

QUEEN



GREATEST HITS II

PIANO/VOCAL/GUITAR

QUEEN



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PIANO/VOCAL/GUITAR

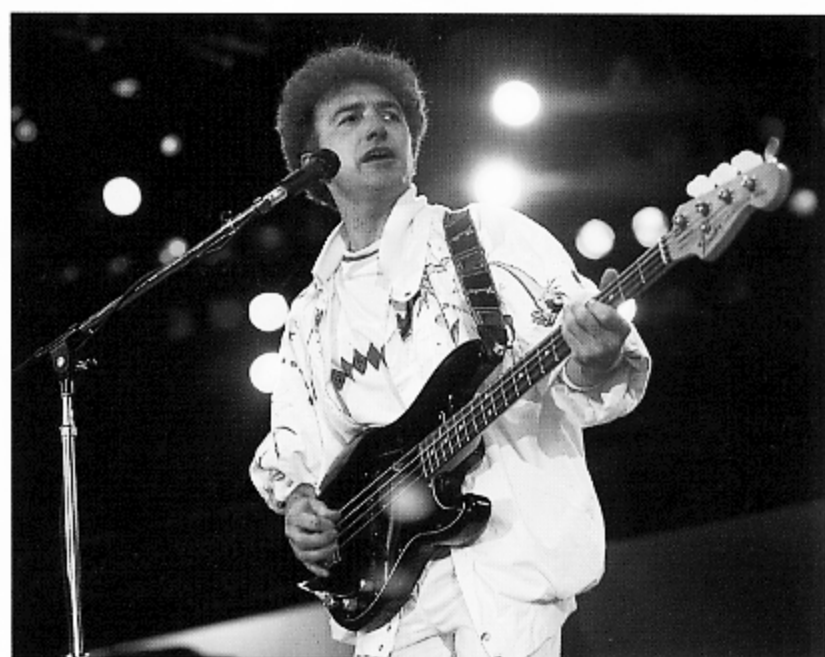
