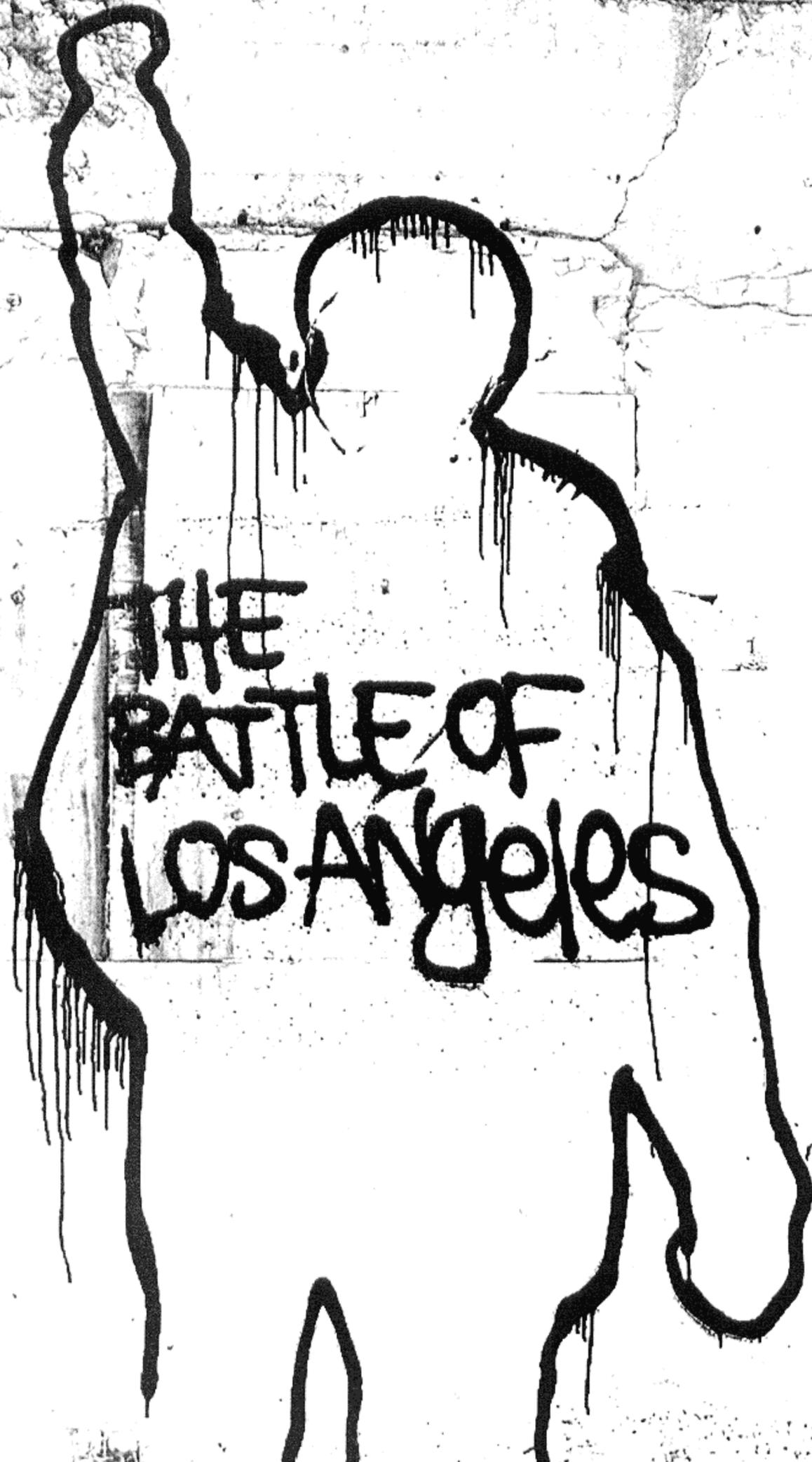




RAGE AGAINST THE MACHINE

THE BATTLE OF LOS ANGELES



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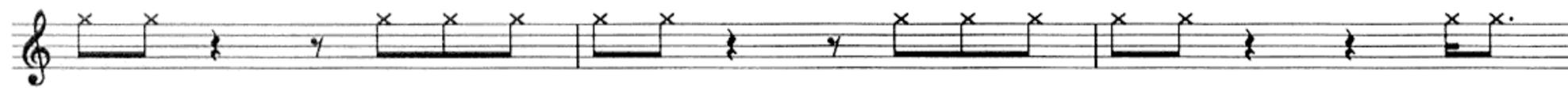
cun - ning man - tra of kill - ing. I need you, my wit - ness, to dress this up — so blood-less. To
 I can car - ry on. _____ My slav - ing, sweat - ing the skin right off — my bones. — On a bed of



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

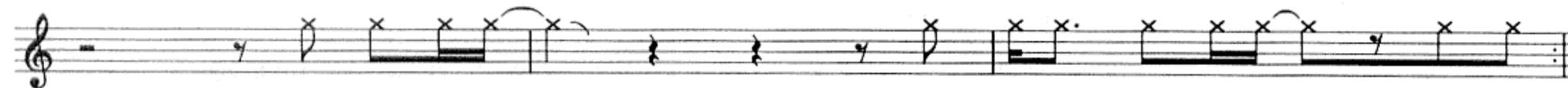


right out - side our door. — Now tes - ti - fy. —
 right out - side your door. — Now tes - ti - fy. —
 Now tes - ti - fy. —
 Yeah, tes - ti - fy. —
 Tes - ti - fy. —



— 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

let ring
+
* w/ envelope filter

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

First system of musical notation. The top staff is a vocal line with notes and rests. The bottom staff is a guitar line with fret numbers (5, 6, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5) and some 'X' marks indicating muted notes.

Interlude
F5

C5 D5

Interlude section. The top staff is a vocal line with lyrics: "Who con-trols the past now con-trols the fu-ture. Who con-trols the pre-sent now con-trols the past." The bottom staff is a guitar line with chords and fret numbers (10, 10, 8).

