



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

rage against the machine



HAL LEONARD™

rage against the machine

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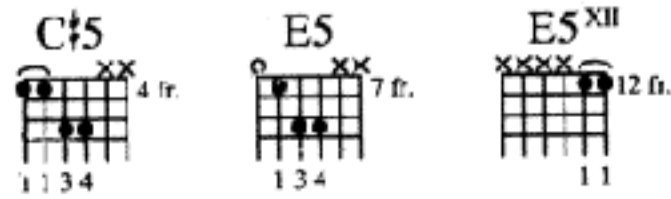
WAKE UP

79

notation legend

Bombtrack

Lyrics by Zack la Rocha
Music by Rage Against The Machine



Intro

Moderately slow ♩ = 80

N.C.

Gtr. 1

mf P.M.

T
A
B

1.

2.

Gtr. 2: w/Rhy. Fill 1

P.M.

tr

T
A
B

N.C.(F#5)

C#5

C5

B5

Gtrs. 1 & 2: with Riff A, 2 1/2 times

N.C.(F#5)

Uh!

Hey, yo, it's just an - oth - er bomb - track.

Uh.

Riff A (Gtrs. 1 & 2)

End Riff A

f

T
A
B

Rhy. Fill 1

Gtr. 2

vol. off

mf

T
A
B

C#5 C5 B5 N.C.(F#5) C#5 C5 B5 N.C.(F#5)

Hey, yo, it's just an-oth-er bomb-track. Yeah.

Gtrs. 1 & 2

E (6) open F# (6) 2fr. F# (4) 4fr. E (6) open F# (6) 2fr. F# (6) open C#5

It goes - a one, two, three. And it's just an-oth-er

Verse
N.C.(F#5)

bomb-track. And suck-as be think-in' that they can fake this. But I'm-a drop it at a high-er lev-el. 'Cause I'm in-

Riff B (Gtrs. 1 & 2) **End Riff B**

grad. bend 1/2

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

clined to stoop down, hand out some beat-downs. Cold run-na train _ on punk ho's that think they run the game.

Gtr. 1: w/Rhy. Fill 2

But I learned _ to burn _ that bridge _ and de-lete those who com-pete at a le-vel that's ob-so-lete. In-

(resume Riff B)

F# (6) 2fr. E (6) open F# (6) 2fr.

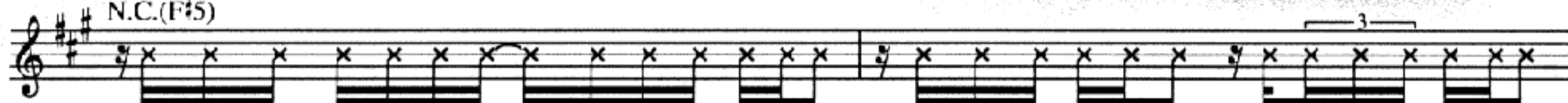
Gtrs. 1 & 2

stead I warm my hands up-on the flames of the flag, _ as I re-call our down-fall and the bus'-ness-es that burned us all.

Rhy. Fill 2
Gtr. 1

Gtrs. 1 & 2: w/Riff B, 3 1/2 times

N.C.(F#5)



See through the news and the views _ that twist re - al - i - ty. E - nough, I call the bluff for man - i - festdes - ti - ny.

Gtr. 1: w/Rhy. Fill 3



Land - lords and pow - er whores, on my peo - ple they took turns. Dis - pute the suits I ig - nite and then watch 'em burn

(resume Riff B)



with the thoughts _ from a mil - i - tant mind. Hard - line, hard - line af - ter hard - line.

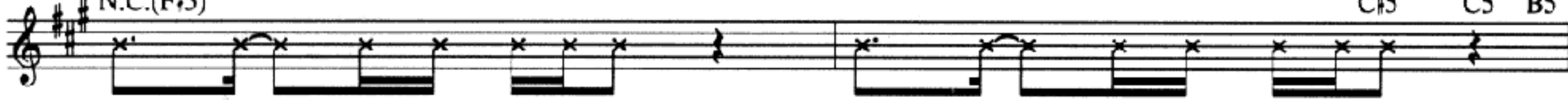


Land - lords and pow - er whores, on my peo - ple they took turns. Dis - pute the suits I ig - nite and then watch 'em burn.

Chorus

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

N.C.(F#5)



Burn, burn, _ yes, you're gon - na burn. Burn, burn, _ yes, you're gon - na burn.

N.C.(F#5)



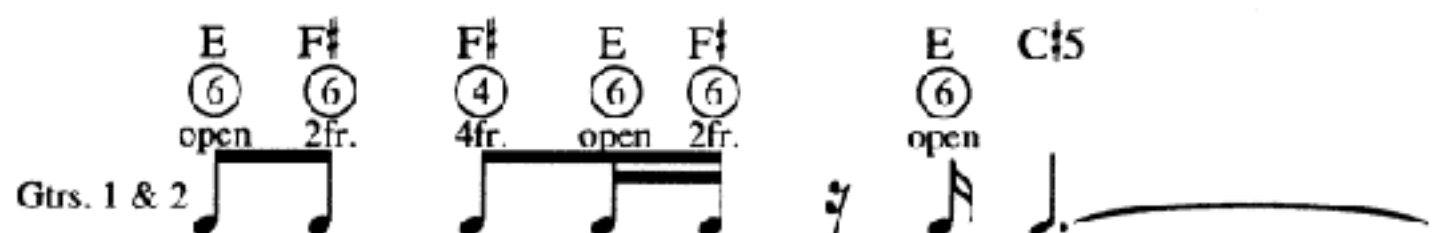
Burn, burn, _ yes, you're gon - na burn. Burn, burn, _ yes, you're gon - na burn. Yes, you're gon - na

N.C.(F#5)



burn, burn, _ yes, you're gon - na burn. Burn, burn, _ yes, you're gon - na burn.

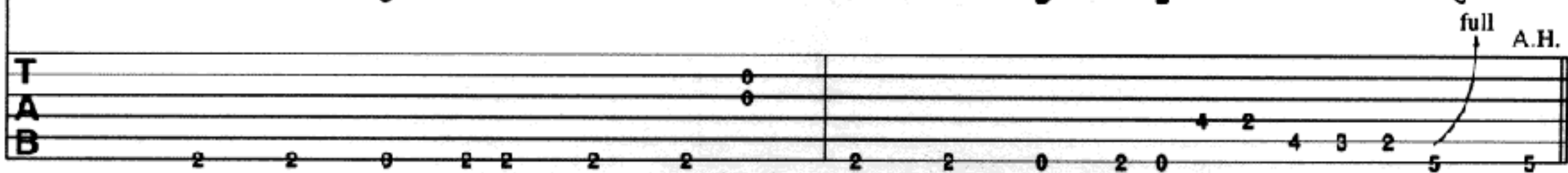
N.C.(F#5)



Burn, burn, _ yes, you're gon - na burn. Burn, burn, _ yes, you're gon - na burn. Goes - a

Rhy. Fill 3

Gtr. 1



A.H.
(8va)

full A.H.

A.H. pitch: E

Verse

Gtrs. 1 & 2: w/Riff B, 3½ times

N.C.(F#5)

one, two, three. An - oth - er funk - y, rad - i - cal bomb - track start - ed as a sketch in my note - book.

Gtr.1: w/Rhy. Fill 4

And now dope hooks make punks take an - oth - er look. My thoughts ya hear, _ and ya be - gin to fear that ya

(resume Riff B)

card will get pulled if you in - ter - fere with the thoughts from a mil - i - tant, mil - i - tant mind.

Hard - line, hard - line af - ter hard - line. Land - lords and pow - er whores, on my peo - ple they took turns.

Chorus

Gtrs. 1 & 2: w/Riff A, 4 times

N.C.(F#5)

Gtrs.1 & 2: w/Rhy. Fill 5

Dis - pute the suits I ig - nite and then watch 'em burn. Burn, burn, _ yes, you're gon - na burn.

C#5 C5 B5 N.C.(F#5)

Burn, burn, _ yes, you're gon - na burn.

Burn, burn, _ yes, you're gon - na burn.

