

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






rock you.




Play 3 times



ANOTHER ONE BITES THE DUST

Words and Music by
JOHN DEACON

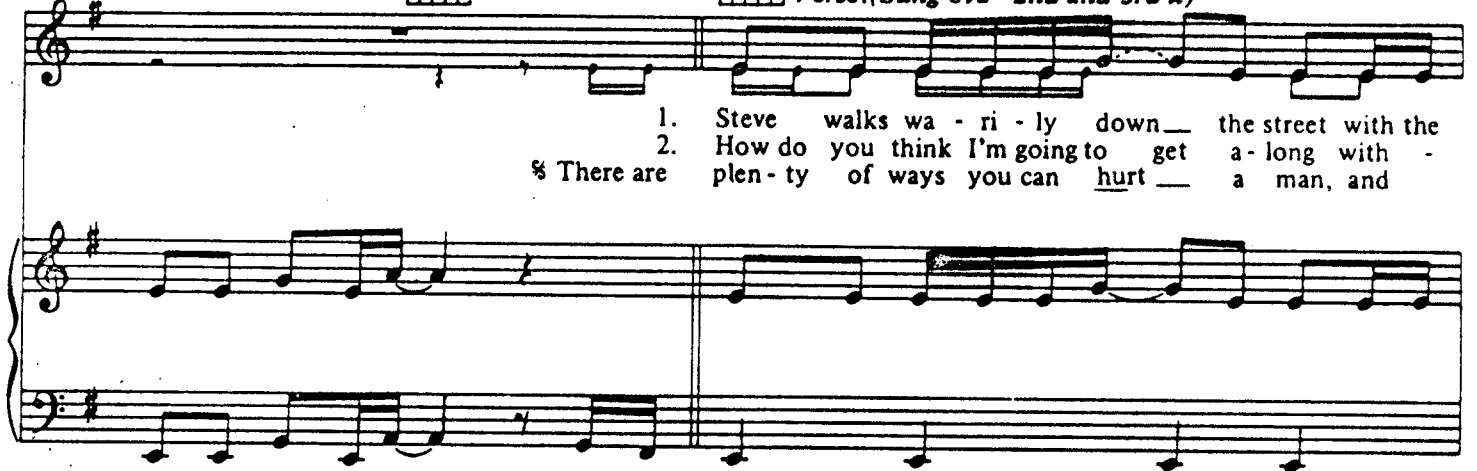
Steady rock   



mf



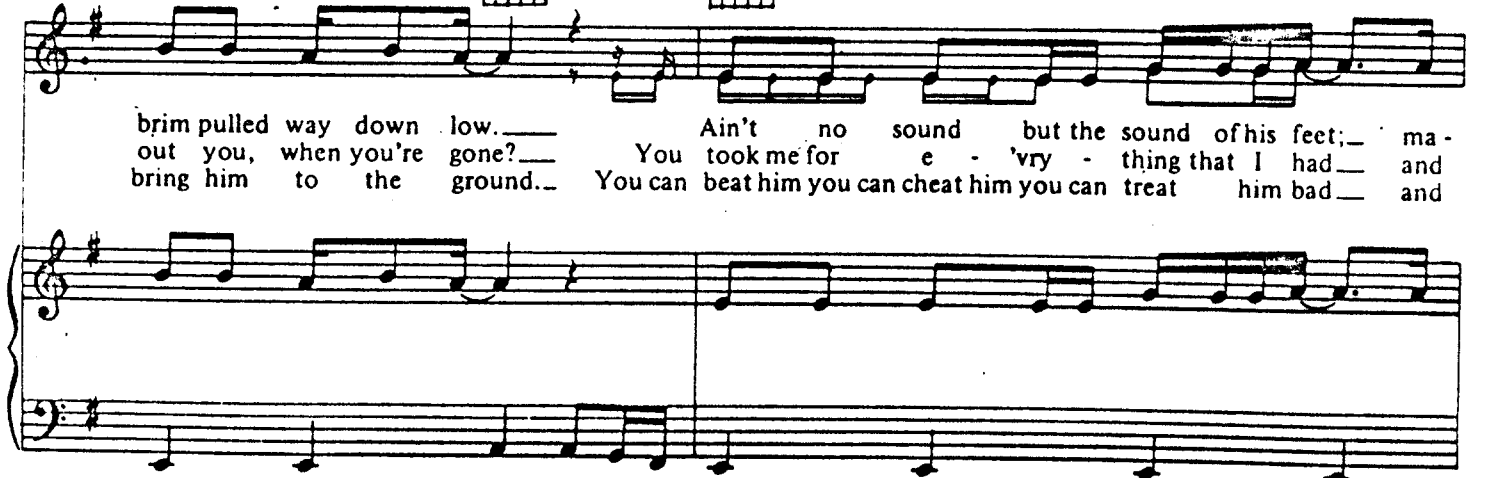
  Verse: (Sung 8va - 2nd and 3rd x)

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



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



Am C G

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

C G C G

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

Am B Chorus Em Am

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

Em Am

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



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



To Coda 1.



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

2.



N.C.

oth-er One Bites The Dust...

(Hand Clapping)

Sung loco

An-oth-er One Bites The Dust; 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 two first endings: "1. C G" and "2. Am B 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 in a 4/4 shuffle rhythm. The key signature has two flats (Bb and Eb).

Bb

Yeah.

1. Give me
2. Give me _____
3. (See additional lyrics)

mp-mf

The first system includes a guitar chord diagram for Bb, the vocal line with the first three lyrics, and the piano accompaniment. The piano part features a sustained chord in the right hand and a rhythmic eighth-note pattern in the left hand.

Ab

your bod bod - y; _____ just

The second system continues the vocal line with the lyrics "your bod bod - y; _____ just" and the piano accompaniment. A guitar chord diagram for Ab is provided above the vocal line.

Bb Ab

give me me, _____ yeah, _____ your bod - y, bod - y.

The third system continues the vocal line with the lyrics "give me me, _____ yeah, _____ your bod - y, bod - y." and the piano accompaniment. Guitar chord diagrams for Bb and Ab are provided above the vocal line.


