

SOUNDTRACK SELECTIONS

T H E
MATRIX



**PARENTAL
ADVISORY
EXPLICIT LYRICS**

CONTENTS

6	spybreak!	propellerheads
10	bad blood	ministry
19	leave you far behind	lunatic calm
25	dragula (Hot Rod Herman Remix)	rob zombie
34	my own summer (shove it)	deftones
42	look to your orb for the warning	monster magnet
50	wake up	rage against the machine

SPYBREAK!

Moderately fast ♩ = 128

Music by
ALEX GIFFORD

N.C.

1. *f*

1.

2.

f N.C.

13.

24.

F#m7(b5)



F#m7



1.2.3.5.

4.6.

N.C.

1.3.

2.4.

F#m7(b5)



F#m7



Musical notation for the first system, including treble and bass staves with notes and rests.

F#m7(b5)



Musical notation for the second system, including treble and bass staves with notes and rests.

F#m7



To Coda

F#m6



F#m7



F#m6



Musical notation for the third system, including treble and bass staves with notes and rests.

F#m7



F#m6



F#m7



F#m6



Musical notation for the fourth system, including treble and bass staves with notes and rests.

1.2.3.

F#m7



F#m6



4.

F#m7



F#m6



Musical notation for the fifth system, including treble and bass staves with notes and rests.

F#m7 F#m6 F#m7 F#m6

F#m7 F#m6 F#m7 F#m6

F#m7 F#m6 F#m7 F#m6

F#m7 F#m6 F#m7

(Percussion breakdown)

15

15

D.S. al Coda

⊕ Coda

F#m6 F#m7

BAD BLOOD

Gtr. tuned down 1 whole step:

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D

Words and Music by
ALIEN JOURGENSEN and PAUL BARKER

Fast ♩ = 178

Guitar → **F#5** **F5** **B5** **C5** **E5** **F5** **F#5**

Piano → **E5** **E♭5** **A5** **B♭5** **D5** **E♭5** **E5**

The first system of music features a guitar part with a treble clef and a piano part with a bass clef. The guitar part consists of a series of chords: F#5, F5, B5, C5, E5, F5, and F#5. The piano part starts with a forte (ff) dynamic and includes a triplet of eighth notes in the right hand and a corresponding bass line. A fermata is placed over the final chord in both parts.

Guitar → **E5** **F#5** **F5** **B5** **C5** **E5** **F5** **F#5**

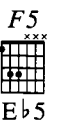
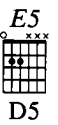
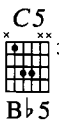
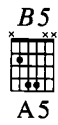
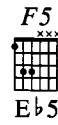
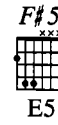
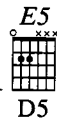
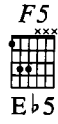
Piano → **D5** **E5** **E♭5** **A5** **B♭5** **D5** **E♭5** **E5**

The second system continues the musical notation. The guitar part starts with an E5 chord, followed by F#5, F5, B5, C5, E5, F5, and F#5. The piano part continues with the bass line and right-hand accompaniment, maintaining the same dynamics and fermata as the first system.

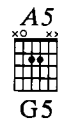
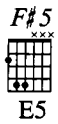
Guitar → **A5** **F#5** **F5** **B5** **C5** **E5** **F5** **F#5**

Piano → **G5** **E5** **E♭5** **A5** **B♭5** **D5** **E♭5** **E5**

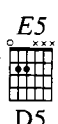
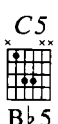
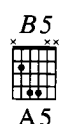
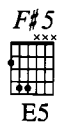
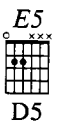
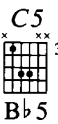
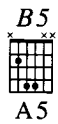
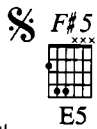
The third system concludes the piece. The guitar part begins with an A5 chord, followed by F#5, F5, B5, C5, E5, F5, and F#5. The piano part continues with the bass line and right-hand accompaniment, ending with a fermata over the final chord.



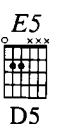
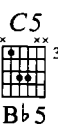
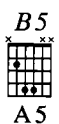
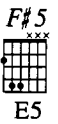
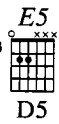
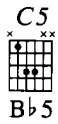
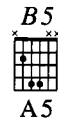
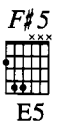
First system of musical notation with treble and bass staves.




Second system of musical notation with treble and bass staves.

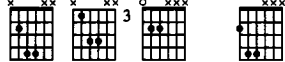


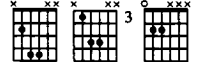
Third system of musical notation with treble and bass staves.




Fourth system of musical notation with treble and bass staves.

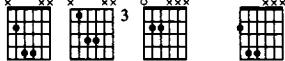
F#5

E5

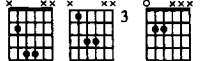
B5 **C5** **E5** **F#5**

A5 **Bb5** **D5** **E5**

B5 **C5** **E5**

A5 **Bb5** **D5**




F#5

E5

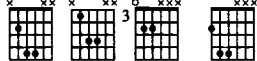
B5 **C5** **E5** **F#5**

A5 **Bb5** **D5** **E5**

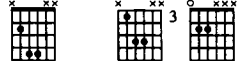
B5 **C5** **E5**

A5 **Bb5** **D5**



Verse:


