Ca' Foscari
University
of Venice

Master's Degree programme
in
Scienze del Linguaggio

Final Thesis

The influence of Freddie Mercury's HIV diagnosis on Queen's repertoire:

A multimodal analysis of two of Queen's albums: A Night At The Opera and Innuendo

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Academic Year
2023 / 2024

“Sorridete,
vi porto nel cuore”

A mia nonna Lucia

ACKNOWLEDGEMENTS

Here we go again. As I embark on this final chapter at Ca' Foscari University I would like to express my gratitude to the people who walked with me during this journey.

To begin with, I would like to express my deepest thankfulness to my family. To my mom Marina, my dad Andrea and my sister Chiara, for always supporting me and believing in me even when I did not believe in myself. Our parents raised me and my sister by transmitting their strong passion for music, and more importantly songs that involved English lyrics. In our family we are all musicians and through the years we experienced rock, blues, gospel, pop, classical and religious music whether it was from the car speakers, at each other's concerts or in the background on a Sunday morning. My parents have been extremely patient through every exam season, always waiting for a call or a message after each exam. They were always the first ones to cheer for me and they have been there to comfort me through every setback. I will forever be grateful to them for giving me the possibility to grow up in a loving home, to become independent and last but not least, for making it possible for me to pursue my academic career.

At the dinner table, my family has always been there to listen to me talking…and talking…and talking (yes, I talk way too much) about every little detail of my day. Now this privilege (kidding, of course) has passed on to the next person I would like to express my gratitude to, my fiancé Gianluca. A special word of thanks to the man who supported me through every crazy choice we ever made together, last but not least that of bringing home our little ray of sunshine, our dog Sunny. Thank you for being the other half of our beautiful life song, thank you for always listening to my stories and my endless complaints, thank you for being my study-buddy when I need one and for being the best colleague to work with. You introduced me to a world that has become my everyday home and the dream for my future, and for that I will forever be grateful to you. Thank you for making my days brighter and full of laughter, for having the best sense of direction (if it were for me, we would be lost somewhere far far away), for always being there for me at the end of the day and for supporting me through every challenge and setback in the last five years.

Furthermore, I would like to express my thankfulness to my grandparents Lucia, Marino, Amalia, Armando and Luigia, to whom I dedicate this thesis. Every one of them holds a special place in my heart for always being a shoulder to lean on and spoiling me and my sister with delicious meals. Many thanks to them as they were always ready to do homework with us, to listen to our stories after they asked "*Come va a scuola?*", even after five years of attending university. Thank you for always making me laugh with your stories, for transmitting to me your passion for life and your strength to face everyday challenges. Thank you for being there for me, even from heaven above.

Moreover, a huge thanks goes to my friends, the greatest group of supporters that walked with me through life from the very beginning of it. Albeit choosing such different paths to walk on, I never doubted your presence and support. Every time we are able to come together and spend an evening full of laughter it brings me back to when we were little, when the most important issue was choosing a Carnival mask. You have been there for me, bearing my lack of time to meet and facing the fact that asking me to a party will not get me out of the house. Thank you for reminding me every day that I can always lean on each and every one of you for support, for a word of advice, for a moment of lightness and for many many laughter.

Last but not least, I want to give many thanks to my supervisor Prof.ssa Cesiri, who inspired this entire work during her language courses, for being patient with me above and beyond, for being a huge support and showing me the greatest compassion through the worst possible moment of my life in the last few months. Thank you for the powerful passion you put in teaching students, you show us what it means to think outside the box and you always prove to us that a smile and kindness go a long way.

ABSTRACT

The present study conducts a comparative multimodal analysis of two albums by Queen group. The aim is to identify whether and how Freddie Mercury's HIV diagnosis was relevant in Queen's repertoire. The two albums taken into consideration are A Night At The Opera, released in 1975, and Innuendo, released in 1991. The analysis of the lyrics contained in the two albums is conducted using Machin's (2010) model, which focuses on the semiotic choices in lyrics and what they represent regarding the artist's identity, values and action discourse. The music videos are then analysed using Baldry and Thibault's (2006) model for multimodal texts. Preliminary results reveal that Freddie Mercury's HIV diagnosis was mostly relevant from the point of view of audience reception. Indeed, even if the song's authors never meant to create the album Innuendo as a goodbye album regarding Freddie Mercury's career, inevitably the tracks contained in it took on a deeper meaning that reflects the audience and the band's concerns about the frontman's condition.

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INTRODUCTION

Ford (2020) defines music as a medium through which language and culture are taught it helps shape identities and personalities by having an impact on human emotions and it encourages human connections.

The 20th century was the setting for a radical development of the music world, and it contributed to shaping nowadays performers, as it was the set for the first recorded music to be released (Zeiner-Henriksen, 2022). Through the first decades of the century, several genres appeared in the music world such as swing, jazz, rhythm and blues and popular music. Rock'n'roll as well was present in the music world in the first half of the century, although the 1960s were the set for rock music to come back to life, in particular thanks to two groups, The Beach Boys and The Beatles, respectively from the United States and from the United Kingdom. Even though they presented as rock bands, their style started to change through the years as they experimented new recording techniques, created complex harmonies and revealed more personal lyrics, that involved the audience in the musicians' personal history (Zeiner-Henriksen, 2022). This phenomenon contributed to elevate pop and rock music status and simultaneously brought back the idea that music was to be listened to rather than danced to. In the last three decades of 1900 though, as different musicians appeared in the global music scenario, the dichotomy between listening and dancing became even stronger. First of all, James Brown entered the scene by developing funk music, in which the groove was the main element that lead to people standing up and dancing. In addition, with the release of the movie Saturday Night Fever in 1977 disco music became popular on a global scale, but its success did not last as rock music made a comeback when MTV started in the United States. It was possible for the musicians to access MTV only if they recorded music videos, and the most shown artist of the time was Michael Jackson, who showed to the world his ability to dance and move to the beat. Simultaneously, hip hop and house music developed, and if the first genre involved street dance and a highlight on groove and rhythm, the second genre was exported from the United States to England and involved mostly illegal gatherings in the weekends (Zeiner-Henriksen, 2022).

Queen entered the global music scenario in the 1970s, becoming popular first in the United Kingdom and later expanding their popularity worldwide. If they first combined different existing genres in their recordings, their music later included electronic instruments and experimental recording techniques. Queen also marked their place in music history by including worldwide tours with each album release, predominantly in stadiums, where the lead singer was able to conduct the audience through sing-alongs and appeared on stage to end the show wearing a royal crown. The band brought to the music scenario a combination of multiple genres, even in one song, and that reflected the importance that each member's contribution to the albums had. Indeed, each of them approached songwriting through their own personal experience, bringing life events, personal emotions and background to it. Every one of the musicians of Queen had the chance to explore new directions in terms both of style and instrument playing techniques. The historical period Queen lived in involved an economic crisis, the three-day week, the Cold War and American political scandals. On one specific occasion, the group stated their side on the question of race and politics by performing in Sun City in South Africa in 1984, which was an apartheid-ridden nation (Clement, 2018). One more challenge the band, mostly the lead singer, had to face was the perception of homosexuality. In particular, when the AIDS epidemic became a global phenomenon, the press haunted Freddie Mercury as his health conditions appeared drastically worse, specifically after his appearance during the Brit Awards in 1990 (O' Casey, *Days of Our Lives*). Although he never openly declared neither his sexual orientation nor his HIV diagnosis until the very last possible moment, tabloids followed him even in his London house and the whole group had to state multiple times that he was well and working as always, in order to protect him. This situation led the group to record their last album as Queen, including Freddie Mercury, in Montreux, far from journalists and press (Smith & Jenkins, 2022).

The present thesis focuses on Queen's repertoire, trying to investigate whether and how Freddie Mercury's HIV diagnosis was relevant to it. In particular, the study focuses on two albums released by the group, namely A Night At The Opera and Innuendo. These two albums are, respectively, the first to be certified platinum and the last that included Freddie Mercury's live recordings and performances. These works represent the band at its earliest stages and at the very end of their career as the original

lineup. Each song analyzed in the current study is investigated by defining the semiotic choices that unveil the artists' values, identity and action discourse. Moreover, the music videos analysis contributes to highlight how the multimodal texts contribute to create specific meanings and convey messages to the audience. To the knowledge of the present author, no linguistic study has yet attempted to investigate the linguistic, semiotic features that characterize Queen's repertoire and the impact that the lead singer's diagnosis had on it.

The current thesis is organized in Four Chapters. Chapter One provides an overview of the band's history as a group as well as briefly outlines the highlights of the AIDS epidemic as a global phenomenon. Chapter Two states in greater detail what kind of material in being considered and the reasons behind the choice of specific methodological approach. Chapter Three and Four provide a multimodal analysis of the two albums selected for the study by presenting, contextualizing and examining the album's tracks one by one and providing general remarks at the end of each Chapter. Finally, the last Chapter provides some partial Conclusions. The last two sections of the present thesis include Appendix A and Appendix B, which respectively report the lyrics of the songs and videos analyzed in Chapter Three and Four.

CHAPTER ONE

Queen: Story and Presentation of the Band

1.1 An Overview of Queen's history

Queen is a British rock band founded in 1970 within its four members: Freddie Mercury as the lead singer, Brian May on guitar, Roger Taylor on drums and John Deacon on bass. The group's history however, dates back to college years in 1968. Brian May went to high school with a bass player, Tim Staffell, and at the time they were part of a group called 1984. When May enrolled at Imperial College in London to study physics, they decided to create a new group and called themselves Smile. Roger Taylor became the drummer of Smile after finding an ad on a notice board at university: he auditioned for May and Staffell and the connection was rather immediate. The band played mostly in colleges, pubs and small clubs around the United Kingdom and Freddie Mercury, then Freddie Bulsara, was already a fan of the group. He and Tim were in college together and it was the singer who introduced Freddie to May and Taylor (O'Casey, *Days of Our Lives*).

In 1970 Staffell decided to leave to group. Consequently Freddie Mercury, Brian May and Roger Taylor created a new band called Queen. Freddie Mercury came up with the name and he stated that he chose it because "at the time it was outrageous" (O'Casey, *Days of Our Lives*, 7:10-7:14). From the very first concerts as Queen, it was clear that Freddie Mercury had great audience skills, he was "an absolutely charismatic frontman" (O'Casey, *Days of Our Lives*, 8:47-8:50). During the first year as a band, they looked for a bass player and eventually found John Deacon in 1971 (O'Casey, *Days of Our Lives*).

Queen signed their first legal contract with Trident Audio Productions Ltd in 1972, and the management agency tried to find a record agency that would release the band's first album, which was finished recording in January 1973. Later in March of the same year, after some negotiations, Queen signed their first record contract with EMI Records Ltd and their first album, Queen, was finally released on July 13 of the same year (Smith & Jenkins, 2022).

In 1974 they released their second album, Queen II, and first charted in the UK. Later the same year they published Sheer Heart Attack and in 1975 A Night At The

Opera was released, which was an international success. Thanks to the single Bohemian Rhapsody, which stayed at number one in the UK for nine weeks, the music video format was popularized (Smith & Jenkins, 2022).

From this moment on they published several albums such as A Day At The Races (1976), News Of The World (1977), Jazz (1978), The Game and Flash Gordon (1980), Hot Space (1982), The Works (1984), A Kind Of Magic (1986), The Miracle (1989), Innuendo (1991) and Made in Heaven (1995).
A Day At The Races in particular was considered by May a natural continuation of A Night At The Opera, as it "was a great freedom and joy" (O'Casey, *Days of Our Lives*, 27:09-27:12).

As the single Another One Bites the Dust was released in 1980 (from album The Game) Queen "kind of owned the world" as Brian May states (O'Casey, *Days of Our Lives*, 57:30-57:32), however, Freddie Mercury's Personal Assistant began to have a very bad influence upon him, and his lifestyle started to reflect on the music he wanted to create alongside Queen. Roger Taylor states that "He wanted our music to sound like you just walked into a gay club…and I didn't" (O'Casey, *Days of Our Lives*, 1:11:10-1:11:16). Brian May also agrees by revealing the emotional rollercoaster the band was going through at the time and stressed that Freddie "was very unhappy for some of the time" (O'Casey, *Days of Our Lives*, 1:11:42-1:12:45).

In 1982 the four members decided to separate for a period of time, but they all had very clear in mind that it was just a break from Queen. In the summer of 1983, the band was indeed back together to work on the soundtrack of a new movie produced by their manager Jim Beach, although eventually it was never made (Smith & Jenkins, 2022: 265).

Even if they reunited the band, each of them had still solo projects to conclude, so the following years were divided between promoting Queen's production and keep working on personal business. On the 13th of July 1985 Live Aid took place at Wembley Stadium, and Queen was "stealing the show" (O'Casey, *Days of Our Lives*, 1:32:34-1:32:36). It was the occasion to bring back the band, and especially to bring back Freddie, who delivered one of the best performances of his life against the advice of his doctor because of a throat condition. After Live Aid they went back to the studio

in Munich and started planning a tour of stadiums all over Europe (O'Casey, *Days of Our Lives*).

Starting from the album The Miracle (1989) every song was credited to Queen and not anymore to each single artist. After the album was published, Freddie Mercury declared that he was not convinced to go back on tour. Roger Taylor says, about Freddie Mercury, "I think he had an idea he might not be terribly well" (O'Casey, *Days of Our Lives*, 1:38:46-1:38:49). The press as well attributed Freddie Mercury's reluctance to go on tour to an illness (Smith & Jenkins, 2022: 369).

Freddie Mercury decided to tell only Jim Beach about being HIV positive and for some time the other members of Queen didn't kwon about his condition. At some point anyway, he sat down his three friends and explained to them his health conditions and also stated that he wanted to keep recording and doing music until his time would come. They all agreed to hid everything from the press to protect Freddie and they went to Montreux to record Innuendo. The last time Freddie Mercury was seen in a music video was when These Are the Days of our Lives was released. Roger Taylor states that he actually wrote the song thinking about his family, but of course it took on a double meaning, as it seemed that Freddie Mercury was saying goodbye to the world (O'Casey, *Days of Our Lives*).

On November 23rd, 1991, Freddie Mercury decided to issue the rumors about his health and released a statement (Bret, 1996: 176):

> Following enormous conjecture in the press, I wish to confirm that I have been tested HIV positive and have AIDS, I felt it correct to keep this information private in order to protect the privacy of those around me. However, the time has now come for my friends and fans around the world to know the truth, and I hope everyone will join with me, my doctors and all those worldwide in the fight against this terrible disease.

He died the next day, on a Sunday afternoon from bronchial pneumonia, a complication of AIDS, at age 45 (Smith & Jenkins, 2022: 398).

As his musical legacy is concerned, he left several tapes of his voice singing lyrics on which Queen later worked and developed. His whole legacy in terms of his belongings was left to the manager.

1.2 An overview of the albums

The creation of the album A Night At The Opera began right after Queen came back from a tour of Japan. At the time they had just terminated the contract with Trident, which happened in August 1975, and together with their layer Jim Beach found a new manager: John Reid. At the time John Reid was also Elton John's manager but accepted Queen's offer and started working with Jim Beach in order to find a way to pay Trident, to which they owed a 100.000 pounds penalty (O'Casey, *Days of Our Lives*).

Even before the album was released, Queen submitted Bohemian Rhapsody to their new manager, requesting for it to be their new single. Even if he was sure no one would broadcast it, he gave in, very well knowing that the band was united in the decision of releasing it. With the help of DJ Kenny Everett, Bohemian Rhapsody was broadcasted fourteen times in two days, it gained a massive success, and it was finally released on the 31st of October 1975. Soon after the album was premiered to the press and in that circumstance, it was announced that it was the most expensive album ever made. One track in particular, Death On Two Legs, became immediately an issue because one of the owners of Trident assumed it was a defamatory song against his agency (Smith & Jenkins, 2022).

Freddie Mercury admitted that it was about someone that he knew and that he wanted the song to be hateful and vengeful (Brooks & Lupton, 2019: 68-69). Nevertheless, EMI Records, Queen's European record label, came to terms with Trident and the song was included in the album (Smith & Jenkins, 2022).

The band shot the video for Bohemian Rhapsody while rehearsing for the UK tour that started in November. On the 20th the video premiered on Top Of The Pops and it was a milestone in the history of pop music on TV. The day after the album was released and after only four days Bohemian Rhapsody was on top of the UK charts (Smith & Jenkins, 2022).

A Night At The Opera was the first of their album to be certified platinum, and was released in the USA on December 2nd and remained in the charts for fifty-six weeks (Brooks & Lupton, 2019). Freddie Mercury defines the album as their best album (Brooks & Lupton, 2019: 67).

Innuendo is Queen's seventeenth album and was released not long after The Miracle, which came out on May 22nd, 1989, and for which they did not go on tour. At

the end of November, the band was ready to start recording again and they chose Mountain Studios in Montreux to work. After Christmas they kept working on the album and decided to keep crediting each song to Queen and not to single components. (Smith & Jenkins, 2022: 375-381). At this time only the manager Jim Beach knew about Freddie's illness, which was presumably diagnosed two years before. But before recording Innuendo the chose to tell his bandmates as well reassuring them that he was determined to work until the last minute (O'Casey, *Days of Our Lives*).

On February 18th Queen won an award at British Phonographic Industry Awards and then they had a party for their twentieth anniversary. The award ceremony was Freddie last public appearance, even if paparazzi photographed him leaving the party early in the morning and the picture instantly overload the rumors regarding Freddie's health. In between personal projects and family matters, Queen kept recording and in July 1990 went to Metropolis Studios in London. They came up with a name for the album, which then was its definitive one, and in the meantime changed record label in the USA. They left Capitol Records and chose Hollywood Records. Queen was supposed to release Innuendo by Christmas, but in November they were still recording, so they postponed the release to February 1991 (O'Casey, *Days of Our Lives*).

The album was released on the 4th of February, after the single that which was named after the album. In just a week Innuendo was on top of the charts in the UK. As for the first two singles of the album, the following one had a music video too. In the next months, from March to October they released I'm Going Slightly Mad, Headlong, These Are The Days Of Our Lives, The Show Must Go On (Smith & Jenkins, 2022: 377-387).

On November 23rd, 1991, Freddie decided to issue the rumors about his health and released a statement (Bret, 1996: 176):

> Following enormous conjecture in the press, I wish to confirm that I have been tested HIV positive and have AIDS, I felt it correct to keep this information private in order to protect the privacy of those around me. However, the time has now come for my friends and fans around the world to know the truth, and I hope everyone will join with me, my doctors and all those worldwide in the fight against this terrible disease.

He died the next day, on a Sunday afternoon from bronchial pneumonia, a complication of AIDS, at age 45 (Smith & Jenkins, 2022: 398).

1.3 Discography and themes

Freddie Mercury presumably received his HIV diagnosis in 1987 but never revealed it to the press or even to the band until the very last moments of his life. Probably, just Mary Austin and his then partner Jim Hutton knew about him being hill (Smith & Jenkins, 2022: 399-400).

With that in mind, both albums taken into consideration in the present study represent two different phases of Queen production and most definitely carry the signs of the moment in time when they were produced. A Night At The Opera was the album that "Felt like make or break" according to Roger Taylor (O'Casey, *Days of Our Lives*, 22:02-22:04), as the first deal they were on for the first three of their albums did not get them any money. Bohemian Rhapsody was released as a single on the 31st of October 1975 and it was considered Freddie's *magnum opus* but it was, and still is, covered in mystery as nobody really knows what the song is about. It raised several problems at the time because it was nearly six minutes long and their manager was sure it couldn't be released as a single. The band took advantage of knowing DJ Kenny Everett and had him air the song on his radio. The song was a massive success within two days. Subsequently the album was released to the press at Roundhouse Studios in London, and it was declared that it was the most expensive album ever created (Smith & Jenkins, 2022: 157-159).

Moreover, the band wanted Bohemian Rhapsody to be streamed on tv, so they created a video with the help of Bruce Gowers, and it was released on the 20th of November 1975 on Top Of The Pops and it was considered "the first ever real music video" (O'Casey, *Days of Our Lives*, 24:51-24:54).

The album A Night At The Opera was released in Great Britain by EMI on the 21st of November 1975, and it soon won the platinum disc. On the 2nd of December it was also released in USA and remained on the charts for fifty-six weeks (Smith & Jenkins, 2022: 162-163).

Innuendo, the band's fourteenth album, was recorded mostly in Montreux and was released on the 4th of February 1991. At the time Freddie very well knew he had

contracted AIDS and he had already told his bandmates. Brian May states that nevertheless "He was an amazingly strong person" (O'Casey, *Days of Our Lives*, 1:45:13-1:45:16)

Five songs in the album were also released as singles in the year 1991: Innuendo, I'm Going Slightly Mad, Headlong, These Are The Days Of Our Lives, The Show Must Go On. For all five songs a music video was created as well. In a week from its release the album was on top of UK charts and soon after it reached the top also in Europe, in South Africa and in the USA (Smith & Jenkins, 2022).

It is considered as the goodbye album from Freddie, as he died on the 24th of November of the same year. The video for These Are The Days Of Our Lives marked his last public appearance, although through a screen, and it is still considered as a song created for him to say goodbye to the world, although it was written by Roger Taylor with another idea in mind (Smith & Jenkins, 2022).

On both albums many are the reviews given by different critics, but still the majority of research and analysis has been done on Bohemian Rhapsody because of its mysterious aura. Indeed, it was studied by Oxford University and the professors working on it did have a few hypotheses on the meaning of the song after analysing it word by word (Johnston, *The Story of Bohemian*). Even so, the only one who knew about the most profound meaning of the lyrics was the author himself, and never declared it to the public.
In 2020 an Eastern Washington University's student, Kiara Wiedman, published her Master Thesis "Rhetorical and musical synthesis and the strategies for intern-generational resonance in Queen's Bohemian Rhapsody" (Wiedman, 2020). In her work, the student analyzed music and lyrics by a rhetorical point of view and through a close textual and musical analysis. The main focus of analysis over the years seems to be the lyrics, probably because of their intricate mystery.

1.4 A timeline of HIV and AIDS

A brief timeline of HIV and AIDS is here outlined, based on HIV.gov material, in order to contextualize the release of the two albums in the correct time in history. The timeline relates to the phenomenon specifically in the United State, with references to

the situation in the United Kingdom, as it was the country where the outbreak of the epidemic took place.

The virus, which was later named HIV, began circulating in Congo in the early 20th Century, when it was transmitted from chimpanzees to humans. Presumably, HIV arrived in the U.S. in the late 1960s, through travelling men that brought it from Congo to the Caribbean. HIV began being linked to gay men from 1980, when a homosexual man died from Kaposi's Sarcoma, a rare and aggressive cancer that caused weakened immunity. The man will be later identified by the U.S. Center for Disease Control (CDC) as the first person of the AIDS epidemic (HIV.gov).

In 1981, different articles described instances of Kaposi's Sarcoma in gay men and the AIDS Crisis begins spreading all over the U.S. The supposition that the new illness, now called GRID (Gay-Related Immune Deficiency), only affected gay men kept spreading. On the 24th of September 1982, AIDS was first mentioned in a MMWR (Morbidity and Mortality Weekly Report) by CDC. Acquired Immune Deficiency Syndrome was defined as "A disease at least moderately predictive of a defect in cell-mediated immunity, occurring in a person with no known cause for diminished resistance to that disease." (https://www.hiv.gov/hiv-basics/overview/history/hiv-and-aids-timeline#year-1983). In the United Kingdom, the first case of AIDS was found in a gay man who regularly visited Florida. Until 1984, The United States and United Kingdom had different case definitions, the first one being on a specific amount of cell count or the onset of a specific illness among 28, the second one being only the onset of a specific illness among 28 (Dougan, 2007).

In 1983, as the stigma towards gay men kept spreading, the CDC reported the first cases of AIDS in patients who were not men nor homosexual. Indeed, the illness id detected in women and in a 20-months-old infant who needed multiple blood transfusions. Through a donor tracing system, the CDC found out that one of the blood donors died from AIDS. At this point it was clear that the disease's vectors were sexual contact and exposure to blood and blood products (HIV.gov).

From 1984 to 1985 the cases of AIDS increased by 89 percent. On May 1st, 1986, the name Human Immunodeficiency Virus (HIV) is given to the virus that causes AIDS. Despite becoming aware of the increasing prevalence of HIV infection cases, a

following behavioral change towards partner numbers prevented the epidemic to rise in the United Kingdom as much as it did in the United States (Dougan, 2007).

In the U.S. the still increasing spread of the virus, together with the discovery of HIV, brought the illness to national attention and President Ronald Regan gave his first speech about the illness on May 31st, 1987. A month later he created the first Presidential Commission on AIDS. In the same year, the FDA approved the first medication that was hoped to treat AIDS. Indeed, it did not cure the illness but helped slow the progress and prevent transmission. Moreover, the Public Health Service of United States added HIV to the immigration exclusion list: visa applicants had to take a blood test and could be denied entry to the U.S. in case of a positive diagnosis (HIV.gov).

Other than medicine, the AIDS epidemic was fought harshly from an educational point of view: in particular on May 26th, 1988, a pamphlet titled Understanding AIDS was transmitted through the largest public mailing in history. On December 1st of the same year, the WHO declared the first World AIDS Day (History.com Editors).

On the political side, President Regan established the Office of AIDS Research and authorized federal funds for prevention, research and testing on the illness. His successor, President Bush, allocated a large amount of federal funds for treatment of AIDS patients (History.com Editors).

By 1991, the year of Freddie Mercury's death, the stigma of AIDS was still fought, and a red ribbon became the symbol of a project created by Visual AIDS Artists Caucus to raise awareness towards the disease (History.com Editors).

Freddie Mercury made his diagnosis public only a day before dying and his passing was honored by performing The Freddie Mercury Tribute Concert for AIDS Awareness. From 1991 some other public figures made public their HIV diagnosis: basketball player Earvin "Magic" Johnson, tennis player Arthur Ashe, dancer Rudolf Nureyev, diver Greg Louganis. By 1999, AIDS became the fourth-leading cause of death worldwide, as declared by the World Health Organization (HIV.gov).

CHAPTER TWO
Data and Methodology

2.1 Data analyzed

The present study focuses on the analysis of the songs included in two of Queen's albums: A Night at the Opera and Innuendo. The two albums were chosen among Queen's repertoire as the aim of the study is to compare the two and identify any influence that Freddie Mercury's HIV diagnosis might have had on the band's repertoire. Indeed, the first album, published in 1975, can be considered the first peak in Queen's career as it was the first to be certified platinum and was only the beginning of the band's permanence in the USA charts. Freddie Mercury himself defined it their best album (Brooks & Lupton, 2019: 67). Moreover, the album included the release of the music video for Bohemian Rhapsody, which was yet a challenging song to be broadcasted on account of its duration, and it is considered to be the first promo-video that led the way for other artists to release them along their singles (Smith & Jenkins, 2022). A Night at the Opera is considered, for the purpose of this study, as a representation of the band's repertoire prior to Freddie Mercury's HIV diagnosis.

