

---

# MUSE

---

PianoVocalGuitar

T H E

2 N D

L A W



# Supremacy

Words and Music by Matthew Bellamy

♩ = 160

Am(maj7)



E/B



Am/C



D7(no3)



Am



Am



2. E/A Am7 D/A Am7(b5)

27

31 Am Am(add2)

Wake to see, your true e - man - ci - pa - tion is a

35 E Eaug E

fan - ta - sy. \_\_\_\_\_

*Red. cont. sim.*

39 **Dm** **Dm(add2)**

Pol - i - cies, have ris - en up and o - ver - come the

43 **Am** **F/A** **A6** **F/A**

brave. \_\_\_\_\_

47 **Am** **Am(add2)**

Great - ness dies, un - sung and lost in - vis - i - ble to

51 **E** **Am/E** **Edim7** **E7**

his - to - ry. Em -



Dm6

Dm

55

- bed - ded spies, brain-wash - ing our chil - dren to be

Am

F/A

A6

F/A

59

mean. \_\_\_\_\_

F

C

63

You don't have long, I \_\_\_\_\_ am

Am

E

67

on \_\_\_\_\_ to you. \_\_\_\_\_ The

71 **F** **Dm9**

time, it has come to de - stroy \_

75 **Esus4** **E**

your su - prem-a - cy \_

79 **Am**



*gliss.*

83

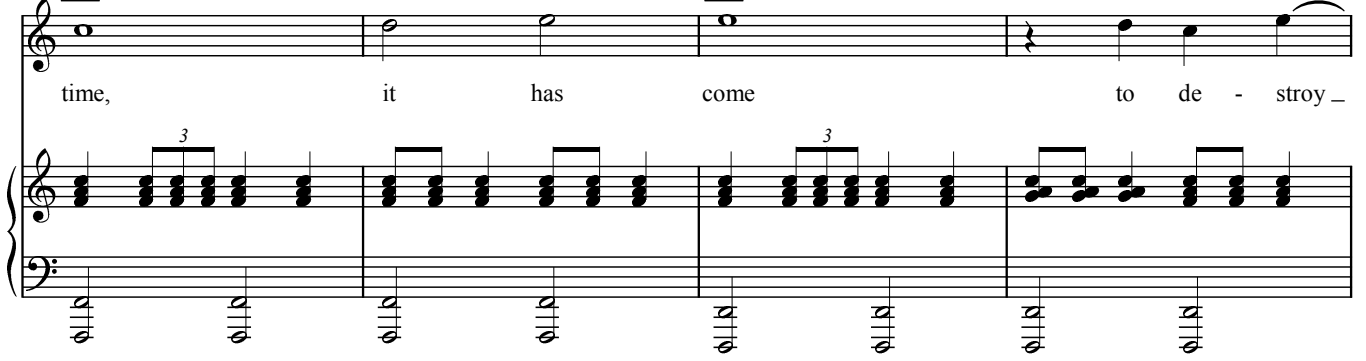









123  



time, it has come to de - stroy \_



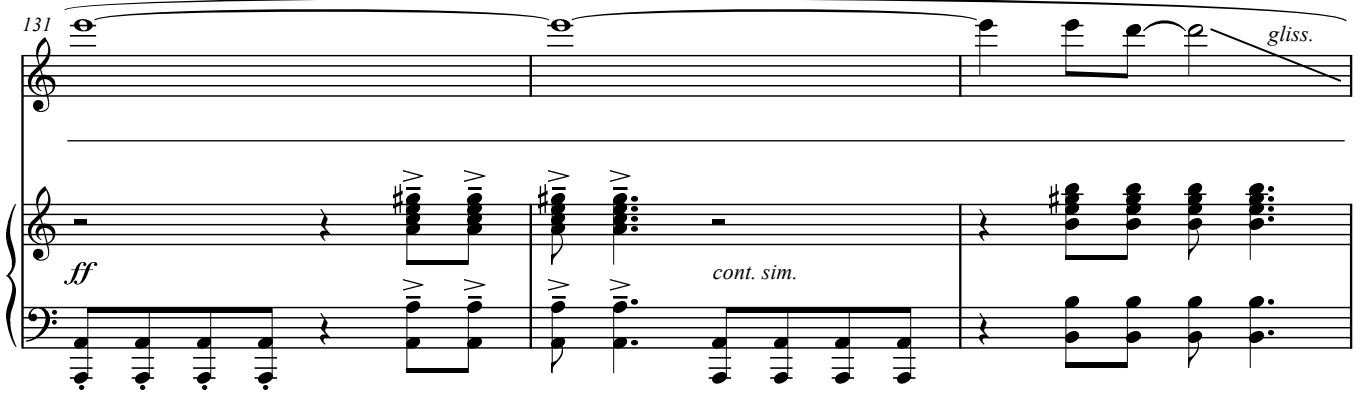
127  



your su - prem-a - cy \_



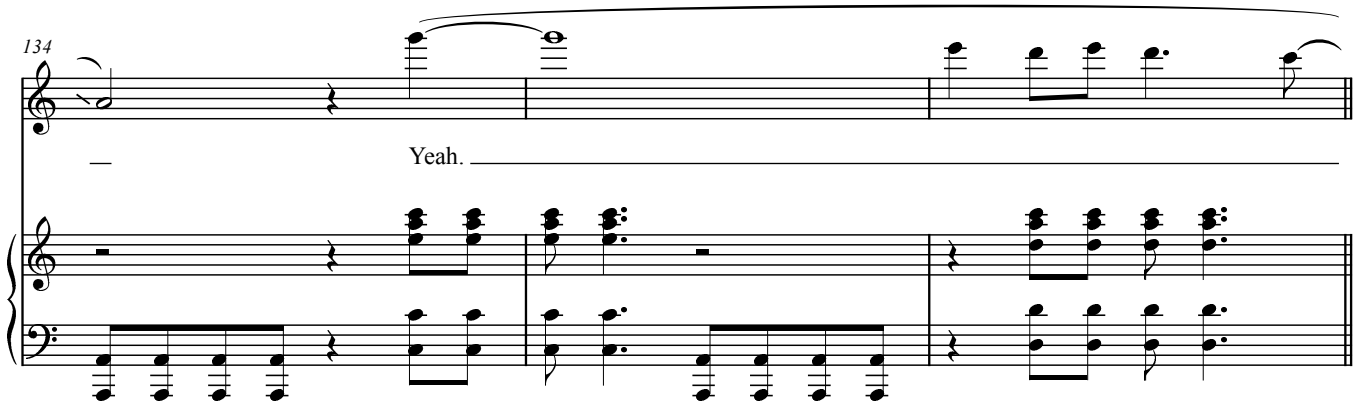
131  

*gliss.*



134  

Yeah.



Am



137

141 (8va)<sub>-1</sub> loco

146

150

Am



153

Musical notation for measures 153-160. The system includes a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with piano accompaniment, and a bass clef staff with a bass line. A long slur covers the entire system.

1.

*gliss.*

157

Musical notation for measures 157-160. The system includes a treble clef staff with a melodic line, a grand staff with piano accompaniment, and a bass clef staff with a bass line. A slur with 'gliss.' is over the first measure.

2.

*gliss.*

E/B



Am7



D



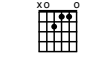
161

Musical notation for measures 161-163. The system includes a treble clef staff with a melodic line, a grand staff with piano accompaniment, and a bass clef staff with a bass line. A slur with 'gliss.' is over the first measure. Chord diagrams for E/B, Am7, and D are shown above the treble staff.

Am7(b5)



Am(maj7)



N.C.

164

Musical notation for measures 164-166. The system includes a treble clef staff with a melodic line, a grand staff with piano accompaniment, and a bass clef staff with a bass line. Chord diagrams for Am7(b5) and Am(maj7) are shown above the treble staff. A slur with '3' is over the final measure. Dynamics include *mp* and *mf*.



# Madness

Words and Music by  
Matthew Bellamy

♩ = 90

B♭



B. Vox. Fig. 1

End B. Vox. Fig. 1

(M - m - m - m - m - m - m - m - m - mad, mad, - mad, m - m - m - m - m - m - m - m - m - mad, mad, - mad...)

*mp*

1. I, I can't get these mem - 'ries out of my mind,  
2. Now, I need to know is this real love,

*cont. sim.*

A♭/E♭



and some kind of mad  
or is it just mad

E $\flat$



B $\flat$



Musical staff with treble clef and key signature of two flats, containing a melodic line with various note values and rests.

ness is start-ing to e - volve, mmmm. - And  
ness keep-ing us a - float? Mmmm. -

w/ B.Vox Fig. 1

Piano accompaniment for the first system, featuring a bass line with eighth notes and a right-hand part with chords and eighth notes.

Musical staff with treble clef and key signature of two flats, containing a melodic line with various note values and rests.

I, I tried so hard\_ to\_ let you go, \_\_\_\_\_  
When I look back, at all the cra - zy\_ fights we had \_\_\_\_\_

(Play small notes 2° only)

Piano accompaniment for the second system, featuring a bass line with eighth notes and a right-hand part with chords and eighth notes.

2° mf

A $\flat$ /E $\flat$



E $\flat$



Musical staff with treble clef and key signature of two flats, containing a melodic line with various note values and rests.

but some kind of mad - ness is swal-low - ing me -  
it's like some kind of mad - ness was tak - ing con -

Piano accompaniment for the third system, featuring a bass line with eighth notes and a right-hand part with chords and eighth notes.





B $\flat$



Musical staff with treble clef and key signature of two flats, containing a melodic line with various note values and rests.




whole, \_\_\_\_\_ yeah. \_\_\_\_\_  
- trol, \_\_\_\_\_ yeah. \_\_\_\_\_

Piano accompaniment for the fourth system, featuring a bass line with eighth notes and a right-hand part with chords and eighth notes.

Gm  Fsus4  F  Eb 



I have \_\_ fi - nal - ly seen the \_\_ light, }  
 Now I have fi - nal - ly seen the \_\_ light, }

*Red.* *8vb*

Gm  Fsus4  F 

and I have \_\_ fi - nal - ly

*(8vb)*

Eb  Bb 

re - al - ised what you { mean. }  
 need. }

*2° mp*

*(8vb)*

*cont. sim.*

Ab/Eb



Eb



Bb



(M - m - m - m - m - m - m - m - mad, mad, - mad, m - m - m - m - m - m - m - m - mad, mad, - mad...)

Gm



F



Ebsus2



Eb



(Fin - ily seen the end, -

Now, I have fi - nal-ly seen the end, and

*f*

Red. \* Red. \* Red. \* Red. \*

Gm



F



Ebsus2



Musical staff with treble clef and key signature of two flats, containing a whole note chord.

ex - pect -

Musical staff with treble clef and key signature of two flats, containing a whole note chord.

I'm not ex - pect - ing you to care, no, -

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

*Ped.* *Ped. cont. sim.*

Eb



Gm



F



Musical staff with treble clef and key signature of two flats, containing a whole note chord.

- ing you - to - care, -

Musical staff with treble clef and key signature of two flats, containing a whole note chord.

that I have - fi - nal - ly

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.

Ebsus2



Eb



Gm



Musical staff with treble clef and key signature of two flats, containing a whole note chord.

fin - ' lly seen - the - light, -

Musical staff with treble clef and key signature of two flats, containing a whole note chord.

seen the - light, and I have -

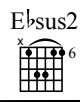
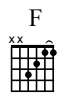
Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.



