



Key: Technology melody harmony techniques

INTRO

$\text{♩} = 112$

Vocals

Verse 1

Chord VI Cm

Phrase structure

She keeps a Mo - ët et Chan - don\_

Rising pitch

Piano

Compound time signature

HOMOPHONIC TEXTURE

Electric Guitars

(finger clicks)

Drums

(finger clicks)

4

Dom 7th Bb7

Cm

Bb7

Eb

Annacrusis

in her pret - ty ca - bi-net. 'Let them eat cake,' she says, just like Ma-rie An-toi-nette. A

Syllabic melody.

(Piano accompaniment for the second system)

(Electric Guitars and Drums for the second system)

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faster harmonic rate of change  
2 chords per bar

7

Gm/D Eb7/Db Ab Abm Eb/Bb

built - in a - re - me - dy for Krush - chev and Ken - ne - dy, at a - ny time an in - vi - ta - tion

Ooh *Legato.*

Vocal parts cross over

Gtr. 1

↑ Bass line and vocals use a similar descending pattern.

Timechange

10

Bb11 Bb7 G7 Cm

you can't de - cline. Ca - vi - ar and ci - ga - rettes,

Used a lot in Queen pieces

Harmonic → ...

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New tonic

B<sup>b</sup> E<sup>b</sup> D<sup>7</sup> Gm F B<sup>b</sup> Dm

Sequence using V-I to modulate in 3rds Chorus 1

well versed in e-ti-quette, ex-tr'or-di-na-ri-ly nice. She's a kill-er queen, **OVERDUBBED VOCAL HARMONIES**

New tonic

fast harmonic rhythm

New tonic

Gm Dm Gm A<sup>7</sup> Dm G<sup>7</sup> F<sup>7</sup>/A G<sup>7</sup>/B C

gun - pow - der, ge-la-tine, dy-na-mite with a la-ser beam. N' gua-ran-tee'd to blow your mind.

fingeris used to create word painting

Ba, ba, ba, ba,

CIRCLE OF FIFTHS.

B<sup>b</sup> A Dm G<sup>7</sup> C

Ooh, re-com-mend - ed at the price, in - sa - tia - ble an ap-pe-tite,

Based on 3rd phrase of V1

a-ny-time, Echo/Antiphonal Effect.

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B<sup>b</sup> F B<sup>b</sup>/F F<sup>11</sup> B<sup>b</sup>/F F<sup>11</sup>

22

wan-na try?

Instrumental

Gtr. 1

Gtr. 3

developed version of Verse phrase 3

Piano rams during guitar solo

F B<sup>b</sup> E<sup>b</sup>/G F<sup>11</sup> F B<sup>b</sup> E<sup>b</sup>/G Cm

Relative minor

25

Verse 2 To a - void com - pli - ca - tions she

Pedal note

VIBRATO

Snare rolls

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28 B<sup>b</sup>/C Cm B<sup>b</sup>/C E<sup>b</sup>

ne - ver kept the same ad - dress, in con - ver - sa - tion she spoke just like a ba - ron - ess.

Gtr. 2

More polyphonic texture

time change

31 Gm/D E<sup>b</sup>/D<sup>b</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>/B<sup>b</sup>

Met a man from Chi - na, went down to Gei - sha Mi - nah, but then a - gain in - ci - dent - 'ly if you're

Ooh A kill - er, a kill - er, she's a

Gtr. 1

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Bb11

Bb7

G7

Cm

34

that way in - clined. Per - fume came nat - 'ral - ly from Pa - ris, for  
Kill - er Queen. Nat - ral - ly.

The score for measures 34-36 includes vocal lines, piano accompaniment, and guitar accompaniment. The vocal line features a melodic line with some notes circled in green. The piano accompaniment consists of chords and moving lines in both hands. The guitar accompaniment shows a rhythmic pattern with 'x' marks indicating muted strings.

Bb

Eb

D7

Gm

F

Bb

Dm

37

cars she could - n't care less, fas - ti - di - ous and pre - cise. She's a kill - er queen,

The score for measures 37-39 includes vocal lines, piano accompaniment, and guitar accompaniment. The vocal line has a melodic line with some notes circled in green. The piano accompaniment consists of chords and moving lines in both hands. The guitar accompaniment shows a rhythmic pattern with 'x' marks indicating muted strings. A pink box labeled 'Chorus 2' is placed over the vocal line in measure 38. The word 'SPOKEN' is written in green above the vocal line in measure 38.

