

# WE WILL ROCK YOU

Words and Music  
by BRIAN MAY



## Moderato

Repeat 4 time  
Cla Hand

1

1. Bud- dy you're a boy make a big noise play- in' in the

1

*mf*

3

street gon-na be a big man some day you got mud on yo' face you big dis-grace

3

5

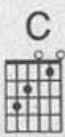
kick in' your can - all o - ver the place sing - in We will we will

5

7

rock you we will we will you. you.

7

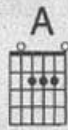
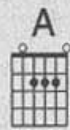
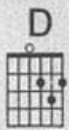


3.

10

we will we will you. you. we will we will you. you. we will we will you. you.

10



16

Asus4



D



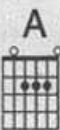
A



Asus4



19



Play 3 times

21



# WE ARE THE CHAMPIONS

Words

by FREDDIE MERCURY



Moderately Slow

Cm 3fr.

Bb/C

1 =62

I've paid my dues, \_\_\_\_\_ time af - ter  
bows and my cur - tain

Cm 3fr.

Bb/C

4

time, calls. I've done my  
You brought me

Cm 3fr.

Bb/C

6

sen - tence but com - mit - ted no  
fame and for - tune and ev - 'ry - thing that goes with it, I thank you

Cm

B $\flat$ /C

8

crime. all. And bad mis -  
But it's been no bed of ros -

E $\flat$ A $\flat$ /E $\flat$ E $\flat$ 

10

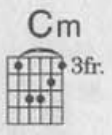
takes, I've made a few.  
es, no plea - sure cruise.

A $\flat$ /G $\flat$ E $\flat$ B $\flat$ /D

13

I've had my share of sand - kicked in my  
I con - sid - er it a chal - lenge be - fore the whole hu - man

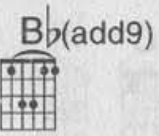
*cresc.* *f*



Musical staff for measures 15-16, treble clef, showing notes and rests.

face but I've come through. And I need to go  
race and I ain't gon na lose.

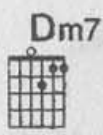
Piano accompaniment for measures 15-16, showing treble and bass clefs with chords and bass line.



Musical staff for measures 17-18, treble clef, showing notes and rests.

on, and on, and on, and on.

Piano accompaniment for measures 17-18, showing treble and bass clefs with chords and bass line.



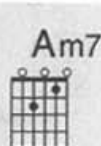
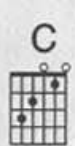
19

Musical staff for measures 19-20, treble clef, showing notes and rests.

We are the - cham - pions my friend.

Piano accompaniment for measures 19-20, showing treble and bass clefs with chords and bass line.





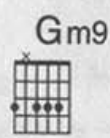
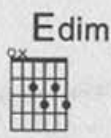
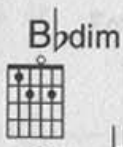
22

And we'll keep on fight - ing till the



25

end. We are the cham - pions.



29

We are the cham - pions. No time for los - ers 'cause

A $\flat$ 6 3fr.
To Coda II
B $\flat$ 7
To Coda I
C7sus4
Fm

33

we are the cham-pions of the

B $\flat$ 
Fm
B $\flat$ /F
Fm

37

world.

C7sus4
Coda I
C7sus4
Coda II
B $\flat$ 
C7sus4

41

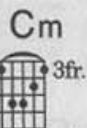
I've tak-en my of the cham-pions.

# KILLER QUEEN

Words and Music by  
FREDDIE MERCURY



Medium rock



1

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

*mf*



4

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

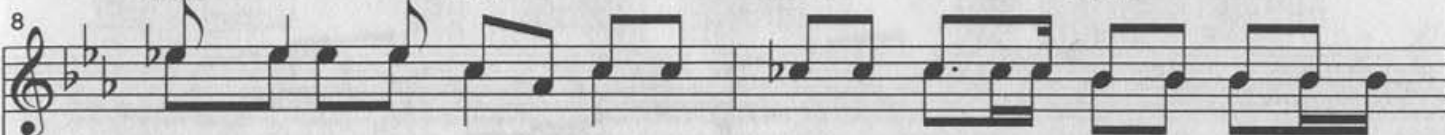


6

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

3



E $\flat$ 7/D $\flat$ A $\flat$ /CA $\flat$ m/C $\flat$ E $\flat$ /B $\flat$ 

8 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

B $\flat$ 11

G7



Cm



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

B $\flat$ 7E $\flat$ 

D7



Gm

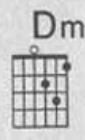
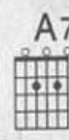
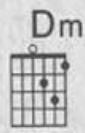
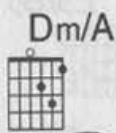


F7



13 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-jous and pre-cise.

