

# SUPERMASSIVE BLACK HOLE

Words and Music by Matthew Bellamy



♩ = 120

Electric Guitar I

1.

distortion

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes and quarter notes. Below the staff is a guitar TAB staff with fret numbers (0, 5, 7) and picking directions (downstrokes and upstrokes). The word "distortion" is written below the staff.

2.

N.C. E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>5</sup>

distortion

The second system of music starts with a treble clef staff in F# major, 4/4 time. It includes a "N.C." (natural chord) instruction and a series of power chords: E<sup>5</sup>, G<sup>5</sup>, E<sup>5</sup>, G<sup>5</sup>, E<sup>5</sup>, G<sup>5</sup>, E<sup>5</sup>, A<sup>5</sup>, and G<sup>5</sup>. The word "distortion" is written below the staff. The guitar TAB staff shows fret numbers (0, 5, 7) and includes a triplet of eighth notes (5, 7, 5) and a half-step bend (1/2) over a 7th fret note.

1.

2.

E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> B<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> N.C.

The third system of music continues with a treble clef staff in F# major, 4/4 time. It includes a series of power chords: E<sup>5</sup>, G<sup>5</sup>, E<sup>5</sup>, G<sup>5</sup>, E<sup>5</sup>, G<sup>5</sup>, E<sup>5</sup>, A<sup>5</sup>, B<sup>5</sup>, E<sup>5</sup>, G<sup>5</sup>, E<sup>5</sup>, and N.C. The word "distortion" is written below the staff. The guitar TAB staff shows fret numbers (0, 5, 7, 9) and includes a triplet of eighth notes (5, 7, 5) and a half-step bend (1/2) over a 7th fret note.

11

E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> G<sup>5</sup>

1. Oo\_\_ ba - by don't you know\_ I suf - fer,\_\_ oo\_\_ ba - by can't you  
 2. I\_\_ thought I was a fool\_\_ for no - one,\_\_ oo\_\_ ba - by I'm a

w/crunch  
Fig. 1

Tacet 2°

Tacet 2°

TAB

14

E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> B<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>5</sup>

hear\_\_ me moan?\_\_ You\_\_ caught me un - der false\_\_ pre - ten - ces,\_\_  
 fool\_\_ for you.\_\_ You're the queen. of the su - per - fi - cial,\_\_

Fig. 1

Tacet 2°

TAB

17

E<sup>5</sup> G<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> N.C. A<sup>5</sup>

how\_\_ long be - fore you let\_\_ me go?\_\_ }  
 how\_\_ long be - fore you tell\_\_ the truth?\_\_ }

Oo\_\_

Fig. 1

Tacet 2°

TAB

20

G<sup>5</sup> B<sup>5</sup> E<sup>5</sup>

you set my soul\_\_ a - light,

TAB

23 A<sup>5</sup> G<sup>5</sup> B<sup>5</sup>

oo you set my soul

TAB: 5 5 5 5 7 7 6 3 3 3 3 5 5 6 7 7 7 7 6 5 3

26 N.C. E<sup>5</sup> A<sup>5</sup> G<sup>5</sup>

a - light. (Gla - ciers melt - ing in the dead of night, and the

TAB: 7 0 0 2 2 3 3 4 5 5 5 5 7 7 6 3 3 3 3 5 5 6

29 B<sup>5</sup> E<sup>5</sup> A<sup>5</sup>

su - per - stars you set my soul a - light, oo  
sucked in - to the su - per - mas - sive. Gla - ciers melt - ing in the

TAB: 7 7 7 7 6 5 3 0 2 2 3 3 4 5 5 5 5 7 7 6

32 G<sup>5</sup> B<sup>5</sup> N.C.

dead of night, and the su - per - stars you set my soul...  
sucked in - to the...)

TAB: 3 3 5 3 3 5 5 6 7 7 7 7 6 5 3 7 7 6 5 3

# MAP OF THE PROBLEMATIQUE

35 **Voct**

It's a su-per-mas-sive black hole, — a su-per-mas-sive black hole, —

**Elec. Gtr. 1**

TAB: 7 5-5 7 5 7 7 5-5 7 5 7

39 N.C. **Fine**

— a su-per-mas-sive black hole, — you su-per-mas-sive black hole.

TAB: 7 5-5 7 5 7 7 5-5 7 5 - -

E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup>

43 **Elec. Gtr. 2**

dist. delays & reverse effect  
Elec. Gtr. 2 plays Fig. 1

TAB: 9 14 14 15 14 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14

E<sup>5</sup> G<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> N.C.

TAB: 15 14 15 14 15 14 15 14 15 14 14 21 21 22 full 24

51 A<sup>5</sup> G<sup>5</sup> B<sup>5</sup>

(Gla - ciers melt-ing in the dead of night, and the su - per-stars sucked in - to the

TAB: 5 5 5 5 | 7 7 6 | 5 | 3 3 3 | 3 5 5 6 | 7 7 7 | 7 6 5 3

54 E<sup>5</sup> E<sup>5</sup> N.C. A<sup>5</sup> G<sup>5</sup>

su - per - mas - sive.) Oo (Gla - ciers melt-ing in the dead of night, and the

TAB: 0 2 2 | 2 2 3 3 4 | 7 | 0 2 2 3 3 4 | 5 5 5 5 | 7 7 6 | 5 | 3 3 3 | 3 5 5 6

58 B<sup>5</sup> E<sup>5</sup> N.C. D. al Fine

— you set my soul — a - light.  
su - per-stars sucked in - to the su - per - mas - sive...)

TAB: 7 7 7 | 7 6 5 3 | 0 2 2 | 2 2 3 3 4 | 7 | 7 7 6 | 5 3 | 5 4