

MUSE ABSOLUTION

All the songs from the album, arranged for guitar & piano in standard notation & tablature. Complete with lyrics & chord symbols.

GUITAR
TABLATURE
EDITION



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

8vb till *

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.

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, and pull us
 through, and pull us
 through, and pull us

F#m C#

through. And this is the
 through.
 through.

Chorus F#m D/F#

end, the end, this is

E/G# Eaug/G# A

the end of the world.

C#

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a long, sustained note on C#5, marked with a fermata. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and features a series of chords, with some notes tied across measures. The bottom staff is in bass clef and provides a steady bass line with eighth notes.

A C#

The second system continues the piano accompaniment from the first system. It features the same three-staff structure. The vocal line is mostly silent, with a few notes appearing at the end of the system. The piano accompaniment continues with complex chordal textures and a consistent bass line.

1. 2, 3.

2. And it's

The third system includes a vocal line with lyrics. The first measure is marked "1." and the second measure is marked "2, 3.". The lyrics "2. And it's" are positioned below the vocal line. The piano accompaniment continues with the same three-staff structure, providing harmonic support for the vocal line.

Bridge C#sus4 C#

mf

The bridge section consists of two measures. The top staff is a vocal line with a long note on C#5, marked with a fermata. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and features a series of chords, with some notes tied across measures. The bottom staff is in bass clef and provides a steady bass line with eighth notes. The dynamic marking *mf* is present in the first measure.

F#m D

Ooh,

C#sus4 C#

ooh,

F#m D

ooh,

Bm7

oh,

To Coda ◊

D.S. al Coda

ooh. _____

3. And pro -

f

This system contains the first system of music. It features a vocal line at the top with a melodic phrase and a fermata. Below it is a piano accompaniment with a rhythmic pattern of eighth notes and triplets. The piano part includes a dynamic marking of *f* (forte) and a fermata over a chord.

◊ Coda

Gr. 1 (elec.)
w/dist.

C#5

F#m/C#

8^{vb}]

8^{vb}]

This system shows the beginning of the Coda section. It features a guitar part (Gr. 1 (elec.) w/dist.) and a piano accompaniment. The guitar part has a melodic line with a fermata. The piano part has a rhythmic pattern of eighth notes and triplets. There are dynamic markings of 8^{vb} (pianissimo) and a fermata over a chord.

C#5

F#m

D⁵

8^{vb}]

8^{vb}]

8^{vb}]

This system continues the Coda section. It features a guitar part and a piano accompaniment. The guitar part has a melodic line with a fermata. The piano part has a rhythmic pattern of eighth notes and triplets. There are dynamic markings of 8^{vb} and a fermata over a chord.

B⁵

C#5

F#5

8^{vb}]

8^{vb}]

8^{vb}]

This system concludes the Coda section. It features a guitar part and a piano accompaniment. The guitar part has a melodic line with a fermata. The piano part has a rhythmic pattern of eighth notes and triplets. There are dynamic markings of 8^{vb} and a fermata over a chord.

Blackout

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

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

 Gm Gm7/F E^b E^b7 D D7/C B^b*

Intro

♩ = 120

B^b

Ooh ooh

Keyboard (strings)

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^b7

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.

B^b 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

TAB - 0 - 8 - 2 - 6 - 3 - 7 - 2 - 7 - 0 - 8

F Gm Gm⁷/F E^b E^b7

8^{va}

TAB 2 - 5 - 12 - 14 - 15 - 17 - 15 - 16 - 18

D E^b7 D D⁷/C

3. Don't...

TAB 19 - 20 - 22 - 20 - 19 - 15

Verse

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

kid your - self, and

TAB 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.

TAB 19 20 22 20 19 15 15 15

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 Bb Bbadd9 F D/F# Gm D Cdim7 Ebdim7 5fr

♩ = 119

Intro N.C.

Intro guitar and piano accompaniment in 4/4 time, key of D minor. The guitar part consists of a single whole note chord (N.C.) in the first measure, followed by a series of eighth notes in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a corresponding eighth-note melody in the right hand.

Piano accompaniment for the first system, continuing the eighth-note bass line and melody from the intro.