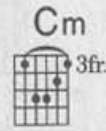
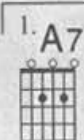




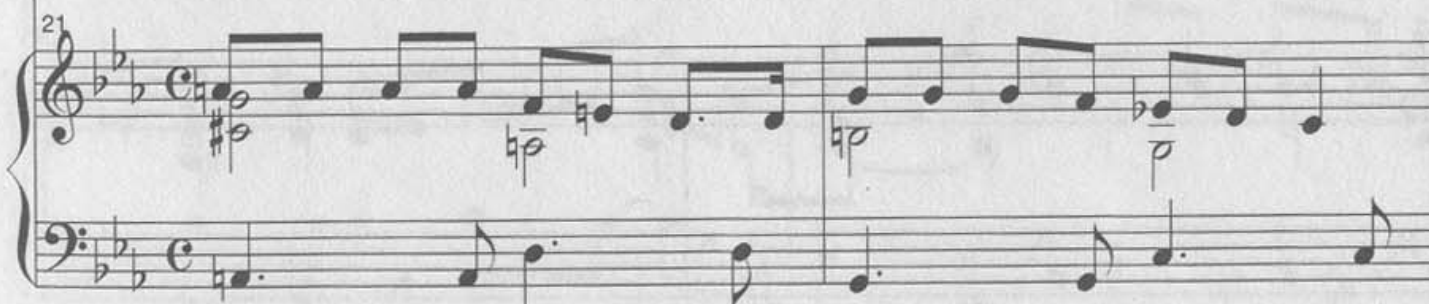
Kill-er Queen, gun pow-der, gel-a-tine, du-na-mite with a la-ser beam,



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



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



C B $\flat$  F B $\flat$ /F F7 B $\flat$ /F F B $\flat$  F7 B $\flat$

23

wan- na try. 2.To a

23

A Dm A Dm G7 Cm G7 Cm

28

Cm/F F E/F F Cm

32

B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$ /D

36



E $\flat$ /D $\flat$ A $\flat$ /CA $\flat$ m/C $\flat$ E $\flat$ /B $\flat$ B $\flat$ 7

40

E $\flat$ /B $\flat$ B $\flat$ 7

G7

Cm

44

Drop of a hat she's as will - ing as

G7

Cm

B $\flat$ E $\flat$ 

47

play - ful as a puss - y - cat, Then mo - men - tar - i - ly out of ac - tion,

B $\flat$ E $\flat$ 

D7

Gm

F

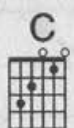
49

tem - po - rar - i - ly out of gas; To ab - so - lute - ly drive you



51

wild, wild. She's a



54

what a drag.



56

Repeat ad lib. for fade

59

# RADIOGA GA

Words and Music  
by ROGER TAYLOR



Medium tempo



1

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



4

watch your light, my on - ly friend trough  
old - time stars, through wars of worlds, in -  
watch the stars, on vid - e - os for



6

teen - age nights. And ev - 'ry - tring I  
vad - ed by Mars. You made 'em laugh; you  
hours and hours. We hard - ly need to



Gm7



8



had to know, I heard it on my  
made 'em cry. You made us feel like  
use our ears. How mu - sic chang es



1.

2.



10



ra - di - o. You we could fly.  
through the years



Gm/F



13



So don't be - come some  
Let's hope you nev - er



Fm6/A $\flat$ 

15

 A vocal melody line in G minor, starting at measure 15. It consists of eighth and quarter notes with some rests.

back - ground noise, a back - drop for the  
 leave, old friend. Like all good things, on

15

 Piano accompaniment for measures 15-16, featuring chords in the right hand and a bass line in the left hand.
B $\flat$ 

17

 A vocal melody line in G minor, starting at measure 17. It continues with eighth and quarter notes.

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

17

 Piano accompaniment for measures 17-18, continuing the harmonic support for the vocal line.

