

Grade 4

# Bohemian Rhapsody

Freddie Mercury, arr. Philip Sparke

*for Concert Band*



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# Bohemian Rhapsody

*Bohemian Rhapsody* has often been referred to as the most important song in the history of rock. It was written by Freddie Mercury for Queen's 1975 album *A Night at the Opera*, but released as a single (on 31<sup>st</sup> October 1975) before the album was completed. It stayed at the top of the charts in the UK for nine weeks, despite the fact that record company executives believed the song was too long (at nearly six minutes) for radio stations to be interested and would never be a commercial success.

The song defied all convention in terms of form and has no 'chorus'; it consists of six sections: an introduction, ballad, guitar solo, opera, hard rock and coda. Perhaps the most mystifying thing about the song are its lyrics, which are commonly thought to be autobiographical, although members of the band have never explained them fully.

The track took a full three weeks to record and was fully-composed by Mercury, in contrast to most of Queen's songs, which tended to be put together in the recording studio. It remains the most expensive song ever recorded, having some 180 overdubs, mostly vocal, at a time in recording history when only 24 tracks were available at any one time.

The elaborate video that was made to promote the single has been credited as being the catalyst for the growth of the now ubiquitous pop video.

## About this arrangement

In this version for concert band, Philip Sparke has tried to remain as faithful as possible to the original and added material only when it was impossible to adequately recreate the drama of the original. The timpani part has been expanded, but otherwise the percussion is purely drum kit plus bell tree and tam-tam. Bands who would like to involve larger percussion sections should feel free to add to this. Lyrics have been notated in the score and parts where it was felt this would help phrasing reflect the original vocal lines.

*Bohemian Rhapsody* wird oft als das bedeutendste Lied in der Geschichte des Rock bezeichnet. Freddie Mercury schrieb den Titel für das Queen-Album *A Night at the Opera* von 1975; er würde aber schon vor Fertigstellung des Albums als Single veröffentlicht (am 31. Oktober 1975). Das Lied hielt sich neun Wochen an der Spitze der britischen Hitparade, obwohl die Verantwortlichen bei der Plattenfirma es mit seiner beinahe sechs Minuten Laufzeit für zu lang hielten; sie meinten, es sei für Radiosender nicht interessant und würde niemals ein kommerzieller Erfolg werden.

Der Song entzog sich allen Konventionen in seiner Form und der Tatsache, dass er keinen Refrain hat, sondern aus sechs Abschnitten besteht: Einleitung, Ballade, Gitarrensolo, Oper, Hardrock und Schluss. Das größte Geheimnis des Liedes ist vielleicht der Text, der allgemein für autobiografisch gehalten wird, obwohl er von den Bandmitgliedern niemals ganz erklärt worden ist.

Die Aufnahme des von Freddie Mercury voll auskomponierten Liedes dauerte geschlagene drei Wochen – ganz im Gegensatz zu der Mehrzahl der übrigen Songs von Queen, die meist im Studio zusammengebastelt wurden. *Bohemian Rhapsody* ist der teuerste jemals aufgenommene Titel, da er ungefähr 180 meist vokale Overdubs enthält und das zu einer Zeit, als nur 24 Spuren gleichzeitig möglich waren.

Das kunstvolle Video, das zu der Single gedreht wurde, wird als Auslöser für den Siegeszug des heute allgegenwärtigen Popmusikvideos betrachtet.

## Über diese Bearbeitung

Philip Sparke versuchte in dieser Version des Liedes für Blasorchester, so nahe wie möglich am Original zu bleiben, und fügte nur dort etwas hinzu, wo die Dramatik des Originals unmöglich adäquat wiedergegeben werden konnte. Die Paukenstimme wurde erweitert, ansonsten besteht das Schlagzeug jedoch lediglich aus Drumset, Glockenbaum und Tamtam. Blasorchester, die gerne mit mehr Schlagzeug spielen wollen, können dies gerne tun. In der Partitur wurde an den Stellen der Liedtext hinzugefügt, wo er die Phrasierung der originalen Singstimmen klarer hervorheben kann.

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# Bohemian Rhapsody

*Bohemian Rhapsody* est souvent mentionné comme le titre le plus important dans l'histoire du Rock. Il a été écrit par Freddie Mercury lors de la sortie de l'album du groupe Queen en 1975, *A Night at the Opera* (*Une nuit à l'Opéra*). Cependant, *Bohemian Rhapsody* est sorti en version 45 tours en octobre de la même année, avant que l'album complet n'ait été achevé. Il est resté en tête du hit-parade au Royaume-Uni pendant neuf semaines, malgré le fait que les maisons de disques pensaient que la chanson était trop longue (presque six minutes) pour les stations de radios susceptibles d'émettre ce qui allait devenir l'un des plus grands succès commerciaux du groupe.

Ce titre a défié toutes les normes, jusqu'à là respectées, de part son absence de refrain. Il se compose de six sections bien différentes : introduction, ballade, solo de guitare, parties opéra et hard rock et un finale. Le plus étonnant dans cette chanson sont les paroles, plutôt autobiographiques, bien que les membres du groupe n'aient jamais donné d'explications à ce sujet.

Il aura fallu trois semaines complètes pour finaliser l'enregistrement de ce single, composé dans son intégralité par Freddie Mercury, alors que l'ensemble des titres de Queen étaient écrits en collaboration avec d'autres membres du groupe. *Bohemian Rhapsody* reste la chanson la plus onéreuse jamais enregistrée avec près de 180 prises de son différentes, principalement vocales, alors qu'à l'époque, seules 24 pistes par prises de son étaient disponibles.

Le clip vidéo, ayant été tourné pour promouvoir le 45 tours, a largement contribué à démocratiser ce moyen de promotion, devenu maintenant omniprésent.

## Notes de programme :

Dans cette version pour Orchestre d'Harmonie, Philip Sparke a essayé de rester aussi fidèle que possible à la version originale en ajoutant des touches personnelles uniquement lorsqu'il ne lui a pas été possible de respecter la trame de Freddie Mercury. La partie de Timbales a été élargie, alors que les autres voix de percussions ont été scrupuleusement reproduites (batterie, cloches et tam-tam). Il est toutefois possible d'impliquer un plus grand nombre de percussions. Les paroles figurent dans le conducteur et sur les partitions quand cela a été jugé nécessaire afin de refléter, au mieux, le phrasé des lignes originales.

*Bohemian Rhapsody* wordt wel de belangrijkste song uit de geschiedenis van de rock genoemd. Het nummer werd geschreven door Freddie Mercury voor het album *A Night at the Opera* (1975) van de Britse groep Queen, maar het werd (op 31 oktober 1975) als single uitgebracht voordat het album klaar was. Het voerde negen weken de Britse hitlijsten aan en was wereldwijd een enorm succes, ondanks het feit dat men bij de platenmaatschappij vond dat het nummer te lang was (bijna zes minuten) om interessant te zijn voor radiozenders; men dacht dat het nooit een commerciële tophit zou kunnen worden.

Het nummer ging in tegen alle conventies met betrekking tot de vorm. Het heeft geen refrein; het bestaat uit zes gedeelten: inleiding, ballad, gitarsolo, operapassage, hardrock en coda. Het meest raadselachtige aspect van de song is misschien wel de tekst, die vaak als autobiografisch wordt beschouwd, hoewel de leden van de band zich er nooit uitgebreid over hebben uitgelaten.

De opname van de track nam drie hele weken in beslag. Het nummer is door Mercury alleen gecomponeerd, in tegenstelling tot de meeste songs van Queen, die gewoonlijk tot stand kwamen in de opnamestudio. Het blijft de duurste song die ooit is opgenomen, met zo'n 180 overdubs, de meeste vocaal, en dat in een tijd dat er 24-sporenrecorders werden gebruikt.

Het goed doordachte filmpje dat werd gemaakt om de single te promoten wordt nu beschouwd als een van de eerste echte videoclips; het heeft een belangrijke rol gespeeld in de opkomst van de nu alomtegenwoordige popvideo.

## Over dit arrangement

In deze versie voor harmonieorkest heeft Philip Sparke geprobeerd zo dicht mogelijk bij het origineel te blijven; hij heeft alleen materiaal toegevoegd waar het anders onmogelijk zou zijn om de dramatische kracht van het oorspronkelijke nummer goed weer te geven. De paukenpartij houdt een uitbreiding in, maar verder bestaat het slagwerk alleen uit een drumset plus belltree en tamtam. Orkesten die graag een grotere slagwerksectie willen inzetten, zijn daar vrij in. De tekst staat in de partituur en de partijen – daar waar hij de fraseering van de oorspronkelijke vocale lijnen ten goede kan komen.

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## Concert Band

Full Score	1
Piccolo	1
Flute 1	2
Flute 2	2
Oboe	2
B♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
B♭ Alto Clarinet	1
B♭ Bass Clarinet	1
Bassoon	2
B♭ Alto Saxophone 1	1
B♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
B♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
B♭ Trumpet 4	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
Trombone 1	2
Trombone 2	2
Trombone 3	2
Euphonium	2
B♭ Euphonium T.C.	2
Tuba	4
Double Bass	1
Piano	1
Timpani + Bell Tree	1
Drum Kit + Tam-Tam	1

## Bohemian Rhapsody

Freddie Mercury,  
arr. Philip Sparke

## Supplementary Parts

B♭ Horn 1	1
B♭ Horn 2	1
B♭ Horn 3	1
B♭ Horn 4	1
B♭ Trombone 1 T.C.	1
B♭ Trombone 1 B.C.	1
B♭ Trombone 2 T.C.	1
B♭ Trombone 2 B.C.	1
B♭ Trombone 3 T.C.	1
B♭ Trombone 3 B.C.	1
B♭ Euphonium T.C.	2
B♭ Euphonium B.C.	2
B♭ Tuba T.C.	2
B♭ Tuba B.C.	2
B♭ Tuba T.C.	2
B♭ Tuba B.C.	2

# BOHEMIAN RHAPSODY

Words and Music by Freddie Mercury, arr. Philip Sparke

Concert Band

**Slowly ( $\text{J} = 76$ )**

2                    3                    4                    5                    6                    7

Piccolo  
Flutes 1.2  
Oboe  
El. Clarinet  
(Is this the real life?  
Is this just fan-ta-sy?  
Caught in a land-slide, no es-  
cape from re-a-li-ty.  
O-pen your eyes, look  
up to the skies and see.)  
Bb Clarinets 2  
1  
f  
3  
f  
El Alto Clarinet  
Bb Bass Clarinet  
f  
Bassoon  
f  
Eb Alto Saxophones 1.2  
f  
Bb Tenor Saxophone  
f  
Eb Baritone Saxophone  
f  
1.2  
Bb Trumpets  
3.4  
1.2  
F Horns  
3.4  
1.2  
Trombones  
3  
(low WW)  
Euphonium  
Tuba  
Double Bass  
Piano  
Timpani + Bell Tree  
Drum Klt + Tam-Tam

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8                    9                    10                    11                    12                    13                    14

Picc.  
 Fls. 1,2  
 Oboe  
 Eb Cl.  
 1  
 Bb Cls. 2  
 3  
 Eb Alto Cl.  
 Bb Bass Cl.  
 Bbssn.  
 Eb Alto Saxos. 1,2  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Tpts. cup mutes  
 3,4  
 F Hns.  
 3,4  
 1,2  
 Trbs.  
 3  
 Euph.  
 Tuba  
 D. Bass  
 Piano  
 Timp.  
 Drum Kit

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

15

**16**

17

18

19

20

21

Picc.

Fls. 1.2 (Pno.) *p*

Oboe

E♭ Cl.

1 *mp*

B♭ Cts. 2 *p* *mp*

3 *p* *mp*

E♭ Alto Cl. *p* *mp*

B♭ Bass Cl. *mp*

Bassn.

E♭ Alto Saxos. 1.2 (Pno.) *mp*

B♭ Ten. Sax. *p* *mf* (Ma ma, Solo *f*) *s*

E♭ Bar. Sax. *p* *mf*

B♭ Tpts. 1.2

3.4

F Hns. 1.2 *p* *mf*

3.4 *p* *mf*

1.2 Trbs.

3.3

Euph. Solo *mp*

Tuba (Bass Cl.) *mp* pizz.

D. Bass *mp*

Piano *p* *mp*

Tim. *p*

Drum Kit



28 mean to make you cry...  
 29 if I'm not back a-gain this time to-mor - row,) 30 (car-ry on, car-ry on.)  
 31  
 32 (Pno.)  
 33

Picc.  
 Fls. 1.2  
 Oboe  
 Eb Cl.  
 1  
 B♭ Cls. 2  
 3  
 Eb Alto Cl.  
 B♭ Bass Cl.  
 Bsn.  
 Eb Alto Saxes. 1.2  
 B♭ Ten. Sax.  
 Eb Bar. Sax.  
 1.2  
 B♭ Tpts.  
 3.4  
 1.2  
 F Hns.  
 3.4  
 1.2  
 Trbs.  
 3  
 Euph.  
 Tuba  
 D. Bass  
 Piano  
 Timp.  
 Drum Kit

34

35

36

37

38

39

Picc.

Fls. 1.2

Oboe

B Cl.

(Too late, my time has come, sends shi-vers down my spine bo-dy's ach-ing all the time...)

Bb Cls. 2

3

1

mf

3

3

5

3 3

3

mf

3

3

5

3

3

Bb Bass Cl.

mp

Bsn.

E Alto Saxos. 1.2

(Pno.) mp

Bb Ten. Sax.

E Bar. Sax.

1.2

Bb Tpts.

3.4

1.2

F Hns.

3.4

1.2

Trbs.

mp

3

mp

(Trb. 3)

Euph.

Tuba

mp

D. Bass

mp

Piano

mp

Tim.

Bell Tree

mp

Drum Klt.

mp



46 I don't wan-na die...  
 47 I some-times wish I'd ne-ver been born at ail)-

Picc.  
 Fls. 1.2  
 Oboe  
 Eb Cl.  
 1  
 Bb Cls. 2  
 3  
 Bb Alto Cl.  
 Bb Bass Cl.  
 Bbssn.  
 Eb Alto Saxos. 1.2  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Tpts.  
 3.4  
 P Hns.  
 3.4  
 1.2  
 Trbs.  
 3  
 Euph.  
 Tuba  
 D. Bass  
 Piano  
 Timp.  
 Drum Kit

Picc.

Fls. 1.2

Oboe

Eb Cl.

1

B♭ Cls. 2

3

E♭ Alto Cl.

B♭ Bass Cl.

Bassn.

E♭ Alto Sax. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts.

3.4

1.2

F Hns.

3.4

1.2

Tpts.

3

Euph.

Tuba

D. Bass

Piano

Tim.

Drum Kit

This page contains musical staves for various instruments. The instruments listed on the left are Picc., Flutes 1.2, Oboe, Eb Clarinet, Bassoon, E♭ Alto Saxophone 1.2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets, F Horns, Tuba, D. Bass, Piano, Timpani, and Drum Kit. The page is divided into four measures: 51, 52, 53, and 54. In measure 51, the Picc., Flutes 1.2, Oboe, Eb Clarinet, Bassoon, E♭ Alto Saxophone 1.2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets, F Horns, Tuba, D. Bass, Piano, Timpani, and Drum Kit all play eighth-note patterns. In measure 52, the Picc., Flutes 1.2, Oboe, Eb Clarinet, Bassoon, E♭ Alto Saxophone 1.2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets, F Horns, Tuba, D. Bass, Piano, Timpani, and Drum Kit continue their eighth-note patterns. In measure 53, the Picc., Flutes 1.2, Oboe, Eb Clarinet, Bassoon, E♭ Alto Saxophone 1.2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets, F Horns, Tuba, D. Bass, Piano, Timpani, and Drum Kit continue their eighth-note patterns. In measure 54, the Picc., Flutes 1.2, Oboe, Eb Clarinet, Bassoon, E♭ Alto Saxophone 1.2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets, F Horns, Tuba, D. Bass, Piano, Timpani, and Drum Kit continue their eighth-note patterns. Various dynamics like ff, cresc., and ff are indicated throughout the score.

56

56 Doppio movimento ( $\text{J} = 152$ )

59

60

61

rit.

Picc.

Fls. 1.2

Obope

B♭ Cl.

1

B♭ Cls. 2

3

B♭ Alto Cl.

