

UNNATURAL SELECTION

Words and Music by Matthew Bellamy



♩ = 63

Electric Guitars in drop-D tuning
Bass Guitar tuning: D-G-D-G (low-high)

(E) (Em) (Am) (Am7) (D) (D7) (G) (Gmaj7)

They'll laugh as they watch us fall, the luck - y don't care at all.

Organ

6 (C) (A/C#) (D) (B/D#) (Em) (C) (D7) (G)

No hope for fate, it's un-na - tu - ral se - lec - tion, I want the truth.

♩ = 159

(G)

Electric Guitar I

w/overdrive & light palm muting

(F) (F#) (G) (Bb) (C) (D)

17 Elec. Gtr. I

Fig. 1

TAB

3 0 3 3 4 4 4 5 5 5 5 5 5 5 8 5 8 9 10 8 10 11 11 12 0 0 0 0 0 0

Bass Guitar

Fig. 2

TAB

3 0 3 3 4 4 4 5 5 5 5 5 5 5 5 3 5 3 4 5 3 5 6 6 7 0 0 0 0 0 0

(F) (F#) (G) (Bb) (C) (D) (F) (F#)

21

Fig. 1

TAB

3 0 3 3 4 4 4 5 5 5 5 5 5 5 5 8 5 8 9 10 8 10 11 11 12 0 0 0 0 0 0 3 0 3 3 4 4

Fig. 2

TAB

3 0 3 3 4 4 4 5 5 5 5 5 5 5 5 3 5 3 4 5 3 5 6 6 7 0 0 0 0 0 0 3 0 3 3 4 4

(G) (Bb) (C) (D) (F) (F#)

26

1. I am hun - gry _____ for some un - rest, _____ I want to push this be - yond _____ a peace - ful pro - test, _____
 2. No re - li - gion _____ or mind. vi - rus, _____ is there a hope that the facts _____ will ev - er find us, _____

2° Elec. Gtr. I

1° Elec. Gtr. I plays Fig. 1
 Bass Gtr. plays Fig. 2

TAB

5 5 5 5 5 5 5 X X X X X X X X X X 5 0 0 0 0 0 0 X X X X X X X X X X

30 (G) (B^b) (C) (D) (F) (F[#])

I wan-na speak in a lang - uage that they'll un - der - stand.
 just make sure that you are look - ing out for num - ber one.

TAB

34 (G) (B^b) (C) (D) (F) (F[#])

De - di - ca - tion, to a new age, is this the end of des - truc - tion and ram - page?
 I am hun - gry for an un - rest, let's push this be - yond a peace - ful pro - test.

1° & 2° Elec. Gtr. I

Bass Gtr. plays Fig. 2

TAB

38 (G) (B^b) (C) (D) (F) (F[#])

A - no - ther chance to e - rase then re - peat it a - gain.
 I wan-na speak in a lang - uage that you will un - der - stand.

TAB

42 (Gm) (D/F#) (Gm) (F/A) (Bb) (Dm) (Cm) F7 (Bb) (F/A)

Coun - ter ba - lance this com - mo - - tion, we're not

Elec. Gtr. 1
w/overdrive

TAB 8 8 8 8 7 7 7 7 | 8 8 5 5 7 7 10 10 | 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8 | 7 7 7 7 5 5 5 5

Bass Gtr.
8va

TAB 12 12 12 12 11 11 11 11 | 12 12 14 14 15 15 / 19 19 | 17 17 17 17 17 17 17 17 | 15 15 15 15 15 15 15 15 | 15 15 15 15 14 14 14 14

47 (Bb) (F/A) (Gm) (D/F#) (Gm) (D5) (Gm) (D)

drop - lets in the o - - cean, o - - cean._____

Elec. Gtr. 1
let ring-----

TAB 7 7 5 5 | 8 8 7 7 | 8 8 8 8 8 8 8 8 | 7 7 7 7 7 7 7 7 | 8 5 8 5 8 5 8 5 | 7 5 7 5 7 5 7 X X X X X X

2° Elec. Gtr. 2
w/overdrive

TAB 8 7 8 7 8 7 8 7 | 7 7 7 7 7 7 7 7

Bass Gtr.
(8)

TAB 15 15 14 14 12 12 11 11 | 12 12 12 12 12 12 12 12 | 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 0

60 (E^b) (E) (F)

No hope for fate, it's
 No hope for fate, it's

TAB

TAB

63 (F[#]) (G) (E^b) (F) **To Coda** ⇨

- na - tu - ral se - lec - tion, I want the
 ran - dom chance se - lec - tion, I want the

TAB

TAB

66 B^b5

1. — truth.

2. rit. B^b5 (the) truth.

TAB 8 8 8 8 4 8 8 8 8 4

TAB 3 4 3

$\text{♩} = 50$ Shuffle feel

(G) (D) (E b) (C) (B b) (C $\#$) (D) (F $\#$)

70

Ooh.

Elec. Gtr. I

TAB 12 12 12

Bass Gtr.

Fig. 3

TAB 5 7 8 5 3 6 7 4

Organ

Fig. 4

74

(G) (D) (E^b) (C) (B^b) (C[#]) (D) (F[#])

Ooh.....

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

w/bar-----

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

TAB 12 (12) (12) (12) X X X X X X X X X X X X X X X X

BASS TAB 5 7 8 5 3 6 7 4 4 4 4 4 4

Fig. 4

78

(G) (D) (E^b) (C) (B^b) (C[#]) (D) (F[#]) (D) (F[#]) (D) (F[#])

I. 2.

Elec. Gtr. I

Bass Gtr. plays Fig. 3

full full

Organ

Fig. 5

83 (G) (D) (E^b) (C) (B^b) (C[#]) (D) (F[#])

Try _____ to ride _____ out _____ the storm, _____ whilst they'll make you be - lieve _____

Elec. Gtr. I
Organ plays Fig. 4

TAB
 10 X

Bass Gtr.

