

MUSE

SHOWBIZ

GUITAR
TAB
EDITION



ALL THE SONGS FROM THE ALBUM ARRANGED
FOR VOICE & GUITAR IN STANDARD NOTATION & GUITAR TABLATURE
INCLUDING LYRICS & CHORD SYMBOLS

UPLOADED BY BOKKO

Guitar Tablature Explained

Guitar music can be notated three different ways: on a musical stave, in tablature, and in rhythm slashes.

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret

1st & 2nd strings open, played together

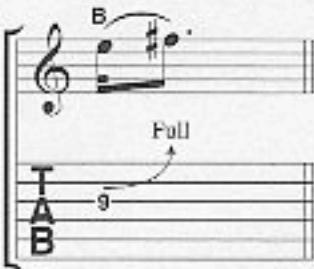
D A D E G
3 6
open 3rd

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).



WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).



GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.



QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.



BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.



COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.



PRE-BEND: Bend the note as indicated, then strike it.



PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.



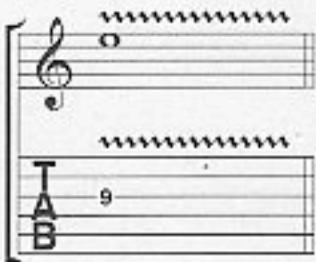
BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.



BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



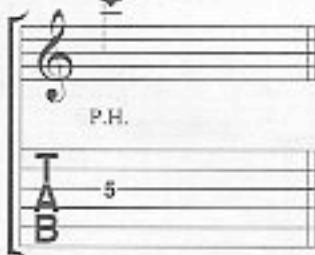
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



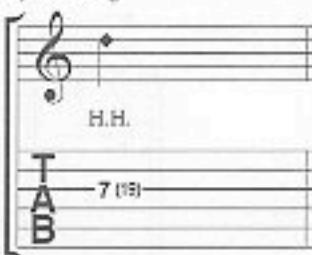
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



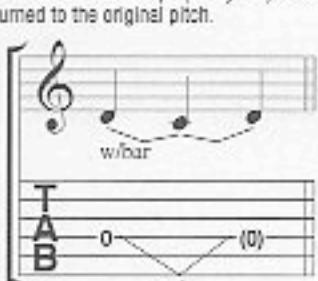
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) than returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions



(accent) • Accentuate note (play it louder).



(staccato) • Accentuate note with great intensity.



• Shorten time value of note.



- Downstroke
- Upstroke

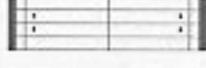
D.S. al Coda

- Go back to the sign (S), then play until the bar marked *To Coda* (T) then skip to the section marked *Coda*.

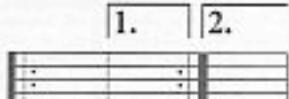
D.C. al Fine

tacet

- Go back to the beginning of the song and play until the bar marked *Fine* (end).



- Instrument is silent (drops out).



- Repeat bars between signs.

1. 2.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

Sunburn

Lyrics & Music by Matthew Bellamy



L=95

Em Amadd⁹ C Amadd⁹

Piano arr. for Gtr.
(Live gtr. part)

Fig. 1
let ring...
mf w/clean tone

This block contains a piano arrangement above a guitar tab. The piano part consists of a steady eighth-note pattern. The guitar tab shows a repeating sequence of chords and notes. The first measure starts with an Em chord, followed by a sequence of notes: 7, 8, 9, 8, 9, 7, 5, 5, 5. This is followed by a C chord with notes: 8, 9, 8, 9, 9, 8, 7, 5, 5, 5. The section ends with an Amadd⁹ chord. The tab includes string names (T, A, B) and fret numbers.

Em Amadd⁹ C Amadd⁹

This block contains a piano arrangement above a guitar tab. The piano part consists of a steady eighth-note pattern. The guitar tab shows a repeating sequence of chords and notes. The first measure starts with an Em chord, followed by a sequence of notes: 7, 8, 9, 8, 9, 7, 5, 5, 5. This is followed by a C chord with notes: 8, 9, 8, 9, 9, 8, 7, 5, 5, 5. The section ends with an Amadd⁹ chord. The tab includes string names (T, A, B) and fret numbers.

Verse

Em Amadd⁹ C Amadd⁹

1. Come waste your mil - li - ons here, _____
se - cret - ly _____

This block contains a piano arrangement above a guitar tab. The piano part consists of a steady eighth-note pattern. The guitar tab shows a repeating sequence of chords and notes. The first measure starts with an Em chord, followed by a sequence of notes: 7, 8, 9, 8, 9, 7, 5, 5, 5. This is followed by a C chord with notes: 8, 9, 8, 9, 9, 8, 7, 5, 5, 5. The section ends with an Amadd⁹ chord. The tab includes string names (T, A, B) and fret numbers.

Em

Amadd⁹

C

Amadd⁹

she sneers.

Vocal parts: Em, Amadd⁹, C, Amadd⁹
 Tablature: T 7 8 7 8 9 8 7 5 7 5 5 | 8 8 8 9 8 7 5 7 5 5
 A 9 9 9 7 5 5 5 | 10 9 9 8 7 5 5 5
 B 9 9 7 | 10 9 9 7 5 5 5

Em

Amadd⁹

C

Amadd⁹

An - oth - er cor - por - ate show

a guilt - y con -

Vocal parts: Em, Amadd⁹, C, Amadd⁹
 Tablature: T 7 8 7 8 9 8 7 5 7 5 5 | 8 8 8 9 8 7 5 7 5 5
 A 9 9 9 7 5 5 5 | 10 9 9 8 7 5 5 5
 B 9 9 7 | 10 9 9 7 5 5 5

Em

Amadd⁹

C

Amadd⁹

science

grows.

2. I'll

Vocal parts: Em, Amadd⁹, C, Amadd⁹
 Tablature: T 7 8 7 8 9 8 7 5 7 5 5 | 8 8 8 9 8 7 5 7 5 5
 A 9 9 9 7 5 5 5 | 10 9 9 8 7 5 5 5
 B 9 9 7 | 10 9 9 7 5 5 5

Verse

Em

Amadd⁹

C

Amadd⁹

feel

a guilt - y

con -

Vocal parts: Em, Amadd⁹, C, Amadd⁹
 Tablature: T 12 12 12 12 12 12 13 14 12 13 14 | 15 17 17 15 19 17 12 13 14
 A 14 12 12 12 12 12 13 14 15 | 12 13 14
 B (12) 12 12 12 12 12 13 14 12 13 14 | 15 17 17 15 19 17 12 13 14

Gtr. 3 2° only

Gtr. 3 tacet 2°

Em Amadd⁹ C Amadd⁹

(8th) no - one ev - er dared... and I'll... to feel... break...

TAB:

```

T 12 12 12 12 12 13 14 14-12 13 12 15 17 17-15 19-17 12 13 14
A 12 12 12 12 12 13 14 14-12 13 12 15 17 17-15 19-17 12 13 14
B 14 12 12 12 12 13 14 14-12 13 12 15 12

```

Em Amadd⁹ C Amadd⁹

(8th) these end - less lies, a guilt - y sc - cret - con - ly

TAB:

```

T 12 12 12 12 12 13 14 14-12 13 12 15 17 17-15 19-17 12 13 14
A 12 12 12 12 12 13 14 14-12 13 12 15 17 17-15 19-17 12 13 14
B 14 12 12 12 12 13 14 14-12 13 12 15 12

```

Em Amadd⁹ C Amadd⁹

(8th) science she grow... cried...

TAB:

```

T 12 12 12 12 12 13 14 14-12 13 12 15 17 17-15 19-17 12 13 14
A 12 12 12 12 12 13 14 14-12 13 12 15 17 17-15 19-17 12 13 14
B 14 12 12 12 12 13 14 14-12 13 12 15 12

```

Chorus Am⁶ Am⁷ Em* Am⁶ Am⁷

{ She burns... like the sun... and I can't look...

Gtr. 2

Gtr. 1 tacet

ff w/distortion Fig. 2

TAB:

```

T 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

```

Em^{*}Am⁶Am⁷

a - way and she'll burn

Em^{*}Am⁶Am⁷Em^{*}

our ho - ri - zons make no mis - takes..

I.

