

ARR. JOEL BIFFIN

BOHEMIAN RHAPSODY

FREDDIE MERCURY

INSTRUMENTATION

SOPRANO VOICE - TREBLE CLEF

ALTO VOICE - TREBLE CLEF

TENOR VOICE - TREBLE 8VB

BASS VOICE - BASS CLEF

PIANO - TREBLE & BASS

BOHEMIAN RHAPSODY

FREDDIE MERCURY

ARR. JOEL BIFFIN

(A)

SOPRANO
f IS THIS THE REAL LIFE IS THIS JUST FAN TA -SY? CAUGHT IN A LAND SLIDE

ALTO
f IS THIS THE REAL LIFE IS THIS JUST FAN TA -SY? CAUGHT IN A LAND SLIDE

TENOR
f IS THIS JUST FAN TA -SY? CAUGHT IN A LAND SLIDE NO ES

BASS
f IS THIS THE REAL LIFE? IS THIS JUST FAN TA -SY? CAUGHT IN A LAND SLIDE NO ES

PIANO
f **(A)**

4

ESPRESSIVO

S.
...SCAPE FROM RE- A- LI- TY O-PEN YOUR EYES LOOK UP TO THE SKY AND SEE-

A.
...SCAPE FROM RE- A- LI- TY O-PEN YOUR EYES, LOOK UP TO THE SKY AND SEE-

T.
CAPE FROM RE- A- LI- TY O-PEN YOUR EYES OK UP TO THE SKY AND SE-

B.
CAPE FROM RE- A- LI- TY O-PEN YOUR EYES LOOK UP TO THE SKY AND SEE-

PNO.
mf

2 7

S. EE... OOH POOR BOY BE-CAUSE- I'M

A. EE I'M JUST A PO-OR- BOY I NEED NO SYM-PA- THY-

T. EE... OO POOR BOY BE-CAUSE- I'M

B. EE... OO BOY BE-CAUSE- I'M

PNO. POOR

p

10

S. ^{SUB.} EA- SY COME EA- SY GO LIT- TLE HIGH- LIT- TLE LOW OOH THE WIND BLOWS

A. EA- SY COME EA- SY GO LIT- TLE HIGH LIT- TLE LOW A- NY- WAY THE WIND BLOWS

T. ^{SUP.} EA- SY COME EA- SY GO LIT- TLE HIGH- LIT- TLE LOW OOH THE WIND BLOWS

B. THE WIND BLOWS

PNO. *mp* OOH

LEGATO

p *mp* *f*

13

S. *p* **(B)** 3

DOES--N'T- REAL--LY- MAT- TER TO ME..

A. *p*

DOES--N'T- REAL--LY- MAT- TER., EGA

T. *p*

DOES--N'T- REAL--LY- MAT- TER TO ME... TO-O ME...

B. *p*

DOES--N'T- REAL--LY- MAT- TER TO ME..

PNO. *p* **(B)**

16

S.

A. *SOLO* *p*

MA-MA JUST KILLED A MAN PUTA

T.

B.

PNO. *mf*

4 19

S.

A.

T.

B.

PNO.

GUN A-GAINSTHIS-HEAD PULLED MY TRIG-GER NOW HE'S DEAD MA MA LIFE HAD

22

S.

A.

T.

B.

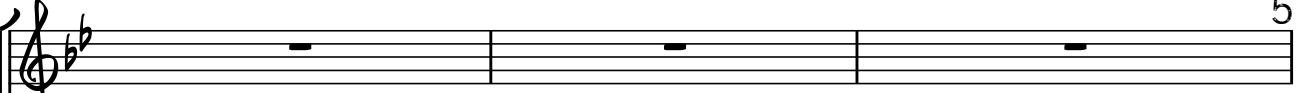
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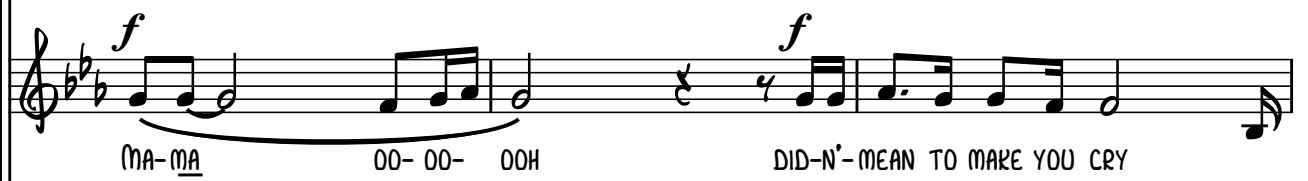
JUST BE-GUN- BUT NOW VVE GONE AND THROWN ITALL A-WAY

tr

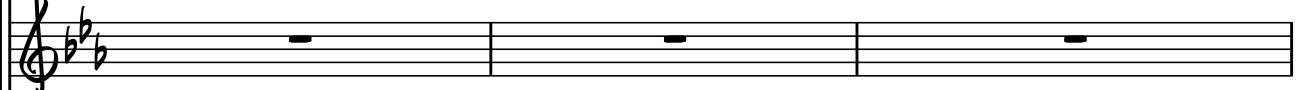
25


5

S. 

A. 

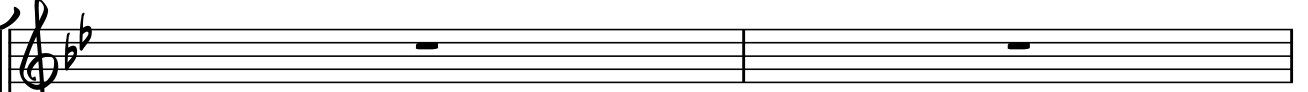
f *f*
 MA-MA OO- OO- OOH DID-N'-MEAN TO MAKE YOU CRY

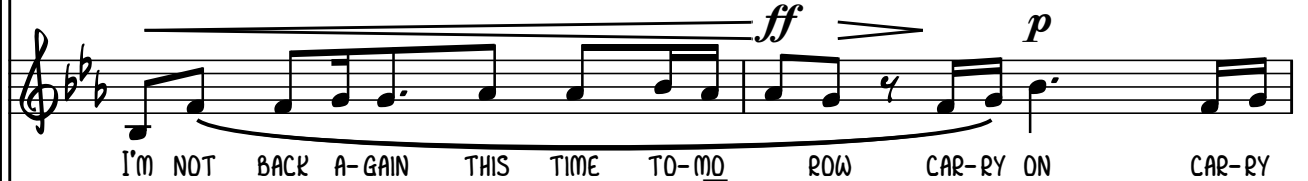
T. 

