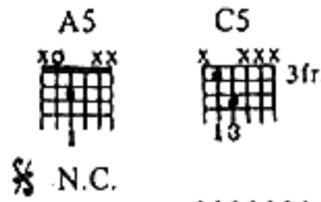


# SATCH BOOGIE

Music by Joe Satriani

Uptempo shuffle ♩ = 224

Triplet feel (Drums) 3



First system of music. Treble clef, 4/4 time. Notes include quarter notes, eighth notes, and triplets. Dynamics include *f*, *P*, and *H*. A wavy line indicates tremolo. A 'Let ring' instruction is present. Bass clef shows fret numbers: 0, 3, 0, 5, 0, 3, 5, 5, 0, 3, 0, 4, 5, 4, 0, 2, 0.

Second system of music. Treble clef, 4/4 time. Notes include quarter notes, eighth notes, and triplets. Dynamics include *P* and *P*. A wavy line indicates tremolo. A 'Let ring' instruction is present. Bass clef shows fret numbers: 3, 0, 3, 5, 0, 3, 0, 5, 0, 3, 2, 3, 5, 0, 4, (4), 0, 5, 0, 7, 0, 5, 4, 5, (0), 7, 0, 3, 0, 2, 0.

Third system of music. Treble clef, 4/4 time. Notes include quarter notes, eighth notes, and triplets. Dynamics include *P*, *P*, *H*, *P*, *P*, *P*. A wavy line indicates tremolo. A 'trem. bar' instruction is present. Bass clef shows fret numbers: 13, 12, 11, 10, 9, 8, 7, (7), 0, 3, 0, 5, 0, 3, 5, 5, 0, 3, 0, 4, 5.

Fourth system of music. Treble clef, 4/4 time. Notes include quarter notes, eighth notes, and triplets. Dynamics include *H*, *P*, *P*, *P*, *P*, *P*, *H*. A wavy line indicates tremolo. A 'sl.' instruction is present. Bass clef shows fret numbers: 9, 7, 10, 0, 7, 0, 9, 0, 9, 0, 7, 7, 0, 3, 0, 5, 0, 3, 5, 3, 0, 5, 0, 3, 0.

Fifth system of music. Treble clef, 4/4 time. Notes include quarter notes, eighth notes, and triplets. Dynamics include *P*, *P*, *P*, *P*, *P*. A wavy line indicates tremolo. A 'trem. bar' instruction is present. A 'Harm. (1.5ma) 5' instruction is present. A 'sl. trem. bar' instruction is present. A 'Harm. 5' instruction is present. A 'Let ring' instruction is present. A '2nd time to Coda' instruction is present. A 'Pull bar up.' instruction is present. Bass clef shows fret numbers: 2, 4, 0, 0, 4, 5, 4, 0, 2, 0, 3, 0, 3, 5, (5), (5), (5), 14, (14), (14), 5, 5.

# Surfing With The Alien

Solo Rhy Fig. 1

⑤3fr. open 5fr. open C A D A A5  
 ⑤3fr. open ⑥3fr. ⑤ open C A G A A5

⑤3fr. open 5fr. open C A D A A5  
 A.H. (15ma) pitch: E  
 \*w/Rhy. Fill 1  
 ⑤3fr. open 5fr. open C A D A A5

\*This is considered part of P Rhy. Fig. 1 when Rhy. Fig. 1 is repeated.

⑤3fr. open 3fr. open ⑥3fr. ⑤ open C A C A G A A5  
 ⑤3fr. open 5fr. open C A D A A5 (cont. in notation)

N.C. (D7)  
 A.H. (15ma) Full  
 sem-harm. 1  
 P.M. .... 4 sim.

Rhy. Fill 1



# Surfing With The Alien

w/Rhy. Fig. 1

(A5)

Let ring

\*Semi-harm.

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

N.C. (D7)

