

QUEEN



GREATEST HITS II

PIANO/VOCAL/GUITAR

QUEEN



GREATEST HITS II

PIANO/VOCAL/GUITAR

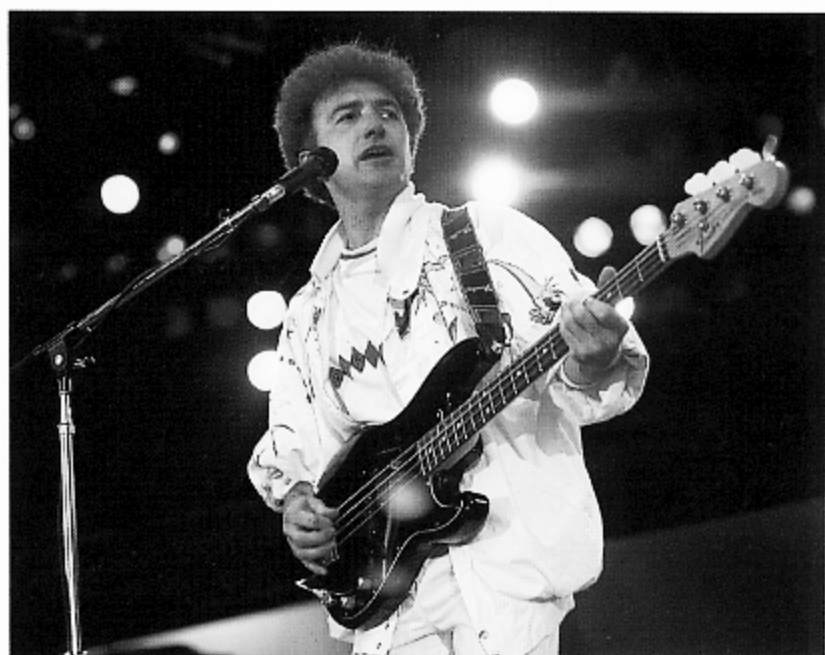
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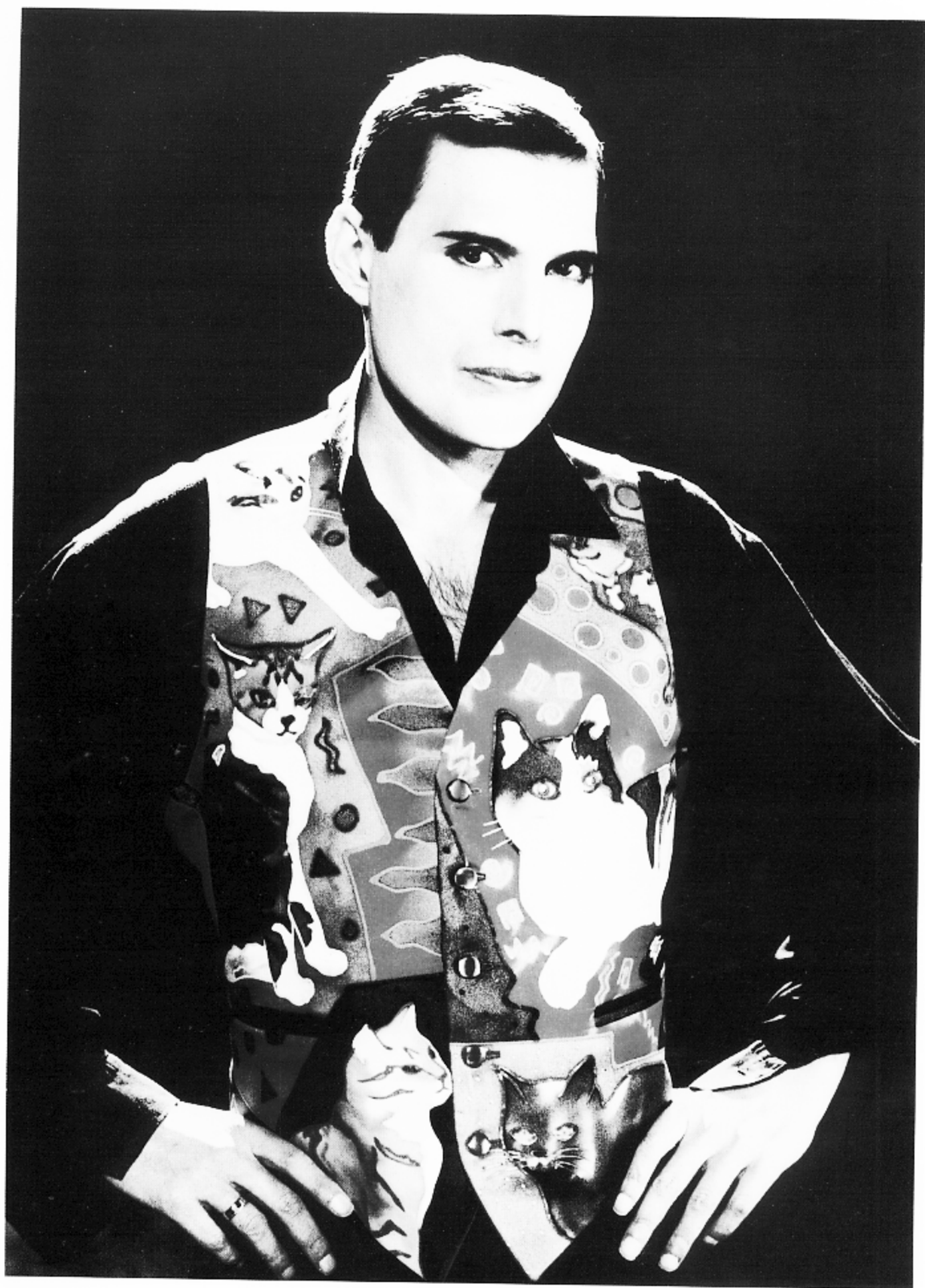
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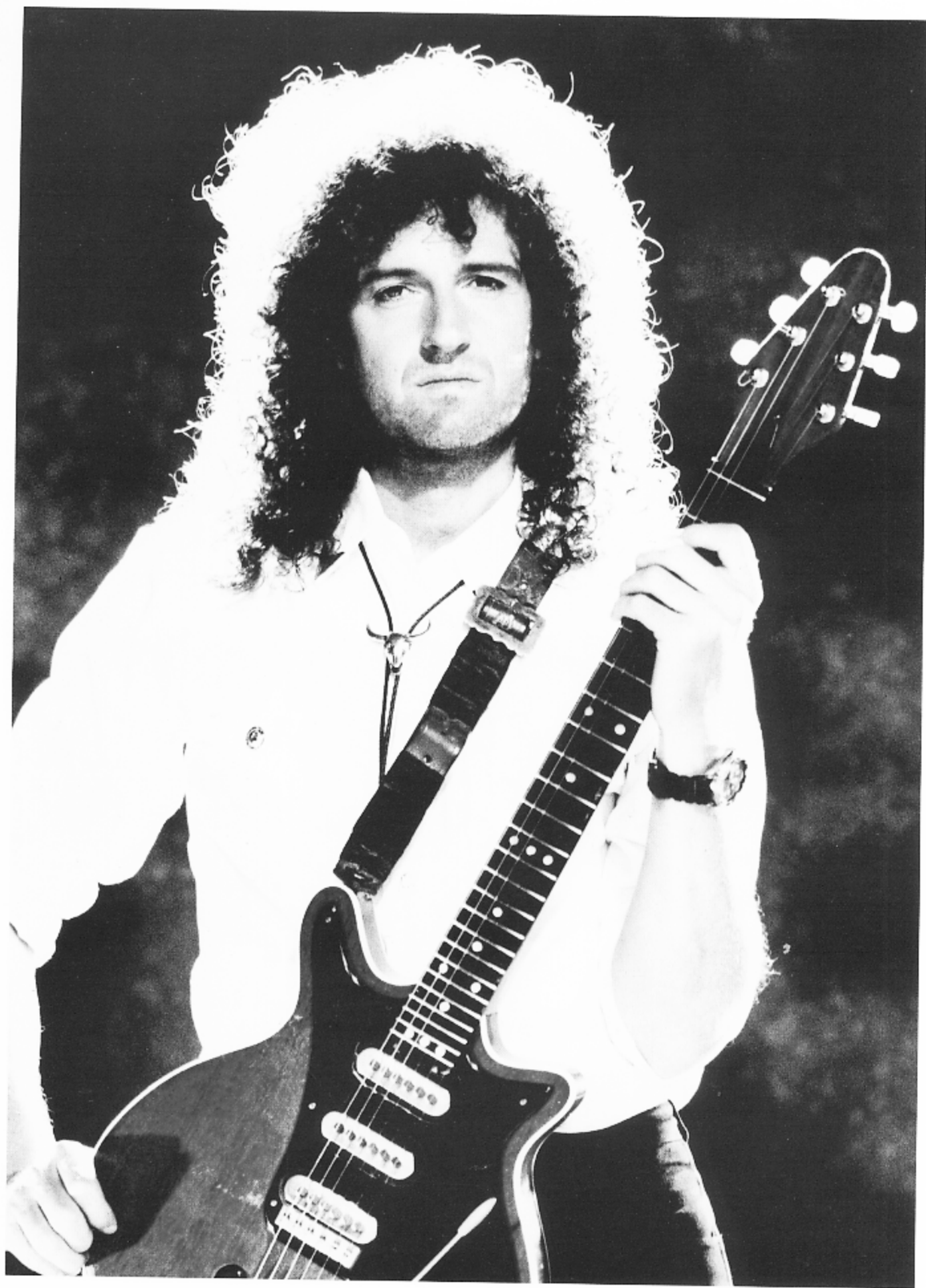


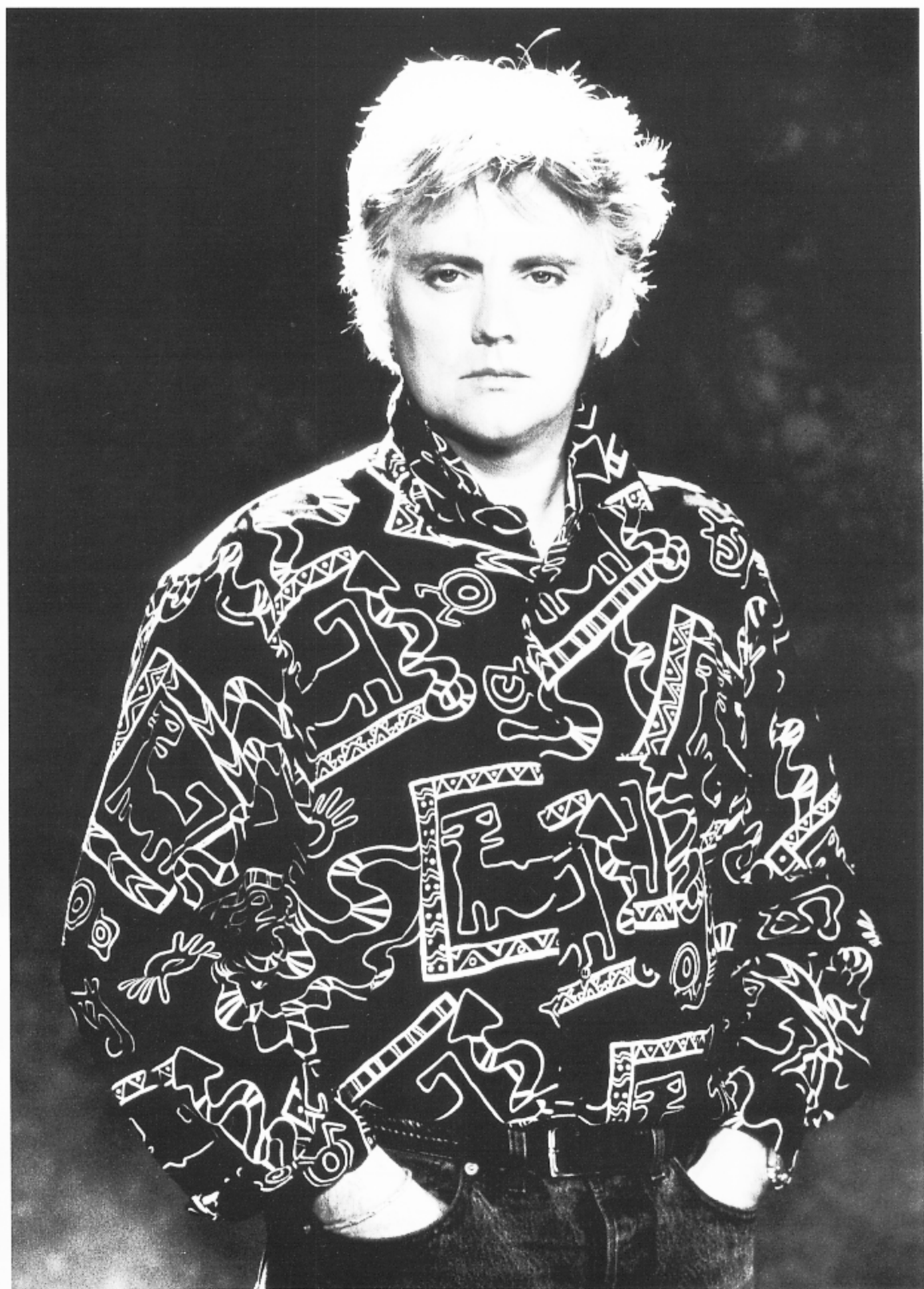
QUEEN
GREATEST HITS













A KIND OF MAGIC

Words & Music by
Roger Taylor

(♩ = 131)

[A]

It's a kind of ma - gic, — it's a kind of ma - gic, —

a kind of ma - gic. — One dream, one soul, one prize, — one goal.

A

B9 4fr

— One gol - den glance of what should be, —

Dmaj7 5fr

A

A  B9 

one shaft of light that shows the way.

It's a kind of ma - gic.



Dmaj7  A 

No mortal man can win this day.



A  B9 

The bell that rings in side your mind,

It's a kind of ma - gic.



Dmaj7  A 

is chal - leng - ing the doors of time.



F#m7  **D** 

The wait - ing seems e - ter - ni - ty,

It's a kind of ma - gic.



F#m7  **E** 

the day will dawn of sa - ni - ty.



D  **A** 

Is this a kind of ma-gic?



D  **A** 

There can be on - ly one.

It's a kind of ma - gic.





This rage that lasts a thousand years



will soon be gone, this flame that



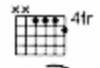
burns inside of me. I'm hearing



secret harmonies. The bell that
It's a kind of magic.

B9

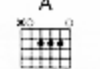
Dmaj7



rings in - side your mind, is chal - leng - ing.

A

D



the doors of time.

A



It's a kind of ma - gic.

D

A



D  A 

It's a kind of ma - gic...