G7/B



20

 A vocal melody line in G minor, starting at measure 20. It features eighth and quarter notes.

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

20

 Piano accompaniment for measures 20-21, including the G7/B and F/C chords.

F/C



C7sus4



C7



23

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

23

B $\flat$  F Gm/F 3fr. F F/E $\flat$

26

Ra - di - o All we hear is

26

B $\flat$  F B $\flat$  F B $\flat$  F

29

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

29



32

F/E $\flat$  B $\flat$  F B $\flat$  F

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

35



E $\flat$  B $\flat$  C Dm Csus4 C

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

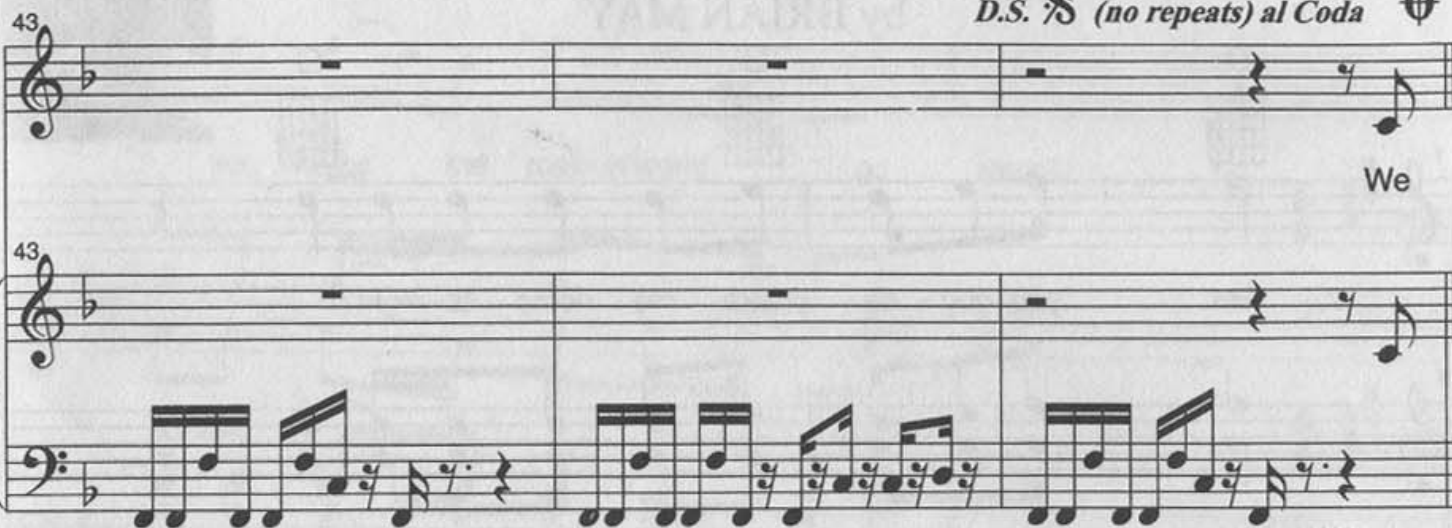
39

Csus2 C F


still loves you.


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

43



We

**Coda** 

Dm  C  Csus2  C 

46



Some - - - one still loves

F 

*D.S.*  (instrumental) and fade

48



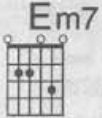
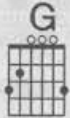


you.

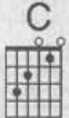

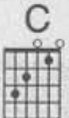
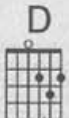
# SAVE ME

Words and Music  
by BRIAN MAY

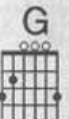
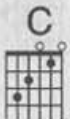
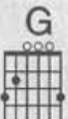
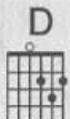


**Slowly**    

1. It start - ed off so well, they said we  
slate will soon be clean I'll e -

4 made a per - fect pair I clothed my - self in your glor -  
rase the mem - o - ries, To start a - gain with some -

7 y and your lofe, how I loved you, how I cried. The  
bo - dy new, was it all wast - ed all that love? I



Am G C Am C G

10

years of care and loy - al - ty were noth - ing but a sham, it  
hang my head and I ad - ver - tise a soul for sale or

D C D G C

13

seems The yours be lie we lived a lie I'll love  
rent I have no heart I'm cold in - side, I have  
night I cry, I still be - lieve the lie. I'll love

G C G D A/C#

16

you 'til I die. Save me, save me,  
no real in - tent.  
you 'till I die.

