

Queen Medley

Queen
arr. Robert Weirauch

(♩. = 150) Crazy Little Thing Called Love

The musical score is written for a 4-part choir (T1, T2, Baritone, Bass) and includes a piano introduction. The key signature is D major (two sharps) and the time signature is 12/8. The tempo is marked as quarter note = 150. The score is divided into two systems, with the first system starting at measure 4 and the second system starting at measure 7. The lyrics are: "This thing called love, I just this thing called love this thing called love this thing called love can't handle it. This thing called love, ooh ooh ooh".

10

I must a-get 'round to it, I ain't rea-

ooh oh yeah ooh, I ain't rea-

ooh oh yeah ooh, I ain't rea-

ooh oh yeah ooh, I ain't rea-

13

dy, Cra - zy lit - tle thing called love.

dy, Cra - zy lit - tle thing called love.

dy, Cra - zy lit - tle thing called love.

dy Cra - zy lit - tle thing called love.

(♩ = 108) I Want To Break Free

16

I want to break free, I want to break free.

I want to break free, I want to break free.

I want to break free, I want to break free.

I want to break free, I want to break free.

Detailed description: This block contains the first system of the musical score, measures 16 through 19. It features four staves: two vocal staves (treble clef) and two bass staves (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 108. The lyrics 'I want to break free,' are repeated on each staff. The melody includes triplet markings over the notes 'free' in each line.

20

I want to break free from your lies, you're so self - sa - tis - fied, I don't

I want to break free from your lies, you're so self - sa - tis - fied, I don't

I want to break free from your lies, you're so self - sa - tis - fied, I don't

I want to break free from your lies, you're so self - sa - tis - fied, I don't

Detailed description: This block contains the second system of the musical score, measures 20 through 23. It features four staves: two vocal staves (treble clef) and two bass staves (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 108. The lyrics 'I want to break free from your lies, you're so self - sa - tis - fied, I don't' are repeated on each staff. The melody includes triplet markings over the notes 'free', 'lies', and 'self' in each line.

23

need you, I've got to break free. God

27

(♩ = 110) **Another One Bites The Dust**

knows, God knows I want to break free.

31

An - o - ther one bites the dust An - o - ther one bites the dust

An - o - ther one bites the dust An - o - ther one bites the dust

This musical score consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a common time signature (C). They contain the vocal melody for the lyrics 'An - o - ther one bites the dust'. The bottom two staves are bass clefs with the same key signature and time signature, containing a bass line with several rests.

35 **Radio Ga Ga**

An - o - ther one bites the dust An - o - ther one bites the dust

An - o - ther one bites the dust An - o - ther one bites the dust

All we hear is Ra - di - o ga ga, Ra-di-o goo goo, Ra - di - o ga ga.

All we hear is Ra - di - o ga ga, Ra-di-o goo goo, Ra - di - o ga ga.

This musical score consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a common time signature (C). They contain the vocal melody for the lyrics 'An - o - ther one bites the dust'. The bottom two staves are bass clefs with the same key signature and time signature. The third staff contains the lyrics 'All we hear is Ra - di - o ga ga, Ra-di-o goo goo, Ra - di - o ga ga.' and the fourth staff contains the same lyrics. The bass line in the bottom two staves is more active than in the first section, featuring eighth and sixteenth notes.

39

An - o-ther one bites the dust Ra-di-o what's new?

An - o-ther one bites the dust Ra-di-o what's new?

All we hear is Ra - di - o ga ga, Ra-di-o blah blah. Ra-di-o what's new?

All we hear is Ra - di - o ga ga, Ra-di-o blah blah. Ra-di-o what's new?

(♩ = 83) Bicycle Race

43

Ra-di-o, some-one still loves you! I want to ride my
[ad lib. bicycle bells]

Ra-di-o, some-one still loves you! [ad lib. bicycle bells]

Ra-di-o, some-one still loves you! [ad lib. bicycle bells]

Ra-di-o, some-one still loves you!

49

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

52

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

55

where I like. I say white, I say bite.

where I like. I say white, I say bite.

