

KEEP YOURSELF ALIVE

炎のロックン・ロール

by Brian May

10

10

Intro

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

The musical score is arranged in five staves. The Vocal staff is empty. The Guitar I staff features a complex melodic line with many sixteenth notes, including a glissando effect indicated by 'gliss' and a '5' on the final note. The Guitar II staff is mostly empty, with a short melodic phrase at the end. The Bass and Drums staves are also empty.

Musical score system 1. It consists of five staves. The first staff is empty. The second and third staves contain a melodic line with eighth notes, starting with a treble clef and a key signature of one flat. The second staff has a section labeled 'A' above it. The fourth and fifth staves contain a bass line with eighth notes, starting with a bass clef and a key signature of one flat. The fourth staff has a section labeled 'cho.' above it, and the fifth staff has a section labeled 'c.p.' above it. The system ends with a double bar line.

11

Musical score system 2. It consists of five staves. The first staff is empty. The second and third staves contain a melodic line with eighth notes, starting with a treble clef and a key signature of one flat. The second staff has a section labeled 'A' above it. The fourth and fifth staves contain a bass line with eighth notes, starting with a bass clef and a key signature of one flat. The fourth staff has a section labeled 'cho.' above it, and the fifth staff has a section labeled 'c.p.' above it. The system ends with a double bar line.

The musical score is arranged in five systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics "I was" are written below the vocal line. The second system introduces the guitar accompaniment in treble and bass clefs, with chords A, C, D, G, C, and F indicated above the guitar staff. The piano accompaniment is shown in the third system, with chords C.D and C.D indicated above the piano staff. The fourth system shows the bass line in bass clef. The fifth system shows the piano accompaniment in bass clef, with chords C.D and C.D indicated above the piano staff.

A

told a million times of all the tronble in my way Mind you grow a little wiser, a little betler every day If I crossed a million rivers and I loved a million woweden in a bella-donic haze And I had a million dinners brought to me on sil-ver trays Gave me everything I need to feed my

B

rode a million miles Then I'd still be where I started, bread and butter for a smile I sold a million mirrors in a shopping alley way But I
 body and my soul well, I'll grow a little bigger, may be that eam be my goal I was told a million times all the people in my way How I

13

hever say my face in any window any day New thay say your folks are telling you be a surper star Bat I tell you just be satis - fied,
 had to keep on trayn' and get betler every day But if I crossed a million rivers and I rode a million miles Then I'd still be where I started,

stay right where you are
same as when I started

1.2) keep your self a - live,
keep your self a - live

Take you all yourtime and money, honey, you'll survive

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of D major and features a complex, melodic line with many accidentals. The piano part is in the key of A major and features a complex, melodic line with many accidentals. The vocal parts are in the key of D major and feature a complex, melodic line with many accidentals. The score is written in standard musical notation, including treble and bass staves, and includes various musical symbols such as notes, rests, and accidentals.

The image displays a page of musical notation for guitar, organized into five systems. Each system consists of three staves: a treble clef staff, a bass clef staff, and a guitar-specific staff. The guitar-specific staff includes fret numbers and accidentals, indicating specific notes and techniques. The notation includes various musical symbols such as notes, rests, and accidentals, along with guitar-specific markings like fret numbers and accidentals.

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff is a vocal line for the voice, starting with a treble clef and a key signature of one sharp (F#). The second staff is a piano accompaniment, featuring a treble and bass clef. The third staff is a second vocal line, also in treble clef, with lyrics 'well, I' written below it. The fourth staff is a piano accompaniment, featuring a treble and bass clef. The fifth staff is a piano accompaniment, featuring a treble and bass clef. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written in a large, stylized font at the top of the page. The lyrics 'well, I' are written below the third staff. The score is divided into measures by vertical bar lines. The first measure of the first staff contains a whole note rest. The second measure of the first staff contains a whole note rest. The third measure of the first staff contains a whole note rest. The fourth measure of the first staff contains a whole note rest. The fifth measure of the first staff contains a whole note rest. The sixth measure of the first staff contains a whole note rest. The seventh measure of the first staff contains a whole note rest. The eighth measure of the first staff contains a whole note rest. The ninth measure of the first staff contains a whole note rest. The tenth measure of the first staff contains a whole note rest. The eleventh measure of the first staff contains a whole note rest. The twelfth measure of the first staff contains a whole note rest. The thirteenth measure of the first staff contains a whole note rest. The fourteenth measure of the first staff contains a whole note rest. The fifteenth measure of the first staff contains a whole note rest. The sixteenth measure of the first staff contains a whole note rest. The seventeenth measure of the first staff contains a whole note rest. The eighteenth measure of the first staff contains a whole note rest. The nineteenth measure of the first staff contains a whole note rest. The twentieth measure of the first staff contains a whole note rest. The twenty-first measure of the first staff contains a whole note rest. The twenty-second measure of the first staff contains a whole note rest. The twenty-third measure of the first staff contains a whole note rest. The twenty-fourth measure of the first staff contains a whole note rest. The twenty-fifth measure of the first staff contains a whole note rest. The twenty-sixth measure of the first staff contains a whole note rest. The twenty-seventh measure of the first staff contains a whole note rest. The twenty-eighth measure of the first staff contains a whole note rest. The twenty-ninth measure of the first staff contains a whole note rest. The thirtieth measure of the first staff contains a whole note rest. The thirty-first measure of the first staff contains a whole note rest. The thirty-second measure of the first staff contains a whole note rest. The thirty-third measure of the first staff contains a whole note rest. The thirty-fourth measure of the first staff contains a whole note rest. The thirty-fifth measure of the first staff contains a whole note rest. The thirty-sixth measure of the first staff contains a whole note rest. The thirty-seventh measure of the first staff contains a whole note rest. The thirty-eighth measure of the first staff contains a whole note rest. The thirty-ninth measure of the first staff contains a whole note rest. The fortieth measure of the first staff contains a whole note rest. The forty-first measure of the first staff contains a whole note rest. The forty-second measure of the first staff contains a whole note rest. The forty-third measure of the first staff contains a whole note rest. The forty-fourth measure of the first staff contains a whole note rest. The forty-fifth measure of the first staff contains a whole note rest. The forty-sixth measure of the first staff contains a whole note rest. The forty-seventh measure of the first staff contains a whole note rest. The forty-eighth measure of the first staff contains a whole note rest. The forty-ninth measure of the first staff contains a whole note rest. The fiftieth measure of the first staff contains a whole note rest. The fifty-first measure of the first staff contains a whole note rest. The fifty-second measure of the first staff contains a whole note rest. The fifty-third measure of the first staff contains a whole note rest. The fifty-fourth measure of the first staff contains a whole note rest. The fifty-fifth measure of the first staff contains a whole note rest. The fifty-sixth measure of the first staff contains a whole note rest. The fifty-seventh measure of the first staff contains a whole note rest. The fifty-eighth measure of the first staff contains a whole note rest. The fifty-ninth measure of the first staff contains a whole note rest. The sixtieth measure of the first staff contains a whole note rest. The sixty-first measure of the first staff contains a whole note rest. The sixty-second measure of the first staff contains a whole note rest. The sixty-third measure of the first staff contains a whole note rest. The sixty-fourth measure of the first staff contains a whole note rest. The sixty-fifth measure of the first staff contains a whole note rest. The sixty-sixth measure of the first staff contains a whole note rest. The sixty-seventh measure of the first staff contains a whole note rest. The sixty-eighth measure of the first staff contains a whole note rest. The sixty-ninth measure of the first staff contains a whole note rest. The seventieth measure of the first staff contains a whole note rest. The seventy-first measure of the first staff contains a whole note rest. The seventy-second measure of the first staff contains a whole note rest. The seventy-third measure of the first staff contains a whole note rest. The seventy-fourth measure of the first staff contains a whole note rest. The seventy-fifth measure of the first staff contains a whole note rest. The seventy-sixth measure of the first staff contains a whole note rest. The seventy-seventh measure of the first staff contains a whole note rest. The seventy-eighth measure of the first staff contains a whole note rest. The seventy-ninth measure of the first staff contains a whole note rest. The eightieth measure of the first staff contains a whole note rest. The eighty-first measure of the first staff contains a whole note rest. The eighty-second measure of the first staff contains a whole note rest. The eighty-third measure of the first staff contains a whole note rest. The eighty-fourth measure of the first staff contains a whole note rest. The eighty-fifth measure of the first staff contains a whole note rest. The eighty-sixth measure of the first staff contains a whole note rest. The eighty-seventh measure of the first staff contains a whole note rest. The eighty-eighth measure of the first staff contains a whole note rest. The eighty-ninth measure of the first staff contains a whole note rest. The ninetieth measure of the first staff contains a whole note rest. The ninety-first measure of the first staff contains a whole note rest. The ninety-second measure of the first staff contains a whole note rest. The ninety-third measure of the first staff contains a whole note rest. The ninety-fourth measure of the first staff contains a whole note rest. The ninety-fifth measure of the first staff contains a whole note rest. The ninety-sixth measure of the first staff contains a whole note rest. The ninety-seventh measure of the first staff contains a whole note rest. The ninety-eighth measure of the first staff contains a whole note rest. The ninety-ninth measure of the first staff contains a whole note rest. The hundredth measure of the first staff contains a whole note rest.

2. E

honey, you'll survive

A D

P h

P h

[F]

Section F musical score. The guitar part (top) features a sequence of chords: F, Bb, F, C, F, Bb, C, F, F, Bb. The vocal part (middle) includes lyrics: "cho", "cho", "cho", "cho", "cho", "cho", "cho", "cho", "cho", "cho". The bass part (bottom) includes lyrics: "cho", "cho", "cho", "cho", "cho", "cho", "cho", "cho", "cho", "cho". The score includes various musical notations such as notes, rests, and fingerings.

