm.---

W/pick & fingers *mf* *Harm.---

(end Rhy. Fig. 1)

Harm.---

Fretboard diagrams for guitar I and II.

*For next 4 bars, Harm. refers to upstem notes only.

*Percussion enters

w/Rhy. Fig. 1 & Riff A (2 times)

Rhy. Fig. 2 (**Gtr. II)(clean elec.)

Harm.---

*Throughout the song, Joe uses his guitar to approximate the sound of drums by hitting it in various places with a pick and an Allen wrench.

**Tuning (low to high): D A D F# G D

w/Rhy. Figs. 1 & 2 (both 8 times) and Riff A (16 times)

Dadd4

(end Rhy. Fig. 2)

Gtr. IV

w/delay *vol. off*

sl. H P sl. H

sl. H P sl. H

Fretboard diagrams for guitar IV.

Substitute Rhy. Fill 1 (Gtr. I)

vol. off H sl. H P sl.

A.H. sl.

A.H. sl.

vol. off P H P sl. H

Fretboard diagrams for guitar I.

Riff A (*Gtr. III)

Fretboard diagram for bass guitar.

*Joe tunes ⑥ down 2 whole steps to C to sound like a bass.

Rhy. Fill 1

*Harm.---

Harm.---

Fretboard diagrams for guitar III.

*Upstem notes only.

(resume Rhy. Fig. 1)

(resume Rhy. Fig. 1)

Substitute Rhy. Fill 1 (2nd bar only)(Gtr. I)

A.H.

8va-----

(Gtrs. I, III & IV out)

Dadd4

Gtr. II

Harm.-----

N.C. 3 2½ 4½ 2½ 6 3½

(Gtr. II out) T T T T T T T T

Gtr. IV Harm. (delay off) (G)

trem. bar 3 2½ 4½ 7 2½ 6 3½

12 12 12 12 12

12 T T T T

*Depress bar before striking harm. *Tap harm. w/L.H. finger. **Pull bar up.

w/Rhy. Figs. 1 & 2 (both 8 times) & Riff A (16 times)
 Dadd4
 Gtr. IV
 Harm.
 (8va)

trem. bar

1/2 1/2 grad. descent

2-8 (2-6) (2-6)

Gtr. V

vol. off

2½ 2½

trem. bar

7 (7) (7) 7

*Depress bar before striking note (next 6 bars).

1½ 8va

vol. off

sl.

17 (17) 14 15 (15) 12

(2-8)

trem. bar

2 1/2 sl.

1/2 1/2

vib. w/bar

7 11 (11) 12 (12)

w/Fill 1

Harm. (8va)
*4
trem. bar *4
Harm.
trem. pick
3
sl.
15 17 15 17 15 17 15

*Depress bar before striking harm.

*3 1/2
trem. bar
*3 1/2
7 (7)

sl.
3
sl.
sl.
sl.
sl.
sl.
sl.
14 15 14 12 14 12 14 12 10 10 12 10 8 10 8 8 10 8 7 7 8 7 5 5 3 5

8va - - 7
vol. off
17
trem. bar
*4
*4
7

*Depress bar before striking note.

Fill 1 (Gtr. VI)

(Gtr. VI out)
2 1/2
trem. bar
*1 **1
*1 **1
2 1/2
*Depress bar before striking note.
**Pull bar up.

Bm7

3

sl.

sl.

Em7

Full

Bm7

8va-----

vol. off

14 17 15 16 14 16 10 14 (14) (14) (14)

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

sl.

Em7

Bm7

8va-----

sl.

1/2

loco

P

Em7

(Gtr. IV out)

sweep pick-1

vol. off

1/2

P

3

Gtr. I

*Harm.-----

Gtr. V

*Harm.-----

7 7 7 7 7 7 12 12 12

7 7 7 7 7 7 12 12 12

7 7 7 7 7 7 12 12 12

2

2 2 2 2 2 0

sl.

*Gtr. I only

8va-----

(12)

(12)

(12)

(9)

(12)

(12)

(12)

(9)

w/Rhy. Figs. 1 & 2 (both 6 times) & Riff A (12 times)
Dadd4

Gtr. IV

vol. off

P H P sl. H sl. slight vib. vol. off

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

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

A.H. (8va)

sl. vol. off

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

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

Gtr. V

vol. off

sl. vol. off

15 15 (15) 17 17 14

Gtrs. IV & V

sl. 3 sl. 3 sl. Full

vib. w/bar

sl. sl. Full

9 7 11 12 15 (15) (15) 16 15 14 15 20 (20)

8va

vol. off

Full slight vib. Full

16 15 14 15 20 (20) 20

w/delay effects N.C.

BANANA MANGO II

Music by Joe Satriani

Moderately ♩ = 120

(end Rhy. Fig. 1)

Dadd4 *Harm.
Rhy. Fig. 1
(Gtr. I)

mf
w/pick & fingers *Harm.
clean tone

*For next 2 bars, Harm. refers to upstem notes only.

w/Rhy. Fig. 1

Dadd4

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

Play 3 times
(end Rhy. Fig. 2)

Harm.-----

clean tone

Harm.-----

*Rhy. Fig. 2A (**Gtr. III)

(end Rhy. Fig. 2A)

Harm.-----

clean tone

Harm.-----

*When Rhy. Figs. 2 & 2A are repeated or recalled,
play with rhythmic variations ad lib.

**Tune down: ⑥ = D ⑤ = A ④ = D ③ = F# ② = G ① = D

w/Rhy. Figs. 1, 2 & 2A (all 10 times)

Dadd4

Gtr. IV

A.H.
(8va)

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

3 *sl.* *P sl.* *H* *sl.* *slight vib.* *P* *sl.* *H P sl.* *H*

A.H.

sl. p sl. H sl. Gtr. IV (8va) *tr (Gtr. IV out)

Gtr. V

A.H. *tr

*Trill refers to Gtr. V only. Higher note is tapped w/R.H. finger.

(Gtr. V)

sl.

Harm. trem. bar

sl. sl. sl. Harm. 1

slight vib. w/bar

Harm. (15ma) slack

3 1/2 * 3 1/2 ** 1 1/2 3 1/2 slack

3 1/2 * 4 ** 1 1/2 3 1/2 slack

*Bar at normal position (refers to next 2 bars).
 **Pull bar up.

w/Rhy. Figs. 1, 2 & 2A (all 8 times)

Dadd4

A.H. (8va)

Gtr. IV

Musical notation for Gtr. IV and A.H. (8va). The Gtr. IV part is on a treble clef staff with a key signature of one sharp (F#). It features a wavy line indicating vibrato with a bar, with a dashed line above it. The A.H. (8va) part is on a separate staff with a wavy line. Below the Gtr. IV staff, there are two guitar staves with fret numbers: 17 (17), (17), (17) and 15, (15).

A.H. (8va)

Fill 1

Musical notation for Gtr. V and Fill 1. The Gtr. V part is on a treble clef staff with a key signature of one sharp (F#). It features a wavy line indicating vibrato with a bar, with a dashed line above it. The Fill 1 part is on a separate staff with a wavy line. Below the Gtr. V staff, there are two guitar staves with fret numbers: 7, (7), (7) and (7), 7, (7), (7).

*Depress bar before striking note.

*Depress bar before striking note.

w/Fill 1 (Gtr. V)(**6 times)

Musical notation for Gtr. IV and Gtr. V. The Gtr. IV part is on a treble clef staff with a key signature of one sharp (F#). It features a wavy line indicating vibrato with a bar, with a dashed line above it. The Gtr. V part is on a separate staff with a wavy line. Below the Gtr. IV staff, there are two guitar staves with fret numbers: 11, (11), (11) and (12), 7.

*Depress bar before striking note.

*Depress bar before striking harm.

**6th time, substitute whole note (w/o vib.) in 2nd bar.

Musical notation for Gtr. IV and Gtr. V. The Gtr. IV part is on a treble clef staff with a key signature of one sharp (F#). It features a wavy line indicating vibrato with a bar, with a dashed line above it. The Gtr. V part is on a separate staff with a wavy line. Below the Gtr. IV staff, there are two guitar staves with fret numbers: (7), (7) and 15-15-15-15-17-15-15-15-15-15-17-15-14-14-15-15-15-17-15-14-14-15-15-15-15-17-15.

Musical notation for Gtr. IV and Gtr. V. The Gtr. IV part is on a treble clef staff with a key signature of one sharp (F#). It features a wavy line indicating vibrato with a bar, with a dashed line above it. The Gtr. V part is on a separate staff with a wavy line. Below the Gtr. IV staff, there are two guitar staves with fret numbers: 14-15-12-12-12-12-14-14-14-14-15-14-12-12-12-14-12-10-10-10-12-12-12-12-12-14-12-10-10-8-8-10-10-10-10.

*Depress bar before striking note.

*Depress bar before striking harm.

*Two gtrs. arr. for one (next 2 bars only).

Rhy. Fig. 3

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

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

6-7 (7) 7-9 7-9 7-5-7 9-7-5-7 9-7-5-2

sl. *H H* *P* *P P sl.* *H H P P* *sl.* *H H* *P P* *sl.* *P* *P* *sl.* *H H P P* *sl.* *H H P P* *7*

sl. *H H* *P* *P P sl.* *H H P P* *sl.* *H H* *P P* *sl.* *P* *P* *sl.* *H H P P* *sl.* *H H P P* *7*

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

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

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

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

9 7-2 (2) 7 7-9 9-10 12 14 11 12 14 16 12 (12) 14 16 15 17 17 15 17 15 (15) 10-12

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

w/Rhy. Fill 1 (Gtr. I)

Harm. (8va) 2½

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

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

Harm. slight vib. w/bar 2½

10 7-5 7-10 7-5-7 0 7 7 12 5 5 (5) (5)

Rhy. Fill 1

w/Rhy. Figs. 1, 2 & 2A (all 6½ times)
Dadd4

sl. sl. P sl. sl. sl.

