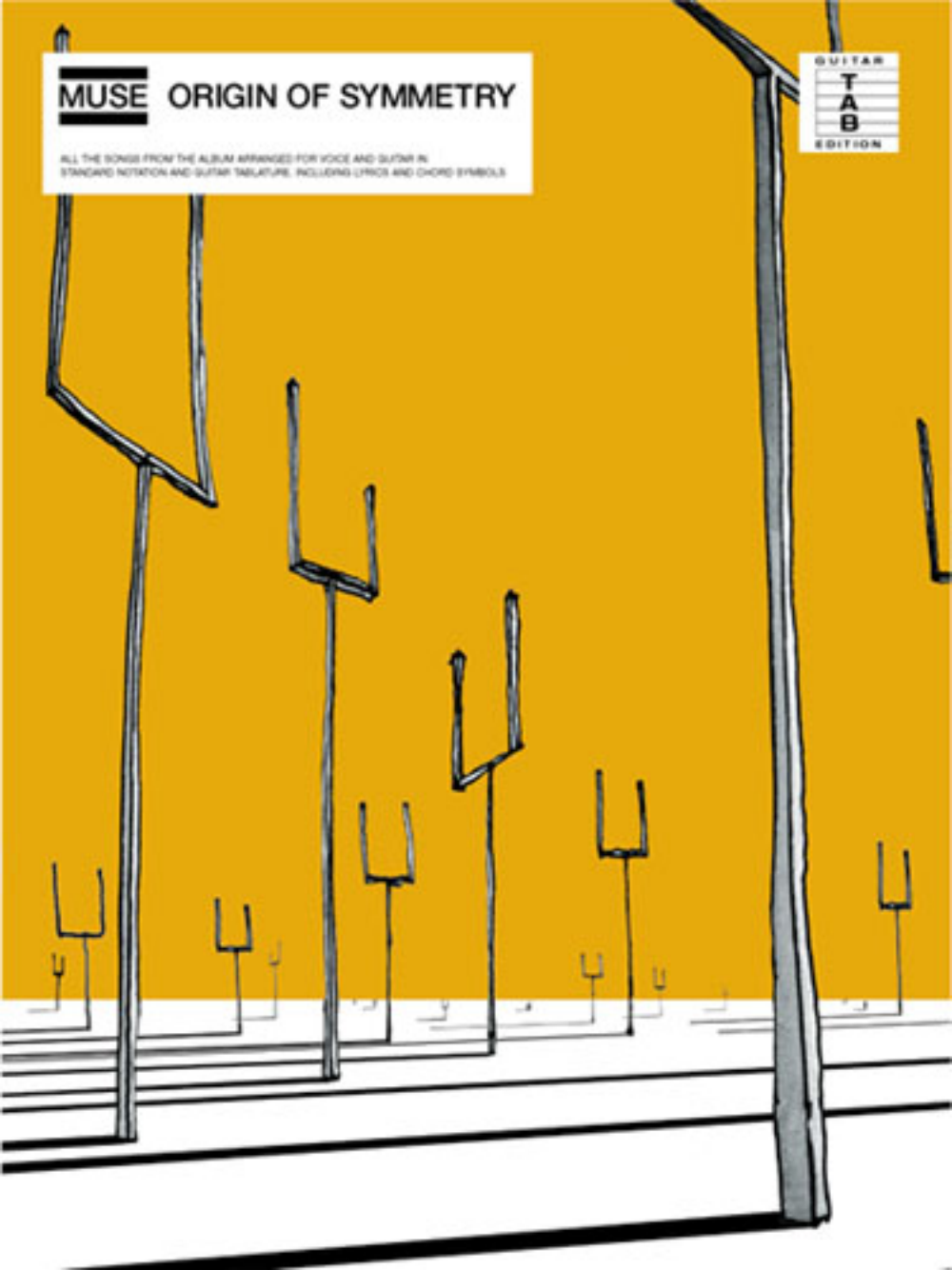


MUSE ORIGIN OF SYMMETRY

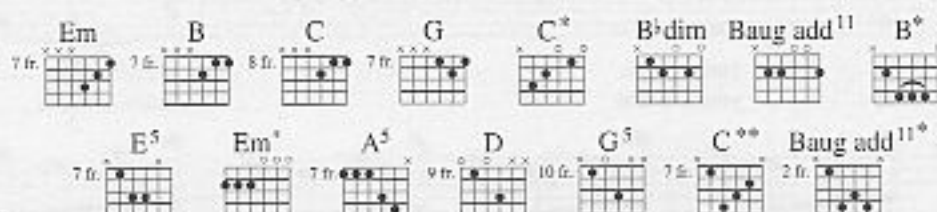
ALL THE SONGS FROM THE ALBUM ARRANGED FOR VOICE AND GUITAR IN
STANDARD NOTATION AND GUITAR TABLATURE, INCLUDING LYRICS AND CHORD SYMBOLS

GUITAR
T
A
B
E D I T I O N



New Born

LYRICS & MUSIC BY MATTHEW BELLAMY



♩ 147

All gtrs. (6) = D

Intro

Em

B(Ebass)

1st Elec. Piano

2nd Elec. & Acous. Piano

2nd Bass Synth w/fig. 1

Em

B(Ebass)

Em

C

G(Dbass)

B(D#bass)

Lh. cont. sim.

Verse

Em

B(Ebass)

Gtr. 3 (elec.)

1st tacet

3rd (8) tacet until marked

etc.

cont. sim.

1. 3. (8) Link

2. Hope

it

to

the

world,

the

less

time

to

room,

Fig. 1...

Bass Gtr.

Em B(Ebass) Em

link it to your - self. Stretch it
dis - tance to your home fades it

C G(Dbass) B(D#bass)

like a birth squeeze. The
- way to no where. ...Fig. 1 ends

Em B(Ebass) Em

love for what you hide, the bit - ter - ness in -
How much are you worth? You can't come down to

B(Ebass) Em C

- side is grow - ing like the
- earth. You're swell - ing up you're un -

G (Dbass)

B (D#bass)

Em
3° (8) Gtr. 3

cont. sim.

new - born. When you've
- stop - a - ble. 'Cause you've seen.

2°+3° (8) Gtr. 4 w/ Fig. 3 (x3)

B (Ebass)

Em

B (Ebass)

seen

Em

C

G (Dbass)

too much

Fig. 3

Gtr. 4 (dec.)

