

PIANO/VOCAL/CHORDS

QUEEN GOLD

NEWS OF THE WORLD/JAZZ



EMI
SONGS

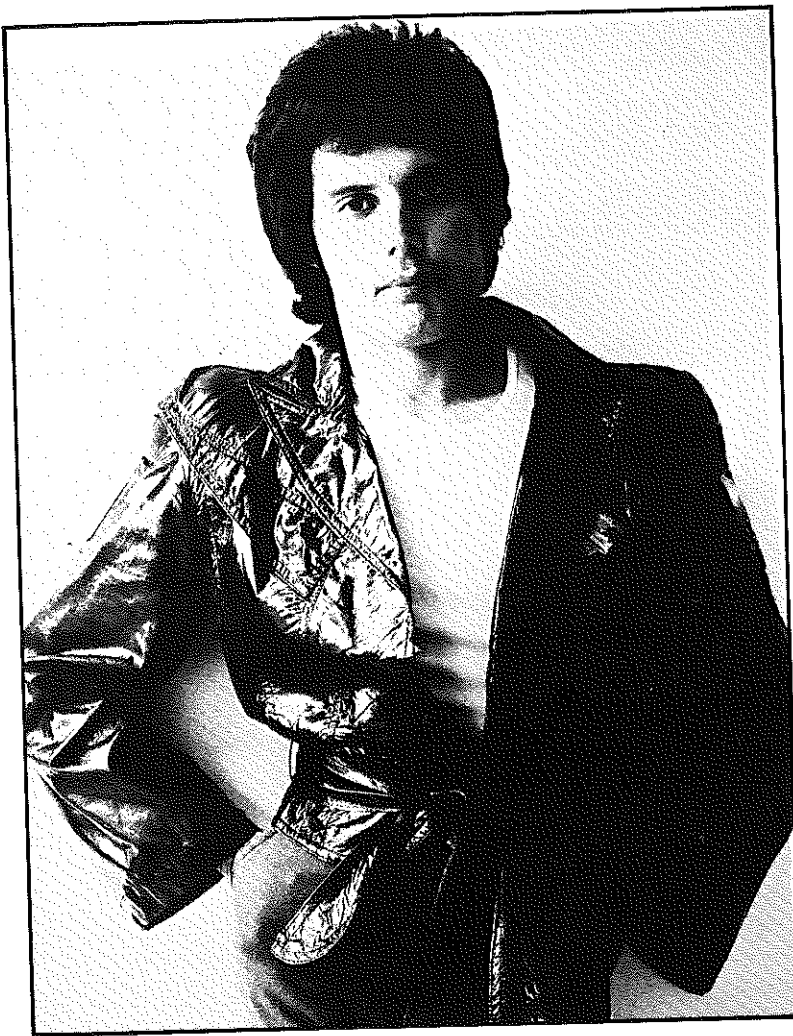
101 80

QUEEN GOLD

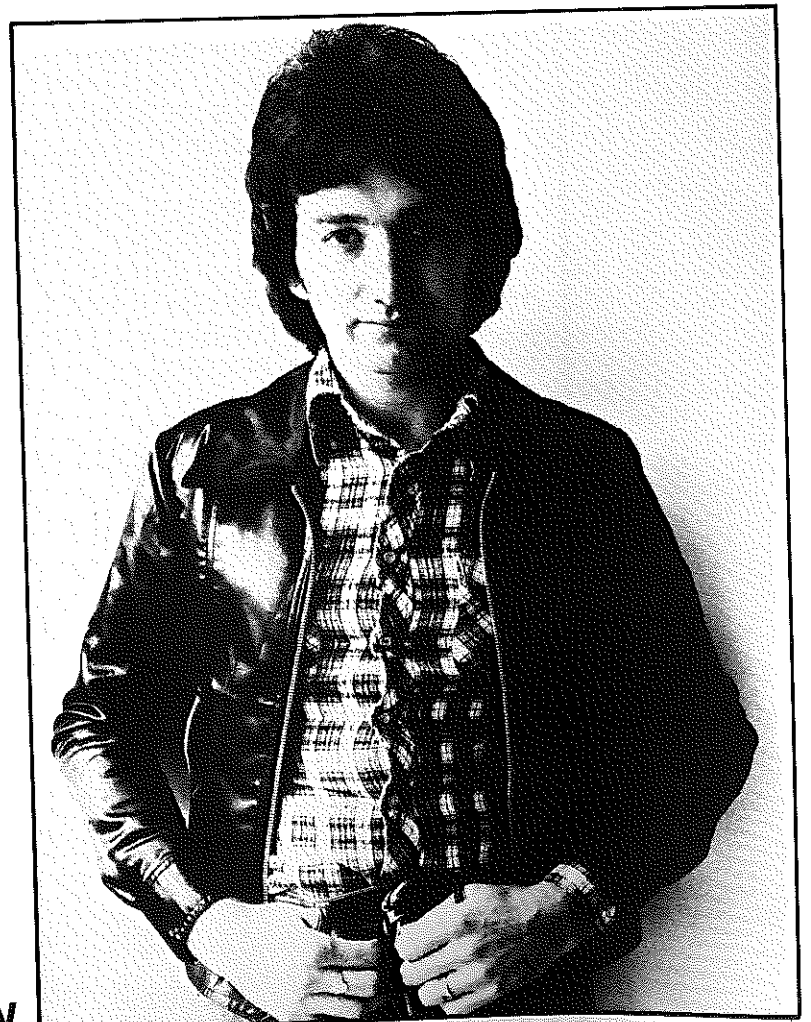
NEWS OF THE WORLD/JAZZ

✕	✕ ALL DEAD, ALL DEAD	46
	BICYCLE RACE	18
	BOHEMIAN RHAPSODY	4
✕	✕ DEAD ON TIME	66
	DON'T STOP ME NOW	106
✕	✕ DREAMER'S BALL	150
	FAT BOTTOMED GIRLS	24
✕	✕ FATHER TO SON	153
✕	✕ FIGHT FROM THE INSIDE	31
✕	✕ FUN IT	111
✕	✕ GET DOWN, MAKE LOVE	90
✕	✕ GOOD OLD-FASHIONED LOVER BOY	168
✕	✕ IF YOU CAN'T BEAT THEM	39
✕	✕ I'M IN LOVE WITH MY CAR	146
✕	✕ IN ONLY SEVEN DAYS	28
✕	✕ IT'S LATE	50
✕	✕ JEALOUSY	132
	KILLER QUEEN	56
✕	✕ LAZING ON A SUNDAY AFTERNOON	42
✕	✕ LEAVING HOME AIN'T EASY	116
✕	✕ LET ME ENTERTAIN YOU	95
—	— MORE OF THAT JAZZ	120
✕	✕ MUSTAPHA	61
✕	✕ MY MELANCHOLY BLUES	124
✕	✕ (The) NIGHT COMES DOWN	44
✕	✕ (The) PROPHET'S SONG	100
	SEVEN SEAS OF RHYE	34
—	— SHEER HEART ATTACK	158
✕	✕ SLEEPING ON THE BOARDWALK	164
	SOMEBODY TO LOVE	76
✕	✕ SPREAD YOUR WINGS	136
	TIE YOUR MOTHER DOWN	140
	WE ARE THE CHAMPIONS	13
	WE WILL ROCK YOU	16
✕	✕ WHITE MAN	128
✕	✕ WHO NEEDS YOU	84
✕	✕ YOU'RE MY BEST FRIEND	72

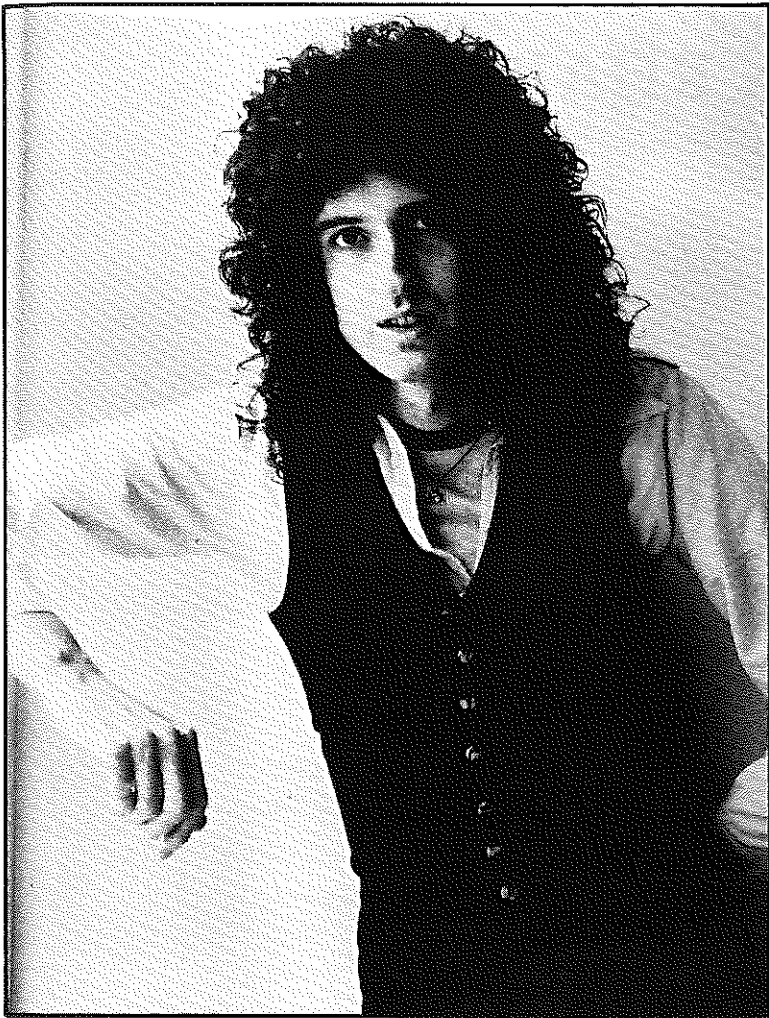
Editor: Tom Debrecht
Production: Frank J. Hackinson
Printer: Central Litho (Miami)



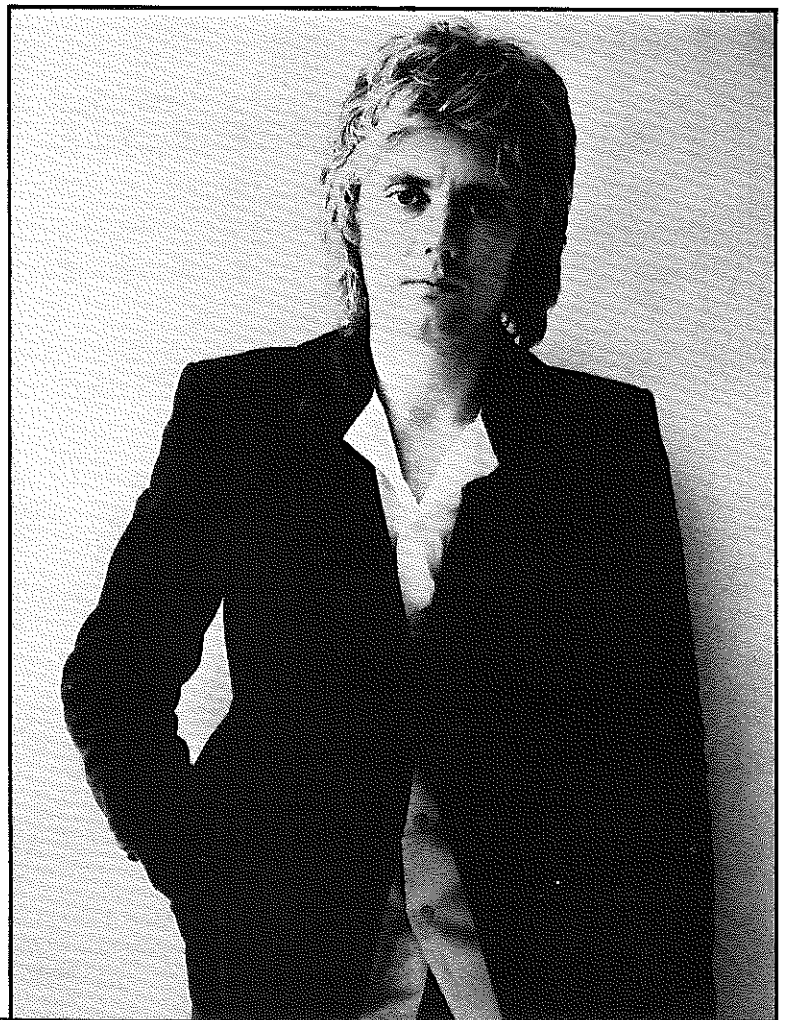
FREDDIE MERCURY



JOHN DEACON



BRIAN MAY



ROGER TAYLOR

BOHEMIAN RHAPSODY

Words and Music by FREDDIE MERCURY

Slowly

Bb6 C7 Bb6 C7 F7 Cm7 F7

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

mf

Bb Cm7 Bb Gm Bb7

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

Eb Cm F7

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

B Bb A Bb B Bb A Bb Eb (D bass)

eas - y come, eas - 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

mf

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
(Ab bass)



Eb



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

1. Eb Bb (D bass) Cm Abm Eb Ab Eb

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

Instrumental Solo

Eb dim Fm7 Bb

2. Eb Bb (D bass) Cm Fm

all.

Instrumental Solo

Bb7



Eb



Gm
(D bass)



Cm



Fm



Db



Db
(C bass)



Bbm



L'istesso tempo (♩ = ♩)



D



A



Adim



A



D



A



Adim



A

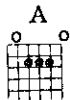


I see a lit - tle sil - hou - et - to of a man, Scar - a -



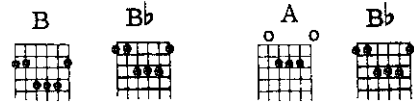
mouche, Scar - a - mouche, will you do the Fan - dan - go. Thun - der - bolt and light - ning, ver - y, ver - y fright - ning

Chorus:



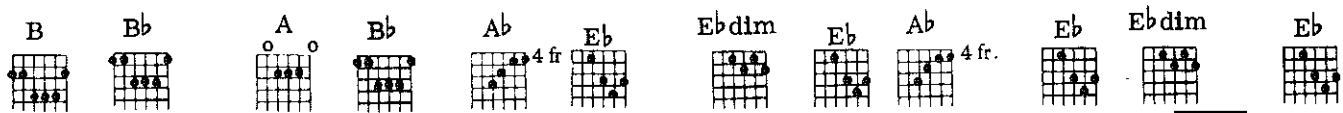
No chord

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



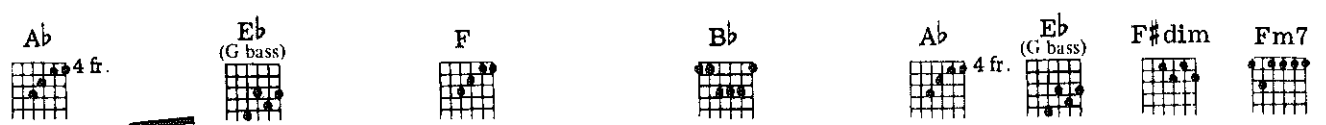
ro Mag - ni - fi - co. *Solo:* I'm just a poor boy and

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



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

f



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

mf

B Bb A Bb B Bb A Bb Eb Bb

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.

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

G^b

B^b

E^b

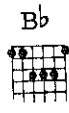
No chord

E^b

B^b



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



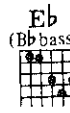
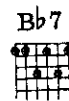
4 fr.

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



me. _____

Instrumental Solo



So you think you can stone me and spit in my

Bb Db Bb7 Eb (Bb bass) Bb Eb

eye. So you think you can love me and leave me to

Ab 4 fr. Fm Bb Fm

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

Bb Fm7 Bb Fm7 Bb

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

Eb Bb7

here...

Instrumental Solo

poco a poco ritard. e dim.

Slowly, a tempo

E \flat B \flat (D bass) Cm G Cm G7 Cm B \flat 7 E \flat D Gm

mf

A \flat 4 fr. E \flat Cm Gm Cm Gm Cm A \flat m 4 fr.

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

ritard.

B \flat 11 E \flat A \flat (E \flat bass) E \flat E \flat dim B \flat (D bass) B \flat m (D \flat bass)

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

a tempo

C7 C7-9 C7 F B \flat F A \flat dim Gm7 F

An - y way the wind blows.

poco a poco ritard. e dim.

