



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

rage against the machine





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Transcribed by
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rage against the machine

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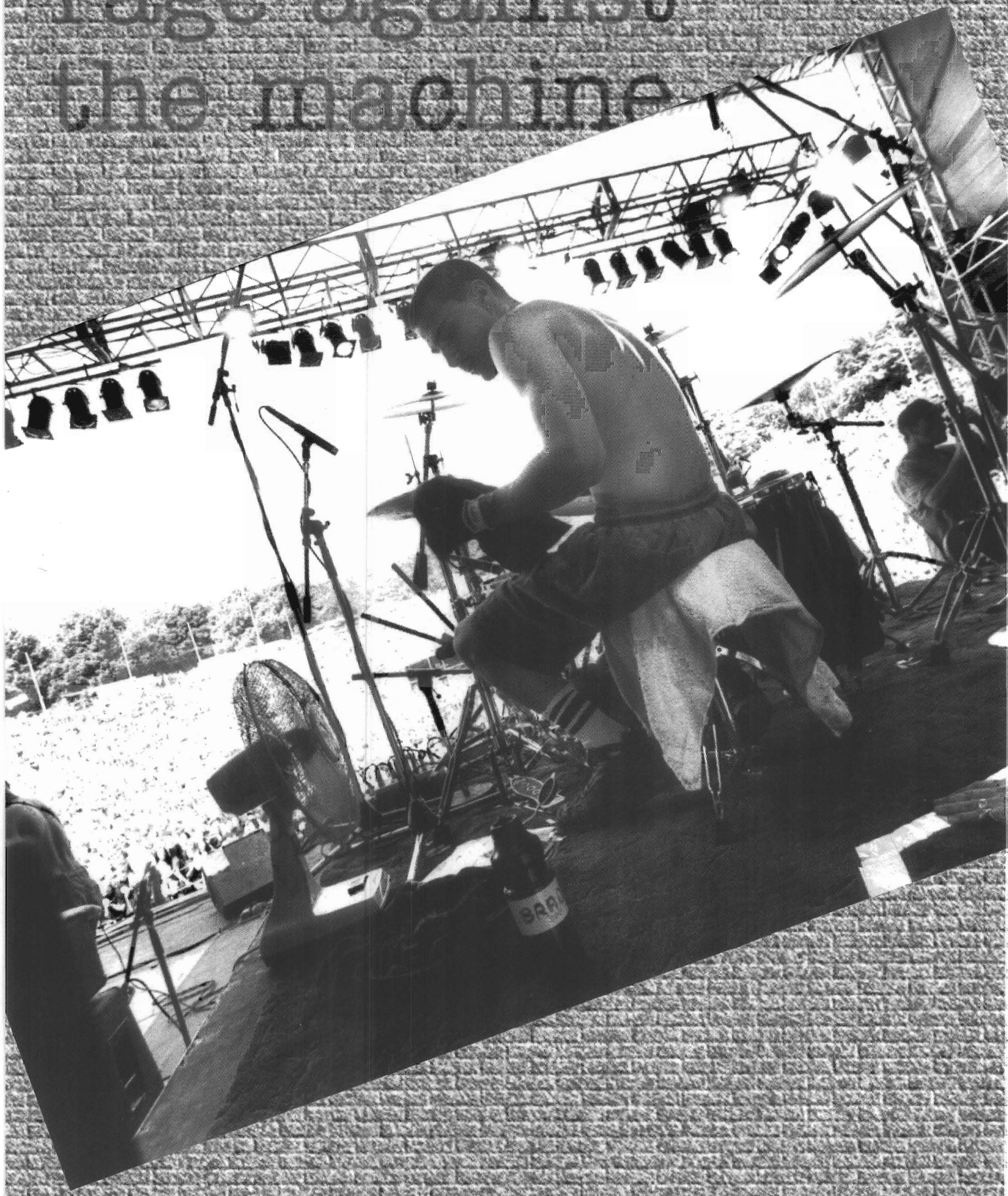


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rage against the machine



rage against the machine

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Bombtrack

Lyrics by Zack la Rocha
Music by Rage Against The Machine

C#5 4 fr.
E5 7 fr.
E5^{XII} 12 fr.

Intro

Moderately slow ♩ = 80

N.C.

Gr. 1

mf P.M. _____

1. 2.

P.M. _____ P.M. _____ P.M. _____

N.C.(F#5) **C#5** **C5** **B5** **N.C.(F#5)** Grs. 1 & 2: with Riff A, 2 1/2 times

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

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

f

Rhy. Fill 1
Gr. 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.

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

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

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.

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

full

T
A
B

2 2 0 2 2 2 2 5 (5) 2 2 0 2 0 16 14 16 15 14 17

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.

Gr. 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)

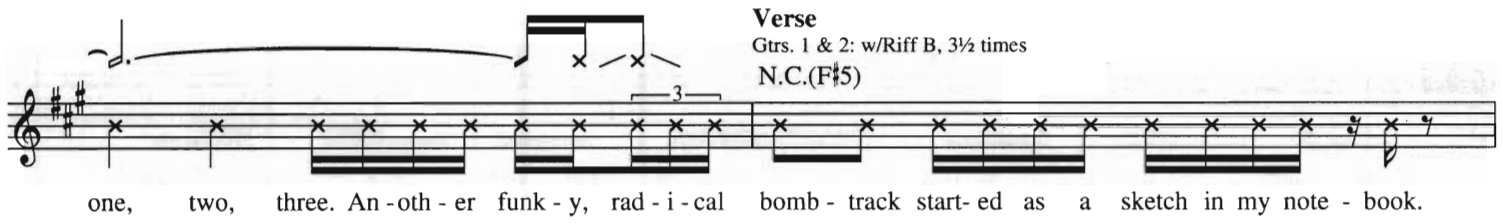
Burn, burn, yes, you're gon - na burn. Burn, burn, yes, you're gon - na burn. Goes - a

Rhy. Fill 3

Gr. 1

A.H. pitch: E

Verse
Gtrs. 1 & 2: w/Riff B, 3½ times
N.C.(F#5)



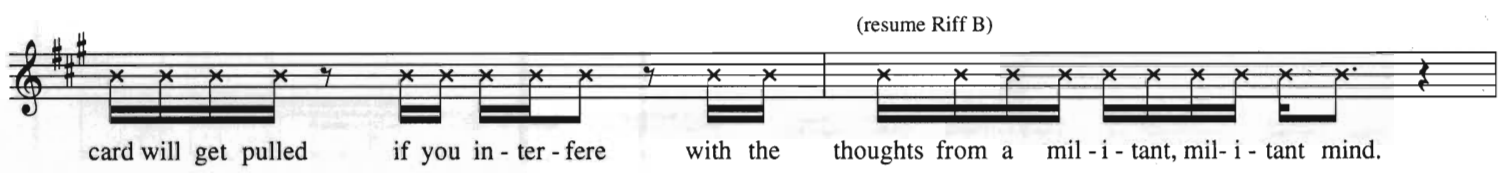
one, two, three. An-oth-er funk-y, rad-i-cal bomb-track start-ed as a sketch in my note-book.

