

*the*  
**Freddie Mercury**  
— *album* —



*the*  
**Freddie Mercury**  
— *album* —

Piano · Vocal · Guitar

**The Great Pretender / 5**

**Foolin' Around / 12**

**Time / 20**

**Your Kind Of Lover / 27**

**Exercises In Free Love / 36**

**In My Defence / 41**

**Mr. Bad Guy / 48**

**Let's Turn It On / 54**

**Living On My Own / 62**

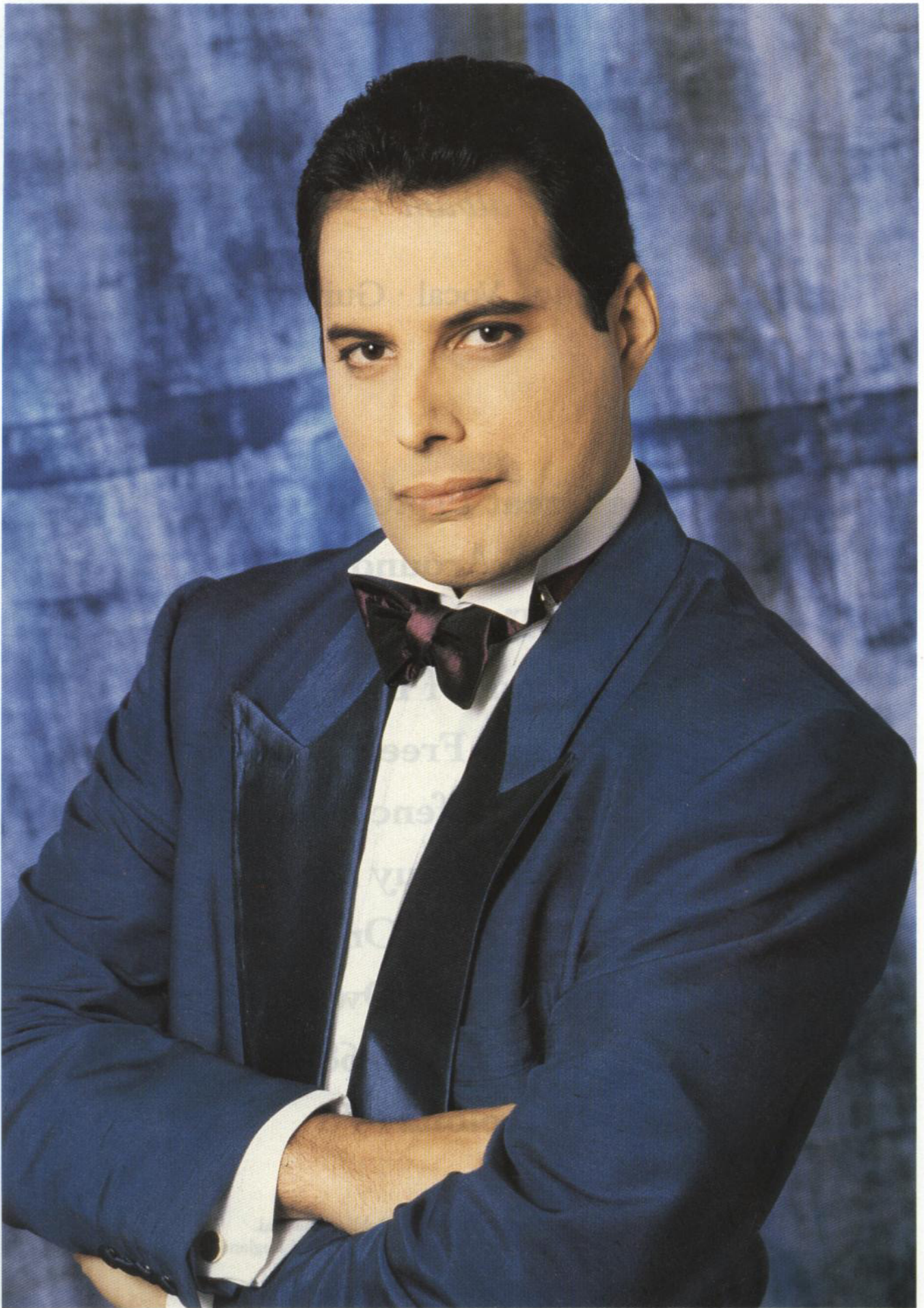
**Love Kills / 68**

**Barcelona / 76**

Folio © 1993 International Music Publications Ltd.  
Southend Road, Woodford Green, Essex IG8 8HN England  
Designed by Richard Gray

Music transcribed by Barnes Music Engraving Ltd., East Sussex TN22 4HA  
Printed by Panda Press · Haverhill · Suffolk

215-2-905





# THE GREAT PRETENDER

Oh yes, I'm the great pretender,  
Pretending I'm doing well.  
My need is such I pretend too much,  
I'm lonely but no one can tell.

Oh yes, I'm the great pretender,  
Adrift in a world of my own.  
I played the game but to my real shame  
You've left me to dream all alone.

Too real is this feeling of make-believe,  
Too real when I feel what my heart can't conceal.

Oh yes, I'm the great pretender,  
Just laughing and gay like a clown.  
I seem to be what I'm not you see,  
I'm wearing my heart like a crown,  
Pretending that you're still around.

Too real when I feel what my heart can't conceal.

Oh yes, I'm the great pretender,  
Just laughing and gay like a clown.  
I seem to be what I'm not you see,  
I'm wearing my heart like a crown,  
Pretending that you're . . .  
Pretending that you're still around.

# THE GREAT PRETENDER

Words & Music by  
Buck Ram

(♩ = 70)



Oh yes, I'm

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by a quarter note 'Oh', a quarter note 'yes,', and a quarter note 'I'm' with a fermata. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.



the great pre - tend - er, pre - tend - ing I'm do - ing

The second system continues the vocal line with the lyrics 'the great pre - tend - er, pre - tend - ing I'm do - ing'. The piano accompaniment provides harmonic support with chords and a consistent bass line.



well. My need is such I pre - tend too

The third system concludes the vocal line with the lyrics 'well. My need is such I pre - tend too'. The piano accompaniment continues with the same rhythmic and harmonic pattern.

C A7/C# G/D D G C/G G D7

much, I'm lone - ly but no - one can tell. Oh

G Am D7 G G7 C

yes, I'm the great pre - tend - er, a - drift in a

G G7 C D G

world of my own. I played the game but to my real

C A7/C# G/D D G

shame, you've left me to dream all a - lone. Too

C G G7/F

— real — is this feel - ing of — make be - lieve, too —

C G/D D G/D D7 Gdim/D

— real — when I feel what my — heart can't con - ceal. — Oh, — oh —

G Am D G G7

— yes, — I'm — the great pre - tend - er, just —

C G C

— laugh - ing and gay like a clown. — I — seem — to —



D G C A7/C# G/D D B

— be what I'm not you see, I'm wear-ing<sup>2</sup> my heart like a crown,

C A7 G/D D G G7

pre - tend - ing that you're still a-round, yeah,

C G

too

C Am7sus2 Am7 G/D D

— real when I feel what my heart can't con - ceal.

E♭




b $\dot{e}$ .


