

# WE ARE THE CHAMPIONS

Words by  
FREDDIE MERCURY

Moderately Slow  $\text{♩} = 62$

Cm  Bb (C Bass)  Cm 

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

*mp*



Bb (C Bass)  Cm 

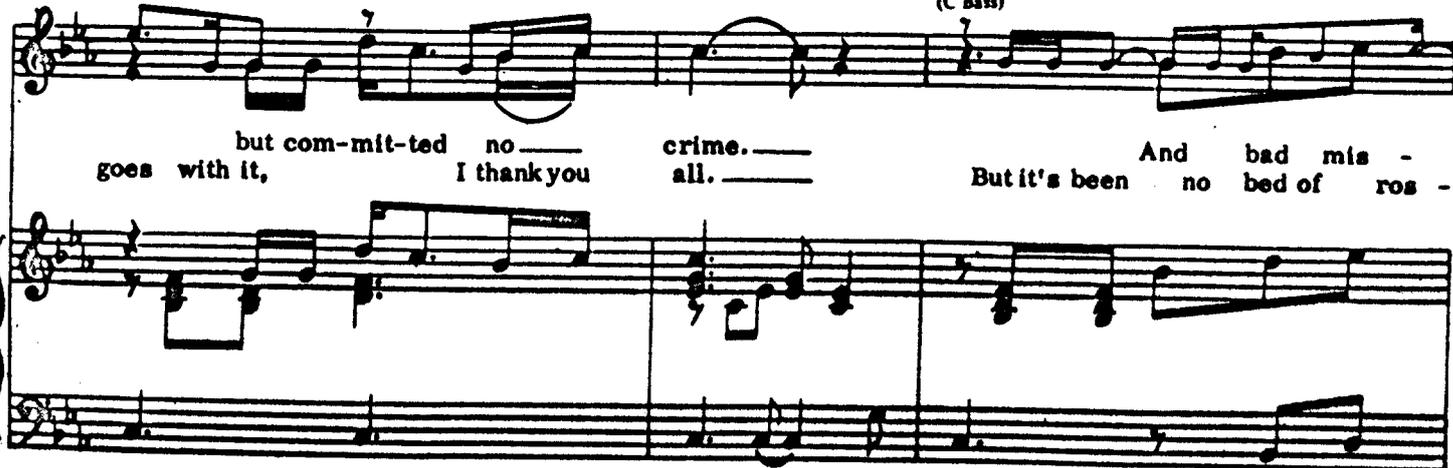
I've done my ——— sen - tence  
You brought me fame and for - tune and ev - 'ry-thing that

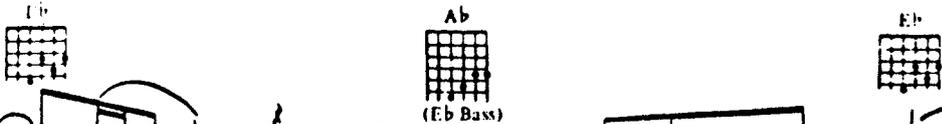
3



Bb (C Bass)  Cm  Bb (C Bass) 

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

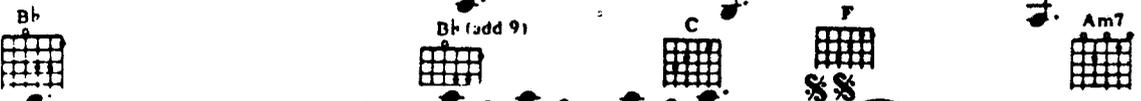



  
 takes, \_\_\_\_\_ I've made a few. \_\_\_\_\_  
 es, \_\_\_\_\_ no plea - sure cruise. \_\_\_\_\_




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




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




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





Musical staff with lyrics: We are the cham - pions. We are the cham - pions. No time for

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

Piano accompaniment for the first system, including treble and bass clefs.



To Coda II

To Coda I

Musical staff with lyrics: los - ers 'cause we are the cham - pions of the

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

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



Musical staff with lyrics: world.

world.

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



D.S. al Coda I



D.S. al Coda II



Musical staff with lyrics: I've tak - en my of the cham - pions

I've tak - en my

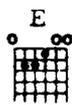
of the

cham - pions

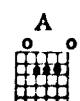
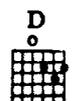
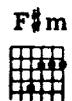
Piano accompaniment for the fourth system, including treble and bass clefs.

Words and Music by  
BRIAN MAY

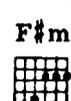
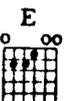
Bright Country beat



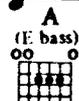
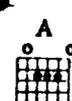
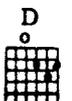
1. In the year of Thir - ty - nine -  
2. (In the) year of Thir - ty - nine -



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



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



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

E A E

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

Fdim F#m

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

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

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

E D F#m D

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

E D A E

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

A D A

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

E

To Coda

hear me call - ing you, Write your

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

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

1. A (C# bass)      D      E      A

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

2. A (C# bass)      D      E      A      E

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

*D. S. al Coda*

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

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

Bm      F#m      E      A

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

# ANOTHER ONE BITES THE DUST

Words and Music by  
JOHN DEACON

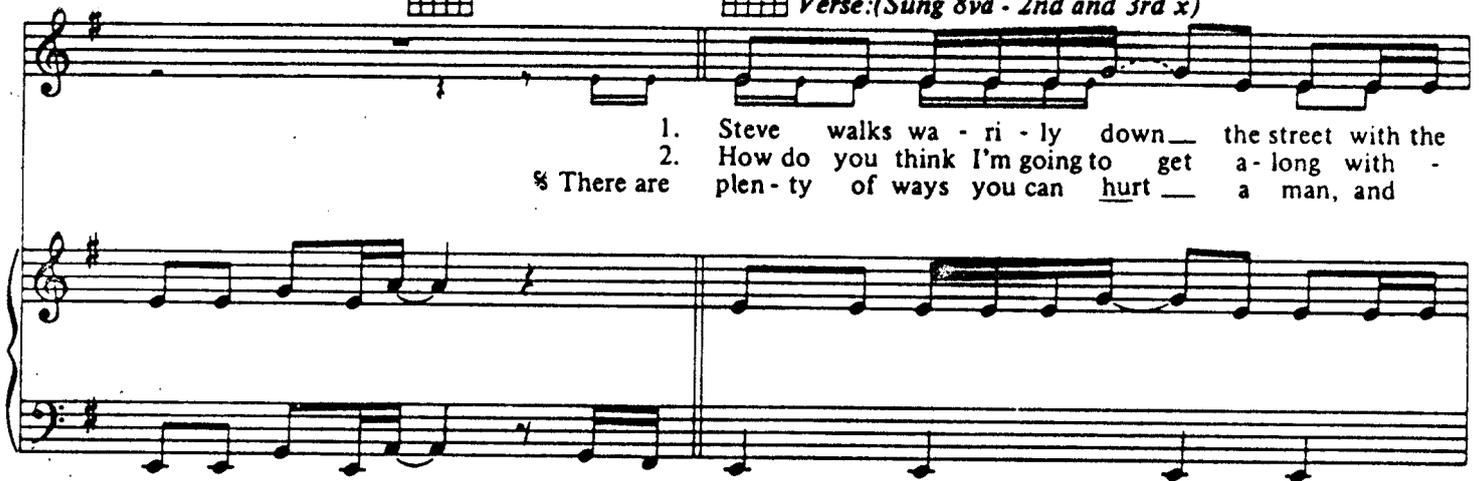
Steady rock   

*mf*



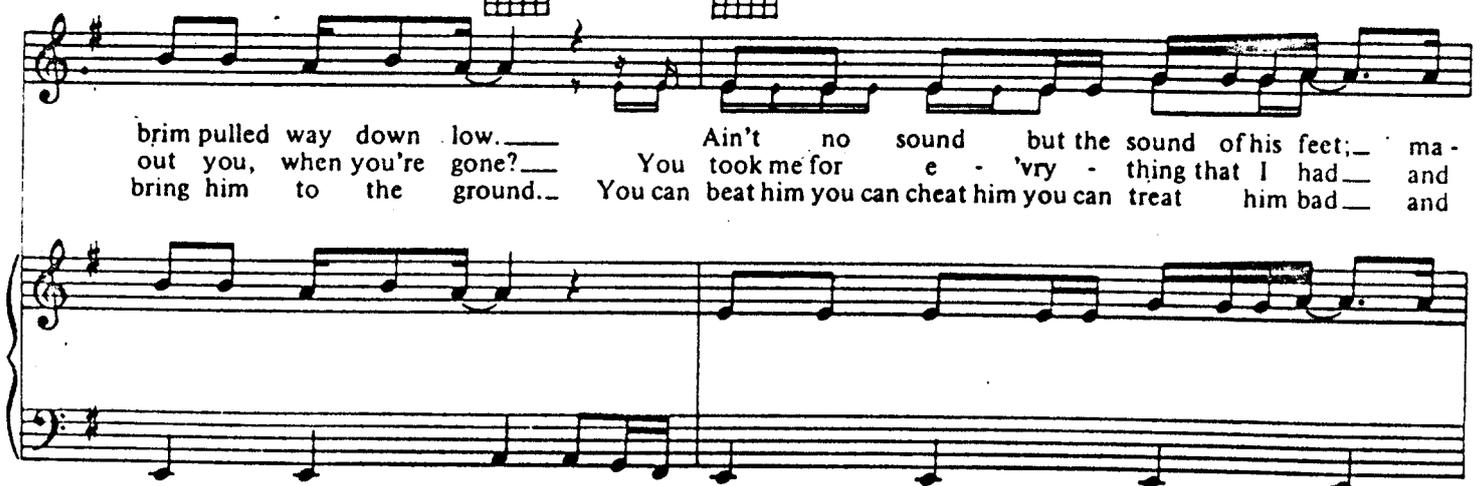
  Verse: (Sung 8va - 2nd and 3rd x)

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



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





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

To Coda 1.



