Verse
D5

1. Leave me alone, it's nothing serious.
I'll do it myself...

Bass arr. for guit.

G5      G5/A      G5/Bb      G5/C
it's got nothing to do with you, and there's nothing that you

Gr.
Verse

D5

2. You can see it and you can almost hear it too.
4. Leave me alone, it's nothing serious.

you can almost taste
I'll do it myself.

(Gtr. 1 §)

Bass arr. for gtr. 1/4

G5  G5/A  G5/B  G5/C

it, it's nothing to do with you and there's still nothing that you

it's got nothing to do with you.
3. Please close your ears and try to look away so you'll never hear.

G5       G5/A     G5/Bb    G5/C

 a single word I say and don't ever come.

G5       G5/F     G5/E     G5/Eb   D5

my way.
Escape

Lyrics & Music by Matthew Bellamy

Intro

Verse

1. You would say anything and you would try

anything, to escape your meaningless
Pre-chorus

and your insig-ni-fi-cance.

You're un-con-

lot ring...

Bm Bm/A Gbm7 G7
troll-a-ble,
and we are un-

F7sus4 F7 F#
love-a-ble.
And I don't want

Bm Bm/A Gbm7 G7
you to think that I care
I nev-er would, I nev-

71
Chorus

B\textsuperscript{5}

\begin{align*}
\text{F7sus4} & \quad \text{F7} \\
\text{B\textsuperscript{5}} & \\
\text{Could... again.} & \\
\text{Why can't you just} & \\
\text{Gtr. 2 (two gtrs. arr. for one)} & \\
\text{Gtr. 1 tacet w/distortion} & \\
\text{Gsus2} & \quad \text{G3} & \quad \text{B\textsuperscript{5}} & \quad \text{Gsus2} & \quad \text{G5}
\end{align*}

\begin{align*}
\text{love... her.} & \\
\text{and why be such a mon... ster.} & \\
\text{B\textsuperscript{5}} & \quad \text{Gmaj7} & \quad \text{G5\textsuperscript{7}} & \quad \text{B\textsuperscript{5}}
\end{align*}

\begin{align*}
\text{You bul... ly from a dis... tance.} & \\
\text{Your brain needs some us...} & \\
\text{Gsus2} & \quad \text{G3\textsuperscript{7}} & \quad \text{Verse D5\textsuperscript{7}} & \quad \text{G5\textsuperscript{7}}
\end{align*}

\begin{align*}
\text{-sist... ance.} & \\
\text{2. But I'll still take all... the blame.} & \\
\text{Gmaj7} & \quad \text{G3\textsuperscript{7}} & \quad \text{G5\textsuperscript{7}}
\end{align*}
'cause you and me are both one and the same. And it's driving me mad...

I'll take back all the things that I said.

I didn't realise I was talking to the living dead.
G sus²  G³  D⁵  G⁷  G  D⁵

G³  G  D⁵  G

Verse

You would say anything

D⁵  G⁷  G  D⁵

and you would try anything
to escape your

G³  G  D⁵  G⁷  G  D⁵

meaningless and your insignificance.
D/A
A*
Chorus
F^5m

town.
you.
{Too late,... I al-ready

F
A*
C^7

found what I was look--ing for.
You know it was
You know it was

D^5
B7/D^2
E^7

n't here, no
n't you, no

1.

B7/D^2
E^7

n't here.

2.

B7/D#
E^7

it was -- n't you, no

TAB

32
burning down
yeah.

E7

no one is gonna save this

D/A

town

A7

yeah.

Chorus

F#m

Too late

I already

F

found what I was looking for

C7

no it was
D5

- n't you... no... it was -

B7/D5

E7

- n't you. No.

A

Falling down now the world is up-side down yeah...

A7 D/A Dm/A A

B

I'm heading straight for the clouds.
Fillip

Lyrics & Music by Matthew Bellamy

G | G | D/F | E | E/G | C | D
Fm | F | F# | Gm | Fm | E | E5

N.C.

Gtr. I*  Gtr. II

Ad lib fx  f/with distortion

—*Live gtr part - mute on quaver off-beats—

TAB

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Verse

G

1. It's happening soon, it's got to be here...
   its scent has been blowing in my direction.
   To me it is new, and it's not gonna change for
   me it is strange, this feeling is strange, but it's not gonna change for
Chorus
G³ & D/F²
anybody._________. And it's gonna be________ our last memo-
anybody._________. sary.________. and it's led me on,________ and on

Em E/G² C
D/F²m F²
to you

1.
G³
1. cont.

G

2. It's

Bridge

F#sus4

rall. F#

Gm

Accuse me

Piano arr. for Gtr.

mf

with a tone let ring...

trust me

I never knew that

20
(accel.)
Hate This And I’ll Love You

Lyrics & Music by Matthew Bellamy

Intro

Keyboard arr. for Gtr.

