

One Vision

Words and Music by
FREDDIE MERCURY, BRIAN MAY,
ROGER TAYLOR and JOHN DEACON

Medium tempo

Chord diagrams: D (0 2 3 2 1 0), G/D (0 0 0 2 3 2)

(VOICES/EFFECTS Ad Lib.)

mp

The first system of musical notation for 'One Vision'. It consists of a grand staff with a treble and bass clef. The tempo is marked 'Medium tempo'. The key signature has two sharps (F# and C#). The first two measures are marked '(VOICES/EFFECTS Ad Lib.)'. The third measure has a dynamic marking of *mp*. Above the staff, there are two chord diagrams: D (0 2 3 2 1 0) and G/D (0 0 0 2 3 2). The music features a melodic line in the treble clef and a bass line in the bass clef, with a long slur spanning the last two measures.

Chord diagrams: D7 (2 3 2 1 0 2), G/D (0 0 0 2 3 2), G/D (0 0 0 2 3 2)

1. 2.

The second system of musical notation. It continues the grand staff from the first system. Above the staff, there are three chord diagrams: D7 (2 3 2 1 0 2), G/D (0 0 0 2 3 2), and G/D (0 0 0 2 3 2). The first measure is marked '1.' and the second measure is marked '2.'. The music continues with a melodic line in the treble clef and a bass line in the bass clef, with a long slur spanning the last two measures.

Chord diagrams: Bb/D (2 3 2 1 0 2), C/D (0 0 0 2 3 2), Bb/D (2 3 2 1 0 2)

mf

The third system of musical notation. It continues the grand staff. Above the staff, there are three chord diagrams: Bb/D (2 3 2 1 0 2), C/D (0 0 0 2 3 2), and Bb/D (2 3 2 1 0 2). The first measure has a dynamic marking of *mf*. The music continues with a melodic line in the treble clef and a bass line in the bass clef, with a long slur spanning the last two measures.


Chord diagrams: D (0 2 3 2 1 0), A/C# (0 2 2 2 1 0), D (0 2 3 2 1 0), G/B (0 0 0 2 3 2), C (0 0 0 2 3 2), G/B (0 0 0 2 3 2), C (0 0 0 2 3 2), A (0 2 2 2 1 0), D (0 2 3 2 1 0)

The fourth system of musical notation. It continues the grand staff. Above the staff, there are nine chord diagrams: D (0 2 3 2 1 0), A/C# (0 2 2 2 1 0), D (0 2 3 2 1 0), G/B (0 0 0 2 3 2), C (0 0 0 2 3 2), G/B (0 0 0 2 3 2), C (0 0 0 2 3 2), A (0 2 2 2 1 0), and D (0 2 3 2 1 0). The music continues with a melodic line in the treble clef and a bass line in the bass clef, with a long slur spanning the last two measures.




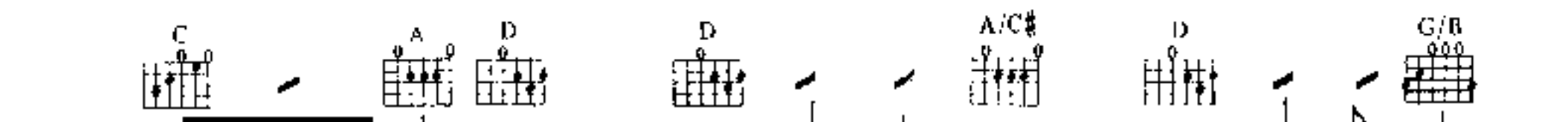
1. One man, _____ one goal, _____ one mis-sion.
 (%) (INSTRUMENTAL *ad lib.*) _____ One Vi-sion.






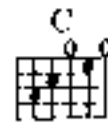
1. One heart: _____ one soul. _____ Just
 2. No wrong: _____ no right. _____ I'm gon - na tell you there's no
 (%) 3. (*Sung ab lib*) So give me your hands. Give me hearts. I'm ready. There's only





one so - lu - tion. One flash of light.
 black and no white. No blood; no stain.
 one direction. One world; one na - tion.





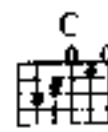
Yeah. _____ One God; One Vi- sion. One flesh; one bone
 All we need is one world; One Vi- sion. One flesh; one bone
 Yeah. _____ One Vi sion. No hate; no fight



To Coda



— one true re - li - gion. — One voice; — one hope; — one real — de - ci - sion
 — one true re - li - gion. — One race; — one hope; — one real — de - ci - sion
 — just e - xi - ta - tion — all through the night,



Woo - oo, wo - oo. Woo-oo, woo-oo. Woo-oo, woo-oo Gim-me One Vi - sion.



2.

A

Woooo, woooo. Woooo, woooo Oh yeah. Oh yeah.

D

G/D

D7

I had a dream when I was young; a dream.

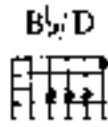
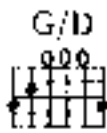
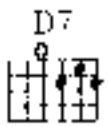
mp

G/D

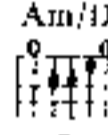
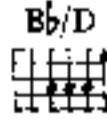
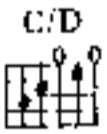
D

G/D

of sweet il - lu - sion, the glimpse of hope and u - ni - ty, and

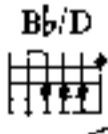


vi - sions of what sweet u - ni - on. But a cold wind blows, and a



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

cresc.



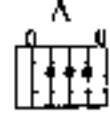
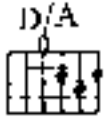
D.º. al Coda

dream.

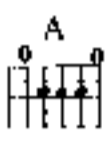
CODA



it's a ce - le - bra - tion



Woo-oo, woo-oo. Woo-oo, woo-oo. Woo-oo, woo-oo, woo-oo. Yeah.

