



Yngwie Malmsteen's Rising Force

# Odyssey

AUTHENTIC TRANSCRIPTIONS  
WITH NOTES & TABLATURE

TRANSCRIBED BY  
JOFF JONES





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Musical score for guitar, including notation and tablature. The score is arranged in systems, each with a musical staff and a corresponding guitar tablature line below it. The notation includes notes, rests, and dynamic markings. The tablature includes fret numbers and string indicators.

**HL** Hal Leonard Publishing Corporation  
7777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53213

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# NOTATION LEGEND

$\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$

1/2, 1/2, Full, 1 and 1/2, 2, Full, Full, Full, Full

T 12, 12, 12, 12, 12, 13, (13), 13, 13, 15  
 A  
 B

Bend (half step)    Bend    Bend (whole step)    Bend (whole and half steps)    Bend (two whole steps)    Bend and Release    Hold Bend    Prebend (Ghost Bend)

$\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$

rake, wbar, wbar, wbar, -1/2, -1/2, -1/2, -1/2, -1/2, -1/2, -1/2

15, 15, 15, x 12, 0, 4, 5, 7, 4, 5, 7

Vibrato    Wide Vibrato    Vibrato with Vibrato Bar    Rake Strings    Vibrato Bar Dive and Return    Vibrato Bar Scooping    Vibrato with Bar

$\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$ ,  $\delta va \dots$

17, 15, 17, 15, 17, 15, 17, 16, (9), 15, (15)(15)(14), 1 1/2, Full, 1/2, 1 1/2

Legato Slide    Shift Slide    Pull-Off    Hammer-On    Ghost Note    Articulated Bend and Release

A.H.,  $\delta va$ , A.H.,  $\delta va$ , Harm., A.H.,  $\delta va$ , T, 3, 1/2, T

Sounding pitch: A, A.H., 12fr. Harm., T, T, T

7, 7, 12, 0, 12, 17, 15, 12, 4, 12

Artificial Harmonic (with pick) (Overtone of 5th generated)    Pure Artificial Harmonic    Open Harmonic    Tap Artificial Harmonic    Tap-On Technique    Bend and Tap-On Technique

P.M., 1/4

X, 2, 0, X, X, X, 7, 9, 7, 9, 10, 9, 10

Percussive Tone (Muffled)    Heavy Muting (P.M.)    Slight Bend (Microtone)    Staccato (short notes)    Choppy Phrasing (extreme staccato)

P.S., Trem., Full, Muted, tr

X, P.S., Trem., 3, 6, 9, 7, 5, (7 9) 7

Pick Scrapes    Tremolo Picking    Unison Bend    Muting (distinct pitches)    Trill

# Odysssey

- 45** Bite The Bullet
- 72** Crystal Ball
- 63** Deja Vu
- 36** Dreaming (Tell Me)
- 92** Faster Than the Speed of Light
- 28** Heaven Tonight
- 18** Hold On
- 108** Krakatau
- 106** Memories
- 82** Now Is The Time
- 50** Riot In The Dungeons
- 4** Rising Force

# Rising Force

Words and Music by Yngwie J. Malmsteen and Joe Lynn Turner

## A Introduction

Guitar 2 and 3

## Figure 1

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5 7 0 0 0 5 7 0 0 5 7 5 5 7 0 0 0 0 0 7 5 7 6 5 0 3 0

5 7 0 0 0 5 7 0 0 5 7 5 5 7 0 0 0 0 0 7 5 7 6 5 0 3 0

Guitar 2 plays top note, while Guitar 3 plays the bottom.

5 7 9 10 4 5 7 9

C D Em guitar 2 harm.

2 4 5 5 2 7 4 9 5 7 7

1. Out of the dark - ness the voic - es - are call - ing -  
 2. Search - ing - my soul now - I find some - thing else - ing -

P.M. on ⑥

5 7 0 0 0 0 0 0 0 0 0 0 0 0 0 7 5 7 6 5 0 3 0

Rid - ing the wings of a song The  
 I take my life in my hands Through

simile

5 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 5 7 6 5 0 3 0

Fu - ry is scream - ing and Heav - en is fall - ing The  
 the gates of Heav - en to the al - tars of Hell

5 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 5 7 6 5 0 3 0

I feel it com - ing on strong  
 Pow - er is at my com - mand

5 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 5 7 6 5 0 3 0

The light - ning strikes crack - ing the night

5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 5 3 3 3 3 3 3

It feels like nev - er be - fore

5 5 5 5 5 5 6 6 6 6 6 6 7 7 5 5

Thun - der and spark In the Heart of the dark

7 5 5 5 5 5 5 7 5 5 5 5 5 5 3 3 3 3 3

I hear a Ris - ing  
I feel a Ris - ing

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

1. Force.

9 10 12 14 10 12 14 11 13 14 12 13 11 12 12

2. Force. Oh

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



5 7 0 0 0 5 7 0 0 5 7 5 5 7 0 0 0 0 0 7 5 7 6 5 0 4

5 7 0 0 0 5 7 0 0 5 7 5 5 7 0 0 0 0 0 7 5 7 6 5 0 3 0

Guitar plays the top note while Guitar 3 plays bottom

5 7 7 9 9 10 4 5 7 9

C D Em

Guitar 2 harm.

2 4 5 4 5 7 0 2 4 5 4 5 7 7

8 var

Em C

picking simile

15 12 15 12 15 12 14 12 15 12 17 12 15 12 14 12 15 12 15 12 15 12 14 12

12 12 12 12 12 12 12 12 12 12 13 13 13 13 13 13

P.M.on 6

7 0 0 0 0 7 0 7 0 0 0 0 0 0 5 9 9 9 9 9 9

8 va .....  
D

15 12 17 12 15 12 14 12 17 14 14 17 14 14 15 14 17 14 19 14 14 17 14 15

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

8 va .....  
Em

19 15 15 19 6 3 7 19 15 15 19 7 3 7 15 12 15 12 15 12 14 12 12 12 12 12

2 2

8 va .....  
C

15 12 17 12 15 12 14 12 15 12 12 15 12 12 14 12 15 12 17 12 15 12 14 12 12 12 13 13 13 13 13 13

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 2 2 0 0 3 3

8va.....

D Em

17 14 15 14 17 14 15 14 17 14 15 14 17 14 15 15 14 15 19 14 15 17 15 17 15 15 19 15 17 7 3 5 3 7

5 5 5 5 5 5 5 5 5 5 5 2 2 3 3 5 5 2 2 2 2 2 2 2 2

8va.....

8va..... 1 loco

C

19 15 17 19 0 7 3 5 3 7 20 17 17 20 8 5 5 8 20 17 17 20 8 5 5 8

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 2 2 0 0 3 3

8va.....

D C

17 14 15 14 17 5 2 3 2 5 17 14 15 14 17 5 2 3 2 5 15 12 13 15 15 3 0 1 0 3

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

8va.....

B7(b9)

15 12 13 12 15 3 0 1 0 3 0 1 5 2 4 2 5 2 4 5 0 5 7 5 0 5 7 11 8 10 8 11 8 11 14 11 11 14 11 13 14

3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

8va.....

B7(b9)

17 14 17 20 19 17 20 19 17 16 17 16 19 17 16 19 18 19 1/2 full

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 2 2 2 2 2 2 2

8va.....

(19) 9 10 8 7 8 10 11 10 8 11 10 8 7 8 7 9 7

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

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/2 time signature. It contains a melodic line with eighth notes and triplets. The middle staff is a bass clef with a key signature of one sharp (F#) and a 4/2 time signature, containing a bass line with eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/2 time signature, containing a bass line with numbers 2-5 representing fret positions.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/2 time signature. It contains a melodic line with eighth notes and triplets. The middle staff is a bass clef with a key signature of one sharp (F#) and a 4/2 time signature, containing a bass line with eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/2 time signature, containing a bass line with numbers 2-5 representing fret positions.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/2 time signature. It contains a melodic line with eighth notes and triplets. The middle staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a 4/2 time signature, containing a bass line with eighth notes. The bottom staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a 4/2 time signature, containing a bass line with numbers 4-7 representing fret positions. The system includes annotations: "8 va" with a dotted line, "G#5", "full" with a wavy line, and "16 17" with a wavy line. A bracket labeled "8:3" spans the final two measures of the top staff.

8 va .....

3

8 va .....

3

full

A#5

B5

guitar 1 simile

guitar 2

3

w/bar

8 va .....

B5

C5

tr

8 va .....

guitar 2 simile

guitar 1

3

8va .....  
guitar 1  
19 19 7 0 5 7 0 5 0 7 5 0 7 5 0 4 5 7 4 5 4 7 5 4 7 5 4

Burned by the glo - ry of a sa - cred fire.  
P.Mon ⑥  
5 7 0 0 0 5 7 0 0 5 7 5 5 7 0 0 0 0 0 7 5 7 6 5 0 3 0

The Ris - ing Force starts to shine A  
5 7 0 0 0 5 7 0 0 5 7 5 5 7 0 0 0 0 0 7 5 7 6 5 0 3 0

burn - ing in - fer - no - it soars ev - er high - er  
5 7 0 0 0 5 7 0 0 5 7 5 5 7 0 0 0 0 0 7 5 7 6 5 0 3 0

leav - ing the de - mons be - hind  
5 7 0 0 0 5 7 0 0 5 7 5 5 7 0 0 0 0 0 7 5 7 6 5 0 3 0

The light - ning strikes crack - ing the night -

5 5 5 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

It feels like nev - er be - fore

5 5 5 5 5 5 6 | 6 6 6 6 6 6 | 5 7 7 9 | 4 5 5 7

Thun - der and spark In the Heart of the Dark.

7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3

I feel a Ris - ing

(5 5 5) | 7 7 7 7 7 7 6 | 6 6

Force.

9 10 12 14 | 10 12 14 | 11 13 14 | 12 13 | 11 12 | 12



The light - ning strikes crack - ing the night

5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9

I'm not the same an - y more no

5 5 5 5 5 5 6 | 6 6 6 6 6 6 6 | 7 7 9 | 4 5 | 5 7

Thun - der and spark In the Heart of the dark -

7 7 | 7 7 | 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 | 9 9 9 9 9 9 9

I feel a Ris - ing

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

Force.