Verse

1. Oh I am growing tired.

Gtr. 1

w/slight dist. & chorus
of allowing you to steal

everything I have

you're making me feel like

Chorus
I was born to serve you but

use thumb on @@
Verse

Am Gm D/F♯ Dsus2/F♯

2. You left us far behind.

Am Gm D/F♯

so we all discard our souls.

Am Gm D/F♯

and blaze through your skies.
Em       Bm       F#       Gtr. 1
Ooh...

Gtr. 2 cont. ad lib.

Em       F#       Bm
Ooh...    Yeah...

Bm/A      G#m7   G7
And I'm getting strong... in every way... Yeah...

Em      G      Em       F#
Yeah... Ooh...

Em      G      Em       F#
Muscle Museum
Lyrics & Music by Matthew Bellamy

Intro

N.C.

Bass arr. for gtr.

Gr. 1

C\(^{\flat}\)

F\(^{\sharp}\)m

Gr. 2

Bm

Verse

1. She had something to confess to, but you don't have the time so look the other...

Bass arr. for gtr.

2
C\#m

sist it, you've just gone and missed it. It's escaped your world.

(P.M.)

1-1-1 1-1 3-3-1 1 3-3-1 3-1-3 0 4-4 4-4 4 4 4 4

F\#m

Grtr. 3

C\#7/G\#

f w/distortion

2 2 2 2 7 6 7 7 6 7 4 4 4 6 6 6 6 6 0

N.C.

D add\#11

D\#5

P.M. (gradual release)

Chorus

F\#m

Grtr. 3

C\#7/G\#

sim.

mf w/distortion

Can you see that I am needing, begging for so much more than you could ev -

Grtr. 4

let ring...

2 2 2 2 2 6 6 6 6 6 6 6 2 2 2 2 2 2
Verse
F#m
F
Bm
I have played in every

Bass arr. for gtr.

C#7
F#m
Bm
D

Gr. 2
let, but you still want to spoil it, to prove I've made a big mistake

Bass arr. for gtr.

Ω Coda
C#7/E#
F#m
F#m7
D

it on my own

Yeah

Vocals w/ heavy fx

E7
C#7/E#
F#m
F#m7
And I'll do it on my own

0 0 1 0 1 2 1 2 1 0 2 2 2 2 2
0 0 0

28
Verse

F

1. You needed it when I was a

Am/E

way, and no matter what I say, you'll never forget

2. It doesn't matter where I

3 2 3 1

3 2 3 2

3 2 2 1 2 2 2

F

way, have gone. I just can't afford to,

Am Am/G G F dim F

F
Yeah, you know that I care.

Yeah, you should have been there.

1. cont. F

Yeah, you know that I care.

Gtr. 3

mf w/ clean tone

Gtr. 2

Gtr. 1

Yeah,
you should have been there. Yeah.

you know that I care. Yeah.

you should have been there. Yeah.

you should have been there.
Bm
make me scream

Bsus2
your screams.

F♯m
Gr. 2

f with distortion

Full ½ Full

Verse

Trying to please you for too long

D

Trying to please you for too long and visions of greed you wall

Full ½ Full
Bm

not, and visions of greed you wal-

low, and visions of greed you wal-

low, and visions of greed you wal-

low, and visions of greed you wal-

Full

9 11 12 12

9 11 11 11

9 11 12 12

9 11 12 12

Bm

visions of greed you wal-

low, visions of greed you wal-

low, visions of greed you wal-

low, visions of greed you wal-

Full

9 11 12 12

9 11 11 11

9 11 12 12

9 11 12 12

Chorus

And they make me

D add11

Amaj7/S/C#
too long. And forcing my darkest soul to unfold, and

forcing my darkest soul to unfold and pushing us into self...

destruction, and pushing us into self destruction.

Φ Coda

F♯m

Dadd9

Amaj7/C♯

w/wah-wah

TAB

11 13 14 18 18 19 21 22
9 11 12 14 16 17 19 20
Amaj7sus/C#  Bm

F7m  Dadd2

Amaj7sus/C#  Bm7

Yeah.

w/ feedback and drums ad lib.
Sober
Lyrics & Music by Matthew Bellamy

Verse (B)

1. Royal Canadian blended,
2. The wild turkey's been chosen,

the spicy aroma had endured me
its caramel nose could smell me.