[G]

Section G musical score. The guitar part (top) features a sequence of chords: F, C, F, Bb, C, F, A, D, G, D, A. The vocal part (middle) includes lyrics: "keep your self alive", "keep your self alive". The bass part (bottom) includes lyrics: "cho", "cho", "cho", "cho", "cho", "cho", "cho", "cho", "cho", "cho". The score includes various musical notations such as notes, rests, and fingerings.

[H]

keep your-self alive keep your self a-live, You take your time and take my money keep yourself a - live keep yourself alive

Chords: D, G, D, A, D, G, A, D, F, Bb

keep yourself a-live All you peo - ple keep yourself alive keep yourself alive keep yourself alive

Chords: F, C, F, Bb, C, F, D, G, D, A

Take you all your time and money keep me satis - fied keep yourself alive keep yourself a - live All you peo - ple

D G A D B E B F# B E

cho cho cho cho cho cho cho cho cho cho

keep yourself a - live Take you all your time and money, ho - ney you will survive keep you satis fied

B

C.D C.D

Fade Out

キラー・クイーン

by Freddie Mercury

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(A) built-in remedy For Kruschev and Kennedy At any-time an in vi - tation You can't de - cline

E^b *p* *E^b(onD)* *p* *E^b(onD^b)* *p* *A^b* *p* *A^bm* *E^b(onB^b)* *E^b(onB)* *B^b*

B

Coviar and cigarettes Well versed in etiquette Ex - traordi - narily nice She's a Killer Queen Gunpowder, gelatine,

G7 *Cm* *B^b* *E^b* *D7* *Gm* *F* *B^b* *Dm* *Gm* *Dm*

Dynamite with a laser beam — Guaranteed to blow your mind — Anytime — oh Recommended at the price. In - satiable an appetite —

Gm A7 Dm G C C Bb Am Dm G C

24

Wanna try — — ? To a -

C Bb F F

C

- vold compli - ca - tions She never keep the same add-ress In conversa - tion She spoke just like a baroness Met a man from Chi - na Went

Cm Bb7 Cm Bb7 Eb P Eb(onD) P

down to Geisha Minah Then a - gain inci - dentally If you're that way in - cli - ned Per - fume came na - turally from Paris For

Eb(onDb) P Ab P Abm P Eb(onBb) Bb G7 Cm

D

cars she couldn't careless Fa - stidious and precise She's a killer — Queen Gunpowder, gelatine — Dynamite with a laser beam —

B \flat E \flat D7 G F B \flat Dm Gm Dm Gm A7 Dm

0 5 5 6 5 6 11 10 8 7 10 8 10 6 6 5 3 5 3 5 3 5 3 7 7 5

26

E

Guaranteed — to How your mind — Anytime —

G C C F A7 Dm A7 Dm G7 Cm

5 7 4 5 12 10 10 5 5 5 5 3 3 3

[illegible]

This page of musical notation is for a guitar piece in B-flat major and 4/4 time. It consists of six staves. The notation includes chords (Bb7, Cm, Eb, Eb(onD), Eb(onDb), Ab), fingerings (1-5), and various musical symbols like triplets, slurs, and dynamic markings (p, f). The piece is in B-flat major and 4/4 time.

[illegible]

Gunpowder, gelatine — Dynamite with a laser beam — Guaranteed - to blow your mind — Anytime — Oh

Gm Dm Gm A Dm G C C Bb

7 7 5 6 7 5 7 7 8 9 10 7 9 10 10

5 3 5 5 3 5 3 2 5 2 4 5 12 10 10

BOHEMIAN RHAPSODY

ボヘミアン・ラブソディ

by Freddie Mercury

32

[A]

VOCAL

Is this the real life Is this just fanta - sy — Caught in a land-slide No es - cape from rea - li - ty Open your eyes — Look

Gm7 C7 F7 Bb Gm7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

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up to the skies and see I'm just a poor boy I need no sympathy (Because I'm) easy come, easy go, (A)

Bb7 Eb Cm F B Bb A Bb

little high, little low, Any - way the mind blows, doesn't really ma - tter to me to — me

B Bb A Bb Eb Bb(onD) C#dim F7(onC) F7(onC) Bb

(L.H.)

[B]

Ma - ma, — jus killed a man, — Put a gun a - gainst his head, — Pulled me trigger, now he's dead Ma - ma, — life had

Bb Gm Cm Cm F7 Bb

(L.H.) (L.H.) (L.H.) (L.H.)

34

just be - gun, But now I've gone and thrown it all a - way Mama, — ooo — — Didn't

Gm C Cmaj7(onB)Eb(onBb) Am7b5 Abmaj7 C(onG) Eb Bb(onD) Cm

(L.H.) (L.H.)

mean to make you cry — If I'm not back a - gainst this time to - morrow Carry on, carry on, as if nothing really matters —

F Fmaj7(onE)Ab(onEb)Dm7b5 Bb Eb Bb(onD) Cm Ab Eb

The first system of the musical score includes a vocal line with a melodic line and lyrics. Below it are piano and guitar staves. The piano part features a complex accompaniment with chords and arpeggios. The guitar part is indicated by a series of chords: F, Fmaj7(onE)Ab(onEb)Dm7b5 Bb, Eb, Bb(onD), Cm, Ab, and Eb. The system concludes with a double bar line.

[C]

Too late, my time has come, Sends shivers down my spine Body's

Bb Bb Gm Cm

(L.H.) (L.H.) (L.H.) (L.H.)

The second system of the musical score begins with a section marker [C]. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a complex accompaniment with chords and arpeggios. The guitar part is indicated by a series of chords: Bb, Bb, Gm, and Cm. The system concludes with a double bar line.

aching all the time, Goodbye every-body I've got to go Gotta leave you all be-hind and fa-ce (the) truth

Cm7 F7 B^b Gm C Cmaj7(onB) Eb(onB^b) Am7^b5 Abmaj7 C(onG)

36

Mama, — — ooo — — I don't wanna die — — (I) sometimes wish I'd never been born at all — —

(Any) way the wind blows

E^b B^b(onD) Cm F Fmaj7 Ab (onE) (onEb) Dm7^b5 B^b E^b B^b(onD)

I see a little shil - houtto of a man, Scara - mouch, scara - mouch will you do the Fan-dan - go Thunderbolt and light - ning

A Db(onAb) Ab

38

very very frightening me Galli - le o, Galli - le o, Galli - le o, Galli - leo, Galli - le - o Figa - ro Magni - fi -

G E7 A

F

co — — — — I'm just a poor boy (and) no — body loves me He's just a poor boy from a poor fami — ly

Eb6 B Bb A B- B Bb A B- Eb

The first system of the musical score consists of five staves. The top staff is the vocal melody in treble clef, starting with a key signature of two sharps (F# and C#) and a common time signature (C). It contains the lyrics "co — — — — I'm just a poor boy (and) no — body loves me He's just a poor boy from a poor fami — ly". The second staff shows guitar chords: Eb6, B, Bb, A, B-, B, Bb, A, B-, and Eb. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The fifth staff is a bass line in bass clef. The music is in a 4/4 time signature.

39

Spare him his life from this mon — strosi — ty Easy come easy go, will you let me go Bis —

Ab Eb F7 B- Ab Eb Fdim Fm7 B B- A Bb B Bb A Bb

The second system of the musical score consists of five staves. The top staff is the vocal melody in treble clef, starting with a key signature of two flats (Bb and Eb) and a common time signature (C). It contains the lyrics "Spare him his life from this mon — strosi — ty Easy come easy go, will you let me go Bis —". The second staff shows guitar chords: Ab, Eb, F7, B-, Ab, Eb, Fdim, Fm7, B, B-, A, Bb, B, Bb, A, and Bb. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The fifth staff is a bass line in bass clef. The music is in a 4/4 time signature.

- mi - llah! No, we will not let yo go, let him go Bis - mi - llah! We will not let you go let him go Bis - mi - llah! we

E^b B^b E^b B^b B^b B^b E^b B^b B^b B^b

40

will not let you go let him go will not let you go let me go never never never let me go — — — No, no, no, no, Bm A7 Dm Db7

B^b F[#]7

no, no, no, oh, Ma ma mi a, ma ma mi a, ma ma mi-a, let me go Ba - el - Ze - bub has a devil put a-side for

Ebm(onGb) Bb Eb Ab Bb Eb Ab(onEb) Dm7 G

The first system of the musical score includes a vocal line with lyrics, a piano accompaniment with a steady bass line and chords, and a guitar part with a series of chords: Ebm(onGb), Bb, Eb, Ab, Bb, Eb, Ab(onEb), Dm7, and G. The piano part features a rhythmic pattern of eighth and sixteenth notes.

me, for me, for me

Bb7 Eb

The second system continues the musical score. It features a vocal line with the lyrics "me, for me, for me", a piano accompaniment with a steady bass line and chords, and a guitar part with a series of chords: Bb7 and Eb. The piano part features a rhythmic pattern of eighth and sixteenth notes.

So you think you can stone me and spit in my eye

Chords: Eb, F, Bb, Eb, Bb

42

So you think you can love me and leave me to die Oh

Chords: Db, Bb, Eb, Ab, Gm, Fm

Ba - by Can't do this to me ba - dy Just gotta get out just gotta get right ou - tta

Bb Fm Bb Fm Bb Fm Bb

gliss. gliss.

here

Eb F Gb Ab A

rit. - - -

Musical score for guitar and piano, measures 33-36. The guitar part features a melodic line with triplets and a bass line with chords. The piano part has a right-hand melody with triplets and a left-hand accompaniment. Chord symbols B, Ab, and Bb are indicated above the guitar staff. The tempo marking 'rit.' is at the top right.

44

[H] ♩ = ♩

Musical score for guitar and piano, measures 37-40. The guitar part includes a vocal line with lyrics 'Ooo yeah ooo yeah' and a melodic line with triplets. The piano part features a right-hand melody with triplets and a left-hand accompaniment. Chord symbols Eb, Bb, Cm, G(onB), Bdim, Cm, Bb, Eb, D, Gm, Ab, and Eb are indicated above the guitar staff. The tempo marking '♩ = ♩' is at the top left.