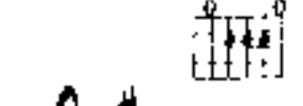


3^x N.C.

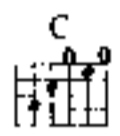
(Vocal ad lib.)

3^x
(play freely ad lib.)

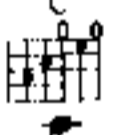
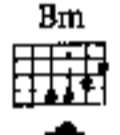
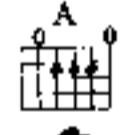
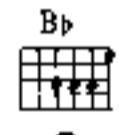
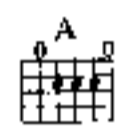
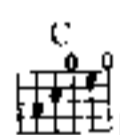




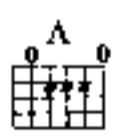
One flesh; — one bone; — one true — re - li - gion. — One voice; — one hop



— One real — de - ci - sion. Gim-me one light... Yeah. Gim-me one hope... Yeah.



Just gim-me. One man. One man. One bar. One night. One day. Hey, hey. Just gim-me



Gim - me. Gim - me. Gim-me One Vi - sion.

(Voices ad lib. fading.)

FIN

A Kind of Magic

Words and Music by
ROGER TAYLOR

Steady beat

N.C.

It's A Kind Of Ma - gic. ————— It's A Kind Of Ma - gic. —————

mp { * } * } * } * } (Rhythm continues sim.)

A Kind Of Ma - gic. ————— 1. One

(*mf* on %)

A B

(1.) dream, one soul, one prize; ————— one goal, one
(2.) flame that burns in side ————— of me. I'm

{ * } * } * } * } * } (Rhythm continues sim.)

L.H. on % only

Dmaj7



A

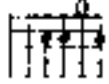


Omit on ♯

gol - den glance of what should be... (It's A Kind Of Ma - gic.)
here in se - cret har - mo - nies. One

mf Play L.H.

Bsus4



B



shaft of light that shows the way. No

Dmaj7



mor - tal man can win this day.

(It's A Kind Of Ma - gic.)
(each x:) The bell that rings in -

B  



-side your mind, it's chal - len - ging



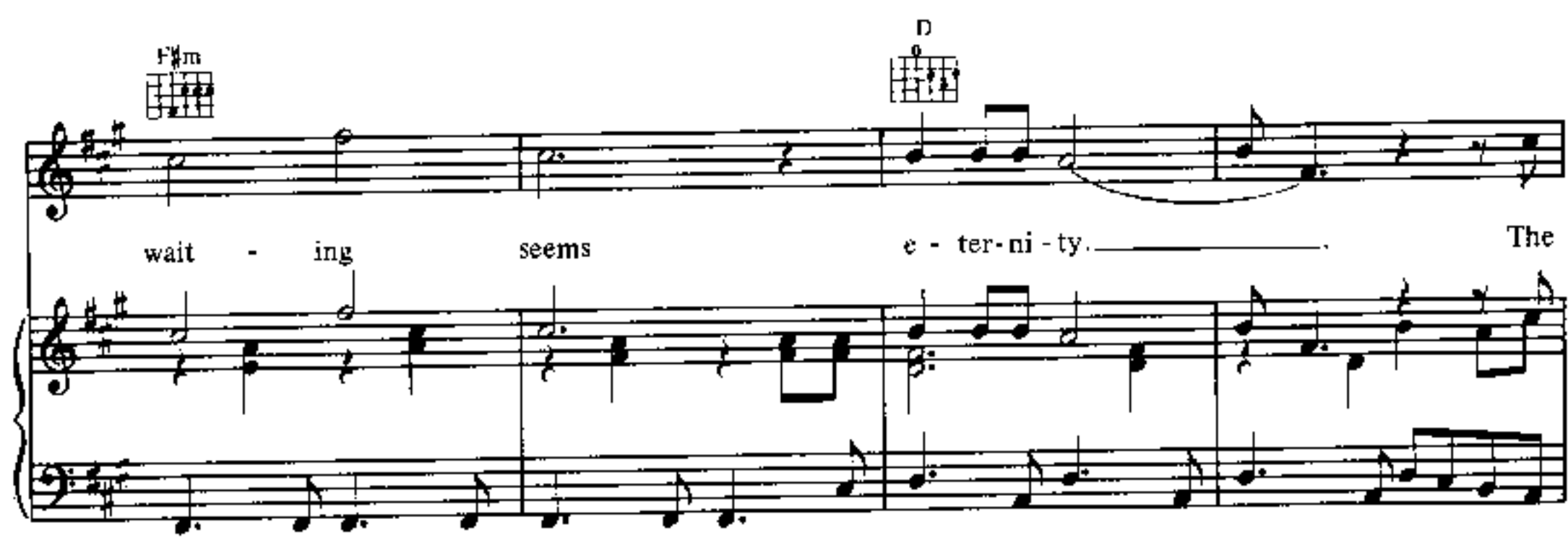
To Coda  

the doors of time. (It's A Kind Of Ma - gic.) The



F#m  D 

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



F#m  E 

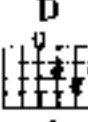
day will dawn of sa - ni - ty. Is




D  A 

this A Kind Of Ma - gic?



