MUSE

Hullabaloo

Soundtrack

All the tracks from the album, arranged for guitar tablature & standard notation. Complete with lyrics & chord symbols.
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 noteheds 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.

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 restrict 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 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.
**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 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.

**SWEET 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**

- Accentuate note (play it louder).

- Accentuate note with great intensity.

- Shorten time value of note.

- Downstroke

- 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.

---

**D. 8. al Coda**

**D.C. al Fine**

**tacet**

- Go back to the sign (8), then play until the bar marked To Coda & then skip to the section marked 8 Coda.

- Go back to the beginning of the song and play until the bar marked Fine.

- 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.
FORCED IN
Lyrics & Music by Matthew Bellamy

Freely  \( \frac{3}{4} \)
Intro
N.C.

Gtr. 1 (elec)

w/dist. & flanger & Ebow fx

Verse
a tempo  \( \frac{3}{4} \)

Gtr. 2 (elec)

let ring...

w/clean tone

let ring...

Gtr. 1 tacet

cont. sim.

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SHRINKING UNIVERSE
Lyrics & Music by Matthew Bellamy

Intro
Am add9

Verse
Am add9

1. Cast
   your
   eye
   tears
   on
   to me
   and I'll
   let ring...

   TAB
   7
   5
   0
   7/9
   5
   0
   7/9

G7/B

2. Pur
   pose,
   less
   survi-
   val,
   now there's
   let ring...

   TAB
   7
   5
   0
   7/9
   0
   7
   6
   7
   9

E7/G#

Am(b6)

show
no
thing
left
to
die
for.
So

let ring...

TAB
   6
   4
   3
   0
   7
   5
   6
   5
   0
Verse
Am add\(^9\)  G\(^6\)/B
Give don't too strug -gle to recog-nise and I'll re-
let ring...
TAB 7 5 0 5
   7/9 9 7 0 7
E\(^7\)/G\(^\#\)

flec-t your im-per-fec-
tions.
let ring...
TAB 6 4 3 4
   7 5 6 0
Chorus
A\(^7\)/C\(^\#\)  Dm
Can't you see it's o-ver, be-cause you're the
let ring...
TAB 11 10 12
   12 10 10 12 10

Edim  Dm  Am add\(^\#\)


god of a shrink-ing uni-


Am add⁹

Chorus
Am add⁹

Amadd⁹ (C² bass)

Can’t you see it’s what it is?

Dm⁹/A

Dm⁹/A

F/♭9

Am add⁹

god of a shrinking universe
RECESS

Lyrics & Music by Matthew Bellamy

E7  Am add9/E  Dm add9  Am  E/B  A7/E

Intro
Gr. 1 (acous)

mf
Fig. 1

Verse
E7  Am add9/E

1. Re - sus - ciate in my sleep
2. And the planes and trains are to blame

Gr. 2 (elec)

with clean tone & wah wah
Gr. 1 w/Fig. 1 (x16)
Gr. 3 cont. ed lib. 3*

wah rhythm

E7  Am add9/E

A - wake to see you're never here
for tempting us to

wah rhythm cont. str.

Gr. 1

Tab

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E7  Am add/E
And the losing yields another year,

And to cut the chord and dissip every word

E7  Am add/E
(of) facing hopes and fears.

I wish all the truth's absurd.

Chorus
E7  Am add/E
I could believe there.

E7  Am add/E
was more.

Hopes suffered

wah rhythm cont. sin.
Dm add9

hopes suffocating

E7 Am

and you used my life.

E7 E7/B E7

Bass arr. for Gtr.
YES PLEASE
Lyrics & Music by Matthew Bellamy

Intro
N.C.

Grtr. 1 (elec.)

\[ \begin{align*}
6 = & D \\
5 = & A \\
4 = & D
\end{align*} \]

Chord Boxes:
- D\(^{\flat}\)
- Gm\(^{\flat}\)
- B\(^{\flat}\)/F
- A\(^{\flat}\)

Tab:

Grtr. 1 (elec.)

\[ \begin{align*}
\text{cont. sim} \\
f \text{with dist.}
\end{align*} \]

Tab:

Grtr. 1 (elec.)

\[ \begin{align*}
\text{optional bass}
\end{align*} \]

Grtr. 1 (elec.)

\[ \begin{align*}
B\(^{\flat}\)/F
\end{align*} \]

Tab:

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I can not sleep.
I will not keep.

