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

**RHYTHM SLASHES** are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

**THE MUSICAL STAVE** shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

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### 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 restrick 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 note with one finger, then sound the second 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 note.
- **LEGATO SLIDE (GLISS):** Strike the first note and then slide the same finger-hand finger up or down to the second note. The second note is not struck.

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**NOTE:** The speed of any bend is indicated by the music notation and tempo.
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.

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

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

PINCH 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 brackets) while 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.

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

VIBRATO DIVE BAR 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 release back to the original pitch.

ADDITIONAL MUSICAL DEFINITIONS

\[ \text{\texttt{\bf o}} \] (accent) • Accentuate note (play it louder).

\[ \text{\texttt{\bf o}} \] (accent) • Accentuate note with great intensity.

\[ \text{\texttt{\bf .}} \] (staccato) • Shorten time value of note.

\[ \text{\texttt{\bf \textbackslash /}} \] • Downstroke.

\[ \text{\texttt{\bf \textbackslash /}} \] • Upstroke.

NOTE: Tablature numbers in brackets mean:
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.
Verse

1. You make me agitated with all the things you had.
2. You try to make me crazy although you never have.

We cannot complicate it, so why should I say to you my love...
You say I'm suffocated, so why should I say to you my love...
Chorus
Dsus2 (G bass)
(F# bass)
You do it to me sweetly.
Let ring...
Dm (F bass)
Dsus2 (F bass)
Dsus2 (G bass)
(F# bass)
do me, yeah.
You do it too, my lovely.

146
ASHAMED

Lyrics & Music by Matthew Bellamy

Intro

N.C.
Drum cue

Gtr. 1 (elec)

\[ \begin{array}{c}
6=\# & 3=G \\
5=A & 2=B \\
4=D & 1=E \\
\end{array} \]

\[ F#m \]

Gtr. 1 w/whammy pedal* & dist.

Ad lib. noises

*played on a Telecaster using a Roland VGA pitch shifter

whammy pedal

\[ \begin{array}{cccc}
0 & 0 & 5 & 5 \\
0 & 0 & 0 & 0 \\
5 & 5 & 6 & 6 \\
0 & 0 & 0 & 0 \\
\end{array} \]

*behind the nut

Play 5 times

Gtr. 1 cont. in slashes

Bass arr. for Gtr.

\[ \begin{array}{cccc}
14 & 14 & 14 & 14 \\
0 & 5 & 5 & 6 \\
\end{array} \]

*facet 1°

Fig. 1

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I know there's something that you're dyin' to tell me,

There's always something that makes you guilty.
I hope it's not about it 'cause you love me.

There's always something that

Make sure no one finds out, tell me all about it.

don't keep it to yourself 'cause

I'll have been through hell more.

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I never leave you crying, I know you love me.

it doesn't matter 'cause I'll make you crawl. I know that you're a-

Chorus

F#m

- shamed

so ashamed that it

Gr. 1

Gr. 2 tacet
Bass arr. for Gr. w/Fig. 1 cont. sim.

w/hammer pedal

*behind the nut

kills you.

Don't you know that you're a-

0 5 5 6

0 0 0

0 0 5 5 6
shamed?

- So much that it kills you.

1. 

Gtr. 1

Gtr. 1 w/ad lib. noise

2. 

Gtr. 1 w/pitch shift fn ad lib.

Play 3 times

Gtr. 2

Gtr. 1 tacet

loop

Gtr. 2 w/ Fig. 2 (x8)

8 8 8 8 8 8 8 8 8 8 8 8 8 X X X 8 8 8 8 8 8 8 8 X X X

loop effect
CITIZEN ERASED
Lyrics & Music by Matthew Bellamy

Gtr. 1 chords
F  C5  E  A5  G  F5  E7  Am  G#  F#  E#  Am#
G**  E7  G***  F**  E7#  G6  Fmaj7  C  C/G  Fm  Dm7  F/A

Pno. arr. for Gtr.—standard tuning

Originally played on a 7 string Mansun guitar tuned:
7 = A, 6 = A, 5 = D, 4 = D, 3 = G, 2 = B, 1 = E, where the 5th and 4th are unisons and 7th and 6th are in octaves.
For convenience it has been adapted here for a 6 string guitar tuned:
6 = A, 5 = A, 4 = D, 3 = G, 2 = B, 1 = E, where the 6th and 5th are in octaves.
(For seven string chord shapes, play same note (if fretted) on the 4th & 5th strings)

Intro
Gtr. 1 (elec)

<table>
<thead>
<tr>
<th>Note</th>
<th>Chord</th>
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<tr>
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<td>6</td>
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<tr>
<td>9</td>
<td>Am</td>
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<td>G#</td>
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<td>11</td>
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Intro continues...