F#5

E5

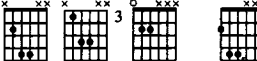
B5 **C5** **E5** **F#5**

A5 **Bb5** **D5** **E5**

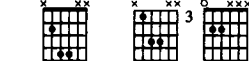
B5 **C5** **E5**

A5 **Bb5** **D5**

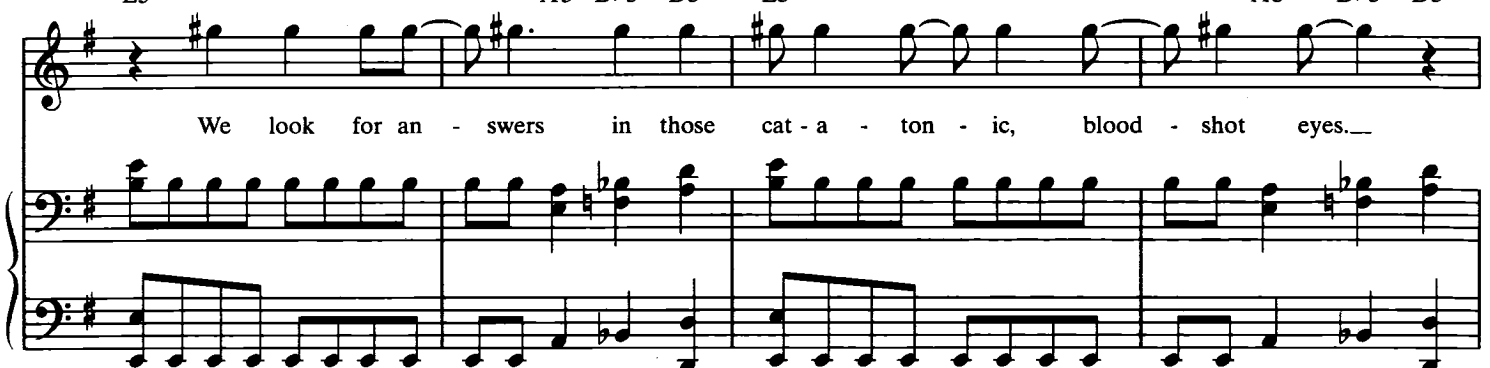


1. Wild skies, — full moon and thoughts col - lide. —
 2.3. See additional lyrics

F#5

E5

B5 **C5** **E5** **F#5**

A5 **Bb5** **D5** **E5**

B5 **C5** **E5**

A5 **Bb5** **D5**



We look for an - swers in those cat - a - ton - ic, blood - shot eyes. —

F#5



E5

B5



A5

C5



Bb5

E5



D5

F#5



E5

B5



A5

C5



Bb5

E5



D5

The eyes_ that vom - it are the ones_ that are_ in love._

F#5



E5

B5



A5

C5



Bb5

E5



D5

F#5



E5

1.

B5



A5

C5



Bb5

E5



D5

Those are - n't tears,___ they're just bad, bad

F#5



E5

F5



Eb5

E5



D5

B5



A5

C5



Bb5

E5



D5

F#5



E5

F5



Eb5

E5



D5

B5



A5

C5



Bb5

E5



D5

blood._____

F#5



E5

F5



Eb5

E5



D5

B5



A5

C5



Bb5

E5



D5

F#5



E5

F5



Eb5

E5



D5

B5



A5

Just bad, bad

F#5



E5

blood.

2.3.

Chorus:

A5	Bb5	D5	E5	G5	D5	Eb5	D5	A5	D5	E5	G5

blood. Do you re - mem - ber the strain? Do you re -

D5	Eb5	D5	A5	D5	E5	G5	D5	Eb5	D5	A5	D5	E5	G5

mem - ber the pain? Do you re - mem - ber the cause or the blame?

E5 F5 E5 B5 E5 F#5 A5 E5 F5 E5 B5 E5
 D5 Eb5 D5 A5 D5 E5 G5 D5 Eb5 D5 A5 D5

Bad blood. Do you re - mem - ber the need?_

F#5 A5 E5 F5 E5 B5 E5 F#5 A5
 E5 G5 D5 Eb5 D5 A5 D5 E5 G5


Do you re - mem - ber the lust?_ Do you sur -

E5 F5 E5 B5 E5 F#5 A5 E5 F5 E5 B5 E5 To Coda
 D5 Eb5 D5 A5 D5 E5 G5 D5 Eb5 D5 A5 D5



ren - der your greed_ or your trust?_ Bad

F#5 F5 E5 B5 C#5 C5 B5 F#5 F5 E5 B5 C#5 C5 B5 F#5
 E5 Eb5 D5 A5 B5 Bb5 A5 E5 Eb5 D5 A5 B5 Bb5 A5 E5

blood. (Guitar solo ad lib. ...)