Db



Give me
Give me, _____ yeah, _____ your
your




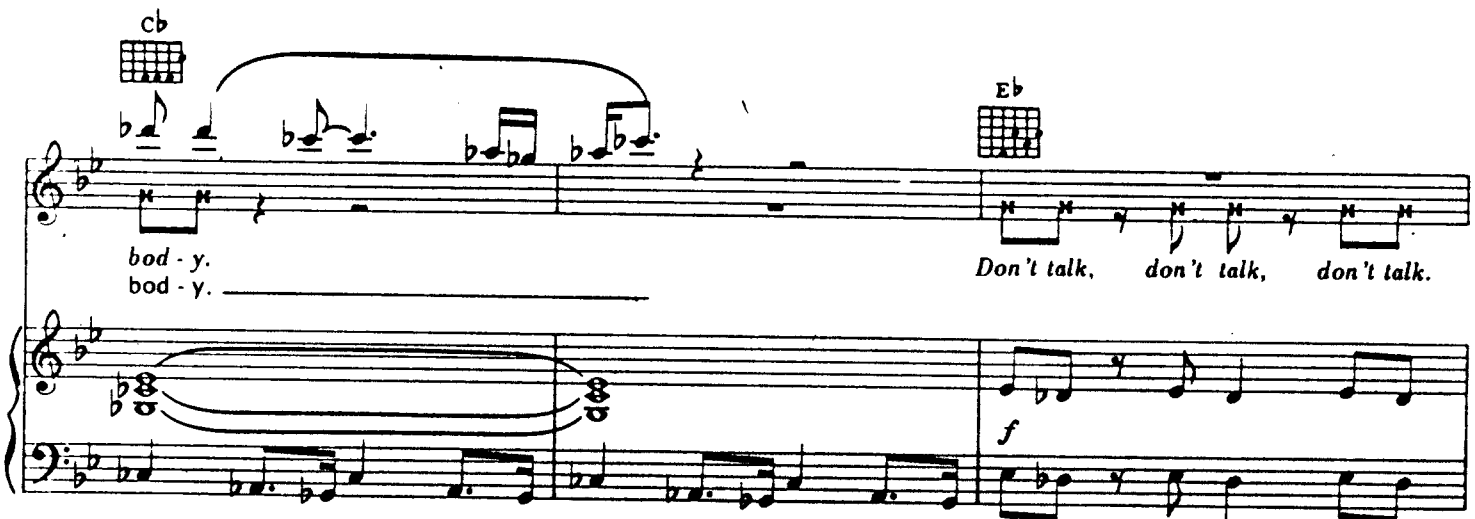
cb



bod - y.
bod - y. _____

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

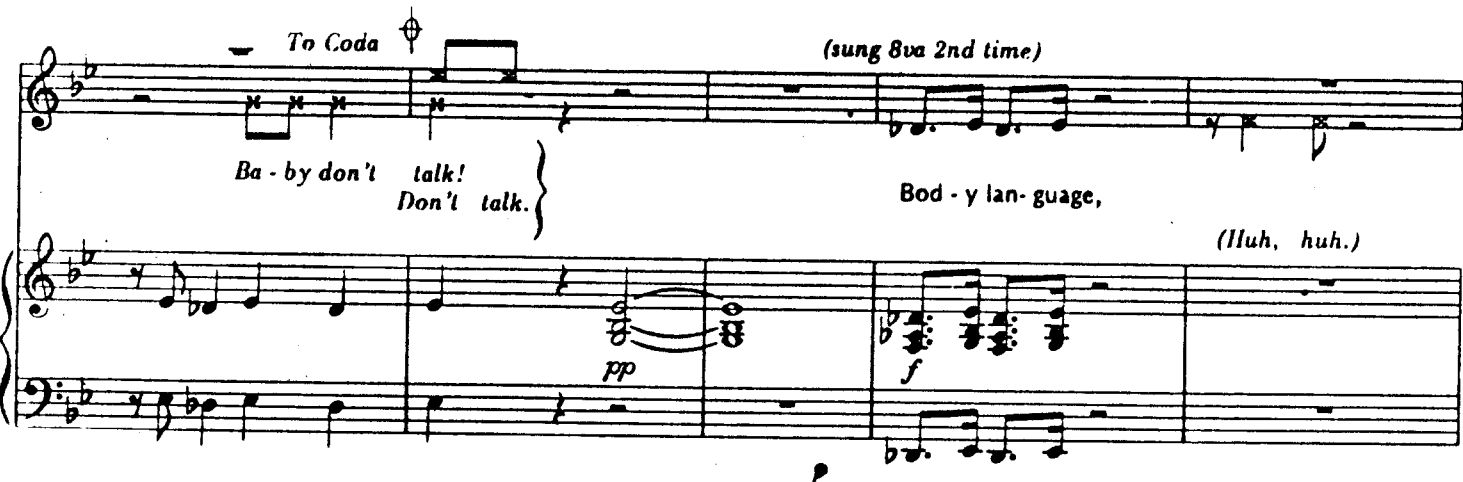
Eb

To Coda

(sung 8va 2nd time)

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



Eb7 sus



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



bod - y lan - guage, bod - y lan - guage. bod - y lan - guage. _____

L.H.



N.C.

mp 3

Bb



You got red lips;

Ab



snakes in your eyes; —

Bb



Ab



long legs; great thighs. —



Musical staff with notes and a triplet of eighth notes.

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

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

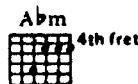


Musical staff with notes and a triplet of eighth notes.



down for a six — an - y time. —

Piano accompaniment for the second system.

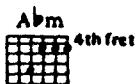


Musical staff with notes and a triplet of eighth notes.

Look at me, —

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



1.2.3.



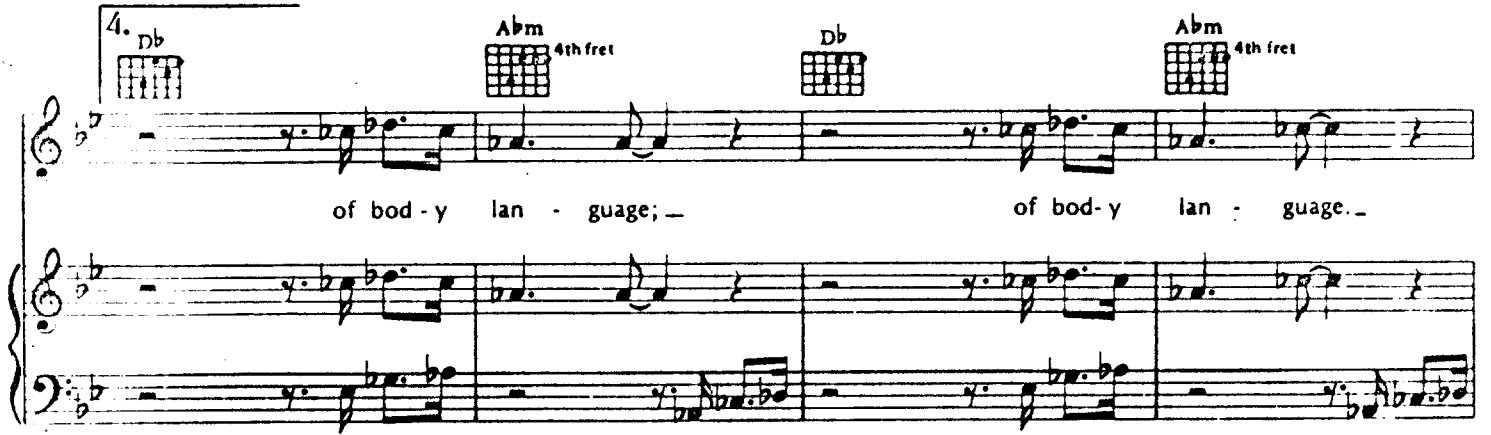
Musical staff with notes and a triplet of eighth notes.

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

Piano accompaniment for the fourth system.

4.    

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



 *D.S. al Coda*




Coda
hot!
f



N.C.
mp 3



 *Repeat ad lib and Fade*
Bod - y lan - guage. Bod - y
mf



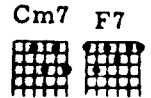
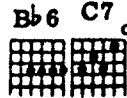
3. *Sexy body;*
Sexy, sexy body.
I want your body.
Baby, you're hot!

(To Coda)

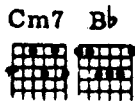
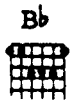
BOHEMIAN RHAPSODY

Words and Music by
FREDDIE MERCURY

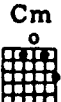
Slowly



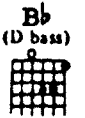
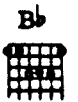
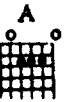
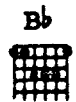
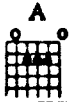
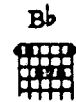
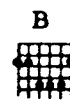
Is this the real life? Is this just fan-ta-sy? Caught in a land-slide, No es-



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



2. Eb



Bb (D bass)



Cm














Fm

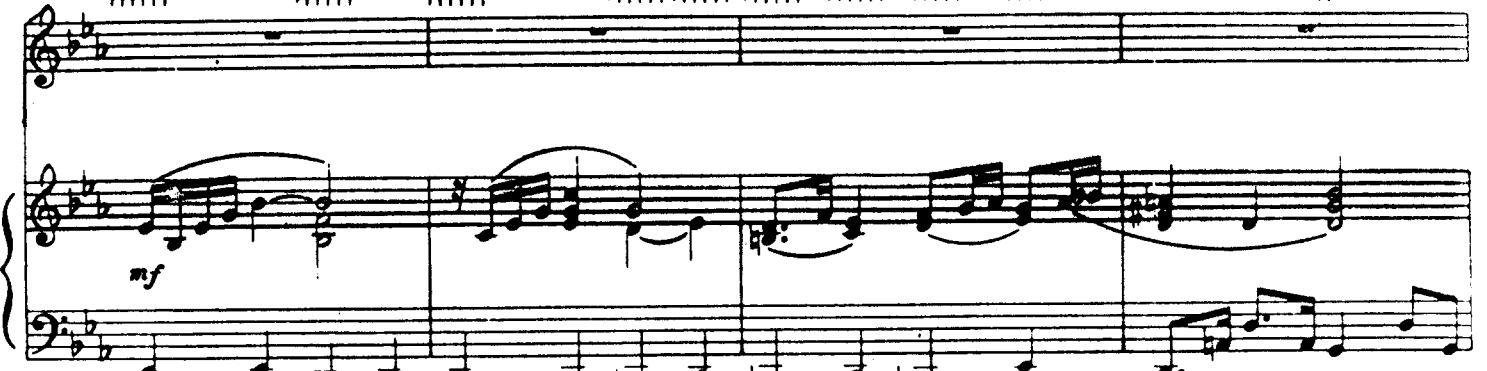


all.









Instrumental Solo

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) 
 Bb m (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.

