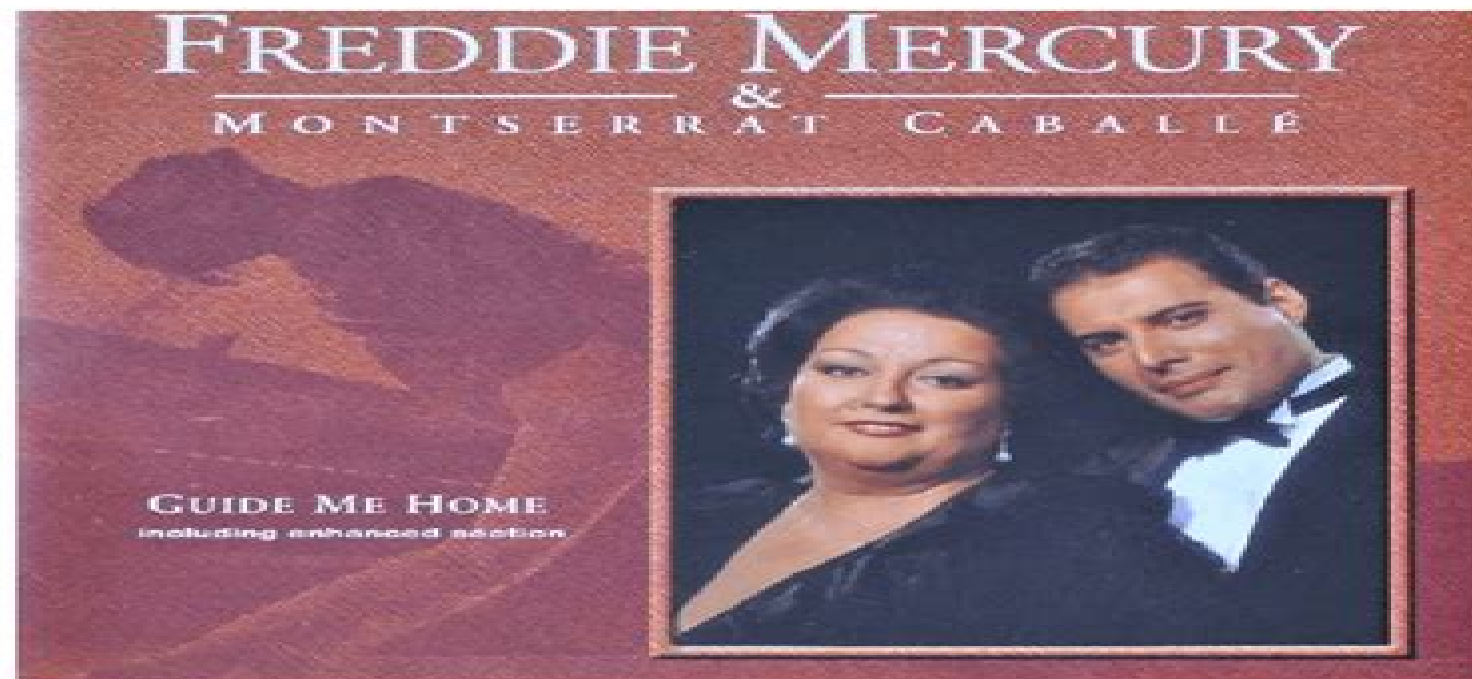




Guide Me Home
Freddie Mercury & Montserrat Caballé
Barcelona

Lyrics and Music by
Freddie Mercury &
Mike Moran

A ♩ = 80

Piano

The musical score is for a piano introduction. It is written on a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 80. The first measure contains a half note in the treble and a whole note in the bass. The second measure contains a half note in the treble and a half note in the bass. The third measure contains a half note in the treble and a half note in the bass. The fourth measure contains a half note in the treble and a half note in the bass. The fifth measure contains a half note in the treble and a half note in the bass. The sixth measure contains a half note in the treble and a half note in the bass. The seventh measure contains a half note in the treble and a half note in the bass. The eighth measure contains a half note in the treble and a half note in the bass. The ninth measure contains a half note in the treble and a half note in the bass. The tenth measure contains a half note in the treble and a half note in the bass. The eleventh measure contains a half note in the treble and a half note in the bass. The twelfth measure contains a half note in the treble and a half note in the bass. The thirteenth measure contains a half note in the treble and a half note in the bass. The fourteenth measure contains a half note in the treble and a half note in the bass. The fifteenth measure contains a half note in the treble and a half note in the bass. The sixteenth measure contains a half note in the treble and a half note in the bass. The seventeenth measure contains a half note in the treble and a half note in the bass. The eighteenth measure contains a half note in the treble and a half note in the bass. The nineteenth measure contains a half note in the treble and a half note in the bass. The twentieth measure contains a half note in the treble and a half note in the bass. The twenty-first measure contains a half note in the treble and a half note in the bass. The twenty-second measure contains a half note in the treble and a half note in the bass. The twenty-third measure contains a half note in the treble and a half note in the bass. The twenty-fourth measure contains a half note in the treble and a half note in the bass. The twenty-fifth measure contains a half note in the treble and a half note in the bass. The twenty-sixth measure contains a half note in the treble and a half note in the bass. The twenty-seventh measure contains a half note in the treble and a half note in the bass. The twenty-eighth measure contains a half note in the treble and a half note in the bass. The twenty-ninth measure contains a half note in the treble and a half note in the bass. The thirtieth measure contains a half note in the treble and a half note in the bass. The thirty-first measure contains a half note in the treble and a half note in the bass. The thirty-second measure contains a half note in the treble and a half note in the bass. The thirty-third measure contains a half note in the treble and a half note in the bass. The thirty-fourth measure contains a half note in the treble and a half note in the bass. The thirty-fifth measure contains a half note in the treble and a half note in the bass. The thirty-sixth measure contains a half note in the treble and a half note in the bass. The thirty-seventh measure contains a half note in the treble and a half note in the bass. The thirty-eighth measure contains a half note in the treble and a half note in the bass. The thirty-ninth measure contains a half note in the treble and a half note in the bass. The fortieth measure contains a half note in the treble and a half note in the bass. The forty-first measure contains a half note in the treble and a half note in the bass. The forty-second measure contains a half note in the treble and a half note in the bass. The forty-third measure contains a half note in the treble and a half note in the bass. The forty-fourth measure contains a half note in the treble and a half note in the bass. The forty-fifth measure contains a half note in the treble and a half note in the bass. The forty-sixth measure contains a half note in the treble and a half note in the bass. The forty-seventh measure contains a half note in the treble and a half note in the bass. The forty-eighth measure contains a half note in the treble and a half note in the bass. The forty-ninth measure contains a half note in the treble and a half note