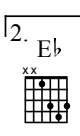
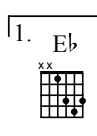


re-al - ised .

fi - nal - ly re - al - ised \_\_\_\_\_ I need \_ your



love, \_\_\_\_\_



I need \_ your \_\_\_\_\_ Come \_\_\_\_\_ to me, just in a

F



Ebsus2



Eb



dream, come on and res - cue me, yes I

Gm



F



Ebsus2



know I can't be wrong, and ba-by, you're too head - strong,

Eb



Bb



our love is (M - m - m - m - m - m - m - m - mad, mad, mad,

m-m-m-m-m-m-m-mad, mad, mad, m-m-m-m-m-m-m-mad, mad, mad, m-m-m-m-m-m-m-mad-ness.)

# Panic Station

Words and Music by Matthew Bellamy

♩ = 104

E7sus4



*f*

E7sus4



5

1. You won't get much clos - er \_\_\_ un - til you sac - ri - fice it all,                      you won't get to taste it \_\_\_ with your  
 2. Doubts will try to break you, \_ un - leash your heart and soul,                      trou - ble will sur - round you, \_ start \_\_\_

Amaj7#11



Gmaj7#11



8

face a - gainst the wall,                      get up and com - mit, show \_ the                      pow - er trapped with - in,  
 tak - ing some con - trol,                      stand up and de - liv - er \_\_\_ your                      wild - est fan - ta - sy,                      do

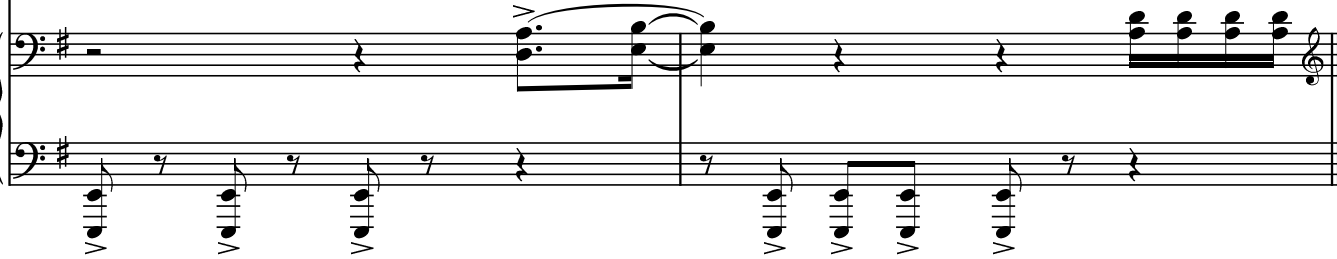
2 E7sus4



11



do just what you want to, \_\_\_\_\_ now stand up and be - gin, }  
 what the fuck you want to, \_\_\_\_\_ there's no - one to ap - pease, }



Em7      Em7/F#      G6      G#dim      A7      Em7/B



13



ooh,      1, 2, 3, 4, fi - re's in your eyes, \_\_\_\_\_      and this cha -


*(Play RH 2° only)*



C      C/D      B7#9/D#      Em7      Em7/F#      G6      G#dim



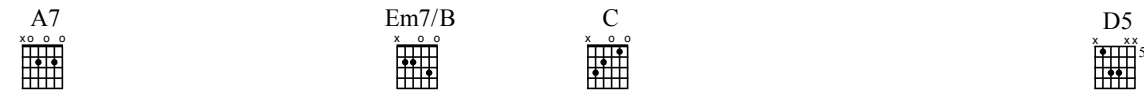
16



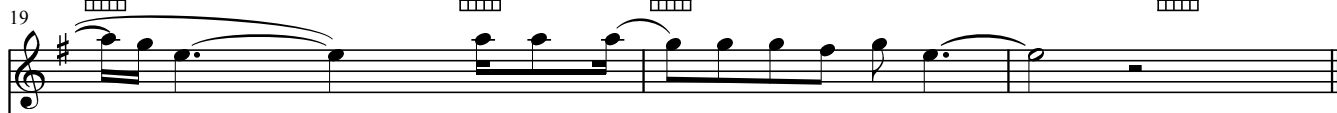
- os it de - fies i - mag - i - na - tion,      ooh,      5, 6, 7, 8, mi - nus 9 lives \_



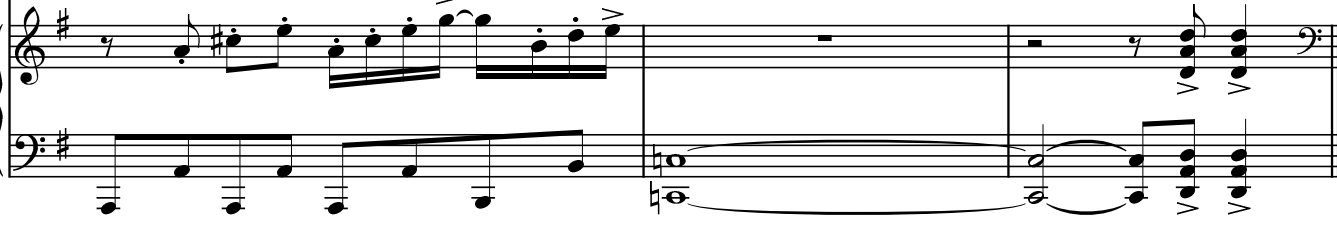
A7      Em7/B      C      D5




19



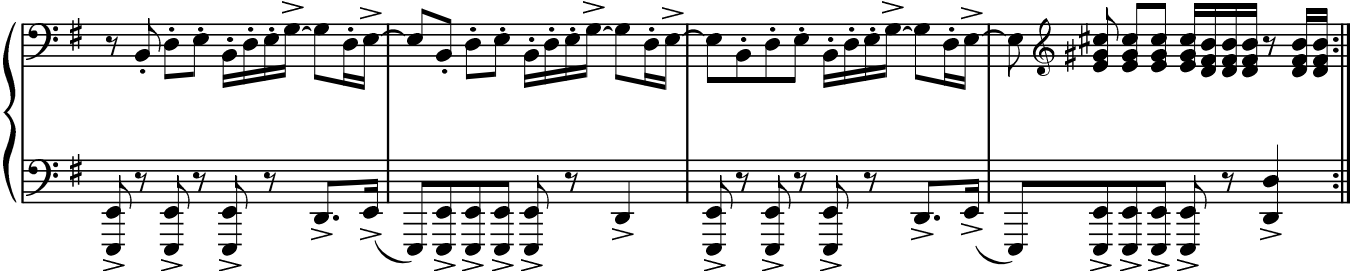
you've ar - rived \_\_\_\_\_ at pan - ic sta - tion. \_\_\_\_\_




1. E7sus4




22




E6



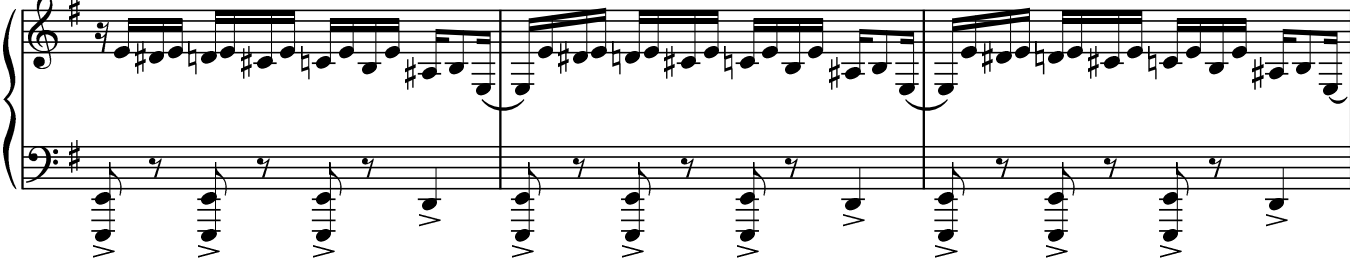
E9




2. E7sus4



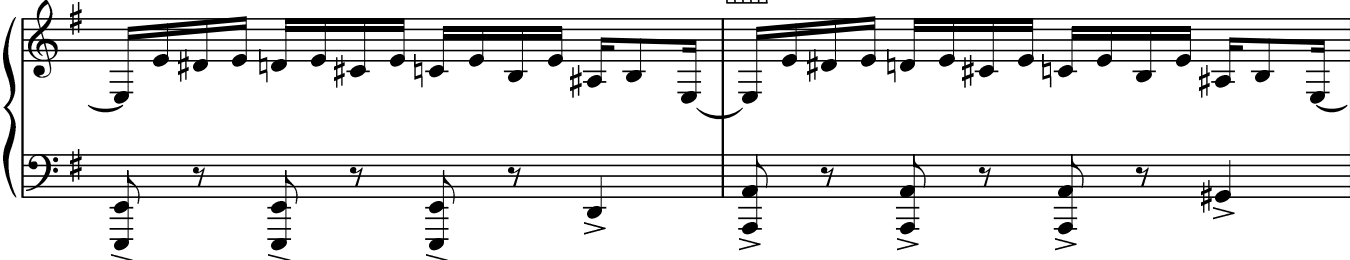
26




Amaj7#11



29





Gmaj7#11




31


E7sus4


Em




Em/F#




Em/G




G#dim




A





A/B




C



C/D B7#9/D#

34



4

Em      Em/F#      Em/G      G#dim      A      A/B      C      C/D B7#9/D#

38

Ooo, \_\_\_\_\_ ooo, \_\_\_\_\_

Em7      Em7/F#      G6      G#dim      A7      Em7/B

42

ooh,      1, 2, 3, 4, fi - re's in your eyes, \_\_\_\_\_ and this cha-

C      C/D      B7#9/D#      Em7      Em7/F#      G6      G#dim

45

- os it de-fies i - mag-i - na - tion,      ooh,      5, 6, 7, 8, mi - nus 9 lives, \_

A7      Em7/B      C      C/D      B7#9/D#      Em7      Em7/F#

48

\_\_\_\_\_ and I know \_\_\_\_\_ you will fight for the du - ra - tion,      ooh

G6



G#dim



A7



Em7/B



C



C/D



B7#9/D#



5

51

1, 2, 3, 4, fi - re's in your eyes \_\_\_\_\_ and you know - I'm not re - sist - ing your temp - ta -

Em7



Em7/F#



G6



G#dim



A7



Em7/B



54

- tions, ooh 5, 6, 7, 8, mi - nus 9 lives, \_\_\_\_\_ you've ar - rived \_

Cmaj7



D5



E7sus4



57

\_\_\_\_\_ at pan - ic sta - tion. \_\_\_\_\_

E7#9



E7sus4



E7



60

# Prelude

Music by Matthew Bellamy

♩ = 44 Slowly, and freely

Chord diagrams: Bb, Eb (6 fr), Bb, Eb (6 fr), Ebm (6 fr), Bb, Daug7

Dynamic markings: *p*, *mf*

Performance markings: *Red.*, *cont. sim.*

Chord diagrams: Eb (6 fr), D7 (5 fr), Gm (3 fr), F7, Bb, F, Gm (3 fr)

Dynamic marking: *f*

Performance marking: *Red.*

Chord diagrams: Bb/D, Eb (6 fr), Bb, Eb (6 fr), Ebm (6 fr), Bb, Ebm (6 fr), Ebm7 (6 fr)

