

# 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

C

A

D

A

rock you.

D

A

Arus

D

A




Asus

Play 3 times

# WE ARE THE CHAMPIONS


Words by  
FREDDIE MERCURY



Moderately Slow  $\text{♩} = 62$

Cm  Bb  (C Bass) Cm 

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

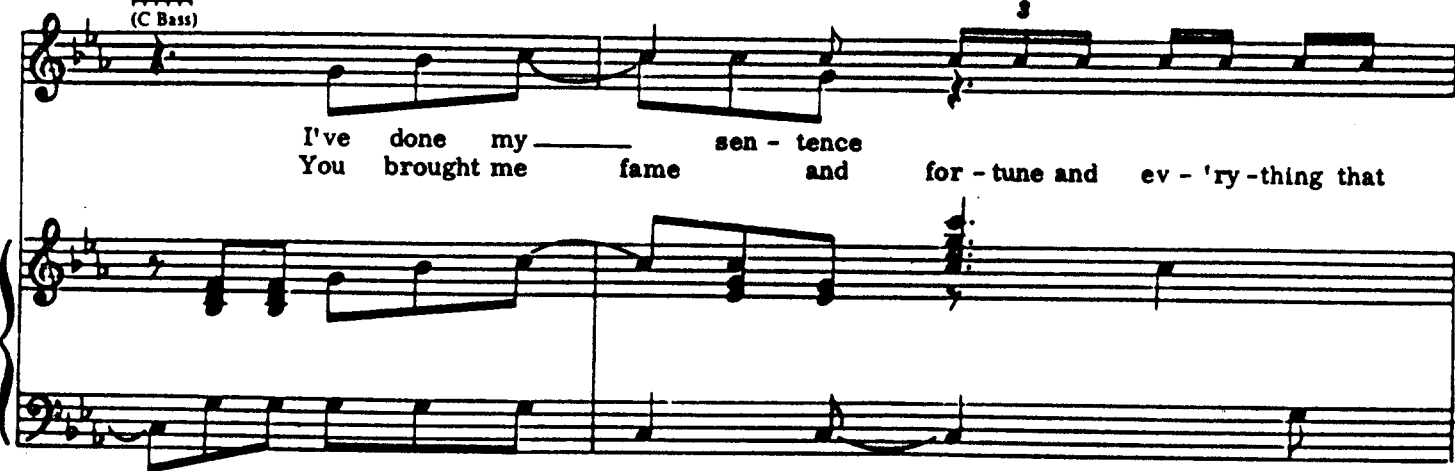
*mp*



Bb  (C Bass) Cm 

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

3




Bb  (C Bass) Cm  Bb  (C Bass)

but com - mit - ted no — crime. —  
goes with it, I thank you all. — But it's been And bad mis -  
no bed of ros -

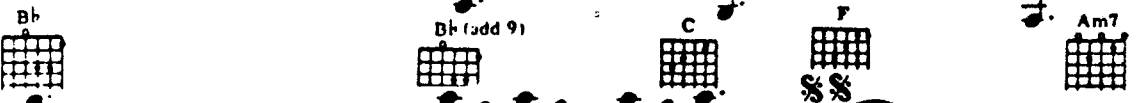



  
 takes, \_\_\_\_\_ I've made a few. \_\_\_\_\_  
 es, \_\_\_\_\_ no plea - sure cruise. \_\_\_\_\_





  
 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




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




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



F#dim

Gm

C  
(G Bass)

Bbdim

Ebdim

F

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

Gm9

Ab6

To Coda II

Bb7

To Coda I

C7sus

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

world.

Fm

Bb  
(F Bass)

Fm

Bb  
(F Bass)

Fm

D.S. al Coda I

D.S. al Coda II

Coda I

Coda II

I've tak - en my

of the

cham - pions

C7sus

C7sus

Bb7

C7sus

# KILLER QUEEN

Words and Music by  
FREDDIE MERCURY

Medium rock

Cm



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

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 - rie 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)



Khru - 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

Bb 11

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

Bb 7

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 C Bb

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

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

2. To a -

2. A Dm A Dm G7 Cm G7 Cm

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



Bb Cm Bb

Musical notation for the first system, including guitar chord diagrams for Bb, Cm, and Bb, and piano accompaniment with triplets.

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

Musical notation for the second system, including guitar chord diagrams for Eb, Bb (D bass), Eb7 (Db bass), Ab (C bass), Abm (Cb bass), and Eb (Bb bass), and piano accompaniment.

Bb7 Eb (Bb bass) Bb7

Drop of a

Musical notation for the third system, including guitar chord diagrams for Bb7, Eb (Bb bass), and Bb7, and piano accompaniment with a 'Drop of a' instruction.

G7 Cm G7 Cm

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

Musical notation for the fourth system, including guitar chord diagrams for G7 and Cm, and piano accompaniment with lyrics: "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. \_\_\_\_\_

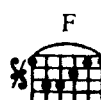
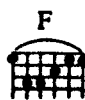
F Bb F7 Bb Eb

*Repeat ad lib. for fade*

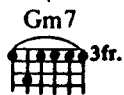
# RADIO GA GA

Words and Music by  
ROGER TAYLOR

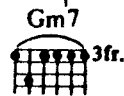
Medium tempo



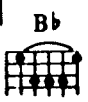

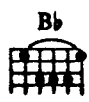



I'd sit a lone and  
gave them all those  
watch the shows we



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

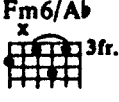


ev - 'ry - thing I had to know, I heard it on my  
made 'em laugh; you made 'em cry. You made us feel like  
hard - ly need to use our ears. How mu - sic chang - es

1.   | 2.    

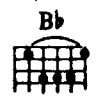
ra - di - o. — You we could fly. — So  
through the years. — Let's



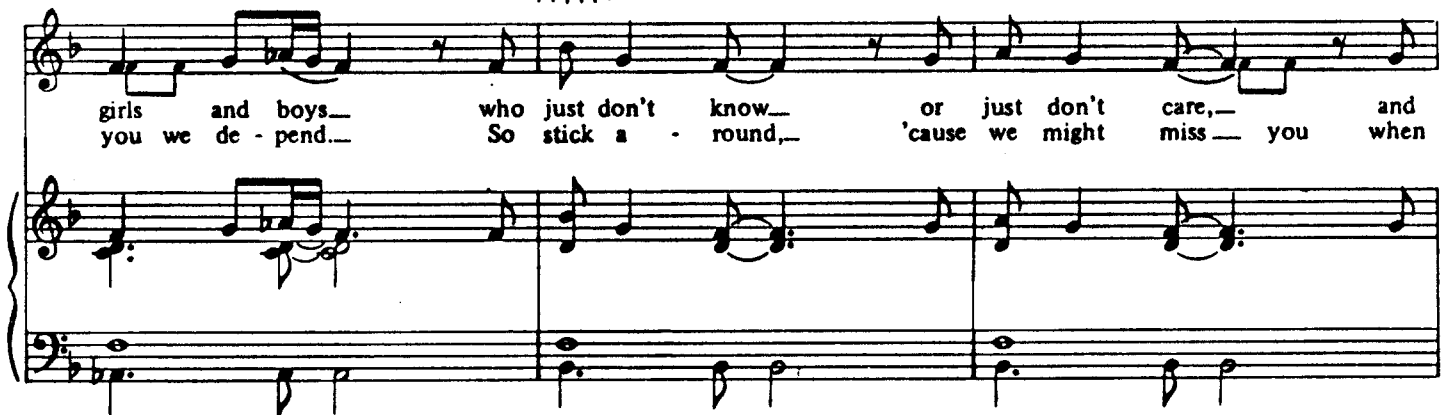
 

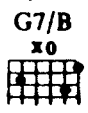
don't be - come — some back - ground noise, — a back - drop for — the  
hope you nev - er leave, old friend. — Like all good things, — on

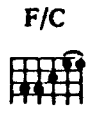




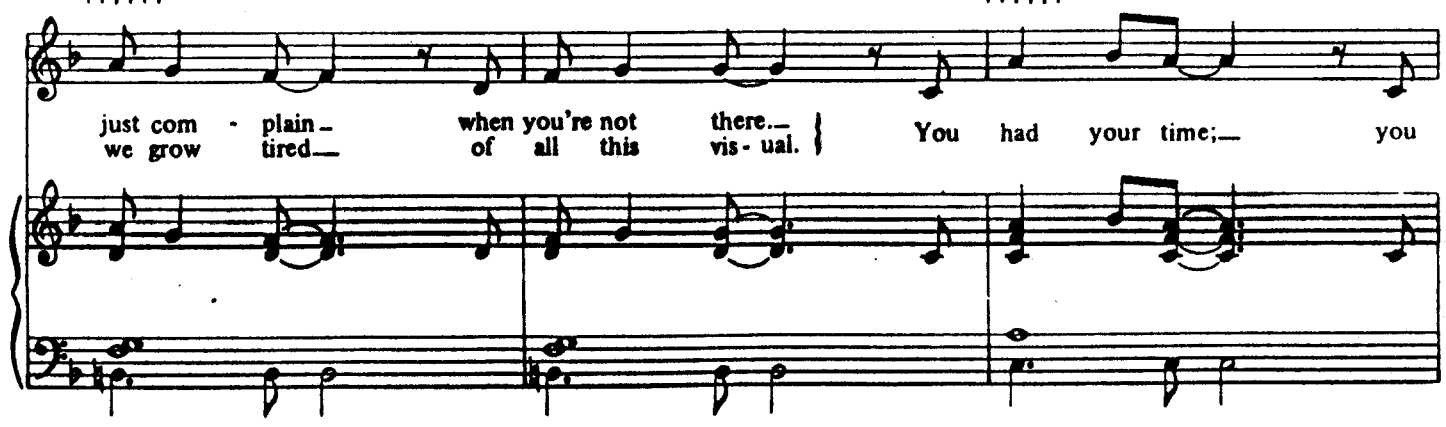
girls and boys — who just don't know — or just don't care, — and  
you we de - pend. — So stick a - round, — 'cause we might miss — you when







