

WE WILL ROCK YOU

Words and Music by
BRIAN MAY

Moderate

Repeat 4 times
Clap Hands

N. C. Hand clap smile throughout song
Piano part optional

1. Bud-dy you're a boy make a big noise play-in' in the
 2. Bud-dy you're a young man, hard manshout-in' in the
 3. Bud-dy you're an old man, poor man plead-in' with your

street gon-na be a big man some day you got mud on yo' face you big dis-grace
 street gon-na take on the world some day you got blood on yo' face you big dis-grace
 eyes gon-na make you some peace some day you got mud on your face you big dis-grace. Some

1. 2.
 kick-in' your can— all o-ver the place sing-in'
 wav-in' your ban-ner all o-ver the place sing-in' } We will we will rock you— we will we will rock you.—
 bod-y bet-ter put you back in-to your place sing-in' }

3.

We will we will rock you We will we will rock you. We will we will



rock you.



Play 3 times



WE ARE THE CHAMPIONS

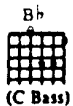
Words by
FREDDIE MERCURY

Moderately Slow ♩ = 62

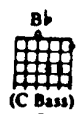


I've paid my dues, ——— and time af - ter time.
bows ——— and my cur - tain calls.

mp



I've done my ——— sen - tence
You brought me fame and for - tune and ev - 'ry - thing that



but com - mit - ted no ——— crime. ———
goes with it, I thank you all. ———

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



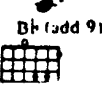
takes, _____
 es, _____

I've made a few. _____
 no plea- sure cruise. _____



I've had my share of sand_ kicked in my_ face but I've come
 I con-sid-er it a chal-lenge be-fore the whole hu- man race and I ain't gon-na

cresc. *f*









through) And I need to go on, and on, and on, and on. We _____ are the cham- pions. my
 lose.





mf








friend. _____ And we'll _____ keep on fight- ing _____ till the end. _____



We are the cham - pions. We are the cham - pions. No time for




To Coda II

To Coda I


los - ers 'cause we are the cham - pions of the

world.


D.S. al Coda I

D.S. al Coda II



I've tak - en my

of the

cham - pions

KILLER QUEEN

Words and Music by
FREDDIE MERCURY

Medium rock

Cm



She keeps— Mo - et and Chan - don
void com - pli - ca - tions, she

mf

Bb



Cm



in her pret - ty cab - i - net, "Let them eat cake," she says.
nev - er kept the same ad - dress, In con - ver - sa - tion she

Bb



Eb



Bb (D bass)



Just like Ma - ne An - toin - ette. — A built - in rem - e - dy for
spoke just like a bar - on - ess. — Met a man from Chi - na, went

Eb7 (Db bass)



3 fr.

Ab (C bass)



Abm (Cb bass)



Eb (Bb bass)



Khu - shchev and Ken - ne - dy, And an - y time an in - vi - ta - tion
down to Gei - sha Mi - nah, Then a - gain in - ci - den - tal - ly if you're

Bb11



G7



Cm



you that can de - cline... way in - clined... Per - fume came Cav - i - ar and cig - a - rettes. nat - 'ral - ly from Par - is, for

Bb7



Eb



D7



Gm



F7



well versed in et - i - quette. ex - tr'or - di - nar - i - ly nice. } She's a cars she could - n't care... less. fas - tid - ious and pre - cise. }

Bb



Dm (A bass)



Gm



Dm



Gm



A7



Dm



Kill - er Queen, gun pow - der, gel - a - tine, dy - na - mite with a la - ser beam,

G7



C



Bb



guar - an - teed to blow your mind, an - y time, ooh.

1. A7 Dm G7 Cm To Coda C Bb

Rec - om - mend - ed at the price. in - sa - tia - ble an ap - pe - tite. wan - na try.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: A7, Dm, G7, Cm, To Coda, C, and Bb. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

F Bb (F bass) F7 Bb (F bass) F Bb F7 Bb (F bass)

2. To a -

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: F, Bb (F bass), F7, Bb (F bass), F, Bb, F7, and Bb (F bass). The piano accompaniment continues with a right-hand melody and a left-hand bass line.

2. A Dm A Dm G7 Cm G7 Cm

This system contains the third line of music. It features a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated: A, Dm, A, Dm, G7, Cm, G7, and Cm. The piano accompaniment includes triplets in the right-hand melody.

Cm7 (F bass) F E (F bass) F Cm

This system contains the fourth line of music. It features a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated: Cm7 (F bass), F, E (F bass), F, and Cm. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Bb Cm Bb

This system contains three measures of music. Above the staff are guitar chord diagrams for Bb, Cm, and Bb. The piano accompaniment features a melody with triplets in the right hand and a bass line in the left hand.

Eb Bb (D bass) Eb7 (Db bass) 3 fr. Ab (C bass) Abm (Cb bass) Eb (Bb bass)

This system contains three measures of music. Above the staff are guitar chord diagrams for Eb, Bb (D bass), Eb7 (Db bass) 3 fr., Ab (C bass), Abm (Cb bass), and Eb (Bb bass). The piano accompaniment continues with a melodic line and bass accompaniment.

Bb7 Eb (Bb bass) Bb7

This system contains three measures of music. Above the staff are guitar chord diagrams for Bb7, Eb (Bb bass), and Bb7. The piano accompaniment includes a melodic line and bass accompaniment.

G7 Cm G7 Cm

hat she's as will - ing as play - ful as a puss - y - cat, Then

This system contains four measures of music. Above the staff are guitar chord diagrams for G7, Cm, G7, and Cm. The piano accompaniment includes a melodic line and bass accompaniment. The lyrics are: "hat she's as will - ing as play - ful as a puss - y - cat, Then".

Bb Eb Bb Eb

mo - men - tar - i - ly out of ac - tion, tem - po - rar - i - ly out of gas; To

D7 Gm F Bb F Bbm F

D.S. al Coda

ab - so - lute - ly drive you wild, wild. (She's out to get you.) She's a

Coda C Bb F Bb (F bass) F7 Bb (F bass)

what a drag.

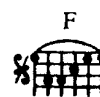
F Bb F7 Bb Eb

Repeat ad lib. for fade

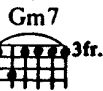
RADIO GA GA

Words and Music by
ROGER TAYLOR

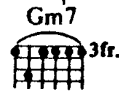
Medium tempo





I'd sit a - lone_ and
gave them all_ those
watch the shows_ we



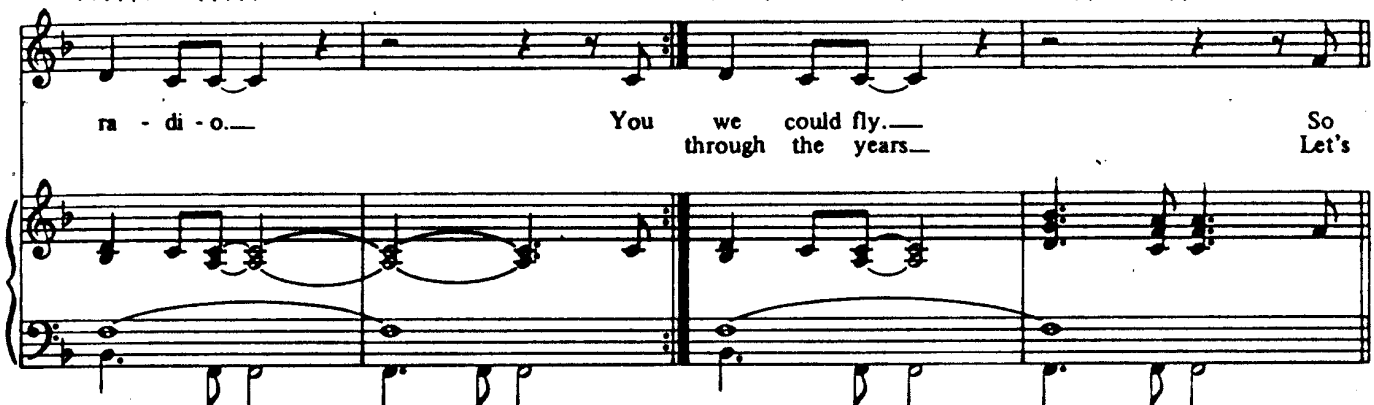
watch your light_ my on - ly friend_ through teen - age nights_ And
old - time stars_ through wars of worlds_ in - vad - ed by Mars_ You
watch the stars_ on vid - e - os_ for hours and hours_ We



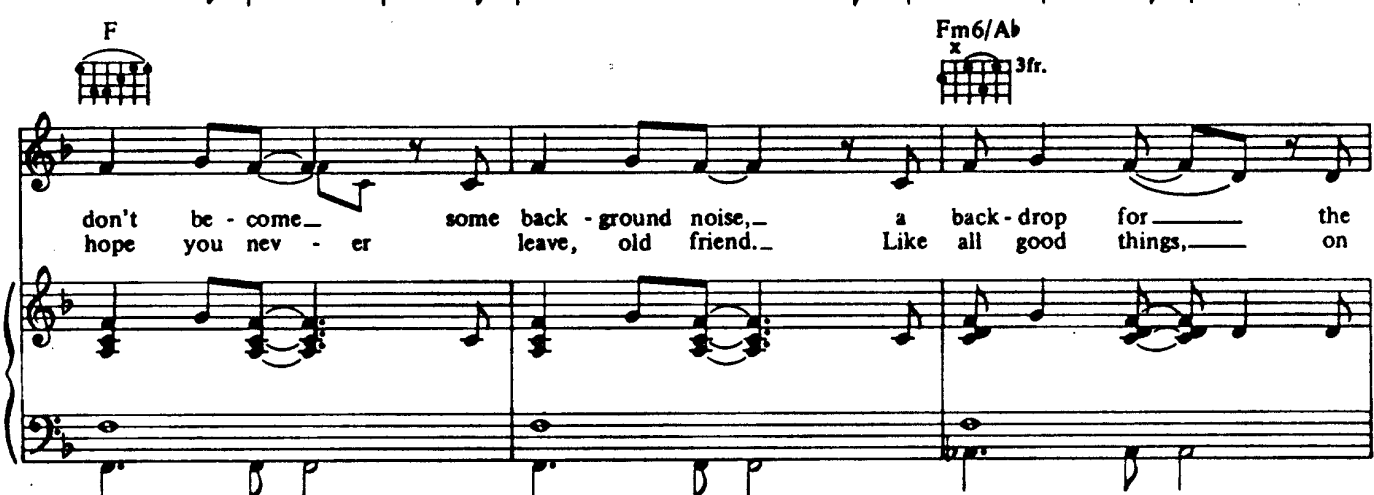
ev - 'ry - thing_ I had to know_ I heard it on_ my
made 'em laugh;_ you made 'em cry_ You made us feel_ like
hard - ly need_ to use our ears_ How mu - sic chang - es

1.   | 2.    

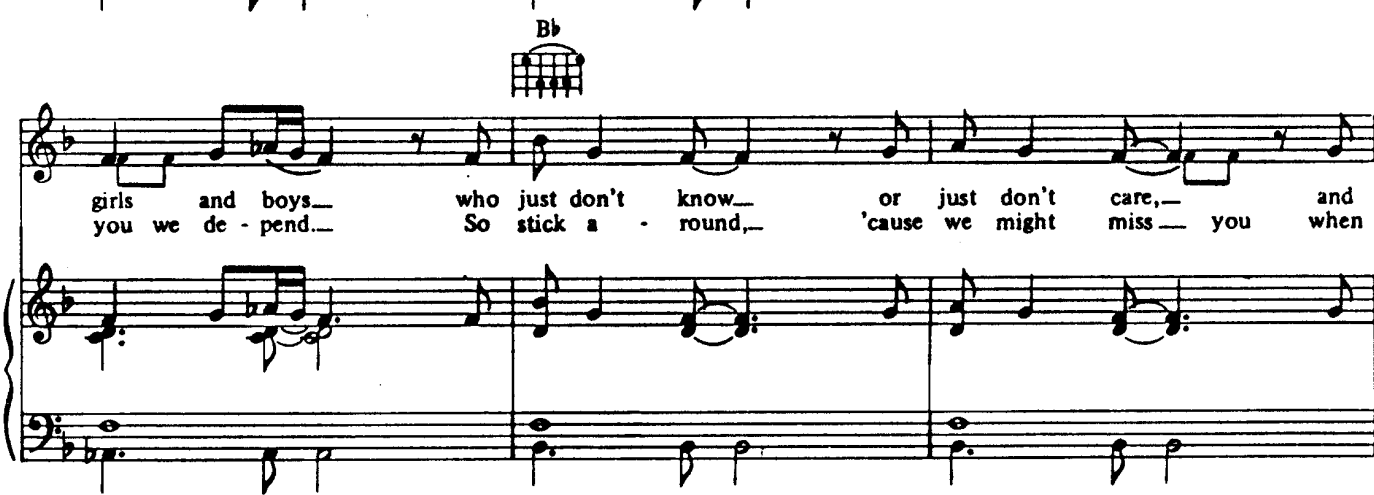
ra - di - o. — You we could fly. — So
through the years. — Let's



don't be - come — some back - ground noise. — a back - drop for — the
hope you nev - er leave, old friend. — Like all good things, — on



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



just com - plain — when you're not there. — You had your time; — you
we grow tired. — of all this vis - ual. }



C7sus4



C7



had your pow'r... You've yet to have... your fin - est hour...

