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BLACK HOLES AND REVELATIONS
TAKE A BOW

Words and Music by Matthew Bellamy

$ \text{\textbf{D}} $  $ \text{\textbf{B^\#\text{aug}}} $  $ \text{\textbf{D}} $  $ \text{\textbf{B^\#\text{aug}}} $


$ \text{\textbf{G}} $  $ \text{\textbf{Gm/B^b}} $  $ \text{\textbf{G}} $  $ \text{\textbf{Gm/B^b}} $

Synth. arr. Gtr.
spell, cast a spell. cast a spell on the country you run. And risk, you will risk, you will
risk all their lives and their souls. And

burn, you will burn, you will

burn in hell, yeah you'll burn in hell, you'll
burn in hell, yeah you'll burn in hell for all your sins.

Oh, our
freedom's consuming itself

But what we've become is

contrary to what we want.

Take a bow.
Death, you bring death and des...
Instruction to all that you touch.

Pay, you must pay; you must
pay for your crimes, against the Earth.

Yeah,

hex, feed the hex.

feed the
hex on the country you love.

And

beg, you will beg, you will
beg for their lives and their souls. And

burn, you will burn, you will
Burn in hell, you'll burn in hell for all your sins.

(Feedback)
STARLIGHT
Words and Music by Matthew Bellamy

\[ J = 121 \]

(B)

Synth. Bass arr. for Guitar

\[ \text{Fig. 1} \]
Synth. Bass arr. for Gtr. Fig. 2 (below)

1. Far away, this ship has taken me far away, far away from the...

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memories of the people who care if I live or die.

star light, I will be chasing a star light, until the end of my life.

I don't know if it's worth it anymore.

Hold you in my arms, I just wanted to.
STARLIGHT

29

To Coda

hold you in my arms.

E

2. My life, you electrify my life. Let's conspire to ign...

Elec. Gtr. 1

overdrive, let ring

hold bend

nite all the souls that would die just to feel alive.

E

37

Gtr. 2

distortion
I'll never let you go if you promise not to fade away, never fade away.

And our hopes and expectations,

w/repeat, let ring bracketed note (2nd only)
black holes and revelations


Far away, this ship has taken me far away, far away from the_
1. black holes and revelations, yeah.

2. Hold you in my arms, I just wanted to hold...
1. Oo__ baby don't you know__ I suffer__,
   oo__ baby can't you
   hear__ me moan?  
   You caught me under false promises,

2. I thought I was a fool__ for no one__,
   oo__ baby I'm a fool__ for you__.
   You're the queen of the superficial.
   how long before you let me go?
   Oo__
   how long before you tell the truth?

   you set my soul a light.

   Tacet 2°
you set my soul...

Glaciers melting in the dead of night, and the super-stars sucked into the supermassive.

you set my soul...
It's a super-massive black hole, a super-massive black hole.

Elec. Gtr. 1

a super-massive black hole, you super-massive black hole.

Elec. Gtr. 2

dist. delays & reverse effect
Elec. Gtr. 2 plays Fig. 1

E5 G5 E5 G5 E5 G5 A5 G5 E5 G5 E5 G5

E5 E5 G5 E5 G5 E5 G5 E5 A5 G5 E5 G5 E5 G5 E5 G5 E5 N.C.
(Glaciers melting in the dead of night, and the super-stars sucked into the super-massive.)

1. A\(^5\)  \hspace{1cm} 2. A\(^5\)  \hspace{1cm} G\(^5\)  \hspace{1cm} G\(^5\)

Oo...

(Glaciers melting in the dead of night, and the super-stars sucked into the super-massive...)

1. B\(^5\)  \hspace{1cm} 2. B\(^5\)  \hspace{1cm} E\(^5\)  \hspace{1cm} E\(^5\) N.C.

you set my soul ablaze...

super-stars sucked into the super-massive...
MAP OF THE PROBLEMATIQUE
Words and Music by Matthew Bellamy

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be free from desolation and despair. And I want to touch the other side. And no —

feel like everything I sow is being swept one thinks they are to blame. Why can’t —

a way, well I refuse to let you go. we see. when we bleed we bleed, the same.} I can’t get —

Bass arr. Gtr. plays Fig. 3
Lone - li - ness be o - ver?