													
E♭5	D5	A5	B5	B♭5	A5	E5	E♭5	D5	A5	B5	B♭5	A5	E5




													
E♭5	D5	A5	B5	B♭5	A5	E5	E♭5	D5	A5	B5	B♭5	A5	E5










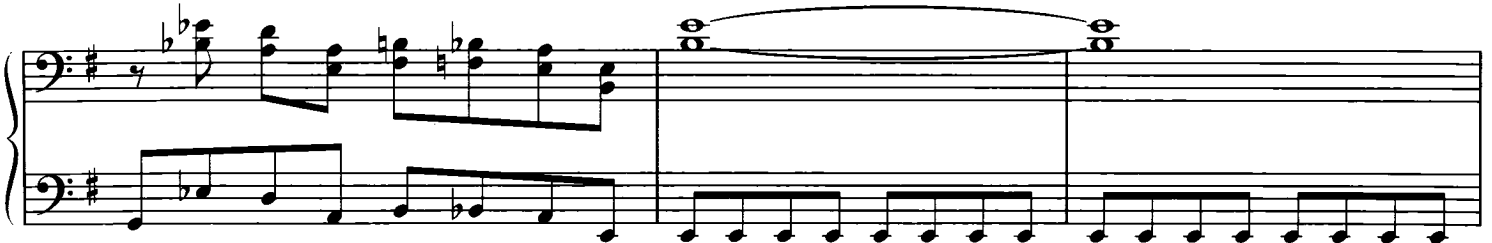
													
E♭5	D5	A5	B5	B♭5	A5	E5	E♭5	D5	A5	B5	B♭5	A5	E5

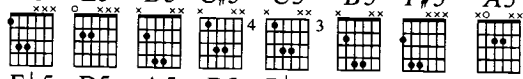



G5




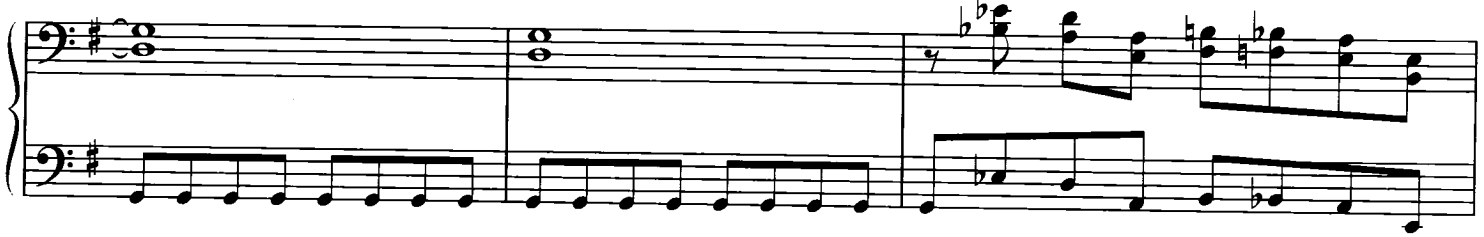
						
E♭5	D5	A5	B5	B♭5	A5	E5



F5 E5 B5 C#5 C5 B5 F#5 A5

 Eb5 D5 A5 B5 Bb5 A5 E5 G5



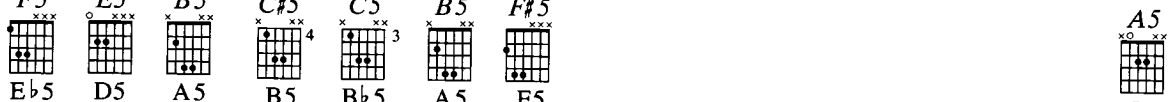
F5 E5 B5 C#5 C5 B5 F#5

 Eb5 D5 A5 B5 Bb5 A5 E5



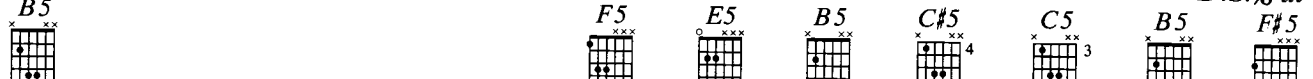
F5 E5

 Eb5 D5



F5 E5 B5 C#5 C5 B5 F#5 A5

 Eb5 D5 A5 B5 Bb5 A5 E5 G5









B5 F5 E5 B5 C#5 C5 B5 F#5

 A5 Eb5 D5 A5 B5 Bb5 A5 E5

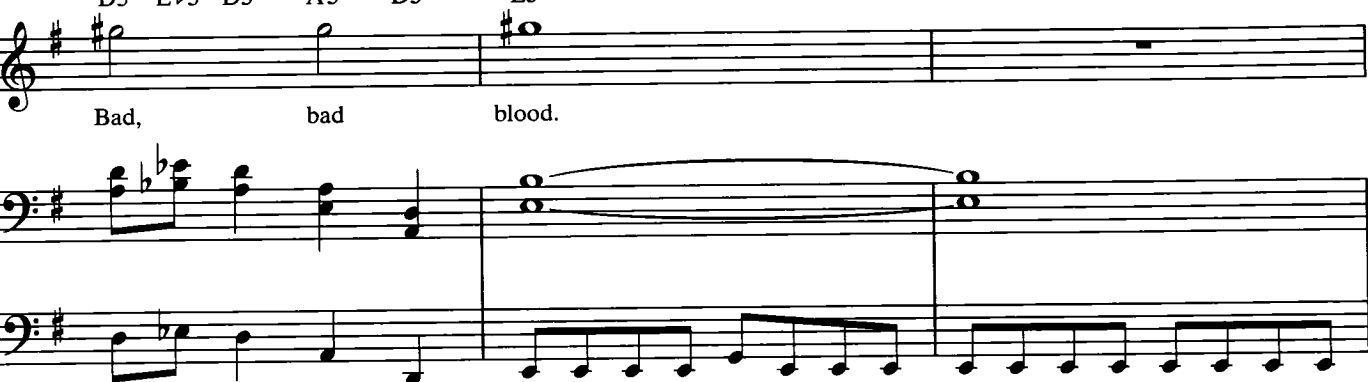
D.S. al Coda




... end solo


♩
Coda



					
D5	E♭5	D5	A5	D5	E5




Bad, bad blood.

	
	E5



		
D5	G5	

Repeat ad lib. and fade



Verse 2:
 Wild lives, the big surprise.
 We get our clues from what
 The funhouse mirrors authorize.
 A ray of thought turns happy
 Endings into mud.
 Where there's denial, there's bad blood.
 (To Chorus:)

Verse 3:
 Wild eyes, he's finally come alive.
 How'd all things mediocre
 Wind up all things, all the time?
 A steady stream of madness
 Rises to a flood.
 The clock is ticking
 For bad blood.
 (To Chorus:)

LEAVE YOU FAR BEHIND

Words and Music by
SIMON SHACKLETON and
HOWARD SAUNDERS

Moderately $\text{♩} = 126$

N.C.

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features a steady eighth-note bass line in the left hand and a more active melody in the right hand. The tempo is marked 'Moderately' with a quarter note equal to 126 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'I want to take you on a roll - er coast - er. I want to tell you that I'm feel - ing clos - er.'

I want to take you on a

roll - er coast - er.

I want to tell you that I'm feel - ing clos - er.

Verse:

The first system of the musical score for the verse. It consists of three staves: a treble clef staff at the top, and a grand staff (bass clef and piano accompaniment) below. The treble staff contains a whole rest in the first measure, followed by two empty measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score. The treble staff contains the vocal line with the lyrics "I want to push you right o-ver the line." The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of the musical score. The treble staff contains the vocal line with the lyrics "I want to push you right o-ver the line, the line that you draw when you draw." The piano accompaniment continues with the same rhythmic pattern.

The fourth system of the musical score. The treble staff contains the vocal line with the lyrics "me near, the line that you draw when you draw me near." The piano accompaniment concludes the system with a final chord.

Chorus:

I want, I want, I want, I want, I want, I want, I want, I want, I want, I want to leave you

ff

far — be - hind. — I want, I want, I want, I want, I want, I want, I want, I want, I

want, I want to leave you far — be - hind. —

f

1.

I want to take you on a roll - er coast - er.

I want to tell you that I'm

feel - ing clos - er.

2.

I want to leave you

far ___ be - hind.

I want to leave you far__ be - hind.

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a final quarter note E5. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a simple harmonic accompaniment in the right hand.

The second system continues the piano accompaniment from the first system. The right hand part is mostly silent, while the left hand continues with the eighth-note pattern.

The third system continues the piano accompaniment. The right hand part remains mostly silent, and the left hand continues with the eighth-note pattern.

I want to leave you.

The fourth system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a final quarter note E5. The piano accompaniment continues with the eighth-note pattern in the left hand and a simple harmonic accompaniment in the right hand.

I want to leave you far___ be - hind._____

I want, I want, I want, I want, I want, I want, I want,

I want to leave you far___ be - hind._____

DRAGULA

Gtr. tuned down 1 whole step:


⑥ = D ③ = F


⑤ = G ② = A

④ = C ① = D

Moderate rock ♩ = 126

Words by ROB ZOMBIE
and SCOTT HUMPHREY
Music by ROB ZOMBIE

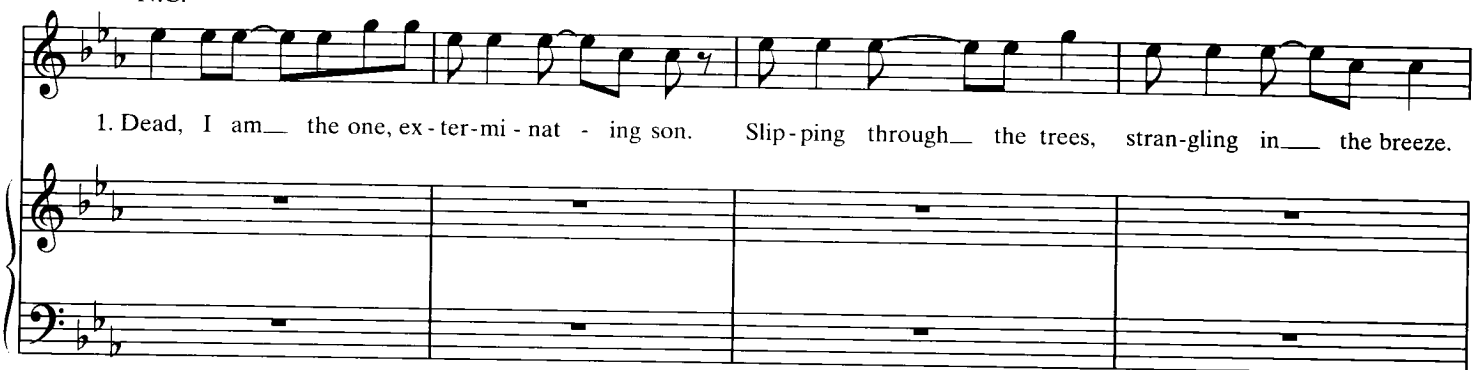
Guitar →  D5

Piano →  C5






Verse 1:

N.C.