8 7 5 | 8 7 5 | 8 7 5 4 | 7 5 4 | 7 9 7

5 7 0 0 0 0 5 7 | 0 0 5 7 0 0 0 | 7 5 7 0 0 0 0 5 7 | 0 0 5 7 0 0 0 0

7 9 5 7 0 0 0 0 7 9 5 7 | 0 0 7 9 5 7 0 0 0 0 | 7 9 7 9 0 0 0 0 7 9 5 7 | 0 0 7 9 5 7 0 0 0 0

9 9 10 12 9 11 12 10 12 13 10 12 14 12 10 13 12 10 8 10 12 8 10 12 10 8 12 10 8

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

F#/A# B Em

9 9 9

# Hold On

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

## Intro

Am E

1/2 1/2

T 5 (5) 7 5 3 5 3 5 4 5 4 5 3

A

B

## Figure 1

full

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

A

B

Am E

1/2 1/2

T 5 (5) 7 5 3 5 3 5 4 5 4 5 3

A

B

full

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

A

B

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F G

8 va.....

5 7 9 6 8 10 7 8 10 7 8 10 12 8 10 12 13 10 12 13 15 12 13 15 17 13 15 17 19 15 17 19 19 17 19

15

Verse

F/A Am F/A Am F/A Am F G

Look at me see the love that you're mis-sing

Figure 2

can't you see that I'll al-ways be there al-ways be there

Guitar plays Fig. 2

can't you see that I'll al-ways be there al-ways be there

Guitar cont. Fig.2

you can't run you can't run from the feel-in' to night

Guitar cont. Fig.2

dam-age done I guess love is-n't fair.

Some - times I won - der who you are

8 va. ....

7 5 7 7 5 4 7 5 4 5 7

15 14 14 (13) 17 14

Figure 3

G/D Dm F/A Am

8 7 9 5 5 6 7 7 5 5 5 5 8 7 9 5 5 6 7 7 5 5 5 5 6 7 7 0 0 6 7 0 0 0 0 8 7 9 0 0 6 7 0 0 0 0

so close but we've gone too far

2 1 2 4

Fig 3 cont.

G/D Dm G/D Dm

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

Chorus

Guitar Plays Fig. 1

How long can I hold on till you say good - bye ba - by

Guitar cont. Fig. 1

you're gone and its so wrong and now my heart cries for you

girl \_\_\_\_\_ my heart cries \_\_\_\_\_ for you \_\_\_\_\_

8 *va.* ..... *loco*

5 5 17 (17)

8 8

1 2 3 4

Guitar Plays Fig.2

Lone - ly days \_\_\_\_\_ fill my nights \_\_\_\_\_ with such sor - row \_\_\_\_\_

Guitar cont. Fig.2

shades of grey \_\_\_\_\_ turn in to blue to - mor - rows \_\_\_\_\_

Guitar Plays Fig.3

some - times I won - der where you are \_\_\_\_\_ where you are

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

Guitar cont. Fig. 3

so \_\_\_\_\_ close but your eyes are so far. \_\_\_\_\_

3

Guitar Plays Fig.1

How long \_\_\_\_\_ can I hold on \_\_\_\_\_ till you say \_\_\_\_\_ good - bye ba - by.

Guitar cont. Fig.1

You're gone — I can't go on — and my heart — now cries for — you

Half Time Feel

Girl — my heart cries for you — wo —

F E/G# Am G/B C (Guitar 2 doubles)

wo — yeah yeah —

Dm E7/G# Solo

oh — yeah — wo —

12 13 14 12 13 19 12

full

**Double Time Feel**

Guitar Plays Fig. 2

13 12 14 14 0 12 0 10 9 12 0 10 10 9 10 8 12 0 10 13 8 10 8 12 0 10 12 13 12 10 12 10

δ va.....

13 12 10 13 12 10 12 14 (14) 12 15 12 13 15 15 12 13 15 12 13 15 17 13 15 17 19 15 17 19 (19) 17 19 17 19 20 20 17

full

1/2

full

(20) 19 19 (19) 17 16 19 (19) 17 12 17 15 17 13 17 17 15 17 13

1/2 1/2

1/2

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



**Chorus**

Guitar Plays Fig. 1

Guitar cont. Fig.1

you're gone — and it's so wrong — and now my heart cries for — you.

Guitar cont. Fig.1

Girl — my heart cries — for you.

w/bar

9 9 12 10

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

1/2 P.M. 6 1/2

12-15 15-13 15-13 12-15 13-12 14-13 13 10-12 13 13-12 10-12 10 13-12 10 13-12 10 13-12 9-10 9 12-10 9 10-9 10-9 10-9 12-10 12

How long — Hold on —

8 va loco 8 va 3 full

12 12 14-15 14 17 17 20 15 12 12-15 14 14 17 17 17-20 17 17 17 19 4 0 12

1/2

w/bar

w/bar

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

You're gone \_\_\_\_\_ so long \_\_\_\_\_

8 va.

13 12 13 12 14 17 17 20 17 15 17 15 17 20 15 15 17 19 17 15 13 15 13 12 13 12 10 12 10 13

Oo my heart dies \_\_\_\_\_

8 va.

13 12 13 12 10 12 13 13 13 12 10 13 9 13 15 17 18 16 19 20

for you ow Hold on hold on

How Long \_\_\_\_\_ Hold on \_\_\_\_\_

8 va.

full

20 20 17 19 20 17 19 20 19 20 19 17 20 19 20 19 17 20 19 17 19

# Heaven Tonight

Words and Music by Yngwie Malmsteen and Jon Lynn Turner

gon - na hold on \_\_\_\_\_ ba - by ah \_\_\_\_\_

8 va. \_\_\_\_\_

19 17 19 20 19 17 19 19 17 19 19 12 10 12 12

Detailed description: This system contains the first line of music. The vocal line is on a treble clef staff with a 7/8 time signature. The lyrics are "gon - na hold on \_\_\_\_\_ ba - by ah \_\_\_\_\_". Below the vocal line is a guitar line on a treble clef staff with a wavy line indicating a vibrato effect. Below the guitar line is a bass line on a bass clef staff with fret numbers: 19, 17, 19, 20, 19, 17, 19, 19, 17, 19, 19, 12, 10, 12, 12.

How long \_\_\_\_\_ Hold on \_\_\_\_\_ you're gon - na

8 va. \_\_\_\_\_

19 20 17 15 17 19 20 17 17 17 17 17 19 20 17 19 1/2 19 17

Detailed description: This system contains the second line of music. The vocal line is on a treble clef staff with lyrics "How long \_\_\_\_\_ Hold on \_\_\_\_\_ you're gon - na". Below the vocal line is a guitar line on a treble clef staff with a wavy line indicating a vibrato effect. Below the guitar line is a bass line on a bass clef staff with fret numbers: 19, 20, 17, 15, 17, 19, 20, 17, 17, 17, 17, 17, 19, 20, 17, 19, 1/2, 19, 17.

know I'm gone ba - by .

8 va. \_\_\_\_\_

19 17 16 18 17 15 17 16 14 15 14 17 15 14 14 17 15 18 16 15 18 16 14 15 16 13 14 12 13 12 13 15 12 10 10 18 9 10 13 0 13 full

Detailed description: This system contains the third line of music. The vocal line is on a treble clef staff with lyrics "know I'm gone ba - by .". Below the vocal line is a guitar line on a treble clef staff with a wavy line indicating a vibrato effect and various techniques like triplets (3) and sixteenth notes (6). Below the guitar line is a bass line on a bass clef staff with fret numbers: 19, 17, 16, 18, 17, 15, 17, 16, 14, 15, 14, 17, 15, 14, 14, 17, 15, 18, 16, 15, 18, 16, 14, 15, 16, 13, 14, 12, 13, 12, 13, 15, 12, 10, 10, 18, 9, 10, 13, 0, 13, full.

# Heaven Tonight

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

This feels like pa - ra - dise. We'll be in heav - en to - night.

Fig.1

E Esus4 E5 Dsus4 D/E Dsus4 D C Csus4 C D Dsus4 D Dsus2 Dsus4 D Dsus2 D

P.M. on ©

E Esus4 E5 Dsus4 D/E Dsus4 D C Csus4 C D Dsus4 D Dsus2 Dsus4 D Dsus2 D

P.M. on ©

Lost in a dream in the arms of the night. Two lone-ly pris-oners of our own de-vice

P.M. on ©

Figure 2

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
11	11	11	11	12	12	12	12	11	11	11	11	11	11	11	11

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F#m E A Bm A/C# E E C#/E#

Don't let me go. — Hold on to- geth - er. —

let ring -----t

(guitar 1)  
(guitar 2 dbls. kybd.)

Fig. 2 continued

10 10 10 12 14 | 14 14 15 14 12 | 7 7 9 10 9 7 6 | 9 6 7 6 9 9 8

11 11 11 13 14 | 14 14 16 14 13 | 9 9 9 10 | 7 6 9 9 8

11 11 11 14 14 | 14 14 16 14 | 9 9 10

F#m D/G F#m D/G

You wan-na know if love — can be real. — I wan- na take ev'- ry thing — I can steal. —

10 10 10 10 | 10 10 10 10 | 10 10 10 10 | 10 10 10 10

11 11 11 11 | 11 11 11 11 | 11 11 11 11 | 11 11 11 11

11 11 11 11 | 12 12 12 12 | 11 11 11 11 | 12 12 12 12

F#m E A Bm A/C# E E C#/E#

Love on the line. — It's now or nev - er —

10 10 10 12 14 | 14 14 15 14 12 | 7 7 7 7 9 9 9 9 | 9 9 9 9 9 9 9 9

11 11 11 13 14 | 14 14 16 14 13 | 9 9 9 9 10 10 10 10 | 10 10 10 10 10 10 10 10

11 11 11 14 14 | 14 14 16 14 | 9 9 9 9 10 10 10 10

Why can't the night last for - ev - er?

Fig.3

7 5 3 5 5 2 | 4 2 | 6 7 9 6 7 9 7 9 10 10 9 7 10 9 7 10 9 7 11 9 7 11 9 8

Guitar plays Fig.1

E5 D5/E C5

This could be pa - ra - dise. Hold - ing - you here - - by my side.

Guitar continues Fig.1

E Esus2 E D5+4/E

If we just close our eyes we'll be in heav - en to - night.

Guitar plays Fig.2

Run through the night down streets of de-sire — burn-ing my soul. My heart's on fire.

Guitar continue Fig.2

Give up the fight. — It's sweet sur-ren - der. —

Guitar plays Fig.2

With trem-bling hands we reach — for it all. Two des-p'rate hearts wait-ing to fall. —

I — need you now, — now more than ev - er.

Guitar plays Fig.3

Why can't the night last for - ev - er. —



This could be pa - ra-dise, hold - ing you here by my side.

The first system of music features a vocal line in treble clef with lyrics. The guitar accompaniment is in the same clef, showing chords and fingerings. The bass line is in bass clef, showing fret numbers. The key signature has three sharps (F#, C#, G#).

If we just close our eyes we'll be in heav - en to - night.

The second system continues the vocal and instrumental parts. It includes a triplet of eighth notes in the vocal line and a 'feedback' effect indicated by an upward-pointing arrow in the guitar part. The bass line continues with fret numbers.

