

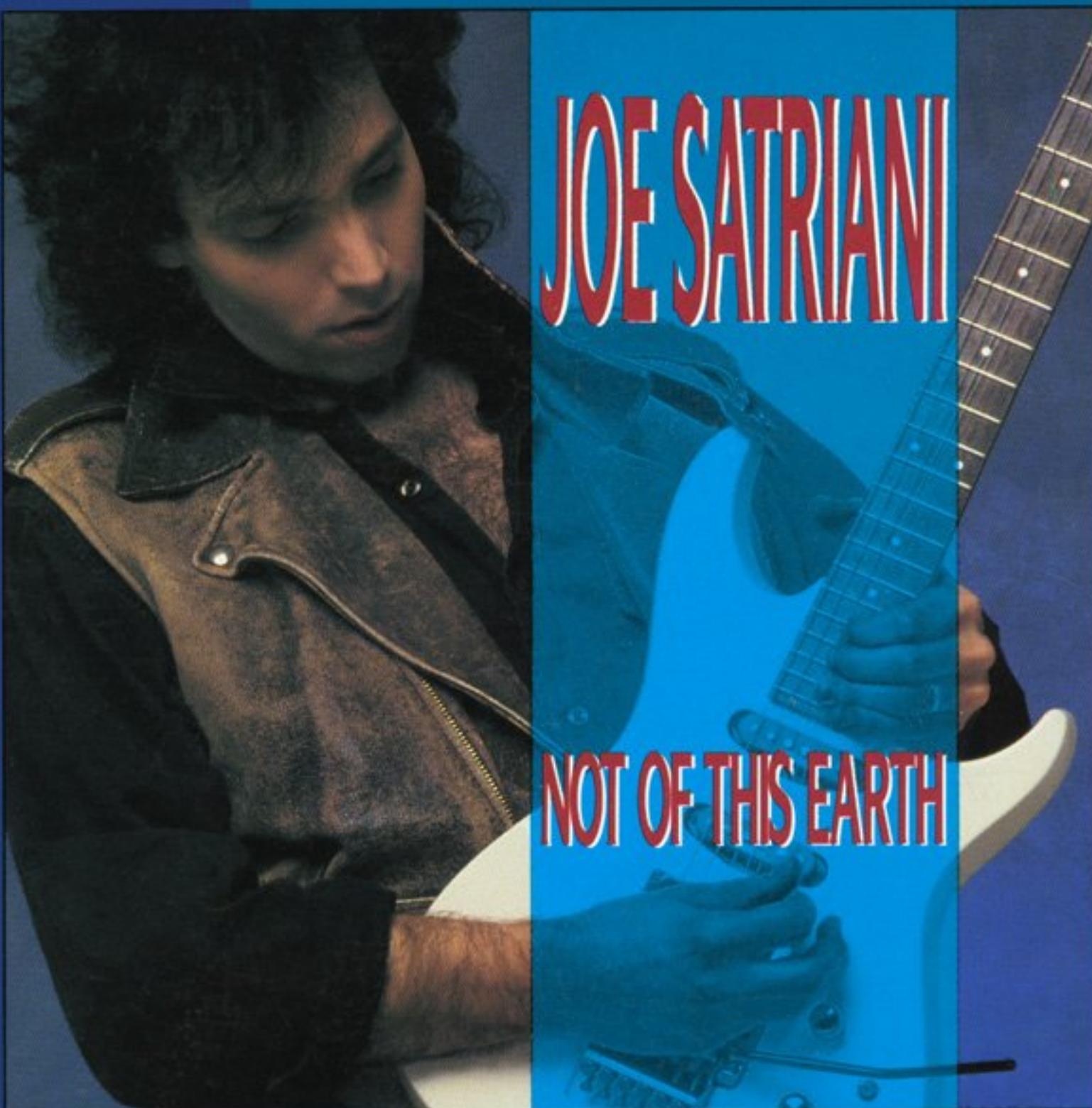
Authorized Edition

guitar

WITH
TABLATURE™

JOE SATRIANI

NOT OF THIS EARTH



JOE SATRIANI
NOT OF THIS EARTH

Transcribed by Colgan Bryan



Cherry
Lane
Music

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Not Of This Earth

Music by Joe Satriani

Moderate Rock $\text{♩} = 111$

Emaj7/6 Em7b6 Emaj7/6 E7sus4 Play 4 times
 Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

w/Rhy. Fig. 1

Emaj7/6

Rhy. Fig. 2 (Gtr. II)

Em7b6

Emaj7/6

E7sus4

(end Rhy. Fig. 2)

P.M.
w/distortion

w/Rhy. Figs. 1 & 2 (both 6 times)

Emaj7/6

Em7b6

Emaj7/6

E7sus4

*both gtrs.

Emaj7/6

Em7b6

Emaj7/6

E7sus4

*Vib. applies to both gtrs.

Emaj7/6

Gtr. III

Em7b6

H H H H P P P P

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

Emaj7/6

E7sus4

3 H H

H H

P P P

H H

H H

H H P P sl. H H

1/2

9 11 13 (13) 11 9 13 11 9 6 7 9 9 7 6 7 9 9 10 9 7 9 10 12 9 10 12 10 16 (16) (16)

The sheet music displays a melodic line for guitar across two staves. The top staff is in E major (Emaj) and the bottom staff is in B minor (Bmin). The key signature changes from Emaj7/6 to Em7b6. The music includes various techniques such as hammer-ons (H), pull-offs (P), slurs (sl.), and grace notes. Fingerings are indicated above the notes, and string numbers (e.g., 6, 7, 5) are placed below the staff to show specific finger placement. Measure numbers 6 through 11 are marked along the staff.

The image shows a musical score for guitar. The top staff is a melodic line with sixteenth-note patterns, labeled with 'H' (Hammer-on) and 'P' (Pull-off). The bottom staff is a harmonic bass line with sixteenth-note patterns, also labeled with 'H' and 'P'. The key signature is E major (no sharps or flats). The time signature changes from common time to 5:3. The title 'Emaj7/6' is at the beginning, and 'E7sus4' is at the end. Fingerings like '3' and '13' are indicated above certain notes.

Emaj7/6

8va - - - - -

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

3 3

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

3 3

18 19 18 16 (16) 18 16 17 19 17 16 17 16 15 17 15 14 (14) 15 14 15 17 15 12 15 13 12 (12) 13 12

A.H. pitch: G \sharp

Emaj7/6

6

H H

P P P

3

H H

5

H H P P sl. H H P p

P H H P H H P P

Full

sl.

Full

9 11 13 (13) 11 9

9 11 13

10 11

9 10 12

12 10 9 10 12 14 12 10

14 10 12 14 10 12 14 12 10

12

(12) (12)

sl.

P H

3 3 5 6 6

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

10 12 14 12 10 14 10 12 14 12 10 9 10 11 9 4 7 9 5 4 (4)

6-8 9 11 9-8 9 11 7 6 7

P H H H P H H

w/Rhy. Figs. 1 & 2 (2nd time both 1st 3 bars only)
Emaj7/6
Riff A (both gtrs.)

Em7b6

1.

Emaj7/6

E7sus4

(end Riff A)

8va-

Full

Full

Full sl.

