

Butterflies & Hurricanes

Words by Matthew Bellamy
 Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

Dm 	Dm(maj7) 	Dm7 	Dm6 	Dm(b,6) 	D7/G# 	E 	A7 	A7(b,9)
A 	Bb 	Bbadd9 	F 	D/F# 	Gm 	D 	Cdim7 	Ebdim7

♩ = 119
 Intro
 N.C.

Verse (2° 8va)

Dm

Dm(maj7)

3

1.2. Change _____

ev - 'ry - thing

1° Elec. Piano, 2° Piano

mf - f

Dm7 3 Dm6 3

you are, _____ and ev - 'ry - thing

Dm(b6) 3 Dm

you were, _____

E7b9/G# E

your num - ber has _____

A7 A7b9 A7 A

_____ been called. _____

♩ (2° 8va, 3° loco)

Dm

Dm(maj7)

3

Fights, _____ bat - tles have
 § Don't _____ let your - self _____

Dm7

Dm6

3

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

Dm(b6)

Dm

3

ly come, _____
 go, _____

E7b9/G#

E

your hard _____ times are _____
 your last _____ chance has _____

A7 A7b9 A7 A7

— a - head.)
— ar - rived.)

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'a' followed by a quarter note 'head.' and a dotted quarter note 'ar - rived.' The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Chorus (2° sva, 3° sva)

The first line of the chorus starts with a Bb chord. The vocal line has a long note for 'Best,' followed by a Dm chord and a triplet of notes for 'you've got to be'. The piano accompaniment provides harmonic support with chords and a rhythmic bass line.

The piano accompaniment for the first line of the chorus, showing the treble and bass staves with chords and a rhythmic bass line.

The second line of the chorus continues with a Bb chord and a long note for 'the best,' followed by a Dm chord and a triplet of notes for 'you've got to change'. The piano accompaniment continues with similar harmonic and rhythmic patterns.

The piano accompaniment for the second line of the chorus, showing the treble and bass staves with chords and a rhythmic bass line.

The third line of the chorus features chords Bb, Bbadd9, Bb, and F. The vocal line has notes for 'the world,' 'and use', and 'this'. The piano accompaniment continues with harmonic support.

The piano accompaniment for the third line of the chorus, showing the treble and bass staves with chords and a rhythmic bass line.

D/F# 3 Gm

chance to be heard.

Bb F

Your _____ time is _____

Bb F

now, _____ is _____
(your _____ time)

A7b9

now. _____

To Coda ☉

1.

8vb

2.

N.C.
Strings

(8vb)

System 1: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The first measure contains a whole note chord of B-flat and D-flat. The second measure contains a whole note chord of F-sharp and A. The piano accompaniment in the grand staff consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

System 2: Treble clef, key signature of one flat. The first measure contains a whole note chord of B-flat and D-flat. The second measure contains a whole note chord of F-sharp and A. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

System 3: Treble clef, key signature of one flat. The first measure contains a whole note chord of B-flat and D-flat. The second measure contains a whole note chord of F-sharp and A. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

System 4: Treble clef, key signature of one flat. The first measure contains a whole note chord of B-flat and D-flat. The second measure contains a whole note chord of F-sharp and A. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

rit.

trill *

Freely

D

5

5

5

5

5

5

Con pedale

C#dim7

5

6

6

5

6

7

3

3

D

5

5

5

5

6

trill

6

Eb,dim7

5

5

5

5

5

5

3

3

D

tr

E \flat dim7

rit.

N.C.

D.S. al Coda

Coda

rit.

svb