

An Earth Dweller's Return

By Steve Vai

Freely

N.C.(E Mixolydian)

① N.C.(E Mixolydian)

Gtr. 1 (fretless)

T A B 2 2 7/9/11 11/12\11/12 12/14\9 8/9 (9) 7/9 5\4\5 4/5\4\2

Gtr. 2 f

T A B 0 0 0 0

⑤

Gtr. 1

T A B 4 4 9/11 11/13 13 13/14 13/14 14/16 11 10/11 9 9/11 7 6/7 (7) 6/7\6\4

Gtr. 2

T A B 0 0 0 0

⑨

Gtr. 1

T A B 5/4 12 12\10 (10) 14 10 9/10 9/10\9 9 9\7 7 11 (11) 7

Gtr. 2

T A B w/ bar -1 w/ bar -1

Gtr. 3

ff * w/ tons of delay & reverb S S echo 14/15 14/17 (17)

Gtr. 4 f gliss. 19 19

* delay length = ♩

(12)

8va

S S S S

S S S S S S S S

7/12 12/ 17 19 21 21/22 21/22 24 > 19 19 19 19 17 17/

6 / 7 \ 6 / 7 \ 6

w/ bar B

(0) 0 0 -2 1/2

8va

gliss.

19 19

Here & Now

By Steve Vai

16 E6 D/E E P.M. let ring P S S S A let ring

6 7 9 12 10 9 11 9 7 7 9 6 7 5 0

6 7 9 11 0

A A5 N.C.

1. Here we _ stand _ (echo)

loco

S S S P

S S P

2 0 7 (7) 4/5 0 4 5 4 5 0 0 0

26 N.C. A5
Ooh, the fires are burn - ing.
S P A
S P
5 5 2
4/5 0 4 5 4 5 0 0 0 0 0 0 0 0 0 0 0 0 0

(29) N.C. A5
 Vic - to - ry. — Oh, — the

S S P

10 (10) 5 4 5 4 5 0 0 0 0 4 2 5 2

6 0 7 7 4/5 0 4 5 4 5 0 0 0 0 4 2 6

38 A D5/A Asus2
I'm not _ a king. _ There's on - ly _ the voice in your _ head. _____ But
> > >
2 3 4
0 0 0 0 0 0 0 0 0 0 0 0 0

(48) G5 N.C. C A5

So are you rea - dy for the here and now? —

fingering: 2 3 2 2 2 3 4 3

A 2
54 A5 N.C. A5
2. Sac - ri - fice. — Wow — the
S S P
10 (10) 5 4 5 4 5 0 0 0 0 4 2
2 0 7 (7) 0 4 5 0 4 5 0 0 0 0 0 2

Musical score for piano and voice, page 57. The vocal line continues with lyrics: "soul needs bar - ing. Bring new _ life _____ oh _____. The piano accompaniment features eighth-note patterns and dynamic markings S, S, P. Fingerings (5) and (5) are shown above the piano staff. The piano part includes a bass line with note values 7, 2, 10, 9, 10, 9, 4/5, 0, 4, 5, 4, 5, 0, 0, 0.

60 N.C. A5

B²
D5/A

to a world worth sparing.
I'm not a prophet.

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

63 A

D5/A Asus2

I'm not a prince. — The ego dies with your flesh.

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

66 D5/A

A Asus4 A Asus2 A5

You are the garden, I am the seed. — Har - vest time is

3 2 | 2 2 | 2 2 4 2

Gsus2

N.C.

here.

P.S. let ring S P

fingering: 3/3 T 2 T T 3 2 3 2 4 5 0 0 0

73 G5 N.C. C² A5
 But tell me are you rea - dy for the here and now? _____
 s
 s
 0 4 2 0 0 3 3 3 3 3 3 0 3 0 0 7
 fingering: 2 3 2 2 2 3 4 3

76 N.C.
S P A5
S P P
4/5 5 0 0 0 | 0 0 0 0 2
0 4 5 0 0 0 | 0 0 0 0 2

63

A5 G5/A B5/A G5/A A5

Chord diagrams for the first five measures:

- M1: A5 (A, C#, E)
- M2: G5/A (A, C#, E, G)
- M3: B5/A (A, B, D, F#)
- M4: G5/A (A, C#, E, G)
- M5: A5 (A, C#, E)

String patterns below the staff:

10	10	8	S	8	12	12	8	S	8/10	10
9	9	7		7	11	11	7		7/9	9
7	7	5		5	9	9	5		5/7	7
0	0	0		0	0	0	0		0	0

86 N.C.

Piano

Cour-age, *sac - ri fice,*

P S P H *f*

P S P H *mf*

15 14 14 16 9 7 9

89

Solo

Half-time feel ($\text{♩} = \text{♩}$)
E5 D5

vic - to - ry
and free - dom.

(Piano tacet)

P.S. P.S. B

Solo Gtr. ***ff***
w/ wa-wa and dist

gradual bend
full

P.S. P.S. 10

The musical score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time. It features a continuous eighth-note pattern followed by a measure of sixteenth notes. The bottom staff is in bass clef, C major (no sharps or flats), and common time. It shows a sustained note followed by a measure of eighth notes. The score concludes with a fermata over the final note.

* Bend into notes with bar while sliding up 2nd string.

Musical score for guitar and bass. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bass staff shows a bass clef and a time signature of common time. The tablature below shows the guitar strings with fingerings: 0, 7, 5; 0, 7; 0, 0, 0; 5; (7) (5). The bass tablature shows: 0, 0, 0, 0.

E5 D5 N.C. A5 G5 E5 D5
 95

gradual bend full 1/2 full P. -1 1/2 B -1 1/2 1/2
 P.S. 8 5 7 6 12 12
 9 9 9 7 (5) 0 5 3 0 5 9 9 9 7 (5)
 7 0 0 0

S

N.C. D5
 98

-1 P H H H P P P H P H P P P H B B P P H P P H B B P P
 10 12 14 15 14 12 10 15 14 15 14 12 10 14 14 12 10 15 12 10 14 14 12 10

14 12 X X 14 14

Note: Tapped bends are bent w/ left hand while right hand middle finger remains fretted.
 H12 S S S

12 12 0 7 5 (5)

N.C. C#5 D5 A5 G5
 100

8va H P H P P H P P H B B P P H P H P P H P P H P P H P P H P P S

14 12 10 14 12 10 14 12 9 14 14 12 9 14 12 10 14 10 8 14 10 8 7

6

6 4 7 5 0 7 5

Sheet music for guitar, three staves. The top staff starts with N.C. and H, followed by a sequence of H, HP, P, and D5. The middle staff begins with H, HP, P, and continues with various fingerings (7, 10, 12, etc.) and hand positions (H, P, S). The bottom staff shows a harmonic progression with chords and bass notes.

* slide edge of pick up 3rd stg. past edge of fretboard

Musical score for the first violin part, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and includes dynamic markings like vib , p , and ff . The bottom staff uses a bass clef and includes dynamic markings like p , ff , and vib . Measures 11 and 12 are shown, separated by a vertical bar.

Double-time feel ($\text{♩} = \text{♩}$)

N.C.

107 D5/E 8va.....

$\#$ 8

D5/E 8va....., loco

8va..... G5 A5 G5 D5/E G5 A5 G5

D5 E

G5

A5

G5 D5/E

G5

A5

B

Fingerings: P, 13-14, 14-13, 1/2, 15, 1/2, 15, S, 12, 12, 15-14, 1/2, 12, 12, 15-14, 1/2, 12, 12, 15-22, 22, full.

A 3Gtr. 1 repeats Fig. **A** 2

3. One for all. Time is fleet - ing.

0 7 7, 7, 7 6 7 6 4 2

Hear the call. Our world is bleed-ing.

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

Gtr. 1 repeats Fig. B 2 simile

123

D5/A A D5/A Asus2

There are no sav - iors. There are no kings.. The pow - er lies in your hands. So

B B B B

full
10 13 9 12 10 13 7 10

127

D5/A A Asus4 A Asus2 A5 Gsus2

you be the fire, the light with - out heat. Pre - cious time is here. _____

B B B B

full
10 13 9 12 10 13 7 10 9 12 5 8 5 8

132

N.C. G5 N.C.

So tell me are you rea - dy for the

8va B S loco (Gtr. 3 tacet) 9 P P P P P P P P

full
17 20 (17) 20 S H P P P P P P P P P P

C 3
 36 N.C. A5 N.C. A5 G5/A
 here and now? — (echo) So tell me are you ready? —
 Gtr. 1 P
 P let ring —
 0 0 0 2 0 4 2 5 0 5 5 5 5 5 5
 Gtr. 3 8va B B B B B B B B
 full hold bend 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
 full 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

140

A5 G5/A B5/A G5/A A5

full hold bend
12 15

(143) N.C. A5 G5/A B5/A G5 A

Are you ready for the here and now? —

P S H

S P H

S S

B B B B full hold bend

A5

N.C.

A5

G5/A

(146)

So tell me are you ready? —

S

P S H

S

B B B B full hold bend

B5/A G5/A G5/A A5 N.C.

(149) (echo)

Are you rea - dy for the

S S P S P H

Fretboard diagram:

8	12	12	8
7	11	11	7
5	9	9	5
(0)			

8/10	10	
7/9	9	
5/7	7	

P 8 7 7 7 9 4 2

B

full

(5)
(8)

A5 G5/A B5/A G5/A A5

(152) here and now? So

S S S

Fretboard diagram:

10	10	8
9	9	7
7	5	
0	0	0

8	12	12	8
7	11	11	7
5	9	9	5

8/10	10	
7/9	9	
5/7	7	

8va B

full hold bend

12
15

Outro

tell me are you rea - dy?

Musical score for Gtr. 1 and Gtr. 2. The score consists of two staves. The top staff (Gtr. 1) starts with a dynamic **P** (piano). It features a melodic line with slurs labeled **S P** (staccato-pizzicato) and **H** (harmonics). The bottom staff (Gtr. 2) provides harmonic support with sustained notes and rhythmic patterns. The score concludes with a dynamic **H P** (harmonic-pizzicato) and a melodic line ending with **S P H**.

8va -

Fretboard diagram showing a blues scale pattern across six strings. The first five strings have 'B' markings above them. Fret numbers 10 and 13 are marked on the bottom string. Arrows indicate 'full' bends at frets 10, 12, 14, and 10. A 'full hold bend' is indicated at fret 12 on the bottom string, with a dashed line extending to the right.

A5 N.C.

8va -----

A musical score for guitar. The top staff shows a treble clef with two sharps, a key signature of F# major or G minor. The first measure consists of a single note on the A string. The second measure begins with a note on the D string, followed by a vertical bar line. The third measure starts with a note on the G string. Below the staff, the text "full hold bend" is written above a dashed horizontal line. The bottom staff shows a bass clef. The first measure has a tempo marking of 12 and dynamics of *f*. The second measure has a tempo marking of 15. The third measure has a dynamic of *f*.

161

8va

Gtr. 3 B

Gtr. 4 B

full full hold bend

17
20/17
19

A5 N.C.

162

8va

B

Gtrs. 3 & 4 B S

B

full full hold bend

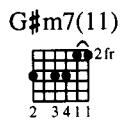
17
20/17
19

full S

17
20

In My Dreams With You

Words and Music by Steve Vai, Desmond Child and Roger Greenwalt



Intro

$\text{♩} = 138$

N.C.

3

⑦

A Verse

(15) B5 A5 C#5 A5

crawl through bro - ken glass — for you, but it would - n't pay. — You
fan - ta - sies — are real, — and they nev - er lie. — If

S P.M. P.M.

p

(16) B5 A5 C#5 A5

take me for — a fool, — but if you on - ly knew — what you —
you on - ly knew — what I do — in my dreams — with you —

S

(17) B5 A5 C#5 A5

I do — Lord knows that it is - n't right. — in my dreams — with you. —
It is - n't right. —

P.H. (15ma)
P.H. P.M. P.M.

B [Pre-chorus]

pitch: G#

(18) G#m9(11) A Asus2 G#m7(11) E5

You're so cold — and crit - i - cal, — and ba - by that's —
The world can make — you cyn - i - cal — with all it's love —

(35) A5 N.C. G#m7(11) A Asus2

— too — bad. — So my — re - al - i - ty will have to the
 — and it's pain. But I don't have to car - ry —

Guitar tablature:

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

§

C Chorus

Rhy. Gtr. 1 repeats Fig. A

B

A

(35) E5 F#5

come to me in my — dreams. weight — of the world. } And I know that you be - long to me.

Guitar tablature:

0	0	0	0	0	0
2	1	2	2	2	2
0	0	0	0	0	0
2	2	2	2	2	2
0	0	0	0	0	0
2	2	2	2	2	2

(36) C#m7 A

— Ev - 'ry night you sud - den - ly ap - pear — in my — eyes. — It

Guitar tablature:

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

(39) B A C#m7 A

hap - pens when I — sleep. It is - n't right what I do —

Guitar tablature:

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

(47)

B A

in my dreams _ with you. —

Guitar Tab:
 (2) 2 0 2 0 0 | 0 4 4 2 0 | 2 2 0 2
 (6) 2 0 2 0 0 | 4 2 0 2 0 | 2 2 0 2

C#m7 A B A

It is - n't right what I do —

Guitar Tab:
 5 4 4 0 | 2 2 0 2 0 0 | 0 4 4 2 0
 4 0 2 | 4 2 0 2 0 0 | 4 4 2 0 2 0

To Coda ⊕ C#m7 (Rhy. Gtr. 1 tacet)

(48)

— in my dreams _ with you. —

Guitar Tab:
 (2) 2 0 2 | 5 4 4 0 | 2 2 0 2 0
 (6) 2 0 2 | 4 2 0 2 0 | 2 2 0 2 0

1.

(49)

G#m7 N.C.

S S P.S. P.S.

Guitar Tab:
 4 4 4 | 10 10 10 | 4 4 4 | 4 4 4

2. I

Solo

2. N.C. 8va

Solo Gtr.

