

# *A Night At The Opera*

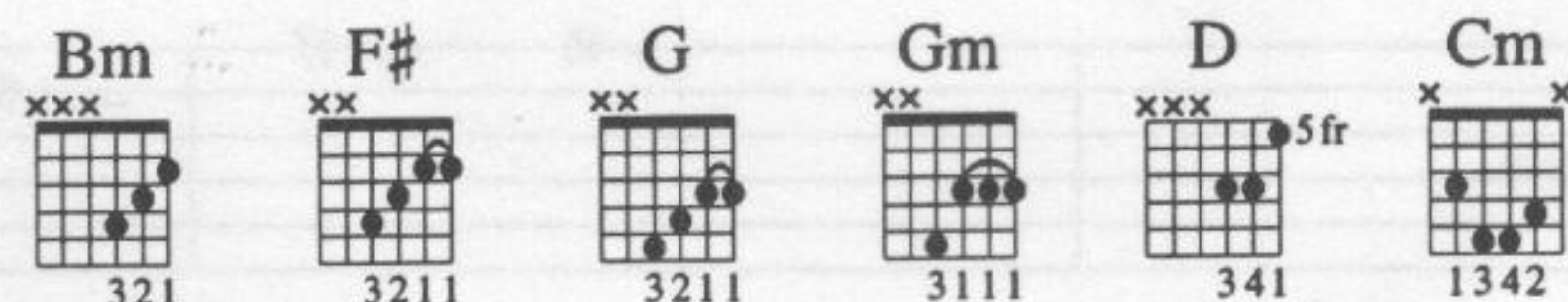


# *Queen*



# Death On Two Legs (Dedicated To...)

Words and Music by Freddie Mercury



## Intro

Moderately ♩ = 150

**Ebm**

\*Gtr. 1

*p* fade in let ring \*\*w/ fingers

**Gb/Db**

TAB: 7 6 7 7 7 6 7 7 7 6 7 7 6 7 6 7

\*Piano arr. for gtr.  
\*\*next 11 meas. only

**Db sus4**

let ring

**Db**

**Fm/C**

TAB: 9 9 9 11 9 9 11 9 9 11 9 9 11 9 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 8 8

**C**

let ring

**Em/B**

**Em/A#**

**Em/B Em/C#**

**Em/B**

TAB: 8 8 8 9 8 8 9 8 8 9 8 8 9 8 8 7 7 7 6 7 9 7

Slower ♩ = 138  
Gtr. 1 tacet  
N.C.

G/D

\*Gtr. 2

**G**  
④  
5fr  
(cont. in notation)  
*f*

let ring

**Riff A**  
Gtr. 2

**End Riff A**

TAB: 10 12 12 12 10 12 12 12 10 10 12 12 10 10 5 5 4 5

\*w/ octaver doubling one octave below.



Gtr. 2: w/ Riff A, 3 1/2 times

G

Gtr. 6 (dist.)

8va -----

loco

mf w/ bar

✓15 ✓17 ✓16 ✓16 ✓16 ✓16 ✓16

Gtrs. 3, 4 & 5

fade in *pp*

\*w/ bar

15 16 17

\*Vib. refers to all 3 gtrs.

Slower ♩ = 124

Gtrs. 4, 5 & 6 tacet

Bm

Rhy. Fig. 1

Gtr. 1

8va -----

\*Gtr. 3

w/ bar

(16) ✓16 ✓16 ✓16 ✓16 ✓16 (16)

P.H. -- - - - -

11 11

Gtrs. 3, 4 & 5

\*\*Gtr. 2

Gtr. 2 divisi

(15) (16) (17)

4 5 9 9 8 9 7

\*Lead gtr. throughout.

\*\*Piano arr. for gtr. (next 4 meas. only).

Octaver off.

Gtr. 1: w/ Rhy. Fig. 1

Bm

End Rhy. Fig. 1

loco

8va -----

loco

P.H. -- - - - -

11 17 11 11 11 11 11

dist. tone

P.M. - - - - -

P.M.

P.M. - - - - -

6 7 5 4 5 5 4 9 9 9 8 9 7 6 (6) 5 4 7



Guitar Solo

Gtr. 1  $F^{\#}$   $G$

8va

P.H.  $3$   $3$   $3$   $5$

full  $17$   $14$   $15$   $17$   $15$   $17$   $15$   $14$   $15$   $14$   $14$   $17$   $17$   $1 1/2$   $1 1/2$   $(17)$   $(17)$   $17$   $15$   $14$   $15$

(11)

P.M.

\*T

T

5 5 4 4/13 (13)

2 2 3

4 4 5

2 2 3

\*T = Thumb on 6 \*\* Played behind the beat.

$F^{\#}$

Gtrs. 2 & 3 tacet

\*1. You — suck my  
(Ah. —)

8va

3 3 3 3

full full full

(15) 14 15 17 17 (17) (17) 15 15 14 14 15 15 (15) 14 15 14 15 14 14 16 14 16 15 17 16

T

T

T

T

2 2 2 2

4 4 4 4

2 2 2 2

\*Lead voc. arr. for one voice throughout.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas.

Bm

blood like a leech. — You break the law and you breach. — Screw my brain till it hurts. — You've tak - en



Half-Time Feel

End Half-Time Feel

Gtr. 1

Gm

F#

all my mon - ey and you want more. Mis -

Gtr. 2

T

P.M. - - - - -

D

Rhy. Fig. 3

End Rhy. Fig. 3

guid - ed old mule with your pig - head - ed rules. With your nar - row - mind - ed cro - nies you are

Rhy. Fig. 2

Half-Time Feel

End Half-Time Feel

Gm

Cm

fools of the first di - vi - sion.

End Rhy. Fig. 2



# Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times

Bm

Death on two legs. ————— You're tear-in' me a - part. —————

Gtr. 3

8va----- loco 8va--

P.H.----- P.H.

11 11 11 11 11 11

## Riff B

Gtr. 2

P.M.----- P.M. P.M. P.M.----- P.M.

9 9 9 8 9 7 9 6 (6) 7 5 4 5 5 4

Gtr. 3 tacet

Gtr. 1 tacet

A5

D5

N.C.

Death on two legs. ————— Ya nev - er had a heart ————— of your own. —

8va

P.H.

11

\*Gtrs. 2 & 4 (dist.)

End Riff B

P.M.----- P.M.

9 9 9 8 9 7 (7) 2 2 2 0 3 2 0

X X X X

\*When Riff B is recalled Gtr. 4 does not double last meas.

## Bridge

N.C.(F#5)

B5

N.C.

B5

(Kill - joy, bad guy. Big talk - in' small fry.) You're just an old.

Rhy. Fig. 4

Gtrs. 2 & 4

2 2 (0) 4 4 2 (0) (0) 4 4 (2) (0)



A5 N.C. A5 N.C. A5 D5 N.C.

bar - row - boy. Have you found a new toy to re - place me? Can you

End Rhy. Fig. 4

D5 B5 F#5

face me? But now you can kiss my ass good - bye.

Gtrs. 2 & 4: w/ Rhy. Fig. 4 N.C.(F#5) B5 N.C. B5 w/ Voc. Fill 1

(Feel good? Are ya sat - is - fied? Do ya feel like su - i - cide?) Is your

A5 N.C. A5 N.C. A5 D5 N.C. Gtr. 4 tacet

con-science al - right? Does it plague you at night? Do you feel good? (Feel good!)

Gtr. 2 P.M. -

Voc. Fill 1



I think you should.



# Interlude

\*Gtr. 3 N.C.

B5 A5 B5

hold bend full w/ bar

3

w/ bar

+1

-2

-1 1/2

-2 1/2

X

Gtr. 2

P.M. - - - -

P.M. - - - -

2 2 2 0 2

2 2 2 0 2

4 X X 2 4

2 X X 0 2

X

\*heavy dist.

## Guitar Solo

Gtr. 3

D5 N.C. D5 N.C. 8va loco

let ring - - P.M. full

3

P.M. - - let ring - - - full \*Harm.

3 7 7 9 9 9 (9) 7 7 (7) 7 7 7 9 9 10 12

Gtrs. 2 & 4

3 3 0 0 0 4 2 4

0 2 2 0 0 4

3 3 0 0 0 4 2 4

0 2 2 0 0 4

\*pitch: B

D5

N.C.

full full full full full

(10) 12 10 9 (9) 7 9 7 9 7 7 9 (9) (9) 7 9 9 9 2 4 2 4 2

2 2 0 2

P.M. - -

3 3 0 0 0 4 2 4

0 2 2 4 0 0

2 4 3 0 2 0

2 2 0 2

## Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas.

Bm

Gtrs. 2, 3 & 4 tacet

2. Talk like a big bus-ness ty - coon... You're just a hot air bal - loon. - So no one gives you a damn. - You're just an (Ah. \_\_\_\_\_)



Half-Time Feel

End Half-Time Feel

Gm

Gtr. 1

F#

o - ver-grown school boy. — Let me tan your hide.

Gtr. 3

T

Harm. — w/ bar

3 5 3 1 2 2 2 2 2 4 (4) (4)

-2

Gtr. 1: w/ Rhy. Fig. 3  
Gtr. 2: w/ Rhy. Fig. 2, simile  
Gtr. 3 tacet

D

Dog with dis - ease. — You're the king of the sleaze. — Put your mon - ey where your mouth is Mis - ter

Half-Time Feel

End Half-Time Feel

All gtrs. tacet  
N.C.

Gm

Gtr. 1

Cm

Know All. Was the fin on your back part — of the deal? — Shark! —

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times  
Gtr. 2: w/ Riff B, simile

Bm

Death on two legs. — Tear - in' me a - part. —

Gtr. 3

15ma

P.H. — full

16 15 17 (17)

pitches: B, C#, B



Gtrs. 1 & 3 tacet

A5

7

Death on two legs. Ya nev - er had a heart of your own..

(You nev - er did.)

8va

loco

P.H.

Outro

D5

N.C.

N.C.(F#5)

N.C.

(Right from the start.) (In - sane. Should be put in - side. You're a

Gtrs. 2 & 4

B5

N.C.

A5

3

sew - er rat de - cay - ing in a cess - pool of \_\_\_\_\_ pride.) Should be made un - em - ployed. Make your -

D5

N.C.

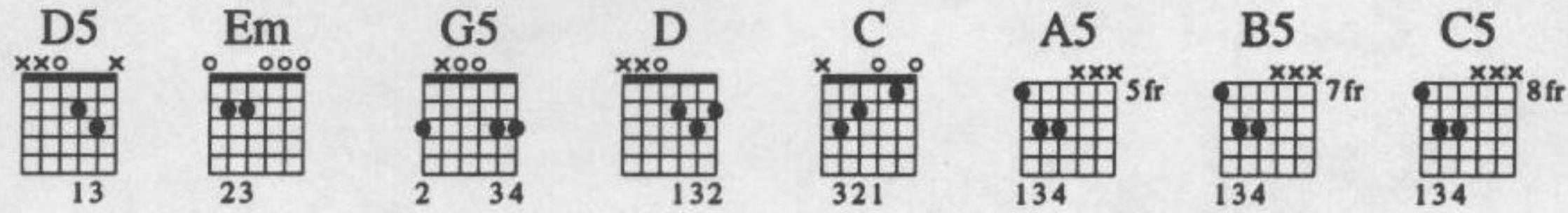
A5

self null and void. Make me feel good. (I feel good!)



# I'm In Love With My Car

Words and Music by Roger Taylor



## Intro

Moderate Rock ♩ = 148

\*Gtr. 1: w/ Rhy. Fig. 1, 8 times

Gtr. 2: w/ Rhy. Fig. 1A, 7 times

**D5**  
Rhy. Fig. 1A      End Rhy. Fig. 1A

\*Gtr. 2  
*mf*

\*\*Gtr. 3 (dist.)  
*f*

**TAB**

\* Two gtrs. arr. for one.

\*\* w/ wah-wah as filter throughout.

**TAB**

## Verse

Em

Gtr. 2

**TAB**

Rhy. Fig. 1  
Gtr. 1 (dist.)

**TAB**



Gtr. 3 tacet

G5

D

The ma - chine of a dream.

This system contains the first line of music. At the top, a guitar line for Gtr. 3 is marked 'tacet' and 'G5'. Below it, a vocal line in treble clef with a key signature of one sharp (F#) contains the lyrics 'The ma - chine of a dream.' The melody starts on a whole rest, followed by quarter notes G4, A4, B4, and C5, with a slur over the last two. The system concludes with a whole rest.

Gtr. 1

This system contains the second line of music. It features a guitar line for Gtr. 1 in treble clef with a key signature of one sharp (F#), showing a series of tied notes. Below it, a bass line in bass clef with a key signature of one sharp (F#) contains a whole rest followed by a series of tied notes.

C

Such a clean ma - chine.

This system contains the third line of music. At the top, a guitar line in treble clef with a key signature of one sharp (F#) is marked 'C'. Below it, a vocal line in treble clef with a key signature of one sharp (F#) contains the lyrics 'Such a clean ma - chine.' The melody starts on a whole rest, followed by quarter notes G4, A4, B4, and C5, with a slur over the last two. The system concludes with a whole rest.

This system contains the fourth line of music. It features a guitar line in treble clef with a key signature of one sharp (F#), showing a series of tied notes. Below it, a bass line in bass clef with a key signature of one sharp (F#) contains a whole rest followed by a series of tied notes.

Em  
Rhy. Fig. 2A

G5

D

With the pis - tons a pump - in' and the

This system contains the fifth line of music. At the top, a guitar line in treble clef with a key signature of one sharp (F#) is marked 'Em', 'Rhy. Fig. 2A', 'G5', and 'D'. Below it, a vocal line in treble clef with a key signature of one sharp (F#) contains the lyrics 'With the pis - tons a pump - in' and the'. The melody starts on a whole rest, followed by quarter notes G4, A4, B4, and C5, with a slur over the last two. The system concludes with a whole rest.

Rhy. Fig. 2

This system contains the sixth line of music. It features a guitar line in treble clef with a key signature of one sharp (F#), showing a series of tied notes. Below it, a bass line in bass clef with a key signature of one sharp (F#) contains a whole rest followed by a series of tied notes.



Pre-Chorus

Em  
Rhy. Fig. 3A

End Rhy. Fig. 2A

C

hub caps all gleam. When I'm hold - in' your wheel,

End Rhy. Fig. 2 Rhy. Fig. 3

G5

all I hear is your gear.

Gtr. 3

P.M. -----

full

Gtr. 1



D

And my hand on your grease gun.

15 *full* (15) 15 13 12 14 *full* (14) 12 14 12

C

End Rhy. Fig. 3A

Ah, it's like a dis-ease, son.

8va *loco*

1/2 19 (19) 19 1/2 19 19 (19) 17 1/2 14 (14) 12 14 *full*

End Rhy. Fig. 3



# Chorus

Gtr. 1: w/ Rhy. Fig. 2, 2 times  
Gtr. 2: w/ Rhy. Fig. 2A, 2 times  
Gtr. 3: w/ Fill 1

Gtr. 3 tacet

Em G5 D

I'm in love with my car. Got a feel for my

Ooh. Ah. My

C Em G5

au - to - mo - bile. Get a grip on my boy rac - er roll bar.

car. Ooh. Ah.

D C

Such a thrill when your ra - di - als squeal.

My car.

Gtr. 1: w/ Rhy. Fig. 2, last 2 meas.  
Gtr. 2: w/ Rhy. Fig. 2A, last 2 meas.

## Bridge

Gtr. 2 tacet  
A5 B5  
Rhy. Fig. 4

A5 B5

A5 B5

A5 B5

C5

Gtr. 1 P.M. P.M. P.M. P.M. P.M.

Told my girl I have to for - get her. Rath - er

Gtr. 3

7 7 7 5 7

### Fill 1

Gtr. 3

TAB 14



Gtr. 1: w/ Rhy. Fig. 4, simile

A5 B5

A5 B5

B5 C5

B5 C5

B5 C5

End Rhy. Fig. 4

buy me a new car - bu - re - tor. So she made tracks, say - in'

1 1/2 grad. release

(5) (4)

A5 B5 A5 B5 C5 B5 C5 B5 C5 B5 C5

this is the end, now. Cars don't talk back, they're just four wheeled friends, now.

full

(4) 7 5 4 5 4 5 4 5 4 0 2

### Interlude

Gtr. 1: w/ Rhy. Fig. 1, 8 times

Gtr. 2: w/ Rhy. Fig. 1A, 8 times

D5

Ooh. Ooh.