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)



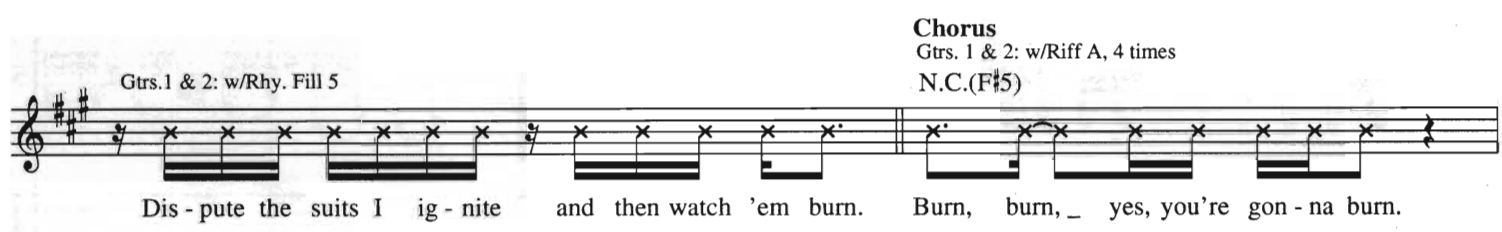
card will get pulled if you in-ter-fere with the thoughts from a mil-i-tant, mil-i-tant mind.



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

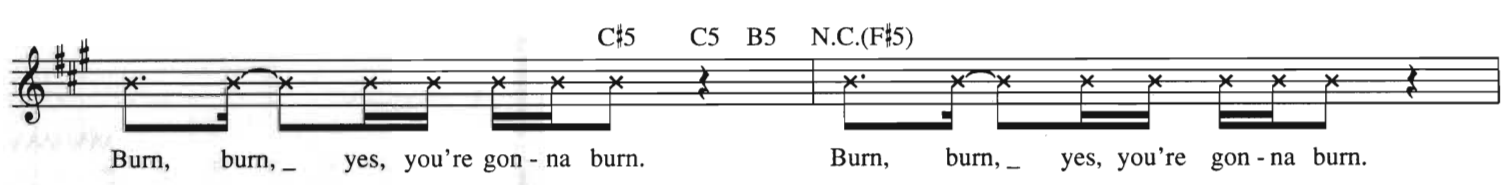
Chorus
Gtrs. 1 & 2: w/Riff A, 4 times
N.C.(F#5)

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



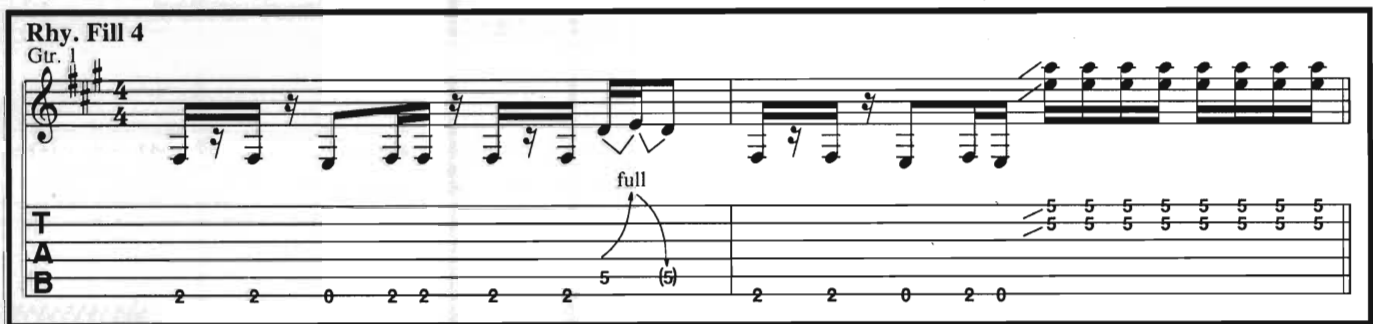
Dis-pute the suits I ig-nite and then watch 'em burn. Burn, burn, _ yes, you're gon-na burn.

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



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

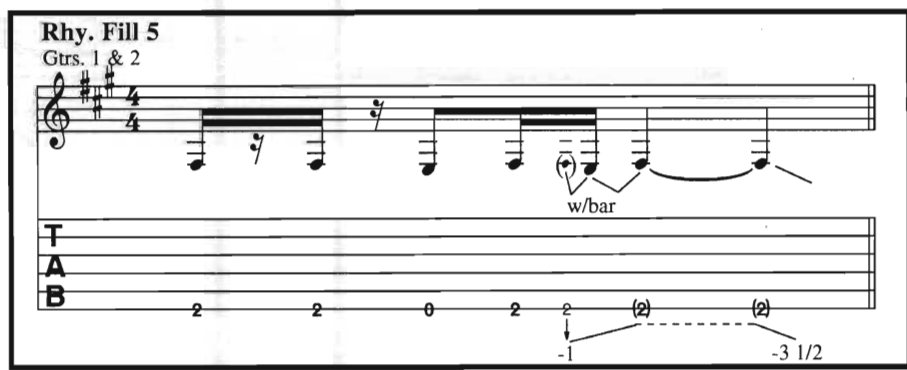
Rhy. Fill 4
Gtr. 1



T
A
B

2 2 0 2 2 2 2 5 (5) 2 2 0 2 0

Rhy. Fill 5
Gtrs. 1 & 2



T
A
B

2 2 0 2 2 (2) (2)

-1 -3 1/2

Killing In The Name

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Drop D tuning:

⑥ = D

Intro

Moderately ♩ = 126

Gr. 1 D5 N.C.

* Fade in w/vol. knob

N.C.

Kill-ing in the name of . . .

Moderately slow ♩ = 84

N.C.

First system of musical notation. The treble clef staff contains a melodic line with various note values and rests. The bass clef staff contains guitar chord diagrams and fret numbers (0, 9, 5, X, X, 5, 0, 2, 3, 2) for the accompaniment.

Verse
N.C.

1., 2., 3.

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

Verse section of musical notation. It includes a treble clef staff with lyrics: "Some of those_ that work forc-es are the same_ that burn cross-es." Below the lyrics are four "mf P.M." markings with dashed lines. The bass clef staff contains guitar chord diagrams and fret numbers. A box above the staff indicates "1., 2., 3." and "Gr. 1: w/Rhy. Fill 1, 5th time".

Chorus
N.C.

