

Bohemian Fantasy-Rhapsody

Andante ♩ = 72

2 Flauti *p* *sim.*

Flauto in Sol *p* *sim.*

2 Clarinetti *p* *sim.* 2°

2 Fagotti *pp*

2 Corni

2 Tromboni *pp* 1°

Soprano 1 *p*
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

Contralto 1 *p*
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

Tenore *p*
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

Coro

Soprano 2 *p*
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

Contralto 2 *p*
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

Arpa *mp*

6

2 Fl.

Fl. in Sol

2 Ob.

C. i.

2 Cl.

2 Fg.

2 Trbe.

2 Cor.

2 Trbni.

Sopr. 1

Contr. 1

Ten.

Coro

Bass.

Sopr. 2

Contr. 2

Arpa

up to the skies and see

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

up to the skies and see

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

up to the skies and see

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

lit-tle high, lit-tle low

up to the skies and see

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

up to the skies and see

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

up to the skies and see

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

con sord.

pp

1°

pp

12

2 Fl. *p*

Fl. in Sol *p*

C. i. *p*

2 Cl. *p*

2 Fg. *p* 1° 2°

Sopr. 1 *mp* A - ny - way the wind blows does - n't real - ly mat - ter to me, to me. *mf* Ma - ma, just

Contr. 1 *mp* A - ny - way the wind blows does - n't real - ly mat - ter to me, to me. *mf* Ma - ma, just

Ten. *mp* A - ny - way the wind blows does - n't real - ly mat - ter to me, to me. *mf* Ma - ma, just

Coro Bass. *mp* A - ny - way the wind blows does - n't real - ly mat - ter to me. *mf* Ma - ma, just

Sopr. 2 *mp* A - ny - way the wind blows does - n't real - ly mat - ter to me, to me. *mf* Ma - ma, just

Contr. 2 *mp* A - ny - way the wind blows does - n't real - ly mat - ter to me, to me. *mf* Ma - ma, just

Pf. *p*

Arpa *mf*

Vibr. *mp*

VI. I *pizz.* *mp*

VI. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

18

Sopr. 1
killed a man Put a gun a-gainst his head Pulled my trig-ger, now he's dead Ma-ma, life had just be-gun But

Contr. 1
killed a man Put a gun a-gainst his head Pulled my trig-ger, now he's dead Ma-ma, life had just be-gun But

Ten.
killed a man Put a gun a-gainst his head Pulled my trig-ger, now he's dead Ma-ma, life had just be-gun But

Coro
Bass.
killed a man Put a gun a-gainst his head Pulled my trig-ger, now he's dead Ma-ma, life had just be-gun But

Sopr. 2
killed a man Put a gun a-gainst his head Pulled my trig-ger, now he's dead Ma-ma, life had just be-gun But

Contr. 2
killed a man Put a gun a-gainst his head Pulled my trig-ger, now he's dead Ma-ma, life had just be-gun But

Pf.

Arpa

Vibr.

VI. I

VI. II

Vla.

Vc.

23 a 2

2 Trbni. *mf*

Sopr. 1
now I've gone and thrown it all a - way Ma-ma, ooh, did-n't mean to make you cry If

Contr. 1
now I've gone and thrown it all a - way Ma-ma, ooh, did-n't mean to make you cry If

Ten.
now I've gone and thrown it all a - way Ma-ma, ooh, did-n't mean to make you cry If

Coro
Bass.
now I've gone and thrown it all a - way Ma-ma, ooh, did-n't mean to make you cry If

Sopr. 2
now I've gone and thrown it all a - way Ma-ma, ooh, did-n't mean to make you cry If

Contr. 2
now I've gone and thrown it all a - way Ma-ma, ooh, did-n't mean to make you cry If

