

QUEEN THE WORKS



QUEEN THE WORKS

CONTENTS

RADIO GA GA (MUSIC)	2
RADIO GA GA (LYRIC)	7
TEAR IT UP (LYRIC)	8
TEAR IT UP (MUSIC)	9
IT'S A HARD LIFE (LYRIC)	16
IT'S A HARD LIFE (MUSIC)	17
MAN ON THE PROWL (MUSIC)	23
MAN ON THE PROWL (LYRIC)	28
MACHINES (or 'BACK TO HUMANS') (LYRIC)	29
MACHINES (or 'BACK TO HUMANS') (MUSIC)	30
I WANT TO BREAK FREE (MUSIC)	38
I WANT TO BREAK FREE (LYRIC)	42
KEEP PASSING THE OPEN WINDOWS (MUSIC)	43
IS THIS THE WORLD WE CREATED? (MUSIC)	48
KEEP PASSING THE OPEN WINDOWS (LYRIC)	50
IS THIS THE WORLD WE CREATED? (LYRIC)	50
HAMMER TO FALL (LYRIC)	51
HAMMER TO FALL (MUSIC)	52

RADIO GA GA

Words and Music by
ROGER TAYLOR

Medium beat

mf (Opt. repeat ad lib.)

Fadd9

Gm

Bb

Gm

1 Bb Fmaj7

2 Bb Fmaj7

Fadd9

Ra - di - o. 1. I'd sit a - lone. and watch your light; my
 (2.) gave them all, those old time stars, through
 % (3.) watch the shows; we watch the stars on

Gm Bb

on - ly friend through teen - age nights. And ev - 'ry - thing I
 wars of worlds, in - va - ded by Mars. You made 'em laugh; you
 vi - de - os for hours and hours. We hard - ly need to

Gm Fadd9

had to know, I heard it on my ra - di - o.
 made 'em cry. You made us feel like
 use our ears. How mu - sic chan - ges

2-3 F

2. You we could fly. Ra - di - o. 1. So
 through the years. (tactit) 2. Let's

F Fm

don't be - come some back - ground noise. A back-drop for the
 hope you ne - ver leave, old friend. Like all good things, on

Bb

girls and boys who just don't know, or just don't care, and
 you we de - pend. So stick a - round, 'cause we might miss you when

Bm7(-5)



F/C



just com - plain_ when you're not there_ } You had your time, you had your power. You've
 we grow tired_ of all this vi-sual_ }

C7sus4



C7



Bb/F



F



Bb/F



F



To Coda ♦

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

CHORUS

F/Eb



Bb



F



Bb



F



Bb



F



All we hear_ is Ra - di - o Ga Ga. Ra - di - o goo goo. Ra - di - o Ga Ga.

Bb



F



Eb



Bb



C



Dm



Ra - di - o blah_ blah. Ra - di - o_ what's new? Ra - di - o;

Bb/C



C



Bb/C



C



F



Some - one still loves you.

F



1

2

D.S. al Coda

3. We

F

CODA



All we hear is Ra-di-o Ga Ga. Ra-di-o goo goo. Ra-di-o Ga Ga.

F/Eb

(Drums)

Bb

F

Bb

F

Eb

All we hear is Ra-di-o Ga Ga. Ra-di-o blah blah. Ra-di-o, what's new?

Bb

C

Dm

C

Bb/C

C

F

Some one still loves you.

Repeat Ad lib. - with electronic effects.

F



Fadd9



F Gm Bb

Ra-di-o Ga Ga. Ra-di-o Ga Ga.

Gm Bb/F F

Ra-di-o Ga Ga. Ra-di-o.

Fadd9 Fm Bb

Bm7(-5) (tacet on repeat) F/C

You had your time, you

C7sus4 C7 Bb/F F Bb/F F

FADE - on repeat.

had your power... You've yet to have... your finest hour... Ra-di-o.

RADIO GA GA

I'd sit alone and watch your light
My only friend through teenage nights
And everything I had to know
I heard it on my radio
Radio.

You gave them all those old time stars
Through wars of worlds - invaded by Mars
You made 'em laugh - you made 'em cry
You made us feel like we could fly.

So don't become some background noise
A backdrop for the girls and boys
Who just don't know or just don't care
And just complain when you're not there
You had your time, you had the power
You've yet to have your finest hour
Radio.

All we hear is Radio ga ga
Radio goo goo
Radio ga ga
All we hear is Radio ga ga
Radio blah blah
Radio what's new?
Radio, someone still loves you!

We watch the shows - we watch the stars
On videos for hours and hours
We hardly need to use our ears
How music changes through the years.

Let's hope you never leave old friend
Like all good things on you we depend
So stick around cos we might miss you
When we grow tired of all this visual
You had your time - you had the power
You've yet to have your finest hour
Radio - Radio.

All we hear is Radio ga ga
Radio goo goo
Radio ga ga
All we hear is Radio ga ga
Radio goo goo
Radio ga ga
All we hear is Radio ga ga
Radio blah blah
Radio what's new?
Radio, someone still loves you!

Words and Music by
ROGER TAYLOR

© 1983 QUEEN MUSIC LTD.
All rights for the U.S. and Canada
controlled by BEECHWOOD MUSIC CORP.
6920 Sunset Blvd., Hollywood, CA 90028
All Rights Reserved

TEAR IT UP

Are you ready? – well are you ready?

Give me your mind baby give me your body
Give me some time baby let's have a party
It ain't no time for sleepin' baby
Soon it's round your street I'm creeping
You better be ready –

We gonna Tear it up
Stir it up
Break it up – baby –

You gotta Tear it up
Shake it up
Make it up – as you go along.

Tear it up
Square it up
Wake it up – Baby.

Tear it up
Stir it up
Stake it out – and you can't go wrong.

(Hey)
I love you cos you're sweet and I love you cos you're naughty
I love you for your mind but give me your body
I wanna be a toy at your birthday party
Wind me up – wind me up – wind me up – let me go –

Tear it up
Stir it up
Break it up – let me go.

Tear it up
Shake it up
Make it up – as you go along.

Tear it up
Turn it up
Burn it up.

Are you ready (Oh yeah)
Baby baby baby are you ready for me? (Oh yeah)
Baby baby baby are you ready for love? (Oh yeah)
Are you ready – are you ready – are you ready for me? (Oh yeah)
I love you so near, I love you so far
I gotta tell you baby you're driving me Ga Ga.

Words and Music by
BRIAN MAY

©1984 QUEEN MUSIC LTD.
All rights for the U.S. and Canada
controlled by BEECHWOOD MUSIC CORP.
6920 Sunset Blvd., Hollywood, CA 90028
All Rights Reserved

TEAR IT UP

Words and Music by
BRIAN MAY

Steady beat

Are you rea - dy? Well are you rea - dy?

f

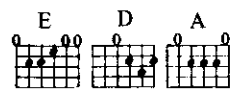
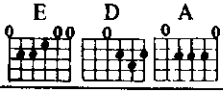
G A G A G A G A D