Chorus section of musical notation. It includes a treble clef staff with lyrics: "draw the same_ that burn cross-es. Uh. Kill-ing in the name of. . ." Below the lyrics are "P.M." and "f" markings. The bass clef staff contains guitar chord diagrams and fret numbers. A "4." is written at the beginning of the staff.

Detailed musical notation for "Rhy. Fill 1". It includes a treble clef staff with a melodic line and a tablature staff. The tablature staff shows fret numbers (0, 9, 5, X, X, 9, 4, 10, 11, 12, 10, 11, 12, (10 11)10) and a trill (tr) marking. A "P.M." marking is also present.

C5

Kill-ing in the name of...

P.M.-----

Interlude
Swing feel ($\text{♩} = \text{♩} = \text{♩}$)

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).

Gtr. 1: w/Rhy. Fill 1

Musical staff for Gtr. 1 featuring triplets and rhythmic notation.

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

Chorus
N.C.(Dm7)

Musical staff for Chorus N.C.(Dm7)

Rhy. Fig. 3A
Gtr. 2

Musical staff for Rhy. Fig. 3A Gtr. 2 with guitar fretboard diagram below.

We got - ta take the pow - er back.

Rhy. Fig. 3
Gtr. 1

Musical staff for Rhy. Fig. 3 Gtr. 1 with guitar fretboard diagram below.

Musical staff for Chorus continuation

Come on, come on. ___

Musical staff for Chorus continuation with "8va" and "pick behind nut" annotations.

Musical staff for Chorus continuation with guitar fretboard diagram below.

Rhy. Fill 1
Gtr. 1

Musical staff for Rhy. Fill 1

T	(5)	7	/	19	19	19	19	(19)
A	(3)	5	/	17	17	17	17	(17)
B								

We got-ta take the pow - er back.

10
10
12

0 0 10 10

0 5 0 9 4 5 0 0 x x x x x x x x x x

2. The
End Rhy. Fig. 3A

End Rhy. Fig. 3

10
10
12

0 0 10

0 5 0 8 12 12

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.

Rhy. Fill 2
Gtr. 1

trem. pick

T	7 7 7 7 7 7 5	7 7 7 7 7 7 5	7 7 7 7 7 7 5	7
A	5 5 5 5 5 5 9	5 5 5 5 5 5 9	5 5 5 5 5 5 9	5 15
B	0	5 5 5 5 5 5 9	5 5 5 5 5 5 9	5 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.

Gtr. 1 : w/Rhy. Fill 1

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.

N.C.

mf

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 10 10 12 x x 10 12 x x 0 10 10 12 10 10 10 10 12 12 12 10 10 12 12 12 12 12 7

Harm. -----
Harm. -----

5 10 12 12 10 x 10 9 8 7 7 6 6 21 21 21 21 21 21
10 12 12 10 x 10 9 8 7 7 6 6 20 20 20 20 20 20

N.C.
Gtrs. 1 & 2

5 4 9 9 5 9 5 4 9 9 5 9

full full full full full full full full full full

5 9 7 5 8 6 10 8 10 8 5 9 7 5 8 6 16 8 16 8

The

5 4 9 9 5 9 5 4 9 9 5 9

Bridge

teach-er stands _ in front of the class, but the les - son plan _ he can't re-call. The

Gtrs. 1 & 2

7 7 7 7 5 0 7 7 5 0

stu - dents' eyes don't per-ceive the lies _ bounc-ing off ev - 'ry fuck - ing wall. _ His com -

Gtr. 1 only

pick scrapes

7 7 7 7 5 0 7 7 5 0

po - sure is well kept. I guess he ___ fears play-ing the fool. _ The com -

Gtr. 1 only

8va

pick behind nut

7 7 7 7 5 0 7 7 5 0

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

Gr. 1 only
pick scrapes

7 7 7 7 7 7
5 5 5 5 5 5
0 0 x x x x x x x x x x x x x x x x

Verse

Gr. 1: w/Rhy. Fig. 1, 1 1/4 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.

Gr. 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

Gr. 1

T 19 19 19 19 (19)
A 17 17 17 17 (17)
B 0 0

Come on, come on! _

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

Gtr. 2

Gtr. 1

5

3

Outro

C Csus4 C5 Csus4

let ring

mp

C Csus4 C5

No more lies. _ No more lies. _ No more lies. _

let ring

1. Csus4 | 2. D5 D \flat 5 C5 D5 D \flat 5 C5

No more lies. _ No more lies! _

Gtrs. 1 & 2

f

play 4 times

D5 D \flat 5 C5 C \sharp 5 D5 D \flat 5 C5 D5 D \flat 5 C5

D5 D \flat 5 C5 N.C. D5 D \flat 5 C5 D5 D \flat 5 C5

D5 D \flat 5 C5 C \sharp 5 Dm7

Settle For Nothing

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Intro
Moderately ♩ = 96
Half time feel

N.C.
*Riff A

Gtr. 1

Gtrs. 2 & 3: w/Fill 1

End Riff A

mp

*Bass arranged for guitar (sounds one octave lower than written).

Gtr. 1: w/Riff A, 5 times
N.C.

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

A

Verse
Gtr. 1: w/Riff A, 4 times
N.C.

Gtrs. 2 & 3: w/Fill 1, 3 times

jail cell _ is free-dom _ from the pain in my home. Ha-tred passed on, _ passed on _

_ and passed on. A world of vi-o-lent rage, but it's one that I can rec-og-nize,

hav-ing nev-er seen the col-or of my fa-ther's eyes.

Yes, I dwell in hell, but it's a hell that I can grip. I

Fill 1
Gtrs. 2 & 3

mp grad. release

full 1/2

12 11

*Vol. knob swell.

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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

Gr. 4 *f*

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. _____

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 15 17 17 17 15 14 15 14 (14) 11 12 14 12 11 14 11 11 11 11 11 12 12 14 12 11 14

full

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

Gr. 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.

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

Rhy. Fig. 2

Gr. 2

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

N.C.

They say jump, you say how high. Run it.

E5

End Rhy. Fig. 2

*** Fill 1**
Gr. 3

Harm. -----
w/bar

T
A
B

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

Guitar Solo

Gr. 1: w/Riff A, 2 times

* Gr. 3

* Gr. 4
divisi
w/wah-wah

12 0 0 10 0 0 8 0 0 7 0 0 5 0 3 0 0 0 0 0 0 0 0 0

12 0 0 10 0 0 8 0 0 7 0 0 5 0 3 0 0 0 0 0 0 0 0 0

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

12 0 0 10 0 0 8 0 0 7 0 0 5 0 3 0 0 0 0 0 0 0 0 0

12 0 0 10 0 0 8 0 0 7 0 0 5 0 3 0 0 0 0 0 0 0 0 0

* Gr. 4

Gr. 3

15 14 14 13 12 12 11 10 9 15 14 14 13 12 12 11 9

15 14 12 13 11 12 10 11 9 15 14 12 13 11 12 10 11 9

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

Gtrs. 3 & 4

full hold bend full hold bend full full hold bend full hold bend full

15 15 15 15 15 15 15 15 15 15 15 (15) 12 14 12 15 15 15 15 15 15 15 15 15 15 15 15 15 (15) 12

Chorus

Gr. 2: w/Rhy. Fig. 2

N.C.