Em

Amadd⁹

C

Amadd⁹

Gtr. 3

mf w/clean tone
Gtr. 2 tacet
Gtr. 1 w/Fig. 1

I. cont.

Em

Amadd⁹

C

Amadd⁹

2. NC.

8^{vo}

Solo

Am⁶ Am⁷ Em^{*}

(8^{vo})

w/pedal set up 2 octaves
Gtr. 2 w/Fig. 2

* bring pedal up gradually until + 2 octaves

Solo

Am⁶Am⁷Em^{*}Am⁶Am⁷Em^{*}

zim.

w/pedal set up 2 octaves
Gtr. 2 w/Fig. 2

2

Am⁶Am⁷Em^{*}Am⁶Am⁷Em^{*}

cancel
pitch shift

Chorus

Am⁶Am⁷Em^{*}Am⁶Am⁷

And I'll hide from the world behind a bro -

Gtr. 2

Gtr. 3 trac

ken frame and I'll run

for ev er I can't face

the shame and I'll hide from the world

be hind a bro ken frame and I'll run

Em⁹ Am⁶ Am⁷ Em⁹

for - ev - er I can't face the shame.

piano dynamic (p) forte dynamic (f)

8 12 14 11 15 12

Em

piano dynamic (p) forte dynamic (f)

6 6 6 6 6 6

* Live guitar part - improvise around Move shape around fretboard, w/pitch shift.

E (8va) 1.

8va

6 6 6 6 6 6

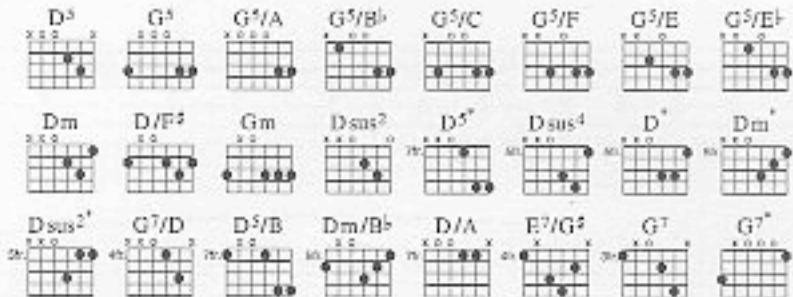
2. (8va)

8va

6 6 6

Cave

Lyrics & Music by Matthew Bellamy



Intro J-120

(D)

Gtr. 1

f w/distortion

TAB

6 6 5 6 7

6 6 6 6 7

Verse

D⁵

1. Leave me a - lone,____ it's no-thing se - ri - ous. I'll do it my - self,...

Gtr.

TAB

5	5	5	3	5	4	5	3	4	3	0	0	0	0	1	1	3	3	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

G⁵ G⁵/F G⁵/E G⁵/E^b (D)

could do.

Verse

D⁵

Gtr. 1

2. You can see it and you can al - most hear it too,
you can al - most taste -
4. Leave me a - lone, it's no - thing se - ri - ous,
I'll do it my - self.
(Gtr. 1 &)

Bass arr. for gtr. 1/4

G⁵ G⁵/A G⁵/B^b G⁵/C

it, it's no - thing to do with you | and there's still no - thing that you
it's got no - thing to do with you.

G⁵ G⁵/F G⁵/E G⁵/E^b Chorus Dm D/F#

— can do.

So come in my — cave

The first section of the sheet music consists of four staves. The top staff is vocal, with lyrics: "— can do.", "So come in my — cave". The second staff is piano, showing chords G⁵, G⁵/F, G⁵/E, G⁵/E^b, Chorus, Dm, D/F#. The third staff is bass, and the bottom staff is guitar TAB. The guitar TAB shows chords G⁵, G⁵/F, G⁵/E, G⁵/E^b, Chorus, Dm, D/F#.

Gm

and I'll burn — your heart

The middle section starts with a vocal line: "and I'll burn — your heart". The piano part continues with chords Gm, D/F#, Gm. The bass and guitar TAB follow the chord progression: Gm, D/F#, Gm.

Dm

D/F#

Gm

a - way —

The third section begins with a vocal line: "a - way —". The piano part changes to Dm, D/F#, Gm. The bass and guitar TAB show the corresponding chords: Dm, D/F#, Gm.

Dm

D/F#

come in my —

cave —

The final section starts with a vocal line: "come in my — cave —". The piano part ends with Dm, D/F#. The bass and guitar TAB show the chords: Dm, D/F#.

(D)

Two girls, arr. for one

1/2

1/2

1/2

TAB

Verse

D⁵

Gtr. 1

3. Please close your ears and try to look a-way so you'll nev-er hear

Bass arr. for gtr. 1/4 1/4 1/4

T A B 5 5 5 3 5 4 5 3 4 | 5 5 5 3 5 4 5 3 4 | 5 5 5 3 5 4 5 3 4 |

G⁵G⁵/AG⁵/B^bG⁵/C

- a sin - gle word I say

and don't ev - er come

1/4 1/4 1/4 1/4

T A B 5 5 5 3 5 4 5 3 4 | 0 0 0 0 0 1 1 0 3 3 | 0 0 0 0 1 1 0 3 3 | 0 0 0 0 1 1 0 3 3 |

G⁵G⁵/FG⁵/EG⁵/E^bD⁵

- my way.

1/4 1/4 1/4 1/4

T A B 3 3 0 3 3 0 | 2 2 0 1 1 0 | 0 0 0 3 0 4 5 3 4 |

D.  al Coda 

1/4 1/4 1/4 1/4

T A B 3 3 3 2 2 2 0 3 0 | 3 3 3 2 2 2 0 3 0 | 3 3 3 2 2 2 0 3 0 | 0 0 0 0 10 12 10 12 12 12 |

⊕ Coda

Bridge

D5

A musical score for guitar featuring a treble clef, a key signature of one flat, and a time signature of common time. The score consists of two staves. The top staff shows a melodic line with various note heads and slurs. The bottom staff shows a harmonic progression with chords indicated by vertical bar lines and dots. Below the staffs is a tablature for six strings, with the first string at the top and the sixth string at the bottom. The tablature includes a 'T' above the staff and 'TAB' below it. The notes in the tablature correspond to the chords in the harmonic progression. The lyrics 'yeah.' are written between the two staves.

Dsus²

Musical score and TAB for guitar. The score shows a treble clef, a 3/4 time signature, and a dynamic marking *mf* followed by the instruction "let ring...". The TAB shows a six-string guitar neck with fret numbers above the strings. The first measure starts at the 3rd fret of the 6th string and moves down to the 0th fret. The second measure starts at the 0th fret and moves up to the 3rd fret. The third measure starts at the 0th fret and moves up to the 3rd fret. The fourth measure starts at the 0th fret and moves up to the 3rd fret.

Dm

Musical score and TAB for guitar. The score shows a treble clef, a key signature of one flat, and a time signature of common time. The TAB shows a six-string guitar neck with fret numbers and a 16th-note pattern.

D⁵^a

$$D\bar{s}u\bar{s}^4 \quad D^*$$

Dim*

Dsus²

Piano arr. for Gtr.

let ring ...
mf w/clean tone

TAB

D⁺

G7/D

Outro

D⁵/B Dsus⁴(Bbass) D^{*} Dsus^{2*} Dm/B^b

f w/distortion

D/A E⁷/G[#] G⁷

G^{7*} D⁵/B Dsus⁴(Bbass) D^{*} Dsus²

use thumb on @

Dm/B^b

8/8

E⁷/G[#] G⁷ G^{7*} D⁵

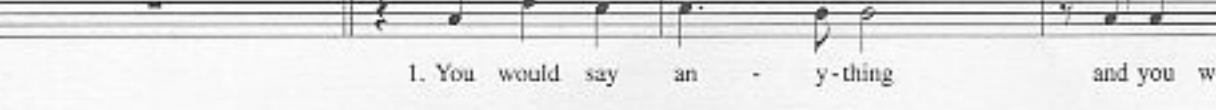
Escape

Lyrics & Music by Matthew Bellamy

Intro | 76

The musical score for Gtr. 1 consists of two staves. The top staff is a standard five-line staff with a treble clef, showing a sequence of chords: D5, Gadd9, G, D5, and Dsus2. The bottom staff is a tablature staff with three horizontal lines representing the guitar strings. It shows the fingerings for each chord: T2, A0, B2 for D5; T3, A2, B0 for Gadd9; T2, A2, B0 for G; T2, A0, B2 for D5; and T3, A2, B0 for Dsus2.