B (D#bass) Em

w/whammy pedal 8ve

TAB

B(D#bass) Em B(Ebass)

too young.

2nd+3rd (8) Gtr. 4 w/ Fig. 3 (x3)

Em B(Ebass)

young. Soul

1. Em

C G(Dbass) B

- less is ev - 'ry - where.

rit.

a tempo
N.C.
Gtr. 1 (elec.)

f Fig. 2... w/ heavy fuzz

TAB

2 2 2 2 5 2 5 6 7 7 7 7 10 7 10 11 12 0 0 12 12 0 3 4 5 5 5 0 9 9 9 7

[illegible]

N.C.
Gtr. 2 (elec.)

w/distortion
Gtr. 1 w/ Fig. 2 (x2)

TAB

2 2 2 2 5 2 5 6 7 7 7 7 10 7 10 11 12 0 0 12 12 0 3 4 5 5 5 5 2 2 0 2

Diagram 1 shows the first four chords: C major, B^bdim, B aug add¹¹, and B⁺. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The chords are represented by a single staff with a treble clef and a key signature of one sharp (F#). The notes for each chord are: C major (C4, E4, G4), B^bdim (Bb4, D5, F#5), B aug add¹¹ (B4, D5, F#5, G4, A4, C5), and B⁺ (B4, D5, F#5, G4, A4).

N.C.

2 2 2 2 5 2 5 6 | 7 7 7 7 10 7 10 11 | 12 0 0 12 12 0 3 4

Bass arr. (for gtr. (standard tuning))

2.
Em

Soul

Bass arr. for gtr. (standard tuning)

TAB

C G (Bbass) B (D#bass)

- less is ev - 'ry - where.

Gtr. 2 w/ Fig. 4

TAB

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

[illegible]

Chorus

Em⁴ A⁵

Des - troy the spine - less,

Gtrs. 2+3

TAB

D G⁵ C⁷

show - me it's real.

TAB

B^bdim B aug add¹¹ B⁷

Wast - ing our last chance to come a - way

TAB

Em⁷ A⁵ D

just break the si - lence, 'cause I'm

TAB

The musical score for "Drifting Away" features three staves. The top staff is a vocal melody in G major, starting with a G⁵ chord and moving through C⁺⁺ and B^bdim chords. The lyrics are "drift - ing — a - way — a - way — from — you. —". The middle staff is a guitar accompaniment in G major, consisting of a series of chords. The bottom staff is a tablature (TAB) for guitar, showing fret numbers for each string across measures.

TAB	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8	Measure 9	Measure 10
12	12	12	12	12	12	8	8	8	8	8
0	0	0	0	0	0	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10
						7	7	7	7	7

To Coda Φ

Baug add¹¹₉

Ooh yeah.

TAB

0 0

N.C.
Gtr. 2

Gtr. 3 *tacet*

N.I.L. 7

T
A
B

3 3 3 3 3 3 3 3 3 3

† Harm. just above 3rd fret

Solo

Em
(8va)

B(Ebass)

whammy pedal +8ve
w/whammy pedal ad lib. throughout

12 12 12 12 8 8 8 8 5 5 5 5 8 8 0

12 12 12 12 7 7 7 7 4 4 4 4 7 7 0

Em
(8va)

B(Ebass)

12 12 12 12 8 8 8 8 5 5 5 5 8 8 0

12 12 12 12 7 7 7 7 4 4 4 4 7 7 0

Em
(8va)

C

12 12 12 12 8 8 8 8 5 5 5 5 1 1 1 1

13 13 13 13 8 8 8 8 5 5 5 5 0 0 0 0

G(Bbass)
(8va)

B(D#bass)

w/whammy pedal -8va

12 12 12 12 8 8 8 8 3 3 3

4 4 4 4 7 7 7 7 12 12 12

Em
(8va)

B(Ebass)

12 12 12 12 8 8 8 8 5 5 5 5 8 8 0

12 12 12 12 7 7 7 7 4 4 4 4 7 7 0

Em (8va) B(Ebass)

w/whammy pedal -8va

TAB: 12 8 8 8 8 5 5 5 5 8 8 8 8 | 12 12 12 12 7 7 7 7 4 4 4 4 7 7 0

Em (8va) C

w/whammy pedal -8va

TAB: 12 8 5 5 5 5 12 12 12 12 | 13 13 13 13 8 8 8 8 5 5 5 5 13 13 13 13

G(Bbass) B(D#bass)

(8va)

w/whammy pedal

TAB: 12 12 12 12 8 8 8 8 3 | 4

D.S. al Coda
Take 2°

⊕ Coda

B° N.C.

Ooh yeah.

Gtr. 1 w/ Fig. 2 (x3)
Gtr. 3 tacet

TAB: 4 4 4 4 4 | 2 2 2 2 5 2 5 6 7 7 7 7 10 7 10 11

Bliss

LYRICS & MUSIC BY MATTHEW BELLAMY



♩ - 129

Intro

Cm **B^b**

Piano (elec.)

mp L.H. --- R.H. --- L.H. --- cont. sim.

Fm **Cm**

B^b **Fm**

Synth. (fade in) dbls. elec. pno.

Cm

cont. sim.

Gtr. 1 (elec.) Cm B \flat

mf w/crunch overdrive

Fm Cm B \flat

Fm Cm

Verse Cm B \flat

1. Ev - 'ry - thing a - bout you is how
2. Ev - 'ry - thing a - bout you pains my

Puzz bass arr. for gtr.

Fm Cm B \flat

I'd wan - na be, your free dom comes
en - vy - ing, your soul can't hate

TAB

8 8 8 8 10 10 5 6 6 6 6

Fm Cm

na - tura - ly.
an - y - thing.

TAB

1-1-1 3 1-1 1-2 3 3 3 6 10 6 6 8 9

B \flat Fm

Ev - 'ry - thing a - bout you re - son - ates hap - pi - ness,
Ev - 'ry - thing a - bout you is so ea - sy to love,

TAB

10 10 10 10 15 15 13-13-13 13-13-14-15 6 6 6 6 10

Cm B \flat Fm

no I won't set - tle
they're watch - ing you from

TAB

10 5 6 6 6 6 3 3 1-1-1 1-1-1 1-2

E 1. N.C. Fm

mind. Ooh.