When will this


Elec. Gtr. 1 plays Fig. 2
Bass arr. Gtr. plays Fig. 3
Light Synth. arr. Gtr. plays Fig. 4

Elec. Gtr. 2

Distortion
Bass arr. Gtr. plays Fig. 3
Coda

74


Bass arr. Gtr. plays Fig. 3

78

Cm


Bass arr. Gtr. plays Fig. 3

82

Lone - li - ness be o - ver?

When will this


2" only Elec. Gtr. 1 plays Fig. 2
Bass arr. Gtr. plays Fig. 3
Light Synth. arr. Gtr. plays Fig. 4
SOLDIER'S POEM

Words and Music by Matthew Bellamy

D  A7  G/D  Gm/D  F#7/C#  Bm  Em
B7  A  Dsus2/A  F#m  G  Gm  D9  E6sus2/G

\( \text{\#} = 100 \)

**Play x4**

D  A7  G/D  Gm/D  F#7/C#  Bm  Em
B7  A  Dsus2/A  F#m  G  Gm  D9  E6sus2/G

(Drums - snare w/brushes)

**Keyboards arr. for Acoustic Guitar**

A  B  C  D  E  F  G

1. Throw
2. How

| woah, woah, woah, woah, woah, woah, woah, woah |

1. Throw it all a-
2. How could you send us
G/D  Gm/D  D  F#/C#

woah,  woah,  a  woah,  far  away  from
way,  so  Let's  lose  our  selves  Cause there's  When you

Bm  Em

Woah,  woah,  woah,  woah,  woah,  Know  damn  well  this  is

—  —  no  know  one  left  for  us  to
—  —  damn  well  that  this  is

wrong  I  would  still  lay  down  my  life  for  you.
blame  It's  a  shame  we're  all  dying  And do

wrong  I  would  still  lay  down  my  life  for  you
SOLDIER'S POEM

Do you think you deserve your freedom?

(No, I don't think you)

No, I don't think

you do. There's no justice

you do. There's no justice
INVINCIBLE
Words and Music by Matthew Bellamy

C       Csus\(^2\)     Csus\(^4\)     G\(^7\)/C     Cmaj\(^7\)     F/C     F     G/F     Dm
Dm\(^7\)  G       Gsus\(^4\)     E/G\(^\#\)     E\(^\#\)/G\(^\#\)     Am    Asus\(^4\)     Fmaj\(^7\)     F\(^\#\)
G\(^\#\)  C\(^\#\)   Dm\(^5\)     E/G\(^\#\)\(^\#\)     Am\(^\#\)     F\(^\#\)\(^\#\)     G\(^\#\)\(^\#\)     Coot     E

\(\text{Tempo } 110\)

\text{Electric Guitar I}

\text{slight distortion w/slide & reverb}

\[\text{Organ arr. Gtr.}\]

\[\text{Fig. 1}\]

\[\text{Organ arr. Gtr. plays Fig. 1}\]

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1. Follow through, make your dreams come true. Don’t give up, the fight you will choose to be right. 'Cause there’s no one like they.

2. Do it on your own, it makes no difference to what you leave behind. And what everyone like.
G
Csus4
C

you say, your soul's unbreakable.
And

in the universe.

Play section 1* only
Cmaj7 F/C C F/C Cmaj7 F G/F F G/F F

Don't be afraid what your mind conceives, you should

Elec. Gtr. 1

Dm7 Cmaj7/E

Dm Dm7 G Gsus4 G E/G# E7/G# Am Asus4 Am

make a stand, stand up for what you believe. And to
night we can truly say together we're invincible.

And

during the struggle they will pull us down.

F*  G*  C*  
Elec. Gtr. 1 (1st)  cont sim.
clean, slide & reverb

Elec. Gtr. 2 (2nd)
clean

Elec. Gtr. 1 (2nd only)
light overdrive
But please, please let's use this chance to clean.