Verse

Gadd^{#11} G D⁵ Gadd^{#11} G D⁵
 1. You would say an - y-thing and you would try


 A B

Gadd^{#11} G D⁵ Gadd^{#11} G

an - - - y - thing.
to es - cape your mean - ing - less

Pre-chorus

D⁵Gadd⁷/II

G

F[#](A[#]bass)

and your in - sig - ni - - fi - ance.

You're un - con -

let ring ...

The top staff shows a vocal line with lyrics "and your in - sig - ni - - fi - ance." and "You're un - con -". The bottom staff shows a guitar tab with the strings labeled T, A, B. The tab indicates fingerings and strumming patterns for the chords D⁵, Gadd⁷/II, G, F[#], and (A[#]bass).

Bm

Bm/A

G[#]m⁷G⁷

- troll - - - a - ble,

and we

are

un - - -

The top staff shows a vocal line with lyrics "- troll - - - a - ble," and "and we are un - - -". The bottom staff shows a guitar tab with the strings labeled T, A, B. The tab indicates fingerings and strumming patterns for the chords Bm, Bm/A, G[#]m⁷, and G⁷.

F[#]7sus⁴F[#]7F[#](A[#]bass)

- love - - - a - ble.

And I don't want

The top staff shows a vocal line with lyrics "- love - - - a - ble." and "And I don't want". The bottom staff shows a guitar tab with the strings labeled T, A, B. The tab indicates fingerings and strumming patterns for the chords F[#]7sus⁴, F[#]7, F[#], and (A[#]bass).

Bm

Bm/A

G[#]m⁷G⁷

you to think that I care

I nev - er would,

I nev - er

The top staff shows a vocal line with lyrics "you to think that I care" and "I nev - er would,". The bottom staff shows a guitar tab with the strings labeled T, A, B. The tab indicates fingerings and strumming patterns for the chords Bm, Bm/A, G[#]m⁷, and G⁷.

Chorus

F#sus⁴

F#7

B⁵

could a - gain.

Why can't you just

Gtr. 2 (two gtrs. ar. for one)

Gtr. 1 tacet *f* w/distortionGsus²G⁵B⁵Gsus²G⁵

love her,

and why be such a mon - ster.

B⁵Gmaj⁷G⁵*B⁵

You bul - ly from a dis - - - tance.

Your brain needs some as -

Pre

Pre

Full

Full

Full

Full

Gmaj⁷G⁵*

Verse

D⁵*G⁵**

- sist - - - ance.

2. But I'll still take all the blame,

F[#] F[#]/A[#] B⁵^{xx} B⁵/A

and I don't want you to think that I care,

TAB: 3-3-3 | 6-6-6-6 | 7-7-7 | 7-7-7-7-7-7-7-4-4

G[#]m⁷ G⁷ F[#]7sus⁴ F[#]7 Solo B⁵

I never would, I never could again.

Two gtrs. arr. for one
w/wah-wah

TAB: 4-4-4-4 | 4 | 3 | 11-11-11-11-11-11-11-11

Gsus² G⁵ B⁵ Gsus² G⁵

TAB: 7-7-7-5-5-5-4-4-11-11-11-11-11-11 | 7-7-7-5-5-5-5-5-5-4-4

B⁵^x Bm⁷b5 Gsus² G⁵ B⁵^x

10-10-10-10 | 0-7-7-7-7-5-5-5-4-4-9-9 | 4-4-4-4-4-4-0

w/pitch bend set
2 octaves up

TAB: 10-10-10-10-10-10 | 0-3-3-3-3-3-3-3-3-3-2-2-7-7

Gsus² G⁵ D⁵ Gadd^{#11} G D⁵

Gtr. 1 Gtr. 2 w/delay feedback
mf w/clean tone

Verse

Gadd^{#11} G D⁵ Gadd^{#11} G

You would say an - - - y - thing

D⁵ Gadd^{#11} G D⁵

and you would try an - - - y - thing, to es - cape your

Gadd^{#11} G D⁵ Gadd^{#11} G D⁵

mean - ing-less and your in - sig - ni - fi - cance.

Falling Down

Lyrics & Music by Matthew Bellamy



J.116 -

A A⁷ D/A

Gtr. 1

*mf w/clean tone
let ring...*

TAB

Dm/A A^{*} E⁷

TAB

D/A A^{*} Verse A⁷

1. I'm fall - - - - - ing
2. I was call - - - - - ing

2° w/slight distortion

TAB

D/A

Dm/A

A*

— down,
— your name.

and fif - teen thou-sand peo-ple scream,
but you would nev - er hear me sing

E7

D/A

A*

they were all beg-ging for your dream,
you would-n't let me be gin.

A

A7

D/A

I'm fall - - - - - ing down,
So I'm crawl - - - - - ing away

Dm/A

A*

E7

five thou - sand hous - es burn-ing down yeah, no-one is gon-na save this
'cause you broke my heart in two yeah, no I will not for - get

Verse

A

A⁷

D/A

3. Fall - - - - - ing a - way

B 1/2

T A 5 6 6 7 6 | 6 5 6 0 5 5 5 2 3 3 2 2 4 0
B 7 6 7 6 | 0 5 6 0 5 5 5 2 3 3 2 4 0

Dm/A

A*

you would nev - er see me through

B 1/2

T A 3 4 2 4 | 2 5 (5) 0
B 0 0 4 2 4 | 0 0 5 0E⁷

D/A

A*

no I could not for - get you.

T A 1 3 0 3 1 | 2 3 0 3 2 | 2 2 2 2 0
B 0 2 2 1 0 | 2 4 4 0 | 0 0 0 0A⁷

D/A

Dm/A

Fall - - - - - ing down, five thou - sand hous-es

B 1/2

T A 5 6 0 5 | 4 3 2 3 | 2 4 3 0
B 7 6 7 0 | 4 4 4 0 | 0 0 0 0

A E⁷

burn - ing down _____ yeah _____ no - one is gon - na save this

B

TAB

2	5	(5)	1	1	2	2	3	1
A			0					
B	0							

D/A

A^x

down yeah.

f

TAB

A	2	4	2	3	3	2	5	5	5	5	6	5
B	4	0	4	4	2	0	5	6	5	6	6	5

D⁵B^{7/D[#]}

- n't you, —

No. —

it

was - - -

T
A
B

2 2

E⁷

A

- n't you.

No. —

T
A
B*mf* w/clean toneA⁷

D/A

Dm/A

A

Fall - ing — down — now — the world — is — up-side — down — yeah —

T
A
B

B

B

1/2

1/2

1/2

E⁷D/A
*rall.*A⁷

I'm head-ing straight for — the clouds. —

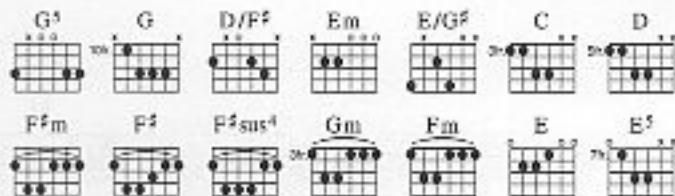
T
A
B

0 0 3 1 4 0

3 2 5 6 5 5

Fillip

Lyrics & Music by Matthew Bellamy



$\downarrow 128$

N.C.

Gtr. 1*

Ad lib fx *f* w/distortion

G⁵

This section shows a six-string guitar tablature. The top two strings play eighth-note patterns, while the bottom four strings provide harmonic support. The tab includes a dynamic marking *f* w/distortion and a tempo of 128 BPM. A note at the bottom indicates "Live gtr part - mute on quaver off-beats".

— *Live gtr part - mute on quaver off-beats —

This section shows a six-string guitar tablature for a second guitar part. It features eighth-note patterns on the top two strings and harmonic support from the bottom four strings. The tab includes a dynamic marking *f* w/distortion and a tempo of 128 BPM.

This section shows a six-string guitar tablature for a third guitar part. It features eighth-note patterns on the top two strings and harmonic support from the bottom four strings. The tab includes a dynamic marking *f* w/distortion and a tempo of 128 BPM.