Gtr. III

Gtr. IV

Full

Full

Full sl.

~~~~~

sl.

\*8va applies to Gtr. III only.

sl.

sl.

w/Rhy. Fig. 1 (last bar only, 2 times)

⑤2fr.

B

Gtr. II

8va Full

P.M. loco

14 17 19 21 22 (22) 10 (10) 14

4 2 4 6 7 (7) 11 14

Full

14 17 19 21 22 (22) 10 (10) 14

4 2 4 6 7 (7) 11 14

sl.

w/Rhy. Figs. 1 & 2 (both till end)  
Emaj7/6

Em7b6

12 11

12 11

8va

Gtr. V

\*TP P T P P P T P T P P P T P T P P P

TP P T P P P T P T P P P T P T P P P

0 11 7 6 11 7 6 0 11 6 4 0 11 6 11 6 4 0 11 6 11 6 4 0

TP P T P P P T P T P P P T P T P P P T P T P P P

TP P T P P P T P T P P P T P T P P P T P T P P P

0 14 8 14 8 7 0 14 8 14 8 7 0 14 8 11 8 7 0 14 8 14 8 7 0

\*Tap with edge of pick.

Emaj7/6

Em7b6

1 2 3 4 5 6

Emaj7/6

E7sus4

Fret numbers: 0 16 18 21 18 21 18 16 0 21 18 21 18 16 0 21 18 21 18 16 0

Fret numbers: 17 19 22 19 22 19 17 0 22 19 22 19 17 0 22 19 22 19 17 0

Emaj7/6

Em7b6

P

sl.

semi-harm. - - - - -

sl.

P

12 11 12 12 12

8 6 6 9 8 6-5

9 7 5 7-9-7-9

9 8 7 5 7-9-7-9

sl.

Em7b6

E major // 3

E / sus4

E major // 6

E major 7b6

Fdbk.  
(8va)

vib. w

vib. w/bar

Fdbk.

Fdbk. pitch: D

\*Slide w/tapping finger

\*Slide w/tapping finger.

The sheet music displays a solo section for electric guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 7/6. The chords E maj 7/6, E7sus4, Emaj7/6, Em7b6, and Emaj7/6 are indicated above the staff. The bottom staff shows a bass clef and a time signature of 6/8. Fingerings and techniques are marked throughout, including slurs, grace notes, and hammer-ons. A dynamic instruction 'vib. w/bar' is present. The tablature below the staff shows fingerings such as 9-11-12-11-12-14-14, 14-14-14-14, 8-9-11-9-(9), 7-8-10-8-(8), 9-11-12-11-12-14, and 7-8-10-8-(8).

*vib.  
w/bar*

\*Both gtrs. dive sl.  
1st time only.

Emaj7/6 \*8va----- Full Gtr. III Em7b6 1/2 sl. Gtr. IV Emaj7/6 Full sl. E7sus4 Full Repeat and fade

Gtr. V 1/2 trem. bar 1/2 Gtr. VI 1/2 Full

\**8va* applies to Gtr. III only

\*both gtrs

**Moderate Funk**  $\text{♩} = 130$

**A7**  
Rhy. Fig. 1 (Gtr. I)

**Intro**

**w/Fill 1**

**Am9**  $x\quad oo$  5fr. **Bm7add4**  $x\quad oo$  7fr.

**f clean tone**

**2nd time w/Fill 1** **(end Rhy. Fig. 1)**

**w/Rhy. Fig. 3 (2 times)**  
**Em7**  
**Rhy. Fig. 2**

**Cadd9** **Dadd2**

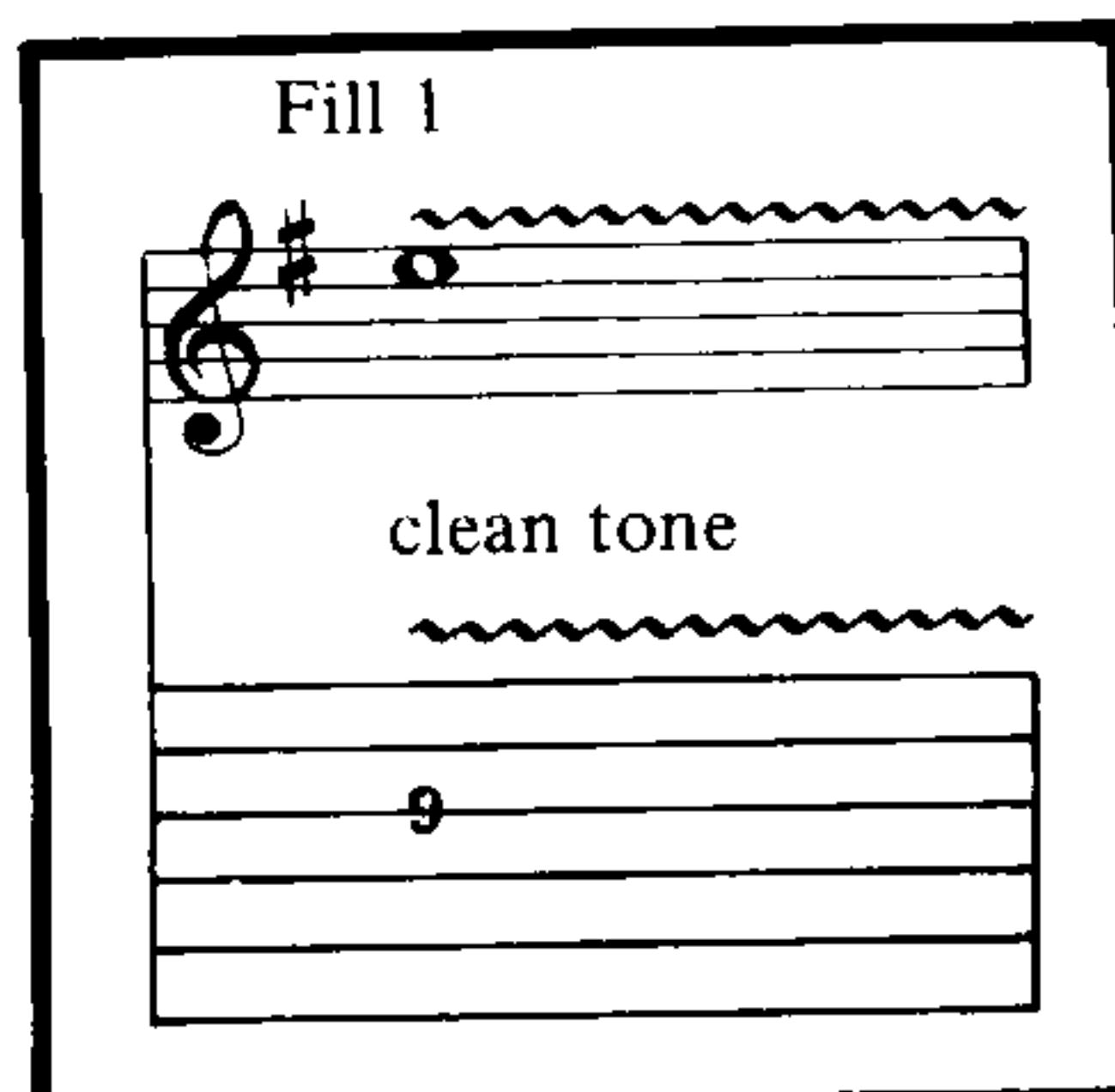
**vib. w/bar**

**Em7** **Cadd9** **D9** **w/Rhy. Fig. 2** **Em7** **Cadd9** **Dadd2** **Em7** **Cadd2** **D9 8va-----**  
**(end Rhy. Fig. 2)**

**Gtr. IV**

**vib. w/bar**

**15 10 12** **15 10 12** **12 14 12** **15 17** **17 8 16** **9**



**Rhy. Fig. 3**  
**N.C.**  
**Gtr. II**

**Cadd9** **Dadd2** **N.C.**

**Cadd9** **D2**

**clean tone** **vib. w/bar** **vib. w/bar**

**7** **10** **10** **7** **10** **9**  
**7 9 7** **9** **9** **7 9 7** **9** **9**

Musical score for guitar tablature, featuring two staves. The top staff shows a melodic line with various note heads and stems, including eighth and sixteenth notes, along with performance instructions like 'Full' and 'vib. w/bar'. The bottom staff shows a harmonic bass line with fingerings (e.g., 17, 15, 10) and a bar line. The score includes key changes indicated by labels above the staff: 'Em / 8va Full', 'Cadd9', 'Dadd2', 'Em / Cadd2', and 'D9'. The tempo is marked as 'Largo'.

\*Both gtrs, vib, (next 7 bars),

\*Gtr. I Am9

## Bm7add4

Am9

\*clean tone

\*\* Vib. applies to both gtrs. (next 8 bars).

w/Rhy. Figs. 2 & 3 (both 2 times)

W/Rhy. Figs. 2 & 3 (60th = 100)

Bm7add4

8va - - - - -

Cadd9 Dadd2 Em7

To Coda Em7

Full

sl.

8va - - - - -

Full

sl.

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

**\*Scrape edge of pick back & forth  
on low E string above where 27th fret would be.**

Gtr. IV

*trem. pick*

Musical score for Gtr. I. The score consists of two staves. The top staff shows a melodic line with slurs and grace notes. The bottom staff shows harmonic chords. The key signature is A major (no sharps or flats). The time signature is common time. The score is labeled "Dsus4" and "Gtr. I". The text "clean tone" is written at the bottom right.

sl.

N.C.

Harm.

(8va)

(Gtr. I out)

Gtr. IV

4½

3½

6

4½

1½

1½

\*Pull bar up

A musical score for 'Gtr. III' on a staff with a treble clef and a key signature of one sharp. The score consists of two parts: an upper dashed line and a lower solid line. The upper dashed line starts at a pitch marked 'Harm. (8va)' and descends through notes labeled '4', '\*1/2', and '2½'. The lower solid line starts at a pitch marked 'slack' and descends through notes labeled '4', '2½', and 'slack'. Both lines feature vertical stems with small circles at the top.

