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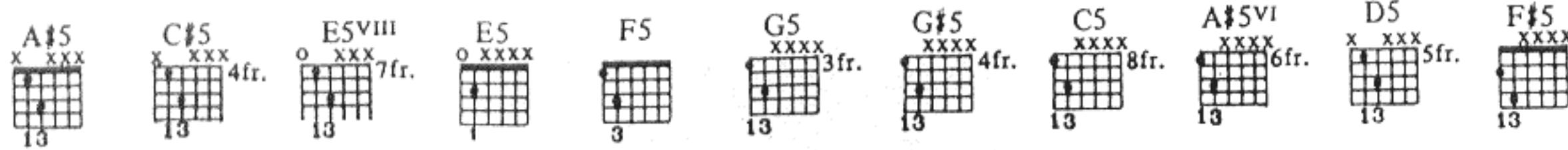
59 • Tablature Explanation/Notation Legend

# REFUSE/RESIST

Words by Max Cavalera  
Music by Max Cavalera, Andreas Kisser,  
Igor Cavalera and Paulo Xisto Pinto, Jr.

Tune down one whole step:

(6) = D (3) = F  
(5) = G (2) = A  
(4) = C (1) = D



Moderate Rock  $\text{♩} = 120$

Intro F5 E5 Gtrs. I & II Play 4 times N.C. Riff A (Gtrs. I & II) Play 4 times Riff A1 (Gtr. III) Play 4 times

*f* >>>> P.M. w/wah as filter

Gtrs. A#5 C#5 E5VII A#5 C#5 E5VII A#5 C#5 E5VII

1st Verse

Rhy. Fig. 1 (Gtrs. I & II)-----

⑥open E E5 F5 G5 G#5 w/Rhy. Fig. 1 (7 times)

P.M.-----

⑥open E E5 F5 G5 G#5 ⑥open E E5 F5 G5 G#5 ⑥open E E5 F5 G5 G#5 ⑥open E E5 F5 G5 G#5

Rag - ing crowd... Burn - ing cars... Blood - shed starts... Who'll be a - live?...

2nd Verse

w/Rhy. Fig. 1 (8 times)

w/Riff A (3 times) N.C. 3 w/Rhy. Fill 1 ⑥open E E5 F5 G5 G#5 ⑥open E E5 F5 G5 G#5 ⑥open E E5 F5 G5 G#5

Cha - os A. D. Ar - my in siege. To - tal a - larm.

Rhy. Fill 1 (Gtrs. I & II)

⑥open E E5 F5 G5 G $\frac{5}{4}$  ⑥open E E5 F5 G5 G $\frac{5}{4}$

I'm sick of this. In - side this state, war is cre-at-ed. No man's land. What  
 Chorus  
 Rhy. Fig. 2 (Gtrs. I & II)

⑥open E E5 F5 G5 G $\frac{5}{4}$  sl. E5 A $\frac{5}{4}$ <sup>VI</sup> G $\frac{5}{4}$

is this shit? Re - fuse! Re -

(end Rhy. Fig. 2)

E5 C5 G $\frac{5}{4}$  A $\frac{5}{4}$ <sup>VI</sup> G $\frac{5}{4}$

sist! Re - fuse!

Faster  $\text{♩} = 160$

D5 C $\frac{5}{4}$  G $\frac{5}{4}$  G5 D5 C $\frac{5}{4}$  D5 C $\frac{5}{4}$  D5 C $\frac{5}{4}$  G $\frac{5}{4}$  G5 D5 C $\frac{5}{4}$  D5 C $\frac{5}{4}$

Gtrs.  
I & II

Gtr. I

## Guitar solo

Rhy. Fig. 3 (Gtrs. I & II)

G5 F#5  
slight P.M.

w/Rhy. Fig. 3 (7 times)

G5 F#5

\*w/wah

sl

\* = open (bass)  
+ = closed (treble)

\*Leave wah on as filter  
for remainder of solo

A musical score for guitar in common time. The key signature is one sharp. The first measure shows a G5 chord with a 'H' above the first string and a 'P' above the third string. The second measure shows an F#5 chord with a 'H' above the first string and a 'P' above the second string. The third measure consists of eighth-note patterns. The fourth measure shows a G5 chord with a 'P' above the first string. The fifth measure shows an F#5 chord with a 'P' above the first string. The sixth measure consists of eighth-note patterns. The seventh measure shows an F#5 chord with a 'H' above the first string and a 'P' above the second string. The eighth measure consists of eighth-note patterns. The ninth measure shows an F#5 chord with a 'P' above the first string. The tenth measure consists of eighth-note patterns.

A musical score for a string instrument, likely guitar, featuring six staves of tablature. The score includes various performance instructions such as 'H' (Hammer-on), 'P' (Pull-off), 'sL' (Slap), and '5' (Finger 5). Fingerings are indicated above the notes, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo) are present. The music consists of two main sections separated by a vertical bar line.

G5 F#5

Rhy. Fig. 4 D5 C#5 G#5 G5 D5 C#5 (end Rhy. Fig. 4)

(16) 6 2 2 (16) 6 6 5 5 4 6 4 (6) 6 (6) sl.

w/Rhy. Fig. 4 (3 times) sl.

D5 C#5 G#5 G5 D5 C#5 Full D5 C#5 G#5 G5

5 7 5 7 5 5 5 8 6 6 6 6 8 5 sl. 9 9 5 9 9 9 9

4 6 4 6 4 7 H P H P 7 H P

D5 C#5 D5 C#5 G#5 G5 D5 C#5 8va Gtr. III out)

H H P sl. 9 12 9 12 9 11 9 9 0 1 2 sl. 9 12 9 (11) 12 21 22 (22) 21 (21) sl.

Tempo I

### 3rd Verse

w/Rhy, Fig. 1 (8 times)

w/Riff A (4 times) ⑥open  
N.C. 4 E E5 F5 G5 G\$5 ⑥open E E5 F5 G5 G\$5 ⑥open E E5 F5 G5 G\$5 ⑥open E E5 F5 G5 G\$5

The tablature shows a guitar part with four measures of Riff A. The first measure starts with a muted strum (N.C.) followed by a downstroke (4). The second measure consists of two eighth-note chords: E and E5. The third measure contains three eighth-note chords: F5, G5, and G\$5. The fourth measure features two eighth-note chords: E and E5. The tablature uses standard notation with vertical stems indicating direction. Chord names are placed above the strings, and specific notes are highlighted with black dots. The circled number 6 with the word "open" indicates an open string or a specific picking technique.

Chaos A. D. Dis - or - der un - leashed. Start - ing to burn. Start - ing to lynch.

Guitar tablature for the Chorus section, featuring a single staff with six strings. The tab shows various chords and strumming patterns. Chords include E, E5, F5, G5, G5/G5, and C5. Strumming is indicated by vertical strokes and numbers (e.g., '3') above the strings. The tab is labeled "Chorus w/Rhy. Fig. 2 (Gtrs. I & II)".

Silence means death. Stand on your feet. Inner fear - your worst enemy.

1

PRACTICAL

$$B_0 = f_0 = 1$$

D<sub>1</sub>

w/Riff A (4 times)  
N.C.

w/Riffs A & A1 (both 4  
times)

F5                    E5

Gtrs. I & II  Play 4 times

R.M.

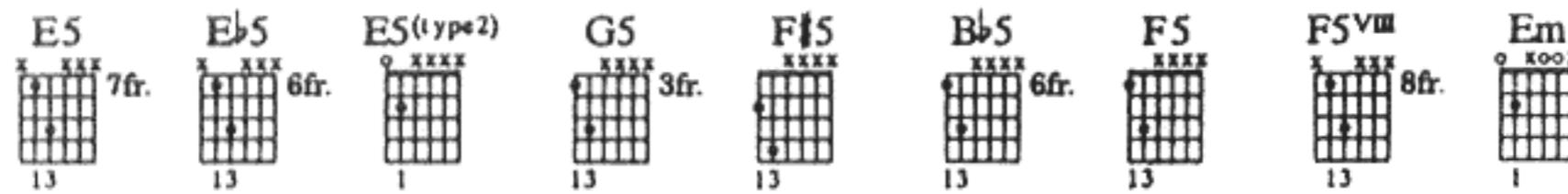
F5 E5

sist.

\* w/vocal echo effect.

# TERRITORY

Words by Andreas Kisser  
 Music by Max Cavalera, Andreas Kisser,  
 Igor Cavalera and Paulo Xisto Pinto, Jr.



Tune down one whole step:

(6)=D (3)=F  
 (5)=G (2)=A  
 (4)=C (1)=D

**Moderate Rock J = 144**

Intro (Drums) 4 Gtrs. E5 Eb5 Play 3 times E5 Eb5 E5 Eb5 E5 Eb5 E5 Eb5 (6) open E

3rd time Gtr. I substitute Rhy. Fill 1  
 (Gtr. I only)

E5(type2) Play 4 times (6) 1fr. F Gtrs. I & II P.M. Play 4 times E5(type2)

Half time feel

dim. (cont. in notation)

G#5 F5 G#5 F5 E5 G#5 F5 G#5 F5 A5  
 Rhy. Fig. 1 (Gtrs. I & II) \*Gtr. II only (end Rhy. Fig. 1)

Rhy. Fill 1 (Gtr. I)

E5(type2)

G5 sl. ||

1st, 2nd Verses  
w/Riff A (8 times)

N.C.

1. Un - known man \_\_\_\_ speaks to the world.  
 2. Choice con - trol \_\_\_\_ be - hind prop - a - gan -  
  
 da. Suck - ing your trust. \_\_\_\_ A  
 Poor in - for - ma - tion to  
  
 Chorus w/Rhy. Fig. 1 (2 times)  
 G15 F5 G15 F5  
  
 trap in ev - 'ry world. \_\_\_\_ War for ter - ri - to -  
 man - age your an - ger. E5 G15 F5 G15 F5 A5  
  
 ry. \_\_\_\_  
 G15 F5 G15 F5 E5 G15 F5 G15 F5 A5 (end half time feel)  
  
 War for ter - ri - to - ry.

1. ⑥1fr.

Gtrs. F

I & II

M.

2.  $\Sigma$   $\text{EE}(1 \times 10^3)$

Gtrs. E5<sup>(y)</sup>  
I & II

I & II 8

Half time feel

Rhy E<sub>b</sub>S

⑥ open

Ebs

⑥

Play 4 times

G5

1

6fr.

2fr.

3fr.

\*Slide ⑥ only.

6fr.

3fr  
3

### Riff A (Gtrs. I & II)

KARNA (Guit. I & II)

P.M. ....

**Bridge  
w/Rhy. Fig. 2 (Gtrs. I & II) (3½ times)**

\*doubles gtr. one octave lower.

\*Pull off after sliding.

3rd Verse  
w/Riff A (16 times)

N.G.

A musical score for a solo voice and piano. The vocal part is in G major, common time, with a treble clef. The lyrics are: "Years of fighting, Teach - ing my son to be -". The piano accompaniment consists of a single melodic line in the right hand, primarily using eighth-note patterns.

Years of fight - ing. Teach - ing my son to be -

A musical score for the second verse of "The Star-Spangled Banner". The key signature is F major (one sharp). The lyrics are: "I lieve in that man. Rac - ist hu - man be - ing." The music consists of a single melodic line on a treble clef staff.

lieve in that man. Rac - ist hu - man be - ing.

A musical score for voice and piano. The vocal line is in soprano C major, featuring eighth-note patterns and a melodic line that rises and falls. The piano accompaniment consists of harmonic chords. The lyrics "Shame and regret" are written below the vocal line.