Pf. *mf*

Arpa *f*

Vibr. *mf*

VI. I arco *p* *mp*

VI. II arco *p* *mp*

Vla. arco *p* *mp*

Vc. *mf*

28

2 Cl. *pp* *mp*

2 Trbe. *senza sord.* *mf*

2 Cor. *a 2* *mp* *mf*

2 Trbni.

Sopr. 1
I'm not back a-gain this time to - mor-row Car-ry on, car-ry on as if no-thing real-ly mat - ters

Contr. 1
I'm not back a-gain this time to - mor-row Car-ry on, car-ry on as if no-thing real-ly mat - ters

Ten.
I'm not back a-gain this time to - mor-row Car-ry on, car-ry on as if no-thing real-ly mat - ters

Coro
I'm not back a-gain this time to - mor-row Car-ry on, car-ry on as if no-thing real-ly mat - ters

Bass.
I'm not back a-gain this time to - mor-row Car-ry on, car-ry on as if no-thing real-ly mat - ters

Sopr. 2
I'm not back a-gain this time to - mor-row Car-ry on, car-ry on as if no-thing real-ly mat - ters

Contr. 2
I'm not back a-gain this time to - mor-row Car-ry on, car-ry on as if no-thing real-ly mat - ters

Pf. *mp*

Arpa *mp*

VI. I

VI. II

Vla.

Vc. *p*

33

mf

Sopr. 1
Too late, my time has come Sends shi - vers down my spine, bo - dy's

mf

Contr. 1
Too late, my time has come Sends shi - vers down my spine, bo - dy's

mf

Ten.
Too late, my time has come Sends shi - vers down my spine, bo - dy's

Coro

mf

Bass.
Too late, my time has come Sends shi - vers down my spine, bo - dy's

mf

Sopr. 2
Too late, my time has come Sends shi - vers down my spine, bo - dy's

mf

Contr. 2
Too late, my time has come Sends shi - vers down my spine, bo - dy's

Pf.
p

Arpa
mf

Vibr.
mp

Vi. I
pizz.
mp

Vi. II
pizz.
mp

Vla.
pizz.
mp

Vc.
pizz.
mp

38

2 Cor. *f* *a2*

2 Trbni. *f* *a2*

Sopr. 1
ach-ing all the time Good-bye, e-very-bo-dy, I've got to go Got-ta leave you all be-hind and face the truth

Contr. 1
ach-ing all the time Good-bye, e-very-bo-dy, I've got to go Got-ta leave you all be-hind and face the truth

Ten.
ach-ing all the time Good-bye, I've got to go Got-ta leave you all be-hind and face the truth

Coro
Bass.
ach-ing all the time Good-bye, I've got to go Got-ta leave you all be-hind and face the truth

Sopr. 2
ach-ing all the time Good-bye, e-very-bo-dy, I've got to go Got-ta leave you all be-hind and face the truth

Contr. 2
ach-ing all the time Good-bye, e-very-bo-dy, I've got to go Got-ta leave you all be-hind and face the truth

Pf.

Arpa

Vibr.

Vi. I *arco* *p*

Vi. II *arco* *p*

Vla. *arco* *p*

Vc. *arco* *mf*

Detailed description: This is a page of a musical score, page 38. It features a vocal ensemble consisting of Soprano 1, Contralto 1, Tenor, Chorus (Bass), Soprano 2, and Contralto 2. The lyrics are: "ach-ing all the time Good-bye, e-very-bo-dy, I've got to go Got-ta leave you all be-hind and face the truth". The instrumental parts include 2 Cor. (Cornet), 2 Trbni. (Trumpet), Piano (Pf.), Arpa (Harp), Vibraphone (Vibr.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as dynamics (f, mf, p), articulation (accents), and performance instructions like "arco". The vocal lines have triplets and slurs. The instrumental parts provide harmonic support and texture.