T A B

12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x
 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x
 x-x-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x
 x-x-10-10-x-x 10-10-x-x 10-10-x-x 10-10-x-x 10-10-x-x 10-10-x-x
 x-x-x-x x-x-x-x x-x-x-x x-x-x-x x-x-x-x x-x-x-x

Verse

G

1. It's hap - pen - ing soon, it's
 got to be here, it's
 P.M.

T A B

12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x
 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x
 x-x-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x 12-12-x-x
 x-x-10-10-x-x 10-10-x-x 10-10-x-x 10-10-x-x 10-10-x-x 10-10-x-x
 x-x-x-x x-x-x-x x-x-x-x x-x-x-x x-x-x-x x-x-x-x

hap - pen - ing soon, its scent has been blow - ing in my di - rec - tion. To
 got to be there, it's got to be now or I'll lose for - ev - er. To
 T A B

12 12 12 12 | 12 12 12 12 | 12 12 12 12 | 12 12 12 12
 12 12 12 12 | 12 12 12 12 | 12 12 12 12 | 12 12 12 12
 10 10 10 10 | 10 10 10 10 | 10 10 10 10 | 10 10 10 10

me it is new, to me it is new, and it's not gon - na change for
 me it is strange, this feel - ing is strange, but it's not gon - na change for
 T A B

12 12 12 12 | 12 12 12 12 | 12 12 12 12 | 12 12 12 12
 12 12 12 12 | 12 12 12 12 | 12 12 12 12 | 12 12 12 12
 10 10 10 10 | 10 10 10 10 | 10 10 10 10 | 10 10 10 10

Chorus

G⁵

D/F#

a - ny - bo - dy. And it's gon - na be our last me - mo -
 a - ny - bo - dy.

TAB

Em

E/G#

C

- ry and it's led me on, and on

TAB

D

F#m

F#

to you

1.

G⁵

1, cont.

G

6

2 JET

1

7

2. F_{SUS4}^*

11 F#

Bridger | 77

Gm

Ac = use me

Piano arr. for Gtr.

mf w/clean tune, let ring

7

-4-

Gm

me

trust

trust

下

1

-3-

3

T

Fm E Fm

you were the one you were the

Piano chords: Fm, E, Fm

Guitar TAB:

T	1	1	1	1	3	1
A	3	3	2	2	3	3
B	3	1	2	0	3	3
	1	1	2	0	1	1

B Em *accel.*

— one. Ooh.

Gtr. 1

TAB

T	0						
A	2	2	1	0	0	0	0
B	0	0	0	0	0	0	0

* first finger mutes bottom three strings at 10th fret
- slide to create harmonics

(accel.)

TAB

(accel.)

Chorus $\downarrow 128$

G⁵

And it's gon - na be

D/F# Em E/G#

our last me - mo - ry
and it's led me on

A musical score for guitar featuring three staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It includes three chords: C (two eighth notes), D (one eighth note followed by a fermata over two sixteenth notes), and E5 (one eighth note followed by a fermata over two sixteenth notes). The middle staff shows a treble clef and a time signature of common time, with a sixteenth-note pattern consisting of sixteenth-note pairs. The bottom staff is a tablature staff with a bass clef, showing a sixteenth-note pattern corresponding to the middle staff's rhythm.

G⁵

D/F#

Em

And it's gon-na be____ our last me - mo - ry____

Sheet music for G⁵ chord. Treble clef, key signature of one sharp. Four eighth-note chords on G, B, D, E.

TAB for G⁵ chord. Fret 3 on all strings. Fingerings: 3, 3, 3, 3; 3, 3, 3, 3; 3, 3, 3, 3; 3, 3, 3, 3; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0.

E/G#

C

D

and it's led____ me on____ and on____ to you.____

Sheet music for E/G[#] chord. Treble clef, key signature of one sharp. Four eighth-note chords on E, G, B, D.

TAB for E/G[#] chord. Fret 5 on all strings. Fingerings: 5, 5, 5, 5; 5, 5, 5, 5; 5, 5, 5, 5; 5, 5, 5, 5; 7, 7, 7, 7; 7, 7, 7, 7; 7, 7, 7, 7; 7, 7, 7, 7.

F#m

F#

F#m

You._____

You._____

Sheet music for F#m chord. Treble clef, key signature of one sharp. Four eighth-note chords on F#, A, C, E.

TAB for F#m chord. Fret 2 on all strings. Fingerings: 2, 2, 2, 2; 2, 3, 2, 3; 2, 3, 2, 3; 2, 3, 2, 3; 2, 2, 2, 2; 4, 2, 4, 2.

F#

F#m

You._____

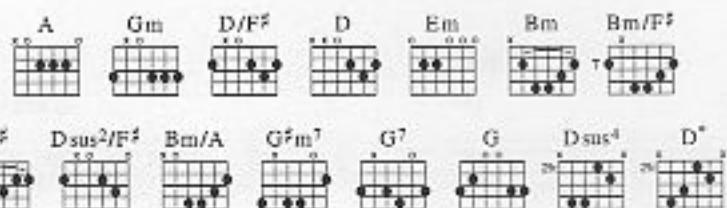
Ob._____

Sheet music for F#m chord. Treble clef, key signature of one sharp. Four eighth-note chords on F#, A, C, E.

TAB for F#m chord. Fret 2 on all strings. Fingerings: 2, 3, 2, 3; 4, 3, 4, 3; 2, 3, 2, 3; 2, 3, 2, 3.

Hate This And I'll Love You

Lyrics & Music by Matthew Bellamy



Intro $\frac{4}{4}$ 54

A Gm D/F#

Keyboard arr. for Gtr.

mf let ring...

T 6-5 5 8 5 6 10 9 6-5 2 3 2
A G 0 4
B 5 3 3 2

A Gm D/F#

T 5 6 5 3 5 3 2
A 0 3 2
B

Verse

A Gm D/F#

1. Oh 1 am grow - ing tired,

Gtr. 1

let ring...
w/ slight dist. & chorus

T 2 2 2 0 3 0 3 3 0 2 0 3
A G 3 0 3 0 2 0 3
B

A

Gm

D/F#

of al - low - ing you to steal

A Gm D/F#

of al - low - ing you to steal

T A B

2 2 2 | 0 3 0 3 0 | 2 0

A

Gm

D/F#

eve - ry - thing I have

A Gm D/F#

eve - ry - thing I have

T A B

2 2 2 | 2 3 3 0 | 2 0 3

A

Gm

D

you're mak - ing me feel like

A Gm D

you're mak - ing me feel like

T A B

2 2 2 2 | 0 3 3 0 | 2 0 3 2 0 | 2 0 3 2 0

Chorus

Em

Bm

Bm/F#

F#

I was born to ser - vice you but

use thumb on (G)

Em Bm Bm/F# F#

I was born to ser - vice you but

f w/dist.

T A B

0 0 0 | 3 4 2 3 4 | 4 4 3 4 4 | 3 2 3 2 | 0 0 0 | 2 0 0 0 | 0 0 0 0

Em F# Bm
 I am grow - ing by the hour.

T A B
 0 2 0 0 2 2 2
 2 0 1 2 4 4 4
 0 2 2 4 4 2

Verse A Gm D/F# Dsus2/F#

2. You left us far be - hind,

m/s

T A B
 0 2 2 2 0 0 3 3 0 2 3 3 0 3 3 2

A Gm D/F#

so we all dis - card our souls

T A B
 0 2 2 2 3 3 3 3 2 3 3 2 0 2 2 3 3 2

A Gm D/F#

and blaze through your skies

T A B
 0 2 2 2 0 0 3 3 3 0 2 0 2

A

Gm

D

so un - a - fraid to die 'cause

Sheet music and TAB for the first section. The vocal line starts with an A chord, followed by Gm and D chords. The lyrics are "so un - a - fraid to die 'cause". The TAB shows a guitar part with various strumming patterns.

Chorus

Em

Bm

Bm/F#

F#

I was born to des - troy you and

use thumb on (g)

Sheet music and TAB for the second section of the chorus. The vocal line continues with Em, Bm, Bm/F#, and F# chords. The lyrics are "I was born to des - troy you and". The TAB shows a guitar part with strumming patterns.

