

Queen II



QUEEN: PROCESSION

```

Channel 1
E-|-3-5-6-6-|-3-5-6-5-6-5-3---3-----5---1---1---1---1---3-0-1-0-----|
B-|-3-7-8-8-|-5-----6-6---6-5-3-----7---3-2-3---3-2-3---3-1-1---3---1-3-----|
G-|-3-7-7-7-|-5-----5-7---5---5-4---7---2---2---3-2-3---4-0-2---5-4-2-0-----|
D-|-----|-----7-5-----5-3-2-0-----|
A-|-----|-----|
E-|-----|-----|
|
| Channel 2          fade in/fade out volume control
E-|-----|-----|
B-|-----|-----|
G-|-----|-----|
D-|-----|-----0-----0-----|
A-|-----|-----0-----1-----2-3-----0-----|
D-|-----|-----0-----3---5-----5-----|

```

```

Channel 2
E-|-7-8-10-10-10----|-12-----13---15-15---|-12-14-15-15-----|
B-|-8-8-10-12-12----|-15-13--15---17-17---|-13-15-17-17-----|
G-|-7-9-11-12-12----|-12-----17-16-17-17---|-14-16-17-17-----|
D-|-----|-----|
A-|-----|-----|
E-|-----|-----|
|
| Channel 1          fade in/fade out volume control
E-|-----|-----|-3-----|-0-----|
B-|-----|-----|-3-3-3-1-----|-3-5-3-1-----|-3-1-1-----|
G-|-----|-----|-2-4-0-0-----|-4-5-4-2-----|-4-2-2-----|
D-|-----|-----|-4-5-3-2-----|-5-5-5-2-----|--2-2-----|
A-|-----|-----|-5-5-5-3-----|--3-2-0-----|--0-0-----|
D-|-----|-----|-5-5-5-3-----|--3-2-0-----|--2-----|

```

```

Channel 2
E-|-12-14-15-15-17-19-19-20-22-22-----|
B-|-13-15-17-17-19-20-20-22-24-22-----|
G-|-12-14-16-17-19-21-19-21-23-23-----|
D-|-----|
A-|-----|
E-|-----|
|
| Channel 1          fade in/fade out volume control
E-|-----|
B-|-----|
G-|-----|-12-12-12-11-----|
D-|-----|-12-12-12-12-----|
A-|-0-----|-14-10-10-12-----|
D-|-----|-2-----5-----0-----|

```

This tab is unfortunately not playable at several places.
Channel 1 and 2 mean left and right stereo channels.

Father To Son

Queen
Queen II

Words & Music by Brian May

♩ = 80

Intro

A1

Musical notation for the Intro section, measures 1-7. The guitar TAB staff shows fret numbers and 'X' marks for muted strings.

8

G Bm/F# Em D/A C

Musical notation for measures 8-11, including guitar TAB and chord diagrams for G, Bm/F#, Em, D/A, and C.

D/A G Bm/F# E

Musical notation for measures 12-14, including guitar TAB and chord diagrams for D/A, G, Bm/F#, and E.

B1

G C G Am/E G D/A

Musical notation for measures 15-18, including guitar TAB and chord diagrams for G, C, G, Am/E, G, and D/A.

A2

G Bm/F# Em D/A

C D/A G Bm/F#

E B2 G C G

Am/E G C

D

E

F

Solo

Outro

93

0 3 12 12 14 12 12 11 14 14 12 10 8 10

97

12 10 9 6 6 3 5 5 4 2 3 2 0 3 5 7 5 7 5 4 7 4 7 8 5 7 5 8 5 7 4 7

99

5 8 5 5 8 5 5 6 8 5

101

8 5 8 6 5 8 6 7 6 8 7 5 7 5 7 5 6 8 8 8 5 5 5 8

103

7 5 7 4 4 7 6 8 6 5 8 5 5 7 8 10 12 8 10 8 8 8 7 5

106

8 6 8 6 8 6 10 8 6 7 8 7 5 6 5 12 12 10 8 10 8 7

full full full

109

8 7 10 13 13 13 15 12 13 12 13 12 13 12 13 12 12 10 13

full full full

111

12 13 12 9 12 10 9 12 12 10 12 14 12 10 13 15 17 17 15 17

full full full full

Hold bend

114

15 12 13 15 15 12 14 12 12 14 12 12 12 9 12 10 12 10 9 12 10 9 10 12 10 12 9 12 10 12

116

7 8 10 7 8 7 8 9 7 10 9 7 10 9 7 6 10 8 10 10 8 10 10 8 10 10 8 10

full

White Queen

(As It Began)

Queen

Queen II

Words & Music by Brian May

♩ = 70

1

T
A
B

♩ = 70
Tempo 70

9

3 0 0 2
3 3 2
0 2 2 2 2

3 2
3 3
0 0

2 2
3 2
0 2

3 2
3 3
0 0

3 0
2 0
0 2

♩ = 75
Tempo 75

15

5 5 3 5
2 2 2
0 0 2
0 2 2
0 2 2
0 2 2
0 2 2 2 2
1 0 2 2 2
1 0 2 2 2

20

2 2 0 2 2 1
1 0 2 2 2
0 2 2 2 2
1 0 2 2 2

24

28

33

39

44

48

52

2 2 0 2 2 1 | 1 0 2 2 2 2 | 2 2 2 2 3 2 2 | 0 2 3 2 1 2 3 2

56

3 2 3 0 | 0 2 2 2 2 2 2 | 2 0 1 2 2 2 2 2 | 2 2 0 1 2 2 2 2 2 2

60

1 0 | 0 0 0 | 2 0 1 2 2 2 2 2

63

0 1 2 2 2 0 2 2 | 2 1 2 2 0 2 2 2 | 1 2 1 2 2 2 0 2

66

1 2 2 2 2 0 2 2 | 2 0 1 2 2 2 2 2 0 2 2 | 1 2 2 2 2 2 1 1

69

0 0 0 0 0 3 2 2 0 3 2
2 2 2 2 2 4 4 2 0 4 3 0
1 0 0 0 0 5 0 0 2 5 0 9 7 0

additional E-Guitar

74

full 1½ full ½
11 12 14 12 10 13 12 10 12 10 13 13 12 10 13 11 12 11

78

12 13 12 11 12 13 12 11 12 12 10

84

5 0 0 0 0 3 0 3 3 3 2 3 0
3 0 0 0 0 2 0 0 0 0 3 2 0
2 4 2 4 2 0 0 4 0 2 0 2 2 0 2
0 2 2 2 2 2 5 0 2 0 0 3 2 0

rall. ----- ♩ = 65

89

0 0 7 1
3 2 5 4 0 2 2

White Queen (as it began)