8va - - - - -

E

6 3 6

13 14 16 13 14 16 14 16 17 14 16 17 19 16 17 19 21

13 14 16 17

14 16 17 14 16 17 19 16 17 19 21

full

solo guitar

The third system is primarily a solo guitar section. The top staff shows a melodic line with a capo on the 8th fret (8va) and various techniques like triplets and sixteenth notes. The bottom staff shows the guitar accompaniment with fret numbers. The key signature remains three sharps.

**C#m** **B/C#**

8 va

(21)

x 17 19 17 (17) 17 16 19 16 17 19 17 16 19 17 16 16 19 17 16 17 16

2 2 2 2 4 | 4 4 4 4

**A/C#** **B/C#**

8 va

3

full

18 18 16 17 18 X 18 (16) 14 | 16 11 14 13 14 13 16 12 17 14 13

2 2 2 2 4 | 4 4 4 4

8 va  
(continue previous voicings)

**C#m** **B/C#**

1/2 1/2

full

16 14 18 17 16 21 0 14 16 18 18 (16) 14 16 14 17 17

8va ..... 1 loco

A/C# T T T T T T T T B/C#

16 17 14 17 12 17 11 17 9 17 17 16 5 14 4 5 | 4 7 4 5 7 4 5 7 9 8 7

C#m B/C#

10 9 9 11 9 7 10 9 7 11 9 11 12 14 12 11 14 16 12 14 12 11 14 12 11 9 11 11 9 11 12 9

9 8 (0) 11 13 9 11 9 11 9 13 11 9 11 13 13 11 9 11

C#m B/C# 8va .....

13 13 11 9 11 13 11 9 11 13 12 14 14 16 16 14 16 17

8va ..... 1

A/C# B/C#

14 16 14 21 21 19 19 17 17 16 14 16

# Dreaming (Tell Me)

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Guitar plays Fig.3

*loco*

Repeat 4x and fade with vocals

(2nd time vocals enter)

# Dreaming (Tell Me)

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Freely

10 10 12 13 10 8 10 8 10 10 10 12 10 9 10 10 13 10 10 10 9 12

Dm

B $\flat$  (b 5)/D

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

Guitar cont. fig. 1

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

Guitar cont. fig. 1

Shades of night fall up - on my eyes

6 5 7 9 9

Figure 1

Dm

B $\flat$  6

Csus2

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

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Guitar cont. fig.1

Lone - ly world fades a - way.

nylon string enters and doubles kybd.

Guitar cont. fig.1

Mist - y light shad - ows start to rise

Guitar cont. fig.1

lone - ly world fades a - way.

A A/C# Dm

nylon string only

In my dreams your face is all I see

0 2 2 3 2 2 | 0 2 4 2 2 | 6 5 3 6 5 | 3 2 3 3 2 3 | 3 2 3 0 3 2 3

Figure 2

through the night you share your love with me.

Gm Gm/F Em7b5 Asus4 A

Dream in' visions of you

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

Figure 2

A A/C# Dm Dm

0 2 2 3 2 2 | 0 2 4 2 2 | 6 5 3 6 5 | 3 6 5 3 5 9 8 | 3 2 3 2 0 3 2

Gm Gm/F Em765 Asus4 A

Feel - in' all the love I nev - er knew.

Fig.1

Here we are on a cross - roads of for - ev - er

Fig.1

shin - ing star lights the way

Fig.2

walk with me on the winds of time

love's mys - ter - y is for us to find.

Guitar 2 (overdub)

Guitar 1

(guitar 2 tacet)

Fig.1

Dream - in' vis - ions of you

Em7b5

feel - in' all the love I nev - er knew.

Oh \_\_\_\_\_ go on dream-in' \_\_\_\_\_

5 5 6 8 6 5 7 6 8 10 6 10 8 6 10 8 6 5 8 6 8 5 6 8 10 10 12 13 12 10 12 15 12 15

9 10 6 5 8 6 5 7 6 8 7 8 7 5 7 8 5 7 8 7 7 7 7 12

full

T T T T T T T

16 15 16 13 16 11 16 10 16 8 16 7 16 8 10

Distorted Guitar

F D/F#

Kybd Guitar\*

13

1 3 2 0 1 2

\*Dist. Guitar plays roots only

(10) 1/2 10 8 (0) 13 12 10-13 15 16 13 16 15 13 16 13 15 16 (16)

Gm G#o7

4



8 va.....

1/2

17 (17) 15 17

10 17 15 17 15 13 17 15 13 12 15 13 12 15 16 12 15 14 15 12

3:2

string noise

-1/2

14 15 14 12 15 14 12 12 15 14 12 14 15 14 12 11 12 14 15 14 12 16 14 0 9 7 7 9 10

-1/2

Vocal 8 va.....

Un - til that day un - til that day I find you

Bm/A Bm/G# (G# m7b 5)

Bm Bm/A#

7 7 6 9 7 7 7 7 7 7 6 7 7 7 7 7 6 7 7 7 7 7 8 7 7 7 7 7 8

Bm/G (Gma7) Bm/F# E#dim7 F#sus4 F#

I won't rest I won't let go

Bm Bm/A# Bm/A Bm/G#

Some-how some way I know I'm there be-side you

Bm/G Bm/F# E#dim7 F#sus4

to warm my heart and fill my soul

Solo Guitar

F#

full full full

5:4

(overdub)

w/dist & flanging

Guitar plays fig.3

Guitar cont. fig. 3

Guitar cont. fig.3

Guitar cont. Fig.3

Figure 3

Guitar cont. Fig.3

First system of guitar exercise Fig. 3. The treble clef staff shows a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a descending eighth-note triplet. The bass clef staff shows a sequence of fret numbers: 12, 14, (14), 12, 15-12, 15-14-12, 14, 14-12, 14, (14), 16-17-19, 16-17-19, 17-19-20, 17-19, 20. A 'full' dynamic marking is above the first two notes, and a '1/2' dynamic marking is above the (14) fret. A wavy line indicates a vibrato effect over the 14-12 and 14, (14) frets.

Guitar cont. Fig.3

Second system of guitar exercise Fig. 3. The treble clef staff shows a melodic line with a descending eighth-note triplet, followed by quarter notes G4, F4, E4, and a descending eighth-note triplet. The bass clef staff shows fret numbers: 14-15-14, 17-15, 14, 17-15-13, 12, 15-13-12-15, 13-12, 14, 14, (14)-11, 11-9, 11, 7, 10, 7. A wavy line indicates a vibrato effect over the 14-15-14 and 17-15-13 frets.

Guitar cont. Fig.3

Third system of guitar exercise Fig. 3. The treble clef staff shows a melodic line with a descending eighth-note triplet, followed by quarter notes G4, F4, E4, and a descending eighth-note triplet. The bass clef staff shows fret numbers: 4, 5-4-3, 4-2, 4-2, 4-2-4, 2-4-3, 4-2-0, 4-2-0, 3-2-0, 3-2-0. A '6' is written above the first triplet, and a '3' is written above the second triplet.

Guitar cont. Fig.3

Fourth system of guitar exercise Fig. 3. The treble clef staff shows a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a descending eighth-note triplet. The bass clef staff shows fret numbers: 15, (15), 13, 15, 13, 12, (12), 14, 12, 16, 16, 16, 14, 12. A 'full' dynamic marking is above the first two notes, and a '1/2' dynamic marking is above the (12) fret. A wavy line indicates a vibrato effect over the (15) and (12) frets.

Guitar cont. Fig.3

Fifth system of guitar exercise Fig. 3. The treble clef staff shows a melodic line with a descending eighth-note triplet, followed by quarter notes G4, F4, E4, and a descending eighth-note triplet. The bass clef staff shows fret numbers: 14-12, 16-14, 16-14-12, 16-14-12, 15, 14-12, 15-14, 12, 14-15, 12-14, 14, 19-21, 22, 19-21, 19-20-22, 19-20. A wavy line indicates a vibrato effect over the 16-14-12 and 15, 14-12 frets.

Guitar cont. Fig.3

Sixth system of guitar exercise Fig. 3. The treble clef staff shows a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a descending eighth-note triplet. The bass clef staff shows fret numbers: 22, (22), P.M. - - -, 19, 19, 17, 19, 17, 20, 19. A 'full' dynamic marking is above the first two notes, and a '1/2' dynamic marking is above the 19 fret. A wavy line indicates a vibrato effect over the (22) and 19 frets. The P.M. marking indicates palm muting.

Cadenza  
freely

Guitar cont. previous 4 bars until fade

# Bite The Bullet

Words and Music by Yngwie Malmsteen

Moderately Fast

drums

12 19 0 0 3 0 5 0 6 7 5 7 9 0 0 3 0 5 0 6 7 5 7 9

P.M. P.M.

0 0 3 0 5 0 6 7 5 7 9 0 0 3 0 5 0 6 7 5 7 9 0 0 3 0 5 0 6 7 5 7 9

P.M. P.M.

0 0 3 0 5 0 6 7 5 7 9 0 0 3 0 5 0 6 7 5 7 9 0 0 3 0 5 0 6 7 5 7 9

P.M. throughout

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

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

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# Bite The Bullet

Words and Music by Yngwie Malmsteen

6/8  $\frac{12}{8}$   $\frac{4}{4}$

w/bar *Cadenza* freely

10 7 8 7 9 8 | 12 | (12) | 1 1/2 21 | 0 0 0 21 | 0 0 0

6/8  $\frac{12}{8}$   $\frac{4}{4}$

Em

guitar and synth.  
(synth. sustains chord while guitar fades out)

0 0 0 2 2 0

17 20 20 19 20 | 19 20 19 17 19 17 | 20 19 | 17 20 19 17 20 19 17 16 17 16 | 17 16 16 17 16 19

19 17 16 | 17 16 | 19 17 19 | 16 17 | 15 17 15 | 17 16 17 14 | 17 16 14 | 17 16 14 | 12 16 12 | 12 12 | 12 15 12 19 15

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

19 15 17 15 17 15 | 19 15 17 15 19 15 | 19 1/2 (19) | 17 | full (0) 20 | 17 | rake 0 16 17 15

\*unintended

20 19 17 19 17 19 17 20 19 17 20 19 17 15 0 15 (15) 12 15 12 14 15 14 12

T T T T T T  
19 12 14 15 14 12 21 12 14 15 14 12 17 12 14 15 14 12 19 12 14 15 14 12 17 15 14 12 15 12 14 15 17 13 15 13 15 13 12 13 12 14 14 12

14 12 11 14 9 11 9 9 14 19 19 17 14 16 17 16 14 16 14 16 17 16 14

19 16 17 19 17 16 20 17 19 20 19 17 17 16 15 17 15 14 17 15 19 15 (12 15) 12 (7 12) 7 (3 7) 3

w/tape echo delay setting = 1/2  
bars frequencies boosted on echo thus simulating "harmony guitar"  
8 va.....



tr tr w/bar 1/2

echo off

tr tr 0-3-0 0-5-0 0 -1/2

9 12 12

full full 12 (12) (12)

14 11 12 14 14 12 13 15

P.M. -----

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

w/bar B7

P.M.

w/bar -1/2

19 20 19 17 19 20 19 20 19 17 19 17 20 19 17 20 19

11

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

# Riot in The Dungeons

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Expanded recording for guitar

17 16 14 17 16 | 14 17 20 19 17 20 | 19 17 16 | 19 17 16 | 19 18

## G#o7

8 va.....  
w/echo tr tr tr tr

(16 19)16 (18 21)18 | (17 18)17 (15 17)15 | 13 15 17 15 13 | 12 13 12 14 12 | 13

## Am echo off

17 14 | 14 15 15 14 14 | 14 17 13 14 14 14 | 14 13 12 | 17 12 13 12 17 12 20 17 | 17 17 17 20 17 | 17

8 va..... loco

22 | 20 19 17 16 | 18 17 15 17 | 16 14 13 | 15 14 12 | 15 14 12 12 | 14

# Riot In The Dungeons

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Keyboard transcribed for guitar

A7

Musical notation for the first system, featuring a treble clef, 12/8 time signature, and guitar tablature with fret numbers 5, 5, 5, 5, 5, 5, 3, 5, 6, 4, 5, 7, 5, 2, 3, 2, 5, 4, 5, 2, 3, 2, 5, 4.

