

PIANO/VOCAL/CHORDS

QUEEN GOLD

NEWS OF THE WORLD/JAZZ



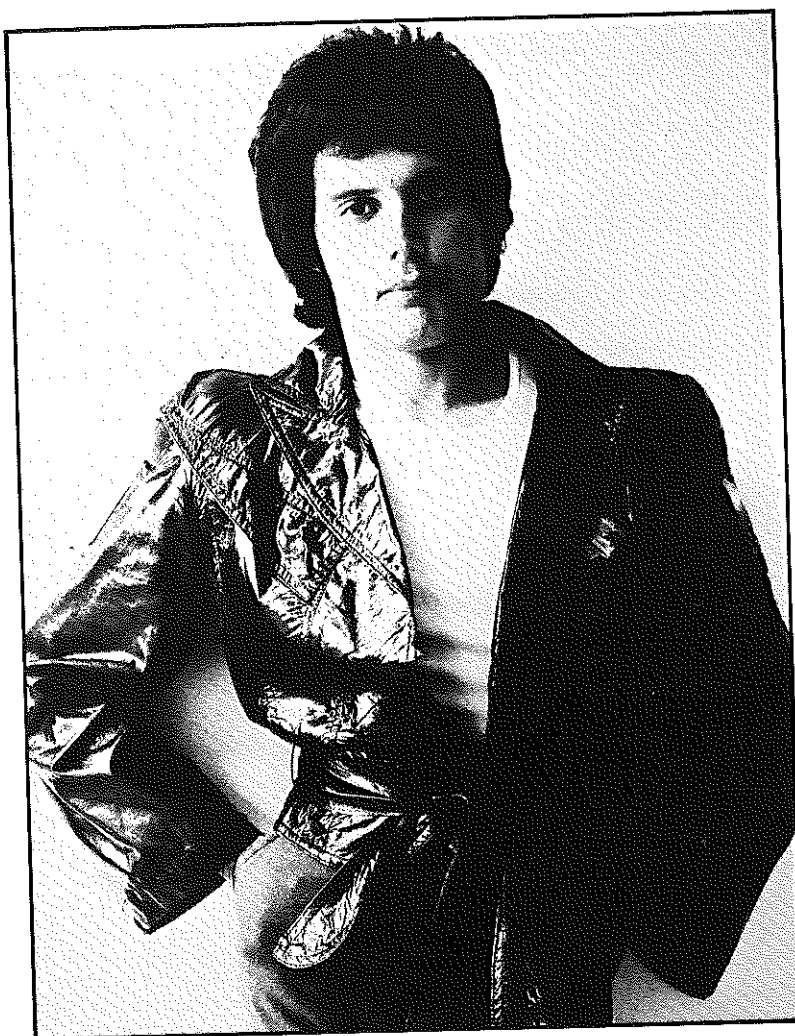
EMI
songs

QUEEN GOLD

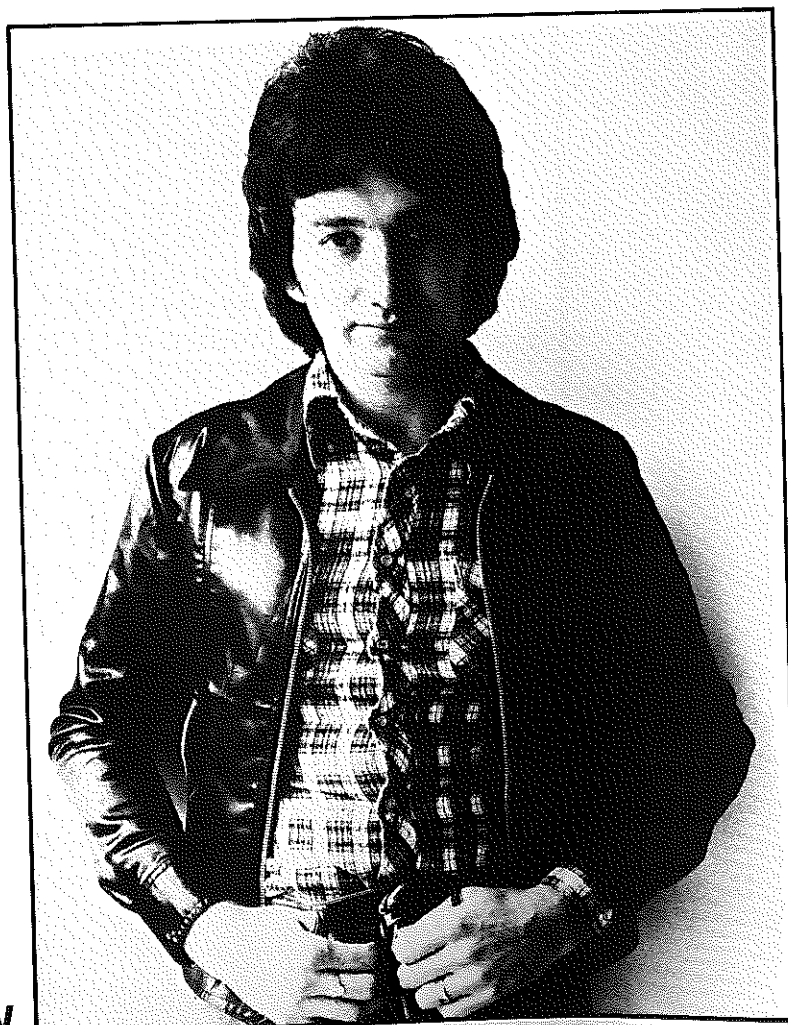
NEWS OF THE WORLD/JAZZ

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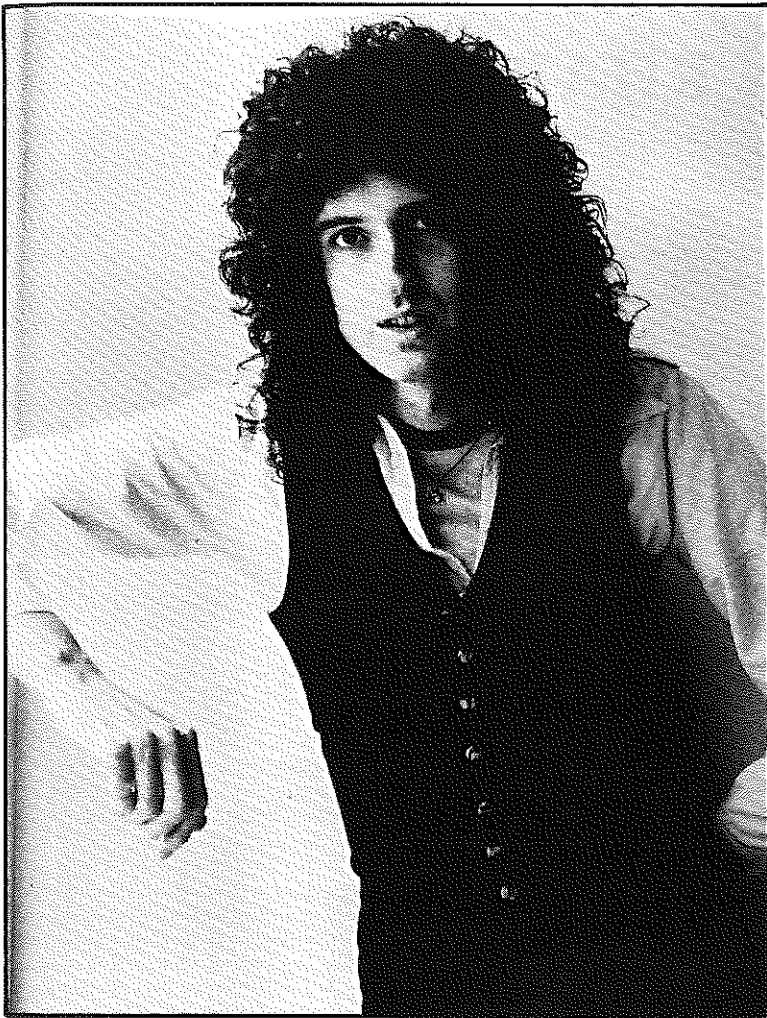
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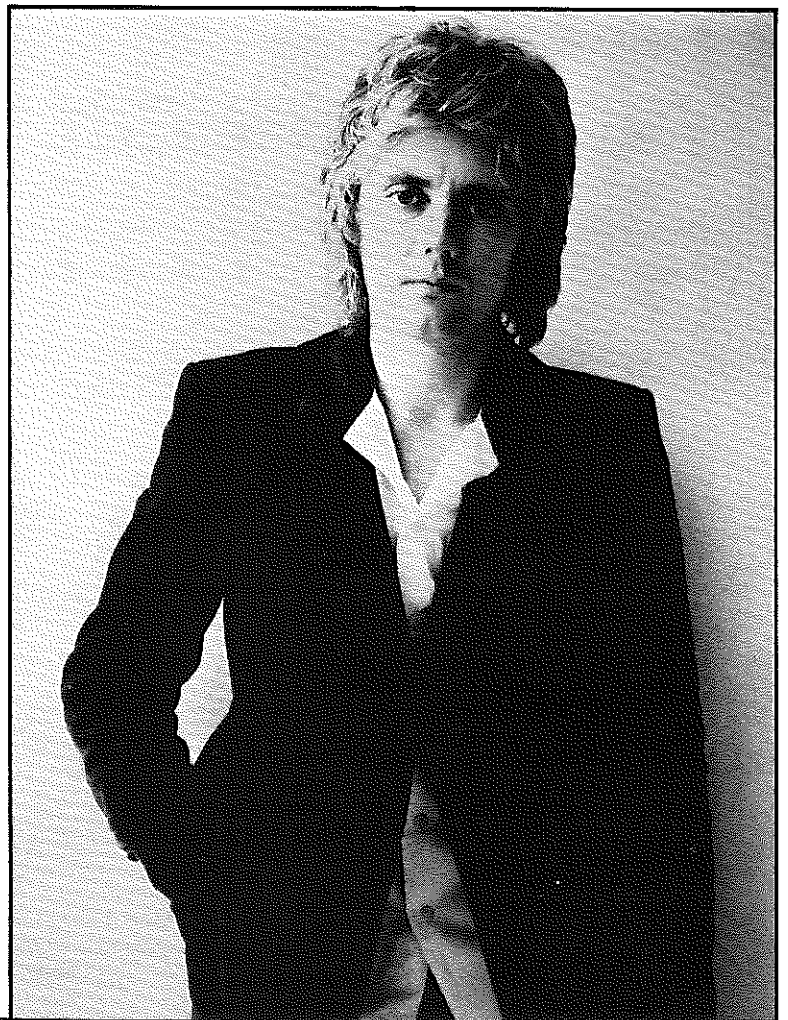
FREDDIE MERCURY



JOHN DEACON



BRIAN MAY



ROGER TAYLOR

BOHEMIAN RHAPSODY

Words and Music by FREDDIE MERCURY

Slowly

Chord diagrams: 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

Chord diagrams: Bb, Cm7 Bb, Gm, Bb7





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

Chord diagrams: Eb, Cm, F7




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

Chord diagrams: B, Bb, A, Bb, B, Bb, A, Bb, Eb, Bb (D bass)

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









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












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

mf

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

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 Eb Ab 4 fr. 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











L'istesso tempo (♩ = ♩)











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














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

Chorus:

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 -

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

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

B B \flat A B \flat A \flat E \flat E \flat dim E \flat A \flat 4 fr. E \flat E \flat dim E \flat

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

A \flat 4 fr. E \flat (G bass) F B \flat A \flat 4 fr. E \flat (G bass) F \sharp 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!



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,

Gb Bb Eb No chord Eb Bb
 no, no, no. Oh ma - ma mi - a, ma - ma mi - a. Ma - ma mi - a, let me go. Be -
 el - ze - bub has a dev - il put a - side for me, for me, ——— for
 me. ———
 Instrumental Solo
 F7 Bb7 Eb (Bb bass) Bb Eb
 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

mf

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

ritard.

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

a tempo

An - y way the wind blows.

poco a poco ritard. e dim.

WE ARE THE CHAMPIONS

13

Words and Music by
FREDDIE MERCURY

Moderately Slow ♩ = 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

Bb (C Bass) Cm Bb (C Bass)

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

We Are The Champions - 3 - 1

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Eb
 Ab
 Eb
 takes, _____ I've made a few.
 - es, _____ no plea- sure cruise.

