

HiPPiE

HiPPiE Presents:
Yngwie Malmsteen - Trilogy

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Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products
into the scene.

Greets

All our respects goes to the people that currently are creating the scene of
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

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/HiPPiE

May the best of your past be the worst of your future.

Long kiss goodnight

AScii: JiMi

E \flat /G **F/G** **Gm**

8 va

15 (15) 11 10 13 13-16 10 11 10 11 13 10 10 11 13 10 10 11 10 13 11 10

3 4 0 5 4 0 4 8 6 0 6 6 0 5 6

F/G

8 va

11 14 12 11 10 13 11 10 13 11 10 13 11 10 12 11 10 12 11 10 11

E \flat /G **F/G**

8 va

12 7 7 7 7 7 8 10 12 8 10 12 10 11 13 10 11 10 13 11 10 12 11 10 13 12 10 13 12

Gm **F/G** **E \flat /G**

8 va

(+♯) (-♭)

Open Harm.

10 12 10 13 11 10 14 15 10 11 13 10 13 11 10 11 13 10 10 12 10 12 7 5

B Second Theme $\text{♩} = \text{ca } 108$
(Stricter Tempo)

F/G Gm F/A Bb Eb D

8 *vz*

Open Harm.

Guitar 2

Sustain Tones

Gm (add2) Gm F/A Bb

8 *vz*

C Third Theme $\text{♩} = \text{ca } 104-106$

Eb D Gm Eb

> slightly lower in mix

B \flat /D Cm(add2) B \flat /D E \flat

6 8 5 7 8 5 7 8 7 5 8 7 5 8 6 7 8 10 7 8

C/E F F \sharp dim

poco cresc.

9 10 8 10 11 8 10 11 8 10

Guitar 2 (simile) continue Fig. C 8-bar pattern

E \flat B \flat /D Cm

11 8 11 10 8 10 8 7 10 8 7 10 8 7 8 7 10 8 6 8 10 8 8 7

B \flat /D E \flat C/E

10 11 10 8 7 8 7 8 7 10 8 10 12 10 11 13 10 12 10 12 10 8

First Theme (Variation)
D (♩=ca 104)

Gm Guitar 2 play Fig. A

Chords: F, F# dim

13 14 11 13 14 11 14 13 11 13 10 11 13 10 13 11 10 8 12 11

poco dim.

Chords: F/G, Eb/G, F/G

12 7 8 10 7 8 10 7 8 10 8 7 10 (10) 12 13 15 12 14 15 13 15 16 15 13 15

Chords: Gm, F/G, Eb/G

15 14 14 12 12 7 7 5 5 8 7 8 7 8 11 10 11 10 9 10 15 14

Second Theme (Variation)
E (♩=ca 108)

Chords: F/G, Gm, F/A, Bb, Eb, D

15 11 10 13 11 10 10 12 11 12 10 7 8 7 10 8 10 8 7 8 7 8 7 10 9

Guitar 2

5 3 3 3 5 6 5 7 8 7 6 6 6 7 8 6 8 8 7 7 7

Gm (add2) Gm F/A Bb (add2)

5 5 7 5 8 5 10 5 | 12 12 11 12 11 10 13 11 10 15 14 15 10 11 13 10 11 13 10 11 10 12 12

Eb D Gm (add2)

8 7 8 7 10 8 7 5 7 5 8 7 8 7 | 5 5 7 5 8 5 10 12

8 7 7 7 (5) | 5 3 3 3 5 6 5 3 3

F Third Theme (Variation)

(♩=ca 106)

Guitar 2 play Fig. C (simile)

Eb Bb/D Cm (add2)

8 13 10 12 13 10 | 12 11 10 11 10 12 10 11 10 11 10 13

Bb/D Eb C/E F

10 8 10 8 11 10 8 11 10 7 8 7 8 | 12 12 10 (12) 5 6 5 8 5 6 5 8

Open Harm.

F# dim **E^b**

B^b / D **Cm(add2)** **B^b / D**

E^b **C/E** **F**

G **First Theme (Variation) (♩=ca 104)**
Electric Guitar 1 Enters

F# dim **Acoustic Guitar Out** **Gm** **F/G**

mf
Distortion

Guitar 2 **Guitar 2 plays Fig. A**

Sustain Tones ----- Sustain Tones -----

E^b/G *F/G* *Gm*

Noise 14 1/2 5

15 10 13 14 13 11 10 13 11 10 11 13 13 11 10 10 10 (10) 11 13 13 15

F/G *E^b/G* Acoustic Guitar 2 plucked back in mix

8 va *f* 1/2 6 1/2 6 Full

15 15 14 15 (15) 13 15 14 15 14 15 17 14 15 17 18 15 17 18 20 17 18 20 20

*Bend String flat (Lateral Bend)

H Second Theme (Variation) (♩ = ca 108)

F/G *Gm* *F/A* *B^b*

8 va

Full (20) Full (18) Full (17) Noise Full

18 (18) 15 18 15 17 (17) X (X) 13

Electric Guitars 2 & 3 w/flanger

Long pick scrapes

> 3 2 3 5 5 6 8 8 6 3 5

E^b *D* *Gm* (*Gm add2*)

8 va

1 1/2 Full 3 3 1/2

13 13 11 15 13 11 10 10 12 12 11 12 10 11 13 10 11 13 15 13 11 15 13 11 (14) 12 (11) 14 12 11 12 11 12

> > > > > >

6 5 7 4 5 5 6 5

Gm F/A B \flat E \flat 8va D

8 8-10 10-12 12 11 10 13 11 10 13 13-15 17 18

Gm (Gm add2) Gm F/A B \flat

8va

(18) 20 21 20 (20) 17 17 17 (17) 15 17 15 14 15 (15)

*Fret E \flat while holding C to D bend.

E \flat 8va D Gm (Gm add2)

13 13 10 10 8 10 8 7

Gm F/A

8va

8 7 8 10 7 8 10 11 8 10 11 8 10 11 8 10 11

B \flat 8va

8 10 11 13 10 11 13 11 10 13 15 13 15 11 13 15 13 11 15 17 15 13 15 17 17 15 13 17 16

E_b
8 va

D

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

G_m
8 va

Electric Guitars 2 & 3 out
(G_m add2)
Change to neck pickup

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

Wide Vibrato Dim.

I Third Theme (Variation) (♩=ca 106)
Acoustic Guitar 2 plays Fig. C simile

E_b
8 va

B_b/D

mf w/bar

10 10 12 12 11 10 15 13 11 10 13 11 10 13 11 10 13

C_m
8 va

B_b/D **E_b**

Wide vib.

11 10 10 12 12 14 15 10 15 14 15 17 17 17 18

C/E **F** **F[#]dim**

poco cresc. *Quasi A.H.* *Rake (Snag strings)*

18 18 17 15 15 17 18 17 15 17 17 17 17 20

E_b 8va **B_b/D** **C_m**

1/2 1/2 1/2

3 6

*1/2 step bend as trill.

8va **B_b/D**

1/2 9

E_b 8va **C/E**

Full Rake Full

J First Theme (Variation)
 (♩=ca 104)
 G_m Guitar 2 plays Fig. A

F 8va **F# dim**

Wide Vib. 3 poco dim. mf

F/G 8va **E_b/G** **F/G** **G_m**

*Volume swells 5 echoes ehco on 1/2

*Gradual swell in volume control; fret pitch first, then increase volume (from 0 to 10).

*Partial decrescendo swell in volume (approx. 5=half volume) and return to full volume.

F/G
8va

E♭/G

Loco

Echo off

12 12 10 13 12 10 13 12 10 10 13 12(10) 10 10 13 12 10

Gm

F/G

Begin Fade

(10) 7 8 10 7 8 10 7 8 10 11 8 10 8 11 10 8 11 13 15 15

E♭/G
8va

F/G

Gm

scoop w/bar w/bar scoop

Full Full

17 13 15 13 10 11 12 11 10 14 13 11 10 11 10 10 13 13 11 13 11 10 10 12 10 10 12 14

Continue Fade

Dark Ages

Words and Music by
YNGWIE MALMSTEEN

Tune To E \flat

A Hard Rock ♩=ca 114
Introduction Main Riff

Guitar 3: E5(m)

Guitar 1 P.M. P.M. P.M. P.M.

5 7 9 9 10 9 7 7 9 7 5

Guitar 2 *f* P.M. P.M. P.M. P.M.

(2) (2) 2 4 5 (2) (2) 5 7 5 4 (2) (2) 4 5 4 2

(B) E5

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

5 7 5 4 5 4 5 7 9 9 10 9 7

Trill P.M. P.M. P.M. P.M. Partial A.H.

(2) (2) 2 4 2 1 2 1 2 4 5 5 7 5 4

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Musical notation for the first system, including a treble clef staff with notes and a guitar staff with fret numbers (0, 7, 9, 7, 5) and performance instructions like "Wide vib." and "P.M. P.M."