Chorus

Bm7

D

E7

A

G

19

save me I can't face this life a lone

19

D

A/C#

D/C

Gm/Bb 3fr.

D

C

G

22

Saveme, save me, save me. I'm na- ked and I'm far from  
Don't

22

1. D

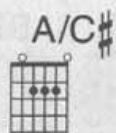
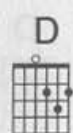
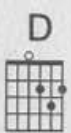
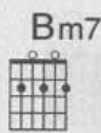
2. Am

D. al Coda

25

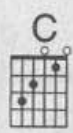
home. 2.The home.

25



let me face my life a - lone.

Save me, save me,



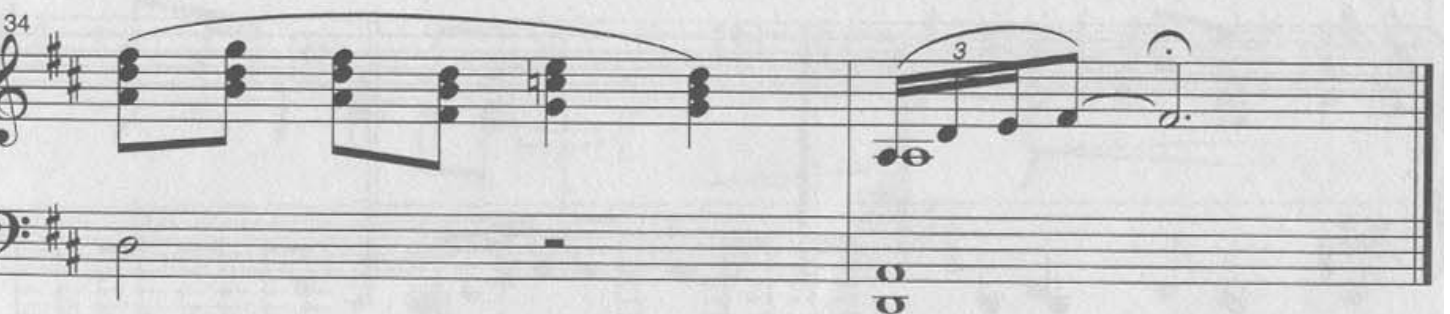
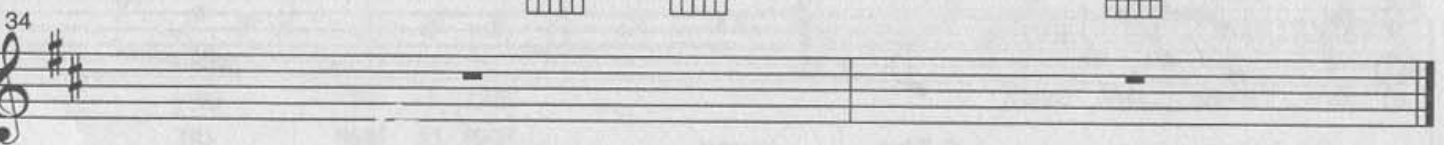
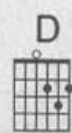
oh.

I'm

na- ked and I'm far

from

home.



*Fine*



# BOHEMIAN RHAPSODY

Words and Music  
by FREDDIE MERCURY



**Slowly**

*mf* Is this the real life? Is this just fan - ta - sy?

Caught in a land - slide, No es - cape from re - al - i - ty.

O - pen your eyes. Look up to the skies and see,

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

5

8

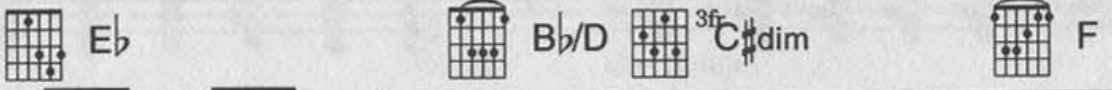
Chords: B $\flat$ 6, C7, B $\flat$ 6, C7, F7, Cm7, F7, B $\flat$ , Cm7, B, Gm, B $\flat$ 7, E $\flat$ , Cm, F7

3fr. 3fr. 3fr.

