

Authorized Edition
guitar

GUITAR • VOCAL
WITH TABLATURE

SEPULTURA

ARISE

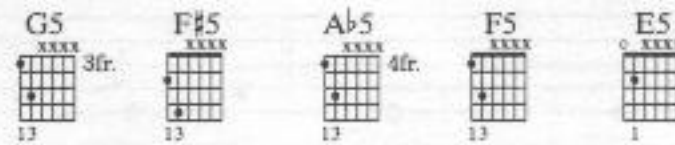


Cherry
Lane
Music



ARISE

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



Fast Rock ♩ = 238

Intro (Drums & sound effects) (Approx. 27 sec.)

Gtr. II *f* *sl.* G5 *sl.* F#5 Ab5 F5 E5

Gtr. I

PM.

5 4 6 3 3 2 0 0 0 0 0 0 0 0 0 0 0 0

F5 *sl.* E5

(cont. in notation)

PM. PM. PM. PM.

0 0 0 0 0 0 3 1 1 2 0 0 7 0 6 0 6 0 6 6 7

N.C. Gtrs. I & II

Play 4 times

Gtr. I

F5 Gtrs. I & II

PM. PM. PM. PM. Gtr. II ³ PM.

0 0 0 0 0 0 0 0 7 0 6 0 6 0 *6/6 6 6 6 7 0 3 1 1

*Gtr. I to left of slash.

E5 Rhy. Fig. 1

Play 4 times

F5 (end Rhy. Fig. 1)

PM.

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 1 1

E5 N.C. Rhy. Fig. 2 (end Rhy. Fig. 2)

Gtr. I

Gtr. II 3

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

2 0 0 7 0 6 0 6 0 6 0 6 6 6 7

*Gtr. I to left of slash.

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

Gtr. I

Gtr. II 3

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

2

2

0 0 0 7 0 6 0 6 0 6 0 6 6 6 7

*Gtr. I to left of slash.

F5

1. Ob - scured, ob - scured ob - scured, ob -

*pp

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

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

0 0 0 7 0 6 0 6 0 6 0 6 0 0 3 3

1st, 3rd Verses w/Rhy. Fig. 1 (4 times) *Vocal fades in, 1st Verse only.

E5 F5 E5 F5

scured, ob - scured by the sun, a - poc - a - lyp - tic clash.
3. Face the en - e - my. Man - ic thoughts.

E5 F5 E5 F5

Cit - ies fall in ru - in. Why must we die?
Re - li - gious in - ter - ven - tion. Prob - lems re - main.

w/Riff A

Riff A (Gtr. III)

1. 2. (Gtr. III out)

sl. sl. sl. sl.

10 12 10 12 10 12 10 12

sl. sl.

Chorus
G5 F5 A^b5 ⑥4fr. A^b
Rhy. Fig. 3 (Gtrs. I & II) P.M.
O - blit - er - a - tion of man -

kind. F5 G5 F5

To Coda (end Rhy. Fig. 3) w/Rhy. Fig. 2 E5 N.C.
A^b5 ⑥4fr. A^b P.M. G5 sl. F⁴5 A^b5 F5
Un - der a pale blue sky, (We shall a - rise. a - rise.)

w/Rhy. Fig. 2A 4 w/Rhy. Fig. 2B F5 E5 2nd Verse w/Rhy. Fig. 1 (4 times)
2. 1 did noth - ing saw

F5 E5 F5
noth - ing. Ter - ror - ist con - fron - ta - tion.

E5 F5 E5 F5
Wait - ing for the end. War - time con - spir - a - cy.

Gtr. I E5 Gtr. II ⑥open E P.M. F5 sl. E5
P.M. sl.
sl.

⑥ open E

F5 *sl.* E5

⑥ open E

P.M.

P.M.

sl.

P.M.

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

sl.

F5 *sl.* E5

F#5 *sl.* A#5

F5 ⑥ open E

P.M.

P.M.

sl.

sl.

sl.

sl.

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

Play 4 times
(4th time cont. in notation)

N.C.
Gtrs. I & II

Play 4 times

A#5 G5

A#5 G5

F#5

P.M.

sl.

P.M.

sl.

P.M.

4 3 0 4 3 0 3 2 0 2 1 0 0 0 0 0 0 0

sl.

sl.

sl.

F5 N.C.

A#5 G5

A#5 G5

F#5

F5 N.C.

P.M.

sl.

P.M.

sl.

P.M.

sl.

P.M.

sl.

P.M.

sl.

P.M.

sl.

0 4 3 0 0 0 0 0 0 0 6 5 4 3 0 6 5 4 3 0 5 4 3 2 0 4 3 0 0 0 0 12

sl.

sl.

sl.

sl.

sl.

N.C.

Rhy. Fig. 4

w/Rhy. Fig. 4

Harm.

