

SOUNDTRACK SELECTIONS

THE 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.

2.

§ N.C.

1.3.

2.4.

F#m7(b5)



F#m7



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

F#m7(b5)



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

F#m7



To Coda

F#m6



F#m7



F#m6



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

F#m7



F#m6



F#m7



F#m6



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

1.2.3.



F#m6



4.



F#m6



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

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

The first system consists of two measures of piano accompaniment. The first measure is marked with F#m7 and F#m6, and the second measure is marked with F#m7 and F#m6. The notation includes treble and bass staves with various rhythmic patterns and accidentals.

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

The second system consists of two measures of piano accompaniment, identical in notation to the first system, with guitar chord diagrams for F#m7 and F#m6.

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

The third system consists of two measures of piano accompaniment, identical in notation to the first system, with guitar chord diagrams for F#m7 and F#m6.

F#m7 F#m6 F#m7 (Percussion breakdown) *D.S. al Coda*

15 15

The fourth system begins with two measures of piano accompaniment, marked with F#m7 and F#m6. The first measure is marked with F#m7 and F#m6, and the second measure is marked with F#m7. This is followed by a section labeled "(Percussion breakdown)" with a large "15" above and below the staff, indicating a 15-measure rest. The system concludes with a double bar line and repeat signs, and the instruction *D.S. al Coda*.

⊕ Coda F#m6 F#m7

The Coda section begins with a double bar line and a repeat sign. The notation includes treble and bass staves. The first measure is marked with F#m6 and F#m7. The section concludes with a final chord and a fermata.

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 piano part includes a forte (*ff*) dynamic marking. The key signature is one sharp (F#) and the time signature is 4/4. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The guitar part consists of a series of chords corresponding to the diagrams above.

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

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

The second system of music continues the guitar and piano parts from the first system. The piano part maintains the *ff* dynamic and the 4/4 time signature. The guitar part continues with the same chord sequence as indicated by the diagrams above.

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

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

The third system of music concludes the guitar and piano parts. The piano part continues with the same rhythmic and melodic patterns. The guitar part ends with the final chord sequence shown in the diagrams above.

F5

 Eb5

E5


 D5


F#5


 E5


F5

 Eb5


B5

 A5


C5

 Bb5

E5

 D5


F5

 Eb5





F#5

 E5


A5

 G5





F#5

 E5


B5

 A5


C5

 Bb5

E5

 D5


F#5

 E5


B5

 A5


C5

 Bb5


E5

 D5





F#5

 E5


B5

 A5


C5

 Bb5

E5

 D5

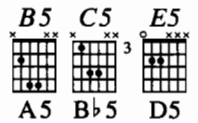
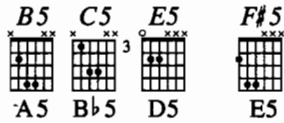
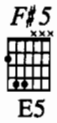
F#5

 E5

B5

 A5

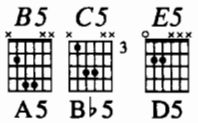
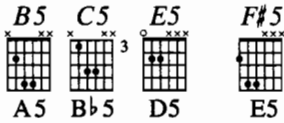
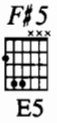
C5

 Bb5

E5

 D5



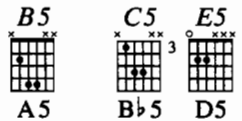
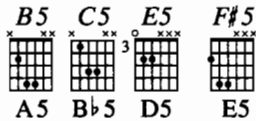
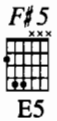


Musical notation for the first system, including treble and bass staves.

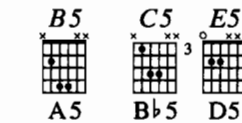
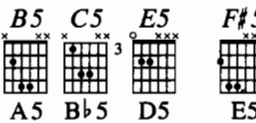
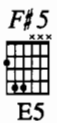


Musical notation for the second system, including treble and bass staves.

Verse:



Musical notation for the Verse section, including lyrics: "1. Wild skies, full moon and thoughts collide." and "2.3. See additional lyrics".