Nothing really ma - tters. Any - one can see, No - thing really ma - tters, no - thing really ma - tters to me,

Cm Gm Cm Gm Cm A^bm A^b/B^b E^b A^b(onE^b)

cho. (sua) ↓

cho. 13 13 15 11

3 3 3 3 5

x x x x x

Any - way the wind blows - - -

B^b(onD) C[#]dim C C[#]dim C7 F

E^b E^bdim

gliss. gliss.

11 9 9 8 8 6

8 5 5 6

rit.

ドラ

WE ARE THE CHAMPIONS

伝説のチャンピオン

by Freddie Mercury

48

48

A

VOCAL

I've paid my dues
bows
Cm7

2x

And my
Gm7
2x only play

Time after curtain
time calls
Cm7

Gm7

I've done my
You brought me

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

2x only play

8va

19 20 17 13 15

12 12 12 12 12

- sentence
fame and for-ture and everything that goes with it I thank you all

But committed no no crime
And bad mis-
But it's been no bed of

Cm7 Gm7 Cm7 Gm7

The first system of the musical score. It includes a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a guitar part with specific chord markings (Cm7, Gm7). The key signature has two flats, and the time signature is 4/4.

- takes
ro - ses

I've made few
No pleasure

I've had my share of sand kicked in my
I con- sider it a challenge be - fore the whole human

E^b Fm7(onE^b) E^b Fm7(onE^b) E^b Bb(qnD)

4 4 4

The second system of the musical score. It continues the vocal line and piano accompaniment. The guitar part features more complex chord markings and includes triplet markings (indicated by '4' over groups of notes). The lyrics continue across the system.

face But I've come through (Chorus) 1.2) We are the
race And I ain't gonna lose

Cm F7 Bb Ab(onBb) Ab+(onBb) Ab(onBb) C F

cho 2X only play cho cho cho cho

cho cho cho cho

cham - pions my friends - And we'll keep on figh - ting till the

Am Dm Bb C F Am

cho cho cho cho cho

2x

2x

end We are the cham- pi - ons We are the cham pi - ons,

Bb F#dim Gm Bbdim

No time for lo - sers 'cause we are the champi - ons of the world

F F7(onG) Ab Bb Cm7 Fm7

(2x only play)

51

I've taken my world we are the

Gm7(onF) Fm7 Gm7(onF) Fm7 Cm7(onC)

2.

17 17 17

8va

This system contains the first five measures of a musical piece. The vocal line starts with a half note, followed by a quarter rest, then a quarter note, and ends with a half note. The guitar part provides a harmonic accompaniment with chords Gm7(onF), Fm7, Gm7(onF), Fm7, and Cm7(onC). The piano accompaniment features a steady eighth-note bass line and a more complex treble line with various intervals and a trill-like figure in the final measure.

Champions my friends — And we'll keep on fighting till the end

Am Dm Bb C F Am Bb

8va cho

10 10

This system contains the next five measures of the musical piece. The vocal line continues with a half note, a quarter rest, and a half note. The guitar part uses chords Am, Dm, Bb, C, F, Am, and Bb. The piano accompaniment continues with a steady eighth-note bass line and a treble line that includes a trill-like figure in the final measure, marked with '10 10'.

[E]

We are the cham - pi - ons We are the champi - ons,

Chords: F#dim, Gm, Bbm

Annotations: (8va)→, C.D, gliss., cho, 13 13 11, 12, 17 17, 15 15, 15 15 13

No time for lo - sers 'cause we are the champi - ons

Chords: F, F7(onG), Ab, Bb, Cm7(11)

Annotations: cho, C.D, P, Pick, harm, 15 15, 15 15 13, 15 15 13, 15 15, 15 13, 20 20, 20 18 17, 21 20 18, 20 18, 10

TIE YOUR MOTHER DOWN

タイ・ユア・マザー・ダウン

by Brian May

54

Intro

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

N.C.

I

II

III

(b7 $\frac{1}{2}$ =D) IV

ドラ

Measures 1-8 of a musical score. The score includes a vocal line and two guitar staves. The guitar staves contain complex fingering and chord diagrams. The vocal line has lyrics "S.E." at the end of measures 1, 3, 5, and 7.

A

Measures 9-16 of a musical score. The score includes a vocal line and two guitar staves. The guitar staves contain complex fingering and chord diagrams. The vocal line has lyrics "Ooo" at the end of measure 10.

Chords: A, G, D(onF#), C, G(onB), A

Lyrics: Ooo

B

yeah ooo — yeah Get your par - ty gown — Get your

G D(onF#) C G(onB) A 4 G D(onF#) C G(onB) A

The first system of music features a vocal line with the lyrics "yeah ooo — yeah Get your par - ty gown — Get your". The guitar part has chords G, D(onF#), C, G(onB), and A, followed by a 4-measure rest. The piano part has a 4-measure rest. The bass line has triplets and a 4-measure rest.

56

pig - tail down — Get your heart beatin' ba - by Got my timin' right — Got my act all tight it's gotta

A 4 G D(onF#) C G(onB) A 4

The second system of music features a vocal line with the lyrics "pig - tail down — Get your heart beatin' ba - by Got my timin' right — Got my act all tight it's gotta". The guitar part has chords A, G, D(onF#), C, G(onB), and A, followed by a 4-measure rest. The piano part has a 4-measure rest. The bass line has a 4-measure rest.

[C]



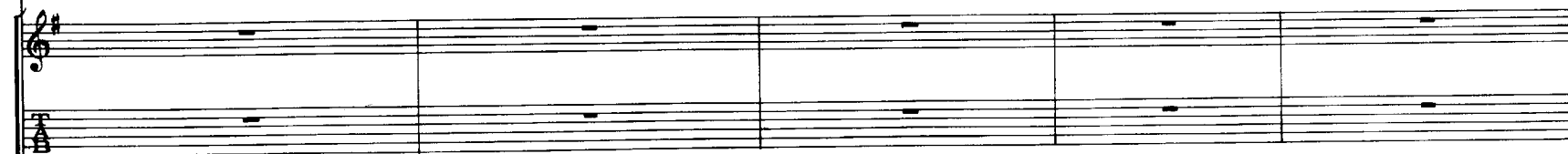
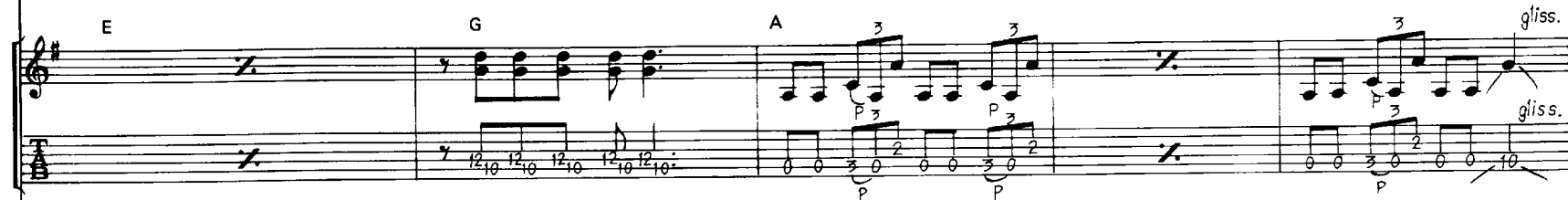
— be tonight my little School - babe (Your) mamma says you don't And your Daddy says you won't And I'm boi -



57



lin' up in - side (Ain't) no way — I'm gonna lose out this time Oh, no



[D]

Tie — your Mother down Tie — your Mother down Lock your Daddy out of doors I don't need him nosin' around Tie

58

[E]

— your Mother down — Tie — your Mother down — Give me all your love to night —

F

you're such a dir - ty louse — Go get outta my house — (That's) all I ever got from your —

A

G

D(onF#)

C

G(onB)

A

4

4

— Fa - mily ties, — in fact — I don't think I ever heard (A) sigle little civil word (from) those guys (But you know)

G D(onF#) C G(onB) A

4

G D(onF#) C G(onB)

4

4

4

4

4

4

4

G

I don't give a light — I'm gonna make out all right I've got a sweet heart hand — To put a stop to all that (Grunsin' an')

E G A

gliss.

gliss.

2 2 1 1 2 2 4 4

2 5 5 5 5 5 5 5

(x)

60

H

(sinpin') Tie — your Mother down Tie — your Mother down Take your little brother swimmin' with a brick That's all right Tie

A D A

0 0 2 2 3 3 4 4

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

— your Mother down Tie — your Mother down Or you ain't no friend of mine —

D G D(onF#) C G(onB) A

The first system of the musical score features a vocal line with the lyrics "— your Mother down Tie — your Mother down Or you ain't no friend of mine —". The guitar line provides accompaniment with chords D, G, D(onF#), C, G(onB), and A, along with specific fingerings. The bass line includes fingerings for the notes. The key signature is one sharp (F#).

I

ooo —

A G D(onF#) C G(onB) A

4 4

G D(onF#) C G(onB)

tr

cho c.D cho cho cho

The second system of the musical score begins with a section marked "I". It includes a vocal line with lyrics, a guitar line with chords A, G, D(onF#), C, G(onB), and A, and a bass line. The guitar line also includes a section with a "4" above it. The vocal line includes trills and choirs. The key signature is one sharp (F#).