And Arbourier Jam -

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Pre-chorus
G

And you're the only reason

G#m

unfrozen suppose it stands to reason

G

that you would turn on me.

G#m

Gtr. 2
mf with light distortion
Gtr. 1 cont. sim.

Gtr. 4

Gtr. 3
f with distortion

A5

0 7 7 6 5
0 5 5 4 3
0 0 0 2 2
You're__ so__ so__  solid______________________  you're__ so__ so__

solid______________________  it burns  inside  of  me______________________

To  Coda  E5

'cause you're__ so__ so__  solid______________________

It
Sunburn

Lyrics & Music by Matthew Bellamy

Em  Amadd\(^9\)  C  Am\(^6\)  Am\(^7\)  Em\(^9\)  B\(^9\)

Piano arr. for Gtr.
(Live gtr. part)

Verse
Em  Amadd\(^9\)  C  Amadd\(^9\)

1. Come waste your millions here, secretly
Em Amadd⁹ C Amadd⁹

she sneers.

Em Amadd⁹ C Amadd⁹

Another corporate show a guilty concern

Em Amadd⁹ C Amadd⁹

science grows

2. I'll

Verse

Em Amadd⁹ C Amadd⁹

feel

3. Come let the truth be shared a guilty concern

Gtr. 3 tab 3rd

(12) 12 12 12 12 12 14 13 12 15 17 15 19 17 12 14 12 13 12

(12) 12 12 12 12 12 14 13 12 15 17 15 19 17 12 14 12 13 12

14 12 12 12 12 12 14 13 12 15 17 17 15 19 17 12 14 12 13 12
Em Amadd9 C Amadd9

science grows dared and I'll feel break
no one ever to

g 12 12 12 12 12 12 12 12 12 12 12 12 12 12
415 12 12 12 12 12 12 12 12 12 12 12 12 12

Em Amadd9 C Amadd9

tes cod less lies, a guilty secret ly


g 12 12 12 12 12 12 12 12 12 12 12 12 12 12
415 12 12 12 12 12 12 12 12 12 12 12 12 12

Em Amadd9 C Amadd9

science she grew cried


g 12 12 12 12 12 12 12 12 12 12 12 12 12 12
415 12 12 12 12 12 12 12 12 12 12 12 12 12

Chorus Am6 Am7 Em C Am6 Am7

She burns like the sun and I can't look

Chorus

Gr. 2

ff with distortion

Gtr. I toet

Gr. 2
Em - A - way - Am6 - and she'll burn - Am7 -

Em - Am6 - Am7 - Em -
- our ho - ri - zons - make no - mis - takes -

I.

Em
Gtr. 3
Am add9
C
Am add9

\textit{mf} with clean tone
Gtr. 2 tacet
Gtr. 1 w/Fig. 1

1 - 11 - 12 - 11 - 10 - 11 - 10 - 12 - 11 - 10 - 11 - 12 - 11 - 10 - 10 - 11 - 12 - 11 - 12 - 11 - 10 - 12 - 11 - 10 - 11 - 10

I. cont.

Em
Gtr. 3
Am add9
C
Am add9

\textit{mf} with clean tone
Gtr. 2 tacet
Gtr. 1 w/Fig. 1

11 - 12 - 11 - 10 - 11 - 10 - 10 - 11 - 12 - 11 - 10 - 11 - 12 - 11 - 10 - 12 - 11 - 10 - 11 - 10 - 11 - 12 - 11 - 10 - 11 - 12 - 10 - 11
2. NC.

Solo
Am<sup>6</sup> Am<sup>7</sup> Em<sup>*</sup>

(* Bring pedal up gradually until +2 octaves)

Chorus
Am<sup>6</sup> Am<sup>7</sup> Em<sup>*</sup>

(And I'll hide from the world behind a bro)

Gtr. 2

Gtr. 3 tacet
Em
-broken frame-
Am6
and I'll run
Am7

Em

for ev er
Am6
I can't face
Am7

Em
the shame
Am6
and I'll hide
Am7
from the world
Em

Am6
be hind a bro ken frame
Am7
and I'll run
Em

Gtr. 4

Gtr. 2 w/ Fig. 2

10
12
9

13
12
13
10
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the first-hand lightly touches the string directly over the fret indicated.