Em

F#

Bm

I am grow - ing by the hour

Sheet music and TAB for the third section of the chorus. The vocal line continues with Em, F#, and Bm chords. The lyrics are "I am grow - ing by the hour". The TAB shows a guitar part with strumming patterns.

Bm/A

G#m7

G7

and I'm get - ting strong in eve - ry way

Yeah

Sheet music and TAB for the final section of the chorus. The vocal line ends with Bm/A, G#m7, and G7 chords. The lyrics are "and I'm get - ting strong in eve - ry way". The TAB shows a guitar part with strumming patterns.

Em G Em

 TAB:
 T 0 0 0 | 3 3 3 3 3 3 | 0 0 0 0 0 0 | 3 3 3 3 3 3 |
 A 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |
 B 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |
 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

F# Bm Bm/A G#m7

 TAB:
 T 2 2 2 2 2 2 | 2 2 2 2 2 2 | 3 4 4 4 4 4 | 4 4 4 4 4 4 |
 A 3 3 3 3 3 3 | 3 3 3 3 3 3 | 2 4 4 4 4 4 | 0 4 4 4 4 4 |
 B 4 4 4 4 4 4 | 4 4 4 4 4 4 | 2 4 4 4 4 4 | 0 4 4 4 4 4 |
 2 2 2 2 2 2 | 2 2 2 2 2 2 | 4 4 4 4 4 4 | 4 4 4 4 4 4 |

G7 Em G Em

 TAB:
 T 3 4 0 4 3 | 0 0 0 0 0 | 3 3 3 0 0 | 2 0 0 0 0 |
 A 3 0 0 0 0 | 2 0 0 0 0 | 3 3 3 0 0 | 2 0 0 0 0 |
 B 3 0 0 0 0 | 0 0 0 0 0 | 3 3 3 0 0 | 0 0 0 0 0 |

F# Bm Bm/A Gm

 TAB:
 T 2 2 3 | 3 4 4 4 4 | 4 4 3 4 4 | 3 3 3 3 3 |
 A 4 3 2 3 | 2 4 4 4 4 | 0 4 4 4 4 | 3 3 3 3 3 |
 B 2 0 0 | 2 0 0 0 0 | 0 0 0 0 0 | 3 0 0 0 0 |

D/F#

A

Gm

Dsus⁴

D

Keyboards arr. for Gtr.

Solo

A
Gtr. 2 (two gtrs. arr. for one)

Gm

D/F#

mf w/slider
w/light dist. & echo

A

Gm

D

A

Gm

D/F#

A

Gm

D

Em Bm F#

 Gtr. 1 Gtr. 2 cont. ad lib.
 TAB

Em F# Bm

 Ooh. Yeah.
 TAB

Bm/A G#m7 G7

 And I'm get - ting strong in eve - ry way Yeah.
 TAB

Em G Em F#

 Yeah. Ooh.
 TAB

Bm Bm/A Gm D/F#

Ooh. Ooh.

Gtr. 3

w/tremolo & pan
mf w/clean tone

T A B

2	4	4	3	4	4	4	4	0	4	4	3	4	0	3	3	3	3	3	3	3	3	3	3	2	3	2	3	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Outro

A Gm D/F#

Keyboards arr. for Gtr.

let ring...
mf w/clean tone

A 14—14—14—12
B 12—14—14—14

A 14—14—14—14
B 14—14—14—14

A 12—12—12—12
B 10—10—10—10

A 12—12—12—12
B 12—12—12—12

A 11—11—11—10
B 12—12—12—12

A 12—12—12—12
B 12—12—12—12

A 11—11—11—10
B 12—12—12—12

A 10—10—10—10
B 11—11—11—11

A guitar tablature showing three chords: A, Gm, and D. The A chord has two measures of eighth-note patterns. The Gm chord has one measure of eighth notes followed by a measure of sixteenth-note pairs. The D chord has two measures of eighth-note patterns. The tab includes a treble clef, a key signature of one sharp, and a common time signature.

Muscle Museum

Lyrics & Music by Matthew Bellamy

Intro ↓ 80

N.C.

Bass arr. for gtr.

Gtr. 1

Mf w/clean tone & pitch shift set up one octave*

TAB

* Live gtr. part - on the recording only the lower note is played, harmony notes are played by intelligent harmoniser.

Verse

F#m C# F#m

1. She had some-thing to con - fess to, but you don't have the time so look the oth - er

Bass arr. for gtr.

TAB

Bm

F#m

C[#]

way. You will wait un - til it's ov - er, to re - veal what you'd nev - er

T
A
B

3 4
4 4 5 2 5 2 3 | 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4

F#m

Bm

F#m

shown her, too lit - tie much too late.

Gtr. 2

P.M.
mf w/clean tune

T
A
B

4 4 4 4 4 | 2 3 4 4 5 2 5 2 3 | 4 4 4 4 4 4 4

C[#]

F#m

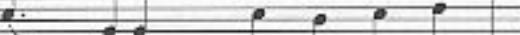
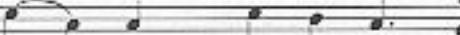
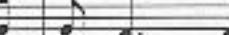
Bm

F#m

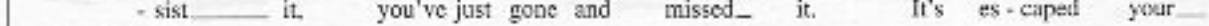
Too long, try - ing to re -

T
A
B

7 7 4 4 4 4 7 7 4 4 4 4 4 4 0 | 2 2 2 2 2 2 2 2

C# 
 F#m 
 Bm 

- sist____ it, you've just gone and missed__ it. It's es - caped your__ world.

 8
 (P.M.)

T 1-1 1-1 1-1 1-1 1-1 | 2 2 2 2 2 2 = 3
 A 3-3 3-3 3-3 3-3 3-0 | 4-4 4-4 4-4 4-4 4-4 4-4 = 4
 B | 0

The musical score shows a melodic line for Gtr. 3 in F#m, followed by a section in C#m/G#. The score includes a treble clef, key signature, and dynamic marking f w/distortion. The tablature below shows the guitar strings with fingerings and picking patterns.

N.C. D add \sharp II D \sharp

P.M. (gradual release) -----|

T A B

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7	9 9 9 9 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10
0 0	0 0

The image shows a musical score for a guitar and a vocal part. The vocal part includes lyrics: "er give... And I don't want you to a - dore me, don't want you to ig -". The score is divided into three sections: Bm, F#m, and C#7/G#.

Guitar Chords:

- Bm
- F#m
- C#7/G#

Guitar Fretboard Diagrams:

- Section 1 (Bm):** Fret 3 (3), Fret 4 (4), Fret 3 (3), Fret 2 (2), Fret 4 (4), Fret 2 (2).
- Section 2 (F#m):** Fret 2 (2), Fret 2 (2), Fret 2 (2), Fret 4 (4), Fret 2 (2), Fret 2 (2).
- Section 3 (C#7/G#):** Fret 6 (6), Fret 6 (6), Fret 6 (6), Fret 6 (6).

Bass Fretboard Diagrams:

- Section 1 (Bm):** Fret 2-2.
- Section 2 (F#m):** Fret 2.
- Section 3 (C#7/G#):** Fret 4, Fret 4.

F#m Bm E To Coda ♫

- nore__ me, when it pleas - es you. Yeah _____ and I'll____ do_____

T 2 2 2 2 | 3 4 3-3-2 4 2 | 0 0 1 1 0

A 2 4 | 2 2 | 0 0 0 0

Gtr. 3 C[#]/E[#] F#m
 - it on my own.
 Bass arr. for gtr.
 TAB

F#m F# Bm F#m

I have played in ev - ery

Bass arr. for gtr.

T A B
9-9-9-7-9-10-10-10-14-14-14-14-14-14-14-15
10-10-10-8-10-11-11-11-14-14-14-15-15-15-15-16

4 4 4 4 4 4 4

C7 F#m Bm D. al Coda Φ

toi - let, but you still want to spoil it, to prove I've made a big mis - take.

Gtr. 2

sul pont. 1/2 Bass arr. for gtr.

T A B
4-3-3 2-3-2 4-4-4 4-4-4 2-3-0 4-5-2-5-2-3

Φ Coda C#/E# F#m F#m7 D

— it on my own. Yeah.