Harm.

trem. bar

\*1/2

4

2 $\frac{1}{2}$

slack

4

(4)

(4)

111

\*Pull bar up.

The image shows the eighth variation of a 12-tone row. The top staff consists of five measures of music, each measure starting with a 'T' and ending with a 'P'. The notes are primarily black dots on a five-line staff. The bottom staff shows the 12-tone row sequence from 12 to 17, with each note labeled with its corresponding number and a 'T' or 'P' indicator above it. Measures 12-11, 12-11, 10-9, 13-10, 13-10, 9-8, 14-9, 14-9, 8-7, 15-8, 15-8, 7-6, 16-7, 16-7, 6-5, and 17-6.

8va f (Gtr. III out)

16va (Gtr. III out)

1 2 3 4 5 6 7 8 9 10

N.C.(E7b9)

Gtr. I

2

clean tone w/chorus

2.

Gtr. II

\*\*

18

clean tone

\*\*

\*Sound note by pulling strings up  
a la "slap" bass (next 4 bars).

\*\*2nd time play both notes.

w/Fill 3

N.C.

Gtr. III

pp

\*Scrape edge of pick back and  
forth on (6) at 9th fret.

Gtr. IV

f

Gtr. III trem. pick

D.S. (with repeat) al Coda

4

(Drums)

\*Scrape edge of pick back & forth on (6) at 12th fret.

Fill 3

Gtr. IV

Harm.

\*1

\*1

\*1

\*1

1

trem. bar

Harm.

\*1

\*1

\*1

\*1

1

7

(7)

7

(7)

\*Pull up on bar so 3rd string comes up a whole step  
and 2nd string comes up a 1/2 step.

Guitar solo  
w/Rhy. Figs. 2 & 3 (both till end)

Coda Em7 Cadd9 Full Dadd2 Em7 Cadd9 Full D9 Em7

Cadd9 1½ Dadd2 Em7 Cadd9 Full D9 Em7 8va- Cadd9 A.H. (15ma) Dadd2 Full

Em7 8va- loco Full Cadd9 D9 Em7 8va- H P H P H P H P

Cadd9 8va- Dadd2 Em7 8va- loco Full Cadd9 D9 Begin fade Em7

Cadd9 Dadd2 Em7 8va- Full A.H. (15ma) A.H. pitch: D Cadd9 Dadd2

Cadd9 Dadd2 Em7 A.H. Full (15ma) Cadd9 D9 Em7 8va- Full Cadd9 Dadd2 Em7

Em7 8va- Cadd9 D9 Em7 8va- Full Cadd9 Dadd2 Em7

Fade out

# Rubina

Music by Joe Satriani

Moderately slow  $\text{♩} = 80$

N.C.

Harm

(Drums & Perc.) 4

\*G1

— 1 —

*mp*  
clean tone w/chorus & echo

Harm

\*Gtr. I is tuned ⑥ = E ⑤ = G ④ = D ③ = G ② = A ① = D

\*\*Harm

\*Gtr. I

*mp*  
clean tone w/chorus & echo

\*\*Harr

**\*\*G (② 10 fr.) is not a harmonic.**

\*Gtr. II is tuned ⑥ = E ⑤ = G ④ = D ③ = E ② = A ① = E

w/Fill 1

(G)

Harm

Harm

\*Fill in

Harm. - - - - -

Gtr. III

8

*rake*

\*Gtr. III is tuned ⑥ = E ⑤ = G ④ = D ③ = G ② = A ① = D

(Em)

(G) w/Fill 2 w/Fill 3  
(Em)

(G) \*\*Gtr. V (Em)

\*Gtrs. I & II continue random harmonics at the 5th, 7th and 12th frets (till end).

\*\*Standard tuning.

Fill 2  
Gtr. III

Fill 3  
\*Gtr. IV

(G) sl. sl. (Em) sl.  
 (G) sl. sl. sl. (Em) sl.  
 (G) sl. sl. (Em) sl. sl.  
 vib. w/bar vib. w/bar sl.  
 (Cmaj7) sl. sl. Harm. Harm. (Bm7) sl. sl.  
 vib. w/bar Harm. Harm. sl. sl.  
 (Cmaj7) sl. sl. Harm. Harm. sl. sl.  
 vib. w/bar Harm. Harm. sl. sl.  
 To Coda N.C.(G) A.H. (8va) sl. slack  
 sl. sl. w/dist. A.H. trem. bar slack P.M. - P.M. -  
 (10) 10-12-10 5 5-7 (7) 9-7-7 9-5-7  
 sl.



(Cmaj7)

P.M. - - - - 4

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

Full

Full

5 7

6 5 7

5 7 (7) (7)

sl.

(Bm7)

(Am7)

Sheet music for guitar, featuring two staves:

- Top Staff (Treble Clef):** Shows six horizontal lines. It includes slurs (sl.) over groups of notes, dynamic markings like "Full" and "N.C.", and fingerings such as 12, 14, 17, 19, 15, 22.
- Bottom Staff (Bass Clef):** Shows six horizontal lines. It includes slurs (sl.) over groups of notes, dynamic markings like "Full" and "(22)", and fingerings such as 12, 14, 17, 19, 15, 22.

The score ends with "D.S. al Coda" and "(Gtr. V)".

*Repeat and fade*

Coda (G) (Em)

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

12 10 12 9 | 12 14 12 14 | 14 7 9 10 | 14 12 14 11 12 | 10

# Memories

Music by Joe Satriani

Moderate Rock  $\text{♩} = 127$

N.C.

P.M. *f*

P.M. *f*

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

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 sl. sl. Gsus2 G Fsus2

Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2 sl. sl. Gsus2 G Fsus2

Rhy. Fig. 2 Dsus2 Gm7add4 Am7add4 \*sim. sl. Dsus2

*clean tone w/chorus*

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**B<sub>b</sub>maj7**5**** sl. p

**Gm7add4** sl.

**Csus2** sl. sl. sl.

**Am7add4** sl. sl. sl.

**Dsus2** sl. 3

**Gm7add4** ~~~~~

**Am7add4** ~~~~~

**Dsus2** \*A.H. - 1 (8va) sl. sl. H P

**\*A.H. - 1 sl. sl. H P**

\*A.H. sounds 1st time only.

