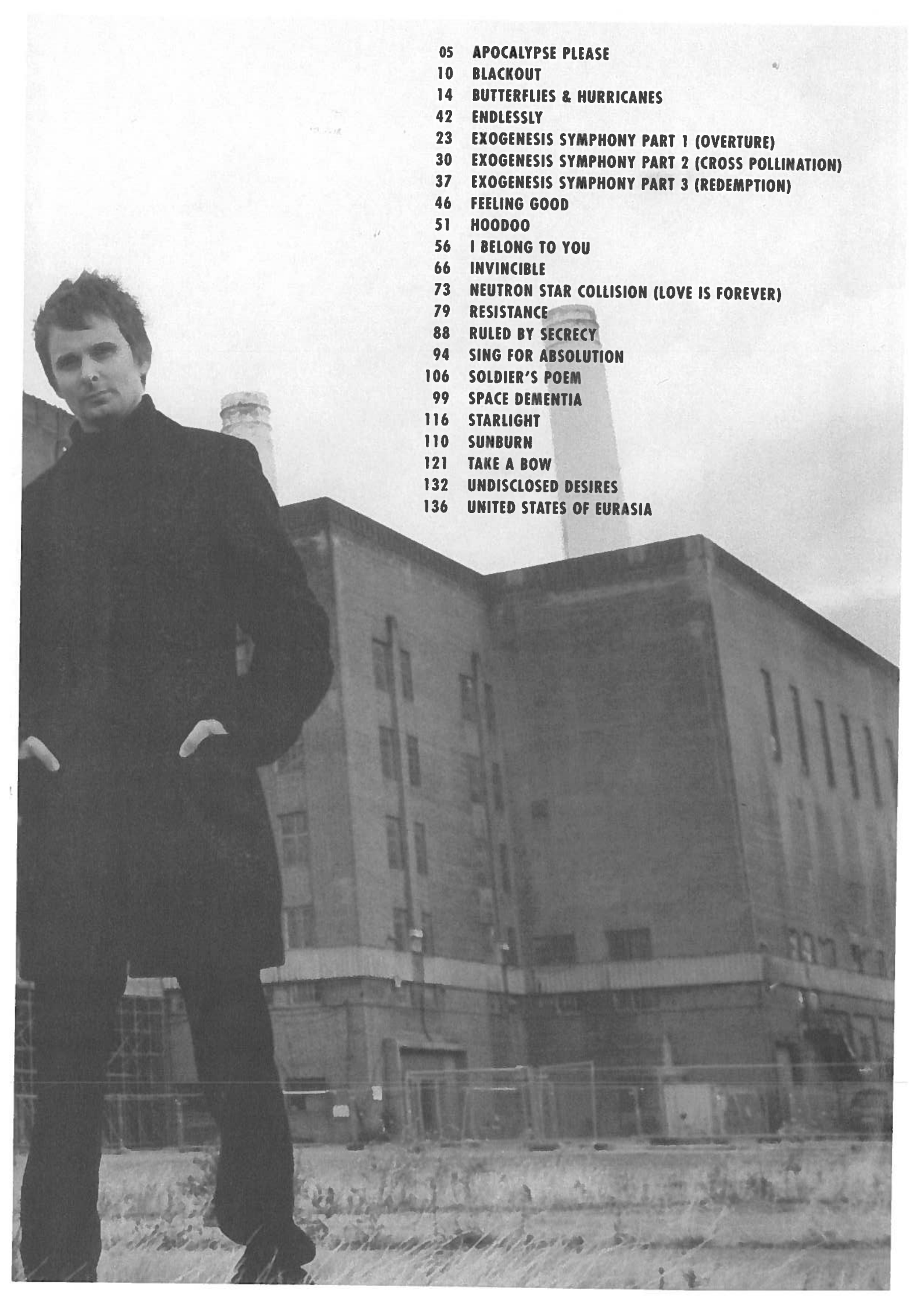


# MUSE



## THE PIANO SONGBOOK





05	<b>APOCALYPSE PLEASE</b>
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14	<b>BUTTERFLIES &amp; HURRICANES</b>
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# APOCALYPSE PLEASE

Words and Music by Matthew Bellamy

♩ = 80

F#m/C#

C#

F#m/C#

*ff*

8vb till \*

4

C#

F#m/C#

C#

1. De - clare \_\_\_\_\_ this an e - mer - gen - cy, come on and  
 (2.) time \_\_\_\_\_ we saw a mi - ra - cle, come on it's  
 (3.) - claim \_\_\_\_\_ e - ter - nal vic - to - ry, come on and

7

F#m/C#

C#

spread \_\_\_\_\_ a sense of ur - gen - cy, and pull us \_\_\_\_\_  
 time \_\_\_\_\_ for some - thing bib - li - cal, to pull us \_\_\_\_\_  
 change \_\_\_\_\_ the course of his - to - ry, and pull us \_\_\_\_\_

9

F#m C#

through, \_\_\_\_\_ and pull us \_\_\_\_\_

11

F#m C#

through, \_\_\_\_\_ And this is the

13

F#m D/F#

end, \_\_\_\_\_ the end, \_\_\_\_\_ this is \_\_\_\_\_

15

E/G# Eaug/G# A

\_\_\_\_\_ the end \_\_\_\_\_ of the world. \_\_\_\_\_



17

18

20 **1.** **2, 3.**  
2. And it's



22 *mf*

24

**F#m**  **D** 



Ooh, \_\_\_\_\_

26

**C#sus4**  **C#** 

ooh, \_\_\_\_\_

28

**F#m**  **D** 

ooh, \_\_\_\_\_

30

**Bm7** 

oh, \_\_\_\_\_

31 **Cdim7** **To Coda** **C#** **D.º al Coda**

ooh. \_\_\_\_\_

*ff*

3. And pro -

**Coda** **C#5** **F#m/C#**

34 *ff*

8<sup>va</sup> ]

8<sup>va</sup> ]

**C#5** **F#m/C#** **D5**

36 *ff*

8<sup>va</sup> ]

8<sup>va</sup> ]

8<sup>va</sup> ]

**B5** **C#5** **F#5**

37 *ff*

8<sup>va</sup> ]

8<sup>va</sup> ]

8<sup>va</sup> ]

# BLACKOUT

Words and Music by Matthew Bellamy

♩ = 120



*mp*



5

Ooh ooh ooh ooh ooh ooh ooh.



9

Ooh ooh ooh ooh ooh ooh ooh.



13

B<sup>b</sup> Dm/A E<sup>b</sup>/G Faug B<sup>b</sup>

1. Don't \_\_\_\_\_ kid your-self, \_\_\_\_\_ and don't \_\_\_\_\_  
 (2.) \_\_\_\_\_ grow up too fast, \_\_\_\_\_ and don't \_\_\_\_\_

18

Dm E<sup>b</sup>6 Faug Gm

\_\_\_\_\_ fool your-self, \_\_\_\_\_ this  
 em-brace the past, \_\_\_\_\_ this

22

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

love's too good to last, \_\_\_\_\_ and I'm too old \_\_\_\_\_ to dream.  
 life's too good to last \_\_\_\_\_ and I'm too young \_\_\_\_\_ to care.

26

E<sup>b</sup>7 D








1. D<sup>7</sup>/C 2. D<sup>7</sup>/C


Yeah, \_\_\_\_\_ oh \_\_\_\_\_ ooh. \_\_\_\_\_ 2. Don't \_\_\_\_\_

30  










*Ped.* *mf*






36       




*Pedal cont. sim.*

43      



49     

3. Don't \_\_\_\_\_ kid your-self, \_\_\_\_\_ and



*f*

B $\flat$  Dm E $\flat$ 6 Faug

4  
 don't fool your - self,

Gm Gm7/F E $\flat$  E $\flat$ 7

58  
 this life could be the last and we're too young

D E $\flat$ 7 D D7/C

62  
 to see Oh, oh, ooh

B $\flat$  rit.

66

# BUTTERFLIES & HURRICANES

Words and Music by Matthew Bellamy

♩ = 119

N.C.

3

5

Dm

Dm(maj7)

1, 2. Change  
(2° 8va higher)

ev - 'ry - thing

1° Elec. Pno, 2° Piano

1° *mf*  
2° *f*

7 **Dm7** **Dm6**

you are, and ev - 'ry - thing

9 **Dm(b6)** **Dm**

you were,

11 **E7b9/G#** **E(b9)** **E** **E7**

your num - ber has

13 **A7** **A7b9** **A7** **A**

been called.

**Dm**

**Dm(maj7)**

15

Fights \_\_\_\_\_ and bat - tles have  
 % Don't \_\_\_\_\_ let your - self \_\_\_\_\_

**Dm7**

**Dm6**

17

be - gun, \_\_\_\_\_ re - venge will sure -  
 down, \_\_\_\_\_ don't let your self \_\_\_\_\_

**Dm(b6)**

**Dm**

19

-ly come, \_\_\_\_\_  
 go, \_\_\_\_\_

**E7b9/G#**

**E(b9)**

**E**

**E7**

21

your \_\_\_\_\_ hard \_\_\_\_\_ times \_\_\_\_\_ are \_\_\_\_\_  
 your \_\_\_\_\_ last \_\_\_\_\_ chance \_\_\_\_\_ has \_\_\_\_\_

23    

a - head. }  
ar - rived. }

25   

Best, \_\_\_\_\_ you've got to be \_\_\_\_\_

27   

\_\_\_\_\_ the best, \_\_\_\_\_ you've got to change \_\_\_\_\_

29    

\_\_\_\_\_ the world, \_\_\_\_\_ and use \_\_\_\_\_ this

31

chance to be heard.

33

Your time is

35

(your now, time) is

37

now.



39

To Coda ⊕

I.

Musical score for measures 39-40. The system includes a treble clef staff with a 7/8 time signature and a bass clef staff. The treble staff contains a series of chords, with a dynamic marking of *ff*. The bass staff contains a rhythmic accompaniment. A dashed line labeled *8<sup>va</sup>* is positioned below the bass staff. A repeat sign is present at the end of measure 40.

41

2.

N.C.

Strings

Musical score for measures 41-42. The system includes a treble clef staff and a grand staff (treble and bass clefs). The treble staff is mostly empty, with a dynamic marking of *pp* and a note in measure 42. The grand staff contains a rhythmic accompaniment. A dashed line labeled *(8)* is positioned below the bass staff. A repeat sign is present at the end of measure 42.

43

Pno. 2  
8va until \*

Pno. I cont. sim.

Musical score for measures 43-44. The system includes a treble clef staff and a grand staff. The treble staff contains a melodic line with a dynamic marking of *pp*. The grand staff contains a rhythmic accompaniment. A dashed line labeled *(8)* is positioned below the bass staff. A repeat sign is present at the end of measure 44.

45

Musical score for measures 45-46. The system includes a treble clef staff and a grand staff. The treble staff contains a melodic line with a dynamic marking of *pp*. The grand staff contains a rhythmic accompaniment. A dashed line labeled *(8)* is positioned below the bass staff. A repeat sign is present at the end of measure 46.

47

Musical score for measures 47-48. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). Measure 47 features a half note G4 in the treble and a half note G3 in the bass. Measure 48 features a half note A4 in the treble and a half note A3 in the bass. The grand staff contains a continuous eighth-note accompaniment in both hands, with various accidentals (flats and sharps) throughout.

49

Musical score for measures 49-50. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). Measure 49 features a half note G4 in the treble and a half note G3 in the bass. Measure 50 features a half note A4 in the treble and a half note A3 in the bass. The grand staff contains a continuous eighth-note accompaniment in both hands, with various accidentals (flats and sharps) throughout.

51

Musical score for measures 51-52. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). Measure 51 features a half note G4 in the treble and a half note G3 in the bass. Measure 52 features a half note A4 in the treble and a half note A3 in the bass. The grand staff contains a continuous eighth-note accompaniment in both hands, with various accidentals (flats and sharps) throughout.

53

Musical score for measures 53-55. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). Measure 53 features a half note G4 in the treble and a half note G3 in the bass. Measure 54 features a half note A4 in the treble and a half note A3 in the bass. Measure 55 features a half note B4 in the treble and a half note B3 in the bass. The grand staff contains a continuous eighth-note accompaniment in both hands, with various accidentals (flats and sharps) throughout. A dynamic marking of *mp* (mezzo-piano) is present in the grand staff at the beginning of measure 54.

rit.

56

pp

Freely

D

2fr

59

f

Con pedale

Cdim7

A dim7

61

va

D


2fr

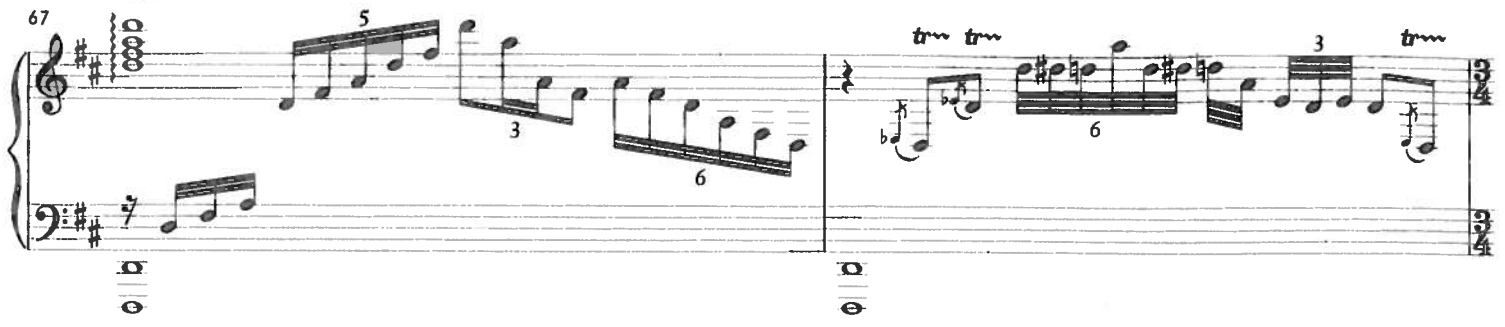
63


Ebdim7


3fr

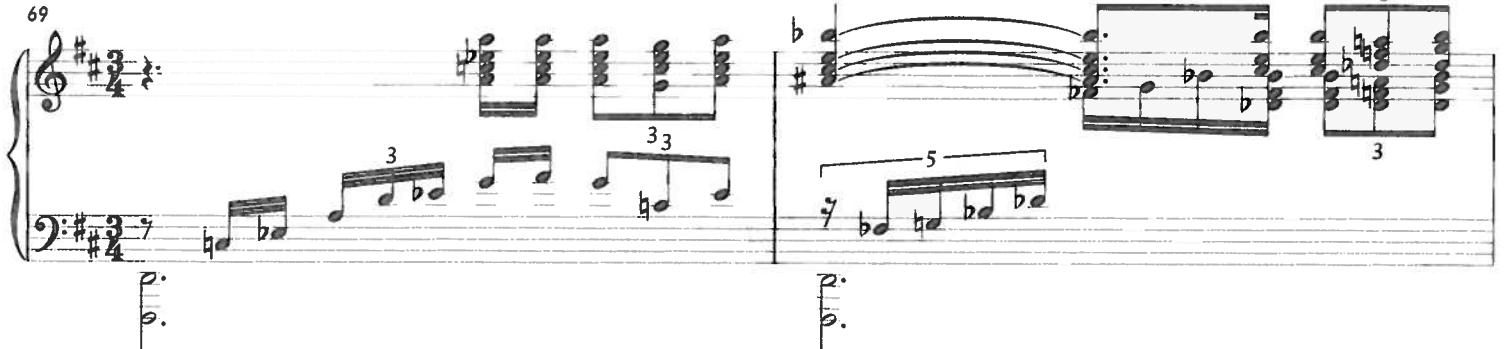
65

67 **D**  2fr



69 **E<sup>b</sup>dim7/D**  4fr


**C<sup>#</sup>dim7/D**  5fr



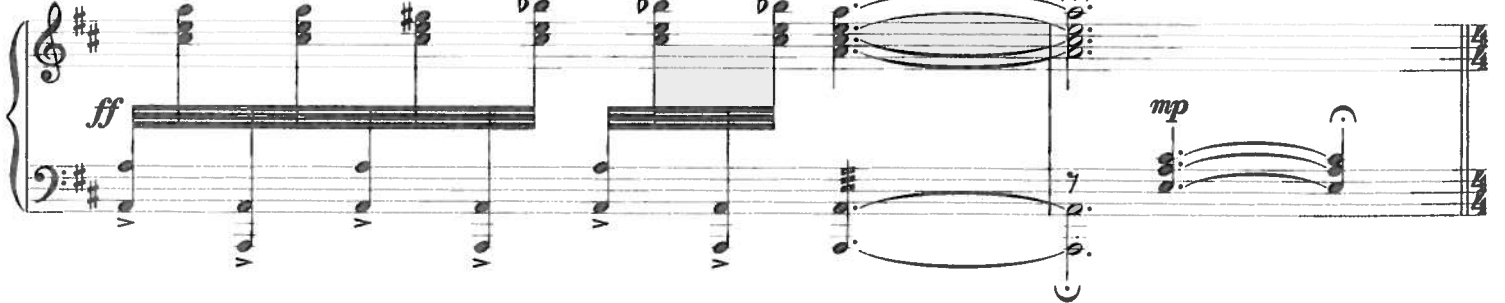
71 **rit.**  
**N.C.**

**p** **ff** **mp** **cresc.**



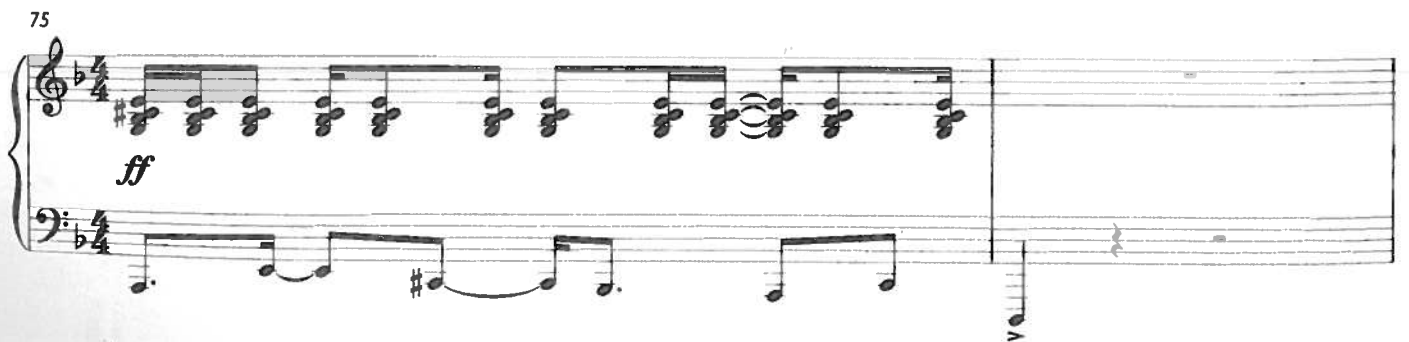
73 **A**  0

**ff** **mp** **D. % al Coda**



◆ Coda

75 **ff**



# EXOGENESIS: SYMPHONY PART I (OVERTURE)

Words and Music by Matthew Bellamy

♩ = 126



Musical notation for measures 1-6. The piece is in A major (two sharps). Measure 1 starts with a piano (*pp*) dynamic. Measure 6 ends with a repeat sign. Chord diagrams are provided above the staff for each measure.