Ab 4th fret (Gb Bass) Eb Bb Cm F7
 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

Bb Bb (add 9) C F Am7
 through lose. } And I need to go on, and on, and on, and on. We _____ are the cham-pions. my

Dm7 Bb C F Am7 Bb
 friend. _____ And we'll _____ keep on fight-ing _____ till the end. _____

cresc. *f* *mf*

The musical score is written for guitar and piano. The guitar part is in the upper system, and the piano part is in the lower system. The key signature is B-flat major (two flats). The score includes various guitar chords and fretting diagrams, as well as piano dynamics and performance markings. The lyrics are written below the guitar staff.








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






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







world.






D.S. al Coda I *D.S. al Coda II*

Coda I Coda II

I've tak - en my of the cham - pions

We Are The Champions - 3 - 3

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 man shout-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'
bod-y bet-ter put you back in-to your place sing-in' We will we will rock you we will we will rock you.

We Will Rock You - 2 - 1

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3.

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



rock you.



Play 3 times

BICYCLE RACE

Medium Rock Tempo

Words and Music by
FREDDIE MERCURY







Bi - cy - cle, bi - cy - cle, bi - cy - cle I want to — ride my —
 Choir Solo





bi - cy - cle, bi - cy - cle, bi - cy - cle. Solo I
 Choir






want to — ride my — bi - cy - cle, I want to — ride my — bike. I

Bicycle Race - 6 - 1

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Bbm Ab 4th fret Bbm

want to — ride my — bi - cy - cle, I want to — ride it —

Ab 4th fret Bbm

where I — like. You say black, I say white, you say bark, I say bite. You say shark,
I say caine, you say John, I say Wayne. Hot dog

Gb7 Gdim Am Bbm

I say hey, — man, Jaws was nev - er my scene and I don't like Star Wars. You say Rolls,
I say "cool... it, man" I don't wan-na be the pres-i-dent of A - mer-i-ca. You say smile

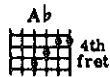
Isay Royce, you say car, give me a³ choice. You say Lord, I say Christ, I don't be-lieve in-Pe-ter Pan,
Isay cheese, Cart-i-er, Isay please. — In-come tax, Isay Je-sus, I don't wan-na be a can-di-date for

Frank-en-stein or Sup-er-man. All I wan-na do is } bi - cy-cle, bi - cy-cle,
Vi-et-nam or Wat-er-gate. Cos all I wan-na do is } *Choir*

bi - cy-cle I want to ride my bi - cy-cle, bi - cy-cle,
Solo *Choir*

bi - cy-cle. I want to ride my bi - cy - cle, I
Solo

Guitar Chords: Gb7, Gdim, F, Eb, D+, Bbm (Db Bass), Ab 4th fret, Bbm, D, B, Ab 4th fret, Bbm, Ab 4th fret.



To Coda ⊕

want to— ride my— bike.

I want to— ride my— bi - cy - cle, I



want to— ride my—

Bi - cy - cle rac - es are com-ing your way, so for -
Choir

get all your du-ties, oh, yeh.

Fat bot-tomed girls, they'll be rid-ing to - day, — so look



N. C.

out for those beau-ties, oh yeh.

On your marks, get set, go.





Bi - cy-cle race, bi - cy-cle race, bi - cy - cle race.




Bi - cy - cle, bi - cy - cle







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

Solo *Choir*




bi - cy - cle, bi - cy - cle, bi - cy - cle, } bi - cy - cle race.
I want a }

rit. *ten.* *ten.* *Ring assorted bicycle bells*

Chord diagrams: D, A

a tempo

Chord diagrams: D, A, D, B

Chord diagrams: E, F#

D. S. al Coda %

You say coke

⊕ Coda

Chord diagrams: Ab 4th fret, Bbm, Ab 4th fret

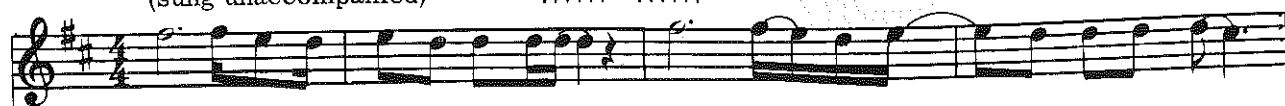
want to ride it where I like.

FAT BOTTOMED GIRLS

Words and Music by
BRIAN MAY



(sung unaccompanied)



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

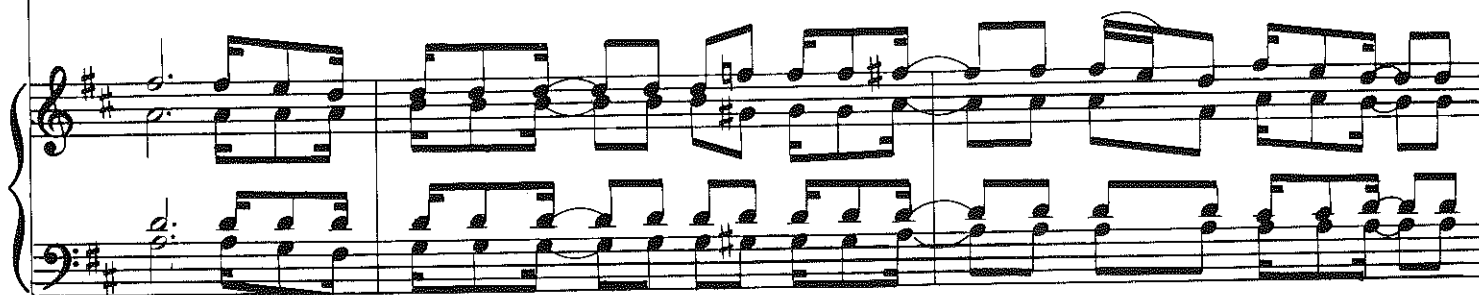
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Unaccompanied choir
Piano tacet



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



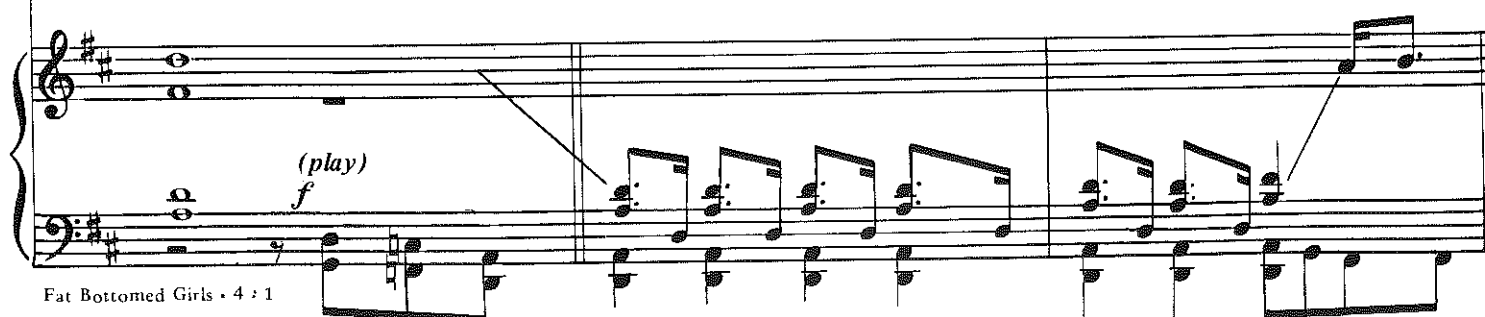
Heavy Rock Beat



round.

(Shout:) Hey! —

(Sing:) I was



(play)
f

Fat Bottomed Girls • 4 : 1

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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 - a - 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. (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. _____
 got 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





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. }







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












(F Bass) (E Bass)

D.S. al Coda  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 -

IN ONLY SEVEN DAYS

Words and Music by
JOHN DEACON

Moderate

Mon - day, — the start of — my

hol - i - day. — Free - dom — for just one week. — Feels good — to

get a - way. — Ooh. —

Chord diagrams: A, D, Dmaj7, D, Dmaj7, D, Bm7, Em7, E7 (G# Bass), D7, Gmaj7, G6, 1.3. A6, 2.4. A7

In Only Seven Days - 3 - 1

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Music by
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Wednes-day, — I did - n't see — her, I hoped — that
 Sat - ur - day, just twen - ty four hou - rs, Oh no, — I'm







she'd be back — to - mor - row. And then on
 go - in' back home — on Sun - day,






Thurs - day, — my luck had changed. — She stood there all a - lone. — I went and







asked her name. — I nev - er thought that this could hap - pen to me, — in

on - ly sev - en days. It — would take a hun - dred or more — for

mem - o - ries — to fade.

D.S. al Coda

Coda

Rubato

Ooh, so sad, — a - lone.

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The score includes various guitar chords (A7, D, Gdim, Bm7, E7, Dmaj7, C, Bm, E9) and piano accompaniment. The lyrics are: "on - ly sev - en days. It — would take a hun - dred or more — for mem - o - ries — to fade." The score includes a Coda section and a Rubato section. The final line of the score is "Ooh, so sad, — a - lone."

2. Tuesday, I saw her down on the beach,
I stood and watched a while,
And she looked and smiled at me.
3. Instrumental
4. I wish Friday could last forever,
I held her close to me,
I couldn't bear to leave her there.

FIGHT FROM THE INSIDE

Words and Music by
ROGER TAYLOR

Moderate Hard Rock

F



mf

1. Hey,
2. Hey,

you boy,
you boy,

hey you.
hey you.

Hey
Hey

you boy, — think that you know — what you're do — ing?
you boy, — think that you know — what you're do — ing?

You think you're gon-na set things to rights. —
You think that out in the streets is all free. —

You're just an -oth-er
You're just an -oth-er

Fight From The Inside - 3 - 1

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pic - ture on a teen - age wall.____
 mon - ey spin - ner tool.____ You're just an - oth - er

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "pic - ture on a teen - age wall.____ mon - ey spin - ner tool.____ You're just an - oth - er".

fool. You're just an - oth - er suck - er,

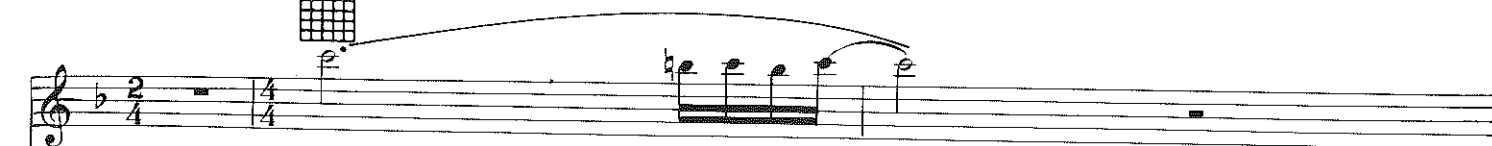
The second system continues the vocal melody and piano accompaniment. The lyrics are: "fool. You're just an - oth - er suck - er,". The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

read - y for a fall. } You got - ta fight from the in - side, at - tack from the rear.____

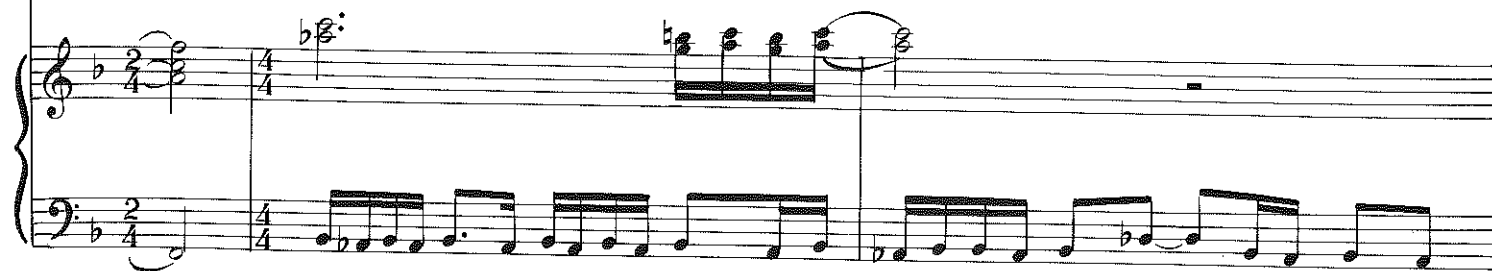
The third system includes guitar chord diagrams above the staff: Eb, F, Eb, and F. The lyrics are: "read - y for a fall. } You got - ta fight from the in - side, at - tack from the rear.____". The piano accompaniment continues with a consistent rhythmic pattern.