PINCHE HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

SWEET PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

VIBRATO GIVE AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then quickly release back to the original pitch.

additional musical definitions

- **(accord)**: Accentuate note (play it louder).
- **(accent)**: Accentuate note with great intensity.
- **(staccato)**: Shorten time value of note.
- Downstroke
- Upstroke

D.\(\aleph\) al Coda

D.C. al Fine

**tacet**

1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

---

**NOTE:** Tactile numbers in parentheses mean:

- Go back to the sign (98), then play until the bar marked To Coda \(\aleph\) then skip to the section marked \(\aleph\) Coda.
- Go back to the beginning of the song and play until the bar marked Fine (end).
- Instrument is silent (drops out).
- Repeat bars between signs.
- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
Guitar Tablature Explained

Guitar music can be notated three different ways: on a musical stave, in tablature, and in rhythm slashes.

**Definitions for Special Guitar Notation**

**Semi-Tone Bend:** Strike the note and bend up a semi-tone (1/2 step).

**Whole-Tone Bend:** Strike the note and bend up a whole-tone (whole step).

**Grace Note Bend:** Strike the note and bend as indicated. Play the first note as quickly as possible.

**Quarter-Tone Bend:** Strike the note and bend up a 1/4 step.

**Bend & Release:** Strike the note and bend up as indicated, then release back to the original note.

**Compound Bend & Release:** Strike the note and bend up and down in the rhythm indicated.

**Pre-Bend:** Bend the note as indicated, then strike it.

**Pre-Bend & Release:** Bend the note as indicated. Strike it and release the note back to the original pitch.

**Unison Bend:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**Bend & Restrike:** Strike the note and bend as indicated then restrike the string where the symbol occurs.

**Bend, Hold and Release:** Same as bend and release but hold the bend for the duration of the tie.

**Bend and Tap:** Bend the note as indicated and tap the higher fret while still holding the bend.

**Vibrato:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**Hammer-On:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**Pull-Off:** Place both fingers on the notes to be sounded, strike the first note and without picking, pull the finger off to sound the second (lower) note.

**Legato Slide (Gliss):** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**Note:** The speed of any bend is indicated by the music notation and tempo.
ALL THE SONGS FROM THE ALBUM ARRANGED
FOR VOICE & GUITAR IN STANDARD NOTATION & GUITAR TABLATURE
INCLUDING LYRICS & CHORD SYMBOLS
Unintended

Lyrics & Music by Matthew Bellamy

Intro

Verse

1. You could be my
2. You could be the
3. First there was the

unintended choice to live my life extended
one who listens to my deepest inquisitions.
one who challenged all my dreams and all my balance.

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You could be the one I'll always love.
You could be the one I'll always love.
She could never be as good as you.
Coda

E

Em

B7

love.

I'll be there as soon as I can, but I'm busy mending, broken pieces of the life.

Am

D

G3

C

G3

C
I had before.

Before you.

Ooh ooh ooh ooh ooh ooh

Before

E

Am/G

Am/F♯

Fmaj11

Esus4

E
Uno

Lyrics & Music by Matthew Bellamy

Intro

Em Am B7 Emadd9

N.C.

Ger. 1

Ad lib distortion & pitch shift pedal

TAB

Em

TAB

Am

TAB

B7 Am Em

TAB

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Verse
Emadd9
Am

no-thing to me, 'cause you are no-thing to me. And it means
no-thing to me, and this is no-thing to me. And you don’t
no thing to me
know what you've done

that you blew this away
but I'll give you a clue

'cause you could have
you could have

been number one
been number one

if you only found the time
if you only had the chance

and you could have
and you could have

rulled the whole world
rulled the whole world

if you had the chance
if you had the time

You could have

Gtr. 1  \f

Gtr. 3 (2\textsuperscript{o} only) m\textit{f} wclean tone & phasing

strum behind bridge

Gtr. 1 \textit{f}b\textit{ack}

f w\textit{distortion}
1. cont.  

2. You're still

---

Em

a-way

and you could have

been number one

and you could have

Am

ruled the whole world

and we could have
B7

had so much fun but you blew it

Em
a way.

Outro

Am

B7

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 11 0 11 0 11

T

B

1 1 3 3 0 0 0 0 0 0 0 0 0 0 0 0

1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

T

B


11 10 11 10 9 11 9 10 8 11 11 10 10 9 11 11

T

B

11 10 11 10 9 11 11 10 11 10 9 11 11 10 11 10 9 11

11 10 9 11 10 9 11 11 10 11 10 11 11 10 11 10 11 11

T

B

69