D.S. al Coda

Section marked *D.S. al Coda*. The top staff is a vocal line with lyrics: "Who con-trols the past now con-trols the fu-ture. Who con-trols the pre-sent now... Now tes-ti-fy...". The bottom staff is a guitar line with chords and fret numbers (10, 10, 8).

Coda

D5

Coda section. The top staff is a vocal line with lyrics: "right out-side your door. ____". The bottom staff is a guitar line with complex chordal patterns and fret numbers (12, 12, 12, 12).

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.

Gr. 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**

Gtr. 1: w/ Riff A

Turn that shit up.

Gtr. 2

full

0 2 2 0 2 0 2 5 (5)

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

Gtr. 2: w/ Riff A, 4 times

*w/ phase shifter

Guitar Solo

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

Gr. 3 (dist.)
divisi *w/ Digitech Whammy Pedal & talk box

*set for two octaves above

Gr. 3 ** B5 A5 B5 N.C.

Gr. 1

*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. *Gr. 2: w/ Riff B

B5 Bbm Abm Gm

Whispered: It

*w/ wah-wah

Outro

Gtrs. 1 & 3 tacet

Gtr. 2 tacet

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

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

Gtr. 2

wah-wah off

(F#5)

bet-ter time than now? All _ hell _ can't stop us now.

