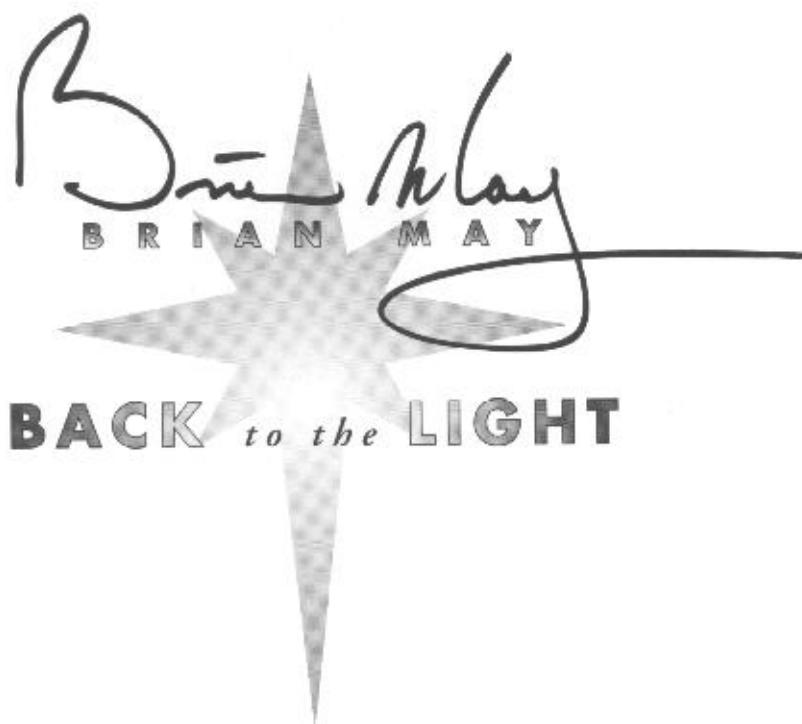


Brian May  
B R I A N M A Y

**BACK** *to the* **LIGHT**





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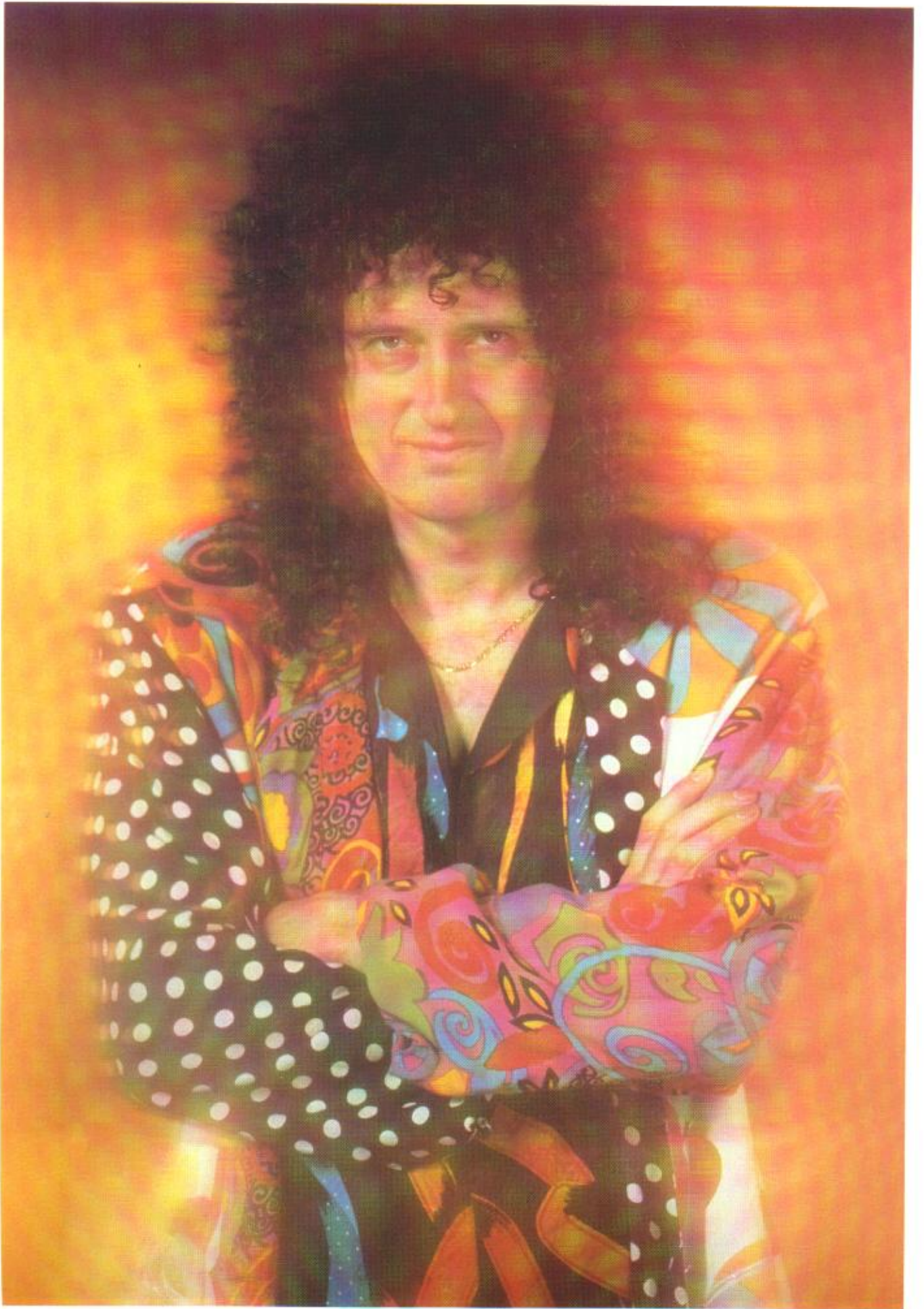