8va

Let ring

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F#5

A5

B5

F#5

8va

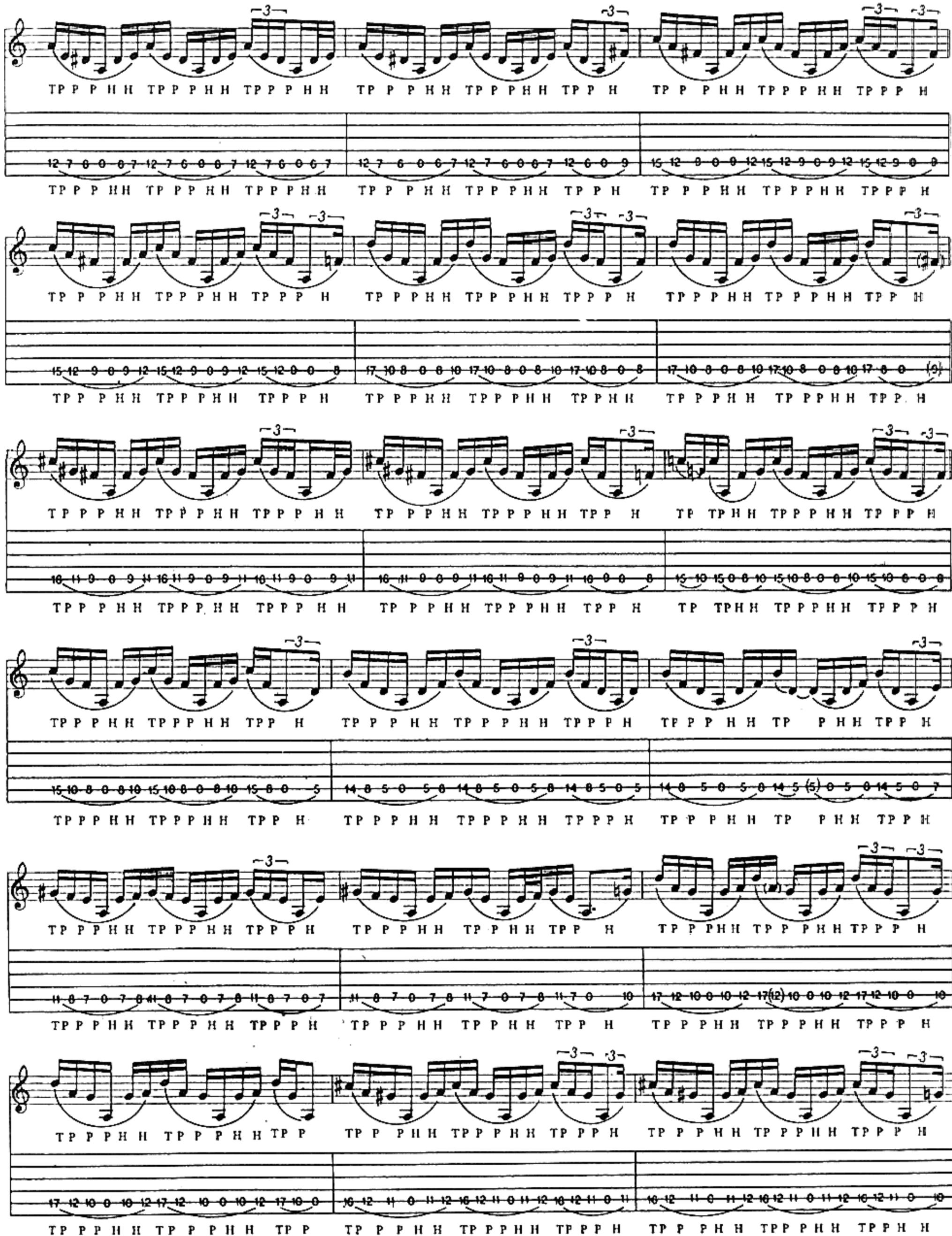
•Fill 1  
Harm. Harm.  
(15ma)(15ma)  
Gtr. II  
Gtr. III  
Harm.

trem. bar

14/14 (14)

\*Both gtrs. play same harm; Gtr. II descends with bar right away, and Gtr. III begins descending at beat 3.

# Surfing With The Alien



TRP RHH TRP RHH

12 7 0 0 0 7 12 7 6 0 0 7 12 7 6 0 6 7 12 7 6 0 6 7 12 6 0 9 15 12 0 0 0 12 15 12 9 0 9 12 15 12 9 0 0

TRP RHH TRP RHH

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

TRP RHH TRP RHH

10 11 9 0 9 11 16 11 9 0 9 11 10 11 9 0 9 11 16 11 9 0 9 11 10 0 0 8 15 10 15 0 0 10 15 10 8 0 0 10 15 10 0 0 0

TRP RHH TRP RHH

15 10 8 0 0 10 15 10 8 0 0 10 15 0 0 5 14 8 5 0 5 0 14 8 5 0 5 0 14 8 5 0 5 14 0 5 0 5 0 14 5 (5) 0 5 0 14 5 0 7

TRP RHH TRP RHH

11 8 7 0 7 0 11 8 7 0 7 0 11 8 7 0 7 11 8 7 0 7 11 7 0 7 0 11 7 0 10 17 12 10 0 10 12 17 (12) 10 0 10 12 17 12 10 0 10

TRP RHH TRP RHH

17 12 10 0 10 12 17 12 10 0 10 12 17 10 0 10 12 11 0 11 12 16 12 11 0 11 12 10 12 11 0 11 10 12 11 0 11 12 10 12 11 0 10

TRP RHH TRP RHH

# Joe Satriani

TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H

TPPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H

TP R RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H

TPPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H

TP R RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H

TPPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H TPP RHH TPP RHH TPP R H

TPPP RHH TPP RHH TPP R TP

trem. bar Depress & vib. bar simultaneously

trem. bar

D.S. al Coda

Coda

Free time w/Fill 2

A7/13

Harm. (15ma)

trem. bar

\*Pull bar up.

Fill 2

Harm. (15ma)

1

\*1 1/2

\*Pull bar up.