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

ra - di - o ga ga, ra - di - o goo goo, ra - di - o ga ga.

All we hear... is ra - di - o ga ga... ra - di - o blah... blah.

To Coda

E^b B^b C⁰ D^m C^{sus4} C⁰

Ra - di - o, what's new? Ra - di - o, some - one

C^{sus2} C⁰ F No chord

still loves you.

D.S. (no repeats) al Coda

We

Coda D^m C⁰ C^{sus2} C⁰ F

D.S. (instrumental) and fade

Some - one still loves you.

FAT BOTTOMED GIRLS

Words and Music by
BRIAN MAY

D (sung unaccompanied) C G D C A

Are you gon-na take me home to-night? Ah, down be-side that red fire-light;

mf

Unaccompanied choir
Piano tacet.

D G D A Asus

are you gon-na let it all hang out? Fat bot-tomed girls, you make the rock-in' world go

D

Heavy Rock Beat

round. (Shout:) Hey! (Sing:) I was

(play)
f

just a skin - ny lad nev - er knew no good from bad. But I knew
 2. sing - ing with my band a - cross the wire, a - cross the land, I seen
 3. mort - ga - ges and homes, and the stiff - ness in your bones. Ain't no

life be - fore I left my nurs - er - y, Left a - lone — with big fat Fan - ny, she was
 ev - 'rv blue eyed floo - zy on the way. But their beau - ty and their style went kind of
 beau - ty queens — in this lo - cal - i - ty. (I tell you) Oh, but I — still get my plea - sure still

such a naugh - ty nan - ny. Heap big wom - an you made a bad boy out of me. —
 smooth af - ter a - while. — Take me to them dirt - y la - dies ev - 'ry - time. —
 get my great - est trea - sure. Heap big wom - an you gon - na make a big man out of me. —



(Shout:) Hey. Hey. _____ (Sing:) 2. I've been _____ (Shout) Come on
 (Shout:) Now get this.

drums fill - - - - -

chorus:



(Sing) Oh, won't you take me home to - night? -
 (Sing) Oh, you gon - na take me home to - night. (please)



Oh, down be-side__ your red fire-light. __ Oh, and you
 Oh, down be-side__ your red fire-light. __ Oh, you gon - na

G D A

give it all you got fat bot - tomed girls. — } You make — the rock-in' world — go
 let it all hang out, fat bot - tomed girls. — }

D G D A To Coda D

'round. — Fat bot - tomed girls — you make — the rock - in' world go 'round.

G G D A D G D A D G D Coda

(Bass) (Bass)

D.S. al Coda

(Shout:) Hey, lis - ten here. (Sing:) Now your round.

Repeat till fade

(Shout:) Get on your bikes and ride. (From 3rd time ad lib) Fat bot-tomed girls.

I WANT TO BREAK FREE

Words and Music by
JOHN DEACON

Medium beat

E




E




I Want To Break Free. _____ 1. I Want To Break




VERSES

E



Free.
(2.) love.
(3.) on.

I Want To Break Free from your lies. You're so
I've fal - len in love for the first time; and
I can't get used to liv-ing with - out, liv- ing with-out,





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

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

Piano accompaniment for the first system, showing the left and right hand parts.



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

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

Piano accompaniment for the second system.



Musical notation for the third system, including a 'To Coda' symbol and a first ending bracket.

God knows, I Want To Break Free. 1. I've fal - len in
God knows, I've fal - len in love. 2. I've fal - len in
Got to make it on my _____

Piano accompaniment for the third system.



Musical notation for the fourth system, including a second ending bracket and a key signature change to one sharp (F#).

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

Piano accompaniment for the fourth system, including a key signature change to one sharp (F#).

B A

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

C#m F#sus4 F# A B

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

C#m B A B C#m B

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

A B E D.º. al Coda

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

CODA



own.

So ba - by can't you



see _____

I've got to break _____



free.

I've got to break free.

*Repeat for fade
(vocal ad lib)*

I Want To Break _____ Free.

Yeah...

TEAR IT UP

Words and Music by
BRIAN MAY

Steady beat

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

f

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is present.

G A G A G A G A D

3 times

This system shows guitar chord diagrams for G, A, and D, followed by a piano accompaniment section. The guitar chords are shown in treble clef with fingerings. The piano accompaniment continues with the same rhythmic pattern as the first system. A bracket indicates a three-measure repeat.

A G A G A G A C G D

This system continues the guitar chord diagrams (A, G, A, G, A, G, A, C, G, D) and the piano accompaniment. The piano part maintains the steady eighth-note bass line and chord accompaniment.

A

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

This system features a final guitar chord diagram for A and the piano accompaniment. The piano part includes a long note in the right hand, indicated by a slur and a fermata, which spans across the vocal line. The vocal line continues with the lyrics "Give me your mind, ba - by, give me your bo - dy.---".

E D A

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

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

A G A G A

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

G A D A G A G A

Break it up, ca-by___ You got-ta Tear it up Shake it up

G A C G D A G A G A

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

This system contains the first two lines of music. The top line is a vocal melody with guitar chord diagrams for G, A, C, G, D, A, G, A, G, and A. The bottom two lines are piano accompaniment in treble and bass clefs.

G A D A G A G A

Wake it up, Ba - by — Tear it up, Stir it up

This system contains the third and fourth lines of music. The top line is a vocal melody with guitar chord diagrams for G, A, D, A, G, A, G, and A. The bottom two lines are piano accompaniment.

G A G F C D

Stake it out, and you can't go wrong — I

This system contains the fifth and sixth lines of music. The top line is a vocal melody with guitar chord diagrams for G, A, G, F, C, and D. The bottom two lines are piano accompaniment, featuring a long sustained chord in the right hand.

A E D A

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

This system contains the seventh and eighth lines of music. The top line is a vocal melody with guitar chord diagrams for A, E, D, and A. The bottom two lines are piano accompaniment.

A E D A

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

Detailed description: This system contains the first line of music. It features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The guitar part includes a single note on the first string, first fret, and a series of eighth notes. Above the staff are four guitar chord diagrams labeled A, E, D, and A. Below the staff is the vocal line with the lyrics "love you for your mind, ba-by give me your bo - dy —" and a fermata over the final note. To the right of the system is a large number "1". Below the guitar part is a piano accompaniment consisting of two staves (treble and bass clefs) with a steady eighth-note bass line and chords in the right hand.

E D A

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

Detailed description: This system contains the second line of music. It features a guitar part with a treble clef and a key signature of two sharps. The guitar part includes a single note on the first string, first fret, and a series of eighth notes. Above the staff are three guitar chord diagrams labeled E, D, and A. Below the staff is the vocal line with the lyrics "wan - na be a toy at your birth - day par - ty —" and a fermata over the final note. Below the guitar part is a piano accompaniment consisting of two staves (treble and bass clefs) with a steady eighth-note bass line and chords in the right hand.

E A F# B G C N.C.

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

Detailed description: This system contains the third line of music. It features a guitar part with a treble clef and a key signature of two sharps. The guitar part includes a single note on the first string, first fret, and a series of eighth notes. Above the staff are six guitar chord diagrams labeled E, A, F#, B, G, and C, followed by "N.C." (Natural Chord). Below the staff is the vocal line with the lyrics "Wind me up, wind me up, wind me up Let me go!". Below the guitar part is a piano accompaniment consisting of two staves (treble and bass clefs) with a steady eighth-note bass line and chords in the right hand.

A G A G A D

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

Detailed description: This system contains the fourth line of music. It features a guitar part with a treble clef and a key signature of two sharps. The guitar part includes a single note on the first string, first fret, and a series of eighth notes. Above the staff are seven guitar chord diagrams labeled A, G, A, G, A, and D. Below the staff is the vocal line with the lyrics "Tear it up, Stir it up, Break it up, let me go —". Below the guitar part is a piano accompaniment consisting of two staves (treble and bass clefs) with a steady eighth-note bass line and chords in the right hand.

A G A G A C G D

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

This system contains the first line of music. It features a vocal line with guitar chord diagrams (A, G, A, G, A, C, G, D) above it. Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs.

A G A G A D

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

This system contains the second line of music. It features a vocal line with guitar chord diagrams (A, G, A, G, A, D) above it. Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs.

A C D A G F G A C D

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

This system contains the third line of music. It features a vocal line with guitar chord diagrams (A, C, D, A, G, F, G, A, C, D) above it. Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs.

A G F G A C D

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

This system contains the fourth line of music. It features a vocal line with guitar chord diagrams (A, G, F, G, A, C, D) above it. Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs.

A G F G A C D

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

A G A G F

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

G A G A G A

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

G A D A G A G A

A G A C G D A G A G A

The first system of music features a guitar part at the top with ten chord diagrams labeled A, G, A, C, G, D, A, G, A, G, and A. Below this is a piano accompaniment consisting of a treble and bass clef staff. The piano part plays a rhythmic accompaniment of eighth notes and chords, primarily using the chords indicated by the guitar part.

G A D A G A G A

The second system continues the piece with guitar chord diagrams labeled G, A, D, A, G, A, G, and A. The piano accompaniment maintains the same rhythmic pattern as the first system.

G A D A G A G A

The third system features guitar chord diagrams labeled G, A, D, A, G, A, G, and A. The piano accompaniment continues with the established rhythmic accompaniment.

G A C G D

Repeat ad lib and fade

A G A C D

The fourth system begins with guitar chord diagrams labeled G, A, C, G, and D. A double bar line with repeat dots follows. Above the repeat sign is the instruction *Repeat ad lib and fade*. Below the repeat sign are guitar chord diagrams labeled A, G, A, C, and D. The piano accompaniment concludes with a final chord and a fermata.

SAVE ME

Words and Music by
BRIAN MAY

Slowly ♩

G D/F# Em7 G C

1. It start - ed off_ so well_ they said we made a per - fect pair_

2. slate will soon_ be clean_ I'll e - rase the mem - o - ries_

Instr.

mp

Am C D G C

I clothed my-self_ in your glor - y and your love, how I loved_

To start a-gain_ with some - bo - dy new, was it all

G D Am G

Omit on ♩

— you, — how I cried. — The years of care — and

wast - ed, — all that love? — I hang my head — and I

Each

C Am C G D

loy - al - ty — were noth - ing but a sham, it seems The
ad - ver - tise — a soul for sale or rent I

C D G C G C G

years be - lie — we lived — a lie — I'll love — you — 'til I die. —
have no heart — I'm cold — in - side, — I have — no — real in - tent. —
night I cry, I still be - lieve the lie — I'll love — you — 'til I die. —

Chorus D A/C# Bm7 D E7

Save me, save me, save me — I can't face this life a -

A G D A/C# D/C# Gm/Bb

lone — Save me, save me, save me I'm
% Don't

D C G 1. D 2. Am

na - ked and I'm far from home. 2. The home.

This system contains the first two lines of the musical score. The top line is the vocal melody with guitar chords D, C, G, 1. D, and 2. Am. The lyrics are "na - ked and I'm far from home. 2. The home." Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs.