4/4 5/4 4/4 5/4 4/4 4/4


  
 eas - y come, eas - y go, Lit - tle high, lit - tle low,

10


  
 An - y way the wind blows does - n't real - ly mat - ter to

12


  
 me, to - me. 1. Ma - ma just  
 2. Too late, my

14

*mf*


  
 killed a man, Put a gun a - gainst his head, pulled my  
 time has come Sends shiv - ers down my spine, bod - y's

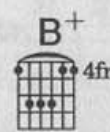
18



trig - ger, now he's dead.  
 ach - ing all the time.

Ma - ma,  
 Good - bye, ev - 'ru - bod - y, life had  
 I've

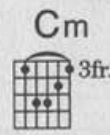
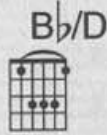
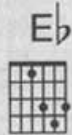
20



just be - gun,  
 got to go,

But Gotta now I've gone and thrown it all a -  
 leave you all be - hind and face the

22



way.  
 truth.

Ma - ma,  
 Ma - ma.

ooh,  
 Ooh

Did - n't

24



mean to make you cry, if I'm not back a - gain this time to -  
I don't want to die, I sometimes wish I'd nev - er been born at -

27

Fm Bb

1. morrow, car-ry on, car-ry on, as if noth - ing real - ly mat - ters.

Eb Bb/D Cm 3fr. Abm Eb Ab Eb

3fr. 4fr. 4fr.

είρηδδίαίο. Solo

1.

29

32

Ebdim Fm7 Bb

2. all. είρηδδίαίο. Solo

Eb Bb/D Cm 3fr. Fm

2.

35

B $\flat$ 7 E $\flat$  Gm Cm

38

Fm D $\flat$  D $\flat$ /C $\flat$  B $\flat$ m A

L'istesso tempo

41

D A Adim A D A Adim A

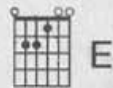
I see a lit - le sil - hou - et - to of a man. Scar - a -

45

D A D A Adim A D A

mouche. Scar - a - mouche, will you do the Fan - dan - go.

47



Chorus:  
Thun - der - bold and light - ning, ver - y, ver - y fright - 'ning

49

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

51

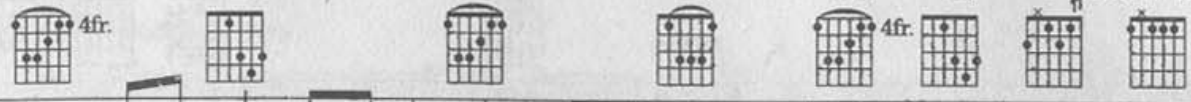
ro Mag - ni - fi - co. I'm just a poor boy and

54

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

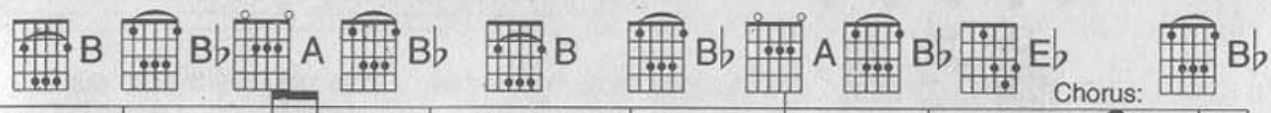
57





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

60 *mf*



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

63

No, no, no, no, mi Let him go! Bis-mil-lah! We will not let you go. Let me go.

66

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

69

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

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

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

me, for me.

72

75

78

81

G $\flat$ 7

Bm A D D $\flat$  4fr.

G $\flat$  B $\flat$  E $\flat$

E $\flat$  A $\flat$  4fr. D Gm 3fr. B $\flat$



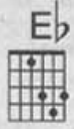
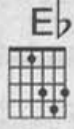


είηδδίαό. Solo



84

Musical notation for measures 84-87, featuring a piano accompaniment in the bass clef and a guitar solo in the treble clef. The solo consists of eighth-note patterns over a steady bass line.

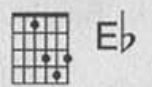
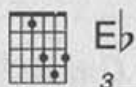
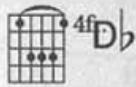


Musical notation for measures 85-87, showing guitar chords and triplets in the treble clef.

So you think you can stone me and spit in my eye.

88

Musical notation for measures 88-90, including piano accompaniment and guitar chords with triplets.



Musical notation for measures 90-91, showing a change in time signature from 2/4 to 4/4 and guitar chords with triplets.

