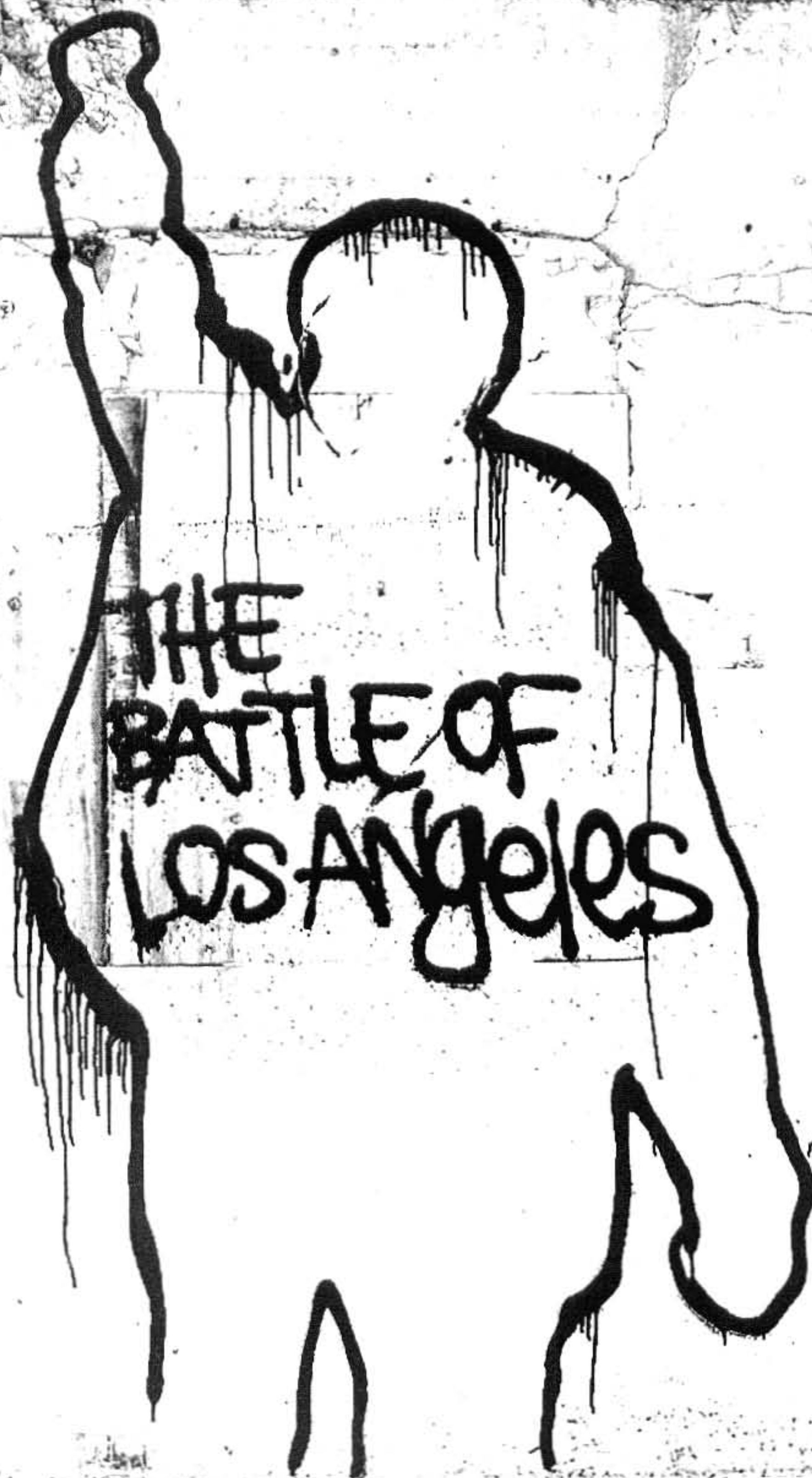




RAGE AGAINST THE MACHINE

THE BATTLE OF LOS ANGELES



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Written and Arranged by Rage Against The Machine

① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Moderately ♩ = 117

play 4 times
End Riff A

[illegible]

Uh!

