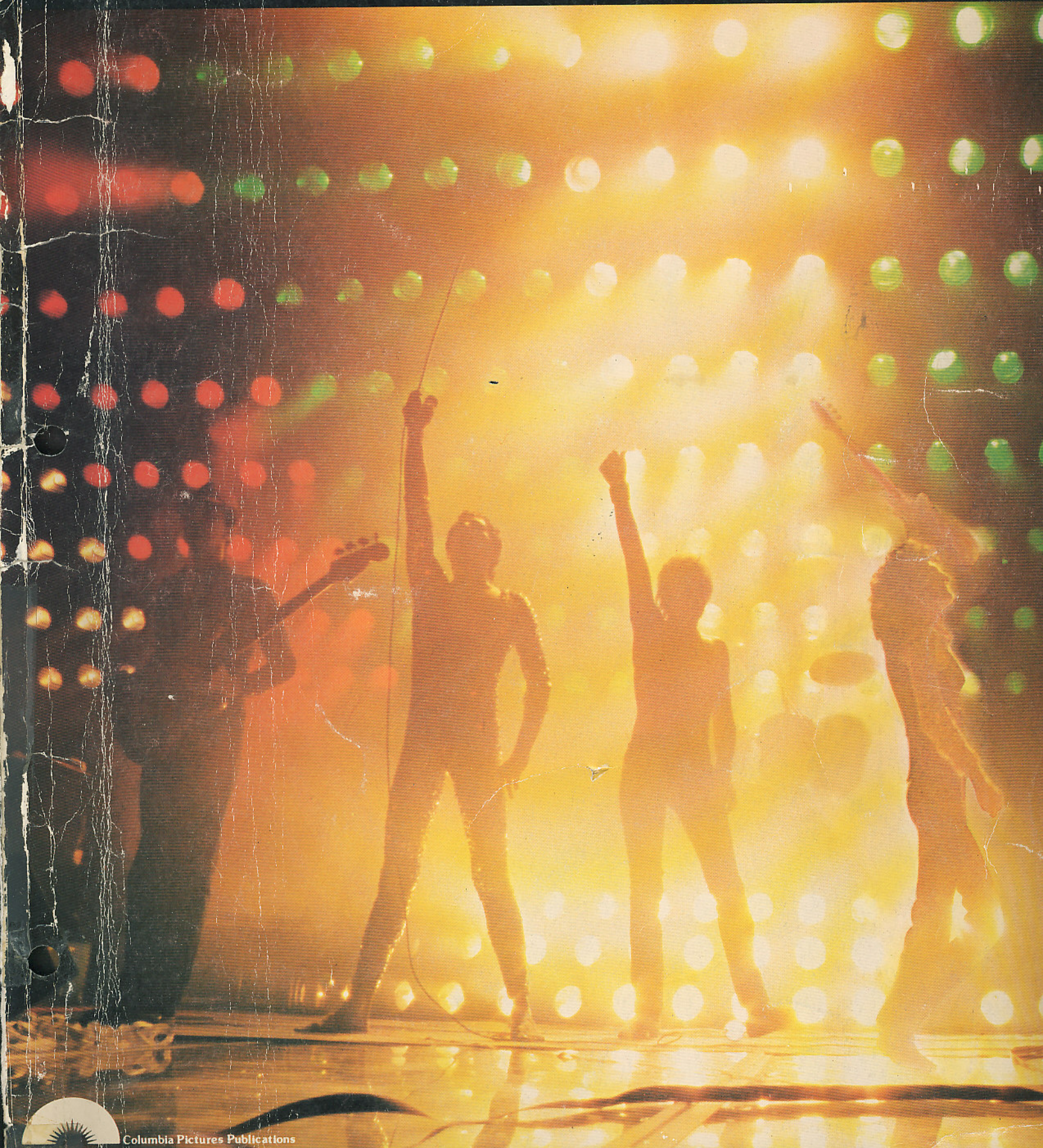


PIANO/VOCAL/CHORDS

QUEEN LIVE KILLERS



QUEEN LIVE KILLERS

BICYCLE RACE	24
BOHEMIAN RHAPSODY	10
BRIGHTON ROCK	70
DEATH ON TWO LEGS (Dedicated To...)	86
DON'T STOP ME NOW	42
DREAMER'S BALL	96
GET DOWN MAKE LOVE	104
GOD SAVE THE QUEEN	99
I'M IN LOVE WITH MY CAR	52
KEEP YOURSELF ALIVE	75
KILLER QUEEN	30
LET ME ENTERTAIN YOU	47
LOVE OF MY LIFE	56
'39	92
NOW I'M HERE	35
SHEER HEART ATTACK	80
SPREAD YOUR WINGS	60
TIE YOUR MOTHER DOWN	64
WE ARE THE CHAMPIONS	19
WE WILL ROCK YOU	22
YOU'RE MY BEST FRIEND	100

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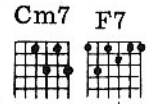
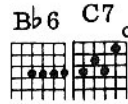
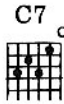
Designer: Lois Henderson
Photographer: Neal Preston
Editor: Audrey L. Kleiner
Producer: Frank J. Hackinson
Printer: Central Litho (Miami)

PUBLISHED BY THE BIG 3 MUSIC CORPORATION AND COLUMBIA PICTURES PUBLICATIONS
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BOHEMIAN RHAPSODY

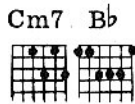
Words and Music by
FREDDIE MERCURY

Slowly

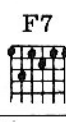
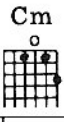
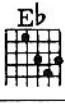


Is this the real life? Is this just fan - ta - sy? Caught in a land - slide, No es -

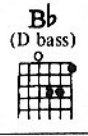
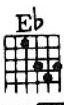
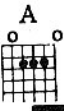
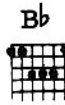
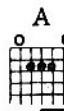
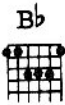
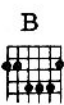
mf



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



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



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

C#dim *F* *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* *F* *Fm* *Eb* *Bb*

(Eb bass) *(A bass)* *(Ab bass)* *(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 Ab m Eb Ab Eb

(D bass) 4 fr. 4 fr.

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

(D bass)

all.

Instrumental Solo

Bb7



Eb



Gm (D bass)



Cm



Fm



Db



Db (Cbass)



Bbm



L'istesso tempo (♩ = ♩)



D



A



Adim



A



D



A



Adim



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

D



A



D



A



Adim



A



D



A



(Db bass)



Ab



C (G bass)



E



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

Chorus:

f

A

No chord

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

B Bb A Bb

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

(let ring-----) mf

B Bb A Bb Ab 4 fr. Eb Ebdim Eb Ab 4 fr. Eb Ebdim Eb

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

f

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

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

mf

B Bb A 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,

Gb7 Bm A D Db

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 -

E^b A^b 4 fr.

D^o

G^m

B^b

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

E^b

me. _____

Instrumental Solo

F⁷

B^b7

E^b (B^b bass)

B^b

E^b

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

die.

Oh,

ba - by,

can't do this to me,

ba - by,

Just got - ta get out,

just got - ta get right out - ta

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 u poco ritard. e dim.