B♭ Bass Cl.

Bassn.

E♭ Alto Saxes. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

1.2

B♭ Tpls.

3.4

1.2

F Hns.

3.4

1.2

Trbs.

3

Euph.

Tuba

D. Bass

Piano

Timp.

Drum Kit

62 63 64 65 66 67 68

Picc.

Fls. 1.2

Oboe

Bb Cl.

Bb Cls. 2

3

Eb Alto Cl.

Bb Bass Cl.

Bsn.

Eb Alto Saxes. 1.2

Bb Ten. Sax.

Eb Bar. Sax.

1.2

Bb Tpts.

3.4

1.2

F Hns.

3.4

1.2

Trbs.

3

Euph.

Tuba

D. Bass

Piano

Timp.

Drum Kit

69

70

71

72

73

74

75

Picc.

Fls. 1,2

Oboe

Eb Cl.

1

B♭ Cls. 2

3

E♭ Alto Cl.

B♭ Bass Cl.

Bassn.

E♭ Alto Sax. 1,2

B♭ Ten. Sax.

E♭ Bar. Sax.

1,2

B♭ Tpts.

3,4

1,2

F Hns.

3,4

(Hns. 1,2)

1,2

Trbs.

(Trbs. 3)

3

Euph.

Tuba

D. Bass

Piano

Tim.

Drum Kit

76

77

78

79

80

81

82

83

Plcc.

Fls. 1,2

Oboe

E♭ Cl.

1

B♭ Cls. 2

3

B♭ Alto Cl.

B♭ Bass Cl.

Bassn.

E♭ Alto Saxes. 1,2

B♭ Ten. Sax.

E♭ Bar. Sax.

1,2

B♭ Tpts.

3,4

1,2

F Hns.

3,4

1,2

Trbs.

3

(Hns.)

Euph.

Tuba

D. Bass

Piano

Timp.

Drum Kit

84                    85                    86                    87                    88                    89                    90                    91

Picc.                    Fls. 1.2                    Oboe                    Eb Cl.                    1                    Bb Cls. 2                    3                    Eb Alto Cl.                    Bb Bass Cl.                    Bssn.                    Eb Alto Sax. 1.2                    Bb Ten. Sax.                    Eb Bar. Sax.                    1.2                    Bb Tpls.                    3.4                    1.2                    F Hns.                    3.4                    1.2                    Trbs.                    3                    Euph.                    Tuba                    D. Bass                    Piano                    Timp.                    Drum Kit



98                    99                    100                    101                    102                    103

Picc.  
 Fls. 1.2  
 Oboe  
 Eb Cl.  
 1  
 Bb Cts. 2  
 3  
 Bb Alto Cl.  
 Bb Bass Cl.  
 Bb Bassoon  
 Eb Alto Sax. 1.2  
 Bb Ten. Sax.  
 Bb Bar. Sax.  
 Bb Tpts.  
 F Hns.  
 Trbs.  
 Euph.  
 Tuba  
 D. Bass  
 Piano  
 Timpani  
 Drum Kit

*sim.*

104

105

106

107

108

109

Picc.

Fls. 1.2

Oboe

E♭ Cl.

1

B♭ Cls. 2

3

E♭ Alto Cl.

B♭ Bass Cl.

Bassn.

E♭ Alto Saxes. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

1.2

B♭ Tpls.

3.4

F Hns.

3.4

Trbs.

1.2

Euph.

Tuba

D. Bass

Piano

Timp.

Drum Kit

110            111            112            113            114            115

Picc.  
 Fls. 1.2  
 Oboe  
 Bb Cl.  
 1  
 Bb Cls. 2  
 3  
 Eb Alto Cl.  
 Bb Bass Cl.  
 Bsn.  
 Eb Alto Sax. 1.2  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Tpts.  
 3.4  
 F Hns.  
 3.4  
 Trbs.  
 3  
 Euph.  
 Tuba  
 D. Bass  
 Piano  
 Timp.  
 Drum Kit

116                    117                    119                    120

Picc.  
 Fls. 1.2  
 Oboe  
 Eb Cl.  
 1  
 Bb Cls. 2  
 3  
 Eb Alto Cl.  
 Bb Bass Cl.  
 Bsn.  
 Eb Alto Sax. 1.2  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Tpts. 1.2  
 Bb Tpts. 3.4  
 F Hns. 1.2  
 F Hns. 3.4  
 Trbs. 1.2  
 Trbs. 3  
 Euph.  
 Tuba  
 D. Bass  
 Piano  
 Timp.  
 Drum Kit

121                    122                    rit.                    124 [Tempo primo (J = 74)]                    126

Picc.                    Fis. 1.2                    Oboe                    Eb Cl.                    Bb Cls. 2                    1                    Bb Cls. 2                    Bb Cls. 3                    Bb Alto Cl.                    Bb Bass Cl.                    Bssn.                    Bb Alto Sax. 1.2                    Bb Ten. Sax.                    Bb Bar. Sax.                    1.2                    Bb Tpts.                    3.4                    F Hns.                    3.4                    Trbs.                    3                    Euph.                    Tube                    D. Bass                    Piano                    Timp.                    Drum Kit

127

128

129

130

131

rall.

132

Picc.

Fls. 1,2

Oboe

Eb Cl.

Bb Cls. 2

Eb Alto Cl.

Bb Bass Cl.

Bsn.

Eb Alto Saxes. 1,2

Bb Ten. Sax.

Eb Bar. Sax.

Soli, a2

Bb Tpts.

1.2

3.4

1.2

3.4

1.2

3

(Hn. 3)

Euph.

Tuba

D. Bass

Piano

Timp.

Drum Kit



# BOHEMIAN RHAPSODY

Piano

Freddie Mercury, arr. Philip Sparke

**Slowly**

Musical score for piano, page 1. The score consists of two staves: treble and bass. Measure 2 starts with a sustained note followed by eighth-note pairs. Measure 3 continues with eighth-note pairs. Measure 4 begins with a dynamic *mp*. Measure 5 shows a melodic line with eighth-note pairs. Measure 6 concludes the section.

**11**

Musical score for piano, page 1. Measures 11-15. The treble staff features eighth-note chords. The bass staff has sustained notes. Measure 11 starts with *mf*, followed by *mp* and *f* dynamics. Measures 12-15 continue with eighth-note chords.

**16**

Musical score for piano, page 1. Measures 16-20. The treble staff shows eighth-note chords. The bass staff has eighth-note pairs. Measure 16 starts with *p*, followed by *mp*. Measures 17-20 continue with eighth-note chords.

*cresc.*

Musical score for piano, page 1. Measures 21-25. The treble staff has eighth-note chords. The bass staff has eighth-note pairs. Measure 21 starts with a dynamic *cresc.*. Measures 22-25 continue with eighth-note chords.

**26**

Musical score for piano, page 1. Measures 26-30. The treble staff has eighth-note chords. The bass staff has eighth-note pairs. Measure 26 starts with *f*. Measures 27-30 continue with eighth-note chords.

*Solo*

Musical score for piano, page 1. Measures 31-35. The treble staff has eighth-note chords. The bass staff has eighth-note pairs. Measure 31 starts with *p*. Measure 32 is labeled *Solo*. Measure 33 shows a melodic line with eighth-note pairs. Measure 34 concludes the section with *mp*.

Piano

Musical score for piano in common time, key signature of one flat. The score consists of two staves: treble and bass. The treble staff shows a steady eighth-note pattern. The bass staff shows a continuous eighth-note bass line. Measure 44 is indicated by a box.

Musical score for piano in common time, key signature of one flat. The score consists of two staves: treble and bass. The treble staff shows eighth-note patterns. The bass staff shows a continuous eighth-note bass line. Measure 44 is indicated by a box. Measure 45 has a dynamic marking "cresc.". Measure 46 has a dynamic marking "f". Measure 47 has a dynamic marking "ff". Measure 48 has a dynamic marking "f".

Musical score for piano in common time, key signature of one flat. The score consists of two staves: treble and bass. The treble staff shows eighth-note patterns. The bass staff shows a continuous eighth-note bass line. Measures 49-52 are shown.

Musical score for piano in common time, key signature of one flat. The score consists of two staves: treble and bass. The treble staff shows eighth-note patterns. The bass staff shows a continuous eighth-note bass line. Measure 52 has a dynamic marking "cresc.". Measure 53 has a dynamic marking "ff". Measures 54-56 are shown.

Musical score for piano in common time, key signature of one flat. The score consists of two staves: treble and bass. The treble staff shows eighth-note patterns. The bass staff shows a continuous eighth-note bass line. Measure 57 has a dynamic marking "rit. 3". Measure 58 has a dynamic marking "3". Measure 59 has a dynamic marking "p". Measures 60-61 are shown.

Musical score for piano in common time, key signature of one sharp. The score consists of two staves: treble and bass. The treble staff shows eighth-note patterns. The bass staff shows a continuous eighth-note bass line. Measure 62 has a dynamic marking "ff". Measures 63-66 are shown.

## Piano

Musical score page 69, measures 2-4 and 69. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is in bass clef, D major (one sharp), and common time. Measure 2 starts with a whole rest followed by a half note. Measures 3 and 4 start with half notes. Measure 69 begins with a measure of common time (indicated by a '4'). It then changes to 5/4 time, indicated by a vertical bar with a 5 above it and a 4 below it. The key signature changes to B-flat major (three flats). The dynamic is *mp*. The measure ends with a half note. The next measure starts with a half note. The dynamic changes to *f*.

76

*mf*

*p*

A musical score page showing two staves. The top staff is for the orchestra, starting with a treble clef, a key signature of one flat, and a tempo marking of 'P'. The bottom staff is for the piano, starting with a treble clef and a key signature of one flat. Measure 11 begins with a rest followed by a dynamic 'f' (fortissimo). The piano part consists of eighth-note chords. Measure 12 continues with eighth-note chords on the piano, with some notes having stems pointing up and others down.

86

91

ff

p cresc.

Musical score page 97, system 3. The page features a treble clef staff with a key signature of two flats and a bass clef staff with a key signature of one flat. The score consists of six systems of music. The first three systems show eighth-note patterns. The fourth system begins with a dynamic *f*. The fifth system contains a measure with a thick vertical bar line. The sixth system concludes with a melodic line ending on a half note.

Piano

104

108

114

molto rit.

124 Tempo primo

128

rall.

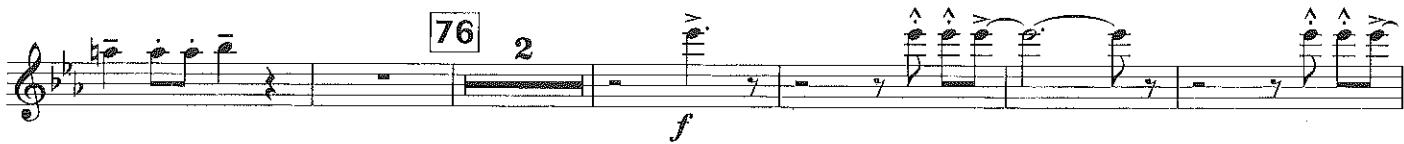
133 A tempo rall.

# BOHEMIAN RHAPSODY

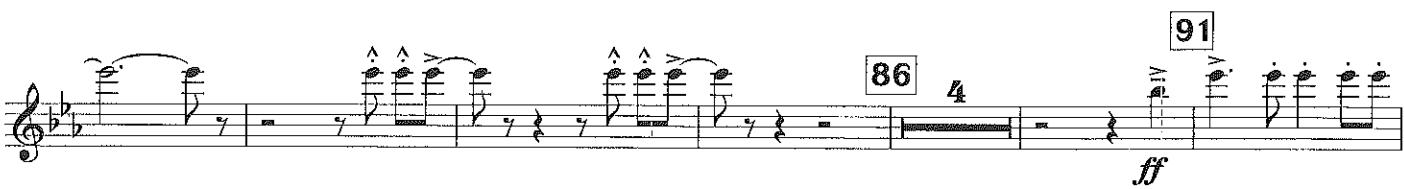
## Piccolo

## Freddie Mercury, arr. Philip Sparke

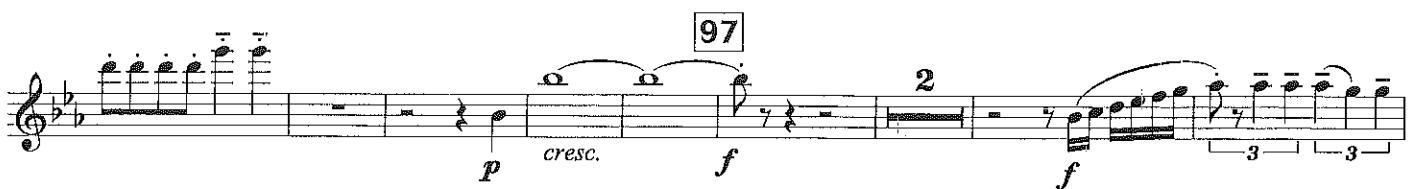
Piccolo

76 2 

*f*

86 4 

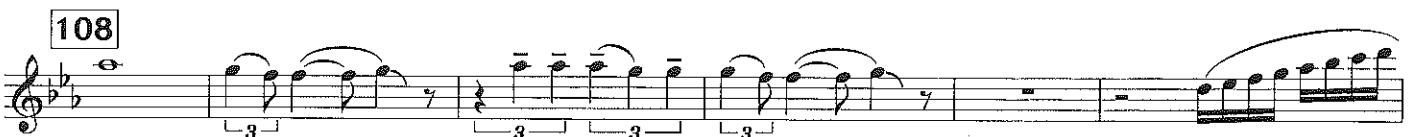
*ff*

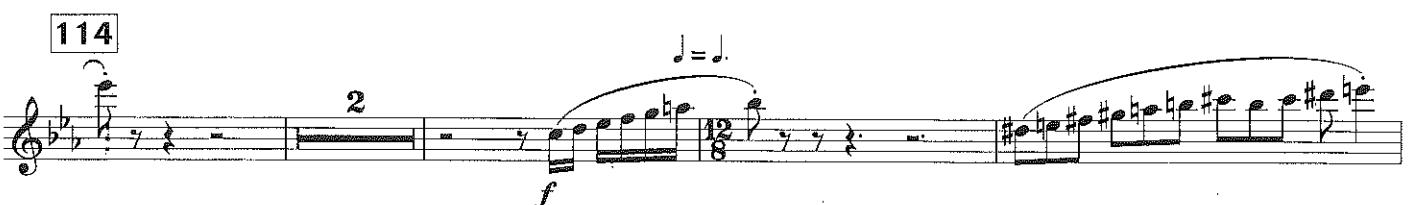
97 

*p* cresc. *f* *f*

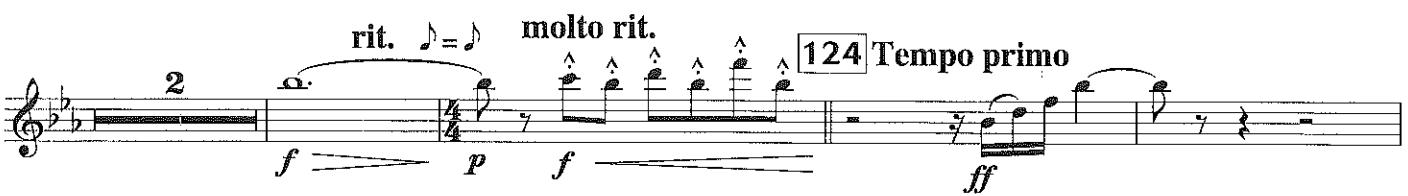
104 

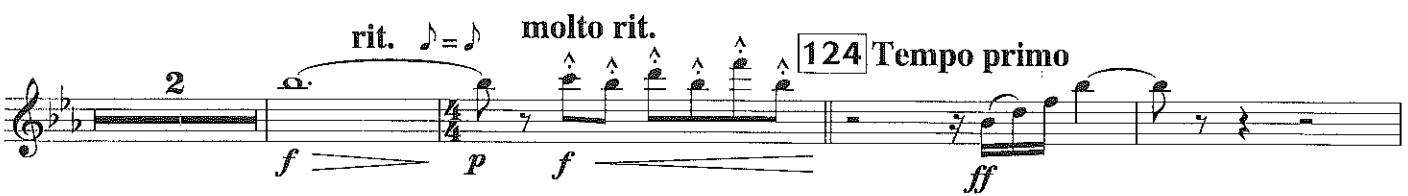
*f*

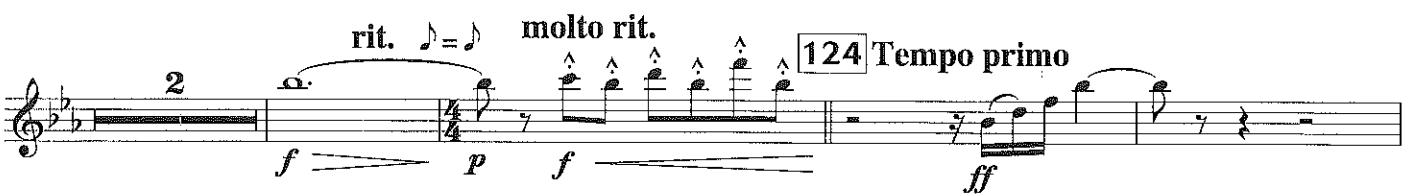
108 

114 2 

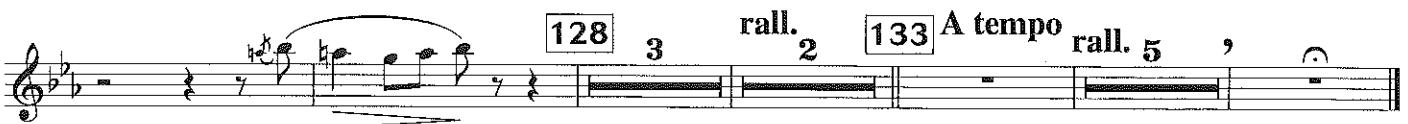
*f*

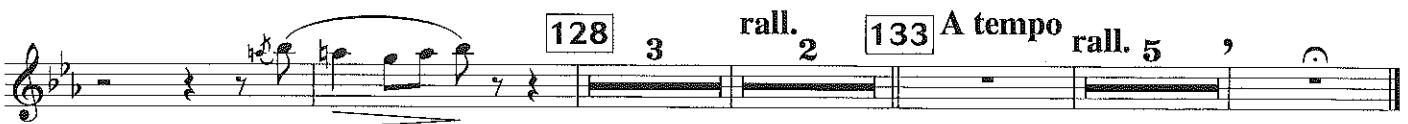
rit.  $\frac{1}{8} = \frac{1}{16}$  molto rit. 