Oh




Ab 4fr




B♭m7 6fr




E♭ 6fr




Ab 4fr



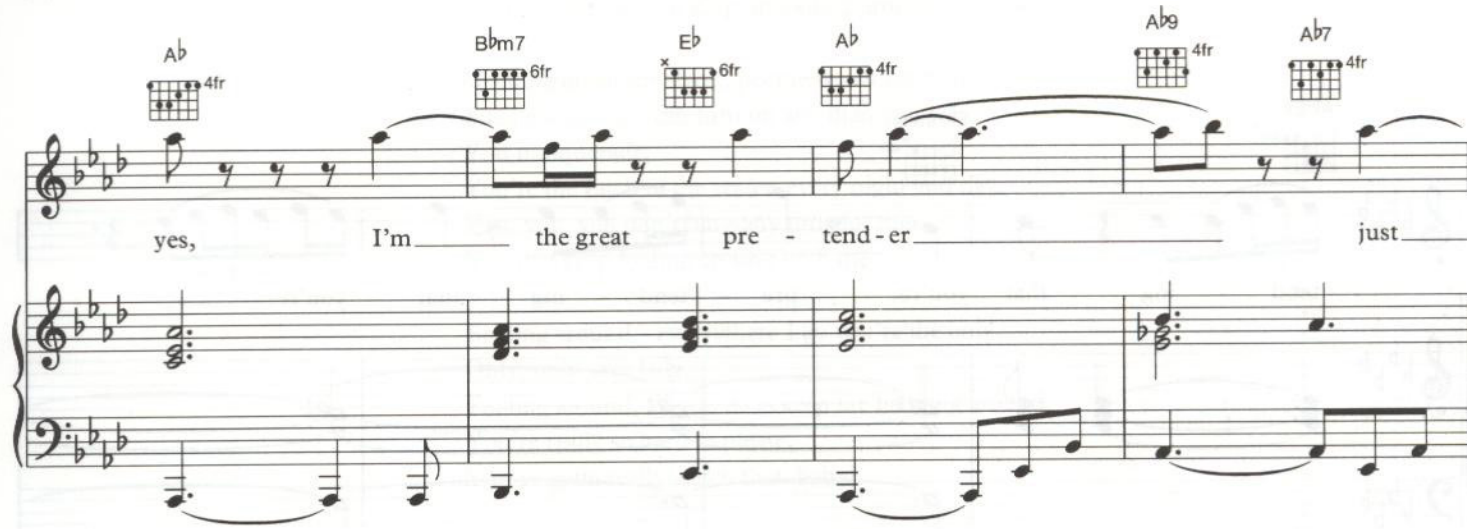
Ab9 4fr




Ab7 4fr




yes, I'm the great pre - tend - er just




Db 4fr



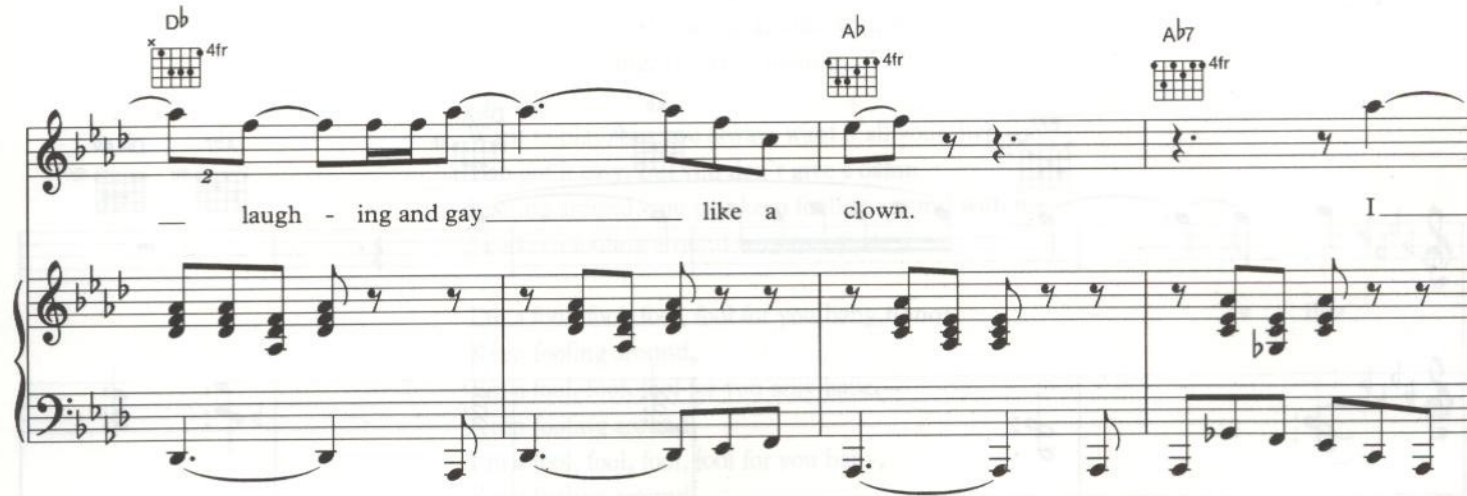
Ab 4fr



Ab7 4fr



laugh - ing and gay like a clown. I



Db 4fr



E♭ 6fr



Ab 4fr



Db 4fr



B♭7/D 3fr



seem to be what I'm not you see, I'm



Ab/Eb 4fr C Db B7/D 3fr

wear - ing my heart like a crown, pre -

Ab/Eb 4fr Eb7sus4 4fr

- tend - ing that you're, pre - tend - ing that you're

Eb7 4fr Ab 4fr Db/Ab 4fr Ab7 4fr Db/Ab 4fr

still a round.

Ab 4fr Absus4 4fr Ab 4fr Abmaug5 4fr Db/Ab 4fr Abmaug5 4fr Ab 4fr

# FOOLIN' AROUND

You're so beautiful, you just lay it on me  
Foxy lady, you really are the greatest show in town.  
You want to play,  
You wanna eat your cake and have it your way,  
You got it easy and you don't give a damn,  
Fooling around, you keep on fooling around with me.

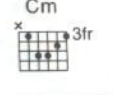
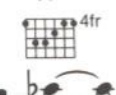
Walking down the street, people watching closely,  
Such a tease, you can turn on any man you want.  
You masquerade,  
You're the catch of the season every night and day,  
You, you, you don't have any time for me,  
You just keep fooling around with me.

Fooling around - everywhere I go you're the only,  
Only, only sexy lady,  
Fooling around, all you do is keep me hanging around.  
You're really so hard to please,  
You've gotta really watch that, baby!

You just, you just, fooling around with me,  
You just, you just, fooling around with me,  
You keep fooling, you keep fooling,  
Fooling . . .  
Want to play, but you always want it all your own way,  
You got it easy, but you don't give a damn.  
Fooling around, you just keep fooling around with me,  
Just keep fooling around with me, yeah.

I'm a fool, fool, fool, fool for you baby,  
Keep fooling around,  
I'm a fool, fool, fool for you sexy babe,  
Keep fooling around,  
I'm a fool, fool, fool, fool for you baby,  
Keep fooling around.





show in town. You want to play,-  
 man you want,- you mas - que - rade,-



you want to eat\_\_\_ your cake and have it your way,\_\_\_  
 you're the catch of the sea - son ev - ery night and day,\_\_\_




you got it ea - sy and you don't give a damn,  
 you, you, you, you, don't have a - ny time -

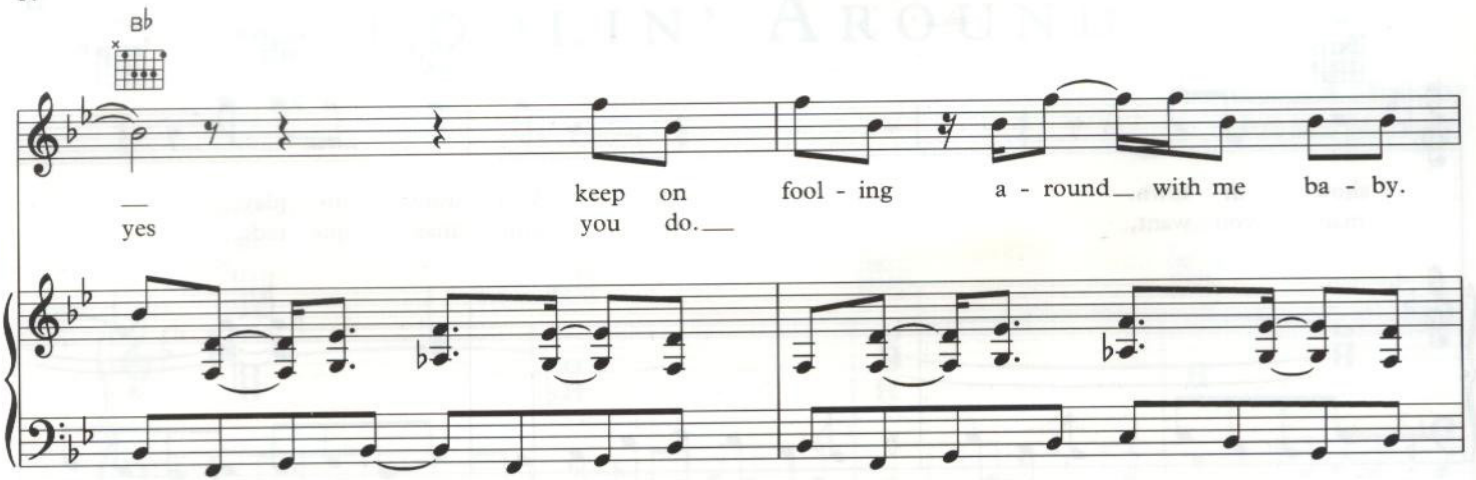


fool - ing a - round,\_\_\_ you keep on fool - ing a - round,\_\_\_  
 \_\_\_ for me,\_\_\_ you \_\_\_ just keep fool - ing a - round,\_\_\_

Bb



— yes keep on fool - ing a - round\_ with me ba - by.  
you do. —



Eb/Bb Bb Eb Fm/Eb




Fool-ing a - round,



Eb F Bb Ab




ev - ery-where I go you're the on - ly, on - ly, on - ly sex - y la - dy,



Eb Fm/Bb Eb Fm/Bb Eb Bbm



fool-ing a - round, all you do is keep me hang-ing a - round. — You're



Ab Eb/Ab Eb F

real - ly so hard\_ to please \_\_\_\_\_ yeah, you've got - ta real - ly watch that, ba - by!

This system contains the first system of music. It features a vocal line in the top staff with lyrics: "real - ly so hard\_ to please \_\_\_\_\_ yeah, you've got - ta real - ly watch that, ba - by!". Above the vocal line are four guitar chord diagrams: Ab (4fr), Eb/Ab, Eb, and F. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes sustained chords in the right hand and a rhythmic bass line in the left hand.

Bb Keyboard

This system contains the second system of music. It features a keyboard part in the top staff, labeled "Keyboard", with a melodic line. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes sustained chords in the right hand and a rhythmic bass line in the left hand.

Eb Eb

This system contains the third system of music. It features a vocal line in the top staff. Above the vocal line are two guitar chord diagrams: Eb and Eb. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes sustained chords in the right hand and a rhythmic bass line in the left hand.

Bb

This system contains the fourth system of music. It features a vocal line in the top staff. Above the vocal line is one guitar chord diagram: Bb. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes sustained chords in the right hand and a rhythmic bass line in the left hand.




Cm 3fr   

F   

Bb/Ab    

Yeah yeah                      You just,      you just

fool - ing a - round with me, ...      you just,      you just \_\_\_\_\_

Bb/G



Bb



fool - ing a - round with me, — you — keep fool - ing, — you keep fool -

- ing, — hey, fool-ing, fool-ing, fool-ing, fool-ing,

Cm



Ab



Cm



Ab



fool-ing. — Want to play — but you al - ways want it

G



Gaddb9





G



Ab



all your own way, — you got it ea - sy, but you — don't give a damn.