Elec. Gtr. 2 (2")

E/G♯

Am♯

turn things around. And to

night we can truly say together we're in -
overdrive and whammy pedal effect - use on bracketed notes to shift octave

Elec. Gtr. I

(Bass arr. Gtr.)

overdrive and whammy pedal effect - use on bracketed notes to shift octave
During the struggle they will pull us.

Elec. Gtr. 1

overdrive

Please, please, let's use this chance to...
turn things around. And to

night we can truly say together we're invincible,

together we're invincible.
Play 1r only

D₅

1. War is overdue.

Elec. Gtr. 1

Bass arr. Gtr.

Fig. 2

20

G₅

(time,)

(time,)

The time has

Fig. 2
in creas ing pace, warped and be pace, warped and be witched, in

witched, time to e rase, what
time to e rase whatever they

- ev er they say, peo ple are
say, these peo ple are torn,
EXO-POLITICS

Words and Music by Matthew Bellamy

\[ \text{Dm} \quad \text{F} \quad \text{Bb} \quad \text{A} \quad \text{Csus4} \quad \text{C} \]

\[ \text{N.C.} \]

Electric Guitar I

\[ \text{(Drums)} \]

\[ \text{(Overdrive)} \]

\[ \text{Dm} \]

7

1. Open the skies over me. I am wait—

\[ \text{F} \quad \text{Dm} \quad \text{F} \quad \text{Bb} \]

\[ \text{12} \]

8

I'll wait patiently. I'll wait for a

\[ \text{F} \quad \text{A} \quad \text{Dm} \quad \text{Bb} \quad \text{F} \]

\[ \text{TAB} \]

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2. As conspiracies unwind,
3. Carried through the centuries,

will you slam shut
or free your mind,
or
secrets locked up
and loaded on my back,

stay weightless?

When the Zetas fill the skies,

Gtr. 1 & 2 (composite part)
(2.) Will our leaders tell us why?
(3.) It's just our leaders in disguise.

Fully loaded satellites will conquer nothing but our minds.

I am waiting patiently. And I'll
CITY OF DELUSION

Words and Music by Matthew Bellamy

Tune Guitar 2: G = D

Dm  A/D  Gm/D  Dm*  Gm/D*  A  B/B/A  Gm/A  A7*

Acoustic Guitar 1

N.C.

Dm  A/D  Dm  A/D

TAB

1. Stay
(2.) - lieve,

a - way from

when I don't

Dm  A/D

TAB

4

Dm  A/D  Dm  A/D

1 1 1 1 1 1 0 0 0 0 0 0 0

TAB

5

Dm  A/D

8

TAB

6

Dm  A/D  Dm  A/D

1 1 1 1 1 1 0 0 0 0 0 0 0

TAB

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Dm   Gm/D
build a fort
theo
res
ess
and

Dm*   Gm/D*

shield your in be
lies.
dust.
 Touch I
the choose

Dm   A/D

A   Bb/A   Gm/A
-   -
di
to
vine,
hide
as we
from
the

A   Bb/A   Gm/A   A

A7*   Dm/A   A7

fall
All
see in

A7

Dm/A

A7
1. Dm  A/D  Dm  A/D

2. Dm  A/D  Dm  A/D  Dm  A/D

2. Can I be...

Eye.
troy this city of delusion and
break these walls down.
will avenge and
justifying my reasons with your
To Coda 1 ♯
To Coda 2 ♯

blood...

Bass synth. arr. for guitar

rest,

set - tle.

Ger. 2 Bass synth. cont. sim
for less, until you
guzzle and squander what's left. Do not de-

any that you live

and then die.
Come into my life,
Dip note & subsequent spread
chords slightly vibrate
gress into a dream.
We will hide and build a
new reality.
Draw another picture of the
life you could’ve had.
Follow your instincts
G (E)
Fm (Dm)
Cm/Eb (Am/C)

choose the other path
You should never be afraid

G/D (E/B)
Cm/Eb (Am/C)
you're protected
from trouble and pain

G (E)
G7 (E7)
A6 (F)

Why, why

Cm/Eb (Am/C)
G (E)
is this a crisis
in your eyes again?
Come to be, how did it
let ring where possible

come to be? Tied to a railroad, no love to set us free. Watch our

souls fade away and our bodies crumbling.

don't be afraid,
I will take the blow for you.