Dynamic marking: *ff*

Performance marking: 3



# Survival

Words and Music by Matthew Bellamy

♩ = 80

Chord diagrams: B $\flat$ , B $\flat$ aug, E $\flat$ m, B

*f* *mf* *cont. sim.*

Chord diagrams: G $\flat$ , B $\flat$ , B $\flat$ aug

*cont. sim. throughout*

Chord diagrams: E $\flat$ m, G $\flat$ 6, B, G $\flat$

Chord diagrams: B $\flat$ , B $\flat$ aug, E $\flat$ m

13 Race, life's a race that I'm gon-na win, yes, I'm gon-na

Gb6

B

Gb

16

win, and I'll light the fuse and I'll nev-er lose, and I choose to sur -

Bb

Bbaug

Ebm

19

vive, what-ev-er it takes, you won't pull a - head, I'll keep up the

Gb6

B

Gb

22

pace and I'll re-veal my strength, to the whole hu-man race. Yes, I am pre -

Bb


Bbaug

Ebm


25

pared to stay a - live, and I won't for - give, ven-genace is

*f*





28   

mine, and I won't give in, be-cause I choose to thrive, yes I'm gon-na

31 

win. \_\_\_\_\_

*ff*

34    

38  



55

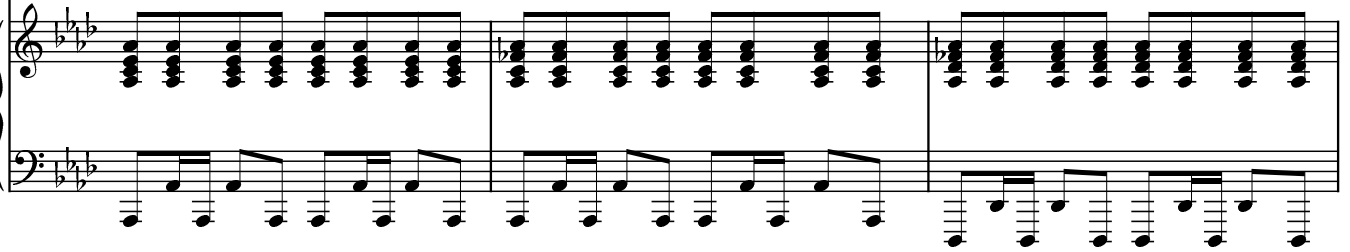
Ab  4

Ab+  4

Dbm  4



vive,                   whatev-er it takes,                   you won't pull a - head,                   I'll keep up the



58

Dbm/E  0

A  0


E  0



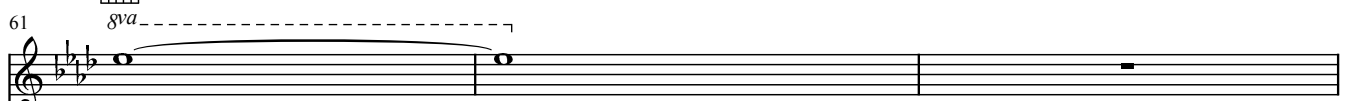
pace                   and I'll re-veal my strength,                   to the whole hu-man race,                   yes, I'm gon-na



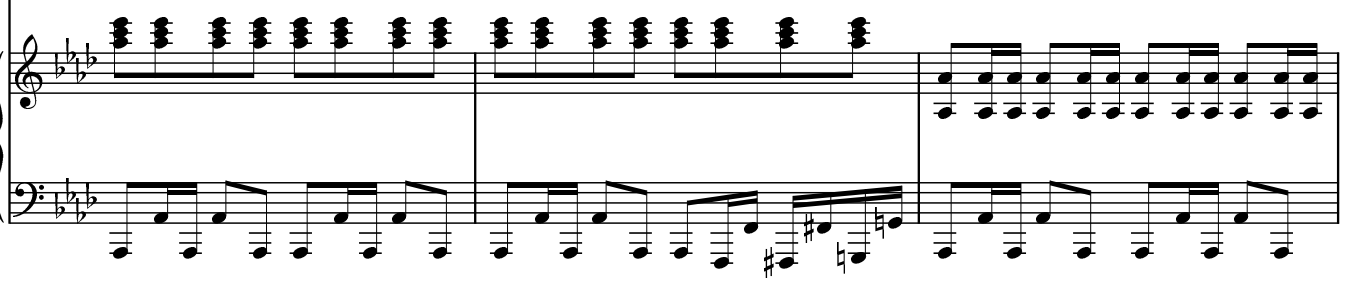
61

Ab  4

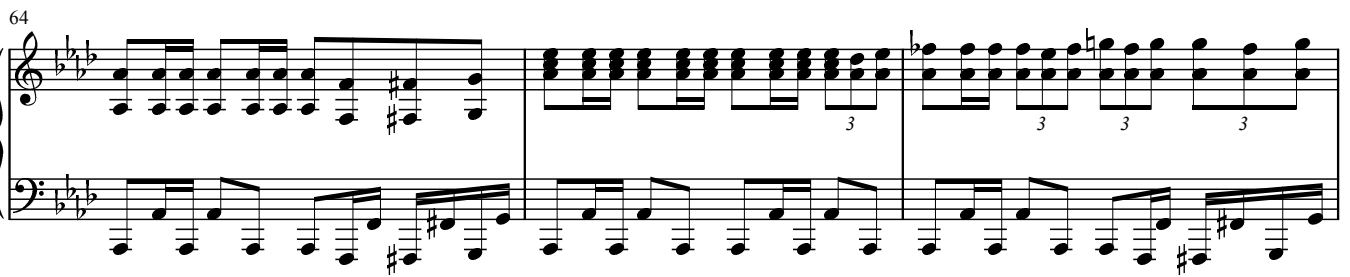
*gva* \_\_\_\_\_



win. \_\_\_\_\_



64



67

Musical score for measures 67-68. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 67 features a treble clef with a V-shaped fingering above the first note and a bass clef with a steady eighth-note accompaniment. Measure 68 continues the accompaniment in the bass clef while the treble clef plays a series of chords and single notes.

69

Musical score for measures 69-70. Measure 69 features a treble clef with a triplet of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 70 continues the accompaniment in the bass clef while the treble clef plays a series of chords and single notes, including a triplet of eighth notes.

71

Musical score for measures 71-72. Measure 71 features a treble clef with a V-shaped fingering above the first note and a bass clef with a steady eighth-note accompaniment. Measure 72 continues the accompaniment in the bass clef while the treble clef plays a series of chords and single notes.

73

Musical score for measures 73-74. Measure 73 features a treble clef with a series of chords and a bass clef with a steady eighth-note accompaniment. Measure 74 continues the accompaniment in the bass clef while the treble clef plays a series of chords and single notes.

75

Musical score for measures 75-76. Measure 75 features a treble clef with a V-shaped fingering above the first note and a bass clef with a steady eighth-note accompaniment. Measure 76 continues the accompaniment in the bass clef while the treble clef plays a series of chords and single notes.

77

79

81

(Fight, fight, fight, fight, win, win,

84

*molto rit.* *sva*

win, win.) Yes, I'm gon - na win.

# Follow Me

Words and Music by Matthew Bellamy

♩ = 134

N.C.

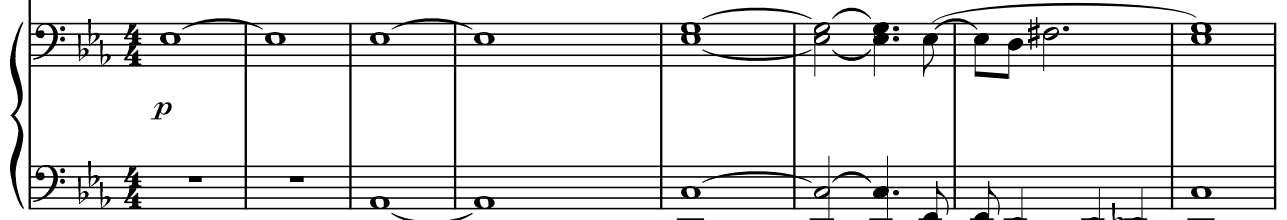
A<sup>b</sup>5



Cm



When dark - ness \_\_\_\_\_ falls \_\_\_\_\_ and \_\_\_\_\_ sur-rounds \_\_\_\_\_