TAB
 5 7 8 5 3 6 7 4

87 (G) (D) (E^b) (C) (B^b) (C[#]) (D) (F[#])

_____ that they _____ are _____ the spe - cial ones. _____ (We have not been cho - sen.)

TAB
 5 7 8 5 3 6 7 4

91 (G) (D) (E^b) (C) (B^b) (C[#]) (D) (F[#])

Elec. Gtr. I
Bass Gtr. plays Fig. 3 w/bar

TAB
 full 12 12 12 12 (12) 12 (12) (12) 12 X 10 12 10 11 full full 11 full full 11 1/2 1/2 1/2 1/2 1/2 10 10 10 10 10 12 12

95 (G) (D) (E^b) (C)

let ring----- let ring-----

TAB 12 12 12 12 12 12 12 12 12 12 12 12 | 13 12 13 12 13 12 13 14 13 14 14 13 14 14

97 (B^b) (C[#]) (D) (F[#])

let ring-----

TAB 15 12 15 12 15 12 15 12 15 12 15 12 | 15 12 14 12 14 12 13

full

99 (G) (D) (E^b) (C) (B^b) (C[#]) (D) (F[#])

In - jus - tice is _____ the norm, _____ you are not the first,

Elec. Gtr. I

Organ plays Fig. 5

TAB 5 5 | 1 1 1 1 3 | 5 12 12 10 | 9 0 | 13 14

Bass Gtr.

TAB 5 7 | 8 5 | 3 6 | 7 4

rit.

(G) (D) (E^b) (C) (B^b) (C[#]) (D)

103

and you know you won't be the last.

TAB

5 5 5 5 5 5 5 5 (5) | 1 | 1 | 1 | 3 | 5 | 12 | 12 10 | 9 trem dive.

TAB

5 7 8 5 3 6 7

♩ = 159

(Gm) (D/F[#]) (Gm) (F/A) (B^b) (Dm) (Cm) F⁷ (B^b) (F/A)

107

Coun - ter ba - lance this com - mo - - tion, we're not

TAB

8 8 8 8 7 7 7 7 | 8 8 5 5 7 7 10 10 | 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8 | 7 7 7 7 5 5 5 5

8va

TAB

12-12-12-12-11-11-11-11 | 12-12-14-14-15-15/19-19 | 17-17-17-17-17-17-17-17 | 15-15-15-15-15-15-15-15 | 15-15-15-15-14-14-14-14

112

(B^b) (F/A) (Gm) (D/F[#]) (Gm) (D⁵) (Gm) (D⁵)

drop - lets in the o - - cean, o - - cean,

let ring-----

TAB

7 7 5 5 8 8 7 7 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 8 5 8 5 8 5 8 5 7 5 7 5 7 5 7 5

(8)

TAB

15 15 14 14 12 12 11 11 12 12 12 12 12 12 12 12 7 7 7 7 7 7 7 7 12 12 12 12 12 12 12 12 7 7 7 7 7 7 7 7

117

(Gm) (D) (Gm) (D)

o - - - cean, o - - - cean.

D.º al Coda

let ring-----

Elec. Gtr. 1

TAB

8 5 8 5 8 5 8 5 7 5 7 5 7 5 7 5 8 5 8 5 8 5 8 5 7 5 7 5 7 5 7 5 X X X X

Elec. Gtr. 2

let ring-----

TAB

8 7 8 7 8 7 8 7 7 7 7 7 7 7 7 8 7 8 7 8 7 8 7 7 7 7 7 7 7 7

Bass. Gtr.

TAB

5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

♠ Coda

121

B^{b5} (E^b) (F) B^{b5} (E^b) (F)

(the truth, I want the truth, I want the

Elec. Gtr. I

TAB

Bass Gtr.

TAB

125

B^{b5} (G^b) (F) B^{b5}

truth, I want the truth.

TAB

TAB

(G)

1.

129

Musical score for measures 129-132, first system. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. The TAB staves provide fret numbers for each string.

TAB: 5 5 8 5 5 7 5 7 | 5 5 6 5 5 5 5 5 | 5 5 8 5 5 7 5 7 | 5 5 6 5 5 5 5 5

TAB: 0 0 10 0 0 9 0 9 | 0 0 8 0 0 7 0 7 | 0 0 10 0 0 9 0 9 | 0 0 8 0 0 7 0 7

2.

G⁵*

133

Musical score for measures 133-136, second system. The treble staff features a melodic line with a large slur over measures 133-134 and performance markings 'P.M.' and 'X'. The bass staff contains a bass line. The TAB staves provide fret numbers and performance markings.

TAB: X X X X X X | 5 5 8 5 5 7 5 7 | 5 5 6 5 5 5 5 5 | 5 5 6 5 5 5 5 5

TAB: 0 0 8 0 0 7 0 7 | 0 0 15 0 0 14 0 14 | 0 0 13 0 0 12 0 12

1.

2.

136

Musical score for measures 136-139, third system. The treble staff features a melodic line with a large slur over measures 136-137 and performance markings 'P.M.' and 'X'. The bass staff contains a bass line. The TAB staves provide fret numbers and performance markings.

TAB: 5 5 8 5 5 7 5 7 | 5 5 6 5 5 5 5 5 | 5 5 6 5 5 5 5 5 | 5 5 6 5 5 5 5 5

TAB: 0 0 15 0 0 14 0 14 | 0 0 13 0 0 12 0 12 | 0 0 13 0 0 12 12 12