Freely, as before

And I've had recurring nightmares, that I was loved for who I am.

dip notes as before

And missed the opportunity to be a better man.

N.C.
KNIGHTS OF CYDONIA

Words and Music by Matthew Bellamy

Freely  \( \frac{1}{\text{bar}} = 138 \)

**Acoustic Guitar 2**

**Electric Guitar 1**

**Sound FX, explosions ad lib. distortion & tremolo**

**Gtr. 2 cont. sim.**

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heavily distorted, tremolo effect
mandolin-style tremolando
(Vocal doubles the guitar part)
G\(5\)  
Elec. Gtr. 4

Come ride with me through the veins of history. I'll

Gtr. 5

clean

D\(b5\)  
E\(5\)  

show you a god who falls asleep on the job. And

TAB

63

67

how can we win when fools can be kings?

TAB

B\(5\)
Don't waste your time or time will waste you.

Ah...

Ah...
Ah, ah.

Elec. Gtr. 3

Gr. 1 plays fig. 1 (x2)

TAB: 7 6 7 9 7 9 10 9 10 12 10 9 10

88 Em

(1, 3) No one's gonna take me alive.
(2, 4) You and I must fight for our rights.

Bass Synth. arr. for Gtr.

Elec. Gtr. I (tacet 1', 2')

P.M.

Elec. Gtr. I (tacet 1', 2')

P.M.
A
Em

No one's gonna take me alive,
You and I must fight for our rights,

A

the time has come to make things to sur-

Em

right vive.

(Synth.)

Em
Notation and Tablature explained

Understanding chord boxes

Chord boxes show the neck of your guitar as if viewed head on—the vertical lines represent the strings (low E to high E, from left to right), and the horizontal lines represent the frets.

An X above a string means 'don't play this string'.
An O above a string means 'play this open string'.
The black dots show you where to put your fingers.

A curved line joining two dots on the fretboard represents a 'barre'. This means that you flatten one of your fingers (usually the first) so that you hold down all the strings between the two dots at the fret marked.

A fret marking at the side of the chord box shows you where chords that are played higher up the neck are located.

Tuning your guitar

The best way to tune your guitar is to use an electronic tuner. Alternatively, you can use relative tuning: this will ensure that your guitar is in tune with itself, but won't guarantee that you will be in tune with the original track (or any other musicians).

How to use relative tuning

Fret the low E string at the 5th fret and pluck; compare this with the sound of the open A string. The two notes should be in tune. If not, adjust the tuning of the A string until the two notes match.

Repeat this process for the other strings according to this diagram:

Note that the B string should match the note at the 4th fret of the G string, whereas all the other strings match the note at the 5th fret of the string below.

As a final check, ensure that the bottom E string and top E string are in tune with each other.

Detuning and Capo use

If the song uses an unconventional tuning, it will say so clearly at the top of the music, e.g. '6 = D' (tune string 6 to D) or 'detune guitar down by a semitone'. If a capo is used, it will tell you the fret number to which it must be attached. The standard notation will always be in the key at which the song sounds, but the guitar tab will take tuning changes into account. Just detune/add the capo and follow the fret numbers. The chord symbols will show the sounding chord above and the chord you actually play below in brackets.

Use of figures

In order to make the layout of scores clearer, figures that occur several times in a song will be numbered, e.g. 'Fig. 1', 'Fig. 2', etc. A dotted line underneath shows the extent of the 'figure'. When a phrase is to be played, it will be marked clearly in the score, along with the instrument that should play it.

Reading Guitar Tab

Guitar tablature illustrates the six strings of the guitar graphically, showing you where you put your fingers for each note or chord. It is always shown with a stave in standard musical notation above it. The guitar tablature stave has six lines, each of them representing a different string. The top line is the high E string, the second line being the B string, and so on. Instead of using note heads, guitar tab uses numbers which show the fret number to be stopped by the left hand. The rhythm is indicated underneath the tab stave. Ex. 1 (below) shows four examples of single notes.