F  Bb 

Fool-ing a-round, you — just keep fool - ing a-round with me,



just keep fool-ing a - round yeah. —



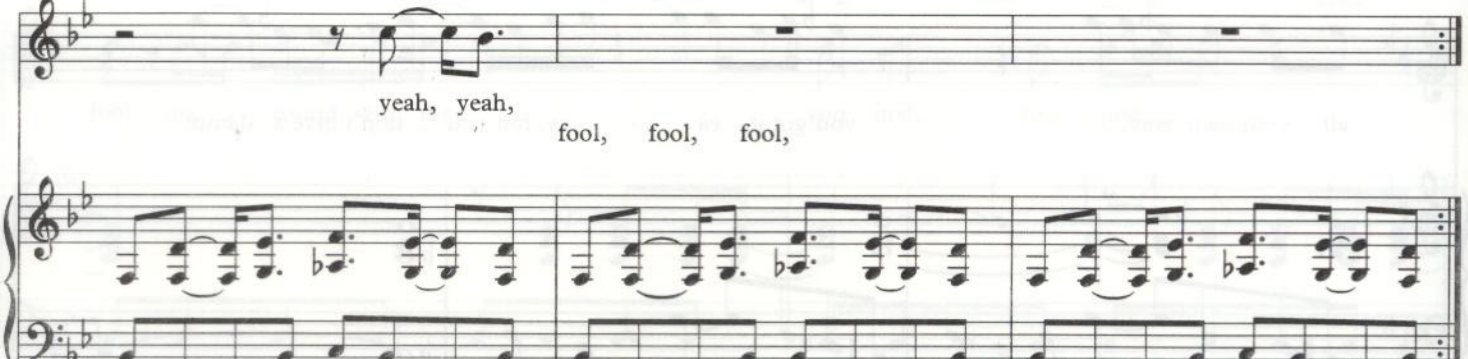
Eb  Bb 

Fool, fool, fool, fool, for you ba - by, keep fool-ing a - round,  
Fool, fool, fool\_ for you sex - y ba - by, keep fool-ing a - round,



*repeat to fade*

yeah, yeah, fool, fool, fool,



# T I M E

Time waits for nobody,  
Time waits for nobody,  
We all must plan our hopes together  
Or we'll have no more future at all,  
Time waits for nobody.

We might as well be deaf and dumb and blind,  
I know that sounds unkind,  
But it seems to me we've not listened to  
Or spoken about it at all,  
The fact that time is running out  
For us all.

Time waits for nobody,  
Time waits for no one,  
We've got to build this world together  
Or we'll have no more future at all,  
Because time it waits for nobody.

You don't need me to tell you what's gone wrong,  
You know what's going on,  
But it seems to me we've not cared enough  
Or confided in each other at all,  
It seems like we've all got our backs  
Against the wall.

Time waits for nobody,  
Time waits for no one,  
We've got to trust in one another  
Or there'll be no more future at all.


Time waits for nobody,  
Time don't wait for no one,  
Let's learn to be friends with one another  
Or there'll be no more future at all.

Time, Time waits for nobody,  
Waits for nobody,  
Time, Time, Time, Time . . .  
Waits for nobody at all,  
Time waits for nobody,  
Time don't wait for no one,  
Let us free this world forever  
And build a brand new future for us all,  
Time  
Waits for nobody, nobody, nobody,  
For no one.

# TIME





Words and Music by  
Dave Clark and John Christie

(♩ = 73)


G  Gaug5  Em/G  G7  C  Am 







Time waits for no-bo-dy, time \_\_\_\_\_ waits for



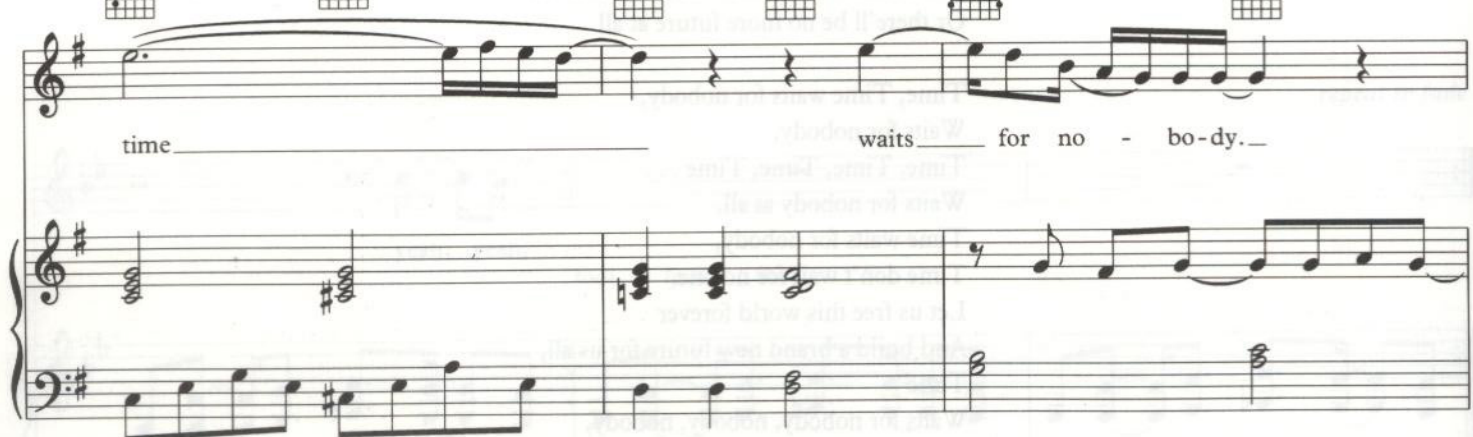
D  G  Bm  Em  G/D 

no - bo-dy, we all must plan our hopes to-ge-ther or we'll have no more fu-ture at all,



C  A7  C/D  D7  G  Am 

time \_\_\_\_\_ waits \_\_\_\_\_ for no - bo-dy. \_\_\_\_\_



G/B Gm/Bb Dsus4/A D G Am

We might as well be deaf and dumb and blind,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with guitar chords G/B, Gm/Bb, Dsus4/A, D, G, and Am. The bottom two lines are piano accompaniment. The lyrics 'We might as well be deaf and dumb and blind,' are written below the vocal line.

G/B B7 C Am C D7/C

I know that sounds un - kind, but it seems to me we've not lis-tened to, or

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with guitar chords G/B, B7, C, Am, C, and D7/C. The bottom two lines are piano accompaniment. The lyrics 'I know that sounds un - kind, but it seems to me we've not lis-tened to, or' are written below the vocal line.

Bm D/E E G/A A7

spo-ken a-bout it at all, the fact that time is run-ning out for us

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with guitar chords Bm, D/E, E, G/A, and A7. The bottom two lines are piano accompaniment. The lyrics 'spo-ken a-bout it at all, the fact that time is run-ning out for us' are written below the vocal line.

C/D D G Em

all. Time waits for no - bo-dy,

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with guitar chords C/D, D, G, and Em. The bottom two lines are piano accompaniment. The lyrics 'all. Time waits for no - bo-dy,' are written below the vocal line.

Am Am/G Am/D D G Bm

time waits for no one, we've got to build this world to-ge - ther or we'll have

Em G/D C A/C# Dsus4 D

no more fu-ture at all, be-cause time it waits for

G Am G/B Gm/Bb Am7 D7

no - bo-dy. You

G Am7 G/B B C Am

don't need me to tell you what's gone wrong, you know what's go-ing on, but it

C D/C Bm E7sus4 E7

seems to me we've not cared e-nough or con - fi-ded in each oth-er at \_\_\_\_\_ all, \_\_\_\_\_ it

G/A A7 C/D D

seems like we've all got our backs a-against the wall. \_\_\_\_\_

Bb Bb/A Gm F/A Dm F/C

Time waits \_\_\_\_\_ for no - bo-dy, \_\_\_\_\_ time waits

F/G G G/B C G/B Am C/G

for \_ no \_ one, \_ we've got to trust in one an-oth - er or there'll be no more fu-ture at \_ all. \_\_\_\_\_



F

D7/F#

Csus4/G

G

C

G7/B

Am



Time \_\_\_\_\_ waits for no - bo-dy, - no, - no,

Dm7

Dm7/C

G

C

G/B



time\_\_ don't wait for no \_\_\_ one, - let's learn to be friends with one an-oth-er \_\_\_ or there'll be

Am

C/G

F

E7

Am

E7



no more fu-ture at \_\_\_ all. \_\_\_\_\_ Time, time, time, time

Am/G

Am/G

G9



waits for no - bo-dy, waits' for no - bo-dy, time, time, time, time waits for no - bo-dy at

all, time waits for no - bo-dy — yeah, — time — don't wait, don't wait for

no — one, — let us free this world for-ev-er, — and build a brand new fu-ture for us all. —

Time ————— waits —————

for no - bo-dy, no - bo-dy, no - bo - dy, for no — one. —

# YOUR KIND OF LOVER

Now you say you're leaving me,  
I just can't believe it's true.  
You're my kind of lover,  
Wanna little bit of feeling,  
Add a little bit of meaning to my life.  
Wanna little bit of feeling,  
A little bit of sunshine to my life.

I wanna be your kind of lover,  
Give a little bit of feeling,  
Just a little bit of feeling,  
Add a little bit of meaning to my life.  
I wanna boogie down with you, brother,  
Boogie down with the bassman,  
Win love on the grand slam,  
I'll be there waiting when you call.