D% al Coda CODA D C Bm7 D G

let me face my life a lone.

This system contains the second two lines of the musical score. The top line is the vocal melody with guitar chords D% al Coda, CODA, D, C, Bm7, D, and G. The lyrics are "let me face my life a lone." Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs.

D A/C# D/C G/B Gm/Bb D C G/B

Save me, save me, oh. I'm na - ked and I'm far from

This system contains the third two lines of the musical score. The top line is the vocal melody with guitar chords D, A/C#, D/C, G/B, Gm/Bb, D, C, and G/B. The lyrics are "Save me, save me, oh. I'm na - ked and I'm far from". Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs.

D C G D FINE

home.

This system contains the final two lines of the musical score. The top line is the vocal melody with guitar chords D, C, G, and D, ending with the word "FINE". The lyrics are "home." Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs, featuring a triplet in the final measure.

IT'S LATE

Words and Music by
BRIAN MAY

Rubato

Musical notation for the first system, featuring guitar chords (A, D, A Bass) and piano accompaniment. The tempo is marked 'Rubato' and the dynamics 'mf'.

Moderate Hard Rock

Musical notation for the second system, including vocal lines and piano accompaniment. The tempo is marked 'Moderate Hard Rock'. A guitar chord (A Bass) is indicated above the staff.

Musical notation for the third system, including vocal lines and piano accompaniment. The tempo is marked 'Moderate Hard Rock'. Guitar chords (A, D, A Bass) are indicated above the staff.

Musical notation for the fourth system, including vocal lines and piano accompaniment. The tempo is marked 'Moderate Hard Rock'. Guitar chords (D, A, D, A Bass) are indicated above the staff.

A D (A Bass) A

no one but my - self — to blame. — But there's some-thing in- side — that's

The first system of music features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a whole note 'no' and a half note 'one', followed by a quarter note 'but', a quarter note 'my', a quarter note 'self', a quarter rest, a quarter note 'to', a quarter note 'blame', a quarter rest, a quarter note 'But', a quarter note 'there's', a quarter note 'some-thing', a quarter note 'in-', a quarter note 'side', a quarter rest, a quarter note 'that's'. The piano accompaniment consists of chords and moving lines in both hands.

C#7sus C#7 F#m F#m (F Bass) D A

turn -ing my mind — a - way. — Oh — how I could love you, —

The second system continues the piece. The vocal line has a quarter note 'turn', a quarter note 'ing', a quarter note 'my', a quarter note 'mind', a quarter rest, a quarter note 'a', a quarter note 'way', a quarter rest, a quarter note 'Oh', a quarter rest, a quarter note 'how', a quarter note 'I', a quarter note 'could', a quarter note 'love', a quarter note 'you', a quarter rest. The piano accompaniment continues with various chords and melodic lines.

D (A Bass) A 2nd time only F#m7

if I — could let — you stay. Oh — you make me

The third system features a vocal line and piano accompaniment. The vocal line has a quarter note 'if', a quarter rest, a quarter note 'I', a quarter rest, a quarter note 'could', a quarter rest, a quarter note 'let', a quarter rest, a quarter note 'you', a quarter rest, a quarter note 'stay', a quarter rest, a quarter note 'Oh', a quarter rest, a quarter note 'you', a quarter note 'make', a quarter note 'me'. The piano accompaniment includes a '2nd time only' section with a specific chord.

A E A

love you, — don't tell me that we're through. —

The fourth system concludes the piece. The vocal line has a quarter note 'love', a quarter note 'you', a quarter rest, a quarter note 'don't', a quarter note 'tell', a quarter note 'me', a quarter note 'that', a quarter note 'we're', a quarter note 'through', a quarter rest. The piano accompaniment provides harmonic support with chords and moving lines.

A D (A Bass) A

no one but my - self — to blame. — But there's some-thing in- side — that's

C#7sus C#7 F#m F#m (F. Bass) D A

turn - ing my mind — a - way. — Oh — how I could love you, —

D (A Bass) A 2nd time only F#m7

if I — could let — you stay. — Oh — you make me

A E A

love you, — don't tell me that we're through. —

2.



I've been so long, you've been so long, we've been so long try'n to



work it out. I ain't got long. you ain't got long.



we've got-ta know what this life is all a - bout.

ad lib solo

Play 3 times



Full musical score including vocal line, piano accompaniment, and guitar chord diagrams.

C7 C (add 9) C (add 9) C C Play 8 times F

This system contains guitar chord diagrams for C7, C (add 9), C (add 9), C, C, and F. Below the guitar staff is a piano accompaniment with treble and bass clefs. The music is in a key with two sharps (D major) and a 4/4 time signature.

G D A E B E D.S. al^o

Too late, _____ much too late. _____

This system features guitar chord diagrams for G, D, A, E, B, and E. The lyrics "Too late, _____ much too late. _____" are written below the vocal line. The piano accompaniment continues with the same key and time signature. The instruction "D.S. al^o" is at the end of the system.

CODA A E (A Bass) D B7 E

_____ it's late — it's late — it's late — it's late, _____

This system is marked "CODA" and includes guitar chord diagrams for A, E (A Bass), D, B7, and E. The lyrics "_____ it's late — it's late — it's late — it's late, _____" are written below the vocal line. The piano accompaniment continues.

C#7 F#m D A

_____ it's late — it's late. _____ Oh it's all too late. _____

This system includes guitar chord diagrams for C#7, F#m, D, and A. The lyrics "_____ it's late — it's late. _____ Oh it's all too late. _____" are written below the vocal line. The piano accompaniment concludes the piece.

The musical score is written for guitar and piano. It is in the key of G major (one sharp) and 3/4 time. The score is divided into two systems. The first system features a guitar part with E and D chord diagrams and a piano accompaniment. The second system features a guitar part with an A chord diagram and a piano accompaniment. The piano part includes a 3/4 time signature change and a 'Play 8 times' instruction.

2. The way you love me
is the sweetest love around.
But after all this time, the more I'm trying,
The more I seem to let you down.
Now you tell me you're leaving, and I
just can't believe it's true.
Oh you know that I can love you
though you know I can't be true.
Oh you make me love you,
don't tell me that we're through.
It's late and it's driving me so mad.
It's late, but don't try to tell me that
It's too late save our love you can't turn out the light,
So late, I've been wrong but I'll learn to be right.
It's late, it's late, it's late, but not too late.
3. You're starting at me
with suspicion in your eye.
You say what game you're playing, what's this
that you're saying, I know that I can't reply.
If I take you to-night is it making my life a lie.
Oh you make me wonder, did I live my life alright.
It's late, but it's time to set me free.
It's late, oh yes I know but there's no way it has to be
Too late, so let the fire take our bodies this night
So late, so let the waters take our guilt in the tide.

SOMEBODY TO LOVE

Words and Music by
FREDDIE MERCURY

Freely

Ab 4 fr. Eb/G Fm Dbmaj9 Eb7sus4 Db Eb7

Can an - y - bod - y find me Some - bod - y To

Moderately (in 4)






Ab 4 fr. Ab 4 fr. Eb/G Fm Db Eb7

Love? Each

Ab 4 fr. Eb/G Fm Ab 4 fr. Bb Eb7

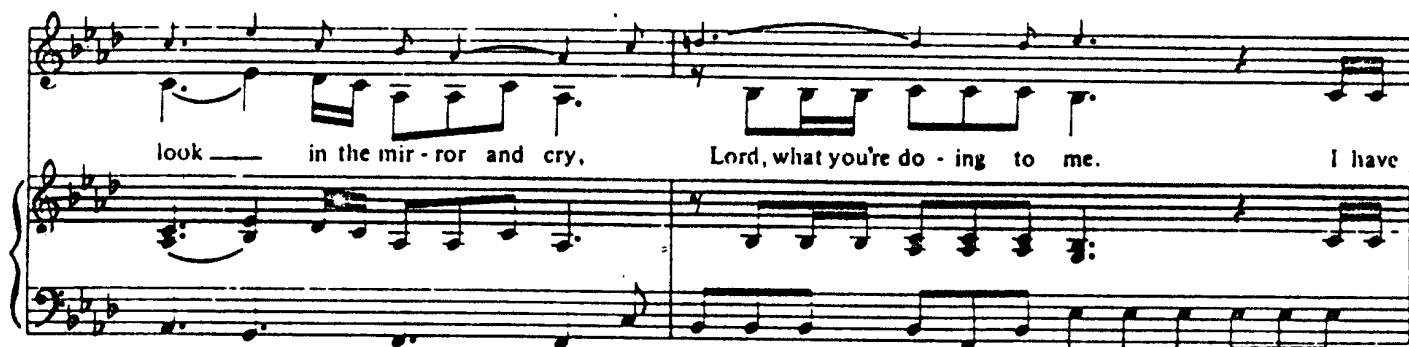
Take a look at your -

morn - ing I get up, I die a lit - tle, can't bare - ly stand on my feet. Take a

self in the mir - ror and cry, yeah, yeah.

look in the mir - ror and cry, Lord, what you're do - ing to me. I have

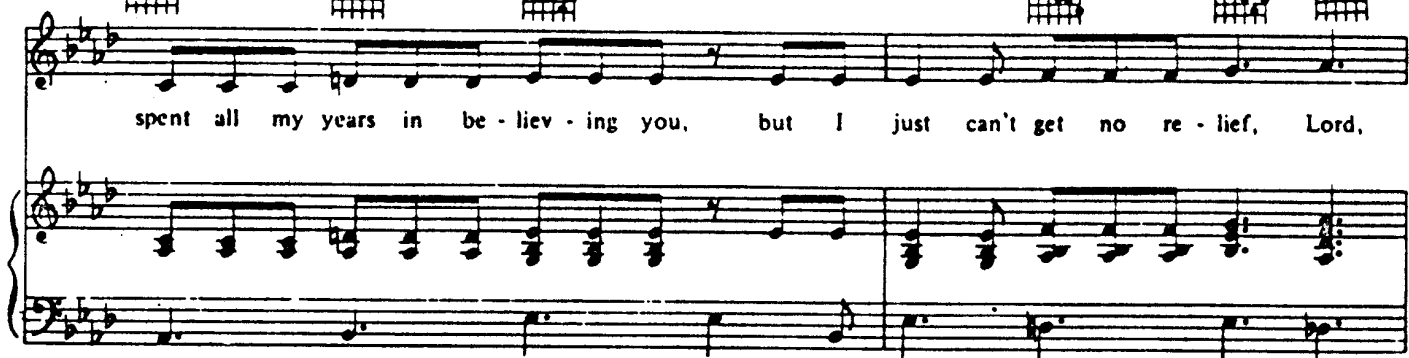


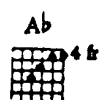
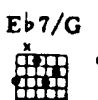
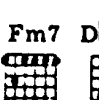
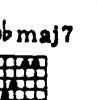
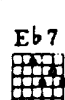




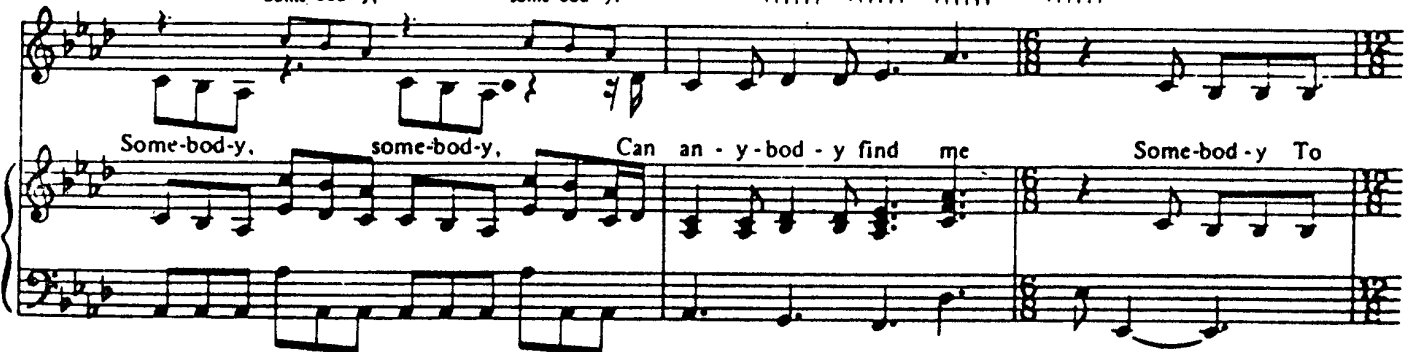


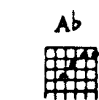
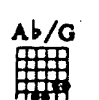
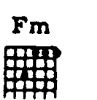
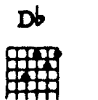


spent all my years in be - liev - ing you, but I just can't get no re - lief, Lord,



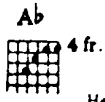
Some - bod - y, some - bod - y. Some - bod - y, some - bod - y, Can an - y - bod - y find me Some - bod - y To



Love? I work





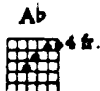
He works hard.

hard ev - 'ry day of my life. I work till I ache my bones. At the

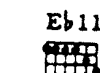
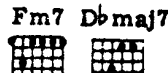
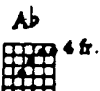


At the end of the day.

end I take home my hard earned pay all on my own. I get



down on my knees and I start to pray 'til the tears run down from my eyes, Lord,



Some-bod - y, some - bod - y.