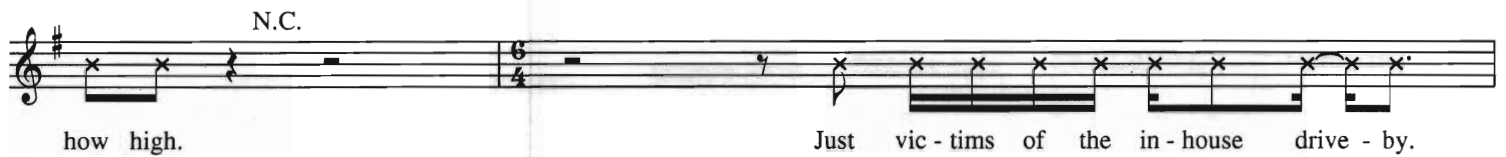
E5 3 3

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

(Gtr. 3 out)

12

N.C.



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

E5

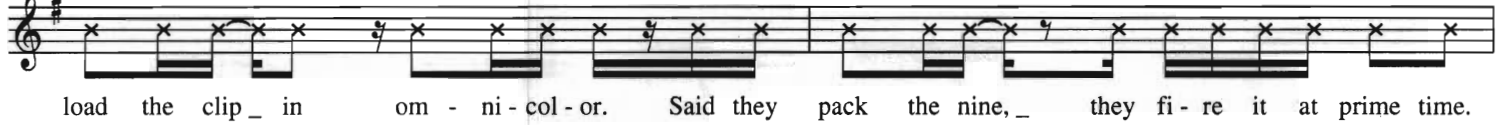


They say jump, you say how high. Check-a, check-a, check it out. 2. They

Verse

Gr. 1: w/Riff A, 3 times

E7



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

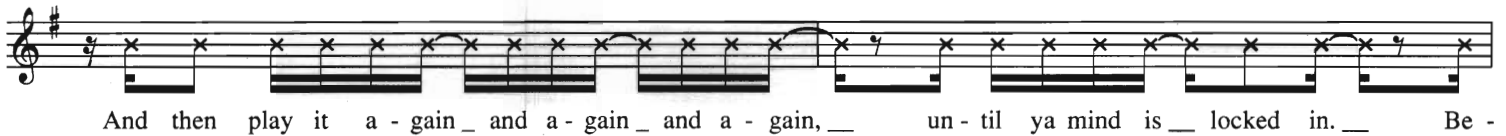


The sleep-ing gas, ev-'ry home was like Al-ca-traz. And muth-a-fuck-as lost their_minds.

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



No es-cape from the mass mind rape. Play it a-gain,_ Jack, and then re-wind the tape.

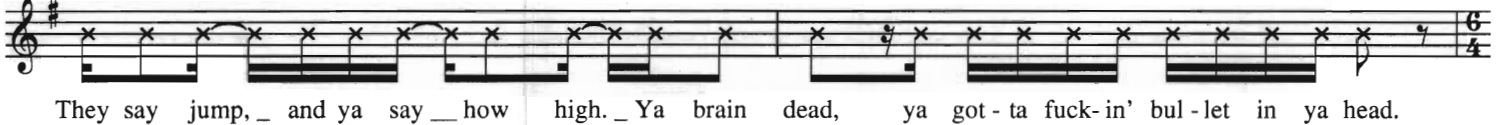


And then play it a-gain_ and a-gain_ and a-gain,_ un-til ya mind is__ locked in.__ Be-'



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

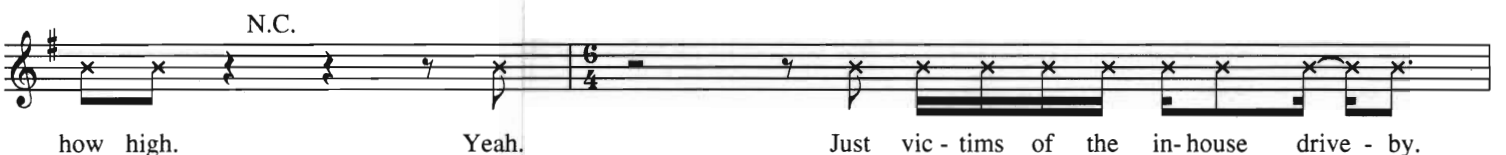
Gr. 2 w/Rhy. Fig. 2, 1st 4 bars only

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 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

pick slides

(Gr. out)

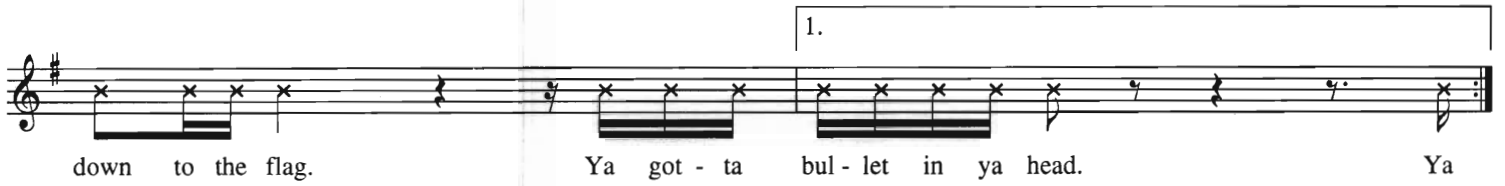
Ya

N.C.



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

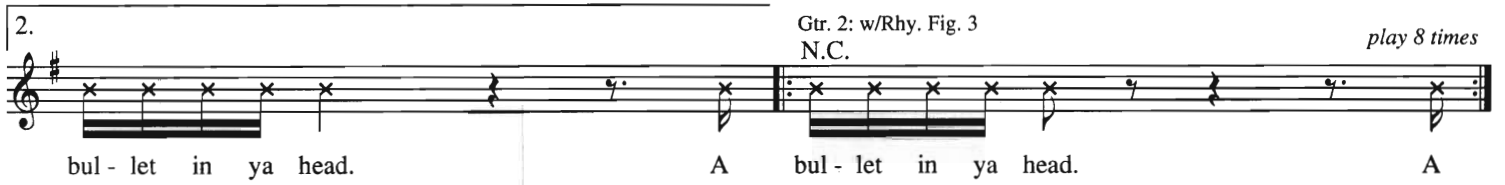
1.



