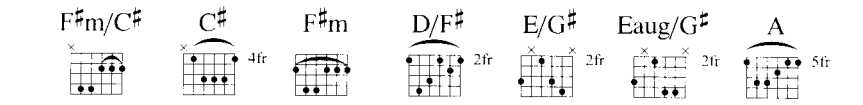
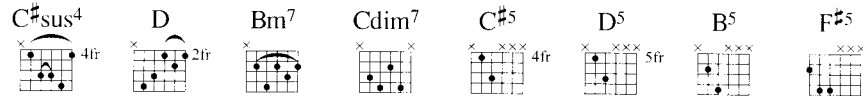


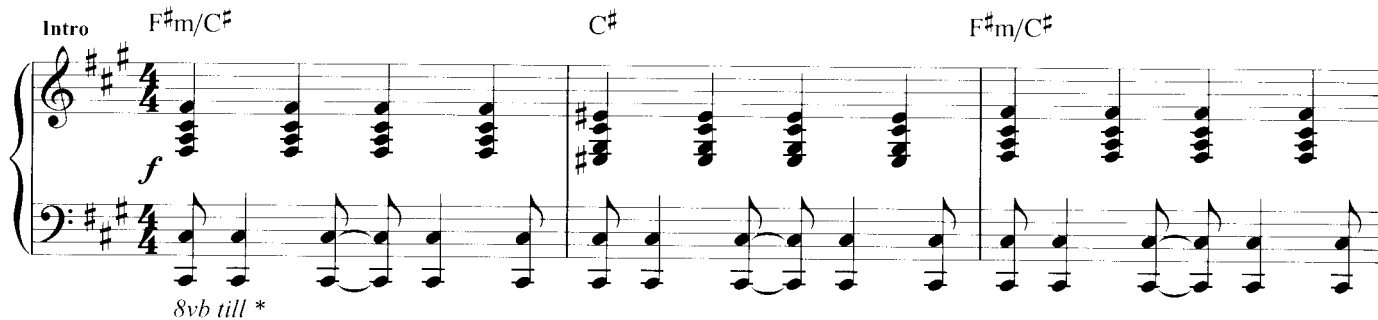
Apocalypse Please

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

F#m/C# **C#** **F#m** **D/F#** **E/G#** **Eaug/G#** **A**

C#sus4 **D** **Bm7** **Cdim7** **C#5** **D5** **B5** **F#5**


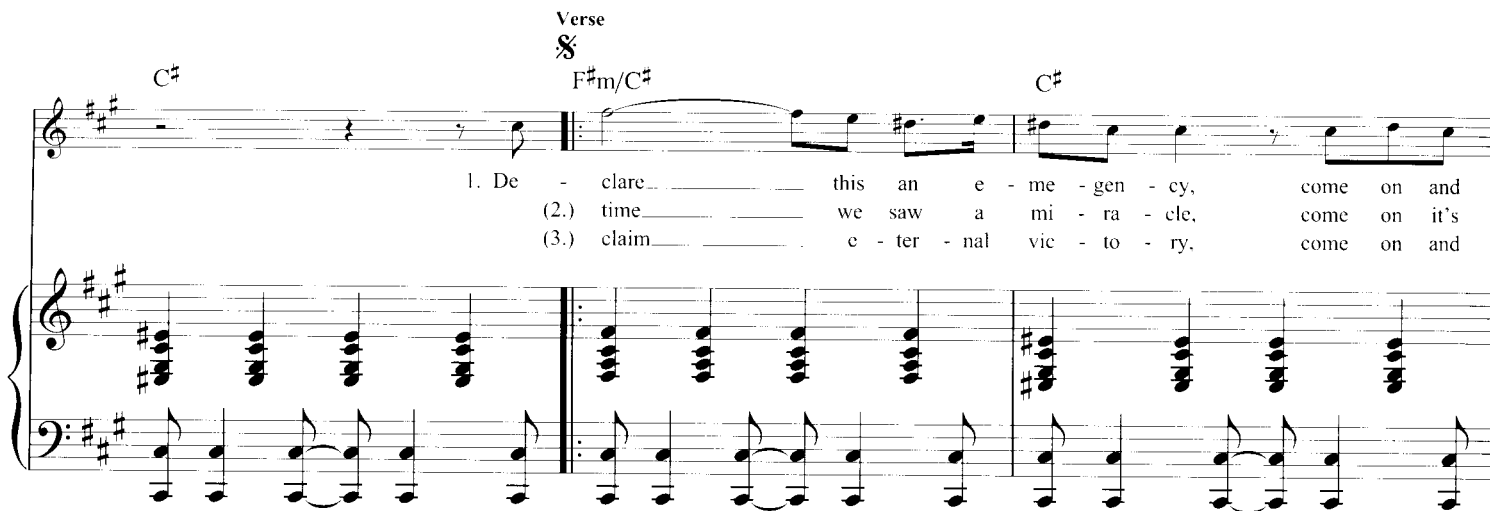
Intro **F#m/C#** **C#** **F#m/C#**



Verse

C# **F#m/C#** **C#**

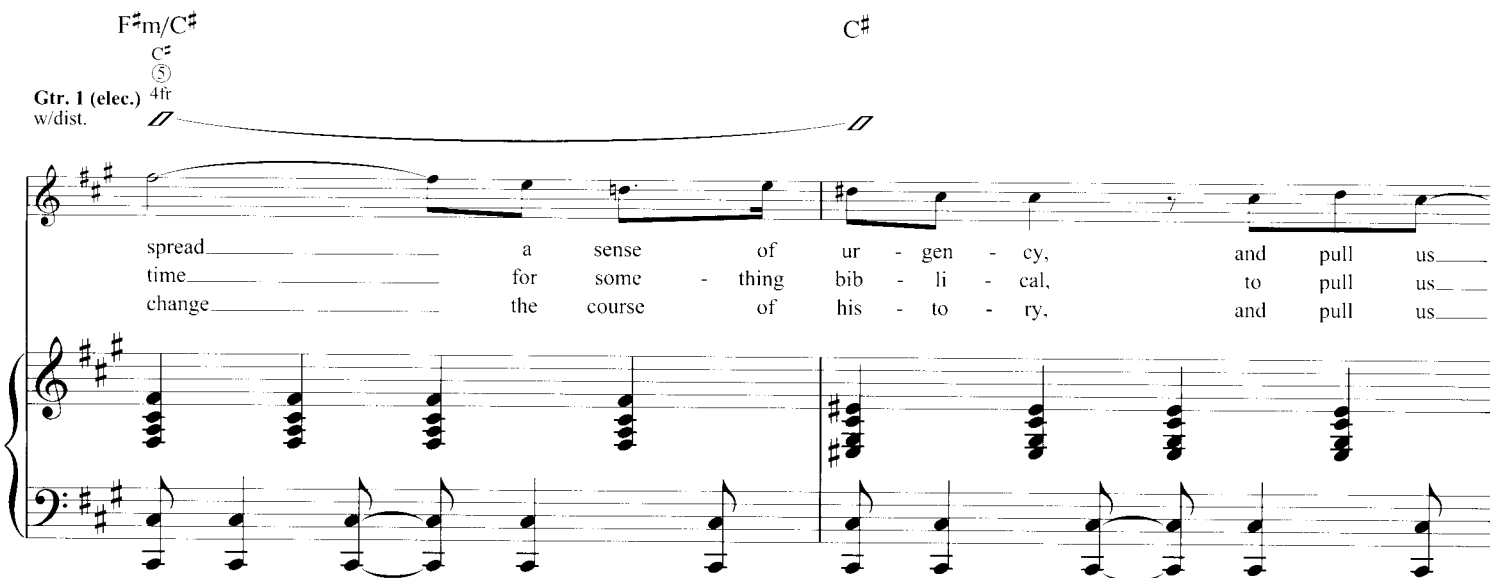
1. De - clare this an e - me - gen - cy, come on and
 (2.) time we saw a mi - ra - cle, come on it's
 (3.) claim e - ter - nal vic - to - ry, come on and



F#m/C# **C#**

Gtr. 1 (elec.) w/dist. **C#** **4fr**

spread a sense of ur - gen - cy, and pull us
 time for some - thing bib - li - cal, to pull us
 change the course of his - to - ry, and pull us



F#m

C#

through.
through.
through.

and pull us
and pull us
and pull us

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The melody consists of a series of eighth and quarter notes, with a long phrase spanning across the system. The piano accompaniment is in a grand staff (treble and bass clefs), featuring a steady eighth-note bass line and chords in the right hand.