Ex. 2 shows four different chords. The 3rd one (Asus4) should be played as a barre chord at the 5th fret. The 4th chord (C9) is a half, or jazz chord shape. You have to mute the string marked with an X (the A string in this case) with a finger of your fretting hand in order to obtain the correct voicing.
Notation of other guitar techniques

Picking hand techniques:

1. Down and up strokes
These symbols show that the first and third notes are to be played with a down stroke of the pick and the others up strokes.

2. Palm mute
Mute the notes with the palm of the picking hand by lightly touching the strings near the bridge.

3. Pick rake
Drag the pick across the indicated strings with a single sweep. The extra pressure will often mute the notes slightly and accentuate the final note.

4. Arpeggiated chords
Strum across the indicated strings in the direction of the arrow head of the wavy line.

5. Tremolo picking
Shown by the slashes on the stem of the note. Very fast alternate picking. Rapidly and continuously move the pick up and down on each note.

6. Pick scrape
Drag the edge of the pick up or down the lower strings to create a scraping sound.

7. Right hand tapping
Tap onto the note indicated by a '+' with a finger of the picking hand. It is nearly always followed by a pull-off to sound the note fretted below.

8. Tap slide
As with tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.
Fretting hand techniques:

1. Hammer-on and pull-off
These consist of two or more notes linked together by a slur. For hammer-ons, fret and play the lowest note, then 'hammer on' to the higher note with another finger. For a pull-off, play the highest note then 'pull off' to a lower note fretted with another finger. In both cases, only pick the first note.

2. Glissandi (slides)
Fret and pick the first note, then slide the finger up to the second note. If they are slurred together, do not re-pick the second note.

3. Slow glissando
Play the note(s) and slowly slide the finger(s) in the direction of the diagonal line(s).

4. Quick glissando
Play the note(s) and immediately slide the finger(s) in the direction of the diagonal line(s).

5. Trills
Play the note and rapidly alternate between this note and the nearest one above in the key signature. If a note in brackets is shown before, begin with this note.

6. Fret hand muting
Mute the notes with cross noteheads with the fretting hand.

7. Left hand tapping
Sound the note by tapping or hammering on to the note indicated by a "^" with a finger of the fretting hand.
Tremolo arm (wammy bar)

1. **Vibrato with tremolo arm**
   Create vibrato using small, rapid inflections of the tremolo arm.

2. **Tremolo arm dive and return**
   Play note and depress tremolo arm by degree shown. Release arm to return to original note.

3. **Tremolo arm scoop**
   Depress the arm just before picking the note and release.

4. **Tremolo arm dip (or doop)**
   Pick the note, then lower the arm and quickly release.

5. **Sustained note and dive bomb**
   Play note, hold for length of time shown and then depress arm to lower the pitch until the strings go slack.

6. **Gargle**
   Pick the note and flick the tremolo arm rapidly with the same hand, making the pitch quiver.

Harmonics & Other techniques

1. **Natural harmonics**
   Instead of fretting properly, touch the string lightly with the fretting hand at the fret shown in the tab. Pick as normal. Diamond noteheads show the resultant pitch.

2. **Artificial harmonics**
   The first tab number is fretted and held with the fretting hand as normal. The picking hand then produces a harmonic by using a finger to touch the string lightly at the fret shown by the bracketed number. Pick with another finger of the picking hand.

3. **Pinched harmonics**
   Fret the note as shown, but create a harmonic by digging into the string with the side of the thumb as you pick it.

4. **Tapped harmonics**
   Fret the note as shown, but create the harmonic through tapping lightly with the picking hand at the fret shown in brackets.

5. **Touch harmonics**
   Fret the first note, hold it, then touch the string lightly at the fret shown at the end of the slur with the picking hand.

6. **Violining**
   Turn the volume control to zero, pick the notes and then turn the control to fade the note in smoothly.

7. **Fingering (fretting hand)**
   Small numbers show the finger with which each note is to be fretted.

8. **Fingerpicking notation (PIMA)**
   Notation that shows which finger should be used to pick each note when playing finger style. \( p = \text{thumb}, i = \text{index}, m = \text{middle}, a = \text{ring} \).
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INVINCIBLE
ASSASSIN
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