WE ARE THE CHAMPIONS

Words and Music by
FREDDIE MERCURY

Moderately Slow ♩ = 62

Cm (C Bass) Bb (C Bass) Cm

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

mp

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment, starting with a mezzo-piano (*mp*) dynamic. Chord diagrams for Cm, Bb (C Bass), and Cm are provided above the staff. The tempo is marked 'Moderately Slow' with a quarter note equal to 62 beats per minute.

Bb (C Bass) Cm

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

3

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Chord diagrams for Bb (C Bass) and Cm are provided. A triplet of eighth notes is marked with a '3' above it.

Bb (C Bass) Cm Bb (C Bass)

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

7

Detailed description: This system contains the final two staves of music on this page. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Chord diagrams for Bb (C Bass), Cm, and Bb (C Bass) are provided. A fermata is placed over a note in the vocal line. A '7' is written above the piano accompaniment staff.

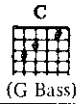
We Are The Champions - 3 - 1

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

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

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

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



Musical staff with notes and chords for the first line of the song.

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

Piano accompaniment for the first line, including dynamics like *f*.



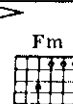
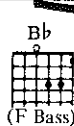
To Coda II

To Coda I

Musical staff with notes and chords for the second line of the song.

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

Piano accompaniment for the second line, including dynamics like *ff*.



Musical staff with notes and chords for the third line of the song.

world.

Piano accompaniment for the third line, including dynamics like *f*, *mf*, and *mp*.



D.S. al Coda I



D.S. al Coda II



Musical staff with notes and chords for the fourth line of the song, including Coda I and Coda II markers.

I've tak - en my

of the

cham - pions

Piano accompaniment for the first part of the fourth line.

Piano accompaniment for the second part of the fourth line.

Piano accompaniment for the third part of the fourth line.

WE WILL ROCK YOU

Words and Music by
BRIAN MAY

Moderate

Repeat 4 times
Clap Hands

Hand clap smile throughout song
N. C. 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'

We Will Rock You - 2 - 1

3.

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

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "We will we will rock you We will we will rock you. We will we will". The piano accompaniment consists of a simple bass line with long notes and a treble line with chords.

Four guitar chord diagrams are shown above the second system. From left to right: C major (x32010), A major (x02020), D major (xx0232), and A major (x02020).

rock you.

The second system continues the musical piece. It includes a vocal line with the lyrics "rock you." and a piano accompaniment. The piano part features a more active bass line and a treble line with chords and some melodic movement.

Six guitar chord diagrams are shown above the third system. From left to right: D major (xx0232), A major (x02020), Asus2 (x02020), D major (xx0232), A major (x02020), and Asus2 (x02020).

The third system shows the piano accompaniment for the phrase "rock you." It features a rhythmic bass line and a treble line with chords and some melodic movement.

A single guitar chord diagram for A major (x02020) is shown above the fourth system.

Play 3 times

The fourth system shows the piano accompaniment for the phrase "rock you." It features a rhythmic bass line and a treble line with chords and some melodic movement. The system ends with a double bar line and repeat dots.

BICYCLE RACE

Words and Music by
FREDDIE MERCURY

Medium Rock Tempo













Bicycle Race - 6 - 1

Copyright © 1978 by Queen Music Ltd.
 All rights for the United States and Canada controlled by Beechwood Music Corp.,
 6255 Sunset Blvd., Hollywood, Calif. 90028 Used by Permission
 International Copyright Secured Made in U.S.A. All Rights Reserved

Bbm Ab 4th fret Bbm

want to ride my bi - cy - cle, I want to ride it

Ab 4th fret Bbm

where I like. You say black, I say white, you say bark, I say bite. You say shark,
I say caine, you say John, I say Wayne. Hot dog

Gb7 Gdim Am Bbm

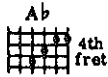
I say hey, man, Jaws was nev - er my scene and I don't like Star Wars. You say Rolls,
I say "cool_it, man" I don't wan-na be the pres-i-dent of A - mer-i-ca. You say smile

Isay Royce, you say car, give me a³ choice. You say Lord, I say Christ, I don't be-lieve in-Pe-ter Pan,
Isay cheese, Cart-i-er, Isay please. — In-come tax, Isay Je-sus, I don't wan-na be a can-di-date for

Frank-en-stein or Sup-er-man. All I wan-na do is } bi - cy-cle, bi - cy-cle,
Vi-et-nam or Wat-er-gate. Cos all I wan-na do is } *Choir*

bi - cy-cle I want to ride my bi - cy-cle, bi - cy-cle,
Solo *Choir*

bi - cy-cle. I want to ride my bi - cy - cle, I
Solo



To Coda ⊕

want to ride my bike. I want to ride my bi - cy - cle, I



want to ride my Bi - cy - cle rac - es are com - ing your way, so for -

Choir



get all your du - ties, oh, yeh. Fat bot - tomed girls, they'll be rid - ing to - day, so look



N. C.

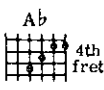
out for those beau - ties, oh yeh. On your marks, get set, go.



Bi - cy - cle race, bi - cy - cle race, bi - cy - cle race.



Bi - cy - cle, bi - cy - cle



bi - cy - cle, I want to ride my bi - cy - cle, bi - cy - cle,

Solo *Choir*

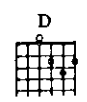


bi - cy - cle, bi - cy - cle, bi - cy - cle, } bi - cy - cle race.
I want a }

rit. *ten.* *Ring assorted bicycle bells*



First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The system includes a guitar chord diagram for D major above the first measure and an A major chord diagram above the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand. The tempo marking *a tempo* is placed above the piano part.



Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The system includes guitar chord diagrams for D major, A major, D major, and B major above the first four measures. The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand.



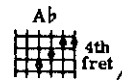
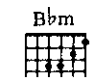
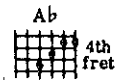
Third system of musical notation. Treble clef, key signature of one sharp (F#). The system includes guitar chord diagrams for E major and F# major above the first two measures. The time signature changes from 2/4 to 3/4 and then to 4/4. The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand.

D. S. al Coda %

You say coke

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. The system includes the vocal line and piano accompaniment for the lyrics "You say coke". The piano part features a steady eighth-note bass line and a melodic line in the right hand.

⊕ Coda



want to ride it where I like.

Fifth system of musical notation. Treble clef, key signature of two flats (Bb), 4/4 time signature. The system includes the vocal line and piano accompaniment for the lyrics "want to ride it where I like." The piano part features a steady eighth-note bass line and a melodic line in the right hand. The system concludes with a Coda symbol.

FAT BOTTOMED GIRLS

Words and Music by
BRIAN MAY

(sung unaccompanied)

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

mf

Unaccompanied choir
Piano tacet

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

Heavy Rock Beat

round.

(Shout:) Hey! _____

(Sing:) I was

(play)
f

Fat Bottomed Girls • 4 : 1

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 - a - 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. (I 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. _____
 got 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



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. }



To Coda



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



(F Bass) (E Bass)

D.S. al Coda

Coda



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

round.

Repeat till fade

(Shout:) Get on your bikes and ride.

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

IN ONLY SEVEN DAYS

Words and Music by
JOHN DEACON

Moderate

Chord diagrams: A, D, Dmaj7, D, Dmaj7, D

Mon - day, the start of my

mf

Chord diagrams: Bm7, Em7, E7 (G# Bass), D7

hol - i - day. Free - dom for just one week. Feels good to

Chord diagrams: Gmaj7, G6, 1.3.A6, 2.4.A7

get a - way. Ooh.

In Only Seven Days - 3 - 1

Music by
CON

D B7 Em7

{ Wednes-day, I did - n't see her, I hoped that
Sat - ur - day, just twen - ty four hou - rs, Oh no, I'm

A7 D C (D Bass) To Coda D

she'd be back to - mor - row. And then on
go - in' back home on Sun - day.

Em7 Gdim D Em7

Thurs - day, my luck had changed. She stood there all a - lone. I went and

Gdim Dm Gdim Bm7 E7

asked her name. I nev - er thought that this could hap - pen to me, in

A7 D Gdim Bm7 E7

on - ly sev - en days. It — would take a hun - dred or more — for

A7 D D.S. al Coda D C (add 9) D

mem - o - ries — to fade.

Dmaj7 D Dmaj7 D C Bm E9 Rubato D

Ooh, so sad, — a - lone.

2. Tuesday, I saw her down on the beach,
I stood and watched a while,
And she looked and smiled at me.
3. Instrumental
4. I wish Friday could last forever,
I held her close to me,
I couldn't bear to leave her there.

FIGHT FROM THE INSIDE

Words and Music by
ROGER TAYLOR

Moderate Hard Rock



mf

1. Hey,
2. Hey,

you boy, hey you.
you boy, hey you.

Hey
Hey

you boy, think that you know what you're do - ing?
you boy, think that you know what you're do - ing?

you boy, think that you know what you're do - ing?
you boy, think that you know what you're do - ing?

You think you're gon- na set things to rights. You're just an -oth-er
You think that out in the streets is all free. You're just an -oth-er

You think you're gon- na set things to rights. You're just an -oth-er
You think that out in the streets is all free. You're just an -oth-er

Fight From The Inside - 3 - 1

Copyright © 1977 by Queen Music Ltd.
All rights assigned for the U.S.A. and Canada to Beechwood Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028
This arrangement Copyright © 1978 by Beechwood Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved

pic - ture on a teen - age wall. —
 mon - ey spin - ner tool. — You're just an - oth - er

fool. You're just an - oth - er suck - er,

read - y for a fall. — You got - ta fight from the in - side, at - tack from the rear. —

Fight from the in - side. You can't win with your hands tied, fight from the in - side.

Bb9



First system of musical notation. Treble clef, 2/4 time signature. A whole note chord is followed by a melodic line. Below the staff, the vocal line shows the syllable "Ooo".

Second system of musical notation, identical to the first system, with the vocal line showing "Ooo."

Third system of musical notation. Treble clef, 2/4 time signature. It includes guitar chord diagrams for Eb and F. The vocal line shows the syllable "Aah" followed by the lyrics "Fight from the in - side,".

Fourth system of musical notation. Treble clef, 2/4 time signature. It includes guitar chord diagrams for 1. Eb, F, 2. Eb, and F. The vocal line shows the lyrics "right down the line. — right down the line. — Right down the line. —".

SEVEN SEAS OF RHYE

Moderate 4

Words and Music by FREDDIE MERCURY

D

mf

G

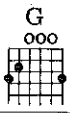
D Em Em9 A7

D G (D bass) D G (D bass) D

1. Fear me, you lords and la - dy preach - ers, I de - scend up - on your earth from the
hear me, you peers and priv - y coun - cil - lers, I stand be - fore you nak - ed to the

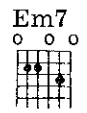
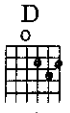
mf

Seven Seas Of Rhye - 5 - 1



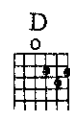
skies;
eyes;

I I com - mand your ver - y souls, you un - be -
will de - stroy an - y man who dares a -



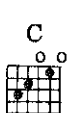
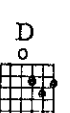
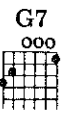
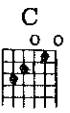
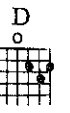
liev - ers,
buse my trust,

Bring be - fore me what is mine, at the Sev - en Seas of
I swear that you'll be mine, at the Sev - en Seas of



Rhye.
Rhye.

1. 2. Can you



Sis - ter,

I live and lie for you, Mis - ter,

G7

D

Em

do and I'll die; ——— You are mine, I pos - sess you, be -

F#m

G

F#m7

Em7

long to you for - ev - er.

Em9

D

Ah.

Repeat ad lib

Bb

Eb7

Bb

Eb7

D

G

Storm the mas - ter mar - a - thon, I'll fly through by flash and thun - der fire and I'll sur -

mf

C

Em (B bass)

Am

Em (B bass)

C

A7 (C# bass)

vive, I'll sur - vive, I'll sur - vive, then I'll de - fy the laws of na - ture and come out a -

D

D

G (D bass)

live. Be - gone with you, you shod and shad - y

D (D bass) D G

sen - a - tors, Give out the good, leave out the bad e - vil cries; I

D Em7 F#m7

chal - lenge the might - y ti - tan and his trou - ba - dours, And with a smile,

Gmaj7 G D

I'll take you to the Sev - en Seas of Rhye.

D G D G

Repeat ad lib for fade

IF YOU CAN'T BEAT THEM

Words and Music by
JOHN DEACON

Moderate Hard Rock

1

mf

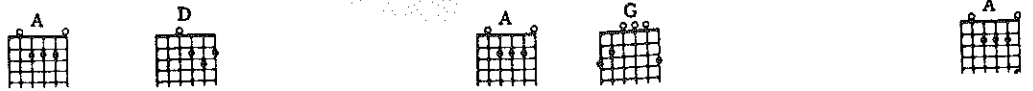
1. Keep your chin up when _____ you're feel - in' lone-ly. Don't let 'em get you down. _
2. Keep your fin - gers off _____ my ___ mon-ey. Don't try and pull me down. _
3. (Instrumental)

Ain't no use in your sit - ting all a - lone,
You're tak - in' me out _____ to wine and dine me,

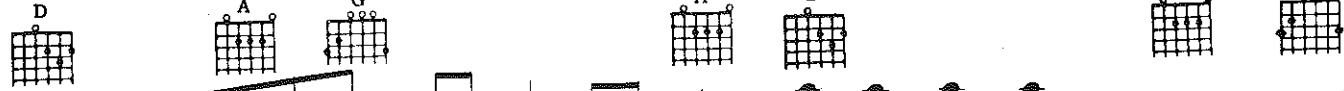
or fade

hang - in' a - round, _____ for some - one to call. _
try - in' to wind _____ me 'round _____ and a - round, _

If You Can't Beat Them - 3 - 1



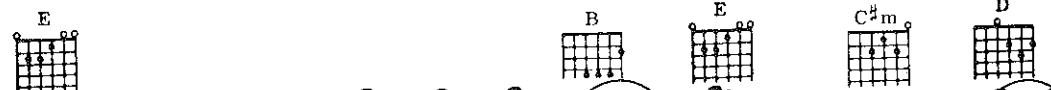
Ooh, in-vite they won't come knock-in' at all. spoken: (Ha! Ha!)
 me to your lit-tle con-tract.



Don't run and hide, e-ven if it hurts you in-side.
 Ru-mor has it that you could play dirt-y. I'll tell you what I'll do a-bout that.



Spoken: (So I said) "Give as good as you get."
 Spoken: (I'm play-ing at the wrong game.)



If you can't beat 'em, join 'em.



Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line.

You've got to do it 'cause it makes you feel good. _ If you can't beat ____ 'em,

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



N. C.

Musical staff with treble clef, key signature of two sharps, and a melody line.

join 'em. ____ You're nev - er gon - na help your - self. ____

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

Musical staff with treble clef, key signature of two sharps, and a melody line.

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



1. 2.

3.




Repeat and Fade

Musical staff with treble clef, key signature of two sharps, and a melody line.

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

LAZING ON A SUNDAY AFTERNOON

Moderately, with a  feel

Words and Music by FREDDIE MERCURY



I go out to work on Mon-day morn-ing,

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

time for sun-ny-down, I'll be Laz-ing On A Sun-day Af-ter-noon.

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

Chords shown in the score include: Eb, Bb m6 (Db bass), C7, Fm, Eb, Gm, Cm, Fm7, Bb7, D7, Gm, D7, and C#dim.

Lazing On A Sunday Afternoon - 2 - 1

Copyright © 1975 by B. FELDMAN & CO., LTD., trading as TRIDENT MUSIC, London, England
 All rights for the U.S.A. and Canada assigned to GLENWOOD MUSIC CORPORATION, Hollywood, California
 International Copyright Secured Made in U.S.A. All Rights Reserved

F7 Gm Dm Eb (G bass) D (F# bass)

Zoo, I come from Lon-don town, I'm just an or-di-nar-y guy,

freely

EB (G bass) Bb7 (F bass) Db7 C7o Fm Eb

Fri-days I go paint-ing in the Lou-vre. I'm bound to be pro-pos-ing on a

a tempo

Gm Cm Fm7 Bb7 Fm7 Bb7

Sat-ur-day night, (There he goes a-gain.) I'll be laz-ing on a Sun-day, laz-ing on a Sun-day,

Fm7 Bb7 1. Eb Fm7 Bb7 2. Eb

Laz-ing On A Sun-day Af-ter-noon. noon.