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

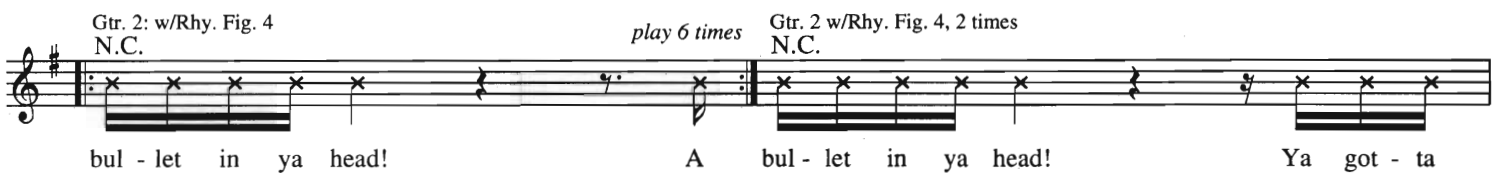
2.

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



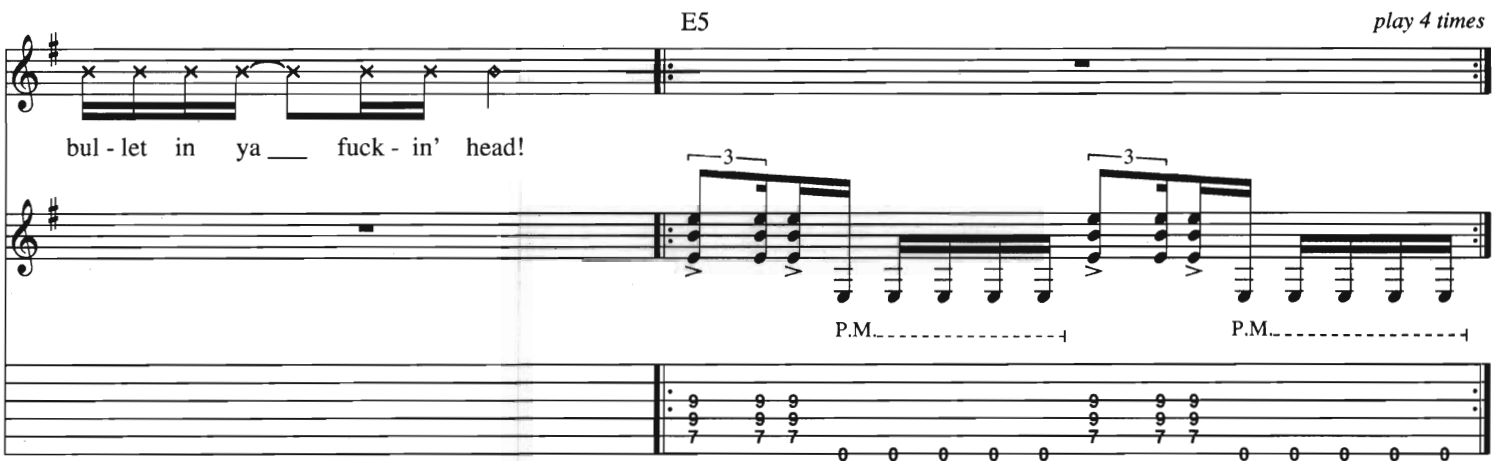
bul - let in ya head. A bul - let in ya head. A

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



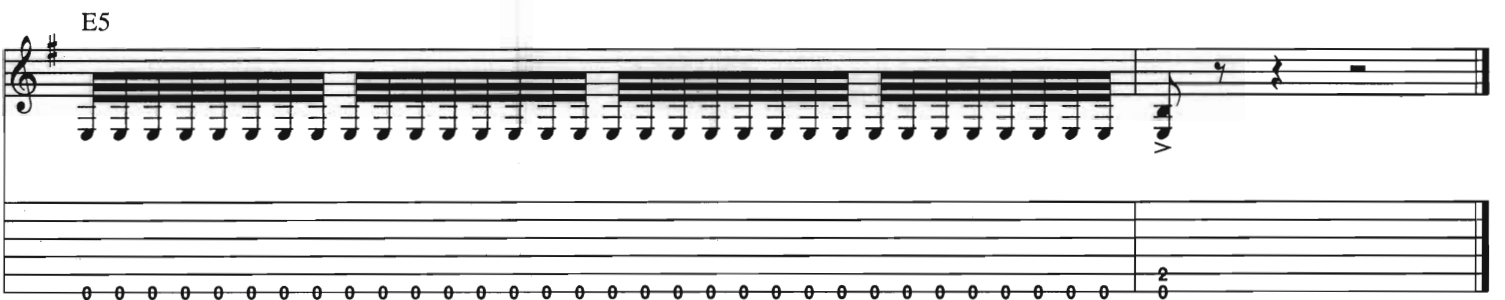
bul - let in ya head! A bul - let in ya head! Ya got - ta

E5 *play 4 times*



bul - let in ya fuck - in' head!

E5



Know Your Enemy

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Intro

Moderately ♩ = 84

N.C.

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

*Gtr. 1

f *sim.*

T
A
B

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

6. Faster ♩ = 114

(Gtr. 1 out) F#5

Gtr. 2

A5 F#5 E6 F#5

T
A
B

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

C5 B5 A5 F#5

A5 F#5 E6 F#5

C5 B5 A5 E5

Gtrs. 2 & 3

T
A
B

F#5

A5 F#5 E6 F#5

C5 B5 A5 F#5

A5 F#5 E6 F#5

T
A
B

Rhy. Fill 2

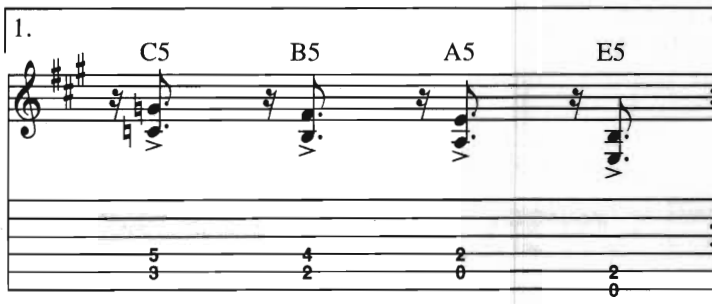
Gtr. 1


w/bar

T
A
B

+1

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

1. 

2. 