Musical notation for the Verse section, including lyrics: "We look for answers in those cat-a-tonic, 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?_

D5 E♭5 D5 A5 D5 E5 G5 D5 E♭5 D5 A5 D5

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

E5 G5 D5 E♭5 D5 A5 D5 E5 G5

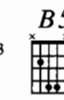
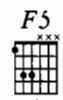
Do you re - mem - ber the lust?_ Do you sur -

D5 E♭5 D5 A5 D5 E5 G5 D5 E♭5 D5 A5 D5


ren - der your greed_ or your trust?_ Bad

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

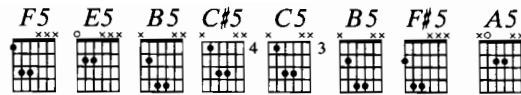



G5

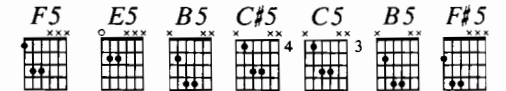


						
E♭5	D5	A5	B5	B♭5	A5	E5



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

E♭5 *D5* *A5* *B5* *B♭5* *A5* *E5* *G5*



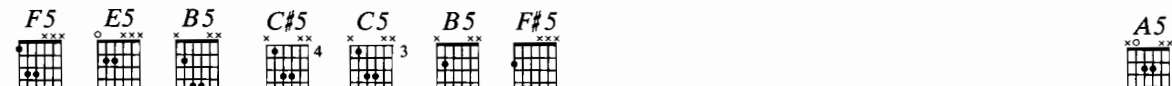
F5 *E5* *B5* *C#5* *C5* *B5* *F#5*

E♭5 *D5* *A5* *B5* *B♭5* *A5* *E5*



F5 *E5*

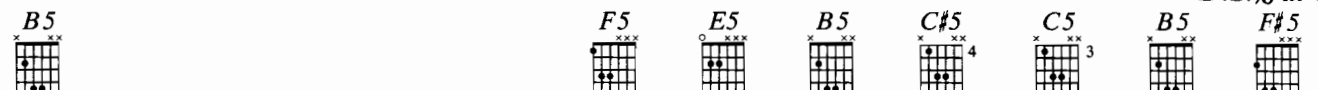
E♭5 *D5*



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

E♭5 *D5* *A5* *B5* *B♭5* *A5* *E5* *G5*



D.S. al Coda







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

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



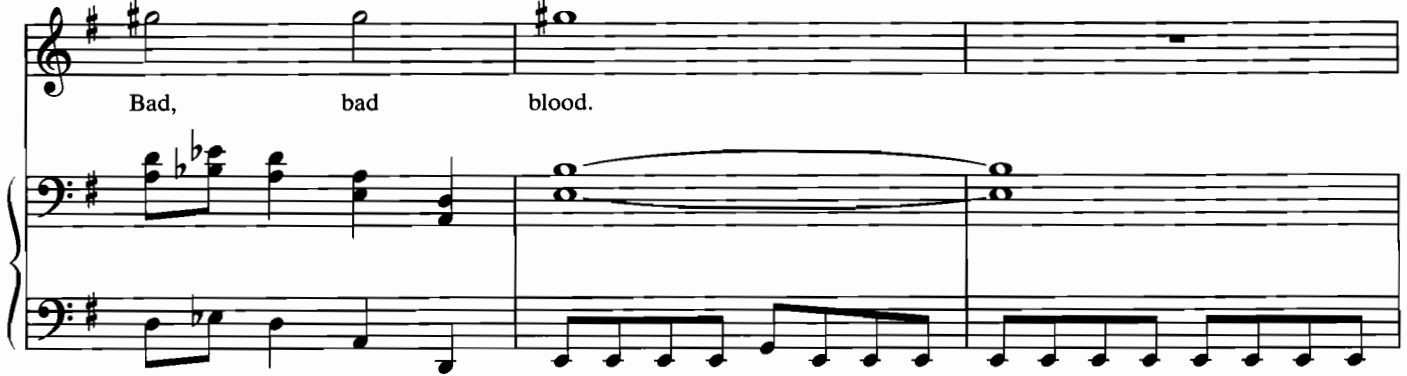
... end solo)

♩

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 ♩ = 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 key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to 126 beats per minute. The piano part begins with a forte (f) dynamic. 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:

First system of musical notation for the verse. The treble clef staff contains a whole rest. The piano accompaniment consists of a bass clef staff with a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The treble clef staff contains the vocal line with the lyrics: "I want to push you right o-ver the line._____". The piano accompaniment continues in the bass clef.