Musical notation for measures 7-10. Measure 7 starts with a mezzo-forte (*mf*) dynamic. Measure 10 ends with a repeat sign. Chord diagrams are provided above the staff for each measure.



Musical notation for measures 11-14. Measure 11 starts with a mezzo-piano (*mp*) dynamic. Measure 14 ends with a repeat sign. Chord diagrams are provided above the staff for each measure.



Musical notation for measures 15-18. Measure 15 starts with a mezzo-piano (*mp*) dynamic. Measure 18 ends with a forte (*f*) dynamic. Chord diagrams are provided above the staff for each measure.

Lightly

Adim7



19

Musical notation for measures 19-21. The piece is in D major. The right hand features a melodic line with a slur over three measures, and the left hand provides a steady accompaniment. The tempo is marked 'Lightly'.

Cm/A



Gmadd9/Bb



22

Musical notation for measures 22-24. The right hand continues the melodic line with a slur, and the left hand accompaniment changes to match the new chords. The tempo remains 'Lightly'.

C#dim7



25

cresc.

Musical notation for measures 25-26. The right hand has a melodic line with a slur and a crescendo marking. The left hand accompaniment features a steady eighth-note pattern. A '(top RH)' marking is present in the final measure of this system.

Dm



A



27

A - - - ping my soul,

Musical notation for measures 27-29. This system includes a vocal line with lyrics 'A - - - ping my soul,' and a piano accompaniment. The piano part has a slur over three measures. The tempo is 'Lightly'.

Ped.

Musical notation for measures 27-29, showing the piano accompaniment for the vocal line. It includes a pedal point marking 'Ped.' at the bottom left.

Gm

30

— you — stole — my o —

Λ Ped. cont sim.

Dm

Cadd9

33

ver - ture, — oh, — trapped

Gm<sup>6</sup>add9

36

in — God's — pro — gram, — oh —

Cadd9



39

I \_\_\_\_\_ can't

Gm6add9



41



es - cape. \_\_\_\_\_ Who are we?

Adim7



Cm/A



44

Where are we? When are we? Why are we?



Gmadd9/Bb

47



Who are we? Where are we?

Piano accompaniment for measures 47-48, featuring a melodic line in the right hand and a bass line in the left hand.

C#dim7

49



Why, why, why,

Piano accompaniment for measures 49-50, featuring a melodic line in the right hand and a bass line in the left hand.

Dm



A



51

why?

Piano accompaniment for measures 51-54, featuring a melodic line in the right hand and a bass line in the left hand. Includes dynamic marking *ff* and *cont. sim.*

Gm



Dm



55

Piano accompaniment for measures 55-58, featuring a melodic line in the right hand and a bass line in the left hand.

Cadd9



Gm6add9



59

I can't \_\_\_\_\_ for - give \_\_\_\_\_ you \_\_\_\_\_

Cadd9



62



and \_\_\_\_\_ (I I

Gm6add9

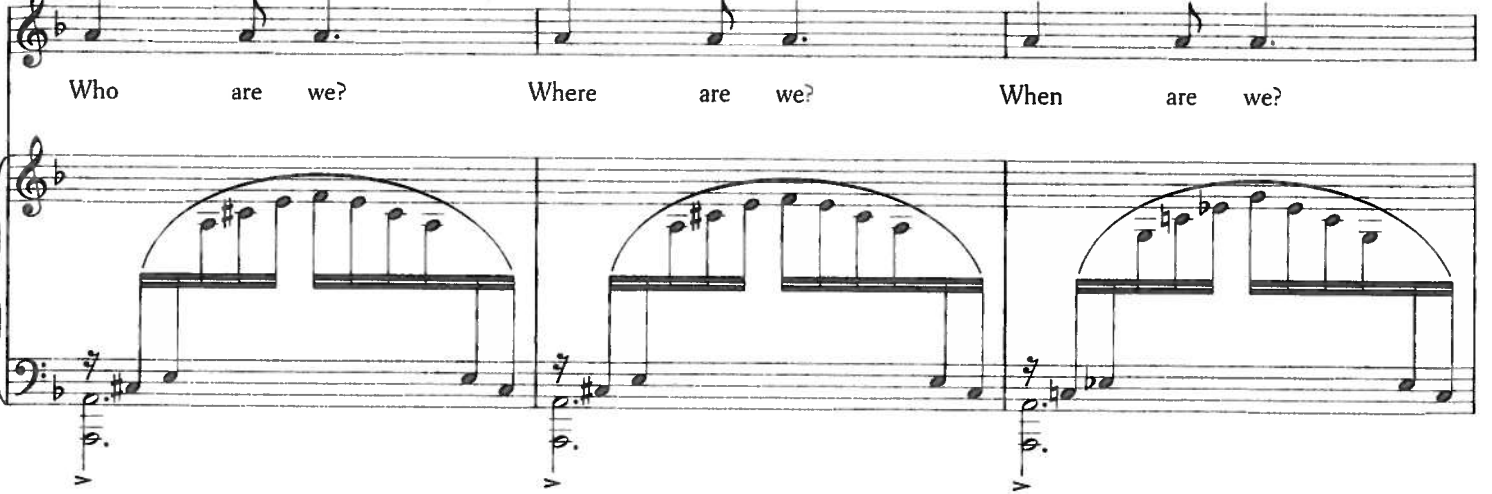



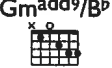
64

can't \_\_\_\_\_ for - get. \_\_\_\_\_  
can't \_\_\_\_\_ for - get.) \_\_\_\_\_

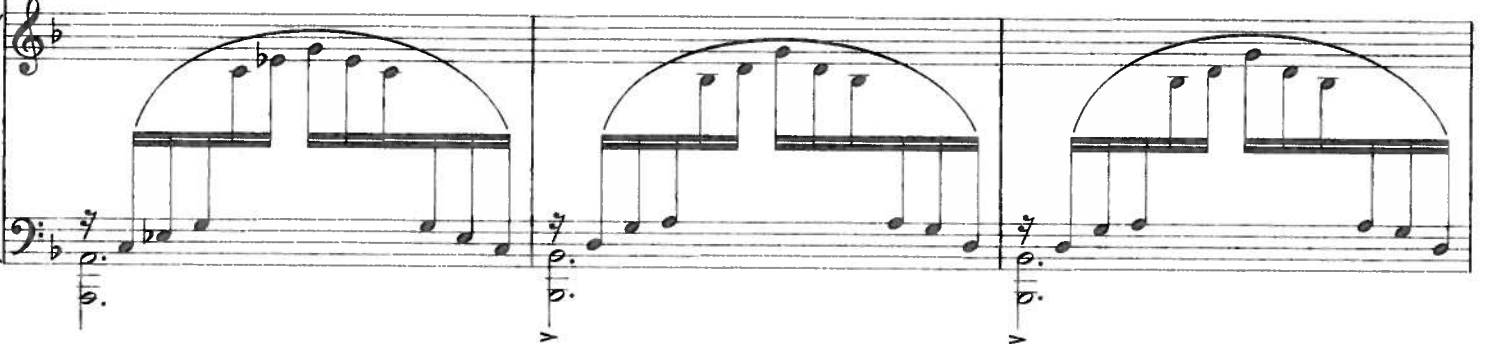
67 **A**  **Adim7** 



Who are we? Where are we? When are we?



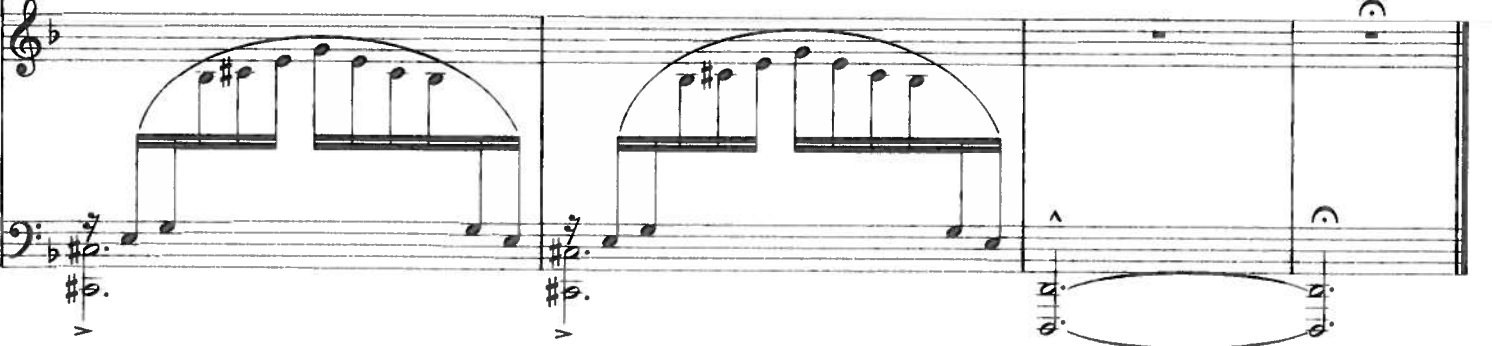
70 **Cm/A**  **Gmadd9/Bb** 

Why are we? Who are we? Who are we?



73 **C#dim7**  **Doct** 

When are we? Why are we in here?\_\_\_\_\_



# EXOGENESIS: SYMPHONY PART II (CROSS POLLINATION)

Words and Music by Matthew Bellamy

$\text{♩} = \text{c.144}$  Free tempo

N.C.

accel.

rit.

*pp cresc.*

*Ped.*

5

9

Dm



13

a tempo (freely)

18

C

A<sup>b</sup> 4fr

*pp*

22

Fm

Caddb9

C

*f* *p* *f*

cont. sim.

26

A<sup>b</sup> 4fr

Caug

C

*p* *f* *p* *f*

30

A<sup>b</sup> 4fr

Fm7

*p* *f*

34

Cadd9 C

*mp*

3

$\text{♩} = \text{c.}96$

38

Fm

*> pp*

Rise

43

Cm/E $\flat$  C/E

a - bove \_\_\_\_\_ the crowd \_\_\_\_\_ and wade \_\_\_\_\_ through tox

*cont. sim.*

48

Fm D $\flat$ /F E $\flat$ /G

- ic clouds, \_\_\_\_\_ breach \_\_\_\_\_ the out \_\_\_\_\_ er \_\_\_\_\_ sphere, \_\_\_\_\_

3fr

53

C/E      C7/E      D<sup>b</sup>maj7/F

the edge of all our fears rest with

58

A<sup>b</sup>      A<sup>b</sup>aug      A<sup>b</sup>6      A<sup>b</sup>aug7/E

you, we are

*mf*      *f*

62

A<sup>b</sup>      A<sup>b</sup>aug      A<sup>b</sup>6      A<sup>b</sup>aug7/E

count - ing on you, it's down to

*mp*      *mf*

♩ = 76

66

Coct      C7

you.

*mp*

secco

70



Spread,

our codes \_\_\_\_\_ to the stars,

*ff*

*Ped.*

*cont. sim.*

74



you must res - cue us all.

1.

2.

79








1. Tell us,  
2. Tell us,


what is your fi - nal wish?  
what is your fi - nal wish?

Now we know \_\_\_\_\_ you can  
We will tell \_\_\_\_\_ it





84  6fr  **I.** **2.**  **rit.**  

nev - er re - turn. world.  
to \_\_\_\_\_ the

89  3fr *pp*

Tempo I ♩ = c.144 Freely

94   4fr *pp* *con ped.*

98    *f* *p* *f*

102

**A<sup>b</sup>** 4fr

**Caug** **C**

*p* *f* *p* *f*

106

**A<sup>b</sup>** 4fr

**Fm**

*p* *f*

110

**Cadd9** **C**

*mp* *p*

3

*Red.*

113 rit.

**Gaug<sup>7</sup>** 3fr **G<sup>7</sup>** **C**

*pp*

*Red.*

# EXOGENESIS: SYMPHONY PART III (REDEMPTION)

Words and Music by Matthew Bellamy

♩ = 48

G/D



*p*

Red.



cont. sim.



8



11

14

C/E      Cadd9/E      C      G

17

D      D7      D6      G      Più mosso  
Gm/D

*mp*

20

Ebmaj7 3fr      Bb6      Ebmaj7 3fr

23

accel.      Bb      Bbmaj7      Ebadd9/#11      Eb

*cresc.*

25

Bbmaj7      Ebadd9/#11 6fr      Eb 6fr

♩. = 58

B<sup>b9</sup>/A<sup>b</sup>

A<sup>b</sup>

B<sup>b9</sup>/A<sup>b</sup>

A<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>

27

Let's start o - ver a gain.

Piano accompaniment for measures 27-30. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line of quarter notes. The dynamic marking *f* is present.

B<sup>b9</sup>/A<sup>b</sup>

A<sup>b</sup>

B<sup>b9</sup>/A<sup>b</sup>

A<sup>b</sup>maj<sup>7</sup>

30

Why can't we start it o - ver a -

Piano accompaniment for measures 30-33. The right hand continues with eighth-note chords, and the left hand maintains the quarter-note bass line.

E<sup>b</sup>

B<sup>b9</sup>/A<sup>b</sup>

A<sup>b</sup>

33

gain? Just let us start it

Piano accompaniment for measures 33-36. The right hand features a mix of eighth and sixteenth notes with chords, while the left hand continues with quarter notes.

B<sup>b9</sup>/A<sup>b</sup>

A<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>

Gm/D

36

o - ver a gain and we'll be

Piano accompaniment for measures 36-39. The right hand plays eighth-note chords, and the left hand plays quarter notes. The piece concludes with a final chord in the right hand.



39

— good. ————— This time — we'll get —————

*cresc.*



42

— it, ————— mmm, get it right. ————— It's our

*ff*



45

last chance ————— to ————— for -

rit.



47

- give our - selves. \_\_\_\_\_

Musical score for measures 47-48. The top staff shows a vocal line with a melodic phrase and a fermata. The piano accompaniment features a steady eighth-note pattern in both hands. A dynamic marking of *p* is present at the end of the system.

Tempo I



49

Musical score for measures 49-51. The tempo is marked *Tempo I*. The piano accompaniment consists of eighth-note patterns in both hands. Chord changes are indicated above the staff for G, B, and Em.



52

Musical score for measures 52-54. The piano accompaniment continues with eighth-note patterns. Chord changes are indicated above the staff for C/E, C, and G.



55

Musical score for measures 55-56. The piano accompaniment features eighth-note patterns. A dynamic marking of *pp* is present at the end of the system.

