

QUEEN



KEEP YOURSELF ALIVE

Words and Music by Brian May

Figure 1—Intro, Verse, and Chorus

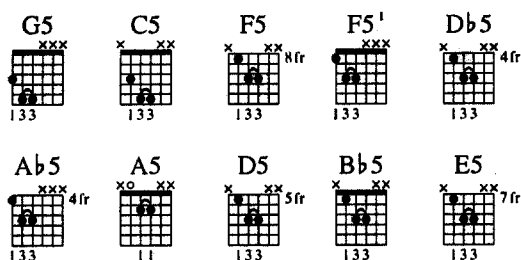
This Brian May composition, released in Summer 1973, was Queen's first single. It was also a standout track from their debut album, *Queen*. In this spirited rocker, Brian immediately establishes a driving post-Zep mood, a cappella, by means of a low-register, single-note gallop figure on F—made raspier by the scratchy sound of his serrated-edge English sixpence pick. He colors the figure with his unmistakable Vox AC-30 distortion tone, heavy palm muting, and swirling phased signal processing. (That's real tape phasing you hear on the track. According to Brian, the tape was taken off the sync head, put through a couple of delays, and then returned to the playback head.)

After four measures, the rhythm figure is moved from F to A, and at that point, a two-guitar texture is heard. Gtr. 1 continues the galloping rhythm, now in octaves, while Gtr. 2 begins doubling the figure loosely and then introduces a bluesy bent-dyad riff. Here, Brian applies the same two-string bending approach favored by T-Bone Walker, popularized by Chuck Berry, and seized by practically every rock guitarist since.

The verse (0:36) finds Brian again resorting to a palm-muted gallop figure on the low strings, punctuated by power chords. Note the unusual chord progression in this section. The F, B \flat , and C chords in the first five measures are normal I, IV, and V chords in F, but Brian gives us a harmonic surprise in measures 19 and 20 when he abruptly moves through D \flat and A \flat (borrowed from the parallel minor, F minor). It is this sort of sophisticated and unexpected movement in a rock composition that distinguishes many a noteworthy Queen song and is a hallmark of their unique style.

The chorus (1:04) provides another harmonic surprise. This time the tune modulates to the key of D major for its catchy main theme. Note that Brian cleverly begins to weave in his signature guitar orchestration with a tasty A7 arpeggio line (Fill 1, Gtr. 3) to lead into the section. Another Queen trademark is found in measure 25, where Brian (Gtr. 1) plays a descending, low-register counterline that complements the upper melody played by Gtr. 2 in the arrangement. This creates an orchestral, melodic sound that effectively contrasts the more predictable and common power-chord texture heard just previously. Clearly, Brian was thinking and recording orchestrally as far back as their first record.

Fig.



Intro
Moderately Fast ♩ = 134
N.C.
Gtr. 1 (dist.)

mf w/ phase
P.M.

3
4

Featured Guitars (right channel on audio)	
Gtr. 1	meas. 1-4
Gtr. 2	meas. 5-13
Gtr. 1	meas. 14-22
Gtr. 2	meas. 23-26
Slow Demos	
Gtr. 1	meas. 1-4
Gtr. 2	meas. 7-8
Gtr. 1	meas. 14-21
Gtr. 2	meas. 23-26

Gr. 1

4 (A)

P.M.

Gr. 2 (dist.)

w/ phase
P.M.

7

play 5 times

P.M.

mf 1/2 1/4

C D G5 C5 F5

10

Gr. 2

I I was

P.M.

(cont. in slash)

P.M.

14

told a mil-lion times _ of all the trou- bles in my _ way, tried to grow a lit- tle wis- er little
sold a mil-lion mir - rors in a shop in Al - ley-Way, but I nev - er saw my face in an - y

Gtr. 1
P.M. *simile on repeats*

* Played behind the beat.

Gtr. 2

F5¹ C5
P.M.

17

bet - ter ev - 'ry day. _ But if I crossed a mil-lion riv - ers an' I rode _
win-dow, an - y day. _ Well, they say your folks are tell - ing you,

Gtr. 1
P.M.

* Played ahead of the beat.

Ab5

C5

F5

19

_ a mil-lion miles _ then I'd still be where I start-ed, bread an' but-ter for _ a smile. _ Well, I
"Be a su-per - star," but I tell you just be sa - tis - fied and

Gtr. 1
P.M.

2. **Chorus 1:04**
 Gtr. 3: w/ Fill 1
 A5

D5 Rhy. Fig. 1A G5 D5 A5

22 stay right where you are. _ (Keep _ your-self a - live. _) Yeah, _ (Keep your-self a - live. _) Oo, _ it- 'll

Rhy. Fig. 1

25 take you all your time an' mon-ey, hon - ey you'll sur - vive. _

A ③ 2fr A# ③ 3fr B ③ 4fr D ③ 7fr A ④ 7fr B ④ 9fr D ③ 7fr E ③ 9fr D ③ 7fr C# ③ 6fr D ③ 7fr A ③ 2fr End Rhy. Fig. 1A

End Rhy. Fig. 1

Fill 1
 Gtr. 3 (dist.)
 mf full

Figure 2—Guitar Solo and Chorus

“Keep Yourself Alive” introduced the world to the singular multi-guitar layering talents of Brian May. May’s take on overdubbing and arranging guitar voices was distinct from that of his predecessors. Compared with Jimmy Page’s strategies, which resulted in a guitar army, Brian’s produced a complex web of sounds which were more akin to a guitar choir or a guitar orchestra. This solo is a case in point.

Brian begins at 2:30 with Gtrs. 2, 5, and 6 as an ensemble group. With these three guitars he develops a triadic texture that effectively balances *parallel harmony* with *counterpoint*. Notice the different types of motion, both rhythmic and melodic. Especially noteworthy is measure 3, where Gtrs. 5 and 6 move in contrary melodic motion, while Gtr. 2 seems to have a separate melody that still manages to harmonize with the lower guitars at crucial points in the line. (Notice that Gtr. 2 generally has lead-type independence

though it is definitely part of the three-part harmony.) In measure 4, a second battery of guitars, Gtrs. 3 and 4, creates a counterpoint figure in two-part harmony that is maintained throughout the rest of the solo. This duet is voiced in thirds. Beneath all of this, Gtr. 1 plays heavy power chords in accompaniment.

Brian's tone is unique and immediately recognizable in these sections. He used a custom preamp, built by bassist John Deacon, plus his signature Vox AC-30 for the harmony guitar passages.

The ensuing chorus (2:44) contains a definitive Brian May parallel-harmony figure. Played by three guitars in measures 19 and 20, it is a climbing melody voiced in first inversion triads. Check out the combination of diatonic and chromatic melody in this dramatic and climactic phrase.