Rhy. Fig. 5 (Gtrs. I & II)

Ab5 G5

 sl

Gtr. III

[illegible]

*Exaggerated vibrato created by releasing trem. bar abruptly.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a vocal line in treble clef and a guitar line in bass clef. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a half note B4. There are wavy lines above the staff indicating a continuation of the melody. The guitar line starts with a 9th fret barre, followed by a slide up to a 7th fret barre, and then a 9th fret barre. The second system continues the vocal line with a half note C5, followed by a dotted quarter note D5, and then a half note E5. The guitar line continues with a 9th fret barre, followed by a slide up to a 6th fret barre, and then a 9th fret barre. The score is written in a standard musical notation style with a key signature of one sharp and a common time signature.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bottom staff is a bass clef with a key signature of one flat (Bb). The bass line is primarily composed of eighth notes, with some measures containing triplets. The score is divided into two systems by a double bar line. The first system contains the first two measures of the melody and bass line. The second system contains the remaining measures. The melody and bass line are written in a simple, folk-like style, with the melody often featuring a rising and falling pattern.

DEAD EMBRYONIC CELLS

Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 N.C.

10 9 7 9 9 7 7 9 9 6 7 9 7 6 9 7 6

sl.

w/Rhy. Fig. 3
G5

10 12 0 12 7 12 0 12 7 12 5 12 7 12 0 12 7 12 5 12 7 12 9

sl.

Ab5 ⑥4fr. Ab F5 G5

13 12 13 12 (12) (12) 5 13 13 13 15 13 12 13 0 10 12 0 12 13 0

sl.

F5 Ab5 ⑥4fr. Ab

10 12 0 8 10 0 10 12 0 8 10 7 (7) 8 10 8 7 (7) 10 8 7

trem. bar

*Pull bar up.

G5 F5 Ab5 F5 Gtrs. I & II E5

((7) 10 8 7 ((7) 10 8 7 ((7))

p

w/Rhy. Fig. 2A (2 times)
N.C.

N.C.

Vic - tims of war,

Riff B (Gtrs. I & II)

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

2 2 2 2

1 1 1 1 1 1 1 1 1 1 1 1

seek - ing some sal - va - tion.

(end Riff B)

P.M. P.M.

1 1

w/Riff B (1st 3 bars only)

Gtrs. I & II F5 G5

Last wish, fa - tal - i - ty.

2 4 4

w/Riff B (1 1/2 times)

N.C.

I've no land, I'm from no - where.

Ash - es to ash - es, dust to dust.

⑥ 1fr. F open F5 D.S. al Coda

Gtrs. I & II P.M.

Coda

sky, (We shall a - rise. a - rise.)

3 3 3 3 F5 sl. E5

⑥ open E P.M.

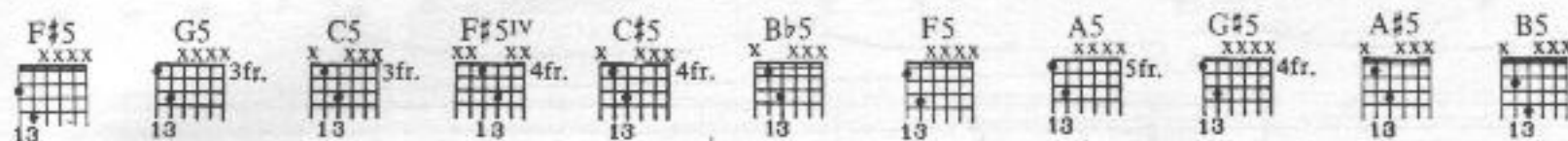
F5 sl. E5

⑥ open E P.M.

F5 E5

DEAD EMBRYONIC CELLS

Words by Max Cavalera and Andreas Kisser
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Andreas Kisser and Paulo Jr.



Intro (*Sound effects)

Fast Rock ♩ = 212
Gtrs. I & II

N.C. Bb5 N.C. F#5 N.C. F#5 N.C.

f P.M.---4

*Till gtrs. enter.

Bb5 N.C. Bb5 N.C. F#5 N.C. F#5 N.C. Bb5 N.C. Bb5 A5

P.M.---4

Half time feel
Bb5 N.C. F5 E5 Bb5 A5 Bb5

Rhy. Fig. 1

Play 4 times

P.M.---4

N.C. F5 N.C. Bb5 A5 Bb5

Play 3 times

N.C. F5 N.C.

P.M.---4

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

P.M.---4

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

Gtrs. III & IV

trem. bar

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

(end Rhy. Fig. 2)

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

w/Rhy. Fig. 2 (4 times)
N.C.

F5 E5

sl.

F5 E5

F5 N.C. F5

N.C.

F5 E5

F5 E5

F5 E5

F5 N.C. F5

N.C.

F5 E5

F5 E5

F5 E5

F5 N.C. F5

(end half time feel)
(Gtrs. III & IV out)

F5 N.C. F5

1/2

sl.

sl.

1/2

sl.

N.C. Gtrs. I & II F5 N.C. F5 G#5 G5 *Play 4 times* N.C.

P.M.-----4 P.M.

0 0 0 0 1 0 1 4 (6) 4 5 0 6 5 6

slight vib.

sl.

5 5 4 5 4 4 3 4 0

sl.