F#m

C#

through.
through.
through.

And this is the

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the same rhythmic pattern of eighth notes in the bass and chords in the treble.

Chorus

F#m

D/F#

end,

the end,

this is

The third system is the beginning of the chorus. The vocal line starts with a rest followed by a melodic phrase. The piano accompaniment features a more active bass line with eighth-note patterns. The key signature remains two sharps.

E/G#

Eaug/G#

A

the end

of the world.

The fourth system concludes the chorus. The vocal line has a final melodic phrase. The piano accompaniment continues with its eighth-note bass line and chords. The key signature remains two sharps.

C#

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano part has a steady eighth-note bass line and chords in the right hand, with some chords held over two measures.

A C#

Musical score for the second system, continuing the vocal and piano parts. The piano accompaniment continues with eighth-note patterns and sustained chords.

1. | 2, 3.

2. And it's

Musical score for the third system, including a first ending and a second ending. The piano accompaniment is consistent with the previous systems.

Bridge C#sus4 C#

mf

Musical score for the bridge section, featuring a vocal line and piano accompaniment. The piano part consists of eighth-note triplets in both hands. The key signature changes to C# major (two sharps).

F#m D

Ooh...

This system contains the first two measures of the piece. The piano accompaniment consists of a steady eighth-note triplet pattern in both hands. The vocal line is mostly silent, with a single note appearing at the end of the second measure.

C#sus4 C#

ooh...

This system contains measures three and four. The piano accompaniment continues with the triplet pattern. The vocal line features a melodic phrase in measure three, followed by a rest in measure four.

F#m D

ooh...

This system contains measures five and six. The piano accompaniment continues with the triplet pattern. The vocal line features a melodic phrase in measure five, followed by a rest in measure six.

Bm7

oh...

This system contains measures seven and eight. The piano accompaniment continues with the triplet pattern. The vocal line features a melodic phrase in measure seven, followed by a rest in measure eight.

To Coda ◊

D.S. al Coda

3. And pro-

ooh.

f

◊ Coda

Gtr. 1 (elec.)
w/dist.

C^{#5}

F^{#m}/C[#]

8^{vb}]

8^{vb}]

C^{#5}

F^{#m}

D⁵

8^{va}]

8^{vb}]

8^{vb}]

8^{vb}]

B⁵

C^{#5}

F^{#5}

8^{vb}]

8^{vb}]

8^{vb}]

Time Is Running Out

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard



♩ = 119

N.C. (Am) (Bm) (E) (F) (G)

Bass arr. for guitar

mf

5 5 8 5 5 8 8 5 | 7 7 5 7 7 | 5 5 6 | 0 0 7 0 0 7 7 0 | 1 1 3 1 3 5 5 3

Verse

(Am)

(Bm)

(E)

1. I think I'm drown - ing, as phy - xi - at - ing, I wan - na break this spell —

5 5 8 5 5 8 8 5 | 7 7 5 7 7 | 5 5 6 | 0 0 7 0 0 7 7 0

(F)

(G)

(Am)

(Bm)

— that you've cre - at - ed. You're some - thing beau - ti - ful, a con - tri - dic - tion,

1 1 3 1 3 5 5 3 | 5 5 8 5 5 8 8 5 | 7 7 5 7 7 | 5 5 6

(E) (F) (G) (Am)

I wan - na play the game, I want the fric - tion. You will

T
A
B

0 0 7 0 0 7 7 0 1 1 3 1 3 5 5 3 5 5 8 5 5 8 8 5

(B7#5) (E) (F) (G)

be the death of me. A - yeah.

T
A
B

7 7 5 7 7 5 5 6 0 0 7 0 0 7 7 0 1 1 3 1 3 5 5 3

(Am) (B7#5) (E) (F) (G)

you will be a - the death of me. 'N'

T
A
B

5 5 8 5 5 8 8 5 7 7 5 7 7 5 5 6 0 0 7 0 0 7 7 0 1 1 3 1 3 5 5 3

F G Am C

bu - ry it, I won't let you bu - ry it, I won't let you

Gtr. 1

P.M.-----

T
A
B

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

F G Am

Gtr. 1 *C*

smo - ther it. I won't let you mur - der it. And our time is

Gtr. 1 cont. in slashes Gtr. 2 (elec.)

open out w dist.

T	0-0-0-1-1-1-1-1	1-1-3-3-1-1-0-0	0-0-0-1-1-1-1-1	
A	2-2-2-2-2-2-2-2	0-0-0-0-0-0-0-0	2-2-2-2-2-2-2-2	12-12-10-10-9-9
B	3-3-3-3-3-3-3-3	0-0-0-0-0-0-0-0	2-2-2-2-2-2-2-2	10-10-8-8-7-7

Chorus F G* Am*

cont. sim.

run - ning out, and our time is run - ning out,

f

T	9-9-9-10-10-10-10-10	10-10-7-7-9-9-10-10	6-6-6-5-5-5-5-5
A	10-10-10-10-10-10-10-10	10-10-10-10-10-10-10-10	5-5-5-5-5-5-5-5
B	8-8-8-8-8-8-8-8	10-10-10-10-10-10-10-10	7-7-7-7-7-7-7-7
			5-5-5-5-5-5-5-5

C* F G*

you can't push it un - der - ground, you can't stop it

T		9-9-9-10-10-10-10-10	10-10-7-7-9-9-10-10
A	10-10-10-10-10-10-10-10	10-10-10-10-10-10-10-10	10-10-10-10-10-10-10-10
B	10-10-10-8-8-7-7	8-8-8-8-8-8-8-8	10-10-10-10-10-10-10-10
	8	8-8-8-8-8-8-8-8	10-10-10-10-10-10-10-10

Am* F* G* (Am)

scream - ing out.

Gtr. 2 *8va*

mf

Gtr. 1 w/ Fig 1

T	6-6-6-5-5-5-5-5	3-3	0-0-0	12-8-5
A	5-5-5-5-5-5-5-5			9-5-2
B	7-7-7-7-7-7-7-7	1-1-3	1-3-3-3	
	5-5-5-5-5-5-5-5			

(Bm) (E) (F) (G)

(8)

TAB

11 8 5 4 7 12 13 10 7
8 5 2 1 4 9 10 7 4

(Am) (Bm) (E)

Gr. 1

2. I want - ed free - dom, bound and re - strict - ed, I tried to give you up, —

Fig 1
mf Double at 8ve w/whammy pedal

TAB

5 5 3 5 7 7 5 7 0 0 7 0

(F) (G) (Am) (Bm)

but I'm ad - dic - ted. Now that you know I'm trapped, sense of e - la - tion,

Fig 1

TAB

3 3 3 5 5 5 3 5 5 3 5 7 7 5 7

(E) (F) (G) (Am) (Bm)

you'll nev - er dream of break - ing this fix - a - tion. You will squeeze a - the

TAB

0 0 7 0 1 1 3 1 3 3 5 3 5 5 3 5 7 7 5 7



Pre-Chorus

(E) (F) (G) F G

life out of me. And bu - ry it, I won't let you

TAB: 0-0-0-7-0 | 1-1-3-1-3-3-5-3 | 0-0-0-1-1-1-1-1 | 1-1-3-3-1-1-0-0 | 0-0-0-0-0-0-0-0

Am C F G

bu - ry it, I won't let you smoth - er it, I won't let you

TAB: 0-0-0-1-1-1-1-1 | 1-1-3-3-1-1-0-0 | 0-0-0-1-1-1-1-1 | 1-1-3-3-1-1-0-0 | 0-0-0-0-0-0-0-0

Am C Chorus F cont. sim.

mur - der it. Our time is run - ning out,

Gtr. 1 Gtr. 2

TAB: 0-0-0-1-1-1-1-1 | 12-12-10-10-9-9 | 9-9-9-10-10-10-10-10 | 2-2-2-2-2-2-2-2 | 2-2-2-2-2-2-2-2 | 3-3-3-3-3-3-3-3 | 0-0-0-0-0-0-0-0 | 2-2-2-2-2-2-2-2 | 0-0-0-0-0-0-0-0 | 0-0-0-0-0-0-0-0

G* Am* C*

and our time is run - ning out, you can't push it

TAB: 10-10-7-7-9-9-10-10 | 6-6-6-5-5-5-5-5 | 10-10-10-10-10-10-10 | 5-5-5-5-5-5-5-5 | 10-10-10-10-10-10-10 | 7-7-7-7-7-7-7-7 | 10-10-10-10-10-10-10 | 5-5-5-5-5-5-5-5 | 10-10-10-10-10-10-10 | 7-7-7-7-7-7-7-7 | 10-10-10-10-10-10-10 | 5-5-5-5-5-5-5-5 | 10-10-10-10-10-10-10 | 7-7-7-7-7-7-7-7 | 10-10-10-10-10-10-10 | 5-5-5-5-5-5-5-5

F G* Am*

un - der - ground, you can't stop it scream - ing out.