3 3 3

sl. sl. P sl. sl. sl.

7 9 7 5 7 9 7 7 5 7 9 7 5

A.H. (8va)

semi-harm.

3

sl. sl. sl.

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

8va

Full Full

3 3 3 3

sl. sl.

(7) 7 7 7 11 12 15 (15) 15 (15) 15 15 14 15 20

8va

Full Full

3 3

sl.

(20) 20 (20) (20) 15 15 14 15 20

8va

Full Full

3 3

sl.

(20) 20 (20) (20) 15 15 14 15 20

w/Rhy. Fill 2 (Gtrs. II & III)

8va

(Gtrs. II, III & IV out)

Gtr. I

*Harm.

*Harm. refers to upstem notes only.

w/Rhy. Figs. 1, 2 & 2A (all till end)
Dadd4

Gtr. IV

Harm.
(15ma)

Rhy. Fill 2

Harm.-----

Gtr. II

Harm.-----

Gtr. III

Harm.-----

*For next 3½ bars, let ring refers to low D's (5 open) only.

8va-----

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

14 12 14 12 10 15 10 15 12 10 8 10 14 12 10 8 15 12 15 12 10 8 14 10 14 12 10 8 15 10 12 10 8

8va-----

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

17 12 17 12 10 8 19 12 19 12 10 8 15 12 15 12 10 8 10 17 12 10 8 10 19 12 10 8 15 10 12 10

8va-----

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

17 12 17 12 10 8 15 10 15 12 10 8 14 10 14 12 10 8 15 10 15 12 10 14 12 14 12 10 8 15 10 15 12 10 8 10 6 10 12 10 8 10 12 10 8 13 12 13 12 10 8 10 12 (12)

8va-----

sl. sl. sl. Full Full Full Full Full Full semi-harm. Full

(12) (14) 24 22 22 (22) 22 22 22 semi-harm. Full 22

8va-----

Full Harm.--- Harm.--- sl. sl. Full Harm.--- sl. sl. sl. sl.

20 (20) 22 14 9 15 15 15 15 15 15 15 17 17 17 17 17 17 17

8va-----

sl. P sl. P sl. P loco

sl. sl. P sl. P

7 6 6 6

(17) 17 17 17 17 17 17 15 15 15 15 (15) 17 21 17 16 16 21 17 20 18 20 17 18 15 14 12 11 14 11 12 10

18 17 20 18 20 17 18 15 14 11 12 10

sl.

sl. sl. sl. sl. sl.

6

12 10 12 10 11 11 9 16 16 17 17 17 17 16 16 16 14 14 12 12 14 14 17 17 17 17 17 16 16 16 14 14 12 12 12 12 12 17 17

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

sl. sl. sl. sl. sl.

Harm.----- (8va)

sl. sl. P P

Harm.----- (8va)

Harm.-----

Harm.-----

17 17 17 17 16 16 16 14 14 12 12 14 14 14 14 14 9 5 5 5 0 4 2 0 3 0 5 4 3 5 5 5

15 15 15 15 14 14 14 12 12 10 10 12 12 12 12 12 7 5 4 2 4 2 4 5 0 4 2 0 3 0 5 4 3 5 5 5

sl. sl. P P

Harm.----- (8va)

P P P P P P

Harm.-----

Harm.-----

Harm.-----

12 7 7 12 12

4 2 0 3 0 7 7 7 7 7 0 0 4 2 0 3 0 7 7 7 7 7 7 7 4 2 0 3 0 7 7 7 7 7 7 7

P P P P P P

Harm.----- (8va)

P P P P P P

Harm.-----

Harm.-----

Harm.-----

5 5 7 7 12 7 12 7 12

4 2 0 3 0 7 5 5 7 5 2.6 5 5 5 4 2 0 3 0 7 7 7 7 7 7 7 4 2 0 3 0 7 7 7 7 7 7 7

P P P P P P

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

pp pp pp

pp pp pp

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

pp pp pp

pp pp pp

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

pp pp pp pp pp pp pp

pp pp pp pp pp pp pp

3 5 3 9

pp pp pp pp pp pp pp pp pp pp pp pp pp pp pp

pp pp H H H H PP TP H TP HH TP HH TP PP H TP PH

7 6 7 6 6 7

pp pp pp pp pp pp pp pp pp pp pp pp pp pp pp

TP PP HH TP PP HH TP PH TP PH TP PH TP PH TP PH TP PP TP PP

TP PP HH TP PP HH TP PH TP PH TP PH TP PH TP PP TP PP

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes with fingerings 7, 6, 5, 5, 6, 5. Below the staff is a sequence of letters: T P P H P H H P P H H P P H H P P H H P P H H P P H H P P H P P H P P H.

Below this is a guitar fretboard diagram with two systems of strings. The first system shows frets 12, 7, 0, 5, 0, 5, 7, (7), 5, 0, 5, 7, 5, 0, 5, 7, 5, 0, 5. The second system shows frets 7, 5, 0, 5, 7, 5, 0, 7, 5, 0, 7, 5, 0, 5. Below the fretboard is another sequence of letters: T P P H P H H P P H H P P H H P P H H P P H P P H P P H.

Musical notation system 2: Treble clef, key signature of two sharps. The staff contains eighth notes with slurs and accents. Labels include "P sl.", "H", "H P sl.", "H sl.", "P H P sl.", "P sl.", "sl.". There are triplets marked with a "3".

Guitar fretboard diagram below shows frets: 9, 7, 7, 10, 8, 7, 5, 7; (7) 8, 7, 5, 7, 5, 3, 1, 3, (3), 5; (5) 3, 5, 3, 1, 3; (3) 5, 3, 1, 3, 5.

Musical notation system 3: Treble clef, key signature of two sharps. The staff contains eighth notes with slurs and accents. Labels include "sl.", "sl.", "sl.", "sl.". There are slurs over groups of notes.

Guitar fretboard diagram below shows frets: (5) 3, 1, 3; 12, 8, 10, 10, 8, 10; 12, 10, 12, 10; 9, 7, 12, 10, 9, 7, 5, 7, 7, 9, 7; 9, 7, 7, 5, 3, 5, 5, 7, 5.

Musical notation system 4: Treble clef, key signature of two sharps. The staff contains eighth notes with slurs and accents. Labels include "trem. bar", "vib. w/bar", "slight vib. w/bar", "Begin fade", "P H", "sl.", "P", "sl.", "sl.", "P", "sl.", "sl.", "P H", "P H".

Guitar fretboard diagram below shows frets: (7) (7); (0) 7, 5, 7; (7) 9, (9) 7, 9, (9) 12; (12) 11, (11) 9, (9) 7, (7) 5; (5) 7, (7) 5, (5) 7; 0, 5.

*Pull bar up.

H P H

Musical notation system 5: Treble clef, key signature of two sharps. The staff contains eighth notes with slurs and accents. Labels include "sl.", "sl.", "sl.", "trem. bar", "Fade out", "P H".

Guitar fretboard diagram below shows frets: (5); 5, 3, 5; (5); (5) 3, 5; (5) 3, 5.

sl. *Pull bar up.

BAROQUE

Music by Joe Satriani

Freely ♩ = c. 95

N.C.

mf w/fingers clean tone slight rit. a tempo slight rit.

T	12	(12)	12	(12)
A	10 10 10 10	8 8 8 8 10	10 10 10 10	8 8 8 8 10
B	10 10 10 10	8 8 8 8 10	10 10 10 10	8 8 8 8 10

Faster ♩ = c. 132

a tempo

12	10	12	15	14	15	12	15	12	10	12	15	14	13
10	12	13	12	15	15	15	13	11	10	12	13	15	15
							11	11					13

tr rit. tr

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

a tempo

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

tr rit. tr

7	5	7	10	9	10	7	10	11	10	8	10	8 (10)	10	10
5	7	8	7	10	10	10	8	10	10	8	8	8	8	8
							6	6	10	10	8	8	8	8

a tempo *let ring-----* *sl.* *let ring-----* *let ring-----*

15 13 10 8 12 9 12 10 10 12 10

11 13 11 1 3 5 4 1 4 7 8

rit. *a tempo* *sl.*

6 8 6 8 6 8 5 7 9 12 15 11 11 18 11 8 8 11

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

sl. *sl.*

15 11 11 18 11 8 8 10 15 11 11 18 11 8 8 11

15 13 17 11 11 10 8 10 15 13 17 11 11 10 15

pp *mp*

11 11 11 11 11 11 11 11 11 11 10 10 10 10 10 10 10 10 11

15 15 13 11 15 15 13 11 13 13 11 10 13 13 11 10 11 10

rit. *let ring-----*

11 11 11 11 11 11 11 11 11 10 10 10 10 10 10 10 10 13 10 10 14

15 15 13 11 15 15 13 11 13 13 11 10 13 13 11 10 10 10 12

mf a tempo

15
10 12 13 15 14 15 12 12 10 12 15 14 13
11 11 10 12 13 12 15 15 17
13

12 10 11 15 14 15 12 15 16 15 13 15 13 (15) 15 15 7 10
10 12 13 15 15 15 13 15 15 15 13 13 13 13 13 8 7
11 11 15 13 13 13 13

sl.