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

2.



N.C.

oth-er One Bites The Dust...

(Hand Clapping)

Sung loco

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

Am C G

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

C G C G

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

Am B Chorus Em Am

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

Em Am

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

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

This system contains the first two measures of the piece. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

*D.S. al Coda*

oth - er one. Bites The Dust. —

This system contains the third and fourth measures. It includes a vocal line and piano accompaniment. The instruction "D.S. al Coda" is placed above the system.

**⊕ CODA**

oth - er One Bites The Dust. —

This system contains the fifth and sixth measures, which form the CODA. It includes a vocal line and piano accompaniment. Above the first measure, there are two guitar chord diagrams: F#m and B.

**Em** **Am** **C** **G**

This system contains the seventh and eighth measures. It features piano accompaniment with chords. Above the first measure, there are four guitar chord diagrams: Em, Am, C, and G.

1. **C** **G** 2. **Am** **B** **Em** **FINE**

This system contains the ninth and tenth measures, ending with "FINE". It features piano accompaniment with chords. Above the first measure, there are five guitar chord diagrams: C, G, Am, B, and Em.

# BODY LANGUAGE

Words and Music by  
FREDDIE MERCURY

Moderate Rock shuffle ♩ = 126  
N.C.

mp 3

The piano introduction consists of a right-hand melody of quarter notes and a left-hand accompaniment of eighth notes. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piece starts with a repeat sign and a first ending bracket.

Bb

Yeah.

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

mp-mf

The first system includes a guitar chord diagram for Bb (x2 4 2 3 1 1) and a vocal line with the lyrics 'Yeah.' and three numbered options for the first line of the chorus. The piano accompaniment features a sustained chord in the right hand and a rhythmic eighth-note pattern in the left hand.

Ab

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

The second system features a guitar chord diagram for Ab (x0 2 2 3 1 1) and a vocal line with the lyrics 'your bod - y; \_\_\_\_\_ just'. The piano accompaniment continues with the same rhythmic pattern.

Bb

Ab

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

The third system includes guitar chord diagrams for Bb (x2 4 2 3 1 1) and Ab (x0 2 2 3 1 1). The vocal line continues with the lyrics 'give me me, \_\_\_\_\_ yeah, \_\_\_\_\_ your bod - y, bod - y.'. The piano accompaniment remains consistent.

Db



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



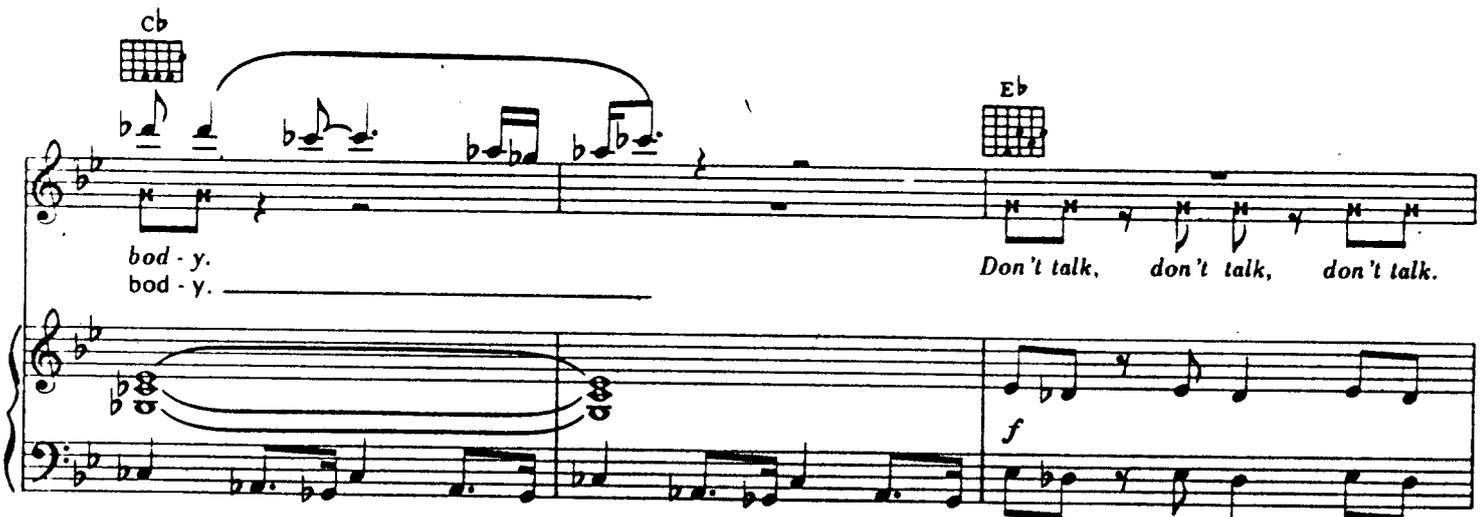
cb



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

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

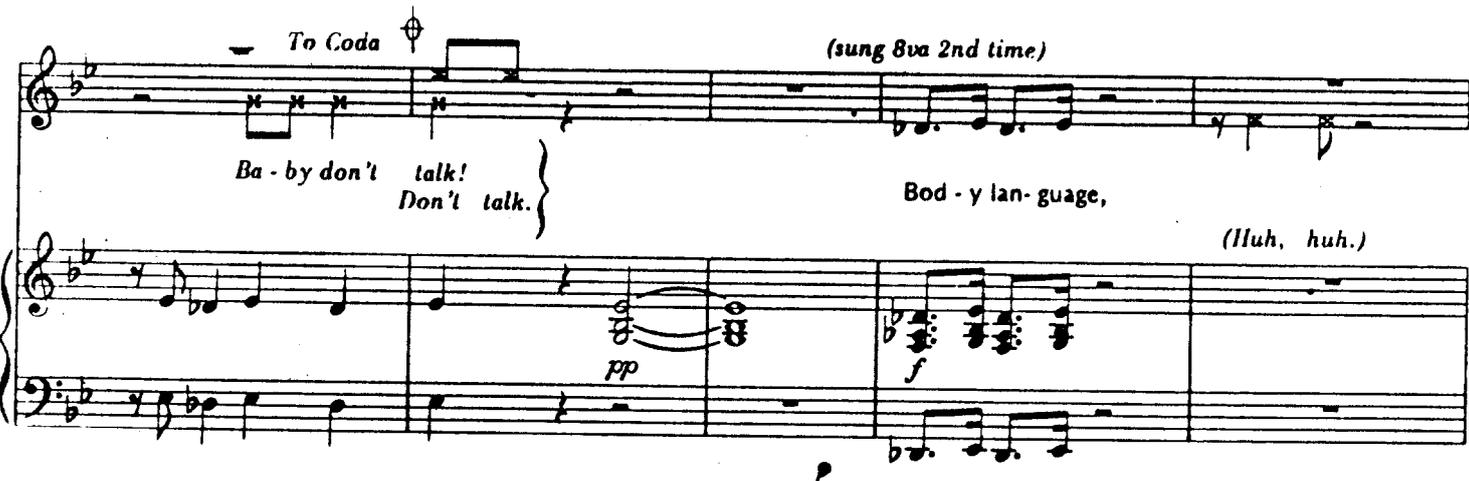
Eb

To Coda

(sung 8va 2nd time)

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



Eb7 sus



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



bod - y lan - guage, bod - y lan - guage. bod - y lan - guage. \_\_\_\_\_

L.H.



N.C.

mp 3

Bb



You got red lips;

Ab



snakes in your eyes; —

Bb



Ab



long legs; great thighs. —



Musical staff with notes and a triplet of eighth notes.

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

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



Musical staff with notes and a triplet of eighth notes.



down for a six — an - y time. —

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

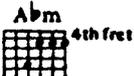


Musical staff with notes and a triplet of eighth notes.

Look at me, —

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

1.2.3.



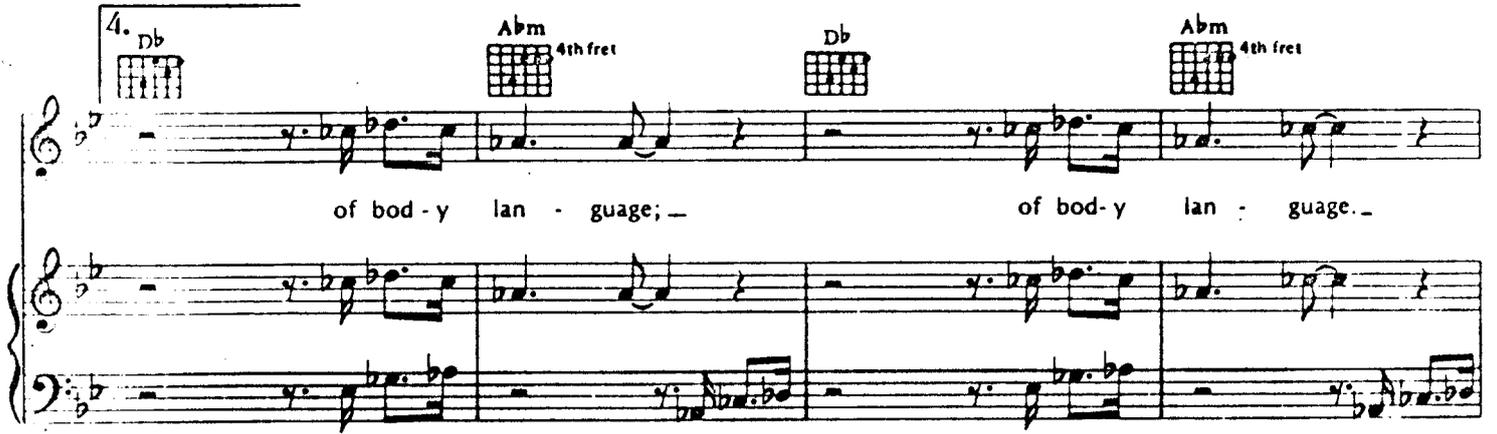
Musical staff with notes and a triplet of eighth notes.