in the bass. The fiftieth measure contains a half note in the treble and a half note in the bass. The fifty-first measure contains a half note in the treble and a half note in the bass. The fifty-second measure contains a half note in the treble and a half note in the bass. The fifty-third measure contains a half note in the treble and a half note in the bass. The fifty-fourth measure contains a half note in the treble and a half note in the bass. The fifty-fifth measure contains a half note in the treble and a half note in the bass. The fifty-sixth measure contains a half note in the treble and a half note in the bass. The fifty-seventh measure contains a half note in the treble and a half note in the bass. The fifty-eighth measure contains a half note in the treble and a half note in the bass. The fifty-ninth measure contains a half note in the treble and a half note in the bass. The sixtieth measure contains a half note in the treble and a half note in the bass. The sixty-first measure contains a half note in the treble and a half note in the bass. The sixty-second measure contains a half note in the treble and a half note in the bass. The sixty-third measure contains a half note in the treble and a half note in the bass. The sixty-fourth measure contains a half note in the treble and a half note in the bass. The sixty-fifth measure contains a half note in the treble and a half note in the bass. The sixty-sixth measure contains a half note in the treble and a half note in the bass. The sixty-seventh measure contains a half note in the treble and a half note in the bass. The sixty-eighth measure contains a half note in the treble and a half note in the bass. The sixty-ninth measure contains a half note in the treble and a half note in the bass. The seventieth measure contains a half note in the treble and a half note in the bass. The seventy-first measure contains a half note in the treble and a half note in the bass. The seventy-second measure contains a half note in the treble and a half note in the bass. The seventy-third measure contains a half note in the treble and a half note in the bass. The seventy-fourth measure contains a half note in the treble and a half note in the bass. The seventy-fifth measure contains a half note in the treble and a half note in the bass. The seventy-sixth measure contains a half note in the treble and a half note in the bass. The seventy-seventh measure contains a half note in the treble and a half note in the bass. The seventy-eighth measure contains a half note in the treble and a half note in the bass. The seventy-ninth measure contains a half note in the treble and a half note in the bass. The eightieth measure contains a half note in the treble and a half note in the bass. The eighty-first measure contains a half note in the treble and a half note in the bass. The eighty-second measure contains a half note in the treble and a half note in the bass. The eighty-third measure contains a half note in the treble and a half note in the bass. The eighty-fourth measure contains a half note in the treble and a half note in the bass. The eighty-fifth measure contains a half note in the treble and a half note in the bass. The eighty-sixth measure contains a half note in the treble and a half note in the bass. The eighty-seventh measure contains a half note in the treble and a half note in the bass. The eighty-eighth measure contains a half note in the treble and a half note in the bass. The eighty-ninth measure contains a half note in the treble and a half note in the bass. The ninetieth measure contains a half note in the treble and a half note in the bass. The ninety-first measure contains a half note in the treble and a half note in the bass. The ninety-second measure contains a half note in the treble and a half note in the bass. The ninety-third measure contains a half note in the treble and a half note in the bass. The ninety-fourth measure contains a half note in the treble and a half note in the bass. The ninety-fifth measure contains a half note in the treble and a half note in the bass. The ninety-sixth measure contains a half note in the treble and a half note in the bass. The ninety-seventh measure contains a half note in the treble and a half note in the bass. The ninety-eighth measure contains a half note in the treble and a half note in the bass. The ninety-ninth measure contains a half note in the treble and a half note in the bass. The hundredth measure contains a half note in the treble and a half note in the bass.