Some-bod - y, some-bod - y, Can an - y - bod - y find me Some-bod - y To

Ab

Ab7

Db

He wants help ev - 'ry day.

Love?

Ev - 'ry day I

Gb

try and I try and I try, But ev - 'ry-bod - y wants to put me down, they

Gbm

Bb7

say I'm go-in' cra - zy. They say I got a lot of wa-ter in my brain, got

Eb7

Ab/Eb

no com-monsense... I got no-bod - y left to be - lieve. Yeah, - yeah, - yeah, - yeah

Ab 4fr. Cm/G Fm Ab 4fr. Bb7 Eb7 Ab 4fr. Cm/G Fm

Instrumental Solo

Bb7 Eb7 Db Ab 4fr. Bb7 Eb Bb7/D Eb Db

Ab 4fr. Eb7/G Fm7 Dbmaj7 Eb7

Ooh, some-bod - y, some-bod-y, Can an - y-bod - y find me Some -

Ab 4fr. Ab/G Fm Dbmaj7 Eb7

An - y - bod - y find me some - one to bod - y To Love? Got no

Ab Eb7/G Fm Ab Bb7 Eb7

low... You just keep los - ing and
 feel. I got no rhy - thm, I just keep los - ing my beat. I'm

Ab Eb/G Fm Bb7 Eb7

los - ing. He's al - right, he's al right.
 O. K., I'm al-right, Ain't gon-na face no de - feat. I just

Ab Bb7 Eb Bb7/D Eb Db

got - ta get out of this pris-on cell, One day I'm gon-na be free, Lord.

No Chords

Ab

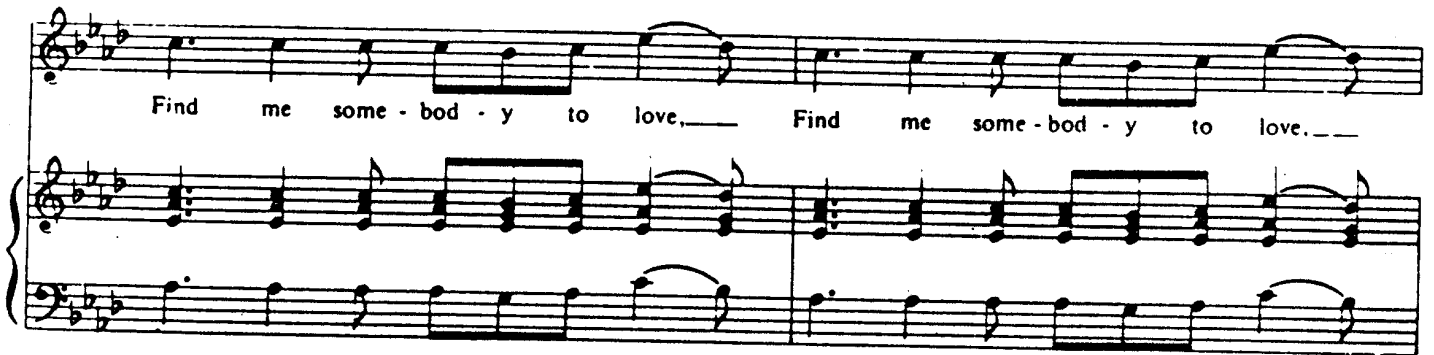
Find me some-bod - y to love, Find me some-body to love Find me somebod-y to love, —
mp quasi voces a cappella



Find me some - bod - y to love, — Find me some - bod - y to love, —

mf

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three flats and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. A dynamic marking of *mf* is placed above the piano accompaniment.



Find me some - bod - y to love, — Find me some - bod - y to love, —

This system contains the second two staves of music, continuing the vocal and piano parts from the first system.



Find me some-bod-y to love. — Find me some-bod-y to love, —

poco a poco cresc.

This system contains the third two staves of music. The vocal line features a long note with a fermata. The piano accompaniment includes a dynamic marking of *poco a poco cresc.*



Find me some-bod - y to love, — Some-bod - y, some-bod - y, some-bod - y, some-bod - y.

This system contains the final two staves of music. The vocal line has a new line of lyrics. The piano accompaniment continues with a steady rhythmic pattern.

E_b D_b A_b 4 fr.

some-bod - y. Find me some-bod - y. find me some - bod - y to love. Can

A_b 4 fr. E_b 7/G Fm7 D_b maj7

Freely
No Chords

an - y - bod - y find me _____ Some-bod-y To _____ Love? _____

A tempo

A_b 4 fr. A_b/G Fm D_b E_b 7 A_b 4 fr. A_b/G

Find me _____ Some - bod - y To _____ Love! Find me _____

Fm D_b E_b 7 A_b 4 fr.

Some - bod - y To _____ Love! Find me, find me, find me, find me.

ritard. *poco a poco dim.* *a*

NEED YOUR LOVING TONIGHT

Words and Music by
JOHN DEACON

Moderate Rock

Chord diagrams: E, C#m, B, E, C#m, B

mf

Chord diagrams: E, C#m, B, E, C#m, B

1. No I'll ne-ver look-back in ang-er, No I'll ne-ver find-me an ans-er,
 2. I don't wan-na feel-like a stran-ger, 'Cos I'd ra-ther stay-out of dan-ger,
 % No I'll ne-ver look-back in ang-er, No I'll ne-ver find-me an ans-er,

Chord diagrams: A, B, A, B

To Coda ◆

you pro-mised me you'd keep in touch... I read your let-ter and it hurt me so much...
 I read your let-ter so man-y times... I got your mean-ing be-tween the lines...
 could be no warn-ing, how could I guess?... I'll have to learn to for-give and for-get...

E A B E C^m B

I said I'd nev-er nev-er be ang - ry with you.

This system contains the first line of music. It features a vocal line with lyrics, a guitar line with six chords (E, A, B, E, C^m, B), and a piano accompaniment with treble and bass staves.

A B E C E

I must be strong so she won't know how much I miss her.

This system contains the second line of music. It features a vocal line with lyrics, a guitar line with five chords (A, B, E, C, E), and a piano accompaniment with treble and bass staves.

C E

I on-ly hope as time goes on I'll for - get her.

This system contains the third line of music. It features a vocal line with lyrics, a guitar line with two chords (C, E), and a piano accompaniment with treble and bass staves.

D F[#]

My bod-y's ach-ing, can't sleep at night I'm too ex-haust-ed to

This system contains the fourth line of music. It features a vocal line with lyrics, a guitar line with two chords (D, F[#]), and a piano accompaniment with treble and bass staves.

A B

start a fight— And if I see her with an-oth-er guy— I'll eat my heart out, 'Cos

E C#m B

love her, love her, love her, love her. Come on ba-by, let's— get to-geth-er

E C#m B A B

I love you ba-by, I'll love you for ev-er I'm try-ing hard to stay a-way.—

A B E A B E

What made you change? What did I say?— Ooh! I need your lov-ing— to night.

A B E A B

Ooh, I need your lov - ing.

Detailed description: This system contains the first line of music. It features a vocal line with the lyrics 'Ooh, I need your lov - ing.' and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided, labeled A, B, E, A, and B. The piano part consists of a treble and bass clef with various notes and rests.

G# C#m A B D.S. al Coda

Ooh, I need_ your lov - ing babe_ to - night.

Detailed description: This system contains the second line of music. The vocal line has the lyrics 'Ooh, I need_ your lov - ing babe_ to - night.' with a long note on 'night'. The piano accompaniment continues. Above the vocal line, four guitar chord diagrams are shown, labeled G#, C#m, A, and B. The instruction 'D.S. al Coda' is written at the end of the system.

CODA E A B E A B

Ooh, I need your lov - ing, — Ooh, I need your lov - ing,

Detailed description: This system contains the third line of music, marked with a Coda symbol. The vocal line has the lyrics 'Ooh, I need your lov - ing, — Ooh, I need your lov - ing,'. The piano accompaniment features a rhythmic pattern. Above the vocal line, six guitar chord diagrams are provided, labeled E, A, B, E, A, and B.

G# A B E A B E

Ooh, I need_ your lov - ing_ to-night.

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics 'Ooh, I need_ your lov - ing_ to-night.' with a long note on 'to-night'. The piano accompaniment concludes with a final chord. Above the vocal line, seven guitar chord diagrams are shown, labeled G#, A, B, E, A, B, and E.

ANOTHER ONE BITES THE DUST

Words and Music by
JOHN DEACON

Steady rock $\%$

mf

Em Am Em

Am Em

Verse: (Sung 8va - 2nd and 3rd x)

1. Steve walks wa - ri - ly down the street with the
2. How do you think I'm going to get a - long with -
 $\%$ There are plen - ty of ways you can hurt a man, and

Am Em

brim pulled way down low. Ain't no sound but the sound of his feet; ma -
out you, when you're gone? You took me for e - 'vry - thing that I had and
bring him to the ground... You can beat him you can cheat him you can treat him bad and

Am C G

chine guns rea - dy to go. — Are you rea - dy, hey! — Are you rea - dy for this? — Are you
 kicked me out on my own. — Are you hap - py? — Are you sa - tis - fied? — How
 leave him when he's down. — But I'm rea - dy, — yes I'm rea - dy for you. — I'm

C G C G

hang - ing on the edge of your seat? — Out of the door - way the bul - lets rip —
 long can you stand the heat? — Out of the door - way the bul - lets rip —
 stand - ing on my own two feet. — Out of the door - way the bul - lets rip. — re -

Am B Chorus Em Am

to the sound of the beat. — An - oth - er One Bites The Dust. —
 to the sound of the beat. —
 peat - ing the sound of the beat. —

Em Am

An - oth - er One Bites The Dust. — And an -



oth-er one gone, and an-oth-er one gone. An-oth-er One Bites The Dust...



To Coda 1.



Hey! I'm gon-na get you too. An-oth-er One Bites The Dust...

2.



N.C.

oth-er One Bites The Dust...

Sung loco

An-oth-er One Bites The Dust; An-



oth - er One Bites The Dust. — An - oth - er One Bites The Dust. — An -

This system contains the first two lines of the song. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). The piano part features a rhythmic pattern of eighth and sixteenth notes.

D.S. al Coda





oth - er one. Bites The Dust. —

This system contains the third line of the song. It includes a vocal line and piano accompaniment. The piano part continues with the established rhythmic pattern.




CODA  

oth - er One Bites The Dust. —

This system contains the fourth line of the song, marked as the Coda. It includes a vocal line and piano accompaniment. The piano part concludes with a final chord.

This system contains the guitar and piano parts for the first two lines of the chorus. The guitar part is on a single staff with chord diagrams for Em, Am, C, and G7. The piano part is on two staves.

1.   2.    **FINE**

This system contains the guitar and piano parts for the second two lines of the chorus. The guitar part includes first and second endings with chord diagrams for C, G, Am, B, and Em. The piano part concludes with a final chord. The word "FINE" is written at the end of the guitar line.