End Rhy. Fig. 1

* doubled throughout


Gtr. 2: w/ Rhy. Fig. 1

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



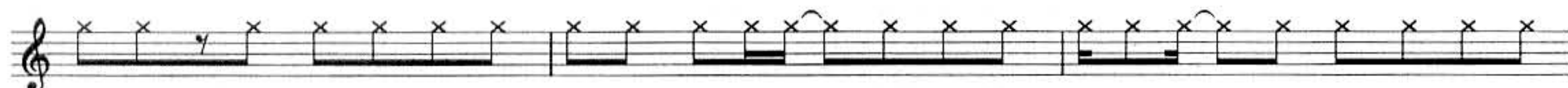
an - chor as - sure me that Bagh - dad is burn - ing. Your voice, it is — so sooth - ing, that
- ci - sion, you feed me. My wit - ness I'm hun - gry. Your tem - ple, it calls me so



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



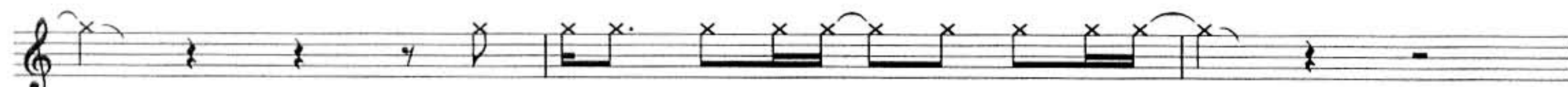
cor - ner the jur - y's sleep - less. We found your weak - ness, and it's
 cor - ner the jur - y's sleep - less. We found your weak - ness, and it's

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

Gtr. 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,

Gtr. 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

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

Gtr. 1

let ring

* w/ envelope filter

* DigiTech XP100, patch 11; + = toe down, 0 = toe up

+

o

+

o

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

10 10 8

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...

10 10 8

Coda

D5

right out-side your door. —

Gtr. 2

1/2 1/2 1/2 1/2

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.

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

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

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

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature is one sharp (F#), indicating the key of D major. The melody begins with a quarter rest, followed by a quarter note D4, an eighth note E4, and a quarter note F#4. This is followed by a half note G4, a quarter note A4, and a quarter note B4. The melody then descends: a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The system concludes with a quarter note C4, a quarter note B3, and a quarter note A3.

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

					2					2					2
4	2	4	2	4	0	4	2	4	2	4	0	4	2	4	0
2	0	2	0	2		2	0	2	0	2		2	0	2	











*set for two octaves above

Gtr. 3

** B5 A5 B5 N.C.

Gtr. 1

P.S.
steady gliss.

									
--	---	---	---	---	---	---	---	---	---

*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. B5 Bbm Abm Gm

*Gtr. 2: w/ Riff B

Whispered: It

[illegible][illegible]

Handwritten musical notation on a five-line staff. The notation consists of three measures. The first measure contains a quarter note G, a quarter note F, and a quarter note G. The second measure contains a quarter note G, a quarter note F, and a quarter note G. The third measure contains a quarter note G, a quarter note F, and a quarter note G. The notes are written on the lines of the staff: G on the first line, F on the first space, and G on the first line.

*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

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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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)

Riff B

Gtr. 2: w/ Riff B

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

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.

(slight dist.)

mf
* 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.

Guitar Solo

Gtrs. 2 & 4 tacet
N.C.

Gr. 3

Gtr 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.

[illegible]

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass line is represented by a series of numbers (fingering) written below the staff: 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), 8. The numbers are placed below the staff, with some numbers (12, 0, 8) having a small 'v' mark above them.

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

The musical notation for the guitar solo is presented in two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth notes, many of which are beamed together and have slurs above them. There are two annotations: "* w/ delay" under the first measure and "** w/ Whammy Pedal" under the fourth measure. The bottom staff is a single line of fret numbers. It contains the following sequence of numbers: 12, 8, (8), (8), (8), (8), 12, 8, (8), (8), (8), (8), 12, 8, (8), (8), (8), (8), 12, 0, (0), (0), (0), (0), 12, (12), (12), (12), 0, (0), (0), (0). Above the fret numbers, there are slurs and a "+6" marking at the end of the line.

* Quarternote regeneration w/ 4 repeats

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

Andante

play 3 times

12 0 (0) (0) (0) (0) 12 0 (0) (0) (0) (0) 12 0 (0) (0) (0) (0) 12 (12) (12) (12) (12) 0 (0) (0) (0).

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)

+6
+6

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)

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

Calm like a bomb! —

+6

Whammy Pedal off delay off

+6

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

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

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.