56 B hold bend S loco B B H S

ff

full gradual release S dig in S

22 21 22 21 (22) 10 9 (9) 7 8 9 (9) 16

pre-dive

B (Gtr. tacet)

Rhy. Gtr. 2

full gradual dive

14 16

B Bridge

Bs11S4

62

8va

P.H. B P.H. B B

loco
P.S.

(Solo Gtr. tacet)

Rhy. Gtr. I

full full P.H. full full

P.S.

Bsus4
Ba by, don't

22 22 22 22 7 9 9 4 2 2 0

65 F#m7(11) E5 Asus2

wake me. Let me take you on an end - less jour - ney.

Guitar Tab (Fretboard 2):
0 2 0 | 0 4 0 | 0 4 0

66 Bsus4 C#m7 E5

We touch and the soft - est kiss ex - plodes.

Guitar Tab (Fretboard 2):
2 2 0 2 4 | 4 5 6 4 | 0 0 0 4 0

O Asus2 Bsus4 G#m7

— with lust, yeah. It's real; — you

Guitar Tab (Fretboard 2):
6 0 4 0 0 | 2 2 2 0 4 | 4 4 4 2 0

E5 Asus2 Bsus4 C#m7

can't de - ny — the heat — you — feel. — And if I die —

Guitar Tab (Fretboard 2):
0 0 0 4 0 | 0 4 0 0 0 | 2 2 2 0 4 | 0 2 4

77

E5 A

be - fore I wake, ba - by that's all right.

S S let ring S

Guitar tab:

(4)	5	4	6	4	2	0	0	4	0
4	4	6	4	2	0	0	4	0	

A⁶₉ A A⁶₉ A5 D.S. al Coda

scream: yi yi - yi - yi Well, I

S let ring S

Guitar tab:

0	2	0	2	4	4	4	2	2	4
6	2	2	2	4	0	2	4	2	2

⊕ Coda

C² Outro Chorus

Rhy. Gtr. 1 repeats Fig. A

B A

And I know that you be - long to me

Rhy. Gtr. 2

Guitar tab:

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

86 C#m7 A

— Ev - 'ry night you sud - den - ly ap - pear — in my eyes. It

Guitar tab:

(6) 2	2	0	2	5	4	4	0	2	0
4	4	2	0	2	2	0	2	2	0

29

B A C♯m7 A

hap - pens when I sleep. It is - n't right what I do _____

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

32

B A

in my dreams - with you. _____

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

33

C♯m7 A B A

It is - n't right what I do _____

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

Repeat and Fade

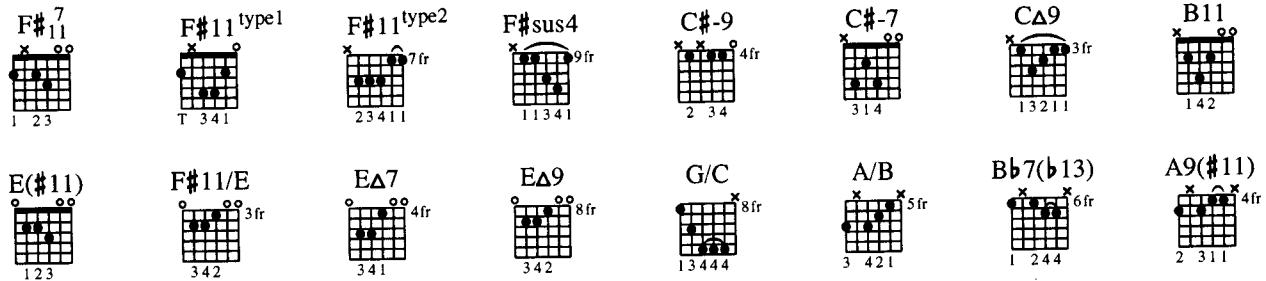
C♯m7 A

And I

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

Still My Bleeding Heart

By Steve Vai



Intro

$\text{♩} = 113$
F# 7

①

F#11 type 1

Rhy. Gtr. 1

let ring

T A B

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

5 F#⁷

Gtr. 2 Oh w/ bar H5 B

F#11 type 1 Oh I. A.

(Gtr. 2 tacet)

w/ bar -1/2

Gtr. 1 vph let ring P let ring

A

F#⁷
F#11
F#11 type 1

child to a boy - From a boy to a man - Pride grow-ing strong - er

let ring

2 3 4

(3) F#11 type I

 jud-ges not the sca - ven - gers that per - se-cute hu - man-i - ty. Fate does call,

 let ring s

Fig. 1

Rhy. Gtr. 2 w/ dist.

f *mf* *s* *s*

18 2 0 2 0 2 0 2 0

18 F#11^{type2}

and the sick - ness falls. Lights of life dim

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

21 F#11

F#5(b9)

F#11^{type2}

down. Fear like an alien comes to view. But with

let ring let ring s

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

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

S

B E5 F# 7

words like — the moun - tains I'll die like a sol - dier in your — arms. — My
died like a sol - dier in his lov - er's — arms. —

End Fig. 1 Fig. 2 S

27 E5 F#5 F#sus4 E5

will en - dur - ing till the pain is — gone.. Then he looked in - to his lov-er's _____
Brave as a he - ro in a blood - red — war. — And his fi - nal words _____ as he

S

C

To Coda  C#-9

B/E

F#⁷₁₁

eyes reached and he cried — } "In the name of — love, — still my bleed - ing
for the stars — }

let ring 4 let ring 4 let ring 4

2 0 0 0 0 4 4 4 4 4

2 0 0 0 0 4 4 4 4 4

End Fig. 2 Fig. 3

H P

P — 3

P H P

0 4 4 4 4 2 2 2 2 4 2

2 0 2 0 2 0 4 2 4 2 4

F#⁷₁₁

F#sus2

C#-9

heart." For the love of — God, —

S

let ring 4 let ring 4

0 9 9 9 9 9 0 4 4

2 0 2 0 2 0 11 11 11 11 4

S

let ring 4 let ring 4

0 9 9 9 9 9 0 4 4

2 0 2 0 2 0 11 11 11 11 4

36 B/E F#⁷ 11 F#sus2

still my bleed - ing heart." ————— 2. His

let ring 4 let ring S

4 4 4 0 0 9 9 9 9
2 2 2 3 11 11 11 11
0 0 0 2 2 11 11 11

End Fig. 3

let ring S

2 2 2 4 4 0 0 9 9 9 9
0 0 0 2 2 2 2 11 11 11 11

A 2 (Gtr. 2 tacet)

(39) F# 7 F# 11

chin he held high. and the cour-age in his voice was like the burn-ing of the sun, but like the

Gtr. 1

let ring let ring

0 0
2 2
2 2
4 4
2 2

42 F# 7

breath of __ an an - gel. How could this _ be __ I had to __ scream. Why this

let ring -----

0 0 0 0 | 0 | 2 | /6 | 6 4 4 3 3 | /8 6 6 4 4 | /6 6 4 2

45 F#11 Gtr. 2: w/ Fig. 1 E(add2) F#11

in - no - cent young boy - must suf - fer - so help - less - ly. But who am - I _____ to
 let ring 4 let ring 4 let ring 4

0 2 /5 4 7 9 4 7 9 4 7 2 0
 4 4 4 4 4 4 4 4 4 4 2 0

46 F#11

chal - lenge ____ God ____ in the ways of the world ____ re - main di-vine my - ster-y I.
 H S S

0 8 11 12 9 2 0 8 8 8 6
 3 11 13 11 9 4 9 9 9 4
 2 11 11 11 4 4 4 4 4 6

51 F#11 F#5(b9)

— crum - ble down on my hands and - knees - while his words fill the air — as he
 let ring 4 let ring 4 S

0 2 0 4 2 0 0 4 2 0 2 0
 2 0 4 4 4 4 4 4 4 2 2 0

B 2

54 Gtr. 2: w/ Fig. 2 E5

looks in - to his des - ti - ny. I'll die like a sol - - dier in your — arms. — And I
 let ring 4

0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0
 11 9 9 9 9 6 11 11 11 8 2 3 4 3 3 3
 13 11 11 11 8 6 0 0 0 0 2 0 0 0 0 0

E5 F#5 F#sus4 E5

will be brave so you can be strong. And then he looked in - to his lov'er's _____

C²

Gtr. 2: w/ Rhy. Fig. 3
C#-9

Gtr. 2: w/ Fig. 3
B/E

F#⁷₁₁

eyes and he cried, — "In the name of — love, — still my bleed - ing

let ring -----

F#⁷₁₁ F#sus2 C#-9

heart." For the love of — God, —

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

B E F#⁷₁₁ F#sus2

(Rhy. Gtr. 2 tacet)

still my bleed - ing heart." —

let ring -----

D

C#-7
8va.....

CΔ9

B11

E(#11)

F#11/E EΔ7 EΔ9

69

Melody Gtrs. 1 & 2, dbld. by vocal

Melody Gtr. 1 & 2 parts are shown in sixteenth-note patterns. Rhy. Gtr. 1 part is a sustained eighth-note pattern.

17	16	17	15	14	11	11	
14	13	14	12	11	8	8	11
					0		

Rhy. Gtr. 1

Rhy. Gtr. 1 part is a sustained eighth-note pattern.

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

G/C

A/B

Bb7(b13) A9(#11) E(#11)

E

EΔ7(#11) E6

EΔ9 EΔ7

8va....

73

8va.....

loco

B

1/2 1/2

14/19

S

Melody Gtr. 1 & 2 parts are shown in sixteenth-note patterns. Rhy. Gtr. 1 part is a sustained eighth-note pattern.

15	15	15	14	15	12	11	11	11	11
12	12	12	11	12	9	8	8	11	9

Harm.

Harm.

Melody Gtr. 1 & 2 parts are shown in sixteenth-note patterns. Rhy. Gtr. 1 part is a sustained eighth-note pattern.

12	12	12	5	7	4	0	0	0	0
12	12	12	6	7	4	2	3	11	8
10	10	10	7	6	5	0	14	13	6
8	8	8	7	6	5	0	14	13	6

F# 7
8va.....

B

77

B

Melody Gtr. 1 & 2 parts are shown in sixteenth-note patterns. Rhy. Gtr. 1 part is a sustained eighth-note pattern.

18	18	19							
15	15	16							

(Rhy. & Melody Gtrs. tacet)

1/2 1/2

let ring.....

Melody Gtr. 1 & 2 parts are shown in sixteenth-note patterns. Rhy. Gtr. 1 part is a sustained eighth-note pattern.

2	3								
2	3								

84

8va.....

P.H.
(8va)

B B B

rake gradual bend

w/ bar
2 1/2

P.H.

S S S

6 2 2 / 4

12 (12) 12 (12) (12)

pitch: A \sharp

8va

P

Rhy. Gtr. 2: w/ Fig. 1
loco

87

-1 gliss.

P

S S 3

S 3 S

S 3 H P

P.S

19 16 17 16 14 13 14

X

14 12 11 10 9 8 7 6 5 4 3 2 1

X

F# 11
8va

69

pitch: F# F#

Rhy. Gtr. 1

let ring - - - - 4

93 F# 7
8va

S B S

gradual bend

1/4 1/2 full

let ring

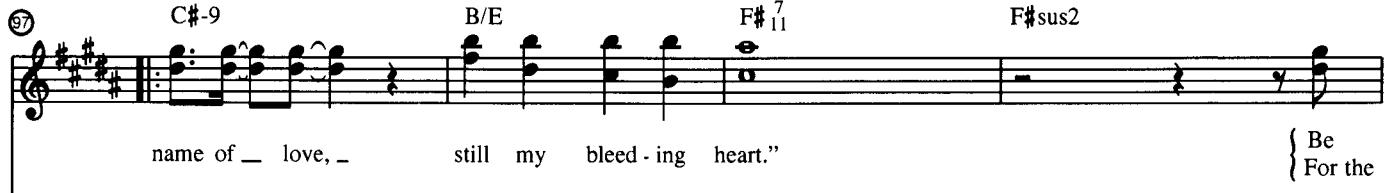
vibrato

 *Coda*

Rhy. Gtr. 2: w/ Fig. 3

97

C#-9 B/E F#⁷ F#sus2



name of _ love, _ still my bleed - ing heart.

Be
For the

Rhy. Gtr. 1

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

0 4 4 | 4 4 4 | 0 2 /11 | 0 9 9 9 9 /

4 4 4 | 4 4 4 | 2 0 /11 | 9 9 11 11 11 /

Repeat 7 times with all instruments fading out except for drums and ad lib. vocal insanity.

101

C#-9 B/E F#⁷ F#sus2



well my _ love, _ love of _ God _ still my bleed - ing heart.

In the

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

0 4 4 | 4 4 4 | 0 2 /11 | 0 9 9 9 9 /

4 4 4 | 4 4 4 | 2 0 /11 | 9 9 11 11 11 /

ad lib. vocal continues
N.C.

105

B/E F#



Synth. Strings (8vb)

rit. < mp < mf

Drs. racet

A 1 VerseA**b**5D**b**5G**b**5D**b**5

(5)

1. What do you think you got, — when you thought — you had a lot — but

H P.M. ——
P.M. ——
P.M.

6 6 6 6 6 6 6 4 4 4 4 4 4 X 4 4 4 4

7 6 6

(11)

all your feel - ings are dead? — Yeah! And

H P.M. ——
P.M. ——
H S
Gtr. 2 S
Gtr. 1 H S

6 6 6 6 6 6 6 4 4 4 4 4 4 X 4 4 4 4

13 13 11 11 13 13 11 11 (11) S

(13)

who do you think you are — when you're reach - ing for the stars, — but

H P.M. ——
P.M. ——
P.M.