Just step right into my heart,  
Come a little closer,  
Don't tell me that it's over,  
Make a brand new start.  
We can work it out just next to nothing,  
Work it out, work it out just next to nothing,  
With feeling, feeling, feeling, with feeling.

We can work it out,  
Let me show what I can do,  
I can be your kind of lover.  
We can work it out,  
Let me show what I can do,  
I can be your kind of lover.

I wanna be your kind of mother,  
Let's talk about loving right,  
Don't talk about doing wrong,  
Put a little bit of sense into your mind.  
We gotta talk it out man to man,  
Make each other understand,  
Right now a little happiness would be fine.

Just step right into my heart,  
Come a little closer,  
Don't tell me that it's over,  
Make a brand new start.  
We can work it out just next to nothing,  
Work it out, work it out just next to nothing,  
With feeling, feeling, feeling, with feeling.

We can work it out,  
Let me show what I can do,  
I can be your kind of lover.  
We can work it out,  
Let me show what I can do,  
I can be your kind of lover.

# YOUR KIND OF LOVER

Words & Music by  
Freddie Mercury

Freely (♩ = 80)  
N.C.



Fm



Now you say you're leav - - ing me, - I just can't be-lieve it's

Dm7dim5



N.C.



true. — You're my kind of lov-er, — wan-na lit-tle bit of feel - ing,



add a lit - tle bit of mean - ing to my life.



I wan-na lit - tle bit of feel - ing, a lit - tle bit of sun - shine to my

**a tempo** (♩ = 120)



life.



I wan-na be

**E<sub>b</sub>**  **E<sub>b</sub>7** 


your kind of lov - er, — give a lit - tle bit of feel - ing, —  
right in - to my heart, — come a lit - tle clo - ser, — don't



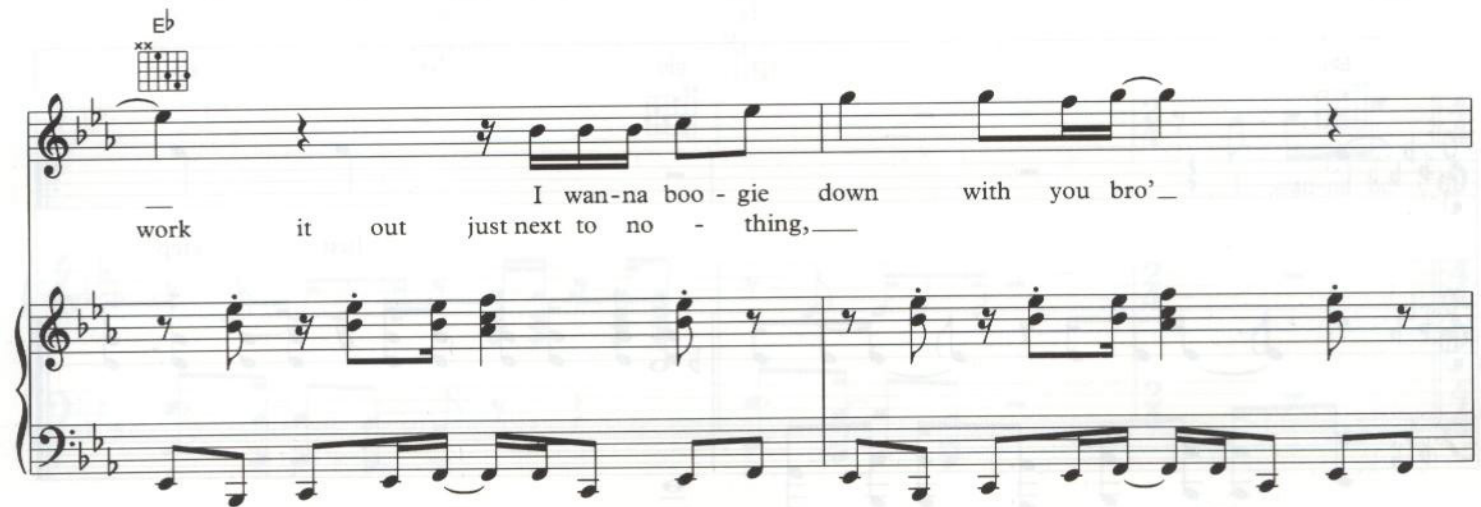
**E<sub>b</sub>6**  **E<sub>b</sub>7** 

just a lit - tle bit of feel - ing, — add a lit - tle bit of mean - ing to my life. —  
tell me that it's o - ver, make a brand new start. We can



**E<sub>b</sub>** 

— work it out just next to no - thing, — I wan - na boo - gie down with you bro' —



**E<sub>b</sub>7**  **E<sub>b</sub>6** 

boo-gie down with the bass man, win love on the grand slam,  
work it out, — work it out — just next to no - thing, with



**E<sub>b</sub>7** **E<sub>b</sub>**

I'll be there wait - ing when you call. ————  
 feel - ing, ———— feel - ing, ———— feel - ing, — with feel - ing we can

1. **A<sub>b</sub>** **E<sub>b</sub>** **A<sub>b</sub>**

Ba da — ba da, ———— ba da — ba da. ————

**E<sub>b</sub>** **E<sub>b</sub>7**

Just step

2. **E<sub>b</sub>**

work it out, ———— let me show what I can do, ————

— I can be your kind of lov - er. We can work it out, —

let me show what I can do, — I can be your kind of lov - er. —



N.C.

I wan-na be


your kind of mo - ther, — let's talk a - bout lov - ing right,  
right in - to my heart, come a lit - tle clo - ser, — don't



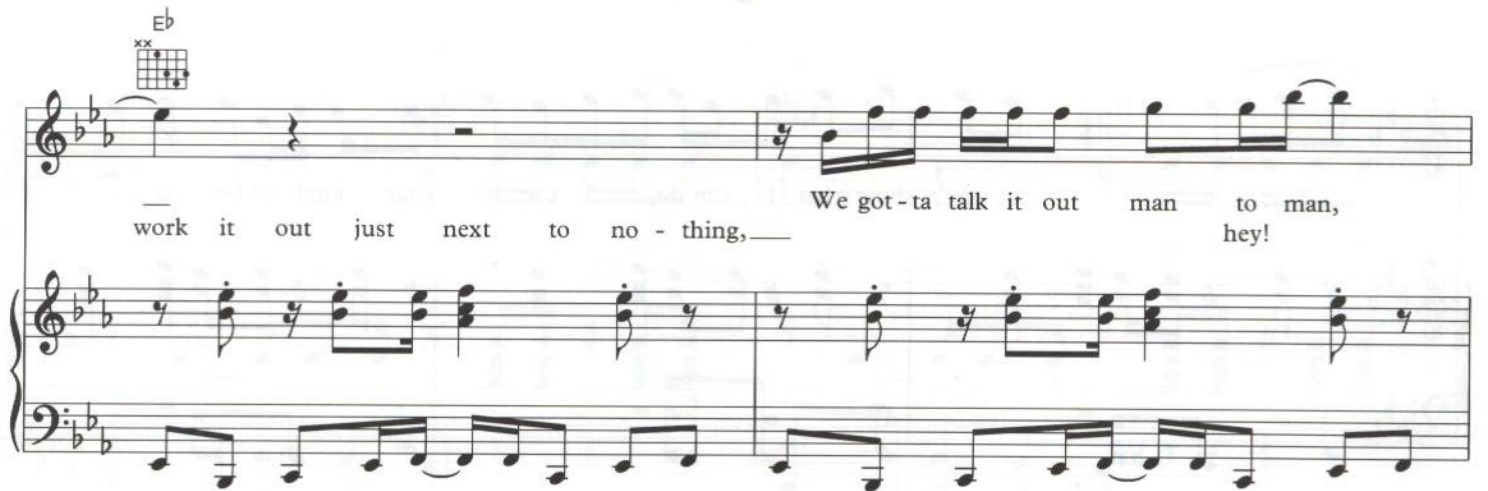
**E<sup>b</sup>6**  **E<sup>b</sup>7** 

don't talk a-bout do-ing wrong, put a lit-tle bit of sense in - to your mind.  
 tell me that it's o - ver, make a brand new start. We can



**E<sup>b</sup>** 

— work it out just next to no - thing, — We got-ta talk it out man to man,  
 hey!



**E<sup>b</sup>7**  **E<sup>b</sup>6** 

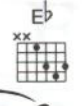
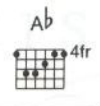
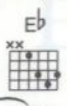
make each\_ oth-er un - der - stand, right now a lit-tle hap-pi - ness would be —  
 work it out, — work it out — just next to no - thing, — with



**E<sup>b</sup>7**  **E<sup>b</sup>**  **A<sup>b</sup>**  4fr

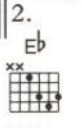
— fine. — Ba da — ba da, —  
 feel - ing, — feel - ing, —





ba da\_\_ ba da.\_\_\_\_\_

Piano accompaniment for the first system.



Just step feel - ing,\_\_\_ with feel - ing we can

Piano accompaniment for the second system.

work it out,\_\_\_\_\_ let me show what I can do,\_\_\_

Piano accompaniment for the third system.

I can be your kind\_ of lov - er.

Piano accompaniment for the fourth system.

We can work it out, \_\_\_\_\_ let me

show what I can do, \_\_\_\_\_ I can be your kind of lov - er.

Hey, your kind of lov - er, \_\_\_\_\_

E<sub>b</sub>  
xx

*repeat ad lib. to fade*  
your kind of lov - er.

