



**B** *Em* after Repeat *D/E*

Lead Guit.

Detailed description: This system contains the second system of music. It features a vocal line starting with a repeat sign and a fermata, followed by a guitar line with a 'Lead Guit.' instruction and a circled '2' above it. The bass line is positioned below the guitar line. The key signature has one sharp (F#) and the time signature is 4/4. Chords *Em* and *D/E* are indicated above the staff.

*Em* *D/E*

I like to  
I like to

Detailed description: This system contains the third system of music. The vocal line continues with the lyrics 'I like to' and 'I like to'. The guitar and bass lines continue with the same rhythmic pattern. Chords *Em* and *D/E* are indicated above the staff.

**C** *Em* *D/E*

sit be - side the fire when the light is go - - ing down I like to  
walk a-round in dreams at night And play with kings and queens 'til the morn - ing light I like to

Detailed description: This system contains the fourth system of music, marked with a circled 'C'. The vocal line has two lines of lyrics. The guitar and bass lines continue. Chords *Em* and *D/E* are indicated above the staff.

*Em* *D/E*

hear the wild wind blow out - side my door I have so  
wake up in the morn - ing un - a - ware Of the

Detailed description: This system contains the fifth system of music. The vocal line has two lines of lyrics. The guitar and bass lines continue. Chords *Em* and *D/E* are indicated above the staff.

Em D/E

much left to re-mem-ber I have so much left to for-get And I  
 fact that you are call-ing me to ask me if I want to be Some-

Em D/E

know I just don't have to search for more  
 - one who you can love and al-ways care for

D Am C Bm7 D

But you want to change my world — Stay out of my life —

Em Chorus D G C Am D Em

1.2. Storm - wind you're just like a wind — Com-in' to drag me a-way — 1st time only  
 3. Storm - wind you're just like a wind — Com-in' to drag me a-way — har.

**Em**  
Chorus

**D** **G** **C** **Am** **D** **Em** 3x

Storm - wind what can I say I just don't want you to stay  
 Storm - wind what can I say I just don't want you to want you to stay

1st time only har.  
 1st time only har.

**Em**  
Chorus

**D** **G** **C** **Am** **D**

Storm - wind wind you're just like to wind Com - in' Com - in' to drag  
 Storm - wind wind you're just like to wind Com - in' Com - in' Com -

**Em** 3x **Chorus** **D** **G** **C**

me a - way Storm - wind what can I say  
 in' to drag me a - way Storm - wind what can I say

**Am** **D** to  $\oplus$  **D** 1. **C**

3x I just don't want you to stay I don't want you I just say  
 I just don't want you to stay

M →  
 M →

2.C

D

F Em

D

G

C

stay

Lead Guit.

M

H.C & D

H.C&D&P

cho

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with lyrics 'stay'. The second staff is a guitar accompaniment with chords D, F, Em, D, G, and C. The third staff is a lead guitar part with chords M, H.C & D, H.C&D&P, and cho. The bottom staff is a guitar tablature with fret numbers and techniques like M, H.C & D, H.C&D&P, and cho.

Am H.U & D&P

D

Em cho&D

Em M H.C & D

G H.C&D&P

C M cho

H.U&D&P

cho&D

M H.C&D

H.C&D&P

M cho

Detailed description: This system contains the third and fourth systems of music. The top staff is a vocal line with lyrics 'stay'. The second staff is a guitar accompaniment with chords Am, D, Em, Em, G, and C. The third staff is a lead guitar part with chords H.U & D&P, cho&D, M, H.C & D, H.C&D&P, and M cho. The bottom staff is a guitar tablature with fret numbers and techniques like H.U&D&P, cho&D, M, H.C&D, H.C&D&P, and M cho.

Am H.U&D&P

D

Em cho&D

8va Em H.C & D

D H & P

G cho

C P 6 H&P

H.U&D&P

cho & D

H.C & D

H & P

cho

P

H & P

Detailed description: This system contains the fifth and sixth systems of music. The top staff is a vocal line with lyrics 'stay'. The second staff is a guitar accompaniment with chords Am, D, Em, D, G, and C. The third staff is a lead guitar part with chords H.U & D&P, cho & D, H.C & D, D H & P, G cho, and C P 6 H&P. The bottom staff is a guitar tablature with fret numbers and techniques like H.U&D&P, cho & D, H.C & D, H & P, cho, P, and H & P.

Am

D H & S

Em P

P

Em cho

P cho

D P

P

P

H & S

S

P

P

cho

P

cho

P

P

P

Detailed description: This system contains the seventh and eighth systems of music. The top staff is a vocal line with lyrics 'stay'. The second staff is a guitar accompaniment with chords Am, D, Em, and Em. The third staff is a lead guitar part with chords H & S, S, P, P, Em cho, P cho, D P, and P. The bottom staff is a guitar tablature with fret numbers and techniques like H & S, S, P, P, cho, P, cho, P, P, and P.