Verse

Dm

Dm(maj7)

1, 2. Change
(2° 8va higher)

ev - 'ry - thing

1° Elec. Piano, 2° Piano

Verse guitar and piano accompaniment. The guitar part features a Dm chord in the first measure, followed by a Dm(maj7) chord in the second measure. The piano accompaniment includes dynamic markings: 1° mf and 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 on the word 'you', followed by a half note on 'are,'. The second measure begins with a half rest, then a quarter note on 'and', followed by a triplet of eighth notes on 'ev - 'ry - thing'. The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a simple eighth-note bass line.

Dm(b⁶) Dm

you were,

Detailed description: This system contains the next two measures. The vocal line has a triplet of eighth notes on 'you' followed by a half note on 'were,'. The second measure is a whole rest. The piano accompaniment continues with the same rhythmic pattern as the first system, with a slight change in the right-hand accompaniment in the second measure.

E^{7b9}/G# E

your num - ber has

Detailed description: This system contains the next two measures. The vocal line has a half note on 'your' followed by a half note on 'num - ber' and another half note on 'has'. The piano accompaniment features a more complex right-hand accompaniment with some chords and a consistent eighth-note bass line.

A⁷ A^{7b9} A⁷ A

— been called.

Detailed description: This system contains the final two measures. The vocal line has a half note on '— been' followed by a half note on 'called.'. The piano accompaniment continues with the established rhythmic and harmonic patterns.

§ Dm Dm(maj7)

Fights, _____ bat - tles have
 § Don't _____ let your - self

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note chord of Dm, followed by a half note chord of Dm(maj7). The piano accompaniment features a steady eighth-note bass line in the left hand and a complex chordal texture in the right hand, primarily using triads and dyads.

Dm⁷ Dm⁶

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

Detailed description: This system contains measures 3 and 4. The vocal line has a triplet of eighth notes in measure 3 and a half note in measure 4. The piano accompaniment continues with similar textures, including a triplet of eighth notes in the right hand in measure 3.

Dm(b6) Dm

-ly come, _____
 go, _____

Detailed description: This system contains measures 5 and 6. The vocal line has a triplet of eighth notes in measure 5. The piano accompaniment features a change in the right-hand texture in measure 6, with more active chordal movement.

E^{7b9/G#} E

your hard times are _____
 your last chance has _____

Detailed description: This system contains measures 7 and 8. The vocal line has a half note in measure 7 and a whole note in measure 8. The piano accompaniment features a change in the right-hand texture in measure 8, with more active chordal movement.

A7

A7b9

A7

A7

— a - head. }
 — ar - rived. }

Chorus

Bb

Dm

Best, you've got to be

Bb

Dm

the best, you've got to change

Bb

Bbadd9

Bb

F

the world, and use this

D/F# Gm

chance to be heard.

B \flat F

Your time is

B \flat F

now, is

(your time)

A7 \flat 9

now.

To Coda ◊

1.

The first system consists of a vocal line and piano accompaniment. The vocal line is a single whole note with a fermata. The piano accompaniment features a complex rhythmic pattern in the right hand, primarily eighth notes, and a simpler eighth-note pattern in the left hand. A dynamic marking of *8^{vb}* is present at the beginning of the piano part.

2.

N.C.

Strings

The second system includes piano accompaniment and strings. The piano part continues with similar rhythmic patterns. The strings enter with a simple eighth-note accompaniment. A dynamic marking of *(8)* is shown at the start of the piano part.

Pno. 2

*8va until **

Pno. 1 cont. sim

The third system features piano parts and strings. The piano part includes a section marked *Pno. 2 8va until ** and another section marked *Pno. 1 cont. sim*. The strings continue with their accompaniment. The piano part shows a melodic line in the right hand and a rhythmic accompaniment in the left hand.

rit.

This system shows a treble clef staff with a whole note chord and a piano staff with a complex melodic line. The piano staff features a trill in the right hand and a bass line with a series of chords. A fermata is placed over the final measure of the piano staff.

Freely
D

This system is labeled "Freely" and "D". It features a treble clef staff with a melodic line containing several quintuplets (marked with a '5') and a bass clef staff with a simple accompaniment. A "Con pedale" instruction is present below the bass staff.

C#dim7

This system is labeled "C#dim7". It features a treble clef staff with a melodic line containing sextuplets (marked with a '6') and a bass clef staff with a simple accompaniment. The system concludes with a 3/4 time signature change and a triplet in the right hand.