1st, 3rd Verses E5 F5 N.C. G5 G#5 G5 N.C. G5 G#5 G5 N.C. G5 G#5

1.3. Land of an - ger. I did - n't ask to be born...

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

P.M.-----4 P.M.-----4 *sl.* P.M.-----4 *sl.* P.M.-----4 *sl.*

2 0 0 0 1 0 0 3 5 6 5 0 0 0 0 0 3 5 6 5 0 0 0 0 0 3 5 6

sl. *sl.* *sl.*

F5 N.C. w/Rhy. Fig. 3 (3 times) E5 F5 N.C. G5 G#5 G5 N.C. G5 G#5

Sad - ness, sor - row. Ev - 'ry -

(end Rhy. Fig. 3)

P.M.-----4

3 0 0 0 0 0 0 0

G5 N.C. G5 G#5 2nd time Gtr. I substitute Rhy. Fill 2 (resume Rhy. Fig. 3) E5 F5 N.C. G5 G#5

thing so a - lone. Lab - 'ra - to - ry sick -

G5 N.C. G5 G#5 G5 N.C. G5 G#5 F5 N.C.

ness in - fects hu - man - i - ty.

To Coda

E5 F5 N.C. G5 G#5 G5 N.C. G5 G#5 F5 N.C.

No hope for cure. Die by tech-nol - o - gy.

N.C. Gtrs. I & II (cont. in slashes)

P.M.-----4 P.M. P.M.-----4 P.M.-----4

0 2 2 2 2 2 3 2 3 2 2 2 2 2 2 2 0 2 2 2 2 2 3 2 0 0 0 0 0 0 0 0

Half time feel

Gtrs. I & II F#5 E F#5 G5 C5 F#5 IV G5 C#5

P.M.-----1 P.M.-----1

1. 2. (end half time feel)

Double time feel

Rhy. Fig. 4 (6) open E Bb5 E F#5 E (end Rhy. Fig. 4) w/Rhy. Fig. 4 (3 times) (6) open E Bb5 E F#5 E G5 C#5

P.M.-----4 P.M.-----4 P.M.-----4

A world full of shit com - ing down. Trib - al vi - o - lence ev - 'ry - where.

(6) open E Bb5 E F#5 E G5 C#5 (6) open E Bb5 E F#5 E G5 C#5

P.M.-----4 P.M.-----4

Life in the age of ter - ror - ism. We spit in your oth - er face.

Rhy. Fill 2

sl. P.M.-----4

3 1 0 0 0 15 sl.

Gtrs. I & II F#5
Gtrs. III & IV

H P sl. H P sl. H P sl.

H P sl. sl. sl. sl.

(end double time feel)
(Gtrs. III & IV out) N.C. Gtrs. I & II F5 N.C. F5 G#5 G5

sl. P.M. P.M.

2nd Verse
w/Rhy. Fig. 3
E5 F5 N.C. G5 G#5 G5 N.C. G5 G#5 G5 N.C. G5 G#5 F5 N.C.

2. War of rac - es. World with-out in - tel - li - gence. A

w/Rhy. Fig. 3 (1st 3 bars only)
E5 F5 N.C. G5 G#5 G5 N.C. G5 G#5 G5 N.C. G5 G#5

place con - sumed by time. End of it all.

Half time feel
Chorus
w/Rhy. Fig. 1 (3 times)
F5 N.C. Bb5 A5 Bb5 N.C. F5 E5 Bb5 A5 Bb5 N.C.

We're born with pain.

F5 E5 Bb5 A5 Bb5 N.C. F5 E5 Bb5 A5 Bb5 N.C. A5 G#5 G5

No more. We're dead em - bry-on - ic

Rhy. Fill 1 (Gtrs. I & II)

P.M.-----1

Half time feel
F#5

Gtr. II

cells.
(Sing 1st time only)

Riff A (Gtr. I)-----

P.M.-----4 P.M. P.M.-----4 P.M.-----4 P.M. sl

Riff B-----

P.M.-----4 P.M. P.M.-----4

Play 3 times
A#5 B5 A#5 F#5

(end half time feel) Double time feel
(cont. in Bridge notation) N.C.

F5

Cor - ro - sion in - side, we feel. Con -

Riff C (Gtrs. I & II)-----

P.M.-----4 P.M.-----4 P.M.-----4

w/Riff C (3 times)
N.C.

F5

N.C.

demned fu - ture, we see. Emp - ti - ness calls, we

F5

N.C.

F5

hear. Fi - nal prem - o - ni - tion, the truth.

w/Riff A (Gtr. I)
② 2fr.
F#

Gtr. II

P.M.-----

Play 3 times
A#5 B5 A#5

w/Riff B (Gtr. I)
② 2fr.
F#

P.M.-----

① 1fr.
F

Gtrs. I & II

P.M.-----

842-

*Trem. pick while sliding.

H P

 sL

Riff D (Gtrs. I & II)

F5 N.C.

(end double time feel)
F5 (Gtr. III out)

H T P P H H T P P TP

Half time ($\text{♩} = 106$)
E5 G5 F#5
Gtrs. I & II

E5 G5 F#5 D#5 N.C.

Play 8 times

N.C.
Riff E

Play 4 times w/Riff E (Gtr. II) N.C.

Play 3 times w/Riff E N.C.

D.S. (Tempo I) al Coda

Coda

(w/3rd bar of Rhy. Fig. 3)
G5 N.C.

Substitute Rhy. Fill 1

G5 G#5 F5 N.C.

Bb5 A5 Bb5 A5 Bb5 A5

Die by tech-nol-o-gy. We're born with

pain. Suf-fer re-mains.

Rhy. Fig. 5 (Gtrs. I & II)

(end half time feel) I & II

F5 E5 Bb5 A5 Bb5 A5

w/Rhy. Fig. 5 (3½ times)

We're born with pain.

