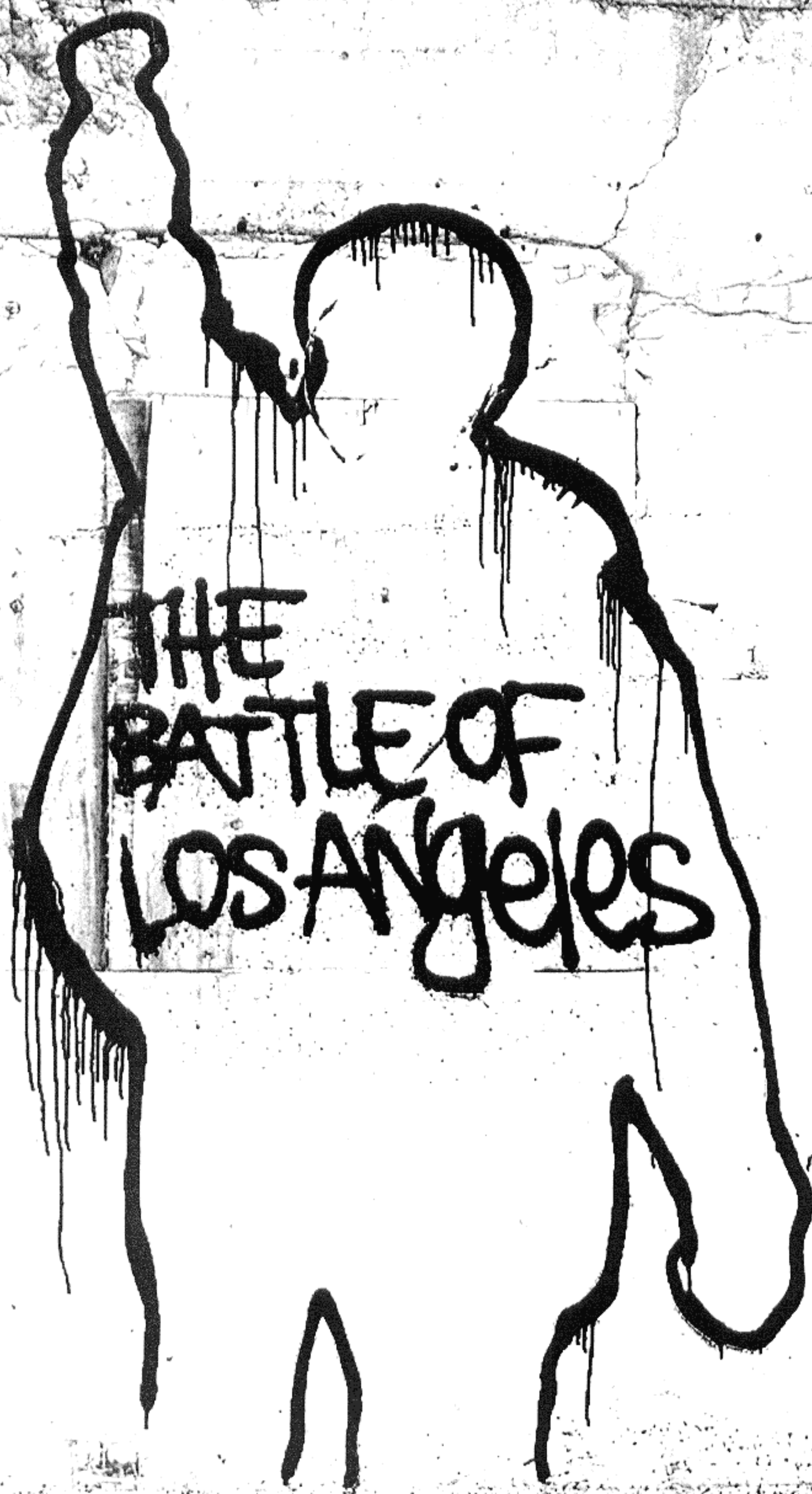




# RAGE AGAINST THE MACHINE

## THE BATTLE OF LOS ANGELES





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# Testify

Written and Arranged by Rage Against The Machine

Drop D Tuning:

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = D

## Intro

Moderately ♩ = 117

Gtr. 1 N.C.  
(dist.) Riff A

play 4 times  
End Riff A

*mf*  
\* w/ wah-wah, slapback delay, Whammy Pedal, & heavy reverb.  
P.M. -----

\* w/ DigiTech Wammy Pedal set for  $\flat 7$ , slowly rock wah-wah pedal back and forth.

Gtr. 1 tacet  
Dm7

Uh!

\* Gtr. 2 (slight dist.)  
Rhy. Fig. 1

End Rhy. Fig. 1

*f*  
\* doubled throughout

Gtr. 2: w/ Rhy. Fig. 1

## Verse

Gtr. 2 tacet  
Gtr. 1: w/ Riff A, 2 times  
N.C.(D5)

1. The mov - ie ran through me. The  
glam - our sub - due me. The tab - loid un - tie me. I'm emp - ty please fill me. Mis - ter

Gtr. 1: w/ Riff A, 8 times

an - chor as - sure me that Bagh - dad is burn - ing. Your voice, it is — so sooth - ing, that  
- ci - sion, you feed me. My wit - ness I'm hun - gry. Your tem - ple, it calls me so



cun - ning man - tra of kill - ing. I need you, my wit - ness, to dress this up — so blood-less. To  
 I can car - ry on. — My slav - ing, sweat - ing the skin right off — my bones. — On a bed of



numb me and purge me now of thoughts of blam-ing you. — Yes, the car is our wheel-chair. My  
 fire, I'm chok - in' on the smoke that fills my home. — The wreck-ing ball is rush - ing.



wit - ness your cough-ing oil - y si - lence mocks the leg - less ones who trav - el now — in cof - fins. On the  
 Wit - ness, you're blush-ing. The pipe - line is gush - ing, while here we lie — in tombs. While on the



cor - ner the jur - y's sleep - less. We found your weak - ness, and it's  
 cor - ner the jur - y's sleep - less. We found your weak - ness, and it's

### Chorus

Gtr. 1 tacet  
 Gtr. 2: w/ Rhy. Fig. 1, 2 times  
 Dm7



right out - side our door. — Now tes - ti - fy. —  
 right out - side your door. — Now tes - ti - fy. —  
 Now tes - ti - fy. —  
 Yeah, tes - ti - fy. —  
 Tes - ti - fy. —



— It's right out - side our door. — Now tes - ti - fy. —  
 — It's right out - side the door. — Now tes - ti - fy. —  
 — It's right out - side the door. — Now tes - ti - fy. —

### To Coda



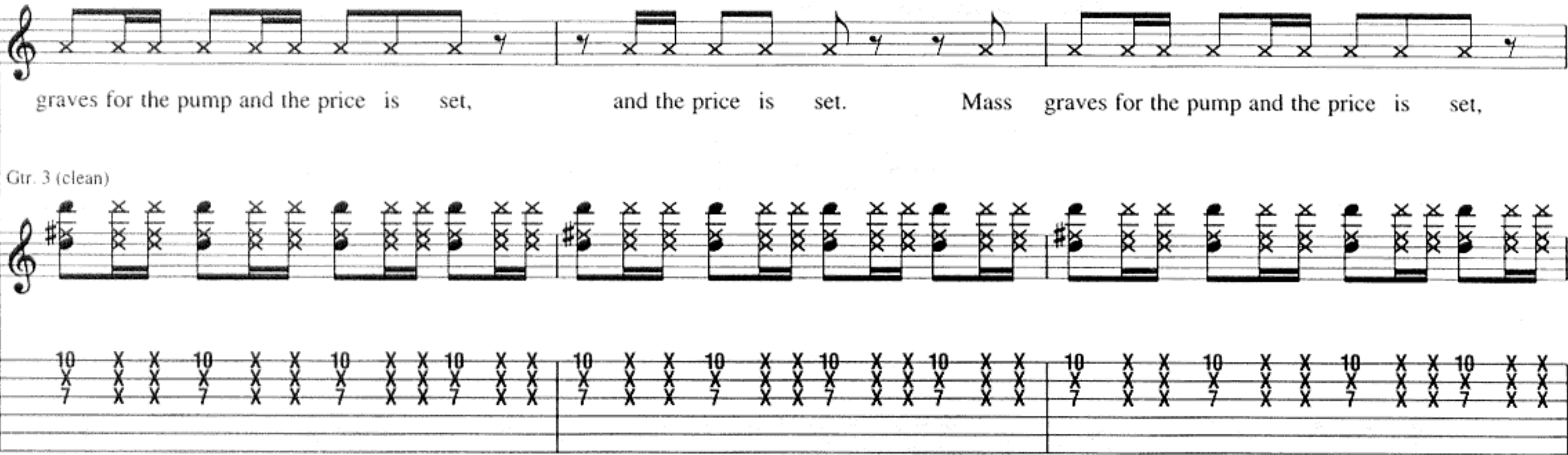
Let's tes - ti - fy. —  
 Now tes - ti - fy. —  
 Tes - ti - fy. —  
 But It's right out - side the door. — 2. With pre -  
 It's right out - side the door. — Mass