1. Dead, I am the one, ex - ter - mi - nat - ing son. Slip - ping through the trees, stran - gling in the breeze.

 D5

 C5



N.C.

Dead, I am__ the sky, watch-ing an - gels cry while they slow - ly turn, con-quer - ing__ the worm.___

Chorus:

D5 Eb5 D5 C5 D5 F5 D5 Eb5
 C5 Db5 C5 Bb5 C5 Eb5 C5 Db5

Dig through the ditch-es and burn__ through the witch-es and slam__ in the back of my

D5 C5 A5 G5 A5 D5 Eb5 D5 C5 D5 F5
 C5 Bb5 G5 F5 G5 C5 Db5 C5 Bb5 C5 Eb5

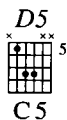
Drag - u - la.___ Dig through the ditch-es and burn__ through the witch-es and slam__

D5 Eb5 D5 C5 A5 G5 A5 D5
 C5 Db5 C5 Bb5 G5 F5 G5 C5

__ in the back of my Drag - u - la.___

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Verse 2:



2. Dead, I am the pool spread-ing from the fool. Weak and want you need,

The second system includes the lyrics "2. Dead, I am the pool spread-ing from the fool. Weak and want you need,". The piano accompaniment continues with the same rhythmic pattern as the first system.

no-where as you bleed.

The third system includes the lyrics "no-where as you bleed." The piano accompaniment continues with the same rhythmic pattern.

Dead, I am the rat,

The fourth system includes the lyrics "Dead, I am the rat,". The piano accompaniment continues with the same rhythmic pattern.

feast up - on the cat. Ten-der is the fur, dy-ing as you purr.

Chorus:

D5 Eb5 D5 C5 D5 F5 D5 Eb5
 C5 Db5 C5 Bb5 C5 Eb5 C5 Db5

Dig through the ditch-es and burn through the witch-es and slam in the back of my

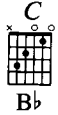
D5 C5 A5 G5 A5 D5 Eb5 D5 C5 D5 F5
 C5 Bb5 G5 F5 G5 C5 Db5 C5 Bb5 C5 Eb5

Drag - u - la. Dig through the ditch-es and burn through the witch-es and slam

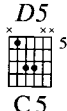
D5 Eb5 D5 C5 A5 G5 A5
 C5 Db5 C5 Bb5 G5 F5 G5

in the back of my Drag - u - la. So

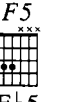
Bridge:



B \flat

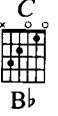


C5

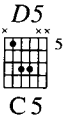


E \flat 5

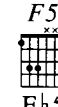
do it, ba - by. Do it, ba - by. So



B \flat

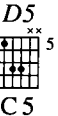


C5

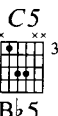


E \flat 5

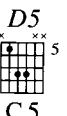
do it, ba - by. Do it, ba - by. Burn like an an-i - mal.



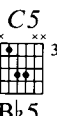
C5



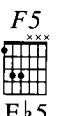
B \flat 5



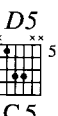
C5



B \flat 5



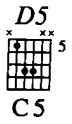
E \flat 5



C5

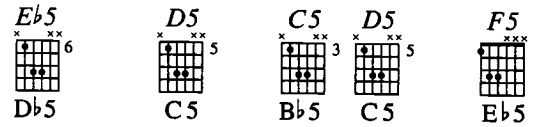
Verse 3:

3. Dead, I am the dog, hound of hell, you cry. Dev-il on your back. I can nev - er die.

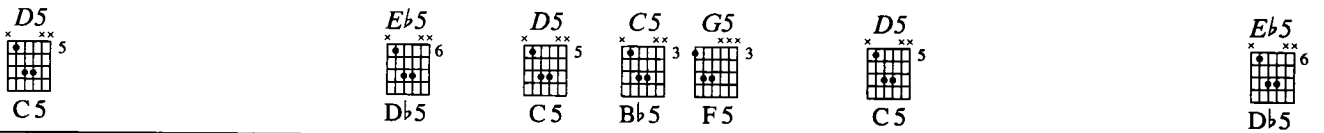


Play 5 times

I can nev - er die. I can nev - er die. I can nev - er

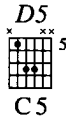
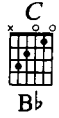


die.

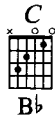
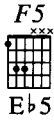



So

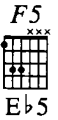
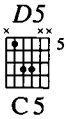
Bridge:



do it, ba - by. Do it, ba - by.



So do it, ba - by. Do it, ba - by.



Burn like an an - i - mal.

Chorus:

Dig through the ditch - es and burn through the witch - es and slam in the back of my

Drag - u - la. Dig through the ditch - es and burn through the witch - es and slam

in the back of my Drag - u - la.

D5
C5

Eb5
Db5

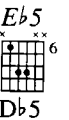
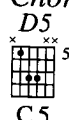
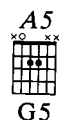
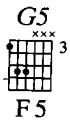
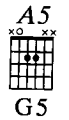
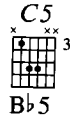
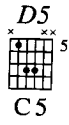
D5 C5 *D5* *F5* *D5* *Eb5* *D5* *Eb5* *D5* *C5* *A5* *G5* *A5*

C5 Bb5 C5 Eb5 C5 Db5 C5 Bb5 G5 F5 G5

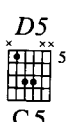
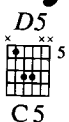
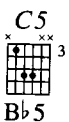
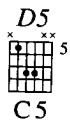
D5 *Eb5* *D5* *C5* *D5* *F5* *D5* *Eb5*

C5 Db5 C5 Bb5 C5 Eb5 C5 Db5

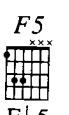
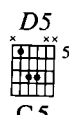
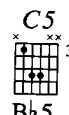
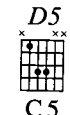
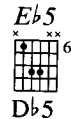
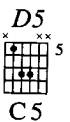
Chorus:



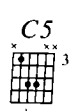
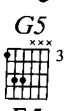
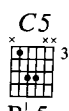
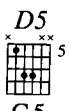
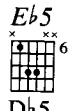
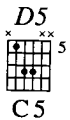
Dig through the ditch - es and burn



through the witch-es and slam in the back of my Drag-u - la



Dig through the ditch - es and burn through the witch - es and slam



in the back of my Drag - u - la

MY OWN SUMMER

(Shove It)

Words and Music by
CAMILLO "CHINO" MORENO, CHI CHENG,
STEPHAN CARPENTER and ABE CUNNINGHAM

Moderately fast ♩ = 138

N.C.