TAB

9	9	9	10	10	10	10	10	10	10	7	7	9	9	10	10	6	6	6	5	5	5	5	5
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5
8	8	8	8	8	8	8	8	8	8	10	10	10	10	10	10	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	10	10	10	10	10	10	5	5	5	5	5	5	5	5

Dm Am

How did it come... to... this? Ooh, ooh, ooh, yeah, yeah, yeah, yeah,

Gtrs. 1+2

TAB

										1	1	1	1	1	1	0	0	0	0	0	0	0	0
10	12	12	10	10	9	0	0	0	0	3	3	3	3	3	3	0	1	1	1	1	1	1	0
10	10	10	8	8	7	0	0	0	0	2	2	2	2	2	2	0	2	2	2	2	2	2	0
8						0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Dm Am Dm

yeah. Ooh, ooh, ooh, yeah, yeah, yeah, yeah, yeah. Ooh, ooh, ooh,

TAB

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

Am E7 *To Coda*

yeah, yeah. Ooh, ooh, yeah.

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	1	1	1	1	1	1	1	1	1	0	1	1	1	1	1	1	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

Bass arr. for guitar
(Am)

(Bm)

(E)

(F)

(G)

mp

T
A
B

5-5-8-5 5-8-8-5 7-7-5-7-7 5-5-6 0-0 7-0-0 7-7 0 1-1 3-1-3 5-5 3

Am

B7#5

E7

F

G

Yeah

Gtr. 1

T
A
B

12 10 8-12 10 8-12 10 8-11 10 8-11 10 8-11 9 7-10 9 7-10 9 7 8 10-12 8-10 12 8-10

Am

B7#5

E7

F

G

D.S. al Coda

you will suck a - the life out of me.

Gtr. 1

T
A
B

12 10 8-12 10 8-12 10 8-11 10 8-11 10 8-11 9 7-10 9 7-10 9 7 8 10-12 8-10 12 8-10

⊕ Coda

N.C. (Am)

Gtr. 1

T
A
B

5-5-8-5 5-5-8-5 5-5-8-5 5-12 w/bar -14 5-5-8-5

Gtr. 2















T
A
B

0-0 0-0 0-0 0-0 1-1-4-4 1-1-4-4 2-2-6-6 2-2-6-6 2-2-7-7 2-2-7-7 14 13 12 10 10 8 8

Sing For Absolution

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

Dm  5fr
 B^b  6fr
 E  4fr
 A⁷  5fr
 C 
 C* 
 Gm 
 Gm⁷  5fr
 Csus⁴  6fr
 Gm⁹  3fr
 Dm* 
 B^b* 
 E* 
 A 

♩ = 86

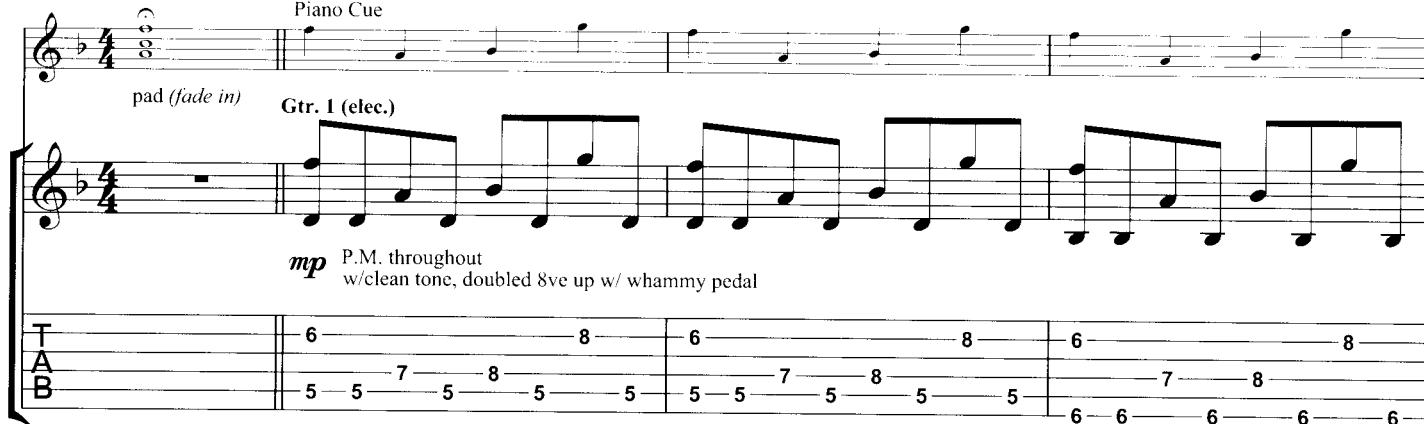
(F) Dm B^b Dm B^b

Piano Cue


pad (fade in)

Gtr. 1 (elec.)

mp P.M. throughout
w/clean tone, doubled 8ve up w/ whammy pedal



E A⁷

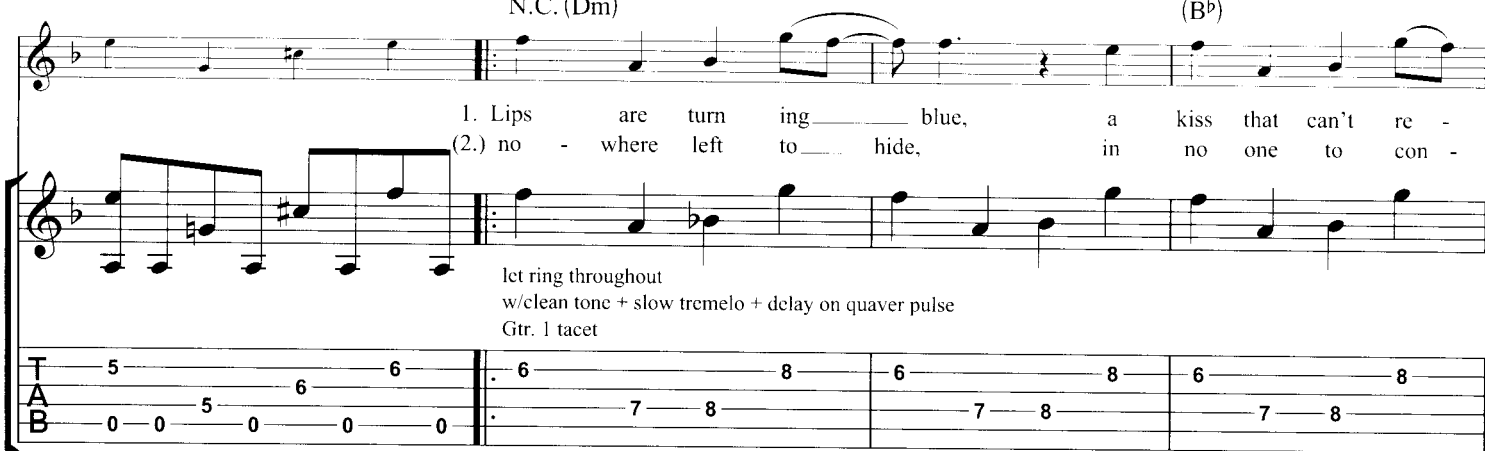


Verse

N.C. (Dm) (B^b)

1. Lips are turn ing blue, a kiss that can't re -
 (2.) no - where left to hide, in no one to con -

let ring throughout
w/clean tone + slow tremelo + delay on quaver pulse
Gtr. 1 tacet



(E) (A7)

- new, I on - ly dream of you my beau - ti - ful.
 - fide, the truth burns deep in - side and will nev - er die.

TAB: 6 7 8 | 5 6 7 6 5 | 6 7 6 5 | 5 6 6

(Dm) (Bb)

Tip - toe to your room, a star - light in the gloom, I
 Lips are turn - ing blue a kiss that can't re - new, I

TAB: 5 6 5 | 6 8 6 8 | 6 8 6 | 6 8 6 | 6 6

(E) (A7)

on - ly dream of you, and you nev - er knew.
 on - ly dream of you, my beau - ti - ful.

