






# Ceremony

Music by Joe Satriani


**G#5** 4fr.  **F#m7**  **A5** 5fr.  **G#m7** 4fr.  **B5** 7fr. 

Fast Rock ♩ = 176

N.C. \*\*C#m  
Gr. I

*mp* H P H P H

*let ring*  
*\*dist. tone w/wah*

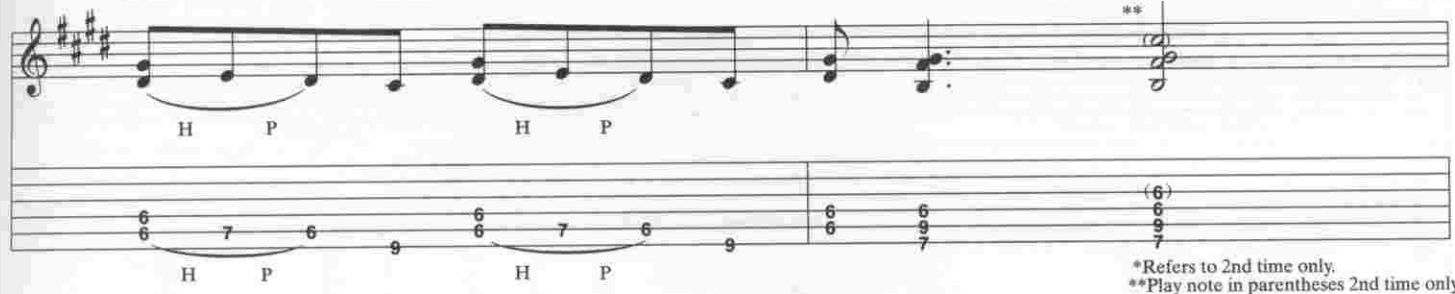


\*Begin song w/gr.'s vol. knob turned down about halfway, thereby reducing dist. level.

\*\*Chord names reflect gr. and bass.

N.C. B6 \*B6/9

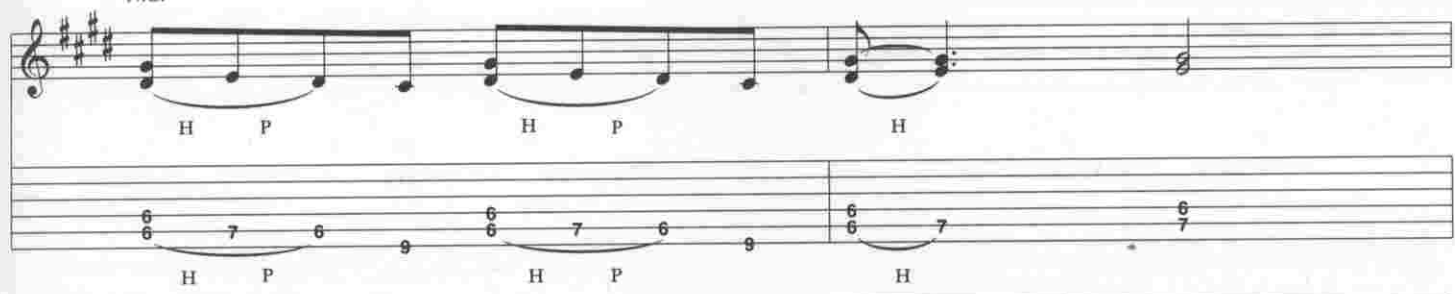
H P H P



\*Refers to 2nd time only.  
\*\*Play note in parentheses 2nd time only.

N.C. C#m

H P H P H



B6 A#m7 1. G#m 2. Esus2

P



\*Raise gr.'s vol. knob to 10.

Half time feel

N.C.  
Gtr. I

(C#5)

N.C.

Riff A (\*Gtr. II)

\*7-stg. gtr. arr. for std. gtr. ⑥ = B↓ ⑤ = E↓  
(Remaining stgs. are not used.) Heavy gauge stgs. are recommended.

(B5)

N.C.

(C#5)

A.H.  
(8va)

A.H. pitch: G#

(B5)

(A#5)

(G#5)

(cont. on lower staff)

(end Riff A)





(B5)  $\frac{1}{2}$  (C#5) Full P

A.H. (8va)

A.H.

(E5) (C#5) Full P Full P

Gtrs. II & V Gtr. V

Gtr. II

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

\*\*\*\*A.H.