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

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

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

Gb7 Bm A D Db

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

Gb Bb Eb No chord Eb Bb

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

Eb Ab 4 fr. D Gm Bb

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

Eb

me. _____

Instrumental Solo

F7 Bb7 Eb (Bb bass) Bb Eb

So you think you can stone me and spit in my

Bb

Db

Bb7

Eb (bb bass)

Bb

Eb



Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It contains a vocal line with lyrics "eye. So you think you can love me and leave me to" and a piano accompaniment with triplets.

eye.

So you think you can love me and leave me to

Musical staff with treble clef, continuing the vocal and piano accompaniment.

Musical staff with bass clef, continuing the piano accompaniment.

Ab 4 fr.

Fm

Bb

Fm

Musical staff with treble clef, continuing the vocal and piano accompaniment.

die.

Oh,

ba - by,

can't do this to me,

Musical staff with treble clef, continuing the vocal and piano accompaniment.

Musical staff with bass clef, continuing the piano accompaniment.

Bb

Fm7

Bb

Fm7

Bb

Musical staff with treble clef, continuing the vocal and piano accompaniment.

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

Musical staff with treble clef, continuing the piano accompaniment.

Musical staff with bass clef, continuing the piano accompaniment.

Eb

Bb7

Musical staff with treble clef, continuing the piano accompaniment.

here...

Musical staff with treble clef, containing an instrumental solo.

Instrumental Solo

poco a poco ritard. e dim.

Musical staff with bass clef, continuing the piano accompaniment.

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

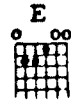
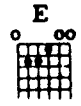
E

B

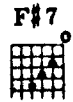
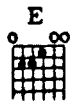
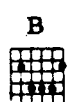
E

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

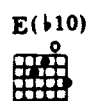
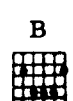
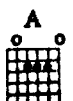
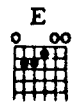
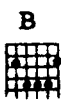
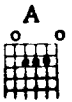
'Neath the gay il - lu - mi - na - tions all a -
If my moth - er should dis - cov - er how I



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 -

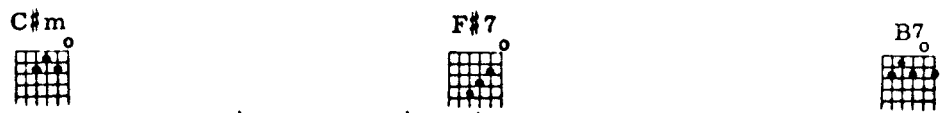
E A B E



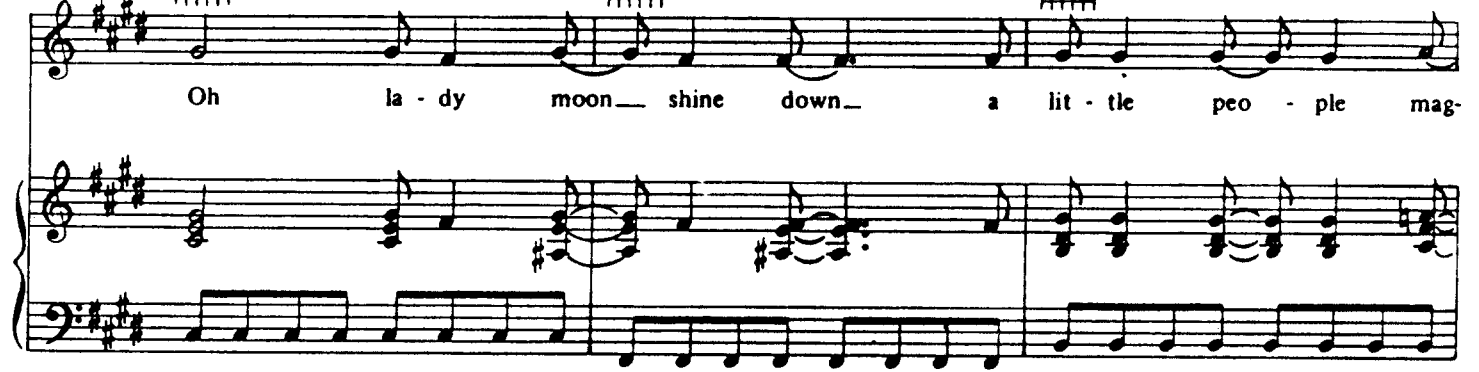
es, do not crum - ble, love is breath - ing still.




C#m F#7 B7



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





A E



ic if you will.



A E A



G

The first system of music features a guitar chord diagram for G (x00032) above the first staff. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has three sharps (F#, C#, G#).

C# F# C# F#

The second system continues the piano accompaniment with guitar chord diagrams for C# (x11132), F# (x22332), C# (x11132), and F# (x22332) above the first staff.

B E B E

Jen - ny pines a - way, writes a let - ter ev - 'ry day, "We must

The third system introduces the vocal line in the treble clef staff. The piano accompaniment continues in the bass clef staff. Guitar chord diagrams for B (x2442), E (x0220), B (x2442), and E (x0220) are shown above the first staff.

B E F#7

ev - er be to - geth - er, noth - ing can my love e - rase." "Oh

The fourth system concludes the vocal line and piano accompaniment. Guitar chord diagrams for B (x2442), E (x0220), and F#7 (x2332) are shown above the first staff.

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 - comes creep - ing through...
for - eign pres - ence you feel,

A G A G A G

Some Take this mes - sage, hope, -
stream of

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



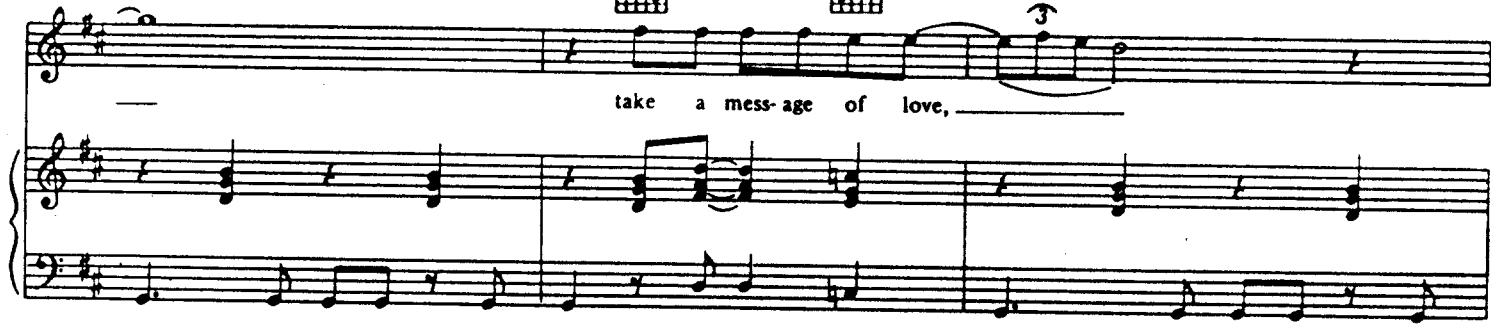
C



G



take a mess-age of love,



D



C



G



D



C



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



G



D



C



G



for all to hear,



D



C



A



G



A



G




for all to hear. Some sleep-less




12


A




G




A





G



A



G

To Coda

D.% at Coda

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

This system contains the first six measures of the 'To Coda' section. It features a guitar part with 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 a guitar part with 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 a guitar part with 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 a guitar part with 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 a guitar part with 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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "(This thing) called love — (called love) it cries — (like a ba - by) in a". A guitar chord diagram for G major is shown above the vocal line.

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

The second system continues the music. The lyrics are: "chra - dle all night, — it swings — (woo woo) it jives — (woo woo) it". Three guitar chord diagrams are shown above the vocal line: C major, G major, and D major.

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

The third system continues the music. The lyrics are: "shakes all o - ver like a jel - ly fish, — I kind - a like it". Four guitar chord diagrams are shown above the vocal line: G major, C major, G major, and D major.

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

The fourth system concludes the piece. The lyrics are: "Cra - zy lit - tle thing called love. — There goes my". Three guitar chord diagrams are shown above the vocal line: Bb major, C major, and D major.