D 



(It's A Kind Of Ma - gic.)
There can be on - ly



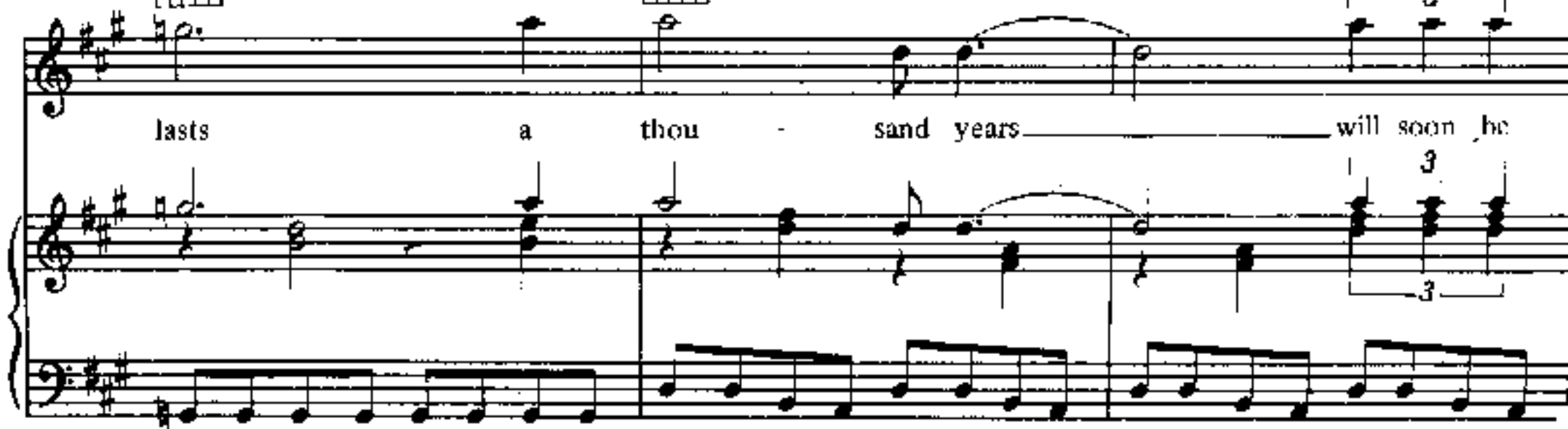
A  E 

one. This rage that



G  D 



lasts a thou - sand years will soon be



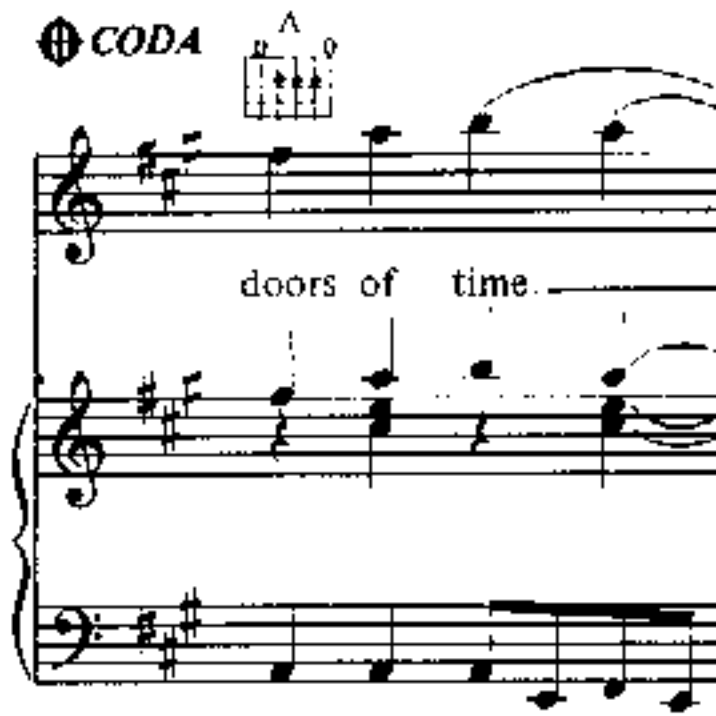
D $\frac{3}{4}$ *al Coda* 


gone. ————— 2. This



CODA  

doors of time. —————



D 

(*gliss.*)





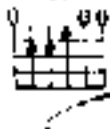
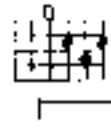
1. It's A Kind Of Ma - gic. 2. It's A Kind Of Ma gic.



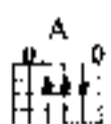
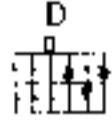
3. 4.  

This rage that lasts a

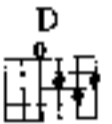




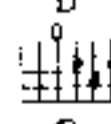
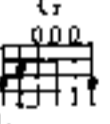
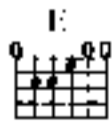
thou - sand years _____ will soon be will soon be, will soon be gone. _____ This



is A Kind Of Ma - gic. _____ There



can _____ be on _____ ly one. _____ This

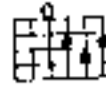


rage that lasts a thou - sand years _____ will soon be

D/E



D



gone. Gone.

mp *(sim.)*

A



(gliss)

D



Ma-gic.

(gliss)

A



It's A Kind Of Ma - gic. Ma - gic. Ma - gic. Ma - gic. Ma - gic.

(sim.) *mf*

D



A



Repeat for Fade
(Vocal/Instr. ad lib.)

(Spoken ad lib.) "It's A Kind Of Magic ----- Magic" ----- (ad lib.)

mf

One Year of Love

Words and Music by
JOHN DEACON

Slow tempo

Chord diagrams: D, F#m7, Bm, G, Em7, A, G/A, A.

Just One Year Of Love ... is bet-ter than a life time a - lone. —

The first system of musical notation includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for D, F#m7, Bm, G, Em7, A, G/A, and A. The tempo is marked 'Slow tempo'.

Chord diagrams: D, F#m, Bm, G, Em7, A, G/A, A.

One sen-ti-men-tal mo-ment in your arms is like a shoot-ing star right through my heart. — It's

The second system of musical notation continues the vocal line and piano accompaniment with the same set of chord diagrams.

