
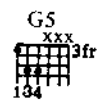

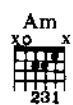
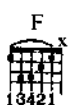
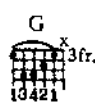


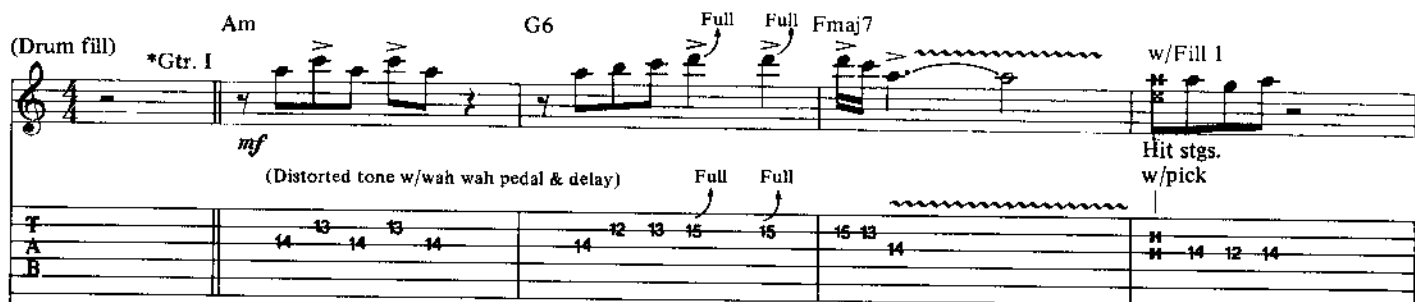
THE CRUSH OF LOVE

Music by Joe Satriani

Moderate Rock ♩ = 108

F5 
 G5 
 Em 
 Am 
 F 
 G 

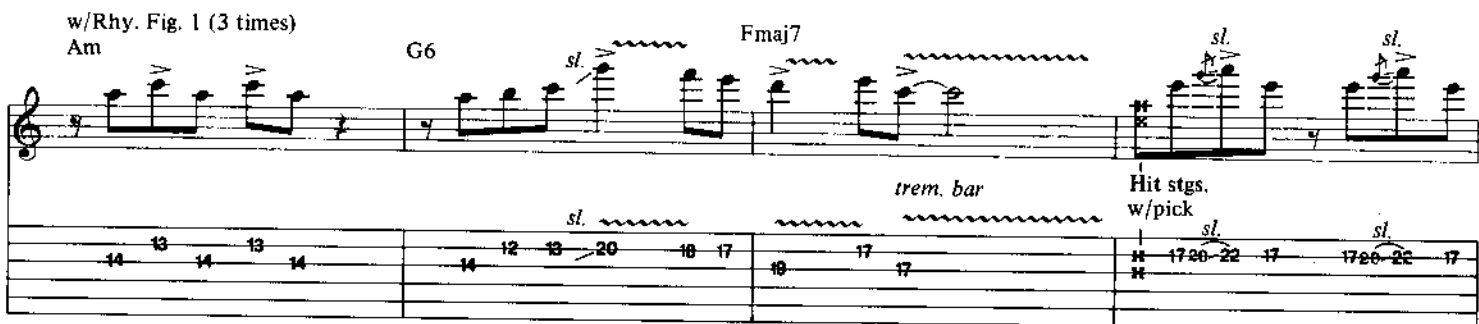
(Drum fill) *Gtr. I Am G6 Full Full Fmaj7 w/Fill 1
mf
 (Distorted tone w/wah wah pedal & delay) Full Full Hit stgs. w/pick



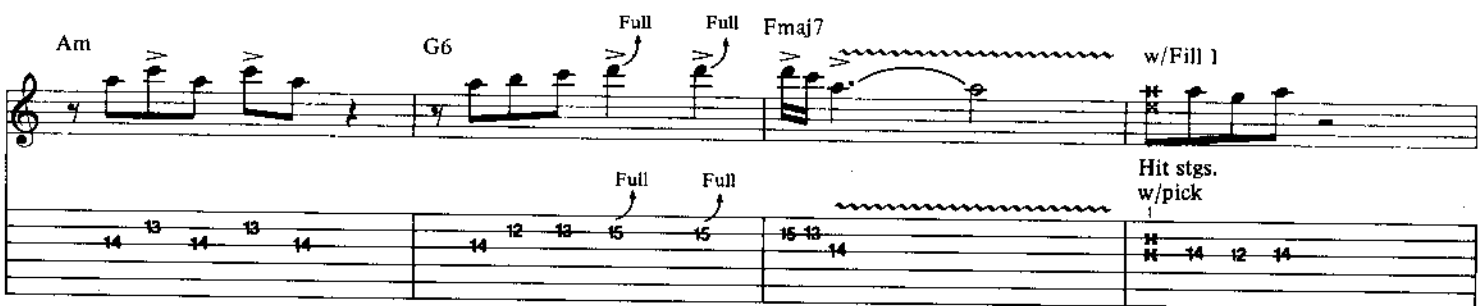
*Doubled by overdubbed gtr.
 Rhy. Fig. 1 Gtr. II (end Rhy. Fig. 1)
mf
 (Clean tone w/delay)



w/Rhy. Fig. 1 (3 times) Am G6 Fmaj7
sl. *trem. bar* Hit stgs. w/pick



Am G6 Full Full Fmaj7 w/Fill 1
 Full Full Hit stgs. w/pick



Fill 1 (Synth)
mf sl.
 P.M.-----4
sl.