Bass arr. for Gtr. 1

(I want it here instead!)
(Your shut-up, shut-up lies!)
Chorus

D\(^5\)  Gm\(^6\)  B\(^9\)/F

I never thought

that this could come to this.

B\(^9\)/F  D\(^5\)  Gm\(^6\)

I just want another look at your face

Gm\(^6\)  B\(^9\)/F

peace now. You'll never miss
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.

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

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
t'phone. Someone screaming like their world might explode. Yeah I'm

Chorus

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

w/clean tone + octaver
Gtrs. 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.

*Gtr. 3 (elec) w/6th string tuned to D

TAB

0 0 0 0 0 0 0 0 0 0 2 2 4 4 0 0

TAB

0 0 0 0 0 0 0 0 0 0 2 2 4 4 0 0

TAB

9 9 10 11 9 9 0 7 6 5 7 9 10 9 0 5 6 7
Chorus

Freezing and losing my way, I don't need another map of your head. I'm

Outro

Repeat to fade
A

Gm6

-even care._ But you aren't even listen'ing, so why should I?

TAB

9 7 6 3 2

3

Chorus

D/F#

Gtrs

Gtrs. 2+3

2+3

Gtrs. 2+3 w/clean tone

Gtr. 4 tacet

You are

Gm

a natural disaster. And I've wan-

D/F#
Gm

Ted you too much, and now

I'm gonna lose.

I've wanna

Gm

Ted you too much, and now I've got to choose.

You're the cause
Bm

_of all this.

And I'm sick of try'n.

Bm
to please you.

Yeah,

F#

and I've gotta feel my e.

Chorus

Am (F\textsuperscript{#m})
C/G (A/E)
F (D)
G\textsuperscript{7} (E\textsuperscript{7})
C (A)

E\textsuperscript{7}/B (C\textsuperscript{#7}/G\textsuperscript{#})

mem-ber
mem-ber
let ring...

Am (F\textsuperscript{#m})
C/G (A/E)
F (D)
D\textsuperscript{7}/F\# (B\textsuperscript{#}/D\textsuperscript{#})

and had
made
no
us

Gsus\# (Esus\#)
G (E)
C (A)
Caug (A\textsuperscript{aug})
C\textsuperscript{6} (A\textsuperscript{6})
Caug (A\textsuperscript{aug})

fear
scream
time,

Caug (A\textsuperscript{aug})
C\textsuperscript{6} (A\textsuperscript{6})
Caug (A\textsuperscript{aug})

up-on you.

C (A)
Caug (A\textsuperscript{aug})

when it creeps
be lieved that you'll always be here.

'Cause once you promised a life with no fear.

Please don't break my...
ASHAMED

Lyrics & Music by Matthew Bellamy

Gtr. 1 (elec)
6=E 3=G
5=A 2=B
4=D 1=E

Intro
N.C.
Drum cue

Gtr. 1 (elec)

*played on a Telecaster using a Roland VGA pitch shifter

whammy pedal

Play 5 times

Gtr. 1 cont. in slashes

Bass arr. for Gtr.

Fig. 1

tacet 1

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1. I know there's something that you're dyin' to tell me.
2. 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 for more.

N.C.
Chorus

Gm  Dm  C
really cares from the dead?

Gm  Dm
Who remains?

C
1. You wanted more

C
2. You wanted more

Solo

Gm  Dm  C5

Gtr. 3 (elec)

w/dist.

w/bar ad lib.

let ring...
DEAD STAR
Lyrics & Music by Matthew Bellamy

Gr. 1 (elec)
6 = D 3 = G
5 = A 2 = B
4 = D 1 = E

Edim  D7  Gm*  D5  B5

Intro
Gr. 1 (elec)

N.C.

TAB

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Dm7  
--- you're an exception, if you're all alone, if you

Cdim(Dbass)  
--- we're all wish you were to blame.

Dm*  
Crashing down to the Earth, fading to the ground.

Dm  
Wasting and burning out, yeah, with
G(\text{Dbass})

_fading_

some-one

like-a

\text{dead-star}.

Gm(\text{Dbass})

\text{who'll protect you, yeah.}

Edim(\text{Dbass})

\text{One is coming your way,}

D^7

D^7(\text{F#bass})

\text{well it's coming your way.}

Gm^*

D^5

Chorus

B^5

You used to be every thing to me.