To Coda

Chord diagrams: Bm, F#m, F#m7, Dm, F#m, F#m7.

al-ways a rain-y day with-out you. — I'm a pri-son-er of love — in-side you. ... I'm

The third system of musical notation concludes the piece with the final vocal line and piano accompaniment, using the specified chord diagrams.

G A G/A A

fal - ling a - part all a - round you. Yeah.

D F#m Bm G F#m7 A G/A A

1. My heart cries out to your heart: "I'm lone-ly, but you can save me." My
 2. *Instrumental ad lib.*

D F#m Bm G F#m7 A A/C A

hand reaches out for your hand. I'm cold, but you light the fire in me. (Vocal) And

Bm F#m F#m7 Bm F#m F#m7

My lips search for your lips. I'm hun-gry for your touch. — There's so much left un-spo-ken, — } and
 no one e-ver told me that love would hurt so much. (Oh yes And pain is so close to plea-sure — }
 it hurts.)

1. G A Gmaj7 A G/A A

all I can do — is sur-ren-der — to the mo-ment. Just sur ren-der —

2. Gmaj7 A G/A A

to your love. (Just sur-ren-der to your love.)

D.C. at Coda CODA G A

fal-ling a-part all a-round you; — and

Gmaj7

A

G/A

A

G

A

G/A

A

all I can do is sur - ren - der. —

Maestoso

D

F#m

Bm

G

Fm

A

G/A

A

D

F#m

Bm

G

Fm7

A

Gmaj7

A

G/A

A

FIN

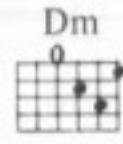
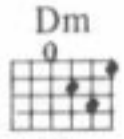
dim.

pp

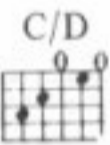
Pain is so Close to Pleasure

Words and Music by
FREDDIE MERCURY and JOHN DEACON

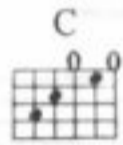
With a swing



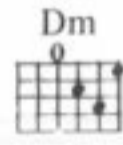
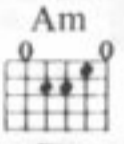
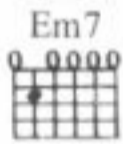
mf



CHORUS



1. Ooh; ooh; — Pain Is So Close To Plea-
2. Ooh, ooh; — Pain Is So Close To Plea-



sure. — Oh, — yeah. — Sun - shine and rain - y wea - ther go
sure; — ev - 'ry - bo - dy knows. — One day we love each o - ther, then we're

Am G G7

hand in hand to - geth - er all your life. _____
 fight - ing one an - oth - er all the time. _____

VERSE C G/B Bb

1. When I was young and just get - ting star - ted, and peo - ple talk'd to me they
 (S) 2. Where are the an - swers that we're all search - ing for? There's no - thing in this world to be

F C G/B

soun - ded bro - ken heart - ed. Then I grew up and got my i - ma - gi - na - tion, _____
 sure of a - ny - more. Some days you're feeling good: some days you're feel - ing bad; but

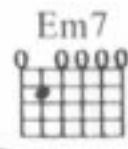
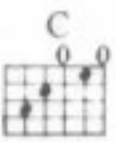
Pain is So Close to Pleasure

— and all I wan - ted was to start a new re - la - tion. — So in love. But
 if you're feel - ing hap - py some - one else is al - ways sad. — Let the sweet - ness of love wipe the

love had a bad re - ac - tion. — I was look - ing for — some good old sat - is - fac - tion. —
 tears from your face. For bet - ter, for worse. — So let's make the best of the

— But pain is all I got, when all I need - ed was some love and af - fec - tion.
 rest — of the years. —

CHORUS



1. Ooh, ooh; — Pain Is So Close To Plea - sure. — Yeah —

2. *(Instrumental ad lib.)*

3. Ooh, ooh, — Pain Is So Close To Plea - sure. — I —

Am

Dm

Am

— yeah. — Sun - shine and rain - y wea - ther go hand in hand to - ge - ther all your

told you so. — Sun - shine and rain - y wea - ther go hand in hand to - ge - ther all your

G

G7

To Coda

Dm

life. —

life. —

Pain and plea - sure.

C/D

Dm

C/D

*b*_b F/A Gm7 F

When your plans go wrong, — and you turn out the light, —

G *b*_b C *b*_b F/A Gm7

but in - side of your mind — you have to put up a —

F G

— fight. —

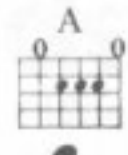
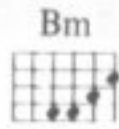
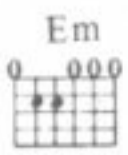
D.%. at Coda \oplus
N.C. (Verse 2)

\oplus CODA D

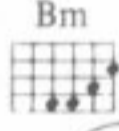
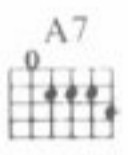
Ooh, ooh;

F#m7 Bm

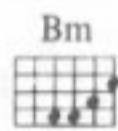
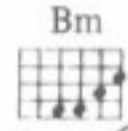
Pain Is So Close To Plea - sure. — Yeah, — yeah. Sun -



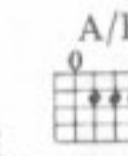
shine and rain - y wea - ther go hand in hand to - ge - ther all your life.



All your life. Ooh.



Pain.



Plea-sure, plea-sure. Pain. Plea-sure, plea-sure.

Repeat for FADE (Instr. ad lib.)

Friends will be Friends

Words and Music by
FREDDIE MERCURY and JOHN DEACON

Steady tempo

Introduction for piano. Chords: G, B7, Em, G7, C, F, C. Dynamics: *mf*. The introduction consists of two staves of music in G major, 4/4 time, with a steady tempo. The melody is in the right hand, and the bass line is in the left hand.