WE ARE THE CHAMPIONS

Words and Music by
FREDDIE MERCURY

Moderately Slow $\text{♩} = 62$

Cm **Bb (C Bass)** **Cm**

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

mp

C G D ^bB G C

Bb (C Bass) **Cm**

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

3

G G G G G C

Bb (C Bass) **Cm** **Bb (C Bass)**

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

^bB D

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The guitar part includes various chord diagrams and fretting instructions.

System 1: Chords Eb, Ab (Eb Bass), Eb. Lyrics: "takes, _____ I've made a few. _____
- es, _____ no plea- sure cruise. _____"

System 2: Chords Ab (6th fret, Gb Bass), Eb, Bb (D Bass), Cm, F7. Lyrics: "I've had my share of sand_ kicked in my_ face but I've come
I con-sid-er it a chal-enge be-fore the whole hu- man race and I ain't gon-na"

System 3: Chords Bb, Bb (add 9), C, F, Am7. Lyrics: "through.) And I need to go on, and on, and on, and on. We_ are the cham-pions_ my
lose. _____"

System 4: Chords Dm7, Bb, C, F, Am7, Bb. Lyrics: "friend. _____ And we'll_ keep on fight- ing_ till the end. _____"

Performance Markings: *cresc.*, *f*, *mf*

F#dim



Gm



C



(G Bass)

Bbdim



Edim



F



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

Gm9



Ab6



To Coda II

Bb7



To Coda I

C7sus



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

Fm



Bb



(F Bass)

Fm



Bb



(F Bass)

Fm



world.

C7sus



D.S. al Coda I

C7sus



D.S. al Coda II

Bb7



C7sus



I've tak - en my

of the

cham - pions

WE WILL ROCK YOU

Words and Music by
BRIAN MAY

Moderate

Repeat 4 times
Clap Hands

N. C.

Hand clap smile throughout song
Piano part optional

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

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

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

3.

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

C A D A
rock you.

D A Asus D A Asus

A

Play 3 times

BICYCLE RACE

Words and Music by
FREDDIE MERCURY

Medium Rock Tempo

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

Choir bi - cy - cle, bi - cy - cle, bi - cy - cle. *Solo* I

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

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

I say Royce, you say car, give me a choice. You say Lord, I say Christ, I don't be-lieve in-Pe-ter Pan,
 I say cheese, Cart-i-er, I say please. — In-come tax, I say 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

Chord Diagrams:
 Gdim, F, Eb, D+, Bbm (Db Bass), Ab 4th fret, Bbm, D, B, Ab 4th fret, Bbm, Ab 4th fret.

Bbm



Ab



Bbm



To Coda ⊕

want to ride my bike.

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

Bbm



Gm7



C7



want to ride my

Bi - cy - cle rac - es are com - ing your way, so for -

Choir

F



Bb



Gm7



C7



get all your du - ties, oh, yeh.

Fat bot - tomed girls, they'll be rid - ing to - day, — so look

F



Bb



A



Dm



N. C.

out for those beau - ties, oh yeh.

On your marks, get set, go.

G C G7

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

F C

Bi - cy - cle, bi - cy - cle

A^b7 (E^b Bass) A^b 4th fret B^bm D B

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

Solo *Choir*

G C

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





rit. *ten.* *ten.*

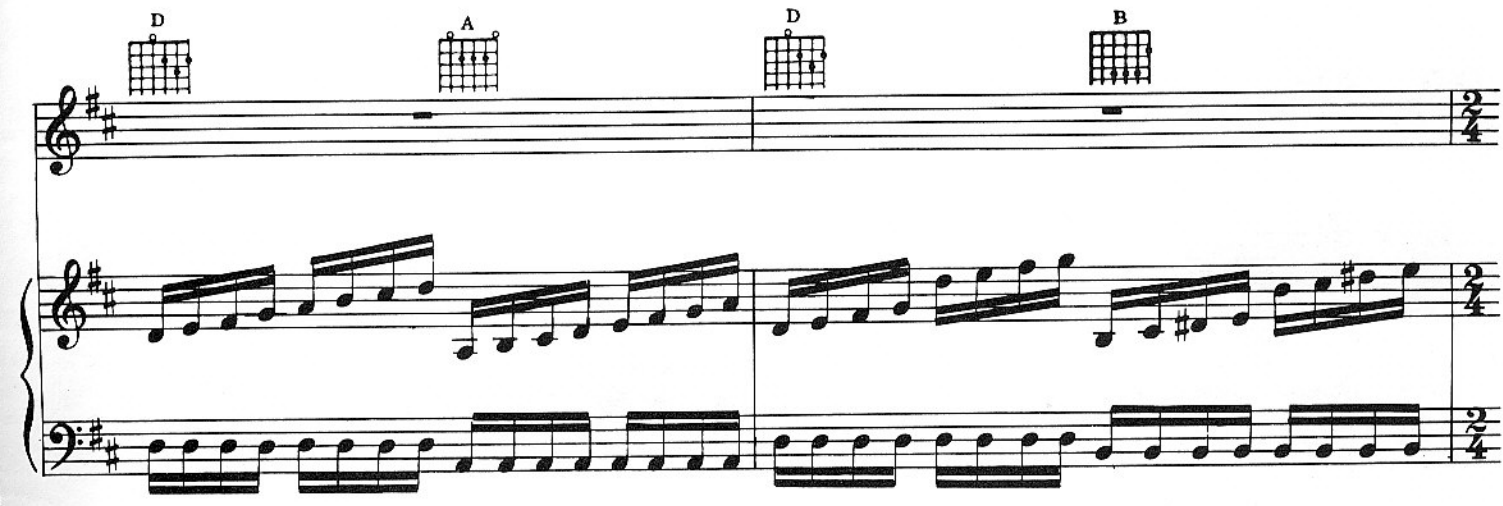
Ring assorted bicycle bells

D  A 




a tempo

D  A  D  B 

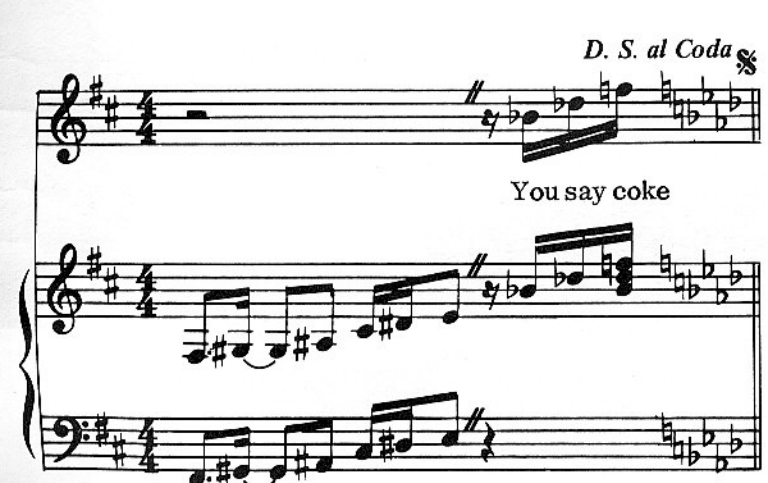



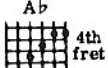
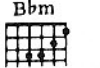
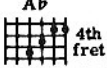
E  F# 