Chords: A, G, D(onF#), C, G(onB), A

Measure 4: 4-measure rest

J

Your mamma and your Daddy gonna Plague me till I die — Why can't they under stand I'm just a Peace lovin' guy

Chords: G, D(onF#), C, G(onB), E, G

Measure 1: (8va) wavy line

Measure 2: wavy line

Measure 3: wavy line

Measure 4: wavy line

Measure 5: wavy line

Measure 6: wavy line

Measure 7: wavy line

Measure 8: wavy line

Measure 9: wavy line

Measure 10: wavy line

Measure 11: wavy line

Measure 12: wavy line

Measure 13: wavy line

Measure 14: wavy line

Measure 15: wavy line

Measure 16: wavy line

Measure 17: wavy line

Measure 18: wavy line

Measure 19: wavy line

Measure 20: wavy line

Measure 21: wavy line

Measure 22: wavy line

Measure 23: wavy line

Measure 24: wavy line

Measure 25: wavy line

Measure 26: wavy line

Measure 27: wavy line

Measure 28: wavy line

Measure 29: wavy line

Measure 30: wavy line

Measure 31: wavy line

Measure 32: wavy line

Measure 33: wavy line

Measure 34: wavy line

Measure 35: wavy line

Measure 36: wavy line

Measure 37: wavy line

Measure 38: wavy line

Measure 39: wavy line

Measure 40: wavy line

Measure 41: wavy line

Measure 42: wavy line

Measure 43: wavy line

Measure 44: wavy line

Measure 45: wavy line

Measure 46: wavy line

Measure 47: wavy line

Measure 48: wavy line

Measure 49: wavy line

Measure 50: wavy line

Measure 51: wavy line

Measure 52: wavy line

Measure 53: wavy line

Measure 54: wavy line

Measure 55: wavy line

Measure 56: wavy line

Measure 57: wavy line

Measure 58: wavy line

Measure 59: wavy line

Measure 60: wavy line

Measure 61: wavy line

Measure 62: wavy line

Measure 63: wavy line

Measure 64: wavy line

Measure 65: wavy line

Measure 66: wavy line

Measure 67: wavy line

Measure 68: wavy line

Measure 69: wavy line

Measure 70: wavy line

Measure 71: wavy line

Measure 72: wavy line

Measure 73: wavy line

Measure 74: wavy line

Measure 75: wavy line

Measure 76: wavy line

Measure 77: wavy line

Measure 78: wavy line

Measure 79: wavy line

Measure 80: wavy line

Measure 81: wavy line

Measure 82: wavy line

Measure 83: wavy line

Measure 84: wavy line

Measure 85: wavy line

Measure 86: wavy line

Measure 87: wavy line

Measure 88: wavy line

Measure 89: wavy line

Measure 90: wavy line

Measure 91: wavy line

Measure 92: wavy line

Measure 93: wavy line

Measure 94: wavy line

Measure 95: wavy line

Measure 96: wavy line

Measure 97: wavy line

Measure 98: wavy line

Measure 99: wavy line

Measure 100: wavy line

[K]

Ooo — Ah — Tie — your Mother down — Tie

A D

Bottle Neck

64

your Mother down

D A D

gliss.

L

all your love to - night all your love to - night

G D(onF#) C G(onB) A G D(onF#) C G(onB)

8 7 5 7 5 5 4 2 0 0 3 0 2 0 0 3 0 2 8 7 5 7 5 5 4 2

P P

cho

cho

5 4 3 2

3 3 3 3

65

A 4 G D(onF#) C G(onB)

4

C.D Vib. tr

C.D Vib. tr

C.D

5 4 3 2

3 3 3 3

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of D major and 4/4 time, featuring a complex arrangement of chords and melodic lines. The piano part is in the key of D major and 4/4 time, featuring a complex arrangement of chords and melodic lines. The vocal part is in the key of D major and 4/4 time, featuring a complex arrangement of chords and melodic lines. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of D major and 4/4 time, featuring a complex arrangement of chords and melodic lines. The piano part is in the key of D major and 4/4 time, featuring a complex arrangement of chords and melodic lines. The vocal part is in the key of D major and 4/4 time, featuring a complex arrangement of chords and melodic lines.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on five systems of staves. The first system shows the key signature of one sharp (F#) and a common time signature. The second system includes chord names: A, G, D(onF#), C, G(onB), and D. The third system includes the instruction "tr" (trill) and "cho" (choir). The fourth system includes the instruction "gliss." (glissando). The fifth system includes the instruction "Fill in". The score is written in a clear, legible hand.

BICYCLE RACE

バイシクル・レース

by Freddie Mercury

68

A

VOCAL

Bi - cycle,, bi - cycle, bi - cycle, I want to ride my bi - cycle,

E^b(onB^b) B^b B^bm A^b B^bm D

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

bi - cycle bi - cycle I want to ride my bi - cy - cle I want to ride my

B Ab7 Ab Bm Ab Ab Bm

bike I want to ride my bi - cy - cle I want to ride it where I like

Ab Ab Bm Ab Ab Bm Ab

B

You say black I say white You say bark, I say bite You say shark, I say hey man "Jaws" was never ry

Ab B^bm Gb7

70

scene And I don't like "Star Wars" You say Rolls, I say Royce You say God, give me a choice You say Lord, I say Chri - st

Gdim B^bm

C

(I) don't believ in Peter Pan Frankenstein or Super man All I wanna do is Bi - cycle, by - cycle

Gb7

Gdim

F

Eb

D-

71

bi - cycle I want to ride my bi - cycle, bi - cycle, bi - cycle I

Bbm(enDb)

Ab

Bbm

D

B

Ab7

want to ride my bi - cy - cle I want to ride my bike I want to ride my

Ab Bbm Ab Ab Bbm Ab Ab Bbm

72

bi - cy - cle I want to ride my By cycle races are coming your way So forget all your duties, oh

Ab Ab Bbm Gm7 C7 F

yeah Fat bottomed girls, they'll be riding today — So look out — for those beauties, oh yeah

Bb Gm7 C7 F Bb

On your marks, get set, go Bi - cycle race, bi - cycle race,

Bb A Dm N.C. G

♩ = ♩

E

bi - cycle race Bi - cycle, bi - cycle, bi - cycle I

F **C** **A^b7**

74

rit. -----

want to ride my bi - cycle. bi - cycle Bi - cycle bi - cycle Bi - cycle, bi - cycle
 (I want to)

A^b **B^{bm}** **D** **B** **G**

S.E. *a tempo* **F**

G S.E. tr D A gliss.

tr 2 3 2 1 1 2 1 7 10 7 9 10

8va → tr 1 1 2 1 1 7 10 1 7

gliss. gliss.

S.E. S.E. SE.

5 5 5 5 5 7 7 5 7 7

S.E.

5 5 5 5 5 7 7 5 7 7

5 5 5 5 5 7 7 5 7 7

75

D A D B Em

7 9 7 8 10 7 9 10

gliss. gliss.

7 4 6 5 5 7 4 5 15 12 14 15 12 14 11 12 11 12

5 5 5 5 5 5 7 4 7 4 4 5 5 5 2 2 2 2 2 2

(8) (8) (8)

G

You say "coke", I say "caine" You say John,

F# cho
 cho
 cho
 cho
 cho

Bbm

Vib.
 Vib.

76

— I say Wayne Hot dog. I say look man I don't wanna be the president of A merica — You say smile,

Bbm Gb7 Gdim Bbm

cho
 cho

— I say cheese Cartier . — I say please In come tax — I say Jesus I dont wanna be a candidate for Viet Nam or Watergate

Bbm Gb7 Gdim

[H] Cause all I wanna do is Bi - cycle, bi - cycle bi - cycle I want to ride my

F Eb D- Bbm Ab Bbm

bi - cycle Bi - cycle bi - cycle, I want to ride my bi - cy - cle I want to ride my

D B Ab7 Ab Bbm Ab Bbm

78

bike I want to ride my bi - cy - cle I want to ride it where I like

Ab Mute Ab Bbm Ab Bbm Ab

DON'T STOP ME NOW

ドント・ストップ・ミー・ナウ

by Freddie Mercury

80

80

A

VOCAL

To - night I'm gonna have my - self A real good time, I feel alive — — — — And the

GUITAR

F Am Dm Gm C

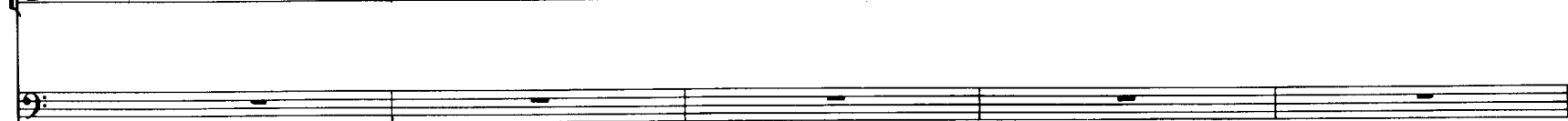
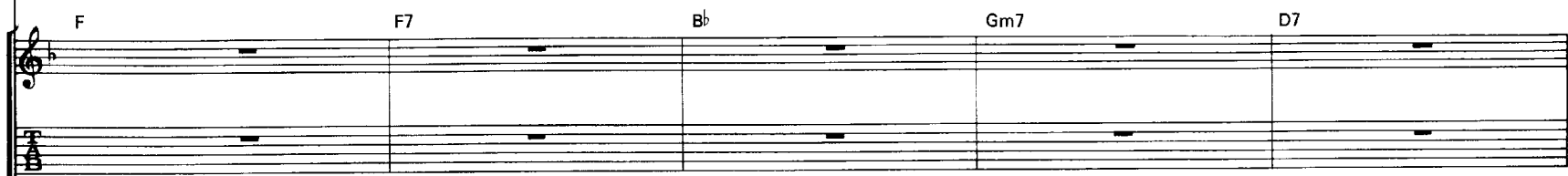
KEYBOARD