124 Tempo primo 

2 

*f* *p* *f* *ff*

128 3 rall. 2 

133 A tempo rall. 5 

# BOHEMIAN RHAPSODY

Flute 1

Freddie Mercury, arr. Philip Sparke

**Slowly**

2 6 11 16 26  
2 34 44 52 56 62  
did-n't mean to make you cry, if I'm not back again this time to-mor - row, car-ry on, car-ry on,) (Ma-ma, ooh, I don't wan-na die, I some-times wish I'd ne-ver been born at all.)

Doppio movimento

rit. ff 2 mp ff

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## Flute 1

69

76 2 f

86 4 ff

91 p cresc.

97 f

104 108 f

114

rit.  $\text{♩} = \text{♪}$  molto rit.

124 Tempo primo ff

128 mp

rall. 2 133 A tempo rall. Solo f mp

# BOHEMIAN RHAPSODY

## Flute 2

## Freddie Mercury, arr. Philip Sparke

**Slowly**

## Flute 2

69

*p*      *f*

76      2      *f*

86      4

91

*ff*

97

*p cresc.*

104

*f*

108

114

*rit.*       $\text{J} = \text{J}$       *molto rit.*

124      *Tempo primo*

*p*      *f*      *ff*

128      3      *rall.*      2      133      *A tempo*      *rall.*

*p cresc.*      *mf*

# BOHEMIAN RHAPSODY

Oboe

Freddie Mercury, arr. Philip Sparke

**Slowly**

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

I don't wan-na die, I some-times wish I'd ne-ver been born at all.) (Ma-ma, ooh,

rit.

Doppio movimento

ff

p

f

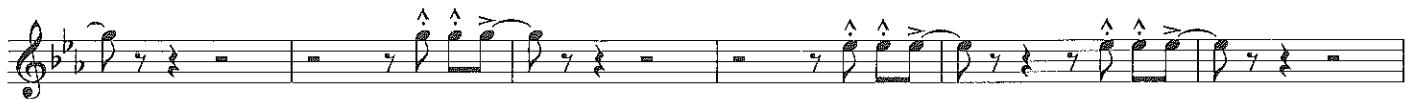
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AMP 316

Oboe



**86**

**91**

**97**

**104**

**108**

**114**

**rit.**  $\text{d} = \text{j}$  **molto rit.**

**124** **Tempo primo**

**rall.**

**128** **3** **Solo**

**133** **A tempo** **rall. 5**

# BOHEMIAN RHAPSODY

## E♭ Clarinet

## Freddie Mercury, arr. Philip Sparke

**Slowly**

**Slowly**

2 5 - 8 - 2 - 6 5 11 2 *f*

26  
16 10 (Ma-ma, ooh, did-n't mean to make you cry, if  
*f*

I'm not back a-gain this time to-mor - row, car-ry on, car-ry on,)

34 7 (gotta leave you all be-hind and face the truth. Ma-ma, ooh,  
*f* 3

I don't wan-na die.. I some-times wish I'd ne-ver been born at all.)  
*ff*

## 56 Doppio movimento

The musical score consists of three staves of piano music. The top staff begins with a dynamic of *ff*, followed by a measure of rests and a dynamic of *mp*. The middle staff starts with a dynamic of *ff* and is labeled with the number 62. The bottom staff begins with a dynamic of *p* and is labeled with the number 69.

E♭ Clarinet

76 2

*f*

77

86 4

*ff*

87

91

*p cresc.*

*f*

92

104

*f*

108

114

rit.  $\text{♩} = \text{♪}$  molto rit.

124 Tempo primo

*p f ff*

128 3 rall. 2 133 A tempo rall. 5

# BOHEMIAN RHAPSODY

E♭ Alto Clarinet

Freddie Mercury, arr. Philip Sparke

**Slowly**

(Is this the real life? Is this just fan-ta-sy? Caught in a land-slide, no es - cape from re - a - li - ty.

The sheet music for E♭ Alto Clarinet consists of ten staves of musical notation. The key signature is one sharp (F#). The time signature varies throughout the piece, including measures in 4/4, 5/4, 8/8, and 2/4. The dynamic markings include *f*, *mp*, *cresc.*, *p*, *ff*, *rit.*, and *Doppio movimento*. The vocal parts are provided in parentheses above the music. Measure numbers are indicated in boxes at the beginning of several staves: 6, 11, 16, 26, 34, 44, 52, and 56. The vocal lyrics are:

(Is this the real life? Is this just fan-ta-sy? Caught in a land-slide, no es - cape from re - a - li - ty.)

(Too late, my time has come, sends shi-vers down my spine bo-dy's ach-ing all the time.)

Good-bye ev-er-y-bo-dy, I've got to go, gotta leave you all be-hind and face the truth.)

**56 Doppio movimento**

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AMP 316

E♭ Alto Clarinet

69

mf

76 2

f

86

f ff

91

p cresc.

97

f

104

ff f

108

f

2 114

f

ff

rit.      rit.      molto rit.      124

Tempo primo

128 3 rall.      133 A tempo rall.

p cresc. mf > p

# BOHEMIAN RHAPSODY

B♭ Bass Clarinet

Freddie Mercury, arr. Philip Sparke

**Slowly**

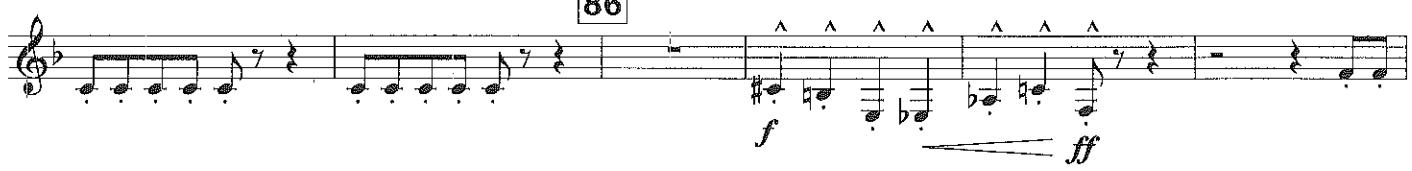
(Is this the real life? Is this just fan-ta-sy? Caughtin a land-slide, no es - cape fromre - a - li - ty.

The musical score for B♭ Bass Clarinet features ten staves of music. Staff 1 starts with a dynamic *f*. Staff 2 includes lyrics: "(Is this the real life? Is this just fan-ta-sy? Caughtin a land-slide, no es - cape fromre - a - li - ty.)". Staff 3 has measure numbers 6, 11, 2, 16, and 26. Staff 4 has a dynamic *cresc.* and measure number 26. Staff 5 has measure number 34. Staff 6 has a dynamic *p* and measure number 44. Staff 7 has a dynamic *cresc.*, measure number 52, and a dynamic *ff*. Staff 8 starts with a dynamic *rit.* and measure number 56. Staff 9 has measure numbers 62, 69, and 76. Staff 10 ends with a dynamic *f*.

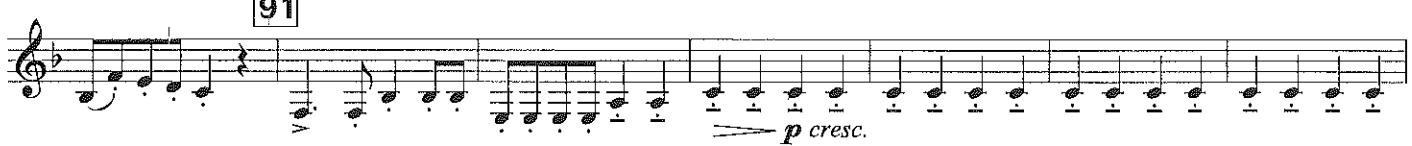
B♭ Bass Clarinet



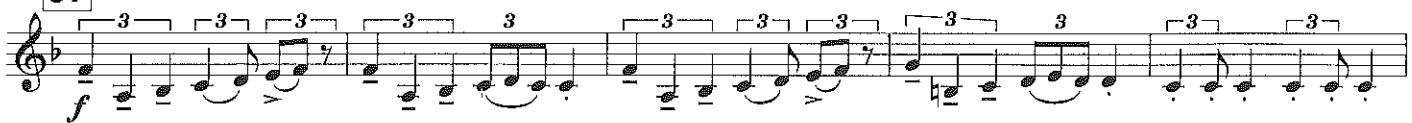
86



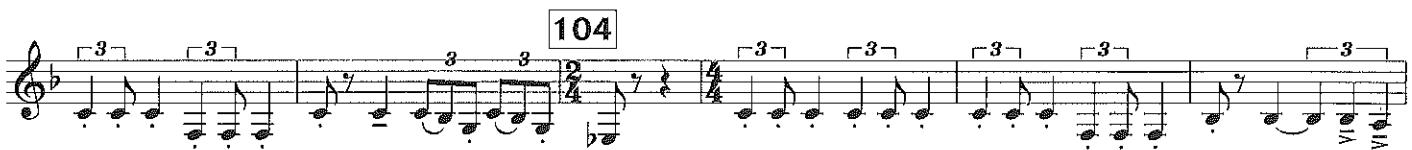
91



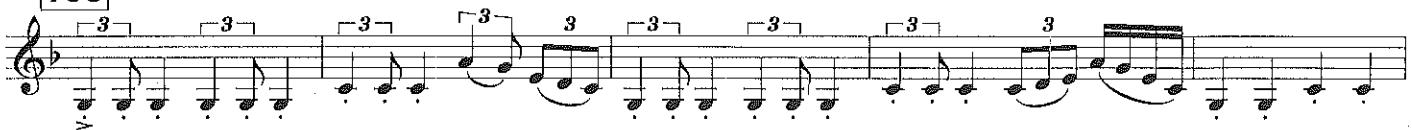
97



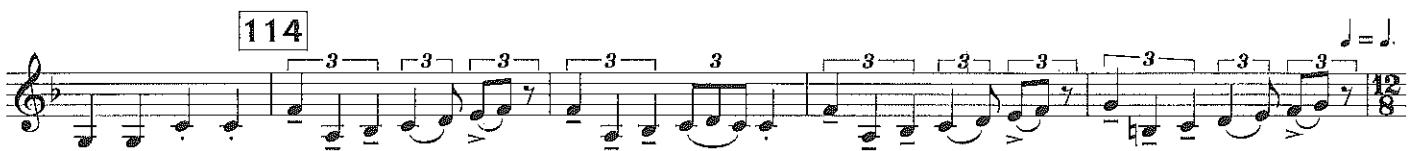
104



108



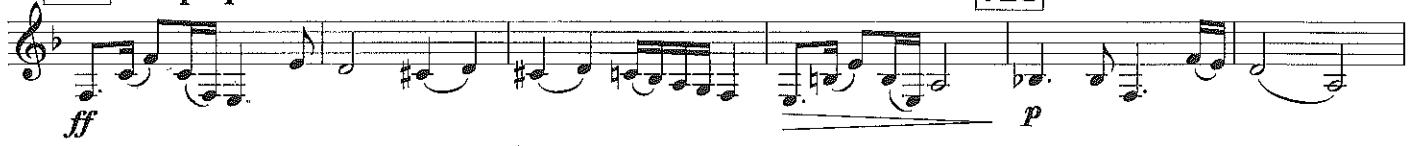
114



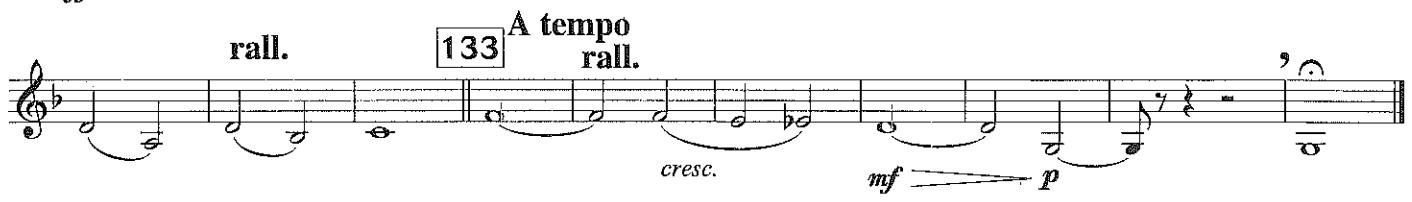
rit.       $\text{♪} = \text{♪}$  molto rit.



124 Tempo primo



128



# BOHEMIAN RHAPSODY

Bassoon

Freddie Mercury, arr. Philip Sparke

**Slowly**

(Is this the real life? Is this just fan-ta-sy? Caught in a land-slide, no es - cape from re - a - li -

ty.

**16** 8 **26**

**34** 8 **44**

**52**

**56** Doppio movimento **62**

**69**

**76**

**f** **p** **f** **ff** **cresc.** **ff** **rit.** **ff** **f** **f**

Bassoon



**86**

**91**

**97**

**104**

**108**

**114**

**rit.**

**molto rit.**

**124** **Tempo primo**

**128** **3** **rall.**

**A tempo**

**133** **rall.**

**cresc.**

**mf**

**p**

**rit.**

**Solo**

**mp**

**p**

**(Alto Cl.)**

# **Bohemian Rhapsody**

**Freddie Mercury, arr. Philip Sparke**

*B♭ Clarinet 1*

# BOHEMIAN RHAPSODY

B♭ Clarinet 1

Freddie Mercury, arr. Philip Sparke

**Slowly**

(Is this the real life? Is this just fan-ta-sy? Caughtin a land-slide, no es - cape fromre-a-li - ty.

4/4  
*f*

**6** O-pen your eyes, look up to the skies and see.)  
Soli

**11**  
*mf* — *mp sub.*

**16**  
*mp*

**26** (Ma-ma, ooh, did-n't mean to make you cry, if

*cresc.* **f**

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

(Pno.) **p**

**34** (Too late, my time has come, sends shi-vers down my spine bo-dy's ach-ing all the time.)

**2**  
*mf*

## B♭ Clarinet 1

44

Good-bye ev-ery-bo-dy, I've got to go, gotta leave you all be-hind and face the truth.