43

2 Fl. *mf*

2 Trbe. *mf* *mf* *a2* *f* ^{1^a}

2 Cor. *mf* *f*

2 Trbni. *mf* *f*

Sopr. 1 *f* ₃
Ma-ma, ooh, I don't want to die I some-times wish I'd ne-ver been born at all

Contr. 1 *f* ₃
Ma-ma, ooh, I don't want to die I some-times wish I'd ne-ver been born at all

Ten. *f* ₃
Ma-ma, ooh, I don't want to die Ooh Ooh Ooh Ooh Ooh Ooh

Coro
Sopr. 2 *mf*
A-ny-way the wind blows Ooh Ooh Ooh Ooh Ooh Ooh

Contr. 2 *mf*
A-ny-way the wind blows Ooh Ooh Ooh Ooh Ooh Ooh

Pf. *f*

Tamb. *grancassa*

T. rull. *mf*

3 Timp. *mf*

Vi. I *mf* *f*

Vi. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

48

2 Fl. *f* a 2

2 Fg. *f*

2 Trbe. *f* 1^a

2 Cor. *f* a 2

2 Trbni. *f*

Ten.

Bass.

Coro

Sopr. 2

Contr. 2

Pf.

VI. I

VI. II

Vla.

Vc.

Detailed description: This page of a musical score contains measures 48 through 52. The score is for a large ensemble and includes vocal parts. The woodwind section consists of two flutes (2 Fl.), two fagots (2 Fg.), two trumpets (2 Trbe.), two horns (2 Cor.), and two trombones (2 Trbni.). The vocal section includes a tenor (Ten.), a bass (Bass.), and a chorus (Coro) with two sopranos (Sopr. 2) and two contraltos (Contr. 2). The piano (Pf.) part is shown in grand staff notation. The string section includes two violins (VI. I and VI. II), a viola (Vla.), and a cello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 48 starts with a dynamic marking of *f* and a first ending bracket labeled 'a 2' over the flute part. Measure 50 features a first ending bracket labeled '1^a' over the trumpet part. Measure 52 has a dynamic marking of *f* and a second ending bracket labeled 'a 2' over the horn part. The piano part has a steady eighth-note accompaniment in the right hand and a more complex rhythmic pattern in the left hand. The strings play a rhythmic accompaniment with various articulations like accents and slurs.

Allegro moderato ♩ = 144

53

Ott.

2 Fl.

2 Fg.

2 Trbe.

2 Cor.

2 Trbni.

Sopr. I

Contr. I

Coro

Ten.

Bass.

Pf.

Tamb.

T. rull.

Xil.

3 Timp.

f

mf

p

mp

ff

pizz.

tamburello

Sca-ra -

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

Sca-ra -

Allegro moderato ♩ = 144

VI. I

VI. II

Vla.

Vc.

mf

p

pizz.

Ott. *f* *p*
 2 Fl. *f*
 2 Ob. *f*
 C. i. *f* *p*
 2 Cl. *f*
 2 Fg. *f*
 2 Trbe. *f*
 2 Cor. *f*
 2 Trbni. *f* *p* ^{2°} *p*
 Sopr. 1 *ff* *p*
 Contr. 1 *ff*
 Ten. *ff* *p*
Coro
 Bass. *ff* *p*
 Sopr. 2 *mp* *ff*
 Contr. 2 *mp* *ff*
 Pf. *f*
 Tamb. *f* *gran cassa*
 T. rull. *f*
 2 Ptti. *f*
 3 Timp. *fp* *f*
 Vl. I *f* *arco*
 Vl. II *f* *arco*
 Vla. *f*
 Vc. *f*

mouche, will you do the fan - dan - go Thun-der-bolt and light - ning, ve-ry, ve-ry fright' - ning me Ga-li -
 mouche, will you do the fan - dan - go Thun-der-bolt and light - ning, ve-ry, ve-ry fright' - ning me *p*
 Thun-der-bolt and light - ning, ve-ry, ve-ry fright' - ning me Ga-li - le - o
 mouche, Sca - ra-mouche, will you do the fan - dan - go Thun-der-bolt and light - ning, ve-ry, ve-ry fright' - ning me Ga-li - le - o
 Sca - ra-mouche, will you do the fan - dan - go Thun-der-bolt and light - ning, ve-ry, ve-ry fright' - ning me
 Sca - ra-mouche, will you do the fan - dan - go Thun-der-bolt and light - ning, ve-ry, ve-ry fright' - ning me

64

Ott.