Musical notation for the second system, including a treble clef staff with notes and a guitar staff with fret numbers (0, 0, 0, 0, 5, 7, 5, 4, 5, 4) and performance instructions like "1/2 step vibrato" and "tr."

Musical notation for the third system, including a treble clef staff with notes and a guitar staff with fret numbers (0, 0, 0, 0, 4, 5, 4, 2, 2, 4, 2, 1) and performance instructions like "Wide vib." and "P.M. P.M."

B Half Time Feel Verse

Musical notation for the first part of the verse, including a treble clef staff with notes and a guitar staff with fret numbers (0, 0, 0, 0, 9, 9, 7, 0, 0, 0, 0, 4, 4, 4, 4, 4, 4, 6, 4, 6, 4, 4) and performance instructions like "Em", "B/D#", "Rhythm", and "Guitar 1 (sustain w/distortion)".

1. In the time _____ when dark - ness ruled _____

Musical notation for the second part of the verse, including a treble clef staff with notes and a guitar staff with fret numbers (0, 0, 0, 0, 9, 9, 7, 0, 0, 0, 0, 4, 4, 4, 4, 4, 4, 6, 4, 6, 4, 4) and performance instructions like "Em", "B/D#", "slight vib. w/bar", and "P.M."

no one saw the _____ light _____

Musical notation for the final part of the verse, including a treble clef staff with notes and a guitar staff with fret numbers (0, 0, 0, 0, 9, 9, 7, 0, 0, 0, 0, 4, 4, 4, 4, 4, 4, 6, 4, 6, 4, 4) and performance instructions like "Em", "B/D#", "C", "B", "A", "G", and "P.M."

Em B/D#

In the cold days black empt - - i - ness
 2. Those e - vil days will still re - main

P.M. P.M. w/bar sustain tones P.M. P.M. P.M.

Em B/D#

Till Vic - times of breaks the night
 some-one breaks the chains

P.M. P.M. P.M. A.H. 1st time

2: D# A G F# E D# C B

C Prechorus

Am Bm C

Rhythm

You can't fight what you can't see. To be or not to
 Just the strong sur - vive you have to try or you will

Light P.M. Light P.M. Light P.M.

D Chorus (Main Riff)

(D# dim)

E5(m)

be. Dark a - - ges. _____
 die in dark a - - ges. _____

In dark a - - ges. _____
 In dark a - - ges. _____

1. F# E D# | 2. F# E D#

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

7 9 7 9 7 5 5 7 5 4 7 4 7 9 7 5

0 0 0 0 0 0 0 0 0 0 0 0

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

4 5 4 2 2 4 2 1 4 1 4 5 4 2

0 0 0 0 0 0 0 0 0 0 0 0

E Guitar Solo

Am
8 va
Solo Guitar

P.M. P.M.

Sweep pick →

5 7 5 4 8 5 5 5 5 8 12 8 10 9 10 8 12 17 12 13 13 12 17 20 17 17 17

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Rhythm Guitar

P.M. P.M.

2 4 2 1 5 7

0 0 0 0 0 0 0 0

8va -----

B7b 9 C

8va -----

Full Wide vib. Full 2 Wide vib. Noise return w/bar

string flab (slackened string)

shallow dive w/bar 1 1/2

*Articulated with accented whammy bar return.

B7b 9 C A5 G5 F5

8va -----

Full A.H Full Rake Hold Bend Full Quick Release

Chorus Recap

(Main Riff) Rhythm Guitar plays Fig. D

Solo Guitar

Em

8va

Musical staff for Solo Guitar. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a triplet of eighth notes, a wavy line indicating vibrato, and a long note with a wavy line. A bracket labeled '3' is under the first three notes. The staff ends with a double bar line.

Slow dive w/bar End Solo

Musical staff for Solo Guitar (continued). It shows a wavy line, the fret numbers '1718171917', and a circled '17'. A diagonal line indicates a slide or bend. The staff ends with a double bar line.

2 1/2

Musical staff for Guitar 1. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth notes, quarter notes, and a wavy line. The staff is divided into three measures. Below the staff, the fret numbers '5 7 9', '9 10 9 7', and '7 9 7 5' are written. The staff ends with a double bar line.

P.M. P.M.

P.M. P.M.

P.M. P.M.

Musical staff for Guitar 2. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth notes, quarter notes, and a wavy line. The staff is divided into three measures. Below the staff, the fret numbers '2 4 5', '5 7 5 4', and '4 5 4 2' are written. The staff ends with a double bar line.

P.M. P.M.

P.M. P.M.

P.M. P.M.

(B) Em

(B)

Musical staff for Chorus. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a whole note chord, a wavy line, and a double bar line.

In dark a - - ges.

Musical staff for Chorus (continued). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth notes, quarter notes, and a wavy line. The staff is divided into five measures. Below the staff, the fret numbers '5 7 5 4' are repeated in each measure. The staff ends with a double bar line.

P.M.

P.M.

P.M.

P.M.

P.M.

Musical staff for Chorus (continued). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth notes, quarter notes, and a wavy line. The staff is divided into five measures. Below the staff, the fret numbers '2 4 2 1', '2 4 5', '5 7 5 7', '4 5 4 2', and '2 4 2 1' are written. The staff ends with a double bar line.

P.M.

P.M.

P.M.

P.M.

P.M.

H Outro

B B7b 9 C

Rhythm Guitar

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

I Codetta (closing Theme doubled by synthesizer)

Rhythm Guitar continues background Fig. H as ostinato.

B

Guitar 1 *8 va*

19 20 17 20 15 20 20 19 20 17 20 15 20 19 20 20 19 17 19 15 19 14 19 17 17

1st Time: Fade In *mp*

Guitar 2 *8 va*

19 20 17 20 15 20 20 20 19 20 17 20 15 20 19 20 20 19 17 19 15 19 14 19 17 17

8 va

16 17 14 16 13 14 11 13 10 11 8 10 7 8 5 7 8 7 (7)

mf *f*

8 va

16 17 14 16 13 14 11 13 10 11 8 10 7 5 4 5 4 (4)

Repeat five times and fade out.
Begin fade out on 3rd time

Fire

Words and Music by
YNGWIE MALMSTEEN

Tune to Eb

A Introduction (Main Riff)

Rock ♩ = ca 128

*Slap-on artificial harmonics twelve frets above fingered triad with pickhand. Allow both harmonic overtones, as well as lower chord tones, to sound with frethand vibrato on chord shape.

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A/E E F/E C/E

scoop P.M. (Light P.M.)

G/E D/E A/E E

P.M. P.S.

B Verse

C# 5(m) G# /B# C# 5(m)

1. Born with the fire in my blood, can't live with -
 2. If you are rich, or if you're poor, there is no

Guitars 1 and 2. Guitar 2 plays bass notes: add subtle finger vibrato.

F# 5(m) E/G# A5 E/G# Gdim

out it. dif - ference. Some - thing that gold can ne - ver buy -
 It's still in what you're fight - ing for.

C#m/G# G# sus4 G# C#5(m)

It does - n't
If you're

(nds: add fill 1)

G#/B# C#5(m) F#5(m) E/G#

mat - ter who you are, or what your think - ing.
strong you will sur - vive you'll feel the fire

A5 E/G# Gdim C#m/G#

If you be - lieve in what you try
Burn - ing on for - ev - er more

(2nd x: add fill 2)

P.M. -----

Verse Fill 1

w/bar Rake

Verse Fill 2

P.M. Full

C Pre-chorus

G# sus4 G# F# 5(m) E5

Feel the fire, your

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

A5 G# / B# C# m

burn - - ing de - sire

P.M. P.M.

D Chorus

A/E E F/E C/E

Fi - - re, I'm burn-ing up with

2nd time: slide randomly up on G string, while vibrating intensely w/bar. Add flanger sweep to deepen.

Hold bend w/bar* A.H. scoop w/bar P.M. w/bar P.M.

*A.H. generated by extreme shaking of pitch with vibrato bar, while holding bend.

E Pedal

G/E D/E A/E E A/E E

Fi - - re fi - - re,

w/bar P.M. w/bar P.M.

1.

F/E C/E G/E D/E A/E

(I) feel it burn-ing high - er — ah

P.M. P.M. P.M. (open harm. w/bar P.S.)

Fretboard diagrams for the first system:

6	6	X	X	5	8	7	7	7	10	10	9
7	7	X	X	5	7	7	7	7	9	9	9
0	0	0	0	0	9	7	7	7	11	11	9

2.

A/E E

E Guitar Solo

C#m

Yeah

Guitars 1 and 2

P.M.

Guitar 3 (Solo Guitar)

8 va

12 11

9 21 X-X 14

string noise

Fretboard diagrams for the second system:

10	10	9	9	4	4	4	4	4	4	4	4
9	9	9	9								
11	11	9	9								

G#/B#

P.M.