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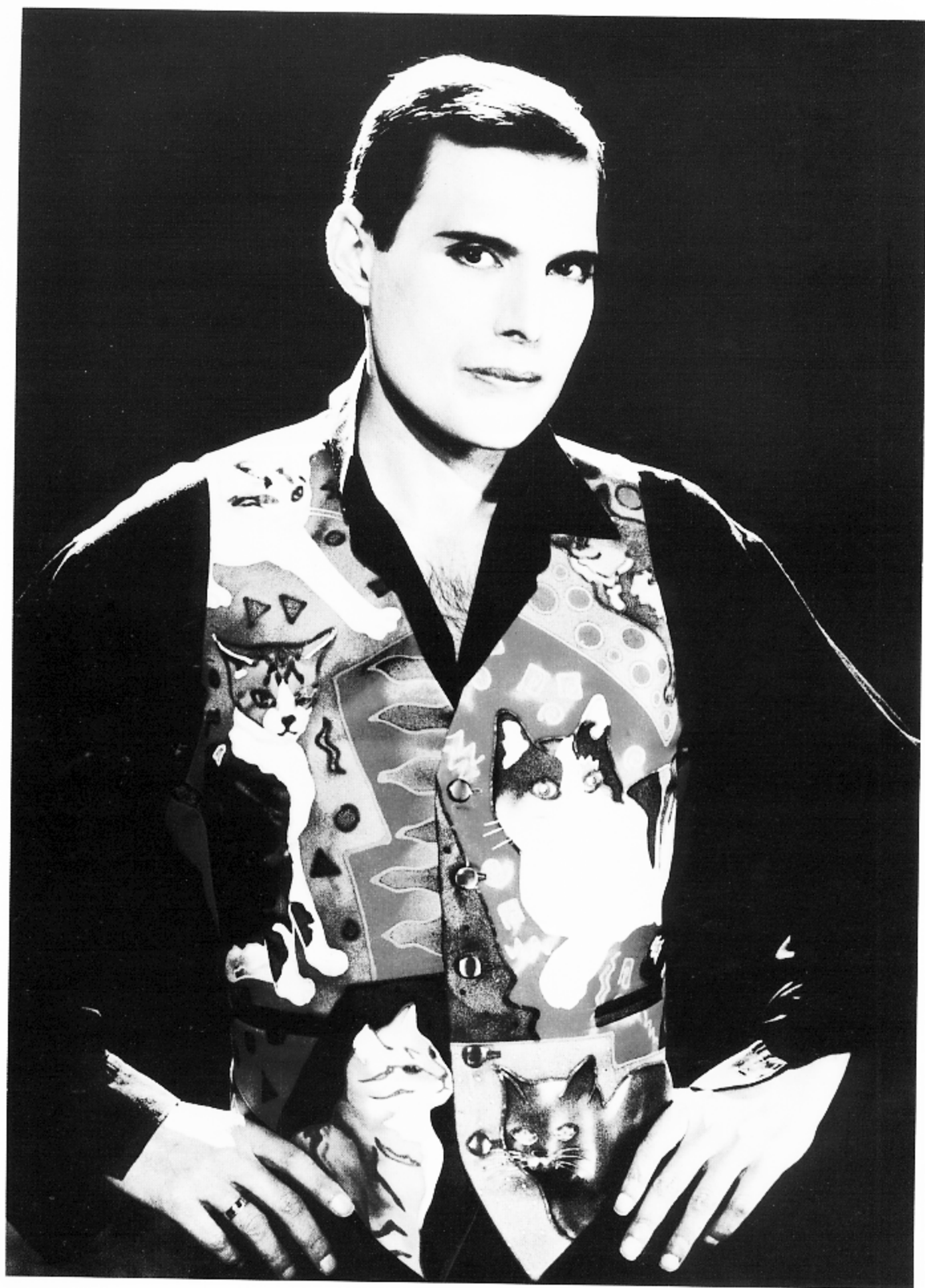
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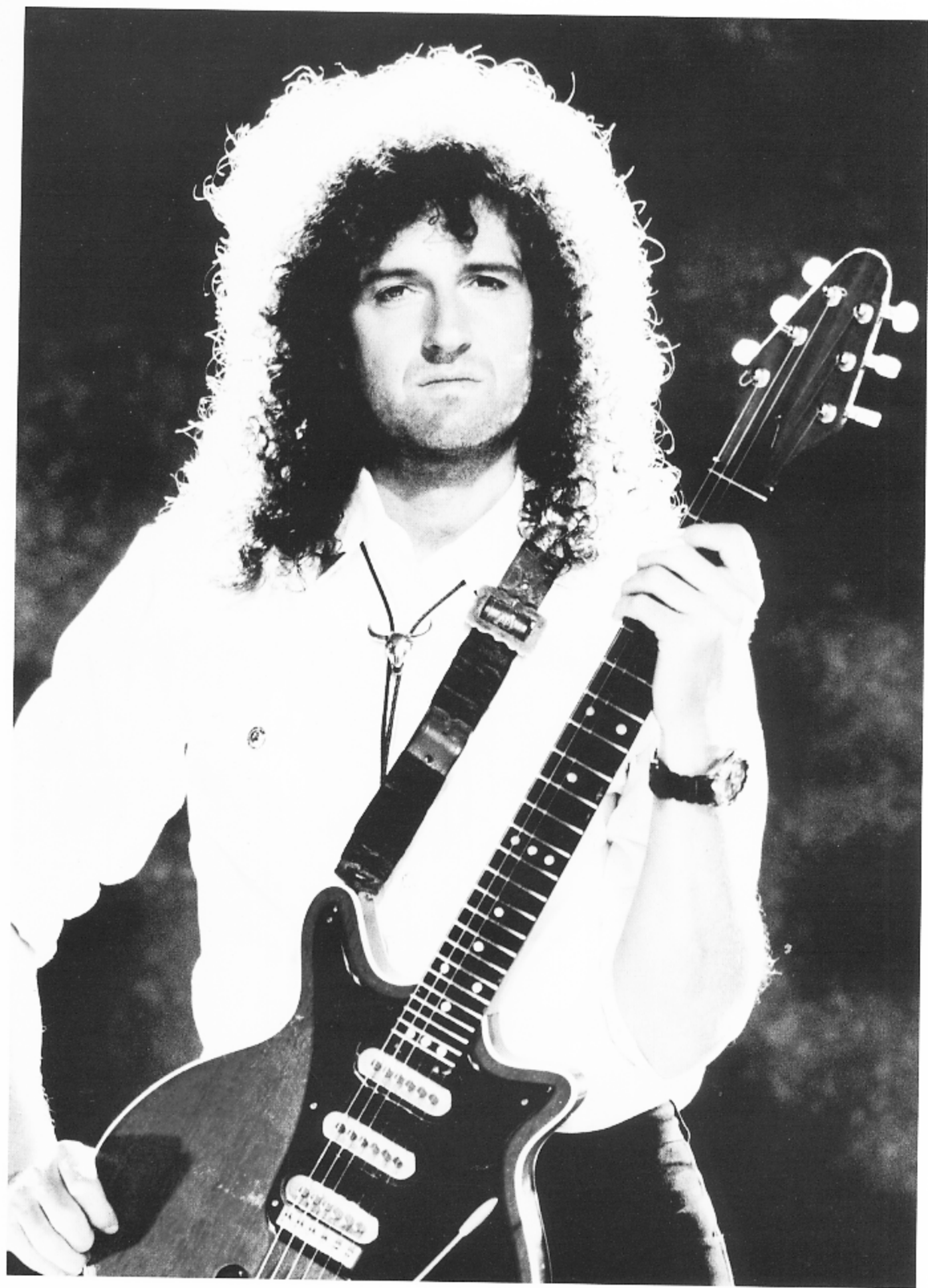