So you think you can love me and leave me to

91

Musical notation for measures 91-93, including piano accompaniment and guitar chords with triplets.



Musical notation for measures 92-93, featuring guitar chords and triplets in the treble clef.

die.

Oh.

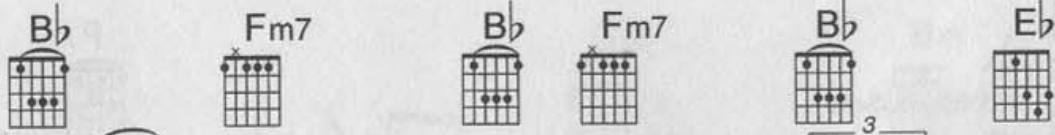
ba - by,

can't do this to me,

94

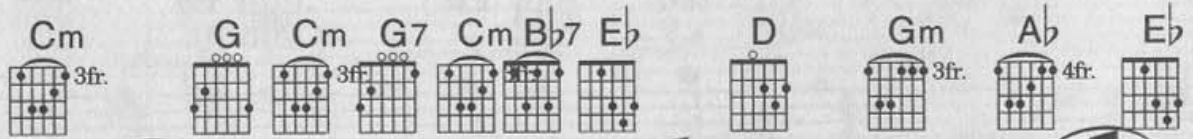
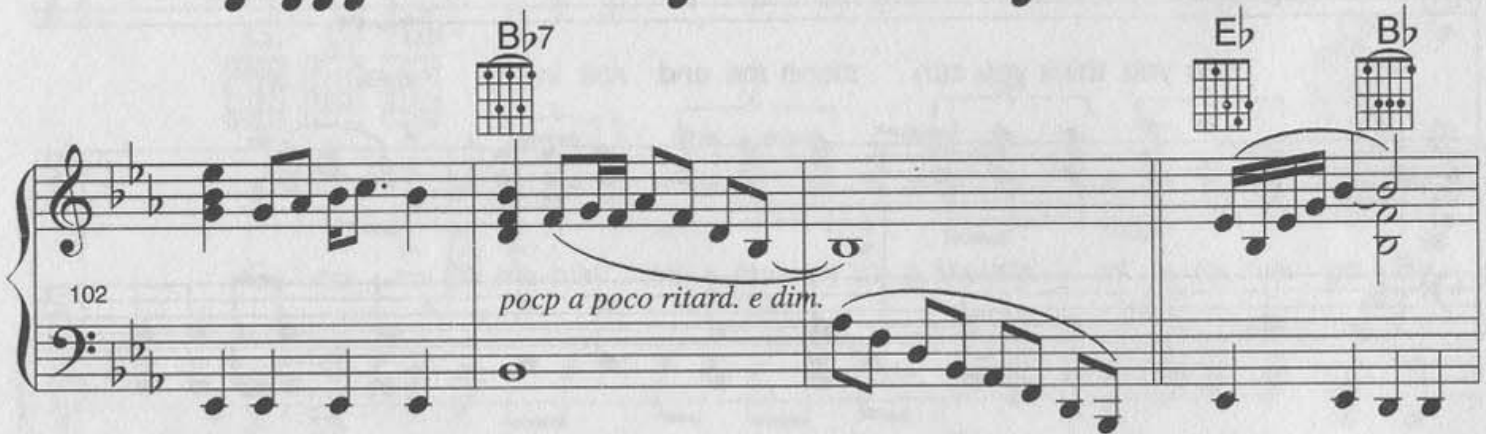
Musical notation for measures 93-94, including piano accompaniment and guitar chords with triplets.





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

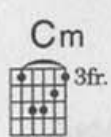
είφοδίαρό. Solo



Noth-ing real-ly mat-ters.

An-y-one can see.

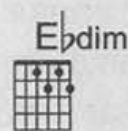
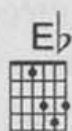
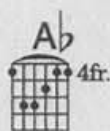




Noth - ing real - ly mat - ters. Noth - ing real - ly mat - ters to

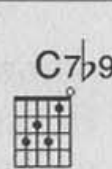
112

*rit.* *a tempo*

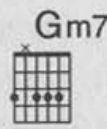
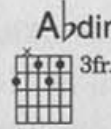
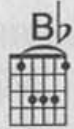
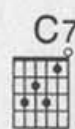


me.

114



116



An - Y way the wind blows.

118