B. 

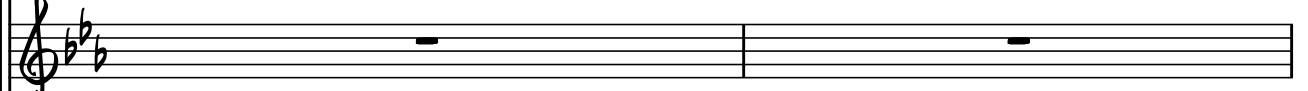
PNO. 


28

S. 

A. 

ff *p*
 I'M NOT BACK A-GAIN THIS TIME TO-MO ROW CAR-RY ON CAR-RY

T. 

B. 

PNO. 

6 30

S.

A. *p*
ON AS IF UO-THING REAL--LY- MAT-TERS

T.

B.

PNO. *p*

33

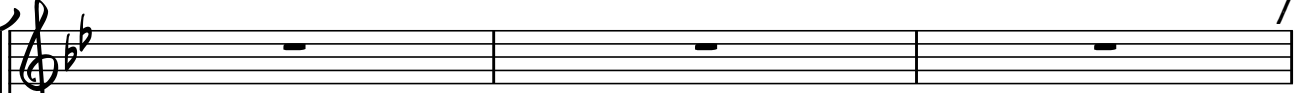
S.


A. *ESPRESSIVO*
mf MY

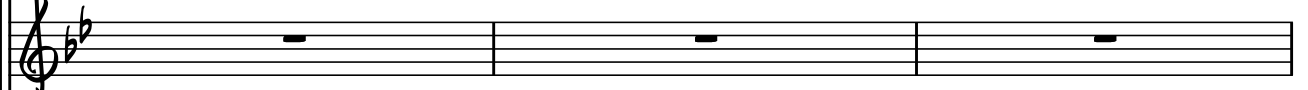
T.

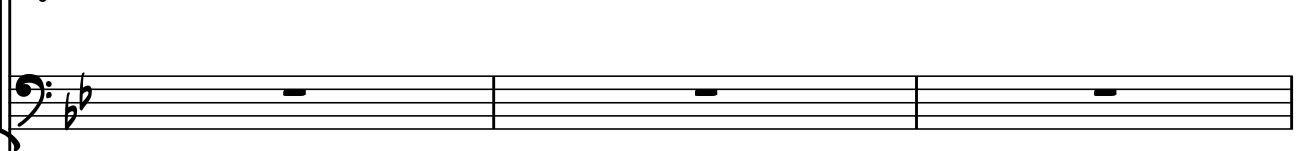
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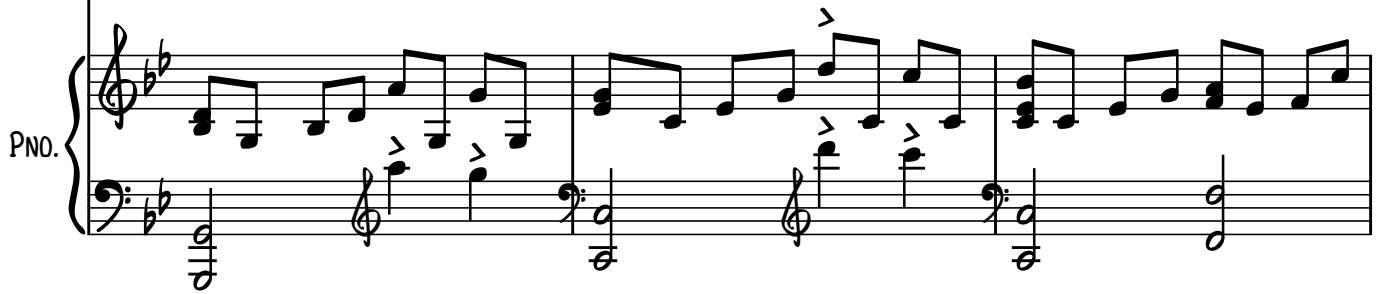
PNO. *mf*

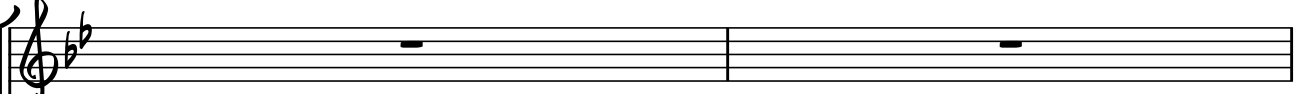
S. 


A. 

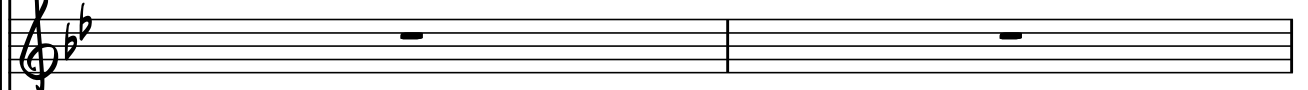
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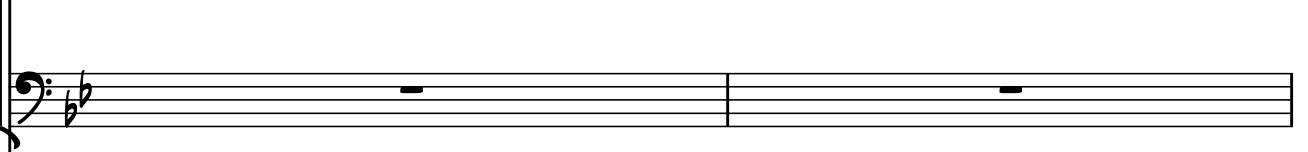
 B. 

PN. 

S. 

A. 

 T. 

 B. 

PN. 

8 41

S.

A. *f*
LEAVE YOU ALL BE-HIND AND FA EE THE TRUTH

T.

B.