**B<sub>b</sub>maj7**5**** sl. p

**Gm7add4** ~~~~~

**Csus2** sl. 3

**Am7add4** sl. sl. sl.

**(end Rhy. Fig. 2)**

N.C. To Coda

clean tone w/chorus

w/Rhy. Fig. 1 (8 times)

Amsus2 Am Fsus2

Gsus2 sl. G

Fsus2 sl.

Amsus2 Am Fsus2

Gsus2 G Fsus2

rake

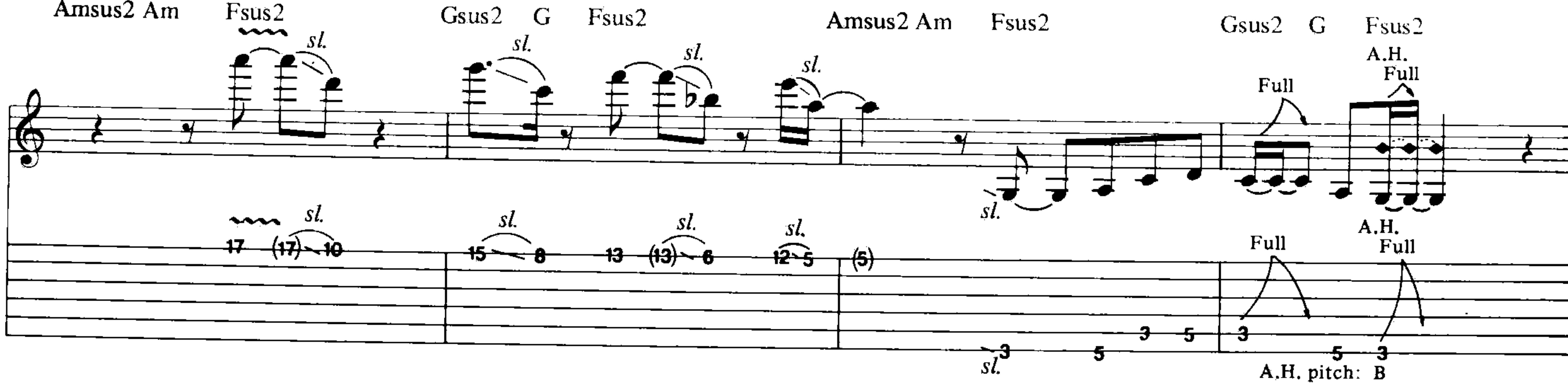
1/2 1/2 P P Full

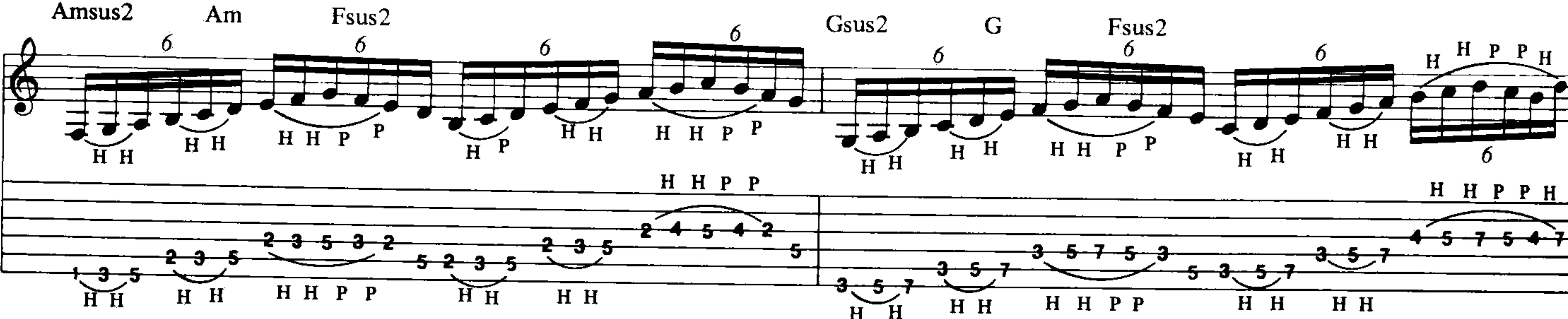
1/2 1/2 P P Full

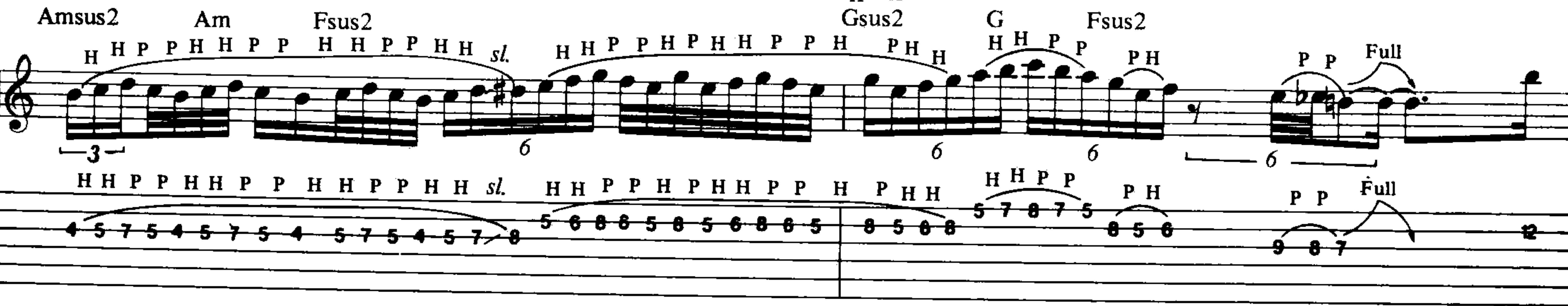
17 (17)-10 15 (15)-8 13-6 12-5

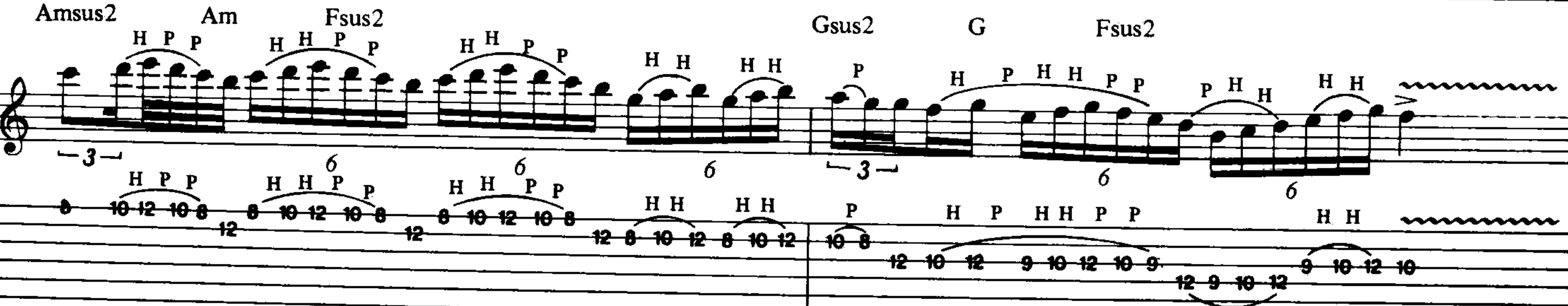
7 5 7 5

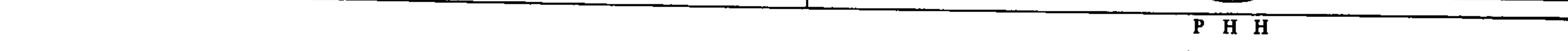
8

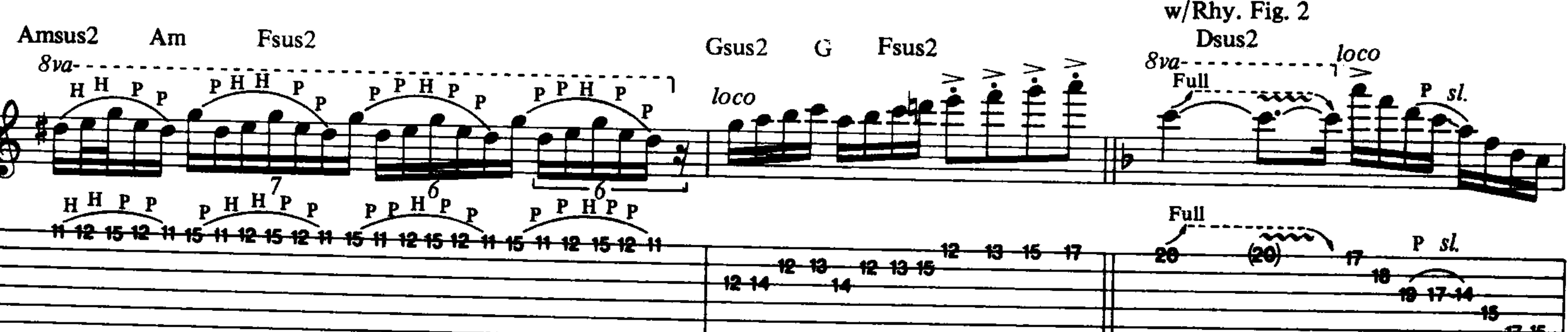
Amsus2 Am Fsus2 Gsus2 G Fsus2  


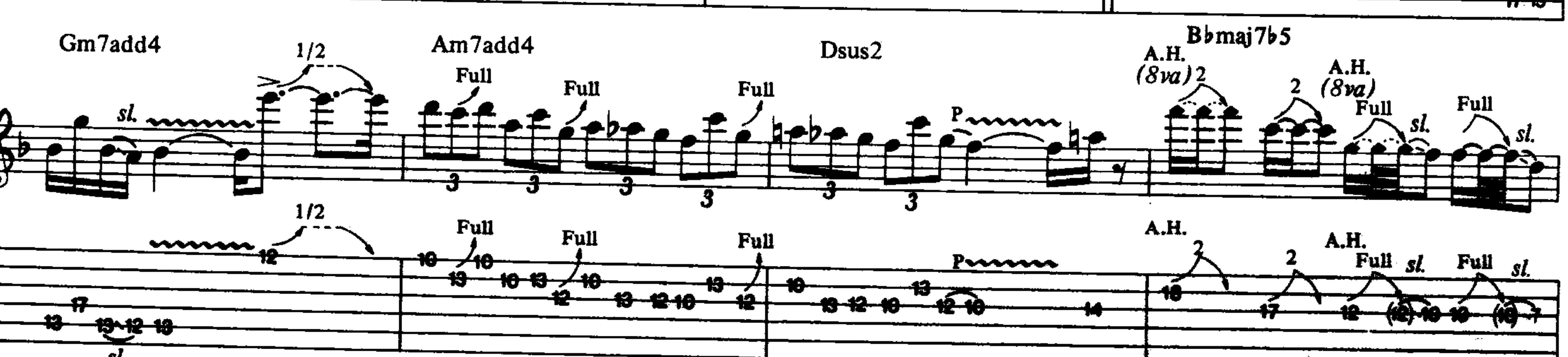
Amsus2 Am Fsus2 Gsus2 G Fsus2  


Amsus2 Am Fsus2 Gsus2 G Fsus2  


Amsus2 Am Fsus2 Gsus2 G Fsus2  


Amsus2 Am Fsus2 Gsus2 G Fsus2  


Amsus2 Am Fsus2 Gsus2 G Fsus2  


Gm7add4 Am7add4 Dsus2 Bbmaj7b5  




w/Rhy. Figs. 1 & 3 (both till end)  
 Amsus2 Am Fsus2 Gsus2 G Fsus2

The score consists of six staves of music for guitar, spanning from measure 1 to measure 26. The first two staves begin with 'P.M.' markings and show a sequence of chords and notes. The third staff features a 'rake' technique with a '1½' marking. The fourth staff begins with 'Begin fade' and includes 'loco sl.' markings. The fifth staff shows a transition with 'A.H.' markings. The sixth staff concludes with a 'Fade out' instruction.

**Measure 1:** P.M. - 4. Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 2:** P.M. - 4. Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: 1/2, 1/2, 1/2.

**Measure 3:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 4:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: Full, Full.

**Measure 5:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: Full, Full.

**Measure 6:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: sl., 1/2, 1/2.

**Measure 7:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 8:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: Full, Full.

**Measure 9:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: Full, Full.

**Measure 10:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: sl., 1/2, 1/2.

**Measure 11:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 12:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: sl., 1/2, 1/2.

**Measure 13:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 14:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: sl., 1/2, 1/2.

**Measure 15:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 16:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: sl., 1/2, 1/2.

**Measure 17:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 18:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: sl., 1/2, 1/2.

**Measure 19:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 20:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: sl., 1/2, 1/2.

**Measure 21:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 22:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: sl., 1/2, 1/2.

**Measure 23:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 24:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: sl., 1/2, 1/2.

**Measure 25:** Chords: Amsus2, Am, Fsus2. Fingerings: 5, 7, 9, 5. Techniques: 1/2, 1/2, 1/2.

**Measure 26:** Chords: Gsus2, G, Fsus2. Fingerings: 3, 5, 5, 2. Techniques: sl., 1/2, 1/2.

# The Enigmatic

Music by Joe Satriani

Moderately up tempo  $\text{d} = 170$

**Top Staff:** Gtr. I (Treble) and Gtr. II (Bass). Chords: F5/E, E(b5), A♭5/E, Dm/E, A♭5/E. Instructions: \*Gtr. I plays bass note and chords. Gtr. II doubles the bass only. \*\*clean tone.

**Second Staff:** Gtr. I (Treble) and Gtr. II (Bass). Chords: F5, E(b5), F5/E, E(b5), A♭5/E, Dm/E, A♭5/E. Instruction: \*\*2nd time w/distortion.

**Third Staff:** Gtr. I (Treble) and Gtr. II (Bass). Chords: F5/E, E(b5), A♭5/E, Dm/E, A♭5/E. Instruction: w/Fill 1.

**Fourth Staff:** Gtr. I (Treble) and Gtr. II (Bass). Chords: F5, E(b5), F5/E, E(b5), A♭5/E, Dm/E, A♭5/E. Instruction: 4th time to Coda.

**Fifth Staff:** Gtr. I (Treble) and Gtr. II (Bass). Chords: E/B♭, E♭/B, D/C, D♭/G, C/G♯, B/A, E/C, F♯/D, G♯/E, B♭/F♯, C/G♯, F/E. Instruction: 1. w/dist.

**Sixth Staff:** Gtr. I (Treble) and Gtr. II (Bass). Chords: E/B♭, E♭/B, D/C, D♭/G, C/G♯, B/A, E/C, F♯/D, G♯/E, B♭/F♯, C/G♯, F/E. Instruction: 1. w/dist.

**Fill 1 Gtr. III:** Treble staff with notes: 7, 6, 5, 4, 3, 2, 1, 0, 1, 2, 3, 4, 5, 6, 7.

2.

