

Queen - Bohemian Rhapsody (1975)

Words and music:

Freddie Mercury, 1946 - 1991

Arr. for SATB+piano by Filip Tailor (filiptailor@seznam.cz)

A INTRO

♩ = 72

B^{b6}/D C⁷ B^{b6}/D C⁷ Gm⁷/B^b C⁷/B^b F⁷/C Cm⁷ F⁷

Soprano
mf Is this the real life? Is this just fan-ta-sy?_ Caught in a land-slide

Alto
mf Is this the real life? Is this just fan-ta-sy?_ Caught in a land-slide

Tenor
mf Is this the real life? Is this just fan-ta-sy?_ Caught in a land-slide no e-

Bass
mf Is this the real life? Is this just fan-ta-sy?_ Caught in a land-slide no e-

Pianoforte

A

Espressivo

4 B^b Cm⁷ B^b F⁷/A B^b/F Gm⁷ B^{b7}

..scape from re - a - li - ty O - pen your eyes_ Look up to the skie - s and see -

..scape from re - a - li - ty O - pen your eyes_ Look up to the skie - s and see

..scape from re - a - li - ty O - pen your eyes_ Look up to the skie - s and see -

..scape from re - a - li - ty O - pen your eyes_ Look up to the skie - s and see

mf

7 E^b A^b/E^b E^b Cm^7 $E^b\text{maj}^7$ F^7

ee... Oooh poor boy Be-cause I'm

ee... *f* I'm just a po-or boy I need no sym-pa - thy_

ee... Oooh poor boy Be-cause I'm

ee... Oooh poor boy Be-cause I'm

10 $B/D^\#$ B^b/D $A/C^\#$ B^b/D $B/D^\#$ B^b/D $A/C^\#$ B^b/D *Legato* E^b B^b/D

sub. p Ea - sy come ea - sy go Lit - tle high lit - tle low *mp* Oooh the wind blows

sub. p Ea - sy come ea - sy go Lit - tle high lit - tle low *f* A - ny way the wind blows

sub. p Ea - sy come ea - sy go Lit - tle high lit - tle low *mp* Oooh the wind blows

mp Oooh the wind blows

B VERSE

13 C#dim F7/C F7 Bb

does - n't real - ly mat - ter to me.. *P*

does - n't real - ly mat - ter_ *legato*

8 does - n't real - ly mat - ter to me... *P* to - o me...