Rhy. Fill 4

Gtr. 1



full

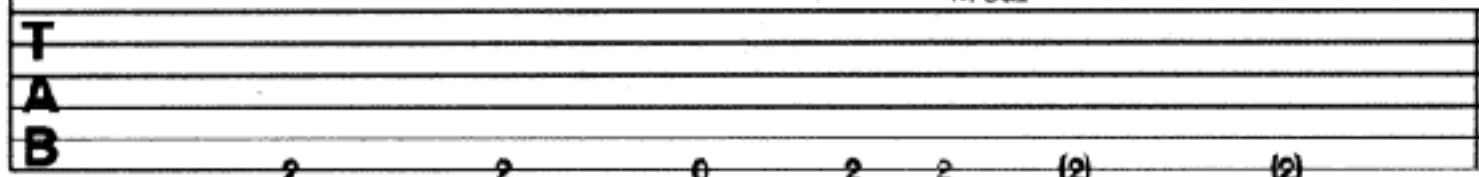


Rhy. Fill 5

Gtrs. 1 & 2



w/bar



-1

-3 1/2

C#5 C5 B5 N.C.(F#5)

Burn, burn, _ yes, you're gon - na burn. Yes, you're gon - na burn, burn, _ yes, you're gon - na burn.

C#5 C5 B5 N.C.(F#5) C#5 C5 B5

Burn, burn, _ yes, you're gon - na burn. Burn, burn, _ yes, you're gon - na burn. Burn, burn, _ yes, you're gon - na burn.

E (6) open
Gtrs. 1 & 2
P.M.

E5 E5^{xii}

N.C.(F#5) Riff C

1/4 1/4

End Riff C

* When Riff C is recalled, substitute a quarter rest for this beat.

Gtr 1: w/Riff C, 2 times
N.C.(F#5)

Gtr. 2

full hold bend

14 16 14 16 14 16 14 16 17 17 17 17 (17)

1/2

14 17 16 17 16 (16)

N.C.(F15)

Burn, burn, yes, you're gon - na burn.

N.C.(F15)

Burn, burn, — yes, you're gon- na burn.

N.C.(F#5)

Burn, burn, _ yes, you're gon - na burn.

* Slide L.H. finger up and down neck while switching toggle knob w/R.H. don't pick.
(lead pick-up at 10, rhythm pick-up at 0, pitches indicated are approximate.)

Burn.

Killing In The Name

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Drop D tuning:

⑥ = D

Intro

Moderately ♩ = 126

Gtr. 1 D5 N.C.

f

T
A
B

fdbk. N.C.

* *mp* *f*

fdbk.

6 (6) 11 12 11 12

* Fade in w/vol. knob

1/2 (12)

N.C.

Kill-ing in the name of...

Moderately slow ♩ = 84

N.C.

The first system of music consists of a treble staff with a vocal line and a bass staff with guitar accompaniment. The guitar part features a repeating rhythmic pattern of eighth and sixteenth notes, with some measures containing 'x' marks indicating muted notes. The vocal line is in a key with one flat and consists of a series of eighth and sixteenth notes.

Verse
N.C.

1., 2., 3.

Gtr. 1: w/Rhy. Fill 1, 5th time

The Verse section is marked with a double bar line and a repeat sign. It includes the lyrics "Some of those_ that work forc-es" and "are the same_ thatburn cross-es." The guitar accompaniment continues with the same rhythmic pattern as the first system. The vocal line is in a key with one flat and consists of a series of eighth and sixteenth notes. The section ends with a double bar line and a repeat sign.

Chorus
N.C.

The Chorus section is marked with a double bar line and a repeat sign. It includes the lyrics "draw the same_ that burn cross-es." and "Uh. Kill-ing in the name of. . ." The guitar accompaniment continues with the same rhythmic pattern as the first system. The vocal line is in a key with one flat and consists of a series of eighth and sixteenth notes. The section ends with a double bar line and a repeat sign.

Rhy. Fill 1

Gtr. 1

The Rhythmic Fill 1 section is enclosed in a box. It features a guitar line (Gtr. 1) and a bass line (T.A.B.). The guitar line is in a key with one flat and consists of a series of eighth and sixteenth notes, ending with a trill. The bass line is in a key with one flat and consists of a series of eighth and sixteenth notes, ending with a trill. The section is marked with a double bar line and a repeat sign.

Kill- ing in the name of...

P.M.

Interlude
Swing feel ($\frac{3}{4}$)
N.C.(D5)

play 4 times w/Vcl. Fig. 1, on D.S. only
N.C.(D5)

play 4 times

(Whispered:) Now you do what they told _ ya.

Now you do what they told _ ya.

N.C.(D5)

play 3 times N.C.(D5)

Now you do what they told _ ya.

Now you do what they told _ ya!

* w/overdubbed gtr. playing random pick scrapes and slides (next 4 bars).

N.C.(D5)

Those who died _ are jus - ti - fied _ by wear - ing your badge _ and your cho - sen white. _ You'll

Rhy. Fig. 1

End Rhy. Fig. 1

Vcl. Fig. 1

play 6 times

Now you're un - der con - trol.

Now you're un - der con - trol!

4th time to Coda ⊕ 1.

jus - ti - fy _ those that died _ by wear - ing a badge _ and your chos - en white. _

2. *D.S. al Coda*

wear - ing a badge _ and your chos - en white. _

Coda ⊕

wear - ing a badge _ and your chos - en white. _ Come on!

Guitar Solo

Gr. 1: w/Rhy. Fig. 1, 8 times

N.C.(D5)

(15ma) (8va) (15ma) (8va) (15ma) (8va) (15ma) (8va) (15ma) (8va) (15ma) (8va) (15ma)

* Gr. 2

* w/Digitech Whammy Pedal: effect is manually shifted between 8va and 15ma from written part (as indicated above notation).

(15ma) (8va) (15ma) (8va) (15ma) (8va) (15ma) (8va) (15ma) (8va) (15ma) (8va) (15ma) (8va)

A Tempo

Fuck you, I won't do what ya tell_ me.

Fuck you, I won't do what ya tell_ me.

6

6

6

6

3

3

3

3

17 17

15 15

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

17 17

Swing feel ($\frac{4}{4}$ = $\frac{3}{4}$)

N.C.(D5)

Gtr. 1: w/Rhy. Fig. 1, 4 times

Dm7

play 8 times

Fuck you, I won't do what ya tell_ me!

Moth - er -

Gtr. 2

5 5 X X 5 5 5 5 X X 5 5 5 5 5 5 5 5 X X 5 5 5 5 5 5 5 5
6 6 X X 6 6 6 6 X X 6 6 6 6 6 6 6 6 X X 6 6 6 6 6 6 6 6
7 7 X X 7 7 7 7 X X 7 7 7 7 7 7 7 7 X X 7 7 7 7 7 7 7 7
5 5 X X 5 5 5 5 X X 5 5 5 5 5 5 5 5 X X 5 5 5 5 5 5 5 5

fuck - er!

Uh!

5 5 X X 5 5 5 5 X X 5 5 5 5 5 5 5 5 X X 5 5 5 5 5 5 5 5
6 6 X X 6 6 6 6 X X 6 6 6 6 6 6 6 6 X X 6 6 6 6 6 6 6 6
7 7 X X 7 7 7 7 X X 7 7 7 7 7 7 7 7 X X 7 7 7 7 7 7 7 7
5 5 X X 5 5 5 5 X X 5 5 5 5 5 5 5 5 X X 5 5 5 5 5 5 5 5

Gtrs. 1 & 2

Tempo 1

6

6

6

6

5 5 X X 5 5 5 5 X X 5 5 5 5 5 5 5 5
6 6 X X 6 6 6 6 X X 6 6 6 6 6 6 6 6
7 7 X X 7 7 7 7 X X 7 7 7 7 7 7 7 7
5 5 X X 5 5 5 5 X X 5 5 5 5 5 5 5 5

7 7

5 5

0 0

Take The Power Back

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Drop D tuning:

⑥ = D

Intro

Moderate Rock ♩ = 108

N.C. 8 Gtr. 1

(w/muted picking and pick scrapes)

* fade in w/vol. knob

N.C. Rhy. Fig. 1

trem. pick

2. Verse N.C.

1. In the right light, stud-y be-comes in - sight. But the

Rhy. Fig. 2

sys-tem that dis-sed_us teach-es us to read and write. So-called facts_are fraud. They want us to al-

End Rhy. Fig. 2

(5) 7 7 7 7 x x x 5
(3) 5 5 5 5 x x x 9

Gtr. 1: w/Rhy. Fig. 2, 2 3/4 times

lege and pledge_and bow down un-to__ their god. Lost the cul-ture, the cul-ture lost.

End Rhy. Fig. 2

(5) 7 15
(3) 5 15

Spun our minds,_ and through_time ig-nor-ance has ta-ken o-ver.