PN. *ff*

43 **(D)**

S. *mf* OOH *em* OOH
WITH DEEPEST SARRAW

A. *f* MA-MA OO-OO- OOH *f* I 'TWAN- -NADIE- I

T. *f*
A- NY-WAY-THE WIND BLOWS OOH

B. *p*

(D)

PN. *f*

46

S. *oo- ooH oo- ooH oo- ooH oo- ooH oo- ooH ooH*

A. SC?RNE- TIMES WISH I'D NE-VER BEEN BORN AT A- ALL

T. *oo- ooH oo- ooH oo- ooH oo- ooH oo- ooH ooH*

B. *oo- ooH oo- ooH oo- ooH oo- ooH oo- ooH ooH*

PNO. *ff*

(E)

48

S.

A.

T.

B.

PNO. *fz*

10 50

S.

A.

T.

B.

PN0.

51

S.

A.

T.

B.

PN0.

S.

A.

T.

B.

PN.

F

S.

A.

T.

B.

F

PN.

12 57

S. *DOUCHE SCA- RA- MOUCHE, WILL YOU CID THE FAN- DAN- GO*

A. *MOUCHE- SCA- RA- MOUCHE,- WILL YOU DO THE FAN- DAN- GO-*

T. *MOUCHE SCA- RA- MOUCHE, WILL YOU DO THE FAN- DAN- GO*

B.

PNO.

58

S. ***ff** THUN- DER- BOLT AND LIGHT- NING VE- RY VE- RY FRIGHTE- NING*

A. ***ff** THUN- DER- BOLT AND LIGHT- NING VE- RY VE- RY FRIGHTE- NING*

T. ***SUB ff** THUN- DER- BOLT AND LIGHT- NING VE- RY VE- RY FRIGHTE- NING*

B. ***SUB ff** THUN- DER- BOLT AND LIGHT- NING VE- RY VE- RY FRIGHTE- NING*

PNO.

59

S. *SOLO*
.fff RNE GA-LI-LE-IO- GA-LI-LE-IO- GA-LI-LE-IO- FI-GA-RO- 13

A. *.fff* E *ff* MA- GNI-FI *p*

T. *.fff*

B. *SOLO*
.fff ME GA-LI-LE-IO- GA-LI-LE-IO- GA-LI-LE-IO- FI-GA-RO-

PNO. *fz*

61

S. *TUTTI*

A. *f* *fz*

T. *TUTTI* *f*

B. *SOLO*
p BUT I'M JUST A POOR BOY AND NO- BO- DY LOVES ME

PNO. *p*

14 64

S. TUTTI S'HE'S JUST A POOR BOY FROM A POOR FA-MI-LY SPARE HIM HIS LIFE FROM THIS

A. *ff* A POOR BOY FROM A POOR FA-MI-LY- SPARE HIM HIS LIFE FROM THIS

T. TUTU *ff* A POOR BOY FROM A POOR FA-MI-LY- SPARE HIM HIS LIFE FROM THIS

B. *ff* A POOR BOY FROM A POOR FA-MI-LY- SPARE HIM HIS HFE FROM THIS

PNO. *ff*

67

S. *p* MON- STRO- SI- TY *El>*

A. MON- STRO- SI- TY

T. MON- STRO- SI- Y

B. MON- STRO- SI- TY *SOLO* EA- SY COME, EA- SY GO, *p*

PNO. *p* *S'U* *SUB.P*

70 *MARCATO*

S. *ff* NO! WE WILL NOT LET YOU GO LET HIM GO ¹⁵

A. WE WILL NOT LET YOU GO LET HIM GO

T. *ff* MIL- IAH WE WILL NOT LET YOU GO

B. *ff* WE WILL NOT LET YOU GO

PNO. *ff* SUB. *fz*

73

S. WE WILL NOT LET YOU GO LET HIM GO WE

A. GO WE

T. BIS- -MIL- -IAH!- WE WILL NOT LET YOU GO BIS- -MIL- IAH! WE

B. BIS- -MIL- -IAH!- WE WILL NOT LET YOU GO BIS- -MIL- IAH! WE

PNO.

76

16 S. WILL NOT LET YOU GO LET ME GO WILL NOT LET YOU GO LET ME GO WILL NOT LET YOU GO

A. WILL NOT LET YOU GO LET ME GO ILL NOT LET YOU GO LET ME GO ILL N T , Y U O

T. WILL NOT LET YOU GO WILL NOT LET YOU GO WILL NOT LET YOU GO

B. WDL NOT LET YOU GO NE-VER!- NE-VER!- ~~NE-VER!~~ NE-VER!-NE-VER!-NE-VER! LET ME

PNO.

79

S. *ff*

A. *ff* NO! NO! NO! NO! NO! NO! NO!

T. *ff* NO! NO! NO! NO! NO! NO! NO!

B. GO. *ff* SOLO *f* OH, MAM-MA

PNO.

82 Dm 17

S. *ff* LET ME GO BEE-EL-ZE-BUB- HAS A

A. *ff* LET ME GO BEE EL- ZE-HUH HAS A

T. *ff* MI- LET ME GO ~~ff~~ EL-ZE-BUB- HAS A

B. *ff* MI-A.MAM RNA MI- A ... *ff* MA MI- A LET ME GO BEE EL-ZE-BUB- HAS A

PNO.

85 12

S. DE-VILPUT-A-SIDEFOR- ME FOR ME FOR ME! .FJJF

A. DE-VILPUT-A-SIDEFOR- ME FOR ME FOR ME! .FJJF

T. DE-VILPUT-A-SIDEFOR- ME OR ME OR ME! .FJJF

B. DE-VILPUT-A-SIDEFOR- ME OR ME OR ME! .FJJF

PNO.

G

$\text{♩} = 205$

18 90

S.

Musical staff for Soprano (S.) with a treble clef, key signature of two flats, and a common time signature. The staff contains three measures of whole rests.

A.

Musical staff for Alto (A.) with a treble clef, key signature of two flats, and a common time signature. The staff contains three measures of whole rests.

T.

Musical staff for Tenor (T.) with a treble clef, key signature of two flats, and a common time signature. The staff contains three measures of whole rests.

B.

Musical staff for Bass (B.) with a bass clef, key signature of two flats, and a common time signature. The staff contains three measures of whole rests.

G

$\text{♩} = 205$

PNO.

Piano accompaniment for measures 90-92. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *ff*.

93

S.

Musical staff for Soprano (S.) with a treble clef, key signature of two flats, and a common time signature. It begins with a whole rest followed by a melodic line.

SO YOUTHINK YOU CAN STONE ME AND SPIT IN MY

A.