3 3 3 3 3 4 6 3

8 va

13

16 17 16 17 14 16 14 16 14 13 16 14 13 16 15

Fretboard diagrams for the third system:

3	3	3	3	3	4	6	3
16	17	16	17	14	16	14	16
16	14	16	14	13	16	14	13
16	14	13	16	15			

P.M.

8 va

Rake

Hold bend 1/2

sweep

X 16 14 13 14 17 14 13 14 14 13 14 16 14 13 14 16 20 16 16 13 14 16 12 14

A Gdim

P.M.

8 va

Wide vib.

14 14 16 14 13 14 14 14 16 17 14 17 21 21 18 21 18 15 18 15 12 15 18 15 16 15 12 15 13 14

G# sus4 G#

P.M.

Guitar 1:

Guitar 2:

P.M.

8 va

12 13

sweep

16 17 16 14 17 16 14 13 14 16 14 13 13 14 13 11 14 13 11 10 13 14 13 14 13 14 13 14 17 16 17 16 17 16 17 16 18 17 16

C#m

G# / B#

Guitars 1 and 2 repeat figure E

8 va

21 16 17 19 16 17 19 16 16 17 19 21 1 1/2 21 Full wide vib. 21 wide vib. 20 wide vib. 21 Full wide vib.

C#m

F#m

8 va

(21) 17 16 14 17 16 14 17 16 14 16 15 13 1/2 13 16 16

A

Gdim

8 va

17 21 20 21 16 21 20 21 19 21 20 21 17 21 20 21 21 1/2 20 18 20 wide vib. 18 20 17 18

G# sus4

G#

8 va

(18) 17 16 17 14 16 12 14 11 12 11 14 13 14 13 10 13 10 9 10 9 11 9 11 9 8 11 10 12 11 9 11 9 12 11

F

F#m

E

F#

E

Guitars 1 & 2

8 va (P.M.)

8 va

1/2 16 16 15 14 12 11 15 14 13 12 11 10 13 12 11 9 11 9 11 9 Full 9 11 12 9 11 1/2

A **G#**

⑥ (P.M.) ⑥

8 va

6 9 13 13

wide vib.

1 1/2

C#m
C#

⑤ (P.M.)

8 va

3 12

Rake sweep

Hold bend wide vib. (1 1/2)

1 1/2 1 1/2

G **F#m** **E** **D**

Half-time feel

8 va

1/2 1/2

5

C# **F#m**

8 va

5

1/2

E **B5** **P.S.**

8 va

5 3

1/2 1/2

Full 1 1/2

H Intro

A/E E F/E C/E G/E D/E

Fi - re I'm burn-ing up with fi - - re

Guitars 1 & 2

w/bar P.M. P.M. P.M. P.M.

10 9 11 9 6 6 5 5 8 7 9 7 0 0 0 0 0 0

Solo Guitar

8va 1 1 1/2

Repeat three times: Begin Fade on middle of 2nd chorus.

A/E E A/E E F/E C/E

Fi - re you ne - ver play with

slap-on A.H. P.M. T T P.M. P.M.

10 10 9 9 21 21 10 9 6 6 X X 5 X X 11 9 9 7 7 X X 5 X X 0 0 0 0

2nd X: Fill3
3rd X: Fill4

slap-on A.H. P.M. T T

10 10 (9) 21 9 9 (9) 21 21 11 11 (9) 21 0

G/E D/E A/E E

Fi - re _____ yeah _____

8 7 10 10 9 9
7 7 9 9 9 9
9 7 11 11 9 9

0 0 0

P.M. -----

3rd X: Fill#5 Solo Guitar Outro Fills (#1)

Full Hold bend

11 16 11 14 11 (11) 9 11 9

2nd X: Fill#2

9 11 13 10 12 14 11 12 16 19 16 14 12 14 12 16 14 12 14 12 14 12 14 13

Outro Fill #4 Solo Guitar

10 12 10 0 10 12 17 12 10 0 9 12 17 12 9 0 9 12 17 12 9 0 9

Fade

Outro Fill #5 (15ma)

Rake A.H. w/bar Fade out

12 0 X X 2 1

Fury

Words and Music by
YNGWIE MALMSTEEN

Tune to Eb
Introduction

Fast Hard Rock

(cut time)
♩ = ca 112

Synth (Jet sound) (C) (Drums only) *f*

Guitar 1
(Ensemble figure: guitar and bass) - -
Light P.M. - - - - -

A (Chords derived from keyboard part)

Em

P.M. - - - - -

C/E

P.M. - - - - -

Em

P.M. - - - - -

C/E

P.M. - - - - -

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B Verse

Em

1. I now will tell you all a
 2. At first it came to me in
 3. I now have told you all my

P.M.

8va (0) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Add solo guitar (on D.S.)

1 1/2
 21

D5

sto - - - - - ry,
 vi - - - - - sions,
 sto - - - - - ry

P.M.

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

7
 7
 5

8va

(21)

G

that and no that one ev er heard be
 and still was for you it's not too

- P.M. -

(7)
 (7)
 5 5 5 5 5 5 5 5 7 9 3

B7/D# E5(m)

fore
 pain
 late

- P.M. -

8va

1/2

14 12

(3) 3 3 3 3 3 3 6 6 6 6 6 7 9 9 0

E5(m)

dom is your strength.
mon burn my soul.
this be your fate.

dom is your strength.
mon burn my soul.
this be your fate.

dom is your strength.
mon burn my soul.
this be your fate.

3 3 2 3 2 0

7 9 10 7 2 5 7

C Pre-chorus

Guitar 1:
E(m) Bsus4

It said you're such a
It said "don't in
Oh no it's here a

19 12 15 12 19 12 15 12 19 12 15 12 19 12 15 12 19 12 15 12 19 12 15 12 19 12 15 12

B E5

fool vain", gain just I'll this

19 11 14 11 19 11 14 11 19 11 14 11 19 11 14 11 19 12 15 12 20 12 15 12 19 12 15 12 20 12 15 12

To Coda

Bsus4
B

let make de - - my you mon e - - - vil the rule. love - - - loves the the pain". pain

8 va

19 12 15 12 20 12 15 12 19 12 15 12 20 12 15 12 19 12 14 12 19 12 14 12 19 12 14 12 19 12 14 12 19 11 14 11 19 11 14 11 19 11 14 11 14 19

D Chorus

E/G# Am Am/G B7 B7/D#

1.2. No, it's burn - ing like a flame, now

(Guitar 2 8 va)

P.M.

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

Em Em/D C# dim B/D# C# dim

no - thing seems the same. I've lost con - trol of

P.M.

7 7 7 7 5 5 5 5 4 4 4 4 4 4 4 4 6 6 6 6 4 4 4 4

B C# dim B/D# E/G#

mind and bo - - dy my

P.M.

4 4 4 4 2 2 2 2 4 4 4 4 6 6 6 6 4 4 4 4 4 4 4 4

Am Am/G B7 B7/D# Em Em/D

soul is in its hand its wish is my com -

P.M. - - - - -

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

C#dim B/D# C#dim B

- mand. En - - - slaved for - ev - er by the

P.M. - - - - -

4 4 4 4 4 4 4 4 | 6 6 6 6 4 4 4 4 | 4 4 4 4 2 2 2 2

C#dim B/D# C#dim/E B/D# C#dim/E D#dim/F#

fu - - ry, by the fu - - ry,

P.M. - - - - -

4 4 4 4 6 6 6 6 | 7 7 7 7 6 6 6 6 | 7 7 7 7 9 9 9 9

1. E5(m) | 2. E5

No! No!

Solo guitar: 8va - - - - - Full

Light P.M. - - - - -

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

C B A G B A G B5

8va

15 12 14 15 14 12 19 12 14 15 14 12 17 12 14 15 14 12 19 12 14 15 14 12 17 Quasi A.H. Full (17)

E Guitar solo

P.M. ⑤

8va

17 19 20 17 20 19 17 20 19 17 20 (19) 20 19 17 20 19 17 (16) 19 17 16 16 17 16 17 16 17 16 17 (16)

C5 B5

B C B A G B A G B5

8va

17 16 19 17 16 19 17 16 14 16 17 15 16 17 (16) 16 17 19 15 17 19 17 15 15 19 19

1 1/2

Guitar 1 (rhythm) repeats 4-bar figure E

Echo on (Long delay)

8va

(19) 20 17 19 20 (x) 17 19 16 17 14 17 14 16 17 19 17 16 17 16 14 17 16 14 13 14 16 14

C5 B5

Keyboard Solo: 8 bars

Figure E

B5 8 C5 B5

Dive w/bar

w/bar

Solo guitar tacet

B5 C5 B5

B5
Guitar 1:

P.M.

P.M.

F Guitar solo

(A B C#m) C#m A/C#

Solo guitar:

Rake

Guitar 1:

C# C# A A G# F# E B C#m

C# C# A G# F# E G# E D# C#

P.M.

Solo guitar:

Guitar 1 repeats figure F

A/C#

8 va

C#m

A

B

C#

Figure F

8 va

A/C#

C#m

A

B

C#m

Figure F

8 va

Guitar 1

Cdim

Em

Solo guitar

8 va

P.M.

