

Summer Song

Words & Music by Joe Satriani

Standard tuning

♩ = 160

E-Gt

Musical notation for measures 1-6. The staff shows a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody consists of six measures, each containing a dotted quarter note followed by an eighth rest. The notes are G4, A4, B4, C5, D5, and E5. A first finger (1) is indicated above the first measure. Below the staff is a six-line guitar TAB system.

Musical notation for measures 7-13. The staff shows a treble clef and a 4/4 time signature. The melody consists of seven measures, each containing a dotted quarter note followed by an eighth rest. The notes are G4, A4, B4, C5, D5, and E5. A first finger (1) is indicated above the first measure. Below the staff is a six-line guitar TAB system.

Musical notation for measures 14-20. The staff shows a treble clef and a 4/4 time signature. The melody consists of seven measures, each containing a dotted quarter note followed by an eighth rest. The notes are G4, A4, B4, C5, D5, and E5. A first finger (1) is indicated above the first measure. Below the staff is a six-line guitar TAB system.

Musical notation for measures 21-25. The staff shows a treble clef and a 4/4 time signature. Measures 21-23 contain the same melody as previous sections. Measure 24 contains a triplet of eighth notes: G4, A4, B4. Measure 25 contains a rhythmic figure (Rhy. Fig. 1) consisting of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A dynamic marking of *f* is present. Below the staff is a six-line guitar TAB system with fret numbers: 5, 5, 5, 5, 5, 5 for the first six measures; (5), 5, 5, 5, 5, 5 for the seventh measure; 5, 5, 5, 5, 5, 5 for the eighth measure; 5, 5, 5, 5, 5, 5 for the ninth measure; and 5, 5, 5, 5, 5, 5 for the tenth measure.

Musical notation for measures 26-31. The staff shows a treble clef and a 4/4 time signature. Measures 26-27 contain a rhythmic figure (end rhy. fig. 1) consisting of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measures 28-31 contain a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. A dynamic marking of *f* is present. Below the staff is a six-line guitar TAB system with fret numbers: (2), 2, 2, 2, 2, 2 for the first measure; (2), 3, 2, 4, 4, 0 for the second measure; (2), 3, 2, 4, 4, 0 for the third measure; 5, 5, 2, 2, 0, 0 for the fourth measure; (5), 5, 5, 5, 5, 0 for the fifth measure; 5, 5, 5, 5, 5, 0 for the sixth measure; 5, 5, 5, 5, 5, 0 for the seventh measure; 5, 5, 5, 5, 5, 0 for the eighth measure; 5, 5, 5, 5, 5, 0 for the ninth measure; and 5, 5, 5, 5, 5, 0 for the tenth measure.