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

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

4.    

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



 *D.S. al Coda*



*Coda*  
*hot!*  
*f*



*N.C.*  
*mp* 3



 *Repeat ad lib and Fade*

Bod - y lan - guage. Bod - y

*mf*



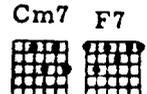
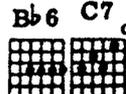
3. *Sexy body;*  
*Sexy, sexy body.*  
*I want your body.*  
*Baby, you're hot!*

*(To Coda)*

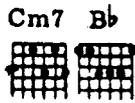
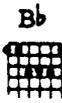
# BOHEMIAN RHAPSODY

Words and Music by  
FREDDIE MERCURY

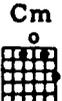
Slowly



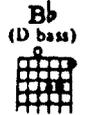
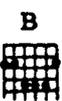
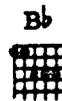
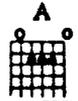
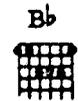
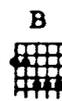
Is this the real life? Is this just fan-ta-sy? Caught in a land-slide, No es-



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



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



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

C#dim F (C bass) F Bb

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

Bb Gm Cm

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

F Bb Gm

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

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

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

Cm

Fm

Bb



Did - n't mean to make you cry,  
I don't want to die,

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

1. Eb

Bb (D bass)

Cm

Abm 4 fr.

Eb

Ab 4 fr.

Eb



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

*Instrumental Solo*

Ebdim

Fm7

Bb



all.

2. Eb

Bb (D bass)

Cm

Fm



*Instrumental Solo*

Bb7 Eb Gm (D bass)

6 6 6

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

L'istesso tempo (♩ = ♩)

A D A Adim A D A Adim A

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

D A D A Adim A D A Db (Ab bass) Ab 4 ft. C (G bass) E

Chorus:

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

f

A  No chord



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

B  Bb  A  Bb 



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

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

B  Bb  A  Bb  Ab  Eb  Ebdim  Eb  Ab  Eb  Ebdim  Eb 



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

*f*

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



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

*mf*

B Bb A Bb B Bb A Bb Eb D

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

Eb Bb Eb

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

Bb

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

Gb7 Bm A D Db

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

G $\flat$    B $\flat$    E $\flat$

E $\flat$

B $\flat$

No chord

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

E $\flat$    A $\flat$  4 fr.

D

Gm

B $\flat$

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

E $\flat$

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

*Instrumental Solo*

F7

B $\flat$ 7

E $\flat$  (B $\flat$  bass)

B $\flat$

E $\flat$

So you think you can stone me and spit in my

Bb

Db

Bb7

Eb (bb bass)

Bb

Eb



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

eye.

So you think you can love me and leave me to

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

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



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

die.

Oh,

ba - by,

can't do this to me,

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

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

Bb

Fm7

Bb

Fm7

Bb



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

ba - by,

Just got - ta get out,

just got - ta get right out - ta

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

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

Eb

Bb7



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

here...

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

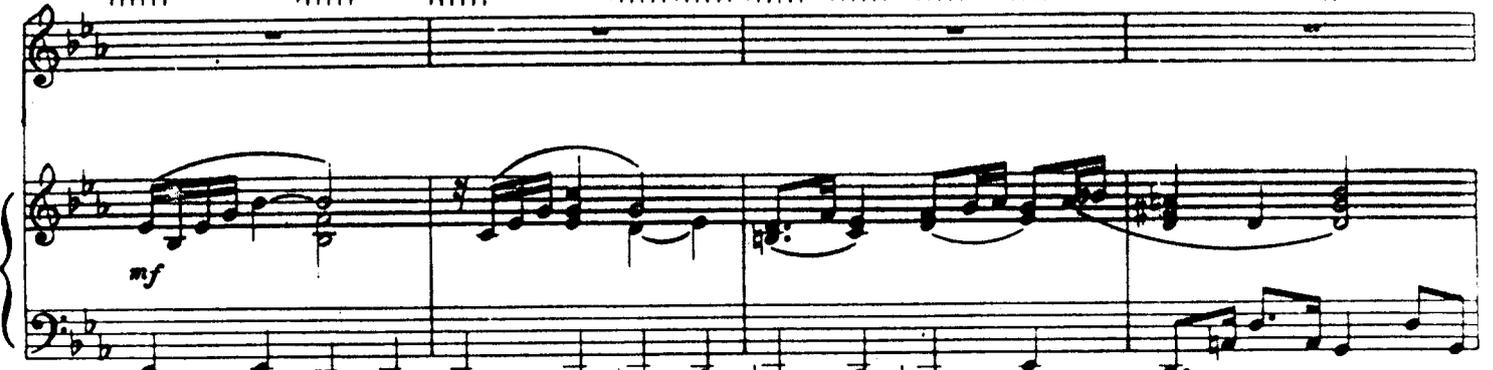
Instrumental Solo

poco a poco ritard. e dim.

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

Slowly, a tempo

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



*mf*

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



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

*ritard.*

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



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

*a tempo*

C7 
 C7-9 
 C7 
 F 
 Bb 
 F 
 Abdim 
 Gm7 
 F 



An - y way the wind blows.

*poco u poco ritard. e dim.*

# BRIGHTON ROCK

Words and Music by  
BRIAN MAY

Medium Rock

Voice 8va higher (optional)

C#



F#



C#



F#



B



E



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

B



E



B



E



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

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

F#7



B



E



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

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

B



E



B

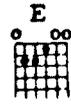
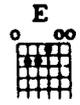


E

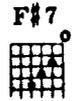
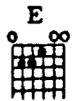
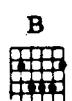


dec - o - rous - ly laid,  
mum in dis - ar - ray,

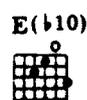
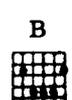
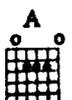
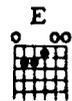
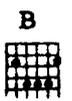
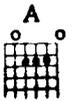
'Neath the gay il - lu - mi - na - tions all a -  
If my moth - er should dis - cov - er how I



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



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



F#7



A



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

E



B (D# bass)



C#m



G# (B# bass)



C#m



B



E



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

C#



F#



C#



F#



2.

E



C#m



well."

Oh, Rock Of Ag -

E A B E

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

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The guitar chord diagrams are: E (open strings), A (x02232), B (x2442), and E (open strings). The lyrics are: "es, do not crum - ble, love is breath - ing still."

C#m F#7 B7

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

The second system of music features a vocal line and piano accompaniment. The key signature has three sharps. The guitar chord diagrams are: C#m (x34532), F#7 (x23432), and B7 (x2442). The lyrics are: "Oh la - dy moon shine down a lit - tle peo - ple mag -"

A E

ic if you will.

The third system of music features a vocal line and piano accompaniment. The key signature has three sharps. The guitar chord diagrams are: A (x02232) and E (open strings). The lyrics are: "ic if you will."

A E A

The fourth system of music features piano accompaniment. The key signature has three sharps. The guitar chord diagrams are: A (x02232), E (open strings), and A (x02232).

Musical notation for the first system. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. Above the staff is a guitar chord diagram for G, showing the 3rd, 2nd, and 1st strings open and the 4th, 5th, and 6th strings fretted at the 3rd, 2nd, and 3rd positions respectively. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line.

Musical notation for the second system. It features a treble clef staff with a key signature of three sharps and a common time signature. Above the staff are four guitar chord diagrams: C#, F#, C#, and F#. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Musical notation for the third system. It features a treble clef staff with a key signature of three sharps and a common time signature. Above the staff are four guitar chord diagrams: B, E, B, and E. The vocal line is written in the treble clef with lyrics: "Jen - ny pines a - way, writes a let - ter ev - 'ry day, 'We must". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Musical notation for the fourth system. It features a treble clef staff with a key signature of three sharps and a common time signature. Above the staff are three guitar chord diagrams: B, E, and F#7. The vocal line continues with lyrics: "ev - er be to - geth - er, noth - ing can my love e - rase." "Oh". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

# CALLING ALL GIRLS

Words and Music by  
ROGER TAYLOR

G A7 C

D7 A G A G

Call - ing all

A G A G A G

boys nights in wait for girls, you.

A G A G A G

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

A G A G A G

Some Take this mes - sage,  
stream of hope,

A G A G A G

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

A G A G A G

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

A G A G A G

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

A G C D

this mess-age is...

