

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)

TAB: 13 10 12 13 10 12 13 10 | 11 13 10 11 10 11 13 | 10 13 13 10 13 13 10 13 | 15 12 13 15 12 13 15 12

2nd Bass Guitar

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

TAB: 0 0 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. I

Fig. 1

TAB: 13 15 17 13 15 17 13 15 | 18 15 18 18 15 18 18 15 | 13 13 17 13 13 17 13 13 | 15 13 12 14 13 12 9 11

Bass Gtr.

w/distortion

TAB: 12 12 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

2.

(Dm7) (B^b/D) (F) (Gdim/A)

9

Fig. 2 (cont.)

TAB

(Dmadd9) (B^bmaj7/D) (F) (Cmaj7)

13

Elec. Gtr. I

1. The wave - length gent - ly grows, co - er - cive no - tions re - e - volve,

Fig. 3

Bass Gtr. plays Fig. 2 - cont. sim.

TAB

(Dm7) (B^b/D) (F) (Gdim/A)

17

a u - ni - verse is trapped in - side a tear.

Fig. 3

TAB

(Dmadd9) (B^bmaj7/D) (F) (Cmaj7)

21

It re - so - nates the core, cre - ates un - na - tu - ral laws

TAB

25

(Dm7) (B^b/D) (F) (Gdim/A)

re - pla - ces love_ and hap - pi - ness_ with fear.

TAB

10 10 10 10 10 10 10 10	10 11 11 11 11 11 11 11	11 10 10 10 10 10 10 10	10 8 8 8 8 8 8 8
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29

(Dmadd9) (B^bmaj7/D) (F) (Cmaj7)

Ooh.

1° Bass Gtr. plays Fig. 2
2° Bass Gtr. plays Fig. 6

TAB

13 10 12 13 10 12 13 10	11 13 10 11 13 10 11 13	10 13 13 10 13 13 10 13	15 12 13 15 12 13 15 12
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33

(Dm7) 1°(B^b/D) 2°(B^b) (F) (Gdim/A)

TAB

13 15 17 13 15 17 13 15	18 15 18 18 15 18 18 15	13 13 17 13 13 17 13 13	15 13 12 14 13 12 9 11
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C/E

C⁶

To Coda ◊

And they are breaking

TAB: 10 11 11 11 11 11 11 11 | 8 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10

w/distortion

TAB: 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

49

(Dm)

(Ddim)

(A/C[#])

through. Ooh, ooh, ooh, ooh. They are breaking

Elec. Gtr. 2

P.M.-----

TAB: 12 12 12 | 12 | 12 12 12 | 11

Bass Gtr.

P.M.-----

Fig. 4-----

TAB: 5 5 5 | 5 | 5 5 5 | 4

Synth Strings (+1 octave)

53 (Cm⁶) (G/B)

— through. Ooh, ooh, ooh, ooh. And they are— break - ing

P.M.----- P.M.-----

TAB 10 10 10 10 9 9 9 9

P.M.----- P.M.-----
Fig. 4

TAB 3 3 3 3 2 2 2 2

57 (Gm/B^b) (D/A) (Dm/A)

— through. Ooh, ooh, ooh, ooh, ooh, ooh.

P.M.----- P.M.-----

TAB 8 8 8 8 7 7 7 7

P.M.----- P.M.-----
Fig. 4

TAB | | | | 0 0 0 0

61 (A)

We are lo - sing con - trol. And they are break - ing

P.M. P.M.

Fig. 4

TAB 7 7 7 7 7 7 7 7

65 (Dm) (Ddim) (A/C#)

through. They are break - ing

Elec. Gtr. 2

P.M. P.M.

Bass Gtr. plays Fig. 4

TAB 12 12 12 12 12 12 12 11

Synth Strings (+1 octave)

69 (Cm⁶) (G/B)

through. They are break - ing

P.M.-----

TAB

10 10 10 10 9 9 9 9

73 (Gm/B^b) (D/A) (Dm/A)

through. Now we're fall - ing.

P.M.-----

TAB

8 8 8 8 7 7 7 7

77 (A)

we are lo - sing con - trol.

P.M.-----

TAB

7 7 7 7 7 7 7 2 X

(Dm)

81 Elec. Gtr. 2

81

TAB

0 0 3 0 5 7 0 5 | 0 0 3 0 5 7 0 5 | 0 0 3 0 5 7 0 5 | 0 0 3 0 5 7 0 5

Bass Gtr.

Fig. 5

TAB

0 0 3 0 5 7 0 5 | 0 0 3 0 5 7 0 5 | 0 0 3 0 5 7 0 5 | 0 0 3 0 5 7 0 5

(Dmadd9)

(B^bmaj⁷/D)

(F)

(Cmaj⁷)

1^o Elec. Gtr. 2

open

⑥

Vocals 2^o only

2. In - vi - si - ble___ to___ all,___ the mind___ be - comes a wall,

2^o Bass Guitar

Fig. 6
w/distortion & octaver (as written & +1 oct)

1^o Elec. Gtr. 1 plays Fig. 3
1^o Bass Gtr. plays Fig. 2
2^o Elec. Gtr. 1 plays Fig. 1

TAB

0 0 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

(Dm⁷)

1^o(B^b/D)
2^o(B^b)

(F)

(Gdim/A)

2^o D. § al Coda

89

all of his - to - ry___ de - le - ted with one stroke._____

Fig. 6

TAB

12 12 12 12 12 12 12 12 | 8 8 8 8 8 8 8 8 | 3 3 3 3 3 3 3 3 | 5 7 7 7 7 7 7 7

⊕ Coda

93

(Dm) (B^b/D) (Dm) (E/D) (A/C[#])

- (ing) through. They are break - ing.

Elec. Gtr. 2

TAB

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

Bass Gtr.

TAB

5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	4 4 4 4 4 4 4 4
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97

(Cm) (G/B)

through. They are break - ing.

TAB

3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3
4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3
5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4

TAB

3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
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(Gm/B^b) (Dsus⁴/A) (D/A) (Dm/A) (Dsus²/A)

101

through. Now we're fall - ing,

TAB

TAB

(Dm/A) (A)

105

we are lo - sing con - trol.

TAB

TAB

(Dm)

109 Elec. Gtr. 2

Bass Gtr. plays Fig. 5 - cont. sim.

TAB

0 0 3 0 5 7 0 5 0 0 3 0 5 7 0 5 0 0 3 0 5 7 0 5 0 0 3 0 5 7 0 5

113

TAB

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

117

TAB

(7) 0 3 0 5 7 0 8 (8) 0 3 0 5 7 0 9 (9) 0 3 0 5 7 0 10 (10) 0 3 0 5 7 0 12

Elec. Gtr. 2

TAB

(12) 0 3 0 5 7 0 12 (12) 0 3 0 5 7 0 12 (12) 0 3 0 5 7 0 12 (12) 0 3 0 5 7 0 12

Bass Gtr.

TAB

0 0 3 0 5 7 0 5 0 0 3 0 5 7 0 5 0 0 3 0 5 7 0 5 0 0 3 0 5 7 0 5