Rac - ist ground will live.— Shame and re - gret.—

A musical score for soprano voice, page 10, featuring two staves of music. The key signature is A major (one sharp). The vocal line continues from the previous measure, ending on a half note on the word "pos - sessed." The lyrics are: "of the pride you once pos - sessed."

of the pride you once pos - sessed.\_

Chorus  
w/Rhy. Fig. 1 (2 times)

A musical score for a solo instrument, likely a guitar or ukulele, featuring a treble clef staff. The score includes lyrics: "War for ter - ri - to - ry." Above the staff, chords are indicated: G15 F5, G15 F5, E5, G15 F5, G15 F5, and A5. The staff has six horizontal lines and one space. The lyrics are aligned with the notes on the staff.

War for ter - ri - to - ry.

A musical score for guitar in common time. The key signature has one sharp (F#). The score consists of five measures. Measures 1-2: G#5, F#5. Measures 3-4: G#5, F5. Measure 5: E5. Measures 6-7: G#5, F5. Measures 8-9: G#5, F5. Measure 10: A5.

Was for tes - ri - te - ry

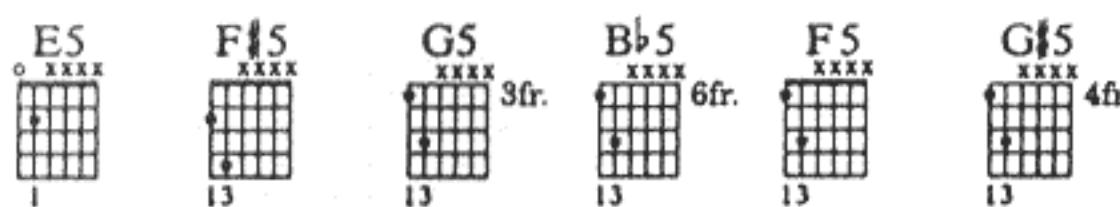
1

The musical score consists of two staves for guitars I & II. The first staff starts with a G major chord (B, D, G) followed by a F major chord (D, A, C). The second staff begins with an E major chord (B, G, D). Both staves feature a repeating pattern of eighth-note strums: F major (D, A, C), F5 (D, A, C, E), F major (D, A, C), F5 (D, A, C, E). This pattern is repeated four times, indicated by the instruction "Play 4 times". The score concludes with a final section starting with an E major chord.

\*Gte II; substitute Em

# SLAVE NEW WORLD

Words by Max Cavalera and Evan Seinfeld  
 Music by Max Cavalera, Andreas Kisser,  
 Igor Cavalera and Paulo Xisto Pinto, Jr.



Tune down one whole step:

- ⑥=D ③=F
- ⑤=G ②=A
- ④=C ①=D

Moderate Rock  $\text{J} = 124$

\*Gtr. I      Gtr. II

*f*

\*Slowly fade in w/vol. knob.

(cont. in notation)

Faster  $\text{J} = 188$

E5      F#5      G5      \*E5      Rhy. Fig. 1 (Gtr. II)      B5      Bb5  
 Gtrs. I & II      (Gtr. I cont. in slashes)      P.M.      (end Rhy. Fig. 1)

\*Play 1st time only; 2nd time tacet.

Half time feel

w/Rhy. Fig. 1 (Gtrs. I & II)  
 N.C.

Play 4 times      E5      F#5      G5

E5      G5      Bb5      (\*end half time feel)      w/Rhy. Fig. 1 (Gtrs. I & II) (4 times)  
 N.C.      Face      the      en - e - my.      B5      Bb5

\*2nd time only.

N.C.      B5      Bb5      N.C.      B5      Bb5

Stare      in - side      you.      Con - trol      your      thoughts.      B5      Bb5

N.C.      B5      Bb5      Gtrs. I & II      E5      F5      G#5      E      F5      (Gtr. I cont. in notation)

⑥ open Play 3 times      Half time ( $\text{J} = 94$ )  
 P.M. ....

De - stroy,      de - stroy them all.      B5      Bb5

⑥ open 1fr. E F F5 Gtr. II H Gtr. I  
 ⑥ open 1fr. E F F5 H  
 ⑥ open 1fr. E F F5 H

You cen - sor what we breathe.  
 Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (3 times)  
 F5 E5 F5  
 Proj - u - dice — with no be - lief. Sense - less vi - o - lence all a - round.

E5 F5 E5  
 Who is it that keeps us down? Down.

E5 F5 G15 N.C. E5 F5 G15 N.C. E5 F5 G15 N.C.  
 Gtrs. I & II

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

E5 F5 E5 F5 E5 F5 E5 F5 E5

Rhy. Fig. 3 Once all free tribes.—  
(end Rhy. Fig. 3)

9 10 10 9 10 10 9 10 10 9 10 10 9  
7 8 8 7 8 8 7 8 8 7 8 8 7

sl. sl. sl. sl.

w/Rhy. Fig. 3 (3 times)

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

Chained down, led lives.

E5 F5 E5 F5 E5 F5 E5 F5 E5

Blood boils in - side me. We're not slaves, we're

⑥ 1fr.  
Gtr. II F E5 P.M. —

(cont. in notation)

Play 4 times

free.

Gtr. I Rhy. Fig. 4 (Gtrs. I & II).....

P.M. P.M.

1 0 0 0 (3) sl. 0 2 0 2 (3) sl. 0 0 0 0 (3) sl. 0 2 0 2 (3) sl.

Guitar solo  
w/Rhy. Fig. 4 (4 times)

E5

Gtr. III

trem. pick

Rhy. Fig. 5

E5

Gtrs. I & II

\*P.M.  
Gtrs. III & IV

sl.

sl.

w/Rhy. Fig. 5 (3 times)

sl.

\*Throughout Rhy. Fig. 5, play only lowest note of chord when P.M. is indicated.

(Gtrs. III & IV out)

8va

sl.

Tempo I ( $J = 188$ )

w/Rhy. Fig. 1 (Gtrs. I & II) (4 times)

N.C.

B5 B $\flat$ 5 N.C.

B5 B $\flat$ 5

Face the en - e - my.—

Stare in - side you.—

N.C.

B5 B $\flat$ 5 N.C.

B5 B $\flat$ 5

Con - trol your thoughts.—

De - stroy, de - stroy them all.—

w/Rhy. Fig. 1 (4 times)

N.C.  
Gtr. III

B5 B $\flat$ 5 N.C.

B5 B $\flat$ 5



w/wah as filter

let ring .....

12 11 11 | 12 11 11 | 12 11 | 9 (9) 9 11 |

12 11 | 9 (9) 9 11 |

11 |

.....

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.....

Gtr. IV



w/wah as filter

let ring .....

12 9 11 | 12 11 9 11 | 12 11 9 11 | 12 11 9 11 |

12 11 9 11 |

9 11 |

.....

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.....

N.C.

B5 B $\flat$ 5 N.C.

B5 B $\flat$ 5 E5 F5 G $\sharp$ 5

Gtrs. I & II



.....

let ring .....

12 9 11 | 12 11 9 |

12 11 9 |

12 11 9 |

11 11 |

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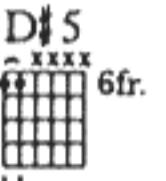
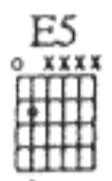
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**AMEN**

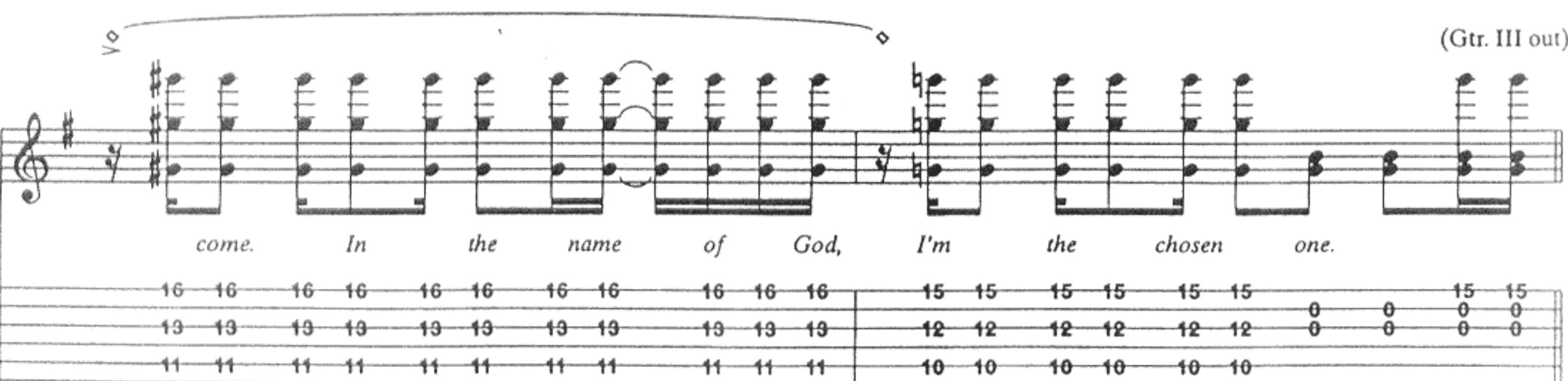
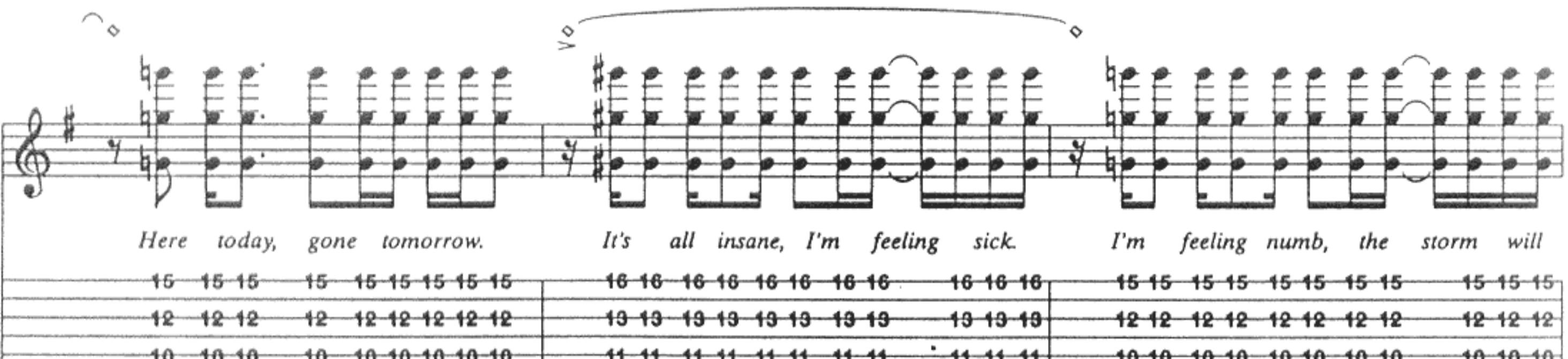
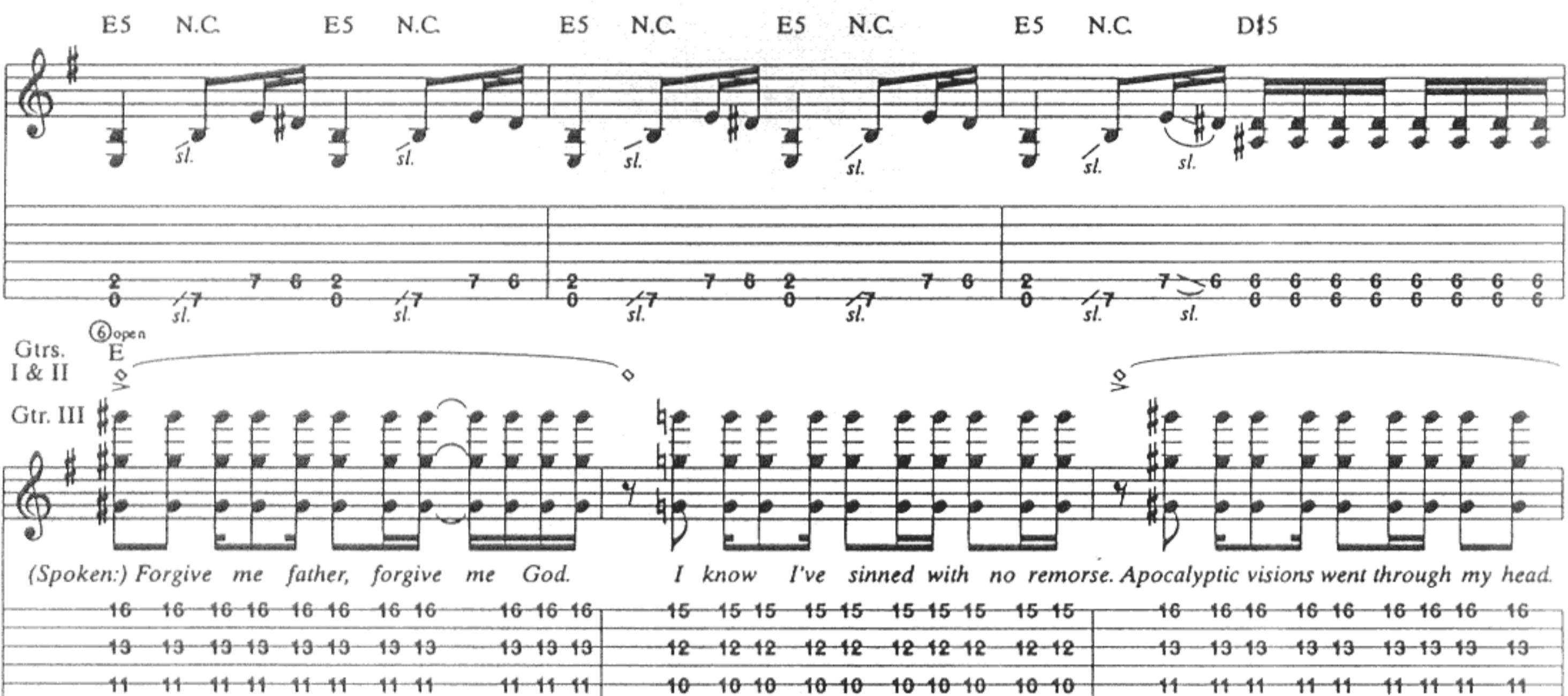
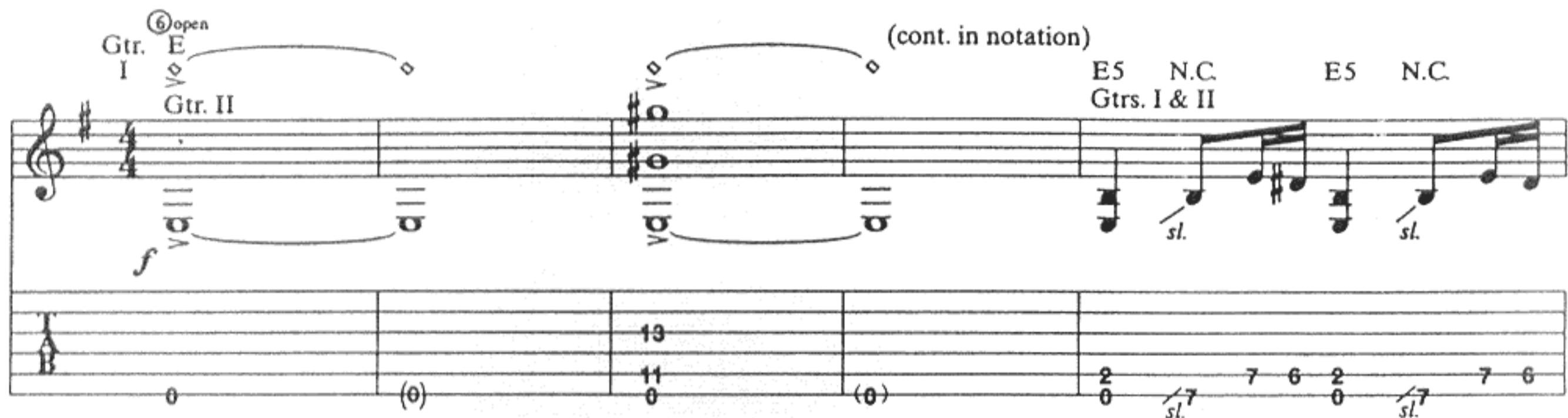
Words by Max Cavalera