C Am D

love, —

G



D



C

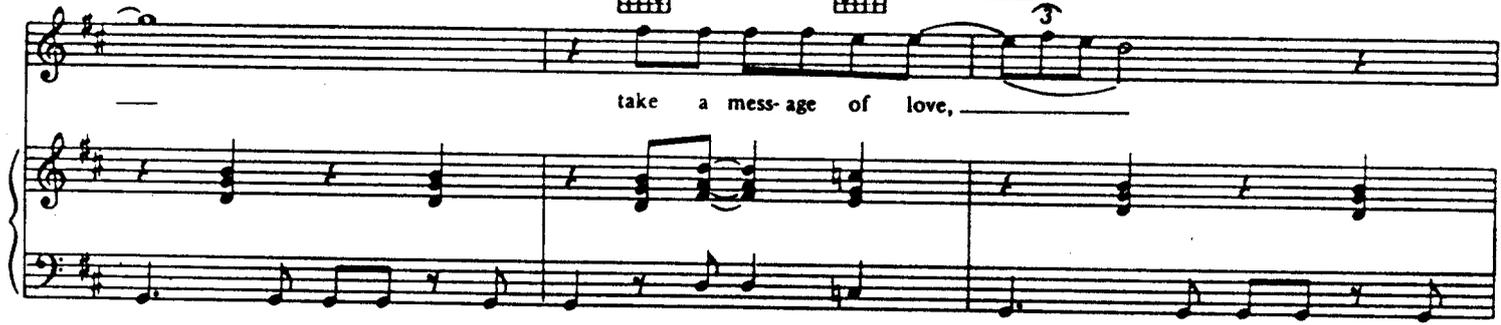


G



3

take a mess-age of love, \_\_\_\_\_



D



C



G



D



C



far and near. \_\_\_\_\_

Take a mess-age of love, \_\_\_\_\_



G



3

D



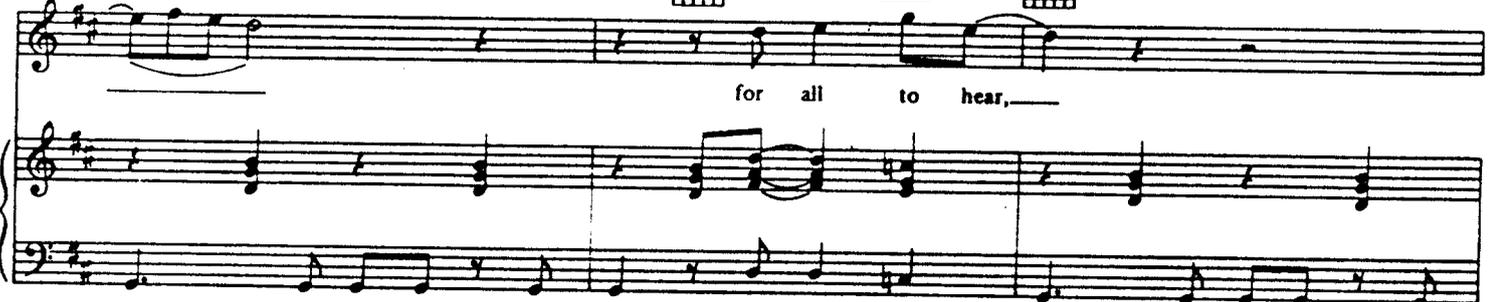
C



G



for all to hear, \_\_\_\_\_



D



C



A



G



A



G



for all to hear. \_\_\_\_\_

Some sleep - less



12

A



G



A



G



A



G




To Coda

D.% at Coda

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

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

CODA

(x4)

(40) Call-ing all boys,

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

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

call - ing all girls,

call - ing all

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

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

boys,

call - ing all girls, —

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

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

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

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

# CRAZY LITTLE THING CALLED LOVE

Medium Shuffle Beat

Words and Music by  
FREDDIE MERCURY

D



This thing

8

D



D

G



C



G



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

D



G



C



G



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

D



Bb



C



To Coda

D



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

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

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

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

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

C G D G

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

C G D Bb

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

(2nd only) (ready Freddie)

D

1 2 D.S. al Coda

There goes my This thing -

CODA D Bb C D

Repeat till fade

Cra - zy lit - tle thing called love. -

C G D G

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

C G D Bb

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

(2nd only) (ready Freddie)

D

1 2 D.S. al Coda

There goes my This thing -

⊕ CODA D Bb C D

Repeat till fade

Cra - zy lit - tle thing called love...

# DON'T STOP ME NOW

Words and Music by  
FREDDIE MERCURY

Slowly

F Am7 Dm7

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

*mf*

Gm7 C7 F F7

live, and the world turn - ing in - side

Bb Gm7 D7 Gm Dm Gm

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

Bright

Gm7



Gm



Dm



Gm



Gm



now.

Don't

stop me

'cause I'm

hav - in' a

good

time,

C7



F



Am7



hav - ing a good time. I'm a

1. shoot - ing star

lean - ing through the

sky,

like a ti -

2. rock - et ship

on my way to

Mars,

on a col -

3. Instrumental....

Dm7



Gm7



C7



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

F



Am



Dm



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



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



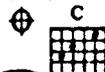
burn - in' through — the sky, yeah. — Two hun - dred de - grees, — that's why they



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



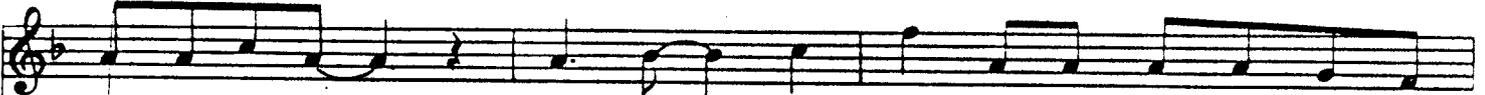
To Coda



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



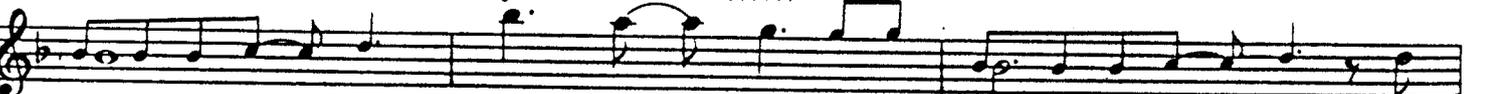
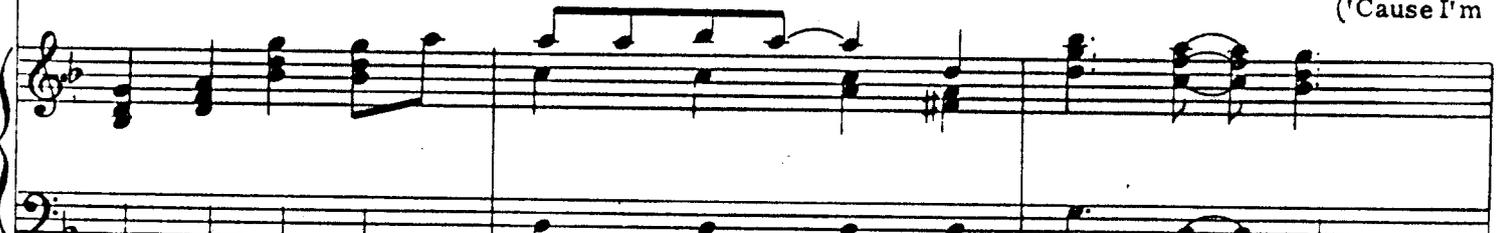
Don't stop— me . now, I'm hav - in' such a good time, I'm



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



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



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





To Coda II

E<sup>b</sup>



D.S. al Coda

Coda

don't want to stop at all. \_\_\_\_\_

I'm a

N.C.

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

Don't

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

Coda II

E<sup>b</sup>



D.S. al Coda II

D.S.S. & fade

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

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

# FAT BOTTOMED GIRLS

Words and Music by  
BRIAN MAY

D (sung unaccompanied) C G D C A

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

*mf*

*Unaccompanied choir*  
*Piano tacet*

D G D A Asus

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

D

*Heavy Rock Beat*

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

*(play)*  
*f*

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

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

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

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

drums fill - - - - -

chorus:

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

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



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

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

Piano accompaniment for the first system, including treble and bass staves with chords and bass lines.



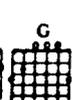
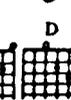
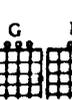
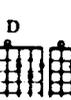
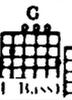
Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with eighth and quarter notes.

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

To Coda



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



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

D.S. al Coda

Coda



Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. The melody consists of quarter notes.

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

round.

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

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

Repeat till fade

Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. The melody consists of quarter notes and rests.

(Shout:) Get on your bikes and ride.

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

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

# FLASH'S THEME a/k/a FLASH

Words and Music by  
BRIAN MAY

Moderate rock

Piano introduction in 4/4 time, marked 'Moderate rock' and 'p' (piano). The music consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

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

Chord diagrams for the first system: Am (x02010), G/A (x02332), F/A (x02321), D (x02321), A/C# (x02230), D (x02321), G/B (x02332).

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

Vocal line and piano accompaniment for the first system. The vocal line includes the lyrics 'Flash Ah Sav- iour of the un- i- verse.' The piano accompaniment continues with the eighth-note bass line and melody.

Am G/A

Chord diagrams for the second system: Am (x02010), G/A (x02332).

Flash Ah

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics 'Flash Ah'. The piano accompaniment continues with the eighth-note bass line and melody.

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

Chord diagrams for the third system: F/A (x02321), D (x02321), A/C# (x02230), D (x02321), G/B (x02332), Am (x02010).

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

SPOKEN:- Seemingly there is

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

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

Piano accompaniment for the final system, continuing the eighth-note bass line and melody.

Slowly



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



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

Tempo I



SPOKEN:-- Flash, Flash, I love you.

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

(f) (1st time only)

Repeat and Fade

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

Despatch War Rocket and Ajax to bring back his body.

Flash Ah

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

SPOKEN: - Gordon's alive! Flash Ah

Am G/A

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

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

Slowly



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



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

Tempo I



SPOKEN:-- Flash, Flash, I love you.

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

(f) (1st time only)

Repeat and Fade

# I WANT TO BREAK FREE

Words and Music by  
JOHN DEACON

Medium beat



*mf*



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

## VERSES



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

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



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

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



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

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



To Coda



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

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



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

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

Musical notation for the fifth system, including a triplet in the vocal line.

Musical notation for the sixth system, including a triplet in the piano accompaniment.

Musical notation for the seventh system, concluding the piece.

B  

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

C#m  F#sus4  F#  A  B 

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

C#m  B  A  B  C#m  B 

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

A  B  E  *D.S. al Coda*

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



Detailed description: This is a musical score for guitar and piano. It consists of five systems of music. Each system includes a vocal line with lyrics, a piano accompaniment, and a guitar line with chord diagrams. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "I can't get ov - er the way you love me like you do. — But I have to be sure when I walk out that door. — Oh, how I want to be free, ba - by. Oh, how I want to be free. — Oh, — how I Want to Break — Free. — 3. But life still goes". Chord diagrams are provided for various chords: B major, A major, C#m, F#sus4, F# major, and E major. There are also triplets and a 'D.S. al Coda' marking.

**CODA**



own. So ba - by can't you



see \_\_\_\_\_ I've got to break \_



free. I've got to break free.