6 6 6 6 6 6 6 4 4 4 4 4 4 X 4 4 4 4

7 6 6

(15)

all your feel - ings are dead? — Must you

H P.M. ——
P.M. ——
H S

6 6 6 6 6 6 6 4 4 4 4 4 4 X 4 4 4 4

11 13 11 11 11 (11) S

B 1 Pre-Chorus

(17) A E/A F#m7 E/F#

make a de - ci - sion be-tween sex and re - li - gion. Why _
let ring let ring

⑩ C#m7**5** C#m7 F#7(11)

can't you _ love God in your bed? Well,

C 1 Chorus

① Ab5 D5 Gb5 Db

Je - sus Christ is in your bed to - night ____
H P.M. P.M. P.M.

② Ab5 D5 Gb Gbsus2

to bring you back from the dead. ____
H P.M. P.M. H H S

B 2
33

A E/A F#m7 E/F#

tragic con - di - tion, sex and reli - gion,
 Are we im - pris - oned by sex and reli - gion, or is

2 0 0 0
 2 1 0 1
 2 2 0 2
 0 0 0 0

2 0 0 0
 2 2 0 2
 2 1 0 1
 2 2 0 2

35 C#m7 F#7(11)

mak-in' God a man-ic the one mess that's trapped in mess. in your our head. Res - ur - rec - tion! Well, Well,

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

D **Bridge**

A♭5

Gtr. 1

D♭5



④

Gtr. 1

raise my hands high up in - to the air. I get down on my knees and then I start a - pray-in'. When

Gtr. 2

w/ Leslie

9

9 9 11 13 9

10

A♭5

//

D♭5



⑤

love walks in, my bod - y be - gins. I feel my prom-ised land com-in', but I got - ta go to Hell now.

8 10 9 11 9 11 9

A♭5

//

D♭5



And those crea-tures, e - van - ge - list preach-ers, the ones that take mon - ey for the prom - ise of hope, well,

9

11 13 9

10

Rhy. Gtr. continues simile
Ab5
8va

57

full (hold bend) grad. release

21 21 21 21 (21) 21 21 20 20 21 20 21 21 21 20

D \flat 5
8va

58

21 18 20 18 21 18 23 18 18 21 18 18 20 18 21 18 18 23
full
23 (23) S

A \flat 5
8va

59

20 16 16 16 16 10 16 16 21 16 16 16 18 16 20 16 16 16 18 14 14 14 16 13 13 13 14 14 11 11

8va

60

B wavy line H P P P P
full 11 16 11 14 11 13 11 13 11 13 11 13 11 13 11 P.S. P.S. P.S.

E Bridge
F#5

61

I just wan-na know, _____ oh Lord, _____ how is it so?
Ah. _____

Gtr. 2

14 12 11 12 14 | 12 11 12

Gtr. 1

H
4 4 4 2 2 2 2 2 2 | 4 4 4 2 2 2 2 2 2

The image shows a musical score for a six-string guitar. The top staff is a melodic line consisting of eighth-note pairs and grace notes, primarily in the treble clef. The bottom staff is a harmonic line, also in the treble clef, showing chords and single notes. The notation includes various slurs, grace notes, and dynamic markings like 'H' for harmonic. Fingerings are indicated by numbers above the strings.

E5 B5 Ab5 Db5 Gb5 Db

68

sins a - way. Oh ho

Backups: (Ooh.)

(Gtrs. 2-4 tacet) Gtr. I

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

14 7
13 11
13 11

6 6 6 6 6 6
6 6 4 6 4 4 4 4 4 4 X 4 4 4

gliss.

2 2 2
9 9 9
9 11 11 11 16

Ab Db5 Gb Gbsus2 Ab5

71

y; y; yi yi. 3. How can the truth be known ... when we got

H P.M. ---
H P.M. ---
H H S H P.M. ---

6 6 6 6 6 11 11 11 11
6 6 4 6 6 6 11 13 13 13 11 (11) 6 6 6 6
4 4 4 X 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

D.S. al Coda
Gbsus2

74

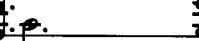
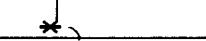
Db5 Gb5 Db Ab5 Db5 Gb

lit - tle black holes in our souls and all our feel - ings are dead.

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

7 6
6 6
X 4 4 4 11 11 11
X 4 4 4 4 4 4 11 13 13 13 11 (11) 6 6 6 6
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

∅ Coda

A♭5 
 D♭5 
 G♭ 
 G♭sus2 

77
 light _____ to bring you back from the So re .
 light.
 H P.M. ----- H S

6 6 6 6 6 6 6 6 11 11 11 11 (11)

Abs

Rhy. Gtr.

Rhy. Gtr.

79

dead.
mem - ber now folks, when you ____ kneel to pray,
8va

Solo Gtr. 2

f

23 16 20 16 18 16 20 16 18 16 20 16 18 16 23 16 20 16 20 16 23 16 20 16 18 16 16 16 16 16

A b 5

D65

Blew a lit - tle kiss to the hyp - o - crites.

Rhy. Gtr. simile

Ab5

D65

82

82

which di - rec - tion you're _____ point - ing

8va

P P P P P P

19 16 20 16 18 16 20 16 23 16 20 16 18 16 18 16 16 16 16 16 16 16 16 16 16 16

A b 5

83

it.
8va

B B B B B B B B

full full hold bend w/ bar -6 -3 1/2 -2 full

10 (15) (15) (15) (15) 15

Dirty Black Hole

By Steve Vai

Intro

$\text{♩} = 128$

Melody Gtr. (w/dist.)

B7(#9) C7(#9) C#7(#9) D7(#9) E♭7(#9) E5 N.C. D5 E5 G5 A5 E5

ff

TAB notation for Melody Gtr. (w/dist.) and Rhy. Gtr. (w/dist.) with fingerings and string numbers.

④ Rhy. Gtr. N.C. D5 E5 A5 G5 E5 N.C. D5 E5 A5 G5 E5 B5 A5 G5 D5 N.C. E5 N.C. D5 E5 A5 G5 E5

1/4

TAB notation for Rhy. Gtr. (w/dist.) with fingerings and string numbers.

E5 N.C. D5 E5 A5 G5 E5 B5 A5 G5 D5 N.C. E5 N.C. D5 E5 A5 G5 gliss. E5

(Scream)

1. Creep-

1/4

TAB notation for Rhy. Gtr. (w/dist.) with fingerings and string numbers.

A Verse

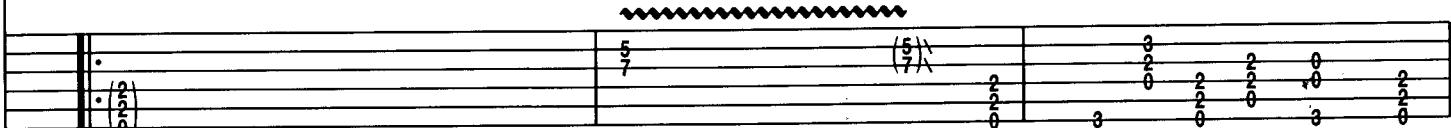
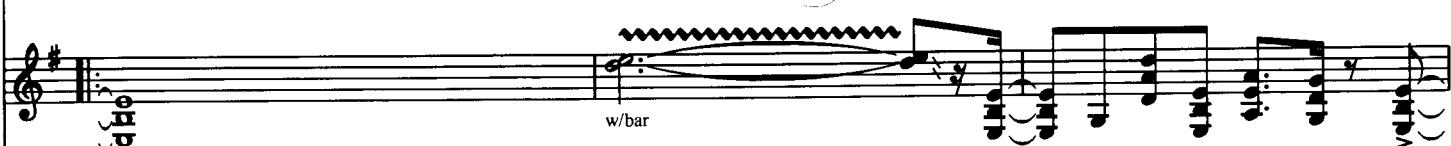
E5

E7(no 3rd)

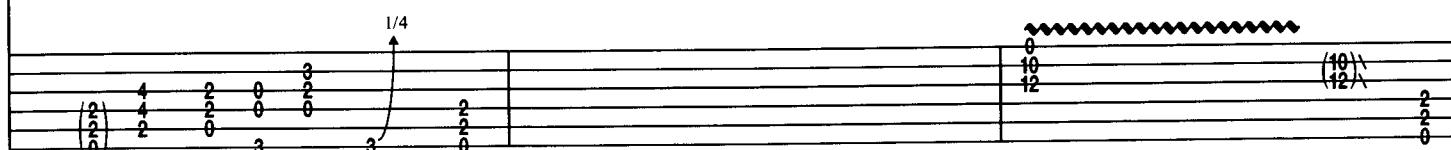
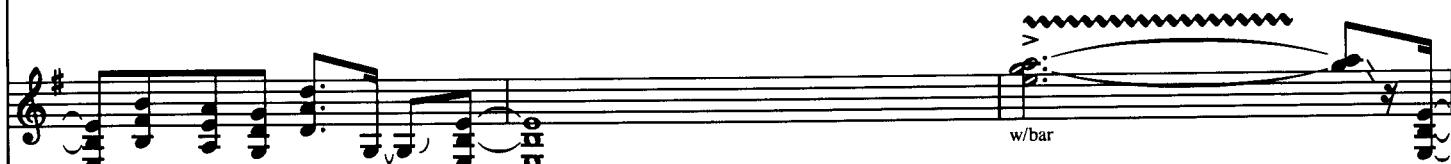
E5 N.C. D5 E5 A5 G5 E5



ing a-cross the can - vas of co - lor crawl - ing in a cold de - light
2. Can you bring me lib - er - a-tion? Do you know the depth of my ob - scen - e - ties?



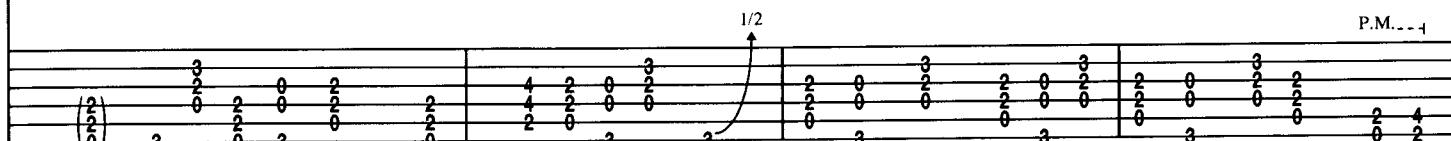
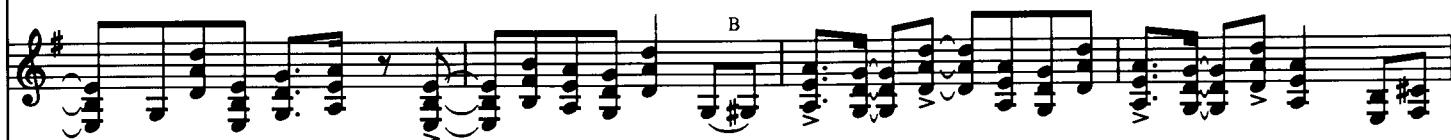
Ah Bit - ter-sweet per-ver - sions a-paint their pic - ture cross my pre - cious
Love is lost. Love is cold, love is sick, love is dead when

**B** Pre-Chorus

E5 N.C. D5 E5 G5 A5 E5 B5 A5 G5 D5 N.C. A5 G5 D5 A5 G5 D5 A5 E5 F#5



sky. love is in the shad-ows of in - san - i - ty. } And it's all I've been



(2) G5 A5 E5 F#5 N.C. D5 A5 G5 A5 B5 A5 D5 B5 A5 D5

search - ing — for. { Wretch-ed is — the filth — that grinds the
Curs-ed are — the bast - ard sons.
Great-er is — the great - ness gained.

P.M.-----4

(24) B5 A5 D5 B5 Csus2 G/B G5 N.C. G A

ho - ly with its doubt Em - brace its — heart — and tear it — out. —
of stu - pid - i - ty. Grind that — knife — and slash their - life. —
through hu - mil - i - ty Close your — eyes — step in - side. —

P.M.-----4

C Chorus

E5 N.C. D5 E5 A5 G5 E5 N.C. D5 E5 A5 G5 E5 N.C. D5 E5 A5 G5 E5 B5 A5 G5 D5 N.C. E5

Reach in - to the fire — See if you can feel my - soul —

1/4

To Coda

N.C. D5 E5 A5 G5 E5 N.C. D5 E5 A5 G5 E5 N.C. D5 E5 A5 G5 E5 B5 A5 G5 D5 N.C. E5

Sheet music for guitar and vocal part 2, page 31. The vocal part includes lyrics: "Burn - ing with de - sire _____ to be free from this dirt - y black_ hole. _____". The guitar part shows a repeating pattern of chords and strumming. The vocal part ends with a melodic line starting at 8va (octave) and ending with a fermata over a star symbol.

二

Drum break

Str.

35

E5 E7(no 3) E5 Em11

w/bar

w/bar

PA

T
A
B

(2)
5
0

7

(7)
A

2
0

0
10
12

Ad lib fills

CR

fill

Dms.

2

39

Gtr. E5 E7(no 3) B7(#9) C7(#9) C#7(#9) D7(#9)

w/bar gliss.

T A B

Hns. f

Dms. CR fill CR

This musical score page contains four staves. The top staff is for 'Gtr.' (Guitar), starting with an E5 chord. It includes performance instructions like 'w/bar' and 'gliss.'. The second staff is for 'T A B' (Tablature), showing fingerings for each string. The third staff is for 'Hns.' (Horns), with dynamics like 'f'. The bottom staff is for 'Dms.' (Drums), featuring a 'CR' (cymbal) and a 'fill' instruction. Measure numbers 39 through 45 are indicated above the staves.

D Instrumental Interlude

Doubled 8va by Horns

Gtr. P
 TAB B 6 5 7 6 5 4 3 0 3 4 5 6 7 5 1 0 1 0 2 1 0 2 1 0
 Synth. gliss.
 Bs.
 Dms. CR X +
 //
 69 Gtr. H P 3
 TAB B 5 6 5 7 6 5 4 3 0 3 4 5 6 5 4 5 5 6 7 5 7 5 8 7 10
 Synth. 3 w/pitch wheel
 Bs.
 Dms.
 // E H P 3
 Gtr. H P 3
 TAB A 9 12 9 12 9 12 11 10 11 12 9 12 11 12 10 11 10 12
 E7(#9)
 B
 CR

Gtr. (73) 

 TAB 

 Hns. 