# ENDLESSLY

Words and Music by Matthew Bellamy

$\text{♩} = 108$



*mp*



5

1. There's  
2. It's



9

part \_\_\_\_\_ of me \_\_\_\_\_ you'll nev - er know,  
plain \_\_\_\_\_ to see, \_\_\_\_\_ it's try - ing \_\_\_\_\_ to speak, \_\_\_\_\_ the



13

Asus<sup>4</sup>(2) Am Asus<sup>4</sup>(2) Am Bm<sup>11</sup>

on che - ly thing - I'll nev - er show.  
 rished dreams - for - ev - er a - sleep.

16

E<sup>7</sup> Dm(add9) Dm Dm<sup>7</sup>

Hope - less - ly, I'll love you

19


Asus<sup>4</sup>(2) Am Dm(add9)

end - less - ly, hope - less - ly,

22

Dm Dm<sup>7</sup> F

I'll give you ev - 'ry - thing, but I won't give you

25 



up

I won't let

you down,

28







and I won't

leave

you

Dsus2(add11)



To Coda  

fall

ing

if the

34 



mo - ment

ev

er comes.

37 **Am** **F/A** **Am**

*mp*

39 **Bm<sup>11</sup>** **E7** **2° D.º al Coda**  
(cont. sim.)

♠ **Coda**

41 **G7**

but the mo - ment nev -

43 **Csus2(add1)** **C** **(C)**

- er comes.

# FEELING GOOD

Words and Music by Leslie Bricusse and Anthony Newley

♩ = 72

**D<sup>13</sup>** 4fr **Gm** 3fr

**Wurlitzer**

L.H. *mp* R.H. L.H. *Ped.*

4 **Gm** 3fr **Gm/F** **Gm/E<sup>b</sup>** **Gm/D**

1. Birds fly - ing high, \_\_\_\_\_ you know how I feel. \_\_\_\_\_  
 2. Fish in the sea, \_\_\_\_\_ you know how I feel. \_\_\_\_\_  
 3. Stars when you shine, \_\_\_\_\_ you know how I feel. \_\_\_\_\_

*cont. sim.*

2 & 3<sup>rd</sup> bass in octaves

6 **Gm** 3fr **Gm/F** **E<sup>b</sup>** **Dsus<sup>4</sup>** **D**

Sun in the sky, \_\_\_\_\_ you know how I feel. \_\_\_\_\_ Reeds \_\_\_\_\_  
 Riv - er run - ning free, \_\_\_\_\_ you know how I feel. \_\_\_\_\_ Now  
 Scent of the pine, \_\_\_\_\_ you know how I feel. \_\_\_\_\_

8

Gm Gm7/F Em7<sup>b5</sup> E<sup>b</sup>

Blos - som in the trees drift - ing on by you know how I feel. }  
 free - dom is mine and you know how I feel. } It's a

10

Gm/D Gm/C Gm/B<sup>b</sup> A7sus<sup>4</sup> To Coda

new dawn, it's a new day, it's a new life for

12

Gm/C D7sus<sup>4</sup> N.C. 1. Gm Gm/F

me, and I'm feel - ing good.





14

Gm/E<sup>b</sup> Gm/D 2. Gm E<sup>b</sup>maj7/G Gm<sup>6</sup> E<sup>b</sup>maj7/G

good.





*mf*

*Ped.*

17    





Dra - gon - flies all out in the sun, — you know what I mean, — don't you know. —

(Double Bass) 

19    





— But - ter - flies are all hav - ing fun, — you know what I mean. — Sleep —

(Double Bass)

21    

— in — peace, — when the day is done — and this

(Double Bass)

23    

old world — is a new world, — and a bold world — for

(Double Bass)

Gm

Gm/F

Gm/Eb

Gm/D

D.º al Coda

25

me. \_\_\_\_\_

(Piano)  
*f*

⊕ Coda

C7

A

27

me. \_\_\_\_\_ Feel-ing good \_\_\_\_\_ ooh, \_\_\_\_\_

Elec. Piano  
*f*

F

Eb7

29

\_\_\_\_\_ aah, \_\_\_\_\_ ooh, \_\_\_\_\_

D7

31

\_\_\_\_\_ ooh, \_\_\_\_\_



33

oooh, free er than

*mp*



35

you. Ooh,



37

oooh, oooh,



40

Feel - ing good.

*P*



# HOODOO

Words and Music by Matthew Bellamy

♩ = c. 120 (Freely)

N.C.

LH only

♩ = 160

♩ = c. 120 (Freely)

Ped.

Come in-to my life, \_

re - gress in - to a dream,

we will hide

19 **Gaug<sup>7</sup>** **G<sup>7</sup>** **Cm** **Fm**

and build a new re-a-li-ty. Draw an-oth-er pic-ture of the

*Ped.*

24 **E<sup>b</sup>/G** **Gaug<sup>7</sup>** **G<sup>7</sup>**

life you could-'ve had, fol-low your in-stincts and choose the oth-er path.

*Ped.*

**Measured Tempo**

29 **Fm** **Cm/E<sup>b</sup>**

You should ne-ver be a - fraid,

*Ped.*

33 **G<sup>7</sup>/D** **Cm/E<sup>b</sup>**

you're pro- tect - ed from trou-ble and pain. Why,

*Pedal cont. sim.*

37 **G** 3fr **G7** 3fr **A<sup>b</sup>** 4fr

why is this

*mf*

41 **Cm/G** 3fr **G** 3fr

rit. . . . .

a cri - sis in your eyes a - gain?

*mf*

Ped.

a tempo

♩ = 88

N.C.



45 **Cm** 3fr

*ff*

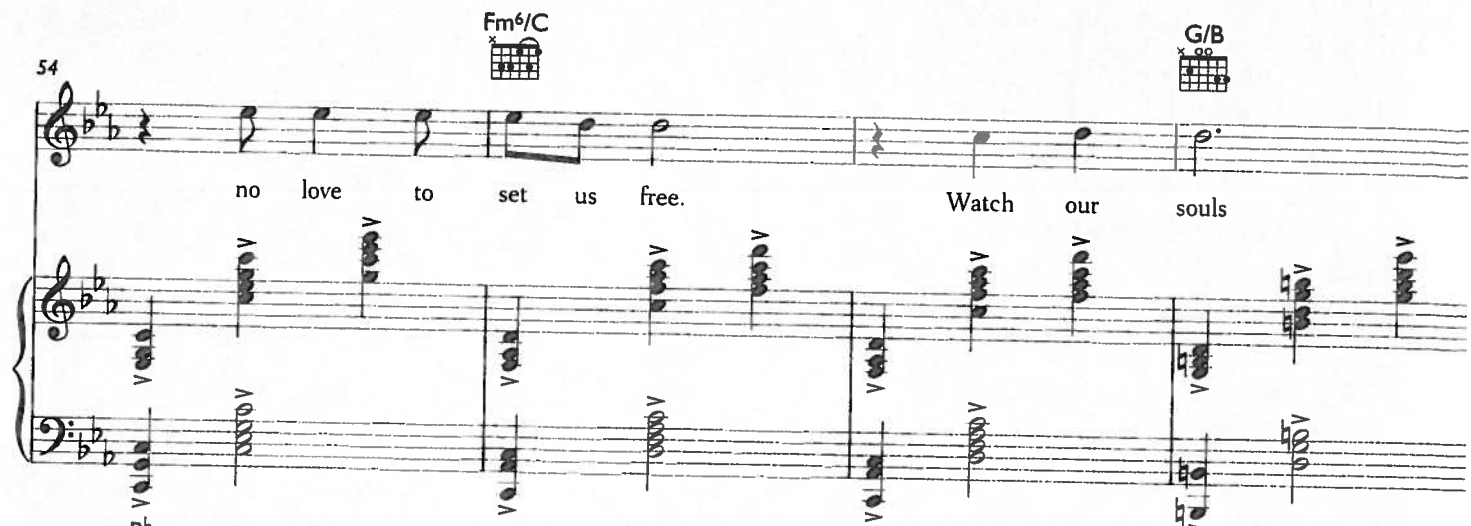
with pedal

49 **Fm<sup>6</sup>/C** **Cm** 3fr

Come to be, how did it come to be? Tied to a rail - road,

54 Fm<sup>6</sup>/C  G/B 

no love to set us free. Watch our souls



58 F/A  Fm/A<sup>b</sup> 


fade a - way and our bod - ies



62 E<sup>b</sup>/G  D7<sup>b9</sup>/F<sup>#</sup>  D  D/C 




crumb - ling, don't be a - fraid,




67 Gm/B<sup>b</sup>  D/A  Gm/B<sup>b</sup>  D/A 



71


G<sup>7</sup>/F  Cm/E<sup>b</sup>  G/D  Cm  3fr

I \_\_\_\_\_ will take the blow for you.



Freely, as before


75

Fm 




I have had re-cur-ring night-mares, that I was loved for who I am,

*p*

Ped. \_\_\_\_\_ ^

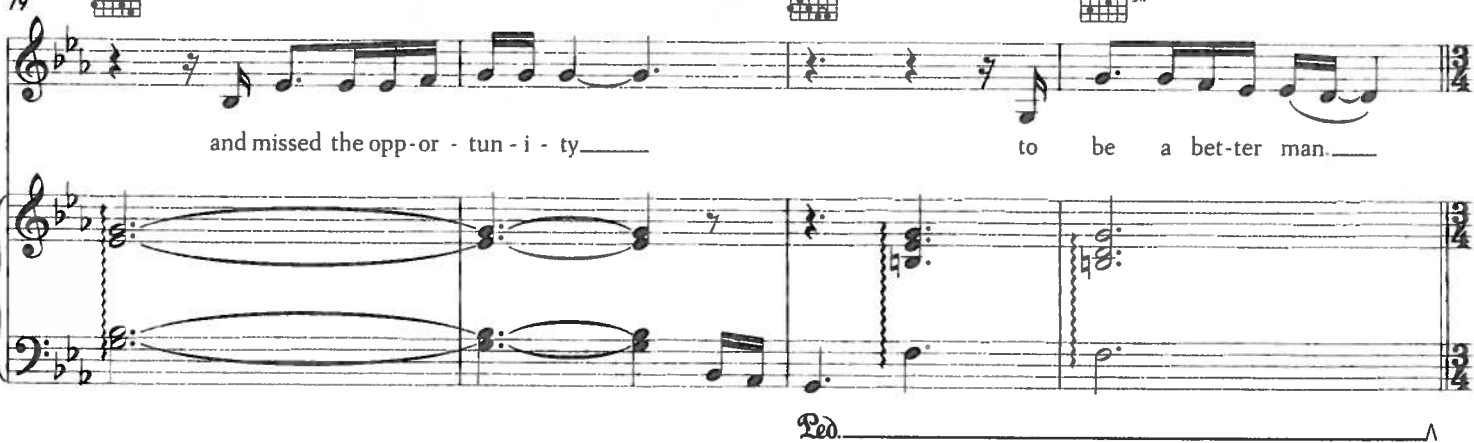


79

E<sup>b</sup>/G  Gaug<sup>7</sup>  G<sup>7</sup>  3fr

and missed the opp-or - tun - i - ty \_\_\_\_\_ to be a bet-ter man. \_\_\_\_\_

Ped. \_\_\_\_\_ ^



83

N.C.

Cm(maj<sup>7</sup>) 



# I BELONG TO YOU (+ MON CŒUR S'OUVRE À TA VOIX)

Words and Music by Matthew Bellamy

♩ = 108



Woo!

Mm, mm, mm.

Pls.

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[This song features "Mon Cœur S'Ouvre À Ta Voix" from the opera "Samson and Delilah" by Camille Saint-Saëns re-arranged by Matthew Bellamy]

11 **Fm** **Cm** **Fm**

1. When these pil - lars get pulled down, it will be you -

*cont. sim.*




14 **Cm** **Fm** **Cm**

— who wears the crown — and I'll owe ev - 'ry - thing to you.

17 **Dmaj7** **Cm/Eb** **Cm** **Dmaj7** **Cm/Eb** **Cm**




Ooh, woah, ooh.

*Ped.* *bliss.*





21   

How much pain has cracked your soul? How much love  
 2. Then she at-tacks me like a Le-o, when my heart

*cont. sim.*




24   

— could make you whole? You're my gui - ding light - ning strike.  
 — is split like Ri - o, but, I as - sure you my debts are real.

27    

I can't find the words to say, but they're o -  
 I can't find the words to say, when I'm

*con Ped.*

31   

- ver - due. I've travel - led half the world to  
 confused. I've travel - led half the world to



34

B $\flat$  Dmaj7 Cm/E $\flat$  Cm

say, I be-long to you. Ooh,  
say, you are my mu... - u...

37

Dmaj7 Cm/E $\flat$  Cm Cm

ooh, ooh.

1. 2. rit.

40

Dmaj7 D D/F#

(Ah! Re-ponds, re-

*f pp p*

44

Gm<sup>6</sup> A D

- ponds a ma ten - dres se, Ver se -

cont. sim.

47

D/F# G/B Gm<sup>6</sup>

- moi, ver-se - moi l'iv - res se.

50

A A#dim7 F#/A# Bm

Re - ponds a ma ten - dres se, re - ponds a ma ten -

*fff*

53

Em/C#      A/C#      D

- dres - - - se. Ah!

55

Bm      Em7      A7




Ver-se - moi - - - l'iv - - - res - - - se.

58

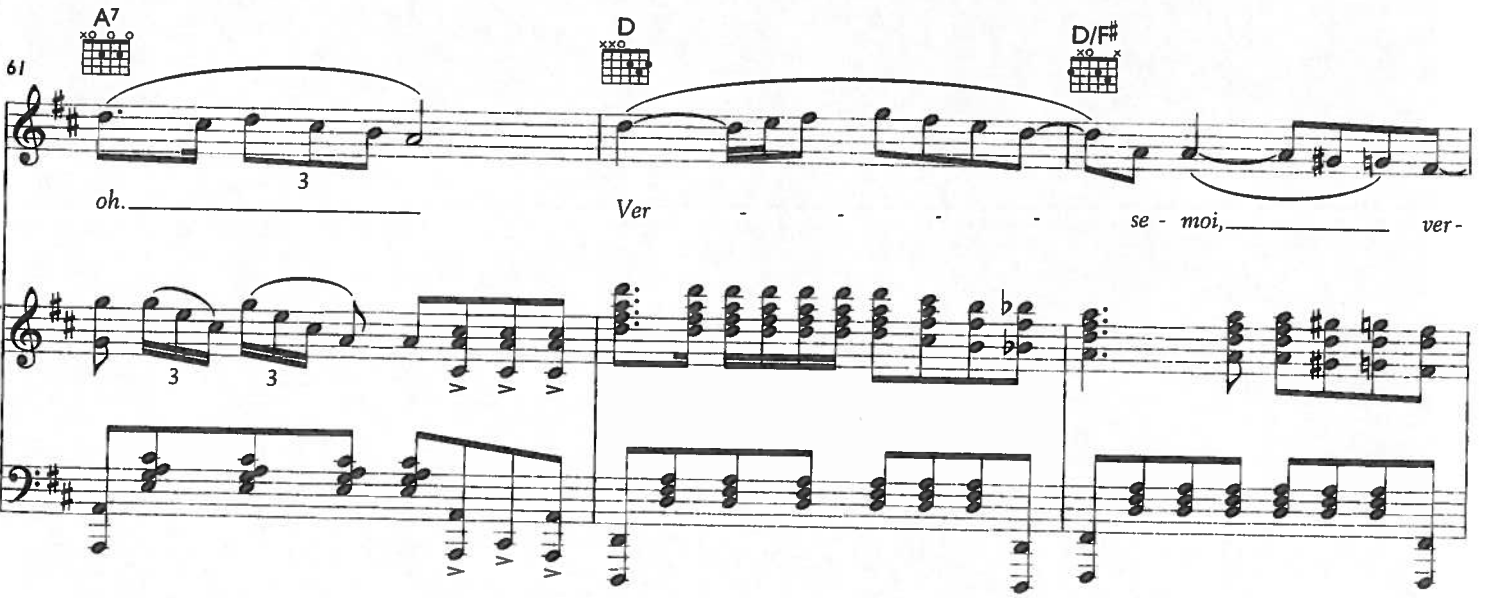
D      D/F#      Gm6

Oh, - - - oh, - - -




61

A7  D  D/F# 

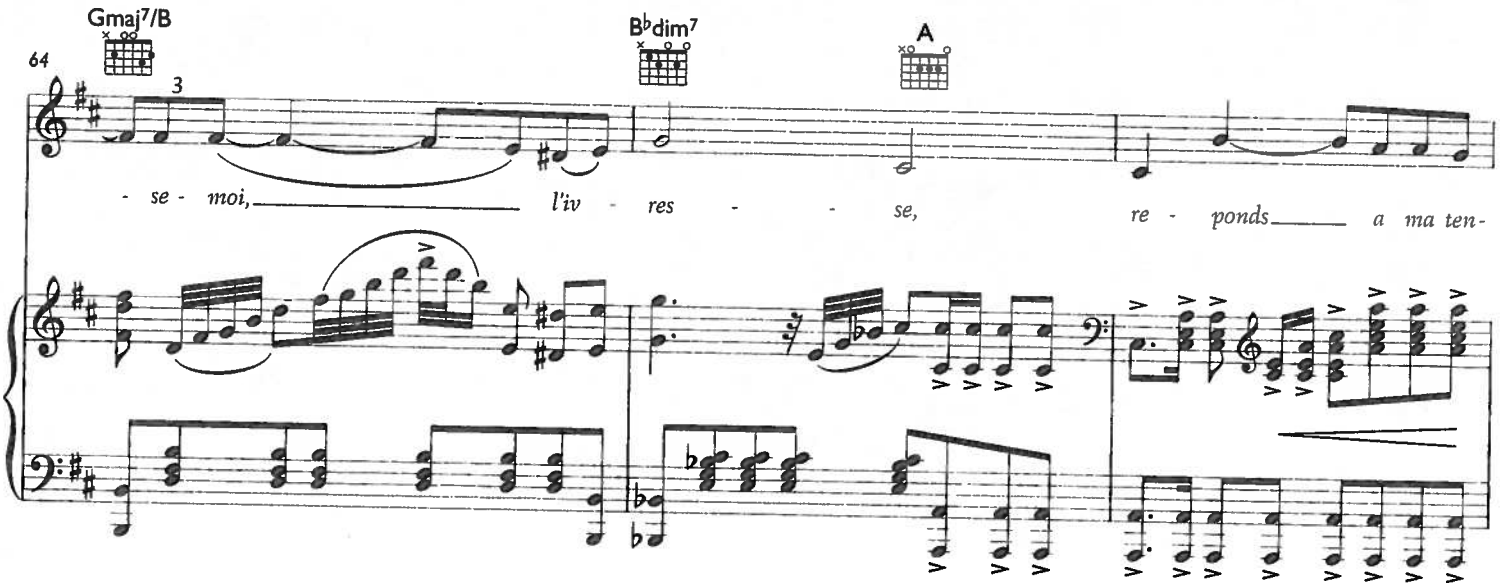
oh. 3 Ver - se - moi, 3 ver -



64

Gmaj7/B  Bbdim7  A 

- se - moi, 3 l'iv - res - se, re - ponds a ma ten -



67

A#dim7  F#/A#  Bm  Em/C#  A/C# 

- dres se, re - ponds a ma ten - dres - se,

*fff*





70

Ah! Ver - se - moi liv - res - se.

