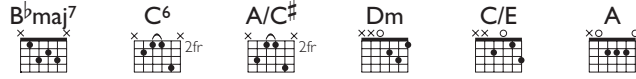


MK ULTRA

Words and Music by Matthew Bellamy



♩ = 155

Electric Guitars & Bass Guitar in drop-D tuning

(Dm^{add9}) (B^bmaj⁷/D) (F) (Cmaj⁷)

Electric Guitar 1

Fig. 1 ---
w/synth fx & octaver (as written & -1 octave)

13 10 12-13 10 12-13 10 11 10-11 13 10-11 13 10-13 10-13 10-13 15 12-13 15 12-13 15 12

2° Bass Guitar

Fig. 2 ---
w/distortion & octaver (as written & +1 oct)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 10 10 10 10 10 10 10 10

I.

(Dm⁷) (B^b/D) (F) (Gdim/A)

Elec. Gtr. 1

Fig. 1 ---

13 15 17 13 15 17 13 15 18 15 18 18 15 18 15 13 13 17 13 17 13 13 15 13 12 14 13 12 9 11

Bass Gtr.

w/distortion

12 12 12 12 12 12 12 12 12 12 12 12 12 12 8 8 8 8 8 8 8 8 10 12 12 12 12 12 12 12 12

I BELONG TO YOU (+ MON CŒUR S'OUVRE À TA VOIX)

Words and Music by Matthew Bellamy

♩ = 108

Bass in drop D tuning

All chord boxes in standard tuning



Woo!

f

The first system of the score consists of three measures. The vocal line (treble clef) has a whole rest in the first measure, a quarter rest in the second, and a quarter note G4 in the third. The piano accompaniment (grand staff) features a steady eighth-note bass line and a block-chord accompaniment in the right hand. The key signature has two flats (Bb, Eb) and the time signature is 4/4.



Mm, mm, mm.

Ped.

The second system consists of four measures. The vocal line (treble clef) has a whole rest in the first measure, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with the same eighth-note bass line and block-chord accompaniment. The fourth measure includes a 'Ped.' (pedal) marking and a change in the piano accompaniment.

Bass (E tuned down to D)

w/ dist.

T				
A				
B				0

8

Cm/E^b Cm Dmaj⁷ Cm/E^b Cm

Ped.

gliss.

T
A
B 6 6 5 5 5 5 4 5 7 6 6 5 5 5 5

11

Fm Cm Fm

1. When these pil - lars get ___ pulled down, ___ it will be ___ you

cont. sim.

w/ envelope filter

T
A
B 3 3 6 3 6 3 6 6 6 3 6 3 5 3 3 6 3 6 3