# SCREAM OF ANGER

怒りの叫び

Words and Music by Joey Tempest and M. Jacobs

A E B A F#m

5. 0 0 2 | 2 4 0 5 4 2 0 | 4 2 0 4 0 4 0 2 | 2 4 0 5 4 2 0 | 5. 0 0 2

F#m A E B

2 4 0 5 4 2 0 | 4 2 0 0 0 0 0 2 | 2 4 0 5 4 2 | 5. 0 0 2

B F#m A E B

I won't live to see to-mor - row

M

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

F#m A E B

There won't be an-oth - er breath

M

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

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**F#m**

None of them \_\_\_\_\_ will ev - er sor - row \_\_\_\_\_

**A E B**

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "None of them \_\_\_\_\_ will ev - er sor - row \_\_\_\_\_". The guitar accompaniment is in standard tuning and includes a bass line with fret numbers (2, 2, 2, 2, 2, 2, 2, 2) and a treble line with a melodic line. Chord markers **F#m**, **A**, **E**, and **B** are placed above the staff. A bracket labeled **M** spans the first two measures of the guitar accompaniment.

**A B C#**

Those who sen - tenced me to death \_\_\_\_\_

The second system continues the vocal line with the lyrics "Those who sen - tenced me to death \_\_\_\_\_". The guitar accompaniment features a bass line with fret numbers (2, 2, 2, 2, 2, 2, 2, 2) and a treble line with a melodic line. Chord markers **A**, **B**, and **C#** are placed above the staff. A bracket labeled **M** spans the first two measures of the guitar accompaniment.

**C F#m**

I've been wait - ing here for ages \_\_\_\_\_  
I feel like scream - ing out my an - ger \_\_\_\_\_

**A E B**

The third system begins with a repeat sign and a key signature change to **F#m**. The lyrics are "I've been wait - ing here for ages \_\_\_\_\_" and "I feel like scream - ing out my an - ger \_\_\_\_\_". The guitar accompaniment includes a bass line with fret numbers (2, 4, 0, 5, 4, 2, 0) and a treble line with a melodic line. Chord markers **F#m**, **A**, **E**, and **B** are placed above the staff. A bracket labeled **M** spans the first two measures of the guitar accompaniment.

**M**

The fourth system shows the guitar accompaniment for the final part of the piece. It features a bass line with fret numbers (2, 2, 2, 2, 2, 2, 2, 2) and a treble line with a melodic line. A bracket labeled **M** spans the first two measures of the guitar accompaniment.

F#m

For the hang - man to ap - pear, for the hung - man to ap - pear  
 There is so much left here to do

A E B

F#m

Soon the priest will read some pages  
 When it hap - pened I was young - er

A E B

From the Bi - ble for my fear  
 And my des - ti - ny was you

Chords: A, B, C#

I see a place an e - vil place

Chords: D, F#m, D/F#, E/F#

M

E/F# B/F# F#m

Com - in' my way

Pick Portament

Pick Portament

F#m D/F# E/F#

What can I do where can I run

M

M

**E/F#** **B/F#** **F#m** **E**

I'm gon-na die an - y - way

*D.S. x*

**E** **F#m** **E**

Things are get - ting clear - er — This is the

**E** **F#m** **G#m** **A** **G#m** **A** **B** **C#m** **1x**

price I have to pay — pay — pay — no no —



**Bm** **A** **G#m** **1. F#m**

We were on - ly half way through

They would - n't let me

**2.** **C#** **G** **D**

stay

8va →

M H.C.

Lead Guit. M H.C.

16 17 14 14 14 17 16

**F#m** **D**

P & S 3

P & S

19 17 16 17 14 17 14 16

14 16 14 13 16 13

16 14 17 16 14 16 14

17 17 16 14 17

**F#m** **D**

8va →

cho

P

cho

P

14 17 16 14 17 16 14 17

16 14 17 16 14 0

19 16

7 10 7 9 7 7 9 9 7 9 7 0





E P cho P cho Q.C P g F#m W.C G#m A G#m A B  
 3 3 3 3 3 3 3 3 3 3

C# D C#m Bm  
 (ah) What can I do —  
 (ah) What can I say —

cho

C#m Bm A Bm A G#m  
 A - bout leav - ing you — We were on - ly  
 There was no other way — They would - n't let me

1. F#m 2. C#  
 half way through stay

**1** **F#m** **A E B**

2 4 0 5 4 2 0 | 4 2 0 4 0 4 0 2 | 2 4 0 5 4 2 0 | 5 0 0 2

M M

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

2x D.S. to **D**

**Coda**

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

pay \_\_\_\_\_

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

**D C# F#m**

This is the price \_\_\_\_\_ I have to \_\_\_\_\_ pay

Free feeling  
(Picking Tr. & Pick Portament)

7 5 | 4 3 2 1 | 4 3 2 1 | 4 3 2 1

*Fine*

# OPEN YOUR HEART

オープン・ユア・ハート

Words and Music by Billy Joel

**A** **Bm** **D** **Em** **A**

Oh woh — oh — oh

Arpeggio

12 Strings acoustic

**Bm** **D** **Em** **A**

yeah — woh —

**B** **Bm** **D/A** **Em** **A**

Days filled — with joy and days filled with sor - row I don't know — just what to do Am I

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**Bm** **D/A** **Em** **A**

hap - py to - day \_\_\_\_\_ am I lone - ly to - mor - row Ever - y - thing de - pends on you \_\_\_\_\_ I've been

**G** **Em** **D** **A/C#** **Bm** **Bm/A**

wait - ing \_\_\_\_\_ for the an - gels to knock \_\_\_\_\_ on my \_\_\_\_\_ door I've been

**G** **Em** **D** **A**

hop - in' \_\_\_\_\_ that ever - y - thing could be \_\_\_\_\_ like be - fore \_\_\_\_\_

**G** **Em** **F#m** **G** **A** **C** **Bm** **D**

O - pen your heart \_\_\_\_\_ and tell me what's wrong \_\_\_\_\_  
 May - be the sun \_\_\_\_\_ will con - tin - ue to shine \_\_\_\_\_

1st (Electric) Guit.