*Repeat for fade  
(vocal ad lib)*

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

# IT'S LATE

Words and Music by  
BRIAN MAY

**Rubato**

**Moderate Hard Rock**

*mf*

**A** **D** (A Bass) **A** **D** **A**

**D** (A Bass)

You say you

love me — and I hard - ly know your name.

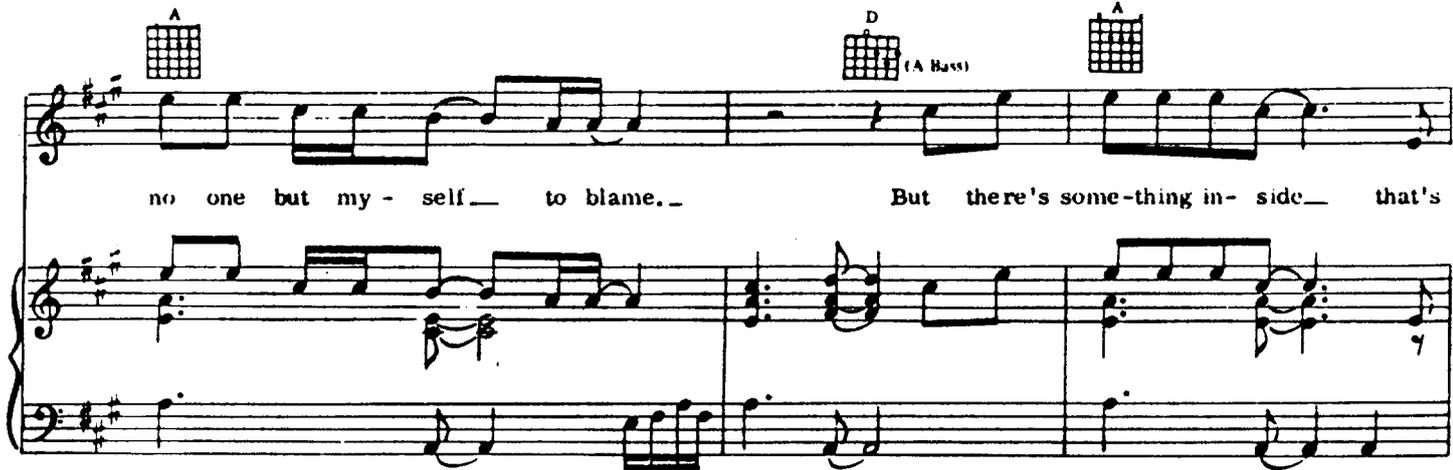
**A** **D** (A Bass) **A**

**D** **A** **D** (A Bass)

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

A  D  (A Bass) A 

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



C7sus  C7  Fm  Fm  (F Bass) D  A 

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



D  (A Bass) A  2nd time only Fm7 

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



A  E  A 

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



A D (A Bass) A

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

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

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

D (A Bass) A 2nd time only F7m7

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

A E A

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

2.

E7 A E7 A E7 A

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

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

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

ad lib solo

Play 3 times

B F#m G C

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

G D A E B E D.S. % al

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

CODA A E (A Bass) D B7 E

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

C#7 F#m D A

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

1.23.

(Play 8 times)

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

# KILLER QUEEN

Words and Music by  
FREDDIE MERCURY

Medium rock

Cm



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

*mf*

Bb



Cm



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

Bb



Eb



Bb  
(D bass)



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

Eb7  
(Db bass)  
3 fr.



Ab  
(C bass)



Abm  
(Cb bass)



Eb  
(Bb bass)



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

Bb 11

G7

Cm



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

Bb 7

Eb

D7

Gm

F7



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

Bb

Dm (A bass)

Gm

Dm

Gm

A7

Dm



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

G7

C

Bb



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

1. **A7** **Dm** **G7** **Cm** **To Coda** **C** **Bb**

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

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

2. To a -

2. **A** **Dm** **A** **Dm** **G7** **Cm** **G7** **Cm**

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

Bb Cm Bb

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

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

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

Bb7 Eb (Bb bass) Bb7

Drop of a

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

G7 Cm G7 Cm

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

Musical notation for the fourth system, including guitar chord diagrams for G7 and Cm, and piano accompaniment with lyrics: "hat she's as will - ing as play - ful as a puss - y - cat, Then".

Bb Eb Bb Eb

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

D7 Gm F Bb F Bbm F

*D.S. al Coda*

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

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

what a drag. \_\_\_\_\_

F Bb F7 Bb Eb

*Repeat ad lib. for fade*

# NEED YOUR LOVING TONIGHT

Words and Music by  
JOHN DEACON

Moderate Rock

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

*mf*

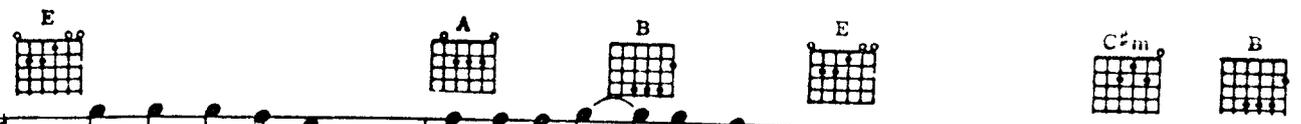
Chord diagrams: E, C#m, B, E, C#m, B

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

Chord diagrams: A, B, A, B

To Coda ♦

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



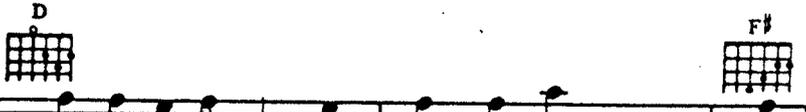
I said I'd nev-er nev-er be ang - ry with you.



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



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



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

A B

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

E C#m B

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

E C#m B A B

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

A B E A B E

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

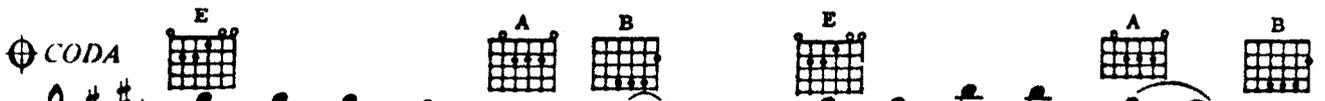


Ooh, I need your lov - ing.



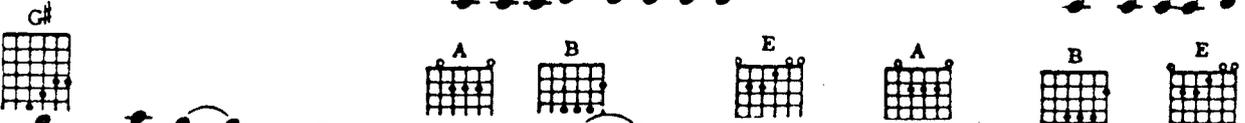
Ooh, I need your lov - ing babe\_ to - night.

*D.S. al Coda*



**⊕ CODA**

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



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

# PLAY THE GAME

Words and Music by  
FREDDIE MERCURY

Slowly

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

8va  
gliss.

*mf*

C Bb Bbma7

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

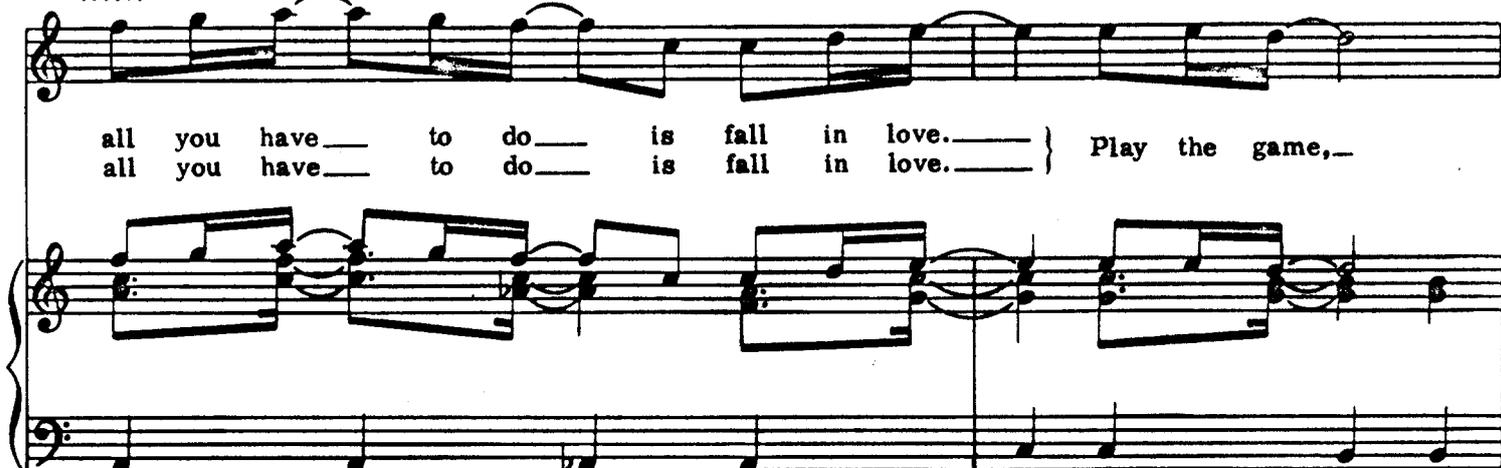
Am Fm/Ab

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

C Am7 Dm G7 C C/Bb

F/A  Fm/Ab  C  G/B 

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



C  Gm9  To Coda  Ab  Bb 

ev-'ry-bod-y play the game \_\_\_ of love, \_\_\_ yeah. \_\_\_



1. C  C/B  C/Bb  Am7  Ab  G  Ab  F  Bb  2. C/Bb  Am7  C/G  C 





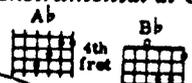
My game of love has just be - gun. Love runs from my



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



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



*D.S. Instrumental al Coda*

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

Coda



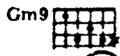
love. \_\_\_\_\_ This is your life,



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



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



Repeat till fade

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

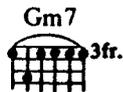
# RADIO GA GA

Words and Music by  
ROGER TAYLOR

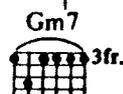
Medium tempo



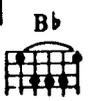
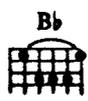
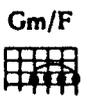
I'd sit a - lone\_ and  
gave them all\_ those  
watch the shows\_ we



watch your light\_ my on - ly friend\_ through teen - age nights\_ And  
old - time stars\_ through wars of worlds\_ in - vad - ed by Mars\_ You  
watch the stars\_ on vid - e - os\_ for hours and hours\_ We

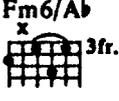


ev - 'ry - thing\_ I had to know\_ I heard it on\_ my  
made 'em laugh\_ you made 'em cry\_ You made us feel\_ like  
hard - ly need\_ to use our ears\_ How mu - sic chang - es

1.   | 2.    

