

# KILLER QUEEN

Words and Music by  
FREDDIE MERCURY



Medium rock

Cm



1

She keeps Mo - et and Chan - don  
void com - pli - ca - tions, she

1

*mf*



4

in her pret - ty cab - i - net, "Let them eat cake," says.  
nev - er kert the same ad - dress. In con - ver - sa - tion she

4



6

Just like Ma - rie An - toin - ette. A built - in - rem - e - dy for  
spoke just like a bar - on - ess. Met a man from Chi na, - went

6

3

E $\flat$ 7/D $\flat$



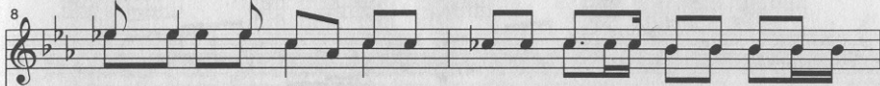
A $\flat$ /C



A $\flat$ m/C $\flat$



E $\flat$ /B $\flat$



8  
Khru- shchev and Ken- ne- dy, And an- y time an in- vi- ta- tion  
down to Gei- sha Mi- nah, Then a- gain in- ci- den- tal- ly if you're



B $\flat$ 11



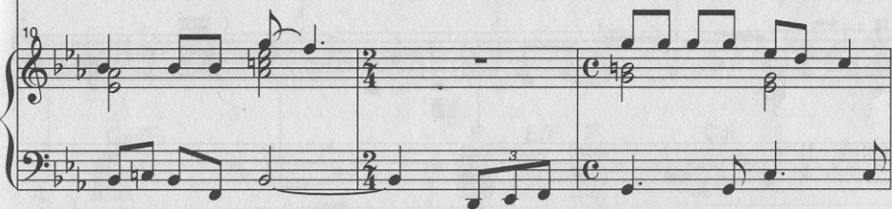
G7



Cm



10  
you can de- cline. Cav- i- ar and cig- a- rettes.  
that way in- cined. Per- fume came nat- ral- ly from Par- is, for



B $\flat$ 7



E $\flat$



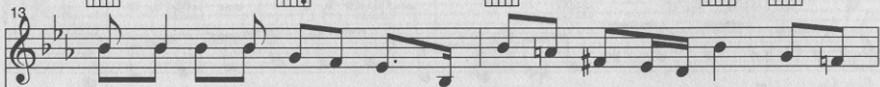
D7



Gm



F7



13  
well versed in et- i- quette, ex- tr'or- di- nar- i- ly nice She's a  
cars she could- n't care- less. fas- tid- jous and pre- cise.



B $\flat$  Dm/A Gm 3fr. Dm Gm 3fr. A7 Dm

Musical staff for measures 15-16, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes.

Kill-er Queen, gun pow-der, gel-a-tine, du-na-mite with a la-ser beam,

Piano accompaniment for measures 15-16, showing the left and right hands with chords and bass lines.

G7 C 3fr. B $\flat$

Musical staff for measures 17-18, including a key signature change to one flat (B-flat) and a time signature change to 3/4. Measure 17 is in 3/4, and measure 18 is in 6/8.

guar-an-tee'd to blow your mind, an-y-time, ooh.

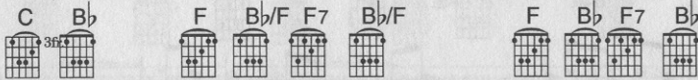
Piano accompaniment for measures 17-18, showing the left and right hands with chords and bass lines.

1. A7 Dm G7 Cm 3fr.

Musical staff for measures 21-22, in a key signature of one flat (B-flat) and a common time signature (C).

Rec-om-mend-ed at the price, in-sa-tia-ble an ap-pe-tite.

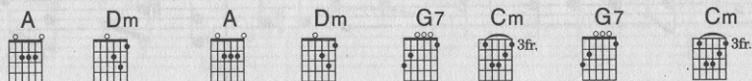
Piano accompaniment for measures 21-22, showing the left and right hands with chords and bass lines.



23

wan-na try. 2.To a

23



28



32



36

Chords: Eb/Bb, Cm/Cb, Eb/Bb, Bb7

40

Chords: Eb/Bb, Bb7, G7, Cm

Drop of a hat she's as will - ing as

44

Chords: G7, Cm, Bb, Eb

play - ful as a puss - y - cat, Then mo - men - tar - i - ly out of ac - tion,

47

Chords: Bb, Eb, D7, Gm, F

tem - po - rar - i - ly out of gas; To ab - so - lute - ly drive you

49



51

wild, wild. She's a

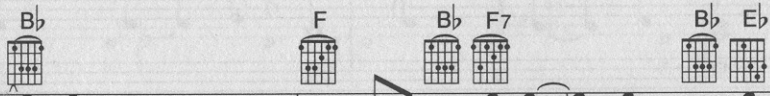
Musical notation for measures 51-53. The vocal line starts with a half note 'wild,' in B $\flat$ , followed by a quarter note 'wild.' in B $\flat$ m, and then a quarter note 'She's a' in F. The piano accompaniment features a steady bass line and chords in the right hand.



54

what a drag.

Musical notation for measures 54-55. The vocal line has a quarter rest in measure 54, followed by a quarter note 'what a drag.' in F. The piano accompaniment continues with chords and a bass line.



56

Musical notation for measures 56-58. The piano accompaniment features a complex bass line with triplets and chords in the right hand.

Repeat ad lib. for fade

59

Musical notation for measures 59-60. The piano accompaniment consists of a repeating rhythmic pattern in both hands, ending with a double bar line.