Suf-fer re-mains.

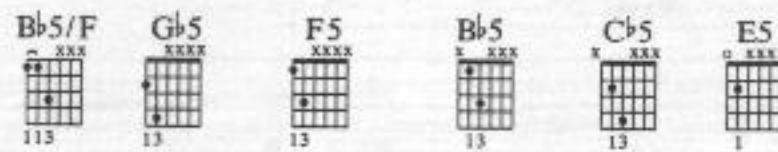
Gtrs. I & II

F5 E5 F5 E5 A5 G#5 G

We're dead.

DESPERATE CRY

Words by Max Cavallera and Andreas Kisser
Music by Max Cavallera, Igor Cavallera,
Andreas Kisser and Paulo, Jr.



Moderately ♩ = 126

Intro (Synth.) (Approx. 12 sec.)

D#5/A# Rhy. Fig. 1 (*Gtr. I)

E5 (end Rhy. Fig. 1)

mf let ring

*Nylon string acoustic.

w/Rhy. Fig. 1 (1½ times)

D#5/A# *Gtrs. II & III

E5 D#5/A# w/Rhy. Fill 1 E5 E5

Play 4 times

f P.M.

*Electric w/distortion.

D#5/A# E5 (Gtrs. II & III)

D#5/A# E5 D#5/A# E5 D#5/A# Gtr. II E5/B

P.M. Gtr. III

Rhy. Fill 1 (Gtr. I)

(Gtr. I out)

let ring

D#5 N.C.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass line, likely for a guitar or piano accompaniment, written in a simplified notation system. It includes fret numbers (7, 0, 3, 2, 0) and a 'sl.' (slide) instruction. The score is divided into measures by vertical bar lines.

1st, 2nd Verses
N.C.

E5

1. Sac - ri - fice is plea - sure
2. Death, the cold - est wind

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

(end Rhy. Fig. 3)

PM. PM.

w/Rhy. Fig. 3 (3 times)
N.C.

E5 N.C.

when life ends in pain.
seeps in - to your bones.

E5 N.C. E5

Con - ceive the last mis - take
A na - tion born of hate, which be - longs to all.
for - got - ten dis - tant time.

Chorus
Bb5/F

E5

Cre - a - tion (Cre -

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

(end Rhy. Fig. 4)

PM. PM. PM.

w/Rhy. Fig. 4 (2 times)
Bb5/F

E5 Bb5/F E5

a - tion of in - sane rule. of in - sane rule.) All we hear,

1.
w/Rhy. Fig. 4 (1st bar only)
Bb5/F

Half time feel
w/Rhy. Fig. 2 (2 times)
D#5 N.C.

D#5 N.C. D#5 N.C. D#5 N.C.

des - per - ate cry.

D#5 E5 D#5 N.C. D#5 N.C. D#5 N.C. D#5 (end half time feel) E5

2. $B\flat 5/F$ **Faster** $\text{♩} = 236$ $B\flat 5/F$ $G\flat 5$

Gtr. II

des - per - ate — cry.

(Gtr. II cont. in slashes)

Gtrs. II & III

Gtr. III

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

F5 (cont. in notation)

sl. sl.

sl. sl.

N.C. **Play 4 times** $G\flat 5$
(4th time cont. in slashes)

Gtrs. II & III

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

Gtrs. II & III F5 ⑥1fr. F $G\flat 5$

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

End - less emp - ty maze. De -

F5 ⑥1fr. F open E

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

spair, dis - tress and si - lence.

F5 ⑥1fr. F Gb5

P.M.

A poi - son vac - u - um in - fin - i - ty.

F5 ⑥1fr. F open E

P.M.

Life, lies, de - ceit.

N.C. Play 4 times Gb5

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

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

Guitar solo I

Rhy. Fig. 5 (Gtrs. II & III) Bb5 Cb5

*P.M. P.M. P.M.

Gtr. IV

T T T

14 (18) (14) (18) 13 (18)

*Play only lowest note of chord when P.M. is indicated (throughout Rhy. Fig. 5).

Fill 1 (Gtr. V)

sl.

steady gliss.

sl.

0 5 15

w/Fill 1 (end Rhy. Fig. 5) w/Rhy. Fig. 5
 Bb5 Gtr. V
 Gtr. IV
 pick slide
 T P 11 (14) 11
 13 15 15 16 15 18 19 15 11 15 8
 16 9 18 10 16 19 19 12 21 19 22 19 12

Cb5
 (Gtr. V out) N.C.
 both notes vib. (Gtr. IV out) P.M.
 19 12 21 13 19 16 16 9 18 10 15 8 18 11 15 8 (15) 8
 1 1 1 2 1 2 1 2 1

Gb5 N.C. Gtrs. II & III Gb5
 P.M. P.M. P.M. P.M. P.M. P.M.
 3 1 2 1 2 1 2 1 1 1 2 1 2 1 2 1 3 1 2 1 2 1 4 2 4 2

F5 Gb5 Cb5 Play 4 times
 3 3 3 3 3 3 3 4 4 4 4 4 4 2

Slower ♩ = 156
 Half time feel
 E5 Bb5 E5 (Gtrs. II & III out)
 2 2 0 (2 2 0) 3 2 2 0 (2 2 0)

Play 4 times
(4th time end half time feel)

D#5/A#
Gtr. I

let ring
mf

E5

(4th time Gtr. I out)

let ring

N.C.
Gtrs. II & III

P.M.

