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Blank Infinity SSAA

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In this smaller DEMO-version, the numbers above do NOT match this file!!

Blank Infinity - Epica

Music by: J.M. Simons / C.J. Janssen/ H.J.M. Jansen

Words by: J.M. Simons

Arranged by Frank de Vreeze

Original Key

(Symph.)Rock ♩ = 126

Intro

Soprano 1

Soprano 2

Alto 1

Alto 2

C Instr.

Piano Adv.

Synth. Strings

Synthesizer

Guitar

Bass Guitar

Drum Set

Bm *G7/B7* *mp* *E7m* *E7m/G7* *F(sus4)* *F* *Bm* *ff* *Left Hand 8va* *Distortion* *8th*

27

S1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

S2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

C

P.A.

Synth

Gtr.

Bass

D.S.

Interlude 1

35

S1 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

S2 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

A1 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

A2 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

C

B^bm G^b E^bm F B^bm G^b E^bm F

P.A. *mp*

Synth

Gtr.

Bass

D.S.

56

S1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

S2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

C

P.A.

Synth

Gtr.

Bass

D.S.

Interlude 2

64

S1 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

S2 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

A1 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

A2 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

C

B^bm G^b E^bm F B^bm G^b E^bm F

P.A. mp

Synth

Gtr.

Bass

D.S.

Interlude 3

84

S 1 li - ving in my mind. Can we e - ver find a way in this _____ la - b'rinth with_ out

S 2 li - ving in my mind. Can we e - ver find a way in this _____ la - b'rinth with_ out

A 1 li - ving in my mind. Can we e - ver find a way in this _____ la - b'rinth with_ out

A 2 li - ving in my mind. Can we e - ver find a way in this _____ la - b'rinth with_ out

C

P.A. $B^b m$ A^b G^b A^b $C^{\#} m$ mf B $F^{\#}/A^{\#}$ A

Synth

Gtr.

Bass

D. S.

Topnotes opt.

90

S 1 end? la - b'rinth has no end which turn should I take left or right? _____ Should I stay?

S 2 end? la - b'rinth has no end which turn should I take left or right? _____ Should I stay?

A 1 end? la - b'rinth has no end which turn should I take left or right? _____ Should I stay?

A 2 end? la - b'rinth has no end which turn should I take left or right? _____ Should I stay?

C

P.A. $B^b m$ A^b $B^b m$ $/A^b$ Fm/C $C^{\#} m$ B $G^{\#} m$ A

Synth

Gtr.

Bass

D. S.

Blank Infinity - Epica 9
01 SSAA Combo C

Coda

110

S 1 life it still ex - - cists be - cause it's here. in me in all the mem' - ries in my life.

S 2 life it still ex - - cists be - cause it's here. Li - ving in me li - ving in all the mem' - ries

A 1 life it still ex - - cists be - cause it's here. Li - ving in me li - ving in all the mem' - ries in my life

A 2 life it still ex - - cists be - cause it's here. in me in all the mem' - ries

C

P.A. E^bm F B^bm G^b A^b C[#]m

Synth

Gtr. 110 *Palm mute*

Bass

D. S.

116

S 1 in my life

S 2 in my life in my life

A 1 in my life

A 2 in my life in my life

C

P.A. A F[#]m G[#] C[#]m A

Synth

Gtr. 116

Bass

D. S.

Blank Infinity - Epica

Music by: J.M. Simons / C.J. Janssen/ H.J.M. Jansen

Words by: J.M. Simons

Arranged by Frank de Vreeze

Original Key

(Symph.)Rock ♩ = 126

Intro

Score for Blank Infinity - Epica (Intro section).

Instrumentation:

- Soprano 1
- Soprano 2
- Alto 1
- Alto 2
- Bb Instr.
- Piano Adv.
- Synth. Strings
- Synthesizer
- Guitar
- Bass Guitar
- Drum Set

Key: Bb (three flats). Time Signature: 4/4.

Tempo: ♩ = 126.

Chords and Dynamics:

- Bb Instr. and Piano Adv. play chords: Bm, G7/Bb, Ebm, Ebm/Gb, F(sus4), F, Bm.
- Piano Adv. dynamics: mp, ff.
- Synthesizer dynamics: mp, ff.
- Drum Set: 8th notes.

Other markings: Left Hand 8vb, Distortion, 3rd measure of Bb Instr. and Piano Adv. is marked mp.

Blank Infinity - Epica 3

02 SSAA Combo Bb

27

S 1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

S 2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A 1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A 2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

Bb

P.A.

Synth

Gtr.

Bass

D. S.

Interlude 1

35

S 1 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

S 2 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

A 1 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

A 2 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

Bb

P.A.

Synth

Gtr.

Bass

D. S.

Blank Infinity - Epica 5

02 SSAA Combo Bb

56

S 1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

S 2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A 1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A 2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

Bb

P.A.

Synth

Gtr.

Bass

D. S.

Interlude 2

64

S 1 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

S 2 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

A 1 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

A 2 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

Bb

P.A.

Synth

Gtr.

Bass

D. S.

Interlude 3

84

S 1 li - ving in my mind. Can we e - ver find a way in this la - b'rinth with out

S 2 li - ving in my mind. Can we e - ver find a way in this la - b'rinth with out

A 1 li - ving in my mind. Can we e - ver find a way in this la - b'rinth with out

A 2 li - ving in my mind. Can we e - ver find a way in this la - b'rinth with out

Bb Bbm Ab Gb Ab Cbm mf B F#m/A# A

P.A.

Synth

Gtr.

Bass

D. S.

Topnotes opt.

90

S 1 end? la - b'rinth has no end which turn should I take left or right? Should I stay?

S 2 end? la - b'rinth has no end which turn should I take left or right? Should I stay?

A 1 end? la - b'rinth has no end which turn should I take left or right? Should I stay?

A 2 end? la - b'rinth has no end which turn should I take left or right? Should I stay?

Bb Bbm Ab Bbm /Ab Fm/c Cbm B Gbm A

P.A.

Synth

Gtr.

Bass

D. S.

Coda

110

S 1 life it still ex - - - cists be - cause it's here. in me in all the mem' - ries in my life.

S 2 life it still ex - - - cists be - cause it's here. Li - ving in me li - ving in all the mem' - ries

A 1 life it still ex - - - cists be - cause it's here. Li - ving in me li - ving in all the mem' - ries in my life

A 2 life it still ex - - - cists be - cause it's here. in me in all the mem' - ries

Bb E^bm F B^bm G^b A^b C^bm

P.A.

Synth

Gtr. 110 *Palm mute*

Bass

D. S.

116

S 1 in my life

S 2 in my life in my life

A 1 in my life

A 2 in my life. in my life

Bb A F[#]m G[#] C[#]m A

P.A.

Synth

Gtr. 116

Bass

D. S.

Blank Infinity - Epica

Music by: J.M. Simons / C.J. Janssen/ H.J.M. Jansen

Words by: J.M. Simons

Arranged by Frank de Vreeze

Original Key

(Symph.)Rock ♩ = 126

Intro

Score for Blank Infinity - Epica (Intro section).

Key: E-flat major (three flats). Time Signature: 4/4.

Tempo: 126 beats per minute.

Instrumentation:

- Soprano 1
- Soprano 2
- Alto 1
- Alto 2
- E♭ Instr.
- Piano Adv.
- Synthesizer
- Guitar
- Bass Guitar
- Drum Set

Chords and Dynamics:

- B♭m
- G♭/B♭
- E♭m
- E♭m/G♭
- F(sus4)
- F
- B♭m

Dynamic markings: *mp*, *ff*.