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

8 va

Full

15 12 14 15 12 14 15 17 14 15

D.S. to B
al Coda

C/E

P.M.

E5(m)

0 3 2 5 3 2 5 3 2 5 3 3 $\begin{pmatrix} 2 \\ 2 \\ 0 \end{pmatrix}$

8 va

17 19 15 17 19 20 17 19 20 20 $1\frac{1}{2}$ 2 Wide Vib.

Coda

G Outchorus

Guitar 1 plays fig. D

E/G# Am Am/G B7 B7/D#

No, it's burn -- ing like a flame, now

Guitar 2 (overdub) (on repeat)

Subtle vibrato (w/bar)

mf

19 (19) 20 19 17 20 19 17

Em Em/D C# dim B/D# C# dim

no - thing seems the same I've lost con - - trol of

8 va -----

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

B C# dim B/D# E/G# Am Am/G

mind and bo - - dy my soul is in its

8 va -----

17 16 17 19 17 19 20 19 17 20

Dive w/bar

(5)

B7 B7/D# Em Em/D C# dim

hand its wish is my com - - mand en - -

8 va -----

19 17 19 17 15 19 17 15

B/D# C# dim B C# dim B/D#

- slaved for - e - ver by the fu - - ry

8 va -----

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

(2nd time)

scoop Hold bend Dive w/bar

Full

Dive w/bar

C# dim B C# dim B7/D# E5 B/D# E5 B5

by the fu - - ry by the fu - - ry

8va
(Guitar I continues bass line)

17 16 17 17 19 20 19 20 (12) 17

Cadenza
Freer tempo (conducted) -- (barlines arbitrary)

E5(m) B5(B/F#)

No

8va

(Quasi A.H.)

Full Full

17 17 15 17 19 17 15 19 15 17 19 20 19 17 19 17 17 20 20 20 19 17 15 19 17 15 17

Wide vib.

Full 1/2

G5 A5

8va

(- - - - -)

Choppy

1/2

12 10 12 11 10 8 9 8 7 9 7 5 4 4 5 7 5 7 8 5 7 8

8 va

14

15

7 8 7 5 7 8 5 8-10 8 7 10 8 (7) 10-12 10 8 12 10 8 12-14 12 10 13 12 13 10

C5

D# dim

8 va

Wide Vib.

10

1/2 12 Full 12-13 11 14 17 14 11 13 17 (11) 14 11 13 17 11 14 11 13 17 14 11 13

Guitar 2 (Overdub: solo guitar)

8 va

3 10 7

Full Wide vib.

14-20 Full 1 1/2 19 20 17 20 15 20 19 17 16 17 19 15 19 20 19 17 20 19 17

Guitar 1

On cue:

Long Picksrape w/flanger

(6)

A Tempo

Guitar 1

E5(m)

Light P.M.

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

Liar

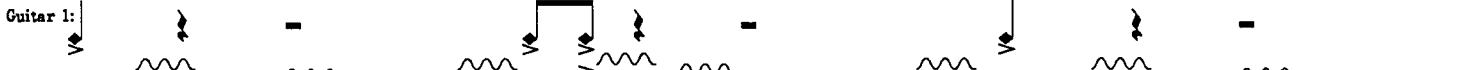
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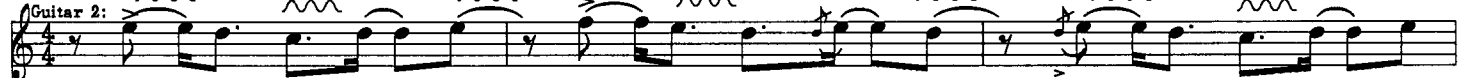
Tune To E♭

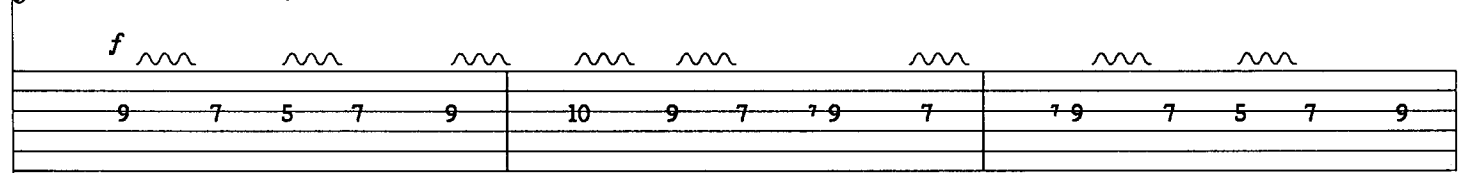
A Introduction

Rock ♩=ca 126

A5


Guitar 1: 

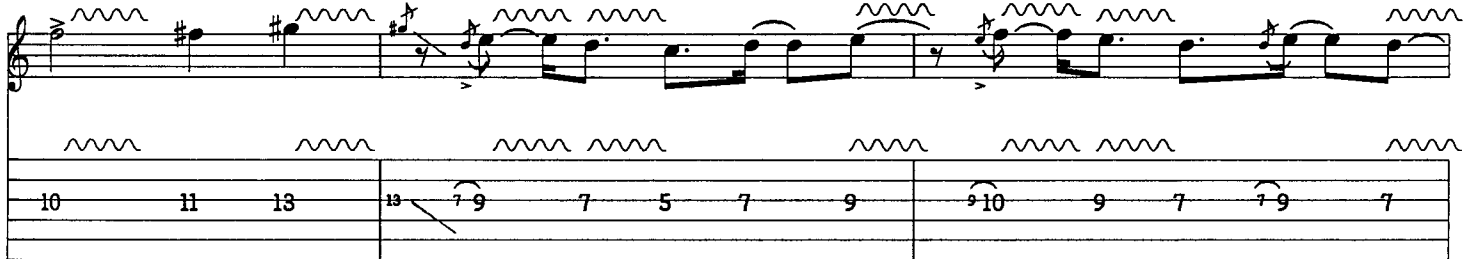
Guitar 2: 

f 

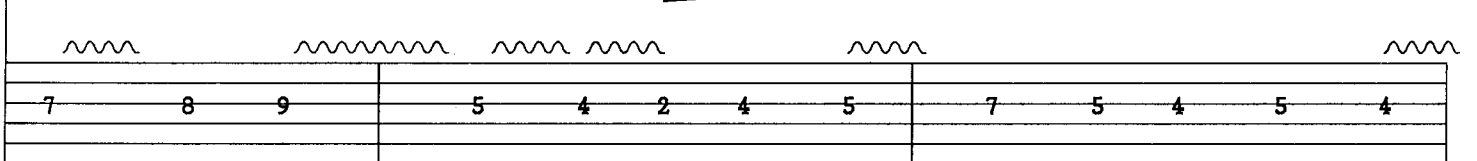
Guitar 3: 

f 

D5 B/D# E5 A5 







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E5

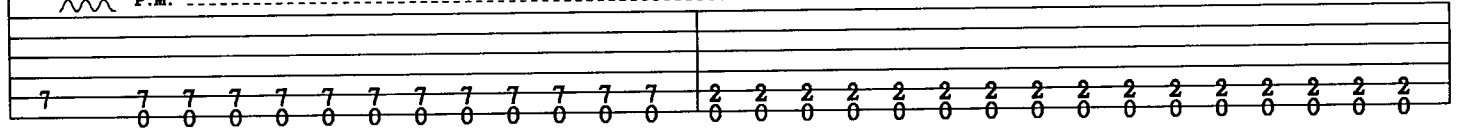


You found it ea - sier - to steal than cre - ate,
You think you're cle - ver, you know you're in - sane

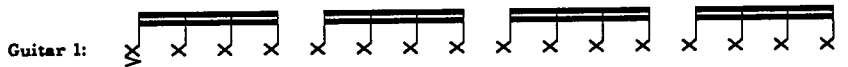
Guitar 1



P.M.

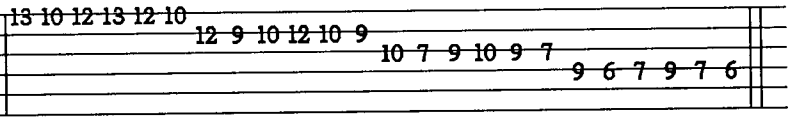


Gradually pull out of mix



Then call it your's though it's mine
Your lies are not white they are black

Guitar 3:



C Chorus

D5 (Dm) Keyboard voicings in parenthesis (C/D) (G/D) (Bb/D)

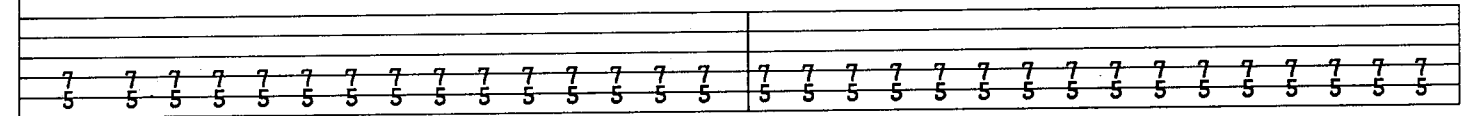


You can't fight, what is right face the

Guitar 1



P.M.