C G D G

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

C G D Bb

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

(2nd only) (ready Freddie)

D

1 2 D.S. al Coda

There goes my This thing -

CODA D Bb C D

Repeat till fade

Cra - zy lit - tle thing called love. -

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



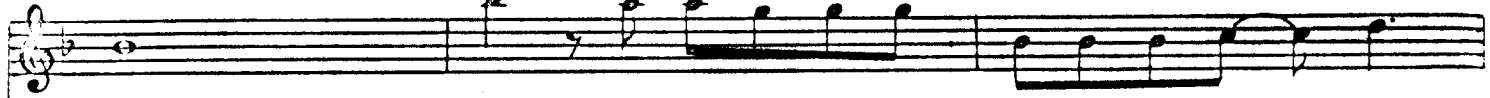
Dm



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



Dm7



Gm7



C7



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



F



Am

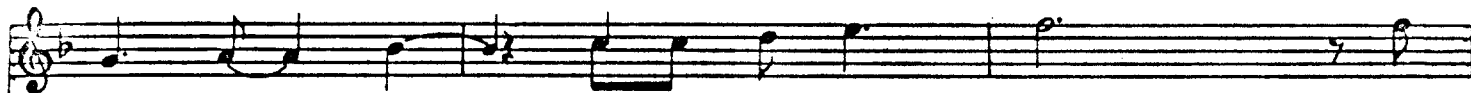


Dm



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

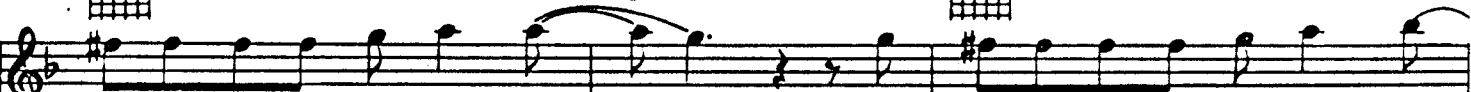




go, oh, go, oh, go. oh, There's no oh, stop - pin' oh, ex - me. plode. } I'm



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

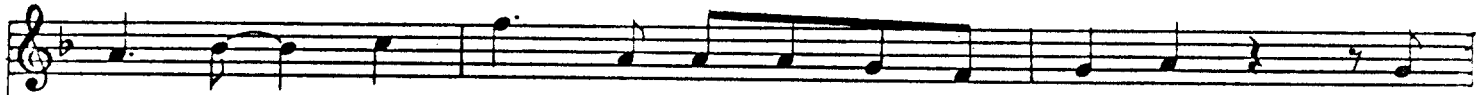


call me Mis - ter Fahr - en - heit. — I'm trav - ling at the speed of light. —



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





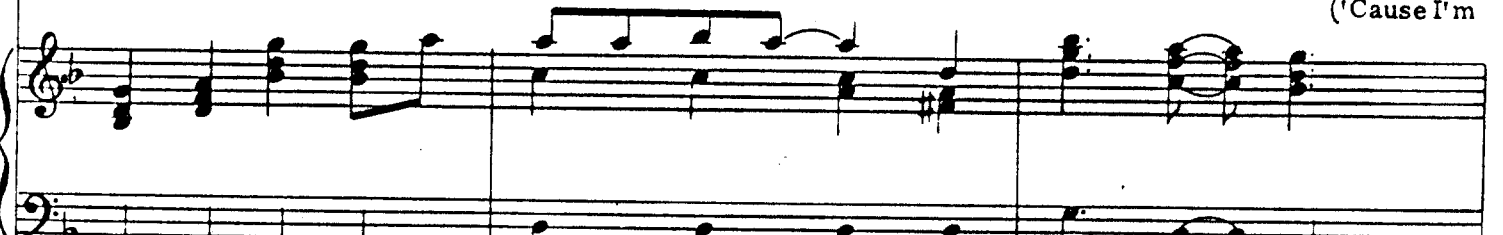
Don't stop— me . now, I'm hav - in' such a good time, I'm



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



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



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





To Coda II

E^b



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^b



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 2/4 time signature. It contains the first line of the vocal melody.

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 both treble and bass staves.



To Coda



Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains the second line of the vocal melody.

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

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



D.S. al Coda

Coda



Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains the third line of the vocal melody.

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

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

round.

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

Repeat till fade

Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains the fourth line of the vocal melody.

(Shout:) Get on your bikes and ride.

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

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

FLASH'S THEME a/k/a FLASH

Words and Music by
BRIAN MAY

Moderate rock

Piano introduction in G major, 4/4 time. The music starts with a piano (*p*) dynamic. The right hand plays a series of chords: Am, G/A, F/A, D, A/C#, D, G/B. The left hand plays a steady eighth-note bass line.

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

Am: x02010
G/A: x02010
F/A: x02332
D: x02321
A/C#: x02020
D: x02321
G/B: x20033

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

Vocal line: Flash Ah Sav- iour of the un- i- verse.
Piano accompaniment continues with the same bass line and chord progression as the introduction.

Am G/A

Am: x02010
G/A: x02010

Flash Ah

Vocal line: Flash Ah
Piano accompaniment continues with the same bass line and chord progression.

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

F/A: x02332
D: x02321
A/C#: x02020
D: x02321
G/B: x20033
Am: x02010

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

SPOKEN:- Seemingly there is

Vocal line: He'll save ev- 'ry- one of us.
Piano accompaniment continues with the same bass line and chord progression.

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

Piano accompaniment continues with the same bass line and chord progression.

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 melody line with triplets and a piano accompaniment with chords and bass notes.

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 melody and piano accompaniment.

free. _____ God knows. _____
love, _____ yeah. God knows. _____
- lone. _____ hey. God knows. _____



To Coda



Musical notation for the third system, including a first ending bracket labeled '1' and a triplet.

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



Musical notation for the fourth system, including a second ending bracket labeled '2' and a triplet.

It's strange, but it's true, _____ hey,

Musical notation for the fifth system, concluding the piece with a final piano accompaniment line.



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

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

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



Musical staff with treble clef. Includes a triplet of eighth notes and a slur over a phrase.

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

Piano accompaniment for the second system, including treble and bass clefs with chords and a bass line.



Musical staff with treble clef. Includes a slur over a phrase.

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

Piano accompaniment for the third system, including treble and bass clefs with chords and a bass line.



Musical staff with treble clef. Includes a triplet of eighth notes and a slur over a phrase.

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

Piano accompaniment for the fourth system, including treble and bass clefs with chords and a bass line.

D.S. al Coda

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

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

Moderate Hard Rock

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

You say you




love me —

and I hard - ly know your name.

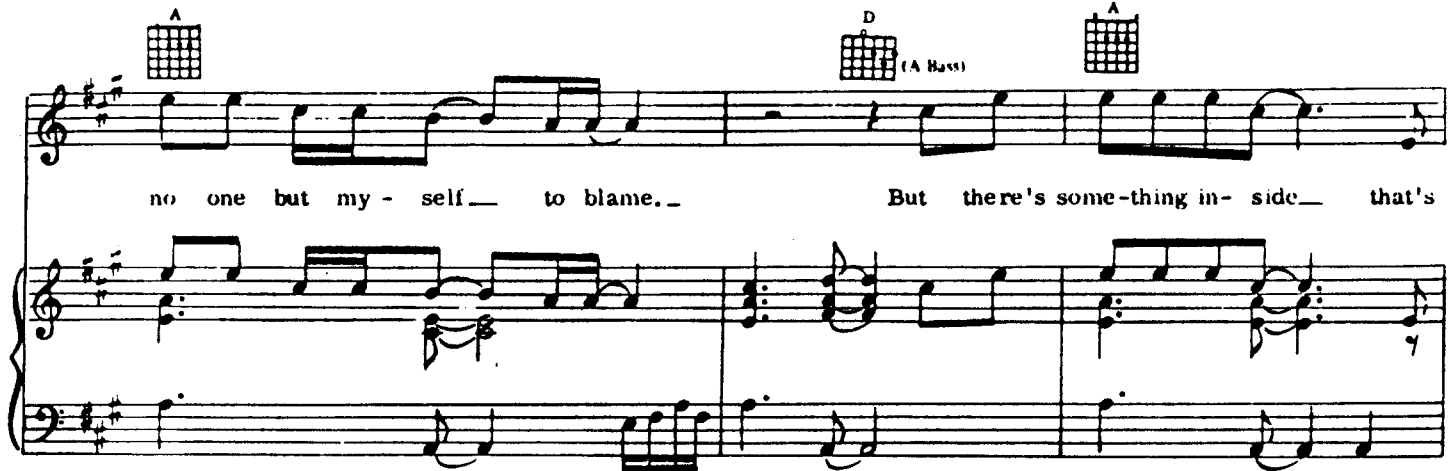
Vocal lines and piano accompaniment for the lyrics: "love me — and I hard - ly know your name." Includes guitar chord diagrams for A, D (A Bass), and A.