Words & Music by Queen

♩ = 120

1

6

TAB

0 0 3 0 0 2 3 2 3 2 3 2 0 3 0 0

7

12

let ring let ring

5 0 2 2 0 0 2 0 2 2 1 0 2 2 2 1

3 0 2 2 2 2 2 2 0 2 2 2 2 2 3

13

16

let ring let ring let ring

0 2 2 2 2 2 2 0 2 2 1 1 4 2 2 2 2

1 2 0 3 1 1 0

17

20

let ring let ring

0 2 2 2 0 0 0 3 0 7 5 5 5 5 5 5 2

3 0 3 2 2 7 7 0 2

Chorus (sounds better with Overdriven)

21

24

3 2 1 2 3 2 2 2 3 2 2 0 2 0 2

3 3 2 2 3 2 0 2 2 3 2 0 2 0 2

4 4 2 2 3 2 5 0 2 0 2

26

3 2 0 0 3 2 0 0 3 2 0 0

4 3 2 2 4 3 2 2 4 3 2 2

5 0 2 2 5 0 0 2 5 0 0 2

32

let ring let ring let ring

1 0 2 2 2 2 2 2 2 2 0 3

0 2 2 2 2 2 2 2 2 2 0 3

36

let ring let ring

2 1 1 4 2 2 2 2 2 2 3 2 0 2 1

0 2 2 2 2 2 2 2 2 2 0 2 0 2 1

40

2 1 2 2 2 2 2 2 2 2 0 2 2 2 0 1

0 2 2 2 2 2 2 2 2 2 0 2 0 1 3

44

let ring

2 2 2 0 2 2 2 1 2 2 0 2 2 2 1 2 1 0 2

3 1 1 1 1 2 2 2 2 2 2 2 2 2 2 2 2 2

Some Day One Day

A E D E A :]

 A D
You never heard my song before
 A
The Music was too loud
 D
But now I think you hear me well
 A
For now we both know how
 E D
No star can light our way
 A E
In this cloud of dark and fear
 A E D A
But some day, one day...

Funny how the pages turn
and hold us in between
A misty castle waits for you
And you shall be a queen
Today the cloud hangs over us
And all is grey
But some day, one day...

When I was young and you were me
And we were very young
Together took us nearly there
The rest may not be sung
So still the cloud it hangs over us
And we're alone
But some day, one day...
We'll come home

The Loser in the End

Queen
Queen II

Words & Music by Roger Taylor

$\text{♩} = 145$

1

T
A
B

9

2 2 2 7 7 5 7 3 7 7 7 7 7 7 7 7 7 7 7 7 7

14

5 7 7 7 7 3 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

19

3 7 7 7 7 7 5 7 7 7 5 5 5 5 5 5 5 5 5 5 5

24

5 7 7 7 7 7 5 7 7 7 7 3 7 7 7 7 7 7 7 7 7 3

30

Musical notation for measures 30-35. Measure 30 features a whole note chord with a bar line. Measures 31-35 contain eighth-note chords. The bass line includes fingerings: 5 3, 5 3, 7 5, 7 5, 5 3, 5 7, 5 7, 5 7, 3 7, 5 7, 5 7, 5 7.

36

Musical notation for measures 36-40. Measures 36-40 contain eighth-note chords. The bass line includes fingerings: 7 5, 7 5, 7 5, 7 5, 7 5, 5 3, 5 7, 5 7, 5 7, 3 7, 5 7, 5 7, 5 7, 7 5, 7 5, 7 5.

41

Musical notation for measures 41-45. Measures 41-45 contain eighth-note chords. The bass line includes fingerings: 7 5, 7 5, 7 5, 7 5, 7 5, 5 3, 5 7, 5 7, 5 7, 3 7, 5 7, 5 7, 5 7, 7 5, 7 5, 7 5, 7 5.

46

Musical notation for measures 46-50. Measures 46-50 contain eighth-note chords. The bass line includes fingerings: 5 3, 5 7, 5 7, 5 7, 5 7, 3 7, 5 7, 5 7, 5 7, 7 5, 7 5, 7 5, 5 5, 5 5, 5 5, 5 5, 5 5, 5 5.

51

Musical notation for measures 51-55. Measure 51 has eighth-note chords. Measure 52 has a whole note chord. Measures 53-55 have eighth-note chords. The bass line includes fingerings: 5 5, 5 5, 5 5, 5 5, 5 5, 7 5, 7 5, 7 5, 7 5, 5 3, 5 7, 5 7, 5 7, 3 7, 5 7, 5 7, 5 7.

56

Musical notation for measures 56-60. Measures 56-58 contain eighth-note chords. Measure 59 has a whole note chord. Measure 60 has eighth-note chords. The bass line includes fingerings: 7 5, 7 5, 7 5, 3 5, 5 3, 5 3, 7 5, 7 5, 7 5, 7 5.

62

5 7 7 7 7 3 7 7 7 7 7 7 7 7 7 7 7 5

3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3

67

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3

71

7 7 7 7 7 7 7 7 7 7 7 5 2 0 5

5 5 5 5 5 5 5 5 5 5 5 3 0 0 3

79

2 2 2 2 2 2 2 2 2 2 2 0 2 2 0

0 3 0 3 3 0 0 3 3 0 3 0

89

7 7 7 7 7 5 7 7 7 7 7 7 7 7 7 7 7 5

5 5 5 5 5 3 5 5 5 5 5 5 5 5 5 5 5 5

94

0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

99

106

pull off hammer on pull off

110

hammer on

114

118

122

15 17 13 13 10 13 14 13 14 13 14 13 17

full

126

16 14 17 14 16 15 16 14 16 18 16 17 3 12 12

129

12 13 12 13 14 13 14 14 14 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 14

$\frac{1}{2}$

133

14 16 17 14 0 5 7 7 5 7 5 7 5 5 7 5 5

$1\frac{1}{2}$

137

7 5 7 5 7 5 7 8 8 9 7 7 12 14 12 14 14 12 14

full full full

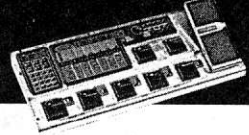
141

full

full

12 14 12 14 12 12 13

-1



"OGRE BATTLE"

As heard on *Queen II* (ELEKTRA)

Words and Music by **Freddie Mercury** • Transcribed by **Jeff Perrin**

Chord diagrams for the following chords:

- A5**: 11
- E5**: 1
- D5**: 13
- G5**: 2 34
- G5/F#**: 1 34
- B5**: 134
- C5**: 3 1
- Am7**: 2 1
- D/F#**: T 13
- Csus2**: 2 34
- G/B**: 1 34
- D**: 132
- Dm7**: 2 1 1
- D6(no3)**: 1
- E5^{VII}**: 144
- Am**: 3 1
- D5^V**: 144

A Intro (0:34)

Moderately ♩ = 110

A5

N.C.