Sheet music for electric guitar. The top staff shows a melodic line with a treble clef, a key signature of B-flat major (two flats), and a time signature of common time (indicated by 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns. The bottom staff is a tablature, showing the string numbers (6, 5, 4, 3, 2, 1) and the fret positions (10, 11, 12, 13). The tablature includes circled numbers (12, 13, 12) and (12, 13, 12) indicating specific fingerings or techniques.

## Guitar solo

\*Gtr. IV

**Guitar solo**

\*Gtr. IV

1/2      Full      \*

Full      1 1/2      \*

1/2      Full      \*

Full      1 1/2      \*

\*Use D diminished tuning:

\*Use D diminished tuning:

⑥ = D ⑤ = Ab ④ = D ③ = F ② = Ab ① = D

\*Vibrato is a major 3rd wide.

A handwritten musical score for a single melodic line, likely for a bowed instrument like cello or bassoon. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. Measure 15 starts with a dotted half note followed by a quarter note. Measures 16-19 show slurs over groups of notes. Measure 20 contains grace notes. Measures 21-24 show slurs and grace notes. Measures 25-28 show slurs and grace notes. Measures 29-32 show slurs and grace notes. Measures 33-36 show slurs and grace notes. Measures 37-40 show slurs and grace notes. Measures 41-44 show slurs and grace notes. Measures 45-48 show slurs and grace notes. Measures 49-52 show slurs and grace notes. Measures 53-56 show slurs and grace notes. Measures 57-60 show slurs and grace notes. Measures 61-64 show slurs and grace notes. Measures 65-68 show slurs and grace notes. Measures 69-72 show slurs and grace notes. Measures 73-76 show slurs and grace notes. Measures 77-80 show slurs and grace notes. Measures 81-84 show slurs and grace notes. Measures 85-88 show slurs and grace notes. Measures 89-92 show slurs and grace notes. Measures 93-96 show slurs and grace notes. Measures 97-100 show slurs and grace notes. Measures 101-104 show slurs and grace notes. Measures 105-108 show slurs and grace notes. Measures 109-112 show slurs and grace notes. Measures 113-116 show slurs and grace notes. Measures 117-120 show slurs and grace notes. Measures 121-124 show slurs and grace notes. Measures 125-128 show slurs and grace notes. Measures 129-132 show slurs and grace notes. Measures 133-136 show slurs and grace notes. Measures 137-140 show slurs and grace notes. Measures 141-144 show slurs and grace notes. Measures 145-148 show slurs and grace notes. Measures 149-152 show slurs and grace notes. Measures 153-156 show slurs and grace notes. Measures 157-160 show slurs and grace notes. Measures 161-164 show slurs and grace notes. Measures 165-168 show slurs and grace notes. Measures 169-172 show slurs and grace notes. Measures 173-176 show slurs and grace notes. Measures 177-180 show slurs and grace notes. Measures 181-184 show slurs and grace notes. Measures 185-188 show slurs and grace notes. Measures 189-192 show slurs and grace notes. Measures 193-196 show slurs and grace notes. Measures 197-200 show slurs and grace notes. Measures 201-204 show slurs and grace notes. Measures 205-208 show slurs and grace notes. Measures 209-212 show slurs and grace notes. Measures 213-216 show slurs and grace notes. Measures 217-220 show slurs and grace notes. Measures 221-224 show slurs and grace notes. Measures 225-228 show slurs and grace notes. Measures 229-232 show slurs and grace notes. Measures 233-236 show slurs and grace notes. Measures 237-240 show slurs and grace notes. Measures 241-244 show slurs and grace notes. Measures 245-248 show slurs and grace notes. Measures 249-252 show slurs and grace notes. Measures 253-256 show slurs and grace notes. Measures 257-260 show slurs and grace notes. Measures 261-264 show slurs and grace notes. Measures 265-268 show slurs and grace notes. Measures 269-272 show slurs and grace notes. Measures 273-276 show slurs and grace notes. Measures 277-280 show slurs and grace notes. Measures 281-284 show slurs and grace notes. Measures 285-288 show slurs and grace notes. Measures 289-292 show slurs and grace notes. Measures 293-296 show slurs and grace notes. Measures 297-300 show slurs and grace notes. Measures 301-304 show slurs and grace notes. Measures 305-308 show slurs and grace notes. Measures 309-312 show slurs and grace notes. Measures 313-316 show slurs and grace notes. Measures 317-320 show slurs and grace notes. Measures 321-324 show slurs and grace notes. Measures 325-328 show slurs and grace notes. Measures 329-332 show slurs and grace notes. Measures 333-336 show slurs