Bridge

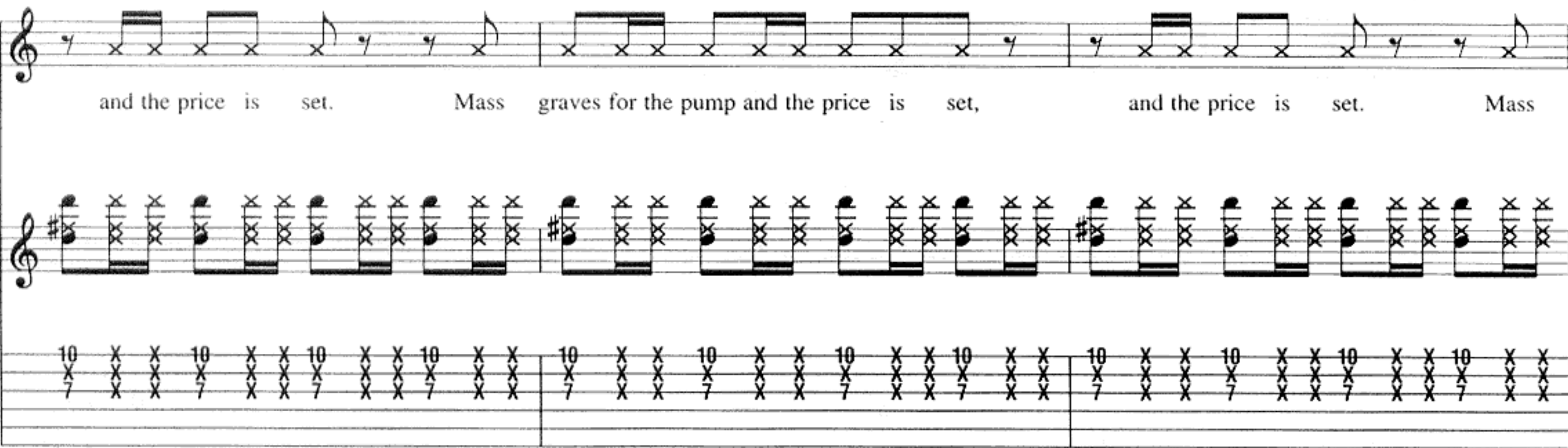
Gr. 2 tacet  
N.C.

graves for the pump and the price is set, and the price is set. Mass graves for the pump and the price is set,

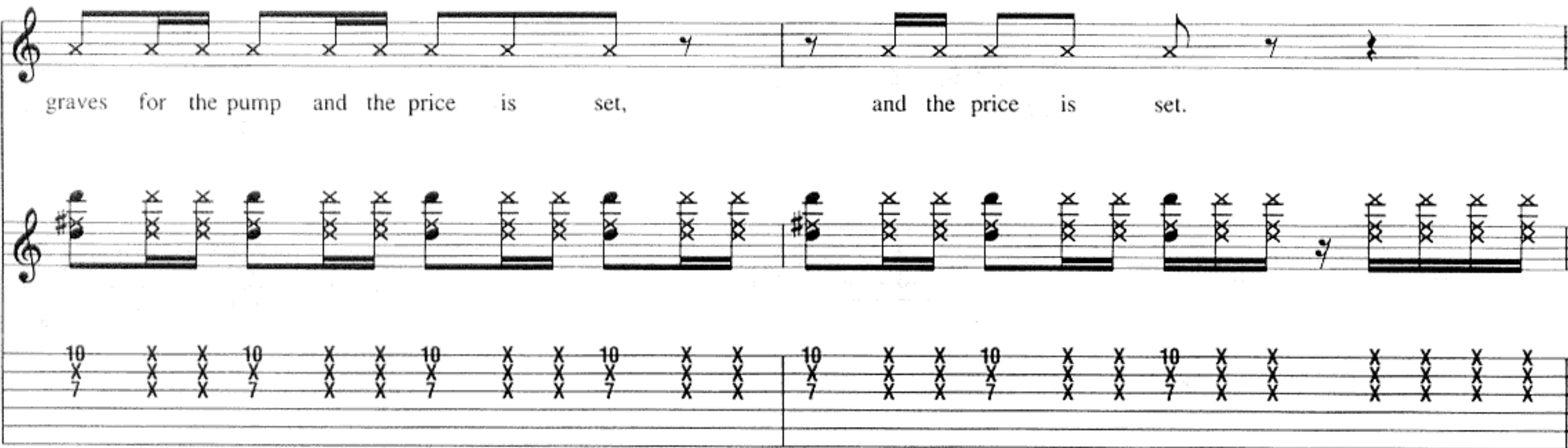
Gr. 3 (clean)



and the price is set. Mass graves for the pump and the price is set, and the price is set. Mass



graves for the pump and the price is set, and the price is set.

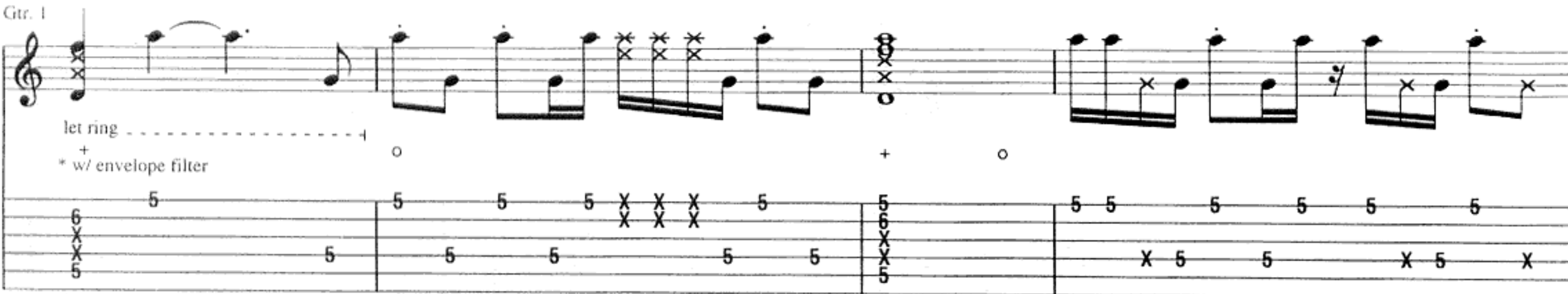


Guitar Solo

Gr. 3 tacet  
Gr. 2: w/ Rhy. Fig. 1, 2 times  
Dm7

Gr. 1

let ring  
+  
\* w/ envelope filter



\* DigiTech XP100, patch 11: + = toe down, o = toe up



# Interlude

F5

C5

D5

Who con-trols the past now con-trols the fu-ture. Who con-trols the pre-sent now con-trols the past.

Gtr. 2

F5

C5

D5

*D.S. al Coda*

Who con-trols the past now con-trols the fu-ture. Who con-trols the pre-sent now... Now tes-ti-fy...

# Coda

D5

right out-side your door. \_\_\_\_

**Written and Arranged by Rage Against The Machine**

**Moderate Heavy Rock** ♩ = 104

\*Gtr. 1 (dist.)

Gtr. 2 (dist.)  
divisi

**\*\*Gtrs. 1 & 2**  
**Riff A**

play 7 times  
End Riff A

*play 8 times*

*mf*  
tremolo off

\*w/ tremolo effect set for sixteenth note regeneration

**\*\*composite arrangement**

Gtr. 2 tacet, 2nd time

F#

⑥  
2 fr

Gtr. 2

1. Trans - miss-ion on third world war third round. A  
cast for the mass who burn \_\_\_ and toil, \_\_\_\_\_ or for the  
cont I hi - jacked the fre - quen - cies.

### Riff B

End Riff B

### Riff C

End Riff C

Gtr. 1

(Gtr. 2, cont. in slash)

w/ clean tone & wah-wah

\*+ = closed (toe down)  
O = open (toe up)

Gtr. 1: w/ Riff C, 6 times

Gtr. 2 tacet

N.C.(F#5)

de - cade of the wea - pon of sound \_ a - bove ground. No shel - ter if you're look - in' for shade, \_ I lick  
vul - tures who thirst for blood \_ and oil? \_ Yes, a spec - ta - cle, \_ mo - nop - o - lized, \_ they  
Block - in' the Belt - way, move \_ on D. C. Way past the days of bomb - in' M. C.'s Sound

shots at the bru - tal cha - rade. \_ As \_ the polls close like a cas - ket on truth de - voured. \_  
hold the reins, \_ stole your eyes. \_ So the fist - a - gons, \_ the bul-lets and bombs, \_ who  
off Mu - mi - a Guen be free. Who got him? Yo, check the fed - er - al file.

Si - lent play in a sha-dow of pow'r. \_ A spec - ta - cle, \_ mo - nop - o - lized, \_ the  
 staff the banks, who staff the par - ty ranks. More for Gore, or the son of a drug \_ lord,  
 All you pen dev-ils know the tri - al was vile. \_ Ar-my of pigs \_ try to si - lence my style. \_ Off

1. cam - 'ra's eyes \_ on choice dis - guised. \_ 2. Was it none of the a-bove. Fuck it, cut the cord.  
 'em all at the box, it's my ra - di - o dial.

Gtr. 1

wah-wah off

0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2

### Chorus

Gtrs. 1 & 2: w/ Riff A, 7 times  
 N.C.(F#5)

Lights out, gue - ril - la ra - di - o. Turn that shit up.

Lights out, gue- ril - la ra - di - o. Turn that shit up. Lights out, gue- ril - la ra - di - o.

To Coda ⊕

D.S. al Coda  
 (take 2nd ending)

Gtrs. 1 & 2: w/ Riff B

Turn that shit up. Lights out, gue - ril - la ra - di - o. 3. Con -

### ⊕ Coda

### Interlude

Gtr. 1: w/ Riff A

\* Gtr. 1: w/ Riff A, 8 times  
 Gtr. 2 tacet

Gtr. 2: w/ Riff A, 4 times

Turn that shit up.

Gtr. 2

full

0 2 2 0 2 0 2 5 (5)

\*w/ phase shifter



### Guitar Solo

Gtr. 1 N.C.(F#5)

Fig. 3 (cont.)

*divisi* \*w/ Digitech Whammy Pedal & talk box

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 4 | 2 | 4 | 2 | 4 | 2 | 4 | 2 | 4 | 2 | 4 | 2 | 4 | 2 | 4 | 2 | 4 | 2 |
| 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 |

\*set for two octaves above

Gtr. 3

\*\* B5 A5 B5 N.C.

1 1/2

[illegible]

Gr. 1

P.S. - - - - -  
steady gliss.

|  |   |   |   |
|--|---|---|---|
|  | 9 | 7 | 9 |
|  | 9 | 7 | 9 |

\*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is the lead position, then flip the switch to the rhythm position to simulate the attack. Flip switch in specified rhythm. \*\*\*

\*\*Chord symbols reflect basic tonality.

B5 A5 B5 B5 A5 B5 N.C. \*Gtr. 2: w/ Riff B B5 Bbm Abm Gm

Whispered: It

Whispered: It

[illegible]

\*w/ wah-wah

# Outro

Gtrs. 1 & 3 tacet  
N.C.(F#5) N.C.

Gtr. 2 tacet

has to start some-where. It has to start some-time. What bet - ter place than here? — What

Gtr. 2

wah-wah off

2

(F#5)

bet-ter time than now?