5

Featured Guitars	
Gtr. 2	meas. 1-13
Gtr. 1	meas. 14-20
Slow Demos	
Gtr. 2	meas. 1-8
Gtr. 1	meas. 19-20
Gtr. 2	meas. 19-20
Gtr. 3	meas. 19-20

6

Fig. 2

Guitar Solo [2:30]

F5¹ B \flat 5 F5¹ C5 F5¹ A5 D5 B \flat 5 C5 F5¹

Gtr. 1

Gtr. 2

Gtr. 3 (dist.)

Gtr. 4 (dist.)

Gtr. 5 (dist.)

Gtr. 6 (dist.)

TAB

mf

full

mp

mf

8va

1/2

1/2

full

1/2

B \flat 5 F5¹ C5 F5¹ A5 D5 B \flat 5 C5 F5¹ A5

5

hold bend hold bend

full full full full full full full full full

(12) 10 12 (12) 10 10 12 12 10 12 (12) 10 12 12 10 12 10 11 12 10 12 (12) 10 12 10 12

pp vol. swell mp

full 1/2 full full

(18) 14 15 16 10 (10) 17 14 15 17 10 10 17

8va

pp vol. swell mp

full 1/2 full

(18) 18 15 18 17 17 13 15 17 18 18 17

8 8 8 8 6 6 6 8 8 8 6 6 5 6 5 7 9 4 5 3 2 5 8 0

5 7 5 5 5 5 5 7 5 5 5 5 5 6 7 6 7 10 2 0 0

Chorus [2:44]

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

D5

G5

D5

A5

9

(Keep your self a - live, — Whoa, — Keep your - self a - live. — oh,)

11 **D F#/C# Bm G A5 D5**

take you all your time and a mon-ey to keep me sat-is-fied. _

E5
Gtr. 2

13

Do you think you're

Gtr. 1

(Perc. only)
All Gtrs. tacet
N.C.

16

bet-ter ev-'ry day. no, I just think I'm two steps near -

18 3:05

er to my grave. _

* Gtrs. 1, 2 & 3

* Gtr. 1-top voice
Gtr. 2-middle voice
Gtr. 3-bottom voice

Doing Alright

Queen

Queen

Words & Music by Brian May / Tim Staffel

♩ = 73

Intro

1

T
A
B

9	9	10	9	12	9	10	9	9	9	10	9
9	7	7	11	7	7	13	7	7	11	7	7
0	7	7	0	0	7	0	0	7	0	0	7

A1

4

12	9	10	12	9	9	10	9	12	9	10	12
13	7	7	11	7	7	9	7	7	11	7	7
0	7	7	0	7	7	0	7	7	0	7	7

7

9	9	10	9	12	9	10	12	9	9	10	9
9	7	7	11	7	7	13	7	7	11	7	7
0	7	7	0	0	7	0	0	7	0	0	7

10

12 13 11 9 9 9 9 7 8 7 8 5
 12 7 7 11 7 0 9 9 9 9 8 9 8 9
 0 7 7 0 7 7 0 0 9 9 9 9 9

A2

13

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 1 1 1 1 1 2 2 2 2 0 0 0 0 0 0 0
 2 2 2 2 2 4 4 4 4 6 6 6 6 6 6 6
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

16

5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0
 6 4 4 4 4 6 6 6 6 1 1 1 1 2 2 2
 6 6 6 6 6 7 7 7 7 2 2 2 2 4 4 4
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

19

0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 2 2 2 2 2 2
 1 1 1 1 1 2 2 2 2 5 5 5 5 5 5 4 4 4 4 4 4
 2 2 2 2 2 4 4 4 4 6 6 6 6 6 6 4 4 4 4 4 4
 0 0 0 0 0 0 0 0 0 0 0 0 8 8 8 8 4 4 4 4 4 4

22

0
 2 2 2 2 2 2 2 2 2 1 1 1 2 2 2 2 2 2 2 2 2
 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4
 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 6 6 6 6 6 6

B1

♩ = 90
tempo 90

25

Musical notation for measures 25-26. The top staff shows a melodic line with eighth notes and slurs. The bottom staff shows guitar fretting with numbers 0, 2, 3, and 0.

27

Musical notation for measures 27-28. The top staff shows a melodic line with eighth notes and slurs. The bottom staff shows guitar fretting with numbers 0, 2, 3, and 0.

29

Musical notation for measures 29-31. The top staff shows a melodic line with eighth notes and slurs. The bottom staff shows guitar fretting with numbers 0, 2, 3, and 0.

♩ = 85
tempo 85

32

Musical notation for measures 32-34. The top staff shows a melodic line with eighth notes and slurs. The bottom staff shows guitar fretting with numbers 0, 2, 4, and 0.

♩ = 94
tempo 95

35

Musical notation for measures 35-36. The top staff shows a melodic line with eighth notes and slurs. The bottom staff shows guitar fretting with numbers 0, 2, 3, and 0.

38

0 2 3 3 3 3 3 2 2 3 | 0 2 3 3 3 3 3 2 2

40

0 2 3 3 3 5 2 2 3 | 0 2 3 3 3 3 3 3 2

C1

42

0 2 3 3 3 3 2 5 | 9 9 9 7 7 7 7 5 | 9 9 9 7 7 7 7 5

45

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

54

0 0 0 0 0 0 0 0 | 1 1 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4 | 5 5 5 6 6 6 6 6 | 0 0 0 0 0 0 0 0

A3

57

60

63

C2

66

69

Great King Rat

Queen

Queen

Words & Music by Freddie Mercury

♩ = 135

Intro

♩ = 100
free time feedback

1

T
A
B

12

9 9 7 7
9 9 7 7
0 0 5 5 0 0

♩ = 115

3 3 3

5

0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7

12 X 12 12 X 12 12
12 X 12 12 X 12 12
11 X 0 11 0 11 X 0 11 0

8

3 3

11 11 11 11 11 10 X 10 10 10 10 9 9 8 8
11 11 11 11 11 10 X 10 10 10 10 9 9 8 8
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

♩ = 135
tempo 135

Dive **A1**

11

7 6 6 0 0
7 6 6 1 1
7 6 6 2 2
4 4 4 2 2
0 0 0 3 2 2
1 0 0

17

2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0

B1

20

5 3 3 3 3 3 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

24

0 0

5 5 2 0 2 0 3 3 2 0 2 0 2 0 3 3 2 0 2 0 2 0 3 2 0 3 2 0 3 2 0 3

A2

29

1 2 0 7 14 5 7 14 5 X X 2 X X 2 X X 2 0 0 0

34

2 2 3 5 3 5 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

37

B2

40

45

Solo 1

50

55

59

full full full

63

$\frac{1}{2}$ $\frac{1}{2}$

66

rake

$\frac{1}{2}$ $\frac{1}{2}$ full full $1\frac{1}{2}$ $\frac{2}{2}$ $1\frac{1}{2}$