Gr. 2 cont. sim. w/distortion

TAB: 5 6 7 6 | 5 6 7 6 | 5 6 6 | 0 0 2

Chorus

C harmony 2^o only Csus4* C*

Sing for ab - so -

f Fig. 1
 Gtr. 2 tacet

TAB: 0 1 0 1 0 1 0 0 | 0 1 0 1 0 2 3 1 0 1 | 3 2 0 1 0 2 3 2 0 1 0 1

Gm Gm⁷ Gm

- lu - - - - - tion, I will

TAB: 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 1 3 3 1 3 3 3 3 1

C* C Csus^{4*} C*

be sing - ing, and fall - ing from your

TAB: 3 1 0 1 0 0 1 0 1 | 3 2 0 1 1 0 1 1 0 1 3 1 0 1

Gm Gm⁹ Dm B^b

grace. Ooh.

Fig. 1 ends ----- *mp* P.M. throughout

TAB: 3 3 3 3 3 3 3 3 3 3 | 5 3 3 5 3 3 5 3 3 5 3 3 | (6/7) 6 8 5 5 7 5 8 5 5

Dm B^b E

TAB: 6 8 6 8 6 8 5 6 7 6 | 5 5 7 5 8 5 5 | 6 6 6 6 6 6 | 6 6 6 6 6 6 | 0 0 0 0 0 0

A⁷ *cont. sim.*

2. There's

TAB: 5 6 7 6 | 5 6 6 | 5 6 6

0 0 0 0 0 | 0 0 5 0 0 0 | 0 0 5 0 0 0

2. Gm⁹ Solo (Dm) (B^b)

Oh.

Gtr. 4 (elec.) w/heavy dist., delay + wah **ff**

TAB: 5 3 3 5 3 3 5 3 3 5 3 3 | 5 7 8 1

(E) (A⁷)

TAB: 7 8 4 | 0 7 8 | (8) 7 7 5 7 x

Chorus

C C* Gm Gm⁷ Gm C* C

Sing for ab - so - lu - tion I will be sing - ing, and

Gtr. 3 w/ Fig. 1

TAB: 9 8 10 11 11 11 10 11 10 8

Csus⁴ C* Gm

Gm⁹

Bridge

Dm*

Gtr. 3

cont. sim.

fall - ing from your grace. Yeah. I won't re - main un -

TAB: 8 10 11 11 15 0 2 3

Bb*

E*

A

rec - ti - fied, and our souls won't be ex - humed.

TAB: 3 5 6 7

Dm*

Gtr. 3

Piano cue

Fig. 2 w/feedback and fast gate fx full mp w/delay (17)

TAB: 6 7 8 15 17

rit.

(F)

Pad

TAB: (Empty)

Stockholm Syndrome

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

All Gtrs.
6 = D 3 = G
5 = A 2 = B
4 = D 1 = E

Gm 7fr 7fr
 Dm 5fr 5fr
 Em7(b5) 5fr 5fr
 E^bmaj7 5fr 5fr
 A⁷sus4 5fr 5fr
 A⁷ 5fr 5fr
 A 6fr 6fr
 G⁵ 5fr 5fr
 F^{#5} 4fr 4fr
 F⁵
 E⁵
 D⁵
 B^{b5}
 A^{b5} 6fr 6fr
 A⁵ 7fr 7fr
 C⁵ 10fr 10fr
 D^{b5} 12fr 12fr
 F
 Dm
 A/C[#] 2fr 2fr

♩ = 128

Gtr. 1 (elec.)

N.C.

w/distortion
f

*harmonic between 2nd & 3rd fret

1.

2.

Verse
N.C. (D bass)

1. 1 won't

TAB

0	0	13	0	12	0	10	12	0	0	13	0	16	17	16	0	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	13	0	12	0	10	12	0	0	13	0	16	17	16	0	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

stand in your way,

TAB

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
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

let your ha

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
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

(E bass) (F bass)

-tred grow.

TAB

6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	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	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

(F# bass) Gm

And she'll scream, and she'll

T	7-7-7-7-7-7-7-7-7-7-0-0-0-0-0-0-0	7-7
A	7-7	8-8
B	9-9-9-9-9-9-9-9-9-9-0-0-0-0-0-0-0	10-10

Dm (F bass) Em7(b5)

shout, and she'll pray,

T	7-7	7-7
A	7-7	5-5
B	8-8	7-7

Ebmaj7 A7sus4

and she had a name,

T	7-7	7-7
A	5-5	5-5
B	6-6	0-0

A7 A

yeah she had a name.

T	6-6	6-6
A	5-5	7-7
B	0-0	0-0

Verse
N.C. (D bass)

2. And 1 won't
(3.) look

TAB 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

hold to you the back, stars,

TAB 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

B 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

let let your hope an burn

TAB 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

B 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

(E bass) (F bass)

-ger in your rise. eyes.

TAB 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

F⁵

F A/C# (Ebass)
Gr. 1 3° (8) *cont. sim.*

This is the last time I a -

Dm*
 - ban - don you, and this is

F A/C# (Ebass)

the last time I for -

*Dm** *B^{b5}* *To Coda* ☐

- get you. I wish I could.

F⁵ *A^{b5}* *A⁵* *C⁵* *D^{b5}*

ff

1. *harmonics* 2.

N.C. *N.C.*

f

TAB: 3-3-3-3-3-3-3-3-3-6-6-6-6-6-6-6-6-7-7-7-7-7-7-7-7-7-10-10-10-10-11-11-11-11

TAB: 12-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12-0-3-0-3-0-3-0-3-0-3-0-0-13-0-12-0-10-12-0-13-0-16-17-16-0

*between 2nd & 3rd fret

TAB: 12-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12-0-3-0-3-3-3-0-3-3-3-0-3-3-3-0

Instrumental
(D bass)

TAB: 0-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12

(C bass)

T
A
B

0-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12 | 0-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12

(D bass)

T
A
B

0-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12 | 0-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12

(F bass)

T
A
B

0-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12 | 0-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12

(Gm)

(Dm/F)

(Em^{7(b5)})

T
A
B

8-8-5-5-0-0-8-8-5-5-0-0-8-8-5-5 | 7-7-3-3-0-0-7-7-3-3-0-0-7-7-3-3 | 5-5-2-2-0-0-5-5-2-2-0-0-5-5-2-2

(E^bmaj7)

(A)

T
A
B

5-5-1-1-0-0-5-5-1-1-0-0-5-5-1-1 | 12 0 13 0 12 0 10 12 0-0 13 0 12 0 10 12 | 0-0 13 0 12 0 10 12 0-0 10 0 12 0 10 12

D.S. al Coda

harmonics

P.M. -----

G⁵ F^{#5}

T
A
B

0-0-13-0-12-0-10-12-0-0-10-0-12-0-10-12 | 4 4 4 4 5 4 | 4 4 4 4 5 4 | 4 4 4 4 5 4

♩ Coda

F⁵ A^{b5} A⁵ C⁵ D^{b5}

ff

TAB

3-3-3-3-3-3-3-3-3-3-6-6-6-6-6-6-6-6-6-6-7-7-7-7-7-7-7-7-7-10-10-10-10-11-11-11-11-11-11-11-11

F⁵ A^{b5} A⁵ C⁵ D^{b5}

I wish I could...

TAB

3-3-3-3-3-3-3-3-3-3-6-6-6-6-6-6-6-6-6-6-7-7-7-7-7-7-7-7-7-10-10-10-10-11-11-11-11-11-11-11-11

N.C. (D bass)

TAB

0-0-13-0-12-0-10-12 0-0-13-0-12-0-10-12 0-0-13-0-12-0-10-12 0-0-13-0-12-0-10-12

TAB

0-0-13-0-12-0-10-12 0-0-13-0-12-0-10-12 0-0-13-0-12-0-10-12

D⁵

TAB

0-0-13-0-12-0-10-12 0 0 X X

Falling Away With You

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

C 3fr, Dm 5fr, Em 7fr, Am 12fr, G 10fr, F 8fr, G⁶ 3fr, G^{#dim} 4fr, Am* 5fr, Bm 7fr, C* 8fr, F*
 Fm 4fr, E 0fr, Aadd⁹ 5fr, A 5fr, Dm⁶/A 6fr, Dm⁷/A 6fr, A* 9fr, Am** 8fr, F/A 8fr, G⁷ 10fr, C** 8fr, C/G 0fr

♩ = 96

Intro N.C. (C)
Kbd.