Other markings: *Synth. Strings*, *Left Hand Svab*, *Distortion*, *8th*.

Blank Infinity - Epica 3

03 SSAA Combo Eb

27

S 1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

S 2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A 1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A 2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

Eb

P.A.

Synth

Gtr.

Bass

D. S.

Interlude 1

35

S 1 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

S 2 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

A 1 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

A 2 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

Eb

P.A. *mp* B^bm G^b E^bm F B^bm G^b E^bm F

Synth

Gtr.

Bass

D. S.

Blank Infinity - Epica 5

03 SSAA Combo Eb

56

S 1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

S 2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A 1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A 2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

Eb

P.A.

Synth

Gtr.

Bass

D. S.

Interlude 2

64

S 1 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

S 2 Do you cry. when you're con-fined in here? Do you not. these lea-den tears will

A 1 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

A 2 Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these lea-den tears will

Eb

P.A. *mp* B^bm G^b E^bm F B^bm G^b E^bm F

Synth

Gtr.

Bass

D. S.

Interlude 3

84

S 1 li - ving in my mind. Can we e - ver find a way in this _____ la - b'rinth with_ out

S 2 li - ving in my mind. Can we e - ver find a way in this _____ la - b'rinth with_ out

A 1 li - ving in my mind. Can we e - ver find a way in this _____ la - b'rinth with_ out

A 2 li - ving in my mind. Can we e - ver find a way in this _____ la - b'rinth with_ out

Eb

P.A. B^b_m A^b G^b A^b C^b_m mf B $F\#/A\sharp$ A

Synth

Gtr. 84

Bass

D. S.

Topnotes opt.

90

S 1 end? la - b'rinth has no end which turn should I take left or right? _____ Should I stay?

S 2 end? la - b'rinth has no end which turn should I take left or right? _____ Should I stay?

A 1 end? la - b'rinth has no end which turn should I take left or right? _____ Should I stay?

A 2 end? la - b'rinth has no end which turn should I take left or right? _____ Should I stay?

Eb

P.A. B^b_m A^b B^b_m $/A^b$ F_m/c C^b_m B G^b_m A

Synth

Gtr. 90

Bass

D. S.

Blank Infinity - Epica 9

03 SSAA Combo Eb

Coda

110

S 1 life it still ex - - cists be - cause it's here. in me in all the mem' - ries in my life.

S 2 life it still ex - - cists be - cause it's here. Li - ving in me li - ving in all the mem' - ries

A 1 life it still ex - - cists be - cause it's here. Li - ving in me li - ving in all the mem' - ries in my life

A 2 life it still ex - - cists be - cause it's here. in me in all the mem' - ries

Eb

P.A. E^bm F B^bm G^b A^b C[#]m

Synth

Gtr. 110 Palm mute

Bass

D. S.

116

S 1 in my life

S 2 in my life in my life

A 1 in my life

A 2 in my life in my life

Eb

P.A. A F[#]m G[#] C[#]m A

Synth

Gtr. 116

Bass

D. S.

04 SSAA 4 extra staves

Blank Infinity - Epica

Music by: J.M. Simons / C.J. Janssen/H.J.M. Jansen

Words by: J.M. Simons

Arranged by Frank de Vreeze

Original Key

(Symph.)Rock ♩ = 126

Intro

Sheet music for Soprano 1, Soprano 2, Alto 1, Alto 2, Piano Adv., Synthesizer, Guitar, Bass Guitar, and Drum Set. The music is in 4/4 time with a tempo of 126 bpm. The key signature is one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings (mp, sf, sfz). The piano part features a complex arrangement of chords and arpeggios, including Bm, G7/Bb, Em, Em/Gb, F(sus4), F, Bm, /Ab Bm, /Ab Gma7, and /Ab. The synthesizer part includes a section labeled 'Synth Strings' and a section labeled 'Dissonance'.

Chorus 1

S1 We are wand' ring to wards a blank in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

S2 We are wand' ring to wards a blank in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A1 down We are wand' ring to wards a blank in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time. Do you

A2 down we are wand' ring to wards a blank in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time. Do you

1

2

3

4

F N.C.

P.A.

Synth

Gtr.

Bass

D.S.

Bim

mp

25

45

S1

ma - my sha - dows

in my mind

High in the sky

all of the clouds are pas - sing by

wait for the storm,

wait for the rain

Wait for the tears to fall down on me

S2

ma - my sha - dows

in my mind

High in the sky

all of the clouds are pas - sing by

wait for the storm,

wait for the rain

Wait for the tears to fall down on me

A1

ma - my sha - dows

in my mind

A2

ma - my sha - dows

in my mind

wait for the storm,

wait for the rain

Wait for the tears to fall down on me

1

2

3

4

A^b

N.C.

B^m

G^b

E^m

F^{sus4}

12

Synth

45

Gtr.

Bass

D. S.

Palm mute

mf

f

8va

Interlude 2

65

S1 Do you cry, — when you're con-fined In here? Do you not. these lea-den tears will ne - ver dry? They'll leave be - hind so — ma - my sha - dows

S2 Do you cry, — when you're con-fined In here? Do you not. these lea-den tears will ne - ver dry? They'll leave be - hind so — ma - my sha - dows

A1 cry to the hea-vens high when you're con-fined In here? Do you not e-ver won-der why these lea-den tears will ne - ver dry? They'll leave be - hind so — ma - my sha - dows

A2 cry to the hea-vens high when you're con-fined In here? Do you not e-ver won-der why these lea-den tears will ne - ver dry? They'll leave be - hind so — ma - my sha - dows

1

2

3

4

G⁺ E^{bm} F B^{bm} G⁺ E^{bm} F B^{bm} G⁺ A^b

P.A.

Synth

Gtr.

Bass

D.S.

Interlude 3

Trinomios opt.

88

S1 In - to life li - ving in my mind. Can we e - ver find a way in this — la - brinth with — out end? la - brinth

S2 In - to life li - ving in my mind. Can we e - ver find a way in this — la - brinth with — out end? la - brinth

A1 In - to life li - ving in my mind. Can we e - ver find a way in this — la - brinth with — out end? la - brinth

A2 In - to life li - ving in my mind. Can we e - ver find a way in this — la - brinth with — out end? la - brinth

1

2

3

4

Bim /A^b Fm/C Bim A^b G^b A^b Cm B F[#]/A[#] A Bim A^b

P.A.

Synth

Gtr.

Bass

D.S.

110

S1
you're con-fined in here? Do you not. these lea - den tears will ne - ver dry? They'll leave be - hind so — ma - ny sha - dows This sub - stance in -

S2
you're con-fined in here? Do you not. these lea - den tears will ne - ver dry? They'll leave be - hind so — ma - ny sha - dows This sub - stance in -

A1
you're con-fined in here? Do you not e-ver won - der why these lea - den tears will ne - ver dry? They'll leave be - hind so — ma - ny sha - dows This sub - stance in -

A2
you're con-fined in here? Do you not e-ver won - der why these lea - den tears will ne - ver dry? They'll leave be - hind so — ma - ny sha - dows This sub - stance in -

1
2
3
4

P.A.
F Bm G# Eim F Bm G# A# Bm

Synth
110

Gtr.
110

Bass
110

D.S.
110

Blank Infinity - Epica 13

04 SSAA 4 extra staves

Topnotes opt.