Third system of musical notation. The treble clef 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 in the bass clef.

Fourth system of musical notation. The treble clef staff contains the vocal line with the lyrics: "___ me near,___ the line that you draw___ when you draw___ me near_". The piano accompaniment continues in the bass clef.

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 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.

I want to leave you.

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

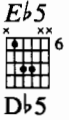
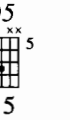
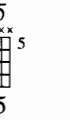
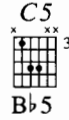
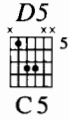
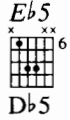
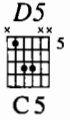
N.C.



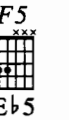
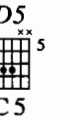
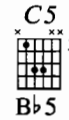
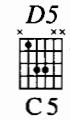
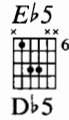
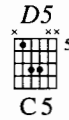
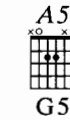
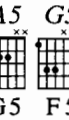
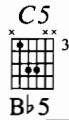
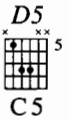
Dead, I am the sky, watch-ing an - gels cry while they slow - ly turn, con-quer - ing the worm.



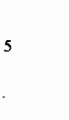
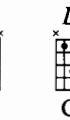
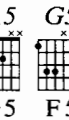
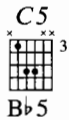
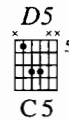
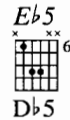
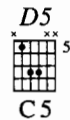
Chorus:



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.





Verse 2:

D5



C5

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



no-where as you bleed.



Dead, I am the rat,



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

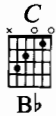
D5 C5 A5 G5 A5 D5 Eb5 D5 C5 D5 F5
 C5 Bb5 G5 F5 G5 C5 Db5 C5 Bb5 C5 Eb5

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

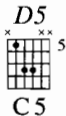
D5 Eb5 D5 C5 A5 G5 A5
 C5 Db5 C5 Bb5 G5 F5 G5

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

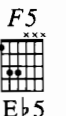
Bridge:



B \flat

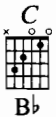


C5

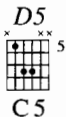


E \flat 5

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



B \flat

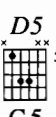


C5

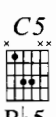


E \flat 5

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



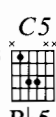
C5



B \flat 5



C5



B \flat 5



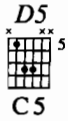
E \flat 5



C5

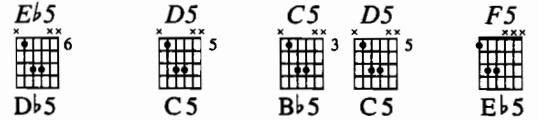
Verse 3:

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

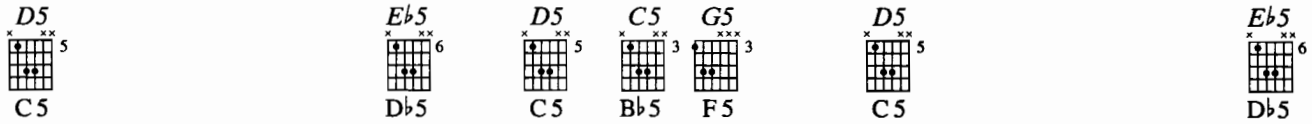
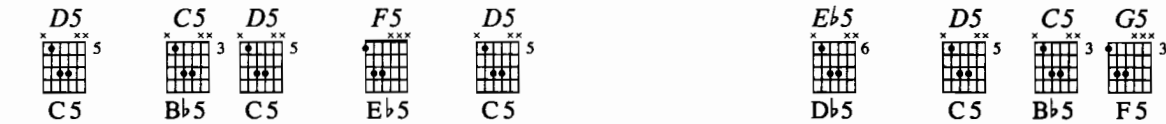


Play 5 times

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

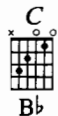
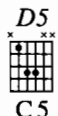


die. _____

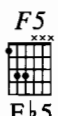
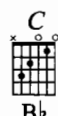
So

Bridge:

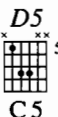
B \flat 

C5

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

E \flat 5B \flat

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



C5

E \flat 5

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*

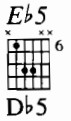
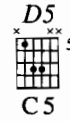
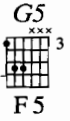
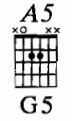
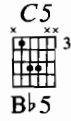
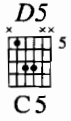
D5 *C5* *D5* *F5* *D5* *Eb5* *Db5* *D5* *C5* *A5* *G5* *A5*

C5 *Bb5* *C5* *Eb5* *C5* *Db5* *C5* *Bb5* *G5* *F5* *G5*

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

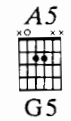
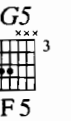
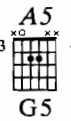
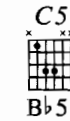
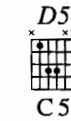
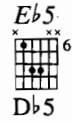
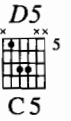
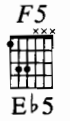
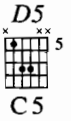
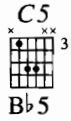
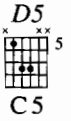
C5 *Db5* *C5* *Bb5* *C5* *Eb5* *C5* *Db5*

Chorus:



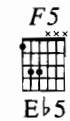
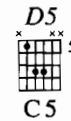
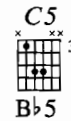
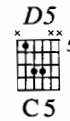
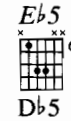
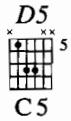
Musical staff with lyrics: Dig through the ditch - es and burn

Piano accompaniment for the first line of the chorus.



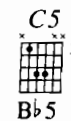
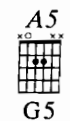
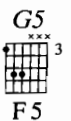
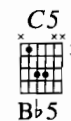
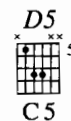
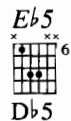
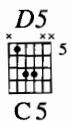
Musical staff with lyrics: through the witch-es and slam in the back of my Drag-u - la.

Piano accompaniment for the second line of the chorus.



Musical staff with lyrics: Dig through the ditch - es and burn through the witch - es and slam

Piano accompaniment for the third line of the chorus.



Musical staff with lyrics: in the back of my Drag - u - la.

Piano accompaniment for the final line of the chorus.

MY OWN SUMMER

(Shove It)

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

Moderately fast ♩ = 138

N.C.

Verse 1:

when it's o ver.---

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole rest, followed by the lyrics "when it's o ver.---". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

ff

The second system continues the piano accompaniment from the first system. It features a consistent eighth-note bass line and a melodic right-hand line. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the system.

Hey you,--

The third system includes a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has a whole rest followed by the lyrics "Hey you,--". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

big mood,-- guide me

f

The fourth system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has a whole rest followed by the lyrics "big mood,-- guide me". The piano accompaniment continues, with a dynamic marking of *f* (forte) at the start.

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.



There's no crowd in the



streets and no sun.

My own summer. 2. The shade...

Verse 2:

N.C.

... is the tool, ... a device, ...

... a savior. 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 mov - ing — its tongue. —

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

There's no crowd

in the streets and no sun

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

A5 C#5 F#5 A5 C#5 F5 A5 C#5



Chorus:

LOOK TO YOUR ORB FOR THE WARNING

Gtr. tuned down 1/2 step:

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

By DAVE WYNDORF

Moderately fast ♩ = 144

N.C.

The first system of the score shows a piano accompaniment in 4/4 time with a key signature of two flats. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The guitar part is indicated by a treble clef staff with a whole rest, signifying a natural chord (N.C.).

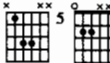
Go - in' down now.

The second system continues the piano accompaniment. The guitar part remains silent, indicated by whole rests in the treble clef staff.

Guitar → E5



D5 E5



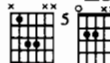
D5



E5



D5 E5



D5



Piano → E♭5

D♭5 E♭5

D♭5

E♭5

D♭5 E♭5

D♭5

The third system shows the piano accompaniment continuing. The guitar part is silent, indicated by whole rests in the treble clef staff. The piano part features a dynamic marking of *f* (forte).