TAB

2. E C

I want the peace and

TAB

Am C/G

joy in your mind, give me the

TAB

C Am E

peace and joy in your mind.

To Coda ①

TAB

Cm B \flat Fm

Ev - 'ry-thing a - bout you re - son - ates hap - pi - ness.

TAB

5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	10	10	10	8	8	8	7	7	7
3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	8	8	8	6	6	6	5	5	5

Cm B \flat Fm

- now I won't set - tle

TAB

8	8	8	7	7	7	5	5	5	7	7	7	5	5	5	3	3	6	8	6	5	5	5	3	3
6	8	6	5	5	5	3	3	3	5	5	5	3	3	3	1	1	4	4	4	3	3	3	1	1

Cm

for less.

TAB

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

D. §. al Coda
take 2^o ending

⊖ Coda

Fm

Ooh.

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	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	1
2	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	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

Piano (elec.)

p w/echo

Cm B \flat

Fm Cm

B \flat Fm

Cm

Repeat to fade

Space Dementia

LYRICS & MUSIC BY MATTHEW BELLAMY

Intro

♩ = 62 *Rubato*

First System:

- Chords: Em, C, F#
- Tempo: *mp* (mezzo-piano)
- Performance markings: *Piano*, *8va*, *8vb*, *Red.* (Reduction), *sim.* (simile)

Second System:

- Chords: B⁷ (8va), Em, C
- Performance markings: *8va*, *8vb*

Third System:

- Chords: F#⁷/₉ (8va), F#⁷/B, B⁷/₉, B⁹ B⁷/₉
- Performance markings: *rit.* (ritardando), *8va*, *8vb*

L.H.

8^{vb} -

8^{vb} -

8^{vb} -

8^{vb} - *sim.*

Mmm.

1. Height

8^{vb} -

8^{vb} -

8^{vb} -

8^{vb} -

Verse
Emadd⁹

sick
(Verse 3 see block lyric)

is be - cause I a - the

8^{vb} -

8^{vb} -

8^{vb} -

8^{vb} -

Fidim

one dore for me, it gives me
you so, I love all the

8^{vb} -

8^{vb} -

8^{vb} -

8^{vb} -

G⁶

all I need, and helps me
 dir ty tricks twist ed

8th - 1 8th - 1 8th - 1 8th - 1

Amadd⁹

co games ex ist play with the on chill. me.

3

Bm⁷ **F#⁷/C#**

3 3

1. Bm^7 $B^7/D\sharp$

Ooh.

Emadd⁹

2. You make me

8vb

2. S. $B^7/D\sharp$ Chorus Em

Synth/Piano

mp

B/D⁺ Dm

A/C⁺ Am/C

B⁷ E Em

Space de

A⁷ A⁶ Bm⁷ Dm F⁺aug

men - tia in your eyes and

G⁷ F[♯]aug/A[♯] Bm C

peace will a - rise

F[♯]7^{b5} B D^{aug}

and tear us a - part

E F^(b5)

and make us mean - ing -

To Coda ⊕ F[♯]7 B^{aug}

- less a - gain.

B⁷9

Piano

mf Synth incet

Emadd⁹

Mmm...

You'll make us wan - na

D. S. al Coda
Take 2^a

3

8^{va} - - - 8^{va} - - - 8^{va} - - - 8^{va} - - -

⊕ Coda

B aug

B

Bm

F[♯]aug/A[♯]

Ooh...

Bm F#aug/A#

Ooh.

This system contains the first system of a musical score. It features a vocal line with a melodic phrase starting on a whole note B4 and moving stepwise down to a half note A#4, with a fermata over the final A#4. The piano accompaniment consists of a right-hand line with a continuous eighth-note pattern and a left-hand line with a simple eighth-note bass line. The key signature has one sharp (F#) and the time signature is 4/4.

Bm F#aug/A#

Ooh.

This system contains the second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a fermata over the final A#4. The piano accompaniment maintains the same rhythmic patterns.

D/C G/B

Ooh.

This system contains the third system of the musical score. The vocal line features a melodic phrase starting on a whole note D4 and moving stepwise down to a half note B3, with a fermata over the final B3. The piano accompaniment continues with the same rhythmic patterns.

Gm/Bb Dsus4/A D/A

Ooh.

This system contains the fourth system of the musical score. The vocal line features a melodic phrase starting on a whole note G3 and moving stepwise down to a half note A3, with a fermata over the final A3. The piano accompaniment continues with the same rhythmic patterns.

Verse 3:
 You make us wanna die
 I'd cut your name in my heart
 We'll destroy this world for you
 I know you want me to
 Feel your pain.

Hyper Music

LYRICS & MUSIC BY MATTHEW BELLAMY



Gtrs 1 + 2 (6) = D

♩ = 122

D^{7#9}

Intro

Gtr. 1 (elec.)

w/ad lib. pick scratching at top of neck
Grad. accel.

w/heavy distortion

TAB

13 13 13 12 13 12 11
11 0 12 12 12 12
12 0 12 12 12 12

Ooh,

Gtr. 1 + Gtr. 2 (elec.)

w/crush overdrive

TAB

13 13 13 12 13 12 11
11 0 12 12 12 12
12 0 12 12 12 12

0 0 0 12-12 12

D^{7#9*}

ooh.

TAB

0 3 3 5 3 5 0 3 3 3 3

1.

Ooh,

TAB

0 3 3 5 3 5 0 7 7 7

2.

Dm
Gtr. 2

etc.

Mm

Gtr. 1

Gtr. 2 cont. in slashes

TAB

0 7 7 7

Dm

cont. rlm. Am

(Vocal ad lib. on rpt.)

Fuzz bass arr. for gtr.