Ma-ma, ooh,

cresc.

f

ff

I don't wan-na die, I some-times wish I'd ne-ver been born at all.)

52

rit.

56 Doppio movimento

2

69

76

86

B♭ Clarinet 1

91 ff p cresc.

97 f

104 ff

108 f

114

112 rit. molto rit. 124 Tempo primo

rit. molto rit. 124 Tempo primo ff

128 (Alto Sax. 1) rall.

rall. (Ob.) 133 A tempo Solo rall. p cresc.

f mp (Pno.) all p

# Bohemian Rhapsody

Freddie Mercury, arr. Philip Sparke

*B♭ Clarinet 2*



# BOHEMIAN RHAPSODY

B♭ Clarinet 2

Freddie Mercury, arr. Philip Sparke

**Slowly**

(Is this the real life? Is this just fan-ta-sy? Caughtin a land-slide, no es - cape from re - a - li - ty.



[6] O-pen your eyes,— look up to the skies and see.)



[16]



[26]



(To late, my



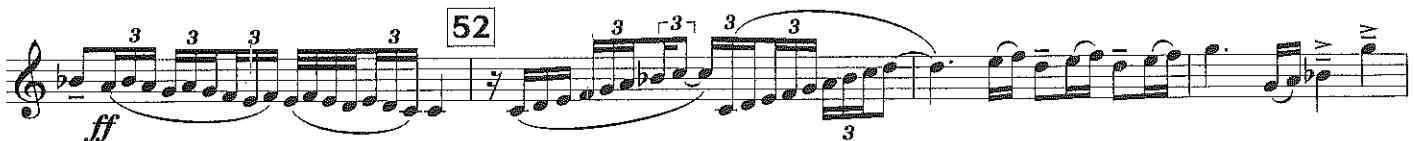
time has come, sends shi-vers down my spine bo-dy's ach-ing all the time. Good-bye ev-ery-bo-dy, I've



## B♭ Clarinet 2

got to go,      gotto leave you all be-hind and face the truth.)

[44]



rit.

[56] Doppio movimento



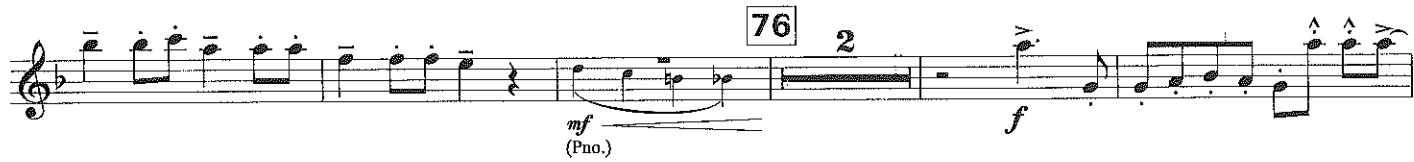
[62]



[69]



[76]



B♭ Clarinet 2

86

ff

91

97

*presc.*

f

104

f

108

f

114

f

ff

rit.

$\text{J} = \text{J}$

molto rit.

124

Tempo primo

ff

128

p

(Pno.)

rall.

133

A tempo

rall.

cresc.

mf

p

# **Bohemian Rhapsody**

**Freddie Mercury, arr. Philip Sparke**

*B♭ Clarinet 3*

# BOHEMIAN RHAPSODY

B♭ Clarinet 3

Freddie Mercury, arr. Philip Sparke

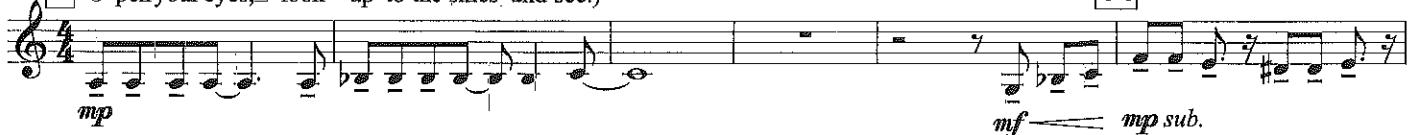
**Slowly**

(Is this the real life? Is this just fan-ta-sy? Caughtin a land-slide, no es - cape from re - a - li - ty.



**6** O-pen your eyes, — look up to the skies and see.)

**11**



**16**



**26**



**34** 2 (Too late, my



time has come, sends shi-vers down my spine bo-dy's aching all the time. Good-bye ev-ery-bo-dy, I've



## B♭ Clarinet 3

got to go, gotta leave you all be-hind and face the truth.)

44

A horizontal musical score for piano, spanning two staves. The top staff begins with a forte dynamic (f), followed by a measure number 3 above the staff. The bottom staff continues the musical line. The score consists of two staves, each with five horizontal lines.

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of one flat. The score consists of four staves of music, each ending with a double bar line and repeat dots, indicating that the section is to be repeated.

A musical score for a woodwind instrument, likely oboe or bassoon, featuring ten staves of music. The score includes dynamic markings such as 'ff' (fortissimo) and 'V' (vibrato), and performance instructions like '3' (trio) and '52' (measure number). Measure 3 starts with a forte dynamic 'ff'. Measures 4-5 show a melodic line with eighth-note patterns. Measures 6-7 continue the melodic line with eighth-note patterns. Measures 8-9 show eighth-note patterns with a melodic line. Measure 10 concludes with a melodic line and a dynamic 'V'.

fit.

## **56** Doppio movimento

A musical score for piano (Pno.) in G major, 2/4 time. The score consists of ten measures. Measures 1-2 show a melodic line with grace notes and slurs. Measures 3-4 begin with a forte dynamic (f) and include a fermata over the second measure. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns. Measure numbers 3 through 10 are written below the staff.

62

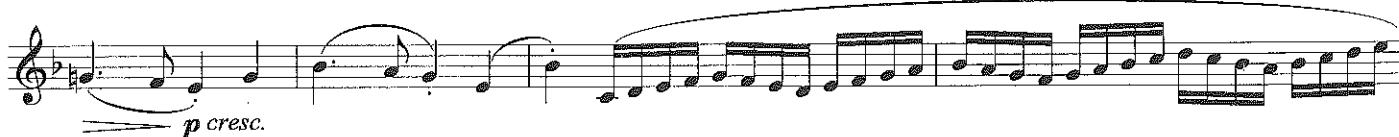
*ff*

Musical score for orchestra, page 69, measures 1-2. The score consists of two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the Double Bass. Measure 1 starts with a forte dynamic (f) and ends with a half note. Measure 2 begins with a piano dynamic (p), followed by a eighth-note pattern. Measure 3 starts with a forte dynamic (f) and continues the eighth-note pattern. Measure 4 concludes the section with a forte dynamic (f).

A musical score page numbered 86, featuring ten measures of music on a single staff. The key signature is B-flat major (two flats). Measure 1: Sixteenth-note pattern. Measure 2: Sixteenth-note pattern starting with a grace note. Measure 3: Sixteenth-note pattern with a grace note and a fermata over the last note. Measure 4: Sixteenth-note pattern. Measure 5: Sixteenth-note pattern. Measure 6: Sixteenth-note pattern. Measure 7: Eighth-note pattern with a fermata over the first note. Measure 8: Eighth-note pattern with a fermata over the first note. Measure 9: Eighth-note pattern with a fermata over the first note. Measure 10: Eighth-note pattern.

B♭ Clarinet 3

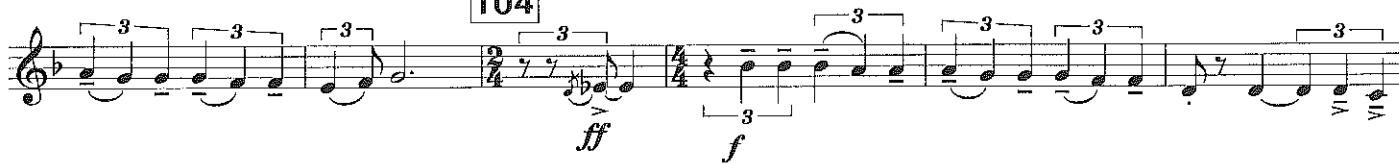
91



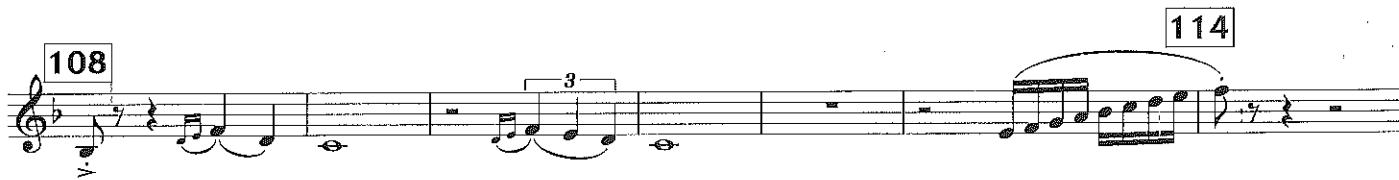
97



104



108



114



rit.       $\text{J} = \text{J}$       molto rit.      124 Tempo primo



128 3 rall.



133 A tempo  
rall.



# BOHEMIAN RHAPSODY

E♭ Alto Saxophone 1

Freddie Mercury, arr. Philip Sparke

**Slowly**

(Is this the real life? Is this just fan-ta-sy? Caughtin a land-slide, (no es) - cape fromre-a-li-ty.

**6** O-pen your eyes, look up to the skies and see.)

**11**

*mf* — *mp sub.*

**16** (Pno.)

*mp*

*p* < *mf*

**26**

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

- row, car-ryon, car-ry on)

**34**

**8**

*mp cresc.*

**44** (Ma-ma, ooh, I don't wan-na die, I some-times wish I'd ne-ver been born at all.)

*ff*

**52**

*rit.*

**56** Doppio movimento

**2**

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## E♭ Alto Saxophone 1

62

mp ff

69

p

76

f p

f

86

ff

91

= p cresc.

97

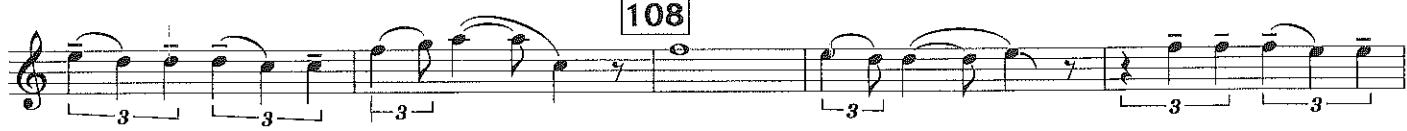
f

104

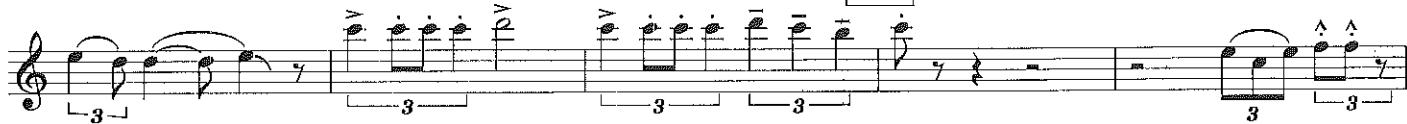
ff f

## E♭ Alto Saxophone 1

108



114

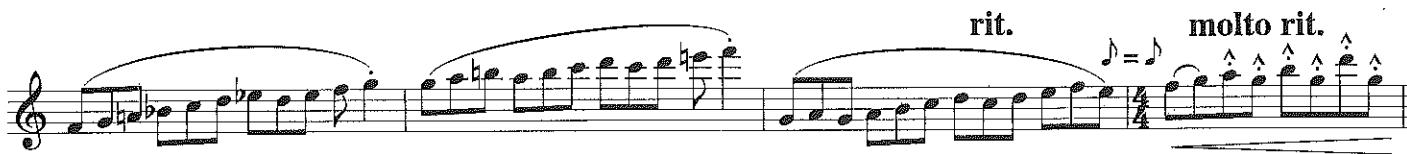


$\text{J} = \text{J}.$

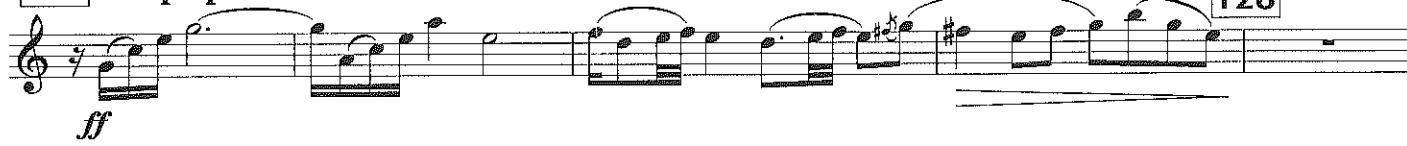


rit.

molto rit.



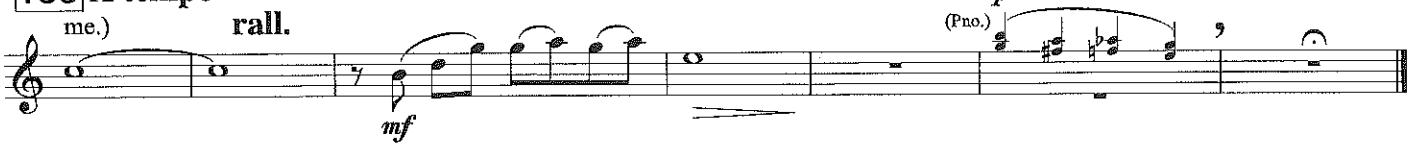
124 Tempo primo



133 A tempo

me.)

rall.



# BOHEMIAN RHAPSODY

E♭ Alto Saxophone 2

Freddie Mercury, arr. Philip Sparke

**Slowly**

(Is this the real life? Is this just fan-ta-sy? Caughtin a land-slide, (no es) - cape from re-a-li-ty.

6 O-pen your eyes, look up to the skies and see.)

16 9

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

44

(I don't wan-na die, I some-times wish I'd ne-ver been born at all.)

rit. 56 Doppio movimento

62

69

## E♭ Alto Saxophone 2

**76**

**86**

**91**

**97**

**104**

**108**

**114**

**124** Tempo primo

**128** 3      rall. 2      **133** A tempo      rall. 4      (Pno.)

# BOHEMIAN RHAPSODY

B♭ Tenor Saxophone

Freddie Mercury, arr. Philip Sparke

**Slowly**

(Is this the real life? Is this just fan-ta-sy?.. Caughtin a land-slide, no es - cape fromre - a - li - ty.

**6** **2** **11** **16** **2** **(Ma-ma,** just killed a man, put a  
gun a-gainsthis head,pulled my trig-ger, now he's dead. Ma -ma, life had just be-gun, but now I've gone and thrown it all a  
**26** **(Ma-ma,** ooh, did-n't mean to make you cry, if I'm not back a - gain this time to-mot  
way.) **Solo** **34** **(Pno.)**  
as if no-thing real-lymat-ters.) **44** **(Ma-ma,** ooh, **(I don't wan-na die),**  
**52** **rit.** **56 Doppio movimento** **2**  
**62** **ff**

**Caution:** The score contains lyrics and musical notation for the song "Bohemian Rhapsody". The lyrics include sensitive content such as "just killed a man", "gun a-gainsthis head", and "I don't wan-na die".

## B♭ Tenor Saxophone

69

76

86

91

97

104

108

114

124

128

133

Tempo primo

A tempo

rit.

molto rit.

rall.

2

3

rall. 3

mp

p

# BOHEMIAN RHAPSODY

E♭ Baritone Saxophone

Freddie Mercury, arr. Philip Sparke

**Slowly**

(Is this the real life? Is this just fan-ta-sy?... Caughtin a land-slide, no es - cape from re - a - li -

ty.

