

Bohemian Rhapsody

Words and Music by FREDDIE MERCURY
Arranged by Ned Bennett

Slowly
mf

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

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

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

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

PIANO

4

'scape from re - al - i - ty. O - pen your eyes, _ look up to the skies _ and see,

'scape from re - al - i - ty. O - pen your eyes, _ look up to the skies _ and see,

'scape from re - al - i - ty. O - pen your eyes, _ look up to the skies _ and see,

cape from re - al - i - ty. O - pen your eyes, _ look up to the skies _ and see.

mp

8

ooh. Be - cause I'm ea - sy come, ea - sy go, lit - tle high, lit - tle low.

ooh. Be - cause I'm ea - sy come, ea - sy go, lit - tle high, lit - tle low.

ooh. Be - cause I'm ea - sy come, ea - sy go, lit - tle high, lit - tle low.

f

I'm just a poor boy. I need no sym - pa - thy.

12

pp — *f*

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

pp — *f*

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

pp — *f*

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

pp — *f* — *p*

Does - n't real - ly mat - ter to me, to me.

con moto

16

Musical score for measures 16-19. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest in measure 16, then begins in measure 17 with the lyrics "Ma - ma ... just killed a man... Put a gun a-against his head, pulled my". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

Piano accompaniment for measures 16-19. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a consistent eighth-note bass line.

20

Musical score for measures 20-23. The system includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics "Ma - ma, ... life had just be-gun, but now I've gone and thrown it all a -way. trig-ger, now he's dead." The piano accompaniment continues with the same rhythmic patterns as the previous system.

Piano accompaniment for measures 20-23. The right hand continues with chords and eighth-note patterns, and the left hand maintains the eighth-note bass line.

24

f Ma - ma, ... ooh ... did - n't mean to make you cry, if

f Ma - ma, ... ooh ... did - n't mean to make you cry, if

f Ooh ... ooh

f Ooh ... ooh

28

I'm not back a - gain this timeto - mor-row, car-ry on, car-ry on.

I'm not back a - gain this timeto - mor-row, car-ry on, car-ry on.

p ooh ... to - mor-row, car-ry on, car-ry on, as if no-thing real-ly mat - ters. ...

ooh ... to - mor-row, car-ry on, car-ry on.

32

Musical score for measures 32-35. The score is in B-flat major and 2/4 time. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal lines enter in measure 33. The lyrics are: "Too late, ... my time has come, ... sends". A dynamic marking of *mf* is present above the vocal lines.

Piano accompaniment for measures 32-35. The right hand plays chords and the left hand plays a bass line. A dynamic marking of *mf* is present above the right hand.

37

Musical score for measures 37-40. The score is in B-flat major and 2/4 time. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal lines enter in measure 37. The lyrics are: "Good-bye, ... ev-'ry bo- dy, I've got to go, got-ta shiv-ers down my spine, bo-dy's ach-ing all the time...". A dynamic marking of *mf* is present above the vocal lines.

Piano accompaniment for measures 37-40. The right hand plays chords and the left hand plays a bass line.

41

leave you all be-hind... and face the truth.

Ooh

Ma-ma... ooh

Ooh

mf

f

mf

mf

An-y way the wind blows.

45

ooh

ooh.

I don't want to die. I some-times wish I'd nev-er been born at all, ooh.

ooh

ooh.

I don't want to die ooh.

mf

f

Solo

48

Musical score for measures 48-50. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal parts are mostly silent, with some notes in measure 48. The piano accompaniment is also mostly silent, with a few notes in measure 48.

Piano accompaniment for measures 48-50. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Measure 49 contains three sixteenth-note runs, each marked with a '6' and a slur.

51

Musical score for measures 51-54. It consists of four staves: three vocal staves and one piano accompaniment staff. The vocal parts are mostly silent. The piano accompaniment is mostly silent, with some notes in measure 54.

Piano accompaniment for measures 51-54. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Measure 53 contains a triplet marked with a '3' and a slur. Measure 54 contains a triplet marked with a '3' and a slur, and the dynamic marking *ff* is present.

(♩ = ♩) l'istesso tempo

55

Musical score for measures 55-58. The vocal line (soprano) has lyrics: "Scar - a - I see a lit - tle sil - hou - et - to of a man. Scar - a -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*. The key signature is three sharps (F#, C#, G#).

(♩ = ♩) l'istesso tempo

Piano accompaniment for measures 55-58. The right hand plays chords and a melodic line, while the left hand plays a bass line. Dynamics include *p* and *f*. The key signature is three sharps (F#, C#, G#).

59

Musical score for measures 59-62. The vocal line (soprano) has lyrics: "mouche, Scar - a - mouche, will you do the Fan - dan - go? Thun - der - bolt and light - ning". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *f*. The key signature is three sharps (F#, C#, G#).

Piano accompaniment for measures 59-62. The right hand plays chords and a melodic line, while the left hand plays a bass line. Dynamics include *f*. The key signature is three sharps (F#, C#, G#).