7 5 7 7 10 9 10 7 7 10 7 10 8 7 5 5 7 8 7 9 8
5 7 8 7 10 10 10 8 5 7 8 7 10 10 10 10 12
6 6 5 7 8 7 10 10 8

sl.

7 5 7 7 10 9 10 7 11 10 8 10 8 (10) 10 10 8 10
5 7 8 7 10 10 10 8 10 10 8 8 8 10 10 8 8
6 6 10 10 8 8 8 8 8 8 8 8 7 8

11 10 8 10 8 (10) 10 10 15 13 11 10 8 10 8 (10) 10 10 8 10
10 10 8 8 8 8 8 13 12 10 10 8 8 8 8 8 7 8
10 10 8 8 8 10 8 8

rit.

11 10 8 10 8 (10) 10 10 10 10 10 10 10 10 10 10
10 10 8 8 8 8 8 8 8 8 8 8 8 8 8 8
10 10 8 8 8 8 8 8

BIG BAD MOON

Words and Music by
Joe Satriani

Moderate Rock ♩ = 144

Intro

N.C.

mf (clean tone w/delay)

E5

(distorted tone)

The intro consists of four measures in 4/4 time. The first measure has a natural chord (N.C.) with a melodic line in the treble clef. The second and third measures continue the melodic line. The fourth measure features a power chord (E5) with a distorted tone. The guitar tablature below shows the fretting for each measure: Measure 1: 8-5, 6-7; Measure 2: 8-5, (8)-7; Measure 3: 8-6, 5-7; Measure 4: (5)-8, 5-7.

N.C. *sva*

f

3 3 3 3 3 3

loco

3 3 3

Triplet feel (♩ = ♩♩♩)

E5

G5

A5

P.M.

P.M.

This section features a series of triplets starting with a natural chord (N.C.) and a *sva* (sustained vibrato) effect. The first three measures are triplets of eighth notes, with the first measure marked *f*. The fourth measure is a *loco* triplet. The fifth and sixth measures are also triplets of eighth notes. The seventh and eighth measures are power chords (E5, G5, A5) with a power move (P.M.) indicated. The guitar tablature shows the fretting for the triplets and power chords.

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

E5

G5

A5

E5

G5

A5

P.M.

P.M.

This section consists of eight measures of power chords (E5, G5, A5) with a power move (P.M.) indicated. The chords are played in a sequence: E5, G5, A5, E5, G5, A5. The guitar tablature shows the fretting for each chord and the power move.

1st Verse

E5

G5

A5

E5

G5

A5

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

Rhy. Fig. 1

P.M.

P.M.

P.M.

P

The first verse consists of eight measures. The first measure is a natural chord (N.C.). The second measure is a power chord (E5). The third measure is a power chord (G5). The fourth measure is a power chord (A5). The fifth measure is a power chord (E5). The sixth measure is a power chord (G5). The seventh measure is a power chord (A5). The eighth measure is a power chord (A5) with a power move (P.M.). The guitar tablature shows the fretting for each chord and the power move.

w/Rhy. Fig. 1 (6 times)

E5 G5 A5 E5 G5 A5 E5

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

G5 A5 E5 G5 A5 E5

Makes me feel like I'm gon-na blow a fuse.

G5 A5 E5 G5 A5

I start to shiv-er and shake with a strange kind of blues.

(Half time feel)
Chorus
N.C.

E5 G5 A5

Full 3 P sl.

*Lower vol. w/knob.

(Spoken:) But I like it.

vib. w/bar

pick slide steady gliss.

3 8va

*Raise vol. w/knob. sl.

Guitar solo I

*E5 8va G5 A5 E5

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

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

w/wah as filter

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

*Chords implied by bass (till 2nd Verse).

G5 A5 E5

Sva $1/2$ Full Full *loco*

reverse rake-4

E5 $1/2$ $1/4$ G5 A5 E5 $1/2$ G5 A5 Full

semi-harm. *grad. bend* Full

E5 G5 A5 Full

E5 G5 Full Full A5

E5 *Sva* *tr* Full $1/2$ Full $1/2$ Full *loco* G5 A5 N.C. Harm. *pick sl.*

*T (←) T (←) T (←) T (←) T (←)

*T (←) T (←) T (←) T (←) T (←)

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

5 5 5 x 4 4 3 3 3 2.6 2.6 2.4

sl.

*Trill performed by tapping w/edge of pick.

E5 G5 A5 E5 Fdbk.

pick slide steady gliss. *sl.* *3 trem. bar* *Fdbk.*

12 (12) (12) (12)

sl. *Fdbk. pitch: B*

2nd Verse

G5 A5 E5 G5 A5

I see it now, — the moon is high — a - bove. —

wah off *sl.* *P* *P.M.* *P*

**Lower vol. w/knob.* *sl.* *P*

(12) (12) 2 2 2 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 3

N.C.(E5) (G5) (A5) E5

It's got a hold on me, — but I

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

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

Rhy. Fig. 2

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

G5 A5 N.C.(E5) (G5) (A5)

just can't get — e - nough. —

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

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

w/Rhy. Fig. 2 (3 times)

E5 G5 A5 E5 G5 A5

Big, round, black and white, I feel the pull, I see the light.

E5 G5 A5 E5 G5 A5

Big bad moon's look-ing down on me to-night.

tr

P.M.---+ *tr*

(Half time feel)
Chorus
N.C.

(end half time feel)

(Spoken:) But I like it.

vib. w/bar

Harmonica solo
*B5

Play 7 times
D5 A5 B5

*w/slide
w/wah as filter

*Chords implied by bass (till 3rd Verse).

*Raise vol. w/knob.

Guitar solo II
A5

C5 D5 A5

C5 D5 A5 C5 D5

pick slide

A5 C5 D5 A5

C5 D5 A5 C5 D5 8va-----

pick slide *w/o slide*

A5 8va----- C5 D5 A5 Full

grad. bend *semi-harm.* Full

Guitar solo III
E5

8va----- Full Full Full Full Full

loco G5 A5 *slight vib.*

Chord progression: E5, G5, A5, E5

E5 G5 A5 E5

G5 A5 E5 G5 A5

8va E5 G5 A5 E5

Full Full Full Full Full Full

8va G5 A5 E5

*Tap w/edge of pick.

8va G5 A5 E5 G5 A5

Full Full Full Full Full Full

N.C. E5

P.M.-----1 *slight vib. w/bar*

G5 A5 E5 G5 A5

semi-harm. When the

P P

3rd Verse
*w/Rhy. Fig. 1 (8 times)

E5 G5 A5 E5

moon comes, — got no — where — to hide. —

*wah off

G5 A5 E5 G5 A5

It can turn your head a - round — like it turns — the tide. —

E5 G5 A5 E5

— Man, wom - an,

G5 A5 E5 G5 A5

boy, child. — Make you feel — like — you were born — wild. —

E5 G5 A5 E5 G5 A5

Big bad moon's look - ing down on me — to - night. —

(Half time feel)
Chorus
N.C.

*Lower vol. w/knob.

*Pull bar up.
**Lightly touch 3rd stg. w/L.H. finger at fret indicated. Don't pick.

***Don't pick. Sound made by loose stg. hitting pickup.

*Raise vol. w/knob.

*Chords implied by bass (next 32 bars).

E5 G5 A5 E5 G5 A5

Ooh yeah, — big bad moon!

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

(18) (18) (18) 17 15 14 12 (12) 14 14 12 18

18 18 16 14 12 (12) 14 14 12

P 0

E5 G5 A5 E5 3 G5 A5

Talk - in' 'bout big bad moon!

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

(18) (18) (18) 17 15 14 12 (12) (12) 14 14 12 (12) 18

18 18 16 14 12 (12) (12) 14 14 12 (14)

P sl. 0

E5 G5 A5 E5 G5 A5

Ooh yeah!

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

3 3 3 3 3 3 3

(18) (18) 18 17 15 14 12 (12) (12) 3 0 0 3 0 0 3 0 0 0 3 0 0 0 3 0 0 0 0

18 18 16 14 12 (12) (12) 3 0 0 3 0 0 3 0 0 0 3 0 0 0 0

E5 G5 A5 E5

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

3 3 3

18 (18) 18 18 15 14 12 (12) 12 14 12 15 14 12 15 14 12 15

18 18 16 14 12 (12) 12 14 12 15 14 12 15 14 12 15

Full Full G5 A5 E5 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ G5 A5

E5 Full Full Full G5 A5 E5 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ G5 A5

E5 G5 A5 sl. E5 $\frac{1}{2}$ $\frac{1}{2}$

let ring - 4

$\frac{1}{2}$ G5 A5 E5 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ G5 A5 slack sl.

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

*Pull bar up.

N.C. *Sva* *loco* E5

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

CIRCLES

Music by Joe Satriani

Moderately slow ♩ = 84

N.C.

(Drums)

clean tone *mf* *sim.* *trem. bar* *vib. w/bar*

T 12 11 12 (12)

A 12 10 12 (12)

B

*Hammer on all notes w/L.H. fingers.

**Turn trem. bar 180° (pointing in opposite direction from normal). While hammering with L.H., simultaneously hit bar w/R.H., causing pitch to rise (next 34 bars only).

12 14 11 12 11 9 9 8 9 12 11 12

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

12 11 12 (12) 12 11 9 5 9 8 9

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

*H *sim.* *let ring*

21 21 21 21 21 20 20 20 20 20 21 21 21 21 21

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

*H *sim.* Hammer on all notes as before (next 5 bars only).

**Refers to B's (6)19fr. only (next 3 bars only).

20 20 12 (12) 9 4 12 (12) 7 3 0

19 19 12 (12) 7 3 0

N.C.

