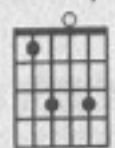


BOHEMIAN RHAPSODY

Words and Music
by FREDDIE MERCURY

B \flat 6

C7

B \flat 6

C7



Slowly

mf Is this the real life? Is this just fan - ta - sy?

F7



Cm7 F7

B \flat 

Cm7



B



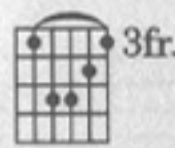
Caught in a land - slide, No es - cape from re - al - i - ty.

Gm

B \flat 7E \flat 

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

Cm



F7



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

Cm 3fr.

A \flat m 4fr.

B \flat 11

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

rit.

a tempo

E \flat

A \flat 4fr.

E \flat

E \flat dim

me.

B \flat

B \flat m

C7

C7 \flat 9

C7

F

B \flat

F

A \flat dim 3fr.

Gm7

F

An - Y way the wind blows.

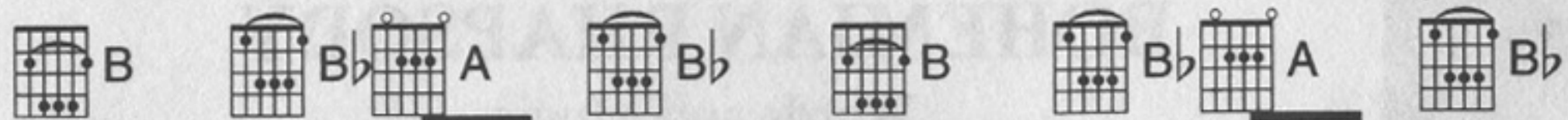
p

112

114

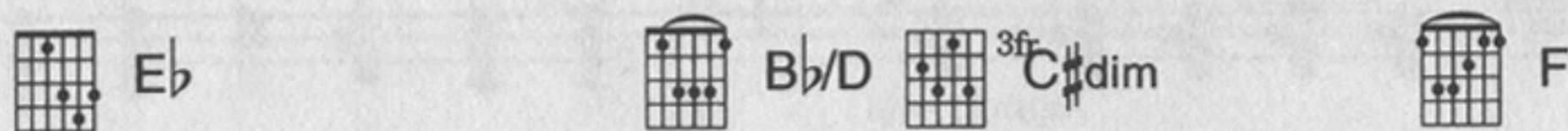
116

118



eas - y come, eas - y go, Lit - tle high, lit - tle low,

10



An - y way the wind blows does - n't real - ly mat - ter to

12



me, to - me.

1. Ma - ma just my
2. Too late,

14

p. *mf*



killed a man, Put a gun a - gainst his head, pulled my
time has come Sends shiv - ers down my spine, bod - y's

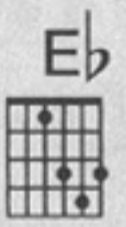
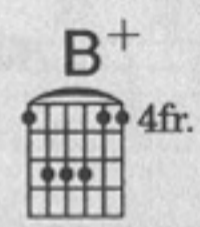
18



trig - ger, now he's dead.
ach - ing all the time.

Ma - ma, Good - bye, ev - 'ru - bod - y, life had I've

Musical notation for measures 18 and 19, including vocal line and piano accompaniment. Measure 18 starts at measure number 20. The piano part features a melodic line in the bass clef and a supporting line in the treble clef.

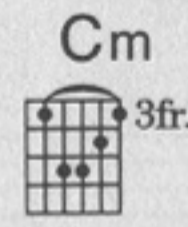
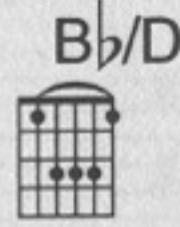


just be - gun,
got to go,

But
Gotta

now I've gone and thrown it all a -
leave you all be - hind and face the

Musical notation for measures 20 and 21, including vocal line and piano accompaniment. Measure 20 starts at measure number 22. The piano part continues with a melodic line in the bass clef and a supporting line in the treble clef.



way.
truth.

Ma - ma,
Ma - ma.

ooh,
Ooh

Did - n't

Musical notation for measures 22 and 23, including vocal line and piano accompaniment. Measure 22 starts at measure number 24. The piano part continues with a melodic line in the bass clef and a supporting line in the treble clef.

Fm

Bb

mean to make you cry, if I don't want to die,

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

1. Eb Bb/D Cm 3fr. Abm 4fr. Eb Ab 4fr. Eb

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

είρηδδολιάδ. Solo

1.

Ebdim Fm7

Bb

2. Eb Bb/D Cm 3fr. Fm

all. είρηδδολιάδ. Solo

2.

B \flat 7 E \flat Gm Cm

38

Fm D \flat D \flat /C \flat B \flat m A

L'istesso tempo

41

D A Adim A D A Adim A

I see a lit - le sil - hou - et - to of a man. Scar - a -

45

D A D A Adim A D A

mouche. Scar - a - mouche, will you do the Fan - dan - go.

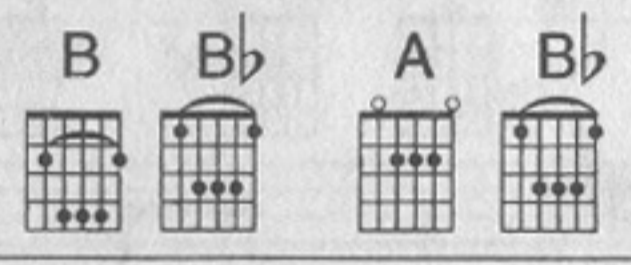
47



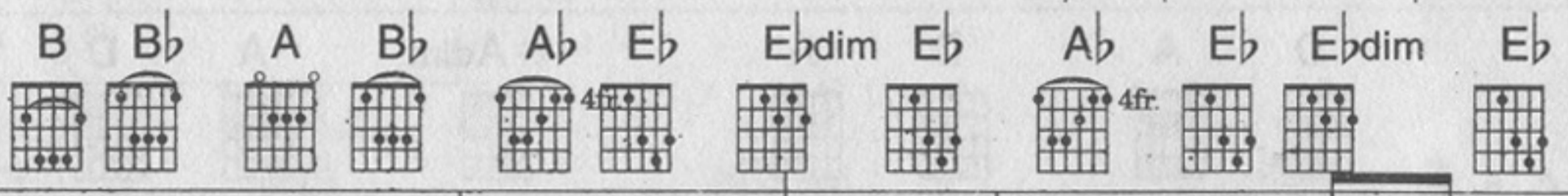
Chorus: Thun - der - bold and light - ning, ver - y, ver - y fright - 'ning



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. I'm just a poor boy and



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

A \flat

E \flat

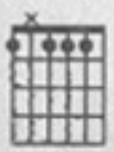
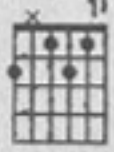
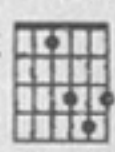
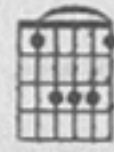
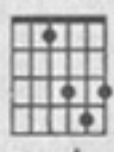
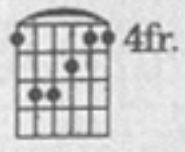
F

B \flat

A \flat

E \flat

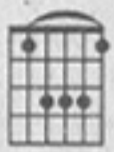
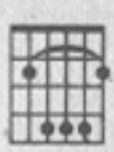
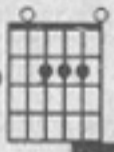
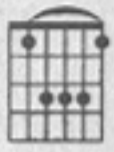
F \sharp dim Fm7 59



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

60

mf



Chorus:

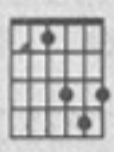
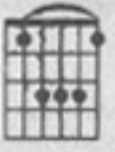
Eas y come, eas-y go, will you let me go. Bis - mil-lah! No, we

63



No, no, no, no, mi Let him go! Bis-mil-lah! We will not let you go. Let me go.