D

This system is labeled "D". It features a treble clef staff with a melodic line containing quintuplets (marked with a '5') and a bass clef staff with a simple accompaniment. A trill is indicated in the right hand of the second measure.

Ebdim7

This system is labeled "Ebdim7". It features a treble clef staff with a melodic line containing quintuplets (marked with a '5') and a bass clef staff with a simple accompaniment. The system concludes with a triplet in the right hand.

D

5

5

5

tr

3/4

3/4

E^bdim⁷

3

3

5

5

3

3

3/4

3/4

rit.
N.C.

3/4

3/4

D.S. al Coda

4/4

4/4

Coda

4/4

4/4

8^{vb}

Endlessly

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

Asus ⁴ (2)	Am	Bm ⁷	E ⁷	Dm	Dm ⁷	Am(add ⁹)	Am*	F
C	Gm ⁶ /B ^b	A ⁷	G ⁷ sus ⁴	G	F/A	E ⁷ sus ⁴ /B	G ⁷	Cadd ⁹

♩ = 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.

C

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

E7

Gm⁶/B^b

down. And I won't

To Coda ⊕

A7

Dm

G⁷sus⁴

leave you fall - - ing if the

G

C

mo - ment ev - - er comes.

Am*

F/A

Am

The first system of music features a vocal line with a whole rest in the first measure and a whole note in the second. The piano accompaniment consists of a treble clef with a continuous eighth-note triplet pattern and a bass clef with a steady quarter-note accompaniment. Chords are indicated as Am* in the first measure, F/A in the second, and Am in the third.

E7sus4/B

E7

D.S. al Coda
(cont. sim.)

The second system continues the musical piece. The vocal line has a whole rest in the first measure and a whole note in the second. The piano accompaniment maintains the triplet pattern in the treble and quarter notes in the bass. Chords are E7sus4/B in the first measure and E7 in the second. The system concludes with a double bar line and repeat dots.

♠ Coda

G7

The Coda section begins with a vocal line containing the lyrics "but the mo - ment nev - -". The piano accompaniment continues with the triplet pattern in the treble and quarter notes in the bass. The chord is G7. The system ends with a double bar line and repeat dots.

Cadd9

C

N.C.

The final system features a vocal line with the lyrics "- er comes." and a whole note in the second measure. The piano accompaniment continues with the triplet pattern in the treble and quarter notes in the bass. Chords are Cadd9 in the first measure, C in the second, and N.C. in the third. The system concludes with a double bar line and repeat dots.

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* 8fr
 Fm 8fr
 E 5fr
 Aadd⁹ 5fr
 A 5fr
 Dm⁶/A 6fr
 Dm⁷/A 6fr
 A* 9fr
 Am** 8fr
 F/A 8fr
 G⁷ 10fr
 C** 8fr
 C/G 8fr

♩ = 96
 Intro N.C. (C) Kbd. C Dm Em Am
fade in *cont. sim.*
mp
 T 5 — 6 — 8 — 13
 A
 B 3 — 5 — 7 — 12

G F F Em Dm C G⁶ G^{#dim} Am*

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

C* Bm Am* F* Fm C Dm Em Am
 1. I can't re - mem -

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

G F F Em Dm C G⁶ G^{#dim} Am^{*}

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

2nd Gtr. 1 w/ Fig. 1 (x3)

13 12 12 10 10 10 8 6 5 5 4 4 5
12 10 10 8 8 8 7 5 3 3 3 4 4 5
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

5 9 7 5 2 1 1 1 3 5 0 5 5 6 8 13
5 8 7 5 1 1 1 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,

13 12 12 10 10 10 10 8 6 5 5 4 4 5
12 10 10 8 8 8 7 5 3 3 3 4 4 5
3 4 4 5

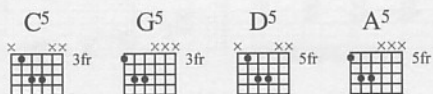
C^{*} Bm Am^{*} F^{*} Fm C

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

5 9 7 5 2 1 1 1 3 5 3

Hysteria

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



♩ = 94

Intro

Gtr. 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 0-0-10-0-10-12-0-15-0-12-0-15-12-15-17

(D)

(Am)