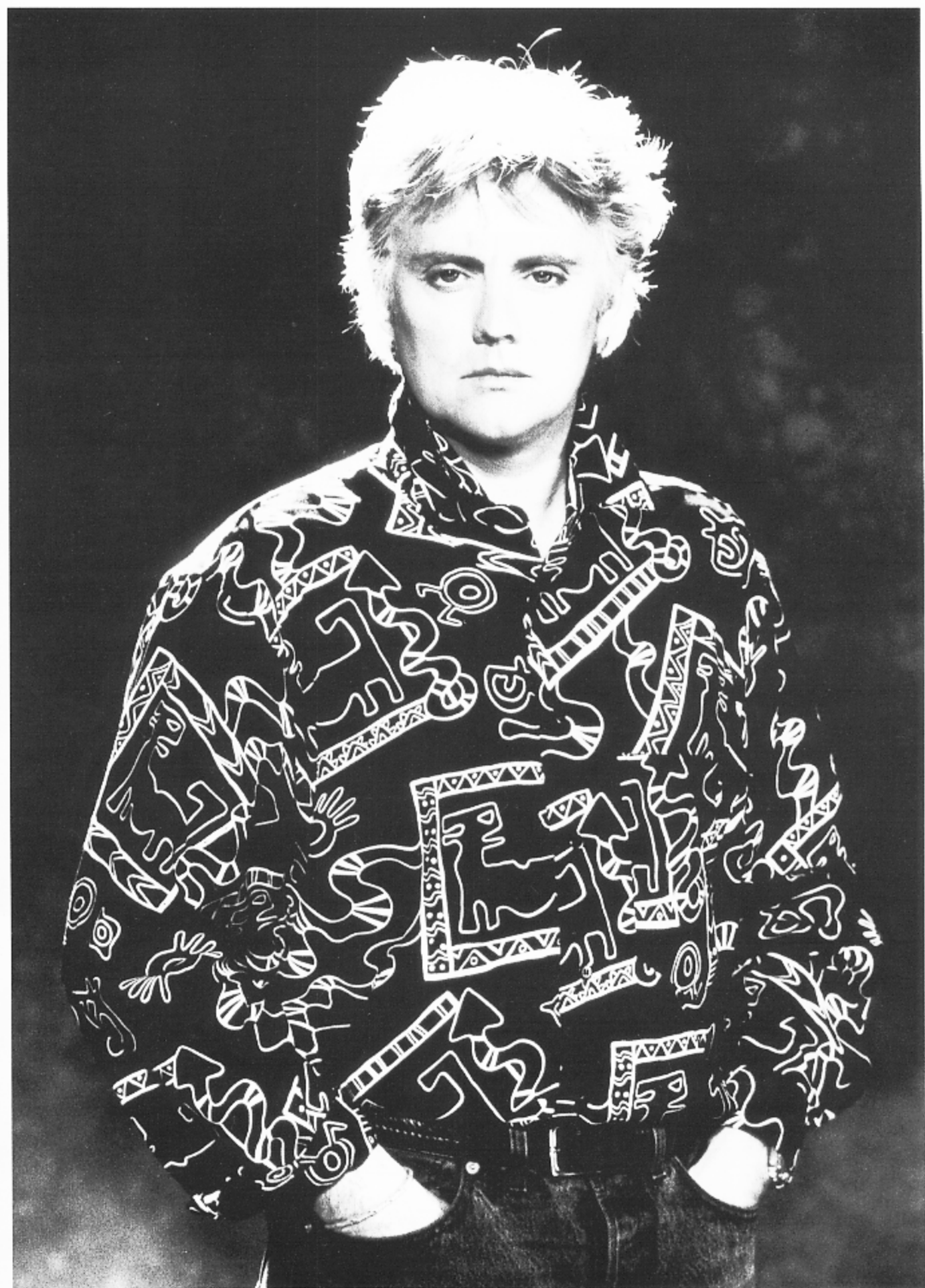
QUEEN
GREATEST HITS













A KIND OF MAGIC

9

Words & Music by
Roger Taylor

(♩ = 131)

[A]

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

The first system of the score is in 4/4 time with a key signature of two sharps (F# and C#). It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the right hand and a single bass note in the left hand.

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

The second system continues the melody and accompaniment. Above the vocal staff, there are two guitar chord diagrams: an A major chord (x o 4 3 2 1) and a B9 chord (x x 4 3 2 1 4fr). The piano accompaniment continues with the same rhythmic pattern.

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

The third system concludes the phrase. Above the vocal staff, there are two guitar chord diagrams: a Dmaj7 chord (x 4 3 2 1 5fr) and an A major chord (x o 4 3 2 1). The piano accompaniment continues with the same rhythmic pattern.



one shaft of light that shows the way.

It's a kind of ma - gic.



No mor - tal man can win this day.



The bell that rings in - side your mind,

It's a kind of ma - gic.



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 thou - sand years



will soon be gone, this flame that



burns in - side of me. I'm hear - ing



se - cret har - mo - nies. The bell that

It's a kind of ma - gic.

B9



Dmaj7



rings in - side_ your mind,

is chal - leng - ing.

the doors of time.

It's a kind of ma - gic.

It's a kind of ma - gic.

D

A

D

This rage that lasts a

A

E

G

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

D

E11

E

8va




is a kind of ma-gic. There



This is a kind yeah




can be on ly one.





This rage that lasts a thou sand years




will soon be done.



done.

[D]

[A] [D]

It's a kind of ma - gic,

Ma - gic,

[A]

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

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

A/D

G/D

A/D

D

boom boom bah bah,

boom boom bah bay, b-b-boom bah bay bay.





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





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





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





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!_





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





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





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





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

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

Why? Why?

Love love love love. In -

- 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






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






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





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







pres-sure.

RADIO GA GA

25

Words & Music by
Roger Taylor

(♩ = 110)

Fadd9



Gm7



The first system of piano accompaniment consists of two staves. The treble staff features a series of sustained chords, with the first being a Fadd9 chord. The bass staff provides a steady eighth-note accompaniment in 4/4 time.

The second system continues the piano accompaniment. It includes guitar chord diagrams for Bb, Gm7 (3fr), Bb, and F. The treble staff shows a progression of chords, while the bass staff maintains the eighth-note accompaniment.

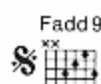
The third system of piano accompaniment features guitar chord diagrams for Fadd9 and Gm7 (3fr). The treble staff continues with sustained chords, and the bass staff provides the eighth-note accompaniment.

The fourth system of piano accompaniment includes guitar chord diagrams for Bb and Gm7 (3fr). The treble staff shows a progression of chords, and the bass staff continues the eighth-note accompaniment.

This system contains the vocal melody and piano accompaniment for the chorus. The vocal line is written in the treble staff, with lyrics: "Ra - di-o. I'd sit a - lone and watch your light, my". The piano accompaniment is in the bass staff, featuring a steady eighth-note accompaniment. Guitar chord diagrams for Bb, F, Gm11/F, F, and Fadd9 are provided above the vocal line.



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



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



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



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







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



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




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



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.









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,



F7/Eb



Bb



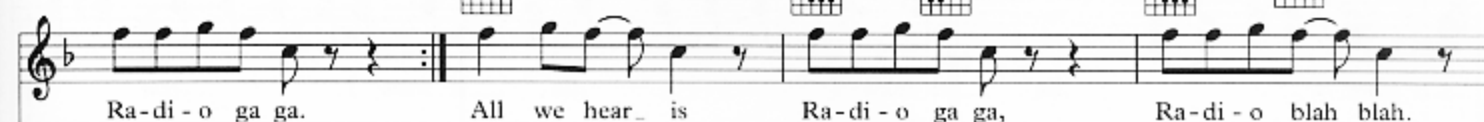
F



Bb



F



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.



Eb



Bb



C



Dm7



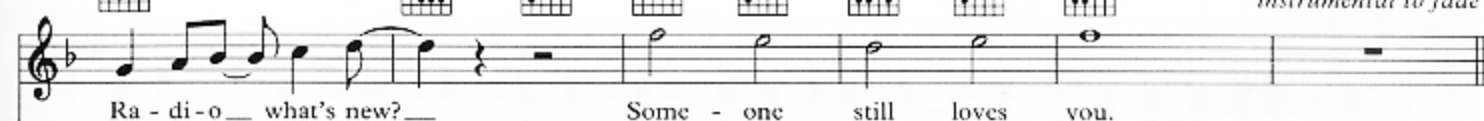
C

Csus⁴₂

C



F

*instrumental to fade*

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



I WANT IT ALL

Words & Music by
Queen

(♩ = 92)

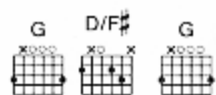
Bm A Bm G D/F# G A G A

Bm A Bm G D/F# G

Bm A Bm A G A Bm A

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

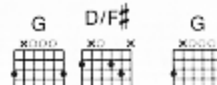
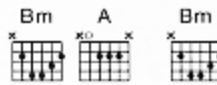
creep-er, light on his feet. A young fight-er scream-ing with no time for



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 -










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.





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






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








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









here's to the fu - ture_ for the dreams of youth. Hey! _____

I want it _____










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










now. Yes! I want it all. _____ Yeah!