N.C. (A)

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*Play open harmonic between 2nd & 3rd frets

Sim.

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scraping away at my mind

Please stop asking me to describe.

Pre-chorus

\[ F \quad C^5 \quad E \quad A^5 \quad G \quad (F^5) \]
Chorus

For one moment I wish hold your,

your stage with no feelings at all,

open minded I'm sure that I used
Verse

F\#5          E7\#9

*Am\#5

2. Self ex-

10 8 10 10 10 11 10 10 11 9 12 9 12

3 fade in

*Chords implied by Bass

G\# pressed, ex-

Amhausting for all. To see

G\# fade in cont. sin.

Am and to be what you want

G\# fade in

Am and what you need. Truth unwind-

G\# scraping away

F\# at my mind, please stop asking me to describe.

Fmaj7

E\#
For one moment I wish you would hold
let ring...

w/clean tone

your stage with no feelings at all.

Open minded, I'm sure I used

to be so free.

f w/dist.
N.C.(A)

*Harm.  *Harm.  -----*  *Harm.  ---*  *Harm.  ----*

Play open harmonic between 2nd & 3rd frets

Harm.  Harm.  -----*  Harm.  ---*  Harm.  Harm.

0  3  0  3  3  0  3  0  7  20  20  12

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

0  12  12  0  12  12  0  12  12  0  7  14  14  14  14  14  0  14  14  0  14  14  0  18  0
Chorus

For one moment, I wish you'd hold your stage with no feelings at all.

Open minded, I'm sure that I used to be so free.

Ooh.
Verse
Dsus⁴    Dm     A⁷
1. Passing by, you light up my darkest skies;
2. Hold your hands to your eyes again.

W/clean tone
let ring...

Gm    Bb
It's too hard to hide from the scary scenes to draw and suppress.
A

down,

ma -
making

my

heart

feel

sore

Bb

cause

it's

good.

A

1.

Dm

*slide w/pitch shift pedal up or down one octave

A

Gm

5 5 6 5 3 5 5 6 5 3
B♭

A

3 5 6 5 5 3 3 (3) 2 3

ad lib. noise

Your dark shines bringing me

down, making my heart feel sore

'cause it's good.

*slide w/pitch shift pedal up or down one octave*
Chorus

Dm

Your dark shines bringing me

A

Gm

Bb

don, making my heart feel sore 'cause it's good.

A

Oh.

Dm

it's your life.
Verse

Dm

1. Shame on you for thinking...

Dm(maj7)

2. Shame on you for thinking...

mf w/light dist. let ring...

7 7 6 6 7 6 7 6

6 6 6 7 6 7 6 6 (optional)
G(Dbass)
_fading_________like____a
dead_________star.
some - one_________who’ll_________pro -
_tect________you, yeah.

Edim(Dbass)
One__________coming_________your way,

D'(F#bass)
well it’s_________coming_________your way.

Chorus
You________used________to________be________
ev - ry - thing________to me

Gm*

D^5
and now you're tired of fighting, fighting yourself.
Chorus
Gm Dm C
really cares from the dead?
re - turned a ny - more?

Who Who
re - mains? re - strains?

C
1. 2. You wanted more

Solo
Gm Dm C^5
1/2

w/dist.
Gtr. 1 w/Fig.1
Gtr. 2 w/Fig. 3
Verse

1. I'm sick of feeding my soul, see people who'll never know.
2. I saw a liquid control, that gives life to a soul.

A

E

F#m

D

Dm

...just how purposeless and empty they've grown.
I hit my head on it and woke up to know

A

D

Dm

A

D

Dm

Because their language confuses like, computers refuse.
that I was all alone wearing just socks and a
to understand how I am feeling today. Yeah I'm

Chorus

freezing and losing my way. I don't need another map of your head. I am

*Grtr. 3 (elec) w/6th string tuned to D
w/clean tone + octaver
Grts. 1+2 w/Fig. 1 (x2)

*optional, doubling the bass + piano

freezing and losing my way. I don't need another map of your head.