THE NIGHT COMES DOWN

Moderately slow 4

Ad lib

Words and Music by BRIAN MAY

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes dynamic markings such as *f* and *mf*. The tempo is marked 'Moderately slow 4' and 'Ad lib'. The score includes two verses of lyrics.

System 1: Chords: Em, Em, B7, Am, Em. Dynamics: *f*. Tempo: *a tempo*.

System 2: Chords: D, C#, A, Dmaj7.

System 3: Chords: Dmaj7, D7, G, D, G, C. Lyrics:
 1. When I was young, — it came — to me, And I could see the sun break-in'; —
 2. Once I could laugh — with ev - 'ry - one, Once I could see the good in me; —

System 4: Chords: D, Dmaj7, D7, G, Bm, Am. Lyrics:
 — Lu - cy was high — and so — was I daz - zling,
 The black and the white — dis - tinc - tive - ly col - or - ing,

The Night Comes Down - 2 - 1

Copyright © 1972, 1978 by B. FELDMAN & CO., LTD., trading as TRIDENT MUSIC, London, England
 All rights for the U.S.A. and Canada assigned to GLENWOOD MUSIC CORPORATION, Hollywood, California
 International Copyright Secured Made in U.S.A. All Rights Reserved

MAY

m
ooo

in';
me;

D C#7 A7 Dmaj7 D7 G Gm

hold - ing the world in - side. Once I be - lieved in ev - 'ry - one, ev - 'ry - one and an - y -
hold - ing the world in - side. Now all the world is grey to me, no - bod - y can

D G A D G D Bm F#m G F#m D7

one can see. } Oh, the night comes down and I get a - fraid of los - ing my way...
see. (You gotta believe it.)

G A D G D Bm F#m G F#m Em7 A7 Dmaj7

Oh, the night comes down, Oh, and it's dark a - gain.

2. Em7 A7 Em7 A7 Em

Repeat ad lib for fade

and it's dark a - gain, and it's dark a - gain.

ALL DEAD, ALL DEAD

Words and Music by
BRIAN MAY

Rubato

Fmaj7 Bb Fmaj7 Gm7 F Am Gm A7+

She

Dm A7 Dm A7 Dm

came with-out a far - thing, — a babe with-out a name. — So
much a - do my lov - er, — so man - y games — we played, — through

C F Gm A7 1. Dm 2. Dm C (E Bass) F

much a - do 'bout noth - ing — is what she'd try to say, — So
ev - 'ry fleet - ed sum - mer, — through ev - 'ry prec - ious day, — All dead, —

All Dead, All Dead - 4 - 1

Copyright © 1977 by Queen Music Ltd.








All rights assigned for the U.S.A. and Canada to Beechwood Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028

This arrangement Copyright © 1978 by Beechwood Music Corp.

International Copyright Secured

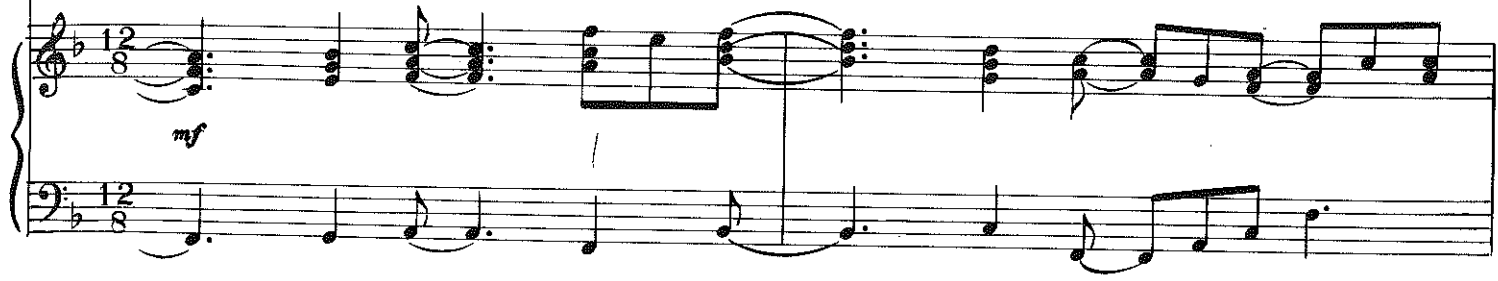
Made in U.S.A.













All Rights Reserved



all dead — all the dreams — we had. — — — — — And I
 all dead — at the rain — bow's end. — — — — — And
 all dead, — but I should — not grieve. — — — — — In













won - der why I still live on. — — — — — All dead, — all dead — and a- lone
 still I hear her own sweet song. — — — — — All dead, — all dead — take me back
 time, it comes to ev - 'ry - one. — — — — — All dead, — all dead — but in hope —



To Coda II

To Coda



I'm spared. — My sweet - er half in- stead. All dead, — and gone.
 a - gain. — You know my lit - tle friend's all dead, — and gone.
 I breathe — of course I don't be- lieve you're



B \flat (F Bass) Dm A7 Dm A7

all dead.

The first system of music features a vocal line with a melodic phrase and a piano accompaniment. The vocal line has a fermata over the words "all dead." The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for B \flat (F Bass), Dm, A7, and Dm are provided above the staff.

Dm C F Gm Asus Dm C 7 D.S. to Coda F (E Bass)

All dead, —

The second system continues the musical piece. The vocal line has a fermata over the words "All dead, —". The piano accompaniment includes a variety of chords and textures. Chord diagrams for Dm, C, F, Gm, Asus, Dm, C 7 D.S. to Coda, and F (E Bass) are provided above the staff.

⊕ N.C.

Coda I

The Coda section begins with a double bar line and a fermata. The piano accompaniment features a rhythmic pattern of eighth notes. The time signature changes from 6/8 to 4/4. The section is labeled "Coda I" and "N.C." (No Chords).

F B \flat F Gm F Am Gm A7+

Her

The final system of music shows the vocal line with the word "Her" and a fermata. The piano accompaniment concludes with several chords. Chord diagrams for F, B \flat , F, Gm, F, Am, Gm, and A7+ are provided above the staff.

Link

Chord diagrams for the first system:

- Dm
- A7
- Dm
- A7
- Dm

ways are al - ways with me, — I wan - der all the while, — but

Chord diagrams for the second system:

- C
- F
- Gm
- A7
- Dm
- C (E Bass)
- F

D.S. al Coda II

please, you must for - give me, — I am old but still a child. — All dead, —

Rubato

Chord diagrams for the Coda II section:

- Bb
- F
- Bb
- F

dead, — and gone. — All dead — and gone. —

IT'S LATE

Words and Music by
BRIAN MAY

Rubato

A musical system for guitar and piano. The guitar part is written on a single staff with five chords: A, D, A, D, A. The piano part is on a grand staff (treble and bass clefs) with a dynamic marking of *mf*. The time signature is 4/4, with some measures marked with a 3/4 time signature.

Moderate Hard Rock

A musical system for guitar and piano. The guitar part has a single chord: D. The piano part is on a grand staff. The tempo is marked 'Moderate Hard Rock'. The time signature is 4/4.

You say you

A musical system for guitar and piano. The guitar part has three chords: A, D, A. The piano part is on a grand staff. The lyrics 'love me' and 'and I hard-ly know your name,' are written below the staff.

love me

and I hard-ly know your name,

A musical system for guitar and piano. The guitar part has three chords: D, A, D. The piano part is on a grand staff. The lyrics 'And if I say I love you in the can-dle-light, there's' are written below the staff.

And if I say I love you in the can-dle-light, there's

It's Late - 6 - 1

Copyright © 1977 by Queen Music Ltd.

All rights assigned for the U.S.A. and Canada to Beechwood Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028

This arrangement Copyright © 1978 by Beechwood Music Corp.

International Copyright Secured

Made in U.S.A.

All Rights Reserved

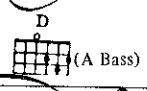
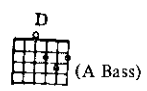
Music by
MAY

no one but my - self___ to blame.____ But there's some-thing in- side___ that's

turn -ing my mind___ a - way.____ Oh___ how I could love you, _

if I ___ could let _ you stay. Oh _ you make me

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



2nd time only



E A E

It's late— and I'm bleed- ing deep in- side, — it's late, — is it just—

A D E A

— my sick - ly pride?_ Too late — e - ven now_ the feel- ing seems to slip a-way — so late—

D A (C# Bass) B7 E To Coda A E D (A Bass) (A Bass)

— though I'm cry - ing I can't help — but hear you say, it's late, — it's late, — it's late—

A E A D (A Bass) 1. A D (A Bass)

— but not — too late. — The way you

2.

E7 A E7 A E7 A

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

E7 A E7 A E7 A

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

E7 A D E F#m

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

ad lib solo

Play 3 times B F#m G C

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

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

Too late, _____ much too late. _____

CODA A E (A Bass) D B7 E

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

C#7 F#m D A

_____ it's late — it's late. _____ Oh it's all too late. _____

The musical score consists of two systems. The first system shows the guitar and piano parts. The guitar part has a treble clef and a key signature of one sharp (F#). It includes chord diagrams for F, E, and D. The piano part has a grand staff (treble and bass clefs) and a key signature of one sharp. It features a triplet of eighth notes (1.2.3.) and a 3/4 section. The second system continues the guitar and piano parts, with a 3/4 section and a 'Play 8 times' instruction for a specific chord.

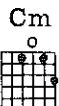
2. The way you love me
is the sweetest love around.
But after all this time, the more I'm trying,
The more I seem to let you down.
Now you tell me you're leaving, and I
just can't believe it's true.
Oh you know that I can love you
though you know I can't be true.
Oh you make me love you,
don't tell me 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

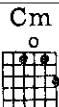
Medium rock



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

mf

Bb



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 can de - cline...
that 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 C Bb

To Coda

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 (F bass) E (F bass) F Cm

Bb



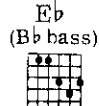
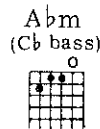
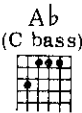
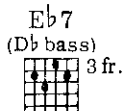
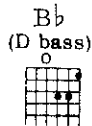
Cm



Bb

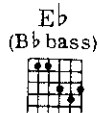


Musical notation for the first system, including treble and bass staves with triplets.



Musical notation for the second system, including treble and bass staves.

Bb7



Bb7



Musical notation for the third system, including treble and bass staves with lyrics "Drop of a".

G7



Cm



G7



Cm



Musical notation for the fourth system, including treble and bass staves with lyrics "hat she's as will - ing as play - ful as a puss - y - cat, Then".

Bb

Eb

Bb

Eb



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

D7

Gm

F

Bb

F

Bbm

F

D.S. al Coda



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

Coda

C

Bb

F

Bb (F bass)

F7

Bb (F bass)



what a drag.

F

Bb

F7

Bb

Eb

Repeat ad lib, for fade



MUSTAPHA

Words and Music by
FREDDIE MERCURY

Rubato

A - bra-him, _____ A - bra-him, _____

mf

A - bra-him _____ Al - lah, Al - lah, Al - lah, Al -

Bright
N.C.

lah will pray _____ for you. _____ (Spoken) Hey!

Mustapha - 5 - 1

Mus-ta - pha, Mus - ta - pha, Mus - ta -

pha, A - bra-him. Mus - ta - pha, Mus-ta- pha — Mus - ta - pha, A - bra-him.

Mus - ta - pha, A - bra - him.

Fm Cm7 (Eb Bass) Fm

Mus-ta-pha, A - bra- him, Al - lah, Al - lah, Al - lah will pray for you.

Abm



Mus-ta-pha, A-bra-him. Al-lah, Al-lah Al-lah will

B



F#m



pray for you. Mus-ta-pha, (Spoken) Hey! Mus-ta-

D



pha. Mus-ta-pha, A-bra-him

D



N.C.

N.C.

Mus-ta-pha, A-bra-him.

Gm F

A Al - lah-ee al - lah-ee
A A - bra-him A - bra-him

Eb Cm N.C.

al - lah-ee ee - la ee - la ee - la ee - la
A - bra-him ah - la ah - la ah - la ee - a

Bbm

Mus-ta - pha, Mus - ta - pha Mus-ta-

Cm

pha, Mus-ta-pha Mus-ta - pha, Mus-ta-pha,

Mus-ta - pha, Mus-ta - pha, Mus-ta-

The first system of the score features a vocal line in treble clef with lyrics "Mus-ta - pha, Mus-ta - pha, Mus-ta-". The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. A triplet of eighth notes is marked with a bracket and the number "3" in the right hand.

pha, Mus - ta- pha.

The second system continues the vocal line with "pha, Mus - ta- pha." A guitar chord diagram for C#m is shown above the first measure of the vocal line. The piano accompaniment continues with similar textures to the first system.

N.C. To Coda

The third system begins with a vocal line that is mostly blank, with "N.C." (No Chords) written above it. The piano accompaniment continues. The system ends with a Coda symbol (a circle with a cross) in the right hand.

D.S. al Coda Coda Hey!

The fourth system starts with a vocal line that is mostly blank, with "D.S. al Coda" written above it. The piano accompaniment continues. The system concludes with the word "Hey!" written above the vocal line.

DEAD ON TIME

Rubato

Bright

Words and Music by
BRIAN MAY

A7 D7 B7 N.C.

play 6 times

A

1. Fool, al - ways
2. Fool, got no

F#

jump - in', nev - er hap - py where you land. —
bus - 'ness hang - in' 'round and tell - in' lies. —

A

Fool, got my
Fool, you got no

Music by
MAY



bus - 'ness, make your liv - ing where you can. —
rea - sons, but you got no com - pro - mise. —



Hur - ry down the high - way,
Stamp - in' on the ceil - in',



hur - ry down the road. Hur - ry past the peo - ple star - in'.
ham - mer - ing on the walls, got - ta get out, got - ta get out, got - ta get.



Hur - ry, hur - ry, hur - ry, hur - ry. } Leave on time, — leave on time. —
Oh, you know I'm go - in' cra - zy. }

D Bm F#

{ Nev - er got your tick - et, but you leave on time. —
 { Got - ta get a - head, but you leave on time. —

A E

Leave on time, — leave on time. —
 Leave on time, — leave on time. — Gon - na

D Bm A E

Gon - na get your tick - et, but you leave on time. — } Leave on time, — leave on time. { You're
 head on a - head, but you leave on time. — }

D B F#

Put it in your pock - et, but you nev - er can — tell. —
 run - nin' in the red, but you nev - er can — tell. —

1.



Musical staff with treble clef and key signature of two sharps (F# and C#).

Leave on time, - leave on time. - { Shake that rat - tle, got - ta leave on time. - }
Got - ta get rich, gon - na leave on time. - }

Musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff with bass clef and key signature of two sharps (F# and C#).



Leave on time, - leave on time. - { But you Fight your bat - tle, but you leave on time. -
can't take it with you, when you leave on time. - }

Musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff with bass clef and key signature of two sharps (F# and C#).

To Coda

Musical staff with treble clef and key signature of two sharps (F# and C#).

Leave on time, - leave on time. - } Got to
Leave on time, - leave on time. - }

Musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff with bass clef and key signature of two sharps (F# and C#).



Nev - er got a min - ute, no you nev - er got a min - ute, no you nev - er, nev - er got oh, - no mat - ter.

Musical staff with treble clef and key signature of two sharps (F# and C#).

Musical staff with bass clef and key signature of two sharps (F# and C#).

2.
N.C.
Ad lib solo

The first system consists of a treble clef staff and a grand staff. The treble staff contains a whole rest with the instruction "N.C." above it and "2." above the staff. Below the treble staff, the text "Ad lib solo" is written. The grand staff (treble and bass clefs) contains a continuous eighth-note accompaniment in both hands.

play 3 times

The second system features a treble clef staff with a whole rest and the instruction "play 3 times" above it. Below it, the grand staff continues with the eighth-note accompaniment. A repeat sign is placed at the end of the system.

The third system features a treble clef staff with a whole rest. The grand staff continues with the eighth-note accompaniment. The right hand of the piano part has a melodic line with a slur and a fermata over the final notes.

A F#

The fourth system includes two guitar chord diagrams: an A major chord and an F# major chord. The treble staff has whole rests. The grand staff features piano accompaniment, with the right hand playing chords and the left hand playing eighth notes. The system concludes with a double bar line.

A B D D# E F F#

N.C. *play 5 times* B

D.S. al Coda Coda B7 F#

keep your-self-a-live, got-ta leave on time. — Got-ta

A B D F#

leave on time, — leave — on time, dead on time. (Spoken) You're dead!