69

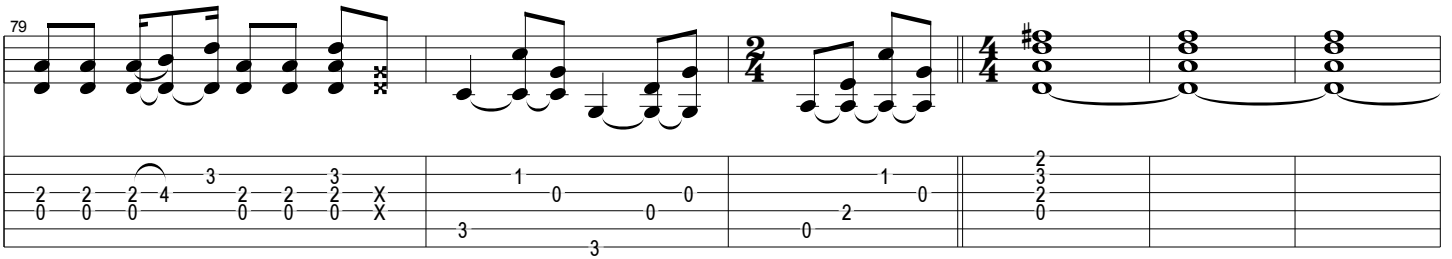
B3

73

full

C1 ♩ = 142

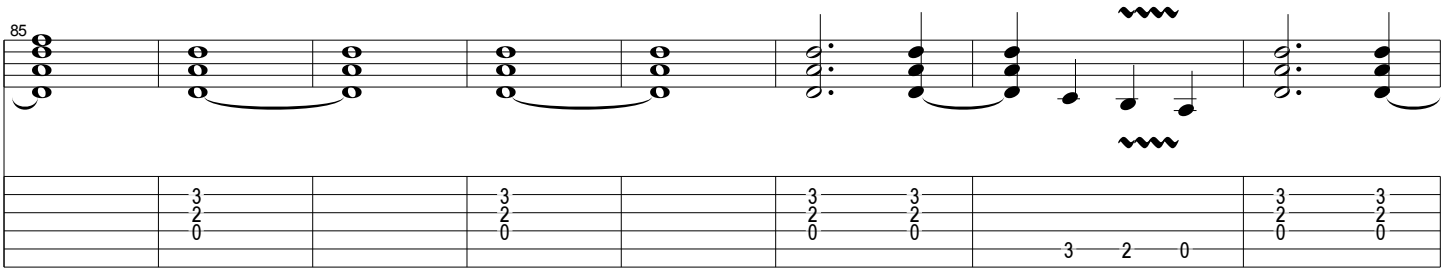
79



2 2 2 4 3 2 2 3 X
0 0 0 0 0 0 0 0

3 1 0 0 0 1 0 2 0 2 0

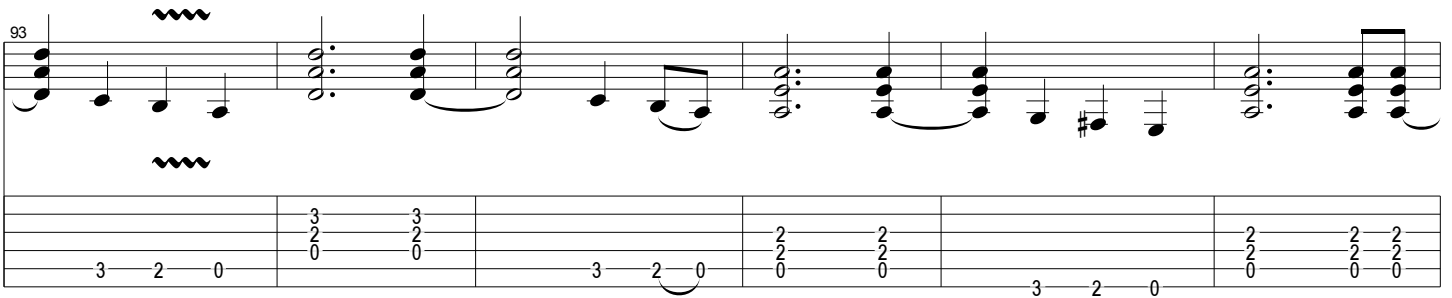
85



3 3 3 3 3 3 3 3
0 0 0 0 0 0 0 0

3 2 0 3 2 0 3 2 0

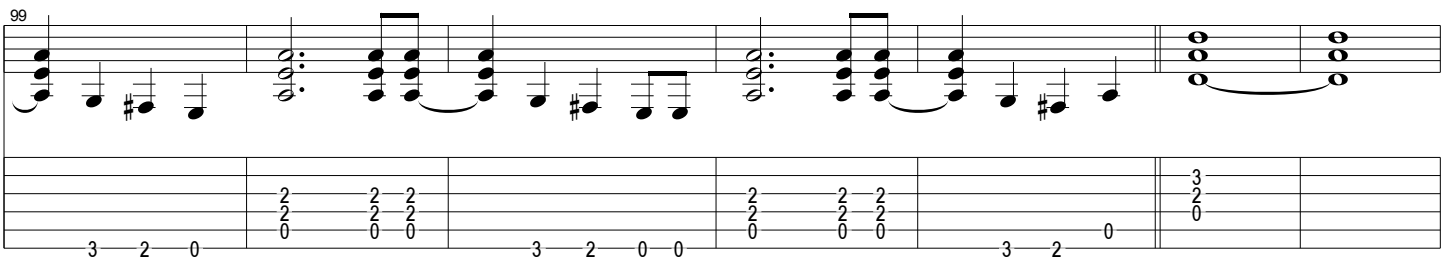
93



3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

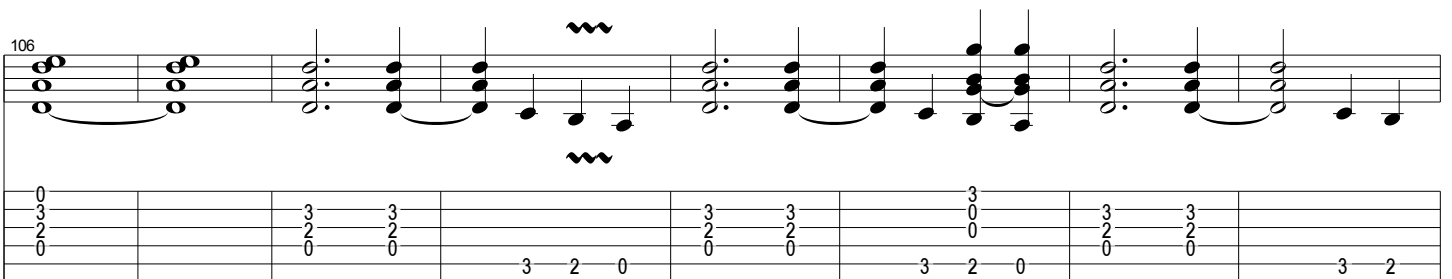
C2

99



3 2 0 2 2 2 3 2 0 2 2 2 3 2 0 3 2 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