# HILL OF THE SKULL

Music by Joe Satriani

E5 G5 Cmaj7 D5 A5 B5 B F5 F#5 E5(type 2)   
 C5 G/B E5(type 3) E7/G# B5 II F E5(type 4) E

Slow Rock  $\text{♩} = 63$

••Gtr. III *8va*  
 Gtr. I  
 Gtr. II *trem. bar vibs (both gtrs.) loco mf*

\*Gtr. I sounds one octave higher than written;  
 Gtr. II sounds as written.  
 \*\*Vocoder & bass arr. for gtr.

B5 *8va* B E5 G5 Cmaj7 F5 F#5 A5  
*sl. sl. sl. sl. trem. bar sl. sl. don't pick*

B5 B A5 G5 F5 E5(type 2) D5  
*sl. Full trem. bar sl. sl. sl. sl.*

C G/B A5 B5 B E5(type 3) E7/G#  
*Full 1/2 Full Full Full Full*









# Joe Satriani

w/Rhy. Fig. 1 (3 times)

Ⓞ open E5 E G5 8va A5 E E5 E E5 E E5 E G5 A5 B E5 E E5 E

Musical notation for the first system, including guitar staff and fretboard diagram. Includes annotations like "Full", "sl.", and "3".

w/Rhy. Fig. 1 (1st bar only)

Ⓞ open E5 E G5 A5 E E5 E E5 E E5 E G5 A5 E E5 E E5 E

Musical notation for the second system, including guitar staff and fretboard diagram. Includes annotations like "1/2 A.H.", "sl.", and "P.M.". Includes the text "A.H. pitches: E E" and "Ⓞ 7fr. B P.M.".

D7(no 3rd)

Musical notation for the third system, including guitar staff and fretboard diagram. Includes annotations like "Gtr. I", "sl.", "P", "Full", "trem. bar", and "1/2".

Musical notation for the fourth system, including guitar staff and fretboard diagram. Includes annotations like "Gtr. II", "P.M.", "sl.", and "3".

B7sus4 8va B7 loco D7(no 3rd) 1/2 (8va) 1/2 Cmaj9 Full

Musical notation for the fifth system, including guitar staff and fretboard diagram. Includes annotations like "Full", "1/2", and "Full".

Rhy. Fig. 3

(end Rhy. Fig. 3)

Musical notation for the sixth system, including guitar staff and fretboard diagram. Includes annotations like "P.M.", "sl.", and "3".

# Surfing With The Alien

B7sus4 B7 w/Rhy. Fig. 3 A.H. (15ma) Full D7(no 3rd) 8va 1/2 Cmaj9

B7 sl. loco Harm. (15ma) 2fr. B B7 P.M. A.H. Full 8va 1/2 trem. bar D.S. al Coda

Coda \*Pull bar up. sl. P sl.

(Synth) (w/Ad lib synth perc. effects) E5

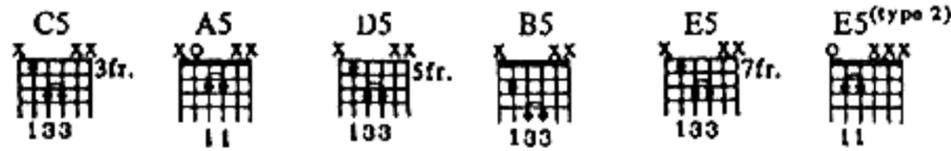
Congas Woodblocks (Cont. congas) Synth Tambourine

Wind & Windchimes (Backwards synth note) cresc. ff

\*\*Cont. wind & wind chimes for approx. 10 sec.

# LORDS OF KARMA

Music by Joe Satriani



Moderately uptempo ♩ = 160

Intro A5(#11) A13sus4 (end Rhy. Fig. 1)

\*Gtr. I-Rhy. Fig. 1

*mf* *let ring*

\*Elec. sitar arr. for gtr.

w/Rhy. Fig. 1 (2 times)

A5(#11) Gtr. II-Rhy. Fig. 2

A13sus4

2. w/Rhy. Fig. 1 (2 times)

A13sus4

(end Rhy. Fig. 2) A5(#11) Rhy. Fig. 3

A13sus4

(end Rhy. Fig. 3)

P.M.

w/Rhy. Figs. 1 & 3 (both 4 times)

A5(#11) Gtr. III

A13sus4

*sl.*

A5(#11) *sl.* A13sus4 1/2 *sl.*

*sl.* 1/2 *sl.*

# Surfing With The Alien

To Coda

2. A13sus4

Gtr. II plays Rhy. Fill 3 (on D.S. only)

Rhy. Fig. 4

⑥3fr. C5 C C5 C

P.M. P.M.

1/2 trem. bar trem. bar

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

\*Doubled 8va bassa w/overdubbed gtr.