N.C.(A5)

(sound effects and backwards vocal)

*Gtr. 1 (elec. w/dist.)

P.M.-----

1

Two guitar tracks (T and B) for the Intro section. The guitar track includes notes and fret numbers (e.g., 2, 0, 2-3, 5-5-0-2-3-3, 2-3-5-5-0-2-3-3, 5-3, 5-5-0-3, 5-5-0-2). The bass track includes notes and fret numbers (e.g., 0, 0, 0, 0, 2-3, 5-5-0-2-3-3, 2-3-5-5-0-2-3-3, 5-3, 5-5-0-3, 5-5-0-2). Annotations include "(two gtrs. arr. for one)", "** repeat previous chord", and "† repeat previous beat".

4

Two guitar tracks (T and B) for the main section. The guitar track includes notes and fret numbers (e.g., 3-3-0-2, 3-3-0, 0, 3, 3, 3, 3, 2, 0). The bass track includes notes and fret numbers (e.g., 14-12-14-14-12-14-14-12-14-14-12-14-14, 14). Annotations include "(G5)", "A5", "E5", and "(repeat previous measure)".

B (0:47, 2:06)

A5

E5

N.C.(G5)

(A5)

7 ("forward" music begins here on recording)

P.M.-----

Two guitar tracks (T and B) for the main section. The guitar track includes notes and fret numbers (e.g., 0, 3, 3, 3, 3, 2, 0, 3-3-2-0, 5-5-3-0). The bass track includes notes and fret numbers (e.g., 14-14-12-14-14-12-14-14-12-14-14-12-14, 14, 3-3-2-0, 5-5-3-0). Annotation includes "Bass Fig. 1".

(2nd time) skip ahead to **E**

Now once upon
Huh

(C5) (D5) (F5) (G5) A5 D5

11

C 1st and 2nd Verses (1:03, 1:33)

(2.) great a time an old man told me a fable when the piper is gone and the
big cry and he can swallow up the ocean with a mighty tongue he catches flies and the
G5 G5/F# B5 E5 G5 E5

Grts. 2 and 3 play Fill 2 second time (see below)

14

let ring - - - - - P.M. P.M. P.M. P.M.

soup is cold on the table And if the black crow flies to find a new destination
palm of a hand incredible size One great big eye has to focus in your direction
C5 Am7 D5 D/F# G5 G5/F# B5 E5

Grts. 2 and 3 play Fill 1 first time (see below)

Gr. 1 substitutes Rhy. Fill 1 second time (see below)

Grts. 2 and 3 play Fill 3 second time (see below)

17

P.M. P.M. P.M.

Fill 1 (1:09)

Gr. 2 (elec. w/dist.)

Gr. 3 (elec. w/dist.) P.M.

Fill 2 (1:35)

Grts. 2 and 3

dive w/bar

Fill 3 (1:43)

Gr. 2

Rhy. Fill 1 (1:39)

C5 Am7 D5

Gr. 1 P.M.

"OGRE BATTLE"

GNX4 powered

download Guitar Workstation® presets @ www.digitech.com

That is the sign
Now the battle is on

Yeah yeah yeah

Come tonight
Come tonight

G5 N.C.(E5) D5 N.C.(A5)

20

Come to the ogre site
Come to the ogre site

Come to ogre
Come to ogre

battle fight
battle fight

1. He gives a

D5

23

(let ring into meas. 27 second time)

2. go back to **B**

D (2:02) A5 E5

27 Gtr. 1

24 23 0

3 3 3 3 2 0

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

E (2:22) **F** 3rd Verse (2:26)

The ogre men are still inside the two-way mirror mountain You

A5 A5

30 Gtr. 1 let ring

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

4 2 0

Bass

gotta keep down right out of sight You can't see in but they can see out Ooh keep a look out The
B5

34 P.M. ₇ P.M. ₇ P.M. ₇

G (2:40)
ogre men are coming out from the two-way mirror mountain They're running up behind and they're coming all about Can't go east 'cause you gotta go south

38 B5

H Interlude (2:49)

D5 Csus2 G/B Csus2 D Csus2 G/B

42 Gtr. 2

Gtr. 3

Gtr. 1
let ring throughout

Bass

"OGRE BATTLE"

w/ various ad lib sound and vocal effects

D

46

Rhy. Fig. 1

end Rhy. Fig. 1

D

Gtr. 1 plays Rhy. Fig. 1 one and one half times simile (see meas. 46)

50 Gtr. 2

Gtr. 3

let (4) ring

Bass

I 4th Verse (3:22)
Ogre men are going home the
N.C.(A5)

Gtr. 1 fades from mix

54

let (4) ring

great big fight is over Bugle blow let trumpet cry Ogre battle lives forever more

A5 Dm7 D5 D6(no3) E5^{VII} Am

58 *Gtrs. 2 and 3

*Gtr. 2 plays top notes, Gtr. 3 bottom.

Gtr. 1 P.M. -----

Bass

Oh You can come along You can come along Come to ogre battle

D5^V (A5) Am N.C.(Bm)

62

P.M. ----- P.M. P.M.

J **Outro** (3:44)

A5 N.C.(G5)

67 Gtr. 1 P.M. -----

Bass plays Bass Fig. 1 simile (see meas. 7)

(A5) (C5) (D5) (F5) (G5) Ah ah ah ah ah

A5

72 Gtr. 2 full ----- Gtrs. 2 and 3 -----

Gtr. 1 P.M. -----

The Fairy Fellers Master-Stroke

Queen
Queen 2

Words & Music by Freddie Mercury

♩ = 165

1

TAB

	7	7	7	8	7	7	7	8	7	7	7	8	7	7	7	8	7	7	7	8
	8	8	8	10	8	8	8	10	8	8	8	10	8	8	8	10	8	8	8	10
	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

6

TAB

7	7	7	8	7	7	7	8	3	3	3	3	3	3	3	3	3	3	3	3	3	
8	8	8	10	8	8	8	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	9	9	9	9	5	4	5	4	3	2								7

12

TAB

	5	5	2	7	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
	3	2	0	0	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

17

TAB

	9	9	9	9	7	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7
	10	10	10	10	9	10	10	10	10	9	8	8	8	8	8	8	8	8	8	8	8
	12	12	12	12	10	12	12	12	12	10	9	9	9	9	9	9	9	9	9	9	9

20

TAB

	8	8	8	10	8	7	7	8	7	5	7	7	7	8	7	7	7	8	8	8	8
	9	9	9	9	9	7	7	7	7	5	8	8	8	10	8	8	8	8	10	10	10
	9	9	9	10	9	7	7	9	7	5	9	9	9	9	9	9	9	9	9	9	9