A7

Musical notation for the second system, featuring a treble clef, 12/8 time signature, and guitar tablature with fret numbers 5, 5, 5, 5, 5, 5, 3, 5, 6, 4, 5, 7, 5, 2, 3, 2, 5, 4, 5, 2, 3, 2, 5, 4.

A7

Musical notation for the third system, featuring a treble clef, 12/8 time signature, and guitar tablature with fret numbers 5, 5, 5, 5, 5, 5, 3, 5, 6, 4, 5, 7, 5, 2, 3, 2, 5, 4, 5, 2, 3, 2, 5, 4.

Musical notation for the fourth system, featuring a treble clef, 12/8 time signature, and guitar tablature with fret numbers 5, 5, 5, 5, 3, 5, 6, 4, 5, 7, 5, 2, 3, 2, 5, 4, 8, 5, 7, 5, 8, 7. Includes wavy lines above and below the staff.

B7

Musical notation for the fifth system, featuring a treble clef, 12/8 time signature, and guitar tablature with fret numbers 7, 7, 7, 7, 7, 7, 5, 7, 8, 6, 7, 9, 7, 4, 5, 4, 7, 6, 7, 4, 5, 4, 7, 6.

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B7

7 7 7 7 7 7 5 7 0 6 7 9 7 4 5 4 7 6 7 4 5 4 7 6

B7

7 7 7 7 7 7 5 7 0 6 7 9 7 4 5 4 7 6 7 4 5 4 7 6

7 7 7 7 7 7 5 7 0 6 7 9 7 4 5 4 7 6 10 7 9 7 10 9

0 0 0 3 0 0 5 6 7 5 6 7 0 0 0 3 0 0 5 6 7 5 6 7

0 0 0 3 0 0 5 6 7 5 6 7 0 0 0 3 0 0 5 6 7 5 6 7

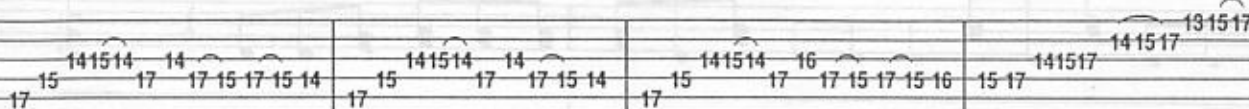
0 0 0 3 0 0 5 6 7 5 6 7 0 0 0 3 0 0 5 6 7 5 6 7

B

\*upstems are picked while trilling. Attack 4th string as often as necessary during trills (on each beat, if possible)

Figure 1

8 va



8 va

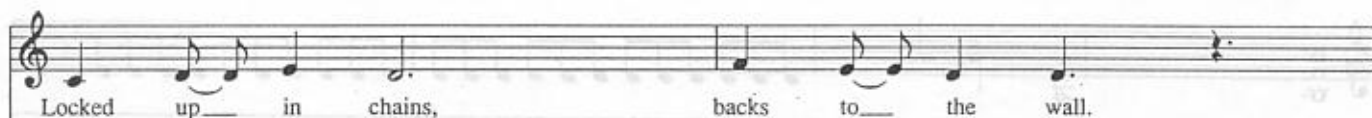
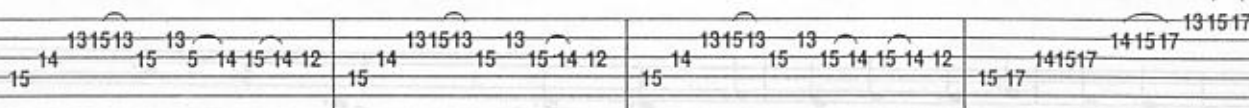


Figure 2

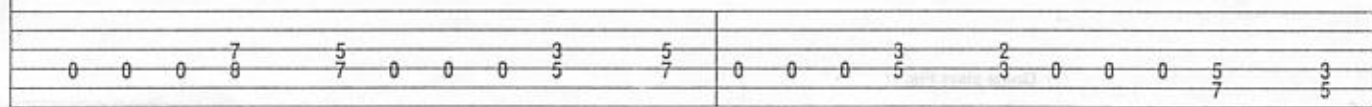


Fig. 2 cont.



P.M. throughout

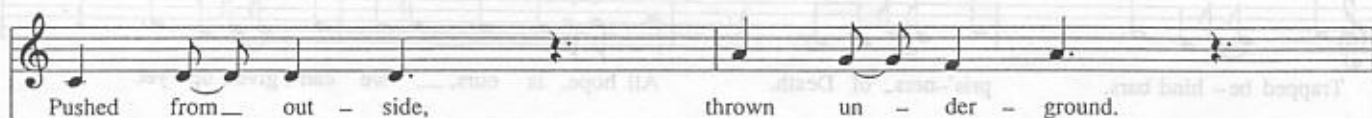
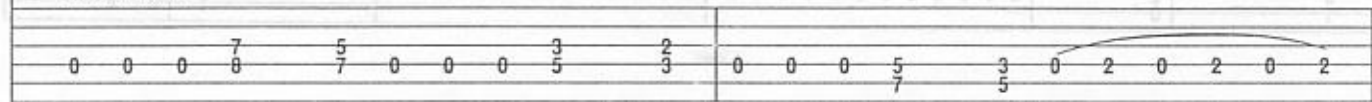
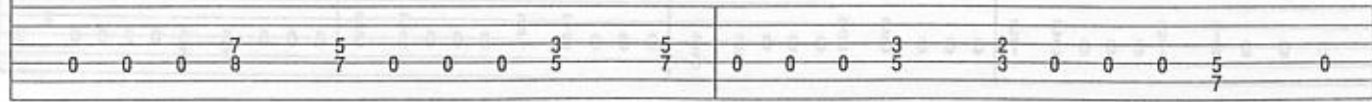


Fig. 2 cont.



Froz - en in time, we wait for the sound.

Fig. 2 cont.

0 0 0 7 8 0 5 7 0 0 0 3 0 2 3 | 2 3 2 3 0 0 0 5 9

Oh I feel some-thing com - ing.

Guitar plays Fig. 1

X X 12 0

Feels like a Ri-ot In The Dun - geon.

Fig. 2 cont.

End Fig. 2

0 3 1 0 4 0

Trapped be - hind bars, pris'-ners\_ of Death. All hope is ours, — we can't give up yet.

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

Read-y\_ to fight to get what we need. Die on\_ your feet \_ or live on\_ your knees.

0 0 0 8 5 7 0 0 0 5 7 | 0 0 0 5 2 3 0 0 0 5 0 | 0 0 0 6 0 7 0 0 0 5 0 2 | 2 2 2 0 3 3 3 2 0 0 5 3

Oh \_\_\_\_\_ I feel some-thing com - ing.

3 2 0 X 12 | 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

Feels like a Ri - ot In The Dung - con. \_\_\_\_\_

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

You stand and die or start to run - ning. \_\_\_\_\_ 'Cause there's a Ri-ot In The

5 | 0 0 0 0 0 0 0 0 0 2 | 3 3 3 3 5 7 7 8 | 3 3 12 (12)



Dun - geon.

141514 14 141514 14 141514 14 15 14 17 16 14 16 17 17

131513 13 131513 13 131513 13 141517 141517 131517

6 10 6 8 6 5 5 10 5 6 5 7 6 5 8 6 5 7 6 8 7 7 8 7 6 10 6 8 6 5 10 5 6 5 7 14 15 17 14 15 17 14 15 17

full 1/2 full

15 15 15 12 15 14 12 14 12 14

Figure 3

0 0 0 0 2 3 0 2

Fig. 3 cont.

Guitar plays Fig. 3

Guitar continues Fig. 3

Guitar cont. Fig. 3

Guitar plays Fig. 3

The first system of musical notation for 'Guitar plays Fig. 3' consists of a treble clef staff and a six-line guitar staff. The treble staff contains a melodic line with slurs and accents. The guitar staff shows fret numbers: 15-14, 17-16-17, 14-15, 17-19, 15-17-19, 20-19-17-19-17-22, 14, 15-14, (14), 12-19. There are annotations 'full' and '1/2' with arrows pointing to specific notes.

Guitar plays Fig. 3

The second system of musical notation for 'Guitar plays Fig. 3' consists of a treble clef staff and a six-line guitar staff. The treble staff contains a melodic line with slurs and accents. The guitar staff shows fret numbers: 15-17-15, (15)-13, 12-12, 12-13-15, 12, 14-15-17-15-14, 17, 16-17-19-16, 14-16-17-14, 13-14-16-13, 12-14-15-12. There is an annotation 'full' with an arrow pointing to a note.

The third system of musical notation for 'Guitar plays Fig. 3' consists of a treble clef staff, a six-line guitar staff, and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The guitar staff shows fret numbers: 14, 14, 12, 12, 14, 12, 11, 14, 11, 12, 14, 11, 12, 14, 12, 13, 15, 13, 12, 13. The bass staff shows fret numbers: 0, 2, 3, 0, 2. There is an annotation '3' with an arrow pointing to a note.