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (1st 3 bars only)

AS A AS A 1/2 4 H 4 1/4 1/4 1/4 2 3 AS 1/4

sl. 1/2 P.M. P.M. trem. bar trem. bar Gtr. IV trem. bar (both gtrs.)

sl. 1/2 sl. 1/2 H 4 H 4 1/4 1/4 1/4 2 3 1/4

0 5 (5) 2 5 12 (12) 11 0 0 5 (5)

w/Rhy. Fill 1

Rhy. Fig. 5

⑥5fr. D5 D D5 D

⑥5fr. D5 D D5 D

⑥2fr. B5 B B5 B

(end Rhy. Fig. 5)

1 1 1/2 trem. bar sl. sl. trem. bar

1 1/2 Don't pick - 1 H 3/4 1/4 1/4 H 2 H 2 1/2 H 2 1/2 1/2 1/2

0 0 H H H H 10 (10) 0 10 7 (7)

w/Rhy. Fill 2

sl. w/Rhy. Fig. 5

w/Rhy. Fill 2

1/2 1/2 2 2 2 sl. 3/4 H 2 H 2 B5 H 2 1/2 1/2 1/2 1 1 2 2 2

1/2 1/2 2 2 2 sl. 3/4 H 2 H 2 H 2 1/2 1/2 1/2 1 1 2 2 2

(7) 7 6 7 (10) 10 10 7 (7) (7) H H H

Rhy. Fill 1

Rhy. Fill 2 A

Rhy. Fill 2

Rhy. Fill 3

# Joe Satriani

Rhy. Fig. 6 E5 C5 (end Rhy. Fig. 6) w/Rhy. Fig. 6 (2 times)

w/Fill 1 E5 (type 2)

Gtr. IV

w/Rhy. Fig. 1 (2 times) & Rhy. Fig. 2  
A5(#11) Harm. (15ma) \*T A13sus4

trem. bar grad. descent

Depress bar as far as possible. Harm.

A5(#11) A13sus4

\*Tapped harmonic (lightly tap stg. over 4fr. w/bar depressed, then gradually release).

\*\*Bar at normal position; begin pulling up on bar from this point.

pick slides

Fill 1

Guitar solo  
w/Rhy. Fig. 3 (7 times)

N.C.(A)

The guitar solo is written in treble clef with a key signature of two sharps (F# and C#). It consists of seven systems of notation, each with a melodic line and a corresponding fretboard diagram. The notation includes various rhythmic patterns (H for half note, P for eighth note, R for sixteenth note, T for triplet), fret numbers (0-12), and articulation marks such as sl. (slur), (8va) (octave up), and fdbk. (feedback). The solo is divided into seven systems, each containing a melodic line and a fretboard diagram. The first system is labeled 'N.C.(A)'. The solo concludes with a final triplet marked '(8va)' and 'fdbk.'.



# Surfing With The Alien

w/Rhy. Fill 3

A.H. (8va) Gtr.I (elec. sitar) G7add4(13)

A.H. Gtr.IV (synth) mf

A♭(#11)

A.H. pitch: C♯

Am(♭13) Fmaj7/13 G7add4(13)

B♭maj13♭5 Am9 G13sus4

sl.

Fmaj7(13) E7 w/Rhy. Fig. 1 A5(#11)

A13sus4 A5(#11) A13sus4 D.S. al Coda

Fdbk. Fdbk.

Fdbk. pitches: E D

Rhy. Fill 3



# MIDNIGHT

Music by Joe Satriani

Moderately uptempo ♩ = 176

Freely

Bm

G07

Bm

\*  $\text{\textcircled{T}}$  = Fret hand tap.  
 \*  $\text{\textcircled{T}}$  = Pick hand tap.

G07

F#m/G

Bm

Em

F#7sus4(#5)

\*\*Continue tapping pattern.

F#7

Bm

G07

Bm

F#m/G

A7/G

Bm

Em

F#7sus4(#5)

F#7

In time (♩ = 168)

Em/B

\*Tap each pair with two fingers from fret ( $\text{\textcircled{T}}$ ) or pick ( $\text{\textcircled{T}}$ ) hand.

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B Em/B B Gm/D

*\*\*sim.*

*\*\*Continue new tapping pattern for 14 bars (including this bar).*

D Gm/D D Am/E

Em Am/E Em Bm/F#

F#7 (w/Synth flutes) Gmaj7

G07 Gmaj7 G07 F#7

*\*Continue preceding tapping pattern for 12 bars (including this bar).*

Cmaj9 F#7 Em7(no 3rd) F#7

# Surfing With The Alien

Gmaj7 F#7sus4(♯5) F#7

*rit. poco a poco*

Freely Bm G°7 Em T F#7 Em7(no 3rd)G°7 Bm

*dim.* *let ring* *mp* *accel.* *sim.* *let ring*

\*Continue same pattern

G°7 Em F#7 Em7(no 3rd)G°7 Bm G°7 Em F#7

*let ring* *mf*

Em7(no 3rd)G°7 Bm G°7 Em F#7 Em7(no 3rd)G°7 Bm

*accel.* *let ring*

\*\*Tap both notes w/pick hand.

E°/B B

*sim.*

\*Continue same pattern.

E°/B B



# Surfing With The Alien

1. (Cmaj7 #11) *sl.* P H *sl.* (D6) To Coda

P.M. trem. bar

2. w/Rhy. Fill 1 (Em) Harm. (8va) Gtr. II *sl.* *sl.* Gtr. III loco let ring Harm. \* Overdub.