Freddie Mercury Guide Me Home Midi

David Kirk



Freddie Mercury Guide Me Home Midi:

Guide to Diversity, Equity, and Inclusion in the Music Industry Andrae Lamont Alexander, 2025-11-18 This book is a guide to diversity equity and inclusion in the American music industry from the perspectives of different segments of society African American Hispanic Latino Indigenous Women Asian LGBTQ Mental Illness Disorder and Physically Disabled Different Socioeconomic Status and Religion With the music industry's entrepreneurial activities being that of cultural monetization analysis of the work of Laura Mulvey and her concept of the Male Gaze specifically the heterosexual white male suggests that the societal lens used to view all segments of society are in the hands of a group that does not understand the historical nuances that shape the culture and current actions of each group represented and the current lived experiences of each segment in society whose culture is monetized This showcases a gap in understanding that presents an opportunity for deep cultural appreciation once the individual perspectives of each group are added to the collective mind This volume will be unique in that it will provide an overview of each group's history in America their current societal and music industry state and possible solutions with care taken to give voice to scholars from each community An example of the need for this work comes from the African American community where rappers have been consistently jailed for rap lyrics since the 1980s based on the assumption that rap was started by gang members This shows the power of untrue societal assumptions in affecting laws that negatively affect a group even though they are based on untruths that are perpetuated by executives focusing mainly on the bottom line of their company control of culture and social learning through media Showing a lack of artistic autonomy artists who sign with major labels often protest the content they are asked to create and release but must comply or remain in predatory contracts Outside of sociology and media studies which give broad overviews of each segment there is no book that presents readers with historical documentation a view of each group from multiple vantage points internal and external and how their history and social perceptions intersect in the music industry system to create crystalized pieces of culture that are filtered through the lens of Capitalism Billboard ,1996-10-26 In its 114th year Billboard remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends **The Rough Guide Europe** Rough Guides,2002 European authors bring travelers the hidden highlights others miss including the best values across the continent and insights into Europe's cultural political and contemporary life of color photos 103 maps **Musician** ,1986 **The Little Guide to Freddie Mercury** Orange Hippo!,2023-10-12 A charismatic performer and frontman to Queen Freddie Mercury is regarded as one of the greatest rock singers in music history Bursting with all the famed wit wisdom and wisecracks that made the late great showman's larger than life career so compelling this tiny tome is home to all of Freddie's most famous infamous and funniest flights of spoken fancy From controversial interview quotes to candid life philosophies through his legendary performance at