\*For this bar only, Gtr. II plays TAB on 5th stg. and Gtr. V plays TAB on 6th stg.  
 \*\*PM. refers to both gtrs.  
 \*\*\*PM. refers to Gtr. II only.  
 \*\*\*\*A.H. refers to Gtr. V only (next 8 bars).  
 A.H. pitch: B

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#). Staff 1 contains a melodic line with notes G#4, A5, B5, A5, G#4, F#4, E4, D4. Staff 2 contains guitar fret numbers: 11 9, 11 9 11, 11 9 11 11, 8, 11. Annotations include 'Full' above the melodic line and '1/2' above the fret number 8.

Musical notation system 2: Treble clef, key signature of three sharps. Staff 3 contains a melodic line with notes G#4, A5, B5, A5, G#4, F#4, E4, D4. Staff 4 contains guitar fret numbers: (5), 5, 0 0 0 0 0 0 0 0. Annotations include 'A.H. (8va)' above the melodic line and 'A.H.' above the fret numbers. A note 'A.H. pitch: B' is written below the fret numbers.

Musical notation system 3: Treble clef, key signature of three sharps. Staff 5 contains a melodic line with notes G#4, A5, B5, A5, G#4, F#4, E4, D4. Staff 6 contains guitar fret numbers: 11 9 11 11 9, 11 9 11 9 11, 9 11 11 11 9. Annotations include 'Full' and 'P' above the melodic line. A note '(C#5)' is written above the first measure, and '(B5)' is written above the last measure. A 'To Coda' symbol is at the end.

Musical notation system 4: Treble clef, key signature of three sharps. Staff 7 contains a melodic line with notes G#4, A5, B5, A5, G#4, F#4, E4, D4. Staff 8 contains guitar fret numbers: 2 2 4 2 2 4 2 2, 2 4 2 2 2 2 4 2 2, 0 0 0 0 0 0 0 0. Annotations include 'A.H. (8va) (end Rhy. Fig. 1A)' above the melodic line and 'A.H. (end Rhy. Fig. 1)' above the fret numbers.

Musical notation system 5: Treble clef, key signature of three sharps. Staff 9 contains a melodic line with notes G#4, A5, B5, A5, G#4, F#4, E4, D4. Staff 10 contains guitar fret numbers: 9 11 11 11, 11 11 (11) 9 11 9, 11 11 (11) 9 11 9. Annotations include 'H' above the first measure, 'N.C.(A5)' above the second measure, and 'Full' and 'P' above the melodic line.

Musical notation system 6: Treble clef, key signature of three sharps. Staff 11 contains a melodic line with notes G#4, A5, B5, A5, G#4, F#4, E4, D4. Staff 12 contains guitar fret numbers: 2 4 2 2 4 2 2 0, 5 5 5 5 5 5 5 5, 5 5 5 5 5 5 5 5. Annotations include 'A.H. (8va) (Gtr. V out) Rhy. Fig. 2 (Gtr. II)' above the melodic line, 'A.H.' above the fret numbers, and 'RM.' above the fret numbers. A note 'A.H. pitch: G#' is written below the fret numbers.

(G#5) Full Full Full Full Full P

let ring

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

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

(B5) Full Full P Full Full Full Full Full P Full Full

semi-harm. rake

11 11 (11) 9 11 9 11 11 12

(end Rhy. Fig. 2)

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

w/Rhy. Figs. 1 & 1A (both 1st 6 bars only)

N.C.(C#5)

Full Full P Full Full Full Full

11 9 11 11 9 11 9 11 9 11 11 9 11 11

(B5)

(C#5)

1/2 Full Full P Full Full Full Full

1/2 8 11 11 9 11 11 9 11 9 11 9 11 11

Rhy. Fig. 3A (Gtr. V)

Guitar solo

G#5

w/fingers

(B5)

Full

Gtr. IV

Gtr. I

(Gtr. I out)

Musical notation for the first system. The treble clef staff shows a sequence of notes with slurs and dynamics. The guitar staff below it shows fret numbers (9, 11, 11, 11, 9) and fingerings (P, P, P, P, H, P, P, P, P). Above the guitar staff, there are annotations for 'Gtr. IV', 'Gtr. I', and '(Gtr. I out)'. There are also triplets and slurs over the notes.

(Gtr. V cont. in slashes)

Rhy. Fig. 3 (Gtr. II)

Musical notation for the second system. The treble clef staff shows a sequence of notes with slurs and dynamics. The guitar staff below it shows fret numbers (0, 0, 0, 0, 0, 2, 0, 0, 0, 0) and fingerings (P.M., P.M.). Above the guitar staff, there are annotations for 'Gtr. V cont. in slashes' and 'Rhy. Fig. 3 (Gtr. II)'. There are also slurs and dynamics markings.