25

7 7 7 8 7 7 7 8
8 8 8 10 8 8 8 10
9 9 9 9 9 9 9 9

5 4 2 5 4 2 0 2 5
5 5 0 5 5 2 2 0 3
3 2 0 3 2 0 0 3

31

0 5 3 5 7 3 3 1 1 1 1 3 2 0 2 5 0 2 3

39

1 1 1 3 3 3 5 4 2 5 4 2 0 2 5 0 2 3

45

0 5 3 5 7 3 3 1 0 1 3 3 1 1 1 3 2 0 2 3 0

52

1 3 2 0 2 3 2 3 2 3 2 3 5 2 3 2 3 5 3

56

2 3 2 3 2 3 2 3 1 2 4 3 6 4 6 4 6 5 8 6 5

60

6 4 6 4 6 5 8 6 5 6 5 3 5 3 6 3 6 5 6 5 6 5 3 5 6 5 3 5

64

5 6 5 3 5 3 6 3 6 5 6 5 6 5 3 5 6 5 3 5 5 6 5 3 5 3 6 3 6 5 6 5 6 5 3

67

6 7 6 4 6 5 6 5 3 5 5 6 5 3 5 5 6 5 5 6 5 3 5 5 6 5 3 5 5 6 5

70

4 5 4 4 4 5 4 5 4 5 4 5 4 5 6 ^{1/2} 0 2 2 3 5 7 8

76

7 8 7 5 7 5 3 0 0 0 2 2 2 2/0

81

2 2 2 2 0 2 4 0 3 2 0 0 0 0 3 0 2 3 2 0

86

Musical notation for measures 86-92. The top staff shows a melody with eighth and quarter notes, including a sharp sign. The bottom staff shows guitar fretting numbers: 0 2 3 | 5 5 3 5 7 | 3 3 | 3 3 3 | 2 0 | 3 | 0.

93

Musical notation for measures 93-99. The top staff shows a melody with eighth notes and a sixteenth-note triplet. The bottom staff shows guitar fretting numbers: 7 7 5 | 1 1 1 3 3 3 | 3 2 | 0 | 2 0 2 0 2 0 | 3 2 | 0.

100

Musical notation for measures 100-102. The top staff shows a melody with eighth notes and a sharp sign. The bottom staff shows guitar fretting numbers: 0 2 3 2 5 | 3 3 | 1 | 1 | 1.

Nevermore

Queen
Queen II

Words & Music by Freddie Mercury

♩ = 100

1

Musical notation for measures 1-4. The top staff is a treble clef in 4/4 time with a key signature of one flat. The bottom staff is a guitar TAB with fret numbers. Measure 1 has a whole rest. Measures 2-4 contain eighth notes and chords.

T
A
B

	3	2	1	1	1	1	1	3		3	2	1	1	1	1	1	3		3	2	1	1	1	1	1	3		3	2	1	1	1	1	3	
--	---	---	---	---	---	---	---	---	--	---	---	---	---	---	---	---	---	--	---	---	---	---	---	---	---	---	--	---	---	---	---	---	---	---	--

5

Musical notation for measures 5-8. Measures 5-6 have eighth notes and chords. Measures 7-8 have eighth notes and chords with some slurs.

	3	2	1	1	1	1	1		2	3	3	2	1	1	1	3	1		2	3	3	2	1	1	3	2		3	2	1	1	1	3	1	
--	---	---	---	---	---	---	---	--	---	---	---	---	---	---	---	---	---	--	---	---	---	---	---	---	---	---	--	---	---	---	---	---	---	---	--

9

Musical notation for measures 9-12. Measures 9-10 have eighth notes and chords. Measure 11 has eighth notes and chords. Measure 12 has eighth notes and chords with a slash.

	3	2	1	1	1	1	1		3	2	1	1	1	1	3	1		3	0	3	2	3	2	3	0		0	1	2	1	0	1	
--	---	---	---	---	---	---	---	--	---	---	---	---	---	---	---	---	--	---	---	---	---	---	---	---	---	--	---	---	---	---	---	---	--

13

Musical notation for measures 13-16. Measures 13-14 have eighth notes and chords with slurs. Measures 15-16 have eighth notes and chords with slurs.

	0	1	0	3	3		3	2	3	2	3	2	0	0		0	3	2	3	2	3	0		0	2	2	2		0	2	0	2	
--	---	---	---	---	---	--	---	---	---	---	---	---	---	---	--	---	---	---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	--

17

Musical notation for measures 17-20. Measures 17-18 have eighth notes and chords with slurs. Measures 19-20 have eighth notes and chords with slurs.

	0	1	0	3	3		0	1	0	3	3		2	0	0	0	2		3	0	2	0	2	3	0								
--	---	---	---	---	---	--	---	---	---	---	---	--	---	---	---	---	---	--	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--

21

Musical notation for measures 21-24. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with triplets and fingerings (1, 2, 3, 0).

25

Musical notation for measures 25-28. The top staff features a melodic line with eighth notes and rests. The bottom staff includes triplets and fingerings (0, 1, 2, 3, 5, 7).

29

Musical notation for measures 29-32. The top staff has a melodic line with eighth notes and rests. The bottom staff shows fingerings (2, 0, 1, 3, 5, 2, 0, 2, 3).

33

Musical notation for measures 33-36. The top staff contains a melodic line with eighth notes and rests. The bottom staff features fingerings (3, 0, 2, 0, 3, 0, 4, 0, 4, 0, 2, 0, 2, 3, 0, 3, 2, 0, 0, 3, 2, 2, 3, 0).

37

Musical notation for measures 37-41. The top staff shows a melodic line with eighth notes and rests. The bottom staff includes fingerings (0, 3, 2, 2, 3, 0, 0, 3, 1, 3, 1, 0, 3, 0, 1, 1, 0, 3, 0, 1).

42

Musical notation for measures 42-45. The top staff features a melodic line with eighth notes and rests. The bottom staff shows fingerings (3, 2, 1, 1, 2, 3, 1, 3, 2, 1, 1, 2, 3, 1, 3, 2, 1, 1, 13).

March Of The Black Queen

Queen
Queen II

Words & Music by Freddie Mercury

♩ = 71

Musical notation for measures 1-8. Includes a treble clef, 4/4 time signature, and a guitar TAB below. The TAB shows fret numbers: 4, 4-5-4-2-4, and 0. A crescendo hairpin is positioned above the staff.

Musical notation for measures 9-14. Includes a bass clef and a guitar TAB below. The TAB shows fret numbers: 5, 3, 0, 2, 2, 2, 2, 1, 2, 0, 2, 4, 4, 2.

Musical notation for measures 15-20. Includes a bass clef and a guitar TAB below. The TAB shows fret numbers: 2, 0, 1, 3, 0, 7, 7-5, 7-4, 4, 7, 7, 7, 7-5, 7-4, 4. Wavy lines above the staff indicate vibrato.