 S. synth. 

 Rhy. Gtr. E7(#9) 

 Bs. 

 Dms. CR 

 // 

 Gtr. (75) 

 TAB 

 Rhy. Gtr. E7(#9)

 Bs.

 Dms. CR

Gtr.

 T 12 15 12 12 15 14 13 14 15 | 12 15 | 12 15 12 15 12 14 13

 A

 B

 Bass

 Synth

 Ray. Gtr. E7(#9)

 Bs.

 Dms. CR

 Gtr. F

 8va ----- H P

 T 13 full 11 13 full 11 13 12 13 11 full 11 12 13 11 12 13 | 12 10 14 15 13 14 15 16 14 17 14 16 15

 A

 B

 Synth B7(#9)

 Ray. Gtr. B7(#9)

 Bs.

 Dms.

Solo

Synth. & Rhy. Gtr.: F#m7

8va

Gtr.

62
P B
gliss.
full hold bend

B7(#9)

F#m7

Synth.

Rhy. Gtr.

Bs.

Dms.

B7(#9)

F#m7

B/E#

B7.1 4

F#m7

F#m7

8va - -

B

8va-----

90 S P H P H P H P H P H P

S P H P H P H P H P H P

16 14 16 14 16 16 14 16 16 15 17 14 16 14 17 14 19 14 17 14 16 14

D.S. al Coda

∅ Coda

(Rhy. Gtr. repeats Fig. C simile)

E5 N.C. D5 E5 G5 A5 E5 N.C. D5 E5 A5 G5 E5 N.C. D5 E5 A5 G5 E5

96

Reach in - to the fire Just see if you can feel my soul.

Solo Gtr.

B5 A5 G5 D5 N.C. E5 N.C. D5 E5 G5 A5 G5 E5

full 15

B5 A5 G5 D5 N.C. E5 N.C. D5 E5 G5 A5 E5 N.C. D5 E5 A5 G5 E5

99

Burn - ing with de - sire to be

Solo Gtr.

(15) 12 15 12 15 full 12 15 12 15 14 12

N.C. D5 E5 A5 G5 B7(#9)

free from this dirt - y black hole _____

Gtr.

full 11 13 full 11 13 12 13 11 13 full 11 12 13 11 12 13 12 10

Hns.

≡

B7(#9) C7(#9) C#7(#9) D7(#9) Eb7(#9)

Dirt - y, dirt - y black hole _____

Gtr.

8va - - - - - H P 3 14 17 16 14 17 14 16 9 12 9 11 10 9 11 12 9 12 9 11 10 11 11 12

Hns.

≡

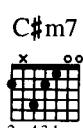
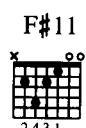
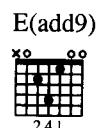
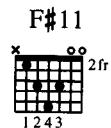
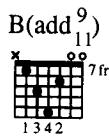
E7(#9)

8va - - - - - (B) B w/bar

12 12 19

Touching Tongues

By Steve Vai



Intro

$\text{B} = 144$

B(add⁹)
T A B

Elec. Sitar *mp* S > P P H H S
* Bkwd. Gtr. S P P H H S P H P P S
T A B 6 7 9 8 6 8 9 11 9 8 9 6

* Backwards Guitar recorded with tape reel reversed

7 Stg. Gtr. let chords ring throughout

T A B 0 7 9 8 11 8 0 7 9 8 11 11 8 0 7 9 8 11 11 8

④

Elec. Sitar (Bkwd. Gtr. tacet)

B B P P H
H H full P P H
8 9 11 (11) 11 9 8 9 S 7 9 9

(piano coll' 8va)

(8) 0 0 11 8 0 11 8 0 11 11 8 0 7 9 8 11 8 11 8

A¹

(Elec. Sitar tacet) Melody gtr.

p *mp* *f*

let ring H S S ~~~~~

7 7 7 9 7 9 7 7 7 9 4 2

7 7 7 9 7 9 7 7 7 9 4 2

F#11 S S ~~~~~ Badd¹¹ S S ~~~~~ F#11 S ~~~~~ S

S S S ~~~~~ P.M. - 4 S S ~~~~~ P.M. S ~~~~~ S

2/4 4 6 6 4 X 4 4 4 4 4 / 6 4 4 2 2/4 4 4/6

Gtr. 2 "clean"

8va - H12 H7 mp

2 4 6 4 7 9 11 2 4 6 4

B(add¹¹₉) **F#11** **B(add¹¹₉)**
w/wah-wah

T.H.12 **P.H. (15ma)** **S** **S** **S** **P** **S** **S** **>S**

S **T.H.12** **P.H. full** **S** **S** **S** **P** **S** **S** **S**

pitch: D \sharp

8va **H7** **Gtr. 2** **Elec. Sitar**

B¹
F#11 **E(add9)** **F#11**

S **S** **S** **S** **P** **S** **S** **S** **S**

$4/6 / 8 > 4 / 6$ $9/12 12$ $12 9 - 7 7/9$ $10/11$ $11 11/8$ $8/11 10/11$ $11/12$

Elec. Sitar **Harmony Gtrs.**

S **S** **S** **S**

$2 4 6 4$ $0 2 4 1$ $1 4 0 0$ $2 4 2 1$ $1 2 1 0$ $0 1 2$

(19) E(add9) C#m7 F#11

12 9 7 7/9 7 6/8 8 6 4 4 5/7 6 6 11 11

C¹ B(add₉¹¹) 8va F#11 B(add₉¹¹)

*w/whammy Pedal & delay

14 11 14 12 11 11/13 11 13 11 12 11 13/16 13 11 13 11 14 11 14 12 11 13 15 11/13 11

* All Synth. style portamento and octave transposition effects created with a Digitech Whammy Pedal are shown in standard notation only.
Pitches of notes actually fingered appear in parentheses. Delay set for single repeat. Delay length = 50% "wet"

Elec. Sitar (let ring throughout)

0 7 9 11 7 2 4 6 4 6 4 6 0 7 9 11 8 11 7

F#11
8va - P

A 2
B(add₉¹¹)
 (7 string continues simile)

B B

(echo)

25

w/wah-wah full w/bar -1/2

P.M. - S

14 11 12 11 11 13 14

10 7 (7) 7 7 7 8 8 7 (7) 9/11

S

28 B(add¹¹) 8va F#11 B(add¹¹)

full
P.H.
S
full
full
full
pitch: A/G#
pitch: G#

Elec. Sitar
Gtr. 2
mp

F#11
8va

B (add₉¹¹)

(3)

full full (19)21 21(21) 21 19 16/10 14 16/10 14 (14)11 11/14 14 11 14 12 14 11 11 14 11 14 11 14 11/10

Elec. Sitar *sfs*

F#11
8va

B²
E(add9)

(33)

Harmony gtrs.
8va

H
(Elec. Sitar 2 coll' 8va)

C²

F#11
8va

B
B(add¹¹)
8va

w/Whammy Pedal & delay

P
S
S
S
S
H
S
P
S
S

38

full ↗
21 21
14 11 14 12 11/13 11 13+11
14 11 12 11 13/16 13 \ 11 13 9

Elec. Sitar (let ring throughout)

B(add¹¹)
8va

F#11

B(add¹¹)
8va

S
P
H
P
S
H
P
15ma
gliss w/W.P.

41

19 14 11 14 (14) 12 11 13 (13) 11 13 11
14 11 16 18 16 21 19 23

44

8va

S
P
P
S
mf
w/dist. P.S.
ff

15 (15) 13 11 13 11 13 13

Rhy. gtr. (w/dist.)

D

(47)

pitch: E/F#

P.M.

P.M.

P.M.

Sheet music for guitar, page 50, in G major. The top staff shows a melodic line with various slurs and grace notes. The middle staff provides a fingerboard diagram with fingerings (e.g., 10, 12, 10) and 'full' markings. The bottom staff shows harmonic structures with labels like 'gliss.', 'P.M. ...', and 'P.M.'. Fingerings are also indicated on the bottom staff.

D/F# G D D/C#

53

full full

12 10 9 10 10 12 10 12 10 12 10 12 15 15 15 14 12 10 15 15 14 15 14

Kybd. & Sitar (as written)

D/B D/A G C#m

55

8va

w/bar

Harmony Gtr.

P.S.

F#
8va

N.C.

ad lib vocal solo

59

23

Sitar

P.M. ----- 4

4 4 2 2 2 2 2

Solo

7 Stg. & Elec. Sitar repeat Fig [A] 1 simile

F#11

B³

E(add9)

S F#11

w/bar B B S

61

12 13 11 11/13 12 14 14 14 12 12/16 16 (16) 14 11 9 9/13 13 (13) 11 12

7

Harmony Gtrs.

E(add9)

C#m7

8va

F#11

H

full

mf

grad. bend

1 1/2

1/2

1 1/2

23

H

71

12 12 14 12/14 14 12 12 14 14 14 14 14 14 14 11 11 11 11 10 16 16 (16) 23 14 16

8va

Solo

B(add¹¹₉) F#11 B(add¹¹₉)

w/bar H H

F#11 B(add¹¹₉) F#11 8va

grad. bend

full full

pitch: C#

B(add¹¹₉) F#11 P.H. (8va) Melody Gtr.

full full

(21) 19 21 21 19 21

B 4 E(add9) F#11 E(add9)

w/bar B↑1/2 B↑1/2

S S S S S S H S S

12 13 11 11/13 12 14 14 14 12 12/16 16 16 12/16 16 12 12 12 14 12/14 14 12 12

11 9 9/13 13 11 11 9 9/13 13 11 11 9 9/13 13 11 11

Melody Gtr.

85

C#m7
8va

F#11

B B B B

full 14 14 (14) 14 (14) 14 (14) 11 11

mf

full full 14 14 (14) 14 (14) 14 14 16 14 16 16 19 19 19 19 19 19 19 19 19 19 21 21

S S S S S S S S

A musical score in G major (two sharps) and common time. The melody begins with a grace note on the B line, followed by a dotted half note on the A line. The next note is a quarter note on the G line, followed by a rest. The score continues with a melodic line on the G line.

C³

B(add 11₉)
8va

F#11

B(add 11₉)

w/Whammy Pedal & delay

87

14 11 14 12 11/13 11 13/11

14 11 12 11 13/16 13 11 13 13/9

19 14 11 14 12 11 13 15 11/13 11 13/9

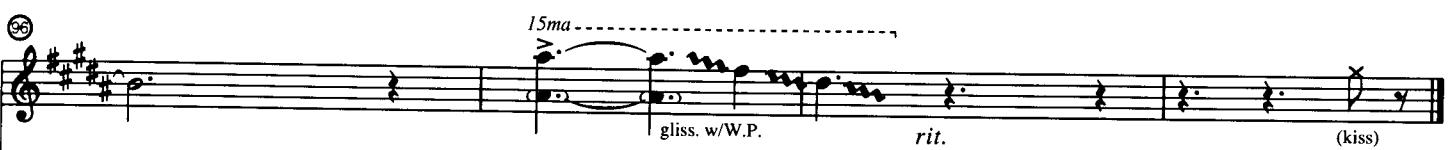
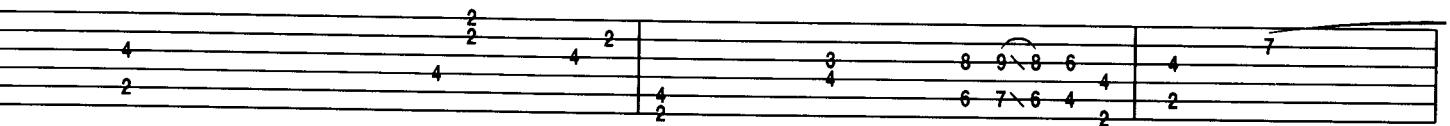
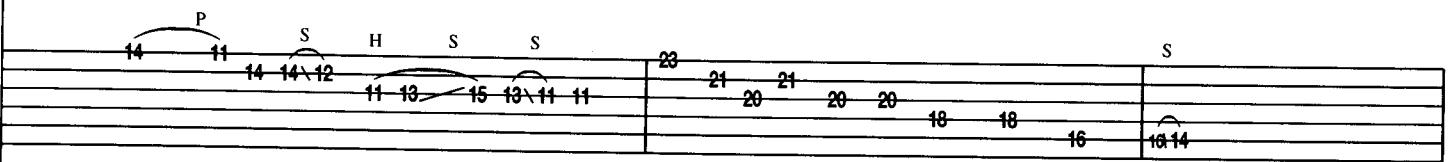
Musical score for Rhythm Guitar (Rhy. Gtr.) in 2/4 time, major key signature (no sharps or flats), treble clef, dynamic *mf*. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a guitar tablature with six horizontal lines representing strings and vertical tick marks indicating fingerings. The tablature shows a sequence of notes starting at the second fret of the first string, moving down to the open first string, then up to the second fret of the second string, and so on, with some notes being muted (indicated by a small circle with a dot) and others being strummed (indicated by a vertical tick mark). Fingerings are indicated above the strings: 2, 4, 4, 4, 2, 4, 4.

Sheet music for violin and piano, page 10, measures 11-12. The violin part consists of sixteenth-note patterns with grace notes and slurs. The piano part features a bass line with eighth-note chords and a treble line with eighth-note patterns. Fingerings and dynamic markings like P.M. are present.