E5 D5 E5 D5 E5 D5 E5 D5

E♭5 D♭5 E♭5 D♭5 E♭5 D♭5 E♭5 D♭5

1. The

Verse:

E5 D5 E5 D5 E5 D5 E5 D5

E♭5 D♭5 E♭5 D♭5 E♭5 D♭5 E♭5 D♭5

moun - tain screamed three times to - day. I

2. See additional lyrics

E5 D5 E5 D5 E5 D5 E5 D5

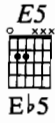
E♭5 D♭5 E♭5 D♭5 E♭5 D♭5 E♭5 D♭5

guess it thought_ I'd like to play.

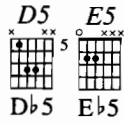
E5 D5 E5 D5 E5 D5 E5 D5

E♭5 D♭5 E♭5 D♭5 E♭5 D♭5 E♭5 D♭5

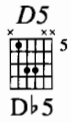
How much does_ one have to pay_ to



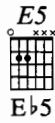
E5



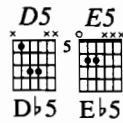
D5 E5



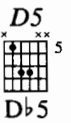
D5



E5

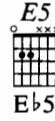


D5 E5

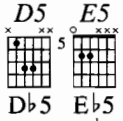


D5

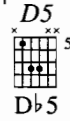
fly a peak and melt a - way?



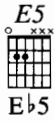
E5



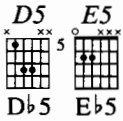
D5 E5



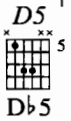
D5



E5



D5 E5

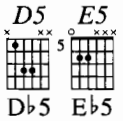


D5

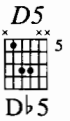
Hold chin tight, then slip on by. The



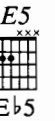
E5



D5 E5

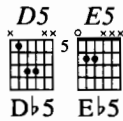


D5

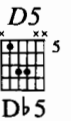


E5

1.



D5 E5



D5

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.

Eb5	Db5 Eb5	Db5	Eb5	Db5 Eb5	Db5	Db5	Db5

Go-in' down now.

f

E5

 Eb5

D5 E5

 Db5 Eb5

D5

 Db5

E5

 Eb5

D5 E5

 Db5 Eb5

D5

 Db5

D5 E5

 Db5 Eb5

D5

 Db5

E5 D5 E5 D5 E5

 Eb5 Db5 Eb5 Db5 Eb5

2. *(Guitar solo ad lib. . . .)*

A5 G5

 Ab5 Gb5

D5 E5 D5 E5

 Db5 Eb5 Db5 Eb5

G5

 Gb5

1.2.3.

A5

 Ab5

Bb5 A5 G5 E5

 A5 Ab5 Gb5 Eb5

4.

A5

 Ab5

Bb5 A5 G5 E5

 A5 Ab5 Gb5 Eb5

N.C.

... end solo) And the last one is down by the

mf

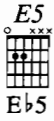
riv - er where he gets some, then he floats on

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

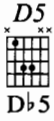
door - step, and it's wait - ing to take you a - way_

1. | 2.

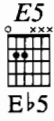
now. Go - in' down now.



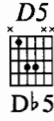
E♭5



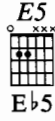
D♭5



E♭5

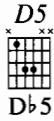


D♭5

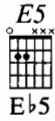


E♭5

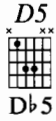
Musical notation for the first system, including treble and bass staves with piano (*f*) dynamics.



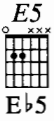
D♭5



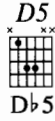
E♭5



D♭5



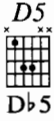
E♭5



D♭5

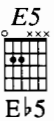


E♭5

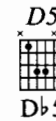


D♭5

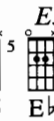
Musical notation for the second system, including the vocal line with the lyrics "Go - in' down now." and piano accompaniment.



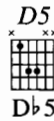
E♭5



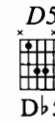
D♭5



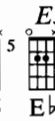
E♭5



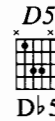
D♭5



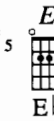
D♭5



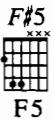
E♭5



D♭5

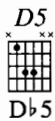


E♭5

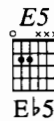


F5

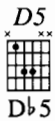
Musical notation for the third system, including piano (*ff*) dynamics and repeat signs.



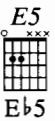
D♭5



E♭5



D♭5



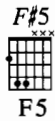
E♭5



D♭5



E♭5

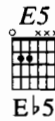


F5

1.