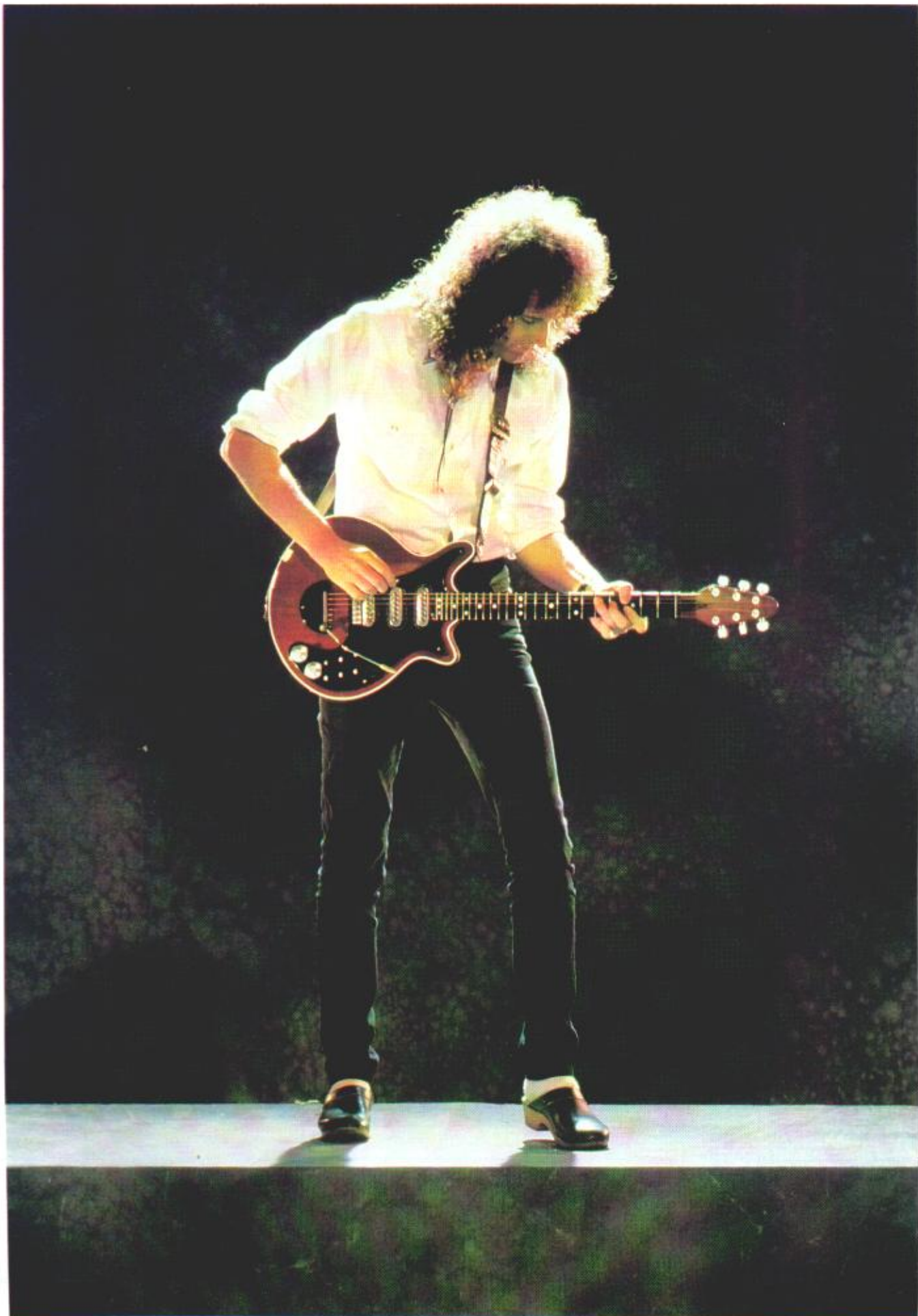




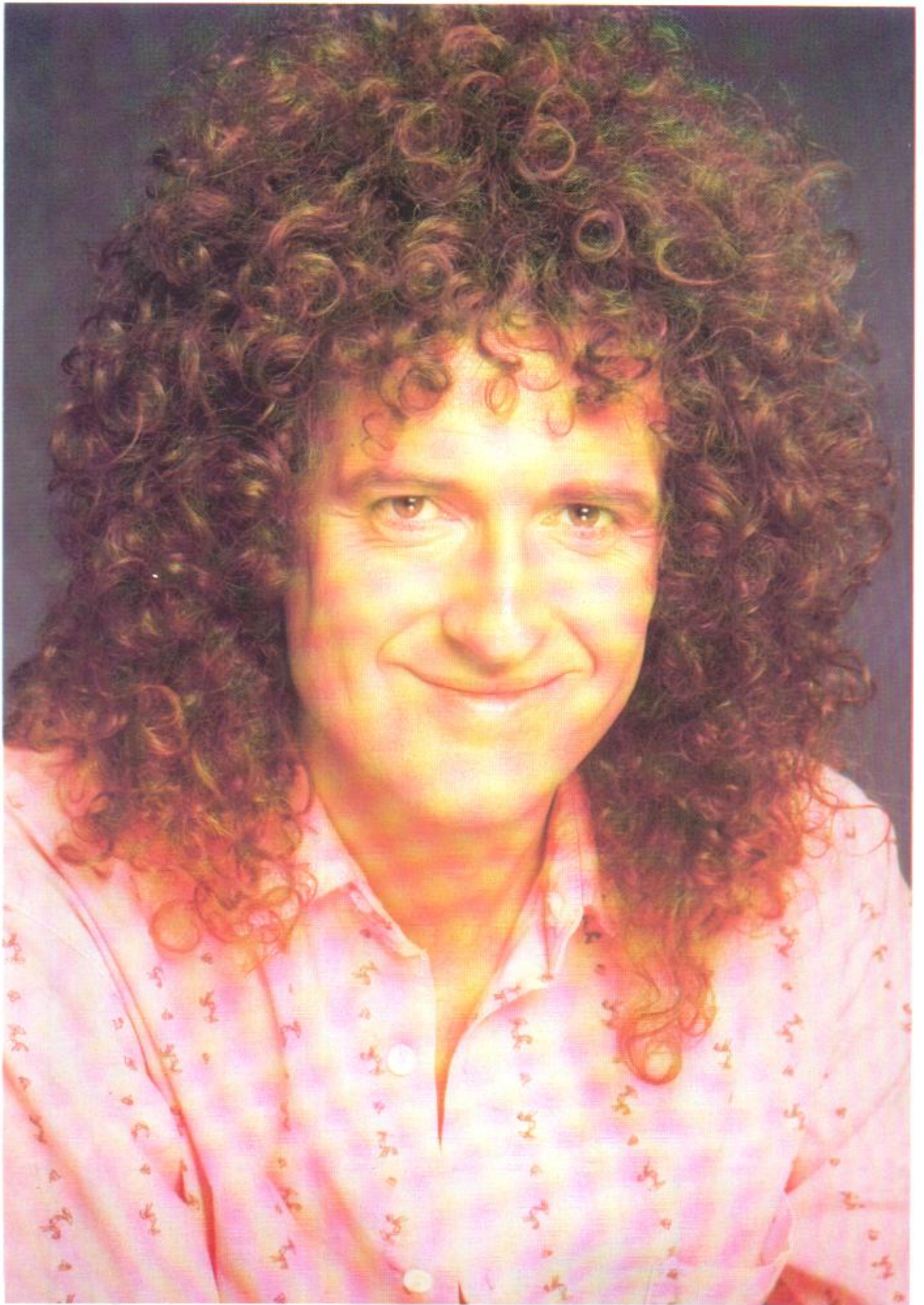












Free time (♩ = 72)  
N.C.

Lit - tle ba - by sweet - ly sleep, do not stir,

*8va*  
Bells *ad lib.*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The next two measures each contain a pair of eighth notes: (D5, E5) and (F5, G5), with a sharp sign (#) above the second eighth note in each pair. The piano accompaniment consists of a treble clef staff with a series of eighth notes in the right hand, labeled '8va Bells ad lib.', and a bass clef staff with whole rests.

we will bring a coat of fur. We will rock you,

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with quarter notes D5, E5, and F5, followed by a half note G5. The next two measures each contain a pair of eighth notes: (A5, B5) and (C6, B5). The piano accompaniment continues with the same '8va Bells ad lib.' pattern in the treble clef and whole rests in the bass clef.

rock you, rock you, we will rock you, rock you, rock you.

G  
x00

*8vb*

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with quarter notes G5, A5, and B5, followed by a half note C6. The piano accompaniment continues with the '8va Bells ad lib.' pattern. At the end of the system, there is a guitar chord diagram for a G major chord (x00) and a bass clef staff with a half note G2, labeled '8vb'.



# The Dark

Words and Music by  
Brian May

**Rubato**

8vb

(8vb)

(8vb)

(8vb)

(8vb)

8vb

(8vb)

# Back To The Light

Words and Music by  
Brian May

(♩ = 88)



1. Far, far from the light, hear the night crea - tures  
2. Deep, deep in the night when the world fills with



call tears, with a cold wind breath they howl. All the  
and the and the wind blows they cold - er and cold - er it grows, and the



hol - low hours they're call - ing you I'll be there,  
fire dims with the same old fears, I'll be there, though





no mat-ter what you're go-ing through. In the dark I care, I'm hold-ing on, I'm hop-ing on, it's  
may - be you don't hear me babe, I'll still care, no mat-ter when, I'll still be there when you

2nd time only

F#m7dim5



F#m7dim5



still the same old me in - side. Back to the light,  
make it to the oth-er side. Lord I'm go-ing back

2nd



back to the streets that are paved with gold.



Back to the light, back to the land where the

G C/E F G G Am G/B

sun - shine\_ heals my\_ soul.

Ab Eb/G Ab

On and on\_ search-ing for a clear - er view, win-ning and los-ing an in-ner war, \_

Eb/G Db/Ab Ab

won-dering what we do it for, though the road seems ne-ver end - ing, hold on\_ to the hope I'm send-ing\_

Ebsus4 Eb C F/C

Guitar solo

through.

Am

3

3

3

G

C

F/C

G

C

F/C

Am

G

C/E

F

C

Am

G

C/E

F

C

3

G

Csus4

C

No, no

G

Csus4

C

No, no

6



G/B



C



Csus4



C



G/B



Am



mat-ter where you're go-ing to, in the dark I care, I'm hold-ing on be-lieve it, we'll be



F



F#m7dim5



C



F/C



walk-ing in the light, 'cause there'll be no place left to hide. Back to the light,



Am



G



C



G/B



ooh, back to the streets that are paved with gold.



C



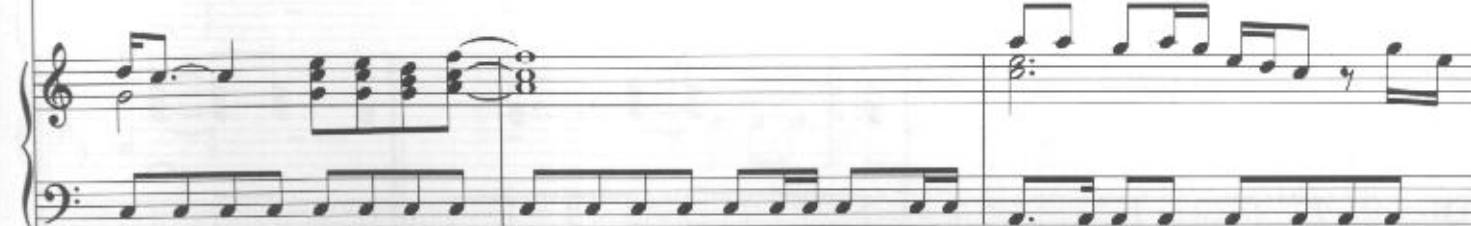
F/C



Am



Back to the light, yeah, I'm go-ing back to the land where the



G C/E F G Am G/B

sun - shine heals my soul, (let me hear you babes.)