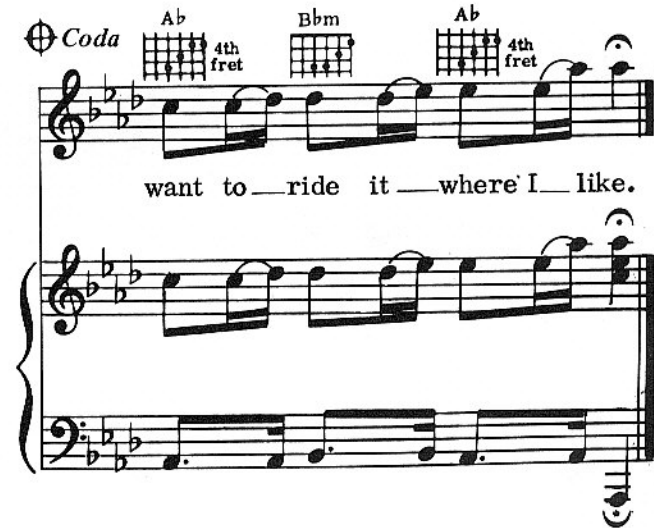
D. S. al Coda 

You say coke



 *Coda*   

want to ride it where I like.



KILLER QUEEN

Words and Music by
FREDDIE MERCURY

Medium rock

Cm

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

mf

Bb

Cm

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

Bb

Eb

Bb (D bass)

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

Eb7 (Db bass) 3 fr.

Ab (Cb bass)

3

Abm (Cb bass)

Eb (Bb bass)

Khru - sheev 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

Bb11 G7 Cm

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

Bb7 Eb D7 Gm F7

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

Bb Dm (A bass) Gm Dm Gm A7 Dm

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

G7 C Bb

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

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

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

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: A7, Dm, G7 (with three open strings), Cm, and a Coda section with C and Bb chords. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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

2. To a -

Detailed description: This system contains the second line of music. It continues the vocal line with the lyrics "2. To a -". The piano accompaniment includes a triplet of eighth notes in the right hand. Guitar chords are indicated above the vocal line: F, Bb (F bass), F7, Bb (F bass), F, Bb, F7, and Bb (F bass).

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

Detailed description: This system contains the third line of music. The piano accompaniment features a triplet of eighth notes in the right hand. Guitar chords are indicated above the vocal line: A, Dm, A, Dm, G7 (with three open strings), Cm, G7 (with three open strings), and Cm.

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

Detailed description: This system contains the fourth line of music. The piano accompaniment continues with a triplet of eighth notes in the right hand. Guitar chords are indicated above the vocal line: Cm7 (F bass), F, E (F bass), F, and Cm.

Bb Cm Bb

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

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

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

Bb7 Eb (Bb bass) Bb7

Drop of a

This system contains three measures of music. Above the staff are guitar chord diagrams for Bb7, Eb (Bb bass), and Bb7. The piano accompaniment includes a 'Drop of a' instruction, indicating a change in the bass line.

G7 Cm G7 Cm

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

This system contains four measures of music. Above the staff are guitar chord diagrams for G7 and Cm. The vocal melody is written in the upper staff, with lyrics underneath. The piano accompaniment provides harmonic support.

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

NOW I'M HERE

Words and Music by
BRIAN MAY

Moderate Rock tempo

Here I stand, —

here I stand, — Look a - round, — a - round, — a - round, —

a - round, — a - round, — a - round, — a - round, — a - round, — (but you won't

see me) (but you won't see me.) Now I'm here, — now I'm here, —

D
o

C
o o

G
(B bass)
o o o

Gm
(Bb bass)
o o

D
o

Now I'm Here - 7 - 1

C (B bass) D

(Now I'm here, — now I'm here —) Now I'm there, — now I'm there, —

C (B bass) G (B bass)

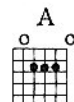
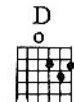
— now I'm there. — (Now I'm there —) I'm just a

A D (A bass) B E (B bass)

Just a new love man, her

B B7 E N.C.

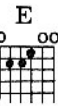
so, yes, you made me live a - gain.
yes, she made me live a - gain.



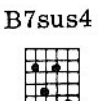
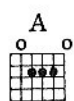
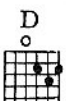
Yeah, _____

A
A

B7sus4

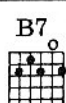
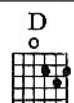
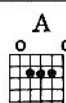
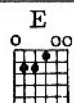
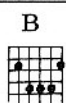


ba - by I was when you took my hand and the light of the night burned bright;
thin moon me in a smoke-screen sky where the beams of your love light chase;



And the peo - ple all stared, did - n't un - der - stand, but you
Don't move, don't speak, don't feel no pain, with the

1.



knew my name on sight. What - ev - er came of you
rain run - ning down my face.

E Db Gb Eb 3 fr. Ab 4 fr.

— and me, — A - mer - i - ca's — new bride — to be. —

E F# G

Don't wor - ry, ba - by, I'm safe — and sound, Down in the dun - geon, just

B A D

Peach - es and me. — Don't I — Your

G C A D B E Db

match-es still — light up — the sky — and man - y a tear — lives on —

Chord diagrams: Gb, D, E

in my eye.

The first system of the score features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Gb, D, and E are shown above the staff.

Chord diagrams: A, B

Down in the cit - y, just Hoo-ple and me, — Don't I

The second system continues the piece. The vocal line has a melodic phrase: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment follows with a similar eighth-note bass line and chords. Chord diagrams for A and B are shown above the staff.

Chord diagrams: E (B bass), B, E, A sus4, B

love him so, — don't I love him so.

The third system features a vocal line with the lyrics: "love him so, — don't I love him so." The melodic line is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment includes a bass line and chords. Chord diagrams for E (B bass), B, E, A sus4, and B are shown above the staff.

Chord diagrams: E, A, B, E, A

The fourth system shows the piano accompaniment for the final part of the piece. It features a steady eighth-note bass line and chords in the right hand. Chord diagrams for E, A, B, E, and A are shown above the staff.

B G C A D

What - ev - er comes_ of you___ and me,___ I

B E Db Gb D

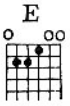
love to leave_ my mem - o - ry___ with you. Now I'm here, _

C G (B bass)

___ now I'm here,___ think I'll stay___ a - round, - a - round, - a - round, - a - round, -

Gm (Bb bass) A

___ a - round, - a - round, - Down in the cit - y, just you and me. ___



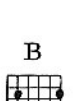
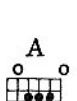
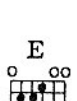
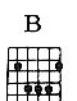
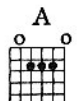
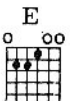
N.C.

First system of musical notation including vocal line and piano accompaniment.



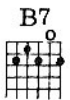
Don't I

Second system of musical notation including vocal line and piano accompaniment.



love you so.

Third system of musical notation including vocal line and piano accompaniment.



Repeat ad lib to fade



Go, go, go, lit - tle queen-ie.

Fourth system of musical notation including vocal line and piano accompaniment.