YOU'RE MY BEST FRIEND

With a beat

Words and Music by JOHN DEACON

mf

mf

mf

mf

mf

mf

1. Ooh, you make me live
 2. Ooh, you make me live

What - ev - er this world can
 When - ev - er this world is

give to me. I got It's you, you're all I see.
 cruel to me. I got you to help me for - give.

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

Dm7 (C bass)

C

F (C bass)

C

Dm7 (C bass)

C

Dm7 (C bass)

C

Dm7 (C bass)

Dm7 (C bass)

You're My Best Friend - 4 - 1

Copyright © 1975 by B. FELDMAN & CO., LTD., trading as TRIDENT MUSIC, London, England
 All rights for the U.S.A. and Canada assigned to GLENWOOD MUSIC CORPORATION, Hollywood, California
 International Copyright Secured
 Made in U.S.A.
 All Rights Reserved

C G Am D F

Ooh, you're the best friend that I
 Ooh, you're the first one when things

G7 C G Am D

ev - er had. I've been with you such a long time, You're my sun -
 turn out bad. You know I'll nev - er be lone - ly, You're my on -

F G E Am

shine and I want you to know that my feel - ings are true, I
 ly one and I love the things, I real - ly love the

G F Fm C

real - ly love you. }
 things that you do. } Oh, You're My Best Friend.

The musical score is written in 4/4 time. It features a vocal line with lyrics and a piano accompaniment. Chords are indicated above the staff. The score is divided into four systems. The first system has chords C, G, Am, D, and F. The second system has chords G7, C, G, Am, and D. The third system has chords F, G, E, and Am. The fourth system has chords G, F, Fm, and C. The piano accompaniment includes triplets and various chord voicings.





Ooh, you make me live. Ooh, I've been






wan - der - ing round, But I still come back to you, In







rain or shine you've stood by me, girl, I'm hap - py at home,



1. You're My Best Friend. 2.

3

Fm6



C

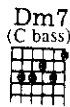


Fm6



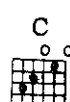
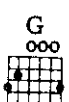
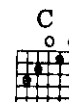
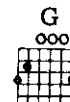
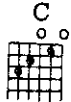
Ooh,

Ooh, You're My Best

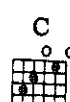
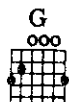


Friend.

Ooh, you make me live,



Ooh, You're My Best Friend...



SOMEBODY TO LOVE

Words and Music by FREDDIE MERCURY

Freely

Ab Eb/G Fm D♭maj9 Eb7sus4 D♭ Eb7

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

mf

Moderately (in 4)

Ab Eb/G Fm D♭ Eb7

Love? Each

Ab Eb/G Fm Ab B♭ Eb7

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

Somebody To Love - 8 - 1

Copyright © 1976 EMI MUSIC PUBLISHING LTD. and QUEEN MUSIC LTD.

All rights for the U.S.A. and Canada assigned to BEECHWOOD MUSIC CORPORATION, Hollywood, California

International Copyright Secured

Made in U.S.A.

All Rights Reserved

Ab 4 fr. Eb/G Fm Bb7 Eb7

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

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

Ab 4 fr. Bb7 Eb Bb7/D Eb Db

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

Ab Eb7/G Fm7 Dbmaj7 Eb7

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

Ab 4 fr. Ab/G Fm Db Eb7

Love? I work

Ab 4 fr. Eb/G Fm Ab Bb7 Eb

He works hard.

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

Ab 4 fr. Eb/G Fm Bb7

At the end of the day.

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

Ab 4 fr. Bb7 Eb Bb7/D Eb Db

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

Ab 4 fr. Eb7/G Fm7 Dbmaj7 Eb11

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

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

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a 12/8 time signature. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. Above the vocal line, guitar chord diagrams are provided for various chords: Ab (4 fret), Eb/G, Fm, Ab (4 fret), Bb7, and Eb. The lyrics are: 'He works hard. hard ev - 'ry day of my life, I work till I ache my bones. 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'. The score ends with a double bar line and a 12/8 time signature.

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-mon sense. — 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 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 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 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

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

mp quasi voices a cappella

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

mf

This system contains the first two measures of the song. The vocal line is in the treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are 'Find me some - bod - y to love, —' repeated twice.

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

This system contains the next two measures of the song, continuing the vocal melody and piano accompaniment from the first system. The lyrics are 'Find me some - bod - y to love, —' repeated twice.

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

poco a poco cresc.

This system contains the next two measures. The first measure ends with a fermata over the vocal line. The second measure begins with a 12/8 time signature change. The piano accompaniment features a prominent bass line. The lyrics are 'Find me some-bod-y to love. —' followed by 'Find me some-bod-y to love, —'. The instruction *poco a poco cresc.* is written below the piano part.

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

This system contains the final two measures of the song. The vocal line continues with the lyrics 'Some-bod - y, some-bod - y, some-bod - y, some-bod - y.' The piano accompaniment provides a rhythmic accompaniment for the final line.

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_bmaj7
 4 fr.

Freely
 No Chords

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

A tempo

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

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.* *p*

WHO NEEDS YOU

Words and Music by
JOHN DEACON

Moderate Latin Feel

N.C.

I make it half past six
When I met you, you

— you come at sev-en. Al - ways try-ing to keep me hang - ing round.
— were al - ways charm-ing, could - n't sleep at night till you were mine.

You lit - tle spoilt thing, girl, _ you kept me wait-ing nev - er con-tem-plat-ing my point
You were oh so so _ so-phis-ti - ca-ted nev - er in - ter - est - ed in what

Who Needs You - 6 - 1

Copyright © 1977 by Queen Music Ltd.

All rights assigned for the U.S.A. and Canada to Beechwood Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028

This arrangement Copyright © 1978 by Beechwood Music Corp.

International Copyright Secured

Made in U.S.A.

All Rights Reserved



— of view. — This comes — as no sur - prise —
 — I'd say. — I had — to swal-low my pride. —



I'm a fool, — for I be - lieved your lies. — But now — I've seen
 So na- ive — you took me for a ride. — But now — I'm the



To Coda

through your dis - guise — } Who — needs, — well I don't — need,
 one to de - cide. — }

Bm7 E7 A

who _____ needs_ you?

E7 A E7

B A E F#m E B A

Oh, I_ be - lieved in you._ Went on_ my knees_ to you,_ How I

E F#m E C#m

trust- ed you._ But you turned_ me down._ But it's dog eat dog_ in

A C#m7 C#m7 (B Bass) F#7sus F#7

this rat race, and it leaves you bleed - ing ly - ing flat on your face, reach - ing

A B E Ema7 E7

out, reach - ing out for a help - ing hand. Where is that help - ing hand?_

A D A D A

B E7 A D A

D A B E D G#m7-5

The first system of music features a guitar chord diagram row at the top with chords D, A, B, E, D, and G#m7-5. Below this is a grand staff with a treble clef staff containing a melodic line and a piano accompaniment in the bass and right-hand staves.

A Bm7 E7 C#m7 F#7 Bm7 E7

The second system continues the musical piece with a guitar chord diagram row at the top listing A, Bm7, E7, C#m7, F#7, Bm7, and E7. The piano accompaniment includes a triplet of eighth notes in the right hand.

A B A E F#m

The third system features a guitar chord diagram row at the top with chords A, B, A, E, and F#m. The piano accompaniment continues with the melodic line and accompaniment.

How I — was pushed a - round... Don't let — it

3

The fourth system contains the vocal line and piano accompaniment for the lyrics "How I — was pushed a - round... Don't let — it". The piano accompaniment features a triplet of eighth notes in the right hand.

E B A E F#m

The fifth system features a guitar chord diagram row at the top with chords E, B, A, E, and F#m. The piano accompaniment continues with the melodic line and accompaniment.

get you down... You walked all o - ver me... But don't you ev - er give

The sixth system contains the vocal line and piano accompaniment for the lyrics "get you down... You walked all o - ver me... But don't you ev - er give".



in. Tak- ing one step for - ward, slip - ping two steps back. There's an



emp - ty feel - ing that you can't for - get. Reach - ing out for a



D.S. al Coda

help - ing hand.

Coda



Who needs —



you?

GET DOWN, MAKE LOVE

Words and Music by
FREDDIE MERCURY

Moderate
N. C.

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment line. The piano accompaniment includes guitar chord diagrams for Eb, Db, and Ab, each marked '(no 3rd)'. The vocal line includes the lyrics: 'Get down make love, get down make love — get down make love, get down make love. — You take my bod- y, — I give you heat. You say you're hun- gry — I give you meat. I suck your mind'.

Get Down Make Love - 5 - 1

Copyright © 1977 by Queen Music Ltd.

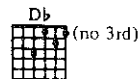
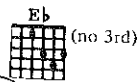
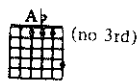
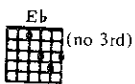
All rights assigned for the U.S.A. and Canada to Beechwood Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028

This arrangement Copyright © 1978 by Beechwood Music Corp.

International Copyright Secured

Made in U.S.A.

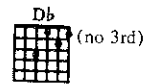
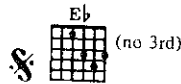
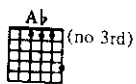
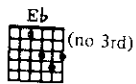
All Rights Reserved



Musical staff with treble clef and key signature of two flats. Lyrics: you blow my head. _____ Make love

you blow my head. _____ Make love

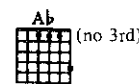
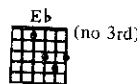
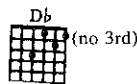
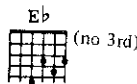
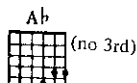
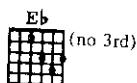
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef and key signature of two flats. Lyrics: in - side your bed ev- 'ry- bod - y. Get down make love,

in - side your bed ev- 'ry- bod - y. Get down make love,

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



Musical staff with treble clef and key signature of two flats. Lyrics: get down make love, _____ get down make love, get down, make love. _

get down make love, _____ get down make love, get down, make love. _

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



Musical notation for the first system, including treble and bass clefs with notes and rests.

Ev-'ry time I get hot_ you wan- na cool down. Ev-'ry time I get high_ you say you wan- na come

Musical notation for the second system, including treble and bass clefs with notes and rests.



To Coda

Musical notation for the third system, including treble and bass clefs with notes and rests.

down. You say it's e - nough, - in fact it's too much. Ev- 'ry time I get a get down,

Musical notation for the fourth system, including treble and bass clefs with notes and rests.



Musical notation for the fifth system, including treble and bass clefs with notes and rests.

get down, get down make love. —

Musical notation for the sixth system, including treble and bass clefs with notes and rests.



Musical notation for the seventh system, including treble and bass clefs with notes and rests.

I can squeeze

(Get down)

Musical notation for the eighth system, including treble and bass clefs with notes and rests.

 (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)

you can shake me. I can feel when you break me.

(Make love) (Get down) (Make love)

 (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)

Come on so heav - y, when you take me.

(Get down) (Make love) (Get down)

 (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)

You make love, you make love, you make love, you make love.

(Make love) (Get down)

 (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)
  (no 3rd)

You can make ev-'ry-bod-y get down, make love get down make love.

(Make love) (Get down)

G Gsus G Gsus

Ev-'ry time I get high_ you wan-na come down. Ev-'ry time I get hot_ you say you wan-na cool

G Gsus G

down. You say it's e-nough,___ in fact it's too much ev-'ry time I wan - na get down,

Play 39 times *D.S. al Coda* §

Electronic Effects

get down, get down,

\oplus G

Coda

much. Ev-'ry time I wan-na get down, get down, get down, make love._____

LET ME ENTERTAIN YOU

Moderate

Words and Music by
FREDDIE MERCURY



play 4 times

play 3 times

Let Me Entertain You - 5 - 1

Copyright © 1978 by Queen Music Ltd.
 This arrangement Copyright © 1979 by Queen Music Ltd.
 All rights for the United States and Canada controlled by Beechwood Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028
 International Copyright Secured
 Made in U.S.A.
 All Rights Reserved

read-y for some en - ter-tain-ment? Are you read-y for a show? Gon - na

rock you; gon - na roll you; get you danc - ing in the aisles.

Jazz you, raz-za-ma-tazz you with a lit - tle bit of style. Let me en - ter - tain

To Coda II ⊕ ⊕

you. Let me en - ter - tain you.

Let me en - ter - tain you. — Let me en - ter -

tain — you. *(Spoken)* I've come here to sell you my body. I can

show you some good merchandise. I'll pull you and I'll pill you, I'll crue-la-da-ville you; and to thrill you, I'll use any device.



We'll give you cra - zy per -
Just take a look at the

form - ance, we'll give you grounds for di -
 men - u. We give you rock for a la


voce. To Coda
 carte. We'll We'll give you vis - ta re -
 break - fast at Tif - fan - y's,we'll

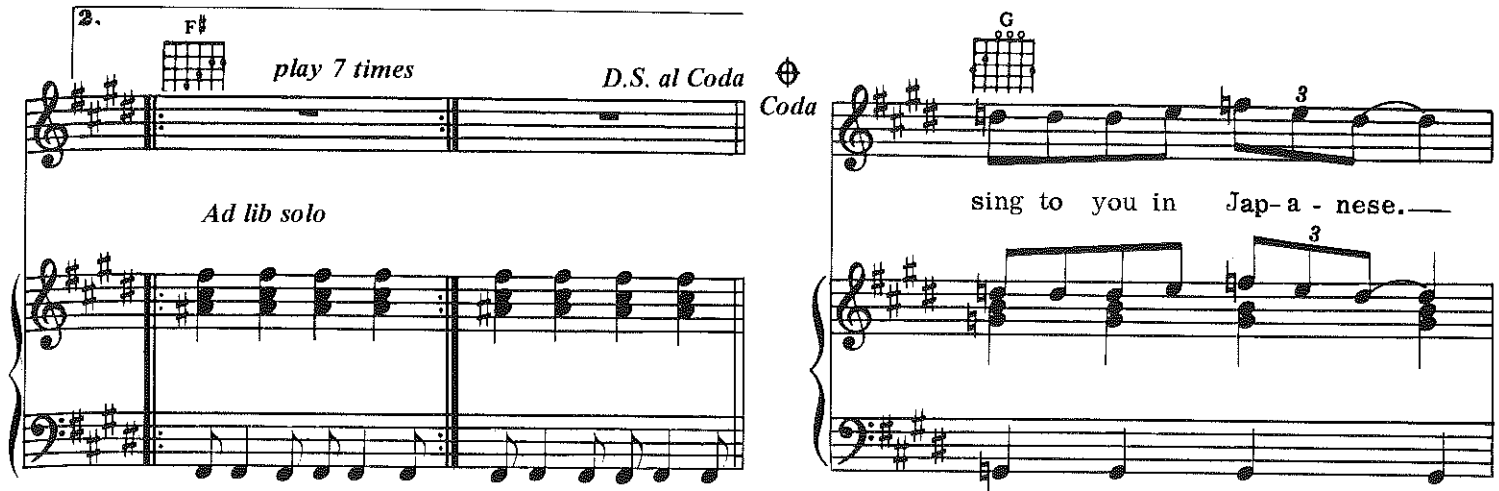
N.C.
 sist - ance, add - ed to a di - voce.




Well, we

2.  *play 7 times* *D.S. al Coda* 

Ad lib solo

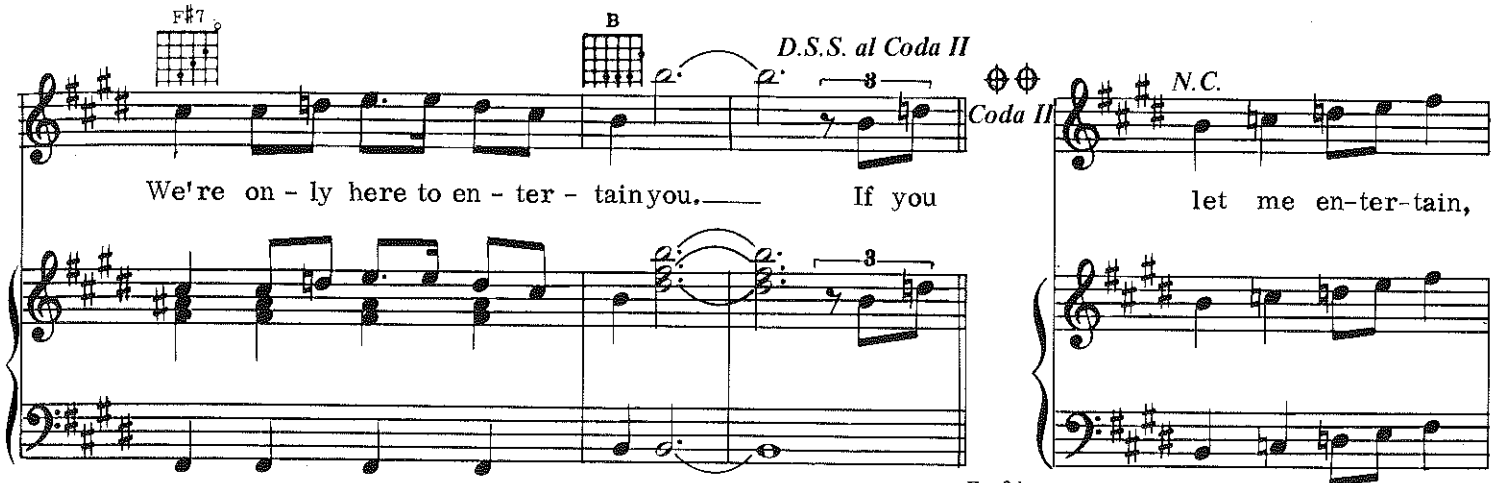
Coda  sing to you in Jap-a - nese. —



  *D.S.S. al Coda II* 

We're on - ly here to en - ter - tain you. — If you

N.C. let me en-ter-tain,



  *Repeat & fade*

let me en - ter - tain you through the night.