Yo, we got-ta take the pow-er back. Bam, here's the plan.Moth-er-fuck Un-cle Sam.Step back, I know who I am.

Raise up_ your ear, I'll drop the style_and clear. It's the beats and the lyr-ics they_fear.

The rage is re-lent-less. We need a move-ment with a quick-ness.

Gr. 1: w/Rhy. Fill 1

You are the wit-ness of change, and to coun - ter-act, we got - ta take the pow - er back.

Chorus
N.C.(Dm7)

Rhy. Fig. 3A

Gr. 2

We got - ta take the pow - er back.

Rhy. Fig. 3

Gr. 1

Come on, come on. _

8va. _____

pick behind nut _____

Rhy. Fill 1

Gr. 1

T	(5)	7	19	19	19	19	(19)
A	(9)	5	17	17	17	17	(17)
B							

We got - ta take the pow - er back.

10 10 12 0 10 0

2. The
End Rhy. Fig. 3A

End Rhy. Fig. 3

10 10 12 0 10 0

Verse

Gtr. 1: w/Rhy. Fill 2

N.C.

pre- sent cur - ric - u - lums, I put my fist in 'em. Eu - ro - cen - tric, ev - 'ry last one of 'em.

0 5 0 9 12 12

Rhy. Fill 2

Gtr. 1

trem. pick

7 7 7 7 7 7 5 7 7 7 7 7 5 7 5 5 5 5 5 5 9 5 5 5 5 5 5 9 5 5 5 5 5 5 9 7 15 15 15

See right through the red, white and blue dis-guise. With lec-ture, I punc-ture the struc-ture of lies, in -

Gtr. 1: w/Rhy. Fig. 2, 1 3/4 times

stalled in our minds and at-tempt-ing to hold us back. We've got to take it back. 'Cause

holes in our spir - it are caus- in' tears and fears. One-sid - ed sto - ries for years and years and years.

I'm in - fer - i - or? Who's in-fer - i - or? Yeah, we need a check the in-ter-i-or of the

sys-tem. Who cares a - bout on - ly one cul-ture? And that is why we got-ta take the pow - er back.

Chorus

Gtrs. 1 & 2: w/Rhy. Figs. 3 & 3A

N.C.(Dm7)

We got - ta take the pow - er back.

Come on, come on.

We got - ta take the pow - er back.

mf

Gtr. 1: w/Rhy. Fig. 4, 4 times
N.C.

Gtr. 1: w/Rhy. Fig. 4, 4 times
N.C.

P.M.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one flat (B-flat). The melody is written on a single staff, starting with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' below the notes. The second system consists of two staves. The upper staff continues the melody, and the lower staff provides a bass line with numerical figures (14, 12, 15, 14, 15, 12, 14, 14, 15, 17, 17, 19, 15, 17, 19, 15, 17, 15, 19, 12, 19, 12, 15, 13, 15, 13, 15, 13, 15, 15, 15, 19, 15). The figures are connected by lines and include some slurs and accents. The piece concludes with a final flourish on the upper staff.

Gtr. I

Gtr. I

Gr. 1

T
A
B

12 13 15 12 14 15 12 14 10 15 14 17 15 13 17 21 19 17 10 17 16 17 16 (16) x x

10 10 12 12 x 10 x x 10 12 x x 9 10 10 10 10 10 10 12 12 12 12 12 12 12 12 12 12 12 12 7

10 12 12 10 x 10 9 8 7 7 6 6 x 21 21 21 21 21 21 20 20 20 20 20 20

N.C.
Gtrs. 1 & 2

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

full full full full full full full full full

5 3 7 5 6 3 10 3 10 3 5 3 6 3 10 3 10 3

Bridge

pla - cent stu - dents sit ___ and lis - ten to the bull - shit that he learned in ___ school.

Gtr. 1 only -----

pick scrapes -----

Verse

Gtr. 1: w/Rhy. Fig. 1, 1 3/4 times

N.C.

3. Eu - rope ain't my rope to swing _ on. Can't learn a thing from it, yet we hang from it.

To ex -

Got - ta get it, got - ta get it to - geth - er then, like the moth - er - fuck - ing weath - er - men.

pose and close _ the doors on these who try to stran - gle and man - gle the truth. 'Cause the

cir - cle of ha - tred con - tin - ues un - less we re - act. We got - ta take the pow - er back.

Gtr. 1: w/Rhy. Fill 3

Chorus

Gtrs. 1 & 2: w/Rhy. Figs. 3 & 3A, 1st 7 bars only

N.C.(Dm7)

Yeah, we got - ta take the pow - er back.

Rhy. Fill 3

Gtr. 1

Come on, come on! _

Yeah, we got - ta take the pow - er back.

Gtr. 2

Gtr. 1

Outro

C Csus4 C5 Csus4

let ring

mp

C Csus4 C5

No more lies. _

let ring

1. Csus4 2. D5 D♭5 C5 D5 D♭5 C5

No more lies. _ No more lies! _

Gtrs. 1 & 2

f

play 4 times

D5 D♭5 C5 C♯5 D5 D♭5 C5 D5 D♭5 C5

D5 D♭5 C5 N.C. D5 D♭5 C5 D5 D♭5 C5

D5 D♭5 C5 C♯5 Dm7

Settle For Nothing

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Intro

Moderately ♩ = 96


Half time feel


N.C.


Gtr. 1 *Riff A

Gtrs. 2 & 3: w/Fill 1

End Riff A



 tried to grip my fam-i-ly, but I slipped. To es -


 cape from the pain and an ex - is - tence mun-dane. I got - ta nine, a sign, a set, and

Chorus
N.C.

 now I got-ta name. _ Read my writ-ing on the wall. _

Rhy. Fill 1 **End Rhy. Fill 1** **Rhy. Fig. 1**
 Gtr. 4 Gtr. 4





 No one's here to catch _ me when I fall.

1. But death is on my side.
 2. Caught be-tween my cul- ture and the




1.
 sys - tem. Su - i - cide! Gen - o - cide!



End Rhy. Fig. 1



*Sustain note over next measure.

2.

Gtr. 4 w/Rhy. Fig. 1

Read my writ-ing on the wall. _____

2 0 0 1 3 2 0

No one's here to catch me when I fall. If ig - nor-ance is bliss,

then knock the smile off my face. Yeah! _____

Guitar Solo

Gtr. 1: w/Riff A, 4 times

N.C.

mp

14 12 15 14 12 14 12 11 14 11 11 12 14 11 12 14 10 12 14 10 14 14 14 15 17

full

(14)

14 15 17 17 17 15 14 15 14 12 14 12 11 14 11 11 11 11 11

full

V

12 11 12 11 12 11 14 11 12 11 12 14 14 12 12 14 14

Gtr. 1: w/Riff A
N.C.

1. 2.
Gtr. 4: w/Rhy. Fill 1

Gtr. 4: w/Rhy. Fig. 1
N.C.

1. 2.
Gtr. 4: w/Rhy. Fig. 1, 1st bar only

Gtr. 1: w/Riff A Gtrs. 2 & 3: w/Fill 1

Bullet In The Head

Intro

Moderately slow ♩ = 88

Lyrics by Zack La Rocha
Music by Rage Against The Machine

E7
* Riff A (Bass)

Gtr. 1

mf

End Riff A

T
A
B

* bass arranged for gtr.

The intro features a single guitar line (Gtr. 1) in E7 tuning, marked 'mf' (mezzo-forte). The riff consists of a series of eighth and sixteenth notes, creating a driving, rhythmic pattern. Below the main staff, a tablature (T, A, B) shows the fretting for the bass line, which is arranged for guitar. The bass line consists of a series of '7' frets on the A and B strings, with some '6' frets on the B string. The riff is labeled 'Riff A (Bass)' and 'End Riff A'.

Verse

Gtr. 1: w/Riff A, 4 times
Gtr. 2: w/Rhy. Fig. 1, 4 times
E7

1. This time the bul - let cold rocked ya. A yel - low rib - bon in - stead of a swas - ti - ka.

Noth - in' prop - er a - bout your prop - a - gan - da. Fools fol - low rules when the set com - mands _ ya. They

said it was blue when the blood was red. That's how you got a bul - let blast - ed through ya head.

Blast - ed through ya head. Blast - ed through ya head. I give a shout out to the liv - ing dead. Who

stood and watched _ as the feds _ cold cen - tral - ized. So ser - ene on the screen, _ you was mes - mer - ized.