TAB

0 0 2 3 3 5 7 7 9 10 10 12

1. Gm 2. Gm

1. And your gol - den skies

TAB

5 5 x 5 x 5 5 x 5 x 5 5 5 x 0 x 1 1 x 3 x 5 5 x 0 x 1 1 x 3 x

Verse

Dm Am G

Gtr. 2 cont. sim.

than feed my role
I was worth

2nd Gtr. 2 plays harmonics w/selector switch + whammy pedal

TAB

0 0 x 2 x 3 3 x 5 x 7 7 x 9 x 10 10 x 12 x 5 5 x 5 x 5 5 x 5 x

Gm Dm Am

in this for - got - ten space race
and you think I was scared yeah, and und - er my con - trol
you need - ed proof

TAB

5 5 x 0 x 1 1 x 3 x 0 0 x 2 x 3 3 x 5 x 7 7 x 9 x 10 10 x 12 x

G Gm Dm

Who's
Who

2nd Gtr. 2 w/ Fig. 1

TAB

5 5 x 5 x 5 5 x 5 x 5 5 x 0 x 1 1 x 3 x 0 0 x 2 x 3 3 x 5 x

Am G Gm

really re - turned from the dead? Who
cares an - y - more? Who

TAB

7 7 x 9 x 10 10 x 12 x 5 5 x 5 x 5 5 x 5 x 5 5 x 0 x 1 1 x 3 x

Dm Am G

re - mains?
re - strains?

TAB

0 0 x 2 x 3 3 x 5 x 7 7 x 9 x 10 10 x 12 x 5

Fig. 1
Gtr. 2

Dm Am G

TAB

10 10 10 10 10 10 8 10 9 8 10 7 7 8 7

Gm Dm Am G

TAB

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

D^{7#9}

(just to spit it in your face)

↑ Pick scrape ∨ = toward headstock
 ▮ = toward bridge

You know that I don't
 You know that I don't

Chorus

D^{7#9}

want you,
 love you,

and I nev - er did.

Gtrs 1 + 2

I don't want you, and I nev - er will

TAB

0 (5) 0 3 3 3 3 1 0 (5) 0 3 5 3 5 7 0 (5) 0 3 3 3 3 1

1.

Dm
Gtr. 2

Gtr. 1

Gtr. 2 cont. in slashes

TAB

0 (5) 0 3 5 3 5 7 0 (5) 0 3 3 3 3 1 0

2.

2. And you want - ed more ———— Wah! ————

8va

TAB

0 (5) 0 3 3 3 3 1 0 0 0 11 11 11

Plug In Baby

LYRICS & MUSIC BY MATTHEW BELLAMY



♩ = 136

Intro

Gtr. 1 (elec.)

W/nd lib. feedback

[F#]

TAB

8 9 6 8 9 6 7 9 6 7 9 7 8 7 9 7 6

[G]

[D]

TAB

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

B

[F#]

Gtr. 1 cont. in cue notes

TAB

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

Verse

[G]

[D]

1. I've ex - posed your lies
2. Don't con - fuse

Bass gtr. arr. for gtr.

Gtr. 1 tacet

TAB

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

[F#]

ba - by - you're gon - na lose The un - der - neath's - your - no own

TAB 7 7 4 4 4 4

5 x 5 5 7 2 x 2 2 4 2 x 2 2 4 4

[G]

[D]

big game. sur - prise, now it's time for

Gtr. 1

TAB 5 5 5 5 10 11 12

3 x 3 3 3 3 x 3 3 5 5

[F#]

chan Change ging me and clean - sing ev - re - place the en -

TAB 11 11 11

[G]

[D]

'ry - thing to for - get your love. vy - ing to for - get your love.

TAB 12 12 12 10 11 12

F#5 F#(b5)

Gtr. 1 + Gtr. 2 (elec.)

w/distortion

TAB

Chorus

G Bm

And my plug - in ba - by

TAB

Bm/F# G

crucifies my enemies. When I'm tired of giving

TAB

Bm F#7aug F#7 G

Woh. And my

TAB

Bm Bm/F#

plug - in ba - by in un - bro - ken vir - gin re - al -

TAB

G D

- it - ies, is tired of liv - ing.

TAB

1.
F#

Ooh.

Gtr. 1

Gtr. 2 meet

TAB

7	7	7	7	7	7	7	7	6	9	6	7	9	6	7	9	7-8-7	9	7	6
7	7	7	7	7	7	7	7	8	9	6	8	9	6	7	9	7-8-7	9	7	6
5	5	5	5	5	5	5	5	8	9	6	8	9	6	7	9	7-8-7	9	7	6

G

D

TAB

9	6	7	9	6	7	9	6	7	9	7	7-8-7	10	7	10	7	7	7	7	7-9
9	6	7	9	6	7	9	6	7	9	7	7-8-7	10	7	10	7	7	7	7	7-9
9	6	7	9	6	7	9	6	7	9	7	7-8-7	10	7	10	7	7	7	7	7-9

B

F#

1/2

TAB

9	7	10	7	7	6	7	8	9	6	8	9	6	7	9	6	7	9	7-8-7	9	7	6
9	7	10	7	7	6	7	8	9	6	8	9	6	7	9	6	7	9	7-8-7	9	7	6
9	7	10	7	7	6	7	8	9	6	8	9	6	7	9	6	7	9	7-8-7	9	7	6

2.
F#

Gtr. 2

cont. sim.

G

And I've seen— your— lov— ing.

TAB

8	9	6	8	9	6	7	9	6	7	9	7-8-7	9	7	6	9	6	7	9	6	7	9	6
8	9	6	8	9	6	7	9	6	7	9	7-8-7	9	7	6	9	6	7	9	6	7	9	6
8	9	6	8	9	6	7	9	6	7	9	7-8-7	9	7	6	9	6	7	9	6	7	9	6

mine is gone.

D

B

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

TAB

and I've been in trouble.

F#

G

8 9 6 8 9 6 7 9 6 7 9 7 6 8 7 9 6 7 9 6

TAB

Woo. Ahh.

D

B

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

TAB

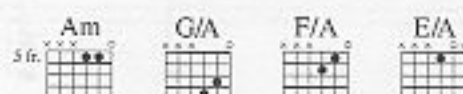
First system of musical notation. The top staff shows a treble clef with a key signature of two sharps (F# and C#). The first measure contains a half note F# with a slur and a breath mark. The second and third measures are whole rests. The middle staff shows a melody in the same key signature, starting with a half note F# and followed by eighth and quarter notes. The bottom staff is a guitar TAB with fret numbers: 8 9 6 8 9 6 7 8 in the first measure, 6 7 9 7 8 7 9 7 6 in the second, and 9 6 7 9 6 7 9 6 in the third. Chord symbols F# and G are written above the first and third measures respectively.

