

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. 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 block chords in the right hand.

F#m

C#

through.
through.
through.

And this is the

The second system continues the vocal melody and piano accompaniment. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the same rhythmic and harmonic patterns.

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 characteristic eighth-note bass line and block chords.

C#

First system of musical notation, including a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano part features a steady eighth-note bass line and chords in the right hand.

A C#

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment includes some sustained chords in the right hand.

1. | 2, 3.

2. And it's

Third system of musical notation, including a first ending and a second ending with lyrics. The piano accompaniment continues with eighth-note patterns.

Bridge C#sus4 C#

mf

Bridge section of musical notation, featuring a vocal line and piano accompaniment with triplets. The key signature changes to C# major.

F#m D

Ooh...

C#sus4 C#

ooh...

F#m D

ooh...

Bm7

oh,

To Coda ◊

D.S. al Coda

3. And pro-

ooh.

f

◊ Coda

Gtr. 1 (elec.)
w/dist.

C^{#5}

F^{#m}/C[#]

C^{#5}

F^{#m}

D⁵

B⁵

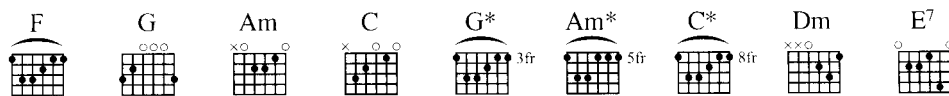
C^{#5}

F^{#5}

Time Is Running Out

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♩ = 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

F G Am

Gtr. 1

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* cont. sim. Am*

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 | 8-8-8-8-8-8-8-8 |

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 | 10-10-8-8-7-7 | 10-10-10-10-10-10-10 | 2-2-2-2-2-2-2-2 | 8-8-8-8-8-8-8-8

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 | 12-12-10-10-9-9 | 10-10-10-10-10-10-10 | 7-7-7-7-7-7-7-7 | 8-8-8-8-8-8-8-8

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 1-1 3 3 3 3 1-1 3 3 2-2 6 6 6 6 2-2 6 6 2-2 7 7 2-2 7 7 0 0 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 
 Csus⁴ 
 Gm⁹  3fr
 Dm* 
 B^b* 
 E* 
 A 

♩ = 86

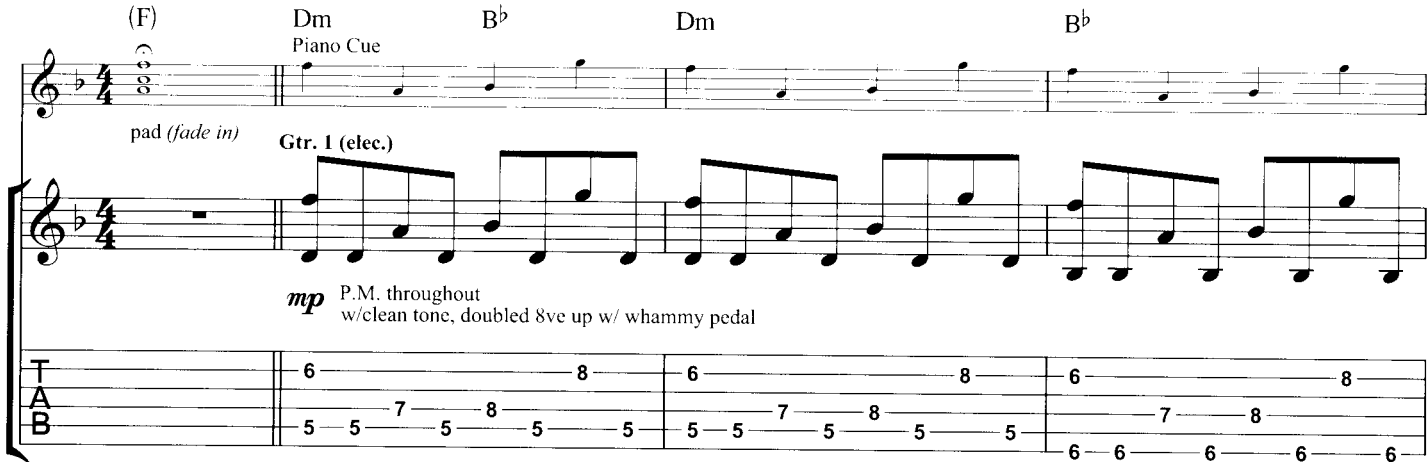
(F) Dm B^b Dm B^b

Piano Cue

pad (fade in)

Gtr. 1 (elec.)