66



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

69

G \flat 7

Bm

A

D

D \flat

4fr.

will not let you go. Let me go.

Ah.

No, no, no, no,

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

no, no, no.

Oh ma-ma

mi-a ma-ma

mi-a. Ma-ma

mi a, let me go. Be -

E \flat A \flat

4fr.

D

Gm

3fr.

B \flat

el - ze - bub has a

dev - il put a - side for

me.

for

me,

for

me.

81

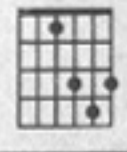
3

3

3

E \flat

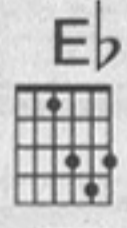
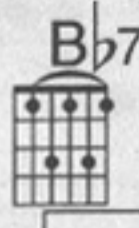
F7



είηòðóιάíò. Solo

84

Musical notation for measures 84-87, featuring a piano accompaniment in the bass clef and a solo line in the treble clef. The solo line consists of eighth-note chords and single notes.



Musical notation for measures 85-87, showing a piano accompaniment in the bass clef and a solo line in the treble clef with triplets.

So you think you can stone me and spit in my eye.

88

Musical notation for measures 88-90, featuring piano accompaniment in the bass clef and a vocal line in the treble clef with triplets.



Musical notation for measures 90-91, showing a piano accompaniment in the bass clef and a solo line in the treble clef with a 2/4 time signature change.

So you think you can love me and leave me to

91

Musical notation for measures 91-93, featuring piano accompaniment in the bass clef and a vocal line in the treble clef with triplets.



Musical notation for measures 93-94, showing a piano accompaniment in the bass clef and a vocal line in the treble clef with triplets.

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

94

Musical notation for measures 94-96, featuring piano accompaniment in the bass clef and a vocal line in the treble clef with triplets.

B \flat Fm7 B \flat Fm7 B \flat E \flat

ba-by, Just got-ta get out, just got ta get right out-ta here.

98

είνδοόιάό. Solo

102

B \flat 7 E \flat B \flat

poco a poco ritard. e dim.

106

Cm G Cm G7 Cm B \flat 7 E \flat D Gm A \flat E \flat

110

Cm Gm Cm Gm

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

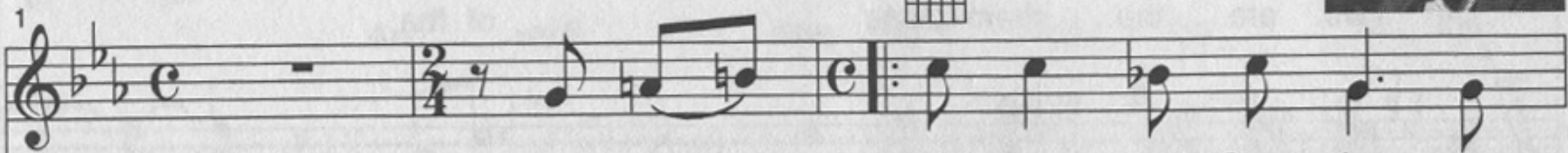
KILLER QUEEN

Words and Music by
FREDDIE MERCURY



Medium rock

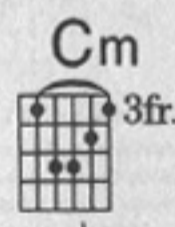
Cm



She keeps

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

mf



in her pret - ty cab - i - net,
nev - er kert the same ad - dress.

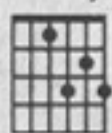
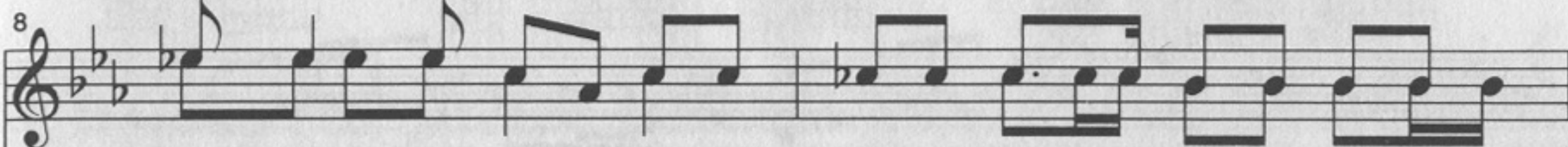
"Let them eat cake," says.
In con - ver - sa - tion she



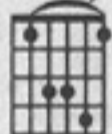
Just like Ma - rie An - toin - ette.
spoke just like a bar - on - ess.

A built - in - rem - e - dy for
Met a man from Chi na, - went

3

E \flat 7/D \flat A \flat /CA \flat m/C \flat E \flat /B \flat 

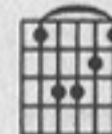
8 Khru-shchev and Ken-ne-dy, And an-y time an in-vi-ta-tion
down to Gei-sha Mi-nah, Then a-gain in-ci-den-tal-ly if you're

B \flat 11

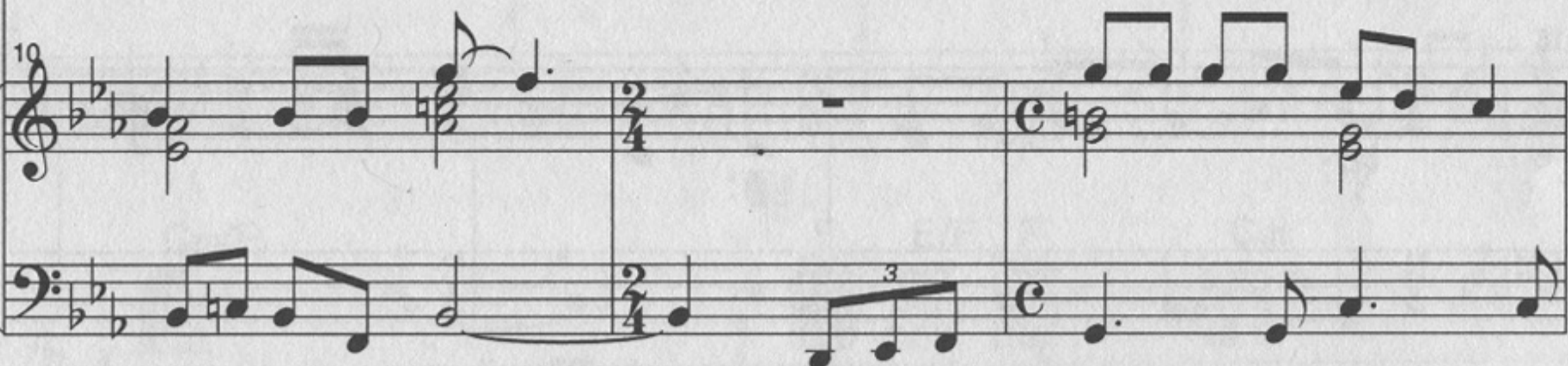
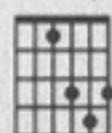
G7