Gtrs. 1 & 2

Riff D

End Riff D

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

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 ♩ = 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

f ** w/ Whammy Pedal +1 1/2 +4 1/2 +7 1/2 +12

TAB: 12-0-12 (12) (12) (12) (12) 12-0-12 (12) (12) (12) (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.

mf w/ wah-wah 1 1/2

TAB: 2 2 0 2 X 2 (2) X X X 2 2 0 2 X 2 (2) X X X

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)

Stroll through tha shan-ties and tha ci-ty's re-mains. _ Same bod-ies bur-ied hun-gry but with dif-'rent last names. _ These

Gtr. 2
 Riff B

End Riff B

Gtr. 2: w/ Riff B

vul-tures rob-bin' { ev-'ry-thing, leave no-thin' but chains. _ They pick a point on the globe, _ yes tha pic-ture's tha same. . There's a
 ev-'ry-one, leave no-thin' but chains. _ Pick a point here at home, _ yes tha pic-ture's tha same. . There's a

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

bank and a church, _ a myth and a hearse, _ a mall and a loan, _ a child dead at birth. _ There's a
 field full of slaves some corn and some debt. _ There's a ditch full of bod-ies tha check for tha rent. _ There's a

wid-ow pig par-rot, a re-bel to tame, _ a white-hood-ed judge, _ a sy-ringe and a vein. _
 tap, tha phone, tha si-lence of stone. _ The numb black screen that be feel-in' like home. _

Gtrs. 1 & 2 tacet
 N.C.

Spoken: And a riot throught the rhyme of the unheard.

Gtr. 3 (slight dist.)

* w/ wah-wah as filter

* toe down

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.

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

Calm like a bomb! ___

Whammy Pedal off delay off

⊕ *Coda*

Outro
Gtrs. 2 & 4 tacet
N.C.

Calm like a bomb! Mass with-out roots, ___ a pri-son to fill. ___ There's a

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

right to o - bey ___ and a right to kill. ___ There's a right to o - bey, and there's the right to kill. ___

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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 Riff A (slight dist.) 8va

mf
* w/ delay

End Riff A

TAB

14	14	16	14
16	14	16	14
14	14	14	18

* 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

2. Interlude

Musical staff showing a melodic line with eighth notes and ties, starting with a treble clef and a key signature of three sharps (F#, C#, G#).

Gtr. 2 (clean) Rhy. Fig. 1 End Rhy. Fig. 1

Musical staff for guitar 2 showing a rhythmic pattern of eighth notes with 'x' marks above them. Below the staff is a fretboard diagram with fret numbers 0, 5, 4, 4, 4, 4, 0, 5, 4, 4, 4, 4, 0, 5, 4, 4, 4, 4, 0, 5, 4, 4, 4, 4.

Gtr. 3 (dist.) Riff B End Riff B

mf

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

Musical staff for guitar 3 showing a distorted riff. Below the staff is a fretboard diagram with fret numbers 16 and 6.

* slide down while picking in rhythm:
 ** quarter note regeneration w/ 3 repeats.

Gtr. 3: w/ Riff B

Musical staff for guitar 3 showing the riff B integrated into the melodic line.

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

Gtr. 2

Musical staff for guitar 2 showing the rhythmic pattern from the previous section.

Guitar Solo

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

Gtr. 4 (dist.)

Musical staff for guitar 4 showing a distorted solo with wavy lines and 'x' marks. Below the staff is a fretboard diagram with 'x' marks.

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

Musical staff for guitar 4 showing the continuation of the solo. Below the staff is a fretboard diagram with fret numbers 0, +1, and (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

F#m9

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

F#m F#m(maj7)

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

F#m F#m9

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

F#m F#m(maj7)

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

F#m(maj7) D.S. al Coda

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

⊕ Coda

F#m9
 8va
 Gtr. 1
 w/ bar

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

Gtr. 1: w/ Riff A, 3 times

Gtr. 2: w/ Riff A, 2 times

Yeah!

1. The

Gtr. 2 (dist.)

* 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

End 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.

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

Gtr. 3: w/ Riff B

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

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

Gr. 3

Gr. 2: w/ Fill 1, 2nd time; tacet 3rd time
 Gr. 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. _

Gr. 2

Chorus

Gr. 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
 Gr. 2

* fdbk. - - - - -

* Microphonic fdbk., not caused by string vibration.

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

Coda

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

swal-low the one that made you ill. 3. The

Yeah!