All —

hell —

can't stop us now.

Gtrs. 1 & 2

Riff D

End Riff D

0 2 X 14 0 2 X 14 0 2 X 14

Gtrs. 1 & 2: w/ Riff D, 2 times

All — hell — can't stop us now.

All — hell — can't stop us now.

All — hell — can't stop us now.

Gtrs. 1 & 2

Riff E

End Riff E

0 2 X 14 0 2 X 14 0 2 X 14 X X X X X X X X X X X X X X X X

Gtrs. 1 & 2: w/ Riff E, 2 times

All — hell — can't stop us now.

All — hell — can't stop us now.



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# Calm Like a Bomb

Written and Arranged by Rage Against The Machine

Gtrs. 2, 4 & 5; Drop A Tuning:

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = A

## Intro

Moderately Slow  $\text{♩} = 74$

N.C.

(bass)



Whispered: Feel the funk blast.

Uh, feel the funk blast.

Shouted: Uh, feel the funk blast!

N.C.(Bm)



Uh, feel the funk blast.

Uh, feel the funk blast.

## Riff A

8va

End Riff A

Gtr. 1  
(dist.)



\*\* w/ Whammy Pedal

+1 1/2

+4 1/2

+7 1/2

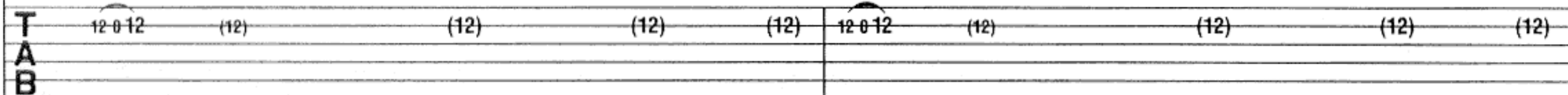
+12

+1 1/2

+4 1/2

+7 1/2

+12



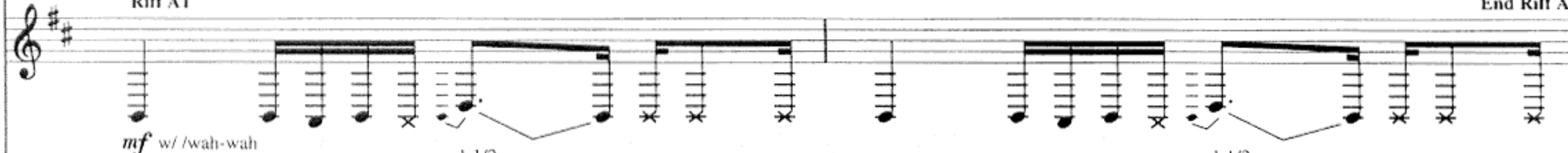
\*Using a guitar with Les Paul style electronics, set neck pickup volume control to "10" and bridge pickup volume control to "0." Flip pickup selector switch as fast as possible to stimulate the reattack.

\*\* w/ DigiTech Whammy Pedal set for 2 octaves above when fully depressed.

Gtr. 2  
(dist.)

## Riff A1

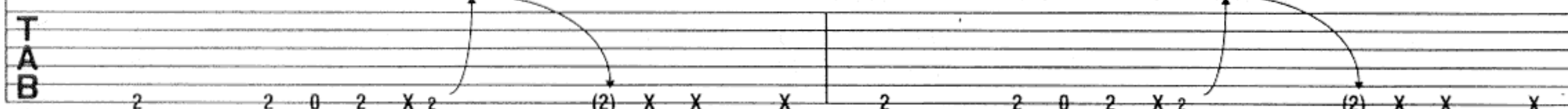
End Riff A1



mf w/ /wah-wah

1 1/2

1 1/2



Gtrs. 1 & 2: w/ Riffs A & A1



Spoken: Yo, yo, yo, yo, yo, yo, check it out, yo, yo, yo,

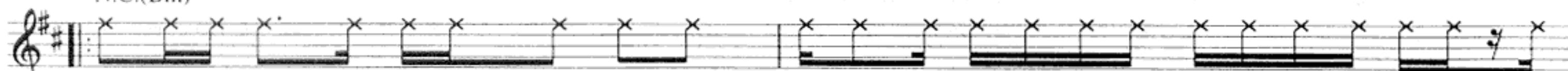
1. I'll be walk - in'

\* Sung behind the beat throughout.

## Verse

Gtrs. 1 & 2: w/ Riffs A & A1, 2 times

N.C.(Bm)



god like a dog. My nar - ra - tive fear - less. (My) world war re - turns to burn like Bald - win home from Par - is. I  
lim-in-al, feel tha crit-i-cal mass ap-proach hor - i - zon. (Tha) pulse of tha con - demned, sound-off A-mer - i - ca's de - mis-ing. Tha



steal from a fur-nace, I was born land-less. This is tha na-tive son, born of Za-pa-ta's guns.  
an-ti-myth rhy-thm rock shock-er. Yes I spit fire. Hope lies in tha smold-er-ing rub-ble of em-pires. Yes.

Gtr. 1 tacet  
N.C.(B5)

Gr. 2      Riff B

Gtr. 2: w/ Riff B

Gtrs. 1 & 2; w/ Riffs A & A1, 2 times  
N.C.(B5)

Gtrs. 1 & 2 tacet  
N.C.

Gtr. 3 (slight dist.)

\* w/ wah-wah as filter

15

# Pre-Chorus

Gtr. 3 tacet  
N.C.(Bm)

What-cha say, what-cha say, what-cha say, what?

Gtrs. 2 & 4  
(dist.)

Riff C

End Riff C

*f*  
w/ wah-wah as filter

Gtrs. 2 & 4: w/ Riff C, 3 times

What-cha say, what-cha say, what-cha say, what?

What-cha say, what-cha say, what-cha say, what?

What-cha say, what-cha say, what-cha say, what?

We're calm like a bomb! \_

## Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times  
N.C.(Bm)

We're calm like a bomb! \_

Gtrs.  
2 & 4

Riff D

End Riff D

wah-wah off

1.

Gtrs. 2 & 4: w/ Riff D

2.

Gtrs. 2 & 4: w/ Riff D, 3 times

2. This ain't sub - \_

Calm like a bomb! \_

To Coda ⊕

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

We're calm like a bomb!

Voc. Fig. 1

Ig - nite, ig - nite, ig - nite, ig - nite, \_ ig - nite, ig - nite, ig - nite, ig - nite, \_ ig - nite.



## Guitar Solo

Gtrs. 2 & 4 tacet  
N.C.

Gtr. 3

Gr. 3

\* N B N

12 (0) (0) (0) (0) (0) 12 0 (0) (0) (0) (0) 12 0 (0) (0) (0) (0) 12 0 (0) (0) (0) (0) 12 0 (0) (0) 8 (8) (8) (8)

\* Using a guitar with Les Paul style electronics, set neck pickup volume control to "10" and bridge pickup volume control to "0." Flip pickup switch in the specified rhythm to simulate the reattack.

12 0 (0) (0) (0) (0) 12 0 (0) (0) (0) (0) 12 0 (0) (0) (0) (0) 12 0 (0) (0) (0) (0) 12 (12) (12) (12) 8 (8) (8) (8)

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, featuring a series of eighth and quarter notes, with some notes beamed together. The melody is divided into four measures by vertical bar lines. The first measure contains a quarter note (F#), an eighth note (G), and a quarter note (A). The second measure contains a quarter note (B), an eighth note (C), and a quarter note (D). The third measure contains a quarter note (E), an eighth note (F#), and a quarter note (G). The fourth measure contains a quarter note (A), an eighth note (B), and a quarter note (C). The melody is accompanied by a bass line consisting of a series of eighth notes, with some notes beamed together. The bass line is divided into four measures by vertical bar lines. The first measure contains a quarter note (F#), an eighth note (G), and a quarter note (A). The second measure contains a quarter note (B), an eighth note (C), and a quarter note (D). The third measure contains a quarter note (E), an eighth note (F#), and a quarter note (G). The fourth measure contains a quarter note (A), an eighth note (B), and a quarter note (C). The melody and bass line are connected by a series of curved lines, indicating a continuous flow of music.

Gtr. 1: w/ Riff A1, 4 times  
(Bm)

The image shows the musical notation for the guitar solo in 'Sweet Home Alabama'. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The melody is written with eighth notes, many of which are beamed together in groups of four. There are two annotations: '\* w/ delay' pointing to the first group of beamed eighth notes, and '\*\* w/ Whammy Pedal' pointing to a later group. The bottom staff is a fretboard diagram corresponding to the top staff. It shows the fret numbers for each note: 12, 8, (8), (8), (8), (8), 12, 8, (8), (8), (8), (8), 12, 8, (8), (8), (8), (8), 12, 0, (0), (0), (0), (0), (0), 12, (12), (12), (12), 0, (0), (0), (0). The fret numbers are written below the staff, and parentheses are used for fretted notes. There are also two '+6' annotations with arrows pointing to the 12th fret position on the fretboard.

\* Quarternote regeneration w/ 4 repeats

\*\* w/ DigiTech Whammy Pedal set for 1 octave above when fully depressed.

musical score for the guitar solo in "The Wind" by The Beatles. The score is written in E major (one sharp) and 4/4 time. It features a treble clef and a key signature of one sharp (F#). The guitar part is written on a single staff with a capo at the 6th fret, indicated by a "+6" at the beginning and end of the solo. The solo consists of a series of eighth and sixteenth notes, with some measures containing triplets. The solo is repeated three times, as indicated by the instruction "play 3 times".

First system of guitar notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with many slurs and a bass line with fret numbers: 12 (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) 7 (7) 0 10 (10) (10) (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10).

Second system of guitar notation. Treble clef, key signature of two sharps. The staff contains a melodic line with many slurs and a bass line with fret numbers: 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10) 7 (7) 10 (10) (10) (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10).