(2nd time Gtr. II cont. in slashes)

F5

Gtr. II

E5

Gtr. III

(cont. in notation)

P.M.

E5

F5

E5

N.C.

F5

Mute souls end in si-lence.

O-ceans taint-ed with blood.

Rhy. Fig. 6 (Gtrs. II & III)

(end Rhy. Fig. 6)

P.M.

P.M.

*Gtr. II plays cue notes when Rhy. Fig. is recalled.

w/Rhy. Fig. 6

E5

F5

E5

N.C.

F5

Emp-ty prom-is-es of hope

bur-ied deep, in-fect-ed ground.

D#5 N.C. Gtrs. II & III D#5 N.C. D#5 N.C. (Gtr. II cont. in slashes)

P.M. P.M.

1. ⑥ open E E5 (cont. in notation) 2. ⑥ open E E5 (cont. in notation)

⑥ 1fr. F open E F5 E5 ⑥ 1fr. F open E F5 E5

Gtr. II P.M. sl. Gtr. II P.M. sl.

Gtr. III P.M. sl. Gtr. III P.M. sl.

sl. sl.

C5 E5

Gtrs. II & III

N.C.(C5) (E5)

Gtr. II

Gtr. III

sl. sl.

(C5) (E5)

3 (3) 7 (7)

3 (3) (3) 0 (0)

C5 Rhy. Fig. 7 (Gtrs. II & III) N.C. E5 (end Rhy. Fig. 7)

5 (5) 7 6 5 2 (2)

C5 N.C. E5 B5

5 (5) 7 6 5 2 (2) 4 4 2

Guitar solo II w/Rhy. Fig. 7 (4 times) C5 Gtrs. IV & V N.C. E5

7 9 9 11 7 7 9 5 7 9 9 12 12 9 7 10 10 7

C5 N.C. E5

C5 N.C. (Gtr. V cont. in Fill 2)

w/Fill 2 E5 Gtr. VI C5 Gtr. VI Gtr. V

*Gtr. IV to left slashes in TAB.

N.C. E5 Gtrs. IV & V (end half time feel) (Gtrs. IV & V out)

Fill 2 (Gtr. V)

Slower ♩ = 98
w/Rhy. Fig. 8

D♯5/A♯

Gtr. VI

E5

*Vol. knob swells. Turn vol. knob up & down in specified rhythm.

D♯5/A♯

E5

D♯5/A♯

E5

D♯5/A♯

E5

(Gtr. VI out)

Rhy. Fig. 8 (Gtrs. II & III)

Play 4 times

Play 4 times

The musical score consists of two staves. The top staff is for guitar, featuring a melodic line with slurs and accents. The bottom staff is for bass, featuring a rhythmic line with fingerings. The score includes various musical notations such as slurs, accents, and a double bar line.

Musical score for guitar, showing a melodic line on a treble clef staff and a bass line on a bass clef staff. The score includes various musical notations such as slurs, accents (*sl.*), and dynamic markings (*E5/B*, *D#5/E*). The bass line features a complex sequence of notes and rests, with some notes marked with 'H' and 'V'.

sl.
Faster ♩ = 168
Chorus
w/Rhy. Fig. 4 (3½ times)

Cre - a - tion (Cre - a - tion. of in - sane

rule All we hear, des - per - ate cry.

The image shows the musical notation for guitar parts II and III, measures 1 through 4. The notation is arranged in two systems, one for Gtr. II and one for Gtr. III. Each system consists of a treble clef staff and a bass clef staff. The treble clef staff for Gtr. II has a key signature of one sharp (F#) and a common time signature (C). The bass clef staff for Gtr. II has a common time signature (C). The treble clef staff for Gtr. III has a key signature of one sharp (F#) and a common time signature (C). The bass clef staff for Gtr. III has a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The notes are mostly eighth and sixteenth notes, often beamed together. The rests are mostly eighth and sixteenth rests, often beamed together. The dynamic markings include 'E5' and 'Fdbk.' (feedback). The notation is written in a standard musical notation style, with a clear and legible layout.

First system of musical notation. The vocal line (treble clef) has a melodic line with a long note on the first staff and a descending line on the second staff. The guitar line (treble clef) has a rhythmic pattern of eighth notes. The bass line (bass clef) has a rhythmic pattern of eighth notes. The guitar line has a rhythmic pattern of eighth notes. The bass line has a rhythmic pattern of eighth notes.

Outro
Half time feel

N.C.
Gtrs. II & III

D#5/A# N.C.
Rhy. Fig. 9

Second system of musical notation. The vocal line (treble clef) has a melodic line with a long note on the first staff and a descending line on the second staff. The guitar line (treble clef) has a rhythmic pattern of eighth notes. The bass line (bass clef) has a rhythmic pattern of eighth notes. The guitar line has a rhythmic pattern of eighth notes. The bass line has a rhythmic pattern of eighth notes.