Fight from the in - side. You can't win with your hands tied, fight from the in - side.

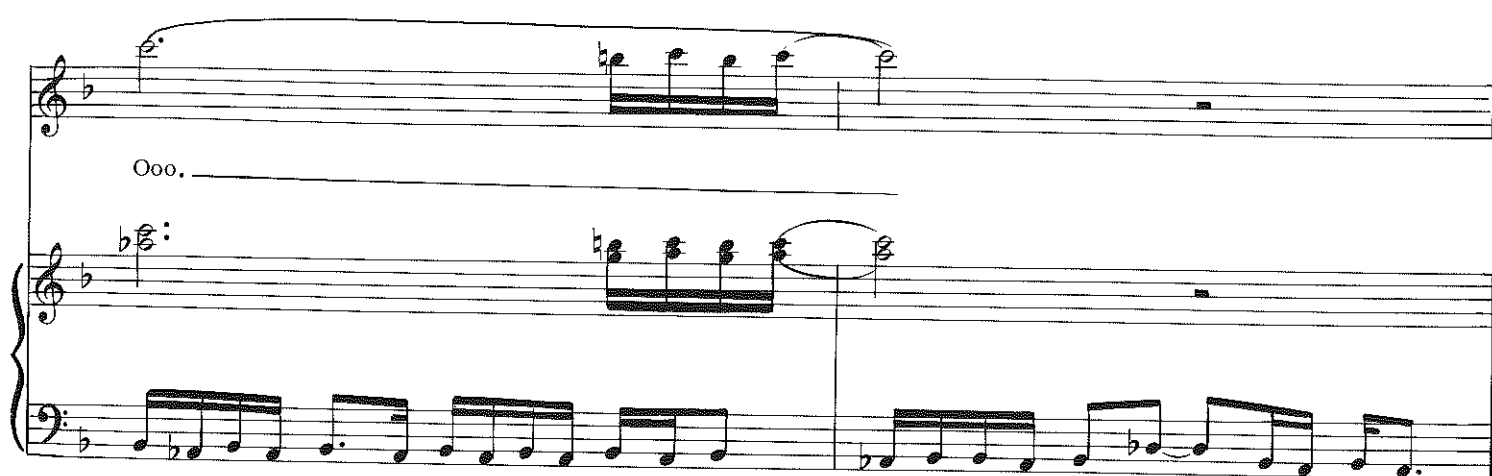
The fourth system also includes guitar chord diagrams: Eb, F, Eb, F, Eb, and F. The lyrics are: "Fight from the in - side. You can't win with your hands tied, fight from the in - side." The system concludes with a 2/4 time signature.



Ooo



Ooo.

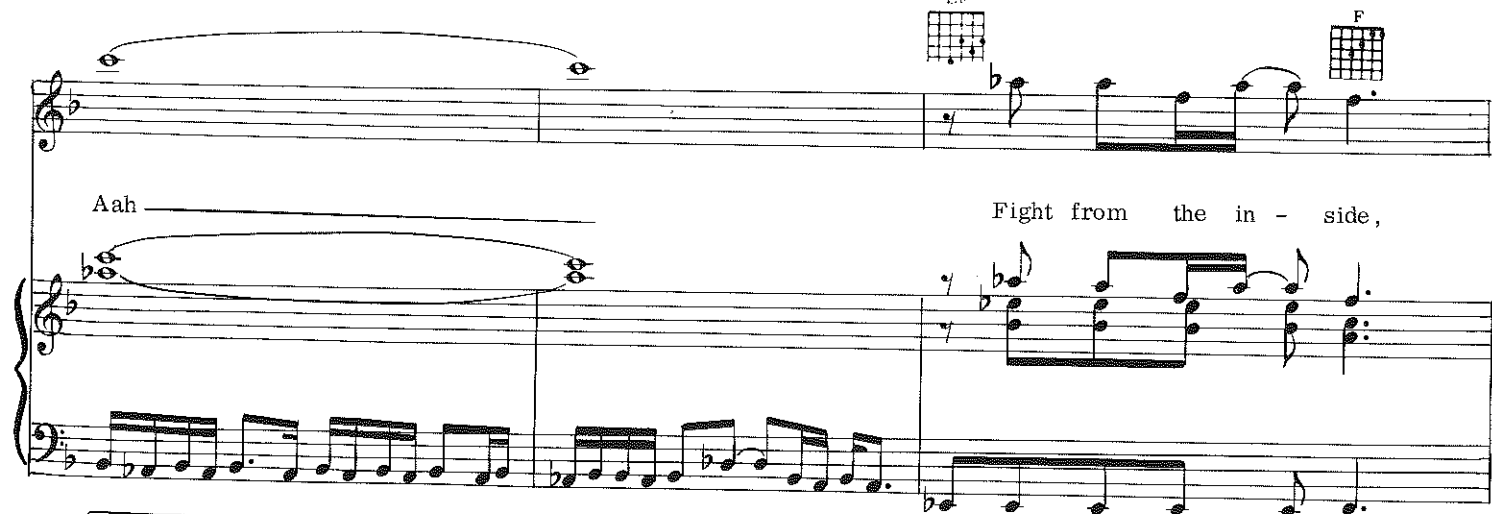


Eb

F

Aah

Fight from the in - side,



1. Eb

F

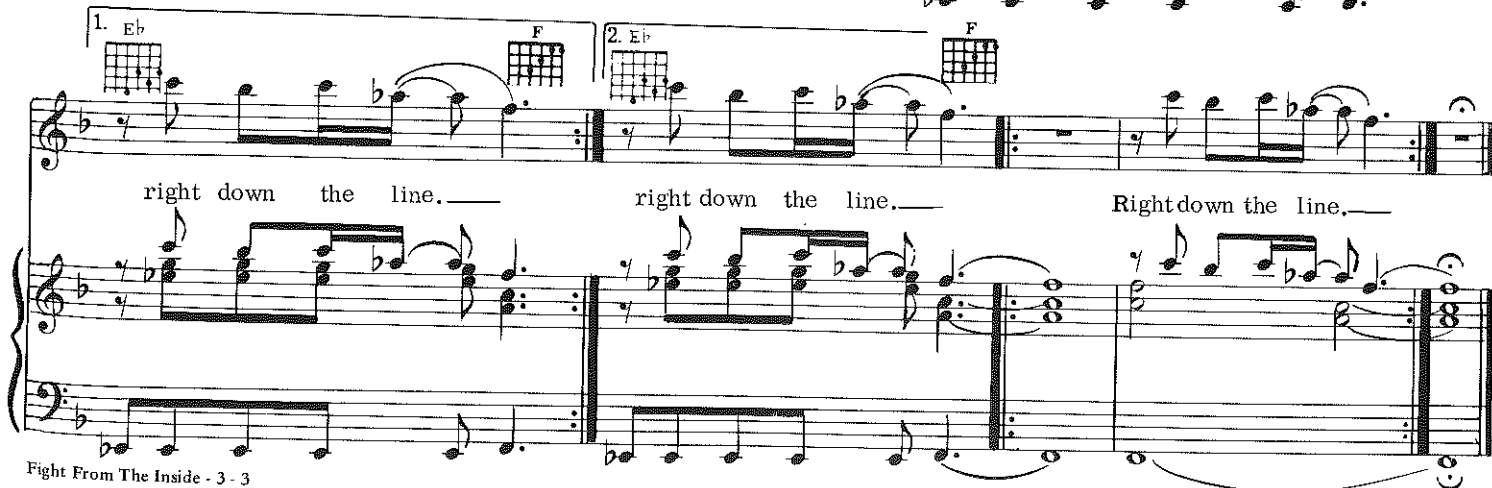
2. Eb

F

right down the line. —

right down the line. —

Right down the line. —



SEVEN SEAS OF RHYE

Moderate 4

Words and Music by FREDDIE MERCURY

D

mf

G

D

Em

Em9

A7

D

G (D bass)

D

G (D bass)

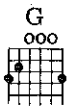
D

1. Fear me, you lords and la - dy preach - ers, I de - scend up - on your earth from the
hear me, you peers and priv - y coun - cil - lers, I stand be - fore you nak - ed to the

mf

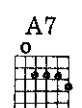
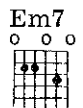
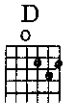
Seven Seas Of Rhye - 5 - 1

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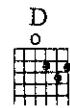


skies;
eyes;

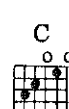
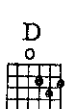
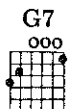
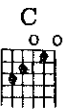
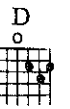
I will com - mand your ver - y souls, you un - be -
de - stroy an - y man who dares a -



liev - ers, ——— Bring be - fore me what is mine, at the Sev - en Seas of
buse my trust, ——— I swear that you'll be mine, at the Sev - en Seas of



1. Rhye. Rhye. 2. Can you



Sis - ter, ——— I live and lie for you, Mis - ter, ———

G7 D Em

do and I'll die; ——— You are mine, I pos - sess you, be -

F#m G F#m7 Em7

long to you for - ev - er. ———

Em9 D

Ah.

Repeat ad lib

Bb Eb7 Bb Eb7 D

G

Storm the mas - ter mar - a - thon, I'll fly through by flash and thun - der fire and I'll sur -

mf

C

Em (B bass)

Am

Em (B bass)

C

A7 (C# bass)

vive, I'll sur - vive, I'll sur - vive, then I'll de - fy the laws of na - ture and come out a -

D

live.

D

G (D bass)

Be - gone with you, you shod and shad - y

sen - a - tors, Give out the good, leave out the bad e - vil cries; I

chal - lenge the might - y ti - tan and his trou - ba - dours, And with a smile,

I'll take you to the Sev - en Seas of Rhye.

Repeat ad lib for fade

Seven Seas Of Rhye - 5 - 5

IF YOU CAN'T BEAT THEM

39

Words and Music by
JOHN DEACON

Moderate Hard Rock



mf

1. Keep your chin up when you're feel - in' lone-ly. Don't let 'em get you down._
2. Keep your fin - gers off my mon-ey. Don't try and pull me down._
3. (Instrumental)

Ain't no use in your sit - ting all a - lone,
You're tak - in' me out to wine and dine me,

hang - in' a - round, for some - one to call._
try - in' to wind me 'round and a - round, _

If You Can't Beat Them - 3 - 1

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Ooh, in-vite they won't come knock-in' at all.
 me to your lit-tle con-tract. spoken: (Ha! Ha!)

Don't run and hide, e-ven if it hurts you in-side.
 Ru-mor has it that you could play dirt-y. I'll tell you what I'll do a-bout that.

Spoken: (So I said) "Give as good as you get."
 Spoken: (I'm play-ing at the wrong game.)

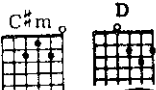
If you can't beat 'em, join 'em.

Guitar chords: A, D, A, G, A, D, G, A, Bm, A, G, D, E, B, E, C#m, D.



 You've got to do it 'cause it makes you feel good. _ If you can't beat _ 'em,






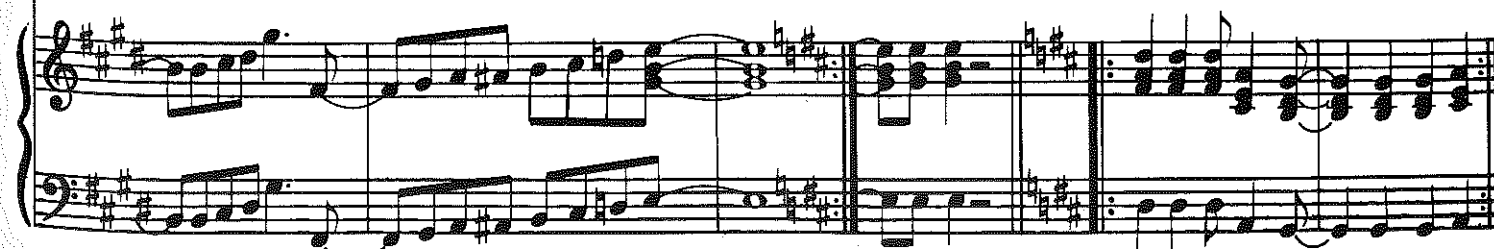
 join 'em. _ You're nev - er gon - na help your - self. _

N. C.




 1. 2. 3. Repeat and Fade



LAZING ON A SUNDAY AFTERNOON

Moderately, with a  feel

Words and Music by FREDDIE MERCURY



I go out to work on Mon-day morn-ing,

Tues-day I go off to hon-ey-moon. I'll be back a-gain be-fore it's

time for sun-ny-down, I'll be Laz-ing On A Sun-day Af-ter-noon.