Third system of guitar notation. Treble clef, key signature of two sharps. The staff contains a melodic line with many slurs and a bass line with fret numbers: 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) 10 (10) (10) (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) (7).  
 D.S. al Coda (take 2nd ending)  
 Calm like a bomb! —  
 Whammy Pedal off delay off

Fourth system of guitar notation. Treble clef, key signature of two sharps. The staff contains a melodic line with many slurs and a bass line with fret numbers: 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) 10 (10) (10) (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) (7).  
 Coda  
 Outro  
 Gtrs. 2 & 4 tacet  
 N.C.  
 Calm like a bomb! Mass with - out roots, — a pri - son to fill. — There's a

Fifth system of guitar notation. Treble clef, key signature of two sharps. The staff contains a melodic line with many slurs and a bass line with fret numbers: 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) 10 (10) (10) (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) (7).  
 coun - try's soul that reads, "Post no bills." There's a strike and a line of cops out - side of tha mill. There's a

Sixth system of guitar notation. Treble clef, key signature of two sharps. The staff contains a melodic line with many slurs and a bass line with fret numbers: 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) 10 (10) (10) (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) (7).  
 1. right to o - bey — and a right to kill. — There's a right to o - bey, and there's the right to kill. —  
 2.



Ta tabulatura pochodzi z

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# Mic Check

Written and Arranged by Rage Against The Machine

## Intro

Moderately ♩ = 97

F#m F#m9 F#m F#m(maj7)

Wait a min-ute, now.

Gtr. 1 (slight dist.) Riff A 8va

mf

\* w/ delay

T 14 14 14 16 14 14 14 14 14 18

A 16 14 16 14 16 14 16 14 16 14

B 16 14 16 14 16 14 16 14 16 14

\* Quarternote regeneration w/ 4 repeats.

Gtr. 1: w/ Riff A

F#m F#m9 F#m F#m(maj7)

Huh! Ha! Come on. — Wait a min-ute, now. Check. 1. To tha young

## Verse

Gtr. 1: w/ Riff A, 2 times

F#m F#m9

r to tha e tha b — to tha e tha l, — nev - er give up, just live up. Fed up -  
mash - in with com - plex text fast and in a fash-ion that snap back necks. Quick-er than a

F#m F#m(maj7)

on A - mer - i - ca, we be spit-tin' it up, — rip-pin' it up, ev - en a-mount in each cup. To my  
fed cash the com-pan-y checks. Come with tha fire on-ly Mar-ley could catch, yes, this be tha



F#m F#m9

broth-ers burn - in' bare feet on black - top, whose curled 'neath tha shad-ows from the gaze of the cops. \_ Whose flame in the cel - lar be - ware. A name - less cold \_ mil-lions gas - pin' for air, \_ a na-ked and wage -

F#m F#m(maj7)

hunt-in' for nine to fives through fac - to - ry locks \_ is now hunt-ed on this mod-ern day auc - tion block. \_ less, now scream with-in cages, what they make you pull your shit just to get your share. One!

# Chorus

Gtr. 1 tacet

Gtr. 3: w/ Riff B, 2 times, 3rd time

N.C.

Gtr. 4: w/ Fill 4, 3 1/2 times, simile, 3rd time

Mic check, ha, \_ ha, ha! I be tha an - ti myth rhy - thm rock shock - er.

Mic check, ha, \_ ha, ha! \_ I be tha an - ti myth rhy - thm rock shock - er one!

Mic check, ha, \_ ha, ha! I be tha an - ti myth rhy - thm rock shock - er.

To Coda ⊕

Mic check, ha, \_ ha, ha! \_ I be tha an - ti myth rhy - thm rock shock - er one!

1.

## Interlude

Gtr. 1: w/ Riff A

F#m

F#m9

F#m

F#m(maj7)

Check, check - ta-check-a - ta-check - ta-check wa, pack-in'. 2. Flex-in' and

Fill 1

Gtr. 4

TAB

2.

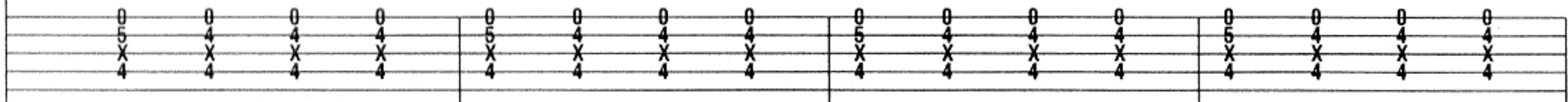
## Interlude



Gtr. 2 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1



Gtr. 3 (dist.)

Riff B

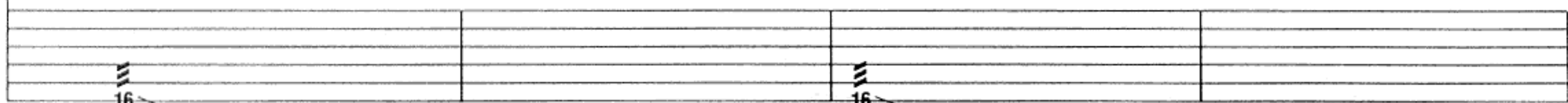
End Riff B



mf

\*\* w/ echo repeats - - - - -

\*\*



\* slide down while picking in rhythm:

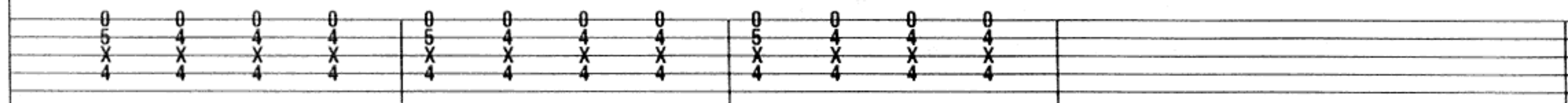
\*\* quarter note regeneration w/ 3 repeats.

Gtr. 3: w/ Riff B



We'll come down with the war-ri-or sound... ah!

Gtr. 2

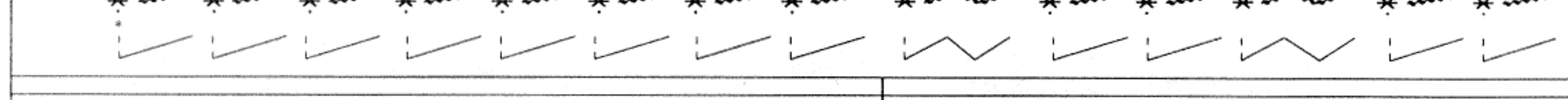


## Guitar Solo

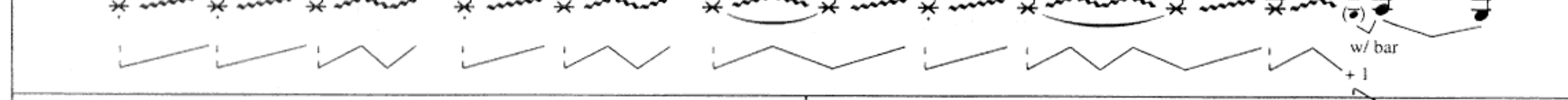
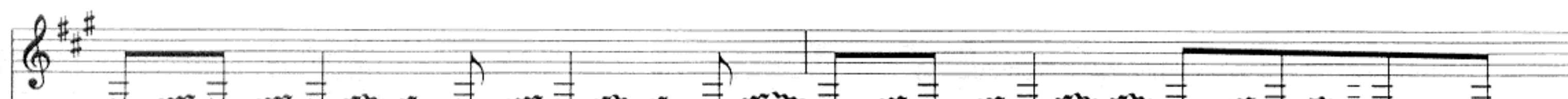
Gtr. 3 tacet

Gtr. 2: w/ Rhy. Fig. 1, 2 times

Gtr. 4 (dist.)



\* Drag Allen wrench on sixth string with right hand while manipulating vibrato bar with left hand.



w/ bar

+ 1

0

(0)



\*\* Quickly wipe sixth string with right hand while muting the strings with the left hand.

3. With this

\*\*\* P.S.

# Verse

Gtrs. 2 & 4 tacet  
 Gtr. 1: w/ Riff A, 4 times  
 F#m

mic de - vice — I spit non - fic - tion. “Who got the pow - er?” This be — my ques - tion; Tha

mass of the few in this torn na - tion? Tha priest, tha book, — or tha con - gre - ga - tion? Pol - i -

tricks who rob and hold down your zone? Or those who give :tha theives tha key to their homes? — Tha

1.  
pig who's free to mur - der one Shuck-lak. Or sur - vi - vors who make a move and mur - der one back? This

2.  
viv - ors who make a move and mur - der one back?

D.S. al Coda

## Coda

F#m9  
8va  
Gtr. 1  
w/ bar  
16  
14  
14

# Sleep Now in the Fire

Written and Arranged by Rage Against The Machine

## Intro

Moderately ♩ = 128

N.C.(Am)

Gtr. 1 (slight dist.)

Riff A

End Riff A

**TAB**  
7 0 7 0 5 0 7 0 5 (5) 7 0 0 | 7 0 7 0 5 0 7 0 5 (5) 7 0 0 | 7 0 7 0 5 0 7 0 5 (5) 7 0 0 | 7 7 7 7 5 7 5 7 5 7 0

Gtr. 1: w/ Riff A, 3 times

Gtr. 2: w/ Riff A, 2 times

Yeah!

1. The

Gtr. 2 (dist.)

*f*  
\* fdbk.

\* Microphonic fdbk., not caused by string vibration.

## Verse

Gtrs. 1 & 2 tacet

A7(no3rd)

world is my ex - pense, the cost of my de - sire. Je - sus  
2. Lie is my ex - pense the scope of my de - sire. The par - ty

Gtr. 3 (dist.)  
Riff B

*mf*  
\* w/ Whammy Pedal

14 12

\* DigiTech Whammy Pedal set to harmonize a whole step below.

Gtr. 3: w/ Riff B

blessed me with his fu - ture and I pro - tect it with fire. \_  
blessed me with its fu - ture and I pro - tect it with fire. \_

So raise your fists and march a - round, \_ just don't take what you need \_ or I'll  
I am the Ni - na, the Pin - ta, the San - ta Ma - ri - a, the

Gtr. 3: w/ Riff B



jail and bu - ry those com - mit - ted and smoth - er the rest in greed.  
 noose and the rap - ist, the fields o - ver - se - er, the

Crawl with me in - to to - mor - row or I'll drag you to your grave. \_ I'm  
 a - gents of or - ange the priest of Hi - ro - shi - ma, the

Gtr. 3

12 14

Gtr. 2: w/ Fill 1, 2nd time; tacet 3rd time  
 Gtr. 3 tacet  
 N.C.