The first system of music consists of two staves. The upper staff is a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a whole rest for the first four measures. The lower staff is a piano accompaniment in bass clef, starting with a forte (*f*) dynamic marking. It features a rhythmic pattern of eighth and sixteenth notes across the four measures.

The second system continues the piano accompaniment from the first system. The upper staff is a vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. It contains a whole rest for the first three measures, followed by a half note G#4 and a quarter note A4 in the fourth measure. The lyrics "1. Hey you,—" are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern as in the first system.

Verse 1:

The third system continues the piano accompaniment. The upper staff is a vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. It contains a whole rest for the first measure, followed by a half note G#4 in the second measure, a quarter note A4 in the third measure, and a quarter note B4 in the fourth measure. The lyrics "big star, tell me—" are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

when it's o ver._____

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a whole rest, followed by a half note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note B5. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a series of eighth notes, and the left hand plays a series of quarter notes.

ff

The second system of the musical score features piano accompaniment. The vocal line is a whole rest. The piano accompaniment continues in the grand staff with the same key signature and time signature. The right hand plays eighth notes, and the left hand plays quarter notes. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the system.

Hey you, -

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is a whole rest for the first three measures, followed by a half note G5 and a quarter note A5. The piano accompaniment continues in the grand staff with the same key signature and time signature. The right hand plays eighth notes, and the left hand plays quarter notes.

big mood, - guide me -

f

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line is a whole rest for the first two measures, followed by a half note G5 and a quarter note A5. The piano accompaniment continues in the grand staff with the same key signature and time signature. The right hand plays eighth notes, and the left hand plays quarter notes. A dynamic marking of *f* (forte) is placed at the beginning of the system.

to shel - ter. 'Cause I'm through_

when the two_ hits the six_

and it's sum - mer. Cloud

Chorus:

come, (Shove it, shove it, shove it.) shove (Shove it, shove it, shove it.) the sun, _

(Shove it, shove it, shove it.) the sun, the sun a - side.

Bridge:

Adim

I think God is mov - ing its tongue.

F#5 A5 C#5 F#5 A5 C#5 Adim

There's no crowd in the

F#5 A5 C#5 F#5 A5 C#5

streets and no sun.

My own summer. 2. The shade_

Verse 2:

N.C.

is the tool, a de - vice,

a sav - ior. See, I try_

and look up to the sky,

but my eyes burn. Cloud

Chorus:

come, (Shove it, shove it, shove it.) shove (Shove it, shove it, shove it.) the sun,


(Shove it, shove it, shove it.) the sun, the sun a - side.


Bridge:


Adim





I think God is moving its tongue.























There's no crowd





in the streets and no sun


























































Chorus:

Come, (Shove it, — shove it, shove it.)

shove (Shove it, — shove it, shove it.) the sun, — (Shove it, —

— shove it, shove it.) the sun, — the sun a - side. —

LOOK TO YOUR ORB FOR THE WARNING

Gtr. tuned down 1/2 step:

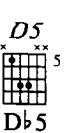
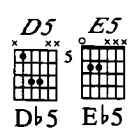
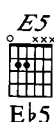
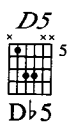
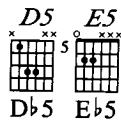
- ⑥ = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

By DAVE WYNDORF

Moderately fast $\text{♩} = 144$

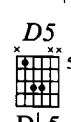
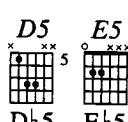
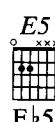
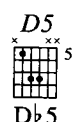
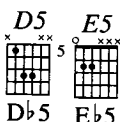
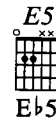
N.C.

Guitar	→ E5	D5	E5	D5	E5	D5	E5	D5
Piano	→ E \flat 5	D \flat 5	E \flat 5	D \flat 5	E \flat 5	D \flat 5	E \flat 5	D \flat 5



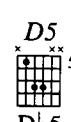
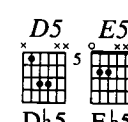
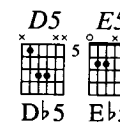
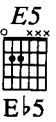
1. The

Verse:

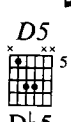
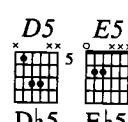
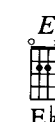
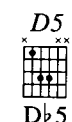
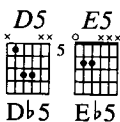
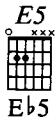


moun - tain screamed three times to - day. I

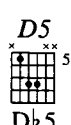
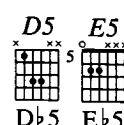
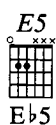
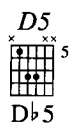
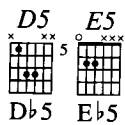
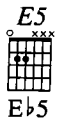
2. See additional lyrics



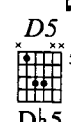
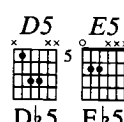
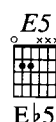
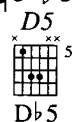
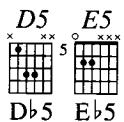
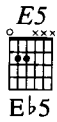
guess it thought_ I'd like to play.



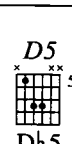
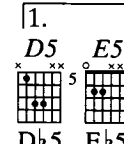
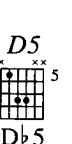
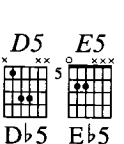
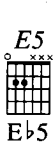
How much does_ one have to pay_ to



fly a peak and melt a - way?



Hold chin tight, then slip on by. The



sweat - ing meas - ure lands on time. And the

N.C.

old man is down by the riv - er where he

mf

gets some, then he walks on down, back to the

space - ship that's parked at your door - step, and it's

wait - ing to take you a - way down. Go - in' down now.

E5
Eb5

D5 E5
Db5 Eb5

D5
Db5






E5
Eb5

D5 E5
Db5 Eb5



D5
Db5

Go - in' down now.













f

 E5 Eb5	 D5 Db5	 E5 Eb5	 D5 Db5	 E5 Eb5
---	---	---	---	---








 D5 Db5	 E5 Eb5	 D5 Db5	 D5 Db5	 E5 Eb5	 D5 Db5	 E5 Eb5	 D5 Eb5	 E5 Eb5
---	---	---	---	---	--	---	---	---



 A5 Ab5	 G5 Gb5	 D5 Db5	 E5 Eb5	 D5 Db5	 E5 Eb5	 G5 Gb5	 A5 Ab5	 Bb5 A5	 A5 Ab5	 G5 Gb5	 E5 Eb5
---	---	---	---	---	---	--	---	---	---	---	---



 A5 Ab5	 Bb5 A5	 A5 Ab5	 G5 Gb5	 E5 Eb5	N.C.
---	---	---	---	---	------



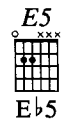
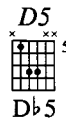
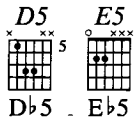
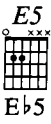
riv - er where he gets some, then he floats on

down_ to the space-ship that's parked at your

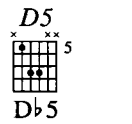
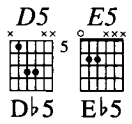
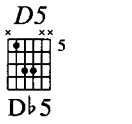
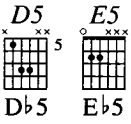
door - step, and it's wait - ing to take you a - way_

1. | 2.