Sheet music for Blank Infinity - Epica 13, 04 SSAA 4 extra staves. The score includes vocal parts (S1, S2, A1, A2) and instrumental parts (Gtr., Bass, D.S., Synth, P.A.). The key signature is D major (two sharps). The score is divided into four systems (1, 2, 3, 4). The vocal parts have lyrics: "In my life", "Lost in - - side blank in - fi - ni - ty", "In my life", "Lost in - - side blank in - fi - ni - ty". The instrumental parts include guitar (Gtr.), bass (Bass), double bass (D.S.), synth (Synth), and piano (P.A.). The score is marked with various musical notations including notes, rests, and dynamics.

2 Blank Infinity - Epica

05 SSAA small Combo

7

S 1

S 2

A 1

A 2

P.A.

F(sus4) F B^bm /A^b B^bm /A^b G^bmaj7

ff

Left Hand 8va Distortion

Gtr.

Bass

D. S.

8va

14

Verse 1

S 1

S 2

A 1

A 2

P.A.

/A^b B^bm F C^m7(b5)/G^b F B^bm

mf

Loco Palm mute

Gtr.

Bass

D. S.

8va

Try-ing to keep my - self a -

Try-ing to keep my - self a -

4 Blank Infinity - Epica

05 SSAA small Combo

Interlude 1

32

S 1 filled up a-gain a hole in space and time. Do you cry. when you're con-fined in

S 2 filled up a-gain a hole in space and time. Do you cry. when you're con-fined in

A 1 filled up a-gain a hole in space and time. Do you cry to the hea-vens high when you're con-fined in

A 2 filled up a-gain a hole in space and time. Do you cry to the hea-vens high when you're con-fined in

P.A. *mp* B $\flat$ m G $\flat$ E $\flat$ m F

Gtr. 32

Bass

D. S.

39

S 1 here? Do you not. these lea-den tears will ne-ver dry? They'll leave be-hind so

S 2 here? Do you not. these lea-den tears will ne-ver dry? They'll leave be-hind so

A 1 here? Do you not e-ver won-der why these lea-den tears will ne-ver dry? They'll leave be-hind so

A 2 here? Do you not e-ver won-der why these lea-den tears will ne-ver dry? They'll leave be-hind so

P.A. B $\flat$ m G $\flat$ E $\flat$ m F B $\flat$ m G $\flat$ *mf*

Gtr. 39

Bass

D. S.

6 Blank Infinity - Epica

05 SSAA small Combo

57

S 1 ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and

S 2 ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and

A 1 ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and

A 2 ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and

P.A.

Gtr.

Bass

D. S.

Interlude 2

63

S 1 time. Do you cry. when you're con-fined in here? Do you

S 2 time. Do you cry. when you're con-fined in here? Do you

A 1 time. Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver

A 2 time. Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver

P.A.

Gtr.

Bass

D. S.

B^bm G^b E^bm F B^bm G^b

mp

8 Blank Infinity - Epica

05 SSAA small Combo

80

S 1 these tears ne - ver dry time forced in - to life li - ving

S 2 these tears ne - ver dry time forced in - to life li - ving

A 1 these tears ne - ver dry time forced in - to life li - ving

A 2 these tears ne - ver dry time forced in - to life li - ving

P.A. $B^b m$ A^b G^b A^b $B^b m$ A^b $B^b m$ $/A^b$ $F m/c$ $B^b m$ A^b

Gtr. 80

Bass

D. S.

Interlude 3

85

S 1 in my mind. Can we e - ver find a way in this _____

S 2 in my mind. Can we e - ver find a way in this _____

A 1 in my mind. Can we e - ver find a way in this _____

A 2 in my mind. Can we e - ver find a way in this _____

P.A. G^b A^b $C\# m$ B $F\# / A\#$

Gtr. 85

Bass

D. S.

10 Blank Infinity - Epica

05 SSAA small Combo

98

S 1 Do you cry. when you're con-fined in here? Do you not. these

S 2 Do you cry. when you're con-fined in here? Do you not. these

A 1 cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these

A 2 cry to the hea-vens high when you're con-fined in here? Do you not e-ver won-der why these

P.A. G^b E^bm F B^bm G^b E^bm

Gtr. 98

Bass

D. S.

104

S 1 lea-den tears will ne-ver dry? They'll leave be-hind so ma-ny sha-dows This sub-stance in-

S 2 lea-den tears will ne-ver dry? They'll leave be-hind so ma-ny sha-dows This sub-stance in-

A 1 lea-den tears will ne-ver dry? They'll leave be-hind so ma-ny sha-dows This sub-stance in-

A 2 lea-den tears will ne-ver dry? They'll leave be-hind so ma-ny sha-dows This sub-stance in-

P.A. F B^bm G^b A^b B^bm

Gtr. 104

Bass

D. S.

12 Blank Infinity - Epica

05 SSAA small Combo

117

S 1 in my life

S 2 in my life

A 1 in my life

A 2 in my life

P.A. F#m G# C#m A B

Gtr. 117

Bass

D. S.

122 *Topnotes opt.*

S 1 Lost in - - - side blank in - - - fi - ni - ty. ____

S 2 Lost in - - - side blank in - - - fi - ni - ty. ____

A 1 Lost in - - - side blank in - - - fi - ni - ty. ____

A 2 Lost in - - - side blank in - - - fi - ni - ty. ____

P.A. C#m B C#m /B G#m/d# C#m

Gtr. 122 *ff*

Bass

D. S.

2 Blank Infinity - Epica

06 SSAA small Combo extra staves

Verse 1

S1

13

Try - ing to keep — my - self a -

S2

Try - ing to keep — my - self a -

A1

A2

1

2

P.A.

Gmaj7 /A^b B:m F Cmaj(b5)/G^b F B:m

mf

Gtr.

13

Loco

Palm mute

Bass

13

Loco

D. S.

13

4 Blank Infinity - Epica

06 SSAA small Combo extra staves

27

S1 in - fi - ni - ty and ex - ting - ish - ing will now be the on - ly way to di - min - ish your sins this vor - tex can't be filled up a - gain a hole in space and time.

S2 in - fi - ni - ty and ex - ting - ish - ing will now be the on - ly way to di - min - ish your sins this vor - tex can't be filled up a - gain a hole in space and time.

A1 in - fi - ni - ty and ex - ting - ish - ing will now be the on - ly way to di - min - ish your sins this vor - tex can't be filled up a - gain a hole in space and time.

A2 in - fi - ni - ty and ex - ting - ish - ing will now be the on - ly way to di - min - ish your sins this vor - tex can't be filled up a - gain a hole in space and time.

1

2

P.A.

Gtr.

Bass

D. S.

6 Blank Infinity - Epica

06 SSAA small Combo extra staves

43

S1 ne - ver dry? They'll leave be - hind so — ma - ny sha - dows in my mind — High in the sky all of the

S2 ne - ver dry? They'll leave be - hind so — ma - ny sha - dows in my mind — High in the sky all of the

A1 ne - ver dry? They'll leave be - hind so — ma - ny sha - dows in my mind —

A2 ne - ver dry? They'll leave be - hind so — ma - ny sha - dows in my mind —

1

2

P.A. *mf* B $\flat$ m G $\flat$ A $\flat$ N.C. *ff* B $\flat$ m *mf*

Gtr. 43

Bass

D. S.

Palm mute

Verse 2

8 Blank Infinity - Epica

06 SSAA small Combo extra staves

5/6

S1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

S2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A1 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

A2 in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be filled up a-gain a hole in space and time.

1

2

Gtr. 5/6

P.A.

Bass

D.S.

10 Blank Infinity - Epica

06 SSAA small Combo extra staves

72

S 1

ne - ver dry? They'll leave be - hind so — ma - ny sha - dows Li - ving in me li - ving in all the men' ries

S 2

ne - ver dry? They'll leave be - hind so — ma - ny sha - dows

A 1

ne - ver dry? They'll leave be - hind so — ma - ny sha - dows

A 2

ne - ver dry? They'll leave be - hind so — ma - ny sha - dows

1

2

P.A.