Bi-cy-cling on ev-'ry Wednes-day eve-ning, Thurs-day I go waltz-ing to the

Lazing On A Sunday Afternoon - 2 - 1

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Zoo, I come from Lon-don town, I'm just an or-di-nar-y guy,

freely








Fri-days I go paint-ing in the Lou-vre. I'm bound to be pro-pos-ing on a

a tempo








Sat-ur-day night, (There he goes a-gain.) I'll be laz-ing on a Sun-day, laz-ing on a Sun-day,




1.    2. 

Laz-ing On A Sun-day Af-ter-noon. noon.

THE NIGHT COMES DOWN

Moderately slow 4

Ad lib

Words and Music by BRIAN MAY

Em B7 Am Em

f

a tempo

D C# A Dmaj7

Dmaj7 D7 G D G C

1. When I was young, — it came — to me, And I could see the sun break-in'; —
 2. Once I could laugh — with ev - 'ry - one, Once I could see the good in me; —

mf

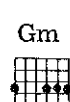
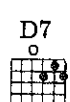
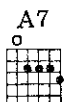
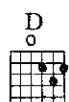
D Dmaj7 D7 G Bm Am

Lu - cy was high — and so — was I daz - zl - ing,
 The black and the white — dis - tinc - tive - ly col - or - ing,

The Night Comes Down - 2 - 1

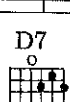
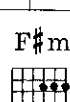
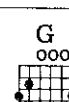
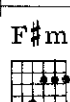
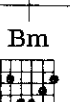
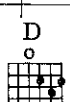
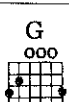
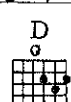
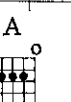
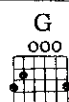
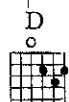
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MAY

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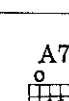
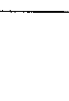
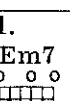
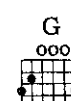
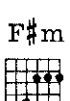
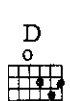
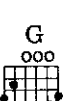
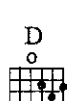
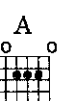
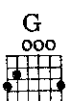
hold - ing the world in - side.
hold - ing the world in - side.

Once I be - lieved in ev - 'ry - one, ev - 'ry - one and an - y -
Now all the world is grey to me, no - bod - y can



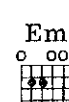
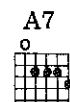
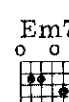
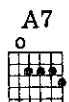
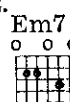
one can see.
see. (You gotta believe it.)

Oh, — the night comes down and I get a - fraid of los - ing my way —



Oh, — the night comes down, Oh, and it's dark a - gain.

2.



Repeat ad lib for fade

and it's dark a - gain, and it's dark a - gain.

ALL DEAD, ALL DEAD

Words and Music by
BRIAN MAY

Rubato

p

She

came with-out a far - thing, — a babe with-out a name. — So
much a - do my lov - er, — so man - y games — we played, — through

much a - do 'bout noth - ing — is what she'd try to say, — So
ev - 'ry fleet - ed sum - mer, — through ev - 'ry prec - ious day, — All dead, —

1. Dm 2. Dm C (E Bass) F

All Dead, All Dead - 4 - 1

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






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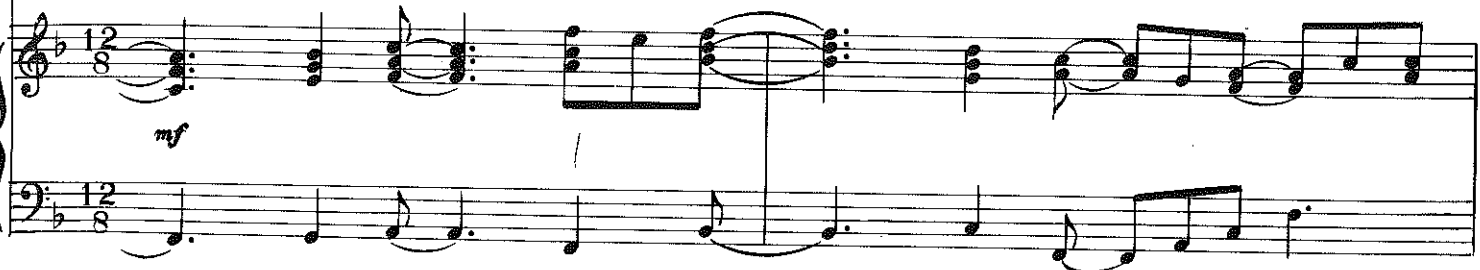
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
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






all dead — all the dreams — we had. — And I
 all dead — at the rain — bow's end. — And
 all dead, — but I should — not grieve. — In








won - der why I still live on. — All dead, — all dead — and a- lone
 still I hear her own sweet song. — All dead, — all dead — take me back
 time, it comes to ev - 'ry - one. — All dead, — all dead — but in hope —



To Coda II

To Coda












I'm spared. — My sweet - er half in- stead. All dead, — and gone.
 a - gain. — You know my lit - tle friend's all dead, — and gone.
 I breathe — of course I don't be- lieve you're



B \flat (F Bass) Dm A7 Dm A7

all dead.

Dm C F Gm Asus Dm C 7 D.S. to Coda F (E Bass)

All dead, —

⊕ N.C.

Coda I

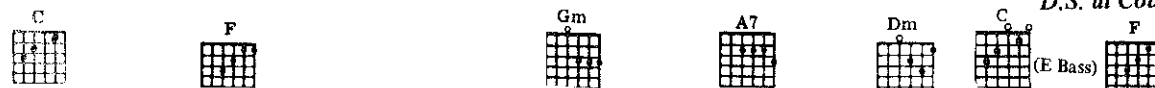
F B \flat F Gm F Am Gm A7+

Her



ways are al - ways with me, — I wan - der all the while, — but

D.S. al Coda II



please, you must for - give me, — I am old but still a child. — All dead, —

Rubato



Coda II

dead, — and gone. — All dead — and gone. —

IT'S LATE

Words and Music by
BRIAN MAY

Rubato

Moderate Hard Rock

It's Late - 6 - 1

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Music by
MAY

a

here's

here's

7

no one but my - self__ to blame.__ But there's some-thing in- side__ that's

turn - ing my mind__ a - way.__ Oh__ how I could love you,__

if I__ could let__ you stay. Oh__ you make me

love you,__ don't tell__ me that we're through.__

2nd time only

It's Late - 6 - 2

It's late— and I'm bleed-ing deep in-side, — it's late, — is it just—

— my sick - ly pride? — Too late — e - ven now — the feel-ing seems to slip a-way — so late—

— though I'm cry - ing I can't help — but hear you say, it's late, — it's late, — it's late—

— but not — too late. — The way you

To Coda

Chord diagrams: E, A, E, A, D, E, A, D, B7, E, A, E, D, A, E, A, D, A, D.

2.

it just_

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

o late_

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

D
(A Bass)







late_

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

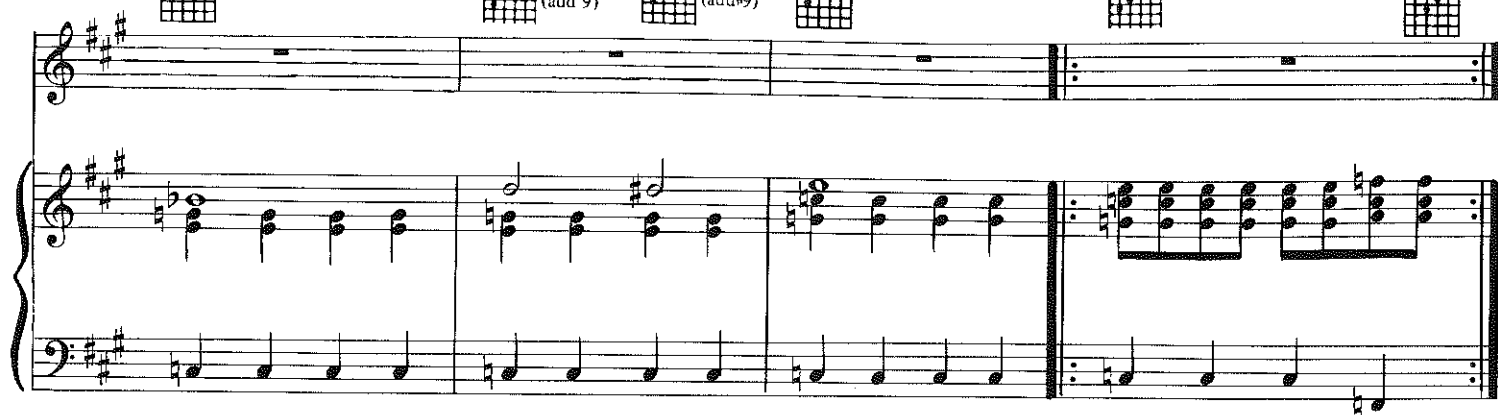
ad lib solo

Play 3 times

way you

Play 8 times











D.S. al

Too late, _____ much too late. _____













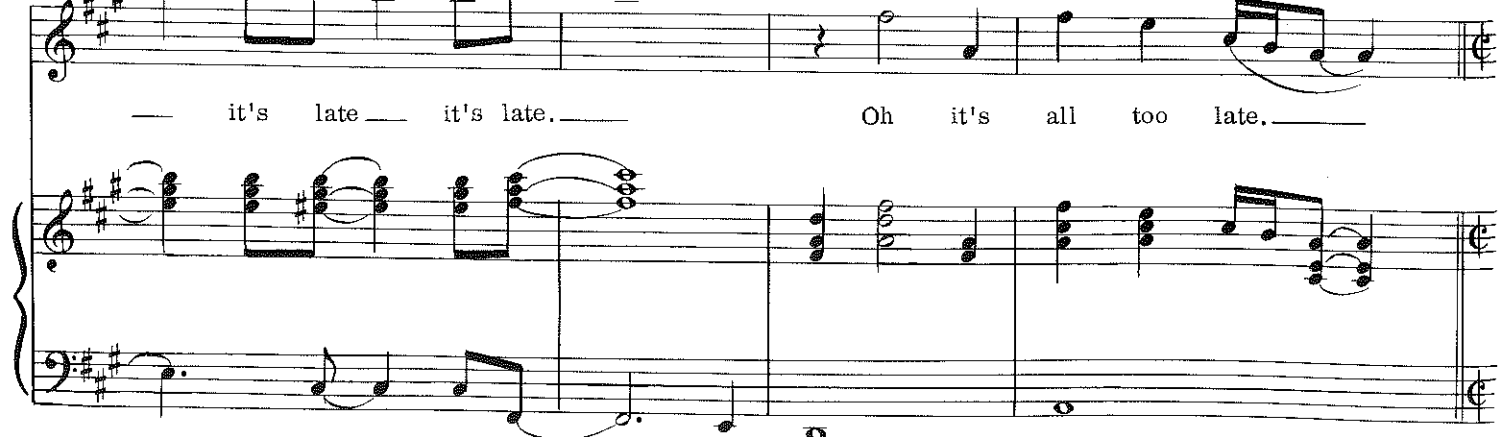
CODA

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



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



1. 2. 3.

(Play 8 times)

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.

KILLER QUEEN

Words and Music by FREDDIE MERCURY

Medium rock

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

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

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

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

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

CURY

she

s,

for
went

you're

Bb 11



G7



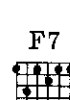
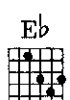
Cm

you that can de - cline,
way in - clined.

Per - fume came

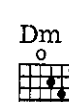
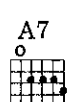
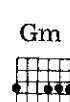
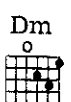
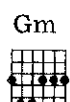
Cav - i - ar and cig - a - rettes,
nat - 'ral - ly from Par - is, for

Bb 7

well versed
cars she could - n'tet - i - quette, ex - tr'or - di - nar - i - ly nice.
care - less, fas - tid - ious and pre - cise.

She's a

Bb



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 To Coda

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

ry.

o a -

Drop of a

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

Chord diagrams and musical notation for Killer Queen - 5 - 4.

Chords shown above the staff:

- Bb
- Cm
- Bb
- Eb
- Bb (D bass)
- Eb7 (Db bass) 3 fr.
- Ab (C bass)
- Abm (Cb bass)
- Eb (Bb bass)
- Bb7
- Ab (Bb bass)
- Bb7
- G7
- Cm
- G7
- Cm

Musical notation includes treble and bass staves with notes, rests, and triplets.