2 Ob.

C. I.

2 Cl.

2 Fg.

2 Trbe.

2 Cor.

2 Trbni.

Sopr. 1

Contr. 1

Ten.

Coro

Bass.

Sopr. 2

Contr. 2

Pf.

Arpa

Tamb.

2 Ptti.

Vibr.

Xil.

3 Timp.

VI. I

VI. II

Vla.

Vc.

le - o

Mag - ni - fi - co

Ga - li - le - o Fi - ga - ro

Oh

Ga - li - le - o

Ga - li - le - o Fi - ga - ro

Oh

Ga - li - le - o

Mag - ni - fi - co

Ga - li - le - o Fi - ga - ro

Oh

Ga - li - le - o

Mag - ni - fi - co

Ga - li - le - o Fi - ga - ro

Oh

I'm just a poor boy, no - bo - dy loves me

tamburello

pizz.

arco

poco rall. a tempo

70

Ott.

2 Fl.

2 Ob.

C. 1.

2 Cl.

2 Fg.

2 Trbe.

2 Cor.

2 Trbni.

Sopr. 1

Contr. 1

Ten.

Coro

Bass.

Sopr. 2

Contr. 2

Pf.

Arpa

Tamb.

T. rull.

Xil.

3 Timp.

VI. I

VI. II

Vla.

Vc.

f

mf

mp

pp

arco

pizz.

senza sord.

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

Spare me my life from this mon-stro-si-ty Ea-sy come, ea-sy go,

arco poco rall. a tempo

pizz. *mp*

pizz. *mp*

pizz. *mp*

76

Ott. *f*

2 Fl. *f*

2 Ob. *f*

C. i. *f*

2 Cl. *f*

2 Fg. *f* a2

2 Trbe. *f*

2 Cor. *f*

2 Trbni. *ff*

Sopr. 1 *ff*
No, we will not let you go We will not let you go We will not let you go

Contr. 1 *ff*
No, we will not let you go We will not let you go We will not let you go

Ten. *ff*
will you let me go?

Coro *ff*
Bis - mil - lah! Bis - mil - lah! Bis - mil - lah!