B(add¹¹)
8va

F#11

7 Stg. Gtr. repeats intro (meas. 1 - 4)
B(add¹¹)
9



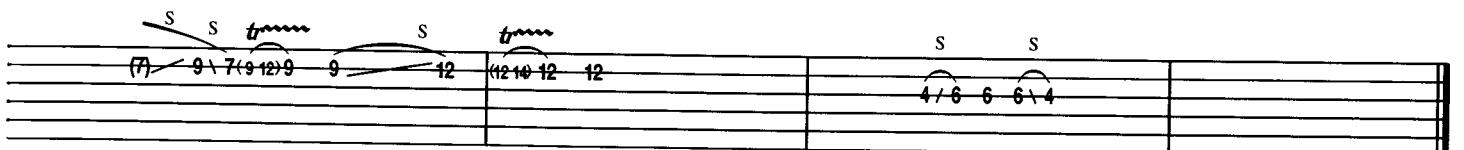
(14)

18

gliss. w/W.P.

rit.

(kiss)



State Of Grace

By Steve Vai

Tuning { Playing Strings (Low to High) A \flat , A \flat , D \flat , E \flat , A \flat , E \flat
 Sympathetic: (High to Low) E \flat , D \flat , C, B \flat , C, B \flat , F, F, G, E \flat , F, F, E \flat

Intro

Freely

N.C.

8va.....

H12

H7

8va.....

mf

Coral Sitar



let ring throughout

TAB

gliss.

TAB

A

1

$d = 86$

5

(loco)

9

8va

S B S

S P

1/2

S

S

8va

13

8va

S S B B S

(loco)

S P

S

S

1/2

S

S

8va

17

8va

v S S B B S

(loco)

S P

S S S full S

S

S

S

8va

Musical score for guitar part B, measures 21-22. The score consists of three staves. The top staff shows a treble clef, a key signature of four flats, and a time signature of common time. It features various rhythmic patterns including eighth and sixteenth notes, grace notes, and slurs. The middle staff shows a bass clef and a key signature of four flats. The bottom staff shows a treble clef and a key signature of four flats. Both the middle and bottom staves include tablature below the staff. Measure 21 concludes with a dynamic instruction 'gliss.' and measure 22 begins with a dynamic 'p' (piano). Measure 22 includes several grace notes with 's' markings above them, slurs, and a dynamic 's' (soft) at the end.

The image shows a musical score for electric bass guitar. The top staff features a bass clef, a key signature of four flats, and a tempo marking of 120 BPM. The bass line consists of eighth-note patterns. Several slurs are applied to groups of notes, and grace notes are indicated by small 'n' symbols above the main notes. Fingerings are marked with 'S' (slide) and 'H' (hammer-on). The bottom staff provides a tablature for the bass strings, with note heads indicating pitch and vertical lines indicating string number. The tablature shows a mix of open strings and fretted notes, corresponding to the melodic line above.

Sheet music for guitar and piano, page 29, measures 1-4. The piano part features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The guitar part shows a continuous strumming pattern with various techniques indicated by markings like '^', '>', 'S', and wavy lines. Fingerings are provided below the strings. The music is in common time, with a key signature of one flat.

29

10 10 0 0
0 0 12 12 10 10
12 12 11 11 9 9
10 10 7 7 5 5
10 10 0 0 0 0
0 0 5 5 7 7
0 0 7 7 9 9
0 0 9 9 0 0
5 5 7 7 7 7 0 0
5 5 7 7 7 7 10

33

0 0 10 0 | S 0 0 5 0 | 0 4 5 5 5 7 0 | 0 7 0 | S

10 10 12 | 11 9 9 7 | 10

5 7 7 7 7 0

Sheet music for guitar and piano, page 10, measures 11-12. The top staff shows the piano part with various dynamics and markings like 'v', 'S', 'B', 'full', '(loco)', '8va', and 'P'. The bottom staff shows the guitar part with fingerings and positions indicated by numbers above the strings.

Measure 11 (Guitar Fingerings):

9	11	0	11	11	(11)	14	14	14	11	11	9	9
9	11		11	11	/	14	14	14	11	11	9	9
9	11		11	11	/	14	14	14	11	11	9	9
0												

Measure 12 (Guitar Fingerings):

2	4	6	4	2	2	2	2	2	4	2	2	0
0	2	4	2	2	0	0	0	0	2	2	0	0
0	2	4	2	2	0	0	0	0	2	2	0	0
0	2	4	2	2	0	0	0	0	2	2	0	0

45

8va

mp

(loco)

Fretboard diagrams for the bottom staff:

S	S	S	S	S	(loco)	S	0	0	0
9/11	11/9	9/7	7/7	7/9	9/7/9	2 4	6 4	2	4 9
9/11	11/9	9/7	7/7	7/9	9/7/9	0 2	4 2	0	2 7
						0	2	0	

48

8va

S S: v f

H S P

0 0 0 0 0 0

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

X 14 14 14 14 14 14

16 16 16 16 16 16

0 0 0 0 0 0

6 4 2 2 2 2
4 2 0 0 0 0
2 0 0 0 0 0

4 2 0 0 0 0
2 0 0 0 0 0

0 0 0 0 0 0

Musical score for guitar and piano. The top staff shows the piano part with dynamic markings *mf*, *H12*, *8va*, and *H7*. The bottom staff shows the guitar part with a sustained note, a grace note, and a string bend. The third staff shows the guitar part with diamond-shaped tablature boxes containing the numbers 12, 15, 7, 7, 2/4, and 0. The fourth staff shows the guitar part with vertical bar markings.

8va.....

55

8va.....

> S

H7 S >

H7 H7

gliss.

S

14 12 11 11

S

12 12

12 12

gliss.

8va.....

(loco)

(8va) H7

S

H12

H7

gliss.

S

12 12

12 12

S

12 12

12 12

P

8va.....

H7

S

H12

H7

H12

H7

P

S

14 12 11 11

12 12

12 12

12 12

14 12 11 11

12 12

12 12

12 12

Survive

Words and Music by Steve Vai



All Gtrs.: Dropped D Tuning

- (4)-D (1)-E
- (5)-A (2)-B
- (6)-D (3)-G

[Intro]

$\text{♩} = 100$

Gtr. 1 D5 F5 B B D

* W/ auto-wah & dist.
let ring full
let ring full

* Automatic wah-wah effect achieved by using a Mutron envelope filter.

D5 D5 D5

Gtr. 2

④ Day _____ oh _____ Boom sha-ka sha-ka sha-ka boom sha-ka boom boom sha-ka sha-ka sha-ka boom sha-ka boom

Fig. 1

Gtr. 1

let ring full

Dbld. 8vb 2nd time by Melody Gtr. 2

Melody Gtr. 1

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Gtr. 2: simile

D5 F5 1. D5

boom sha-ka sha-ka sha-ka boom sha-ka boom boom sha-ka sha-ka sha-ka boom sha-ka boom

B B

End Fig. 1

v v
let ring full

v v
B B P

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

A Verse

2.
⑨ D5

boom sha-ka sha-ka sha-ka boom sha-ka boom. 1. Get ready for your life. _____ Won't you just like
2. Pre-ju - dice _ is pain _____
Gtr. 1

vcl.

10 10 x x 10
7 7 x x x x 7
0 x x x x 0

B B

Rhy. Gtr. 3 "clean"
mf

full
(13) 10 10 10
7 7 7

(1) G/D

C/D

take your poi - son place - in in your line. ____ veins You may close - your eyes ____ if you
 burn-ing up ____ your hope ____ and your

10 10 x x x x x 10 10 10 x x x x x 10 10

7 7 x x x x x 7 7 7 x x x x x 7 7

3 5 5 5

Harm. Gtrs.: 2nd time w/ Fill 1

Gtr. 1: 2nd time w/ Fill 2

(13) D5 F5 D5 Fsus2/D

please. strength. Try to keep it clean. ____ There's so
 Free-dom you will find ____ in your

B B

let ring - full

10 10 10
 7 7 x x 7 x x

Gtr. 2 (dist.)

Gtr. 3 "clean"

8 10 10

Fill 1
Harmony Gtrs.

T A B
15 10
14 11

Fill 2
Gtr. 1

T A B
0 5 5 2 2

Csus2/D * Am7 (no root) D5 F5

(16)

ma-ny here you see. —
spir-it and - your mind. —
Ev-'ry-bod-y needs - to get by.
No-thing ev - er can - take it a - way.

B B

let ring full

10 10 x x x 10 x 10 10 10 x x x x x x x
7 7 7 7 7 7 0 x x x x 0 3 0 3 (3)

Gtr. 2

3 5 5 5 2 0 0 0

* Bass guitar plays root 2nd time.

Gr. 1: 2nd time w/ Fill 3

(19) D5 N.C. C G

If you fall on your face — on the way,
you'll
And when your cas - tles of sand — melt in the sea, you'll

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

5 5 5 5 4 4
0 5 5 0 5 5

Fill 3
Gtr. 1

TAB

Gtr. 1: 2nd time w/ Fill 4
D5 N.C.
gliss.

22

Fsus2 D5 F5

get it to - geth - er some - day.
moun-tains will move _ with your faith.

Oh! _____
Oh, _____ oh! _____

B B

let ring---- full (10)

1 0 3 0 0 3 0 0 0 0 12 10 (10) full

1 0 3 0 0 3 0 0 0 0 12 10 (10) full

1 0 3 0 0 3 0 0 0 0 12 10 (10) full

B Chorus

25

Csus2 D Dsus2 Csus2 G/B D/A Dsus2/A Csus2 D Dsus2

Like the sun in __ the sky, __ we fall and we will rise helping each oth - er sur -

Gtrs. 1 & 2

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

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

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

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

Fill 4
Gtr. 1

P

T A B

0 5 3 5 0 0

28

Csus2 G/B A5 N.C. D5 Csus2 D Dsus2 Csus2 G/B D/A Dsus2/A

vive. Sur - vive Just like the an - i - mals, we need to car - ry on or

let ring ----- 4 let ring ----- 4 let ring ----- 4 let ring ----- 4 let ring ----- 4

1/4

To Coda

Gtrs. 1 & 2: w/ Fig. 1 simile

Csus2 D Dsus2 Csus2 G/B A5 N.C. D5 D5 F5 D

1.

how would we ev - er sur - vive?

let ring ----- 4 let ring ----- 4 let ring ----- 4

1/4

P

Harmony Gtrs.

Gtr. 2 tacet

Solo

F5 D5 12. N.C. P D5 N.C. B B P

Gtr. 1

grad. bend 1/2 P.M. P.M. 1/2 full

D5 N.C.

C D5 N.C.

5

3fr.

Gtr. 2:

B

grad. bend
1/2

full

P.M.

gliss.

B

N.C.

F5

N.C.

B B

N.C.

P

F5

N.C.

B (B) B

H P

full

P

full

H P

C

44

(Gr. 1 tacet)

(12)

Gtr. 2 & 3

H P P

H P P

H P P

S

S

let ring

H P P

H P P

H P P

S

S

let ring

let ring

47

N.C. H P P S S S S S S H let ring ----- 4

D5 C5 G D CΔ7 D

48

G5 F5 G5 F5 G5 F5 D Gsus2 Dsus2 G5 N.C.

S S S S S S S S S S S S S S S S S S

let ring ----- 4 let ring ----- 4

50

G5 F5 G5 N.C. D5 E5 Fsus2(#11) Dsus4 Em FΔ7(#11)

Sur - vive _____ sur - vive _____

S B B P P

1/2 P P

8va , H12 H5 H5 H5 H5 H7 H7

Gtr. 4

E
D5

54 gliss.

Gtrs. 2 & 3 tacet
H B P P S S B B B B

Solo Gtr.
* w/ delay

hold bend full P P S S * w/ bar full full full full

H 13 13 (13) 12-10 12-12 11 12 12/14 (14)-9 (9)

* delay length = ♩

* Vibrato bar reversed

H7 H12 H7 Fig. 2 Rhy. Gtr. (acous.) End Fig. 2

Rhy. Gtr.: w/ Fig. 2
D5 D11 D.S. al Coda

59 8va B B loco P P P P B

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

∅ Coda

Gtrs. 1 & 2: w/ Fig. B

63 Csus2 D Dsus2 Csus2 G/B D/A Dsus2/A

Like the sun in the sky, we fall and we will rise

Solo Gtr.

S P 12 12 14 12-10 11 12 10 12

Csus2 D Dsus2 Csus2 G/B A5 N.C. D5 Csus2 D Dsus2
 65

help - ing each oth - er sur - vive. Sur - vive Just like the an - i - mal s,
 S S P P
 (12) 14 16 12 9 9 12 9 12 10 12 10/12 12 10 8 10

Csus2 G/B D/A Dsus2/A Csus2 D Dsus2 Csus2 G/B A5 N.C. D5
 68

we need to car - ry on or how would we ev - er sur - vive?
 >P P H >P S 8va.....
 12 10 8 10 10 12 12 10 10 12 12 14 14 10 12 12 15 15

D5 D11
 70

Wo wo
 8va..... loco S
 Solo Gtr. full 15 15 15\14 12 12 12 12 12 10

Gtrs. 1 & 2 Viva Viva

Pig

**Words by Steve Vai and Devon Townsend
Music by Steve Vai**

Intro

$\text{J} = 145$

Sew -- eeee!!!!

Gtr. 1

ff

(B)

dive

dive

-1

T
A
B

dive

dive

Note: While playing sixteenth notes, quickly divebomb to "blubber" and release the bar gradually to pitch with left hand.

⑧ E5 N.C.

A 1
B7(11)

Gtr. 1: S H (wavy line), *B (wavy line), gliss., B (wavy line).
Gtr. 2: S H (wavy line), 2 1/2 1 1/2 (wavy line), 17 (wavy line), 19 (wavy line).

1. Why try — to hide? _____
Gtr. 1 (Gtr. 2 tacet)
let ring.....

(0) 0 7 5 7 6 7 17 19 7 7 8 0 0

* Push string off of fretboard

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N.C. E♭5 D5 *Amaj7(#5) N.C.