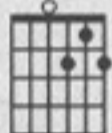
Cm



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

B \flat 7E \flat 

D7



Gm



F7



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











15



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

15










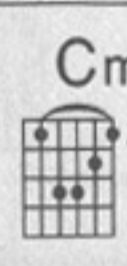
18



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

18



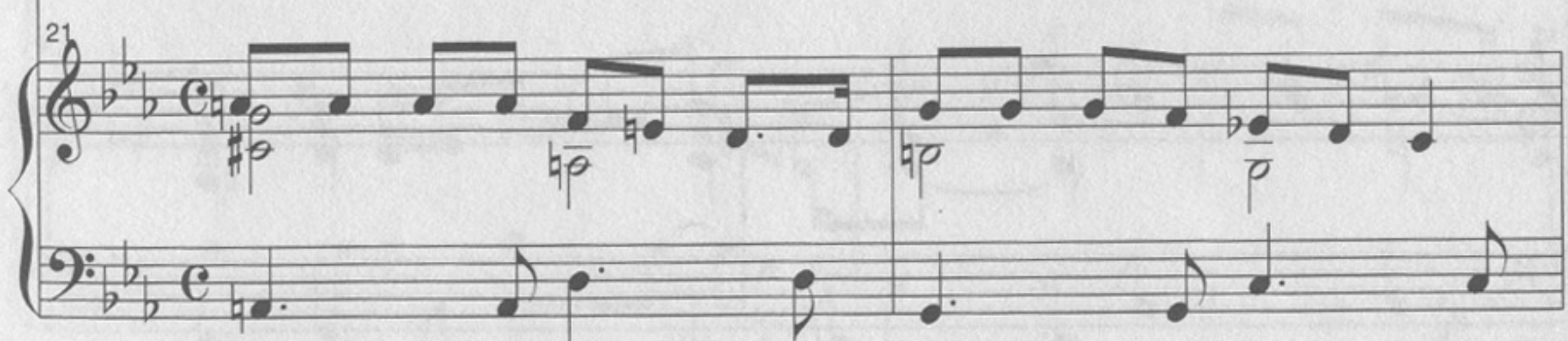





21



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

21



C B \flat F B \flat /F F7 B \flat /F F B \flat F7 B \flat

23
wan-na try. 2. To a

23

A Dm A Dm G7 Cm G7 Cm

28

Cm/F F E/F F Cm

32

B \flat Cm B \flat E \flat B \flat /D

36

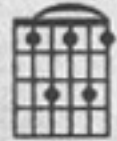
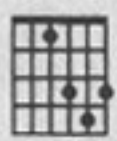
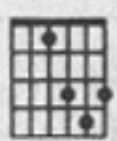
Eb/Db

Ab/C

Abm/Cb

Eb/Bb

Bb7



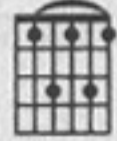
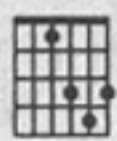
40

Eb/Bb

Bb7

G7

Cm



44

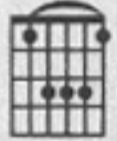
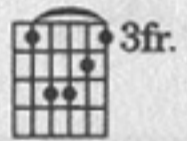
Drop of a hat she's as will - ing as

G7

Cm

Bb

Eb



47

play - ful as a puss - y - cat, Then mo - men - tar - i - ly out of ac - tion,

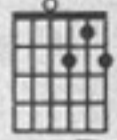
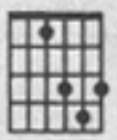
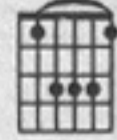
Bb

Eb

D7

Gm

F



49

tem - po - rar - i - ly out of gas; To ab - so - lute - ly drive you

49



51

wild, wild. She's a



54

what a drag.



56

59

Repeat ad lib. for fade

RADIO GA GA

Words and Music
by ROGER TAYLOR



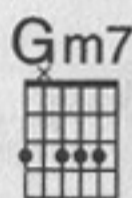
Medium tempo



1

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

1



4

watch your light, my on - ly friend trough
old - time stars, through wars of worlds, in -
watch the stars, on vid - e - os for

4



6

teen - age nights. And ev - 'ry - tring I
vad - ed by Mars. You made 'em laugh; you
hours and hours. We hard - ly need to

6

Gm7

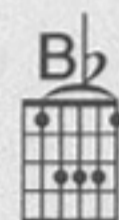


8

had to know, I heard it on my
made use 'em cry. You How made us feel like
use our ears. How mu - sic chang es

8

1. 2.



10

ra - di - o. You we could fly.
through the years

10

Gm/F



13

So don't be - come some
Let's hope you nev - er

13

Fm6/Ab



15

back - ground noise, a back-drop for the
leave, old friend. Like all good things, on

15

Bb



17

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

17

G7/B



F/C



20

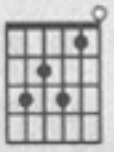
just com-plain when you're not there. You had your time; you
we grow tired of all this vis - ual.

20

C7sus4



C7



23

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

23

B \flat F Gm/F 3fr. F F/E \flat

26

Ra - di - o All we hear is

26

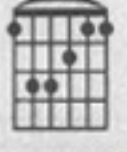
B \flat F B \flat F B \flat F

29

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

29

F/E \flat



B \flat



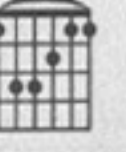
F



B \flat



F

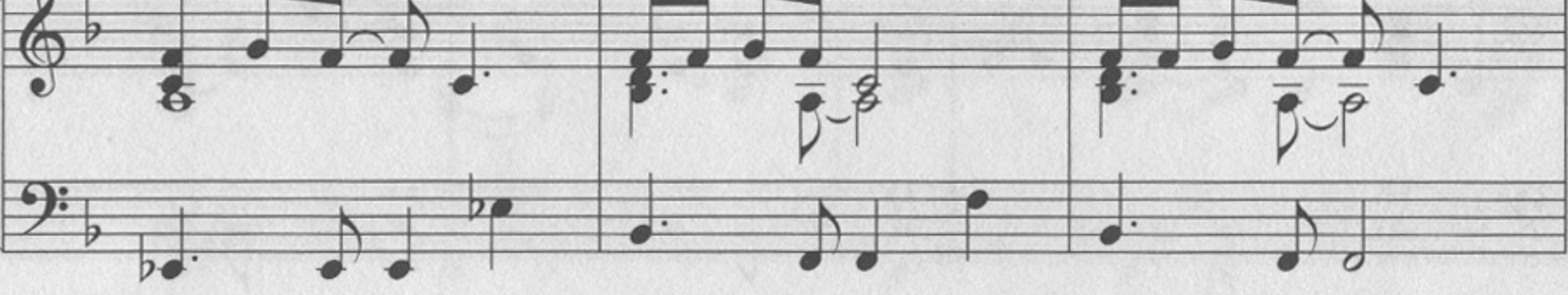


32

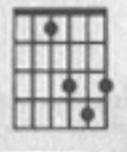


All we hear is ra-di-o ga ga ra-di-o blah blah.