2. Well we found the right location
 With a lot of pretty lives.
 The sound and application, listen!
 Hey, if you need a fix, if you want to hide,
 Stiff'll see to that
 With Electra and E. M. I. ;
 We'll show you where it's at.
 So c'mon.

3. If you want to see some action
 You get nothing but the best
 Be S and M or traction
 We've got the pleasure chest.
 Chicago down in New Orleans
 We get you on the line,
 If you dig the neon scene
 We'll have a son of a bitch of a time.

THE PROPHET'S SONG

Words and Music by BRIAN MAY

Slowly

Piano introduction in 4/4 time, marked *mp*. The right hand features a melodic line with a trill on the final note, marked *rall.* and *8va*. The left hand provides a steady bass accompaniment.

Dm (D bass)

Chord diagrams for Dm and C (with D bass).

Oh, oh, peo - ple of the earth, Lis - ten to the warn - ing, The seer he said. Be -
 Ah, ah, chil - dren of the land, Quick - en to the new life, Take my hand. You

Piano accompaniment for the first vocal line, marked *mp a tempo*.

F C Bb Dm Bb maj7

Chord diagrams for F, C, Bb, Dm, and Bb maj7.

ware the storm that gath - ers here, Lis - ten to the wise man.
 fly and find the new green bough Re - turn like a white dove.

Piano accompaniment for the second vocal line, marked *subito f*.

1st time only

Am

Chord diagrams for Am (1st time only).

I dreamed. I saw on a moon - lit stair
 He told of death as a bone white haze

Piano accompaniment for the final line, marked *mf*.

MAY

Be -
du

C D G Am Dm

Spread-ing his hands_ on the mul - ti - tude there._ A man who cried for a love gone stale, And
Tak - ing the lost_ and the un - loved babe._ Late, too late all the wretch-es run, These

E Am Asus4 Am

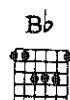
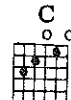
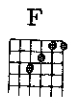
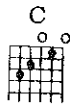
ice cold hearts of char - i - ty bare._ I watched as fear took the old man's gaze,
kings of beasts now count-ing their days._ From moth - er's love is the son es - stranged,

C D Dm Am Bb G (B bass) C

Hopes of the young in trou-bled graves._ "I see no day,"_ I heard him say,_ So
Mar - ried his own, his pre-cious gain._ The earth will shake,_ in two will break,_ And

A (C# bass) Dm Eb dim E Am Dm C (D bass) Dm

grey is the face of ev - er - y mor - tal. Oh, _____ peo - ple of the earth!
death all a - round will be_ our dow - ry. Oh, _____ peo - ple of the earth!



"Lis - ten to the warn - ing," the Proph - et he said, For soon the cold of night will fall,
 "Lis - ten to the warn - ing," the seer he said, For those who hear and mark my words,

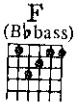
1.



2.



Sum - moned by your own hand. — Lis - ten to the good plan. — Oh, —



And two by two my hu - man zoo, They'll be run - ning for to come, run - ning for to come, out of the



rain. Oh, Flee for your life,

Bm

Bm (A bass)

G

D

C

who heed me not, — let all — your treas - ure make you. —

Oh, —

G

Bm

Bm (A bass)

— Fear for your life,

De - ceive — you not, — the fires — of

G

D

F

Csus2

hell will take — you, —

Should death a - wait — you. —

No chord

Ah, — peo - ple, can you hear me? Peo - ple, can you hear me? Peo - ple, can you hear me? —

mp

(b) *And now I know, and now I know, and now I know, and now I know that you can hear me. — And*

L. H.

now I know, and now I know. God gave you grace — to purge — this place, And

rall. *f a tempo*

peace all a-round may be your for - tune. Ah, — chil-dren of the land

Love is still the an - swer, take my hand, The vi - sion fades, a voice I hear:

Bb maj7



Dm



"Lis - ten to the Mad - man!"

C



F



C



Bb



Dm



But still I fear and still I dare not

D



laugh at the Mad - man!

Fade out

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

Don't Stop Me Now - 5 - 1

Copyright © 1978 by Queen Music Ltd.

This arrangement Copyright © 1979 by Queen Music Ltd.

All rights for the United States and Canada controlled by Beechwood Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028

International Copyright Secured

Made in U.S.A.

All Rights Reserved

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



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



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



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



Musical staff with treble clef and lyrics: Don't stop me now, I'm hav - in' such a good time, I'm

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

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



Musical staff with treble clef and lyrics: hav - in' a ball. Don't stop me now, if you wan - na have a

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

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



Musical staff with treble clef and lyrics: good time, just give me a call. Don't stop me

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

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



Musical staff with treble clef and lyrics: now, hav-in' a good time.) Don't stop me now, I

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

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



To Coda II



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

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

Coda II



Eb



D.S.S. & fade

good time, good time. Don't stop me, don't stop me. Ah! _____
(spoken)

FUN IT

Moderate Funky
NC

Words and Music by
ROGER TAYLOR

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is marked *mf*. The melody consists of eighth and quarter notes.

E7(#9)

N. C.

The second system includes a guitar chord diagram for E7(#9) above the treble staff. The vocal melody is written in the treble clef with lyrics: "Ev - 'ry - bod - y in the morn - in', should do a". The piano accompaniment is in the bass clef.

The third system continues the vocal melody with lyrics: "good turn, all right. Ev - 'ry - bod - y, in the". The piano accompaniment continues in the bass clef.

Fun It - 5 - 1

night time, should have a good time, all night. Now we got a

move-ment, don't shun it, fun it. Can't you see, now you're groove on

mov - in' free?_ Get some fun, join our dy - nas - ty._ Can't you
up O. K._ Do your thing, do your thing your way._ Get your

tell, when we get it down?_ You're the one, you're the
kicks, get your tricks with me._ Get up and dance, (honey)

Cno3d Dno3d Eno3d

N. C.

best in town, —
fun's for free. —

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "best in town, —" and "fun's for free. —". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The second system of music continues the piano accompaniment from the first system. It features the same grand staff with treble and bass clefs, maintaining the key signature of three sharps.

Hey, ev-'ry-bod-y, ev-'ry-bod-y gon-na have a good time to-night. — Just

The third system of music includes a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line contains the lyrics "Hey, ev-'ry-bod-y, ev-'ry-bod-y gon-na have a good time to-night. — Just". The piano accompaniment continues with chords and a bass line.

shak-in' the soles — of your feet.

The fourth system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line contains the lyrics "shak-in' the soles — of your feet.". The piano accompaniment continues with chords and a bass line.

Ev - 'ry - bod - y, ev - 'ry - bod - y gon - na have a good
 Ev - 'ry - bod - y, gon - na have a good time to - night, time

time to - night... } That's the on - ly soul - you'll ev - er meet...
 to-night, time to-night... }
 To Coda

N. C.

E7(#9)

N. C.

E

N. C.

They say that mov - ing the bod - y's right, it's all

right. That's the on - ly one part of

be - in' a - live, — all right, all right. Groove on

E6 E N.C. A no3d B no3d
D.S. al Coda

⊕ Coda N.C.

1. 7. Don't
2. Don't
(3. 4. 5. 6.) Instrumental

shun it, shun it, fun it. fun it. Fine

Repeat 7 times to Fine

LEAVING HOME AIN'T EASY

Slowly

Words and Music by
BRIAN MAY

Musical notation for the first system, including guitar chords A, Adim, and Dm6 (A Bass) and a dynamic marking of *mf*.

Musical notation for the second system, featuring first and second endings with guitar chords A, Eb (A Bass), and F (A Bass).

Musical notation for the third system, including guitar chords Eb (A Bass), F (A Bass), G (A Bass), A, G (A Bass), and Bb (A Bass).

Musical notation for the fourth system, including guitar chords A, Em7, and A.

I take a step out - side — and I breathe the air, — and I
through with ties — I'm all tired of tears, — I'm a

Musical notation for the fifth system, including guitar chords Em7 and A.

Leaving Home Ain't Easy - 4 - 1

Em7 A C#m7 F#m Bm7 E7

slam the door and I'm on my way; - I won't lay no blame - I won't
 hap - py man. Don't it look that way? - Shak - ing dust from my shoes, - there's a

Bm7 E7

1. Bm7 E7 C#m7 F#m

call you names, - 'cause I've made my break, - and I won't look back. - I've
 road a - head, and there's

Bm F#m D Gma7 2. Bm7

turned my back - on those end - less - games. - I'm all no way - back

E6 A A9 G (A Bass)

home. Oh, but I've got to say, - leav - in' home ain't

D E A A9

eas - y. { Oh, I nev - er thought it would be eas - y. } Leav - in'

I thought, how could I think of leav - in'.

G (A Bass) D

on your own. { Oh, is the main thing call - ing me. } Still try'n'to per - suade me that

A A9 G (A Bass) D F#7 Bm7 Adim To Coda A

back. leav - ing home { ain't eas - y on the one you're } ain't nec - ces - sar - y

E7 A Bb (A Bass) A Adim

leav - in' home. Stay, my

Dm6 (A Bass) A Adim

love, my love, please stay. Stray, my

Dm6 (A Bass) Eb (A Bass) F (A Bass) Eb (A Bass) F (A Bass) G (A Bass) A D.S. al Coda

love, what's wrong my love? What's right, my love? Oh,

Coda A D Adim E D A A9 G (A Bass)

leave the on - ly way. Leav - in' home ain't

D F#7 Bm Adim A E7 A Bb (A Bass) A

eas - y but may be the on - ly way.

MORE OF THAT JAZZ

Words and Music by
ROGER TAYLOR

Moderate

E7 C7

mf Play 4 times

E7 C7 E7

1. If you're feel - in' tired and on - ly, un - in - spired.
2. See additional lyrics

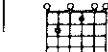
C7 E7 C7

and lone - ly, if you're think - in' how the days seem

1. E C7

long;

2. 4. E7



more, — more,

more, — of that

jazz.

More — no more — of that jazz.

G# 4th fret D# G

N. C. Am C G To Coda

Give me no more, ————— no more, of that jazz.

E7 C7 D.S. at 3rd ending 3. E7

real team.

C7 D.S.S. at 4th ending To Coda Coda Play 5 times

N. C.

No more, no

more, _____ no more, _____

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melodic line with a slur over the first two measures and another slur over the last two measures. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand that mirrors the vocal line.

E7

of that jazz.

The second system of music includes a guitar chord diagram for E7 above the first measure of the piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and melodic line in the right hand. The vocal line is not present in this system.

2. All your given
Is what you've been given
A thousand times before.
It's just (more, ..)
3. Only football gives us thrills'
Rock 'n' roll just pays the bills,
Only our team is the (real team.)
4. Bring out the dogs, I get on your feet,
Lie on the floor.
Kind-a-thinking I've heard that line before.
It's just (more, ..)

MY MELANCHOLY BLUES

Words and Music by
FREDDIE MERCURY

Molto Rubato

N.C.

First system of musical notation. The piano part is in the left hand, and the vocal line is in the right hand. The key signature has two flats (Bb and Eb). The time signature is common time (C). The piano part starts with a whole note chord. The vocal line begins with a triplet of eighth notes.

Second system of musical notation. The piano part continues with chords and arpeggios. The vocal line has the lyrics "An-oth-er par-ty's o - ver". There are guitar chord diagrams for Cm and Gm. The piano part includes a 6/8 time signature change.

Third system of musical notation. The piano part features chords and arpeggios. The vocal line has the lyrics "and I'm left cold so - ber. My ba-by left me for some-bo- dy new." There are guitar chord diagrams for Gm, F#dim, Fm7, and Edim.

Fourth system of musical notation. The piano part continues with chords and arpeggios. The vocal line has the lyrics "I don't want to talk a - bout it, want to for-get a - bout it, wan-na". There are guitar chord diagrams for Fm and Abm.

My Melancholy Blues - 4 - 1

Copyright © 1977 by Queen Music Ltd.

All rights assigned for the U.S.A. and Canada to Beechwood Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028

This arrangement Copyright © 1978 by Beechwood Music Corp.

International Copyright Secured

Made in U.S.A.

All Rights Reserved

Slowly

E \flat (G Bass) Fm7 B \flat 7 E \flat

be in- tox - i- ca- ted with that spe- cial brew. So come and get me.

G7 A \flat Abm E \flat (G Bass) F \sharp dim 3

Let me get in that sink- ing feel- ing that says my heart is on an

Fm7 B \flat 7 E \flat

all time low. So don't ex - pect me

G7 A \flat Abm 3

to be - have per- fect - ly. And when that sun- ny smile

E \flat (G Bass) F \sharp dim Fm7

my guess is I'm in for a cloud - y and ov - er cast.

F \sharp dim E \flat (G Bass) Edim Fm Fm Fm7

Don't try and stop me 'cos I'm head - ing for that storm - y weath - er soon.

8 A \flat Abm

I'm caus - ing a mild sen - sa - tion with this new oc - cu - pa - tion. —
with this new oc - cu - pa - tion. —

E \flat (G Bass) Gm Gm Cm

— I'm per - ma - nent - ly glued to this ex - tr'or - di - nar - y mood. So now move o -
— I'm in the news, I'm just get - ting used to my new ex - po -



Musical staff with treble clef, key signature of two flats, and a 3-measure triplet. The melody consists of eighth and quarter notes.

ver, _____ let me take _____ o - ver _____ with my
sure. _____ So come in - to _____ my en - clo - sure, _____ meet my

Musical staff with treble clef, featuring a 3-measure triplet. The bass line consists of quarter notes.



(D Bass)

Musical staff with treble clef, showing a melodic line with quarter notes and rests.

Mel - an - chol - y Blues.
Mel - an - chol - y Blues.

Musical staff with treble clef, featuring a 3-measure triplet. The bass line consists of quarter notes.



(Db Bass)



(G Bass)



Musical staff with treble clef, showing a melodic line with quarter notes and rests.

Musical staff with treble clef, featuring a 3-measure triplet. The bass line consists of quarter notes.



(G Bass)



maj7



Musical staff with treble clef, showing a melodic line with quarter notes and rests.

Musical staff with treble clef, featuring a melodic line with quarter notes and rests.

D.S. and fade

WHITE MAN

Words and Music by BRIAN MAY

D
omit 3rd
OO

I'm a sim - ple man with a sim - ple name. From

C omit 3rd
XO

F omit 3rd **C** omit 3rd
X XO XO

G omit 3rd **F** omit 3rd **D** omit 3rd **F** **D** **F**

this soil my peo-ple came, In this soil re - main. Oh... yeah, oh... yeah! He

D omit 3rd
OO

F omit 3rd **C** omit 3rd **D** omit 3rd **C**

made us our shoes, - And we trod soft on the land. - But the im - mi - grant built roads -

F omit 3rd **C** omit 3rd **G** omit 3rd **F** omit 3rd **D** omit 3rd **F** **D**

on our blood and sand. Oh... yeah!