D 



A  E  G 

This rage that lasts a





D  E11  E 

thou - sand years will soon be, will soon be, will soon be done. — This

8va

done. —

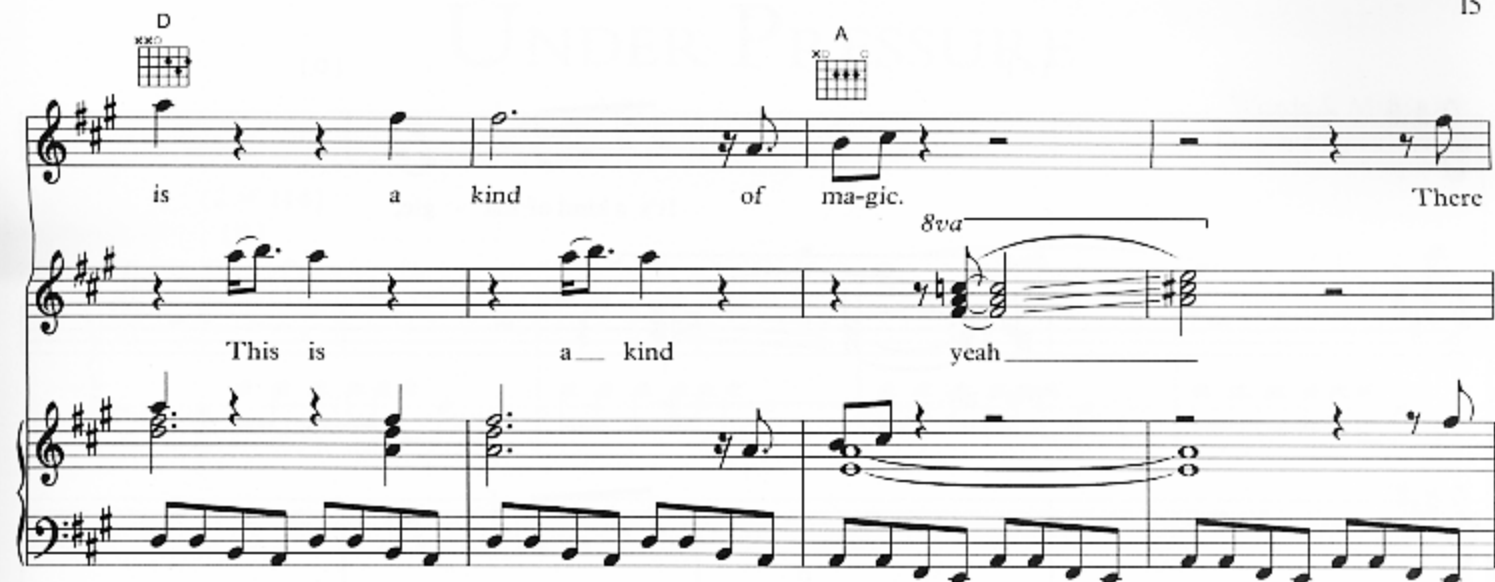


D  A 

is a kind of ma-gic. There

This is a kind yeah




8va



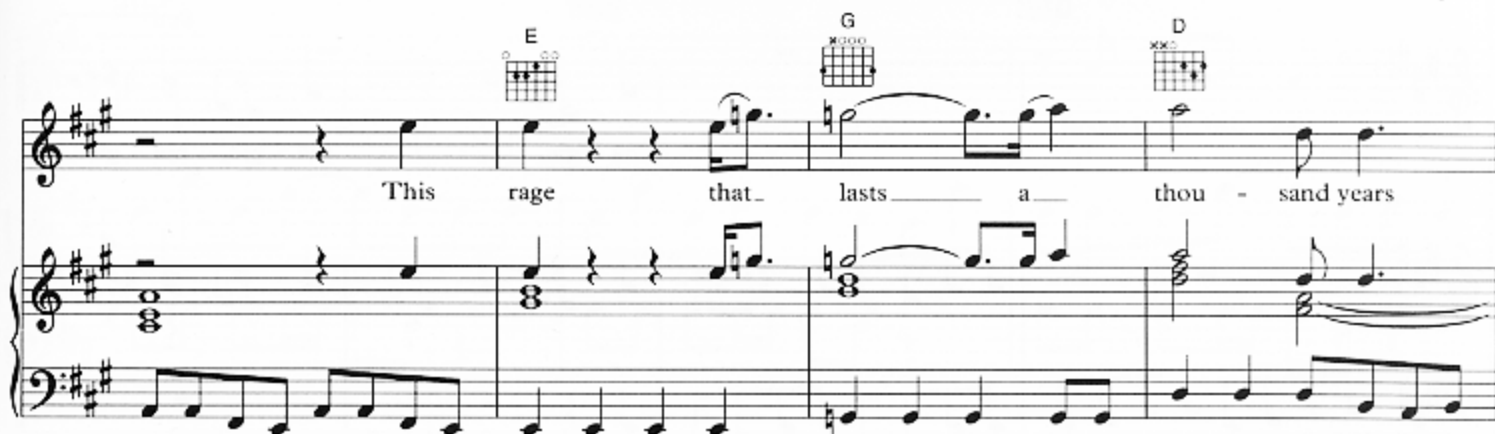
D  A 


can be on ly one.



E  G  D 

This rage that lasts a thou sand years



E11  E7  [D]

will soon be done.

done.

8va



[A] [D]

It's a kind of ma - gic,

8va

Ma - gic,

[A]

it's a kind of ma - gic, - ma - gic, ma - gic.

8va

ma - gic, ma - gic, ma - gic.

D

A

Vocal ad lib. to fade

repeat ad lib. to fade

UNDER PRESSURE

17

Words & Music by
Queen / David Bowie(♩ = 114)
[D]

D  5fr

A/D  5fr

G/D  7fr

Pres-sure push-ing down on me, - press-ing down on you, no man ask



A/D  5fr


D  5fr

A/C#  4fr

for. Un-der pres-sure that burns a build - ing down, - splits a




G/B  5fr

A  5fr

D  5fr

fam-'ly in two, puts peo-ple on streets. Boom bah bah bay,



A/C#  4fr

G/B  5fr

A  5fr

boom bah bah bay, do day dah, do day dah. That's o - kay! That's the



G  A7/G  G 

ter-ror of know - ing what this world is a - bout, watch - ing some good friends scream -



A7/G  G  A7/G 

- ing 'Let me out!' Pray to - mor - row gets me high - er. Pres - sure



D/F#  G  A7  [D]

on peo - ple, peo - ple on streets. Day day dep, ooh,



ooh, da da da bop bop. O - kay!_



D  5fr

A/D  5fr

G/D  7fr

Chip-pin' a - round, — kick my brains a-round the floor. These are the days —



A/D  5fr

D  5fr

A/C#  4fr

— it ne-ver rains but it pours. De doh dah doh, de de doh dah doh,



G/B  4fr

A  5fr

D  5fr

mm dah doh, ba la lop. Peo-ple on streets. De dah



A/C#  4fr

G/B  4fr

A  5fr

de dah day. Peo-ple on streets. De dah de dah de dah de dah. It's the



G A7/G G

ter - ror of know - ing what this world is a - bout, - watch - ing some good friends scream -

A7/G G A7/G

- ing 'Let me out!' Pres - sure

Pray to - mor - row gets me high - er, high - er,

D/F# G A7

on peo - ple, peo - ple on streets. Turned a -

higher.

G C G

- way from it all like a blind man, sat on a fence but it

C

3

don't work. Keep com-ing up with love, but it's so slashed and torn. Why?

G

C

Am

Why? Why?

F

G/F

F

G/F

Am

Love love love love. In -

A

G

D

- sa - ni - ty laughs, un - der pres-sure we're crack - ing. Can't we give our-selves one more



chance? — Why can't we give love that one more chance? — Why can't we



give love, give love, give love, give love, give love, give love,



give love, give love, give love? 'Cause love's such an old fash - ioned word, and love



dares you — to care for — the peo - ple on the edge of — the

A/C# 4fr

G/B

A

G

night, and love dares you to change our way of car - ing a -

A/G

G

A/G

D/F#

- bout our - selves. This is our last dance. This is our -

G A

[D]

- selves. Un-der pres-sure, un-der pres-sure,

G A7

[D]

G A7

pres-sure.

RADIO GA GA

Words & Music by
Roger Taylor

(♩ = 110)

Fadd9



Gm7



B♭



Gm7



B♭



F



Fadd9



Gm7



B♭



Gm7



B♭



F



Gm11/F



F



Fadd9



Ra - di-o. I'd sit a - lone and watch your light, my

Gm7  3fr

Bb 

on - ly friend through teen-age nights, and ev - ery-thing I had_ to know I



Gm7  3fr

Bb 

F 

Fadd9 

heard it on_ my ra - di-o._ You gave them all_ those watch the shows, we



Gm7  3fr

old time stars,_ through wars of worlds in - va-ded by_ Mars. You watch the stars,_ on vi - de - os_ for hours and hours._ We



Bb 

Gm7  3fr

made_ 'em laugh, you made_ 'em cry,_ you made us feel_ like hard - ly need_ to use_ our ears,_ how mus - ic chan - ges



Bb F Gm11/F F F

we could fly. — through the years. Ra - di - o. So don't be - come — some Let's hope you ne - ver

Fm6/Ab

back-ground noise, — a back-drop for — the girls — and boys — who leave old friend, like all good things — on you we de - pend. — So

Bb G7/B

just don't know, — or just don't care, — and just com - plain — when stick a - round — 'cos we might miss you, when we grow tired — of


F/C

you're not there. — You had your time, — you had the power, you've all this vis - ual. You had your time, — you had the power, you've

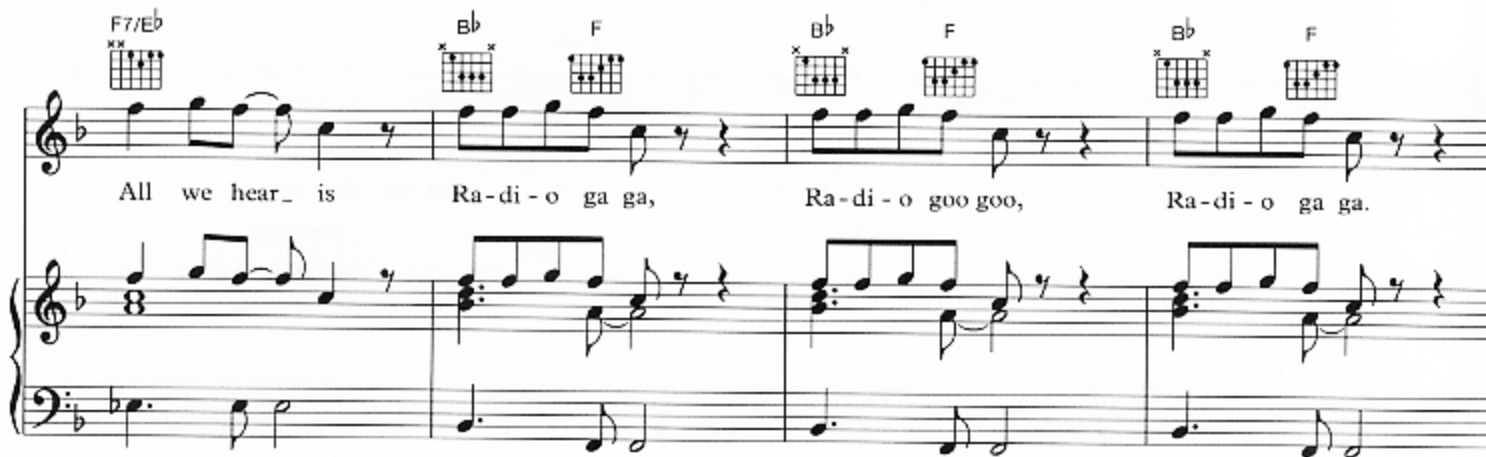


yet to have your fi - nest hour. Ra - di - o. Ra - di - o.
 yet to have your fi - nest hour. Ra - di - o. Ra - di - o.





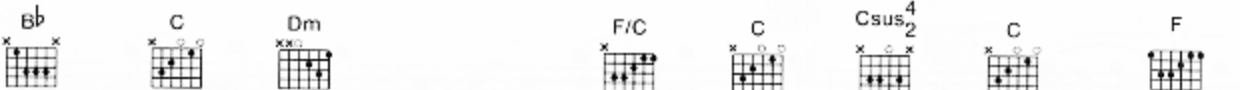
All we hear_ is Ra-di - o ga ga, Ra-di - o goo goo, Ra-di - o ga ga.



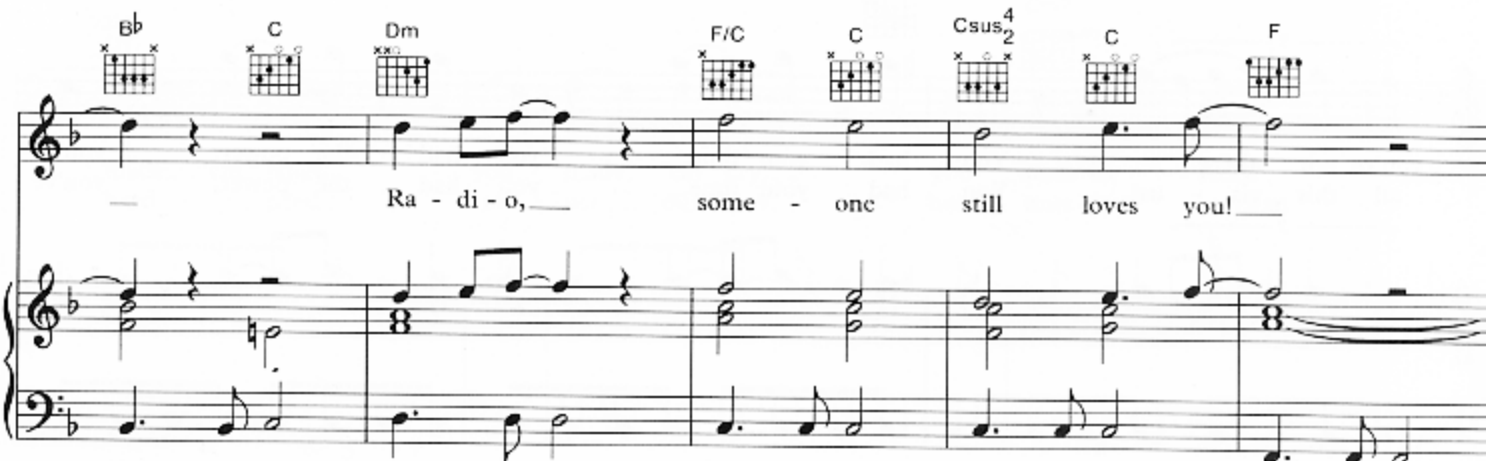


All we hear_ is Ra-di - o ga ga, Ra-di - o blah blah. Ra - di - o_ what's new?





Ra - di - o, some - one still loves you!



[F]

⊕ CODA

F

D.♯ al Coda



We

All we hear is Ra-di-o ga ga, Ra-di-o goo goo,

All we hear is Ra-di-o ga ga, Ra-di-o goo goo,

Ra-di-o ga ga. All we hear is Ra-di-o ga ga, Ra-di-o blah blah.

Ra-di-o ga ga. All we hear is Ra-di-o ga ga, Ra-di-o blah blah.

Ra-di-o what's new? Some-one still loves you.

instrumental to fade

I WANT IT ALL

Words & Music by
Queen

(♩ = 92)

Bm A Bm G D/F# G A G A

Bm A Bm G D/F# G

A G A Bm A Bm

Ad-ven-ture seek-er on an emp-ty street, just an al-ley

creep-er, light on his feet. A young fight-er scream-ing with no time for



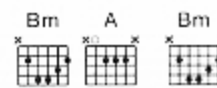
doubt, with the pain and an - ger - can't see a way out. It ain't much I'm



ask - ing, I heard him - say, got-ta find me a fu - ture, - move out of my



way. - I want it - all, I want it - all, I want it -



all, and I want it now. I want it - all, I want it -

I want it - all, I want it -

G D/F# G A G A Bm A

all, I want it all, and I want it now. Lis-ten all you peo-

all, I want it all, and I want it now.

Bm G A

- ple, come ga-ther round. I got-ta get me a game plan, got-ta shake-

Bm A Bm G

- you to the ground. Just give me, oh, what I know is mine, peo-ple do you

A Bm A D G A

hear me? Just give me the sign. It ain't much I'm ask-ing, if you want the truth,

G A D A G A Bm

— here's to the fu - ture. for the dreams of youth. Hey! —

I want it —

A Bm G D/F# G A G A

Give it all. I want it all. Hey! And I want it

all, I want it — all, I want it — all. And I want it

Bm A Bm A Bm G D/F# G

now. Yes! I want it all. Yeah!

now. I want it all, I want it — all, I want it —

A G A B E/B F#/B

And I want it now.

all. And I want it

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'And I want it now.' The second line is a vocal harmony line with lyrics 'all. And I want it'. The bottom two staves are the piano accompaniment. Above the first staff are five guitar chord diagrams: A, G, A, B, E/B, and F#/B.

B E/B F#/B

I'm a man with a one track mind, so much to do in one life - time.

Peo-ple do you

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics 'I'm a man with a one track mind, so much to do in one life - time.' The second line is a vocal harmony line with lyrics 'Peo-ple do you'. The bottom two staves are the piano accompaniment. Above the first staff are three guitar chord diagrams: B, E/B, and F#/B.

B E/B F#/B

Not a man for com - pro - mise_ and wheres and whys and liv - ing lies._

hear me? So I'm

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics 'Not a man for com - pro - mise_ and wheres and whys and liv - ing lies._'. The second line is a vocal harmony line with lyrics 'hear me? So I'm'. The bottom two staves are the piano accompaniment. Above the first staff are three guitar chord diagrams: B, E/B, and F#/B.





G/B  A/B 

Yes, I'm liv-ing it all, and I'm giv-ing it all.

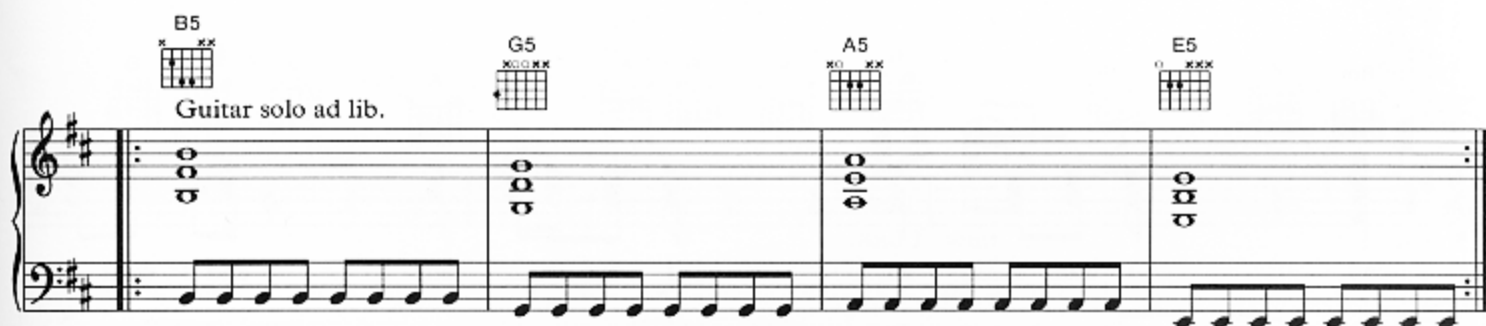
liv-ing it all and I'm giv-ing it all.