Verse

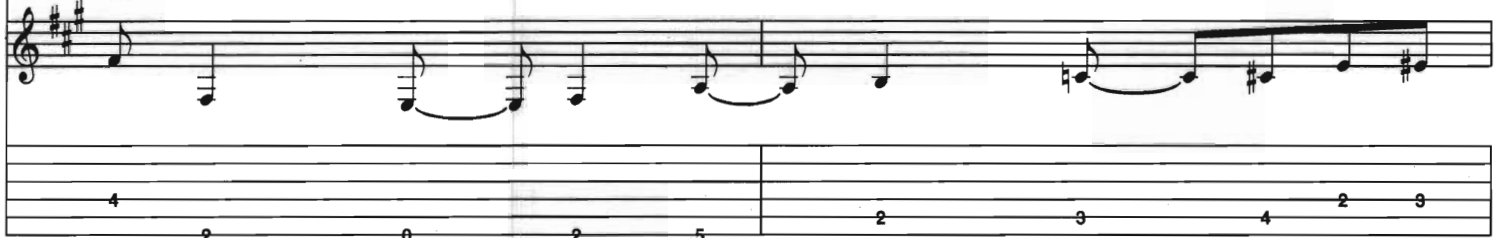
N.C.



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.

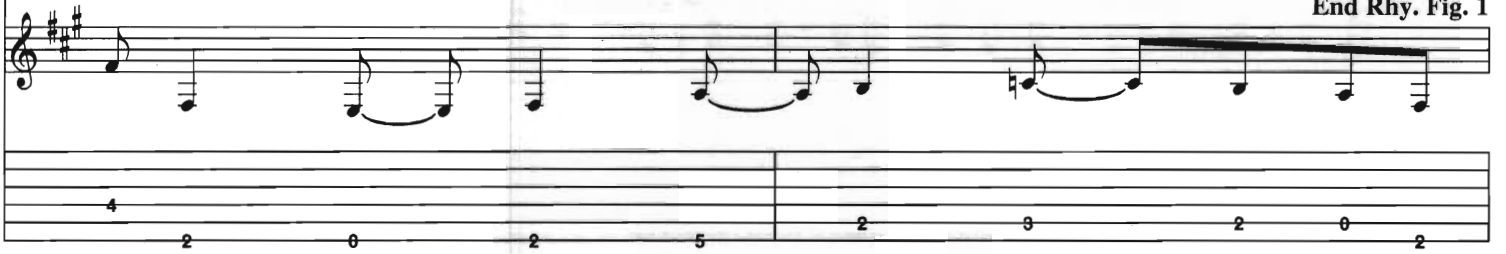
Rhy. Fig. 1

Gtrs. 2 & 3




we move in - to nine - ty two, _ still in a room _ with - out a view. The
 Now I got no pa - tience, So sick of com - pla - cence. **End Rhy. Fig. 1**

End Rhy. Fig. 1



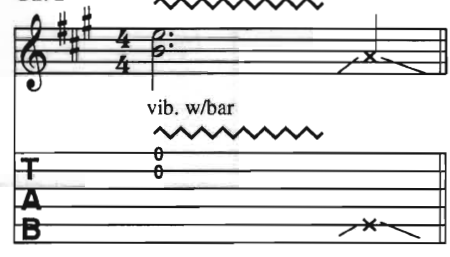
Rhy. Fill 1

Gtr. 2



Rhy. Fill 3

Gtr. 2



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



D, the E, the F, the I, the A, the N, the C, the E. The mind of a rev - o - lu -
*2nd time play 2 1/2 times.



tion - ar - y. So clear the lane, the fin - ger to the land of the chains.

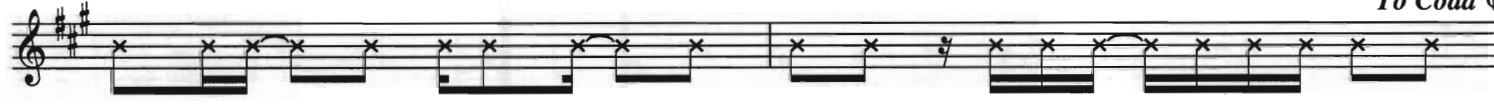


What? The land of the free? Who - ev - er told you that is your en - e - my.



Now some - thing must be done a - bout ven - geance, a badge and a gun. 'Cause I'll

To Coda



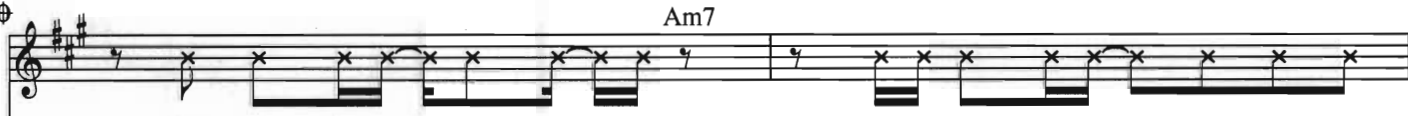
rip the mike, rip the stage, rip the sys - tem. I was born to rage a - gainst 'em.

D.S. al Coda

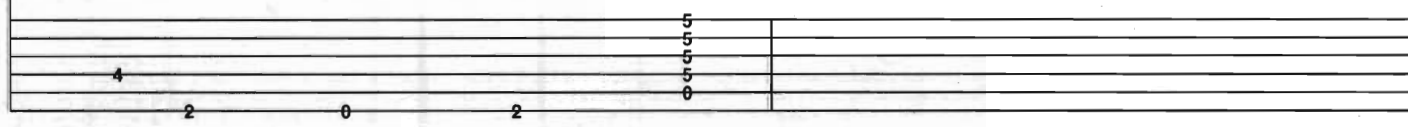


Fist in ya face, in the place, and I'll drop the style clear - ly. Know your en - e - my.

Coda



Now ac - tion must be ta - ken. We don't need the key, we'll break in.



Half time feel

Bridge

F#5

Rhy. Fig. 2

Amaj7(no3rd)

mf P.M.-----

F#5

C5

B5

F5

I've got no pa - tience now. ____

So

End Rhy. Fig. 2

P.M.-----

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

F#5

Amaj7(no3rd)

F#5

sick of com - pla - cence now. _

I've got no pa - tience now. _

C5 B5 F5

F#5

Amaj7(no3rd)

So sick of com - pla - cence now. ____

F#5

C5

B5

F5

F#5

Sick of, sick of, sick of, sick of you. _____

Amaj7(no3rd)

F#5

C5

(end half time feel)

B5

F5

Time has ____ come to pay! _____

F#5

A5

F#5

E6

F#5

C5

B5

A5

Gtr. 2

w/bar

+1

F#5 A5 F#5 E6 F#5 C5 B5 A5 E5

Know youren - e- my!

Gtrs. 2 & 3

4 4 4 2 0 4 4 4 5 4 2 2 0 0

Guitar Solo
N.C.

*Gtr. 1

w/bar

w/bar

14 14 14 12 17 14 13

*w/Harmonizer (same as before)

w/bar

(13) 13 14 13 14 (14) x x

+1

8va.....