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40

Gm Dm Gm A7 Dm G7 F7/A G7/B C

gun - pow - der, ge-la-tine, dy-na-mite with a la-ser beam, gua-ran-teeed to blow your mind. Ba, ba, ba, ba,

43

B<sup>b</sup> A Dm A Dm

a-ny-time, Echo/Antiphonal effect.

Guitar Solo

Similar to "Marie Antoinette" in V1

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46 G Cm G Cm F<sup>11</sup>

*This was  
major last  
time*

Gr. 1 **SYNCOATED** →

Gr. 3

Gr. 4

49 Cm

*Same chords (almost!)  
as V1 sequence.*

**RHYTHMIC MOTIF**

52 B<sup>b7</sup>/D Cm B<sup>b7</sup>/C

*2nd part of Guitar solo*

Gua-----

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55 Cm/Eb Gm/D Eb7/Db Ab Abm Eb/Bb

(8) ← Start the same as Verse 1 second phrase

OVER DUBBED

Gtr. 2 *8va*

Gtr. 3

BAR 55-61 = Panning

Prepares for tonic Eb but we go to Cm

58 Bb11 Bb7 Eb/Bb Bb11 Bb7 Verse 3

(8)

(8)

Each bar is repeated

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62

G<sup>7</sup> Cm G<sup>7</sup> Cm B<sup>b</sup> E<sup>b</sup>

hat she's as will-ing as, — play - ful as a pus-sy cat, — then mo-men-ta - ri-ly out of ac - tion,

Ooh,

Gtr. 2 w/ wah--| Wah Wah Effect

Gtr. 3 w/ wah-|

Gtr. 4 w/ wah---|

65

B<sup>b</sup> E<sup>b</sup> D<sup>7</sup> Gm F B<sup>b</sup> F

tem - po-ra-ri-ly out of gas, — to ab - so-lute - ly drive

ooh, — da, — da, — drive you wild,

Antiphonal Effect Echo.

Gtr. 1

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68 B<sup>b</sup>m F B<sup>b</sup> Dm

Chorus 3

She's all out to get you. She's a kill-er queen,

The score for measures 68-70 shows the vocal line and piano accompaniment. The vocal line starts with a rest, then enters with the lyrics 'She's all out to get you. She's a kill-er queen,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A yellow highlight is under the first measure of the piano accompaniment. A blue handwritten note points to the piano accompaniment in measure 70, stating 'Harmonies give a "Sax section" big band feel'.

Harmonies give a "Sax section" big band feel

71 Gm Dm Gm A<sup>7</sup> Dm G<sup>7</sup> F<sup>7</sup>/A G<sup>7</sup>/B C

gun - pow - der, ge-la-tine, dy na-mite\_ with a la-ser beam. gua-ran-teed\_ to blow your mind.

Ba, ba, ba, ba,

Panning in backing vocals

The score for measures 71-74 continues the vocal line and piano accompaniment. The vocal line has the lyrics 'gun - pow - der, ge-la-tine, dy na-mite\_ with a la-ser beam. gua-ran-teed\_ to blow your mind.' followed by 'Ba, ba, ba, ba,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A blue highlight is under the piano accompaniment in measure 74. A blue handwritten note points to the backing vocal line in measure 74, stating 'Panning in backing vocals'.

Panning in backing vocals

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74

B<sup>b</sup> A Dm G C

Ooh, re-com-mend - ed at the price, in - sa - tia - ble an ap-pe-tite, a-ny-time,

Echo/Amplification effect.

77

B<sup>b</sup> F B<sup>b</sup>/F F<sup>11</sup> F B<sup>b</sup> E<sup>b</sup>/G

wan-na try? You wan-na try...?

1 Bar answer

Outro

anger

Gtr. 1

Gtr. 2

We expect to be back in E<sup>b</sup> BUT we are not!

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TONIC  
Eb

80

F

Bb

Eb/G

F

Bb

Eb

Musical score for measures 80-81. The score includes a vocal line, piano accompaniment (treble and bass clefs), and a guitar line. Handwritten annotations include "Synco-pated rft to fade out." in red ink and a yellow highlight on a chord in the piano part. The key signature is Bb major.

82

Repeat to fade

Musical score for measures 82-87. The score includes a vocal line, piano accompaniment, and two guitar parts labeled "Gtr. 3" and "Gtr. 4". Handwritten annotations include yellow highlights on specific notes in the piano and guitar parts. The key signature is Bb major.