G



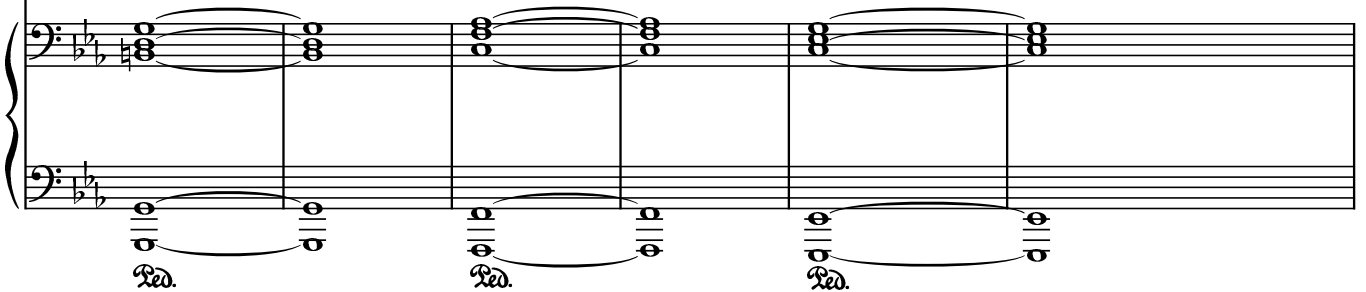
Fm



Cm/E<sup>b</sup>



you, \_\_\_\_\_ when you fall down, \_\_\_\_\_ when you're \_\_\_\_\_



G5/D



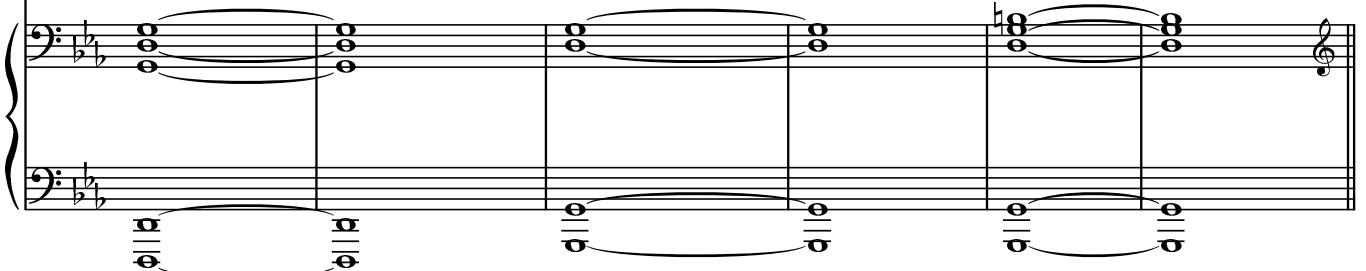
G5



G



\_\_\_\_\_ scared \_\_\_\_\_ and you're lost. \_\_\_\_\_ Be \_\_\_\_\_



*Ped. cont. sim.*



2

Ab Cm

21

brave

*mp*

Gsus4/D Gsus4

25

I'm com - ing to hold

G

28

you now. When

Fm7 Cm/Eb

31

all your strength has gone and you

Gsus4/D



35

feel wrong, like your

life has slipped a - way,

fol - low me, you can fol - low me,

*mf*

and I, I will not de -

musical score for guitar and voice, measures 35-38

G



37

life has slipped a - way,

fol - low me, you can fol - low me,

*mf*

and I, I will not de -

musical score for guitar and voice, measures 39-41



39

fol - low me, you can fol - low me,

*mf*

and I, I will not de -

musical score for guitar and voice, measures 42-44

Gsus4/D



42

and I, I will not de -

musical score for guitar and voice, measures 45-47

4 Gsus4  G 

45


sert \_\_\_\_\_ you \_\_\_\_\_ now \_\_\_\_\_

48 Fm7 



\_\_\_\_\_ When \_\_\_\_\_ your \_\_\_\_\_ fi - re's


51 Cm/Eb  Gsus4/D 

died out, \_\_\_\_\_ no - one's there,

54 G/D 




they have left you \_\_\_\_\_ for dead. \_\_\_\_\_


57  



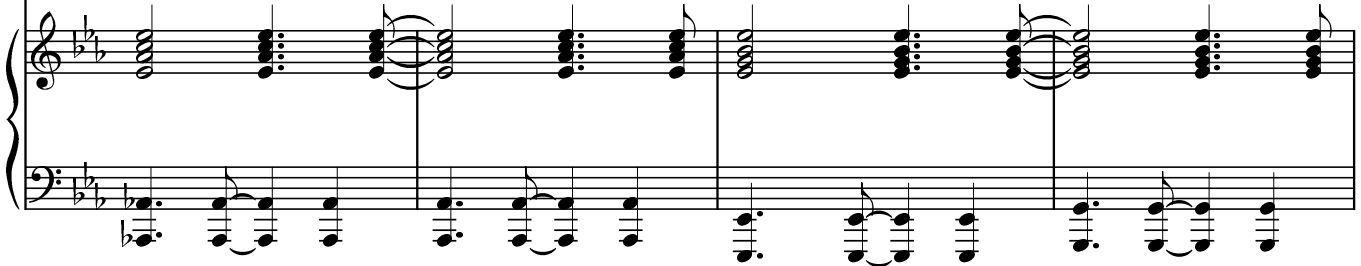
Fol - low me, \_\_\_\_\_ you can fol - low me, \_\_\_\_\_






61   



I \_\_\_\_\_ will keep you \_ safe. \_\_\_\_\_




65  



(Ah, \_\_\_\_\_ ah, \_\_\_\_\_



Fol - low me, \_\_\_\_\_ you can fol - low me, \_\_\_\_\_



6

Fm7



E♭/B♭



B♭



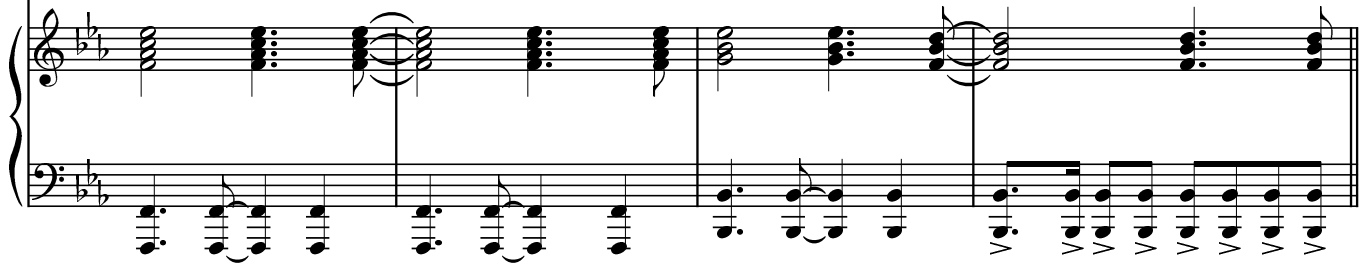
69



\_\_\_\_\_ tect \_\_\_\_\_ you. \_\_\_\_\_



I will pro - tect \_\_\_\_\_ you. \_\_\_\_\_



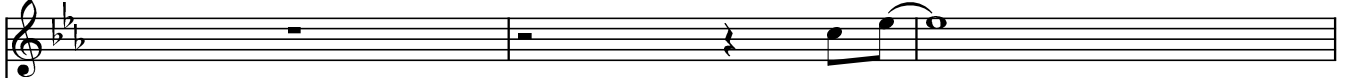
A♭



Cm



73



I know,



*mf*

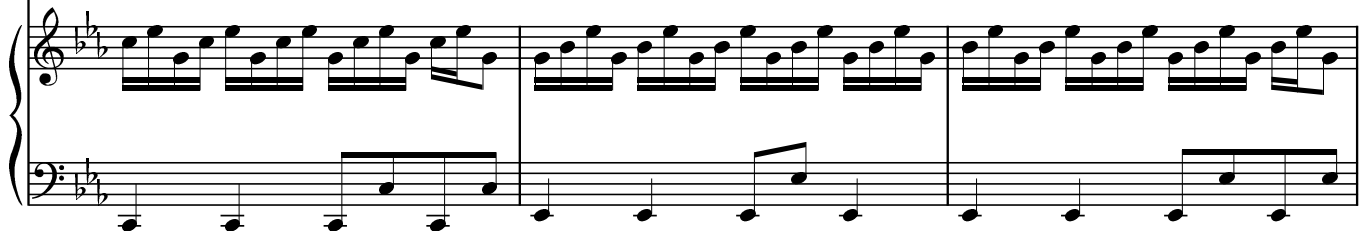
E♭



76



I \_\_\_\_\_ won't \_\_\_\_\_ let \_\_\_\_\_ them



E $\flat$ /B $\flat$



B $\flat$



79

Musical staff with lyrics: hurt, \_\_\_\_\_ they're hurt - ing you, \_\_\_\_\_ no, \_

Piano accompaniment for measures 79-82

A $\flat$



Cm



83

Musical staff with lyrics: ooh, \_\_\_\_\_

Piano accompaniment for measures 83-86

E $\flat$



E $\flat$ /B $\flat$



87

Musical staff with lyrics: when your heart is break -

Piano accompaniment for measures 87-90

B $\flat$



90

Musical staff with lyrics: ing, \_\_\_\_\_ you can

Piano accompaniment for measures 90-93

8



93

Musical staff with notes and slurs.

(Ah, \_\_\_\_\_) ah, \_\_\_\_\_

Musical staff with notes and slurs.

Fol - low - me, \_\_\_\_\_ you can fol - low - me, \_\_\_\_\_

Piano accompaniment with treble and bass staves.



97

Musical staff with notes and slurs.

ah, \_\_\_\_\_

Musical staff with notes and slurs.

I will al-ways keep - you \_\_\_\_\_ safe. .

Piano accompaniment with treble and bass staves.



101

Musical staff with notes and slurs.

ah, \_\_\_\_\_) ah, \_\_\_\_\_

Musical staff with notes and slurs.

Fol - low - me, \_\_\_\_\_ you can trust in me, \_\_\_\_\_

Piano accompaniment with treble and bass staves, including a triplet in the bass line.

Fm7

E♭/B♭

B♭

105



Musical staff with notes and rests.

tect \_\_\_\_\_ you.

Musical staff with notes and rests.

I will al - ways pro - tect \_\_\_\_\_ you, my

Piano accompaniment with chords and bass line.

E♭sus4

E♭

109



Musical staff with notes and rests.

love. \_\_\_\_\_

Ah, \_\_\_\_\_

Piano accompaniment with chords and bass line, including dynamics *fff* and *mf*.

E♭sus4

E♭

113



Musical staff with notes and rests.

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

Musical staff with notes and rests.

feel \_\_\_\_\_ my

Piano accompaniment with chords and bass line, including dynamics *fff* and *mf*.

*Ped. cont. sim.*



10 Ebsus4



Eb



117

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

love.

Feel \_\_\_\_\_

Ebsus4



Eb



120

oh. \_\_\_\_\_

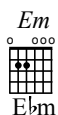
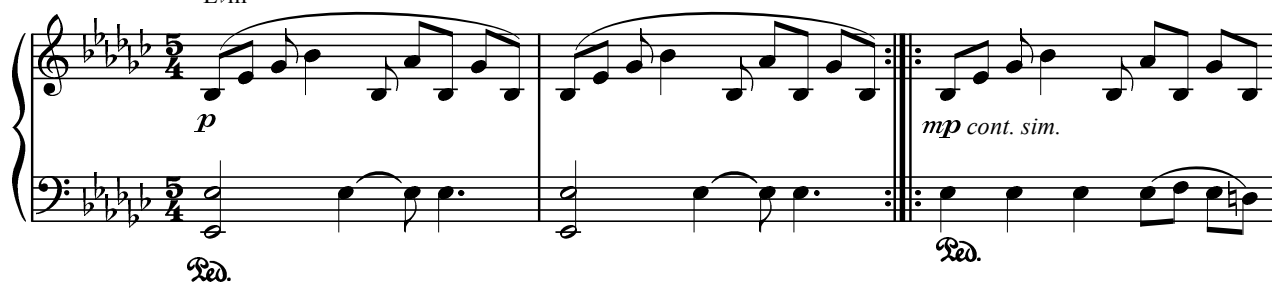
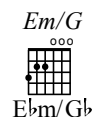
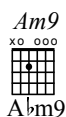
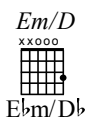
\_\_\_\_\_ my love.

# Animals

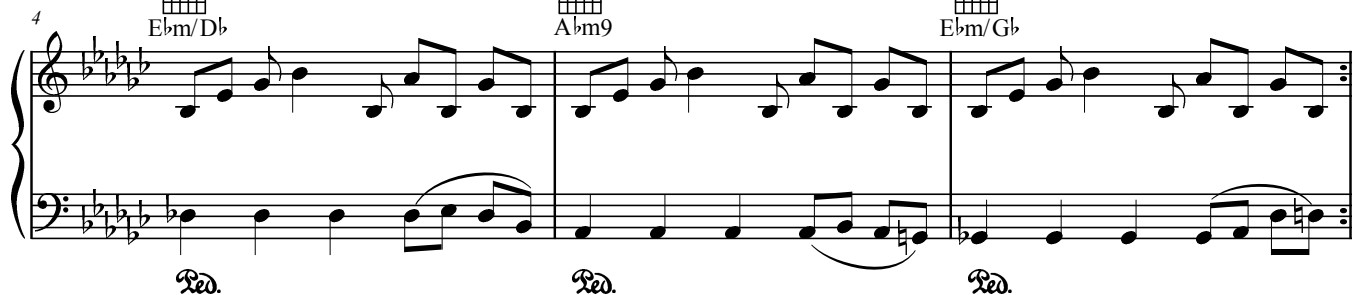
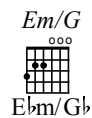
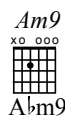
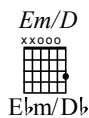
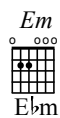
Words and Music by  
Matthew Bellamy

Tune guitar down 1/2 step.

♩ = 170

4


7





1. An-i - mal, \_\_\_\_\_ you're an an-i-mal, don't take an - y-thing  
 2. An-i - mals, \_\_\_\_\_ we're an-i-mals, buy when blood is on the




Red. cont. sim.