Faster (♩ = 140)

B5  G5  A5  E5 

Guitar solo ad lib.



Bm  G  A  1. E 



Tempo I (♩ = 92)

2. G  D/F#  G  D/F#  A7/G  D/F#  G  A 

It ain't much I'm ask - ing if you want the truth.



G A G A

Here's to the fu - ture, hear the cry of youth.

I want it

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter rest followed by eighth notes G4, A4, B4, A4, G4, F#4, E4, D4. Above the staff are four guitar chord diagrams: G (x00032), A (x02220), G (x00032), and A (x02220). The second line is a piano accompaniment with a bass line of quarter notes G2, A2, B2, A2, G2 and a treble line of chords: G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics "Here's to the fu - ture, hear the cry of youth." are written below the vocal line. The phrase "I want it" appears at the end of the system.

Bm G A

all, I want it all, I want it all, and I want it

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics "all, I want it all, I want it all, and I want it". Above the staff are three guitar chord diagrams: Bm (x21232), G (x00032), and A (x02220). The piano accompaniment continues with a bass line of quarter notes G2, A2, B2, A2, G2 and a treble line of chords: Bm4, G4, A4, Bm4, G4, A4, Bm4, G4, A4. The lyrics "all, I want it all, I want it all, and I want it" are written below the vocal line.

Bm A Bm G D/F# G

Yeah!

now. I want it all, I want it all, I want it

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics "Yeah!". Above the staff are six guitar chord diagrams: Bm (x21232), A (x02220), Bm (x21232), G (x00032), D/F# (x02323), and G (x00032). The piano accompaniment continues with a bass line of quarter notes G2, A2, B2, A2, G2 and a treble line of chords: Bm4, A4, Bm4, G4, D/F#4, G4. The lyrics "Yeah!" are written below the vocal line. The phrase "now. I want it all, I want it all, I want it" appears at the end of the system.

A G A Bm A Bm A Bm

Oh! _____

all, and I want it now.

G D/F# G A G A Bm A Gmaj9

And I want it now. _____

I want it, I want it.

I WANT TO BREAK FREE

Words & Music by
John Deacon

(♩ = 108)



I want to break free, — I want to break —

— free. — I want to break free from your lies, you're so

self - sa - tis - fied, I don't need — you. — I've got to break

E  7fr 

free, _____ God knows, _____



A  E  7fr

God knows I want to break _____ free. I've fall - en _____ in



love, _____ I've fall - en _____ in love for the first time and



A 

this time I know it's for real. _____ I've fall - en in _____ love.



E  7fr

B 

Yeah! God knows, —




A  3


E  7fr


E7 

God knows I've fall - en in love. — It's



B 

A 

B 

strange but it's true, — hey, I can't get o - ver the way you



A 

C#m7  4fr

F#7sus4 

F#7 

love me like you do, — but I have to be sure when I walk out that door. —



A B C#m A B

Oh how I want to be free ba-by, oh how I want to be

Detailed description: This system contains the first two measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for A, B, and C#m. A triplet of eighth notes is marked with a '3' and a slur. The key signature has three sharps (F#, C#, G#).

C#m A B E

free, oh how I want to break free.

Detailed description: This system contains the next two measures. It includes guitar chord diagrams for C#m, A, B, and E. The piano accompaniment features a long sustained chord in the right hand. The vocal line has a long note on 'free,' followed by a breath mark. The key signature remains three sharps.

Detailed description: This system shows the piano accompaniment for the third measure. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note bass line. The key signature is three sharps.

A

Detailed description: This system contains the final two measures. It features a guitar chord diagram for A and a vocal line with a triplet of eighth notes marked with a '3'. The piano accompaniment continues with eighth-note patterns in both hands. The key signature is three sharps.

E  



A  E 



But life still goes

on, — I can't get used to liv-ing with-out, liv-ing with-out, liv-ing with-out



A 

— you — by my side. — I don't want to live a -





- lone. Hey! God knows.



Got to make it on my own, so ba-by can't you



see, I've got to break free? I've got to break

free, I want to break free. Yeah!

repeat ad lib. to fade

INNUENDO

Words & Music by
Queen

Grandioso (♩ = 80)

E Fmaj7-5/E E Fmaj7-5/E

One two three four

snare roll

etc.

E Fmaj7-5/E E Fmaj7-5/E G# Amaj7-5/G#



G# Amaj7-5/G# G# Amaj7-5/G# G#

Guitar 3

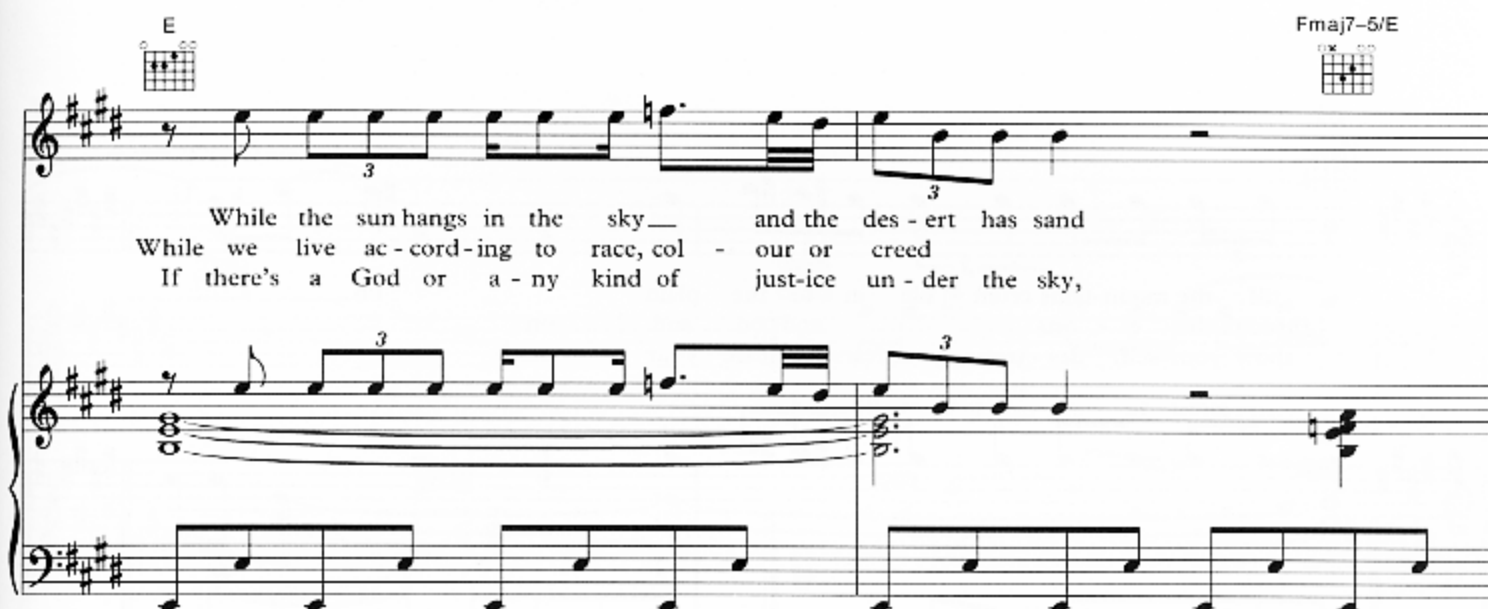
E  Dm/E  E  Dm/E 



Ooh ooh



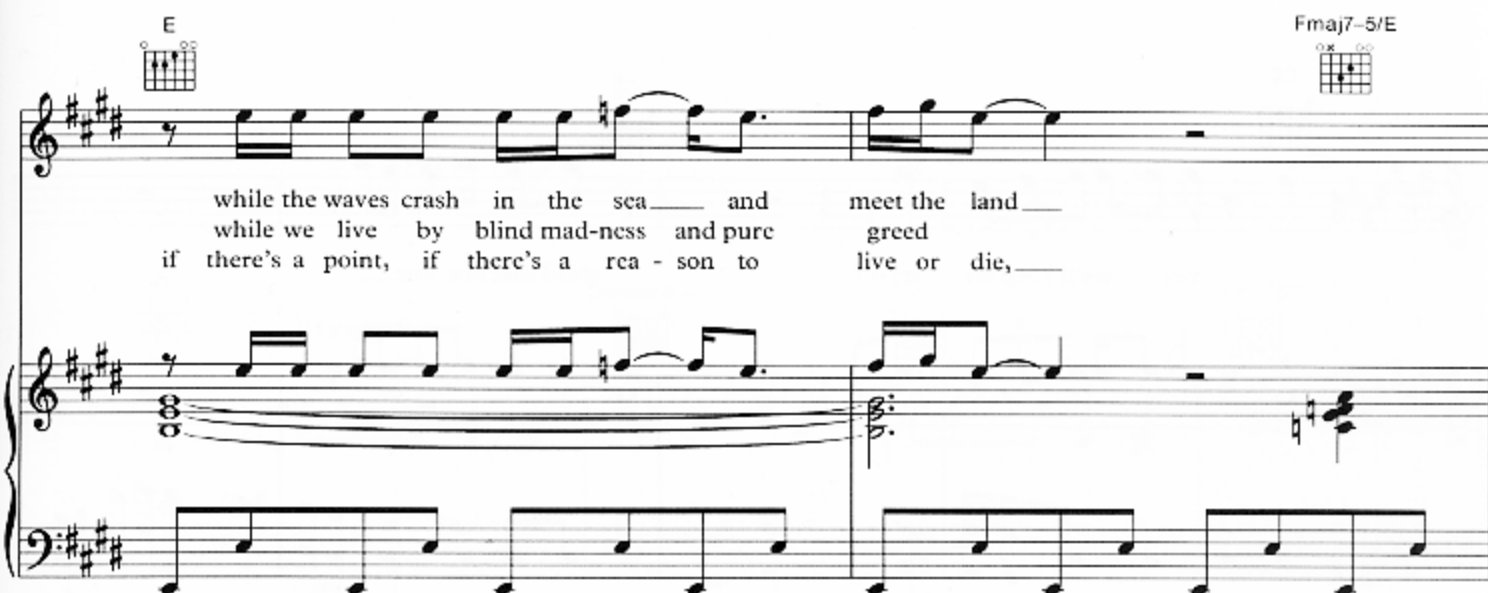
E  Fmaj7-5/E 



While the sun hangs in the sky— and the des - ert has sand
 While we live ac - cord - ing to race, col - our or creed
 If there's a God or a - ny kind of just - ice un - der the sky,



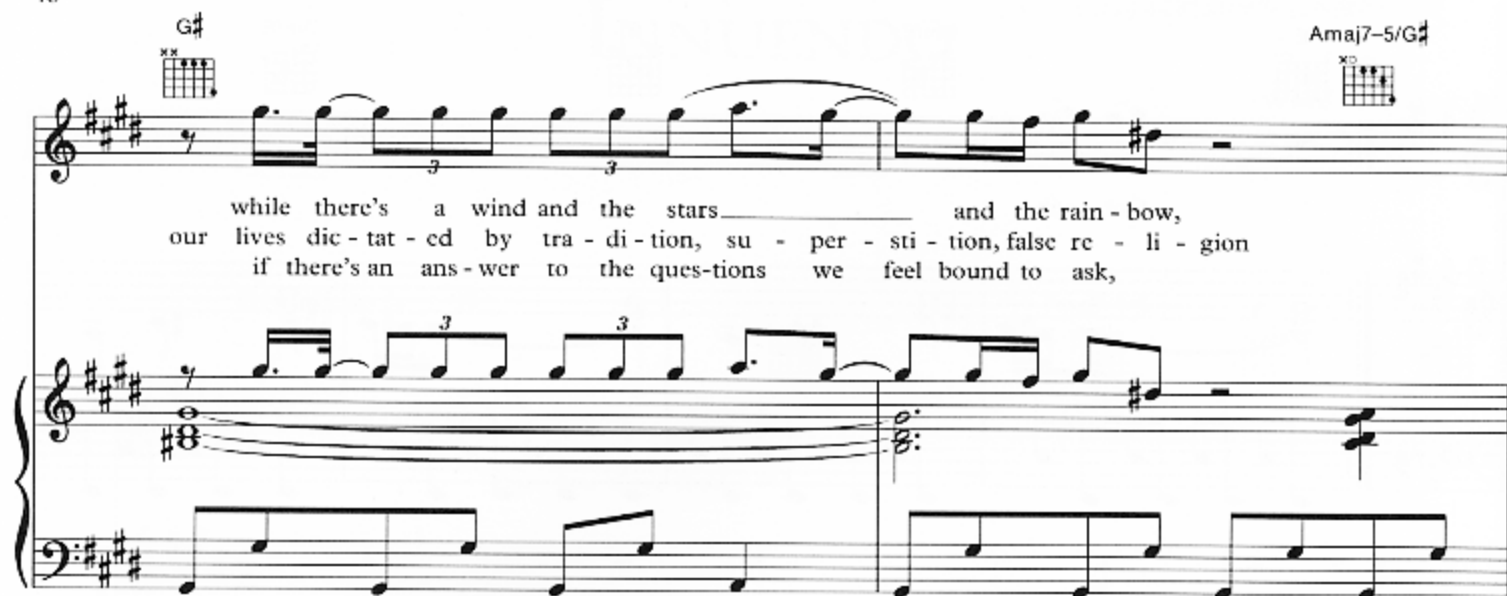
E  Fmaj7-5/E 

while the waves crash in the sea— and meet the land—
 while we live by blind mad - ness and pure greed
 if there's a point, if there's a rea - son to live or die, —



G#  Amaj7-5/G# 

while there's a wind and the stars _____ and the rain - bow,
 our lives dic - tat - ed by tra - di - tion, su - per - sti - tion, false re - li - gion
 if there's an ans - wer to the ques - tions we feel bound to ask,



G# 

till the moun - tains crum - ble in - to the plain oh _____
 through the c - ons and on and on
 show your - self, des - troy your fears, re - lease your mask.



C#  N.C.  N.C. to Coda ⊕

— yes — we'll keep on try - in' tread that fine line —



F#m/C# N.C. G# G#sus4

oh _____ we'll keep on try - in' yeah just pass-ing our time.
till the end of time

3 3

1. G# 2. G#

till the end _____ of time _____

A Dmadd6/A A Dmadd6/A

Espressivo

E F E

Through the sor-row all through our splen-dour don't take of-fence at my

F C Fm/C

in-nu-en-do,

C Ab/C

rall.

Do do do do do do do do do do do do do do do do do do

Brillante (♩ = 140)

Am G

F E F/E E Am/E

E Amdim5/E E

1. *repeat ad lib.*

Volante
C

2.

You can be a - ny-thing you want to be, just turn your - self

Am

in-to a - ny-thing you think that you could ev - er be. Be free with your tem - po, be

Am/G Am/F Am/E C G7 C G7 C G7

free, be free. Sur - ren - der your e - go, be free, be

The first system of music includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Am/G, Am/F, Am/E, C, G7, C, G7, C, and G7. The piano accompaniment consists of a treble and bass clef staff with a steady eighth-note accompaniment.

C A \flat A \flat dim E7

free to your - self.

The second system continues the vocal line and piano accompaniment. It includes guitar chord diagrams for C, A \flat , A \flat dim, and E7. The piano accompaniment features a more complex rhythmic pattern with chords and moving lines in both hands.

Furioso
Am G F

The third system is marked "Furioso" and features a piano accompaniment with triplets. It includes guitar chord diagrams for Am, G, and F. The tempo and dynamics are significantly increased compared to the previous sections.

E F/E E Dm7 E

D.S. al Coda
repeat ad lib.

The fourth system includes guitar chord diagrams for E, F/E, E, Dm7, and E. It features a piano accompaniment with a steady eighth-note bass line and chords in the treble. The system concludes with a double bar line and repeat sign.

C \sharp CODA

Yeah — keep —
(Yeah)

The fifth system is marked "CODA" and features a piano accompaniment with a steady eighth-note bass line and chords in the treble. It includes a guitar chord diagram for C \sharp . The system concludes with a double bar line and repeat sign.

N.C.  N.C.

on smil - ing yeah, (yeah yeah yeah) and what - ev - er will be — will —



be. (just keep on try - ing) (just keep on try - ing) Till the end of time





till the end of time till the end of time.