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

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

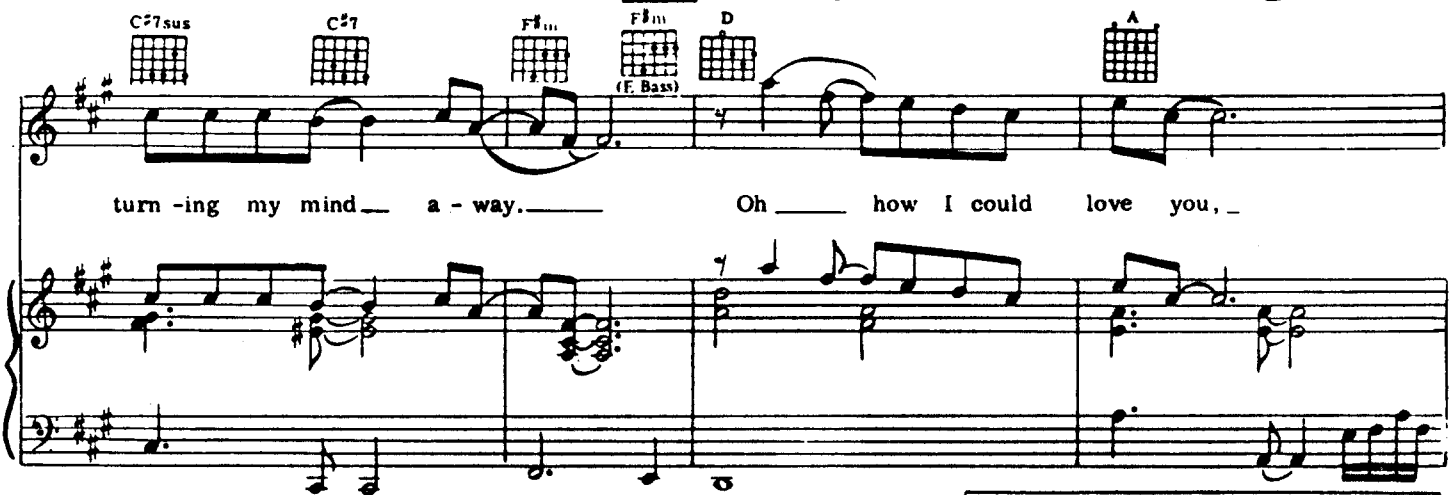
A  D  (A Bass) A 

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



C7sus  C7  Fm  Fm  (F Bass) D  A 

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



D  (A Bass) A  2nd time only Fm7 

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



A  E  A 

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



A D (A Bass) A

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

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

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

D (A Bass) A 2nd time only F7m7

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

A E A

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

2.



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,



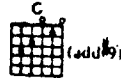
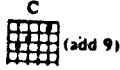
we've got-ta know what this life is all a - bout.

ad lib solo

Play 3 times



Full musical score including vocal line, piano accompaniment, guitar chord diagrams, and lyrics.



Play 8 times



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



D.S. % al

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

Too late, _____ much too late. _____



CODA

Musical notation for the CODA section, including guitar and piano accompaniment.

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



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

_____ 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

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

This system contains three measures of music. Above the staff are guitar chord diagrams for Bb, Cm, and Bb. The piano accompaniment features a melody with triplets in the right hand and a bass line in the left hand.

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

This system contains six measures of music. Above the staff are guitar chord diagrams for Eb, Bb (D bass), Eb7 (Db bass) 3 fr., Ab (C bass), Abm (Cb bass), and Eb (Bb bass). The piano accompaniment continues with a steady bass line and a melodic line in the right hand.

Bb7 Eb (Bb bass) Bb7

This system contains four measures of music. Above the staff are guitar chord diagrams for Bb7, Eb (Bb bass), and Bb7. The piano accompaniment includes a section marked 'Drop of' in the right hand.

G7 Cm G7 Cm

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

This system contains four measures of music. Above the staff are guitar chord diagrams for G7 and Cm. The vocal melody is written in the treble clef with the lyrics: "hat she's as will - ing as play - ful as a puss - y - cat, Then". The piano accompaniment is in the bass clef.

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

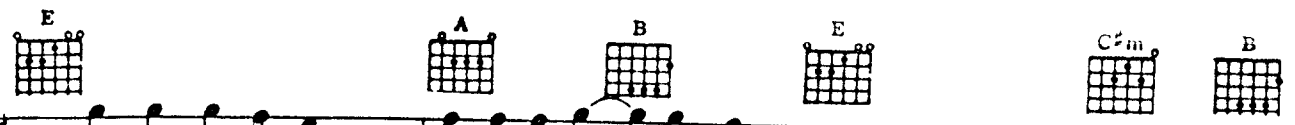
Chord diagrams: E, C#m, B, E, C#m, B

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

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....



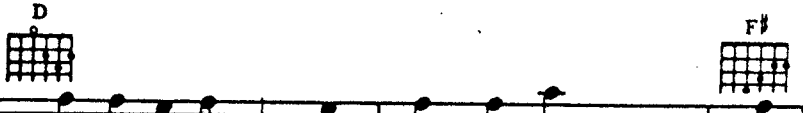
I said I'd nev-er nev-er be ang - ry with you.



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.

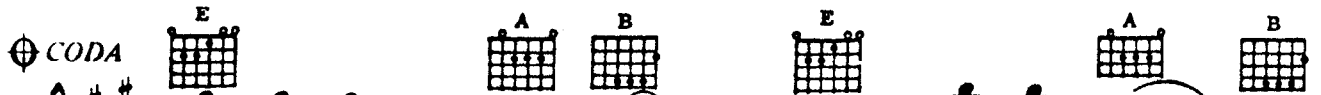


Ooh, I need your lov - ing.



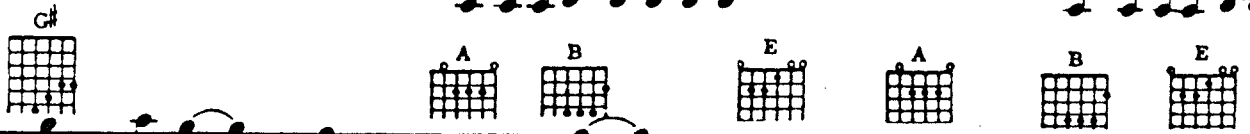
Ooh, I need your lov - ing babe_ to - night.

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

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

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

F/A Fm/Ab C G/B

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

C Gm9 To Coda ⊕ Ab Bb

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

1. 2.

C C/B C/Bb Am7 Ab G Ab F Bb C/Bb' Am7 C/G C



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



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



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



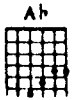
D.S. Instrumental al Coda

4th fret



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

Coda



love. _____ This is your life,

Dm



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

Fm/Ab



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

C

Gm9



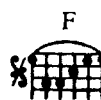
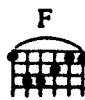
Repeat till fade

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

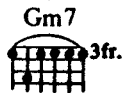
RADIO GA GA

Words and Music by
ROGER TAYLOR

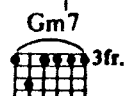
Medium tempo



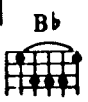

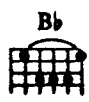



I'd sit a lone and
gave them all those
watch the shows we



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



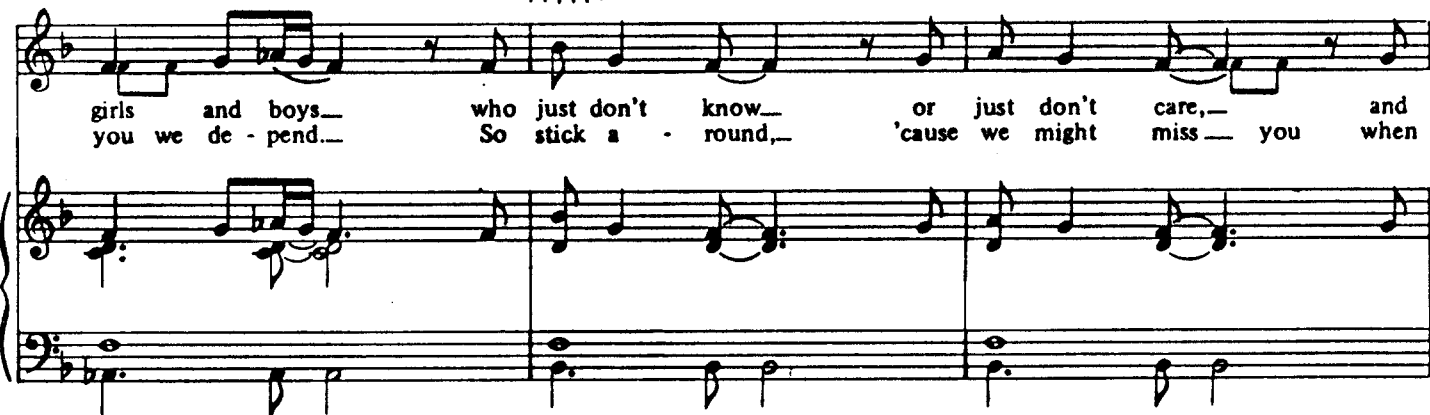
 


don't be - come — some back - ground noise, — a back - drop for — the
hope you nev - er leave, old friend. — Like all good things, — on