Sopr. 2 *ff*
Let him go Let him go Let him go

Contr. 2 *ff*
Let him go Let him go Let him go

Arpa *ff*

Tamb. *f* gran cassa

T. rull. *f*

2 Pti. *f*

Xil. *f*

3 Timp. *f*

Vi. I *f* arco

Vi. II *f* arco

Vla. *f* arco

Vc. *f*

83

Ott. *f*

2 Fl.

2 Ob.

C. I.

2 Cl. *fp*

2 Fg. *fp*

2 Trbn. *fp*

2 Cor. *fp*

2 Trbni. *fp* a 2

Sopr. 1 will not let you go will not let you go No, no, no, no, *mp*

Contr. 1 will not let you go will not let you go No, no, no, no, *mp*

Ten. *mp*

Coro Ne - ver, ne - ver, ne - ver, ne - ver let me go No, no, no, no, *mp*

Bass. *mp*

Sopr. 2 Let him go Will not let him go No, no, no, no, *mp*

Contr. 2 Let him go Will not let him go No, no, no, no, *mp*

Pf. *mp* *ff* *mp*

Arpa *mp* *ff*

Tamb. *mp* tamburello

T. rull. *mp*

2 Ptti.

Vibr. *mp* *f*

3 Timp. *mp*

VI. I *mp*

VI. II *mp*

Vla. *mp*

Vc. *mp*

87

Ott. *f*
 2 Fl. *f* *a2*
 2 Ob. *f*
 C. i. *f*
 2 Cl. *f*
 2 Fg. *f* *a2*
 2 Trbe. *f*
 2 Cor. *f*
 2 Trbni. *f* *a2*
 Sopr. 1 *f*
 Contr. 1 *f*
 Ten. *f*
 Coro *f*
 Bass. *f*
 Sopr. 2 *f*
 Contr. 2 *f*
 Pf. *f*
 Tamb. *f*
 T. rull. *f*
 2 Pti. *f*
 3 Timp. *f*
 VI. I *f*
 VI. II *f*
 Vla. *f*
 Vc. *f*

no, no, no Mam-ma mi-a, let him go Be-el-ze-bub has a de-vil put a-side for me, for
 no, no, no Mam-ma mi-a, let him go Be-el-ze-bub has a de-vil put a-side for me, for
 no, no, no Oh mam-ma mi-a, mam-ma mi-a Be-el-ze-bub has a de-vil put a-side for me, for
 no, no, no Mam-ma mi-a, let him go Be-el-ze-bub has a de-vil put a-side for me, for
 no, no, no Mam-ma mi-a, let him go Be-el-ze-bub has a de-vil put a-side for me, for
 no, no, no Mam-ma mi-a, let him go Be-el-ze-bub has a de-vil put a-side for me, for

93

Ott. *ff*

2 Fl. *ff*

2 Ob. *ff*

C. i. *ff*

2 Cl. *ff*

2 Fg. *ff*

2 Trbe.

2 Cor.

2 Trbni.

Sopr. I
me, for me

Contr. I
me, for me

Ten.
me, for me

Coro
Bass.
me, for me

Sopr. 2
me, for me

Contr. 2
me, for me

Pf.

Arpa *ff*

Chit. el. Mi b Mi b Mi b

B. el.

Batt.

Tamb.

T. rull. *ff*

2 Ptti. *ff*

3 Timp. *ff*

Vi. I *ff*

Vi. II *ff*

Vla. *ff*

Vc. *ff*

♩ = ♩ = 138

99

Ott. *mf* *f* *mf*

2 Fl. *mf* *f* *mf*

2 Ob. *mf* *f* *mf*

C. i. *mf* *f* *mf*

2 Cl. *mf* *f* *mf*

2 Fg. *mf* *f* *mf*

2 Trbn. *f* *ff* *f*

2 Cor. *f* *ff* *f*

2 Trbni. *f* *ff* *f*

Sopr. 1 *ff* So you think you can stone me and spit in my eye? So you think you can

Contr. 1 *ff* So you think you can stone me and spit in my eye? So you think you can

Ten. *ff* So you think you can stone me and spit in my eye? So you think you can

Coro *ff* So you think you can stone me and spit in my eye? So you think you can

Bass. *ff* So you think you can stone me and spit in my eye? So you think you can

Sopr. 2 *ff* So you think you can stone me and spit in my eye? So you think you can

Contr. 2 *ff* So you think you can stone me and spit in my eye? So you think you can

Pf. *mf* *ff* *mf*

Chit. el. Fa Sib Mi^b Si^b Re^b Si^b

B. el. *mf* *ff* *mf*

Batt. *mf* *ff* *mf*

Tamb. *mf* *ff* *mf*

T. rull. *mf* *ff* *mf*

2 Pti. *ff* *ff* *ff*

3 Timp. *mf* *ff* *mf*

Vi. I *mf* *f* *mf*

Vi. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

105

Ott.

2 Fl.

2 Ob.

C. i.

2 Cl.

2 Fg.

2 Trbe.

2 Cor.

2 Trbni.

Sopr. 1

Contr. 1

Ten.

Coro

Bass.

Sopr. 2

Contr. 2

Pf.

Chit. el.

B. el.

Batt.

Tamb.