C Dm Em Am

fade in *cont. sim.*

G F F Em Dm C G⁶ G^{#dim} Am*

C* Bm Am* F* Fm C Dm Em Am

1. I can't re - mem -

G F F Em Dm C G⁶ G^{#dim} Am^{*}

- ber when... it was good, mo - ments of hap - pi - ness el - ude,
 (2.) to chase a dream, tast - ing the air you're breath - ing in,

2° Gr. I w/ Fig. 1 (x3)

T	13	12	12	10	10	10	8	6	5	5	4	4	5	
A														
B	12	10	10	8	8	8	7	5	3	3	3	4	4	5

C* Bm Am F* Fm C Dm Em Am

may - be I just mis - un - der - stood. All of the love
 I know I won't for - get a thing. Pro - mise to hold

T	5	9	7	5	2	1	1	1	1	3	5	0	5	5	6	8	13		
A																			
B	5	8	7	5	1	1	1	1	1	3	5	0	3	3	3	3	5	7	12

G F Em Dm C G⁶ G^{#dim} Am^{*}

we left be - hind, watch - ing the flash - backs in - ter - twine,
 you close and pray, watch - ing the fan - ta - sies de - cay,

T	13	12	12	10	10	10	10	8	6	5	5	4	4	5	
A															
B	12	10	10	8	8	8	7	5	3	3	3	3	4	4	5

C* Bm Am* F* Fm C

me - mo - ries I will nev - er find.
 no - thing will ev - er stay the same.

T	5	9	7	5	2	1	1	1	1	3	5			
A														
B	5	5	5	8	7	5	1	1	1	1	1	1	1	3

Dm Em Am G F Em Dm C

So I'll love what - ev - er you be - come, and for - get the reck -
 And all of the love we threw a - way, and all of the hopes

TAB: 0 5 0 5 6 8 13 | 13 12 12 10 | 10 10 10 10 10 8 6 5
 3 3 5 7 12 | 12 12 10 10 8 | 8 8 8 8 8 7 5 3

G⁶ G^{#dim} Am* C* Bm Am* F* Fm

- less things we've done. I think our lives have just be - gun,
 we che - rished fade. Mak - ing the same mis - takes a - gain,

TAB: 5 4 4 5 | 5 5 9 7 5 2 | 1 1 1 1 3 5
 3 3 4 5 | 5 8 7 5 1 | 1 1 1 1 8

C C* Bm Am* F* Fm E Gtr. 2 (elec.)

I think our lives have just be - gun. }
 mak - ing the same mis - takes a - gain. } And...

Gtr. 1 1°

TAB: 5 0 9 7 5 2 | 1 1 1 1 3 5 | 0 0 0 0 0 0 0 0
 3 3 8 7 5 1 | 1 2 0 0 0 0 0 0

Gtr. 1 2°

TAB: 5 7 5 6 5 6 5 | 2 0 2 0 2 0 2 0
 3 5 3 5 2 0 3 8 | 8 8 8 8 2 0 2 0 2 0 2 0

A Aadd⁹

I'll feel my

TAB
5 7
6
7
0 0

Dm⁶/A

Dm⁷/A

soul crum - - bl - - ing

TAB
7
6
7
0 0

A*

fall - - ing

TAB
9
10
9
0 0

Am**

a - way, fall - - ing

TAB
8
10
9
0 0

F/A

a - way

Musical score for the first system. The top staff is a vocal line with a long note spanning across the system. The middle staff is a guitar staff with a continuous eighth-note arpeggiated pattern. The bottom staff is guitar tablature with two rows: 'T' and 'A' (representing frets on the treble and bass strings) and 'B' (representing frets on the bass strings).

T	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
A	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
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

G7

with you.---

Musical score for the second system. Similar to the first system, it has a vocal line at the top and a guitar staff with an eighth-note arpeggiated pattern. The bottom staff is guitar tablature with two rows: 'T' and 'A' and 'B'.

T	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
A	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
B	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

1.

C**

Musical score for the third system. The top staff is a vocal line with a long note and a rest. The middle staff is a guitar staff with an eighth-note arpeggiated pattern that transitions into a triplet. The bottom staff is guitar tablature with two rows: 'T' and 'A' and 'B'.

T	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
A	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
B	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
B	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

(Am) (G) (F) (C) (G) (G#dim) (Am) (F)

Musical score for the fourth system. The top staff is a vocal line with a long note and a rest. The middle staff is a guitar staff with a sequence of chords and notes. The bottom staff is guitar tablature with two rows: 'T' and 'A' and 'B'.

T	10	10	10	9	9	9	9	7	7	7	7	7	5	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
A	12	12	12	10	10	10	10	8	8	8	8	8	7	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	10	10	10	10	10	10	10	8	8	8	8	8	7	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Fig. 1

Guitar tablature for the fifth system, showing fret positions for strings T, A, and B.

T	10	10	10	9	9	9	9	7	7	7	7	7	5	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
A	12	12	12	10	10	10	10	8	8	8	8	8	7	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	10	10	10	10	10	10	10	8	8	8	8	8	7	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

(Fm) (C) 2. Stay - ing a - wake

2. C**

Fig. 1

TAB: T 5 5 5 5 5 5 | 5 5 5 2 3 5 10 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 | B 8 7 8 8 8 8 5 | 3 3 3 3 5 7 12 | 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

C Dm Em Am

All of the love

w/delay

mp

TAB: T 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 | B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 | 5 6 8 10 | 3 5 7 12

G F Em Dm C G* G#dim Am* C* Bm Am F*

we left be - hind, watch - ing the flash - backs in - ter - twine, me - mo - ries I

TAB: T 10 12 12 10 | 10 10 8 6 5 | 5 | 4 4 5 | 5 9 7 5 2 | B 12 10 10 8 | 8 8 8 7 5 3 | 3 | 3 4 5 | 5 5 8 7 5 1 | 3 4 5 5 8 7 5 1

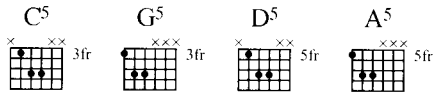
Fm C C* Bm Am F* rit. Fm C/G

will nev - er find, me - mo - ries I will nev - er find.

TAB: T 2 1 1 3 5 | 0 9 9 7 5 2 | 2 1 1 | 1 0 2 3 | B 1 1 1 1 3 | 8 8 8 7 5 1 | 1 1 1 | 3 3 3 3

Hysteria

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



♩ = 94

Intro

Gr. 1 N.C. (Am)

(E)

Bass arr. for Gtr.
mf

T
A
B 0-0-10-0-10-12-0-10-0-7-0-8-8-7-5-7 | 0-0-10-0-10-12-0-15-0-12-0-15-15-12-15-17

(D)

(Am)

Gr. 2 (elec.)

(E)

T
A
B 0-0-10-0-10-12-0-10-0-10-9-0-9-8-0-8 | 12-0-10-0-10-12-0-10-0-7-0-8-8-7-5-7 | 6 7

(D)

(Am)

Gr. 1

(E)

T
A
B 8 10 22 | 14-14-14-14-14-14 | 12 10 | 13-13-13-13-13-13 | 12 10

(Dm)

(Am)

T
A
B 10-10-10-10-10-10 | 12 10 | 9-9-9-9-9-9 | 12 10 | 14-14-14-14-14-14 | 10 12 10 | 8-8-8-8-8-8 | 7-7-7-7-7-7 | 12-12-12-12-12

(E) (Dm) (Am)

1. It's

TAB: 13-13 13-13-13 13 12 10 | 10-10 10 10-10 10 12 10 | 9-9-9-9-9-9 12 10 10

Verse (Am) (E)

bug - ging me, _____ grat - ing me _____ and
 (2.) hold - ing me, _____ morph - ing me _____ and

2° Gr. 2
 1° (2)

TAB: (2) 0-0-10-0-10-12-0-10-0-7-0-8-8-7-5-7 | 0-0-10-0-10-12-0-15-0-12-0-15-15-12-15-17

(D) (Am)

twist - ing me _____ a - round. _____ Yeah _____ I'm
 forc - ing me _____ to _____ strive. _____ To _____ be

TAB: 0-0-10-0-10-12-0-10-0-10-9-0-9-8-0-8 | 12-0-10-0-10-12-0-10-0-7-0-8-8-7-5-7

(Am) (E)

end - less - ly _____ cav - ing in _____ and
 end - less - ly _____ cold _____ with - in _____ and

TAB: 0-0-10-0-10-12-0-10-0-7-0-8-8-7-5-7 | 0-0-10-0-10-12-0-15-0-12-0-15-15-12-15-17

(D) A⁵

turn - ing in - side out. } I want it
 dream - ing I'm a live. }

P.M.
f

T
 A 0 0 10 0 10 12 0 10 0 10 9 0 9 8 0 8
 B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Chorus

C⁵ G⁵

now, I want it now,
 now, I want you now,

w/bar sim.