5

0 3 2 2 (3) 5 3 2 2 4 5 4 2 0 2 4 5 0 2 4

### Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3A

Em

When I'm

3

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



hold - in' your — wheel, — all I hear is your — gear. —

G5

P.M. — — — — —

full

12 15 12 14 12 14

When I'm cruis - in' in — o - ver - drive, —

D

full

15 15 (15) 15 17 17 (17) 14 19 19 17

1/2

don't have — to lis - ten to no run-of-the-mill talk jive.

C

full

15 17 17 (17) 15 17 19 17 19

X X 15

**Chorus**  
Gtrs. 1 & 3: w/ Rhy. Fig. 2  
Gtr. 2: w/ Rhy. Fig. 2A

I'm in love with my car. — Got - ta

Em

G5

D

Bkgd. Voc. Fig. 1

Ooh. — — — — —

I'm in Love. I'm in love with my car.

I'm in love with my car.

feel for my au - to - mo - bile. —

C

Gtrs. 1 & 3: w/ Rhy. Fig. 2, last 2 meas.  
Gtr. 2: w/ Rhy. Fig. 2A, last 2 meas.

End Bkgd. Voc. Fig. 1

Ooh. — — — — —



Gtrs. 1 & 3: w/ Rhy. Fig. 2  
Gtr. 2: w/ Rhy. Fig. 2A  
w/ Bkgd. Voc. Fig. 1  
Em

w/ Bkgd. Voc. Fig. 1  
Em G5 D

I'm in love with my car. String-back gloves in my

Detailed description: This musical staff shows a vocal melody in treble clef with a key signature of one sharp (F#). The melody is written in a simple, accessible style. Above the staff, the chords Em, G5, and D are indicated. The lyrics 'I'm in love with my car. String-back gloves in my' are written below the staff, with a line indicating the melody continues.

## Outro

Gtrs. 1 & 3: w/ Rhy. Fig. 2, last 2 meas.  
Gtr. 2: w/ Rhy. Fig. 2A, last 2 meas.

Gtr. 1: w/ Rhy. Fig. 1, till fade  
Gtr. 2: w/ Rhy. Fig. 1A, till fade

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. This is followed by a half note G4, which is tied to the next half note G4. The second system consists of two staves. The top staff continues the melody from the first system, starting with a half note G4, followed by a quarter note F#4, and then a quarter note E4. This is followed by a half note D4, which is tied to the next half note D4. The bottom staff provides a bass line, starting with a quarter note G2, followed by a quarter note F#2, and then a quarter note E2. This is followed by a half note D2, which is tied to the next half note D2. The score is written in a simple, clear style, suitable for a children's songbook.

***Begin Fade***

### *Fade Out*

[illegible]

## Free Time

Gtrs. 1, 2 & 3 tacet

\*Gtr. 5 Gmaj7

\*Gtr. 5 Gmaj7

A Asus4 A D

(w/ motor revs)

5/4

f

7 8

7 7

0 9

5 7

7 7

7 7

\*Gtr. 4

*f*

let ring

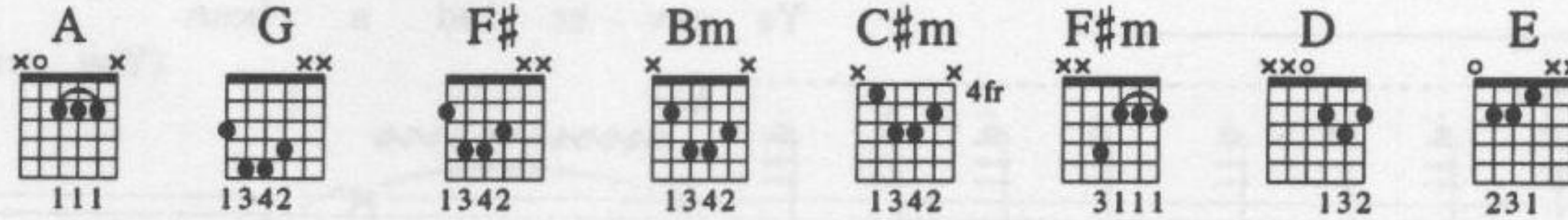
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\* Banjo arr. for gtr.



# Lazing On A Sunday Afternoon

Words and Music by Freddie Mercury



## Intro

Moderately ♩. = 135

## Verse

(piano) 4/8 Eb Ebm(maj 7) Eb

I go out to work on Mon - day morn - ing. Tues -

\*Gtr. 1 mf

\*\*w/ fingers

let ring - - - - -

T	11	11	11	11	11	11	10	13
A	12	12	12	12	12	12	12	13
B	13	13	12	12	13	13	13	13

\* Piano arr. for gtr. † Bass plays Eb.  
\*\* Gtr. 1: use R.H. fingers throughout.

Ebm(maj 7) \*C7b9sus4 C7 Fm Eb

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

Rhy. Fig. 1

11	11	11	11	11	11	11	11	9	8
12	12	11	11	10	10	9	9	10	8
13	13	12	12	11	11	10	10	10	8

\* Chord implied

Gm Cm Ab Bb7 Eb Eb/Bb Eb

time for sun - ny down. - I'll be laz - ing on a Sun - day aft - er - noon.

End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

3	3	4	4	5	5	7	7	4	4	4
5	5	5	5	6	6	6	6	3	3	5
3	3	3	3	6	6	6	6	6	5	6



# Pre-Chorus

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

Chord symbols: D, Gm, D, A7/C#

Let ring

Tempo: 15

# Freely

♩ = 90

zoo. *rit.* I come from Lon - don town, I'm just an or - di - nar - y guy. —

Chord symbols: F7, Gm, Dm, Eb/G, D7/F#

Let ring

Fri - days I go paint - ing in the Lou - vre. I'm

Chord symbols: Eb, Bb7, \*C+7, \*C7

*p*

\* Chord symbols derived from gr. & vocals.

# Chorus

Tempo I (♩ = 135)

(♩ = ♩.)

Gtr. 1: w/ Rhy. Fig. 1

bound to be pro - pos - ing on a Sat - ur - day night. — I'll — be

Chord symbols: Fm, Eb, Gm, Cm

*mf*

(There he goes a -

Gtr. 1: w/ Rhy. Fig. 2, 3 times

w/ Bkgd. Voc. Fill 2

laz - ing on a Sun - day, — laz - ing on a Sun - day, — laz - ing on a Sun - day aft - er -

Chord symbols: Ab, Bb7, Ab, Bb7, Ab, Bb7

gain. — (Ooh. —) (Ooh, Sun - day! —)

# Bkgd. Voc. Fill 1

Ooh. *rit.*

# Bkgd. Voc. Fill 2

Goes. —



Gtr. 1: w/ Rhy. Fig. 3

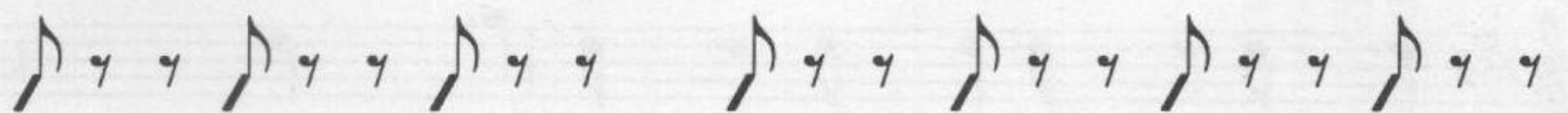
E $\flat$  E $\flat$ /B $\flat$  E $\flat$

# Instrumental Outro

Gtr. 1

A

*f*



noon.

Gtr. 2 (dist.)

8va

*f*

X

17 19 17 16 17 19

X

18 16 14

full

10 10

Gtr. 3 & 4 (dist.)

Gtr. 3

\* 8va

*f*

Gtr. 4  
divisi

X

12 14 12 11 12 14

14 15 14 13 14 14

\*\*

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\* 8va refers to both gtrs.

\*\* Gtr. 4 indicated to left of slash in TAB.

G

F $\sharp$

Bm

A

8va

17 16 14 16

17 14 15 16

17 16 15 17 14

17 15 14

16 14 16

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16 14 16 14

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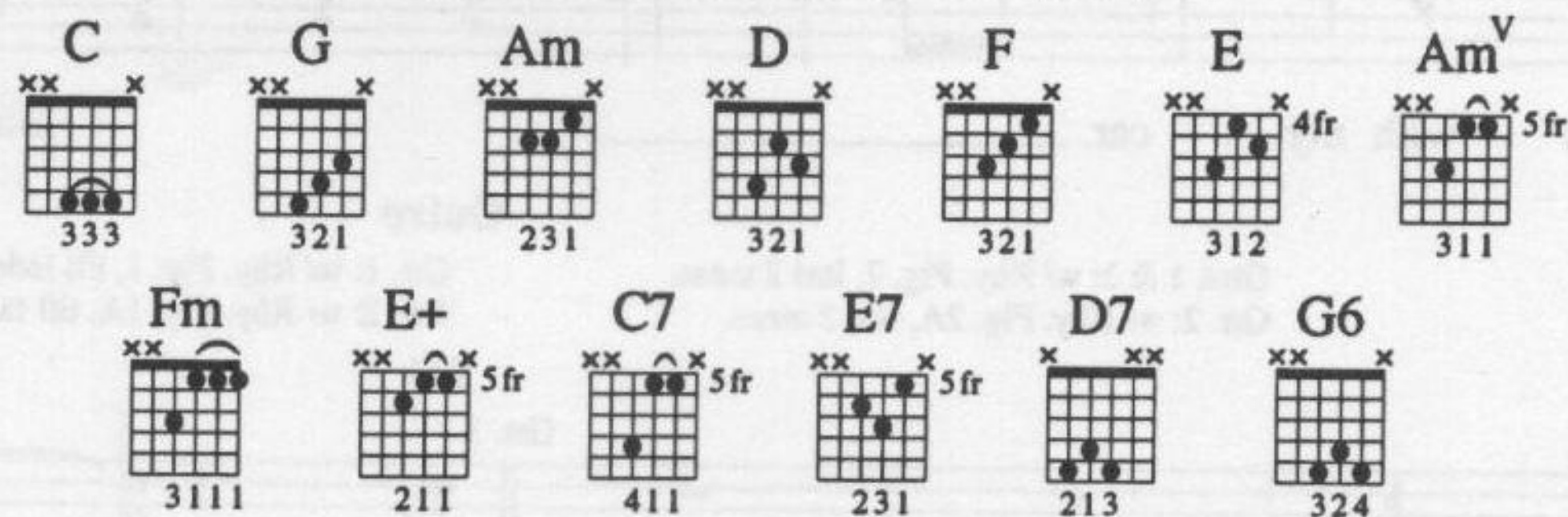
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16 14 16 14



# You're My Best Friend

**Words and Music by John Deacon**



## Intro

**Moderately ♩ = 118**

N.C.(C)

**Rhy. Fig. 1**

Dm/C

C

**End Rhy. Fig. 2**

\*Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

Rhy. Fig. 2

End Rhy. Fig. 2

*f*

\*\*w/ fingers

TAB

1

1

1

1 3 2

1 3 2 0

1

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

\* Kybds. arr. for gtr.

**\*\* Keep pick in palm of hand.**

## Chorus

Gtr. 1: w/ Rhy. Fig. 2, 4 times

Ooh, you make me live. — What - ev - er this world can give to me, — it's you, — you're all I — see.

Dm/C

C

Gtr. 1: w/ Rhy. Fill 1


Dm/C

## Verse

C  
\*Rhy. Fig. 3

G C G Am

Gtr. 1



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

\* w/ pick throughout

1. Oh, \_\_\_\_\_ you're the best \_\_\_\_\_ friend  
that I \_\_\_\_\_ ev - er had. \_\_\_\_\_ I've been with you such a

### Rhy. Fill 1

Gtr. 1

The first staff of music is in 4/4 time. It features a treble clef and a key signature of one sharp (F#). The melody consists of a half note G4, a half note A4, a half note B4, and a half note C5. The bass line consists of a half note G2, a half note A2, a half note B2, and a half note C3. The lyrics 'The Sound of Silence' are written below the staff.



long time. — You're my sun - shine, and I want — you to know — that my feel - ings are

Gtr. 1: w/ Rhy. Fig. 1

Am<sup>V</sup>

G C G F

Fm

\*C N.C.(C)

②

1fr

End Rhy. Fig. 3

true. — I real - ly love — you. — Oh, — you're my best — friend. —  
(Ooh. —)

\* w/ fingers throughout

Gtr. 1: w/ Rhy. Fill 1

Dm/C

Bridge

C

Rhy. Fig. 4

E+

Am<sup>V</sup>

C7

F

Fm

Gtr. 1

Ooh, — I've been wan - der-in' — round. — Still come back to you.

Ooh, you make me live. — A - round. — Ooh.

And in rain or shine — you've stood by me, girl. — I'm

Still come back to you, — girl. — I'm

Gtr. 1: w/ Rhy. Fig. 1

C N.C.(C)

②

1fr

End Rhy. Fig. 4

hap - py at home. — You're my best — friend. —

hap - py. — Hap - py at home. —



# Chorus

Gtr. 1: w/ Rhy. Fig. 2, 4 times

Dm/C C Dm/C C

Ooh, you make me live. \_\_\_\_\_ When - ev - er this world is

*mf* \*Gtr. 2

*mf* \*Gtr. 3 *divisi*

*mf* \*Gtr. 4

*mf* \*Gtr. 5 *divisi*

\*w/ distortion

Dm/C C

cruel to me. \_\_\_\_\_ I got you \_\_\_\_\_ to help me for - get. \_\_\_\_\_ (Ooh! \_\_\_\_\_)



Gtr. 1: w/ Rhy. Fill 1  
Gtr. 6: w/ Fill 1  
Dm/C

Verse  
Gtr. 1: w/ Rhy. Fig. 3, simile  
C G C G Am

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

10 10 13 15 15 10

7 7 5 7 7 5

full \*w/ bar

full w/ bar

\* Both gtrs. vib. w/ bar.

Gtrs. 2 - 6 tacet

2. Oh, — you're the first one when things — turn out bad. — You know I'll nev - er be lone -

ly. You're my on - ly one, — and I love — the things, — I

real - ly love — the things that you do. (Ooh. —) Oh, — you're my best —

Am G C G F Fm N.C.(C)

Gtr. 1: w/ Rhy. Fig. 1

friend. — Oh, ah. Ooh, you make me live, —

P.H. 15ma Gtr. 2

Gtr. 3 divisi.

full

full

full

P.M.

10 (10)/5 5 5 (10)/5 5 7 5 5 7 5 5 7 7 3 5 3

\* Gtr. 2 indicated to left of slashes in TAB.

Fill 1  
Gtr. 6 (dist.)

mf full

12 13 13

TAB

Rhy. Fill 2  
Gtr. 1

TAB

\* w/ pick



Gtr. 1: w/ \*Rhy. Fig. 4, simile

Gtr. 1: w/ \*Rhy. Fig. 4, simile

\*1st chord is tied, not struck.

**\*\* For the next 4 meas.,  
Gtr. 2 is indicated to  
right of slashes in TAB.**

28



friend. \_\_\_\_\_ Oh. \_\_\_\_\_

Fm N.C.(C)

Gtr. 2

Gtr. 3

Gtr. 4  
divisi

Gtr. 1

13 10 (10) 8 10 8 9 10

1 1/2

full

8 8 7 6 5 5 5 5 7 6

(1) 1 1 1 1

3 3 3 3 3 3 3 3 5 2 3

Oh, \_\_\_\_\_ you're my best \_\_\_\_\_ friend. \_\_\_\_\_

Fm N.C.(C)

10 8

7 9 9 (9) 5 7 10 10 (10) 5

(1) 1 1 1 1

3 3 3 3 5 2 3 3 3 3 3



# Outro

Gtr. 1: w/ Rhy. Fig. 2

Dm/C

C

Gtr. 1: w/ Rhy. Fill 2

Dm/C

C

G C

Ooh, you make me live. — (Ooh! —) Ooh, you're my best friend. —

Gtr. 1

Gtr. 2

8va

loco

P.H.

full

P.M.

P.M.

Gtr. 3

Gtr. 4 divisi

P.M.

P.M.

3

P.M.

P.M.

G C

G C

G C

Gtr. 6

Gtr. 5

Gtr. 2 divisi

P.M.