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics, a guitar line with chord diagrams for G, C/E, F, G, Am, and G/B, and a piano accompaniment with treble and bass staves. The piano part includes a melodic line in the right hand and a rhythmic bass line in the left hand.

C F/C Am

Detailed description: This system contains the next two measures. It features a guitar line with chord diagrams for C, F/C, and Am, and a piano accompaniment. The piano part continues with a melodic line in the right hand and a rhythmic bass line in the left hand.

G C C F/C

Back to the light.

Detailed description: This system contains the next two measures. It features a guitar line with chord diagrams for G, C, C, and F/C, and a piano accompaniment. The piano part continues with a melodic line in the right hand and a rhythmic bass line in the left hand.

Am

repeat ad lib. last time only

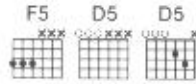
G C G/B G C

Detailed description: This system contains the final two measures. It features a guitar line with chord diagrams for Am, G, C, G/B, G, and C, and a piano accompaniment. The piano part continues with a melodic line in the right hand and a rhythmic bass line in the left hand. The final measure is marked 'last time only'.

# Love Token

Words and Music by  
Brian May

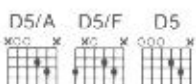
(♩ = 126)



Tune 6th string to D



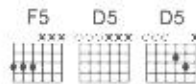
Ooh



N.C.








let me tell you now, Ma-ma's in love, Pa-pa's in love,



it's such a shame they don't love each other.



1.  5fr  2.    N.C.

Oh Pa-pa's in a jam,





    5fr

Ma-ma's throw-ing pans, the game's up, it's time to run for co-ver.





 3fr 

Oh





Musical staff with notes and lyrics: ev - ery - bo - dy's cry - ing, but they can't stop hop - ing,

ev - ery - bo - dy's look - ing for the

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with notes and lyrics: door that's o - pen. Ma - ma's mak - ing heat to keep the old fire smok - ing,

door that's o - pen. Ma - ma's mak - ing heat to keep the old fire smok - ing,

Piano accompaniment for the second system, including treble and bass staves.

N.C.



Musical staff with notes and lyrics: Pa - pa's hang - ing on to his - a old love to - ken.

Pa - pa's hang - ing on to his - a old love to - ken.

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with notes and lyrics: You got love, but you ain't got style,

You got love, but you ain't got style,

Piano accompaniment for the fourth system, including treble and bass staves.

C G D G B $\flat$  F



you want your free-dom, but in a while you're lost child-ren, but you



C F C G A5 G5 F5 D5 D5



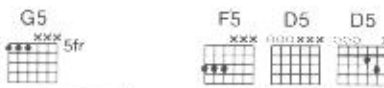

know for sure you got-ta find out who your love is for.



G5 F5 D5 D5




G5 F5 D5 D5



G5 F5 D5 G5 F5 D5 G5 F5 D5 G5

5fr

F5 D5 F5 E5 D5

'Oh Ba-by, life ain't what it used to be.'

'You're tell-ing me! Not since you've been hang-ing a-round here.'

Csus2

'Ma-ma what you scream-ing for, act-ing like a de-mon for? And hey, Ma-ma quit-ting



wav-ing them hands <sup>3</sup> in the air.' 'What? Don't talk to me that way.'

'Well I don't see no rea-son to raise voice to me man.' 'You put fat in the fire you got - ta

meat for brains.' 'Well you don't give me com-fort, and a man's got - ta get it some -

- where.' 'Ooh, that's a shame.' 'Yeah, well.' Well

G5 F5 G5

Ma-ma's hang-ing on to ev - cry word that's spo-ken, but Pa-pa's hang-ing on to his old -

F5 G5 F5 D5

love to - ken, that's what it is. Here it comes Babe.

F G F Bb F C F C G D

Guitar solo

G Bb F C F C G A



G5



F5



D5



D5



First system of musical notation. The vocal line (treble clef) contains a melodic phrase. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands.

G5



F5



D5



D5



Second system of musical notation. The vocal line contains the lyrics: "Oh, I don't wan-na leave you Ma - ma." The piano accompaniment continues with harmonic support.

G5



F5



D5



D5



Third system of musical notation. The vocal line contains the lyrics: "Say, I don't wan-na leave you Pa - pa. —" The piano accompaniment continues with harmonic support.

Csus2



D5



N.C.

D5



Csus2



Fourth system of musical notation. The vocal line contains the lyrics: "Long - haired wo-men gon-na turn you to stone." The piano accompaniment concludes the piece.



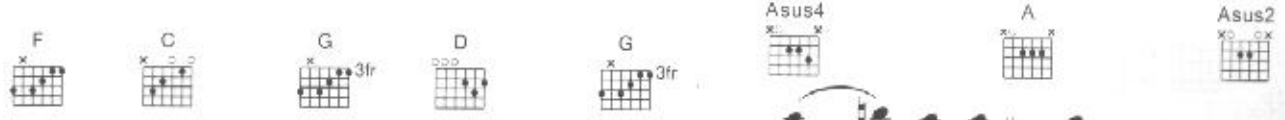
You can't beat 'em, 'cause you need 'em. You got - ta live, —






you got-ta love, — your love to-ken's got-ta fit like a glove. —





Lis - ten to the sto-ry a-bout a





dream that's bro-ken, you got-ta keep a hold of your old love — to-ken. —



G5  5fr F5  D5  D5 

Oh, I don't wan-na leave you Ma - ma,  
wan-na leave you Pa - pa,



G5  5fr F5  D5  G5  5fr F5 

Ma - ma, Ma - ma, Ma - ma, Ma - ma, Ma - ma. Oh I don't wan-na leave, oh, I don't wan-na  
Pa - pa, Pa - pa, Pa - pa, Pa - pa, Pa - pa. Oh I don't




Ub  G5  5fr F5  D5  G5  5fr F5  D5  F5  E5  G  3fr


leave, oh, I don't wan-na leave, oh, I don't wan-na leave, \_\_\_\_\_ you a - lone, \_\_\_\_\_

free time



D 

but I'm gon-na have to Babe, yeah. \_\_\_\_\_





The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of chords and melodic lines. A guitar chord diagram for a D major chord (x00232) is shown above the first measure. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A guitar chord diagram for a C major chord (x0231) is shown above the second measure.

The second system continues the piece. The upper staff features a triplet of eighth notes in the first measure, followed by chords and melodic lines. A guitar chord diagram for a G major chord (x0233) with a 3rd fret bar is shown above the first measure. The lower staff continues the accompaniment. A guitar chord diagram for a D major chord (x00232) is shown above the second measure.

The third system shows further development of the melody and accompaniment. The upper staff has a melodic line with some accidentals. A guitar chord diagram for a C major chord (x0231) is shown above the first measure. The lower staff continues with a steady accompaniment. Guitar chord diagrams for G major (x0233) and D major (x00232) are shown above the second and third measures, respectively.

The fourth system concludes the piece. The upper staff has a melodic line that ends with a chord. A guitar chord diagram for a C major chord (x0231) is shown above the first measure. The lower staff continues the accompaniment. A guitar chord diagram for a G major chord (x0233) with a 3rd fret bar is shown above the second measure.

First system of musical notation. The treble clef staff contains a melody with chords and rests. The bass clef staff contains a steady eighth-note accompaniment. Above the treble staff, two guitar chord diagrams are shown: a D major chord (x00232) and a C major chord (x32010).

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. Above the treble staff, two guitar chord diagrams are shown: a G major chord (x32010) with a 3rd finger trill (3fr) and a D major chord (x00232).

Third system of musical notation. The treble clef staff features a melodic line with a repeat sign. The bass clef staff continues the accompaniment. Above the treble staff, three guitar chord diagrams are shown: a C major chord (x32010), a G major chord (x32010) with a 3rd finger trill (3fr), and a D major chord (x00232).

Fourth system of musical notation. The treble clef staff concludes the piece with a melodic line. The bass clef staff continues the accompaniment. Above the treble staff, two guitar chord diagrams are shown: a C major chord (x32010) and a G major chord (x32010) with a 3rd finger trill (3fr). The instruction "repeat ad lib. to fade" is written at the end of the system.