# EXERCISES IN FREE LOVE

Words and Music by  
Freddie Mercury and Mike Moran

Freely (♩ = 80 approx.)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a guitar chord chart, a piano accompaniment (treble and bass clefs), and a male vocal line (treble clef). The guitar chords are: Em, B7b9, Em, B7b9, 8va; Em, B7b9, Em, G7/D; C, E7/G#, Am, Am(maj7), Adim9, A7; Dm, Fm, Am, C7/G 3fr. The piano accompaniment features a steady bass line and a more melodic treble line. The male vocal line is marked 'Male vocal ad lib. (at pitch)' and includes a trill-like figure in the final measure of the second system.

F E7 Am Gm7 C7

This system contains the first four measures of the piece. The guitar part features a melodic line with a long note in the first measure, followed by a quarter note in the second, and eighth notes in the third and fourth. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

F Fm Am C7/G

This system contains measures 5 through 8. The guitar part continues the melodic line with eighth notes and a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F E7 Am Am(maj7) C#dim A/G

This system contains measures 9 through 12. The guitar part has a half note in the first measure, followed by quarter notes and a half note. The piano accompaniment includes a bass line with an 8vb (octave below) marking and chords in the right hand.

Dm Dm7dim5 C/E Ab7 rit.

This system contains the final four measures of the piece. The guitar part features a half note, a quarter note, and eighth notes. The piano accompaniment includes a bass line with an 8va (octave above) marking and a triplet in the final measure. The piece concludes with a *rit.* (ritardando) marking.

C/G



Ab/Eb



G/D



Dm7



B7



3fr

4fr

This system contains the first four measures of the piece. The guitar part features a melody with a 3-fingered chord at the beginning and a 4-fingered chord later. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

a tempo

E



A



E



This system covers measures 5 through 8. The guitar part has a long note in the first measure followed by a melodic line. The piano accompaniment continues with a steady rhythmic accompaniment.

F#m/B



B



A



C#7



4fr

This system covers measures 9 through 12. The guitar part features a melodic line with a 4-fingered chord. The piano accompaniment provides harmonic support with chords and a bass line.

F#m



A7



D



D7



G



This system covers the final four measures of the piece. The guitar part concludes with a melodic phrase. The piano accompaniment ends with a final chord and a bass line.

B7 Eb Eb/Db Ab/C

Musical notation for the first system, measures 1-4. It includes guitar chord diagrams for B7, Eb (3fr), Eb/Db (3fr), and Ab/C. The notation shows a melody in the treble clef and accompaniment in the bass clef.

rit. B7 a tempo Em B7b9 Em

Musical notation for the second system, measures 5-8. It includes guitar chord diagrams for B7, Em, B7b9, and Em. The notation includes a 'rit.' marking and a '3' over a triplet in measure 6. The tempo changes to 'a tempo' at measure 5.

G7/D C E7/G# Am Am(maj7)

Musical notation for the third system, measures 9-12. It includes guitar chord diagrams for G7/D, C, E7/G#, Am, and Am(maj7).

Adim9 A7 Dm Fm Am

Musical notation for the fourth system, measures 13-16. It includes guitar chord diagrams for Adim9, A7, Dm, Fm, and Am.

C7/G



C7



F



E7



Am



G#aug5



Musical notation for the first system, including treble and bass staves with chords C7/G, C7, F, E7, Am, and G#aug5.

Edim



A/G



A/C#



Dm



Dm7dim5



C/E



Musical notation for the second system, including treble and bass staves with chords Edim, A/G, A/C#, Dm, Dm7dim5, and C/E. Includes an 8va marking.

rit.

Ab7



a tempo

C/G



rit.

Ab/Eb



G/D



Musical notation for the third system, including treble and bass staves with chords Ab7, C/G, Ab/Eb, and G/D. Includes rit. and a tempo markings.

Dm7



Ab7



C



Musical notation for the fourth system, including treble and bass staves with chords Dm7, Ab7, and C. Includes 8va markings.



# IN MY DEFENCE

In my defence, what is there to say?  
All the mistakes we've made must be faced today.  
It's not easy now, knowing where to start,  
While the world we love tears itself apart.

I'm just a singer with a song,  
How can I try to right the wrong?  
For just a singer with a melody,  
I'm caught in between, with a fading dream.

In my defence, what is there to say?  
We destroy the love, it's our way.  
We never listen enough, never face the truth,  
Then like a passing song, love is here,  
And then it's gone.

I'm just a singer with a song,  
How can I try to right the wrong?  
For just a singer with a melody,  
I'm caught in between, with a fading dream.

Just a singer with a song,  
How can I try to right the wrong?  
I'm just a singer with a melody,  
I'm caught in between, with a fading dream,  
Caught in between, with a fading dream,  
Caught in between, with a fading dream.

Oh what on Earth, Oh what on Earth,  
How do I try,  
Do we live or die?  
Oh help me God.  
Please help me!

# IN MY DEFENCE

Words and Music by  
Dave Clark, David Soames  
and Jeff Daniel

(♩ = 77)

The musical score is written in 4/4 time with a tempo of 77 beats per minute. It features a piano accompaniment and a vocal line. The piano part includes a melodic line in the right hand and a bass line in the left hand. The vocal line includes lyrics and is accompanied by guitar chords. The chords are: Gadd9, G, Cadd9, Gadd9, G, Cadd9, G, Em7, Cadd9, D, Gadd9, G, Em, Cadd9, D, G/D, D.

8va

In my de-fence, what is there to say? All the mis-

- takes we've made must be faced to-day. It's not ea-sy now, know-ing

where to start, while the world we love tears it - self a-part. I'm just a

G Bm/F# Em G/D C

sing - er with a \_\_\_\_\_ song, how can I try \_\_\_\_\_ to right the wrong?

D G B7/F# Em G7/D

\_\_\_\_\_ For just a sing - er with a me - lo - dy, \_\_\_\_\_ I'm caught in - be -

C C/D D7sus4 Gadd9 G

- tween, \_\_\_\_\_ with a fad - ing dream.

Cadd9 Gadd9 G Cadd9

In

G Em7 C

my de-fence, what is there to say? We des - troy the love, it's our

D G Em7

way. We ne-ver lis-ten e-nough, ne - ver face the truth, then like a

Cadd9 C D G Bm/F#

pass - ing song, love is here, and then it's gone. I'm just a sing - er with a

Em G/D C D

song, how can I try to right the wrong? For just a

G B7/F# Em G7/D C Cm

sing - er with a me - lo - dy, — I'm caught in - be - tween, — with a fad - ing

This system contains the first line of the song. It features a vocal line with lyrics, a guitar line with chord diagrams for G, B7/F#, Em, G7/D, C, and Cm, and a piano accompaniment with treble and bass staves.

D E/D A/C# Am/C B7 E

dream.

This system contains the second line of the song. It features a vocal line with the word "dream.", a guitar line with chord diagrams for D, E/D, A/C#, Am/C, B7, and E, and a piano accompaniment with treble and bass staves.

Em Eb aug5 G/D A/C# D Eb dim

This system contains the third line of the song. It features a piano accompaniment with treble and bass staves. The guitar line has chord diagrams for Em, Eb aug5, G/D, A/C#, D, and Eb dim.

A/E Bm7dim5/E Em G/D C

Just a

This system contains the fourth line of the song. It features a vocal line with the words "Just a", a guitar line with chord diagrams for A/E, Bm7dim5/E, Em, G/D, and C, and a piano accompaniment with treble and bass staves.

G B7/F# Em G/D C

sing - er with a \_\_\_\_\_ song, \_\_\_\_\_ how can I try \_\_\_\_\_ to right the

D Dsus4 D G D/F# Em G7/D

wrong? \_\_\_\_\_ I'm just a sing - er with a \_\_\_\_\_ me - lo - dy, \_\_\_\_\_ I'm caught in - be -

C D7sus4 Gadd9 G G/B C

- tween, - with a fad - ing dream, caught in - be - tween, - with a fad - ing

G/B C Cm Gadd9 G

dream, \_\_\_\_\_ caught in - be - tween, with a fad - ing dream.

Gadd9 G Am Am7 D D7/C

Oh, what on Earth, oh,

Bm7 E/G# Am

what on Earth, how do I try,

C/D G D/F#

do we live or die? Oh, help me

*8va*

Cadd9/E C/D rit. D Gadd9

God. Please help me!

*8va*

# MR. BAD GUY

Let's go chasing rainbows in the sky,  
It's my invitation,  
Let's all take a trip on my ecstasy.

I'm Mr. Bad Guy,  
Yes I'm everybody's Mr. Bad Guy,  
Can't you see I'm Mr. Mercury,  
Oh, spread your wings and fly away with me.

Your big daddy's got no place to stay,  
Bad communication,  
I feel like the president of the U.S.A.

I'm Mr. Bad Guy,  
Yes I'm everybody's Mr. Bad Guy,  
Can't you see I'm Mr. Mercury,  
Oh, spread your wings and fly away with me.

I'm Mr. Bad Guy,  
They're all afraid of me,  
I can ruin people's lives.  
Mr. Bad Guy, they're all afraid of me,  
It's the only way to be,  
That's my destiny,  
Mr. Bad Guy, Mr. Bad Guy, Bad Guy.

It's the only way for me,  
It's my destiny.

I'm Mr. Bad Guy,  
Yes I'm everybody's Mr. Bad Guy.  
Can't you see this is my destiny,  
Oh, spread your wings and fly away with me.