BASS

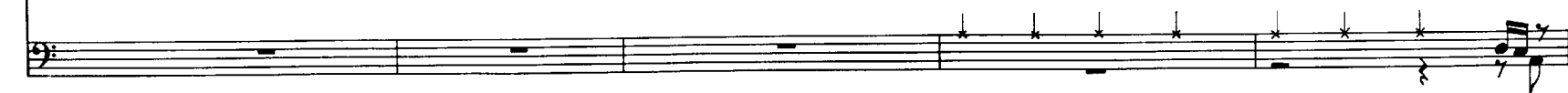
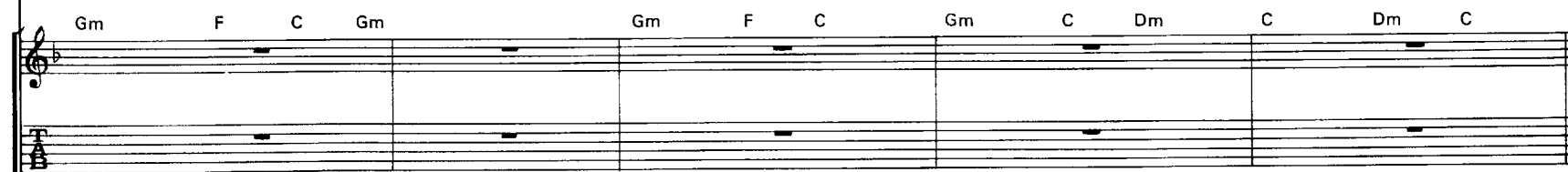
DRUMS



world, I'll turn it in - side out Hey I'm floatin' a - round in ecs - tasy So



don't stop me now Don't stop me 'cause I'm havin' a good time Havin' a good time I'm a



B

shootin' star leapin' through the sky Like a ^{2x} ti - ger de - fyin the laws of gra - vi - ty I'm a
 rocket ship on my way to Mars on a co - llision course, I am a sate - llite I'm out of control I'm a

F Am Dm Gm C

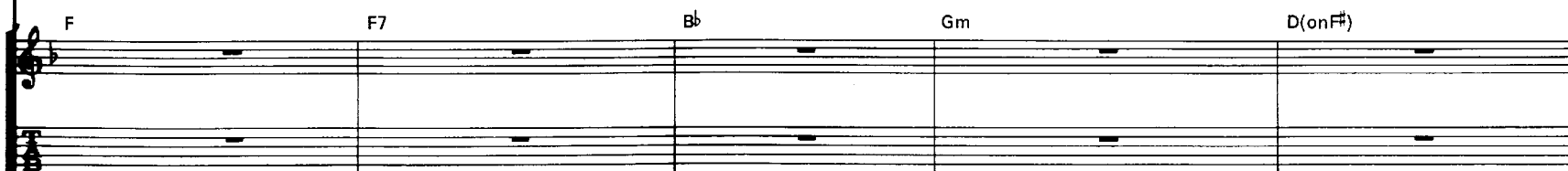
82

^{2x}
 racin' car passin' by Like Lady Go - di - va, I'm go - nna go go go There's no stoppin'
 sex machine ready to re - lond Like an atom bomb I've go - tta oh oh oh oh oh explo

F Am Dm Gm C



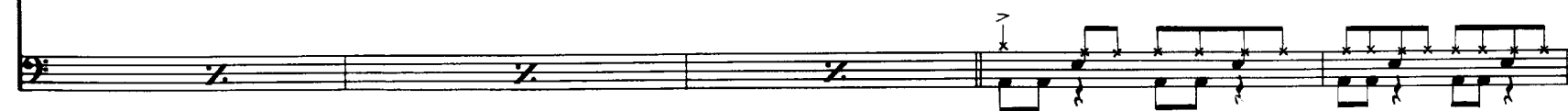
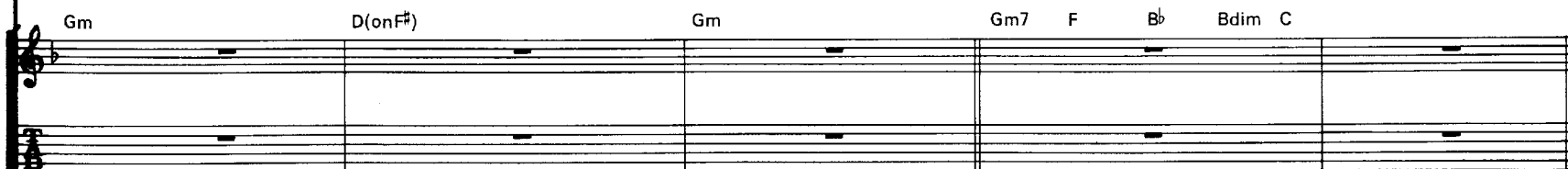
me I'm burnin' through the sky two hundred degrees, that's why They call me Mr Fahren - heit
de burnin' through the sky two hundred degrees, that's why They call me Mr Fahren - heit



83



I'm travelin' at the speed of light — I wanna make a super-sonic man out of you
I'm travelin' at the speed of light — I wanna make a



C 

Don't stop me now I'm havin' such a good time I'm havin' a ball Don't stop me now

F 8 time 8 14 Gm Am Dm Gm C F Gm Am Dm



84



If you wanna have a good time Just give me a call Don't stop me now havin' a good time Cause I'm

Gm D(onF#) Gm F C Gm



to K

Don't stop me now
Yes, I'm havin' a good time (I) Don't wanna stop at all I'm a

Gm F C Gm C Fm7(onBb)

85

2.

D

super-sonic woman of you —

Don't stop me, don't stop me Don't stop me
hey hey hey Don't

Gm Am Bb Bdim C

stop me, don't stop me Ooh. — ooh. ooh. — Don't stop me, don't stop me Have a good time, good time Don't stop me, don't stop me Oh
I like it

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, containing the lyrics: "stop me, don't stop me Ooh. — ooh. ooh. — Don't stop me, don't stop me Have a good time, good time Don't stop me, don't stop me Oh I like it". The vocal line includes various musical notations such as eighth notes, quarter notes, and rests. Below the vocal line are four empty staves for piano accompaniment, arranged in two grand staves (treble and bass clef).

86

E

F Am Dm Gm

cho. C D p cho. cho. C D cho. cho. C D

12 12 10 12 12 12 12 12 10 12 10 9 10 11 11 10 12 10 12

The second system of the musical score begins with a key signature change to E major, indicated by a box containing the letter 'E'. The system consists of five staves. The top staff is a vocal line with lyrics: "cho. C D p cho. cho. C D cho. cho. C D". The vocal line includes various musical notations such as eighth notes, quarter notes, and rests. Below the vocal line are four staves for piano accompaniment, arranged in two grand staves (treble and bass clef). The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and rests. The system concludes with a key signature change back to G major, indicated by a box containing the letter 'G'.

Chords: C, F, Am, Dm, Gm

Lyrics: I'm bur - nin' through the sky - - - two

Chords: C, F, F7, Bb

Lyrics: I'm bur - nin' through the sky - - - two

hundred degrees, — that's why they call me Mr, Fahren heit — hey, travelin' at the speed of light

Gm7 D(onF#) Gm vib

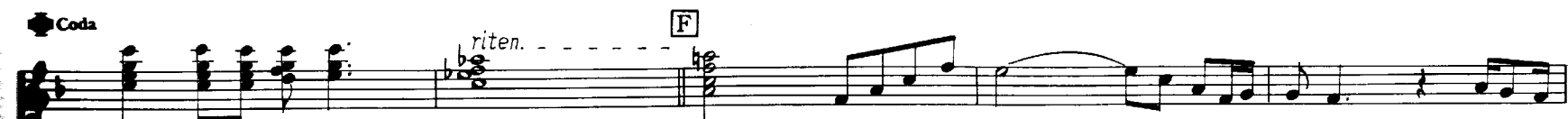
88

— I wanna make a super - sonic man out of you — hey hey

Gm Gm Am Bb Bdim C cho 8va

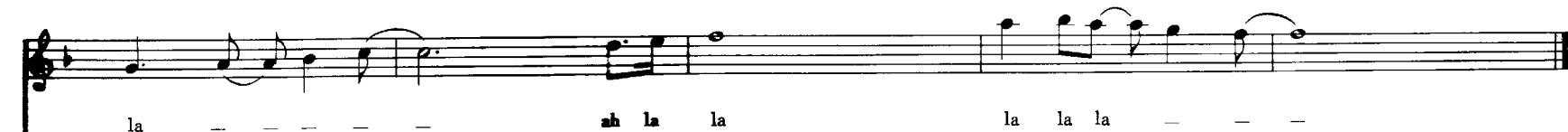
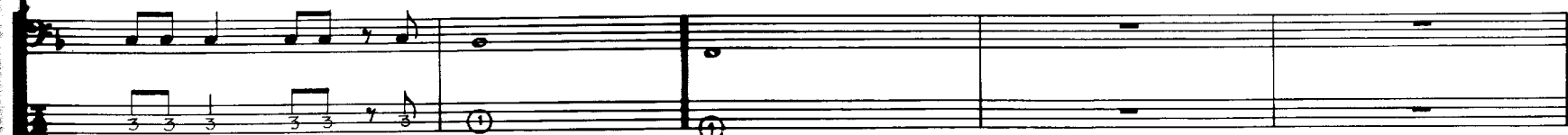
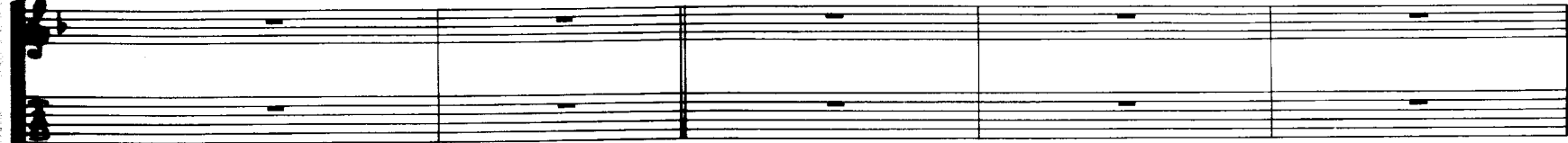
D. S. al Coda