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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

End Riff A

TAB

14 14 14 16 14 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

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

x x x x x x x x x x x x x x x x x x

2.

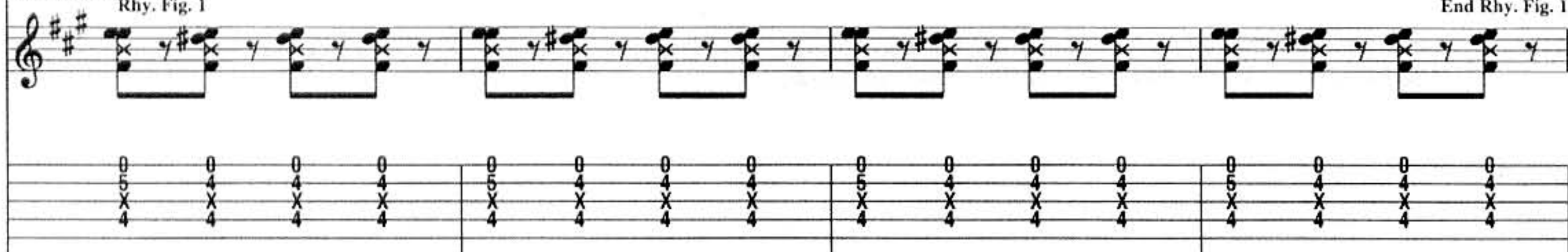
Interlude



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



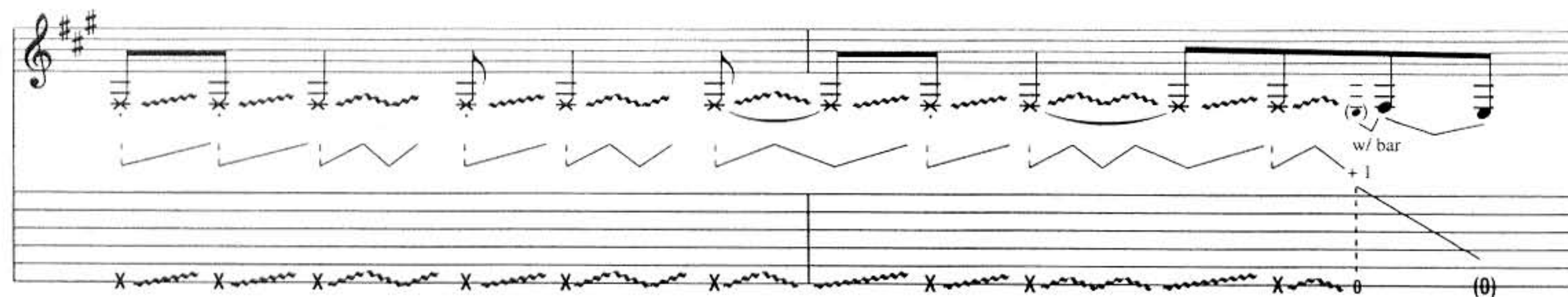
Guitar Solo

Gtr. 3 tacet

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



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



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

3. With this

Verse

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

D.S. al Coda

Coda

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 now 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.

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 NBN B NBN B NBN 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

(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 NBNBN B NBN B N B N B NBN B NBN B NBN B NBN B NBN BN B NBN

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 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)

8va

B NBN BN B N B NBNBN B NBNBN B NBNBN B NBNBN B NBNBN B NBNBN B NBNBNBN

w/ bar w/ bar w/ bar w/ bar w/ bar w/ bar w/ bar w/ bar w/ bar w/ bar w/ bar w/ bar

+1 1/2 +1 +1 +1 1/2 +1 1/2 +1 +1 1/2 +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)(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 NBNBN B NBNBNBN B NBNBNBN

w/ bar w/ bar w/ bar

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

(19) (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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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

thoughts like a hundred moths

trapped in a lampshade

somewhere within,

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

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

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

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

Coda

N.C.(D5)

Aw!
Aw!

Ra!
Yeah!

Neh!
Come on!