11

6 4 2

16 8

26

(Bssn.) 34 8

44

52

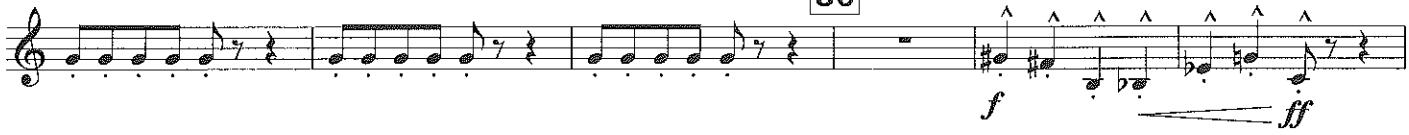
rit. 56 Doppio movimento 62

ff 76

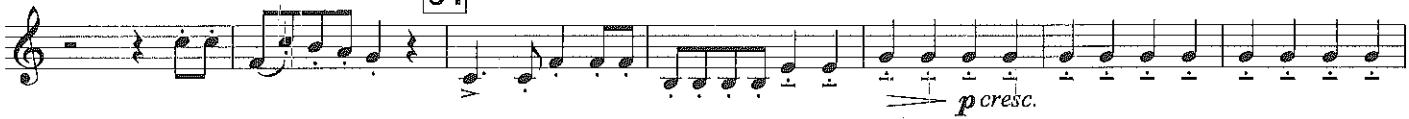
ff inf

## E♭ Baritone Saxophone

86



91



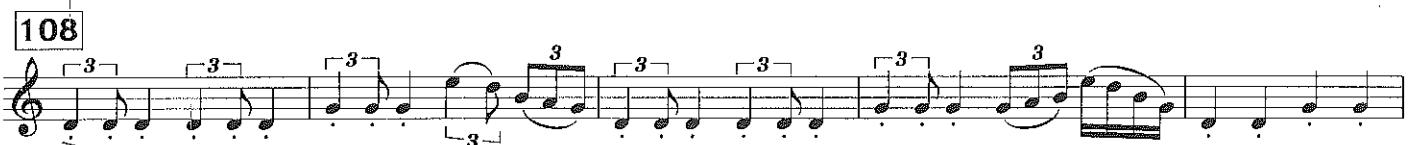
97



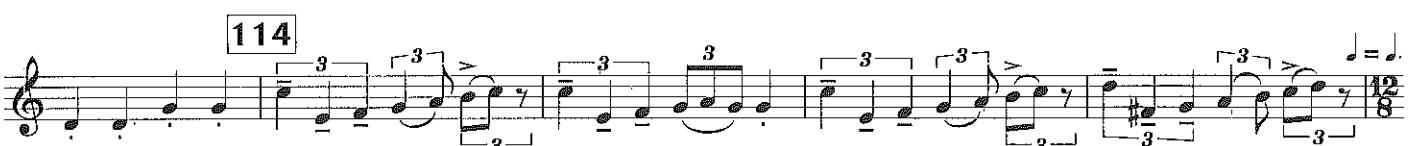
104



108



114



rit.



molto rit.

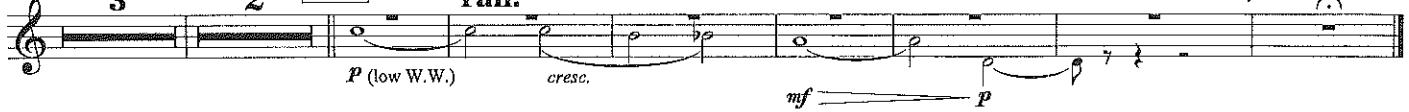
124 Tempo primo



128

rall.  $\frac{3}{2}$

133 A tempo  
rall.



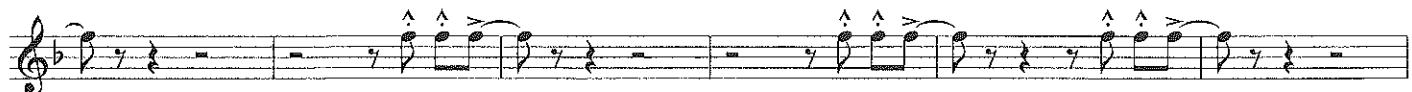
# BOHEMIAN RHAPSODY

## B♭ Trumpet 1

## Freddie Mercury, arr. Philip Sparke

**Slowly**

## B♭ Trumpet 1



Musical score for B♭ Trumpet 1, showing measures 91 through 97. Measure 91 continues the eighth-note pattern. Measure 92 shows a dynamic *f*. Measures 93 and 94 continue the pattern. Measure 95 has a dynamic *f*.

Musical score for B♭ Trumpet 1, showing measures 97 through 104. Measure 97 starts with a dynamic *p*, followed by *cresc.* Measures 98 and 99 continue the eighth-note pattern. Measure 100 has a dynamic *f*.

Musical score for B♭ Trumpet 1, showing measures 104 through 108. Measure 104 starts with a dynamic *p*, followed by *f*. Measures 105 and 106 continue the eighth-note pattern. Measure 107 has a dynamic *f*.

Musical score for B♭ Trumpet 1, showing measures 114 through 124. Measures 114 and 115 continue the eighth-note pattern. Measure 116 starts with a dynamic *f*. Measures 117 and 118 continue the pattern. Measure 119 has a dynamic *f*.

Musical score for B♭ Trumpet 1, showing measures 124 through 133. Measures 124 and 125 continue the eighth-note pattern. Measure 126 starts with a dynamic *p*, followed by *f* and *ff*. Measures 127 and 128 continue the pattern. Measure 129 has a dynamic *f*.

Musical score for B♭ Trumpet 1, showing measures 133 through 138. Measures 133 and 134 continue the eighth-note pattern. Measure 135 has a dynamic *f*, followed by *mf*. Measures 136 and 137 continue the pattern. Measure 138 has a dynamic *f*.

# BOHEMIAN RHAPSODY

B♭ Trumpet 2

Freddie Mercury, arr. Philip Sparke

**Slowly**

2 6 5 11 5 16 10 (Ma-ma, ooh, **26**)

did-n't mean to make you cry, if I'm not back a-gain this time to-mor - row,) **2**

(Ma-ma, ooh, **44** (I don't wan-na die, I some-times wish I'd ne-ver been born at **34** 10 **f**)

all.) **ff**

**52** rit.

**56** Doppio movimento **62** **5** **ff**

**69** **ff** **p** **f**

B♭ Trumpet 2

76 2 > ^ ^ >  
 $f$

86 > ^ ^ >  
 $p$   $f$   $ff$

91 3 3  
 $p$  cresc.

97 3 3 3 3  
 $f$

104 3 3

108 3 3 3 3  
 $f$

114 3 3 3 3  
 $f$

rit.  $\text{J} = \text{J}$  molto rit. 124 Tempo primo  
 $f$   $p$   $f$   $ff$

Solo 128 2 2 133 A tempo rall. 5  
 $f$   $mf$

# BOHEMIAN RHAPSODY

B♭ Trumpet 3

Freddie Mercury, arr. Philip Sparke

Slowly

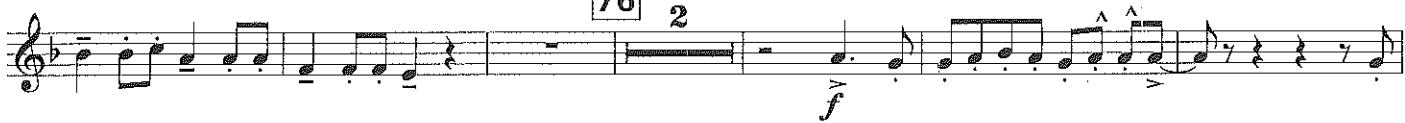


B♭ Trumpet 3

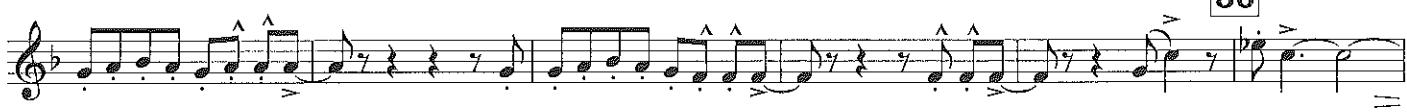
76

2

f

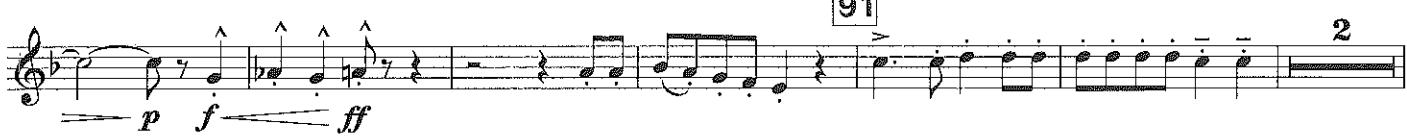


86

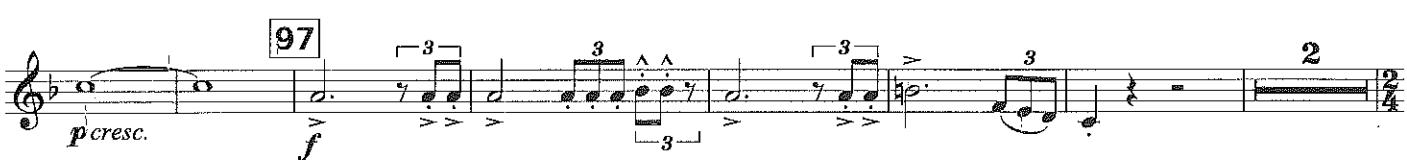


91

2

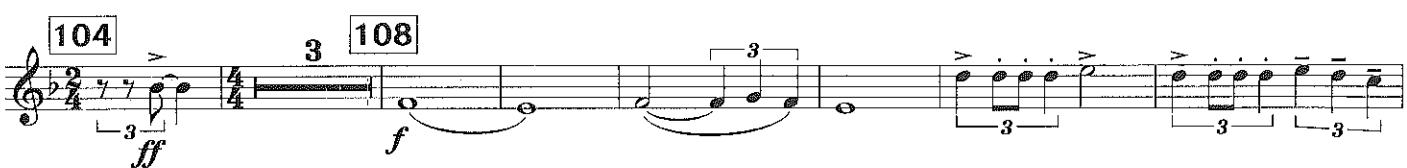


97



104

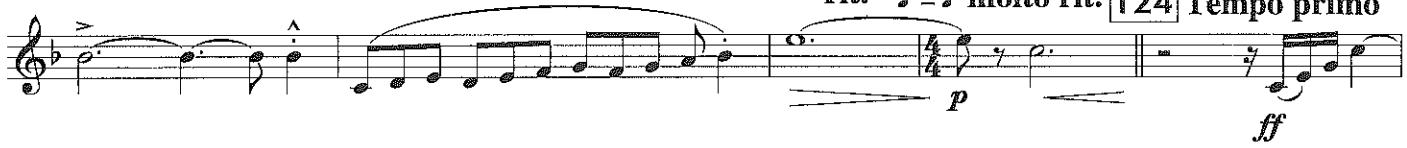
3 108



114



rit. ♫ = ♫ molto rit. [124] Tempo primo

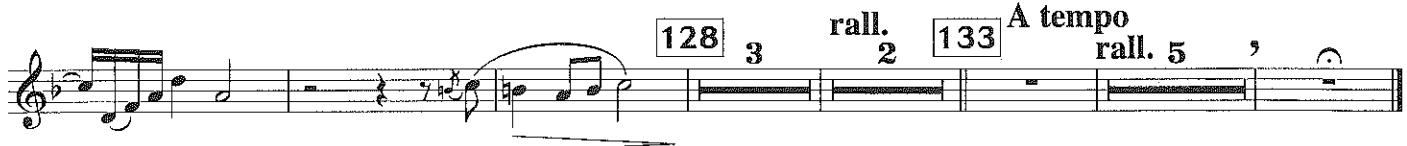


128

3

rall. 2

[133] A tempo  
rall. 5

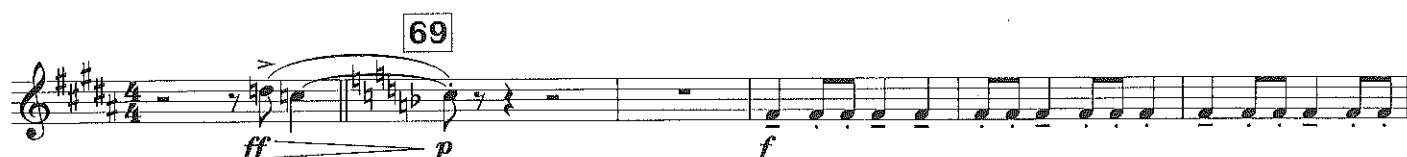
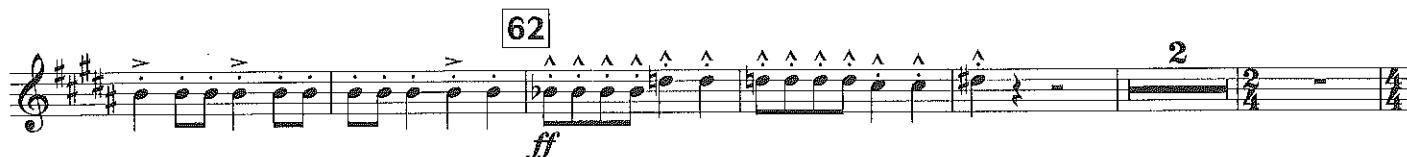
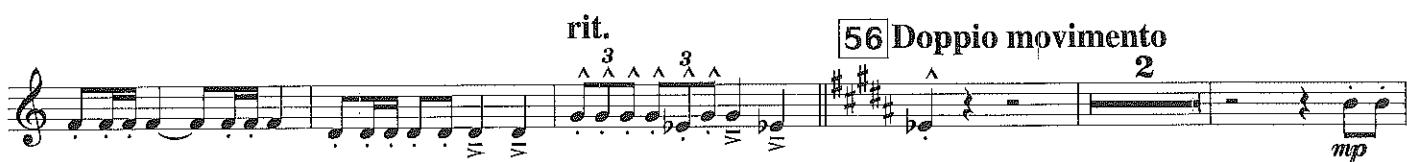
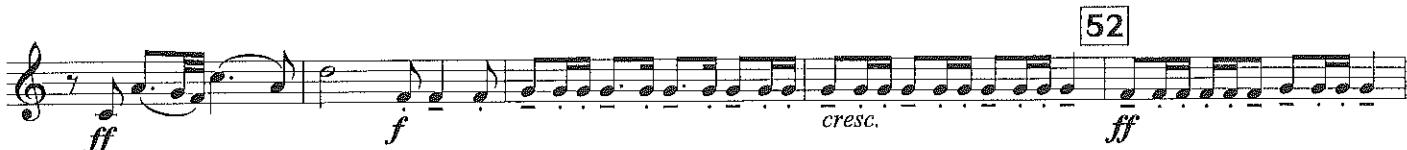
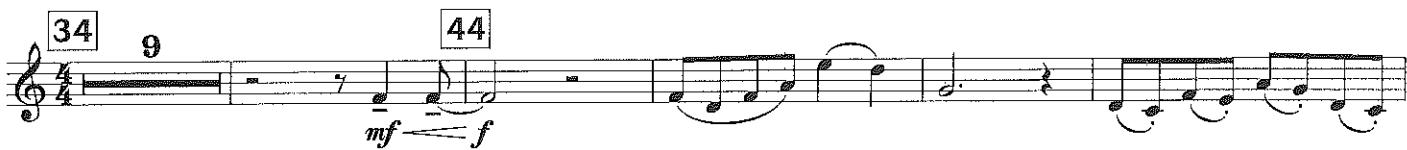
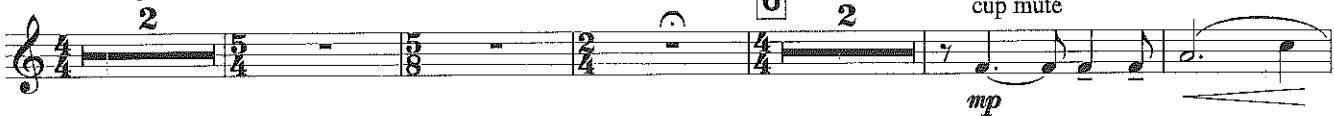


# BOHEMIAN RHAPSODY

B♭ Trumpet 4

Freddie Mercury, arr. Philip Sparke

Slowly



B♭ Trumpet 4

76 2

*f*

86

*p* *f*

91 2

*ff* *p cresc.*

97 2

*f*

104 3 108

*ff* *f*

114

*ff*

rit.  $\text{♩} = \text{♪}$  molto rit. 124 Tempo primo

*p* *ff*

128 3 rall. 2 133 A tempo rall. 5

*ff*

# BOHEMIAN RHAPSODY

F Horn 1

Freddie Mercury, arr. Philip Sparke

**Slowly**

2 (O-pen your eyes, look up to the skies and see.)  
6 Soli

mf

11 2 f p < mf

16 8 mp cresc.