Gtr. 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

cont. sim.
 w/ distortion

(D)

(Am)

Gtr. 1

(E)

T
A
B 8 10 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

1/2 1/2

(Dm)

(Am)

T
A
B 10-10-10-10-10-10 12 10 9-9-9-9-9-9 12 10 14-14-14-14-14-2 12 10 8-8-8-8-8-8 7-7-7-7-7-7 12-12-12-12-12

1/2 1/2 1/2

(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 12 12

Verse (Am) (E)

bug - ging me, and
 (2.) hold - ing me, and
 2° Gtr. 2
 1°

grat - ing me and
 morph - ing me and

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 and
 end - less - ly and

cav - ing in and
 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 | 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

TAB: 13 12 14 | 13-12 14 | 12 12 | 12-12-13 | 15 14 15 | 15-13-12 | 13 14 14 | 15-13-12

(C⁵) (G⁵) (D⁵) (A⁵) *D.S. al Coda*

And I want you

TAB: 13 12 14 | 12 12-10 12 | 12 12 | 12 12-13 | 14 | 15-15-13-12 | 13 14 14

1/2 full

⊕ *Coda*

N.C. (E)

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

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

Ruled By Secrecy

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

Chord diagrams for guitar:

- 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

Chord: Fm

Chord: Fm

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

Chords: 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 -

Full Page Score

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

F^m

- 'ry - where. No one

Edim⁷ E^b7 To Coda \oplus

knows who's in

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line has three measures with lyrics 'knows', 'who's', and 'in'. The piano accompaniment consists of a steady eighth-note pattern in both hands. Chord symbols Edim⁷ and E^b7 are placed above the vocal line. The system concludes with a 'To Coda' symbol.

A^b A^b maj⁷ D

con - trol.

The second system continues the vocal and piano parts. The vocal line has three measures with the lyric 'con - trol.'. The piano accompaniment maintains the eighth-note pattern. Chord symbols A^b, A^b maj⁷, and D are placed above the vocal line. A fermata is placed over the final note of the vocal line.

1. Fm

The third system shows the piano accompaniment for the first ending. It consists of three measures of eighth-note accompaniment. A first ending bracket is indicated above the piano part. The chord symbol 1. Fm is placed above the first measure.

The fourth system shows the piano accompaniment for the second ending. It consists of three measures of eighth-note accompaniment. A second ending bracket is indicated above the piano part.

2.
Fm

C/E

8vb

Cm/E^b

C

D.S. al Coda

8vb

♠ *Coda*

A^b

A^bmaj⁷

D⁷

con - trol.

Yeah.

Fm*

Fm(maj⁷)

Oh.

Fm⁷ Fm⁶ Fm

This system consists of a treble clef staff with a whole rest, and a grand staff with eighth-note patterns. Chord symbols Fm⁷, Fm⁶, and Fm are placed above the staff. Fingering diagrams are shown below the grand staff.

Fm(maj⁷) Fm⁷

This system consists of a grand staff with eighth-note patterns. Chord symbols Fm(maj⁷) and Fm⁷ are placed above the staff. Fingering diagrams are shown below the grand staff.

Fm⁶ Fm(b13)

This system consists of a grand staff with eighth-note patterns. Chord symbols Fm⁶ and Fm(b13) are placed above the staff. Fingering diagrams are shown below the grand staff.

This system consists of a grand staff with eighth-note patterns and a final cadence. Fingering diagrams are shown below the grand staff.

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

TAB

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

E A⁷

TAB

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

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

TAB

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

(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 8 5 7 6 5 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 6

(E) (A7)

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

Gtr. 2 cont. sim. w/distortion

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

Chorus

C harmony 2° only Csus4* C*

Sing for ab - so -

f Fig. 1
Gtr. 2 tacet

TAB: 1 0 1 1 0 1 0 1 0 1 3 1 0 1

Gm Gm⁷ Gm

- lu - - - - - tion, I will

TAB

C* C Csus^{4*} C*

be sing - ing, and fall - ing from your

TAB

1. Gm Gm⁹ Dm B^b

grace. Ooh.