F#m7

(end Rhy. Fig. 3A)

Musical notation for the third system. The treble clef staff shows a sequence of notes with slurs and dynamics. The guitar staff below it shows fret numbers (12, 12/14, 12, 14, 11, 12, 12, 11, 12, 11, 9, 11, 9, 11, 9, 7, 9) and fingerings (sl., H, P, H, P, sl., H, P, sl., H, P, sl.). Above the guitar staff, there are annotations for 'F#m7' and '(end Rhy. Fig. 3A)'. There are also slurs and dynamics markings.

(end Rhy. Fig. 3)

Musical notation for the fourth system. The treble clef staff shows a sequence of notes with slurs and dynamics. The guitar staff below it shows fret numbers (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2). Above the guitar staff, there are annotations for '(end Rhy. Fig. 3)'. There are also slurs and dynamics markings.



w/Rhy. Figs. 3 (3 times) & 3A (2½ times)

G#5

Gr. IV

G#5

F#m7

G#5

F#m7

Gr. V

8va

w/Rhy. Figs. 1 & 1A (both 1st 2 bars only) (both 3 times)

N.C.(C#5)

\*8va

Gr. IV

(Gr. IV out)

Gr. I

\*8va refers to both gtrs.

\*\*Gr. IV to left of slash.

8va  
Gtr. I

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

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

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

8va

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

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

16 17 16 12 17 12 16 17 16 12 17 12 16 17 16 12 17 12 16 17 16 12 16 12 19 12

w/Rhy. Figs. 1 & 1A (both 4th bar only) (both 2 times)  
(B5)

8va

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

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

19 12 19 12 17 12 17 12 16 17 16 12 16 12 14 16 14 12 11 14 14 (14) 12 14 (14) 9 9 8

w/Rhy. Figs. 1 & 1A (both 1st 2 bars only) (both 3 times)  
(C#5)

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

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

11 12 9 11 9 11 9 12 9 11 9 12 9 11 12 11 9 P P P 12 9 12 10 9 11 9 11 12 9 11

P Full H P Full P Full H P Full P Full

P Full H P Full P Full H P Full P Full

(11) 9 11 9 9 12 9 9 12 9 12 9 12 14 12 14 14 9 12 9 Full P Full

Full Full Full

Full Full Full

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

w/Rhy. Figs. 1 & 1A (both 4th bar only) (both 2 times)

(B5)

w/Rhy. Fig. 2  
A5

Gtr. V  
w/fingers

G#m7

A5

B5

w/Fill 2  
N.C.

Half time feel  
w/Riff A  
N.C.

Fill 2 (Gtr. V)

(Gtr. V out)

(C#5) N.C. (B5)

N.C. (C#5) (B5) (A#5) (G#5)


w/Riff A (1st 6 bars only)  
N.C. Gtr. I (C#m) N.C. (B5)

Gtr. V (PM. PM. PM. PM. .... H)

N.C. (C#m) (B) (A#m) (E5)

(Gtr. V out) sl. Gtr. II

(C#5)

D.S. al Coda  
(end half time feel) 

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

grad. cresc.


(0) (0) 2 4 4 4 4 4 4 4 4 4 4 4 0

sl.

P.M. .... grad. cresc. P.M. ....

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

(A5)

Coda 

H Full semi. -harm. Full

9 11 11 11 12 12 12

H

Rhy. Fill 1A (Gtr. V) (end Rhy. Fill 1A)

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

Rhy. Fill 1 (Gtr. II) (end Rhy. Fill 1)

P.M. ....

5 5 5 5 5 5 5 5 5 5 5 5 5



w/Rhy. Figs. 1 & 1A  
(C#5)

*pick slide*

*\*let ring*

*\*Next 17 bars only*

(B5)

(C#5)

(E5)

(C#5)

*sl.*

*sl.*

(B5)

(C#5)

*P*

*P*

*P*

*P*

*P*

*P*

*P*

*P*

(B5)

w/Rhy. Fills 1 & 1A  
(A5)

w/Rhy. Figs. 1 & 1A  
(C#5)

*sl.*

*sl.*

(B5)

(C#5)

*sl.*

*sl.*

*sl.*

*sl.*

*sl.*

*sl.*

*sl.* (E5) (C#5)

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

*sl.* (B5) (A5) w/Rhy. Fills 1 & 1A P P *sl.*

w/Rhy. Figs. 1 & 1A (both 1st 12 bars only) (C#5) (B5) *sl.*

Begin fade (C#5) (E5) *sl.*

(C#5) (B5) *sl.* Fade out