# MR. BAD GUY

Words & Music by  
Freddie Mercury

(♩ = 97)

Gm



D7/G



Ab/G



F



D



Gm



F5



G5



Gm



F5



G5



Let's go chas-ing rain-bows in the  
Your big dad-dy's got no place to



Musical staff with treble clef, key signature of one flat, and a common time signature. It contains the first line of the vocal melody.

sky, it's my in - vi - ta - tion, let's all take a trip on my ec - sta - sy.  
stay, bad com - mu - ni - ca - tion, I feel like the pre - si - dent of the U. S. A. -

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



Musical staff with treble clef, key signature of one flat, and a common time signature. It contains the second line of the vocal melody.

I'm Mis - ter Bad Guy, yes I'm ev - ery - bo - dy's Mis - ter Bad

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



Musical staff with treble clef, key signature of one flat, and a common time signature. It contains the third line of the vocal melody.

Guy, can't you see I'm Mis - ter Mer - cu - ry, -

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




Musical staff with treble clef, key signature of one flat, and a common time signature. It contains the fourth line of the vocal melody.

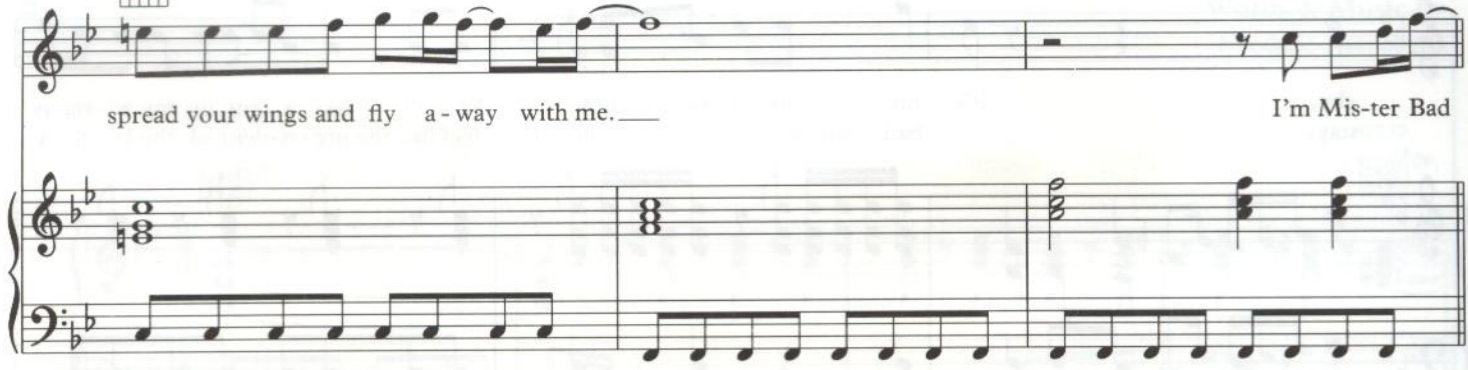
oh oh, spread your wings and fly a - way with me. -

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

2. C F



spread your wings and fly a-way with me. — I'm Mis-ter Bad



— Guy, they're all a - fraid of me, — I can ru-in peo-ple's lives — yeah



yeah yeah. Mis-ter Bad — Guy, — they're all a - fraid of me, — it's the



on - ly way to be, — that's my des - ti - ny, — yeah. — Mis-ter Bad



Ab 4fr Db 4fr Gm7 3fr C

Guy, Mis - ter Bad Guy, Bad Guy.

F F/Eb F/D F/Db F/C

It's the on - ly way for me,

Dm Dm/Bb Dm/A Ab/Bb Eb/Bb Ab/Bb Eb/Bb

it's my des - ti - ny, ah yeah, wo!

Bb/C C Gm7 C/G F7sus4

Yeah, Mis - ter Bad

Bb 6fr

A6

Guy, yes I'm ev-ery-bo - dy's Mis-ter Bad Guy. Can't

Cm Cm/B Cm/Bb Cm/A Cm/Ab Cm/G Fsus4 Gm

you see this is my des - ti - ny, oh oh,

C F Gm

spread your wings and fly a-way with me.

F5 G5 Gm

repeat ad lib. to fade

F5 G5

# LET'S TURN IT ON

Let's turn it on, and get everybody thinking, thinking, thinking,  
Let's turn it on, everybody song and dancing, dancing, dancing,  
Let's turn it on, all the people got to get the right impression,  
Turn it on, turn it on, turn it on,  
Why don't we turn it on and let's stop everybody fighting.

Let's get it on, let's get everybody jumping,  
Let's get it on, and get everybody stompin'.  
Let's get it on, all the people got to get the right impression,  
Let's get it on, turn it on,  
And let's get everybody dancing.

Let's turn it on, yeah,  
Nobody is giving it up, yeah, yeah,  
Everybody is living it up, yeah,  
Everybody is living it up, living it up, let's turn it on,  
Yeah, nobody is giving it up,  
Everybody is living it up, yeah,  
Everybody is living it up,  
Let's turn it on, turn it on, yeah,  
Dancing, dancing, dancing, dancing.

Let's turn it on, and get everybody swinging,  
Let's turn it on, get right into that lovely feeling.  
Let's turn it on, yeah, come on all you people get together,  
Turn it on, turn it on, and let's get everybody dancing.

Turn it on, and get everybody happy,  
Let's turn it on, let's make everybody happy.  
Let's turn it on, come on all you, all you happy people together,  
Turn it on yeah, turn it on, turn it on,  
Let's make everybody crazy!

## LET'S TURN IT ON

Words & Music by  
Freddie Mercury

Free time

a tempo (♩ = 133)

N.C.

One two three four

Let's turn it on,

and get ev-ery-bo-dy think - ing,  
 let's get ev-ery-bo-dy jump - ing,

let's turn it on, \_\_\_\_\_ ev-ery-bo-dy song and  
 let's get it on, \_\_\_\_\_ and get ev-ery-bo-dy

G 3fr    F    Bb 6fr

G 3fr    Bb 6fr    G 3fr    F    G 3fr    Bb 6fr

G 3fr    F    G 3fr    Bb 6fr    G 3fr    F

G 3fr    Bb 6fr    G 3fr    F    G 3fr    Bb 6fr

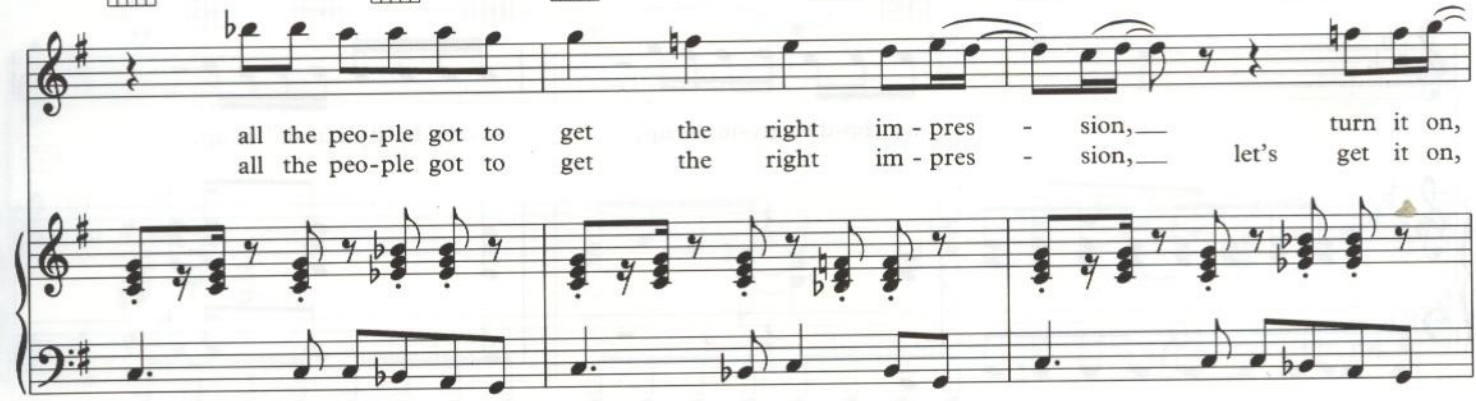
G  3fr      F       G  3fr      Bb  6fr      C  3fr      Bb  6fr

danc - ing.      Let's turn it on, \_\_\_\_\_  
 stomp - in'.      Let's get it on, \_\_\_\_\_



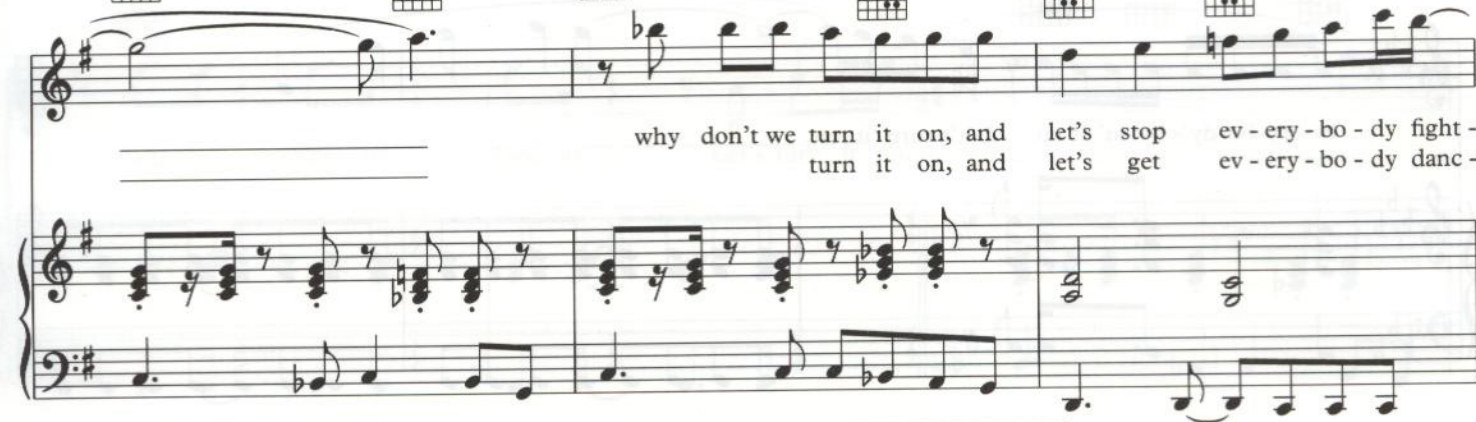
C  3fr      Eb  6fr      C  3fr      Bb  6fr      C  3fr      Eb  6fr