I. A

Ooh.

Ah.
Chorus
A    D    Dm    A    D    Dm    A
Freezing and losing my way. I don't need another map of your head. I'm

A    D    Dm    A    D    Dm    A
freezing and losing my way. I don't need another map of your head, yeah.

Outro
A    D    Dm    A    D    Dm

Repeat to fade

32
Strings

Bass

Ooh.

1st bass cont. sim.

Em

Gtr (acous.)

cont. sim.

1st strings w/ Fig. 1

Organ (2nd only)

F#m

Am

B7

price.

F that I am not prepared to pay.

I want a new game to play.

Em

Am/C

G/B

Am

What are we doing?

am gone, it won't be here

For?

108
Am    B7    Em    D    B
Will someone tell me please?

Chorus
C      Am       D
Take off your disguise.

G/B  Gaug
I know that underneath it's me.

B7
Ooh.

1.
Cdim

scream
cuts in

your

name.

bran

Dm

Whim
to sound

pers
like

Dm(Fbass) D(F#bass) Gm

some
one
I should have
loved
plates,

souls
black

Dm

board

weep
scratched

a
above,

hate,
Em9

Bass arr. for Gtr.

Gtr. 1

let ring...

Chords implied by harmony

C#dim

F#m

Bm

F#m

C#dim

F#m

Tab
Verse
F#m

1. She had something to confess.

Bass arr. for Gtr.
Gtr. 1 tacet.

C# F#m Bm
fess to, but you don't have the time so look the other way.

You will wait until it's over to recall what you've never

F#m

show her, too little much too late.

TAB
15 14 16-14 15 16 14
4 4 4 4 4 4

TAB
4 4 4 4 4 4 4 4 2 3 4 4 5 2 5 2 3
Too long, trying to resist it, you've just gone and missed it, it's escaped you're world.
I don't want you to adore me, want you to ignore me, when it pleases you, yeah.
and I will do it on my own.
2. I have played in every toilet but you still want to
F#m

spoil it to prove I made a big mistake.

For

C#

too long trying to resist it, you've just gone and

F#m

missed it, it's escaped your world.

Bm

feedback

C#

full
Chorus

F#m

Can you see that I am needing and begging for so much more than you could ever give.

And

F#m

I don't want you to adore me, want you to ig
F#m  

more me, when it pleases you, yeah.

E  
and I will do it on,

C# (E♭bass)  

F#m  

F#m7 (Ebass)  

D♭  

Ooh,

E7  

C# (E♭bass)  

do it on, ooh,
Bm

— of all this.

r#

And I'm sick of try'n

Bm

— to please you.

r#

Yeah,

and I've gotta feel my e
E7          Am add9/E
And the losing yields another year,

And to cut the chord and dissipate every word

E7        Am add9/E
(of) facing hopes and fears. I wish

all the truth’s absurd.

Chorus
E7          Am add9/E
I could believe there

Gr. 2
E7            Am add9/E
was more.

Hopes suffocate

with rhythm cont.sim.
1, 2, 3.

Dm add9

Hopes suffer cat

Gtr. 1 tacet

*whammy pedal

E7

yeah, the hopes suffer cat

E7

Yeah, the

*whammy pedal
hopes suffering

and you used my life.

Dm add9

Am

E7

E7 E7/B E7

Bass arr. for Gtr.
no
no
Bills'.

Chorus

Who

Em

were

was

so

beau
SHINE ACOUSTIC

Lyrics & Music by Matthew Bellamy

Intro

Chords:
C (A)
Dm (Bm)
G7 (E7)
Caug (Aaug)
C6 (A6)
Dm (Bm)

Am (F#m)
C/G (A/E)
F (D)
E7/B (C#5/G#)
D7/F# (B5/D#)
Gsus4 (Esus4)
G (E)
Dm (Bm)

Drum cue
let ring throughout

Notes:
* Symbols in ( ) represent chord names with respect to capoed gtrs. (Tab 0 = 3rd fret)
Symbols above represent actual sounding chords.