Cell - u - lar phones sound - in' a death tone. _ Cor - por - a - tions cold turn ya to stone _ be - fore ya re - al - ize.

The verse section consists of six lines of music. Each line has a guitar part (Gtr. 1 and Gtr. 2) and a vocal line. The guitar parts are in E7 tuning. Gtr. 1 plays Riff A 4 times. Gtr. 2 plays Rhythm Figure 1 4 times. The vocal lines are in 4/4 time. The lyrics are: '1. This time the bul - let cold rocked ya. A yel - low rib - bon in - stead of a swas - ti - ka. Noth - in' prop - er a - bout your prop - a - gan - da. Fools fol - low rules when the set com - mands _ ya. They said it was blue when the blood was red. That's how you got a bul - let blast - ed through ya head. Blast - ed through ya head. Blast - ed through ya head. I give a shout out to the liv - ing dead. Who stood and watched _ as the feds _ cold cen - tral - ized. So ser - ene on the screen, _ you was mes - mer - ized. Cell - u - lar phones sound - in' a death tone. _ Cor - por - a - tions cold turn ya to stone _ be - fore ya re - al - ize.'

* Rhy. Fig. 1 3

Gtr. 2

w/bar

T
A
B

* With Digitech whammy pedal fully depressed and set two octaves up, strike open strings (and whammy) with R.H. and manipulate toggle switch (lead = 10: rhythm = 0) with L.H. slack

Rhythm Figure 1 is a guitar part for Gtr. 2, consisting of four measures of a triplet of eighth notes. The notes are G4, A4, and B4. The first three measures are marked with a '3' and a bracket. The fourth measure is marked with a '3' and a bracket. The part is labeled 'Rhy. Fig. 1' and '3'. Below the main staff, a tablature (T, A, B) shows the fretting for the bass line, which is arranged for guitar. The bass line consists of a series of '0' frets on the A and B strings, with some '1' frets on the B string. The part is labeled 'w/bar' and 'slack'.

Gtr. 3: w/Fill 1, 4 times



They load the clip in om - ni - col - or. Said, they pack the nine, _ they fi - re it at primetime.



The sleep- ing gas, ev - 'ry home was like Al - ca - traz. And muth - a - fuck - as lost their _ minds.

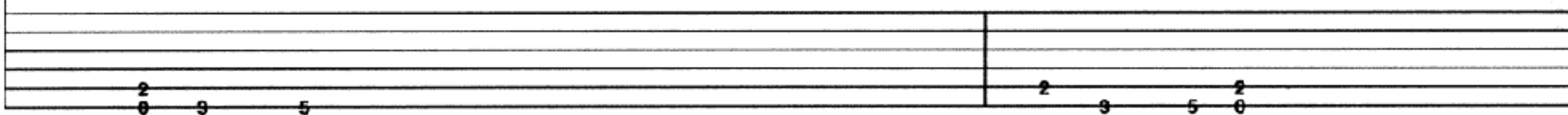
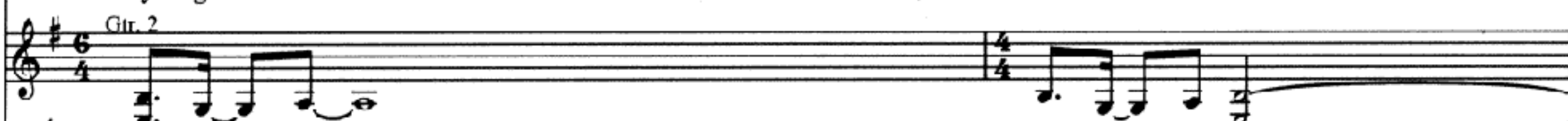
Chorus
N.C.



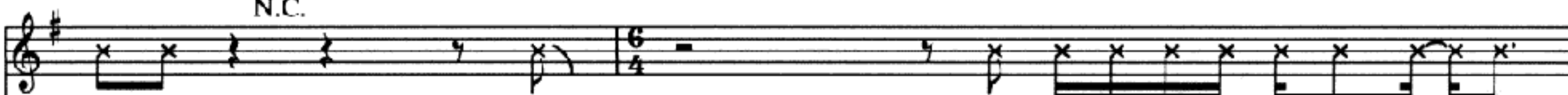
Rhy. Fig. 2

Just vic-tims of the in-house drive - by.

They say jump, you say



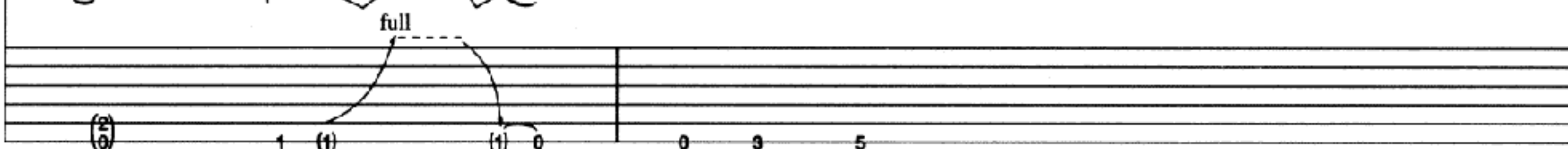
N.C.



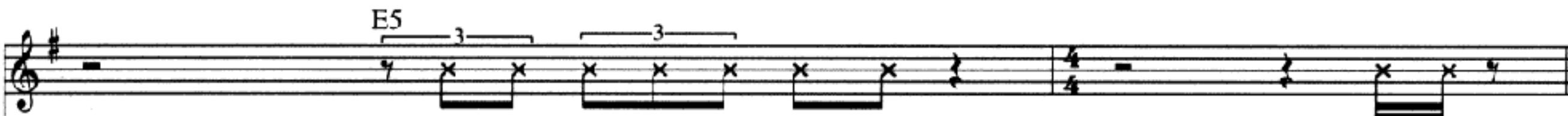
how high.

Yeah.

Just vic-tims of the in-house drive - by.



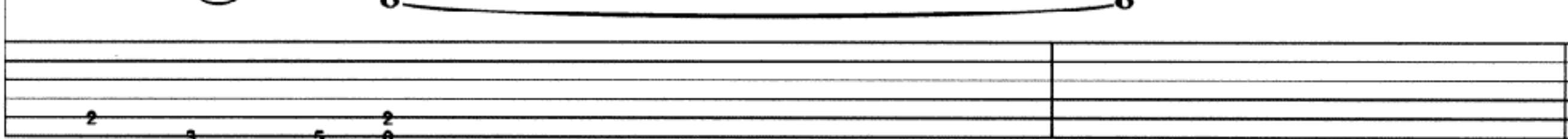
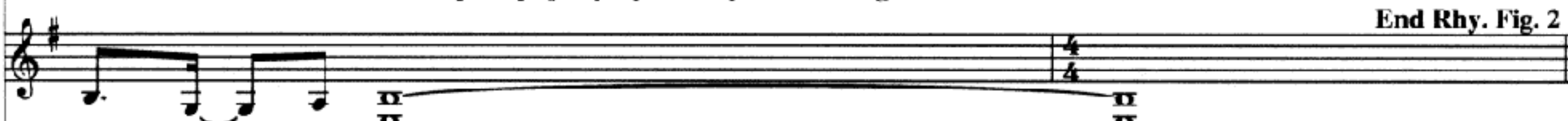
E5



They say jump, you say how high.

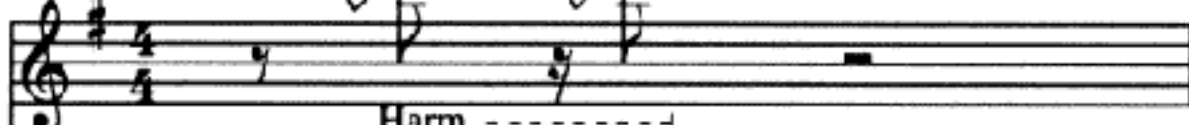
Run it.

End Rhy. Fig. 2

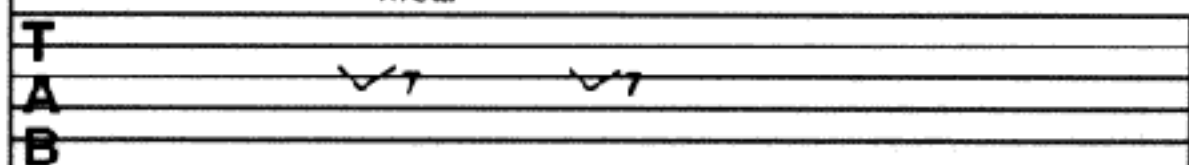


*** Fill 1**

Gtr. 3



Harm.
w/bar



* pick harmonic while on rhythm pick-up (off) and then scoop (w/bar) and toggle (w/L.H.) to sound pitch.