FLASH'S THEME a/k/a FLASH

Words and Music by
BRIAN MAY

Moderate rock

p

Am G/A F/A D A/C# D G/B

Flash Ah Sav-our of the un-i-verse.

f

Am G/A

Flash Ah

F/A D A/C# D G/B Am

He'll save ev-'ry-one of us. SPOKEN:— Seemingly there is

no reason for these extraordinary intergalactical upsets. (What's happening Flash?) Only Dr. Hans Zarkov

"SPOKEN" "General Kala, Flash Gordon approaching." "Open fire! What do you mean Flash
Gordon approaching?" "Open fire! All weapons!"

Despatch War Rocket and Ajax to bring back his body.

Flash Ah

G/A F/A D A/C# D G/B

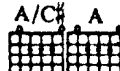
SPOKEN: - Gordon's alive! Flash Ah

Am G/A

He'll save ev-'ry - one of us.

F/A D A/C# D A/C# D G/B

Slowly



Just a man — with a man's cou-rage. — He knows, — noth-ing but a man, — but he can nev - er fail. —



No one but the pure in heart _ may find the gold-en _grail oh oh — oh oh. —

Tempo I



SPOKEN: — Flash, Flash, I love you,

but we only have fourteen hours to save the Earth. Flash.

(1st time only)

Repeat and Fade

Slowly



Just a man — with a man's cou-rage. — He knows, — noth-ing but a man, — but he can nev-er fail. —



No one but the pure in heart may find the gold-en-grail oh oh — oh oh.

Tempo I



SPOKEN:— Flash, Flash, I love you.

but we only have fourteen hours to save the Earth. Flash.

f (1st time only)

Repeat and Fade

BODY LANGUAGE

Words and Music by
FREDDIE MERCURY

Moderate Rock shuffle ♩ = 126
N.C.

mp 3

The piano introduction consists of two staves. The right hand plays a series of chords, and the left hand plays a rhythmic bass line. A triplet of eighth notes is marked with a '3' and 'mp'.

Bb

Yeah.

1. Give me
2. Give me _____
3. (See additional lyrics)

mp-mf

The first system shows the vocal line starting with a Bb chord diagram. The piano accompaniment features a sustained chord in the right hand and a rhythmic bass line in the left hand. The lyrics 'Yeah.' are written under the vocal line.

Ab

your bod bod - y; _____ just

The second system continues the vocal and piano accompaniment. The lyrics 'your bod bod - y; _____ just' are written under the vocal line. A chord diagram for Ab is shown above the vocal staff.

Bb Ab

give me me, _____ yeah, _____ your bod - y, bod - y.

The third system concludes the vocal and piano accompaniment. The lyrics 'give me me, _____ yeah, _____ your bod - y, bod - y.' are written under the vocal line. Chord diagrams for Bb and Ab are shown above the vocal staff.

Db

Give me
Give me, _____ yeah, _____ your
your

cb Eb

bod - y.
bod - y. _____ Don't talk, don't talk, don't talk.

To Coda (sung 8va 2nd time)

Ba - by don't talk!
Don't talk. } Bod - y lan - guage, (Huh, huh.)

Eb7 sus 1. D.C. (no repeat) 2. D9

bod - y lan - guage, bod - y lan - guage. bod - y lan - guage. _____

L.H.

N.C.

mp 3

Bb

You got red lips;

Ab

snakes in your eyes; —

Bb

Ab

long legs; great thighs. —



Musical staff with notes and a triplet of eighth notes.

You've got the cut - est ass — I've ev - er seen, — knock me

Piano accompaniment for the first system, including bass line and chords.



Musical staff with notes and a triplet of eighth notes.

down for a six — an - y time. —

Piano accompaniment for the second system, including bass line and chords.



Musical staff with notes and a triplet of eighth notes.

Look at me, —

Piano accompaniment for the third system, including bass line and chords.


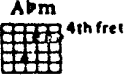

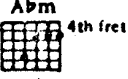
1.2.3.



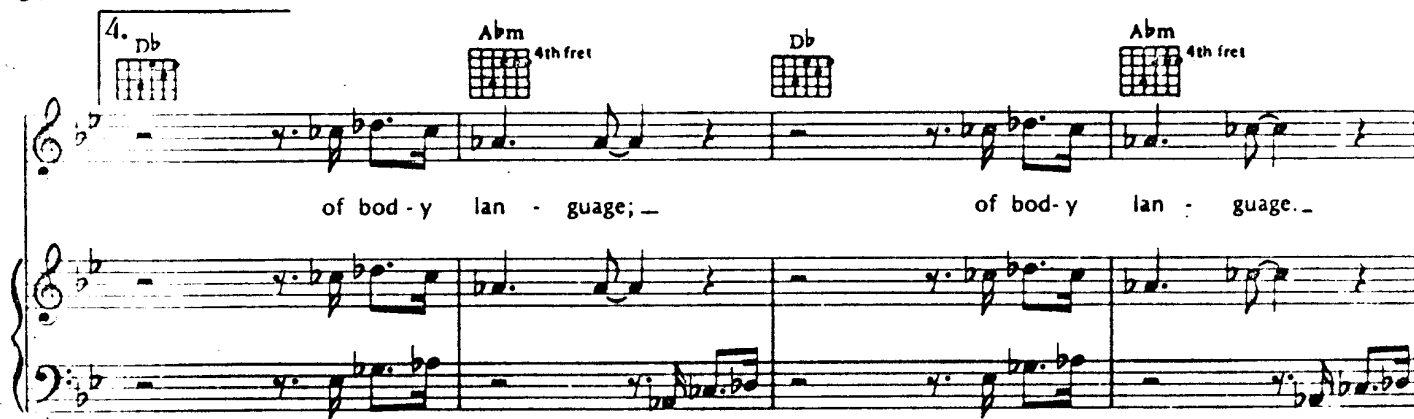
Musical staff with notes and a triplet of eighth notes.

I got - ta case of bod - y lan - guage; - look at me, —

Piano accompaniment for the fourth system, including bass line and chords.

4.    

of bod - y lan - guage; — of bod - y lan - guage..



 *D.S. al Coda*



Coda
hot!
f



N.C.

mp *3*



 *Repeat ad lib and Fade*

Bod - y lan - guage. Bod - y

mf



3. *Sexy body;*
Sexy, sexy body.
I want your body.
Baby, you're hot!

(To Coda)

DON'T STOP ME NOW

Words and Music by
FREDDIE MERCURY

Slowly

F An7 Dm7

To - night I'm gon - na have my - self a real good time. I feel a -
La la la la (etc.)

mf

Gm7 C7 F F7

live, and the world turn - ing in - side

Bb Gm7 D7 Gm Dm Gm

out, yeah, and float - ing a - round in ec - sta - sy. So don't stop - me

Bright

Gm7



Gm



Dm



Gm



Gm



now.

Don't

stop me 'cause I'm

hav - in' a good

time,



hav - ing a good time. I'm a

1. shoot - ing star
2. rock - et ship
3. Instrumental....

lead - ing through the sky,

like a ti -

on my way to Mars,

on a col -



ger, de - fy - ing the laws of grav - i - ty. I'm a
li - sion course. I am a sat - el - lite, I'm out of con - trol, I am a



rac - ing car, pass - ing by like La - dy Go - di - va. I'm gon - na
sex ma - chine, read - y to re - load, like an at - om bomb, a - bout to

Gm7

C7

F

go, go, go. There's no stop - pin' me. }
oh, oh, oh. oh, oh, ex - plode. } I'm

F7

Bb

Gm7

burn - in' through the sky, yeah. Two hun - dred de - grees, that's why they

D7

Gm

D7

call me Mis - ter Fahr - en - heit. I'm trav - 'ling at the speed of light.

Gm7

Bb

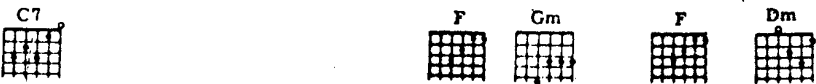
To Coda

C

I wan - na make a su - per - son - ic { man out } of you. }
wom - an }



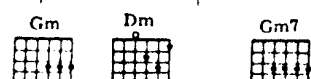
Don't stop— me now, I'm hav - in' such a good time, I'm



hav - in' a ball.— Don't stop— me now, if you wan - na have a



good time, just give me a call.— Don't stop— me ('Cause I'm



now. Don't stop— me now. I
hav-in' a good— time.) (Yes I'm hav-ing a good— time.)

C7 *To Coda II* Eb *D.S. al Coda* *Coda*

don't want to stop at all. _____ I'm a

N.C.

Don't stop me, don't stop me, don't stop me. Don't

stop me, don't stop me, ooh, — ooh, ooh, — Don't stop me, don't stop me, have a

D.S. al Coda II *Coda II* Eb *D.S.S. & fade*

good time, good time. Don't stop me, don't stop me. Ah! _____
(spoken)

BOHEMIAN RHAPSODY

Words and Music by
FREDDIE MERCURY

Slowly

Bb6 C7 Bb6 C7 F7 Cm7 F7

Is this the real life? Is this just fan-ta-sy? Caught in a land-slide, No es-

mf

Bb Cm7 Bb Gm Bb7

cape from re-al-i-ty. O-pen your eyes, Look up to the skies and

Eb Cm F7

see, I'm just a poor boy, I need no sym-pa-thy, Be-cause I'm

B Bb A Bb B Bb A Bb Eb Bb (D bass)

cas-y come, cas-y go, Lit-tle high, lit-tle low, An-y way the wind blows

C#dim (C bass) F Bb

does - n't real - ly mat - ter to me, to me.

Bb Gm Cm

1. Ma - ma just killed a man, Put a gun a - gainst his head, pulled my
 2. Too late, my time has come, Sends shiv - ers down my spine, bod - y's

F Bb Gm

trig - ger, now he's dead. Ma - ma, life had just be - gun, But
 ach - ing all the time. Good - bye, ev - 'ry - bod - y, I've got to go, Got - ta

Cm7 B+ Eb (Eb bass) F (A bass) Fm (Ab bass) Eb (D bass)

now I've gone and thrown it all a - way. Ma - ma, ooh,
 leave you all be - hind and face the truth. Ma - ma, ooh,

Cm Fm Bb

Did-n't mean to make you cry, If I'm not back a - gain this time to -
I don't want to die, I some-times wish I'd nev-er been born at

1. Eb Bb (D bass) Cm Abm Eb Ab Eb

mor - row, car - ry on, car - ry on as if noth - ing real - ly mat - ters...

Instrumental Solo

Eb dim Fm7 Bb

2. Eb Bb (D bass) Cm Fm

all.

Instrumental Solo

Bb7



Eb



Gm
(D bass)



Cm



Fm



Db



Db
(C bass)



Bbm



L'istesso tempo (♩ = ♪)



D



A



Adim



A



D



A



Adim



A



I see a lit - tle sil - hou - et - to of a man, Scar - a -

D



A



D



A



Adim



A



D



A



Db
(Ab bass)



Ab



C
(G bass)



E



Chorus:
mouche, Scar - a-mouche, will you do the Fan-dan - go. Thun-der-bolt and light - ning, ver - y, ver - y fright-'ning



No chord

me. Gal - li - le - o. Gal - li - le - o. Gal - li - le - o. Gal - li - le - o, Gal - li - le - o fig - a -

B

Bb

A

Bb

ro Mag - ni - fi - co. Solo: I'm just a poor boy and

(let ring-----) *mf*

B

Bb

A

Bb

Ab

Eb

Ebdim

Eb

Ab

Eb

Ebdim

Eb

no - bod - y loves me. Chorus: He's just a poor boy from a poor fam - i - ly.

f

Ab

Eb (G bass)

F

Bb

Ab

Eb (G bass)

F#dim

Fm7

Spare him his life from this mon - stros - i - ty.

mf



Solo: Eas - y come, eas - y go, will you let me go. Bis - mil - lah! *Chorus:* No, we



will not let you go. Let him go! — Bis - mil - lah! We will not let you go. Let him go! —

Bb



— Bis - mil - lah! We will not let you go. Let me go. — Will not let you go. Let me go. —



Will not let you go. Let me go. Ah. — No, no, no, no,

G \flat B \flat E \flat No chord E \flat B \flat

no, no, no. Oh ma - ma mi - a, ma - ma mi - a. Ma - ma mi - a, let me go. Be -

E \flat A \flat 4 fr. D Gm B \flat

el - ze - bub has a dev - il put a - side for me. for me, for

me.

