

# TRILOGY SUITE OP. 5

Words and Music by Yngwie Malmsteen

## Figure 11—Intro and First Theme

Yngwie opens this scorching tour de force with some of the boldest, most in-your-face guitar playing you're ever likely to hear. Burning through a series of C minor scales, he employs a hybrid of the C natural minor (C–D–E<sup>b</sup>–F–G–A<sup>b</sup>–B<sup>b</sup>) and C harmonic minor (C–D–E<sup>b</sup>–F–G–A<sup>b</sup>–B) scales for the opening *a cappella* scale run. The second run is based on the C melodic minor scale (C–D–E<sup>b</sup>–F–G–A–B), and the final scale run comes from the harmonic minor scale.

A two-measure pickup leads into the first theme, which is centered on the dominant chord (G). Here, Yngwie uses the G Phrygian dominant scale (G–A<sup>b</sup>–B–C–D–E<sup>b</sup>–F), also known as the fifth mode of the C harmonic minor scale, as a scale resource. Notes from this scale are alternated against an open G-string pedal to create an unusual, yet natural-sounding, five-measure phrase.

Fig. 11

Tune down 1/2 step:  
(low to high) E<sup>b</sup>–A<sup>b</sup>–D<sup>b</sup>–G<sup>b</sup>–B<sup>b</sup>–E<sup>b</sup>

### Intro

Free time

N.C.

Gr. 2 (dist.)

**21**  
**22**

**Featured Guitar:**  
Gr. 1 meas. 1-22

**Slow Demos:**  
Gr. 1 meas. 1-6  
          meas. 9-22

Briskly  $\text{♩} = \text{ca } 124$

7

Drums in

*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

Gr. 2 (dist.)

Riff A

End Riff A

*f*

(cont. in slashes)

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

First Theme

G

⑥

3fr

Riff B

End Riff B

Gr. 2

Gr. 1

Gr. 2: w/ Riff B (3 times)

11

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

Gr. 2: w/ Riff A

Gr. 2: w/ Riff B (4 times)

14

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

17

1. *8va*

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

Gr. 2: w/ Riff A

2. *8va*

Gr. 2: w/ Riff A

*loco*

20

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 18 17 15 18 17 15 14

# Figure 12—Second Theme

The second theme is in the key of A minor and set at a slightly faster tempo. Here, a chord progression consisting of triad shapes on the top three strings (Gtr. 2) is arpeggiated. Since this section is based almost entirely on chord shapes, you should visualize the individual shapes and commit them to memory.

The best approach to this section is to first practice connecting the chord shapes two measures at a time. When you can connect smoothly through all of the shapes in a two-measure chunk without missing a beat, then introduce the right-hand picking pattern. Continue to work on the passage, adding two measures every time you master the previous two. Measures 4 and 10–12 feature some A harmonic minor (A–B–C–D–E–F–G $\sharp$ ) scale runs. Notice how, although the notes of measures 4 and 10 are nearly identical (except for the rhythmic change of beat one's eighth notes to a 4:3 grouping), the fingerings differ. Measure 4 is played in tenth position, while measure 10 is played in fourteenth position to facilitate the climb up to the twentieth fret in measure 12.

**23**  
**24**

**Featured Guitar:**  
Gtr. 2 meas. 1-13

**Slow Demo:**  
Gtr. 2 meas. 1-13

Fig. 12  
Second Theme 0:39  
Slightly faster  $\text{♩} = \text{ca } 128$

\* Am                      B $^\circ$                       E7                      Am                      F                      F $\sharp^\circ$

8va -----

1 Gtr. 2 (doubled by synthesizer: harpsichord sound)

*sim.*

TAB

Gtr. 1 8va -----

w/ bar

TAB

\*Chord symbols represent implied harmony.

Gtr. 1 tacet

G $\sharp^\circ$                       Am                      B $^\circ$                       E7                      Am

8va -----

4 Gtr. 2

TAB

7

F Am/E B7/D# F#°7 A°7 F#°7

8va

10

E7 E7/G# Am

Figure 13—Guitar Solo 2

Yngwie opens the second guitar solo with a measure of ear-catching trills, which he follows with a run down a hybrid of the E Phrygian dominant (E-F-G#-A-B-C-D) and E Phrygian (E-F-G-A-B-C-D) scales. The harmonic ambiguity of a Phrygian-based chord structure allows easy interchange between both Phrygian variants.

More trills follow in measures 3–4, as Yngwie embellishes an E triad (E-G#-B) with diatonic upper neighbors. Pick the first note of each group of trilled notes and hammer the rest.

**25** **Featured Guitar:**  
Gtr. 2 meas. 1-8

**26** **Slow Demo:**  
Gtr. 2 meas. 1-8

Fig. 13  
Guitar Solo 2 2:02

E

8va

Gr. 2

1

loco

3

**Figure 14—Interlude**

This acoustic interlude provides contrast and adds drama to the composition. The section is based on the arpeggiation of primarily open-position chords (Gtr. 3) with a few inverted voicings thrown in. Notice how the open high E string is present in almost all of the chords, acting as a harmonic anchor.

The progression is set in the key of A minor with some colorful chords thrown in, such as the B $\flat$ add $\sharp$ 11 in measures 13 and 21. The E/G $\sharp$  chord in measure 22 creates the expectation of a resolution to A minor, but Yngwie chooses instead to progress to Em/G. This is followed by a diminished chord that leads to a cadence in the key of E minor. After the acoustic guitar fades out on the E minor chord, a lightning-fast ensemble lick is played, marking the return of the electric guitar.

Fig. 14

**Interlude** 3:00

$\text{♩} = \text{ca } 136\text{-}138$

(poco rubato)

Am Fmaj7 $\sharp$ 11 Dsus2 Dm E7sus4 E/G $\sharp$

1 Gtr. 3 (nylon-str. acous.)

*mf*  
let ring throughout

Am Fmaj7 $\sharp$ 11 Dsus2 Dm E7sus4 E7/G $\sharp$

5

*poco rit.*

**27**

**Featured Guitars:**  
Gtr. 3 meas. 1-26  
Gtrs. 1&2 meas. 27

**28**

**Slow Demos:**  
Gtr. 3 meas. 1-26  
Gtrs. 1&2 meas. 27

9 **A/C#** **Dsus2** **Dm** **G/B** **C**

*a tempo*

5 3 5 3 1 0 | 0 2 3 0 1 0 3 | 0 0 3 3 1 3 1 0 3 | 3 2 0 0 1 0 3 2

13 **Bbadd#11** **G#°7** **Am**

3 3 0 3 3 | 6 7 6 7 6 7 6 | 0 2 1 0 0 1 2 1 | 2 2 3 2 0

17 **A/C#** **Dsus2** **Dm** **G/B** **C**

5 3 5 3 1 0 | 0 2 3 0 1 0 3 | 0 0 3 3 1 3 1 0 3 | 3 2 0 0 1 0 3 2

21 **Bbadd#11** **E/G#** **Em/G** **F#°7** **D#°7**

*poco a poco rit.*

3 3 0 3 3 | 4 5 5 4 5 4 | 4 5 3 5 4 5 4 | 2 4 2 1

25 **Em** **N.C.** **Gtr. 3 tacet**

Gtrs. 1 & 2 *f*

0 2 5 4 | 5 7 9 5 7 9 7 5 | 9 7 5 9 6 6 7 9 | 5 7 9