T. rull.

2 Ptti.

3 Timp.

Vi. I

Vi. II

Vla.

Vc.

love me and leave me to die? Oh, ba - by, can't do this to me, ba - by!

love me and leave me to die? Oh, ba - by, can't do this to me, ba - by!

love me and leave me to die? Oh, ba - by, can't do this to me, ba - by!

love me and leave me to die? Oh, ba - by, can't do this to me, ba - by!

love me and leave me to die? Oh, ba - by, can't do this to me, ba - by!

love me and leave me to die? Oh, ba - by, can't do this to me, ba - by!

Mi^b La^b Sol - Fa Sib Fa Sib

III

III

Ott. *ff*

2 Fl. *ff*

2 Ob. *ff*

C. I. *ff*

2 Cl. *ff*

2 Fg. *ff*

2 Trbe. *ff*

2 Cor. *ff*

2 Trbni. *ff*

Sopr. 1
Contr. 1
Ten.
Coro
Bass.
Sopr. 2
Contr. 2

Just got-ta get out, just got-ta get right out - ta here!

Just got-ta get out, just got-ta get right out - ta here!

Just got-ta get out, just got-ta get right out - ta here!

Just got-ta get out, just got-ta get right out - ta here!

Just got-ta get out, just got-ta get right out - ta here!

Just got-ta get out, just got-ta get right out - ta here!

Chit. el. Fa Si \flat Fa Si \flat Mi \flat Mi \flat Mi \flat

B. el.

Batt.

Tamb.

T. rull. *ff*

2 Ptti. *ff*

3 Timp. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

116

Ott.

2 Fl.

2 Ob.

C. i.

2 Cl.

2 Fg.

2 Trbe.

2 Cor.

2 Trbni.

Pf.

Chit. el.

B. el.

Batt.

Tamb.

T. rull.

2 Pti.

3 Timp.

Vi. I

Vi. II

Vla.

Vc.

Chit. el. chords: Fa, Sol^b, La^b, Si 7, La^b7, Si^b7

Dynamic markings: *a 2*, *f*

rall.

Tempo 1° ♩ = 72

121

Ott.

2 Fl.

Fl. in Sol

2 Ob.

C. I.

2 Cl.

2 Fg.

2 Trbe.

2 Cor.

2 Trbni.

Sopr. 1

Contr. 1

Ten.

Coro

Bass.

Sopr. 2

Contr. 2

Pf.

Arpa

T. rull.

2 Pti.

3 Timp.

Ooh yeah, ooh yeah.

Ooh yeah, ooh yeah.

Ooh yeah, ooh yeah.

Ooh yeah, ooh yeah.

Ooh yeah, ooh yeah.

Ooh yeah, ooh yeah.

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Tam-tam

rall.

Tempo 1° ♩ = 72

VI. I

VI. II

Vla.

Vc.

127 *a 2*

2 Fl. *mp* *p*

Fl. in Sol *mp* *p*

2 Ob. *mp* *p*

C. i. *mp* *p*

2 Cl. *mp* *p*

2 Fg. *mp* *p* 1°

Pf. *mp*

Arpa

Sass. *mf* *p* *pp*

VI. I *mf* *p* *pp*

VI. II *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

No-thing real-ly mat - ters a-ny - one can see, no-thing real - ly mat-ters, no-thing real-ly mat - ters to

132

2 Fl. *mp* *rall.*

Fl. in Sol *p*

2 Ob. *mp*

C. i. *p*

2 Cl. *mp*

2 Fg. *p* 2°

Sopr. 1 *pp*
A-ny-way

Contr. 1 *pp*
way the wind

Coro

Sopr. 2 *pp*

Contr. 2 *pp* blows
wind

Pf. *p*

Arpa *mf* *p* *gliss.*

Sass. *8* me.

T. rull. Tam-tam *p*

VI. I *rall.*

VI. II

Vla.

Vc. *pizz.*