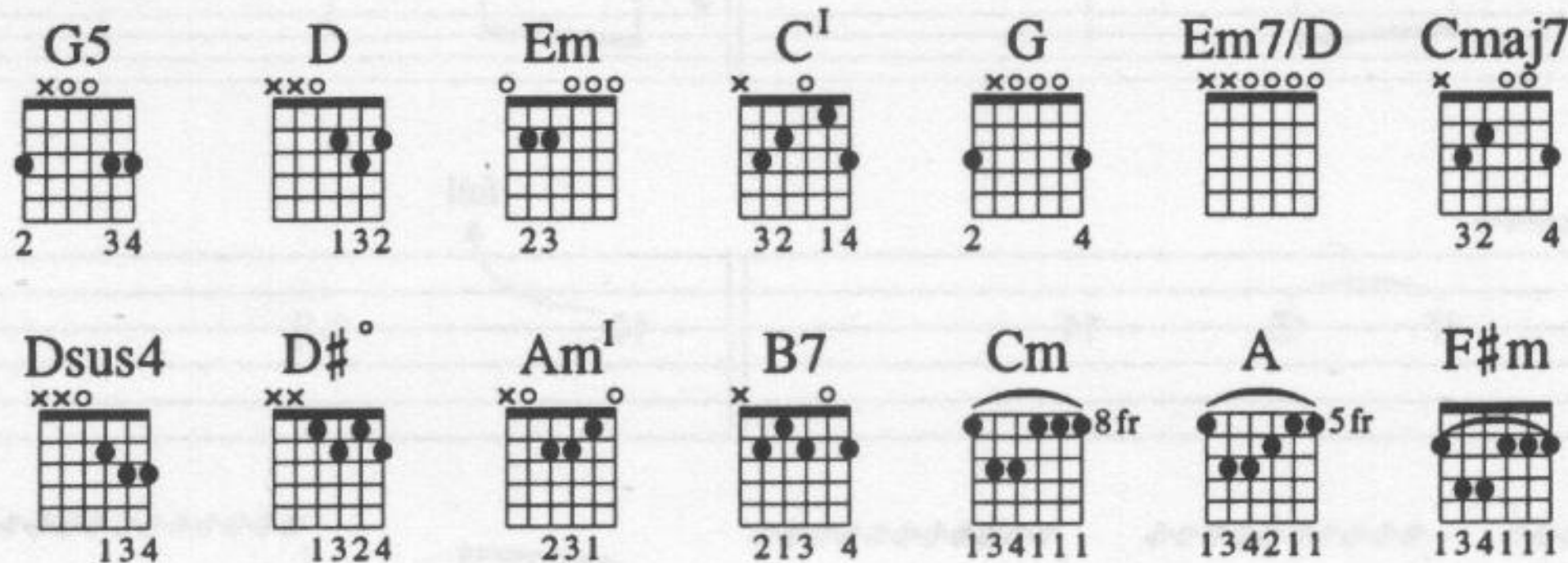
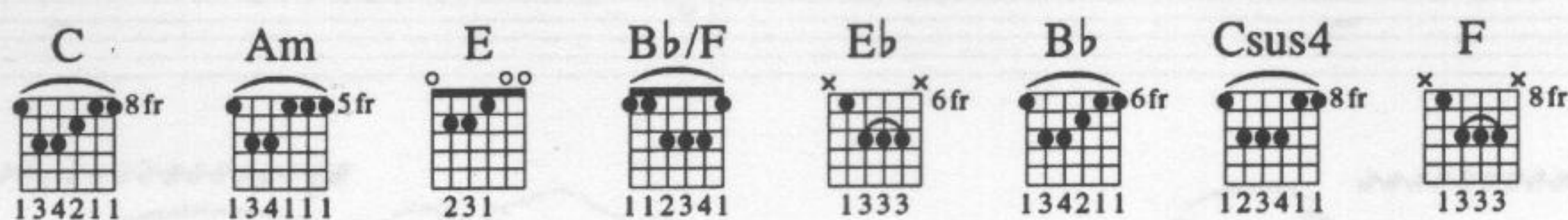
Gtr. 3

Gtr. 4 divisi



# '39

Words and Music by Brian May



Capo on 1st Fret or

Tune Up 1/2 Step:

- ① = F    ④ = D#
- ② = C    ⑤ = A#
- ③ = G#   ⑥ = F

Intro

Moderately ♩ = 102

\* Gtr. 1 (12 str. acous.)

*mf*

Ah.

*mf*

Ah.

\* Two gtrs. arr. for one.

E

Bb/F

Gtr. 2

*fade in*

*mp*

Riff A

Gtr. 3

*fade in*

\* Riff A1

Gtr. 5 divisi *mp*

Gtr. 4

*fade in*

\* Riff A2

Gtr. 6 divisi *mp*

TAB

16

17

18

19

10

12

\*\* On beat 1 play ⑥ only.

\* Refers to both gtrs.



E $\flat$  B $\flat$  Csus4 F G5

(cont. in notation)

End Riff A

End Riff A1

End Riff A2

\* Let notes ring w/ vib. through 2nd beat of next bar.  
(Not included as part of Riffs A, A1 or A2).

Gtr. 1

G/B D Dsus2 D

Gtrs. 2 - 6 tacet

Em C G D Dsus2 D

let ring throughout

C G G/B Dsus4 D Em C Cmaj7



G

Verse

D

\*Gr. 1



1. In the year — of thir - ty-nine, — as-sem-bled here.  
2. See Additional Lyrics.

(cont. in slash)

\* For next 13 1/2 meas., play only lowest note of chord on beats 1 & 3 (let ring throughout).

Em *\* sim.* C<sup>I</sup> G D

the vol-un - teers, — in the days — when the lands — were few. — Here the

\* Continue playing same rhythmic pattern (w/ accents) while changing chords as indicated.

Em Em7/D C<sup>I</sup> Cmaj7 Dsus4 D

ship sailed out — in - to the blue — and sun-ny morn. — Sweet - est — sight — ev - er

G D D#°

seen. And the night — fol-lowed day, — and the sto - ry - tell-ers say, — that the

Em Am<sup>I</sup> G

score brave souls in - side. — Mmm, — for man-y a lone - ly day — sailed a - cross.

D \*G C<sup>I</sup> Em C<sup>I</sup> D \*G C D

the milk - y seas. — Ne'er looked back, nev-er feared, — nev-er cried. — (Don't you

\* Play top 3 str. only.

\* Play top 3 str. only.

## Chorus

G Rhy. Fig. 1

C<sup>I</sup>

G

*\*\* sim.*

hear my call? — ) Though you're man-y years — a - way. — (Don't you hear me call - in'

\* as before (next 6 meas.) \*\* as before







A C

\* Ah. Ah.

9 (9) 12

10 9 10 (10) 9 13 12

\* Bottom 4 voices fade in.

F#m C Am E

Ah.

14 (14) 12 12 14 12 14 16

14 (14) 13 12 13 14 15 17 14 16

\* Play ⑥ only (let ring throughout).



Gtr. 2: w/ Riff A  
 Gtrs. 3 & 5: w/ Riff A1  
 Gtrs. 4 & 6: w/ Riff A2

B $\flat$ /F E $\flat$  B $\flat$  Csus4 F G

Gtr. 1

Gtr. 7

Gtrs. 7 & 8

\* Gtr. 8  
divisi

18/18 17 15 17 18 15 18 18 18 18 full (18)

2. In the year.

\* Indicated to right of slash in TAB.

### ⊕ Coda

Gtr. 1: w/ Rhy. Fig. 1

G D G C<sup>I</sup>

knew.

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

G D G B7 Em G

hear me - call - in' you?) All — your let-ters in the sand — can-not heal

C<sup>I</sup> G Am<sup>I</sup> Em D

Gtr. 1

(cont. in notation)

— me like your hand. For my life still a-head, — pit - y me. —

### Outro

Gtr. 1

G D E C Cmaj7 D G G5

let ring throughout

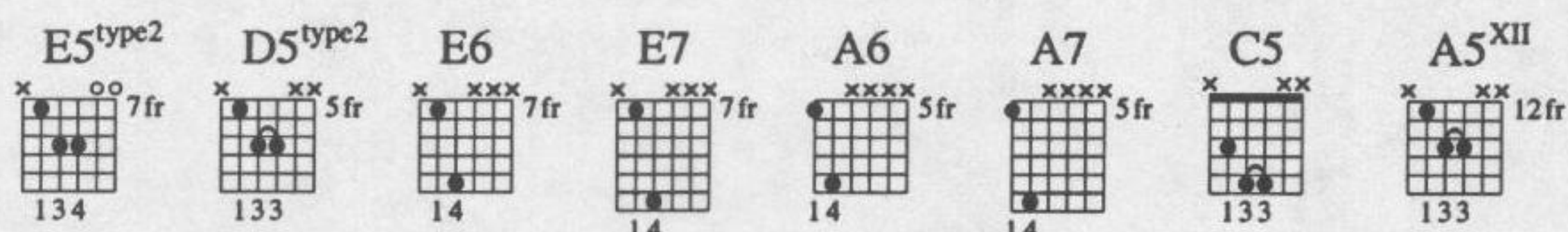
### Additional Lyrics

2. In the year of '39, came a ship in from the blue.  
 The volunteers came home that day.  
 And they bring good news of a world so newly born,  
 Though their hearts so heavily weigh.  
 For the earth is old and grey, little darlin', we'll away,  
 But my love, this cannot be.  
 Oh, so many years have gone, though I'm older but a year.  
 Your mother's eyes, from your eyes, cry to me.



## Words and Music by Brian May

## Words and Music by Brian May



**Moderate Rock** ♩ = 118

E5   E   Esus4E   D5   D   Dsus4D   A5   A   Asus4A   N.C.

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas.

E Esus4 E      D5      D Dsus4 D      A5

Gtrs. 2 & 3

\*\*Triple w/ Gtr. 3.

(cont. in notation)

Ooh, — I

E Esus4 E D5 D Dsus4 D A5 A Asus4 A N.C. Esus4 E N.C. E Esus4 E N.C. A Asus4 A N.C.

1. You call me up and treat me like\_ a  
2. See Additional Lyrics

**End Rhy. Fig. 2**

**Rhy. Fig. 2**  
Gtrs. 1, 2 & 3

P.M.

\*2nd time: Play all parts simile till chorus.



B A N.C. E Esus4 E N.C. A Asus4 A N.C. B A N.C. E N.C.

dog. \_\_\_\_\_ You call me up and tear me up in - side. \_\_\_\_\_ You've

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

Gtrs. 1, 2 & 3: w/ Rhy. Fill 1, 2nd time

A Asus4 A N.C. B A N.C. B5 B6 B5 B6 B5

got me on a lead. \_\_\_\_\_ Ooh, - you bring me down, - you shout a-round, you

P.M.

Gtrs. 1, 2 & 3: w/ Rhy. Fill 2, 2nd time

C#m A5 N.C. E Esus4 E N.C. D Dsus4 D A5 A Asus4 A

don't be - lieve that I'm a - lone. \_\_\_\_\_ Ooh, you don't be - lieve me. -

let ring - - - 1/2 P.M.

**Rhy. Fill 1**  
Gtrs. 1, 2 & 3

**Rhy. Fill 2**  
Gtrs. 1, 2 & 3



7 gtrs.: w/ Riff C, 2nd time

Play 1st time only

E5 Esus4 E N.C. E Esus4 E D5 D Dsus4 D A5 A Asus4 A Esus4 N.C.

P.M. P.M.

# Chorus

w/ Bkgd. Voc. Fig. 1

w/ \*\*Lead Voc. ad-lib, 2nd time

N.C.(E7) (A7) (E7) (A7) (E7)

Sweet la - dy. Sweet la - dy. Sweet

Riff A \*Three gtrs. 8va

mp

# Riff A1

\*Four gtrs.

mp

# Riff B

Gtrs. 1, 2 & 3

slight P.M. 1/4 sim. 1/4 1/4 1/4 1/4

\*One gtr. per str.

\*\*One voice.

# Riff C

Three gtrs.

8va

TAB

Four gtrs.

TAB

# Bkgd. Voc. Fig. 1

sing 3 times

Sweet la - dy. Stay sweet.



(A7) (C) (A) E5 1. N.C.(E) 2. E5 Gtrs. 1 & 2

la - dy. (Sweet la - dy. ) Ooh, stay sweet. You say... 2. "You (You say... )

8va

End Riff A

all notes vib.

21 21 21 20 20 20 21 21 21 19 21 19/24 19/24 21

End Riff A1

all notes vib.

8 8 8 8 8 8 10 10 10 7 12 12 12 14

End Riff B

Gtr. 3

P.M.

1/4 1/4 1/4

w/ bar

slack

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

slack

### Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
7 gtrs. tacet

Gtr. 3

E Esus4 E D5 D Dsus4 D5 A5 A Asus4 A N.C.

0 0 0 0 2 0 0 0

\*2nd time: Gtrs. 1 & 2 cont. in slash.

\*\*Highest gtr. indicated to right of slash in TAB.

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2

E Esus4 E D5 D Dsus4 D A5 A Asus4 A N.C. Esus4 E N.C.

(My sweet la -

### Bridge

Gtrs. 1, 2 & 3

B5 B6 B5 D5 A5 E Esus4 E

dy. ) Though it seems like we wait for - ev er, oh,



Esus4 E E5 B5 B6 B5 C#5 D5 A5<sup>II</sup> (cont. in notation)

— ooh. (Stay sweet, ba - by. —) Be - lieve and we've got ev - 'ry - thing we

\*Gtr. 4 (clean)

E<sup>I</sup> Esus4<sup>II</sup> E<sup>I</sup> A Asus4 A B A

mf

need. Oh. Oh.

Gtrs. 1, 2 & 3

\* Two elec. 12-strs. arr. for one.

Gtrs. 2 & 3: w/ Fill 1

E<sup>I</sup> A Asus4 A B A Esus4<sup>II</sup> E<sup>I</sup>

Ya make me se-rene. Ow!

Gtr. 1 fdbk.

Gtrs. 2 & 3 divisi

w/ bar

pitch: B

Fill 1

Gtr. 2

Gtr. 3 divisi

\*w/ bar

10 10 10-12 X

\*Refers to Gtr. 2 only.



# Chorus

Gtrs. 1, 2 & 3: w/ Riff B  
7 gtrs: w/ Riffs A & A1

Gtr. 4 tacet

E5 type2

N.C.(A7)

(E7)

(A7)

(E7)

(A7)

(C)



(Sweet la - dy. \_\_\_\_)

(Sweet la - dy. \_\_\_\_)

Sweet la - dy. \_\_\_\_ Ooh.

Gtr. 3 tacet

Gtrs. 1, 2 & 3: w/ Rhy. Fill 3  
7 gtrs: w/ Riffs A & A1, 1st 2 meas., 3 times

Gtrs. 1 & 2: w/ Riff B, 1st 4 meas.  
Gtr. 3: w/ Riff B, 1st meas.

(A)

E5

N.C.(A7)

(E7)

(A7)

(E7)

(A7)



Ooh.

Stay sweet. \_\_\_\_

Ah, \_\_\_\_

## Double-Time Feel

7 gtrs.: w/ Riffs A & A1, last 4 meas.

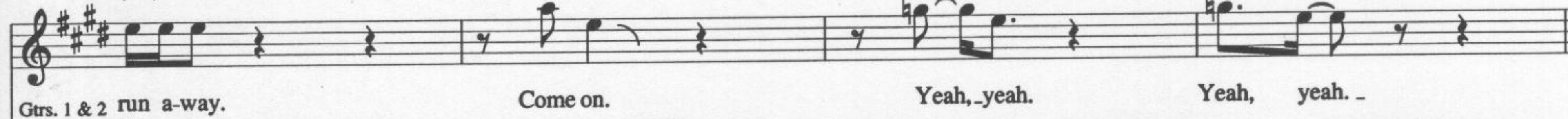
(E7)

(A7)

C5

B5 A5

N.C.



Come on.

Yeah, yeah.

Yeah, yeah. \_

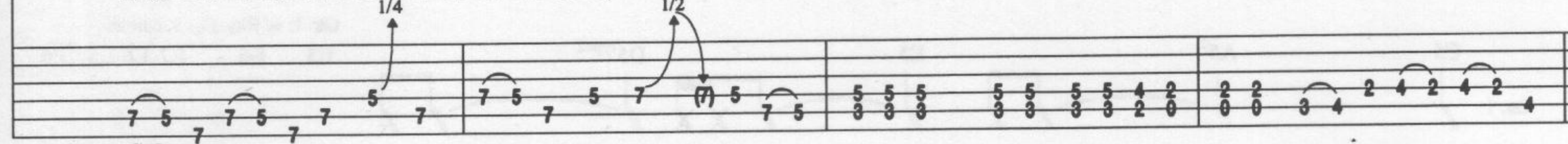
Gtrs. 1 & 2 run a-way.

P.M.