Why can't you talk like you used to do be - fore. I don't know if I'm weak I  
 May - be the rain will con - tin - ue to fall yeah May - be you want to

don't know if I'm strong Hey girl I can't cope an - y - more I've been wait - ing  
 leave me be - hind May - be you'll change and give me a call I've been wait - ing

for the an - gels to knock on my door I've been hop - in'

that ever - y - thing could be like be - fore ( Oh yeah )

Em F#m G A **D** (Chorus) Bm G D A Bm G

O - pen your heart — let me hear you — Make up your mind —

Em F#m G A Bm G D A

I want to hear — you call — O - pen your heart — want to come near you —

Bm G Em (1st Time only) F#m G A 1. Bm G

Make up your mind — oh girl be - fore — I fall — O - pen your heart —

D A Bm G Em F#m G A

let me hear you — Make up your mind — I want to hear — you call

Bm G D A Bm G Em F#m G A

O - pen your heart— want to come near— you — Make up your mind— oh girl be-fore— I fall —

Detailed description: This system contains the first line of music. The top staff is the vocal line with lyrics: "O - pen your heart— want to come near— you — Make up your mind— oh girl be-fore— I fall —". The bottom two staves are guitar accompaniment. Chords are indicated above the staff: Bm, G, D, A, Bm, G, Em, F#m, G, A. The guitar part includes a bass line with fret numbers and a treble line with chords and melodic fragments.

Bm F#m

2. Bm G D A

Lead Guit. M cho & Port. D H & P

Detailed description: This system contains the second line of music. The top staff shows chords: Bm, F#m, and a second system with Bm, G, D, A. The bottom two staves are guitar accompaniment. A lead guitar solo is introduced in the second system, marked "Lead Guit. M cho & Port. D" and "H & P". The solo is written in the treble clef with fret numbers and slurs. The bass line continues with fret numbers.

Bm G Em F#m G A Bm G D A

3

cho & D

Detailed description: This system contains the third line of music. The top staff shows chords: Bm, G, Em, F#m, G, A, Bm, G, D, A. The bottom two staves are guitar accompaniment. A lead guitar solo is written in the treble clef with a triplet of eighth notes and a slur, marked "3" and "cho & D". The bass line includes fret numbers and a circled "1" indicating a first ending.

Bm G Em F#m G A Bm G D A

8va M cho & Port. D H.U & D p

2

3

Detailed description: This system contains the fourth line of music. The top staff shows chords: Bm, G, Em, F#m, G, A, Bm, G, D, A. The bottom two staves are guitar accompaniment. A lead guitar solo is written in the treble clef, marked "8va" and "M cho & Port. D", with a circled "2" and "3" indicating second and third endings. The solo includes fret numbers and a circled "3" indicating a triplet. The bass line includes fret numbers and a circled "3" indicating a triplet.



**Bm G Em F#m G A Bm G**

cho & D cho & D cho & D cho cho & D

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

**D A Bm G Em F#m G A**

cho U&D cho 8va

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

**[F] Bm G D A Bm G Em F#m G A**  
(Chorus)

O - pen your heart — let me hear you — Make up your mind — I want to hear — you call —

**Bm G D A Bm G Em F#m G A**

O - pen your heart — want to come near — you — Make-up your mind — oh girl be-fore — I fall —

Repeat & F.O.



Cm A<sup>b</sup> G H&P  
 H & P

Cm A<sup>b</sup> G H&P g

Cm B<sup>b</sup> Gm Fm Gm A<sup>b</sup> B<sup>b</sup>

C Cm H&P cho & D A<sup>b</sup> P S cho

G Cm H&H H&P H H&H H&P cho P cho



G *cho & D* D Cm B $\flat$

Gm Fm Gm A $\flat$  B $\flat$  Cm

Cm A $\flat$  G H & P P

Cm (Ph) (Ph)

A $\flat$  G Cm

8va

Fine

# WINGS OF TOMORROW

明日への翼

Words and Music by Joey Tempest

**A** Em A7/C# C Em A7/C# C Em A7/C# C

Chords: Em, A7/C# C, Em, A7/C# C, Em, A7/C# C

Em A7/C# C **B** Em A7/C# C Em A7/C# C

1. 3. You must be dream - ing, \_\_\_\_\_ or go - ing out \_\_\_\_\_ of \_\_\_\_\_ mind \_\_\_\_\_ There's  
 2. sorry for the na - tions \_\_\_\_\_ of nine - teen\_ eight - y four \_\_\_\_\_ And it

Chords: Em, A7/C# C, Em, A7/C# C, Em, A7/C# C

Em A7/C# C Em A7/C# C

no way of chang - ing, \_\_\_\_\_ The world \_\_\_\_\_ over \_\_\_\_\_ night \_\_\_\_\_ Oh no \_\_\_\_\_  
 cuts you like a ra - zor \_\_\_\_\_ cause you've seen it all \_\_\_\_\_ be - fore \_\_\_\_\_ you've seen it all \_\_\_\_\_ be - fore \_\_\_\_\_