3/4 Badd4/A Gtr. III 3/4 *sl.* 1/2 Dadd4/C *sl.* trem. bar (grad. descent)

f trem. bar 3/4 1/2 *sl.* *sl.* (12) (14) (12) (10) (8) (12) (12)

Gtr. I *mf* P.M. - - - 4 *slm.* *sl.*

Gtr. II *mf* let ring throughout

Rhy. Fill 1

P.M. - - - - 4





# Joe Satriani

Guitar solo

w/Rhy. Fig. 1 (' times)

N.C.(Em)

First system of the guitar solo, featuring a treble clef staff with notes and a guitar staff with fret numbers. The treble staff includes slurs, triplets, and dynamic markings like 'P' (piano) and 'sl.' (sustained). The guitar staff shows fret numbers such as 5, 7, 8, 0, 7, 5, 0, 7, 5, 7, 5, 4, 5, 7, (7), 5, 4, 7, 5, 0, 2, 4, 6, 4, 2, 5, 0, (9), 5, 0.

Second system of the guitar solo. Treble staff includes notes with slurs and triplets, and dynamic markings like 'P.M.' (palm mute) and 'rake A.H.' (rake artificial harmonics). The guitar staff shows fret numbers and a 'rake' symbol. Chord symbols (D6) and (Cmaj7#11) are indicated above the staff.

Third system of the guitar solo. Treble staff features slurs and 'sl.' markings. The guitar staff shows fret numbers and slurs. Chord symbols (D6) and (Em) are present. A note 'A.H. pitches: A B' is written above the staff.

Fourth system of the guitar solo. Treble staff includes notes with slurs, 'A.H. (8va)' (artificial harmonics), and '1/4' note markings. The guitar staff shows fret numbers and slurs. Chord symbol (D6) is present. A note 'A.H. pitches: B' is written below the staff.

Fill 1  
• Gtr. II

Notation for guitar fill 1, featuring a treble clef staff with notes and a guitar staff with fret numbers. The instruction 'let ring' is written below the staff. Chord symbol (D6) is present. A note '\*Nashville" tuned gtr.' is written below the staff.

Fill 2  
Gtr. II

Notation for guitar fill 2, featuring a treble clef staff with notes and a guitar staff with fret numbers. The instruction 'reverse rake' is written below the staff. Chord symbol (D6) is present. A note '\*G & lower F# sound one octave higher than written.' is written below the staff.

# Surfing With The Alien

w/Fill 3  
(Cmaj7#11)

(D6) w/Fill 4 (Em)

w/Fill 5 (D6) A.H. Full (Cmaj7#11) (8va) A.H. Full (8va)

Fill 3  
Gtr. II

Fill 4  
Gtr. II

Fill 5  
• Gtr. IV Harm.

• Standard tuning



# Surfing With The Alien

w/Rhy. Fig. 1

Coda

N.C. (Em)

\*Gtr. III

\*Standard tuned gtr. with distorted tone.

(D6)

(Cmaj7#11)

P.M.

P.M.

w/Rhy. Fig. 1 (4 times)

N.C. (Em)

(D6)

(D6)

(Cmaj7#11)

sl. sl.

sl.

1/2

1/4

P

sl. sl.

sl.

(D6)

(Em)

sl.

8va

Full

Full

1/4

sl.

Fpull

Full

1/4





# SURFING WITH THE ALIEN

Music by Joe Satriani

**D5** **D5 (type 2)** **C#5** **C#5 (type 2)** **D#5** **D#5 (type 2)** **E5** **D#** **Gb5** **F5** **F#5 (type 2)** **G5**

Moderately fast Surf beat ♩ = 171

Intro (Crowd noise & jet plane sample) Gtr. I

*Fade in (approx. 11 sec.)*

G5 Rhy. Fig. 1

N.C. C C6

f P.M. P.M.

C7 C6 C5 C6 C5 Bb5 1/2 G5

sl. P.M. P.M.

N.C. C C6 C7 C6 C5 G5 Bb5 1/4 C5 G5 Bb5 G5

\*Gtr. II

P.M. P.M.

\*w/Wah wah

Gtr. II

sl. N.C. 1/2 C 1/4 Bb5 1/2 A5 G5

sl. sl. sl. sl. sl.