E

E

* Hammer and pull off all notes w/L.H., next 4 meas.

* Gtr. 4

Gtr. 3

* Depress whammy bar w/L.H. while slapping loose strings against pick-ups w/R.H., next 2 meas.

Gtrs. 3 & 4

Chorus

Gtr. 2: w/Rhy. Fig. 2

N.C.

35

[illegible]


The musical notation for 'The Jump Song' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of two phrases. The first phrase, 'They say jump, you say how high.', is marked with a tempo of 'E5' and includes two triplet markings over the notes. The second phrase, 'Check - a, check - a, check it out. 2. They', continues the melody. The notation includes various note values, rests, and triplet markings to indicate the rhythm of the song.

Verse

Gr. 1: w/Riff A, 3 times

E7

E7



load the clip_ in om - ni - col - or. Said they pack the nine, _ they fi - re it at prime time.

The sleep - ing gas, ev - 'ry home was like Al - ca - traz. And muth - a - fuck-as lost their_ minds.

Gtr. 2 w/Rhy. Fig. 1, 4 times



And then play it a - gain_ and a - gain_ and a - gain, __ un - til ya mind is __ locked in. __ Be -

liev- in' all the lies that they're tell - in' ya. Buy- in' all the prod-ucts that they're _ sell - in' ya. ___

Gr. 1 tacet

They say jump, _ and ya say _ how high. _ Ya brain dead, ya got - ta fuck - in' bul - let in ya head.

Chorus

Gtr. 2 w/Rhy: Fig. 2, 1st 4 bars only

N.C.

Just vic-tims of the in-house drive-by. They say jump you say

N.C.

how high. Yeah. Just vic-tims of the in-house drive-by.

E5 3 3 N.C.

They say jump, you say how high.

Rhy. Fig. 3 End Rhy. Fig. 3
 Gr. 2

mf P.M.

N.C. play 8 times
 Rhy. Fig. 4 End Rhy. Fig. 4

E5

Ya

(Gtr. out)

pick slides

N.C.

stand - in' in line, _ be - liev - in' the lies. _ Ya bow - in'

1.

down to the flag. Ya got - ta bul - let in ya head. Ya

2.

Gtr. 2: w/Rhy. Fig. 3
N.C. *play 8 times*

bul - let in ya head. A bul - let in ya head. A

Gtr. 2: w/Rhy. Fig. 4
N.C. *play 6 times* Gtr. 2 w/Rhy. Fig. 4, 2 times
N.C.

bul - let in ya head! A bul - let in ya head! Ya got - ta

E5 *play 4 times*

bul - let in ya _ fuck - in' head!

3

P.M. P.M.

E5

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Moderately ♩ = 84

N.C.

1.,2.,3.,4.,5.

*Gtr. 1

Musical score for guitar, showing a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody starts with a forte (*f*) dynamic and a *sim.* (simile) marking. The guitar tablature below the staff shows the fret numbers for the melody.

*w/Harmonizer set to produce notes a perfect fifth higher in addition to written part.

Faster ♩ = 114

(Gtr. 1 out)

5) $\frac{F+5}{Gtr. 2}$

A5 F#5 E6 F#5

6.

Gtr. 2: w/Rhy. Fill 2, 2nd time

C5 B5 A5 F5

A5 F#5 E6 F#5

Gtrs. 2 & 3

B5 A5 E5

Gtr. 1

The first system of the musical score for 'The Wind' consists of a treble clef staff and a three-part guitar tablature. The treble staff is in 4/4 time and contains a melody with a final measure marked 'w/bar' (with a bar line). The guitar tablature has three lines labeled T (treble), A (middle), and B (bass). The B line includes fret numbers (4, 2, 4, 2, 0, 5, 4, 2) and a double bar line with a circled '2' above it, indicating a repeat. A '+1' is written below the final measure of the B line.

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1. C5 B5 A5 E5 2. C5 B5 A5

Gtr. 2: w/Rhy. Fill 1, 1st time
Gtr. 2: w/Rhy. Fill 3, 2nd time

Verse
N.C.

1. Born with in - sight and a raised fist, a wit-ness to the slit wrist. As
2. Word is born. Fight the war; fuck the norm.

Rhy. Fig. 1
Gtrs. 2 & 3

we move in - to nine - ty two, still in a room with-out a view.
Now I got no pa - tience, So sick of com - pla - cence. The

End Rhy. Fig. 1

Rhy. Fill 1
Gtr. 2

Rhy. Fill 3
Gtr. 2

vib. w/bar

loco

* Hammer notes w/L.H. and toggle (same setting as before) w/R.H., next 7 meas.

Free time

C5 B5 A5

Gtr. 1

(Gtr. 1 out)

Gtrs. 2 & 3

w/pick scrapes & slides

A Tempo

N.C. (Bass)

Gtrs. 1 & 2

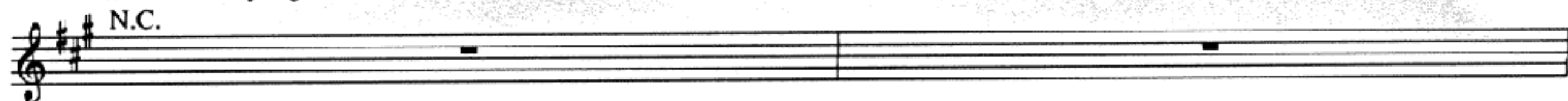
w/bar

w/bar

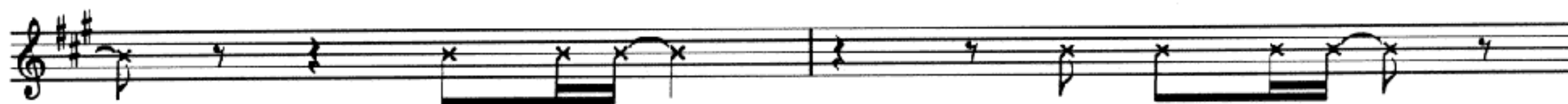
Outro

Gtrs. 2 & 3: w/Rhy. Fig. 1, 4 times

N.C.



Yes, I knew my en - e - mies. They're the teach - ers who taught me to ___ fight me. _



Com - pro - mise, _ con - form - i - ty, _



as - sim - i - la - tion, sub - mis - sion. Ig - nor - ance,



hy - poc - ri - sy, bru - tal - i - ty, _ the e - lite.



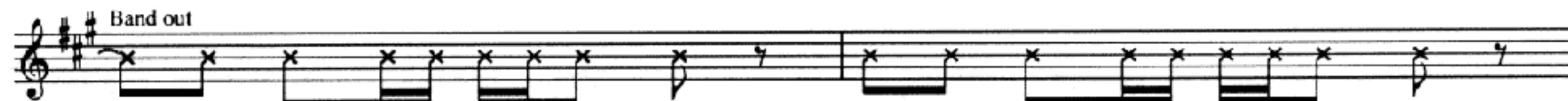
All of which are A - mer - i - can dreams. All of which are A -



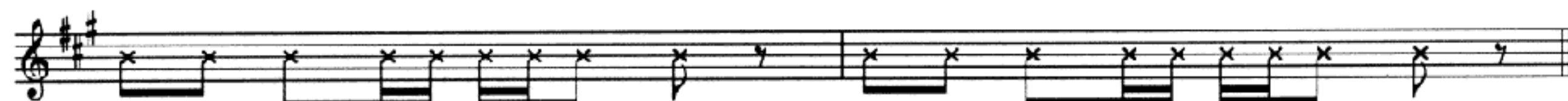
mer - i - can dreams. _ All ___ of which are A - mer - i - can dreams.



All of which are A - mer - i - can dreams. _ All ___



Band out
___ of which are A - mer - i - can dreams. All of which are A - mer - i - can dreams.



All of which are A - mer - i - can dreams. All of which are A - mer - i - can dreams.

Wake Up

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Drop D tuning:

$$\textcircled{6} = D$$

Intro

Moderately $\bullet = 84$

D5
Riff A

Riff A

Gtr. 2
4/4

f trem. pick

TAB

*Change pitch w/tuning peg (next 8 bars).