Musical notation for measures 21-25. Includes a treble clef and a guitar TAB below. The TAB shows fret numbers: 7, 7, 7, 14, 14, 14, 15, 14. Wavy lines above the staff indicate vibrato. A crescendo hairpin is positioned above the staff.

Musical notation for measures 26-30. Includes a bass clef and a guitar TAB below. The TAB shows fret numbers: 0, 0, 1, 1, 2, 7, 6, 5, 4, 7, 9, 7, 9, 7, 7, 5.

♩ = 100

32

9 7 5 7 | 7 7 5 7 | 5 3 7 5 | 3 | 1 0 | 3

37

5 4 5 4 5 3 | 5 5 3 5 3 | 5 5 3 5 | 3 2 3 2 3 5 3 1 | 4 2 4 1

39

8 7 5 7 5 | 8 6 7 6 8 6 | 7 6 7 6 5 | 4 4 | 4 | 5 6 | 6 7 | 0 0 0 0 0

42

4 4 4 4 4 | 3 3 3 3 3 | 2 2 2 2 0 1 2 3 | 0 4 0 | 4 3 4

47

3 2 3 | 1 3 | 3 | 1 0 | 3

55

12 | 10 13 10 10 12 | 8 7 7 8 7 | 7 7 5 8 7

62

8 7 5 7 5 | 5 7 8 5 7 | 8 8 8 8 8 8 7 5 | 7 7 | 5 7 6 4 7

67

5 7 6 4 7 | 5 7 6 4 7 5 4 7 | 5 | 5 4 2 3 2 | 1 | 1 | 1

74

1 | 11 10 8 10 | 8 10 8 | 11 10 11 10 11 10 | 10 8 10 | 10 | 17 | 8 | 15

79

17 15 13 15 13 | 17 13 17 13 | 17 15 12 | 15 13 15 13 15 13 | 15 14 15 14 15 14 | 17 14 15 14 17 | 17 17 15 14

82

17 15 13 15 13 | 17 13 | 17 15 17 15 17 | 15 17 15 | 17 15 17 15 14 15 14 | 17 14 | 17 15 17 15 14 15 14 15 14 | 17 17

85

15 15 17 15 | 18 17 18 17 18 | 15 | 15 17 15 18 15 | 15 | 18 15 17 | 14 15 | 14 15 17 15 17 | 14 15 17 | 15 | 20

88

18 17 18 20 18 17 15 17 15 15 15 17 15 17 18 17 15 17 15 18 17 15 18 15 18

91

17 15 18 17 18 15 16 17

98

108

118

128

5 5 6 5 7 5 8 8 5 5 3 4 4 5

136

3 4-6 3
5-7 4

3 3 0 2
0

146

3 0 3 0 3 0 3 0 2 3

154

0 2 3 5 1 3 5 4 5 5 5 2 3 2 0

162

3 2 2 0 3 2 2 0 3 2 2 0 1 3 5 5 1

171

5 5 4 5 5 5 2 0 7 7 5 6 5 3 3 0

180

1 3 0 2 3 0 0 3 0 1 3 0 2 3 0 0 3 0 1 3 0 2 3 0 0

Musical notation for measures 185-190. The top staff shows a melody with eighth and quarter notes. The bottom staff shows guitar fretting numbers: 3 0, 1 3 0 2 3 0 0, 3 3 3 3, 3 3 3 3, 3 3 3 3, 3.

Musical notation for measures 191-195. The top staff shows a melody with eighth and quarter notes, including a sharp sign. The bottom staff shows guitar fretting numbers: 5 4 5 4 5 5, 5 4 5 4 5, 5 8 5 8 7 5 4 7, 5 7 5 7 5 7, 8 9 5 4 5.

Musical notation for measures 196-201. The top staff shows a melody with eighth and quarter notes. The bottom staff shows guitar fretting numbers: 7 4 5 4 5, 7 5 7 5 7 5, 7 5, 3 2 0, 3 1 0 1 3, 0 1 2, 0 1 1, 0 1 0.

Musical notation for measures 202-207. The top staff shows a melody with quarter and eighth notes, including a sharp sign. The bottom staff shows guitar fretting numbers: 5 5 3 5 5, 7, 6, 5, 4, 5 2, 1 1, 3 4 5.

Musical notation for measures 211-218. The top staff shows a melody with quarter notes and rests. The bottom staff shows guitar fretting numbers: 12 13 14, 10 12, 13 15 16, 12 13 14, 3 5, 3 5, 1 4, 1 4, 0 1 2.

Musical notation for measures 219-224. The top staff shows a melody with quarter notes and rests. The bottom staff shows guitar fretting numbers: 1 3 2, 0.



229

Two empty musical staves. The top staff has a fermata symbol at the end. The bottom staff has the number '19' written in the eighth measure.

237

Musical notation for measures 237-240. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows guitar fretting: 3-3, 5-7-5, 5-7-5, 5, 5-7-7, 5-5, 7-7, 5-7, 5-5, 3-0, 2, 3-0, 0, 0, 3-0, 0, 2, 2.

241

Musical notation for measures 241-246. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows guitar fretting: 3, 0, 0-3-0, 0, 2, 3, 0, 3, 1, 3-0, 2, 3, 0, 0, 3, 0, 0, 3-0, 0, 2, 1, 3.

247

Musical notation for measures 247-248. The top staff shows a melodic line with a fermata. The bottom staff shows guitar fretting: 3.

Queen II - Funny How Love Is

Intro (ending of March Of...): C#dim7 G7

Forget your singalongs and your lullabies, Surrender to the city of the fireflies

Dance with the devil in beat with the band, To hell will all of you hand in hand

But now it's time to be gone - forever

Forever

into next song

*strummed guitar chords (and piano chords):

Funny how love is everywhere just look and see
Funny how love is anywhere you're bound to be

Funny how love is every song in every key
Funny how love is coming home in time for tea

Funny, funny, funny, oh

Tomorrow comes, tomorrow brings, Tomorrow brings love in the shape of things

That's what love is, that's what love is

Funny how love can break your heart so suddenly
Funny how love came tumbling down with
Adam and Eve
Funny how love is running wild and feeling free
Funny how love is coming home in time for tea
Funny, funny, funny
From the earth below to the heavens above
That's how far and funny is love
At any time, anywhere
If you gotta make love do it everywhere
That's what love is, that's what love is

Funny how love is everywhere just look and see
Funny how love is anywhere you're bound to be
Funny how love is every song in every key
Funny how love is when you gotta hurry home cause you're late for tea
Funny, funny, funny, oh
Tomorrow comes, tomorrow brings
Tomorrow brings love in the shape of things
At any time, anywhere
If you got to make love do it everywhere
That's what love is, that's what love is

SEVEN SEAS OF RHYE

Words and Music by Freddie Mercury

Figure 3—Intro, Verses, Bridge, Guitar Solo, and Bridge

"Seven Seas Of Rhye" was Queen's first hit song, faring well in the UK and Europe as well as the U.S. and Japan. A Freddie Mercury composition, it originally appeared on the debut album but was also released, in re-recorded form, on the follow-up record, *Queen II*, and as a single in early 1974. For many, it sums up the essence of vintage Queen, with its blend of English progressive rock and post-Hendrix British blues tangents. It also hints at the larger dimensions of later works like "Bohemian Rhapsody."