*trem. pick

*Run edge of pick rapidly back and forth over strings indicated.

N.C.

*H Hammer on all notes as before (next 5 bars only).
 **Refers to B's (© 19fr.) only (next 3 bars only).

N.C. Play 4 times

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

11 9 7 9 7 7 10 9 7 7 10 9 7 9 9 9 0 0 0 0

sl.

N.C.

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

10 9 10 12 10 10 7 5 7 7 0 7 5 7 7 7 8 10 9 10 10 10 7 5 7 7 0 0

sl. *sl.*

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

11 9 7 9 7 7 10 9 7 7 10 9 7 9 9 9 0 0 0 0 0 0 0 0 0 0 0 0 0

sl.

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

9 7 7 9 9 9 9 11 12 9 9 9 9 11 12 9 9 7 0 0 0 0 0 0 0 0 0 0 0 0

sl.

Double time (♩ = 168)

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

9 11 12 9 9 9 9 11 12 9 9 9 15 14 0 0 0 0 0 0

sl. *Full*

w/wah as filter distorted tone

Full

*Chords implied by bass.

E5 Full G5 A5 E5 Full

vib. w/bar grad. bend semi-harm.

8va--- G5 A5 E5 8va---

loco P P H P P P P P H H P P

8va--- G5 A5 E5

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

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

8va--- 1½ G5 A5 E5 1½ 1½ 1½ 1½ 1½ loco 1/2 G5 A5 E5

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

8va--- G5 A5 E5

H H P P P H H P P P H H P P loco H H P H H P P P H H P P H P H H P

G5 A5 E5 Full Full A5 8va F5

A5 8va F5

A5 8va F5 A5

F5 *A.H. (8va) A5 E5 G5 8va A5 E5

*Tapped harmonics.

8va G5 A5 E5 A.H. (15ma)

A.H. pitches: E E P P

E5 *1/4 A.H. (15ma)* *sl.* G5 A5 E5 *sl.*

A.H. pitches: E E *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

B5 *8va* D5 C5

sl. P *Full* *1/2* *Full* *1/2* *Full* *1/2* *Full*

B5 *8va* D5 *8va* C5

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

B5 *8va* D5 C5

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

B5 *8va* *Harm.* *1 1/2* *Harm.* *1 1/2* *Harm.* *2 1/2* *Harm.* *1 1/2* *Harm.* *2 1/2* *Harm.* *2 (8va)* *Harm.* *2 (8va)* *1*

loco *Harm.* *1 1/2* *Harm.* *1 1/2* *Harm.* *2 1/2* *Harm.* *1 1/2* *Harm.* *2 (8va)* *Harm.* *2 (8va)* *1*

trem. bar *1 1/2* *1 1/2* *2 1/2* *1 1/2* *2 1/2* *Dist. & wah off*

*Pull bar up.

N.C.

P.M. P.M. P.M. P.M. P.M. P.M. *let ring-----4* P.M.--4

11 9 7 9 7 7 10 9 7 7 9 9 9 0 0 0 0
 9 10 9 7 0 8 8 8 0 7 0 5 5 10 9 7 0 0 0
 0 0 0 0 8 8 8 0 7 0 5 5 10 9 7 0 0 0

sl. *sl.*

N.C.

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

12 5 9 7 12 5 10 9 10 10 7 5 7 7 7 5 7 0 7 7 7 7 8 10 9 10 10 10 7 5 7 7 0 0
 8 8 8 8 0 5 5 5 0 7 5 7 0 7 5 7 7 7 8 8 8 8 0 5 5 5 7 7 0 0
 8 8 8 8 0 7 0 7 5 7 7 7 7 8 8 8 8 0 5 5 5 7 7 0 0

sl. *sl.*

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

11 9 7 9 7 7 10 9 7 7 9 9 7 10 7 9 7 7 10 7 9 7 10 7 9 7 10 7
 9 10 9 7 0 8 8 8 0 7 0 5 5 10 9 7 9 7 10 7 9 0 5 5 10 9 7 9 7 10 7
 0 0 0 0 8 8 8 0 7 0 5 5 10 9 7 8 P 7 0 5 5 10 9 7 8 P

sl. *sl.* P P

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

9 7 7 9 9 7 10 7 9 7 7 10 7 9 7 7 10 9 7 9 7 10 7 9 7 10 7
 7 0 5 5 10 9 7 9 8 P 7 0 5 5 10 9 7 0 0 0 7 0 0 0
 7 0 5 5 10 9 7 8 P 7 0 5 5 10 9 7 0 0 0 7 0 0 0

sl. P *sl.*

9 9 9 9 9 9 9 9
 7 0 0 0 7 0 0 0 0 0

Segue to Drum Solo (omitted)

CRAZY

Words and Music by
Joe Satriani

Moderate Rock ♩ = 118
N.C.

D: xx0 132
 C/D: xx00 13
 E5: xx 2fr. 134

Intro

Gtr. II *1/2
Harm. (15ma)
Harm. (8va)
3 1/2 4 1

(Drums)

Harm. (15ma) *1 1/2 2 1/2

mf trem. *1/2
bar w/delay
slack
let ring-----1
Harm. 3 1/2 4 1

Harm. *1 1/2 2 1/2

2.6 (2.6) 2.4 4

*Pull bar up.
**Depress bar fully so string hits pickup.

*Depress bar before striking note.

N.C. (A5)
Rhy. Fill 1 (Gtr. I) (end Rhy. Fill 1)

(Vocal:) Ow! P.M.-----1 P.M.-----1

2 2 % %

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

*Play small notes only when Rhy. Fill 1 is recalled.

w/Rhy. Fill 1
Gtr. II

pick scrapes

Harm. (15ma) 2 1/2

*trem. bar
Harm. 2 1/2

2.6

**Depress and pull up bar in rhythm indicated, pulling higher with each successive note.

**2 1/2

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

Harm. (8va)

trem. bar
1/2 1/2 sim.
Harm.

Harm.

(2.6) 5.9 5.9

**Above normal pitch.

1st Verse
N.C.(A5)

I feel like go - in' out for a drive.—

Rhy. Fig. 1 (Gtr. 1)

P.M.-----|

3 5 5 5 3 5 3

(D5)

Don't know if I'll make it back a - live.—

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

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

(A5) (E5)

My head's so — heav - y, my

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

3 5 5 5 3 5 3 3 5 5 5 3 5 3 5 7 7 7 5 7 5

(D5)

soul is black.— Look - ing like some - thin' that the cat brought back. I'm go - in'

(end Rhy. Fig. 1)

slight P.M.-----| slight P.M.-----| slight P.M.-----| sl. long slide

5 7 7 7 5 7 5 3 5 5 5 3 5 3 3 5 5 5 3 5 3 *

*Play slide only when Rhy. Fig. 1 is recalled.

w/Rhy. Fill 1 & Fill 1 (A5) w/Fill 2

cra - zy, but it's al - right.

2nd Verse
w/Rhy. Fig. 1 N.C.(A5) w/Fill 3

Out - side, look - in' for some - thing to do.

(D5)

Walk - in' the streets, ev - 'ry - bod - y looks like

w/Fill 3 (A5) (E5)

you. When you can't find love you can

(D5)

feed your head, but you can't sur - vive when your brain is dead. I'm go - in'

Fill 1 (Gtr. II)

*slack slack **

trem. bar

*slack slack

0 (0) **

*Depress bar before striking note.
**Depress bar fully so str. hits pickup.

Fill 2 (Gtr. II)

Harm. (15ma)

trem. bar

Harm.

2,4 (2,4)

Fill 3 (Gtr. II)

Harm. (8va)

trem. bar

Harm.

7 5 (5) 7 5

N.C. w/Riff A (2½ times)

cra - zy, but it's al - right. I'm go - in'

Riff A (Gtr. I) P.M.

Gtr. II Harm. (15ma) *1½ Harm. (8va) 2½ slack trem. bar Harm. *1½ 2½ Harm. slack

5 5 4 3 2 2 1 x x 1 1 2 3 4 4 5 x x

21 (2.1) 4

*Pull bar up.

w/Riff A 1

cra - zy. I think you bet - ter hold on tight. Give it to me!

trem. bar pick sl.

13 14 (13) (14) (13) (14)

*Depress bar before striking note.

N.C.(A) (D) Ⓞ open A

Riff B (Gtr. I) P.M.

Gtr. III Ⓞ open A w/Fill 4

0 0 0 2 0 3 0 4 0 0 7 0 9 10 9 P P P P P P P P

2

Riff A1 (Gtr. I)

P.M.

1 1 2 3 4 4 5 sl.

Fill 4 (Gtr. IV)

sl.

10 7 (10) (7) (10) (7) (10) (7)

sl.

Gtr. II E5 D E5

Gtr. I

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

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

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

Guitar solo
N.C. (F#5)
Gtr. II

w/wah

slow bends

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

3 P 3 3

Rhy. Fig. 3 (Gtr. I)

P.M.-----

2 (end Rhy. Fig. 3)

2

0 2 2 2 0 2 0 | 0 2 2 2 0 2 0 |

w/Rhy. Fig. 3
Gtr. II

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

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

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

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

TP P TP TP P TP TP P TP TP P TP TP P TP TP P TP TP P H H H T P sl. *slack 4
T P P T P T P P TP T P P TP TP P TP TP P H H T P sl. trem. bar slack 4
H 9 8 H 8 H 9 8 H 8 H 9 8 H 8 H 9 8 H 9 8 H 8 H 13 11 10 H 0 2 9 9
H *Depress bar before striking note. sl. sl.