3 times

A G A G A C G D

A

Give me your mind, ba-by, give me your bo - dy.---



Give me some time ba-by, let's have a par-ty— It

ain't no time for sleep-in' ba-by Soon it's round your street—I'm creep-ing, You

bet-ter be read-y— We gon-na Tear it up, Stir it up

Break it up, ba-by— You got-ta Tear it up Shake it up

G A C G D A G A G A

Make it up as you go a - long. Tear it up, Square it up,

G A D A G A G A

Wake it up, Ba - by_____ Tear it up, Stir it up

G A G F C D

Stake it out, and you can't go wrong_____

I

A E D A

love you 'cos you're sweet and I love you 'cos you're naugh - ty

I

A








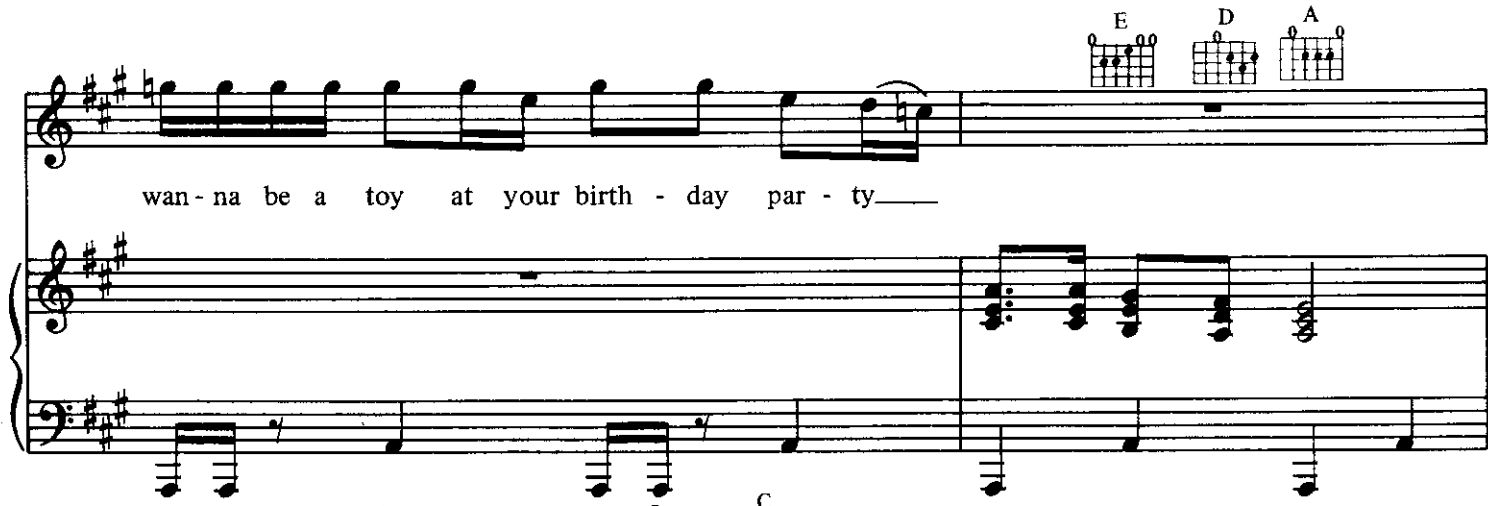

love you for your mind, ba-by give me your bo - dy — I




E D A







wan - na be a toy at your birth - day par - ty —



E A F# B G C N.C.










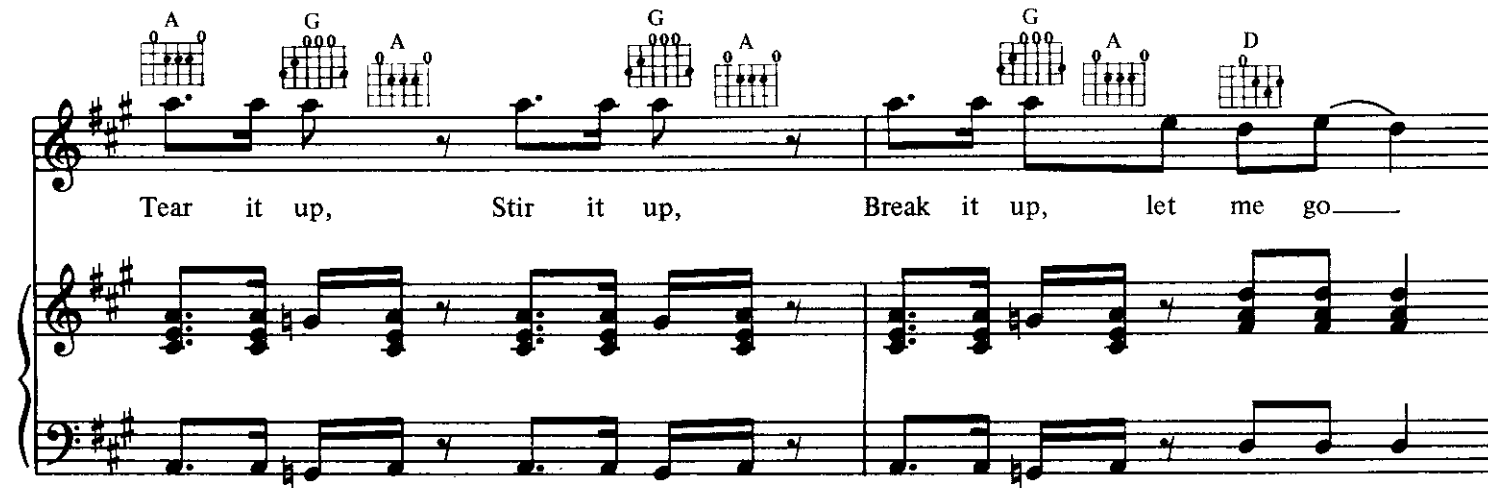

Wind me up, wind me up, wind me up Let me go!



A G A G A D

Tear it up, Stir it up, Break it up, let me go —



A G A G A G C G D

Tear it up, Shake it up Make it up as you go a - long.

A G A G A D

Tear it up, Turn it up, Burn it up, Are you

A C D A G F G A C D

rea-dy? (Oh yeah) Ba - by, ba - by, ba - by, are you rea-dy for me? (Oh yeah)

A G F G A C D

Ba - by, ba - by, ba - by, are you rea - dy for love? (Oh yeah) Are you

A G F G A C D

rea - dy, are you rea - dy, are you rea - dy for me? (Yeah, Oh yeah)

A G A G F

I love you so near, I love you so far, I

G A G A G A

got - ta tell you ba - by you're driv - ing me Ga Ga.

G A D A G A G A

A G A C G D A G A G A

This system contains guitar chord diagrams for A, G, A, C, G, D, A, G, A, G, and A. Below the diagrams is a piano accompaniment consisting of a treble and bass staff. The treble staff features a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with similar rhythmic patterns.

G A D A G A G A

This system contains guitar chord diagrams for G, A, D, A, G, A, G, and A. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

G A D A G A G A

This system contains guitar chord diagrams for G, A, D, A, G, A, G, and A. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Repeat ad lib and fade

G A C G D A G A C D

This system contains guitar chord diagrams for G, A, C, G, D, A, G, A, C, and D. A box labeled "Repeat ad lib and fade" is placed above the final two chords (A and G). The piano accompaniment concludes with a final cadence.

IT'S A HARD LIFE

I don't want my freedom
There's no reason for living with a broken heart.

This is a tricky situation -
I've only got myself to blame
It's just a simple fact of life
It can happen to anyone -

You win - you lose
It's a chance you have to take with love
Oh yeah - I fell in love
But now you say it's over and I'm falling apart.

It's a hard life
To be true lovers together
To love and live forever in each others hearts -
It's a long hard fight
To learn to care for each other
To trust in one another right from the start
When you're in love -

I try and mend the broken pieces
I try to fight back the tears
They say it's just a state of mind
But it happens to everyone -

How it hurts - deep inside
When your love has cut you down to size
Life is tough - on your own
Now I'm waiting for something to fall from the skies
I'm waiting for love.

Yes it's a hard life
Two lovers together
To love and live forever in each others hearts
It's a long hard fight
To learn to care for each other
To trust in one another - right from the start
When you're in love -
Yes it's a hard life
In a world that's filled with sorrow
There are people searching for love in every way -

It's a long hard fight -
But I'll always live for tomorrow
I'll look back on myself and say I did it for love
Yes I did it for love - for love - oh I did it for love.

Words and Music by
FREDDIE MERCURY

© 1984 QUEEN MUSIC LTD.
All rights for the U.S. and Canada
controlled by BEECHWOOD MUSIC CORP.
6920 Sunset Blvd., Hollywood, CA 90028
All Rights Reserved

IT'S A HARD LIFE

Words and Music by
FREDDIE MERCURY

Ad lib tempo

N.C.

I don't want my free - dom There's no rea - son for liv - ing — with a bro - ken

f *colla voce*

Bb Ab/Bb Bb Ab/Bb Bb F7

heart.