T
 A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

D⁵ A⁵

give me your heart and your soul. And I'm break - ing
 I feel my heart im - plode And I'm break - ing

T
 A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 B 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

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

C⁵ G⁵

out, I'm break - ing out,
 2° (down.) out, es - cap - ing now,

T
 A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

To Coda ☉

7 0 10 0 10 12 0 10 0 10 9 0 9 8 0 8 | 7 0 10 0 10 12 0 15 0 12 0 15 15 12 15 17

N.C. (Am)

(E)

8^{va}

12-12 13-13 13-13-12-12 12 | 12-12 13-13 13-13-12-12

14-14 14-14 14-14 14 | 13-13 13-13 13-13 13

(Dm)

(Am)

(8)

13-13 17-17 13-13 12-12 | 12-12 13-13 13-13-12-12 12

14-14 14-14 14-14 14-14 | 14-14 14-14 14-14 14

(E)

(8)

12-12 13-13 13-13-12-12 12 | 12-12 13-13 13-13-12-12

14-14 14-14 14-14 14 | 13-13 13-13 13-13 13

(Dm)

(E)

(8)

13-13 17-17 13-13 12-0 12 | 14-14-14 15 13 12

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

(C⁵) (G⁵) (D⁵) (A⁵)

w/ stereo delay, double at 8ve w/ whammy pedal

(C⁵) (G⁵) (D⁵) (A⁵) *D.S. al Coda*

And I want you

⊕ *Coda*

N.C. (E)

Blackout

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

Intro

$\text{♩} = 120$

B^b

Keyboard (strings)

mp

Ooh ooh

Dm/A

E^b/G

Faug

B^b

Dm

ooh ooh ooh ooh ooh ooh. Ooh ooh ooh ooh

Verse

Cm/E^b

Faug

B^b

Dm/A

E^b/G

ooh ooh ooh ooh. 1. Don't kid your - self,
 (2.) grow up too fast,

Faug B^b Dm Cm/E^b F

and don't fool your - self.
and don't em - brace the past.

Gm Gm⁷/F E^b E^b

This love's too good to last and I'm too old.
This life's too good to last and I'm too young

D E^b7 D D⁷/C D⁷/C

to dream. Yeah, oh ooh. 2. Don't
to care.

cont. sim.

Instrumental
B^b Dm/A

Gtr. 1 (elec.)
fade in w/dist. *mf*

T	3	3	3	3	3	7	2	7
A								
B								

E^b/G Faug B^b Dm Cm/E^b

slides cont. sim

T
A
B

0 8 2 6 3 7 2 7 0 8

F Gm Gm⁷/F E^b E^b7

8^{va} -----

T
A
B

2 5 12 14 15 17 15 16 18

D E^b7 D D⁷/C

(8) -----

3. Don't

T
A
B

19 20 22 20 19 15

Verse

B^b Dm/A E^b/G Faug

kid your - self, and

T
A
B

8 12 7 12 5 13 7 11

B \flat Dm Cm/E \flat F

don't fool your self.

T
A
B 8 12 7 12 5 13 7 10

Gm Gm 7 /F E \flat E \flat 7

This life could be the last and we're too young

T
A
B 12 14 15 17 15 16 18

D E \flat 7 D D 7 /C

to see. Oh oh, ooh.

T
A
B 19 20 22 20 19 15 15 15

(8) cont. in slashes

Gtr. 1 (3 $^\circ$) B \flat rit.

mp

Butterflies & Hurricanes

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

Dm	Dm(maj7)	Dm7	Dm6	Dm(b6)	E7/G#	E	A7	A7(b9)
A	B ^b	B ^b add9	F	D/F#	Gm	D	Cdim7	E ^b dim7

♩ = 119

Intro N.C.

Verse

Dm Dm(maj7)

1, 2. Change (2° 8va higher)

ev - 'ry - thing

1° Elec. Piano, 2° Piano

1° mf

2° f

Dm⁷ Dm⁶

you are. _____ and ev - 'ry - thing

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a triplet of eighth notes (F, G, A) under the lyrics 'you are.' followed by a quarter rest, then continues with a triplet of eighth notes (B, C, D) under 'and ev - 'ry - thing'. The piano accompaniment features a steady eighth-note bass line and a right-hand part with chords and moving lines.

Dm^(b6) Dm

you were. _____

Detailed description: This system contains the next two measures. The vocal line has a triplet of eighth notes (E, F, G) under 'you were.' followed by a quarter rest. The piano accompaniment continues with similar rhythmic patterns and chord changes.

E^{7b9/G#} E

your num - ber has _____

Detailed description: This system contains the next two measures. The vocal line has a half note (G) under 'your' and a half note (E) under 'num - ber has'. The piano accompaniment features a consistent eighth-note bass line and a right-hand part with chords.

A⁷ A^{7b9} A⁷ A

_____ been called. _____

Detailed description: This system contains the final two measures. The vocal line has a half note (A) under 'been' and a half note (A) under 'called.'. The piano accompaniment concludes with the same rhythmic and harmonic patterns.

§ Dm Dm(maj7)
 Fights, bat - tles have
 § Don't let your - self

Dm7 Dm6
 be - gun, re - venge will sure -
 down, don't let you - self

Dm(b6) Dm
 - ly come,
 go,

E7b9/G# E
 your hard times are
 your last chance has

A7 A7b9 A7 A7

a - head.)
ar - rived.)

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of two measures, each with a whole note. The piano accompaniment is in a 4/4 time signature and features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Chorus

B^b Dm

Best, _____ you've got to be _____

The second system is the start of the chorus. It begins with a B^b chord in the vocal line, which is held for two measures. The piano accompaniment continues with its established pattern. The vocal line then moves to a Dm chord for the next two measures, ending with a triplet of eighth notes.

B^b Dm

_____ the best, _____ you've got to change _____

The third system continues the chorus. It starts with a B^b chord in the vocal line, held for two measures. The piano accompaniment remains consistent. The vocal line then moves to a Dm chord for the next two measures, ending with a triplet of eighth notes.

B^b B^badd9 B^b F

_____ the world, _____ and use _____ this

The fourth system concludes the chorus. It begins with a B^b chord in the vocal line, held for two measures. The piano accompaniment continues. The vocal line then moves to a B^badd9 chord for two measures, followed by an F chord for the final two measures.

D/F#

Gm

chance to be heard.

Bb

F

Your time is

Bb

F

(your now, time) is

A7b9

now.

To Coda 0

1.

8^{vb}

2.

N.C.

Strings

(8)

Pno. 2

8^{va} until *

Pno. 1 cont. sim

First system of musical notation. The top staff is a vocal line with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains two measures of music, each starting with a half note followed by a whole rest. The bottom two staves are piano accompaniment with treble and bass clefs. The first measure features a descending eighth-note line in the right hand and a bass line with eighth notes and chords. The second measure features a descending eighth-note line in the right hand and a bass line with eighth notes and chords, including a sharp sign in the treble clef.

Second system of musical notation. The top staff is a vocal line with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains two measures of music, each starting with a half note followed by a whole rest. The bottom two staves are piano accompaniment with treble and bass clefs. The first measure features a descending eighth-note line in the right hand and a bass line with eighth notes and chords. The second measure features a descending eighth-note line in the right hand and a bass line with eighth notes and chords, including a sharp sign in the treble clef.

Third system of musical notation. The top staff is a vocal line with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains two measures of music, each starting with a half note followed by a whole rest. The bottom two staves are piano accompaniment with treble and bass clefs. The first measure features a descending eighth-note line in the right hand and a bass line with eighth notes and chords. The second measure features a descending eighth-note line in the right hand and a bass line with eighth notes and chords, including a sharp sign in the treble clef.

Fourth system of musical notation. The top staff is a vocal line with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains two measures of music, each starting with a half note followed by a whole rest. The bottom two staves are piano accompaniment with treble and bass clefs. The first measure features a descending eighth-note line in the right hand and a bass line with eighth notes and chords. The second measure features a descending eighth-note line in the right hand and a bass line with eighth notes and chords, including a sharp sign in the treble clef.

rit.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part has a complex rhythmic pattern with many accidentals. The vocal line has a trill marked with an asterisk.