6 6 6 6 6 3

18 19 16 18 19 17 19 16 17 19 17 16 19 17 16 16 17 19 21 17 19 21 17 19 21 18 19 21 18 19 21 18 19 21 17 19 21

8va.....

3 6 6 6 3 3 5

17 19 21 17 17 19 21 17 19 21 18 19 21 18 19 21 18 19 21 17 19 21 17 19 21 17 19 21 19 17 21 (21)

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 ___



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:

⑥ = D

Intro

Moderately ♩ = 84

D5 Riff A

Gr. 2 *f* trem. pick

Gr. 1 *fade in* *f*

Rhy. Fig. 1

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

End Riff A
 Gr. 2 *tacet*

End Rhy. Fig. 1

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D5
Gtr. 1

Dsus4⁽⁶⁾

let ring

mp

D5

N.C.

f full

N.C.

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

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
 Gr. 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

T
A 7 7 7 5 6 6 7
B

Fill 2

Gr. 3

w/wah o + o +
T
A x x x x x x x x x x x x x x x x 10
B x x x x x x x x x x x x x x x x 10

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. 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. 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. P.M.

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

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

I think I heard a shot!

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

N.C.

Gr. 1

full full full full full full full let ring *

13 10 13 10 13 10 13 10 13 10 13 10 10 13 10

*Gradually release bend over next 2 bars.

D5 Dsus4(9) *Play 4 times*

mp

D5 N.C.

full

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.

rage against
the machine



Fistful Of Steel

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Intro
Moderately ♩ = 84

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

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

Harm. -----

Harm. -----

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

Harm. (8va)

Harm.

Gtr. 2

Harm. (8va)

Harm. -----

Rhy. Fig. 1

Harm. (8va)

Harm.

Harm. -----

Rhy. Fig. 1A

Harm. (8va)

Harm. -----

Harm. (8va)

Harm. -----

Harm. (8va)

Harm.

Harm. (8va)

w/bar

Harm. (8va)

w/bar

Harm.

Harm.

Harm. (8va)

Harm.

Harm. (8va)

Harm.

Harm. (8va)

Harm.

Harm.

Harm. (8va)

Harm.

Harm. (8va)

Harm.

Harm. (8va)

Harm.

Harm.

End Rhy. Fig. 1

End Rhy. Fig. 1A

Rhy. Fill 1

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

Gtrs. 1 & 2 Harm.

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 - i tance.

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

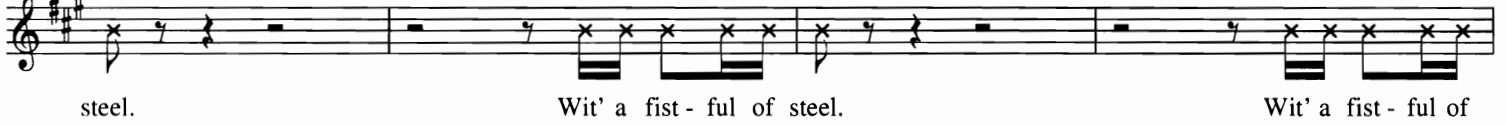
* w/Whammy Pedal

Fill 2
Gtr. 3
w/bar

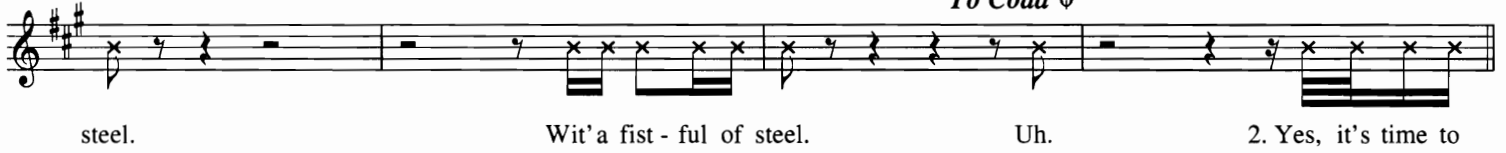
Chorus

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

N.C.(F#5)




To Coda ⊕



Verse

w/Rhy Fill 1

N.C.(F#5)



D.S. al Coda



Coda

⊕

Gtr.2: w/Rhy. Fill 2

*** Guitar Solo**

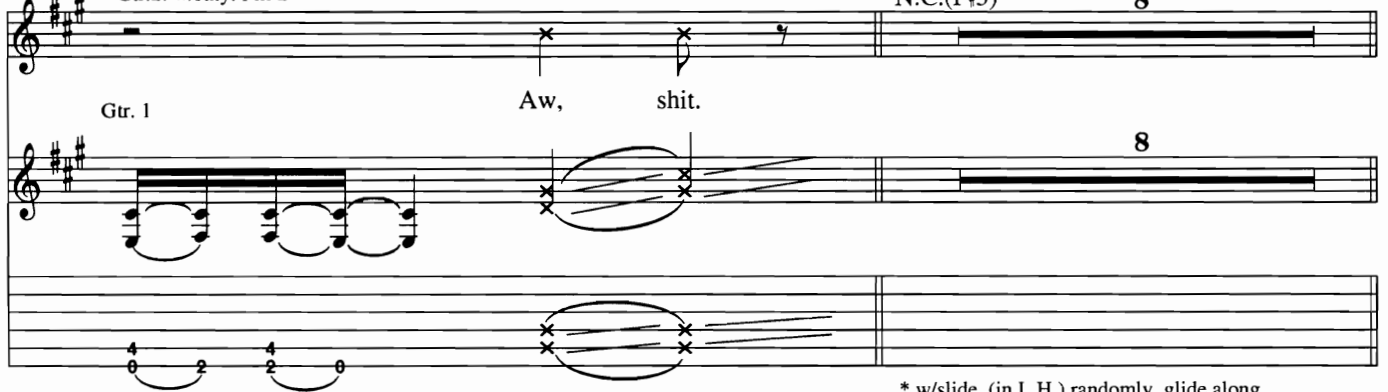
N.C.(F#5)

8

Gtr. 1

Aw, shit.

8



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

Bridge

N.C.

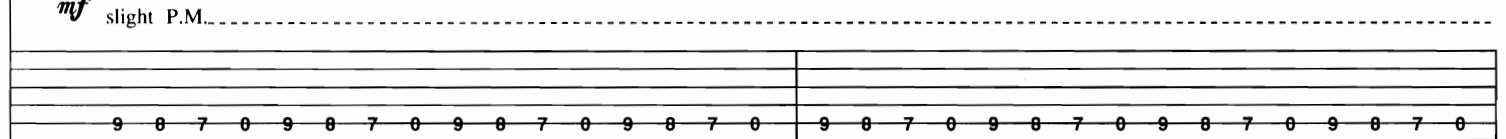


Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

And if the

Rhy. Fill 2
Gtr. 2



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'!