B \flat E \flat B \flat E \flat

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

D7 Gm F B \flat F B \flat m F

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

D.S. al Coda

Coda C B \flat F B \flat (F bass) F7 B \flat (F bass)

what a drag. —

F B \flat F7 B \flat E \flat

Repeat ad lib. for fade

MUSTAPHA

Words and Music by
FREDDIE MERCURY

Rubato

A - bra-him, _____ A - bra-him, _____

mf

A - bra-him _____ Al - lah, Al - lah, Al - lah, Al -

Bright
N.C.

lah will pray _____ for you. _____ (Spoken) Hey!

Mustapha - 5 - 1

Mus-ta - pha, Mus - ta - pha, Mus - ta -

pha, — A - bra-him. Mus - ta - pha, — Mus-ta - pha — Mus - ta - pha, — A - bra-him.

Mus - ta - pha, A - bra - him.

Fm

Cm7
(E♭ Bass)

Fm

Mus-ta-pha, A - bra- him, Al - lah, Al - lah, Al - lah will pray — for you.

Abm



fus - ta - Mus-ta-pha, A-bra-him. Al-lah, Al-lah Al-lah will

B



F#m



pray _____ for you. Mus - ta - pha, _____ (Spoken) Hey! Mus - ta-

D



him. pha. _____ Mus-ta - pha, A - bra - him

D



N.C.

N.C.

Mus-ta - pha, A-bra - him.

Gm F

A Al - lah-ee al - lah-ee
A - bra-him A - bra-him

E♭ Cm N.C.

al - lah-ee ee - la ee - la ee - la ee - la
A - bra-him ah - la ah - la ah - la ee - a

Bbm

Mus-ta - pha, Mus - ta - pha Mus-ta-

Cm

pha, Mus-ta-pha Mus-ta - pha, Mus-ta-pha,

Mus-ta - pha, Mus-ta - pha, Mus-ta-

pha, Mus - ta- pha.

N.C. To Coda

D.S. al Coda Coda Hey!

DEAD ON TIME

Rubato

Bright

Words and Music by
BRIAN MAY

A7 D7 B7 N.C.

f

play 6 times

1. Fool,
2. Fool,

al - ways
got no

jump - in', nev - er hap - py where you land.
bus - 'ness hang - in' 'round and tell - in' lies.

F#

A

Fool,
Fool,

got my
you got no

Dead On Time - 6 - 1

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Music by
MAY

S



bus - 'ness, make your liv - ing where you can. —
rea - sons, but you got no com - pro - mise. —

Hur - ry down the high - way,
Stamp-in' on the ceil - in',

hur - ry down the road.
ham-mer-ing on the walls,

Hur - ry past the peo - ple star - in'.
got-ta get out, got - ta get out, got - ta get.

Hur - ry, hur-ry, hur - ry, hur - ry. } Leave on time, — leave on time. —
Oh, you know I'm go - in' cra - zy. }

{ Nev - er got your tick - et, but you leave on time. —
 { Got - ta get a - head, but you leave on time. —

Leave on time, — leave on time. —
 Leave on time, — leave on time. — Gon - na

Gon-na get your tick - et, but you leave on time. — } Leave on time, — leave on time. { You're
 head on a - head, but you leave on time. — }

Put it in your pock - et, but you nev - er can — tell. —
 run - nin' in the red, but you nev - er can — tell. —

1.



Leave on time, — leave on time. —

{ Shake that rat - tle, got - ta leave on time. —
Got - ta get rich, gon - na leave on time. — }

Leave on time, — leave on time. — { But you

Fight your bat - tle, but you leave on time. —
can't take it with you, when you leave on time. —

To Coda

Leave on time, —
Leave on time, —

leave on time. —
leave on time. — } Got to



Nev - er got a min - ute, no you nev - er got a min - ute, no you nev - er, nev - er got oh, — no mat - ter.

2.
N.C.
Ad lib solo

play 3 times

A

F#

The musical score is written for guitar and piano. The key signature has three sharps (F#, C#, G#). The guitar part begins with a second ending bracket labeled '2.' and 'N.C.' (Natural Chord), followed by the instruction 'Ad lib solo'. The piano accompaniment consists of two systems of staves. The first system has a treble and bass staff with a continuous eighth-note pattern in the bass and a melody in the treble. The second system also has a treble and bass staff, with the treble staff containing a melody that includes a trill and a grace note. The guitar part has two systems of staves. The first system has a treble staff with a single note and a bass staff with a continuous eighth-note pattern. The second system has a treble staff with a single note and a bass staff with a continuous eighth-note pattern. The guitar part concludes with two fretboard diagrams: one for the A chord (open strings, 2nd fret on D and G) and one for the F# chord (1st fret on D and G, 2nd fret on B and E).

Chord diagrams: A, B, D, D#, E, F, F#

N.C. *play 5 times* B

D.S. al Coda Coda B7 F#

keep your-self-a-live, got-ta leave on time. — Got- ta

Chord diagrams: A, B, D, F#

leave on time, — leave — on time, dead on time. (Spoken) You're dead!

YOU'RE MY BEST FRIEND

With a beat

Words and Music by JOHN DEACON

mf

Dm7 (C bass)

C

F (C bass)

1. Ooh, you make me live...
2. Ooh, you make me live... What - ev - er this world can is
When - ev - er this world is

mf

C

Dm7 (C bass)

C

give cruel to me... I got It's you, you're all I see...
to help me for - give...

Dm7 (C bass)

C

Dm7 (C bass)

Ooh, you make me live... now, hon - ey, Ooh, you make me live...
Ooh, you make me live... now, hon - ey, Ooh, you make me live...

You're My Best Friend - 4 - 1

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Ooh, — you're the best — friend — that I —
 Ooh, — you're the first — one — when things —



— ev - er had. — I've been with you such a long time, — You're my sun -
 — turn out bad. — You know I'll nev - er be lone - ly, — You're my son -



shine — and I want — you to know — that my feel - ings are true, — I the
 ly one — and I love — the things, — I real - ly love — the



real - ly love you.
 things — that you — do. } Oh, — You're My Best — Friend. —





Ooh, you make me live. Ooh, I've been






wan - der - ing round, But I still come back to you, In







rain or shine you've stood by me, girl, I'm hap - py at home,



1. You're My Best Friend. 2.

3

Fm6 C Fm6
 Ooh, Ooh, You're My Best Friend.

C Dm7 (C bass) C
 Ooh, you make me live,

Dm7 (C bass) C G C G C
 Ooh, You're My Best Friend.

G C G C

3

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

mf

Moderately (in 4)

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

Love? Each

3

mf

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

Somebody To Love - 8 - 1

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Ab 4 fr. Eb/G Fm Bb7 Eb7
 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

Ab 4 fr. Bb7 Eb Bb7/D Eb Db
 spent all my years in be - liev - ing you, but I just can't get no re - lief, Lord,

Ab 4 fr. Eb7/G Fm7 Dbmaj7 Eb7
 Some-bod - y, some-bod - y. Can an - y - bod - y find me Some-bod - y To

Ab 4 fr. Ab/G Fm Db Eb7
 Love? I work

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each with a set of guitar chords and a corresponding piano accompaniment. The lyrics are written below the guitar staff. The first system includes the lyrics 'self in the mir - ror and cry, yeah, yeah.' and 'look in the mir - ror and cry, Lord, what you're do - ing to me. I have'. The second system includes 'spent all my years in be - liev - ing you, but I just can't get no re - lief, Lord,'. The third system includes 'Some-bod - y, some-bod - y. Can an - y - bod - y find me Some-bod - y To'. The fourth system includes 'Love? I work'.

Ab 4 fr. Eb/G Fm Ab 4 fr. Bb7 Eb

He works hard.

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

Ab 4 fr. Eb/G Fm Bb7

At the end of the day.

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

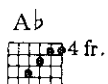
Ab 4 fr. Bb7 Eb Bb7/D Eb Db

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

Ab 4 fr. Eb7/G Fm7 Dbmaj7 Eb11

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

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



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

Gb m

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 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 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 voices a cappella

The musical score is written for guitar, voice, and piano. It features a series of guitar chords at the top of each system: Ab, Eb7/G, Fm, Ab, Bb7, Eb7, Ab, Eb/G, Fm, Bb7, Eb7, Ab, Bb7, Eb, Bb7/D, Eb, Db, and Ab. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The tempo and dynamics are marked as *mp quasi voices a cappella*.

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

mf

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

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

poco a poco cresc.

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



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



Freely
No Chords

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

f *mf*

A tempo



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

mf



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

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

WHO NEEDS YOU

Words and Music by
JOHN DEACON

Moderate Latin Feel

N.C.

I make it half past six
When I met you, you

— you come at sev-en. Al - ways try-ing to keep me hang - ing round.
— were al - ways charm-ing, could - n't sleep at night till you were mine.

You lit - tle spoilt thing, girl, - you kept me wait-ing nev - er con-tem-plat-ing my point
You were oh so so - so-phis-ti - ca-ted nev - er in - ter-est-ed in what

Who Needs You - 6 - 1

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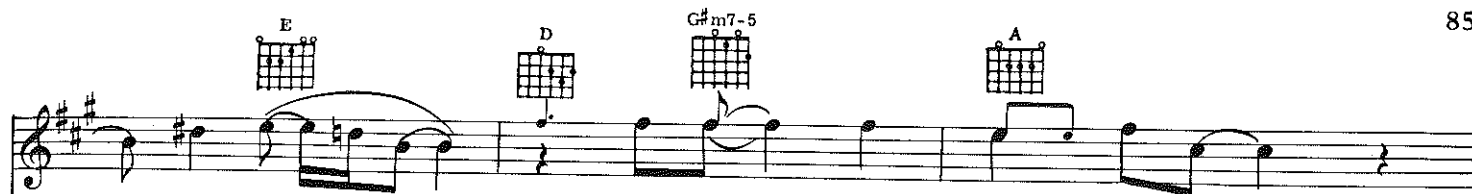
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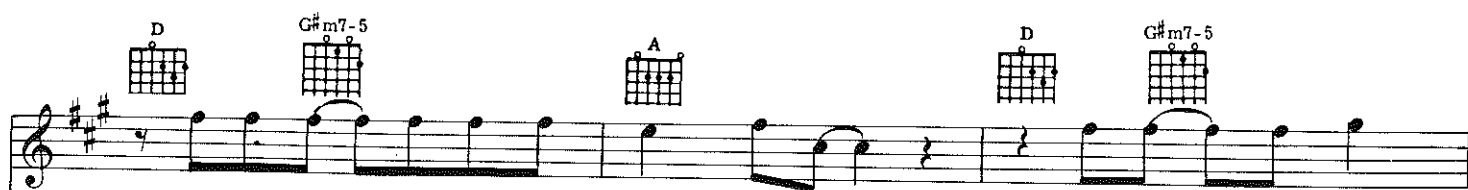
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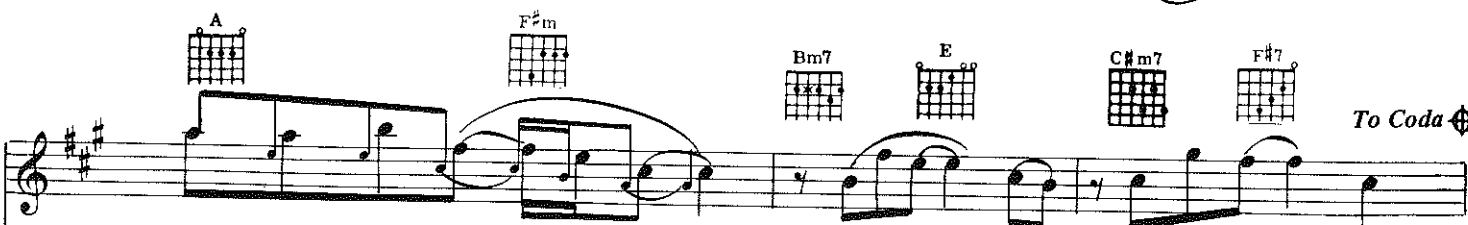
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— of view. — This comes — as no sur - prise —
 — I'd say. — I had — to swal-low my pride. —



I'm a fool, — for I be - lieved your lies. — But now — I've seen
 So na- ive — you took me for a ride. — But now — I'm the



through your dis - guise — Who — needs, — well I don't — need,
 one to de - cide. —



who — needs — you?