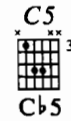
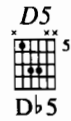
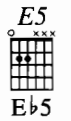
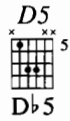
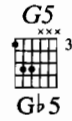
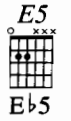
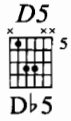
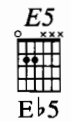
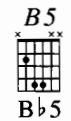
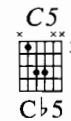
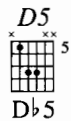
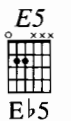
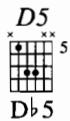
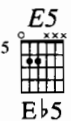
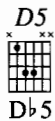
D♭5



E♭5

Musical notation for the fourth system, including repeat signs and 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 $\text{♩} = 72$

The musical score is presented in three systems, each with three staves. The top staff is for guitar, the middle for piano right hand, and the bottom for piano left hand. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Moderate rock' with a quarter note equal to 72 beats per minute. The guitar part consists of a series of whole notes, alternating between D(b5) and D5 chords. The piano part features a dynamic marking of *ff* (fortissimo). The piano right hand plays sustained chords, while the left hand plays a rhythmic pattern of eighth notes.

System 1: Guitar chords: D(b5) (x 0 2 2 5 5) and D5 (x 0 2 2 5 5). Piano *ff*.

System 2: Guitar chords: D(b5) (x 0 2 2 5 5) and D5 (x 0 2 2 5 5). Piano *ff*.

System 3: Guitar chords: D(b5) (x 0 2 2 5 5) and D5 (x 0 2 2 5 5). Piano *ff*.

D(b5)



D5



Em/D



D5



Come on.

D5



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

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

Musical notation for the third system, featuring a treble clef staff with a whole rest 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 a vocal line with 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 floun.

D7(#9)



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

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part consists of a steady eighth-note bass line and chords in the right hand.

N.C.

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



The second system of music continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

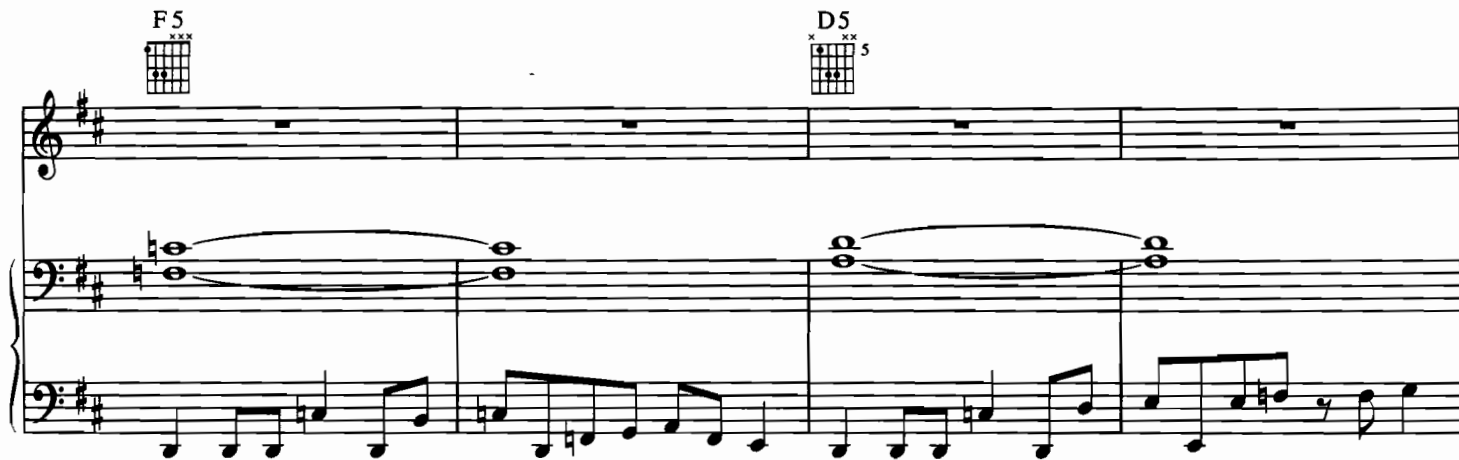
He turned the power to the have-nots and then came the shot.


The third system of music concludes the vocal line and piano accompaniment. The piano part ends with a final chord.