Music by Max Cavalera, Andreas Kissner,  
Igor Cavalera and Paulo Xisto Pinto, Jr.

Tune down 1/2 step:



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



## Rhy. Fig. 1

E5

G5

G#5

E5

G5

G#5

P.M.

Terror

raids the land.—

To

ash - es we'll be sent.—

P.M.

E5

G5

G#5

E5

G5

G#5

P.M.

In

the name of

God,—

w/Rhy. Fig. 1 (Gtr. I)

P.M.

E5

G#5

Bb5

E5

G#5

Bb5

1.

E5

G#5

Bb5

G5

G#5

sl.

Rhy. Fig. 2

Gtr. II

P.M. ....

P.M. ....

P.M. ....

P.M. ....

P.M. ....

P.M. ....

Gtr. I

P.M. ....

P.M. ....

P.M. ....

P.M. ....

P.M. ....

P.M. ....

2.

w/Fill 1

E5

G#5

Bb5

G5

G#5

G5

G#5

E5

G5

G#5

w/Rhy. Fig. 1 (Gtrs. I &amp; II) (4 times)

Mar-

tyr-dom of my - self.—

P.M. ....

2.

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E5                    G5    G $\sharp$ 5    E5                    G5    G $\sharp$ 5    E5                    G5    G $\sharp$ 5

N.C.  
Gtrs. I & II

w/Rhy. Fill 1 (Gtr. II) Gtr. I

\*For next 4 bars, E (5th string) is played by Gtr. II only.

w/Rhy. Fig. 1 (Gtrs. I & II) (4 times)

E5                    G5    G $\sharp$ 5    E5                    G5    G $\sharp$ 5    E5                    G5    G $\sharp$ 5

E5                    G5 G $\sharp$ 5    E5  
Gtrs. I & II                    P.M.

we're go - in' in - sane.

N.C.  
Riff A.....

(Gtr. II)

12    15    12                    12    15    12                    12    15    12

Riff A1.....

(Gtr. I)

12                    0                    12                    0                    12                    0

Rhy. Fill 1 (Gtr. II)

w/keening (next 7 bars)

N.C.  
Gtr. II

Gtr. II

P.M. ....

7 9 7 9 7 9 7 9 7 9 | 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Gtr. I

P.M. ....

0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Gtr. II

7 9 7 9 7 9 7 9 7 9 | 0 5 7 0 5 7 0 5 7 0 5 7 0 5

7 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Gtr. II

7 0 6 7 0 6 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Gtr. II

7 9 7 9 7 9 7 9 7 9 | 0 5 7 0 5 7 0 5 7 0 5 7 0 5

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Gtr. II

5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

7 0 7 0 7 0 7 0 7 0 5 7 5 7 5 7 5 7 0 5 7 0 X

N.C.  
Gtrs. I & II

*trem. pick*

19 (19)  
11 (11)

10 9  
8 7

10 9  
8 7

10 9  
8 7

10 9  
8 7

10 9  
8 7

w/Fill 2

Gtr. II

Musical score for Gtr. II and Gtrs. I & II. The score consists of two staves. The top staff is for Gtr. II, featuring a treble clef, a key signature of one sharp, and a time signature of common time (indicated by '4'). The bottom staff is for Gtrs. I & II, featuring a bass clef and a time signature of common time (indicated by '4'). The score includes various performance instructions such as 'trem. pick', 'sl.', 'st.', 'E5', and 'heavy P.M.'. Fingerings and string indications are also present. The score concludes with a repeat sign and a section labeled '(14)A'.

### Fill 2 (Gtr. I)

A musical score for guitar. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. It features a tremolo pick pattern indicated by a wavy line under the strings. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It also features a tremolo pick pattern indicated by a wavy line under the strings. Slurs are shown above the notes in both staves.

E5 N.C.      E5 N.C.      E5 N.C.      D<sup>15</sup>      E5  
 (Gtr. I cont. in slashes)      Gtr. I      Gtr. II & III

D<sup>15</sup>      E5      N.C.      E5      N.C.      E5      N.C.      D<sup>15</sup>  
 (cont. in notation)      Gtrs. I, II & III      (Gtr. III out)

w/Rhy. Fig. 1 (Gtrs. I & II) (4 times)  
 E5      G5      G<sup>15</sup>      E5      G5      G<sup>15</sup>      E5      G5      G<sup>15</sup>      E5      G5      G<sup>15</sup>

Let us die. —      You don't re-al-ize. —      This is the time.      God's sac-ri-fice..  
 w/Rhy. Fig. 2 (Gtrs. I & II) (4 times)  
 E5 G<sup>15</sup> B<sup>15</sup> (Gtr. III out)  
 Gtr. III sl.      trem. pick sl.

w/Rhy. Fig. 1 (Gtrs. I & II) (4 times)  
 E5      G5      G<sup>15</sup>      E5      G5      G<sup>15</sup>      E5      G5      G<sup>15</sup>

Leav-ing be-hind—      les-son in hate.—      In the name of God,—  
 w/Riffs A & A1 (both 4 times)  
 E5      G5      G<sup>15</sup>      N.C.

we're all dead.      Burn!

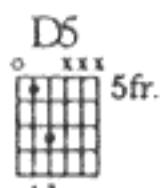
Gtr. I open E      Gtr. II

# KAIOWAS

Music by Max Cavalera, Andreas Kisser,  
Igor Cavalera and Paulo Xisto Pinto, Jr.

Drop-D tuning down 1/2 step:

- ⑥=D $\flat$
- ③=G $\flat$
- ⑤=A $\flat$
- ②=B $\flat$
- ④=D $\flat$
- ①=E $\flat$



**Slowly**  $\text{J} = 76$

**Free time**  
w/tuning, voices and bird calls  
**D5**  
\*Gtrs. I & II *Play 4 times*  
**N.C.**

(approx. 51 sec.) **mf**

\*Gtr. I (12 stg. acous.) & Gtr. II (6 stg. acous.)

**N.C.**  
Rhy. Fig. 1

*Play 4 times*

(end Rhy. Fig. 1)  
w/Rhy. Fig. 1 (Gtr. II)  
Gtr. I

**N.C.**  
Gtrs. I & II

\*Cresc. refers to both gtrs.

**D5**

**D(4)**

**Faster**  $\text{J} = 88$

Gtr. I

D5

*Play 4 times*  $(\text{J.} = \text{J})$

*Play 4 times*  $\overbrace{\quad \quad}^3$

Gtr. II

(cont. in notation)  
CS/D

(cont. in notation)  
C5/D

⑥ open  
D D

Play 3 times

Rhy. Fig. 2 (Gtrs. I & II)

w/Rhy. Fig. 2 (Gtr. II) (8 times)

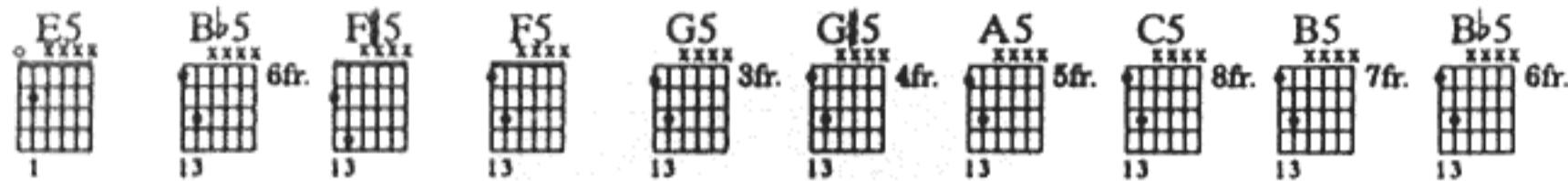
D5 Gtr. I

Play 8 times w/Rhy. Fig. 2 (Gtr. I)

Gtrs. I & II

# PROPAGANDA

Words by Max Cavalera  
Music by Max Cavalera, Andreas Kissner,  
Igor Cavalera and Paulo Xisto Pinto, Jr.