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

f w/ wah-wah as filter w/ bar

f w/ bar

TAB

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

5 (5) (5) 5 (5) (5)

-1 1/2 -2 1/2 -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. _
 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. by the chil - dren born as ghosts. _
 (Myth of the dream, _ myth of the dream. _) } Born as ghosts. _

* Gtr. 3 (dist.)

f

* doubled throughout

Chorus

Gtr. 1 tacet
 E5

A warn - in', who suf - fers who did - n't speak a _ word. Born as ghosts. _
 D5 E5 D5

Rhy. Fig. 1 End Rhy. Fig. 1

1/2 1/2 1/2 1/2

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

2 0 0 2 0 0

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

A warn - in', who suf - fers who did - n't speak a _ word. Born as ghosts. _
 D5 E5 D5

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

— born as ghosts. — — born as ghosts. — born as ghosts. —

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

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. 1

Gtr. 1

Gtr. 2: w/ Riff B, 4 times

* 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.

D.S. al Coda

⊕ *Coda*

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

TAB

21

Gtr. 2 (dist.)

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

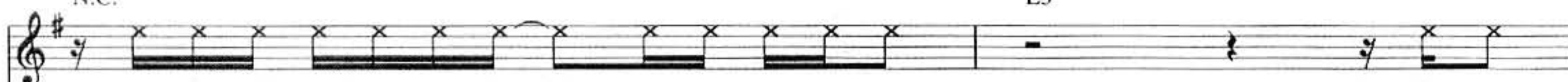


Yan - qui guns — for blood debts on tha loans. — Of smol-der - ing fields — rape rub - ble and bones. —
jerks tha sis - ters gath-er 'round her and scream as if in a dream, eyes on the crim-son stream. —



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.

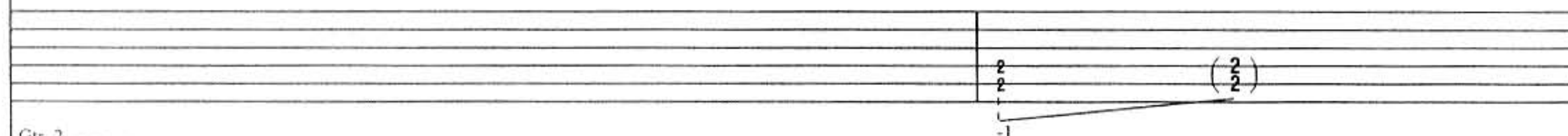


Those are her moun-tains and skies — and she ra - di - ates. And through



(Whammy Pedal off)

w/ bar



(delay off)
(Whammy Pedal off)

HP

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



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

* 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

* 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.

* 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 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

6 6 6 3:4 6

* w/ Whammy Pedal

TAB 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

Gtr. 2 (dist.)

Gtrs. 1 & 2 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 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 +3½ +4½ +3½ +2½ +2 +2½ +2 +3½ +2½ +2

0 (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

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

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

+5 +12 +12 +12 +6 +4½ +3½ +2½ +2 +3½ +2 +3½ +4½ +3½ +2½ +2 +5 +4½ +3½ +2½ +2

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

-6 -6 -6

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

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

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

-1

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 +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) (0)

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

8va

+4½ +3½ +4½ +5 +4½ +3½ +4½ +3½ +5 +4½ +3½ +5 +4½ +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 +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)

(bass)

Moderately ♩ = 93
N.C.(E5)

Gtr. 1 (dist.) (bass)

Gtr. 2 (dist.)

TAB

TAB

* vol. swell pitch: F# E

Gtrs. 1 & 2 Rift A

RIFT A

End Riff A
play 3 times

§ Verse

Gtrs. 1 & 2 tacet

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

N.C.(E5)

N.C.(E5)

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

They get hope from

Gtr. 3
(dist.)

Riff B

mf

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
 TAB
 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

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, em-brace 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

Gtrs. 1 & 2

Guitar Solo

play 6 times

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

15ma loco

*Microphonic fdbk., not caused by string vibration.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and quarter notes, ending with a double bar line and a repeat sign. The bottom staff is a single line with fret numbers: (0), 5, 7, 7, 0, 3, 5, and 0, corresponding to the notes in the melody above.

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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

19 0 0 19 0 0 19 19 0 0 19 0 0 19 20 0 0 20 0 0 20 20 0 0 20 0 0 20

TAB

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

End Riff A

22 0 0 22 0 0 22 22 0 0 22 0 0 22 20 0 0 20 0 0 20 20 0 0 20 0 0 20

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,

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 2 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 Harm. 8va P.H.