(11)

Run-nin' ain't a-bout to gon-na do an - y-thing for you my lit-tle one

Musical score for guitar and bass guitar. The top staff shows a treble clef, key signature of A major (two sharps), and dynamic 8va. The guitar part consists of six measures. Measure 1: H4, H5, H4, H5, H4. Measure 2: B flat, B flat, B flat, B flat. Measure 3: B flat, B flat, B flat, B flat. Measure 4: B flat, B flat, B flat, B flat. Measure 5: B flat, B flat, B flat, B flat. Measure 6: S. The bottom staff shows a bass clef, key signature of A major (two sharps), and dynamic 8va. The bass guitar part consists of six measures. Measure 1: 4, 5, 4, 5. Measure 2: 6, 6, 6, 6. Measure 3: 6, 6, 6, 6. Measure 4: 7, 7, 7, 7. Measure 5: 6, 6, 6, 6. Measure 6: S. A note at the end of the bass line is circled with a brace, labeled "6 (6) 1". A note at the end of the guitar line is circled with a brace, labeled "2 0". A note at the end of the guitar line is circled with a brace, labeled "6 (6) 1". A note at the end of the guitar line is circled with a brace, labeled "2 0".

Musical score for piano and vocal part 14. The vocal part consists of two staves. The top staff has a treble clef, a key signature of F# (one sharp), and a common time signature. It features a melodic line with various note heads and rests, some with horizontal stems and others with vertical stems. The bottom staff has a bass clef, a key signature of B (two sharps), and a common time signature. It contains sustained notes and rests. The vocal parts are labeled "Yi" and "yi". The piano part is indicated by a treble clef and a bass clef, with a dynamic marking "N.C." (Non-Chorus). The score includes measure numbers 14 and 15.

A musical score for piano featuring a single melodic line. The key signature is A major (no sharps or flats). The time signature changes between common time (indicated by '8') and 6/8. The melody consists of eighth-note patterns. Various dynamic markings are present: 'gliss.' at the beginning, 'S' (sforzando) over several notes, 'P' (piano) twice, and 'P' with a '3' below it three times. The score is written on five staves.

B
Gmaj7(#11) Gmaj7(#5#11) A7(#11) B B_b A
Ooh, they try to get in - side of me. Why-

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from A major (no sharps or flats) to B major (one sharp). Measure 11 starts with a half note in A major, followed by eighth-note patterns in B major. Measure 12 begins with a half note in B major, followed by eighth-note patterns. The score ends with a fermata over the final notes.

22 Abmaj9 Gmaj7 F#m(#7b7) Gmaj7

— do - they bo - ther an - y - way? — We must - n't wor - ry, an - y - thing —

let ring let ring let ring let ring

4 5 0 4 6 4 0 3 4 5 3 0 2 2 3 2 0 3 3 0 4 5 3 0 0

C 23 Eb5/Ab G5/Ab Eb5/Ab G5 Ab5 G5 Eb5/Ab G5/Ab Eb5/Ab

— Tell — me what you see, Pig —

P.M. on ⑥ throughout

4 4 6 4 4 4 4 4 4 4 6 4 4 4 4 4 4 4 4 4 4 4 6

24 G5 Ab5 Bb5 D#5/E G5/E D#5/E F5 D#5/E G5 Ab5 G5 F5

are they here? I will rip and slaughter he

4 4 6 4 4 4 4 4 4 4 6 4 4 4 4 4 4 4 4 4 4 4 6

25 D#5/E G5/E D#5/E F5 D#5/E G5 Ab5 G5 *F° Gb° F° F#° G° F#°

who takes my pig from me.

4 4 6 4 4 4 4 4 4 4 6 4 4 4 4 4 4 4 4 4 4 4 6

*No third present in diminished chords throughout
**Subdivided 5+4+4

E

48 E_b5 D5 Amaj7(#5) N.C.

Sick-er than, I've ev - er been when I see my - self in - side of you.

51

But I love you,

my - crude - flesh. Stain.

57

— my tongue with your mess. Suck - le, suck - le

62

N.C.

Oh, gross, —

5:2

5 5 5 | 5 6 5 6 5 6 | 6 5 6 5 6/9 8 10 8 | 9

4 4 4 | 0 | 0 |

3 3 3 | 0 | 0 |

63

F° G♭°

it's the roast. —

S | 13 16 | 13 16 |

5 6 5 6 5 6/9 8 10 | 8 10 9/12 11 12 14 | 3 3 3 4 | 2 2 1 2 | 1 2

0 | 0 | 0 | 0 | 0 |

64 F° F♯° G° F♯° F° E° F° G♭° B° C° B° B♭°

Here the lit - tle pig - gy go...

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

2 3 4 3 | 2 2 1 1 | 0 1 2 1 | 7 8 7 6 |

D²

65 E5 N.C. A♭5G5 N.C. G♭5F5 E5 N.C.

pig! Live in muck, I love my pig! Those

P.H. (15ma) S B S S H P.H. (15ma) S

S H P.H. S

pitch: G♯ | pitch: A♯

72 F5 D5 E \flat C D \flat B \flat A N.C. E5 N.C. G5
 fil - thy lit - tle lov - ers _____ pig - gy pigs! Lib - er - ate! Semi-harm.
 S S H P.H. (15ma) 8va
 S H P.H. - 1 1/2 dive
 10 7 5 6 3 2 3 (3) 0 9 5 7 5 6 7 0 5
 pitch: G \sharp

75 E5 N.C. Solo

See my big pan - ic!

S H P.H. 15ma B B B B

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

(15) S H P.H.

pitch: G#

0 7 5 7 5 6 7 -5 -5 -5 -5 -5

NOTE: As in the intro, manipulate bar with left hand to produce all "pig sounds".

78

B B B B B B

* dive

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

* dive

-5 -7 1/2 -4 1/2 -5 -5

* Depress bar to "string blubber"
and pump bar slowly while picking

Musical score and tablature for guitar part 2, measures 99-100.

Measure 99: The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows the following notes and chords:

4	7		7	9	10	10	9	9	10
7		8 7		9	10	10	9	9	10
			0			10		10	

Measure 100: The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows the following notes and chords:

7									
---	--	--	--	--	--	--	--	--	--

Glissando: The score indicates a glissando (gliss.) starting from the note in measure 99, ending at the note in measure 100.

NOTE: Continue tremolo picking during glissando (gradual slide)

102

gliss.

gradual dive

* -1 1/2

* 1 1/2

* Degree of pitch shift induced by bar is measured by the highest pitched string (i.e., the 2nd str. lowered a minor third)

* Degree of pitch shift induced by bar is measured by the highest pitched string (i. e., the 2nd str. lowered a minor third)

* Gtr. 1 makes pseudo-grunts w/bar on 6th str.
Gtr. 2 makes pseudo-squeals w/bar while
randomly fretting 3rd and 2nd str.

The Road To Mt. Calvary

By Steve Vai

A ♩ = 58

NOTE: Sampled "Gregorian choir" sing "ah" throughout

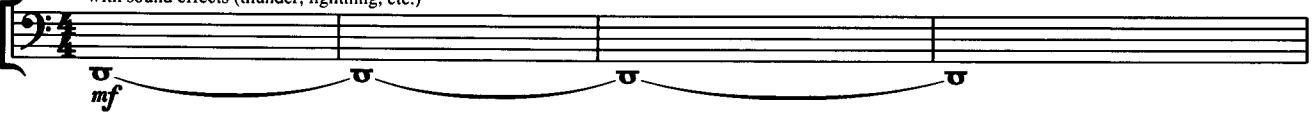
Tenor I & II



Bass I & II



String Bass



Ten. I & II



Bs. I & II



Tpts. I & II



Vn. I



Sng. Bs.



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Alt. I & II
 Ten. I & II
 Bs. I & II
 Tpts. I & II
 Vn. I,
 II & III
 Stg. Bs.
 Al. I & II
 Ten. I & II
 Bs. I & II
 Tpts. I & II
 Sound F/X
 Vn. I,
 II & III
 Stg. Bs.

9
 13
Primal female cries of labor throughout
** sound effects pipe*
8ba
f
f

* "Industrial Crucifixion" half-speed
percussion (drum synth., pipe, cymbals, etc.)

B

(18)

Al. I & II

Ten. I & II

Tpts. III & IV

Synth.

Sound F/X

Cym.

ff

(20)

Al. I & II

Ten. I & II

Tpts. I & II

Tpt. IV

Synth.

wind effect enters and continues throughout

Sound F/X

(26)

p mf

f

Al. II

Ten. II

Tpt. II

f

Industrial classification

percussion enters and repeats theme with drums

Cym.

f

ff

Al. I & II
 Ten. I & II
 Dist.
 7 Stg. Gtr.
 Dms.
 Vn. I,
 II & III
 Sig. Bs.
 //
 Sop.
 Al. I & II
 Ten. I & II
 Dist.
 7 Stg. Gtr.
 Dms.
 Vn. I,
 II & III
 Sig. Bs.

30

34

Down Deep Into The Pain

By Steve Vai

Intro

① $\text{d} = 100$

Meody Guitar

Melody Guitar: $\text{d} = 100$. Dynamic **ff**. Fingerings: 15/17, 14/16, 14/16, 12/14.

Sampled Voices: Dynamic **f**.

Synthesizer Pad: Dynamic **f**.

Piano: Dynamic **mf**, 8va.

Rhythm Guitar: Dynamic **f**.

Bass Guitar: Dynamic **f**.

Mel. Gtr.

④

gliss.

B

full

(12) (14)

(12) (14) 15

Samp. Voc.

Synth. Pad

Pno

Rhy. Str.

B. Ctr.

Sopr.

mf

This musical score page contains six staves of music.
 - The top staff is for 'Mel. Gtr.' and features a melodic line with a 'gliss.' instruction and a section labeled 'B' with a wavy line.
 - The second staff is for 'T.A.B.' and shows a series of notes with measure numbers (12), (14), and 15, with an '12' to '15' arrow indicating a transition.
 - The third staff is for 'Samp. Voc.' and includes a 'full' instruction above a wavy line.
 - The fourth staff is for 'Synth. Pad' and shows a sustained note followed by a wavy line.
 - The fifth staff is for 'Pno' (piano) and displays a complex rhythmic pattern with many eighth and sixteenth notes, along with a 'Ped.' (pedal) instruction below the staff.
 - The bottom staff is for 'Rhy. Str.' and consists of two sustained notes connected by a horizontal line.
 - The sixth staff is for 'B. Ctr.' (bass clarinet) and shows a single note with a wavy line above it.
 - The seventh staff is for 'Sopr.' (soprano) and features a sustained note with a wavy line above it, followed by a dynamic instruction 'mf'.

Mel. Gtr.

TAB

Samp. Voc.

Synth. Pad

Pno.

Rhy. Gtr.

Bass

Bass

Mel. Gtr.
 (1) B
 full
 T 14
 A 16
 B 12
 14
 14
 16
 15
 17
 16
 18

Samp. Vox
 ♯ 8

Synth. Pad
 ♯ 8

Pno.
 8va loco
 8va loco
 8va loco
 3 3
 3 3

Rhy. Gr.
 ♯ 8

Bs. Gtr.
 8va loco

Sigs.
 8va loco
 3 3

Mel. Gtr.

T A B

Samp. Voc.

Synth. Pad

Pno.

Rhy. Gtr.

Bs. Gtr.

Sigs.

Solo

$\text{J} = 100$

N.C.(A5) D5 A5 N.C.

Solo Gtr. ***ff***

w/ wah-wah S

12/14 15 15 15 15 15 | 15 13 13 13 | 14 12 12 14 | 14 17 17 (17) 17 17 (17) 17 | 1 1/2 1 1/2 1 1/2 | x x x x

Rhy. Gtr. 1

P.M. P.M. P.M. S

(3) 2 2 2 2 0 0 3 3 2 2 0 0 0 3 4 5/7 5 6 7 5

A Verse

32 A5 N.C. E D/E

1. So na - ive, _____ so in - no -
nev - er heal _____ the _____

8va.....

-1/2 *-1/2* B (Solo Gtr. tacet)

Solo Gtr. *-1/2* full *-1/2* tacet 2nd time gradual dive *-1 1/2* *-5*

Rhy. Gtr. 1 *1/2* P.M. P.M. P.M. P.M.

Rhy. Gtr. 2 ("clean") *mf*

Fig. 1

36 A/E E

cent, wounds. thrust in a world too in -
Hearts ____ bleed hard, ____ e - ven the sun ____ cries
End Fig. 1

Rhy. Gtr. 1 P.M. P.M. P.M. P.M. P.M. P.M.

Rhy. Gtr. 2

40

tense. moon. Flesh _ Fate is is tragic weak but the soul just for heavy is en's

P.H.
(15ma)

P.M. S P.M. P.H. P.M. P.M. P.M. P.M. P.M.

pitch: D

0 2 5 6 7 5 0 0 0 0 3 0 0 0 0 0

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

46 D(add9)/E

Yes — you need — your pain.
'Cause — you need — your pain.

Rhy. Gtr. 1

P.M. P.M. P.M.

7 6 5 7 6 5 7 2 2 2 2 3 2 2 2

Rhy. Gtr. 2

bells coll' 8va

let ring

Gtr. 3

2nd time only
③ throughout

52 E

Life — is pain.
God gave — us pain.

P.M. P.M. P.M. P.M. P.M. S

2 2 3 2 2 2 3 2 2 2 3

bells coll' 8va

let ring

B B

55 D(add9)/E

I could hold your hand,
I can hold you in my arms,

S P.M. P.M. P.M. P.M.

bells coll' 8va let ring

B S S B S S

E

but you must take your pain.
but I can't take away your pain.

P.M. P.M. P.M. P.M. P.M. P.M. S

bells coll' 8va let ring

let ring

131

B Pre-Chorus

C C# D C# C C# D DbC C# D C# B C C# D C# C Eb

A blank musical staff consisting of five horizontal lines and four spaces, intended for writing musical notes.

I don't need sacrifice, — I don't need advice. This hurt surrounds

I am not long for this world. Please save me from my -
Dbl. 8va 2nd time

Digitized by srujanika@gmail.com

Rhy. Gtr. 2
let ring

A blank musical staff consisting of five horizontal lines. A large, bold number '5' is positioned at the far left end of the staff.