Gtr. I Rhy. Fig. 2

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

# Surfing With The Alien

Chords: N.C., C, C6, C5, C7, C5, C, G5, Bb5, G5, C5, G5, Bb5, G5

P.M. (Palm Mute) section: A.H. pitch: D

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

Chords: N.C., A.H. (8va), A.H. (15ma), C, A.H. (15ma), Bb5, A5, G5

P.M. (Palm Mute) section: A.H. pitch: D

w/Rhy. Fill 1

Chords: N.C., C, C6, C5, C7, C5, C, G5, Bb5, G5, C5, G5, Bb5, G5, E5

P.M. (Palm Mute) section: A.H. pitch: D

Rhy. Fill 1

Chords: C5, G5, Bb5, G5, E5

P.M. (Palm Mute) section: A.H. pitch: D

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**Gtr. II**

semi-harm. 1/4 Full A.H. (15ma) C5 1/2 A.H. (15ma) 1/2

A.H. pitch: B P A.H. pitch: C♯

**Gtr. I** Rhy. Fig. 3 P.M. P.M.

A.H. (15ma) A.H. (15ma) G5 Full DS D trem. bar

A.H. A.H. semi-harm. Full

A.H. pitches: E♭ E♭ sl P P H

C/D D A.H. (15ma) E5 A.H. (8va) 1/4 Full 1/4 C♯ A.H. (8va) 1/2

rake trem. bar A.H. 2 1/2 \*1 sl. A.H. 1/4 Full 1/4 grad. bend A.H. 1/2

\*Depress bar before striking note. sl. A.H. pitches: D E♭ E♭ E♭

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







# Joe Satriani

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

Chords: N.C., C, B $\flat$ 5, A5, G5

Accidentals:  $\text{sl.}$ ,  $\text{P.M.}$

Rhythmic values:  $\frac{1}{2}$ ,  $\frac{1}{4}$

Fret numbers: (12), 12, 10, 12, 9, 9, (9), 10, 8, 10, 10, 10, 10, 10, 17

w/Rhy. Fill 1

Chords: N.C., C, C6, C5, C7, C5, C, G5, B $\flat$ 5, G5, C5, G5, B $\flat$ 5, G5, E5

Accidentals:  $\text{sl.}$

Rhythmic values:  $\frac{1}{2}$ ,  $\frac{1}{4}$

Fret numbers: (17), 17, 15, 17, 15, 15, 15, 17, (17), 17, 15, 17, 17, 17, 17, (17)

w/Rhy. Fig. 3

Chords: C5, C, G5

Accidentals:  $\text{sl.}$ ,  $\text{semi-harm.}$ ,  $\text{grad. bend}$ ,  $\text{A.H.}$ ,  $\text{P.M.}$

Rhythmic values:  $\frac{1}{4}$ , Full

Fret numbers: 7, (0), 5, 7, 7, 7, 5, 7, 5, 7, 7, 8, (0), 5, 7, 7, 5, 7, 5

Chords: D5, D, C/D, D, E5

Accidentals:  $\text{sl.}$ ,  $\text{rake}$ ,  $\text{trem. bar}$ ,  $\text{semi-harm.}$

Rhythmic values:  $\frac{1}{4}$ , Full

Fret numbers: 5, 7, 7, 7, 5, 7, 5, 7, 7, (7), 7, 7, (7), 14, 12, 14, 14

Chords: C5, G5, D5

Accidentals:  $\text{sl.}$ ,  $\text{Full}$

Rhythmic values:  $\frac{1}{2}$ , Full

Fret numbers: 14, 12, 14, 12, 14, 15, 14, 13, 14, 12, 14, (14), 12, 12, 14, 14, 12, 12, 14, 12









# ICE 9

Music by Joe Satriani

E♭5 D♭5 B/D♯ E5 B5 F♯ C♯5

Moderate Rock ♩ = 112 w/Fill 1 (2nd time only) Rhy. Fig. 1 (end Rhy. Fig. 1)

Intro Gtr. I E5 F♯ C♯5 ES F♯ C♯5 2 ES F♯

w/Rhy. Fig. 1 (2 times) Gtr. III C♯5 Full P A.H. (8va) 1/2 w/Fill 1 ES F♯ C♯5 ES F♯

C♯5 Full P A.H. 1/2 w/Fill 1 ES F♯ C♯5 ES F♯

w/Fill 2 (4 times) & Rhy. Fig. 1 C♯5 Full P semi-harm. Full ES F♯ C♯5 A.H. (8va) P semi-harm. A.H. ES F♯

Fill 1 Gtr. II V V (clean tone w/chorus) (upstroke)

Fill 2 Gtr. II V V

# Joe Satriani

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

w/Rhy. Fill 1

Musical notation for the first system, including treble clef, key signature of three sharps, and guitar-specific markings like "semi-harm." and "A.H. 1 1/2".

Musical notation for the second system, featuring "Riff A" and "all notes vib." markings, along with fretboard diagrams showing fingerings.

Rhy. Fig. 2  
Ctr. 1

Musical notation for the third system, showing a rhythmic pattern with "P.M." and "sim. (cont. P.M. for 6 bars)" markings.

Musical notation for the fourth system, including "To Coda" and "hold bend" markings, and fretboard diagrams.

(end Rhy. Fig. 2)

Musical notation for the fifth system, showing a rhythmic pattern with "P.M." markings.

Rhy. Fill 1  
Gtr. 1

Musical notation for Rhy. Fill 1, showing a rhythmic pattern with "P.M." and "1/4" markings.