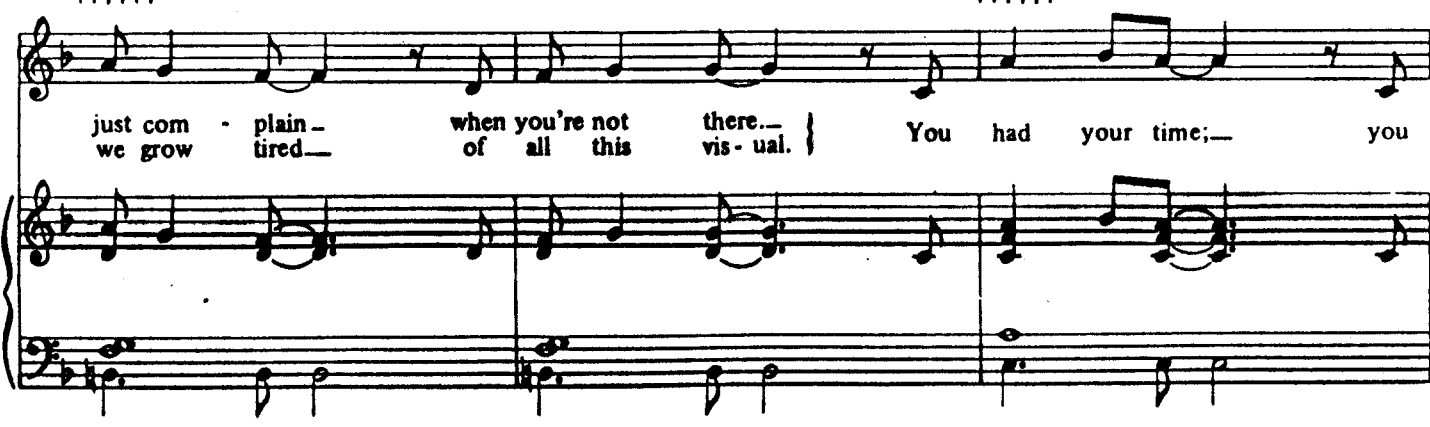
girls and boys — who just don't know — or just don't care, — and
you we de - pend. — So stick a - round, — 'cause we might miss — you when







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.

D C G 1. D 2. Am

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'na - ked and I'm far from home. 2. The home.' Above the vocal line are guitar chord diagrams for D, C, G, 1. D, and 2. Am. The piano accompaniment is written in two staves (treble and bass clef) below the vocal line.

D% al Coda CODA

let me face my life a - lone.

D C Bm7 D G

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'let me face my life a - lone.' Above the vocal line are guitar chord diagrams for D, C, Bm7, D, and G. The piano accompaniment continues in two staves. A 'CODA' symbol is present above the piano part.

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'Save me, save me, oh. I'm na - ked and I'm far from'. Above the vocal line are guitar chord diagrams for D, A/C#, D/C, G/B, Gm/Bb, D, C, and G/B. The piano accompaniment continues in two staves.

home.

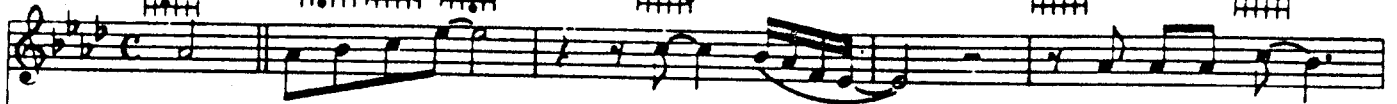
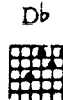
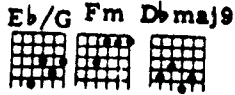
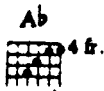
D C G D FINE

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics 'home.' Above the vocal line are guitar chord diagrams for D, C, G, and D. The word 'FINE' is written at the end of the system. The piano accompaniment concludes in two staves with a triplet of eighth notes.

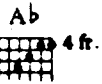
SOMEBODY TO LOVE

Words and Music by
FREDDIE MERCURY

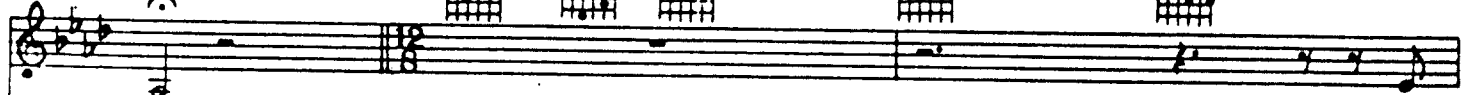
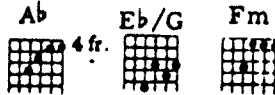
Freely



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

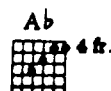
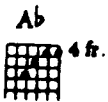


Moderately (in 4)



Love?

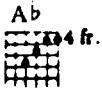
Each



Take a look at your -

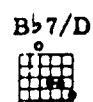
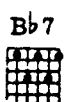
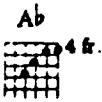
morn - ing I get up, I die a lit - tle, can't bare - ly stand on my feet. Take a



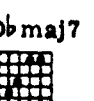
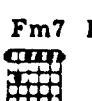
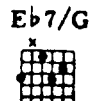


self in the mir - ror and cry. yeah, yeah.

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

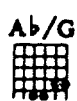
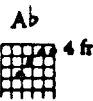


spent all my years in be - liev - ing you, but I just can't get no re - lief, Lord,



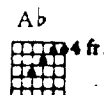
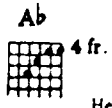
Some - bod - y, some - bod - y.

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



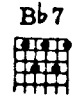
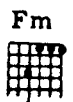
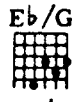
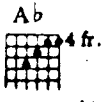
Love?

I work



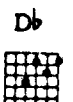
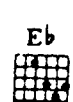
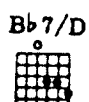
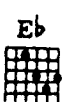
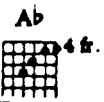
He works hard.

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

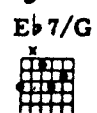
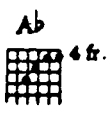


At the end of the day.

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



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



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

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

Ab
 4 fr.

Ab7

Db

He wants help ev - 'ry day.

Love?

Ev - 'ry day

I

Gb

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

Gbm

Bb7

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

Eb7

Ab/Eb

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

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

Instrumental Solo

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

Ab 4 fr. Eb7/G Fm7 Dbmaj7 Eb7

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

Ab 4 fr. Ab/G Fm Dbmaj7 Eb7

An - y - bod - y find me some - one to bod - y To Love? Got no

Ab Eb7/G

Fm

Ab 4 fr.

Bb7

Eb7

love -

You just keep los - ing and

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

Ab 4 fr.

Eb/G

Fm

Bb7

Eb7

los - ing.

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

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

Ab 4 fr.

Bb7

Eb

Bb7/D

Eb

Db

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

No Chords

Ab 4 fr.

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

mp quasi voces a cappella

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

mf

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

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

poco a poco cresc.

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

E_b D_b A_b 4 fr.

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

A_b E_b7/G Fm7 D_b maj7

Freely
No Chords

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

A tempo

A_b 4 fr. A_b/G Fm D_b E_b7 A_b 4 fr. A_b/G

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

Fm D_b E_b7 A_b 4 fr.

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

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

TEAR IT UP

Words and Music by
BRIAN MAY

Steady beat

Are you rea - dy? Well are you rea - dy?

f

Detailed description: This system contains the first two measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "Are you rea - dy? Well are you rea - dy?". The piano accompaniment is in grand staff (treble and bass clefs) with a dynamic marking of *f* (forte). The bass line features a steady eighth-note pattern.

G A G A G A G A D

3 times

Detailed description: This system shows guitar chord diagrams for G, A, and D, and a piano accompaniment for the next two measures. The guitar chords are indicated by diagrams above the treble clef staff. The piano accompaniment continues the bass line from the previous system. A bracket indicates that the following two measures are to be repeated "3 times".

A G A G A G A C G D

Detailed description: This system continues the guitar chord diagrams (A, G, A, G, A, G, A, C, G, D) and the piano accompaniment for the next two measures. The piano accompaniment maintains the steady eighth-note bass line.