Guitar 4:
2nd rhythm guitar

F5 C5 D5

truth, _____ Li - - - - ar _____

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

(Dm) (C/D) (G/D) (Bb/D)

You _____ can't feel, _____ you _____ just steal face _____ the

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

Guitar 4:

F5 C5

truth, _____ Li - - - - ar _____

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

A5 D5 B/D# E5 A5

scratch & slide

Wide vib.

Full

Detailed description: This block contains a musical score for guitar. It features a treble clef staff with a 7/8 time signature. The first staff shows a series of chords: A5, D5, B/D#, E5, and A5. Above the first staff are rhythmic patterns represented by 'x' marks. The second staff contains a melodic line with a triplet of eighth notes and a 'scratch & slide' technique. The third staff is a tablature line with fret numbers 7, 9, 7, 9, 7, 5, 7, 9, 10, 11, 13, 12, 17, and (17). The fourth staff shows another melodic line with a triplet and a 'Wide vib.' (wide vibrato) marking. The fifth staff is a second tablature line with fret numbers 5, 4, 2, 4, 5, 7, 8, 9, 12, and (12). The sixth staff shows a melodic line with a 'Full' vibrato marking.

2. Guitar 1

A5 A5 A5

Guitar 2

Guitar 3

Detailed description: This block contains a musical score for three guitars. It features a treble clef staff with a 7/8 time signature. The first staff shows a series of chords: A5, A5, and A5. Above the first staff are rhythmic patterns represented by 'x' marks. The second staff is a melodic line for Guitar 2 with a wavy vibrato marking. The third staff is a tablature line for Guitar 2 with fret numbers 7, 9, 7, 5, 7, 9, 10, 9, 7, 7, 9, 7, 5, 7, 9. The fourth staff is a melodic line for Guitar 3 with a wavy vibrato marking and a triplet. The fifth staff is a tablature line for Guitar 3 with fret numbers 5, 4, 2, 4, 5, 7, 5, 7, 5, 4, 5, 4, 5, 4, 2, 4, 5. The sixth staff shows a melodic line for Guitar 3 with a wavy vibrato marking.

D5 B/D# E5 A5 A5

Li - ar

10 11 11 13 10 7 9 7 5 7 9 10 9 7 7 9 7

7 8 9 5 4 2 4 5 7 5 4 5 4

D5 B/D# E5 A5

Wide vib.

P.S.

7 9 7 5 7 9 10 11 13 2 2 0 X X

5 4 2 4 5 7 8 9 9 14

D Interlude (Chords implied)

Guitar 2 & 3

E7(b9) E7(b9)/G# Am E7(b9) E7(b9)/G# Am

7 4 6 7 6 4 10 7 9 10 9 7 12 8 10 9 10 8 17 12 13 14 12 7 4 6 7 6 4 10 7 9 10 9 7 12 8 10 9 10 8 17 12 13 14 12

Guitar 1 (counterpoint)

0 4 5 7 0 4 5 7

A7/C# Dm G C Bb Am E7 Am

12 9 10 12 9 10 9 13 10 10 10 10 10 7 10 7 8 7 8 7 12 8 8 8 10 6 6 7 6 6 8 5 5 5 5 4 7 4 5 4 5

4 5 3 3 1 0 4 0 5

Fig. D

E7(b9) E7(b9)/G# Am E7(b9) E7(b9)/G# Am

7 4 6 7 6 4 10 7 9 10 9 7 12 8 10 9 10 8 17 12 13 14 12 7 4 6 7 6 4 10 7 9 10 9 7 12 8 10 9 10 8 17 12 13 14 12

Guitar 1 (counterpoint)

0 4 5 7 0 4 5 7

A7/C# Dm G C Bb Am E7 Am Solo Guitar

6 6 6 6 6 6 6

12 9 10 10 9 13 10 10 10 10 7 10 7 8 8 7 12 8 8 8 10 6 6 6 8 5 5 5 5 4 7 4 5 4 5 10

4 5 3 3 1 0 4 0 5

Long Slide

C# 5 B/C# Rhythm Guitar: continue power chord as C#

8 va

17 16 14 12 16 14 12 17 16 14 19 16 19 17 16 19 21 18 18 17 16 21 16 17 16 19 17 16 18 18

Wide Vib.

C# 5

8 va

18:16 16 17 16 14 17 16 14 16 17 16 14 13 14 13 14 14 13 11 14 13 11 14 11 13 14

B/C#

8 va

11 14 13 11 14 13 11 14 11 13 14 16 14 16 17 14 16 17 16 14 17 16 14 0 21 1 1/2

----- Keyboard Solo -----

F5 C5

Li - - - ar

P.M. -----

G Recap
Guitar 1:
A5

Guitar 2

Guitar 3

D5 B/D# E5 A5 A5

Li - ar

10 11 13 13 9 7 5 7 9 10 9 7 9 7

7 8 9 9 5 4 2 4 5 7 5 4 5 4

A5 D5 B/D# E5 A5

P.S.

7 9 7 5 7 9 10 11 13 13 17

5 4 2 4 5 7 8 9 7

Truth, _____ Li - - ar _____ You can't fight, _____

F C Dm Fig. C C/D

(7) 10 9 10 9

(3) 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 6 5 7 5

What is right, face the truth, _____ Li - - ar _____

G/D Bb/D F C Dm

(9) 7 7 10 9 10

(5) 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 6 5 7

Fig. C

C/D G/D B \flat /D F

You can't feel, You just steal face the truth, Li-

Pull down in mix

(10) 9 7 7 10

(7) 5 4 3 6

Pull down in mix

C F C F C B \flat

ar Li - - - ar Li - - - ar

Guitar 2

Fade out

(10) 9 10 9 10 9 7

Guitar 3

Fade out

(6) 5 6 5 6 5 3

Guitar 1

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

(5) 5 5 5 5 2 0 5 0 2 5 5 5 5 2 0 5 0 2 5 5 5 5 2 0 5 5 5 5 2 0 5 5 5 3 5 3 1

Guitar 1:
Bb 5

8 va

Solo Guitar

15 13 15 13 15 17 13 15 17 13 15 17 13 15 17 13 15 17 18 17 15 13

A5

Poco Rubato

17 15 13 12 15 13 12 13 12 15 21 18 20 21 18 15 17 18 15 12 14 15 12 9 11 12 1/2

D5 (Dm)

Ad Lib. Tempo

Sustain vocal

Li - ar

8 va

w/bar Wide vib.

10 10 13 10 17 10 13 10 18 10 13 10 17 10 13 10 18 10 13 10 17 10 13 10 15 10 13 10

8va

(-)

T

15 10 13 10-15 9 12 9-17 10 13 10-15 9 12 9-17 10 13 10-15 12 9 12 9 12 13 10 12 10 13 10 13-15 12

8va

13 15 12 13 15 12 13 15-17 13 15-17 18 15 17 18 17 15 21 15 17 18 17 15 21 15 17 18 17 15

8va

D5

21 15 (17) 17 18 17 15 18-21 21 21 21 21 21

1/4 1/2 1/2 1/2 1/2

On Cue:

D5

13 12 10 9 11 10 8 10 9 7 6 8 7 5 8 7 5 5

Dm (Edim) (Cdim)

6/7 6/7 8/9 5/6 6/7

13

P.M.

0 0 0 0 1 0 1 4 0

(Gdim)

Guitars 1 and 3 (Ensemble Line w/keyboard & bass)
Guitar 2 (Tacet)

P.M.

3 5 6 3 4 5 7 4 5 7 8 5 6 7 9 6 8 10 11 9 12 9 12 9 12 10 9 12 10 9 12 11

B Verse

Dm (D pedal)

1. Ev - ery - one is search - ing for the mean - ing of our life.
2. Now your eyes are o - - pen, and you know you were a fool.

Guitar 1

1st time

8 5 6 6 7 7

12

Guitar 2

P.M.

7 5 0

7 5

Reading 'bout the hell and heav - en be -
 You al - ways had the pow - er, but you nev -

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

P.M. 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

- lie - ing all those lies. 1. 2. Look up - on your -
 er broke the rules. Once a - gain I

Dm

(6) 8 5 6 7 1 3

P.M. 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C Prechorus

A5 Bb

Can't you see, — it's clear like a mir — —
 Can't you see, — it's clear like a mir — —

Guitar 1

P.M. -----

Extreme sliding wflanger sweep

P.M. -----

G/B C A/C# (Gdim) To Coda

-ror. It's all with - in — what you're search - ing — for. —
 -ror. It's on - ly been — what you're search - ing — for. —

Sustain tones

P.S.