and grace notes. Measures 337-340 show slurs and grace notes. Measures 341-344 show slurs and grace notes. Measures 345-348 show slurs and grace notes. Measures 349-352 show slurs and grace notes. Measures 353-356 show slurs and grace notes. Measures 357-360 show slurs and grace notes. Measures 361-364 show slurs and grace notes. Measures 365-368 show slurs and grace notes. Measures 369-372 show slurs and grace notes. Measures 373-376 show slurs and grace notes. Measures 377-380 show slurs and grace notes. Measures 381-384 show slurs and grace notes. Measures 385-388 show slurs and grace notes. Measures 389-392 show slurs and grace notes. Measures 393-396 show slurs and grace notes. Measures 397-398 show slurs and grace notes. Measures 399-400 show slurs and grace notes.

\*Slide with key in right hand while muting the strings with left hand. (next 9 bars). TAB numbers above 23 indicate fret equivalent if fretboard continued past 23rd fret.

Fill 2

Gtr. III

The musical score for Gtr. III consists of two staves. The top staff is in treble clef and common time (indicated by a '4'). It contains four measures of music. The bottom staff is in bass clef and common time. Below the staff, there are numerical markings: '6' on the first line, '(6)' in parentheses on the second line, '6' on the third line, and '7' on the fourth line.

5ma-

*8va-----*

\* Reach over w/right hand and mute strings next to nut; then sound notes indicated by fretting w/left hand only (next 32 bars).

*8va-----*

w/Fill 2

*8va-----*

w/Fill 2

P H P P sl. H sl. P P

—3—

P H P P sl. H sl. P P

14 12

*sl.*

*P H P H H P P*

*sl. H H P P*

*P H H P H H P H*

*H H P H*

*P*

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

*12 9*

*12 9 12 9 10 12 10 9 8*

*9 11 9 8*

*12 9 10 12 9 10 12 10*

*12 9 10 12 9 10 12 10*

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

*P H H P H H P H*

*P H H P H H P H*

*P*

*\*Reach back over  
w/right hand to  
produce A.H. Then*

Sheet music for guitar featuring six staves of musical notation. The notation includes various guitar techniques such as hammer-ons (H), pull-offs (P), slurs (sl.), and grace notes. Fingerings are indicated by numbers below the strings. Measure numbers 5 through 17 are present. A dynamic marking 'D.S. (with repeat) al Coda' is located above the 17th measure. The 17th measure is marked '8va-' (octave up). The 18th measure is marked 'Gtr. IV sl. sl. sl.' and 'Gtr. I sl. sl. sl.' The 19th measure is marked 'w/reverb'. The 20th measure is marked with a circled asterisk (\*). The 21st measure is marked '(21)'.

\*Pull string off fretboard so it frets out over neck pick-up; then release it.

Coda

Chords listed above the staff: Bb/F, C/G#, E/C, F#/D, G#/E, A#/F#, C/G#, D/A#, E/C. Fingerings below the staff: 10, 12, 4, 6, 8, 5; 11, 13, 5, 7, 9, 11; 10, 12, 4, 6, 8, 10; (5), 11, 3, 5; (5), 7, 13, 15, 17, (17); 12, 20, 18, 21; (21), (21); 10, 8, 6.

Chords listed above the staff: F#/D, G#/E, A#/F#, C/E#, D/A#, E/C, F#/D, G#/E. Fingerings below the staff: 6, 8, 10, 12, 14, 16, 18, 20; 7, 9, 11, 13, 15, 17, 19, 21; 6, 8, 10, 12, 14, 16, 18, 20; (5), 7, 9, 11, (11), 13, 15, 17, (17); 19, 21, 20; 3, 3, 1; (20), (21), (20).

# Brother John

Music by Joe Satriani

Moderately slow  $\text{♩} = 65$

Bmadd2 Asus2 Bmadd2 Asus2 Bmadd2 Asus2 Dmaj7 Gmaj7/6 F#7sus4 F#7

*mf* clean tone w/chorus

\*Let bass notes ring throughout.

H P P

sl.

H P P

sl.

H P P

sl.

Harm.

sl.

Harm.

sl.

rit.

sl.

H P P

a tempo

sl.

H P P

Bmadd2 Asus2 Bmadd2 Asus2 Bmadd2 Asus2 Dmaj7 Gmaj7/6 F#7sus4 F#7

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Dmaj7 Cdm7sus4 C\$7 Cmaj7 Harm. B7sus4 B7 A7 Gmaj7  
  
 Harm. 12 sl. 12 sl. 12 sl. 12 sl.  
 Bm/F# F# G/F# F# Em F#/E Em7 F#5/E  
  
 \*6/8 feel (next 10 bars).  
 G/F# F# G/F# F#5 Em F#/E Em7 F#5/E  
  
 rit. Harm. 12 12 12 12 11 11 11 11 12 12 12 11 11 11 11 12 12 12 11 11 11 11 12 12 12 11 11 11 11  
 sl. G/F# F# A/G G Harm. Bmadd2 Asus2 Bmadd2 Asus2  
  
 H P P  
 12 12 12 12 11 11 11 11 12 12 12 11 11 11 11 12 12 12 11 11 11 11 12 12 12 11 11 11 11  
 sl. Bmadd2 Asus2 Dsus2 Gsus2 Em F#5 Bmadd2 Asus2 Bmadd2 Asus2  
  
 1/2 sl. 1/2 H P P  
 1/2 sl. 1/2 H P P  
 Bmadd2 Asus2 Dsus2 Gsus2 Em F#5 1/2 Gsus#4 sus2 3 1/2 let ring rit. let ring 1/2 let ring 7  
  
 1/2 3 7  
 1/2 3 7 5 8 8 9 7 9 11

# Driving At Night

Music by Joe Satriani

Fast Rock  $\text{♩} = 187$

(Drums) 3 E5 \*E5 Rhy. Fig. 1 Rhy. Fig. 1A

\*Backwards gtr.