Second system of musical notation. The top staff shows a treble clef with a key signature of two sharps. The first two measures are whole rests. The third measure contains a half note D. The middle staff shows a melody in the same key signature, starting with a half note D and followed by eighth and quarter notes. The bottom staff is a guitar TAB with fret numbers: 7 9 7 7 8 7 10 7 10 in the first measure, 7 7 7 9 7 7 7 9 in the second, and 9 7 10 7 7 6 7 in the third. A half note B is written above the third measure, and a slur with a 1/2 time signature is written above the third measure of the TAB. Chord symbols D and B are written above the first and third measures respectively.

Third system of musical notation. The top staff shows a treble clef with a key signature of two sharps. The first two measures are whole rests. The third measure contains a half note G. The middle staff shows a melody in the same key signature, starting with a half note G and followed by eighth and quarter notes. The bottom staff is a guitar TAB with fret numbers: 8 9 6 8 9 6 7 9 in the first measure, 6 7 9 7 8 7 9 7 6 in the second, and 9 in the third. Chord symbols F# and G are written above the first and third measures respectively.

Citizen Erased

LYRICS & MUSIC BY MATTHEW BELLAMY



♩ = 92
Intro
N.C.

Gtr. 1 (elec.) (6) = A†

8va ~

8va ~ Harm.††

8va ~

TAB

0 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

† Restring with heavier gauge (> 0.56)
†† This harmonic is found midway between frets 2 and 3

1. 2.

8va ~

8va ~ Harm.†

TAB

0 0 3 0 3 3 0 3 3 0 3 0 0 3 0 3 3 0 3 3 0 3 0 0 3 0 3

† This harmonic found slightly above 3rd fret

Fig. 1...

TAB

0 0 12 0 12 12 12 12 0 12 0 0 10 0 10 10 0 10 10 0 10

TAB

0 0 8 0 8 8 0 8 8 0 8 0 0 7 0 7 7 0 7 7 0 7

Am

⑤

12fr

2nd Gtr. 2

G/A

⑤

14fr

1. Break me in, _____ teach—
2. Self ex - pressed, _____ exhaust—

1st Gtr. 2 (elec.)

w/distortion

Gtr. 1 w/fig. 1 (x4)

2nd play slashes w/delay fx + vol. swell

T		
A		
B	0-12-12-0-12-12-0-12-0-12-12-0-12-0-12-12	0-14-14-0-14-14-0-14-0-14-14-0-14-0-14-0

F/A

⑤

12fr

E/A

⑤

14fr

us _____ to _____ cheat _____ and _____ to _____ lie _____
ing _____ for _____ all _____ to _____ see _____

0-15-15-0-15-15-0-15-0-15-15-0-15-0-15-0 0-17-17-0-17-17-0-17-0-17-17-0-17-0-17-0

T		
A		
B	0-15-15-0-15-15-0-15-0-15-15-0-15-0-15-0	0-17-17-0-17-17-0-17-0-17-17-0-17-0-17-0

Am

⑤

15fr

G/A

⑤

14fr

and cov - er to up _____ what _____ should -
and to be _____ what you want _____

0-15-15-0-15-15-0-15-0-15-15-0-15-0-15-0 12-14-14-12-14-14-12-14-12-14-14-12-14-12

T		
A		
B	0-15-15-0-15-15-0-15-0-15-15-0-15-0-15-0	12-14-14-12-14-14-12-14-12-14-14-12-14-12

F/A (3) 12fr

E/A (3) 14fr

cont. sim.

n't be shared. And the truth's—
what you need.

TAB 0 12 12 0 12 12 0 12 0 12 12 0 12 0 12 10 0 11 11 0 11 11 0 11 0 11 11 0 11 0 11 0

Am

G/A

un . . . wind . . . ing,

TAB 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 0 0 2 2 2 2 2 2 2 2 2

F/A

E/A

scrap ing a way at my mind—

TAB 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 0 0 5 5 5 5 5 5 5 5 5

Am

G/A

please stop ask ing

TAB 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 0 0 2 2 2 2 2 2 2 2 2

F/A E/A

me to des - cribe.

Tab: 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7

0 0 3 3 3 3 3 3 3 3 0 0 5 5 5 5 5 5 5 5 5

Omit 2nd

F C E Am G

Gtrs. 1+2 etc.

Fig. 2...

Tab: 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 7 7 7 7 9 9 9 9

8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7 0 0 0 0 10 10 10 10

8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7 0 0 0 0 10 10 10 10

F C E

...Fig. 2 ends

Tab: 10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Chorus

F C E Am C/G

For one mo - ment I wish you would hold

2nd Gtr. 3 (elec.)

w/clean tone

1st+3rd (8) Gtr. 3 tacet

1st+3rd (8) Gtrs. 1+2 w/fig. 2 (x2)

Tab: 1 1 0 1 0 1 0 1 0 0 0 1 0 1 0 0 1 0 1 0 1 0 1 0 1

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

F C E

your stage with no feel ings at all.

TAB

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

F C E Am C/G

Op - en mind - ed I'm sure I used

TAB

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

To Coda ① 1.

F C E

to be so free.

Gtr. 1

TAB

3 2 1 2 2 1 2 2 0 1 0 0 1 0 9 7 7

Am G F E Gtr. 3

mp no dist.

TAB

7 9 2

[illegible]

The musical notation for the guitar solo in 'The Sound of Silence' is presented in two systems. The first system is for the F major chord, and the second system is for the E major chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the fretboard diagram below it shows the fingerings for each note. The first system covers measures 1 through 4, and the second system covers measures 5 through 8.

Am G

TAB

The musical score for 'The Wind' by The Beatles is presented in three staves. The top staff is for the guitar, the middle for the bass, and the bottom for the tablature. The guitar part begins with a treble clef and a key signature of one sharp (F#). The first measure is a whole rest, followed by a whole note E. The second measure is a whole rest, followed by a whole note E. The third measure is a whole note E, followed by a whole note F# and a whole note G. The bass part begins with a treble clef and a key signature of one sharp (F#). The first measure is a whole note F#, followed by a whole note G. The second measure is a whole note A, followed by a whole note B. The third measure is a whole note C, followed by a whole note D. The tablature part is written in a standard 6-string format, with fret numbers 8, 9, 10, 11, and 12. The guitar part is labeled 'Gtr. 3' and the bass part is labeled 'B. 3'.

N.C.

8va

Gtr. 1

Gtr. 2

8va

Harm.

TAB

2 0 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Harmonics as intro

8va

Harm.