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



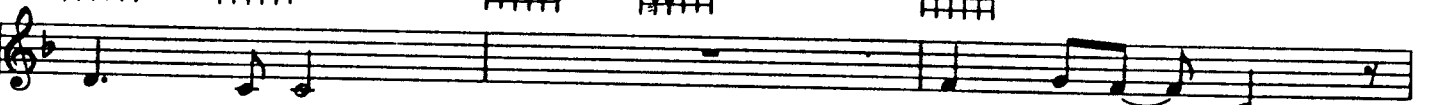
C7sus4



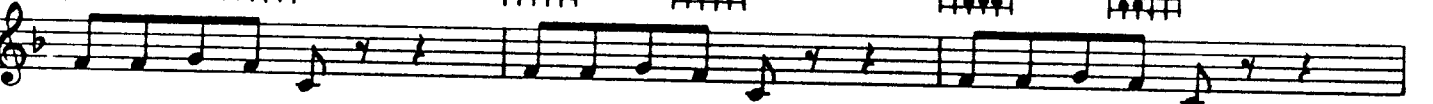
C7



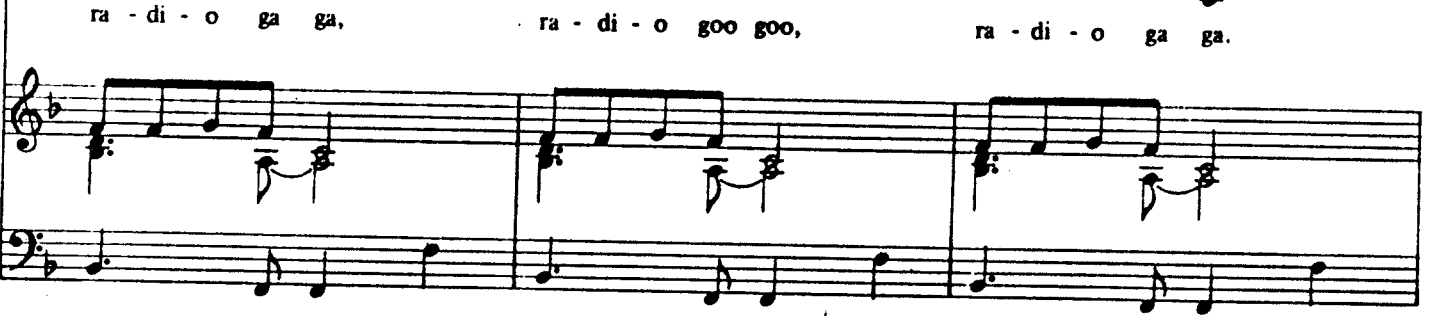
had your pow'r... You've yet to have... your fin - est hour...



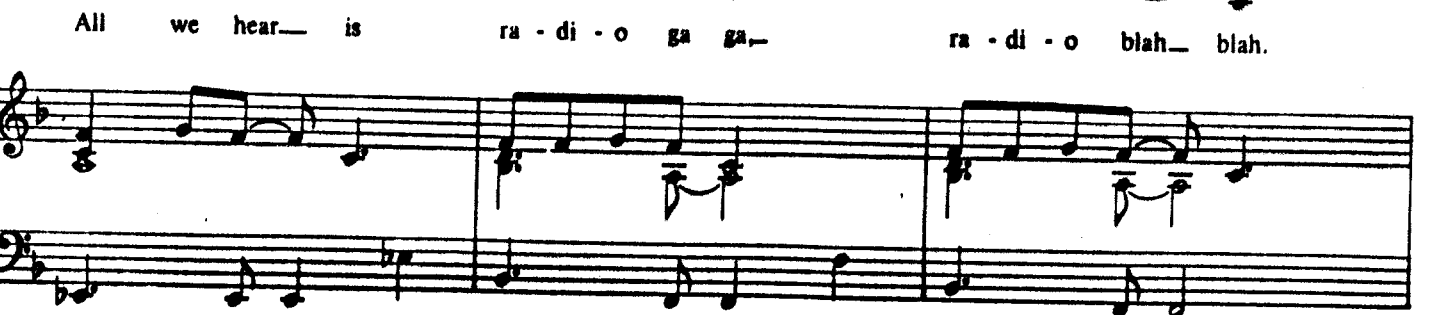
Ra - di - o. All we hear... is



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

Eb Bb C Dm Csus4 C

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

Csus2 C F No chord

still loves you.

*D.S. (no repeats) al Coda*

Coda Dm C Csus2 C 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 - 'ry 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. *(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



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody consists of eighth and quarter notes.

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. }

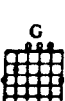
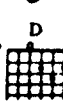
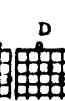
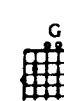
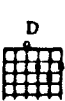
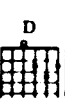
Piano accompaniment for the first system, including treble and bass staves with chords and a steady bass line.



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with a 'To Coda' symbol at the end.

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

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It includes a 'D.S. al Coda' instruction and a 'Coda' section with a D major chord diagram.

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

round.

Piano accompaniment for the third system, including treble and bass staves.

Repeat till fade

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It includes a 'Repeat till fade' instruction.

(Shout:) Get on your bikes and ride.

(From 3rd time ad lib) Fat bot-tomed girls.

Piano accompaniment for the fourth system, including treble and bass staves.

# I WANT TO BREAK FREE

Words and Music by  
JOHN DEACON

Medium beat



*mf*



I Want To Break Free. \_\_\_\_\_ 1. I Want To Break

## VERSES



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 -



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

free. \_\_\_\_\_ God knows. \_\_\_\_\_  
love, \_\_\_\_\_ yeah. God knows. \_\_\_\_\_  
- lone. \_\_\_\_\_ hey. God knows. \_\_\_\_\_



To Coda



Musical notation for the third system, including a first ending bracket.

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



Musical notation for the fourth system, including a second ending bracket.

It's strange, but it's true, \_\_\_\_\_ hey,

Musical notation for the fifth system, including a final piano accompaniment section with chords.



Musical staff with treble clef and key signature of two sharps (F# and C#).

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

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



Musical staff with treble clef and key signature of two sharps (F# and C#).

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

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



Musical staff with treble clef and key signature of two sharps (F# and C#).

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

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



Musical staff with treble clef and key signature of two sharps (F# and C#).

— how I Want to Break — Free. — — —

3. But life still goes

*D.S. al Coda*

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

**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*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a whole rest followed by eighth notes. The lyrics "Are you rea - dy? Well are you rea - dy?" are written below the notes. The bottom two lines are piano accompaniment in grand staff (treble and bass clefs). The bass line features a steady eighth-note pattern. A dynamic marking of *f* (forte) is placed in the piano part.

G A G A G A G A D

3 times

Detailed description: This system contains the third and fourth lines of music. The top line shows guitar chord diagrams for G, A, G, A, G, A, G, A, and D. The bottom two lines are piano accompaniment. A bracket labeled "3 times" spans the first three measures of the piano part.

A G A G A G C G D

Detailed description: This system contains the fifth and sixth lines of music. The top line shows guitar chord diagrams for A, G, A, G, A, G, C, G, and D. The bottom two lines are piano accompaniment.

A

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

Detailed description: This system contains the seventh and eighth lines of music. The top line shows a guitar chord diagram for A. The bottom two lines are piano accompaniment. The lyrics "Give me your mind, ba - by, give me your bo - dy.---" are written below the vocal line. The piano part features a sustained chord in the treble clef and a steady eighth-note pattern in the bass clef.

E D A 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,

G A D A G A G A

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

G A G F C D

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

A E D A

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

A E D A

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

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with a treble clef, showing a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a series of eighth notes and quarter notes. Above the staff are four guitar chord diagrams labeled A, E, D, and A. The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs), featuring 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 two staves of music. The top staff is a guitar line with a treble clef, continuing the melody from the first system. Above the staff are three guitar chord diagrams labeled E, D, and A. The bottom two staves are a piano accompaniment with a grand staff, maintaining the rhythmic accompaniment.

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 two staves of music. The top staff is a guitar line with a treble clef, featuring a more active melody with eighth notes. Above the staff are six guitar chord diagrams labeled E, A, F#, B, G, and C, followed by 'N.C.' (Natural Chord). The bottom two staves are a piano accompaniment with a grand staff, showing a more complex accompaniment with sixteenth notes in the bass line.