IT'S A HARD LIFE

Words & Music by
Freddie Mercury

Free time

Cm7 3fr

E♭6 6fr

I don't want my free - dom, there's no rea - son for

a tempo (♩ = 82)

D7 5fr

E♭ 6fr

E♭11 4fr

E♭ 6fr

E♭11 4fr

liv - ing with a bro - ken heart.

E♭

F

Gm 3fr

E♭ 6fr

E♭/D 5fr

This is a trick-y si-tu - a - tion, - I've on - ly got my-self

Ped sim.

Cm  3fr

Bb  6fr

Bb11  4fr

to blame.. It's just a sim-ple fact of life, it can hap-pen to a-ny-one. —



Eb  6fr

Bb/D  5fr

Cm  3fr

Gm  3fr

Eb  6fr

Bb/D  5fr

You win, you lose, it's a chance you have to take with love. Oh yeah, I fell in love and



Cm  3fr


Gm  3fr


Ab  4fr


F  4fr


now you say it's o-ver and I'm fall-ing a - part. — Yeah, yeah, it's a





Bb  6fr

Dm  5fr

Eb  6fr

Bb  6fr

Eb  6fr

Bb  6fr

hard life to be true lo-vers to-ge-ther. To love and live for-ev-er in each oth-er's



F Cm/G Ab F7/A Bb Dm Eb Bb

hearts. It's a long hard fight to learn to care for each oth-er, — to

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics: "hearts. It's a long hard fight to learn to care for each oth-er, — to". Above the staff are guitar chord diagrams for F, Cm/G (3fr), Ab (4fr), F7/A, Bb, Dm (5fr), Eb (6fr), and Bb (6fr). The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords.

Eb Bb F Eb

trust in one an-oth-er right from the start, when you're in love. —

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics: "trust in one an-oth-er right from the start, when you're in love. —". Above the staff are guitar chord diagrams for Eb (6fr), Bb (6fr), F (4fr), and Eb (6fr). The piano accompaniment continues with similar rhythmic patterns, featuring triplets in the right hand.

Eb11 Bb F Gm

I try and mend the bro-ken pie - ces, —

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics: "I try and mend the bro-ken pie - ces, —". Above the staff are guitar chord diagrams for Eb11 (8fr), Bb, F, and Gm (3fr). The piano accompaniment features a steady eighth-note accompaniment in the right hand.

Eb Bb Cm Bb

I try to fight back the tears. — They say it's just a state of mind, but it

Detailed description: This system contains the final two lines of music on the page. The top line is a vocal melody with lyrics: "I try to fight back the tears. — They say it's just a state of mind, but it". Above the staff are guitar chord diagrams for Eb (6fr), Bb (6fr), Cm (3fr), and Bb (6fr). The piano accompaniment concludes with a final chord in the left hand.

B \flat 11 4fr E \flat 6lr B \flat /D 5fr Cm 3fr Gm 3fr

hap-pens to ev-ery-one. — How it hurts, deep in-side, when your love has cut you down to size.

E \flat 6fr B \flat /D 5fr Cm 3fr Gm 3fr A \flat 4fr

This life is tough on your own, now I'm wait-ing for some-thing to fall from the skies. — I'm wait-ing for

F B \flat Dm 5fr E \flat 6fr B \flat 6fr

love. — Yes, — it's a hard — life. Two lo-vers to-ge-ther, — to

E \flat 6fr B \flat 6fr F Cm/G 3fr A \flat 4fr F7/A B \flat Dm 5fr

love and live — for-ev-er in — each oth-er's arms. It's a long hard fight to

learn to care_ for each oth-er,_____ to trust in one an-oth-er_ right from_

Chord diagrams: $E\flat$ 6fr, $B\flat$ 6fr, $E\flat$ 6fr, $B\flat$ 6fr

the start,_____ when you're in love._____

Chord diagrams: F 8fr, $E\flat$ 6fr, $E\flat 11$ 8fr

Chord diagrams: $A\flat$ 4fr, G 3fr, Cm 3fr, $Cm7/B\flat$ 4fr, $A\flat$ 4fr, Cm/G 3fr

Chord diagrams: $E\flat$ 6fr, $B\flat/D$ 5fr, Cm 3fr, $A\flat$ 4fr, $E\flat/G$ 3fr, $Fm7$

Guitar solo

Chord diagrams: $B\flat 11$ 4fr, $B\flat 7$ 6fr, $A\flat$ 4fr, $E\flat/G$ 3fr

Fm7 Cm Ab Eb/G Fm Cm

This system contains the first two measures of the piece. The guitar part features a melodic line with triplets and a bass line with chords. Chord diagrams are provided for Fm7, Cm, Ab, Eb/G, Fm, and Cm. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Bb F Bb Dm

It's a hard life, in a

This system contains the third and fourth measures. The guitar part continues the melodic line with a triplet in the fourth measure. Chord diagrams are provided for Bb, F, Bb, and Dm. The piano accompaniment features a steady bass line and chords in the right hand.

Eb Bb Eb Bb

world that's filled with sor - row there are peo - ple search - ing for love in ev - ery way.

This system contains the fifth and sixth measures. The guitar part has a melodic line with a triplet in the sixth measure. Chord diagrams are provided for Eb, Bb, Eb, and Bb. The piano accompaniment continues with chords and a bass line.

F Cm/G Ab F7/A Bb Dm Eb Bb

It's a long hard fight, but I'll al - ways live for to - mor - row. I'll look

This system contains the seventh and eighth measures. The guitar part features a melodic line with a triplet in the eighth measure. Chord diagrams are provided for F, Cm/G, Ab, F7/A, Bb, Dm, Eb, and Bb. The piano accompaniment concludes the piece with chords and a bass line.




back on my-self and say — I did it for love. Yes, I did it for love. For —






— love, — yeah. Oh, — I did it for love. —










rit.



BREAKTHRU

Words & Music by
Queen

Free time

Gm 3fr
 Em7dim5/D 8fr
 Ebmaj7 8fr
 Ebm7 6fr
 Dm7dim5/F 6fr
 C/F 5fr
 F7/b9 7fr

Breaks up, when the dawn
 When love breaks up, when the dawn
 light wakes up, a new life is born.
 light wakes up, Ooh
 Some-how I have to make this

Dm7dim5/C 6fr
 Db7/Cb 6fr
 Gb6

Eb7/G
 Absus2 3fr
 Ab 3fr
 C7 8fr



a tempo (♩ = 180)

[F]

fi - nal break - thru. _____ Now!

fi - nal break - thru. _____

A - ha, a - ha, a - ha, a - ha, a - ah, a - ha, a - ha, a - ha, a - ha, a - ah.

I wake up, _____ feel just fine,

B \flat /F  F 



your face — fills my mind.



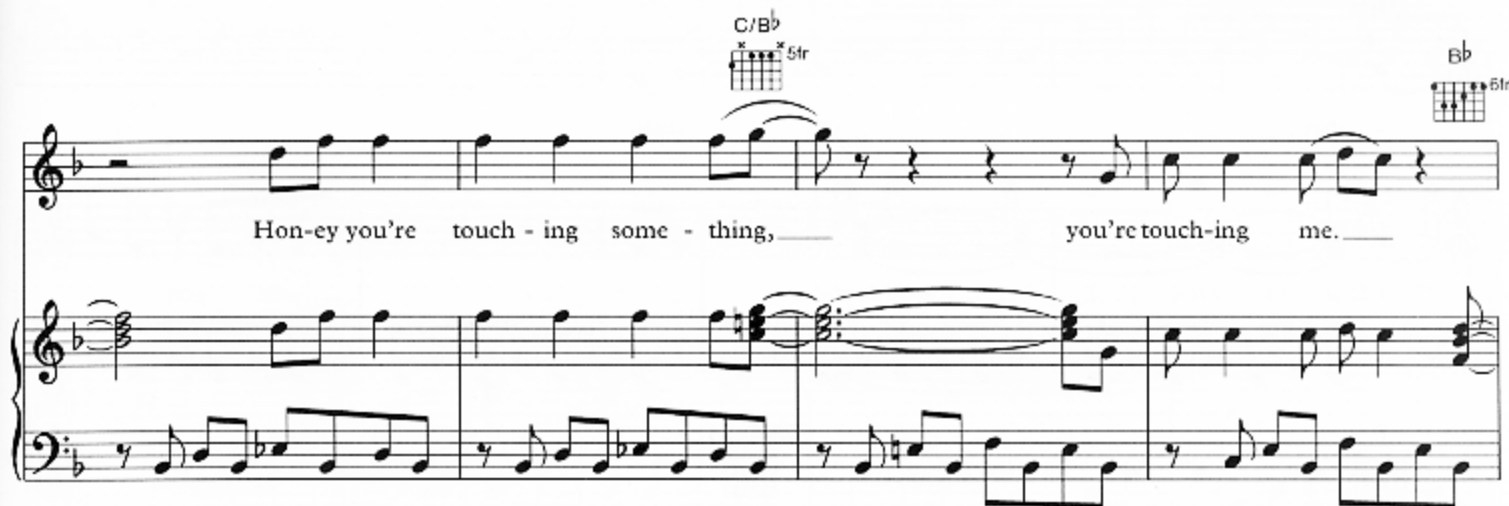
B \flat /F  B \flat 





I get re - li-gion quick, 'cause you're look-ing di - vine.



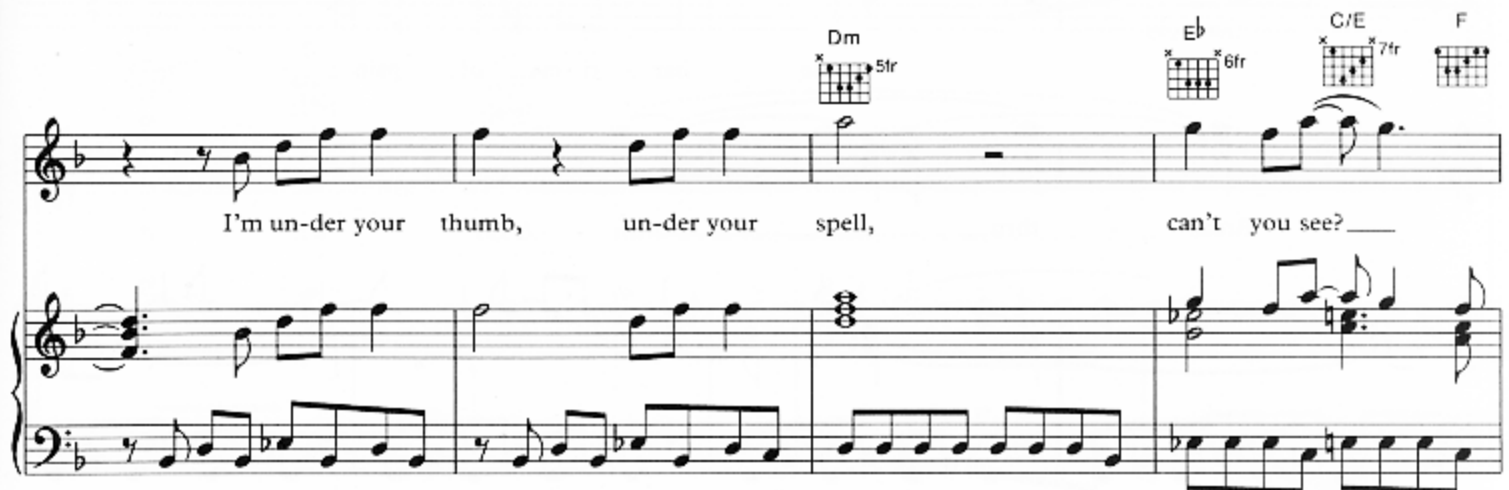
C/B \flat  B \flat 

Hon-ey you're touch - ing some - thing, — you're touch-ing me. —



Dm  E \flat  C/E  F 

I'm un-der your thumb, un-der your spell, can't you see? —



C  3fr 

If I could on - ly reach you, if I could make_ you smile.



If I could on - ly reach you, that would real - ly be a break -



F 

- thru. _____ Oh yeah.



F  6fr  6fr 

these bar - ri - ers_ of pain. —

Break - thru _____



F11

x 3fr

yeah, in - to the sun - shine from the rain,

Break - thru

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a whole rest followed by a series of eighth and quarter notes. The second line is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for F11 (x 3fr) is shown above the first measure of the vocal line.

Dm

x 5fr

G

x 3fr

make my feel - ings known to - wards you, turn my heart in - side and out for

Detailed description: This system contains the second and third lines of music. The vocal melody continues with eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. Guitar chord diagrams for Dm (x 5fr) and G (x 3fr) are provided above the vocal line.

F/A

x 3fr

Eb

x 3fr

— you now. — Some-how I have to make this

Detailed description: This system contains the fourth and fifth lines of music. The vocal melody has a longer note for 'Some-how' and then continues with quarter notes. The piano accompaniment features a steady eighth-note bass line. Guitar chord diagrams for F/A (x 3fr) and Eb (x 3fr) are shown above the vocal line.

Dm

x 5fr

C

x 3fr

Eb

x 3fr

Bbadd 9/C

x 3fr

fi - nal break - thru.

Detailed description: This system contains the sixth and seventh lines of music. The vocal melody concludes with a long note for 'fi - nal' and a dotted quarter note for 'break - thru'. The piano accompaniment continues with the eighth-note bass line and chords. Guitar chord diagrams for Dm (x 5fr), C (x 3fr), Eb (x 3fr), and Bbadd 9/C (x 3fr) are provided above the vocal line.

[F] F

Now! Oh yeah. — A-ha, a-ha, a-ha, a - ha, a-ha, a-ha, a-ha.

Bb/F F

Your smile — speaks books to me, —

Bb/F F

I break up with each and ev-ery one of your looks at me. —

B \flat /F

B \flat



Hon-ey you're start - ing some - thing deep in - side of me.

C/B \flat



Hon-ey you're start - ing some - thing, — this fire in me. —

B \flat

Dm

E \flat

C/E

F



I'm out-ta con - trol, I wan-na rush head - long in - to this ec - sta - cy. —

C

B \flat



If I could on - ly reach you, if I could make_ you smile.

F 



If I could on - ly reach you, that would real - ly be

Ooh _____ break -

C  3fr

E♭ 



If I could on - ly reach you, if I could make_ you_ smile_

- thru.



— If I could on - ly reach you, — that would real - ly be a break -

F



thru. Oh yeah.



F *x*23211 *x*8fr

E \flat /F *x*23211 *x*8fr

F *x*23211 *x*8fr

Break - thru.



E \flat /F *x*23211 *x*8fr

F *x*23211 *x*8fr

Break - thru.

solos, repeat chorus to end



WHO WANTS TO LIVE FOREVER

Words & Music by
Brian May

Free time

Em

There's no

Ped.

Tempo rubato (♩ = 72)

Amadd9

Em

Em7/D

Em6/C#

time for us, there's no place for us. What is this

G/D

A7

Dsus4

D

thing that builds our dreams, yet slips a way from us. Who

C G/B Am C Gmaj7/B Am7

wants to live for - ev - er? _____ Who wants to live for - ev - er? _____

Red.

D11 Dadd9 Amadd9 5tr

Ooh. _____ There's no chance for us, _____ it's all de -

Em Em7/D Em6/C# G/D A7

- ci - ded for us. _____ This world has on - ly one sweet mo - ment set a -

Dsus4 D C G/B Am

- side for us. _____ Who wants to live for - ev - er? _____ Who

C Gmaj7/B Am7 D11 G/B C G/B

wants to live for - ev - er? Ooh.

Am C G/B Am Dsus4

Who dares to love for - ev - er? Oh,

Em

ooh, when love must die.

Em Cmaj7 Em Cmaj7

Em Cmaj7 Em

C Em C Em

But touch my tears with your lips, touch my world with your finger -

C G D/F# Em G D/F#

- tips. And we can have for - ev - er, and we can love for -

Em Em7/D Em6/C# A7/C# Dadd9 Bb/D

- ev-er. For - ev - er is our to-day. Who

G D/F# Em G D/F# Em Em7/D

wants to live for - ev-er? Who wants to live for - ev-er? For -

Em6/C#



A7/C#

Dsus⁴

Gm7/D



- ev - er is our to - day. Who

Em



Cmaj7/E



Em



Cm



waits for - ev - er a - ny - way?

Em



C/E



Am7/E



Em



Em9



A9/E



Em



Dadd9



rit.

E5



HEADLONG

Words & Music by
Queen

(♩ = 144)
[0]

The piano introduction consists of four measures. The right hand starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The left hand plays a steady eighth-note bass line starting on G2. A long note is held in the right hand from the second measure to the end of the fourth measure.

And you're rush - ing head - long, you've got a

The vocal line begins with a whole rest, then a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line in the left hand and the long note in the right hand.

new goal, and you're rush - ing head - long out of con - trol, and you think you're

The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the eighth-note bass line in the left hand and the long note in the right hand.

so strong, but there ain't no stop - ping, no there's no - thin' you can do a - bout it,

The vocal line continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with the eighth-note bass line in the left hand and the long note in the right hand.

no-thin' you can do, no there's no-thin' you can do a-bout it.

