

From: "Mr. Brightside"

Mr. Brightside

by

DAVE KEUNING, BRANDON FLOWERS,
RONNIE VANNUCCI and MARK STOERMER

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MR. BRIGHTSIDE

Words and Music by
BRANDON FLOWERS, DAVE KEUNING,
MARK STOERMER and RONNIE VANNUCCI

Moderately, with a beat

D(add2) D(add2)/C# Gmaj13

ff

Com - in' out of my cage — and I've been do - in' just

ff

Gmaj13 D(add2)

fine. Got - ta, got - ta be down — be - cause I want it all. It start - ed out with a kiss. —

D(add2)/C# Gmaj13

— How did it end up like this? It was on - ly a kiss. — It was on - ly a kiss. —

* Recorded a half step lower.

D(add2)



D(add2)/C#



Gmaj13



Now I'm fall - ing a - sleep ___ and she's call - ing a cab ___ while he's hav - ing a smoke _

D(add2)



D(add2)/C#



___ and she's tak - ing a drag. ___ Now they're go - ing to bed ___ and my stom-ach is sick. _

Gmaj13



Bm11



___ And it's all in my head ___ but she's touch-ing his chest ___ now.

D(add2)/A



Gmaj13



He takes off her dress now. Let me go.

Piano introduction in D major, consisting of three measures. The right hand plays a descending eighth-note pattern: D4-E4-F#4-G4-A4-B4-A4-G4-F#4-E4-D4. The left hand plays a steady eighth-note bass line: D3-E3-F#3-G3-A3-B3-A3-G3-F#3-E3-D3.

Bm11



D(add2)/A



I just can't look. It's kill - ing me and

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line has a fermata over the word 'and'. The piano accompaniment continues with the eighth-note pattern from the introduction.

Gmaj13



tak - ing — con - trol.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line has a fermata over the word 'control'. The piano accompaniment continues with the eighth-note pattern.

D



Gmaj9



Jeal - ous - y, turn - ing saints in -

Musical notation for the third system, including vocal line and piano accompaniment. The piano accompaniment continues with the eighth-note pattern.

Bm7



A



D



to the sea. Swim - ming through sick lull - a - bies,

Gmaj9



Bm7



A



chok - ing on your al - i - bis, but it's just the

D



Gmaj9



Bm7



A



price I pay. Des - ti - ny is call - ing me. O - pen up my

D



Gmaj9



Bm7



ea - ger — eyes — 'cause I'm Mis - ter

A



To Coda ⊕

D



Gmaj9



Bright - side.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics "Bright - side." are written below the vocal line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The first measure contains a whole note chord, followed by a double bar line with repeat dots. The second and third measures contain eighth-note patterns in the right hand and bass notes in the left hand.

1.

2.

Bm7



D/A



D. al Coda

The second system of music continues the piano accompaniment from the first system. It features a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures. The notation includes eighth-note patterns in the right hand and bass notes in the left hand.

Coda ⊕

D



G



Bm



The Coda section consists of three measures. The first measure has a whole note chord in the right hand and a bass note in the left hand. The second and third measures continue with similar chordal textures.

A



D



G



The final system of music continues the piano accompaniment with three measures. The notation includes eighth-note patterns in the right hand and bass notes in the left hand.

Bm



A



Musical notation for the first system, including guitar and piano parts.

D



Gmaj9



Bm7



nev - er.

Musical notation for the second system, including guitar and piano parts.

D/A



D



Gmaj9



I nev - er.

Musical notation for the third system, including guitar and piano parts.

Bm7



1. D/A



2. D/A



A



Musical notation for the fourth system, including guitar and piano parts.