Musical staff for Alto (A.) with a treble clef, key signature of two flats, and a common time signature. It begins with a whole rest followed by a melodic line.

ff SO YOUTHINK YOU CAN STONE ME AND SPIT IN MY

T.

Musical staff for Tenor (T.) with a treble clef, key signature of two flats, and a common time signature. It begins with a whole rest followed by a melodic line.

ff SO YOUTHINK YOU CAN STONE ME AND SPIT IN MY

B.

Musical staff for Bass (B.) with a bass clef, key signature of two flats, and a common time signature. It begins with a whole rest followed by a melodic line.

SO YOUTHINK YOU CAN STONE ME AND SPIT IN MY

PNO.

Piano accompaniment for measures 93-95. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *ff*.

96 19

S. EYE SO YOU THINK YOU CAN

A. EYE SO YOU THINK YOU CAN

T. EYE SO YOU THINK YOU CAN

B. EYE SO YOU THINK YOU CAN

PNO.

99

S. LOVE ME AND LEAVE TO DIC OH

A. LOVE ME AND LEAVE TO DIC OH

T. LOVE ME AND LEAVE TO DIC OH

B. LOVE ME AND LEAVE TO DIC OH

PNO.

20 102

S. *F_m*
BA- BY- CAN'T CID THIS TO ME BA- BY-

A.
BA- BY- CAN'T CID THIS TO ME BA- BY-

T.
8 BA- BY- CAN'T CID THIS TO ME BA- BY-

B.
BA- BY CAN'T CID THIS TO ME BA- BY

PNO.

105

S.
JUST GOT-TA-GETOUT JUST GOT--TA- GET RIGHT OUT-TA HE- RE

A.
JUST GOT-TA-GETOUT JUST GOT--TA- GET RIGHT OUT-TA HE- RE

T.
8 JUST GOT-TA-GETOUT JUST GOT--TA- GET RIGHT OUT-TA HE- RE

B.
JUST GOT-TA-GETOUT JUST GOT--TA- GET RIGHT OUT-TA HE- RE

PNO.

S.

A.

T.

B.

PNO.

S.

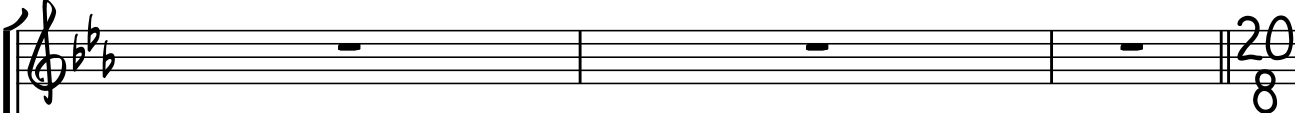
A.

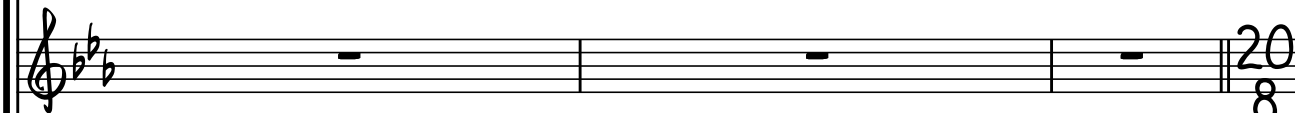
T.

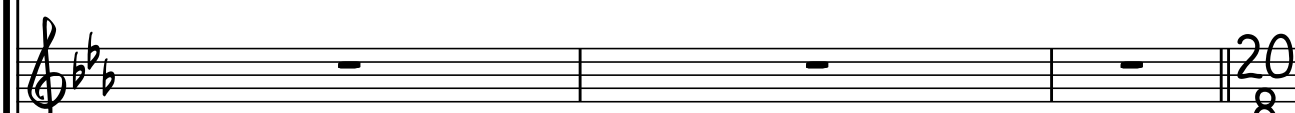
B.

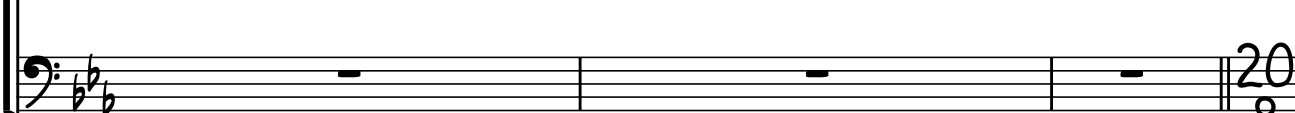
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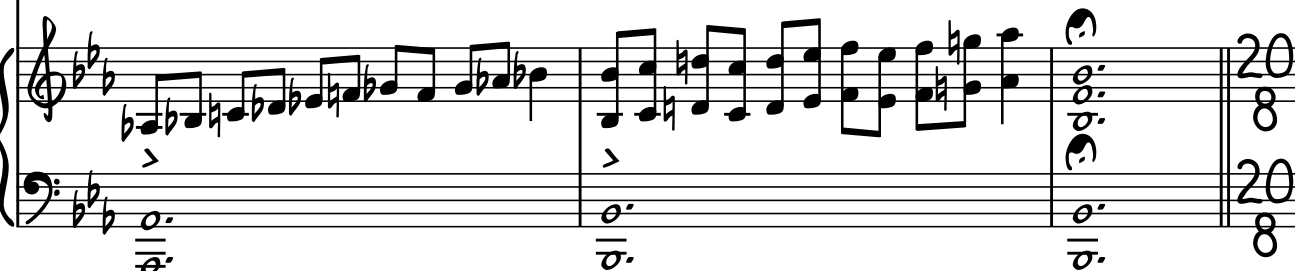
22 113