No there's no-thin' you can, no-thin' you can,

no-thin' you can do a-bout it. And you're rush-ing

head - long, you've got a new goal, and you're rush - ing head - long out of

head - long, head - long,

G/D D G/D D

G D



con-trol, and you think you're so strong, but there ain't no stop-ping, no there's

so strong,



C5 G5 [D]



no-thin' you can do a - bout it, _____ yeah. _____

no-thin' you can do a - bout it.




Hey, he





used to be a man with a stick in his hand. She

Hoop did-dy did-dy hoop did - dy do.



used to be a wo-man with a hot - dog stand. Hoop did - dy do.

Hoop did-dy did-dy hoop did - dy do.



Now you got soup_ in the laun - dry bag._ Now you got strings you're gon - na

lose your rag. — You're get-tin' in a fight then it ain't so groo-vy when you're

G5

scream-ing in the night, 'Let me out of this cheap 'B' mo-vie.'

F#5 A5 G5 F5 D5

Head-long down the high-way, and you're rush-ing head-long out of con-trol, and you think you're

Head-long, head-long,

G/D D G/D D

G/D  D  G5  D 

so strong, but there ain't no stop-ping, and you can't stop rock-in', and there's

so strong,



F5  G5  D5 

no-thin' you can, no-thin' you can, no-thin' you can do a-bout it.

no-thin' you can, no-thin' you can, no-thin' you can do a-bout it.




When a



C G/B C5

red hot man meets a white hot la-dy, oh soon the

Hoop did-dy did-dy hoop did - dy do.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'red', followed by eighth notes 'hot man meets a white hot la-dy,' and a quarter rest. The guitar accompaniment features a C major chord in the first measure, a G/B chord in the second, and a C5 chord in the third. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

[D] C

fire starts a - rag - ing gets 'em more than half cra - zy.

Hoop did - dy did - dy

Detailed description: This system contains the next three measures. The vocal line begins with a quarter note 'fire', followed by eighth notes 'starts a - rag - ing gets 'em more than half cra - zy.', and a quarter rest. The guitar accompaniment has a D major chord in the first measure and a C major chord in the second. The piano accompaniment continues with the same eighth-note bass line and eighth-note melody.

G/B A D/A


Oh now they start freak-ing ev - 'ry way— you turn,— you

hoop did - dy do.

Detailed description: This system contains the final three measures. The vocal line starts with a quarter rest, followed by a quarter note 'Oh', eighth notes 'now they start freak-ing ev - 'ry way— you turn,—', and a quarter note 'you'. The guitar accompaniment features G/B, A, and D/A chords in the three measures respectively. The piano accompaniment concludes with the eighth-note bass line and eighth-note melody.

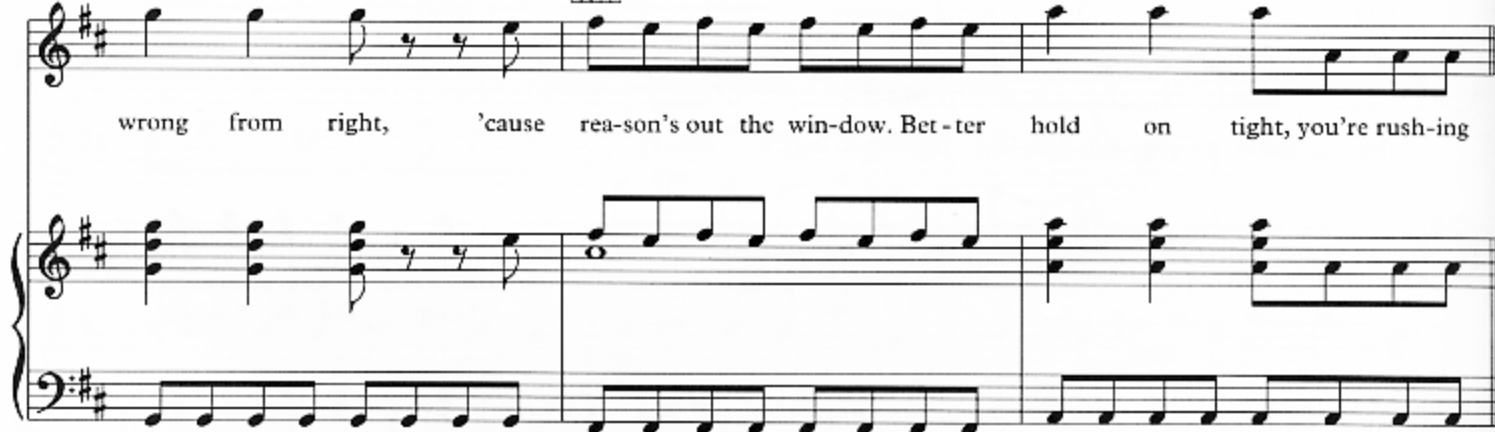
A  D/A  A 

can't start walk-ing 'cause your feet got burned. It ain't no time to fi-gure



G5  F#5  A5 

wrong from right, 'cause rea-son's out the win-dow. Bet-ter hold on tight, you're rush-ing



G/D  D  G/D  D 

head - long, head - long,

head - long, head - long, out of





yeah ——— you think you're so strong, but there ain't no stop-ping, and there's

con-trol, so strong,

no-thin' you, no-thin' you, no-thin' you can do a - bout it at all. —

no-thin' you, no-thin' you, no-thin' you can do a - bout it at all. —

instrumental and repeat chorus to end

THE MIRACLE

Words & Music by
Queen

(♩ = 92)

Cm



Ev-ery drop of rain that falls in Sa-

A♭



B♭7



E♭



- ha - ra De-sert says it all, - it's a mi-ra - cle. - All God's cre - a - tions great and small, the

Cm



G7



D♭



Gold-en Gate and the Taj Ma-hal, that's a mi-ra - cle. - Test-tube ba-bies be-ing born,

C♭6



B♭7



E♭



D♭



Mo - thers, Fa - thers, dead and gone, it's a mi-ra - cle. - We're hav-ing a mi-ra - cle on

Ab Eb Db cb

4fr 6fr 4fr

earth. Mo-ther na - ture does it all_ for us. The

Gb Ab7/Gb

won - ders of_ this world go on._ The Hang - ing Gar - dens of Ba - by - lon,_

Gb Ab7/Gb

Cap - tain Cook and Cain and A - bel, Ji - mi Hen - drix and the To - wer of Ba - bel, it's a

Ebm7add 4/Ab Ebm7add 4/Bb Ebm7add 4/Ab Ebm7add 4/Bb Ebm

4fr 6fr 4fr 6fr 6fr

mi - ra - cle. It's a mi - ra - cle.

Ab



It's a mi-ra - cle.



Db



4tr

Eb7/Db



Ab/C



3tr

Gb



The one thing we're all wait-ing for is peace on earth, an end to war. It's a



Db



4tr

Bbm7



6tr

Eb11



6tr

C7/E



Fm



Gb



Gb/Ab



mi-ra - cle we need, the mi-ra - cle.



Gb/Bb



4tr

Gb/Db



4tr

Ab11



4tr

Ab7




4tr

The mi-ra - cle we're all wait - ing for to - day.





Db  4fr

Cm  3fr

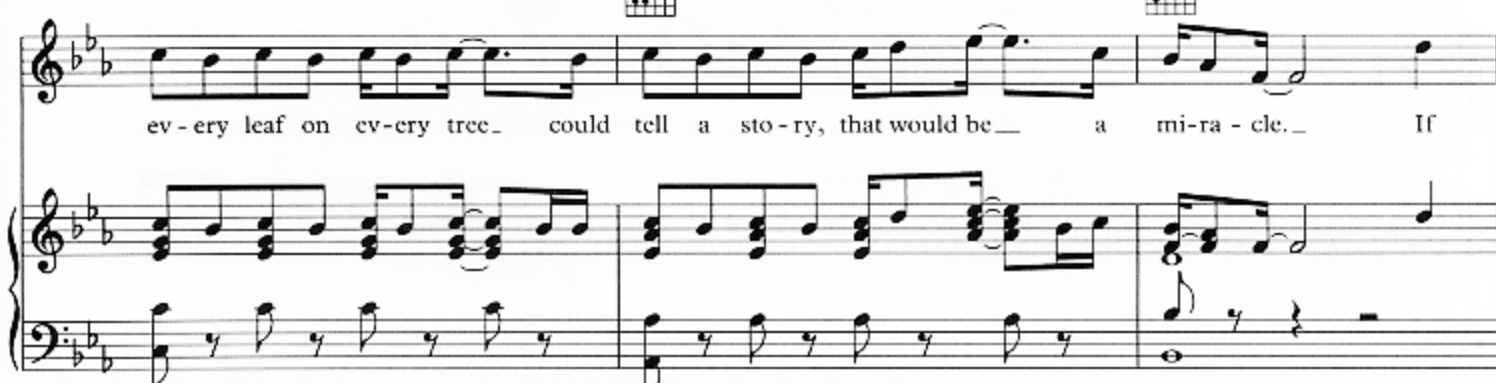
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



Ab  4fr


Bb7  6fr

ev - ery leaf on ev - ery tree _ could tell a sto - ry, that would be _ a mi - ra - cle. _ If

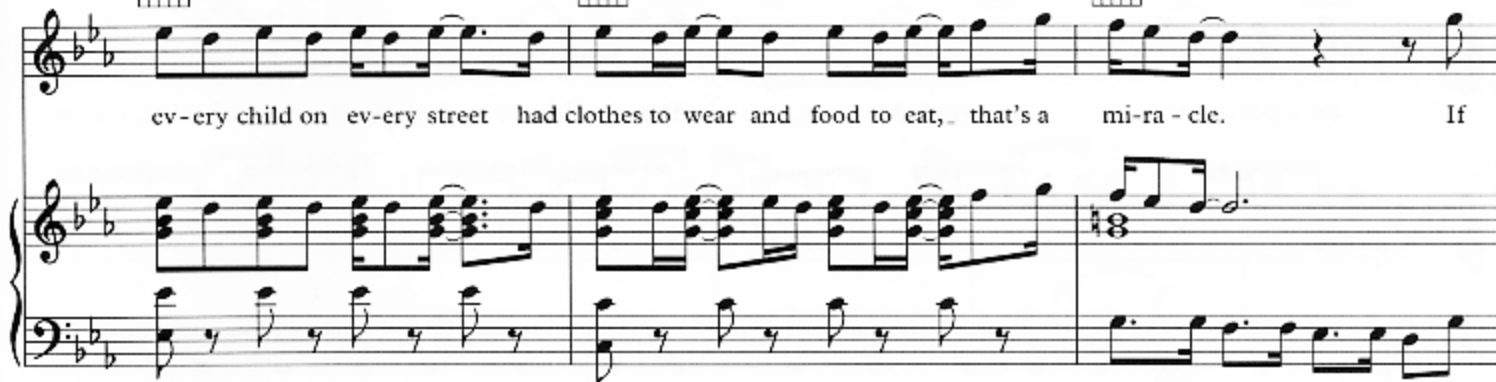


Eb  6fr


Cm  3fr

G7  3fr

ev - ery child on ev - ery street had clothes to wear and food to eat, _ that's a mi - ra - cle. If




Db  4fr

cb6  6fr


Bb7  6fr

all God's peo - ple could be free to live in per - fect har - mo - ny, _ it's a mi - ra - cle. _





We're hav-ing a mi-ra - cle_ on earth. Mo-ther na - ture does it all_ for





us. O - pen hearts and sur - ge-ry, - Sun-day morn-ings with a cup of tea, -





Su - per - powers al - ways fight - ing but Mo - na Li - sa just keeps on smil - ing, it's a





mi-ra - cle. It's a mi-ra - cle. It's a mi-ra - cle.

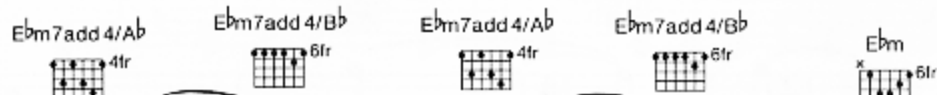




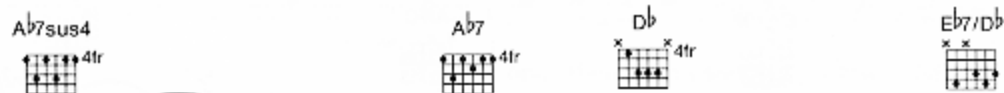
The



won - ders of this world go on. Well, it's a



mi-ra - cle, _____ it's a mi-ra - cle. _____ It's a



mi-ra - cle. _____ The one thing we're all waiting for _____

Ab/C 3fr Gb Db 4fr Bbm7 5tr Eb11 5tr

is peace on earth and an end to war, it's a mi-ra-cle we need, the mi-ra-cle.

The first system of music features a vocal line and piano accompaniment. The vocal line is in a key with three flats (B-flat major/C minor) and a 7/8 time signature. It begins with a 3-measure rest, followed by the lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams are provided above the vocal line for each measure.

C7/E Fm Gb Gb/Ab Gb/Bb Gb/Db Ab11

The second system shows the piano accompaniment for the first system. It features a right-hand melody and a left-hand bass line. Chord diagrams are provided above the right-hand staff for each measure.

Db/Ab 4tr Ddim/Ab 4tr Ab7 4tr

Peace on earth and end to war to -

The third system continues the musical score. The vocal line has a 2-measure rest followed by the lyrics. The piano accompaniment includes a right-hand melody and a left-hand bass line. Chord diagrams are provided above the vocal line for each measure.

Db 4tr Eb7/Db Ab/C 3fr Gb Ab7/Gb 4tr

- day.
friends. That time will come, one day you'll see, when we can all be

repeat to fade

The fourth system concludes the musical score. The vocal line includes the lyrics and ends with a repeat sign and the instruction 'repeat to fade'. The piano accompaniment features a right-hand melody and a left-hand bass line. Chord diagrams are provided above the vocal line for each measure.

I'M GOING SLIGHTLY MAD

89

Words & Music by
Queen

(♩ = 116)

Dm



The piano introduction for the first system consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a 4/4 time signature, while the left hand plays a simple bass line with long notes.

Dm



Em7dim5



The vocal line for the first system is written on a single staff. It begins with a double bar line and a repeat sign. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the second measure.

When the out-side temp - 'ra-ture ri - ses—
I'm one card short of a full deck,

and the mean-ing is oh so
I'm not quite the shill-ing,

The piano accompaniment for the first system consists of two staves. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

C#dim/E



Dm



The vocal line for the second system is written on a single staff. It begins with a double bar line and a repeat sign. The melody consists of eighth and quarter notes, with two triplet markings over eighth notes in the second and third measures.

clear,

one thou - sand and one yel-low daf - fo - dils
one wave short of a ship-wreck,

The piano accompaniment for the second system consists of two staves. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Em7dim5



C#dim/E



F#7



be - gin to dance in front of you, oh dear. Are they trying to tell you
I'm not my us - ual top bill - ing, I'm com - ing down with a

2nd time

Ooh _____

G



F#7



some - thing? You're miss - ing that one fi - nal screw, you're sim - ply not in the
fe - ver, I'm real - ly out to sea, this ket - tle is boil - ing

Ooh _____

G



pink my dear, to be hon - est — you have - n't got a clue.
o - ver I think I'm a ba - na - na tree.

A9 A7 A9 A7 D Dm dim5 Em7 dim5/D

I'm go-ing_ slight-ly mad,

D Dm dim5 Em7 dim5 F

I'm_ go-ing slight-ly_ mad, it fi - nal - ly hap-pened, hap-pened,

Em F

it fi - nal - ly hap - pened, ooh oh, it fi - nal - ly hap-pened.
uh huh,

Bdim/A \flat 1. Gm6 Dm

I'm slight - ly mad.____ (Oh dear!)

2.

Gm7



First system of musical notation, including a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble. A double bar line is present, followed by a second ending marked '2.' with a Gm7 chord diagram.

Dm



D



Dmdim5



Em7dim5



D

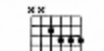


Second system of musical notation. The vocal line includes the lyrics "(Oh dear!)". The piano accompaniment features a complex texture with triplets and a melodic line in the treble. Chord diagrams for Dm, D, Dmdim5, Em7dim5, and D are provided above the vocal staff.

Dmdim5



Em7dim5



F



Third system of musical notation. The piano accompaniment continues with a melodic line in the treble and a rhythmic pattern in the bass. Chord diagrams for Dmdim5, Em7dim5, and F are provided above the piano staff.

Em



F



Fourth system of musical notation. The piano accompaniment concludes with a melodic line in the treble and a rhythmic pattern in the bass. Chord diagrams for Em and F are provided above the piano staff.

Bdim/A \flat 

Gm7



Dm



Ooh ooh, aah aah, ooh ooh, aah ahh.

F \sharp 7

G



I'm knit - ting with on - ly one nec - dle, — un - ra - vel - ling fast it's

F \sharp 7

true, I'm driv - ing on - ly three wheels these days,

G



A9



A7







but my dear how a - bout you?