106



0 3 3 3 3 3 3 3 3 3 3 3
2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0

3 2 0 3 2 0 3 2 0 3 2 0 3 2

114

2 2 0 2 0 3 2 0 2 2 0 2 2 0 3 2 0 2 2 0 2 2 0 3 2 0 2 2 0 2 2 0

D1

A3

121

3 3 0 0 0 0 0 0 1 2 0

131

3 0 9 7 5 7 4 5 7 5 7

E1

137

5-7-5 7-6-5-3 5-7-5 7-6-5-3 7-9-7 9-8-7-5 7-9-7 9-8-7-5

Solo 2

141

10-8-10-8 10 10-8-10-8 10-8-10-8 10-8-10-8 10 10-8-10-8 10-8-10-8 10

144

10 8 10 9 10 8 8 $\frac{1}{4}$
10 8 10 8 10 8 10 8 10 8 10 8 10 8
10 8 8 10 10 10 8 11 full $\frac{1}{2}$ $\frac{1}{2}$

147

8 11 10 8 10 8 10 8 8 full
8 11 8 10 8 8 full
11 8 10 8 8 8 11 full
11 8 11 8 11 8 11 full $\frac{1}{2}$ full

150

8 11 8 11 11 8 full full
11 8 8 10 8 11 8 10 8 11 8 10 8 8 8 11 8 8 10 8 8 11 8 10 8 11 8 8

153

11 8 8 10 8 8 11 8 8 10 8 8 11 8 8 10 8 11 8 8 10 8 11 8 8 10 11 8 11 8

156

11 10 8 10 8 10 8 10 8 8 full
10 8 10 8 10 8 6 8 6 8 6 8 8 8 10 8
10 8 10 8 10 10 8 10 8 10 8 10 8 10 8

158

10 8 10 9 10 8 8 $\frac{1}{4}$
10 8 10 8 10 8 10 8 10 8 10
10 8 10 9 10 8 8 $\frac{1}{4}$

161

166

170

B4

5	5	5	5	0
5	5	5	5	0
3	3	3	3	0
				0

175

Outro

180

My Fairy King

Queen

Queen

Words & Music by Freddie Mercury

$\text{♩} = 95$

A

bars 1 - 9 were recorded backwards

1

TAB

4-6 5-6 8-6-8 9-8-9 11-9-11

B

6

13-11-13 14-13-14 13-12-13 13

11

16

58

2 3 2 3	3 3 3 3	16 17 16 17	16 17 16 17	7 7 9 9	7 7 9 9	7 7 9 9
3 3 3 3	3 3 3 3	17 19 17 19	17 19 17 19	9 9 10 10	9 9 10 10	9 9 10 10
0 0 0 0	0 0 0 0	19 19 19 19	19 19 19 19	10 10 10 10	10 10 10 10	10 10 10 10

G
 ♩ = 190
 tempo 190

64

9 9	9 10 10	12 9 9	9 10 10	9 9
10 10	10 12 12	10 10 10	10 12 12	10 10
12 12	12 12 12	12 12 12	12 12 12	12 12

H

69

9 10 10	9 9	9 10	12 15 15 15	15 15 15	15 15 15
10 12 12	10 10	10 12	12 17 15 13	12 17 15 13	12 17 15 13
12 12	12 12	12 12	14 16 14	14 16 14	14 16 14

75

12 13 15	12 13 15	12 13 15	12 13 15	15 15 15	12 13 15
12 14 16	12 14 16	12 14 16	12 14 16	12 17 16 14	12 13 15
14 15 15	14 15 17	14 15 15	14 15 17	14 15 17	14 16 17

I

81

12 13 15	14 14 15 15	14 14 15 14	14 14 15 14	14 14 14	13 13 15 15
12 12 12 14 12	15 15 17 17	15 15 17 17	15 15 17 17	14 15 14 14	14 14 15 15
14 15 15	17 17 17 17	17 17 17 17	17 17 17 17	15 17 17 17	15 15 15 15

J

87

13 13 15 13 13 13 15 13 13 13 14 14 14 14 7-9-7 5-6-5 6-8-6

14 14 15 15 14 14 15 15 14 14 15 15 17 15

93

accel.

11-10 11-13-11 13-15-13 10-12-10 10 12-13-12 13

K

tempo 125, recorded forwards

99

13 13 8-7-8-7 8-7-8-8-7

105

7-5 8-5 8-7 8-8-8-7-7 7 7

1/2 1/2 1/2

L

P.M. tempo 101

tempo 105 = 78 tempo 105mpo 78

111

8-10-13-15-15-13 15-15 15-15-13 15-15

full full full full

1	1	1	1	0	1
1	1	1	1	0	1
2	2	2	2		2
3	3	3	3		1
3	3	3	3		X
1	1	1	1		2

Musical notation for two staves. The top staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note chord consisting of G4, B-flat4, and D5. The second measure contains a whole note chord consisting of G4, B-flat4, and D5. The third measure contains a whole note chord consisting of G4, B-flat4, and D5. The fourth measure contains a whole note chord consisting of G4, B-flat4, and D5. The bottom staff is empty.

Liar

Queen

Queen

Words & Music by Freddie Mercury

♩ = 85

1

T
A
B

9

1/2 1/2 1/2 1/2 full 1/2 1/2

rake

12

full 1/2

15

let ring

43

Musical notation for measures 43-45. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows guitar fretting with 'X' marks for muted notes and numbers for fret positions. A 'full' dynamic marking is present above the second measure.

46

Musical notation for measures 46-49. The top staff shows a melodic line with eighth notes and a triplet. The bottom staff shows guitar fretting with numbers for fret positions and a 'full' dynamic marking above the eighth measure.

50

Musical notation for measures 50-51. The top staff shows a melodic line with eighth notes and a triplet. The bottom staff shows guitar fretting with numbers for fret positions and 'full' dynamic markings above the first and second measures.

52

Musical notation for measures 52-54. The top staff shows a melodic line with eighth notes and a triplet. The bottom staff shows guitar fretting with numbers for fret positions and a 'full' dynamic marking above the eighth measure.

55

Musical notation for measures 55-57. The top staff shows a melodic line with eighth notes. The bottom staff shows guitar fretting with numbers for fret positions. A 'let ring' instruction is written above the first measure.

85

93

101

109

115

Harm.