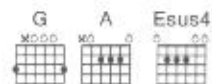
# Resurrection

Words by Brian May  
Music by Brian May, Cozy Powell, Jimmy Page

(♩ = 132)  
N.C.



1.



2.






Bm



Bm7



A/B



Bm



G



D



Eadd9



F#m



B/F#



A/F#



E/F#



1. There's a pain in my brain, con - fu - sion in my heart, my  
 2. The spi - rit is weep - ing for free - dom it cries, been

F#m



B/F#



A/F#



D



blood's fit for burst - ing, my bo - dy a - part I'm gon - na ride,  
 scrap - ing my liv - ing in the Val - ley of Lies,

A



E



gon - na ride the night to the morn - ing sun.  
 the night to the morn - ing sun.

F#m



B5



A5



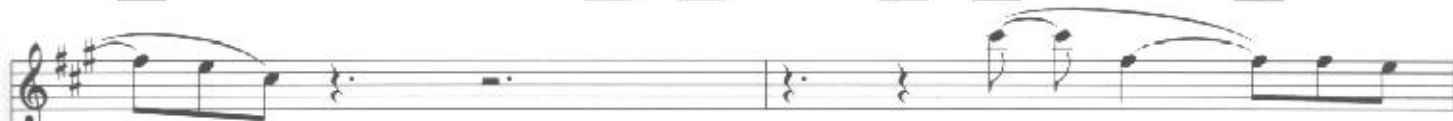
F#5



E5



F5



Yeah! \_\_\_\_\_ Gon - na  
Yeah, \_\_\_\_\_ I'm a



F#m



B/F#



A/F#



E/F#



make my re - sur - rec - tion, no more of this crap. Got a  
vic - tim, I'm a vic - tim of a con - spi - ra - cy from a



F#m



B/F#



A/F#



D



whole new di - rec - tion, ain't no turn - ing back, re - sur - rec -  
cor - pum de - re - lic - tum, gon - na fly and be free, re - sur - rec -



A



E



F#m



B5



A5



F#5



E5



- tion is a - gon - na come.  
- tion is a - gon - na come.





Guitar ad lib.

First system of musical notation, measures 1-4. Treble clef contains chords for Bm, Bm7, A/B, Bm, G, and D. Bass clef contains a walking bass line.



Second system of musical notation, measures 5-8. Treble clef contains chords for E, Bm, Bm7, A/B, and Bm. Bass clef contains a walking bass line.



Third system of musical notation, measures 9-12. Treble clef contains chords for G, D, E, and F#m. Bass clef contains a walking bass line.



Fourth system of musical notation, measures 13-16. Treble clef contains chords for E, B, A, F#m, D, A, and E. Bass clef contains a walking bass line.



Fifth system of musical notation, measures 17-20. Treble clef contains chords for F#m, D, A, and E. Bass clef contains a walking bass line.

Fm

C/E

Fm

C/E

Clear

the

vi - sion,

heal

the

Fm

C/E

Fm

sys -

tem,

sins

for -

giv -

en,

rise,

flee

the

Fm

C/E

Fm

pri -

son,

break

the

sys -

tem,

Abm6

Fm

C/E







sins for - giv - en, rise.


Ride the night,

yes I know I'm still a - live got - ta ride the night,

yeah, I'm gon - na rise a - gain

D  F# 






in the morn - ing light.

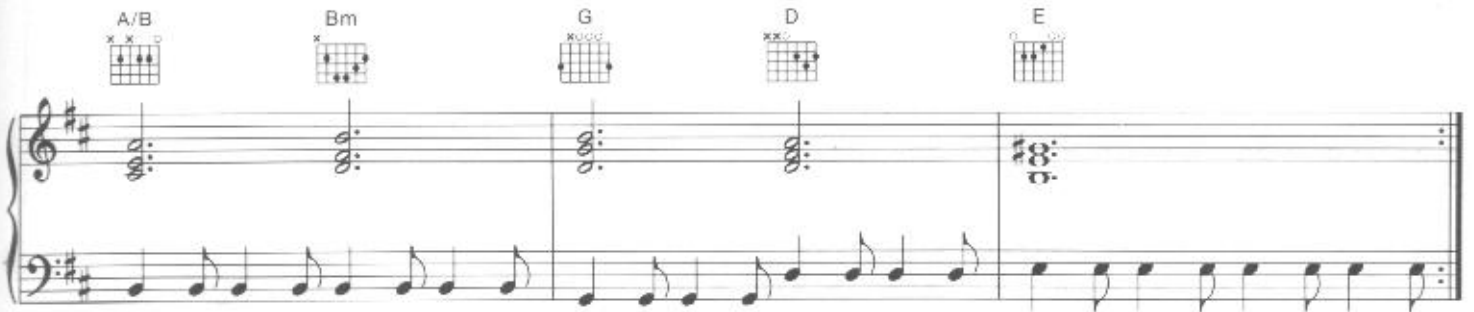








Bm  Bm7 

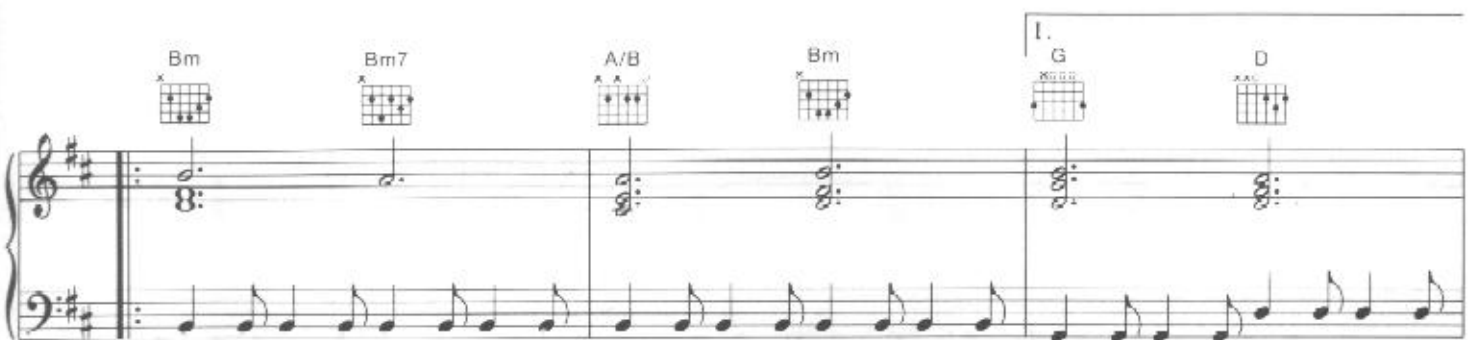
Guitar ad lib.



A/B  Bm  G  D  E 



Bm  Bm7  A/B  Bm  I. G  D 



E

2.  
N.C.

Fm

F#m

B/F#

A/F#

There's no sense in my count - ing

E/F#

F#m

B/F#

A/F#

D

price of those years, there's too ma-ny heart-aches, and too ma - ny tears.



Ride the night to the morn - ing sun.

Musical accompaniment for the first system, including piano and bass staves.



Yes, I thought I was dream - ing, but the

Musical accompaniment for the second system, including piano and bass staves.



East is a - blaze with the prom - ise of the fu - ture, those hea - ven - ly days.

Musical accompaniment for the third system, including piano and bass staves.



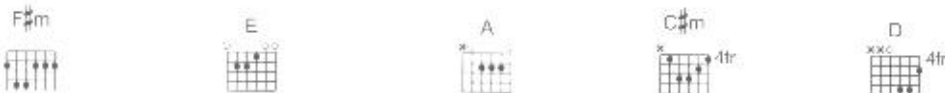
Ride the night in - to the morn - ing sun, ride the night

Musical accompaniment for the fourth system, including piano and bass staves.

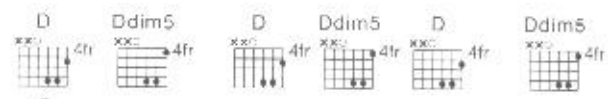




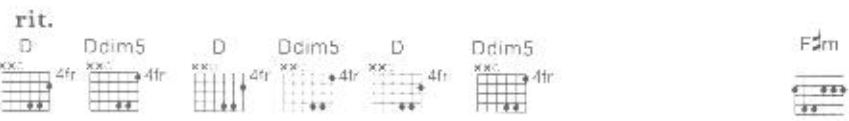
in - to the morn - ing sun, 'cause the re - sur - rec - tion is a - gon - na come,



Yeah, yeah, yeah,



yeah, yeah, yeah, yeah, yeah, yeah, yeah.