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



And I want it now. _____

all. And I want it

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 two sharps (F# and C#). It begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C#5. A slur covers the next two measures: a quarter note B4 and a half note A4. The second staff is a vocal line in treble clef, starting with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C#5. The third staff is a piano accompaniment in treble and bass clefs, starting with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C#5.



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

Peo-ple do you

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C#5. A slur covers the next two measures: a quarter note B4 and a half note A4. The second staff is a vocal line in treble clef, starting with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C#5. The third staff is a piano accompaniment in treble and bass clefs, starting with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C#5.



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

hear me? So I'm

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C#5. A slur covers the next two measures: a quarter note B4 and a half note A4. The second staff is a vocal line in treble clef, starting with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C#5. The third staff is a piano accompaniment in treble and bass clefs, starting with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C#5.

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 E

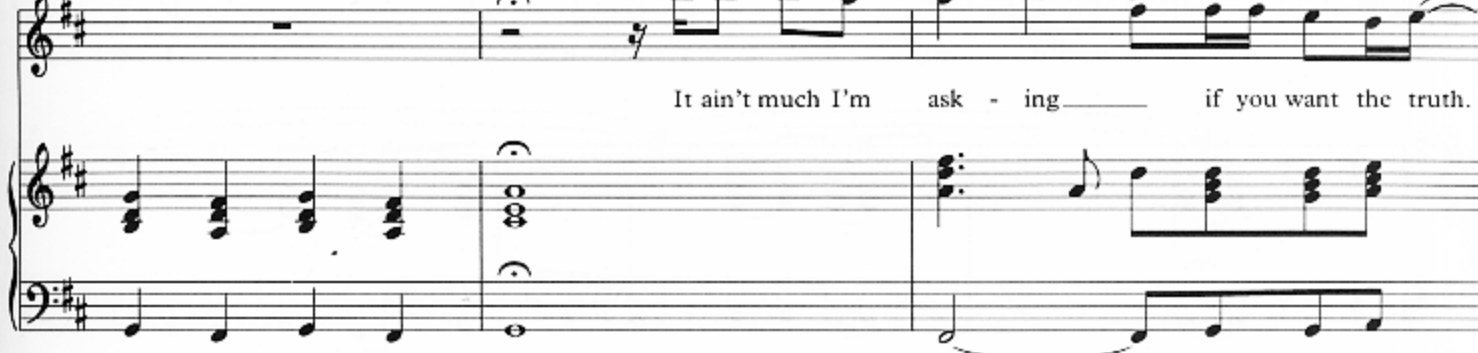



Tempo I (♩ = 92)

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

Bm G A

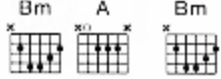
all, I want it all, I want it all, and I want it

Bm A Bm G D/F# G

Yeah!

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





Oh! _____

all, and I want it now.







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-satisfied, I don't need you. I've got to break

E  7fr

B 

free, _____ God knows, _____



A  7fr

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  7fr

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  3

A 

B 

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

A  3

C#m7  4fr

F#7sus4  3

F#7 

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

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

The first system of music includes a vocal line with the lyrics "Oh how I want to be free ba-by, oh how I want to be". Above the vocal line are guitar chord diagrams for A, B, and C#m. The piano accompaniment is shown in the lower staves.

free, oh how I want to break free.

The second system of music continues the vocal line with the lyrics "free, oh how I want to break free.". Above the vocal line are guitar chord diagrams for C#m, A, B, and E. The piano accompaniment continues in the lower staves.

The third system of music shows the piano accompaniment for the third system, featuring a melodic line in the right hand and a bass line in the left hand.

A

The fourth system of music shows the piano accompaniment for the fourth system, featuring a melodic line in the right hand and a bass line in the left hand. A guitar chord diagram for A is shown above the vocal line.

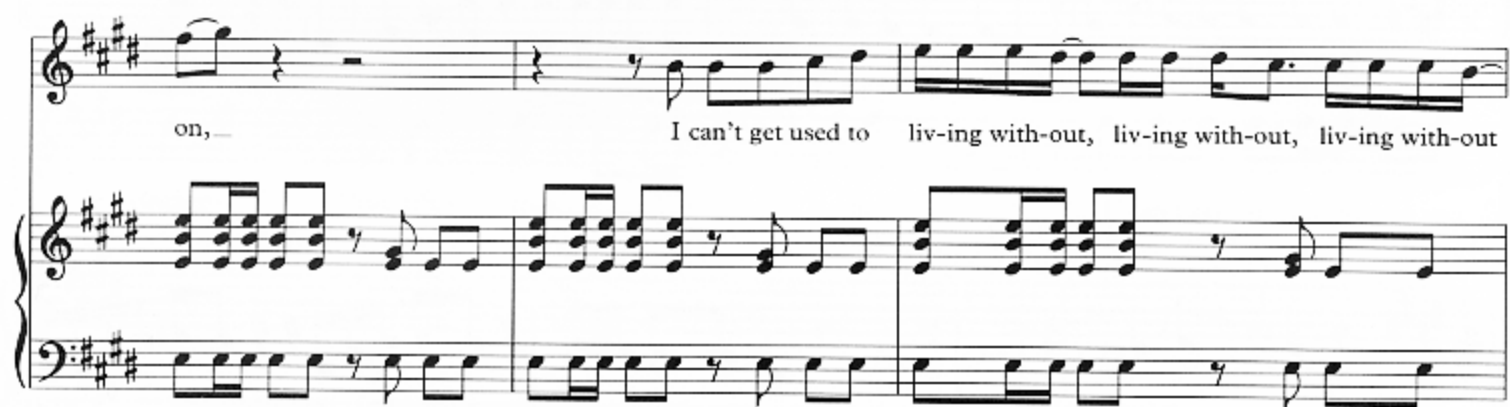
E  B 



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)

One two three four

snare roll

etc.

Guitar

3

Chord diagrams: E, Fmaj7-5/E, E, Fmaj7-5/E, G#, Amaj7-5/G#, G#, Amaj7-5/G#, G#

The musical score is written for piano and guitar in 4/4 time, with a tempo of 80 beats per minute. The key signature has three sharps (F#, C#, G#). The piano part consists of a right-hand melody and a left-hand bass line. The guitar part includes a snare roll in the first measure, followed by a series of chords and a triplet in the fifth measure. Chord diagrams are provided for each measure, showing the fingerings for the piano and guitar parts. The score is divided into three systems, each with a piano and guitar staff. The first system includes a snare roll and a triplet. The second system includes a triplet and a chord change. The third system includes a triplet and a chord change.