Freely

D

Musical score for the second system, labeled "Freely D". It shows piano accompaniment with fingering numbers 5 and 6. A "Con pedale" instruction is present.

C[#]dim⁷

Musical score for the third system, labeled "C[#]dim⁷". It features piano accompaniment with fingering numbers 5, 6, 7, and 3. The time signature changes from 3/4 to 4/4.

D

Musical score for the fourth system, labeled "D". It shows piano accompaniment with fingering numbers 5 and 6. A trill is indicated in the vocal line.

E^bdim⁷

Musical score for the fifth system, labeled "E^bdim⁷". It features piano accompaniment with fingering numbers 5 and 3.

D

5

tr

3/4

E^bdim⁷

5

3

3

rit.
N.C.

3/4

D.S. al Coda

4/4

Φ Coda

4/4

8^{va}

The Small Print

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

Gtr. 1
 6 = D 3 = G
 5 = A 2 = D
 4 = D 1 = E

♩ = 161

Gtr. 1 (elec.)

N.C.

w/distortion
mf

(B bass) (F# bass)

(B bass) (F# bass) N.C. (B bass)

1. Take,
 2. Hope, and I

Gtrs. 1+2 (elec.)

Gtr. 2 w/dist.

(C# bass) (D bass) (F# bass) (G bass)

take all you need, and I'll com - pen - sate your greed
 hope you've seen the light, 'coz no - one real - ly cares

(F# bass)

(E bass)

(F# bass)

N.C. (B bass)

a - with bro - ken hearts.
and they're just pre - tend - - ing.

Sell, and I'll
Sell, and I'll

Tablature for the first system:

T	16	16	18	16	16	16	16	15	15	15	15	7	7	7	7
A															
B	14	16	14	14	14	14	14	13	13	13	13	5	5	5	5

(C# bass)

(D bass)

(F# bass)

(G bass)

sell your me - mo - ries
sell your me - mo - ries

for fif - teen pounds per year.
for fif - teen pounds per year.

Tablature for the second system:

T	7	7	9	9	11	11	11	11	12	12	14	14	16	16	16	16
A																
B	5	5	7	7	9	9	9	9	10	10	12	12	14	14	14	14

(F# bass)

(E bass)

(F# bass)

1° only

(B bass)

but just the good days.
but you can keep the bad days.

days.

Tablature for the third system:

T	16	16	18	16	16	16	16	15			(15)				3
A															
B	14	16	14	14	14	14	14	13							3-4-3-4-4-3-4

(F# bass)

(D bass)

(F# bass)

Tablature for the fourth system:

T				3				3							3
A															
B				3-4-3-4-4-3-4				3-4-3-4-4-3-4							3-4-3-4-4-4

Chorus

B⁵ **F^{#5}** **D⁵**

Say, it - 'll make you in - sane and it's
2 & 3° (I'm)

f P.M.

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

F^{#5} **B⁵** **F^{#5}**

bend - ing the truth, you're to blame

T	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
A	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
B	4	4	4	4	4	4	4	4	4	4	4	4	2	2	2	2	4	4	4	4

D⁵ **F^{#5}** **E⁵**

for all the life that you're los - ing. You

open out

T	0	0	0	0	0	0	0	0	0	0	0	0	4	4	4	4	4	4	4	4	9	9	9	9	9	9	9	9
A	0	0	0	0	0	0	0	0	0	0	0	0	4	4	4	4	4	4	4	4	9	9	9	9	9	9	9	9
B	0	0	0	0	0	0	0	0	0	0	0	0	4	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7

F^{#5*} **B⁵** **D⁵**

watch this space, but I'm go - ing all

P.M.

T	11	11	11	11	11	11	11	11	0	4	4	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0
A	11	11	11	11	11	11	11	11	0	4	4	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0
B	9	9	9	9	9	9	9	9	0	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0

F#5 E5

the way. — And be my slave to the

open out

T	4	4	4	4	4	4	4	4	4	0	9	9	9	9	9	9	9
A	4	4	4	4	4	4	4	4	4	0	9	9	9	9	9	9	9
B	4	4	4	4	4	4	4	4	4	0	7	7	7	7	7	7	7

A5 D5* D/F#

grave, I'm the priest God nev -

Gr. 1 cont. in slashes

T	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
A	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B	7	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	9	9	9	9	9	9	9

G5

Gr. 1

er paid. Ooh.

To Coda ⊕

T	12	12	12	12	12	12	12	12	12	12	12	12	14	14	14	14	15	15	15	15	15	15	15	15
A	10	10	10	10	10	10	10	10	10	10	10	10	12	12	12	12	13	13	13	13	13	13	13	13
B	10	10	10	10	10	10	10	10	10	10	10	10	12	12	12	12	13	13	13	13	13	13	13	13

1. Solo

(B bass) (C# bass) (D bass) (F# bass)

w/bar Gtr. 1 tacet w/bar w/bar, harmonic between 2nd & 3rd fret w/bar

T	15	15	15	15	15	15	15	15	9	(9)	-3	-6	(-3)	17	11	11	12	12	14
A	13	13	13	13	13	13	13	13	9	(9)	-3	-6	(-3)	17	11	11	12	12	14
B	13	13	13	13	13	13	13	13	9	(9)	-3	-6	(-3)	17	11	11	12	12	14

(G bass) (F# bass) (E bass) (F# bass)

full

w/bar (wide vibrato) w/bar

TAB 12 14 12-9 12 X 15 (15)

2. (B bass) (F# bass) (D bass) (F# bass)

Gtr. 1

1° Gtr. 2 w/ad lib. tremelo arm fx

TAB 3 3 3 3

3-4 3-4 4-3-4 3-4 3-4 4-3-4 3-4 3-4 4-3-4 3-4 3-4 4-3-4 3-4 3-4 4-3-4

1. (B bass) (F# bass) (D bass) (F# bass)

TAB 3 3 3 3

3-4 3-4 4-3-4 3-4 3-4 4-3-4 3-4 3-4 4-3-4 3-4 3-4 4-3-4 3-4 3-4 4-3-4

2. (F# bass) *D.S. al Coda*

TAB 3

3 4 3 4 4 3 0

⊕ Coda G⁵ B⁵

Gtr. 1

Gtr. 2

Gtr. 1+2

TAB 15 15 15 15 15 15 15 15 13 13 13 13 13 13 13 13

9 9 9 9

Endlessly

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

Asus⁴⁽²⁾ Am Bm⁷ E⁷ Dm Dm⁷ Am(add9) Am* F

C Gm⁶/B^b A⁷ G⁷sus⁴ G F/A E⁷sus⁴/B G⁷ Cadd⁹

♩ = 108

Asus⁽²⁾ Am Bm⁷ E⁷

Asus⁴⁽²⁾ Am Bm⁷ E⁷

1. There's a
2. It's

Asus⁽²⁾ Am Bm⁷

part of me, you'll nev - er know.
plain to see, it's try - ing to speak.

E7 Asus⁴⁽²⁾ Am

The on - - ly thing I'll nev -
 Che - - rished dreams. for ev - er

Bm⁷ E7 Dm

- er show.
 a - sleep. Hope - less - ly,

Dm⁷ Am^{add9} Am

I'll love you end - less - ly.

Dm Dm⁷ F

Hope - less - ly. I'll give you ev - 'ry - thing.

C

But I won't give you up and I won't let you

E7

down. And I won't

Gm⁶/B^b

A7

leave you fall - - ing if the

Dm

To Coda ⊕

G7sus⁴

G

mo - ment ev - - er comes.

C

Am* F/A Am

This system contains three measures. The first measure is marked with the chord Am*. The second measure is marked with F/A. The third measure is marked with Am. The piano accompaniment consists of a continuous stream of triplets in the right hand and a steady bass line in the left hand.

E7sus4/B E7 *D.S. al Coda (cont. sim.)*

This system contains two measures. The first measure is marked with E7sus4/B. The second measure is marked with E7 and concludes with the instruction *D.S. al Coda (cont. sim.)*. The piano accompaniment continues with triplets in the right hand and a bass line in the left hand.

⊕ Coda

G7

but the mo - ment nev - -

The Coda section begins with a vocal line in the first measure, marked with the chord G7. The lyrics are "but the mo - ment nev - -". The piano accompaniment continues with triplets in the right hand and a bass line in the left hand.