Coda



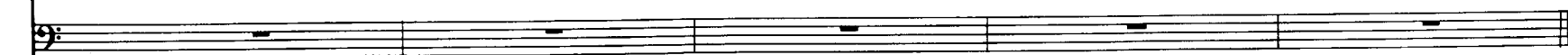
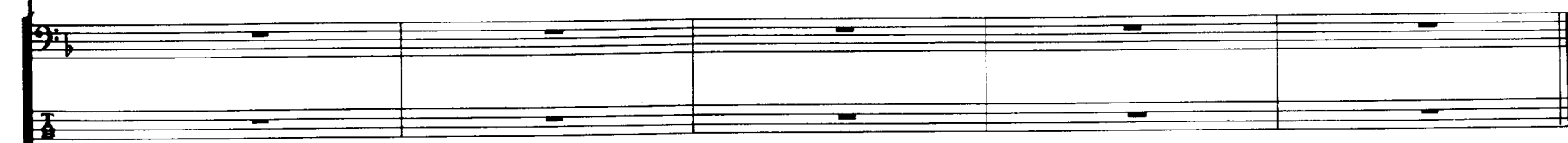
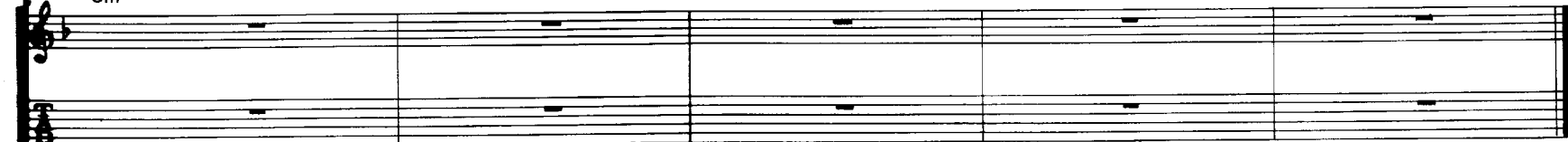
Don't wanna stop at all — la la la la la — la la la — — ah — la

C Fm7(onBb) F Am Dm



la — — — — — ah la la la la la — — —

Gm C F F7 Bb



Fade Out

PLAY THE GAME

プレイ・ザ・ゲーム

by Freddie Mercury

92

A

VOCAL

1.) O - pen up your mind and let me step in - side —
 2.) When you're feel-ing down and your re - sis-tance is low —

Rest your wea-ry head and let your heart de - cide — It's so
 Light a - no - ther ci - ga - rette and let your-self go — This is

GUITAR

1 x tacet — Bb Am G#dim7

KEYBOARD

BASS

1 x tacet → 8va 8va gliss gliss

DRUMS

2x H.H. (x) 3-7 (x) 2x only fill in

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ea - sy when you know the rules It's so ea - sy all you have to do - is fall in love Play the game,
 your life Don't play hard to get - It's a free world all you have to do - is fall in love Play the game,

C Am Dm G C C7(onBb) F Fm C G7(onB)

The first system of the musical score includes a vocal line with lyrics, a piano accompaniment with chords, and a guitar part with specific fretting and glissando techniques. The chords listed are C, Am, Dm, G, C, C7(onBb), F, Fm, C, and G7(onB).

Every-body play the game of love yeah!
 Every-body play the game of love

C Gm7 Ab C C(onB) C(onBb) C(onA)

1x only play

8va

2x Fill in

The second system continues the musical score with vocal lines and piano accompaniment. It includes a guitar part with a '1x only play' instruction and a '2x Fill in' section. Chords listed include C, Gm7, Ab, C, C(onB), C(onBb), and C(onA). A '8va' instruction is also present.

2 [B]

Ab cho G Ab cho F Bb My game of love has just be - gun Love runs from my

C(onBb)C(onA)G C F Bb(onF) F Bb

gliss gliss

94

Driving me in - sane

head down to my toes — My love is pumping through my veins play the game — Come come come come play the game play

Dm G C(onG) Em C Em C Em C

gliss gliss

(Synth.)

the game play the game — play the game —

B \flat Gm7 A \flat B \flat C B \flat

[C]

Am A \flat C Am cho Dm G cho C cho C7 cho

play the game _____ of — love your life don't play hard to get It's so

C Gm7 8va cho Ab cho Bb cho C Am Dm G

cho 15 15 15 15 13 17 16 15 13 12 11 10 9 8 7 6 5 4 3 2 1

gliss 12 13

4 4 4 4 6 6 6 6 5 5 5 5 7 7 7 7 5 5 5 5

free world all you have to do — is fall in love — Play the game Every-bady play the game

C cho C7(onBb) cho F cho Fm (8va) C cho G(onB) cho C

8 5 7 5 7 7 7 7 5 4 5 12

Fade Out

CRAZY LITTLE THING CALLED LOVE

愛という名の欲望

by Freddie Mercury

98

98

$\text{♪} = \text{♪} \text{ } \text{♪} \text{ } \text{♪}$

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

This thing — called love — I just
— called love — It cries

D D

2x

can't handle it — This thing — called love — I must — get
In a cradle all night — It swings — It jives — (It) shakes all over like a

G C G D G

4

4

10 7 12 12 9 12 10 7 10 7 7 10 10 7 12 12 7 10 7 12 12 9 12 10 7 7 12 12 9 12

1.

round to it — (I) ain't rea - dy Crazy little thing called love — This thing
 jelly fish — I kinda like it Crazy little thing called love —

C G D B^b C D D

3 4 5

3 3

2. B

There goes my ba - by (She) knows how to Rockn' Roll She dri - ves me cra - zy

D G C G B \flat

100

She gives me hot (and) cold fever (Then) She leaves me in a cool cool sweat

B \flat E A F E

Rim 3 3 3 3

C

101

[illegible]

D

crazy little thing called love

Chords: Bb, C, D

Techniques: S, cho., P, 3, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1

102

yeah

Chords: D, Bb, E, A, F

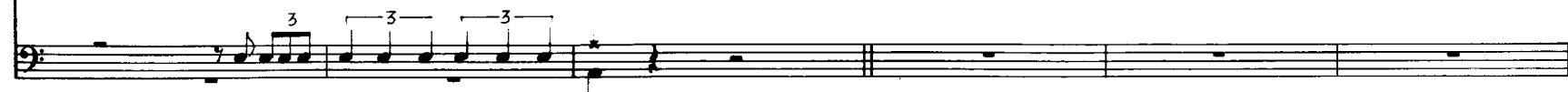
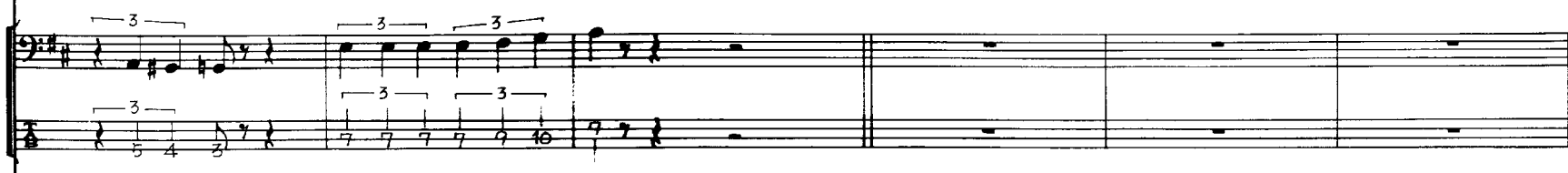
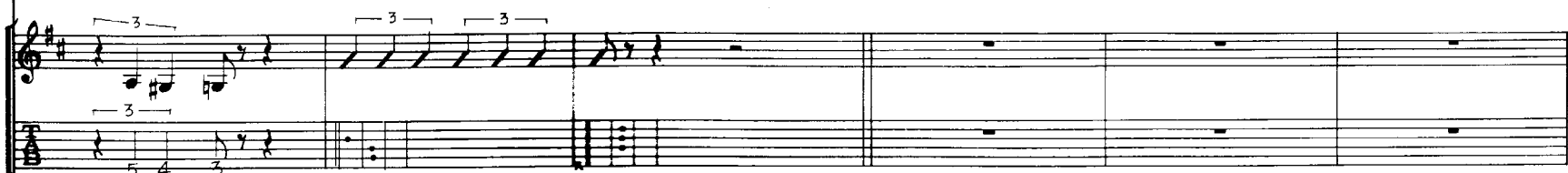
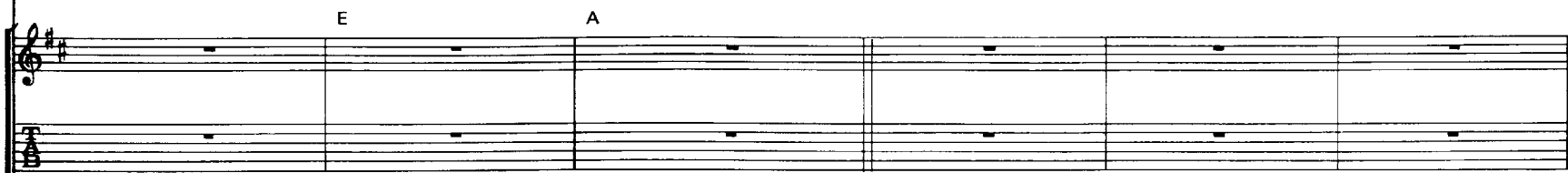
Techniques: h., cho., cho c.d. P, S, 3, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1