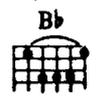
ra - di - o. — You we could fly. — So  
through the years. — Let's



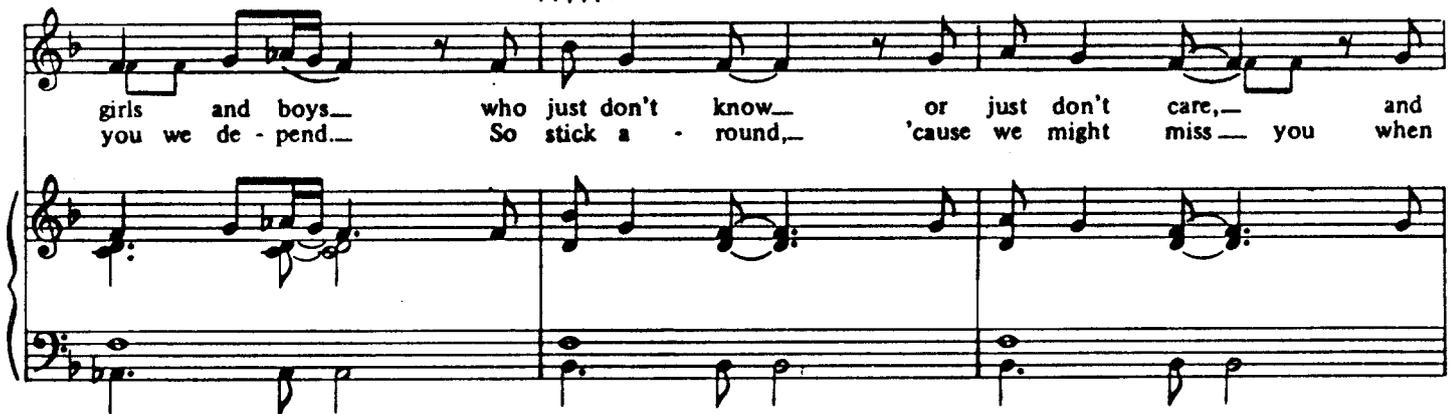
 

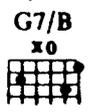
don't be - come — some back - ground noise, — a back - drop for — the  
hope you nev - er leave, old friend. — Like all good things, — on

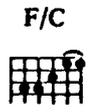




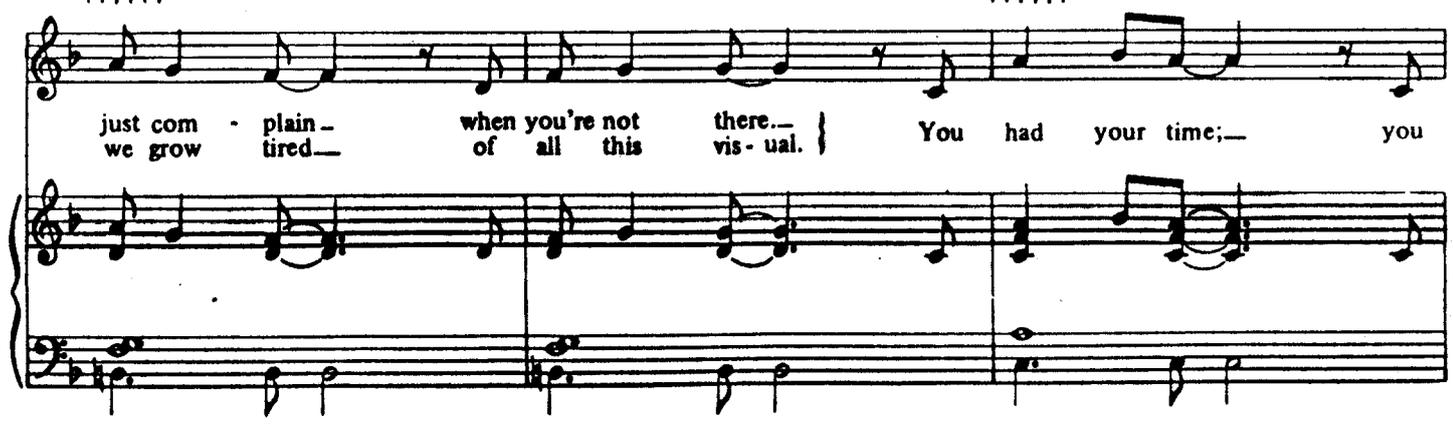
girls and boys — who just don't know — or just don't care, — and  
you we de - pend. — So stick a - round, — 'cause we might miss — you when







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



C7sus4



C7



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



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



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



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

To Coda

Eb Bb C Dm Csus4 C

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

Csus2 C F No chord

still loves you.

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

We

Coda Dm C Csus2 C F

*D.S. (instrumental) and fade*

Some - one still loves you.

# SAVE ME

Words and Music by  
BRIAN MAY

Slowly %



1. It start - ed off\_ so well\_ they said we made a per - fect pair\_  
 2. slate will soon\_ be clean\_ I'll e - rase the mem - o - ries\_

*Instr.*



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



Omit on %



you, how I cried. The years of care\_ and  
 wast - ed, all that love? I hang my head\_ and I  
 Each

C Am C G D

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

C D G C G C G

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

**Chorus** D A/C# Bm7 D E7

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

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

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

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

1. D C G 1. D 2. Am

*D. al Coda* CODA

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

D C Bm7 D G

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

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

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

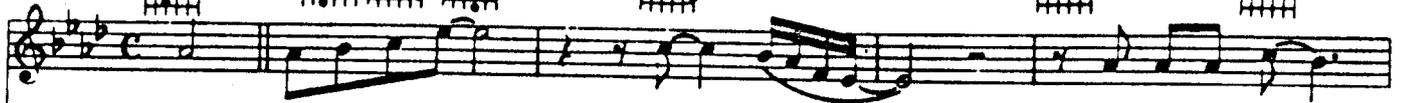
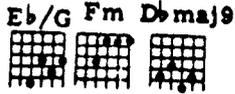
D C G D

FINE

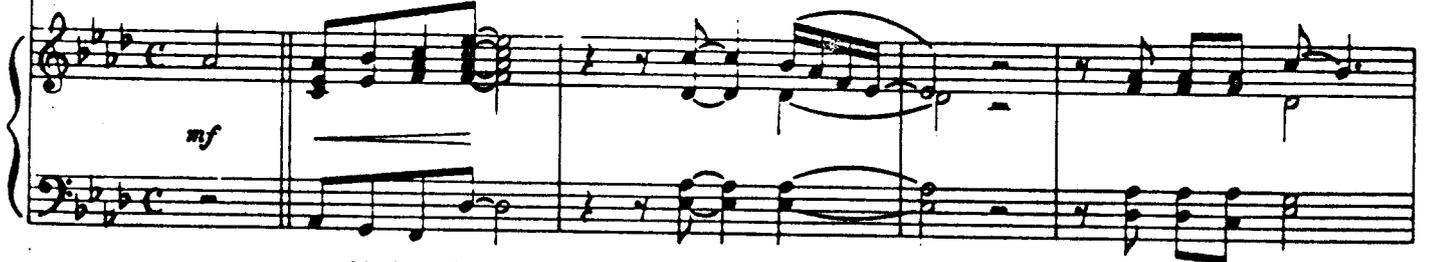
# SOMEBODY TO LOVE

Words and Music by  
FREDDIE MERCURY

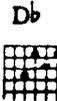
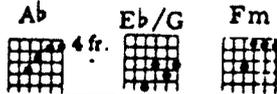
Freely



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

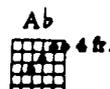
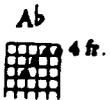


Moderately (in 4)



Love?

Each



Take a look at your -

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



Ab 4 fr. Eb/G Fm Bb7 Eb7

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

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

Ab 4 fr. Bb7 Eb Bb7/D Eb Db

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

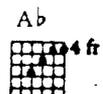
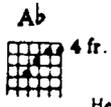
Some-bod - y, some-bod - y.

Ab 4 fr. Eb7/G Fm7 Dbmaj7 Eb7

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

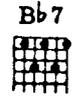
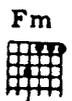
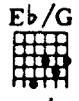
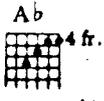
Love? I work

Ab 4 fr. Ab/G Fm Db Eb7



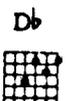
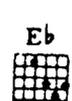
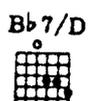
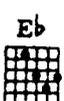
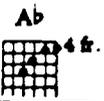
He works hard.

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

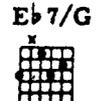


At the end of the day.

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



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



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

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

Ab 4 fr.

Ab7

Db

He wants help ev - 'ry day.

Love?