To Coda

deep in - side your child - ren, they'll be - tray you in my name. \_  
 cost of my de - sire. \_ Sleep now in the fire. \_

Gtr. 2

12 0 0

# Chorus

Gtr. 4 tacet  
 Gtrs. 1 & 2: w/ Riff A, 2 times  
 N.C.(Am)

Hey! Hey! Well, sleep now in the fire. \_ Hey! Hey!

## Interlude

Gtrs. 1 & 2 tacet  
 N.C.

## Verse

Sleep now in the fire. \_ 3. For it's the end of his - t'ry, \_

it's caged and fro - zen still. There is no oth - er pill to take, so

Fill 1  
 Gtr. 2

\* fdbk. - - - - -

T  
A  
B

\* Microphonic fdbk., not caused by string vibration.





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F5 D5 F5 D5 N.C.(D5) F5 D5 F5 D5 F5 D5 F5 D5

Spoken: 1. My

End Rhy. Fig. 2A

# Verse

Gtr. 1: w/ Rhy. Fig. 1  
D5

D(#4)

D6(#4)

Dsus4

D6(no3rd)

D5

fears hunt me down, capturing my memories, a frontier of loss. They try to escape across the

Gtrs. 2 & 3

D(#4)

D6(#4)

Dsus4

D6(no3rd)

D5

streets where Jesus stripped bare and raped the spirit he was supposed to nurture in the name of my, in the name of my...

# Chorus

Gtr. 1 tacet  
Gtr. 2: w/ Rhy. Fig. 2  
Gtr. 3: w/ Rhy. Fig. 2, 2 times

N.C.(D5) F5 D5

F5 D5

F5 D5

F5 D5

Born of a brok - en man, but not a brok - en man.

N.C.(D5) F5 D5

F5 D5

F5 D5

F5 D5

Gtr. 2: w/ Rhy. Fig. 2A

N.C.(D5) F5 D5

F5 D5

Born of a brok - en man, nev - er a brok - en man.

Born of a brok-en man, but not a brok-en man.

Born of a brok-en man, nev-er a brok-en man.

To Coda



# Verse

Gtr. 1: w/ Rhy. Fig. 1

D5

D(#4)

D6(#4)

Dsus4

Gtrs. 2 & 3 tacet

D6(no3rd)

D5

2. Like autumn leaves, his sense fell from him.

An empty glass of himself

shattered somewhere within. His

Gtrs. 2 & 3

D(#4)

D6(#4)

Dsus4

D6(no3rd)

D5

thoughts like a hundred moths

trapped in a lampshade

somewhere within,

Gtr. 1: w/ Rhy. Fig. 1, last 4 meas.

D(#4)

D6(#4)

Dsus4

D6(no3rd)

D5

their wings banging and burning on through in this night.

Forever awake, he lies shaking and stirring, praying for someone to turn off the light.

Gtrs. 2 & 3

## Chorus

Gtr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 2, 2 times

N.C.(D5) F5 D5

F5 D5

F5

D5

F5

D5

Born of a brok - en man,

nev - er a brok - en man.

N.C.(D5) F5 D5

F5 D5

F5

D5

F5

D5

Gtr. 2: w/ Rhy. Fig. 2A

N.C.(D5) F5 D5

F5 D5

Born of a brok - en man,

but not a brok - en man.

F5 D5

F5 D5

N.C.(D5) F5 D5 F5 D5

F5 D5

F5 D5

Born of a brok-en man,

nev-er a brok-en man.

Born of a brok-en man,

but not a brok-en man.

## Interlude

N.C.(D5)

F5 D5

F5 D5

Aw!

Aw!

Gtrs. 2 & 3 Riff A

End Riff A

10

10 12

10

10 12

10

10 12

1/2

5

(5)

3

0

7

0

3

0

# Verse

Gtrs. 2 & 3 tacet

D5 D(#4) D6 Dsus4 D6(no3rd) D5

3. Fears hunt me down

capturing my memories.

The frontier of loss.

They try to escape

Gtr. 1

D(#4)

D6

Dsus4

D6(no3rd) D5

across the street where Jesus stripped bare

and raped the spirit he was supposed to nurture

in the name of my,

in the name of my...

## Interlude

Gtr. 1 tacet

N.C.(D5) F5 D5

F5 D5

F5 D5

F5 D5

N.C.(D5) F5 D5

F5 D5

F5 D5

F5 D5

D.S. al Coda

Gtr. 4 (dist.)

Gtrs. 4 & 5 (dist.)

mf 1/2

## Coda

N.C.(D5)

Aw!  
Aw!

Ra!  
Yeah!

Neh!  
Come on!

1. F5 D5 F5 D5

2. N.C.(D5) F5 D5 F5 D5

Rhy. Fig. 2

Gtrs. 2 & 3

# Born as Ghosts

Written and Arranged by Rage Against The Machine

## Intro

Moderately ♩ = 91

N.C.(E5)

Gtr. 1 (dist.) Riff A

Gtr. 2 (dist.) End Riff A Riff B

f w/ wah-wah as filter w/ bar

f w/ wah-wah as filter w/ bar

TAB

0 -4 1/2 0 -4 1/2 0 -4 1/2 0 -4 1/2 5 (5) (5) 5 (5) (5)

1. The hills find peace, locked armed guard posts.

Gtr. 2: w/ Riff B

Safe from the screams of the chil - dren born — as ghosts. Gates

Gtr. 1: w/ Riff A, 6 times  
Gtr. 7: w/ Riff B, 6 times

guns and a - larms shape the calm of the dawn. Peer - ing  
2. One book and a forty ghosts stuffed in a room,

down in - to the bas - in where death lives on. — Where  
the school as a tomb where

young run foam - in' at the mouth with hate. — Where  
home is a waste - land, taste the ra - zor wire.



burn - ing      ba - tons      beat      the      freez - ing      who      shake. \_  
 And thought      is      locked in      the      womb. \_  
 Un - der      the  
 The

tox - ic      sun - sets      they      dine      and \_      toast.  
 tales      that      tear      at      the      myth      of      the      dream.      (Myth of the dream, \_      myth of the dream. \_ )      Their      walls \_  
 The

\_      de - ny      the      ter - ror      face \_  
 suf - fer - ing      that \_      shocks      the      lives      off      the \_      screen.      (Myth of the dream, \_      myth of the dream. \_ ) } Born as      ghosts. \_

\* Gtr. 3 (dist.)

*f*

\* doubled throughout

# Chorus

Gtr. 1 tacet  
 E5

D5      E5      D5

\_      A      warn - in',      who      suf - fers      who      did - n't speak a \_      word.      Born as      ghosts. \_

Rhy. Fig. 1      End Rhy. Fig. 1

1/2      1/2      1/2      1/2

7      9      (9)      X      7      7      7      9      (9)      X      7      7

2      0      0      2      0      0

Gtr. 3: w/ Rhy. Fig. 1, 3 times  
 E5

D5      E5      D5

\_      A      warn - in',      who      suf - fers      who      did - n't speak a \_      word.      Born as      ghosts. \_

E5 D5 E5 D5 E5 D5

A warn-in', who suf-fers who did-n't speak a word. Born as ghosts. We're the chil-dren born as ghosts.

1. 2.

E5 D5

Gtr. 1: w/ Riff A  
Gtr. 3 tacet  
N.C.(E5)

born as ghosts. born as ghosts, born as ghosts.

Guitar Solo

Gtr. 3 tacet  
N.C.

Gtr. 1

w/ wah-wah

\* Drag Allen wrench on sixth string with right hand while manipulating vibrato bar with left hand.

Gtr. 2: w/ Riff B, 4 times

12 12

N B N B N B N B N B N B N B N B N B N B

\* ----- \*\* w/ Whammy Pedal ----- \* ----- w/ Whammy Pedal -----

10 8 10

6 6

\* Using a guitar with Les Paul style electronics, set neck pickup volume control to "10" and bridge pickup volume control to "0." Pick the string and flip pickup selector switch in specified rhythm to simulate the reattack.

\*\* DigiTech Whammy Pedal set for a Perfect 4th above.

\* as before

w/ Whammy Pedal w/ Whammy Pedal w/ Whammy Pedal w/ Whammy Pedal

10 10 14 10 10 8

6 10 10 6

\* as before \* as before \* as before \* as before

*D.S. al Coda*

Born as ghosts. —

Gtr. 1

Gtr. 3  
divisi

\* as before ----- w/ Whammy Pedal ----- \*\* \*\*\* †

8 10 8 (8) 10 X 7

6

\* as before \*\* 5th above \*\*\* octave above † 7th above

⊕ *Coda*

E5 D5 N.C.(E5)

born as ghosts. — born as ghosts. —

Gtr. 3

0 0



# Maria

Written and Arranged by Rage Against The Machine

## Intro

Moderately ♩ = 99

N.C.

1. The sun a -

Gtr. 1 (dist.)

*f*

\* w/ echo repeats  
\*\* w/ Whammy Pedal

T 21  
A  
B

Gtr. 2 (dist.)

*f*

\* w/ echo repeats  
\*\* w/ Whammy Pedal

T 21  
A  
B

\* Delays for both gtrs. are set for quarternote regeneration w/ infinites repeats.  
\*\* DigiTech Whammy Pedal set for a whole step below.