Guitar 1 and 3

D Chorus

Dm (D pedal)

Mag - ic mir - - - ror (Mag - ic mir -

Light P.M.

D Guitar 2 continue Fig. D simile

P.M. ----->

ror mag - - - ic mir -

1. 2.

P.M. ----->

E Interlude (chords implied by voice leading/counterpoint)

Guitars 1 and 3

8 va

Guitar 2

(Gm) (Em7b 5) (F) (Dm) (Em7b 5) (C#dim) (Dm) (A7/E)

P.M.

8 va

(F) (Gdim) (Dm/A) (A)

F Guitar Solo

E_b

8 va

Guitar 4: Solo Guitar

Neck Pickup

(Dm)

P.M.

(Ab/G)
8va

G5

(Ab/G)

Musical staff with notes and fingerings. Fingerings include 16, 15, 13, 16, 19, 16, 16, 20, 19, 20, 19, 20, 19, 20, 19, 15, 16, 18, 15, 16, 15, 16, 17, 16, and (16). Annotations include 'Full', 'Slow release', and 'Trill'. A bracket indicates a 6-measure phrase, and another indicates a 3-measure phrase. A wavy line above the staff indicates vibrato.

Bend minor 3rd with extremely wide vibrato

Musical staff with notes and fingerings. Fingerings include 7, 5, 7, 5, 7, 5, 7, 5, 5, 8, 7, 5, 7, 7, 7, 7, 5, 8, 7, 5, 7, 7, 7, 7, 5, 8, 7, 5. A wavy line above the staff indicates vibrato.

A
8va

Bb/A

Musical staff with notes and fingerings. Fingerings include 11, 8, 12, 9, 12, 15, 12, 14, 15, 18, 15, 17, 21, 17, 20, 17, 21, 21, 21, 15, 18, 17, 15, 18, 17, 15, 14, 15. Annotations include '10', '1 1/2 Hold bend', and '11'. A wavy line above the staff indicates vibrato.

P.M.

Musical staff with notes and fingerings. Fingerings include 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0.

A B \flat / A

8va

5 6

(- - - - -)

Full dim.

17 15 14 15 14 12 14 12 11 X 12 11 12 (12)

P.M.

2 0 0 0 0 0 0 0 0 3 0 0 0 4 1 0 1 4

Dm D B \flat A B \flat C \sharp D B \flat A B \flat C \sharp

6 P.M.

Guitar 2 plays Fig. D

Mag - ic mir - - - ror (Mag-ic mir - ror - - -)

P.M.

6 8 5 6 8 5 6 8 5 6 3 1 0 1 4 6 8 5 6 3 1 0 1 4

D B \flat A B \flat C \sharp D B \flat A B \flat C \sharp

6 P.M.

D.S. *al Coda*

mag - ic mir - - - ror.

8 5 6 8 5 6 3 1 0 1 4 8 5 6 3 1 0 1 4

Coda

G Outchorus Guitars 1, 2, and 3
play chorus figures D
as accompaniment riff.

Dm(D pedal)

Mag - ic mir - - - - - ror,

Solo Guitar

(Neck Pickup)

Rake Quasi A.H.

8 10 11 9 12 9 12 9 12 10 9 12 10 9 12 11 (12) 5 10 6 8 (10) 6 8

mag - - - ic mir - - -

Solo Guitar

1/2 Slow release

8va

6 9 9 7 17 15 14 15 13 15 14 15 15 15 15 17 15 18 13 15 17

ror

Solo Guitar

6 7 11

1/2

13 15 17 14 15 13 14 13 (15) 14 15 14 13 15 14 12 15 14 12 (10) 12 10 12 10 14 10 15 10 18 18 20 17 18 17 20 18 17 18 17

ror

8va

(+♩)

12

12

20 15 18 17 15 18 17 15 14 17 14 17 15 14 15 14 14 15 14 17 15 14 17 15 14 17 15 14 17 15 14 14 15 17 15 14 15 14 17

mag - - ic mir - - - ror

8va

Bridge pickup w/ slight feedback

Feedback

Rake

Full

Full

Full

1/2

17 (17) 17 13 12 13 12 10 10 13 12 10 13 10 13 10 10 13 10 13 10 13

8va

1/2

10 10 12 10 13 13 10 13 12 10 12 10 17 15 13 15 13 17 15 13 17 15 13 17 18 17 15 17 15 18 17

Queen In Love

Words and Music by
YNGWIE MALMSTEEN

Tune to E \flat

Heavy Rock ♩ = ca 114

A Introduction

Keyboard provides additional triad voicings

E5(m)

C/E

D/E

A/E

E5(m)

C/E

Keyboard:

f
P.M. on ⑥

T
A
B
(15)

D (add 4)

C

Main Riff

E5(m)

C/E

D/E

A/E

Sustain Tones
P.M. on ⑥

T
A
B

E5(m)

C/E

D (add 4)

C

E5(m)

C/E

sustain tones
P.M. on ⑥

T
A
B

D/E

A/E

E5(m)

C/E

D (add 4)

C

sustain tones

T
A
B

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E5(m) C/E D/E A/E E5(m) C/E

P.M. on ⑥ →

B Verse Half-Time Feel

D (add 4) C B5 C5 B E B

3rd time: ②12fr. ②12fr.

1. They all were there the court was full the
 2. She couldn't help her burning heart and
 fur - ious king now has learned he

8va Harm. open harm. harm.

sustain tones

2nd time: add bar vibrato 2nd time

B5 E5(m) B5 (sus.4)

3rd time: P.S.

King be - side his Queen. His love was cold, the
 now he's bur - ning too. Their love was blind,
 sen - tenced them to burn. For - e - ver one.

w/bar w/bar sustain tones

2nd time: 8va Harm. 3rd time: 2nd time: cue notes

open harm w/bar

A Tempo Feel

C5

G/B

A5

G5

B5

B sus.4

2nd time:

fool will dance for her' till end of time
 they will dance un - til the end of time
 they are joined in death e - ter - - nal ly

Light Mute

P.M.

C Chorus (Main Riff)

E5(m)

C/E

D/E

A/E

(The) Queen is in love

2nd Time:

E5(m)

C/E

D (add 4)

C

E5(m)

C/E

(The) Queen is in love

sustain tones

P.M.

on ⑥ →

D/E A/E E5(m) C/E To Coda 1. D (add 4) C

D Interlude

2. D (add 4) C E5(m) 8va Am E/G# Am/G

Guitar 2:

Full

1/2

Guitar 2

Chords implied by voice leading

sustain tones

w/bar

w/bar

D/F# 8va F Am

Rake

Full

Full

string noise

B5

Guitar 1:

Guitar 3 (Solo Guitar: Neck Pickup)
8va

G F#

E Guitar Solo

Guitar 3 (Solo)
E5(m)

Full Rake Full Slow Release

Guitar 1 (Rhythm Figure)

P.M. on ⑥

vibrato w/bar 1st time only

Fig. E

E5(m) C/E

Full wide vib.

E5(m) C/E
8va

17 11 14 12 11 12 11 12 13 11 12 11 14 12 11 19 14 14 (-14) 12 12 14 15 17 17

Fig. E

E5(m) C/E
8va

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

A5
8va w/bar

19 20 19 17 20 19 17 20 19 17 22 Full 22

F

B Guitar 3 (Solo Guitar: Bridge Pickup)

8va C/E

17 (8) 11 14 17 14 11 8 (11) 17 14 11 8 (11) 17 14 17 14 11 8 (11) 17 14 11 8 (11) 17 14 17 14 11 8 (11) 17 14

Guitar 1

P.M. on ⑤

2 2 4 2 4 2

B

C/E

8 va

Musical notation for the first system, including a treble clef staff with notes and rests, and a guitar staff with fret numbers and techniques like "Full" and "Trem. Pick".

5:4 5:4 6:4 5:4 3

17 14 11 8 (7) 10 (10) 7 7 10 7 9 (9) 8 8 8 9 9 11 11 12 12 14 14 (14) 16 16 17 19

whang bar in time

P.M. on ⑤

Guitar staff for the first system showing a whang bar and a P.M. on 5 technique.

(5) 2 2 4 2 2 4 2 5

B

C/E

8 va

Musical notation for the second system, including a treble clef staff with notes and rests, and a guitar staff with fret numbers and techniques like "w/bar", "Dive", and "scoop".

6:4 1/2 3 w/bar scoop

16 17 19 16 10 7 10 10 7

Dive

scoop

Dive

P.M. on ⑤

Guitar staff for the second system showing a P.M. on 5 technique.

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

8 va

Musical notation for the third system, including a treble clef staff with notes and rests, and a guitar staff with fret numbers and techniques like "Rake", "Full", and "12:8".

Rake Full 12:8

10 7 5 8 11 8 11 8 13 (11) 14 11 14 11 13 16 14

w/bar

Guitar staff for the third system showing a w/bar technique.