Rhy. Fig. 1

29

TAB

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

(5) 5 5 5 3 (3) 3 3 3 (5) 5 5 5

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

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

end rhy. fig. 1 Rhy. Fig. 1

32

TAB

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

(5) 5 5 5 5 (5) 5 5 3 (3) 3 3 3 (5) 5 5 5

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

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

end rhy. fig. 1 Rhy. Fig. 1

35

TAB

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

(5) 5 5 5 5 (5) 5 5 3 (3) 3 3 3 (5) 5 5 5

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

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

38

TAB

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

(3) 3 3 3 (5) 5 5 3 (3) 3 3 3 (5) 5 5 5

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

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

0 3 $\frac{1}{2}$

Rhy. Fig. 1

41

TAB

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

(5) 5 5 3 (3) 3 3 3 (5) 5 5 3 (3) 3 3 3 (5) 5 5 5

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

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

end rhy. fig. 1 Rhy. Fig. 1

44

TAB

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

end rhy. fig. 1 Rhy. Fig. 1

47

TAB

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

Rhy. fig. 1A

50

TAB

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

53

TAB

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

full

end rhy. fig. 1A Rhy. Fig. 1

56

TAB

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

full

59

end rhy. fig. 1 Rhy. Fig. 1

TAB (5)5 (5)5 (2)2 (0)0 | (5)5 (5)5 (2)2 (0)0 | (5)5 (5)5 (2)2 (0)0

62

end rhy. fig. 1

TAB (2)2 (3)3 (4)4 (0)0 | (2)2 (3)3 (4)4 (0)0 | (5)5 (5)5 (2)2 (0)0 | (5)5 (5)5 (2)2 (0)0

66

Rhy. Fig. 1

TAB (5)5 (3)3 (2)2 (0)0 | (5)5 (3)3 (2)2 (0)0 | (2)2 (3)3 (4)4 (0)0 | (5)5 (5)5 (2)2 (0)0

68

Rhy. fig. 1A

TAB (5)5 (5)5 (0)0 | (4)4 (4)4 (2)2 | (3)3 (3)3 (0)0

71

full

TAB (2)2 (2)2 (0)0 | (2)2 (0)0 | (2)2 (2)2 (0)0

Rhy. fig. 2

end rhy. fig. 2

73

T
A
B

3 3 5 7 5 5 5 7 9 7

2 2 2 2 0 0 0 0 0 3

Rhy. fig. 2

end rhy. fig. 2

75

T
A
B

3 3 5 7 5 5 5 7 9 7

2 2 2 2 0 0 0 0 0 3

Rhy. fig. 2

77

T
A
B

3 3 5 7 5 5 5 7 9 7

2 2 2 2 0 0 0 0 0 1

79

T
A
B

(1) 1 3 5 3 3 5 7 5

3 0 0 3 3 3 3 3

Rhy. fig. 2

end rhy. fig. 2

81

T
A
B

3 3 5 7 5 5 5 7 9 7

2 2 2 2 0 0 0 0 0 3

Rhy. fig. 2

end rhy. fig. 2

83

T
A
B

3 3 5 7 5 5 5 7 9 7

2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0

Rhy. fig. 2

85

T
A
B

3 3 5 7 5 5 5 7 9 7

2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0

87

T
A
B

(1) 1 3 5 3 3 5 7 5

3 3 3 3 3 3 3 3 3 3

rhy. fig. 2B

89

T
A
B

3 3 5 7 5 5 5 7 9 7

2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0

full

end rhy. fig. 2B

91

T
A
B

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

2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0

full

2½ 3

5 5 5 5

95 rhy. fig. 3

TAB (3) 3 3 3 3 3 3 3 3 3 3 3 6 3 6 8 10 (10) 8 8 12 8 10 8 9 8 9 8 8 8

98 end rhy. fig. 3 rhy. fig. 3

TAB 9 8 8 10 8 9 8 8 9 8 8 6 3 (3) 3 3 3 3 3 3 3 3 3 3 3 6 3 6 8 10

101 end rhy. fig. 3 rhy. fig. 3

TAB (10) 8 10 12 8 8 9 8 8 10 8 9 8 8 10 8 9 8 8 6 3 (3) 3 3 3 3 3 3 3 3

104

TAB 3 3 3 3 6 3 6 8 10 (10) 8 8 12 8 10 8 9 8 9 8 8 8 8

106 end rhy. fig. 3 rhy. fig. 3

TAB 9 8 8 10 8 9 8 8 9 8 8 6 3 (3) 3 3 3 3 3 3 3 3 3 3 3 6 3 6 8 10

109

TAB (10) 8 10 12 8 8 9 8 8 10 8 9 8 8 10 8 9 8 8 0 2 2 2

111 rhy. fig. 4

T
A
B (2) (2) 2 2 2 4 (4) 4 (2) 2 2 0 2 3 4 5

113 end rhy. fig. 4 rhy. fig. 4

T
A
B (5) (5) 5 5 5 7 (7) 5 5 5 4 3 2 (2) 2 2 2 4

116 rhy. fig. 4A end rhy. fig. 4A

T
A
B (4) (4) 2 0 2 3 4 5 (5) 5 5 5 7 5 5 5 7 7 8 8 9 9

119

T
A
B 12 12 14 12 12 14 10 11 10 11 10 11 10 12 12 14 10 10 12 14 10 10 12 14 10 10 12 14 10 10

122

T
A
B 11 10 12 14 10 11 10 11 0 14 14 16 14 12 12 13 12 14 16 14 12 12 13 12 13 12 13 15 16 12 12

Rhy. Fig. 1

125

TAB

2	2	14	14	14	14	14	14	14	14	14	14	5	(5)	5	5	5	2
12	0	12	12	12	12	12	12	12	12	12	12	0	(5)	5	5	5	2
													(5)	5	5	5	2
													(5)	5	5	5	2
													(5)	5	5	5	2
													(5)	5	5	5	2
													(5)	5	5	5	2
													(5)	5	5	5	2