The fourth system of musical notation for 'Guitar plays Fig. 3' consists of a treble clef staff, a six-line guitar staff, and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The guitar staff shows fret numbers: 13-15-17, 16-17-19-17, 16, 19-18-19, 16, 14-16-17-16-14, 17-16-17, 16, 17. The bass staff shows fret numbers: 13-15-17, 14-15-17-15, 14, 17-16-17, 14, 17-19-20-19-17, 20-19-20, 19-24. There is an annotation '8va' with a dotted line.

8 va

Guitar plays Fig. 3

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes a melodic line with slurs and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first four measures: 17, (17) 15 14, 17 19 20 19, and 21 19 21 19 20 22 19 20 22 20 19 22 19 20.

Guitar continues Fig. 3

loco

Musical notation for the second system, continuing the melodic line from the first system. It includes slurs, a 'loco' instruction, and a guitar fretboard diagram. The fretboard diagram shows fingerings for measures 5 through 8: 13 15 13 12, 14 12 14 12 11 12 11 14, 13 12 13 12 13 15, and 12 13 14 13 12 15 14 15 14 12 15 14 12.

Musical notation for the third system, featuring a bass clef and a key signature of one flat (Bb). The notation includes slurs, trills (tr), and a guitar fretboard diagram. The fretboard diagram shows fingerings for measures 9 through 12: 0 8 0, 7 7 7, 0 7 0 5 5 5 5, 0 5 0 3 0 7 0 5 3 0 2, 3 5 2 3 5 2 5 3 2 5 3 2 5.

Musical notation for the fourth system, consisting of a single measure with a treble clef, a key signature of one flat (Bb), and a 7/4 time signature. The notation includes a whole note with a fermata and a guitar fretboard diagram. The fretboard diagram shows the fingering 10.

Musical notation for the fifth system, featuring a bass clef and a key signature of one flat (Bb). The notation includes slurs, trills (tr), and a guitar fretboard diagram. The fretboard diagram shows fingerings for measures 13 through 16: 0 8 0 3 0 7 0 5 3, 0 3 0 2 0 3 0 2 2 3 2, 2 3 2 5 6 5, and 10 11 10 9 10 9 9.

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with trills. The bass line includes fret numbers and trill markings.

\*upstems are picked while trilling. Attack 4th string as often as necessary during trills (on each beat, if possible)

Musical notation for the second system, continuing the melody with trills and a 4:3 ratio indicated above the staff. The bass line shows fret numbers and a 1/2 note trill.

Musical notation for the third system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with trills. The bass line includes fret numbers and trill markings.

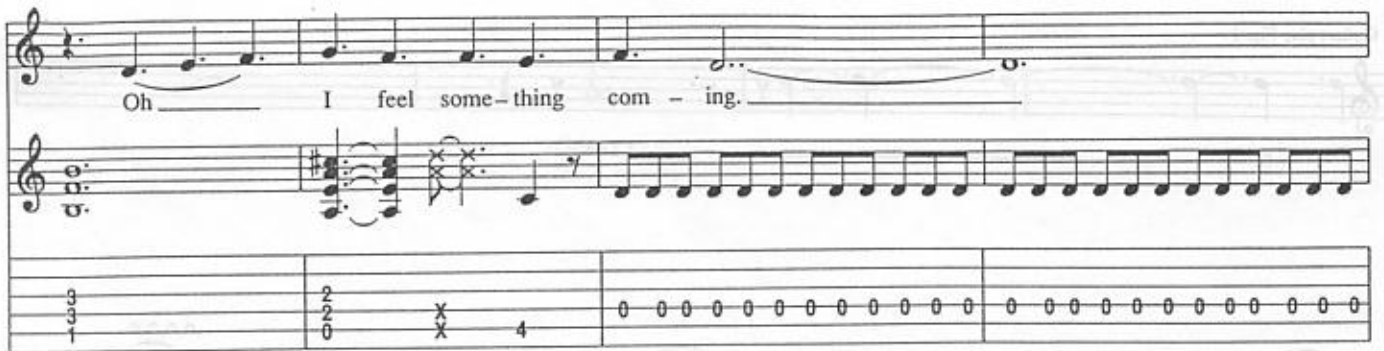
It's got to give, it's gon-na break, dy-ing to live, our free-dom's at stake.

Musical notation for the fourth system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with trills. The bass line includes fret numbers and trill markings.

beat-ing the odds with our hearts and blood. We won't give in 'till they've had e-nough.

Musical notation for the fifth system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with trills. The bass line includes fret numbers and trill markings.

Oh I feel some-thing com - ing.



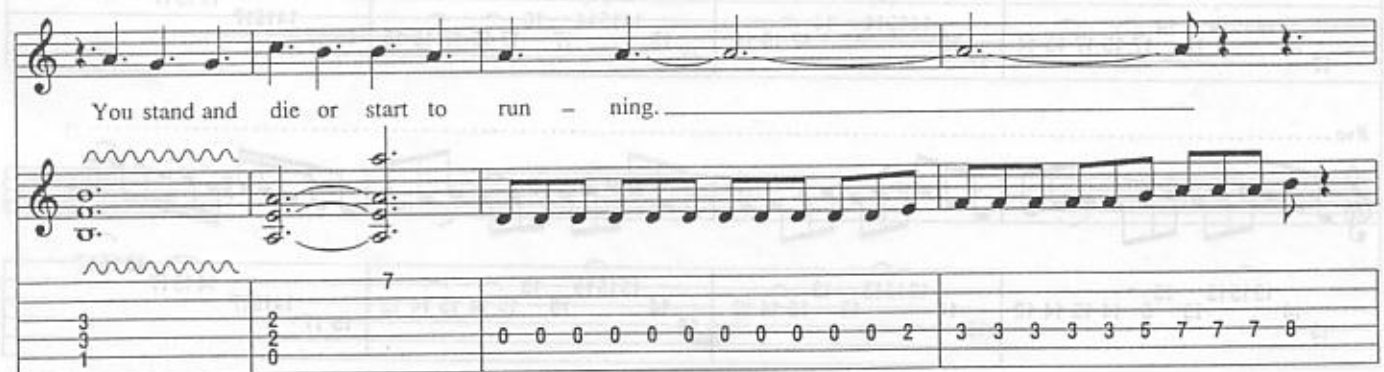
Guitar chord progression: 2, 0, X, 4, 0

Feels like a Riot In The Dun - geon.



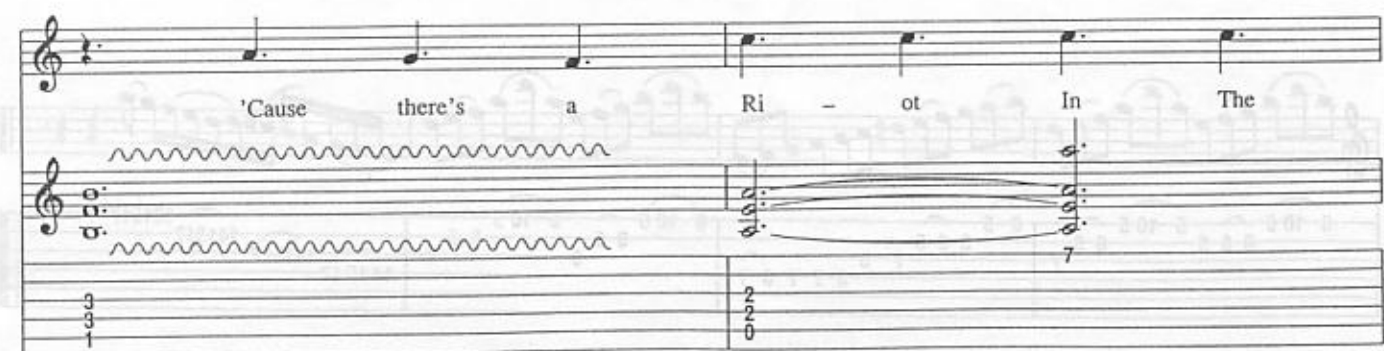
Guitar chord progression: 2, 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 2 0 3 2 0

You stand and die or start to run - ning.



Guitar chord progression: 7, 0 0 0 0 0 0 0 0 0 0 0 0 2 3 3 3 3 3 5 7 7 7 8

'Cause there's a Ri - ot In The



Guitar chord progression: 7

Guitars play Fig. 1

A musical staff in treble clef showing a sequence of notes: a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, followed by a whole rest, a quarter rest, a quarter note G4, and a quarter note F4.

Dun - geon. (Yeah!)

A musical staff in treble clef with a guitar tablature below it. The staff contains a melodic line with slurs and a sharp sign. The tablature shows fret numbers: 6 10 6, 8 6 5, 5 10 5, 6 5 7, 6 5, 8 6 5, 7 6, 8 7 7 8 7, 6 10 6, 8 6 9, 5 10 5, 6 5 7, 6 5, 8 6 5, 9, 10.

8va

A musical staff in treble clef with a guitar tablature below it. The staff contains a melodic line with slurs. The tablature shows fret numbers: 17 15, 14 15 14, 14, 17 15 17 15 14, 17 15, 14 15 14, 14, 17 15 14, 17 15 14, 17 15 17 15 16, 15 17, 14 15 17, 14 15 17, 13 15 17.

8va

A musical staff in treble clef with a guitar tablature below it. The staff contains a melodic line with slurs. The tablature shows fret numbers: 15 14, 13 15 13, 13, 15 14 15 14 12, 15 14, 13 15 13, 13, 15 14 12, 15 14, 13 15 13, 13, 15 14 15 14 12, 15 17, 14 15 17, 14 15 17, 13 15 17.

A musical staff in treble clef with a guitar tablature below it. The staff contains a melodic line with slurs. The tablature shows fret numbers: 6 10 6, 8 6 5, 5 10 5, 6 5 7, 6 5, 8 6 5, 7 6, 8 7 7 8 7, 6 10 6, 8 6 9, 5 10 5, 6 5 7, 14 15 17, 14 15 17, 13 15 17.

# Deja Vu

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Moderately Fast Rock

**Figure 1**  
Repeat 4x

P.M. throughout

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

**Figure 2**  $F\#m$   $E5/F\#$   $B/F\#$   $D$

I al - ways knew some where in time we'd meet a - gain, we'd cross that line.

(discontinue P.M.)

$F\#m$   $E5/F\#$   $B/F\#$   $D$

Don't need to ques-tion, there's no rea-son why. The ans- wer lies be- fore your eyes.

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Do you know who I am. Do you un-der-

(P.M.)

P.M. on ①

Bm F#m/A E/G# G

stand.

Note: kybd. part in parentheses, guitar actually plays bass notes

Chorus

De - ja vu dreams come true. I see my soul in - side of you.

w/bar w/bar P.M.

De - ja vu so man-y lives fa - mil - iar spir-its be - hind your eyes.