\*On repeats, 1st beat of Rhy. Fig. 1 is tied, not struck.

1.2.3. (end Rhy. Fig. 1) | 4. w/last bar of Rhy. Fig. 1A

E5 E5 \*w/Rhy. Figs. 1 & 1A (both 7 times)

(end Rhy. Fig. 1A) Two gtrs. sl. P G5 vib. w/bar

7 7 7 7 7 7 :|| 12 14 12 14 12 (14) 12 14 12 (14)

B5 sl. \*1st beat of Rhy. Fig. 1 is tied, not struck (throughout). G5 B5 2½ vib. w/bar

trem. bar 14 12 14 15 14 12 14 12 14 (14) 12 14 12 (14) 12 14 12 (14)

E5 G5 B5 sl. 1/2 vib. w/bar trem. bar 2½

sl. 14 12 14 12 14 (14) 14 12 14 (14) 14 12 14 (14) 12 14 12 (14)

E5 G5 B5 sl. 1/2 vib. w/bar trem. bar 2½

sl. 14 12 14 15 14 12 14 15 (15) 12 14 (14) 14 (14) 12 (14)

\*Depress bar before striking note.





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

Esus4

let ring

vib. w/bar

Harm.

(7) (7) (7)

12

12 62 (12)

1½

Harm.

trem. bar

Harm.

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

\*

1½

4

4

\*Mute 'B' string at this point.

Harm. (8va)

slow vib. w/bar

Harm.

7 7 7 7 7 7 7 (7) (7)

8va- loco

19 17 14 14 17 15 14 12 15 14 12 10 14 12 10 9, 12 10 9 7 10 9, sl., 7 5 9 7 5 3 7 5, sl., 8 7 H 5 7, sl., 5 7 6

sl. sl.

8va- sl.

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

14 17 14 10 10 14 10 9, 10 14 10 14, 15, 14 17 14, 17 21 17 14, 15, 14 17 14 10, 10 14 10 14

sl. sl.

8va- rake

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

14 17 14 10 10 14 10 9, 10 9 5, 9 5 9 5 5, (5) 12, 17 19 17, 16 17 14 15, 14 16 12 14, 12 14 12 10

sl. sl.



\*On repeats, 1st beat is tied, not struck.

# Hordes Of Locusts

Music by Joe Satriani

Moderately slow Rock  $\text{♩} = 93$

E5 F#5  
Rhy. Fig. 1 (Gtr. I)-----  
*f*  
P.M.

w/Rhy. Fig. 1  
E5 F#5  
E5 F#5  
pick slides -----+  
E5 F#5

w/Rhy. Fig. 1 (2 times)  
E5 F#5

Gtr. II H  
Gtr. III H  
\*vib.  
w/bar  
H

w/Fill 1  
E5 F#5  
\*A.H.  
slack  
trem.  
bar slack  
\*A.H.

H \*both gtrs. H sl. \*A.H. is for Gtr. II only. Diamond in parentheses is 2nd time only.

A5 B5  
Gtr. I

sl. sl.

2 4 2 4 0 1 0 0 5 0 4 0 0 0 7 0 12 0 10 0 17 0 16 0 13 0 10 0

\*Electric sitar arr. for gtr.

Fill 1  
Harm. (8va)  
Harm.

pick slides -----+  
Harm.



Musical score for guitars and drums/bass. The score consists of two staves. The top staff is for guitars (Gtrs.) and the bottom staff is for drums & bass. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score includes dynamic markings such as 'Gtrs. tacet' (guitars silent) and 'Drums & bass'. Measure numbers 31, 34, 35, and 36 are indicated at the end of the score.

\*Tap edge of pick on high E string  
and roll down next 2 strings.

### Rhy. Fig. 2

P.M.

This image shows a page of sheet music for guitar, featuring six staves of musical notation. The music includes various performance techniques such as slurs (sl.), grace notes (acci.), and dynamic markings (P, f). The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 8va. The second staff starts with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp.



Coda G/C

A/C

B/C

C

vib. w/bar (next 5 bars)

trem. bar slack

P.M.

sl. sl.

9 (9) sl. sl.

w/Rhy. Fig. 1 (8 times)

E5 F#5

Three gtrs. loco

H

E5 F#5

\*vib. w/bar

H

w/Fill 1 E5 F#5 One gtr.

Harm. (15ma)

slack

trem. bar

H

H

Harm.

slack

H

all gtrs.

H

sl.

28

\*Tap edge of pick at equivalent of 28th fret.

E5 F#5

Three gtrs.

H

E5 F#5

H

w/Fill 1 E5 F#5

H

E5 F#5

A.H. (15ma) slack

trem. bar

H

H

H

sl.

18 sl. 22

(22) 21 (21)

(15) 17 (17)

(7) 6 (6)

27

16

\*Trem. bar applies to lowest gtr. only.  
Depress bar before striking note.

E5 F#5

Two gtrs.

pick slide

H

E5 F#5

H

w/Fill 1 E5 F#5

H

E5 F#5

One gtr. 15ma

T T

trem. bar

H

H

H

sl.

18 18-19

(19) 18 (12) 11

3

\*T T

\*Tap edge of pick at equivalent of 31st fret.

E5 F#5      E5 F#5      w/Fill 1  
*8va* Two gtrs.      E5 F#5      E5 F#5

T 29      H sl.      H sl.      1/2      H sl.      1/2

H sl.      H sl.

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

E5 F#5      E5 F#5

w/Fill 1  
E5 F#5

E5 F#5

(end Riff A)

3      3

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

*Begin fade*

w/Rhy. Fig. 1 & Riffs A & B (all till end)

E5 F#5

w/Fill 1  
E5 F#5

E5 F#5

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

3      3      3      5

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

17 (17)      14 15 14 12      14 12 14 12      11 12 11 12      11 8 11 8      11 8 7 8 7 8 7 5

E5 F#5      E5 F#5      w/Fill 1  
*8va* Two gtrs.      E5 F#5

1      1