B9  B7  E  E^{dim}5  3tr F[#]m7^{dim}5  4fr

I'm — go-ing slight - ly mad, —



E  E^{dim}5  3tr F[#]m7^{dim}5  4tr G 

I'm — go-ing slight - ly mad, it fi - nal - ly hap-pened,



F[#]m  G 

it fi - nal - ly hap-pened, oh — yes, it fi - nal - ly hap - pened.



C[#]dim/B^b  Am7 

I'm slight - ly mad! — Just ve - ry slight -



C#dim/Bb



Am7



ly mad!

mad!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics "ly mad!" and "mad!". The middle staff is a piano accompaniment in treble clef, featuring a sustained chord. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes.

Em



And there you have it!

And there you have it!

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "And there you have it!". The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, featuring a rhythmic pattern of eighth notes.

THE INVISIBLE MAN

Words & Music by
Queen

(♩ = 120)

[C]

Musical score for the first system of "The Invisible Man". It features a vocal line in 4/4 time with lyrics "I'm the in - vi - si - ble man, I'm the in - vi - si - ble man." and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a simple bass line.

Musical score for the second system of "The Invisible Man". It features a vocal line in 4/4 time with lyrics "In - cre - di - ble how you can see right through me." and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a simple bass line. Chord diagrams for F/C and C are shown above the vocal line. The word "Drums" is written in the piano part.

[C]

Musical score for the third system of "The Invisible Man". It features a piano accompaniment in 4/4 time, consisting of a treble clef with a simple melody and a bass clef with a simple bass line.

When you hear a sound that you just can't place, feel

Fred-die Mer-cu-ry!

some-thing move that you just can't place. When some-thing sits on the

end of your bed, don't turn a - round when you hear me tread. I'm the in -

- vi-si-ble man, I'm the in - vi-si-ble man. In - cre-di-ble how you can

F/G



see right through me. I'm the in - vi-si-ble man, I'm the in -

to Coda ⊕



- vi-si-ble man. It's cri-mi-nal how I can see right through you.

[C]

John Dea-con! Now I'm

in your room, and I'm in your bed, and I'm

in your life, and I'm in your head. Like the C. I. A. or the

D.Š al Coda

F. B. I.,— you'll ne-ver get close, ne-ver take me a-live. I'm the in-

⊕ CODA
[C]



Hah, hah, hah, hel-lo. Pro - fes - sor. Hah, hah, hah, o - kay.

Pro - fes - sor. Hah, hah, hah, hel - lo, hel - lo, hel - lo,



hel - lo. Ne-ver had a real good friend, not a boy or a girl. — No-one



knows what I've been through, let my flag un - furl. — Swore I'd make my — mark, from the

edge of the world, from the edge of the world, from the edge of the world.

Now I'm on your track and I'm in your mind,
 And I'm on your back but don't look behind.
 I'm your meanest thought, I'm your darkest fear,
 But I'll never get caught, can't shake me, shake me dear.

(Chorus)

HAMMER TO FALL

Words & Music by
Brian May

(♩ = 128)

A D/A A D/A A D/A E/A 4fr

A 5fr A D/A A D/A A D/A

E A 5fr A D/A A D/A A D/A E/A 4fr

Eadd4 4fr A 5fr A D/A A D/A A D/A E/A 4fr

Yeah! Here we stand and here we fall, his-to-ry won't care at all. Make the bed, light the light. Yeah! Oh La-dy Mer-cy won't be

Eadd4 4fr A 5fr A 5fr E/A 4fr D/A A

home to - night. Yeah!

You don't waste no time at all.

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with lyrics 'home to - night. Yeah!'. The second line is a guitar line with lyrics 'You don't waste no time at all.' and includes six guitar chord diagrams: Eadd4 4fr, A 5fr, A 5fr, E/A 4fr, D/A, and A. The bottom two staves show piano accompaniment.

D/A A A 5fr E/A 4fr D/A

Don't hear the bell but you an-swer the call.

Comes to you as to

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal line with lyrics 'Don't hear the bell but you an-swer the call.' and includes five guitar chord diagrams: D/A, A, A 5fr, E/A 4fr, and D/A. The second line is a guitar line with lyrics 'Comes to you as to'. The bottom two staves show piano accompaniment.

A

Yeah! We're just wait-ing for the ham-mer to fall. Yeah!

us all.

Detailed description: This system contains the final two lines of the musical score. The top line is a vocal line with lyrics 'Yeah! We're just wait-ing for the ham-mer to fall. Yeah!'. The second line is a guitar line with lyrics 'us all.' and includes one guitar chord diagram: A. The bottom two staves show piano accompaniment.

D/A A D/A A D/A E/A Eadd4 A

Oh

A D/A A D/A A D/A E/A Eadd4 A

ev-ery night and ev-ery day, a lit-tle piece of you is fall - ing a - way. But

A D/A A D/A A D/A E/A Eadd4 A

lift your face_ the west-ern way, build your mus-cles as your bo - dy de-cays. Yeah!

E/A D/A A D/A A

Yeah! Let the an - aes - the - tic
Toe your_ line_ and_ play_ their game.

A  5lr E/A  4fr D/A  A 

co-ver it all. — You know it's time for the



Till one day — they call — your name.



D/A  A  D/A  A  D/A  E/A  4fr Eadd4  4fr A  5fr

ham-mer to fall. Yeah!

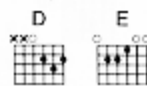


E  F#m  E/G#  A  D  A 

Rich or poor or fa - mous for your truth, — it's all — the same. — Yeah, Yeah.

Ooh — ooh — ooh — ooh, — oh no, —





Musical staff with treble clef, key signature of two sharps (F# and C#), and a series of eighth notes.

Oh! Lock your door, but rain is pour-ing through

Musical staff with treble clef, featuring a series of chords and a vocal line with the lyrics "oh no. Ooh ooh ooh".

Piano accompaniment staff with grand staff notation, showing the left and right hand parts.

Musical staff with treble clef, including guitar chord diagrams for A and E7/G# above the staff.

your win - dow pane.

Yeah! Ba-by now your strug -

Musical staff with treble clef, featuring a series of chords and a vocal line with the lyrics "ooh, oh no.".

ooh, oh no.

Piano accompaniment staff with grand staff notation, showing the left and right hand parts.

Musical staff with treble clef, including guitar chord diagrams for A, E/D, A, E/A, D/A, and A above the staff.

- gle's all in vain. Yeah,

yeah!

Musical staff with treble clef, featuring a series of chords and a vocal line with the lyrics "Ooh".

Ooh

Piano accompaniment staff with grand staff notation, showing the left and right hand parts.











Ooh



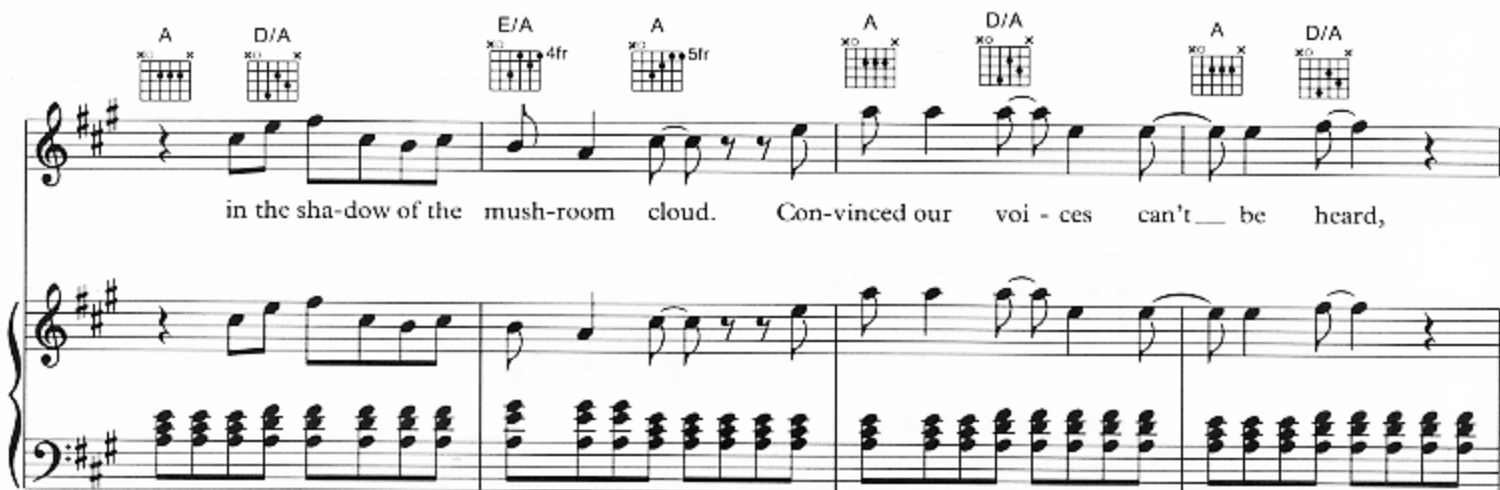

[D]    








For we who grew up tall and proud,



   4fr  5fr    

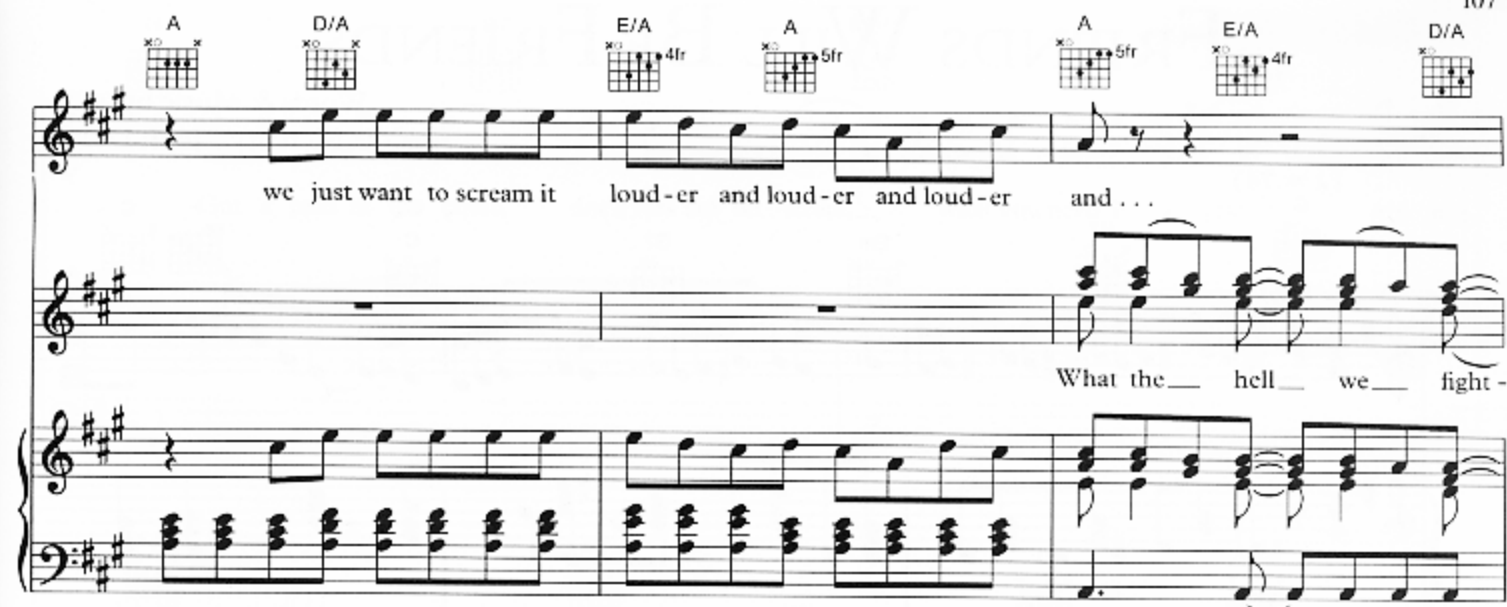
in the sha-dow of the mush-room cloud. Con-vinced our voi - ces can't be heard,



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

we just want to scream it loud-er and loud-er and loud-er and . . .

What the__ hell__ we__ fight-




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

Ah_____ just sur-ren-der and it won't hurt at all. _ Oh no!

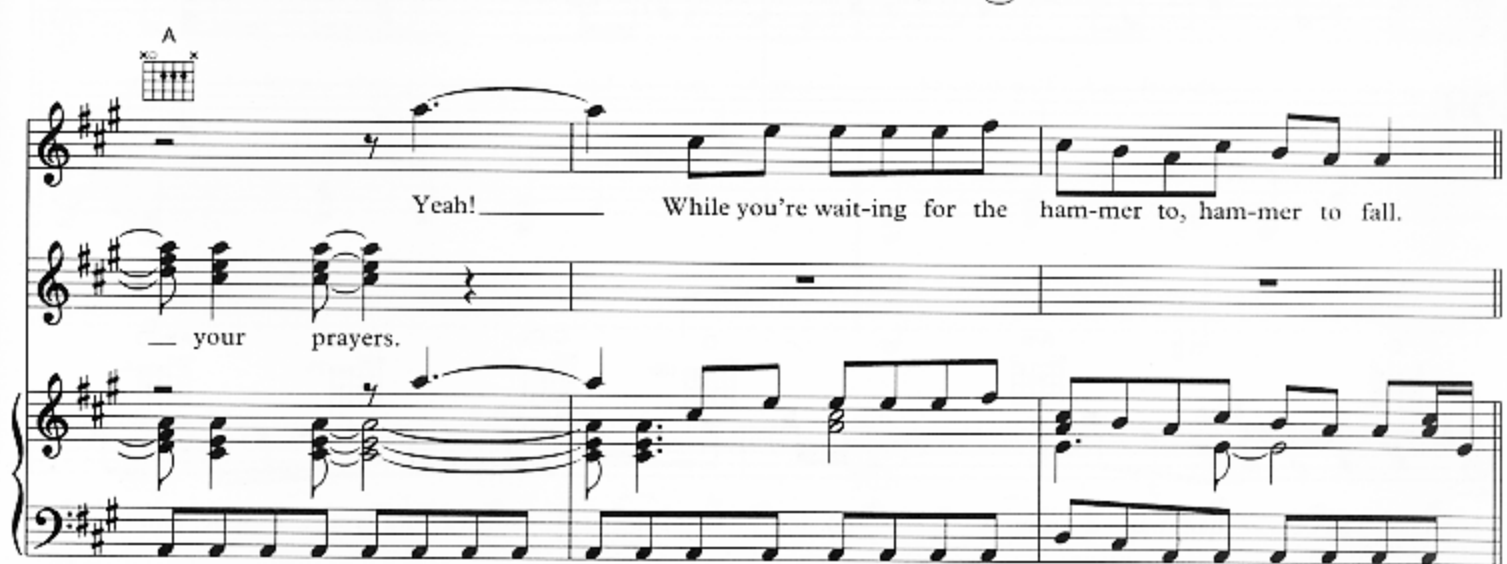
- ing for? Just got time to__ say



A 

Yeah!_____ While you're wait-ing for the ham-mer to, ham-mer to fall.

— your prayers.



D/A  A  D/A  E/A  A 

repeat ad lib. to fade



FRIENDS WILL BE FRIENDS

Words & Music by
Freddie Mercury / John Deacon

(♩ = 74)

Guitar

G B7 Em G7 C F C

G D/F# Em Bm7 G

An-oth-er red let-ter day, so the pound has dropped and the child-ren are cre-at-ing...

C Am D C/D Bm/D Am/D

The oth-er half ran a-way tak-ing all the cash and leav-ing you with the lum-ber.

G B7 Em7 G7

Got a pain in the chest, doc - tors are on strike, — what you need is a rest. — It's not

Am D7 C A/C#

ea - sy love, but you got friends you can trust. Friends will be friends, when you're in

G Em D B7/D#

need of love — they give you care and at - ten - tion. — Friends will be friends, when you're

Em B7/D# G/D A/C#

through with life, — and all hope is lost, — hold out your hand, 'cause friends will be friends



Guitar *y*

right till the end. —



3



Now it's a beau-ti - ful day, the post - man de - liv - ered a let - ter from your lov - er. —



3

On - ly a phone call a - way, you tried to track him down but some - bo - dy stole his num - ber.