(2nd time end half time feel)
(end Rhy. Fig. 9)

Third system of musical notation. The vocal line (treble clef) has a melodic line with a long note on the first staff and a descending line on the second staff. The guitar line (treble clef) has a rhythmic pattern of eighth notes. The bass line (bass clef) has a rhythmic pattern of eighth notes. The guitar line has a rhythmic pattern of eighth notes. The bass line has a rhythmic pattern of eighth notes.

w/Rhy. Fig. 9
D#5/A# N.C.

E5/B D#5/A# N.C.

Fourth system of musical notation. The vocal line (treble clef) has a melodic line with a long note on the first staff and a descending line on the second staff. The guitar line (treble clef) has a rhythmic pattern of eighth notes. The bass line (bass clef) has a rhythmic pattern of eighth notes. The guitar line has a rhythmic pattern of eighth notes. The bass line has a rhythmic pattern of eighth notes.

Cry!

w/Rhy. Fig. 9
D#5/A# N.C.

E5/B D#5/A# N.C.

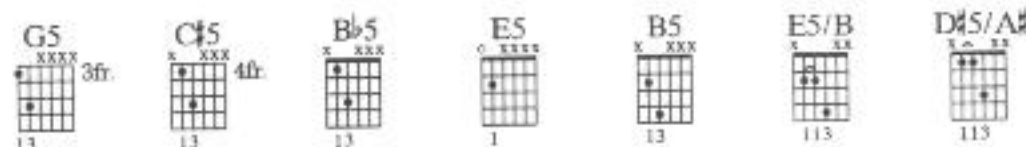
Repeat and fade

Fifth system of musical notation. The vocal line (treble clef) has a melodic line with a long note on the first staff and a descending line on the second staff. The guitar line (treble clef) has a rhythmic pattern of eighth notes. The bass line (bass clef) has a rhythmic pattern of eighth notes. The guitar line has a rhythmic pattern of eighth notes. The bass line has a rhythmic pattern of eighth notes.

(Sing 1st time only)

MURDER

Words by Max Cavallera and Andreas Kisser
Music by Max Cavallera, Igor Cavallera,
Andreas Kisser and Paulo, Jr.



Fast Rock ♩ = 234
Double time feel

Play 3 times

Intro	E5/B	C5/G	D#5/A#	N.C.
	Gtrs. I & II			

E5/B C5/G D#5/A#

Intro Gtrs. I & II

f

P.M.

7 7 9 3 6 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 9 6

N.C.

B5

B \flat 5 (cont. in slashes)

P.M.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a measure labeled "N.C." containing four groups of three eighth notes each, all tied together by a horizontal bar. This is followed by a measure labeled "B5" containing a single B5 chord. The final measure is labeled "B \flat 5 (cont. in slashes)" and contains a B \flat 5 chord. A dashed line labeled "P.M." spans across the first four measures. The bottom staff shows a bass line with a series of eighth notes corresponding to the rhythm of the top staff. At the end of the piece, there are two measures of fingerings: the first measure has a 4 over a 2, and the second measure has a 3 over a 1.

Gtr. IV

1. $\text{F}\sharp_4$ A_4

2. $\text{F}\sharp_4$ A_4 $\text{F}\sharp_4$ A_4

3. $\text{F}\sharp_4$ A_4 $\text{F}\sharp_4$ A_4

4. $\text{F}\sharp_4$ A_4 $\text{F}\sharp_4$ A_4

33

E5/B D#5/A# E5 E5/B D#5/A#

back - wards. Peace, an - oth - er sign that lies.

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

E5 w/Rhy Fig. 2A F#5

Life to - day is not worth the pain.

P.M. Rhy. Fig. 2 (Gtr. II)

C5 F#5 C5 F#5

P.M. P.M.

Rhy. Fig. 2A (Gtr. I) F#5 1.2.3. C5 4. C5

P.M.

C5 F#5 (end Rhy. Fig. 2) C5

PM.....4 PM.....4

2nd Verse E5/B D#5/A# E5 w/Rhy. Fig. 3 (3 times) E5/B D#5/A# E5

On the ra - di - o, an - oth - er ho - mi - cide. In -

Rhy. Fig. 3 (end Rhy. Fig. 3)

PM. PM.....4

E5/B D#5/A# E5 E5/B D#5/A# E5

mates suf - fo - cate in jail. Sev - ered heads of re - volt. I

w/Rhy. Figs. 2 & 2A (1st 7 bars only) F#5 C5 F#5

wish I'd nev - er been born.

C5 F#5 C5 F#5

Faster ♩ = 220
Double time feel
G#5 N.C. G5 G#5 N.C. G5

Same hand that builds de

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

PM.....4 PM.....4

w/Riff A (7 times)

C#5 G5 C#5

5fr.
D

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

E5/B D#5/A# E5

sl.

I can't trust an - y - more.

E5/B D#5/A# E5

E5/B D#5/A# E5

Crim - i - nals with - in the law.

I have some - thing to say.

E5/B D#5/A# E5

w/Riff A (8 times)

G5

C#5

Where I live, don't be - lieve an - oth - er day.

G5

C#5

w/Riff A (Gtr. I)
N.C.
Gtr. II

w/Riff A (2 times) (Gtr. II)
E5
Gtr. I

Faster ♩ = 226
Double time feel
N.C.
Gtrs. I & II

Play 4 times

Play 7 times

P.M. 4 P.M. 4 P.M. 4 P.M. 4

10 9 0 12 11 0 0 0 2 0 2 0 2 0 4 3 0 6 5 0 0 0 0 0

Guitar solo

6 open

E

Rhy. Fig. 5
(Gtrs. I & II)

P.M.