A G A G A D

Tear it up, Stir it up, Break it up, let me go\_\_\_\_\_

Detailed description: This system contains the final two staves of music. The top staff is a guitar line with a treble clef, featuring a melody with eighth notes. Above the staff are five guitar chord diagrams labeled A, G, A, G, and A, followed by a D chord diagram. The bottom two staves are a piano accompaniment with a grand staff, continuing the accompaniment.

A G A G A G A C G D

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

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and guitar chord diagrams (A, G, A, G, A, G, A, C, G, D) above it. Below the vocal line is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef.

A G A G A G A D

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

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and guitar chord diagrams (A, G, A, G, A, G, A, D) above it. Below the vocal line is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef.

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)

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and 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 right-hand treble clef and a left-hand bass clef.

A G F G A C D

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

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and guitar chord diagrams (A, G, F, G, A, C, D) above it. Below the vocal line is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef.

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 with ten chord diagrams labeled A, G, A, C, G, D, A, G, A, G, A. The piano accompaniment consists of two staves (treble and bass clef) with a melody of eighth and quarter notes and a bass line of eighth notes.

G A D A G A G A

The second system continues the guitar part with seven chord diagrams labeled G, A, D, A, G, A, G, A. The piano accompaniment follows the same rhythmic pattern as the first system.

G A D A G A G A

The third system continues the guitar part with seven chord diagrams labeled G, A, D, A, G, A, G, A. The piano accompaniment follows the same rhythmic pattern as the first system.

G A C G D Repeat ad lib and fade A G A C D

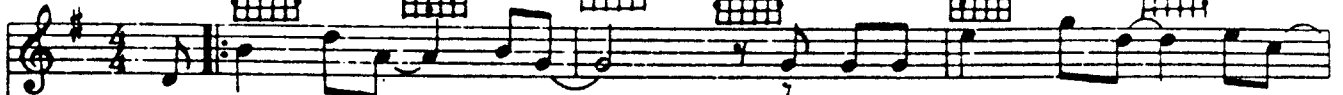
The fourth system concludes the guitar part with five chord diagrams labeled G, A, C, G, D. It includes a boxed instruction: "Repeat ad lib and fade" above five chord diagrams labeled A, G, A, C, D. The piano accompaniment concludes with a final cadence.

# SAVE ME

Words and Music by  
BRIAN MAY

Slowly

%



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\_

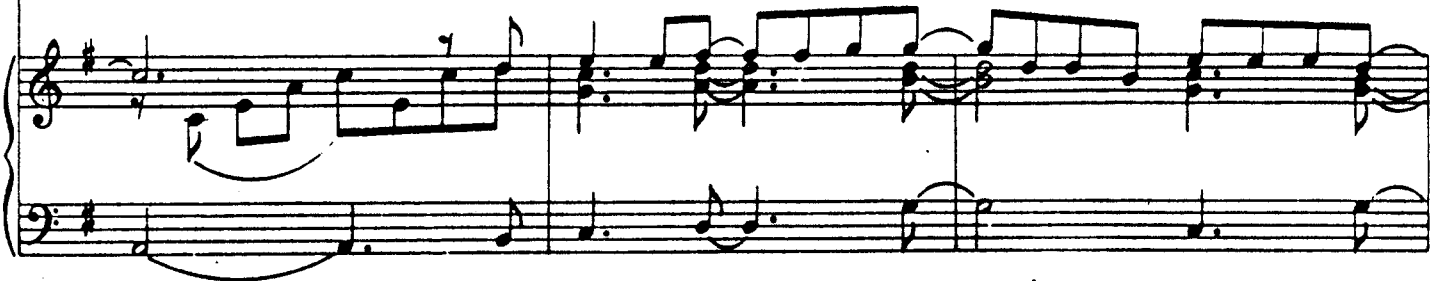
*Instr.*



*mp*



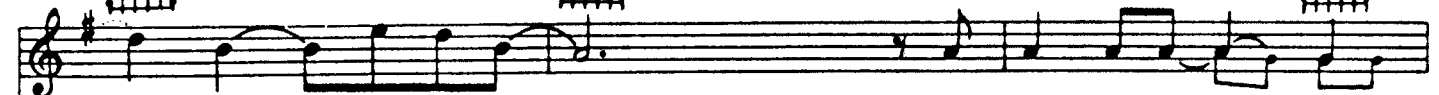
I clothed my-self\_ in your glor - y and your love, how I loved\_  
To start a-gain\_ with some - bo - dy new, was it all



Am



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

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

1. D C G 1. D 2. Am

*D. al Coda* CODA

let me face my life a - lone. \_\_\_\_\_

D C Bm7 D G

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

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

home. \_\_\_\_\_

D C G D

FINE



# IT'S LATE

Words and Music by  
BRIAN MAY

Rubato

Musical notation for the Rubato section. It includes guitar chord diagrams for A, D, and A (Bass) and piano accompaniment. The tempo is marked 'Rubato' and the dynamics are 'mf'.

Moderate Hard Rock

Musical notation for the Moderate Hard Rock section. It includes guitar chord diagrams for D and A (Bass) and piano accompaniment. The tempo is marked 'Moderate Hard Rock'.

You say you

love me —

and I hard - ly know your name.

Vocal lines and piano accompaniment for the lyrics: "love me — and I hard - ly know your name." Includes guitar chord diagrams for A, D (A Bass), and A.

And if I say I love\_ you in the can - die - light, — there's

Vocal lines and piano accompaniment for the lyrics: "And if I say I love\_ you in the can - die - light, — there's". Includes guitar chord diagrams for D, A, and D (A Bass).

A  D  (A Bass) A 

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



C7sus  C7  Fm  Fm  (F Bass) D  A 

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



D  (A Bass) A  2nd time only Fm7 

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



A  E  A 

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



A D (A Bass) A

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

C7sus C7 F7m (F Bass) F7m (F Bass) D A

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

D (A Bass) A 2nd time only F7m7

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

A E A

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

2.

E7 A E7 A E7 A

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

E7 A E7 A E7 A

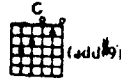
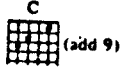
work it out. I ain't got long, you ain't got long,

E7 A D E F#m

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

ad lib solo

Play 3 times B F#m G C



Play 8 times



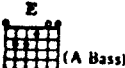
Musical notation for the first system, including guitar and piano accompaniment.



D.S. % al

Too late, \_\_\_\_\_ much too late. \_\_\_\_\_

Musical notation for the second system, including guitar and piano accompaniment.



CODA

\_\_\_\_\_ it's late— it's late \_\_\_\_\_ it's late \_\_\_\_\_ it's late, \_\_\_\_\_

Musical notation for the third system, including guitar and piano accompaniment.



\_\_\_\_\_ it's late \_\_\_\_\_ it's late. \_\_\_\_\_ Oh it's all too late. \_\_\_\_\_

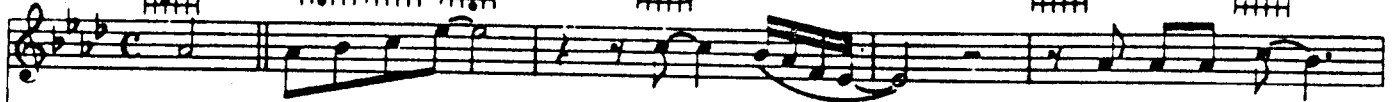
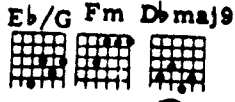
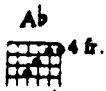
Musical notation for the fourth system, including guitar and piano accompaniment.

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.

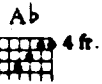
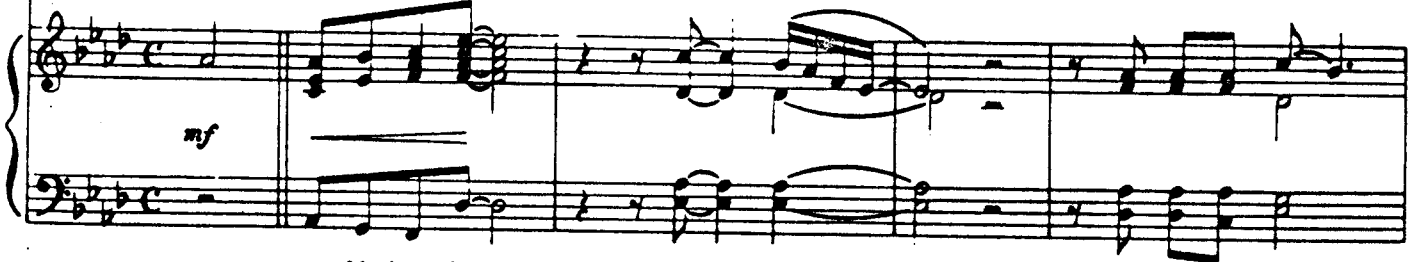
# SOMEBODY TO LOVE

Words and Music by  
FREDDIE MERCURY

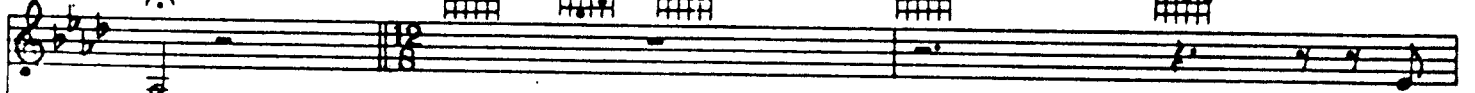
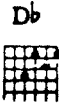
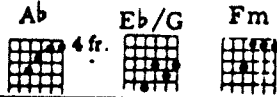
Freely



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

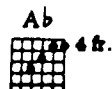
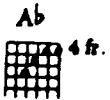


Moderately (in 4)



Love?