Oh, I — be — lieved in you. — Went on — my knees — to you, — How I

trust- ed you. — But you turned — me down. — But it's dog eat dog — in







this rat race, and it leaves you bleed - ing ly - ing flat on your face, reach - ing







out, reach - ing out for a help - ing hand. Where is that help - ing hand?













D A B E D G#m7-5
 A Bm7 E7 C#m7 F#7 Bm7 E7
 A B A E F#m
 E B A E F#m

How I — was pushed a — round. — Don't let — it
 get you down. — You walked all o — ver me. — But don't you ev — er give

E C#m A

in. Tak- ing one step for - ward, slip - ping two steps back. There's an

C#m F#7 A

emp - ty feel - ing that you can't for - get. Reach - ing out for a

B E

help - ing hand. *D.S. al Coda*

Coda Bm7 E7

Who needs —

A E7 D C#m7 Bm7 A

you?

GET DOWN, MAKE LOVE

Words and Music by
FREDDIE MERCURY

Moderate
N. C.

mf

Get down make love, get down make love, get down make love,

get down make love. — You take my bod- y, — I give you heat.

You say you're hun- gry — I give you meat. I suck your mind

Get Down Make Love - 5 - 1

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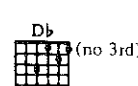
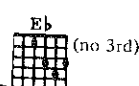
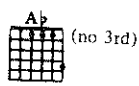
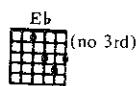
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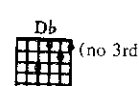
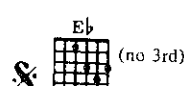
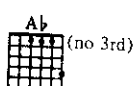
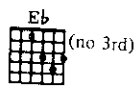
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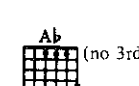
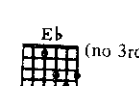
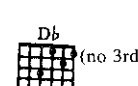
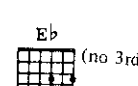
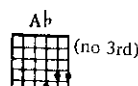
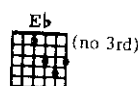


you blow my head._____

Make love



in - side your bed ev- 'ry-bod - y. Get down make love,



get down make love,_____ get down make love, get down, make love._








Ev-'ry time I get hot_ you wan-na cool down. Ev-'ry time I get high_you say you wan-na come





To Coda

down. You say it's e - nough, - in fact it's too much. Ev-'ry time I get a get down,






get down, get down make love. —








I can squeeze

(Get down)

 (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)

you can shake me. I can feel when you break me.

(Make love) (Get down) (Make love)

 (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)

Come on so heav y, — when you take me.

(Get down) (Make love) (Get down)

 (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)

You make love, you make love, you make love, you make love.

(Make love) (Get down)

 (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)

You can make ev-'ry-bod-y get down, make love get down make love. —

(Make love) (Get down)

G Gsus G Gsus

Ev-'ry time I get high__ you wan-na come down. Ev-'ry time I get hot__you say you wan-na cool

G Gsus G

down. You say it's e-nough,___ in fact it's too much ev-'ry time I wan-na get down,

Play 39 times D.S.al Coda

Electronic Effects

get down, get down,

G

Coda

much. Ev-'ry time I wan-na get down, get down, get down, make love.____

LET ME ENTERTAIN YOU

Moderate

Words and Music by
FREDDIE MERCURY

E7 *play 4 times* *play 3 times*

mf

Ev - 'ry

one of you la - dies and gen - tle - men have ar - rived to say hel - lo. Are you

E7

Let Me Entertain You - 5 - 1

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read-y for some en - ter-tain-ment? Are you read - y for a show? Gon - na

rock you; gon - na roll you; get you danc - ing in the aisles.

To Coda II

N.C.

Jazz you, raz-za-ma-tazz you with a lit - tle bit of style. Let me en - ter - tain

you. Let me en - ter - tain you.

Let me en - ter - tain you. — Let me en - ter -

tain — you. *(Spoken)* I've come here to sell you my body. I can

show you some good merchandise. I'll pull you and I'll pill you, I'll crue-la-da-ville you; and to thrill you, I'll use any device.

We'll give you cra - zy per -
Just take a look zy at the

form - ance, men - u. we'll give you grounds for di - la

vorce. carte. We'll break - fast you at vis - ta re - Tif - fan - y's, we'll

To Coda

sist - ance, add - ed to a di - vorce.

N.C.

Well, we

2.  *play 7 times* *D.S. al Coda*  *Coda* 

Ad lib solo sing to you in Jap-a - nese. —

  *D.S.S. al Coda II*  *Coda II*  *N.C.*

We're on - ly here to en - ter - tain you. — If you let me en-ter-tain,

  *Repeat & fade*

let me en - ter - tain you through the night.

2. Well we found the right location
With a lot of pretty lives.
The sound and application, listen!
Hey, if you need a fix, if you want to hide,
Stiff'll see to that
With Electra and E. M. I.;
We'll show you where it's at.
So c'mon.
3. If you want to see some action
You get nothing but the best
Be S and M or traction
We've got the pleasure chest.
Chicago down in New Orleans
We get you on the line,
If you dig the neon scene
We'll have a son of a bitch of a time.

THE PROPHET'S SONG

Words and Music by BRIAN MAY

Slowly

mp *rall.* *8va*

Oh, oh, peo - ple of the earth, Lis - ten to the warn - ing, The seer he said. Be -
 Ah, ah, chil - dren of the land, Quick - en to the new life, Take my hand. You

mp a tempo

ware the storm that gath - ers here, Lis - ten to the wise man. —
 fly and find the new green bough Re - turn like a white dove. —

subito f

1st time only
Am *Am*

mf

I dreamed. I saw on a moon - lit stair
 He told of death as a bone white haze

MAY

Be -
ou







Spread-ing his hands_ on the mul - ti - tude there._ A man who cried for a love gone stale, And
 Tak - ing the lost_ and the un - loved babe._ Late, too late all the wretch-es run, These






ice cold hearts of char - i - ty bare._ I watched as fear took the old man's gaze,
 kings of beasts now count-ing their days._ From moth-er's love is the son es - stranged,









Hopes of the young in trou-bled graves._ "I see no day," I heard him say,_ So
 Mar - ried his own, his pre-cious gain._ The earth will shake,_ in two will break,_ And










grey is the face of ev - er - y mor - tal. Oh, _____ peo - ple of the earth!
 death all a - round will be_ our dow - ry. Oh, _____ peo - ple of the earth!







"Lis - ten to the warn - ing," the Proph-et he said, For soon the cold of night will fall,
 "Lis - ten to the warn - ing," the seer he said, For those who hear and night will fall,
 words,

1.  Sum-moned by your own hand. — Lis - ten to the good plan. — Oh, —
 2.     

And two by two my hu - man zoo, They'll be run-ning for to come, run-ning for to come, out of the
 rain. Oh, Flee for your life,







who heed me not, — let all — your treas - ure make you. — Oh, —





— Fear for your life, De - ceive — you not, — the fires — of






hell will take — you, — Should death a - wait — you. —

No chord

Ah, — peo - ple, can you hear me? Peo - ple, can you hear me? Peo - ple, can you hear me? —

mp

And now I know, and now I know, and now I know, and now I know that you can hear me. — And

now I know, and now I know. God gave you grace — to purge — this place, And

peace all a-round may be your for - tune. Ah, — chil-dren of the land

Love is still the an - swer, take my hand, The vi - sion fades, a voice I hear:

L. H.

rall. *f a tempo*

Am Bb G (B bass) C

A (C bass) Dm Eb dim E Am Dm C (D bass) Dm

C F C Bb Dm

Bb maj7

Dm

"Lis - ten to the Mad - man!"

But still I fear and still I dare not

laugh at the Mad - man!

Fade out

DON'T STOP ME NOW

Words and Music by
FREDDIE MERCURY

Slowly





To - night___ I'm gon - na have my - self___ a real good time. I feel a -
 La___ la la la la (etc.)

mf






live,___ and the world turn - ing in - side








out, yeah,___ and float-ing a - round___ in ec - sta- sy.___ So don't stop___ me

Don't Stop Me Now - 5 - 1

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Bright







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 leap - ing through the sky, like a ti -
 2. rock - et ship on my way to Mars, on a col -
 3. Instrumental...





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





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 ('Cause I'm





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



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

Coda II

Eb



D.S. al Coda II

D.S.S. & fade

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

Ah! _____
(spoken)

FUN IT

111

Moderate Funky
NC

Words and Music by
ROGER TAYLOR

E7(#9)

N. C.

Ev - 'ry - bod - y in the morn - in', should do a

good turn, all right. Ev - 'ry - bod - y, in the

Fun It - 5 - 1

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night time, should have a good time, all night. Now we got a

move-ment, don't shun it, fun it. Can't you see, now you're
out, groove on

mov - in' free?__ Get some fun, join our dy - nas - ty. Can't you
up O. K. Do your thing, do your thing your way. Get your

tell, when we get it down? You're the one, you're the
kicks, get your tricks with me. Get up and dance, (honey)

Cno3d

Dno3d

Eno3d

N. C.

best in town, —
fun's for free. —

Hey, ev-'ry-bod-y, ev-'ry-bod-y gon-na have a good time to-night. —

Just

shak-in' the soles — of your feet.

Ev - 'ry - bod - y, ev - 'ry - bod - y gon - na have a good
 Ev - 'ry - bod - y, gon - na have a good time to - night, time —

time to - night. —
 to-night, time to-night. — } That's the on - ly soul — you'll ev - er meet. —

To Coda

N. C.

E7(#9) N. C. E N. C.

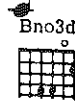
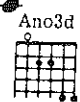
They say that mov - ing the bod - y's right, — it's all

right.

That's the on - ly one part of



N. C.



D.S. al Coda

be - in' a - live, — all right,

all right.

Groove on

Coda

N. C.

1. 7. Don't

2. Don't

(3. 4. 5. 6.) Instrumental

Repeat 7 times to Fine

shun it,
shun it,

fun it. fun it. Fine

LEAVING HOME AIN'T EASY

Slowly

Words and Music by
BRIAN MAY

1. *mf* A Adim Dm6 (A Bass)

2. Eb (A Bass) F (A Bass)

1. Eb (A Bass) F (A Bass) G (A Bass) A (A Bass) G (A Bass) A (A Bass) Bb (A Bass)

2. A Em7 A Em7 A

I take a step out - side — and I breathe the air, — and I
through with ties — I'm all tired of tears, — I'm a

Leaving Home Ain't Easy - 4 - 1

by

Bass)

Em7 A C#m7 F#m Bm7 E7
 slam the door — and I'm on my way; — I won't lay no blame — I won't
 hap - py man. — Don't it look that way? — Shak - ing dust from my shoes, — there's a

Bm7 E7 1. Bm7 E7 C#m7 F#m
 call you names, — 'cause I've made my break, — and I won't look back. — I've
 road a - head, and there's

Bm F#m D Gmaj7 2. Bm7
 turned my back — on those end - less — games. — I'm all no way — back

E6 A A9 G (A Bass)
 home. Oh, but I've got to say, — leav - in' home ain't



The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various guitar chords and a piano accompaniment. The lyrics are written below the guitar staff.














eas - y. { Oh, I nev - er thought it would be eas - y. } Leav - in'






I thought, how could I think of leav - in'.

on your own. { Oh, is the main thing call - ing me. } Still try'n'to per - suade me that








To Coda


back. leav - ing home { ain't eas - y on the one you're } ain't nec - ces - sar - y

leav - in' home. Stay, my

love, my love, please stay. Stray, my

(A Bass) *Dm6* *A* *Adim*

love, what's wrong my love? What's right, my love? Oh,

(A Bass) *Dm6* *(A Bass)* *E♭* *F* *(A Bass)* *E♭* *F* *(A Bass)* *G* *(A Bass)* *A* *D.S. al Coda*

⊕ *Coda*

leave the — on — ly — way. — Leav — in' home ain't

A *D* *Adim* *E* *D* *A* *A9* *G* *(A Bass)*

eas — y — but — may — be the on — ly — way.

D *F#7* *Bm* *Adim* *A* *E7* *A* *B♭* *A* *(A Bass)*

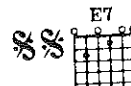
MORE OF THAT JAZZ

Words and Music by
ROGER TAYLOR

Moderate



mf *Play 4 times*



1. If you're feel - in' tired and on - ly, un - in - spired.
2. See additional lyrics



and lone - ly, if you're think - in' how the days seem



long;

2. 4. E7

more, — more,

more, — of that

jazz.