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

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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

Gm7 C7 F

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

F7 Bb Gm7

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

D7 Gm D7

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

Gm7 Bb To Coda C

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



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



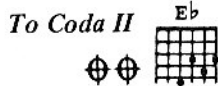
hav - in' a ball. — Don't stop— me now, if you wan - na have a



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



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



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



D.S. al Coda II

D.S.S. & fade

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

LET ME ENTERTAIN YOU

Moderate

Words and Music by
FREDDIE MERCURY



play 4 times

play 3 times

Let Me Entertain You - 5 - 1

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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 a la


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

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

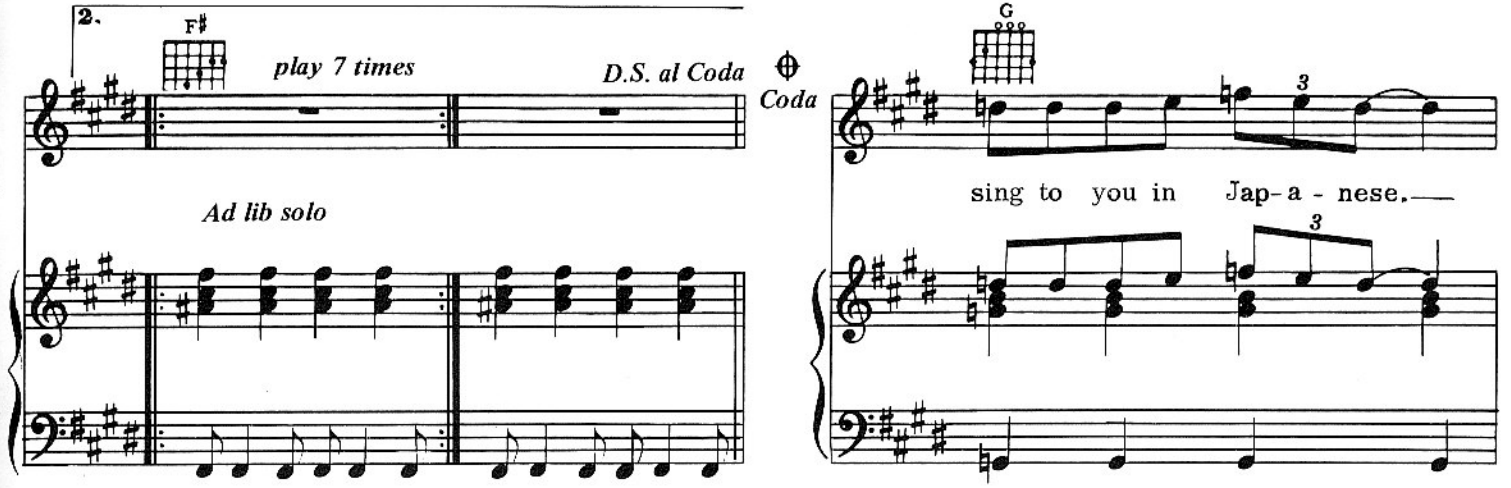
Well, we




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

Ad lib solo


Coda  *3*

sing to you in Jap-a - nese. — *3*

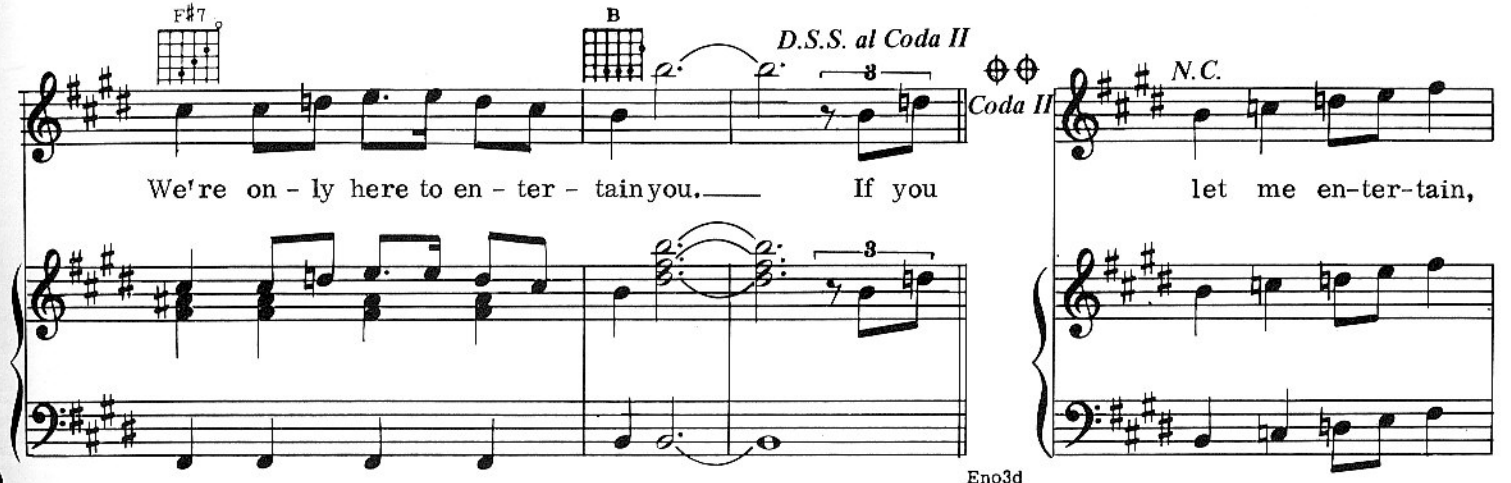


  *D.S.S. al Coda II* 

We're on - ly here to en - ter - tain you. — If you *3*

Coda II  *3*

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.

I'M IN LOVE WITH MY CAR

Words and Music by
ROGER TAYLOR

Slowly (in 2)

Piano introduction in G major, 6/8 time, marked *mf*. The melody consists of eighth notes in the right hand and a bass line in the left hand.

Em G D

The ma-chine of a dream.

Vocal line: The ma-chine of a dream. (mf)

Piano accompaniment: Chords Em, G, D.

C Em G

Such a clean ma - chine, — With the pis - tons a - pump - in',

Vocal line: Such a clean ma - chine, — With the pis - tons a - pump - in',

Piano accompaniment: Chords C, Em, G.

D C Em

And the hub - caps all gleam. When I'm hold - ing your wheel,

Vocal line: And the hub - caps all gleam. When I'm hold - ing your wheel,

Piano accompaniment: Chords D, C, Em.

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,

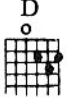
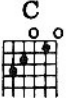
B C

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


D

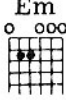
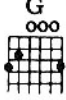
Em G

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 



LOVE OF MY LIFE

Words and Music by
FREDDIE MERCURY

Moderately slow

C Am Dm

Love Of My Life, — you've hurt — me. You've bro - ken my heart — and
Love Of My Life, — don't leave — me. You've tak - en my love, — you

G7 C C7 F

now you leave me. } Love Of My Life, — can't you see, Bring it
now de - sert me. }

Love Of My Life - 4 - 1

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Dm

Am

Bb

F

Bb

Am

Dm

back, bring it back, don't take it a - way from me be - cause you don't

Gm7

C7

1. F

Bb

F

C7

F

know what it means to me.

Instrumental Solo

Bb

F
(A bass)

G

G7

2. F

C7

F

C7

F

me.