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 e-ons and on and on
show your-self, des-roy your fears, re-lease your mask.

C#

C#

N.C.

N.C.

to Coda ⊕

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






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

3 3 3

1. 
 2. 

till the end — of time. —


Espressivo




Chord diagrams: F, E, F/E, E, Am/E

Chord diagrams: 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

C A $\flat$ A $\flat$ dim E7

free to your - self.

Furioso
Am G F

E F/E E Dm7 E

D.S. al Coda
repeat ad lib.

C $\sharp$ CODA

Yeah — keep —
(Yeah)

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



 E/A

till the end of time till the end of time.



IT'S A HARD LIFE

Words & Music by
Freddie Mercury

Free time



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

D7



a tempo (♩ = 82)



liv - ing with a bro - ken heart.



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

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

Bb 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
 3fr 4fr 5fr 6fr 6fr

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

Eb Bb F Eb
 6fr 6fr 3fr 6fr

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

Eb11 Bb F Gm
 8fr 3fr 3fr

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

Eb Bb Cm Bb
 6fr 6fr 3fr 6fr

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

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

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

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

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_

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

Guitar solo

Fm7 Cm 3 Ab 4fr Eb/G 3fr Fm Cm 3fr

Bb F Bb Dm 5fr

It's a hard life, in a

Eb 6fr Bb 6fr Eb 6fr Bb 6fr

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

F Cm/G 3fr Ab 4fr F7/A Bb Dm 5fr Eb 6fr Bb 6fr

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






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

Chord diagrams and fret numbers are provided for guitar:

- Gm (3fr)
- Em7dim5/D (8fr)
- Ebmaj7 (8fr)
- Ebm7 (6fr)
- Dm7dim5/F (6fr)
- C/F (5fr)
- F/b9 (7fr)
- Dm7dim5/C (6fr)
- Db7/Cb (6fr)
- G/b6
- Eb7/G
- Absus2 (3fr)
- Ab (3fr)
- C7 (8fr)

Vocal lyrics:

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



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.

F

Bb/F

F

I wake up, _____ feel just fine,

your face — fills my mind.

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

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

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

Chords:

- Bb/F
- F
- Bb/F
- Bb
- C/Bb
- Bb
- Dm
- Eb
- C/E
- F

Fingerings:

- 5fr
- 6fr
- 7fr

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 8fr

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

Break - thru

Dm

x 5fr

G

x 3fr

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

F/A

x 5fr

Bb

x 3fr

— you now. —

Some-how I have to make this

Dm

x 5fr

C

x 3fr

Bb

x 3fr

Bb add 9/C

x 3fr

fi - nal break - thru.



[F]

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

F

The first vocal line begins with a whole rest, followed by a quarter note G4, then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2. The piano accompaniment continues with the same eighth-note bass line, with the right hand playing chords and single notes that follow the vocal melody.

Bb/F

Your smile — speaks books to me, —

F

The second vocal line starts with a whole rest, followed by a quarter note G4, then a half note A4, and a half note Bb4. This is followed by a quarter rest, then a quarter note A4, and a half note G4. The piano accompaniment continues with the eighth-note bass line, with the right hand playing chords and single notes that follow the vocal melody.

Bb/F

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

F

The third vocal line begins with a whole rest, followed by a quarter note G4, then a half note A4, and a half note Bb4. This is followed by a quarter rest, then a quarter note A4, and a half note G4. The piano accompaniment continues with the eighth-note bass line, with the right hand playing chords and single notes that follow the vocal melody.

B $\flat$ /FB $\flat$ 

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



Bb



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

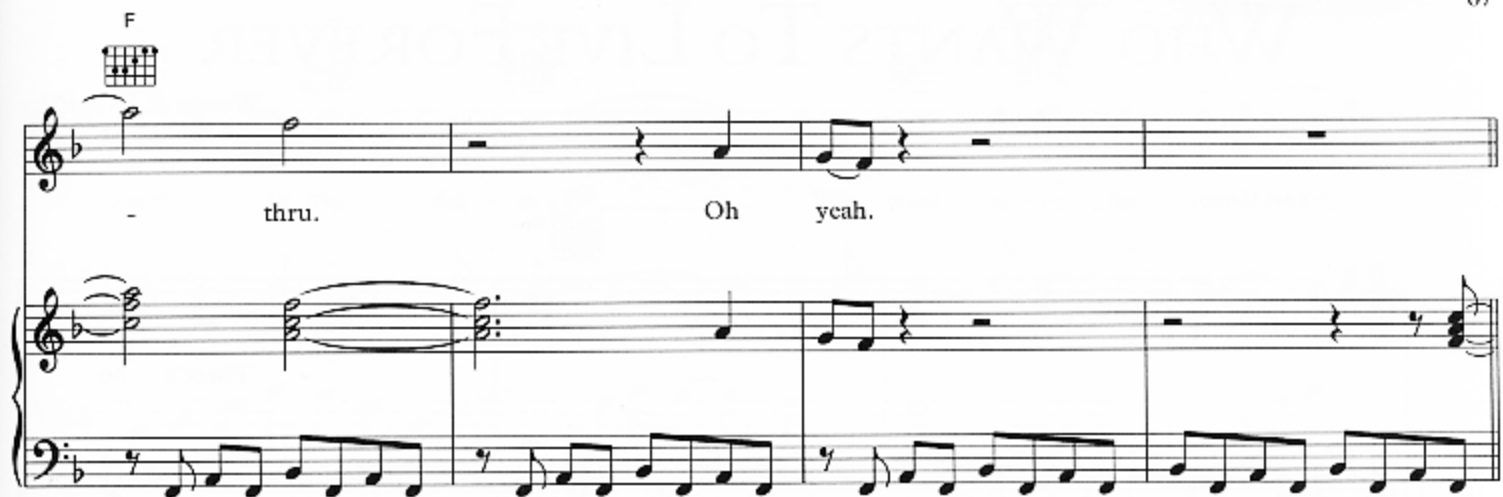
- thru.

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

F



thru. Oh yeah.



F Eb/F F





Break - thru.



Eb/F F




Break - thru.

solos, repeat chorus to end



WHO WANTS TO LIVE FOREVER

Words & Music by
Brian May

Free time

Em 5fr

There's no

Tempo rubato (♩ = 72)

Amadd9 5fr

Em 5fr

Em7/D 5fr

Em6/C# 4fr

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

G/D 3fr

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 5fr

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



Cmaj7/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,



D



Em

ooh, when love must die.