# CRUSHING DAY

Music by Joe Satriani

Chord diagrams for various chords:

- C5: 3fr. 134
- D5: 5fr. 134
- Gm: 10fr. 1342
- Eb: 6fr. 1333
- F: 8fr. 1333
- Em: 7fr. 1342
- C: 3fr. 1333
- Dsus4: 5fr. 1334
- D: 5fr. 1333
- Dsus2: 5fr. 1341
- G5: 3fr. 134
- Gm7: 3fr. 11
- G7sus4: 3fr. 13
- Dm7: 5fr. 12
- D7sus4: 5fr. 14
- Eb5: 6fr. 133
- Eb6: 6fr. 14
- F5: 8fr. 133

Moderately uptempo Rock ♩ = 168

Intro

Gtr. I

C5

Rhy. Fig. 1

C(b5)

Intro Gtr. I Rhythmic Figure 1. Musical notation for Gtr. I in 4/4 time, featuring C5 and C(b5) chords. Includes a bass line with fret numbers 9, 9, 9, 9, 9, 9, 9, 9.

C5

C(b5)

N.C.

(end Rhy. Fig. 1)

Continuation of Intro Gtr. I Rhythmic Figure 1. Musical notation for C5, C(b5), and N.C. chords. Includes a bass line with fret numbers 9, 9, 9, 9, 9, 9, 9, 9, 0, 1, 2, 0.

Gtr. I-C5

Rhy. Fig. 2

Gtr. II

D5

Main body of the piece. Musical notation for Gtr. I (Rhythmic Figure 2) and Gtr. II. Includes a bass line with fret numbers 12, 13, 10-16, 14, (14), (14).

\*Play root note only.

w/Rhy. Fig. 2 (2 times)

C5

A.H.

D5

Musical notation for the second system, including A.H. and D5 chords. Includes a bass line with fret numbers 12, 13, 10-16, 14, 12, 11. Includes the instruction "Depress bar as far as possible".

\*Pull bar up.

C5

D5

Musical notation for the third system, including C5 and D5 chords. Includes a bass line with fret numbers (11)-7, 12, 13, 10-16, 14, 14, 15, 17, 15.

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Rhy. Fig. 3

Gm Eb Eb F F G

6fr. 8fr. 10fr.

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

sl. Full Full Full

(Doubled by Gtr. III)

tr. III

tr. II

1/2 (Both notes vib.)

(end Rhy. Fig. 3)

w/Rhy. Fig. 1

C5 C(b5) C5 C(b5) N.C.

8va

dim.

w/Rhy. Fig. 2 (3 times)

C5 D5 C5

H<sup>6</sup> Harm. (15ma)

trem. bar

sl.

Harm.

1/2

sl.

DS C5 D5

1/2 1 1/2 2 1/2

P H P H P H

trem. bar 1/2 1 1/2 2 1/2

Depress bar as far as possible

sl.

trem. bar 2 1/2 2 1/2 2 1/2 2 1/2

# Surfing With The Alien

⑥6fr. Eb Eb \*....., F F \*....., G

Gm P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

*sl.* *Full*

(doubled by Gtr. III)

⑥6fr. Eb Eb \*....., F F \*....., E

Gm P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

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

Gtr. I-Em \*....., C C \*....., D Dsus4 \*....., D Dsus2 \*....., D E

Rhy. Fig. 4 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. III *Full* *Full* *Full* *Full* *sl.* *1/2 1/2*

\*loco (Both notes vib.)

Gtr. II *Full* *Full* *Full* *Full* *sl.* *1/2 1/2*

\*Gtr. II sounds as written;  
Gtr. III sounds one octave higher than written.

w/Riff A Em C C D Dsus4 \*....., D Dsus2 \*....., D (end Rhy. Fig. 4)

*sim.* *8va* *Full* *Full* *Full* *Full* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

Riff A

Gtr. V *Full* *Full* *Full* *Full* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

Gtr. IV *Full* *Full* *Full* *Full* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

(Both notes vib.)





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w/Rhy. Fig. 5 (2 times)

Gtr. II

G7sus4 1/4 Gm7 G7sus4 A.H. (8va) 1/4 Gm7 1/4 Dm7 D7sus4 (8va) A.H. 1/4 Dm7 1/4 D7sus4 1/4 Gm7

A.H. 1/4 A.H. 1/4 A.H. 1/4 semi-harm. 1/4

A.H. pitch: A A A

G7sus4 1/4 Gm7 G7sus4 Gm7 Dm7 D7sus4 (8va) A.H. 1/4 Dm7 1/4 D7sus4 (8va) A.H. 1/4 A.H. Full 1/4

A.H. 1/4 A.H. 1/4 A.H. Full 1/4

A.H. pitch: A A

Rhy. Fig. VI G7sus4 (3fr.) G Gm7 (3fr.) G Gm7 (3fr.) G Dm7

P.M. 8va loco sl. H P P 3 8va

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

D7sus4 (4) open D Dm7 (4) open D Dm7 (4) open D (end Rhy. Fig. 6) Gm7

P.M. 8va loco

sl. P P P H H H H H P

w/Rhy. Fig. 6 (4 times)

G7sus4 (8va) loco sl. H P P (8va) Dm7

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

H sl. H P P







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w/Rhy. Fig. 3 (1st 4 bars only)

Gm (Two gtrs.) Eb F Full Gtr. III Gtr. II

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

w/Rhy. Fig. 3 (1st 4 bars only)