A blank six-string guitar tablature staff. The staff begins with a '4' above the first two strings, indicating a common time signature. There are vertical bar lines dividing the staff into measures, and horizontal tick marks on each string to indicate fret positions.

67 D D \flat C C \sharp D C C \sharp D C \sharp C C \sharp D C C \sharp D C C \sharp

me like a dis-sance. An-ger is power. I use it to pro-

— we like a dis - so - lance. All - gel is power. I use it to pro - self and my dis - ci - pline. Lash - ing out with tight fists____ in de - spair. My

A musical score for 'Rhy. Gtr. I' featuring a single melodic line on a treble clef staff. The line consists of eighth-note pairs connected by vertical stems. The notes are primarily black, with some white notes appearing in the middle section. The score is set against a background of horizontal dashed lines.

Fretboard diagram for the first measure of the C major scale on a six-string guitar. The strings are labeled with their note names: G, B, D, F#, A, C. The diagram shows the notes C, B, A, G, F#, E, and D being played across the strings.

S C Chorus

B C C# D C# C E♭ D D♭ C A5 A♭5 G5 F♯5 N.C. A5

A blank musical staff consisting of five horizontal lines and four spaces. A treble clef is positioned at the top left. To its right is a key signature of one sharp (F#). Further to the right is a common time signature (indicated by a 'C'). The staff is empty of any musical notes.

tect my - self from in - san - i - ty! _____ } You got - ta go down deep down

plight is run-ning from re - al - i - ty. _____ } You got - a go down, deep down

P.M.

A fretboard diagram showing the first measure of a guitar part. The strings are numbered 6 (low E) to 1 (high E). The 6th string has a dot at the 5th fret. The 5th string has a dot at the 7th fret. The 4th string has dots at the 7th and 6th frets. The 3rd string has dots at the 5th and 4th frets. The 2nd string has a dot at the 2nd fret. The 1st string has a dot at the 0th fret.

73 D5 A5 N.C. A5 N.C. A5
 in - to the pain. - Let it purge your soul like flesh to a ra -佐 blade. Dig down deep
 B
 S
 P.M. - P.M. S 1/4

77 D5 A5
 in - to the pain. — Sur - ren-der, sur-ren-der. Drift in - to eu-pho-ri - a. 2. Time — Take it, take it. Put

S Rhy. Gtr. 2

7 14 14 13 12 14 7 6 5 . 14 13 12 14 7 6 5 . 14 13 12 14 7 6 5 .

81

A5 D5 A5 N.C.

— your-self down deep in - to the pain.. Em - brace the bliss of pure sen - sa-tion. You

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

2 2	2	3	2 2	2	2 2	2	3 4	5 7	5 6 7 5
2 2	0 0	3	3 2	3 0 3	0 0	0 0	4	5 7	
(3)	3				3				

tacet 2nd time

To Coda

85 A5 D5 A5 G5 D5 A5 G5 A5 N.C. E

can't es - cape from ul - ti-mate pain. . So let your sens - es drift __ in - to eu-phor - i - a. 3. Blood __

B

1/4 1/4 1/2

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

A 3 Gtrs. 1 & 2 repeat Fig. **A** simile

89 E D/E A/E

— is thick - est when love ___ is ___ bold, but

Soprano

mf



Gtr 1: w/ Fill 1

93 E

blood runs thin when the heart ___ grows cold. So ___ you need ___

Soprano

mf



D(add9)/E

97 — your pain. ___ We

Soprano

f

Fill 1
Gtr. 1

P.M.-----4

TAB

B 2 0 4 4 5 6 7 4

Gtr. 1: w/ Fill 2

101
E
all need pain.
We were born

Songs

二

105 D(add9)/E

voc. — in - to - this world — to feel - the joy -

二

A musical score page from Gustav Mahler's Ninth Symphony. The top staff shows a vocal line with lyrics: "of all our pain." The bottom staff shows a string section. Measure 109 is indicated by a circled number at the top left. The vocal part uses a soprano clef, and the string part uses a bass clef. The key signature is A major (three sharps). The vocal line includes a fermata over the word "our". The string section has a dynamic instruction "ff" (fortissimo) and a tempo marking "8".

2

D¹ Gtr. Solo

Rhy. Gtr. I repeats Fig. I simile throughout

Ruyt G.

*D/E

Key Ch. Precede Fig. 111 and Fig. 113
Repet. Fig. 111 and Fig. 113

112

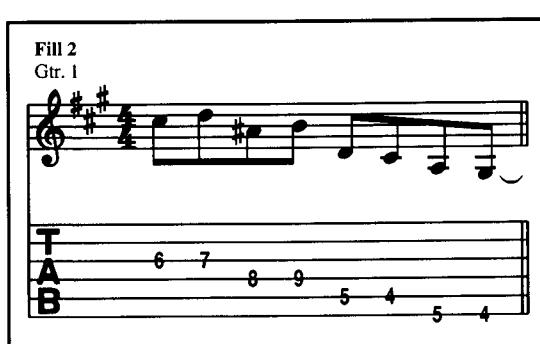
*D \sharp /E

mp

coll' voices

Pno.

String



Mel. Gtr. (115) ff

TAB: S 8 8 8 10 8 8 10 10/16 13 13 13

Voc.

Bells

Pho.

Sys.

Rhy. Gtr. 1 substitutes Fill 3 (118) Eb/E

TAB: (13) (12 13) 12 12 10 9 10 9 10/12

Bells

Pho.

Sys.

Fill 3
Gtr.

P.M.

TAB: 2 5 4 3 5 4

NOTE: Harmonies arranged for one guitar

Bells & Rhy. Gtr. cont. simile
D#/E

8va

(121)

Mel. Dr. (Measures 121-124):

- Measure 121: Fingerings H P S, P, H P S, gliss., H P S, H P S H P S H P S H P S.
- Measure 122: Fingerings H P S, P, H P S, (15), H P S, H P S H P S H P S H P S.
- Measure 123: Fingerings H P S, H P S H P S H P S H P S H P S H P S.
- Measure 124: Fingerings S H P H P S S, S, S, P.H. 15ma, H.

T.A.B. (Measures 121-124):

- Measure 121: 21 19 21 19\18 19 15 18 15 18 15\13 15 (15)
- Measure 122: 18 20 18 16 18 16 14 16 14 12 14 12\11 12 11
- Measure 123: 18 16 14 16 14 12 14 12\11 12 11
- Measure 124: 18 16 14 16 14 12 14 12\11 12 11

Voc. (Measures 121-124):

Bells (Measures 121-124):

Pno. (Measures 121-124):

Sngs (Measures 121-124):

8va

(124)

Mel. Dr. (Measures 121-124):

T.A.B. (Measures 121-124):

Voc. (Measures 121-124):

Bells (Measures 121-124):

Pno. (Measures 121-124):

Sngs (Measures 121-124):

8va Rhy. Gtrs. 1 & 2 sub. Fill 4

D²

G

Solo Gtr.

127 B B

TAB 12 15 (15) 13 P.S. 12 11 11 10

Synth

Bass

Perc

Soprano

P M. throughout

G F# G

Fill 4 Gtr.

let chords ring

TAB 7 6 4 3 2
7 6 5 4

F E G F# F E Eb
 8va - S

Solo Gtr. TABB
 (13) 12 13 12 15 14 13 12 13 12 13 13 15

Semp. Voc.
 Pno

Rhy. Gtr. F E G F# F E Eb

Stgs.

G F# F E Eb D A b G F# F E Eb D C#

Solo Gtr. TABB
 12 12 15 14 15 14 12 11 11 13 12 14 14 13 13 16 17 15 17 16 17 19 21

Semp. Voc.
 Pno

Rhy. Gtr. G F# F E Eb D A b G F# F E Eb D C#

Stgs.

N.C.

(137)

Solo Gtr.

140

* repeat w/ Harmonizer Harmonizer off

* Set to produce additional tones a major 2nd below and a 4th above written pitches.

143

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

3

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

* w/ Harmonizer

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

9 12 (14) 12 9 12 12 (14) 12 9 10 10 13 10 9 10 13 10 9 9 10 9 12 (14) 12 9 10 13 10 9 10

* same setting as before

146 H P P H P P H P P H P P S P S P S P
w/ Harmonizer gliss.

H P P H P P H P P H P P S P S P S P
9 12 (14) 12 9 10 (13) 10 9 10 12 (14) 12 9 12 9 13 (14) 13 9 12 (14) 12 9 / 11 (14) 9 / 11 (14) 9 / 11 (14) 9

Rhy. Gtr. 1; w/ Fig. B

C C# D C C# E B G# A# C# D# E#

* Bass guitar plays simile an octave lower.

pitch: F

* Continue trill while diving with vibrato bar.

B C C# D D \flat C E \flat D D \flat C

155 C# D C C# D C# C

S D D \flat C C# D C# B C C# D C# C Eb D D \flat C C# D

158

D.S. al Coda

161 C C# D C# C C# D D \flat C C# D C# B C C# D C# C Eb D D \flat C A5 A \flat 5 G5 F#5 N.C.

You got - ta

8va.....

w/ bar throughout

\oplus Coda

165 G5 A5 N.C. A5 E5

Voc. in - to eupho - ri - a

Solo Gtr. P

1/4 P.M. P.M.

T A (0) 2 2
B (3) 0 0 3 2 0 3 (0) 0 0 2 2 x x 2 0 3 2 2 2 x x 2 0 x 0 3

Stgs.

Solo Gtr. (170) P.M.  P.M. 

TAB (2) 2 2 x x 2 2 0 x 3 0 0

Sigs. 

 = 

Solo Gtr. (173) w/dialogue throughout P.M.  P.M. 

TAB 3 2 2 x x 2 2 0 x 3 2 2 x x 2 2 0 x 3

Sigs. 

 = 

Gtr. simile throughout (178) 8va. 

 Sigs. 

 = 

 = 

 = 



Pno. &
 Sngs.

8va

Sngs.

194
 Pno. &
 Synth.

Sngs.

198
 Pno. &
 Synth.

Sngs.

202
 Pno. &
 Synth.

Sngs.

205
 Pno.

208
 Pno.

Sngs.

Continue dialogue over 1 1/2 minutes of orchestral effects and melodies in "fractal" scales (alternate divisions of octave. Segue to delivery room.

Rescue Me Or Bury Me

By Steve Vai

Intro

Freely

Gtr. 1 (acous.) G⁹

F#11 2fr E(add9) G6 3fr

let chords ring throughout

T A B

① Gtr. 1 (acous.) G⁹

G5 S S H Gsus2 P S P C

④ Gtr. 1 (acous.) G⁹

H S C H P P Csus2 3 3

w/pick & fingers

⑦ G/B A7sus4

H P P * sul ponticello H P P

* Pick close to the bridge

⑩ Fmaj7

H5 8va H5 H7 H12 H7 (8va) H12 H12 rit.

nat.

P S S S S S S S S S S

8

34

G₆ A(add9) 1 - 3 1 - 3
 — door. To love I im - plore, I scream in the air, I claw at my chest and rip out my hair. Em -
 When all has been said and done you must de-cide, swal-low your pride,

B

G(add9) G⁹ F#11

(37)

brace me or — let my ____ spir-it die — } Oh, _____ res-cue me or — bur-y — me —
 reach out and — take these hands. for ev-er-more.) Gtr. 2 (w/dist.)