Gtr. III

B5

Bb5

(cont. in slashes)

T P P P H H T P P P H H T P P P H H T P P P H H

3 3 3 3 3 3 3 3

12 11 7 0 7 11 12 11 7 0 7 11 12 11 7 0 7 11 12 11 7 0 7 11

4 4 3 3 2 2 1 1

7fr. B 6fr. B \flat (end Rhy. Fig. 5) w/Rhy. Fig. 5
open E

7fr. B 6fr. B \flat 4fr. G \sharp Rhy. Fig. 6 (Gtrs. I & II) P.M. trem. pick

1fr. F open E (end Rhy. Fig. 6) w/Rhy. Fig. 6 4fr. G \sharp *1/2 trem. bar *1/2

*Depress bar before striking note.

1fr. F open E Gtrs. I & II P.M. slack (Gtr. III out)

$3\frac{1}{2}$ $3\frac{1}{2}$ $*1\frac{1}{2}$ slack

trem. bar

4 (4) (4) **

2 (2) (2) X

*Pull bar up. **Sound of trem. bar hitting strings.

B \flat 5 (end double time feel)

Slower $\text{♩} = 204$
Half time feel
w/Rhy. Fig. 1

E5 Play 3 times B5 B \flat 5 Gtrs. I & II E5 P.M.

B \flat 5 Gtr. III Gtrs. III & IV P P 3 P P

Gtr. IV

8 8 10 8 9 9 (9) 9 12 10 9 10 8 8 10 8 9

B5 ⑥ 2fr. F \sharp B \flat 5 E5 P.M. sl. sl. sl.

P P 3 sl. sl. sl.

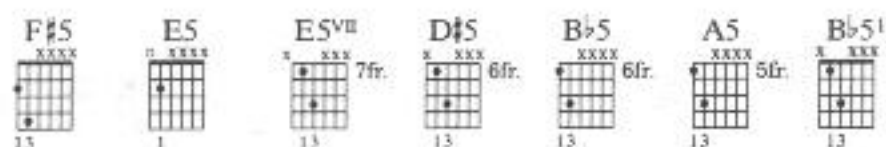
9 9 12 10 9 10 (10) 5 6 6 9

sl. sl. sl.

40

SUBTRACTION

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



Fast Rock ♩ = 228
Double time feel

Intro (Drums) 5 N.C. Gtrs. I & II 1.2.3. F5 E5 D5 E5

f P.M. *sl.* *sl.*

4. (end double time feel) F5 E5 D5 E5 N.C. Play 4 times F5 E5 D5 E5

sl. *sl.* P.M. *sl.* *sl.*

Double time feel N.C. Bb Play 4 times 1st Verse F#5

First gen - er -

Rhy. Fig. 1A (Gtr. II) (end Rhy. Fig. 1A) Rhy. Fig. 2 (Gtrs. I & II)

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

Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

P.M.

[illegible]

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

Cure is in my mind. — Sol - i - tude is all I see.

F#5 C5 N.C.

Pow - er - ful na - tions re - press feel - ing. — bur - ied be - neath the fear.

F#5 C5 N.C.

Mak - ing you a cow - ard, buy - ing your safe - ty.

F#5

Gtrs. 1 & II

w/Rhy. Figs. 1 & 1A (both 4 times)
N.C.

1.2.3. Bb 4. Bb

2nd Verse
w/Rhy. Fig. 2 (2 times)

F#5 C5

shad - ows fill your head, steal - ing your last breath.

F#5 C5 (end double time feel) N.C.

Scared of the fu - ture, proph - e - cies of cha - os.

G5 N.C. F#5 N.C. G5 N.C. 1.2.3. F#5 N.C. G5 F#5. E5 F#5 4. F#5 N.C.

Gtrs. I & II

P.M. P.M. P.M. P.M. sl. ... P.M.

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

sl.

Half time ♩ = 114

Chorus

B♭5

F5

E5

N.C.

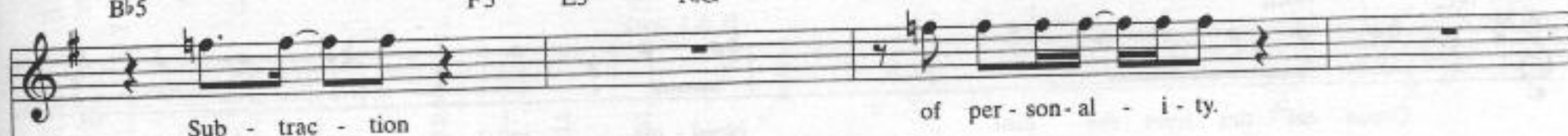
w/Rhy. Fig. 3 (2½ times)

B♭5

F5

E5

N.C.