1. This is a trick-y sit - u -
2. I try and mend the bro - ken

mp A tempo - slowly

Gm Eb Bb/D Cm

- a - tion I've on - ly got my - self to blame, ——— It's just a
pie - ces I try to fight back the tears. ——— They say it's

Bb Ab/Bb

sim - ple fact of life — It can hap - pen to an - y - one. —
just a state of mind — But it hap - pens to ev - 'ry one. —

Eb Bb/D Cm Gm

You win, you lose It's a chance you have to take with love —
How it hurts, deep in - side When your love has cut you down to size —

Eb Bb/D Cm Gm

Oh yeah, I fell in love — and now you say it's ov - er and I'm fall - ing a -
Life is tough on your own Now I'm wait - ing for some - thing to fall from the

Ab F

- part. ————— It's a
skies ————— and wait - ing for love. —————

mf

CHORUS

Bb Dm Eb Bb

hard, Yes, it's a life, hard life To be true lov - ers to - geth - er. — } To
 (simile) Two lov - ers to - geth - er. — }

Eb Bb F Eb/G G#dim F/A Bb Dm

love and live for ev - er in each oth - ers hearts. It's a long hard fight — To

Eb Bb Eb Bb

learn to care — for each oth - er — To trust in one an - oth - er right — from the
 (simile)

F Eb Db/Eb

start, When you're in love. —

mp

2 Eb Db/Eb Ab

love. _____

Gsus4 G Gsus4 G Cm Cm/Bb Abmaj7 Cm/G Eb Bb/D

Cm Ab Eb/G Fm7

Bb Bb7 Ab/Bb Bb Ab Eb/G

f

Fm Cm Ab Eb/G Fm Cm7

Bb F

It's a

Bb Dm Eb Bb Eb Bb

hard life In a world that's filled with sor-row — There are peo-ple search - ing for love in ev - 'ry
(*simile*)

F Eb/G G#dim F Bb Dm Eb Bb

way — It's a long hard fight, But I'll al - ways live for to - mor-row, — I'll look
(*simile*)

E \flat B \flat F E \flat /G

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

This system contains the first two staves of music. The top staff is a vocal line with lyrics and includes three triplet markings. The bottom staff is a piano accompaniment. Above the vocal staff are four guitar chord diagrams for E \flat , B \flat , F, and E \flat /G.

Fm/Ab F/A B \flat Ab/B \flat

love. Oh — I did it for love. —

This system contains the third and fourth staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Above the vocal staff are four guitar chord diagrams for Fm/Ab, F/A, B \flat , and Ab/B \flat .

B \flat Ab/B \flat B \flat Ab/B \flat B \flat Ab/B \flat

This system contains the fifth and sixth staves of music. The top staff shows a melodic line with a long slur. The bottom staff continues the piano accompaniment. Above the top staff are six guitar chord diagrams for B \flat , Ab/B \flat , B \flat , Ab/B \flat , B \flat , and Ab/B \flat .

B \flat Ab/B \flat B \flat Ab/B \flat

L.H. *ppp*

This system contains the seventh and eighth staves of music. The top staff shows a melodic line with a long slur. The bottom staff continues the piano accompaniment, ending with a *ppp* dynamic marking. Above the top staff are four guitar chord diagrams for B \flat , Ab/B \flat , B \flat , and Ab/B \flat .

MAN ON THE PROWL

Words and Music by
FREDDIE MERCURY

Medium tempo

G




I'm gon-na take a lit-tle walk on the wild —
wan-na be a rock 'n' roll stea -
(Instr.) -----

mf

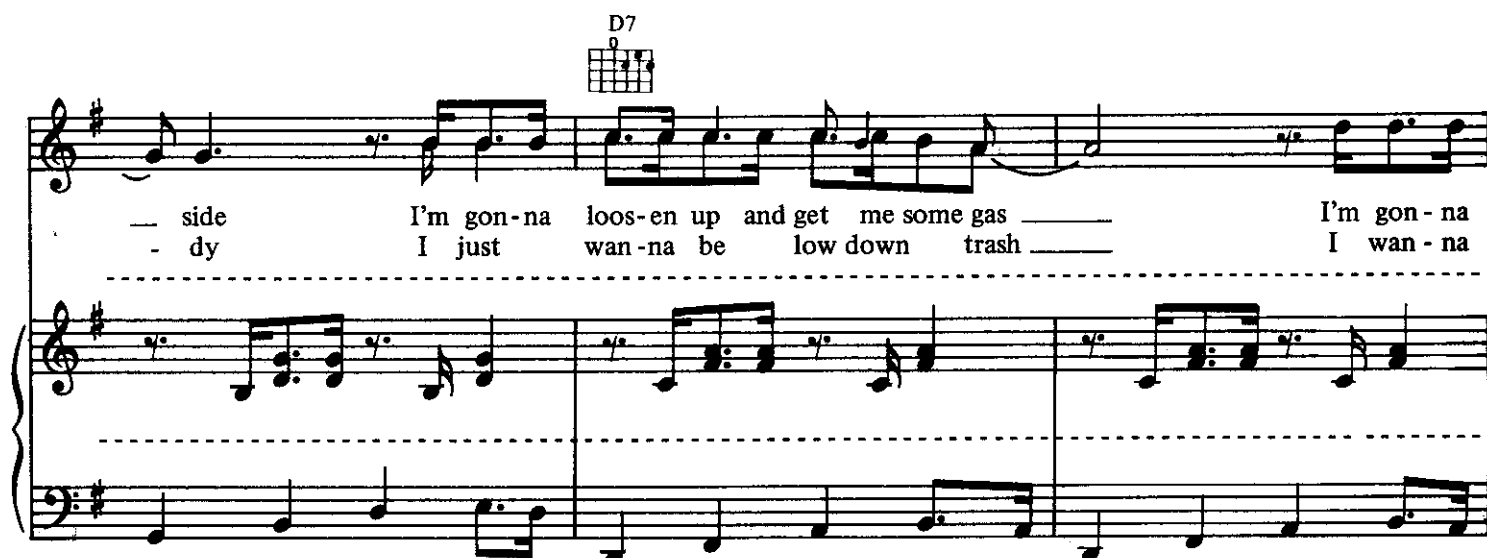
Solo ad lib on % -----




D7




— side I'm gon-na loos-en up and get me some gas — I'm gon-na
- dy I just wan-na be low down trash I wan-na



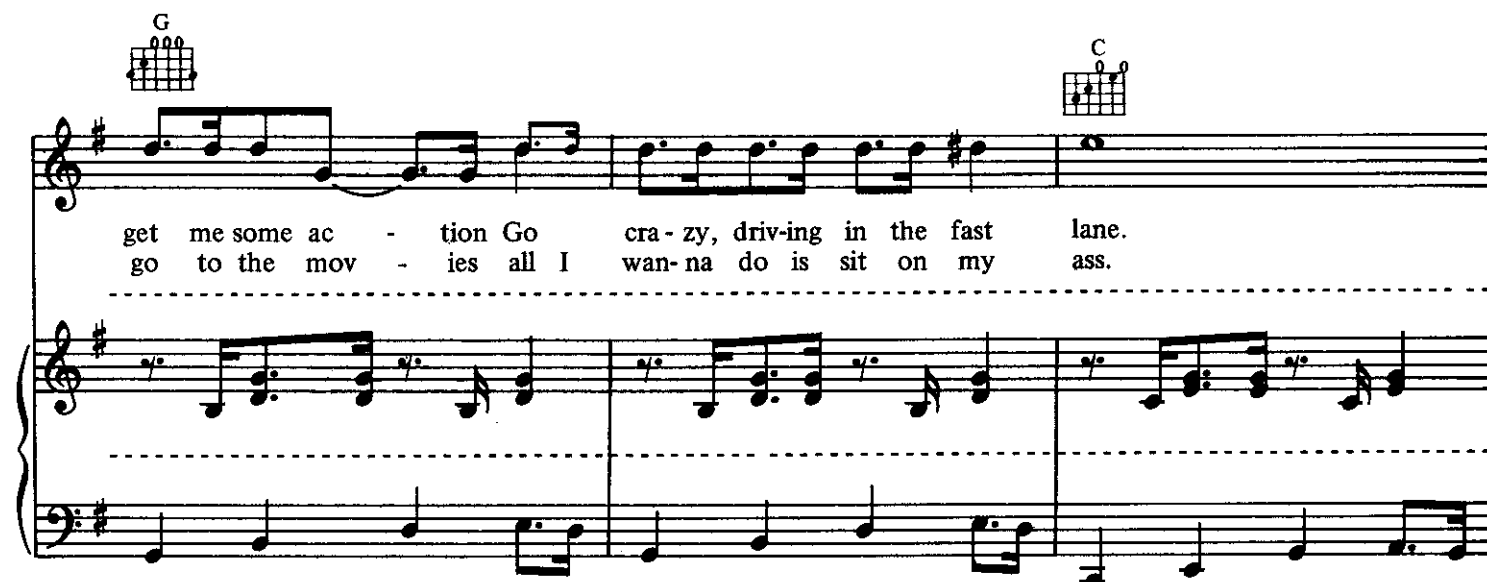
G



C





get me some ac - tion Go cra-zy, driv-ing in the fast lane.
go to the mov - ies all I wan-na do is sit on my ass.