The second album involved in the analysis, Innuendo, was published in 1991, nine months before the frontman's death. It is considered indeed the goodbye album, also because Freddie makes his last public appearance in the music video for These Are The Days Of Our Lives. At the time the band already knew about the singer's condition, therefore it is plausible that the situation affected the creation of the songs (O'Casey, *Days of Our Lives*). Innuendo is considered, for the purpose of this analysis, as a representation of the band's repertoire following Freddie Mercury's HIV diagnosis.

2.1.1 Song Lyrics

The first album selected for analysis, A Night at the Opera, features twelve tracks, the last one of which is instrumental. As an LP the first seven tracks were included on side one, while the last five on side two. Each member of the group contributed is the author of at least one song, indeed Freddie Mercury wrote five songs, Brian May wrote four and Roger Taylor and John Deacon wrote one song each. Therefore, each track is the

product of each member's experiences in life, both regarding their personal life and their career beyond music. For instance, Brian May involves physics and science fiction in the process of writing of his songs. Indeed, '39 involves a space voyage that is affected by Einstein's theory of relativity and therefore becomes a time travel. The only song John Deacon wrote, You're My Best Friend, was dedicated to his wife, Veronica. Roger Taylor wrote the song I'm In Love With My Car thinking about his then current car, but he was also inspired by the love one of the band's roadie had for his vehicle. Freddie Mercury brought a significant contribution to the album writing songs that reflected deep anger and frustration such as Death on Two Legs, but also songs like Seaside Rendezvous which narrates about a pleasant day at the seaside with a loved one (Longfellow, *The Making Of A Night At The Opera*).

The second album selected for analysis, Innuendo, features twelve tracks as well, each of them credited to Queen and not anymore to a single writer. All God's People is the only exception as to its authors because it was written together with Mike Moran. The lyrics and the themes of the songs find their origins both on each artist's personal projects and on specific music genres or musical instruments that the band wanted to use for each specific song. Even if the songs were not written with Freddie Mercury's specific situation in mind, some of them acquired a rather sad meaning, as if they were written for the lead singer to say goodbye to the world. For instance, These Are The Days Of Our Lives was written by Roger Taylor thinking of his family but "of course in that context it had another meaning" (O' Casey, *Days Of Our Lives*, 1:46:36-1:46:39).

2.1.2 Music Videos

From the first album under analysis, two tracks were also published as music videos: You're My Best Friend and Bohemian Rhapsody. The music video for the latter track aired on Top of the Pops in November 1975 and it is considered to be first promotional music video that then led to other artists producing them (Smith & Jenkins, 2022).

As far as the second album is concerned, five tracks were also released as music videos. In particular, I'm Going Slightly Mad, Headlong and These Are The Days Of Our Lives feature live footage of the group involved in different processes. Therefore, Freddie Mercury's condition was more and more evident to the public, and the release

of the videos only amplified rumors about his health worsening. For this reason, the music video for These Are The Days Of Our Lives was published post-mortem, on December 1991, as it was the last one that featured Freddie Mercury and his appearance clearly reflected his illness. Indeed, in addition to using make up on the frontman to try and cover his condition's signs, the video was published in black and white rather than in color (O' Casey, *Days Of Our Lives*). The music videos for Innuendo and The Show Must Go On featured non-live footage and animated illustrations. Nevertheless, as they are considered to be part of the album, they have been analyzed and taken into account for the purpose of the present study.

2.2 Method of analysis

In terms of methodology used to examine the chosen material, the present study employs two separate theoretical approaches to analyze the different data, namely song lyrics and music videos. A qualitative analysis is mainly carried out although, in a specific phase of lyrics analysis, quantitative aspects are taken into consideration in order to better identify the role of processes involved.

2.2.1 Analysis of the Lyrics

The lyrics from the chosen albums were analyzed using Machin's (2010) framework for the analysis of song lyrics. This specific methodology seeks to "reveal the underlying cultural values expressed by bringing out the core sequences of activity in the song" (Machin, 2010:11). Indeed, the focus is on the semiotic choices in the lyrics and what they represent regarding the artist's identity, values and action discourse. Machin divides the analysis into four study levels: discourse schema, participants, action and agency, setting and circumstances. Considering discourse schema, the goal is to identify the core structure of the song by reducing it to its basic functions in order to reveal the main story being told by the lyrics (Machin, 2010).

The second level of analysis aims at identifying social actors mentioned in the song and what linguistics choices the writer made to represent them. Consequently, it is possible to "assess what kind of world is being signified" (Machin, 2010:85) and also to reveal what kind of communication the author wanted to convey. As for linguistical representation of participants, Machin (2010) relies on Van Leeuwen's

(1996) catalogue to better identify the meaning of lyrics based on social actors. The catalogue includes different ways of representation (Machin, 2010):

- Personalized/Impersonalized. The distinction is between a personal story undergoing in the song, or rather an event that involves an unspecified person or group of people.
- Individualized/Collectivized. If the lyrics convey specific details about the participants involved in the story, the audience will feel closer than if a group of people is described from a distance and no details are given.
- Nominalized. In the lyrics the participants can be named or not, of course nominalizing them gives the audience a feeling of closeness.
- Functionalization. In this case the participants are only mentioned for their role in society, which can be considered by the audience either good or bad depending on the social convention of the context.
- Anonymous. The participant is never represented in the lyrics, no details are given about them and certainly no names. This way of portraying the social actors in the story makes the listener feel a greater distance from him or her.
- Objectivates. The social actor is represented through a single feature, which conveys what the author of the song perceives of the world and "reduces the participants to generic role types" (Machin, 2010:87)

As far as action and agency are concerned, David Machin (2010) employs M.A.K. Halliday's (1978) list of process types:

- Material. Processes of doing something that affects the world.
- Behavioral. Physiological and phycological activities without an outcome in the world.
- Mental. Processes of sensing, they involve a sensor, a process and a phenomenon.
- Verbal. Activities that involve someone saying something, a receiver of the message and a target.
- Relational. Processes of attributing characteristics to someone/something or identifying with a role/function.

- Existential. Processes of existing and appearing. They involve meteorological elements and often imply a “there” construction.

By identifying the different processes in the lyrics, it is possible to have a clearer picture about the story underlying the song, as in terms of what the author wanted to tell by writing the song and what feeling he wanted to convey towards a specific participant (Machin, 2010). Concerning the present study, this specific section of the analysis of each song is carried out from a qualitative and quantitative point of view. The reason behind this choice is to be able to reveal the main meaning the authors wanted to convey by using specific processes.

The fourth level of analysis considered by David Machin (2010) is that of settings and circumstances, which allows the listener to identify the context in which the song is set. As the scholar states, song lyrics only involve participants and feelings, while a story usually requires participants and a place. It is true that different music genres are often combined with specific settings, nevertheless a deeper analysis of circumstances can help the listener to better identify where and when the story underlying the song takes place. Lastly, being a song the product of an artist mind, it is possible that the circumstances identify precisely with that mind itself, especially if no participants and no clear settings are mentioned (Machin, 2010).

When different modes of sentences are present in the lyrics, specifically when interrogative and imperative sentences are included in the song, the interpersonal function theorized by M.A.K. Halliday (1978) has been investigated. In particular, by identifying the modality of the sentences involved in the lyrics, it was possible to clarify in which social relations the authors and the interlocutors were intended to be in and what kind of requests or directions were involved in the communicative action.

Given these theoretical underpinnings, David Machin’s model of analysis proves particularly useful when applied to the analysis of song lyrics that carry within them social values, behaviors and identities. This framework has been selected as a well-suited instrument for the analysis of the lyrics contained in the albums A Night At The Opera and Innuendo because it reveals specific details about the deeper meaning the authors wanted to convey through the songs, and therefore what kind of context the songs were created in, what moment in history Queen was dealing with.

2.2.2 Analysis of the Videos

The selected music videos were examined using the theoretical framework for cluster analysis theorized by Baldry and Thibault (2006). The cluster analysis applied to videos aims at understanding if and how the elements present in multimodal texts contribute to create a specific meaning and therefore send a message to the public. This method examines clusters, which are the sections the video can be divided in that are related to each other in order to create specific clips. These sections usually follow repetitive, pre-determined patterns which are to be examined through the analysis of the six elements of Visual Analysis, namely participants represented in the communicative event, processes, language, sound, kinesics and proxemics.

In the present research, the selected framework for cluster analysis proves to be the most comprehensive instrument of examination for chosen the music videos. Moreover, the elements analyzed through this specific model are consistent with the ones examined in the lyrics analysis. Therefore, considering that the music videos were produced only for a limited number of songs, the combination of the two theoretical frameworks for multimodal analysis implemented in this instance proved to be a useful tool to clearly detect the deeper meaning of each song and identify whether and how Freddie Mercury's diagnosis had an influence in Queen's repertoire.

CHAPTER THREE
A Night At The Opera: Qualitative Analysis

3. General Introduction

A Night At The Opera is the fourth album by Queen released by EMI Records in the UK and Elektra Records in the US, produced by Roy Thomas Baker. It was recorded in only four months in 1975 in different studios and was published as an LP record on the 28th of November of the same year. The album is composed of twelve tracks and each song was written by only one member and performed by the whole band. Two of the twelve tracks were released as singles, namely Bohemian Rhapsody and You're My Best Friend, and both were also published as music videos (Smith & Jenkins, 2022).

At the time the band "needed a turning point" (Longfellow, *The Making Of A Night At The Opera*, 01:59-02:01) as the first deal they were on for the first three of their albums did not get them a profit (Smith & Jenkins, 2022: 154-155). Roger Taylor states that, in the making of the album, they were "maybe subconsciously influenced by the Beatles' albums, especially the later ones […]. They were very eclectic albums" (Longfellow, *The Making Of A Night At The Opera*, 09:28-09:41)

A multimodal analysis is provided for each track of the album.

3.1 Death On Two Legs (Dedicated to…)

The first track of the album is a "pretty obvious statement from Freddie Mercury's point of view as to kind of people he had been in business with" (Longfellow, *The Making Of A Night At The Opera*, 06:35-06:42), as their original manager and Trident Studios owner Norman Sheffield was the person responsible for them being bankrupt. The reaction of Sheffield was to threaten to sue the band and EMI Records for defamation. In the end they reached an out-of-court settlement in order to avoid being sued and risking not to release the album (Smith & Jenkins, 2022: 154-160). Freddie Mercury himself declared that it was the most brutal song he had ever written (Brooks & Lupton, 2019: 68).

Death On Two Legs can be identified musically as a rock song that begins whit an instrumental of piano arpeggio, combined with heavy electric guitars that create

mechanical noises. Right before Freddie Mercury starts singing, the whole band begins playing their instruments. The main voice is always Freddie Mercury's but, especially in the choruses, strong voice harmonies are created, a typical feature of the whole album. Roger Taylor's drums and John Deacon's bass hold the main rhythm through the song. Between the lyrics "Feel good" and "Talk like a big business tycoon" an instrumental section is present; all the instruments are playing, and the lead melody is performed by Brian May's electric guitar recreating the intro sound. There is no real outro to the track as voices and instruments stop together when the last two words are sung. The combination of instruments playing very loudly and the strong way Freddie Mercury sings the whole song truly convey anger and revulsion towards the band's former acquaintance.

As far as the discourse schema is concerned, Machin (2010) states that every song has at its core underlying social values, and it conveys a specific message. About the track under analysis, keeping in mind the original idea that brought Freddie Mercury to write it, the following lyrics can be considered as the key to unveil the underlying message: "You've taken all my money" (verse 4), "Death on two legs" (verse 9), "you're tearing me apart" (verse 10), "Should be unemployed" (verse 40). These lyrics come from different sections of the song, but they all seem to convey a specific meaning behind the track: it is clear from the very beginning that the person who the song refers to worked with the band and hat he caused them to have major money problems that are still somehow affecting them. Furthermore, this person is still working in the business despite his actions and the singer expresses very distinctly what he thinks of him.

Regarding the participants, it is relevant to identify the social actors and their features to better understand the context of the song. In the case of Death On Two Legs, the main actors are: "you", "misguided old mule", "narrow-minded cronies", "death", "bad guy", "small fry", "me", "no one", "dog with disease", "king of the sleaze", "Mr. Know all", "shark", "I". Of all these participants to the actions in the song, the main protagonist is still only one, but Freddie Mercury cleverly disguised his identity using various names instead of his true one. It is not a coincidence that all these names represent something rather dark, bad or socially inferior. In the song, not only the owner of the company is mentioned in disguise, but his employees are too as

“narrow-minded cronies”. The other main participant of the lyrics is the one who wrote and sang the song, Freddie Mercury, who identifies himself through personal and possessive pronouns in the first-person singular. This detail lets the audience understand how hurt the singer must have felt by the company and clearly states that the song was entirely his idea and product.

Discussing action and agency, Halliday’s (1978) ideational metafunctions are a helpful tool as to identify actions conducted by the actors. On table 1 the different processes are outlined.

Table 1. Action and agency

Material process	You break the law and you breach You screw my brain You've taken all my money You're tearing me apart Kill joy Have you found a new toy to replace me Does it plague you no one gives you a damn Let me tan your hide Put your money You're tearing me apart make yourself null and void Can you face me can kiss my ass goodbye should be put inside Should be made
Mental process	till it hurts you still want more You never had a heart Feel good Do you feel like suicide I think you should Do you feel good

	Feel good you never did I feel good
Relational process	You're just an old barrow-boy are you satisfied Is your conscience all right you're just a hot-air balloon You're just an overgrown schoolboy You never had a heart You're a sewer-rat
Verbal process	Talk like a big business tycoon
Behavioral process	You suck my blood decaying in a cesspool of pride
Existential process	where your mind is Was the fin on your back part of the deal
Mental/Material	Make me feel good

In the lyrics all six processes are present, though in different frequencies. Material process represents the 40,81%, mental process the 26,67%, relational process the 15,56%, verbal process the 2,04%, behavioral process the 4,08% and the same percentage is true for existential process. Keeping in mind the main topic of the track, the highest frequency corresponding to material process can be associated with the presence of action, some of which is also a request by the singer to the interlocutor. Moreover, most of the actions, consistent with the mood of the song, are associated with verbs carrying a negative, rather dark, meaning (e.g. “You break the law and you breach”, “You're tearing me apart”, “Then make yourself null-and-void”). As for the mental process, the clauses that represent it are mainly referring to the singer emotional state and to him questioning how the interlocutor feels after treating the band that bad. It is interesting to notice that the clauses identified as relational process are all relating to who should be listening to the song, they all point out negative characteristics of the man responsible for the band’s bankruptcy. Lastly, it is relevant to mention that in one sentence, two processes are represented together, namely mental and material. This

phenomenon suggests what the writer is feeling and the immediate action that he advises to pursue. Verbal, behavioral and existential process are represented in rather low frequencies, and they are still consistent with the main message of the song and Freddie Mercury's emotional state, defined by Roger Taylor "He was very aggrieved to that management at the time […] and he wanted to put it down on record" (Longfellow, *The Making Of A Night At The Opera*, 06:46-07:03).

The fourth study level identified by Machin (2010) is setting and circumstances. Considering the song under analysis, there is no primary setting, not a specific location in which the actions take place. Only one specific space is mentioned "in a cesspool of pride" but it can be identified as a figurative location rather than an actual one. Mostly indeed it is a way to express the singer feelings towards the interlocutor, that in the same sentence is identified as a "sewer rat", which is plausibly living in the sewage. The time setting is significant to understand the meaning of the song. The writer indeed mainly used the present tense, switching between simple present and present continuous, to probably stress that the consequences of the experience are still affecting him and the band. In the following sentences though, he chooses to use a past tense, either present perfect or simple past: "You've taken all my money" (verse 4); "You never had a heart of your own" (verse 12); "Was the fin on your back part of the deal" (verse 33). These few statements refer to action that took place prior to the writing of the song or declare a trait of the company owner that was true in the past and, by the look of the song's mood, are still true in the present.

In addition to Machin's (2010) model of analysis, it can be interesting to proceed to identify the different mode of the clauses of the song, according to interpersonal metafunctions elaborated by Halliday (1978). Table 2 shows the classification of the different clauses into three moods: declarative, imperative and interrogative. This categorization can help explore even more the song meaning, adding important details to the analysis.

Table 2. Interpersonal metafunctions

Declarative	suck/break/breach/screw/'ve taken/want/are/'re tearing/had/kill/'re/replace/can kiss/think/should/talk/'re/gives/'re/tan/is/tearing/had/did/should be put/'re/decaying/should be made/make/feel

Interrogative	have found/can face/feel/are satisfied/do feel/is/does plague/do feel/feel/was
Imperative	put/make

The lyrics cover all three moods, although there are substantial differences as to the frequency of each mood. The declarative clauses represent the 72,73% of the total clauses in the song, the interrogative the 22,73% while the imperative only the 4,54%. As a result, the writer and singer of Death On Two Legs seems to mainly want to present information to his interlocutor. Indeed, keeping in mind the meaning behind the song, it seems plausible that Freddie Mercury wanted to declare to this man and to the public what he thought of him. There is not much space for the interlocutor to replay, the main goal is for the singer to throw stones at him. However, there is still a significant presence of interrogative clauses, but every one of them feels like a provocative question towards the man and the company the song is dedicated to. As far as imperative clauses are concerned, only two appear in the lyrics and both instruct the interlocutor to do something the singer wants. Again, given the context of the song, both clauses seem to have a provocative meaning, especially the first one which is about money.

3.2 Lazing On A Sunday Afternoon

Lazing On A Sunday Afternoon was written by Freddie Mercury and the megaphone effect on Freddie's voice was created by him singing in the studio, and the sound went from the console to a pair of headphones which were in a metal can together with a microphone that recorded the voice. The background vocals are all sang by Freddie Mercury and because they would often run out of tracks, when two guitars were needed, they would use the vocal tracks. Lazing On A Sunday Afternoon is one of the band's shortest song, lasting 1 minute and 8 seconds. (Longfellow, *The Making Of A Night At The Opera*)

The intro is played by Freddie Mercury on the piano, and as soon as he starts singing all the other instruments join the melody. There are no instrumental sections in the song, but the outro is rather long, considering the total length of the song, and the main melody is played by guitars (Longfellow, *The Making Of A Night At The Opera*). What

the musical composition seems to convey to the audience is a classy, relaxed atmosphere, but at the same time it almost invites people to dance to this cheerful tune. The second track on the album is completely different from the first one, as in terms of lyrics, but also musically.

Concerning the lyrics of the song, the analysis starts from the discourse schema, which can be identified throw a few lyrics: “I'll be lazing on a Sunday afternoon” (verse 4), “I come from London town”, “I'm just an ordinary guy” (verse 7).
These lyrics seem to convey a specific message, the core of the whole song: who sings is an ordinary person, enjoying his ordinary British life throughout the week and finally resting on Sunday. Although the writer identifies as an “ordinary guy”, the actions described for each day of the week seem to be everything but ordinary, such as going to a honeymoon and painting in the Louvre.

There is only one participant in the song, the singer, and he uses a personal pronoun in the first person singular to describe his actions. Only one time a third person singular pronoun is used, but it is sung by background vocals and still refers to the one and only participant of the song. The use of “he” in that particular section creates the effect that someone else is commenting on the author’s actions.

As far as action and agency are concerned, table 3 shows the different processes involved in the song and the correspondence with the clauses of the lyrics.

Table 3. Action and agency

Material process	I go out to work I go off to honeymoon I'll be back again Bicycling I go waltzing I come from London town I go painting in the Louvre There he goes again
Relational process	I'm just an ordinary guy
Behavioral process	I'll be lazing on a Sunday afternoon

	I'll be lazing on a Sunday lazing on a Sunday lazing on a Sunday Afternoon
Behavioral/Material	I'm bound to be proposing

In the lyrics only three of the six processes are present, and only in one sentence two of them are combined. The material process is the most frequently used one, with a percentage of 62,5%; the behavioral process has a frequency of 31,25% and the relational process is used only in one sentence and represents the 6,25% of the clauses. The frequency with which the different processes appear is consistent with the message of the song, as the singer describes his daily activities Monday through Sunday. Behavioral processes and the combination of behavioral and material processes still express what the singer expects for the day in question. The only relational process present in the song is used by the author to define himself as an "ordinary guy". Is it interesting to notice that the description of himself is conveyed also through a material process "I come from London town"; independently from the clause, it still defines him as a London-born person.

The last study level to which the song is analyzed concerns situation and circumstances. The song Lazing On A Sunday Afternoon is rich in terms of specific locations and time settings. Indeed, time is marked by specifying what the protagonist does each day of the week, and every day is mentioned, also precising in what time of day the action takes place. The days are mentioned in the correct order, although after Tuesday comes Sunday, the day he will be lazing. This choice is probably more related to a musical/harmonical effect on the song. Various specific locations are mentioned in the lyrics, such as work, the zoo, London, the Louvre. Each of them corresponds to a different activity to perform, according to the place the singer is in.

Referring to Halliday's (1978) interpersonal metafunctions it is not useful for this song to distinguish between different modes because all the sentences involved in the lyrics are declarative. The author is simply informing the audience as to what he does in an ordinary week, not requiring actions nor answers from the interlocutor.

3.3 I'm In Love With My Car

The third song of the album A Night At The Opera was written and entirely sung by Roger Taylor, who also plays the drums. On record John plays the bass, Brian May plays the guitar and Freddie Mercury plays the piano, they all just sing some background vocals. As Roger Taylor explains, the song "it's in 6/8 time and was just basically waltz time […] it has a sort of unstoppable rolling quality." (Longfellow, *The Making Of A Night At The Opera*, 14:20-14:24). The drums play a crucial role through the whole song, on the choruses though, the electric guitar follows the lyrics melody playing in harmony with the lead voice. A strong guitar presence is also noticeable in the bridge section. Intro and outro are fairly similar: in particular, in the intro the sound of motor revving is recorded alone before the band starts playing, while in the outro the different sounds are combined together. The whole composition makes you feel like you really are attending a car race, or maybe like you are driving a sports car and enjoying every minute of it. The singer in particular seems to be strongly passionate about cars, although he used to say it was written about someone else (Longfellow, *The Making Of A Night At The Opera*).

The first study level of analysis of the lyrics concerns discourse schema. For this specific song there are a couple of sentences that unveil the underlying message: "I'm in love with my car" (verse 7), "gotta feel for my automobile" (verse 8), "Told my girl I just had to forget her" (verse 11).

The author is clearly stating his love for the car, and he rather choose it instead of his girlfriend. Specific language about cars, motors and driving is employed in the lyrics, demonstrating the author's knowledge about the topic and probably his desire of having an interlocutor just as experienced with whom he can share the song.

Concerning participants, there are a few subjects to be taken into consideration: the machine of a dream, I, my girl, car/cars]. When singing about the car, it's almost as if it was a human being. This could mean that the whole song is actually a metaphor, but no further explanation was ever given by the author. The girl, supposedly the girlfriend is involved as to make a comparison between the love for the car and for the woman with which apparently had a relationship. No personal information is given about this girl, and this detail could lead the interlocutor believe that the song is indeed a metaphor and not a real-life story. The author expresses his feeling using first person

singular personal and possessive pronouns, once again stressing that the whole song idea and product are only to be credited to the one person who wrote it and, in this case, also sang it.

Regarding action and agency, Table 4 categorizes the different clauses of the lyrics by different processes.

Table 4. Action and agency

Material process	The pistons a pumpin' When I'm holding your wheel When my hand's on your grease gun Get a grip on my boy racer rollbar Rather buy me a new carburator So she made tracks When I'm holding your wheel When I'm cruisin' in overdrive String back gloves
Mental process	All I hear is your gear Gotta feel for my automobile I just had to forget her All I hear is your gear Don't have to listen I'm in love with my car Gotta feel for my automobile I'm in love with my car
Relational process	It's like a disease They're just four wheeled friends
Verbal process	Told my girl Sayin' this is the end now Cars don't talk back
Behavioral process	When your radials squeal

Material and mental processes appear in the lyrics with the same frequency (37,5%), indeed the singer expresses actions and feelings or perceptions in equal amount

probably because they mainly refer to an object, however personified. The relational process is present only with 8,33% percentage and in both sentences the referent is still the car or the protagonist love for it. Verbal processes represent the 12,5% and all the clauses involved are in the bridge, when the author mentions the girlfriend. It seems plausible to find this kind of process in this precise section of the song, as it is the only one where a human being is mentioned. However, the last clause with a verbal process involves cars one again. The sentence though states a comparison between an action that cars can't pursue while humans can: talking back. Behavioral processes only appear in one line, and the verb is a rather adaptable one as it can relate to humans, animals and, like in this case, objects.

As far as situation and circumstances are concerned, the song I'm In Love With My Car does not have a specific location where the actions take place. Arguably, one rather generic place could be identified in the car, as the singer mentions actions that can be pursued only in an automobile such as "When I'm holding your wheel" (verse 15) or "When I'm cruisin' in overdrive" (verse 17). Time as well is not directly expressed but it is interesting to point out that when the author sings about the car are the clauses are in the present tense, while when he sings the bridge about the girl he shifts to a past tense. This change of tense seems to suggest that his love for the girlfriend lays in the past, while his love for the automobile is happening in the present and is much stronger as he uses present tense significantly more than past tense.

As well as the previous song, all the sentences are declarative, so it is not necessary to distinguish between different moods. Roger Taylor is purely stating his feelings, not expecting an answer or actions from the interlocutor.

3.4 You're My Best Friend

The fourth song of the album under analysis is a pop song written by John Deacon. Brian May states that, to his knowledge, John Deacon "wrote this song about his lovely ladywife" (Longfellow, *The Making Of A Night At The Opera*, 19:28-19:32). It was released as a single from the album on the 18th of June 1976 and they also filmed a music video for the song directed by Bruce Gowers (Smith & Jenkins, 2022: 167). The basic rhythm and melody is given by John Deacon's riff played on a Fender Rhodes piano (Longfellow, *The Making Of A Night At The Opera*, 19:18-19:26). As Roger

Taylor and Brian May explain, the strength of the song, and really a signature characteristic of the band, is the vocal harmony they created by singing together the same part. Each one of them had their own voice quality and they were able to cover a wide vocal range. Double tracking one part made the sound "very big" (Longfellow, *The Making Of A Night At The Opera*, 21:07-21:08). The lead voice of the song is Freddie Mercury's, and the other bandmates join in harmony mainly on the choruses. Brian May has a guitar solo in between the chorus leading up to the third verse. While in the intro the main character is the keyboard riff, the outro is performed by the whole band.

Starting with the first level of analysis of the lyrics, there are a few different lines that seem to create the discourse schema: "you make me live" (verse 5), "you're my best friend" (verse 11), "I'm happy at home" (verse 16).