You say black, you say bark, You say shark,

You say black, you say bark, You say shark,

57

I say, hey man, Jaws was ne-vermy scene, and I don't like Star Wars.

I say, hey man, Jaws was ne-vermy scene, and I don't like Star Wars.

You say Rolls,

You say Rolls,

59

I say Royce, give me a choice. I say Christ, I don't believe in Peter Pan,
 I say Royce, give me a choice. I say Christ, I don't believe in Peter Pan,
 you say God, You say Lord,
 you say God, You say Lord,

61

Fran-ken-stein or Su-per-man, all I want to do is bi-cy-cle, bi-cy-cle,
 Fran-ken-stein or Su-per-man, all I want to do is bi-cy-cle, bi-cy-cle,
 all I want to do is bi-cy-cle, bi-cy-cle,
 all I want to do is bi-cy-cle, bi-cy-cle,

63

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

Detailed description: This block contains a four-staff musical score for the song 'Bi-Cy-Cle'. The first staff is a vocal line in treble clef with lyrics 'bi - cy - cle. I want to ride my'. The second and third staves are vocal lines in treble and bass clefs respectively, with lyrics 'bi - cy - cle bi - cy - cle, bi - cy - cle, bi - cy - cle.' and 'bi - cy - cle. bi - cy - cle, bi - cy - cle, bi - cy - cle.'. The fourth staff is a bass line in bass clef with lyrics 'bi - cy - cle. bi - cy - cle, bi - cy - cle, bi - cy - cle.'. The music features a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes various rhythmic patterns such as eighth and sixteenth notes, and rests. There are also dynamic markings like 'p' (piano) and 'f' (forte) throughout the score.

(♩ = 72) Bohemian Rhapsody (I)

66

[Ten. ad lib.]
 Ma-ma, just killed a man, put a
 [Ten. ad lib.]
 Ma-ma, just killed a man, put a
 Ma³-ma, just killed a man, put a
 Ma³-ma, just killed a man, put a

Detailed description: This block contains a four-staff musical score for the first part of 'Bohemian Rhapsody'. The first staff is a vocal line in treble clef with lyrics 'Ma-ma, just killed a man, put a'. The second and third staves are vocal lines in treble and bass clefs respectively, with lyrics 'Ma-ma, just killed a man, put a' and 'Ma³-ma, just killed a man, put a'. The fourth staff is a bass line in bass clef with lyrics 'Ma³-ma, just killed a man, put a'. The music is in a 4/4 time signature and features a key signature of two flats (Bb and Eb). It includes a '2' above the first measure of each staff, indicating a double bar line. There are also dynamic markings like 'p' (piano) and 'f' (forte) throughout the score.

70

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

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

gun a - gainst his head, pulled my trig-ger, now he's dead. Ma³-ma, life had

gun a - gainst his head, pulled my trig-ger, now he's dead. Ma³-ma, life had

73

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

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

just be-gun, but now I've gone and thrown it all³ a - way.

just be-gun, but now I've gone and thrown it all³ a - way.

76

Ooh ooh ooh ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh,

Ooh ooh ooh ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh,

Ma-ma, ooh, did-n't mean to make you cry, if I'm not back a-gain this time to mor-

Ma-ma, ooh, did-n't mean to make you cry, if I'm not back a-gain this time to mor-

80

ooh as if no-thin' real-ly ma - ters.

ooh as if no-thin' real-ly ma - ters.

row, car-ry on, car-ry on as if no-thin' real-ly mat - ters.

row, car-ry on, car-ry on as if no-thin' real-ly mat - ters.

(♩ = 81) We Will Rock You

83

[tutti] [clap hands]

[stamp feet]

[repeat ad lib.;
crowd participation]

86

This musical score is for the song 'We Will Rock You'. It consists of five staves. The first four staves are vocal parts for Soprano, Alto, Tenor, and Bass, respectively. Each staff contains the lyrics 'We will, we will rock you.' followed by a repeat sign and then 'We will, we will'. The fifth staff is a drum part with a simple rhythmic pattern of eighth notes and rests, marked with 'x'.