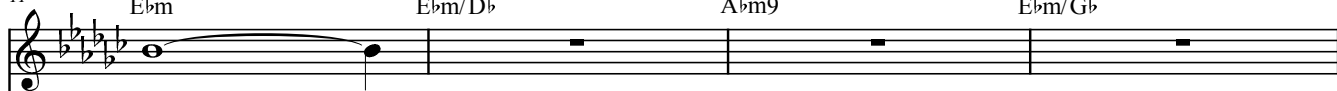
*Em*  
  
 E♭m

*Em/D*  
  
 E♭m/D♭

*Am9*  
  
 A♭m9


*Em/G*  
  
 E♭m/G♭


11





less. \_\_\_\_\_  
 street. \_\_\_\_\_



*Em*  
  
 E♭m

*Em/D*  
  
 E♭m/D♭

*Am9*  
  
 A♭m9


*Em/G*  
  
 E♭m/G♭


15





Out of con-trol, \_\_\_\_\_ you're out of con - trol, \_ strike those in dis -  
 Out of con-trol, \_\_\_\_\_ we're out of con - trol, \_ crush those who beg at your



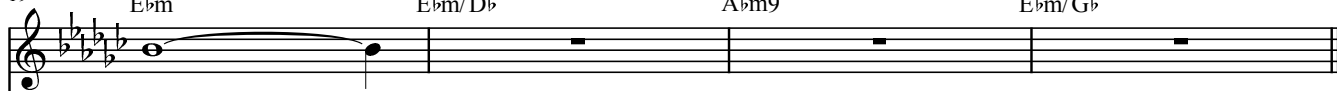
*Em*  
  
 E♭m

*Em/D*  
  
 E♭m/D♭

*Am9*  
  
 A♭m9

*Em/G*  
  
 E♭m/G♭

19



tress. \_\_\_\_\_  
 feet. \_\_\_\_\_





Am



A♭m

G#aug



Gaug

C/G



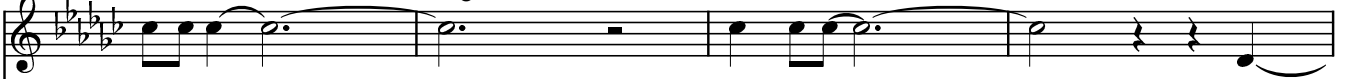
C♭/G♭

D/F#

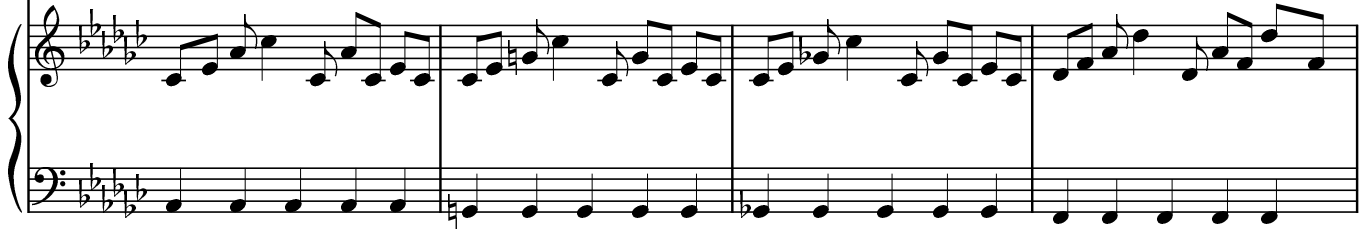


D♭/F

23



(1.) An - a - lyse \_\_\_\_\_ ad - ver - tise, \_\_\_\_\_ ex -  
 (2.) An - a - lyse \_\_\_\_\_ fran - chise, \_\_\_\_\_ spread \_  
 (3.) Am - or - tise \_\_\_\_\_ down - size, \_\_\_\_\_ lay \_\_\_\_\_



D



D♭

D/C



D♭/C♭

Gm/B♭



F#m/A

D/A

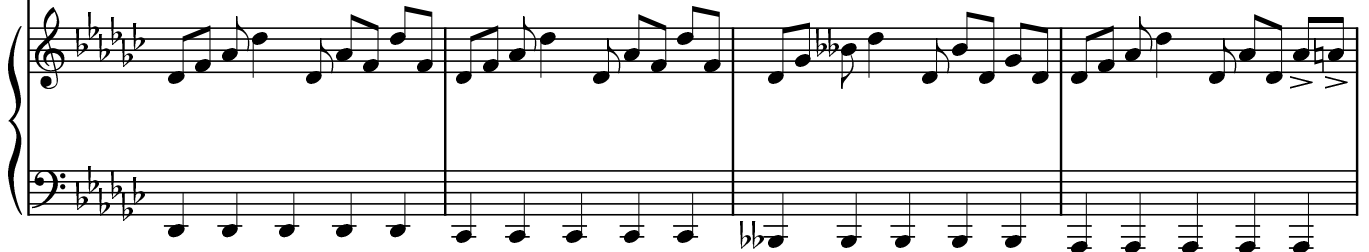


D♭/A♭

27



- pand, \_\_\_\_\_  
 \_\_\_\_\_ out, \_\_\_\_\_  
 \_\_\_\_\_ off, \_\_\_\_\_



G



G♭

B/F#



B♭/F

Em



E♭m

Em/D



E♭m/D♭

31



bend \_\_\_\_\_ more \_\_\_\_\_ rules \_\_\_\_\_ and  
 kill the com - pe - ti - tion, \_\_\_\_\_ and  
 kill \_\_\_\_\_ your - self, \_\_\_\_\_ come on and



4

C *C*  
 Am *Am*  
 B7sus *B7sus*

35 *C*  
*Abm*  
*Bb7sus*

buy your - self an is -  
 buy your - self an o -  
 do us all a fav -

*mf*

*B7*  
*Bb7*

To Coda  $\oplus$

38

- land. \_\_\_\_\_  
 - cean. \_\_\_\_\_  
 our. \_\_\_\_\_

1.

*Em* *Em/D* *Am9* *Em/G*  
*Ebm* *Ebm/Db* *Abm9* *Ebm/Gb*

41

*Em* *Em/D* *Am9* *Em/G*  
*Ebm* *Ebm/Db* *Abm9* *Ebm/Gb*

45

2.

**E5**  
E♭5

49 *f* *cont. sim.*

**Em**  
E♭m

**Em/D**  
E♭m/D♭

**Am9**  
A♭m9

**Em/G**  
E♭m/G♭

53 *mf*

*D.S. al Coda*

**Em**  
E♭m

**Em/D**  
E♭m/D♭

**Am9**  
A♭m9

**Em/G**  
E♭m/G♭

57

Coda

61

**E5**  
E♭5

*ff* *cont. sim.*

65

Musical notation for measures 65-68. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand plays a melody of eighth notes with a descending line, while the left hand plays a bass line of eighth notes. The notation includes repeat signs at the beginning and end of the section.

69

Musical notation for measures 69-71. The right hand continues the melody with eighth notes, and the left hand continues the bass line. The notation includes accents (>) under the notes in the right hand.

*E7sus*  
0 0 0 0  
  
*Eb7sus*

A fingering diagram for the E7sus chord. It shows a guitar fretboard with the following notes: open strings (0), 0, 0, 0, 2, 2. The diagram is labeled with E7sus above and Eb7sus below.

72

Musical notation for measures 72-74. The right hand plays a series of chords, primarily E7sus and Eb7sus, with eighth notes. The left hand continues the bass line. The notation includes accents (>) under the notes in the right hand.

75

Musical notation for measures 75-77. The right hand plays a series of chords, primarily E7sus and Eb7sus, with eighth notes. The left hand continues the bass line. The notation includes accents (>) under the notes in the right hand. The piece ends with a double bar line and a fermata over the final note.

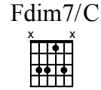
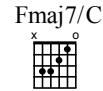
N.C.

*Wall Street trading  
floor samples*

# Explorers

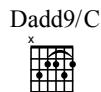
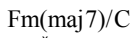
Words and Music by Matthew Bellamy

♩ = 92

1. Once I \_\_\_\_\_ hoped to seek the new and un - known, - this  
 (2.) world lush and blue, with riv - ers run - ning - wild, - they'll

*1° pp*  
*2° mf*



plan - et's o - ver - run, there's noth - ing left \_ for you or \_\_\_\_ for me. \_  
 be re-rout - ed south, with none \_\_ left \_ for you or \_\_\_\_ for me. \_



2

Cadd9      Cmaj7      Cdim7      Fm6/C      Fdim7/C

C      Cmaj7      C7      Fmaj7/C

Fm(maj7)/C      Cadd9      Dadd9/C      Fm6/C

Cadd9      Cmaj7      Cdim7      Fm6/C      Fdim7/C

1° only



- cede, \_\_\_\_\_ mmm. \_\_\_\_\_

*p*



Free \_\_\_\_\_ me, free \_\_\_\_\_ me, free me from this \_ world, \_\_\_\_\_ { I } don't be-  
 { we }

*mf*



long \_\_\_\_\_ here, it was a mis - take \_ im - pris - on - ing \_ { my } soul. \_  
 { our } souls. \_

4

Am F/A G/B

Can you free \_\_\_\_\_ me, free me from this world? \_

*f*

1. C Cdim7 Fdim7/C

2. A

*p*

2. Am Dm9 G Em7

(Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_)

*mf*

F



A7



Dm



Bbmaj7



ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah.) \_\_\_\_\_

(Ah, \_\_\_\_\_ ah, \_\_\_\_\_

C



A



A/C#



ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah.) \_\_\_\_\_

D



(2° B. Vox sing tune lead vox. ad lib.)

Bm



F#m



G



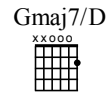
Free me, I'll free you, free us from this world, we don't be -



long — here, it { was a mis-take — im - pris - on - ing — my soul. —  
 run-ning a - round — in cir-cles feel-ing caged by end - less rules. —



— } Can you free — me, free me from this world? —



Ah, — ah, —

*pp*

Gm(maj7)/D



Dadd9



Eadd9/D



Gm6/D



ah, \_\_\_\_\_ ah,

Dadd9



Dmaj7



Ddim7



*rit.*

Gm6/D



Gdim7/D



ah, \_\_\_\_\_ shh, go to

**Free tempo**  
**Much slower**

Dadd9



sleep.

# Big Freeze

Words and Music by  
Matthew Bellamy

♩ = 116

*mf* *cont. sim.*

Ped. Ped. Ped. Ped.

5

1. Healed, or are you still just leav-ing? Are you fine? —  
*(Healed, -*

2. Fight, or will you show me mer-cy? We've ex-pelled, —  
*(Fight, -*

*mp*

*Ped. cont. sim throughout*

9

— fine, — Have you found a way to es-cape? — Are you here, —  
 — ...pelled, — the good-ness from our hearts. — Are you here, —

Eb5



Eb7/G



Ab5



Adim



13

— here.) \_ just be - cause \_\_\_ I need you? \_ Can we hole \_  
 — here.) \_ just to prove you're win - ning? \_ Can we hole \_

Eb5/Bb



Bb7



Ebsus4



Eb



17

\_\_\_\_\_ up, \_\_\_ a big freeze \_\_\_ is head - ing our \_\_\_ way? \_\_\_\_\_  
 \_\_\_\_\_ up, \_\_\_ and ride out \_\_\_ this e - lec - tri - cal \_\_\_ storm? \_\_\_\_\_

Eb5



Bb7sus4



Eb



21

We are on a hid - ing to no - where, we still hope, \_  
 We de - stroyed some - thing bea - ti - ful we have faith, \_

*f*



Cm7



A $\flat$ 5



E $\flat$ sus4



E $\flat$



Musical staff with notes and rests for measures 25-28.

but our dreams are not the same, no. And  
but our truths are not the same, no. Don't give

Piano accompaniment for measures 25-28.