(5)

B

C/B

8 va

17 14 17 14 16 19 17 20 17 19 17 (20) 22 19 16 17 19 17 20 19 17 15

Rake Full 1/2

Release to 1/2 step bend

P.M. on ⑤

2 2 4 2 2 4 2 5

(The) Queen is in

8 va

19 17 15 19 17 19 17 17 16 19 17 16 17 17 20 17 (19) 16 17 16 19 16

P.M.

(5/5) 5 4 2 1 3 2 0

E5(m) C/E D/E A/E E5(m) C/E D (add 4) C/E

love _____ (The) Queen is in _____

8va _____

Hold Bend whang w/bar Full 15 (15) 17 Full Hold Bend 22 (22) (22) P.S.

P.M. on ⑥ w/bar sustain tones

D.S. al Coda

E5(m) C/E D/E A/E E5(m) C/E D (add 4) C

love _____ 3. The

Guitar 1 Main Riff

P.M. on ⑥ w/bar Sustain tones

Coda **G** Outchorus

D (add 4) C E5(m) C E D E A E

(The) Queen is in love _____

Guitar 1 Main Riff

P.M. on ⑥

E5(m)

C/E

D/E

C

E5(m)

C/E

(The) Queen is in love

(8va Harm.)

P.M. on ⑥

open Harm.

P.M. on ⑥

D/E

A/E

E5(m)

C/E

D (add 4)

C

(The) Queen is in

H Outro

Began Fade

E5(m)

C/E

D/E

A/E

love

P.M. on ⑥

Gradual fade

E5(m)

C/E

D (add 4)

C

Repeat H 3 times and fade out

(The) Queen is in

P.M. on ⑥

Trilogy Suite Op:5

Words and Music by
YNGWIE MALMSTEEN

Tune To E \flat

A Introduction

Ad Lib Tempo (Determined by soloist)

Fast
(G)

Conducted On Cue:

G

8 va -----

A Cappella (+)

Solo Guitar Guitar 1

f

8 va -----

A Cappella (+)

8 va -----

A Cappella (+)

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In Tempo
Briskly $\text{♩} = \text{ca } 124$

Drums In

G
8 va

Fade out

f

Guitar 2 (w/bass)

f

15 16 15 18 16 15 17 16 17 15 17 16 17 18 17 15 18 17 15 14 15 17 15 14 16

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

♩ #1. (on D.S. take 2nd ending)

B First Theme

Guitar 2: G

Guitar 1

. 0 0 0 10 12 13 0 0 0 7 8 10 0 0 0 8 10 12 0 0 0 5 7 8 0 0 0 7 8 10 0 0 0 4 0 0

G

8 va

Guitar 2: double Guitar 1, one octave lower

Repeat Fig. B simile (5 bar phrase)

15 16 15 18 16 15 17 16 17 15 17 16 17 18 17 15 18 17 15 14 15 17 15 14 16

0 0 0 10 12 13 0 0 0 7 8 10

1.
8 va

0 0 0 8 10 12 0 0 0 5 7 8 0 0 0 7 8 10 0 0 0 4 0 0 15 16 15 18 16 15 17 16 17 15 17 16 17

Guitar 2: double Guitar 1,
one octave lower

2.

8va

Guitar 2: double Guitar 1,
one octave lower



Wide vib.

Musical notation for the first system, including a treble clef staff with notes and a guitar staff with fret numbers: 18 17 15, 18 17 15 14 15 17 15 14, 15 16 15, 18 16 15, 17 16 17 15, 17 16, 17 18 17 15, 18 17 15 14.

§ #2

Second Theme
Slightly Faster ♩ = ca 128

Guitar 2 (Chords implied by voice leading)

Tacet Am Bdim E7 Am F F#dim

8va

Guitar 1 (doubled by synthesizer: harpsichord sound)

Musical notation for the second system, including a treble clef staff with notes and a guitar staff with fret numbers: 13 12 13 12 15 13 15 13, 13 12 10 12 10 13 12 13 12, 10 10 8 10 8 11 10 8.

Sweep pick →

On D.S. Solo Guitar

8va

w/bar

Solo Guitar out

Musical notation for the third system, including a treble clef staff with notes and a guitar staff with fret numbers: 14.

G#dim

Am

Bdim

E7

Am

8va

Musical notation for the fourth system, including a treble clef staff with notes and a guitar staff with fret numbers: 13 12 10, 13 12 10 12 13 15, 12 13 16, 14 13 14 13 16 15 13, 13 12 10 12 10 13 12 13 12.

F

Am/E

B7/D#

F#dim

Adim

F#dim

8va

Musical notation for the fifth system, including a treble clef staff with notes and a guitar staff with fret numbers: 10 8 10 8 10 8 10 8, 8 10 7 10 7 7 10 7, 8 10 8 7 13 10 11 13 11 10 16 13 14 13, 10 13 11 13 16.

E7 *8va* \oplus #1. 2. E7/G# To Coda #1 & #2 $\overset{1.}{\text{Am}}$

2. Am D.S. al Coda #1 \oplus Coda #1 Am *8va*

D Keyboard Solo

E Guitar Solo (*See note)

E *8va* F#m

7

*Guitar Solo fluctuates between 12/8 and 4/4 figures during improvisation.
 $\overset{4}{\text{JJJJ}}$ = normal group of 16th notes in 4/4/, $\overset{5:4}{\text{JJJJJ}}$ or other assymetrical rhythmic groups refer to variants in 4/4 time.

8va

F Keyboard Solo

5:4 4

14 15 17 13 14 16 17 14 14 16

Full

7

Synth

Guitar Tacet

G Guitar Solo # 2 (*See note)

E

8 va

Trill

Trill

16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 10 13 12 10 13 12 10 13 12 10 9 12 10 9 12 11

1/2

Note: tonality derived from E "spanish Phrygian"
 (Harmonic Minor scale on mixolydian degree: in
 A minor Harmonic Minor = E F G# A B C D E)

8 va

4

9 10 9 10 9 10 9 10 9 10 13 12 13 12 13 12 13 12 X 0

(11)

8 va

20 19 17 16 18 17 15 17 16 14 13 15 14 12 15 14 12 14 15 13 14 15 15 13 14 16 13 14 16 17

(11)

D.S. # 2 To C
 Al Coda # 2

8 va

Full

scoop w/bar

scoop

14 16 17 19 16 18 19 19 17 16

Coda # 2

Free Tempo

Am A5 (m)

Guitar 1

Guitar 2

mf Gradual Diminuendo mp

w/bar

P.S. flanger sweep

sustain

PART 2

[H] Rubato (Free Tempo)

(♩ = ca 120-124)

Am

(Dm)

(Cdim)

Am

Expressively

Solo: Acoustic Guitar

mp Sustain tones

(Dm) (Am) E7

(Cdim) (D# dim) (E7) (Am)

I Tempo ♩=ca 136-138
(poco rubato)

Am (sus2) Fmaj(#11) Dm(sus2) E7(sus4) E/G#

mf Sustain tones ----->

Am (sus2) Fma7(#11) Dm(sus) E7(sus4) E7/G#

poco rit.

A/C# Dm(sus2) Dm/CG/B C C/B

A Tempo

Bb(#4) Bb/A G#dim Am

A/C# Dm(sus2) Dm/C G/B C C/B

Bb (#4) Bb/A E/G# (add4) Em/G F# dim D# dim

poco a poco rit.

Em Acoustic Guitar Out Electric Guitars In (Distortion) Ensemble (w/bass)

f

#3
 J Hard Rock ♩ = ca 134-136

Em Riff C/E Em C/E

K Half Time Feel
 Am

Guitar 2 Overdub

B/D# Em To Coda #3 1. Am

B/D# Em C/E Em

Double Time Feel
Riffs
Guitars 1 & 2

2. A/C# C# D C# C

Double Time Feel
Ensemble (Tutti)
Guitars 1 & 2

Feedback
8va
w/bar

Feedback: overtone pitched high G

L ♩ = ca 136

Em Am

Guitar 2 out Guitar 1:

P.M.

P.M. P.M.

Triads in keyboard part
C/A F/A

Ostinato through changes

w/bar Slide w/noise P.M. Light P.M. P.M. Light P.M.

C#m

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

E5

8 va

N Guitar Solo

E

F/E

Rake Full

1 1/2 w/bar

Hold bend

E

8 va

E7b9

(Bdim/E)

Wide vib.

P Interlude

Ddim

Guitar 1
f

13 10 12 13 12 10
12 9 10 12 10 9
10 7 9 10 9 7
9 6 7 9 7 6
8 5 7 8 7 5
7 4 5 7 5 4
8 5 7 8 7 5
9

Guitar 2
f

5 8 6 9 7 10 9 12

E5 Electric Guitar:

7

Acoustic Guitar:

6 7 6 6 (-) 6 6

13 12 10 13 12 10 9 10 12 10 9
10 9 10 9 12 10 9 12 11 12 9 10 12 9

E5

Electric Guitars:

$\text{♩} = \text{ca } 134$

A5

Guitar 2: X

Guitar 1 & 2

6 6 (+) 6 6

10 9 7 10 9 7 6 7 9 7 6 7 8 7 5 8 7 5 4

2
2
0

Noise P.S.