The main underlying message of the song is indeed a clear statement of the writer's love for the person he apparently lives with, which can lead to thinking he is referring to his wife. Not only theirs is a love relationship, but at its core is has friendship as the foundation, and this kind of bond and connection seems to be what keeps the author alive and living.

The participants in the song are only two: the writer of the song and the girl it is dedicated to. The first one is represented with first person singular personal pronoun and the second one with second person singular personal pronouns. Even if no first name, or other details about the people involved, appear, it is known to the audience who wrote the song and for who it was written. Even if John Deacon does not sing as the lead voice, credit are still to be given to him as he is infact the author.

Actions and agency is displayed in Table 5, categorizing clauses by process.

Table 5. Action and agency

Material process	I've been wandering round I still come back to you You've stood by me When things turn out bad the things that you do Whatever this world can give to me
Mental process	I've been with you such a long time

	I want you to know I really love you You know I love the things I really love the things
Relational process	It's you That I ever had You're the best friend You're my sunshine That my feelings are true You're my best friend (x6) I'm happy at home (x2) Whenever this world is cruel to me You're the first one I'll never be lonely You're my only one
Behavioral process	I got you
Material/behavioral	You make me live (x9) To help me forgive
Mental/relational	You're all I see

Four of the six processes are present in the lyrics and relational process represent the 31,48% of the total. This type of process is mainly used by the writer to define the person he wrote the song for. Although never mentioned by her first name, different appellatives are associated to her such as sunshine, best friend, the first one. Material process comes after relational with a frequency of 33,96%. The actions described by these clauses still refer to what the two people involved do for each other. The same meaning is carried by behavioral process (18,51%) and the combination of processes: they all revolve around a love declaration and everything this girl can get the author to pursue.

The lyrics convey some information about situation and circumstance, but none of it is specific. For instance, a home is mentioned, as the place where the writer feels

happy, presumably together with his wife. The term home is used instead of house stressing that it is not a specific geographical location, but the place he built his family in, and can always go back to. Another circumstantial element can be found in “in rain or shine” (verse 15), meaning that in all kinds of situation the author of the song had a person beside him, to support him through whatever path in life he was going through. As far as time is concerned, the lyric specify that the couple has been together for “such a long time”, indeed a few clauses are in a past tense, conveying the message that their relationship is still the same as it was. Moreover, a future tense is noticeable “I’ll never be lonely” (verse 25). The male protagonist of the song is sure about everything he’s singing and likewise he expects the future to be just as complete as past and present are.

All the sentences are declarative, so it is not necessary to distinguish between different modes. Jhon Deacon is purely stating his feelings, not expecting an answer or actions from the interlocutor.

3.4.1 Music video

The single You’re My Best Friend was released on June 18, 1976, as the second single from the album A Night At The Opera. The music video was filmed at Elstree Studios in London and was directed by Bruce Gowers (Smith & Jenkins, 2022).

The setting remains the same for the whole video: the band is playing in a ballroom surrounded by candles and a big chandelier hanging from the ceiling. The video can be divided in four main clusters that recur through the clip following the musical structure of the song, with some visual elements that might be slightly different.



Figure 1: *the four band members play in a ballroom lit with the light of many candles.*
Source: https://www.youtube.com/watch?v=HaZpZQG2z10

Indeed, the first cluster can be identified in the intro of the song, which then recurs also in the outro, and is characterized by a bright candlelight that takes up the whole screen for a few seconds, leaving then the space to the main setting of the video. The ballroom is lit with the light of the many candles that surround the band, as shown in Figure 1 (which references to minute 0:12). All the musicians are visible and from the point of view of the audience Freddie Mercury is standing behind a microphone, Roger Taylor is sitting by his drum behind the lead singer, Brian May sits with his guitar crossbody at Freddie Mercury's right, filmed from his left side, and John Deacon is sitting by a piano at Freddie Mercury's left but filmed from the back. In addition to the candles all around them, two follow spot are placed on the right and on the left corner of the set, both illuminating the band. The room seems to have a round shape, and it seems that the three musicians are surrounding the lead singer. From this initial point of view Freddie Mercury and Brian May seem to be wearing long black trousers and a black leather jacket. The intro is performed only by John Deacon on a piano, even if for the original recording of the single he uses a Wurlitzer electric piano.

As soon as Roger Taylor starts playing the drums a second cluster begins, which can be identified with the chorus. The same structure repeats for every refrain and chorus and can be distinguished from the verses because it conveys the harmony of the band playing and singing together. Each of the musicians is filmed from the front or from the side, the image is zoomed in on each of them as to show everyone's input on the ballad. First, Roger Taylor is filmed from above, to show his drum set and the sequence of movements with the sticks on the drums to create the initial part of the chorus. Right after, as they start singing the lyrics, Freddie Mercury and Roger Taylor are filmed from the front and now is clearly visible that the lead singer is in fact wearing a black leather jacket and a striped black and yellow t-shirt, as shown in Figure 2 (which references to minute 0:19).



Figure 2: *Freddie Mercury singing in the foreground and Roger Taylor playing drums in the background.*

Source: https://www.youtube.com/watch?v=HaZpZQG2z10

In addition to some accessories, such as a necklace and bracelets, is wearing black nail polish. Behind him is Roger Taylor, wearing a brown t-shirt and a white unbuttoned shirt. In addition to his drums, in front of him is also a microphone, as he as well sings the choruses. As they sing, Freddie Mercury being the lead voice and the other bandmates being the backing vocals, and the camera zooms in on Freddie Mercury, the scene changes. Now the focus is on John Deacon, filmed from his right side, playing the piano and also singing. He appears to be wearing black as well, but it rather looks like a sweater. After John Deacon, appears Brian May, filmed from the front, playing and singing as well on a microphone placed right in front of him. He wears a black jacket and a t-shirt with a colourful picture. Briefly are then shown Brian May and John Deacon from their left side, and Roger Taylor again from what seems to be the space between his drums. Now the three of them are only playing and Freddie Mercury sings the first words of the first verse. As all four members have been shown from a closer point of view, it can be noticed that they are all wearing their hair to their shoulder, with bangs.

From this point begins the third cluster, which recurs on every verse, and is distinguished from the chorus cluster because Mercury is mainly filmed from the front and closer to his face, while the other musicians are filmed either from the side or in pairs. Indeed, in order appear Freddie Mercury from the chin up, singing and hand gesturing (as seen in Figure 3 which references to minute 0:44), Brian May and John Deacon playing and keeping a bit far from their microphones, Freddie Mercury again

pointing at the camera as he sings “I really love you” (verse 10), Roger Taylor as the verse ends and they all start singing the refrain.



Figure 3: *Freddie Mercury filmed from the chin up singing and hand gesturing.*
Source: https://www.youtube.com/watch?v=HaZpZQG2z10

Now the second cluster is recognizable as the bandmates are again filmed either from the front or alone while playing and singing in harmony with each other. Briefly, between the refrain and the chorus, the camera focuses on John Deacon’s hands that recreate the intro melody on the piano.

As the second verse begins, the third cluster recurs with a small difference. Freddie Mercury is the lead voice of the verse, but this time the other John Deacon, Brian May and Roger Taylor sing the counter melody, so the camera focuses a bit more on them as well. Nevertheless, the main focus is the lead singer, indeed the camera zooms in on Freddie Mercury for a longer compared to John Deacon and Brian May. Thereby, even if Mercury is not singing alone, it is very clear who the main character is.

Right after the second verse, John Deacon plays again the intro melody and then the chorus begins. Even though Roger Taylor is no longer pictured in this part of the video if not from a great distance and behind Freddie Mercury, the second cluster is still evident considering how the musicians are filmed. Freddie Mercury is still given a bit more space than John Deacon and Brian May, stressing the different role they all have on the song.

Again, with the third verse, the third cluster is evident, with the addition of some candle lights surrounding Freddie Mercury's face. Overall though the structure of this part of the video is very similar to the one of other verses.

By the end of the third verse, a new cluster begins, the fourth one, which does not reoccur throughout the song. Indeed, this cluster il visually and musically dedicated to a guitar solo performed by Brian May, in between the refrain and the chorus. To stress the relevance of the solo, the camera films mostly the guitarist from the front and from the side focusing on the movements of his hands in the guitar; he is standing on a black background, surrounded by candles (as shown in Figure 4 which references to minute 2:19).



Figure 4: *Brian May playing the solo.*
Source: https://www.youtube.com/watch?v=HaZpZQG2z10

Since the solo is played between the refrain and the chorus, whenever the other bandmates are singing, they appear on the screen. First appears John Deacon, right before the solo begins, filmed from his right side, playing the piano and vocalizing. On the lyrics of the refrain "You make me live" (verse 18), which interrupt the solo, the whole ballroom is filmed as they are all singing in harmony. After the second part of the solo Roger Taylor appears on the screen, filmed again from his right side, singing the first few lyrics of the chorus. After the drummer, the camera briefly shifts from filming the whole ballroom to Freddie Mercury singing "You're my best friend" (verse 17).

For the last chorus and refrain, the second cluster is recognizable again, as the main focus is on the lead singer, but because the other musicians are singing the

backing vocals they also appear on screen, filmed from the side, with Brian May and John Deacon in the same shot.

Switching between guitar and drums, the last few sequences recreate the intro cluster: only music is playing, and no one is singing, and a candle is this time blown out.

3.5 '39

'39 is the fifth song in the album and it was written and recorded as lead vocal by Brian May who stated that it "could have been a single and part of me wishes it had been" (Longfellow, *The Making Of A Night At The Opera*, 22:45-22:51). It is a folk song about a spaceship with twenty men on board that embark on what for them is a year long space exploration. Because of time dilation effect though, when they come back to the Earth they discover that what for them had been a year was actually a hundred years voyage. May compares the mission of this men in space to what feels like to go on tour (Longfellow, *The Making Of A Night At The Opera*). Background vocals are a strong element through the whole song and especially in the choruses. Just as important is the bass sound which not only keeps up the pace of the song together with the cymbal but accompanies the acoustic guitar joining the harmony. Right before the second verse an instrumental section takes place and it recreates the intro, involving background vocals as well. The last line "Pity me" (verse 28) is only sung, with no instruments; right after there is a pause and then the acoustic guitar recreates the intro once again, without the vocals, slightly slowing down the rhythm.

Beginning the lyrics analysis by searching for the discourse schema, a consideration need to be brought to attention: the story in the song, the adventure of these men, is described in the verses. Nevertheless, the most striking element that the astronauts do not expect when coming home is narrated through the chorus and in particular one sentence: "Don't you hear my call though you're many years away?" (verse 10). Therefore, regarding this song, there is no combination of sentences that help unveil the underlying message, it's a story, the narration of an adventure and every detail is crucial to better understand its meaning.

A lot of participants are involved in the song ’39, namely: “the volunteers”, “the ship”, “storytellers”, “score brave souls”, “me”, “you”, “our grandchildren”, “a ship”, “we”, “your letters”, “little darling”, “you mother’s eyes”. The one that are repeated the most are “me” and “you”, implying that although it is a group mission, there is a protagonist within the score and that this person is communicating with someone that stayed down on Earth. It is never specified whether the volunteers are male or female, nevertheless the two main characters could be a couple as their “grandchildren” are mentioned. Furthermore, it seems that when the astronaut comes back to Earth he meets who could be his child or grandchild, his “little darling”. In this person’s eyes he sees their mother’s eyes that are crying for him. Presumably, the woman the song refers to could be his wife or his daughter, considering the time span of a hundred years, waiting anxiously for him but also having lost hope to see her love again. Furthermore, while in the chorus single person personal pronouns are used, in the verses the story is told by an external omniscient narrator who in turn heard the story from the “storytellers”.

Concerning action and agency, the clauses cover five of the six processes, indeed the existential process is not involved in this song. Table 5 shows the clauses categorization according to process.

Table 5. Action and agency

Material process	assembled here the Volunteers the ship sailed out into the blue and sunny mornin’ the night followed day sailed across the milky seas Write your letters in the sand (x2) For the day I take your hand (x2) came a ship in from the blue The volunteers came home that day they bring good news we'll away For so many years have gone
Mental process	The sweetest sight ever seen Ne'er looked back, never feared

	Don't you hear my call (x3) In the land that our grandchildren knew Though their hearts so heavily weigh
Relational process	when lands were few you're many years away For the earth is old and grey this cannot be I'm older but a year
Verbal process	the story tellers say
Behavioral process	never cried Your mother's eyes from your eyes cry to me All the letters in the sand cannot heal me Pity Me
Mental/verbal	Don't you hear me calling you (x3)

The different processes appear with the following frequencies: 33,34% material, 30, 76% mental, 15,38% relational, 10,25% verbal and 10,25% behavioral. In one sentence, repeated three times in the song, mental and verbal processes are combined. The highest frequency for the material process is justifiable as a story is narrated and therefore the characters actions are described. Being an external omniscient narrator, the person who tells the story reports what the crew sees and feels, and these actions are all part of the mental process. That specific category also includes the protagonist request for his beloved one. It is interesting to notice that all the clauses that represent behavioral processes have a negative shade of meaning: they all refer to a hopeless state of mind.

As for situation and circumstances, there are many specified locations and moments in time that can help the audience better understand the story told by the song and they are categorized in Table 6.

Table 6. Space and time markers

Space	**Time**
into the blue and sunny mornin’ across the milky seas	year of ‘39 for many a lonely day

from the blue home the Earth	for so many years have gone though i'm older but a year still ahead

From this information it is possible to identify the space of the voyage, as the milky seas probably refer to the Milky Way, and also the place to where the astronauts come back: home, the Earth. The story starts in a specified year, 1939, and the other details about time clearly convey that time itself was perceived differently from space and from the Earth. Furthermore, now that the protagonist is back home, he realizes he still has his whole life ahead of him, as opposed to the one he loved that are probably deceased or very old.

The lyrics of this song involve different modes. The majority of the clauses is declarative, but there are a couple of sentences that report a question from the protagonist to his loved one: "don't you hear my call/me calling you?". In these few words is centered all the astronaut's confusion as to what and who he came home to. Furthermore, an imperative clause is used by the protagonist to request an action from the person he loves: "write your letters in the sand". It could be read a request for an action that will not actually have a concrete consequence because writing in the sand means losing whatever was written as it can be blown away. This request could express the protagonist's grief for the people he loved that are not the same anymore, they were blown away like words written in the sand.

3.6 Sweet Lady

The sixth song of the album was written by Brian May, who explains that musically it was created by finding a ¾ time riff with an urgent and heavy shade to it. Concerning the lyrics, he admits that he wanted to paint an abstract picture of relationships, having in mind his own and the one he saw around him, to allow people to identify themselves in the song. The lead vocal on record is sang by Freddie Mercury through the whole song while his bandmates play their instruments. The meter switches to a 4/4 on the bridge. While the intro is purely instrumental, the outro has a very urgent rhythm and begins with the last few lyrics, which lead to a guitar solo that concludes the song (Longfellow, *The Making Of A Night At The Opera*).

As far as discourse schema is concerned, the lyrics seems to convey different messages because some of them are negative, conveying a sad state of mind, while some others describe a “sweet lady” as a praise to the woman involved. Other than a love song it seems more like a request from the woman to the man to treat him better than he usually does. In the last chorus though, the man reassures her that they have everything they need to be happy and that it just takes time to work out the relationship.

The participant involved in the song are not more than two: the author and the girl he is referring to, the “sweet lady”. To identify the two, first and second person singular personal pronouns are used through the whole song, although “you” is used for most of the sentences as the singer mainly states the man’s actions towards the girl, that don’t seem to be kind or loving.

Table 7 shows clauses categorization in different processes, as the third level of lyrics analysis requires.

Table 7. Action and agency

Material process	You call me up and treat me like a dog You call me up and tear me up inside You've got me on a lead You bring me down Stay sweet (x5) You call me up You call me sweet Waiting on the shelf You hold me down to make you a home Come on (x2) we wait forever we've got everything we need Run away
Mental process	You don't believe You don’t believe me Though it seems Believe

Relational process	I'm alone I'm some kind of cheese I'm just a fool
Verbal process	You shout around You say (x2)
Behavioral process	feed me all the lines You eat me up

Material process is the most frequently used in the lyrics of Sweet Lady, with a percentage of 63,64%, as a lot of actions between the two participants are described. The other four processes involved in the song, excluding the existential one which is not used, have frequency percentage between 12,12% and 6,06% with menta process being the highest and behavioral the lowest. It is important to point out that the clauses identified as relational process carry a specific meaning: the woman is expressing how she feels treated by her companion. Another interesting detail is that, in this sort of dialogue, the verb "to believe" is used with a negative form in the beginning, as the girl states that she is sure her partner does not understand what she goes through every day. In the end if the song however, he uses the same verb to convince her that everything will fall into place eventually and that they will be happy together.

Concerning situation and circumstances, there are not many clues as to where or when the actions take place. However, the lyrics "you call me up" (verse 1) could suggest that the quarrel between the two people is being had over the phone. If this was true, it means that man and woman are physically in two different places. Moreover, ever if there are no time indicators, the dialogue between the two is happening at the same time and not on delay.

All the sentences in the song are mostly in a declarative mood. Indeed, as both participants involved only express their own opinion, it is plausible that no one wants an answer from the partner. Nevertheless, it is quite clear that they both wish the other one would work harder on the relationship, but they don't express it explicitly. Moreover, a few imperative clauses are noticeable: "stay sweet" (verse 9), "believe" (24), "run away" (verse 30). Arguably, they express a request from the man to the

woman not to get angry, to believe that everything will work out positively because they have every tool to make it work.

3.7 Seaside Rendezvous

In Seaside Rendezvous, according to photographer Mick Rock, Freddie Mercury was able to "tap abroad rage of emotions in his psyche, and that did include a little nostalgia. But not nostalgia in the corny, looking back sense but calling some of that emotion and bring it into the dynamic present". (Longfellow, *The Making Of A Night At The Opera*, 28:24-28:40). As Roger Taylor explains, most of the sound effects in the song are the product of an afternoon of experimentations, using mainly parts of their bodies that could make a sound. Indeed, they recreate the sound of different instruments with their mouths, for instance a kazoo, clarinet and brasses, and they created the tap-dancing sound with their fingers on a desk (Longfellow, *The Making Of A Night At The Opera*).

Musically, the only two true instruments used by the band are the piano and drums. The whole song has a quite urgent pace and merely resembles Lazing On A Sunday Afternoon for the feelings it conveys. The song under analysis transports the audience to a seaside landscape in France, back in the beginning of the twentieth century.

The intro of the song in mainly instrumental, as opposite of the outro, where lead voice and instrument blend together. Even if the lead vocal is Freddie Mercury, the writer of the song (Longfellow, *The Making Of A Night At The Opera*), a lot of background vocals participate in the different sections of the song.

Various French words are used, such as the title itself, *c'est la vie mesdames et messieurs*, *tres charmant*, and they contribute to involve the audience in the song atmosphere.

Beginning with the discourse schema, the song feels like a love letter from a man to a woman. Moreover, the couple seems to have already had a *rendezvous* as he asks her to "do it again". There are no specific lyrics that unveil the underlying message; however, the combination of words and music conveys a specific feeling: a sense of pure joy and bliss, that same sensation of butterflies in the stomach after a first date gone well.

The participants that share this blissful feeling are mainly two, the couple that presumably enjoyed a first date. The author uses different terms to involve the two people in the actions: “you”, “me”, “my Clementine”, “we”, “my valentine”, “your Valentino”. A third person joins the picture, the father of the girl, to who she has to ask permission to go out with the guy again. Indeed, out of respect for the father, the man of the song never imposes his wish, on the contrary he asks multiple times to the girl if they “could” see each other again, while he keeps expressing how he feels when they “stroll along” at the seaside.

The different actions involved in the lyrics are displayed on Table 8 according to process.

Table 8. Action and agency

Material process	whenever you stroll along with me Let me imagination run away with you can we do it again? Can we do it again sometime? Can I have a volunteer? together we'll sail across the sea We'll ride upon an omnibus Get a new facial Start a sensational Give us a kiss
Mental process	I'm merely contemplating what you feel inside I love you madly I feel so romantic Reminiscing every night If you can
Relational process	to be my Clementine it's so fashionable It's such a jollification to be my valentine I'll be your Valentino
Verbal process	I ask you (x2)

Material/Behavioral	Just keep right on dancing
Mental/Behavioral	I feel like dancing
Mental/Verbal	You say you will if you could, but you can't You'd have to tell your dad

The most interesting aspect about the different processes is that material process and mental process are used with almost the same frequency (35,29% and 32,36%). This seems plausible as the author is both describing what they did together on a date and also expressing his feelings towards the event and the girl. Relational process (14,70%) is used to describe the people involved or again the situation. Verbal (11,76%) and behavioral (5,89) processes have quite low percentage of frequency. Indeed, there are very few questions from the man to the woman, and no real answer is expected, he very well knows that she has to ask permission to her father and seems to be satisfied -for now- with what he is feeling after their date.

In the song, the author gives some details about the place they have been to and the ones he wants to take her to. In particular, their first date was on the seaside, simply strolling together and enjoying each other company. For the future, he fantasizes about taking her to beach again, and he mentions the Mediterranean, so he could be considering the Italian coastline. Also, he mentions a ride in an omnibus and a casino, as well as a trip across the sea at night. These seem to be all very romantic places for a date in the twentieth century, and maybe even today. Concerning time, there are not so many details, but the tenses tell us that they already know each other, they met and enjoyed each other company. Moreover, they, or rather him, want to have another rendezvous in the nearest future possible.

Last, considering the relationship between the two people, it could be argued that there are strong impositions from the man to the woman, the few imperative clauses present in the lyrics convey a sort of invitation, which does not expect necessarily an action from the girl. The interrogative sentences, direct or indirect that they may be, are all used by the author to ask out the girl again. Nevertheless, he is aware that she need's her father permission and only if she can accept his invitation, then they will be together ("if you can I'll be your Valentino" (verse 24-25).

3.8 The Prophet's Song

This song is the longest in Queen repertoire, exceeding Bohemian Rhapsody by more than two minutes. It was written by Brian May and sung as lead vocal by Freddie Mercury. Roy Thomas Baker explains that this one of his favorite songs and that the original title was People Of The Earth. It was Brian May's idea, and the creation of the song took a lot of time and was even broadcasted by Kenny Everett on radio when it was not finished yet (Longfellow, *The Making Of A Night At The Opera*). To create the melody the bottom strings of the guitar were tuned to a D and it gave the instrument "a sort of doomy kind of growl" (Longfellow, *The Making Of A Night At The Opera*, 1:06:21-23). Musically speaking, as most Queen songs, the various riffs are all different from each other. The wind noise of the intro was created by using an air conditioner and a microphone with a phaser; moreover, Brian played a toy koto, an instrument which he received as a gift in Japan. The author states that Japan was a very big influence in the writing of the song, especially for the riff (Longfellow, *The Making Of A Night At The Opera*). As far as the lyrics are concerned, Brian May explains that "the words really came from a dream that I had, and it really was a dream. I woke up with all this strange stuff going on in my head about a prophet who said various things" (Longfellow, *The Making Of A Night At The Opera*, 1:09:20-1:09:30). He also declares that some of the melodies were present in the dream too. The song is rich in terms of delays and canon, created with a specific machine, recorded live by Freddie, who could hear his own voice and repeated the same sentence to create what became a real immersive experience for the audience. The whole song has an urgent pace and transports the audience to a sort of apocalyptic world. Freddie Mercury's voice is very powerful and sometimes it brings back to mind the way he sang in Death On Two Legs. In the canon sections he seems to almost scream, which conveys a sort of hellish atmosphere. The outro is instrumental, recreating the basic melody of the whole song, and it is the section where the toy koto can be really heard.

In order to define the discourse schema, it seems necessary to point out that there are many references to the Great Flood and more in general to biblical events such as: "beware the storm", "moonlit stair", "fly and find the new green bough", "return like the white dove", "two by two my human zoo", "the fires of hell", "God gave you grace". The whole scenario is described by someone who seems to be looking at it

from an external perspective and he declared he recognized in a dream, which is indeed what happened to Brian May. This dream must be sculpted into his mind as he remembers everything he saw and heard. The whole dream seems to be a warning, coming directly from a *seer*, towards the disaster that may come if the "people of the Earth" do not respect God's "grace" and start living in the name of love. Indeed, he clearly states that "love is still the answer".

The participants to the actions described in the lyrics are several, and some of them are identified through more than one name. For instance, "people of the Earth" are also "children of the land" and the "multitude" here. The "seer" is also the "wise man" and the "mad man". In the second verse, a lot of participants are involved: "lost and unloved babe", "wretches", "kings of beasts", a mother and her son. The author is probably identifying different characters present in the multitude, and he clearly states that no matter how rich or poor, they are all going towards the same destination, where death -another relevant participant- awaits them. The Earth is also a participant and it is stated very unmistakably what will happened to it, as opposite of what the human kind could have done with it if it had favored peace instead of war. The dreamer, the one who tells the story, identifies himself with first person singular personal pronoun.

As far as action and agency are concerned, table 9 shows the different processes involved in the song and the correspondence with the clauses in the lyrics.

Table 9. Action and agency

Material process	the storm that gathers here Spreading his hand fear took the old man's gaze the cold of night will fall Summoned by your own hand take my hand Fly and find the new green bough Return like the white dove Taking the lost and the unloved babe all the wretches run now counting their days Married his own his precious gain

	The earth will shake in two will break (x3) They'll be running for to come Running for to come Flee for your life let all your treasures make you the fires of hell will take you Should death await you Come here (x3) God gave you grace to purge this place
Mental process	Listen to the warning Beware the storm Listen to the wise man I see no day Listen to the warning (x2) For those who hear and mark my words Listen to the good plan Who heed me not Deceive you not can you hear me you can hear me now I know (x24) Listen to the wise (x5) Listen to the man (x5) The vision fades a voice I hear
Relational process	So grey is the face of every mortal peace all around may be your fortune Love is still the answer
Verbal process	he said (x2) the prophet he said He told of death
Behavioral process	A man who cried I watched as fear

	From mother's love is the son estranged Fear for your life still I fear and still I dare not Laugh at the madman
Existential process	death all round will be your dow'ry
Behavioral/mental	I dreamed I saw on a moonlit stair
Mental/verbal	I heard him say

The highest percentage of frequency corresponds to mental process (53,13%) and an explanation for this number could be found in all the warnings the dreamer communicates to the people ("listen"), in addition to the times he makes sure that they are truly listening to him ("can you hear me?") and when he realizes they are indeed paying attention ("now I know"). Of course, the canon effect plays a relevant role in the frequency of usage of these clauses. Material process has also a high percentage (33,33%), as the dreamer describes what is happening by illustrating what the people and other participants are doing. Relational process (3,13%) is used to describe some elements in the lyrics and verbal process (5,20%) to report what the prophet said in the dream. As it is a very immersive experience, the 8,34% of the processes involved ican be defined as behavioral: the author describes physiological and psychological activities that the participants are experiencing in this specific circumstances. Existential processes are present in the lyrics only in a small percentage (1,04%) as the author explains what will become of the world in a near future.