A

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

Detailed description: This system shows a final guitar chord diagram for A and the piano accompaniment for the final two measures. The lyrics are "Give me your mind, ba - by, give me your bo - dy.---". The piano accompaniment features a long note in the treble clef and continues the eighth-note bass line.

E D A E D A

Give me some time ba-by, let's have a par-ty— It

ain't no time for sleep-in' ba-by Soon it's round your street-I'm creep-ing. You

A G A G A

bet-ter be read-y— We gon-na Tear it up, Stir it up

G A D A G A G A

Break it up, ca-by— You got-ta Tear it up Shake it up

G A C G D A G A G A

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

This system contains the first two lines of music. The top line is a vocal melody with guitar chord diagrams above it. The bottom two lines are piano accompaniment. The lyrics are: "Make it up as you go a - long. Tear it up, Square it up,"

G A D A G A G A

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

This system contains the third and fourth lines of music. The top line is a vocal melody with guitar chord diagrams above it. The bottom two lines are piano accompaniment. The lyrics are: "Wake it up, Ba - by — Tear it up, Stir it up"

G A G F C D

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

This system contains the fifth and sixth lines of music. The top line is a vocal melody with guitar chord diagrams above it. The bottom two lines are piano accompaniment. The lyrics are: "Stake it out, and you can't go wrong — I"

A E D A

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

This system contains the seventh and eighth lines of music. The top line is a vocal melody with guitar chord diagrams above it. The bottom two lines are piano accompaniment. The lyrics are: "love you 'cos you're sweet and I love you 'cos you're naugh - ty I"

A E D A

love you for your mind, ba-by give me your bo - dy_____ I

E D A

wan-na be a toy at your birth - day par - ty_____

E A F# B G C N.C.

Wind me up, wind me up, wind me up Let me go!

A G A G A D

Tear it up, Stir it up, Break it up, let me go_____

A G A G A C G D

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

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

A G A G A D

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

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

A C D A G F G A C D

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

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

A G F G A C D

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

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

A G F G A C D

rea - dy, are you rea - dy, are you rea - dy for me? (Yeah, Oh yeah)

A G A G F

I love you so near, I love you so far, I

G A G A G A

got-ta tell you ba-by you're driv-ing me Ga Ga.

G A D A G A G A

A G A C G D A G A G A

The first system of music features a guitar staff at the top with ten chord diagrams labeled A, G, A, C, G, D, A, G, A, G, A. Below it are two staves for piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

G A D A G A G A

The second system continues the piece with chord diagrams G, A, D, A, G, A, G, A. The piano accompaniment maintains the same rhythmic pattern.

G A D A G A G A


The third system repeats the chord sequence G, A, D, A, G, A, G, A. The piano accompaniment continues to provide harmonic support.

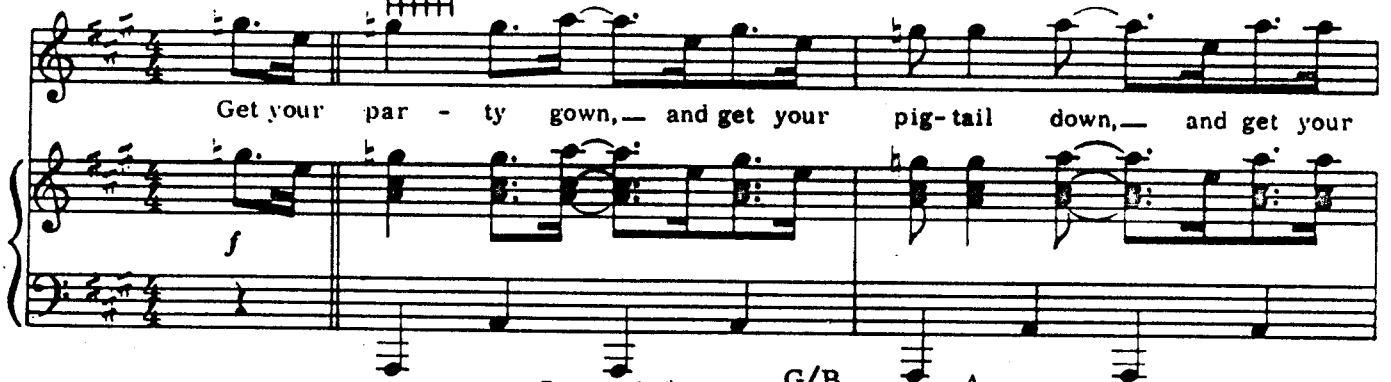
G A C G D Repeat ad lib and fade A G A C D

The final system includes chord diagrams G, A, C, G, D, followed by a box containing the instruction "Repeat ad lib and fade" and the chord diagrams A, G, A, C, D. The piano accompaniment concludes the piece.