end rhy. fig. 1

128

TAB

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

Rhy. Fig. 1

131

TAB

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

end rhy. fig. 1 Rhy. Fig. 1

134

TAB

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

Rhy. fig. 1A

137

TAB

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

140

T
A
B

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

full

Rhy. fig. 2

end rhy. fig. 2

143

T
A
B

3 3 5 7 5 5 5 7 9 7 2 2 2 2 0 0 0 0 0 3

Rhy. fig. 2

end rhy. fig. 2

145

T
A
B

3 3 5 7 5 5 5 7 9 7 2 2 2 2 0 0 0 0 0 3

Rhy. fig. 2

147

T
A
B

3 3 5 7 5 5 5 7 9 7 2 2 2 2 0 0 0 0 0 1

149

T
A
B

(1) 1 3 5 3 3 5 7 5 3 3 3 3 3

Rhy. fig. 2

end rhy. fig. 2

151

TAB 3 3 5/7 5 5 5 7/9 7

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

Rhy. fig. 2

end rhy. fig. 2

153

TAB 3 3 5/7 5 5 5 7/9 7

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

Rhy. fig. 2

155

TAB 3 3 5/7 5 5 5 7/9 7

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

157

TAB (1) 1 3/5 3 3 5/7 5

3 0 3 3 3 3

rhy. fig. 2B


159

TAB 3 3 5/7 5 5 5 7/9 7

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

2 full 0

161



end rhy. fig. 2B

full


full

TAB

(0) 0 0 0 2 3 (3) 3 3 0 3 0 3 2 2 0 0 X X 2 0

Detailed description: Musical notation for measure 161. The staff shows a melody starting with a whole note chord (A, C, E, G) followed by an eighth-note chord (A, C, E, G) with a sharp sign. The guitar tab below shows fretting: (0) 0 0 0 2 3 (3) 3 3 0 3 0 3 2 2 0 0. There are two 'full' annotations with arrows pointing to the 10th and 12th frets.

165



full

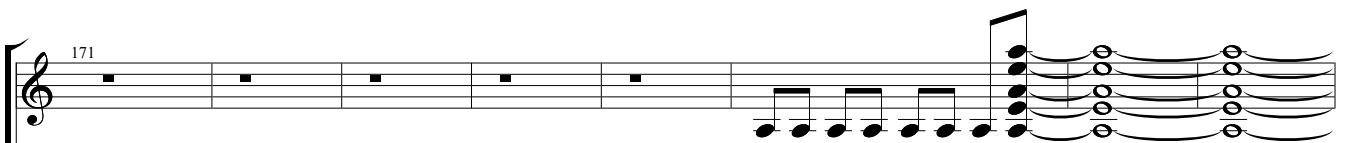
full

TAB

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

Detailed description: Musical notation for measure 165. The staff shows a melody with a whole note chord (A, C, E, G) and an eighth-note chord (A, C, E, G) with a sharp sign. The guitar tab shows fretting: (0) 0 0 0 2 3 (3) 3 3 0 3 0 3 5 5 5 5 (5) (5) (5) (5) (0). There are two 'full' annotations with arrows pointing to the 10th and 12th frets.

171

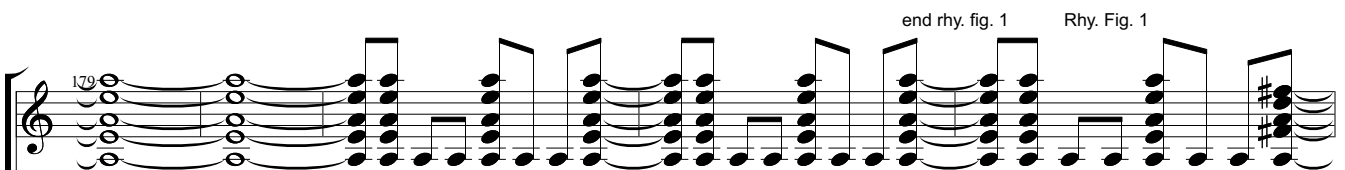


TAB

0 0 0 0 0 0 0 0 5 (5) (5) (5) (0)

Detailed description: Musical notation for measure 171. The staff shows a melody with a whole note chord (A, C, E, G) and an eighth-note chord (A, C, E, G) with a sharp sign. The guitar tab shows fretting: 0 0 0 0 0 0 0 0 5 (5) (5) (5) (0).

179



end rhy. fig. 1

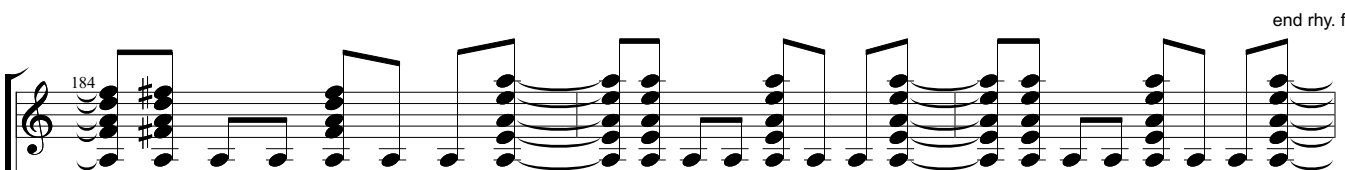
Rhy. Fig. 1

TAB

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

Detailed description: Musical notation for measure 179. The staff shows a complex melody with multiple chords and accidentals. The guitar tab shows fretting: (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) 2 3 2 4 0. Annotations include 'end rhy. fig. 1' and 'Rhy. Fig. 1'.