1/4

1/2

(Gtr. 1 cont. in slash)



## Outro Solo

7 gtrs.: w/ Riff D

E5

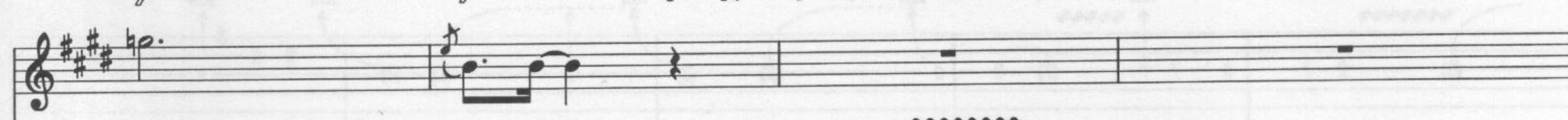
7 gtrs. tacet

D5 type2

\*E5 E6 E7 E6 \*E5 E6 A5 A6 A7 A6 A5 A6

End Rhy. Fig. 3

Gtr. 1



Sweet

la - dy. \_

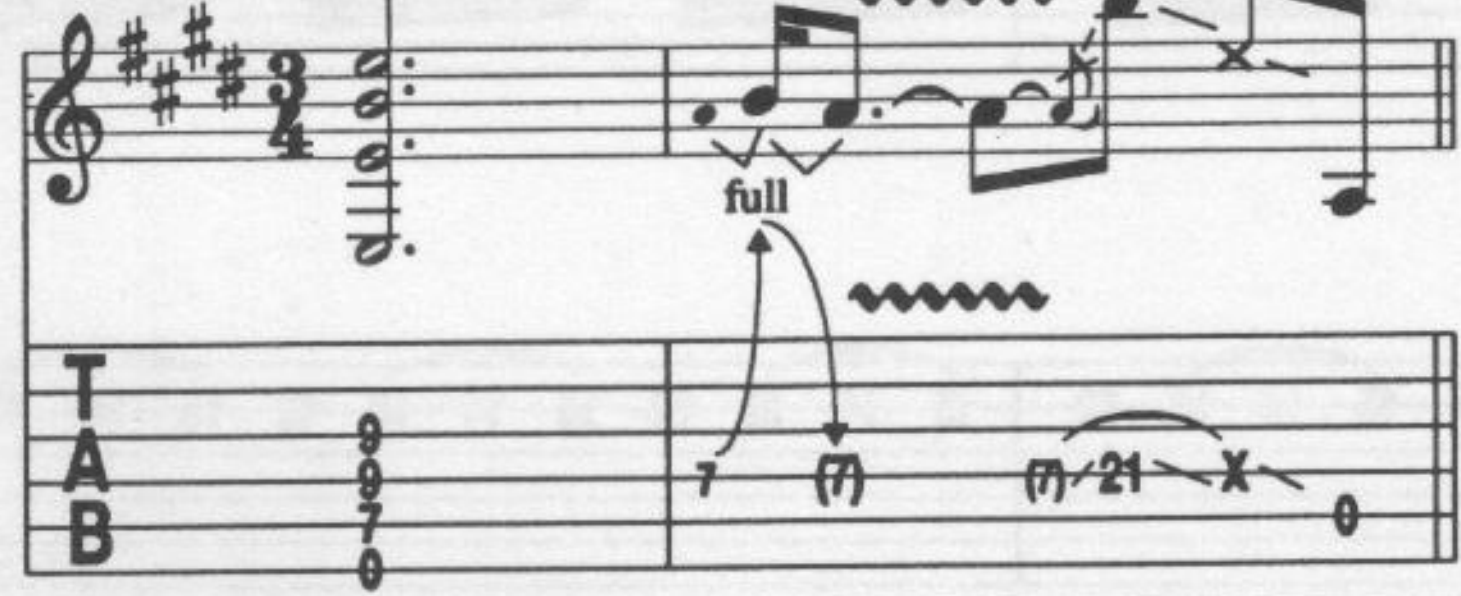
full



\*During Rhy. Fig. 3 only, omit 3rd str. when playing E5.

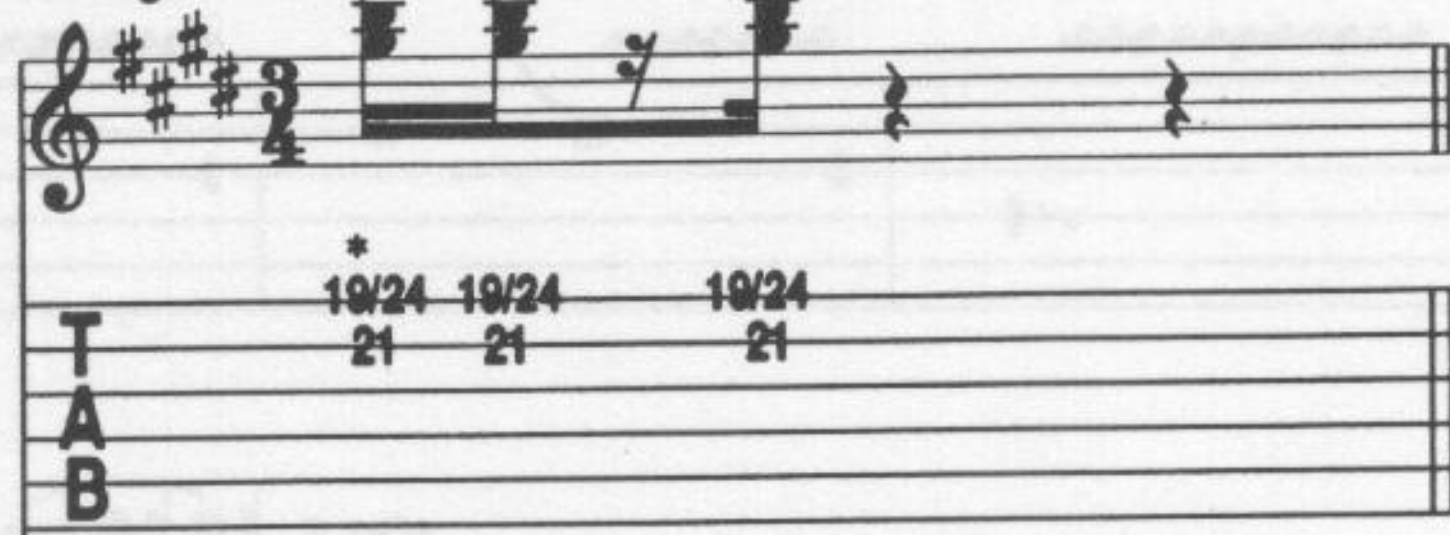
## Rhy. Fill 3

Gtrs. 1, 2 & 3

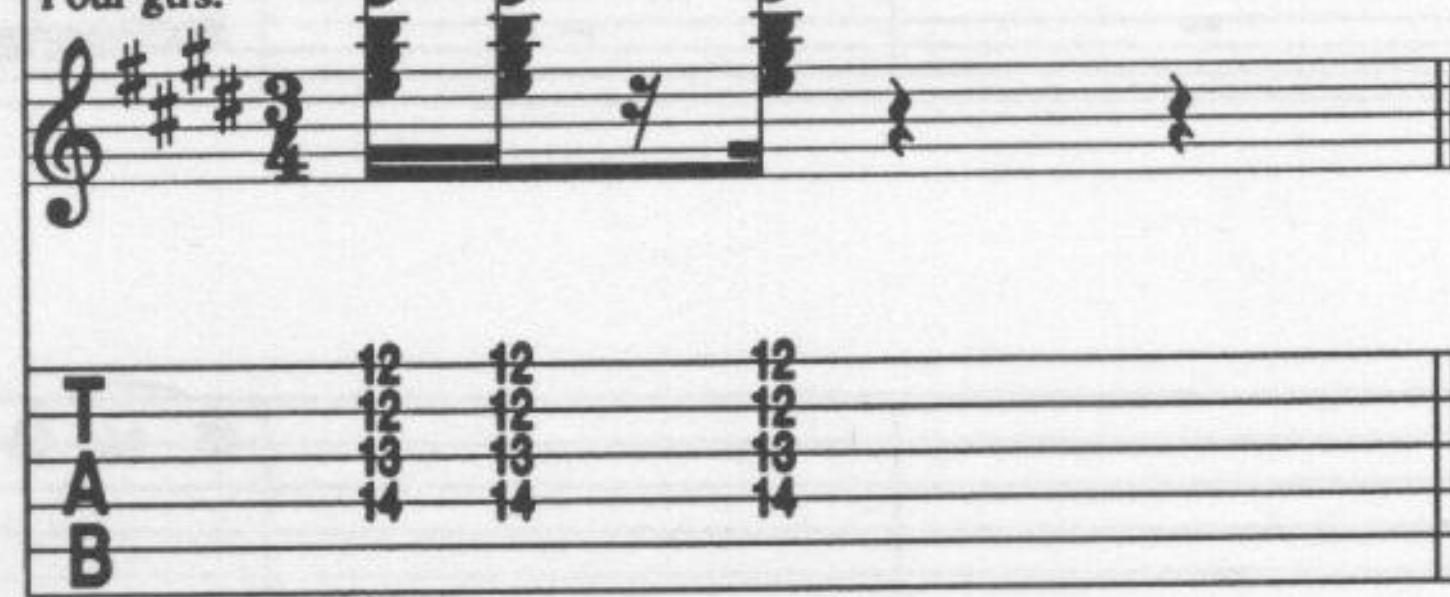


## Riff D

Three gtrs.



Four gtrs.



\*Highest gtr. indicated to right of slashes in TAB.



Gtr. 1: w/ Rhy. Fig. 3, 2 times

E5 E6 E7 E6 E5 E6 A5 A6 A7 A6 A5 A6 E5 E6 E7 E6 E5 E6 A5 A6 A7 A6 A5 A6

8va-----

Woo! \_

Gtr. 1: w/ Rhy. Fig. 3, 6 times

E5 E6 E7 E6 E5 E6

C5

A5<sup>II</sup>

E5

D5 type2

Gtr. 1

A5 A6 A7 A6 A5 A6 E5 E6 E7 E6 E5 E6 A5 A6 A7 A6 A5 A6 E5 E6 E7 E6 E5 E6

\*Gtr. 3

\*Fades in & out till end.







A5 8va E5 A5 E5

17 15 16 17 15 17 15 16 17 15 17 17 17 17 17 17

Four gtrs. loco

Riff E

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

12 14 9 12 11 9 12 11 9 12 11 9

10 12

Gtr. 1: w/ Rhy. Fig. 4  
4 gtrs.: w/ Riff E

Repeat and Fade

A5 8va E5 8va A5

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

End Riff E Gtr. 3

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

12 11 9 12 11 9 12 11 9 12 11 9

#### Additional Lyrics

2. You call me up and feed me all the lines.  
You call me sweet like I'm some kind of cheese  
Waiting on a shelf.  
You eat me up, you hold me down,  
I'm just a fool to make you a home.  
Ooh, you really do me. When you say...







F G C Am F Em Dm C Gm7

love you mad - ly. — Let my i - mag - i - na - tion run a - way — with you glad - ly. — (Run a - way. —) (A)

let ring — — —

The first system of music features a vocal line in treble clef with lyrics. The piano accompaniment is in treble clef. The guitar fretboard diagram shows the following fingerings: 1 2 3, 1 0 2, 10 8 6 5, 10 9 7 5, 8 7 5 3, and 3 3 3 0 0 0.

C B Bb A A7 Em Ebm Dm G C

Brand new an - gle, high - ly com - mend - a - ble. Sea - side ren - dez - vous. — I feel so ro -  
brand new an - gle that we rec - om - mend. —)

End Rhy. Fig. 1

The second system continues the musical piece. The vocal line has lyrics. The piano accompaniment is in treble clef. The guitar fretboard diagram shows the following fingerings: 5 5 4 4, 3 3 2 2, 8 7 6 3 5, 9 8 7 4 5, 7 6 5 3, and 5 5 5 5.

Bridge F Gm7(add11) C7/G N.C.

man - tic. — Can we do it a - gain? — Can we do it a - gain — some time? Fan -  
(Ooh, I'd like that.)

Rhy. Fig. 2

let ring — — — let ring — — — let ring — — — let ring — — — let ring — — — let ring — — — let ring — — —

The third system is the bridge section. The vocal line has lyrics. The piano accompaniment is in treble clef. The guitar fretboard diagram shows the following fingerings: 8 10 10, 8 10 10, 8 10 10, 8 10 10, 5 5 5 5, 5 5 5 5, and 5 5 5 5.

C7 A7 D7 N.C.

tas - tic. — C'est la — vie, ma - dames et mes - sieurs. — And at the peak —

let ring — — — straight eighths — — —

The fourth system continues the bridge section. The vocal line has lyrics. The piano accompaniment is in treble clef. The guitar fretboard diagram shows the following fingerings: 3 4 5, 3 4 5, 3 4 5, 3 4 5, and 3 4 5.



Bb A Ab G G7 G Am7 G/B Am7 G

— of the sea - son, the Med - i - ter - ra - ne - an this time of year. — It's so fash-ion-a-ble.

(Ooh, sea - son with - out the rain. —)

End Rhy. Fig. 2

# Interlude

Gtr. 3: w/ Fill 1

\*Gtr. 2 C

*mf*

Gtr. 1

T T T T T T T T

\*For next 9 meas. only, Gtrs. 2, 2A & 2B are vocal "woodwinds" arr. for gtr.

Gtr. 3: w/ Fill 2  
Dm

N.C.(G) (Am)

Gtrs. 2, 2A & 2B tacet

\*Gtr. 5 *mf*

N.C.(G)

†Gtrs. 4, 4A & 4B

*mf* w/ \*bar

Gtrs. 4, 4A & 4B divisi

Gtr. 2

\*\*Gtrs. 2, 2A & 2B

Gtr. 1

†Vocal "horns" arr. for gtr. (one gtr. per str.).

\*All gtrs. dive approx. 3 whole steps.

\*\*One gtr. per str.

\*Vocal "hom" arr. for gtr.

## Fill 1

\*Gtr. 3

*mf* let ring — — — —

T A B

\*Harpichord arr. for gtr.

## Fill 2

Gtr. 3

8va

*mf*

T A B



Gtrs. 4, 4A & 4B tacet

C Dm Em Gtr. 5 tacet F C Am F

Gtr. 5

Yeah, yeah.

Gtr. 6

full

\*\*Gtr. 6 *mf*  $\frac{1}{2}$   $\frac{1}{2}$  full

divisi

Gtr. 7

\*\*Gtr. 8 *mf* full  $\frac{1}{2}$  full  $\frac{1}{2}$  full

divisi

Gtr. 1

T T †

\*\*Elec. gtrs. (distorted tone).

†Gtrs. 1 & 3 arr. for one gtr. till double bar.

Gtrs. 6, 7 & 8 tacet

N.C.(G) C B B $\flat$  A Em E $\flat$ m G C

Gtr. 5

I feel like

Gtrs. 4, 4A & 4B

\*Gtr. 2

Gtrs. 2, 2A & 2B

Gtr. 1

\*\*Gtr. 9 *mp* divisi

\*For next 5 meas., Gtrs. 2, 2A & 2B are vocal "horns" arr. for gtr.

\*\*Tuba arr. for gtr.



# Bridge

Gtr. 1: w/ Rhy. Fig. 2

Gtrs. 2-2B, 4-4B, 5 & 9 tacet

F Gm7(add11) C7/G N.C.

danc - ing (Whistled) in the rain. Can I have a vol - un - teer? (Just keep right on  
\*Top 2 voices doubled (this meas. only).

A7 D7 N.C. Bb A

What a damn jol - ly good i - de - a. It's such a jol - li - fi - ca - tion. As a  
danc - ing. (Vocal "horns")

A7 D7 N.C. Bb A

mat - ter of fact, so tres char-mant, my dear. 2. Un - der-neath the moon - light, (Ooh.)  
(Vocal "horns")

C6 C N.C. G7 G6 G7 G Am G7/B

to - geth - er we'll sail a - cross the sea. Rem - i - nis - cing ev - 'ry night. (Ooh.)  
(Shine on sil - ver - y moon - light.)

Dm A Dm G Am7 G/B Am7 G

Mean - time, I ask you to You say you'd have.  
(And in the mean - time, ba - by.) (be my val - en - tine.)

C C7 Bb C7 F G C Am F Em Dm C

to tell your dad - dy if you can. I'll be your Val - en - ti - no. We'll ride up - on an om - ni - bus and  
(Ah.) (Vocal "horn")

N.C.(Gm7) C B Bb A A7 Em Ebm Dm G C

then the ca - si - no. Get a new fa - cial, sen - sa - tion - al. (Sea - side ren - dez - vous.)  
(Get a new fa - cial, start a sen - sa - tion.)

\*Gtr. 1 omits this meas. of Rhy. Fig. 1 and is tacet. \*\*Gtr. 1 resumes Rhy. Fig. 1.

Gtr. 1: w/ Rhy. Fig. 1, last 2 meas., 1 1/2 times

Em Ebm Dm G C

Em Ebm Dm G C

So a - dor - a - ble. Woo, hoo. Give us a kiss.  
(Sea - side ren - dez - vous.) (Sea - side ren - dez - vous.)