(G#5) 8va- Full Full Full Full Full Full Full Full sl. sl. * 2 1/2 trem. bar don't pick
Full Full Full Full Full Full Full Full hand slides
Full Full Full Full Full Full Full Full * 2 1/2
19 16 19 16 19 16 19 16 19 16 19 16 19 19
*Depress bar before striking note.

Gtr. I
4 6 6 6 4 6 4 4 6 6 6 4 6 4 4
2 4 4 4 2 4 2 2 4 4 4 2 4 2

8va- 2 1/2 2 1/2 2 1/2 **1 4 loco ***Fdbk. slack (15ma) (C#5) 8va- sl. sl. don't pick trem. bar slack ***Fdbk.
sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.
11 13 13 13 13 13 14 14 14 14 14 16 16 16
(19) 19 (19) 8 10 10 10 10 10 11 11 11 11 11 13 13 13
0 **Pull bar up. ***Microphonic feedback.

4 6 6 6 4 6 4 4 6 6 6 4 6 4 4 4 6 6 6 4 6 4
2 4 4 4 2 4 2 2 4 4 4 2 4 2 2 4 4 4 2 4 2

(C#5)

8va-----

w/Fill 5

Musical notation for the first section. The top staff is a guitar melody with slurs and accents (*sl.*) over the first three measures. The bottom staff shows guitar fingerings: 16-16-16-18-18-18-18-18-19-19-19-19-19-21, 21-21-21-21-21-21-21-21-21-21-21-21-21-21, 21-21-21-21-21-21-21-19, and (19). The bass staff shows chord diagrams: 4-6-6-6-4-6-4-4, 4-6-6-6-4-6-4, 4-6-6-6-4-6, and X. The section concludes with a *sl.* marking.

3rd Verse
w/Rhy. Fig. 1
N.C.(A5)

w/Fill 3

Musical notation for the 3rd Verse. The top staff shows the vocal melody with lyrics: "It's strange think - in' these thoughts out loud." The bottom staff shows guitar accompaniment with lyrics: "Bet-ter keep mov - in', blend in with the crowd. I can't be - lieve_ I'm act - ing like a child._ One thing I know,_ you're driv - ing me wild_ I'm go - in' cra - zy, but it's". The guitar staff includes slurs and accents (*sl.*) and chord diagrams (D5, A5, E5).

Fill 5 (Gtr. III)
8va-----

Musical notation for Fill 5 (Gtr. III). The top staff is a guitar melody with slurs and accents (*sl.*) over four measures. The bottom staff shows guitar fingerings: 12-12-12-14-14-16-16-16-19-19-19-18-18-18, 18-19-19-19-19-19-19, and (19). The section concludes with a *sl.* marking.

Fill 6 (Gtr. II)

Harm.
(8va)

Musical notation for Fill 6 (Gtr. II). The top staff shows a guitar melody with tremolos and pull bars. The bottom staff shows guitar fingerings: 7-5, (5)-7-5-5, (5), and (5). The section concludes with a *sl.* marking.

*Pull bar up.

al - right. I'm go - ing cra - zy. I think it's gon - na be a

Gtr. II

Harm. (15ma) *1½ 1/2 1/2 1½ 2½ 4½ 7 10½

trem. bar

Harm. *1½ *1/2 1/2 1½ 2½ 4½ 7 10½

trem. bar

3	(3)	12	13	14	(13)	(14)
---	-----	----	----	----	------	------

*Pull bar up, then gradually release, articulating pitches in rhythm indicated.

long, long - night. Give it to me!

8va-----

pick scrapes 3

w/Riff A1

w/Riff B (4 times) N.C.(A) (D) (A)

w/Fill 4 A open (D) Gtr. III

Gtr. II

Harm. (15ma) *5

trem. bar *5

Harm. *1½

Harm. (15ma)

Harm.-----

Harm.-----

pick slide

w/Riff B N.C.(A) (D)

Play 3 times

I'm go - in' cra - zy. I'm go - in'

2.1	(2.1)	24 24 26 26 24 24 26 26 24 24 26 26 24 24 26 26 24 24 26 26
-----	-------	---

*Depress bar before striking note.

*Pull bar up.

w/Riff B N.C.(A) (D)

Gtr. II D C/D

cra - zy. cra - zy.

Harm. (15ma)








Gtr. I

Harm.-----

24 24 26 26 24 24 26 26 24 24 26 26 24 24 26 26	5 7 7 7 7 5	5 7 7 7 7 5	7 7 7 7 7 5
---	-------------	-------------	-------------


THE CRUSH OF LOVE

Music by Joe Satriani

F5 
 G5 
 Em 
 Am 
 G 
 F 
 E7 

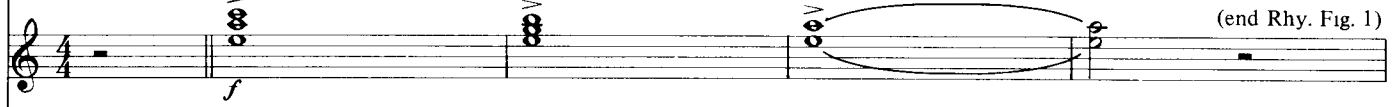
Moderate Rock ♩ = 108

(Drum fill) Am G6 Fmaj7
 Gtr. I *f* (Distorted tone w/wah wah pedal & delay)



14 13 13 14 14 12 13 15 15 15 13 14 (14) 14 12 14 12 14 15 17


Rhy. Fig. 1 (*Gtr. II) *f* (clean tone) (end Rhy. Fig. 1)



8 7 10 (10)
 9 9 9 9

*Kybds. arr. for gtr. (throughout).

w/Rhy. Fig. 1 (3 times) Am G6 Fmaj7




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

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

12

Am G6 Fmaj7



Full *Full* *Hit stgs. w/pick*

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

H *sl.*

Am G6 Fmaj7

sl. *vib. w/bar*

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

12

Fmaj7/A G6

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

6 H H H 2 6 H 1/4

7 9 10 9 (9) x 9 2 4 5 7

sl. H H

Rhy. Fig. 2 (Gtr. II)

let ring *let ring*

8 (8) 5 5 (5)

7 9 6 8 7 5 5

Dm7 C6 G/B

vib. w/bar *semi-harm.* *sl.* *sl.* *sl.* *sl.*

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

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

let ring *let ring* *let ring*

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

7 5 7 9

Fmaj7/A G6

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

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

let ring-----1

Dm7 1/2 C6 Em7

1/2 *sl.* *P* *P.M.* *Full* *sl.* *sl.* *P.M.*-----1

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

let ring-----1

(end Rhy. Fig. 2)

w/Rhy. Fig. 1 (4 times) Fmaj7

Am G6

H *Full* *Full* *Hit stgs. w/pick*

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

let ring-----1

Am G6 Fmaj7

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

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

let ring-----1

Am G6 Fmaj7

Full Full

H

sl. H sl.

Am G6 Fmaj7

H

Full Full

vib. w/bar

trem. bar

Harm. (15ma)

slack

Harm. slack

Gtr. II F5 G5 Em Am

8va-

Full Full Full Full Full Full Full Full

3

Full Full Full Full Full Full Full Full

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

1 (1) sl.

F5 G5 Em

8va-

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

A.H. (15ma) loco

*2 1/2

sl. >

1/2 Full 1/2 Full Full P P

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

(22) 19 17 20 20 20 17 20 17 17 17 20 17 19 (19) 17 19 17 19 (19) 5 5

Am F5 G5 Em

8va-

Full Full Full Full Full Full Full Full

3

Full Full Full Full Full Full Full Full

(7) 5 7 5 3 5 3 1 (1) sl.

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

*Pull bar up while bending.

C6 Em7

sl. sl. sl. sl. sl. 1/4 P

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

P

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

Full Full H sl.

H Full Full

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

H sl.

Am G6 Fmaj7

Full Full

sl. Full

H sl. Full

14 13 14 13 14 14 12 14 14 12 13 20 18 17 19 17 17 20 17 20 20

12 Full

Sva- Full Am G6 Full Full

Full loco P 1 1/2 sl. Full Full

6 3 3 3 P Full P Full Full Full Full

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

P sl. P

Fmaj7 A.H. (Sva) Full Full Full

sl. Full Full Full H

A.H. Full Full Full H

15 13 14 A.H. 14 13 14 13 14 12 14

sl. 5 3 5 5 3 5 3 3 5 5 (5)

A.H. pitch: F#

G6 Fmaj7 Am

sl. *vib. w/bar* Harm. (15ma) *2½ Gtr. II *** *mf*

*Pull bar up. ***Lower vol. w/knob.
**Bar at normal position.

G F E7

H P H P H P H P sl. H

Am G

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

F E7 Am

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

G F E7 Am

sl. *

*For next 4¼ bars, all notes on E & B strings (① & ②) are plucked w/R.H. finger.

G *sl.* F *sl.* Free time E7

grad. rit.

17 19 15 17 15 15 13 13 12 10 // 7 (0) 8 (0) 12 13 12 10

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

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

* *trem. pick*

*Increase vol. w/ knob. **Rapidly scratch edge of pick over stgs. indicated.

12 10 12 10 0 10 10 9 10 9 7 9 9 10 14 10 9 10 9 7 7/9

2 3

0 *sl.*

sl.

6 7 9 12 14 15 18 19 21 22 19 21 18 19 20 19 17 15 14

sl.

(Gtr. II out) N.C. pick scrape *

sl.