Bm G^b A^b Bm G^b A^b

Gtr.

72

Bass

D. S.

12 Blank Infinity - Epica

06 SSAA small Combo extra staves

Interlude 3

84

S1 || - ving in my mind. Can we e - ver find a way in this _____

S2 || - ving in my mind. Can we e - ver find a way in this _____

A1 || - ving in my mind. Can we e - ver find a way in this _____

A2 || - ving in my mind. Can we e - ver find a way in this _____

1

2

P.A. **Bm** **A^b** **G^b** **A^b** **C^{dim}** **B** **F[#]/A[#]**

Gtr. 84

Bass

D. S.

14 Blank Infinity - Epica

06 SSAA small Combo extra staves

Interlude 4

9/4

S 1 right? _____ Should I stay? Should I be the one? Do you cry, _____ when

S 2 right? _____ Should I stay? Should I be the one? Do you cry, _____ when

A 1 right? _____ Should I stay? Should I be the one? Do you cry to the hea - vens high when

A 2 right? _____ Should I stay? Should I be the one? Do you cry to the hea - vens high when

1

2

G#m A G#m7 G#7 Bbm Gb Ebm

Gtr. 9/4

Bass

D. S.

16 Blank Infinity - Epica

06 SSAA small Combo extra staves

107

S 1
ma - ny sha - dows
This sub - stance in - side
forced in - to life
it still — ex - - - cists
be - cause it's — here.

S 2
ma - ny sha - dows
This sub - stance in - side
forced in - to life
it still — ex - - - cists
be - cause it's — here.

A 1
ma - ny sha - dows
This sub - stance in - side
forced in - to life
it still — ex - - - cists
be - cause it's — here.

A 2
ma - ny sha - dows
This sub - stance in - side
forced in - to life
it still — ex - - - cists
be - cause it's — here.

1
2

P.A.
A^b B^bm G^b E^bm F

Gtr.
107

Bass

D. S.

18 Blank Infinity - Epica

06 SSAA small Combo extra staves

Topnotes opt.

S 1 — in my life *ff* Lost in - - side blank in - fi - ni-ty. —

S 2 — in my life — Lost in - - side blank in - fi - ni-ty. —

A 1 — in my life — Lost in - - side blank in - fi - ni-ty. —

A 2 — in my life — Lost in - - side blank in - fi - ni-ty. —

1

2

P.A. { G# C#m A B C#m B C#m /B G#m/d# C#m

Gtr. *ff*

Bass

D. S.

2 Blank Infinity - Epica

07 SSAA Piano advanced

20

S 1 float u-pon this stream. but a thought is pul-ling me down pul-ling me all the way down We are

S 2 float u-pon this stream. but a thought is pul-ling me down pul-ling me all the way down We are

A 1

A 2 all the way down We are

P.A. all the way down we are

G^b E^bm F^{sus}4 F

Chorus 1

26

S 1 wand' ring to wards a blank in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be

S 2 wand' ring to wards a blank in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be

A 1 wand'-ring-to wards a blank in-fi ni ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish-your sins this vor-tex can't be

A 2 wand' ring to wards a blank in-fi-ni-ty and ex-ting-uish-ing will now be the on-ly way to di-min-ish your sins this vor-tex can't be

P.A. N.C.

Interlude 1

32

S 1 filled up a-gain a hole in space and time. Do you cry. when you're con-fined in

S 2 filled up a-gain a hole in space and time. Do you cry. when you're con-fined in

A 1 filled up a-gain a hole in space and time. Do you cry to the hea-vens high when you're con-fined in

A 2 filled up a-gain a hole in space and time. Do you cry to the hea-vens high when you're con-fined in

P.A. B^bm G^b E^bm F

mp

4 Blank Infinity - Epica

07 SSAA Piano advanced

57

S 1 ting - uish - ing will now be the on - ly way to di - min - ish your sins this vor - tex can't be filled up a - gain a hole in space and

S 2 ting - uish - ing will now be the on - ly way to di - min - ish your sins this vor - tex can't be filled up a - gain a hole in space and

A 1 ting - uish - ing will now be the on - ly way to di - min - ish your sins this vor - tex can't be filled up a - gain a hole in space and

A 2 ting - uish - ing will now be the on - ly way to di - min - ish your sins this vor - tex can't be filled up a - gain a hole in space and

P.A

Interlude 2

63

S 1 time. Do you cry. when you're con - fined in here? Do you

S 2 time. Do you cry. when you're con - fined in here? Do you

A 1 time. Do you cry to the hea - vens high when you're con - fined in here? Do you not e - ver

A 2 time. Do you cry to the hea - vens high when you're con - fined in here? Do you not e - ver

P.A

B $\flat$ m G $\flat$ E $\flat$ m F B $\flat$ m G $\flat$

mp

70

S 1 not. these lea - den tears will ne - ver dry? They'll leave be - hind so ma - ny sha - dows Li - ving in

S 2 not. these lea - den tears will ne - ver dry? They'll leave be - hind so ma - ny sha - dows

A 1 won - der why these lea - den tears will ne - ver dry? They'll leave be - hind so ma - ny sha - dows

A 2 won - der why these lea - den tears will ne - ver dry? They'll leave be - hind so ma - ny sha - dows

P.A

E $\flat$ m F B $\flat$ m G $\flat$ A $\flat$ B $\flat$ m

6 Blank Infinity - Epica

07 SSAA Piano advanced

91

S 1 has no end which turn should I take left or right? Should I stay? Should I be the

S 2 has no end which turn should I take left or right? Should I stay? Should I be the

A 1 has no end which turn should I take left or right? Should I stay? Should I be the

A 2 has no end which turn should I take left or right? Should I stay? Should I be the

P.A. $B\flat m$ $/A\flat$ Fm/C $C\sharp m$ B $G\sharp m$ A $G\sharp m7$ $G\sharp7$

Interlude 4

97

S 1 one? Do you cry. when you're con-fined in here? Do you

S 2 one? Do you cry. when you're con-fined in here? Do you

A 1 one? Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver

A 2 one? Do you cry to the hea-vens high when you're con-fined in here? Do you not e-ver

P.A. $B\flat m$ $G\flat$ $E\flat m$ F $B\flat m$ $G\flat$

103

S 1 not. these lea-den tears will ne-ver dry? They'll leave be-hind so ma-ny sha-dows This sub-stance in-

S 2 not. these lea-den tears will ne-ver dry? They'll leave be-hind so ma-ny sha-dows This sub-stance in-

A 1 won-der why these lea-den tears will ne-ver dry? They'll leave be-hind so ma-ny sha-dows This sub-stance in-

A 2 won-der why these lea-den tears will ne-ver dry? They'll leave be-hind so ma-ny sha-dows This sub-stance in-

P.A. $E\flat m$ F $B\flat m$ $G\flat$ $A\flat$ $B\flat m$

Blank Infinity - Epica

Music by: J.M. Simons / C.J. Janssen/ H.J.M. Jansen

Words by: J.M. Simons

Arranged by Frank de Vreeze

Original Key

(Symph.)Rock ♩ = 126

Intro

Verse 1

Soprano 1

Soprano 2

Alto 1

Alto 2

8 9

Try - ing to keep ___ my - self a -

Try - ing to keep ___ my - self a -

20

S 1

S 2

A 1

A 2

float u-pon this stream. ___ but a ___ thought ___ is pul-ling me down pul-ling me

float u-pon this stream. ___ but a ___ thought ___ is pul-ling me down pul-ling me