Rhy. Fig. 1

Gtr. 1
fade in f

TAB

The musical score for "The Rose Tree" is presented in three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 1/2 time signature. The middle staff is a bass clef with a key signature of one sharp (F#) and a 1/2 time signature. The bottom staff is a guitar staff with a key signature of one sharp (F#) and a 12/8 time signature. The guitar staff includes a capo on the 1st fret and a 1/2 time signature. The melody is in G major and the bass line is in D major. The guitar accompaniment is in D major and features a 12/8 time signature.

End Rift A

Gtr. 2 taccet

[illegible]

D5
Gtr. 1

Dsus4⁽⁰⁾

let ring

mp

D5

N.C.

f full

N.C.

fu-ry that they had in six - ty six. And like E - dou-ble, I'm mad. Still knee-deep in the sys - tem's shit.
Whad - da I got to, whad - da I got to do to wake ya up, to shake ya up, to break the struc - ture up? 'Cause

Hoo-ver, he was a bod-y re-mov-er. I'll give you a dose, but it can nev-er come close to the rage
blood still flows in the gut-ter. I'm like tak - in' pho-tos. Mad boy kicks o-pen the shut-ter.

built up in - side of me. Fist in the air in the land of hy-poc - ri-sy.
Set the groove, then I stick and move like I was Cas - sius. Rep the stut-ter step, then bomb a left up - on the fas - cists.

Rhy. Fill 2

Gtr. 1

Gr. 3: w/Fill 1, 3 times

Move - ments come and move - ments go. Lead - ers speak, move - ments cease when their heads are flown. _
 Yeah, the sev - er - al fed - er - al men who pulled schemes on the dream and put it to an end. Ya

Gr. 1: w/Rhy. Fill 3, 2nd time

'Cause all these punks got bul - lets in their heads. De - part - ments of po - lice, the judg - es, the feds.
 bet - ta be - ware of ret - ri - bu - tion with mind war, twen - ty - twen - ty vi - sion, and mu - rals with met - a - phors.

Gr. 3: w/Fill 2, 3 times

Net - works at work, keep - in' peo - ple calm. You know they went af - ter King when he spoke out on Vi - et - nam.
 Net - works at work, keep - in' peo - ple calm. You know they mur - dered X and tried to blame it on Is - lam.

Rhy. Fill 3

Gr. 1

Fill 2

Gr. 3

D5 N.C. F5 N.C. D5 N.C.

P.M. P.M. P.M.

P.M. P.M. P.M.

Double time feel

Uh! What was the price on his

P.M.

(end double time feel)

head? What was the price on his

cresc.

*Gradually lift P.M. and cresc.

N.C.(D5)

head? (Whispered:) I think I heard a shot.

mp P.M. P.M. P.M. P.M. P.M.

I think I heard a shot.

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

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

I think I heard a shot.

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(Shout:) I think I heard a shot!

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 1: w/Rhy. Fig. 1
Gtr. 2: w/Riff A
D5

I think I heard a shot!

I think I heard, I think I heard a shot.

N.C.

Gtr. 1

full full full full full full full let ring *

15 10 15 10 15 10 15 10 15 10 10 15 10

*Gradually release bend over next 2 bars.

D5 Dsus4(6) *Play 4 times*

mp

(10) 13 10 13

D5 N.C.

full 10 13 10 13 10 13 10 13 10 13 10 13 10 13

N.C.

Wake up! Wake up! Wake up!

1. 2.

Wake up! Wake up!

*Guitar Solo II N.C. 8 (D5)

(Spoken:) *How long? Not long. 'Cause what you reap is what you sow.*

*Bass continues previous figure. Guitar Solo with harmonizer and effects.

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Lyrics by Zack La Rocha

Music by Rage Against The Machine

Moderately ■ = 84

Moderately ■ = 84

N.C.(F15)

* (Guitar sound effects-approx. 15 sec.)

Harm. - - - 5

Harm.

T
A
B

* "Jiggling whammy" effect created by muting strings while vigorously shaking bar like a "loose tooth." (Whammy pedal set 2 octaves higher)

Harm.
(8va)

Harm.

Harm. -----
(8va)

Gtr. 2

Harm. - - - - -

Harm.
(8va)

Harm. - - - - - 7

Rhy. Fig. 1

Harm.

Harm. - - - - -

Rhy. Fig. 1A

Harm. _____
(8va)

Harm. -----
(8va)

Harm. -----

Harm, - - - - -

Rhy. Fill 1
Gtrs. 1 & 2 Harm.

End Rhy. Fill 1
(Gtrs. 1 & 2 out)

Harm.

12
12
12

Verse
Gtr. 3: w/Fill 1, 7 times
N.C.

1. Si-lence. Some - thing a - bout si - lence makes me _ sick, 'cause si - lence can be vi - o - lent, sort - a like a slit wrist. If the vis - ions of the move, vo - cals not to soothe but to ig - nite and put in flight my sense of mil - itance.

vibe was su - i - cide, then you would push da but - ton. But if ya bow - in' _ down, then let me do the cut - tin'. Groov - in', play - in' that game called sur - viv - al. The stat - us, the e - lite, the en - e - my, the ri - val. The

Some speak the sounds, but speak in si - lent voic - es. Like ra - di - o is si - lent though it fills the air with nois - es. Its trans - si - lent sheep sli - pin', riff - in', trip - pin'. Give ya a glimpse of the re - al - i - ty I'm grip - pin'.

Gtr. 3: w/Fill 2

mis - sions bring sub - mis - sion as ya mold to the un - real. Yeah, mad boy grips the mic - ro - phone _ wit' a fist - ful of Step - pin' in - to the jam and I'm slam - min' like Sha - quille. Mad boy grips the mic - ro - phone _ wit' a fist - ful of

steel.
steel.

Yeah.

And mad boy grips the mic - ro - phone wit' a fist - ful of

Fill 1
* Gtr. 3
w/bar

T
A
B

* w/Whammy Pedal

Fill 2
Gtr. 3
w/bar

T
A
B

Chorus

Gtrs. 1 & 2: w/Rhy. Figs. 1 & 1A

N.C.(F#5)

steel. Wit' a fist - ful of steel. Wit' a fist - ful of

To Coda ⊕

steel. Wit' a fist - ful of steel. Uh. 2. Yes, it's time to

Verse

w/Rhy Fill 1

N.C.(F#5)

flow like the flu - id in ya veins. If ya will it I will spill it, and ya out just as quick as ya came. Not a

D.S. al Coda

si - lent one, but a de - fi - ant one. Nev - er a nor - mal one, 'cause I'm the bas - tard son. _ With the

Coda

Gtr. 2: w/Rhy. Fill 2

* Guitar Solo

N.C.(F#5)

8

Gtr. 1

Aw, shit.

8

* w/slide, (in L.H.) randomly glide along strings while toggling (w/R.H.)

Bridge

N.C.

And if the

Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

mf slight P.M.

9 8 7 0 9 8 7 0 9 8 7 0 9 8 7 0 9 8 7 0 9 8 7 0 9 8 7 0

Rhy. Fill 2

Gtr. 2

T
A
B

4 2 4 2 4 2 4 2

A for - ty - four full of bul- lets. Face full of pale.

Eyes full of emp - ty. A stare full of nails. The rou- lette ball _ rolls a -

lone on the wheel. A mind full of fire, a fist - ful of steel. And if the

Gtr. 1: w/Rhy. Fill 3

vibe was su - i- cide, then you would push da but - ton. But if ya bow - in' down, then let me do the cut - tin'!

Gtrs. 1 & 2: w/Rhy. Fig. 3, 4 times

Yeah! _____ Wit' a fist - ful of steel! Uh!

Gtr. 5

8va. _____

Guitar Solo

Gtrs. 1 & 2: w/Rhy. Fig. 3, 4 times

8va. _____

N.C.

Harm.

Harm.

full

8va.....

3 6

full

8va.....

1/2

8va..... loco

8va.....

(Gtr. 5 out)

full

Gtrs. 1 & 2

* Gtr. 1 only.

Township Rebellion

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Drop D tuning:

⑥ = D

Intro

Moderately fast ♩ = 132

D5

Gr. 1

8va

1. Re -

pick behind nut

f

Verse

Gr. 1: w/Fill 1, 15 times

N.C.

bel, re - bel _ and yell, 'cause our peo-ple still dwell in hell. _

Locked in a cell, yes, the struc-ture's a cell. Mad is the sto-ry I tell.

How long can _ we wait? Come on, see - in' what's at stake. Ac - tion

for re - ac - tion. If your mind's _ in a some - what com - pla - cent state, get a check - up.

This is a stick - up: _ our free - dom or your life.