8va

TAB

0 0 3 0 3 3 0 3 3 0 3 12 12 3 0 5 19 5 15 5

Solo

N.C.

8va

8va

Harm.

8va

TAB

0 0 2 0 2 0 2 0 2 0 2 0 0 2 0 2 0 2 0 2

8va

Harm.

8va

Harm.†

TAB

0 0 3 0 3 3 0 3 3 0 3 0 0 0 0 0 0 0 0 0

† Pick harmonic to feedback then control with whammy pedal

B

B

1/2

TAB

(12) 9

F C E Am C/G

$\frac{1}{2}$ Gtr. 2 w/fig. 2 (x2) $\frac{1}{2}$

3 6 6

TAB: 11 13 13 13 13 13 14 14 14 14 14 14 16 16 16 16 16 16

F C E F C

3 3

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

whammy -3 8ves

TAB: 16-16-16-16 19-19-19-19 17 16-17-16-14-14 21 23

E (8va) Am C/G F C E

Full w/extreme f/hack + whammy pedal Ad lib. whammy $1\frac{1}{4}$

TAB: 20-17-20-20-20 12

D.S. al Coda

⊕ Coda

$\text{♩} = 77$ Fmaj⁷ G

Gtrs. 1+2 Gtr. 3

w/bar w/bar

TAB: 9 7 7 2 2 4 0 4 0 4

Am

1. E w/bar w/bar 2. E

$\frac{1}{2}$

TAB: 2 1 0 0 2 3 0 1 2 4 5

Fmaj⁷ **G⁶**

TAB

Am **E** **Fmaj⁷**

TAB

G⁶ **C**

TAB

TAB

cont. sim.

C **Am** **C/G**

(2nd) Wash me a - way, clean your bo - dy of me,

Piano

TAB

F Fm C Dm

er-ase all the mem-or-ies, they'll on-ly bring

Dm/A Am C/G F

us pain. And I've seen all

1. Fm C/G C

I'll ev-er need.

2. C/G C

rit.

Micro Cuts

LYRICS & MUSIC BY MATTHEW BELLAMY



♩ = 160

Intro

Dm

Gtr. I (elec.)

mf w/slight distortion

First system of the Intro. The guitar line is in 4/4 time, starting with a Dm chord. The tablature line shows the fret numbers for the guitar line.

Gm(E bass)

Dm(F bass)

D(F# bass)

Second system of the Intro. The guitar line continues with Gm(E bass), Dm(F bass), and D(F# bass) chords. The tablature line shows the fret numbers for the guitar line.

Gm

Dm

Third system of the Intro. The guitar line continues with Gm and Dm chords. The tablature line shows the fret numbers for the guitar line.

A7(C# bass)

Dm

Fourth system of the Intro. The guitar line continues with A7(C# bass) and Dm chords. The tablature line shows the fret numbers for the guitar line.



Verse

Dm
Vocals = 8th throughout

Gm(E bass)

Hands are
Whim pers
(Verses 3+4 see block lyric)

TAB

Dm(F bass) **D(F# bass)** **Gm**

red some with one your blame, I should have loved

TAB

Dm **A⁷(C# bass)** **Dm**

meg-a-phone screaming my name,
souls weeping a-bove.

TAB

1. 3.

2. 4.

N.C.

Sheet music for the first system, featuring a vocal line, a guitar line, and a tablature line. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line includes the lyrics "I've".

Vocal Line: Treble clef, B-flat key signature, 4/4 time. The melody consists of eighth notes in the first measure, followed by a half note in the second measure.

Guitar Line: Treble clef, B-flat key signature, 4/4 time. The melody consists of eighth notes in the first measure, followed by a half note in the second measure.

Tablature Line: Labeled "TAB" on the left. It shows fret numbers (10, 12) and includes a double bar line.

Chorus

(Gm)

(D^{7b9})

(Gm)

Sheet music for the Chorus section, featuring a vocal line, a guitar line, and a tablature line. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line includes the lyrics "seen".

Vocal Line: Treble clef, B-flat key signature, 4/4 time. The melody consists of a half note in the first measure, followed by a half note in the second measure.

Guitar Line: Treble clef, B-flat key signature, 4/4 time. The melody consists of eighth notes in the first measure, followed by a half note in the second measure.

Tablature Line: Labeled "TAB" on the left. It shows fret numbers (10, 12) and includes a double bar line.

Lyrics: "seen"

Sheet music for the Chorus section, featuring a vocal line, a guitar line, and a tablature line. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line includes the lyrics "what you're do ing to".

Vocal Line: Treble clef, B-flat key signature, 4/4 time. The melody consists of a half note in the first measure, followed by a half note in the second measure.

Guitar Line: Treble clef, B-flat key signature, 4/4 time. The melody consists of eighth notes in the first measure, followed by a half note in the second measure.

Tablature Line: Labeled "TAB" on the left. It shows fret numbers (10, 12) and includes a double bar line.

Lyrics: "what you're do ing to"

(Gm)

me. De - stroy

TAB

(D^{7b9})* (E^{7#9}) (A^bdim)

- ing pup - pet strings to our

TAB

(A^{7sus4})

souls.

TAB

To Coda Θ

A⁷

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Dm

Gtr. 1

mf Gtr. 2 tacet

D.S. al Coda w/repeats

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Θ Coda

Dm

Gtr. 1

w/nd lib. feedback + whammy fx

TAB

7	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

† Hold notes down, do not strike

Bridge

(Dbass)

(Ebass)

(Gbass)

Mm.

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

(F#bass) (Abass)

Mm.

TAB

7	7	7	7	7	7	7	7	9	9	9	9	10	10	10	10	11	11	11	11	11	11	11	11	11	11	x
5	5	5	5	5	5	5	5	7	7	7	7	8	8	8	8	9	9	9	9	9	9	9	9	9	9	x

(Dbass) (C#bass) (Abass) (Ebass)

Ah. Ooh.

TAB

(12 13) 12	x	x	x	12	12	12	12	10	10	10	10	9	9	9	9	9	9	9	9	10	10	10	10	9	9	9	9
x	x	x	x	10	10	10	10	8	8	8	8	7	7	7	7	7	7	7	7	8	8	8	8	7	7	7	7

(Abass)

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	6							
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	4	x	x	x	x	x	x	x

N.C.