11 9 3 5 3 2 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. -----

14 15
14 12

2 2 2 0 2 2 2 2 0 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 X X X X X X 7 5 X X X 7 5 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 0 5 2 (5) 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

* 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

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

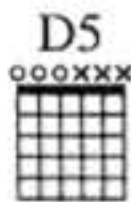
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War Within a Breath

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. Harm. w/ bar

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.

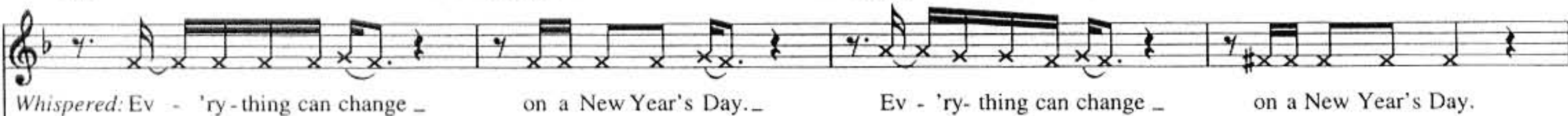
Pre-Chorus

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)

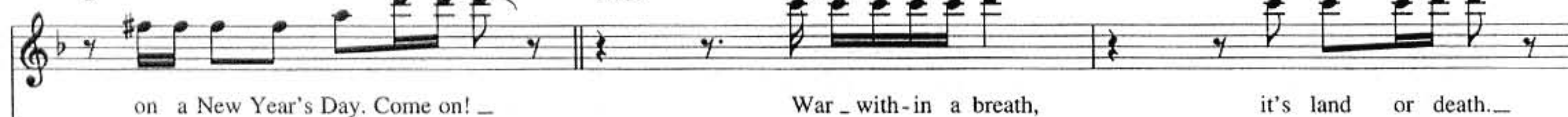
Dsus4



To Coda 1 ⊕ Chorus

N.C.

D



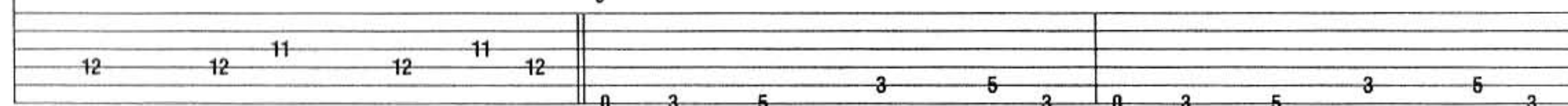
Gtrs. 1 & 2

Riff B

End Riff B

let ring _ _ _ _ _

f



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



1st time, D.C. al Coda 1

2nd time, To Coda 2 ⊕



⊕ Coda 1

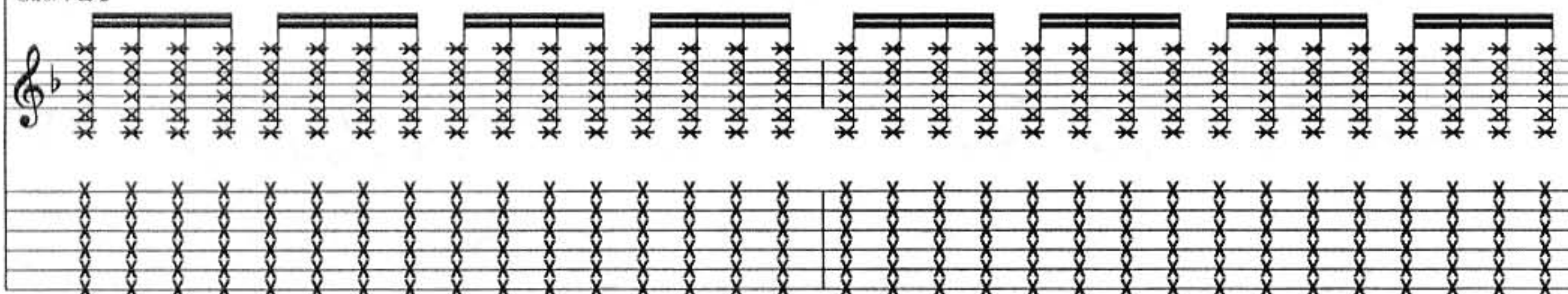
N.C.

D.S. al Coda 2

Gtrs. 1 & 2

Oh. _

Ran - dom mass grave.



⊕ **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 12 1/2 (12) 12 1/2 (12) 12 1/2 (12)

* Gtr. 1 to left of slash in tab.