The intro poses Brian's hard-rock power chords (Gtr. 1) over Freddie's intricate piano figure. May's guitar choir (Gtrs. 2-4) enters in the fifth measure—the parts voiced in parallel triads and liberally flavored with sultry bends and singing vibrato (a veritable model for similar, future episodes from Iron Maiden, the Scorpions, and other harmony-conscious Eurometal bands).

The first verse (0:19) features Brian's propulsive, heavy-metal tinged rhythm guitar comping (Gtr. 1). He employs the familiar galloping rhythm of the genre and adds fret-hand muted scratches to the power-chord work in Rhy. Fig. 1. In the second verse (0:38), May's guitar choir re-enters, again voiced as triads, and adds a beautiful, singing background harmony. Notice the subtle independence between the parts and the use of the D major pentatonic scale (D-E-F#-A-B), the D Mixolydian mode (D-E-F#-G-A-B-C), and D minor pentatonic scale (D-F-G-A-C) in this section.

The bridge (0:57) is leaner and heavy-handed by contrast. Brian moves it along with power-chord stabs and a throbbing, palm-muted bass-note pattern in sixteenths that locks in solidly with the rhythm groove. The basic progression is D-C-G, which implies use of the D Mixolydian mode.

The guitar solo (1:17) takes place in the remote key of B \flat minor. Brian (Gtr. 4) is right on top of the abrupt modulation and comes out swinging with tough, blues-inflected rock lines over the recurring B \flat 5-to-E \flat 5 changes. His melodies are derived from the B \flat minor pentatonic (B \flat -D \flat -E \flat -F-A \flat) and B \flat blues (B \flat -D \flat -E \flat -F \flat -F-A \flat) scales and incorporate characteristic bends, vibrato, and riff-type ostinato licks played exclusively in the eighteenth-position traditional blues-box shape.

The final four measures of the solo return to the original key of D. This return begins with a high bend into the tonic (D) on Gtr. 4, under which Gtr. 2 plays an ascending diatonic scale line (from A-A), colored with thick palm muting. While this sustains, Gtr. 3 picks up the line as an imitation, a fifth below, on D. Meanwhile, Brian adds echo to the second half of the one-octave phrase, which produces a repeating melody fragment maintained through the last three measures and faded into the bridge.

The second bridge (1:36) provides yet another subtle harmonic variation. This time, the familiar gallop-rhythm pattern of one eighth and two sixteenths stays largely on a G5 power chord. In the last four measures, Brian adds an ascending, essentially chromatic, syncopated bass-register line to push forcefully to D for the song's final verse and outro.

Fig. 3

Intro
Moderate Rock ♩ = 122

D5 5fr, G5 13, E5 13, A5 13, C5 13, F#5 13, B \flat 5 13, E \flat 5 13

Gtr. 1 (dist.)

1 (piano) 2

7

Featured Guitars

Gtr. 4	meas. 5-10
Gtr. 1	meas. 11-20
Gtr. 4	meas. 20-30
Gtr. 2	meas. 29-30
Gtr. 1	meas. 31-40
Gtr. 4	meas. 40-48
Gtr. 1	meas. 52-59

8

Slow Demos

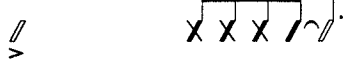
Gtr. 4	meas. 5-10
Gtr. 1	meas. 11-19
Gtr. 4	meas. 20-30
Gtr. 2	meas. 29-30
Gtr. 1	meas. 31-34
	35-40
Gtr. 4	meas. 40-41
	42-48
Gtr. 1	meas. 52-59

G5

D5

E5

A5



Gtr. 4 (dist.)

TAB

Gtr. 3 (dist.)

TAB

Gtr. 2 (dist.)
divisi

TAB

Verse [0:19]

Gtrs. 2, 3 & 4 tacet

D5

Rhy. Fig. 1

A5

Gtr. 1

11

Fear me, you lords and — la-dy preach-ers. I de - scend up-on _ your earth from the

G5

D5

End Rhy. Fig. 1

14

skies. — com-mand _ your ver-y souls, you un - be-liev - ers. Bring be-fore —

E5

A5

D5

17

— me what is mine, — the Sev-en Seas _ of Rhye...

Verse 0:38

Gtr. 1: w/ Rhy. Fig. 1

D5

A5



Gtr. 4

20

8va

Gtr. 3

* Gtr. 2 indicated to left of slashes in TAB (next 6 meas.)

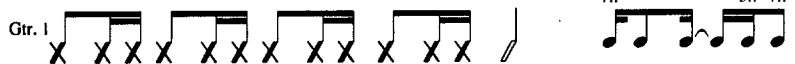
G5

D5

E5

E (5) 7fr

D (5) E (5) 5fr 7fr



24

8va

A5

D5

//

8va



28

full

17

16 12

14 12 10 12 10 12 11 12 12 10 12 10 12 10

semi-Harm.

Bridge 0:57

Gtrs. 2, 3 & 4 tacet

D5 D C5 C G G5 G D5 D C C5

5fr 3fr 3fr 3fr 3fr 5fr 3fr

P.M. P.M. P.M. P.M. P.M.

31

Sis - ter, _____ I live and lie _____ for you. Mis - ter, _____

G G5 G D5 D E5 E

3fr 3fr 5fr 7fr

P.M. P.M. P.M. P.M.

34

do and I'll die. _____ You are mine; I pos - sess you, - be -

Ah. _____

F#5 F# G F# E

9fr 10fr 9fr 7fr

P.M.

36

long to you for - ev - er. _____

ev - er, ev er, ev - er. _____

Guitar Solo 1:17

D5 Eb5 Bb5 Eb5 Bb5 Eb5

Gtr. 4 40

* Played ahead of the beat.

* Played behind the beat.

Bb5 Eb5 Bb5 Eb5 Bb5 Eb5

Gtr. 4 44

Bb5 Eb5 D5

Gtr. 4 47

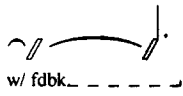
Gtr. 2 Gtr. 3 divisi P.M. * w/ echo repeats

* Delay is set to equal one beat (approx. 492 msec. @ $\text{♩} = 122$), repeating over next 3 meas., fading into Bridge.