119

Musical notation for measures 119-121. The top staff shows a melody with a sharp key signature and a "Harm." instruction. The bottom staff shows guitar chords and fret numbers: 8 7 6, 8 7 6, 7 6 6, 7 6 2 0 3.

122

Musical notation for measures 122-124. The top staff shows a melody with a sharp key signature. The bottom staff shows guitar chords and fret numbers: 7 6 0, 7 6 7 0 3, 7 6 7 0 3.

125

Musical notation for measures 125-128. The top staff shows a melody with a sharp key signature. The bottom staff shows guitar chords and fret numbers: 0 0 3, 0 0 3, 0 0 3, 0 0 3 0.

129

Musical notation for measures 129-132. The top staff shows a melody with a sharp key signature. The bottom staff shows guitar chords and fret numbers: 0 3 0 0 5 0 0 0, 7 0 0 0 9 7 5 9 7, 3 0 0 0 5 0 0 0 0.

133

Musical notation for measures 133-135. The top staff shows a melody with a sharp key signature. The bottom staff shows guitar chords and fret numbers: 7 0 0 0 9 7 5 9 7, 3 0 0 0 5 0 0 0 0, 7 0 0 0 9 7 5 9 7.

136

Musical notation for measures 136-138. The top staff shows a melody with a sharp key signature. The bottom staff shows guitar chords and fret numbers: 3 0 0 0 5 0 0 0 0, 7 0 0 0 0, 9 7 5 9 7, 9 9 7 9 9 7, 9 9 7 7 7 7, 9 9 7 7 7 7.

140

Musical notation for measures 140-144. The staff shows a sequence of chords and melodic fragments. The guitar tablature below the staff consists of two lines of numbers representing fret positions on the strings.

145

Musical notation for measures 145-149. The staff shows chords and melodic lines. The guitar tablature includes triplets and other rhythmic markings.

$\text{♩} = 140$

152

Musical notation for measures 152-156. Measure 152 features a time signature change to 2/4. The notation includes chords and melodic lines. The guitar tablature includes a triplet and a quarter note with a 1/4 time signature marking.

157

Musical notation for measures 157-160. The staff shows chords and melodic lines. The guitar tablature includes half notes marked with 1/2 and other fret positions.

161

Musical notation for measures 161-164. Measure 161 includes a triplet. The notation includes chords and melodic lines. The guitar tablature includes a triplet and a half note marked with 1/2.

165

3

6 7 6 4 | 6 7 9 7 9 | 9 11 9 7 | 5 7 5 | 5 7 5 5 4 5

rall.

169

7 9 7 9 7 9 7 9 7 9 7 9 7 9 | 7 9 7 9 7 9 7 9 7 9 7 9 7 9

- ♩ = 132

171

7 9 7 9 7 9 7 9 5 7 5 7 4 5 4 5 | 4 5 4 5 4 5 2 4 2 4 2 4 2 4 2 4

173

2 4 2 4 2 4 4 | 6 4 6 4 5 4 5 4 2 | 4 2 2 4 2 4 | 2 4 2 4 2 4 2

12

let ring

0 7 7 0 7 7 0 8 8 0 8 11 | 0 7 7 0 7 7 0 8 11 0 8 11

14

let ring

let ring

0 8 11 0 8 11 0 8 8 11 0 8 | 0 8 11 0 8 11 0 8 11 0 8 11

16

let ring

let ring

let ring

0 8 11 0 8 11 0 8 8 11 | 0 8 11 0 8 11 0 8 11 0 8 11

B
 ♩ = 71
 Tempo 71

19

let ring

let ring

let ring

let ring

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

21

let ring

let ring

let ring

let ring

2 3 2 2 2 2 1 1 1 1 1 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C1

25

5 5 5 5 3 3 2 2 3 3 3 3 3 3 3 3 0 0
 7 7 7 7 4 4 2 2 0 0 0 0 0 0 0 0 0 0
 6 6 5 5 4 4 2 2 0 0 0 0 0 0 0 0 2 2
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

28

Harm.

2 3 0 3 3 5 5 7 5 X 5 X 5 X 5 X 3 X 3 X 2 2 2 2 2
 3 5 5 7 7 8 12 6 X 7 X 7 X 7 X 4 X 3 X 3 3 3 3 0
 0 0 0 0 0 0 0 0 0 X 6 X 0 X 5 X 0 X 4 4 4 4 4 0
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 0

31

0 0 0 0 0 0 2 2 2 2 2 2 1 1 1 1 1 1 0 0 0
 1 1 1 1 1 1 3 3 3 3 3 3 2 2 2 2 2 2 3 3 5 5
 2 2 2 2 2 2 2 2 2 2 2 2 1 1 1 1 1 1 2 2 0 0
 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 2 4 4 5 5 X
 0 X

34

let ring

5 X 5 X 5 X 5 X 3 X 3 X 1 X 1 X 2 3 3 3 0 0 3
 6 X 6 X 7 X 7 X 4 X 3 X 3 X 3 X 2 3 3 3 2 3
 0 X 0 5 X 5 X 0 0 0 0 0 0 0 0 0 0 0 0 5 3 5 5 3
 0 4

D1

37

3 3 3 3 3 3 0 0 0 0 2 2 3 3 0 0 2 2
 4 4 4 4 4 4 2 2 2 2 3 3 3 3 2 2 3 3
 5 5 5 5 5 5 2 2 2 2 0 0 0 0 0 0 0 0
 3 3 3 3 3 3 0 0 0 0 3 3 3 3 5 4 2 2 X 2 3 X 3

40

2 X 2 2 0 0 2 3 3 3 3 3 3 0 0 0 0 0 2 3 0 0 2 0
 3 X 2 1 1 1 1 3 3 3 3 3 2 2 2 2 2 0 3 3 2 2 3 2
 0 X 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 0 0 0 2 0 2 2
 2 X 2 3 3 3 3 3 0 0 0 0 3 5 4 2 2 2 2 3 2

C2

44

0 0 5 5 5 5 5 5 5 5 3 3 2 2
 0 2 6 6 6 6 6 6 5 5 4 4 3 3
 0 0 0 0 0 0 0 0 0 0 0 0 2 2 0 0

48

3 3 3 3 3 0 0 0 0 0 2 2 5 5 5 X 5
 0 0 0 0 0 1 1 1 1 1 0 3 2 4 2 0 7 7 X 7
 0 0 0 0 0 2 2 2 2 2 0 4 2 0 0 2 6 6 5 X 5
 3 3 3 3 3 3 3 3 3 3 2 4 2 0 2 0 2 4 0 0

51

3 3 2 2 2 2 0 0 0 0 0 0 0 0 0 0 2 2 2 2 1 1 1 1 1
 4 3 3 3 3 0 1 1 1 1 1 1 1 1 1 1 3 3 3 3 2 2 2 2 2
 0 0 0 2 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 1 1 1 1 1
 0 0 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4