*p* *pp*

vq



74

And I be-long, I be-long to you,

8<sup>vb</sup>



77

a lone.

8<sup>va</sup>

vq

ped.

Tempo I



79

...u... use.

bx.

Red.

Detailed description: This system contains measures 79, 80, and 81. It features a vocal line with lyrics "...u..." and "...use." and a piano accompaniment. The piano part includes a bass line with a 'Red.' marking and a treble line with a 'bx.' marking. Chord diagrams for Cm/Eb, Cm, Dmaj7, Cm/Eb, and Cm are provided above the vocal line.



82

bass clarinet solo

*f*

Detailed description: This system contains measures 82, 83, 84, and 85. It features a bass clarinet solo line and a piano accompaniment. The piano part includes a treble line with a forte (*f*) dynamic marking and a bass line. Chord diagrams for Fm, Cm, Fm, and Cm are provided above the bass clarinet line.



86

Detailed description: This system contains measures 86, 87, and 88. It features a bass line and a piano accompaniment. The piano part includes a treble line and a bass line. Chord diagrams for Fm, Cm, and Dmaj7 are provided above the bass line.



89

Detailed description: This system contains measures 89, 90, and 91. It features a bass line and a piano accompaniment. The piano part includes a treble line and a bass line. Chord diagrams for Gm, Eb, and Bb are provided above the bass line.

92 **D** **Gm** **E<sup>b</sup>**

Oh, \_\_\_\_\_ and I can't find the words to \_\_\_\_\_

95 **B<sup>b</sup>** **D** **Gm**

\_\_\_\_\_ say \_\_\_\_\_ and they're o ver - due. \_\_\_\_\_ Travel - led

98 **E<sup>b</sup>** **B<sup>b</sup>** **Dmaj7** **Cm/E<sup>b</sup>** **Cm**

half the world to \_\_\_\_\_ say, \_\_\_\_\_ I be-long to you. \_\_\_\_\_ Ooh, \_\_\_\_\_

102 **Dmaj7** **Cm/E<sup>b</sup>** **Cm** **Dmaj7** **Freely**

ooh. \_\_\_\_\_

# INVINCIBLE

Words and Music by Matthew Bellamy

♩ = 90



*p*



7

Sing 2<sup>o</sup> only

- vin - ci - ble...

*mp*

8<sup>ub</sup>

Ped.



13

1. Fol - low \_\_\_\_\_ through,      make your \_\_\_\_\_ dreams      come \_\_\_\_\_ true,      don't give up \_\_\_\_\_





2. Do    it    on    your    own,      it    makes    no \_\_\_\_\_ dif -    ference    to    me,      what    you \_\_\_\_\_

*mf*

loco





77

F6  Fadd#11  E  E7 

2. If we live a


2.

81

F  C 

The night has \_\_\_\_\_ reached its end, \_\_\_\_\_

84

G5  3fr

\_\_\_\_\_ we \_\_\_\_\_ can't \_\_\_\_\_ pre - tend, \_\_\_\_\_ we must

17

Dm Dm7 G Gsus4 G E/G# E7/G# Am Asus4 Am

leave the fight, you will be al right, 'cause there's  
 be - hind, you what you choose to be, and what-

21

F Fmaj7 Gsus4 G Csus4 C

no one like you in the u - ni - verse.  
 e - ver they say, your soul's un - break - a - ble.












25

I° only

Cmaj7 F/C C Dm7 Cmaj7/E F G/F F G/F F/E

Don't be a - fraid of what your mind con - ceives, you should

29

— make a stand, stand up for what you believe, and to -



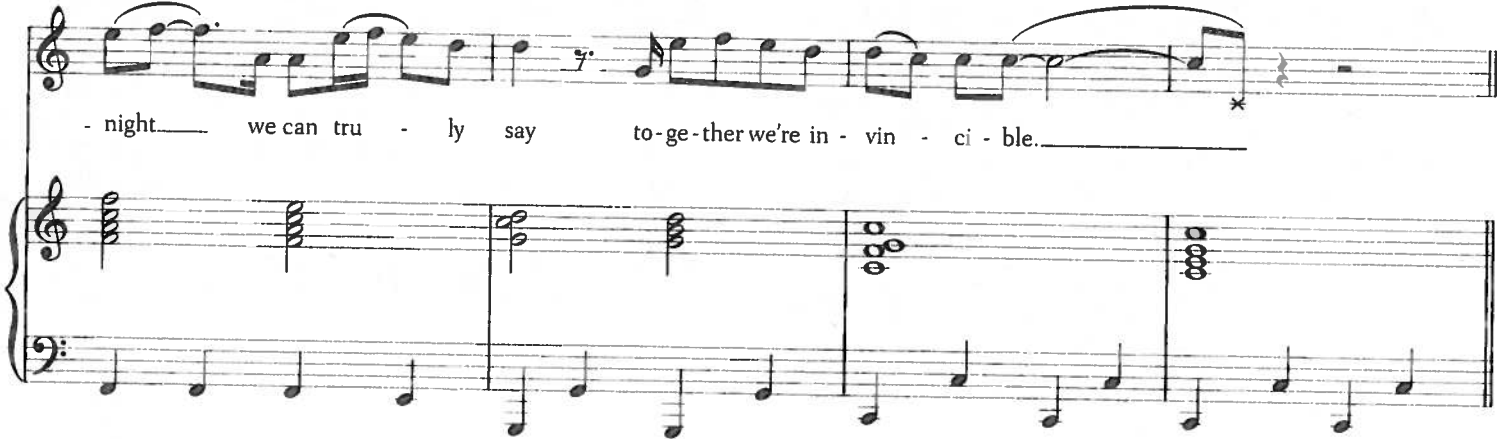
33











- night we can truly say together we're invincible.



37


Dur - ing the struggle they will pull us down,


*Small notes 2° only*


*mf*



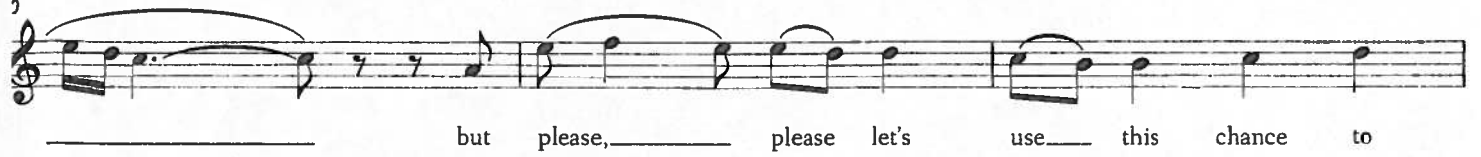
2

F  8fr


Dm  10fr


G  10fr

but please, please let's use this chance to

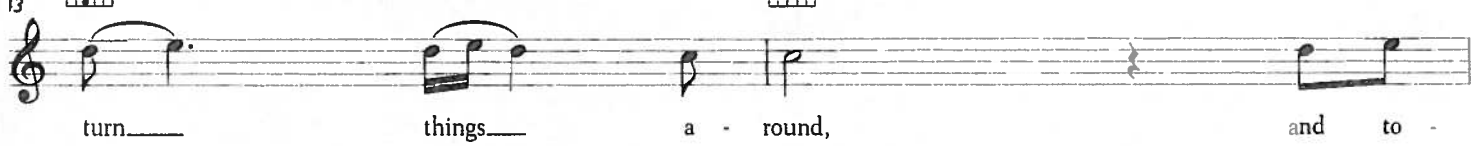



13


E/G#  11fr


Am  12fr

turn things a - round, and to -





45

F  13fr

G  15fr

- night we can truly say to - ge - ther we're in -






47

- vin - ci - ble, \_\_\_\_\_ to - ge - ther we're in - vin - ci - ble. \_\_\_\_\_

50

53







55

*ff*



59

Am  5fr      F       G  3fr



Musical notation for measures 62-64, featuring piano accompaniment in the bass and treble clefs.

C  3fr



Musical notation for measures 65-66, featuring piano accompaniment in the bass and treble clefs.




8<sup>ub</sup>.....


F  8fr      G  10fr      C  8fr



Musical notation for measures 67-69, including vocal lines and piano accompaniment.

(8).....] loco

F  8fr      Dm  0fr      G  10fr



Musical notation for measures 70-72, including vocal lines and piano accompaniment.

down, but please, please let's use this chance to

73

E/G# 11fr

Am 12fr

F 13fr

turn things a-round, and to - night we can tru - ly

76

G 15fr

Coct 3fr

say to-ge-ther we're in - vin - ci - ble, to-ge - ther we're in -

79

- vin - ci - ble.

# NEUTRON STAR COLLISION (LOVE IS FOREVER)

Words and Music by Matthew Bellamy

$\text{♩} = 108$

I was search - ing, you were on a mis - sion

*mp*

*Ped.*  $\wedge$  *Ped. cont. sim.*

then our hearts com - bined like a neu - tron star col - li - sion.

I had no - thing left to lose, and you took your time to

*mf*



**D<sup>b</sup>**

**D<sup>b</sup>maj7/F**

**G<sup>b</sup>**

**A<sup>b</sup>7sus4**

**A<sup>b</sup>7**

13

choose, then we told each o - ther with no trace of fear that... Our

**G<sup>b</sup>**

**A<sup>dim</sup>7**

**D<sup>b</sup>**

**F**

17

love would be for - ev - er, and we'd

**G<sup>b</sup>**

**A<sup>dim</sup>7**

**D<sup>b</sup>**

**F**

21

die, we'd die to - ge - ther. And

**G<sup>b</sup>**

**A<sup>dim</sup>7**

**D<sup>b</sup>**

**F/A**




25

lie, I said nev - er, be-cause our

29   

love would be for - ev - er. The








33   

world is bro - ken, ha - los fail to


*mf* cont. sim.





secco



36    


— glis - ten, you tried to make a dif - frence but



39    

no - one wants to — lis - ten. Hail, the  
Now I've got

*f*



42



preach - ers fake and proud, their doc - trines will be  
no - thing left to lose, and you'll take your time to

45



cloud, then they'll dis - si - pate like snow - flakes in an o - cean... But  
choose, I can tell you now with - out a trace of fear that... My

49



love { is will be } for - ev - er and we'll

with pedal

53



die, we'll die to - ge - ther. And

57

**G<sup>b</sup>** **A<sup>dim</sup>7** **D<sup>b</sup>** **F**

lie, I say nev - er, be - cause our  
 Lie, I will nev - er, be - cause our

61

**G<sup>b</sup>** **A<sup>dim</sup>7** **D<sup>b</sup>** **I.**

love could be for - ev - er.  
 love will be for - ev - er.

65

**D<sup>b</sup>** **F<sup>m</sup>** **G<sup>b</sup>** **D<sup>b</sup>/A<sup>b</sup>** **A<sup>b</sup>7**

*secco*

69

**D<sup>b</sup>** **F<sup>m</sup>** **G<sup>b</sup>** **A<sup>b</sup>7sus4** **A<sup>b</sup>**

2. Free Tempo (♩ = 60)

73

Chords:  $D^b$ ,  $G^b$ ,  $D^b$ ,  $A^b m$  4fr

Dynamics: *p*, *mf*, *p*, *mf*

76

Chords:  $D^b$ ,  $G^b$ ,  $D^b$ ,  $A^b m$  4fr,  $D^b$ ,  $F$

Dynamics: *cresc/dim. cont. sim.*

Vocal: Ooo, ooo,

79

Chords:  $G^b$ ,  $A$ ,  $D^b$ ,  $F$

Dynamics: *rit.*

Vocal: ooo.

81

Chords:  $G^b$ ,  $A$ ,  $D^b$

Dynamics: *pp*

Vocal:  $g^{va}$

# RESISTANCE

Words and Music by Matthew Bellamy

♩ = 132

Am C/G G G/F F F/E E E7 E

*pp*

*Ped.* *cont. sim.*

Am F#dim/A C/G G G/F F E E7

*mf*

*Ped.* *cont. sim.*

Am Cadd9

*mf*

*Ped.* *cont. sim.*

G/F F E E7

*Ped.* *cont. sim.*

19

Am F#dim/A Gsus4 G7

23

G/F F E

1. Is our sec - ret

27

Am C/G G G/F

safe to - night, \_\_\_\_\_ and are we out of sight, \_\_\_\_\_ or will our world come  
(2.) life in fear, \_\_\_\_\_ I'll wait a thou - sand years \_\_\_\_\_ just to see you

32

F E E7 Am

tum smile - bling down? \_\_\_\_\_ Will they find our hid - ing place, \_\_\_\_\_  
smile a - gain. \_\_\_\_\_ Kill your prayers for love and peace, \_\_\_\_\_

36 **F#dim/A** **C5** **G** **G/F** **F**

— is this our last em-brace, — or will the walls start cav ing in? —  
 — you'll wake the thought po - lice, — we can't hide the truth in - side..

41 **F5** **Am** **G**

...but it should have been right, — to let our hearts ig - nite,

*(It could be wrong, could be wrong, it could be wrong, could be wrong,*

45 **F** **F5**

— are we dig - ging a hole? — this is out of con - trol. (Oh,

*it could be wrong, could be wrong, it could be wrong, could be wrong,*





49

it could nev - er last, — must e - rase — it fast,

*It could be wrong, could be wrong, it could be wrong, could be wrong,*



53

but it should have been right. — oh.) — Love is our re -

*it could be wrong, could be wrong, it could be wrong, could be...*



57

- sis - tance, — they'll keep us a - part and they won't stop break - ing us

*ff*

61

C<sup>5</sup>/G F<sup>5</sup>/G F/A Am G/A

down. Hold me,

65

Am Asus<sup>4</sup> C/G Em/G F<sup>5</sup> Foct<sup>#11</sup>

our lips must always be sealed.

69

F<sup>5</sup> E E<sup>7</sup>

*mf*

73

Am Em<sup>7</sup>/G G<sup>7</sup>

77

F<sup>6</sup> Fadd#11 E E<sup>7</sup>

2. If we live a

81

2. F C

The night has \_\_\_\_\_ reached \_\_\_\_\_ its end, \_

84

G<sup>5</sup> 3fr

we \_\_\_\_\_ can't \_\_\_\_\_ pre - tend, \_\_\_\_\_ we must

87

F Am G

run, \_\_\_\_\_  
(...run, \_\_\_\_\_

90

F Am

we must run, \_\_\_\_\_  
run, \_\_\_\_\_

93

G F

it's time to run. \_\_\_\_\_  
run.) \_\_\_\_\_



96

Musical score for measures 96-98. The system includes a vocal line with a long melodic line, a piano accompaniment with chords and a bass line, and guitar chord diagrams for Am, G, and E.



99

Musical score for measures 99-101. The system includes a vocal line with lyrics, a piano accompaniment with chords and a bass line, and guitar chord diagrams for F, A5, and D5.