26 f

34 8 mp cresc.

44 f

52 ff f cresc. ff

rit. 56 Doppio movimento 2

62 ff

69 mp

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AMP 316

F Horn 1

**76**

**91**

**97**

**104**

**108**

**114**

**rit.** **fp**

**molto rit.** **124** **Tempo primo**

**128**

**rall.** **133** **A tempo** **rall. 2**

**mp > p**

# BOHEMIAN RHAPSODY

F Horn 2

Freddie Mercury, arr. Philip Sparke

**Slowly**

2  
6 (O-pen you're eyes, look up to the skies and see.)  
Soli  
mf

11 2 f  
16 8 p < mf

26 mp cresc.  
f

34 8 mp cresc.

44 f ff

52 f cresc. ff

rit. 3 56 Doppio movimento 5 62 ff

69 mp

76 mp

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F Horn 2



**86**

**91**

**97**

**104**

**108**

**114**

**molto rit.**

**124** **Tempo primo**

**128**

**rall.**

**2**

**133** **A tempo**

**rall. 2**

**mp > p**

# BOHEMIAN RHAPSODY

F Horn 3

Freddie Mercury, arr. Philip Sparke

**Slowly**

The musical score for F Horn 3 features ten staves of music. Staff 1 starts with a dynamic of *mp* and transitions to *mf*. Staff 2 begins with a dynamic of *f*. Staff 3 starts with a dynamic of *p*, followed by *mp cresc.*. Staff 4 begins with a dynamic of *f*. Staff 5 starts with a dynamic of *f cresc.*, followed by *ff*. Staff 6 begins with a dynamic of *ff*. Staff 7 starts with a dynamic of *rit.* and includes a section labeled "Doppio movimento". Staff 8 begins with a dynamic of *ff*. Staff 9 starts with a dynamic of *mp*. Staff 10 ends with a dynamic of *f*.

F Horn 3

**76**

**86**

**91**

**97**

**104**

**108**

**114**

**118**

**molto rit.**

**rit.**  $\text{♪} = \text{♪}$  **rit.**

**124** **Tempo primo**

**128**

**rall. 2**

**133** **A tempo**

**rall. 2**

**mp**  $\gg$  **p**

# BOHEMIAN RHAPSODY

F Horn 4

Freddie Mercury, arr. Philip Sparke

**Slowly**

2      6      11      16      26      34      44      52      56 Doppio movimento      62      69      76

F Horn 4



**86**

**91**

**97**

**104**

**108**

**114**

**112**

**molto rit.**

**124** **Tempo primo**

**128** 3 **rall.** **2**

**133** **A tempo** **rall. 2**

**mp** > **p**

# BOHEMIAN RHAPSODY

## Trombone 1

## Freddie Mercury, arr. Philip Sparke

**Slowly**

**Slowly**

2      6      26

11      2      16      9

(Hns. 1,2)

34      44

cresc.

rit.

52      56 Doppio movimento      62

ff

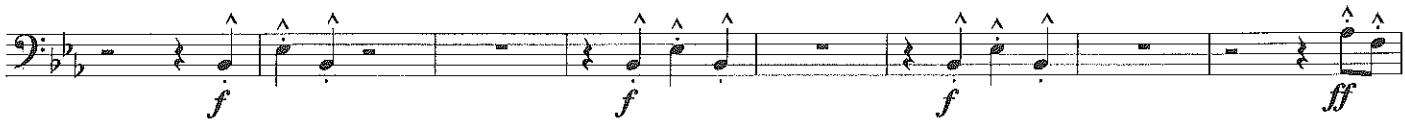
5

(Hns. 1,2)

69

76

# Trombone 1



**86**

**91**

**97**

**104**

**108**

**114**

**rit.**

**molto rit.**

**124** **Tempo primo**

**128** **3** **rall.** **2**

**133** **A tempo** **rall.** **2**

(Hns. 3.4)

# BOHEMIAN RHAPSODY

## Trombone 2

## Freddie Mercury, arr. Philip Sparke

**Slowly**

**Slowly**

**2**

**6** *mp*

**11** **2** *f*

**16** **9** *mf* <  
(Hns. 1.2)

**26** *f*

**34** *mp*

**44** *mf* < *f*

*cresc.*

**52** *ff* *rit.*  
3 3

**56** **Doppio movimento** **62** *ff*  
(Hns. 1.2)

**69** *mp*

**76** *f*

Trombone 2

86      91

*f*      *ff*

*ff*

91

*ff*

*ff*

97

*p* 3    *cresc.*

*ff*

*ff*

*ff*

104      108

*ff*      *f*

*ff*

114

*ff*

*ff*

*ff*

*ff*

rit.      molto rit.

124      Tempo primo

*ff*

128      3      rall. 2

133      A tempo      rall. 2

(Hns. 3,4)

*ff*

*ff*

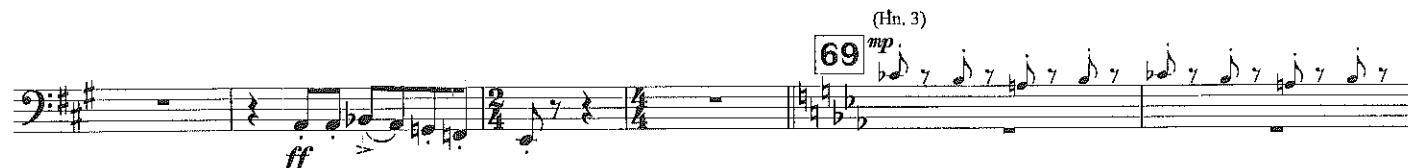
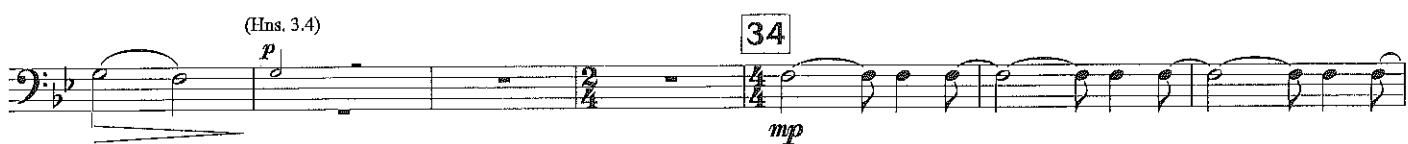
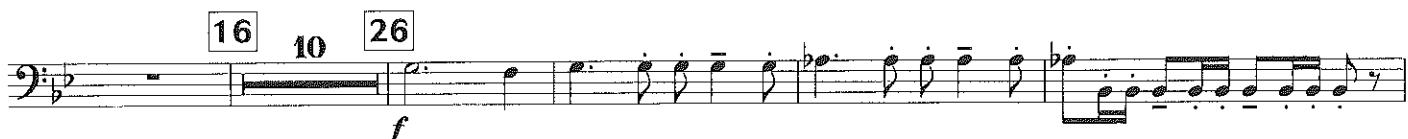
*ff*

# BOHEMIAN RHAPSODY

Trombone 3

Freddie Mercury, arr. Philip Sparke

**Slowly**



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AMP 316

Trombone 3

**76**

**86**

**91**

**97**

**104**

**108**

**114**

**rit.  $\text{J} = \text{J}$  rit.**

**molto**

**124** **Tempo primo**

**fp**

**ff**

**128** **3** **rall. 2**

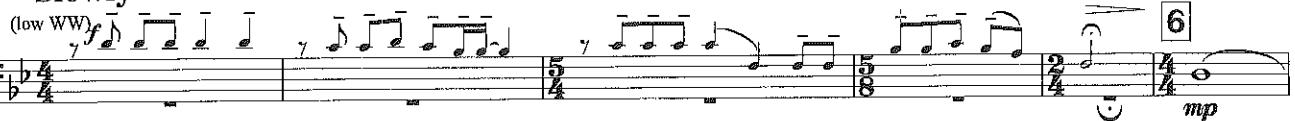
**133** **A tempo** **rall. 5**

# BOHEMIAN RHAPSODY

Euphonium

Freddie Mercury, arr. Philip Sparke

**Slowly**



**11**

**f**

(Ma-ma, ooh,

**Solo 16**

did-n't mean to make you cry, if

I'm not back a-gain this time to-mor - row,)

**26**

**f**

(Bsns.) **p**

**34**

**mp** (Trb. 3)

**mp cresc.**

(Ma-ma, ooh,

I don't wan-na die,)

**44**

**f**

**3**

**ff**

**rit.**

**3**

**56 Doppio movimento**

**5**

**ff**

**62**

**69**

**mf**

**f**

# Euphonium

76

(Hns.) *mp*

*f*

86

*p* *f* *ff*

91

*p cresc.*

97

*f*

104

*f*

108

*f*

114

*f*

*rit.*

*f*

**molto rit.**

124

*ff*

**Tempo primo**

(Hn. 3) *p*

**rall.**

133

*p* (Bassn.)

*P* (low W.W.)

*cresc.*

*one*

*mf* *> p*

*(Bassn. Solo)*

# BOHEMIAN RHAPSODY

## B♭ Euphonium (TC)

## Freddie Mercury, arr. Philip Sparke

**Slowly**  
(low WW)

6

11 2 Solo 16

26 (Ma-ma, ooh, did-n't mean to make you cry, if  
I'm not back a-gain this time to-mor - row,) 34

44 (Ma-ma, ooh, I don't wan-na die,) ff rit.

52 56 Doppio movimento 62 ff

69

## B♭ Euphonium (TC)

**76**  
(Hns.)  
*mp*

**86**  
*p f ff*

**91**  
*p cresc.*

**97**  
*f*

**104**

**108**

**114**

**rit.**

**124** *Tempo primo*  
**molto rit.**

**128**  
*p (Hn. 3)*

**133** *A tempo*  
*rall.*

**one**

**(Bsns. Solo)**  
*mp*

**cresc.**

**mf > p**

# BOHEMIAN RHAPSODY

Tuba

Freddie Mercury, arr. Philip Sparke

**Slowly**

**2**

**6**

**11** **2**

**16**

(Bass Cl.)

**26**

**mp cresc.**

**34**

**p** (Bass Cl.)

**mp**

**44**

**cresc.**

**f**

**52**

**cresc.**

**ff**

**rit.**

**56** **Doppio movimento** **5** **62**

**ff**

**69** **2**

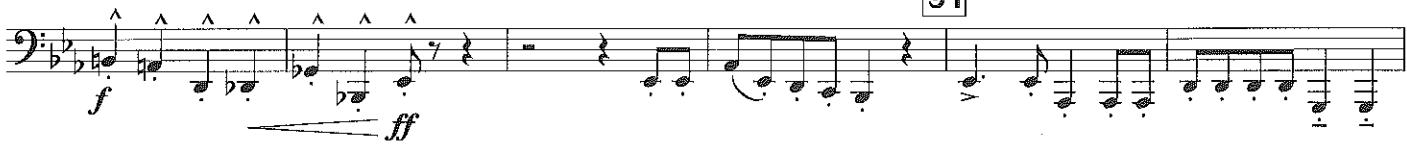
**76**

## Tuba

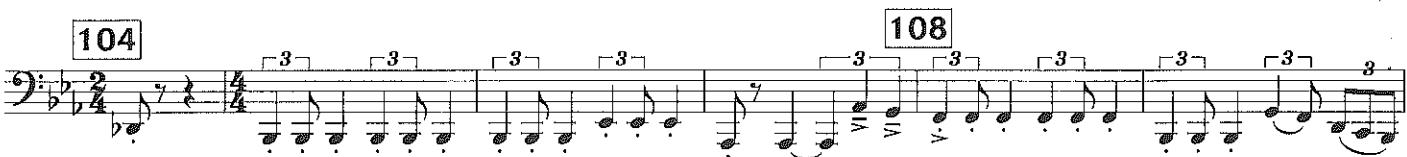
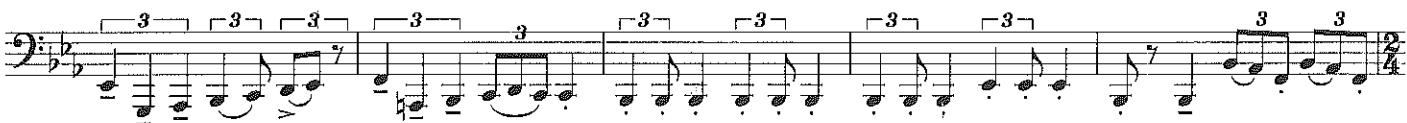
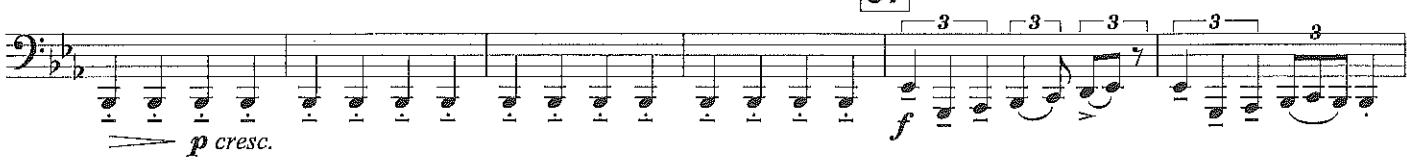
86



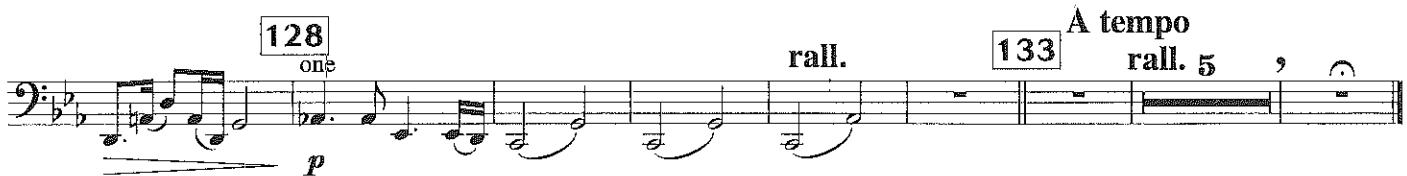
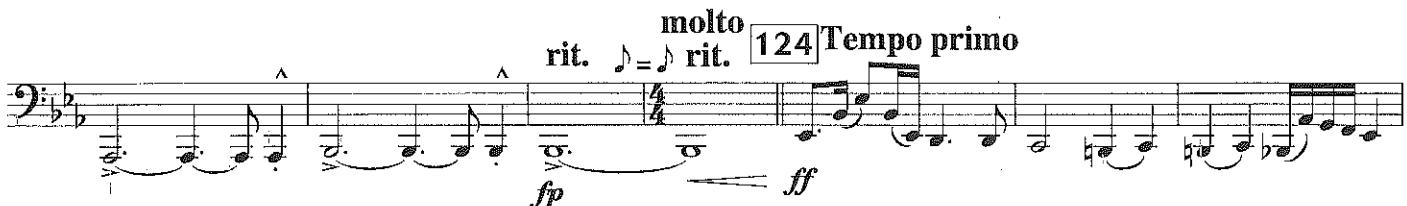
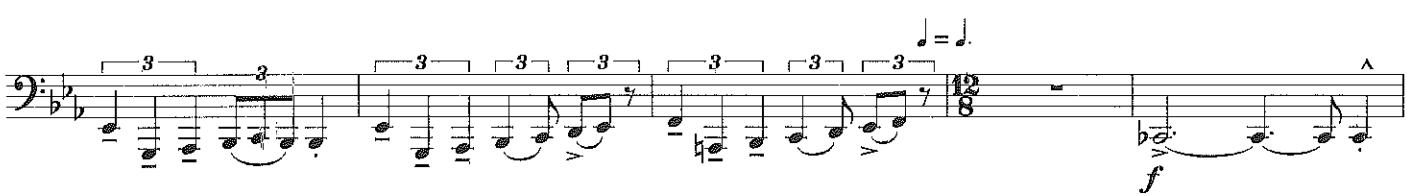
91



97



114



# BOHEMIAN RHAPSODY

Double Bass

Freddie Mercury, arr. Philip Sparke

Slowly

The musical score for Double Bass features ten staves of music. Staff 1 (measures 1-5) starts in 2/4 time with dynamic *mf*. Staff 2 (measures 6-10) begins with dynamic *mp*. Staff 3 (measures 11-15) starts with dynamic *f*, followed by *mp* and *pizz.* Staff 4 (measures 16-20) includes dynamics *cresc.* and *f*. Staff 5 (measures 21-25) has dynamic *mp* and articulation *arco*. Staff 6 (measures 26-30) starts with dynamic *f*. Staff 7 (measures 31-35) includes dynamics *p* and *mp*. Staff 8 (measures 36-40) has dynamic *cresc.* and *f*. Staff 9 (measures 41-45) includes dynamics *ff* and *cresc.* Staff 10 (measures 46-50) starts with dynamic *ff*. Staff 11 (measures 51-55) includes dynamics *rit.* and *ff*. Staff 12 (measures 56-60) is labeled "Doppio movimento" and includes dynamics *ff*. Staff 13 (measures 61-65) includes dynamics *ff*. Staff 14 (measures 66-70) includes dynamics *ff*. Staff 15 (measures 71-75) includes dynamics *ff*. Staff 16 (measures 76-80) includes dynamics *ff*.