S.  20
8

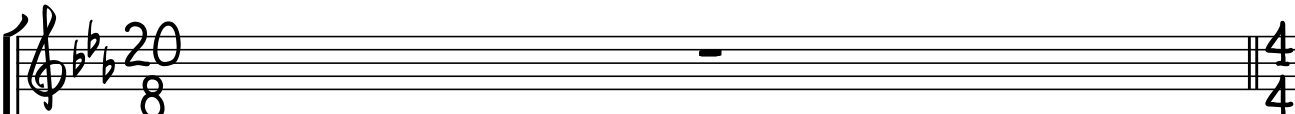
A.  20
8

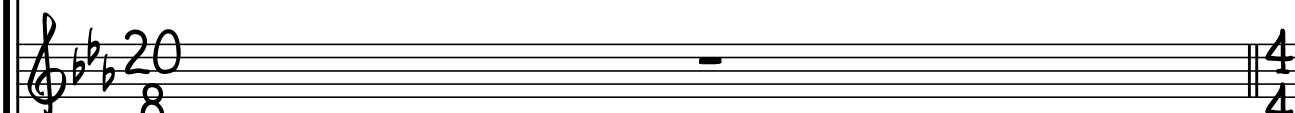
T.  20
8

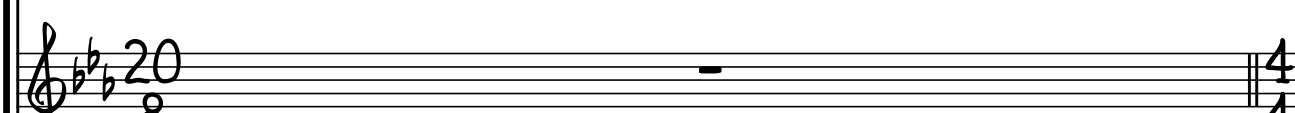
B.  20
8

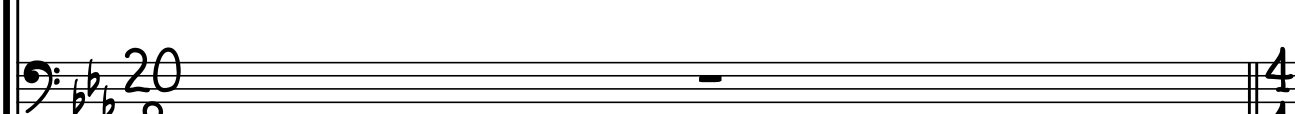
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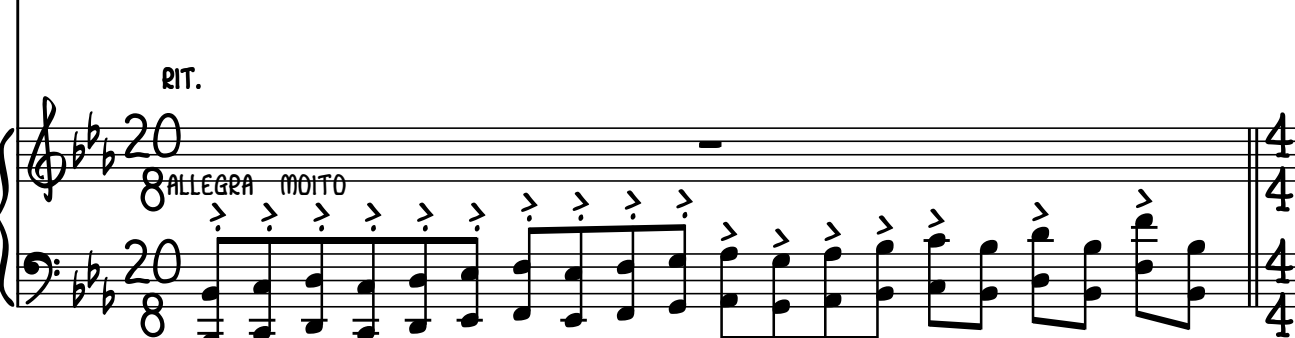
116 RIT.

S.  4
4

A.  4
4

T.  4
4

B.  4
4

PNO.  4
4

RIT.

ALLEGRA MOITO

S. *f* 0- OO OOH OOH YEAH OO--OOH- YEAH

A. *f* 0 OOH OOH YEAH OOH YEAH

T. *f* OOH OOH YEAH OOH YEAH

B. *f* 0- OO- OOH OOH YEAH OOH YEAH

PN0. *f*

S.

A.

T.

B. *GENTLY*

NO - THING REAL-LY MAT-TERS

mf

PN0. *mf*

24 123

S. _____

A. _____

T. _____

B. *RITARD.*
 A-NY- -ONE- CANSEE *p* NO- THING REAL-LY MAT-TERS O-T-ING REA- YMAT- TERS TO

RITARD.

PNO. *p*

126

S. _____

A. _____

T. _____

B. ME

PNO. *mf*

129 TEMPO

ppp

25

S. *ppp*
A.
T.
B.

PNO. *p* DIM. *ppp* *rr.*

SOPRANO

BOHEMIAN RHAPSODY

FREDDIE MERCURY

ARR. JOEL BIFFIN

(A)

f IS THIS THE REAL LIFE IS THIS JUST FAN-TA -SY? CAUGHT IN A LANSLIDE

4 *ESPRESSIVO*
 ..SCAPE FROM RE- A- II- TY O-PEN YOUR EYES LOOK UP TO THE SKY AND SEE

7 *p*
 EE... OOHH POOR BOY BE-CAUSE- I'M EA- SY COME EA- SY GO

11 *p* *LEGATO SUB. p*
 LIT- TLE HIGH- LIT- TLE LOW OOHH *mp* THE WIND BLOWS

13 *p*
 DOES- -N'T- REAL- -LY- MAT- TER TO ME.. *p*

(B)

4
 15-18

6
 19-24

5
 25-29

2 2 3
 30-31 33-35

(C)

SOPRANO

2

5

36-40

2

41-42

Ooh *mf* Ooh WITH

46

OO-OOH OO-OOH OO-OOH OO-OO OOH

3

50-52

2

53-54

mf SEA-FA

57

OU- CHE SCA- RA- MOUCHE, WILL YOU CIO THE FAN- DAN- GO

58

THUN- DER- BOLT AND LIGHT- NING VE- RY VE- RY FRIGHTE- NING

ff

59

SOLO

fff

RNE GA-LI- LE-IO- GA-LI-LE-IO- GA-LI- LE-IO- FI-GA-RO-

61

TUTTI

64

TUTTIJS'HE'SJUST A POOR BOY FROMA POOR FA- MI- LY

SOPRANO

3

66 *p* *E*> 2

SPARE HIM HIS LIFE FROM THIS MON-STRO-SI-TY 68-69

70 *ff* *MARCATO*

NO! WE WILL NOT LET YOU GO LET HIM GO

73

WE WILL NOT LET YOU GO LET HIM GO WE

76

WILL NOT LET YOU GO LET ME GO WILL NOT LET YOU GO LET ME GO

78 *ff*

WILL NOT LET YOU GO *G D m* .fff NO! NO! NO! NO! NO! NO! NO!