Vocals w/heavy fx

T A B
1-2-1-2-1-0 2-2-2-2 0-2-3-2-3-2-0

E7 C#/E# F#m F#m7

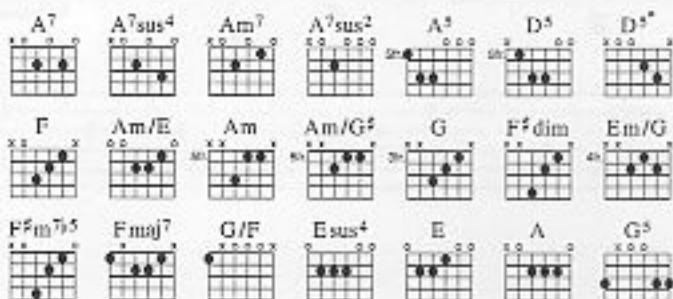
And I'll do it on my own.

T A B
0-0-1-0-1 1-2-1-2-1-0 2-2-2-2-2-2-2

The image shows a musical score and tablature for guitar. The score consists of two staves. The top staff is in F#m, 2/4 time, with a tempo of 100 BPM indicated by a '100' with a circle. It features a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is in F#m, 2/4 time, with a tempo of 100 BPM. It features a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows the guitar strings (E, B, G, D, A, E) with corresponding fingerings and a dynamic marking of 'ff' (fortissimo). The tablature includes a 'Piano arr. for Gtr.' label.

Overdue

Lyrics & Music by Matthew Bellamy



♩ = 108

Gtr. 1

A7 A7sus4 Am7 A7sus2 A7

mf w/clean tone w/wah-wah wah-wah + ----- o----- +

TAB

0 0 0 0 0 0 0 0
2 3 3 3 1 0 0 2
0 2 2 2 2 2 2 0
2 2 2 2 2 2 2 0

Gtr. 2

A5 D5

f w/distortion

TAB

7 7 7 5 6 X X X X X X
5 5 5 3 0 0 4 0 X X X X X X
X X X X X X 0 X X X X
X X X X X X 0 X X X X

A5 D5

TAB

7 7 7 5 6 6 0 0 6 0 0 0 0
5 5 5 3 0 0 4 4 0 0 0 0 0 0 0 0
X X X X X X 0 X X X X
X X X X X X 0 X X X X

A⁵D⁵

A⁵D^{5'}

F

Gtr. 3

let ring ...

mf w/clean tone w/tremolo

Verse

F

Am/E

1. You need - ed it when I was - a - - -
2. It does - n't mat - ter where - I -

F

Am Am/G[#] GF[#]dim

F

- way, have gone, I just can't af - ford to, say, you'll nev - er for - get pay for all

Am/E F Am Am/G[#] Em/G F[#]m7^{b5}

when I was - - - n't there,
the mis-takes that you have made.
so why should I care?
It's a - bout time I wns paid.

Gtr. 3
f w/dist.

Pre-chorus Fmaj7 G/F

I'm young but I know that I'm a .

Esus4 E

- roused. Yeah.

A G⁵ D⁵^{*} A G⁵ D⁵^{*}

you know that I care.
Yeah, you should have been there.

A G⁵ D^{5*}

Yeah, you know that I care.

TAB

3 2 0 0 | 0 2 2 0 | 0 2 2 0 | 3 3 X 2 | 3 3 X 0 |

A G⁵ D^{5*} 1.

Yeah, you should have been there.

TAB

3 3 0 0 | 0 0 3 3 X 3 | 2 2 0 0 | 0 0 3 3 X 0 | 3 3 X 0 |

1. cont. F 2.

Gtr. 3

mf w/clean tone

Yeah,

TAB

3 2 3 2 | 3 2 3 2 | 3 2 3 2 | 3 2 3 2 | 3 3 2 2 | 0 0 0 0 |

A G⁵ D^{5*}

Gtr. 2

you know that I care. Yeah,

Gtr. 1

f w/dist.

12-12-12-12-12-12-15-15-15-15-15-15-14-14-14-14-14-14-12-12
14-14-14-14-14-14-14-14-14-14-15-15-15-15-15-15-15-15-15-15-15-15-15-15-14-14

TAB

A G⁵ D^{5*} sim.

— you should have been there. Yeah,

(8va) —

TAB notation below the staff shows fingerings: 12-12-12-12-12-12-15-15-15-15-15-15-14-14-14-14-14-14-14-12-12
14-14-14-14-14-14-14-15-15-15-15-15-15-15-15-15-15-15-15-15-15-15-15-14-14

A G⁵ D^{5*}

— you know that I care. Yeah,

(8va) —

TAB notation below the staff shows fingerings: 12-12-12-12-12-12-15-15-15-15-15-15-14-14-14-14-14-14-14-12-12
14-14-14-14-14-14-14-15-15-15-15-15-15-15-15-15-15-15-15-15-15-15-15-14-14

1. A G⁵ D^{5*}

— you should have been there. Yeah,

(8va) —

TAB notation below the staff shows fingerings: 12-12-12-12-12-12-15-15-15-15-15-15-14-14-14-14-14-14-14-12-12
14-14-14-14-14-14-14-15-15-15-15-15-15-15-15-15-15-15-15-15-15-15-15-14-14

2. A G⁵ D^{5*}

— you should have been there.

TAB notation below the staff shows fingerings: 0 0 0 3 3 X 3
2 2 2 3 0 0 X 2
0 0 0 0 0 0 X 0
3 3 3 X

Showbiz

Lyrics & Music by Matthew Bellamy

F#m D Bm Bm/A Dadd⁷ii Amaj7⁷/C⁷ Bsus²

J = 114

N.C.
Bass arr. for gtr.

1.2.3.

Solo drums

TAB

4.

*F#m

I. Con - trol - ing my feel - ings for _____ too long, ...

Gtr. 1

mf w/clean tone

TAB

Chords implied by harmony

Bass arr. for gtr.

Gtr. 1 tacet

Drums and bass tacet

TAB

too long, con - trol - ling my feel - ings for too long.
 TAB: 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4
 D Bm
 Forc-ing our dark - est souls to un - fold and forc-ing our dark - est souls.
 Two gtrs. arr. for one
 TAB: 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4
 Bm/A
 - to un - fold, And push-ing us in - to self de - struc - tion.
 Bass enters
 TAB: 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4
 Chorus F#m
 Bm
 push-ing us in to self - - - de - struc - tion.
 let ring...

The image shows a musical score for guitar. The top staff is in A major (A maj7/5/C#) with a key signature of one sharp. The lyrics "make me dream your dreams." are written below the notes. The bottom staff is in B minor (Bm) with a key signature of one flat. Below the staff is a tablature for a six-string guitar, showing the strings from low E to high E. The tablature includes a vertical bar line, and the strings are labeled T and B at the far left.

Bm

Bsus²

make me scream _____ your screams. _____

Sheet music and tablature for Bm and Bsus² chords. The top staff shows a vocal line with lyrics. The bottom staff shows a guitar tab with string numbers (T, A, B) and fret positions (e.g., 2, 4, 3, 2).

F#m

Gtr. 2

Sheet music and tablature for F#m chord. The top staff shows a vocal line with lyrics. The bottom staff shows a guitar tab with string numbers (T, A, B) and fret positions (e.g., 9, 11, 12, 12). The instruction "f w/distortion" is present.

Verse

Try - ing to please you for too long.

Sheet music and tablature for the verse section. The top staff shows a vocal line with lyrics. The bottom staff shows a guitar tab with string numbers (T, A, B) and fret positions (e.g., 11, 9, 11, 11; 9, x, x; 9, 11, 12, 12; 9, x, x; 11, 11, 9, 11, 11; 9, x, x).

D

try - ing to please you for too long and vis - ions of greed you wal -

Sheet music and tablature for the D chord section. The top staff shows a vocal line with lyrics. The bottom staff shows a guitar tab with string numbers (T, A, B) and fret positions (e.g., 9, 11, 12, 12; x, 11, 11, 9, 11, 11; 9, x, x; 9, 11, 12, 12; x, 11).

Bm Bsus² To Coda ⑩

make me dream _____ your dreams.
make me scream _____ your screams.