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



E A⁷

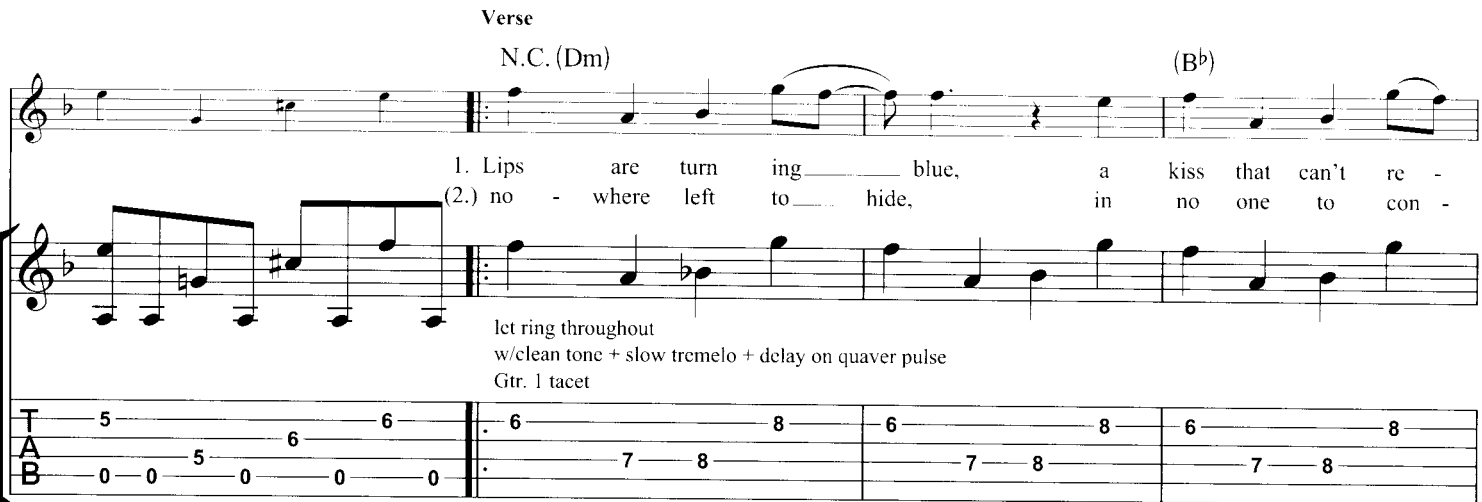


Verse

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 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 | 8 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 2 0 | 0 1 0 1 0 2 3 1 0 1

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

♩ = 128

Gtr. 1 (elec.)

N.C.

w/distortion
f

*harmonic between 2nd & 3rd fret

1.

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

*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

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 | 1 | 1 | 1 | 1 | 3 |

Interlude

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

♩ = c. 60

Free time

N.C.

Gtr. 1 (elec.)

W/ distortion

w/ 'whammy' pedal

-12 approx

Tablature for Gtr. 1 (elec.):
7 — 7 — 6 — 9 — 10 — 9 — 7 — 7 — 7 — 7 — 7 — 7

Gtr. 2 (elec.)

w/ distortion

Tablature for Gtr. 2 (elec.):
1 — 0 — 5 — 1 — 10

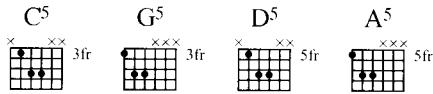
* w/gate fx

Tablature for Gtr. 1 (elec.):
7 — 6 — 7 — 7 — (7) — (7)

Tablature for Gtr. 2 (elec.):
0 — 5 — 4 — 5 — 5 — 4 — 5 — 5 — 5

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
12-12-12-12-12-12 11-11-11-11-11-11

(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 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

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

(C⁵) (G⁵) (D⁵) (A⁵)

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

T
A
B

(C⁵) (G⁵) (D⁵) (A⁵) *D.S. al Coda*

And I want you

T
A
B

⊕ *Coda*

N.C. (E)

T
A
B

T
A
B

Blackout

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

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
| | | | | | | |

Intro

♩ = 120

B^b

Dm/A

E^b/G

Faug

B^b

Dm

Verse

Cm/E^b

Faug

B^b

Dm/A

E^b/G

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.