Am G6 Fmaj7

trem. bar

Fmaj7/A G6

Gtr. III

trem. bar

trem. bar

trem. bar

trem. bar

H H

Rhy. Fig. 2

Gtr. II

let ring-----

let ring-----

Dm7 C6 G/B

trem. bar

semi-harm.

A.H. (15ma)

sl.

sl. sl.

sl.

A.H. pitch: A

let ring-----

let ring-----

let ring-----

Fmaj7/A **G6** **A.H. (15ma)** **A.H. (15ma)**

sl. *> P* *> P* *A.H. (15ma)* *sl.* *A.H. (15ma)* *sl.* *sl.* *H* *H*

trem. bar

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

let ring *let ring*

7 9 6 8 (8) 5 7 5 6 (5) (5) (5) 5 7 5

Dm7 **C6** **Em7**

P.M. *P.M.* *semi-harm.* *Full sl.* *sl.* *A.H. (15ma)* *P* *P* *P* *V* *V*

sl. *sl.* *P* *Full sl.* *sl.* *A.H.* *P*

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

H 6 5 (5) 10 9 10 6 3 7 6 7 5 3 5 3

w/Rhy. Fig. 1 (4 times) Am G6 Full Full Fmaj7 w/Fill 1

Gtr. I sl.

Gtr. III sl.

Full Full

Hit stgs. w/pick

Am G6 Fmaj7 sl. sl.

trem. bar

sl. sl. sl.

Am G6 Full Full Fmaj7 w/Fill 1

Full Full

sl. sl.

Am G6 w/Fill 2 Fmaj7 *2 Harm. (15ma) ** 1/2 †

trem. bar *2 trem. bar ** 1/2 †

sl. sl.

*Pull bar up. **Depress bar before striking note. † Depress bar as far as possible.

Fill 2

A.H. (15ma) *

trem. bar trem. bar

sl. A.H. *

*Depress bar as far as possible.

G
Full
sl.
Full
Full
w/Rhy. Fig. 2
Fmaj7/A
2 1/2
H H H
3
trem. bar
2
H 2

G6
Dm7
trem. bar
3 1/2
sl.
A.H. (15ma)
1
trem. bar (slight vibrato)
H P
H P

C6
G/B
Fmaj7/A
G6
sl.
1/4 1/4
sl.
trem. bar
sl.
2 1/2
3
trem. bar
sl.
** trem. bar
*Pull bar up.

Dm7
A.H. (15ma)
1
sl.
1 1/2
C6
8va
sl. loco
sl.
semi-harm.
trem. bar
1 1/2
P
sl.
sl.
sl.

Em7
w/Rhy. Fig. 1 (4 times)
Am
Gtr. I
G6
Gtr. I
Fmaj7
Full
Full
Full
Full
sl.
1/2
Gtr. III

w/Fill 1
Am
G6
Fmaj7
sl.
trem. bar

Am G6 Fmaj7

sl. sl. Full Full

(17) 17 20 22 17 17 20 22 17 14 13 14 13 14 14 12 13 15 15 15 13 14

w/Fill 1 Am G6 Fmaj7

sl. trem. bar sl. sl.

14 12 14 14 13 14 13 14 14 12 13 20 18 17 19 17 17 (17) (17) 17 20 22 17 17 20 22 17

w/Rhy. Fig. 1 (till fade) & Fill 4 (3 times)

Am G6 Fmaj7

8va-----

Gtr. I Full Full Full Full *1/2 1/2 Full Full

Full Full Full Full hold bends--

17 20 17 20 17 (17) sl. 17 19 20 22 22 22 20 22 *1/2 1/2 Full Full

22 20 22 22 10 22 10

*Bend w/fret hand.

8va-----

Gtr. III Full Full Full Full 1/2 1/2 Full Full

Full Full Full Full hold bends--

17 20 17 20 17 (17) sl. 17 19 20 22 22 22 20 22 1/2 1/2 Full Full

22 20 22 22 10 22 10

Fill 4

P.M.

7 5 0 (0)

The image displays five systems of guitar sheet music, each consisting of a treble clef staff and a guitar staff. The first system features a **w/Fill 1** section with eighth-note triplet patterns and slurs, followed by a **Am** section with quarter notes and slurs, and a **G6** section. The second system continues with **Am** and **G6** sections. The third system includes an **Fmaj7** section with tremolos and a **w/Fill 5 A.H. (15ma)** section with a slide. The fourth system features an **Fmaj7** section with a **loco** section, an **w/Fill 1** section, and an **Am** section. The fifth system contains **w/Fill 1** and **Am** sections. The notation includes various techniques such as triplets, tremolos, slides, and accents, with specific fingering numbers and chord diagrams provided.