82

LET ME GO BEEL-ZE-BUB- HAS A DE-VIL PUT-A-SIDE FOR-

86 *ff* *ff* 12 8

ff *G* = 205 FOR ME FOR ME! .fff

90-93 4

SO YOU THINK YOU CAN STONE ME AND SPIT IN MY

96 6 12 8

EYE SO YOU THINK YOU CAN

99

LOVE ME AND LEAVE TO DIE OH

SOPRANO

4
102

BA- BY- CAN'T CIO THIS TO ME BA- BY-

Detailed description: This block contains the first musical staff, starting at measure 102. It is written in a treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes with some rests. The lyrics are: "BA- BY- CAN'T CIO THIS TO ME BA- BY-".

105

JUST GOT-TA-GETOUT JUST GOT--TA- GET RIGHT OUT-TA HE- RE

Detailed description: This block contains the second musical staff, starting at measure 105. It continues the melody from the previous staff. The lyrics are: "JUST GOT-TA-GETOUT JUST GOT--TA- GET RIGHT OUT-TA HE- RE".

5

108-112

Detailed description: This block contains a musical staff with a whole rest spanning measures 108 to 112. A large number '5' is written above the staff, indicating a five-measure rest.

3

113-115

RIT. 20 8 4 4

Detailed description: This block contains a musical staff with a whole rest spanning measures 113 to 115. A large number '3' is written above the staff, indicating a three-measure rest. To the right, there is a 'RIT.' marking, a double bar line, and a time signature change to 20/8, followed by a 4/4 time signature.

117

H $\text{♩} = 72$ TEMPO PRIMO

f 0- OO OOH OOH YEAH OO--OOH- YEAH

120-122

Detailed description: This block contains a musical staff starting at measure 117. It begins with a half note followed by quarter notes. A hairpin crescendo (*f*) is present. A tempo marking $\text{♩} = 72$ TEMPO PRIMO is shown. The lyrics are: "0- OO OOH OOH YEAH OO--OOH- YEAH". A three-measure rest is indicated by a large number '3' above the staff for measures 120-122.

6

123-128

Detailed description: This block contains a musical staff with a whole rest spanning measures 123 to 128. A large number '6' is written above the staff, indicating a six-measure rest.

TEMPO

2

129-130

ppp

A- NY- WAY THE WIND BLOWS...

Detailed description: This block contains a musical staff starting at measure 129. It begins with a two-measure rest, indicated by a large number '2' above the staff. The tempo marking 'TEMPO' is written above the staff. The dynamics are marked *ppp*. The melody consists of quarter notes. The lyrics are: "A- NY- WAY THE WIND BLOWS...".

BOHEMIAN RHAPSODY

(A)

f IS THIS THE REAL LIFE IS THIS JUST FANTA -SY? CAUGHT IN A LANSLIDE

4

7

EE I'M JUST A PO-OR- BOY I NEED NO SYM-PA- THY-

10

EA- SY COME EA- SY GO LIT-TLE HIGH LIT-TLE LOW A--NY- WAY THE WIND BLOWS

13 *sub. p*

(B)

DOES- -N'T- REAL- -LY- MAT- TER.,

15-16 *p*

19

MA- MA JUST KILLED A MAN PUTA

22

GUN A-GAINST HIS- HEAD PULLED MY TRIG-GER NOW HE'S DEAD MA MA LIFE HAD

25

JUST BE-GUN- BUT NOW VVE GONE AND THROWN IT ALL A- WAY

28

MA- MA OO- OO- OOH DID-N'- MEAN TO MAKE YOU CRY

I'M NOT BACK A-GAIN THIS TIME TO-MO ROW CAR-RY ON CAR-RY

2

ALTO

30 *p*

AS IF UD-THING REAL--LY- MAT- TERS

(C)

33-34 *ESPRESSIVO*

MY

36 *tr*

TIME HAS COME SENDS SHI-VERS-DOWN MY SPINE, BO-DY'S- A-CHING- ALL THE TIME

39 *p*

GOOD-BYE EVE- RY- BO- DY VVE GOT TO GO GOT--TA-

41 *f*

LEAVE YOU ALL BE-HIND AND FA EE THE TRUTH

43 *>* *DEEPEST SARRAW*

MA- MA OO-OO- OOH I 'TWAN- -NADIE- I

46 *f* *ff*

SC?RNE- TIMES WISH I'D NE- VER BEEN BORN AT A-

(E) 47 *>*

ALL

48-49

3

50-52

(F) 2

53-54

SEA-FA

ALTO

57 *>* *>* *>* *>* *>*
 MOUCHE- SCA- RA- MOUCHE,- WILL YOU DO THE FAN- DAN- GO-

58
 THUN- DER- BOLT AND LIGHT- NING VE- RY VE- RY FRIGHTE- NING

59 *ff*
ff *p*
 MA- GNI- FI

61 *f*
fz

64 *ff*
 A POOR BOY FROM A POOR FA- MI- LY-

66 *2*
 SPARE HIM HIS LIFE FROM THIS MON- STRO- SI- TY 68-69

70
 WE WILL NOT LET YOU GO LET HIM GO

73
 GO WE

76
 WILL NOT LET YOU GO LET ME GO ILL NOT LET YOU GO LET ME GO ILL N T , Y U O

78 *ff*
 NO! NO! NO! NO! NO! NO! NO!

4

ALTO

82

Musical staff for measures 82-84. The melody starts with a quarter rest, followed by eighth notes, quarter notes, and a half note.

LET ME GO BEE EL- ZE- HUH HAS A

85

Musical staff for measures 85-88. Measure 85 has a *ff* dynamic. Measure 88 has a *ff* dynamic and a fermata over a whole note chord.

DE-VILPUT- A-SIDEFOR- ME FOR ME FOR ME!

G

4

Musical staff for measures 89-93. Measure 89 has a tempo marking $q = 205$. Measures 90-93 are marked with a *ff* dynamic.

90-93

ff SO YOUTHINK YOU CAN STONE ME AND SPIT IN MY

96

Musical staff for measures 96-98. Measure 97 has a 6/8 time signature change. Measure 98 has a 12/8 time signature change.

EYE

SO YOU THINK YOU CAN

99

Musical staff for measures 99-101. The melody consists of quarter notes and half notes.