Cmaj7



Em



Cmaj7



Em



Cmaj7



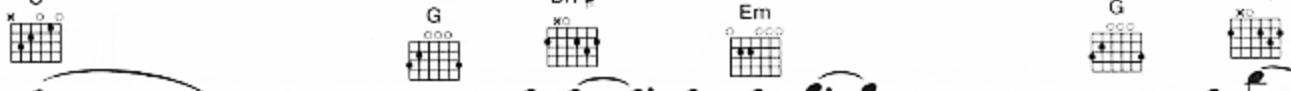
Em

C Em C Em



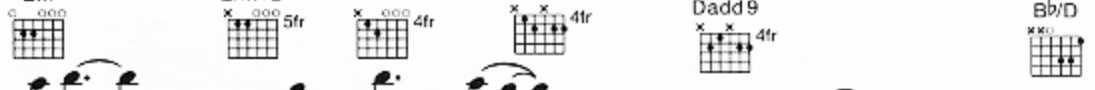
But touch my tears with your lips, touch my world with your finger -

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



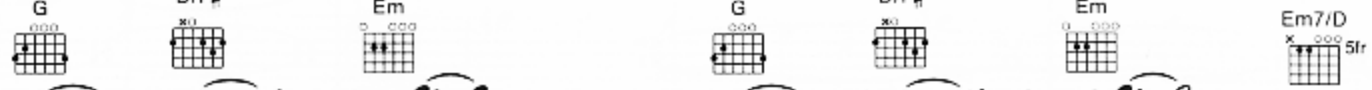
- tips. And we can have for - ev - er, and we can love for -

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#

Dsus₂⁴

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



rit.

Dadd9



E5



HEADLONG

73

Words & Music by
Queen

(♩ = 144)

[D]

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

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

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

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,



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

so strong,

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

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

Chord diagrams for C5 and G5 are shown above the first staff. The C5 chord diagram shows the 1st, 2nd, and 3rd strings with frets 4, 5, and 4 respectively. The G5 chord diagram shows the 2nd, 3rd, and 4th strings with frets 4, 5, and 4 respectively. A [D] chord diagram is shown above the first staff for the final measure of the phrase.

Hey, he

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

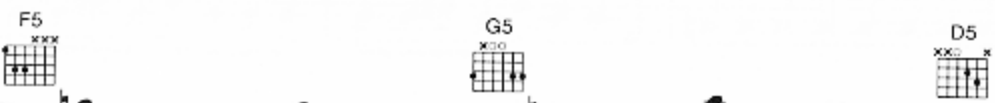
G/D D G5 D



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



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

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

C G/B C5

[D]

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

Hoop did - dy did - dy

C

G/B A D/A

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

hoop did - dy do.

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, out of



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






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

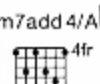



won - ders of_ this world go on._ The Hang - ing Gar - dens of Ba - by - lon,_




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







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

Ab 4fr

It's a mi-ra - cle.

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

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

Db 4fr Bbm7 6fr Eb11 6fr C7/E Fm Gb Gb/Ab

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

Gb/Bb Gb/Db Ab11 Ab7 4fr

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

Db 4fr

Cm 3fr

If

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

Cbb 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 wait-ing for

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

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

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

Db/Ab 4fr Ddim/Ab 4fr Ab7 4fr

Peace on earth_ and end_ to war_ to -

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

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

repeat to fade

I'M GOING SLIGHTLY MAD

Words & Music by
Queen

(♩ = 116)

Dm



Dm



Em7dim5



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.

 C_{dim}/E 

Dm



clear,

one thou - sand and one yel-low dal - fo - dils
one wave_ short of a ship-wreck,

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 Dmdim5 Em7dim5/D

I'm go-ing slight-ly mad,

D Dmdim5 Em7dim5 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, uh huh, it fi-nal-ly hap-pened.

Bdim/Ab 1. Gm6 Dm

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



First system of musical notation. The top staff is a single melodic line in G minor. The bottom staff is a piano accompaniment in G minor, featuring a steady eighth-note bass line and a melody of eighth notes in the right hand.

Dm



D



Dmdim5



Em7dim5



D



(Oh dear!)

Second system of musical notation. The top staff contains the vocal line with the lyrics "(Oh dear!)". The bottom staff is the piano accompaniment, featuring a triplet of eighth notes in the right hand and a steady eighth-note bass line.

Dmdim5



Em7dim5



F



Third system of musical notation. The top staff features a triplet of eighth notes in the right hand. The bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and a melody of eighth notes in the right hand.

Em



F



Fourth system of musical notation. The top staff features a triplet of eighth notes in the right hand. The bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and a melody of eighth notes in the right hand.

Bdim/A $\flat$ 

Gm7



Dm



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

F#7



G



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

true,

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

but my dear how a-bout you?

A9



5fr

A7



5fr

B9  B7  E  E^{dim}5  F^{dim}7 

I'm — go-ing slight - ly mad, —

E  E^{dim}5  F^{dim}7  G 

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

F^{dim}  G 

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

C^{dim}/B^b  A^m7 

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#). It contains the lyrics "ly mad!" and "mad!". The middle staff is a piano accompaniment in treble clef, featuring a sustained chord of Bb, C#, and E. The bottom staff is a piano accompaniment in bass clef, featuring a continuous eighth-note bass line. The system concludes with a double bar line and a key change to two sharps (F#, C#).

Em



And there you have it!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "And there you have it!". The middle staff is a piano accompaniment in treble clef, featuring a melody of eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a continuous eighth-note bass line. The system concludes with a double bar line.

The third system of the musical score consists of three staves. The top staff is a piano accompaniment in treble clef, featuring a melody of eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a continuous eighth-note bass line. The system concludes with a double bar line.

The fourth system of the musical score consists of three staves. The top staff is a piano accompaniment in treble clef, featuring a melody of eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a continuous eighth-note bass line. The system concludes with a double bar line and a final flourish in the bass line.

THE INVISIBLE MAN

Words & Music by
Queen

(♩ = 120)

[C]

The first system of the musical score is in 4/4 time. The vocal line (treble clef) consists of two measures. The first measure contains the lyrics "I'm the in - vi - si - ble man," and the second measure contains "I'm the in - vi - si - ble man." The piano accompaniment (grand staff) features a bass line that is mostly rests, with a few chords in the right hand (treble clef) on the second measure, including a D major triad and a D major dyad.