Chords: Em, A7/C# C, Em, A7/C# C

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Am Bm C Em

May - be you need to re - cov - er, from all the things you've been through  
 You've seen one war af - ter an - oth - er so man - y lifes on the line

Am Bm C D

May - be you need to dis - cov - er that it ain't much left to do  
 You must take care of one an - oth - er or is it's the end of time

C Em A/C# C Am Em A/C# C Am

Ride, ride, — ride — on wings of to - mor - row — ( to - mor - row )

Em A/C# C Am 1. Em A/C# C Am

Ride, ride, — ride — to change — the world — ( to change the world ) You feel









# WASTED TIME

ウェイステッド・タイム

Words and Music by Joey Tempest

Chorus 1

Chords: F#m, Bm7/F#, E, F#m

Vocal line: Oh

The first system of the chorus features a vocal line starting with a whole note rest, followed by a quarter note 'Oh' with a slur. The guitar and bass accompaniment consists of eighth-note patterns in the right hand and a bass line in the left hand, with fret numbers indicated below the staff.

Chorus 2

Chords: F#m, Bm7/F#, E, F#m

Vocal line: yeah Oh oh yeah

The second system continues the chorus with a vocal line containing the lyrics 'yeah Oh oh yeah'. The accompaniment remains consistent with the first system.

Chorus 3

Chords: F#m, Bm7/F#, E, F#m

Vocal line: no no no no oh oh yeah

The third system concludes the chorus with a vocal line containing the lyrics 'no no no no oh oh yeah'. A triplet of eighth notes is marked above the vocal line. The accompaniment continues with the same rhythmic pattern.

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F#m Bm7/F# E F#m A E

Oh yeah \_\_\_\_\_

E F#m

1.3. Blood's been spill - ed through - out all — times —  
 2. E - vil strikes, — you feel the fear — The

Bm C#/F F#m

We should know bet-ter since we've been a - round — There's been chang-es there's no — de-ny - in'  
 vis - ion of the fu-ture is no long - er clear In you mind you see your - self —

Bm C#/F D E D E A

But in what di - rec - tion is — good sence fly - ing Oh — } This world — so end - less blue  
 Run - ing and hid - ing you're some - body else oh —



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

Arpeggio Guit. →

**E/F#** **Bm/F#** **F#m**

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

Lead Guit. →

**Bm/F#** **F#m**

Fingering Noise

D.S. to [B]







# LYIN' EYES

ライオンアイズ

Words and Music by Joey Tempest

Musical notation for the first system of 'LYIN' EYES'. It features a treble clef and a common time signature. The guitar part is shown in tablature below the staff. The system includes a boxed 'A' section starting with an Am chord and a G chord, followed by Am, G, and Em chords.

Musical notation for the second system of 'LYIN' EYES'. It features a treble clef and guitar tablature. The system includes F, G, Am, G, and Em chords.

Musical notation for the third system of 'LYIN' EYES'. It features a treble clef and guitar tablature. The system includes Am, G, Am, G, and Em chords.

Musical notation for the fourth system of 'LYIN' EYES'. It features a treble clef and guitar tablature. The system includes F, G, Am, and Em chords.

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Em B Am

I can tell \_\_\_\_\_ just by the look \_\_\_\_\_  
 \_\_\_\_\_ it floats in your veins \_\_\_\_\_  
 \_\_\_\_\_ I wish your break clown \_\_\_\_\_ and cry

Am C F Dm

In your eyes, \_\_\_\_\_ that the love is gone, \_\_\_\_\_ that I \_\_\_\_\_ once took \_\_\_\_\_  
 I wish you'd sac - ri - fy my - self \_\_\_\_\_ but all I feel \_\_\_\_\_ is pain \_\_\_\_\_  
 \_\_\_\_\_ and then I know \_\_\_\_\_ I'd be sat - is - fied \_\_\_\_\_

Dm Am

So much has changed \_\_\_\_\_ in the way you live \_\_\_\_\_ Yeah yeah  
 You've done me wrong, \_\_\_\_\_ you have been bad \_\_\_\_\_  
 Can't \_\_\_\_\_ you see \_\_\_\_\_ I'm on the edge, \_\_\_\_\_

Am C F E

I bed there's no - thing left \_\_\_\_\_ that you can ev - - er give \_\_\_\_\_  
 But it's the last \_\_\_\_\_ time a bat - tle is lost Where I'm \_\_\_\_\_ the one who's \_\_\_\_\_  
 I can't look down \_\_\_\_\_ It's \_\_\_\_\_ me who's lost and \_\_\_\_\_

E C Dm C G/B F

nev-er found } The words \_\_\_\_\_ of a mad - man \_\_\_\_\_ are apo -

F Dm C G/B Am

- ken \_\_\_\_\_ I guess I'm not the on - ly \_\_\_\_\_ one \_\_\_\_\_

Am Dm C G/B F

\_\_\_\_\_ The heart \_\_\_\_\_ of a sad - man \_\_\_\_\_ is bro -

F E Am

- ken \_\_\_\_\_ Yeah \_\_\_\_\_ yeah \_\_\_\_\_ Eyes \_\_\_\_\_

**D** Am G Am G Em

ly - in' eyes \_\_\_\_\_ You can fool -

F G Am G Em

an - y - one \_\_\_\_\_ with - out \_\_\_\_\_ dis - guise \_\_\_\_\_

Am G Am G Em

Eyes \_\_\_\_\_ ly - in' eyes \_\_\_\_\_ Oh yeah -

F G to ⊕ Am after Repeat 1. Em

\_\_\_\_\_ You look is as cold \_\_\_\_\_ as ice \_\_\_\_\_ You





# DREAMER

ドリーマー

Words and Music by Joey Tempest

Piano 11

Am (after D.S.)