62 *ff*

Ve-ry ve-ry fright-ning me! Gal-li-le-o, Gal-li-le-o, Gal-li-le-o, Fig-a

ff

ve-ry ve-ry fright-ning me! Gal-li-le-o. Gal-li-le-o. Gal-li-le-o, Fig-a

ff

ve-ry ve-ry fright-ning me! Gal-li-le-o, Gal-li-le-o, Gal-li-le-o, Fig-a

ff

ve-ry ve-ry fright-ning me! Gal-li-le-o, Gal-li-le-o, Gal-li-le-o, Fig-a

66

- ro. Oh. - ro. Mag-ni-fi-co. Oh. - ro. Oh. I'm just a poor boy and no-bo-dy loves me.

mp

70

f

He's just a poor boy from a poor fam-i - ly, spare him his life from this mon - stro - si - ty.

f

He's just a poor boy from a poor fam-i - ly, spare him his life from this mon - stro - si - ty.

f

He's just a poor boy from a poor fam-i - ly, spare him his life from this mon - stro - si - ty.

f

He's just a poor boy from a poor fam-i - ly, spare him his life from this mon - stro - si - ty.

f

p

74

f

Bis - mil - lah! No.

f

Bis - mil - lah! No, we

mp

f

Ea - sy come, ea - sy go. will you let me go? Bis - mil - lah! No, we

f

Bis - mil - lah! No, we

78

Let him go! Let him go!

will not let you go. Let him go! We will not let you go. Let him go! We

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

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

82

Let him go! Let him go!

will not let you go. Let him. Will not let you go. Let him. Will not let you go.

will not let you go. Will not let you go. Will not let you go.

will not let you go. Will not let you go. Will not let you. will not let you

85

Oh! No, no, no. Ma - ma

Oh! No, no, no. Ma - ma

Oh! No, no, no, no, no, no. Ma - ma

go. Oh! No, no, no, no, no, no. Oh Ma-ma mi - a, Ma - ma mi - a.

89

mi - a let me go. Be - el - ze - bub has a de - vil put a - side for me _____ for

mi - a let me go. Be - el - ze - bub has a de - vil put a - side for me _____ for

mi - a let me go. Be - el - ze - bub has a de - vil put a - side for me _____ for

Be - el - ze - bub has a de - vil put a - side for me _____ for

93

me for me!

me for me!

me for me!

me for me!

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 93 through 96. The music is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The lyrics are "me for me!". The notes are: Soprano (G4, A4, Bb4, C5), Alto (F4, G4, Ab4, Bb4), Tenor (E4, F4, G4, A4), and Bass (C4, D4, E4, F4). The melody is simple and rhythmic, with a fermata over the final note of each phrase.

ff 3

Detailed description: This block shows the piano accompaniment for measures 93 through 96. The right hand features a melodic line with triplets and a final triplet of eighth notes marked *ff*. The left hand provides a steady bass line with quarter notes.

97

ff 3 3

So you think you can

ff 3 3

So you think you can

ff 3 3

So you think you can

ff 3 3

So you think you can

Detailed description: This block contains four vocal staves for measures 97 through 100. The lyrics are "So you think you can". The notes are: Soprano (G4, A4, Bb4, C5), Alto (F4, G4, Ab4, Bb4), Tenor (E4, F4, G4, A4), and Bass (C4, D4, E4, F4). The melody is simple and rhythmic, with a fermata over the final note of each phrase. The dynamic marking *ff* is present.

ff 3 3

Detailed description: This block shows the piano accompaniment for measures 97 through 100. The right hand features a melodic line with triplets and a final triplet of eighth notes marked *ff*. The left hand provides a steady bass line with quarter notes.

101

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

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

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

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

Detailed description: This block contains the musical score for measures 101 through 104. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "stone me and spit in my eye. — So you think you can". The music includes triplets and rests. The piano accompaniment consists of chords and moving lines in both hands.

105

love me and leave me to die. — Oh, — ba - by, —

love me and leave me to die. — Oh, — ba - by, —

love me and leave me to die. Oh, ba - by,

love me and leave me to die. Oh, ba - by,

Detailed description: This block contains the musical score for measures 105 through 108. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "love me and leave me to die. — Oh, — ba - by, —". The music includes triplets and rests. The piano accompaniment consists of chords and moving lines in both hands.

109

can't do this to me ba - by, just got - ta get out, —

can't do this to me ba - by, just got - ta get out, —

can't do this to me ba - by, just got - ta get out, —

can't do this to me ba - by, just got - ta get out, —

112

just got - ta get right — out - ta here.

just got - ta get right — out - ta here.

just got - ta get right — out - ta here.

just got - ta get right — out - ta here.

115

Four empty musical staves (treble and bass clefs) for measures 115 through 118. The key signature is two flats (B-flat and E-flat).

Musical notation for measures 115-118. The right hand (R.H.) features a melodic line with triplets and a final triplet with a fermata. The left hand (L.H.) provides accompaniment with chords and triplets. A common time signature 'C' is present at the end of the system.

119

Four empty musical staves (treble and bass clefs) for measures 119 through 122. The key signature is two flats (B-flat and E-flat). The word "rall." is written in the right margin of each staff.

Musical notation for measures 119-122. The right hand (R.H.) features a melodic line with triplets and a final triplet with a fermata. The left hand (L.H.) provides accompaniment with chords and triplets. A common time signature 'C' is present at the end of the system. The word "rall." is written above the final measure of the right hand.

123 Slowly, a tempo

mf

Ooh _____ oh yeah, oh yeah.

Slowly, a tempo *mf*

Ooh _____ oh yeah, oh yeah.

Slowly, a tempo *mf*

Ooh _____ oh yeah, oh yeah.

Slowly, a tempo *mf*

Ooh _____ oh yeah, oh yeah.

Slowly, a tempo *mf*

127

mp

Noth-ing real-ly mat-ters, an - y-one can see, noth-ing real-ly mat-ters.

P

P

Noth-ing real-ly mat-ters.

P

131

pp rall. a tempo

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

pp rall. a tempo

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

pp rall. a tempo

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

pp rall. a tempo

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

rall. a tempo *mf*

135

rall.

pp rall.

An-y way the wind blows.

rall.

rall.

rall.

p *pp*