54

5 7 5 X 3 2 3 2 0 2 3 5 5 X 5 X 5 3 3 1 6
 6 6 X 5 X 5 6 6 X 5 X 5 4 4 3 7
 0 5 7 6 X 4 2 4 2 0 2 6 0 0 0 0 0 0 0 0

D2

57

3 3 3 3 3 3 0 0 0 0 0 0 2 3
2 2 4 2 0 0 3 3 3 3 3 2 2 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 4 2

3 3 3 3 3 0 0 0 0 0 0 2 3
0 0 0 0 0 0 2 2 2 2 2 2 3
0 0 0 0 0 0 0 0 0 0 0 0 0 3

60

0 0 2 2 2 2 2 0 3 3 3 3 3 0 0 0 0 0 0
2 2 2 3 3 3 1 1 1 0 3 3 3 2 2 3 3
2 X X 2 0 0 0 2 0 0 0 0 0 2 2 2 2 2
2 X X 2 3 3 2 2 3 3 3 3 3 0 0 0 0

63

2 2 3 3 3 0 0 2 0 0 0 0 0 0 0 7 10
3 3 3 3 3 3 2 2 2 3 2 2 2 2 3 8 8
0 0 0 0 0 0 4 4 4 0 2 2 2 2 2 9 9
3 3 3 5 4 2 2 2 3 2 2 2 2 2 2 2 2

A2

$\text{♩} = 78$
Tempo 78

68

0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 9 10 7 9 10 7 10 9 7 10 7 9 10 7 0

70

7 9 10 7 9 10 7 10 9 7 10 7 9 10 7 9 10 7 9 10 7 9 10 0

Modern Times Rock 'n' Roll

Queen

Queen

Words & Music by Roger Taylor

♩ = 230

1

Musical notation for measures 1-4 in 4/4 time. The treble clef staff shows chords and eighth-note patterns. The bass clef staff shows guitar tablature with fret numbers (9, 7, 5, 0, 2) and fingerings (1, 2).

T
A
B

A1

P.M.P.M.

5

Musical notation for measures 5-8. The treble clef staff continues the chordal pattern. The bass clef staff shows guitar tablature with fret numbers (9, 7, 5, 0, 2) and fingerings (1, 2).

P.M.P.M.

9

Musical notation for measures 9-12. The treble clef staff continues the chordal pattern. The bass clef staff shows guitar tablature with fret numbers (9, 7, 5, 0, 2) and fingerings (1, 2).

P.M.P.M.

13

Musical notation for measures 13-16. Measures 13-15 are in 4/4 time, and measure 16 is in 3/4 time. The treble clef staff shows chords and eighth-note patterns. The bass clef staff shows guitar tablature with fret numbers (1, 2, 0, 2, 0, 0, 2, 0, 3, 3, 2, 3, 2, 2, 2, 0, 0, 0, 4, 2, 4, 2) and fingerings (1, 2, 3).

Palm mute the next 4 bars

18

4 2 4 2 0 2 4 4 4 2 4 4 4 2 4 4

21

4 2 4 4 4 4 0 2 4 4 0 2 2 3 2 3 2 3 2 3 3 2 3 0

P.M.P.M.

26

0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 1 1 2 0 1 2 0 0

A2

P.M.P.M.

30

0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 2 2 2 0 2 2 2 2 2 0 2 0 1 2 0 0

P.M.P.M.P.M.

34

0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 2 2 2 0 2 0 2 2 2 2 2 2 2 0 2 0 2 2 2 0

39

3 3 3 3 2 2 4 4 4 4 4 4 4 4 X

5 5 5 5 0 0 2 2 0 2 2 0 2 2

44

4 4 4 4 4 4 X X 7 7 7 7 7 7 7 7 7 7 7 7

0 2 2 2 0 2 2 0 2 2 X X 5 5 5 5 4 5 5 5 4 5 5 5 5 5 5 5

B1

48

7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 7 7 7 7 5 5 5 5

4 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 5 5 5 5 5 5 5 5

55

7 7 7 7 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 5 5 5 5 7 7 7 7 5 5 5 5

5 5 5 5 3

C

60

0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 2 5 2 2 X X 4 4

0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 3 0 0 X X 3 3

65

5 5 5 X 3 3 3 3 3 3 1 1 1 1 3 3 5 4

3 3 3 X 3 0

72

10 12 13 12 10 10 12 13 12 9 10 10 12 13 12 9 10 10 12 13 12 10 12 12 14 14 12 12

8 8 8 8 8 8 8 8 8 7 8 8 8 8 8 7 8 8 8 8 8 8 10 10 10 10 10 10

A3

77

12 14 15 14 12 12 15 14 14 12 15

10 10 10 10 10 10 10 10 10 10 10

0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

P.M.

82

0 2 2 2 0 2 2 2 9 7 0 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

0 0 0 0 9 7 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 1 2 2 2 2 2 2

7 7 5 5 2 0 0 0 0

86

0 2 2 2 0 2 2 2 2 0 2 0 0 2 2 2 2 2 2 2 2 2 4 4

0 0 0 0 2 0 2 0 0 0 0 2 2 2 0 0 0 0 4 4

3 2 3 0 3 2 3 0 0 0 0 2 2

92

4 4 4 4 4 4 4 4 4 4 4 4 X 6 7 7 7 7 7 7

4 4 4 4 4 4 4 4 4 4 4 4 X 6 7 7 7 7 7 7

4 4 4 4 4 4 4 4 4 4 4 4 X 6 7 7 7 7 7 7

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

2 0 0 2 0 2 2 2 4 5 5 5 4 5 5 5

Outro

97

The musical notation for the 'Outro' section consists of two staves. The upper staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It begins with a measure containing a quarter note G4 with a sharp sign above it, followed by a dotted quarter note G4. The next two measures each contain a pair of eighth notes: G4 and A4 in the first, and A4 and B4 in the second. This is followed by two measures of quarter notes: G4 and A4, and then A4 and B4. The section concludes with a double bar line, a quarter rest, and three measures of whole rests.