8vb

# Too Much Love Will Kill You

Words and Music by  
Brian May, Frank Musker, Elizabeth Lamers

(♩ = 78)

G C G C#m7dim5

a tempo

G D/G C/G

G D/G C/E Dsus4 G Cmaj7 C

G D/G Em Bm/D C

Ooh.

I'm just the pic - ces of the man I used to be,  
sha-dow of the man I used to be,

too ma-ny bit-ter tears are rain - in' down on me. I'm  
and it seems like there's no way out of this for me. I



far a - way — from home, and I've been fac - ing this a - lone — for much too  
used to bring you sun - shine, now all I ev - er do is bring you



long. I feel like no-one ev - er told — the truth to  
down. How would it be — if you were stand - ing in my



me, 'bout grow - in' up and what a strug - gle it would — be. — In my  
shoes? Can't you see it's im - pos - si - ble to choose? — No



tang - led state of mind, I've been look - in' back to find — where I went  
there's no mak - ing sense of it, ev - 'ry way — I go I have to

Dsus4

D

C/D

G

C



wrong.  
lose, -

oooh. Too much love will kill you if you  
Too much love will kill you just as



Em

D

G

C



can't make up your mind,  
sure as none at all. -

It - 'll torn be-tween the lo-ver, and the  
drain the power that's in you, make you



Em

D

G/B

C



love you leave be-hind. -  
plead and scream and crawl. -

You're head-ed for dis-as-ter, 'cause you  
And the pain will make you cra-zy, you're the



G/D

rit.

C#m7dim5

G/D

C/D

G

a tempo

D/G



nc-ver read the signs,  
vic-tim of your crime,

too much love will kill you -  
too much love will kill you -

ev - 'ry time.  
ev - 'ry time.

Acoustic Guitar  
(at pitch)





1. G D/G C/E Dsus4

I'm just the\_

2. G D/G C Dsus4 D G C

G D/G Em Bmsus4/D Bm/D C Am Em

Am Em Dsus4 D C/D 3fr

Yeah 8vb

G C Em D G C

Too much love will kill you, it will make your life a lie, yes, too much love will kill you, and you

Em D G/B C

won't understand why. You'll give your life, you'll sell your soul, but

G/D C#m7dim5 rit. G/D

— here it comes a - gain, — too much love — will kill you

Cm/D a tempo Eb Ebadd#11 Eb Ebadd#11 rit. G

Acoustic Guitar

in the end, in the end.

# Driven By You

Words and Music by  
Brian May

Free time



a tempo (♩ = 132)

Whoa, \_\_\_\_\_ ev - ery - thing I do, I do for you. \_\_\_\_\_

We

touch, and you're a - fraid of me, and we burn, and now I'm at your feet, high

speed, but you know you're in safe hands. Ooh! In the

Em

dark we make a bright-er light from one spark to the ho - ri - zon wide, — we

C

trust, — and to - ge-ther we tame the land, yeah. Oh, you'd be for -

G

D

- giv - en if you think you're dream - ing, but we're work - ing night and day to make a

D7/C

G/B

G

G/B

C

dream come true, — yeah. Ev-ery-thing I do — is dri-ven by

G/B

Am

D

C



G



you, — oh, c-'mon babe. Oh — well it's —



Em



tough to make a jour - ney through, the right stuff is dead a -



C



G



- head of you — and me, — and you know you've still got time, —



Em



whoa, hold on tight to the driv - ing wheel. This ride — is real-ly





out of line, raw deal, but there's no other that's worth a dime.



You know I love you, but you drive me crazy,



zy, 'cause you're saying all the things I want to say to you.



Ev-ery-thing I do is driven by you, ev-ery-thing we do,



ev - ery-thing we do, ——— ev - ery-thing we — do, ev - ery-thing we do, —



——— ev-ery-thing we do, ——— is dri-ven by you.



In-ner child - ren lost ——— their way, ——— now they know the price ——— to pay. ——— I'm



hold - ing on — to life — with you, — 'cause life with-out — you just — won't do. —

Guitar solo

B7 C A7/C#

3

Detailed description: This system contains the first system of a guitar solo. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a triplet of eighth notes in the second measure. Above the staff are three chord diagrams: B7 (x221232), C (x32011), and A7/C# (x0002). The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

G/D D7sus4

Detailed description: This system continues the guitar solo. The top staff shows a melodic line with a D7sus4 chord diagram (xx0232) above the first measure. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

D A D A

Detailed description: This system continues the guitar solo. The top staff features a melodic line with a D chord diagram (xx0232) above the first measure and an A chord diagram (x02023) above the second measure. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

D A D

Detailed description: This system concludes the guitar solo. The top staff features a melodic line with a D chord diagram (xx0232) above the first measure and an A chord diagram (x02023) above the second measure. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.



First system of musical notation, including a vocal line and piano accompaniment. The key signature is G major (one sharp).



Second system of musical notation, including a vocal line and piano accompaniment. The key signature changes to F major (one flat). Lyrics: (Dri - ven by — you)



Third system of musical notation, including a vocal line and piano accompaniment. The key signature is F major. The vocal line features triplets.






Fourth system of musical notation, including a vocal line and piano accompaniment. The key signature is F major. The vocal line features triplets.




F5  E5 

You know we're



D  D/C  G/B 

ne - ver going to know who's dream - in, but we're work - ing day and night to make the



G  G/B  C  G/B  Am  Dsus4  D  D/E 

dream come true, \_\_\_\_\_ yeah. Ev-ery-thing I do \_\_\_\_\_ is dri-ven by



A  D/A  A  D/A 

you, ev - ery-thing we \_\_\_ do, ev - ery-thing we \_\_\_ do, ev - ery-thing we \_\_\_ do,





ev - ery-thing we do, ev - ery-thing we do, ev - ery-thing we do,



ev - ery-thing we do, ev - ery-thing we do, yeah,



is dri-ven by, dri-ven by, dri-ven by you, yeah.

free time



Ooh, ev - ery-thing I do, I do for you.

# Nothin' But Blue

Words by Brian May

Music by Brian May, Cozy Powell, Steve Makin, Geoff Nicholls

(♩ = 48)  
N.C.



Piano introduction in D major, 4/4 time. The right hand plays chords and the left hand plays a bass line. The first two measures are marked 'N.C.' (No Chords).

Dmaj7

Dm7

Guitar solo

Guitar solo section. The guitar part features a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and a steady bass line.

Dmaj7

Dm7

Continuation of the piano accompaniment. It includes a triplet of eighth notes in the right hand and a corresponding bass line in the left hand.

Bm

Am

Vocal and piano accompaniment for the lyrics. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: "I look at your pic-ture, I'm no-thin' but blue,—".

Bm Am

I'm hear-ing you wis-per \_\_\_\_\_ the way you used to do, \_\_\_\_\_ and I

Em D G

can't \_\_\_\_\_ stop won - dering \_\_\_\_\_ just how things might have

Am F G

been, \_\_\_\_\_ no, I'm no - thin' \_\_\_\_\_ but blue. \_\_\_\_\_

Bm Am

My life has no rhy-thm, \_\_\_\_\_ some-how it's out of tune, \_\_\_\_\_

Bm Am

I keep try - ing to tell them \_\_\_\_\_ we'll be see - ing them soon, \_\_\_\_\_ but the

Em D G Am

truth keeps rush - ing back, \_\_\_\_\_ guess you know what I mean, \_\_\_\_\_ no, I'm

F G F G

no - thin' \_\_\_\_\_ but \_\_\_\_\_ blue, no, I'm no - thin' \_\_\_\_\_ but \_\_\_\_\_ blue. \_\_\_\_\_

C#m D G#5 A5 B5

No use in cry - ing, that ain't what you would do, \_\_\_\_\_ no,



C#m



D



F7



liv - ing or dy - ing we'll just keep on fight - ing

This system contains the first two lines of music. The vocal line (top staff) has lyrics: "liv - ing or dy - ing we'll just keep on fight - ing". The piano accompaniment (middle and bottom staves) features a steady bass line and chords in the right hand.

F7/A



A



Bm



through, yeah!

Guitar solo 3

This system contains the second two lines of music. The vocal line (top staff) has lyrics: "through, yeah!". The piano accompaniment (middle and bottom staves) continues with chords. A "Guitar solo" section is indicated with a triplet of eighth notes (3) in the top staff.

Am



Bm



This system contains the third two lines of music. It features piano accompaniment with sustained chords in the right hand and a moving bass line in the left hand.

Am



This system contains the final two lines of music. The piano accompaniment (middle and bottom staves) concludes with sustained chords and a final bass note.