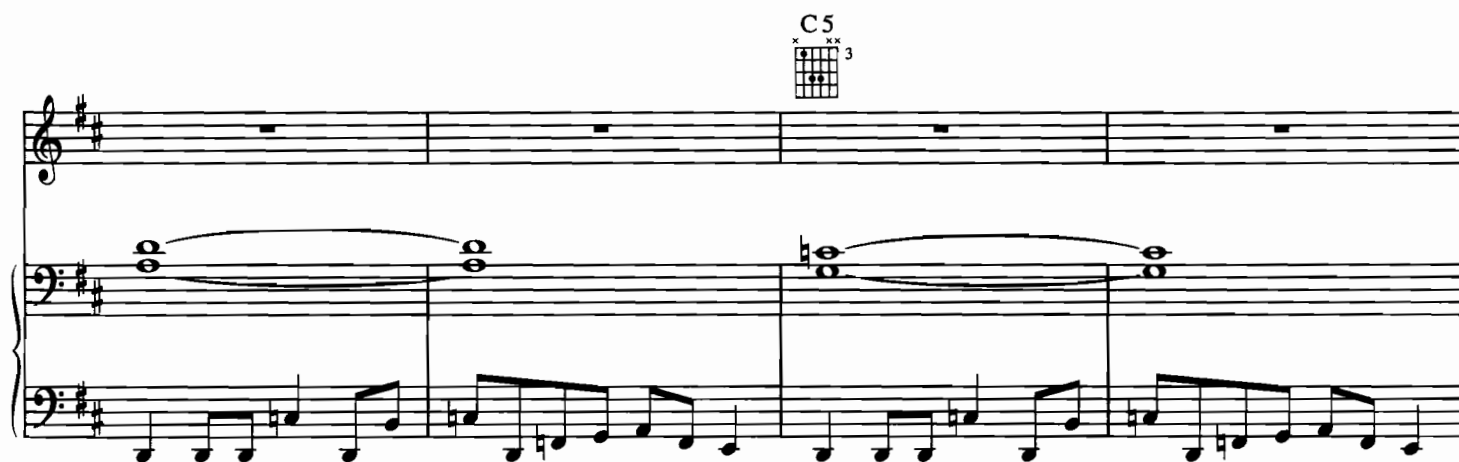




The final system of music shows the piano accompaniment for the last two measures. The right hand plays sustained chords, and the left hand plays a descending eighth-note line.