12 8 11 8 7 (7) 8 11 8 7 5 3 2 * 0

2 3 1 3 1/2 4 1/2 2 1/2 5

Fdbk (8va) Fdbk

trem. bar

Fdbk. pitches: D

(0) (0) (0) (0)

3

slack

Gtr. II

Am

trem. strum

sl.

3

slack

(0)

(0)

*Let all stgs. touch pick-up.

sl.

8va- Full

Full

3

9

9

3

trem. pick

20

20 20 20 18 18 20 18 20 20 18 20 17 19

18 20 17 18 18

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

18 17 15 17 15 13 15

13 13

8va-

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

6

7

7

7

15 13 12 15 13 12

12

14 14

12 12 12 15

17 15 12

13 15 13 12

15 13 12 10 12 13 15 12

14 15 15 15 15 14 12 14

14 12 14

P P H

H P H P P H P sl. P H P sl. P P sl. H H P P sl. H H P P sl. 9 H

6

9

9

10

H H H P P P H P P P

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

13 15 12 13 15 13 12 13 12 10

12 10 13 10 9

14 12 10 9 10 12 10 9 10 12 14 12 10 9 4 6 0 2 3 5 3 2

5 3 5 3 2

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

8va- Full

Full

loco

trem. bar

*T P T P T P T sl.

hold bend rit. vib. w/bar

pick slide

*T P T P T P T sl.

17 15 17 15 17 15 17

20 20 (20)

2

2

0

*Tap w/edge of pick.

CRYIN'

Music by Joe Satriani

Chord diagrams for guitar:

- B/E: x x x x x 1321 7fr.
- A/E: x x x x x 3421 5fr.
- G#maddb6: x x x x x 311 *T=thumb
- A/B: x x x x x 3 421 5fr.
- A: x o x x x 321 5fr.
- F#m7: x x x x x 311 *T=thumb
- Esus2/G#: x x x x x 2 1341 2fr.
- Bsus4: x x x x x 13941 2fr.
- E5: x x x x x 134 7fr.
- Em/D: x x x x x 21 8fr.
- C6maj7: x x x x x 2 1341 7fr.
- Bm 11: x x x x x 2 34 7fr.
- C#m: x x x x x 13421 4fr.
- F#/E: x x x x x 24131 6fr.
- E: x x x x x 43121 4fr.
- A11: x o x x x 111 4fr.
- C#m11: x x x x x 2 341 2fr.
- Amaj7: x x x x x 1 342 5fr.
- Aadd2/E: x x x x x 231 6fr.
- D8/E: x x x x x 311 7fr.

Slowly ♩ = 75

First system of music:

- Staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Chords: B/E, A/E, G#maddb6, A/B, A, F#m7, Esus2/G#, Bsus4, E5, Em/D.
- Staff 2: Bass clef. Chords: C6maj7, Bm 11, C#m, F#/E, E, A11, C#m11, Amaj7, Aadd2/E, D8/E.
- Annotations: *Gtr. I, pp, mf, Gtr. II, P, Full Full, P.M. 4.

*Kybd. arr. for gtr.
**Vol. knob swell.

Second system of music:

- Staff 1: Treble clef. Chords: B/E, A/E, B/E.
- Staff 2: Bass clef. Chords: B/E, A/E, B/E.
- Annotations: 1/2, P, Full Full, sl., P.M. 4.

Third system of music:

- Staff 1: Treble clef. Chords: A/E, G#maddb6, A/B.
- Staff 2: Bass clef. Chords: A/E, G#maddb6, A/B.
- Annotations: P.M. 4, P, Full Full, sl., sl., sl.

Fourth system of music:

- Staff 1: Treble clef. Chords: B/E, A/E, B/E.
- Staff 2: Bass clef. Chords: B/E, A/E, B/E.
- Annotations: Rhy. Fig. 1, Sva, 1/2, P, Full Full, A.H. (Sva), 1/2, P, sl.

A/E *Sva* B/E A/E

Full Full Full Full Full Full

1/2 P Full Full P

(19) 19 (19) 19 (19) 19 (19) 17 18 x 18 17 17 18 16

G#maddb6 A (end Rhy. Fig. 1) A Rhy. Fig. 2

Sva Fdbk. P sl. Full Full

Fdbk. P sl. Full Full

(16) 16 18 16 18 18 21 18 (18) (18) 17 17 (17) 17 17

G#maddb6 F#m7 Esus2/G#

Sva 1/2 Full Full

1/2 Full Full

(17) 16 17 (17) 17 16 (16) 17 (17) (0) 17 (17) 17 (17)

A G#maddb6 F#m7

Sva Full Full Full 1/2 Full

Full Full Full 1/2 Full

(17) 17 17 (17) 17 (17) 16 17 (17) 17 19 19 16 x 17

Bsus4 w/Rhy. Fig. 1 (end Rhy. Fig. 2) B/E

Sva Full loco Fdbk. (8va) Full

Full loco Fdbk. (8va) Full

pick slide sl. P.M. - 4 Full

(17) (17) (17) (0) 0 4 2 2 4 2 x x 4

sl. Fdbk. pitches: F# G#

A/E B/E A/E

Full 1/2 Full Full

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

B/E A/E G#maddb6

Full Full P.M. P sl.

A w/Rhy. Fig. 2 A G#maddb6

8va Full Full P sl. P Full Full

11 12 9 11 (11) 9 12 (12) 12/14 0 17 17 (17) 17 (17) 16 17 (17) 17

F#m7 Esus2/G# A

8va Full Full Full Full Full Full

16 (16) 17 17 (17) 17 (17) 16 (16) (16) (16) 17 17 17

G#maddb6 F#m7 Bsus4

8va Full Full Full P Full Full Full Full Full P

3 19 19 19 17 19 19 19 17 19 19 19 19 (19) 17

C#m11 Amaj7 C#m11

3

rake

Amaj7 E5

Fdbk.

vib. w/bar

trem. bar

Fdbk.

Fdbk. pitch: G#

w/Rhy. Fig. 1 B/E

Full Full

A/E

B/E

Full Full

A/E B/E A/E

Fdbk. (8va)

1/2

Full Full

Fdbk.

1/2

Full Full

G#maddb6 A G#maddb6

w/Rhy. Fig. 2 (1st 7 bars only) 8va

A

Full Full

Full Full

sl. sl. sl. sl.

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

Em/D

C6maj7

Bm11

pick slide
sl. don't pick
1/2 P P P
1/4 Full
17 0 0 (0) 0 3-0 2 (2) 0 2 0 2 (2) 0 (2) 2 0 2 2 0

E5

Em/D

A.H. (8va)
Full

6 3
3-3 P
pick slides
P
A.H. Full
(2) (2) 0 3-0 3-0 3-2 0 2-0 2-1 0 3 0 0 8 8 (8) 9 9 (9) 0 0 5 0 12 14 12 14 12 14 15

C6maj7

Bm11

E5

A.H. pitch: E

Full Full Full Full 1/2 P Full
sl. don't pick
Full 1/2 3/4 Full Full Full
Full 1/2 3/4 Full Full Full
14 15 14 15 14 12 15 12 15 12 14 12 14 (14) 12 14 (14) 17 17 17 17 12 3 0 12 3 0 17 1 1/2

C6maj7

Bm11

P sl. Full Full P Full P
P sl. Full Full P Full P
17 17 15 15 12 12 15 12 14 14 12 14 14 12 14 14 14 12 10 12

*Vib. causes open 4th stg. to sound.

8va

E5

Em/D

Harm. sl. 1/2 1/2 1/2 1/2 Full Full Full Full
Harm. 1/2 1/2 1/2 1/2 don't sl. pick Full Full pick slide Full Full Full
19 19 19 19 19 (19) 22 22 22 (22) 12 15 12 15 15 (15) 12 12
(12)(12) 12 (0) 12 15

DREAMING #11

Music by Joe Satriani

Moderately ♩ = 106

⑥open E
*Gtr. II
Gtr. I

⑦fr. E

mf clean tone

12 12 11 11 9 9 7 7 7 7 9 9 11 11 12 12
16 14 14 12 12 11 11 9 11 9 12 11 14 12 16 14

9 9 8 8 6 6 4 4
13 11 11 9 9 8 8 6

*Doubled an octave lower w/Harmonizer.

⑥4fr. G#

④6fr. G#

16 16 14 14 12 12 11 11 9 9 7 7 9 9 11 11
19 17 17 16 16 14 14 12 12 11 11 9 12 11 14 12

4 4 6 6 8 8 9 9
8 6 9 8 11 9 13 11

13 13 11 11 9 9 8 8
16 14 14 13 13 11 11 9

1. 2. To Coda

*w/gtr. tapping pickup w/Rhy. Fig. 1 (till D.C.)
N.C.
Rhy. Fig. 1 (**Gtr. III) Rhy. Fig. 1A (Gtr. IV)

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

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

XXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXX

*Tap pickup w/Allen wrench in quarter note rhythm (till D.C.).
**Gtrs. III - IX w/clean tone.

w/Rhy. Fig. 1A (till D.C.)
F#7 F#7sus4
Rhy. Fig. 2 (Gtr. VI)

w/Rhy. Fig. 1B (till D.C.)
Gtr. VI
F#7 (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (8 times)
Riff A (Gtrs. VII & VIII)
F#7sus4

*Rhy. Fig. 1B (Gtr. V)

Riff A1 (*Gtr. IX)
1/2 P P

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

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

1/2 P P

6 (6) 4 2 0 7 7

*Strum strings behind nut in specified rhythm. When Rhy. Fig. 1B is recalled, number of strings strummed is varied ad lib.
**Gtr. V to left of slash in TAB.