Em D G Am

No, I\_ can't stop my won-der-ing \_\_\_\_\_ 'bout all\_ those things that might have been, no, I'm

F G F G

no - thin'\_\_ but\_\_ blue, no, I'm no - thin'\_\_ but\_\_ blue,\_\_\_\_\_

Dmaj7 Dm7 Dmaj7

no-thin' but blue, no-thin' but blue,\_\_\_\_\_

Dm7 Dmaj7 rit.

ooh,\_\_\_\_\_ no - thin' but blue.\_\_\_\_\_

# I'm Scared

Words and Music by  
Brian May

(♩ = 152)



1. You take me to the par-ty, you  
take me out to din-ner, and you

Drums

put me on the stand, you're pump-ing up my heart to the beat-ing of the band. You  
swal-low me whole, you're no-thing but a sin-ner with a dark black soul. I

toss it in the air, and you don't care where it lands, you  
fi-gured I could han-dle you, but I'm just a toy, you're get-tin'



take it, you break it, you're hurt-ing me 'cause I was-n't pre-pared.  
bold-er and bold-er, you're just a bad, bad boy, 'cause I was-n't pre-pared. (I'm scared,

A/C#



— I'm scared, I could-n't go where you dared, (I'm scared,— I'm scared,) you got my  
 I could-n't go where you dared, you got my

Bm7



A



whole soul bared, I ne-ver knew that you cared, c-'mon it  
 whole soul bared, (I'm so, — so scared,) I ne-ver knew that you cared, (oh

D



A/C#



just ain't fair, I'm scared,— I'm scared, I'm scared,— I'm scared, I'm scared,  
 yeah, yeah, yeah,) I'm scared,— I'm scared, I'm scared,— I'm scared, I'm scared,

Bm7



1.

A



D



— I'm scared, I'm scared,— so scared, I'm scared,— I'm scared, I'm scared,  
 — so scared, I'm scared,

A/C# E D

— I'm scared, I'm scared.

First system of musical notation with vocal line and piano accompaniment. The vocal line has lyrics "I'm scared, I'm scared." The piano accompaniment features a steady bass line and chords in the right hand.

2. A D

Ooh, you — I'm 'fraid, I'm scared, — I'm scared, I'm scared,

Second system of musical notation, including a second ending marked "2.". The vocal line has lyrics "Ooh, you — I'm 'fraid, I'm scared, — I'm scared, I'm scared,". The piano accompaniment continues with similar patterns.

A/C# A E

— I'm scared, I'm scared.

Third system of musical notation. The vocal line has lyrics "I'm scared, I'm scared." The piano accompaniment features a steady bass line and chords in the right hand.

D E

Fourth system of musical notation. The piano accompaniment continues with similar patterns, ending with a final chord.





N.C.



What you star - in' at? You're such a



N.C.

scare - dy cat, when I know that I just can't fight it. So what you

E



Gadd9



star - ing' at? You're such a scare - dy cat, 'cause I'm on - ly scared that







may - be I might like it.

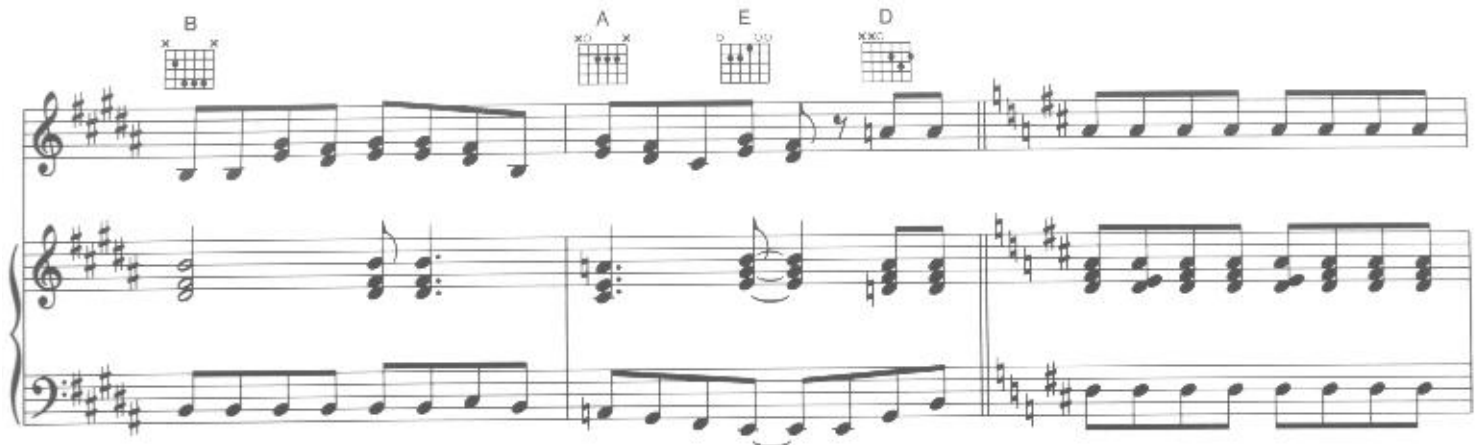


Guitar solo





B  A  E  D 



A  A5 

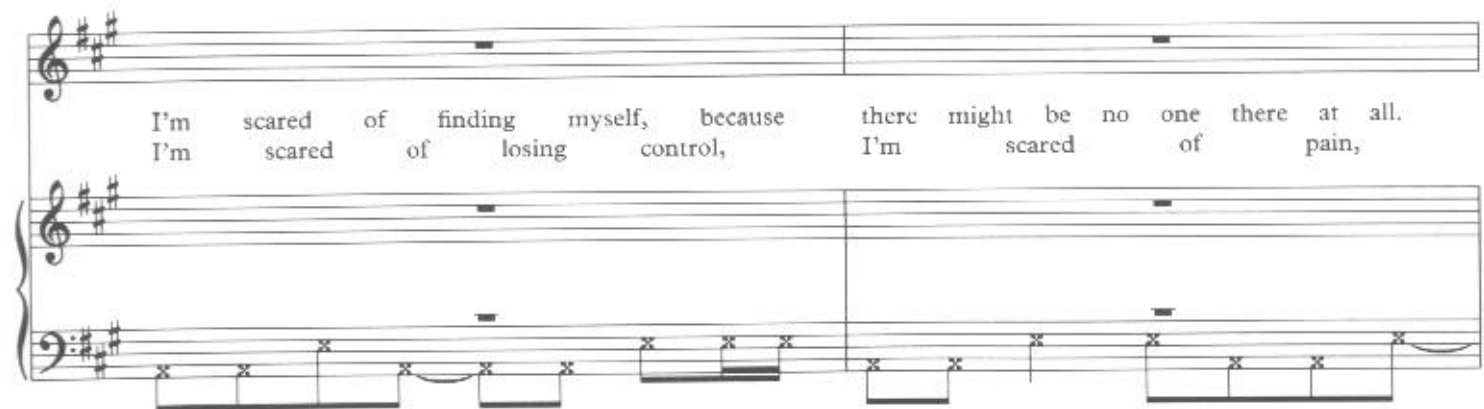
*spoken together*

I'm scared of losing myself,  
I'm scared of disappointing,

Drums 



I'm scared of finding myself, because there might be no one there at all.  
I'm scared of losing control, I'm scared of pain,



I'm scared of the unknown future, I'm scared to make a wrong turn, I'm scared of the dark,  
I'm scared of hurting, I'm scared this will go on till I die. I'm



I'm scared of failing, I'm scared of Steven Berkoff, I'm scared of being found out. You  
scared of losing my house, my home, my kids, my kids.

A5

take me to the li - mit, you take me to the brink, you left me with the blues when you

G5

A5

found me in the pink. You know just what you're say-ing, but your me - ta-phors stink. I got - ta

N.C.

D

lick it or stick it, or this is the end, be-cause I was-n't pre - pared ~

A/C#



Bm7



go where you dared, 'cause I,

he's got my whole soul bared,

be-cause I'm so,

I ne-ver knew that you cared. I'm

scared,

I'm scared, I'm  
I'm scared, I'mscared, I'm  
scared, I'mscared, I'm  
scared, I'mscared, I'm  
scared, soscared, I'm  
scared, I'mscared, I'm  
scared, soscared, I'm  
scared,scared, I'm  
scared,I'm scared, I'm  
I'm scared, I'mscared, I'm  
scared, I'mscared, I'm  
scared, I'mscared, I'm  
scared, I'mscared, I'm  
scared, I'mscared, I'm  
scared, I'mscared, I'm  
scared, I'mscared, I'm  
scared,

scared,





to Coda

— I'm scared, I'm scared, — I'm scared, I'm scared, — I'm scared, I'm scared,

— I'm scared, I'm scared, — I'm scared, I'm scared,



*D.S. al Coda*

I'm scared,

**CODA**



— I'm scared, I'm scared, — I'm scared, I'm scared, — I'm scared, —



# Last Horizon

Words and Music by  
Brian May

(♩ = 74)

E



Guitar

First system of musical notation, including guitar and piano parts. The guitar part begins with a whole rest followed by a melodic line. The piano part features a steady eighth-note bass line and a treble line with chords and melodic fragments.