Instrumental Solo

F7 B \flat 7 E \flat (B \flat bass) B \flat E \flat

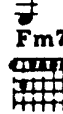
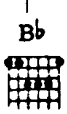
So you think you can stone me and spit in my



eye. — So you think you can love me and leave me to



die. — Oh. — ba - by, — can't do this to me,



ba - by, — Just got - ta get out, — just got - ta get right out - ta



here..

Instrumental Solo *poco a poco ritard. e dim.*

Slowly, a tempo

Chord diagrams for the first system:

- Eb
- Bb (D bass)
- Cm
- G
- Cm
- G7
- Cm
- Bb7
- Eb
- D
- Gm

Musical notation for the first system, including piano part and vocal line. Dynamics include *mf*.

Chord diagrams for the second system:

- Ab 4 fr.
- Eb
- Cm (b)
- Gm
- Cm
- Gm
- Cm
- Ab m 4 fr.

Musical notation for the second system, including piano part and vocal line. Lyrics: "Noth-ing real-ly mat-ters, An-y-one can see, Noth-ing real-ly mat-ters, ritard." Dynamics include *ritard.*

Chord diagrams for the third system:

- Bb11
- Eb
- Ab (Eb bass)
- Eb
- Ebdim
- Bb (D bass)
- Bb m (Eb bass)

Musical notation for the third system, including piano part and vocal line. Lyrics: "Noth-ing real-ly mat-ters to me." Dynamics include *a tempo*.

Chord diagrams for the fourth system:

- C7
- C7-9
- C7
- F
- Bb
- F
- Abdim
- Gm7
- F

Musical notation for the fourth system, including piano part and vocal line. Lyrics: "An-y way the wind blows." Dynamics include *poco u poco ritard. e dim.*

CALLING ALL GIRLS

Words and Music by
ROGER TAYLOR

Guitar Chords:
G:

A7 Chord:

C Chord:

D7 Chord:

A Chord:

Lyrics:
Call - ing all
boys
nights
in
call - ing all
wait
for
girls,
you.
Some
call - ing all
for - eign
peo - ple
on
pres - ence
streets.
A - round the world,
comes
creep - ing
through.
Some
Take this
stream
of
mes - sage,
hope, -

A C A G A G

a mess-age for the whole world you, through, this mess-age is spread like some

A G A G A G

old, si yeah lent dis-ease, this you'll get yours mess-age is true, too.

A G A G A G

This mess-age is... this mess-age is... this mess-age is...


A G C D

this mess-age is...


C Am D

love...


G




D



C

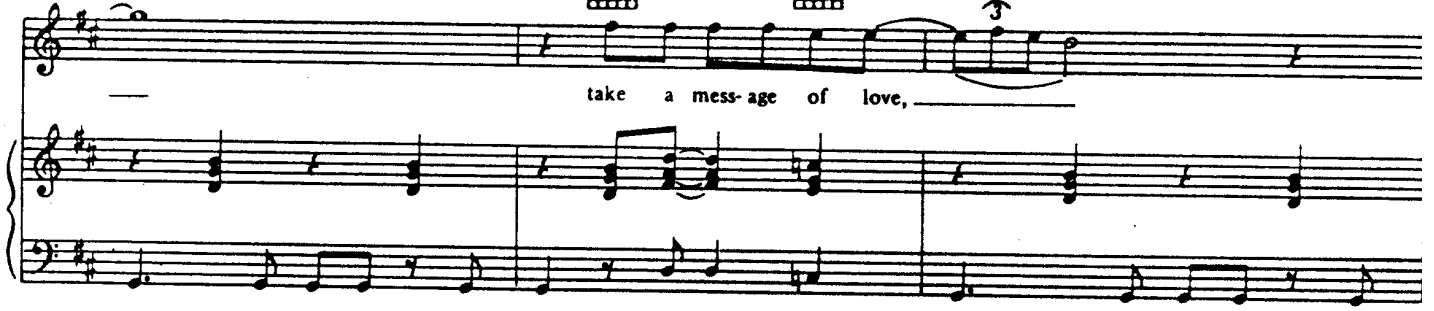


G



3

take a mess-age of love, _____



D



C



G



D



C



far and near. _____

Take a mess-age of love, _____



G



3

D



C



G



for all to hear, _____



D



C



A



G



A



G




for all to hear. _____

Some sleep-less




12


A




G




A





G



A



G



A G *To Coda* ♦ A G A G *D.º. al Coda*

This system contains the first two measures of the piece. It features guitar chord diagrams for A and G, with a double bar line and a diamond symbol indicating a 'To Coda' section. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

♦ CODA (x4) A G A G A G

(49) Call-ing all boys,

This system marks the beginning of the Coda section. It starts with a diamond symbol and the word 'CODA'. The guitar part has a double bar line and a diamond symbol, followed by four measures of A and G chords. The piano accompaniment continues with the same rhythmic pattern. The lyrics '(49) Call-ing all boys,' are written below the staff.

A G A G A G

call - ing all girls, call - ing all

This system contains the third and fourth measures of the piece. The guitar part has a double bar line and a diamond symbol, followed by six measures of A and G chords. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'call - ing all girls, call - ing all' are written below the staff.

A G A G A G

boys, call - ing all girls, —

This system contains the fifth and sixth measures of the piece. The guitar part has a double bar line and a diamond symbol, followed by six measures of A and G chords. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'boys, call - ing all girls, —' are written below the staff.

A G A G A G A

This system contains the seventh and eighth measures of the piece. The guitar part has a double bar line and a diamond symbol, followed by seven measures of A and G chords. The piano accompaniment continues with the same rhythmic pattern. The final measure of the system ends with a double bar line and a diamond symbol.




Words and Music by
BRIAN MAY

Bright Country beat

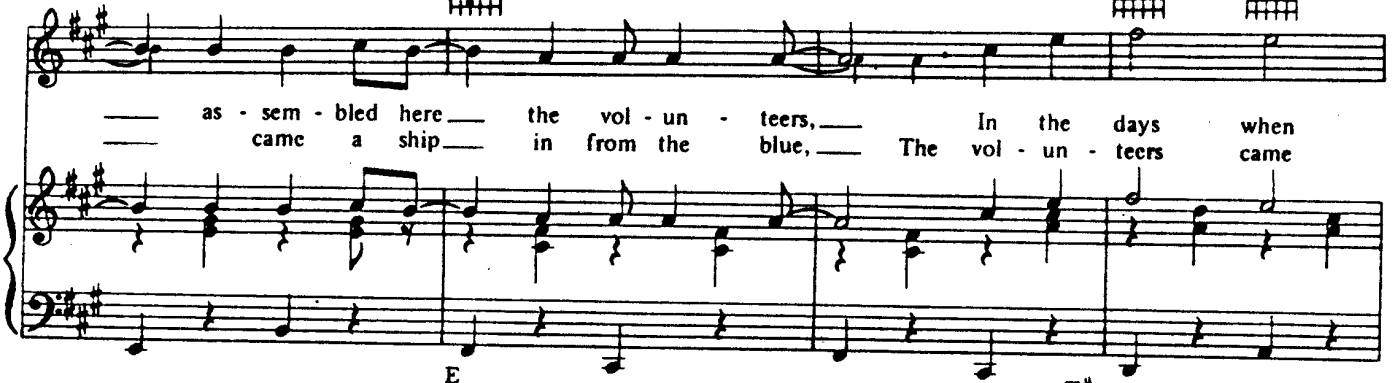
A  E 

1. In the year of 'Thir - ty - nine -
2. (In the) year of 'Thir - ty - nine -



F#m  D  A 






as - sem - bled here the vol - un - teers, In the days when
came a ship in from the blue, The vol - un - teers came



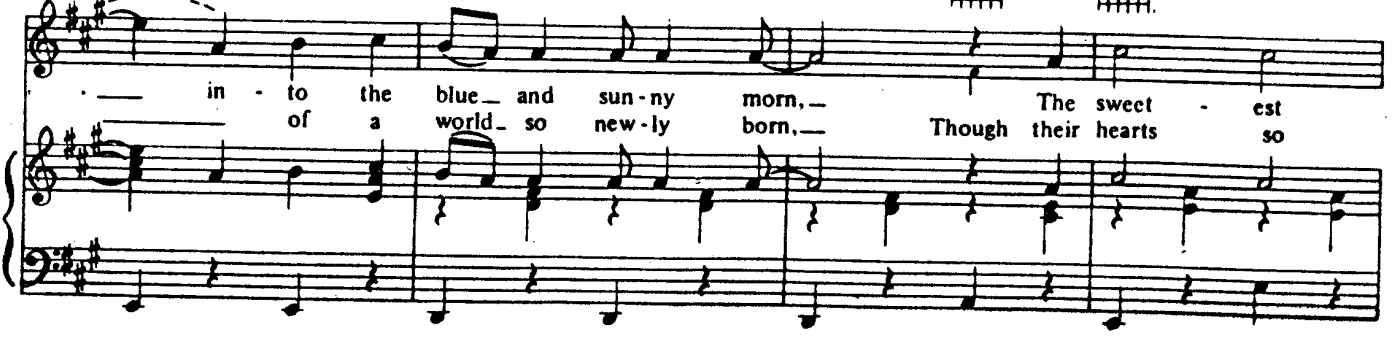
E  F#m 

lands were few, Here the ship sailed out -
home that day, And they bring good news.



A  (E bass)  D  A  (E bass) 

in - to the blue and sun - ny morn - The sweet - est
of a world so new - ly born, Though their hearts so



E A E

sight ev - er seen. And the night fol - lowed day,
 heav - i - ly weigh. For the earth is old and

Fdim F#m

grey, And the sto - ry tell - ers say — That the score, brave
 Lit - tle dar - lin' we'll a - way, — But my love, this

C#7 (G# bass) F#m (A bass) Bm A

souls in - side — For man - y a lone - ly day —
 can not be, — Oh, so man - y — years have gone, —

E D F#m D

— sailed a - cross the milk - y seas, — Ne'er looked back, nev - er feared, —
 — though I'm old - er than a year, — Your moth - er's eyes from your eyes —

E D A E

nev - er cried. — }
cry to me. — } Don't you

A D A

hear my call — though you're man - y years a - way, — Don't you

E

To Coda

hear me call - ing you, Write your

A C#7 F#m A (E bass) D A Bm E

let - ters in the sand for the day — I take your hand, In the

1. A (C bass) D E A

land that our grand - chil - dren knew. 2. In the

2. A (C bass) D E A E

D. S. al Coda

land that our grand - chil - dren knew. Don't you

Coda E A C#7 F#m (E bass) D A

All your let - ters in the sand can - not heal me like your

Bm F#m E A

hand, For my life still a - head, - Pit - y me.

PLAY THE GAME

Words and Music by
FREDDIE MERCURY

Slowly

1. Op - en up your mind and let me step in-side._
2. When you're feel - in' down and your re - sist-ance is low,_
3. (Instrumental)

Chords: C, Bb, Bbmaj7

8va, gliss., mf

Detailed description: This system contains the first three lines of the score. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It features three lines of lyrics. The second line includes guitar chord diagrams for C, Bb, and Bbmaj7. The bottom two staves are for piano accompaniment, with a bass clef and a dynamic marking of 'mf'. The piano part includes an 8va marking and a gliss. (glissando) instruction.

Rest your wear - y head and let your heart de - cide. It's so
light an - oth - er cig - a - rette and let your - self go. This is

Chords: Am, Fm/Ab'

Detailed description: This system contains the second and third lines of the score. The top staff continues the vocal line with lyrics. The bottom two staves continue the piano accompaniment. Chord diagrams for Am and Fm/Ab' are provided above the vocal staff.

eas - y, when you know the rules. It's so eas - y,
your life, don't play hard to get. It's a free world,

Chords: C, Am7, Dm, G7, C, C/Bb

Detailed description: This system contains the third and fourth lines of the score. The top staff continues the vocal line with lyrics. The bottom two staves continue the piano accompaniment. Chord diagrams for C, Am7, Dm, G7, C, and C/Bb are provided above the vocal staff.