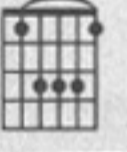
32



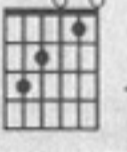
E \flat



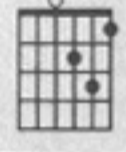
B \flat



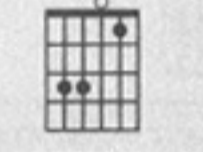
C



Dm



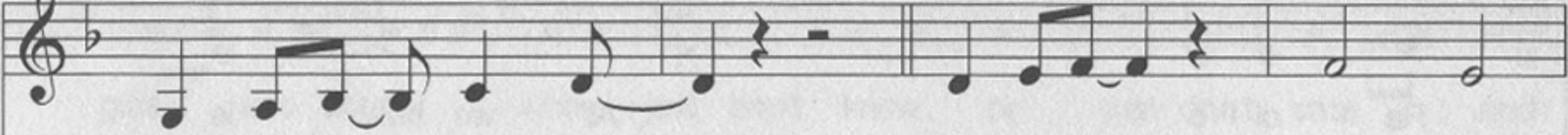
Csus4



C

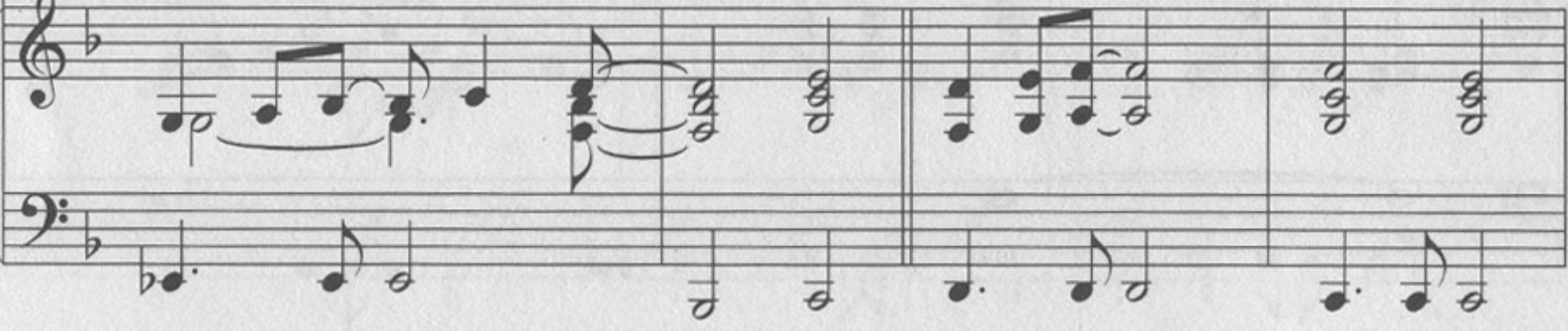


35

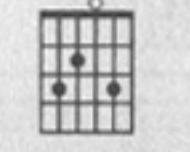


Ra-di-o, what's new? Ra-di-o, some-one

35



Csus2



C



F





39



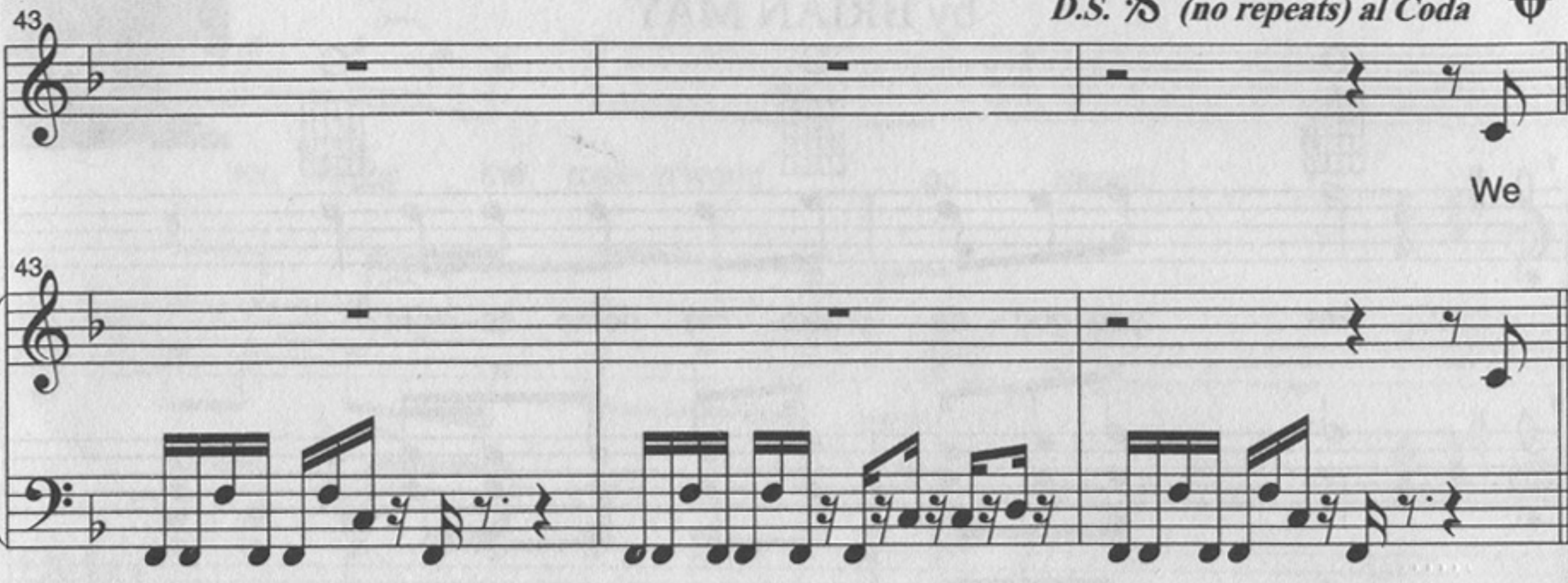
still loves you.