Tune down 1/2 step:

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

### Moderate Rock $J = 102$

N.C.

### Riff A (Gtr. I)

*Play 3 times*

### Riff A1

(Gtr. I out)

Riff A (Gtr. I) ..... Riff A1 ..... (Gtr. Out)

Intro

*mf*

Guitar tablature showing four measures of Riff A (Gtr. I) and Riff A1 (Gtr. Out). The tab includes a treble clef, a key signature of one sharp, and a 4/4 time signature. Measure 1: P-H-P-H-P-H. Measure 2: P-H-P-H-P-H. Measure 3: P-H-P-H-P-H. Measure 4: P-H-P-H-P. Slurs are indicated above the strings.

T B

E5  
Gtrs. II & III

Faster  $\dot{\gamma} = 154$  Half-time feel

G5 F15 G15

### Half-time feel

N.C.

Rhy. Fig. 1

*Play 4 times*

G5	F#5	G#5	E5
----	-----	-----	----

(end Rhy. Fig. 1)

(end half-time feel)

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a series of eighth-note pairs followed by a measure of sixteenth notes. The bottom staff is a bass clef staff with a key signature of one sharp (F#). It shows a continuous sequence of eighth notes, starting at the beginning of the measure and continuing across a dotted line. The notes are numbered 0 through 8 above the staff, and the bass notes are numbered 5, 4, 0, 2 below the staff.

1st Verse  
w/Rhy. Fig. 1 (4 times)

N.C.

G5 F#5 G#5 N.C.

G5 F#5 G#5

1. Why don't you get a life and grow up?— Why don't you re - al - ize that you're fucked up?—

N.C.

G5 F#5 G#5 N.C.

G5 F#5 G#5

Why crit - i - cize what you don't un - der - stand?— Why change my words? You're so a - fraid.—

(end half-time feel)  
(end Rhy. Fig. 2A)

Half-time feel  
Rhy. Fig. 2A  
(Gtr. II)

E5 Bb5 F#5 F5 F#5 Bb5 E5 Bb5 F#5 F5 F#5 Bb5

G5 F#5 G#5

Rhy. Fig. 2 (Gtr. III)

(end Rhy. Fig. 2)

2nd, 3rd Verses  
w/Rhy. Fig. 1 (4 times)

N.C.

G5 F#5 G#5 N.C.

G5 F#5 G#5

2. You think you have the right to put me down.. Prop - a - gan - da hides— your scum.—  
3. See additional lyrics

N.C.

G5 F#5 G#5 N.C.

G5 F#5 G#5

Face to face— you don't have— a word to say. Got in my way,— now— you'll have to pay.

Chorus

E5 B5 C5 B5 Bb5 B5 Bb5 E5 B5 C5 B5 Bb5 B5 Bb5 E5 B5 C5 B5 Bb5 B5 Bb5

Don't, don't be - lieve what you see.

Gtrs. II & III

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

\*Lead vocal is doubled throughout Chorus.



**Half-time feel**

A5 G $\sharp$ 5 E5

Rhy. Fig. 3A  
(Gtr. II)

2.

(Gtr. II cont. in slashes)

Rhy. Fig. 3 (Gtr. III)

C5 B5  $\textcircled{6}$  open E B5 B $\flat$ 5  $\textcircled{6}$  open E B $\flat$ 5 A5

sl. P.M.

A5 G $\sharp$ 5 E5

2nd time w/Fill 1  
F $\sharp$ 5 F5 E5 F $\sharp$ 5 F5 E5 F $\sharp$ 5 F5

(end Rhy. Fig. 3A)  
w/Rhy. Figs. 3 & 3A (both 2 times)

A5 G $\sharp$ 5 E5  
Gtr. I

1/2 M 1/2 M 1/2 M 1/2 M

sl. P.M.

sl. P.M.

sl. P.M.

sl. sl.

P.M.

w/wah

trem. bar 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

P H P H P H P H P H P H P H P H P H P H P H

\*Exaggerated vibrato  
created by releasing trem. bar  
abruptly (next 4 bars).

C5 B5  $\textcircled{6}$  open E B5 B $\flat$ 5

$\textcircled{6}$  open

E B $\flat$ 5 A5 A5 G $\sharp$ 5 E5

P H P P H P H P P H P H P H P H P H P H P H

1/2 2 $\frac{1}{2}$  1/2 2 $\frac{1}{2}$  sl.

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

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

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

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

F $\sharp$ 5 F5 E5 F $\sharp$ 5 F5 E5 F $\sharp$ 5 F5 A5 G $\sharp$ 5 E5

4 $\frac{1}{2}$  M 1/2 M 1/2 M 1/2 M 1/2 M 1/2 M

sl. 3 3 sl.

H H P P H H P H H P P H P P H P P H

4 $\frac{1}{2}$  M 1/2 M 1/2 M 1/2 M 1/2 M 1/2 M

sl. 3 3 sl.

H H P P H H P H H P P H P P H P P H

(21) (21) (23)

(23)

7 0 10 0 7 0 10 0 7 0 10 0 7 10 0 7 10

**Fill 1 (Gtr. I)**

The musical score for Fill 1 (Gtr. I) consists of two staves. The top staff begins with a treble clef and a sharp sign, followed by a short rest. It then has a series of sixteenth-note patterns involving hammer-ons (H), pull-offs (P), and slides (sl.). The bottom staff begins with a bass clef and a sharp sign, followed by a short rest. It also features sixteenth-note patterns with H, P, and sl. markings. Both staves end with a final note on the fifth string at the twelfth fret.

C5 B5 ⑥open E B5 B♭5 ⑥open E B♭5 A5 A5 G♯5 E5

B♭5 Rhy. Fig. 4 (Gtrs. II & III)

A5 E5 P H H

F♯5 F5 E5 F♯5 F5 E5 F♯5 F5

(end half-time feel)

A5 E5 (end Rhy. Fig. 4) w/Rhy. Fig. 4

B♭5 H Harm.

A5 E5 B♭5 P P P P P P P P

H P P P 3 3 3 3 3 3 3 3 6

0 0 0 2 2 3 2 0 5 2 2 P

A5 E5 (Gtr. I out) N.C. Gtrs. II & III Play 4 times E5 Rhy. Fig. 5 Play 4 times

P P P P P P P P P P P P P P

12 10 0 12 10 0 12 10 0 12 10 0 12 10 0 sl. 0 0 0 1 1 1 1 1 1 P.M. P.M. 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Half-time w/Riff A

Play 4 times

P.M.

Faster  $\downarrow = 102$   
w/Riff A  
E5 N.C.

w/Riff A1

Slower  $\downarrow = 77$   
w/Rhy. Fig. 5 (3 times)  
E5

I, \* (I, I, I, I, I, I, I, I)

\*Echo repeats.

Gtrs. II & III

(Bass & Drums)

3

Gtr. II

(cont. in notation)

Gtr. III

pick slide (steady gliss.)

P.M. ....

\*Notes in parentheses  
played by Gtr. II only.

\*Vol. knob swell.

Bb5 N.C.  
Gtrs. II & III

A5 N.C.

w/glass breaking  
Bb5 E5

Play 3 times

P.M. ....

P.M. ....

#### Additional Lyrics

3. I know my ways, I'm here to stay.  
I didn't start all this yesterday.  
I'll prove you wrong all the way.  
Life teaches me you're always alone. (To Chorus)

# BIOTECH IS GODZILLA

Words by Jello Biafra  
 Music by Max Cavalera, Andreas Kisser,  
 Igor Cavalera and Paulo Xisto Pinto, Jr.



Tune down 1/2 step:

⑥=E♭ ③=G♭  
 ⑤=A♭ ②=B♭  
 ④=D♭ ①=E♭

**Fast Rock**  $\text{♩} = 240$

Intro N.C. Gtr. I. Rhy. Fig. 1

Gtr. II G#5 w/Rhy. Fig. 1 E5 ⑥ 12fr. E

(end Rhy. Fig. 1) sl.

\*Notes in parentheses are played only when Rhy. Fig. is recalled.

1st, 2nd Verses  
 w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)

N.C. G#5 N.C. G#5

1. Ri - o Sum - mit, Nine - ty - two. Street peo - ple kid - napped, hid from view... "To  
 2. See additional lyrics

N.C. G#5 N.C. G#5

save the earth" our rul - ers met. Some had oth - er se - cret plans...

Play 1st time only

Pre-chorus  
 Rhy. Fig. 2 (Gtrs. I & II)  
 E5

(end Rhy. Fig. 2)

G#5 w/Rhy. Fig. 2 (3 times)

G#5 E5

No!

\*Lead vocal is doubled (next 8 bars).

No!

Chorus  
 Rhy. Fig. 3 (Gtrs. I & II)  
 E5

(end Rhy. Fig. 3)  
 G#5

G#5 E5 G#5 P.M.

No! Bi - o - tech.  
 \*Lead vocal is doubled (next 6 bars).

w/Rhy. Fig. 3 (3 times)

E5

G#5 E5

G#5 E5

G#5

bi - o - tech,

{ 1. bi - o - tech.  
 2. bi - o - tech.

is Say what?  
 God - zil - la.

Gtrs.  
I & II E5  
P.M. ....

(Spoken:) Godzilla. (Growl)

F#5 F5 G#5  
1. Mu - ta - tions cooked in labs, —  
2. Bi - o - tech - nol - o - gy —  
G#5 E5

A5 F#5 F5  
mon - ey - mad ex - per - i - ments...  
ain't what's so bad.  
Like all tech - nol - o - gy, —  
New food and med - i - cine?  
New germs and it's in the

2nd time Gtr. I substitute Rhy. Fill 1

F#5 F5 G#5 A5  
ac - ci - dents! — Like Cu - bat - o, — "world's don't most give a pol - damn -  
wrong hands. — Cut - throat cor - po - ra - tions To Coda  
F#5 F5 G#5 E5

lut - ed town, " — air melts your face, de - formed chil - dren all a - round, —  
when lots of peo - ple die — from what they've

Guitar solo w/Rhy. Fig. 4  
N.C.  
Gtr. III

H sl. sl.

12 14 15 15 sl.

Rhy. Fill 1 (Gtr. I)  
sl.

Rhy. Fig. 4 (Gtrs. I & II)  
N.C. Play 15 times F#5

0 1 4 0 1 4 0 1 4 0 2 4 2

*trem. bar*

\*Depress bar before striking note. \*\*Pull bar up.

\*Exaggerated vibrato created by releasing trem. bar abruptly.

\*Pull bar up.

\*T sl. \*Tap w/pick over fingerboard & pickups, next 2 bars.

D.S. al Coda F#5 G#5

Coda made.

Chorus w/Rhy. Fig. 3 (4 times)

E5 Bi - o - tech,  
\*Lead vocal is doubled, next 5½ bars.

G#5 E5 bi - o - tech,

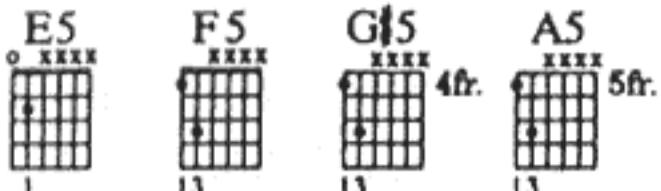
E5 G#5 I & II P.M. Stop!