My ba-by left me a-lone. _____
 So hon-ey come home. _____
 (Vocal) So ba-by come home. _____

She done me _____
 Don't _____
 I'm on the _____

(end of solo)

G  D7 

dir-ty and I'm feel-ing so lone-ly _____ So come home, _____ come home _____
 leave me when I'm feel-ing so lone-ly _____ come home, _____ come home _____
 loose and I'm look-ing for trou-ble _____ Ba-by come home, _____ oh yeah _____

C7  G  To Coda 

 If you don't you're gon-na break my heart. _____
 If you don't you're gon-na break my heart. _____ Man on the prowl
 'cos I'm a man on the prowl. _____



Musical staff with treble clef and key signature of one sharp (F#). Lyrics: "You bet-ter watch out. — I'm on the"

You bet-ter watch out. —

I'm on the

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



Musical staff with treble clef and key signature of one sharp (F#). Lyrics: "loose and I'm look-ing for trou - ble So look out — look out —"

loose and I'm look-ing for trou - ble

So look out —

look out —

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



Musical staff with treble clef and key signature of one sharp (F#). Lyrics: "I'm a man on the prowl. — I don't"

I'm a man on the prowl. —

I don't

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



Musical staff with treble clef and key signature of one sharp (F#). Lyrics: "Well I keep dream-ing a - bout my ba - by, But it ain't gon - na get me no-where—"

Well I keep dream-ing a - bout my ba - by, But it ain't gon - na get me no-where—

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

G C

I wan-na teach my ba-by dan-cin' But I

ain't no Fred As - taire. So ba-by look out I'm a man on the prowl. Look out!

Man on the prowl Yeah Oh yeah

Ba - by, ba-by, ba-by look out. Man on the prowl

D.S. al Coda

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams for G, C, D7, F, C, C#, and D are provided above the vocal lines. The key signature is one sharp (F#) and the time signature is 2/4. The score concludes with a double bar line and the instruction 'D.S. al Coda'.

♠ CODA



So hon - ey come home, _____ come home _____



'Cos I'm a man on the prowl _____ Yeah, _____

Man on the prowl _____ Yeah.

Repeat as desired with *ad lib solo piano*.

MAN ON THE PROWL

I'm gonna take a little walk on the wild side
I'm gonna loosen up and get me some gas
I'm gonna get me some action
Go crazy, driving in the fast lane
My baby left me alone
She done me dirty and I'm feeling so lonely
So come home, come home
If you don't you're gonna break my heart.

Man on the prowl
You better watch out
I'm on the loose and I'm looking for trouble
So look out - look out
I'm a man on the prowl.

I don't wanna be a rock 'n' roll steady
I just wanna be low down trash
I wanna go to the movies
All I wanna do is sit on my ass
So honey come home
Don't leave me when I'm feeling so lonely
Come home - come home
If you don't you're gonna break my heart.

Man on the prowl
You better watch out
I'm on the loose and I'm looking for trouble
So look out - look out
I'm a man on the prowl.

Well I keep dreaming about my baby
But it ain't gonna get me nowhere
I wanna teach my baby dancin'
But I ain't no Fred Astaire.

So baby look out - I'm a man on the prowl
Look out - man on the prowl - yeah
Baby, baby, baby look out - man on the prowl.

Baby come home
I'm on the loose and I'm looking for trouble
Baby come home - oh yeah
Cause I'm a man on the prowl
So honey come home - come home
Cause I'm a man on the prowl - yeah
Man on the prowl.

Words and Music by
FREDDIE MERCURY

© 1984 QUEEN MUSIC LTD.
All rights for the U.S. and Canada
controlled by BEECHWOOD MUSIC CORP.
6920 Sunset Blvd., Hollywood, CA 90028
All Rights Reserved

MACHINES (or 'BACK TO HUMANS')

It's a Machine's world
Don't tell me I ain't got no soul
When the machines take over
It ain't no place for rock and roll.

They tell me I don't care
But deep inside I'm just a man
They freeze me they burn me
They squeeze me they stress me
With smoke-blackened pistons of steel they compress me
But no-one, but no-one, can wrest me away
Back to Humans.

*We have no disease, no trouble of mind
No thank you or please, no regard for the time
We never cry, we never retreat
We have no conception of love or defeat.*

What's that Machine noise
It's bytes and megachips for tea
It's that Machine, boys
With Random Access Memory
Never worry, never mind
Not for money, not for gold.

It's software it's hardware
It's heartbeat is time-share
It's midwife's a disk drive
It's sex-life is quantised
It's self-perpetuating a parahumanoidarianised.

Back to Humans
Back to Humans.

Back to Machines.

Living in a new world
Thinking in the past
Living in a new world
How you gonna last
Machine world... it's a Machine's world...

Change.

Back to Humans.

Words and Music by
BRIAN MAY and
ROGER TAYLOR


© 1984 QUEEN MUSIC LTD.
All rights for the U.S. and Canada
controlled by BEECHWOOD MUSIC CORP.
6920 Sunset Blvd., Hollywood, CA 90028
All Rights Reserved


MACHINES (or 'BACK TO HUMANS')

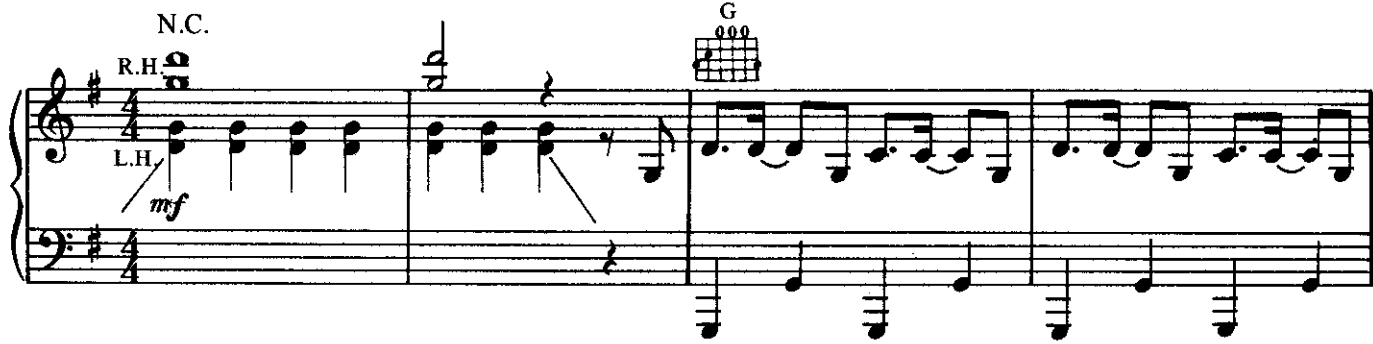
Words and Music by
BRIAN MAY and ROGER TAYLOR

Moderato

N.C.

R.H.  L.H. *mf*

G 



C/G 

(Spoken) Ma - chines. Ma - chines. Ma -



G 

chines. Ma - chines. Ma - chines. Ma -



chines.



Bb/F



Ma - chines.



It's a Ma - chine's



world.

Don't tell me I ain't got no soul.



When the Ma - chines

G C/G F 1st X only

take ov - er, boys,

C Bb

it ain't no place for rock and roll. They
with Ran-dom Ac-cess me-mo-ry.

F C

tell me I don't care, but deep in-side I'm just a man.
Ne-ver wor-ry, ne-ver mind; not for mo-ney, not for gold.

G C/G G C/G

They freeze me, they burn me, they squeeze me, they stress me with
Its soft-ware is hard-ware; Its heart-beat is time share. Its

A D/A A D/A F

smoke black - ened pis - tons ___ of steel they ___ com - press me; ___ but no - one, ___ but no - one, ___ but
 mid - wife's ___ a disk drive; ___ its sex - life ___ is quan - tised. ___ It's self per - pet - u - a - ting

C G F 2nd^x only:

no one ___ can wrest me ___ a way. ___ } Back to hu -
 a pa - ra - hu - man - oid - ar - i - an - ised. ___ }

G To Coda ♠ C

___ mans. ___ We have no ___ di - sease, no

D F Bb/C

trou - bles ___ of mind. No thank - you ___ or please, no re - gard for the time. We

F G Eb What's that Ma -

ne - ver cry, — we ne - ver — re-treat. We have no — con - cep - tion — of

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It features a melody with eighth and quarter notes, and rests. Above the staff are guitar chord diagrams for F, G, and Eb. The lyrics are written below the staff. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs) showing chords and a steady eighth-note bass line.