Concerning situation and circumstances, the only clue as to where the story may take place is planet Earth, which is mentioned more than once in the lyrics, also by specifying that the people to whom the seer speaks to are terrestrials. No time details are given by the author, but verse 15 states that "For soon the cold of night will fall". Rather than a definition of what moment in time the story takes place, it can be assumed that the cited verse is a warning towards people about what is soon to be happening because of their own behavior.

Given the theme of the song, it is interesting to notice that the author uses a few imperative sentences, mainly to draw people attention to the warning of the wise man. Indeed, most of these sentences involve the verb to listen. A single interrogative

sentence in present in the song, “People can you hear me?” (verse 42), which is used by the person who tells the story to make sure that the people he is talking to are receiving the message loud and clear.

3.9 Love Of My Life

Love Of My Life is the ninth song of the album under analysis and it is defined as a ballad. The song was written and sung by Freddie Mercury, who presumably dedicated it to Mary Austin, who was his best friend and the one true love of his life. The song brings out Freddie Mercury’ unique talent for backing vocals, which he created on his own lead voice. The original studio version involved the whole band, each member playing their own instrument, with the addition of Brian May playing the harp. Freddie Mercury played the piano and sang (Longfellow, *The Making Of A Night At The Opera*). Eventually, the song had to be rearranged and on stage it was performed by Freddie Mercury as lead singer and Brian May who played the acoustic guitar. The acoustic version of Love Of My Life was then released in the album Live Killers and it is still nowadays the most popular version. Freddie Mercury stated in multiple interviews that preforming the song live on stage was overwhelming in a good way: anywhere in the world the song was performed the audience was able to sing along (Brooks & Lupton, 2019).

In the original version the presence of the harp is very clear, mostly in the intro of the song where it plays along the piano, and in the outro. Using the harp gives the song a fairy-like atmosphere, almost like it begins with ‘Once upon a time’ and ends with everybody living ‘happily ever after’. Before the last verse the band performs an instrumental section in which Brian May plays the electric guitar. In this section is also particularly evident the presence of drums, played by Roger Taylor.

Beginning the lyrics analysis by searching for the discourse schema, the main message that the author seems to convey is that he recently had a heartbreak, and he praises his loved one to come back into his life. Indeed, the sentences that mostly unveil the message can be identified as follows: “Love of my life you’ve hurt me” (verse 1), “Love of my life don’t leave me” (verse 8), “Bring it back bring it back” (verse 22).

The author is clearly still deeply in love with the person that apparently broke his heart and wishes that what happened between them in the recent past never happens again. His desire is to keep loving the person for a long time ("When I grow older" (verse 18)) even if she will have forgotten about him.

Only two participants are involved in the song: the author and his loved one. The two are mainly mentioned as pronouns such as "you", "me", "I". Nevertheless, the person that he loves as one clear role, she is introduced to the audience as "love of my life". It is interesting to notice that, even if presumably the song is about Mary Austin, the author never uses neither masculine nor feminine pronouns and he does not mention any feature that can lead to identifying a man or a woman.

As far as action and agency are concerned, Table 10 shows the different processes involved in the song according to their functions.

Table 10. Action and agency

Material process	you've hurt me You've broken my heart you leave me Bring it back (x5) Don't take it away from me (x2) don't leave me You've taken my love you now desert me When this is blown over hurry back
Mental process	can't you see? (x2) you don't know what it means to me (x2) You will remember How I still love you I still love you
Relational process	everything's all by the way
Behavioral process	When I grow older to remind you
Existential process	I will be there at your side

All processes are involved in the lyrics except for verbal process, although they appear with different frequencies. In particular, the material processes represent the 50% of the total, and they all refer to either what happened in a recent past or a request from the author to his loved one. Nevertheless, the high frequency of usage of the process points out that a number of actions, even figurative ("you've broken my heart") are involved in the relationship between the two participants. Mental processes represent the 36,67% of the total, conveying that mind and feeling play an important role in the described events. Relational (3,34%), behavioral (6,67%) and existential (3,34%) processes appear with lower frequencies and do not have a crucial role in the message of the song but rather support the meaning that the first two processes convey.

The author of Love OF My Life does not specify where the actions took or will take place, but he mentions a "home" to come back to. This detail could either mean that the two lovers were already living together, or it could carry a more figurative meaning as they were each other home as a safe place to be. Concerning time references, the tenses involved in the lyrics suggest that the relationship evolved through a wide period of time that goes from the past to the future. One specific clue about the future is evident in verse 18 ("When I grow older") and it highlights the strong feeling that the singer knows will carry for many years ahead.

Investigating the modes of the sentences is a helpful tool to identify what kind of requests or needs the author expresses. In particular, the verse "Love of my life can't you see" (verse 3) is repeated twice and could be a way for him to make sure that the person he just lost did truly understand the consequences of her actions. Furthermore, the author demands of his loved one to come back, to hurry back, and to never leave him again. These requests are conveyed through the imperative mode: "Bring it back bring it back" (verse 11), "Don't take it away from me" (verse 12), "Back hurry back" (verse 21) "Please bring it back home to me" (verse 22). The remainder of clauses are written in the declarative mode, indeed the singer ix expressing demonstrating his feeling towards a painful situation.

3.10 Good Company

Good Company was written by Brian May, who states that the inspiration came from the memories of his father teaching him how to play the banjo ukulele as a child. The

instrument was his father's companion through the war and was the first step for Brian May to learn how to play the guitar. Moreover, he adds that the solo part in the song was meant to sound like a jazz band, so the notes played by the guitar were recorded one by one to be able to create the sound he wished for. The lead singer is Brian May, who also plays the guitar, Roger Taylor plays the drums and John Deacon plays the bass (Longfellow, *The Making Of A Night At The Opera*).

The song evokes a feeling of nostalgia for moments long lost in time. It almost carries the audience into a black and white movie where the characters dance in a festive atmosphere. In addition, it creates a familiar context, it can be easily pictured a boy sitting in front of his father, listening to him telling stories from the past and doling out recommendations for the future.

Beginning with the first level of analysis, the discourse schema seems to rely on the initial recommendation the father doles to his son: "take care of those you call your own and keep good company" (verse 8-9). The song indeed begins with the description of a father reveling the secrets of life to his young son. The same message is repeated in the final part of the song where though it is the son, now an old man, that realizes that his father's words were truthful, and he seems to dole out the same recommendation to the audience listening to the song. In between, the author tells the story of his life in terms of the "company" he was able to cultivate and also the people he lost, including his wife.

As far as participants are concerned, there are four main people – or group of people – involved in the events described by the lyrics. Each of them seems to navigate an importance scale in the author's life as they acquire a different meaning through the story. For instance, the female protagonist of the event is described as follows: "Sally J", "the girl from number four", "my wife", "Sally". The girl is represented according to the role she has in the author's life in a specific moment in time. Indeed, she is first and foremost a girl that joins the author's "company" as they grow up, probably living in the same neighborhood. Soon she becomes his wife but a series of events, including the author's very demanding job, result in a separation between the two and she goes back to being just "Sally". A similar technique in naming the participants is used for the author's group of friends that progressively assume different roles in his life: "my very good friends", "my friends", "my own limited company", "anyone". As the writer

grows, gets married and finds a job, the group of friends he had when he was young is progressively narrowed down until he finds himself old and alone. The same group of friends is mentioned also in the recommendations his father doles out in the beginning of the song. Indeed, it is identified as the "good company" that needs to be taken care of and is opposed to the "fools" who do not deserve his friendship. Moreover, two other participants are involved in the lyrics, namely the author and his father. The latter is represented both with a singular masculine pronoun ("he") and with the role ("my father") he has in the family. The author represents himself with singular pronouns depending on the sentence ("you", "I", "me"). Moreover, verses 18, 22, 28, the author and his loved one are represented as a couple using the plural pronoun "we".

Considering the following level of analysis, Table 11 shows the different processes included in the lyrics.

Table 11. Action and agency

Material process	what you've got he puffed his pipe He dandled on his knee Don't fool with fools who'll turn away Keep all good company (x3) you call your own We'd play all day Come marry me All my friends by a year by and by disappeared I flourished in my humble trade we parted company in the end it appears I puff my pipe
Mental process	I hardly noticed Sally to see I ponder on the lesson
Relational process	We'll be good company marriage is an institution when my time was through

	Now I'm old
Verbal process	My father said to me
Behavioral process	Take good care Soon I grew and happy too my reputation grew The work devoured my waking hours Take care of those
Existential process	There was never really anyone but me no one's there

The lyrics include all the six processes identified my Machin's (2010) and they appear with different frequencies. The material processes present the highest percentage (52,78%), followed by behavioral processes (16,67%), relational processes (13,89%), mental processes (8,33%), existential processes (5,55%) and verbal processes (2,77%). The number of material processes involved in the lyrics suggest a significant presence of action in most of the events described in the song, in contrast with other processes which are needed to better explain what happens between the participants and what the author of the song experiences.

The song does not involve specific clues are to where and when the actions happen, but it is clear from the verb tenses that the story is told in the present, reporting events from the past. The beginning and the end of the song seem to describe two situations happening in the author's home, both from when he was young so presumably his parents' home, and his current home, where he is spending his elderly years. One more vague indication is the number at which Sally J lives: the author only indicates the number, which could mean that she is a neighbor. Indeed, the group of friends from the writer's youth could be children from the same neighborhood, from which he moves when he marries Sally. In addition, when mentioning the marriage, a closed door is indicated as the separation from his previous life and his current life ("we're safe enough behind our door" (verse 22)). The same door could indicate that the couple lives in the same house, which is different from their childhood home.

Considering the interpersonal metafunctions (Halliday, 1978), the lyrics include some sentences in the imperative mode, mainly when describing the father's

recommendation to his son about the future ("Take good care of what you've got" (verse 1), "don't fool with fool who'll turn away" (verse 5), "keep all good company" (verse 6), "take care of those you call your own and keep good company" (verse 8-9)). In addition, one more imperative sentence is addressed to Sally: "Come marry me for evermore" (verse 17). The sentence feels like a proposal from the man to his loved one rather than an imposition. The latter imperative sentence is preceded by the only one interrogative sentence present in the song ("Won't you keep me company?" (verse 15)) which again involves the two lovers as he asks her to spend their lives together

3.11 Bohemian Rhapsody

Bohemian Rhapsody "is Freddie's baby, it always will be, it's Freddie's dream" (Longfellow, *The Making Of A Night At The Opera,* 40:03-40:07). It was written by the frontman, who originally created three different songs which he combined to build the single. He fought hard to have it released as it was because of its length (Brooks & Lupton, 2019). It was recorded in six different studios so until the release it was not clear to anyone, except for Freddie Mercury, what the final result would be. DJ Kenny Everett was able to steal the record and played it on his radio show fourteen times, which was the keystone for the record company to release it as fans who heard it on the radio were eager to buy it. The of the single and its music video established Queen as a major hit in the music world (O' Casey, *Days Of Our Lives*).

The different music sections in which the song can be divided are outlined in the music video analysis since different music genres included in Bohemian Rhapsody match with the different clusters that were identified.

The lyrics analysis begins by defining the discourse schema of the song, which as far as the story that seems to be told could be identified in the verses: "Mama, I just killed a man" (verse 13); "Put a gun against his head" (verse 14); "Pulled my trigger, now he's dead" (verse 15); "Mama, life had just begun" (verse 16); "But now I've gone and thrown it all away" (verse 17).

These specific lyrics seem to convey the message of pain and regret, as the main character explains to his mother what horrible crime he committed, and he seems to have just realized what consequences his actions bring. On the other hand, Freddie Mercury not only never explained the meaning of the song but stated that even he did

not entirely understand it. Furthermore, he believed that by explaining a song's meaning or message did not leave any space for listeners to interpret it based on their life experience (Brooks & Lupton, 2019).

Discussing the participants involved in the song, the main character seems to be the author of the song, who identifies himself in different ways: "I", "poor boy", "me", "him". The use of the adjective poor may not only define the financial situation of the man or his family but also indicate a lifestyle that does not care for excess and takes things as they come. The main person which the "poor boy" communicates with is his mother, represented by the name mama and the pronoun "you". He expresses all the pain he feels for his actions and also the regret of causing even more pain to his mother, that cries for her son. He also begs her to carry on with her life if the worst was to happen to him. The context from which mother and son come from is identified in verse 39, a "poor family". Aside from the first two identified participants, two different groups of people are involved in the events: the first one is the one he farewells as he accepts his destiny and is represented by the word "everybody" and "you all"; the second one is that which fights to keep him in a sort of hellish dimension that involves "thunderbolt and lightning" and is represented by the pronouns "you "and "we" from verse 42. Moreover, two different men are represented as participants using the same word: the first one is the one who died from a gunshot, the second one is the silhouette that the main character recognizes as he seems to transition from his regular life to a new, hellish, dimension. The lyrics also include figures from different cultures such as "*Scaramouche"*, which has French origins, "*Galileo"*, which has Italian origins, and "*Beelzebub"*, which has Hebrew origins. All these characters seem to be only mentioned to create a deeper sense of mystery, although Beelzebub is often associated with Satan, so it perfectly fits in that hellish dimension in which the main character is forced to live because of his crime. Last, verse 64 begins with the word "anyone" which could represent every participant previously mentioned as the author states once again that "nothing really matters" to him and that includes every single person or figure he had to deal with.

As far are action and agency are concerned, Table 12 characterizes the actions included in the lyrics by process.

Table 12. Action and agency

Material process	Open your eyes I just killed a man Put a gun against his head Pulled my trigger life had just begun But now I've gone and thrown it all away carry on, carry on my time has come Sends shivers down my spine I've got to go Gotta leave you all behind And face the truth Will you do the Fandango? Spare him his life from this monstrosity Will you let me go? We will not let you go (x4) Let him go (x2) Let me go (x4) Has a devil put aside for me can't do this to me baby Just gotta get out Just gotta get right outta here
Mental process	And see I need no sympathy Doesn't really matter to me I see a little silhouetto of a man nobody loves me So you think you can love me Nothing really matters Anyone can see Nothing really matters Nothing really matters to me

Relational process	Is this the real life? Is this just fantasy? I'm just a poor boy (x2) I'm easy come, easy go (x2) He's just a poor boy from a poor family
Behavioral process	Look up to the skies Body's aching all the time spit in my eye
Existential process	Any way the wind blows (x2)
Mental/material/behavioral	didn't mean to make you cry
Mental/behavioral	I don't want to die I sometimes wish I'd never been born at all
Mental/material	So you think you can stone me
Material/behavioral	leave me to die

The process that presents the highest percentage is the material process (52,17%) which indicates that the lyrics involve a great amount of action. The same process is also combined with mental and behavioral processes which indicate a causality between them. Mental processes represent the 23,18% of the total, indicating the presence of perception or cognitive reaction to the events occurring in the song. Behavioral processes represent the 10,14%, although they are combined with mental and material processes, and existential processes represent the 2,89% as they appear only in the verse "*any way the wind blows"* (verse 11), which is repeated twice through the song.

The lyrics do not convey a specific circumstance in which the actions take place, but some clues can help us identify some sort of context. For instance, the declaration from the son to his mother could take place in their home, or else in a familiar place to both of them, where they feel safe to discuss the matter. For sure it is a place that the boy will not go back to for a long time, as he farewells his mother and the people he knows. Another circumstance implied by the description of some specific elements is a hellish dimension, in which the main character is restricted. As far as time is

concerned, the actions regarding the crime are described using past tenses, whereas the present and future condition of the man are described using present and future tenses.

Last, considering the sentences mode, most of them are declarative but there are some imperative sentences which are worth mentioning. Aside from verses 5 ("Open your eyes") and 6 ("Look up to the skies and see") which could be a call to the listeners, the other imperative sentences are pleas from the man to his jailer in order to set him free ("Let me go"). Among the pleas can also be included the interrogative sentence "Will you let me go?". Two more interrogative sentences can be found at the very beginning of the song, and they are rhetorical questions the man asks himself to try and understand where his actions lead him. Last, one more interrogative sentence can be found on verse 33, as the man seem to ask a question to the "silhouetto of a man", for which there is no clear explanation.

3.11.1 Music Video

The music video can be divided into several clusters, some of which are recurring, although at times with visual and sound differences.

The video opens with three still silhouettes and a light coming from behind them. In the three figures it is possible to identify, from left to right, John Deacon, Brian May and Roger Taylor. Even though only three people are visible, four different voices can be heard. As the words "open your eyes" are sung the light moves above the band, revealing the four people that still sing together harmonically. This is the same position of the four band members on the picture for the album Queen II, inspired by Marlene Dietrich' famous pose. The four faces are still surrounded by a black background and still portrayed in the same position as the beginning, as it can be seen in Figure 1 (which references to minute 0:24).



Figure 1: *the four band members singing in the intro section*.
Source: https://www.youtube.com/watch?v=fJ9rUzIMcZQ

The light and shade effect doesn't allow to clearly examine the direction in which the four band members are looking: for instance, John Deacon seems to never look directly at the camera, whereas Brian May follows the lyrics and shifts his gaze from the camera to the sky while singing "look up to the sky and see" (verse 6). Roger Taylor appears to constantly stare at the camera, even by slightly turning his head on the left, while Freddie Mercury has a fairly mysterious look because his forehead projects a shadow on his eyes, revealing them only as two round black shapes. As soon as the lead singer starts to sing his solo part "I'm just a poor boy, I need no sympathy", the other three men keep singing the chorus. Using a special effect, during this specific part of the song, Mercury's face is expanded through the whole screen but becomes transparent.

Indeed, the result is that we can see the lead singer singing his own part and never really leaving his place and the band backing him up with the chorus. The same effect is realized a couple of verses later while Mercury sings "any way the wind blows" (verse 11), just before the ballad part of the song. This first cluster, which can be called intro, recurs in the middle and at the very end of the song.

In this first part of the song the four men start singing harmonically a cappella and, on the words "Open your eyes" (verse 5), together with the light shift, a piano start playing a melody that follows the voices along the whole song. Furthermore, a couple of special effect details can be heard in the intro: the sound seems to bounce

from left to right particularly on the words “little high, little low” (verse 10); also, when the group sings “Anyway the wind blows, doesn’t really matter” (verse 11-12) a metallic sound trail can be heard, presumably to recreate the wind blowing.

The first cluster seems to be the introduction to a whole show: the main characters are presented through a sort of opening curtain delivered by the shifting from dark to light. Both sound and image create a crescendo and reveal the protagonist of the story which is about to be told: Freddie himself, who is the last one to sing in the intro part, and the first one to sing and play in the second cluster. The set for the tale is quite mysterious, it is not clear where the people are and they are just observing what surrounds them, whether it is the sky above or what is in front of them. Although they all participate in the telling of the story, three of the band members are the chorus, what sustains the main voice but is never really the protagonist. Freddie instead, as the lead singer, seems to tell his own story, displaying his whole life to the world.

The last two words of the intro “to me”, sung by Freddie Mercury alone, in response to the echo of the chorus, let us step into a new, rather long, cluster that comprehends the ballad and guitar solo section. The band is now on a stage, in the typical set for concerts: Freddie Mercury in the piano, facing the left side of the stage, so he needs to turn his head left to look at the audience; John Deacon plays the bass behind the piano, facing the audience and the camera. Later, Roger Taylor appears on the drums, on a higher space compared to the other band members and Brian May is placed on the right area of the stage, a bit far from the other musicians. The light setting is completely different from the first cluster, even though the background is still black: on stage the lights, of various colours, are rather bright and a follow spot concentrates on Mercury -and Deacon in the beginning- and later on May on the guitar solo. The camera acts as if it was the audience and is only directed to the stage, shifting from one area to another according to who is playing.

The four long-haired musicians are dressed mostly in white polished clothes. However, Roger Taylor wears an unbuttoned glittery black shirt, revealing a big round golden necklace, and Brian May has vertical black stripes on his white shirt.

The ballad part begins on the piano base that ended the intro section, played by Mercury. The first part of the ballad focuses on piano and bass, and consequently on the two musicians playing them, and while the first instrument displays the melody of

the song, the second one sets the rhythm by playing only one music note. On the words "thrown it all away" the bass starts playing different music notes and the drums is introduced, also by shifting the camera on Roger Taylor, illuminated with a green light. For a few verses the camera shifts among the three musicians and the only one singing is Freddie Mercury. In the words "sends shivers down my spine" (verse 23) Brian May enters the ballad section. He is shown already playing his instrument although it cannot really be heard. The song again flows into a crescendo and as Mercury stops playing the piano, gets up and picks up his famous microphone with no stand, May takes on the stage and lets his guitar be the protagonist of the song as can be seen in Figure 2 (which references to minute 2:42).



Figure 2: *Brian May beginning the guitar solo.*
Source: https://www.youtube.com/watch?v=fJ9rUzIMcZQ

In fact, after Mercury sings "I sometimes wish I'd never been born at all" (verse 29-30), the camera focuses mostly on the guitarist, the follow spot is on Brian May and thus begins the guitar solo part. He is still backed up by the other band members, but they let him and his instrument be the main character on stage. As the solo ends, Mercury stops playing the piano, gets up, and the scene is completely changed to let the operatic section begin.

This second cluster seems to deliver the main storyline, telling the audience what happens and who is involved. The various instruments all play a different part in the song, have different roles, and the main voice is once again the one of the protagonists.

It seems to be a tragic story, involving much pain and sorrow, although the way Freddie Mercury sings and plays piano seems to communicate a kind of relief, finally telling the truth to the audience. In fact, the music grows together with the storyline, and ends the ballad section by itself, letting the audience focus on what they just heard.

In the current analysis, the operatic section will be considered as a third cluster in the video, although some of its features correspond to the ones in the first cluster. For instance, the background goes back to being black and the band members recreate the first pose of the video even if they seem to be recorded from a higher distance in terms of space as they can be seen from the waist up.

The section begins with a silhouette standing far from camera with arms on the waist. Freddie Mercury can be recognised in the silhouette, and he actually sings what the audience is looking at "I see a little silhouetto of a man" (verse 31) along with him, and for the next few words, only a piano is playing, delivering the base of the song through chords. The other three band members are introduced right after Mercury disappears and the camera quickly zooms in to show the men from the waist up. On the lyrics "thunderbolt and lightning" every instrument start to play and a special effect is used to show multiple identical moving images of the band: a multifacial lens as it can be seen in Figure 3 (which references to minute 3:16).



Figure 3: *the four band members singing in the operatic section, shown as multiple images*. Source: https://www.youtube.com/watch?v=fJ9rUzIMcZQ

From “very very frightening me” (verse 35) Roger Taylor voices can be distinguished among other because he begins singing in a high pitch tone, which he will continue to use to create, along with Mercury, the sequence of “*Galileo*” right after. Now only Mercury and Tylor are on the screen, one on the left and one on the right, never appearing together but following their part on the back-and-forth a cappella “*Galileo*”. Mercury sings in a lower octave, and Taylor in a much higher one. The sequence ends with the word “*Figaro*” sung together by the two artists. Then again, a special effect: as Freddie sings a cappella “*Magnifico*” both his voice and the image on the screen create an echo. Mercury remains on the left side of the screen and as he sings the main part, the band appears, himself included, and sings a harmonized chorus. These various special effects mentioned, keep on appearing on screen while the images alternate from the whole band to Mercury alone, until the end of the operatic section. Through special effects and harmonized voices, there seem to be three characters involved in the back-and-forth: Mercury alone, the whole band singing together, multiple recordings of the band singing together as to create a much more numerous choir. To gain a more realistic back-and-forth effect, the sounds once more bounces from ear to ear. Again, the echo effect is used with the image of the whole band. During the sequence only the drums can be heard, as to give the right rhythm to the song. Only on the lyrics “For me for me for me” the guitar joins the drums, and they accompany the music to the following section of the song, the hard rock part.

This third cluster is particularly dramatic and engaging. The lyrics are not all easy to understand but the section reveals a great inner frustration of the main character of the storyline, who seems to be dealing with feelings that will not abandon him. Opera is the perfect genre to deliver the character thoughts and feelings, even if Queen’s style is not lost within this unusual genre. While the instruments accompany the audience towards the hard rock section of the song, Roger Taylor’s voice in again recognisable because in the last “to me” he reaches a high pitch note.

The hard rock section reintroduces the setting of the second cluster, although the scene seems to follow an opposite pattern. Indeed May, Taylor and Deacon are all playing their instruments and Mercury is singing with his famous microphone in the middle of the stage as if they were in the middle of a concert as it can be seen in Figure 4 (which references to minute 4:09).



Figure 4: *the four band members playing on stage in the hard rock section*.
Source: https://www.youtube.com/watch?v=fJ9rUzIMcZQ

As the rhythm slows down and the guitar briefly takes on the stage, the instruments all follow the same melody and Freddie goes back to the piano, singing directly from his seat. The lights follow the energy of the song creating a strong light performance, when Mercury goes back to the piano and slows down the rhythm, only two or three colours of light are visible and the follow spot in reactivated pointing at May and Mercury. In the end of the section only Freddie and the piano can be heard, only from the hard rock section to the outro Brian May plays a few notes on the guitar, echoing Mercury's lyrics. This section, as well as the cluster it reproduces, seems to continue the story telling briefly interrupted by the operatic section. Now the audience seems to be transported into the climax of the main character story, which slowly transforms into the end. At the beginning of the hard rock part, Mercury seems to make a statement about his life, about what he had live and will be living from that moment on. The slowest part of the section seems to convey a sense of inner lightness, the character is now free of his overwhelming thoughts and can proceed with whatever comes next.

Finally, in the last seconds of the video, the audience is briefly reintroduced to the initial scene, corresponding to the first cluster identified. In this last frame the band is pictured all together but only the lead singer, accompanied by a piano, sings "Any way the wind blows" (verse 67)and then Roger Taylor strikes a gong. While Mercury sings the last verses the other three member of the band bow their head down while

the lead singer keeps it up looking towards the camera as it can be seen in Figure 5 (which reference to minute 5:46).



Figure 5: *the four band members singing in the outro section*.
Source: https://www.youtube.com/watch?v=fJ9rUzIMcZQ

This last scene seems to represent a curtain closing, the end of the story, and the gong literally ends both music and lyrics, being the last sound heard by the audience.

3.12 God Save The Queen

The last song included in the album is an rock instrumental version of the UK National Anthem, which was originally recorded to be the outro of Queen's shows. It was written by Brian May and he performed it almost on his own except for Roger Taylor playing the drums. From the release of the album the track became a way for the band to exit the stage ad thank the audience for its presence at the show (Longfellow, *The Making Of A Night At The Opera*).