Rhy. Fill 3 **End Rhy. Fill 3**
Gtrs.
1 & 2

cresc.

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 9 8 7 0

Yeah!

Rhy. Fig. 3 **End Rhy. Fig. 3**

P.M.

(0) 2 0 5 9 8 7 0 9 8 7 0 2 0 5 9 8 7 0 9 8 7 0

Come on. _

Gtr. 1: w/Rhy. Fig. 2, 11 times
Gtr. 4: w/Fill 3, 12 times

(0) 2 0 5 9 8 7 0 9 8 7 0 2 0 2

Fill 3
* Gtr. 4

w/dist & phaser

T
A
B

* Bass arr. for gtr.

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. full

8va.....

3

full

17 14 17 14 17 14 14 14 17 17 14 17 (17) 19 17 19 17 16 19 17 16 19 17 16 21 19 17 21 19 17

8va.....

1/2

19 17 16 19 17 16 19 17 16 19 17 16 21 19 17 21 19 17 19 17 16 19 17 16 21 19 17 21 19 17 21

8va..... loco

8va..... (Gtr. 5 out)

3

6

full

(21) 19 19 17 15 14 17 16 14 13 12 (12) 16 14 16 14 15 16 (16) 16 17 22

Gtrs. 1 & 2

* Gtr. 1 only.

0 2 3 4 4 2 (4) (4) 2

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

pick behind nut

1. Re -

T
A
B

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

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.

Gr. 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

Gr. 1

1. 2. (end half time feel)

Fill 2
Gr. 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

Gr. 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, _

Gr. 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

Gr. 2

Gr. 3

T

A 9/10 16/14

B 10/10

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

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

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

Fuck the norm. Why

4. (end half time feel) D5

*Gr. 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 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

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

full w/bar

12 11 10 12 11 10 11 10 12 11 10 12 11 10 11 12 11 10 10 (10) 10 12

13 12 10 13 12 10 12 13 10 12 13 12 10 13 12 10 12 13 10 12 13 12 10 (12) 10 11

12 11 10 12 11 10 12 11 10 12 11 10 11 12 11 10 12 11 10 11 12 11 10 (10) 15 12

Gr. 1: w/Fill 4

Why

8va

full

15 13 12 15 13 12 17 15 13 12 19 19 10 10 19 22 22 22 22 22 (22) (22)

Half time feel
Chorus

Gr. 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) (*Gr. 1 out)

Why

*Omit last bar of Rhy. Fig. 1.

Faster ♩ = 168
Bridge

N.C.

What's it gon - na take?

Gr. 2

mf

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

N.C.

play 3 times

Yeah! (Sing 1st time only)

f

Rhy. Fig. 2 End Rhy. Fig. 2

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

Fill 4
Gr. 1

T
A
B

N.C.
Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

* 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.

4.
Gtrs. 1 & 2: w/Rhy. Fill 1

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.

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

Lost! Why

Rhy. Fill 1

Gtrs. 1 & 2

Rhy. Fill 2

Gtrs. 1 & 2

Tempo I
Half time feel
Chorus

Gr. 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

Gr. 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.

Freedom

Lyrics by Zack La Rocha
Music by Rage Against The Machine

Drop D tuning:

⑥ = D

Intro

Moderately slow Rock ♩ = 78

N.C.

Gtr. 1 Rhy. Fig. 1

End Rhy. Fig. 1

Verse

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

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

10 10 10 10 10 10 10 10 10 10 10 10 5 4 5 5
 10 10 10 10 10 10 10 10 10 10 10 10 5 4 5 5
 5 5 5 5 5 5 5 5 5 5 5 5 5 4 5 5
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gr. 1: w/Rhy. Fig. 1
N.C. 7

2. It's set up like a

Verse
Gr. 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 -

Gr. 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
Gr. 1

T 10 (10)
 A 9
 B 10

check the di - ag - o - nal. Three broth - ers gone. Come on. Does - n't that make it three in a row?
 what does the bill - board say? Come and play, come and play. For - get a - bout the move - ment.

*

* Fade in w/vol. knob

* 3 gtrs. (all fade in).

Faster ♩ = 120
 N.C.

Gr. 1 Riff A

End Riff A

Gr. 1: w/Riff A, 7 times
 Gr. 2

Gr. 3: w/Riff A1, 3 times

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

Tempo I

(Gtrs. 2 & 3 out)

Guitar Solo

N.C.

Riff A1

Gr. 3

Fill 1

Gr. 1

Tempo I

(Gtr. 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

* 2 gtrs. (fade in)

Faster ♩ = 120

N.C.

Yeah!

Gr. 1

f

9 9 9 9 5 9 5 5 9 5 9 5 9 9 9 9 5 9 5 5 9 5 9 5

Uh!

9 9 9 9 5 9 5 5 9 5 9 5 9 9 9 9 5 9 5 5 9 5 9 5

Gr. 1: w/Riff A, 3 times

Gr. 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 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Uh!

The first system contains three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing the vocalization 'Uh!'. The middle staff is a guitar melody in treble clef, one flat key signature, consisting of eighth and quarter notes. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one flat, showing fingerings for the melody.

Hey!

The second system contains three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing the vocalization 'Hey!'. The middle staff is a guitar melody in treble clef, one flat key signature, consisting of eighth and quarter notes. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one flat, showing fingerings for the melody.

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

Gtr. 2

The third system contains two staves. The top staff is a guitar melody in treble clef, one flat key signature, consisting of eighth and quarter notes. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one flat, showing fingerings for the melody.

Gtrs. 2 & 3

D5

Gtr. 1

The fourth system contains three staves. The top staff is a guitar melody in treble clef, one flat key signature, consisting of eighth and quarter notes. The middle staff is a guitar fretboard diagram with six strings and a key signature of one flat, showing fingerings for the melody. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one flat, showing fingerings for the melody.

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

NOTATION LEGEND

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

1/2 1/2 full 1 1/2 2 full full full 2 full

12 12 12 12 12 13 (13) 15 13 (13) (13) (13)

Bend (half step) Bend (grace note) Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

full 2 full 1/4 full rake - 3 3 w/bar

13 13 13 13 13 7 9 6 15 15 X 12 10 9 8 8 8 9 10 0 -1 (0)

Compound Bend and Release (every note picked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Sweep Picking Vibrato Bar Dive and Return

-1/2 -1/2 -1/2 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

w/bar w/bar -1/2 -1/2 -1/2

4 5 7 4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Scooping Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

P.M.-----, w/bar -1

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Prebend (with bar) Trill (fast hammer-on/pull-off combination)

8va 8va 8va + 8va-----, +

Harm. P.H. full H.H. A.H. T 3 full hold bend T

X 12 7 7(19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) Harp Harmonic Artificial Tap Harmonic Tap-On Technique Bend and Tap-On Technique



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