Gtr. 1

TAB

Rhy. Fill 1  
Gtr. 1

TAB



# The Prophet's Song

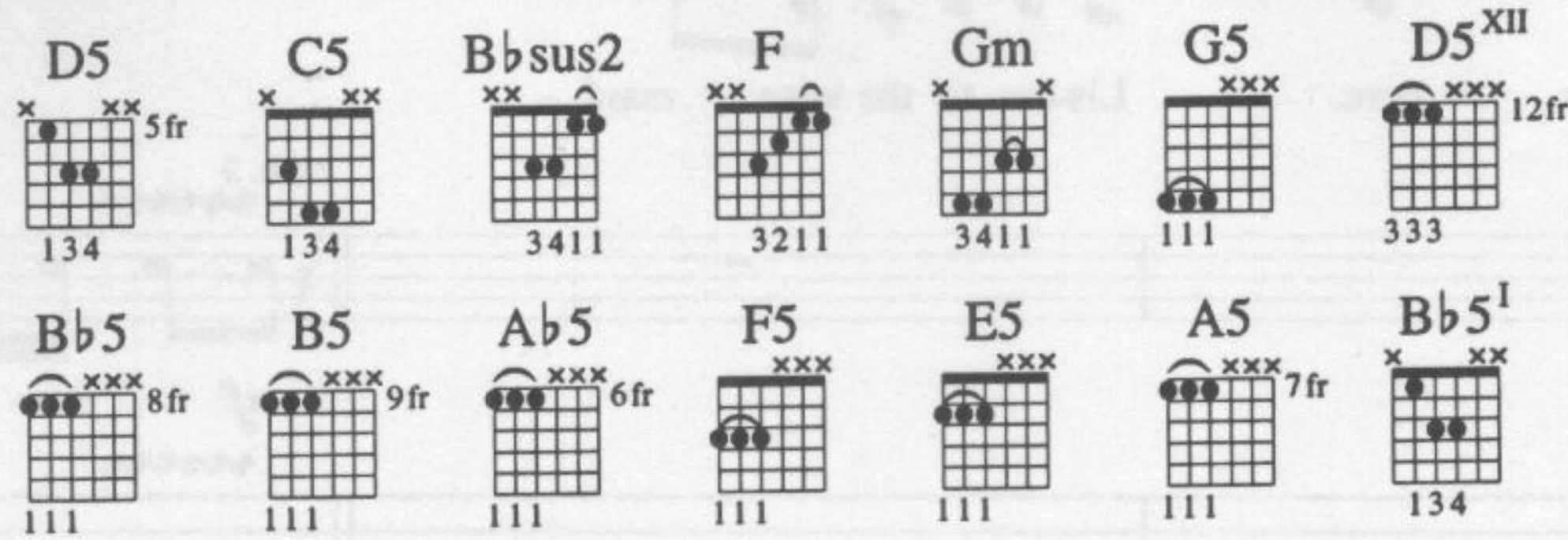
Words and Music by Brian May

Drop "D" Tuning:

- ① = E    ④ = D  
② = B    ⑤ = A  
③ = G    ⑥ = D

Intro

Freely



N.C. Bb sus2 Dm Bb sus2 Dm

\* Gtr. 2 (wind)

mf P.M. ---

13 15 13 12 14 15 14 15

Gtr. 1 (acous.)

w/ fingers

mf

let ring ---

let ring ---

let ring ---

\* Two toy kotos arr. for one gtr. (next 7 meas. only)

Bb sus2 Dm C/D Bb N.C. Dm C5 D5 C5 D5 Dsus2

P.M. P.M. --- let ring --- Harm. P.M. ---

12 10 11 13 14 15 6 7 5 12 14 15 14 15 15 17 18

let ring --- let ring --- let ring ---

1 6 5 3 0 1 3 5 5 7 7 5 7 5 7

In Time ♩ = 72

Dm C/D C5/D D5 C5/D Dm C5/D D5 C5/D Dm D5 C5/D Dm C

Oh, oh, peo - ple of the earth, lis - ten to the warn - ing, the se - er, he said. Be -

Gtrs. 1 & \*2 w/ pick let ring --- let ring ---

6 5 5 7 7 5 7 5 7 7 5 7 7 5 7 5 7 5 5

\* Gtr. 2: Two gtrs. (dist. tone) arr. for one.



Gtr. 1: w/ Rhy. Fill 1  
 F/A C Bb Dm C5 D5 C5 D5 Bb5 A5  
 ware the storm. that gath-ers here. Lis-ten to the wise man! \_  
 \* Gtr. 3  
 mf  
 5 5 5 4 5 4 5 4 2 2 0 2  
 Gtr. 2  
 Gtrs. 1 & 2  
 Gtr. 2  
 P.M. - - - - -  
 let ring - - - - -  
 f  
 let ring  
 \* Bkws. gtr. arr. for Gtr. 3 (till chorus only).

\* Bkwds. gtr. arr. for Gtr. 3 (till chorus only).

Verse  
N.C.

A5 C D5 G A5

1. I dreamed I saw on a moon-lit stair, spread-ing his hands on the mul-ti-tude there. A

8va  
fdbk.

Rhy. Fig. 1

P.M. - - - - -

let ring - - - - -

slight P.M. -

\*Vib. top note only.

\*Vib. top note only.

[illegible]

**Fill 1**  
\* Gtr. 4

*mf*

**TAB**

9 9 7 7 9 7 9 7 5 5 4 7 5 4 7 5 4 5 4 7

\* Bkws. gtr. arr. for Gtr. 4 (till chorus only).

\* Bkwds. gtr. arr. for Gtr. 4 (till chorus only).



D5 E5 A5 Asus4

man who cried for a love gone stale and ice cold hearts of char-i-ty bare. (Bare.) I

fdbk.

P.M.

pitch: E

Gtr. 5: w/ Fill 2  
N.C.

A5 C Dadd11 D5

watched as fear took the old man's gaze, hopes of the young in trou-bled graves. "I

Gtr. 3

Gtr. 4  
divisi

Gtr. 2

P.M.

Fill 2

\*Gtr. 5

fdbk.

mf

TAB

\*Bkws. gtr. arr. for Gtr. 5 (this fill only)



# Pre-Chorus

Gtrs. 3, 4 & 5 tacet

A5

N.C.

see the day", — I heard him say. — So grey is the face of ev - er - y mor - tal.

Gtr. 2

End Rhy. Fig. 1

## Chorus

N.C.

C5 N.C.

D5

C5

D5

N.C.

D5

C5

D5

C5

(Oh, oh, peo - ple of the earth, lis - ten to the warn - ing, the proph-et, he said.) For

Rhy. Fig. 2



F5 C5 Bb5 C5 D5 N.C. D5 G5 G5 A5

fly and find the new green bough. Re - turn like the white dove. \_\_\_\_\_ 2. He  
(Ooh, \_\_\_\_\_ ooh. \_\_\_\_\_)

P.M. - - - - -

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

Verse

Gtr. 2: w/ Rhy. Fig. 1, simile  
N.C.

\* Two lead vocals arr. for one.

A5 C D5 G A5

told of death as a bone white haze, tak - ing the lost \_\_\_\_\_ and the un - loved babe. \_\_\_\_\_

D5 E5 A5 Asus4

Late, too late, all the wretch-es run, \_\_\_\_\_ these kings of beasts now count-ing their days. From

Gtr. 2: w/ Rhy. Fill 2  
N.C.

A5 C Dadd11 D5

moth-er's love \_\_\_\_\_ is the son es - tranged, \_\_\_\_\_ mar-ried his own, \_\_\_\_\_ his pre-cious gain. \_\_\_\_\_ The

Gtr. 3

17 15 18 17 18 15 17 17 15 18 17

Gtr. 4

Gtr. 5  
divisi

10 10 10 10 12 13 10 13/10 12 10 10 10

Gtr. 6

Gtr. 7  
divisi

7 7 10 7 9 10 7 7 10 7 7 7

\* Gtr. 4 indicated to left of slash in TAB.

Rhy. Fill 2  
Gtr. 2

P.M. - - - - -

T  
A  
B

7 5 3 2 3 5 2

0 0 0 0 0 0 0



# Pre-Chorus

Gtrs. 3 & 4 tacet

A5

N.C.

earth will shake, in two will break, and death all a-round will be your dow - 'ry.

Gtr. 5

Gtr. 6

Gtr. 7 divisi

6 7 7 9 9 10 10 9 10

2 3 4 5 6 7 8 9 10

# Chorus

Gtr. 2: w/ Rhy. Fig. 2

Gtrs. 5, 6 & 7 tacet

N.C.

C5 N.C.

D5

C5

D5

N.C.

D5

C5

D5

C5

F5

C5

Bb5

C5

D5

Gtr. 2: w/ Rhy. Fill 3

N.C.

D5

F#5

# Bridge

D5

C5

Bb sus2

F

Bb sus2

F

\* Gtr. 7 indicated to left of slashes in TAB.

# Rhy. Fill 3

Gtr. 2

(cont. in slash)

TAB

0 3 0 5 4 4



(cont. in notation)

Chord progression: D5, Gm, D5, C5

Lyrics: They'll be... zoo.) (Run-ning for to come...) (Run-ning for to come...) (Out of the rain! —) Oh!

Technical notation includes guitar-specific symbols: full 1/2, \* w/ bar, and fret numbers (13, 15, 17, 10, 12, 14, 11, 13, 12, 14, 10).

**Bridge**

Gtrs. 3-8 tacet  
G5

F#5

B5

B5/A

G5

Lyrics: Flee for your life. — Who heed me not, — let all — your trea- sure make — you. —

Technical notation includes guitar-specific symbols: let ring, fret numbers (5, 7, 4, 2, 0, 5, 7, 5), and a circled 5.

D

C5

G5

F#5

B5

B5/A

Lyrics: Oh, — fear for your life. — De-ceive — you not, the fires — of hell —

Technical notation includes guitar-specific symbols: let ring, fret numbers (5, 7, 4, 2, 0, 5, 7, 5), and a circled 5.



**\* Freely  
Csus2**

G5 D F5 Csus2  
 will take you, should death a - wait you.  
 (Hell will take you.)  
 let ring - - - let ring - - - let ring - - -  
 7 5 3 0 3 0 3 0 3 0 3 0

\* till band re-enters

**\*\* Hold chord and let fade through  
1st half of next meas.**

## A Capella Interlude

N.C.

Oh, \_\_\_\_\_ peo-ple can you hear me? \_\_\_\_\_ And now I know, and now I know, and now I

Oh, \_\_\_\_\_ peo-ple can you hear me? \_\_\_\_\_ And now I know, and now I

Oh, \_\_\_\_\_ peo-ple can you hear me? \_\_\_\_\_ And now I

know, I know, I know that you can hear me. \_\_\_\_\_ And now I know, now I know, -

know, and now I know, I know, I know that you can hear me. \_\_\_\_\_ And now I know, -

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

now I know, - now I know, - now I know, - now I know, - now I know, - now I know, -

now I know, - now I know, - now I know, - now I know, - now I know, - now I know, -

now I know, - now I know, - now I know, - now I know, - now I know, - now I know, -



now I know. \_ The earth will shake, in two will break. The earth will shake, in two will break.

now I know, \_ now I know. \_ The earth will shake, in two will break. The earth will shake, in two will

now I know, \_ now I know, \_ now I know. \_ The earth will shake, in two will break. The earth will

Death \_ all a - round, \_ a - round, \_ a - round, \_ a - round, \_ a - round, \_ a - round, \_ a - round. \_

break. Death \_ all a - round, \_ a - round, \_ a - round, \_ a - round, \_ a - round, \_ a - round, \_

shake, in two will break. Death \_ all a - round, \_ a - round, \_ a - round, \_ a - round, \_

Now I know. Now I know.

a - round, \_ a - round. \_ Now I know.

a - round, \_ a - round, \_ a - round, \_ a - round. \_

Now I know. Now I know, now I know. Now I know, now I know. Now I know, now I know.

Now I know. Now I know. Now I know, now I know. Now I know, now I know.

Now I know. Now I know. Now I know. Now I know, now I know.



Now I know, now I know. Woh, — woh, — woh, — woh, — woh, — woh, — woh, — woh. —

Now I know, now I know. Now I know, now I know. Woh, — woh, — woh, — woh, —

Now I know, now I know. Now I know, now I know. Now I know, now I know. Woh, — woh, — woh, — woh, —

Lis-ten to the wise, lis-ten to the wise, lis-ten to the wise, lis-ten to the wise, lis-ten to the wise man. —

woh, — woh, — woh, — woh. — Lis-ten to the wise, lis-ten to the wise, lis-ten to the wise, lis-ten to the wise, lis-ten to the wise man. —

woh, — woh, — woh, — woh. — Lis-ten to the wise, lis-ten to the wise, lis-ten to the wise, lis-ten to the wise, lis-ten to the wise man. —

N.C.(Bb) (Dm) (Bb)

La, la. La, la, la, la. La, la. La, la, la, la. La, la. La, la, la, la. La, la. La, la, la, la.

La, la. La, la, la, la. La, la. La, la, la, la. La, la. La, la, la, la. La, la. La, la, la, la.

(Gm) (Bb) (Eb)

La, la. La, la, la, la. La, la. La, la, la, la. La, la. La, la. La, la. La, la.

La, la, la, la. La, la. La, la, la, la. La, la. La, la, la, la. La, la. La, la. La, la.

(Gm) (D) (Gm) (F) (E°)

La, la. La, la. Come here. I, you. Come here. I, you. Come here. I, you.

La, la. La, la. Come here. I, you. Come here. I, you. Come here.



(Eb)

Ah. Ah. Ah. Ah. Lis-ten to the man, lis-ten to the man, lis-ten to the

Ah. Ah. Ah. Ah. Lis-ten to the man, lis-ten to the man, lis-ten to the man, lis-ten to the mad -

\* four voices \* four voices

(Dsus4)

G5 D5<sup>XII</sup> Bb5 D5<sup>XII</sup> B5 Ab5 F5

\* Gtr. 2 \*\*

man, lis-ten to the mad - man!

man!

\* Gtr. 2: one gtr. (next 2 meas. only).

\*\* Entire band w/ delay (next 2 meas. only).

### Instrumental Interlude

N.C.(E5) (D5) (E5) (D5) (E5) (D5) (E5) E5 D5 E5 N.C.(C5) Bb5 C5 Bb5 C5

Gtr. 4

Gtr. 5 divisi

Gtr. 6

Gtr. 7 divisi

\* Gtrs. 2 & 3

P.M. - - - P.M. P.M. P.M. P.M. - - - P.M. let ring - -

\* Two gtrs. arr. for one.

\*\*Gtr. 6 indicated to right of slashes in TAB.







E5 Gtr. 2 A5 E5 Gtr. 6 tacet A5 E5

15ma loco 8va 15ma 8va

P.H. P.H. - - -

full full

15 (15) 15 12 15 12 16 15 14 12 12 12 15 15 (15) 17 (17) 15 17 1 1/2 15 16 17 15 17

full full

(12) 14 14 14/14 10 12 9 14 15 14 15 14 14 14

Gtr. 7

(4) 5 6 7 9 9 9 9

(2) 2 4 0

Gtr. 3

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M.

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



A5 G5

8va

loco

(wah off)

1/2 full full full full

X 10 (19) 17 19 17 20 20 (20) 17 19 17 17 20 (20)

X 10

Two gtrs. \*Left group only Right group only

divisi

full full full full

(14) 12 15 15 12 17 19 (17) (17)

(14) 14

14 15 (14) 12 12 12 12 12 12 14 12

15 (15) 13 13 13 13 13 13 15 13

Two gtrs. \*Left group only Right group only

divisi

full full full full

(9) 9 14 14 14 (14) (14)

10 11 (10) 8 8 8 8 8 8 10 8

11 (11) 9 9 9 9 9 9 11 9

Two gtrs. \*Left group only Right group only

divisi

full full full full

P.M. P.M.

2 5 2 2 0 0 4 2 2 5

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

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

\* For the next 4 meas. only, harmony gtrs. are broken down into 2 groups: "Left group" for those 6 gtrs. panned left and "Right group" for those 6 gtrs. panned right. Each group is tacet while the other plays unless "Both groups" is indicated.

Rhy. Fig. 3

Gtr. 2

(cont. in slash)

TAB

0 4 0 5 0 5 5 7 5 0 4 0 4 7 5 7 7 7 7



N.C.

D5 C5 D5 A5

F5

Bb5<sup>I</sup>

C5

Bb5<sup>I</sup>

F5

G5

(cont. in notation)

Gtr. 2

P.M.