Gtr. 3 (8)

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

TAB

Dm B^b E

TAB

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 1/2 6 7

Dm*

Gtr. 3

Piano cue

Fig. 2 ----- Gtr. 2 w/ Fig 2 (x3)

8^{va}

Gtr. 4

w/feedback and fast gate fx

full

mp

w/delay (17)

TAB: 6 8 15 7 8 (17)

rit.

(F)

Pad

TAB: (Empty)

Stockholm Syndrome

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme & Dominic Howard

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

Gm 7fr
 Dm 5fr
 Em7(b5) 5fr
 Ebmaj7 5fr
 A7sus4 5fr
 A7 5fr
 A 6fr
 G5 5fr
 F#5 4fr
 F5 5fr
 E5 5fr
 D5 5fr
 Bb5 5fr
 Ab5 6fr
 A5 7fr
 C5 10fr
 Db5 12fr
 F 5fr
 Dm 5fr
 A/C# 2fr

♩ = 128

Gtr. 1 (elec.)

N.C.

w/distortion
f

12-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12 | 0-0-13-0-12-0-10-12-0-0-13-0-16-17-16-0

*harmonic between 2nd & 3rd fret

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

12-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12 | 0-0-13-0-12-0-10-12-0-0-13-0-16-17-16-0

1.

12-0-13-0-12-0-10-12-0-0-13-0-12-0-10-12 | 0-0-13-0-12-0-10-12-0-0-13-0-16-17-16-0

Verse
N.C. (D bass)

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

T	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	5-5-5-5-5-5-5-5-5-5-5-5-5-5-5-5
B	0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0	

hold to you back,
to the stars,

T	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
A	5-5-5-5-5-5-5-5-5-5-5-5-5-5-5-5	5-5-5-5-5-5-5-5-5-5-5-5-5-5-5-5
B	5-5-5-5-5-5-5-5-5-5-5-5-5-5-5-5	5-5-5-5-5-5-5-5-5-5-5-5-5-5-5-5

let your an
let hope burn

T	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
A	5-5-5-5-5-5-5-5-5-5-5-5-5-5-5-5	5-5-5-5-5-5-5-5-5-5-5-5-5-5-5-5
B	5-5-5-5-5-5-5-5-5-5-5-5-5-5-5-5	5-5-5-5-5-5-5-5-5-5-5-5-5-5-5-5

(E bass) (F bass)
-ger in your rise.
eyes.

T	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
A	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
B	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

Dm⁹ *B^{b5}* *To Coda* ⊕

you. I wish I could.

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line starts with a *Dm⁹* chord and a melodic phrase, followed by a *B^{b5}* chord and the lyrics "you. I wish I could." The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F⁵ *A^{b5}* *A⁵* *C⁵* *D^{b5}*

ff

This system shows the guitar TAB and piano accompaniment for the second part. The guitar TAB is written on a six-line staff and includes fret numbers and bar lines. The piano accompaniment continues with a similar eighth-note bass line and chords. The dynamic marking *ff* is present.

1. harmonics 2.

N.C. N.C.

f

This system features two first endings for the guitar. The first ending is marked "1. harmonics" and the second "2.". Both are preceded by "N.C." (Natural Chord). The piano accompaniment continues with a steady eighth-note bass line. The dynamic marking *f* is present.

*between 2nd & 3rd fret

This system shows the guitar TAB and piano accompaniment for the fourth part. The guitar TAB includes a note marked with an asterisk and a bracket, with the instruction "*between 2nd & 3rd fret". The piano accompaniment continues with a steady eighth-note bass line.

Instrumental (D bass)

This system is labeled "Instrumental (D bass)". It shows the guitar TAB and piano accompaniment for the final part of the piece. The guitar TAB includes fret numbers and bar lines. The piano accompaniment continues with a steady eighth-note bass line.

(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

G⁵ F^{#5}

P.M. -----|

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

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

Verse

(Am)

(Bm)

(E)

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

(F)

(G)

(Am)

(Bm)

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

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

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

TAB: 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,

TAB: 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'

TAB: 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. -----

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

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 | 0-0-0-0-0-0-0-0

3-3-3-3-3-3-3-3-3 | 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

F G Am C

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

Gr. 1

Gr. 1 cont. in slashes

Gr. 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
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
			12-12-10-10-9-9
			10-10-8-8-7-7

Chorus F G* Am*

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

cont. sim.