Guitar plays Fig. 1

6

2 4 5 4 4 6 7 6 7 9 5 7 6 7 6 8

Guitar plays Fig. 2

Cross be-tween worlds through win-dows of light with o - pen arms we hold back the night. The

Guitar continues Fig. 2

crys-tal of pow-er we hold in our hands, so on for-ev-er and love is the plan.

7 7 7

Guitar continues Fig. 2

Do you know who I am? Do you un - der - stand?

Guitar continues Fig. 2

De - ja vu dreams come true. I see my soul in - side of you.

Guitar cont. Fig. 2

De - ja vu so man-y lives, fa - mil - iar spir - its be - hind your eyes.

Guitar plays Fig. 1

De - ja vu so man-y lives, fa - mil - iar spir - its be - hind your eyes.

8va

De - ja vu so man-y lives, fa - mil - iar spir - its be - hind your eyes.

3 6 rake 6 3 3 6 3

15 12 14 15 14 12 9 11 9 9 6 9 8 6 12 9 12 11 15 12 14 15 14 12 9 9 15 12 14 12 10 15 15 17

3 4 4 4 2

3 4 4 4 2

3 4 4 4 2

8 va

19 14 15 16 15 14 10 11 14 10 7 7 10 14 10 11 14 19 14 15 16 15 14 10 11 14 10 7 7 10 19 19 0

3 4 4 4 2

2 3 4 4 4 2

3 4 4 4 2

8 va

D B/D# Em C#/E#

9 9 9 6

11 10 10 14 10 10 11 10 10 14 11 12 11 12 11 14 11 15 12 12 12 12 15 12 16 15 13 16 13 16 14

7 7 7 5

4 4 4 6

3 4 4 4 2

3 4 4 4 2

8va

F#sus4

tr 14 15 14 tr 18 19 18

1/2 21 (21) 1/2 21 (21) 1/2 21 (21)

4 4 4 2

8va

C# D/C# Bm/C#

(21) 19 21 17 21 21 21 19 21 18 18 15 14 12

4 7 7 3 7

8va

15 12 14 15 14 12 15 14 12 14 12 14 13 11 14 13 11 10 10 (0) 10 9 7 10 7 7 9 13 10 10 13 16 13 13 16 18 19

4 7 7 3 4 4 7

8 va .....

8 va .....

8 va ..... loco



# Crystal Ball

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

F#m D B/D#

De - ja vu. Dreams\_ come true. I see my soul in - side of you.

Guitar Tab 1:  
 2 2 2 2 4 4 4 4 2  
 0 4 3 5 5 4 7 5 4 7 5 4

De - ja vu. So man - y lives, we'd meet a - gain. We'd cross that line. \_

Guitar plays Fig. 1

De - ja vu. So man - y lives, \_ fa - mil - iar spir - its be - hind your eyes.

F#m D B/D# E C#/E#

De - ja vu. So man - y lives, fa - mil - iar spir - its be - hind your eyes. \_

Guitar Tab 2:  
 2 2 2 2 4 4 4 4 2  
 0 4 7 7 7 5 9 9 9 8

Guitar plays Fig. 1

De - ja vu.

C5 F#5

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

Guitar Tab 3:  
 2 4 5 4 4 6 7 6 7 9 5 7 6 7 6 8 5 5 2 4 4 4 2 2



# Crystal Ball

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Guitar plays Fig.1  
Moderately

guitar 1 P.M. - - - -

Guitar cont. Fig.1

Guitar cont. Fig.1

Figure 1  
Kybd. (arranged for guitar)

Bm	Asus2	Bm	Asus2
3	0	3	0
4	0	4	0
4	2	4	2
2	0	2	0

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Guitar cont. Fig.1

Guitar cont. Fig.1

9 11 7 9 (9) 4 7

9 11 12 11 12 11 12 14 19 14 (14)

Bm Asus2 Bm A Bm A Bm(add9)

P.M. on 6

P.M. P.M. on 6

P.M. on 6

P.M. on 6

We hold the secret to a dream...

P.M. on 6

P.M.

We keep it wrapped in chains \_

6  
3

9 10 12 9 10 12 9 11 12 10 12 13 10 12(0)

P.M. simile

5 4 7 5 4 5 3 3 3 5 4 7 4 4 4 3 3 3 3 5

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

locked in-side a mys - ter - y we climb a stair - way to the stars.

5 4 7 5 4 5 5 5 5 5 7 4 5 0 0 4 4 4 4 3 3 3 3 3

0 0 0 0 0 4 7 5 4 5 5 5 0 0 7 0 5 0 0 4 4 4 4 3 3 3 3 3

Through door - ways of the heart \_

6  
3

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

5 4 7 7 4 3 3 3 3 3 5 4 5 0 0 4 4 5 4 5 5 4 2 0

0 0 0 0 0 4 4 3 3 3 3 3 0 0 7 0 5 0 0 4 4 5 4 5 5 4 2 0

Chorus

step in - side the mag - ic starts. Gaze in - to my crys - tal ball -

w/pick

P.M. - - - - |

0 0 5 7 0 4 5 0 0 7 4 5 4 4 3 5 2 5 (5) 7 5 2 0 0 0

see what lies be - hind the wall. Can't you feel the won - der of it all -

P.M. - - - - |

2 5 5 7 (5) 5 2 0 3 5 5 4 7 5 6

with my crys - tal ball.

(P.M. Simile)

0 0 5 7 0 9 0 0 7 4 5 4 4 5 4 2 0 0 0 5 7 0 0 5 0 0 7 4 ((7) 5 4 4 5 (5) (5) (5))

You veil your eyes in fan - ta - sy.

0 0 5 7 0 4 7 7 7 5 5 5 5 5 5 5 0 0 5 4 7 7 7 7 9 7 5 4 7

0 0 5 7 0 4 7 7 7 5 5 5 5 5 5 5 0 0 5 4 7 7 7 7 9 7 5 4 7

Let's pull the cur - tain back \_\_\_\_\_ dis - tant worlds so much to see. \_\_\_\_\_

0 0 7 0 5 0 0 4 | 7 5 4 3 5 4 7 5 | 0 0 7 0 5 0 0 4 | 5 4 5 4 7 5

Gaze in - to my crys - tal ball \_\_\_\_\_ see what lies be - hind the wall. \_\_\_\_\_

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

Can't you feel the won - der of it all \_\_\_\_\_ in my crys - tal

5 5 4 7 6 0 0 0 | 5 7 7 4 5 4 5 4 2 0

ball.

0 0 7 0 0 0 0 4 | (7) 5 4 4 5 5 (5) | 5 5 2 5

Come on let me show you the way I real-ly wan-na hold\_ you reach out to these hands of fate.---

4:3

Solo

17 21 18 20 17 20 17 10 18 15 12 15 14 15 0 17 19 0 17 16 14 16 17 full

C A#o7 Bsus4 B C#sus4 C#

Guitar plays Fig.2

(17) 17 16 14 16 14 14 17 14 14 19 14 21 21 1 1/2 (21) 21 14 13 16 17 14 14 14 13 16 14 14 full

F#m E/F# F#m E/F#

Figure 2

F#m E/F#

Guitar cont. Fig.2

Guitar cont. Fig.2

Guitar cont. Fig.2

Guitar cont. Fig.2

Guitar cont. Fig.2

Guitar cont. Fig.2



Guitar cont. Fig.2

Guitar cont. Fig.2

Bridge  
Guitar Plays Figure 2 8

Bsus4

B

8

This is the mo - ment we've been wait - ing for yeah

C/G

Bb o7

Bsus4

B

# Now is The Time

Guitar cont. Fig.2

ow ow.

Chorus

Gaze in-to my crys-tal ball see what lies be-hind the wall,

P.M. P.M.

Can't you feel the won-der of it all

(P.M. Simile)

with my crys-tal ball.

# Now Is The Time

Moderately Fast

Repeat 4 Times  
(Guitar enters 2nd time)

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11 11 8 9 9 11 13 13 10 11 13 11 13 14 16 13 14 16 12 14

16 14 14 16 17 14 (17) 14 16 (16) 13 14 14 14 12

8 va.....

14 11 12 11 12 14 11 12 14 16 12 14 16 17 14 16 17 19 0 17 19 21 (20)

2 0 2 4

Figure 1

E B5 G# C#m(no 3rd) A5 N.C. (G#7)

2 0 4 2 6 3 6 4 2 0 3 4 5 7

Verse

Ow yeah — hold —

Figure 2

Guitar cont. Fig.2

— on tight in the heat — of the night — ba — by there can be no es- cape. — feel —

Guitar cont. Fig.2

— ings — right get- ting hard — to fight — ba — by just how much can I take. — Tell —

— me that it's real ev - 'ry- thing you feel — what — am I sup- posed to do. — Look —

E/G# A5 Bsus4 B

— in- to my eyes touch — me deep in- side — let me feel your love cut through. —

F#m E/G# A5 Bsus4 B

**Chorus**  
Guitar plays Fig.1

Oh \_\_\_\_\_ now is the time feel-ing your heart so close to mine.\_\_\_\_

Oh\_\_\_\_ I want your touch. I need you so much \_\_\_\_ now is the time \_ for our \_\_ love\_\_\_\_\_

2  
0

2 4

Guitar plays Fig.2

time for our love. \_\_\_\_\_ Drown -

12 12 11 9 11 12 9 12 11 9 12 11 9 9

1/2

Guitar cont. Fig.2

- ing in the flames in the sea \_\_\_\_ of de- sire \_\_\_\_ an - gel with the dev- il's eyes \_\_\_\_\_ turns \_\_\_\_\_

(11)

Guitar cont. Fig.2

\_\_\_\_\_ up the heat and we fall \_\_\_\_ in the fire \_\_\_\_\_ can't \_\_\_\_ you feel the tem-pera-ture rise. \_\_\_\_\_ Tell.

Guitar cont. Fig.2

\_\_\_\_\_ me that its true you \_\_\_\_ can feel it too \_\_\_\_ let-me be your fan - ta-sy. \_\_\_\_\_ Ba -

Guitar cont. Fig.2

- by hold me tight say \_\_\_\_ that its al - right \_\_\_\_ you know you can count on me. \_\_\_\_\_

Chorus

Guitar Plays Fig.1

Oh — now is the time feel-ing your heart so close to mine. —

Oh — I want your touch — Now is the time — for love..

The Chorus section consists of three systems of music. The first system has a vocal line and a guitar line. The second system continues the vocal line and guitar line. The third system shows the guitar line and a guitar diagram with the following fret numbers: 0 2 4 3 4 6 0.

Interlude

When the fire — starts — I — can feel you burn-ing to — night. —

The Interlude section consists of two systems of music. The first system has a vocal line and a guitar line. The second system continues the guitar line.