39



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

43



We

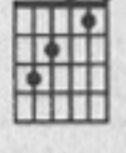
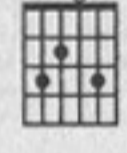
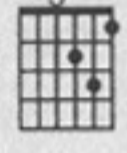
Coda

Dm

C

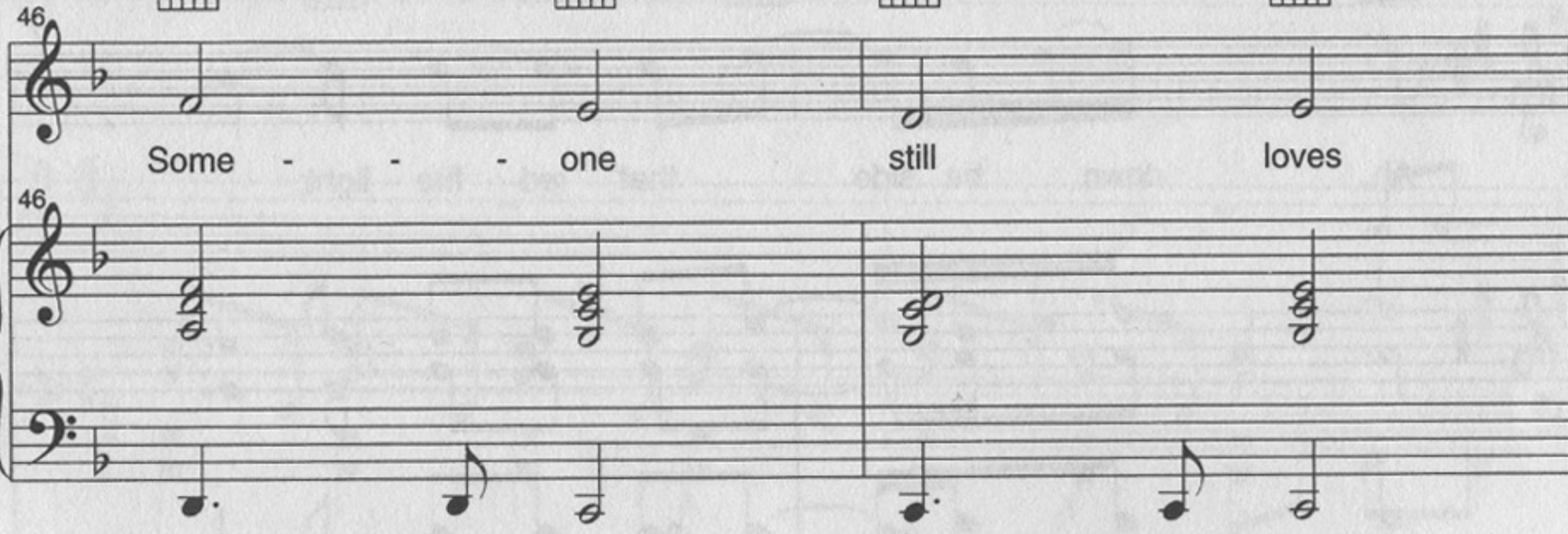
Csus2

C

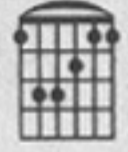



46

Some - - - one still loves



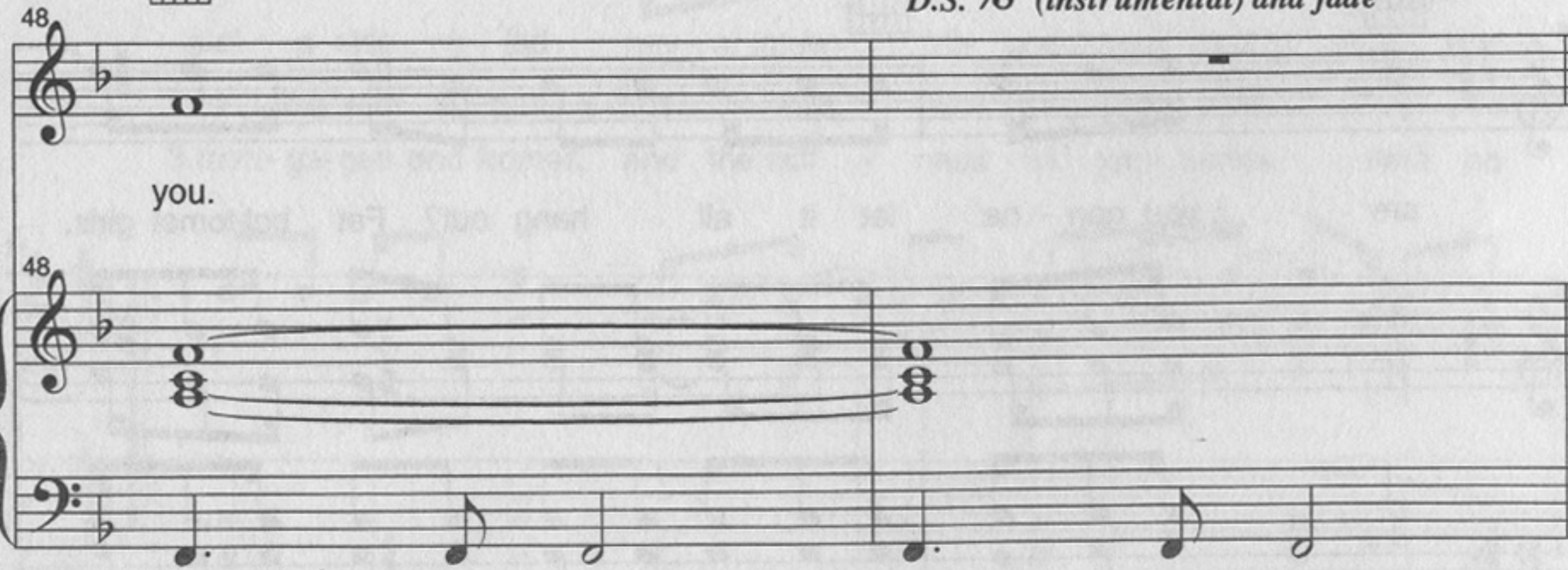
F



D.S.  (instrumental) and fade

48

you.

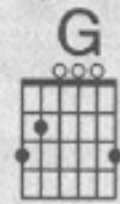
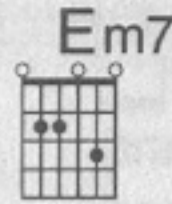
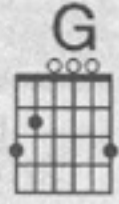


SAVE ME

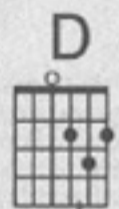
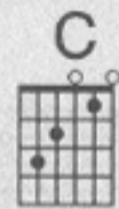
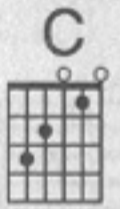
Words and Music
by BRIAN MAY



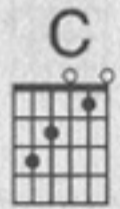
Slowly



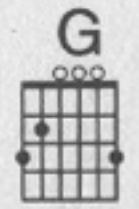
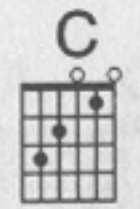
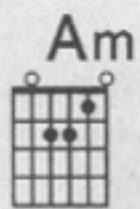
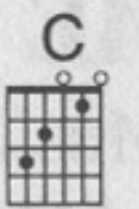
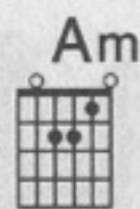
1. It started off so well, they said we
 slate will soon be clean I'll e -