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
	8-8-8-8-8-8-8-8	8-8-8-8-8-8-8-8	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	12-12-10-10-9-9	9-9-9-10-10-10-10-10	10-10-7-7-9-9-10-10
A	10-10-10-8-8-7-7	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	10-10-10-10-10-10-10-10
		8-8-8-8-8-8-8-8	10-10-10-10-10-10-10-10

Am* F* G* (Am)

scream - ing out.

Gr. 2 *8va*

mf

Gr. 1 w/ Fig 1

T	6-6-6-5-5-5-5-5	3-3-3-0-0-0	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)

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

Gr. 1

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 5 5 3 3 5 3 5 5 3 5 7 7 5 7
1 1 3 1 3 3 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 3 3 3 5 5 5 3 5 5 3 5 7 7 5 7
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 | 1-1-3-3-1-1-0-0 | 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 | 1-1-3-3-1-1-0-0 | 0-0-0-1-1-1-1-1-1 | 1-1-3-3-1-1-0-0 | 0-0-0-0-0-0-0-0 | 2-2-2-2-2-2-2-2 | 2-2-2-2-2-2-2-2 | 3-3-3-3-3-3-3-3 | 0-0-0-0-0-0-0-0 | 0-0-0-0-0-0-0-0

Am C F *cont. sim.*

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

Gtr. 1 Gtr. 2 *f*

Gtr. 1 cont. in slashes

TAB: 0-0-0-1-1-1-1-1-1 | 12-12-10-10-9-9 | 9-9-9-10-10-10-10-10 | 10-10-10-10-10-10-10-10 | 2-2-2-2-2-2-2-2 | 10-10-8-8-7-7 | 8-8-8-8-8-8-8-8 | 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 | 10-10-10-10-10-10-10-10 | 12-12-10-10-9-9 | 10-10-10-10-10-10-10-10 | 7-7-7-7-7-7-7-7 | 10-10-10-10-10-10-10-10 | 10-10-8-8-7-7 | 10-10-10-10-10-10-10-10 | 5-5-5-5-5-5-5-5 | 8

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	10	10	10	10	10	10	10	10	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	10	10	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	1	0	0	0	0	0	0	0	0	0
								3	3	3	3	3	3	3	0	1	1	1	1	1	1	1	0
								2	2	2	2	2	2	2	0	2	2	2	2	2	2	2	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

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

Bass arr. for guitar
(Am)

(Bm)

(E)

(F)

(G)

mp

Am

B7#5

E7

F

G

Yeah

Am

B7#5

E7

F

D.S. al Coda
G

you will suck a - the life out of me...

Coda

N.C. (Am)

Gr. 1

8vb
w/bar

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

*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

E^b (F)

trapped be - neath my

TAB

Chords: Cm (Dm), E^b6 (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
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
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

Chords: (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
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
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

Chords: 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
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
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

Chords: 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
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
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

Dm
(Em)

E^b
(F)

Gtr. 1

w/bar

Gtr. 1 cont. in slashes

w/dist. cut flange
doubled 8vb w/ whammy pedal

Gm
(Am)

B^b/D
(C/E)

cont. sim.

E^b
(F)

Solo

1/2

w/bar

w/bar

Dsus⁴
(Csus⁴)

D
(C)

Gm
(Am)

E^b
(F)

F⁷
(G⁷)

3

full

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

D.S. al Coda

scares the hell out of

⊕ 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

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. Sell, and I'll
and they're just pre - tend - - ing. Sell, and I'll

T	16	16	18	16	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	13	5	5	5	5

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

sell your me - mo - ries for fif - teen pounds per year,
sell your me - mo - ries for fif - teen pounds per year,

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. days.
but you can keep the bad days.

T	16	16	18	16	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)

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

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

full
w/bar (wide vibrato) w/bar

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

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

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

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 9 (9/9) 9
13-13-13-13-13-13-13-13

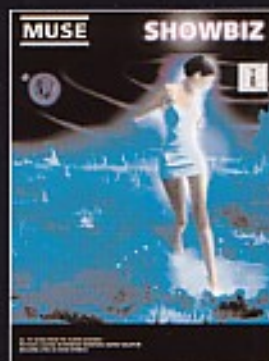
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GUITAR
T
A
B
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Stockholm Syndrome Falling Away With You Interlude Hysteria
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