Con -

D

— too — long. And forc - ing my dark - est soul to un - fold, and

B B B

$\frac{5}{2}$ Full $\frac{5}{2}$

T A B T A B T A B

11 - 13 - 15 11 11 - 13 - 14 - 14 14 13 11 - 13 - 15 11 9 9 9 9

Bm D

forc-ing my dark - est soul to un - fold and push-ing us in - to self

B B B

Full $\frac{1}{2}$ Full

TAB

11—13—14-14 14—13 | 11—13 13 11 | 11—13—14-14 14—13

9—9

This block contains the musical score for the guitar part. It includes two staves of music with notes and rests, lyrics below the notes, and a tablature staff at the bottom. The first staff starts with a Bm chord, followed by a D chord. The lyrics are: "forc-ing my dark - est soul to un - fold and push-ing us in - to self". The second staff continues with a Bm chord, followed by a D chord. The lyrics are: "forc-ing my dark - est soul to un - fold and push-ing us in - to self". The tablature staff shows a six-string guitar neck with fingerings: 11-13-14-14, 14-13, 11-13 13, 11, 11-13-14-14, 14-13. There are three 'Full' markings above the strings, and a '1/2' marking above the 11th string.

D. al Coda

Bm

With repeats

(8m) - D add \sharp II A maj \sharp 5/C \sharp

$\frac{1}{2}$ Full $\frac{1}{2}$ Full

T 21-19-21-21 19 19-21-22 \approx 22 21 19-21-21 19 19-21-22-22 21
A
B

The musical score shows a B major chord (Bm) followed by a B suspended second chord (Bsus²). The lyrics "Ooh..." are written below the staff. The tablature below shows the guitar strings with fingerings: 19-21 (half-step bend), 19; 19-21-22-22 (full-step bend), 22-21, 19. A guitar pick graphic is shown at the end of the tablature.

Amaj7/S/C#

Bm

Ooh.

T A B
2 2 2 4 | 4 3 4 2

F#m

Dadd2II

Ooh. Ooh. Ooh.

T A B
2 2 2 2 | 0 2 3 4

Amaj7/S/C#

Bm7

Yeah. Yeah.

T A B
2 2 2 4 | 3 3 3 3 | 4 4 4 4 | 4 4 4 4 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

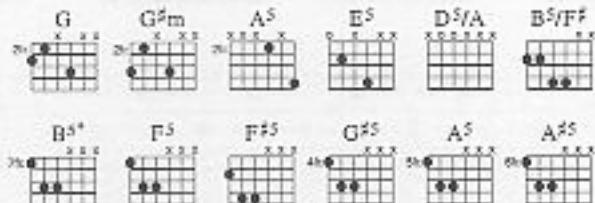
F#m

w/feedback and drums ad lib.

T A B
11 | 11 | 9 | 9 |

Sober

Lyrics & Music by Matthew Bellamy



J=120

(B)

Gtr. 1

f w/distortion
w/pitch shift set one octave down

12 - 12 - 12 - 12 | 12 - 12 - 12 - 12 | 12 - 12 - 12 - 12 |

T A B 9 9 9 9 | 9 9 9 9 | 9 9 9 9 | 9 9 9 9 |

Verse
(B)

1. Roy - al Ca - na - di - an blend - ed,
2. The wild tur - - key's been cho - sen,

the spi - cy a - ro - ma had_ mend - ed me_ ma - tured for_ years_
its ca - ra - mel nose_ could_ smell_ me. And Ar - bou - rier_ Jam -

12 - 12 - 12 - 12 | 12 - 12 - 12 - 12 | 10 - 9 - 10 - 10 | 10 - 9 - 10 - 9 |

T A B 9 9 9 9 | 9 9 9 9 | 9 10 9 10 | 9 10 9 10 |

12 - 12 - 12 - 12 | 12 - 12 - 12 - 12 |

9 9 9 9 | 13 9 13 9 | 13 9 13 9 | 12 9 12 9 | 12 9 12 9 |

T A B 9 9 9 9 | 13 9 13 9 | 13 9 13 9 | 12 9 12 9 | 12 9 12 9 |

and im - port - ed,
- e - son I love__ you

in - to my glass____ you__ poured_ it.
the sin - gle malts____ come_ burn - ing.

T
A
B

10 9 10 9 10 9 | 12 12 12 12 | 13 9 13 9 13 9

Pre-chorus

G

And you're the on - ly rea - son_____ that I re - main_

Gtr. 2

mf w/light distortion Gtr. 1 cont. sim. let ring...

T
A
B

4 4 | 4 2 2 | 4 2 2

G

- un - froz - en_____ sup - pose it stands to rea - son

T
A
B

4 4 | 4 2 2 | 4 2 2

G[#]m

Gtr. 4

A⁵

that you would turn on me.

Gtr. 3
f w/distortion

T
A
B

0 7 × 7 6 5
0 × 5 4 3
0 0 2 4

sim.

TAB

3-0-3 3-0-3-0-3-2-1 0-0 0-2-2 3-0-3 3-0-3-0-3-2-1

You're so so lid you're so so

TAB

0-0 0-2-2 3-0-3 3-0-3-0-3-2-1 0-0 0-2-2

- lid it burns in - side of me

TAB

3-0-3 3-0-3-0-3-2-1 0-0 0-2-2 3-0-3 3-0-3-0-3-2-1

To Coda ♫ E⁵

'cause you're so so lid. It

TAB

0-0 0-2-2 3-0-3 3-0-3-0-3-2-1 0-0 0-2

1.

G G[#]m D⁵/A (B)

burns in - side of me.

T
A
B

4 4 4 12 12 12 12 | 10 9 10 10 9 10 9

2 2 2 0 0 9 9 9 9 | 10 9 10 10 9 10 9

1. cont.

Gtr. 4 (Gtr. synth.)

w/pitch shift octave up

T
A
B

12 12 12 12 | 13 9 13 9 13 9 | 12 15 15 15 15 15

9 9 9 9 | 13 9 13 9 13 9 | 12 15 15 15 15 15

1. cont.

T
A
B

15 15 15 15 14 | 12 16 | 12 14 12

2.
B⁵/F[#]
Solo

Two gtrs. art. for one

w/filter fx

T
A
B

4 4 4 8 7 | 7 7 0 6 0 | 4 4 4 8 7

2 2 2 2 2 | 7 7 6 0 0 | 2 2 2 2 2 | 7 7 6 0 0

Musical score and tablature for Gtr. 3. The score shows a melodic line with various note heads and rests. The tablature below shows the fingerings and string names (T, A, B) for each note. Measure 1 starts with a B note. Measures 2-3 show a sequence of notes with a bracket labeled 'B'. Measures 4-5 show a sequence of notes with a bracket labeled 'B'. Measures 6-7 show a sequence of notes with a bracket labeled 'B'. Measures 8-9 show a sequence of notes with a bracket labeled 'B'.

Musical score and tablature for Gtr. 5. The score shows a melodic line with various note heads and rests. The tablature below shows the fingerings and string names (T, A, B) for each note. Measure 1 starts with a B note. Measures 2-3 show a sequence of notes with a bracket labeled 'B'. Measures 4-5 show a sequence of notes with a bracket labeled 'B'. Measures 6-7 show a sequence of notes with a bracket labeled 'B'. Measures 8-9 show a sequence of notes with a bracket labeled 'B'.

Musical score and tablature for Gtr. 3 and Gtr. 5. The score shows a melodic line with various note heads and rests. The tablature below shows the fingerings and string names (T, A, B) for each note. Measure 1 starts with a B note. Measures 2-3 show a sequence of notes with a bracket labeled 'B'. Measures 4-5 show a sequence of notes with a bracket labeled 'B'. Measures 6-7 show a sequence of notes with a bracket labeled 'B'. Measures 8-9 show a sequence of notes with a bracket labeled 'B'.

Musical score and tablature for Gtr. 3. The score shows a melodic line with various note heads and rests. The tablature below shows the fingerings and string names (T, A, B) for each note. Measure 1 starts with a B note. Measures 2-3 show a sequence of notes with a bracket labeled 'B'. Measures 4-5 show a sequence of notes with a bracket labeled 'B'. Measures 6-7 show a sequence of notes with a bracket labeled 'B'. Measures 8-9 show a sequence of notes with a bracket labeled 'B'.