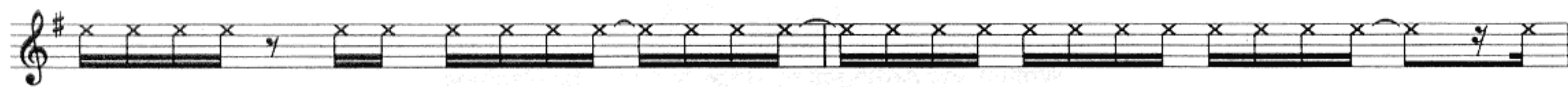
## Verse

Gtrs. 1 & 2: hold echo repeats, next 12 meas.  
N.C.

blaze as Ma - ri - a's foot touch-es the sur-face of sand, on north-ern land, as hu - man con - tra-band. Some  
quo-ta, \_ tha need - le and thread cru - ci - fix - ion sold \_ and shipped a- cross tha new line, \_ of Ma - son Dix - on.

ri - co from Ja - lis - co passed her name to tha boss. \_ She stuffed ten to a truck - bed, she clutch-es her cross. \_ Here  
Rip-pin' through den-im tha point an inch from her vein. Tha fore-man ap-proach, his steps now pound in her brain. \_ His

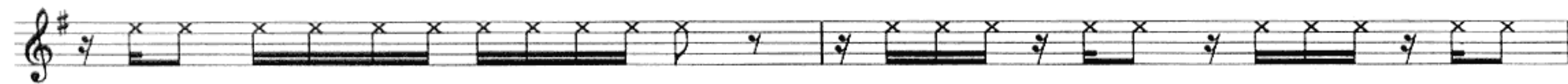
comes tha ex - haust \_ and it rips . through her lungs. \_ She's off fast \_ to tha pas - ture like cat - tle she'll cross. \_ De-gree one  
pre-sence, it ter - ri - fies and e - clips-es her days, \_ no min - utes to rest, \_ no mo-ments to pray. \_ And with a



hun-dred and six, sweat and vom - it are thrown and she prays — and suf - fo - cates up - on tha mem'ries of home. — Of  
whis-per he whips her soul chained to his will, — "My job is to kill — if you for - get to take your pill." Her arms



Yan - qui guns — for blood debts on tha loans. — Of smol - der - ing fields — rape rub - ble and bones. —  
jerks tha sis - ters gath - er 'round her and scream as if in a dream, eyes on the crim - son stream. —

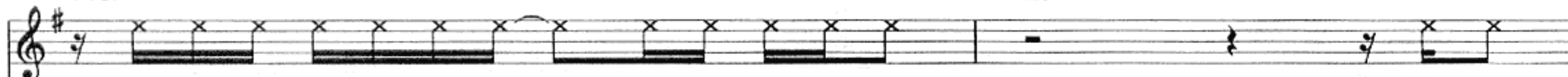


Of graves hid - den, trapped up in vi - sions of war. Of noth - in', no one, no - bod - y, no more.  
Numb as her wrists split shots of blood to tha floor. Of noth - ing, no one, no - bod - y, no more.

### Pre-Chorus

N.C.

E5

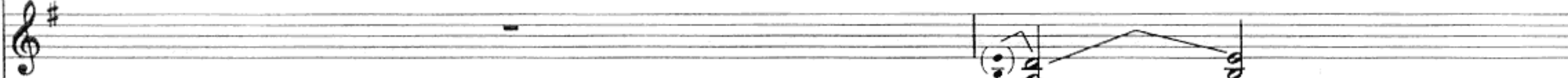


Those are her moun - tains and skies — and she ra - di - ates.

And through

Gtr. 1 Riff A

End Riff A

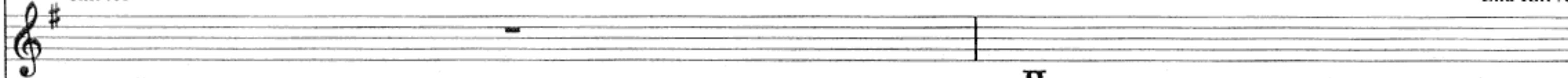


(Whammy Pedal off)

w/ bar

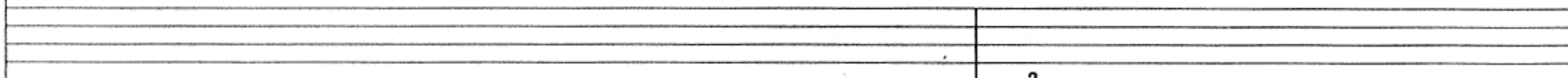
Gtr. 2 Riff A1

End Riff A1



(delay off)  
(Whammy Pedal off)

HP



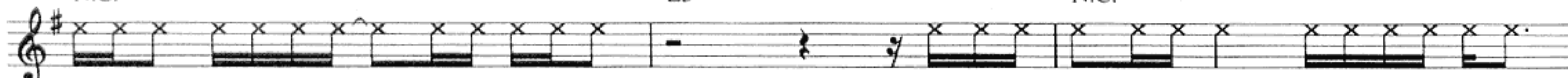
2  
0

Gtrs. 1 & 2: w/ Riffs A & A1, 3 times

N.C.

E5

N.C.



his - tor - y's riv - ers of blood, — she re - gen - er - ates.

And like the sun dis - ap - pears on - ly to re - ap - pear,



E5

N.C.

E5

She e - ter - nal - ly here. —

Her time is — near,

nev - er con - quered but here. —

(2nd time: Ma - ri - a)

Chorus  
N.C.(E5)

To tear a - way at the mask. \_

Gtrs.  
1 & 2

Riff B

End Riff B

7 5 7 0 5 2 5 2 0 3 5 0 3 0 3 0 5 3 5 0 7 5 7

1.

7 5 7 0 5 2 5 2 0 3 5 0 3 0 3 0 5 3 5 0 0 5 7

2.

2. And now \_ she's got a tear a - way at the mask. \_

Gtr. 1

\* w/ echo repeats  
\*\* w/ Whammy Pedal

21

Gtr. 2

\* w/ echo repeats  
\*\* w/ Whammy Pedal

21

3 0 3 0 5 3 5 0 7 5 7

\* Hold repeats through next 12 meas.

\*\* DigiTech Whammy Pedal set for a whole step below.

Gtrs. 1 & 2: w/ Riff B, 2 times

To tear a - way at the mask. \_ Ow!



# Bridge

Gtr. 2 tacet

\*\* E

Gtr. 1 Riff C

End Riff C

*mf*

\* w/ Whammy Pedal

\* DigiTech Whammy Pedal set for a whole step below.

\*\* Chord symbols reflect implied tonality.

Gtr. 1: w/ Riff C, 3 times

No min - ute to rest, — no mo - ment to pray. —

E

No min - utes to rest, — no mo - ments to pray. —

Riff D

\* w/ Whammy Pedal

\* DigiTech Whammy Pedal set for a whole step below.

Gtr. 2: w/ Riff D

E

No min - utes to rest, — he e - clip - es her day, — just a mo - ment to pray. —

## Guitar Solo

Gtrs. 1 & 2 tacet

N.C.

Aw!

\* w/ Whammy Pedal

\* DigiTech Whammy Pedal set for a whole step below.

8va

steady gliss. steady gliss.

# Chorus

Gtrs. 1 & 2: w/ Riff B, 4 times  
N.C.(E5)

To tear a-way at the mask. \_

Gtr. 3: w/ Fill 1, 4 times, simile

Huh! A-way at the mask. \_ To tear a-way at the mask. \_

# Free Time

Gtrs. 2 & 3 tacet

Ra! To tear a-way at the mask. \_

# Fill 1 Gtr. 3

\* w/ Whammy Pedal

\* DigiTech Whammy Pedal set for a whole step below.

# Voice of the Voiceless

### Drop D Tuning:

① = E      ④ = D

② = B      ⑤ = A

③ = G      ⑥ = D

## Intro

Moderately ♩ = 86

 $\delta va$ 

Gtr. 1 (dist.)

*f* \* w/ Whammy Pedal

\* Upstem notes result from manipulating DigiTech Whammy Pedal in designated rhythms and pitches.

 $\delta va$ 

Gtr. 1

*loco*

Aw!

Gtr. 2 (dist.)

Gtrs. N.C.(Dm7)

Riff A

Whammy Pedal off



Aw!

End Riff A Riff A1

3 5 3 5 3 5 5 3 5 3 5 5 3 5 3 5 5 3 5

Come on, — check it. 1. Through

End Riff A1

3 5 3 5 3 5 3 5 5 3 5 3 0 3 5 3 5 3 0 3 5

# Verse

Gtr. 2 tacet  
N.C.

steel walls, your voice blas-tin' on. True reb-el my broth-er Mu-mi-a I re-flect up-on.

8va

Gtr. 1

w/ Whammy Pedal

+3½ +4½ +5 +4½ +3½ +2½ +3½

0 (0) (0) (0) (0) (0) (0) (0)

You bet tha spark, set the prair-ie fires on, make the mass-es a mas-to-don path to tram-ple tha fas-cists on.

8va

+4½ +5 +4½ +3½ +2½ +4½ +3½ +2½ +2 +2½ +2 +3½ +2½ +2

0 (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)





Prose and ver - sus a mil - lion poor in hears-es. Watch de - ci - sion of Dred Scott, as it re-serves.

8va

Fretboard diagram showing fret numbers: 0, (0), (0), (0), (0), (0), (0), (0), (0), (0).

Long as the rope is tight a-round Mu - mi - a's neck. Let there be no rich white \_ life, we bound to re-spect. Cause and

8va

Fretboard diagram showing fret numbers: 0, (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0).

ef-fect. Can't ya smell the smoke in tha breeze. \_ My pan-ther broth-er we are at war un - til you're \_ free.

8va

Fretboard diagram showing fret numbers: 0, (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0), (0).

# Chorus

Gtrs. 1 & 2: w/ Riff A  
N.C.(Dm7)

You'll nev - er si-lence tha voice \_ of tha voice - less. You'll nev - er si-lence tha voice \_

Gtrs. 1 & 2: w/ Riff A1

of tha voice - less. You'll nev - er si-lence tha voice \_ of tha voice - less.

You'll nev - er si - lence tha voice \_ of the voice - less. 3. And



# Verse

Gtr. 2 tacet  
N.C.

Or-well's hell — a ter - ror er - a com - ing through, but this

8va

Gtr. 1

w/ Whammy Pedal

+3½ +4½ +5 +4½ +3½ +2½ +3½ +4½ +3½

0 (0) (0) (0) (0) (0) (0) (0)

lit - tle broth-er's watch - ing you, too. And

8va

+3½ +4½ +3½ +4½ +3½ +5 +4½ +3½ +2½ +2 +2½ +3½ +4½ +5 +4½ +3½ +2½ +2 +2½ +2

0 (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)

Or-well's hell a ter - ror er - a com-ing through, but this .

8va

+4½ +3½ +4½ +5 +4½ +3½ +4½ +4½ +5 +3½ +3½ +2½ +4½ +4½ +5 +5 +4½ +3½ +3½ +2½ +2

0 (0) (0) (0) (0) (0) (0)(0)(0) (0) (0)(0)(0)(0) (0)(0)(0)(0) (0) (0) (0) (0) (0) (0) (0)

— lit - tle broth - er's watch - ing you too, watch-ing you too.