G B7 Em G7

As a mat-ter of fact, you're get-ting used to life with-out him in your way... It's so

Am7 D C A/C#

ca - sy now, 'cause you got friends you can trust. Friends will be friends, when you're in

G Em D B7/D#

need of love... they give you care and at - ten - tion... Friends will be friends, when you're







Em B7/D# G/D A7/C#

through with life, and all hope is lost, hold out your hand 'cause friends will be friends,

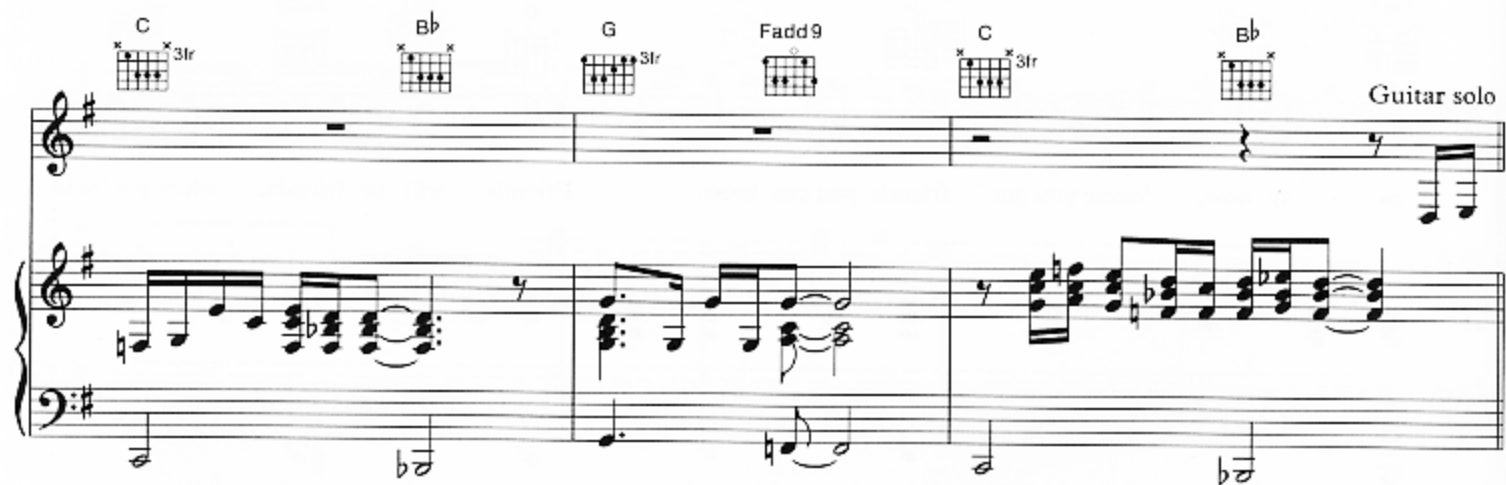
C  D  G  Fadd9 








(spoken) (right to the ve-ry end) right till the end.

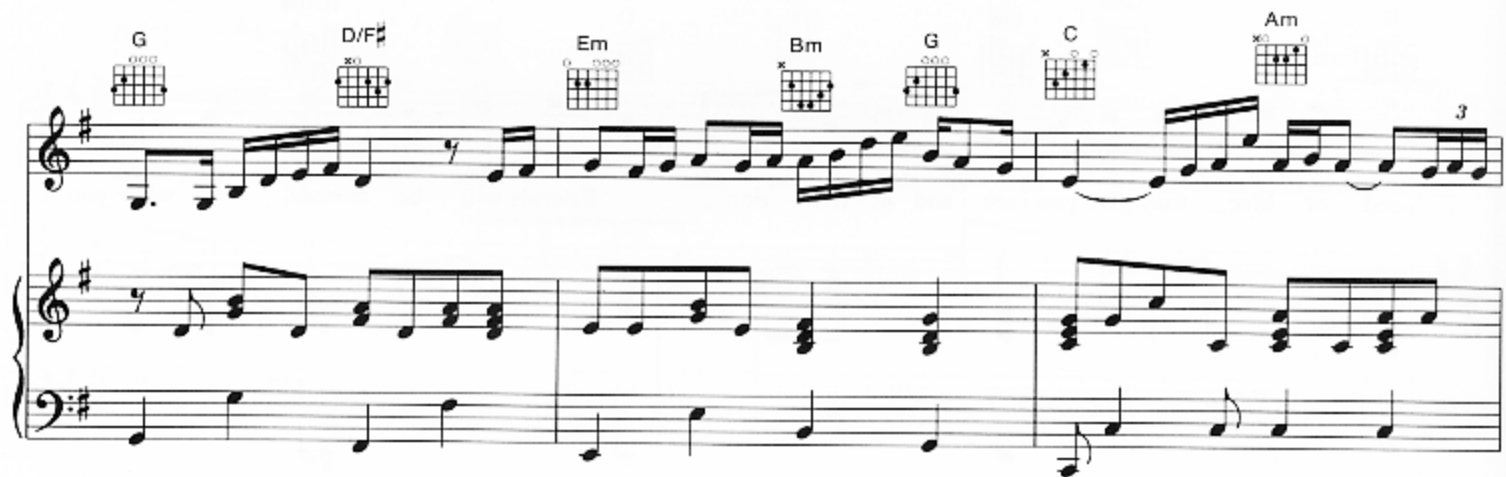








C  3fr  G  3fr Fadd9  C  3fr Bb 

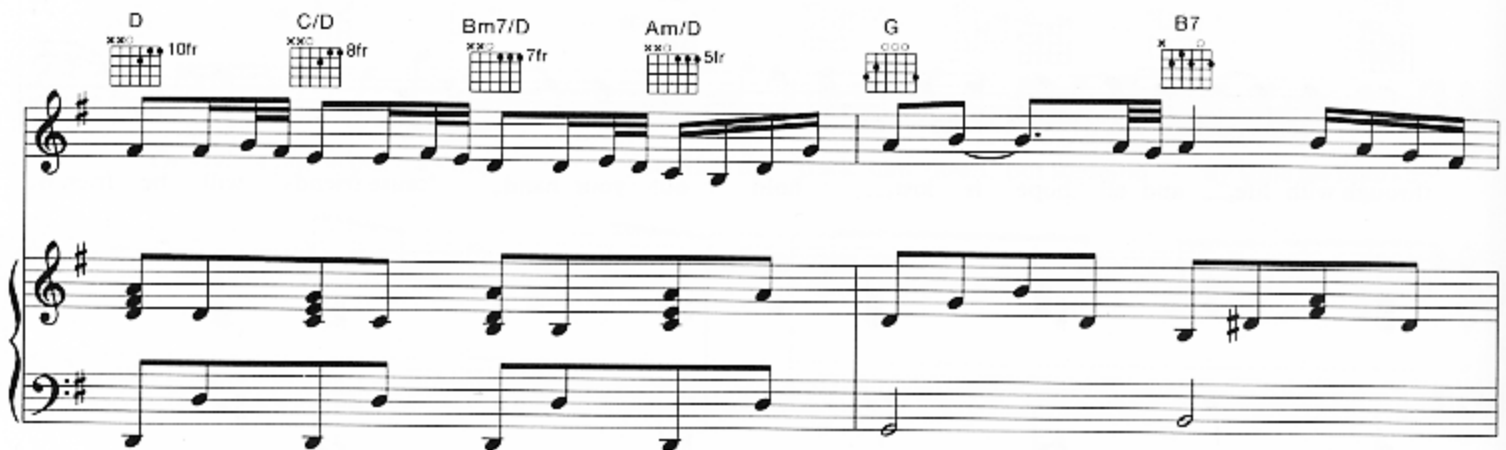
Guitar solo



G  D/F#  Em  Bm  G  C  3fr Am 



D  10fr C/D  8fr Bm7/D  7fr Am/D  5fr G  B7 



Em G7 Am7 D

It's so ea - sy now, 'cause you got friends you can trust.

C A7/C# G Em

Friends will be friends, when you're in need of love... they give you care and at - ten - tion...

D B7/D# Em B7/D#

Friends will be friends, when you're through with life, and all hope is lost, hold


G/D A7/C# C D

out your hand. Friends will be friends right till the end.

C  A7/C#  4fr G  Em 

Friends will be friends. When you're in need of love, they give you care and at-ten-tion.



D  B7/D#  Em  B7/D# 

Friends will be friends, when you're through with life, and all hope is lost,



G/D  3fr A/C#  C  D  *repeat ad lib. to fade*

hold out your hand, 'cause right till the end. Friends will be friends.



THE SHOW MUST GO ON

Words & Music by
Queen

(♩ = 84)

Bm



Bmsus2



Bmsus4



Bm



Bm/A



G



Gadd#11



Piano accompaniment for the first system, featuring a treble and bass clef. The treble clef contains a series of chords, while the bass clef contains a simple bass line with a long note in the first measure.

Em/G



G



G/F#



Em7



Em6



F#sus4



F#



Em



A#dim/E



Vocal line for the first system, showing a rest followed by a short melodic phrase.

Emp-ty

Piano accompaniment for the second system, continuing the chordal accompaniment from the first system.

Red.

Bm



Bmsus2



Bmsus4



Bm



G



Gadd#11



Vocal line for the third system, featuring the lyrics: "spa-ces, what are we liv - ing for, a - ban-doned pla-ces, I guess we".

spa-ces,








what are we

liv - ing for,

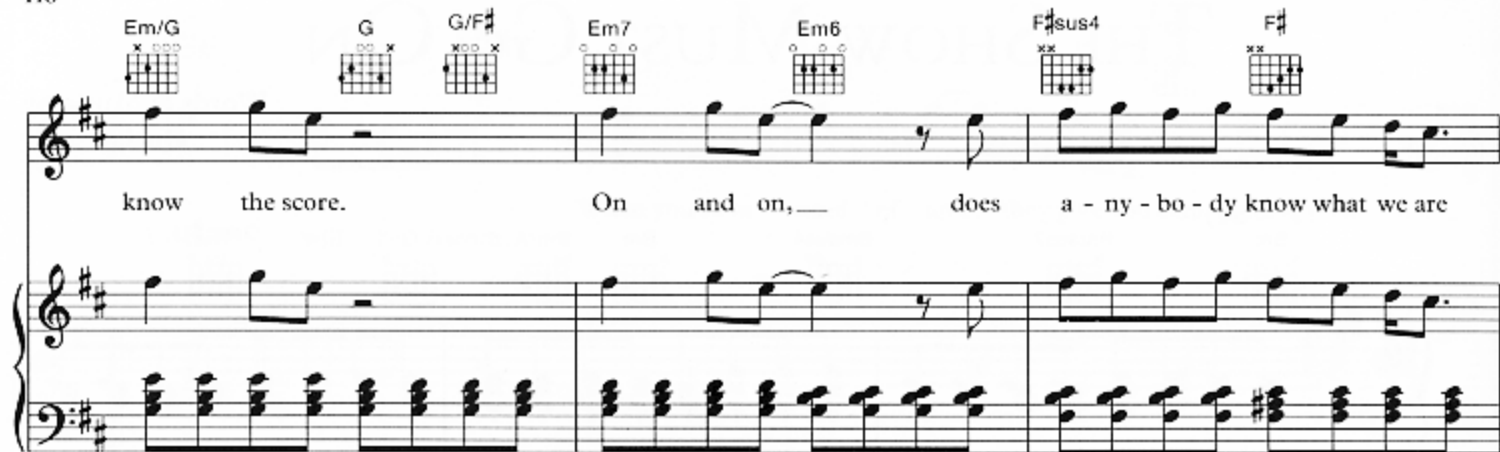
a - ban-doned pla-ces,







I guess we

Piano accompaniment for the third system, providing harmonic support for the vocal line.

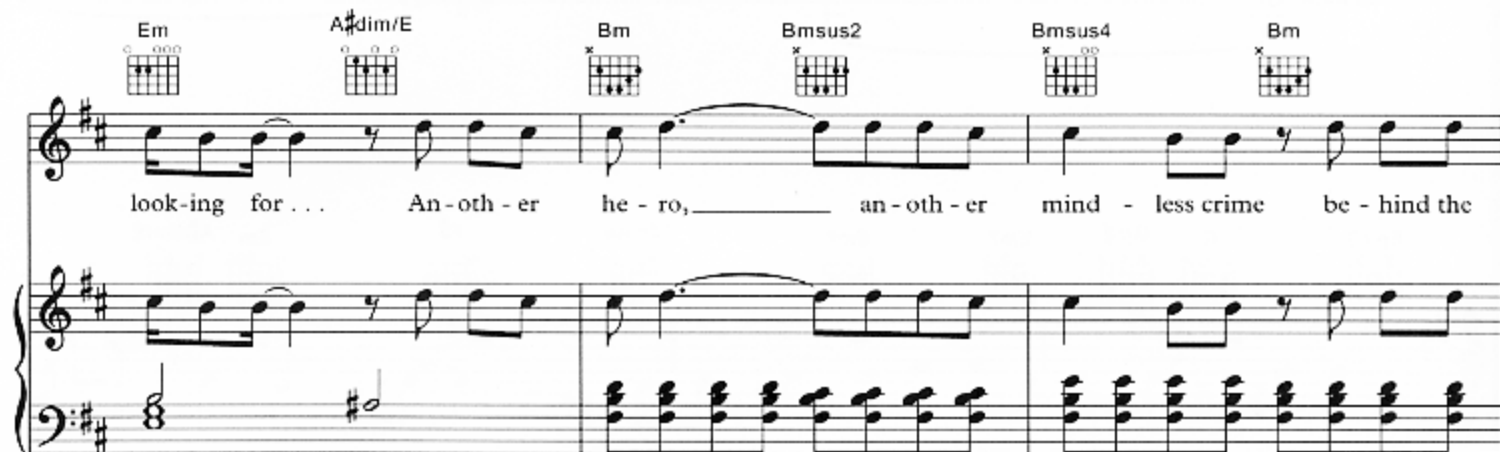
Em/G  G  G/F#  Em7  Em6  F#sus4  F# 








know the score. On and on, — does a - ny - bo - dy know what we are



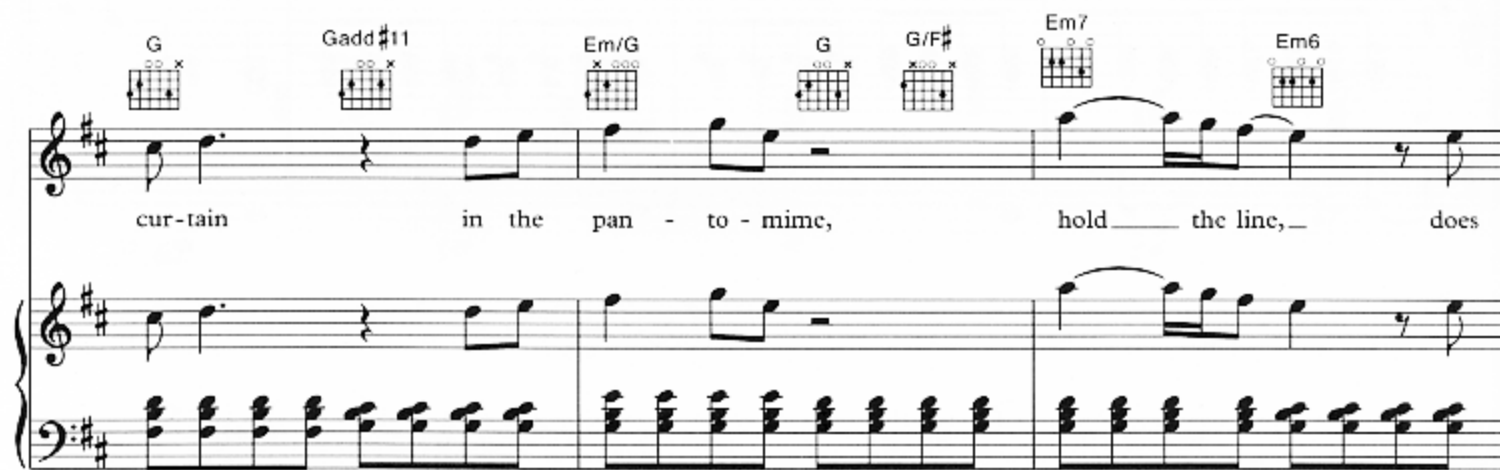
Em  A#dim/E  Bm  Bmsus2  Bmsus4  Bm 








look - ing for . . . An - oth - er he - ro, — an - oth - er mind - less crime be - hind the



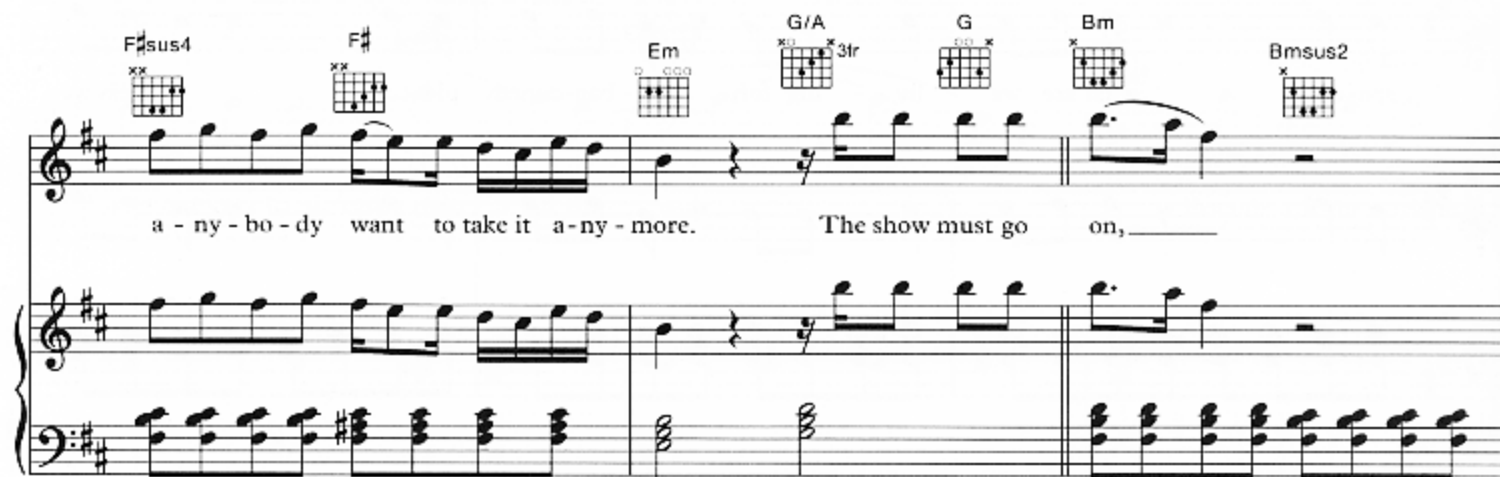
G  Gadd#11  Em/G  G  G/F#  Em7  Em6 

cur - tain in the pan - to - mime, hold — the line, — does



F#sus4  F#  Em  G/A  G  Bm  Bmsus2 

a - ny - bo - dy want to take it a - ny - more. The show must go on, —



Bmsus4 Bm Bm/A G Gadd#11 Em/G G

the show must go on. In -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, starting with a whole rest followed by a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams are provided for each measure: Bmsus4, Bm, Bm/A, G, Gadd#11, Em/G, and G.