F/A Fm/Ab C G/B

all you have__ to do__ is fall in love.____ } Play the game,--
 all you have__ to do__ is fall in love.____ }

C Gm9 *To Coda* ⊕ Ab Bb

ev-'ry-bod-y play the game_____ of love,_____ yeah._____

1. 2.

C C/B C/Bb Am7 Ab G Ab F Bb C/Bb' Am7 C/G C



My game of love has just be - gun. Love runs from my



head down to my toes. My love is pump - ing through my veins.



Driv - ing me in - sane. Come, come, come.



D.S. Instrumental al Coda

4th fret

play the game, play the game, play the game. Play the game.

Coda **A^b** **B^b** **C** **A^m7**

love. _____ This is your life,

D^m **G7** **C** **C/B^b**

don't play hard _____ to get. _____ It's a free world,

F^m/A^b **C** **G/B**


all you have _____ to do _____ is fall in love. _____ Play the game, —

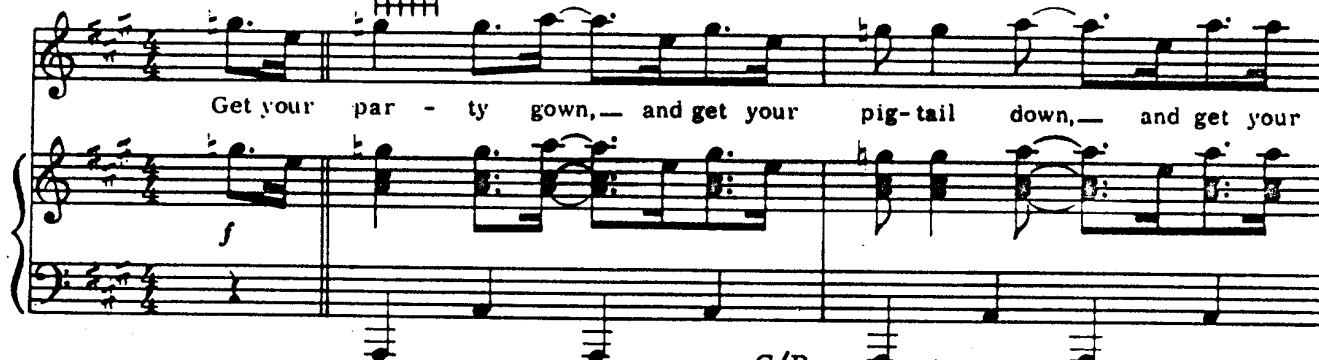
C **G^m9** **A^b** **B^b** *Repeat till fade*

ev -'ry-bod-y play the game _____ of love. _____ This is

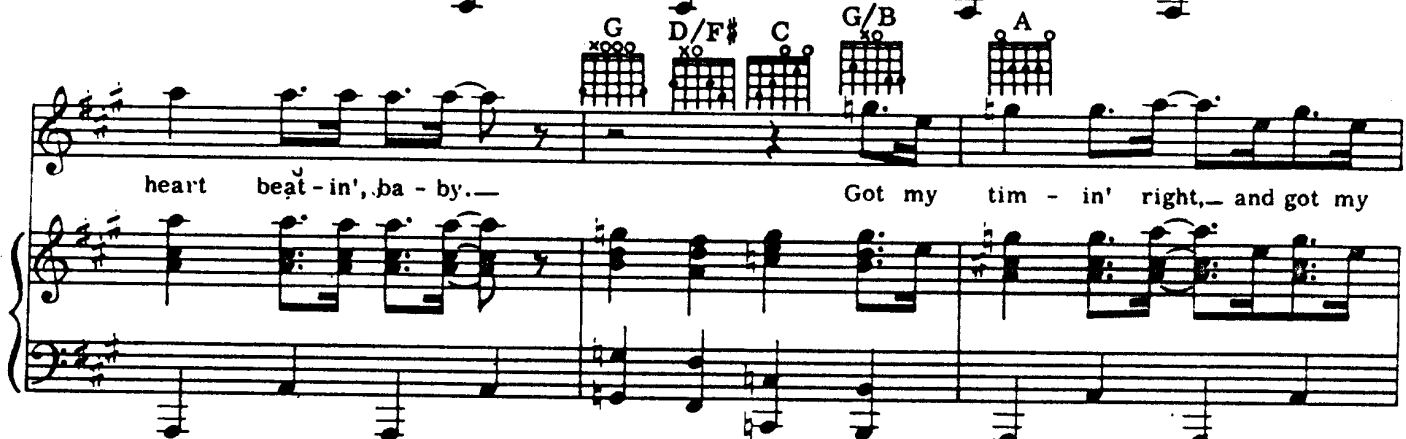
TIE YOUR MOTHER DOWN

Words and Music by
BRIAN MAY

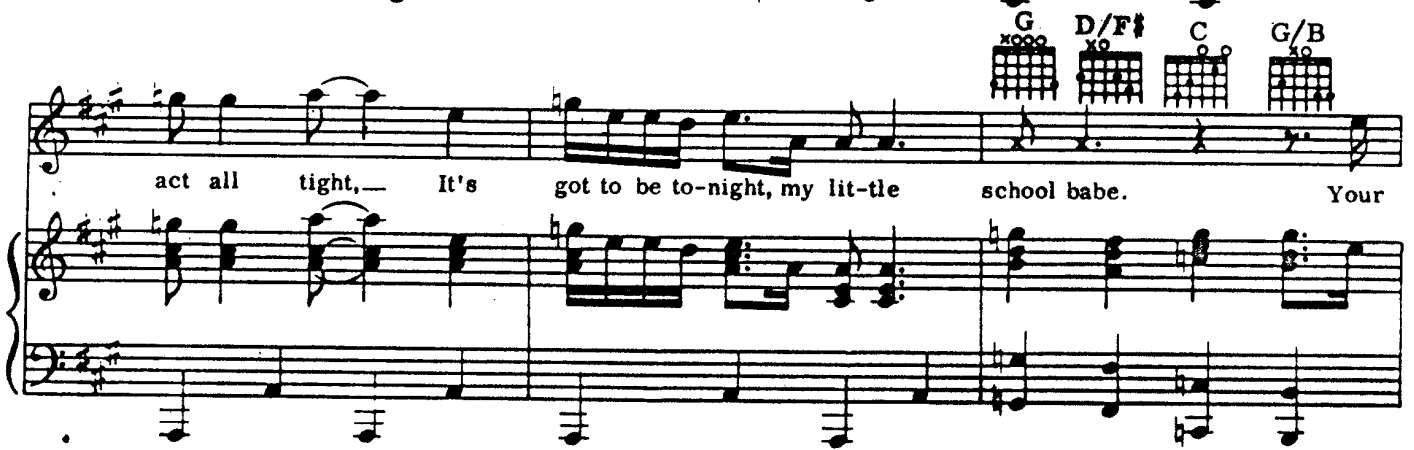
With a rock beat 



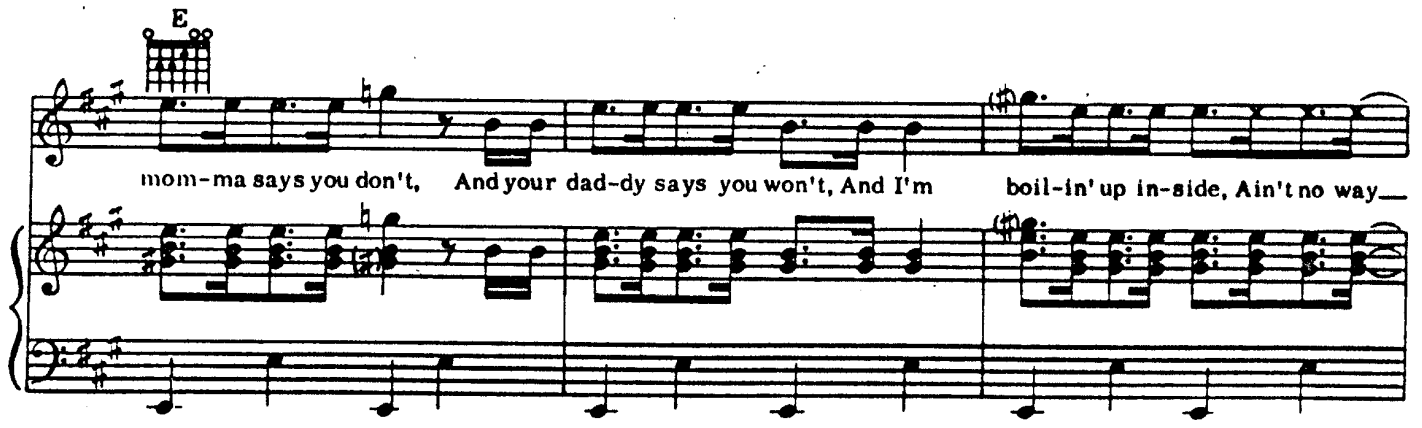
Get your par - ty gown, — and get your pig-tail down, — and get your



heart beat - in', ba - by. — Got my tim - in' right, — and got my



act all tight, — It's got to be to-night, my lit-tle school babe. Your



mom-ma says you don't, And your dad-dy says you won't, And I'm boil-in' up in-side, Ain't no way —

G A

I'm gon-na lose out this time.—

3

3

This system contains the first two staves of music. The top staff is a vocal line with lyrics and guitar chord diagrams for G and A. The bottom two staves are piano accompaniment, featuring triplet markings (3) in both the right and left hands.

G C A D

Tie Your Moth-er Down, Tie—

This system contains the second two staves of music. The top staff continues the vocal line with lyrics and guitar chord diagrams for G, C, A, and D. The bottom two staves are piano accompaniment.

A

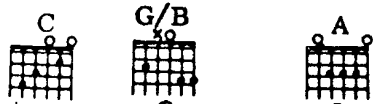
Your Moth-er Down, Lock your daddy out of doors, I don't need him nosin' around.

This system contains the third two staves of music. The top staff continues the vocal line with lyrics and a guitar chord diagram for A. The bottom two staves are piano accompaniment.

D G D/F#

Tie Your Moth-er Down, Tie— Your Moth-er Down, Give me all your

This system contains the final two staves of music on the page. The top staff continues the vocal line with lyrics and guitar chord diagrams for D, G, and D/F#. The bottom two staves are piano accompaniment.



love to - night.

The first system of music features a vocal line with the lyrics "love to - night." and a piano accompaniment. The piano part consists of a steady bass line in the left hand and a more active melody in the right hand.

"You're such a dirt - y louse, — Go, get

The second system continues the vocal line with the lyrics "You're such a dirt - y louse, — Go, get" and the piano accompaniment.

out - ta my house, — That's all I ev - er get from your... your...

The third system continues the vocal line with the lyrics "out - ta my house, — That's all I ev - er get from your... your..." and the piano accompaniment.

fam - i - ly ties. — In fact, I don't think I ever heard a single little civil word from

The fourth system continues the vocal line with the lyrics "fam - i - ly ties. — In fact, I don't think I ever heard a single little civil word from" and the piano accompaniment.

G D/F# C G/B E

those guys! I don't give a light, I'm gon-na make out all right, I've got a

G A

sweet-heart hand_ to put a stop to all that_ snipin' an' grousin'

A G C A D

Tie Your Moth-er Down, Tie_ Your Moth-er Down,

A D

Take your little brother swimmin' with a brick, that's all right. Tie Your Moth-er Down, Tie_

— Your Moth - er Down, Or you ain't no friend of

G D/F# C G/B

mine.

A G D/F# C G/B E

Your mam - ma and your dad - dy gon - na plague me till I die, I

G D/F# C G/B E

can't un - der - stand — it 'cause I'm a peace lovin' guy.

G A

A7+9 4fr. A G C A

Tie Your Moth-er Down, Tie— Your Moth-er Down, Get that big, big, big, big, big, big

dad - dy out the door. Tie Your Moth-er Down, Tie— Your Moth-er Down, Give me

all your love to - night.