4. made a perfect pair I clothed my-self in your glor -
 raise the mem - o - ries, To start a - gain with some -



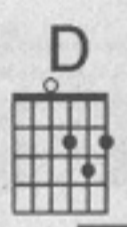
7. y and your lofe, how I loved you, how I cried. The
 bo - dy new, was it all wast - ed all that love? I



Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a common time signature. The system starts at measure 10. The melody consists of eighth and quarter notes.

years of care and loy - al - ty were noth - ing but a sham, it
hang my head and I ad - ver - tise a soul for sale or

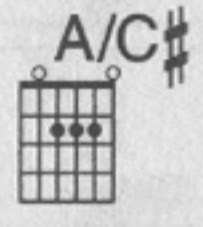
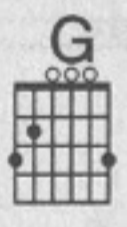
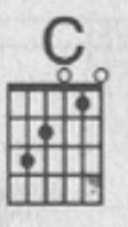
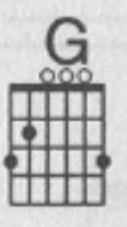
Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The bass line is simple, while the treble line has more complex rhythmic patterns.



Musical notation for the second system, starting at measure 13. The melody continues with eighth and quarter notes.

seems The yours be lie we lived a lie I'll love
rent I have no heart I'm cold in - side, I have
night I cry, I still be - lieve the lie. I'll love

Piano accompaniment for the second system, continuing from the first system.




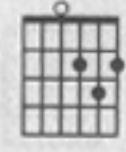
Chorus

Musical notation for the third system, starting at measure 16. The system includes a double bar line and a key signature change to two sharps (F# and C#).


you 'til I die. Save me, save me,
no real in - tent.
you 'till I die.

Piano accompaniment for the third system, including a grand staff with treble and bass clefs. The bass line features a steady eighth-note pattern, and the treble line has chords and moving lines. A dynamic marking 'f' is present.



Bm7


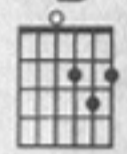
D


E7


A



G


19

 save me I can't face this life a lone


D


A/C#

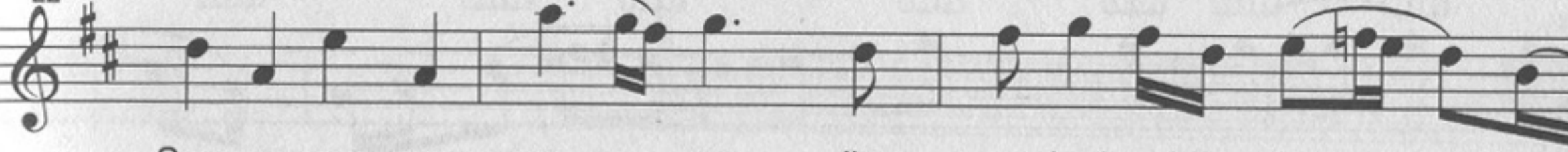
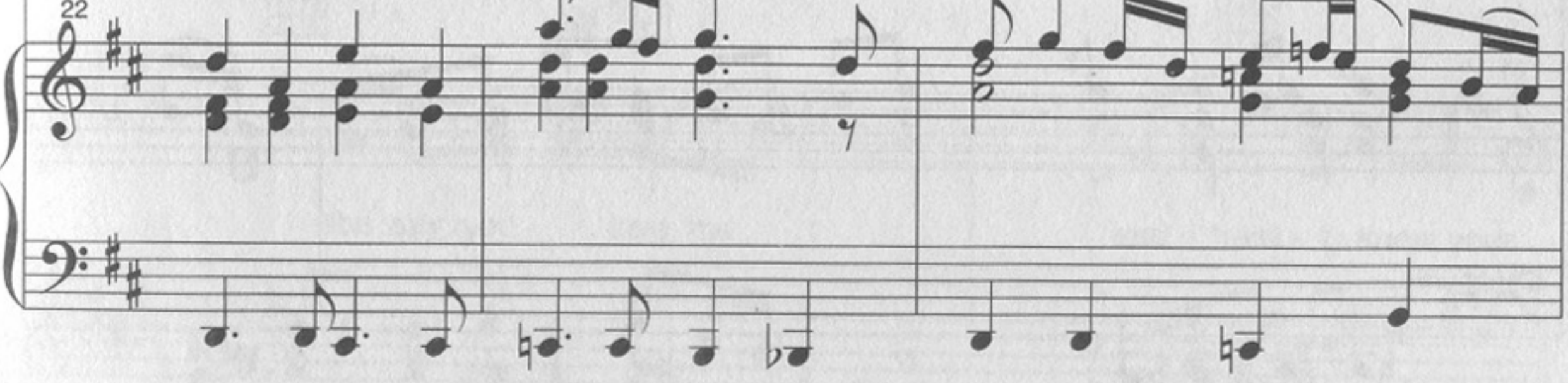

D/C

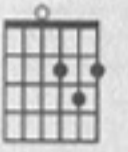

Gm/Bb 3fr.



D


C

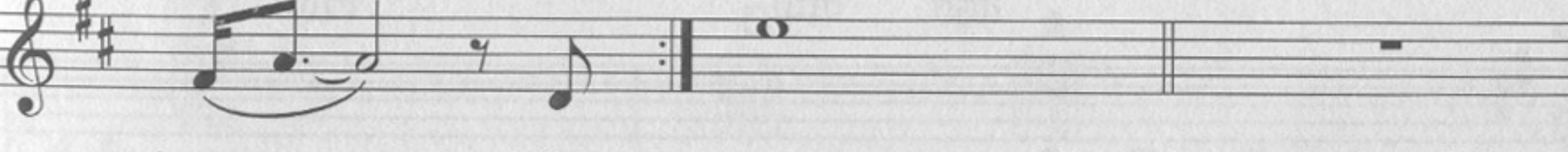
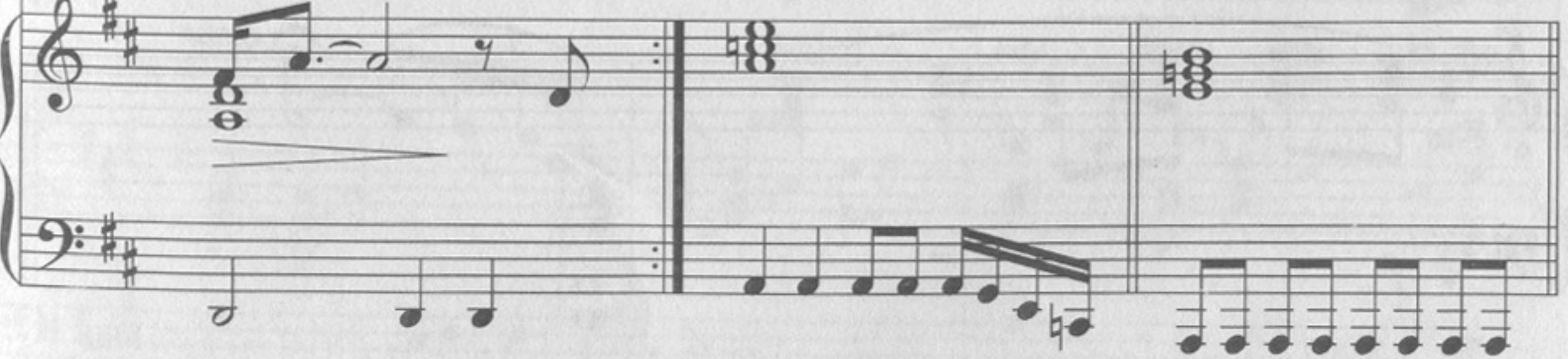

G


22

 Saveme, save me, save me. I'm na-ked and I'm far from
 Don't


1. D


2. Am


D. al Coda

25

 home. 2.The home.