#### Additional Lyrics

2. Strip-mine the Amazon  
Of cells of life itself.  
Gold rush for genes is on.  
Natives get nothing. (To Chorus)

# NOMAD

Words by Andreas Kisser  
 Music by Max Cavalera, Andreas Kisser,  
 Igor Cavalera and Paulo Xisto Pinto, Jr.



Tune down one whole step:

⑥=D ③=F  
 ⑤=G ②=A  
 ④=C ①=D

Moderately  $\text{♩} = 76$

Intro N.C.  
 Riff A (Gtr. I)

*mf* trem. bar

Faster  $\text{♩} = 86$   
 w/Riff A (Gtrs. I & II) Play 4 times w/Riff A (Gtrs. I & II)  
 F#5 Gtrs. III & IV N.C.

Play 4 times

F#5 N.C. F#5 N.C. F#5 N.C. C5 F#5 N.C. C5 F#5 N.C. C5 F#5 N.C.

w/Fill 1 (both times)  
 1st time w/Fill 1A  
 2nd time w/Fill 1B

F#5 N.C. C5 F#5 N.C. C5 F#5 N.C. C5 F#5 N.C. E5 Bb5 (cont. in slashes)

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

Fill 1 (Gtr. II)

Full sl.

11 13 (11) sl.

Fill 1A (Gtr. I)

1/2 sl.

12 14 (12) sl.

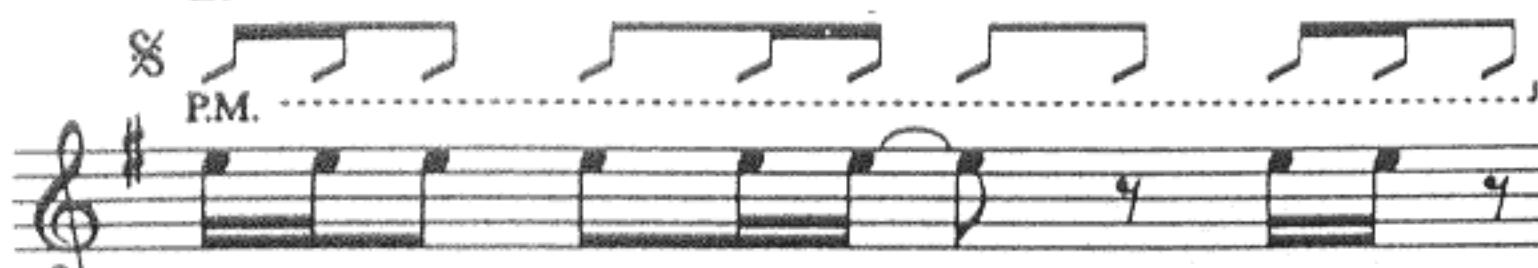
Fill 1B (Gtr. I)

1/2 sl.

12 14 (12) sl.

1st, 2nd, 4th Verses  
Rhy. Fig. 1 (Gtrs. III & IV).....

E5



1. Trav-el-ling through the time,— mov-in' slow-ly in the sand.—  
2.4. See additional lyrics

1.



Knowl-edge is the weap-on a-gainst the hun-ger in the land.—

Chorus

Rhy. Fig. 2 (Gtrs. III & IV)..... w/Rhy. Fig. 2 (3 times)

2.



li-ars can't stop the tribes.

No-mad.

No-mad.

\*Lead vocal is doubled (next 4 bars).

To Coda

(Gtr. IV cont. in notation)

F5 E5

F5 E5

F5 E5 G15 F5 E5

F5 E5

F5 E5 G15 III&IV

Gtrs. F5 E5

F5 E5

No-mad.

No-mad.

Gtr.  
III F5 E5  
Gtr. IV

⑤8fr.

F

F5 E5

⑤8fr.

F

Play 4 times

F5 E5

F5 E5

F5 E5

P

sl.

P

sl.

1 0

8 10

(8) 10

8 10

(8) 10

3 2

3 2

P

F5 E5 ⑤8fr.  
F

F5 E5

⑤8fr.  
F

F5 E5

⑤8fr.  
F

F5 E5

⑤8fr.  
F

(cont. in notation)

P

P

P

P

P

P

P

(cont. in notation)

Double-time

N.C. D15 N.C. D15 N.C. D15 E5 N.C. D15 N.C. D15 N.C. D15 G5

(J=J.) Rhy. Fig. 3

P.M.

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 0 0

0 0 0

6 6 6

6 6 6

6 7 7

6 7 7

6 6 6

6 6 6

6 5 5

3 3

3 3

3 3

3 3

3 3

3 3

3 3

w/Rhy. Fig. 3 (2 times)

N.C. D15 N.C. D15 N.C. D15 E5

2nd time w/Bkgd. Voc. Fig. 1

N.C. D15 N.C. D15 N.C. D15 E5

(1.) Broth - er is the son of rape,-  
 (2.) Wan - na choose the way they die,-

N.C. D15 N.C. D15 G5 N.C. D15 N.C. D15 N.C. D15 G5  
 (2nd time Gtr. III out)

Play 4 times Half-time feel

N.C.  
Gtrs. III & IV

F#5 F5 N.C.

Play 9 times

(end half-time feel) w/vocal sound effects  
(Gtrs. III & IV out)

\*Approx. 5 sec.

Slower ♩ = 86

3rd Verse  
w/Rhy. Fig. 1 (4 times)  
E5

3. Ech - oes in the ac - tu - al tribe no long-er sounds, the an - cient teach - ings failed..

\*Crescendo created by reverse reverb.

Move - ment of my cul - ture, my be - liefs have no more tales..

w/Fill 2

Bkgd. Voc. Fig. 1

Look in - side their minds..

Fill 2 (Gtr. II)

w/Fill 3  
E5 F5  
Gtrs. III&IV

Gtr. II

Guitar solo  
w/Rhy. Fig. 4  
C5 F#5 C5 F#5 N.C.  
Gtrs. I & II

Gtr. II

C5 F#5 C5 F#5 N.C. C5 F#5 C5 F#5 N.C.

Gtr. I

Gtr. II

Fill 3 (Gtr. I)

Rhy. Fig. 4 (Gtrs. III & IV)

Play 4 times

C5 F#5 C5 F#5 N.C. C5 F#5 C5 F#5 N.C.

C5 F#5 C5 F#5 N.C. C5 F#5 C5 F#5 N.C.  
  
 6 7 0 7 0 0 2 3 2 0 0 3 2 3 2 0 0 3 2 3 2 0 0 3  
 H H P H P P H H P P H P H P H P H P H P H P H P H P H P H P  
  
 6 7 0 7 0 0 2 3 2 0 0 3 2 3 2 0 0 3 2 3 2 0 0 3  
 H H P H P P H H P P H P H P H P H P H P H P H P H P H P H P  
  
 sl. C5 H P F#5 C5 F#5 N.C.  

Double-time feel  
w/screaming (1st time only)

Coda

F5 E5 F5 E5 F5 E5 G#5 F5 E5 F5 E5 F5 E5 G#5

No - mad.  
(Sing 1st time only)

Play 4 times

F5 E5 G#5

1st-3rd times w/Riff A  
4th time w/Riff A1

F#5 N.C.

F#5 N.C.

Play 4 times

N.C.

F#5

P.M.

Riff A1 (Gtr. I)

(Gtr. I out)

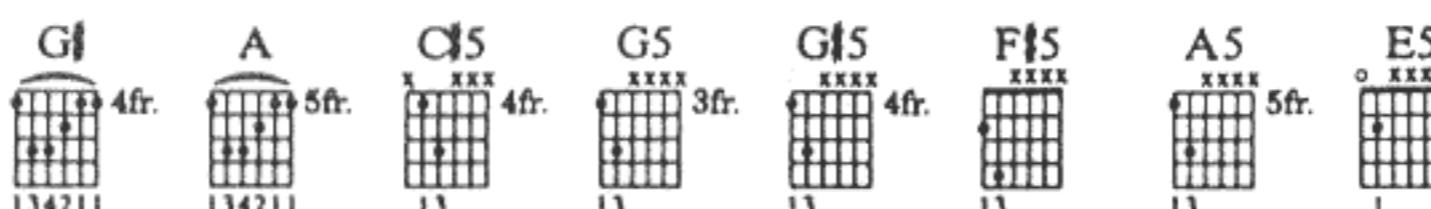
trem. bar

*Additional Lyrics*

2. Solitude met herself,  
Lessons from the primal step.  
Memories from an ending life,  
Liars can't stop the tribes. (*To Chorus*)
4. Who are you to criticize,  
To judge and burn the tribes.  
The world will be extinct,  
And your flesh will rot with mine. (*To Chorus*)

# WE WHO ARE NOT AS OTHERS

Words by Max Cavalera  
 Music by Max Cavalera, Andreas Kisser,  
 Igor Cavalera and Paulo Xisto Pinto, Jr.



Tune down 1/2 step:

⑥=E♭ ③=G♭  
 ⑤=A♭ ②=B♭  
 ④=D♭ ①=E♭

**Moderate Rock  $\downarrow = 146$**

Triplet feel ( $\text{J} \text{ J} \text{ J}$ )

(Band tacet)

C#5

Rhy. Fig. 1 (Gtr. I) *Play 4 times*

**Half time feel**

(Band in)  
 w/Rhy. Fig. 2 (4 times)

C#sus2

Gtr. III

w/Rhy. Fig. 2 (8 times)

Dsus2/C#

C#sus2

Dsus2/C#

C#sus2

Dsus2/C#

(Gtr. III out)

Rhy. Fig. 2

Gtrs. I & II

Rhy.  
Fig. 3A G $\sharp$   
(Gtr. IV-  
acous.)

*mf*

(end Rhy. Fig. 3A)

Gtr. IV

*f*

1/2

(8)

1/2

(end Rhy. Fig. 3)

Rhy. Fig. 3 (Gtrs. I & II)

*f*

6                    (4)                    5                    (7)

w/Rhy. Figs. 3 & 3A  
Gtr. II substitute Rhy. Fill 1

G $\sharp$

A  
Gtr. VI

(Gtr. VI out)  
Fdbk.  
(8va)

Gtr. V

(Gtr. V cont.  
in Fill 1)

both notes vib.

Fdbk.