E $\flat$ 5



E $\flat$ 7/G



A $\flat$



F7/A



Musical staff with notes and rests for measures 29-32.

I, I lost be-fore I start-ed, I'm col-laps-  
up, don't let the mag-ic leave us, stop the lone-

Piano accompaniment for measures 29-32.

E $\flat$ 5/B $\flat$



B $\flat$ 7



E $\flat$ sus4



E $\flat$



Musical staff with notes and rests for measures 33-36.

- ing in stel-lar clouds of gas.  
- li-est force be-com-ing king of the u-ni-verse.

Piano accompaniment for measures 33-36.

4 Cm Gm Ab Eb

37

Hear \_\_\_\_\_ me \_\_\_\_\_ what words \_ just can't \_ con - vey, \_\_\_\_\_ but

*ff*

Cm Gm Ab Bb

41

feel \_\_\_\_\_ me, \_\_\_\_\_ don't let \_\_\_\_\_ the sun in your heart \_ de-cay.

Eb5 Ab5 Eb Bb7sus4

45

*mp* *cont. sim.*

Eb5 Eb5/Bb Eb Eb7

49

*mf*

Cm



Ab5



Ebsus4



Eb



53

Don't \_ give

Eb5



Eb7/G



Ab



F7/A



57

up,

don't let

the mag - ic \_\_\_\_ leave \_ us, \_

we're col-laps-

Eb5/Bb



Bb7



Ebsus4



Eb



61

- ing in stel-lar clouds \_\_\_\_ of \_ gas \_\_\_\_\_ yeah. \_\_\_\_\_

Cm



Gm



Ab



Eb



Musical staff with measure numbers 65-68 and a vocal line starting with "Oh, \_"

Oh, \_

Piano accompaniment for measures 65-68, including a fortissimo (ff) dynamic marking.

Cm



Gm



Ab



Eb



Musical staff with measure numbers 69-72 and a vocal line with "oh, \_" lyrics.

oh, \_

oh, \_

oh. \_

Piano accompaniment for measures 69-72.

Cm



Gm



Ab



Eb



Musical staff with measure numbers 73-76 and a vocal line with "Hear me, what words just can't convey," lyrics.

Hear me, \_

what words \_

just can't \_

con - vey, \_

Piano accompaniment for measures 73-76.

Cm



Gm



A $\flat$



E $\flat$ /B $\flat$



B $\flat$



Musical notation for the vocal line, including a triplet of eighth notes.

feel \_\_\_\_\_ me, \_\_\_\_\_ I won't let \_\_\_\_\_ the sun in your heart \_ de-cay.

Piano accompaniment for the first system, featuring a rhythmic bass line and a melodic upper line.

E $\flat$



B $\flat$ 7sus4



Musical notation for the piano accompaniment, starting at measure 81.

*mf*



E $\flat$



B $\flat$ 7sus4



E $\flat$



Musical notation for the piano accompaniment, starting at measure 83.



# Save Me

Words and Music by  
CHRIS WOLSTENHOLME

♩ = 100



1. Save \_\_\_ me \_\_\_ from my su - per - sti - tions,  
2. Hold \_\_\_ me, \_\_\_ cause I'm sure I'm hat - ed,

*p* *sim.*



9




now I'm free from this old con - di - tion.  
prom - is - es, they are o - ver - rat - ed.



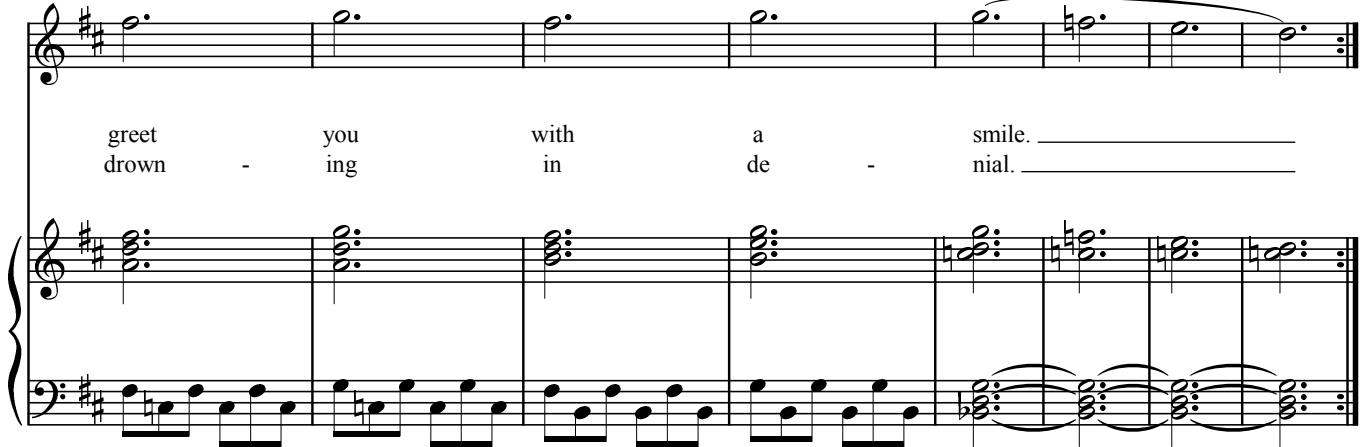
17

Wait \_\_\_\_\_ just \_\_\_\_\_ a while, \_\_\_\_\_ and I'll  
Wait \_\_\_\_\_ just \_\_\_\_\_ a while, \_\_\_\_\_ while I'm





25

D7/C  Dsus4/C  Bm  Em/B  Bb6/9 

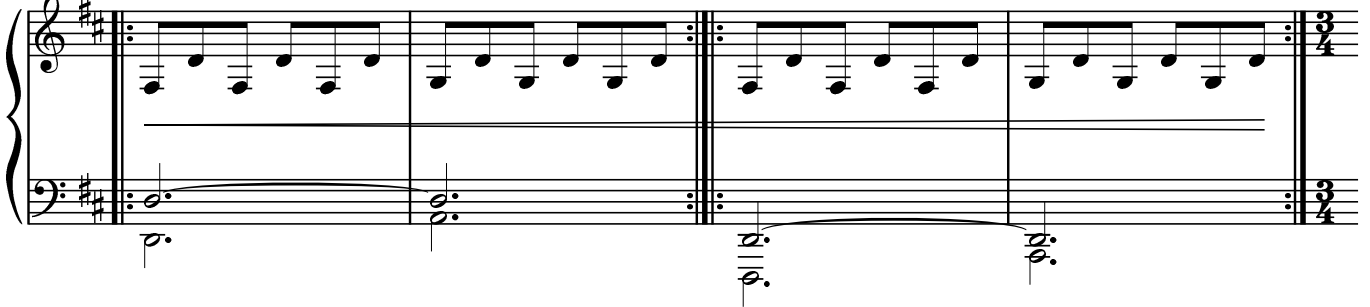
greet you with a smile.  
drown - ing in de - nial.



33

D  Dsus4/A  D  Dsus4/A 

*p.*



*mf* *sim.*

37

D7(add4)/C  (tacet 1st time)

2. (Run a - way and  
1. Turn me in - to  
2. Run a - way and



Am13



41

take me with you,  
 some - one like you,  
 take me with you,

Detailed description: This block contains the musical notation for measures 41 through 44. It features a vocal line with lyrics, a piano accompaniment with chords, and a guitar part. The guitar part consists of a repeating eighth-note pattern in the right hand and a steady bass line in the left hand. The lyrics are: 'take me with you,' on the first line; 'some - one like you,' on the second line; and 'take me with you,' on the third line.

D7(add4)/C



45

don't let go I  
 find don't a let place go that  
 don't let go I

Detailed description: This block contains the musical notation for measures 45 through 48. It features a vocal line with lyrics, a piano accompaniment with chords, and a guitar part. The guitar part continues with the same eighth-note pattern and bass line as in the previous block. The lyrics are: 'don't let go I' on the first line; 'find don't a let place go that' on the second line; and 'don't let go I' on the third line.

Am13



49

need your res - cue.  
 we need can your go res - to,  
 need your res - cue.

Detailed description: This block contains the musical notation for measures 49 through 52. It features a vocal line with lyrics, a piano accompaniment with chords, and a guitar part. The guitar part continues with the same eighth-note pattern and bass line. The lyrics are: 'need your res - cue.' on the first line; 'we need can your go res - to,' on the second line; and 'need your res - cue.' on the third line. A double bar line with repeat dots is at the end of the section. A tempo marking '♩ = ♩' is located in the upper right corner.



4  $\text{♩} = \text{♩}$  D C Em7/B Am Em/G

53

Watch \_\_\_\_\_ me, \_\_\_\_\_ cause I'm on a mis - sion,

*mp*

D C Em7/B Am Em/G

61

hold me back, so I'm forced to \_\_\_\_\_ lis - ten.

D7/C Dsus4/C Bm Em/B D

69

Don't \_\_\_\_\_ let \_\_\_\_\_ me go, \_\_\_\_\_

D7/C Dsus4/C Bm Em/B

\_\_\_\_\_ cause I'm noth - ing \_\_\_\_\_ with - out

Bb6/9



D



Dsus4/A



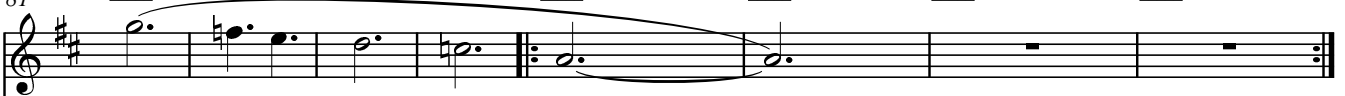
D



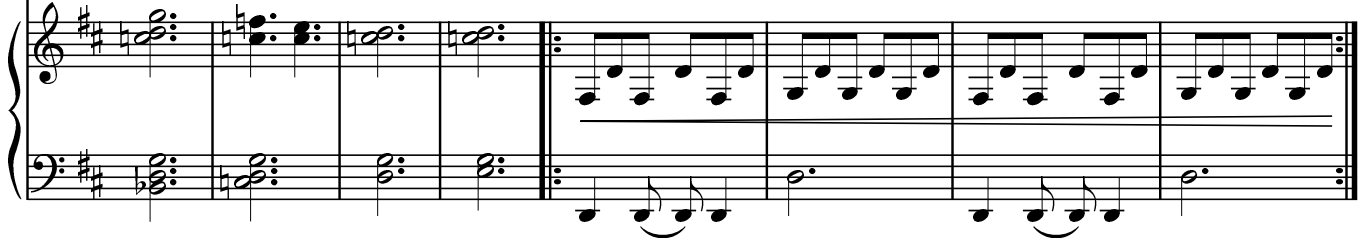
Dsus4/A



81



you. \_\_\_\_\_



D7(add4)/C

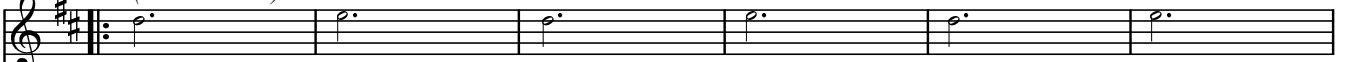


Am13

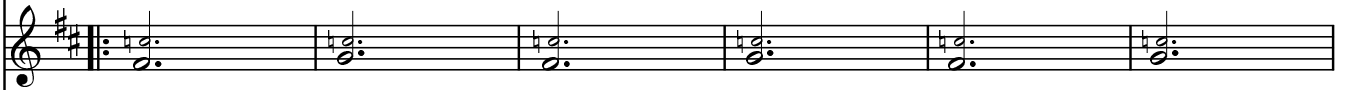


89

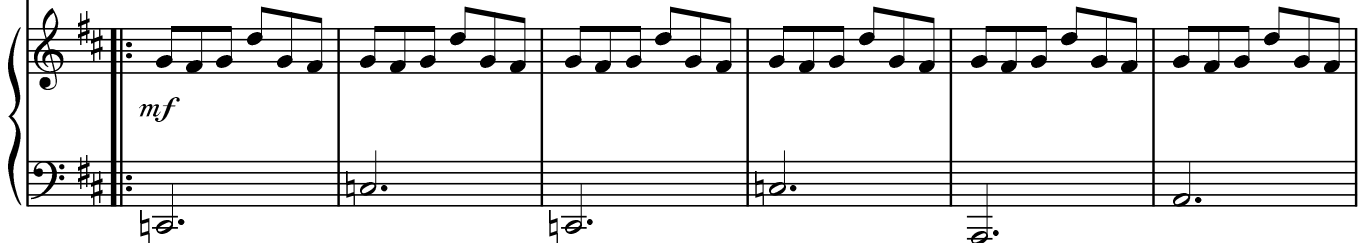
(tacet 1st time)