8va

+3½ +2½ +2 +12 +2½ +3½ +4½ +2 +12 +2½ +3½ +4½ +3½ +2½ +3½ +4½ +3½

0 (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)

-1 -6

Ta tabulatura pochodzi z

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**Written and Arranged by Rage Against The Machine**

Moderately ♩ = 93

Gtr. 1 (dist.) (bass)

\* vol. swell

pitch: F#

E

Gtrs. 1 & 2      Riff A

**End Riff A**  
*play 3 times*

(0) 5 0 0 0 5 0 0 0 5 0 0 0 5 0 0 0 0 3 5 0

§ Verse

Gtrs. 1 & 2 tacet

Gtr. 2: w/ Fill 1, 2nd time, see next page

N.C.(E5)

They get hope from

End Riff B



Gtr. 3: w/ Riff B, 7 times

fire and smoke as the weak grow strong. Hun - gry peo - ple don't stay hun - gry for long.

They get hope from fire and smoke as they reach for tha dawn. { 1. Tha 2. Yo, yo, check tha high tech

spi - rit of Jack - son now screams through tha ru - ins. Through fac - to - ry chains \_ and tha ghost in the un - ion For - ter - ror of the new or - der ath - letes. Peer in - to the eyes of the child \_ al - read - y on tri - al.

got - ten re - mains \_ dis - ap - pear to their new \_ homes. Knife tha truck, the life burns to tha raw \_ bone. Ar - mies rip - pin' fam - 'lies a - part, get 'em on file. Con - vic - tions fit the stock pro - file \_ all tha while films of

Blood on the floor \_ of tha tear \_ is still dry - in'. Cov - er the spread - sheets, the Dow Jones sky - in'. dogs com - in' through homes, \_ rip - pin' skin from bones. Yes, \_ the new mil - len - i - um homes Pri - va -

Cell block, live - stock, tha bod - ies they buy - in'. Old South or - der, new North - ern hor i - zon. - tiz - ing through pri - vate eyes an er - a ris - ing of tha Old South or - der, new North - ern hor i - zon.

Gtr. 2

*mp* fdbk.

9 (9)

pitch: A

Fill 1  
Gtr. 2

T  
A  
B

0

# Pre-Chorus

Gtr. 3 tacet  
N.C.(E5)

Vi'-lence in all \_ hands, em-brace it if need \_ be.

Gtr. 2 Riff C1 End Riff C1

0 0 0 7 7 7 0 0 0 0 0 0 7 7 7 0 0 0

Gtr. 1 Riff C End Riff C

0 0 0 7 7 7 0 0 0 0 0 0 7 7 7 0 0 0

Gtrs. 1 & 2: w/ Riffs C & C1, 2 times

Liv-in' been war - fare, I press it to C. D. Vi'-lence in all \_ hands, em-brace it if need \_ be.

## To Coda 1 ⊕

Liv - in' been war - fare, I press it to C. \_ D. A

Gtr. 2

0 0 0 7 7 7 0 0 0 0 0 0 7 7 7 0 0 0 0

Gtr. 1

0 0 0 7 7 7 0 0 0 0 0 0 7 7 7 0 0 0 0

# Chorus

Gtrs. 1 & 2: w/ Riff A, 3 times  
N.C.(E5)

fire in tha mas - ter's house \_ is set. \_ A fire in tha mas - ter's house \_ is set. \_

A fire in tha mas - ter's house \_ is set. \_ A

*D.S. al Coda 1*

Gtrs. 1 &amp; 2

## Guitar Solo

*play 6 times*

Gtr. 2

\* DigiTech Whammy Pedal set for a major third above.

\*\* Tap string with Allen wrench with right hand while muting strings with left hand and rocking Whammy Pedal to specified intervals.

*D.S.S. al Coda 2*

15ma loco

\*Microphonic fdbk., not caused by string vibration.



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# Ashes in the Fall

Written and Arranged by Rage Against The Machine

Tune Down 1 Step:

① = D    ④ = C

② = A    ⑤ = G

③ = F    ⑥ = D

## Intro

Moderate Rock ♩ = 140

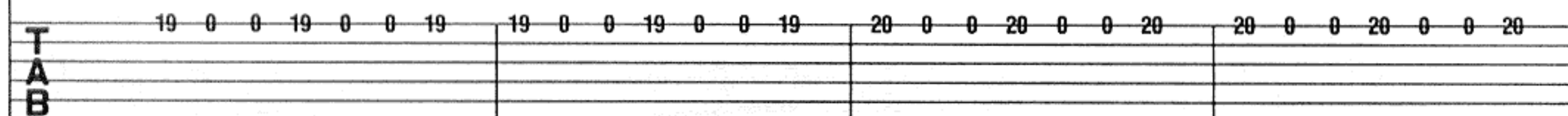
N.C.

Riff A

Gtr. 1 (dist.)

*mf*

\* w/ Whammy Pedal



\* DigiTech Whammy Pedal set to reproduce pitch one octave higher than written.

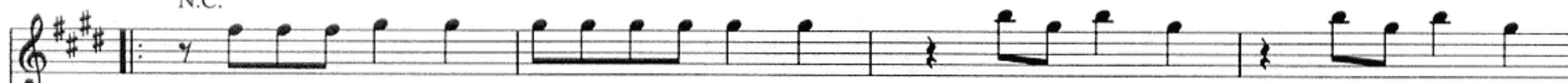
End Riff A



## Verse

Gtr. 1 tacet

N.C.



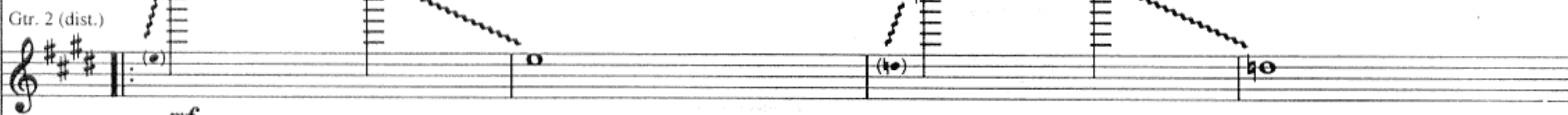
1. A mass of hands press on the mar-ket win - dow,  
2. A mass of prom - i - ses be - gin to rup-ture

ghosts of pro - gress dressed in slow death.  
like the pock-ets of the new world kings, \_\_\_\_\_

Riff B

8va

End Riff B



*mf*

\* w/ delay & Whammy Pedal

12 (12) (12) 10 (10) (10)

\* DigiTech Whammy Pedal set for two octaves higher when depressed.

Gtr. 2: w/ Riff B, 3 times



Feed - ing on hun - ger and glar - ing through the prom - ise up - on the food that rots -  
like swol - len stom-achs in Ap - pa - la - chia, like the priests that fuck you as he



— slow - ly in the aisle. — A mass of — name - less at the o - a - sis  
whis-pered ho - ly things. A mass of tears have trans-formed to stones now,

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that hides the graves be - neath the mas - ter's hill. — Bur - ied for drink - ing,  
sharp - ened on suf - fer - ing and wo - ven in - to slings. — Hope lies in the rub - ble

the riv - er's wa - ter, while shack - led to the line at the emp - ty well.  
of this rich — for - tress, tak - ing to - day what to - mor - row nev - er brings.

### Chorus

Gtr. 2 tacet  
Dmaj7/F#

Gtr. 3: w/ Rhy. Fig. 1, 3 times

Spoken: This is the new sound, just like the old sound. Just like the noose wound

\* Gtr. 3 (dist.) Rhy. Fig. 1

mf

End Rhy. Fig. 1

5  
3  
6  
4

\* Harmonized gtr. arr. for gtr.

o - ver the new ground. This is the new sound, just like the old sound. Just like the noose wound

1.

### Interlude

Gtr. 2: w/ Riff B, 4 times  
Gtr. 3 tacet  
N.C.

o - ver new ground. Lis - ten to the fas - cist sing: — "Take hope here.

War is else - where. — You were — cho - sen. — This is God's land. — Soon we'll — be - free.

— of — blot — and mix - ture, — seeds — plant - ed by our fore - fa - ther's hand."



2.

**Interlude**  
 Gtr. 1: w/ Riff A, 2 times  
 Gtr. 3 tacet  
 N.C.

o - ver the new ground. It's the new sound, just like the old sound.

Just like the noose wound o - ver the new ground.

Ain't the new sound just like the old sound?

Look at the noose now, o - ver the, o - ver the, o - ver the burn - ing ground. —

**Bridge**

Gtr. 1 tacet  
 N.C.

Ain't it fun - ny how the fac - t'ry doors close 'round the time that the school doors close? —

Gtr. 2

*f* Whammy Pedal off

15ma loco P.H. 15ma loco Harm. 15ma loco Harm.

2 4 5 2.3 1.75 5 5

\*Located between 2nd & 3rd frets.

'Round the time that the doors of the jail cells o - pen up to greet you

15ma loco P.H. 15ma loco 8va P.H.

11 9 3 5 3 5 7 0 0 0 4 3 2

pitch: D#

like the reap - er      Ain't it fun - ny how the fac - t'ry doors — close

8va ----- loco      8va ----- loco

P.H. -----      P.H. -----

2 2 2 0      0 2 2 2      14 14      15 12      0 0 7

pitches: D# D#      pitches: D# D#

'round the time      that the school doors      close?      'Round the time      that a

15ma -----

w/ bar      Harm. -----

5 5 7      5 7 5      5 5      7 0      -1

hun - dred thou - sand — jail cells      o - pen up to greet you      like the reap - er.

15ma ----- loco      8va ----- loco

Harm. -----      w/ bar      P.H. -----

(4) (4) 4 7 5      5 2 (5) 2      5 5 5      5 X X      12 12 12 12

-1/2      -1/2      pitches: C# D

N.C.

Oh. —

\* Gtrs. 1 & 2      Riff C      End Riff C

simile on repeat      P.S.

14 0 0 14 0 0 14      14 0 0 14 0 0 14      10 0 0 10 0 0 X      10 0 0 10 0 0 10 (10)

\* Delay and Whammy Pedal off, playing *f*

Gtrs. 1 & 2: w/ Riff C, 2 times, simile  
N.C.