3.13 General remarks

Employing Machin's framework to examine the album A Night At The Opera proved to be effective as it helped illuminating the linguistic features, relationship dynamics and contexts embedded within the songs' lyrics. In particular, the tool demonstrated to be the appropriate approach to the examination of Queen's album as each song narrates a story that involves multiple elements, both explicit and implicit. The tracks reveal

specific qualities of each band member, as every one of them contributed to writing at least one song. Moreover, the album sweeps between different sounds and various musical genres, employing several new techniques for playing and recording. The songs address multiple issues such as love, anger, dreams, and unveil each artist's passions aside from music, or from music created with Queen. For instance, Freddie Mercury was deeply influenced by opera when writing his songs, Brian May added scientific and science fiction elements, Roger Taylor declared his love for racing cars and John Deacon was strongly inspired by his love for his wife.

In addition, Baldry and Thibault's (2006) framework for cluster analysis proved to be the most comprehensive tool of examination as the elements identified in the video analysis are consistent with the ones detected in the lyrics' analysis, thus the combination of the theoretical frameworks enlightens a deeper understanding of the underlying message of each track.

In conclusion, the album portrays a thriving group, composed of four very different men that share one great passion: music. From A Night At The Opera, Queen reached international success, and they were able to create their next album with "great freedom and joy" (O' Casey, *Days Of Our Lives* 27:10-27:11) as they left behind financial difficulties and working partners that did not respect them.

CHAPTER FOUR
Innuendo: Qualitative Analysis

4. General Introduction

Innuendo is the fourteenth album by Queen released by Parlophone in the United Kingdom and by Hollywood Records in the United States, produced by Dave Richards and the band itself. It was recorded over two years period, from March 1989 to November 1990 and was released on the 4th of February 1991. It is the last album of the band released before its lead singer's death, which happened on November of the same year (Smith & Jenkins, 2022).

The recording process took place at Mountain Studios in Montreux, Switzerland, because Freddie Mercury's health condition had drawn all the attention of the press, that would follow him around everywhere, including at his own house. London was not a safe place for him to work without being constantly under the spotlight, so the band decided to record their last album on the shores of Lake Geneva (O' Casey, *Days Of Our Lives*).

At this point in their career each song was credited to the whole band and the album featured the collaboration of Mike Moran, who plays the piano on All God's People and contributed to writing the song, and Steve Howe, who plays the guitar on Innuendo, specifically creating the flamenco section. Five songs were released as singles, namely Innuendo, I'm Going Slightly Mad, Headlong, These Are The Days Of Our Lives, The Show Must Go On, and they were all also published as music videos (Smith & Jenkins, 2022).

Freddie Mercury had already informed the band about being HIV positive, and the public became aware of the singer's terrible condition specifically during the BRIT Awards in February 1990 when the band accepted the award, and the lead singer appeared physically declining. The ceremony was Freddie Mercury's last public appearance. Albeit his health condition, during the recording process he did not show any specific pain and the sicker he got the more he wanted to keep recording new songs. As the album Innuendo was completed, he requested his bandmates to keep writing new songs for him, that he would record on multiple tapes for the band to use whenever he would not be with them anymore. He was indeed deeply aware that

Innuendo would be the last Queen production he would be able to be a significant part of (O' Casey, *Days Of Our Lives*).

A multimodal analysis is provided for each track of the album.

4.1 Innuendo

Innuendo is the opening track of the album that carries the same name, and it was released as a single by Parlophone in January 1991 in the United Kingdom. In the United States, Hollywood Record did not agree to release it as a single because of its six and a half minutes length and decided instead to release Headlong as the first single of the album (Smith & Jenkins, 2022).

The creation of the song began with an improvisation of the band and later Yes guitarist Steve Howe was involved in the recording process as the band asked him to play Spanish Guitar on the flamenco section. The track involves a late 1980s-early 1990s heavy metal section, followed by operatic sections intersected with classical and flamenco sections. In addition to Steve Howe's Spanish Guitar, the track features a harp played by Brian May, that introduces the quasi-operatic section. All vocals are sang by Freddie Mercury and each of the other band members play their own instruments (Braae, 2021).

Beginning the analysis by identifying the discourse schema, the following lyrics seem to be the key to unveil the message underlying this epic song: "we'll keep on trying" (verse 5); "Trad that fine line" (verse 6); "You can be anything you want to be" (verse 20).

The lyrics come from two different sections of the song, but they seem to convey a single message: whatever happens in life must not discourage you to be who you want to be, and the main goal is to keep pushing yourself just a little bit over the edge in order to find your true identity. The song tells the story of a lifetime full of sorrows and difficulties, which lead the protagonist to question God about the reason behind mankind condition. Albeit every event happening in history or in a single person's life, the most important lesson is to "keep on smiling", to be able to face each challenge with the right resources.

Concerning participants, the song mostly involves a first-person plural pronoun "we", which could represent a group of people living a similar life, the picture of a

society facing the same challenges. Moreover, by using "we", the author identifies himself with this group of people and together with them questions God on how to deal with fear of living such a demanding life. Between the heavy metal section and the first flamenco guitar solo, the protagonist reveals himself by using a first person singular possessive pronoun. Indeed, he requests the group of people previously mentioned to "Don't take offence at my innuendo" (verse 19). Arguably, he could be the only person bold enough to express his feelings about the current lifestyle of the society he lives in. Immediately after revealing himself, the author encourages the same group of people, this time without him being a part of it and identified as "you", to be themselves and live life as they think it's appropriate, without being conditioned by other's opinions.

As the third level of analysis is presented, Table 13 shows the different processes included in the lyrics.

Table 13. Action and agency

Material process	While the sun hangs in the sky and the desert has sand While the waves crash in the sea and meet the land Till the mountains crumble into the plain we'll keep on tryin' (x7) Tread that fine line (x2) Just passing our time While we rule by blind madness and pure greed Don't take offence at my innuendo Just turn yourself Surrender your ego Show yourself - destroy our fears - release your mask we'll keep on smiling
Mental process	anything you think
Relational process	You can be anything you want to be you could ever be Be free (x5) whatever will be will be
Behavioral process	While we live according to race, colour or creed

	a reason to live or die
Existential process	While there's a wind and the stars and the rainbow If there's a God If there's a point if there's a reason If there's an answer
Mental/verbal process	we feel bound to ask

In the lyrics all six processes are represented, though with different frequencies. Material processes represent the 53,34% of the total, mental processes represent the 4,44%, relational processes represent the 22,22%, behavioral processes represent the 6,67%, existential processes represent the 11,11%, verbal process represents the 2,22%. As described, the material processes represent the majority of the actions involved in the lyrics. Given that the song describes a situation that the protagonist lives on a daily basis, it is plausible that most of the processes indicate that something is being done, has been done or will be done. Among the other processes involved, it is relevant to notice that relation processes play a significant role in the lyrics, specifically in the quasi-operatic section. Indeed, in this specific verse, the author urges the society he lives in and the audience to be whomever or whatever everyone wants to be, regardless of other people's judgement. Existential processes are mainly present in the last verse, following the second flamenco guitar solo and prior the last chorus, which expresses uncertainty about the presence of a God in a world so tested by "blind madness and pure greed". Moreover, it is worth mentioning that only one action is expressed through a verbal process, and it is combined with a mental process. This choice of words indicates that the protagonist fulfills the "ask" action because he is urged by a phycological drive. Mental and behavioral processes are represented in rather low frequencies and still contribute to define the message of the song, as indicated in the first level of analysis.

The fourth study level identified by Machin (2010) is setting and circumstances. Considering the lyrics under analysis, the author does not specify any location or setting. Nevertheless, the first verse of the track describes all the natural elements that identify planet Earth, while the second verse seems to define a representation of the society the author lives in, which from what the lyrics indicate is

not improving but rather regressing. The verb tenses specify that the group of people identified by the pronoun “we” is facing difficulties in the present, but the urge to keep on “tryin’ tread that fine line” not only states that they are already fighting to be themselves but that they will continue pursuing that goal “till the end of time” (verse 35).

Discussing the different mode of the clauses in the lyrics, it is relevant to mention that most of the sentences are declarative, but in two specific sections the author uses the imperative mode to request an action from another participant. In particular, the quasi-operatic section involves a call from the author to the people close to him to “Just turn yourself into anything you think that you could ever be (verse 20)”, “Be free with your tempo be free be free” (verse 22), “Surrender your ego be free be free to yourself (verse 23)”. In addition, the last verse that follows the second guitar solo involves three specific requests directed to God: “Show yourself – destroy our fears – release your mask” (verse 28).

4.1.1 Music video

The music video for Innuendo consists mostly of animated picture, which were created by animator Jerry Hibbert. the band requested him to use Grandville’s characters to create the video. Indeed, the final product involves stop motion animation with rotoscoping, dolls, Claymation figures and each band member appears as an illustration drawn in different artistic styles. For instance, Freddie Mercury follows Leonardo Da Vinci’s style, Brian May is represented through Victorian etchings, Roger Taylor in the style of Jackson Pollock and John Deacon is inspired by Pablo Picasso. The original video included pictures from the war, but as in that period the Gulf War broke out, those images were replaced with folk dances in black and white (Smith & Jenkins, 2022).

The main setting for the whole video is a miniature cinema set, as shown in Figure 6 (which reference to minute 0:52) where there are dolls portrayed from behind watching a big screen that shows mostly clips from previous music video, picturing the band as described. The video can be divided in seven clusters that recur through the clip following the musical structure of the song. Some clusters are recurring, with visual and auditory details.



Figure 6: *the cinema set with dolls as audience and the band appearing on the screen*.

Source: https://www.youtube.com/watch?v=g2N0TkfrQhY

The first cluster coincides with the song intro, which begins with the album cover animated picture. It features one of Granville's drawings called A Juggler of Universes, coloured and slightly edited by illustrator Richard Gray. The animated drawing is projected on the external wall of a building, presumably the studio or a cinema set, and then on rolling drums. As the sound of drums is combined with guitar and bass, the footage is composed of the entrance to the cinema set in the foreground and black and white images of the band playing in the background as shown in Figure 7 (which reference minute 0:30). As the latter disappear, the camera enters the cinema set through a series of curtains opening.



Figure 7: *the band playing in the background, the theatre entrance in the foreground.*
Source: https://www.youtube.com/watch?v=g2N0TkfrQhY

On the sound of Freddie Mercury's voice begins the second cluster, which corresponds to the heavy metal section. On the screen appear each band member playing, masks, and pictures from the current historical events. These sequences rapidly switch from one to the other, perfectly matching the song rhythm.

As the chorus starts, on the screen only appear the band members, both together and alone, playing and singing. The sequences of small clips from previous music videos are repeated multiple times to create the final product. The same succession of clusters repeats itself once, matching with the second verse and the second chorus. On the end of the second chorus, the camera exits the cinema set keeping on recording the screen, which show the album cover as an animated picture.

The fourth cluster coincides with the classical section. As it begins, the video focuses on folk dances clips on slow motion, in order to match Freddie Mercury's voice. The footages are in black and white and on the foreground the word Innuendo, written in capital white letter, floats on the screen as shown in Figure 8 (which references to minute 3:24). Briefly a drummer is shown and right after the camera records Claymation figures of jesters performing.



Figure 8: *folk dances and the word Innuendo floating on the screen.*
Source: https://www.youtube.com/watch?v=g2N0TkfrQhY

On this change of scenery starts the flamenco section, that coincides with the fifth cluster, in which Steve Howe performed a Spanish guitar solo. The figures move to the music, also clapping their hand to the rhythm of Spanish guitar. The background is a simple wall, and the scene is mostly in dim light, almost as if they were moving in a dark room where a lit fireplace is the only light source available. As the flamenco section ends, the scene changes and the sixth cluster begins.

The quasi-operatic section is visually combined with rotating masks, which look life they are made of different materials. As the section invites the listener to be free, to search for everyone's own identity, regardless of other people's judgement, it seems appropriate to display these rotating masks as a metaphor. As the lyrics of the section end, the theatre appears from the outside, revealing that one golden mask was placed on the right side of its entrance as shown in Figure 9 (which references to minute 4:26). Once again, a drummer is captured, and the scene shifts to a book, which is the intro of the last cluster that coincides with the second instrumental section.



Figure 9: *the golden mask place on the right side of the theatre entrance.*
Source: https://www.youtube.com/watch?v=g2N0TkfrQhY

First, the book pages turn on their own, showing several motioned pictures of the group members on the style of Granville's drawings and then a series of mixed images appear on the screen. The combination, which shifts more and more rapidly, features folk dances, clips from historical contemporary events, the band members represented with different artistic styles, masks and figures previously shown. At the end of the

instrumental section, a glass is broken from the screen towards the audience and the last verse and chorus take place.

The second cluster is now repeated, but before entering the theatre again, the group is pictured playing and singing, still as images, under what seems to a heavy rain. The camera enters the theatre once again and the scene goes back the cinema set, and the images mentioned above. Among the images shown on the screen are now added also the Claymation figures that were introduced in the flamenco section. The repetition of the third cluster coincides with the last chorus and, together with pictures of the musicians, as shown in Figure 10 (which references to minute 5:58), are also pictures from contemporary society and events. The outro can be identified as the first cluster inside out, as the camera exits the theatre while a white mask is shown on the screen. The clip of curtain closing is shown on a loop as the music fades and the song ends.



Figure 10: *the band playing, pictured with different artistic styles, on the cinema set screen.*

Source: https://www.youtube.com/watch?v=g2N0TkfrQhY

4.2 I'm Going Slightly Mad

The second track of the album was released as single in March 1991 and the music video was shot in black and white to cover Freddie Mercury's declining health condition (Smith & Jenkins, 2022). The lyrics are funny, absurd and surreal but, as Jim Hutton states in his book (Hutton & Wapshott, 1994) "Freddie set about with Peter

trying to come up with a succession of goofy lyrics, each funnier than the last". Indeed, the aim of the writer and his friend Peter Straker was precisely to be amusing, and the music video helps visualize even more clearly all the different images the lyrics picture.

Beginning with the first level of analysis proposed by Machin (2010), the discourse schema is fairly evident, and it can be found in the following sentences: "I'm going slightly mad" (verse 9), "It finally happened" (verse 11). All the other sentences support the main message and create a series of circumstances that make it evident that the protagonist has indeed lost his min. It is relevant to notice that the author uses the word "finally", as to emphasize that he was waiting for this moment to come and now that it is here, he shares with the world what his life feels like. The whole song, in particular the choruses, reveal a sort of acceptance of the madness condition, so much so that the author is ready to tell his story to anyone who wants to listen to it. He decides to do so by being overly surreal, but it can be a way for him to relieve the pressure of having to face a whole world.

Concerning participants, the lyrics involve one main character, although the perspective from which it is mentioned changes from the first verse to the first chorus. Indeed, the first verse involves a second person singular pronoun, to whom the author seems to reveal his condition and wants this person to clearly comprehend that he has lost his mind. Rather than referring to another person, the pronoun "you" seems to be a strategy for the author to introspect himself and admit that his mental health is hastily declining. Admittedly, the first chorus that follows the verse involves the first-person singular pronoun "I", which is then used in the whole track to describe each absurd scenery.

As far as action and agency are concerned, table 14 shows the different processes involved in the track according to their functions.

Table 14. Action and agency

Material process	When the outside temperature rises Begin to dance in front of you You're missing that one final screw you haven't got a clue It finally happened (x11)

	I'm coming down with a fever This kettle is boiling over I'm knitting with only one needle Unravelling fast I'm driving only three wheels these days
Relational process	the meaning is oh so clear You're simply not in the pink my dear To be honest I'm going slightly mad (x6) I'm slightly mad (x3) I'm one card short of a full deck I'm not quite the shilling I'm not my usual top billing I'm really out to sea it's true
Behavioral process	there you have it
Material/verbal process	Are they trying to tell you something
Mental/relational process	I think I'm a banana tree

Material processes represent the 51,55% of the total, being that they describe actions happening throughout the whole song, mainly carried out by the author. Almost the other half of the processes (41,86%) is relational, since the author describes not only what he does but also who or what he becomes and how he feels. Verbal, behavioral and mental processes only appear once (2,33% each) in the lyrics. The latter is combined with the relational process when describing the banana tree image.

The lyrics do not outline specific circumstances, rather a series of absurd situations that do not happen in a detailed space. As for time information, given that the verb tense is mostly present continuous, the actions described seem to take place just as the author realizes they are happening. Indeed, they seems to be unexpected by the protagonist that shares them as he experiences them.

Considering the interpersonal metafuncion (Halliday, 1978), the lyrics include most of the sentences in the declarative mode, as the author is mainly describing what happens

without requesting any actions from an interlocutor. Nevertheless, two sentences are interrogative but rather than expressing a question from the author to the audience or another participant, they seem to be a part of the introspective action outlined throughout the song. Indeed, the two questions help the author reflect on his mental condition and understand where reality stops and surrealness steps in.

At the time of creating the album, Freddie Mercury was aware of being HIV positive and he had already informed the band as well as their manager. No explicit references to his health condition are ever mentioned in Queen's tracks, nevertheless I'm Going Slightly Mad could be interpreted as the lead singer's realization of his declining condition from a mental perspective.

4.2.1 Music video

The music video for I'm Going Slightly Mad was shot in black and white to cover Freddie Mercury's sings of his health condition (Dolezal, Rossacher, *Queen: Champions of the World*). The video can be divided in six clusters that are recurring. In general, the footages match the verses of the song, as several surreal events described by the lyrics were recreated by the band.

Right before the intro section, the cover of the single is shown and it features a drawing, inspired by Granville's picture, of a fantastic creature with spiral eyes and an open mouth full of teeth. It has a long tail and multiple thin tentacles. As the intro begins, the scene opens on Freddie Mercury's close up alternating with him sitting on a spinning chair. He is wearing a suite and white gloves, an outfit inspired by Lord Byron (Smith & Jenkins, 2022). The footage represents the first cluster.

The second cluster can be identified with the first verse of the song. Indeed, the video shows exactly what the frontman sings: a field of daffodils and the missing screw. The "not in the pink*"* person could be represented by John Deacon dressed as a jester, shaking his head. At the end of the second cluster Freddie Mercury is portrayed again from a closeup, in front of the camera, performing minimal gestures, as shown in Figure 11 (which references to minute 0:48). Right after the frontman's footage switches to Roger Taylor's closeup as he probably plays a drum that is not visible to the audience using maracas instead of sticks.



Figure 11: *Freddie Mercury singing the chorus and gesturing.*
Source: https://www.youtube.com/watch?v=Od6hY_50Dh0

Following the drummer, the video includes a man dressed as a gorilla scratching his head and dancing, which introduces the third cluster. In the meantime, Freddie Mercury walks towards a different stage and starts singing the chorus, still minimally gesturing with his hands, which are particularly evident because of the white gloves he is wearing. The cluster also includes the sofa clip: the three musicians are sitting on a large sofa, one close to the other, and as the singer approaches the sofa, they stand up and sit further from him. Stage lights focus on Freddie Mercury's movements, as he walks to the other side of the sofa and stands near Brian May to declare that he is "going slightly mad". At this point John Deacon, Roger Taylor and Brian May show they agree by nodding their head, looking at each other.

At this point the second cluster is represented again, as three of the four band members are present, and the footage shows for the most part the events that the lyrics describe. The section tough, begins with the gorilla running around the set from right to left. John Deacon is shown playing with a yo-yo toy while leaning on a triangular piece of furniture, as shown in Figure 12 (which reference to minute 1:33); Roger Taylor is playing an imaginary drum with maracas instead of sticks while wearing sunglasses; Freddie Mercury is filmed first alone, gesturing and biting his finger and then on the gorilla's lap. The drummer then represents the boiling kettle, and the singer wears a bunch of bananas as a wig.



Figure 12: *John Deacon playing with a yo-yo toy.*
Source: https://www.youtube.com/watch?v=Od6hY_50Dh0

The second chorus matches again with the third cluster, as the scene is characterized by the presence of the sofa and the whole group filmed together: as Freddie Mercury moves from one person to the other, John Deacon stares at him and Roger Taylor tries to strangle him. Brian May does not care for his presence as he is focused on looking at his ridiculously long nail, which resembles penguins' feet and Freddie Mercury approaches him by mimicking his gestures.

The following section, the guitar solo, represents the fourth cluster. Brian May is captured from up close while he plays the guitar with his penguin nails still on, as shown in Figure 13 (which references to minute 2:41). Just before changing scene, he moves to the left and makes a confused face. The next scene still includes the guitarist, which is now wearing a tuxedo, a fake penguin's beak and as he walks on stage a small real penguin follows him. Immediately prior the following verse, both Brian May and the penguin, shown separately, face the camera and smile.



Figure 13: *Brian May performing the solo with penguin nails.*
Source: https://www.youtube.com/watch?v=Od6hY_50Dh0

The third verse of the song matches again with the second cluster, specifically showing the unravelling gesture and the three-wheel ride. Freddie Mercury is wearing pointed black shoes and follows Roger Taylor who drives a tricycle.

After the chase, the last chorus differs from the third cluster, hence creating a fifth cluster, because the scene no longer involves a sofa. All four members of the group are present in the scene, each of them performing a different action: John Deacon is playing with the yo-yo, Roger Taylor is sitting on the tricycle and playing an invisible drum set with maracas instead of sticks, Brian May is playing a toy guitar, which he only realizes when Freddie Mercury approaches him. The fifth cluster ends on the verse "And there you have it" which coincides with Freddie Mercury alone on the scene, laughing and waving one of the only two colored elements of the video, a blue, yellow and orange sort of feathered cloak.

The outro creates the last cluster, as the footage includes clips from the video such as the screw turning, Roger Taylor with a boiling kettle on his head as shown in Figure 14 (which references to minute 4:06), John Deacon dressed as a jester, Freddie Mercury waring a bunch of bananas. In the meantime, the gorilla appears as he is chased by a group of penguins. By the end of the cluster, he is dancing, and his head pops off of him. Brian may, still wearing the fake beak, first tries to blend in with the penguins by crouching down and letting the animals approach him; by the end of the cluster he is filmed from up-close, wearing the big nails and gesturing with his hands.

As Roger Taylor approaches the bass player, he cuts his tie, and John Deacon pretends to be crying. Freddie Mercury laughs at the two and as the last few notes of the song are heard, the scene is focused on John Deacon, still dressed as a jester, with his tie cut in half, climbing some stairs backwards. In this specific clip, his jester hat is shown as the second colored element of the video. The clip ends with the bass player standing on the last step, which becomes a small floor, striking a pose.



Figure 14: *Roger Taylor with a boiling kettle on his head.*
Source: https://www.youtube.com/watch?v=Od6hY_50Dh0

4.3 Headlong

The third song of the album was released as the first single in the United States on January 14, 1991. Indeed, Hollywood Records did not agree with the release of Innuendo as the first single because of its length. In the United Kingdom it was released in May 1991 as the third single from the album (Smith & Jenkins, 2022).
Headlong features Freddie Mercury's powerful-gritty voice and the guitar riffs are mostly boogie and blues oriented (Braae, 2021). It was released also as a music video, which is the last one shot in color and because it was filmed in two different places and moments, Freddie Mercury's appearance changes through the different frames (O' Casey, *Days Of Our Lives*).

Defining the discourse schema of the track under analysis requires a thorough selection of specific sentences ad the lyrics tell the story of multiple participants that are faced with the passing of time and the realization of what is left in the past and

what is the present appearing as. Nevertheless, the main message underlying the song seems to be outlined in the chorus: “you’re rushing headlong out of control”, “there ain’t no stopping”, “there’s nothin’ you can do about it”. These specific lyrics seem to suggest that at some point in life it becomes impossible to stop or slow down the speed of time and events happen without anyone being able to control them. In the moment of realization, there is nothing left to do but hold on tight and let life take its course.

As previously mentioned, there are multiple participants involved in the actions. The choruses mostly include a second person pronoun which could be interpreted both as singular and as plural. The singer addresses “you” as the person or group of people whose life already began the rushing process and confirms to them that there is no possibility of control over it. In addition, the verses both include a man and a woman: the first refers to “a man with a stick in his hand” and “a woman with a hot dog stand”, the second refers to “a red hot man” and “a white hot lady”. In both cases the participants are set as an example of what the rushing action of life can do to everyone. It is relevant to notice that if in the second verse the couple is then referred at as “they”, in the first verse the lyrics include a “you” and it is not clear whether the pronoun relates to one of the two protagonist of the verse or if it is referred to an interlocutor as in the choruses.

Entering the third level of analysis, table 15 shows the different processes involved in the lyrics.

Table 15. Action and agency

Material process	And you're rushing headlong (x8) You've got (x4) no stopping (x5) nothin' you can do about it (x8) Nothin' you can (x4) you're gonna lose your rag You're gettin' in a fight you're screaming in the night Let me out of this cheap B movie And you can't stop rockin' When a red hot man meets a white hot lady

	Soon the fire starts raging Now they start freaking everywhere you turn You can't start walking cause your feet got burned
Mental process	to figure wrong from right
Relational process	he used to be a man with a stick in his hand
Existential process	there ain't no (x6) There's nothin' (x7) Cause reason's out of the window
Mental/relational process	you think you're so strong (x5)

Material processes are present in the lyrics with a frequency of 63,01%. Whether a chorus or a verse is taken into consideration, the actions involved are mainly practical, thus increasing the number of material processes. Verbal and behavioral processes are not represented in Headlong, while existential processes appear 19,18% frequency, relational processes appear with a 9,59% frequency and mental process appear with a 8,22% frequency. Existential processes are put in place when stating if something there is or there is not. The choruses' lyrics mainly contribute to the presence of this process as it is outlined in sentences like "there ain't no stopping" (verse 4) or "there's nothin' you can do about it" (verse 5). As far as mental and relational processes are concerned, it is relevant to point out that most of them are represented in a sentence which is repeated five times throughout the song and combines the two. The clause "you think you're so strong" (verse 13) emphasizes the fact that being strong is only a feeling, but in reality, it is still impossible to stop or slow down the rushing action of life.

The song does not provide with a space description, in which the actions take place. Nevertheless, time wise, the verses specify that certain events belong to the past and are not true anymore for the present, which is "rushing headlong".

The sentences in the lyrics are in a declarative mode for the most part. Only one imperative clause is represented ("Let me out of this cheap B movie" (verse 25)) but it is not relevant for the purpose of the current analysis. The singer is primarily stating what life becomes through time.

4.3.1 Music Video

The music video for Headlong includes the last colored footages of Freddie Mercury performing and it was recorded before the single I'm Going Slightly Mad (Smith & Jenkins, 2022). Indeed, the lead singer shows more energy, and he seems to be able to move more. The video can be divided in eight clusters, some of which are recurrent primarily in the first section of the song. The last three cluster are not repeated and are only identified from the guitar solo to the outro. In general, the video includes the same set as a whole but the footages seem to have been recorded in two different sections, as it can be inferred by how the band members are dressed and the specific locations in the studio where they perform.