2. (Run a - way and take me



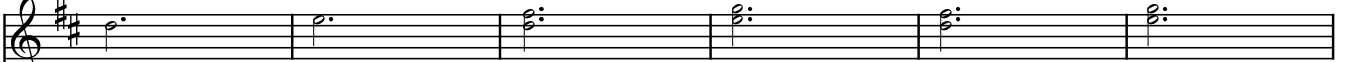
1. Turn me in - to some - one  
2. Run a - way and take me



D7(add4)/C



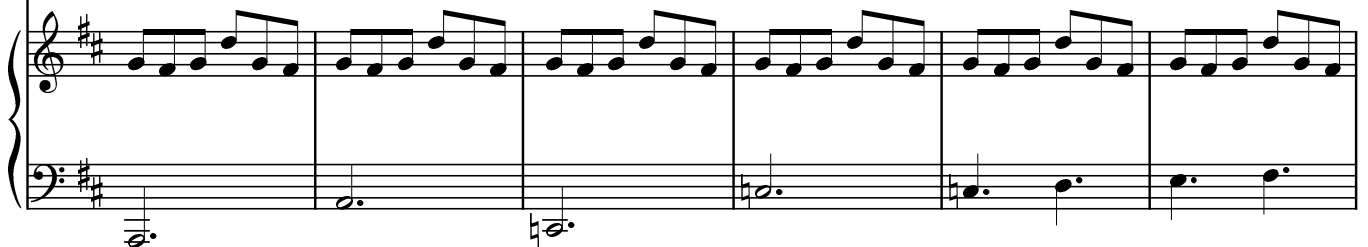
95



with you, don't let go I



like you, find a place that  
with you, don't we're go I



6

Am13

101

need your res - cue.

we need can your go res - to, cue. \_\_\_\_\_

Gmaj9

105

*p*

109

D7(add4)/C

Am13

113

D7(add4)/C



119

Piano accompaniment for measures 119-123. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

Am13



124

Piano accompaniment for measures 124-128. The right hand continues the melodic line, and the left hand maintains the bass accompaniment.

D7(add4)/C



129

(tacet 1st time)

Am13



Vocal and piano accompaniment for measures 129-134. The vocal line includes two verses: Verse 1: 'Turn me in way - to some - one'; Verse 2: 'Run a - way and take me'. The piano accompaniment features a steady bass line with chords.

D7(add4)/C



135

Vocal and piano accompaniment for measures 135-139. The vocal line includes two verses: Verse 1: 'with you, don't let go'; Verse 2: 'like with you, find don't a place go'. The piano accompaniment features a steady bass line with chords.

Am13



140

I need your res - cue.)

that we can go to,  
I need your res - cue. \_\_\_\_\_

Gmaj9



145

Red.

149 (Rit. on 3rd time only)

(Repeat 3x)



rit.

Red.

\*

# Liquid State

Words and Music by Chris Wolstenholme

♩ = 148

A5



First system of music (measures 1-4). Bass clef, 4/4 time. Starts with a forte (*f*) dynamic and a series of accents (>) on the bass line. The right hand plays a melodic line. The instruction *cont. sim.* is present.

Second system of music (measures 5-8). Continuation of the previous system.

F5



Third system of music (measures 9-12). Continuation of the previous system.

D5



Fourth system of music (measures 13-16). Continuation of the previous system.

A5



Fifth system of music (measures 17-20). Continuation of the previous system.



21

1. Take me for a ride, break me up and steal what's left in

F5



25

side, and hope and pray in i qui ty has

D5



29

died in side and left a

A5



33

scar.

Red. \*

A5

37

2. I'm on red a - lert, bring me peace and wash a - way my  
 3. Kick me when I'm down, feed me poi - son, fill me till I

F5

41

dirt, spin me round and help me to di -  
 down, wake me up be - fore I get

D5

45

- vert, and walk in - to the  
 pushed out and fall in - to the

A5

49

light. }  
 night. }

*gliss.*

Red. \*



4 Dm

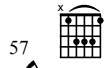


53 (Sing 2°)

*ff*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Bb



57

*Red. cont. sim.*

Gm



61

Dm



65

fall.

A5



69

72

75

# The 2nd Law: Unsustainable

Words and Music by Matthew Bellamy

♩ = 136

Am



Am6



Am6



Am



F



Fadd9



Dm



Am(add9)/E



Am/E



2 Am/C



Dm



Musical notation for the first system, including treble and bass staves with chords and dynamics.

Am



Adim



Musical notation for the second system, including treble and bass staves with chords and dynamics.

Am



F



Spoken: "All virtual and technological processes proceed in such a way that the availability of the

Musical notation for the third system, including treble and bass staves with chords and dynamics.

Dm



remaining energy decreases. In all energy exchanges, if no energy enters or leaves an isolated system

Musical notation for the fourth system, including treble and bass staves with chords and dynamics.

Am(add9)/E



Am/C



*the entropy of that system increases. Energy continuously flows from being*

Dm



*concentrated to becoming dispersed, spread out, wasted and useless.*

Am



*New energy cannot be created and high grade energy is being destroyed.*

N.C.

*An economy based on endless growth is..." Un - sus - tain - a - ble.*

N.C.

Un - su... un - sus - tain, un - sus - tain, un - ser

un - s... - un - s... you're un - sus - tain - a - ble, un - sus - tain - a - ble.

Slight Swing

Am F Fadd9

Dm Esus4 Eaug

Am/C



Dm



Piano accompaniment for the first system, featuring a treble clef with sustained chords and a bass clef with a rhythmic pattern of eighth notes.

Am



Piano accompaniment for the second system, including a vocal line in the treble clef with the lyrics "Un-sus-tain-er, un-sus-tain-er." and a bass line with triplets.

F



Piano accompaniment for the third system, featuring a vocal line in the treble clef with the lyrics "Oh, oh, oh," and a bass line with a steady eighth-note accompaniment.

Dm



Am(add9)/E



Piano accompaniment for the fourth system, including a vocal line in the treble clef with the lyrics "oh, oh." and a bass line with a consistent eighth-note accompaniment.

6 Am/C



Dm



Musical notation for the first system. The treble clef staff features a melodic line starting with a dotted quarter note, followed by a triplet of eighth notes, and ending with a half note. The grand staff below shows piano accompaniment with chords and bass lines.

**Straight**

Adim



F7/A



Musical notation for the second system. The grand staff shows piano accompaniment with a mezzo-piano (*mp*) dynamic marking. The bass line includes a 'Red.' (Reduction) symbol and a '\*' symbol.

Am



Am6



Musical notation for the third system. It includes a vocal line in the treble clef and piano accompaniment in the grand staff. The piano accompaniment features 'Red.' and '\*' symbols.

*Spoken: The*

Adim7



Am/E



Musical notation for the fourth system. The grand staff shows piano accompaniment for the text: "fundamental laws of thermodynamics will place fixed limits on technological innovation and human advancement." The bass line includes 'Red.' and '\*' symbols.

*fundamental laws of thermodynamics will place fixed limits on technological innovation and human advancement.*



Am



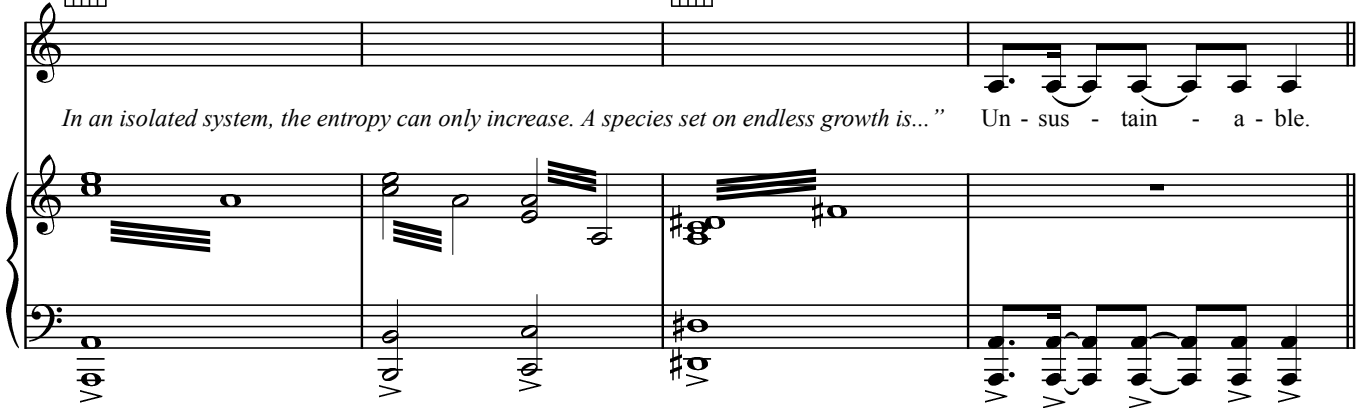
D#dim7



N.C.

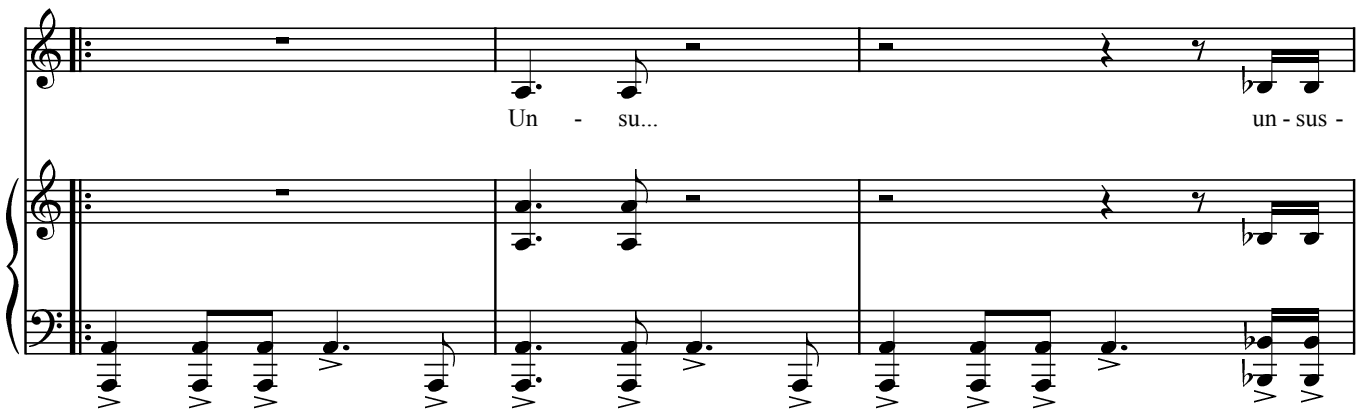
*In an isolated system, the entropy can only increase. A species set on endless growth is...*

Un - sus - tain - a - ble.