3 3

3 3

37

S 1 cry. — when you're con-fined in here? Do you

S 2 cry. — when you're con-fined in here? Do you

A 1 hea - vens high when you're con-fined in here? Do you not e-ver

A 2 hea - vens high when you're con-fined in here? Do you not e-ver

41

S 1 not. these lea - den tears will ne - ver dry? They'll leave be - hind so —

S 2 not. these lea - den tears will ne - ver dry? They'll leave be - hind so —

A 1 won - der why these lea - den tears will ne - ver dry? They'll leave be - hind so —

A 2 won - der why these lea - den tears will ne - ver dry? They'll leave be - hind so —

Verse 2

45

S 1 ma - ny sha - dows in my mind — High in the sky all of the

S 2 ma - ny sha - dows in my mind — High in the sky all of the

A 1 ma - ny sha - dows in my mind —

A 2 ma - ny sha - dows in my mind —

61

S 1 filled up a - gain a hole in space and time. Do you

S 2 filled up a - gain a hole in space and time. Do you

A 1 filled up a - gain a hole in space and time. Do you cry to the

A 2 filled up a - gain a hole in space and time. Do you cry to the

66

S 1 cry. when you're con-fined in here? Do you

S 2 cry. when you're con-fined in here? Do you

A 1 hea - vens high when you're con-fined in here? Do you not e-ver

A 2 hea - vens high when you're con-fined in here? Do you not e-ver

70

S 1 not. these lea - den tears will ne - ver dry? They'll leave be - hind so _

S 2 not. these lea - den tears will ne - ver dry? They'll leave be - hind so _

A 1 won - der why these lea - den tears will ne - ver dry? They'll leave be - hind so _

A 2 won - der why these lea - den tears will ne - ver dry? They'll leave be - hind so _

88 *Topnotes opt.*

S 1 this _____ la-b'rinth with out end? la - b'rinth has no end

S 2 this _____ la-b'rinth with out end? la - b'rinth has no end

A 1 this _____ la-b'rinth with out end? la - b'rinth has no end

A 2 this _____ la-b'rinth with out end? la - b'rinth has no end

92

S 1 which turn should I take left or right? _____ Should I stay? Should I be the

S 2 which turn should I take left or right? _____ Should I stay? Should I be the

A 1 which turn should I take left or right? _____ Should I stay? Should I be the

A 2 which turn should I take left or right? _____ Should I stay? Should I be the

Interlude 4

97

S 1 one? Do you cry. _____ when you're con-fined in

S 2 one? Do you cry. _____ when you're con-fined in

A 1 one? Do you cry to the hea - vens high when you're con-fined in

A 2 one? Do you cry to the hea - vens high when you're con-fined in

Coda

113

S 1 me in all the mem'ries in my life. _____

S 2 me li-ving in all the mem'ries in my life _____

A 1 me li-ving in all the mem'ries in my life _____

A 2 me in all the mem'ries in my life. _____

Topnotes opt.

118

S 1 — in my life Lost in - side blank in - fi-ni-ty. _____

S 2 — in my life Lost in - side blank in - fi-ni-ty. _____

A 1 — in my life Lost in - side blank in - fi-ni-ty. _____

A 2 — in my life Lost in - side blank in - fi-ni-ty. _____

2 Blank Infinity - Epica

C Instrument

56

61

15

79

82

Interlude 3

86

mf

90

Interlude 4

94

7

mf crescendo

106

Coda

115

120

fff

2 Blank Infinity - Epica

Bb Instrument

59 15 78 *ff* 81 *Interlude 3* 84 *mf* 88 91 *Interlude 4* 96 7 *mf* *crescendo* *Coda* 109 116 121 *fff*

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2 Blank Infinity - Epica

Eb Instrument

59 15 6

78 6

81 6

84 *Interlude 3* 3 *mf*

89 3

92 *Interlude 4* 4

98 7 *mf* *crescendo*

Coda

113 4

119 4

123 4

fff

© FROZEN MIND MUSIC

2 Blank Infinity - Epica

Piano Advanced

Verse 1 $B\flat m$ $G\flat$

18 *mf* *Loco*

22 $E\flat m$ F^{sus4} F

Chorus 1 N.C.

26

31 $B\flat m$ *mp*

Interlude 1 $G\flat$ $E\flat m$ F $B\flat m$ $G\flat$ $E\flat m$

36

4 Blank Infinity - Epica

Piano Advanced

64

B $\flat$ m G $\flat$ E $\flat$ m F B $\flat$ m G $\flat$

mp

70

E $\flat$ m F B $\flat$ m G $\flat$ A $\flat$

75

B $\flat$ m G $\flat$ A $\flat$ B $\flat$ m A $\flat$

79

B $\flat$ m /A $\flat$ Fm/c B $\flat$ m A $\flat$ G $\flat$ A $\flat$

82

B $\flat$ m A $\flat$ B $\flat$ m /A $\flat$ Fm/c B $\flat$ m A $\flat$

6 Blank Infinity - Epica
Piano Advanced

107 A^b B^bm G^b E^bm F

112 B^bm G^b A^b Coda C[#]m

116 A F[#]m G[#] C[#]m A

121 B C[#]m B C[#]m /B G[#]m/d[#] C[#]m

2 Blank Infinity - Epica

Synthesizer

Chorus 1

25

31

Interlude 1

36

43

Verse 2

48

f

4 Blank Infinity - Epica

Synthesizer

81

Interlude 3

85

89

92

Interlude 4

97

Blank Infinity - Epica

Music by: J.M. Simons / C.J. Janssen/ H.J.M. Jansen

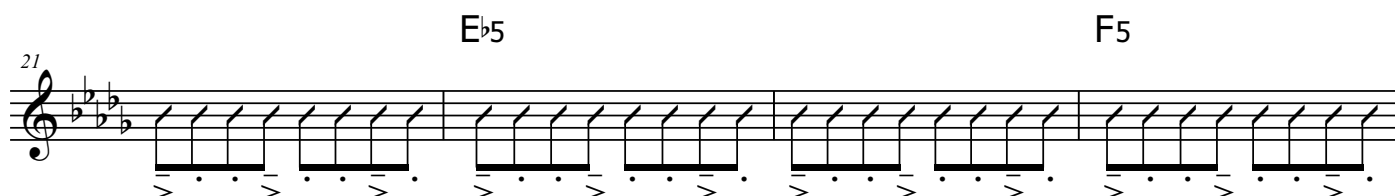
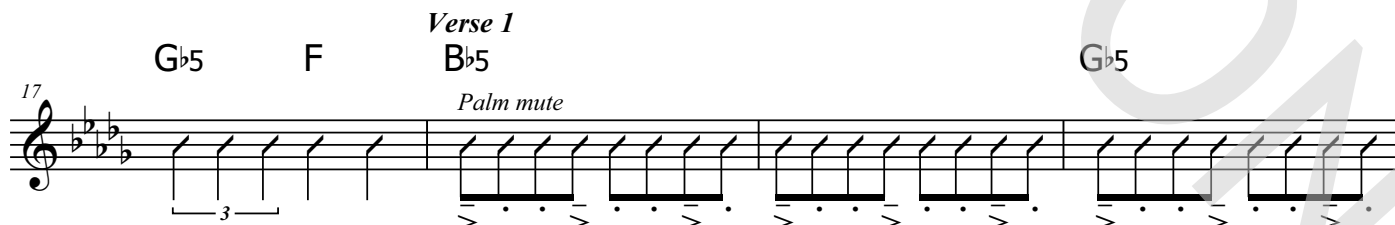
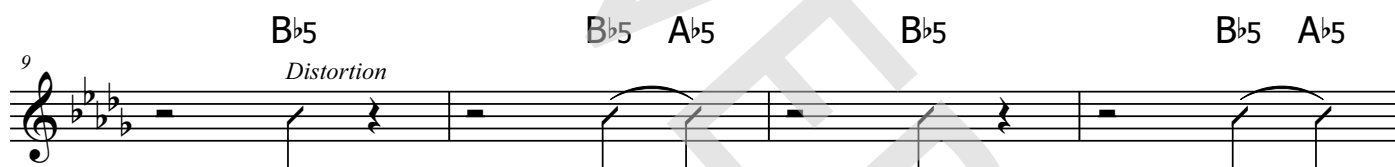
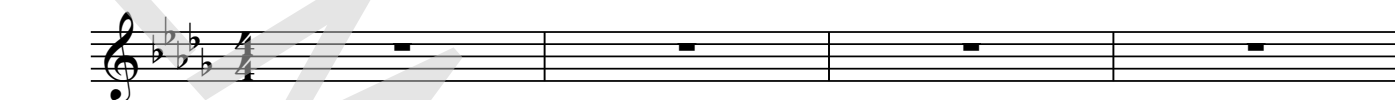
Words by: J.M. Simons