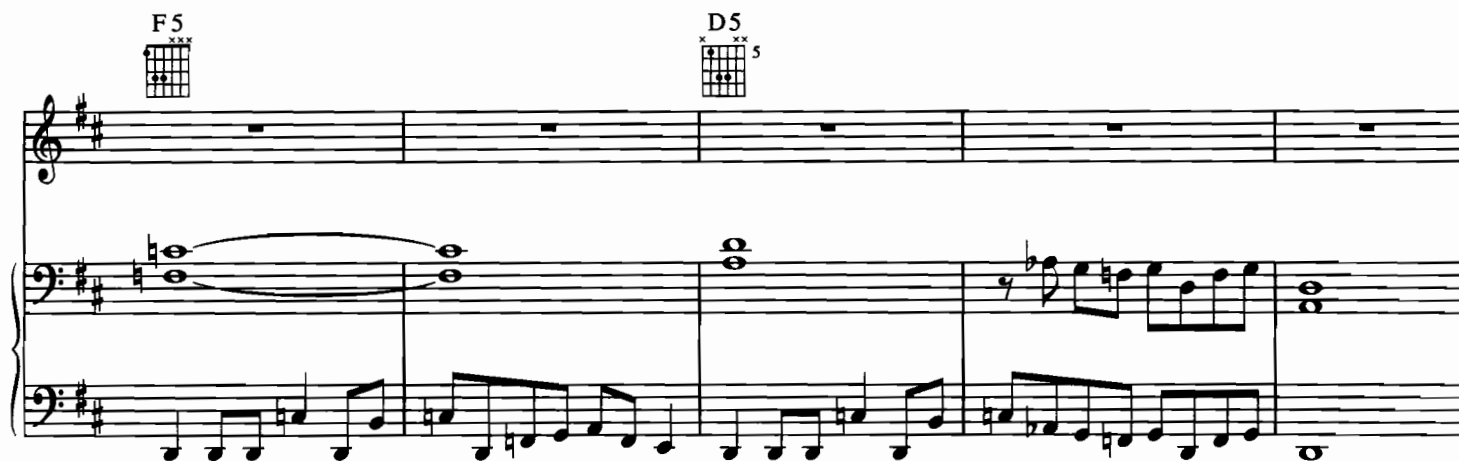
F5  D5 





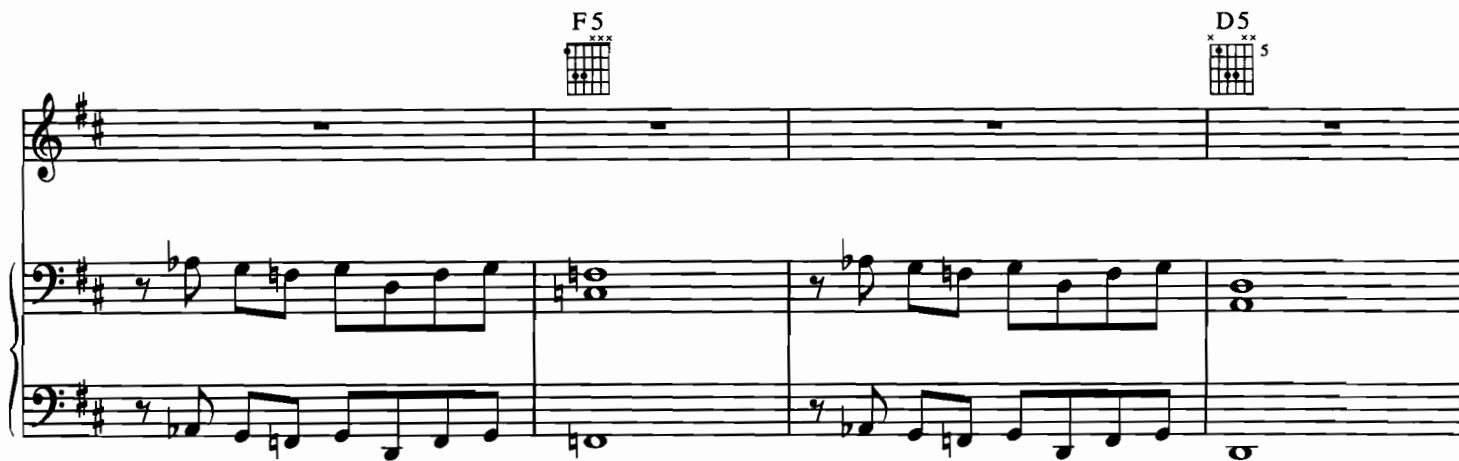
C5 



F5  D5 



F5  D5 



N.C.

Musical notation for the first system, featuring a treble clef staff with a whole rest and a grand staff with piano accompaniment.

Musical notation for the second system, including the lyrics "What was the price on his".

Musical notation for the third system, including the lyrics "head?" and "What was the price on his".

Musical notation for the fourth system, including the lyrics "head?" and "I think I heard a shot.".

I think I heard a shot.

cresc.



D5



I think I heard a shot.

f



I think I heard a shot!

cresc. *ff*



D(b5)



D5





I think I heard a shot.



I think I heard,

I think I heard a shot.

N.C.

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The bass clef staff contains a piano accompaniment consisting of eighth and sixteenth notes. The melody in the treble clef is mostly whole and half notes.

D5

Em/D

Play 4 times

The second system continues the musical piece. It includes a treble clef staff and a bass clef staff with piano accompaniment. The bass clef staff features a melodic line with eighth notes and a piano accompaniment with chords and eighth notes. The treble clef staff has whole notes with a fermata over the first two measures.

D5

The third system of music shows a treble clef staff and a bass clef staff with piano accompaniment. The bass clef staff has a melodic line with eighth notes and a piano accompaniment with chords. The treble clef staff has whole notes with a fermata over the first two measures.

The fourth system of music features a treble clef staff and a bass clef staff with piano accompaniment. The bass clef staff has a melodic line with eighth notes and a piano accompaniment with chords. The treble clef staff has whole notes with a fermata over the first two measures. The text "Wake up!" is written below the treble clef staff in two locations.

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.*

ISBN 0-7692-8451-5



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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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 15800 NW 48th Avenue • Miami, Florida 33014
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