The first cluster coincides with the intro and includes the same scenery of all the singles from Innuendo: the outside of Montreux studio with stage lights moving on the inside, visible from two large, vaulted windows ash shown in Figure 15 (which references to minute 0:07). The camera enters the studio from the ceiling and by rotating it shows the stage lights, some recording machinery and the spot from where Brian May will later perform the guitar solo. As the first verse begins, the scene is focused on Freddie Mercury singing and the second cluster starts.



Figure 15: *the outside wall of the studio.*

Source: https://www.youtube.com/watch?v=zhyaAPsT1LU

Freddie Mercury is wearing a yellow sweater, and the camera films him from up-close, both from the side and from the front, and the scene switches from the lead singer to

the studio they are recording in. As the other musicians have a background role in the second cluster, they are included in the footage, but they stay behind the lead singer and the lights are not directed at them, so they perform in semi-darkness. The lights and the camera focus change when Roger Taylor starts playing louder, the verse continues and then the chorus begins. This next section coincides with the third cluster.

The stage is now completely lit by stage lights and the camera focuses on the whole band, zooming in on the musicians as they perform specific sections of the verse or the chorus. Moreover, the scene changes multiple times focusing on different spots in the studio. First, the group is shown as they record the chorus lead and backing vocals in a small room, singing to a panoramic microphone, as shown in Figure 16 (which references to minute 0:47). They are wearing fairly casual outfits and Roger Taylor is wearing sunglasses, albeit being in an inside environment.



Figure 16: *the group recording the chorus.*
Source: https://www.youtube.com/watch?v=zhyaAPsT1LU

Secondly, switching from the main stage, the band is filmed while working on their songs: Roger Taylor and John Deacon are sitting by the mixing console, Brian May stands behind them holding a guitar and Freddie Mercury keeps on singing the chorus and he gestures with his hands as if he was keeping the beat of the music. They are dressed more in a more elegant way, three of them are shown wearing a tie and Brian may is wearing a red tux. Roger Taylor is still wearing sunglasses. A third switch from the main stage takes the viewers behind the mixing console, looking at the lighted

stage where the drum is located. The bass player and the drummer are still sitting behind the console and filmed from the back, while Freddie Mercury, who stands on the left side of the room wearing a blue shirt, throws a CD at Brian May, who stands on the right side of the room wearing a Simpsons' t-shirt.

At this point, before the following verse, the musicians perform a short instrumental section and the camera focuses on them playing, mostly on Brian May playing the guitar, and it also films Freddie Mercury mimicking the guitarist on the main stage. In addition, Brian May is recorded also while playing from a staircase landing, that seems to be located over the main stage, protected by a handrail, as shown in Figure 17, which references to minute 1:10). This instrumental section identifies the fourth cluster.



Figure 17: *Brian May playing the solo.*
Source: https://www.youtube.com/watch?v=zhyaAPsT1LU

As the following verse begins, a fifth cluster is outlined. Indeed, not only the scene switches from the main stage to the different recording rooms in the studio, but a short clip is also added, and it shows the group singing while lying down on four shelves. The band's outfits are still fairly casual, and Freddie Mercury is the only one wearing a white tie. Roger Taylor is still wearing sunglasses. They look rather confined while lying on the shelves, as there seems to be not enough space for each of them. They are positioned with their head on the right side, lying on the side, facing the camera, as shown in Figure 18 (which reference to minute 1:19). Once the second chorus begins,

the third cluster can be identified again. Indeed, the scene switches from the different locations in the studio to the main stage. The camera focuses specifically on the lead singer when he sings the lead vocals, and on the whole band when the three musicians perform the backing vocals. The cluster ends with Freddie Mercury, on the main stage, sticking his tongue out, which can also be considered as the beginning of another short instrumental section, that once again coincides with the fourth cluster.



Figure 18: *the group singing from four shelves.*
Source: https://www.youtube.com/watch?v=zhyaAPsT1LU

The beginning of the following verse defines a recurrence of the fifth cluster, as the scene switches from the different locations and the shelves are again involved. In this section, the footage of the group singing from the shelves looks a little different from the previous one as they are all filmed from a closeup and not altogether.

When Roger Taylor is shown singing the first verse of the chorus from the end of the mixing console, the third cluster reoccurs for the penultimate time. The switch from the main stage to the mixing room is almost not present in this section, as the focus is primarily on the main stage. This choice seems to be in anticipation of the guitar solo, which begins on the same set.

The guitar solo identifies a new cluster, the sixth, which is mostly dedicated to Bian May's performance but also includes the whole group. Indeed, the switch of sets still happens, and each clip shows the band playing or mimicking the guitarist in every location of the studio. Nevertheless, Brian May is the component on which the camera

focuses the most, both from an up-close of his face and also of his hands playing the guitar.

The instrumental section that includes the guitar solo gives way to the third cluster to reoccur, as the last chorus is performed. The footage of the group singing from the shelves is included and the camera records the four people altogether from a distance.

As the video comes to an end, a seventh and eighth cluster are identified. The first coincides with the last few "Headlong" that can be heard, and it includes the scene switch, that shows Freddie Mercury mainly gesturing and striking poses when he is not singing. A short section of the seventh cluster shows the group listening to the recording, while Roger Taylor mimics the lyrics, and the lead singer is sitting with his head leaning backwards and his eyes closed. He seems both to be thoroughly listening to the song and also taking a break from moving around and gesturing so much, as shown in Figure 19 (which references to minute 4:32).



Figure 19: *Freddie Mercury and Roger Taylor listening to the recording*.
Source: https://www.youtube.com/watch?v=zhyaAPsT1LU

The eight cluster represents the outro, and the four musicians are shown while recording the last few lyrics in the small room with the panoramic microphone, screened of the outside wall of the studio. The video ends with Freddie Mercury sticking his tongue out once again.

4.4 I Can’t Live With You

The song was originally written by Brian May for his solo album but eventually was recorded by Queen and credited to the band, as the rest of the track of Innuendo. Brian May declared in an interview with VOX Magazine that the song, although very personal, was meant to be rather open to everyone’s interpretation, based on their personal experience (De Ponti, 2019).

The discourse schema of the fourth song of the album is represented by the very first two sentences of the track. Indeed, “I can’t live with you” (verse 1),” but I can’t live without you” (verse 2) can be considered as the key message that the singer or the author of the song wants to convey. Through the song it is possible to identify a troubled love story between two participants, and apparently the feeling that stands on after careful consideration on the relationship it that of not being able to be together but at the same time not being able to continue such relationship. Nevertheless, the sender of the message declares his love for his partner, stating that “I’ll never leave you”. In connection to this statement, the song end with only one of the sentences that represent the discourse schema: I can’t live without you. Therefore, after examining the relationship and expressing a series of considerations about it throughout the song, the final statement still expresses a love that cannot be hidden or unspoken.

As far as the participants are concerned, since the song could represent a relationship analysis that ends with a powerful realization, two main characters are involved. They are mentioned using singular personal pronouns (“I”, “you”) but also using the plural pronoun we. The latter is specifically implied in the second verse, which clearly concerns a couple and not two single individuals. On the contrary, the first verse mainly concerns the sender of the message, as the pronoun I is implied. Similarly, the choruses only involve the pronouns I. Consequently, the lyrics seem to present a thoughtful reflection that takes into consideration personal feelings but also how the couple feels the relationship is developing.

To differentiate the different actions involved in the lyrics, on table 16 the processes are outlined following Halliday’s (1978) categorization.

Table 16. Action and agency

Material process	I <u>can't let</u> you <u>stay</u> if you <u>go</u> away

	just how it goes I'm walking a fine line But I travelled a long road to get hold of my sorrow I tried to catch a dream Lover turns to hater We're stuck in a bad place We're trapped in a rat race And we can't escape We're trying to make a high score We're walking through a closed door And nobody's winning We're just sinning against ourselves Hold on baby Anger's breaking from the hurt inside Doin' what we gotta do But baby I'll never ever leave you
Mental process	I don't know I'm having a hard time You may think that I don't care When deep inside you're really petrified I don't know
Relational process	Cause I'm in love with you
Verbal process	Love is saying tell me Passions screaming hotter
Behavioral process	I can't live (x27) I can't breathe I can't bear you
Existential process	it's all right (x2) what time it is Maybe there's been some mistake

Mental/Existential process	All I know is (x2)
Relational/Mental process	But nothing's what it seems

In the lyrics all six processes are present, though with different frequencies. Material processes represent the 34,67%, mental processes the 12%, relational processes the 2,66%, verbal processes the 4%, behavioral processes the 38,67%, existential processes the 8%. The highest frequency corresponding to behavioral process can be associated first of all with the fact that the sentences that involve it are repeated several times. Nevertheless, these sentences express a psychological condition caused by the presence or absence of the loved one. When analyzing the relationship, the author mentions several practical actions, which lead to the frequency of material processes being the second highest. Mental processes are used both on their own and as a combination with existential or relational processes. The frequency representing mental processes indicate that a certain number of actions happens in the author's mind, and these actions lead to considerations that involve two other kinds of processes. Verbal processes are mainly employed in figurative actions performed by intangible subjects.

The track specifies mostly figurative locations where the author's feelings or the couple's relationship are located. For instance, "I'm walking a fine line between hope and despair", "I travelled a long road", "lover turns to hater on this escalator", "we're stuck in a bad place", "we're trapped in a rat race", "we're walking through a closed door". Time wise, it is clear from the verbs tenses that there is indeed a history between the two participants, but every detail under analysis in being felt in the present, and the relationship seems to have become unstable in a very recent present.

Referring to Halliday's (1978) interpersonal metafunction it is not useful for this song to distinguish between different modes because all the sentences involved in the lyrics are declarative. The author is simply informing the audience as to what he is feeling, not requiring actions nor answers from the interlocutor.

4.5 Don' Try So Hard

The fifth song of the album under analysis comes in between two rock tracks, almost as a pause or a moment of reflection from a faster pace. Freddie Mercury sings mostly in falsetto, and his pure and heartfelt voice becomes an explosion of energy, together with backing vocals, when the chorus -immediately prior to the guitar solo- enters. The musical structure of the song and the instruments involved convey an embracing feeling, as if the singer was a wise friend that reveals the secrets to find your place in life and to be happy.

Beginning the lyrics analysis by defining the discourse schema, it seems that the author takes the interlocutor or audience through a series of instances to demonstrate that there is only one true essence in living a happy life: "don't try so hard" (verse 16), "don't take it all to heart" (verse 17), "it's the simple life for me" (verse 30). The lyrics represent obstacles that one may encounter in life, and the only way to face them seems to be that of not insisting on trying to fix everything but rather to enjoy life as it comes, even embracing the difficulties that it carries. This song, as well as other tracks from the album, seems to be a personal realization of what life has been and the author is finally ready to share his gained wisdom with the world.

Since the lyrics reveal such underlying message, the participants involved are mainly the message sender and the receiver. They are both mentioned using personal and possessive pronouns (you, me, your) and the perspective seems to be that of an I that outlines instances and offers advice based on the interlocutor's life experience. Another participant is mentioned in the lyrics, and it identifies a group of people that "make these rules" which somehow tend to be and obstacle for one's goal of living a peaceful life. The author's reaction to these "fools" is a carelessness attitude: just because this group of people makes the rules it does not mean that you have to satisfy each of their requests by struggling to live.

The identified participants perform a series of actions that have been categorized according to process in Table 17.

Table 17. Action and agency

Material process	If you're searching out for something Don't try so hard (x9) You can leave it

	But if you fall and take a tumble If you fail Thank your lucky stars When the storms are raging round you don't take it all to heart (x2) they make these rules (x2) Polish all your shiny buttons Dress as lamb instead of mutton But you never had to try to stand out from the crowd
Mental process	If you're feeling kinda nothing Just savour every mouthful And treasure every moment
Relational process	When your problems seem like mountains One day you'll be a sergeant major Oh you'll be so proud This is the life for me It's the simple life for me
Verbal process	Screaming out your bloody orders
Behavioral process	you mustn't grumble
Existential process	it won't be far It's only fools
Mental/Material process	You feel the need to find some answers
Material/Existential process	Stay right where you are

Since the authors chooses to introduce the topic by outlining instances, it is plausible that the most frequently used process is material (67, 50%). Moreover, the verb trying identifies an action that leads to consequences in the world or in one's personal life, and the multiple repetitions of the verb increase the frequency of usage. Relational processes are represented by the 12,5% of the actions, and they are employed to better identify something's or someone's characteristics. Verbal and behavioral processes only occur in the lyrics once each (2,5%). Mental processes are represented by the

10% of the verbs involved in the track, and they convey the psychological mechanisms that contribute to the author analysis of the relationship.

As far as situation and circumstances are concerned, the lyrics do not unveil a specific location where the actions take place. On the other end, the clause structure gives a clue as to when the participants operate; indeed, most of the sentences involve present tense, with the exception of the third verse that describes a future situation. Moreover, as the clause are mostly conditional, the author is only making hypothesis about what could happen in a near future and consequently suggests how to approach to the different situations.

Referring to Halliday's (1978) interpersonal metafunction, it is interesting to notice that almost half of the sentences are expresses in the imperative mode. Such choice is attributable to the fact that those sentences represent advice from the message sender to the receiver. An additional instance of this process was outlined in the analysis of the song Good Company, from the album A Night At The Opera (see Chapter 3.10), which involved several advices from a father to his son and those were represented by imperative sentences.

4.6 Ride The Wild Wind

The sixth song of the album Innuendo, both on a musical perspective and on the lyrics side, can be compared to I'm In Love With My Car from the album A Night At The Opera (see Chapter 3.3). Indeed, both songs describe the author's passion for race cars, but while in the first one analyzed (I'm In Love With My Car) the main participant does not leave any space for his loved one to join the ride, the latter (Ride The Wild Wind) is almost a love declaration and the partner is invited to ride together with the author. Moreover, in the song currently being analyzed, it is never mentioned a car. The clue as to what vehicle is being ridden comes from the sounds that can be heard through the song. Musically, the track is characterized by a fast rhythm and the combination of drums and bass create the sensation of speed. In some spots a race car engine rolling can be heard. As the previously mentioned song from A Night At The Opera, the track under analysis -at first listening- seems to be simply a statement about race cars, rather than a figurative image that hides a deeper meaning. On that note, outlining the discourse schema proves to be the most efficient tool to unveil any

specific meaning behind the lyrics. The following lyrics seem to be the ones that identify the discourse schema: “Ride the wild wind” (verse 1), “It ain’t dangerous – enough for me” (verse 6), “Gonna leave it all behind” (verse 10). These sentences reveal that the passion declared through the song is not the only topic that the author shares with the audience. Indeed, there seems to be an urge to find something dangerous, maybe a new goal in life which takes a lot of courage to pursue. Moreover, it is plausible that something already happened in the past and that the author feels the need to forget those events and move on.

As well as for the song I’m In Love With My Car, there are two main participants involved in the lyrics. The first one is the race car lover, who is also the one that expresses his feelings and desires through the song, hence, he is mentioned by using personal pronouns. The second one is his loved one, that in the track under analysis is welcomed to join the ride experience and also encouraged to leave a place that seems to be bad for both partners. She is mentioned by personal pronouns but also as “baby”; as a couple the two participants are referred to as “we”. Evidently the place or situation from which they are trying to turn away from involves a group of people that are addressed as “freaks” and “jerks” and they seem to be the reason why the couple wants to leave.

Considering the song theme, it is plausible to say that most processes involved are material. Nevertheless, the actions described in the lyrics have been divided by process, as shown in Table 18 to clarify which other processes are represented and with what frequency.

Table 18. Action and agency

Material process	Ride the wild wind (x11) Push the envelope don't sit on the fence Gonna ride the whirlwind (x5) Get your head down baby I wanna take your hand - lead you from this place Gonna leave it all behind Check out of this rat race Tie your hair back baby Let me take your hand

	Let me be your guide Don't sit on the fence
Relational process	It ain't dangerous (x4)
Behavioral process	Live life on the razors edge (x2) Your angel eyes are shining bright Sometimes I get so low
Existential process	We got freaks to the left - we got jerks to the right

The highest frequency (75,62%) being that of material processes can be also attributed to the number of repetitions of the verb to ride. Moreover, the lyrics describe a series of actions that the male participant performs toward the female participant or together with her and they fall into material process category. Relational processes and behavioral processes are represented by the 9,75% each. The first one is only used when asserting that to "ride the wild wind" does not include risks; the latter is present when describing actions that come from a psychological or physiological impulse. Existential process is represented only in two sentences, when describing the groups of people surrounding the couple.

The lyrics only involve one setting which is referred to as "this place" and "this rat race" and it identifies the situation that they are trying to depart from. It is not mentioned a location or circumstance to where they are headed, but bearing in mind the description of their starting point it is plausible that they are heading toward a better place, both literally and figuratively.

Most of the sentences in the lyrics are declarative, as the author is simply stating his intentions. Nevertheless, a few sentences are imperative: two of them are the backing vocals on two choruses and they seem to be just a way to maintain the song rhythm; all the other imperative sentences are identified in the instruction the man gives to the woman in order to leave for their ride ("get your head down", "tie your hair").

4.7 All God's People

All God's People was credited to Queen and Mike Moran as he contributed to writing the son and he plays the keyboard on the recording. The piano player was the co-author

of Freddie Mercury and Montserrat Caballé's album Barcelona, and the song under analysis was originally meant to be released as part of that project (Smith & Jenkins, 2022). As for lyrics and musical structure, the song appears to have a strong gospel influence. For about half of the track, Roger Taylor seems to be playing percussions rather than a drum set. Indeed, as Freddie Mercury sings "there was this magic light" the drummer probably switches instruments and starts playing on his drum set. The piano solo is accompanied by drums and so is the second part of the song, but this detail still emphasizes the gospel influence, with a nuance of rock and roll to it.

According to gospel's core message, the discourse schema of the lyrics unveils a sort of prayer towards God to thank him for the life he gave us. Indeed, the invitation of the song is to "Thank God you people", "Rule with your heart", "Let us be thankful", "he's so incredible". In addition to thanking God, the lyrics suggest that life, both public and private, must be lived with love and intellect, specifically by who leads nations and countries. The combination of lyrics and melody gives the listener a chance to look up to the sky and really feel as part of God's people.

The lyrics identify each person in the world as part of a whole, which is characterized by being "God's people". The people includes the author of the song, who seems to be the one that has access to God's lesson and suggests other participants to praise him. Hence, among the participants, the message sender is identified both as we, therefore parti of the group, and as I, therefore as someone who oversees the situation. God is indeed represented as a participant, arguably a passive one that receives his people's prayers. Among the group, two specific participants are mentioned, probably because they represent a nation's guide and role model and to them is addressed the request to Rule with your heart, live with your conscience.

As fare as the third level of analysis is concerned, Table 19 shows the different processes represented in the lyrics.

Table 19. Action and agency

Material process	So all you people give freely Make welcome inside your homes (x2) Thank God you people give freely Don't turn your back on the lesson of the Lord Open your eyes

	Gotta face up (x3) I'd better go to bed and have an early night Then I, then I, then I went into a dream Rule with your heart (x2) give freely
Relational process	be free We're all God's people (x7) be strong he's so incredible
Verbal process	I said to myself
Behavioral process	look, touch and feel live with your conscience (x2) Love, love, Love, love Better grow up (x2) Gotta stand tall (x2)
Existential process	there was this magic light
Material/relational	Let us be thankful

Mental processes are not included in All God's People, material processes are represented by the 39,54% of the total, relational processes by the 27,90% as are behavioral processes, verbal and existential processes are represented by 2,33% of the total each. The last two mentioned only occur once in the lyrics, in the first two sentences of the second section of the song, when the drummer switches from percussions to the drum set. Relational processes are used by the author to describe people's identity and how they should live their life considering that it is a gift from God. Moreover, the same process is also employed when portraying God as "incredible". As the song involves several physical and psychological behaviors, behavioral processes are represented by the second highest frequency of occurrence. The process that characterizes the track for the most part is the material process. Indeed, although the song feels like a prayer, numerous practical actions are expressed by the author, among them the act of thanking God.

The lyrics do not convey any details about the circumstances in which the processes are performed, although by mentioning the world, the message sender does not distinguish between nationality or religious belief, his call is addressed to every person in the world, beginning with leaders and rulers. As it is a call and an invitation to praise God, there are a few requests in the lyrics that are expressed through imperative sentences and they do not require a verbal answer, but actions from "God's people".

From a comparing point of view, the first album analyzed in the present study involved a specific reference to God in The Prophet's Song. Similarly to what happens in All God's People, the first song mentions God as the creator of a beautiful world led by grace and peace. On the opposite side, people of the Earth seem to be about to face a tragic fate, primarily because of how ungratefully they lived their life.

4.8 These Are The Days Of Our Lives

The eighth song of the album Innuendo is a ballad primarily written by Roger Taylor. The drummer did not intend for the track to be solely associated with Freddie Mercury's health condition. Nevertheless, overtime it became the frontman's goodbye song, also because the music video highlights Freddie Mercury's pain and fatigue and the verse "I still love you" (verse 30) shortly became his farewell to the world (Dolezal, Rossacher, *Queen: Champions of the World*). The track was released as a single on Freddie Mercury's last birthday in the United States and on December 5th, 1991, in the United Kingdom and Ireland as a double A-side with Bohemian Rhapsody. The two songs were released postmortem as a tribute to the singer and all royalty were the donated to Terrence Higgins Trust (Smith & Jenkins, 2022).

The discourse schema underlying the song helps identify the core message that Roger Taylor wanted to convey through the track. The following verses identify the discourse schema: "Those were the days of our lives" (verse 9), "The bad things in life were so few" (verse 10), "These are the days of our lives" (verse 21), "I still love you" (verse 30). It is worth noticing that the verb tense changes from the first sentence to the third, and this detail is crucial to highlight the fact that the author is expressing a comparison between the past and the present. The past is now gone and the time when they had no worries can no longer be lived. Nowadays, each day flies by but living in

the present is the only possibility that everyone really has. Through the passing of time, there seems to be one constant: love. Without taking into consideration the video and thus focusing on the lyrics, the last sentence identifying the discourse schema can be assumed as a declaration of affection towards all those people close to the author that never left his side. Presumably, he could refer to his family and his friends, as well as his bandmates.

As far as participants are concerned, there are mainly three personas involved in the lyrics. Each of them is identified by pronouns, so there are no names or specific characteristics that lead to determine the specific identities. It follows that, for instance, the personal pronoun "I" could represent both the author and the singer or even any of the band members. Similarly, the personal pronoun we could be associated both with friends from childhood and with the group, as their history goes back to when they were much younger. Moreover, the pronoun "you" seems to be representing both an interlocutor or the audience, but also the group or each musician as a sort of reflexive action. The urge to go back to happier times is expressed by introducing one more participant, namely "your kids". Indeed, the author states that watching your kid grow is almost like reliving your childhood life one more time. Arguably, this specific section of the song could be associated with Roger Taylor's point of view as he and his wife already had two children of their own (Smith & Jenkins, 2022).

Because of the track's nostalgic traits, the frequency with which different processes are represented in the lyrics is slightly different from the other songs analyzed. Table 20 shows actions categorized by process.

Table 20. Action and agency

Material process	Those days are all gone now No use in sitting When you can lay back Better sit back and go with the flow They've flown in the swiftness of time These days are all gone now but some things remain
Mental process	Sometimes I get to feelin' you know Sometimes it seems like lately - I just don't know (x2)

	I find I still love you (x2) You can't turn back the clock you can't turn back the tide enjoy it through your kids I still love you (x2)
Relational process	I was back in the old days - long ago When we were kids when we were young Thing seemed so perfect The days were endless we were crazy we were young The rest of my life's been just a show Those were the days of our lives The bad things in life were so few but one thing is true Ain't that a shame When life was just a game these are the days of our lives
Behavioral process	The sun was always shinin' - we just lived for fun When I look (x2)
Behavioral/material process	I'd like to go back
Mental/material process	thinkin' on what you did

As Table 20 shows the most frequently used process is relational (32, 65%), as there are numerous descriptions of elements in the lyrics, regarding both the past and the present life of the author. The second most represented process is mental (28,57%), both because of the repetition of the verb to love and also because the lyrics involve several expressions of perception of life events. Material process is still represented by the 26,53% of the total due to the number of practical actions present in the lyrics, some of them refer to past and present events, some other are actions performed by the main participants. Lastly, the 12,25% of the total is represented by behavioral processes, which include physiological behaviors and one psychological behavior. The

frequency with which each process is represented emphasizes the introspective atmosphere that the song creates.

Concerning situation and circumstances, rather than details about specific places where the processes take place, the lyrics contain time information about when events happened. Specifically, by describing “those days” and “these days”, clearly the first part of the song belongs to the past while the second part is mainly referred to the present. Still, the verb tenses seem to be unmatched with past and present events. However, the concept of present is a very elusive one as each moment that has already been lived can be defined as past. This choice of verb tense usage seems to be a way for the author to emphasize the importance of fully living each present moment, without looking back to the past or worrying about what will happen in the future.
The lyrics contain nearly all declarative sentences. The only exception is one verse which represents a question: “*Ain’t that a shame”* (verse 14). Even if the grammatical structure is that of an interrogative clause, the verse seems to be a rhetorical question, a way for the singer to engage with the audience and connect on the concept he is expressing.

4.8.1 Music video

The music video for These Are The Days Of Our Lives was shot in a small studio in London and directed by Rudi Dolezal on the 30th of May 1991. The product was then partly animated by Walt Disney Company. As Brian May was then on tour in the United States, the footages that include him were shot at a later date and then edited with the remaining parts of the video. The music video is the last live appearance of Freddie Mercury, and he shot it while being in great pain. Indeed, in addition to shooting it in black and white and using bright lights, Freddie Mercury’s physical condition was partly covered with makeup. The video can be divided into six clusters, two of which are recurring.

The first cluster coincides with the intro, and it includes Roger Taylor playing a set of congas and a cymbal. He is filmed from the front and the focus is first on his hands playing, and then on the whole set. A strong light seems to be coming from the ceiling. Right after the drummer and immediately prior to the beginning of the first verse, the scene changes and Freddie Mercury is shown from up-close, starting from

the cat pictured in his waistcoat over to his serious looking face. From this point of view, it is possible to notice how much weight loss the lead singer went through, and his right eye looks a bit more closed than his left one, as shown in Figure 20 (which references to minute 0:15).