Q

B/A Guitar 2:

F/A

B/A

P.M. on ⑤

Guitar 1

mf Sustain tones Light vib. w/bar

8 7 1 1 2 8 7 7 (8/9)

9 7 2 1 2 8 7 (8/9)

You Don't Remember, I'll Never Forget

Words and Music by
YNGWIE MALMSTEEN

Tune To Eb

A Introduction

(Keyboard Figure provides harmonic content)

Hard Rock ♩=ca 112

Am F/A

G/A Am

Guitar 1

Guitar 2

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

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

A Pedal ----->

F/A G/A

G5

E5

A5

Main Riff Fig. A (continue keyboard fig.)

2 2 | 5 | 7 | 8 2 | 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 3 2

2 2 | 5 | 7 | 8 2 | 2 2 2 2 2 2 | 3 0 0 0 0 0 0 0 3 2

P.M. ----- P.M. ----- w/bar

5 3 | 0 0 0 0 0 0 0 0 3 2 | 2 2 2 2 2 2 2 2 5 | 7 | 2 7 | 3 2

5 3 | 0 0 0 0 0 0 0 0 3 2 | 0 0 0 0 0 0 0 0 5 | 3 0 0 5 | 3 2

A5 P.M. ----- P.M. ----- P.M. ----- G5

2 2 2 2 2 2 | 5 3 | 2 2 2 2 | 2 2 2 2 2 2 2 2 5 | 5

0 0 0 0 0 0 0 0 3 2 | 5 3 | 0 0 0 0 0 0 0 0 3 2 | 0 0 0 0 0 0 0 0 5 | 5

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B Verse

E5 A5

A5

1. It was you, it was me, and we would last for - e -
 Turn a - way, let your love fade a - way and die.

1 1 & 2

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

sustain

G5

E5 A5

- - ver. a - ny fool could see, that we
 You be - came so cold, you make -

P.M. w/bar P.M.

G5

E5 A5

were meant to be. with - out you
 me feel so old. when you left -

P.M. P.M.

C Pre Chorus

F5

G/F

F5

Esus4

there is no mean - - ing to my life. You're gone and it cuts -
 you broke my heart and just to see. how ma - ny pie -

1 2

w/bar

2. Guitar 2: C B

G5 E5 A5

I'll ne - ver for - get _____ 2. (It) (was) you - - - ber _____

Guitar 1: w/bar P.M.

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

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

G5 E5 A5

I'll ne - ver for - get _____

P.M. scoop w/bar

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

2 0 7 10

E Interlude (Guitars 1, 2 & 3 play upper chord tones. Chords implied by harmony guitars) Guitar 4 plays bass lines.)

Dm G/B G C Em/B F/A

Ah Ah

Vibrato all parts

1 8 2 8 3 8 4

6 3 5 6
7 4 5 5
7 5 5 5
5 2 3 2

(Four Guitar Harmony)

Bm7b 5 Am E/G# Asus4

Ah _____ Ah _____

Guitar 5: Melody

3 4 3 2

1 2 4 6 7 5

7 7 7 5

7 9 7 9 7

A Dm G/B G

Guitar 5:

Guitars 1, 2, 3 & 4:

10 12 10-9 10 12 13 12 12 10 10-8 8-7 7 10

(6)

3 6 7 5 10 6 7 7 5 3 4 5 2 3

C Em/B F/A

3 6 3 3

10 12 10 10 13 13 12 12 1/2 (12) 10 10 12 10 12 10 8 8 10 8 6 6 8 6 5 5 7

3-5 5 5 5 3 5 4 5 7 2 6 5 7 5

Bm7^b5 Am E/G#

Rake Full

10-15 13 15 13 12 14 13 15 15-17 18 15 17 18 16 19 16 18 17 15 15 17 15 17 15 14 13 14 16 13

3 1 4
4 2 6
3 2 7
2 5 4

F Guitar Solo

Guitar 1 & 2: (Rhythm Fig. F)

A5 C B A G A5 C B

8 va

Full

15 12 13 12 15 13 12 16 12 17 12 13 12 18 15 13 12 13 15 12 13 12

A G A C E A A5 G5 E5 A5 C B

6 5 4 3 5 6

8 va

14 13 14 13 12 15 13 17 17 16 17 19 20 19 17 19 20 19 17 16 19 16 17 19 16 17 15 13 15 13 13 17 15 13

A5 (Repeat 4-bar pattern: Fig. F)

8 va

Wide vib. 3 w/bar 3 6 w/bar

17 15 13 13 15 13 12 12 13 (5) 10 12 13 15 13 12 13 13 15 13 12 12 14 13 14

G5

8va

Exaggerated slide

(14) 9 10 12 9 10 12 14 12 13 15 12 13 12 15 12 13 12 15 13 12 13 12 12 10 12 13

E5 A5

8va

5 5 3

12 10 13 12 10 12 13 12 10 13 12 0 13 15 17 13 15 17 13 15 17 19 15 17 19 20 17 19 20

A5 (Continue Fig. F)

8va

Wide bend 2 1 1/2 Full 2 Hold bend Wide vib.

20 (20) (20) 8 10 8 7 10

G5

8va

6 3 w/bar 3 1/2 (12) 10 8 Rake Full

7 9 10 7 8 10 12 18 18 17 18 15 18 13 18

E5 A5

8va

10

12 18 10 12 13 10 12 13 12 10 12 10 13 12 10 13 12 10 9 13 12 10 9 13 12 10 9 13 12 10 9

Am

F/A

G/A

Am

Simile

You don't re - mem - - - ber, —

8va -----

Clean tone (neck pickup)

mf

Echo on

F/A

G/A

(E7)

I'll ne - ver for - get

8va -----

Distortion (Bridge Pickup)

f

Full

Full

Guitar 1 and 2:

2 4 5 4 2 1 3 2 5 3 2

H Outchorus

Guitars 1 and 2:

A5

C B A G

C B

G5

You don't re - mem - - - ber, — I'll ne - ver for - get. —

8va -----

Sustain w/hand vib.

w/bar

E5 A5 C B A5 *Simile* (Repeat Fig. H)

You don't re - mem -

8 va

Wide vib.

1/2 Hold bend

(10) 10 8 12 13 15 12 15 13 12 15 13 12 14 (x) 13 15 17 17

G5

ber, I'll ne - ver for - get

8 va

con.'t holding bend R 1/2 1/2 3/4 1/2 Full

(17) 21 17 (17) 16 16 19 20 22 20

E5 A5

8 va

20 19 20 20 19 17 16 20 19 17 15 20 19 17 16 20 19

A5

You don't re - - - mem - - -

8 va

17 16 20 19 17 16 20 19 17 16 20 19 17 16 18 17 15 17 16 14 13 15 14 12 15 14 12 15

ber, _____

8va

15 14 12 15 14 12 15 14 12 15 14 12 14 15 12 14 15 12 14 12 12 13 15 12 12 14 13 12 15 13 12 14

I'll ne - ver for - get. _____

8va

G5 E5 A5

Wide vib.

Open harm.

Dive w/bar

13 12 14 13 12 13 14 7-9 7 12 5 4 5 4 5 7

Begin Long Fade

You don't re - mem - - - ber, _____

1/2 Hold bend

5 4 7 7 7 10 9 10 12 12 12

I'll ne - - ver for - - get. _____

G5

(12) 12 11 10 8 12 10 8 7 10 7 8 10 7 9 10 8 9 6 8 5 6 3

E5 A5

Wide Vib. (w/echo)

sweep pick

5 4 3 5 4 6 7 14 14 12 17 20 17 13 12 13 12 14

Continue fade

A5

You don't re - - mem - -

8 va

13 15 17 13 15 17 13 17 15 13 15 13 17 15 13 17 15 (17) 15 13

G5

ber, — I'll ne - ver for - get. —

8 va

Full Wide vib. (w/echo) w/bar Wide vib.

17 15 13 13 15 13 12 13 13 21 7 5 7 (10)

Delay bend by depressing bar and bending simultaneously.

E5 A5

8 va

13:8 15:12

12 8 12 17 12 8 15 12 8 13 12 10 8 15 12 10 8 13 10 12 10 8 15 12 10 8 13 12 10 8 10 12 13 12

Continue fade

Hammer-on with frethand

You don't re - mem - - - - ber, —

8 va

10:6 12:8

(12) 10 12 10 12 17 17 15 17 13 17 12 17 17 15 13 15 12 15 10 15 15 13 12 13 15 15 13 12 15 13 12 15 13 12 15 13 12

G5 E5 A5

I'll ne - ver for - get. —

8 va

6 Slow bend 1/2 1/2 w/bar 1/2 Full

17 15 13 17 15 13 19 17 19 19 19 19 19 22

Fade Out