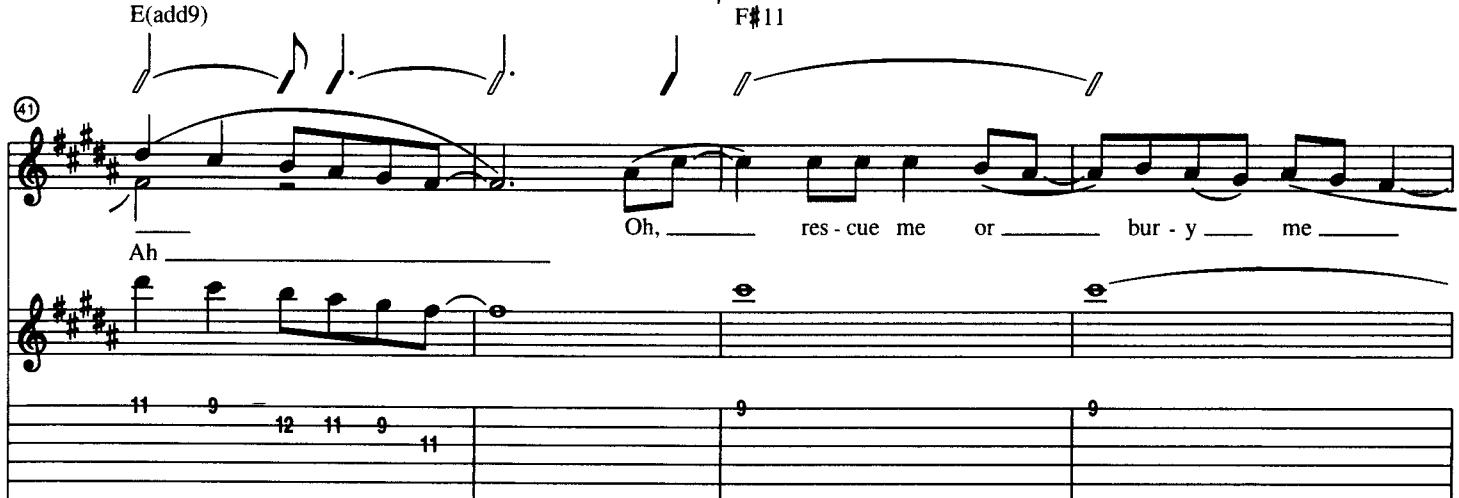
Gtr. 1 / /

mf

4 0 4 7 7 5 3

To Coda  F#11

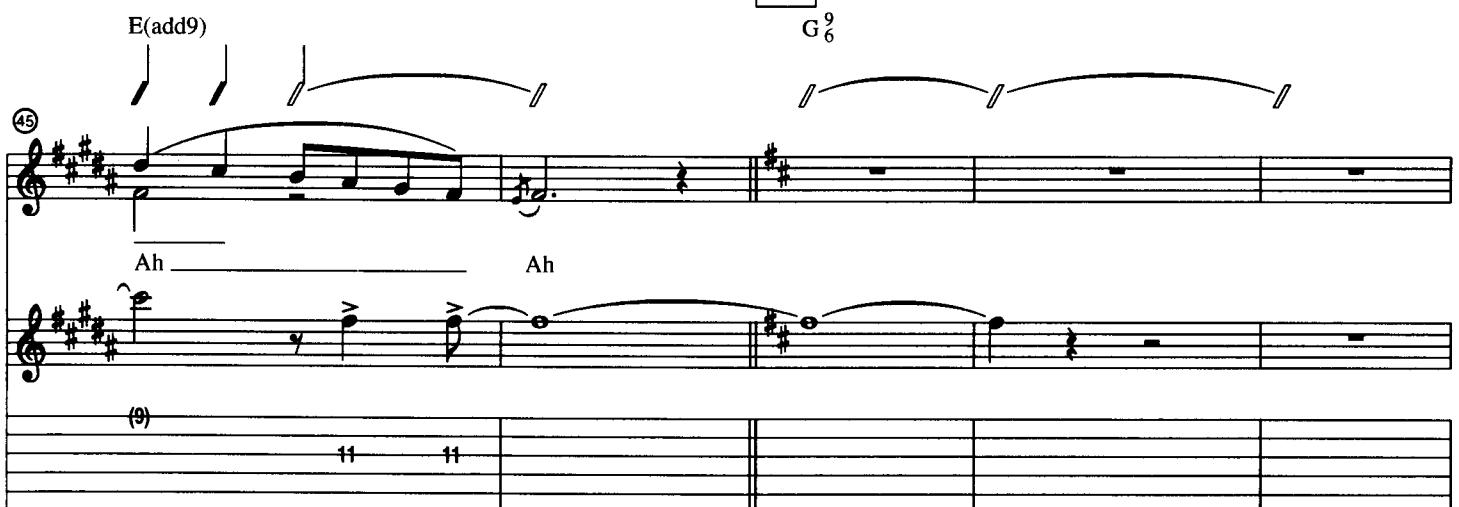
41 E(add9)



11 9 — 12 11 9 11 | 9 9

Solo

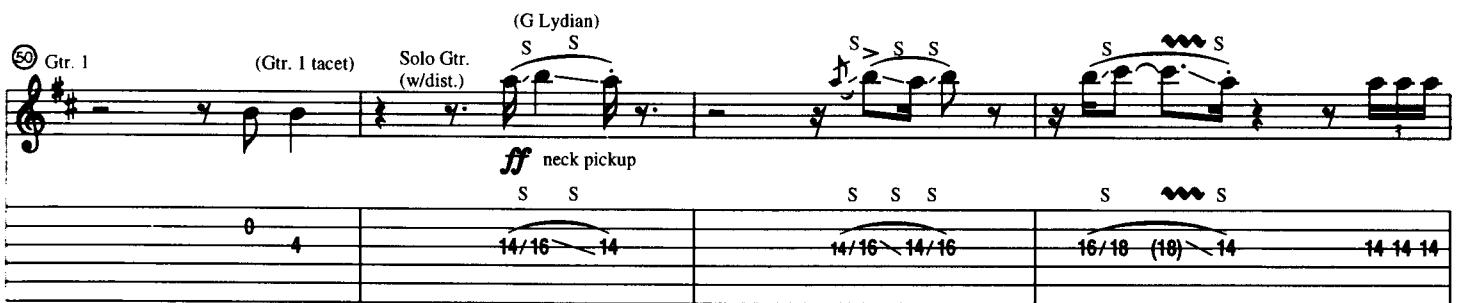
45 E(add9) G⁹₆



Ah Ah

(9) 11 11

50 Gtr. 1 (Gtr. 1 tacet) Solo Gtr. (w/dist.) (G Lydian)



ff neck pickup

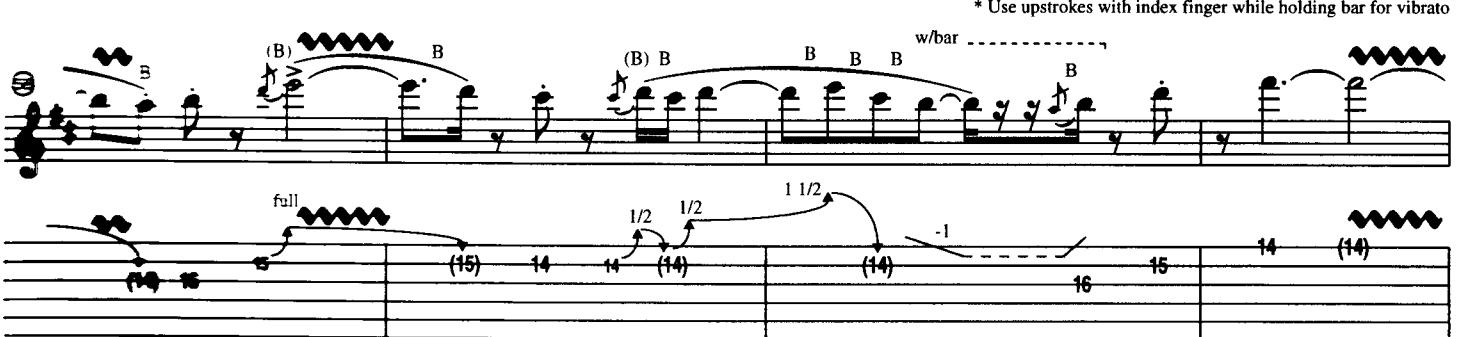
0 4 14/16 14 14/16 14/16 14/16 16/18 (18) 14 14 14

51 B S S S S S (B)



full 12 10\14/16 11 11 9 (9)\11 string noise switch to bridge pickup * w/fingers full 14

* Use upstrokes with index finger while holding bar for vibrato w/bar



B B B B B B 14 (14) 14 (14) 15 16 14 (14)

8va -

(14) (22) 21 19 21 22 21 19 10

8va -

21 19 22 (24) 22 21 19 22 21 19 17 19 16 17 15 14 17 17 17 15 14 14 14 14

8va -

15 14 12 14 12 15 12 10 12 10 8 7 7 9 4 2 4 2 4 2 3

pitch: G# A

(6) 6 7/9 7 9 (9) 7 6 7 6 4 (4) 2 4 2 4 2 0 3 3 21 4 2

G# G# A G# *Bar "flutter" (snap bar)

w/bar (B)

-2 1/2 grad. release H P *w/bar full H P w/bar full H H P P B H

* Pull up on bar and hold bend while slurring.

5/7 0 (0) 5 3 5 3 0 (0) 0 2 4 6 (6) 4 6 5 5 8 7 (7) 5 8 5 5 5 7 5 12

S H B H P H P P 3 H H S B B P H B grad. bend 1/2 P H 1/2 5 5 8 7 (7) 5 8 5 5 5 7 5 12

*pull up on bar while holding previous bend.

*Touch harmonic at the 12th fret

83

Sheet music for guitar, page 83, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of six measures. Measure 1 starts with a grace note followed by eighth notes. Measure 2 has eighth notes with slurs and dynamic markings. Measure 3 shows eighth-note pairs. Measure 4 includes eighth-note pairs and a dynamic marking. Measure 5 features eighth-note pairs and a dynamic marking. Measure 6 concludes with eighth-note pairs and a dynamic marking. The bottom staff provides fingerings and other performance details:

- Measure 1: Fingerings 10-11, 9-12, 0.
- Measure 2: Fingerings 9-11, 0.
- Measure 3: Fingerings 9-11, 4.
- Measure 4: Fingerings 2-2, 4.
- Measure 5: Fingerings (4)-2, (4), (4)-(4).
- Measure 6: Fingerings 7-0, 7-10, 10/14-10.

Performance markings include: >S, P, B, H, P.H., grad. bend, full, w/bar 3 1/2, and 1 1/2.

pitch: D \sharp E \sharp

pitch: B / C#

The image shows a page of sheet music for guitar, featuring two staves. The top staff uses standard musical notation with a treble clef, a key signature of one sharp, and a common time signature. It includes various performance markings such as slurs (S), grace notes (5), and dynamic markings (P, H). The bottom staff is a tablature staff, numbered 1 through 14 across its width. Below the tab numbers are several sets of smaller numbers, likely indicating fingerings or specific note heads. The tablature staff also features a common time signature and includes some slurs and dynamic markings.

pitch: G#, A

95 loco

96

(9)

100

101

pitch: A¹ G¹

pitch: B

Sheet music for string quartet, page 104, measures 1-2. The score includes two staves: the top staff for strings 1 & 2 and the bottom staff for strings 3 & 4. Measure 1 starts with a dynamic *mp*. Measure 2 begins with a dynamic *ff* followed by a glissando instruction. The bass line shows eighth-note patterns with slurs and grace notes.

P.H.

107

H P B B B B P P P H P. P.H. full P H P P. P.H. P P. wavy line

mf

S S S

pitch: F G F G F G F

2 4 2 0 4 (4) (4) 2 0 3 2 4 4 5 4 5 7 (7) 9 7 1

This block contains five staves of guitar sheet music. The first staff (measures 113-114) features a complex pattern of hammer-ons (H), pull-offs (P), and grace notes (G). The second staff (measures 115-116) includes slurs and grace notes. The third staff (measures 117-118) shows a mix of hammer-ons, pull-offs, and grace notes. The fourth staff (measures 119-120) continues with a variety of techniques. The fifth staff (measures 121-122) concludes with a final set of techniques, including grace notes and slurs.

Sheet music for guitar solo, page 26, featuring a complex melodic line with various techniques like hammer-ons (H), pull-offs (P), grace notes (9), and slurs. The bottom staff shows fingerings (e.g., 5 4 5 (2) 7 5, (2) 7 (2) 7 5 4 5 (2) 7 5) and a 'dive' technique indicated by a downward arrow.

8va

129

10 10 9 9

14 17 (21) 17 14 15 14 17 (21) 17 14 15 14 (21) 17 14 15 14 17 (22) 17 14 15 14 (23) 17 14 15

131

8va

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

P P 9 P P 9 P P H P P H P 9 P P H H 9 P P H

14 (22) 17 14 15 14 15 17 (22) 17 (22) 17 14 15 17 (22) 15 14 15 (22) 15 15 14 16 (21) 16 (21) 16 14 16 14 17 (22) 17 14 15

Sheet music for guitar, 8va (octave up) dynamic. The first staff shows a melodic line with grace notes (circled H, P) and dynamic markings (circled H, P). The second staff continues the line with grace notes and dynamic markings. Fingerings are indicated below the notes: 14, 17, 22, 17, 22, 17, 14, 17, 22, 17, 15, 14, 15, 14, 17, 22, 17, 19, 17, 22, 17, 15, 14, 12, 21, 16, 21, 16, 14.

36

S H P P S P P P P P P P P S P P H P P P H P H P H P

9 10

S H P P S P P P P P P P P S P P H P P P H P P H P H P

\5 7 (8) 7 5 4 (8) 6 4 4 9 6 4 3 (8) 5 3 5 (8) 5 (6) 4 2 4 2 0 2 0 4 2

8va

37

P B S P P S H P P P

P full S P P P P P P

0 15 12 15 22 19 20 19 16 17 14 16 14 15 14 12 14 15 12 14 12 15 15 14

Sheet music for the first movement of 'The Four Temperaments' by Arnold Schoenberg. The top staff shows a melodic line with various dynamics (H, P) and a measure number 9. The bottom staff shows a harmonic line with fingerings (14, 12, 11) and measure numbers 14-11.

140

7 H
7
H 8va.

12 14 11 14 11 12 14 11 12 12 11 13 14 16 14 15 17 14 15 14 17 17 15 17

141 8va

14 17 15 17 15 14 15 17 15 14 15 14 12 14 12 14 12 14 12 14 12 14 14 12 11 12 14 12

Musical score for guitar part 2, page 10, measures 142-143. The score includes two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. Measure 142 starts with a dynamic 'loco' followed by a sixteenth-note pattern. Measure 143 begins with a sixteenth-note pattern. Both measures feature dynamic markings 'P' above the notes. Measure 143 concludes with a dynamic '7'. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It displays a continuous sixteenth-note pattern across both measures, with fingerings '11', '12', '11', '9', '11', '12', '11', '0' in measure 142, and '12', '11', '9', '11', '12', '11', '0' in measure 143. A dynamic 'P.M.' is indicated at the end of the bass line.

143

D.S. al Coda

Oh,

S 3 S 3 S 3 S 3 S 8va

9/11 9 11 12 10 12-14 12 14 15 14 15 17 19

5 7 5 5 7 9 7

Coda

145

F#11 3

E(add9)

res - cue me Ah Ah rit.

H S

rit.

9 11 9 12 11 9 11 (11) 6

C ♩ = 90
 8va
 S
 ff
 14 15 16 17 10 15 17 18 15 15 15 (15)
 S
 f
 8va -
 gliss.
 Flute & 2
 f
 3
 3
 Oboe
 Bassoon
 Clarinet
 Bassoon
 P. Horn
 3 & 4
 Trumpet & 2
 Trombone & 2
 Bass Drum
 Cymbal
 Celesta
 Xylophone
 Bass
 3
 3
 3
 3
 3
 Bells
 div.
 3
 3
 3
 3
 3
 loco
 Bass
 accel.

Bva

accel. $\text{J} = 92$ rit.

rit.

5:2

Otr. 1

T.

B.

Otr. 2

Fl.

Ob.

Cl.

Bsn.

A. & Ten.

Sax.

Bari.

1 & 2 PH

3 & 4

Tpt.

Tbn.

I.

Perc. 2

3

Pno.

Rbs Gtr.

S.Sig. Bc Cc

Dms

T.

L.

R.