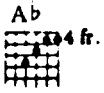
Each



Take a look at your -

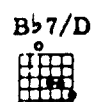
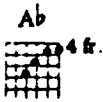
morn - ing I get up, I die a lit - tle, can't bare - ly stand on my feet. Take a



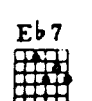
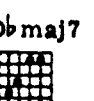
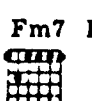
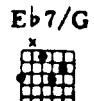
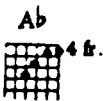


self in the mir - ror and cry. yeah, yeah.

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

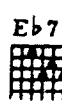
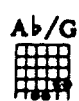
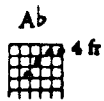


spent all my years in be - liev - ing you, but I just can't get no re - lief, Lord,



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

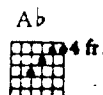
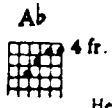
Some - bod - y, some - bod - y, Can an - y - bod - y find me Some - bod - y To



Love?

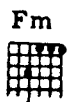
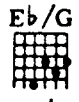
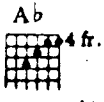
I work





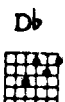
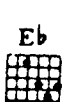
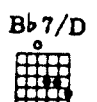
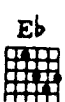
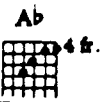
He works hard.

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

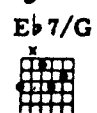
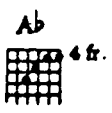


At the end of the day.

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  
 4 fr.

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

*Instrumental Solo*

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

Ab 4 fr.      Eb7/G Fm7 Dbmaj7 Eb7

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

Ab 4 fr. 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 4 fr.

Bb7

Eb7

love -

You just keep los - ing and

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

Ab 4 fr.

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 4 fr.

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 4 fr.

Find me some - bod - y to love, Find me some - bod - y to love, Find me some - bod - 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 measures of the piece. The vocal line begins with the lyrics 'Find me some - bod - y to love.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is placed above the piano part.

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

This system contains the next two measures, continuing the vocal melody and piano accompaniment from the previous system.

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

*poco a poco cresc.*

This system contains the next two measures. The piano accompaniment includes a *poco a poco cresc.* marking. The system concludes with a double bar line and a repeat sign.

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 measures. The vocal line continues with the lyrics 'Some-bod - y, some-bod - y, some-bod - y, some-bod - y.' The piano accompaniment continues with the same rhythmic pattern.

E<sub>b</sub>      D<sub>b</sub>      A<sub>b</sub> 4 fr.

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

A<sub>b</sub>      E<sub>b</sub>7/G      Fm7      D<sub>b</sub> maj7

Freely  
No Chords

an - y - bod - y find me \_\_\_\_\_ Some-bod-y To \_\_\_\_\_ Love? \_\_\_\_\_

A tempo      A<sub>b</sub>/G      Fm      D<sub>b</sub>      E<sub>b</sub>7      A<sub>b</sub> 4 fr.      A<sub>b</sub>/G

Find me \_\_\_\_\_ Some - bod - y To \_\_\_\_\_ Love! Find me \_\_\_\_\_

Fm      D<sub>b</sub>      E<sub>b</sub>7      A<sub>b</sub> 4 fr.

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

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

# NEED YOUR LOVING TONIGHT

Words and Music by  
JOHN DEACON

Moderate Rock

Chords: E, C#m, B, E, C#m, B

*mf*

Chords: 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 - wer,  
 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 - wer,

Chords: 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.

A B E C E

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

C E

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

D F#

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



A B

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

E C#m B

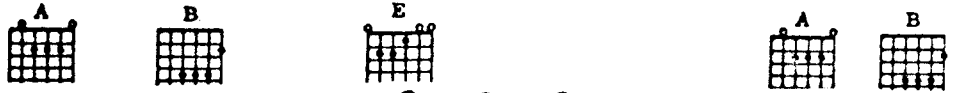
love her, love her, love her, love her. Come on ba-by, let's— get to-geth-er

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.

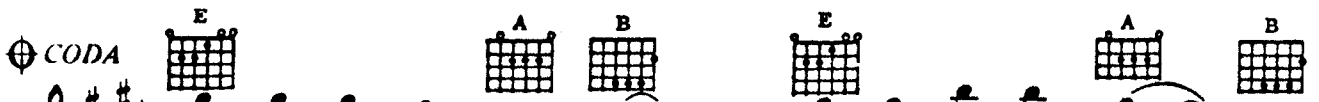


Ooh, I need your lov - ing.



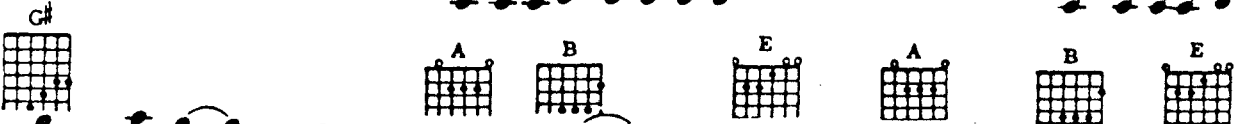
Ooh, I need your lov - ing babe\_ to - night.

*D.S. al Coda*



**⊕ CODA**




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




Ooh, I need your lov - ing — to-night.


# ANOTHER ONE BITES THE DUST

Words and Music by  
JOHN DEACON

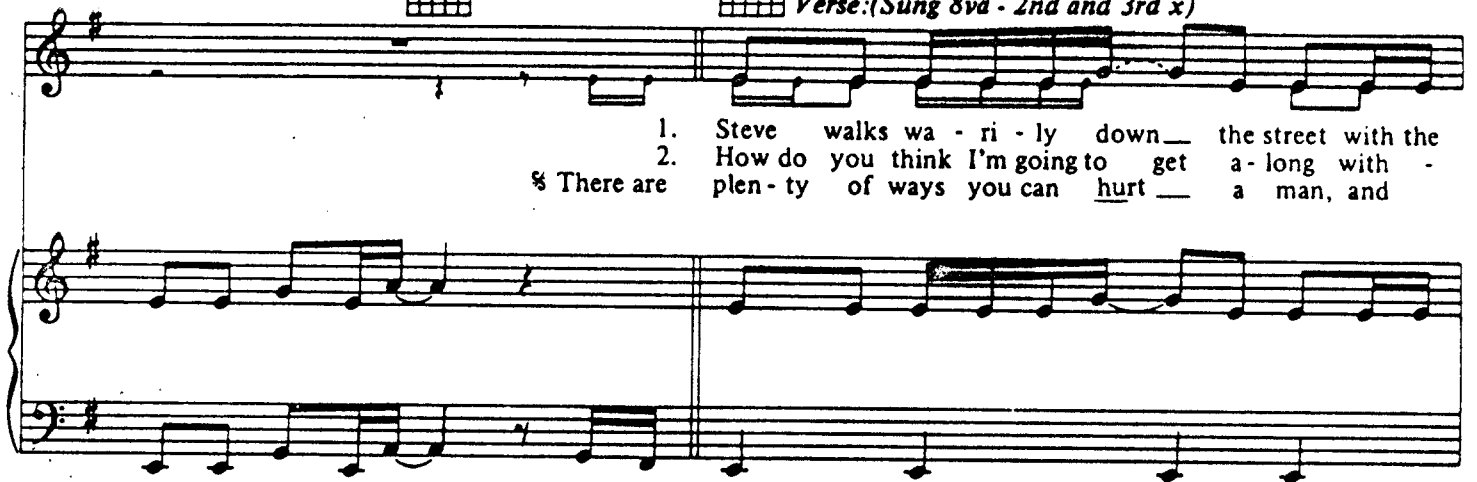
Steady rock   



*mf*



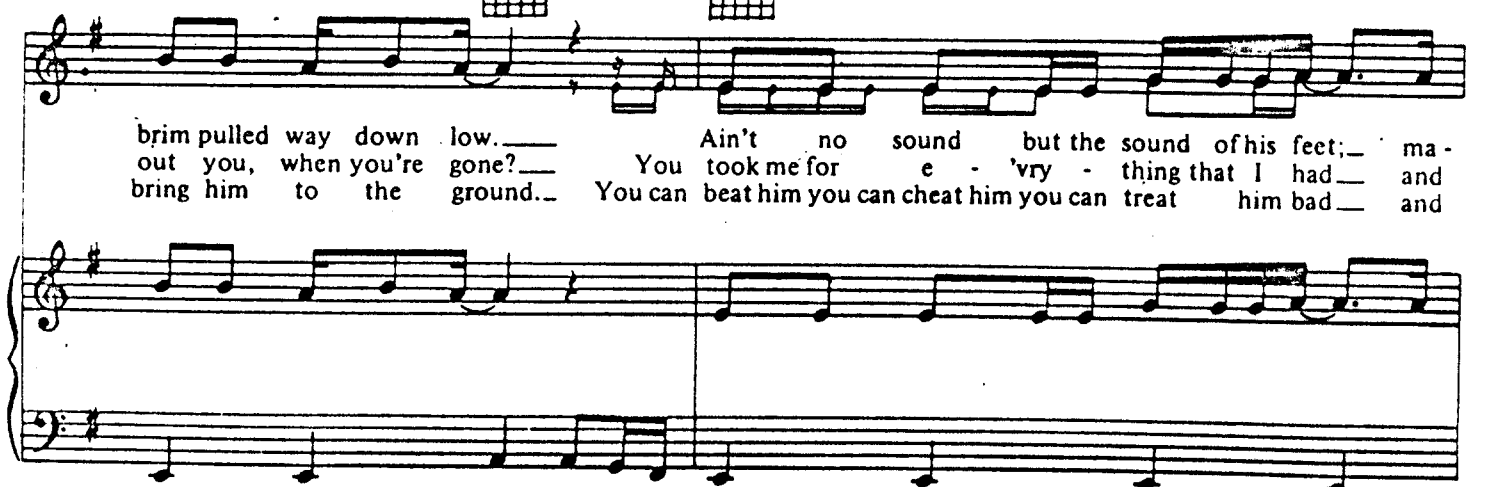
  Verse: (Sung 8va - 2nd and 3rd x)