White Man - 4 - 1

Moderately bright, with a heavy "Indian" beat

F
omit 3rd
x
D
omit 3rd
oo
F
omit 3rd
x
D
omit 3rd
oo
G
omit 3rd
xoox
Bb
omit 3rd
x

White White Man, Man, White Man, don't you see the light be - hind your
White Man, White Man, our coun - try was green and all our

mf

D
omit 3rd
oo
F
omit 3rd
x
D
omit 3rd
oo
F
omit 3rd
x
D
omit 3rd
oo

black - ened skies? White Man, White Man, you took a - way the
riv - ers wide. White Man, White Man, you came with a

G
omit 3rd
xoox
Bb
omit 3rd
x
D
omit 3rd
oo
F
omit 3rd
x
D
omit 3rd
oo
F
omit 3rd
x

sight gun to blind and soon my sim - ple eyes. White Man, White
and my our chil - dren died. White Man, White

D
omit 3rd
oo
Bb
omit 3rd
x
G
omit 3rd
xoox

Man, where you gon - na hide
Man, don't you give a light

To next strain

D
omit 3rd
OO

from the hell you've made? Oh, the

Fine

D
omit 3rd
OO

F omit 3rd X
G omit 3rd XOOX
D omit 3rd OO

for the blood you've shed?

rall.

D
omit 3rd
OO

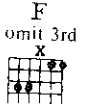
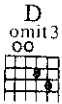
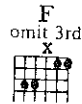
C omit 3rd XO
D omit 3rd OO

red man knows war with his hands and his knives.

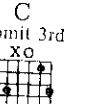
a tempo

C
omit 3rd
XO

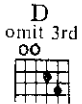
On the Bi - ble you swore, fought your



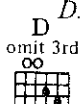
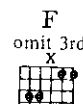
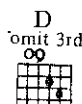
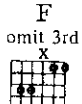
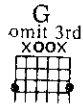
bat - tle with lies. Oh yeah!



Leave my bod - y in shame, Leave my



soul in dis - grace. But by ev - 'ry god's name say your



D.S. al Fine

prayers for your race.

JEALOUSY

Words and Music by
FREDDIE MERCURY

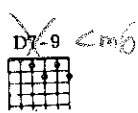
Slowly



mf



1. Oh, how
2. Oh, how



D7



wrong can you be? Oh, to fall in
strong can you be, with mat - ters of the heart? Life is

Gm6 Bbm6/Db

N. C.

Gm

Fm

To Coda I

love was my ver - y first mis - take.
much too short to while a - way with tears.

How was I to know, I was
If on - ly you could see, just what you

Bb7

Eb

far too much in love to see? Oh,

jeal - ous - y,
jeal - ous - y,

Cm

Gm7

Fm7

look at me now. -
you tripped me up. -

Jeal - ous - y, you got me some-how. - You
Jeal - ous - y, you brought me down. -

Bb

Fdim Abm

Eb

gave me no warn - ing, took me by sur - prise.
You bring me sor - row, you cause me pain.

Jeal - ous - y,
Jeal - ous - y, when

Db (Eb Bass) Ab G7

you led me on. — You could - n't lose, you could - n't
will you let go? — Got-ta hold of my pos - ses - ive

Cm Bb Eb Dm7 Cm Bb7

fail, you had sus - pi - cion on my trail. — } How, how, how, all my jeal - ous -
mind, turned me in - to a jeal - ous kind. — }

Eb Dm7 Gm To Coda II ⊕ ⊕ D7

y. I was - n't man e - ough to let you hurt my pride. Now I'm on - ly left with my own jeal - ous -

Gm D.S. al Coda I

y.



Coda I



D.S.S. al Coda II



Coda II



do to me. Oh,

on - ly left with my own jeal - ous -

y. But now it mat - ters not if

I should live or die, 'cause I'm on - ly left with my own jeal - ous -

y.

SPREAD YOUR WINGS

Words and Music by
JOHN DEACON

Moderate



Sam - my was low — just
Since he was small — had

mf



watch-ing the show — o - ver and o - ver a - gain.
no luck at all — noth - ing came eas - y to him.



Knew it was time — he'd made up his mind — to leave his dead life be - hind. —
Now it was time — he made up his mind, — "This could be my last chance". —

Spread Your Wings - 4 - 1

Copyright © 1977 by Queen Music Ltd.

All rights assigned for the U.S.A. and Canada to Beechwood Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028

This arrangement Copyright © 1978 by Beechwood Music Corp.

International Copyright Secured

Made in U.S.A.

All Rights Reserved



(A Bass)



(G# Bass)

Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

His boss said to him, "Boy, you'd bet-ter be - gin - to
His boss said to him, "Now lis-ten Boy! You're al-ways dream-ing, - you've

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



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

get those cra - zy no-tions right out of your head. - Sam - my, who - do you
got no real am-bi - tion, you won't get ver - y far. - Sam - my boy, - don't you

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



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

think that you are? - You should have been sweep-ing up the Em-er - ald
know who you are? - Why can't you be hap - py at the Em-er - ald

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



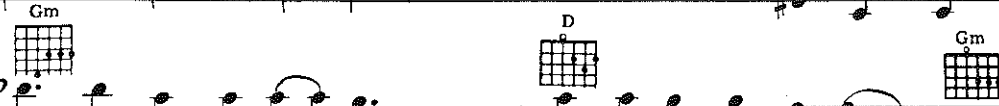
Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

Bar. " (So hon-ey) } Spread your wings and fly a - way, - fly a - way, - far a - way. -

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



Spread your lit - tle wings and fly a - way, — fly a - way, — fly a - way, —



Pull your-self to- geth- er, 'cos you know you should do bet-ter; — that's be-cause_ you're_ a



free man. — He spends his eve-nings a - lone — in his



ho- tel room, — keep-ing his thoughts_ to him- self. He'd be leav- ing soon, —



Musical staff with lyrics: wish-ing he was miles and miles - a - way. _____ Noth-ing in this world, noth-ing would

wish-ing he was miles and miles - a - way. _____ Noth-ing in this world, noth-ing would

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



D.S. al Coda %

make him stay. _____

Musical staff with lyrics: make him stay. _____

Musical staff with lyrics: Come on hon- ey!

Coda



Repeat and Fade

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

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

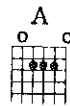
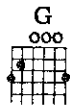
mom - ma says you don't, And your dad - dy says you won't, And I'm boil - in' up in - side, Ain't no way —

f

G  D (F# bass)  C  (B bass)  A 

G  D (F# bass)  C  (B bass) 

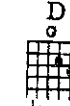
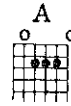
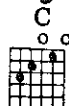
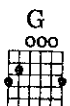
E 



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a rest, followed by a whole note. The lyrics are "I'm gon - na lose out this time..."

I'm gon - na lose out this time...

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand has a triplet of eighth notes, and the left hand has a steady eighth-note bass line.



Musical staff with treble clef, key signature of two sharps, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a rest, followed by a whole note. The lyrics are "Tie Your Moth - er Down, Tie..."

Tie Your Moth - er Down, Tie

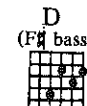
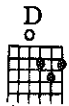
Piano accompaniment for the second system, featuring a treble and bass clef. The right hand has a triplet of eighth notes, and the left hand has a steady eighth-note bass line.



Musical staff with treble clef, key signature of two sharps, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a rest, followed by a whole note. The lyrics are "Your Moth - er Down, (Spoken:) Lock your daddy out of doors, I don't need him nosin' around"

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

Piano accompaniment for the third system, featuring a treble and bass clef. The right hand has a triplet of eighth notes, and the left hand has a steady eighth-note bass line.



Musical staff with treble clef, key signature of two sharps, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a rest, followed by a whole note. The lyrics are "(Sung:) Tie Your Moth - er Down, Tie Your Moth - er Down, Give me all your"

(Sung:) Tie Your Moth - er Down, Tie Your Moth - er Down, Give me all your

Piano accompaniment for the fourth system, featuring a treble and bass clef. The right hand has a triplet of eighth notes, and the left hand has a steady eighth-note bass line.

C (B bass) A

love to - night.

G D C G A

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

G D C G

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

A

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

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes several triplet patterns in both the right and left hands. Chord diagrams are provided for the guitar, with some chords marked as bass lines (B bass, F# bass). The lyrics are: "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... (Spoken:) In fact, I don't think I ever heard a single little civil word from".

G (F# bass) D C (B bass) G E

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

sweet-heart hand... to put a stop to all that... (Spoken:) snipin' an' grousin'

(Sung:) Tie Your Moth - er Down, Tie Your Moth - er Down,

(Spoken:) Take your little brother swimmin' with a brick, that's all right. (Sung:) Tie Your Moth - er Down, Tie

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

G (F# bass) C G (B bass)

mine.

A

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

G (F# bass) C G (B bass) E

can't un - der - stand it (Spoken:) 'cause I'm a peace lovin' guy.

G A

A7+9



A



G



C



A



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

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

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

dad - dy out the door. Tie Your Moth-er Down, Tie ___ Your Moth-er Down, Give me

Musical notation for the third system, including piano accompaniment and guitar chord diagrams.

all your love to night.

Musical notation for the fourth system, including piano accompaniment, guitar chord diagrams, and dynamic markings.

I'M IN LOVE WITH MY CAR

Words and Music by ROGER MEDDOWS-TAYLOR

Slowly (in 2)

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *mf*.

Em

G

D

The vocal line begins with a whole rest, followed by the lyrics "The ma-chine of a dream." The melody is simple and follows the natural inflection of the words.

The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand that support the vocal melody.

C

Em

G

The vocal line continues with the lyrics "Such a clean ma - chine, With the pis - tons a - pump-in'." There are some rests in the melody to allow for breath.

The piano accompaniment continues, providing harmonic support for the second line of the vocal melody.

D

C

Em

The vocal line concludes with the lyrics "And the hub-caps all gleam. When I'm hold - ing your wheel,". The melody is simple and ends on a whole note.

The piano accompaniment concludes with the final line of the vocal melody, ending with a sustained chord in the right hand.

I'm In Love With My Car - 4 - 1

G  D 

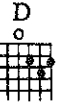
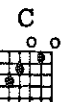
All I hear is your gear, When my hand's on your grease gun,



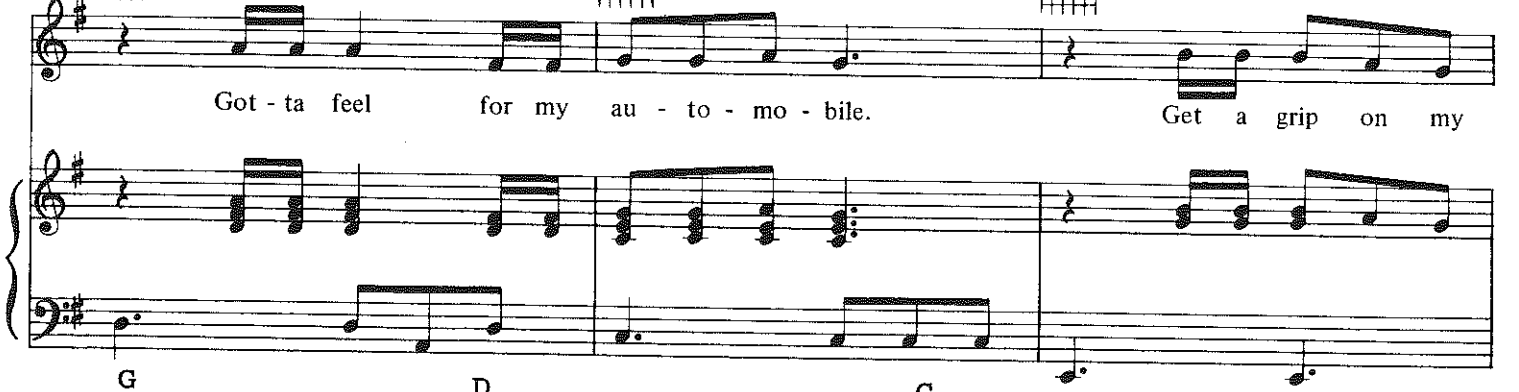
C  Em  G 

Oh, it's like a dis - ease, son. I'm In Love With My Car,



D  C  Em 


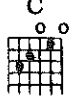
Got - ta feel for my au - to - mo - bile. Get a grip on my



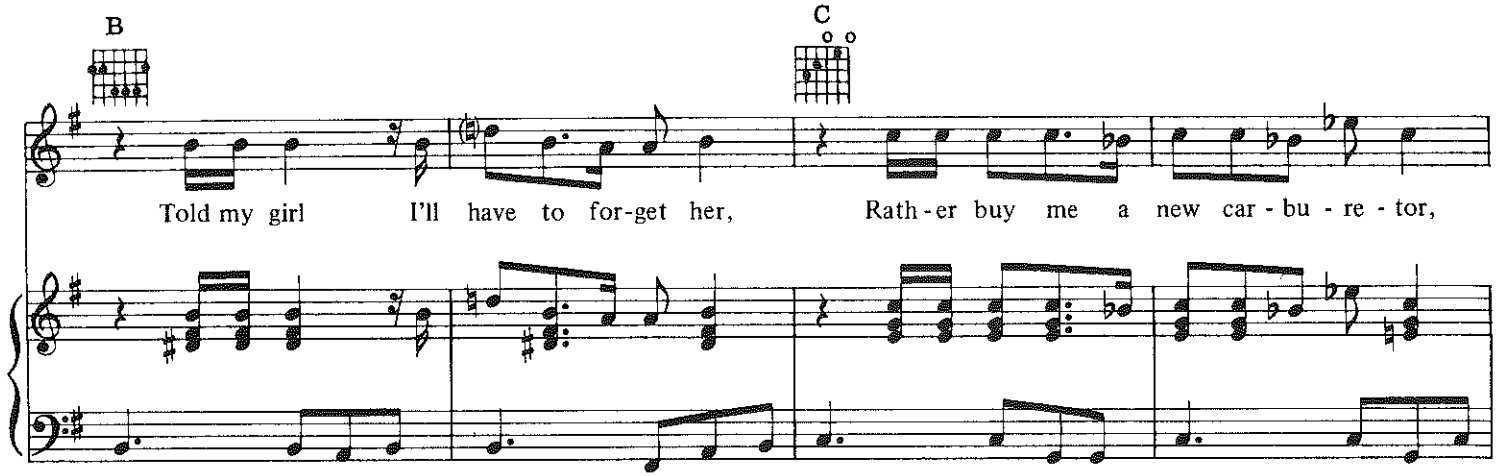
G  D  C 

boy rac - er roll - bar, Such a thrill when your ra - di - als squeal.



B  C 

Told my girl I'll have to for-get her, Rath-er buy me a new car - bu - re - tor,



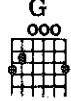
B  C 

So she made tracks say-in' this is the end now, Cars don't talk back, they're just four-wheeled friends now.