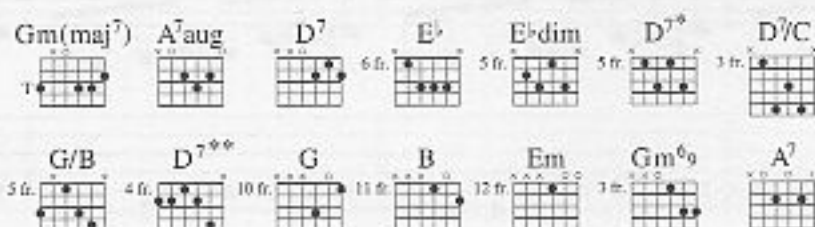
ff

TAB

5	4	3	0	6	5	3	0	3	0	5	6	7	0	3	4	5	4	3	0	6	5	3	0	3	0	5	6	7	0	3	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Screenager

LYRICS & MUSIC BY MATTHEW BELLAMY



♩ = 81
Intro

N.C.
Gtr. (Nylon str. acous.)

Ad lib. bells + fx

let ring
w/reverse delay

TAB

TAB

Gm(maj⁷)

TAB

Gm(maj⁷)

TAB

7 7 0 9 10 10 11 11 12 11 12 0 6 6 $\frac{1}{2}$ 6 $\frac{1}{2}$ 3 4 3 5 3

4 $\frac{1}{2}$ 3 4 3 5 4 3 1 0 3 1 0 (0) 2

Verse

1. Who's so pho - ney and al - ways sur - round -
2. Hide from the mir - ror the cracks and the mem -

3 0 3 4 0 4 0 4 0 3 0 3 4 0 4 0 4 0

ed? Stop
or - ies. Hide

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

A⁷aug D⁷

your— scream - ing, — no — one —
from your fa - mi - ly — they won't know —

TAB

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

Gm(maj⁷)

can hear. — All the scars—
you now. — For the holes—

TAB

3 0 3 0 4 0 4 0 3 0 3 3 0 4 0 4 0

E⁶ E^bdim

on your skin: "Post—
in our souls host

TAB

6 8 8 8 8 8 8 8 8 8 8 8 6 7 5 7 5 7 6 5 7 8 5 7 6

D⁷ D⁷/C G/B D⁷

— no bills." —
— no thrills. —

TAB

5 7 5 7 5 7 5 3 7 5 7 5 7 3 7 5 7 5 8 7 5 5 4 5 7

Chorus

G(D bass)

B(D# bass)

Who

you

TAB

Em

were

was

so

TAB

G(D bass)

B(D# bass)

beau

TAB

Em

ti - ful,

re - mem - ber

TAB

G(D bass) B(D# bass)

10 0 12 0 10 0 12 0 10 0 12 0 11 0 11 0 11 0 11 0 11 0

Em

12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0

who—

G(D bass) B(D# bass)

10 0 12 0 10 0 12 0 10 0 12 0 11 0 11 0 11 0 11 0 11 0

who— you were—

Em D⁷

12 0 12 0 12 0 12 0 12 0 12 0 4 0 4 0 3 0 3 0 5 0 5 0 4 0 4 0

1.
Gm(maj⁷)

TAB

1 2 3 3 3 3 4 0 4 0 4 0 3 0 3 0 0 3 6 5 7 5 8

TAB

7 0 9 10 10 11 11 12 11 12 0 3 0 6 6 6 5 6

2.
Gm(maj⁷)

TAB

3 3 3 3 3 4 0 4 0 4 0 3 0 3 4 0 4 0 4 0

Gm^{6/b}

A⁷

D⁷

Gm(maj⁷)

TAB

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

rit. Ad lib.

Dark Shines

LYRICS & MUSIC BY MATTHEW BELLAMY



♩ = 110

Intro

Gtr. 1 (elec.)

Dm

mf

Musical notation for the Intro section. The guitar part (Gtr. 1) is in D minor (Dm) and features a melodic line starting on the 5th fret. The bass line (TAB) is shown below the staff, with fret numbers 5, 7, 8, 7, 5, 4, 7, 5, 3.

A⁷

Gm

Musical notation for the first section of the song. The guitar part (Gtr. 1) is in A⁷ and Gm. The bass line (TAB) is shown below the staff, with fret numbers 2, 3, 2, 4, 2, 4, 1, 4, 1, 0, 1, 0, 2, 5, 7, 5, 7, 7, 5, 6.

A⁷

w/feedback

w/feedback

Musical notation for the second section of the song. The guitar part (Gtr. 1) is in A⁷ and features a w/feedback section. The bass line (TAB) is shown below the staff, with fret numbers 7, 9, 10, 9, 7, 14, 12.

Verse

Dsus⁴

Dm

A⁷

1. Pass - ing by _____ you light up - my dark eyes - est - skies, _____
2. Hold your hands _____ up to your eyes a - gain, _____

mp

let ring
2nd ad lib.

Musical notation for the Verse section. The guitar part (Gtr. 1) is in Dsus⁴, Dm, and A⁷. The bass line (TAB) is shown below the staff, with fret numbers 2, 3, 3, 1, 3, 1, 0, 0, 2.

Gm Ddim

You'll take on ly se conds to draw me
hide from the sea ry scenes sup-press your

TAB

A⁷ Dsus⁴

in fears. So he mine

TAB

Dm A⁷

and your in -

TAB

Gm Ddim A⁷ Pno. cue

no - cence I will con - sume

Gtr. 2 (elec.)
w/heavy dist. *f*

TAB

§

e) Dark _____ shines _____ bring - ing me down
3" (8) *Vocal tacet*

[illegible]
$$\text{Dsus}^4$$

mf w/Roland VG8 trumpet fx

[illegible]

Gm B \flat

TAB

A sus 4 A 2.8.

TAB

Yeah

Chorus Dm A 7

TAB

dark shines bring - ing me down,

Gm B \flat

TAB

mak - ing my heart feel sore 'Cause it's good.