G

Dm

Am

1.3. He is down by the riv-er-side late one night

2.4. All a-lone by the riv-er-side and time passes by

(after D.S. only) →

C

G

Dm

E7

D.S. time Omit →

He's try - in' to count the stars in each of the sings Ah

Gath - er - ing thoughts of the past and may - be he'll cry

B

Am

G

Dm

Am

So they say he's a mad - man and (he) don't un-der-stand

All those years he has suf-fered, my fiends all those years of pain

Arpeggio →

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C G Dm 1. E7

But I know that he's try - in' herd to act like a man  
 But I don't think he knows for sure If those years were in

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note pattern. The guitar part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. Chord changes are indicated above the staff: C, G, Dm, and 1. E7.

2. E7 D.S. time Omit

vain No Ah } He's a dream - er and he's fight - in' for his life\_ He's try - in' to un - der - stand -

Arpeggio

Detailed description: This system contains measures 5 through 10. Measure 5 has a vocal line with the lyrics 'vain' and 'No Ah' and a piano accompaniment with a dotted quarter note. Measure 6 has a vocal line with 'He's a dream - er' and a piano accompaniment with an arpeggiated eighth-note pattern. Measures 7-10 continue the vocal line with 'and he's fight - in' for his life\_ He's try - in' to un - der - stand -'. The piano accompaniment continues with arpeggiated chords. Chord changes are indicated: 2. E7, C, G, F, E7, Am, C, G.

F C G F E7 Am C G

He's a dream - er but he wants to car - ry on\_ Yet I know he's a lone - ly

Detailed description: This system contains measures 11 through 16. The piano accompaniment features a steady eighth-note pattern. Chord changes are indicated: F, C, G, F, E7, Am, C, G.

F G Am G

man lone - ly man lone - ly man

Arpeggio

D.S. to A

Detailed description: This system contains measures 17 through 20. Measure 17 has a vocal line with 'man' and a piano accompaniment with a dotted quarter note. Measure 18 has a vocal line with 'lone - ly man' and a piano accompaniment with an arpeggiated eighth-note pattern. Measures 19-20 continue the vocal line with 'lone - ly man'. The piano accompaniment continues with arpeggiated chords. Chord changes are indicated: F, G, Am, G. The system ends with the instruction 'D.S. to A'.

♩ Coda

Lead Guitar. Tr. cho cho & D & S cho & D & P H & P & S (Ph)

D Am G Am G

Dm Am C Arm G Arm

Dm Am C Arm G Arm

Dm E7 Am G Dm H & P & S

Dm E7 Am G Dm H & P & S

Am Arm M C Arm G Arm Dm Arm M E7 8va Arm g Vocal

He's a dream -

This system contains the first five measures of the piece. The guitar part is written in standard notation with a treble clef and a key signature of one flat. It includes various chord voicings and fingerings, with some notes marked 'Arm' (arm) and 'M' (middle finger). The vocal line is written in a soprano clef and includes the lyrics 'He's a dream -'. The notation includes a 'Vocal' marking and a 'g' (guitar) marking.

Arm Arm Arm Arm M 8va Arm g

This system contains the next five measures. The guitar part continues with similar chord voicings and fingerings. The vocal line continues with the lyrics 'He's a dream -'. The notation includes 'Arm' and 'M' markings, and a 'g' marking.

E C G F E7 Am C G F

er and he's fight - in' for his life — He's try - in' to un - der-stand — He's a

This system contains the next five measures. The guitar part features a variety of chord voicings, including triads and dyads. The vocal line includes the lyrics 'er and he's fight - in' for his life — He's try - in' to un - der-stand — He's a'. The notation includes 'E' and 'g' markings.

C G F E7 Am C G F

dream - er But he wants to car - ry on — Yes I know he's a lone - ly man — He's a dream -

This system contains the final five measures of the piece. The guitar part concludes with several chord voicings. The vocal line includes the lyrics 'dream - er But he wants to car - ry on — Yes I know he's a lone - ly man — He's a dream -'. The notation includes 'C' and 'g' markings.

Repeat & F.O.

# DANCE THE NIGHT AWAY

ダンス・ザ・ナイト・アウェイ

Words and Music by Joey Tempest

1.3 Hey girl — I can feel your heart — We had some thing go - in' on —  
 2. To - mor - row nev - er gets in my way — When I feel — like danc - in'

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G D F G

right from the start — When I look at you — I just feel so  
 night — and day — I just want to get up — and nev-er ev-er get down —

Am

good — down — down — yeah — Hear the mus-ic break-in' up the ground  
 Seems to me I won't — get old —

G D F G

Can you feel it I just love — the sound — I'm just let-tin' go — just like I should —  
 And my heart — will nev-er ev-er get cold — It's so hard to feel bad — when you're a-round —

Am

Like — I should —  
 You're a-round — yeah

Gt.2 *gtr* *cho* *ph* *ph*

Gt.2 *cho* *ph* *ph*

12 15 13 15 13 15 13 13 14 14 12 14 14 12 14 13 12 10 12 10 12 10 12 10

**C** **Bm** **E**

1.2.3. There's some - thing go - in' on that's so — hard to — des - cribe — But I can

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The guitar tablature shows a sequence of chords: C (x0232), Bm (x2442), and E (02210).