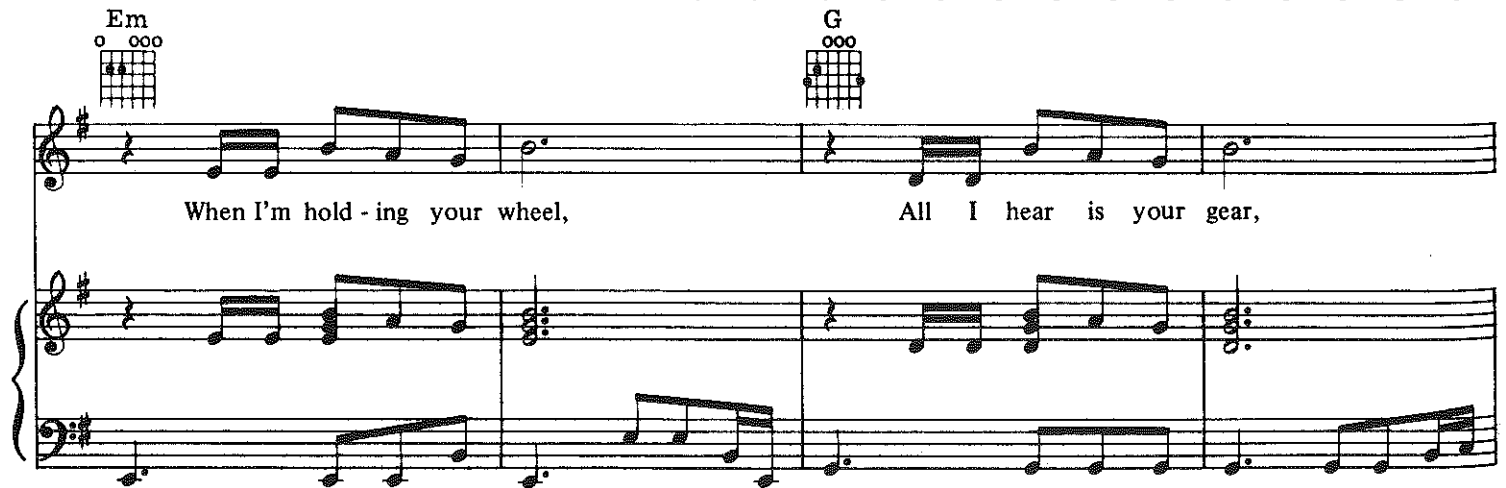


D 




Em  G 

When I'm hold - ing your wheel, All I hear is your gear,



D  C 


When I'm cruis - in' in o - ver - drive, Don't have to lis - ten to no



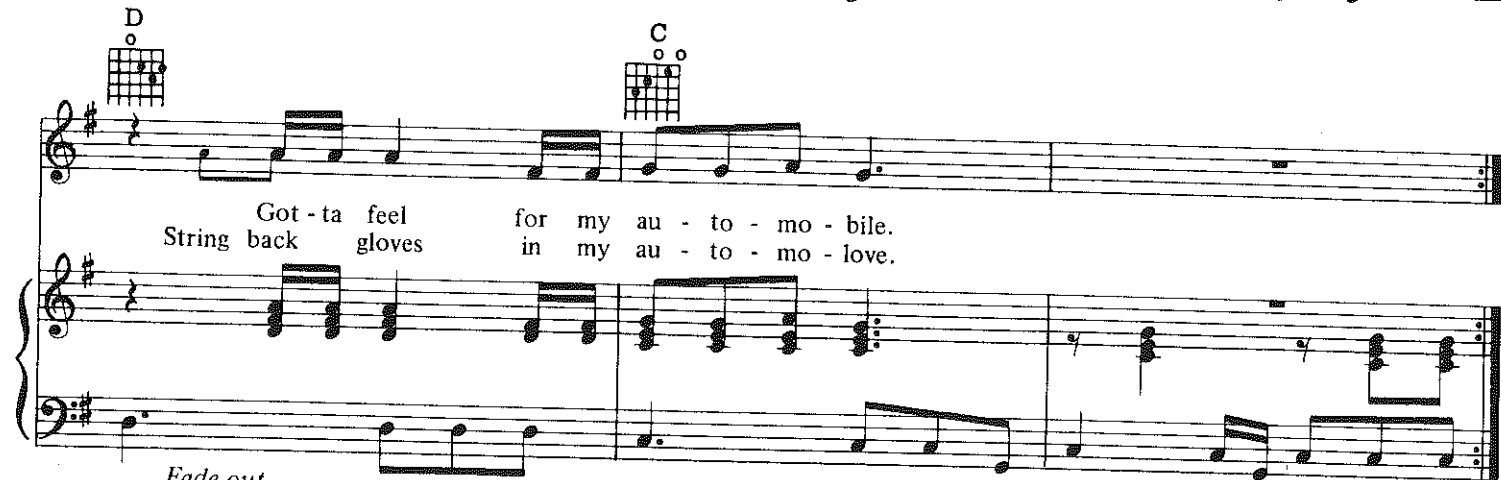
Em  G 

3 run of the mill talk jive. I'm In Love With My Car. I'm In Love With My Car.



D  C 

Got - ta feel for my au - to - mo - bile. String back gloves in my au - to - mo - love.



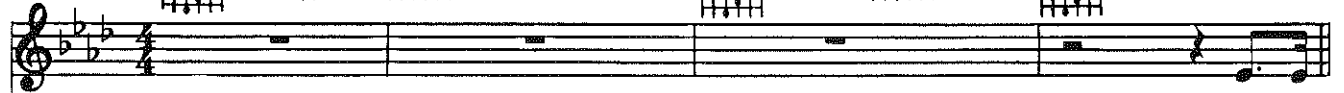
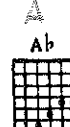
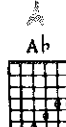
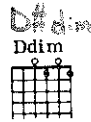
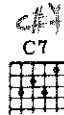
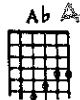
Fade out
D 



DREAMER'S BALL

Words and Music by
BRIAN MAY

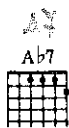
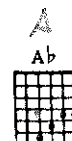
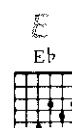
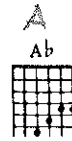
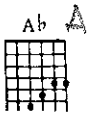
Moderate



Oh, I

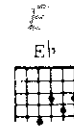
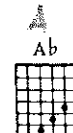


§



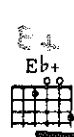
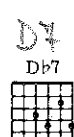
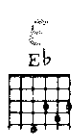
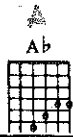
1. used to be your ba-by, used to be your pride and joy. _____
2. some-one else you're tak-in', some-one else you're play-in' to. _____
3. Instrumental

You

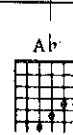
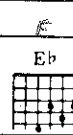
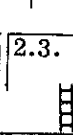
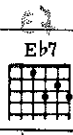
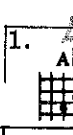
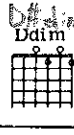
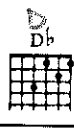
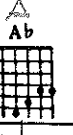


used to take me danc-ing, just like an-y oth-er boy.
Hon-ey, though I'm ach-ing, know just what I have to do.

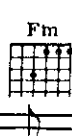
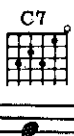




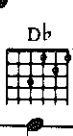
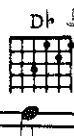
But now you've found an - oth - er part - ner and left me like a bro - ken toy. —
 If I can't have you when I'm wak - in', I'll go to sleep and dream of you. —



Oh, it's 2. 3. Oh, take me, take me,
 (Instrumental on D. S. S.)



take me { to the dream-ers ball. — I'll be
 { I'm your play - thing now. — You make my



right on time — and I'll dress so fine, — you're gon - na
 life worth - while — with the slight - est smile, — or de -

Bb7 B7 Eb7 Ab C7

love me, when you see me. I won't have to wor - ry. Take me, take me,
 stroy me, with a bare - ly per - cep - ti - ble whis - per. Gent - ly take me, re -
 (End Instrumental) Take me hold me, re -

D⁹ Ddim Ab E To Coda 1st time D.S. 2nd time D.S.S. al Coda

prom - ise not to wake me 'till it's morn - ing, it's all been true.
 mem - ber I'll be dream - in' of my ba - by, at the dream - er's ball.
 mem - ber what you told me you'd meet me at the dream - er's

⊕ Coda Ab Ddim Ab Eb7 Ddim Ab

ball. I'll meet you at the dream - er's ball.

FATHER TO SON

Words and Music by BRIAN MAY

Moderately Slow 4

D

G

mf

F6

E^b

D

C

D

3

3

mf

1. A word in your ear from fa - ther to son,
 2. And the voice is so clear, time af - ter time it keeps
 3. A word in your ear from fa - ther to son, Fun - ny

Father To Son - 5 - 1

Copyright © 1974, 1978 by B. FELDMAN & CO., LTD., trading as TRIDENT MUSIC, London, England
 All rights for the U.S.A. and Canada assigned to GLENWOOD MUSIC CORPORATION, Hollywood, California
 International Copyright Secured Made in U.S.A. All Rights Reserved

G Bm Em C

call - ing you, Hear the word that I say;
 you don't hear a sin - gle word that I say;
 I fought with you,
 Don't de - stroy what you see,
 But my let - ter to you

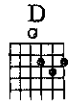
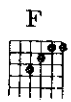
D G Bm E To Coda

fought on your side,
 your coun - try to be,
 will stay by your side,
 Just keep build - ing on the ground that's been won.
 Thru the years, till the lone - li - ness is gone.

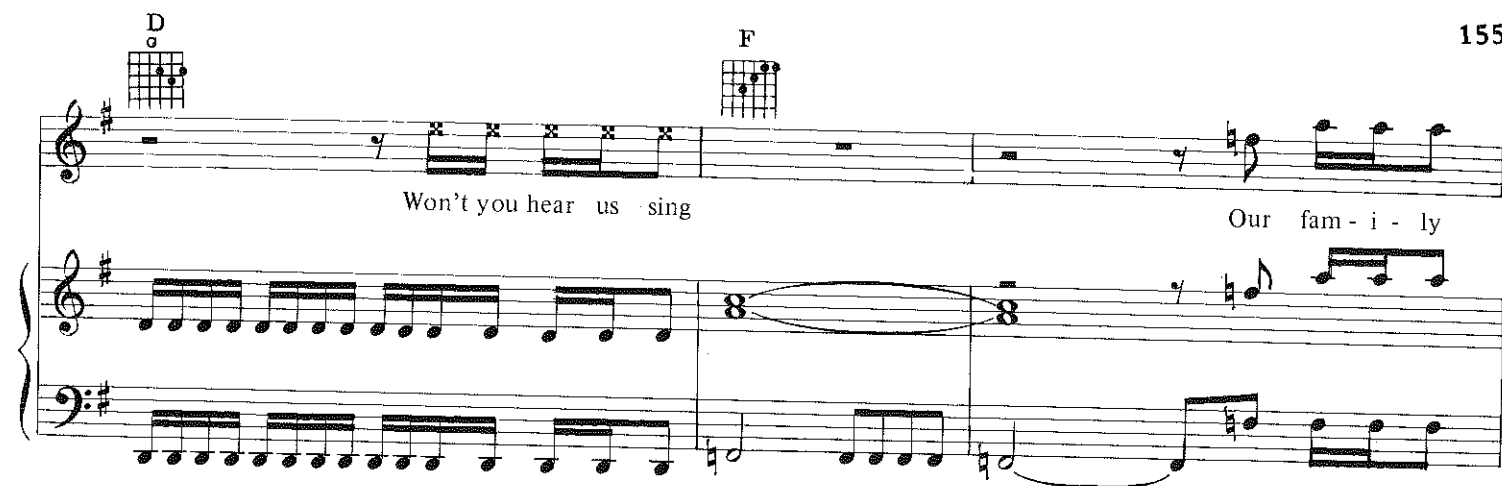
G C Am D7

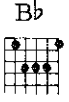
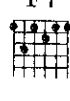

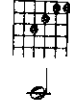
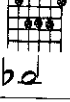


Joy - ful the sound,
 Kings will be crowned, } The word goes a - round From fa - ther to son, to son.

G F6 Eb

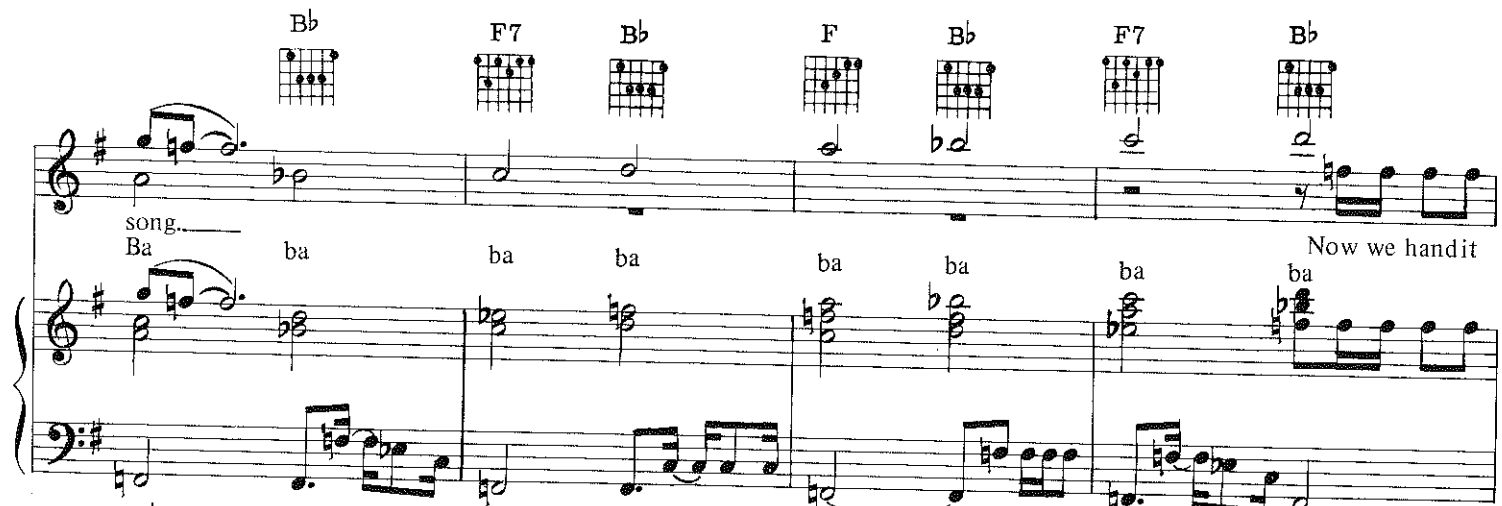
D  F 

Won't you hear us sing Our fam - i - ly



Bb  F7  Bb  F  Bb  F7  Bb 

song. — ba ba ba ba ba ba Now we hand it



Ab  E 

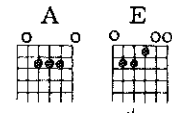
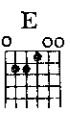
on. — Ooh But I've heard it all be -



D  A  E  D  A 

fore. Take this let - ter that I give you,

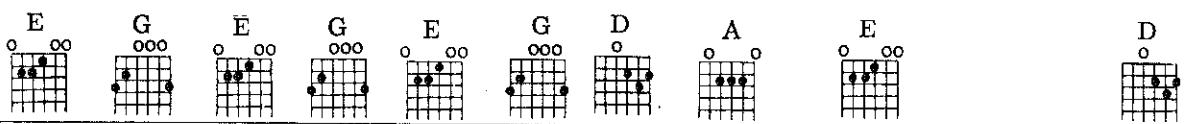




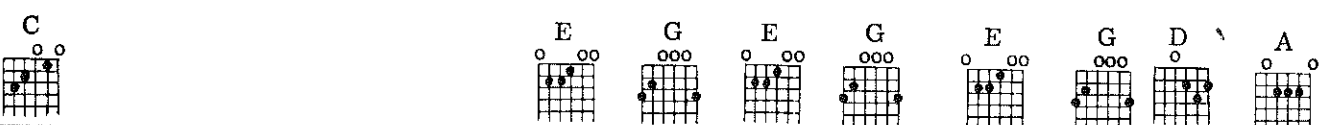
Take it, son - ny, hold it high; You won't un - der - stand a word that's







in it, But you'll write it all a - gain be - fore you die.