Instrumental Solo

F7

Bb

F

F7

Bb

F

C7

F

trm

Dm Am

You'll re - mem - ber when this is blown o - ver and

Bb F Gm7 F A7 Dm

ev - 'ry - thing's all by the way. When I grow old - er,

Am F#m7-5 F#dim Gm7

I will be there at your side to re - mind you how I still love you,

C Bb C7 F C F C F C7 F C G7 C

I still love you.

Instrumental Solo

Gm

F

C7

First system of musical notation. It features a guitar chord chart at the top with three chords: Gm, F, and C7. Below the chords is a single treble clef staff with a whole rest in each of the three measures. The bottom part of the system consists of a grand staff (treble and bass clefs) with piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

Dm

Am

Bb

F

Bb

Am

Dm

Second system of musical notation. It features a guitar chord chart at the top with seven chords: Dm, Am, Bb, F, Bb, Am, and Dm. Below the chords is a single treble clef staff with a melodic line. The lyrics are: "Back, hur-ry back, Please bring it back home to me be-cause you don't know what it means to me." The system ends with a 3/4 time signature change to 4/4. The bottom part of the system consists of a grand staff with piano accompaniment.

Gm7

C7

F

Dm

Third system of musical notation. It features a guitar chord chart at the top with four chords: Gm7, C7, F, and Dm. Below the chords is a single treble clef staff with a melodic line. The lyrics are: "Love Of My Life, poco a poco ritard." The system ends with a 4/4 time signature. The bottom part of the system consists of a grand staff with piano accompaniment.

Am

Gm7

Bb m6

F

Fourth system of musical notation. It features a guitar chord chart at the top with four chords: Am, Gm7, Bb m6, and F. Below the chords is a single treble clef staff with a melodic line. The lyrics are: "Love Of My Life, Ooh, ooh, ooh." The system ends with a double bar line. The bottom part of the system consists of a grand staff with piano accompaniment.

SPREAD YOUR WINGS

Words and Music by
JOHN DEACON

Moderate

mf

D

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

E7 **Gmaj7** **Gm** **D**

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

E7 **Gmaj7** **Gm**

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

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(A Bass)



(G# Bass)

Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a melodic line with various note values and rests.

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, showing the right and left hands with chords and bass lines.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a melodic line with various note values and rests.

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, showing the right and left hands with chords and bass lines.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a melodic line with various note values and rests.

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, showing the right and left hands with chords and bass lines.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a melodic line with various note values and rests.

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

Piano accompaniment for the fourth system, showing the right and left hands with chords and bass lines.

D Bm E7 A7

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

Gm D Gm

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

D Gm C D Bm Bm (A Bass)

To Coda

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

Bm (G# Bass) A F#sus F#

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

Bm (A Bass) Bm (G# Bass) A

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

F#sus F# G A D Gm Bdim E7 A

make him stay. —

D.S. al Coda %

Coda Gm D D Bm

Come on hon- ey!

E7 A7 D Bm Em A7

Repeat and Fade

TIE YOUR MOTHER DOWN

Words and Music by
BRIAN MAY

With a rock beat 

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

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

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

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







G  A 

I'm gon - na lose out this time.—

Tie Your Moth - er Down, Tie—

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

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

D  G  D (F# bass) 



C (B bass) A

love to - night.

3 3 3 3

G D C (B bass) A

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

3 3

G D C (B bass)

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

3 3 3 3 3

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 indicating the bass line. The lyrics are interspersed with the musical notation.

G (000) D (F# bass) C (B bass) G (000) 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
ooo
D (F# bass)
C
G (B bass)
ooo

mine.

A
ooo

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

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

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

G
ooo
A
ooo

A7+9



A



G



C



A



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

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

all your love to - night.

BRIGHTON ROCK

Words and Music by
BRIAN MAY

Medium Rock

Voice 8va higher (optional)

C#



F#



C#



F#



B



E



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

B



E



B



E



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

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

F#7



B



E



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

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

B



E



B



E




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

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








Brighton Rock - 5 - 1

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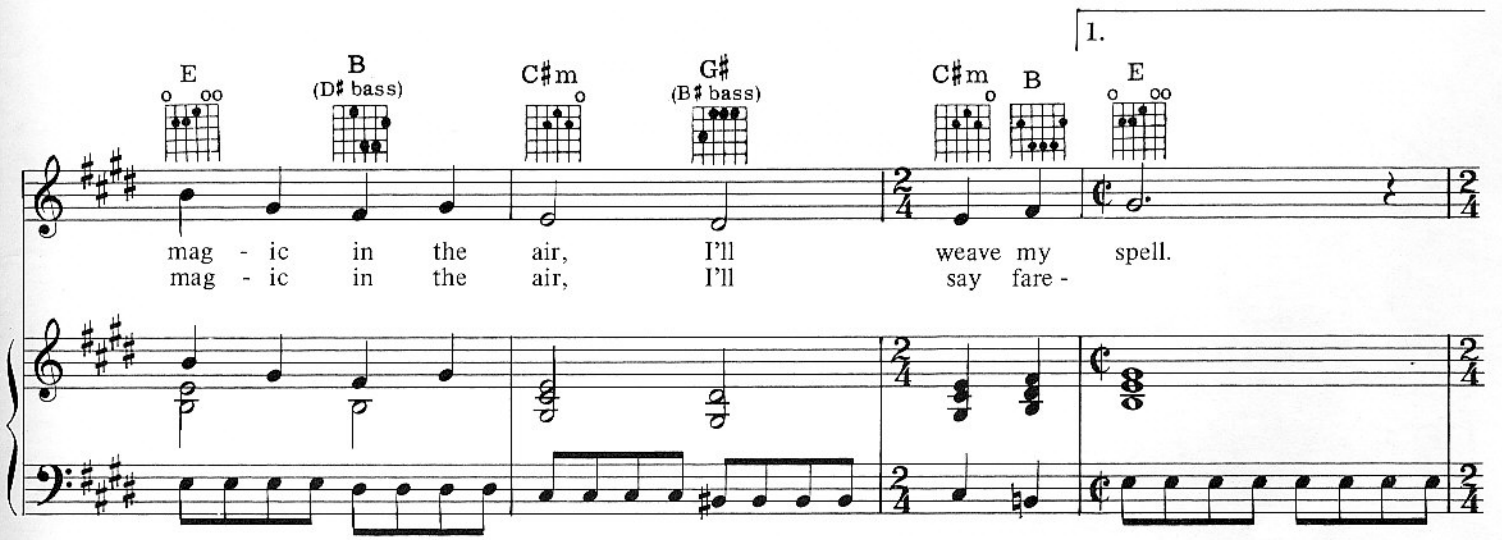
F#7  A 

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



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

1.
 mag - ic in the air, I'll weave my spell.
 mag - ic in the air, I'll say fare -