Guitar Solo

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

Gtr. 5 (dist.) 8va

*N B N B N B NBN B NBN B N B N B NBN B N B N B N B NBN B NBN B N B N B NBN B

w/ bar +1 1/2 w/ bar +1 w/ bar +1 1/2 w/ bar +1 1/2 w/ bar +1 1/2 w/ bar +1 1/2 w/ bar +1 1/2

(19) (19) (19) (19)(19) (19)(19)(19) (19) (19) (19) (19)(19) (19) (19) (19) (19)(19) (19) (19) (19) (19)(19) (19) (19) (19) (19)(19) (19)

* Using guitars with Les Paul style electronics, set neck pickup volume control to "10" and bridge pickup volume to "0."
Flip pickup selector switch with in specified rhythm with right hand to simulate the reattack while left hand manipulates vibrato bar.

8va

N B N B N B NBN B NBN B N B N B NBN B N B N B N B NBN B NBN B N B N BN B N

w/ bar +1 w/ bar +1 w/ bar +1 w/ bar +1 1/2 w/ bar +1 1/2 w/ bar +1 w/ bar +1/2 w/ bar

(19) (19) (19)(19)(19) (19) (19)(19) (19) (19) (19) (19)(19) (19) (19) (19) (19)(19) (19)(19)(19) (19) (19) (19) (19) (19) (19)

8va

B NBN BN B N B NBN B N B N B NBN B NBN B NBNBN B NBN B NBNBNB

w/ bar w/ bar

+1 1/2 +1 +1 +1 1/2 +1 +1 1/2 +1 1/2 +1 1/2

(19) (19)(19) (19) (19) (19) (19) (19) (19) (19) (19)(19)(19) (19)(19)(19) (19)(19)(19) (19)(19)(19)

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

Outro-Chorus

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

Gtr. 5 tacet

Sleep now in the fire! Sleep now in the fire!

8va

N B N B N B N BN B N

w/ bar w/ bar

+1 1/2

(19) (19) (19) (19) (19) (19) (19)(19) (19)(19)

-6 -8 -7 -6 -8 -7 -4 1/2 -8

Gtrs. 1 & 2 tacet

Sleep now in the fire! Sleep now in the fire!

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Born of a Broken Man

Written and Arranged by Rage Against The Machine

Gtr. 1; DADGAD Tuning: Gtrs. 2-5; Drop D Tuning:
 ① = D ④ = D ① = E ④ = D
 ② = A ⑤ = A ② = B ⑤ = A
 ③ = G ⑥ = D ③ = G ⑥ = D

Intro

Moderately Slow ♩ = 74

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

Gtr. 1 (clean) Rhy. Fig. 1

mp
let ring throughout

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

Dsus4 D6(no3rd) D5 Gtr. 1 tacet F5 D5 F5 D5 F5 D5 F5 D5

Gtrs. 2 & 3 (dist.) N.C.(D5) Rhy. Fig. 2

** p* → *f* 1/2

Gtr. 1 End Rhy. Fig. 1

** vol. swell*

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

End Rhy. Fig. 2 Gtr. 3: w/ Rhy. Fig. 2 Rhy. Fig. 2A

Gtr. 2

1/2

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

Spoken: 1. My

End Rhy. Fig. 2A

1/4 1/2 3/4 1/2 1/4 1/2

7 7 7 7 7 7 7 7 5 (5)

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...

p ————— *f*

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 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 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 F5 D5

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

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

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

Musical notation for the first system of the Verse. It features a vocal line with lyrics, a guitar line with a wavy tremolo effect, and a fretboard diagram with fingerings: 14 0, 14 0, 14 0, 14 0, 13 0, 13 0, 13 0, 16 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 4 0, 2 0, 2 0, (2) /.

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..

Musical notation for the second system of the Verse. It features a vocal line with lyrics, a guitar line with a wavy tremolo effect, and a fretboard diagram with fingerings: 14 0, 14 0, 14 0, 14 0, 14 0, 13 0, 13 0, 13 0, 16 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 4 0, 2 0, 2 0.