With an o - pen heart — ba - by won't you let me in - side. —

The final section consists of two systems of music. The first system has a vocal line and a guitar line. The second system continues the guitar line.

let me in - side girl.

8 va

6 3 3 3

16 14 16 13 14 16 12 14 16 21 11 11 8 9 9 11 12 11 9 9 8 8 11

4 5 2 4 0 2 1 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

8 va

full 21 (21) 21 21 (21) 9 9 9 9 9 12 9 12 (12) 9 12 12 11 9 11 9

11 11 11

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

8 va

13 11 13 11 19 14 11 13 14 13 11 16 13 14 16 14 13 18 14 16 18 16 14 16 17 14 X 21 21 1 1/2 X 9 11 12

4 4 4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0



8 va.....

12 11 11 9  
12 12 9 9  
12 12 9 11 (11)  
8 9 11 9 12 13 14 14  
12 11 12 14 11 12 16  
12 16 12 19 16 12

2 2 2 2 2 2 2 2  
2 2 2 2 2 2 2

8 va.....

21 full (21) 21 21 21 (0)  
24 21 (0) 21 (0) 17 21 21 19 21

4 4 4 4 4 4 4 4  
4 4 4 4 4 4 4 2

8 va.....

17 21 18 (16) 18  
16 17 19 16 17 19 17 16 17 16  
17 19 16 17 19 21 19 17 19 17 16 17 16  
19 17 16 17 19 16

4 4 4 4 4 4 4 4  
4 4 4 4 4 4 4 4

8 va.....

Musical notation for the first system. The top staff is a treble clef staff with a wavy line. The middle staff is a guitar staff with fret numbers: 17, 19, 19, 17, 16, 19, 17. The bottom staff is a bass staff with fret numbers: 2, 2, 2, 2, 4, 2, 4, 4, 4, 4, 4, 4, 4, 2, 2, 0.

8 va.....

Musical notation for the second system. The top staff is a treble clef staff with a wavy line. The middle staff is a guitar staff with fret numbers: 18, 16, 17, 14, 17, 12, 17, 11, 17, 9, 17, 16, 14, 12, 14, 12, 14, 16, 12, 14, 12, 14, 16, 12, 14, 12, 16. The bottom staff is a bass staff with fret numbers: 2, 2, 0, 0, 0, 0, 4, 0, 4, 4, 4, 4, 4, 2, 0.

8 va.....

Musical notation for the third system. The top staff is a treble clef staff with a wavy line. The middle staff is a guitar staff with fret numbers: 16, 14, 17, 16, 14, 14, 16, 17, 16, 14, 16, 14, 14, 17, 14, 16, 19, 14, 16, 14, 17, 16, 14, 16, 14, 14, 17, 16, 17, 16, 14, 16, 14, 16. The bottom staff is a bass staff with fret numbers: 2, 2, 2, 2, 2, 2, 4, 4, 4, 4, 4, 4, 4, 2, 2, 0.

14 13 13-12-10 13-11-14-13-11 14-13-11-13-14 11-13-14 12-14-16 16-17-16-14 17-16-14 17-16 7 7 6 (6) 9

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

ow huh

**Chorus**  
Guitar plays Fig.1

Oh \_\_\_\_\_ now is the time feel-ing your heart so close to mine \_\_\_\_\_

Guitar cont. Fig.1

oh \_\_\_\_\_ I want your touch. I need you so much \_\_\_\_\_ now is the time\_ for our\_ love. \_\_\_\_\_

**Chorus**  
Guitar cont. Fig.1 (8bars)

Love \_\_\_\_\_ so \_\_\_\_\_ close to mine \_\_\_\_\_

14-16 13-14-16 13-14-16 12-14

# Faster Than the Speed of Light

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

oh \_\_\_\_\_

8 va \_\_\_\_\_

16 14 full (17) 16 14 16 14 5 1/2 3 14 17 16 14 16 X X

### Chorus Guitar Plays Fig.1 (8 bars)

wait - ed so long \_\_\_\_\_ for your \_\_\_\_\_ love. \_\_\_\_\_ Now is the time \_\_\_\_\_

8 va \_\_\_\_\_

18 (16) 14 14 16 17 14 17 16 14 14 17 16 14 14 14 17 16 14 14 14 17 16 14

### Chorus Guitar Plays Fig.1 Fade To End

feel - ing your heart \_\_\_\_\_ so \_\_\_\_\_ close to mine \_\_\_\_\_ oh. \_\_\_\_\_

8 va \_\_\_\_\_

full 14 17 14 17 14 17 14 17 14 17 -1 -1 -1 w/bar -1 -1 full 21 21 16 14 17 16 14 16 14 14 17 16 14 16 14

Now is the time \_\_\_\_\_ feel - ing your heart \_\_\_\_\_ so close to mine. \_\_\_\_\_

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

# Faster Than the Speed of Light

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

System 1: Treble clef staff with melody. Guitar staves with fret numbers: T (2), A (5 4 5 4 2 5), B (4 5 4 2 5 4 | 4 2 5 4 2 1 2 | 5 4 2 1 | 9 2 0).

System 2: Treble clef staff with chords (Em, Am, B7, Em) and wavy lines. Guitar staff with fret numbers: 2/0, 0/0, 0/0, 0/0, 0/0, 4/1, 4/2, 4/4, 4/5, 5/7, (5/7), 7-9, (9), 9/0.

System 3: Treble clef staff with chords (Am, F#, B) and wavy lines. Guitar staff with fret numbers: (9/0), 0/0, 0/0, 0/0, 0/0, 4/1, 4/2, 4/4, 4/4, 4/5, 5/7, (5/7), 11/8, 12/9, 9/0.

System 4: Treble clef staff with a triplet and wavy lines. Guitar staff with fret numbers: (9/0), 0/0, 0/0, 0/0, 0/0, 4/1, 4/2, 4/4, 4/4, 4/5, 5/7, (7), 5, 9 7 5 9 7 5 9 7 9 7 5 9 7.

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Em Am w/bar F#/A# B Em

(7) 0 0 0 0 0 4 1 4 2 4 4 4 5 7 (7) 4 2 4 2

15 12 14 15 17 14 15 17 19 17 15 14 17 15 14 12 15 14 12 10 14 12 10 8 12 10 8 10 8 7 5 8 8

Verse Verse Rhythm Figure

Step in - side the dream ma - chine you've

7 5 8 6 7 8 7 5 8 7 5 8 7 5 4 7 5 4 7

on a pow - er drive feel the pas - sion of the beast

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

ah watch it come a - live. Oh you're al - most there

0 4 5 0 0 0 0 0 0 4

ride on sil-ver air you bet-ter hold on tight she's

4  
6

5  
7  
0

0 0 0 0 0 0

7  
6  
7

5  
7

0 0 0 0 0 0

6  
8

fire in the night.

6  
8

8  
9

10 8 7 9 8

10 9 7 10 9 7 6

Chorus

Fast-er than the speed of light

Em Chorus Rhythm Figure (16 bars) C/E

5  
7

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

hug-ging all the curves hang on to your life.

Am Bsus4

1  
2  
0

0 0 0 0 0 0

5  
4  
4  
4

0 0 0 0 0 0 2

2 2 2 2 2 2

4  
4  
4

2 2 2 2 5  
7

Fast - er \_\_\_\_\_ than \_\_\_\_\_ the speed \_\_\_\_\_ of light \_\_\_\_\_ su -

5 7 0 0 0 0 0 0 0 0 0 5 7 0 5 7 0

- per charged \_\_\_\_\_ and fly - ing low \_\_\_\_\_ liq - uid dy - na - mite.

0 3 7 12 7 3 0 3 7 12 7 3 0 3 7 12 7 3 0 5 4 4 4 2 2 2 2 2 2 2

Got -

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

2 5 4 5 4 2 5 5 4 5 4 2 5 4 2



your hands up— on — the wheel — the ped— al to — the floor —

now it's time for nerves of steel, — Hear the en—gine roar —

oh — you shoot the thrill — head — ing for the kill —

got no con— trol to—night — she's fi — re in — the night. —

Fast - er \_\_\_\_\_ than \_\_\_\_\_ the speed \_\_\_\_\_ of light \_\_\_\_\_

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Fast - er \_\_\_\_\_ than \_\_\_\_\_ the speed \_\_\_\_\_ of light \_\_\_\_\_". The piano accompaniment consists of eighth notes in the right hand and a simple bass line in the left hand. The guitar chord diagram shows a 5/7 barre across all strings.

hug - ging all the curves hang on to \_\_\_\_\_ your life \_\_\_\_\_

The second system continues the vocal line with lyrics "hug - ging all the curves hang on to \_\_\_\_\_ your life \_\_\_\_\_". The piano accompaniment includes a wavy line in the left hand of the piano part, indicating a tremolo effect. The guitar chord diagram shows a 2/0 barre on the first string and a 14 fret position, followed by a 5/4/4/4/2 barre.

Fast - er \_\_\_\_\_ than \_\_\_\_\_ the speed \_\_\_\_\_ of light \_\_\_\_\_ su -

The third system features the vocal line with lyrics "Fast - er \_\_\_\_\_ than \_\_\_\_\_ the speed \_\_\_\_\_ of light \_\_\_\_\_ su -". The piano accompaniment continues with eighth notes. The guitar chord diagram shows a 5/7 barre across all strings.

- per charged \_\_\_\_\_ and fly - ing low \_\_\_\_\_ liq - uid dy - na - mite \_\_\_\_\_

The fourth system concludes the vocal line with lyrics "- per charged \_\_\_\_\_ and fly - ing low \_\_\_\_\_ liq - uid dy - na - mite \_\_\_\_\_". The piano accompaniment includes triplets marked with '3' and '+' signs. The guitar chord diagram shows a 0 3 7 12 7 3 0 3 7 12 7 3 barre pattern, followed by a 5/4/4/4/2 barre.

4 5 4 2 5 4 2 5 | 4 2 5 4 2 1 2 | 2 4 1 | 4 4 4 4 5 7

0 0 0 0 0 0

Am B7 Em Am

(5/7) 7 9 (9) (9) 9/7 0 (9/7) 0 0 0 0 0 0 | 4 1 | 4 2 4 4 4 5 7

(5/7) 11 11 11 12 12 11 11 13 13 5 7 (9/7) 0 0 0 0 0 0 | 4 1 | 4 2 4 4 5 7

(7) 5 7 5 4 5 7 5 4 7 6 7 0 0 0 0 0 0 | 4 1 | 4 2 4 4 5 7

w/bar w/bar P.S. P.S.