Fill 1

Gr. 1

8va

pick
behind nut

T

A

B

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Lord, I wish I could be peace - ful, but there can be no se - quel.

Now, free-dom must be fun - da - men - tal in Jo - han - nes - burg or South Cen - tral.

Gtr. 1: w/Fill 2

On the mic, 'cause some-one should tell 'em to kick in the town - ship re - bel - lion.

Half time feel
N.C.
Rhy. Fig. 1

Gtr. 1

1. 2. (end half time feel)

Fill 2
Gtr. 1

8va
loco
pick behind nut
T
A
B

D5

2. Yea, ___ so you thought you could get ___ with the

End Rhy. Fig. 1

Verse

Gtr. 1: w/Fill 1, 15 times

N.C.

hard - lines that fill your mind. _ The thoughts, bat - tles fought and les - sons taught.

Yes, I'll dis - play the fit - ness, then flip like a gym - nast.

Raise my fist and re - sist. A - sleep, though we stand in the midst of the war.

Got - ta get mine, got - ta get more. Keep - in' the mic _ warm a - gainst the norm, _

Gtrs. 2 & 3: w/Fill 3, 8 times

'cause what does it of - fer me? _ I think of - ten, it's noth - in' but a cof - fin. Got - ta get

wreck 'til our necks nev - er swing on a rope, _ from here _ to the cape of no hope.

Fill 3

Gtr. 2

Gtr. 3

T A B 9 10 10 14 14 16

Now, free-dom must be fun - da - men - tal in Jo - han - nes - burg or South Cen - tral.

On the mic, 'cause some-one should tell 'em to kick in the town - ship re - bel - lion. Why

Half time feel

Chorus

Gtr. 1: w/Rhy. Fig. 1

N.C.

stand on a si - lent plat - form? Fight the war. ____

1.,2.,3.

Fuck the norm. ____ Why

4. (end half time feel) D5

*Gtr. 4

*w/Harmonizer set to produce notes a perfect fourth lower in addition to written part.

Guitar Solo

N.C.

w/bar

12 11 12 14 14 11 12 14 10 14 12 11 14 14 14 11 12 14

w/bar

10 11 14 10 14 14 14 14 15 17 17 14 15 17

full

14 15 17 17 15 14 15 14 15 14 15 16 14

full

3

15 17 15 14 17 (17) (17) 15 15 10 11

full w/bar

12 11 10 12 11 10 12 11 10 12 11 10 11 12 11 10 10 12

13 12 10 13 12 10 12 13 12 10 13 12 10 12 13 12 10 11

12 11 10 12 11 10 12 11 10 12 11 10 11 12 11 10 10 15 12

Gtr. 1: w/Fil 4

Why

8va

full

15 19 12 15 19 12 17 16 19 12 10 10 19 19 22 22 22 22 22 (22) (22)

Half time feel Chorus

Gtr. 1: w/Rhy. Fig. 1
N.C.

stand on a si - lent plat - form? Fight the war. ____ Fuck the norm. _

1., 2., 3. 4. (end half time feel) (*Gtr. 1 out)

Why

*Omit last bar of Rhy. Fig. 1.

Faster ♩ = 168 Bridge N.C.

What's it gon - na take?

Gtr. 2

mf

N.C. play 3 times

Yeah! ____

(Sing 1st time only)

Rhy. Fig. 2

End Rhy. Fig. 2

f

Fill 4
Gtr. 1

T
A
B

N.C.
Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

mf P.M.-----

* Gtrs. 1 & 2: w/Rhy. Fig. 3. 15 times

N.C.

Shack - led our minds when they're bent on the cross.

*4th time play 3 times.

When ig - nor - ance reigns, life ____ is lost.

1.,2.,3.

Lost!

Lost!

*Gtr. 2: w/Rhy. Fig. 2, 4 times

N.C.

Shack - le your mind and you're left on the cross!

*2nd time play 3 times.

When ig - nor - ance reigns, life ____ is lost!

1.

Lost! _____

Why

Rhy. Fill 1

Gtrs. 1 & 2

P.M.-----

f

T
A
B

Rhy. Fill 2

Gtrs. 1 & 2

T
A
B

Tempo I
Half time feel
Chorus

Gtr. 1: w/Rhy. Fig. 1, 1st 16 bars only
N.C.

stand on a si-lent plat - form? Fight the war. _ Fuck the norm. _ Why

Gtr. 2

stand on a si-lent plat - form? Fight the war. _ Fuck the norm. _ Why

semi-harm. semi-harm. semi-harm.

stand on a si-lent plat - form? Fight the war. _ Fuck the norm. _ Why

stand on a si-lent plat - form? Fight the war. _ Fuck the norm.

D5

Gtrs. 1 & 2

1/2 rit.

Lyrics by Zack La Rocha
Music by Rage Against The Machine

$$\textcircled{6} = D$$

Moderately slow Rock \downarrow = 78

Rhy. Fig. 1

Gtr. 1

End Rhy. Fig. 1

Am(add4)/D

C B C

1. So - lo, I'm a so - lo - ist on a so - lo list. All live, nev - er on a flop - py disk.

Rhy. Fig. 2

A musical score for the song "The Rose Tree". The score is written for a vocal line and a guitar accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is on a six-string staff with a treble clef and a key signature of one flat. The music is in 4/4 time. The vocal melody consists of a series of eighth and sixteenth notes, with some triplets. The guitar accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets. The score includes a bridge section and a final chorus. The lyrics are written below the guitar staff.

Am(add4)/D

C B C

Ink - a, ink-a, bot-tle of ink. Paint - ings of re - bel - lion drawn up by the thoughts I think.

End Rhy. Fig. 2

Gtr. 1: w/Rhy. Fig. 1
N.C.

7

2. It's set up like a

Verse

Gtr. 1: w/Rhy. Fig. 2
Am(add4)/D

C B C

deck of cards. They're send - ing us to ear - ly graves. For all the dia - monds, they'll use a pair of clubs to beat the spades. With

3. Broth-a, did ya for - get ya name? Did ya lose it on the wall play - in' tic - tac - toe? Yo,

Am(add4)/D

C B C

po - e - try I paint the pic - tures that hit more like the mur - als that fit. Don't turn a - way, get in front of it.

check the di - ag - o - nal. Three mil - lion gone. Come on, 'cause ya know they're count - ing back - wards to ze - ro. En

Gtr. 1: w/Rhy. Fill 2
N.C.

3

Broth-a, did ya for - get ya name? Did ya lose it on the wall play - in' tic - tac - toe? Yo,

vi - ron - ment. The en - vi - ron - ment ex - ceed - ing on the lev - el of our un - con - scious - ness. For ex - am - ple,

Rhy. Fill 1

Gtr. 1

T 10 10 (10)

A 9

B 10



check the di - ag - o - nal. Three broth - ers gone. Come on.
what does the bill - board say? Come and play, come and play.

Does - n't that make it three in a row?
For - get a - bout the move - ment.



*

* Fade in w/vol. knob



(Spoken:) Anger is a gift.

* 3 gtrs. (all fade in).

Faster ♩ = 120

N.C.

Gtr. 1 **Riff A**

End Riff A



Gtr. 1: w/Riff A, 7 times

Gtr. 2



Gr. 3: w/Riff A1, 3 times

15 15 15 15 17 15 17 17 17 17 17 17 17 17 15 15 15 15 17 15 17 17 17 17 17 17 17 17 17

Gr. 1: w/Fill 1
Gtrs. 2 & 3

Tempo I

(Gtrs. 2 & 3 out)

15 15 15 15 17 15 17 17 15 15 17 15 15 15 15 17 15 17 10 12

Guitar Solo

N.C.

mf 10 10 9 10 12 10 10 12 10 12 10

1/2 10 12 12 5 12 10 10 12 10 11 10 12 10 9 9

Riff A1

Gr. 3

T
A
B 15 15 15 15 17 15 17 15 17 15 17

Fill 1

Gr. 1

Tempo I

T
A
B 9 9 9 9 5 9 5

(Gr. 4 out)

8va loco

Full

N.C.
Gtr. 1

f

Am(add4) Am7 D.S. al Coda

Coda

(Spoken:) Anger is a gift.

15 16 15
15 16 15

* 2 gtrs. (fade in)

Faster ♩ = 120

N.C.

Yeah!

Gtr. 1

f

9 9 9 9 5 9 5 9 5 9 5

Uh!