Take us a - way from here, pro



102

Musical score for measures 102-104. The system includes a vocal line with lyrics, a piano accompaniment with chords and a bass line, and guitar chord diagrams for A5, D5, D5/C, and G5.

- tect us from fur - ther harm, re - sis

106

A<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> F<sup>5</sup>

tance.

*fff*

109

Am C/G Em<sup>7</sup>/G Em<sup>7</sup>/F

*mp*

114

Fmaj<sup>7</sup> Am/E E E<sup>7</sup> E<sup>5</sup>

119

Am F<sup>#</sup>dim/A C/G G<sup>6</sup> Em/F

rit.

124

F E Eaddb6 E7addb6

*pp* *ppp*

Freely

# RULED BY SECRECY

Words and Music by Matthew Bellamy

♩ = 74



with pedal throughout



4

1. Re - press and  
2. You're work - ing so




7

re - strain, steal the  
hard, and you'r

10

C




pres - sure and the pain.  
nev - er in charge.

*p.*

12

Fm




Wash the  
Your

*p.*

14

C(b6)/E




blood death off your hands,  
cre - ates suc cess,

*p.*

16

Ab/Eb



this time she  
re

*p.*



18



won't un - der - stand.  
- build and sup - press.

21



Change in the air

24



and they'll hide ev

27



- 'ry - where... No one

30

Edim7 6fr

E<sup>b</sup>7 6fr

To Coda

knows who's in

33

A<sup>b</sup> 4fr

A<sup>b</sup>maj7 3fr

con - trol.

35

D7

I. Fm

38

41

2.



*f*

45



2° D. al Coda

Coda

49



con - trol.

Ooh.

52



Ooh.

*p*

55

Fm7

Fm<sup>6</sup>

Fm

58

Fm(maj7)

Fm7

60

Fm<sup>6</sup>




Fm(b13)

62


# SING FOR ABSOLUTION

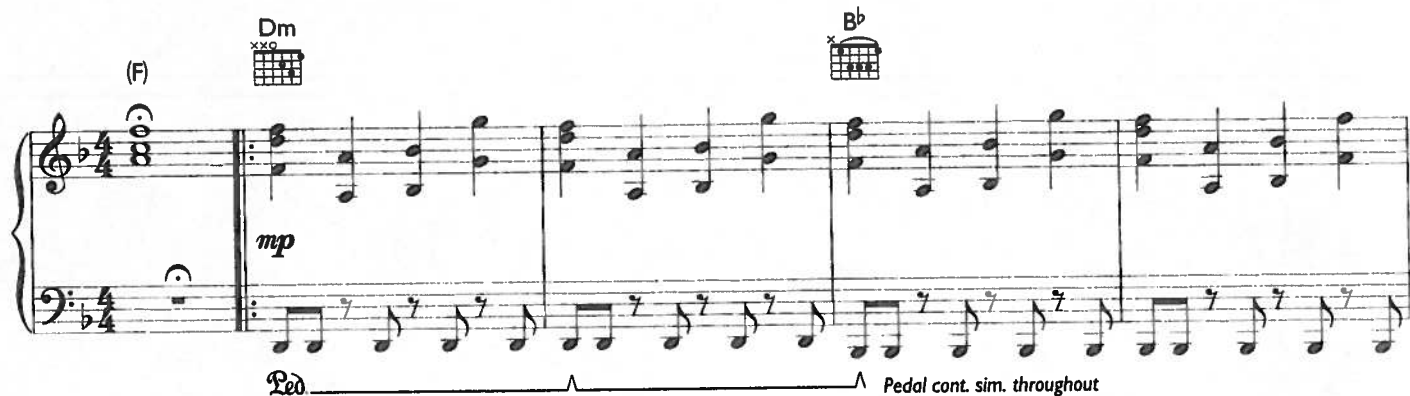
Words and Music by Matthew Bellamy

$\text{♩} = 86$

(F)   

*mp*



*Ped.*  *Pedal cont. sim. throughout*



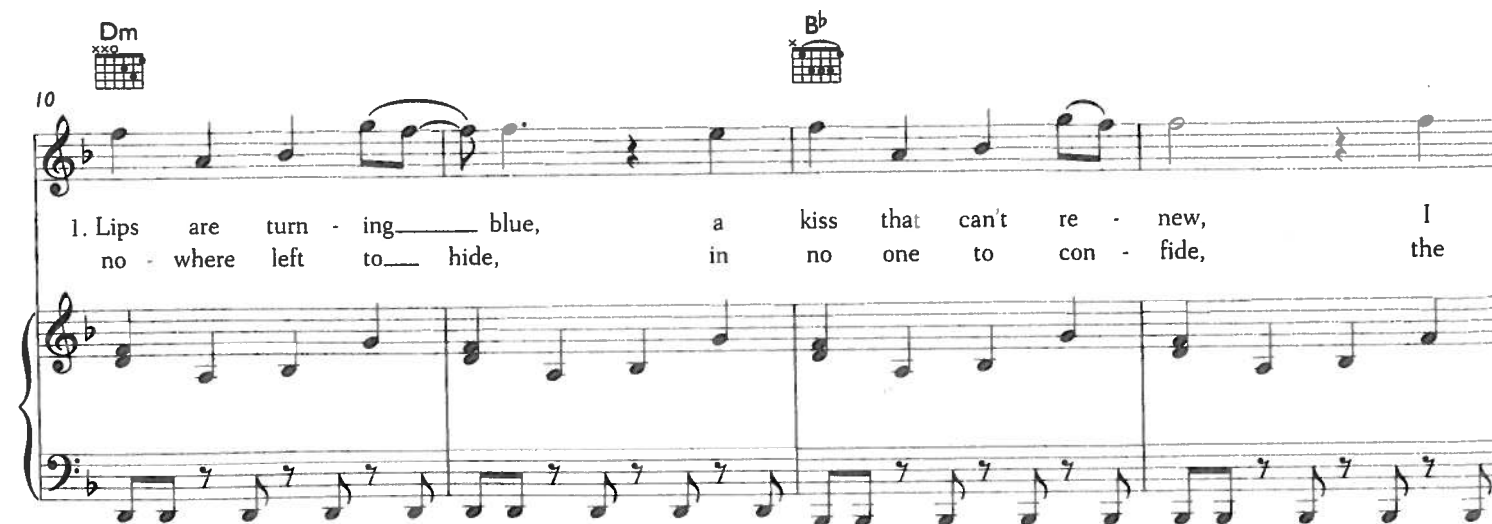
6  

2. There's



10  

1. Lips are turn - ing blue, a kiss that can't re - new, I  
no - where left to hide, in no one to con - fide, the



14  

on - ly dream of you my beau - ti - ful.  
truth burns deep in - side and will ne - ver die.



18  

Tip - toe to your\_ room, a star - light in the\_ gloom, |  
Lips are turn - ing\_ blue a kiss\_ that can't re - new, |



22  

on - ly dream of you, and you\_ ne - ver\_ knew. \_\_\_\_\_ }  
on - ly dream of you, my\_ beau - ti - ful. \_\_\_\_\_ }



26  *harmony 2° only*    3fr

Sing for ab - so - lu -



29



- tion, I will \_\_\_\_\_ be sing - ing, \_\_\_\_\_ and fall - ing from your \_\_\_\_\_

\_\_\_\_\_ grace. \_\_\_\_\_ Ooh. \_\_\_\_\_ Oh. \_\_\_\_\_

\_\_\_\_\_




\_\_\_\_\_







43   3fr

Sing for ab - so - lu -



*f*

46   

tion I will \_\_\_\_\_ be sing - ing, \_\_\_\_\_ and

48    3fr  3fr

fall - ing from your \_\_\_\_\_ grace. \_\_\_\_\_ Yeah. \_\_\_\_\_

51  

I won't re - main un - rec - ti - fied, \_\_\_\_\_

*ff*





54

and our souls \_\_\_\_\_ won't be \_\_\_\_\_ ex -



57

huned. \_\_\_\_\_



59

*mp*

63

rit.

*Ped.*

# SPACE DEMENTIA

Words and Music by Matthew Bellamy

♩ = 62 **Rubato**

Em C F#

*mp*

*Ped.* *8va* *Ped.* *8va* *Ped.* *8va* *sim.*

B7 Em C

*8va* *8va* *8va*

F#7b9 B7sus4 B7b9 B9 B7b9

*rit.*

*8va* *8va*

♩ = 85 a tempo

Em(add9)



10

*ff*

(L.H.)

8<sup>vb</sup> J

8<sup>vb</sup> J

8<sup>vb</sup> J

8<sup>vb</sup> J *sim.*

12

Mmmmm.....

1. Height,

8<sup>vb</sup> J

8<sup>vb</sup> J

8<sup>vb</sup> J

8<sup>vb</sup> J

Em(add9)



14

(2.) sick

(3.) die

is be - cause I the

I'd cut your name

8<sup>vb</sup> J

8<sup>vb</sup> J

8<sup>vb</sup> J

8<sup>vb</sup> J

F#dim7



16

one - dore in

for you my

me, so, heart,

it gives me

I love all the

we'll des - troy this

8<sup>vb</sup> J

8<sup>vb</sup> J


8<sup>vb</sup> J

8<sup>vb</sup> J

18 


all I need, and helps me  
 dir ty tricks and twist me  
 world for you, I know you



20 

co ex ist. with the chill  
 games you play on me  
 want me to feel your pain



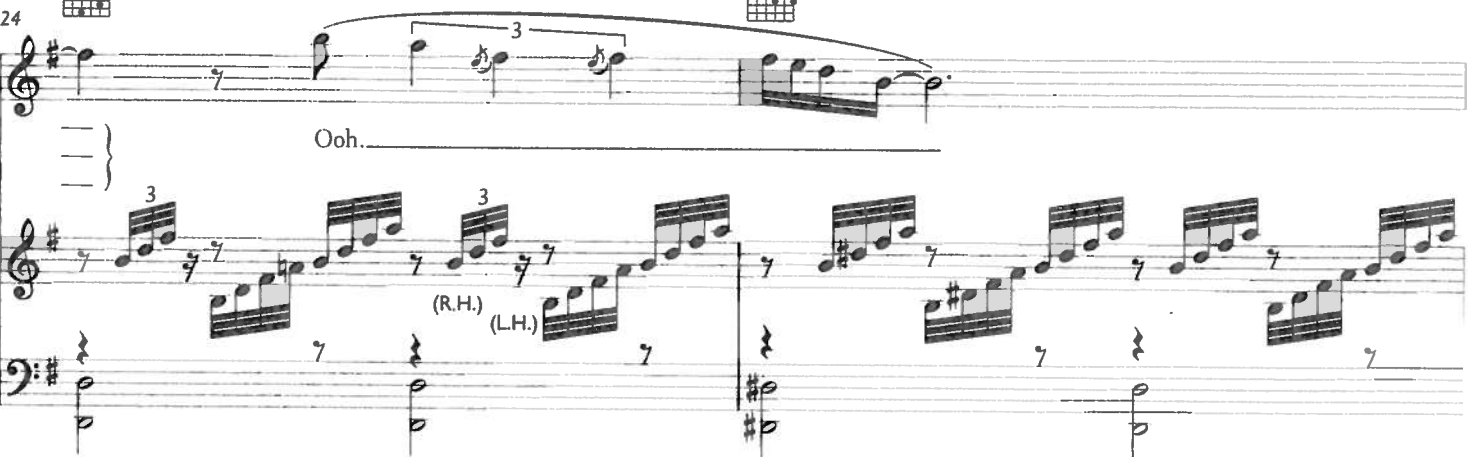
22 





24 

Ooh...



I.  


Em(add9)

26



2. You ——— make\_ me

2, 3.



28

Dm

A/C#

Am/C

31



B7

E

Em








A7

A6

34



Space de - - men - tia in\_ your


37       

eyes and { peace } will a - rise  
venus }



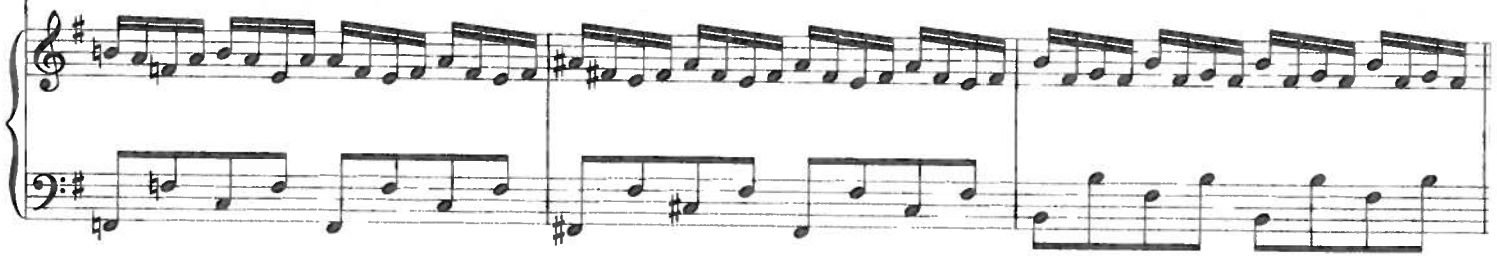
40    


and tear us a - part and make us



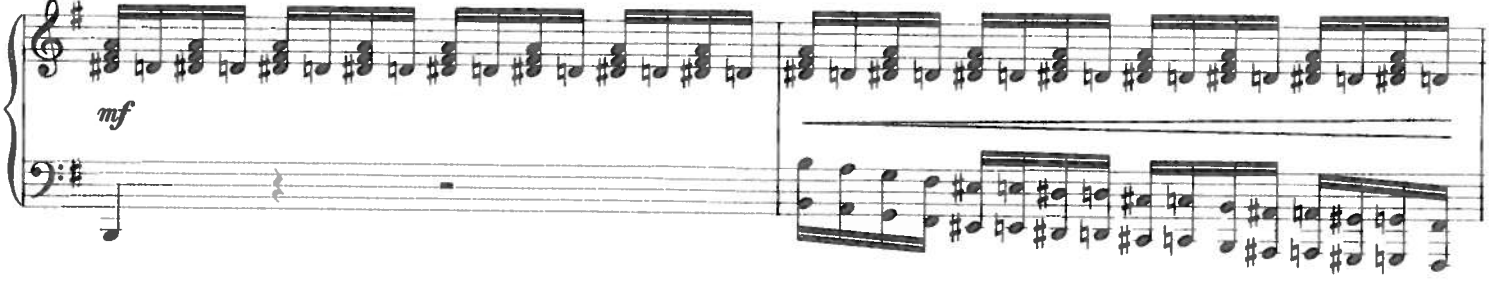
43   **To Coda**  

mean - ing - - less a - gain...



46 

*mf*



Em(add9)

48

D.º al Coda

Mmm...

3. You'll

make\_ us

wan - na

ff

(L.H.)

(R.H.)