Rim. 3

E



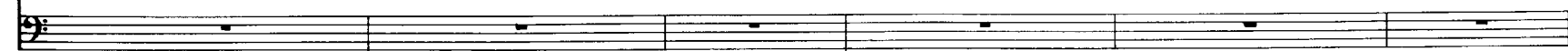
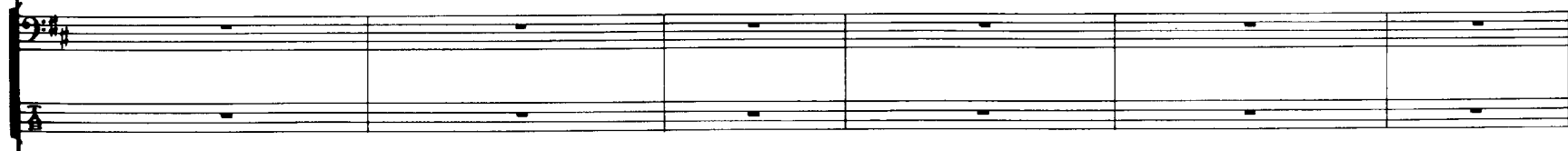
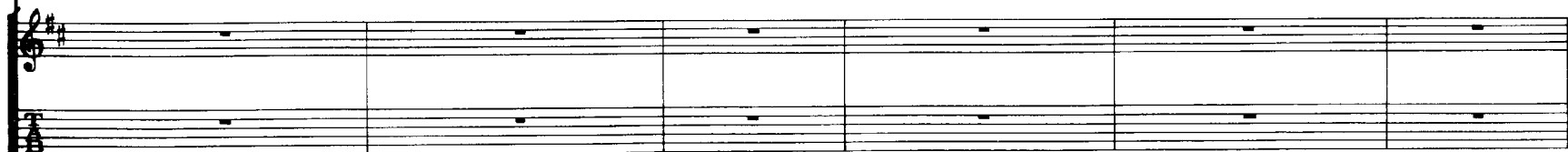
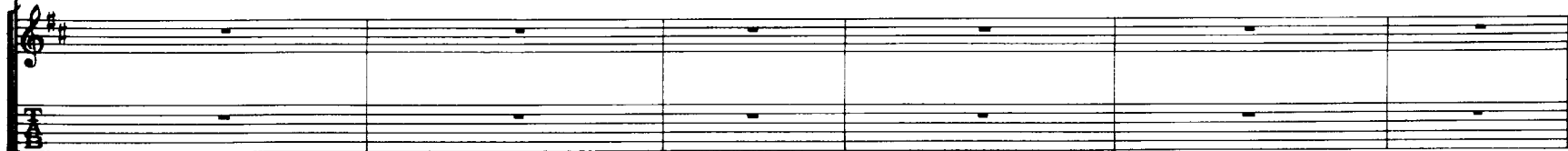
I gotta be cool, — re-lax, — get hip — Get on



103



— my track's Take a back seat, hitch-hike — (And) take a long ride on my mo-tor bike — Until I'm ready



F

crazy little thing called love This thing — called love — I — just

D

104

— Can't handle it This thing — called love — I — must — get

G C G D cho cho c.p G

[illegible]

ANOTHER ONE BITES THE DUST

地獄へ道づれ

by John Deacon

108

Intro

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Fm7 Bbm7 Fm7 Bbm7 Fm7

Uh Let's go

Fm7 Bbm7 Fm7 Bbm7 Fm7 Bbm7

cresc.

A

Steve walks warily down the street with his brim pulled way down low Ain't no sound but the sound of his feet, machine guns ready to go Are you

Fm7 Bbm7 Fm7 Bbm7

ready, hey! are you ready for this Are you hanging on the edge of your seat Out of door-way the bullets rip

Db Eb Ab Db Eb Ab Db Eb Ab

110

To the sound of the beat, yeah! A - nother one bites the dust A - nother one bites the dust And a -

Bbm7 C7 Fm7 Bbm7 Fm7 Bbm

nother one gone, and another one gone another one bites the dust, yeah Hey, I'm gonna get you too A - nother one bites the dust

Fm7 Bb Bbm7 G Bb G C7sus4 Ab

111

C

Fm7 Bbm7 Fm7 Bbm7

[D]

How do you think I'm going to get along, without you when you're gone yerh (You) look me for every thing that I had, and kicked me out on my own Are you

Fm7 Bbm7 Fm7 Bbm7

112

happy. are you satis-fied How long can you stand the heat Out of(the) door - way the bullets rip To the sound of(the) beat,

Db Eb Ab Db Eb A- Db Eb Ab Bbm7 C7 Ab

cresc.

E

A - nother one bites the dust. Ah A - nother one bites the dust And a -

Fm7 Bbm7 Fm7 Bbm7

113

nother one gone, and another one gone A - nother one bites the dust — Hey. I'm gonna' get you too A - nother one bites the dust

Fm7 Bbm7 G Bb G C7sus4 Ab

F

Hey! Oh

Fm7

114

Tiger!

Hey A -

cresc.

This system contains six staves. The top staff is a vocal line with lyrics "Hey A -". The second and third staves are empty. The fourth staff is a piano accompaniment with a crescendo marking and a series of sixteenth-note runs. The fifth and sixth staves are empty.

G

115

- nother one bites the dust — A - nother one bites the dust Ah. A - nother one bites the dust Hey, Hey. A - nother one bites the dust Ah —

(Claps)

This system contains six staves. The top staff is a vocal line with lyrics "- nother one bites the dust — A - nother one bites the dust Ah. A - nother one bites the dust Hey, Hey. A - nother one bites the dust Ah —". The second and third staves are empty. The fourth staff is a piano accompaniment. The fifth and sixth staves are empty.

[H]

Ooh ——— Shut up! (There are)

Fm7 Bbm7 Fm7 Bbm7

cresc.

116

[I]

plenty of ways that you can hurt a man, — and bring him to the ground (you) can beat him you can cheat him, you can treat him bad and

Fm7 Bbm7 Fm7

S

leave him when he's down — But I'm ready, yes I'm ready for you I'm standing on my own two feet Out of(the) door - way(the) bullets rip

Fm7 Bbm7 Db Eb Ab Db Eb Ab Db Eb Ab

cresc.

Repeating to the sound of(the) beat. Oh Yeah — — A - nother one bites the dust — — A -

Bbm7 C7 Ab Fm7 Bbm7 Fm7

117

- nother one bites the dust And a - nother one gone, and another one gone A - nother one bites the dust

Fm7 Bbm7 Fm7 Bbm

118

Hey, I'm gonna' get you too A - nother one bites the dust — — Shoot Out!

G Bb G Ab Fm7

gliss.

gliss.

K

Yeah _____ All right

Fm7 Bbm Fm7 Bbm7 Db Eb Ab

cresc.

119

Db Eb Ab Db Eb Ab Bbm7 C7

STAYING POWER

ステイキング・パワー

by Freddie Mercury

122

A

VOCAL

Ah Let me show it to — you — — — Yeah —

GUITAR

D9

KEYBOARD

(Synth. Bass)

BASS

DRUMS

(Cowbel & Tambarin)

Fill

(Syn. Dr.)

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♩ 102
B

Ah Ha! Yeah!

D9 E9

(Brass) (4x)

L 1x, 3x

(Brass) L 2x

1x tacet →

(1x tacet) →

123

2.) I won-der when we're go-nna make it — — I won-der when we're go-nna shake it — —

3.) I won-der when we're go-nna make it — — I won-der when we're go-nna shake it — — I've got

4.) I won-der when we're go-nna stick it — — I won-der when we're go-nna trick it — —

E9

(1x)

(2x)

C

1.) See what I got I got a hell of a lot Tell me what you feel Is it real is it real
 2.) Rock me baby Rock me C'mon you can shock me Let's catch on to the groove Make it move, Make it move
 3.) fire down be-low I'm just a regular dy-na-mo Want some smooth compa-ny Don't lose cont-rol just hang on out with me
 4.) Blow baby blow Let's get down and go go Get your self in the mood Got to give a little bit of attitnde

124

You know I got what it takes And I can take a lot Did you hear the last call ba - by You and me got sty - ing po -
 You know how to shake that thing We'll work it, work it, work it, You and I can play ball ba - by You and me got sty - ing po -
 Got to get to know each other But we got plenty of time Did you hear the last call ba - by You and me got sty - ing po -
 Ba - by don't you crash Let's just trash trash trash Did you hear the last call ba - by You and me got sty - ing po -
 N.C.

N.C.

to 1. ————

D

1. 2. 3. 4.)-wer

Year

You and me we got

staying po - wer

G7sus4

D7(#9)

N.C.

G7sus4

D9

3x only

4x only

(Synth.)

125

2. ————

E

staing po - wer

I got I got it

staying po - wer

D9

dua S

G7sus4

G

F

Dm

C

—(Syn. Dr.)—↑(Dr.)—

N.C.

B \flat G G F Dm C B \flat G N.C.

126

B \flat 9

Chorus

Hey _____

Bb9 G C A D D9

Fill
(~ ♯ ♮ ~)

-(Dr.)→ ♪ Syn. Dr. →

127

Coda ①

yeah, yeah, yeah, Oooh !

D9

G7sus4 N.C.

staying po - wer

D.S. ①

Measures 1-4 of the musical score. The piano part consists of a right-hand melody with many sixteenth and thirty-second notes, and a left-hand bass line. The voice part is a single line with a treble clef, currently empty.

128

Measures 5-8 of the musical score. The voice part has lyrics: "Po - wer po - wer po - wer po - wer po - wer po - wer po - wer staying po - wer". The piano part continues with a similar fast-moving melody. The bass line has a repeating rhythmic pattern.

D. S. ②

129

IT'S A HARD LIFE

永遠の誓い

by Freddie Mercury

130

A *Rubato* *in tempo*

VOCAL

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

GUITAR

Cm7 Eb D7 Bb7

KEYBOARD

BASS

gliss. gliss.

DRUMS

[B]

1.) This is a tri-cky si-tu - a - tion — I've on - ly got my - self to blame It's - just a sim-ple fact of life It can
 2.) I try and mind the bro-ken pieces — I try to fight back the tears They say it's just a state of mind But it

B \flat F7 Gm E \flat B \flat Cm B \flat

gliss. gliss.