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



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

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 -

The first system of music features a vocal line in treble clef with lyrics "oth - er One Bites The Dust. — An - oth - er One Bites The Dust. — An -". Below it is a piano accompaniment with two staves (treble and bass clef). The piano part includes chords marked with 'x' and '7' symbols.

*D.S. al Coda*

oth - er one. Bites The Dust. —

The second system begins with the instruction "D.S. al Coda". The vocal line continues with "oth - er one. Bites The Dust. —". The piano accompaniment follows the same pattern as the first system.

**⊕ CODA**

oth - er One Bites The Dust. —

The CODA section is marked with a circled cross symbol. It includes guitar chord diagrams for F#m and B. The vocal line says "oth - er One Bites The Dust. —". The piano accompaniment concludes the piece.

Em Am C G

This section is a guitar solo. It features a treble clef staff with a key signature of one sharp (F#). Above the staff are four guitar chord diagrams labeled Em, Am, C, and G. The piano accompaniment is shown in two staves (treble and bass clef).

1. C G 2. Am B Em

**FINE**

The final section includes a guitar solo with two first endings. The first ending is marked "1." and contains chords C and G. The second ending is marked "2." and contains chords Am, B, and Em. The word "FINE" is written at the end of the first ending. The piano accompaniment is shown in two staves (treble and bass clef).

# FLASH'S THEME a/k/a FLASH

Words and Music by  
BRIAN MAY

Moderate rock

Piano introduction in 4/4 time, marked 'Moderate rock' and 'p' (piano). The bass line features a steady eighth-note pattern, while the treble line has a simple chordal accompaniment.

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

Chord diagrams for the first system: Am (x02013), G/A (x02013), F/A (x02341), D (x02321), A/C# (x02013), D (x02321), G/B (x02321).

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

Vocal line and piano accompaniment for the first system. The vocal line includes the lyrics 'Flash Ah Sav- iour of the un- i- verse.' The piano accompaniment continues with the established rhythmic pattern.

Am G/A

Chord diagrams for the second system: Am (x02013), G/A (x02013).

Flash Ah

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics 'Flash Ah'. The piano accompaniment continues with the established rhythmic pattern.

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

Chord diagrams for the third system: F/A (x02341), D (x02321), A/C# (x02013), D (x02321), G/B (x02321), Am (x02013).

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

SPOKEN:- Seemingly there is

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics 'He'll save ev- 'ry- one of us.' and 'SPOKEN:- Seemingly there is'. The piano accompaniment continues with the established rhythmic pattern.

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

Piano accompaniment for the final system, continuing the rhythmic pattern established in the introduction.

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

(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 a bass line with a triplet of eighth notes and a treble line with a sustained chord. The tempo is marked as 'Moderate Rock shuffle' with a quarter note equal to 126 beats per minute. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The notation includes a repeat sign and a first ending bracket.

Bb

Yeah.

1. Give me  
2. Give me \_\_\_\_\_  
3. (See additional lyrics)

mp-mf

The first system shows the vocal melody and piano accompaniment. The vocal line starts with a guitar chord diagram for Bb. The piano accompaniment features a sustained chord in the treble and a rhythmic bass line. The lyrics 'Yeah.' are written below the vocal line. Three alternative lyrics are provided: '1. Give me', '2. Give me \_\_\_\_\_', and '3. (See additional lyrics)'. The piano part is marked 'mp-mf'.

Ab

your bod bod - y; \_\_\_\_\_ just

The second system continues the vocal melody and piano accompaniment. A guitar chord diagram for Ab is shown above the vocal line. The lyrics 'your bod bod - y; \_\_\_\_\_ just' are written below the vocal line. The piano accompaniment continues with a sustained chord and a rhythmic bass line.

Bb Ab

give me me, \_\_\_\_\_ yeah, \_\_\_\_\_ your bod - y, bod - y.

The third system concludes the vocal melody and piano accompaniment. It features two guitar chord diagrams: Bb and Ab. The lyrics 'give me me, \_\_\_\_\_ yeah, \_\_\_\_\_ your bod - y, bod - y.' are written below the vocal line. The piano accompaniment continues with a sustained chord and a rhythmic bass line.


Db



Give me  
Give me, \_\_\_\_\_ yeah, \_\_\_\_\_ your  
your




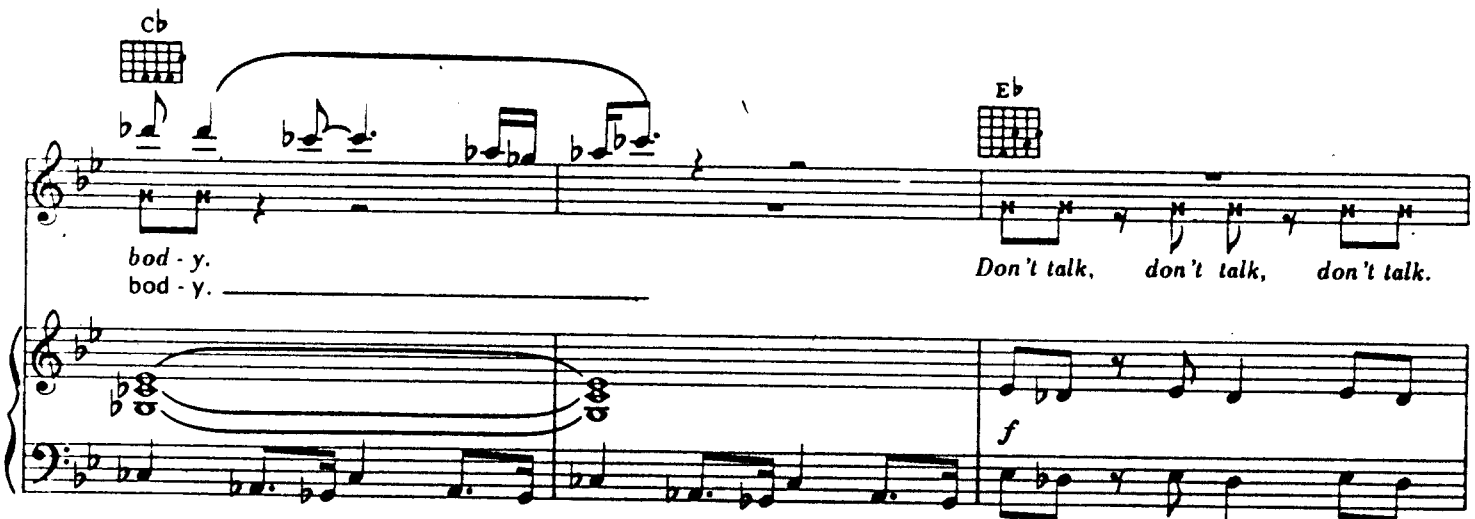
cb



bod - y.  
bod - y. \_\_\_\_\_

Don't talk, don't talk, don't talk.

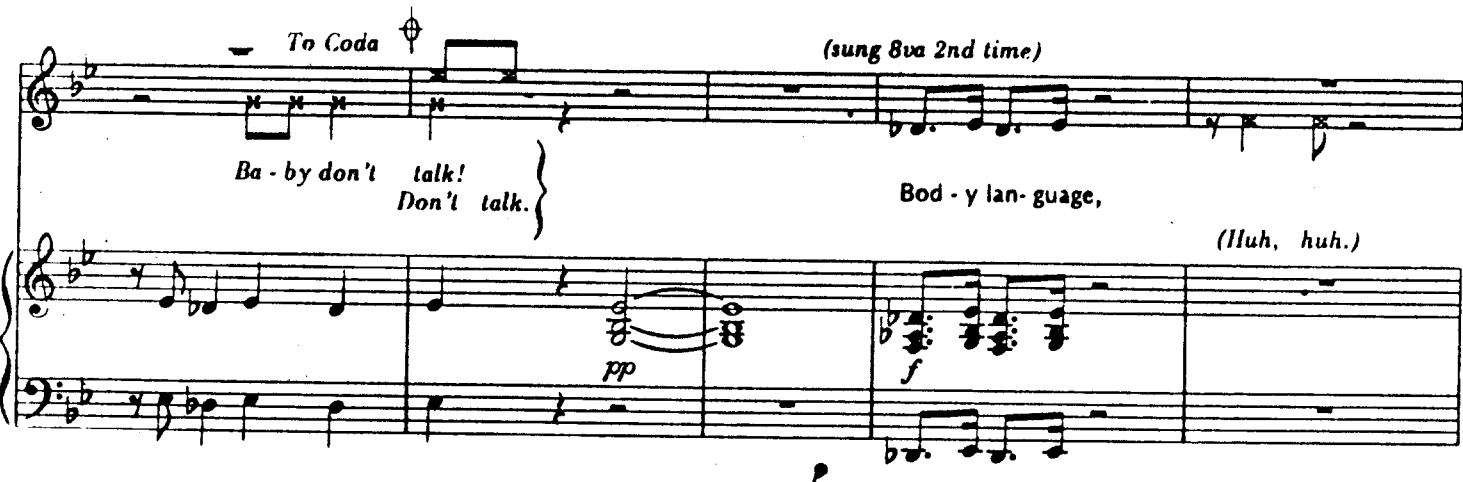
Eb

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 and treble clefs.