More — no more — of that jazz.

More Of That Jazz - 4 - 2

N. C. Am C G To Coda

Give me no more, ——— no more, of that jazz.

E7 C7 D.S. al 3rd ending 3. E7

real team.

C7 D.S.S. al 4th ending To Coda Coda Play 5 times

N. C.

No more, no

The musical score is written for voice and piano. The voice part consists of two staves. The first staff has the lyrics "more, no more," with a long horizontal line under "more," and a fermata over the final "more,". The second staff has the lyrics "of that jazz." with a fermata over the final "jazz.". The piano accompaniment consists of two staves. The right hand plays a melody with eighth and quarter notes, and the left hand plays a steady eighth-note bass line. A guitar chord diagram for E7 is shown above the second staff of the piano part.

2. All your given
Is what you've been given
A thousand times before.
It's just (more, ...)
3. Only football gives us thrills'
Rock 'n' roll just pays the bills,
Only our team is the (real team.)
4. Bring out the dogs, I get on your feet,
Lie on the floor.
Kind-a-thinking I've heard that line before.
It's just (more, ...)

MY MELANCHOLY BLUES

Words and Music by
FREDDIE MERCURY

Molto Rubato

N.C.

An-oth-er par-ty's o - ver.

and I'm left cold so - ber. My ba-by left me for some-bo- dy new.

I don't want to talk a - bout it, want to for-get a - bout it, wan-na

My Melancholy Blues - 4 - 1

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Slowly

 (G Bass)
 



be in- tox - i- ca- ted with that spe- cial brew. — So come and get me. —




 (G Bass)
 

Let me get in that sink- ing feel- ing that says my heart is on an





all time low. — So — don't ex - pect me —





to be - have per- fect - ly. And when that sun- ny smile —

 (G Bass)
 


my guess is I'm in for a cloud - y and ov - er cast.


 (G Bass)
 



 maj7

Don't try and stop me 'cos I'm head- ing for that storm-y weath-er soon.




I'm caus - ing a mild sen - sa - tion
 { with this new oc - cu - pa - tion. —
 { with this new oc - cu - pa - tion. —

 (G Bass)
 



— I'm per - ma - nent - ly glued to this ex - tr'or - di - nar - y mood. So now move o -
 — I'm in the news, I'm just get - ting used to my new ex - po -




ver, ——— let me take ——— o - ver ——— with my
 sure. ——— So come in - to ——— my en- clo- sure, ——— meet my







 (D Bass)

Mel - an - chol - y Blues.
 Mel - an - chol - y Blues.

 (Db Bass)
 


 (G Bass)
 



 (G Bass)
 

 maj7
 

D.S. and fade

WHITE MAN

Words and Music by BRIAN MAY

Chord Diagrams:

- D** omit 3rd:
- C** omit 3rd:
- F** omit 3rd:
- G** omit 3rd:

Lyrics:

I'm a sim - ple man with a sim - ple name. From
 this soil my peo-ple came, In this soil re - main. Oh... yeah, oh... yeah! He
 made us our shoes, - And we trod soft on the land. But the im - mi - grant built roads -
 on our blood and sand. Oh... yeah!

Dynamic Markings: *mf*, *mp*

Tempo/Style: 4/4

White Man - 4 - 1

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Moderately bright, with a heavy "Indian" beat

129

White Man - 4 - 2

White Man, White Man, White Man, don't you see the light be - hind your
Man, Man, White Man, our coun - try was green and all our
black - ened skies? White Man, White Man, you took a - way the
riv - ers wide. White Man, White Man, you came with a
sight gun to blind and soon my sim - ple eyes. White Man, White
gun and soon our chil - dren died. White Man, White
Man, where you gon - na hide
Man, don't you give a light

Chord diagrams for guitar (F, D, G, Bb) are provided above the staff lines.

*To next strain*D
omit 3rd
oo

from the hell you've made? Oh, the

*Fine*D
omit 3rd
ooF
omit 3rd
xG
omit 3rd
xooxD
omit 3rd
oo

for the blood you've shed?

rall.

D
omit 3rd
ooC
omit 3rd
xoD
omit 3rd
oo

red man knows war with his hands and his knives.

a tempo

C
omit 3rd
xo

On the Bi - ble you swore, fought your

bat - tle with lies. Oh yeah!

Leave my bod - y in shame, Leave my

soul in dis - grace. But by _____ ev - 'ry god's name _____ say your

prayers for your race.

D.S. al Fine

The musical score is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The score includes several guitar chord diagrams with the instruction 'omit 3rd' and specific fretting patterns. The lyrics are: 'bat - tle with lies. Oh yeah! Leave my bod - y in shame, Leave my soul in dis - grace. But by _____ ev - 'ry god's name _____ say your prayers for your race.' The piece concludes with a double bar line and a repeat sign.

JEALOUSY

Slowly

Words and Music by
FREDDIE MERCURY

Gm Dm (F Bass) Csus C Gm

F F#m7 C6/E

1. Oh, how
2. Oh, how

D7-9 C#m6 D7 Gm Gm7

wrong can you be? Oh, to fall in
strong can you be, with mat-ters of the heart? Life is

Gm6 Bbm6/Db

N. C.

Gm

Fm

To Coda I

love was my ver - y first mis - take.
much too short to while a - way with tears.

How was I to know, I was
If on - ly you could see, just what you

far too much in love to see?

Oh,

jeal - ous - y,
jeal - ous - y,

look at me now.
you tripped me up.

Jeal - ous - y,
Jeal - ous - y,

you got me some-how.
you brought me down.

You

gave me no warn - ing, took me by sur - prise.
You bring me sor - row, you cause me pain.

Jeal - ous - y,
Jeal - ous - y, when

Db (Eb Bass) Ab G7

you led me on. — You could - n't lose, you could - n't
will you let go? — Got-ta hold of my pos - ses - ive

Cm Bb Eb Dm# Cm Bb7

fail, you had sus - pi - cion on my trail. — How, how, how, all my jeal - ous -
mind, turned me in - to a jeal - ous kind. — }

Eb Dm# Gm To Coda II ⊕ ⊕ D7

y. I was - n't man e - nough to let you hurt my pride. Now I'm on - ly left with my own jeal - ous -

Gm D.S. al Coda I

y.



Coda I

D.S.S. al Coda II



do to me. Oh,



Coda II



on - ly left with my own jeal - ous -



y. But now it mat - ters not if



I should live or die, 'cause I'm on - ly left with my own jeal - ous -

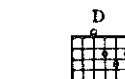


y.

SPREAD YOUR WINGS

Words and Music by
JOHN DEACON

Moderate



Sam - my was low — just
Since he was small — had

mf



watch-ing the show — o - ver and o - ver a - gain.
no luck at all — noth - ing came eas - y to him.



Knew it was time — he'd made up his mind — to leave his dead life be - hind. —
Now it was time — he made up his mind, — "This could be my last chance". —

Spread Your Wings - 4 - 1

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by N

His boss said to him, — "Boy, you'd bet-ter be - gin — to
His boss said to him, "Now lis-ten Boy! You're al-ways dream-ing, — you've

get those cra - zy no-tions right out of your head. — Sam - my, who — do you
got no real am-bi - tion, you won't get ver - y far. — Sam - my boy, — don't you

think that you are? — You should have been sweep-ing up the Em-er - ald
know who you are? — Why can't you be hap - py at the Em-er - ald

Bar. "
Bar. " (So hon-ey) } Spread your wings and fly a - way, — fly a - way, — far a - way. —

D Bm Bm (A Bass) Bm (G# Bass)

G A D Em

C9 D E9 Gmaj7 Gm

D D Bm E7 A

The musical score is written for guitar and piano. The guitar part is in the treble clef with a key signature of one sharp (F#). The piano accompaniment is in the bass clef with a key signature of one sharp (F#). The score is divided into four systems. Each system contains a vocal line with lyrics and a piano accompaniment. Guitar chords are indicated above the vocal line. The chords are: D, Bm, Bm (A Bass), Bm (G# Bass), G, A, D, Em, C9, D, E9, Gmaj7, Gm, D, D, Bm, E7, A.






Spread your lit - tle wings and fly a - way, — fly a - way, — fly a - way. —





Pull your-self to- geth- er, 'cos you know you should do bet-ter; — that's be-cause_ you're_ a








free man. — He spends his eve-nings a - lone — in his






ho- tel room, — keep-ing his thoughts_ to him- self. He'd be leav- ing soon, —



(A Bass) (G# Bass)



wish-ing he was miles and miles - a - way. _____

Noth-ing in this world, noth-ing would

*D.S. al Coda* %

make him stay. _____

Coda



Come on hon- ey!

*Repeat and Fade*

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 —



Y

G

A

I'm gon - na lose out this time.

Tie Your Moth - er Down, Tie

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

(Sung:) Tie Your Moth - er Down, Tie Your Moth - er Down, Give me all your

Tie Your Mother Down - 6 - 2

D

G

D (F# bass)

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature has two sharps (F# and C#). The score includes lyrics and guitar chord diagrams for G, A, C, D, and D (F# bass). The lyrics are: "I'm gon - na lose out this time.", "Tie Your Moth - er Down, Tie", "Your Moth - er Down, (Spoken:) Lock your daddy out of doors, I don't need him nosin' around", and "(Sung:) Tie Your Moth - er Down, Tie Your Moth - er Down, Give me all your". The score is titled "Tie Your Mother Down - 6 - 2".

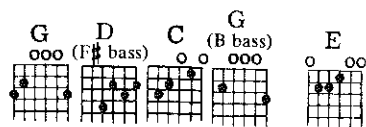
love to - night.

"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... (Spoken:) In fact, I don't think I ever heard a single little civil word from

Tie Your Mother Down - 6 - 3



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

sweet-heart hand__ to put a stop to all that__ (Spoken:) snipin' an' grousin'

(Sung:) Tie Your Moth - er Down, Tie ____ Your Moth - er Down,

(Spoken:) Take your little brother swimmin' with a brick, that's all right. (Sung:) Tie Your Moth - er Down, Tie ____






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

mine.

3 3 3 3 3 3







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




can't un - der - stand it (Spoken:) 'cause I'm a peace lovin' guy.

A7+9 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.

ff *sfz*

I'M IN LOVE WITH MY CAR

Words and Music by ROGER MEDDOWS-TAYLOR

Slowly (in 2)

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#). The score includes guitar chord diagrams for Em, G, D, C, and Em. The lyrics are: "The ma-chine of a dream. ——— Such a clean ma - chine, ——— With the pis - tons a - pump-in', And the hub-caps all gleam. When I'm hold - ing your wheel,"

I'm In Love With My Car - 4 - 1

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All I hear is your gear, When my hand's on your grease gun, —





Oh, it's like a dis - ease, son. — I'm In Love With My Car, —





Got - ta feel for my au - to - mo - bile. Get a grip on my





boy rac - er roll - bar, Such a thrill when your ra - di - als squeal.

B C

Told my girl I'll have to for-get her, Rath-er buy me a new car - bu - re - tor,

B C

So she made tracks say-in' this is the end now, Cars don't talk back, they're just four-wheeled friends now.

D

Em G

When I'm hold - ing your wheel, All I hear is your gear,




When I'm cruis - in' in o - ver - drive, — Don't have to lis - ten to no




3 run of the mill talk jive. I'm In Love With My Car.
 3 I'm In Love With My Car.




Got - ta feel for my au - to - mo - bile.
 String back gloves in my au - to - mo - love.

Fade out



I'm In Love With My Car - 4 - 4

DREAMER'S BALL

Words and Music by
BRIAN MAY

Moderate

Ab A



C7



D^b



D[#]dim
Ddim



Ab



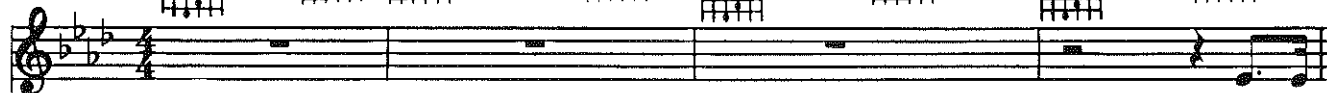
E^b
Eb7



Ab



E^b
Eb7



Oh, I



§

Ab A



D^b



A



E



Ab



A⁷



1. used to be your ba-by, used to be your pride and joy. _____
2. some-one else you're tak-in', some-one else you're play-in' to. _____
3. Instrumental

You



D^b



Ab



E^b



used to take me danc-ing, just like an-y oth-er boy.
Hon-ey, though I'm ach-ing, know just what I have to do.