1. 2.

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.

TAB 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

TAB 12 14 15 17 15 16 18

D E \flat 7 D D 7 /C

to see. Oh oh, ooh.

(8) cont. in slashes

TAB 19 20 22 20 19 15 15 15

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 Bb Bbadd9 F D/F# Gm D Cdim7 Ebdim7

♩ = 119

Intro N.C.

Verse Dm Dm(maj7)

1, 2. Change (2° 8va higher)

1° Elec. Piano, 2° Piano

1° mf 2° f

Dm⁷ Dm⁶

you are. _____ and ev - 'ry - thing

Dm^(b6) Dm

you were. _____

E^{7b9}/G# E

your num - ber has _____

A⁷ A^{7b9} A⁷ A

_____ been called. _____

§ 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 begins with a melodic phrase corresponding to the lyrics 'a - head.)' and 'ar - rived.)'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and arpeggios. Chord symbols A7, A7b9, and A7 are placed above the first four measures.

Chorus

B^b Dm

Best, _____ you've got to be _____

The second system is the start of the chorus. The vocal line has a long note for 'Best,' followed by a triplet of eighth notes for 'you've got to be'. The piano accompaniment continues with similar patterns. Chord symbols B^b and Dm are placed above the first two measures.

B^b Dm

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

The third system continues the chorus. The vocal line has a long note for 'the best,' followed by a triplet of eighth notes for 'you've got to change'. The piano accompaniment continues with similar patterns. Chord symbols B^b and Dm are placed above the first two measures.

B^b Bbadd9 B^b F

_____ the world, _____ and use _____ this

The fourth system continues the chorus. The vocal line has a long note for 'the world,' followed by a quarter note for 'and use' and a final note for 'this'. The piano accompaniment continues with similar patterns. Chord symbols B^b, Bbadd9, B^b, and F are placed above the first four 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

System 1: Treble clef with a whole note chord (B-flat, D-flat) and a whole note chord (F, A-flat). The piano accompaniment consists of two staves. The right hand plays a descending eighth-note line: B-flat, A-flat, G, F, E, D, C, B-flat. The left hand plays a descending eighth-note line: B-flat, A-flat, G, F, E, D, C, B-flat. The second measure of the piano accompaniment features a key signature change to one sharp (F#) for the right hand and one flat (B-flat) for the left hand.

System 2: Treble clef with a whole note chord (B-flat, D-flat) and a whole note chord (F, A-flat). The piano accompaniment continues with the same descending eighth-note lines as in System 1, maintaining the key signature change to one sharp (F#) for the right hand and one flat (B-flat) for the left hand.

System 3: Treble clef with a whole note chord (B-flat, D-flat) and a whole note chord (F, A-flat). The piano accompaniment continues with the same descending eighth-note lines as in System 1, maintaining the key signature change to one sharp (F#) for the right hand and one flat (B-flat) for the left hand.

System 4: Treble clef with a whole note chord (B-flat, D-flat) and a whole note chord (F, A-flat). The piano accompaniment continues with the same descending eighth-note lines as in System 1, maintaining the key signature change to one sharp (F#) for the right hand and one flat (B-flat) for the left hand.

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. A 3/4 time signature change is indicated.

D

Musical score for the fourth system, labeled "D". It shows piano accompaniment with fingering numbers 5 and 6. A 4/4 time signature change is indicated.

E^bdim⁷

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

D

5

5

tr

3/4

3/4

E^bdim⁷

5

3

3

3

3

rit.
N.C.

rit.
N.C.

D.S. al Coda

D.S. al Coda

♩ Coda

♩ Coda

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.