A/E



E



Second system of musical notation. The guitar part continues with a melodic line. The piano part maintains the bass line and adds more complex chordal textures in the treble.

F#7/E



A6/E



E



Third system of musical notation. The guitar part features a melodic line with some rests. The piano part continues with the bass line and treble accompaniment.

A



E



F#9/E



A6/E



A



Fourth system of musical notation. The guitar part continues with a melodic line. The piano part concludes with a sustained chord in the treble and a steady bass line.

F#m7      B      B7

First system of music, measures 1-3. Chord diagrams for F#m7, B, and B7 are shown above the staff.

E      A/E      E

Second system of music, measures 4-6. Chord diagrams for E, A/E, and E are shown above the staff.

F#7/E      A6/E      A/E      E

Third system of music, measures 7-8. Chord diagrams for F#7/E, A6/E, A/E, and E are shown above the staff.

(♩ = 63)  
E      G#7      C#m      E7      A      E/G#

Fourth system of music, measures 9-12. Chord diagrams for E, G#7, C#m, E7, A, and E/G# are shown above the staff.

F#7 B11 E G# C#m E7

Musical notation for the first system, measures 1-6. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes triplets and a 4-finger barre. The piano accompaniment consists of chords and moving bass lines. Chord diagrams are provided for F#7, B11, E, G# (4fr), C#m (4fr), and E7.

A E/G# F#7 B11 A

Musical notation for the second system, measures 7-12. The treble clef continues with triplets and a 3-finger barre. The piano accompaniment features chords and moving bass lines. Chord diagrams are provided for A, E/G#, F#7, B11, and A.

Asus2 F#m7 B7sus4

Musical notation for the third system, measures 13-15. The treble clef has rests in measures 13 and 15. The piano accompaniment features chords and moving bass lines. Chord diagrams are provided for Asus2, F#m7, and B7sus4.

E G#7/9 C#m E A E/G#

Musical notation for the fourth system, measures 16-21. The treble clef features triplets and a 5-finger barre. The piano accompaniment features chords and moving bass lines. Chord diagrams are provided for E, G#7/9 (5lr), C#m (4fr), E, A, and E/G#.

F#9



B11



E



G#7



C#m



E



A



E/G#



F#7



B11



Esus<sub>2</sub><sup>4</sup>



E



B



C#m



E





B C#m C#m7 D A/C# A B

This system contains the first two systems of music. The first system features guitar chord diagrams for B, C#m, C#m7, D, A/C#, A, and B. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The second system continues the piano accompaniment with a long sustained chord in the right hand.

B7 G B7 Em G7

N.C.

This system contains the third and fourth systems of music. The third system features guitar chord diagrams for B7, G, B7, Em, and G7, along with the instruction 'N.C.' (No Chords). The piano accompaniment continues with melodic lines in both hands, including triplets in the right hand.

C G/B A7 D11

This system contains the fifth and sixth systems of music. The fifth system features guitar chord diagrams for C, G/B, A7, and D11. The piano accompaniment continues with melodic lines in both hands, including triplets in the right hand.

G B7 Em G7

This system contains the seventh and eighth systems of music. The seventh system features guitar chord diagrams for G, B7, Em, and G7. The piano accompaniment continues with melodic lines in both hands, including a long sustained chord in the right hand.

Cmaj7



G/B



A7



D11



C



Cmaj9



Am7



D11



G<sup>6</sup>



# Let Your Heart Rule Your Head

Words and Music by  
Brian May

(♩ = 96)

If you've got time, stay and lis-ten to my sto - ry, just a mo -

- ment of your life is all I need. Don't say we should be part-ed 'cause we

on - ly just got start-ed, let your heart rule your head to - night. 1. There's a

(♩ = 100)

full moon shin - ing on the wa - ter, there's a  
(2.) long since I put my arms a - round you, and I don't know

A Gadd9 D

warm breeze blow - ing off the sea, and when my  
 — if it's real or it's a dream, but don't

A D

pulse starts a - rac - ing, I know life is for the tast - ing, let your  
 pus - sy - foot a - bout, it, shout it, just can't live with - out it, let your

A E A D A

heart rule your head to - night, let your heart rule your head, let your  
 heart rule your head to - night,

D A E

heart rule your head, let your heart rule your head to - night. When your

A D A E

whole world is sink-ing, come to my way of think-ing, let your heart rule your head\_ to - night.

1. A D A E D

2. It's been so Ooh, you're star-ing at\_ my face\_ as though I'm

A E D A

cra - zy, when I tell\_ you that I need\_ you ev - ery day. Can't you see\_

F# F#7 Bm G Bm

\_ that I love\_ you pret-ty ba - by? Old time don't ev-er stop tick-ing a - way.



E A D

Yeah, \_\_\_\_\_ your Ma-ma don't mind, and your Pa - pa don't mind that you'll

A D E A D

ne-ver be mine if you're think-ing all the time. We can work it out right when I'm hold-ing you tight, we can

A D E F

make it to - night 'cause it ain't no crime. Don't let the mo - ment

C E F#m/E E7 E6

slip a - way, \_\_\_\_\_ don't think a-bout it, do it! Yeah.

A



D



Guitar solo

A



E



A



D



A



E



A



D



E



A Gadd9 D

know that we're in a time of changes, and in

A Gadd9 D A

love there is danger every-where, but consider every portion when you've

D A

taken your precautions, let your heart, let your heart, let your

D A D

heart, let your heart, let your heart, let your heart, let your heart, let your

A  D  A 







heart rule your head, let your heart rule your head, let your heart rule your head to - night.



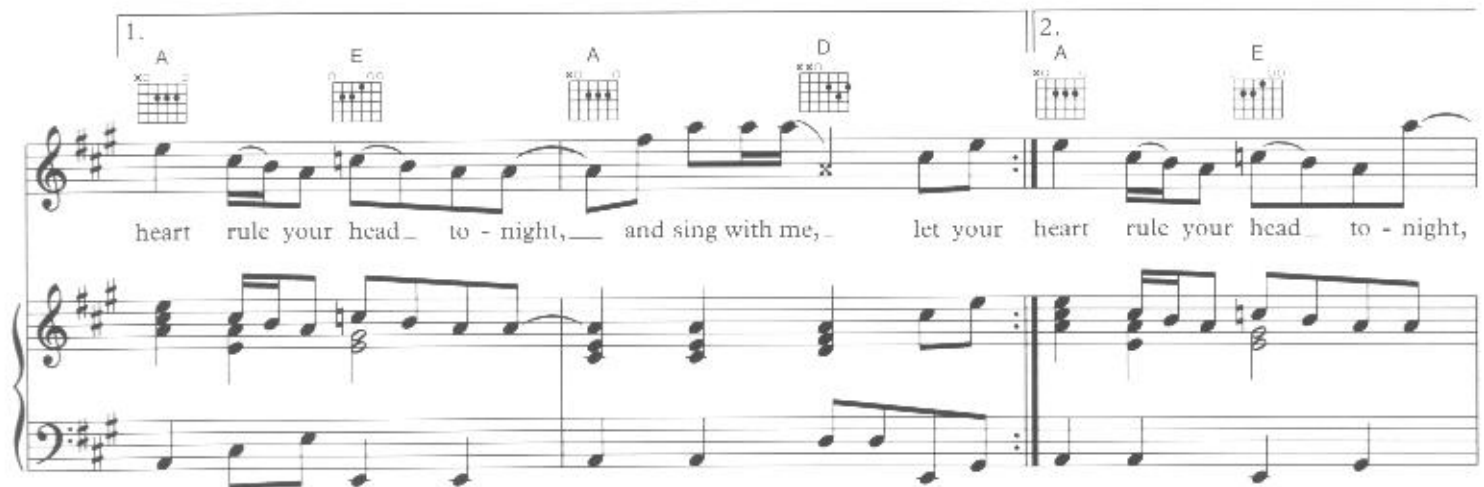
E  A  D 

When your whole world is sink - ing, come to my way of think - ing, let your



1. A  E  A  D  2. A  E 

heart rule your head to - night, and sing with me, let your heart rule your head to - night,



A  D  A  E  A  C 

let your heart rule your head to - night.