does - n't real - ly mat - ter to me... *P*

mf

16 Bb Gm

solo *legato*

P Ma - ma_ just killed a man_ Put a

19 Cm Cm⁷ F⁷ B^b

gun a-gainst his head pulled my trig-ger now he's dead Ma ma_ life had

22 Gm Cm B^{5#} E^b/B^b Am omit³ ^{5b} 7 A^b maj⁷ omit³ E^b/G

just be-gun but now I've gone and thrown it all a-way

25 E^b B^b/D Cm Fm E⁵# A^b/E^b D⁵^bomit³

f *f with deep sorrow*

Ma- ma_ oo- oo - ooh did- n' t mean to make you cry If

28 B^b B^b7 E^b B^b/D

ff *p*

I'm not back a - gain this time to - mor_ row car - ry on car - ry

30 Cm Abm Eb Ab Eb/G F#dim Fm7

p

on as if no-thing real-ly mat-ters

p

33 **C** VERSE 2 Bb

espressivo

mf Too late_ my

C

mf

36 Gm Cm Cm⁷ F⁷

time has come sends shi - vers down my spine, bo - dy's a - ching all the time

39 B^b Gm

Good - bye_ Eve - ry - bo - dy I've got to go Got - ta

41 Cm B⁵# E^b/B^b Am omit³ ^{5b} 7 A^bmaj⁷omit³ E^b/G

leave you all be-hind and fa- ce the truth

f

ff

43 E^b B^b/D Cm Fm E⁵# A^b/E^b D^{5b} omit³

mf Ooh

f Ma - ma oo-oo - ooh

p A - ny-way the wind blows

Ooh

Ooh

f I don't wan - na die I

with deepest sorrow

46 B^b B^b7 E^b B^b/D B^b7/D

Oo - ooh oo - ooh oo - ooh oo - ooh *ff* ooh

some - times wish I'd ne - ver been born at a - all *fff*

Oo - ooh oo - ooh oo - ooh oo - ooh *ff* ooh

Oo - ooh oo - ooh oo - ooh oo - ooh *ff* ooh

fff

48 Cm Fm E^{\sharp} A^b/E^b D^{\flat} omit³

sfz

sfz

50 B^b

Musical score for measures 50-51. Measure 50 features a piano introduction with a treble clef staff containing a triplet of eighth notes and a bass clef staff with a steady eighth-note accompaniment. Measure 51 continues the piano introduction with similar triplet patterns in the treble and eighth-note accompaniment in the bass.

51 E^b B^b/D Cm

Musical score for measures 51-52. Measure 51 features a piano introduction with a treble clef staff containing a triplet of eighth notes and a bass clef staff with a steady eighth-note accompaniment. Measure 52 continues the piano introduction with similar triplet patterns in the treble and eighth-note accompaniment in the bass.

53

Fm

E5#

A^b/E^b

D^{5b} omit³

D^b

D^{b7}/B

B^bm⁷

Piano accompaniment for measures 53-55. The score features a grand staff with treble and bass clefs. The right hand contains a melodic line with triplets and sextuplets, while the left hand provides harmonic support with chords and bass notes. Dynamics include *sfz* and accents.

♩ = 75

E OPERA SECTION

Slightly faster

Jokingly

55

A

D/A

A

Adim

A

D/A

A

Adim

A

Vocal and piano accompaniment for measures 55-58. The vocal line includes lyrics: "Sca - ra", "I see a lit - tle sil - hou - et - to of a man, Sca - ra". The piano accompaniment features a rhythmic pattern of chords in the right hand and bass notes in the left hand. Dynamics include *sfz*, *sub.p*, and *p*.

57 D A D A Adim A D A

mouche Sca - ra - mouche, will you do the fan - dan - go

mouche Sca - ra - mouche, will you do the fan - dan - go

mouche Sca - ra - mouche, will you do the fan - dan - go

58 D^b/A^b A^b7 C/G E^7

sub. ff Thun - der - bolt and light - ning ve - ry ve - ry frighte - ning

sub. ff Thun - der - bolt and light - ning ve - ry ve - ry frighte - ning

sub. ff Thun - der - bolt and light - ning ve - ry ve - ry frighte - ning

sub. ff Thun - der - bolt and light - ning ve - ry ve - ry frighte - ning

ff

64 A^b/E^b E^b E^bdim E^b A^b/E^b E^b E^bdim E^b A^b E^b/G

tutti ff He's just a poor boy from a poor fa - mi - ly spare him his life from this *fff*

tutti ff He's just a poor boy from a poor fa - mi - ly spare him his life from this *fff*

tutti ff He's just a poor boy from a poor fa - mi - ly spare him his life from this *fff*

tutti ff He's just a poor boy from a poor fa - mi - ly spare him his life from this *fff*