Bridge 1:36

Gtrs. 2, 3 & 4 tacet

G5



Gtr. 1 notation with rhythmic patterns (XX) and a note marked '(cont. in notation)'.

50

Vocal line in treble clef with lyrics: Storm the mas-ter mar-a - thon; I'll fly through by flash and thun-der fire and I'll sur-

Storm the mas-ter mar-a - thon; I'll fly through by flash and thun-der fire and I'll sur-

1:52

C5

G/B N.C.(A5)

D5

55

Vocal line in treble clef with lyrics: vive. Then I'll de-fy the laws of na - ture and come out a - live.

vive. Then I'll de-fy the laws of na - ture and come out a - live.

Chorus vocal line in treble clef with lyrics: vive. I'll sur-vive, I'll sur-vive, I'll sur-vive, I'll sur-vive, I'll sur-vive, I'll sur-vive. (Then I'll get you!)

vive. I'll sur-vive, I'll sur-vive, I'll sur-vive, I'll sur-vive, I'll sur-vive, I'll sur-vive. (Then I'll get you!)

Gtr. 1

Guitar line in treble clef with notes and a bar across the strings.

w/ bar

Guitar fretboard diagram showing fingerings: 5 5 5 5 2, 0 2 0 4 0 5.

slack

March Of The Black Queen

Queen
Queen II

Words & Music by Freddie Mercury

♩ = 71

1

Musical notation for measures 1-4. The top staff is a treble clef with a 4/4 time signature. The melody consists of eighth notes and quarter notes. The bottom two staves are labeled 'TAB' and contain fret numbers for the guitar.

TAB

5

Musical notation for measures 5-8. Measures 5-6 continue the melody from the previous system. Measures 7-8 feature a chordal accompaniment with a bass line. The bottom two staves are labeled 'TAB' and contain fret numbers.

10

Musical notation for measures 9-13. Measures 9-10 continue the melody. Measures 11-13 feature a more complex rhythmic pattern with triplets and sixteenth notes. The bottom two staves are labeled 'TAB' and contain fret numbers.

14

Musical notation for measures 14-16. Measures 14-15 continue the melody. Measure 16 features a change in the bass line. The bottom two staves are labeled 'TAB' and contain fret numbers.

17

Musical notation for measures 17-20. Measures 17-18 feature a triplet pattern in the melody. Measures 19-20 feature a change in the bass line. The bottom two staves are labeled 'TAB' and contain fret numbers.

38

3 0 5 5 5 5 7 5 5 5 5 5 4 4 4 4 4
 3 3 1 5 5 5 6 7 7 8 0 5 5 5 5 5
 4 4 2 5 7 7 7 7 7 7 7 7 7 7 7
 5 5 7 8 5 9 9 0 6 8 7 7 7 7 7
 6 6 6 6 6

43

3 3 3 3 3 2 2 2 2 0 1 2 3 5 4 5 4 3 4 3 2 3 2 2 2
 0 0 0 0 0 4 4 4 4 2 3 4 0 7 6 7 6 0 6 0 4 0 4 4 4
 4 4 4 4

49

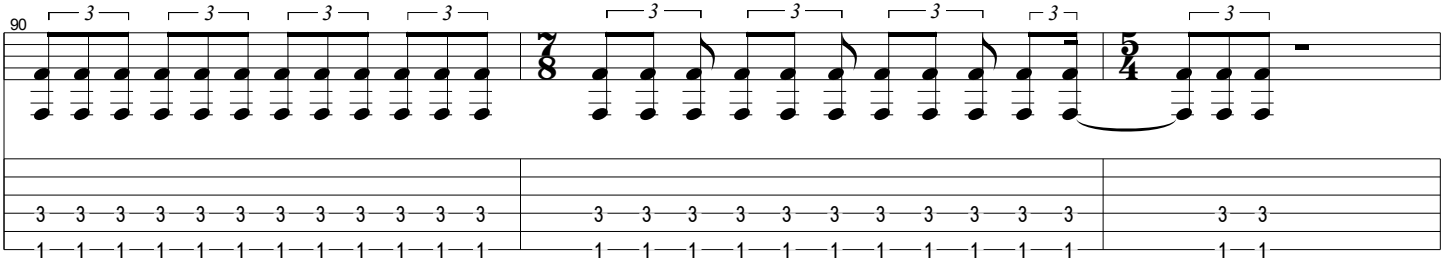
1 3 0 3 1 3 0 1 5 3 15 15 17 15
 2 4 0 3 2 3 0 3 3 17 17 17 17
 3 5 0 3 3 3 0 4 5 17 17 17 17
 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17
 15 20 17 15 15 12 10 13 12 10 8 7 8 7