LOVE ME AND LEAVE

TO DIC

OH

102

Musical staff for measures 102-104. The melody features eighth notes and quarter notes.

BA- BY-

CAN'T CID THIS TO ME BA- BY-

105

Musical staff for measures 105-107. The melody consists of quarter notes and eighth notes.

JUST GOT-TA-GETOUT

JUST GOT--TA- GET RIGHT OUT-TA HE- RE

5

Musical staff for measures 108-112, consisting of a whole rest.

108-112

3

RIT.

Musical staff for measures 113-115. Measure 113 has a 3-measure rest. Measure 114 has a tempo marking 20 and a 4/4 time signature change.

113-115

117

H

$q = 72$ TEMPO PRIMO

Musical staff for measures 117-119. Measure 117 has a 4/4 time signature change and a *f* dynamic. Measures 118-119 have a 3-measure rest.

f

OOH

OOH YEAH

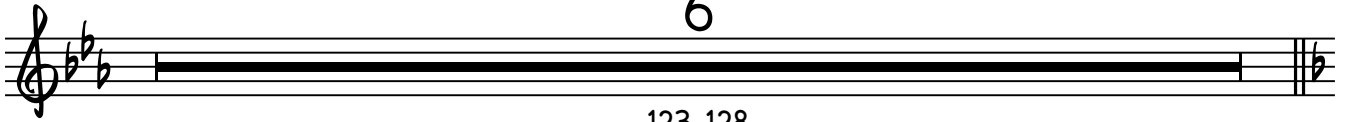
OOH YEAH

120-122

ALTO

5

6



123-128

TEMPO

4



129-132

BOHEMIAN RHAPSODY

TENOR
FREDDIE MERCURY

ARR. SOEL BIFFIN

(A)

IS THIS JUST FAN-TA-SY? CAUGHT IN A LAND-SLIDE NO ES
CAPE FROM RE-A-LI-TY O-PEN YOUR EYES OR UP TO THE SKY AND SE-
EE... OO POOR BOY BE-CAUSE- I'm EA-SY COME EA-SY GO
LIT-TLE HIGH- LIT-TLE LOW OOOH THE WIND EGA BLOWS
DOES- -N'T- REAL- -LY- MAT- TER TO ME... TO- O

(B)

ME...

(C)

36-40

2

TENOR

(D)

2
41-42
A- NY-WAY- THE WIND BLOWS OOH

46
OO-OOH OO-OOH OO-OOH OO-OOH OOH
p
ff

3

50-52

(F)

2
53-54
I SEE A LIT-TLE SIL-HOU-ET-TO OF A MAN SCA-RA

57
MOUCHE SCA- RA- MOUCHE, WILL YOU DO THE FAN- DAN- GO

58
SUB THUN- DER- BOLT AND LIGHT- NING VE- RY VE- RY FRIGHTE- NING
ff

59
fff
TUTTI
f

SOLO

64
A POOR BOY FROM A POOR FA- MI- LY-

66
SPARE HIM HIS LIFE FROM THIS MON- STRO- SI- Y
2
68-69

TENOR

70 *ff* MIL- IAH WE WILL NOT LET YOU GO

73 BIS- -MIL- -IAH!- WE WILL NOT LET YOU GO BIS- -MIL- IAH! WE

76 WILL NOT LET YOU GO WILL NOT LET YOU GO WILL NOT LET YOU GO

79 *ff* NO! NO! NO! NO! NO! NO! NO!

82 MI- LET ME GO BEE EL-ZE-BUB- HAS A *ff*

85 DE-VIL PUT- A-SIDE FOR- ME OR ME OR ME! .fJf

♩ = 205

(G)

90-93 *ff* SO YOU THINK YOU CAN STONE ME AND SPIT IN MY

96 EYE

4

TENOR

98

SO YOU THINK YOU CAN LOVE ME AND LEAVE TO DIE OH

102

BA- BY- CAN'T DO THIS TO ME BA- BY-

105

JUST GOT-TA-GET OUT JUST GOT--TA- GET RIGHT OUT-TA HE- RE

5
108-112

3
113-115

RIT. 20
8
4
4

117 **H** $\text{♩} = 72$ TEMPO PRIMO
f
OOH OOH YEAH OOH YEAH

3
120-122

6
123-128

TEMPO
4
129-132

FREDDIE MERCURY
BASS

BOHEMIAN RHAPSODY

ARR. JOEL BIFFIN

(A)

4 *f* IS THIS THE REAL LIFE? IS THIS JUST FAN-TA -SY? CAUGHN A LANSLIDENO ES

4 CAPE FROM RE- A- LI- TY O-PEN YOUR EYES LOOK UP TO THE SKY AND SEE

7 EE... OO BOY BE-CAUSE- I'm 10-11 THE WIND BLOWS

13 DOES- -N'T- REAL- -LY- MAT- TER TO ME..

(B)

4 15-18

6 19-24

5 25-29

2 30-31

(C) 4 33-35

5 36-40

(D) 2 41-42

3 43-45

2
46

BASS
E

OO-OOH OO-OOH OO-OOH OO-OOH OO H

3

50-52

2

53-54 55-56

F

57

SUB THUN- DER-BOLT AND LIGHT- NING VE- RY VE- RY FRIGHTE- NING

59

SOLO *ff*

ME GA-LI-LE-IO- GA-LI- LE-IO- GA-LI- LE-IO- FI-GA-RO-

61

p BUT I'M JUST A POOR BOY AND NO- BO- DY LOVES ME

64

ff A POOR BOY FROM A POOR FA- MI- LY- SPARE HIM HIS LIFE FROM THIS

67

SOLO

MON- STRO- SL- TY EA- SY COME, EA- SY GO,

p

70

ff WE WILL NOT LET YOU GO

73

BIS- -MIL- -IAH!- WE WILL NOT LET YOU GO BIS- -MIL- -IAH! WE

BASS

76

WDLNOTLEYOU GO NE-VER!- NE-VER!- -NE!