D C Bm7 D G D A/C#

28

let me face my life a - lone. Save me, save me,

28

D/C G/B Gm/Bb 3fr. D C G/B D

31

oh. I'm na-ked and I'm far from home.

31

C G D

34

34

WE ARE THE CHAMPIONS

Words

by FREDDIE MERCURY



Moderately Slow

$\text{♩} = 62$



Cm



B \flat /C



I've paid my dues,
bows

time af - ter
and my cur - tain

Cm



B \flat /C



time,
calls.

I've done my
You brought me

Cm



B \flat /C



sen - tence
fame and for - tune and ev - 'ry - thing that

3
goes but com - mit - ted no
with it, I thank yiu

Cm
3fr.

B \flat /C

8

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

E \flat

A \flat /E \flat
4fr.

E \flat

10

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

A \flat /G \flat
4fr.

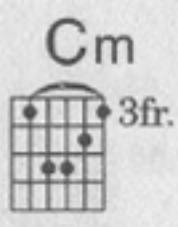
E \flat

B \flat /D

13

I've had my share of sand - kicked in my
I con - sid - er it a chal - lenge be - fore the whole hu - man

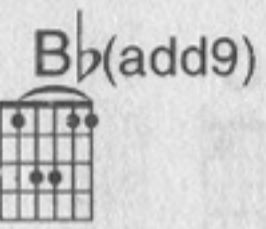
cresc. *f*



Musical notation for the first system, measures 15-16, featuring a vocal line and piano accompaniment.

face but I've come through. And I need to go
race and I ain't gon na lose.

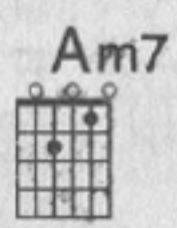
Musical notation for the second system, measures 15-16, featuring a vocal line and piano accompaniment.



Musical notation for the third system, measures 17-18, featuring a vocal line and piano accompaniment.

on, and on, and on, and on.

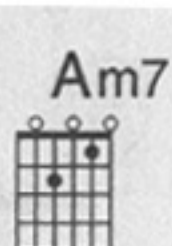
Musical notation for the fourth system, measures 17-18, featuring a vocal line and piano accompaniment.



Musical notation for the fifth system, measures 19-20, featuring a vocal line and piano accompaniment.

We are the - cham - pions my friend.

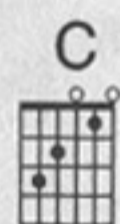
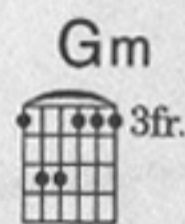
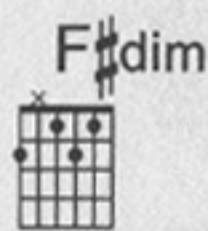
Musical notation for the sixth system, measures 19-20, featuring a vocal line and piano accompaniment.



22

And we'll keep on fight - ing till the

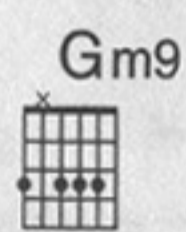
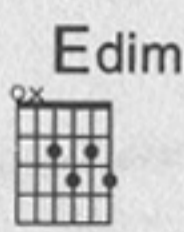
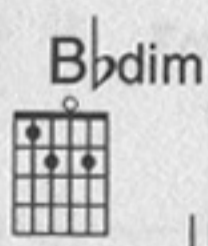
22



25

end. We are the cham - pions.

25



29

We are the cham - pions. No time for los - ers 'cause

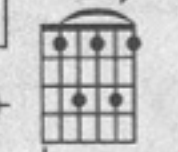
29

A \flat 6
3fr.