Interlude

Gtr. 1 tacet

N.C.(D5) F5 D5

F5 D5

F5 D5

F5 D5

F5 D5 N.C.(D5) F5 D5

F5 D5

F5 D5

F5 D5

D.S. al Coda

Musical notation for the Interlude. It features a guitar line with a wavy tremolo effect and a fretboard diagram with fingerings: 5 0, (5) 3, 0 7, 0 3, 0 0, X X X X 3, 0 7, 0 3, 0 0, 5 0, (5) 3, 0 7, 0 3, 0 0, X X X X 3, 0 7, 0 3, 0 0.

Coda

N.C.(D5)

Musical notation for the Coda. It features a vocal line with lyrics: "Aw! Aw!", "Ra! Yeah!", "Neh! Come on!". The guitar line has a wavy tremolo effect and a fretboard diagram with fingerings: 10 0, 10 12, 10 0, 10 12, 10 0, 10 12.

Musical notation for the final system, including two first endings. It features a guitar line with a wavy tremolo effect and a fretboard diagram with fingerings: 5 0, (5) 3, 0 7, 0 3, 0 0, 5 0, (5) 3, 0 7, 0 3, 0 0.

Born as Ghosts

Written and Arranged by Rage Against The Machine

Intro

Moderately ♩ = 91

N.C.(E5)

Verse

Gtr. 1: w/ Riff A, 2 times
N.C.(E5)

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

Gtr. 1 (dist.) Riff A

End Riff A Riff B

Gtr. 2 (dist.)

f w/ wah-wah as filter w/ bar

End Riff B

TAB

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

5 (5) (5) -1 1/2 -2 1/2

5 (5) (5) -1 1/2 -2 1/2

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. _ Un - der the
And thought is locked in the womb. _ The

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

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

* Gtr. 3 (dist.)

f

* doubled throughout

Chorus

Gtr. 1 tacet

___ 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

___ 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 * w/ Whammy Pedal

10 8 10

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 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.)
#e
f
* w/ echo repeats
** w/ Whammy Pedal

TAB 21

Gtr. 2 (dist.)
#e
f
* w/ echo repeats
** w/ Whammy Pedal

TAB 21

* 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

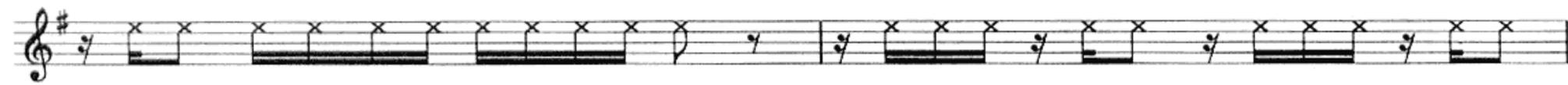
comes tha ex - haust _ and it rips . through her lungs. _ She's off fast _ to tha pas - ture like cat - tle she'll cross. _ De - gree one
pre-sence, it ter - ri - fies and e - clips-es her days, _ no min - utes to rest, _ no mo-ments to pray. _ And with a



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. —

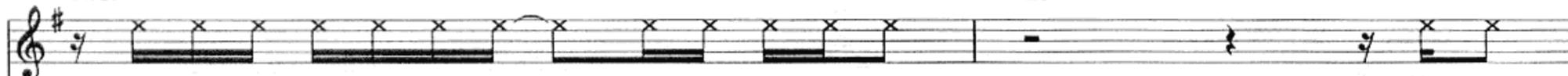


Of graves hid - den, trapped up in vi - sions of war. Of noth - in', no one, no - bod - y, no more.
Numb as her wrists split shots of blood to tha floor. Of noth - ing, no one, no - bod - y, no more.

Pre-Chorus

N.C.