Em7 Em6 F#sus4 F# Em A#dim/E

- side my heart is break-ing, my make-up may be flak-ing but my smile still

Detailed description: This system contains the second two lines of music. The vocal melody continues with eighth notes: G4, A4, B4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2. The piano accompaniment continues with the same bass line and chords. Chord diagrams are provided for each measure: Em7, Em6, F#sus4, F#, Em, and A#dim/E.

Bm F#madd9 C#m C#msus2




stays on. What - ev - er hap-pens I leave it all -

Detailed description: This system contains the third two lines of music. The vocal melody has a whole rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, and a dotted quarter note G3. The piano accompaniment continues with the same bass line and chords. Chord diagrams are provided for each measure: Bm, F#madd9, C#m, and C#msus2.

C#msus4 C#m A Aadd#11 F#m/A A

- to chance, an-oth-er heart-ache, an-oth-er failed ro-mance.

Detailed description: This system contains the fourth two lines of music. The vocal melody continues with eighth notes: G3, A3, B3, G3, F#3, E3, D3, C#3, B2, A2, G2. The piano accompaniment continues with the same bass line and chords. Chord diagrams are provided for each measure: C#msus4, C#m, A, Aadd#11, F#m/A, and A.

F#m7  F#m6  G#sus4  G#  F#m  B#dim/F#  F#m 







On and on, — does a - ny - bo - dy know what we are liv - ing for? — I guess I'm




C#m  C#msus2  C#msus4  C#m  A  Aadd#11 

learn - ing, I must be warm - er now, I'll soon be turn - ing round the



F#m/A  A  F#m7  F#m6  G#sus4  G# 

cor - ner now. Out - side the dawn is break - ing, but in - side in the dark I'm ach - ing



F#m  D#dim/F#  Em  Bm  Bmsus2 

to be free. — The show must go on, —



Bmsus4 Bm Bm/A G Gadd#11 Em/G G

the show must go on. _____ Ooh, in -

Em7 Em6 F#sus4 F# Em A#dim/E

- side my heart is break-ing, my make-up may be flak-ing but my smile _____ still

Bm Bmsus2 Bmsus4 Bm Bm/A G Gadd#11

stays on. _____ Yeah, _____ yeah,

Em/G G G/F# Em7 Em6 F#sus4 F# Em Edim

ooh, oh, _____ ooh, oh. _____

F G/F Em Am Cmaj7/G F G/F
 My soul is paint-ed like the wings of_ but-ter - flies, fair - y tales of yes - ter-day_ will

Em7 Am C#m7dim5 A7/C# 4fr Dsus4 D Bm
 grow but ne-ver die, I can fly. My friends the show must go

Bm Bmsus2 Bmsus4 Bm G Gadd#11 Em/G G
 on, yeah, the show must go on. I'll

Em7 Em6 F#sus4 F# Em A#dim/E
 face it with a grin, I'm ne-ver giv-ing in, on with the show.

Bm Bmsus2 Bmsus4 Bm G Gadd#11 Em/G G

Ooh I'll

Detailed description: This system contains the first four measures of the piece. It features guitar chord diagrams for Bm, Bmsus2, Bmsus4, Bm, G, Gadd#11, Em/G, and G. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a single note 'Ooh' in the first measure and 'I'll' in the second measure.

Em7 Em6 F#sus4 F# Em Em7 Em6

top the bill, I'll o - ver-kill, I have to find the will to car-ry on,

Detailed description: This system contains measures 5 through 10. Guitar chords include Em7, Em6, F#sus4, F#, Em, Em7, and Em6. The piano accompaniment continues with the eighth-note bass line. The vocal line has lyrics: 'top the bill, I'll o - ver-kill, I have to find the will to car-ry on,'.

A#dim/E Em7 Bm

show.

Detailed description: This system contains measures 11 through 14. Guitar chords include A#dim/E, Em7, and Bm. The piano accompaniment features a long sustained chord in the left hand. The vocal line has the word 'show.' in measure 11.

Bmadd9

repeat to fade

Detailed description: This system contains the final four measures (15-18). The guitar chord is Bmadd9. The piano accompaniment features a long sustained chord in the left hand. The vocal line has the instruction 'repeat to fade' at the end.

ONE VISION

Words & Music by
Queen

(♩ = 120)

D G/D D7

1. 2.

G/D G/D B♭/D Dm9

B♭/D D A/C♯ D G/B C


G/B C A/C♯ D/A A/C♯ D A/C♯ D G/B C

Hey! One man, one goal,

G/B  2fr C  3fr A/C#  4fr D  5fr A/C#  4fr D  5fr A/C#  4fr D  5fr

ha! One mis - sion. One heart, -



G/B  2fr C  3fr G/B  2fr C  3fr A/C#  4fr D  5fr A/C#  4fr

one soul, just one sol - u - tion.







D  5fr A/C#  4fr D  5fr G/B  2fr C  3fr G/B  2fr C  3fr A/C#  4fr D  5fr

One flash. of light. Yeah — one God, one vi-sion.

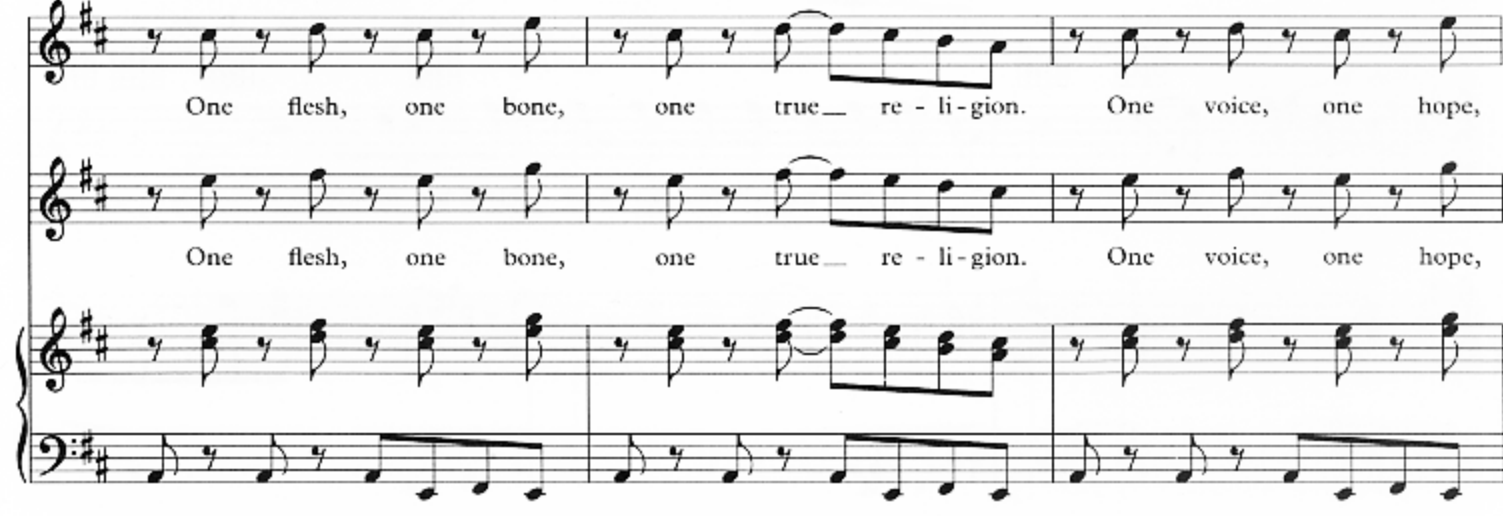
one vi-sion.



A  D/A  A  D/A 

One flesh, one bone, one true — re - li - gion. One voice, one hope,

One flesh, one bone, one true — re - li - gion. One voice, one hope,



C  3fr

C7sus4  3fr

C  3fr

one real de - ci - sion. Whoa

one real de - ci - sion. Whoa



[A]

D  5fr

A/C#  4fr

D  5fr

gim - me one vi - sion. Yeah! No wrong

gim - me one vi - sion.



G/B  2fr

C  3fr

Csus4  3fr

C  3fr

A  3fr

D  5fr

and no right. I'm gon - na tell you there's no black and no white.



A/C# 4fr D 5fr G/B 2tr C 3fr G/B 2tr C 3fr

No blood, no stain. All we need is...

one

A/C# 4fr D 5fr A D/A A

One flesh, one bone, one true re - li - gion.

world - wide vi - sion. One flesh, one bone, one true re - li - gion.

D/A C 3fr

One race, one hope, one real de - ci - sion. Whoa

One race, one hope, one real de - ci - sion. Whoa

C7sus4



C



[A]

Yeah! Oh Yeah! Oh Yeah! —

Yeah! Oh Yeah! Oh Yeah! —

D



G/D



D7



I had a dream when I was young, a dream

G/D



D



G/D



of sweet il - lu - sion. A glimpse of hope and u - ni - ty and

D7






G/D



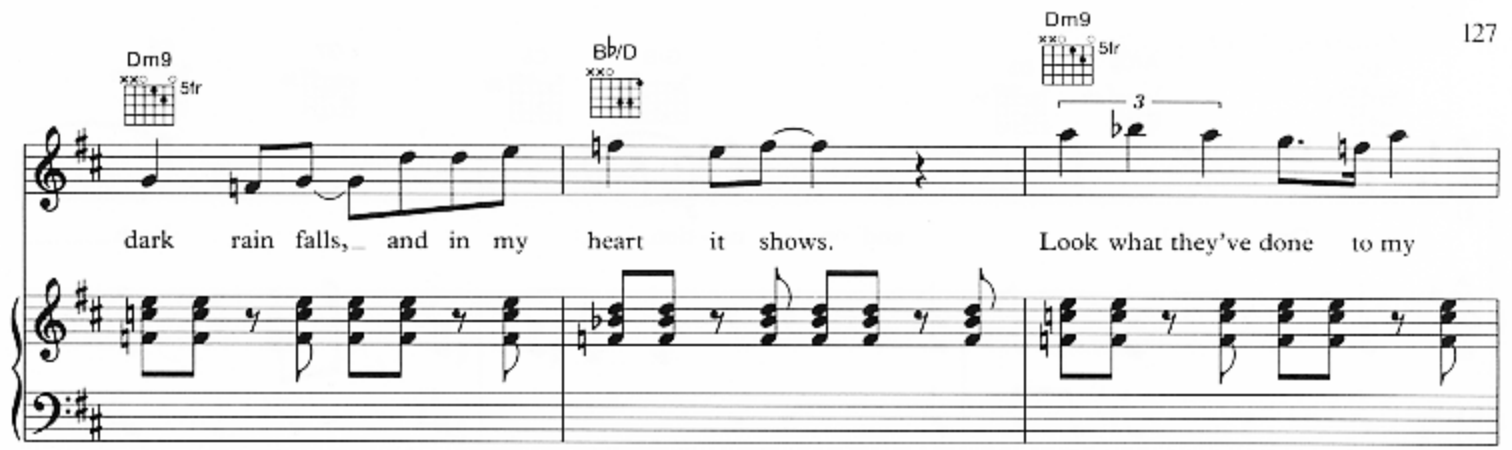
Bb/D










vi - sions of one sweet un - ion. But a cold wind blows, and a

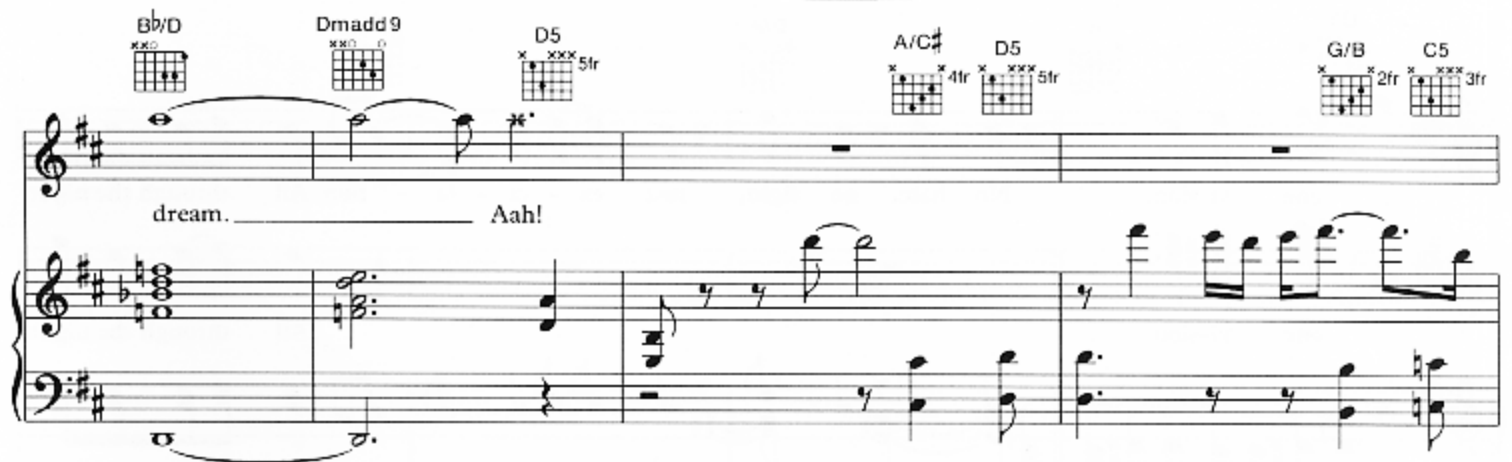
Dm9  5fr **Bb/D**  **Dm9**  5fr

dark rain falls, and in my heart it shows. Look what they've done to my



Bb/D  **Dmadd9**  **D5**  5fr **A/C#**  4fr **D5**  5fr **G/B**  2fr **C5**  3fr





dream. Aah!



G/B  2fr **C5**  3fr **A/C#**  4fr **D5**  5fr **A/C#**  4fr **D5**  5fr

So give me your hands,
One vi-sion.



G/B  2fr **C5**  3fr **G5**  3fr **F5**  **G5**  3fr **F5** 

give me your hearts. I'm rea - dy. There's on - ly one di - rec - tion.
one di - rec - tion.



D5 5fr A/C# 4fr D5 5fr G/B 2fr C5 3fr G7 3fr C5 3fr

One world, and one na - tion. — Yeah —

G5 3fr A D/A A

— one vi-sion. No hate, no fight, just ex - ci - ta - tion. All through the night

one vi-sion. All through the night

D/A A D/A

it's a ce - le - bra-tion. Whoa — Whoa — Whoa — Yeah!

it's a ce - le - bra-tion. Whoa — Whoa — Whoa — Yeah!

[A] G 3fr D 5fr solo and chorus to fade

One one one one one one one.





A KIND OF MAGIC
UNDER PRESSURE
RADIO GA GA
I WANT IT ALL
I WANT TO BREAK FREE
INNUENDO
IT'S A HARD LIFE
BREAKTHRU
WHO WANTS TO LIVE FOREVER
HEADLONG
THE MIRACLE
I'M GOING SLIGHTLY MAD
THE INVISIBLE MAN
HAMMER TO FALL
FRIENDS WILL BE FRIENDS
THE SHOW MUST GO ON
ONE VISION



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