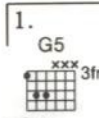
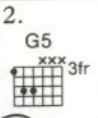
all the peo-ple got to get the right im - pres - sion, —      turn it on,  
 all the peo-ple got to get the right im - pres - sion, —      let's get it on,



C  3fr      Bb  6fr      C  3fr      Eb  6fr      D5  5fr      C5  3fr

\_\_\_\_\_ why don't we turn it on, and let's stop ev - ery - bo - dy fight -  
 \_\_\_\_\_ turn it on, and let's get ev - ery - bo - dy danc -



1. G5  3fr      2. G5  3fr

- ing. \_\_\_\_\_ Let's get it on, \_\_\_\_\_ ing, \_\_\_\_\_ take it!







Let's turn it on \_\_\_\_\_ yeah,



no - bo-dy's giv-in' it up, ev-ery-bo-dy's liv-in' it up,



ev-ery-bo-dy's liv-in' it up. Let's turn it on,



no - bo-dy's giv - in' it up, ev - ery - bo - dy's liv - in' it up,

Ab5 4fr      Bb5 6fr      C5 3fr      x x x x 6fr

ev-ery-bo-dy's liv-in' it up. Let's turn it on, \_\_\_\_\_ turn it on\_

C      Csus<sup>4</sup><sub>2</sub>      C      Am

\_\_\_\_\_ yeah, \_\_\_\_\_

F7      Bb 6fr      Ab 4fr

danc - in', danc - in', danc - in'. Let's turn it on, \_\_\_\_\_

Bb 6fr      Db 9fr      Bb 6fr      Ab 4fr      Bb 6fr      Db 9fr

and get ev - ery - bo - dy swing - ing, \_\_\_\_\_ let's turn it on,



get right in - to that love-ly feel - ing. —



Let's turn it on \_\_\_\_\_ yeah, \_\_\_\_\_ come on



all you peo - ple get \_\_\_\_\_ to - ge - ther, turn it on, \_\_\_\_\_



N.C.

turn it on, and let's get ev-ery-bo-dy danc - ing. \_\_\_\_\_

Bb Ab N.C. Bb Ab

xx x6fr xx x4fr

N.C. A G A C

Turn it on, \_\_\_\_\_ and get ev-ery-bo-dy

xx x5fr xx x3fr xx x5fr xx x8fr

A G A C A G

hap - py, \_\_\_\_\_ let's turn it on, \_\_\_\_\_

xx x5fr xx x3fr xx x5fr xx x8fr xx x5fr xx x3fr

A C A G A C

let's\_ make ev-ery-bo-dy hap - py. \_\_\_\_\_ Let's turn it on,

xx x5fr xx x8fr xx x5fr xx x3fr xx x5fr xx x8fr

D 5fr C 3fr D 5fr F 8fr D 5fr C 3fr

oo oo, come on all you, all you hap-py

D 5fr F 8fr D 5fr C 3fr D 5fr F 8fr

peo - ple to - ge - ther, turn it on — yeah, turn it on,

E G5 3fr E D5 5fr

turn it on, — let's make ev - ery - bo - dy cra -

A 5fr G/A 3fr A 5fr C/A 8fr A 5fr G/A 3fr A 5fr C/A 8fr

zy. —

*repeat ad lib. to fade*

# LIVING ON MY OWN

Sometimes I feel I'm gonna break down and cry,  
Nowhere to go, nothing to do with my time,  
I get lonely, so lonely, living on my own.

Sometimes I feel I'm always walking too fast,  
And everything is coming down on me, down on me,  
I go crazy,  
Oh, so crazy, living on my own.

Dee do de de, dee do de de,  
I don't have no time for no monkey business.  
Dee do de de, dee do de de,  
I get so lonely, lonely, lonely, lonely, yeah,  
Got to be some good times ahead.

Sometimes I feel nobody gives me no warning,  
Find my head is always up in the clouds,  
In a dreamworld,  
It's not easy, living on my own.

Dee do de de, dee do de de,  
I don't have no time for no monkey business.  
Dee do de de, dee do de de,  
I get so lonely, lonely, lonely, lonely, yeah,  
Got to be some good times ahead.

Dee do de de, dee do de de,  
I don't have no time for no monkey business.  
Dee do de de, dee do de de,  
I get so lonely, lonely, lonely, lonely, yeah,  
Got to be some good times ahead.

# LIVING ON MY OWN

Words & Music by  
Freddie Mercury

(♩ = 127)  
N.C.

Some-times I feel I'm gon-na

break down and cry, no - where to go, no - thing to

do with my time, I get lone - ly, so

lone - ly, liv - ing on my

G

Dm

N.C.

own. Some - times I feel I'm al - ways walk - ing too fast, —  
Some - times I feel no - bo - dy gives me no warn - ing,

and ev - ery - thing is com - ing down on me, down on me, I go  
find my head is al - ways up in the clouds, in a

G



Dm



cra - zy, — oh, so cra - zy, —  
dream - world, it's not ea - sy, —

N.C.

liv - ing on my own, —  
liv - ing on my own, my own, my own.





Chord diagrams: C, G/B, Dm

Dee do de de,                    dee do de de,                    I don't have no time\_ for no

Chord diagrams: G, C

mon - key bus - iness.                    Dee do de de,

Chord diagrams: B, Em

dee do de de,                    I get so lone - ly, lone - ly, lone -

to Coda ⊕ N.C.

- ly, lone - ly, yeah,                    got to be some good times a - head,

1.

Am



2. oh. \_\_\_\_\_

8va

(8va) D.♯ al Coda

⊕ CODA

got to be some good times a - head \_\_\_\_\_

Am Dm6/A Am

Vocal ad lib.

Dm6/A Am repeat ad lib. to fade

# LOVE KILLS

Love don't give no compensation,  
Love don't pay no bills.  
Love don't give no indication,  
Love just won't stand still.

Love kills,  
Drills you through your heart,  
Love kills,  
Scars you from the start.  
It's just a living pastime,  
Ruining your heart line,  
Stay for a lifetime,  
Won't let you go  
'Cause love, love, love won't leave you alone.

Love won't take no reservation,  
Love is no square deal.  
Love don't give no justification,  
It strikes like cold steel.

Love kills,  
Drills you through your heart,  
Love kills,  
Scars you from the start.  
It's just a living pastime,  
Burning your lifeline,  
Gives you a hard time,  
Won't let you go  
'Cause love, love, love won't leave you alone.

Love can play with your emotions,  
Open invitation to your heart,  
Hey, love kills,  
Play with your emotions,  
Open invitation to your heart,  
Love kills, love kills, love kills.  
Love can play with your emotions,  
Open invitation.

Love kills,  
Drills you through your heart,  
Love kills,  
Scars you from the start.  
It's just a living pastime,  
Ruining your heart line,  
Won't let you go.

Love kills,  
Drills you through your heart,  
Love kills,  
Tears you right apart,  
It won't let go,  
It won't let go,  
Love kills.

# LOVE KILLS

Words & Music by  
Giorgio Moroder and Freddie Mercury

(♩ = 128)  
N.C.

Ah. \_\_\_\_\_

C7  
x 3fr

Gm 3fr

Gm7 3fr

3



Gm 3fr

1. Love don't give no com-pen - sa - tion, love don't pay no bills.  
2. Love won't take no re - ser - va - tion, love is no square deal.


C  Gm 

Hey, Love don't give no in - di - ca - tion,  
 love don't give no jus - ti - fi - ca - tion,



C  Bb 

love just won't stand still. — Love kills,  
 it strikes like cold steel. — Love kills,



Gm  Cm 

drills you through your heart, — love kills,  
 drills you through your heart, — love kills,



F7  Eb 

scars you from the start. — It's just a liv - ing pas - time,  
 scars you from the start. — It's just a liv - ing pas - time,



Absus2



ru-in-ing your heart\_ line,      stay for a life - time,      won't let you go — 'cause  
 burn-ing your life - line,      gives you a hard time,      won't let you go — 'cause

F7



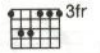
Gm7



love,                      love,                      love      won't      leave you a - lone.  
 love,                      love,                      love      won't      leave you a - lone.

Hey, love can

Gm



play with your e - mo - tions,      o - pen in - vi - ta - tion to your heart, —      hey, love

kills, play with your e - mo - tions,

The first system of music consists of a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand.

o - pen in - vi - ta - tion to your heart, love

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment continues with a similar rhythmic pattern.

kills, hey - ey.

The third system includes a guitar chord diagram for Gm (3fr) above the vocal line. The diagram shows a three-fingered barre across the first three frets. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment continues.