9 9 9 9 5 9 5 9 5 9 5

Gtr. 1: w/Riff A, 3 times

Gtr. 2

10 10 10 10 12 10 12 12 10 12 10 12 10 10 10 10 12 10 12 12 10 12 10 12

Aw, bring that shit in!

Gtrs. 1 & 2

10 10 10 10 12 10 12 12 10 12 10 12 10 10 10 10 12 10 12 12 10 12 10 12

Uh!

Hey!

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

Gtr. 2

Gtrs. 2 & 3

Gtr. 1

D5

* Gtrs. 2 & 3 fade out,
Gtr. 1 sustains A (3 2fr.)
for next 8 bars.

Slower ♩ = 54

N.C.

Gtr. 4: w/Riff B, 7 times

Riff B

Gtr. 4

End Riff B

* *mf*

The first system of music includes a vocal line with rests, a guitar line with Riff B (marked *mf*), and a fretboard diagram for guitar 4. Riff B is a 4-measure sequence of eighth-note chords: D5 (F#4, A4), E5 (G#4, B4), F#5 (A4, C#5), and G5 (B4, D5). The fretboard diagram shows the fret positions for these chords across the first four strings.

* Gradual cresc. (next 8 bars).

Free- dom.

Yeah.

Free - dom.

The second system contains three vocal lines. The first line has notes for 'Free- dom.' and 'Free - dom.'. The second line has notes for 'Yeah.'. The third line has notes for 'Free - dom.'.

Yeah, right. _

Free - dom.

Yeah!

The third system contains three vocal lines. The first line has notes for 'Yeah, right. _'. The second line has notes for 'Free - dom.'. The third line has notes for 'Yeah!'.

N.C.

1., 2., 3.

Free - dom! _____

Yeah!

Gtrs. 1 & 4

f

The fourth system includes a vocal line with 'Free - dom!' and 'Yeah!', a guitar line with a complex riff (marked *f*), and a fretboard diagram. The guitar riff is a 16-measure sequence of eighth-note chords: D5 (F#4, A4), E5 (G#4, B4), F#5 (A4, C#5), G5 (B4, D5), D5 (F#4, A4), E5 (G#4, B4), F#5 (A4, C#5), G5 (B4, D5), D5 (F#4, A4), E5 (G#4, B4), F#5 (A4, C#5), G5 (B4, D5), D5 (F#4, A4), E5 (G#4, B4), F#5 (A4, C#5), G5 (B4, D5). The fretboard diagram shows the fret positions for these chords across the first four strings.

4.

D5

Yeah!

rit.

* *w/random gtr. noise*

The fifth system includes a vocal line with 'Yeah!', a guitar line with a complex riff (marked *rit.*), and a fretboard diagram. The guitar riff is a 16-measure sequence of eighth-note chords: D5 (F#4, A4), E5 (G#4, B4), F#5 (A4, C#5), G5 (B4, D5), D5 (F#4, A4), E5 (G#4, B4), F#5 (A4, C#5), G5 (B4, D5), D5 (F#4, A4), E5 (G#4, B4), F#5 (A4, C#5), G5 (B4, D5), D5 (F#4, A4), E5 (G#4, B4), F#5 (A4, C#5), G5 (B4, D5). The fretboard diagram shows the fret positions for these chords across the first four strings.

* w/random gtr. noise
(approx. 32 sec.)

KILLING IN THE NAME RAGE AGAINST THE MACHINE

Lyrics by ZACK DE LA ROCHA

Music by RAGE AGAINST THE MACHINE

Guitar Transcription by Jeff Perrin

From the Epic Associated recording RAGE AGAINST THE MACHINE

"Dropped D" tuning (low to high: D, A, D, G, B, E)

Moderate Rock ♩ = 110

[A] Intro

D N.C.

1 Gr. 1 (doubled throughout) (play 4 times)

f *p* *f* *mf*

w. dist.

* fade in w/volume knob

♩ = 123

6 Grs. 1 and 2

11 12 11 12 11 12 11 12 12 (12)

♩ = 115

10

3 3 3 3 3 3

8 8 8 20 20

6 6 6 6 6 6 18 18

14 N.C. D5 E5 F5 E5 N.C. D5 E5 F5 E5 N.C. D5 E5 F5 E5 N.C. D5 E5 F5 E5

f

3 5 3 4 5 0 2 3 2 3 5 X X 3 4 5 0 2 3 2 3 5 X X 3 4 5 0 2 3 2 3 5 X X 3 4 5 0 2 3 2



B Verse

$\text{♩} = 81$

Some of those that work forces are the same that burn crosses Some of those that work forces

18

N.C.

Rhy. Fig. 1

D5 E5 F5 E5 N.C.

D5 E5 F5 E5 N.C.

D5 E5 F5 E5

C Pre-chorus

1., 3.

are the same that burn crosses are the same that burn crosses Uh

Killing in the name of

21

N.C.

D5 E5 F5 E5 N.C.

D5 E5 F5 E5 N.C.

E5 F5 E5 F5 E5

Play Fill 1 3rd time

D Chorus

$\text{♩} = 90$ $\text{♩} = \text{♩}$

Swing 16ths Feel $\text{♩} = \text{♩}$

25

D5 N.C.

D5 N.C.

Killing in the name of

C5

N.C.(D)

Now you do what they told ya

Now you do what they told ya

* notes in parenthesis played 1st time only

Fill 1

N.C.

(gradually increase tempo to 94)

Now you do what
they told ya

Now you do what
they told ya

Now you do what they taught ya
(w/vocals 2nd time) (And now you're under control)

Now you do what they taught ya
(And now you're

29

Sheet music for measures 29-32. The music is in 4/4 time and features a complex rhythmic pattern with many 'x' marks indicating specific notes or rests. The guitar part is written in standard notation with a capo on the 5th fret. The bass part is written in standard notation with a capo on the 5th fret. The drum part is written in standard notation with a capo on the 5th fret.

under control)

Now you do what they taught ya
(And now you're under control)

Now you do what they taught ya
(And now you're under control)

(And now you're under control)

(And now you're

33

Sheet music for measures 33-35. The music continues with the same complex rhythmic pattern. The guitar part is written in standard notation with a capo on the 5th fret. The bass part is written in standard notation with a capo on the 5th fret. The drum part is written in standard notation with a capo on the 5th fret.

under control)

Now you do what they taught ya
(And now you're under control)

Now you do what they taught ya
(And now you're under control)

(And now you're under control)

Now you do what they taught ya

36

Sheet music for measures 36-38. The music continues with the same complex rhythmic pattern. The guitar part is written in standard notation with a capo on the 5th fret. The bass part is written in standard notation with a capo on the 5th fret. The drum part is written in standard notation with a capo on the 5th fret.

E

$\text{♩} = 88$

(2nd time) D.S. ♩ al fine ♩

Those who die are justified for wearing the badge and your clothes in white You justify those that died for wearing the badge and your clothes in white

Sheet music for measures 39-42. The music continues with the same complex rhythmic pattern. The guitar part is written in standard notation with a capo on the 5th fret. The bass part is written in standard notation with a capo on the 5th fret. The drum part is written in standard notation with a capo on the 5th fret.

Rhy. Fill 2

Rhy. Fill 3

Gtr.2 steady gliss

Gtr.2

mf (pickscrapes)

mf

TAB section for measures 39-42. The guitar part is written in standard notation with a capo on the 5th fret. The bass part is written in standard notation with a capo on the 5th fret. The drum part is written in standard notation with a capo on the 5th fret.

* Allen wrench dragged up and down strings w/h.

F

43

w/whammy pedal (see lesson)

13 10 12 10 12 10 12 (12) 13 10 12 10 12 10 12 (12)

Handwritten musical score for guitar, measures 47-52. The score includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a single staff, and the guitar fingering is indicated by numbers 1-10 on a six-line staff below. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The fingering is indicated by numbers 1-10, with some measures containing parentheses around the numbers. The score is handwritten and appears to be a student exercise or a practice piece.

G

Fuck you I won't do what you tell me

Gr.1 w/Rhy. F# 4 (7 times) simile

[illegible]

Fuck you I won't do what you tell me

[illegible]

Rhy. Fill 4

Freely

* Gtr.2 (w/whammy pedal)

Rhy. Fil 5

Freely

Gtrs.2 and 3

(pick scrapes)

* Gtr.2 strums while sliding l.h. finger randomly up and down 1st and 2nd strings
 ** Gtr.3 plays random pick scrapes

Fuck you I won't do what you tell me

Fuck you I won't do what you tell me

Fuck you I won't do what you tell me

Ugh

[illegible]