The image shows a musical score for a guitar. The top part is a staff with a treble clef, a key signature of one sharp, and a time signature of common time. It features a sequence of notes: a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. This pattern repeats three times. The label "B5*" is positioned above the staff. The bottom part is a tablature for a six-string guitar. It shows a vertical bar line separating the first two measures from the third. The strings are labeled T (top) and A (bottom). The first measure has a 5 above the 3rd string. The second measure has a 5 above the 3rd string. The third measure starts with a 7 above the 5th string, followed by a 0 above the 3rd string. Below the tablature, the string names are repeated: 3-0-3-3-5-0-5, followed by 9-9-9-9-9-9, and finally 9-9-9-9-9-9.

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and has a key signature of one sharp (F#). It features a measure of F5 (root position) followed by a measure of F#5 (root position). The bottom staff uses a bass clef and has a key signature of no sharps or flats. It features a measure of F5 (root position) followed by a measure of F#5 (root position). The strings are labeled A, B, G, D, E, and A from bottom to top.

A musical score for a guitar or similar instrument. The top staff shows a treble clef, a key signature of G major (two sharps), and a time signature of common time. It includes lyrics "3. Roy - al Ca - na -". The bottom staff shows a bass clef and a time signature of common time. The bass line consists of eighth-note patterns. The lyrics "3. Roy - al Ca - na -" are aligned with the start of the bass line's eighth-note pattern.

F⁵ F#⁵

- di - an blend - ed _____ the spi - cy a - ro -

Pre-chorus

G

G[#]
 - ma had mend ed me. And you're the on ly rea - son

G[#]m

G

that I re main un fro - - zen. Sup pose it stands

G[#]m

D. al Coda

- to rea - son that you would turn on me.

Coda

E⁵

G

G[#]mD⁵/AB⁵/F[#]

It burns in - side of me.

Unintended

Lyrics & Music by Matthew Bellamy

E Am D G⁵ C B⁷ Em Am/G Am/F# Fm/D Esus4

Intro ♩ = 70

E
Gtr. 1 (acous.)

mf let ring ...

B7

Verse

E

1.4. You could be my
2. You could be the
3. First there was the

Am D G⁵

un - in - tend - ed, choice to live my life ex - tend - ed
one who lis - tens to my deep - est in qui - si - tions.
one who chal - lenged all my dreams and all my bal - ance.

TAB

C

B⁷

To Coda Θ E

1.3

You could be the one I'll always love.
 You could be the one I'll always love.
 She could never be as good as you.

1.3, cont.

2.

E

love.

Chorus

Am

D

I'll be there as soon as I can, but I'm bu - sy mend -

- ing bro - ken pie - ces of the life had I had be - fore.

Music for guitar (Treble clef, key of G major). Measures 1-4 show a repeating pattern of eighth-note chords. The tablature below shows the strings (E, B, G, D, A, E) with fingerings: 0, 0, 0, 0, 1, 2; 0, 1, 2, 0, 1, 2; 0, 2, 1, 0, 1, 2; 0, 0, 1, 2, 0, 1.

Coda

Music for guitar (Treble clef, key of G major). The first measure starts with an E chord. The tablature shows: 0, 1, 2, 0, 1, 2. The lyrics "love." are written below the staff.

Music for guitar (Treble clef, key of G major). Measures 1-4 of the Coda show a repeating pattern of eighth-note chords. The tablature shows: 0, 1, 2, 0, 1, 2; 0, 2, 1, 0, 1, 2; 0, 2, 1, 0, 1, 2; 0, 2, 1, 0, 1, 2. The lyrics "I'll be there as soon as I can, but I'm bu - sy mend-

Music for guitar (Treble clef, key of G major). Measures 5-8 show a repeating pattern of eighth-note chords. The tablature shows: 0, 1, 2, 0, 1, 2; 0, 2, 1, 0, 1, 2; 0, 2, 1, 0, 1, 2; 0, 2, 1, 0, 1, 2. The lyrics "- ing bro - ken pic - ces of the life -" are written below the staff.

B⁷

1. E

I had _____ be - fore.

T A B
0 2 0 2 1 2 | 0 1 0 1 2 | 0 1 0 1 2 |

2. E

Am

Be - fore you.

T A B
0 1 0 1 2 | 0 1 0 1 2 | 1 2 1 2 |

Am/G

Ooh ooh ooh

Am/F#

ooh ooh

FmajII

ooh

T A B
1 2 0 1 2 | 1 2 0 1 2 | 0 2 0 2 |

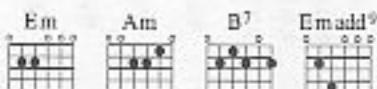
Esus⁴

E

T A B
0 2 0 2 | 0 2 0 2 | 2 1 2 0 1 2 | 0

Uno

Lyrics & Music by Matthew Bellamy



Intro $\text{J}=112$

N.C.

Gtr. 1

Ad lib distortion & pitch shift pedal

f w/distortion

A musical score and tablature for a guitar part. The score consists of two staves: a standard staff with a treble clef and a staff below it with a bass clef. The tablature is labeled 'T' above the first string and 'A' above the second string. The music starts with a short silence followed by a rhythmic pattern of eighth and sixteenth notes. The tablature shows various fingerings and muting techniques indicated by 'X' and '0' symbols. The dynamic 'f' with 'w/distortion' is marked above the tablature.

Em

A continuation of the musical score and tablature for Gtr. 1. The music transitions to an Em chord. The score shows a series of eighth-note chords. The tablature shows a sequence of notes and rests, with a specific note value of '0-2' indicated. The strings are muted with 'X' symbols.

Am

A continuation of the musical score and tablature for Gtr. 1. The music transitions to an Am chord. The score shows a series of eighth-note chords. The tablature shows a sequence of notes and rests, with a specific note value of '0-0' indicated. The strings are muted with 'X' symbols.

Em

A continuation of the musical score and tablature for Gtr. 1. The music transitions back to an Em chord. The score shows a series of eighth-note chords. The tablature shows a sequence of notes and rests, with a specific note value of '0-0' indicated. The strings are muted with 'X' symbols.

sim.

Am

B⁷ Am Em

1. This means

Verse

Emadd⁹ Am

no-thing to me, 'cause you are no-thing to me. And it means
 no-thing to me, and this is no-thing to me. And you don't

mf w/clean tone & tremolo

B⁷ Emadd⁹

no - thing to me that you blew this a - way 'cause you could have
 know what you've done but I'll give you a clue you could have

Gtr. 3 (2^o only)

mf w/clean tone & phasing

TAB:

2	0	0	6
0	0	0	6
2	0	0	5
A	2	0	6
1	0	0	6
B	2	0	5

Em

Gtr. 1

Am

been num - ber one_____ if you on - ly found the time_____ and you could have
been num - ber one_____ if you on - ly had the chance_____ and you could have

strum behind bridge

TAB

4 - 4 - 0 - 4 - | 5 - 4 - 4 - 2 - 2 - | 6 - 6 - 5 -

B⁷ Am Em

ruled the whole world if you had the chance.
ruled the whole world if you had the time. { You could have

Gtr. 1 f|back
f w/distortion

T 4 4 0 4 | 2 2 6 5 4 0
A
B

Chorus

Em

been num - ber one _____ and you could have

TAB

Am

ruled the whole world _____ and we could have

TAB

B⁷

Am

1.

Em

had so much fun but you blew it away.

w/pitch pedal

TAB

1. cont.

Gtr. 2

Am

mf w/clean tone & tremolo

bend neck

TAB

1. cont.

B⁷ Am Em Emadd⁹

2. You're still

2. Em

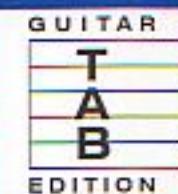
a - way _____ and you could have

been num - ber one and you could have

ruled the whole world and we could have

GUITAR TABLATURE & STANDARD NOTATION ARRANGEMENTS COMPLETE WITH CHORD SYMBOLS & LYRICS

SUNBURN MUSCLE MUSEUM FILLIP FALLING DOWN CAVE SHOWBIZ
UNINTENDED UNO SOBER ESCAPE OVERDUE HATE THIS & I'LL LOVE YOU



ISBN 0-7119-8662-2



780711 986626

WISE PUBLICATIONS
ORDER NO. AM958781

www.musicsales.com