Musical staff with notes and a triplet of eighth notes.



down for a six — an - y time. —

Piano accompaniment for the second system.

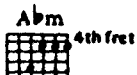


Musical staff with notes and a triplet of eighth notes.

Look at me, —

Piano accompaniment for the third system, including a *mp* dynamic marking.




1.2.3.



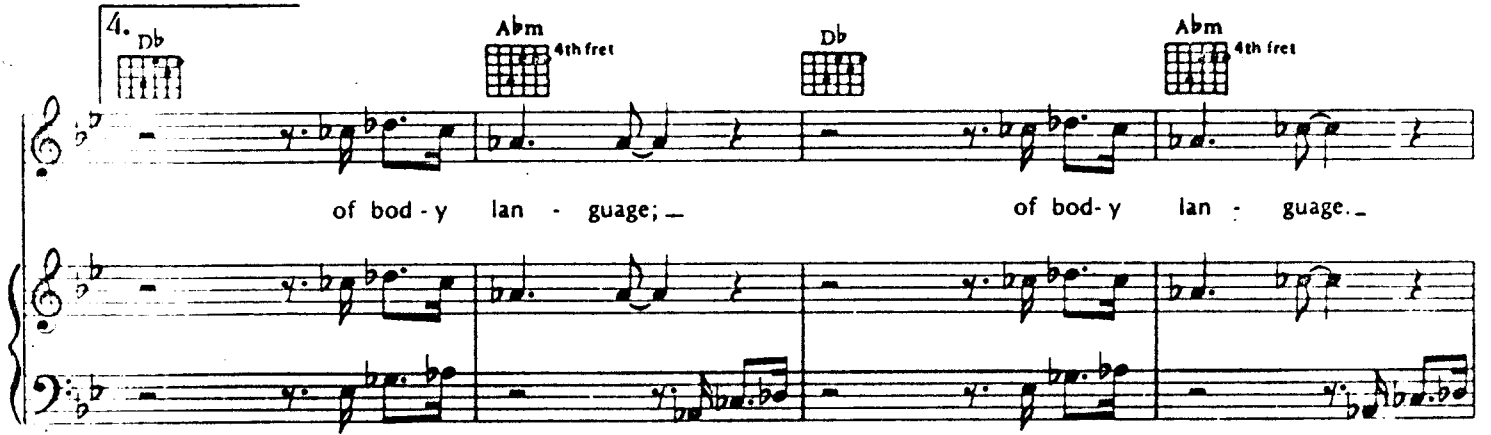
Musical staff with notes and a triplet of eighth notes.

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

Piano accompaniment for the fourth system.

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 Am7 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



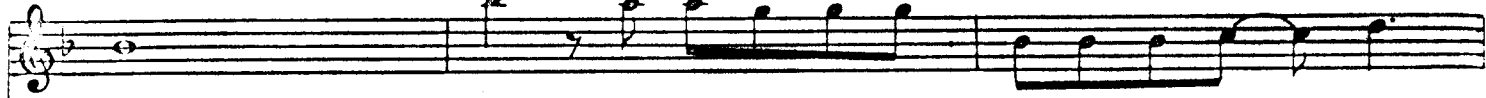
Dm



Gm



Gm



now. Don't stop me 'cause I'm hav - in' a good time,



C7



F



Am7



hav - ing a good time. I'm a 1. shoot - ing star leap - ing through the sky, like a ti -  
2. rock - et ship on my way to Mars, on a col -  
3. Instrumental....



Dm7



Gm7



C7



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



F



Am



Dm



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







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



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



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



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



now. Don't stop— me

hav-in' a good — time.)

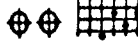
(Yes I'm hav-ing a good — time.)

I



To Coda II

E<sup>b</sup>



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

Don't

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

Coda II

E<sup>b</sup>



D.S. al Coda II

D.S.S. & fade

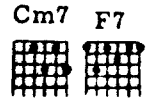
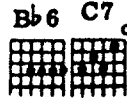
good time, good time. Don't stop me, don't stop me.

Ah! \_\_\_\_\_  
(spoken)

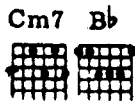
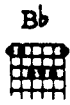
# BOHEMIAN RHAPSODY

Words and Music by  
FREDDIE MERCURY

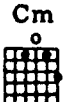
Slowly



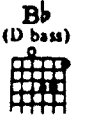
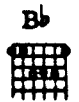
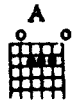
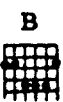
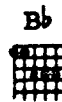
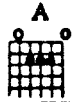
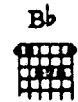
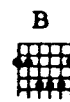
Is this the real life? Is this just fan-ta-sy? Caught in a land-slide, No es-



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



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



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 (A bass) Eb (D bass) Bb (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,  
I don't want to die,

If I'm not back a - gain this time to -  
I some-times wish I'd nev - er been born at

1. Eb



Bb (D bass)



Cm



Abm 4 fr.



Eb



Ab 4 fr.



Eb



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

*Instrumental Solo*

Ebdim



Fm7



Bb



2. Eb



Bb (D bass)



Cm



Fm



all.

*Instrumental Solo*

Bb7 Eb Gm (D bass)

6 6 6

Cm Fm Db Db ((b bass)) Bb m

L'istesso tempo (♩ = ♪)

A 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 4 ft. 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

f

A




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 -

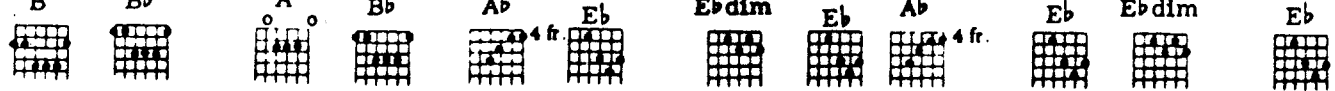
B Bb A Bb




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

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


B Bb A Bb Ab 4fr Eb Ebdim Eb Ab 4fr Eb Ebdim Eb




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

*f*

Ab 4fr Eb (G bass) F Bb Ab 4fr Eb (G bass) F#dim Fm7




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

*mf*



B Bb A Bb B Bb A Bb Eb D

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. —

Gb7 Bm A D Db

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

G<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

E<sup>b</sup>

B<sup>b</sup>

No chord

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

E<sup>b</sup> A<sup>b</sup> 4 fr. D Gm B<sup>b</sup>

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

E<sup>b</sup>

me. \_\_\_\_\_

*Instrumental Solo*

F<sup>7</sup>

B<sup>b</sup>7

E<sup>b</sup> (B<sup>b</sup> bass)

B<sup>b</sup>

E<sup>b</sup>

So you think you can stone me and spit in my

Bb

Db

Bb7

Eb (bb bass)

Bb

Eb



Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line. Trills are indicated by a '3' over a group of notes.

eye.

So you think you can love me and leave me to

Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line. Trills are indicated by a '3' over a group of notes.

Musical staff with bass clef, key signature of two flats, and 3/4 time signature. It contains a piano accompaniment line.



Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line. Trills are indicated by a '3' over a group of notes.

die.

Oh,

ba - by,

can't do this to me,

Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line. Trills are indicated by a '3' over a group of notes.

Musical staff with bass clef, key signature of two flats, and 3/4 time signature. It contains a piano accompaniment line.

Bb

Fm7

Bb

Fm7

Bb



Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line. Trills are indicated by a '3' over a group of notes.

ba - by,

Just got - ta get out,

just got - ta get right out - ta

Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line. Trills are indicated by a '3' over a group of notes.

Musical staff with bass clef, key signature of two flats, and 3/4 time signature. It contains a piano accompaniment line.

Eb

Bb7



Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line.

here...












Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It contains an instrumental solo line.

Instrumental Solo

poco a poco ritard. e dim.









Musical staff with bass clef, key signature of two flats, and 3/4 time signature. It contains a piano accompaniment line.

Slowly, a tempo

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










*mf*

Ab  4 fr.
 Eb 
 Cm 
 Gm 
 Cm 
 Gm 
 Cm 
 Ab m  4 fr.



Noth - ing real - ly mat - ters. An - y - one can see, Noth - ing real - ly mat - ters.