F^5

F^5(\text{maj7})
and now you're tired of fighting.
F\(^5\) F\(^5\)maj') A

... tired of fighting, fighting yourself.

(D)

1.
Verse

Dm°  Gm(Ebass)  Dm(Fbass)  D(F²bass)  Gm

(2. Mi)

are  red  with  your
cro  waves  me  blame,

let ring...  slight dist.

Dm

with a  with a
mega  blade

phone.
CITIZEN ERASED

Lyrics & Music by Matthew Bellamy

Gtr. 1 chords

\[ \begin{align*}
F & \quad C^6 & \quad E & \quad A^5 & \quad G & \quad F^5 & \quad E^7 & \quad Am & \quad G^* & \quad F^* & \quad E^* & \quad Am^* \\
G^{**} & \quad E^7 & \quad G^{***} & \quad F^{**} & \quad E^{\text{maj}7} & \quad C & \quad C/G & \quad Fm & \quad Dm^7 & \quad F/A
\end{align*} \]

Originally played on a 7 string Manson 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

Grtr. 1 (elec)

f Ad lib. noise & feedback w/dist

\[ \begin{align*}
& \quad 8 & \quad \text{N.C. (A)} \\
& 0 & \quad 0 & \quad 2.5 & \quad 0 & \quad 2.5 & \quad 2.5 & \quad 0 & \quad 2.5 & \quad 2.5 & \quad 0 & \quad 2.5
\end{align*} \]

*Play open harmonic between 2nd & 3rd frets

Sim.

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us to cheat
and to lie,

cover up
what should

n't be shared,
and the truth

unwinding,
scrap--ing a way at my mind.

Please stop asking me to describe.

Pre-chorus

F C5 E A5 G (F#)
Chorus

F \hspace{1cm} C^5 \hspace{1cm} E^7

For one moment I wish hold your,

your stage with no feelings at all.

open minded I'm sure that I used
Verse

F#m  E7#9  Verse
6Am 5

2. Self-ex-

pressed, exhausting for all. To see and to be what you want...

G#  Am  G#

and what you need. Truth unwinding, scraping away...

F#  G#  Am  G#

at my mind, please stop asking me to describe.

*Chords implied by Bass
For one moment I wish you would hold

Your stage with no feelings at all.

Open minded, I'm sure I used

To be so free.
*Play open harmonic between 2nd & 3rd frets
*Pluck strings behind bridge

F*  C  E*  Am  C/G  F*  C

(8)  Am  C/G  F*  C  E*
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.
forcing our darkest souls to unfold, and pushing us into self-destruction.

They make me let ring.

make me dream your dreams.
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

Bm

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,

Dadd♯7

make me dream your dreams,

C♯
Em

Gtr (acous.)

cont. sim.

Ooh...

Strings

Bass

1st bass cont. sim.

1st strings w/Fig. 1

F7

Am

B7

price

fierce,

that I am not prepared to pay.

I want a new game to play.

Em

Am/C

G/B

Am

What are we here for?

When I am gone, it won't be...
G\(^6\)  E/G\(^{b}\)  Am  B\(^7\)

Could some one I dis turb you in the dark.

Em

The good news is she can't come at a

Fm\(^{11}\)  Am  B\(^7\)

price, and won't I am not prepared to pay.

Em  C  G/B  Am

What are they for? They'll just
grow up and break the laws you've loved.

Em D B

Gtr. tacet

Organ

What were we built for?
Am	B7	Em	D	B

Will someone tell me please?

Chorus

C	Am	D	G/B	Gaug

Take off your disguise.

I know that underneath it's me.

B7

1.

Ooh.
DARK SHINES
Lyrics & Music by Matthew Bellamy

Intro

Chord Progression:
D A Gm Bb Dsus4 A7 Asus4 Ddim

N.C.

Gr. 1

mf
wildlight dist.

TAB

Dm

*Chords implied by bass

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Verse
Dsus4
1. Passing by,
   you light up my darkest skies,
   to take only seconds to draw and suppress

2. Hold your hands up to your eyes again,
   to hide from the scary scenes

Dm

A7

Gm

Bb
B♭

A

Your dark shines bringing me

down, making my heart feel sore

B♭

'A'cause it's good.