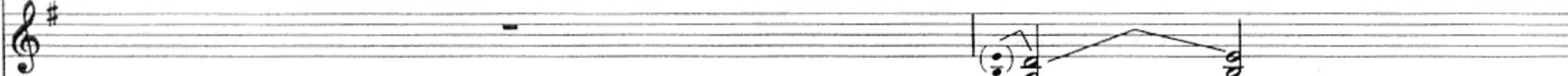
E5



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

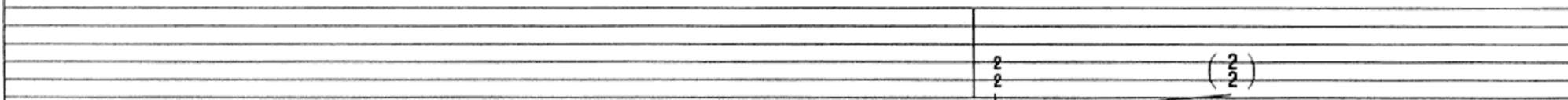
Gr. 1 Riff A

End Riff A



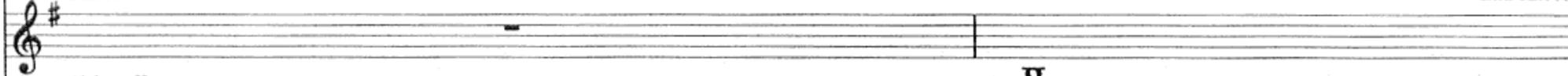
(Whammy Pedal off)

w/ bar



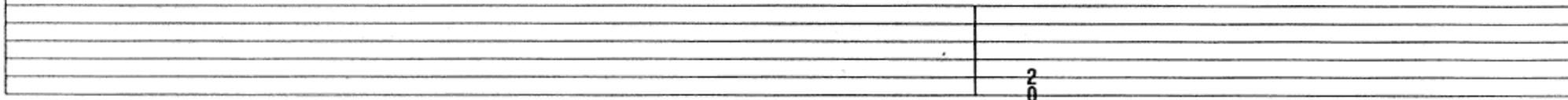
Gr. 2 Riff A1

End Riff A1



(delay off)
(Whammy Pedal off)

pp



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

Gtr. 2

End Riff D

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

* 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!

8va.

Gtr. 3

* w/ Whammy Pedal

* DigiTech Whammy Pedal set for a whole step below.

8va

steady gliss. steady gliss.

0 17 0 12 X X X X X X X 22 X 22 (22) X 22 X 22 X X X X X 22 X 22 X 22 X 22 X X X X

Chorus

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

To tear a-way at the mask. _

loco 8va

2 4 6 4 4 6 8 6 6 8 10 8 8 10 12 10 10 12 14 16 18 22 21 17 18 18 22 21 17 18 16 17 17 18

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. _

Gtr. 1 full

Fill 1
Gtr. 3

* w/ Whammy Pedal

TAB

19 14 19 14 19 14 19 14 19 14 19 14 19 14 19 14 19 14

* DigiTech Whammy Pedal set for a whole step below.

Voice of the Voiceless

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 ♩ = 86

8va

Gtr. 1 (dist.)

f * w/ Whammy Pedal

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

8va

Aw!

Gtr. 1 *loco*

Gtr. 2 (dist.)

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

Whammy Pedal off

Aw!

End Riff A Riff A1

Come on, — check it.

1. Through

End Riff A1

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

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

At fif - teen, _ ex-posed Phil-ly's fin-est kill-in' ma - chine. _ Boots and mad guns, they pac - i - fy you young.

8va

Fret numbers: +3½, +4½, +3½, +2, +2, +2½, +3½, +4½, +3½, +3½, +4½, +2½, +2, +3½, +4½, +5, +3½, +5, +6, +4½, +3½

Cause and ef - fect, _ smell tha smoke and tha breeze, _ my pan-ther my broth-er, we are at war un - til you're free.