The second system continues the song. The vocal line (treble clef) has two measures: "In - cre-di-ble how you can" and "see right through me." Above the first measure is a guitar chord diagram for F/C, and above the second measure is a guitar chord diagram for C. The piano accompaniment (grand staff) includes a bass line with eighth notes and a right hand (treble clef) with a sustained chord in the first measure and a single note in the second. A "Drums" section is indicated in the right hand of the second measure.

[C]

The third system shows the piano accompaniment (grand staff) in 4/4 time. The right hand (treble clef) is mostly rests, while the left hand (bass clef) plays a continuous eighth-note bass line. The system consists of three measures.

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



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. § 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

Yeah!

 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

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

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

home_ to - night. Yeah!

You don't waste_ no_ time_ at all_

Don't hear the bell but you an-swer the call_

Comes to you_ as_ to_

Yeah!_ We're just wait-ing for the ham-mer to fall_ Yeah!

_ us all_

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

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

A










Oh











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











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







Yeah! Let the an-aes-the-tic

Toe your—line—and—play—their game.

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

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

Till one day _ they call _ your name.

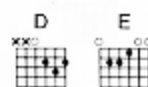
D/A A D/A A D/A E/A Eadd4 A

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, _



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

— oh no. — Ooh — ooh — ooh —



— your win - dow pane. — Yeah! — Ba-by now your strug -

— ooh, — oh no. —



- gle's all — in vain. — Yeah, yeah! —

Ooh —



Ooh

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase starting on a high note, marked with a slur and a fermata. The piano accompaniment consists of a steady eighth-note bass line and a treble line with triplets and eighth notes. The key signature has three sharps (F#, C#, G#).

The second system of music shows the piano accompaniment continuing. The bass line remains a steady eighth-note pattern, while the treble line features more complex rhythmic patterns, including eighth and sixteenth notes. The key signature remains three sharps.

[D]

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "For we who grew up tall and proud,". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes. The key signature has four sharps (F#, C#, G#, D#).

The third system of music features a vocal line and piano accompaniment. The vocal line continues with the lyrics "in the sha-dow of the mush-room cloud. Con-vinced our voi - ces can't be heard,". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes. The key signature remains four sharps.









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

What the__ hell__ we__ fight -








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

- ing for? Just got time to__ say



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

— your prayers.







repeat ad lib. to fade

FRIENDS WILL BE FRIENDS

Words & Music by
Freddie Mercury / John Deacon

(♩ = 74)

G



Guitar

B7



Em



G7



C



F



C



The first system of musical notation for the song. It features a guitar part on a single staff with a treble clef and a piano accompaniment on two staves (treble and bass clefs). The guitar part includes a series of eighth and sixteenth notes, with some triplets. The piano accompaniment consists of chords and moving lines in both hands. The key signature has one sharp (F#) and the time signature is 4/4.

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...

The second system of musical notation. It continues the guitar and piano parts from the first system. The lyrics are written below the guitar staff. The piano accompaniment continues with chords and moving lines.

C



Am



D



C/D



Bm/D



Am/D



The oth-er half ran a-way

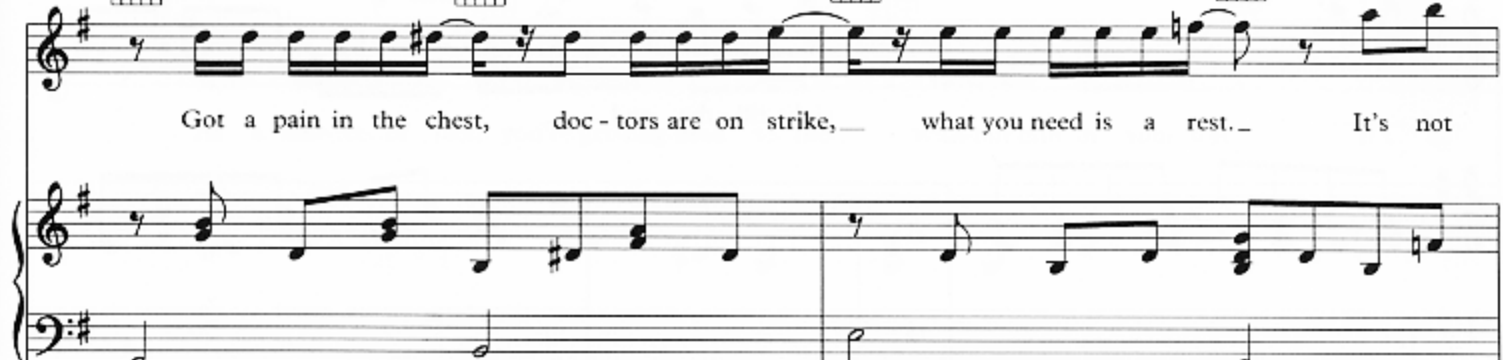
tak-ing all the cash_ and leav-ing you_ with the lum-ber.

The third system of musical notation. It continues the guitar and piano parts. The lyrics are written below the guitar staff. The piano accompaniment continues with chords and moving lines.

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 *7*

right till the end.____



3



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



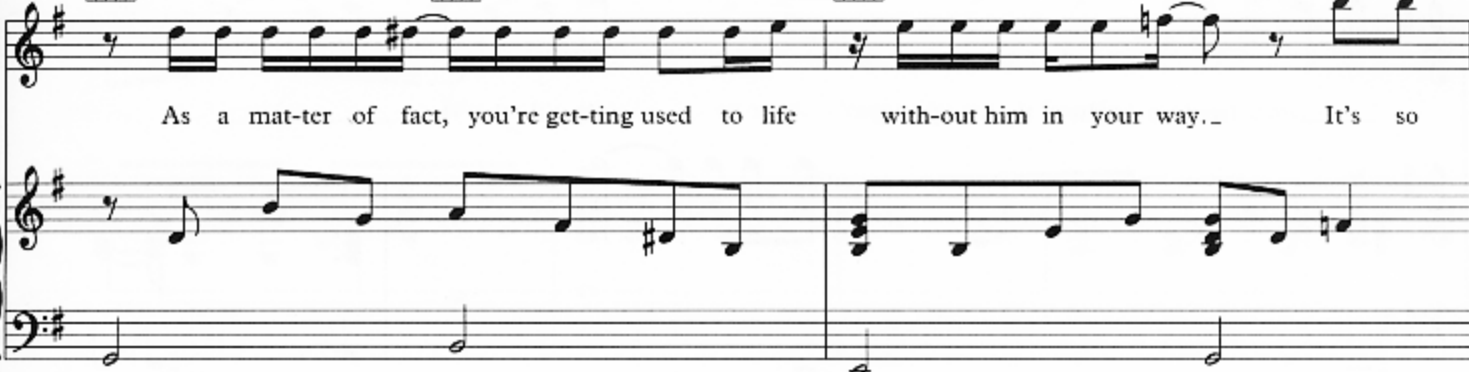
On - ly a phone call a - way, you tried to track him down but some - bo - dy stole his num - ber.