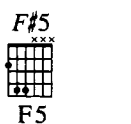
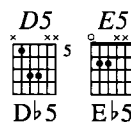
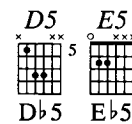
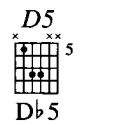
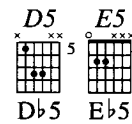
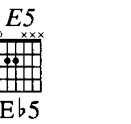
now. Go - in' down now.



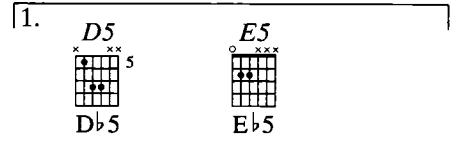
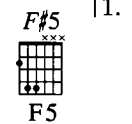
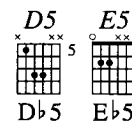
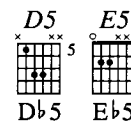
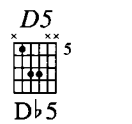
Musical notation for the first system, including treble and bass staves with piano (*f*) dynamics.



Musical notation for the second system, including the vocal line with lyrics "Go - in' down now." and piano accompaniment.

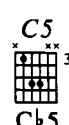
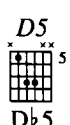
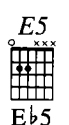
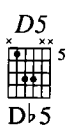
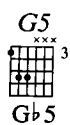
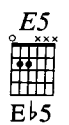
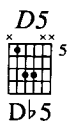
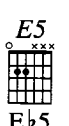
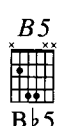
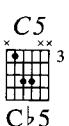
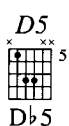
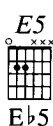
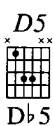
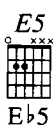
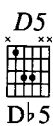


Musical notation for the third system, including piano accompaniment with fortissimo (*ff*) dynamics.



Musical notation for the fourth system, including piano accompaniment.

2.

Verse 2:
 Looking for the rag doll toy,
 He's hooked up down in Mexico.
 Slide my nerve now, gimme more.
 It's my disaster, friend, I know.

WAKE UP

Written and Arranged by
RAGE AGAINST THE MACHINE

Moderate rock ♩ = 72

The musical score is divided into three systems, each with a guitar part and a piano accompaniment. The guitar part consists of a single line with a treble clef and a key signature of two sharps (F# and C#). It features two chord diagrams: D(b5) and D5. The piano accompaniment is written for a grand piano with a grand staff (treble and bass clefs) and a key signature of two sharps. The tempo is marked as 'Moderate rock' with a quarter note equal to 72 beats per minute. The piano part includes a dynamic marking of *ff* (fortissimo) and features a steady eighth-note bass line with occasional rests and a melodic line in the right hand consisting of sustained chords.

Guitar Chord Diagrams:

- D(b5):** x 0 2 3 3 5 (where x indicates muted strings)
- D5:** x 0 2 3 3 5 (where x indicates muted strings)

D(♭5)
x x x x
5

D5
x x x x
5

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). The bass clef staff contains a piano accompaniment with a steady eighth-note pattern. Chords are indicated by a D(♭5) chord in the first measure and a D5 chord in the second measure.

Em/D
x x 0 0 0 0

The second system continues the musical piece. The piano accompaniment in the bass clef staff shows a melodic line with some chromatic movement. The chord Em/D is indicated above the staff.

D5
x x x x
5

Come on.

The third system includes the instruction "Come on." in the right margin. The piano accompaniment continues with a consistent eighth-note rhythm.

D5
x x x x
5

The fourth system concludes the piece. The piano accompaniment features a more active bass line with some triplets and sixteenth notes.

Musical notation for the first system, featuring a treble clef staff with rests and a grand staff with piano accompaniment in D major.

Musical notation for the second system, featuring a treble clef staff with rests and a grand staff with piano accompaniment in D major.

Musical notation for the third system, featuring a treble clef staff with rests and a grand staff with piano accompaniment in D major.

1. Although you try to dis-

Verse:
N.C.

Musical notation for the verse section, including lyrics and piano accompaniment in D major.

credit, ya still never edit. The needle, I'll thread it. Radically, poetic. Standin' with the
2. See additional lyrics

fury that they had in sixty-six. And like e-double, I'm mad. Still knee-deep in the system's shit.

Hoover, he was a body remover. I'll give you a dose, but it'll never come close to the

rage built up inside of me. Fist in the air in the land of hypocrisy.

Movements come and movements go. Leaders speak, movements cease when their heads are flown.

D7(#9)



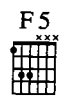
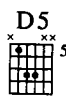
'Cause all these punks got bullets in their heads. Departments of police, no judges, the feds.

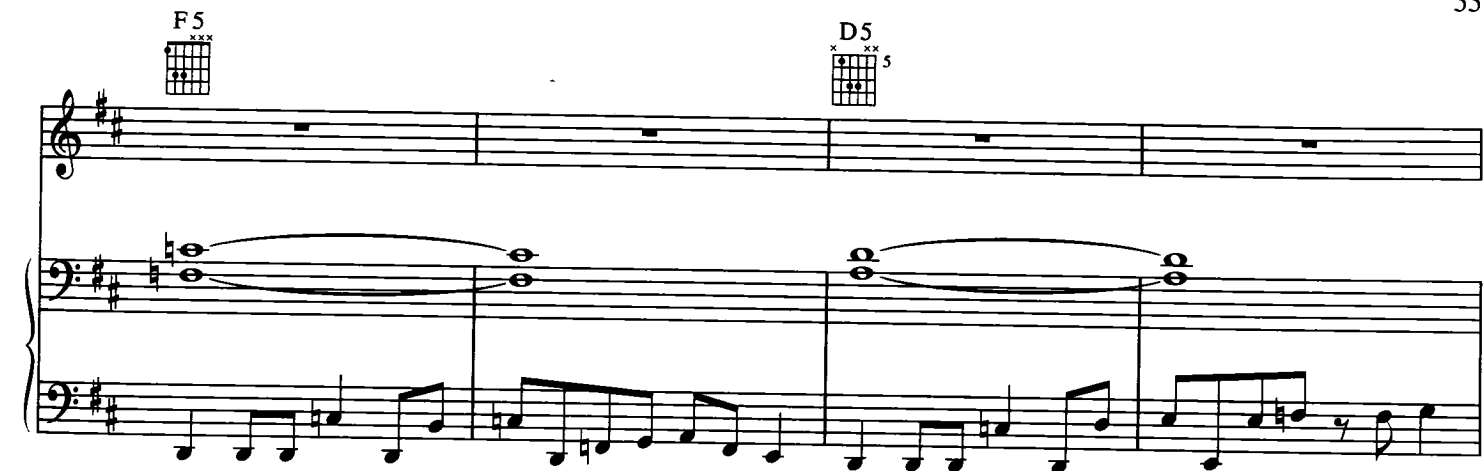
N.C.