7

8

7

8

1.  
Dsus2/C $\sharp$

w/Rhy. Fig. 2 (7 times)  
1st time w/Fill 1

C $\sharp$ msus2

Gtr. III

3

3

3

*mf*

let ring

4 0 6 (6)      4 0 6 (6)      7 5

Rhy. Fill 1

Gtr. II

4 4 5 6 7 (5)

Fill 1 Gtr. V

1/2

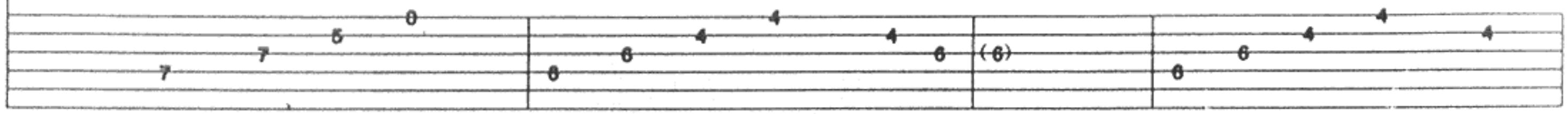
trem. bar

1/2

(8) (8) (8) (8)

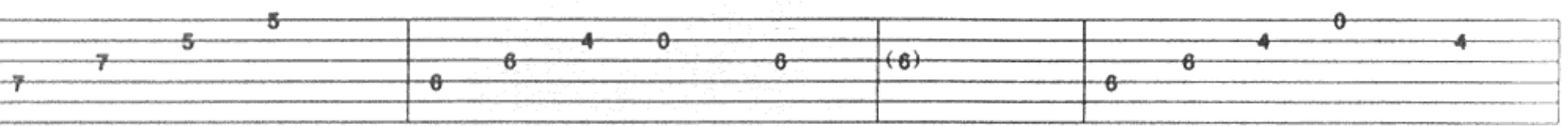
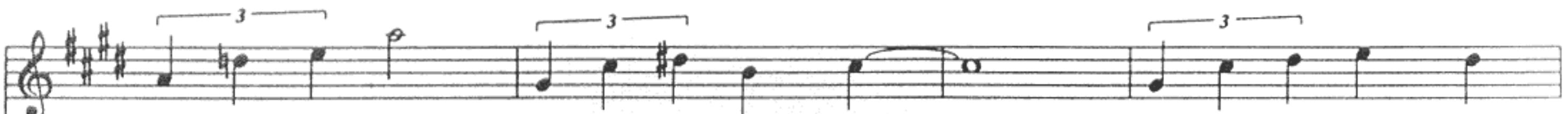
2. C<sup>#</sup>  
Gtrs.  
I & II

w/Rhy. Fig. 2 (8 times)  
C<sup>#</sup>msus2



Dsus2/C<sup>#</sup>

C<sup>#</sup>msus2



Dsus2/C<sup>#</sup>

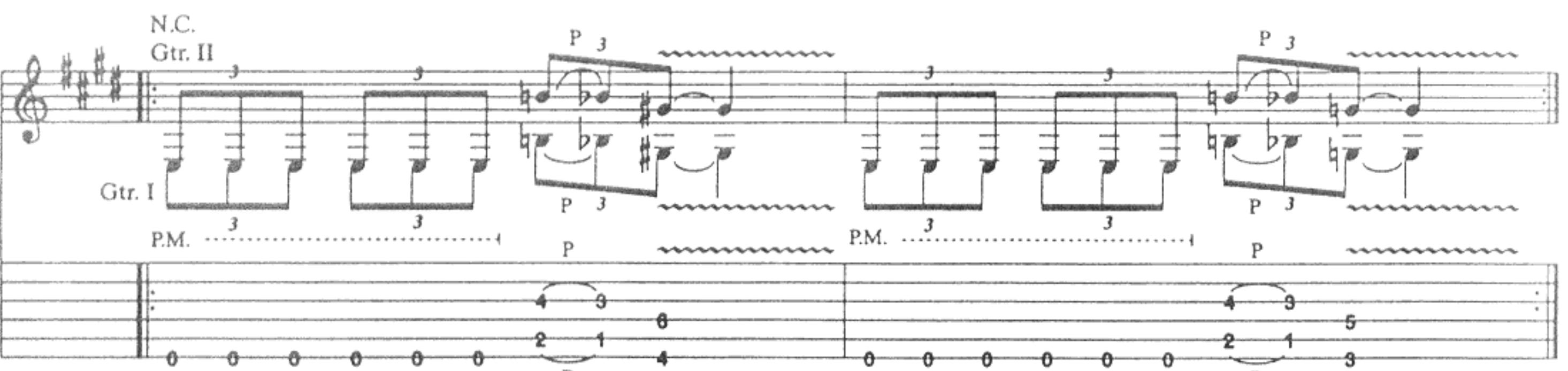
(Gtr. III out)

N.C.  
Riff A (Gtrs. I & II)

Play 4 times



N.C.  
Gtr. II



N.C.



C<sup>#</sup>5  
 Gtr. II      Gtr. I

P.M. ....

C<sup>#</sup>5 D5  
 Gtrs. I & II

P.M. ....

w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)

C<sup>#</sup>5

We who are not as oth - ers.

Gtrs. I&II G5

We {1. who 2. who}

1. 2.

are not as oth - ers!

Guitar solo

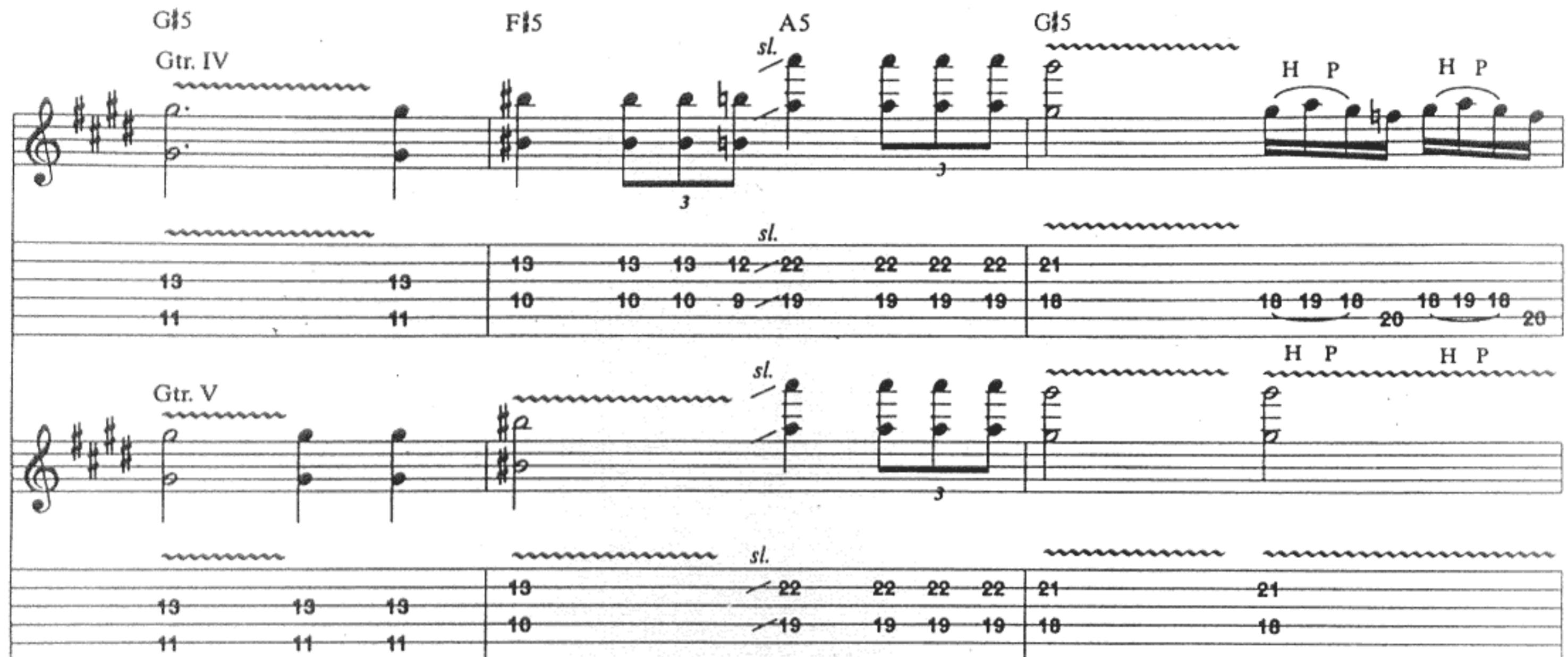
Rhy. Fig. 4 G<sup>#</sup>5 F<sup>#</sup>5 A<sup>#</sup>5

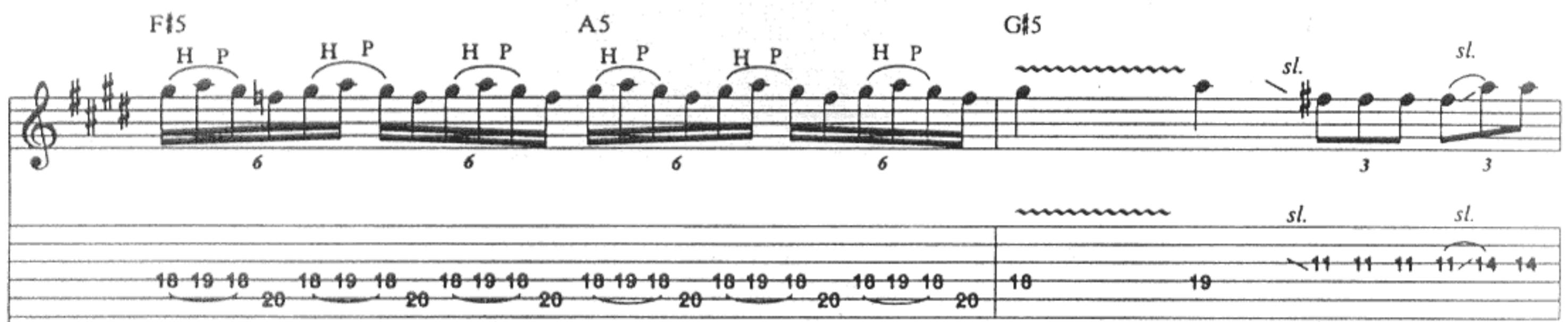
(end Rhy. Fig. 4)

w/Rhy. Fig. 4 (7 times)

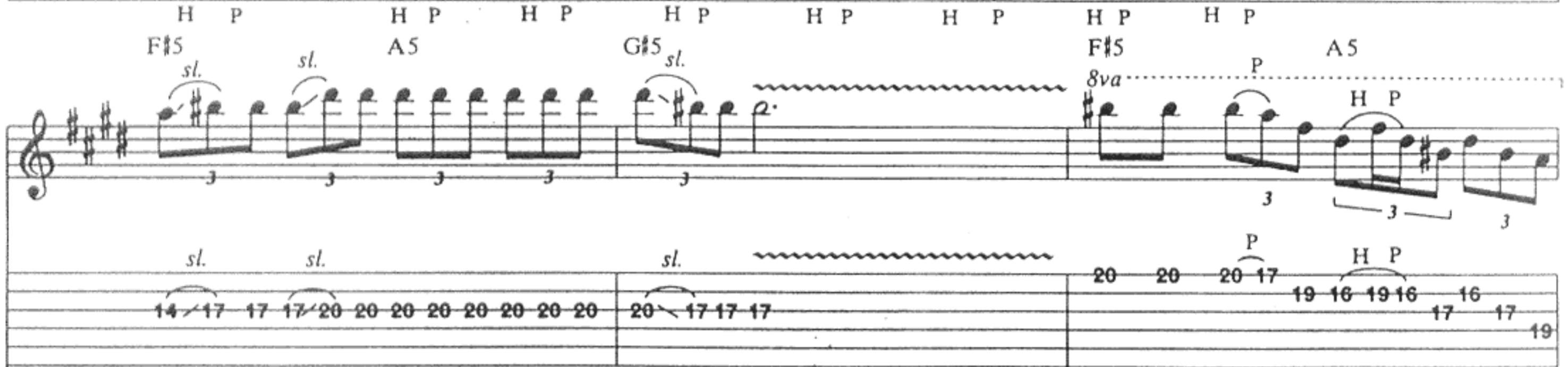
F<sup>#</sup>5 A<sup>#</sup>5

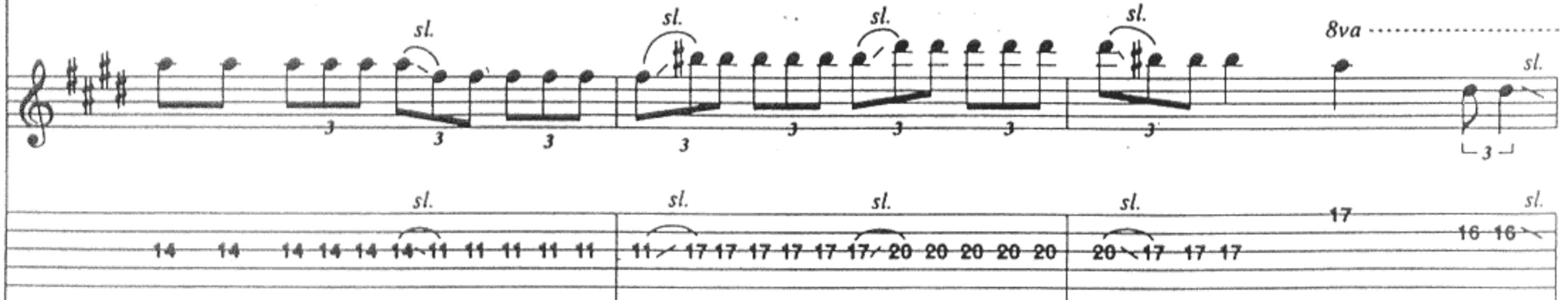
sl. 14  
12  
sl.