Arranged by Frank de Vreeze

Original Key

(Symph.)Rock ♩ = 126

Intro



Chorus 2

55 B^b5 $B^b5 A^b5$ B^b5 $B^b5 A^b5$ G^b5 $G^b5 A^b5$

61 B^b5 $F5$ G^b5 F B^b5 G^b5 E^b5

67 $F5$ B^b5 G^b5 E^b5 $F5$

Interlude 2

78 A^b5 B^b5 A^b5 A^b5 G^b5 A^b5 A^b5 B^b5 A^b5 A^b5 G^b5 A^b5

Interlude 3

86

90 A^b5 B^b5 A^b5

Interlude 4

95 B^b5 G^b5 E^b5

Blank Infinity - Epica

Music by: J.M. Simons / C.J. Janssen/ H.J.M. Jansen

Words by: J.M. Simons

Arranged by Frank de Vreeze

Original Key

(Symph.)Rock ♩ = 126

Intro

8

B $\flat$ m

/A $\flat$ B $\flat$ m

/A $\flat$

13

G $\flat$ maj7

/A $\flat$ B $\flat$ m

F

17

C $\flat$ m7($\flat$ 5)/G $\flat$

F

Verse 1

B $\flat$ m

G $\flat$

21

E $\flat$ m

F $\flat$ sus4

25

F

Chorus 1

N.C.

30

35

Interlude 1

B $\flat$ m

G $\flat$

E $\flat$ m

F

B $\flat$ m

G $\flat$

41

E $\flat$ m

F

B $\flat$ m

G $\flat$

45

A $\flat$

N.C.

Verse 2

B $\flat$ m

93 B G#m A

96 G#m7 G#7 *Interlude 4* Bbm Gb Ebm

100 F Bbm Gb Ebm F Bbm

106 Gb Ab Bbm

109 Gb Ebm

111 F Bbm Gb

114 Ab *Coda* C#m

116 A F#m G#

119 C#m A B

122 C#m B C#m /B G#m/d# C#m

Drum Set
Interlude 1

Interlude 1

The image displays a musical score for the song "The Rose Tree". It consists of three staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The first staff starts at measure 36 and ends with a double bar line. The second staff starts at measure 40 and also ends with a double bar line. The third staff starts at measure 43 and continues with more music. The melody is written on the upper staff of each system, and the accompaniment is written on the lower staff. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A large, faint watermark is visible across the middle of the page.