*ritard.*

Bb 11 
 Eb 
 Ab (Eb bass) 
 Eb 
 Ebdim 
 Bb (D bass) 
 Bbm (Eb bass) 



Noth - ing real - ly mat - ters to me.

*a tempo*

C7 
 C7-9 
 C7 
 F 
 Bb 
 F 
 Abdim 
 Gm7 
 F 



An - y way the wind blows.

*poco u poco ritard. e dim.*

# CALLING ALL GIRLS

Words and Music by  
ROGER TAYLOR

G A7 C

D7 A G A G

Call - ing all

A G A G A G

boys nights in wait for girls, you.

A G A G A G

Some call - ing all peo - ple on streets. A - round the world -  
for - eign pres - ence you feel, comes creep - ing through.

A G A G A G

Some Take this mes - sage,  
stream of hope,

A G A G A G

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

A G A G A G

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



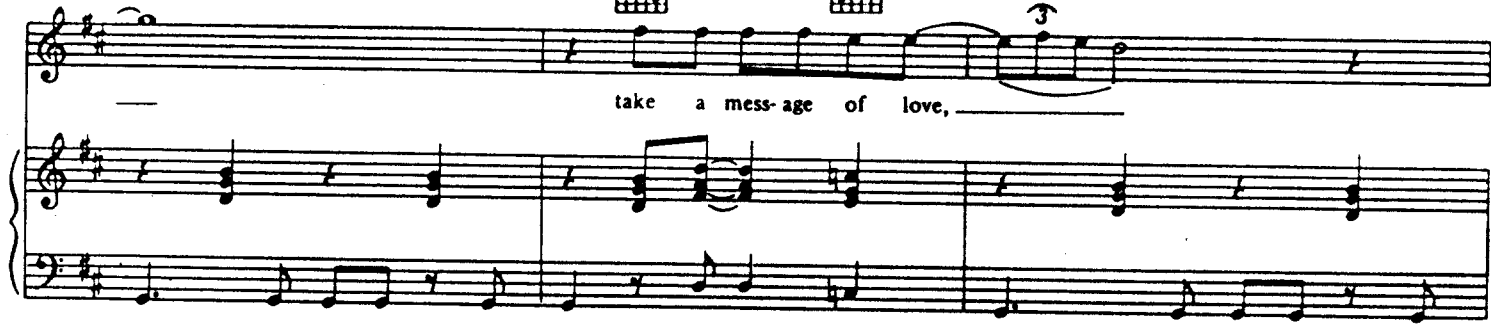
C



G



take a mess-age of love,



D



C



G



D



C



far and near. Take a mess-age of love,



G



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

To Coda

D.% at Coda

Chord diagrams: A, G, (x5) A, G, A, G

This system contains the first six measures of the 'To Coda' section. It features guitar chord diagrams for A, G, (x5) A, G, A, and G. The piano accompaniment is shown in three staves (treble, middle, and bass clefs).

CODA (x4)

(40) Call-ing all boys,

Chord diagrams: A, G, A, G, A, G

This system contains the first six measures of the Coda section. It features guitar chord diagrams for A, G, A, G, A, and G. The piano accompaniment is shown in three staves. The lyrics "(40) Call-ing all boys," are written below the first staff.

call - ing all girls,

call - ing all

Chord diagrams: A, G, A, G, A, G

This system contains the first six measures of the third system. It features guitar chord diagrams for A, G, A, G, A, and G. The piano accompaniment is shown in three staves. The lyrics "call - ing all girls," and "call - ing all" are written below the first staff.

boys,

call - ing all girls, —

Chord diagrams: A, G, A, G, A, G

This system contains the first six measures of the fourth system. It features guitar chord diagrams for A, G, A, G, A, and G. The piano accompaniment is shown in three staves. The lyrics "boys," and "call - ing all girls, —" are written below the first staff.

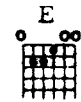
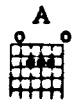
Chord diagrams: A, G, A, G, A, G, A

This system contains the first seven measures of the fifth system. It features guitar chord diagrams for A, G, A, G, A, G, and A. The piano accompaniment is shown in three staves.

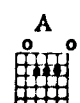
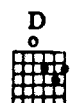
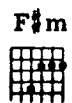


Words and Music by  
BRIAN MAY

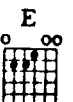
Bright Country beat



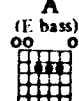
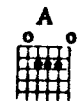
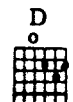
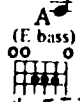
1. In the year of Thir - ty - nine -  
2. (In the) year of Thir - ty - nine -



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



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



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 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 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

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

*D. S. al Coda*

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

8va  
gliss.

*mf*

C Bb Bbma7

Am Fm/Ab

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

C Am7 Dm G7 C C/Bb

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,

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. —



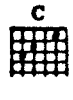
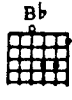
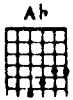
Driv - ing me in - sane. — Come, come, come .



*D.S. Instrumental al Coda*

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

Coda



love. \_\_\_\_\_ This is your life,

Dm



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

Fm/Ab



all you have \_\_\_\_\_ to do \_\_\_\_\_ is fall in love. \_\_\_\_\_ Play the game, \_\_\_\_\_

C

Gm9




Repeat till fade

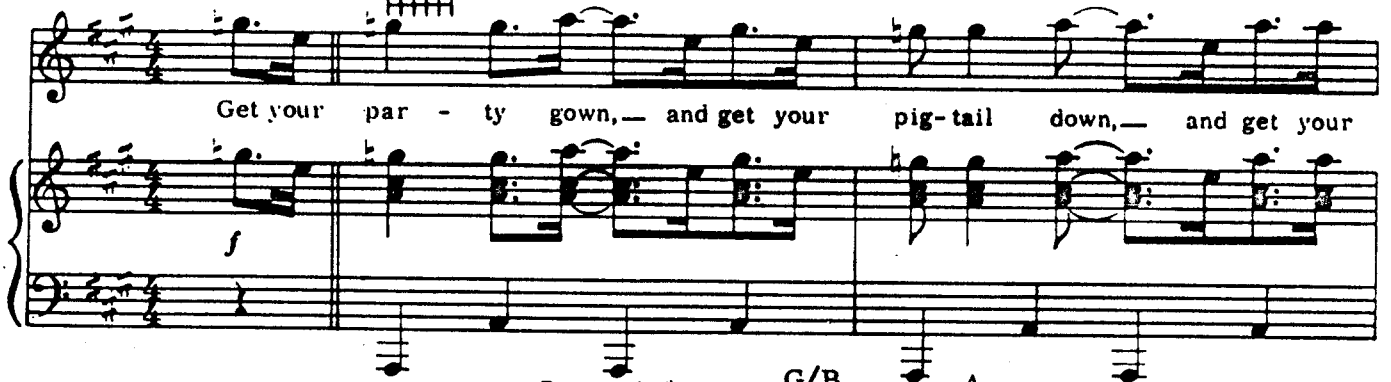
ev -'ry-bod-y play the game \_\_\_\_\_ of love. \_\_\_\_\_ This is