Love kills, love

The fourth system features a vocal line with a whole rest, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.



kills. Oo, love can play with your e - mo - tions,

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

o - pen in - vi - ta - tion. Love kills, drills you through your heart,

Bb Gm

The second system continues the piece. It includes guitar chord diagrams for Bb and Gm. The Bb chord diagram shows a barre on the first fret with an 'x' on the fifth string. The Gm chord diagram shows a barre on the third fret with an 'x' on the fifth string. The vocal line and piano accompaniment follow the same pattern as the first system.

love kills, scars you from the start.

Cm F7

The third system continues with guitar chord diagrams for Cm and F7. The Cm chord diagram shows a barre on the third fret with an 'x' on the fifth string. The F7 chord diagram shows a barre on the first fret with an 'x' on the fifth string. The vocal line and piano accompaniment continue.

It's just a liv - ing pas - time,

Eb

The fourth system concludes the page with a guitar chord diagram for Eb. The Eb chord diagram shows a barre on the first fret with an 'x' on the fifth string. The vocal line and piano accompaniment finish the phrase.

G7



ru-in-ing your heart\_\_ line, won't let you go. Love





C Am



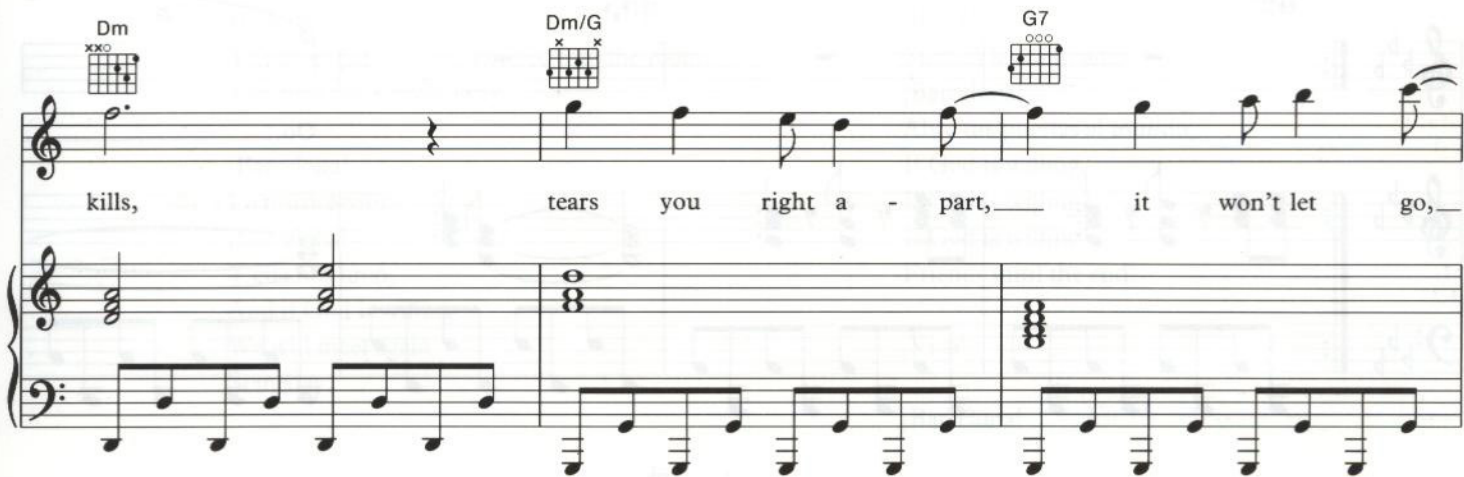

kills\_\_ hey, drills you through your heart. Love



Dm Dm/G G7


kills, tears you right a - part, it won't let go, -



F



it won't let go.



74

Love kills yeah.

Chord diagrams: Eb, Cm 3fr

Chord diagrams: Fm, Bb7

Chord diagrams: Ab 4fr, Eb, Cm 3fr

Oo,

Chord diagrams: Fm, Bb

oo.

repeat ad lib. to fade

# BARCELONA

I had this perfect dream,  
Un sueño me envolvió,  
This dream was me and you,  
Tal vez estás aquí,  
I want all the world to see,  
Un instinto me guiaba,  
A miracle sensation,  
My guide and inspiration,  
Now my dream is slowly coming true.

The wind is a gentle breeze,  
El me habló de ti,  
The bells are ringing out,  
El canto vuela,  
They're calling us together,  
Guiding us forever,  
Wish my dream would never go away.

¡Barcelona!  
It was the first time that we met,  
¡Barcelona!  
How can I forget  
The moment that you stepped into the room  
You took my breath away.

¡Barcelona!  
La música vibró  
¡Barcelona!  
Y ella nos unió,  
And if God is willing  
We will meet again  
Someday.

Let the songs begin,  
Déjalo nacer,  
Let the music play,  
Ahhhhhh . . .  
Make the voices sing,  
Nace un gran amor,  
Start the celebration,  
Ven a mi,  
¡And cry!  
¡Grita!  
Come alive  
¡Vive!  
And shake the foundations from the skies  
Shaking all our lives.

¡Barcelona!  
Such a beautiful horizon,  
¡Barcelona!  
Like a jewel in the sun,  
Por ti seré gaviota de tu bella mar.

¡Barcelona!  
Suenan las campanas  
¡Barcelona!  
Abre tus puertas al mundo,  
If God is willing,  
If God is willing,  
If God is willing  
Friends until the end.

¡Viva!

¡Barcelona!

# BARCELONA

Words & Music by  
Freddie Mercury and Mike Moran

Capo 1

N.C.

a tempo

MONSERRAT CABALLÉ

Un

FREDDIE MERCURY

I had this per-fect dream.

sue-no me en-vol-vio.

Tal vez es-tas a-qui.

This dream was me and you.

I want

Un in - stin - to me gui - a - ba. A mi - ra - cle sen - sa - tion; my

all the world to see.

A mi - ra - cle sen - sa - tion; my

poco rall.



guide and in - spi - ra - tion. Now my dream is slow - ly com - ing

guide and in - spi - ra - tion. Now my dream is slow - ly com - ing

a tempo



true.

true. The wind is a gen - tle breeze.



El me hab - lo de ti.

The

El can - to vue - la. They're call - ing us to - geth - er;  
 bells are ring - ing out; they're call - ing us to - geth - er;

guid - ing us for - ev - er. Wish my dream would ne - ver go a -  
 guid - ing us for - ev - er. Wish my dream would ne - ver go a -

**rall.**

**a tempo**

- way. Bar - ce - lo - na.  
 - way. It was the Such a



E7/D#  
x00  
CHOIR.....

Eb/D#  
x x  
CHOIR.....

Eb/G  
xx  
CHOIR.....

Bar - ce - lo - na.

first time that we met. How can I for - get the  
beau - ti - ful ho - ri - zon. Like a jewel in the sun.

Ab  
oo

Ab/C  
x oo

Eb  
xxo

(2nd time) Por - ti se - re ga - vi - o - ta de tu bel - la mar.

mo - ment that you stepp'd in - to the room, you took my breath a - way.  
Por - ti se - re ga - vi - o - ta de tu bel - la mar.

Bb/F  
o x

Eb/G  
xx

Eb7/G  
xx

La mu - si - ca vi - bros,  
Sue - nan las cam - pa - mas.

CHOIR.....

Bar - ce - lo - na.  
Bar - ce - lo - na.

CHOIR.....

Bar - ce -  
Bar - ce -



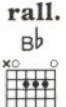
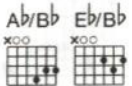
2nd time to Coda



y el - la - nos u - nio. And if God will - ing  
 A - bre tus puer - tos al

- lo - na. And if God will - ing  
 - lo - na.

va



rall.

a tempo

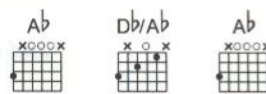
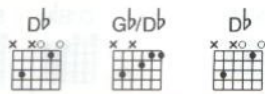
we will meet a - gain, some day.

we will meet a - gain, some day.



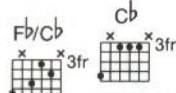
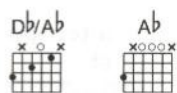
De - ja - lo na - cer.

Let the songs be-gin.



Ah \_\_\_\_\_

Let the mu - sic play. Make the mu - sic sing. \_\_\_\_\_



Na - ce un gran a - mor. Ven a mi. \_\_\_\_\_

Start the ce - le - bra - tion, and



Gri - ta. Vi - ve.

cry. \_\_\_\_\_ Come a - live, \_\_\_\_\_ and shake the foun - da - tions \_\_\_\_\_ from the

Bb

Ab/Bb

Bb

Ab

Bb/Ab

Fm7

Bb/F

Ab/D

skies. Ah, ah, sha - king all our

Bb

(Cadenza)

*D.S. al Coda*

**CODA**

G

Cm

lives. Bar - ce -

CHOIR.....

mun - do.

Eb/Bb

D/Bb

Eb/Bb

Ab/Bb

Eb/Bb

Ab

Eb/G

D/F#

Eb/G

If God is will - ing, if God is

If God is will - ing, if God is

Bdim



Cm



N.C.

Ab/Bb



Bb7

*(Cadenza ad lib.)*

will - ing, friends un - til the end. \_\_\_\_\_

will - ing, friends un - til the end. Vi - va. \_\_\_\_\_ Bar - ce -

CHOIR.....

**a tempo**

- lo - na. \_\_\_\_\_

**rall.**

*the*  
**Freddie Mercury**  
— *album* —

**The Great Pretender  
Foolin' Around  
Time  
Your Kind Of Lover  
Exercises In Free Love  
In My Defence  
Mr. Bad Guy  
Let's Turn It On  
Living On My Own  
Love Kills  
Barcelona**