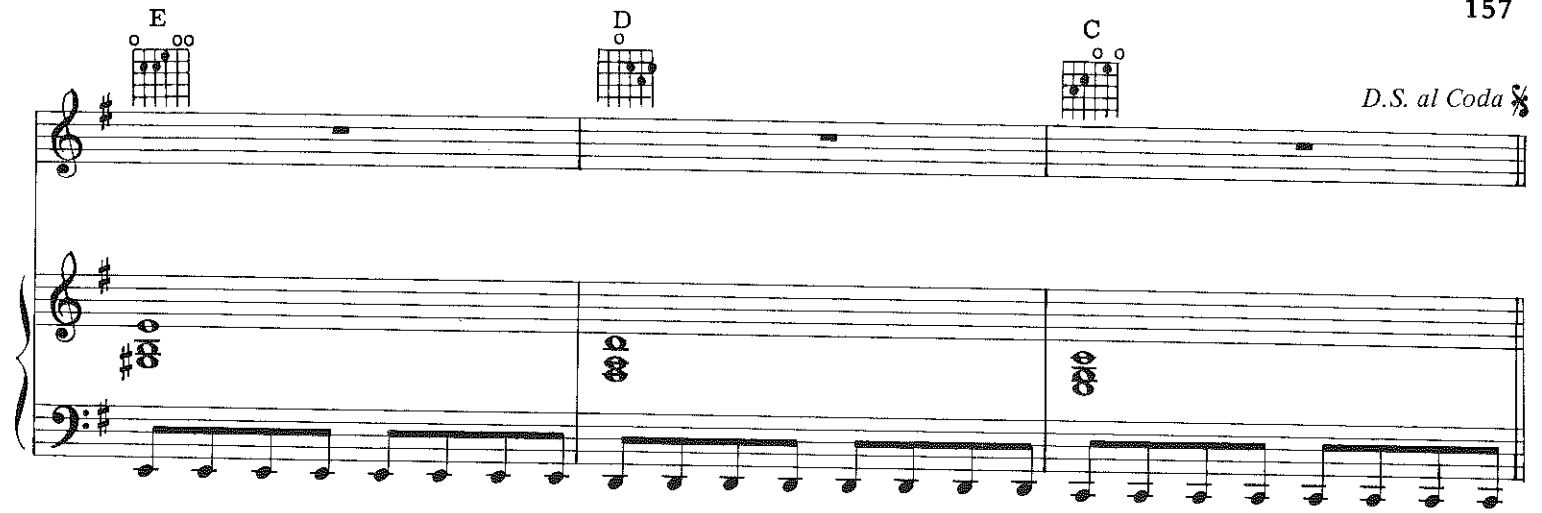









ad lib



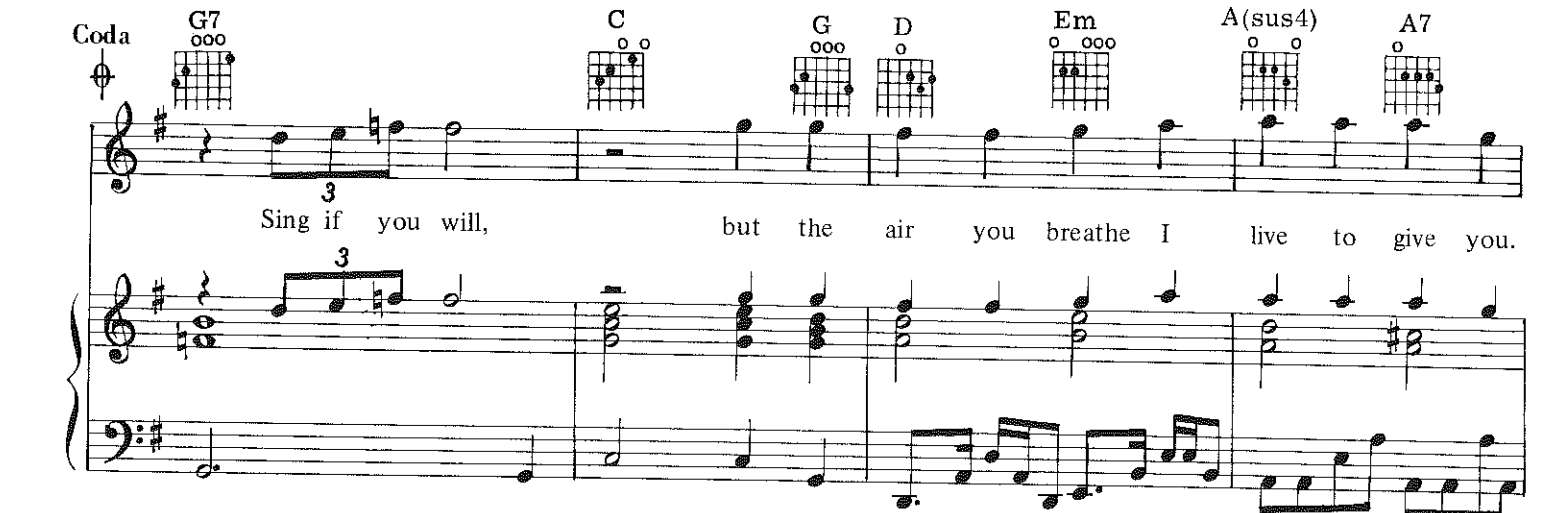
D.S. al Coda 




E  D  C 



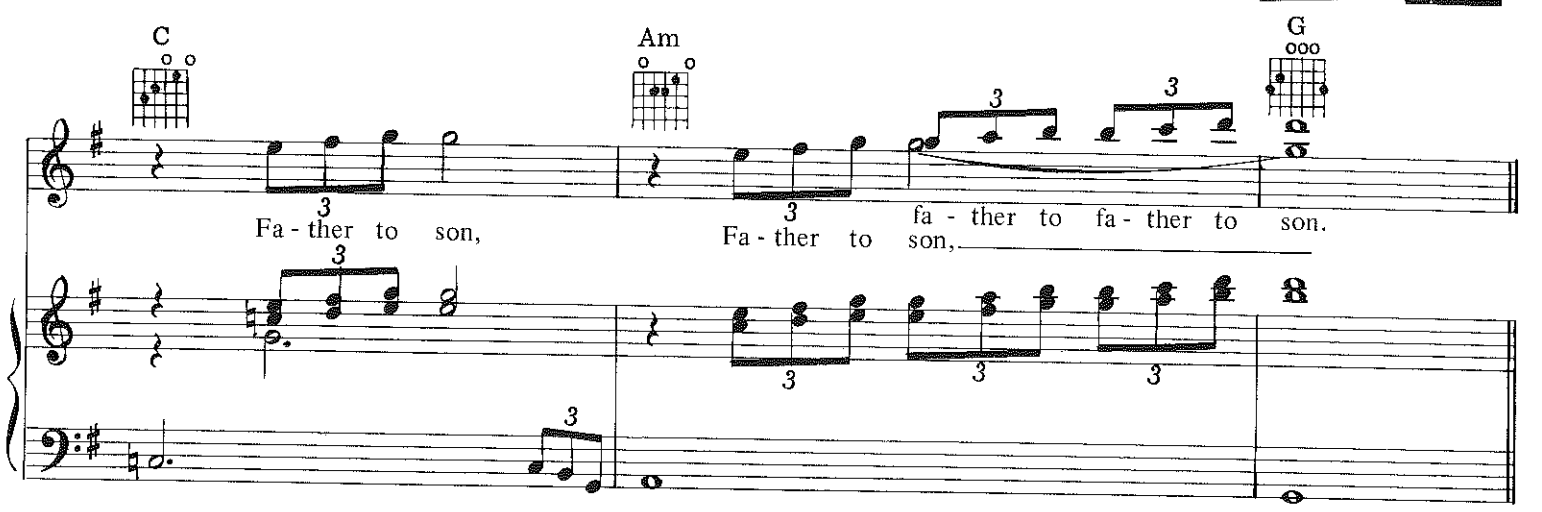
Coda  C  G  D  Em  A(sus4)  A7 





Sing if you will, but the air you breathe I live to give you.



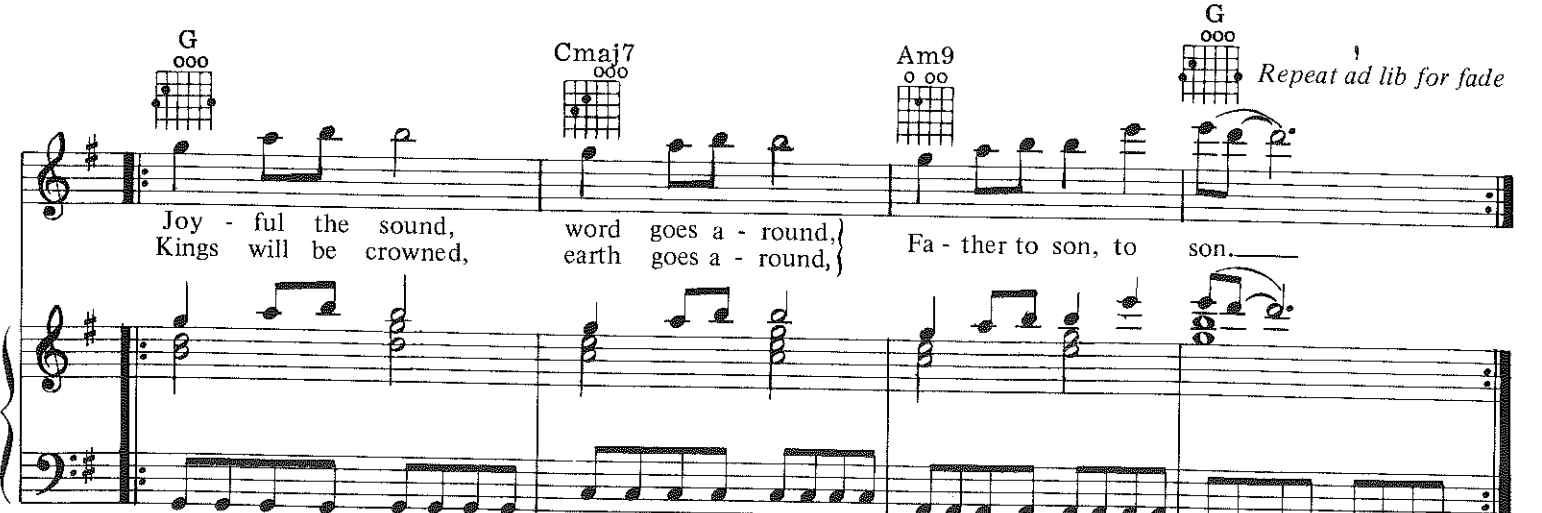
C  Am  G 

Fa-ther to son, Fa-ther to son, fa-ther to fa-ther to son.



G  Cmaj7  Am9  G  *Repeat ad lib for fade*

Joy-ful the sound, word goes a-round, Fa-ther to son, to son,
Kings will be crowned, earth goes a-round,



SHEER HEART ATTACK

Words and Music by
ROGER TAYLOR

Fast

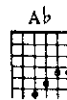


Well, you're just sev-en - teen — and all you want to do is
Got-ta feel-in', got - ta feel-in', got- ta feel - in' like a

mf



dis - ap - pear. _____ You know what I mean, —
par - a - lyze. _____ It ain't no, it ain't



no, it ain't there's a lot of space be - tween your ears. _____ The
no, it ain't no, it ain't no sur - prise. _____

Bb7

Ab

Bb

Ab

Bb

Ab

Sheer

heart at - tack. —

Real

To Coda

car - di - ac. —

F

I feel so in - ar, in - ar, in - ar, — in - ar, in - ar, in -

1. 2.

ar, in - ar, in - ar - tic - u - late. tic - u - late.

This system contains the first two measures of the piece. The vocal line features a melodic line with slurs and a fermata over the first measure. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A first ending bracket spans the first two measures, with a second ending bracket following.

Eb

Do you know, do you know, do you know just how I feel? —

This system begins with a guitar chord diagram for Eb major (E-flat major) in the key signature of two flats. The vocal line continues with the lyrics "Do you know, do you know, do you know just how I feel?". The piano accompaniment continues with the same chordal and bass line patterns.

Eb

Do you know do you know, do you know do you

This system continues the vocal line with the lyrics "Do you know do you know, do you know do you". The piano accompaniment remains consistent with the previous systems.

Ab Bb

1.

know, just how I feel? —

This system concludes the piece. It features two guitar chord diagrams: Ab major (A-flat major) and Bb major (B-flat major). The vocal line ends with the lyrics "know, just how I feel?". The piano accompaniment features a final chordal progression in the right hand and a steady bass line in the left hand. A first ending bracket is present over the final measure.

The first system of music features a vocal line with a whole rest in the first measure, followed by a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand, primarily using triads and dyads.

The second system continues the musical piece with similar notation to the first system, showing the vocal line and piano accompaniment.

The third system continues the musical piece with similar notation to the first system, showing the vocal line and piano accompaniment.

The fourth system includes a first ending for the vocal line, marked with a double bar line and a repeat sign. The piano accompaniment continues. A '2.' marking is placed above the vocal line, and the instruction 'D.S. al Coda' is written below it.

This section contains three chord diagrams: Bb7, Ab, and Bb7. Below them is the musical notation for the Coda, which includes the lyrics 'car - di - ac.' and the corresponding vocal and piano accompaniment.

SLEEPING ON THE SIDEWALK

Words and Music by
BRIAN MAY

Moderate Shuffle
N.C.

I was

noth - in' but a cit - y boy. — My trum - pet was my on - ly toy. —

B7

To Coda ⊕

I've been blow - ing my horn, — Since I knew I was born, — but there

Sleeping On The Sidewalk - 4 - 1

Copyright © 1977 by Queen Music Ltd.
All rights assigned for the U.S.A. and Canada to Beechwood Music Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028
This arrangement Copyright © 1978 by Beechwood Music Corp.
International Copyright Secured
Made in U.S.A.

All Rights Reserved

E

ain't no- bod - y wants to know. _____ I've been sleep - in' on the side - walk,

A E B7

roll - in' down the road. I

F#7. E B7

may get hun - gry, but I sure don't want to go home.

1. 3. F#7. 2. 4. B7 E

(spoken)
So 'round the *(Now I'll tell you what happened)* They took me to a room with-out a
Now they tell me that I ain't so fash-ion-

B7



ta - ble. — They said "Blow your trum - pet in - to here!" — I
 a - ble. — And I owe the man a mil - lion bucks a year, so I

E



played a - round as well as I was a - ble — And
 told 'em where to stick the fan - cy la - bel, — it's just

F#7



4th ending D.S. al Coda

soon we had the re - cord of the year I was a
 me and the road from here.

B7



Coda

I'm back to

E



play - in' — and lay - in' — I'm back on the game. — I'm sleep - in' on the side - walk,

A E B7

roll - in' down the road. I

F#7 E B7

sure get hun - gry and I sure do wan - na go home. —

Extra Lyrics:

2. So 'round the corner comes a limousine,
And the biggest grin I've ever seen.
'Here, Sonny, won't you sign right along the dotted line,
What you sayin', are you playin', sure you do mean me?"
I was sleepin' on the sidewalk,
Rollin' down the road,
I may get hungry but I sure don't wanna go home.
3. I was a legend all through the land,
I was blowin' to a million fans.
Nothin' was a missin', all the people want to listen,
you'd have thought I was a happy man.
And I was sleepin' like a princess,
never touch the road,
I don't get hungry and I sure don't wanna go home.
4. *Instrumental*
5. *Instrumental To Coda*

GOOD OLD-FASHIONED LOVER BOY

Words and Music by FREDDIE MERCURY

Moderately

I can dim the lights and sing you songs full of sad things, We can do the tan-go just for
 Din-ing at the Ritz, we'll meet at nine pre-cise - ly, I will pay the bill, you taste the

mf

two. I can ser - e-nade and gent - ly play on your heart_ strings,
 wine. Driv-ing back in style in my sal - oon will do quite nice - ly, Just

Be your Val - en - ti - no just for you. Ooh love, Ooh lov - er
 take me back to yours, that will be fine. (Come on and get it) Ooh love, Ooh lov - er

with a beat

Good Old-Fashioned Love - 5 - 1

Copyright © 1976 EMI MUSIC PUBLISHING LTD. and QUEEN MUSIC LTD.

All rights for the U.S.A. and Canada assigned to BEECHWOOD MUSIC CORPORATION, Hollywood, California

Made in U.S.A.

All Rights Reserved

boy, What're you doin' to - night, hey boy?_ Set my a - larm, turn on my charm, That's be -
 boy, What're you doin' to - night, hey boy?_ Ev - 'ry-thing's al - right, just hold on tight, That's be -

To next strain
 cause I'm a Good Old Fash - ioned Lov - er Boy.

Fine
 cause I'm a Good Old Fash - ioned Lov - er Boy.

Ooh, let me feel your heart - beat, (grow fast - er, fast - er) Ooh, can you feel my

Chords: Cb, Gb7, Cb, Gb7

love heat, — come on and sit on my hot seat of love, And tell me

Chords: Cb, Bb, Eb, Ab 4 fr., Gm, Cm

how do you feel right af - ter all. I'd like for you and I to go ro - manc - ing,

Chords: Fm, Ab m 4 fr., Bb7, Eb, Bb, Eb, Bb (D Bass)

Say the word, your wish is my com - mand. Ooh love,

Chords: Cm, Gm, Ab 4 fr., Eb, Bb (D Bass), Cm, G (B Bass)

Ooh lov - er boy, What're you doin' to - night, héy boy, —

Cm Gm Cm Gm Fm Abm 4 fr. Bb7

Write my let - ter, Feel much bet - ter, I'll use my fanc - y pat - ter on the tel - e - phone...

When I'm not with_ you,

(I miss those long hot sum - mer nights)

Think of you al - ways, I miss you...

When I'm not with_ you, Think of me al - ways, I love you,

Bb7 C7 Fm

love you... Hey boy, where did you get it from? Hey boy, where did you go? I

Abm Bb7

learned my pas - sion in the good old - fash - ioned school of lov - er

Eb Bb (D Bass) Cm Gm Ab 4 fr. Eb Bb (D Bass) Cm G (B Bass)

boy.

Instrumental Solo

Cm G Cm Gm Fm Ab 4 fr. Gm Abm 4 fr. Eb (D Bass) Cm Gm Fm D. C. al Fine Abm Bb7

PIANO/VOCAL/CHORDS

QUEEN GOLD

NEWS OF THE WORLD/JAZZ



EMI Music Publishing Ltd • 138-140 Charing Cross Road • London WC2H 0LD
M0001SMX