Gm 8va Eb F Full D.S. al Coda

(15) 15 15 17 18 17 15 16 13 15 16 (16) 17 (17) (16) (17)

Ⓟ 7fr. D E w/Rhy. Fig. 4 (till fade)

Coda 8va P.M. Em Full C Dsus4 D

loco loco (Both notes vib.) sl. Full sl. sl. (17) 17 19 (19) 22 22 20 10 19 17 17 (7) 7 0 (0) 9 7 10 9 0 7 7 7

w/Riff C Dsus2 D Em C Dsus4 D Dsus2 D Repeat and fade

1/2 1/2 1/2 1/2 sl. Full sl. sl. sl. sl. 10 22 22 20 19 10 17 17 (17) (17) 0 7 10 9 0 7 7 (7) (7)

Riff C 8va Gtr. V Full 1/2 Gtr. IV Full 1/2

17 17 15 10 10 17 17 (17) 19 17 17 (17)

# ALWAYS WITH ME, ALWAYS WITH YOU

Music by Joe Satriani

**Bmadd9** **E** **F#sus4** **F#** **B5**

**Intro** (Synth perc.) 4 **Gtr. I** **Rhy. Fig. 1** **Badd4** **Emaj7/6** **F#sus4** **Play 2 measures**  
 Moderate ♩ = 148  
*mf* P.M. (throughout Rhy. Fig. 1) (clean tone)  
 \*T = Thumb (notes in parenth. played very lightly).

**F#sus4/G#** **Emaj7/6** **F#sus4** **F#** (cont'd Rhy. Fig. 1)

**w/Rhy. Fig. 1** **Badd4** **Gtr. II** **Emaj7/6** **F#sus4** **A.H. (8va)** **Badd4**  
 (Distorted tone & echo device)

**Emaj7/6** **F#sus4** **Badd4**  
 P.M. .... semi-harm. .... P.M. ....

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

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w/Rhy. Fig. 1

Badd4

Emaj7/6

F#sus4

sl. *f* sl. sl. sl.

4 5 6 7 (7) 9 7 7 9 11 12 12 11

Badd4

Emaj7/6

F#sus4

sl. Full sl. Full P 1/2 P 1/2 1/4

12 14 11 14 (14) 18 (18) 16 19 18 19 16 1/4

Badd9

Emaj7/6

F#sus4

Full Full trem. bar sl. P P P sl. sl. P

19 19 17 (17) 11 0 18 (18) 15 14 13 12 11 14 12 11 14 (14)

F#sus4/G#

Emaj7/6

F#sus4

F#

Full Full Full Full

grad. release semi-harm. Full

19 18 16 16 19 19 (19) (19)

\*Gtr. III-Bmadd9

Rhy. Fig. 2A

Emadd9

F#7sus4

loco Harm. (Synth) (Gtr.) 8va 1/2 sl. 1/2 P P sl. sl.

Harm. 1/2 sl. 1/2 P P sl.

12 21 (21) (21) 14 (14) 12 15 15 14 12 15 17 (14) sl.

\*\*Fade harm. in and out w/volume control.

Gtr. I - Rhy. Fig. 2

(end Rhy. Fig. 2)

P.M. (throughout)

(7) 9 11 7 11 9 7 9 11 7 9 0 2 4 0 4 2 2 4 2 4

\*Gtr. III tuned to "Nashville tuning;" ⑥ - ③ stgs. are tuned one octave higher than normal.

# Surfing With The Alien

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

Bmadd9

*loco*

Bmadd9

*loco*

Gadd9

Emadd9

F#7sus4

F#7

*let ring (throughout)*

\*Two guitars. Upstemmed part is played on "Nashville" tuned electric; fingerings shown here are for guitar in standard tuning. See Riff A for fingerings and positions used in "Nashville" tuning.

Riff A Gtr. III ("Nashville" tuned)

*let ring*

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Gadd9  $\frac{1}{2}$  Emadd9  $\frac{1}{2}$  F#7sus4

*mp*

$\frac{1}{2}$   $\frac{1}{2}$

F#7 *sl.* *sl.* *sl.* w/Rhy. Fig. 1 Gtr. II Badd4 *8va*

*mf*

Gtr. IV

Gtr. II Emaj7/6 *8va* F#sus4 Badd4 *loco* *sl.* *sl.*

Emaj/6  $\frac{1}{2}$  P F#sus4 Badd4 *sl.* *sl.* *sl.* *sl.*

*slight vib.* P.M. P.M.

Detailed description of the sheet music: The page contains four systems of music. Each system typically consists of a treble clef staff with notes and slurs, a guitar tablature staff with fret numbers and techniques like slides and bends, and a bass clef staff with notes. The first system includes chords Gadd9, Emadd9, and F#7sus4, with a dynamic marking of mp. The second system features F#7 and Badd4 chords, with a dynamic marking of mf and an 8va instruction. The third system includes Emaj7/6, F#sus4, and Badd4 chords, with a loco instruction and dynamic markings of sl. and sl. The fourth system includes Emaj/6, F#sus4, and Badd4 chords, with a slight vib. instruction and dynamic markings of P.M. and P.M.