**C** **D** **C** **D**

dance — the night — a - way —

This system contains measures 4 through 7. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the eighth-note pattern. The guitar tablature shows chords: C (x0232), D (xx0232), C (x0232), and D (xx0232).

**Am** **C** **D**

There's noth - in' else — that I want to do —

This system contains measures 8 through 10. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note pattern. The guitar tablature shows chords: Am (x02210), C (x0232), and D (xx0232).

**Am** **C** **D**

Yes, I can dance — the

This system contains measures 11 through 14. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note pattern. The guitar tablature shows chords: Am (x02210), C (x0232), and D (xx0232). There are 'S' markings above the piano accompaniment in measures 12 and 13, indicating a specific technique.

C D Am C

night a - way There's no one else

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note 'night' under a C chord, followed by a half note 'a - way' under a D chord, and then a quarter rest followed by a quarter note 'There's no one else' under a C chord. The guitar part features a steady eighth-note accompaniment. The bass part follows a similar eighth-note pattern.

D to Am

that I want but you I tell I want but

Gt.2 *8va* cho  
H & P  
S

Detailed description: This system contains measures 4-6. The vocal line has a half note 'that I want but you' under a D chord, followed by a quarter rest and a quarter note 'I tell I want but' under an Am chord. The guitar part includes a 'Gt.2 8va cho' section with a wavy line, and 'H & P' and 'S' markings. The bass part has a wavy line under the 'S' marking.

1. Am

you But I want you

cho *8va* U & D & P R.H. Tr. cho

Detailed description: This system contains measures 7-10. The vocal line has a half note 'you' under an Am chord, followed by a quarter rest and a quarter note 'But I want you' under an Am chord. The guitar part features triplets of eighth notes with 'cho' markings and a 'Gt.2 8va' section with a wavy line. The bass part has triplets and 'cho' markings.

Am C 2. N. C.

you

& Port. D H & P P g

Detailed description: This system contains measures 11-14. The vocal line has a half note 'you' under an Am chord, followed by a quarter rest and a quarter note 'you' under a C chord. The guitar part has a '2. N. C.' marking. The bass part has a '2. N. C.' marking. The system concludes with a double bar line and repeat signs.





**E** Am

T  
A  
B

Am

I feel like

Tr. & R.H g

Tr. & R.H g

T  
A  
B

Am

danc - ing

Wow - Wow - Wow - Wow

I feel like

cho Picking Tr.

cho Picking Tr.

M

M

T  
A  
B

Am

danc - ing

cho & D & P & H & P & cho & D & P & H & cho & D

cho & D & P & H & P & cho & D & P & H & cho & D

T  
A  
B

D.S. to **B**

♩ Coda

F Am

you — you I tell I want but you —

M

M

7 5 4 7 5 4 7 5 4 7 5 4 7 5 4 7 7 5 5 7 7 5 4 7 7 5 4 9 7 5 9 7 5 9 7 5 9 7 5 11 0 7 11 9 12 11 0 12 11

3 5 5 5 5 5

Am

No No

cho cho & D cho

g

g cho cho & D cho

9 9 12 11 10 10 13 12 11 11 14 13 15 15 15 15 15 13 15 13 15 13 15 15 15

g

Am

C

Am

cho cho & D cho & Port. D

cho cho & D cho & Port. D

15 15 15 15 15 17 15 13 12 12

Am

C

Am

C

Am

Dance the night — a - way —

g

g

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

Fine

# IN THE FUTURE TO COME

フューチャー・トゥ・カム

Words and Music by Joey Tempest

The musical score is presented in four systems, each with a guitar staff (top) and a bass staff (bottom). The guitar staff uses a treble clef and a key signature of two flats (B-flat major/C minor). The bass staff uses a bass clef and the same key signature. Chord diagrams are placed above the guitar staff, and tablature is placed below the bass staff. The score includes various musical notations such as slurs, accents, and dynamic markings like 'M'.

**System 1:** Chords: Cm, B<sup>b</sup>/D, Cm/E<sup>b</sup>, A<sup>b</sup>, G, G/B. Includes a circled 'A' in a box above the first measure.

**System 2:** Chords: Cm, B<sup>b</sup>/D, Cm/E<sup>b</sup>, A<sup>b</sup>, G, G/B.

**System 3:** Chords: Cm, B<sup>b</sup>/D, Cm/E<sup>b</sup>, A<sup>b</sup>, G, G/B.

**System 4:** Chords: Cm, A<sup>b</sup>, B<sup>b</sup>, Gm, Cm.

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**Cm**  
after D.S. only

**B**

Oh \_\_\_\_\_ Ah \_\_\_\_\_

**B $\flat$**  **Gm**

8va

W.C. W.C. W.C. W.C. W.C.

W.C. W.C. W.C. W.C. W.C.

W.C. W.C. W.C. W.C. W.C.

14 11 (14) (11) 11 8 18 14 18 14 18 14 16 13 16 13 19 16 (13) (16) 13 10 16 13 16 13 13 9 13 9 (19) (8)

W.C. W.C. W.C. W.C. W.C. W.C.