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AMP 316

## Double Bass

2 measures (f)

**86** *f ff*

**91** *p cresc.*

**97** *f*

**104**

**108**

**114**

rit. *molto rit.* **124** *Tempo primo ff*

**128** *pizz. p*

**133** *A tempo rall. p cresc. mf p arco p*

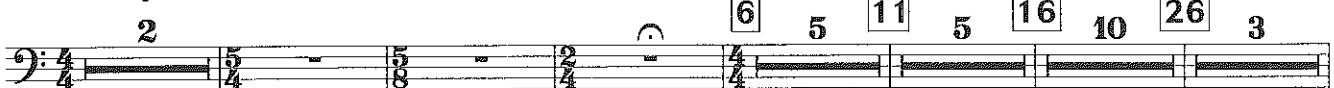
The musical score for Double Bass consists of ten staves of music. Staff 1 starts with a dynamic 'f'. Staff 2 begins at measure 86 with a dynamic 'f' followed by 'ff'. Staff 3 begins at measure 91 with a dynamic 'p' followed by 'cresc.'. Staff 4 begins at measure 97 with a dynamic 'f'. Staff 5 begins at measure 104. Staff 6 begins at measure 108. Staff 7 begins at measure 114 with a dynamic 'ff'. Staff 8 begins at measure 124 with a dynamic 'ff'. Staff 9 begins at measure 128 with a dynamic 'p' followed by 'pizz.'. Staff 10 begins at measure 133 with a dynamic 'p' followed by 'cresc.', then 'mf', then 'p', and finally 'arco' with a dynamic 'p'.

# BOHEMIAN RHAPSODY

Timpani + Bell Tree

Freddie Mercury, arr. Philip Sparke

Slowly



2 34 4 Bell Tree 5  
sf <= f mp

44 3 2 52  
sf <= f f cresc. ff

rit. 56 Doppio movimento 5 62 2  
ff ff

69 2  
f

76  
f

Timpani + Bell Tree

86 2 ff

2 91 2 sfp cresc. 3 3 3 97 3 f

3 3 3 3 104 sfz f 3 3

3 3 3 108 f f rit. molto rit.

114 3 3 3 128 12/8 rit. ff fp rit. molto rit.

124 Tempo primo 3 128 3 rall. 133 A tempo 5 rall. ff p p

# BOHEMIAN RHAPSODY

Drum Kit + Tam-Tam

Freddie Mercury, arr. Philip Sparke

**Slowly**

The sheet music consists of ten staves of drum notation. Staff 1 (measures 2-11) includes dynamics *mf* and *f*. Staff 2 (measures 16-26) includes dynamics *f*, *p*, and *f*, with a instruction *TTs 3*. Staff 3 (measures 34-37) includes dynamics *p* and *mp*. Staff 4 (measures 44-51) includes dynamics *cresc.* and *f*. Staff 5 (measures 52-56) includes dynamics *cresc.*, *ff*, and *rit.* Staff 6 (measures 62-65) includes dynamics *ff*. Staff 7 (measures 69-76) includes dynamics *f* and *v*. Staff 8 (measures 76-81) includes dynamics *v* and *f*. Performance instructions include *Doppio movimento* at measure 56, *3* over *v* at measure 52, and *3* over *v* at measure 76.

## Drum Kit + Tam-Tam

Drum Kit + Tam-Tam

The musical score consists of six staves of rhythmic patterns for a drum kit and tam-tam. The staves are as follows:

- Staff 1:** A continuous pattern of vertical strokes (downward and upward) on a single staff.
- Staff 2:** Measures 86-88. Dynamics: **ff**. Measure 88 ends with **ff**.
- Staff 3:** Measures 91-93. Dynamics: **p**, **cresc.**, **3**, **3**.
- Staff 4:** Measures 97-99. Dynamics: **f**, **sim.**
- Staff 5:** Measures 104-106. Dynamics: **ff**.
- Staff 6:** Measures 108-110. Dynamics: **sim.**
- Staff 7:** Measures 114-116.
- Staff 8:** Measures 124-126. Dynamics: **ff**.
- Staff 9:** Measures 133-135. Dynamics: **rall.**, **A tempo**, **rall. 5**, **Tam-tam**.

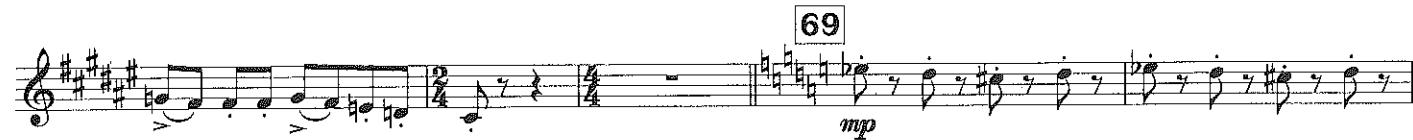
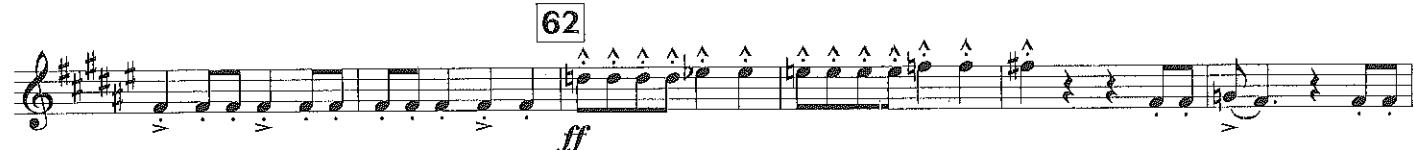
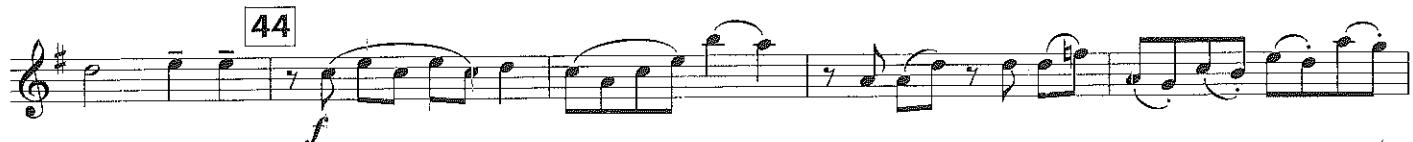
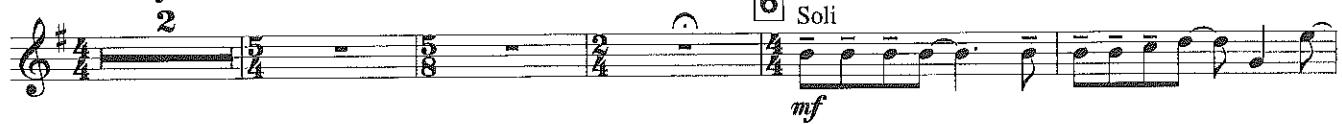
Tempo markings include **rit.**, **molto rit.**, **Tempo primo**, **ff**, **rall.**, **A tempo**, **rall. 5**, and **Tam-tam**.

# BOHEMIAN RHAPSODY

E♭ Horn 1

Freddie Mercury, arr. Philip Sparke

**Slowly**



# E♭ Horn 1

76

*f*      *mp*

86

*f*      *p*      *ff*

91

*p cresc.*

97

*f*

104

*ff*      *f*

108

114

rit.      *f*      rit.      *f*

124      *Tempo primo*

molto rit.      *ff*

128

rall.      *A tempo*      rall.  $\frac{2}{4}$

*mp > p*

This musical score for E♭ Horn 1 consists of ten staves of music. Staff 1 (measures 76-77) starts with a forte dynamic (f) and transitions to a mezzo-forte dynamic (mp). Staff 2 (measures 86-87) starts with a forte dynamic (f) and ends with a piano dynamic (p) followed by a fortissimo dynamic (ff). Staff 3 (measures 91-92) includes a crescendo instruction (p cresc.). Staff 4 (measures 97-98) starts with a forte dynamic (f). Staff 5 (measures 104-105) starts with a fortissimo dynamic (ff) and transitions to a forte dynamic (f). Staff 6 (measures 108-109) shows a ritardando (rit.) followed by a forte dynamic (f). Staff 7 (measures 114-115) shows a ritardando (rit.) followed by a forte dynamic (f). Staff 8 (measures 124-125) starts with a molto ritardando (molto rit.) and a forte dynamic (ff), followed by a tempo primo instruction (Tempo primo). Staff 9 (measures 128-129) starts with a piano dynamic (p). Staff 10 (measures 133-134) includes a ritardando instruction (rall.) and a tempo change to 2/4 time.

# BOHEMIAN RHAPSODY

E<sub>b</sub> Horn 2

Freddie Mercury, arr. Philip Sparke

Slowly

The musical score for E♭ Horn 2 consists of ten staves of music. Staff 1 starts with a dynamic of *mf*. Staff 2 begins with a dynamic of *f*. Staff 3 starts with *mp cresc.*. Staff 4 begins with *p*. Staff 5 starts with *ff*. Staff 6 begins with *f cresc.*. Staff 7 begins with *ff*. Staff 8 starts with *rit.* Staff 9 begins with *ff*. Staff 10 begins with *mp*.

Measure numbers and dynamics are indicated throughout the score. Measure 6: (O-pen you're eyes, look up to the skies and see.) Soli. Measure 11: 2. Measure 16: 8. Measure 26: 2. Measure 34: 8. Measure 44: 8. Measure 52: 8. Measure 56: Doppio movimento. Measure 62: 5. Measure 69: 8. Measure 76: 8.

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E♭ Horn 2



86

91

97

104

108

114

12

molto rit.

124

Tempo primo

128

rall. 2

133

A tempo

rall. 2

mp > p

# BOHEMIAN RHAPSODY

E♭ Horn 3

Freddie Mercury, arr. Philip Sparke

Slowly

The musical score for E♭ Horn 3 features eight staves of music. Staff 1 starts with a dynamic of *mp* at measure 6. Staff 2 begins with a dynamic of *f* at measure 11. Staff 3 starts with a dynamic of *f* at measure 26. Staff 4 begins with a dynamic of *p* at measure 34. Staff 5 starts with a dynamic of *ff* at measure 44. Staff 6 begins with a dynamic of *f cresc.* at measure 52. Staff 7 begins with a dynamic of *ff* at measure 56. Staff 8 begins with a dynamic of *f* at measure 69.

## E♭ Horn 3

A musical score for page 76, featuring ten measures of music on a single staff. The key signature is A major (no sharps or flats). Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show eighth-note patterns with various dynamics like forte (f), piano (p), and mezzo-forte (mp). Measures 5-6 continue with eighth-note patterns. Measures 7-10 conclude with eighth-note patterns. Measure 10 ends with a fermata over the last note.

A musical score page featuring a single melodic line on a treble clef staff. The music consists of eighth-note pairs followed by grace notes and sixteenth-note patterns. A dynamic marking 'v' is placed above the final note. In the top right corner, there is a large rectangular box containing the number '86'.

A musical score page featuring a single melodic line on a treble clef staff. The page is numbered '97' in a box at the top left. The music consists of six measures. Measure 1 starts with an open circle (whole note). Measure 2 has a fermata over the first note and a grace note (open circle) before the second note. Measure 3 begins with a grace note followed by a fermata over the first note. Measures 4-6 each begin with a grace note followed by a fermata over the first note. Measure 6 ends with a fermata over the last note. A dynamic 'f' is placed below the staff under the first measure. Measure 2 has a grace note bracketed with a '3'. Measures 4-6 have grace note brackets with a '3'. Measure 6 has a grace note bracketed with a '3'.

Musical score page 104-108. The score consists of two systems. The first system starts with a treble clef, a common time signature, and a dynamic of *ff*. It contains measures 104 through 107. Measure 104 has a 3/4 time signature. Measures 105 and 106 have a 2/4 time signature. Measure 107 has a 4/4 time signature. The second system starts with a treble clef, a common time signature, and a dynamic of *f*. It contains measures 108 through 111. Measure 108 has a 4/4 time signature. Measures 109 and 110 have a 2/4 time signature. Measure 111 has a 4/4 time signature.

**114**

Musical score for piano showing measures 124-128. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of "Tempo primo". Measure 124 starts with a dynamic of ***ff***. Measures 125-128 show a sequence of eighth-note patterns with various slurs and grace notes. Measure 128 ends with a dynamic of ***p***.

# BOHEMIAN RHAPSODY

E♭ Horn 4

Freddie Mercury, arr. Philip Sparke

Slowly

The musical score for E♭ Horn 4 features ten staves of music. Staff 1 starts with a dynamic of *mp* at measure 2, followed by a dynamic of *mf* at measure 6. Staff 2 begins with a dynamic of *f* at measure 11, followed by *p* at measure 16, *mf* at measure 16, and *mp cresc.* at measure 16. Staff 3 starts with a dynamic of *f* at measure 26. Staff 4 begins with a dynamic of *p* at measure 34, followed by *mp cresc.* at measure 34, and *f* at measure 44. Staff 5 shows a dynamic of *ff* at measure 52. Staff 6 starts with a dynamic of *f cresc.* at measure 56, followed by *ff* at measure 56. Staff 7 begins with a dynamic of *ff* at measure 62. Staff 8 starts with a dynamic of *f* at measure 69, followed by *mp* at measure 76. The score includes various time signatures such as 2/4, 3/4, 4/4, and 2/2, and key signatures with sharps and flats.

E♭ Horn 4



86

91

97

104

108

114

112

molto rit.

124

Tempo primo

128

rall. 3 2

133

A tempo rall. 2

mp = p

# BOHEMIAN RHAPSODY

B♭ Trombone 1 (TC)

Freddie Mercury, arr. Philip Sparke

**Slowly**

The musical score for B♭ Trombone 1 (TC) features ten staves of music. Staff 1 starts with a dynamic of *mp* and transitions to *mf*. Staff 2 includes dynamics *f* and *mf*, and a performance instruction *(Hns. 1,2)*. Staff 3 is marked *mp*. Staff 4 is marked *mf* followed by *f*. Staff 5 shows a crescendo. Staff 6 is marked *ff*. Staff 7 is marked *Doppio movimento* and *ff*. Staff 8 is marked *mp* and *(Hns. 1,2)*. Staff 9 is marked *f*. Staff 10 is marked *76*.

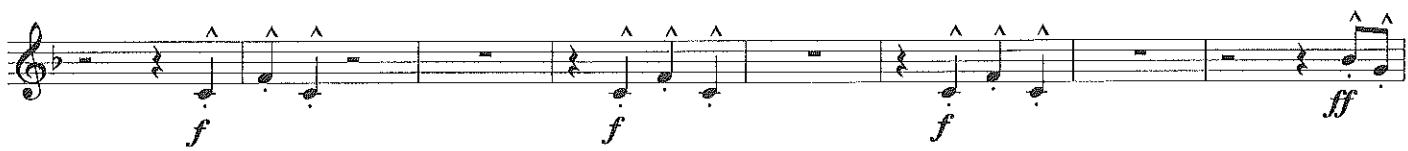
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AMP 316

B♭ Trombone 1 (TC)



Continuation of the musical score. The seventh staff is numbered 104 and shows a rhythmic pattern with sixteenth-note figures and dynamics *ff* and *f*. The eighth staff is numbered 108 and shows a rhythmic pattern with sixteenth-note figures and dynamics *f* and *3*. The ninth staff is numbered 114 and shows a rhythmic pattern with sixteenth-note figures and dynamics *f* and *3*. The tenth staff shows a rhythmic pattern with sixteenth-note figures and dynamics *f* and *3*.