VERSE

First system of the verse. Chords: G, D/F#, Em, Bm, G. Dynamics: *mf*. The system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 1. A - no - ther red let - ter day. So the pound has dropped_ and the chil - dren are cre - a - ting._ 2. Now it's a beau - ti - ful day. The post - man de - li - ver'd a let - ter from your lo - ver._ 3. Instrumental ad lib.

Second system of the verse. Chords: C, Am7, D, C/D, G/D, D. Dynamics: *mf*. The system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: The o - ther half ran a - way, tak - ing all the cash_ and leav - ing you with the lum - ber. On - ly a phone - call a - way. He tried to track him down_ but some - bo - dy stole his num - ber.

Third system of the verse. Chords: G, B, Em, G7. Dynamics: *mf*. The system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: Got a pain in the chest. Doc - tor's on strike. What you need is a rest_ (1.) It's not As a mat - ter of fact_ you're get - ting used to life with - out him in your way_ (2.3.) It's so

Am Am7 D

ea - sy, love; - but you've got friends you can trust. -
 ea - sy, now, - 'cause you got friends you can trust. -

CHORUS C A/C# G/D Em7

Friends Will Be Friends. - When you're in need of love - they give you care and at-ten-tion. -

D B/D# Em Eb+5

Friends Will Be Friends. - When you're through with life - and all hope is lost, - hold

G/D A/C# C

out your hand, - 'cause (1.2.) Friends Will Be Friends, -
 (3.) right to the end, -

1. 8. (For CHORUS Repeat)

D / G / B7 / Em / G7

right to the end.

C / Am / F / C

2. D

right to the end.

G / F / C / Bb / G / F

3.

D.S. - repeating (7 bar) CHORUS for Fade (vocal/instr. ab lib.)

right to the end.

Who Wants to Live Forever

Words and Music by
BRIAN MAY

ad lib tempo

Em C/E

mf

Ped.

Detailed description: This system shows the beginning of the piece. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'ad lib tempo' and the dynamics 'mf'. There are two guitar chord diagrams: Em (0 2 2 0 0 0) and C/E (0 3 3 0 0 0). The piano part consists of a single bass note (C2) held for the duration of the system, with a 'Ped.' (pedal) line below it.

(1.) There's no time for us, for us, There's no de -

chance for us, it's all no de -

Am Am/G D9/F#

Detailed description: This system contains the first line of lyrics. The treble clef part has a double bar line at the start. The guitar chords are Am (0 2 2 1 0 0), Am/G (0 2 2 1 0 0), and D9/F# (0 2 2 1 0 0). The piano part continues with the same bass note and includes a double bar line.

place for us. What is the has thing on that builds our sweet

cid - ed for us. This world has on - ly one sweet

Em Em/D Em/C# G/D G/B

Detailed description: This system contains the second line of lyrics. The treble clef part has a double bar line at the start. The guitar chords are Em (0 2 2 0 0 0), Em/D (0 2 2 0 0 0), Em/C# (0 2 2 0 0 0), G/D (0 0 0 0 3 3), and G/B (0 0 0 0 3 3). The piano part continues with the same bass note and includes a double bar line.

dreams, yet slips a - way from us? Who

mo - ment set a - side for us. Who

A C/D D

Detailed description: This system contains the third line of lyrics. The treble clef part has a double bar line at the start. The guitar chords are A (0 2 2 2 1 0), C/D (0 0 0 0 3 3), and D (0 0 0 2 3 2). The piano part continues with the same bass note and includes a double bar line.

C G/B Am C Bm

Wants To Live For - ev - er? Who Wants To Live For -
 Wants To Live For ev - er? Who Wants To Live For -

Am7 C/D D

1. ev - er? for - ev er. There's no
 ev - er?

2. C/D D C/D C G/B Am

Ooh Who

C Bm Am C/D

dares to - love for - ev - er? Ah

D  Em  Em 



When love must die.

A tempo

C  Em  C  Em 



C  Em  C 



But touch my

Em  C  Em 








tears with your lips. Touch my world with your fin-ger -

C  G  D/F#  Em 

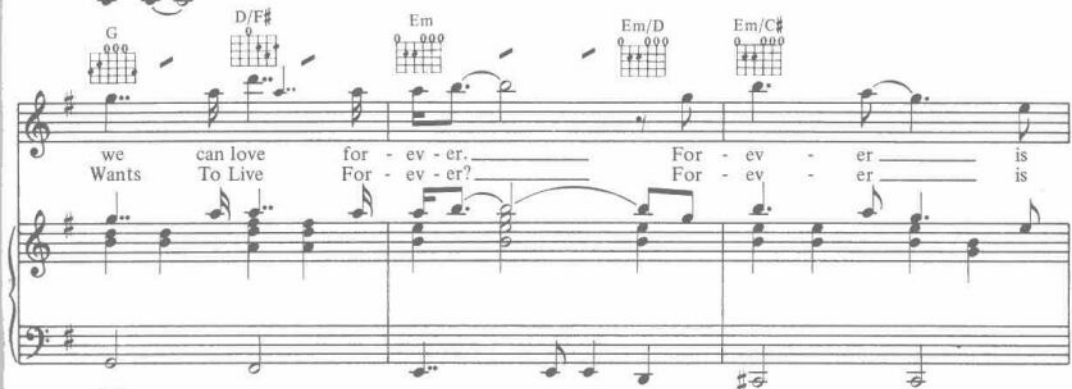
tips. And we can have for - ev - er. And
Wants To Live For - ev - er? Who



f



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

we can love for - ev - er. For - ev - er is
Wants To Live For - ev - er? For - ev - er is



G/D  1. Bb  2. Bb 

our to - day. Who
our to - day. Who



Em  C  Em  Cm 

waits for ev - er an - y - way? _____



Am

Fm

Dm

Bm

Gm

First system of musical notation. It consists of a guitar staff at the top with five chord diagrams: Am, Fm, Dm, Bm, and Gm. Below it are two staves for piano accompaniment. The right hand plays chords and a melodic line, while the left hand plays a bass line. A slur connects the piano accompaniment across the first two measures.