1 x tacet → 1 x only

131

[C]

(2X)
 happen to any - one — You win you lose It's a chance you have to take with love Oh yeah (I) fell in love
 happen to any - one — How it hurts deep in - side When your love has cut you down to size Life is tough on your own

Ab(onB \flat) E \flat B \flat Cm Gm E \flat B \flat

4 5 6 6 7 8 6 7 8 8 9 10 3 4 5 6 7 8 6 7 8

But now you say it's over and I'm fall ing a - part
Now I'm wait - ing for something to fall from the skies

Yeah yeah It's a 1) hard life To
2) Yes, it's a hard life
3) Yes, it's a hard life (In a)

wait - ing for love

Cm Gm Ab F Bb Dm

8 9 10 3 4 5

132

be true lovers to - ge - ther To 12.) love and live forever in each o - thers hearts It's a long hard fight To
Two lovers to - ge - ther To
world that's filled with so - row There are 3.) peo - ple sear - ching for love in ev - ery way It's a long hard fight But I'll

gliss.

gliss.

Eb Bb Eb Bb Fm Gm Ab F7(onA) Bb Dm

to ♩

1.

2.

learn to care for each o-ther To trust in one a-no-ther right from the start
al-ways live for tomorrow I'll look back on myself say I did — it for

When you're in love

Chords: E_b , B_b , E_b , E_b , F , E_b , $D_b(\text{on } E_b)$, $D_b(\text{on } E_b)$

Effects: *gliss.*

133

E

F

Chords: A_b , G , C_m , B_b , A_b , G_m , E_b , $B_b(\text{on } D)$, C_m

Effects: *gliss.*

This musical score is for "The Sound of Silence" by Simon & Garfunkel. It features five staves: a vocal melody staff at the top, followed by guitar, piano, bass, and drums.

- Vocal Melody:** The first staff contains the vocal line with lyrics written below it. Chords are indicated above the notes: Ab, Eb(onG), Fm, Bb7 cho, Ab cho, D, Eb(onG), and P+H.
- Guitar:** The second staff shows guitar notation with fret numbers (e.g., 10, 7, 6, 8, 10, 8) and circled chord symbols like (11), (12), (11), and (10).
- Piano:** The third staff provides the piano accompaniment with chords such as bB, bB, bB, and bA.
- Bass:** The fourth staff shows the bass line with notes and rests.
- Drums:** The fifth staff includes drum notation with various rhythmic patterns and rests.

[illegible]

Coda

love Yes I did it for love for love Oh I did it for love

F gliss. Eb(onG) gliss. Fm(onAb) F(onA) Bb Ab(onBb)

gliss. gliss.

135

Bb Ab(onBb) Bb Ab(onBb) Bb Ab(onBb) Bb Ab(onBb) Bb Ab(onBb)

rit. - - - -

I WANT TO BREAK FREE

ブレイク・フリー(自由への旅立ち)

by John Deacon

138

Intro

A

Musical score for "I Want to Break Free" (Intro section).

The score is written for six instruments: VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS. The key signature is E major (three sharps: F#, C#, G#) and the time signature is common time (C).

VOCAL: The vocal line begins with a rest, followed by the lyrics "I want to — break free —" and "I want to — break".

GUITAR I: The guitar I part features a rhythmic pattern of eighth notes, with a chord marked "E" at the beginning. It includes several measures of rests and a final measure with a double bar line.

GUITAR II: The guitar II part is mostly silent, with a few notes in the final measure.

KEYBOARD: The keyboard part is mostly silent, with a few notes in the final measure.

BASS: The bass part features a rhythmic pattern of eighth notes, with a chord marked "E" at the beginning. It includes several measures of rests and a final measure with a double bar line.

DRUMS: The drums part features a rhythmic pattern of eighth notes, with a chord marked "E" at the beginning. It includes several measures of rests and a final measure with a double bar line.

free I want to — break free from your lies you're so self sa - tis - fied I don't need — you I've got to — break

E A

139

free — God knows — God knows I want to — break — free I've fallen — in

E B A E

[B]

love_ I've fallen — in love for_ the first time And this time — I know it's for real I've fallen in love

E A

140

yeah God knows_ God knows I've fallen in love It's

E B A E

cho D
cho D
cho D

C

strange but it's true — Hey, I can't get o-ver the way you love me like you do. But I have to — be sure When I

B A B A C#m

8va cho
cho
cho
cho

(Strings)

141

walk out—that door — Oh how I want to — be free, ba-by Oh how I want to — be free — Oh

F#7sus4 F#7 A B C#m B A B C#m B

D

— how I want to — break — free

A B E E

(Synth.)

142

E A E B

Arm

Arm

E

But life still goes on —

I can't get used to,

A

E

(Strings)

— sua bassa —

143

living with out, living with out, living without — you

by my si - de

I don't want to live a - lone —

E

A

E

hey God knows, got to make it on my own So ba-by can't you see _____

E B A E B

144

I've got to — break — free I've got to — break free — I want to — break — free —

A E F

—, yeah I want, I want, I want, — I want to break —

E

145

free —

E

Fade Out

RADIO GA GA

ラジオ・ガ・ガ

by Rodger Taylor

146

Musical score for the song "Radio Ga Ga" by Rodger Taylor. The score is written for five instruments: VOCAL, GUITAR, KEYBOARD, BASS, and DRUMS. The key signature is one flat (Bb) and the time signature is common time (C).

The score consists of five staves, each with five measures. The VOCAL staff is empty. The GUITAR staff has a whole note F in the fourth measure. The KEYBOARD staff has a whole note F in the fourth measure, with a "(Synth)" annotation above it. The BASS staff is empty. The DRUMS staff has a rhythmic pattern of eighth notes in the first two measures, followed by a double bar line and a repeat sign in the third measure, and a final double bar line and repeat sign in the fifth measure.

A

F

(Piano & Synth)

147

Gm

Bb

2x 8va

gliss.

gliss.

3 5 3 7

B ♯ (straight)

2X

I'd sit a - lone and
gave them all those
watch the shows we

Gm Bb F F F

148

watch your ligat My on - ly friend through teenage nights And e - very - thing I had to know I
old time stars Through wars of worlds in - vaded by Mars You made'em laugh You made 'em cry You
watch the stars On vi - de - os for hours and hours We hard - ly need to use our ears How

F Gm Bb

2X 8va

C

heard it on my ra - di - o You don't be - come some back-ground noise A
made us feel like we could fly So hope you never leave old friend Like
music chan - ges through the years Let's

Gm Bb F F

2x

149

back-drop for the girls and bo - ys Who just don't know or just don't care And
all good things on you we de - pend So stick a - round cos we might miss you When

Ab dim Gm7

4 4 3 3

just com - plain when you're not there You had your time you had the power You've
 we grow - tired of all this visu-al You had your time you had the power You've

G7(onB) F(onC)

150

yet to have your finest hour Ra - di - o
 yet to have your finest hour Ra - di - o

C7 Bb F

to ♯

[D]

All we hear is Radio ga ga Radi - o goo goo Radi - o ga ga All we hear is Radi - o ga ga

Chords: Eb, Bb, F, Bb, F, Bb, F, Eb, Bb, F

Fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3

Effects: cym (cymbal), (> 8) (accent on eighth note)

151

Radi-o blah blah Ra - di-o what's new? Ra - di - o, some - one still loves you!

Chords: Bb, F, Eb, Bb, C, Dm, C7sus4, C7, C7sus4, C7, F

Fingerings: 1, 3, 5, 7, 2, 3, 1

Effects: (> 8) (accent on eighth note)

E

We

F

D. S.

152

Coda

F

All we hear is Rad - o ga ga Radi - o goo goo Radi - o ga ga All we hear is Radi - o ga ga

Ra-di-o goo goo Ra-di-o ga ga All we-hear is Radi-o ga ga Ra-di-o blah blah Ra-di-o what's new?

The first system of the musical score features a vocal line with the lyrics "Ra-di-o goo goo Ra-di-o ga ga All we-hear is Radi-o ga ga Ra-di-o blah blah Ra-di-o what's new?". The piano accompaniment consists of a right-hand part with chords (Eb, Bb, F, Bb, F, Eb) and a left-hand part with a cymbal effect (cym) and a series of eighth notes. The bass line includes a cymbal effect and a series of eighth notes.

153

some - one still loves you!

The second system of the musical score features a vocal line with the lyrics "some - one still loves you!". The piano accompaniment consists of a right-hand part with chords (Bb, C, Dm, C, Dm, C, F) and a left-hand part with a cymbal effect (cym) and a series of eighth notes. The bass line includes a cymbal effect and a series of eighth notes.

G

System G contains measures 1 through 6. The vocal line (top staff) is mostly whole rests, with a short melodic phrase in measure 6. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand. Measure 2 includes a series of 'x' marks in the right hand, and measure 3 includes a series of 'x' marks in the left hand. Measures 4, 5, and 6 contain repeat signs (//) in the right hand.

154

H

System H contains measures 7 through 10. The vocal line (top staff) has the lyrics "Radi - o ga ga" under measures 8 and 9. The piano accompaniment (bottom two staves) continues with the rhythmic pattern. Measure 8 includes a series of 'x' marks in the right hand. Measure 9 includes a series of 'x' marks in the left hand. Measure 10 includes a series of 'x' marks in the right hand and a circled 'x' in the left hand. The system concludes with a double bar line and repeat signs (//) in the right hand.

Radi - o ga ga Radi - o ga ga

Gm Bb Gm Bb F

I

F Bottle Neck F Abdim

You had you time you

B \flat G7(onB) F(onC)

156

had the power You've yet to have your fin - est hour Ra - di - o

F(onC) Bottle Neck C7 B \flat F

Repeat & Fade Out