

# Panic Station

Words and Music by Matthew Bellamy

$\text{♩} = 104$

E7sus4



E7sus4



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

you won't get to taste it \_\_\_with your  
trou-bl-e will sur-round you, \_ start \_\_

Amaj7#11



Gmaj7#11



face a - gainst the wall,  
tak-ing some con-trol,

get up and com-mit, show \_ the  
stand up and de - liv - er \_\_\_ your

pow-er trapped with-in,  
wild-est fan - ta - sy,

do

2 E7sus4

11

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

13

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

16 (Play RH 2° only)

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

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

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

A7 Em7/B C D5

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

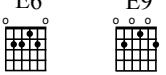
This sheet music page contains two staves. The top staff is for guitar, indicated by a treble clef, and the bottom staff is for bass, indicated by a bass clef. The key signature is F# major (one sharp). The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Chords are indicated above the staves, and specific notes are marked with arrows (e.g., >) indicating performance techniques like slurs or grace notes. The lyrics are written below the notes. Measure numbers 2, 11, 13, 16, and 19 are explicitly labeled on the left.

1. E7sus4



22

E6 E9



26

12. E7sus4



29

Amaj7#11



31

Gmaj7#11



E7sus4



34

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

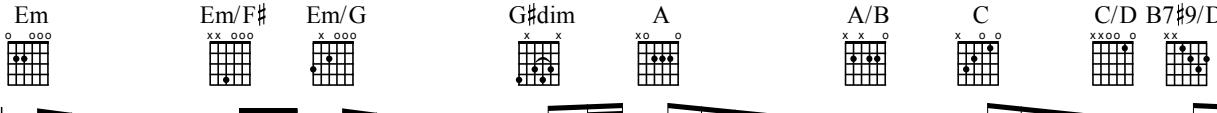


Diagram illustrating a guitar solo or lead sheet. The page is numbered 3 at the top right. The music starts with a 12-bar blues progression in E major. The first 12 bars (measures 1-12) consist of an E7sus4 chord followed by a 12-bar blues pattern. The blues pattern includes a 4-measure E6 chord, a 4-measure E9 chord, and a 4-measure section where the bass line plays eighth-note patterns while the top two strings play eighth-note chords. Measures 13-24 continue the blues pattern. Measures 25-27 show a transition to a new section starting with an Amaj7#11 chord. Measures 28-30 show a continuation of the Amaj7#11 chord. Measures 31-33 show a transition back to a blues section starting with a Gmaj7#11 chord. Measures 34-36 show a final section starting with an Em chord, followed by Em/F#, Em/G, G#dim, A, A/B, C, and C/D B7#9/D# chords.

4

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

38

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

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

42

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

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

45

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

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

48

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

G6                    G<sup>#</sup>dim                    A7                    Em7/B                    C                    C/D                    B7<sup>#</sup>9/D<sup>#</sup>                    5  
 51

1, 2, 3, 4, fi - re's in your eyes \_\_\_\_\_ and you know I'm not re-sist - ing your temp - ta -  
 Em7                    Em7/F<sup>#</sup>                    G6                    G<sup>#</sup>dim                    A7                    Em7/B  
 54

- tions, ooh 5, 6, 7, 8, mi - nus 9 lives, \_\_\_\_\_ you've ar - rived \_  
 Cmaj7                    D5                    E7sus4  
 57

at pan - ic sta - tion. \_\_\_\_\_  
 E7<sup>#</sup>9                    E7sus4                    E7  
 60