**G $\sharp$ 5**  
**Gtr. IV**  


**F $\sharp$ 5**  


**A5**  


**G $\sharp$ 5**  


**F $\sharp$ 5**  
**A5**  
**G $\sharp$ 5**  


G5  
loco

F#5

A5

H P

17 17 17 17 | 17 17 17 17 | 17 17 17 17 | 17 17 17 16 19 16

(8va) sl. H P 3

sl. 20 20 20 | 17 14 17 16 14 14 | 16 10 10 16 17 14 17 14 | 16 14

G5 H P

F#5

A5 (Gtr. IV out)

trem. bar

H P P H P

P H sl.

\*Flick trem. bar.

loco

P H trem. bar

4½ pick slide

19 12 11 11

1.2.3. 4. w/Riff A (4 times)

C5

w/Rhy. Fig. 1 (2 times) (Gtrs. I & II)

⑥ open

Gtrs. I & II E 3 G5 3

P.M. -----

E 3 G5 3

P.M. -----

E5 N.C. 7

We who are not as oth - ers! not as oth - ers! \_\_\_\_\_

w/maniacal laughter (till end) 7

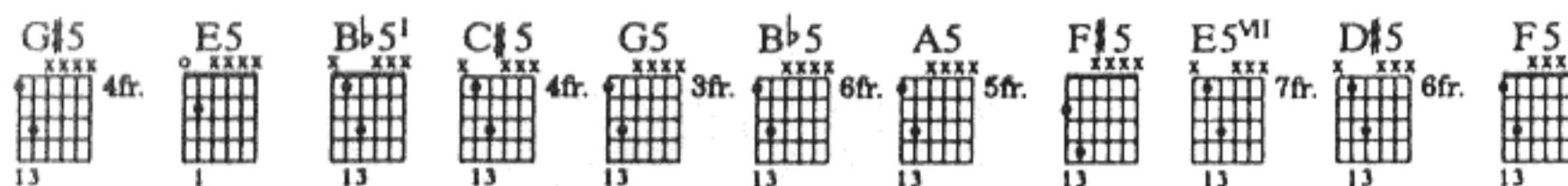
E5 G5 3 E5

P.M. -----

> sl. 7

# MANIFEST

Words by Max Cavalera  
Music by Max Cavalera, Andreas Kisser,  
Igor Cavalera and Paulo Xisto Pinto, Jr.



Tune down  
one whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D

Moderate Rock  $\text{J} = 138$

Intro w/sound effects

\*Gtr. I  $\text{f}$

$\text{G}\sharp\text{5}$

$\text{P.M.}$

$\text{⑥1fr. F}$

$\text{P.M.}$

(Spoken:) Friday, October 2nd, 1992.

\*Doubled throughout.

$\text{G}\sharp\text{5}$

$\text{⑥1fr. F}$

$\text{P.M.}$

$\text{P.M.}$

$\text{P.M.}$

$\text{P.M.}$

$\text{8va}$

Gtr. II

$\text{21 17}$

Double time feel

E5

Gtr. I  $\text{x}$   $\text{x}$

Play 7 times

B $\flat$ 5 $\sharp$  C $\sharp$ 5

E5

$\text{B}\flat\text{5}^{\sharp}$  E

Rhy. Fig. 1

$\text{⑥open}$

P.M.

(end double time feel)

Half time feel

w/Recitation 1

G $\sharp$ 5

G5

$\text{8va}$

Gtr. II

(end Rhy. Fig. 1)

B $\flat$ 5 A5

$\text{22 22 22 21}$

w/Rhy. Fig. 1 (7 times)

G $\sharp$ 5 G5

$\text{8va}$

B $\flat$ 5 A5 G $\sharp$ 5 G5 B $\flat$ 5 A5

$\text{21 21}$

$\text{21 17 21 17 21 17 21}$

$\text{21 21}$

G<sup>1</sup>5                      G5                      B<sup>b</sup>5 A5 G<sup>1</sup>5              G5      B<sup>b</sup>5 A5 G<sup>1</sup>5              G5      B<sup>b</sup>5 A5  
*8va* ..... (end half time feel)  
 B<sup>b</sup>5 A5  
 (Gtr. II out)

A.H.

sl.

Double time feel              Play 3 times              (end double time feel)              Half time feel  
 E5                      B<sup>b</sup>5 C<sup>1</sup>5              E5                      B<sup>b</sup>5 <sup>⑥ open</sup> E  
 Gtr. I     $\begin{smallmatrix} \times & \times \\ \times & \end{smallmatrix}$      $\begin{smallmatrix} \times & \times \\ \times & \end{smallmatrix}$      $\begin{smallmatrix} \times & \times \\ \times & \end{smallmatrix}$     P.M.  
 G<sup>1</sup>5                      G5                      B<sup>b</sup>5 A5              G<sup>1</sup>5                      G5      B<sup>b</sup>5 A5  
*8va* ..... w/Rhy. Fig. 1 (8 times) and Recitation 2

21  
 21

22 22 22 22 21

G<sup>1</sup>5                      G5                      B<sup>b</sup>5 A5              G<sup>1</sup>5                      G5      B<sup>b</sup>5 A5  
*8va* ..... G<sup>1</sup>5                      G5                      B<sup>b</sup>5 A5              G<sup>1</sup>5                      G5      B<sup>b</sup>5 A5  
 21 21 21 21 21 21 21 21 17 21

21 21

G<sup>1</sup>5                      G5                      B<sup>b</sup>5 A5              G<sup>1</sup>5                      G5      B<sup>b</sup>5 A5  
*8va* ..... 21

22 22 22 22 21

G<sup>1</sup>5                      G5                      B<sup>b</sup>5 A5              G<sup>1</sup>5                      G5      B<sup>b</sup>5 A5  
*8va* ..... (Gtr. II out)

21 21

21 21

G<sup>1</sup>5                      G5                      E5 D<sup>b</sup>5 N.C.              G<sup>1</sup>5                      G5      E5 D<sup>b</sup>5              E5 \*(end half time feel)  
 Gtr. I

8va ..... G<sup>1</sup>5                      G5                      E5 D<sup>b</sup>5 N.C.              G<sup>1</sup>5                      G5      E5 D<sup>b</sup>5              E5 \*(end half time feel)

8va ..... 4 5                      7 6                      0 7                      4 5                      7 6                      2 0

\*2nd time

Faster  $J = 172$

E5 N.C. 7 Rhy. Fig. 2 (Gtr. I) F#5 E5 G5 Bb5 (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (3 times)

F#5 E5 G5 Bb5 F#5 E5 G5

14 14 14 14 14 19 19 14 14 14 12 14 14 14 14 14 14 13 13

Bb5 F#5 E5 G5

14 14 14 14 14 19 19 14 14 14 12 14 12 14 14 14 14 13 13

(Gtr. II out)

Bb5 F#5 E5 G5 Bb5

14 14 14 14 14 14 18 15 15 15 15 15 14 14 14 15 15 15 12 15 12

1st Verse  
w/Rhy. Fig. 2 (4 times)

F#5 E5 G5 Bb5 F#5 E5 G5 Bb5

Hol - o - caust, — bod - y — piles, —

F#5 E5 G5 Bb5 F#5 E5 G5 Bb5

con - fron - ta - tion, mu - ti - la - tion.

1.2.3. 1.2.3. 4. 1.2.3. 4.

E5 VII D#5 Gtr. I sl. E5 VII D#5 sl. E5 VII D#5 sl. F#5 E5

1.2.3. 4. ⑥12fr. E steady gliss. sl. 2nd Verse w/Rhy. Fig. 2 (4 times)

F#5 E5 G5 Bb5

Dis - ci - pline, —

F#5 E5 G5 Bb5 F#5 E5 G5 Bb5  
 ig - no - rance, con - fla - gra - tion,  
 tor - ture.

**Tempo I**  
**Half time feel**

F5 E5 G5 Bb5 F5 F5

Gtr.  
I

F5 F#5 F5 F5 F5 F#5 F5 F5 F5 F#5 F5 F5 F5 F5 F5 F5 F5  
 tor - ture.

**Guitar solo**  
w/Rhy. Fig. 1 (8 times)

G#5 G5 Bb5 A5 G#5

G5 Bb5 A5 G#5

G5

Bb5 A5

1/2

Gtr. II sl. sl. sl. sl. sl. sl. trem. bar \*1 P  
 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2  
 12 14 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

\*Depress bar before  
striking note.

G#5 G5 Bb5 A5 G#5 G5 Bb5 A5  
 trem. bar \*1 H H H H P P P P  
 15 15 15 12 15 15 15 16 (16) 6 6 H H H H P P P P  
 0 1 3 0 1 3 0 2 3 0 2 3 0 2 0 3 0 2 0 3 0 2 0 3 0 2

\*Flick trem. bar.

G#5 G5 Bb5 A5 G#5 G5 Bb5 A5 G#5 G5 Bb5 A5  
 trem. bar \*1/2 \*1/2 \*1/2 \*1/2 \*1/2 \*1/2 \*1/2 \*1/2 slack  
 0 9 2 0 3 10 5 4 0 (0) slack

\*Depress bar before  
striking note.

w/Rhy. Fig. 1 (8 times) and Recitation 3

G $\sharp$ 5 G5 B $\flat$ 5 A5 G $\sharp$ 5 G5 B $\flat$ 5 A5 G $\sharp$ 5 G5 B $\flat$ 5 A5

8va.....

G $\sharp$ 5

G5

B $\flat$ 5

A5

G $\sharp$ 5

G5

B $\flat$ 5

A5

8va.....

G $\sharp$ 5

G5

B $\flat$ 5

A5

G $\sharp$ 5

G5

B $\flat$ 5 A5

8va.....

Rhy.  
Fig. 3  
(Gtr. I) $\diamond$

E5

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2 times)

G $\sharp$ 5

Gtr. II

E5

trem. pick (next 8 bars)

sl.

G $\sharp$ 5

E5

sl.

sl.

w/Rhy. Fig. 1 (8 times) and Recitation 4

G $\sharp$ 5 G5 B $\flat$ 5 A5 G $\sharp$ 5 G5 B $\flat$ 5 A5 G $\sharp$ 5 G5 B $\flat$ 5 A5

8va

\*Gradually lower pitch one octave w/pitch shifter (till end).  
If device is not available, approximate effect by gradually  
sliding down 2nd stg.

*Recitation 1:*

Chaos has descended in "Carandiru," the biggest penitentiary complex in South America. Over a hundred inmates dead and hundreds injured on the massacre. The police arrived with helicopters and over two hundred armed forces.

*Recitation 2:*

They took jailblock called "Pavilhão Nove" and opened fire on the inmates in a holocaust method of annihilation. The government of the city of São Paulo cannot control the brutality of its police.