Live Aid in 1985 to his final days as a solo artist everything he ever said almost is here A lot of people slammed Bohemian Rhapsody but who can you compare that to Name one group that s done an operatic single Freddie on Bohemian Rhapsody interview with Circus magazine March 1977 I think Queen songs are pure escapism like going to see a good film after that people can go away and go back to their problems Freddie on the magic of his band s songs interview with Melody Maker May 1981

A Life in Lyrics: The Official Creative Legacy of Freddie Mercury, Based on His Unseen Personal Archives and Collections Freddie Mercury, 2026-09-01 Freddie Mercury was one of the greatest showmen of the twentieth century With his unparalleled voice and searing on stage energy he was a great pretender a killer queen and a champion of the world But behind the glamour lived a musician and lyricist talented beyond measure and the creative force behind one of the most culturally significant and musically diverse bands the world has ever seen When Freddie passed away in 1991 he left to his former fianc e and dearest friend Mary Austin not only his house and possessions but also a creative archive spanning almost two decades From his earliest works before Queen was formed right through to the end of his solo career his notebooks and doodlings contain previously unpublished material including alternate lyrics and abandoned verses for Bohemian Rhapsody and multiple drafts of Don t Stop Me Now as well as entire songs that were never recorded Accompanied by stories memories and anecdotes from his lifelong companion and illustrated with photographs from Freddie s personal collection many of which have never been published before A Life in Lyrics is the definitive creative record of one of the greatest songwriters of all time

Freddie Mercury: A Kind of Magic Mark Blake, 2016-09-12 Freddie Mercury was rock s most dazzling showman a legendary entertainer who in 1991 at the age of just forty five became the first major music star to die of AIDS Mercury s soaring four octave voice was a defining element in Queen s unique sound crucial to the success of the band s fifteen studio albums from Queen 1973 to Made in Heaven 1995 He was also a supremely talented songwriter and musician who wrote many of the band s greatest hits including Killer Queen We Are the Champions and their biggest triumph the epic anthem Bohemian Rhapsody As a solo artist he released two acclaimed albums Mr Bad Guy in 1985 and the operatic Barcelona with Spanish soprano Montserrat Caball in 1988 Mercury s extraordinary charisma was perhaps best seen in his imperious live performances in which he d hold vast stadium crowds to rapturous attention His outrageous theatrics physicality and over the top costumes led one commentator to describe him as a performer out to tease shock and ultimately charm his audience with various extravagant versions of himself He pushed the limits of camp in everything he did His extreme behaviour in a society in which being gay was only starting to be accepted just added to Freddie Mercury s allure With expert understanding Mark Blake traces Mercury s life from his childhood in Zanzibar and India to his untimely death and charts his astonishing achievements including in Queen s world conquering performance at Live Aid in 1985 In the year that marks what would have been his seventieth birthday Freddie Mercury A Life celebrates a remarkable life lived to the fullest Featuring revealing interviews with fellow musicians producers and collaborators and a detailed discography and

timeline this is a memorable tribute to a unique recording artist and an irreplaceable performer who rocked the world A
Life in Lyrics Freddie Mercury, Mary Austin, 2026-09-01 Freddie Mercury was one of the greatest showmen of the twentieth
century With his unparalleled voice and searing on stage energy he was a great pretender a killer queen and a champion of
the world But behind the glamour lived a musician and lyricist talented beyond measure and the creative force behind one of
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spanning almost two decades From his earliest works before Queen was formed right through to the end of his solo career
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Accompanied by stories memories and anecdotes from his lifelong companion and illustrated with photographs from Freddie
s personal collection many of which have never been published before A Life in Lyrics is the definitive creative record of one
of the greatest songwriters of all time *Freddie Mercury* Freddie Mercury, 2009 First published by Mercury Songs Ltd
2006 *Freddie Mercury* Peter Freestone, David Evans, 2004-07-01

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