8<sup>th</sup> J

8<sup>th</sup> J

8<sup>th</sup> J

8<sup>th</sup> J

Coda

B<sup>5</sup>

B

50

Bm

F<sup>♯</sup>aug/A<sup>♯</sup>

Bm

52

Ooh,

ooh,

F<sup>♯</sup>aug/A<sup>♯</sup>




Bm

F<sup>♯</sup>aug/A<sup>♯</sup>

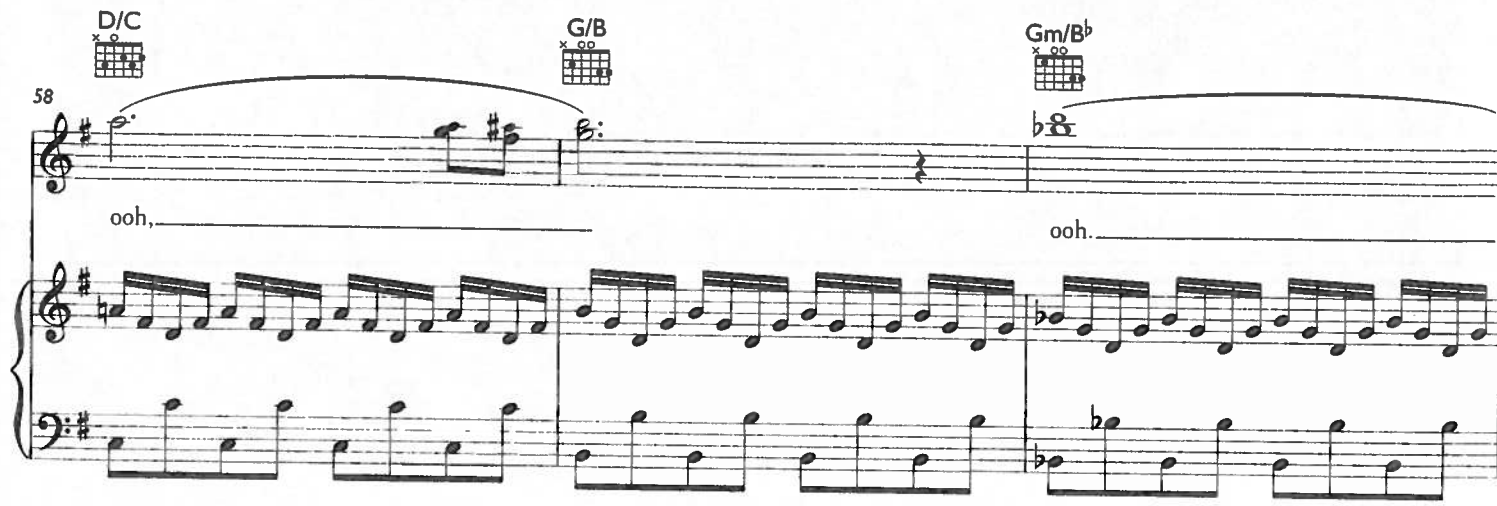
55

ooh,

58





D/C  G/B  Gm/B<sup>b</sup> 

ooh, \_\_\_\_\_ ooh. \_\_\_\_\_

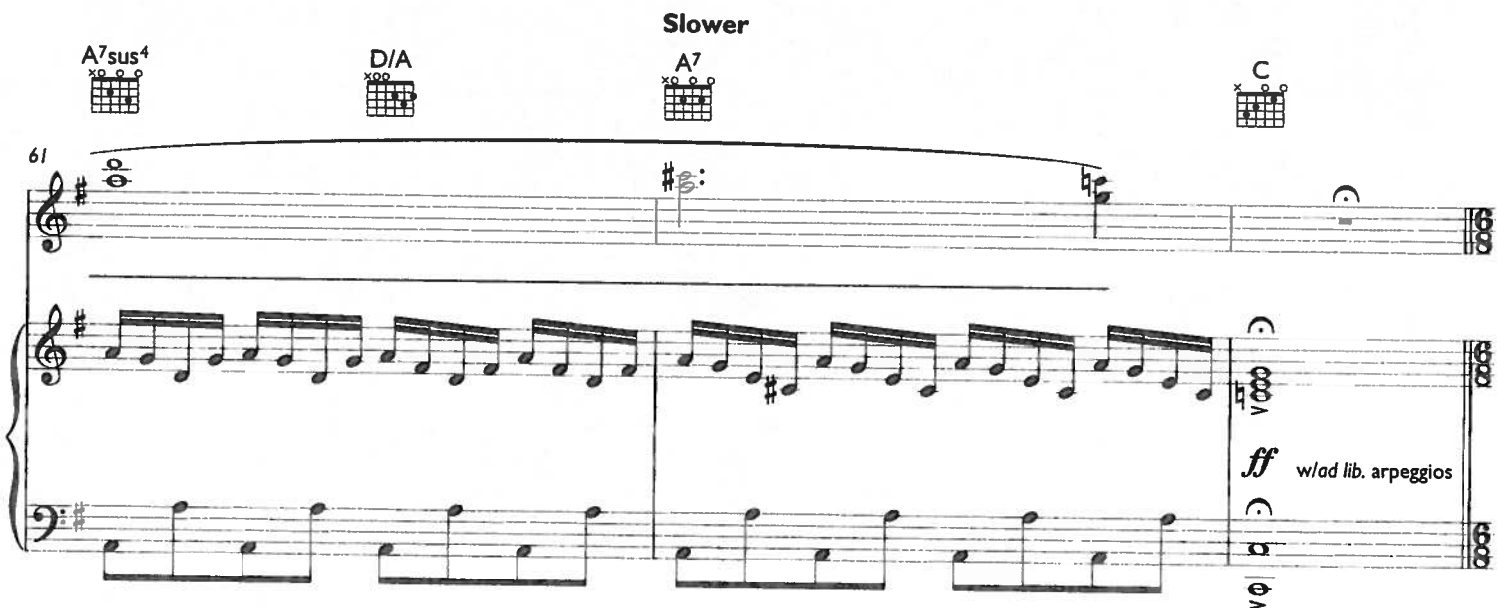


61

**Slower**





A7sus<sup>4</sup>  D/A  A7  C 

*ff* w/ad lib. arpeggios

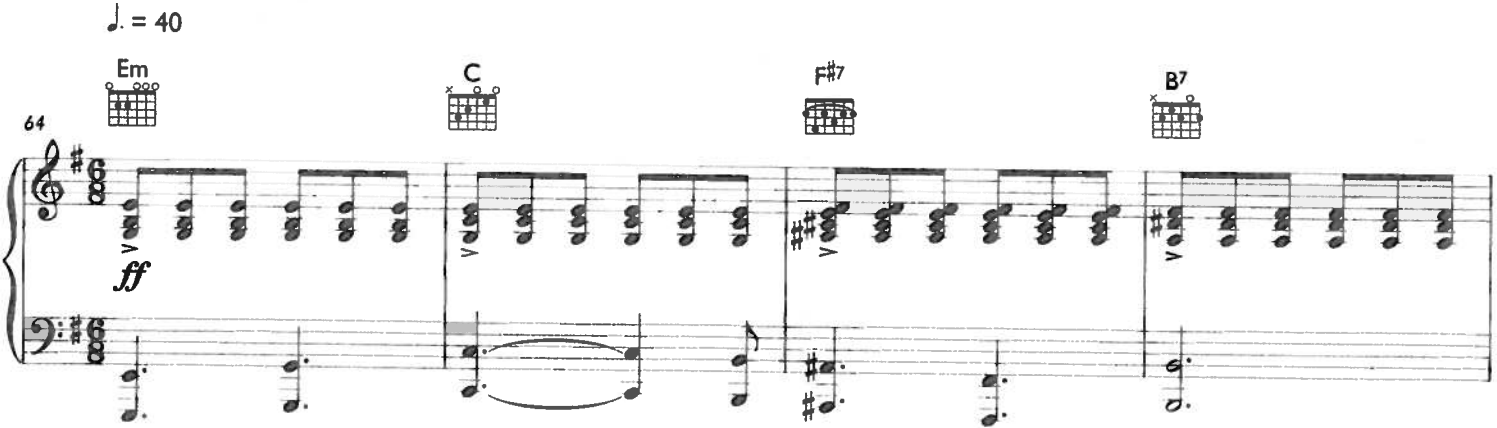


*J.* = 40






64

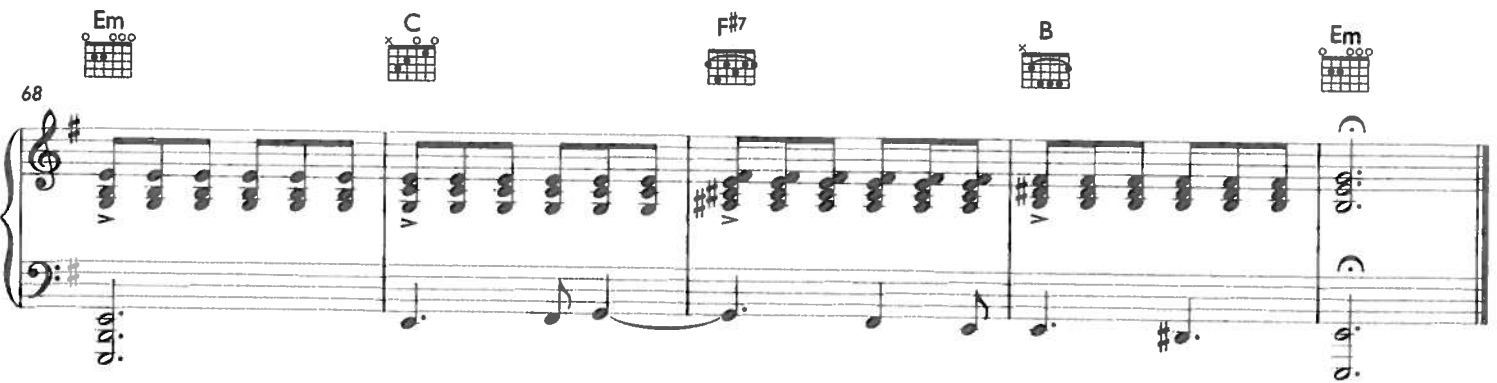
Em  C  F#7  B7 

*ff*



68

Em  C  F#7  B  Em 





# SOLDIER'S POEM


Words and Music by Matthew Bellamy


$\text{♩} = 70$


N.C.




10

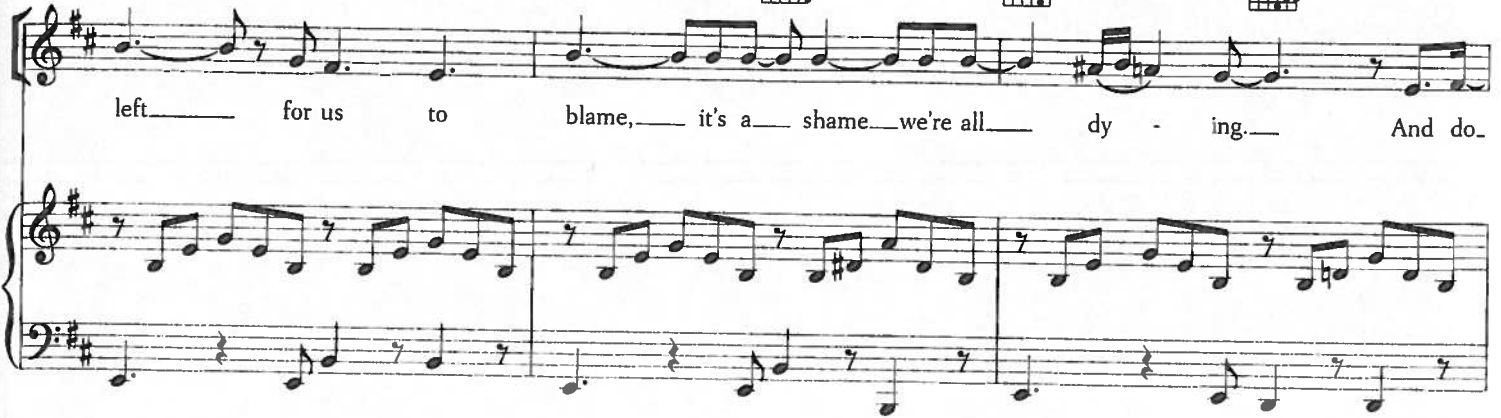
Em  2fr

B7  2fr


Em  2fr


G/D 

left for us to blame, it's a shame we're all dy - ing. And do.



13

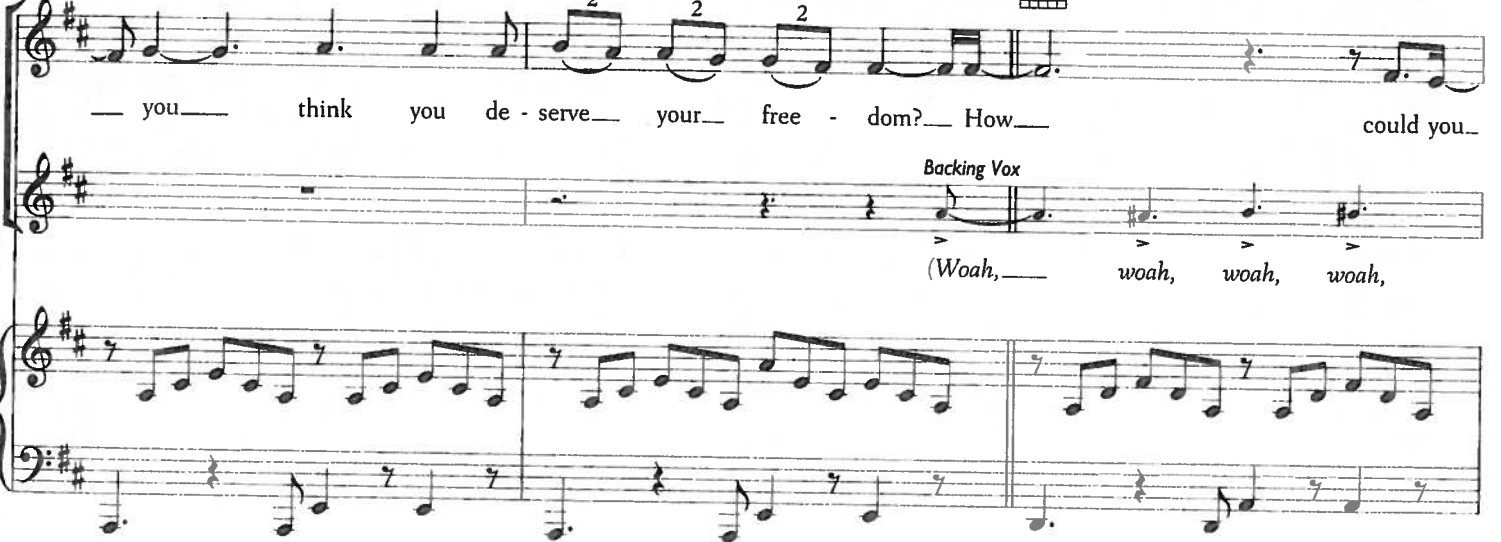
A 

D 


— you think you de - serve your free - dom? How could you\_


Backing Vox


(Woah, woah, woah, woah,





16

A7 

G/D 

Gm/D 

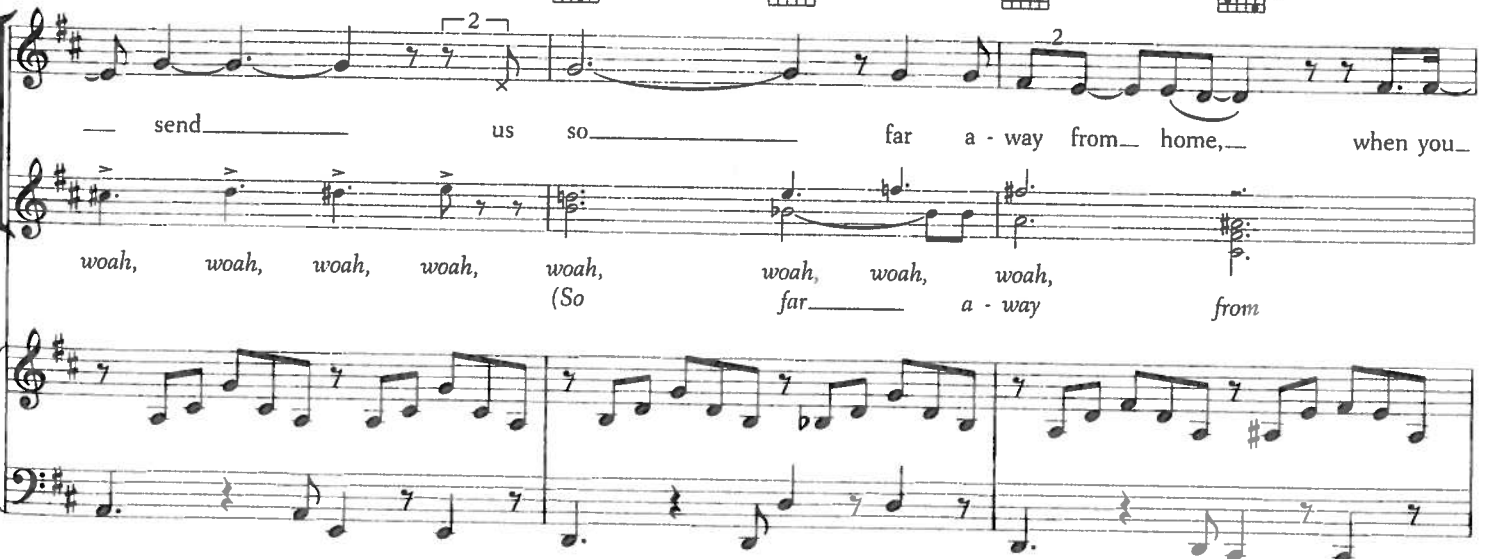
D 

F#7/C#  2fr

— send us so far a - way from home, when you\_

woah, woah, woah, woah, woah, woah, woah, woah,

(So far a - way from





19

— know — damn — well — that — this is wrong. — I will still lay down my —

Wah, wah, wah, wah, wah. Know damn well this is wrong.) I will still lay down my —



22

— life — for you. — And do you — think you de - serve — your — free - dom?