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 | 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 | 4 | 4 | 4 | 4 | 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 | 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 | 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 | 0 |

(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

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

TAB 3 3 3 3

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

TAB 3 3 4 3 4 4 3 0

⊕ Coda G⁵ B⁵

Gtr. 1

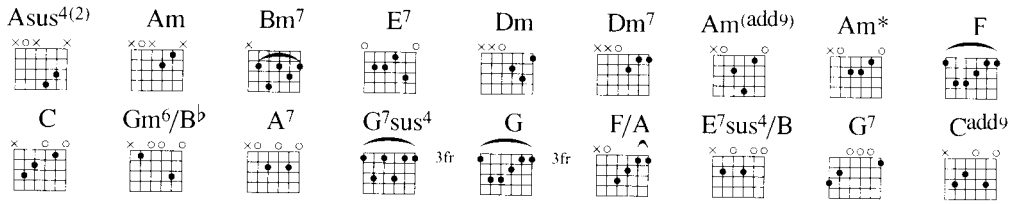
Gtr. 2 Gtr. 1+2

TAB 15 13 9 9 9 9 9 9 9 9

Endlessly

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard



♩ = 108

Asus⁴(2) Am Bm⁷ E⁷

First system of musical notation. The guitar part consists of four measures with chords: Asus⁴(2), Am, Bm⁷, and E⁷. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

Asus⁴(2) Am Bm⁷ E⁷

Second system of musical notation. The guitar part consists of four measures with chords: Asus⁴(2), Am, Bm⁷, and E⁷. The piano accompaniment continues with the same rhythmic pattern.

1. There's a
2. It's

Asus⁴(2) Am Bm⁷

Third system of musical notation. The guitar part consists of three measures with chords: Asus⁴(2), Am, and Bm⁷. The piano accompaniment continues with the same rhythmic pattern.

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 the first two measures of the piece. The vocal line has whole rests. The piano accompaniment features a rhythmic pattern of eighth-note triplets in the right hand and quarter notes in the left hand. Chords are indicated as Am* (first measure), F/A (second measure), and Am (third measure).

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

This system contains the next two measures. The piano accompaniment continues with the same triplet pattern. Chords are E7sus4/B (first measure) and E7 (second measure). The instruction *D.S. al Coda (cont. sim.)* is placed at the end of the system.

⊕ Coda

G7

but the mo - ment nev -

The Coda section begins with a vocal line starting on the word "but". The piano accompaniment continues with the triplet pattern. A G7 chord is indicated above the first measure. The lyrics "but the mo - ment nev -" are written under the vocal line.

Cadd9 C N.C.

- er comes.

The final system of the Coda features a vocal line with the lyrics "- er comes." and a piano accompaniment that concludes with a whole rest. Chords Cadd9, C, and N.C. are indicated above the system.

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
 A: 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 2 2 2 2 2 2 2 2
 B: 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
 A: 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 0 0 0 0 0 0 0 0
 B: 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
 A: 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1
 B: 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 | 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
 A: X X 1 | 2 2 | 2 X 1 | 2 2
 B: 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) cont. sim. E^b (F)

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)

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 full 1/2 1/2 full

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

D.S. al Coda

scares the hell out of

TAB:

⊕ 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 0 | 2 2 2 | 0 1 2 | 3 3 2 | 2 2 2

Ruled By Secrecy

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

| | | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|--|
| | | | | | | | | | | |
| | | | | | | | | | | |

♩ = 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 (B-flat major/C minor). The vocal line consists of rests. The piano accompaniment features 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 remains three flats. The piano accompaniment continues with chords and bass notes, some marked with 8^{vb} .

\oplus Coda

A \flat

A \flat maj7

D7

Musical score for the Coda section, measures 9-11. The key signature changes to two flats (B-flat major/C minor). The vocal line includes the lyrics "con - trol." and "Yeah.". The piano accompaniment features chords in the right hand and bass notes in the left hand.

Fm*

Fm(maj7)

Musical score for the final system, measures 12-14. The key signature remains two flats. The vocal line includes the lyric "Oh.". The piano accompaniment features chords in the right hand and bass notes in the left hand.

Fm⁷ Fm⁶ Fm

Fm(maj7) Fm⁷

Fm⁶ Fm(b13)