*slide w/pitch shift pedal up or down one octave
Chorus
Dm
Your dark shines bringing me

A
Gm
B♭
down, making my heart feel sore 'cause it's good.

A
Oh.

A
Dm
it's your life.
SCREENAGER
Lyrics & Music by Matthew Bellamy

Free time
Intro

Gm

Ad lib.
con ped.

mf

Verse

Gm

(2.)

so from the pho - ney,
ror always sur -
cracks and the
rounded?
...dries
...ed?
...ed?

Stop
... hide

your
... scream
... ing,
from your
... fa
... mi
... ly,
they won't
... know

Gm
... can hear
... you now.
All your scars
... know

All the holes

Pre-chorus
... on your skin,
... in our souls
"Post
... has"
a tempo

Emadd\(^9\)

Mmm.

1. Height

Verse

Emadd\(^9\)

sick
(Verse 3 see block lyric)

is because I a

F\#dim

one
dore
for
you
me,
so,
it
gives
me
all
the
peace will arise
and tear us apart
and make us meaning

To Coda

Again
Emadd\(^9\)

Mmm.

You'll make us wanna

\(\Theta Coda\)

B aug

B

Bm

F\(\text{aug/At}\)

Ooh.

\(\text{Take 2}^*\)

D. \& al Coda
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.
in your world

\[
\begin{align*}
A^5 & - & F^5 & - \\
\text{TAB} & 7 & X & X & X & X & X & X & 8 & 8 & 0 & 0 & 10 & 10 & 10 & X & X & 8 & 8 & 8 & X & X \\
C^5 & E^5 & - & A^5 & - & E^5 & - & A^5 & - & F^5 \\
\text{TAB} & 10 & 10 & 10 & X & X & 7 & 7 & X & X & 7 & 7 & 7 & X & X & 7 & 7 & X & X & 8 & 8 & 0 \\
*Am & - & F & - \\
\text{TAB} & 5 & 0 & 3 & 0 & 8 & 0 & 7 & 0 & 5 & 0 & 4 & 0 & 5 & 0 & 7 & 0 & 5 & 0 & 10 & 0 & 8 & 0 & 7 & 0 & 5 & 0 & 4 & 0 & 5 & 0 & 7 & 0 \\
*Chords implied by bass \\
Dm & - & E^7 \\
\text{TAB} & 5 & 0 & 10 & 0 & 8 & 0 & 7 & 0 & 5 & 0 & 4 & 0 & 5 & 0 & 7 & 0 & 5 & 0 & 4 & 0 & 5 & 0 & 7 & 0 & 8 & 0 & 0 & 0 & 0 & 0
\end{align*}
\]
Verse
Am    F    Dm    E7
2. Too broken to belong, too wear to sing along.

w/feedback

Am    F    Dm    E7    D.S. al Coda
I'll comfort you my friend, helping you to

Coda
A5    F5    Am

142
Verse

You make me agitated with all the things you had.
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.
Verse

F#m

1. She had something to con-

C# Gtr. 1 tacet.

fess to, but you don't have the time so look the other way.

F#m

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

F#m

show her, too little much too late.
F#m

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

missed it, it's escaped you're world.
2. I have played in every toilet but you still want to
For it to prove I made a big mistake.

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

missed it, it's escaped your world.

Feedback
Can you see that I am needing and begging for so much more than you could ever give. And I don't want you to adore me, want you to ign...
F₇m  
mored me, when it pleases you, yeah.

C₉ (E₇bass)  
and I will do it on.

F₇m  
Ooh,

D₅e  
do it on, ooh,
Guitar tablature arrangements of all 21 tracks from the album, complete with standard notation, chord symbols & full lyrics.

FORCED IN
SHRINKING UNIVERSE
RECESS
YES PLEASE
MAP OF YOUR HEAD
NATURE_1
SHINE ACOUSTIC
ASHAMED
THE GALLERY
HYPER CHONDRIAC MUSIC
DEAD STAR
MICRO CUTS
CITIZEN ERASED
SHOWBIZ
MEGALOMANIA
DARK SHINES
SCREENAGER
SPACE DEMENTIA
IN YOUR WORLD
MUSCLE MUSEUM
AGITATED

Hullabaloo
SOUNDTRACK
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