Continuation of the musical score. The eleventh staff shows a rhythmic pattern with sixteenth-note figures and dynamics *f* and *3*. The twelfth staff shows a rhythmic pattern with sixteenth-note figures and dynamics *f* and *3*.

Continuation of the musical score. The thirteenth staff shows a rhythmic pattern with sixteenth-note figures and dynamics *rit.*, *molto rit.*, and *ff*. The fourteenth staff is numbered 124 and shows a rhythmic pattern with sixteenth-note figures and dynamics *Tempo primo* and *ff*.

Final measures of the musical score. The fifteenth staff is numbered 128 and shows a rhythmic pattern with sixteenth-note figures and dynamics *rall.* and *3*. The sixteenth staff is numbered 133 and shows a rhythmic pattern with sixteenth-note figures and dynamics *A tempo* and *rall.*. The十七th staff shows a rhythmic pattern with sixteenth-note figures and dynamics *(Hns. 3,4)*, *mp*, and *p*.

# BOHEMIAN RHAPSODY

## B♭ Trombone 2 (TC)

Freddie Mercury, arr. Philip Sparke

Slowly

*Slowly*

2 5 8 2 4 4 6 *mp*

11 2 16 9 *mf*

26 (Hns. 1,2) *p*

34 *mp*

44 *mf* < *f*

*cresc.*

52 *ff* rit. 3 3

56 Doppio movimento 62 5 *ff*

69 (Hns. 1,2) *mp*

76 *f*

B♭ Trombone 2 (TC)



**86**

**91**

**97**

**104**

**108**

**114**

**rit.**

**molto rit.**

**124** **Tempo primo**

**ff**

**128** **rall.** **3**

**133** **A tempo**

**rall.** **2**

**(Hns. 3,4)**

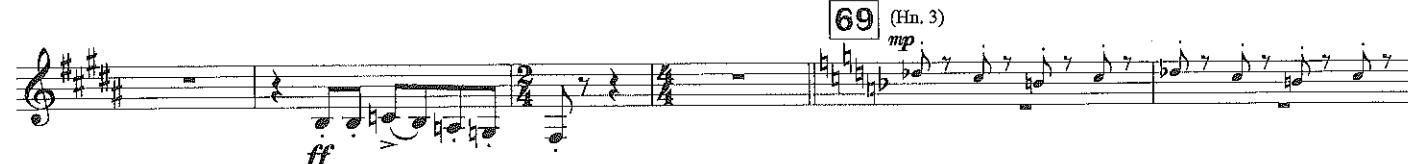
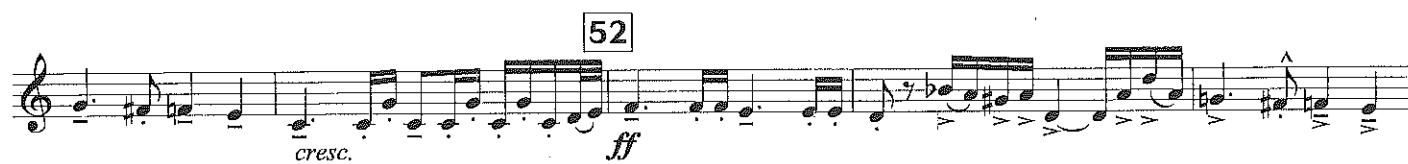
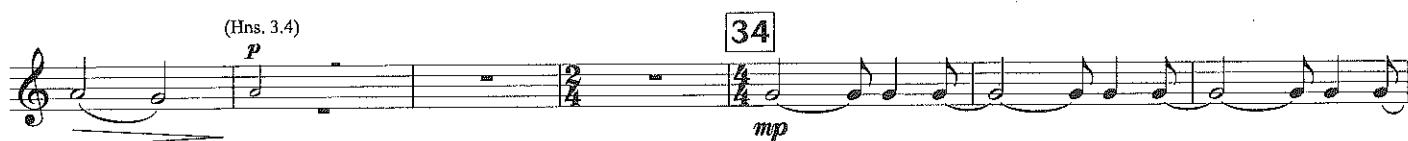
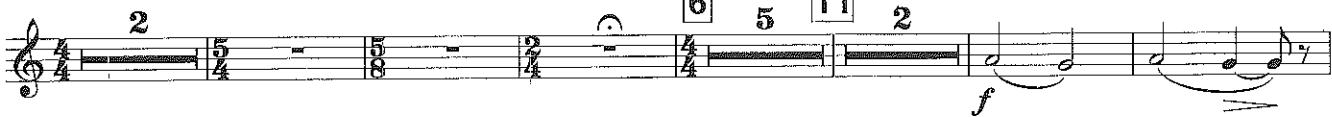
**mp** **p**

# BOHEMIAN RHAPSODY

B♭ Trombone 3 (TC)

Freddie Mercury, arr. Philip Sparke

Slowly



B♭ Trombone 3 (TC)

76

*f*

*f* *ff*

*f* *ff*

86

91

*f* *ff*

97

*p* *cresc.* *ff*

104

*f*

108

*f*

114

12

*f*

molto rit.  $\text{J} = \text{J}$  rit. 124 Tempo primo

*f* *fp* *ff*

128 3 rall. 2 133 A tempo rall. 5

,

# BOHEMIAN RHAPSODY

B♭ Euphonium (TC)

Freddie Mercury, arr. Philip Sparke

**Slowly**

(low WW)

**6**

**11** **2**

**16**

**26**

(Ma-ma, ooh, did-n't mean to make you cry, if  
I'm not back-a-gain this time to-mor - row,) **34**

(Bsns.) **p** (Trb. 3)

**44**

(Ma-ma, ooh, I don't wan-na die,) **ff**

**52**

**rit.**

**56 Doppio movimento** **62** **5** **ff**

**69** **mf** **f**

B♭ Euphonium (TC)

**76**  
(Hns.)  
mp  
*f*

**86**  
*p* *f* *ff*

**91**  
*p cresc.*

**97**  
*f*

**104**

**108**  
*f*

**114**

**124** *Tempo primo*  
*molto rit.*  
*ff*

**128**  
*P* (Hn. 3)

**133** *A tempo*  
*rall.* *rall.*  
*cresc.* *one*  
*(Bsns. Solo)*  
*mp* *mf* *p*

The musical score consists of 14 staves of music for B♭ Euphonium (TC). The score includes dynamic markings such as *mp*, *f*, *ff*, *p*, *cresc.*, *rit.*, *molto rit.*, *A tempo*, *rall.*, *cresc.*, *one*, and *(Bsns. Solo)*. Articulation marks like dots and dashes are placed above and below the notes. Measure numbers 76, 86, 91, 97, 104, 108, 114, 124, 128, and 133 are indicated at the beginning of their respective staves. The music features various time signatures, including common time, 2/4, 3/4, 4/4, and 12/8. The score is written on five-line staff paper with a treble clef.

# BOHEMIAN RHAPSODY

B♭ Euphonium (BC)

Freddie Mercury, arr. Philip Sparke

**Slowly**

(low WW) **f** **6**

**mf** **11** **2** **f** **16** Solo **mp**

(Ma-ma, ooh, did-n't mean to make you cry, if  
I'm not back a-gain this time to-mor - row,) **26** **f** **3** **mp**

(Bsns.) **p** **34** (Trb. 3) **mp**

(Ma-ma, ooh, I don't wan-na die,) **44** **f** **3** **3** **3** **3** **3** **ff**

**52** **rit.** **3** **3** **3** **3** **3** **3**

**56** Doppio movimento **5** **ff**

**62** **69** **mf** **f**

B♭ Euphonium (BC)

**76**

(Hns.) *mp* *f*

**86**

*p f ff*

**91**

*p cresc.*

**97** *f*

**104**

**108**

**114**

**rit.**

**124** *Tempo primo*

**molto rit.**

**ff**

**128** (Hn. 3) *p*

**rall.** (Bsns.)

**133** *A tempo* (low W.W.) *rall.* *cresc.*

**one**

**(Bsns. Solo)** *mf > p*

This musical score page for B♭ Euphonium (BC) contains ten staves of music. Staff 1 starts at measure 76 with a dynamic of *mp*, followed by a dynamic of *f*. Staff 2 starts at measure 86 with a dynamic of *p*, followed by *f* and *ff*. Staff 3 starts at measure 91 with a dynamic of *p cresc.*. Staff 4 starts at measure 97 with a dynamic of *f*. Staff 5 starts at measure 104. Staff 6 starts at measure 108 with a dynamic of *f*. Staff 7 starts at measure 114. Staff 8 starts at measure 124 with a dynamic of *ff*. Staff 9 starts at measure 128 with a dynamic of *p*. Staff 10 starts at measure 133 with a dynamic of *p*, followed by *rall.* and *cresc.*. The score includes various performance instructions such as *rit.*, *Tempo primo*, *molto rit.*, *rall.*, *cresc.*, *p cresc.*, and *(Bsns. Solo)*.

# BOHEMIAN RHAPSODY

E♭ Tuba (TC)

Freddie Mercury, arr. Philip Sparke

**Slowly**

The musical score consists of ten staves of E♭ Tuba (TC) music. Staff 1 starts at measure 2 with a dynamic of *mp*. Staff 2 starts at measure 11 with a dynamic of *f*. Staff 3 starts at measure 16 with a dynamic of *mp* and is labeled '(Bass Cl.)'. Staff 4 starts at measure 26 with a dynamic of *mp* and is labeled 'cresc.'. Staff 5 starts at measure 34 with a dynamic of *p* and is labeled '(Bass Cl.)'. Staff 6 starts at measure 44 with a dynamic of *f*. Staff 7 starts at measure 52 with a dynamic of *cresc.* and is labeled 'ff'. Staff 8 starts at measure 56 with a dynamic of *ff* and is labeled 'Doppio movimento'. Staff 9 starts at measure 62 with a dynamic of *ff*. Staff 10 starts at measure 69 with a dynamic of *f*.

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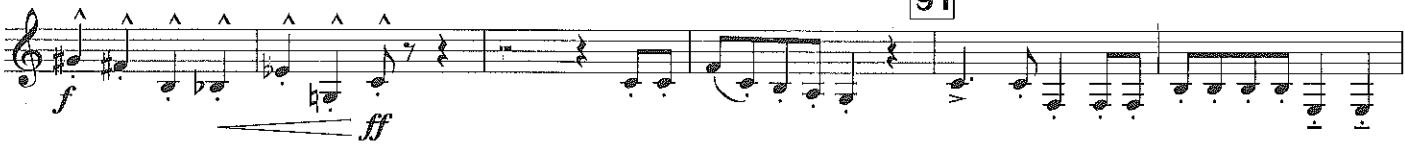
AMP 316

## E♭ Tuba (TC)

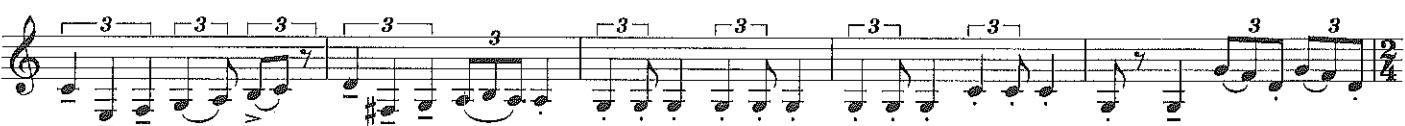
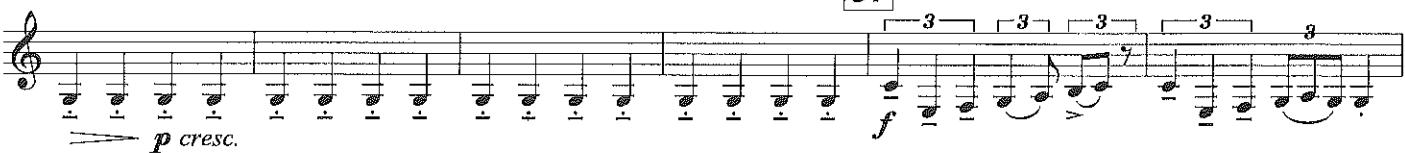
86



91



97

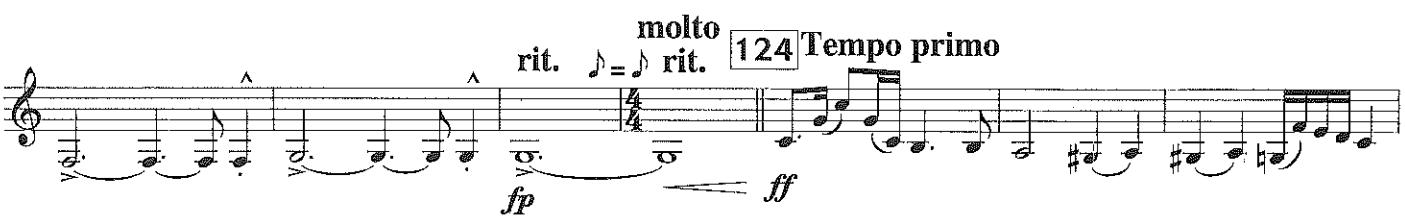
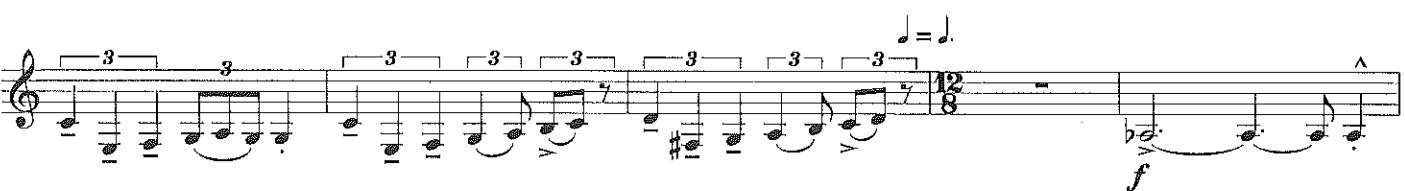


104

108



114

128 one A tempo  
rall. 5 ,

# BOHEMIAN RHAPSODY

E♭ Tuba (BC)

Freddie Mercury, arr. Philip Sparke

Slowly

The musical score for E♭ Tuba (BC) features ten staves of music. Staff 1 starts at measure 2 with a dynamic of *mp*, followed by *mf*. Staff 2 starts at measure 11 with a dynamic of *f*. Staff 3 starts at measure 16 with a dynamic of *mp* (Bass Cl.). Staff 4 starts at measure 26 with a dynamic of *mp* *cresc.*, followed by *f*. Staff 5 starts at measure 34 with a dynamic of *p* (Bass Cl.), followed by *mp*. Staff 6 starts at measure 44 with a dynamic of *cresc.*, followed by *f*. Staff 7 starts at measure 52 with a dynamic of *cresc.*, followed by *ff*. Staff 8 starts at measure 56 with a dynamic of *ff* and a tempo marking of *Doppio movimento*. Staff 9 starts at measure 62 with a dynamic of *ff*. Staff 10 starts at measure 69 with a dynamic of *f*.

E♭ Tuba (BC)

86

Measures 86-90: Eighth-note patterns, measure 90 ends with a fermata.

91

Measures 91-95: Eighth-note patterns, measure 95 ends with a fermata.

97

Measures 97-101: Eighth-note patterns, measure 101 ends with a fermata.

Measures 102-106: Eighth-note patterns, measure 106 ends with a fermata.

104

108

Measures 104-108: Eighth-note patterns, measure 108 ends with a fermata.

114

Measures 109-113: Eighth-note patterns, measure 113 ends with a fermata.

Measures 114-118: Eighth-note patterns, measure 118 ends with a fermata.

rit.  $\text{♩} = \text{♪}$  rit. 124

molto

Tempo primo

fp

ff

Measures 119-123: Eighth-note patterns, measure 123 ends with a fermata.

128

one

p

rall.

133

A tempo

rall. 5

Measures 124-128: Eighth-note patterns, measure 128 ends with a fermata.