Ev - 'ry day

I

Gb

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

Gbm

Bb7

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

Eb7

Ab/Eb

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

Ab 4 fr. Cm/G Fm

Ab 4 fr. Bb7 Eb7

Ab 4 fr. Cm/G Fm

*Instrumental Solo*

Bb7 Eb7 Db

Ab 4 fr. Bb7 Eb

Bb7/D Eb Db

Ab 4 fr.

Eb7/G Fm7 Dbmaj7 Eb7

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

Ab 4 fr.

Ab/G

Fm

Dbmaj7

Eb7

An - y - bod - y find me some - one - to

bod - y To Love? \_\_\_\_\_

Got no

Ab Eb7/G

Fm

Ab 4 fr.

Bb7

Eb7

love -

You just keep los - ing and

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

Ab 4 fr.

Eb/G

Fm

Bb7

Eb7

los - ing.

He's al - right, he's al right.

O. K., I'm al - right, Ain't gon - na face no de - feat. I just

Ab 4 fr.

Bb7

Eb

Bb7/D

Eb

Db

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

No Chords

Ab 4 fr.

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

*mp quasi voces a cappella*



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

*mf*

This system contains the first two measures of the piece. The vocal line begins with the lyrics "Find me some - bod - y to love." and continues with "Find me some - bod - y to love." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present in the second measure.



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

This system contains the next two measures, continuing the vocal and piano parts from the previous system. The lyrics are "Find me some - bod - y to love." and "Find me some - bod - y to love."



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

*poco a poco cresc.*

This system contains the next two measures. The vocal line has a long note in the first measure. The piano accompaniment includes a dynamic marking of *poco a poco cresc.* in the second measure.



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

This system contains the final two measures. The vocal line concludes with the lyrics "Find me some-bod - y to love, Some-bod - y, some-bod - y, some-bod - y, some-bod - y." The piano accompaniment continues with the same rhythmic pattern.

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

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

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

Freely  
No Chords

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

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

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

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

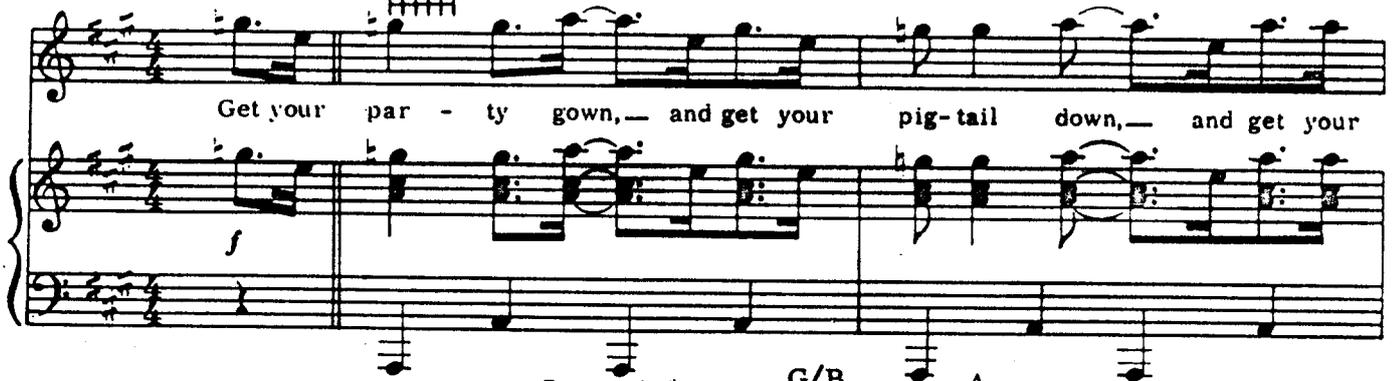
Some - bod - y To \_\_\_\_\_ Love! Find me, find me, find me, find me.

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

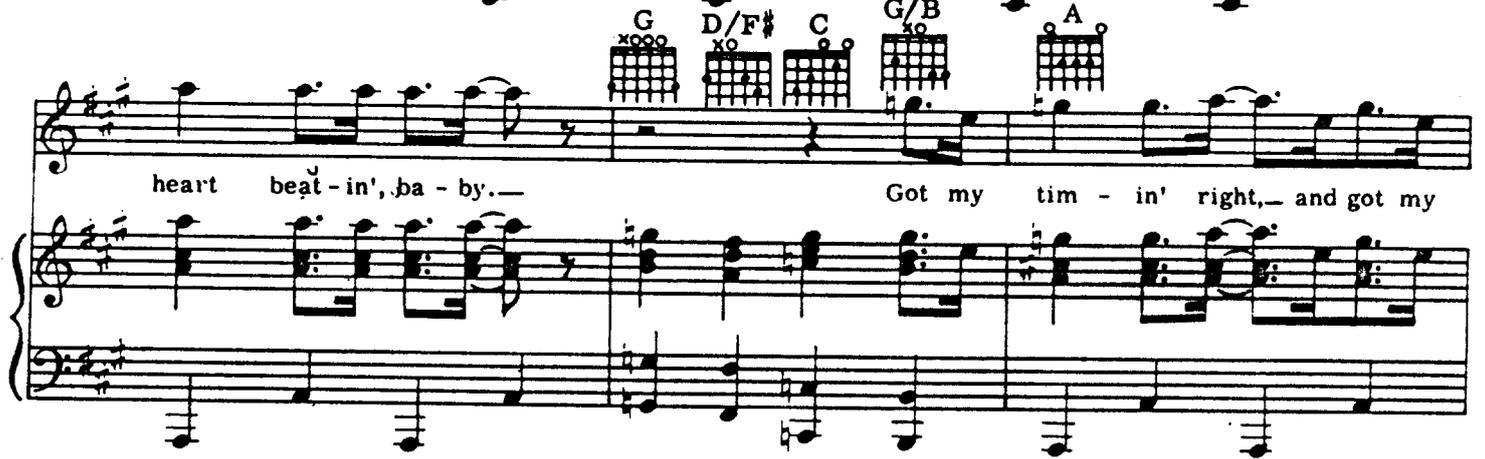
# TIE YOUR MOTHER DOWN

Words and Music by  
BRIAN MAY

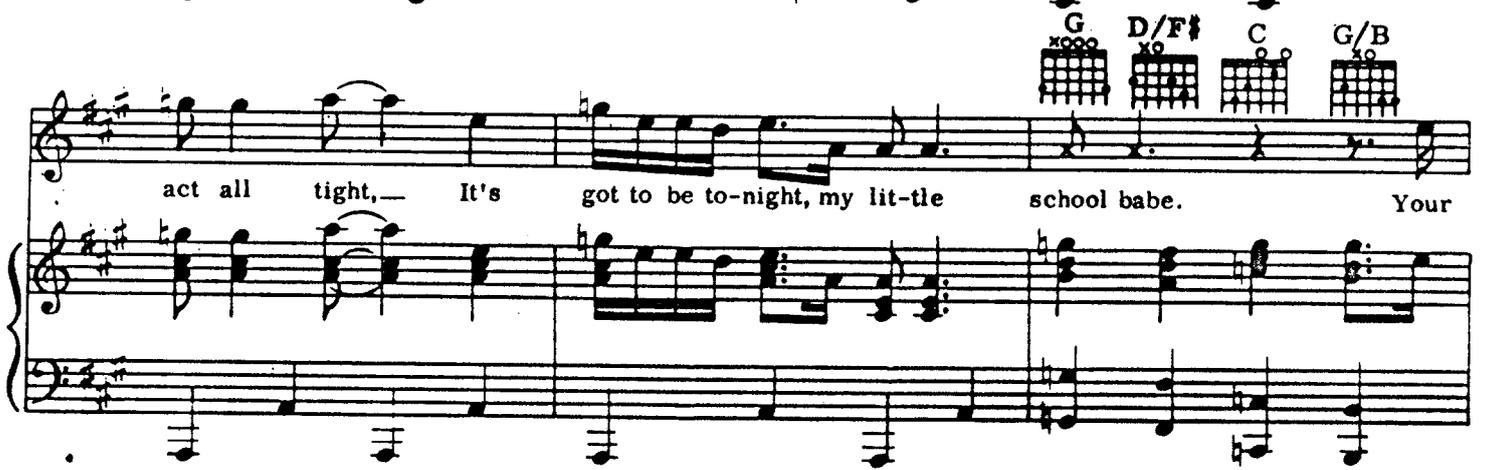
With a rock beat 



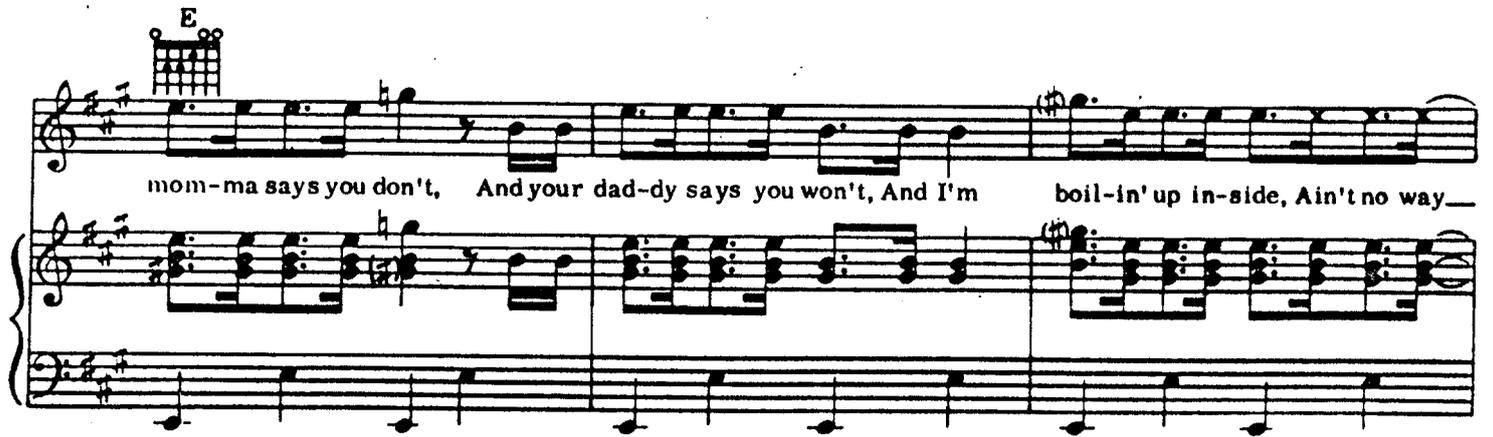
Get your par - ty gown, — and get your pig-tail down, — and get your



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



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



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

G A

I'm gon-na lose out this time.