*All notes played by Gtr. IX are "popped."

w/Riffs A & A1
(both 3 times)

F#7 F#7sus4 F#7 (end Riff A) F#7sus4

1/2 P P (end Riff A1)

0 0 2 9 6 (6) 4 2 0 7 7 4 4 2 9

F#7 F#7sus4 Gtr. X F#7 F#7sus4 Full F#7 A.H. (15ma)

w/distortion Full A.H.

4 4 4 4 6 7 4

A.H. pitches: A#

F#7sus4 A.H. (15ma) Full F#7 A.H. (15ma) F#7sus4 A.H. (15ma) 1/2 F#7 A.H. (15ma)

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

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

B# A# A#

A.H. pitch: A#

A.H. pitch: B#

A.H. pitch: A#

F#7 N.C. A.H. (Gtr. X out) Gtr. XII (8va)

F#7sus4 sl. H H 6 H H P 3 H H 6 H H P 3

A.H. Gtr. XI clean tone w/echo (both gtrs.) H H H H P P H H H H P P

4 (4) 2 4 * 1/5 3/7 5/9 1/5 3/7 5/9 3/7 1/5 3/7 5/9 7/11 3/7 5/9 7/11 5/9 3/7

A.H. pitch: C#

*Gtr. XI to left of slash in TAB.

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

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

5/9 7/11 9/13 5/9 7/11 9/13 7/11 5/9 7/11 9/13 7/11 9/13 11/15 9/13 7/11 8/12 10/14 12/16 10/14 8/12 7/11 9/13 11/15 9/13 7/11 7/11 9/13 11/15 9/13 7/11

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

H H P P
H H P P

H H P P
H H P P

w/Rhy. Fig. 2
F#7 F#7sus4 Gtr. VIII F#7

w/Fill 1
N.C.(G⁰7)

Gtr. XII

3 Trem. bar

Gtr. XI

(Gtr. XII out)

(Gtr. XI out)

w/Rhy. Fig. 2 (4 times)
& Riffs A & A1 (both 2 times)

F#7 F#7sus4

trem. pick

F#7

sl.

rake

F#7sus4

F#7

F#7sus4

F#7

A.H. (15ma)

A.H.

Full

Full

A.H. pitch: C#

Fill 1 (Gtr. XIII)

clean tone

trem. bar

F#7 F#7sus4 F#7 A.H. (8va) 1/2 1/2 F#7sus4 A.H. (8va) Full

F#7 1/2 1/2 1/2 F#7sus4 F#7 D.C. al Coda (Gtr. X out)

Free time ♩ = c. 18 *w/Rhy. Fig. 3 (till end) A.H. (15ma) A.H. (15ma)

Coda N.C. Rhy. Fig. 3 (Gtr. III) Gtr. X *accel. trem. bar A.H. A.H. (15ma)

A.H. pitch: B
 *As Rhy. Fig. 3 repeats, gradually move left hand up neck towards bridge.
 **Depress bar before striking note.
 ***Vol. knob swell.

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

Begin fade

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

Fade out

DWELLER ON THE THRESHOLD

Music by Joe Satriani

Moderately fast Rock ♩ = 172



Rhy. Fig. 1 (Gtr. II) *f*

(Drums) *f* Gtr. I

Ⓞopen E 2fr. F# 3fr. G

The first system of music features a guitar staff with a rhythmic figure of eighth notes and a drum staff with a simple rock beat. The guitar part is marked with a forte (*f*) dynamic. Chord changes are indicated above the staff: open E, 2nd fret F#, and 3rd fret G.

2fr. F# open E 2fr. F#

The second system continues the guitar and drum parts. Chord changes are indicated above the staff: 2nd fret F#, open E, and 2nd fret F#.

Ⓟ2fr. B open A (end Rhy. Fig. 1) *sl.* Ⓞopen E 2fr. F#

w/Rhy. Fig. 1

The third system introduces a new guitar part with a melodic line and a drum part with a more complex rhythm. Chord changes are indicated above the staff: 5th fret B, open A, (end Rhy. Fig. 1) *sl.* open E, and 2nd fret F#.

3fr. G 2fr. F# open E 2fr. F# Ⓟ2fr. B open A

The fourth system continues the melodic guitar line and the complex drum part. Chord changes are indicated above the staff: 3rd fret G, 2nd fret F#, open E, 2nd fret F#, 5th fret B, and open A.

On D.S. Gtr. I substitute Fill 1

③ 3fr.
G

⑤ 2fr.
B

1 fr.
Bb

Rhy.
Fig. 2
(Gtr. II)

trem. bar

*vib. w/bar

*Next 12 bars.

5fr.
D

4fr.
Db

8fr.
F

7fr.
E

11fr.
G#

10fr.
G

(end Rhy. Fig. 2)

Rhy. Fig. 2A

G5

(end Rhy. Fig. 2A)

sl.

sl.

sl.

w/Rhy. Fig. 1 (2 times)

Ⓞ open
E

2fr.
F#

3fr.
G

2fr.
F#

open
E

Gtr. III

Gtr. I

*both gtrs. vib.

*Next 16 bars.

**Gtr. I to left of slash in TAB.

Ⓞ 2fr.
F#

Ⓞ 2fr.
B

open
A

H

Ⓞ open
E

2fr.
F#

3fr.
G

2fr.
F#

open
E

Ⓞ 2fr.
F#

Ⓞ 2fr.
B

w/Rhy. Fig. 2

Ⓞ open
A

(Gtr. III out)

Ⓞ 3fr.
G

Fill 1 (Gtr. I)

Ⓞ 2fr.
B

1fr.
Bb

*Next 12 bars (1st time),
next 16 bars (on D.S.).

5fr.
D

4fr.
Db

8fr.
F

7fr.
E

11fr.
G#

10fr.
G

To Coda

w/Rhy. Fig. 2A

G5

8va

w/Rhy. Fig. 3
N.C.

7

*w/slide 6

*With R.H. , rub slide back & forth over strings between bridge and end of fingerboard while L.H. mutes (next 8 bars). Pitches shown are approximate.

8va

8va

8va

15ma

loco

pick slide (steady gliss.)

Rhy. Fig. 3 (*Gtr. IV)

Play 10 times

*Bass arr. for gtr.

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

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

sl. A.H.

A.H. pitch: D A.H. pitch: F#

1/2 1/2 sl.

1/2 1/2 sl.

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

sl.

A.H. (8va)

sl. Tsl. P

A.H. vib. w/bar

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

Tsl. P Tsl. P Tsl. P Tsl. P

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

sl. 1/2

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

6 4 3 3 4 6 7 9 (9)

1/2

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

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

Tsl. P trem. bar

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

3 4 6 7 6 4 3 (3) 14 12 6 6 1/2 2 1/2

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

A.H. pitch: D *Hold bar down and vib.

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

**Pull bar up.

1 1/2 1 sl.

(H) 3 2 5 0 5 1 3 2 2 (2) 2 1 10 3 0 3 5 3 0 (5) 0

H H

*Sound of pick muting stgs.

A.H. (15ma) * $2\frac{1}{2}$

2 P H sl. sl. P 6 sl.

7 (7) 0 7 (7) 4 6 4 0 (0) 6 sl. 7 0 11 0 14 (0)

*Depress bar before striking note.

sl. 1 1 1 $1\frac{1}{2}$

14 0 16 12 sl. 17 19 17 19 17 19 17 $1\frac{1}{2}$ 19 17

A.H. (15ma) $2\frac{1}{2}$ 1 $2\frac{1}{2}$ 1 $3\frac{1}{2}$ 1 *D.S. al Coda* slack

*Pull bar up.

A.H. $2\frac{1}{2}$ 1 $2\frac{1}{2}$ 1 slack

0 (0) 0 6

A.H. pitch: A

Gr. II

Gr. I

Coda

(21) 19 21

Gr. V *Sva*

15 15 19 19 15 15 19 15 15 19 19 15 15 19 19 15 15 19 15 15 19

Gr. VI *Sva*

3 3

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

Sheet music for guitar, featuring a treble clef staff and two bass clef staves. The key signature is two sharps (F# and C#). The music includes various techniques such as tremolos, slurs, and triplets. The first system shows a treble staff with a tremolo, followed by two bass staves with fret numbers (19, 21) and a slash symbol. The second system is marked "8va" and shows a treble staff with a tremolo and a bass staff with fret numbers (15, 19, 20). The third system is also marked "8va" and shows a treble staff with a triplet and a bass staff with fret numbers (19, 20, 21, 22).

Sheet music for guitar, featuring a treble clef staff and two bass clef staves. The key signature is two sharps (F# and C#). The music includes various techniques such as tremolos, slurs, and triplets. The first system shows a treble staff with a tremolo, followed by two bass staves with fret numbers (19, 21) and a slash symbol. The second system is marked "8va" and shows a treble staff with a tremolo and a bass staff with fret numbers (15, 19, 20). The third system is also marked "8va" and shows a treble staff with a triplet and a bass staff with fret numbers (19, 20, 21, 22).

(Gtr. II out) N.C. w/explosion G5

(Gtr. V out)

(Gtr. VI out)

ECHO

Music by Joe Satriani

Moderate Rock ♩ = 142
N.C. (Em)

Harm. (8va)

H P P H sl. sl. sl.

P.M. w/delay

mf

Harm.

H P P H sl. sl. sl.

(5) 5

(C)

Fdbk. (8va)

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

Fdbk.

H H P P 3

H H P P

Fdbk. pitch: F#

P

P H H P P sl. H H

P P

Fdbk. (8va)

P P sl. 3 sl.

P.M.