God

8va loco

(18) 19 17 17 15 17 15 17 15 15

Right group only Left group only Both groups Left group only

14 12 14 14 12 14 12 14 12 12 11/15 15/19 (15)/(19) 15/19 11/15 (11)/(15)

Right group only Left group only Both groups Left group only

10 8 10 10 8 10 8 10 10 10 10/13 11 (11) (10) 11 10/13 (10)/(13)

Right group only Left group only Both groups Left group only

12 10 12 12 10 12 10 12 11 11 10 12 (12) (10) 8/12 10 (10) (10)

Pre-Chorus

Gtrs. 3-8 tacet

N.C.

\* Lower gtr. indicated to left of slashes in TAB.

give you the grace to purge this place and peace all a-round will be your fu-ture.

Gtr. 2

2 0 1 2 3 4 5 6 7 7



# Chorus

Gtr. 2: w/ Rhy. Fig. 2

N.C. C5 N.C.

D5 C5 D5

N.C.

D5

C5 D5

C5

F5

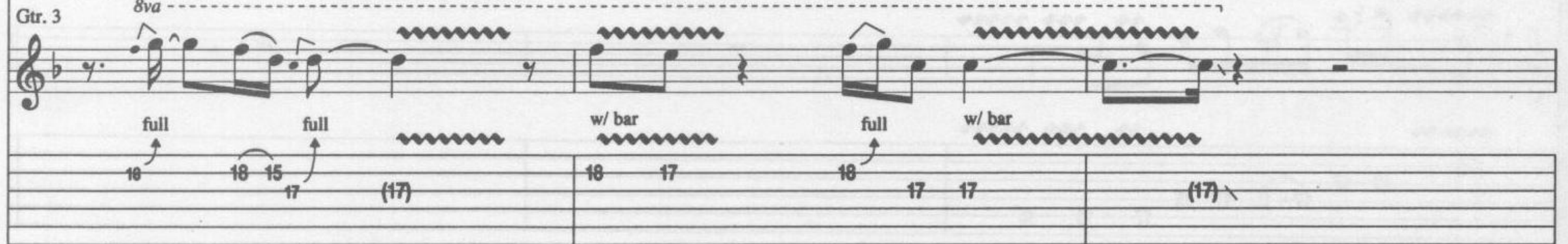
C5

Bb5

C5 D5



(Ah, ah, chil-dren of the land, love is still the an-swer, take my hand.) The vi-sion fades a voice I hear... (Ooh, ooh.)



N.C.

D5 Bb5

Gtr. 2: w/ Rhy. Fig. 2

N.C. C5 N.C.

D5

C5 D5

N.C.

D5

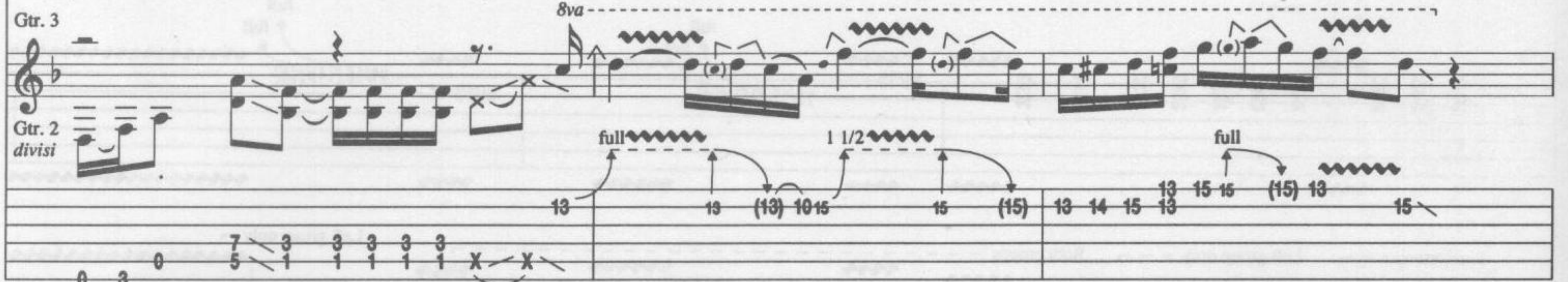
C5 D5

C5



(Lis-ten to the mad-man!)

Ooh, but



\* three voices

Gtr. 3 tacet

F5

C5

Bb5

C5

D5

N.C.

D5

C5

Bb5

C5

D5



still I fear and still I dare not...

(Laugh at the mad-man.)



\* three voices

\*\* both gtrs.

Gtr. 2 tacet

N.C.(D)

\* fdbk.



\* fdbk. pitch: E



**Freely**  
Gtrs. 3 & 4 tacet  
B $\flat$  sus2 Dm  
8va

\* (B $\flat$ ) \*\* Gtr. 2

P.M. 22 18 17 18 17 19 20 19

Gtr. 1

w/ fingers let ring - - -

1 2 3 1 2 3

\* Bass plays B $\flat$ .  
\*\* Two toy kotos arr. for one gtr. (next 7 meas. only).

**Faster**  
Dm C/D Dm B $\flat$  Dm

B $\flat$  sus2 loco P.M. 11 13 10 12 13 15 14

8va P.M. 17

accel. let ring - - - rit. let ring - - -

0 2 3 1 3 2 0 0 0 0 0 0 2 3 2 0 3 5 3 5 3 0 1 3 6 7 5 5 0 5 10 8 10 10 10 7

C B $\flat$  Cadd9 Dm N.C. (Dm) Dm C/D B $\flat$  F

rit. P.M. 10 12 13 11 10 10

Harm. let ring - - - let ring - - - let ring - - - rit. let ring - - - let ring - - -

5 6 3 5 3 0 3 0 1 0 2 3 1 3 2 0 7 6 5 5 3 10 12 13 11 10 10 12 12

Segue to "LOVE OF MY LIFE"

Gtr. 2 tacet Gmadd4 F C/E G7/D C Dm G C

\* Gtr. 2 (acous.)

Gtr. 1 divisi \*\* H.H. † Harm. - - -

a tempo let ring - - - let ring - - - let ring - - - let ring - - - let ring - - -

11 10 8 6 5 3 6 (6) 3 0 3 5 5 5 (5) 2 3 5 0 5 0 5 0 5 0 3 (15) 12 12 12

\* Tune down: ④ = C  
② = G

\*\* Harp harmonics. While fretting C (③ 3 fr.), lightly touch 5th str. at 15th fret w/ pick hand index finger. Pluck from behind w/ pick hand thumb nail.  
† Standard harmonics (strike w/ pick).  
†† Let harmonics ring into next song (Gtr. 2 only).



**Words and Music by Freddie Mercury**

**Freely** ♩ = 82

\*Gtrs. 1 & 2 are acous. gtrs. held over from "The Prophets' Song".  
Gtr. 1: w/ fingers  
Gtr. 2 (④ ↓ C, ② ↓ G): w/ pick  
†Piano arr. for gtr.

\*\*\*Harp harmonic.  
See explanation in  
last bar of "The  
Prophets' Song".

\*Brush strs. w/ thumb (both chords).



Verse

C Am Dm G7

1. Love of my life, — you've hurt — me. You've bro-ken my heart — and — now you leave — me.

Rhy. Fig. 1  
Gtr. 3

C C13 C7 F Dm Am Bb F

Love of my life, — can't you see? — Bring it back, bring it back. Don't take it a — way — from me be-cause —

Bb Am Dm Gm7 C7 F Bb F/A Gm F

— you don't know — what it means to me. —

End Rhy. Fig. 1

\*accel. a tempo

\*Not included when Rhy. Fig. 1 is recalled.

Verse

Gtr. 3: w/ Rhy. Fig. 1, simile

Bb F G7 C Am Dm

2. Love of my life, — don't leave — me. You've tak-en my love — and (All my



G7 C C13 C7 F Dm Am

now de - sert me. Love of my life, can't you see? Bring it back, bring it back. Don't  
love.) (Please bring it back, back, back.

Bb F Bb Am Dm Gm7 C7 F

take it a - way from me be - cause you don't know what it means to me.  
Take it a - way from me. Oo, know. Means to me.

C7 F C7 F F7 Bb F/A Cm7(add4) Bb F/A Gm F

Gtr. 4: w/ Fill 1

Gtr. 3

5 5 6 5 6 6 5 13 10 11 10 11 (10) 10 15 13 16 15 13 (1113) 11 13 13 8 7 8 7 5 13 12 15 15 15 13 15 12 15 10 13

Bridge

Dm Am Bb

You will re - mem - ber when this is blown o - ver, and ev - 'ry-thing's all — by the

The musical score for the bridge of 'The Wind' is presented in three systems. The first system shows the vocal melody in 2/4 time, starting with a whole rest followed by eighth and quarter notes. The second system continues the melody with lyrics. The third system shows the guitar accompaniment with chords and fingerings. The bridge is marked with a 'Dm' chord, and the key signature changes to Bb for the final measure.

**Fill 1**  
Gtr. 4 (dist.)

The musical score for Gtr. 4 (dist.) is written on a single staff. It begins with a 4/4 time signature, followed by a 2/4 time signature, and then returns to 4/4. The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A swell (marked with an asterisk and a wedge) begins under the A4 note, reaching a crescendo (marked *mf*) under the B4 note. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A feedback effect (marked *fdbk.*) is indicated by a dashed line and a wavy line above the staff, starting under the C5 note and continuing through the B4 and A4 notes. The score ends with a quarter note G4. The TAB section below the staff shows the fret numbers for each note: 8 for G4, 8 for A4, 7 for B4, 5 for C5, 3 for B4, 1 for A4, 0 for G4, and 1 for the feedback effect. The feedback effect is marked with a wavy line and the text *fdbk.* above the staff.

\*Vol. swell



F A7 Dm Am D/F#

way. When I grow old - er, — I will be there - at your side — to re - mind - you how  
(Ooh, yeah.) (Ooh.) (To re - mind - you...)

Gm7 C7 F

I still love - you. (I still love you. — )

Guitar Solo

C7 F C7 F

Gtr. 3

\*Turn gtr.'s tone control to zero.

C7/G F C/E Dm C F7 Bb F7 Bb F/A C7/E

8va

full

\*fdbk.

\*\*

*f*

\*Don't re-strike note.  
\*\*Don't let E (C 12fr) ring past 3rd beat.







Gtr. 3: w/ Rhy. Fig. 1, meas. 7-10 only  
Gtr. 4 tacet

Gtrs. 6-10 tacet

\*Vol. swell                      \*\*Slight vib.

\*Harp & piano arr. for one gtr. (this bar only).

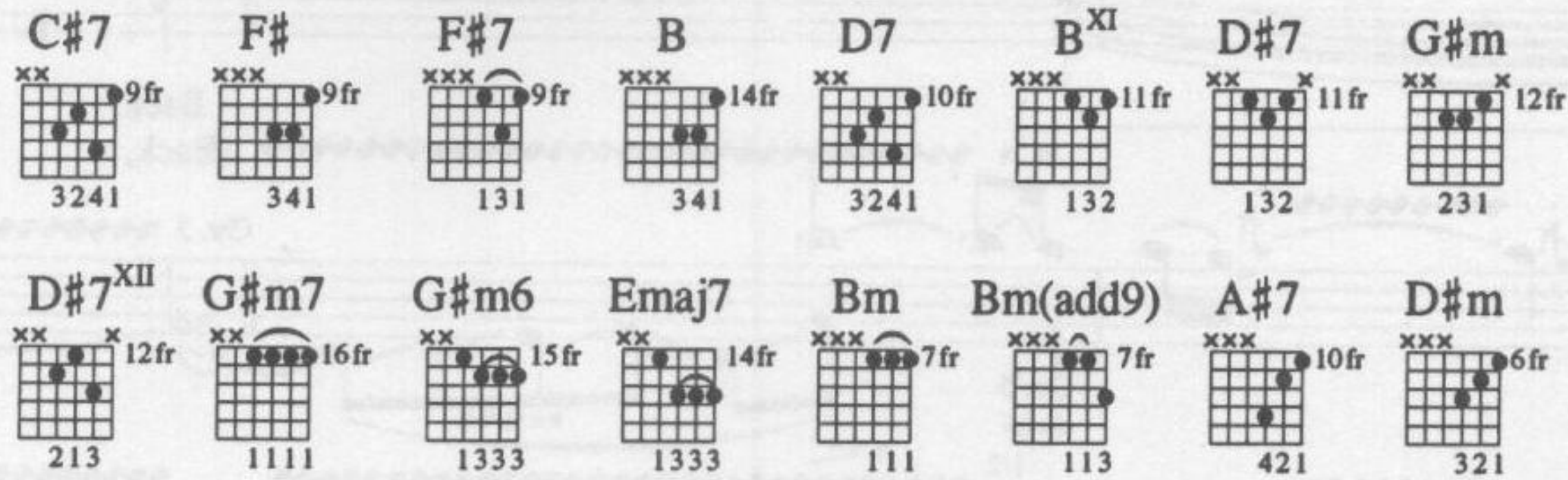
\*Brush str. w/ thumb.

\*Vol. swell



# Good Company

Words and Music by Brian May



## Intro

Moderately Fast ♩ = 182 (♩ - ♩<sup>3</sup>)

N.C.(B)

\* 8va

(D#°)

(C#6)

(F#)

\*\*Gtr. 1C

\*\*Gtr. 1B  
divisi

\*\*Gtr. 1A

\*\*Gtr. 1  
divisi

TAB

16 19 16 19 18 17 18 17 16 18 16 14/19

16 16 14 17 18 17 16 18 16 15

11 11 (11) 8 8 8/8

\*8va refers to both gtrs.

\*\*Because of the multitude of gtrs. with different tones involved and for ease of labeling, some gtr. numbers may not refer to the same gtr. throughout.

†Throughout song, lower gtr. indicated to left of slashes in TAB (unless otherwise indicated).

## Verse

Gtrs. 1-1C tacet

C#7  
Rhy. Fig. 1

F#

C#7

\*Gtr. 2

mf

1. "Take good care of what you've got," my fa - ther said to me, — as he puffed his pipe and

\*Ukulele arr. for gtr.

Ba - by B. — he dan - dled on his knee. — "Don't fool with fools who'll turn — a - way, — keep all —

— good com - pa - ny. — Ooh, hoo. — Ooh, hoo. —

\*For next 5 meas. only, Gtr. 2 plays w/ straight eighths feel (♩ - ♩). This is not included when Rhy. Figs. 1 & 2 are recalled.

End Rhy. Fig. 2 Rhy. Fig. 3

F#7

Bxi

D7

C#7

End Rhy. Fig. 3

F#

TAB

Take care of those you call your own — and keep good com - pa - ny. —

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# Verse

Gtr. 2: w/ Rhy. Fig. 1, simile

C#7

2. Soon I grew and hap - py too, — my ver - y good friends and me.

Gtr. 1

F#

10 9 12 11 9 11 9 (9) 14 16 14 13 14 14 16 17

C#7 F#

Play all day with Sal - ly J., — the girl — from num - ber four. —

18 (18) 16 15 14 (14 16) 14

F#7 \*BXI D7 C#7 F#

Ver - y soon — I begged her, "Won't you keep me com - pa - ny?" — Ooh, hoo. —

13 14 9 10 10 9 11 14 9 11 (11 13) 11

\*Till end of song, substitute BXI for B when Rhy. Fig. 1 is recalled.

Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile

Gtr. 1 tacet

C#7 F#

Ooh, hoo. — Ooh, hoo. —

Gtr. 3

Gtr. 3A divisi \*w/ wah - wah

Gtr. 3B

Gtr. 3C divisi \*w/ wah - wah

2 4 (2) 4 4 3 2 2 3 (3) 3 3 1 3 (1) 3 4 3 1 4 (4) 4 4

\*All wah indications refer to both gtrs. (except when one gtr. is tacet).

\*\*+ = closed (pedal down)

o = open (pedal up)



C#7

\*w/ Fill 1  
F#

Gtr. 2: w/ Rhy. Fig. 3, simile  
Gtrs. 3 - 3C tacet F#7

Ooh, hoo. —

"Come mar-ry me, — for

sim.

Gtr. 1B

Gtr. 1A

(end wah - wah) divisi

sim.

Gtr. 1

(end wah - wah)

\* Played by overdubbed gtr.

B D7 C#7 F#

ev - er more — we'll be good com - pa - ny." —

Gtr. 1B

Gtr. 1A

divisi

Gtr. 1C

Gtr. 1

divisi

Gtr. 1D

Gtr. 1E

divisi

mf

mf

Fill 1

TAB



# Interlude

Gtrs. 1D, 1E & 2 tacet

N.C.(B)

(D#°)

Gtr. 1 tacet

(C#6)

(F#)

Now,

\* 8va

Gtr. 1C

Gtr. 1B

divisi

full full

Gtr. 1A

Gtr. 1

divisi

full

\*8va refers to both gtrs.