47

2 2 2

Handwritten musical score for 'The Rose Tree'. The score is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a single voice. The first measure (47) contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note D5, and a quarter note E5. The third measure contains a half note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a half note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a half note E6, a quarter note F6, and a quarter note G6. The sixth measure contains a half note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a half note D7, a quarter note E7, and a quarter note F7. The eighth measure contains a half note G7, a quarter note A7, and a quarter note B7. The ninth measure contains a half note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a half note F8, a quarter note G8, and a quarter note A8. The eleventh measure contains a half note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a half note E9, a quarter note F9, and a quarter note G9. The thirteenth measure contains a half note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a half note D10, a quarter note E10, and a quarter note F10. The fifteenth measure contains a half note G10, a quarter note A10, and a quarter note B10. The sixteenth measure contains a half note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a half note F11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a half note B11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a half note E12, a quarter note F12, and a quarter note G12. The twentieth measure contains a half note A12, a quarter note B12, and a quarter note C13. The twenty-first measure contains a half note D13, a quarter note E13, and a quarter note F13. The twenty-second measure contains a half note G13, a quarter note A13, and a quarter note B13. The twenty-third measure contains a half note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure contains a half note F14, a quarter note G14, and a quarter note A14. The twenty-fifth measure contains a half note B14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a half note E15, a quarter note F15, and a quarter note G15. The twenty-seventh measure contains a half note A15, a quarter note B15, and a quarter note C16. The twenty-eighth measure contains a half note D16, a quarter note E16, and a quarter note F16. The twenty-ninth measure contains a half note G16, a quarter note A16, and a quarter note B16. The thirtieth measure contains a half note C17, a quarter note D17, and a quarter note E17. The thirty-first measure contains a half note F17, a quarter note G17, and a quarter note A17. The thirty-second measure contains a half note B17, a quarter note C18, and a quarter note D18. The thirty-third measure contains a half note E18, a quarter note F18, and a quarter note G18. The thirty-fourth measure contains a half note A18, a quarter note B18, and a quarter note C19. The thirty-fifth measure contains a half note D19, a quarter note E19, and a quarter note F19. The thirty-sixth measure contains a half note G19, a quarter note A19, and a quarter note B19. The thirty-seventh measure contains a half note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a half note F20, a quarter note G20, and a quarter note A20. The thirty-ninth measure contains a half note B20, a quarter note C21, and a quarter note D21. The fortieth measure contains a half note E21, a quarter note F21, and a quarter note G21. The forty-first measure contains a half note A21, a quarter note B21, and a quarter note C22. The forty-second measure contains a half note D22, a quarter note E22, and a quarter note F22. The forty-third measure contains a half note G22, a quarter note A22, and a quarter note B22. The forty-fourth measure contains a half note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure contains a half note F23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a half note B23, a quarter note C24, and a quarter note D24. The forty-seventh measure contains a half note E24, a quarter note F24, and a quarter note G24. The forty-eighth measure contains a half note A24, a quarter note B24, and a quarter note C25. The forty-ninth measure contains a half note D25, a quarter note E25, and a quarter note F25. The fiftieth measure contains a half note G25, a quarter note A25, and a quarter note B25. The fifty-first measure contains a half note C26, a quarter note D26, and a quarter note E26. The fifty-second measure contains a half note F26, a quarter note G26, and a quarter note A26. The fifty-third measure contains a half note B26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a half note E27, a quarter note F27, and a quarter note G27. The fifty-fifth measure contains a half note A27, a quarter note B27, and a quarter note C28. The fifty-sixth measure contains a half note D28, a quarter note E28, and a quarter note F28. The fifty-seventh measure contains a half note G28, a quarter note A28, and a quarter note B28. The fifty-eighth measure contains a half note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure contains a half note F29, a quarter note G29, and a quarter note A29. The sixtieth measure contains a half note B29, a quarter note C30, and a quarter note D30. The sixty-first measure contains a half note E30, a quarter note F30, and a quarter note G30. The sixty-second measure contains a half note A30, a quarter note B30, and a quarter note C31. The sixty-third measure contains a half note D31, a quarter note E31, and a quarter note F31. The sixty-fourth measure contains a half note G31, a quarter note A31, and a quarter note B31. The sixty-fifth measure contains a half note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a half note F32, a quarter note G32, and a quarter note A32. The sixty-seventh measure contains a half note B32, a quarter note C33, and a quarter note D33. The sixty-eighth measure contains a half note E33, a quarter note F33, and a quarter note G33. The sixty-ninth measure contains a half note A33, a quarter note B33, and a quarter note C34. The seventieth measure contains a half note D34, a quarter note E34, and a quarter note F34. The seventy-first measure contains a half note G34, a quarter note A34, and a quarter note B34. The seventy-second measure contains a half note C35, a quarter note D35, and a quarter note E35. The seventy-third measure contains a half note F35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a half note B35, a quarter note C36, and a quarter note D36. The seventy-fifth measure contains a half note E36, a quarter note F36, and a quarter note G36. The seventy-sixth measure contains a half note A36, a quarter note B36, and a quarter note C37. The seventy-seventh measure contains a half note D37, a quarter note E37, and a quarter note F37. The seventy-eighth measure contains a half note G37, a quarter note A37, and a quarter note B37. The seventy-ninth measure contains a half note C38, a quarter note D38, and a quarter note E38. The eightieth measure contains a half note F38, a quarter note G38, and a quarter note A38. The eighty-first measure contains a half note B38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a half note E39, a quarter note F39, and a quarter note G39. The eighty-third measure contains a half note A39, a quarter note B39, and a quarter note C40. The eighty-fourth measure contains a half note D40, a quarter note E40, and a quarter note F40. The eighty-fifth measure contains a half note G40, a quarter note A40, and a quarter note B40. The eighty-sixth measure contains a half note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure contains a half note F41, a quarter note G41, and a quarter note A41. The eighty-eighth measure contains a half note B41, a quarter note C42, and a quarter note D42. The eighty-ninth measure contains a half note E42, a quarter note F42, and a quarter note G42. The ninetieth measure contains a half note A42, a quarter note B42, and a quarter note C43. The hundredth measure contains a half note D43, a quarter note E43, and a quarter note F43. The hundred-first measure contains a half note G43, a quarter note A43, and a quarter note B43. The hundred-second measure contains a half note C44, a quarter note D44, and a quarter note E44. The hundred-third measure contains a half note F44, a quarter note G44, and a quarter note A44. The hundred-fourth measure contains a half note B44, a quarter note C45, and a quarter note D45. The hundred-fifth measure contains a half note E45, a quarter note F45, and a quarter note G45. The hundred-sixth measure contains a half note A45, a quarter note B45, and a quarter note C46. The hundred-seventh measure contains a half note D46, a quarter note E46, and a quarter note F46. The hundred-eighth measure contains a half note G46, a quarter note A46, and a quarter note B46. The hundred-ninth measure contains a half note C47, a quarter note D47, and a quarter note E47. The hundred-tieth measure contains a half note F47, a quarter note G47, and a quarter note A47. The hundred-first measure contains a half note B47, a quarter note C48, and a quarter note D48. The hundred-second measure contains a half note E48, a quarter note F48, and a quarter note G48. The hundred-third measure contains a half note A48, a quarter note B48, and a quarter note C49. The hundred-fourth measure contains a half note D49, a quarter note E49, and a quarter note F49. The hundred-fifth measure contains a half note G49, a quarter note A49, and a quarter note B49. The hundred-sixth measure contains a half note C50, a quarter note D50, and a quarter note E50. The hundred-seventh measure contains a half note F50, a quarter note G50, and a quarter note A50. The hundred-eighth measure contains a half note B50, a quarter note C51, and a quarter note D51. The hundred-ninth measure contains a half note E51, a quarter note F51, and a quarter note G51. The hundred-tieth measure contains a half note A51, a quarter note B51, and a quarter note C52. The hundred-first measure contains a half note D52, a quarter note E52, and a quarter note F52. The hundred-second measure contains a half note G52, a quarter note A52, and a quarter note B52. The hundred-third measure contains a half note C53, a quarter note D53, and a quarter note E53. The hundred-fourth measure contains a half note F53, a quarter note G53, and a quarter note A53. The hundred-fifth measure contains a half note B53, a quarter note C54, and a quarter note D54. The hundred-sixth measure contains a half note E54, a quarter note F54, and a quarter note G54. The hundred-seventh measure contains a half note A54, a quarter note B54, and a quarter note C55. The hundred-eighth measure contains a half note D55, a quarter note E55, and a quarter note F55. The hundred-ninth measure contains a half note G55, a quarter note A55, and a quarter note B55. The hundred-tieth measure contains a half note C56, a quarter note D56, and a quarter note E56. The hundred-first measure contains a half note F56, a quarter note G56, and a quarter note A56. The hundred-second measure contains a half note B56, a quarter note C57, and a quarter note D57. The hundred-third measure contains a half note E57, a quarter note F57, and a quarter note G57. The hundred-fourth measure contains a half note A57, a quarter note B57, and a quarter note C58. The hundred-fifth measure contains a half note D58, a quarter note E58, and a quarter note F58. The hundred-sixth measure contains a half note G58, a quarter note A58, and a quarter note B58. The hundred-seventh measure contains a half note C59, a quarter note D59, and a quarter note E59. The hundred-eighth measure contains a half note F59, a quarter note G59, and a quarter note A59. The hundred-ninth measure contains a half note B59, a quarter note C60, and a quarter note D60. The hundred-tieth measure contains a half note E60, a quarter note F60, and a quarter note G60. The hundred-first measure contains a half note A60, a quarter note B60, and a quarter note C61. The hundred-second measure contains a half note D61, a quarter note E61, and a quarter note F61. The hundred-third measure contains a half note G61, a quarter note A61, and a quarter note B61. The hundred-fourth measure contains a half note C62, a quarter note D62, and a quarter note E62. The hundred-fifth measure contains a half note F62, a quarter note G62, and a quarter note A62. The hundred-sixth measure contains a half note B62, a quarter note C63, and a quarter note D63. The hundred-seventh measure contains a half note E63, a quarter note F63, and a quarter note G63. The hundred-eighth measure contains a half note A63, a quarter note B63, and a quarter note C64. The hundred-ninth measure contains a half note D64, a quarter note E64, and a quarter note F64. The hundred-tieth measure contains a half note G64, a quarter note A64, and a quarter note B64. The hundred-first measure contains a half note C65, a quarter note D65, and a quarter note E65. The hundred-second measure contains a half note F65, a quarter note G65, and a quarter note A65. The hundred-third measure contains a half note B65, a quarter note C66, and a quarter note D66. The hundred-fourth measure contains a half note E66, a quarter note F66, and a quarter note G66. The hundred-fifth measure contains a half note A66, a quarter note B66, and a quarter note C67. The hundred-sixth measure contains a half note D67, a quarter note E67, and a quarter note F67.

The image displays a musical score for the song "The Rose Tree". The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#). The tempo is marked "Moderato". The score is divided into three systems, each containing two staves. The first system starts at measure 55 and ends at measure 61. The second system starts at measure 62 and ends at measure 68. The third system starts at measure 69 and ends at measure 76. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together in groups of three or four. There are several repeat signs (double bar lines with dots) and a double bar line with a repeat sign at the end of the piece. The score is watermarked with "MusicalScoreCloud.com".