O - a - sis. This is no o - a - sis.

### Chorus

Gtrs. 1 & 2 tacet  
Gtr. 3: w/ Rhy. Fig. 1, 4 times  
Dmaj7/F#

Spoken: This is the new sound, just like the old sound.

Just like the noose wound o - ver the new ground. This is the new sound,

just like the old sound. Just like the noose wound o - ver the new ground. Whispered: (Like

N.C.

Gtr. 4: w/ Riff D, 4 times  
E

ash - es in the fall. Like ash - es in the fall. Like ash - es in the fall. Like

\* Gtr. 4

Riff D

End Riff D

\*\*\* Gtr. 1 (clean)

let ring

\* Bass arr. for gtr.

\*\* Notes in parentheses are delay repeats.

\*\*\* 2nd - 4th times doubled by Gtr. 2 (clean)

### Outro

Gtr. 1 tacet  
\* Gtr. 2: w/ Whammy Pedal effects, till end  
Gtr. 4: w/ Riff D, till end  
N.C.

Play 7 Times & Fade

ash - es in the fall. Like ash - es in the fall. Uh, uh. Like ash - es in the fall. Oh, oh. Like

let ring

\* w/ dist., play notes randomly while rocking pedal back and forth rapidly.

\*\* Whispered vocal is doubled by spoken vocal, till end.



Ta tabulatura pochodzi z

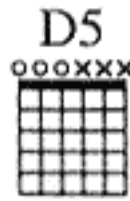
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# War Within a Breath

Written and Arranged by Rage Against The Machine



Drop D Tuning, Down 1/2 Step:

- ① = E♭ ④ = D♭  
 ② = B♭ ⑤ = A♭  
 ③ = G♭ ⑥ = D♭

## Verse

Moderately ♩ = 102

D5

Spoken: 1. Ev - 'ry of - fi - cial that \_ comes in \_ crip - ples us, leaves us maimed,  
 Spoken: 2. Their ex - is - tence is a crime. Their seat, their robe, their

Gtr. 1 (dist.) Rhy. Fig. 1 8va ----- End Rhy. Fig. 1 8va -----  
 mf w/ bar Harm. - - - - Harm. - - - -

TAB 10 12 8 10 12 8

Gtr. 1: w/ Rhy. Fig. 1, 2 times

tie, si - lent and tamed. And with our flesh and bones \_ he builds his homes. \_ South - ern  
 their land deeds \_ their hired guns, \_ they're the crime. Shots

Gtr. 1 tacet

\* Gtr. 2: w/ Rhy. Fig. 1, 8 times

fist rise through the jun - gle mist, clenched \_ to smash pow - er so can - cer - ous. Black  
 heard un - der - ground round the rap - ture, world's \_ eye cap - tured, at last, \_ in a Mex - i - can pas -

\* w/ dist. playing mf

flag and a red star, \_ a ris - ing sun loom - in' o - ver Los An - ge - les. 'Cause for  
 - ture. Masked scream - in', "Land or death." \_ With - in a breath, a war from the depth \_ of time. \_ Who shot

Ra - za, liv - in' in La La is like Ga - za. On to the dawn, \_ In - ti - fa - da.  
 four pup - pet gov - er - ners in \_ a line? Who shook all \_ the world bank - ers who think they can rhyme? \_ Shot \_

Reach for the les - sons the masked \_ pass on. Seize the me - trop - o - lis, it's you it's built on.  
 \_ the land - lords who knew it was mine. \_ Yes, it's a war from the depth \_ of time.

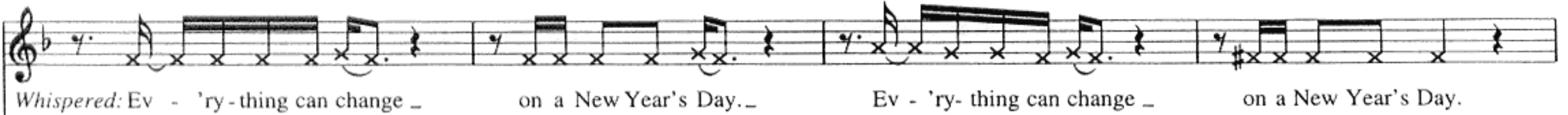
Pre-Chorus

D5

D(b5)

Dsus4

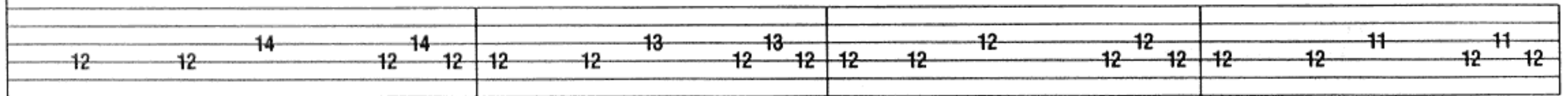
D



Gtrs. 1 & 2

Riff A

End Riff A

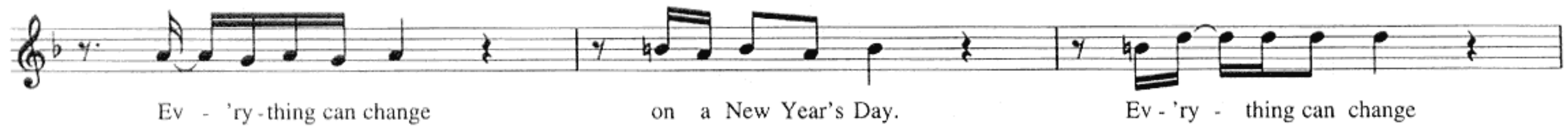


Gtrs. 1 & 2: w/ Riff A, 1st 3 meas.

D5

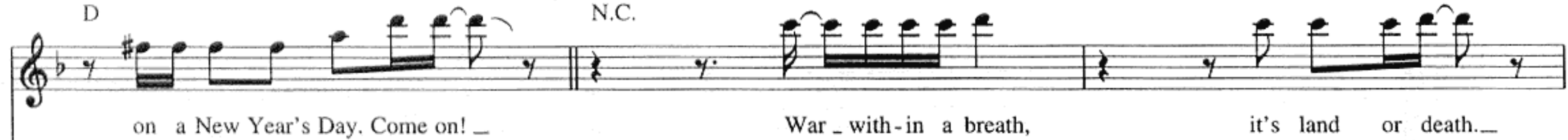
D(b5)

Dsus4



To Coda 1 ⊕ Chorus

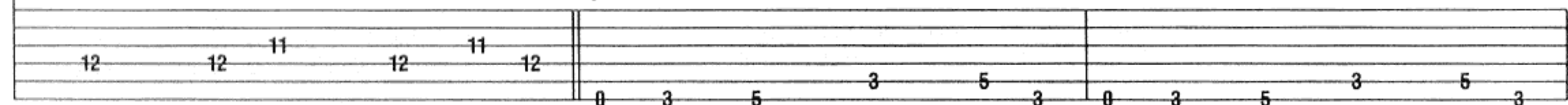
N.C.



Gtrs. 1 & 2

Riff B

End Riff B



Gtrs. 1 & 2: w/ Riff B, 6 times



1st time, D.C. al Coda 1

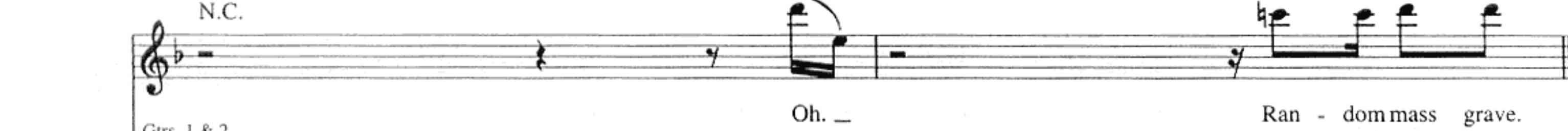
2nd time, To Coda 2 ⊕



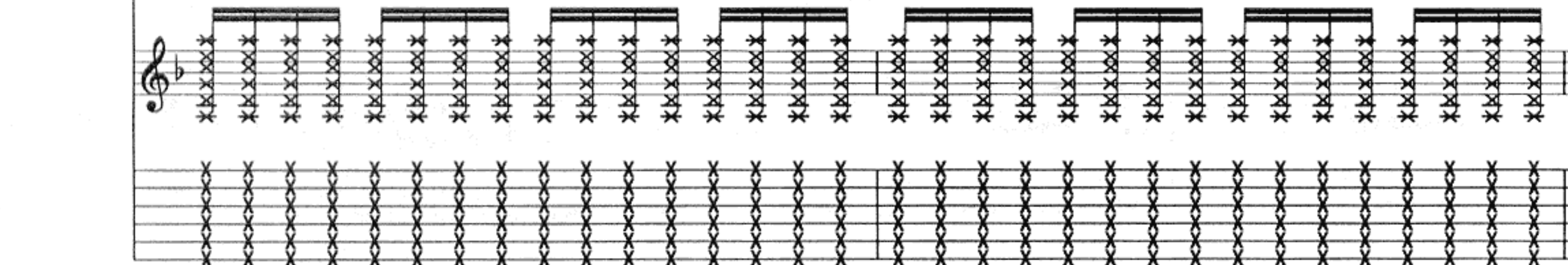
⊕ Coda 1

N.C.

D.S. al Coda 2



Gtrs. 1 & 2





⊕ Coda 2  
Freely  
D5

Gtr. 1

Gtr. 2

Whispered: It's land or death.

A Tempo

Gtr. 1 tacet  
Gtr. 2: w/ Riff B, 4 times  
N.C.

Gtrs. 1 & 2: w/ Riff B, 8 times  
N.C.

Yeah! Oh. Come on. —

Well, come on. — Yes. Yes. Yes.

Outro-Chorus

D5

It's war \_ with-in a breath, it's land or death. War \_ with-in a breath, it's land or death.

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

w/ bar

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times, simile

War \_ with-in a breath, it's land or death. War \_ with-in a breath, it's land or

Free Time

N.C.

Gtr. 1 tacet

death.

Gtr. 1

Gtr. 2

Gtr. 2 divisi

15/12

1/2

(12)

\* Gtr. 1 to left of slash in tab.