Networks at work, keepin' people calm. You know they went after King when he spoke out on Vietnam.

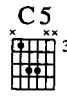
He turned the power to the have-nots and then came the shot.

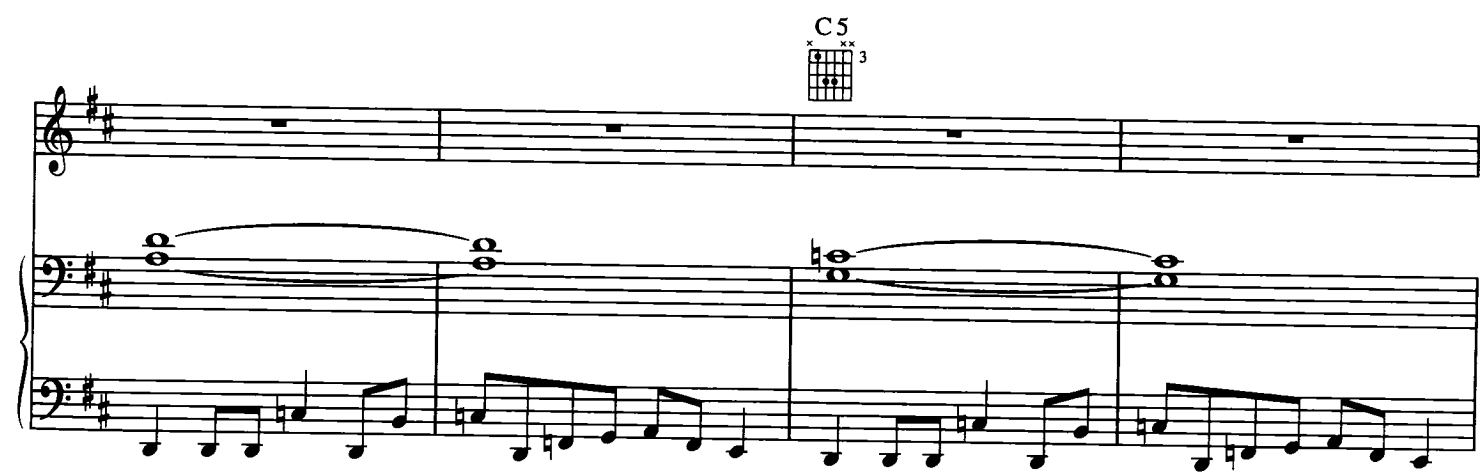


F5  D5 

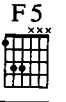
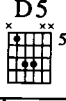


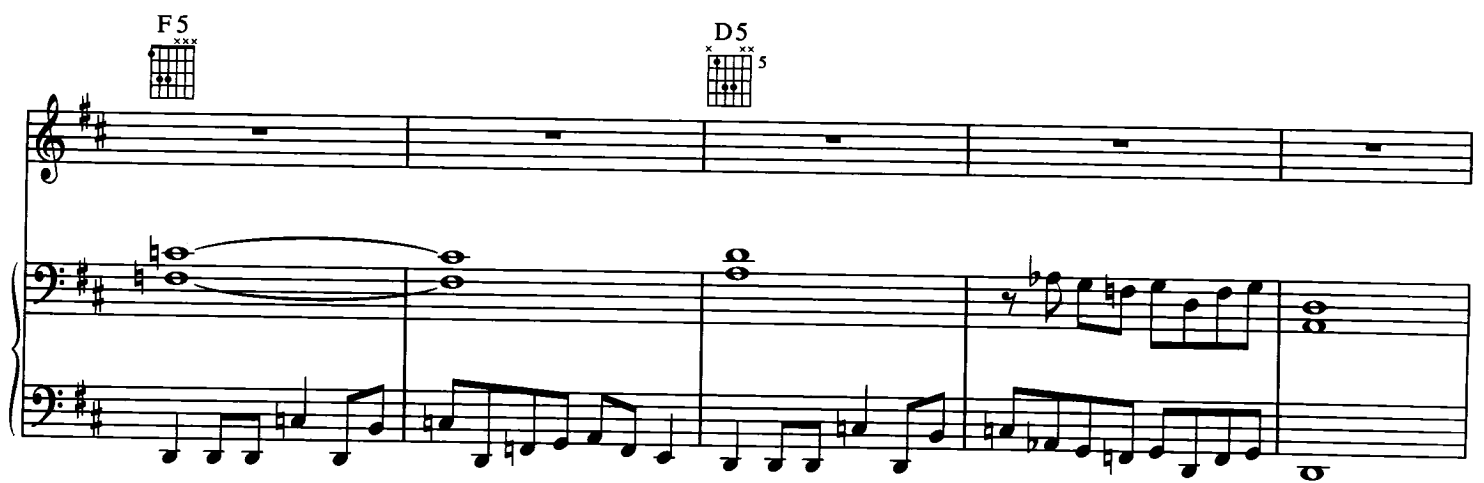
The first system of music features a treble clef staff with whole rests and a bass clef staff with a melodic line. The bass line consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the bass line, there are two guitar chord diagrams: F5 (x0333) and D5 (x0225).

C5 


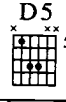


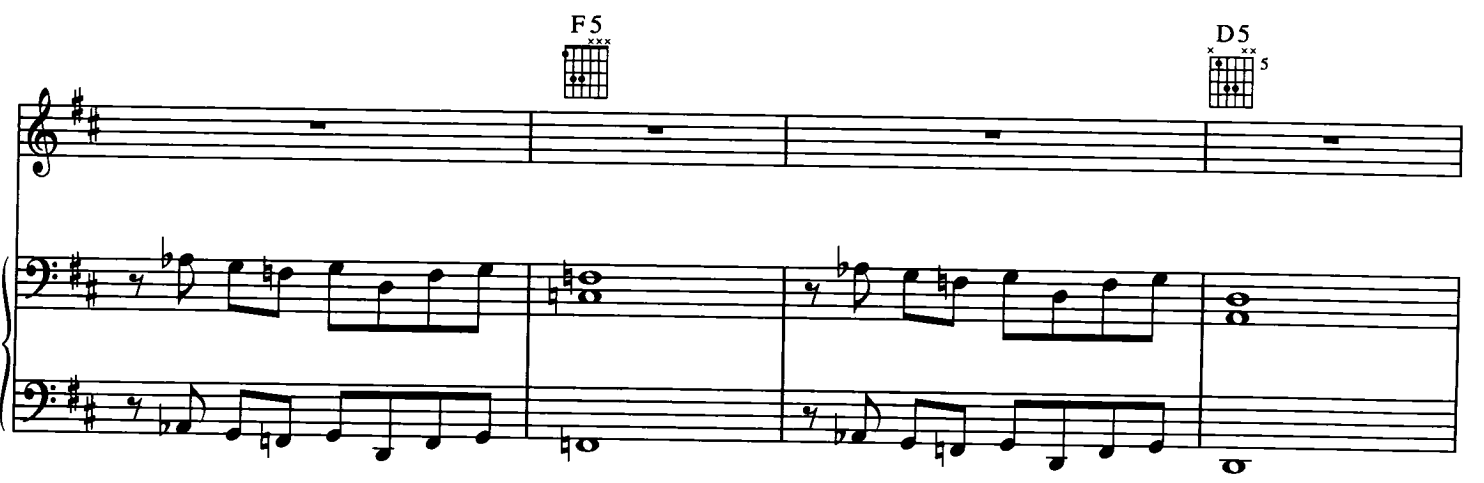
The second system continues the bass line with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A guitar chord diagram for C5 (x0223) is shown above the treble staff.