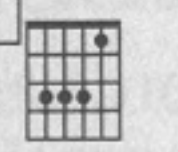
To Coda II

B \flat 7



To Coda I

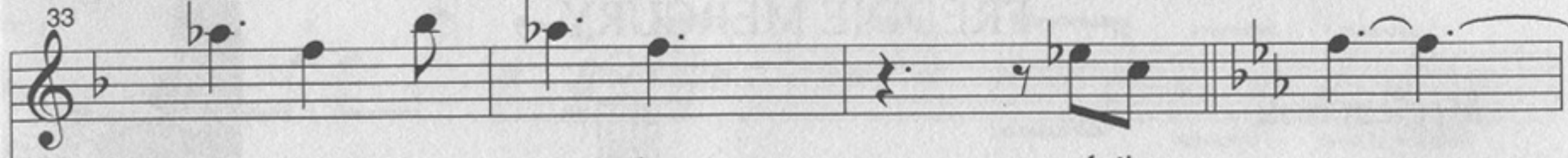
C7sus4



Fm

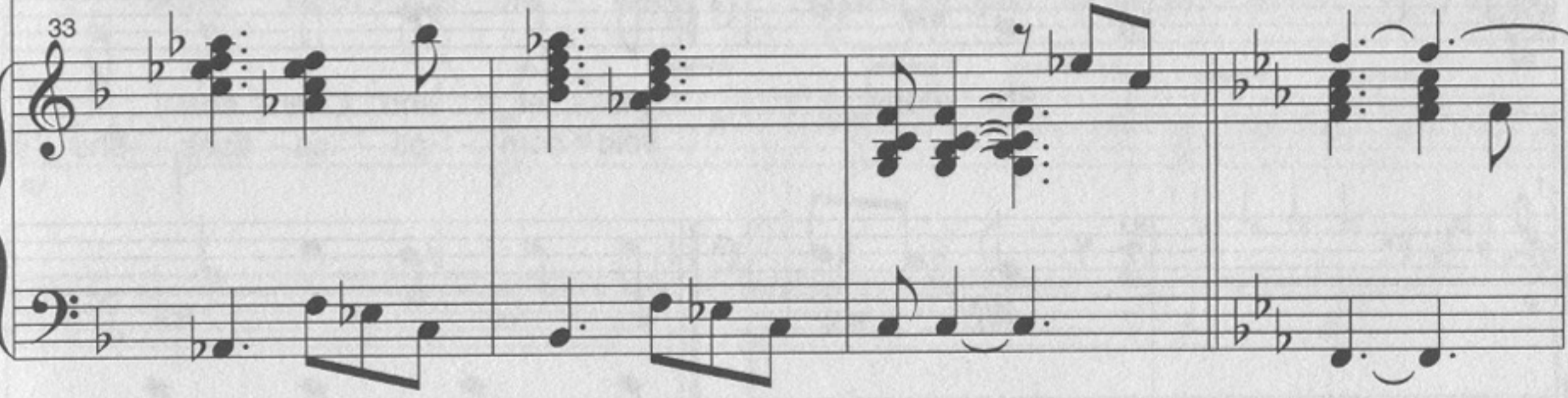


33



we are the cham-pions of the

33




B \flat



Fm



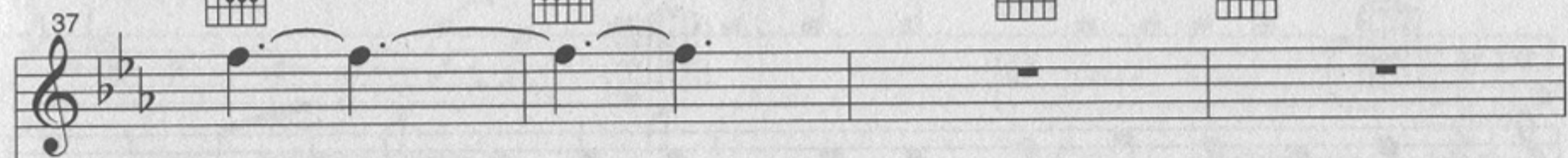
B \flat /F



Fm

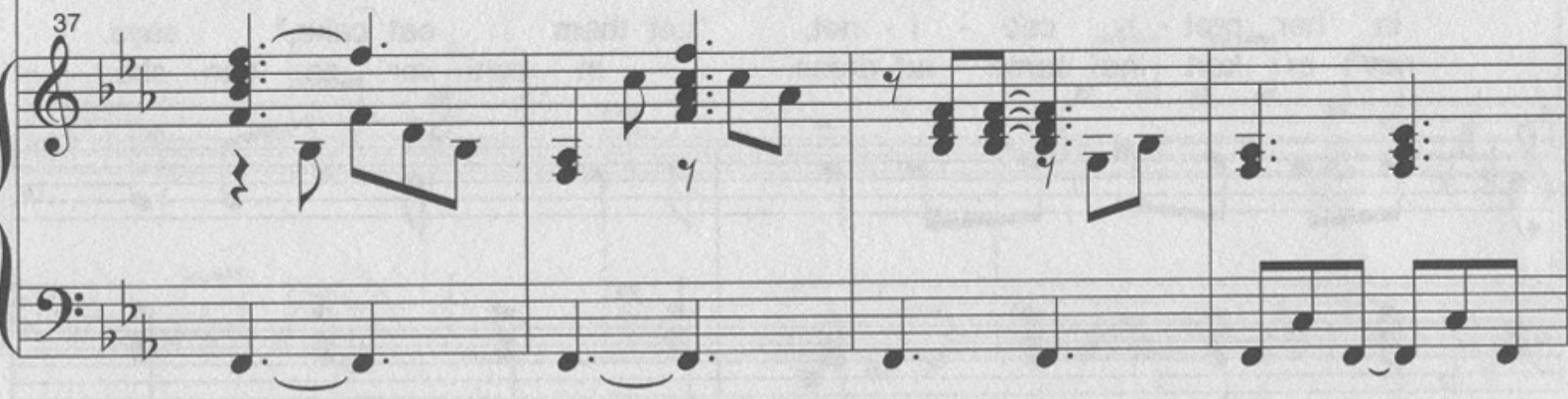


37

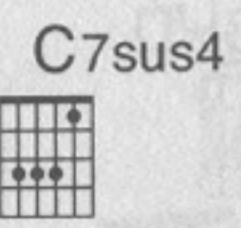


world.

37

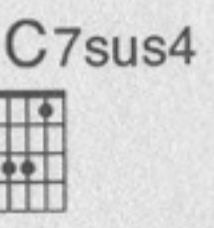


C7sus4



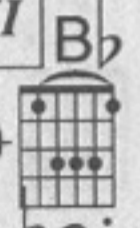
Coda I

C7sus4

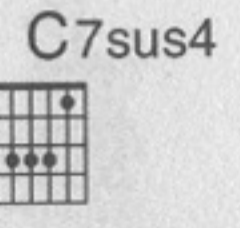


Coda II

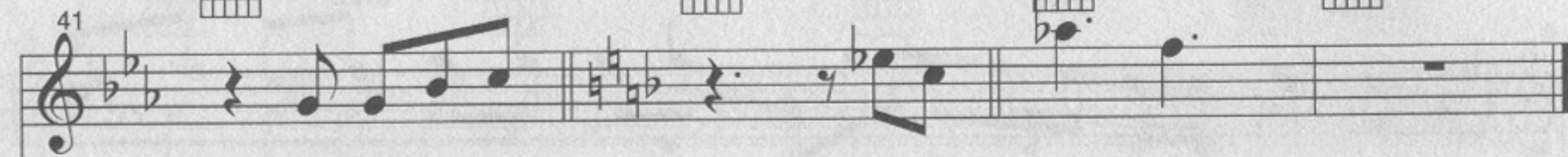
B \flat



C7sus4



41



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

41



WE WILL ROCK YOU

Words and Music
by BRIAN MAY



Moderato

Repeat 4 time
Clas Hand

1

1. Bud- dy you're a boy make a big noise play- in' in the

1

mf

3

street gon-na be a big man some day you got mud on yo' face you big dis-grace

3

5

kick in' your can - all o - ver the place sing- in We will we will

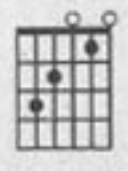
5

7

rock you we will we will you. you.

7

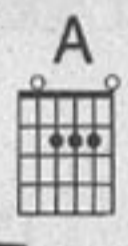
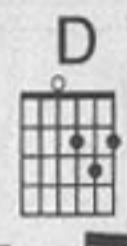
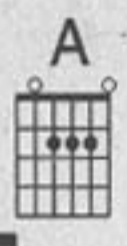
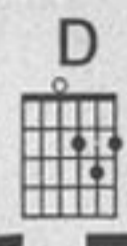
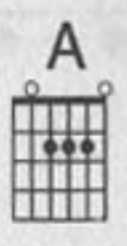
3.



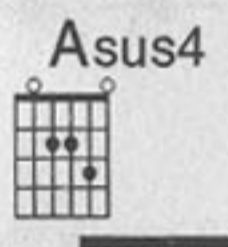
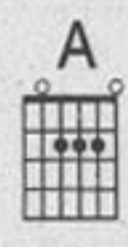
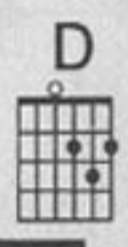
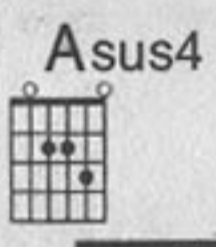
10

we will we will you.you. we will we will you.you. we will we will you.you.

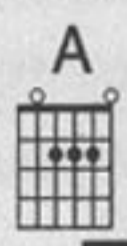
10



16



19



Play 3 times

21