— life — for you.) —




25


No, — I don't — think — you do. —


(No I don't — think — you do. —


(No I don't think — you do. — There's no —

28

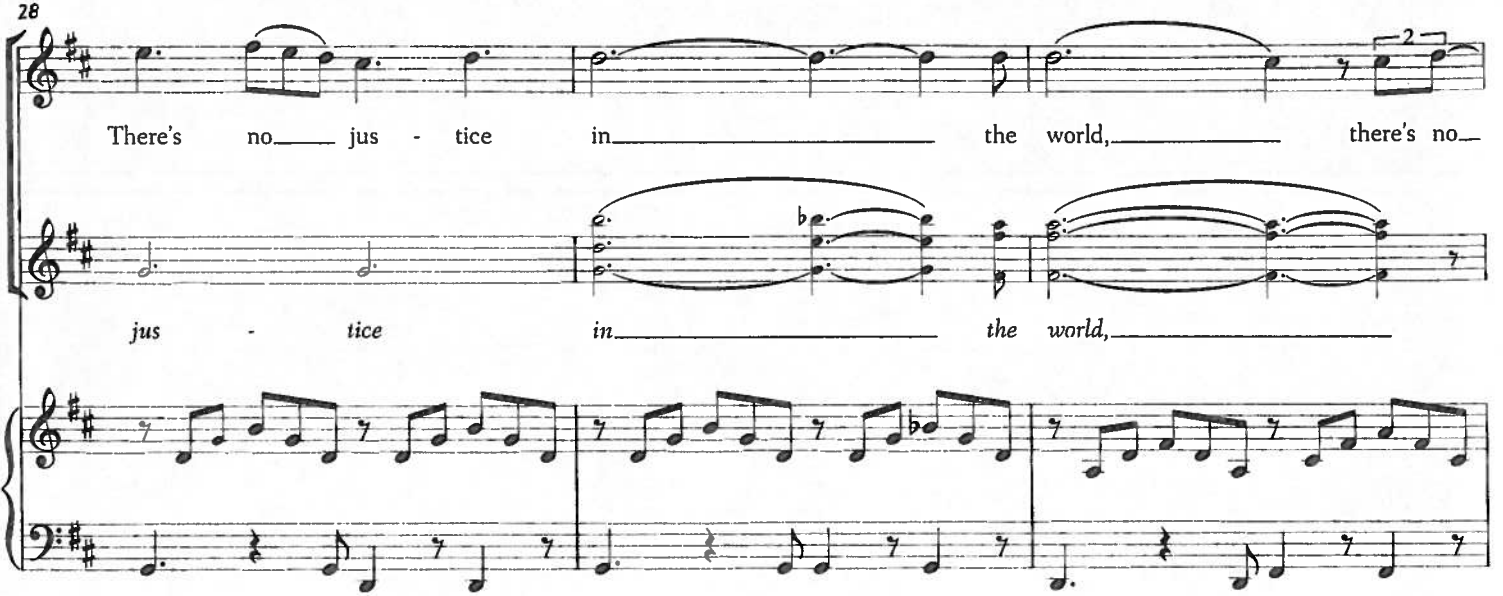
G  10fr

Gm  10fr

D  5fr

F#m  9fr

There's no jus - tice in the world, there's no  
 jus - tice in the world,



31

G  10fr

Ebsus2/G  10fr

A 

A7 

— jus - tice in the world, and there nev -  
 jus - tice in the world.)



33

D 

- er was.



# SUNBURN

Words and Music by Matthew Bellamy

♩ = 90

Em Am(add9) C Am(add9) Em Am(add9)

*mf*

with pedal

Detailed description: This system shows the first six measures of the piece. The guitar part consists of six chords: Em, Am(add9), C, Am(add9), Em, and Am(add9). The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic marking is mezzo-forte (mf) and the instruction 'with pedal' is present.

C Am(add9) Em Am(add9) C Am(add9)

4

1. Come waste your mil-li-ons here, \_\_\_\_\_ se - cret - ly \_\_\_\_\_

Detailed description: This system contains the first vocal line and the corresponding piano accompaniment for measures 7-12. The guitar chords are C, Am(add9), Em, Am(add9), C, and Am(add9). The vocal line begins at measure 7 with the lyrics '1. Come waste your mil-li-ons here, \_\_\_\_\_ se - cret - ly \_\_\_\_\_'. The piano accompaniment continues with the same eighth-note pattern as in the first system.

Em Am(add9) C Am(add9) Em Am(add9)

7

\_\_\_\_\_ she sneers. An-oth-er cor - por-ate show; \_\_\_\_\_

Detailed description: This system contains the second vocal line and the corresponding piano accompaniment for measures 13-18. The guitar chords are Em, Am(add9), C, Am(add9), Em, and Am(add9). The vocal line continues with the lyrics '\_\_\_\_\_ she sneers. An-oth-er cor - por-ate show; \_\_\_\_\_'. The piano accompaniment maintains the eighth-note pattern.

10

C Am(add9) Em Am(add9) C Am(add9)

a guil - ty con - science grows. 2. I'll

13

Em Am(add9) C Am(add9)

3. Come let the truth be shared, a guil - ty con -

feel

15

Em Am(add9) C Am Em Am(add9)

- science grow, and I'll feel  
no - one ev - er dared to break these end - less

18

C Am(add9) Em Am(add9) C Am(add9)

lies, a guil - ty con - science grow.  
se - cret - ly she cries.

21

Am<sup>6</sup> Am<sup>7</sup> Em Am<sup>6</sup> Am<sup>7</sup>

She burns \_\_\_\_\_ like the sun, \_\_\_\_\_ and I can't look \_\_\_\_\_

*ff*

24

Em Am<sup>6</sup> Am<sup>7</sup> Em

\_\_\_\_\_ a - way, \_\_\_\_\_ and she'll burn \_\_\_\_\_ our ho - ri - zons, \_\_\_\_\_

27

Am<sup>6</sup> Am<sup>7</sup> Em

\_\_\_\_\_ make no \_\_\_\_\_ mis - takes. \_\_\_\_\_

I. Em Am(add<sup>9</sup>)

*mf*

30

C Am(add<sup>9</sup>) Em Am(add<sup>9</sup>) C Am(add<sup>9</sup>)

2.  
N.C.

33

37

Am<sup>6</sup> Am<sup>7</sup> Em Am<sup>6</sup> Am<sup>7</sup> Em

41

Am<sup>6</sup> Am<sup>7</sup> Em Am<sup>6</sup> Am<sup>7</sup> Em

45

Am<sup>6</sup> Am<sup>7</sup> Em Am<sup>6</sup> Am<sup>7</sup>

And I'll hide from the world, be hind a bro



48



- ken frame, \_\_\_\_\_ and I'll \_\_\_\_\_ run \_\_\_\_\_ for - ev - er, \_\_\_\_\_

51



\_\_\_\_\_ I can't \_\_\_\_\_ face \_\_\_\_\_ the shame. \_\_\_\_\_

53






\_\_\_\_\_ And I'll hide \_\_\_\_\_ from the world \_\_\_\_\_ be-hind a \_\_\_\_\_ bro -

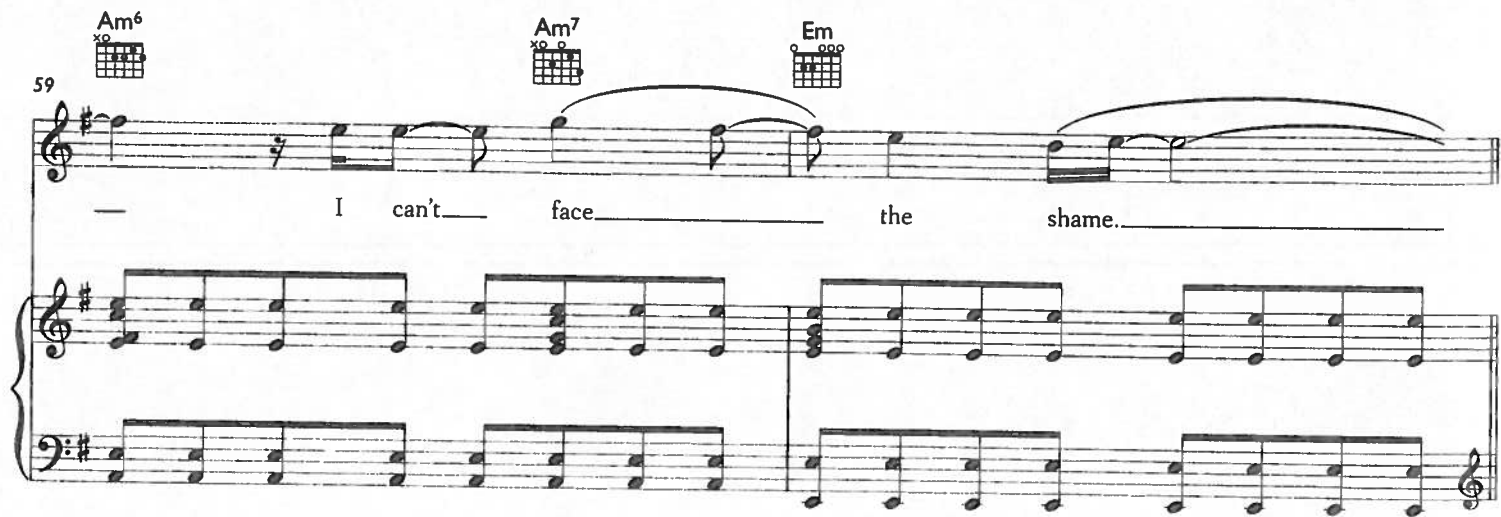
56




- ken frame, \_\_\_\_\_ and I'll \_\_\_\_\_ run \_\_\_\_\_ for - ev - er, \_\_\_\_\_

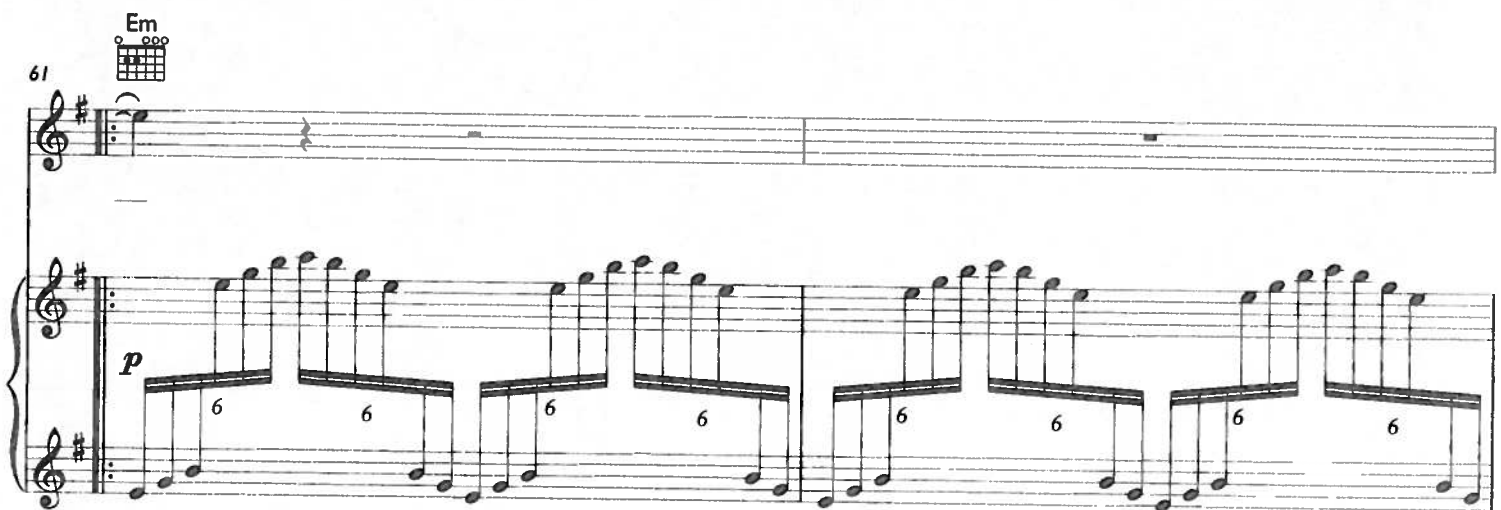
59   


I can't face the shame.

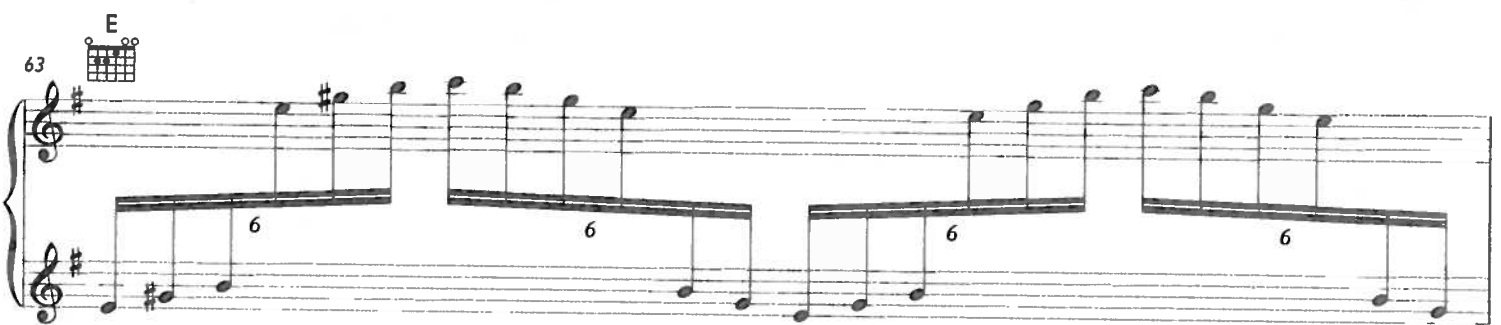


61 

*p*

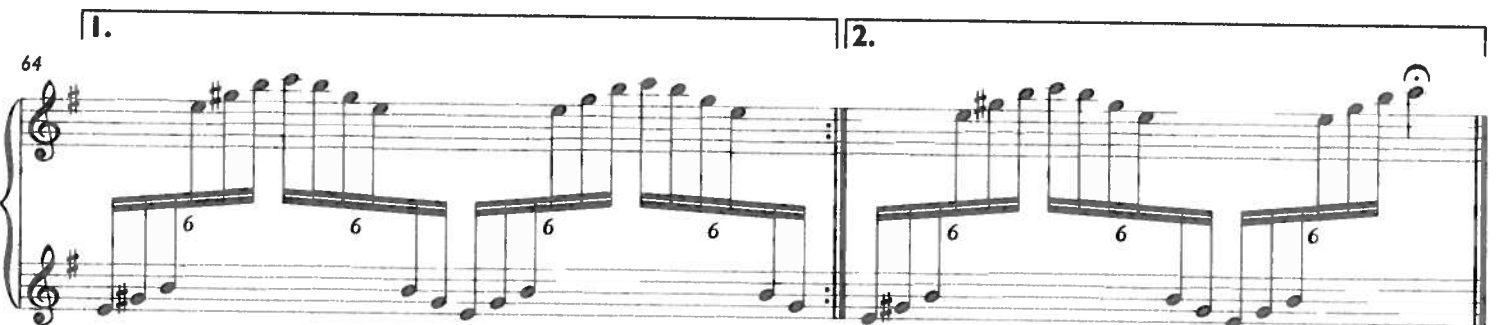


63 



64

1. 2.



# STARLIGHT

Words and Music by Matthew Bellamy

$\text{♩} = 121$

(B)

LH only

*mf*



5



9

1. Far a - way, this ship has tak - en me far a - way, far a - way from the

LH only



13

me - mo - ries of the peo - ple who care if I live or \_\_\_ die. \_\_\_

17

B C#m G#m E

Star - light, I will be chas-ing a star - light, un - til the end of my—

21

B C#m G#m E

life, \_\_\_\_\_ I don't know if it's worth it \_\_\_\_\_ an - y - more. \_\_\_\_\_

25

B C#m G#m E

Hold \_\_\_\_\_ you in \_\_\_\_\_ my \_\_\_\_\_ arms, I just want - ed to \_\_\_\_\_

29

B C#m G#m E

— hold \_\_\_\_\_ you in \_\_\_\_\_ my \_\_\_\_\_ arms.

33

B

C#m7  
4fr

G#m  
4fr

E

2. My life, you el-ec-tri-fy my life. Let's con-spire to ig-

3. Far a-way, this ship has tak-en me far a-way, far a-way from the...

37

B

C#m7  
4fr

G#m  
4fr

E

- nite me - mo-ries all the souls that would die just to feel a - live.

of the peo-ple who care if I live or die.

41

C#m  
4fr

F#

D#  
6fr

G#m  
4fr

I'll ne - ver let you go if you pro - mise not to

*f*

45

A  
5fr

E

A  
5fr

D#  
4fr

To Coda

fade a - way, ne-ver fade a - way.

49

G#m 4fr    D#sus4 6fr    D# 6fr    E 7fr    B 7fr    G#m 4fr

Our hopes\_\_\_ and ex - pec - ta - tions,\_\_\_ black holes

*mp*  
LH 2° only

(2°) cresc.

54

I.    2.

D#sus4 6fr    D# 6fr    E 7fr    B 7fr    E 7fr    F#5 xxx

\_\_\_ and re - ve - la - tions. \_\_\_ tions. \_\_\_

59

(B)  
LH only

*mf*

**D. al Coda**

⊕ Coda

63

G#m 4fr    D# 6fr    E 7fr    B 7fr

Our hopes\_\_\_ and ex - pec - ta - tions,\_\_\_



67

I.

black holes and re-ve - la tions, yeah.

2.



71

tions... Hold you in my

*mf*



75

arms, I just want - ed to hold

3



(B)

78

you in my arms, I just want-ed to hold...

3

# TAKE A BOW

Words and Music by Matthew Bellamy

♩ = 130



*pp*  
LH 2° only



4



1.

2.