*Recitation 3:*

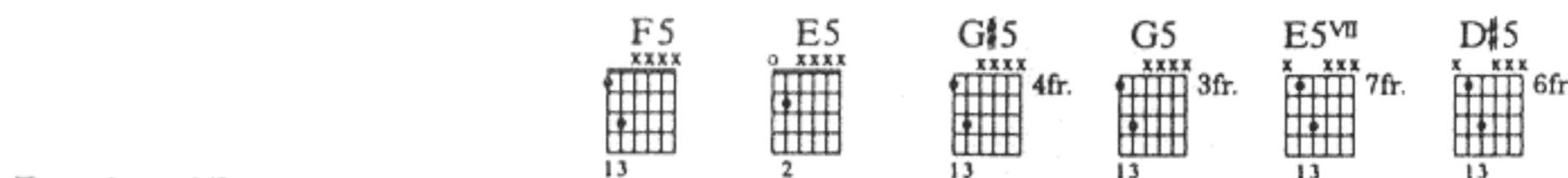
Over eighty percent of the inmates were not sentenced yet. The bodies were filled with bullets and bites from the police dogs. The police try to hide the massacre, saying there were only eight deaths.

*Recitation 4:*

The violence of Brasilian cops is very well known outside of Brasil. This kind of extermination is a method that they use to get rid of the overpopulation in the jails. The violence of the cops left the whole pavilion destroyed after the rebellion.

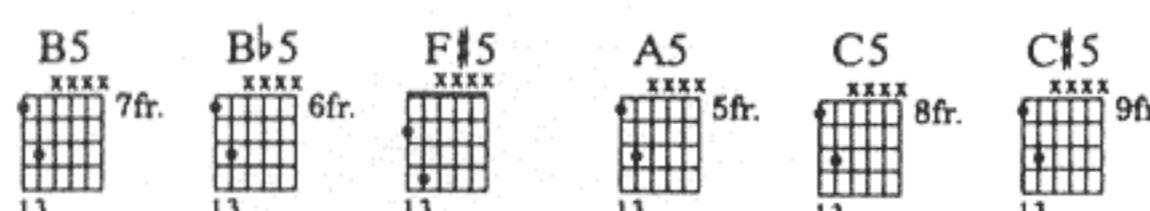
# CLENCHED FIST

Words by Max Cavalera  
 Music by Max Cavalera, Andreas Kisser,  
 Igor Cavalera and Paulo Xisto Pinto, Jr.



Tune down 1/2 step:

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



Moderate Rock  $\text{J} = 97$

F5 N.C. F5 N.C. F5 N.C. F5 N.C. Play 3 times

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

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

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

Intro

\*w/gtr. noises ad lib. Gtr. II

**Gtr. I**

**f**

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

**Gtr. II**

**f**

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

\*Gtrs. I & II, approx. 23 sec.

3rd time Gtr. II substitute Rhy. Fill 1

Play 4 times

1st Verse  
 Rhy.  
 Fig. 1  
 (Gtr. I) P.M. ....

F5

E5

F5

E5

F5

E5

F5

E5

E5

F5

G#5

G5

Pain  
 Rhy. Fig. 1A (Gtr. II)

makes — me strong - er —

Gtrs. I & II

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

**Gtr. II**

**b**

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

**Gtr. I**

**b**

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

Rhy. Fill 1  
 Gtr. II

**Treble Clef Staff**

**Bass Clef Staff**

**Fretboard Diagrams**

(end Rhy. Fig. 1) w/Rhy. Figs. 1 & 1A

F5 E5 F5 E5 F5 P.M. ev - ry day. Life is cha - os.

(end Rhy. Fig. 1A)

F5 E5 F5 E5 F5 G15 G5 Both. gtrs. E5VII D15 B5 Bb5 P.M.

You got - ta deal with it.

2nd Verse w/Rhy. Figs. 1 & 1A (both 2 times)

E5VII D15 B5 Bb5 ES D15 F5 E5 F5 E5 F5 E5 E5 F5 E5

Ex - press - ing my ag - res - sions

F5 E5 F5 E5 F5 G15 G5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 G15 G5

through con - fu - sion. Face re - al - i - ty. Noth - ing's like it used to

w/Rhy. Fill 2 (Gtr. II)

F5 E5 F5 E5 F5 E5 F5 N.C. F5 N.C. F5 N.C. F5 E5

be.

Gtrs. I & II Gtr. I (cont. in slashes)

Rhy. Fill 2 Gtr. II

54

Gtr. II substitute  
Rhy. Fill 3  
⑥12fr.

Gtr. II subst. Rhy. Fill 1

E5 Both gtrs. F5 G5 G5 E5 F5 G5 G5 E5 E5 F5 G5 G5 F5 E5 F5 E5 F5 E5 F5 E5 E5 F5 E5

3rd Verse  
w/Rhy. Figs. 1 & 1A (both 2 times)

F5 E5 F5 E5

Don't tell me I don't know.

You don't live in my war.

Re - volt and an - ger,

**Twice as fast J = 194**  
**Double time feel**

**Bridge**

(end Rhy. Fig. 2)

Rhy. G5 G5 Fig. 2 (Both gtrs.) G5 G5 G5 G5 B5

I won't take it an - y - more.. Don't get me wrong. You don't know where I'm from.

w/Rhy. Fig. 2 (3 times)

G5 G5 G5 G5 B5 G5 G5

Don't get me wrong. You don't know where I've been. Don't get me wrong. It's been a

G5 G5 B5 G5 G5 G5 G5 B5

pain - ful way. Don't get me wrong. You would - n't un - der - stand.

⑥2fr.  
F#  
(Both gtrs.) G5 G5 G5 G5 G5 G5 P.M.



⑥4fr.  
G#  
P.M. G5 G5 G5 G5 G5 G5 B5

Play 4 times

B5

sl.

Rhy. Fill 3 Gtr. II ~	⑥19fr. B steady gliss. sl.
-----------------------------	--



F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 G<sup>#</sup>5 G5 (Gtr. III out)

Chorus  
w/Rhy. Fig. 3 (2 times)

F5 E5 F5 E5 F5 B5 B<sup>b</sup>5 F5 E5 F5 E5 F5 E5 B5 B<sup>b</sup>5 F5

Soul,  
mind,  
fist.  
Soul,  
mind,  
fist.  
(Ah!)

N.C.

Gtrs. I & II

(cont. in slashes)

Half time feel  
E5  
Both gtrs.

Outro

E5

F<sup>#</sup>5

E5

F<sup>#</sup>5

E5

F<sup>#</sup>5

A5

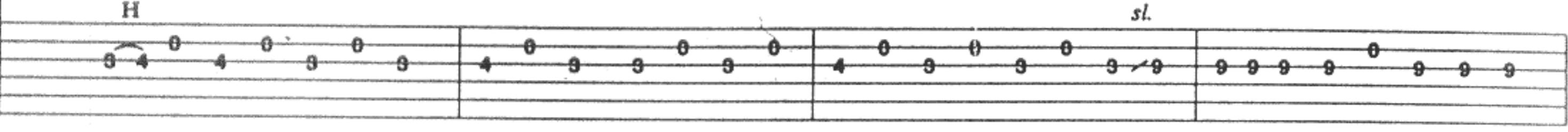
G<sup>#</sup>5

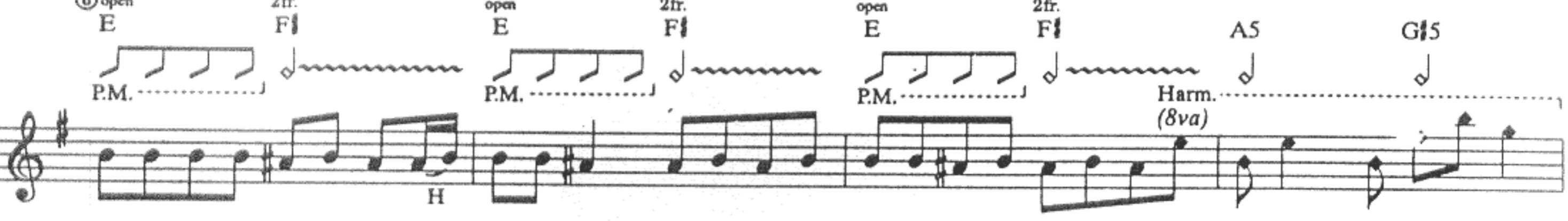
Gtr. III

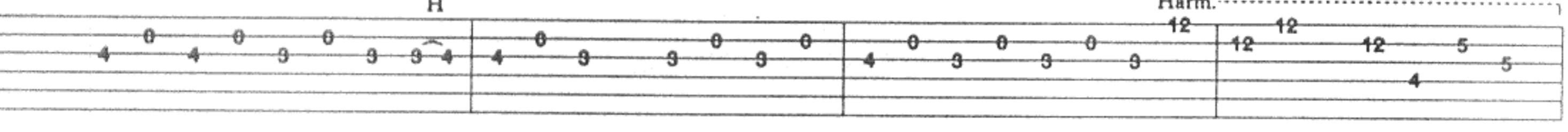
sl.

4 0 0 0 0 0 | 4 0 0 0 0 0 | 4 0 0 0 0 0 | 9 11 12 11 9 11 (11) |

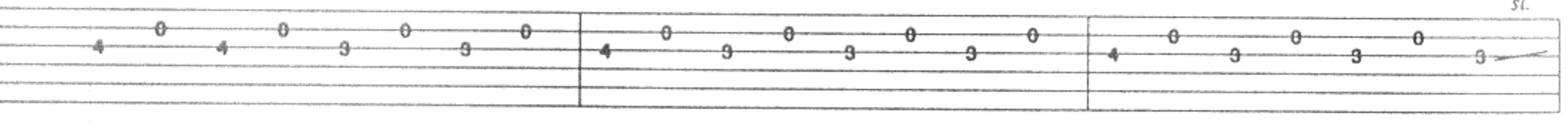
E5              F#5              E5              F#5              E5              F#5              Bb5              C5      C#5  
 ↓              ↓              ↓              ↓              ↓              ↓              ↓              ↓              ↓  

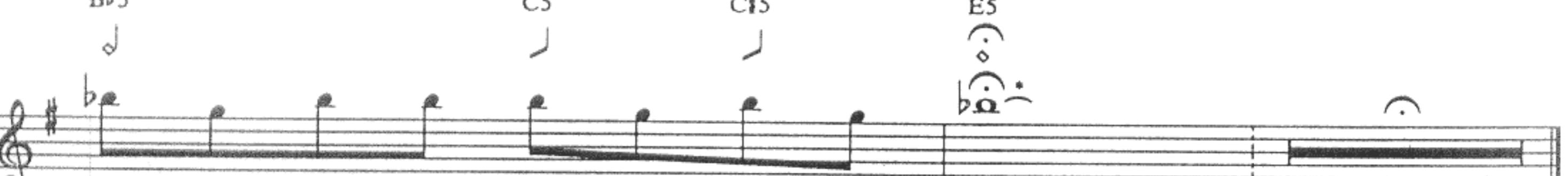

H              sl.  


⑥ open E      2fr. F#      open E      2fr. F#      open E      2fr. F#      A5      G#5  
 P.M. .....      ↓      P.M. .....      ↓      P.M. .....      ↓      Harm. (8va)      ↓  


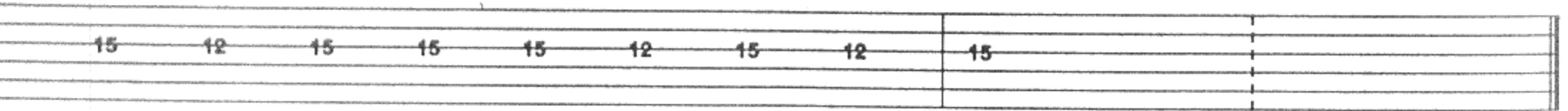
H              Harm. ....  


⑥ open E      2fr. F#      open E      2fr. F#      open E      2fr. F#      sl.  
 P.M. .....      ↓      P.M. .....      ↓      P.M. .....      ↓      ↓  


sl.  


Bb5      C5      C#5      Free time  
 ↓      ↓      ↓      E5  


(Approx. 2 min.)

15    12    15    15    15    12    15    12    15  


\*Gtr. III continues w/fdbk. effects  
and noise ad lib (till end).