F noise? chine

love or — de - feat. It's bytes and me - ga - chips for

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'love or — de - feat. It's bytes and me - ga - chips for'. A guitar chord diagram for F is shown above the staff. The piano accompaniment features a prominent sustained chord in the right hand, while the left hand continues with eighth notes.

C Bb G D.S. al Coda

tea. ————— 2. It's that Ma - chine. —

Detailed description: This system contains the third and fourth staves of music. The vocal line has a long rest for the word 'tea.' followed by the start of the second line '2. It's that Ma - chine. —'. Above the staff are guitar chord diagrams for C, Bb, and G. The piano accompaniment continues with chords and a bass line.

♩ CODA G F/G G

— Back to hu - mans. ————— Back to Ma - chine. —

Detailed description: This system contains the Coda section, consisting of the fifth and sixth staves. It begins with a 'CODA' symbol and a treble clef. The vocal line has two lines of lyrics: '— Back to hu - mans. ————— Back to Ma - chine. —'. Above the staff are guitar chord diagrams for G, F/G, and G. The piano accompaniment features sustained chords in the right hand and a steady bass line in the left hand.

F G

Ma - chines. Ma - chines. Ma - chines. Ma -

G

chines. Liv - ing in a new world, think - ing in the past
(spoken:) Humans ...

Liv - ing in a new world, how you gon - na last? Ma - chine world.
(spoken) Humans ...

1 2 G C/G

It's a Ma - chine World. chine World. Ma -

G C/G G C/G G C/G G C/G

chine world. Ma -

A D/A A D/A A D/A A D/A

chine world.

A D/A A D/A F C

F C G

Back to



hu - mans. _____

The first system of music features a vocal line in the treble clef with a melodic phrase starting on a dotted quarter note. Below it, the piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

The piano accompaniment continues with a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

Back to hu - mans. _____

The third system shows the vocal line returning with the phrase "Back to hu - mans." The piano accompaniment remains consistent with the previous systems.

The piano accompaniment continues, ending with a sustained chord in the right hand and a final note in the left hand.

Liv - ing in a new world, how you gon - na last? Ma -

The fifth system features a vocal line with a melodic line and a piano accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in the piano part.

The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

chine world. _____ It's a Ma - chine World. _____

The seventh system shows the vocal line with the phrase "chine world. It's a Ma - chine World." The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment concludes the piece with a final sustained chord in the right hand and a final note in the left hand.

I WANT TO BREAK FREE

Words and Music by
JOHN DEACON

Medium beat



First system of musical notation. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The piano part starts with a *mf* dynamic marking. The melody line is mostly rests.



Second system of musical notation. It includes a treble clef staff with a key signature of three sharps and a 4/4 time signature. The piano accompaniment continues. The melody line features a triplet of eighth notes and a half note. The lyrics are: "I Want To Break Free. _____ 1. I Want To Break".

VERSES



Third system of musical notation. It includes a treble clef staff with a key signature of three sharps and a 4/4 time signature. The piano accompaniment continues. The melody line features three triplet eighth notes. The lyrics are: "Free. (2.) love. (3.) on. I Want To Break Free from your lies. You're so I've fal - len in love for the first time; and I can't get used to liv-ing with - out, liv - ing with-out,".



Musical notation for the first system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It features a vocal line with triplets and a piano accompaniment with chords and a bass line.

self - sa - tis - fied. I don't need _____ you. I've got to break
this time I know it's for real. _____ I've fal - len in
liv - ing with - out you by my side. _____ I don't want to live a -



Musical notation for the second system, continuing the vocal and piano parts.

free. _____ God knows. _____
love, _____ yeah. God knows. _____
- lone. _____ hey. God knows. _____



To Coda



Musical notation for the third system, including a first ending bracket labeled '1'.

God knows, I Want To Break_ Free.
God knows, I've fal - len in _____ love. 2. I've fal - len in
Got to make it on my _____



Musical notation for the fourth system, including a second ending bracket labeled '2'.

It's strange, but it's true, _____ hey,

Musical notation for the fifth system, including a final triplet in the vocal line and piano accompaniment.

B

A

I can't get ov - er the way you love me like you do. — But I

C#m

F#sus4

F#

A

B

have to be sure when I walk out that door. — Oh, how I want to be

C#m

B

A

B

C#m

B

free, ba - by. Oh, how I want to be free. — Oh, -


A

B


E

— how I want to Break — Free. — 3. But life still goes

D.% at Coda

CODA 

E7
0 0 0 0



own. So ba - by can't you



B



C#m



B



see _____ I've got to break _



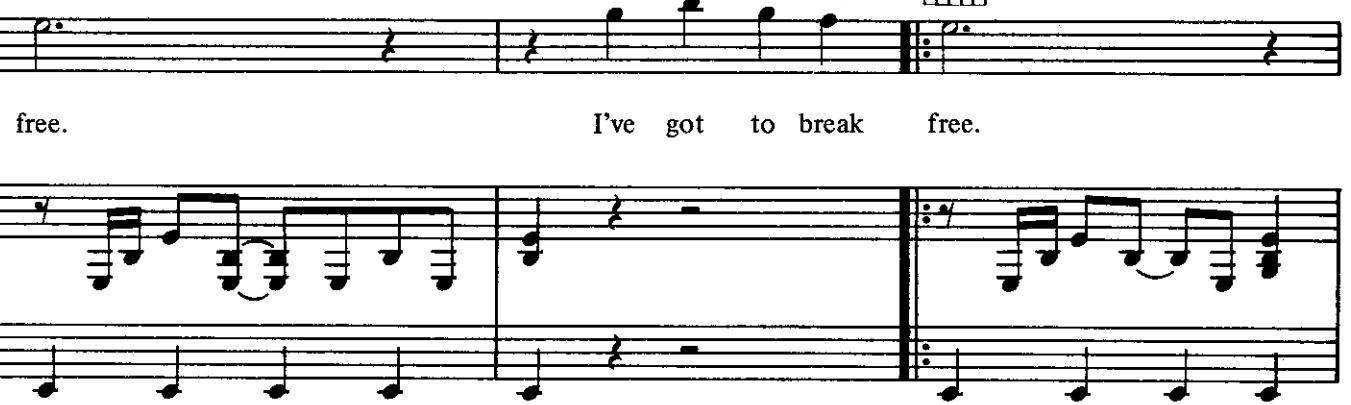
E



E



free. I've got to break free.



*Repeat for fade
(vocal ad lib)*

I Want To Break _____ Free. Yeah. _



I WANT TO BREAK FREE

I want to break free
I want to break free
I want to break free from your lies
You're so self satisfied I don't need you
I've got to break free
God knows, God knows I want to break free.

I've fallen in love
I've fallen in love for the first time
And this time I know it's for real
I've fallen in love, yeah
God knows, God knows I've fallen in love.

It's strange but it's true
I can't get over the way you love me like you do
But I have to be sure
When I walk out that door
Oh how I want to be free, baby
Oh how I want to be free,
Oh how I want to break free.

But life still goes on
I can't get used to, living without, living without,
Living without you by my side
I don't want to live along, hey
God knows, got to make it on my own
So baby can't you see
I've got to break free.

I've got to break free
I want to break free, yeah
I want, I want, I want, I want to break free.

Words and Music by
JOHN DEACON

© 1984 QUEEN MUSIC LTD.
All rights for the U.S. and Canada
controlled by BEECHWOOD MUSIC CORP.
6920 Sunset Blvd., Hollywood, CA 90028
All Rights Reserved.