Figure 20: *Freddie Mercury films from up-close.*
Source: https://www.youtube.com/watch?v=oB4K0scMysc

Quickly, as Freddie Mercury's face fades in the background, the second cluster begins, and it includes the first verse of the song. Each member of the group is shown alone on set, mainly filmed form the front. Freddie Mercury is shown from the waist up while singing and minimally gesturing; on a short section he is shown from up-close, when singing "you know", as if the purpose was to create a stronger interaction with the audience. Even when he is not included in the footage he is still singing as the lead voice and his clips switch with those of the other musicians. John Deacon is shown while playing the bass, sitting on a high stool. On him as well the camera zooms in from the knees up and shows his face slightly turned on the left. Brian May is filmed from the knees up, while playing the guitar and standing alone on set as shown in Figure 21 (which references to minute 0:31). Roger Taylor is not shown until the end of the verse and limitedly to his hands playing a conga. The last footage included in the cluster shows Freddie Mercury as he stops singing and he smiles looking at the camera with his hands on his waist.



Figure 21: *Brian May playing the solo.*

Source: https://www.youtube.com/watch?v=oB4K0scMysc

The third cluster, which coincides with the chorus, focuses mostly on the lead singer, although the whole group is shown while playing. Specifically, the first part of the chorus includes a switch between the four members of the band, and each one of them appears alone on the screen. For the second part, John Deacon, Freddie Mercury and Roger Taylor are filmed together. Hence, the footage includes first a closeup on them starting from the left part of the set towards the right, and then they all appear full-length at once. They all face the camera at some point, but while Freddie Mercury sings, he and the bass player look at Roger Taylor and the drummer turns his head towards them. The cluster and the chorus section end with Freddie Mercury singing "I still love you" (verse 12) as he looks at the camera; the two musicians instead are more focused on their instruments, and they slightly bow their head down towards them as shown in Figure 22 (which reference to minute 1:25). The lead singer always gestures while singing, although of all the music videos of the group, the one under analysis includes less movements from each of the band members.



Figure 22: *John Deacon, Freddie Mercury and Roger Taylor included in the same footage.*

Source: https://www.youtube.com/watch?v=oB4K0scMysc

As Freddie Mercury starts singing the second verse, a new cluster is identified. Indeed, the fourth cluster differs from the first one because it mainly focuses on the lead singer and Brian May, which are never shown together because of the guitarist's absence during the recording process. Nevertheless, even if Freddie Mercury only looks at the camera and keep singing and gesturing, Brian May turns his head on the left, as if the singer was there with him while playing and recording his part of the video. This detail gives the audience the impression that the whole video was shot at once with every group member. The cluster ends with a closeup of Freddie Mercury tilting his head backwards.

As the second chorus begins, the third cluster reoccurs, with some differences from the first chorus. Indeed, Roger Taylor, Freddie Mercury and John Deacon are only filmed from a closeup, while the camera moves from the right corner of the set to the left. Moreover, the section ends with the frontman pictured alone on set, from the waist up, gesturing and tilting his head backwards.

The chorus gives way to the guitar solo to begin and it coincides with the fifth cluster, which differs from the others because the focus is on the guitarist. Indeed, Brian May appears on the screen from the most part, both looking down at his guitar and looking at the camera; a closeup on his fingers running through the fretboard. Roger Taylor appears as well from a closeup point of view, first including his hands

playing the congas, then the camera briefly focuses on his face. Freddie Mercury briefly appears as well, filmed from the waist up as he sort of dances through the solo. John Deacon is shown only together with the frontman and the drummer, in a short footage that corresponds to that of the third cluster. Before the last chorus begins, Roger Taylor appears full-length, playing the congas and focused on the instruments, and after him Brian May concludes the solo as he as well looks down at his Red Special.

The last chorus, which includes a message from Freddie Mercury to the audience, outlines a sixth cluster as, apart from the switches between the four musicians, they all appear together in one footage, playing and singing. Brian May was of course added digitally to the scene. Freddie Mercury seems to give all his energy to film this last part of the video, as he gestures more, and the movements are inspired by the lyrics he sings. The last two verses define a dedication to his fans and his loved ones, and the video contributes to stress directionality of the message. Indeed, on the first "I still love you" (verse 29) he is shown from up-close, tilting his head backwards and lifting his arms in the air while singing. To sing the second "I still love you" (verse 30) he slowly lowers his head, he looks at the camera and whispers the last few words of the song as shown in Figure 23 (which references to minute 3:58).



Figure 23: *Freddie Mercury after he sings the last verse.*
Source: https://www.youtube.com/watch?v=oB4K0scMysc

The outro coincides with the first cluster, except for the presence of Brian May instead of Freddie Mercury. Indeed, first the guitarist plays the last few notes, and he looks at the camera smiling. Then, Roger Taylor performs the outro, which is very similar to the intro and the video ends with him looking down at the instruments he is playing, and the screen goes dark. The outfits of the group members remain the same through the whole video and consist of a casual trousers and shirts. In particular, John Deacon and Brian May wear white shirts, while Roger Taylor wears a patterned dark shirt, and Freddie Mercury wears a dark shirt and a detailed waistcoat with cats pictured on it over it.

4.9 Delilah

Delilah is the name of Freddie Mercury's favorite calico cat and the namesake song is dedicated to her. The track is one of the few Queen's songs that do not include electric guitar. Freddie Mercury's former Personal Assistant declared as speaker on the North American Queen Convention in 2010 (available at https://www.youtube.com/watch?v=vgkcGjM3paw) that Delilah was a very spoiled cat, and that every mischievous act the song describes actually happened. Although Freddie Mercury was particularly fond of all his cats, Delilah held a special place in his heart (Brooks & Lupton, 2019).

The discourse schema of Delilah is fairly immediate to identify and can be represented by two verses: "You make me so very happy" (verse 8), "Delilah – I love you" (verse 19). The artist is simply stating the love he feels for his cat, and he shares with the audience some of Delilah's behaviors and routines. In the life of a man that was presumably in a lot of pain both physically and psychological, this specific cat seems to be one of the few things that still brought him hope and joy.

Matching the song's core message, the two participants are represented by the author and the cat. The latter is referred to by her name and by the personal pronoun you. The author uses pronouns too to identify himself and to declare his love for Delilah.

Only four of the six processes identified by Machin (2010) are included in the lyrics and they are shown in Table 21.

Table 21. Action and agency

Material process	You bring me hope You get away with murder, so innocent But when you throw a moody and you bite You make me so very happy (x2) And then you make me slightly mad You take over my house and home You even try to answer my telephone you give me kisses
Mental process	you like it I love you (x3) I go out of my mind I love your kisses (x6)
Relational process	you're irresistible (x2) you're all claws That's alright you're unpredictable you're the apple of my eyes
Behavioral process	when I'm just about to cry When you cuddle up and go to sleep beside me When you pee all over my Chippendale Suite
Material/Behavioral process	You make me smile you make me laugh

Material processes represent the highest frequency (34,29%) as most of the behaviors and routines performed by the cat include practical actions, that somehow have an impact on reality. Mental processes are represented by 31,43% of the total and this number is mainly the result of several repetition of the verb to love. Relational and behavioral processes are represented in equal amounts (17,14% each) and as the first mostly describe the cat and emphasize some ho her qualities, the second express both the cat's and her owner's behaviors towards each other. There is no distinction between

the man's and the cat's actions as the animal is almost personified, hence most of the processes could match both humans and animals.

Delilah is one of the few songs that include specific details about the place where the actions take place. Indeed, the author clearly states that the cat "take over my house and my home" (verse 15) thus implying that the setting of the song is Garden Lodge, Freddie Mercury's London house, where the he lived with all of his cats, as explained by his personal assistant (speech from North American Queen Convention available at https://www.youtube.com/watch?v=vgkcGjM3paw). Two other details contribute to identifying the frontman's home: the place where they "go to sleep" and his "Chippendale Suite".

Referring to Halliday's (1978) interpersonal metafunction it is not useful for this song to distinguish between different modes because all the sentences involved in the lyrics are declarative. The author is simply informing the audience as to what he is feeling, not requiring actions nor answers from the interlocutor.

4.10 The Hitman

The tenth song of the album is a powerful metal track, and it involves a specific guitar riff that together with drums and bass keeps a steady and strong rhythm to it. Similarly to Headlong, Freddie Mercury's voice feels rather gritty, and it is empowered by backing vocals.

At a first listen the song could be interpreted as an anger statement by someone who is looking for revenge, on the other hand, identifying the discourse schema becomes helpful to realize that the song, at its core, is based on love. Indeed, the two sentences that could underline the discourse schema are: "I'm the hitman"(verse 1), "I'm gonna kill for your love" (verse 8). Evidently, the urge behind the message that the song convey is still a positive sentiment for someone that may or may not reciprocate it. The message sender seems to be willing to do anything in order to conquer this love, for which he has become a fool.

The main participant in the lyrics is definitely "the hitman", who is mentioned also as the personal pronoun *I* and a series of names such as: "head shredder", "thief", "pest", "sucker", "prize", "king". Most of these have a negative connotation and do not convey a love sentiment. Nevertheless, "baby" enters the scene as another

participant, also referred to as “you”, and the author declare his long-wanted love for this person. The lyrics though, include another “you”, to which the hitman addresses the worst threats. He is ready to put into action any of those in order to gain the love of his “baby”.

Most of the actions included in the lyrics describe threats from the hitman to whoever tries to stand between him and his loved one. Nevertheless, five processes are represented in the song, and they have been outlined on Table 22.

Table 22. Action and agency

Material process	Stand aside Don't run and hide There goes the neighbourhood I'm gonna kill for your love you might get fried Come back mother / Nuke that sucker Can cut you down to size You're gonna make my day Gonna blow you away Now the fun begins Gonna waste that thing
Mental process	I want your life Don't get me wrong Love me (x3)
Relational process	I'm the hitman (x4) I'm just it man I'll be your hitman I'm the head shredder That's better I'm your prize Don't be so cool I've been to the hitman school Are you ready for the sting Hitman is king

Behavioral process	Now don't you cry
Existential process	Ain't no escaping
Relational/Material process	that's the way to do it

In addition to material processes, which represent the 41,18% of the total, relational processes are also represented by the second highest frequency percentage (38,24%). As mentioned, material processes are mostly put in place when the author describes all the practical actions he is ready to perform in order to achieve his goal. Most of these have a very negative connotation and can be considered as threats. Relational processes are present in the lyrics primarily when the author describes himself as the hitman and every other name he uses to refer to himself. Relational and material processes are also combined in one sentence that links a definition to the practical action that follows. As love is still the core sentiment that generates the author's urge to conquer his goal, mental processes are represented by the 14,70% of the actions involved in the lyrics. The identify psychological processes that the hitman experiences. Behavioral and existential processes are represented by 2,94% of the total each and they only appear in two separate sentences. The first one is used when expressing the request of the hitman for the people he encounters not to be scared of him and the latter states the absence of escape routes in the situation.

Defining situation and circumstances is partly possible for the track under analysis as the lyrics include a neighborhood. Arguably, the actions performed by the main participant could take place in a rather local environment where both the hitman and his loved one grew. Apparently though, his actions later expand to a wider range, as East and West are mentioned. Nevertheless, as no specific place is included, those two cardinal directions could also emphasize the urge of the author to face any challenge in order to pursue his goal.

The Hitman includes several imperative sentences that are for the most part addresses to the people that are hindering his quest, for instance "stand aside", "don't run and hide", "don't you cry". On of the imperative clauses though is addressed to his loved one, and rather than an imposition, it feels more of a desperate request of attention: "love me love me baby". As part of the threats, an interrogative sentence is

used by the hitman to draw other people's attention to the actions he is about to perform: "Are you ready for the sting" (verse 37). In this specific clause, he also compares himself to a bee ready to sting someone and consequently die in order to conquer his goal.

4.11 Bijou

The penultimate track of the album feels like an inside out song, as the main structure is musical and performed primarily by guitar with a piano background and Freddie Mercury's voice only sings thirty-two words, as if it were a voice solo.

Concerning the lyrics analysis, the discourse schema of Bijou is rather explicit, and it involves the whole song. The core message of this unusual track is that the two participants involved are destined to be together forever. Hence, once again, the main feeling underlying the situation is love. As it is a declaration of unbinding and eternal love precisely from one person to another, the receiver of the message is a passive participant. He or she is referred to as "My Bijou" but also included in the couple defined as "two lovers" and through a plural possessive pronoun "our". The two participants as individuals are mentioned by using singular personal pronouns.

The song does not include numerous actions, the author uses one verb that represents a relational process ("are destined") one verb that fall into the category of material process ("to spend") and one verb that identifies a mental process ("'ll agree"). Each process matches the authors intention of declaring a characteristic of the couple, a practical action that will be put in place and a psychological process that involves both participants.

In between the thirty-two words, a specific time frame is given, which is the resto of their lives, they will be together forever. As it is a love statement, the sentences are all declarative, as the author is stating his feelings for his loved one, without requesting any actions or answers.

4.12 The Show Must Go On

The last song of Innuendo was primarily written by Brian May and its original aim was indeed to share Freddie Mercury's ability to keep recording despite his health condition getting worse and worse every day. The track although, is not a surrender

statement, but rather expresses the strong hope to be able to perform and create new music despite any event that may occur (Braae, 2021). The song was released as a single in the United Kingdom on the 14th of October 1991. After the frontman's death it was released as a double A-side with Bohemian Rhapsody and all profits were donated to Magic Johnson Aids Foundation in the United stated (Smith & Jenkins, 2022).

The discourse schema of the song, although it includes numerous metaphors, can be identified in two choruses: "the show must go on" (verse 10), "inside my heart is breaking" (verse 11), "my smile still stays on" (verse 13), "I'll face it with a grin" (verse 34), "I'm never giving in" (verse 35). Whatever happens in life, it is still worth living. Specifically, the lyrics seem to convey that what belongs inside of us, which remains disclosed to everybody else, must not stop our urge to live, to face challenges with a smile and to keep on fighting. However cleverly disguised, there is a hint in the track about what would have been the death of the frontman: "I'll soon be turning round the corner now" (verse 20), "I'm aching to be free" (verse 22), "I can fly – my friends" (verse 31). These sentences express all the pain of a man who desperately wanted to keep on doing what he did best, create music. Nevertheless, the physical and psychological pain was probably so overwhelming that the main desire was to be free from suffering and facing daily challenges. His request for the future is that the show goes on, with him or without him. After Freddie Mercury's death indeed, mostly Brian May and Roger Taylor, kept on playing Queen music live and as recordings, involving different singers and always honoring the frontman by showing videos from past performances and playing recorded sections of songs (Smith & Jenkins, 2022).

Even if the son was meant to tell Freddie Mercury's story, the participants included in it are not limited to the "I" that expresses his considerations on life. Indeed, from the very beginning of the track the plural pronoun "we" is included and all the questions that the message sender asks the audience are addresses to "anybody". Arguably, the initial we could be referred both to the group or more generally to whomever identify themselves in the song. After all, life is a journey that everyone of us is going through and somehow, although with very different experiences, we are all in this together. For the most part, the song is still telling an individual story, indeed the participant is mainly the I that shares his thoughts with the world.

Table 23 shows all the actions included in the lyrics, categorized by process.

Table 23. Action and agency

Material process	Hold the line Does anybody want to take it anymore The show must go on (x7) Inside my heart is breaking (x2) My make-up may be flaking (x2) But my smile still stays on (x2) Whatever happens I'll leave it all to chance I'll soon be turning round the corner now Outside the dawn is breaking I can fly I'll face it with a grin I'm never giving in I'll top the bill I'll overkill I have to find the will to carry on
Mental process	I guess we know the score
Relational process	I must be warmer now My soul is painted like the wings of butterflies
Behavioral process	what are we waiting for
Behavioral/Material process	I guess I'm learning
Mental/behavioral process	Does anybody know what we are looking for Does anybody know what we are living for
Behavioral/relational process	But inside in the dark I'm aching to be free

However figurative are the images described by the lyrics, still the majority of the actions fall under the category of material processes (66,67%) as they identify practical activities. The remaining processes are behavioral (17,95%), mental (7,69%) and relational (7,69%). In particular, behavioral processes are for the most part combined

with mental processes, when the action of knowing include a physiological behavior, and with relational processes when the psychological and physical feelings turn into a desired quality for the main participant.

Considering the fourth study level identified by Machin (2010), the song under analysis does not specify a primary setting in which the actions take place. Nevertheless, as the song compares the life of the frontman to a show, the lyrics do specify that a curtain is involved. Aside from the setting, the verb tenses and the feelings outlined through the lyrics seem identify what was a glorious past, that has now become a conscious present and is expected to be a hopeful future.

The track includes some interrogative sentences, all addressed to a plural interlocutor. Through these questions the author seems to look for someone that either has an explanation about specific life events or is living a similar experience to the singer's one. Even if they are sentences that require a verbal answer, they still seem to be a way for the main participants to analyze the situation on a deeper level.

The Show Must Go On is the perfect outro of the last album that featured Freddie Mercury's live contribution to the group recorded music. It conveys all the energy that the frontman still had even in the worst days of his life, as his friends state, but also clearly describes the pain he must have been in on the inside (O' Casey, *Days Of Our Lives*).

4.12.1 Music video

The music video for the last song of the album consists of a combination of clips from previous videos and performances, as Freddie Mercury was to hill at the time to record any live footage (Dolezal & Rossacher, *Queen: Champions of the World)*. A cluster analysis is not carried out for this last music video, as the montage does not follow specific patterns. Nevertheless, some considerations are worth mentioning.

First of all, the video begins with the cover image of the single, which features a violinist playing in a ballroom, represented as one of Granville's drawings, as most pictures included in the album. The musical intro is combined with a clip from I Want To Break Free that shows Freddie Mercury opening a closet door that contains the theatre entrance of Innuendo and after the last curtain opens the four band members' images appear to the drum beat. From this point on numerous clips from previous

music videos, live performances and behind the scenes are shown. On the verse “but my smile still stays on” (verse 13) the video features clips of Freddie Mercury smiling as shown in Figure (which references to minute 1:23).



Figure 24: *Freddie Mercury smiling*

Source: https://www.youtube.com/watch?v=t99KH0TR-J4

When the guitar solo begins, the video shows mainly clips of Brian May performing solos on different occasions. The final part of the outro looks like an inside out intro as the clip from I Want To Break Free is shown again, but this time Freddie Mercury is closing the closet door on a footage of the band shooting the video for Headlong. This last scene, apart from the footage from Headlong in the background, is edited from the original – which includes Freddie opening the door – to be shown backwards as if the frontman was closing the door. The fact that intro and outro were combined with the same clip conveys a feeling of having witnessed Queen’s story from beginning to end. Although the montage consists of numerous clips, most of them show Freddie Mercury performing, almost as the song was already a tribute to the frontman, who died a month after the music video was released (Smith & Jenkins, 2022).

4.13 General remarks

Brian May defines the album Innuendo as a chance to go back to their youth as a rock group (O’ Casey, *Days Of Our Lives*). Indeed, employing Machin’s framework (2010) to examine Queen last album proved to be effective as by illuminating the linguistic

features, relationship dynamics and contexts embedded within the song's lyrics it created a common ground where the comparison between the two albums under analysis in the present study could take place. By examining each track, unveiling multiple elements included in the story that they narrate, it was possible to emphasize the common features between the two albums. As the previous production's analysis revealed, Innuendo also features different sounds and musical genres, and the songs as well address multiple issues, such as saying goodbye, but also telling ridiculous stories about a cat or stating once again one's love for race cars. Even though the songs were credited to Queen and not to each artist anymore, it is undeniable that each of their personal experiences, as musicians and as people, were relevant to the creation of the album.

Moreover, Baldry and Thibault's (2006) framework for cluster analysis proved to be the most comprehensive tool of examination as the videos include multiple elements, both explicit and implicit and they were outlined following the theoretical scheme.

The combination of Machin's (2010) and Baldry and Thibault's (2006) frameworks in the analysis was the key to reveal the core messages built in each track of the album. Innuendo represents the story of a group that very well knew something was about to change. At this point in Queen's history, each band member had collected solo experiences in the music industry and had made personal life choices that did not concern the group. These aspects certainly have a resonance in the songs creation, but they still came out as a group product, which emphasized how much these four musicians had grown as a rock group.

CONCLUSIONS

The present thesis has attempted to demonstrate if and how Freddie Mercury's HIV diagnosis was relevant in Queen's repertoire. By focusing on two of the group's albums, namely A Night At The Opera and Innuendo, the study has outlined a picture of Queen before and after the lead singer's HIV diagnosis, which supposedly he received prior to 1989. In that year indeed, he shared his health condition with the group's manager and then with the other members of Queen (O' Casey, *Days Of Our Lives*). Moreover, in May of the same year the frontman declared that he was not ready to begin a new tour, after the release of the album The Miracle, albeit the other musicians' desire which went the opposite direction. This choice, which was supported by Brian May, Roger Taylor and John Deacon, gave way to the press to assume that the only reason behind Freddie Mercury's reluctance to go on tour was necessarily an illness.

The analysis of the two albums using two functional frameworks, namely Machin's (2010) songs' lyrics analysis framework and Baldry and Thibault's (2006) cluster analysis toolkit, has brought to light the deeper hidden message, metaphors and symbolism embedded within the works. All these elements, woven throughout songs and videos, reflect a clearer picture of the group at its earliest peek in their career and at the end of what was Queen's history as a group that included all its four members.

The examination of both visual and textual materials has revealed that Freddie Mercury's HIV diagnosis was relevant in Queen's repertoire from multiple perspectives. First, although the songs were written by each musician with different purposes, they later declared that it was inevitable to associate the lyrics with the sorrow they felt for the lead singer's health condition. Indeed, as Roger Taylor shares "I would imagine that it was probably going through his mind: this is a nice line to go out of" (Dolezal, Rossacher, *Queen: Champions of the World*, 1:33:07-1:33:13) referring to the last line of the song These Are The Days Of Our Lives, even if the song was not originally meant to focus on Freddie Mercury's health condition (Dolezal, Rossacher, *Queen: Champions of the World*). Moreover, during the filming of the music videos for the five singles of the albums, Freddie Mercury's fatigue and pain became even more evident, although he surprisingly felt an urge to keep working and

recording new music (Smith & Jenkins, 2022). Starting from the BRTI Awards Ceremony of 1990, Freddie Mercury's appearance drastically changed through the last two years of his life. The music videos released with the singles of the album emphasized his physical decline. Indeed, the music videos for I'm Going Slightly Mad and These Are The Days Of Our Lives were shot in black and white and the frontman was wearing a lot of makeup to try and cover the signs of the disease. In addition, the music videos for Innuendo and The Show Must Go On did not involve live performances but rather clips from older videos or drawings and figures. Headlong video was actually recorded live, and because it was shot a year prior to the lead singer death, he still moves a lot and appears to be still in control of his looks. Nevertheless, it can be noticed how much weight loss he had been through, and he also looks rather tired in some footages, particularly when listening to the recording (Dolezal, Rossacher, *Queen: Champions of the World*).

From an interpretative point of view, listening to the songs included in the album after Freddie Mercury's death does take on a deeper meaning and a few elements contribute to associating his health condition with the lyrics. Some of the tracks, for instance These Are The Days Of Our Lives, The Show Must Go On, Innuendo and Don't Try So Hard, convey the feeling that the lead singer very well knew he was not going to live much longer and in a way he wanted to farewell his audience. Some other songs instead, such as Delilah, Ride The Wild Wind and Headlong, paint a picture of the different musical styles and core messages that each musician brought to the creation of the album, albeit being credited to Queen as a group.

The present analysis was carried out with a comparative approach, and specifically by examining the second album a few common elements between the two were highlighted for the track involved. Nick Braae (2021) defines the album Innuendo as a return to the origins of the band. Indeed, although it can be stated that the group reached a higher level of musical and personal maturity, the signature elements of the earliest Queen are still evident in Innuendo. Both albums include different music genres, even combined in one track – for instance Bohemian Rhapsody and Innuendo – and the themes of the song seem to reoccur from A Night At The Opera to Innuendo. Specifically, I'm In Love With My Car and Ride The Wild Wind share the stated love of the author for race cars, even though the latter involves his loved one while the first

expressed his preference for cars instead of girls. Moreover, in very different ways, The prophet's song and all god's people reference to Biblical elements and include the presence of a God that deserves both to be listened and thanked. From a more insightful point of view, both Love Of My Life and The Show Must Go On, albeit including very different musical elements and genres, contain a statement: "I still love you". Assuming that they were written in very remote periods of time in Queen's history, presumably the first track referred to the author's loved one or to someone really close to him, while the second one feels like a farewell to the world and specifically to Queen's audience. Nevertheless, they both state the importance of keeping in mind that even if time goes by and the circumstances change, true love will never fade. Last, Bohemian Rhapsody and Innuendo, in terms of length and musical genres, do have several elements in common. They both include operatic, rock, classical and heavy-metal sections and they were both rejected from record companies to be released as singles in the first place. They both convey the presence of a dramatic and theatrical character, who is able to transport the audience to his own world.

This thesis represents a first attempt to examine the two albums in order to unveil whether and how Freddie Mercury's HIV diagnosis was relevant to the group's repertoire. Although the study provides insightful details about the creation process of the tracks, hidden messages, symbolism and linguistic structure of the lyrics, it should be acknowledged that is presents some limitations. The first and most significant limitation concerns the scarcity of material released or approved for release by the group. Specifically, concerning the second album included in the analysis, the lack of resources is attributable to the moment in time that the band was living as a group and as individuals at the time of its release, both regarding Freddie Mercury's press release about his HIV diagnosis and his passing.

A second limitation of this study could be identified in the missing information about the lead singer diagnosis. Indeed, until the very last day of his life, Freddie Mercury never wished for his health condition to be made public. Hence, he agreed with the band's manager that the press release concerning his diagnosis was to be published at the very last moment possible. Albeit the press release, it was never revealed to the public precisely when he received his HIV diagnosis. It is only known when he decided to share the news with the manager and his bandmates. Hence, it is

not entirely possible to detect when he started to be affected by the illness and therefore when it became relevant to Queen's repertoire. Consequently, the second album examined in this study was chosen as it represents the group's last work that features live performances of the lead singer.

A third potential limitation could be found in the interpretation of the data. Indeed, the messages and metaphors emerged from the analysis could be interpreted in several ways, depending on the personal experience and cultural context of the researcher. Thus, as the interpretation of the results inevitably involves a certain degree of subjectivity, and despite having two valuable methodological frameworks were employed to analyze the selected material, the objectivity of the conclusions drawn can be considered as limited.

As suggestion for further research, it could be interesting to employ the same frameworks to analyze a wider sample of Queen repertoire, specifically concerning the years closest to Freddie Mercury's HIV diagnosis. Moreover, other future investigations could be conducted comparing Queen's history as a group with that of a band that faced a similar loss due to AIDS. Additionally, Queen's repertoire could be analyzed from a socio-cultural perspective, aiming to provide a broader understanding of their music as a medium for expressing their generation's sentiment. Finally, further studies could investigate whether and how each musician's solo career was relevant in the latter of Queen's repertoire.