F5  D5 



The third system continues the bass line with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. It includes guitar chord diagrams for F5 (x0333) and D5 (x0225).

F5  D5 



The fourth system continues the bass line with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. It includes guitar chord diagrams for F5 (x0333) and D5 (x0225).

N.C.

Musical notation for the first system. The treble clef staff contains whole rests. The two bass clef staves contain piano accompaniment with eighth and sixteenth notes.

Musical notation for the second system. The treble clef staff contains whole rests. The two bass clef staves contain piano accompaniment. The lyrics "What was the price on his" are written below the second bass staff.

Musical notation for the third system. The treble clef staff contains whole rests. The two bass clef staves contain piano accompaniment. The lyrics "head?" are written below the first bass staff, and "What was the price on his" are written below the second bass staff.

Musical notation for the fourth system. The treble clef staff contains whole rests. The two bass clef staves contain piano accompaniment. The lyrics "head?" are written below the first bass staff, and "I think I heard a shot." are written below the second bass staff. A piano dynamic marking (*p*) is placed below the first bass staff.

I think I heard a shot.

cresc.

Detailed description: This system contains a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The piano part features a rhythmic pattern of eighth notes with occasional rests. The vocal line is mostly silent, with the lyrics 'I think I heard a shot.' written below it.

D5

Detailed description: A guitar chord diagram for D5. The strings are numbered 1 to 6 from top to bottom. The frets are numbered 1 to 5. The diagram shows an open D string (1), an open E string (2), an open F# string (3), and a D note on the 5th fret of the G string (4). The A and B strings (5 and 6) are marked with 'x', indicating they are not to be played.

I think I heard a shot.

f

Detailed description: This system continues the musical notation. The piano accompaniment is marked with a forte (*f*) dynamic. The vocal line remains silent with the lyrics 'I think I heard a shot.' written below it.

I think I heard a shot!

cresc.

ff

Detailed description: This system shows the piano accompaniment reaching a fortissimo (*ff*) dynamic. The piano part is marked with a crescendo (*cresc.*). The vocal line is silent with the lyrics 'I think I heard a shot!' written below it.

D(b5)

Detailed description: A guitar chord diagram for D(b5). The strings are numbered 1 to 6 from top to bottom. The frets are numbered 1 to 5. The diagram shows an open D string (1), an open E string (2), an open F# string (3), and a D note on the 5th fret of the G string (4). The A and B strings (5 and 6) are marked with 'x', indicating they are not to be played.

D5

Detailed description: A guitar chord diagram for D5. The strings are numbered 1 to 6 from top to bottom. The frets are numbered 1 to 5. The diagram shows an open D string (1), an open E string (2), an open F# string (3), and a D note on the 5th fret of the G string (4). The A and B strings (5 and 6) are marked with 'x', indicating they are not to be played.

Detailed description: This system features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part continues with its rhythmic pattern. The vocal line is silent. The system concludes with a final chord in the piano part.



I think I heard a shot.



I think I heard, I think I heard a shot.

N.C.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains several measures of whole and half notes, some with rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It contains several measures of whole and half notes, some with rests. The bottom staff is a bass clef with a key signature of one sharp and a common time signature. It contains several measures of eighth and sixteenth notes, some with rests.

D5

A guitar chord diagram for D5. The strings are numbered 1 to 6 from top to bottom. The diagram shows: string 1 has an 'x' above it; string 2 has a dot on the 2nd fret; string 3 has a dot on the 2nd fret; string 4 has a dot on the 2nd fret; string 5 has a dot on the 2nd fret; string 6 has a dot on the 2nd fret. A '5' is written below the 5th string.

Em/D

A guitar chord diagram for Em/D. The strings are numbered 1 to 6 from top to bottom. The diagram shows: string 1 has an 'x' above it; string 2 has an 'x' above it; string 3 has an 'x' above it; string 4 has a dot on the 2nd fret; string 5 has a dot on the 2nd fret; string 6 has a dot on the 2nd fret.

Play 4 times

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. It contains several measures of whole and half notes, some with rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It contains several measures of whole and half notes, some with rests. The bottom staff is a bass clef with a key signature of one sharp and a common time signature. It contains several measures of eighth and sixteenth notes, some with rests.

D5

A guitar chord diagram for D5. The strings are numbered 1 to 6 from top to bottom. The diagram shows: string 1 has an 'x' above it; string 2 has a dot on the 2nd fret; string 3 has a dot on the 2nd fret; string 4 has a dot on the 2nd fret; string 5 has a dot on the 2nd fret; string 6 has a dot on the 2nd fret. A '5' is written below the 5th string.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. It contains several measures of whole and half notes, some with rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It contains several measures of whole and half notes, some with rests. The bottom staff is a bass clef with a key signature of one sharp and a common time signature. It contains several measures of eighth and sixteenth notes, some with rests.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. It contains several measures of whole and half notes, some with rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It contains several measures of whole and half notes, some with rests. The bottom staff is a bass clef with a key signature of one sharp and a common time signature. It contains several measures of eighth and sixteenth notes, some with rests.

Wake up!

Wake up!

Wake up! Wake up!

How long? Not long.
'Cause what you reap
is what you sow!

Verse 2:
 Wit' poetry, my mind I flex Flip-like,
 Wilson, vocals never lackin' dat finesse.
 Whadda I have to do to wake ya up,
 To shake ya up, to break the structure up?
 'Cause this blood still flows in the gutter.
 I'm like takin' photos,
 Mad boy kicks open the shutter.
 Set the groove,
 Then I stick and move like I was Cassius.
 Rep the stutter step,
 Then bomb a left upon the facists.
 Yea, the several federal men
 Who pulled schemes on the dream
 And put it on an end,
 Ya betta beware
 Of retribution with mind war,
 20/20 visions, and murals with metaphors.
 The networks at work, keepin' people calm.
 Ya know they murdered X
 And tried to blame it on Islam.
 He turned the power to the have-nots
 And then came the shot.

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spybreak! (short one)

bad blood

leave you far behind

dragula (hot rod herman remix)

my own summer (shove it)

look to your orb for the warning

wake up

propellerheads

ministry

lunatic calm

rob zombie

deftones

monster magnet

rage against the machine

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