M M M M

M M M M

**Cm** **B $\flat$**  **Gm**

1.3. So

8va

W.C. W.C. W.C. W.C. W.C.

W.C. W.C. W.C. W.C. W.C.

W.C. W.C. W.C. W.C. W.C.

14 11 (14) (11) 11 8 14 11 18 14 18 14 18 14 16 13 16 13 13 9 (13) (9) 9 6 (9) (2)

W.C. W.C. W.C. W.C. W.C.

M M M M

M M M M

**Cm** **Gm**

man - y years — a - go The peo - ple on this earth — they we're laugh - in' —  
 long as you can see — as long as you can feel there's no cause for a - larm —

The first system of the musical score features a vocal line in C minor with a common time signature. The piano accompaniment consists of chords and moving lines. The guitar part is shown in tablature with fret numbers and slash marks for bends.

**A<sup>b</sup>** **B<sup>b</sup>** **Fm**

They didn't think of an - y - thing else — Then love — and  
 As long as you can touch as long as you can move it ain't too bad —

The second system continues the musical score with a key change to A-flat major. The vocal line includes triplets and rests. The piano and guitar parts provide harmonic support.

**Cm** **B<sup>b</sup>** **Gm** **Cm**

peace — But gen - er - a - tions fail-ed to see that  
 But one day or an - oth - er this

The third system features a return to C minor. The vocal line has a long rest followed by the lyrics. The piano and guitar parts continue with their respective parts.

**Cm** **Gm** **A<sup>b</sup>**

they we caus - in' tru - ble for the fu - ture — They  
 world would may - be be de - stroyed for - ev - er — A

The final system on the page shows a key change to A-flat major. The vocal line concludes with the lyrics and a final note. The piano and guitar parts end with sustained chords.

**B<sup>b</sup>** **Fm** **Cm**

did - n't know that one sin - gle war would con - tin - ue to in - crease  
 hol - o - caust may - be be spead and drive us all mad

**B<sup>b</sup>** **Gm** **Fm** **B<sup>b</sup>** chorus

But I'll be be - side you

But I'll be be - side you

**Gm** **Cm** **A<sup>b</sup>**

side you chorus Cause I want to hide you I'll cov - er my pain -

Cause I want to hide you I'll cov - er my pain -

**B<sup>b</sup>** **A<sup>b</sup>** **B<sup>b</sup>** **A<sup>b</sup>** **Cm**

Or I'll go in - sane Oh Lord

Or I'll go in - sane Oh Lord

Gm Cm B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> Gm A<sup>b</sup> Cm

where will it end ——— When to - mor-row is done ——— Oh — Lord — can we

This system contains the first three measures of the piece. The vocal line starts with a triplet of eighth notes. The piano accompaniment features chords and moving lines. The guitar tablature shows fret numbers and strumming patterns.

Gm Cm B<sup>b</sup> A<sup>b</sup> to B<sup>b</sup>

stop to pre - tend ——— That we can sur - vive ——— in the fu - ture to come —

This system contains the next three measures. The vocal line continues with a triplet and a quarter note. The piano accompaniment includes a measure with a whole rest. The guitar tablature shows a measure with a whole rest.

Cm B<sup>b</sup> Gm

In the fu - ture to —

W.C. W.C. W.C. W.C. W.C. W.C.

This system contains the final three measures. The vocal line ends with a triplet. The piano accompaniment has a measure with a whole rest. The guitar tablature includes a section with 'W.C.' (Whole Chord) markings and specific fret numbers: 14 11 14 11, 11 8, 18 14 18 11 18 11, 16 13 16 13, 10 16 10 12, 16 13 16 13, 13 9 13 8 13 8.







**Cm** M cho cho&D P P **Gm** P **A<sup>b</sup>** M cho cho&D **Fm** **B<sup>b</sup>** S & P

TAB

**Cm** H.C & D cho & D **Gm** H.U & D P **A<sup>b</sup>** H & P & S P **Fm** S **B<sup>b</sup>**

TAB

**Cm** **Gm** **A<sup>b</sup>** **Fm** **B<sup>b</sup>**

TAB

**Cm** **Gm** **A<sup>b</sup>** **Fm** **B<sup>b</sup>**

TAB

D.S. to **A**

**⊕ Coda B<sup>b</sup>** **B<sup>b</sup>** **A<sup>b</sup>** **G** **Cm**

- vive — In the fu - ture to — come

TAB

Fine

# SEVEN DOORS HOTEL

セブンドアーズ・ホテル

Words and Music by Joey Tempest

**A** Piano  
Em B/D# G/D D B7/D# Em

B/D# G/D D B7/D# Em *rit.*

*a tempo* Em **B** C Em C D Em

Em C Em C D Em *8va cho*

Em C Em C D Em *cho*

M

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**B** **Em** **B** **Em D C**

The Ei - bon is o - pen use your eyes to read and learn

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, and quarter notes G4, F4, E4. The guitar accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated as B, Em, B, Em, D, and C.

**F#m** **B/D#** **A/C#** **C** **D** **Em**

In the end it could be it could be your turn Nine -

Detailed description: This system contains measures 4 through 8. Measure 4 has a quarter rest. Measure 5 has a triplet of eighth notes G4, A4, B4. Measure 6 has a quarter rest. Measure 7 has quarter notes G4, A4, B4. Measure 8 has quarter notes G4, F4, E4. Chords are F#m, B/D#, A/C#, C, D, and Em. A double bar line is present between measures 5 and 6.