Em

C/E

Bm/E

Em

Bm/E

Second system of musical notation. It features guitar chord diagrams for Em, C/E, Bm/E, Em, and Bm/E. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Slurs are used to group notes across measures.

A/E

Em7

A/E

Em

D/E

Em

Third system of musical notation. It includes guitar chord diagrams for A/E, Em7, A/E, Em, D/E, and Em. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A triplet of eighth notes is marked in the left hand in the third measure.

D

Em

Fourth system of musical notation. It shows guitar chord diagrams for D and Em. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A slur covers the final two measures, and the dynamic marking *mp* is present.

Gimme the Prize

Words and Music by
FREDDIE MERCURY and BRIAN MAY

Steady beat

N.C.

(Spoken) It also left a man's decapitated body

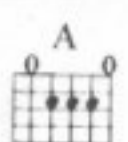
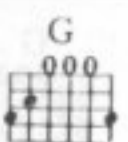
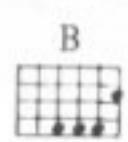
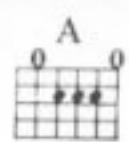
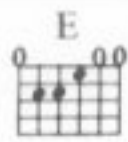
mf

lying on the floor next to his own severed head, a head which at this time has no name Here I am —
(I know his name)

(simile)

B E D A B

I'm the mas-ter of your des-ti-ny — (Spoken) Didn't I tell you }
There's no es-cape from my au-thor-i-ty —



Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes.

I am the one, the on-ly one, I am the God of kingdom come, Gimme The Prize

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands.

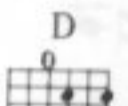
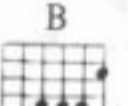
N.C.

To Coda

Musical staff with treble clef, starting with a fermata over a note, followed by a melodic phrase.

Just Gimme The Prize

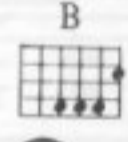
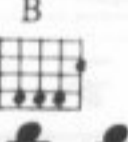
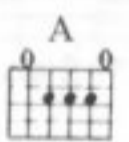
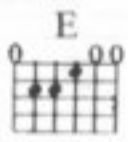
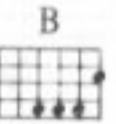
Piano accompaniment for the second system, continuing the harmonic support for the vocal line.



Musical staff with treble clef, featuring a melodic line with a repeat sign and a fermata.

Give me your kings, let me squeeze them in my hands. your so called lead - ers of your land.

Piano accompaniment for the third system, including a repeat sign and a fermata.



Musical staff with treble clef, featuring a melodic line with a repeat sign and a fermata.

Your pun - y I'll eat them whole be-fore I'm done, The battle's

Piano accompaniment for the fourth system, concluding the piece with a final cadence.

F# B G

fought and the game is won. I am the one, the on - ly one, I am the God.

A B E A

of kingdom come. Gim-me The Prize Just Gim-me The Prize.

B E D C#

(Spoken) Voice ad lib.

(Spoken) I have nothing to say. It's better to

burn out than to fade away.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "burn out than to fade away." are written below the staff. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part is written in a consistent rhythmic pattern of eighth notes across three measures.

The second system of music continues the piano accompaniment from the first system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part continues with eighth notes across three measures.

The third system of music continues the piano accompaniment. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part continues with eighth notes across three measures.

The fourth system of music continues the piano accompaniment. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part continues with eighth notes across three measures.

N.C.

Move ov - er I said move ov - er.

D.%. al Coda

Hey! Hey! Hey! Clear the way—

⊕ CODA

N.C.

G
000

I am the one, the on - ly one. I am the God

A
0222

N.C.

of King-dom come. Gim-me The Prize (Spoken) There can be only one.

Don't Lose Your Head

Words and Music by
ROGER TAYLOR

Medium tempo

(Drums)

Don't Lose Your Head Don't Lose Your Head.

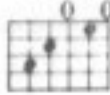
Em

3

- 1. Don't Lose Your
- 2. Don't lose your
- (%) 3. Don't Lose Your

(Opt.)

C/E



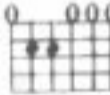
Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with a long slur.

Head _____
heart _____
Head _____

(Don't Lose Your Head)
(Don't lose your heart)
(Don't Lose Your Head)

Piano accompaniment with grand staff (treble and bass clefs) and a steady bass line.

Em

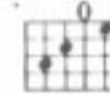


Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with a triplet of eighth notes.

No, Don't Lose Your
No, don't lose your
No, Don't Lose Your

Piano accompaniment with grand staff (treble and bass clefs) and a steady bass line.

C/E

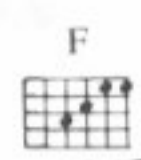
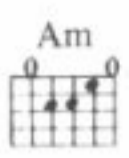


Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with a long slur.

Head _____
heart _____
Head _____

(Spoken) (Don't lose your heart)
(Spoken) (Don't Lose Your Head)

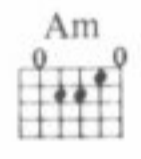
Piano accompaniment with grand staff (treble and bass clefs) and a steady bass line.



Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with eighth and quarter notes.