The lower staff is a guitar fretboard diagram. It shows the first five frets of the guitar. The first measure contains the sequence of fret numbers: 4, 5, 5, 5, 4, 5, 5, 5. The second measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The third measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fourth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventh measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The tenth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eleventh measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twelfth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirteenth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fourteenth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifteenth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixteenth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventeenth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighteenth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The nineteenth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twentieth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twenty-first measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twenty-second measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twenty-third measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twenty-fourth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twenty-fifth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twenty-sixth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twenty-seventh measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twenty-eighth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The twenty-ninth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirtieth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirty-first measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirty-second measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirty-third measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirty-fourth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirty-fifth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirty-sixth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirty-seventh measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirty-eighth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The thirty-ninth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fortieth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The forty-first measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The forty-second measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The forty-third measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The forty-fourth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The forty-fifth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The forty-sixth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The forty-seventh measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The forty-eighth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The forty-ninth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fiftieth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifty-first measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifty-second measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifty-third measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifty-fourth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifty-fifth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifty-sixth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifty-seventh measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifty-eighth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The fifty-ninth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixtieth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixty-first measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixty-second measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixty-third measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixty-fourth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixty-fifth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixty-sixth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixty-seventh measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixty-eighth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The sixty-ninth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventieth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventy-first measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventy-second measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventy-third measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventy-fourth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventy-fifth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventy-sixth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventy-seventh measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventy-eighth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The seventy-ninth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eightieth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighty-first measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighty-second measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighty-third measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighty-fourth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighty-fifth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighty-sixth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighty-seventh measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighty-eighth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The eighty-ninth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninetieth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninety-first measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninety-second measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninety-third measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninety-fourth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninety-fifth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninety-sixth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninety-seventh measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninety-eighth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The ninety-ninth measure contains: 4, 5, 5, 5, 4, 5, 5, 5. The hundredth measure contains: 4, 5, 5, 5, 4, 5, 5, 5.

Son and Daughter

Queen

Queen

Words & Music by Brian May

♩ = 74

A1

T
A
B

B1

9
9
7
0

0
0
0
0

0
0
0
0

C1

15

9 9 11 11 9 9 11 11 | 9 9 11 9 9 7 7 | 4 4 4 4

7 7 7 7 7 7 7 7 | 7 7 7 7 7 5 5 | 2 2 2 2

A2

18

4 4 4 5 6 | 2 2 4 2 4 | 2 0 2 X 4 5 3 4 0 0 | 9 9

2 2 | 0 0 0 | 3 3 3 3 3 3 | 7 7 7 7

22

9 9 | 9 9 | 5 7 5 7 5 7 | 5 7 5 7 5 7

0 15 | 0 0 3 0 5 3 0 0 | 5 7 7 5 3 0 5 2 3 0 0 | 7 7 7 7

B2

26

7 9 7 9 7 5 | 7 7 2 3 0 0 2 | 7 7 12 14 12 15 12 15 12 15 12 15

0 0 0 0 | 0 0 5 0 0 | 12 14 12 15 12 15 12 15 12 15

29

17 | 7 7 8 7 7 5 | 7 0 7 5 7 0 3 0 5 | 7 (2) 7 7 7 5 0 0 5

7 7 7 7 7 5 | 7 0 7 5 7 0 3 0 5 | 7 (2) 7 7 7 5 0 0 5

32

Staff 1: Musical notation with triplets and slurs.

Staff 2: Fingering: 0 0 | 9 | 7 9 7 9 7 9 | 7 9 | 7 7 5 | 3 2 5 7 7 | 7 9 7 9 7 5 7 9

Annotations: "full" with a dashed line and "1 1/2" above it.

C2

35

Staff 1: Musical notation with slurs and accents.

Staff 2: Fingering: 9 9 11 11 9 9 11 11 | 10 | 9 7 9 7 9 7 5 7 | 4 4 | 2 2 2 2 2 2

Annotations: "full" above notes 10 and 7.

38

Staff 1: Musical notation with slurs and accents.

Staff 2: Fingering: 2 2 | 4 4 2 4 5 6 | 2 2 | 4 2 4 3 3 | 2 2 4 | X 2 4 2 3 0 3

Annotations: "full" above notes 4 and 2; "1/4" above note 3.

A3

41

Staff 1: Musical notation with rests and chords.

Staff 2: Fingering: 0 | 7 5 7 5 | 9 9 7 9 9 7 | 9 7 7 5 7 7 5 | 9 7 | 0 3 0 5 3 0 0 0

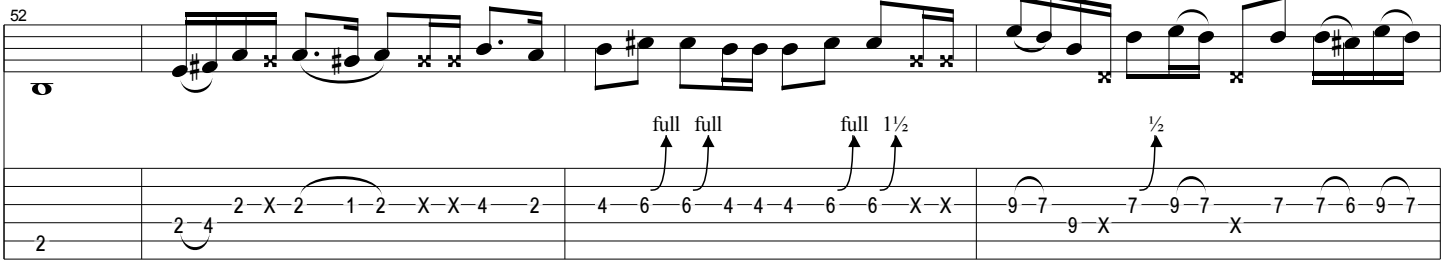
D
♩ = 94
tempo 94ccel.

47

Staff 1: Musical notation with slurs and accents.

Staff 2: Fingering: 7 9 7 | 7 5 3 0 7 7 0 3 0 0 0 | 4 2 | 4 2 4 2 4 2 4 2 | 4 2 4 2 4 2 4 2 | 4 | 2 2