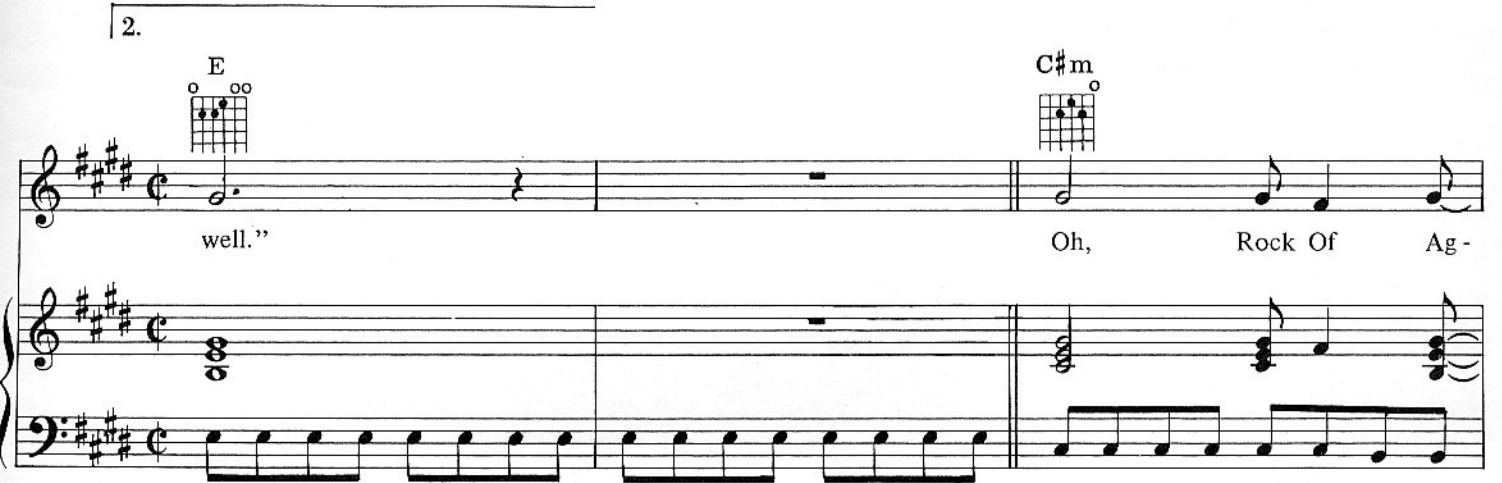


C#  F#  C#  F# 



2.
 E  C#m 

well." Oh, Rock Of Ag -



E A B E

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

C#m F#7 B7

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

A E

ic if — you will. —

A E A

G
ooo

C# F# C# F#

B E B E

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

B E F#7

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

B E B E

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

B E F#7

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

A B E

A B E(b10)

KEEP YOURSELF ALIVE

Words and Music by
BRIAN MAY

Bright 4

Musical notation for the first system, including guitar chords D, A7, and D.

Musical notation for the second system, including guitar chords Am, D, G, C, and F.

Musical notation for the third system, including guitar chords F7, Bb, and F.

1. I was told a mil-lion times of all the trou-bles in my way, Tried to
2. Well, I've loved a mil-lion wom-en in a bel-la-don-nic haze, And I

Musical notation for the fourth system, including guitar chords F7, Bb, C7, F, and C.

grow a lit-tle wis-er, lit-tle bet-ter ev-'ry day; But if I crossed a mil-lion riv-ers and I
ate a mil-lion din-ners brought to me on sil-ver Trays; Give me ev-'ry-thing I need to feed my

Keep Yourself Alive - 5 - 1

Db Ab C7^o

rode a mil - lion miles, Then I'd still be where I start - ed, bread and but - ter for a smile. Well, I
bod - y and my soul, And I'll grow a lit - tle big - ger, may - be that can be my goal. I was

F7 Bb F

sold a mil - lion mir - rors in a shop in Al - ley Way, But I nev - er saw my face in an - y
told a mil - lion times of all the peo - ple in my way, How I had to keep on try - ing and get

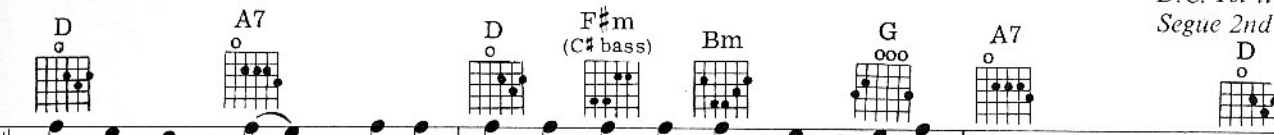
Bb C7^o F C Db

win - dow an - y day; Well, they say your folks are tell - ing you to be a su - per - star, But I
bet - ter ev - 'ry day; But if I crossed a mil - lion riv - ers and I rode a mil - lion miles, Then I'd

Ab A D G

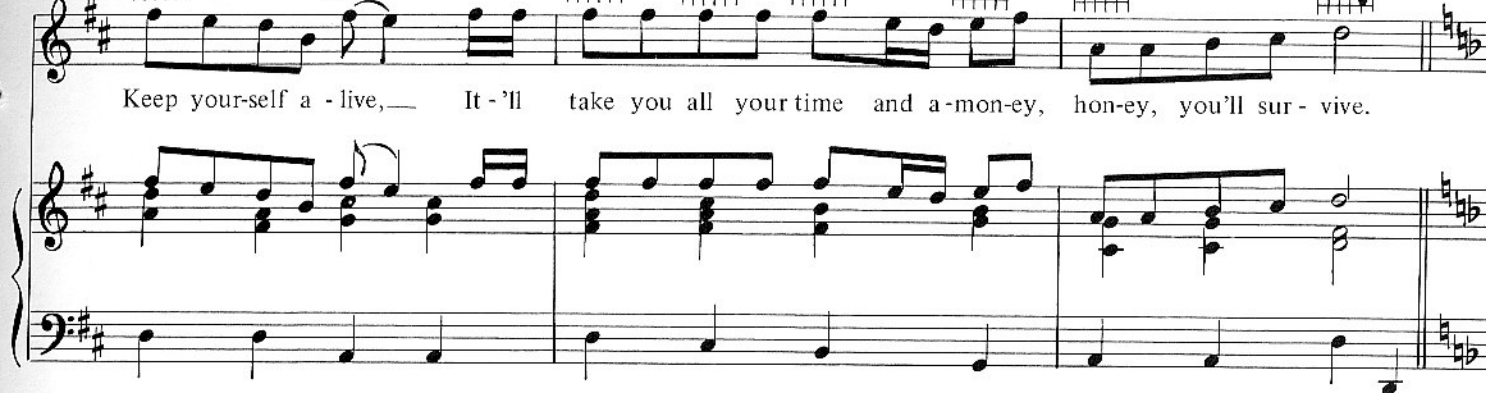
tell you just be sat - is - fied to stay right where you are. } Keep your - self a - live,
still be where I start - ed, still be where I start - ed. }

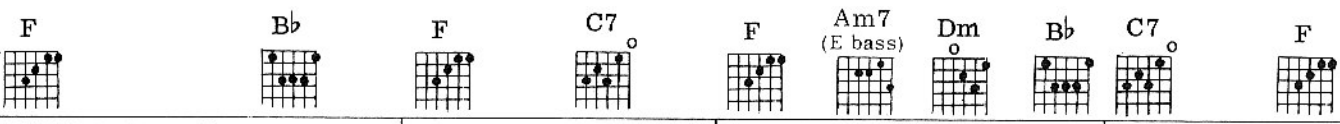
D.C. 1st time
Segue 2nd time




 D A7 D F#m (C# bass) Bm G A7 D

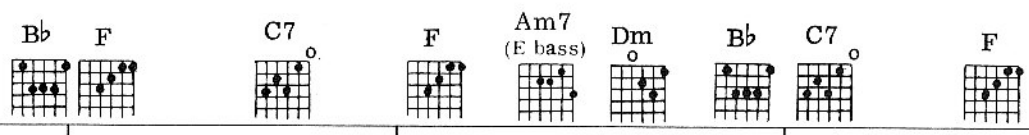
Keep your-self a - live, — It - 'll take you all your time and a - mon - ey, hon - ey, you'll sur - vive.