78

82

86

Blank Infinity - Epica

Music by: J.M. Simons / C.J. Janssen/ H.J.M. Jansen

Words by: J.M. Simons

Arranged by Frank de Vreeze

Original Key

(Symph.)Rock ♩ = 126

Intro

B $\flat$ m G $\flat$ /B $\flat$

E $\flat$ m E $\flat$ m/G $\flat$ F(sus4) F

B $\flat$ m /A $\flat$ B $\flat$ m /A $\flat$ G $\flat$ maj7

/A $\flat$ B $\flat$ m F C $\flat$ m7($\flat$ 5)/G $\flat$ F

ff

Verse 1

B $\flat$ m G $\flat$

E $\flat$ m F $\flat$ sus4 F

Try-ing to keep ___ my-self a - float u-pon this stream. ___ but a ___ thought

___ is pul-ling me down pul-ling me all the way down We are

Chorus 1

B $\flat$ m G $\flat$ B $\flat$ m

wand' ring to wards a blank in - fi - ni - ty and ex - ting-uish - ing will now be

the on - ly way to di - min-ish your sins this vor-tex can't be filled up a - gain a

70 $E\flat m$ F $B\flat m$ $G\flat$

won-der why these lea-den tears will ne-ver dry? They'll leave be-hind so —

74 $A\flat$ $B\flat m$ $G\flat$ $A\flat$

ma - ny sha - dows Li-ving in me li-ving in all the mem' ries

78 $B\flat m$ $A\flat$ $B\flat m$ $/A\flat$ Fm/c $B\flat m$ $A\flat$

in — my life

81 $G\flat$ $A\flat$ $B\flat m$ $A\flat$ $B\flat m$ $/A\flat$ Fm/c

84 $B\flat m$ $A\flat$ $G\flat$ $A\flat$ *Interlude 3* $C\sharp m$ B

Can we e-ver find a way in

88 $F\sharp/A\sharp$ A $B\flat m$ $A\flat$

this — la - b'rinth with — out end?

91 $B\flat m$ $/A\flat$ Fm/c $C\sharp m$ B $G\sharp m$

which turn should I take left or right? —

95 A $G\sharp m7$ $G\sharp7$ *Interlude 4* $B\flat m$ $G\flat$

— Should I stay? Should I be the one? Do you cry to the

99 $E\flat m$ F $B\flat m$ $G\flat$

hea - vens high when you're con-fined in here? Do you not e-ver



Empty paper

Blank Infinity - Epica

Music by: J.M. Simons / C.J. Janssen/ H.J.M. Jansen

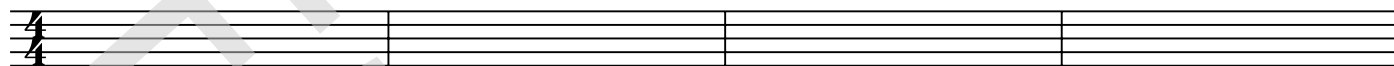
Words by: J.M. Simons

Arranged by Frank de Vreeze

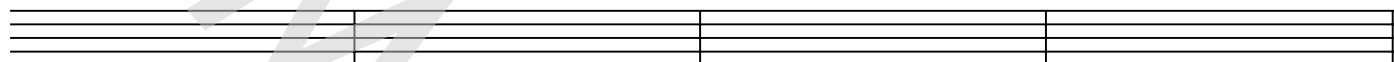
Original Key

(Symph.)Rock ♩ = 126

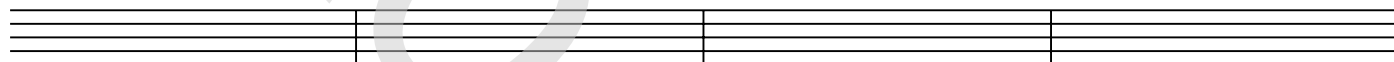
Intro



5



9



13

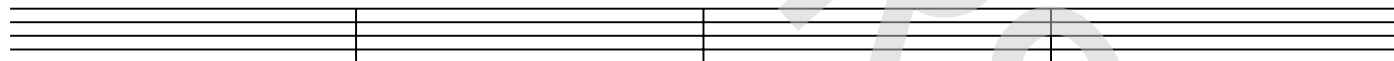


Verse 1

17

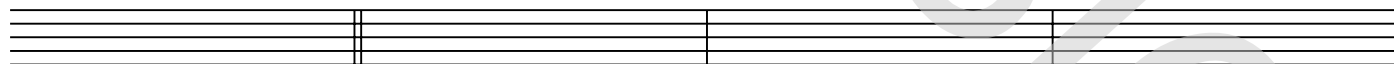


21



Chorus 1

25

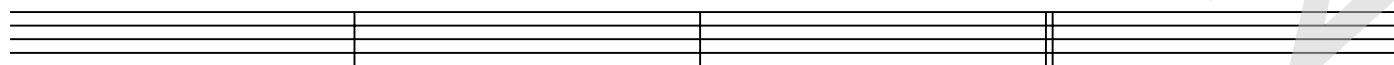


29

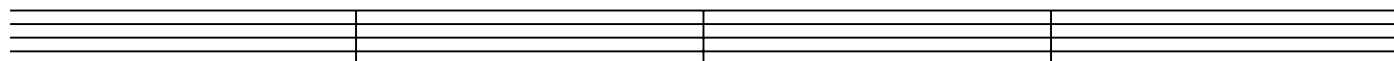


Interlude 1

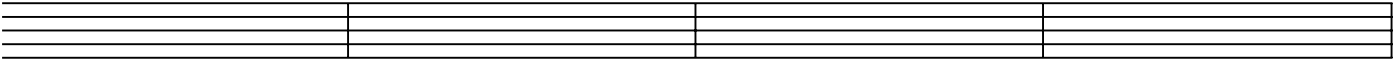
33



37



89

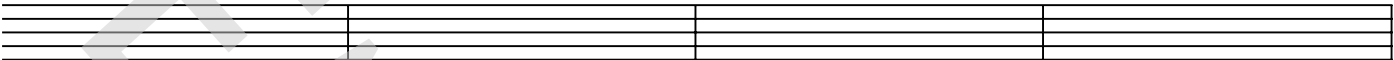


93

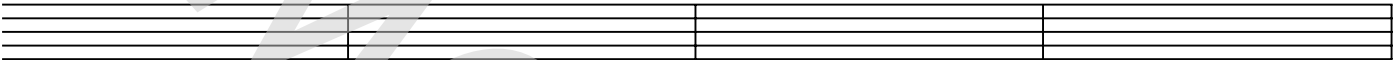


Interlude 4

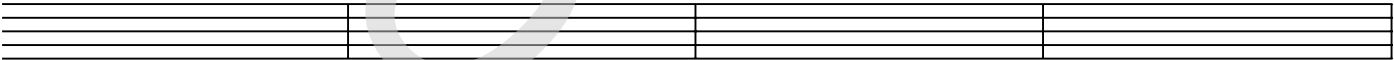
97



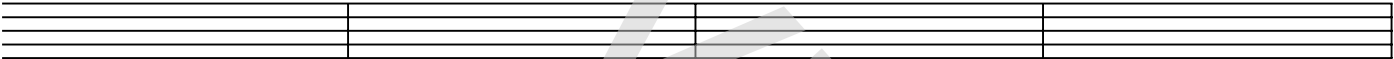
101



105



109

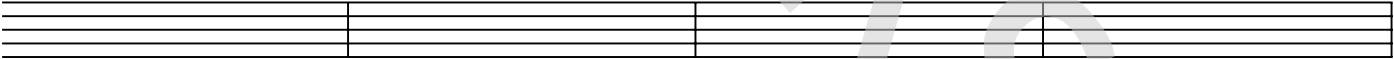


Coda

113



117



121