# Just One Life

Words and Music by  
Brian May

(♩ = 66)

D/F#



G



D/F#



Piano accompaniment for the first system, featuring a treble and bass clef with a 4/4 time signature. The melody consists of eighth notes in the treble and a steady eighth-note bass line.

G



D/F#



Gsus2



Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "I did not know you, our lives ne-ver touched till the day they". The piano accompaniment continues with the same eighth-note pattern.

D/F#



G



Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "ga - thered to bid you fare - well, and they paint-ed your". The piano accompaniment continues with the same eighth-note pattern.

D/F#



Em7



G



Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics: "pic-ture, and as I looked a - round. I felt I saw you in the words and". The piano accompaniment continues with the same eighth-note pattern.



**D/F#**  **D**  **Dadd9** 

the sound. \_\_\_\_\_ Your tal-ent came flow - ing \_\_\_\_\_ through the stor-ies they



**G**  **D/F#**  **G6** 

tell, \_\_\_\_\_ and through the fa - ces \_\_\_\_\_ of those who loved you so - well. Your life gave



**D/F#**  **Em7** 




\_\_\_\_\_ them a trea - sure, \_\_\_\_\_ a piece of them - selves, \_\_\_\_\_ some-thing they




**G**  **G6**  **D**  **C**  **Csus2** 

car - ry, \_\_\_\_\_ and still serves them well. \_\_\_\_\_ Just one life, \_\_\_\_\_ just one



G  D  G 

life, just one life that is born, and is, and is



D  G  C  G  Gadd9 



gone. Just one life, and I'm so glad to know you as I know you



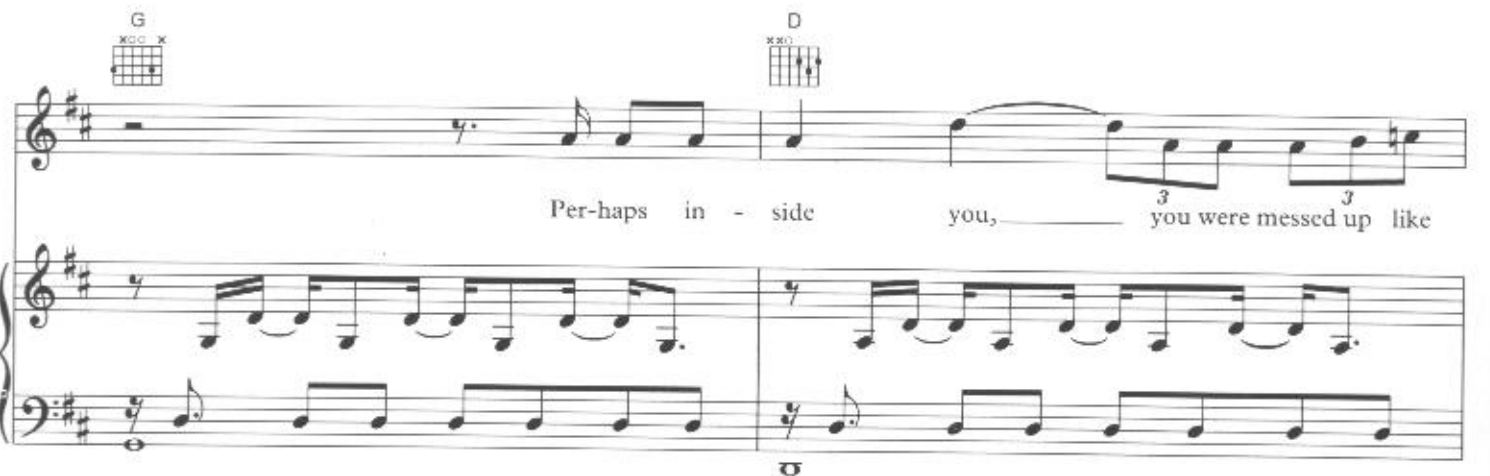
D  G  D/F# 

now.



G  D 

Per-haps in - side you, you were messed up like



Gsus2  D/F# 

mc, but to them you were whole and strong, a friend in their



G  D/F#  Em7 




need, and what you left be-hind you, and what swept o-ver me, says that your



G  G6  D/F# 

life's work\_ rolls on and on, a piece of e - ter - ni-ty.



D  C  Csus2  G  D 

Just one life, just one life, just one life that is



G D G

born, and is, and is gone, just one life. Did you

C G D

ev-er have the chance to find out what life is all a - bout?

G D G

I did not know you, our lives ne - ver touched till the day we

D G6 D

ga - thered to say our fare - wells.

# Rollin' Over

Words and Music by  
Steve Marriott and Ronnie Lane

(♩ = 100)

E A/E E D E

A7/E E Asus4 A

Yeah yeah

(♩ = 108)

Em7 D A E

Em7 D A E



E  7fr

A/E  5fr

E  7fr

Good - bye sun-shine I'm on my way, — I'll be long time gone — by the



D  5fr

A  5fr

E 

A  5fr

break of day, — tell ev - ery-one that I'm — gon - na find it,



B  2fr

D5  5fr

A  5fr

E 

Em7  7fr

there ain't no - thing gon-na stop me.



D  5fr

A  5fr

E 

Roll-ing o - ver, —



A/E 5fr E 7fr D 5fr A 5fr E 7fr

roll - ing o - ver, — roll - ing o -

Detailed description: This system contains the first two measures of the piece. The guitar part features a melodic line with a 5-fret barre and a 7-fret barre. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for A/E, E, D, A, and E are provided above the staff.

A/E 5fr E 7fr D 5fr A 5fr E 7fr

- ver, — roll - ing o - ver, —

Detailed description: This system contains the next two measures. The guitar part continues the melodic line. The piano accompaniment provides harmonic support. Chord diagrams for A/E, E, D, A, and E are provided above the staff.

E 7fr A/E 5fr E 7fr

Save all your lov - ing till I get home to the sweet - est lov - ing sun - shine that I've

Detailed description: This system contains the next two measures. The guitar part features a melodic line with a 7-fret barre. The piano accompaniment continues with chords and bass. Chord diagrams for E, A/E, and E are provided above the staff.

D 5fr A 5fr E 7fr A 5fr

ev - er known, — tell ev - ery - one that I'm — gon - na find it,

Detailed description: This system contains the final two measures. The guitar part concludes with a melodic line ending on a 5-fret barre. The piano accompaniment provides a final harmonic setting. Chord diagrams for D, A, E, and A are provided above the staff.



E



D



A



E



roll-ing o - ver. —

E



Guitar solo

A/E



E



E



D



A



E



E



A/E



E



E



D



A



E





Shak - do-way, yeah, yeah, yeah.



Save all your lov - ing till I get home\_ to the sweet-est lov - ing sun-shine that I've



ev - er known, \_ tell ev - ery-one that I'm\_ gon - na find it,



there ain't no - thing gon - na stop me.

Guitar solo



A 5fr E E 7fr D 5fr A 5fr E

The first system of music features a vocal line and a piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: A (5fr), E, E (7fr), D (5fr), A (5fr), and E. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Em7 7fr A 5fr E C 7fr E 7fr

The second system of music continues the vocal and piano parts. It includes four guitar chord diagrams: Em7 (7fr), A (5fr), E C (7fr), and E (7fr). The piano accompaniment features a prominent triplet in the right hand.

D 5fr A 5fr E Em7 7fr A 5fr E

The third system of music continues the vocal and piano parts. It includes six guitar chord diagrams: D (5fr), A (5fr), E, Em7 (7fr), A (5fr), and E. The piano accompaniment continues with a steady bass line and chordal accompaniment.

E 7fr D 5fr A 5fr E

Roll-ing o - ver, —

The fourth system of music concludes the page. It includes four guitar chord diagrams: E (7fr), D (5fr), A (5fr), and E. The vocal line ends with the lyrics "Roll-ing o - ver, —". The piano accompaniment provides a final harmonic resolution.

A  5fr E 

roll - ing o - ver, — roll - ing o -



A  5fr E 

ver, — roll - ing o - ver, —



D  5fr A  5fr E 

roll - ing o - ver, — Shak - do - way, — roll - ing o -



D  5fr A  5fr E 

ver, — yeah, yeah, yeah, — roll - ing o - ver, —





Shak - do - way, — roll - ing o - ver, —



yeah, yeah.

(♩ = 69)

C/E



C



We've a fur to

keep you warm, softly round your tiny form.

**THE DARK**  
**BACK TO THE LIGHT**  
**LOVE TOKEN**  
**RESURRECTION** (with Cozy Powell)  
**TOO MUCH LOVE WILL KILL YOU**  
**DRIVEN BY YOU**  
**NOTHIN' BUT BLUE**  
**I'M SCARED**  
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**JUST ONE LIFE**  
**ROLLIN' OVER**

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