 F Bb F C7 F Am7 (E bass) Dm Bb C7 F





 Bb F C7 F Am7 (E bass) Dm Bb C7 F





 D G D A7 D F#m (C# bass) Bm G

Keep your - self a - live, keep your - self a - live, — It - 'll take you all your time and a - mon - ey to



A7 D E N.C.

keep mesat-is - fied. Do you think you're bet - ter ev - 'ry day?

No, I just think I'm two steps near - er to my grave.

D G D A7 D F#m (C# bass) Bm G

Keep your - self a - live, Keep your - self a - live, — mm, You take your time and take more mon - ey,

A7 D F Bb F C7 F Am7 (E bass) Dm Bb

Keep your - self a - live. Keep your - self a - live, Keep your - self a - live, — All you peo - ple,

C7 F D G D A7

keep your-self a - live. Keep your-self a - live, keep your-self a - live, — It -'ll

D F#m (C# bass) Bm G A7 D B E

take you all your time and a - mon - ey to keep me sat - is - fied. Keep your-self a - live,

B F#7 B A#dim G#m E F#7 B

Keep your-self a - live, — All you peo - ple, keep your-self a - live. Take you all — your time

Fade

and mon - ey, hon - ey, you — will sur - vive. Keep your-self a - live. keep your-self a - live.

SHEER HEART ATTACK

Words and Music by
ROGER TAYLOR

Fast



Musical notation for the first system, including a treble clef staff with a key signature of two flats and a common time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

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

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. A dynamic marking of *mf* is present.



Musical notation for the second system, continuing the melody with a long note and a phrase of eighth notes.

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

Piano accompaniment for the second system, continuing the harmonic support for the vocal lines.



Musical notation for the third system, featuring a melodic phrase with a long note and a final phrase.

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

Piano accompaniment for the third system, concluding the piece with a final melodic and harmonic statement.



Musical staff with notes and rests.

way that you touch don't feel no- no- no - thin'.
Turn on the T. V. let it drip right down in your eyes.

Piano accompaniment for the first system.



Musical staff with notes and rests.

Hey, hey, hey, hey,

Piano accompaniment for the second system.

Musical staff with notes and rests.

it was the D. N. A. Hey, hey, hey, hey,

Piano accompaniment for the third system.



Musical staff with notes and rests.

that made me this way.

Piano accompaniment for the fourth system.

E^b A^b B^b

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

E^b

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

A^b B^b B^b7 A^b

slide

how I feel?— Sheer

B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7

heart at - tack. —

Bb7 Ab Bb Ab Bb Ab

Sheer

heart at - tack. — Real

Bb7 Ab Bb7 Ab Bb7 Ab Bb7 Ab Bb7

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.

Eb

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

Eb

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

Ab Bb

1.

know, just how I feel? —

First system of musical notation. The vocal line consists of four measures of rests. The piano accompaniment features a series of chords in the right hand and a rhythmic bass line in the left hand.

Second system of musical notation, continuing the piano accompaniment with chords and bass line.

Third system of musical notation, continuing the piano accompaniment with chords and bass line.

2. *D.S. al Coda*

Fourth system of musical notation. The vocal line has a repeat sign and a fermata. The piano accompaniment continues with chords and bass line.

Coda

Bb7 Ab Bb7

car - di - ac.

Coda section with guitar chord diagrams for Bb7, Ab, and Bb7, and the lyrics "car - di - ac.".

DEATH ON TWO LEGS (Dedicated To...)

Words and Music by
FREDDIE MERCURY

With a beat

Bm



mf

F#



G



F#



You suck my

mf

Bm



blood like a leech, - You break the law and you breach, - Screw my brain till it hurts, - You've tak - en

Death On Two Legs - 6 - 1

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Gm



F#



all my mon - ey, and you want more. _____ Mis -

D



guid - ed old mule_ With your pig - head - ed rules,_ With your nar - row - mind - ed cro - nies who are

Gm



Cm



Bm



fools _____ of the first di - vi - sion. Death On Two Legs, _

You're tear - ing me a - part. _____ Death On Two Legs, _____

A D

You've nev - er had a heart _____ of your own. _____

F#7 Em Bm Em Bm

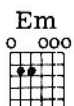
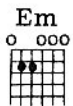
Kill joy, Bad guy, Big talk - ing, _____ Small fry. You're just an

A D

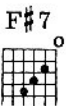
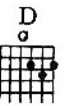
old bar - row - boy. Have you found a new toy to re - place me? _____ Can you face me? _____ But

Bm F#7

now you can kiss my ass good - bye. Feel good, Are you sat - is - fied? Do you

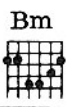


feel like su - i - cide? Is your con - science all right, Does it
(Spoken: I think you should)



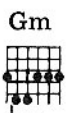
plague you at night? Do you feel good, — feel good? You talk like a big

No chord

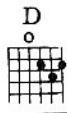


bus-'ness ty - coon, — You're just a hot air bal - loon, — So no one gives you a damn, — You're just an

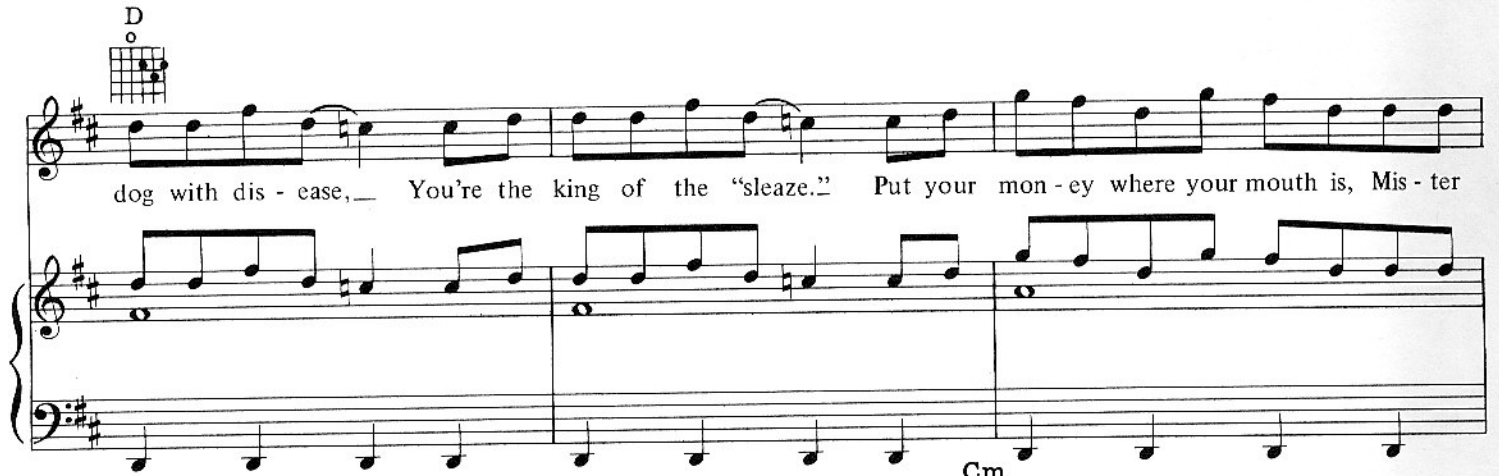
o - ver-grown school - boy, Let me tan your hide. A



D



dog with dis - ease, — You're the king of the "sleaze." Put your mon - ey where your mouth is, Mis - ter



Gm



Know - all, Was the fin on your back — part of the deal? (Shark!)