78

NE-VER!- NE-VER!- NE-VER!- LET ME GO. O OH, MAM-MA

ff *f* SOLO

82

MI-A.MAM RNA MI- A ... MA MI- A LET ME GO BEE EL-ZE-BUB- HAS A

ff *ff*

85

DE-VALA-SIDE FOR- ME OR ME OR ME. .fJf

(G) 4

90-93 SO YOUTHINK YOU CAN STONE ME AND SPIT IN MY

96

EYE SO YOU THINK YOU CAN

99

LOVE ME AND LEAVE TO DIC OH

102

BA- BY CAN'T CID THIS TO ME BA- BY

105

JUST GOT-TA-GETOUT JUST GOT--TA- GET RIGHT OUT-TA HE- RE

4

BASS

5

108-112

113-115

RIT. 20/8 4/4

117

$q = 72$ TEMPO PRIMO

0- OO- OOH OOH YEAH OOH YEAH

f

120-121

GENTLY

NO - THING REAL- LY MAT- TERS

mf

123

A-NY- -ONE- CAN SEE NO- THING REAL- LY MAT- TERS

RITARD.

p

125

O-T- ING REA- YMAT- TERS TO ME

127-128

TEMPO

129-132

4

PIANO

FREDDIE MERCURY

ARR. JOEL BIFFIN

(A)

2
1-2
2
mf

7

POOR *p*

10

mp OOOH

13

p **(B)** *mf*

16

2

PIANO

19

Musical score for measures 19-21. The key signature has two flats (B-flat and E-flat). The melody in the right hand consists of eighth and quarter notes with accents. The bass line features chords and single notes, including a triplet of eighth notes in measure 20.

22

Musical score for measures 22-24. The melody continues with eighth and quarter notes. The bass line has chords and a triplet of eighth notes in measure 23. The system ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

25

Musical score for measures 25-27. The melody continues with eighth and quarter notes. The bass line has chords and a triplet of eighth notes in measure 26. A dynamic marking of *f* (forte) is present in measure 25.

28

Musical score for measures 28-29. The melody continues with eighth and quarter notes. The bass line has chords and a triplet of eighth notes in measure 29. A dynamic marking of *ff* (fortissimo) is present in measure 28.

30

Musical score for measures 30-32. The melody continues with eighth and quarter notes. The bass line has chords and a triplet of eighth notes in measure 31. Dynamic markings of *p* (piano) are present in measures 30 and 31. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

33

Musical score for measures 33-35. The key signature has two flats (B-flat and E-flat). The time signature changes to 4/4. A circled 'C' symbol is present above the first measure. The melody continues with eighth and quarter notes. The bass line has chords and a triplet of eighth notes in measure 34. Dynamic markings of *mf* (mezzo-forte) are present in measures 33 and 35.

PIANO

36

39

41

ff

43

D

f

em

46

E

ff

48

fz

4

PIANO

50

Musical notation for measures 50-51. Measure 50 features a long melodic line in the right hand with a slur and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment with accents. Measure 51 continues the melodic line with triplets and a sixteenth-note triplet.

51

Musical notation for measures 51-52. Measure 51 continues the melodic line with triplets. Measure 52 features a melodic line with a slur and a triplet, followed by a half-note chord in the right hand and a quarter-note chord in the left hand.

53

Musical notation for measures 53-54. Measure 53 has a melodic line with a triplet and a sixteenth-note triplet. Measure 54 features a melodic line with a slur and a triplet, followed by a half-note chord in the right hand and a quarter-note chord in the left hand.

55

F

Musical notation for measures 55-56. Measure 55 features a series of chords in the right hand with fingerings '1 1' and a forte (fz) dynamic in the left hand. Measure 56 continues the chordal texture with a piano (p) dynamic.

57

Musical notation for measures 57-58. Measure 57 features a series of chords in the right hand. Measure 58 features a melodic line in the right hand with a forte (ff) dynamic and a bass line in the left hand.

59

Musical notation for measures 59-60. Measure 59 features a series of chords in the right hand with a forte (fz) dynamic in the left hand. Measure 60 features a melodic line in the right hand and a bass line in the left hand, with a 3/4 time signature and a 2/4 time signature indicated.

PIANO

61

Musical score for measures 61-63. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measure 61 is a whole rest in both staves. Measures 62 and 63 feature a piano (*p*) accompaniment of chords in the right hand, while the left hand remains silent.

64

Musical score for measures 64-66. The piece is in 2/4 time with a key signature of two flats. Measures 64-66 feature a fortissimo (*ff*) accompaniment. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

67

Musical score for measures 67-69. The piece is in 2/4 time with a key signature of two flats. Measure 67 features a piano (*p*) accompaniment. Measures 68 and 69 feature a melodic line in the right hand with a slur and a breath mark (*S'U*), and a piano (*p*) accompaniment in the left hand. A *SUB.P* marking is present in measure 69.

70

Musical score for measures 70-72. The piece is in 2/4 time with a key signature of two flats. Measure 70 features a fortissimo (*ff*) accompaniment with a *SUB.* marking. Measures 71 and 72 feature a fortissimo (*fz*) melodic line in the right hand and a fortissimo (*ff*) accompaniment in the left hand.

73

Musical score for measures 73-75. The piece is in 2/4 time with a key signature of two flats. Measures 73-75 feature a fortissimo (*fz*) melodic line in the right hand and a fortissimo (*ff*) accompaniment in the left hand.

76

Musical score for measures 76-78. The piece is in 2/4 time with a key signature of two flats. Measures 76-78 feature a fortissimo (*fz*) melodic line in the right hand and a fortissimo (*ff*) accompaniment in the left hand. Measure 79 features a fortissimo (*fz*) melodic line in the right hand and a fortissimo (*ff*) accompaniment in the left hand.

6

PIANO

82

86

90

G $\text{♩} = 205$

93

96

99

PIANO

102

Musical notation for measures 102-104. The piece is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

105

Musical notation for measures 105-107. The right hand continues with a melodic line, and the left hand has a more active accompaniment with some chords and eighth notes.

108

Musical notation for measures 108-110. The right hand has a more rhythmic melody with eighth notes, and the left hand continues with a steady accompaniment.

111

Musical notation for measures 111-112. Measure 112 features a key signature change to two flats (B-flat major or D-flat minor) and includes a fortissimo (*fz*) dynamic marking in the right hand.

113

Musical notation for measures 113-115. Measure 115 includes a double bar line and a repeat sign. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment. The tempo marking *20* is indicated at the end of the system.

116

RIT.

Musical notation for measures 116-118. Measure 116 includes a tempo change to *20* and the instruction *ALLEGRA MOLTO*. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment. The tempo marking *20* is indicated at the end of the system.

117

H $q = 72$ TEMPO PRIMO

120

123

127

129 TEMPO