(Sung) (Hear what I say) Hear what I say
(Sung) (Hear what I say) Hear what I say

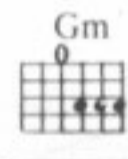
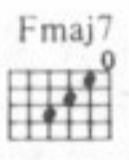
Piano accompaniment with treble and bass staves, featuring chords and a bass line.



Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

(Don't lose your way) Don't lose your
(Don't lose your way) Don't lose your

Piano accompaniment with treble and bass staves, featuring chords and a bass line.



Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

way _____
way _____
way _____

Yeah!

Re - mem - ber,
Re - mem - ber,
Re - mem - ber,

Piano accompaniment with treble and bass staves, featuring chords and a bass line.

Bb Db Eb F

To Coda

Love's strong - er.
Love's strong - er.
Love's strong - er.

Remember,
Remember,
Remember,

love
love

love walks
walks through
con - quers

tall.
walls.
all.

1.

Em

(Guitar solo ad lib.)

(Opt.)

2.

Don't

C Am F

drink and drive my car. Don't get breath-a-lised Don't Lose Your Head If you

C Am F

make it to the top, and you wan-na stay a - live Don't Lose Your Head Ooh

C Am F

Ooh

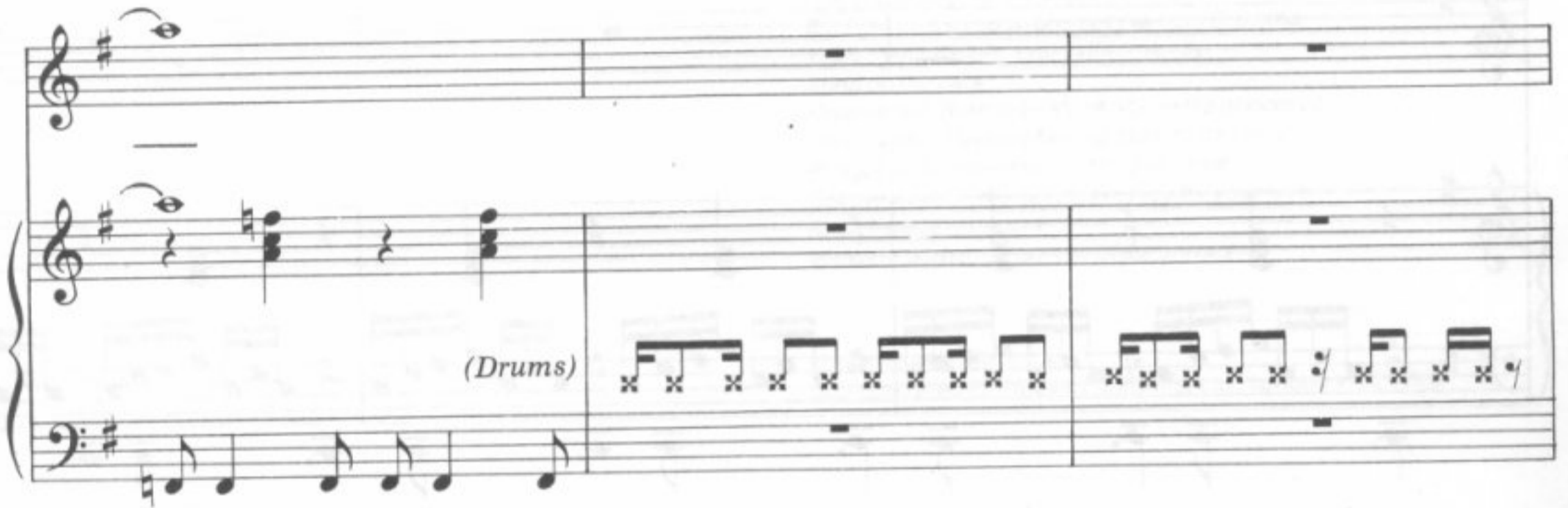
D.º. al Coda 



Don't Lose Your Head.

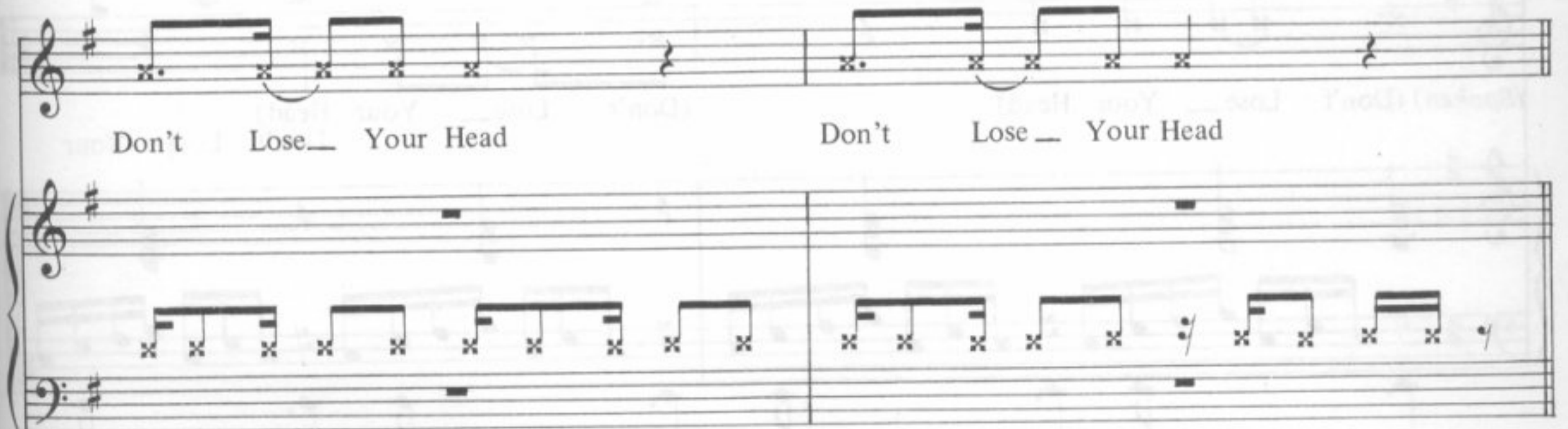
The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a vocal line with lyrics "Don't Lose Your Head." The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic accompaniment with eighth notes and chords.