H H

Fdbk.

H H

(Em)

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

H H P P P P H H P

P P

H sl. sl.

1/2 1/2

1/2 1/2

P

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

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

(C)

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

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

7 5 7 8 5 7 (7) 8 7 5 7 (7) 5 0 5 7 (7) 5 0 5 7 5 0 7 8 10(10) 8 0 7 (7) 8 7 0 5 7 5 0 3 5

9

(Em)

P.M.---4

(C)

vib. w/bar

(Em)

8va---

(Em)

8va---

Sva-----

Musical notation for section (C). The top staff is in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with notes grouped by slurs and marked with fingerings (6, 3) and dynamics (p, sl, rake, loco). The bottom staff shows the corresponding fretboard layout with fret numbers (e.g., 12, 14, 17, 19) and chord diagrams for barre positions.

(C)

Sva-----

Musical notation for section (C). The top staff is in treble clef with a key signature of one sharp. It begins with a tremolo marked 'p' and includes various techniques like 'rake' and 'loco'. The bottom staff shows the fretboard layout with fret numbers (e.g., 17, 19, 20) and chord diagrams.

Sva-----

Musical notation for section (C). The top staff is in treble clef with a key signature of one sharp, featuring triplet patterns. The bottom staff shows the fretboard layout with fret numbers (e.g., 20, 15, 22) and chord diagrams.

Sva-----

Musical notation for section (C). The top staff is in treble clef with a key signature of one sharp, featuring triplet patterns. The bottom staff shows the fretboard layout with fret numbers (e.g., 15, 20, 15, 12) and chord diagrams.

(Em)

Sva-----

Musical notation for section (Em). The top staff is in treble clef with a key signature of one sharp, featuring triplet patterns. The bottom staff shows the fretboard layout with fret numbers (e.g., 19, 15, 19, 15, 12) and chord diagrams.

8va--

Musical notation for the first system, featuring eighth-note patterns with trill (T) and pick (P) markings. A 3-measure rest is indicated.

19 15 19 15 12 19 15 19 15 12 19 15 19 15 12 19 15 19 15 12 19 15 19 15 12 19 15 19 15 12 17 14 17 14 12 17 14 17 14 12 17 14 17 14 12 17 14 12 17 14

8va--

Musical notation for the second system, including trill (T), pick (P), and hammer-on (H) techniques. A 7-measure rest is indicated.

7 3 3 3 3

12 19 15 19 15 12 19 15 19 15 12 19 15 (15) 12 19 12 15 19 15 12 (12) 17 20 17 20 17 12 20 17 20 12 20 17 12 19 15

(C)

8va--

Musical notation for the third system, marked with dynamics like *Full* and *loco*. Includes a 6-measure rest and a 1/2 note.

6 1/2 loco

19 15 12 19 15 19 (19) 15 15 15 (15) 12 14 14 (14) 12 15 12 14 12 11 14 12 14 (14) 12 14 (14)

sl. sl.

(Em)

Musical notation for the fourth system, including *sl. sl.* markings and harmonic (Harm.) information for the 8va register. A 3-measure rest is present.

Harm. (8va)

mp let ring ---

Harm. ---

14 21 12 9 10 12 9 10 12 (12) 10 9 12 9 10 12 9 10 12 14 (14) 12 10 14 12 10 12 12 (12) 12 H

let ring

pick slides

Musical notation for the fifth system, including a 5-measure rest and a 5-measure rest.

5 5 (5) 7 7

N.C.(Em)

Musical notation for N.C.(Em) system 1. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with dynamics *mf*, *pp*, and *mf*. There are two 'P.M.' markings with dashed lines above them. The bottom staff shows guitar fretting with numbers 5, 5, 5, 5, 5, 5, 5, 7, 5, 5, 5, 5, 5, 5, 5, 7.

Musical notation for N.C.(Em) system 2. The top staff includes a '(C)' marking above it. It features a melodic line with dynamics *mf* and 'sl.' markings. There are two 'P.M.' markings with dashed lines and a '1/2' marking above the second one. The bottom staff shows guitar fretting with numbers 5, 5, 5, 5, x, x, 7, 8, 7, 7, 0, 8, 5, (5), 7, 7, 7, 5, 5, 5.

Musical notation for N.C.(Em) system 3. The top staff includes an '(Em)' marking above it. It features a melodic line with dynamics *pp* and *mf*. There are two 'P.M.' markings with dashed lines and a 'Harm. (8va)' marking above the second one. The bottom staff shows guitar fretting with numbers (5), (5), 5, 5, 5, 5, 5, 7, 5, x, x, x, 5, 5, 5, 5, 5, 5, 7.

Musical notation for N.C.(Em) system 4. The top staff includes a '(C)' marking above it. It features a melodic line with dynamics *mf* and 'sl.' markings. There are four 'A.H.' markings with dashed lines and notes above them, labeled '(15ma)', '(8va)', and '(8va)'. The bottom staff shows guitar fretting with numbers 5, x, x, x, 5, x, 7, 8, 7, (7), (7), 9, 8, 5, (5), (5), 7, 8, 7, 7, 5, 5, 5.

*Vib. causes top note to sound.

Musical notation for N.C.(Em) system 5. The top staff includes an '(Em)' marking above it. It features a melodic line with dynamics *mf* and 'sl.' markings. There are two 'P.M.' markings with dashed lines and a 'cresc. pick w/fingers-' marking above the first one. The bottom staff shows guitar fretting with numbers (5), (5), 0, 3, 2, 0, 2, 0, 2, 0, 2, 2, 2, 2, 2, 2, 2, 0, 15, 4, 4, 5.

N.C.(A) (C)

sl. *f*

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

(C#m) (G#m)

trem. bar *vib. w/bar* *Full* *Full* *Full*

(A) (F#m)

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

A.H. pitch: F#

(G) (B)

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

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

**T* *T* *T* *T* *T* *T*

P *P* *P* *P*

*Tap w/pick, next 2 bars.

N.C.(Em)

(C)

A.H.
(15ma)

(Em)

8va-----

N.C. E5 N.C. G5 E5 G5 N.C. E5 N.C. Harm. (8va)

P.M. P.M.---4 P.M.-----4 *T T P.M.---4 P.M.-----4 Harm.-----4

*T = thumb

E5 G5 C5 C(b5) C5 C Csus2(#11)

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

C N.C. C5 N.C. C5 N.C. (Em)

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

sl. sl. sl. don't pick

Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full

12 P Full 12 P Full 12 P Full 12 P Full 12 P Full 12 P Full 12 P Full 12 P Full 12 P Full 12 P Full 12 P Full

15 12 15 15 12 15 12 15 (15) 12 15 12 15 12 15 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15

(C)

Full Full Full Full Full Full Full Full Full Full

12 P Full 12 P Full 12 P Full 12 P Full H P Full P Full P Full Full Full Full Full 1/2

12 15 12 15 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 (15)

Full Full Full *sl.* *p*

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

8va----- A.H.----- 7

(Em) *sl.* *sl.* Harm.-7 (15ma) 2 1½ 2 1½ 1½ 1½ 1½ 1½ 1½ 1½ 1½ 1½

12 (12)5 0 0 0 17 17 (18) 18 18 19 19 19 19 19 19 19 19

sl. *sl.* (C)

8va----- *loco* *sl.* *sl.*

(19) 19 19 19 (19) 17 19 22 17 19 17 15 15 17 15 19 17 15 11 12 13 12 10 10 12

sl. *sl.* *sl.* 3 *sl.* *sl.*

9 7 10 9 7 5 9 8 9 9 9 9 11 12 15 15 15 17 15 15 14 14

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

(Em) *sl.* *sl.* *sl.* 3 *sl.* *sl.*

17 20 20 20 20 20 19 20 19 14 15 17 17 17 17 17 19 17 17 15 15 14 12 14

sl. *sl.*

17 17, 16 16, 14 14 14, 16 17, 14 17, 19 18 19, 20 20 20 20, 19 19, 14 14, 17 17, 16 16, 14 14 14, 12 12 (12) (12), 17 17, 14 14, 16 16, 14 14 14, 12 12 (12) (12), 17 17

(C)

mp, P.M., 0 2 3 2, 0, 3 1 0, 2 0, 4, 0 2, 2 4 2 0, 2 0, 2, (2) 0 2, sl., sl., sl., sl.

(Em)

Harm. (8va), Harm., (2), 5, 5, 5, (5), (5), 6 7 5

(C)

A.H. (15ma), P.M., A.H., slight P.M., P.M., 8 7 5, 7 5 4, 7 5, 4, 7 5 3 3, 7, 0 5 3, 3 5 3, 2 0 0, sl., A.H. pitches: G A

N.C.(Em)

N.C.(Em), P.M., mf, ppp, mf, P.M., P.M., P.M., A.H. (8va), H, 5 5 5 5 5 7, 5 x x x 5, 5 5 5 5 5 7, 5 x x x 5 x, 7 8 7

(C)

A.H.---7
(15ma)

sl. H P

P.M. A.H.---7
H P

(Em)

P.M.---7
pp *mf* P.M.---7 P.M.---7

A.H.---7
(8va)

(C)

A.H.---7
(8va)

P.M.---7 A.H.---7 P.M.---7 A.H.---7 P.M.---7

H P H

(Em) D5 D/F# E5

sl. sl.

P.M.---7 P.M.---7

cresc.

trem. bar 1/2

N.C.(A) (C)

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

vib. w/bar vib. w/bar

*Depress bar before striking note.

P.M.

(C)

(Em)

grad. dim.

(C)

rit.

(Em)

ppp *let ring* *p*