(7) 4 2 4 2 (4/2) 0 0 0 0 0 0 | X X X | (X X X) 15

190 15 10 15 0    15 12 12 15 12 0    12 0 7 12 7 0 15 12    12 15 12 0    19 0 15 10 15 0 15 12    12 15 12 0    12 0 7 12 7 0 7 0 3 7 3 0

190 15 10 15 0    15 12 12 15 12 0    12 0 7 12 7 0 15 12    12 15 12 0    19 0 15 10 15 0 15 12    12 15 12 0    12 0 7 12 7 0 7 0 3 7 3 0

5 2 4 5    11 0 10 10 8    8 5 7 8 11    10 14 11 13 13 11    11 8 10 10 8 17 14 16 17    14 11 13 20    14

Acc.-----

8 0 5 8 5 0    7 10 3 7 3 0    12 0 7 12 7 0 15 12    12 15 12 0    17 0 18 15 0 15 0 12 15 12 0    12 7 0 12 0    11 12 14 12 11 13    12 13

12 10 12 10    12 11 9 8    10 9 7    10 9 7 6    19    19 20 17 20 20    19 20 17 20 17

8 va.-----

8 va.....

21 18 20 18 15 17 15 12 14 18 15 17 15 12 15 14 12 15 14 17 16 17 14 14 17 16 17 14 15 17 14 15 17 15 17 19 19

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

15 15 18 15 17 15 15 15 12 12 12 14 14 12 12 12 14 15 14 17 16 17 14 17 16 17 14 15 14 17 16 17 14 14 15 14 15

Repeat Chorus Rhythm Fig. (16 bars)

17 14 15 14 17 17 5 7 19 19 (19) 18 19 19 20

20 17 20 (20) 17 19 0 22 (22) (22) 15 17 19 17 15 17 15 14 15 14 14 17 15 13 17 15 13 12



13 12 14 12 16 16 16 14 13 14 (14) 11 12 11 9 10

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

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

Play Verse Rhythm Figure

Rev it to the red line you're tear-ing up the street

22 full

12 cyl-in-ders and she's all mine too tough to beat.

(9) (7) (8)

Oh you shoot the thrill head - ing for the kill.

Got no con - trol to - night she's li - quid dy - na - mite.

**Chorus**

Guitar Plays Chorus Rhythm Figure

Fast - er than the speed of light.

Hug - ging all the curves hang on to your life.

12 (12) (0)

Fast - er than the speed of light.

su - per charged fly - ing low liq - uid dy - na - mite.

Fast - er than the speed of light.

hug - ging all the curves Hang on to your life.



Fast - er than the speed of light

su - per charged and fly - ing low liq - uid dy - na - mite.

Guitar 2 plays simile Intro

Cadenza

8 va. E5

Solo Guitars\*

15 15 17 19 (19) (15 19) 15 (17 20) 17 (12 17) 12 (8 12) 8

\*Transcription is of guitar in right channel. One in left channel plays simile throughout cadenza

# Memories

Words and Music by Yngwie Malmsteen

Capo V  
13 fret guitar

First system of musical notation for guitar. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with various ornaments including trills (tr) and vibrato (8 va). The fretboard diagram below shows fingerings: 8, 7, 10, 8, 7, 10, 8, 7, 9, 8, (7 12) 7, 12, 12, (12 15) 12, 16, 17, (15 19) 15, 19. A C/E chord is indicated at the beginning.

Second system of musical notation for guitar. It continues the melodic line with trills and vibrato. The fretboard diagram shows fingerings: 20, 19, 17, 20, 19, 17, 22, (22), 14, 15, 17, 15, 17, 15, 14, 15, 14, 12. Chords C/E and D/E are indicated. The word "full" is written above the 22nd fret. The bass staff shows a 5/5 chord and a 7/7 chord.

Third system of musical notation for guitar. It features a melodic line with trills and vibrato. The fretboard diagram shows fingerings: 14, 12, 10, 8, 12, 10, 8, 7, 10, 8, 7, 10, 8, 7, 10, 8, 7, 10, 8, 7, 9, 9, (9). An E5 chord is indicated. The word "loco" is written above the melodic line. The bass staff shows a 5/5 chord and a 5/5 chord.

# Memories

Words and Music by Yngwie Malmsteen

Capo V

12 string guitars

The first system of music features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of eighth notes: B4, D5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7. Below this is a guitar staff with three lines labeled T (top), A (middle), and B (bottom). The tablature uses numbers 0-6 to indicate fret positions.

The second system continues the melody from the first system. The treble clef staff shows the same eighth-note sequence. The guitar staff tablature uses numbers 0-3 to indicate fret positions.

The third system continues the melody. The treble clef staff shows the same eighth-note sequence. The guitar staff tablature uses numbers 0-8 to indicate fret positions.

The fourth system concludes the piece. The treble clef staff shows the final notes of the melody. The guitar staff tablature uses numbers 0-5 to indicate fret positions.

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# Krakatau

Words and Music by Yngwie Malmsteen

Very Fast Rock

(Guit. III plays cues last time only)

# Krakatau

Words and Music by Yngwie Malmsteen

Very Fast Rock

The musical score is presented in six systems, each consisting of a guitar staff and a bass staff. The guitar staff uses a treble clef and a key signature of one sharp (F#). The bass staff uses a bass clef and a key signature of one sharp (F#). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and accents. The bass staff includes numerical tablature for fretting. The piece is marked 'Very Fast Rock' and features complex rhythmic patterns and melodic lines.

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5 4 2 4 (4) | 3 4 3 5 3 5 4 2 | 5 4 2 4 (4) | 3 4 3 5 3 5 9

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

8 7 5 7 (7) | 6 7 6 8 6 8 7 5 || 8 7 5 7 (7) | (0)

3 0 2 3 6 5 3 6 9 6 8 9 12 11 | 9 12 15 12 14 15 18 17 15 18 21 0

2 4 4 | 2 3 4 | 1 2 3 | 1 2 3

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

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

0 0 0 0 0 0 0 0 4 0 0 5 0 0 7 0 | 0 0 0 0 0 0 0 0 4 0 0 5 0 0 4 0

0 0 0 0 0 0 0 0 4 0 0 5 0 0 7 0 | 0 0 0 0 0 0 0 0 5 0 0 8 7 0 3 0

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

10 8 6 | 8 6 5 | 6 5 3 | 0 0 1

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





Figure 1

P.M. on ①

Repeat 3x

0 12 (12) 10 9 10 9 12 9

w/bar -2 1/2

w/bar 2 1/2

8va .....

full

24

12 9 1112 111214 1012141210

14 12 11 14 12 11 14 12 11 14 13

11 14 15 12 14 15 14 12 18 12 14 15 14 12 15 12 14 15 14 12 18 12 14

15 14 12 18 15 18 15 14 19 15 17 18 17 15 21 10 19 18 15 21

0 0 21 0 0 0 21 0 0 0 21 0 0 0 21

8va .....

8va .....

8 va

8 va

8 va *loco*

Figure 2  
Keyboard Solo  
Repeat 4x

Guitar plays Fig. 2

Guitar continues Fig. 2

### Keyboard Solo

Guitar plays Fig. 2

Musical notation for the Keyboard Solo and Guitar Fig. 2. The top staff shows a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The first six measures are whole rests, followed by two measures of a quarter note G4 and a quarter note A4. The bottom staff shows guitar fretting: a whole rest for the first six measures, and frets 16, (16), and 16 for the final two measures.

Guitar plays Fig. 1

Musical notation for Guitar Fig. 1. The top staff shows a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The first six measures contain eighth notes with various articulations (accents, slurs, and a triplet). The bottom staff shows guitar fretting: (16), 16, (16), 14-16, 14-13, (13), 15-14, 12-15, 14-12, 15-14, 12-15, 14-12, 15-14, 12-15, 12.

Musical notation for the continuation of Guitar Fig. 1. The top staff shows a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The first six measures contain eighth notes with various articulations (accents, slurs, and a triplet). The bottom staff shows guitar fretting: 14-15, 12-14, 15-14, 14-12, 15-14, 12-15, 12-14, 15-14, 14-13, 14-15, 12-14, 12-13, 12-14, 17-15, 13-16, 14-12, 18-17, 15-17, 16-14, 22, 17-16, 14.

Musical notation for the continuation of Guitar Fig. 1. The top staff shows a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The first six measures contain eighth notes with various articulations (accents, slurs, and a triplet). The bottom staff shows guitar fretting: 14-15, 12-14, 15-14, 14-12, 15-14, 12-15, 12-14, 15-14, 14-13, 14-15, 12-14, 12-13, 12-14, 17-15, 13-16, 14-12, 18-17, 15-17, 16-14, 22, 17-16, 14. The text "8 va" is written above the staff. The instruction "hold bend" is written above the first six measures, and "full" is written above the last measure.

Musical notation for the continuation of Guitar Fig. 1. The top staff shows a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The first six measures contain eighth notes with various articulations (accents, slurs, and a triplet). The bottom staff shows guitar fretting: 21-18, 17-16, 18-17, 20-18, 17-18, 17, 19-17, 21-19, 17-19, 17-16, 16-19, 16-14, 18-17, 15-17, 16-14, 15-14, 15, 16-14, 13-13, 12-10, 13-12, 10-7, 10-9, 7-10. The text "8 va" is written above the staff. The instruction "loco" is written above the first measure.

Keyboard

Musical notation for the Keyboard Solo. The top staff shows a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The first six measures contain eighth notes with various articulations (accents, slurs, and a triplet). The bottom staff shows keyboard fingering: 9-7, 10-7, 10-9, 7-6, 9-7, 10-7, 10-9, 7-6, 9-7, 10-7, 10-9, 7-6.

8 va.....

17 13 17 13 12 10 17 13 12 10 16 13 16 12 10 17 13 17 13 12 10 16 13 16 13 12 10 17 13 17 13 12 10

8 va.....

16 13 16 13 12 10 17 13 17 13 12 10 19 13 19 13 12 10 19 13 17 13 12 10 16 13 16 13 12 10 16 13 16 13 12 10

8 va.....

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

*loco*

5 4 7 6 4 3 3 3 3 6 6 7 6 7 10 8 10 9 7 10 7 9 7 10 13 10 12 13

8 va.....

16 (0) 13 12 13 12 15 13 12 15 15 13 12 13 16 12 16 12 16 12 17 12 17 12 17 12 19 12 19 X

\*unintended

7 9 (9) (9) 9 (9) 9 7 10 9 7 10

9 7 10 9 7 10 9 7 9 10 8 9 8 10 9 12 10 13 12 10 10 15 13 12 14 13 17 15 13

8va.....

16 14 13 12 13 12 13 16 17 17 20 full

8va.....

(-20) 20 19 20 19 22 22 19 20 19 22 21 22 19 20 19 22 21 22 19 20 19 22 21 22 19 20 19 22 21 22

19 20 19 22 21 22 19 20 19 17 16 17 17 17 16 18 17 15 17 16 14 13 15



**Repeat and Fade**