KEEP PASSING THE OPEN WINDOWS

Words and Music by
FREDDIE MERCURY

Slowly

F G C F G

This is the on - ly life for ___ me; ___ sur - round my - self a - round my

mf

C G/B Am Bb

own fan - ta - sy. ___ You just got - ta be strong ___ and be - lieve ___ in your - self. ___ For

Bright tempo

Gm7 C


get all the sad - ness, 'cause love is all you need. ___

Bb/C C

To Coda


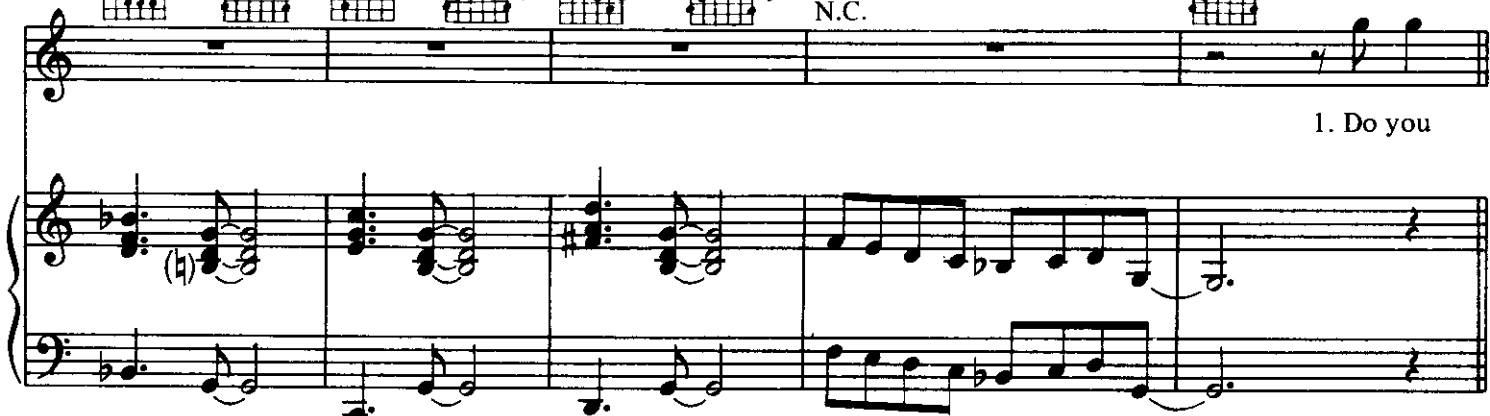
Love is all ___ you need.

1
Bb/C




2

Bb G C G D G N.C. G

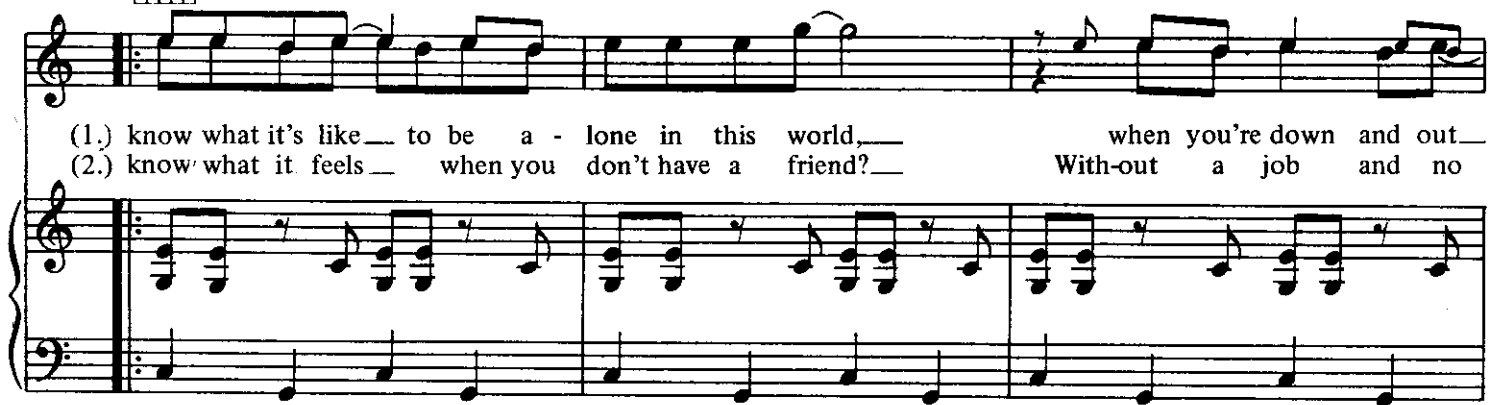



1. Do you

C



VERSES



(1.) know what it's like ___ to be a - lone in this world, ___ when you're down and out -
 (2.) know what it feels ___ when you don't have a friend? ___ With-out a job and no

Bb F




___ on your luck, ___ and you're a fai - l - ure? ___ Wake up scream-ing in the
 mo-ney to spend, ___ you're a stran - ger. ___ All you think a-bout is

mid- dle of the night, you think it's all been a waste of time. — It's been a
su - i - side. One of these days you're gon - na lose the fight. — You'd bet - ter

bad year. — You start be - liev - ing ev - 'ry - thing's.
keep out of dan - ger. Yeah. That same old feel - ing just — keeps burn -

— gon - na be al - right; — next mi - nute you're down, — and you're flat on your back —
ing deep in - side. — Keep tel - ling your - self — it's gon - na be the end. —

— A brand new day's be - gin - ning; — get that sun - ny feel -
— Oh get your - self to - ge - ther; — things are look - ing bet -

CHORUS



- ing, and you're on your way. } Just be - lieve. Just Keep
 - ter ev - 'ry day. }



Pas - sing The O - pen Win - dows. Just be - lieve.



Just Keep Pas - sing The O - pen Win - dows.





1 N.C.

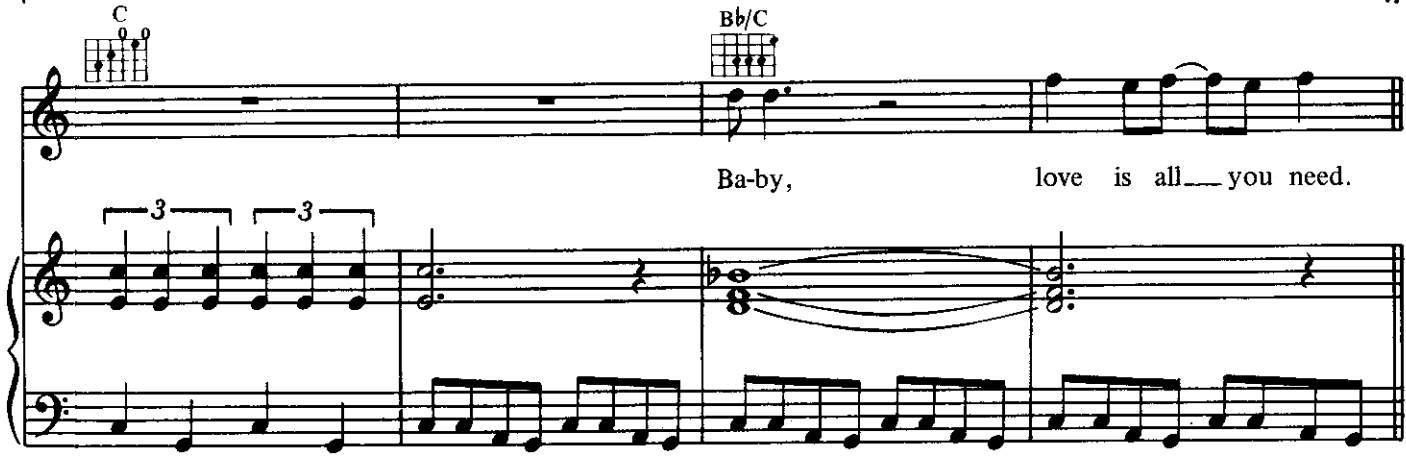
2 G D.C. at Coda

2. Do you

gliss

C  Bb/C 




Ba-by, love is all you need.



