

# Supremacy

Muse  
The 2nd Law

Words & Music by Mathew Bellamy  
Tabbed by Vianney

User Defined  
⑦=A

♩ = 160

E-Gt7

The first system of music is in 7/8 time. It features a guitar melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note on G4, followed by eighth notes on A4, B4, and C5. The bass line consists of a steady eighth-note pattern. Dynamics are marked as *mf* and *ff*. The system concludes with a double bar line.

T	X-X-X-X	7-7-7-7(7)	X-X-X-X	9-9-9-9(9)	X-X-X-X	10-10-10-10(10)
A	X-X-X-X		X-X-X-X		X-X-X-X	
B	X-X-X-X	5-5-5-5(5)	X-X-X-X	7-7-7-7(7)	X-X-X-X	8-8-8-8(8)

♩ = 80  
Main riff

The second system begins with a double bar line and a 4/4 time signature. It features a guitar melody in the treble clef and a bass line in the bass clef. The melody is a descending eighth-note scale. The bass line consists of a steady eighth-note pattern. Dynamics are marked as *mf* and *ff*. The system concludes with a double bar line.

T	X-X-X-X	12-12-12-12(12)				
A	X-X-X-X					
B	X-X-X-X	10-10-10-10(10)	0-3-0-7-0-8	(8)-0-7-0-0-10-11-12-0	0-3-0-7-0-8	

The third system continues the guitar melody and bass line from the second system. It features a guitar melody in the treble clef and a bass line in the bass clef. The melody is a descending eighth-note scale. The bass line consists of a steady eighth-note pattern. Dynamics are marked as *mf* and *ff*. The system concludes with a double bar line.

T						
A						
B	(0)-3-0-7-0-8	(8)-0-7-0-0-10-11-12-15	0-3-0-7-0-8			



25

Musical staff with treble clef and TAB below it, both empty.

28

Musical staff with treble clef and TAB below it, both empty.

31

Musical staff with treble clef and TAB below it, both empty.

34

Musical staff with treble clef and TAB below it, both empty.

37

Musical staff with treble clef and TAB below it, both empty.

40

Musical staff with treble clef and TAB below it, both empty.

♩ = 81

Main riff

43

*fff*

T  
A  
B

0 3 0 7 0 8 (8) 0 7 0 0 10 11 12 0 (0) 3 0 7 0 8

46

*mf*

*let ring*

T  
A  
B

(8) 0 7 0 0 10 11 12 15 0 3 0 7 0 8 (8) 0 7 0 0 10 11 12 0

Verse

49

*mf*

T  
A  
B

(0) 5 5 5 5 0 7 7 7 7 0 8 8 8 8 0 10 10 10 10 0 11 11 11 11 11 11

52

*mf*

T  
A  
B

9 5 7 7 7 4 5 9 7 5 4 5 4 7

55

let ring -----

TAB 4 6 7 (7) 7 8 0

58

J = 78

TAB 5 7 8 9 7 5 4 5 4 7 10 (10)

61

TAB 9 5 7 7 7 4 5 9 7 5 4 5 4 7 4 6 7

64

let ring -----

TAB (7) 7 8 0 5 7 8

67 >

T  
A  
B

10 (10) 10

70

T  
A  
B

12 10 9 9 9

73

T  
A  
B

10 10 12 14 14

$\text{♩} = 160$   
Intro riff

76#

T  
A  
B

13 7-7-7-7-(7) 9-9-9-9-(9) 7-7-7-7-(7)

Outro riff

79

T	X-X-X-X	10-10-10-10-(10)\	X-X-X-X	12-12-12-12	12-13-14-13
A	X-X-X-X	8-8-8-8-(8)\	X-X-X-X	10-10-10-10	
B	X-X-X-X		X-X-X-X		

From here, there is a one-octave-down effect, probably a Whammy, which I replaced with a second guitar

82

T	7-8-9-8	12-13-14-13	7-8-9-8
A			
B			

85

T	12-13-14-13	12-13-14-13	12-13-14-13
A			
B			

88

T	7-8-9-8	12-13-14-13	7-8-9-8
A			
B			

91

T  
A  
B

12 — 13 — 14 — 13 — | 12 — 13 — 14 — 13 — | 7 — 8 — 9 — 8 —

94

T  
A  
B

12 — 13 — 14 — 13 — | 7 — 8 — 9 — 8 — | 12 — 13 — 14 — 13 —

97

T  
A  
B

12 — 13 — 14 — 13 — | 12 — 13 — 14 — 13 — | 7 — 8 — 9 — 8 —

100

**♩ = 80**  
**Main riff**

*fff*

T  
A  
B

12 — 13 — 14 — 13 — | 14 — 14 — 14 — 14 — 14 — 14 — 14 — 14 — 14 — 14 — 14 — 14 — | 0 — 3 — 0 — 7 — 0 — 8 —



103

T  
A  
B

(8) 0 7 0 0 10 11 12 0 (0) 3 0 7 0 8 (8) 0 7 0 0 10 11 12 15

106

T  
A  
B

0 3 0 7 0 8 (8) 0 7 0 0 10 11 12 0 (0) 5 5 5 5 0 7 7 7 7 0 8 8

109

Western chord

T  
A  
B

8 8 0 10 10 10 10 0 11 11 11 11 11 11

0 2 1 1

ff  
let ring

112

T  
A  
B

(1) 0

let ring let ring