ff

67 F⁷ B^b A^b E^b/G F[#]dim Fm⁷ B/D[#] B^b/D C[#]dim B^b/D

mon - stro - si - ty

mon - stro - si - ty

mon - stro - si - ty

mon - stro - si - ty

sub.p

solo

sub.p Ea - sy come, ea - sy go,

sub.p

Marcato

70

B/D# B^b/D C#dim B^b E^b B^b E^b B^b B^{b7} E^b

tutti ff

NO! We will not let you go Let him go_

tutti ff NO! We will not let you go Let him go

tutti ff Bis - mil - lah We will not let you go

will you let me go, *tutti ff* Bis - mil - lah! We will not let you go

sub. ff *sfz*

73

B^b E^b B^b B^b B^{b7} E^b B^b E^b B^b B^b

We will not let you go Let him go We

We will not let you go Let him go We

Bis - mil - lah! We will not let you go Bis - mil - lah! We

Bis - mil - lah! We will not let you go Bis - mil - lah! We

82

E^b A^b E^b Dm^{5b} Cm B^{b7} E^b A^b

tutti ff Mam-ma mi - a, let me go Bee *ff* el-ze-bub has a

tutti ff Mam-ma mi - a, let me go Bee *ff* el-ze-bub has a

tutti ff Mam-ma mi - a, let me go Bee *ff* el-ze-bub has a

mi-a, mam ma mi-a Mam ma mi - a let me go Bee *ff* el-ze-bub has a

tutti ff

85

D⁷ Gm B^{b7} B^{b9} B^{b7}

de-vil put a-side for me for me for me! *fff*

de-vil put a-side for me for me for me! *fff*

de-vil put a-side for me for me for me! *fff*

de-vil put a-side for me for me for me! *fff*

de-vil put a-side for me for me for me! *fff*

♩ = 205

18

F HARDROCK SECTION

90

E^b

Roughly

93

F⁷

B^{b7}

E^b/B^b

96 B^b7 D^b(1) B^b7

eye _____ So you think you can

eye _____ So you think you can

eye _____ So you think you can

eye _____ So you think you can

eye _____ So you think you can

sfz sfz

99 B^b7 E^b7 A^b Fm

love me and leave me to die _____ oh _____

love me and leave me to die _____ oh _____

love me and leave me to die _____ oh _____

love me and leave me to die _____ oh _____

love me and leave me to die _____ oh _____

gliss. gliss. gliss. gliss.

102 B^b Fm B^b

ba - by Can't do this to me ba - by

ba - by Can't do this to me ba - by

ba - by Can't do this to me ba - by

ba - by Can't do this to me ba - by

105 Fm^7 B^b Fm^7 B^b E^b

Just got-ta get out Just got-ta get right out - ta he - re

Just got-ta get out Just got-ta get right out - ta he - re

Just got-ta get out Just got-ta get right out - ta he - re

Just got-ta get out Just got-ta get right out - ta he - re

108

F⁷

Musical score for measures 108-110. The score is in 4/4 time and features a key signature of two flats (B-flat major or D-flat minor). The upper system consists of four staves (treble and bass clefs) with rests. The lower system consists of two staves (treble and bass clefs) with piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and dotted quarter notes in the left hand.

111

G^b

A^b

A

B¹¹

Musical score for measures 111-112. The score is in 4/4 time and features a key signature of two flats. The upper system consists of four staves (treble and bass clefs) with rests. The lower system consists of two staves (treble and bass clefs) with piano accompaniment. The piano part features a melodic line in the right hand and harmonic accompaniment in the left hand. Chord changes are indicated above the staff: G^b, A^b, A, and B¹¹. A dynamic marking of *sfz* (sforzando) is present in the right hand of measure 112.

♩ = 72

G OUTRO
Tempo primo

117 *f* *f* *f* *f* *f*

E^b *B^{b7}/D* *Cm* *Cm⁷ G⁷/B* *Cm* *G^{b7}/B* *Cm* *B^b* *E^b*

f Oo - oo - ooh ooh yeah oo - ooh yeah
f Oo - oo - ooh ooh yeah ooh yeah
f Oo - oo - ooh ooh yeah ooh yeah
f Oo - oo - ooh ooh yeah ooh yeah
f Oo - oo - ooh ooh yeah ooh yeah

f *G* *ff*

120 *D* *Gm* *A^b* *E^b* *Cm* *Gm*

mf *gently*
 No - thing real - ly mat - ters

mf

123 Cm Gm Cm A^bm A^b/B^b

ritard.

p *gliss.*

A - ny - one can see *p* No - thing real - ly mat - ters No - thing real - ly mat - ters to

ritard.

p

126 E^b A^b/E^b E^b E^bdim B^b/D B^bm/D^b

me...

mf

129 C⁷ C^{#dim} C F B^b F/A G^{#dim} Gm⁷ F

ppp

A-ny-way the wind blows...

a tempo

p dim.

ppp