Cadd9 C N.C.

- er comes.

The final system contains three measures. The first measure is marked with Cadd9 and contains the lyrics "- er comes.". The second measure is marked with C. The third measure is marked with N.C. and ends with a double bar line. The piano accompaniment continues with triplets in the right hand and a bass line in the left hand.

Thoughts Of A Dying Atheist

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

Capo 10th fret

Gm (Am) 	B ^b /D (C/E) 	E ^b (F) 	Dsus ⁴ (Esus ⁴) 	D (E) 	F ⁷ (G ⁷) 	B ^b add ¹¹ (Cadd ¹¹)
Cm (Dm) 	B ^b (C) 	Dm (Em) 	G ⁷ (A ⁷) 	B ^b 7 (C ⁷) 	E ^b m (Fm) 	Gm ^{b5} (Am ^{b5})

♩ = 179

Intro

Gm
(Am)

Gtr. 1 (elec.) Capo 10th fret

mf w/distortion

TAB: 0 1 0 0 1 0 1 0 0 1 0 0 1 0 0 1 0 0

*Symbols in parentheses represent chord names with respect to capoed guitar (TAB 0 = 10th fret).
Symbols above represent actual sounding chords.

Verse

Gm
(Am)

B^b/D
(C/E)

1. In your whis - pers,

Fig. 1 -----

TAB: 1 0 1 0 1 0 1 0 0 1 0 0 1 0 0 1 0 0

E^b
(F)

trapped

be - neath

my

TAB: 1 0 1 0 1 0 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 2

Chords: Dsus⁴ (Esus⁴), D (E), Gm (Am), E^b (F)

lyrics: pil - low, you won't let me

TAB: 0 0 0 0 0 0 | 0 0 0 0 1 2 | 2 2 1 2 1 2 | 3 2 3 2 3 2

Chords: F⁷ (G⁷), B^b/D (C/E) (B^b bass)

lyrics: see your mem - o - ries.

TAB: 0 0 0 1 0 1 | 0 0 1 0 1 0 | 1 0 1 0 2 0

Chords: B^badd¹¹ (Cadd¹¹), B^b/D (C/E)

TAB: 1 0 1 0 3 0 | 1 0 1 0 2 2 | 0 1 0 1 2 2

Fig. 1 ends ----->

Chords: Gm (Am), B^b/D (C/E)

lyrics: 2. But I know you're in this room,
3. But I know the moment's near,

2° Gtr. 1
P.M. throughout
1° Gtr. 1 w/ Fig. 1

TAB: 0 1 0 1 | 0 1 0 1 | 0 1 0 1

E^b (F)

I'm and there's sure no I heard you you can

0 1 0 1 1 1 1 1 1 1

2 0 2 0 3 2 3 2 3 2 3 2 2

Dsus⁴ (Esus⁴) D (E) Gm (Am) E^b (F)

sigh, do, fro look zen in be-

do, look for your faith in-

0 0 0 0 0 0 0 1 3 1 3

2 2 2 2 2 1 2 2 2 2 3 2 3

F⁷ (G⁷) B^b/D (C/E) (B^b bass)

- tween side, where are you our a worlds afraid col- lide, to die?

1 0 1 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B^badd¹¹ (Cadd¹¹) B^b/D (C/E) (B^b bass)

'cause it } scares the hell out of

0 0

1 1

0 0

3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Cm (Dm) Eb6 (F6) (B^b bass) F7 (G7) (A bass)

me, and the

Gtrs. 1+2 (elec.)

f

T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
A	3	3	3	3	3	3	3	3	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0
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

(F bass) B^b (C) Dm (Em) (A bass)

end is all I can see.

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

B^b (C) (A^b bass) G7 (A7) Cm (Dm)

And it scares the hell out of me,

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

E^b6 (F6) (B^b bass) F7 (G7) (A bass) (F bass)

and the end is all I can

T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
A	1	1	1	1	1	1	1	1	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	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

B^b (C) **B^b7 (A⁷) (A^b bass)** **E^b (F) (G bass)**

see, yeah, yeah,

TAB: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1
 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2
 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 3 3 3 3 3 3 3 3

E^bm (Fm) (G^b bass) **B^b (C) (F bass)** **F7 (G7)** *To Coda* ☐

a - yeah, yeah, a - yeah, yeah, a wow

TAB: 1 1 1 1 1 1 1 1 | 0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1
 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 0 0 0 0 0 0 0 0
 1 1 1 1 1 1 1 1 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0
 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

E^b (F) (B^b bass) **E^bm (Fm) (B^b bass)** **B^b (C)** **B^b (C)** **Dm (Em)**

wow.

1. 2.

TAB: 1 1 1 1 1 1 1 1 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0
 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0
 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

Bridge **Gm (Am)** **Gm^b5 (Am^b5)** **Gm (Am)**

Gtrs. 1+2

Gtr. 1 w/clean tone
 Gtr. 2 w/flange

w/bar

TAB: X X 0 | 1 1 | 1 1 | 1 1
 X X 1 | 2 2 | 2 X 1 | 2 2
 X X 2 | 2 2 | 2 X 1 | 2 2

Dm (Em) E^b (F)

Gtr. 1

w/bar Gtr. 1 cont. in slashes w/dist. cut flange
doubled 8vb w/ whammy pedal

TAB: 1 2 2 | X X X | 0 1 2 | 0 1 2 | 0 1 2 | 0 0 0 | 0 0 0 | 3 5

Solo Gm (Am) B^b/D (C/E) E^b (F)

cont. sim.

1/2 w/bar w/bar

TAB: 2 | 0 2-1-0 | 4 (4) | 7-5-4-5 | 0-0 | 7-7 | -3

Dsus⁴ (Csus⁴) D (C) Gm (Am) E^b (F) F7 (G7)

3 full

TAB: 7-5-4-4-4-5 | 4-2 | 2-5 | 5-4-5 | 5-7 | 5-7-7

B^b/D (C/E) (B^b bass) B^badd11 (Cadd11) B^b/D (C/E) (B^b bass)

And it

full 1/2 1/2 full

TAB: (7) (7) | 9-7-9 | 9 | 10

D.S. al Coda

scares the hell out of

TAB: [Empty]

⊕ Coda E^b (F) (B^b bass) E^bm (Fm) (B^b bass) B^b/D (C/E) (B^b bass)

wow.

Gtrs. 1+2

TAB: 1 1 0 | 1 1 2 | 2 2 2 | 0 1 2 | 0 1 2 | 2 2

Ruled By Secrecy

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

Fm C(b6)/E A^b/E^b C D^b B^b/D E^b E^b7 C⁷/E Edim⁷ E^b7
 A^b A^bmaj⁷ D C/E Cm/E^b D⁷ Fm* Fm(maj⁷) Fm⁷ Fm⁶ Fm(b⁶)

♩ = 50

Fm

Fm

1. Re - press and
 2. You're work - ing so

C(b6)/E A^b/E^b

re - strain, steal the
 hard, and you're

C

pres - sure and the pain.
nev - er in charge.

Fm

Wash the blood off your hands,
Your death cre - ates

C(b6)/E

A^b/E^b

suc - cess, this time she re -

C

won't un - der - stand. }
 - build and su - press.

§

D^b

B^b/D

Change in the air

E^b

E^b7

and they'll hide ev -

C⁷/E

Fm

- ry - where. No one

To Coda ☉

Edim⁷

E^b7

knows

who's

in

A^b

A^bmaj⁷

D

con - trol.

1.

Fm

2.

Fm

C/E

Musical score for the first system, measures 1-4. The key signature has three flats. The piano accompaniment consists of chords in the right hand and bass notes in the left hand, some marked with 8^{vb} .

Cm/E \flat

C

D.S. al Coda

Musical score for the second system, measures 5-8. The key signature has three flats. The piano accompaniment consists of chords in the right hand and bass notes in the left hand, some marked with 8^{vb} .

\oplus Coda

A \flat

A \flat maj7

D7

con - trol.

Yeah.

Musical score for the Coda section, measures 9-11. The key signature has three flats. The piano accompaniment consists of chords in the right hand and bass notes in the left hand.

Fm*

Fm(maj7)

Oh.

Musical score for the final system, measures 12-14. The key signature has three flats. The piano accompaniment consists of chords in the right hand and bass notes in the left hand.

Fm⁷ Fm⁶ Fm

Fm(maj⁷) Fm⁷

Fm⁶ Fm(b13)