8va

Fret numbers: +5, +4½, +3½, +2½, +3½, +5, +4½, +3½, +2½, +4½, +5, +12, +6, +6, +5

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 _ of tha voice - less. 2. What the pow - er - ful

Verse

Gtr. 2 tacet
N.C.

got ner-vous, 'cause he re - fused to be their ser - vant. He spit truth, that burned like black church-es.

8va

Gtr. 1

w/ Whammy Pedal

Fret numbers: +4½, +5, +4½, +5, +4½, +5, +5, +4½, +3½

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

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

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

-1 -6

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New Millennium Homes

Written and Arranged by Rage Against The Machine

Intro
Moderately ♩ = 93
N.C.(E5)

Gtr. 1 (dist.)
(bass)

pp

f

T
A
B

12 (12)

Gtr. 2 (dist.)

mp

fdbk.

f

T
A
B

9 (9)

* vol. swell pitch: F# E

Gtrs. 1 & 2 Riff A

End Riff A
play 3 times

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

Verse

Gtrs. 1 & 2 tacet
Gtr. 2: w/ Fill 1, 2nd time, see next page
N.C.(E5)

mf

1., 2. Hun-gry peo-ple don't stay hun-gry for long. _

They get hope from

mf

End Riff B

Gr. 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.

Gr. 2

mp fdbk.

9 (9)

pitch: A

Fill 1
Gr. 2

T
A
B
0

Pre-Chorus

Gtr. 3 tacet
N.C.(E5)

Vi'-lence in all hands, embrace it if need be.

Gtr. 2 Riff C1 End Riff C1

Gtr. 1 Riff C End Riff C

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, embrace it if need be.

To Coda 1 ⊕

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

Gtr. 2

Gtr. 1

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

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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

* 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,

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

Gr. 2 tacet
Dmaj7/F#

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

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

* Gr. 3 (dist.) Rhy. Fig. 1

mf

End Rhy. Fig. 1

* 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

Gr. 2: w/ Riff B, 4 times
Gr. 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

Gr. 1: w/ Riff A, 2 times

Gr. 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

Gr. 1 tacet

N.C.

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

Gr. 2

f Whammy Pedal off
P.H. 15ma loco *Harm. Harm.

0 2 4 5 2.3 0 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 15ma loco 8va
P.H. P.H. P.H.

5 7 11 9 3 5 3 2 4 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 2 2 2 14 14 15 12 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 X X X X X X X X 5 X X X X 7 7 5 X X X X 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) X X X 5 5 5 X 5 X X

-1/2 -1/2 pitches: C# D

E9

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

Riff D *mp* w/ delay ** End Riff D *** Gtr. 1 (clean) *mp* let ring

0 (0) (0) (0) (0) (0) 13 14

* 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

13 14

* 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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Pre-Chorus

D5 D(b5) Dsus4 D

Whispered: Ev - 'ry-thing can change _ on a New Year's Day._ Ev - 'ry- thing can change _ on a New Year's Day.

Gtrs. 1 & 2 Riff A End Riff A let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

12 12 14 12 14 12 12 12 13 12 13 12 12 12 12 12 12 12 11 12 11 12

Gtrs. 1 & 2: w/ Riff A, 1st 3 meas. D5

D(b5) Dsus4

Ev - 'ry-thing can change on a New Year's Day. Ev - 'ry - thing can change

To Coda 1 ⊕ Chorus N.C.

D on a New Year's Day. Come on! _ War _ with-in a breath, it's land or death._

Gtrs. 1 & 2 Riff B End Riff B let ring - - - - - f

12 12 11 12 11 12 0 3 5 3 5 3 0 3 5 3 5 3

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

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

1st time, D.C. al Coda 1 2nd time, To Coda 2 ⊕

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

⊕ Coda 1 N.C.

D.S. al Coda 2

Oh. _ Ran - dom mass grave.

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. Rhy. Fig. 2
 1 & 2

End Rhy. Fig. 2

w/ bar

10 10 10 10 10 10 10 10

12 12 12 12 12 12 12 12

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 12 (12) 12 (12) 12 (12)

* Gtr. 1 to left of slash in tab.