**D** **Em** **D** **Em**

- teen eigh - ty one trac - es were found - Could not ex - ist - in one's mind - A  
al - ways watch out for things that you see But don't un - der - stand - The

Detailed description: This system contains measures 9 through 13. Measure 9 has quarter notes G4, A4, B4. Measure 10 has quarter notes G4, A4, B4. Measure 11 has quarter notes G4, A4, B4. Measure 12 has quarter notes G4, A4, B4. Measure 13 has quarter notes G4, A4, B4. Chords are D, Em, D, Em, and A. A double bar line is present between measures 10 and 11.

**Em** **G** **D** **C**

wom-an could lead you to - tal - ly de - ceive you With - out your know - ing she's blind - }  
Dev - il is there al - ways some - where Read - y to com - mand - }

Detailed description: This system contains measures 14 through 18. Measure 14 has quarter notes G4, A4, B4. Measure 15 has quarter notes G4, A4, B4. Measure 16 has quarter notes G4, A4, B4. Measure 17 has quarter notes G4, A4, B4. Measure 18 has quarter notes G4, A4, B4. Chords are Em, G, D, and C. A double bar line is present between measures 15 and 16. Triplet markings are present over measures 16 and 17.

**B** **Em** **B** **Em** **D** **C**

The Ei - bon is o - pen use your eyes to read and learn

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, and quarter notes G4, F4, E4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar tablature shows a sequence of chords: B (2-2-2), Em (2-2-2), B (2-2-2), Em (2-2-2), D (5-4-3), and C (3-2-1).

**F#m** **B/D#** **A/C#** **B**

In the end it could be it could be your turn

Detailed description: This system contains the next four measures. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and quarter notes G4, F4, E4. The piano accompaniment continues with similar patterns. The guitar tablature shows chords: F#m (2-2-2), B/D# (4-4-4), A/C# (2-2-2), and B (2-2-2).

**E** **Em** **B** **G** **D** **B7/D#**

Oh oh oh oh oh Sev - en Doors Ho - tel

Detailed description: This system contains the next four measures. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and quarter notes G4, F4, E4. The piano accompaniment features a steady eighth-note bass line. The guitar tablature shows chords: Em (2-2-2), B (2-2-2), G (3-2-1), D (5-4-3), and B7/D# (7-6-6).

**Em** **B** **G** **D** **B7/D#**

Oh oh One of sev - en gates to

Detailed description: This system contains the final four measures. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, and quarter notes G4, F4, E4. The piano accompaniment continues with similar patterns. The guitar tablature shows chords: Em (2-2-2), B (2-2-2), G (3-2-1), D (5-4-3), and B7/D# (7-6-6).

Em B G 2x D B7/D#

Hell — Oh oh oh oh — Sev - en Doors — Ho - tel —

The first system of music features a vocal line with lyrics "Hell — Oh oh oh oh — Sev - en Doors — Ho - tel —". The piano accompaniment consists of chords marked with 'M' (Major) and a guitar tablature below it. The guitar part includes a double bar line with a '2x' marking above it, indicating a second ending.

Em B G D B7/D#

Oh — oh — One of sev - en gates to —

The second system continues the vocal line with lyrics "Oh — oh — One of sev - en gates to —". The piano accompaniment and guitar tablature continue, with the guitar part showing various fret positions and chord shapes.

1. C Em F C Em C

Hell —

The third system begins with a first ending bracket labeled "1." and includes the lyrics "Hell —". The piano accompaniment and guitar tablature are shown, with the guitar part featuring a double bar line and a '2' marking, indicating a second ending.

Chords: C, D, Em, C, Em, C, D, Em

8va → cho

Em, & D, cho H.U., cho, C

M

C, D, Em, 2. C

Do — Hell

P & P, H, cho & D





Em C G D Em B7

B7 Em C G D

Em B7 C G D

Em B7 Em

Em C G D

I Em B7 Em C

G cho & D & P D C Em J C

C Em C D Em C



**B**                      **G**                      **D**                      **B7/D#**                      **Em**

oh                      oh                      oh                      Sev - en    Doors    Ho - tel

The first system of music features a vocal line with lyrics "oh oh oh Sev - en Doors Ho - tel". The guitar part consists of a repeating eighth-note pattern in the high register, marked with "M" for muted. The bass part provides a steady eighth-note accompaniment.

**B**                      **G**                      **D**                      **B7/D#**                      **Em**

Oh                      oh                      One of    sev - en    gates    to    Hell                      Oh

The second system continues the vocal line with lyrics "Oh oh One of sev - en gates to Hell Oh". The guitar and bass parts maintain their respective rhythmic patterns.

**B**                      **G**                      **D**                      **B7/D#**                      **Em**

oh                      oh                      oh                      Sev - en    Doors    Ho - tel

The third system repeats the vocal line "oh oh oh Sev - en Doors Ho - tel". The guitar and bass parts continue with their established patterns.

**B**                      **G**                      **D**                      **B7/D#**                      **Em**

Oh                      oh                      One of    sev - en    gates    to    Hell

The fourth system concludes the vocal line with "Oh oh One of sev - en gates to Hell". The guitar and bass parts end with a final chord and a few notes.

*Fine*