## Bridge

D#7

G#m

Gtr. 2

\*sim.

mar-riage is an in - sti - tu - tion, sure.

My

Gtr. 1B

Gtr. 1E

divisi

Gtr. 1A

Gtr. 1D

divisi

Gtr. 1

Gtr. 1C

divisi

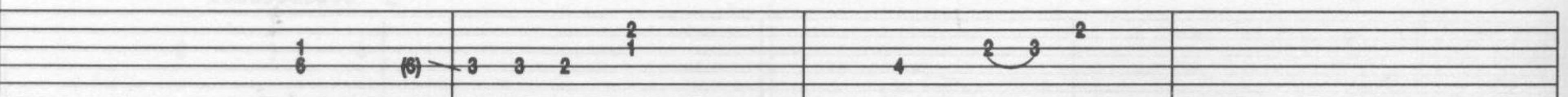
Gtr. 1F

mf

\*Play same rhythmic pattern while changing chords as indicated.



C#7

F#  
Gtr. 2D#7<sup>XII</sup>



Gtrs. 1C-1G tacet  
G#m7

G#m6

Emaj7

G#m

\*sim.



Gtr. 1B

Gtr. 1C

Gtr. 1B  
divisi

Gtr. 1A

Gtr. 1

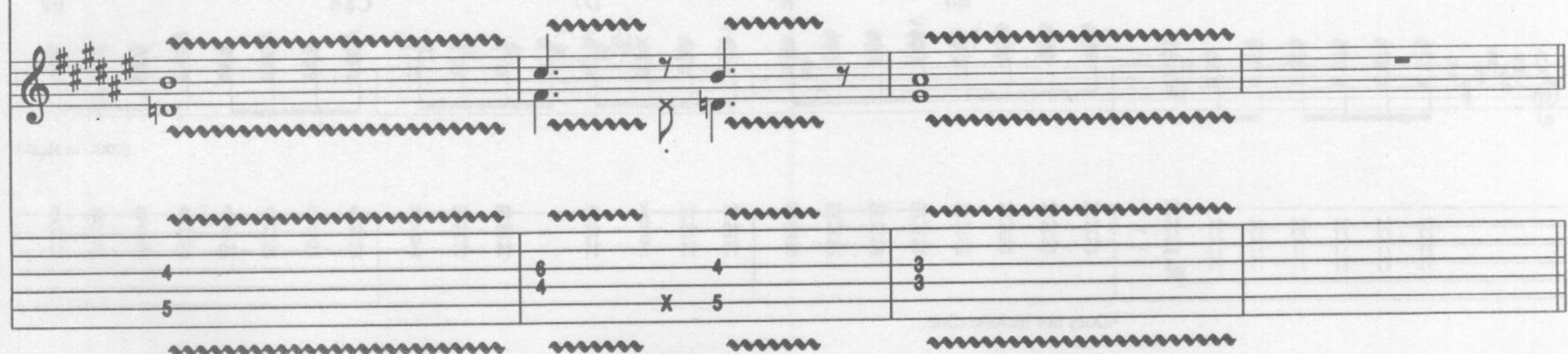
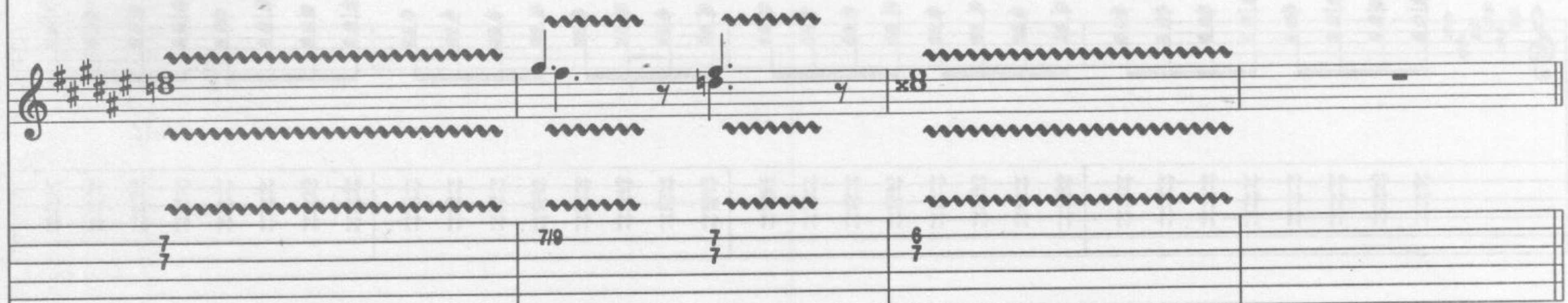
\*as before

Bm

Gtr. 2  
Bm(add9)

Bm

A#7





# Verse

Gtr. 2: w/ Rhy. Fig. 1, simile  
Gtrs. 1-1C tacet

C#7 F#

flour-ished in my hum-ble trade, my rep-u-ta-tion grew. The

C#7 F#

work de-voured my wak-ing hours, but when my time was through... Re-ward

(Mmm, mmm.)

F#7 B<sup>XI</sup> D7 C#7 F#

of all my ef-forts, my own lim-it-ed com-pa-ny.

## Instrumental

\*Gtr. 2 C#7 F#

3

12	11	12	11	12	11	11	12	12	12	12	11	12	11	11	11	14	12	14	11	14	12	11	14
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	11	11	11	11	11	11	11	11
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	

\*Two ukuleles arr. for one gtr. (next 19 meas. only).

C#7 F#

14	12	14	11	14	11	11	11	12	11	12	11	11	12	12	11	11	11	14	12	14	11	14	12	11	14
11	11	11	11	11	11	11	11	10	10	10	10	10	10	10	10	10	10	11	11	11	11	11	11	11	11
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11

\*Rhy. Fill 1

End Rhy. Fill 1

E6 B D7 C#6 F#

(cont. in slash)

14	14	14	14	14	11	11	14	14	14	12	12	12	12	11	11	11	X	10	10	10	X	9	9	9	9	9	9	X	9
11	11	11	11	11	11	12	14	14	14	14	14	14	14	12	12	12	X	13	13	13	X	11	11	11	11	11	11	X	11
11	11	11	11	11	11	11	15	15	15	13	13	13	13	11	11	11	X	11	11	11	X	10	10	10	10	10	10	X	11

\*Does not include slide.



Gtr. 2: w/ Rhy. Fill 1  
E6

B

D7

C#7

Gtrs. 1-1B tacet  
Bm

Gtr. 2

F#

3

Gtr. 2

I — hard - ly no - ticed Sal - ly as — we part - ed com - pa - ny.

Gtr. 1E

Gtr. 1D  
divisi

w/ flanger

Gtr. 1B

Gtr. 1C

Gtr. 1B  
divisi

w/ flanger

Gtr. 1A

Gtr. 1  
divisi

\*Gtr. 1A indicated to left of slash in TAB.

Gtrs. 1C-1E tacet

D#m

decresc.

Bridge

Freely (♩ - ♩)

Gtrs. 2-2D tacet

G#m7

G#m6

Emaj7

All through the years, — in the end — it ap - pears.

Gtr. 3D

Gtr. 3E  
divisi

12  
8

Gtr. 2B

Gtr. 3

Gtr. 2A  
divisi

Gtr. 3A  
divisi

w/ flanger

2

4

2/5

Gtr. 2D

Gtr. 3B

Gtr. 2C  
divisi

Gtr. 3C  
divisi

w/ flanger

(4)

0

3



Chords: G#m, Bm, F#, Bm7, A#7, \*w/ Fill 2

Lyrics: there was nev - er real - ly an - y - one but me.

Chords: 11/9, 10/7, 11, 10, 13/8

Chords: 8, 18, 8, 8

Chords: 4, 3, 2/2, 3, 3

Chords: 1, 2/5, 2-9, 10-12, 3

Chords: Gtrs. 3B & 3C, Gtr. 2B, Gtr. 2C divisi

\*Played by overdubbed gtr.

# Verse

In Time (Tempo I) (♩ = 3♩)

Gtr 2: w/ Rhy. Fig. 1, 1st 10 meas., simile  
Gtrs. 3-3E tacet

Chords: C#7, F#, C#7

Lyrics: 4. Now I'm old, I puff my pipe but no one's there to see. Well, I pon - der on the

Chords: Gtr. 3

Chords: 7, 5, 6, 7, 6, 9

Fill 2

Chords: 3, 3

Chords: 10, 11, 12, 13, 13, 14, 15, 16

TAB



Gtr. 3 tacet  
F#

F#7

Gtr. 3A tacet  
B<sup>XI</sup>

D7

les-son of my life's in - san - i - ty. —

Take care of those you call your own —

Gtr. 3A

(9)

2 3

1 2

3 4

D7

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 1, last 2 meas., simile  
C#7 F#

Outro

Gtr. 2: w/ Rhy. Fig. 1, simile  
C#7

and keep good com - pa - ny. —

Gtr. 3

Gtr. 3B

Gtr. 3A  
divisi

F#

C#7

15

14 16

14 15

14

16

15

16

16

15

16

12

13

13

12

13

14

7

6 6

6 7

6

5

6

6

5

6

5

6

6

5

6

6

4

3 4

2

3

3

4

3

4

4

4

3

4

3



F# F#7 B<sup>XI</sup> D7

15 15 14 15 16 16 15 16 | 17 17 16 17 18 | 19 19 18 19 | 19 19 18 19

4 | 4 6 | 6 8 | 9 | 5 6 | (6) 4 | 3 5

C#7 F# Gtr. 2: w/ Rhy. Fig. 1, 1st 11 meas., simile C#7

15 15 15 14 13 | 16 16 15 14 14 | (14 16) 14 | 14 16 14 13 | (14 16) 14 | 14 16 18

2 4 | 6 6 | 6 5 4 3 | 1 | (1) 4 | 9 9 6 9 | 9 9 8 9 | 5 6 6 7

F# C#7

18 (14 16) 14 | 18 | 16 15 14 | 16 15 14 14 | 11 12 13 | 14 | 14 16 17 18 17 16 | 14

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



F#

F#7

B<sup>XI</sup>

D7

14 16 14 13 16 14 11 13 13 11 11 12 13 14 12 14 15 16 12 13 14 15

11 10 9 8 7 11 11 10 11 7 7 8 7 7 8 7 7 8 7

4 (4) 4 4 3 6 4 2 7 6 5 (5)

C#7

F#

Gtr. 2

Gtr. 1C

Gtr. 1B *divisi*

Gtr. 1A

Gtr. 1 *divisi*

\*8va

9 11 9 8 11 9 9 11 16 19 16 19

6 6 5 4 3 2 3 6 16 16 14 17

4 5 6 8 9 (9) 13

Gtrs. 2, 3, 3A & 3B tacet  
N.C.(B)

(D#°)

\*8va refers to both gtrs.

(C#6)

(F#)

(Bm)

8va

full

18 17 18 17 16 18 16 15 14/19 11 12 13 14 14 13 12 11 9 7 (9)

2 3 7 9 10 11 11 10 9 7 9 (7 9) 7 (7 9) 7

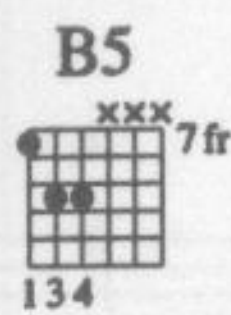
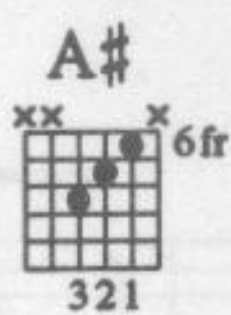
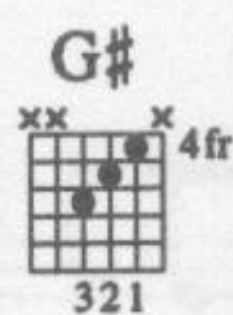
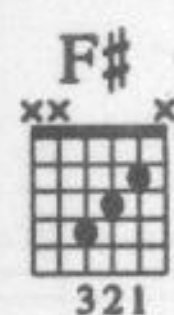
3 4 4 3 4 2

\*Vol. swell (both gtrs.)



# Bohemian Rhapsody

Words and Music by Freddie Mercury



## Intro

Moderately Slow Rock ♩ = 72

band tacet

N.C.(Gm7)

(C7)

(F7)

(Bb)



*mf* Is this the real life? Is this just fan-tas-y? — Caught in a land-slide, no es - cape from re - al - i - ty.

Gm

Bb

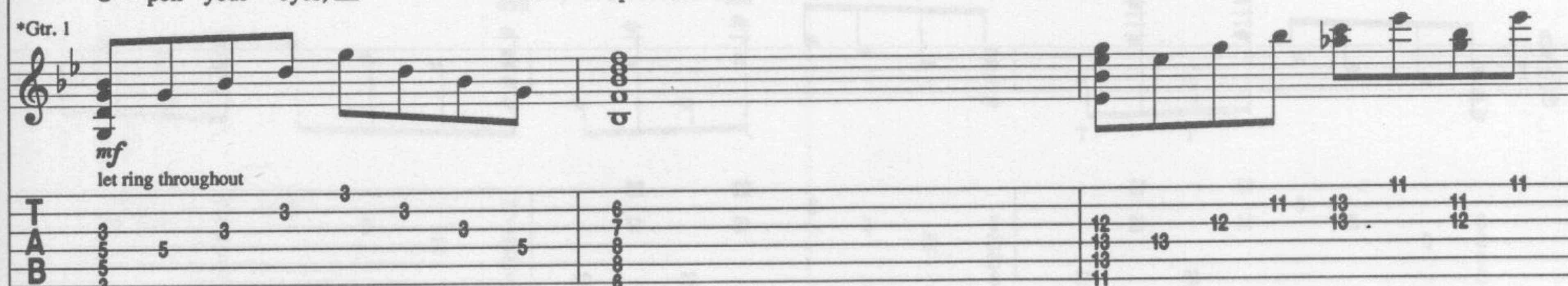
Eb



O - pen your eyes, — look up to the skies — and see. —

\*Gtr. 1

*mf*  
let ring throughout



\*Piano arr. for gtr.

Cm7

F

B

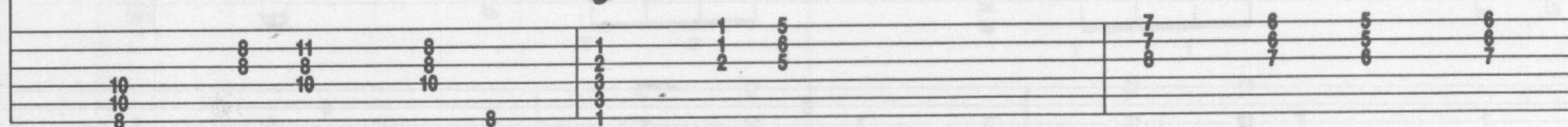
Bb

A

Bb



I'm just a poor — boy, I need no sym - pa - thy. — eas - y come, eas - y go,  
(Ooh, poor boy. Be - cause I'm)



B

Bb

A

Bb

Eb

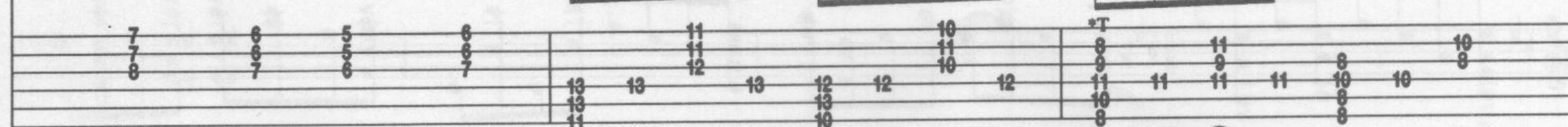
Bb/D

C#°

F7/C



lit - tle high, lit - tle low. An - y way the wind blows } does - n't real - ly mat - ter to  
(Ooh, the wind blows)



\*T - Thumb on ⑥



F7/Eb bass enters Bb Verse Bb

me, to me. 1. Ma-ma, just

Rhy. Fig. 1

T T T T T

(10) 10 13 10 11 10 13 15 13 15 13 15 13 15 13

Gm Cm Cm7 F

killed a man, put a gun a - gainst his head, pulled my trig-ger, now he's dead.