D A

G D/F# C G/B A

Detailed description: This is a page of sheet music for the song 'Tie Your Mother Down'. It includes a guitar part with chord diagrams for A7+9 (4-fingered), A, G, C, and A. The piano accompaniment features a steady bass line with triplets in the right hand. The vocal line consists of three staves with lyrics: 'Tie Your Moth-er Down, Tie— Your Moth-er Down, Get that big, big, big, big, big, big', 'dad - dy out the door. Tie Your Moth-er Down, Tie— Your Moth-er Down, Give me', and 'all your love to - night.' Additional guitar chords shown are D, A, G, D/F#, C, G/B, and A. The music is in a 4/4 time signature with a key signature of one sharp (F#).

CRAZY LITTLE THING CALLED LOVE

Medium Shuffle Beat

Words and Music by
FREDDIE MERCURY

D



This thing

called love — I just — can't han - dle it, — this thing —

called love — I must — get round to it, — I ain't

read-y. Cra - zy lit - tle thing called love, — this thing —

To Coda

(This thing) called love — (called love) it cries — (like a ba - by) in a

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "(This thing) called love — (called love) it cries — (like a ba - by) in a". A guitar chord diagram for G major is shown above the vocal line.

cra - die all night, — it swings — (woo woo) it jives — (woo woo) it

The second system continues the music. The lyrics are: "cra - die all night, — it swings — (woo woo) it jives — (woo woo) it". Three guitar chord diagrams are shown above the vocal line: C major, G major, and D major.

shakes all o - ver like a jel - ly fish, — I kind - a like it

The third system continues the music. The lyrics are: "shakes all o - ver like a jel - ly fish, — I kind - a like it". Four guitar chord diagrams are shown above the vocal line: G major, C major, G major, and D major.

Cra - zy lit - tle thing called love. — There goes my

The fourth system concludes the piece. The lyrics are: "Cra - zy lit - tle thing called love. — There goes my". Three guitar chord diagrams are shown above the vocal line: Bb major, C major, and D major.

C G D G

on my tracks, take a back seat, hitch-hike, And take a long ride on my

C G D Bb

mot - or - bike - un-til I'm read - y Cra - zy lit - tle thing called love -

(2nd only) (ready Freddie)

D

1 2 D.S. al Coda

There goes my This thing -

CODA D Bb C D

Repeat till fade

Cra - zy lit - tle thing called love. -

C G D G

on my tracks, take a back seat, hitch-hike, And take a long ride on my

C G D Bb

mot - or - bike - un-til I'm read - y Cra - zy lit - tle thing called love -

(2nd only)(ready Freddie)

D

1 2 D.S. al Coda

There goes my This thing -

CODA D Bb C D

Repeat till fade

Cra - zy lit - tle thing called love. -

BRIGHTON ROCK

Words and Music by
BRIAN MAY

Medium Rock

Voice 8va higher (optional)

C#

F#

C#

F#

B

E



1. Hap - py lit - tle day,
2. Jen - ny, will you stay,

B

E

B

E

Jim - my went a - way,
tar - ry with me, pray,

Met his lit - tle Jen - ny on a
Noth - ing 'ere need come be - tween us, tell me,

F#7

B

E

pub - lic hol - i - day,
love, what do you say?"

A hap - py pair they made, to so
"Oh no, I must a - way to my

B

E

B

E

dec - o - rous - ly laid,
mum in dis - ar - ray,

'Neath the gay il - lu - mi - na - tions all a -
If my moth - er should dis - cov - er how I

F#7



A



long the prom - e - nade. It's so good to know there's still a lit - tle
spent my hol - i - day. It would be of small a - vail to talk of

1.

E



B



(D# bass)

C#m



G#



(B# bass)

C#m



B



E



mag - ic in the air, I'll weave my spell.
mag - ic in the air, I'll say fare -

C#



F#



C#



F#



2.

E




C#m

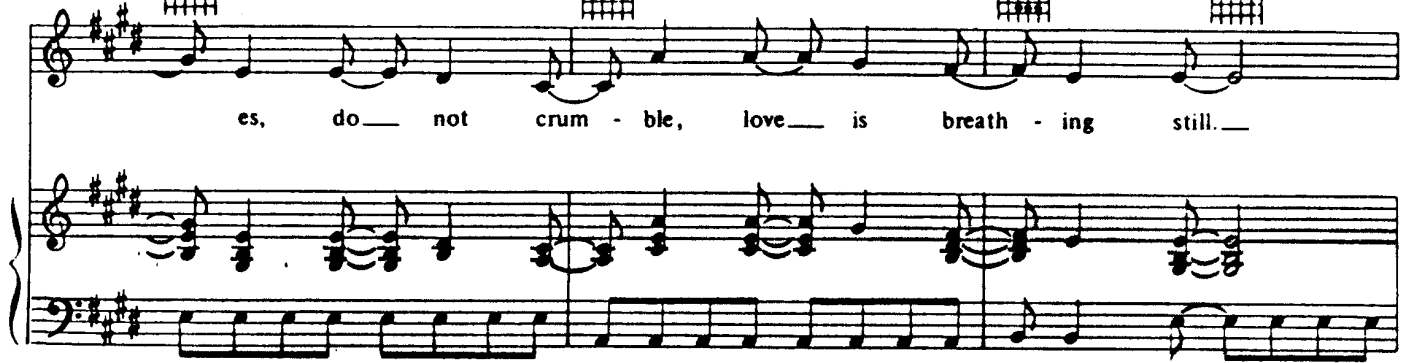


well." Oh, Rock Of Ag-

E A B E



es, do not crum - ble, love is breath - ing still.




C#m F#7 B7




Oh la - dy moon shine down a lit - tle peo - ple mag-



A E

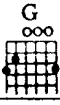


ic if you will.

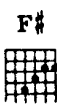
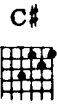


A E A

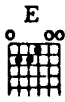
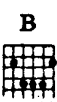
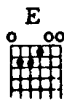
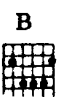




Musical notation for the first system, including treble and bass staves with a grand staff accompaniment.

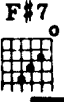
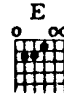
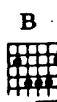


Musical notation for the second system, including treble and bass staves with a grand staff accompaniment.



Jen - ny pines a - way, writes a let - ter ev - 'ry day, "We must


Musical notation for the third system, including treble and bass staves with a grand staff accompaniment.



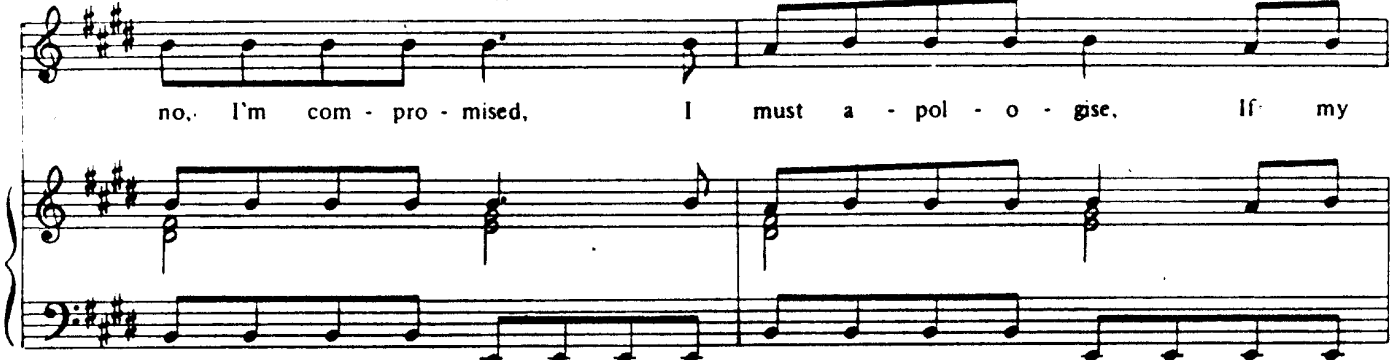
ev - er be to - geth - er, noth - ing can my love e - rase." "Oh

Musical notation for the fourth system, including treble and bass staves with a grand staff accompaniment.

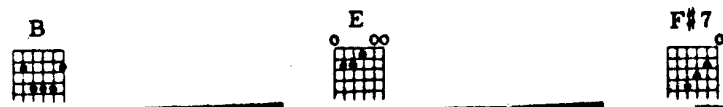
B E B E



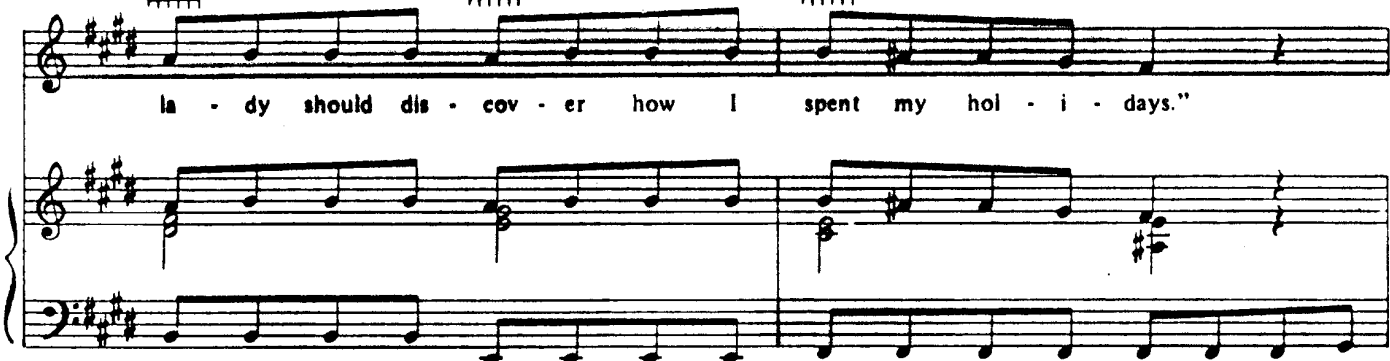
no. I'm com - pro - mised, I must a - pol - o - gise, If my



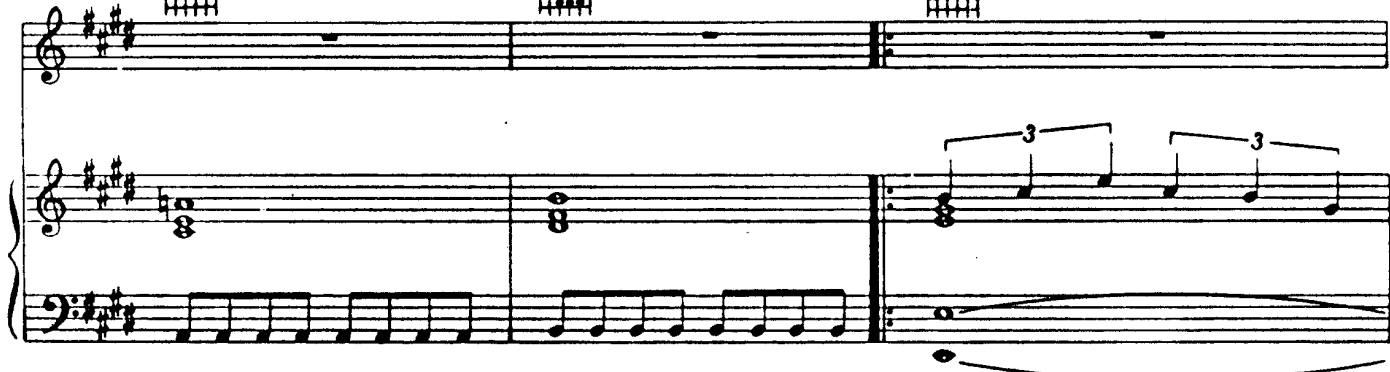
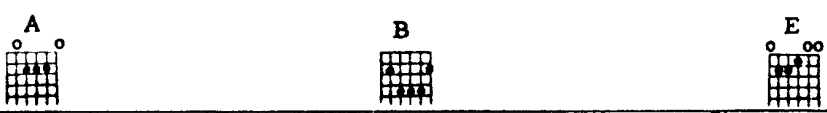
B E F#7



la - dy should dis - cov - er how I spent my hol - i - days."



A B E



A B E(b10)