7      6      7      8      (8)      24      5 2      24      (4)      5 4 2      4      (4)      14 13 14      15      27

sl.      sl.      sl.      sl.

\*Depress bar before striking note.

E5 F#5

A.H.

(15ma)

Full

Harm.

Fade out

A.H.

Full

Harm.

trem. bar

Harm.

5

Riff B

P.M.-----4

11 11 11 11 12 11 8 11 12 11 8      11 11 12 11 8 11 12 11 8 11 12 11

# New Day

Music by Joe Satriani

Moderately fast  $\omega = 122$

Eesus2  
Rhy. Fig. 1



*mf*

clean tone w/chorus

Gsus2

Bsus2

2. (end Rhy. Fig. 1)  C Am Fmaj7

The image shows a musical score for guitar. The top staff is a treble clef staff with six strings. It features a wavy line above the first two strings, followed by a vertical bar, then a wavy line above the next two strings. The key signature is one sharp (F#). The first measure contains a C chord. The second measure contains an Am chord, indicated by the label "Am" above the staff and a "sl." (slide) instruction below it. The third measure contains an Fmaj7 chord, indicated by the label "Fmaj7" above the staff and a "sl." instruction below it. The bottom staff is a tablature staff with six horizontal lines representing the guitar strings. It shows a sequence of notes and rests, with specific fingerings indicated by numbers above the strings: 12, 16, 19 in the first measure; 10, 14, 17 in the second measure; 9, 9, 12, 10, 13, 12 in the third measure; 10, 10, 9, 9, 14, 14 in the fourth measure; and 7, 9, 10, 14, 14, 12 in the fifth measure.

|            |          |          |          |
|------------|----------|----------|----------|
| <i>sl.</i> |          |          |          |
| ⑤ 5fr.     |          |          |          |
| D          | <i>3</i> | <i>3</i> | <i>3</i> |
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*8va* - - - - - - - - - -

⑥ 4fr.  
 A♭  
 P.M. loco  
 3

1fr.  
 F

D♭

8va-----1

17 15 13  
 18 16 11

10 10 12 10  
 11 6

6 5 6 6  
 6 6 6 6

6 8 6 6  
 4

E♭ 3 D♭ 3 E♭ 3 D♭ 3 E♭ 3

10 11 9 9 8  
 8 6 6 6 6

6 6 10 10 8  
 4 6 6 6 6

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

9 8 6 6 6  
 4 6 6 6 6

11 10 8 8 8  
 6 6 10 10 8

D♭ 3 E♭5 N.C.

8 6 6 6 6

6 6 6 6 6

4 6 6 6 6

w/dist.

\*Fade in w/vol. control.

Esus2 3

7 7 5 7 5 6 5 6

2 2 2 2 6

\*Let ring through next 2 bars.

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

Fdbk. 1/2

(8) (8) (8) (8) (8) (8)

Fdbk. pitch: A♯

Fdbk. pitch: A♯

Fdbk. pitch: D $\sharp$   
 N.C.  
 Rhy. Fig. 2

Fdbk. pitch: A $\sharp$   
 Lead gtr.

w/Rhy. Fig. 2 (8 times)  
 N.C.

8va...  
 Full  
 Full  
 Full  
 Full  
 1/2  
 sl.

Fsus#4

*loco*

*trem. bar*

*H* 6 6 2½      *H* 6 6 2½      *H* 6 6 6

3 3 3 3 3 3

6 (16) 6 (16) 6 (16) 21 (21)

\*Depress bar before striking note.

w/Rhy. Fig. 1 (till end)

E5

Rhy. Fig. 3

*w/Rhy. Fig. 1*

*E5*

*Rhy. Fig. 3*

*G5*      *A5*

B5

w/Rhy. Fill 1

E5

(end Rhy. Fig. 3) 8va-----

w/Rhy. Fig. 3 (last 6 bars only)

F#5

*sl.*

*pick slide*

2 (2) 2 (2) 2 (2) 5 (5) 5

G5

8va-----

A5 B5

\*w/Rhy. Fig. 3A  
E5

*Full*

22 (22) 22 (22) 21 (21)

\*Rhy. Fig. 3A is Rhy. Fill 1 followed by last 6 bars of Rhy. Fig. 3

Rhy. Fill 1

*w/Rhy. Fig. 1*

*E5*

*Rhy. Fig. 3*

*G5*      *A5*

*sl.*

*pick slide*

2 (2) 2 (2) 2 (2) 12 (12)

F#5 G5

8va Full

A5 B5

w/Rhy. Fig. 3A (1st 7 bars only)  
E5

8va

G5

8va Full

A5 B5

Full

⑥7fr. B B5 E5

P.M.

Full

⑦fr. B

Begin fade  
w/Rhy. Fig. 3 (last 6 bars only)

8va

Full

F#5 G5

A5

1/2

loco

B5 1/2

w/Rhy. Fig. 3A  
E5

8va Full

1/2

Full

A5

Fade out

# The Headless Horseman

Music by Joe Satriani

Fast = 197

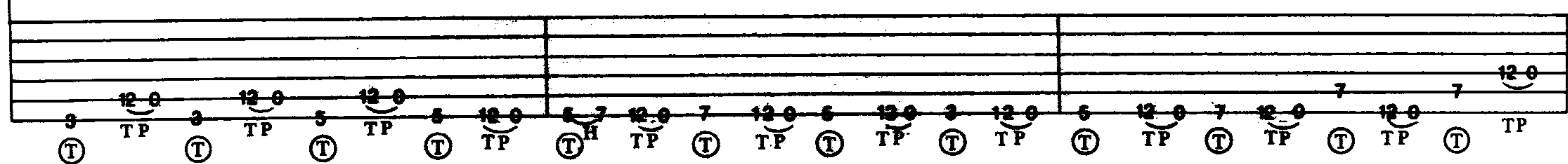
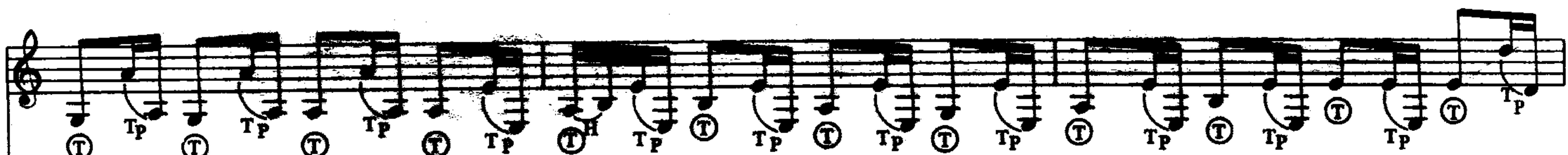
N.C.

\* $\textcircled{T}$  = L.H. tap  
 $T$  = R.H. tap

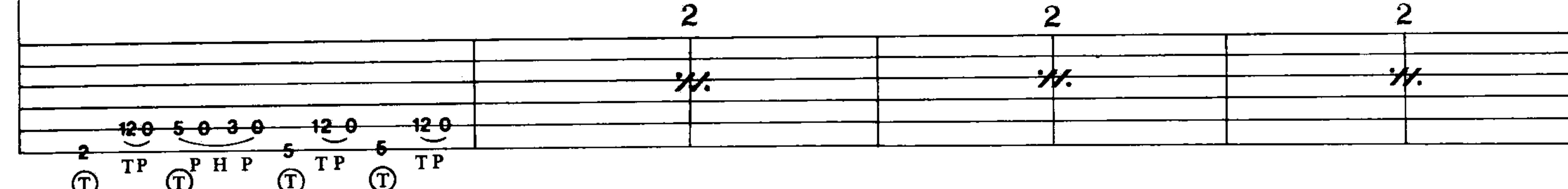
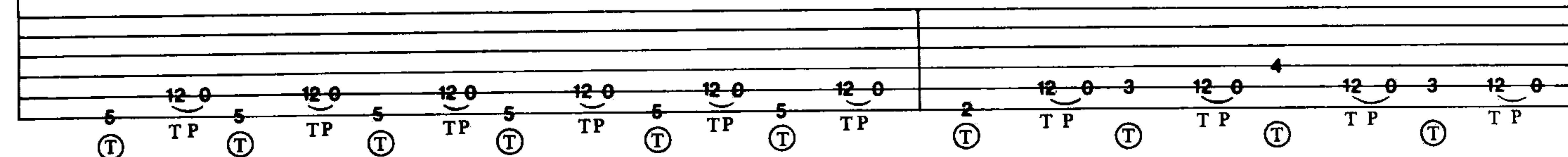
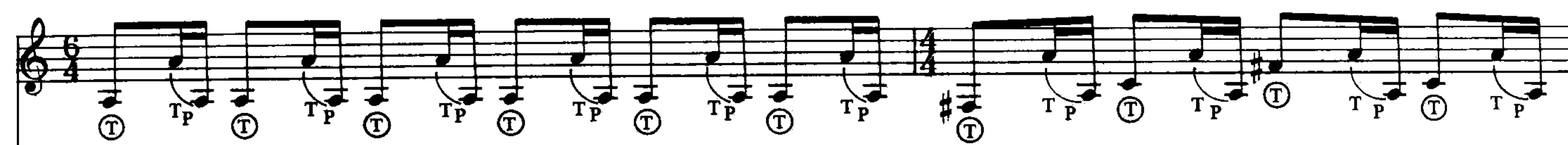
1. \_\_\_\_\_ | 2. \_\_\_\_\_

A musical staff with 13 measures. Measures 1-2: T H TP. Measures 3-4: T TP. Measures 5-6: T H TP. Measures 7-8: T TP. Measures 9-10: T H TP. Measures 11-12: T TP. Measures 13: T TP.

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To Coda



*D.S. (with repeat) al Coda*

6/4

Coda

2

2

3

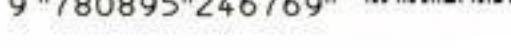
5

Not Of This Earth  
The Snake  
Rubina  
Memories  
Brother John  
The Enigmatic  
Driving At Night  
Hordes Of Locusts  
New Day  
The Headless Horseman



0895246767  
Joe Satriani Not of This Earth

9 780895 246769



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