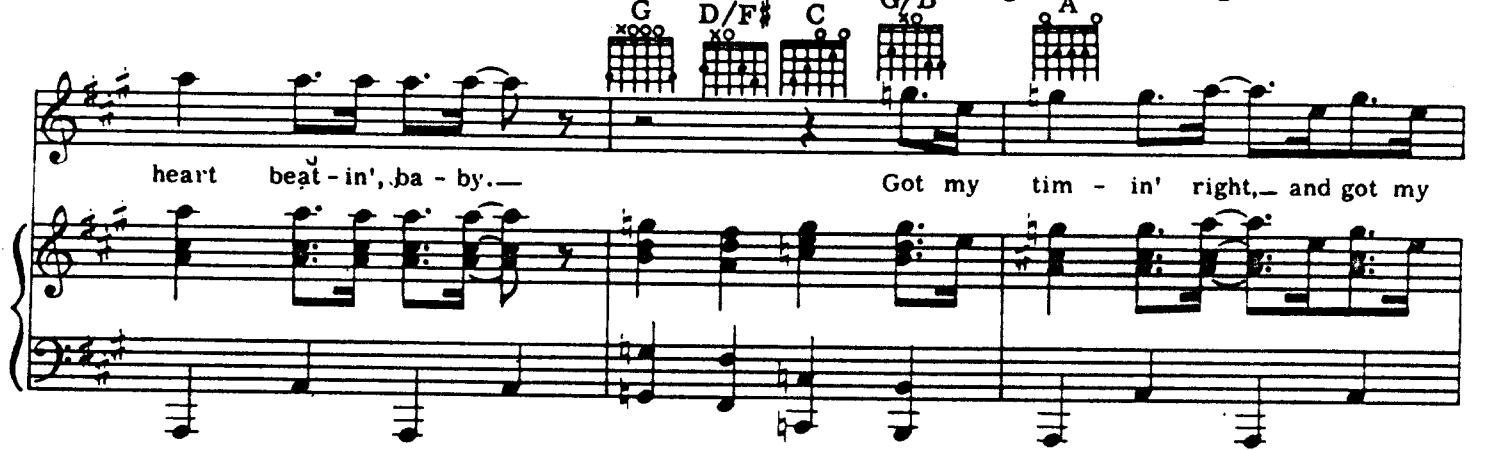
# TIE YOUR MOTHER DOWN

Words and Music by  
BRIAN MAY

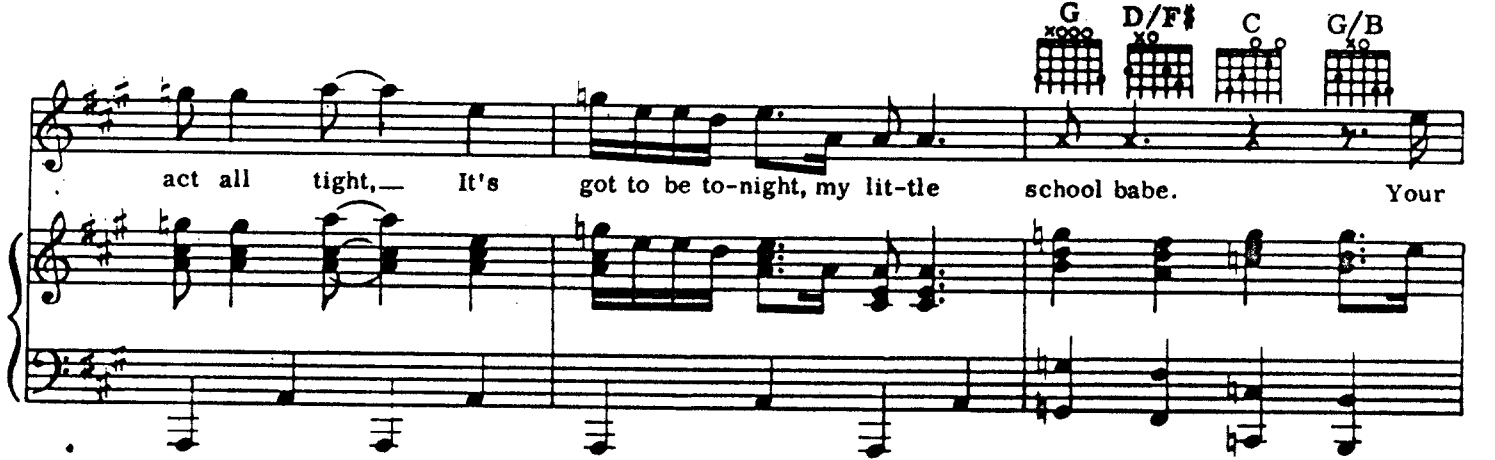
With a rock beat 



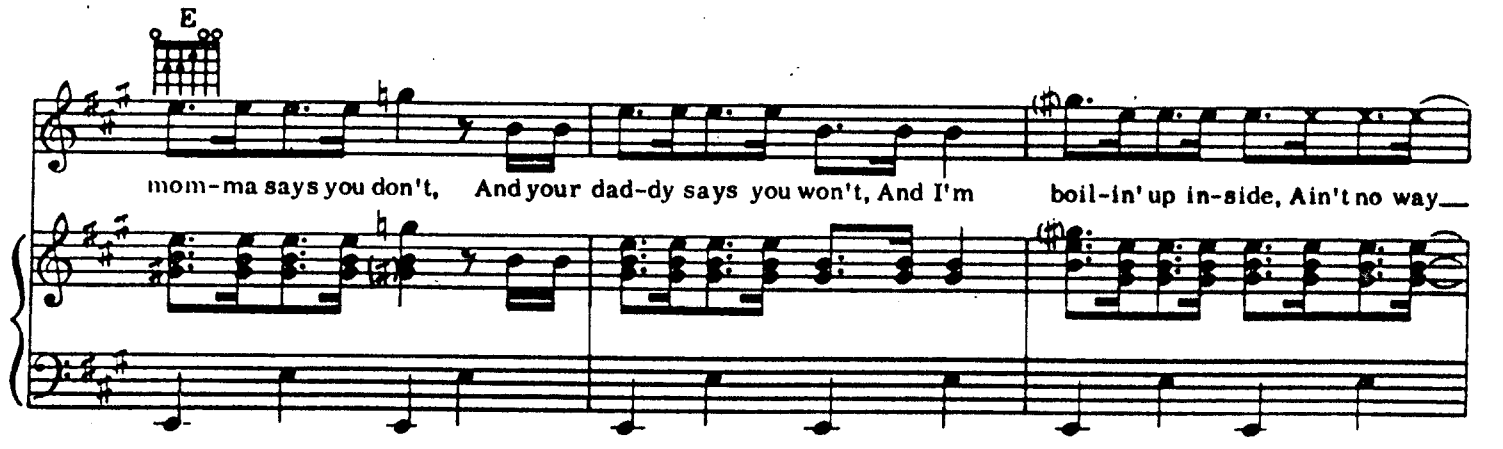
Get your par - ty gown, — and get your pig-tail down, — and get your



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.

G C A D

Tie Your Moth-er Down, Tie

A

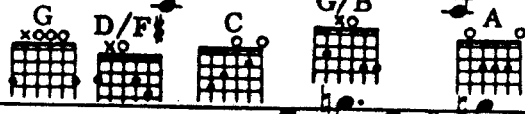
Your Moth-er Down, Lock your daddy out of doors, I don't need him nosin' around.

D G D/F#

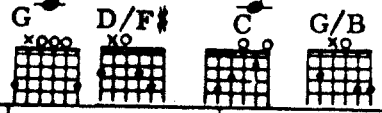
Tie Your Moth-er Down, Tie Your Moth-er Down, Give me all your



love to - night.



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



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



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

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.

# CRAZY LITTLE THING CALLED LOVE

Medium Shuffle Beat

Words and Music by  
FREDDIE MERCURY

D



This thing

8

D



D

G



C



G



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

D



G



C



G



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

D



Bb



C



To Coda

D



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

(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.

chra - dle all night, — it swings — (woo woo) it jives — (woo woo) it

The second system continues the music. The lyrics are: "chra - dle 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...

# 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, 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

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 -

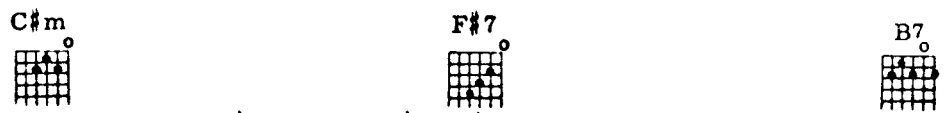
E A B E



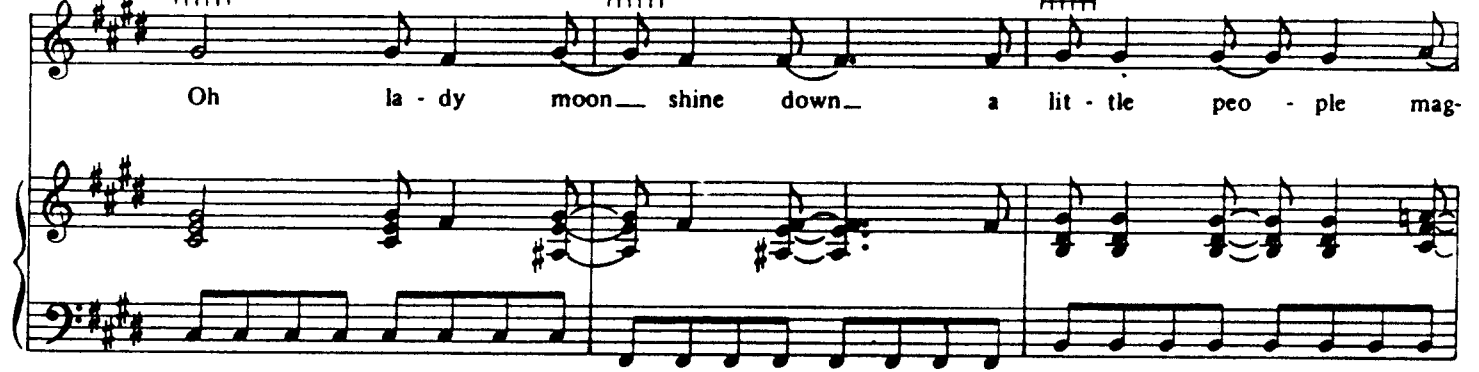
es, do not crum - ble, love is breath - ing still.




C#m F#7 B7



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





A E

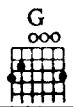


ic if you will.

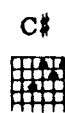
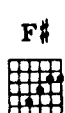


A E A

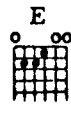
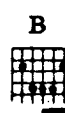
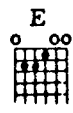
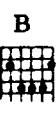




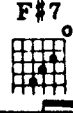
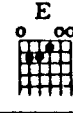
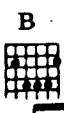
Musical notation for the first system, including treble and bass staves with a grand staff accompaniment.



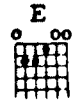
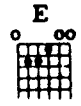
Musical notation for the second system, including treble and bass staves with a grand staff accompaniment.



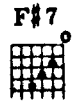
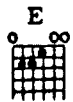
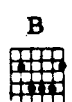
Musical notation for the third system, including treble and bass staves with a grand staff accompaniment. Lyrics: Jen - ny pines a - way, writes a let - ter ev - 'ry day, "We must



Musical notation for the fourth system, including treble and bass staves with a grand staff accompaniment. Lyrics: ev - er be to - geth - er, noth - ing can my love e - rase." "Oh



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



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