8va loco

T T

17 15 22 20 11 8 10 8 10 8 10 8 15 15 8 20 20 8 10 8 10 8

Bb Gm Cm G+5/B Eb/Bb

Ma - ma, life had just be-gun, but now I've gone and thrown it all

T T T T

15 13 17 15 8 8 8 8 8 8 8 8 13 13 15 15 8 7 8

drums enter A° Abmaj7 Eb/G Eb Bb/D Cm Fm C/E Ab/Eb D°

a - way. Ma-ma, oo, did-n't mean to make you cry. If

mf 8va loco End Rhy. Fig. 1

7 8 8 8 8 11 11 11 8 22 20 8 8 8 8 13 13 13 13 10 10 10 10 8 10 10 8 8 8 7 7 11 10 8 20 20 8 7 8 5



B $\flat$  B $\flat$ 6 B $\flat$ 7 E $\flat$  B $\flat$ /D Cm A $\flat$ m

I'm not back a - gain - this time to - mor - row, car - ry on, car - ry on, as if noth - ing real - ly mat -

E $\flat$  A $\flat$ /E $\flat$  E $\flat$  C $^\circ$  B $\flat$ 7sus4 $\flat$ 9 B $\flat$

ters.

*mp* T T T T

# Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

B $\flat$  Gm Cm Cm7 F

2. Too late, — my time has come, — sent shiv - ers down my spine, — bod - y's ach - in' all — the time. —

B $\flat$  Gm Cm G+5/B E $\flat$ /B $\flat$

Good - bye — ev - 'ry - bod - y, I've got to go, got - ta leave you all be - hind — and face —

A $^\circ$  A $\flat$ maj7 E $\flat$ /G E $\flat$  B $\flat$ /D Cm

— the truth. — Ma - ma, — oo, — (An - y way the wind blows.)

(Ooh. — )

\*Gtr. 2 (dist.)

*f* *f*

\*Two gtrs. arr. for one.







[illegible]

Cm Fm C/E Ab/Eb D° Gtr. 1: w/ Rhy. Fill 2 C B Bbm  
 D<sup>b</sup>

rake - rake  
 steady gliss.

\*Play this note slightly behind the beat.

[illegible]

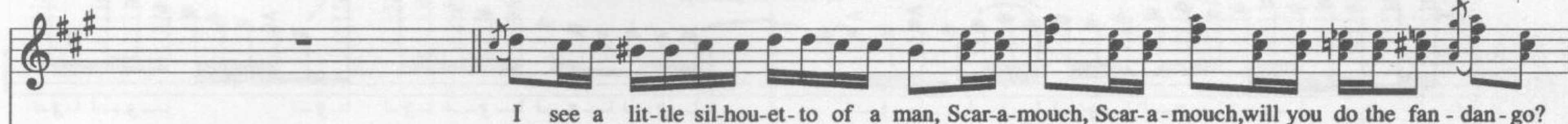


# Interlude

Gtrs. 2 & 3 tacet

D/A A A° A D/A A A° A D/A A D/A A A° A D/A A

A



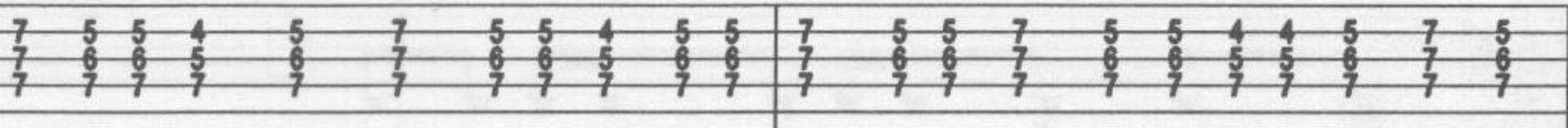
Gtr. 3

Gtr. 1

sim.



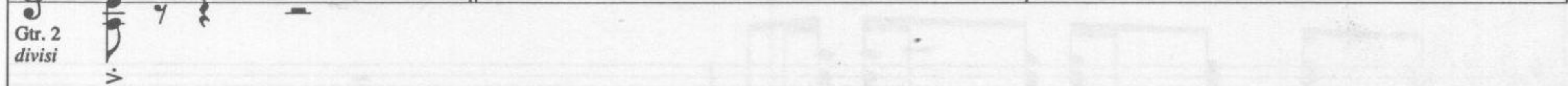
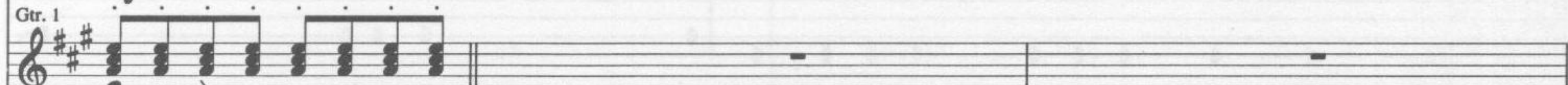
7



Gtr. 1

mf

Gtr. 2  
divisi



C#/G#

G# C#/G# G#

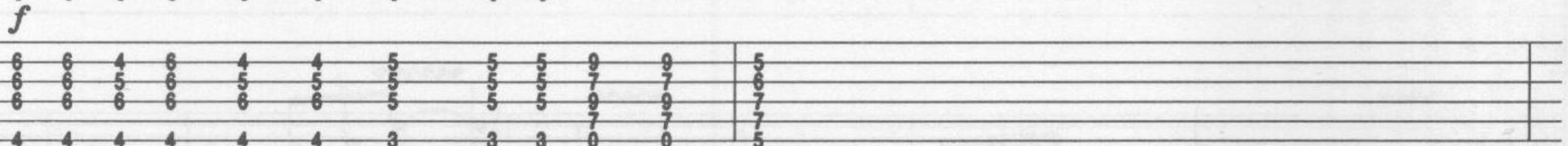
C/G

E7

A



Thun-der-bolt and light-ning, ver-y, ver-y fright-'ning me. Gal-i-le-o. Gal-i-le-o. Gal-i-le-o. Gal-i-

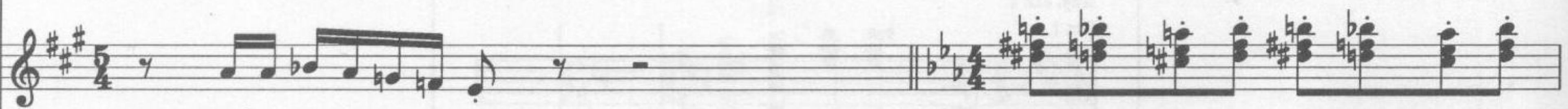


N.C.

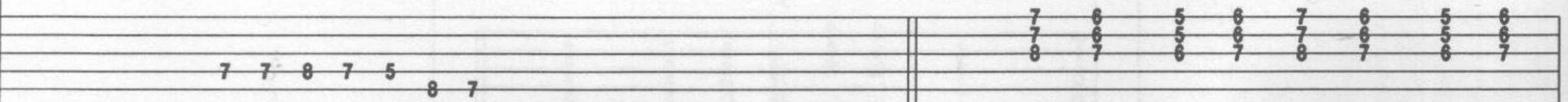
B Bb A Bb B Bb A Bb



Gal-i-le-o. Gal-i-le-o fig-a-ro. Mag-nif-i-co, oh, oh, oh, oh. I'm just a poor boy, no-bod-y loves me.



mf



\*Each of these notes is sung by a separate voice, and each sustains into the next meas.



Ab/Eb Eb Eb° Eb Ab/Eb Eb Eb° Eb Ab Eb/G F7 Bb Ab/Eb Eb C° Bb7sus4b9

He's just a poor boy from a poor fam-i - ly. Spare him his life from this mon - stros - i - ty.

*f* *mf*

9 8 8 7 8 9 9 8 7 7 8 4 4 4 4 4 4 4 4 3 11 11 12 11 11 10 0 11  
 8 8 8 8 8 8 8 8 8 8 8 5 5 5 5 5 5 5 2 10 12 12 11 11 10 0  
 10 8 8 7 8 10 10 8 7 7 8 6 6 6 6 6 6 6 1 2 2 2 3 3 3 3  
 11 11 11 11 11 11 11 11 11 11 11 4 4 4 3 3 3 3 1 1 1 1 1 1 1

B Bb A Bb B Bb Bb° Bb5 Eb Bb5 Eb Bb Bbsus4 Bb Bbsus4 Bb

Eas - y come, eas - y go, will you let me go? Bis - mil - lah! No, we will not let you go. Let him go! -

T T T T T T

7 6 5 6 7 6 6 4 6 6 7 8 8 8 7  
 7 6 5 7 7 6 5 3 6 6 7 8 8 8 8  
 8 7 8 7 8 7 6 6 8 8 8 8 8 8 8  
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Bb Eb Bb Bbsus4 Bb Bbsus4 Bb Bb Eb Bb

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

T T T T T T T

6 8 7 7 7 8 6 8 7 6 8 8 7 7  
 8 8 8 8 8 8 8 8 8 8 8 8 8 8  
 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Bbsus4 Bb Bbsus4 Bb Bbsus4 Bb Bbsus4 Bb Bbsus4 Bb

will not let you go. Let me go! Will not let you go. Let me go! Will not let you go! -  
 Nev-er, nev-er, nev-er, nev-er let me go, oh, oh, oh, oh.

T T T T T T T T T T T

7 8 6 8 7 7 8 6 8 7 7 8 6 8 7  
 8 8 8 8 8 8 8 8 8 8 8 8 8 8  
 6 6 6 6 6 6 6 6 6 6 6 6 6 6

\*Separate voices; sustain all notes.



B5 A5 D Db Gb Bb5 Eb5 Eb Ab Eb N.C. Bb

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

Faster ♩. = 138

Gtr. 1 tacet

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

me, for me!

Gtr. 2  
Gtr. 3 divisi  
cresc.  
Gtrs. 2 & 3

Breakdown  
N.C.(Eb)  
Gtrs. 2 & 3

f P.M.



**Bridge**  
Bb5

(F)

So \_\_\_ you think \_ you \_\_\_ can stone me \_\_\_ and spit in my

Eb5

Bb5 N.C. Bb5

eye? So you think you can

love me \_\_\_ and leave me \_\_\_ to die? \_\_\_\_\_ Oh, \_\_\_\_\_

The musical score is written for three parts: Voice, Piano, and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The piece is in 32 measures, divided into four measures per system.

**System 1:**

- Measure 1:** Voice: "ba - by," (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).
- Measure 2:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).
- Measure 3:** Voice: "can't \_ do this to \_ me," (half note, B-flat); Piano: B1, A1 (half notes); Bass: B1, A1 (half notes).
- Measure 4:** Voice: "ba - by." (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).

**System 2:**

- Measure 5:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).
- Measure 6:** Voice: (half note, B-flat); Piano: B1, A1 (half notes); Bass: B1, A1 (half notes).
- Measure 7:** Voice: (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).
- Measure 8:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).

**System 3:**

- Measure 9:** Voice: (half note, B-flat); Piano: B1, A1 (half notes); Bass: B1, A1 (half notes).
- Measure 10:** Voice: (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).
- Measure 11:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).
- Measure 12:** Voice: (half note, B-flat); Piano: B1, A1 (half notes); Bass: B1, A1 (half notes).

**System 4:**

- Measure 13:** Voice: (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).
- Measure 14:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).
- Measure 15:** Voice: (half note, B-flat); Piano: B1, A1 (half notes); Bass: B1, A1 (half notes).
- Measure 16:** Voice: (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).

**System 5:**

- Measure 17:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).
- Measure 18:** Voice: (half note, B-flat); Piano: B1, A1 (half notes); Bass: B1, A1 (half notes).
- Measure 19:** Voice: (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).
- Measure 20:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).

**System 6:**

- Measure 21:** Voice: (half note, B-flat); Piano: B1, A1 (half notes); Bass: B1, A1 (half notes).
- Measure 22:** Voice: (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).
- Measure 23:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).
- Measure 24:** Voice: (half note, B-flat); Piano: B1, A1 (half notes); Bass: B1, A1 (half notes).

**System 7:**

- Measure 25:** Voice: (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).
- Measure 26:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).
- Measure 27:** Voice: (half note, B-flat); Piano: B1, A1 (half notes); Bass: B1, A1 (half notes).
- Measure 28:** Voice: (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).

**System 8:**

- Measure 29:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).
- Measure 30:** Voice: (half note, B-flat); Piano: B1, A1 (half notes); Bass: B1, A1 (half notes).
- Measure 31:** Voice: (half note, B-flat); Piano: G2, F2, E2 (quarter notes); Bass: G2, F2, E2 (quarter notes).
- Measure 32:** Voice: (half note, B-flat); Piano: D2, C2 (half notes); Bass: D2, C2 (half notes).



N.C.(F5) Bb5 N.C.(F5) Bb5 N.C.(Eb)

Just got - ta get out, — just got - ta get right out - ta here. —

(F)

Gtr. 1  $F^\sharp$   $G^\sharp$   $A^\sharp$  B5 Gtrs. 2 & 3  $A^\flat 5$

Gtr. 1 tacet

(cont. in slash)

\*Gtr. 5

\*Gtr. 4 *divisi*

\*Gtrs. 4 & 5 w/ dist.

Bb5

Gtrs. 4 & 5 tacet

Gtr. 1

*rit.*

(cont. in notation)

\*Doubled by lower octave on recording.



**Outro**  
**Slower** ♩ = 72

**Slower** ♩ = 72

E♭ B♭/D Cm G/B Cm G/B Cm B♭ E♭ D Gm A♭sus2 E♭

Ooh, ooh, ooh, ooh, \_ yeah. Ooh, \_ yeah.

Gtrs. 5, 6 & 7: w/ Fill 1

Gtr. 3  
Gtr. 4  
dim.

w/ bar

Gtr. 2

Gtr. 1

mf

**Fill 1**

**Fill 1**

Gr. 5

Gr. 6 (dist.)  
divisi

*mf*

1/2 1/2 full

TAB

Gr. 7 (dist.)

*mf*

TAB



Gtrs. 2-4 tacet Cm Gm Gtrs. 5-7 tacet Cm Gm Cm Abm

Noth-ing real-ly mat-ters, \_\_\_\_\_ an-y-one can see noth-ing real-ly mat-ters,

Gtr. 1

Ab/Bb Eb Ab/Eb Eb Eb° Bb/D Dbmaj13

noth-ing real-ly mat-ters to me. \_\_\_\_\_

T T T

Gtr. 2 (clean) *mf*

C Db° C F Bb F F° C7sus4 F

An-y-way the wind blows...

*rit.*

w/ bar *rit.* *dim.*



# God Save The Queen

Arranged by Brian May

Freely ♩ = 60

\*G Em C6 D A7/E D/F# G Em C G/D D#° Em Am G/D D

Fade In

(snare drum) Gtr. 1

*f*

Gtr. 5  
divisi

T	8	8	10	7	8	10	7	7	8	7	10/7	8	10	8	7
A															
B															10

Gtr. 2

Gtr. 3  
divisi

*f*

T	3	5	5	3	2	3	3	5	5	3	5	4	5	5	4	2
A	4	4	5	7	7	7	5	5	5	5	4	5	7	5	4	4
B																

\*\*Gtr. 4

*f*

T	5	2	3	5	2	4	5	2	3	5	1	2	3	5	0
A															
B															

\*Chords implied throughout.

\*\*Tune down: ⑥ = D

\*Higher gtr. indicated to left of slashes in TAB throughout.







G 8va----- D7 G7 C G/D Dsus4 D C

\*+2, +1 1/2

Gtrs. 6 & 7 *loco*

Gtr. 1 *divisi a tempo*

full full

w/ bar \*+2, +1 1/2 rit.

Gtrs. 9 & 10

Gtr. 2 *divisi a tempo*

19 20 19 17 20/20 19 20 22 20 22 20 22 19 17 20 17

17 16 14 12 14

\*+2, +1 1/2

w/ bar \*+2, +1 1/2 rit.

Gtrs. 11

Gtr. 3 *divisi a tempo*

12 13 12 14/11 12 12 13 15/12 13 14 (13) 12 14/12 11 12/9 12 10 9

7 5 7 7 6 7 7 6 5 7 7 5 (15) 10

Gtrs. 4 & 12

5 7 5 4 7 5 3 2 5 3 3 5 5 3

\*Bar indications refer to all 4 gtrs.  
Gtrs. 7 & 9: Silently pull bar up 2 whole steps; Gtrs. 6 & 10: Silently pull bar up 1 1/2 steps.

Gtrs. 6 - 12 tacet G Gtr. 2 tacet C

Gtr. 1

Gtr. 5 8va-----

Gtr. 1 *divisi A.H. T*

\* < p < p

12 14 12 10 9 7 5 7 5 4 2 4 19 20 17

Gtr. 2

Gtr. 6 8va-----

\* < p < p

9 10 9 7 5 20 19

Gtr. 3

10 (10) 5 (5) 3 5 5

Gtr. 4

5 3

\*Vol. swell (next 2 meas.)