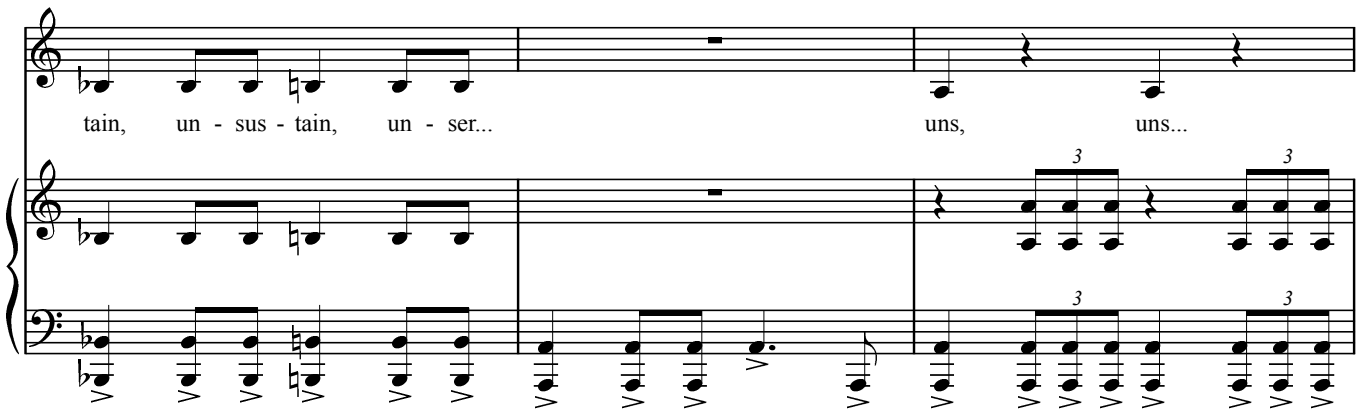
Un - su...

un - sus -



tain, un - sus - tain, un - ser...

uns, uns...

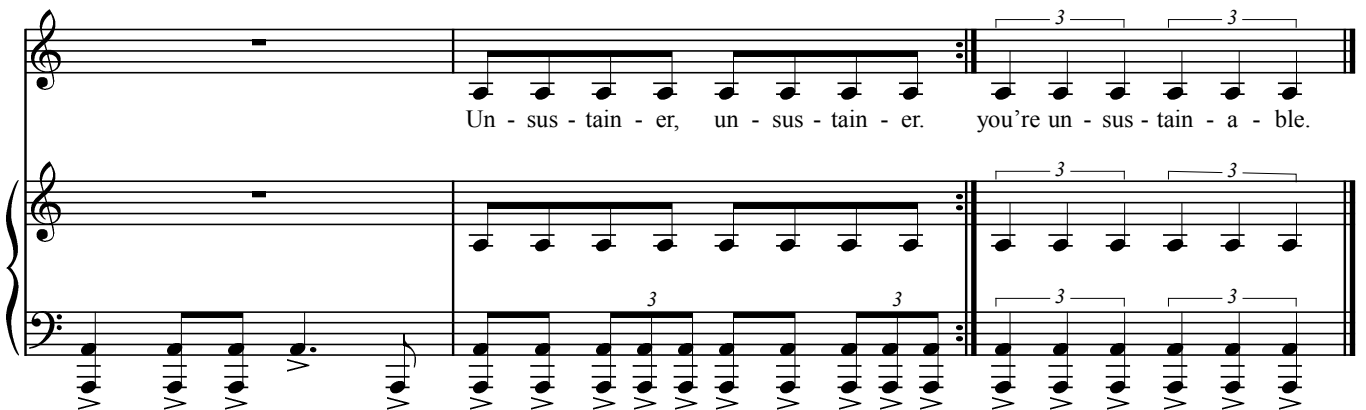


1.

2.

Un - sus - tain - er, un - sus - tain - er.

you're un - sus - tain - a - ble.



# The 2nd Law: Isolated System

Music by Matthew Bellamy

♩ = 132

G5



Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as ♩ = 132. The first system features a treble clef with a melodic line starting on G4, moving through A4, Bb4, and C5, with a fermata over the final note. The bass clef provides a steady accompaniment of quarter notes: G3, A3, Bb3, C4. The dynamic marking is *pp*.

*ped.* (Hold pedal)

Musical notation for measures 5-8. The treble clef continues the melodic line with a fermata over the final note. The bass clef accompaniment remains consistent with quarter notes. The dynamic marking is *p*.

Bb6



Cm(add9)



Musical notation for measures 9-12. The treble clef continues the melodic line with a fermata over the final note. The bass clef accompaniment changes to a pattern of chords: Bb6 and Cm(add9) in the first two measures, followed by a sequence of chords in the last two measures. The dynamic marking is *sim.*

G5



Musical notation for measures 13-16. The treble clef continues the melodic line with a fermata over the final note. The bass clef accompaniment returns to the steady quarter-note pattern of G3, A3, Bb3, C4. The dynamic marking is *pp*.

2

B $\flat$ 6



Cm(add9)



17

mp

Red.

\* Red.

G5



20

\* Red.

1.

2.

23

\* Red.

E $\flat$ /B $\flat$



Gm/B $\flat$



Cm9




26

mp

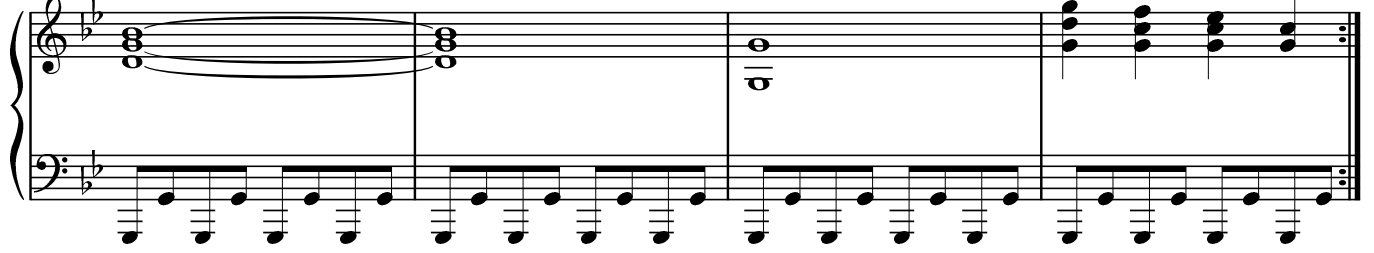
Red. cont. sim.

1.

Gm




30



2.


Gm



34




G5




38

*p*



*Red.* \*

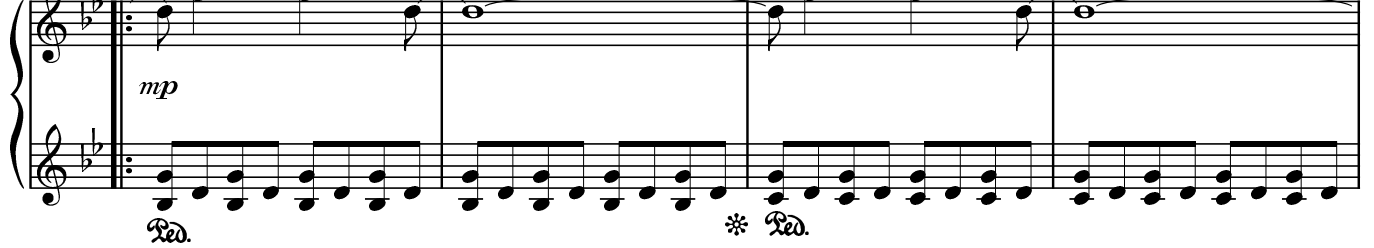

Gm/Bb



42


*mp*

Cm9




*Red.* \* *Red.*

G/B





46

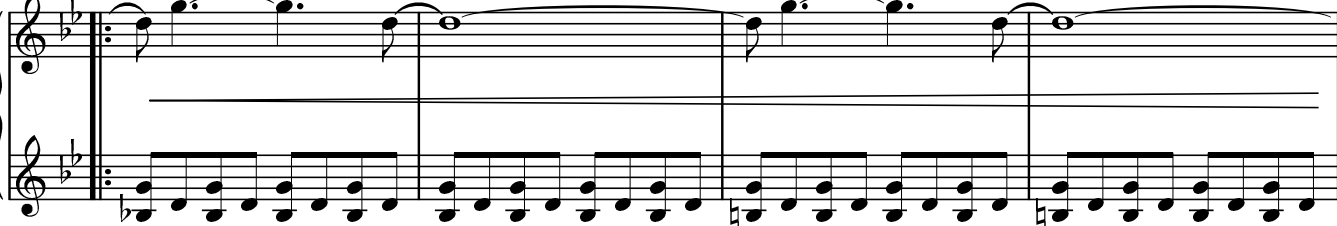


*Red.*



4

Gm/B $\flat$   G/B 


50





*Red. cont. sim.*

Cm9  E $\flat$ maj7/B $\flat$  


54





E $\flat$ maj7  G/D 


58



*mp*




1. Cm9  Gm/B $\flat$  

62



2. Cm9  Gm/B $\flat$  

66



E♭maj7



G/D



70

1° *mf*  
2° *cresc.*

Musical score for measures 70-73. The right hand features a melodic line with a crescendo, starting with a half note and moving to quarter notes. The left hand plays a steady eighth-note accompaniment. A dashed line labeled 'gva' spans across measures 74-77.

Cm9



Gm/B♭



74

*gva*

Musical score for measures 74-77. The right hand continues the melodic line with a decrescendo. The left hand maintains the eighth-note accompaniment. A dashed line labeled 'gva' spans across these measures.

G5



78

*ff* — *mp*

Musical score for measures 78-81. The right hand plays a melodic line with a decrescendo from fortissimo to mezzo-piano. The left hand plays a steady eighth-note accompaniment. A pedal symbol is present below the bass line.

(Hold pedal)

82

*p*

Musical score for measures 82-85. The right hand continues the melodic line with a decrescendo. The left hand plays a steady eighth-note accompaniment. A pedal symbol is present below the bass line.

Let notes ring with pedal

86

*pp* *ppp*

Musical score for measures 86-89. The right hand plays a melodic line with a decrescendo to pianissimo. The left hand plays a steady eighth-note accompaniment. A pedal symbol is present below the bass line.

SUPREMACY  
MADNESS  
PANIC STATION  
PRELUDE  
SURVIVAL  
FOLLOW ME  
ANIMALS  
EXPLORERS  
BIG FREEZE  
SAVE ME  
LIQUID STATE  
THE 2ND LAW: UNSUSTAINABLE  
THE 2ND LAW: ISOLATED SYSTEM



FABER *ff* MUSIC

fabermusic.com

ff0156.m4

ISBN10 0-571-53737-5  
EAN13 978-0-571-53737-2