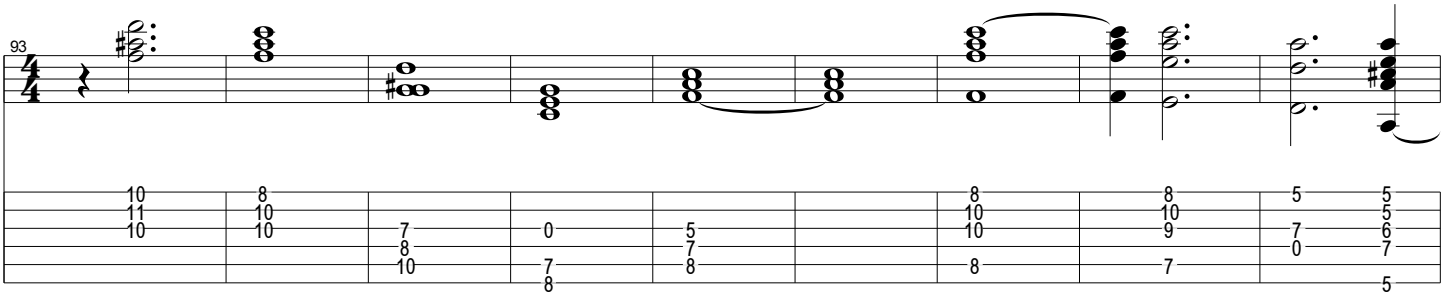
55

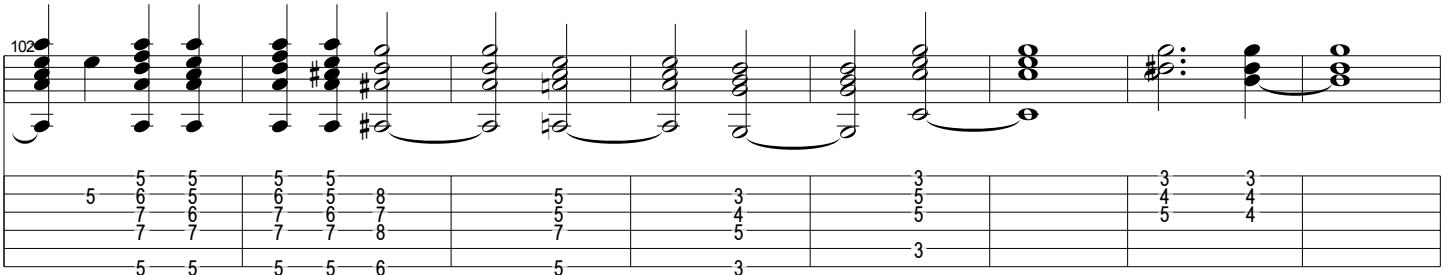
15 15 17 15 0 0 0 0 10 10 10 10 7 7 7 7
 17 17 18 17 0 0 10 10 10 10 8 8 8 8
 17 17 17 17 17 17 12 12 12 12 9 10 9 9
 17 17 19 17 17 17 15 12 10 8 7 8 7
 20 17 15 17 12 10 13 12 10 8 7 8 7

62

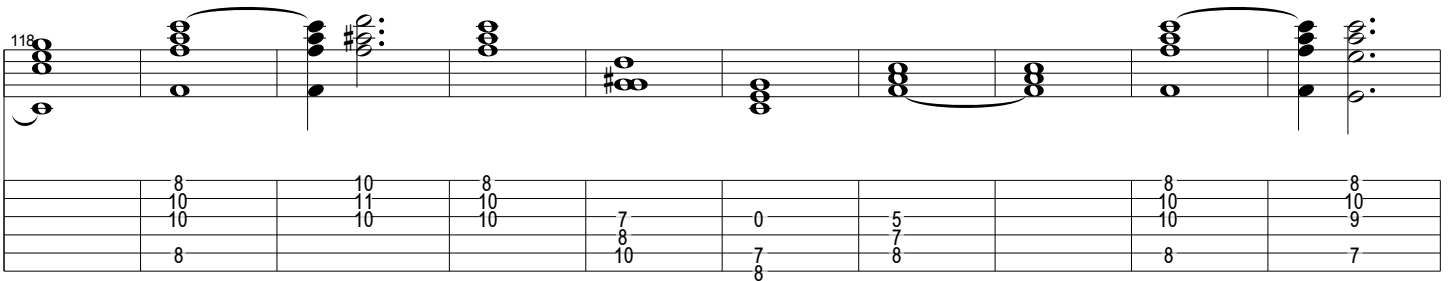
12 12 11 10 0 0 2 0 2 3 2
 12 12 12 12 12 10 2 2 2 2 2
 12 12 12 12 12 11 2 2 2 2 2
 14 14 13 12 11 12 11 0 0 0 0 0
 12 12 11 10 9 10 12 0 0 0 0 0

90 

93 

102 

110 

118 

128

5	5	5	5	5	5	0	0	6	6	8	6	8	6	8	6	8	6	8	0	3	8	0	6
7	7	6	6	5	6	6	6	7	7	7	8	6	7	7	7	7	7	7	0	5	0	5	
0	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	5	5	5	7	7	8	8	

133

5	1	1	3	3	3	3	3	3	3	3	3	3	3	6	11	11	8	11	8	11	8	11	8
2			4	4	4	4	4	4	4	4	4	4	4	3	3	3	3	3	3	3	3	3	3
3			5	5	5	5	5	5	5	5	5	5	5	1	1	1	1	1	1	1	1	1	1
		3	2											6	11	8	11	8	11	8	11	8	11

138

4	3	0	3	4	3	6	8	3	0	1	4	3	0	1	3	3	0	3	3	0	3	3	0	3
5							8	8	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0
							8																	
							8																	

143

2	2	1	3	0	2	1	3	0	2	1	3	0	1	8	8	8	8	8	8	8	8	8	8	8
0														10	10	10	10	10	10	10	10	10	10	10
														9	9	9	9	9	9	9	9	9	9	9
														9	9	9	9	9	9	9	9	9	9	9

151

8	0	12	0	10	8	8	10	8	8	10	8	8	10	8	8	10	8	8	10	8	8	10	8	8
10		13		12			12			12			12			12			12			12		12
9		14		10			10			10			10			10			10			10		10
		10		8			8			8			8			8			8			8		8

158

166

174

179

183

187

192

0 0 0 0 0 0

1 1 1 0 0 0 0 2 0 1 2 2 2 1 1 1 0 0 0

4 4 3 3 0 0 1 3 0 2 3 0 0 4 4 3 3

198

0 0 0 0 0 0 0 0 0 0 0 0

0 2 3 0 2 0 1 2 2 2 1 1 1 0 0 0 4 4 4 1 1

0 0 1 3 0 2 3 0 0 4 4 3 3 2 2

204

0 0 0 0 0 0 0 0 0 0 0 0

1 1 0 0 5 5 2 1 3 4 5 3 5 5

1 1 0 0 4 4 0 1 4 5 5 3 5 5

0 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

212

3 5 1 1 0 0 3 3 3 0 0 0

5 5 0 0 2 2 5 5 4 4 2 2 2 2

3 3 3 3 2 2 0 0 3 3 2 0 2 2 2 2

219

3 5 10 7 7 7 7 0 7 0 7 7

2 6 10 7 7 7 7 9 9 9 9 8 9

0 3 0 7 0 8 9 9 9 7 6 8 8

10 7 7 7 7 6

224

7 7 7 7 0 0 7 0 7 0 0 4
 9 9 9 9 6 6 6 8 8 8 0
 0 7 7 6 6 7 6 7 8 0 7 0
 9 0 7 7 0 7 0

230

7 5 4 12 11 11 9 9 7 9 4 0 4 7 0
 6 6 11 9 9 9 6 0 4 11 0

234

0 0 0 0 0 0 0 0 0 0 13-15 3 3 3 3
 11 11 11 11 11 11 11 11 11 11 12 15 16 0 5 5 4 4
 12 12 12 12 12 12 12 12 12 12 10 12 0 5 5 4 4
 7 3 3

238

0 0 0 0 1 1 1 1 3 3 3 3 5 5 7 7 8 7 0 8 8 0 5
 1 1 1 1 3 3 3 3 5 5 5 5 6 6 8 8 8 8 10 8 10 8 8 5
 2 2 2 2 2 2 2 2 4 4 4 4 5 5 7 7 9 9 10 8 9 9 7 7 5
 10 10 10 10 10 10 10 10 10 10 10 10 9 9 7 7 10 7 7

244

5 5 5 5 0 3 7 12 8 8 8
 6 6 6 6 0 5 8 12 10 10 12 12 8
 7 7 7 7 0 4 9 12 10 10 12 12 9
 10 10 12 12 10 10