To Coda ⊕

A⁷

TAB 8 6 7 7 8 6 7 7 8 6 7 7 8 6 7 7

Solo

Gm Dm

w/Roland VG8 trumpet fx

TAB 11 11 10 8 6 7 7

Gm

TAB 7 6 7 11 11 10 8

Dm Gm

TAB 6 7 7 13 14

Dm Ddim

TAB 15 13 11 10 6 4

A⁷ Gtr. 2 (cue notes)

Gtr. 2 w/clean tone

TAB 7 10 10 9

Gm *mp* let ring

Dm

TAB 6 7 5 9 7 9 7 7

Gm

TAB 7 6 7 9 9 7

Dm

Gm

TAB 9 7 7 7-8-10 7-8 11-12 12-14

Dm

TAB 15 13 15 13 14 14-15-14-11-14-11-10 10-11-14-15-14-11

Gm Ddim

TAB 14-11-10 10-10-8-6-5-3 3 3-5-6-5 7

A⁷ Gtr. 2

D.S. al Coda
take 2nd ending

w/feedback & whammy fx *f*

TAB 7

⊕ Coda

A⁷ ooh

TAB 7 7 7 7 7 7 7 7

Dm ooh

TAB 7 7 7 7 7

Feeling Good

LYRICS & MUSIC BY LESLIE BRICUSSE & ANTHONY NEWLEY

Intro

Wurlitzer D^{13} Gm

L.H. R.H. L.H.

Verse

Gm Gm/F Gm/E^\flat Gm/D

1. Birds fly - ing high, you know how I feel.
 2. Fish in the sea, you know how I feel.
 (Verse 3 see block lyric)

2nd L.H. doubled by dist. bass gtr. -8ve

Gm Gm/F Gm/E^\flat Dsus^4 D

Sun in the sky, you know how I feel. Reeds.
 Ri - ver run - ning free, you know how I feel.

Gm Gm⁷/F Em⁷/5 E^b

Blos - som in the trees drift-ing on by you know how I feel. It's a
you know how I feel.

Gm/D Gm/C Gm/B^b A⁷sus⁴ *To Coda 0*

new dawn, it's a new day it's a new life for

1. C⁷ D⁷ Gm Gm/F

and I'm feel - ing good.

f L.H. doubled by dist. bass gr. -Sve

2.

Gm/E^b Gm/D Gm/D Gm/E^b Gm/E Gm/E^b

good.

mf

N.C.

Dra - gon - flies all out in the sun, — you know what I mean, — don't you know —

Elec. Piano

Dbl. Bass

But - ter - flies are all hav - ing fun, you know what I mean. Sleep —

in peace, when day is done and this

old world is a new world, and a bold world for

D. §. al Coda

Gm Gm/F Gm/E^b Gm/D

me.

Piano

Coda **Bridge**

C⁷ A

me. feel-ing good. ooh.

Elec. Piann

f

Gm Gm⁷/F Em⁷^{b5} E^b

ooh ooh

Gm/D Gm/C B^b A⁷sus⁴ D/A

C⁷ D⁷ Gm

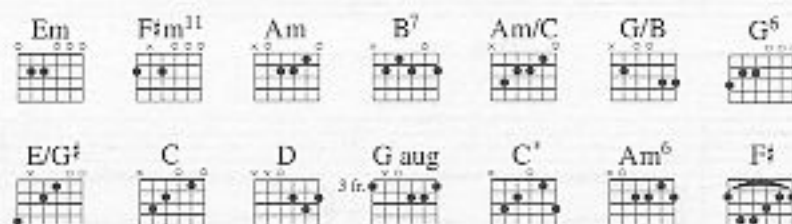
Feel - ing - good.

Verse 3:

Stars when you shine, you know how I feel
 Scent of the pine, you know how I feel
 Yeah, freedom is mine
 And you know how I feel
 It's a new dawn, it's a new day, it's a new life for me.

Megalomania

LYRICS & MUSIC BY MATTHEW BELLAMY



♩ = 73 *Freely*

Intro

Em F#7sus4

Ooh.

Strings

mp
Fig. 1...

Am B7 Em C G/B Am

Ooh. Ahh. Ooh.

G6 E/G# Am B7 Em

...Fig. 1 ends

Em
Gtr (acous.)
cont. sim.

Ooh. Ooh.

Strings

Bass

1° bass cont. sim.

1. Par - a - dise - it comes at a
2. Use - less de - vice, it won't suf -

Organ (2° only)

1° strings w/fig. 1

F#m11 Am B7

price - that I am a not pre - pared to pay.
fice, I want a new game to play.

G#6

Em Am/C G/B Am

What are we am gone, it here for?
When I am gone, it won't be

G⁶ E/G⁶ Am B⁷

long Could some - one tell me please.
be - fore I dis - turb you in the dark.

Em

The good news is she can't have
And par - a - dise comes at a

F⁶m¹¹ Am B⁷

ba - bies, and won't ac - cept gifts from me.
price that I am not pre - pared to pay.

1st only

Em C G/B Am

What are they for? They'll just

Strings

Bass

G⁶ E/G[♯] Am B⁷

grow up and break—the laws you've loved.

Gtr. tacet Em D B

Organ

f

2nd only Em E/G[♯] G⁶ E/G[♯]

What were we built for?

Am B⁷ Em D B

Will some - one tell me please?

Chorus

C Am D G/B GAug

Take off your dis -

C^o Am⁶

- guise, I know that un - der - neath it's me...

B⁷

1. Ooh...

Em
Gtr. 1

Ah. Ooh. Ooh.

2.

Oh.

Organ

Bass cont. sim.

This system features a vocal line in treble clef with a key signature of one sharp (F#). The melody begins with a half note D, followed by a quarter rest, then a quarter note F# tied to the next measure. Below the vocal line is a piano accompaniment in treble and bass clefs. The piano part consists of a continuous eighth-note arpeggiated figure in the right hand and a sustained triad of D, F#, and A in the left hand. The word "Oh." is written below the vocal line.

This system is identical to the first, showing the vocal line with notes D and F#, and the piano accompaniment with an arpeggiated right hand and a sustained triad in the left hand. The word "Oh." is present below the vocal line.

This system is identical to the first two, featuring the vocal line with notes D and F#, and the piano accompaniment with an arpeggiated right hand and a sustained triad in the left hand. The word "Oh." is present below the vocal line.

This system shows the vocal line with a half note D, followed by a quarter rest, and then a full measure rest. The piano accompaniment continues with the arpeggiated figure in the right hand and the sustained triad in the left hand. The word "Ad lib." is written below the piano part. The system concludes with a final measure where the piano part has a sustained triad of D, F#, and A, and the word "sfz" (sforzando) is written below.