Dreamer's Ball - 3 - 1

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But now you've found an - oth - er part - ner and left me like a bro - ken toy.
 If I can't have you when I'm wak - in', I'll go to sleep and dream of you.




1. 

2.3. 



Oh, it's 2.3. Oh, take me, take me,
 (Instrumental on D. S. S.)





take me { to the dream - ers ball. — I'll be
 { I'm your play - thing now. — You make my






right on time — and I'll dress so fine, — you're gon - na
 life worth - while — with the slight - est smile, — or de -

love me, when you see me. I won't have to wor - ry. Take me, take me,
 stroy me, with a bare - ly per - cep - ti - ble whis - per. Gent - ly take me, re -
 (End Instrumental) Take me hold me, re -

prom - ise not to wake me 'till it's morn - ing, it's all been true.
 mem - ber I'll be dream - in' of my ba - by, at the dream - er's ball.
 mem - ber what you told me you'd meet me at the dream - er's

1st time D.S.
2nd time D.S.S. al Coda

To Coda

ball. I'll meet you at the dream - er's ball.

Coda

FATHER TO SON

Words and Music by BRIAN MAY

Moderately Slow 4

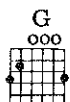
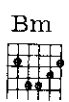
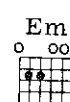
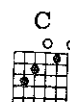
mf

mf

1. A word in your ear from fa - ther to son,
 2. And the voice is so clear, time af - ter time it keeps
 3. A word in your ear from fa - ther to son, Fun - ny

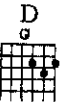
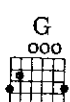
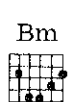
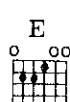
Father To Son - 5 - 1

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call - ing you, Hear the word that I say;
 you don't hear a sin - gle word that I say:

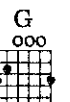


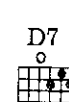
I fought with you,
 Don't de - stroy what you see,
 But my let - ter to you

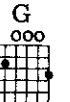
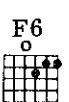
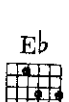
fought on your side,
 your coun - try to be,
 will stay by your side,

Just keep build - ing on Long be - fore you were born.
 Thru the years, till the lone - li - ness is gone.

To Coda

Joy - ful the sound,
 Kings will be crowned, } The word goes a - round From fa - ther to son, to son.




Won't you hear us sing Our fam - i - ly









song. ———
 Ba ba ba ba ba ba ba Now we hand it

 4 fr. 

on. ———
 Ooh But I've heard it all be -







fore. Take this let - ter that I give you,

Father To Son - 5 - 3





Take it, son - ny, hold it high; You won't un-der-stand a word that's






in it, But you'll write it all a - gain be - fore you die._____












ad lib












D.S. al Coda 

Chord diagrams for E, D, and C are shown above the first three measures of the piano introduction. The piano part features a treble and bass staff with a key signature of one sharp (F#).

Coda

Chord diagrams for G7, C, G, D, Em, A(sus4), and A7 are shown above the vocal and piano staves. The vocal line includes triplets and the lyrics: "Sing if you will, but the air you breathe I live to give you."

Chord diagrams for C, Am, and G are shown above the vocal and piano staves. The vocal line includes triplets and the lyrics: "Fa-ther to son, Fa-ther to son, fa-ther to son, son."

Chord diagrams for G, Cmaj7, Am9, and G are shown above the vocal and piano staves. The vocal line includes the lyrics: "Joy-ful the sound, Kings will be crowned, word goes a-round, earth goes a-round, Fa-ther to son, to son." The instruction *Repeat ad lib for fade* is written above the final measure.

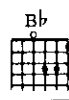
SHEER HEART ATTACK

Words and Music by
ROGER TAYLOR

Fast

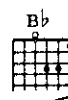
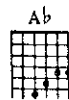
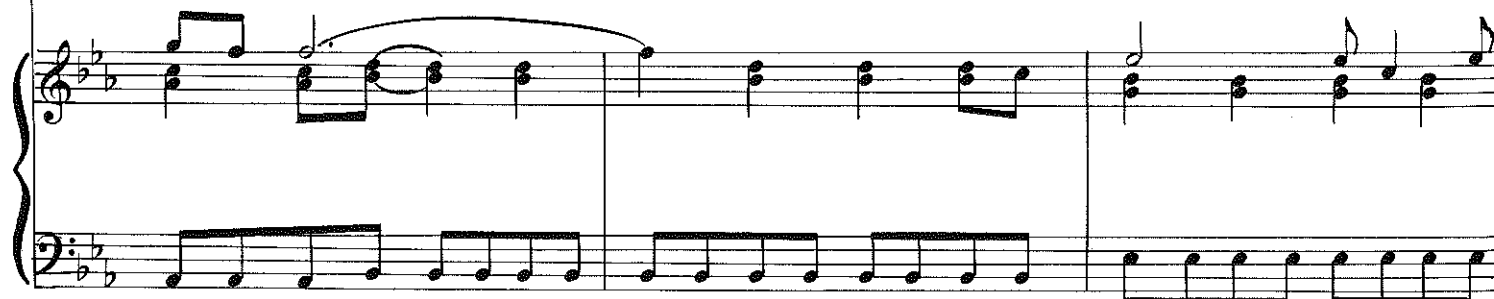


Well, you're just sev-en - teen — and all you want to do is
Got-ta feel-in', got - ta feel-in', got- ta feel - in' like a



dis - ap - pear. _____
par - a - lyze. _____

You know what I mean, —
It ain't no, it ain't



— there's a lot of space be - tween your ears. _____
no, it ain't no, it ain't no sur - prise. _____

The



way that you touch don't feel no- no- no - thin'.
 Turn on — the T. V. let it drip right down — in your eyes. — }

Hey, hey, hey, hey, —

it was the D. N. A. — Hey, hey, hey, hey, —

that made me this way. —

Chord diagrams: Eb, Ab, Bb, F, F#, G





Do you know, do you know, do you know just how I feel? _



Do you know, do you know, do you know just



slide



how I feel? _ Sheer _











heart at - tack. _








Sheer

heart at - tack. — Real
















To Coda

car - di - ac. —



I feel so in - ar, in - ar, in - ar, — in - ar, in - ar, in -

ar, in - ar, — in - ar — tic - u - late. — tic - u - late.

Do you know, do you know, do you know just how I feel? —

Do you know do you know, do you know do you

know, just how I feel? —

1. 2.

E_b

E_b

A_b B_b

1.

First system of musical notation. It consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note bass line and a treble line with chords and some melodic movement.

Second system of musical notation, continuing the piano accompaniment from the first system. The structure remains the same with a whole rest in the top staff and piano accompaniment in the grand staff.

Third system of musical notation, continuing the piano accompaniment. The piano part maintains its rhythmic and harmonic pattern.

Fourth system of musical notation. It includes a first ending bracket with a repeat sign and a second ending marked "2.". Below the system, the instruction *D.S. al Coda* is written. The piano accompaniment concludes with a final cadence.

Coda section. It begins with a Coda symbol (a circle with a cross) and the word "Coda". Above the first staff, three guitar chord diagrams are shown for $Bb7$, A^b , and $Bb7$. The lyrics "car - di - ac." are written below the first staff. The piano accompaniment continues in the grand staff.

SLEEPING ON THE SIDEWALK

Moderate Shuffle

Words and Music by
BRIAN MAY

N.C.

I was

noth - in' but a cit - y boy. — My trum - pet was my on - ly toy. —

To Coda ⊕

I've been blow - ing my horn, — Since I knew I was born, — but there

Sleeping On The Sidewalk - 4 - 1

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ain't no-bod - y wants to know. I've been sleep - in' on the side - walk,

roll - in' down the road. I'

may get hun - gry, but I sure don't want to go home.

(spoken)
So 'round the (Now I'll tell you what happened) They took me to a room with-out a
Now they tell me that I ain't so fash-ion-

B7

ta - ble. — They said "Blow your trum - pet in - to here." — I
a - ble. — And I owe the man a mil - lion bucks a year, so I

E

played a - round as well as I was a - ble — And
told 'em where to stick the fan - cy la - bel, — it's just

F#7

4th ending D.S. al Coda

soon we had the re - cord of the year I was a
me and the road from here.

Coda

B7

I'm back to

E

play - in' — and lay - in' — I'm back on the game. — I'm sleep - in' on the side - walk,

roll - in' down the road. I

sure get hun - gry and I sure do wan - na go home. —

Extra Lyrics:

2. So 'round the corner comes a limousine,
And the biggest grin I've ever seen.
'Here, Sonny, won't you sign right along the dotted line,
What you sayin', are you playin', sure you do mean me?"
I was sleepin' on the sidewalk,
Rollin' down the road,
I may get hungry but I sure don't wanna go home.
3. I was a legend all through the land,
I was blowin' to a million fans.
Nothin' was a missin', all the people want to listen,
you'd have thought I was a happy man.
And I was sleepin' like a princess,
never touch the road,
I don't get hungry and I sure don't wanna go home.
4. *Instrumental*
5. *Instrumental To Coda*

GOOD OLD-FASHIONED LOVER BOY

Words and Music by FREDDIE MERCURY

Moderately

E^b *A^b 4 fr.* *Gm* *Cm* *Fm* *A^b 4 fr.* *B^b*

I can dim the lights and sing you songs full of sad things, We can do the tan-go just for
Din-ing at the Ritz, we'll meet at nine pre-cise-ly, I will pay the bill, you taste the

mf

E^b *B^b* *E^b* *A^b 4 fr.* *Gm* *Cm*

two.
wine. I can ser-e-nade and gent-ly play on your heart-strings,
Driv-ing back in style in my sal-oon will do quite nice-ly, Just

Fm *A^bm 4 fr.* *B^b7* *E^b* *B^b* *E^b* *(D Bass)* *Cm* *Gm* *A^b 4 fr.*

Be your Val-en-ti-no just for you. Ooh love, Ooh lov-er
take me back to yours, that will be fine. (Come on and get it) Ooh love, Ooh lov-er

with a beat

Good Old-Fashioned Love - 5 - 1

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boy, What're you doin' to - night, hey boy? Set my a - larm, turn on my charm, That's be-
 boy, What're you doin' to - night, hey boy? Ev - 'ry-thing's al - right, just hold on tight, That's be-

To next strain
 Fm Ab m 4 fr. Bb 7 Eb
 cause I'm a Good Old Fash - ioned Lov - er Boy.

Fine
 Fm Ab m 4 fr. Bb 7 Eb Bb Eb
 cause I'm a Good Old Fash - ioned Lov - er Boy.

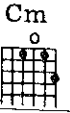
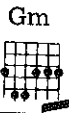
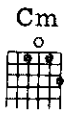

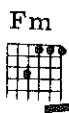
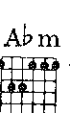
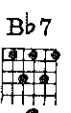
Ab m 4 fr. Eb (G Bass) Eb 7 Ab m 4 fr. Gb 7
 Ooh, let me feel your heart - beat, (grow fast - er, fast - er) Ooh, can you feel my

love heat, — come on and sit on my hot seat of love, And tell me

how do you feel right af - ter all. I'd like for you and I to go ro - manc - ing,

Say the word, your wish is my com - mand. Ooh love,


Ooh lov - er boy, What're you doin' to - night, héy boy, —

Write my let - ter, Feel much bet - ter, I'll use my fanc - y pat - ter on the tel - e - phone.




When I'm not with_ you,



(I miss those long hot sum - mer nights)

Think of you al - ways, I miss you.





When I'm not with_ you, Think of me al - ways, I love you,

love you. Hey boy, where did you get it from? Hey boy, where did you go? I

learned my pas - sion in the good old - fash - ioned school of lov - er

boy.

Instrumental Solo

D. C. al Fine

The musical score is written for guitar and piano. The guitar part includes a series of chords: Bb7, C7, Fm, Abm (4 fr.), Bb7, Eb, Bb (D Bass), Cm, Gm, Ab (4 fr.), Eb, Bb (D Bass), Cm, Gm, Fm, Abm (4 fr.), Eb, Bb (D Bass), Cm, Gm, Fm, Abm (4 fr.), and Bb7. The piano part provides a harmonic accompaniment, with a section labeled 'Instrumental Solo' in the middle. The score concludes with a 'D. C. al Fine' instruction.

PIANO/VOCAL/CHORDS

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