184



end rhy. fig. 1

TAB

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

Detailed description: Musical notation for measure 184. The staff shows a complex melody with multiple chords and accidentals. The guitar tab shows fretting: (2) (3) (2) (4) (0) 2 3 2 4 0 0 0 0 2 5 (5) (5) (5) (5) (5) (5) (5) 5 5 5 5 5 5 2 3 2 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0. Annotation includes 'end rhy. fig. 1'.

Rhy. Fig. 1

Musical notation for Rhythm Figure 1 starting at measure 187. The notation includes a guitar staff with a treble clef and a TAB staff below it. The TAB staff includes fret numbers for each string: (5) 5, (2) 2, (0) 0 for the first four notes, and (2) 2, (3) 3, (4) 4 for the next four notes, with various rests and accidentals.

end rhy. fig. 1 Rhy. Fig. 1

Musical notation for Rhythm Figure 1 starting at measure 190. The notation includes a guitar staff with a treble clef and a TAB staff below it. The TAB staff includes fret numbers for each string: (5) 5, (2) 2, (0) 0 for the first four notes, and (5) 5, (2) 2, (0) 0 for the next four notes, with various rests and accidentals.

Rhy. Fig. 1

Musical notation for Rhythm Figure 1 starting at measure 193. The notation includes a guitar staff with a treble clef and a TAB staff below it. The TAB staff includes fret numbers for each string: (5) 5, (2) 2, (0) 0 for the first four notes, and (2) 2, (3) 3, (4) 4 for the next four notes, with various rests and accidentals.

end rhy. fig. 1 Rhy. Fig. 1

Musical notation for Rhythm Figure 1 starting at measure 196. The notation includes a guitar staff with a treble clef and a TAB staff below it. The TAB staff includes fret numbers for each string: (5) 5, (2) 2, (0) 0 for the first four notes, and (5) 5, (2) 2, (0) 0 for the next four notes, with various rests and accidentals.

end rhy. fig. 1 Rhy. Fig. 1

Musical notation for Rhythm Figure 1 starting at measure 199. The notation includes a guitar staff with a treble clef and a TAB staff below it. The TAB staff includes fret numbers for each string: (5) 5, (2) 2, (0) 0 for the first four notes, and (5) 5, (2) 2, (0) 0 for the next four notes, with various rests and accidentals.

end rhy. fig. 1

202

TAB (2) 2 (3) 3 (2) 2 (4) 4 (0) 0 | 2 3 4 0 | 5 5 2 2 | (5) 5 5 5 | (5) 5 5 5 | (5) 5 5 5 | 5 5 5 5

Rhy. Fig. 1

205

TAB (5) 5 (2) 2 (2) 2 (0) 0 | 5 5 2 2 | (2) 2 (3) 3 (4) 4 (0) 0 | 2 3 4 0 | 5 5 2 2 | (5) 5 5 5 | (5) 5 5 5 | 5 5 5 5

Rhy. Fig. 1

208

TAB (5) 5 (2) 2 (2) 2 (0) 0 | 5 5 2 2 | (5) 5 5 5 | 2 3 4 0 | (2) 2 (3) 3 (4) 4 (0) 0 | 2 3 4 0 | 5 5 2 2 | 5 5 2 2

end rhy. fig. 1

Rhy. Fig. 1

211

TAB (5) 5 (2) 2 (2) 2 (0) 0 | 5 5 2 2 | (5) 5 5 5 | 5 5 2 2 | (5) 5 5 5 | (5) 5 5 5 | 5 5 2 2 | 2 3 4 0

end rhy. fig. 1

214

TAB (2) 2 (3) 3 (2) 2 (4) 4 (0) 0 | 2 3 4 0 | 5 5 2 2 | (5) 5 5 5 | (5) 5 5 5 | (5) 5 5 5 | 5 5 5 5

Rhy. Fig. 1

217

TAB

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

(5) 5 5 5 5 3 (3) 3 3 3 (5) 5 5 5

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

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

end rhy. fig. 1 Rhy. Fig. 1

220

TAB

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

(5) 5 5 5 5 3 (3) 3 3 3 (5) 5 5 5

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

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

end rhy. fig. 1 end rhy. fig. 1 end rhy. fig. 1

223

TAB

(5) 5 5 5 5 (5) 5 5 5 (5) 5 5 5 (5) 5 5 5

(5) 5 5 5 5 3 (3) 3 3 3 (5) 5 5 5

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

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

end rhy. fig. 1 end rhy. fig. 1

227

TAB

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

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

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

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

J=130 rall. J=100

232

TAB

3 3 3 2 2 2 (2)

3 3 3 2 2 2 2

2 2 2 2 2 2 2