 CODA



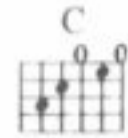
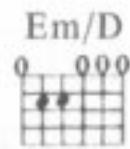
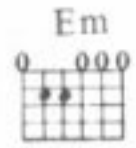
(Drums)

The Coda section consists of three staves. The top staff is a vocal line in treble clef, which is mostly empty. The middle and bottom staves are piano accompaniment. The middle staff contains drum notation, indicated by the label "(Drums)", with 'x' marks representing drum hits. The bottom staff is in bass clef and contains a melodic line.

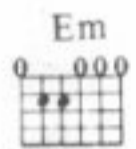


Don't Lose Your Head Don't Lose Your Head

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two vocal lines with lyrics "Don't Lose Your Head" and "Don't Lose Your Head". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic accompaniment with eighth notes and chords.



(Tacet 1st time)
Head.



Repeat till FADE with Vocal ad lib.

(Spoken) (Don't Lose — Your Head)

(Don't Lose — Your Head)
Don't Lose Your

Princes of the Universe

Words and Music by
FREDDIE MERCURY

Slow tempo

Musical notation for the first system. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Slow tempo'. Above the vocal line, guitar chord diagrams are provided for D/E, E, and D. The lyrics are: (Voices) Here we are, born to be kings. We're the Prin-

Musical notation for the second system. It continues the vocal line and piano accompaniment. Above the vocal line, guitar chord diagrams are provided for G, C, D/E, and E. The lyrics are: - ces Of The Un - i - verse. Here we be - long, ... (Drums) x x. The piano accompaniment includes a dynamic marking 'f' and a drum notation 'x x'.

Musical notation for the third system. It features a solo voice line in treble clef and piano accompaniment in grand staff. Above the solo voice line, guitar chord diagrams are provided for D and G. The lyrics are: (Solo voice) fight - ing to sur - vive in a world with the dark - est hour...



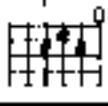
First system of musical notation. It consists of three staves: a vocal line (treble clef) with a whole rest, a piano right-hand line (treble clef) with a melodic line of eighth notes, and a piano left-hand line (bass clef) with a bass line of eighth notes. The key signature has three sharps (F#, C#, G#).

N.C.

Second system of musical notation. The vocal line (treble clef) has a whole rest. The piano right-hand line (treble clef) has a melodic line of eighth notes. The piano left-hand line (bass clef) has a bass line of eighth notes with slurs. The key signature has three sharps.

Third system of musical notation. The vocal line (treble clef) has a whole rest. The piano right-hand line (treble clef) has a melodic line of eighth notes. The piano left-hand line (bass clef) has a bass line of eighth notes with slurs. The key signature has three sharps.

C#m



Fourth system of musical notation. The vocal line (treble clef) has a melodic line of eighth notes with slurs. The piano right-hand line (treble clef) has a bass line of eighth notes with slurs. The piano left-hand line (bass clef) has a bass line of eighth notes with slurs. The key signature has three sharps.

And here we are; _____ we're the Prin - ces Of The Un - i - verse. _____

Fifth system of musical notation. The vocal line (treble clef) has a whole rest. The piano right-hand line (treble clef) has a bass line of eighth notes with slurs. The piano left-hand line (bass clef) has a bass line of eighth notes with slurs. The key signature has three sharps.

(Drums)

Drum notation consisting of a series of 'x' marks on a staff, indicating drum hits. The key signature has three sharps.

Here we be - long.

Fight - ing for sur - vi - val; we've

come to be the rul - ers of your world.

I am im - mor - tal; I


have in - side me blood of kings.

I have no ri val; no


N.C.

(Drums)


Bm




Fm



Bm



Fm



Bm



Em



Rm



D/E



C#



man can be my e - qual. — Take me to the fu - ture of your world. .

Double tempo

Born _____ to be kings,

Prin - ces Of The Un - i - verse. —

Fight - ing and free; _____

got your world _____ in my hand

_____ I'm here for your love and I'll make my stand. —

G F#m Bm Em F#m G

We were born to be Prin - ces Of The

A Bm G

Fine *Tempo I*

Un - i - verse. — No man could un - der - stand —

A C F C

my power is in my own hand. (Voices) (Ooh, ooh, ooh, ooh,

C Am G

Peo - ple talk a - bout you, peo - ple say you've had your day.) (Solo voice) I'm a man that will go far,

fly the moon and reach — for the stars. With my sword and head held high, —

got to pass the test first time. — Yeah. —

I know that people talk a-bout me, I hear it ev-'ry day, b

I can prove you wrong, 'cause I'm right first time. — Yeah, ye

N.C.

The musical score is written for guitar and piano. It features a treble clef for the guitar part and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature has two sharps (F# and C#). The score includes several guitar chord diagrams: C, D, A, F, and N.C. (Natural Chord). The lyrics are written below the guitar staff. The piano accompaniment consists of chords and moving lines in both hands.

(Spoken) All right, let's go let's go. Ah, ha, Yeah!

(Very busy guitar solo ad lib)

Watch this man fly! Oh! Bring on the girls Ah ah!

(Voices)

Here we are, born to be kings. We're the Prin-

ces Of The Un - i - verse. Here we be long

D%
al Fine