52



2-X-2-1-2-X-X-4-2 4-6-6-4-4-4-6-6-X-X 9-7-9-X 7-9-7-X 7-7-6-9-7

full full full 1/2 1/2

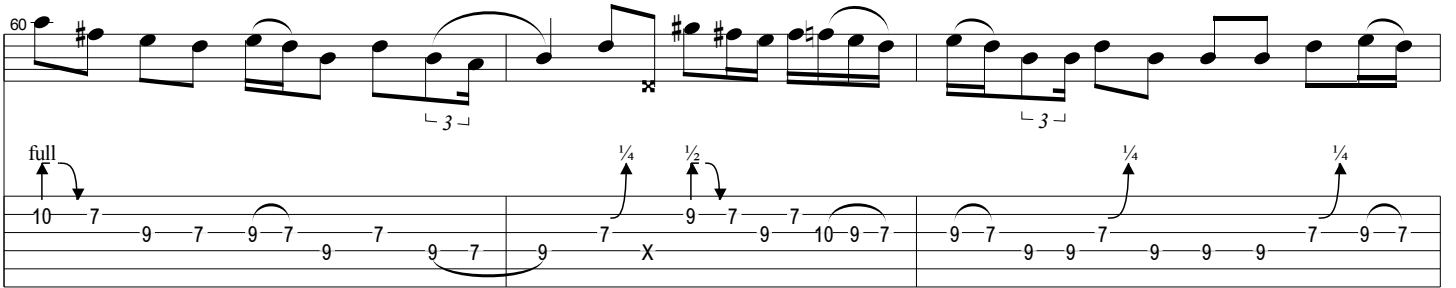
56



full full 1/2 1/2 full full

9 6 6 4 6 6 4 X 7 9 7 X 9 7 9 9 7 9 7 9 10

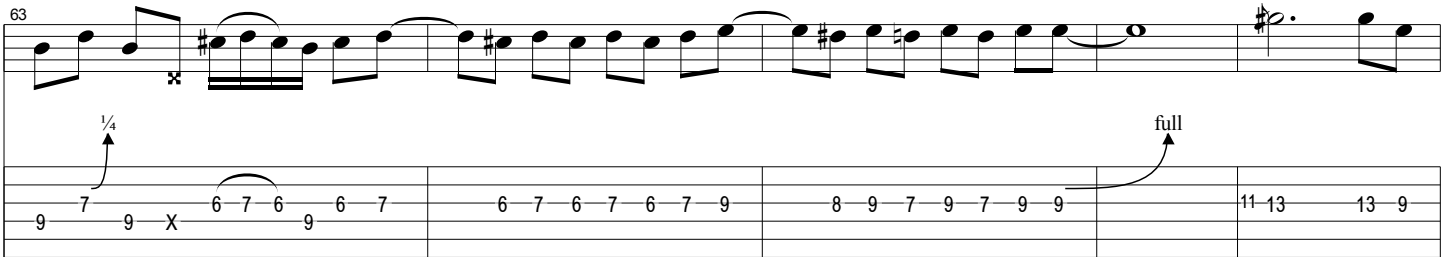
60



full 1/4 1/2 1/4 1/4

10 7 9 7 9 7 9 7 9 7 9 7 X 9 7 9 7 9 9 9 7 9 7

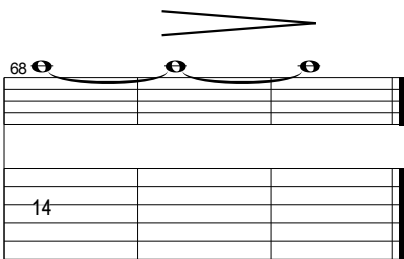
63



1/4 full

9 7 9 X 6 7 6 9 6 7 6 7 6 7 9 8 9 7 9 7 9 9 11 13 13 9

68



14

Jesus

Queen

Queen

Words & Music by Freddie Mercury

♩ = 114

Verse 1

1

1 2 3 4 5 6 7 8

2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	3	4	4	4	3	4	4	3	4
4	4	4	4	4	4	4	4	4	4	4
2	2	4	2	4	2	4	2	4	4	2

4

5 6 7 8

2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3
4	4	3	4	4	4	3	4	4	3
4	4	4	4	4	4	4	4	4	4
2	2	4	2	4	2	4	2	4	4

Chorus 1

7

9 10 11 12

2	0	3	2	2	0	3	2	2	0	3	2	2	0	3	2	2	0
3	2	0	3	2	2	3	2	2	2	3	2	2	2	3	2	2	2
0	0	0	2	2	0	0	2	2	0	0	2	2	0	0	2	2	0
		3				3				3				3			

Verse 2

11

13 14 15 16

2	2	2	2	2	2	2	2	2	2	2	2
5	3	3	3	3	3	3	3	3	3	3	3
2	2	3	3	3	3	3	3	3	3	3	3
0	0	0	4	4	4	4	4	4	4	4	4
		3	2	2	2	2	2	2	2	2	2

Chorus 2

Musical notation for Chorus 2, measures 14-18. The notation includes a treble clef staff with notes and a guitar fretboard diagram below with strings 1-6 and fret numbers.

Verse 3

Musical notation for Verse 3, measures 19-21. The notation includes a treble clef staff with notes and a guitar fretboard diagram below with strings 1-6 and fret numbers.

Musical notation for Verse 3, measures 22-24. The notation includes a treble clef staff with notes and a guitar fretboard diagram below with strings 1-6 and fret numbers.

Chorus 3

Musical notation for Chorus 3, measures 25-28. The notation includes a treble clef staff with notes and a guitar fretboard diagram below with strings 1-6 and fret numbers.

Solo

Musical notation for Solo, measures 29-32. The notation includes a treble clef staff with notes and a guitar fretboard diagram below with strings 1-6 and fret numbers.

32

2 3 4 4 2 | 2 3 4 4 2 | 2 3 4 4 2 | 2 3 4 4 2

0 3 2 0 2 | 0 3 2 0 2

♩ = 228
tempo 228

34

2 3 4 4 2 | 2 3 4 4 2 | 2 3 4 4 2 | 2 3 4 4 2 | 0 1 2 2 0 | 7 7 7 5

5 4 2 5 3 2 | 5 4 2 5 3 2

38

7 7 7 7 7 7 | 5 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 5 7 5 7 | 7 7 7 7 7

$\frac{1}{4}$

42

7 7 7 7 7 7 7 9 7 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 8 7 5 7 5 5

$\frac{1}{4}$ $\frac{1}{2}$

45

7 7 7 7 7 7 5 7 0 7 5 7 7 5 7 7 9 7 9 7 9 7 9 9 7 9 9 7 9

48

51

54

57

60

63

69

7 7 7 7 7 7
7 7 7 7 7 7
5 5 5 5 5 5

7 6 6 5
5 4 4 3

5 4 4 2
3 2 2 0

7-7-7-7-7-7-7-7-7-7-7-7-7-7-7

70

2:3

7-7-7 5 7 9 7 9 7 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9

73

4:3

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

1/2

full

76

8 9 7 9 7 9 8 10 8 9 7 9 15 15 12 15 14 12 15 15 12 15 14 12 15 15 12 15 14 12

1/2

full

full

full

80

15 15 12 15 14 12 15 15 12 15 14 12 15 15 12 15 14 12 15 15 12 15 14 12 15 15 12 15 14 12 15 15 12 14

full

full

full

full

full

full

83

full

14 12 15 14 12 14 12 14 X 14 14 12 14 12 14 14 14 14 14 14 14 12 12

Verse 4

♩ = 114
tempo 114

87

2 3 4 4 2 2 3 4 4 2 2 3 4 4 2 2 3 4 4 2

Chorus 4

91

2 3 4 4 2 2 3 4 4 2 2 3 4 4 2 2 3 4 4 2

fade out



95

2 3 4 4 2 2 3 4 4 2 2 3 4 4 2 2 3 4 4 2