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

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

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

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

(♩ = 84) **The Show Must Go On**

89

This musical score is for the song 'The Show Must Go On'. It consists of five staves. The first four staves are vocal parts for Soprano, Alto, Tenor, and Bass, respectively. Each staff contains the lyrics 'rock you.' followed by a repeat sign and then 'The show must go on,'. The fifth staff is a drum part with a simple rhythmic pattern of eighth notes and rests, marked with 'x'.

rock you. The show must go on,

92

the show must go on In -

[gradual fade out]

95

side my heart is brea-king, my make-up may be fla - king but my smile still

side my heart is brea-king, my make-up may be fla - king but my smile still

side my heart is brea-king, my make-up may be fla - king but my smile still

side my heart is brea-king, my make-up may be fla - king but my smile still

(♩ = 144) Bohemian Rhapsody (II)

98

stays on.

stays on.

stays on.

stays on.

101

Sca-ra - mouche, Sca - ra-mouche, will you

Sca-ra - mouche, Sca - ra-mouche, will you

Sca-ra - mouche, Sca - ra-mouche, will you

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

104

do the fan - dan - go? Thun-der - bolt and light - ning, ve - ry, ve - ry fright - 'ning

do the fan - dan - go? Thun-der - bolt and light - ning, ve - ry, ve - ry fright - 'ning

do the fan - dan - go? Thun-der - bolt and light - ning, ve - ry, ve - ry fright - 'ning

Thun-der - bolt and light - ning, ve - ry, ve - ry fright - 'ning

Detailed description: This block contains the musical notation for measures 104 to 106. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "do the fan - dan - go? Thun-der - bolt and light - ning, ve - ry, ve - ry fright - 'ning".

107

me. Ga - li - le - o, Ga - li - le - o, Ga - li - le - o Fi - ga -

me. Ga - li - le - o, Ga - li - le - o, Ga - li - le - o Fi - ga -

me. Ga - li - le - o, Ga - li - le - o,

me. Ga - li - le - o Fi - ga -

Detailed description: This block contains the musical notation for measures 107 to 110. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "me. Ga - li - le - o, Ga - li - le - o, Ga - li - le - o Fi - ga -".

110

ro Oh.

ro Oh.

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

ro Oh.

114

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

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

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

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

118

Ea - sy come, ea - sy go, will you let me go? No we

Ea - sy come, ea - sy go, will you let me go? No we

No we

Bis - mil - lah.

122

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

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

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

Bis-mil-lah. Bis-mil-lah.

126

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 go. Will not let you go. Ne-ver, ne-ver, ne-ver, ne-ver let me

Let me go. Let me go.

129

Oh. No no no no no no no.

Oh. No no no no no no no.

go. Oh ma-ma

Oh. No no no no no no no.

132

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

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

mi-a, ma-ma mi-a. Be - el - ze-bub has a de-vil put a-side for

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

136

molto rit.

me, for me, for me.

(♩ = 62) We Are The Champions

140

The musical score for measures 140-144 consists of four staves. The top two staves are in treble clef with a soprano and alto vocal line. The bottom two staves are in bass clef with a tenor and bass vocal line. The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are: "We are the cham - pions my friends, and we'll keep on".

We are the cham - pions my friends, and we'll keep on

We are the cham - pions my friends, and we'll keep on

We are the cham - pions my friends, and we'll keep on

We are the cham - pions my friends, and we'll keep on

145

The musical score for measures 145-149 consists of four staves. The top two staves are in treble clef with a soprano and alto vocal line. The bottom two staves are in bass clef with a tenor and bass vocal line. The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are: "fight - ing till the end. We are the cham - pions,".

fight - ing till the end. We are the cham - pions,

fight - ing till the end. We are the cham - pions,

fight - ing till the end. We are the cham - pions,

fight - ing till the end. We are the cham - pions,

150

we are the cham - pions, ooh we are the
we are the cham - pions, ooh we are the
we are the cham - pions, no time for lo - sers, we are the
we are the cham - pions, ooh 'cause we are the

155

A bit slower *rit.*

cham - pions of the world.
cham - pions of the world.
cham - pions of the world.
cham - pions of the world.