7




10



14

G  Cm/Eb  G  Cm/Eb 

1. Cor -






18

C  Abaug  C 

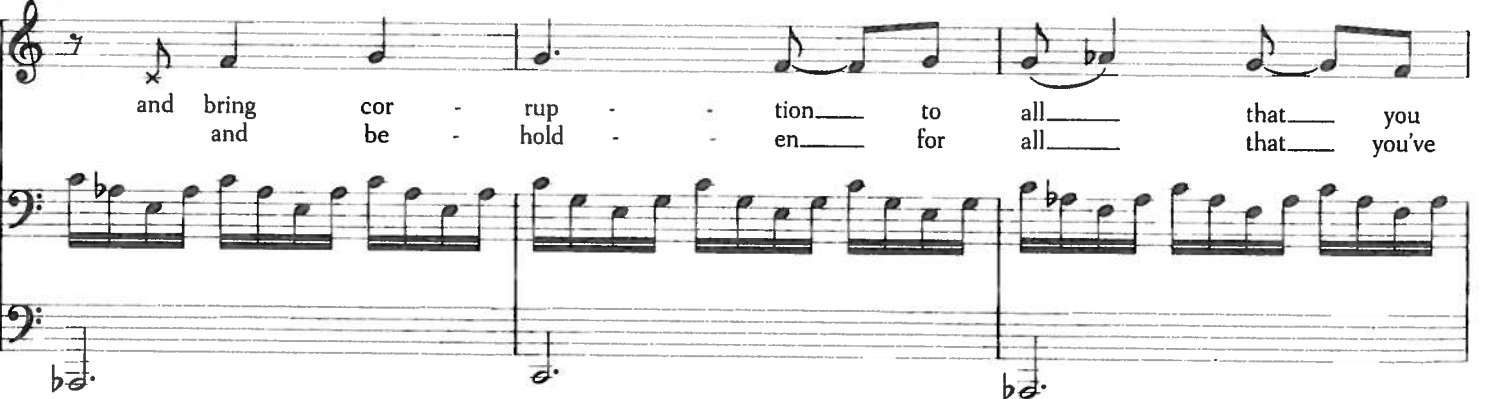
- rupt, you cor - rupt  
2. Hold, you'll be - hold



21

Abaug  C  Fm/Ab 

and bring and cor - rup - tion to all that you  
and be - hold - en for all that you've



24

C  Fm/Ab 

touch. done. And



27

F  $\text{D}^{\flat}\text{aug}$  F  $\text{D}^{\flat}\text{aug}$

spell, cast a spell, cast a

*p*

31

F  $\text{B}^{\flat}\text{m}/\text{D}^{\flat}$  F  $\text{B}^{\flat}\text{m}/\text{D}^{\flat}$

spell on the coun - try you run. And

35

$\text{B}^{\flat}$   $\text{G}^{\flat}\text{aug}$   $\text{B}^{\flat}$   $\text{G}^{\flat}\text{aug}$

risk, you will risk, you will

39

$\text{B}^{\flat}$   $\text{E}^{\flat}\text{m}/\text{G}^{\flat}$   $\text{B}^{\flat}$   $\text{E}^{\flat}\text{m}/\text{G}^{\flat}$

risk all their lives and their souls. And

43

E<sup>b</sup>

C<sup>b</sup>aug

E<sup>b</sup>

C<sup>b</sup>aug

burn, you will burn, you will

47

E<sup>b</sup>

A<sup>b</sup>m/C<sup>b</sup>

E<sup>b</sup>

A<sup>b</sup>m/C<sup>b</sup>

burn in hell, yeah you'll burn in hell, you'll

51

E<sup>b</sup>

A<sup>b</sup>m

E<sup>b</sup>

A<sup>b</sup>m

burn in hell, yeah you'll burn in hell for all your

55

E<sup>b</sup>

sins.



59

Oh, \_\_\_\_\_ our



63

free - dom's con - su - ming it - self. But




67

what \_\_\_\_\_ we've \_\_\_\_\_ be - come \_\_\_\_\_ is






71

con - tra - ry to what we want. Take \_\_\_\_\_




75  /A /C /F

a bow. \_\_\_\_\_

79 /A /C /F /A

83   

2° cresc.

86   

89

1. 2.

F Bbm/Db

92

Bb Gb/aug Bb Gb/aug

*ff*

96

Bb Ebm/Gb Bb Ebm/Gb

100

Eb Cb/aug Eb Cb/aug

104

E<sup>b</sup> 3fr      A<sup>b</sup>m/C<sup>b</sup> 4fr      E<sup>b</sup> 3fr      A<sup>b</sup>m/C<sup>b</sup> 4fr

108

A<sup>b</sup> 4fr      F<sup>b</sup>aug      A<sup>b</sup> 4fr      F<sup>b</sup>aug

Death,                      you      bring      death                      and      des -

112

A<sup>b</sup> 4fr      D<sup>b</sup>m/F<sup>b</sup> 5fr      A<sup>b</sup> 4fr

- truc      -      tion      to      all      that      you      touch.

116

F<sup>b</sup>aug      A<sup>b</sup> 4fr      F<sup>b</sup>aug

Pay,                      you      must      pay,                      you      must

120

Ab 4fr      Dbm/Fb 5fr      Ab 4fr      Dbm/Fb 5fr

pay for your crimes a - gainst the Earth. Yeah, \_\_\_\_\_

124

C#      Aug      C#      Aug

hex, feed the hex, feed the

128

C#      F#m/A      C#      F#m/A

hex on the coun - try you love. And \_\_\_\_\_

132

F#      Daug      F#      Daug

beg, you will beg, you will





136

beg for their lives and their souls... And



140

burn, you will burn, you will



144

burn in hell, yeah you'll burn in hell, you'll



148

burn \_\_\_\_\_ in hell, \_\_\_\_\_ you'll burn \_\_\_\_\_ in hell.  
 (Burn \_\_\_\_\_ in hell, \_\_\_\_\_ you'll burn \_\_\_\_\_ in hell, \_\_\_\_\_ you'll



152

Burn...  
 burn \_\_\_\_\_ in hell, \_\_\_\_\_ you'll burn \_\_\_\_\_ in hell \_\_\_\_\_ for all your



156

sins. \_\_\_\_\_  
 sins.) \_\_\_\_\_

*fff*



# UNDISCLOSED DESIRES

Words and Music by Matthew Bellamy

♩ = 112


Cm7  3fr

Gm  3fr

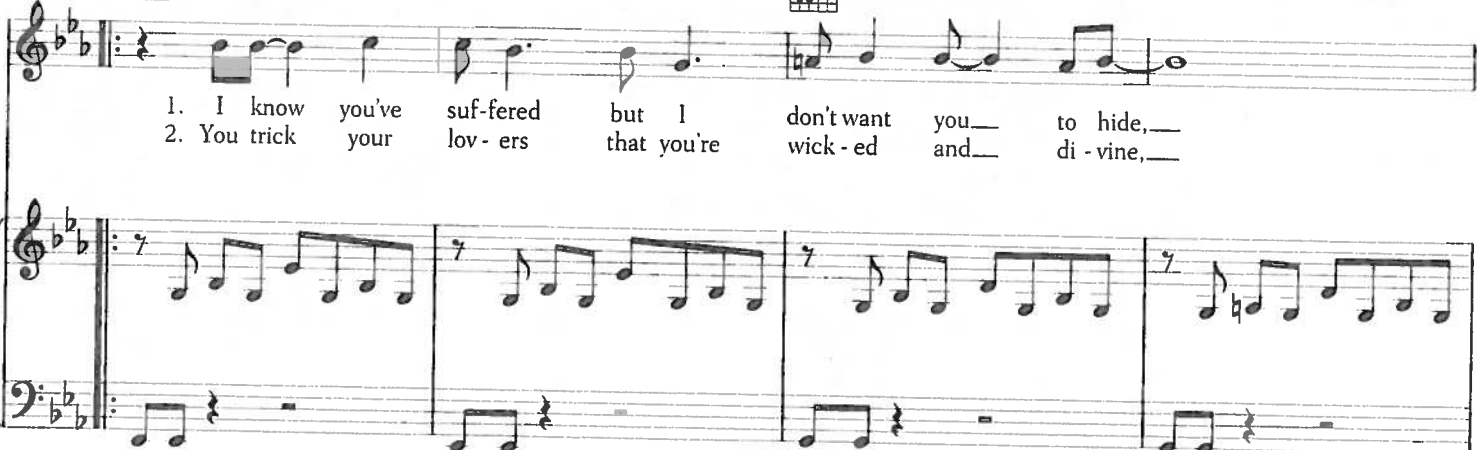


*mf* *cont. sim.*

5 Eb  3fr

Gm  3fr

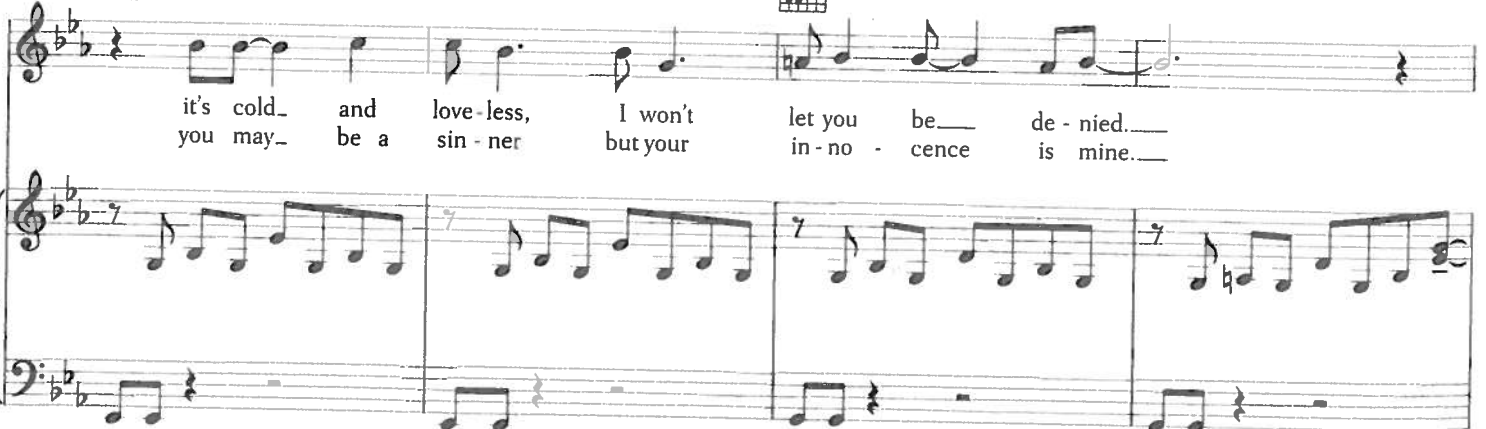
1. I know you've suf-fered but I don't want you to hide,  
2. You trick your lov - ers that you're wick - ed and di - vine,



9 Eb  3fr

Gm  3fr

it's cold\_ and love-less, I won't let you be\_ de-nied.\_  
you may\_ be a sin-ner but your in-no - cence is mine.\_



13

**E<sup>b</sup>** **Gm**

(1.) Sooth ing, I'll make you feel pure,  
 (2, %) Please me, show me how it's done,

*Red.* *secco*

17

**E<sup>b</sup>** **Gm**

trust me, you can be sure.  
 tease me, you are the one.

*Red.* *secco*

21

**Cm** **E<sup>b</sup>** **Gm** **B<sup>b</sup>**

I want to re-con-cile the vio-lence in your heart,

*f* *cont. sim.*

25 **Cm** **E<sup>b</sup>** **Gm** **B<sup>b</sup>**

I want to re-cog - nise\_ your beau-ty's not just a mask.\_

29 **Cm** **E<sup>b</sup>** **Gm** **B<sup>b</sup>**

I want to ex - or - cise\_ the de-mons from your past,\_

33 **Cm** **E<sup>b</sup>** **Gm** **B<sup>b</sup>** **To Coda** ♠

I want to sat - is - fy\_ the un-dis - closed de - si - res in\_ your heart.

37 **Cm<sup>7</sup>** **Gm**

Ooh, \_\_\_\_\_

*p* *cont. sim.*

Cm7  
3fr

Gm  
3fr

D.º al Coda

41

ooh.

♠ Coda

E♭  
3fr

vocals 2º only

45

Mmm,

(Play small notes 2º)

mf

Gm  
3fr

N.C.

47

mmm.

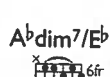
# UNITED STATES OF EURASIA (+ COLLATERAL DAMAGE)

Words and Music by Matthew Bellamy

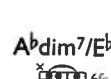
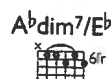
♩ = 69



5



9



12

— to blame, but we know that who-ev-er holds\_\_\_\_\_ the reigns, no-thing will

15

change our cause has gone in - sane. And these wars,\_\_\_\_\_ they can't\_\_\_\_\_

18

\_\_\_\_\_ be won,\_\_\_\_\_ and these wars, they can't\_\_\_\_\_ be won.\_\_\_\_\_ Do you

**accel.**

21

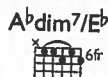
want them to go on and on\_\_\_\_\_ and on? Why\_\_\_\_\_ split these states, when there can be on \_\_\_\_\_ ly

**ff**



♩ = 76

24



one?

Must we do as we're told?

must still do as we're

Musical score for measures 24-26. The system includes a vocal line with lyrics, a piano accompaniment with chords, and a bass line. The piano part features a sequence of chords: Bb, Eb, Abdim7/Eb, Ebdim7, and Eb7. The bass line consists of eighth-note patterns.

27

told?

Musical score for measures 27-28. The system includes a vocal line with lyrics, a piano accompaniment with chords, and a bass line. The piano part features a sequence of chords: Eb, Abdim7/Eb, Ebdim7, and Eb. The bass line consists of eighth-note patterns.



29

*fff*

Musical score for measures 29-31. The system includes a piano accompaniment with chords and a bass line. The piano part features a sequence of chords: Eb oct. The bass line consists of eighth-note patterns.

32

Musical score for measures 32-34. The system includes a piano accompaniment with chords and a bass line. The piano part features a sequence of chords: Eb oct. The bass line consists of eighth-note patterns.

35

Chord diagrams:  $E^b$  6fr,  $F^b$  7fr,  $G^b$  9fr,  $F^b$  7fr,  $E^b$  6fr

37

You and me fall in line to be pun - ished for un - pro -

Chord diagrams:  $E^b$  6fr,  $A^b \text{dim}7/E^b$  6fr,  $E^b$  6fr,  $A^b \text{dim}7/E^b$  6fr

*mf*

40

ven crimes. And we know that there's no one we

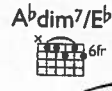
Chord diagrams:  $E^b$  6fr,  $Gm/D$  3fr,  $Cm$  3fr,  $A^b$  4fr

42

can trust, our an - cient he - roes they are turn - ing to

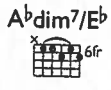
Chord diagrams:  $B^b$  6fr,  $B \text{dim}7$  3fr,  $Cm$  3fr,  $A \text{dim}7$  4fr

44



dust. And these wars, they can't

46



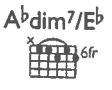
be won, does a-ny-one know or care how they be-gan? They just

49

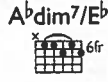


pro-mise to go on and on and on, but soon we will

51



see there can be on ly one U-ni - ted States,



54

U - ni - ted States of...



57

*fff*

60



63

Eur-

Gradual rit.

65

Eb oct    Ebm7    Eb oct    F/Eb    Eb oct    Fb/Eb    Eb oct    D/Eb    Eb oct    Ebm7    Eb oct    F/Eb

- a    sia,    ...sia,    ...sia,    ...sia, Eur - a    sia,    ...sia,

68

Eb oct    Fb/Eb Eb oct    D/Eb    Eb oct    Gb    Eb oct    F    Eb oct    Fb    Eb oct    D

6fr    9fr    6fr    8fr    6fr    7fr    6fr    5fr

...sia,    ...sia, Eur - a    sia,    ...sia,    ...sia,    ...sia!

Andante

Eb    6fr

71

*dim.*    *p*

Freely

Eb    Abdim7/Eb    Eb    Eb/D    C7    C7b9/F    Fm    Bb7    Bdim7    Cm    Adim7

6fr    6fr    6fr    3fr    3fr    3fr    3fr    3fr    3fr    3fr

72

*pespr. dolce*    *cont. sim.*

75

$B^b7sus^4$   $B^b7$   $E^b$   $B^b$   $F/A$   $A^b$   $A^bm$   $E^b$

Red.

78

$E^bdim^7$   $F^7$   $G^m$   $C^m$   $F^7/1^3$   $B^b$   $B/A$   $E/G^\sharp$   $C^7/G$   $F^7$   $B^b7$

*f*

80

$E^b$   $A^bdim^7/E^b$   $E^b$   $E^b/D$   $C^7$   $C^7b^9/F$   $F^m$

*sfp*

cont. sim.

82

$B^b7$   $Bdim^7$   $C^m$   $A^bdim^7$   $B^b7sus^4$   $B^b7$   $E^b$

rit.

*p* *pp*