G C A D

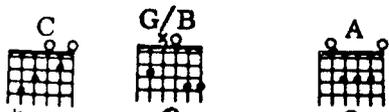
Tie Your Moth-er Down, Tie

A

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

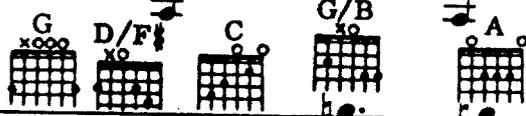
D G D/F#

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



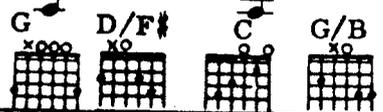
love to - night.

The first system of music features a vocal line with the lyrics "love to - night." and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Chord diagrams for C, G/B, and A are positioned above the vocal line.



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

The second system of music features a vocal line with the lyrics "You're such a dirt - y louse, — Go, get" and a piano accompaniment. Chord diagrams for G, D/F#, C, G/B, and A are positioned above the vocal line.



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

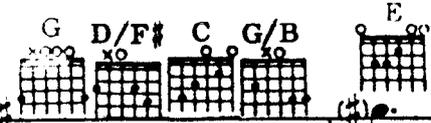
The third system of music features a vocal line with the lyrics "out - ta my house, — That's all I ev - er get from your... your..." and a piano accompaniment. Chord diagrams for G, D/F#, C, and G/B are positioned above the vocal line.



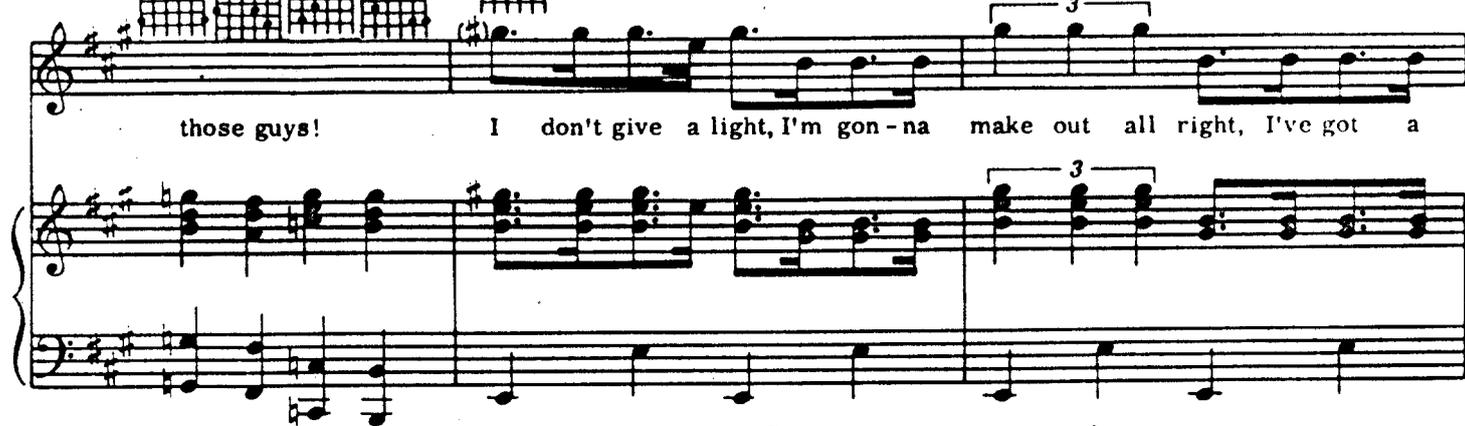
fam - i - ly ties. — In fact, I don't think I ever heard a single little civil word from

The fourth system of music features a vocal line with the lyrics "fam - i - ly ties. — In fact, I don't think I ever heard a single little civil word from" and a piano accompaniment. A chord diagram for A is positioned above the vocal line.

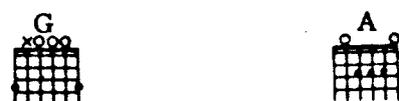
G D/F# C G/B E



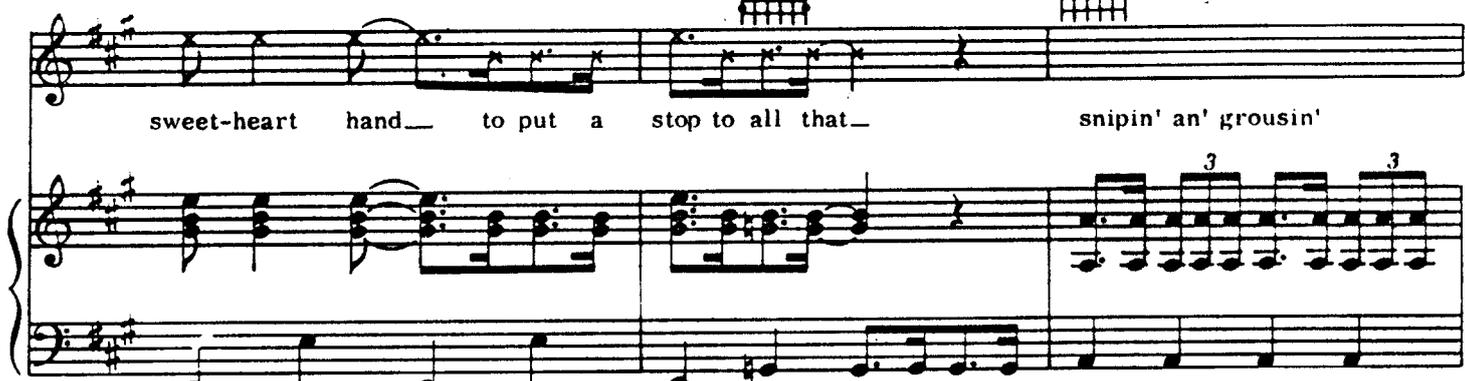
those guys! I don't give a light, I'm gon-na make out all right, I've got a



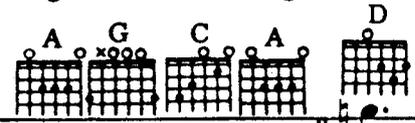
G A



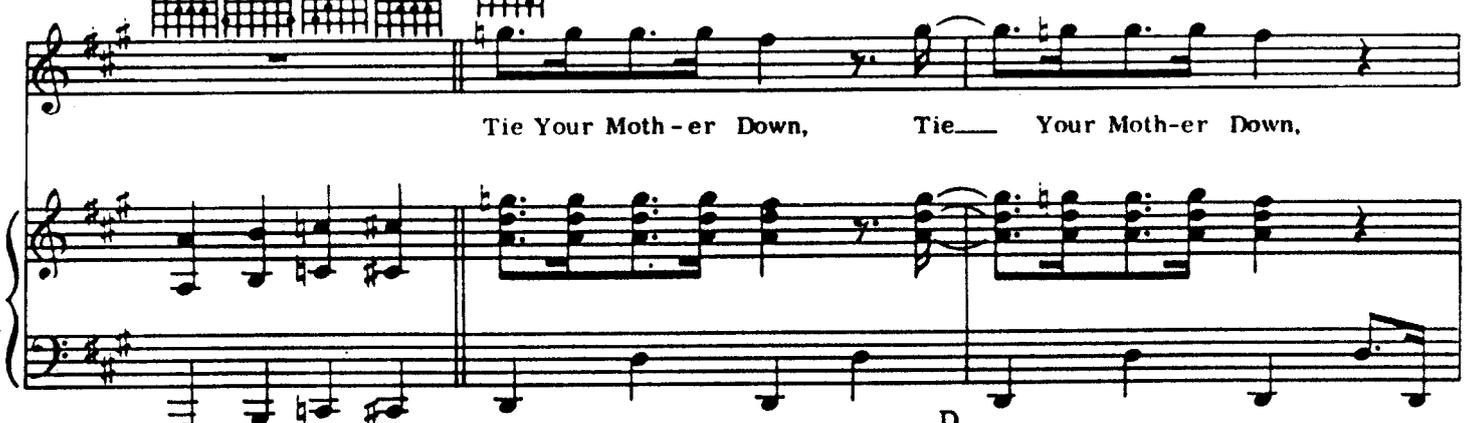
sweet-heart hand\_ to put a stop to all that\_ snipin' an' grousin'



A G C A D



Tie Your Moth-er Down, Tie\_ Your Moth-er Down,



A D



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



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

G D/F# C G/B

mine.

A G D/F# C G/B E

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

G D/F# C G/B E

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

G A

A7+9 4fr.

A

G

C

A

D

A

Tie Your Moth-er Down,

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

dad - dy out the door.

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

all your love to - night.

The image shows a musical score for guitar and piano. It consists of several systems of staves. The top system features a guitar staff with chord diagrams for A7+9 (4fr.), A, G, C, and A. Below it are piano staves with musical notation, including triplets and slurs. The lyrics are written in a separate staff, with some words underlined. The score includes various musical notations such as slurs, triplets, and dynamic markings like 'ff'.

# WE WILL ROCK YOU

Words and Music by  
BRIAN MAY

Moderate

Repeat 4 times  
Clap Hands

N. C.

Hand clap smile throughout song  
Piano part optional

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

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

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

3.

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

C

A

D

A

rock you.

D

A

Arus

D

A

Asus

Play 3 times