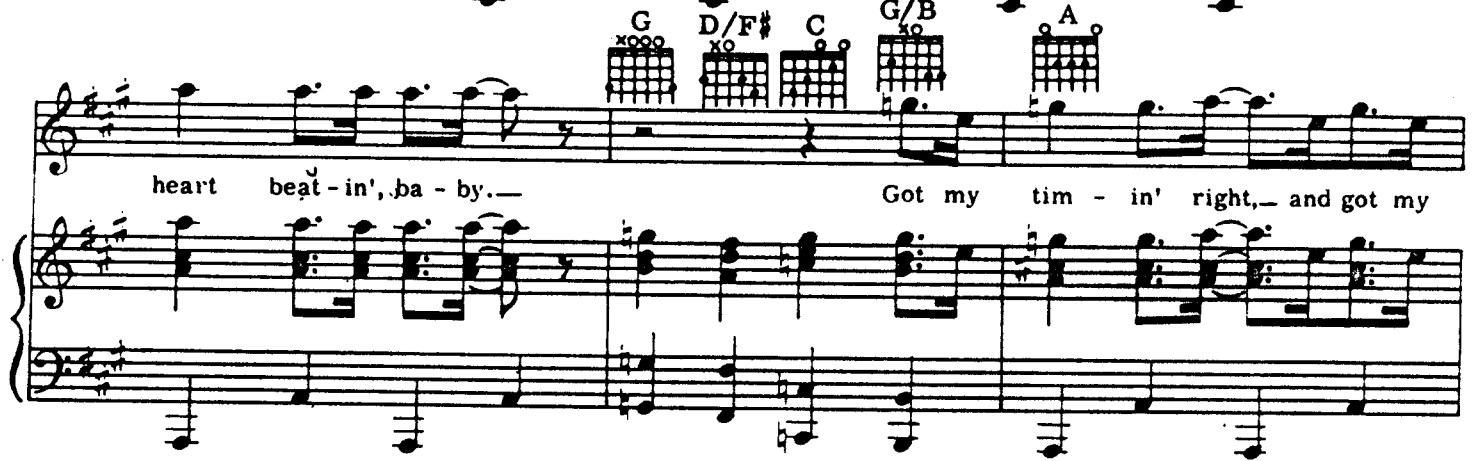
TIE YOUR MOTHER DOWN

Words and Music by
BRIAN MAY

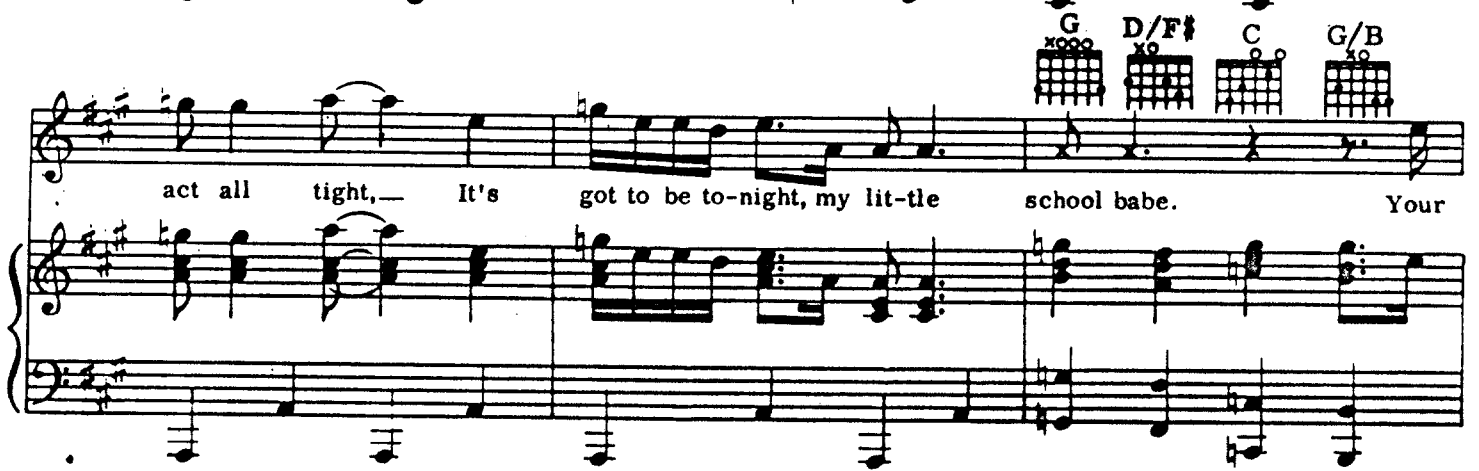
With a rock beat 



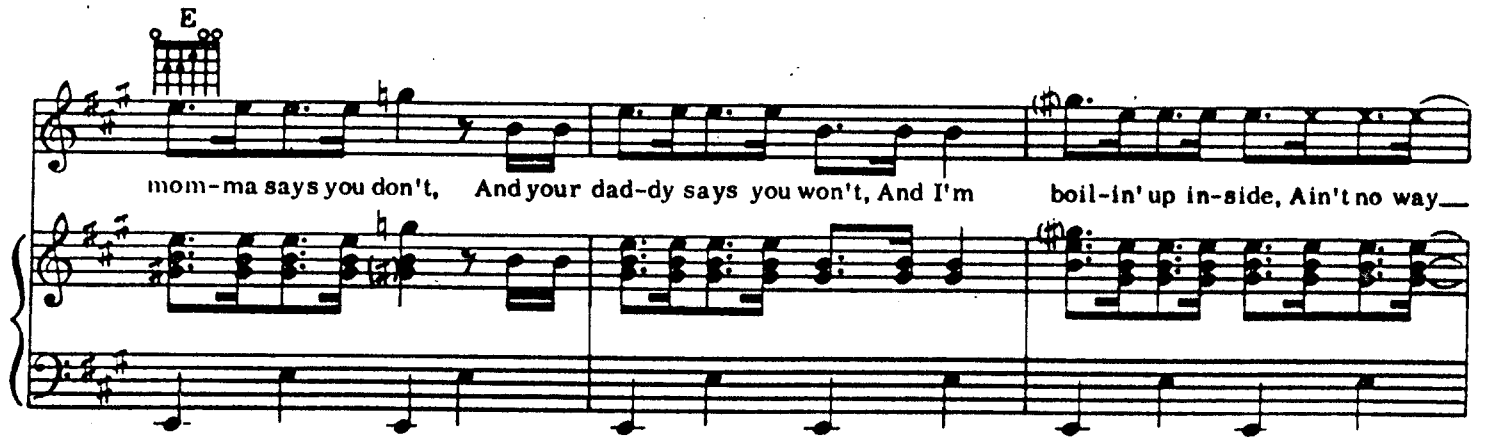
Get your par - ty gown, — and get your pig-tail down, — and get your



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



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



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

G A

I'm gon-na lose out this time.

G C A D

Tie Your Moth-er Down, Tie

A

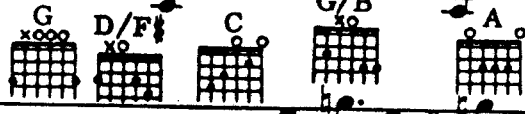
Your Moth-er Down, Lock your daddy out of doors, I don't need him nosin' around.

D G D/F#

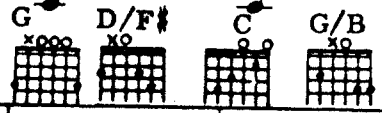
Tie Your Moth-er Down, Tie Your Moth-er Down, Give me all your



love to - night.



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



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



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

G D/F# C G/B E

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with eighth and quarter notes, including a triplet of eighth notes. Above the staff are five guitar chord diagrams: G (x00032), D/F# (x02020), C (x02023), G/B (x02023), and E (022100). The bottom staff is a piano accompaniment in treble and bass clefs, with chords and a bass line.

G A

sweet-heart hand_ to put a stop to all that_ snipin' an' grousin'

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics. Above the staff are two guitar chord diagrams: G (x00032) and A (x00202). The bottom staff continues the piano accompaniment.

A G C A D

Tie Your Moth-er Down, Tie_ Your Moth-er Down,

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics. Above the staff are five guitar chord diagrams: A (x00202), G (x00032), C (x02023), A (x00202), and D (x02023). The bottom staff continues the piano accompaniment.

A D

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

Detailed description: This system contains the final two staves of music on the page. The top staff continues the vocal line with lyrics. Above the staff are two guitar chord diagrams: A (x00202) and D (x02023). The bottom staff continues the piano accompaniment.

— 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

G

D/F#

C

G/B




A

all your love to - night.

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.

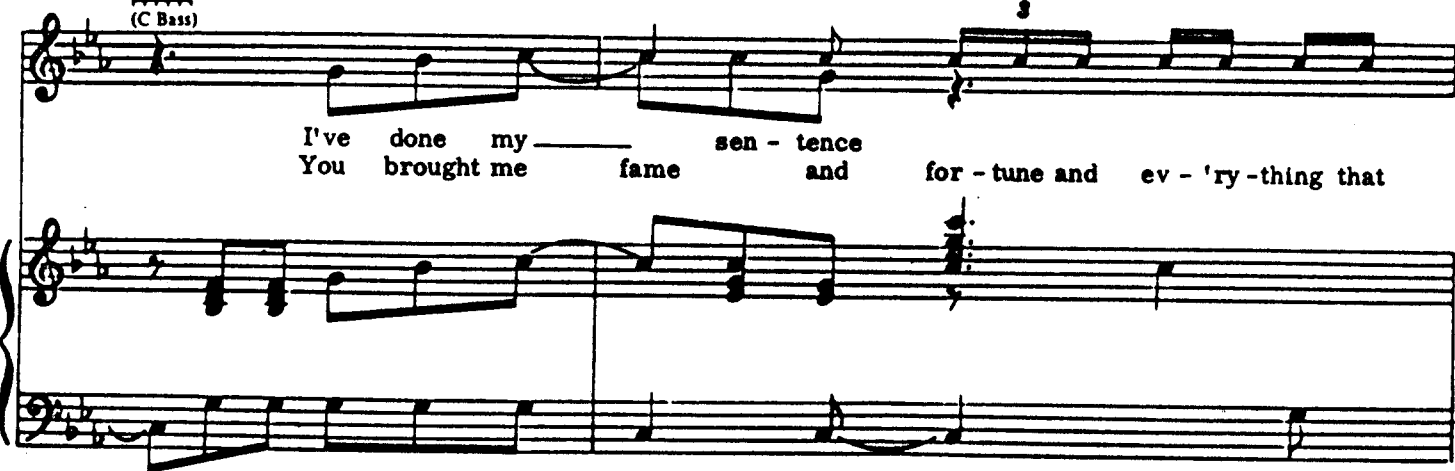
mp



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 -





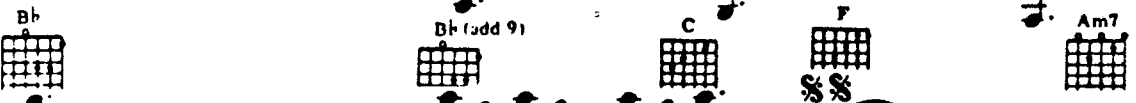
 takes, _____ I've made a few. _____
 es, _____ no plea- sure cruise. _____





 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. _____



F#dim

Gm

C
(G Bass)

Bbdim

Ebdim

F

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

Gm9

Ab6

To Coda II

Bb7

To Coda I

C7sus

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

world.

D.S. al Coda I

D.S. al Coda II

I've tak - en my

of the

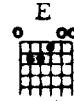
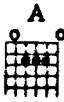
cham - pions

Coda I

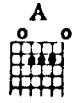
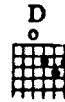
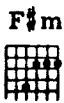
Coda II

Words and Music by
BRIAN MAY

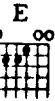
Bright Country beat



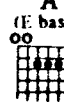
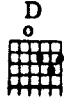
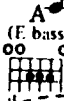
1. In the year of Thir - ty - nine -
2. (In the) year of Thir - ty - nine -



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



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



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

E A E

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

Fdim F#m

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

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

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

E D F#m D

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

E D A E

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

A D A

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

E

To Coda

hear me call - ing you, Write your

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

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

1. A (C# bass) D E A

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

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

D. S. al Coda

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

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.