Dm (Bm)
G7 (E7)
C (A)
Caug (Aaug)

C6 (A6)
Caug (Aaug)
Dm (Bm)
Dm (maj7) (Bm (maj7))
Dm7 (Bm7)
G7 (E7)

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Verse
C (A)
1. Whom
can’t
cares
cry
cares
cry

Dm (Bm)
for
the
life
no
thing
to
now
there’s
no
thing
to
we’ve

G7 (E7)
(A)
C (A)
Caug (A aug)
C6 (A6)
Caug (A aug)

1. Some
No
one’s
sold
no
all
ticed
our

curned?
feel.
No
one’s

Dm (Bm)
Dm (maj7)
(Bm maj7)
Dm7 (Bm7)
G7 (E7)

2. You

truth
lon
e ness.
yearned.

Re -
Re -
Chorus

Remember when we used to shine,
let ring...

Remember when you used to tease

and had made no us

fear or sense of time, when it creeps

up on you.
Verse
C  
(A)

3. I believed that you'll
always be here. 'Cause once you
promised a life with no fear.

Chorus
Am  
(F#m)
C/G  
(A/E)
F  
(D)
G7  
(E7)

Please don't break my

Dm11  
(Bm11)
G7  
(E7)
C  
(A)
Caug  
(A aug)

C6  
(A6)
Caug  
(A aug)
Dm11  
(Bm11)
SHOWBIZ
Lyrics & Music by Matthew Bellamy

Free time
Intro
F#m

Verse
F#m

Gtr. 1 (elec) MF clean tone w/phasing let ring...

1. Controlling my feelings for

too long, controlling my feelings for too long. And

forcing our darkest souls to unfold, and

D

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forcing our darkest souls to unfold, and pushing us into self-destruction.

They make me, make me dream your dreams.
D

too long, and visions of greed you walk low,

Bm

visions of greed you walk low, visions of greed you walk

D

Chorus

F\(^{\#}\mbox{}\)

Well, they make me.

Dadd11
F#m  

Bass arr. for Gtr.

Gtr. 1 plays ad lib. noise + feedback

F#m

Controlling my feelings for...

too long, controlling my feelings for too long. And

D

forcing our darkest souls to unfold, and forcing our darkest souls
D

to unfold. And pushing us into self-destruction, and

Bm
pushing us into self-destruction.

Chorus
F#m

They make me, ooh,

D add 9

C#

make me dream your dreams,

Bm

TAB
2 0 2 0 2 0 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

TAB
2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

TAB
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

TAB
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

TAB
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

TAB
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

TAB
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

TAB
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

TAB
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

102
Am add\(^9\) (8)

A add\(^9\) (C\(^\#\) bass)

Chorus

A add\(^9\)

A add\(^9\) (C\(^\#\) bass)

Can’t you see it’s

Can’t you see it’s

A add\(^9\) (C\(^\#\) bass)

Can’t you see it’s

Can’t you see it’s

Can’t you see it’s

Can’t you see it’s

Dm\(^9\)/A

o - ver,

because you’re the
rall.

Dm\(^9\)/A

because you’re the
de - 

of a shrinking uni - verse

d…
Verse

Emadd\(^9\)

sick
(Verse 3 see block lyric)

Fdim

one dore
for you me,
it gives me all the

I love...
D. S. al Coda

Take 2

Mmm...

You'll make us wanna

θ Coda

Baug

B

Bm

Flaug/A♯

Ooh...
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.
Verse
Am
1. I'm hurting you a gain,
F
too
Dm

let ring...
w/dist.

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

E7
Am*
lon - by to com plain.
F
Like ev - ry - thing is new.

0
2 2 0 3 5 5 5 5 5 2 2

Dm
E7
I prom - ise you to

2 2 3 2 3 1 3 0 0 2

Pre-chorus
Am*
Dm*(B bass) Am**(C bass) Dm7(F bass)

Blow
it
all
a

5 4 3 2 1 0

TAB
A\(^5\)
\[\text{alone.}\]
\[\text{In your world.}\]
\[\text{no one is dying}\]
\[\text{alone.}\]

To Coda ⇒ C\(^5\)

Am
\[\text{F}\]
Verse
Am F Dm E7
2. Too broken to belong, too worn to sing along,

w/feedback

Am F Dm E7
I'll comfort you my friend, helping you to

D.S. al Coda

Coda Φ A5 F3 Am
I can not sleep.
I will not keep.

Bass arr. for Gtr. 1

(I want it here instead!)
(Your shut-up, shut-up lies!)
D³
Gm⁶
B³/DF
A³(G³bass)

Ah.
But I can...

N.C.

Vocal ad lib.

2⁰ accel, gradually