Cm




Bm

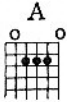
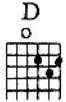
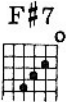


Death On Two Legs, — You're tear - ing me a - part. —




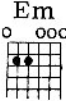
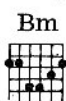
Death On Two Legs, — You've nev - er had a




A  D  F#7 

heart (You nev - er did) of your own. (Right from the start) In - sane, you should be put



Em  Bm 

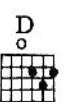
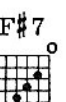
in - side, You're a sew - er rat de - cay - ing in a




Em  Bm  A 

cess - pool of pride. Should be made un - em - ployed, then make your -



D  F#7 

self null and void, Make me feel good, I feel good.



Bright Country beat

Chord diagrams: A, E, F#m, D, A, E, F#m, A, D, A, (E bass), A, (E bass).

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


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

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


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

mf

E A E



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



Fdim F#m



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




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



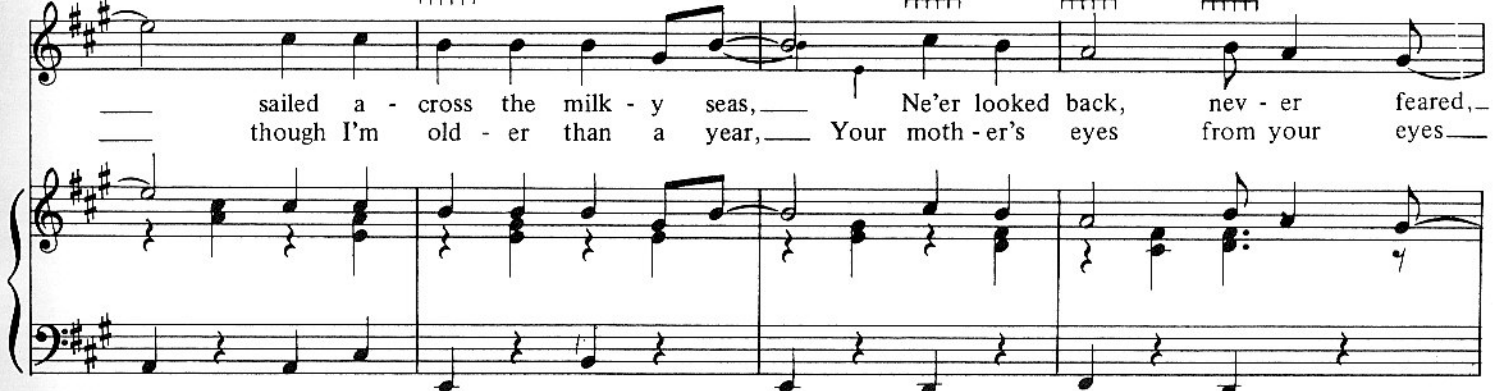
souls in - side For man - y a lone - ly day
can not be, Oh, so man - y years have gone,



E D F#m D



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



E D A E

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

A D A

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

E

hear me call ing you, Write your

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

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

1. **A** (C#bass) **D** **E** **A**

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

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

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

D. S. al Coda

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

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

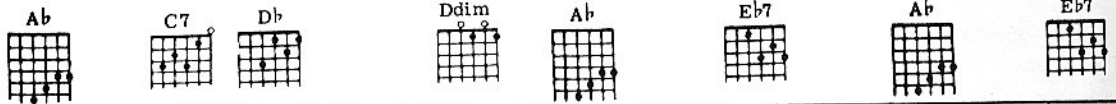
Bm **F#m** **E** **A**

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

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. — You
 2. some-one else you're tak-in', some-one else you're play-in' to. —
 3. Instrumental



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.

Ab F7 Eb Db7 Eb+

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. —

Ab Db Ddim 1. Ab 4th fret Eb7 2.3. Ab 4th fret Eb Ab

Oh, it's 2.3. Oh, take me, take me,
 (Instrumental on D. S. S.)

C7 Fm Ab

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

Db Ab Db Ab

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

Bb7 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 -

Dh Ddim Ab Eb Ab Eb7

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. —

GOD SAVE THE QUEEN

TRADITIONAL
Arranged by BRIAN MAY

Stately ♩ = 56

G Em Am/C D A7/E D/F# G Em C G/D Ebdim Em Am/C D7sus D7

Musical notation for the first system, including treble and bass clefs, a forte (f) dynamic marking, and a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for the second system, including treble and bass clefs. The treble clef contains triplet figures. The bass line continues the accompaniment.

Musical notation for the third system, including treble and bass clefs. The treble clef features a melodic line with various chords. The bass line provides harmonic support.

Musical notation for the fourth system, including treble and bass clefs. The treble clef features a final melodic phrase. The bass line concludes the accompaniment.

YOU'RE MY BEST FRIEND

Words and Music by
JOHN DEACON

With a beat

Dm7
(C bass)

C

F
(C bass)

1. Ooh, you make me live— What - ev - er this world can
2. Ooh, you make me live— When - ev - er this world is

C

Dm7
(C bass)

C

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

Dm7
(C bass)

C

Dm7
(C bass)

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.—

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. Oh, You're My Best Friend.
things that you do. }

Dm7
(C bass)

C

E
(G# bass)

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

Am

C7
(Bb bass)

F

Fm6

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

G

E
(G# bass)

Am

D

G

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

C

1.

2.

You're My Best Friend.

Fm6

C

Fm6



Ooh,

Ooh, _____ You're My Best _____

C

Dm7
(C bass)

C



_____ Friend. _____

Ooh, you make me live, _____

3

Dm7
(C bass)

C

G

C

G

C



Ooh, You're My Best

Friend. _____

G

C

G

C



GET DOWN MAKE LOVE

Words and Music by
FREDDIE MERCURY

Moderate
N. C.

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment and a vocal line. The piano part includes guitar chord diagrams for Eb (no 3rd), Db (no 3rd), and Ab (no 3rd). The lyrics are: "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

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E^b (no 3rd) A^b (no 3rd) E^b (no 3rd) D^b (no 3rd)

you blow my head. _____ Make love

E^b (no 3rd) A^b (no 3rd) E^b (no 3rd) D^b (no 3rd)

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

E^b (no 3rd) A^b (no 3rd) E^b (no 3rd) D^b (no 3rd) E^b (no 3rd) A^b (no 3rd)

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



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



To Coda

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



get down, get down make love. —



(Get down) I can squeeze

(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.

⊕ G

Coda

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

PIANO/VOCAL/CHORDS

QUEEN LIVE KILLERS



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