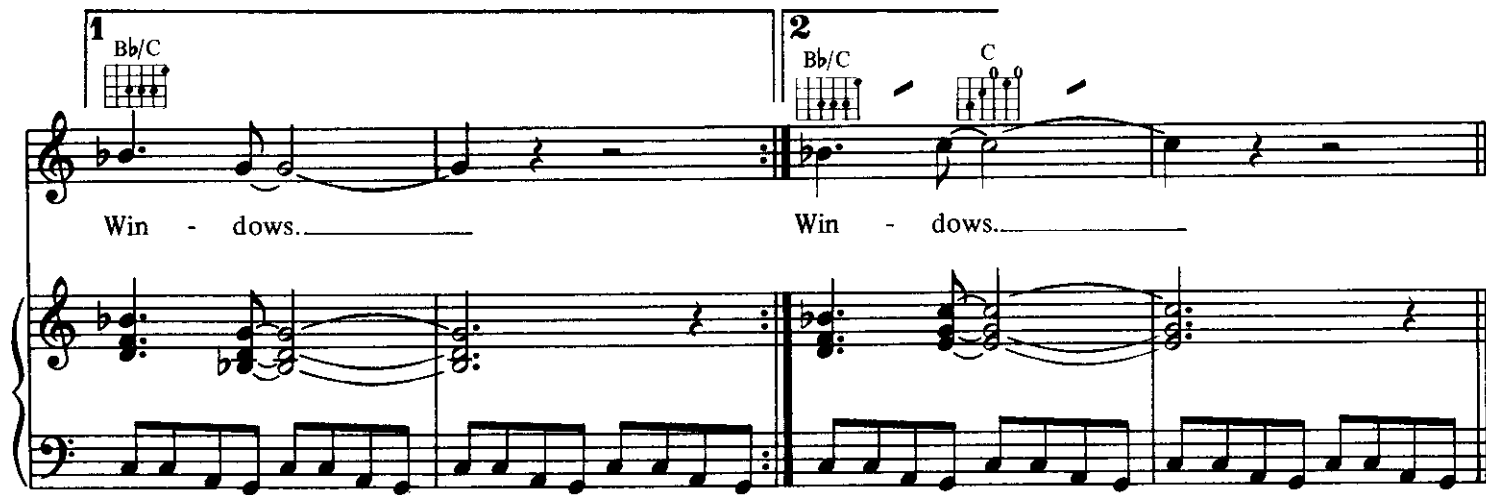
C 




Just be - lieve. Just Keep Pas-sing The O - pen



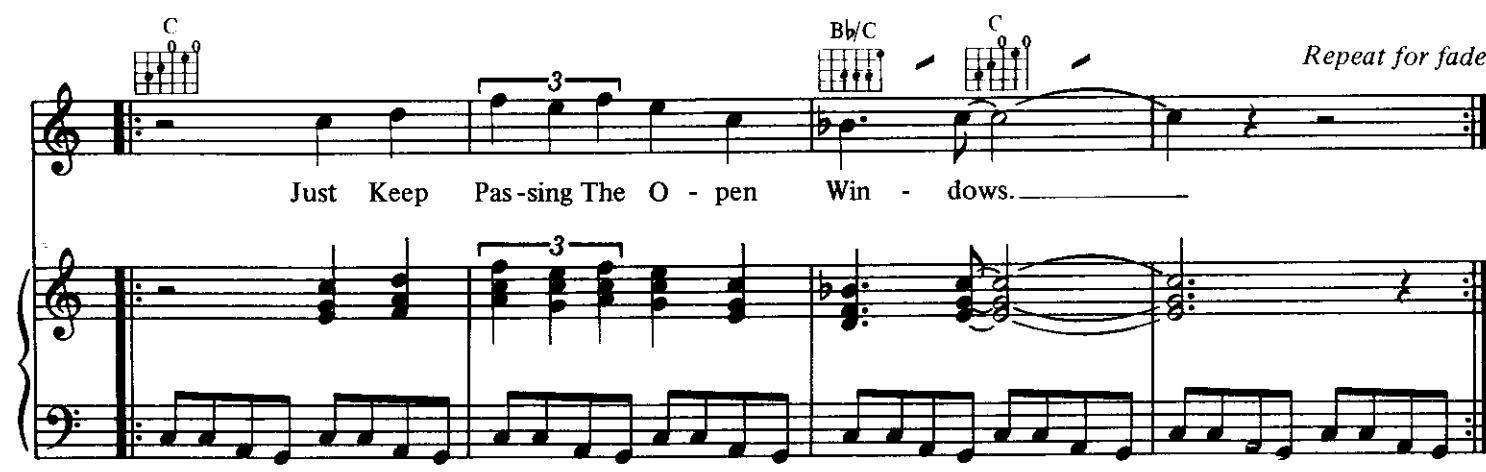
1 Bb/C  2 Bb/C  C 

Win - dows. Win - dows.



C  Bb/C  C  *Repeat for fade*

Just Keep Pas-sing The O - pen Win - dows.



IS THIS THE WORLD WE CREATED?

Words and Music by
FREDDIE MERCURY and BRIAN MAY

Slowly



mp



1. Just look at all those hun-gry
2. You know that ev - 'ry day a



mouths we have_ to feed_ Take a look at all the suf - fer - ing we breed
help less child_ is born... Who needs some lov - ing care in side a hap - py home



So ma - ny lone - ly fa - ces scat - tered all a - round, Search - ing for what_ they_ —
Some - where a weal - thy man is sit - ting on his throne, Wait - ing for life_ to go

Chords: Gb, Ebm, Db

need. by Oh Is this the world we cre - a - ted?_ What Is this the world we cre - a - ted?_ We

Chords: Ab/Db, Db6, Bbm, Fm, Ab7

did we do it for? Is this the world we in - vad - ed ___ A - gainst the law? So it made it on our own. Is this the world we de - vas - ta - ted, - right to the bone? If there's a

Chords: Db, Ab/Db, Abm/Db, Gb/Db, A, F#m7

seems in the end. Is this what we're all liv - ing for to - day? The world that we cre- God in the sky look - ing down, what can He think of what we've done To the world that He cre-

1 2 Chords: Db, Db

- a - ted. a - ted.

Ped.

KEEP PASSING THE OPEN WINDOWS

This is the only life for me
Surround myself around my own fantasy
You just gotta be strong and believe in yourself
Forget all the sadness cause love is all you need.

Do you know what it's like to be alone in this world
When you're down and out on your luck and you're a failure
Wake up screaming in the middle of the night
You think it's all been a waste of time
It's been a bad year
You start believing everything's gonna be alright
Next minute you're down and you're flat on your back
A brand new day is beginning
Get that sunny feeling and you're on your way.

Just believe - just keep passing the open windows
Just believe - just keep passing the open windows

Do you know how it feels when you don't have a friend
Without a job and no money to spend
You're a stranger
All you think about is suicide
One of these days you're gonna lose the fight
You better keep out of danger - yeah
That same old feeling just keeps burning deep inside
You keep telling yourself it's gonna be the end
Oh get yourself together
Things are looking better everyday

Just believe - keep passing the open windows
Just believe - keep passing the open windows.

This is the only life for me
Surround myself around my own fantasy
You just gotta be strong and believe in yourself
Forget all the sadness cause love is all you need.

You just gotta be strong and believe in yourself
Forget all the sadness cause love is all you need.

Love is all you need - baby - love is all you need.

Just believe - just keep passing the open windows.

Words and Music by
FREDDIE MERCURY

© 1984 QUEEN MUSIC LTD.
All rights for the U.S. and Canada
controlled by BEECHWOOD MUSIC CORP.
6920 Sunset Blvd., Hollywood, CA 90028
All Rights Reserved

IS THIS THE WORLD WE CREATED?

Just look at all those hungry mouths we have to feed
Take a look at all the suffering we breed
So many lonely faces scattered all around
Searching for what they need.

Is this the world we created
What did we do it for
Is this the world we invaded
Against the law
So it seems in the end
Is this what we're all living for today
The world that we created.

You know that everyday a helpless child is born
Who needs some loving care inside a happy home
Somewhere a wealthy man is sitting on his throne
Waiting for life to go by.

Is this the world we created, we made it on our own
Is this the world we devastated, right to the bone
If there's a God in the sky looking down
What can he think of what we've done
To the world that He created.

Words and Music by
FREDDIE MERCURY and
BRIAN MAY

© 1984 QUEEN MUSIC LTD.
All rights for the U.S. and Canada
controlled by BEECHWOOD MUSIC CORP.
6920 Sunset Blvd., Hollywood, CA 90028
All Rights Reserved



HAMMER TO FALL

Here we stand or here we fall
History won't care at all
Make the bed, light the light
Lady Mercy won't be home tonight.