10fr 8fr 7fr 5fr

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,



Chord diagrams: C, D, G (3fr), Fadd9.

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

Chord diagrams: C (3fr), Bb, G (3fr), Fadd9, C (3fr), Bb.

Guitar solo

Chord diagrams: G, D/F#, Em, Bm, G, C, Am.

Chord diagrams: D (10fr), C/D (8fr), Bm7/D (7fr), Am/D (5fr), G, B7.

Em G7 Am7 D

It's so ca - 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._

Chord diagrams: C, A7/C#, G, Em.

Friends will be friends. When you're in need of love_ they give you care and at-ten-tion_

Chord diagrams: D, B7/D#, Em, B7/D#.

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

Chord diagrams: G/D, A/C#, C, D.

hold out your hand, 'cause right_ till the end. Friends will be friends. *repeat ad lib. to fade*

THE SHOW MUST GO ON

Words & Music by
Queen

(♩ = 84)

Bm

Bmsus2

Bmsus4

Bm

Bm/A

G

Gadd#11

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: Bm, Bmsus2, Bmsus4, Bm, Bm/A, G, and Gadd#11. The left hand plays a simple bass line with a long note in the first measure, followed by a half note in the second measure, and a whole note in the third measure.

Em/G

G

G/F#

Em7

Em6

F#sus4

F#

Em

A#dim/E

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a whole note rest, followed by a half note, and then a quarter note. The piano accompaniment consists of two staves. The right hand plays a series of chords: Em/G, G, G/F#, Em7, Em6, F#sus4, F#, Em, and A#dim/E. The left hand plays a simple bass line with a long note in the first measure, followed by a half note in the second measure, and a whole note in the third measure.

Emp-ty

Red.

Bm

Bmsus2

Bmsus4

Bm

G

Gadd#11

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts with a quarter note, followed by a half note, and then a quarter note. The piano accompaniment consists of two staves. The right hand plays a series of chords: Bm, Bmsus2, Bmsus4, Bm, G, and Gadd#11. The left hand plays a simple bass line with a long note in the first measure, followed by a half note in the second measure, and a whole note in the third measure.

spa-ces,

what are we

liv - ing for,

a - ban-doned pla-ces,

I guess we

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 3fr 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 -

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 F#madd9 C#m C#msus2

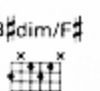
stays on. What-ev-er hap-pens I leave it all—

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

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



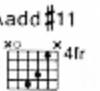



On and on, — does a - ny - bo - dy know what we are liv-ing for? — I guess I'm



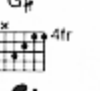


learn-ing, I must be warm - er now, I'll soon be turn-ing round the





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







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

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,

A#dim/E Em7 Bm

show.

Bmadd9

repeat to fade

ONE VISION

Words & Music by
Queen

(♩ = 120)

Musical score for "The Wind" by The Beatles. The score is in 4/4 time with a tempo of 120 beats per minute. It features a guitar part and a piano accompaniment. The guitar part consists of a series of chords: D, G/D, and D7. The piano part provides a harmonic foundation with a bass line and chords. The score is divided into three measures, each corresponding to a different chord.

Chord diagrams for the guitar part:

- D**: Open D, F#, A, B, D (5th string).
- G/D**: Open G, B, D, F# (4th string).
- D7**: Open D, F#, A, B, D (5th string), with a 3rd fret on the 4th string.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the first ending, both marked '1.'. The second system contains the third and fourth measures of the first ending, both marked '2.'. Each measure includes a guitar chord diagram above the staff and a piano accompaniment below. The chords are G/D, G/D, Bb/D, and Dm9. The piano part features a melodic line in the right hand and a bass line in the left hand, with a fermata over the final measure.

The musical score for "Hey! One man, one goal," is presented in three staves. The top staff is for the guitar, the middle for the vocal melody, and the bottom for the piano accompaniment. The guitar part includes fret diagrams for various chords: G/B (2fr), C (3fr), A/C# (4fr), D/A (5fr), A/C# (4fr), D (5fr), A/C# (4fr), D (5fr), G/B (2fr), and C (3fr). The vocal melody is in the key of D major and the piano accompaniment provides harmonic support.

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

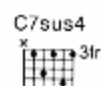
One flash _ of light. Yeah _ one God, one vi-sion.

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,



one real de - ci - sion. Whoa

one real de - ci - sion. Whoa

[A]



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

gim - me one vi - sion.



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

A/C#

D

G/B

C

G/B

C

x 4fr

x 5fr

x 2fr

x 3fr

x 2fr

x 3fr



A/C#

D

A

D/A

A

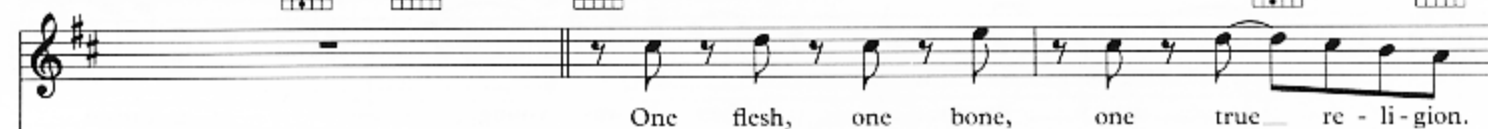
x 4fr

x 5fr

x

x

x



D/A

C

x

x 3fr



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



G/D



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

D7



G/D



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





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









dream. Aah!








So give me your hands,

One vi-sion.








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

one di - rec - tion.



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

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

one vi-sion. All through the night

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

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

[A]



One one one one one one one.

solo and chorus to fade





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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