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APPENDIX A

Lyrics of the analyzed songs and videos from A Night At The Opera

Death On Two Legs (Dedicated To…)

1 You suck my blood like a leech
2 You break the law and you breach
3 You screw my brain till it hurts
4 You've taken all my money - you still want more
5 Misguided old mule

6 With your pigheaded riles
7 With your narrow-minded cronies who are fools
8 Of the first division

9 Death on two legs
10 You're tearing me apart
11 Death on two legs
12 You never had a heart of your own

13 Kill joy bad guy
14 Big talking small fry
15 You're just an old barrow-boy
16 Have you found a new toy to replace me
17 Can you face me
18 But now you can kiss my ass goodbye

19 Feel good are you satisfied
20 Do you feel like suicide (I think you should)
21 Is your conscience all right
22 Does it plague you at night
23 Do you feel good
24 Feel good

25 Talk like a big business tycoon
26 But you're just a hot-air balloon
27 So now one gives you a damn
28 You're just an overgrown schoolboy
29 Let me tan your hide

30 A dog with disease
31 King of the sleaze
32 Put your money where your mind is Mr. Know all
33 Was the fin on your back part of the deal... (shark!)

34 Death on two legs
35 You're tearing me apart
36 Death on two legs
37 You never had a heart of your own (you never did, right from the start)

1 Insane, should be put inside
2 You're a sewer-rat decaying in a cesspool of pride
3 Should be made unemployed
4 Then make yourself null-and-void
5 Make me feel good
6 I feel good

Lazing On A Sunday Afternoon

1 I go out to work on a Monday morning
2 Tuesday I go off to honeymoon
3 I'll be back again before it's time for Sunny-down
4 I'll be lazing on a Sunday afternoon

5 Bicycling on every Wednesday evening
6 Thursday I go waltzing to the Zoo
7 I come from London town, I'm just an ordinary guy,
8 Fridays I go painting in the Louvre

9 I'm bound to be proposing on a Saturday night (There he goes again)
10 I'll be lazing on a Sunday
11 Lazing on a Sunday
12 Lazing on a Sunday afternoon

I’m In Love With My Car

1 The machine of a dream, such a clean machine
2 With the pistons a pumpin', and the hubcaps all gleam
3 When I'm holding your wheel
4 All I hear is your gear
5 When my hand's on your grease gun
6 Oh it's like a disease son

7 I'm in love with my car
8 Gotta feel for my automobile
9 Get a grip on my boy racer rollbar
10 Such a thrill when your radials squeal

11 Told my girl I just had to forget her
12 Rather buy me a new carburetor
13 So she made tracks sayin' ths is the end now
14 Cars don't talk back they're just four wheeled friends now

15 When I'm holding your wheel
16 All I hear is your gear
17 When I'm cruisin' in overdrive
18 Don't have to listen to no run of the mill talk jive

19 I'm in love with my car
20 Gotta feel for my automobile
21 I'm in love with my car

22 String back gloves in my automolove

You’re my best friend

1 Ooh you make me live
2 Whatever this world can give to me
3 It's you you're all I see
4 Ooo you make me live now honey
5 Ooo you make me live

6 Ooh you're the best friend that I ever had
7 I've been with you such a long time
8 You're my sunshine and I want you to know
9 That my feelings are true
10 I really love you
11 Oh you're my best friend

12 Ooo you make me live
13 Ooh I've been wandering round
14 But I still come back to you
15 In rain or shine you've stood by me girl
16 I'm happy at home
17 You're my best friend

18 Ooo you make me live
19 Whenever this world is cruel to me
20 I got you to help me forgive
21 Ooo you make me live now honey
22 Ooo you make me live

23 You're the first one
24 When things turn out bad
25 You know I'll never be lonely
26 You're my only one
27 And I love the things
28 I really love the things that you do
29 You're my best friend

30 Ooo you make me live
31 I'm happy at home
32 You're my best friend
33 Oh you're my best friend
34 Ooo you make me live
35 You you're my best friend

‘39

1 In the year of '39 assembled here the Volunteers
2 In the days when lands were few
3 Here the ship sailed out into the blue and sunny morn
4 The sweetest sight ever seen.

5 And the night followed day
6 And the story tellers say
7 That the score brave souls inside
8 For many a lonely day sailed across the milky seas

9 Ne'er looked back, never feared, never cried

10 Don't you hear my call though you're many years away
11 Don't you hear me calling you
12 Write your letters in the sand
13 For the day I take your hand
14 In the land that our grandchildren knew.

15 In the year of '39 came a ship in from the blue
16 The volunteers came home that day
17 And they bring good news of a world so newly born
18 Though their hearts so heavily weigh
19 For the earth is old and grey, to a new home we'll away
20 But my love this cannot be
21 For so many years have gone though I'm older but a year
22 Your mother's eyes in your eyes cry to me

23 Don't you hear my call though you're many years away
24 Don't you hear me calling you
25 All the letters in the sand cannot heal me like your hand

26 For my life
27 Still ahead
28 Pity Me

Sweet Lady

1 You call me up and treat me like a dog
2 You call me up and tear me up inside
3 You've got me on a lead
4 You bring me down
5 You shout around
6 You don't believe that I'm alone.

7 Sweet Lady
8 Sweet Lady
9 Sweet Lady...Stay sweet.

10 You say
11 You call me up and feed me all the lines
12 You call me sweet like I'm some kind of cheese
13 Waiting on the shelf
14 You eat me up
15 You hold me down
16 I'm just a fool to make you a home

17 And you say
18 Sweet lady
19 Sweet lady
20 Sweet lady...Stay sweet.
21 My Sweet lady
22 Though it seems like we wait forever
23 Stay sweet baby
24 Believe and we've got everything we need
25 Sweet lady
26 Sweet lady
27 Sweet lady
28 Stay sweet
29 Stay sweet
30 Run away, come on
31 Sweet lady

Seaside Rendezvous

1 Seaside - whenever you stroll along with me
2 I'm merely contemplating what you feel inside
3 Meanwhile I ask you to be my Clementine
4 You say you'd have to tell your daddy if you can
5 I love you madly
6 Let me imagination run away with you gladly
7 A brand new angle - highly commendable
8 Seaside Rendezvous

9 I feel so romantic - can we do it again
10 Can we do it again sometime
11 Fantastic, c'est la vie mesdames et messieurs
12 And at the peak of the season
13 The Mediterranean this time of year
14 It's so fashionable
15 I feel like dancing in the tain,
16 All I need is a volunteer
17 Dancing what a damn jolly good idea
18 It's such a jollification as a matter of fact
19 So tres charmant my dear

20 Underneath the moonlight
21 Together we'll sail across the sea
22 Reminiscing every night
23 Meantime - I ask you to be my valentine
24 You say you do if you did but you daren't
25 I'll be your Valentino
26 We'll ride upon an omnibus and then the casino
27 Get a new facial - so sensational
28 Seaside Rendezvous - so adorable
29 Seaside Rendezvous

30 Seaside Rendezvous
31 Give me the kiss

The Prophet's Song

1 Oh oh people of the earth
2 Listen to the warning the seer he said
3 Beware the storm that gathers here
4 Listen to the wise man

5 I dreamed I saw on a moonlit stair
6 Spreading his hand to the multitude there
7 A man who cried for a love gone stale
8 And ice cold hearts of charity bare
9 I watched as fear took the old man's gaze
10 Hopes of the young in troubled graves
11 'I see no day' I heard him say
12 So grey is the face of every mortal

13 Oh oh people of the earth
14 'Listen to the warning' the prophet he said
15 For soon the cold of night will fall
16 Summoned by your own hand

17 Ah ah children of the land
18 Quicken to the new life take my hand
19 Fly and find the new green bough
20 Return like the white dove

21 He told of death as a bone white haze
22 Taking the lost and the unloved babe
23 Late too late all the wretches run
24 These kings of beasts now counting their days
25 From mother's love is the son estranged
26 Married his own his precious gain
27 The earth will shake in two will break
28 And death all round will be your dow'ry

29 Oh oh people of the earth
30 Listen to the warning the seer he said
31 For those who hear and mark my words
32 Listen to the good plan

33 Oh oh - and two by two my human zoo
34 They'll be running for to come
35 Running for to come out of the rain

36 Flee for your live
37 Who heed me not
38 Let all your treasures make you
39 Fear for your life
40 Deceive you not the fires of hell will take you
41 Should death await you

42 Ah people can you hear me?
43 And now I know and now I know
44 And now I know and now I know
45 That you can hear me
46 And now I know and now I know
47 And now I know
48 Now I know
49 Now I know
50 Now I know
51 Now I know
52 Now I know
53 Now I know
54 The earth will shake in two will break
55 Death all around around around around
56 Around around around around
57 Now I know
58 Now I know
59 Now I know
60 Now I know
61 Now I know
62 Now I know
63 Now I know
64 Now I know
65 Now I know
66 Now I know
67 Now I know
68 Wo wo wo wo wo wo wo wo wo
69 Listen to the wise listen to the wise listen to the wise
70 Listen to the wise listen to the wise man
71 La la
72 La la la la la la
73 La la la la la la
74 La la la la la la
75 La la la la la la
76 La la la la la la
77 La la la la la la
78 La la
79 La la
80 La la
81 Come here I hear you
82 Come here I hear you
83 Come here I hear you
84 Ah ah ah ah ah ah ah
85 Listen to the man listen to the man
86 Listen to the man
87 Listen to the mad man

88 God gave you grace to purge this place
89 And peace all around may be your fortune

90 Oh oh children of the land
91 Love is still the answer take my hand
92 The vision fades a voice I hear
93 "Listen to the madman!"
94 But still I fear and still I dare not
95 Laugh at the Madman

Love of my life

1 Love of my life you've hurt me
2 You've broken my heart and now you leave me
3 Love of my life can't you see
4 Bring it back bring it back
5 Don't take it away from me
6 Because you don't know
7 What it means to me
8 Love of my life don't leave me
9 You've taken my love you now desert me
10 Love of my life can't you see
11 Bring it back bring it back
12 Don't take it away from me
13 Because you don't know
14 What it means to me
15 You will remember
16 When this is blown over
17 And everything's all by the way
18 When I grow older
19 I will be there at your side to remind you
20 How I still love you I still love you
21 Back hurry back
22 Please bring it back home to me
23 Because you don't know
24 What it means to me
25 Love of my life
26 Love of my life
27 Yeah

Good Company

1 Take good care of what you've got
2 My father said to me
3 As he puffed his pipe and baby B
4 He dandled on his knee
5 Don't fool with fools who'll turn away
6 Keep all good company
7 Oohoo oohoo
8 Take care of those you call your own
9 And keep good company
10 Soon I grew and happy too
11 My very good friends and me
12 We'd play all day with Sally J
13 The girl from number four
14 And very soon I begged her
15 Won't you keep me company?
16 Oohoo oohoo oohoo oohoo

17 Come marry me for evermore
18 We'll be good company

19 Now marriage is an institution sure
20 My wife and I our needs and nothing more
21 All my friends by a year by and by disappeared
22 But we're safe enough behind our door

23 I flourished in my humble trade my reputation grew
24 The work devoured my waking hours
25 But when my time was through
26 Reward of all my efforts
27 My own Limited Company

28 I hardly noticed Sally as we parted company
29 All through the years in the end it appears
30 There was never really anyone but me
31 Now I'm old I puff my pipe but no one's there to see
32 I ponder on the lesson of my life's insanity
33 Take care of those you call your own
34 And keep good company

Bohemian Rhapsody

1 Is this the real life?
2 Is this just fantasy?
3 Caught in a landslide
4 No escape from reality
5 Open your eyes
6 Look up to the skies and see

7 I'm just a poor boy
8 I need no sympathy
9 Because I'm easy come, easy go
10 Little high, little low
11 Any way the wind blows
12 Doesn't really matter to me, to me

13 Mama, I just killed a man
14 Put a gun against his head
15 Pulled my trigger, now he's dead
16 Mama, life had just begun
17 But now I've gone and thrown it all away

18 Mama oh, didn't mean to make you cry
19 If I'm not back again this time tomorrow
20 Carry on, carry on
21 As if nothing really matters

22 Too late, my time has come
23 Sends shivers down my spine

24 Body's aching all the time

25 Goodbye everybody I've got to go
26 Gotta leave you all behind
27 And face the truth

28 Mama oh I don't want to die
29 I sometimes wish
30 I'd never been born at all

31 I see a little silhouetto of a man
32 Scaramouche, scaramouche
33 Will you do the Fandango
34 Thunderbolt and lightning
35 Very very frightening me

36 Galileo, Galileo, Galileo, Galileo
Galileo Figaro Magnifico

37 But I'm just a poor boy
38 And nobody loves me
39 He's just a poor boy from a poor family
40 Spare him his life from this monstrosity

41 Easy come easy go
42 Will you let me go?
43 Bismillah! No
44 We will not let you go

45 Let him go - Bismillah!

46 We will not let you go
47 Let him go - Bismillah!
48 We will not let you go
49 Let me go - Will not let you go
50 Let me go - Will not let you go
51 Let me go
52 No, no, no, no, no, no, no

53 Mama mia, mama mia, mama mia
54 Let me go
55 Beelzebub has a devil
put aside for me, for me, for me

56 So you think you can stone me
57 And spit in my eye
58 So you think you can love me
59 And leave me to die

60 Oh baby, can't do this to me baby
61 Just gotta get out
62 Just gotta get right outta here

63 Nothing really matters
64 Anyone can see
65 Nothing really matters
66 Nothing really matters to me

67 Any way the wind blows

APPENDIX B

Lyrics of the analyzed songs and videos from Innuendo

Innuendo

While the sun hangs in the sky and the desert has sand
While the waves crash in the sea and meet the land
While there's a wind and the stars and the rainbow
Till the mountains crumble into the plain

Oh yes we'll keep on tryin'
Tread that fine line
Oh we'll keep on tryin yeah
Just passing our time

While we live according to race, colour or creed
While we rule by blind madness and pure greed
Our lives dictated by tradition, superstition, false religion
Through the aeons, and on and on

Oh yes we'll keep on tryin'
We'll tread that fine line
Oh oh we'll keep on tryin'
Till the end of time
Till the end of time
Through the sorrow all through our splendour
Don't take offence at my innuendo

You can be anything you want to be
Just turn yourself into anything you think that you could ever be
Be free with your tempo be free be free
Surrender your ego be free be free to yourself

Oooh ooh
If there's a God or any kind of justice under the sky
If there's a point if there's a reason to live or die
If there's an answer to the questions we feel bound to ask
Show yourself - destroy our fears - release your mask

Oh yes we'll keep on trying
Hey tread that fine line
Yeah we'll keep on smiling yeah (yeah yeah)
And whatever will be will be
We'll keep on trying

34 We'll just keep on trying
35 Till the end of time
36 Till the end of time
37 Till the end of time

I’m Going Slightly Mad

1 When the outside temperature rises
2 And the meaning is oh so clear
3 One thousand and one yellow daffodils
4 Begin to dance in front of you - oh dear
5 Are they trying to tell you something
6 You're missing that one final screw
7 You're simply not in the pink my dear
8 To be honest you haven't got a clue

9 I'm going slightly mad
10 I'm going slightly mad
11 It finally happened – happened
12 It finally happened - ooh oh
13 It finally happened
14 I'm slightly mad
15 Oh dear

16 I'm one card short of a full deck
17 I'm not quite the shilling
18 One wave short of a shipwreck
19 I'm not my usual top billing
20 I'm coming down with a fever
21 I'm really out to sea
22 This kettle is boiling over
23 I think I'm a banana tree
24 Oh dear

25 I'm going slightly mad
26 I'm going slightly mad
27 It finally happened – happened
28 It finally happened - uh huh
29 It finally happened
30 I'm slightly mad
31 Oh dear

32 Ooh ooh ah ah
33 Ooh ooh ah ah
34 I'm knitting with only one needle
35 Unravelling fast it's true
36 I'm driving only three wheels these days
37 But my dear how about you

38 I'm going slightly mad
39 I'm going slightly mad
40 It finally happened
41 It finally happened - oh yes
42 It finally happened
43 I'm slightly mad
44 Just very slightly mad

45 And there you have it

Headlong

And you're rushing headlong - you've got a new goal
And you're rushing headlong - out of control
And you think you're so strong
But there ain't no stopping
And there's nothin' you can do about it
Nothin' you can do no
There's nothin' you can do about it
No there's nothin you can
Nothin' you can
Nothin' you can do about it

And you're rushing headlong - you've got a new goal
And you're rushing headlong - out of control
And you think you're so strong
But there ain't no stopping no
There's nothin' you can do about it
Yeah

Hey he used to be a man with a stick in his hand
Hoop diddy diddy - hoop diddy do
She used to be a woman with a hot dog stand
Hoop diddy diddy - hoop diddy do
Now you've got soup in the laundry bag
Now you've got strings you're gonna lose your rag
You're gettin' in a fight
Then it ain't so groovy when you're screaming in the night
Let me out of this cheap B movie

Headlong down the highway
And you're rushing headlong - out of control
And you think you're so strong
But there ain't no stopping
And you can't stop rockin'
And there's nothin you can
Nothin' you can
Nothin' you can do about it

When a red hot man meets a white hot lady
Hoop diddy diddy - hoop diddy do
Soon the fire starts raging
Gets you more than half crazy
Hoop diddy diddy - hoop diddy do
Now they start freaking
everywhere you turn
You can't start walking cause your feet got burned
It ain't no time to figure wrong from right
Cause reason's out of the window better hold on tight

You're rushing headlong
Headlong out of control – yeah
And you think you're so strong
But there ain't no stopping
And there's nothin you
Nothin' you
Nothin' you can do about it at all

Yeah yeah
Alright – go

And you're rushing headlong down the highway
And you're rushing headlong out of control
And you think you're so strong
But there ain't no stopping
There's nothin nothin' nothin' you can do about it

Ah ha
Headlong
Yeah yeah yeah
Headlong
Headlong

Headlong
Headlong
Headlong
Headlong

I Can't Live With You

I can't live with you
But I can't live without you
I can't let you stay
Ooh but I can't live if you go away
I don't know just how it goes
All I know is I can't live with you

Yeah I'm having a hard time
I'm walking a fine line between hope and despair
You may think that I don't care
But I travelled a long road to get hold of my sorrow
I tried to catch a dream
But nothing's what it seems
Love is saying baby it's all right
When deep inside you're really petrified
Lover turns to hater
On this escalator

I can't live with you – yeah
But I can't live without you
I can't breathe if you stay
But I can't bear you to go away
I don't know what time it is
All I know is I can't live with you

We're stuck in a bad place
We're trapped in a rat race
And we can't escape

Maybe there's been some mistake
We're trying to make a high score
We're walking through a closed door
And nobody's winning
We're just sinning against ourselves
Hold on baby tell me it's all right
Anger's breaking from the hurt inside
Passions screaming hotter
Doin' what we gotta do - yeah

I can't live with you I can't live with you
I can't live I can't live
I can't I can't live with you
But baby I'll never ever leave you

I can't live with you
But I can't live without you
Cause I'm in love with you
Ooh and everything about you

I can't live with you
No I just can't live I just can't live
I can't live with you
Yeah and I can't live without you
Through the madness through the tears
We've still got each other
For a million years - yeah

Ooh yeah
Yeah - I can't live without you - yeah yeah
I can't live without you
Yeah yeah oh oh oh
I can't live without you
I can't live without you
I can't live without you
Oh oh I can't live without you baby baby baby
Without you
I can't live without you

Don’t Try So Hard

If you're searching out for something
Don't try so hard
If you're feeling kinda nothing
Don't try so hard
When your problems seem like mountains
You feel the need to find some answers
You can leave it for another day
Don't try so hard

But if you fall and take a tumble it won't be far
If you fail you mustn't grumble
Thank your lucky stars

Just savour every mouthful
And treasure every moment
When the storms are raging round you
Stay right where you are

Oh don't try so hard
Oh don't take it all to heart
It's only fools they make these rules
Don't try so hard

One day you'll be a sergeant major
Oh you'll be so proud
Screaming out your bloody orders
Hey but not too loud
Polish all your shiny buttons
Dress as lamb instead of mutton
But you never had to try to stand out from the crowd

Oh what a beautiful world
This is the life for me
Oh what a beautiful world
It's the simple life for me

Oh don't try so hard
Oh don't take it all to heart
It's only fools - they make these rules
Don't try so hard
Don't try so hard
Don't try so hard

Ride The Wild Wind

Ride the wild wind
(Push the envelope don't sit on the fence)
Ride the wild wind
(Live life on the razors edge)
Gonna ride the whirlwind
It ain't dangerous - enough for me
Get your head down baby - we're gonna ride tonight
Your angel eyes are shining bright
I wanna take your hand - lead you from this place
Gonna leave it all behind
Check out of this rat race –
Ride the wild wind
Ride the wild wind
Gonna ride the whirlwind –
It ain't dangerous - enough for me

Tie your hair back baby –
We're gonna ride tonight
We got freaks to the left - we got jerks to the right
Sometimes I get so low - I just have to ride
Let me take your hand
Let me be your guide

Ride the wild wind

23 (Don't sit on the fence)
24 Ride the wild wind
25 (Live life on the razors edge)
26 Gonna ride the whirlwind
27 It ain't dangerous - enough for me
28 Ride the wild wind
29 Ride the wild wind
30 Gonna ride and ride the whirlwind
31 It ain't dangerous – enough for me
32 Ride the wild wind
33 Ride the wild wind

All God's People

1 So all you people give freely
2 Make welcome inside your homes
3 Thank God you people give freely
4 Don't turn your back on the lesson of the Lord
5 All prime ministers and majesty around the world
6 Open your eyes look, touch and feel
7 Rule with your heart, live with your conscience
8 Love, love,
9 Love, love and be free
10 We're all God's people
11 Gotta face up
12 Better grow up
13 Gotta stand tall and be strong
14 Gotta face up
15 Better grow up
16 Gotta stand tall and be strong
17 Gotta face up
18 We're all God's people

19 Yeah - yes there was this magic light
20 I said to myself
21 I'd better go to bed and have an early night
22 Then I, then I, then I went into a dream

23 Rule with your heart and live with your conscience
24 We're all God's people give freely
25 Make welcome inside your homes
26 Let us be thankful, he's so incredible
27 We're all God's people
28 We're all God's people
29 We're all God's people
30 We're all God's people

These Are The Days Of Our Lives

1 Sometimes I get to feelin'
2 I was back in the old days - long ago
3 When we were kids when we were young
4 Thing seemed so perfect - you know

5 The days were endless we were crazy we were young
6 The sun was always shinin' - we just lived for fun
7 Sometimes it seems like lately - I just don't know
8 The rest of my life's been just a show

9 Those were the days of our lives
10 The bad things in life were so few
11 Those days are all gone now but one thing is true
12 When I look and I find I still love you

13 You can't turn back the clock you can't turn back the tide
14 Ain't that a shame
15 I'd like to go back one time on a roller coaster ride
16 When life was just a game
17 No use in sitting and thinkin' on what you did
18 When you can lay back and enjoy it through your kids
19 Sometimes it seems like lately - I just don't know
20 Better sit back and go with the flow

21 Cos these are the days of our lives
22 They've flown in the swiftness of time
23 These days are all gone now but some things remain
24 When I look and I find no change

25 Those were the days of our lives – yeah
26 The bad things in life were so few
27 Those days are all gone now but one thing's still true
28 When I look and I find
29 I still love you

30 I still love you

Delilah

1 Delilah, Delilah, oh my, oh my, oh my - you're irresistible
2 You make me smile when I'm just about to cry
3 You bring me hope, you make me laugh - you like it
4 You get away with murder, so innocent
5 But when you throw a moody you're all claws and you bite –
6 That's alright!
7 Delilah, Delilah, oh my, oh my, oh my - you're unpredictable
8 You make me so very happy

9 When you cuddle up and go to sleep beside me
10 And then you make me slightly mad
11 When you pee all over my
12 Chippendale Suite
13 Delilah, Delilah,
14 Hey - Hey - Hey,
15 You take over my house and home
16 You even try to answer my telephone
17 Delilah, you're the apple of my eyes
18 Meeow, Meeow, Meeow,
19 Delilah - I love you
20 Oh you make me so very happy - you give me kisses
21 And I go out of my mind ooh,
22 Meeow, Meeow, Meeow, Meeow,
23 You're irresistible - I love you
24 Delilah
25 Delilah - I love you
26 Oooh - I love your kisses
27 Oooh - I love your kisses...

The Hitman

1 I'm the hitman
2 Stand aside
3 I'm the hitman
4 I want your life
5 Ain't no escaping
6 Don't run and hide
7 There goes the neighborhood
8 I'm gonna kill for your love
9 Hitman
10 Now don't you cry
11 I'm just it man
12 And you might get fried
13 Gun in my pocket
14 Don't get me wrong
15 I'll be your hitman - a fool for your love
16 I'm the head shredder –
17 That's better –
18 Baby baby baby
19 I'm a hitman - hitman – hitman
20 Yeah - trouble in the East, troubled in the West
21 Struggle with the beast - what a thief, what a pest
22 Come back mother / Nuke that sucker
23 Yeah - yeah – yeah
24 I'm the hitman - that's the way to do it
25 I'm your prize
26 But this hitman –
27 Can cut you down to size
28 Love me (baby)
29 Don't be so cool
30 Love me love me baby

31 I've been to the hitman school
32 Yeah – yeah
33 You're gonna make my day
34 Gonna blow you away
35 Now the fun begins
36 Hitman
37 Are you ready for the sting
38 Gonna waste that thing
39 Hitman is king

Bijou

1 You and me are destined
2 You'll agree
3 To spend the rest of our lives with each other
4 The rest of our days like two lovers
5 For ever - yeah – forever
6 My Bijou

The Show Must Go On

1 Empty spaces - what are we waiting for
2 Abandoned places - I guess we know the score
3 On and on
4 Does anybody know what we are looking for

5 Another hero another mindless crime
6 Behind the curtain in the pantomime
7 Hold the line
8 Does anybody want to take it anymore

9 The show must go on
10 The show must go on
11 Inside my heart is breaking
12 My make-up may be flaking
13 But my smile still stays on

14 Whatever happens I'll leave it all to chance
15 Another heartache another failed romance
16 On and on
17 Does anybody know what we are living for
18 I guess I'm learning
19 I must be warmer now
20 I'll soon be turning round the corner now
21 Outside the dawn is breaking
22 But inside in the dark I'm aching to be free

23 The show must go on
24 The show must go on – yeah
25 Ooh inside my heart is breaking
26 My make-up may be flaking
27 But my smile still stays on

Yeah oh oh oh

My soul is painted like the wings
of butterflies
Fairy tales of yesterday will grow
but never die
I can fly - my friends

The show must go on – yeah
The show must go on
I'll face it with a grin
I'm never giving in
On with the show

I'll top the bill
I'll overkill
I have to find the will to carry on
On with the show

The show must go on