CHORUS

You don't waste no time at all
Don't hear the bell but you answer the call
It comes to you as to us all
We're just waiting
For the hammer to fall

Oh every night, and every day
A little piece of you is falling away
But lift your face, the Western Way -
Build your muscles as your body decays.

CHORUS

Toe your line and play their game
Let the anaesthetic cover it all
Till one day they call your name
You know it's time for the Hammer to Fall.

Rich or poor or famous for
Your truth it's all the same
Lock your door but rain is pouring
Through your window pane
Baby now your struggle's all in vain.

For we who grew up tall and proud
In the shadow of the Mushroom Cloud
Convinced our voices can't be heard
We just wanna scream it louder and louder

CHORUS

What the hell we fighting for?
Just surrender and it won't hurt at all
You just got time to say your prayers
While you're waiting for the Hammer to Fall.

Words and Music by
BRIAN MAY

© 1984 QUEEN MUSIC LTD.
All rights for the U.S. and Canada
controlled by BEECHWOOD MUSIC CORP.
6920 Sunset Blvd., Hollywood, CA 90028
All Rights Reserved

HAMMER TO FALL

Words and Music by
BRIAN MAY

Steady beat

The musical score is written in G major (one sharp) and 4/4 time. It features a piano accompaniment and a vocal line. The piano part consists of a steady beat of chords, with some melodic lines in the right hand. The vocal line has three verses. The lyrics are as follows:

1. Here we stand, — and here we fall; — his - to - ry — won't —
 2. ev - 'ry night — and ev - 'ry day, — a lit - tle piece of you is
 3. we who grew — up tall and proud — in the sha - dow of the

care — at all. — Make the bed, — light the light; —
 fal - ling a - way. — But lift your face the West - ern way;
 mush - room cloud. — Con - vinced our voi - ces can't be heard. —

La - dy Mer - cy won't be home_ to - night. — You don't waste_ no time_ —
 build your mus - cles as your bo - dy de - cays. — Toe the line_ and play_ —
 We just want to scream it lou - der and lou - der. What the hell_ we fight -

© 1984 QUEEN MUSIC LTD.

All rights for the U.S. and Canada controlled by BEECHWOOD MUSIC CORP.
6920 Sunset Blvd., Hollywood, CA 90028

All Rights Reserved

D/A

A

D

A

Musical staff showing guitar chords (D/A, A, D, A) and a melody line in treble clef.

— at all. — Don't hear the bell, but you an - swer the call. — It
 — their game. — Let the an - aes - the - tic co - ver it all. —
 - ing for? — Just sur - ren - der and it won't hurt at all. — You

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

E/A

D/A

A

To Coda

Musical staff showing guitar chords (E/A, D/A, A) and a melody line in treble clef.

comes to you _ as to _ us all; _ we're just wait - ing for the
 Till one day _ they call _ your name. _ You know it's time for the
 just got time _ to say _ your prayers _ while you're wait - ing for the

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

D

A

A

D/A

A

D/A

A

D/A

Musical staff showing guitar chords (D, A, A, D/A, A, D/A, A, D/A) and a melody line in treble clef.

Ham - mer to Fall. —
 Ham - mer to Fall. —

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

1

E/A

A

E/A

A

E

Musical staff showing guitar chords (E/A, A, E/A, A, E) and a melody line in treble clef.

2. Oh Rich or poor _ or fa -

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

F#m E/G# A D

- mous for your truth; - it's all the same.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and quarter notes, some slurs, and a final quarter rest. Above the staff are four guitar chord diagrams: F#m (x23212), E/G# (022020), A (022202), and D (022202). The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of two sharps. It consists of chords and a moving bass line.

A G D/F# G D E F#m

Lock your door; - the rain is pour - ing

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with similar rhythmic patterns. Above the staff are seven guitar chord diagrams: A (022202), G (030332), D/F# (022202), G (030332), D (022202), E (022020), and F#m (x23212). The piano accompaniment continues with chords and a steady bass line.

E/G# A D E E/G#

through your win - dow pane. Ba-by, now your

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line. Above the staff are five guitar chord diagrams: E/G# (022020), A (022202), D (022202), E (022020), and E/G# (022020). The piano accompaniment continues with chords and a steady bass line.

A E B

strug - gle's all in vain.

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line, featuring triplets and a final note with a fermata. Above the staff are three guitar chord diagrams: A (022202), E (022020), and B (022019). The piano accompaniment concludes with chords and a final bass line.

E B E 1 G A 2 G A

This system contains the first system of music. It features a guitar staff with chord diagrams for E, B, E, G, A, G, and A. The piano accompaniment is written in two staves (treble and bass clef) in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The music consists of a series of chords and melodic lines.

C

This system contains the second system of music. It features a guitar staff with a chord diagram for C. The piano accompaniment continues with melodic and harmonic development in the same key and time signature.

A E/A D/A A D A

This system contains the third system of music. It features a guitar staff with chord diagrams for A, E/A, D/A, A, D, and A. The piano accompaniment continues with melodic and harmonic development.

D A D

D%. al Coda

3. For

This system contains the fourth system of music. It features a guitar staff with chord diagrams for D, A, and D. The system concludes with a Coda section and a section labeled "3. For". The piano accompaniment continues with melodic and harmonic development.

◆ CODA

4x  -  -  - 








Ham-mer To, Ham-mer To Fall. (Spoken ad lib) Hey!



 -  -  -  -  -  -  - 

Hammer To Fall.



 -  -  -  -  -  - 

WA-17 IN-16 FOR THE Hammer To Fall.

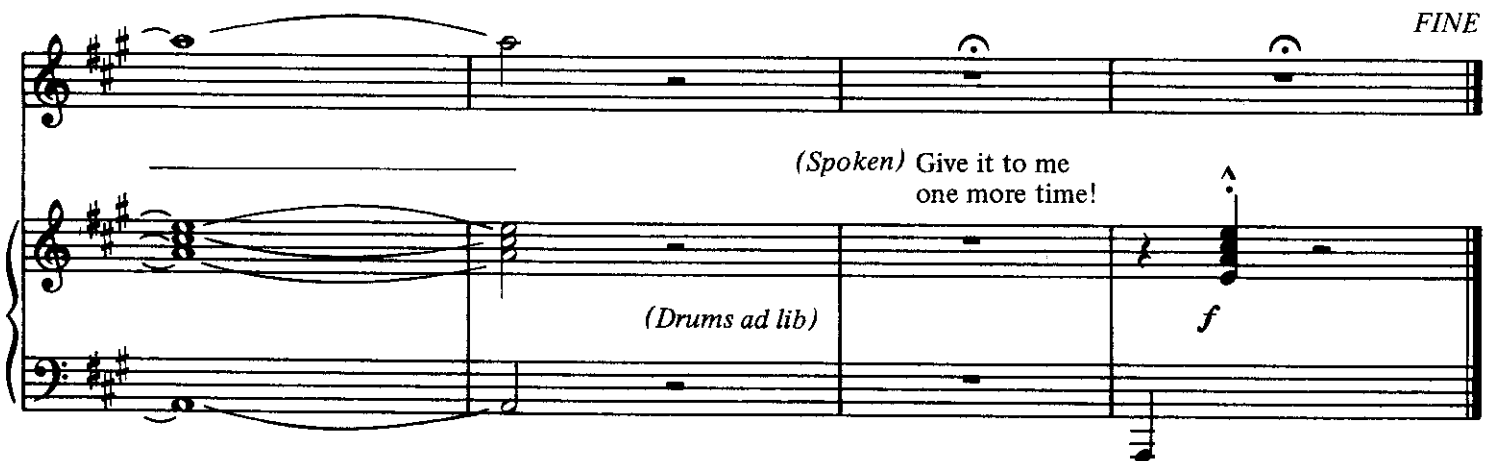



(Spoken) Give it to me one more time!

(Drums ad lib)

f

FINE





CONTENTS
RADIO GA GA
TEAR IT UP
IT'S A HARD LIFE
MAN ON THE PROWL
MACHINES (or 'BACK TO HUMANS')
I WANT TO BREAK FREE
KEEP PASSING THE OPEN WINDOWS
IS THIS THE WORLD WE CREATED?
HAMMER TO FALL



Exclusive Selling Agent for
the United States and Canada
WARNER BROS. PUBLICATIONS, INC.
75 Rockefeller Plaza • New York, N.Y. 10019



\$9.95
in U.S.A.