Rhy. Fig. 3

(end Rhy. Fig. 3)

P.M.



w/Fill 1

B♭5

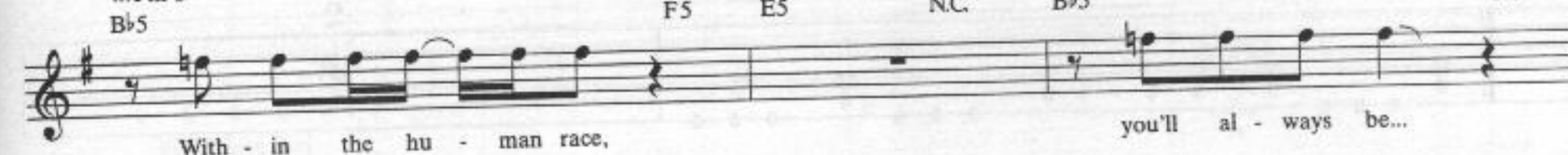
F5

E5

N.C.

B♭5

F5



E5

F5

G♭5 F5

G♭5 F5

Gtr. II

Gtrs. I & II

Gtr. I

P.M. ...

P.M. ...

P.M. ...

P.M. ...

P.M. ...

P.M. ...



Tempo I (♩ = 228)

Double time feel

N.C.

Rhy. Fig. 4

Play 4 times

(end Rhy. Fig. 4)

E5

F5 E5

F5 E5

P.M. ...

P.M. ...

P.M. ...

P.M.

P.M.

P.M.

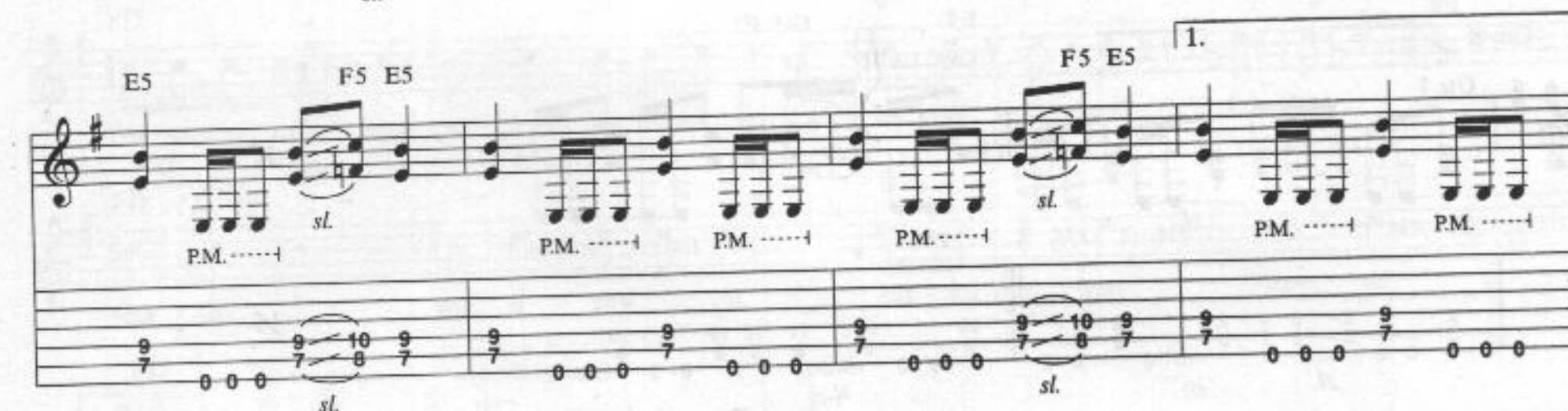
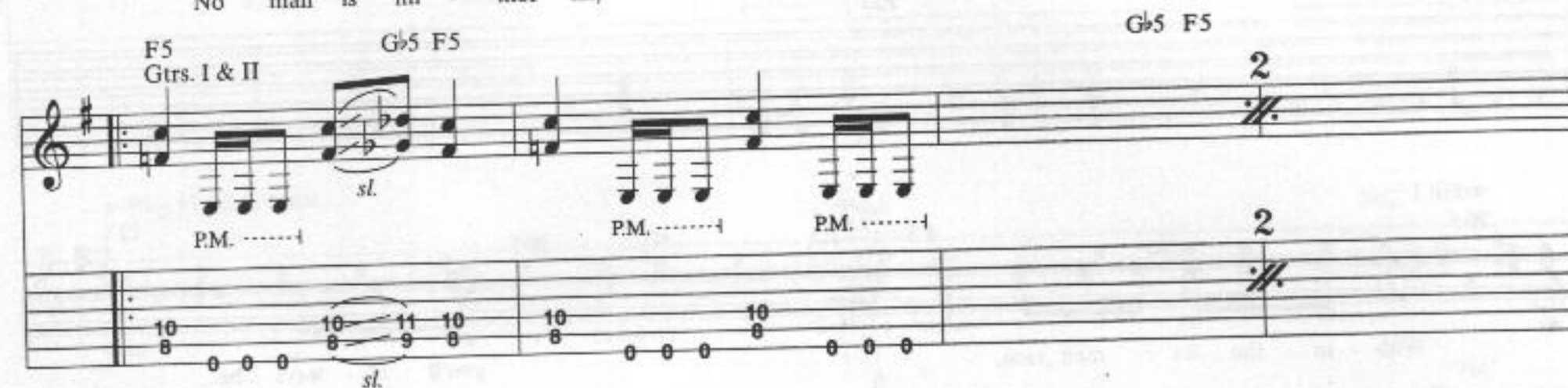
P.M.



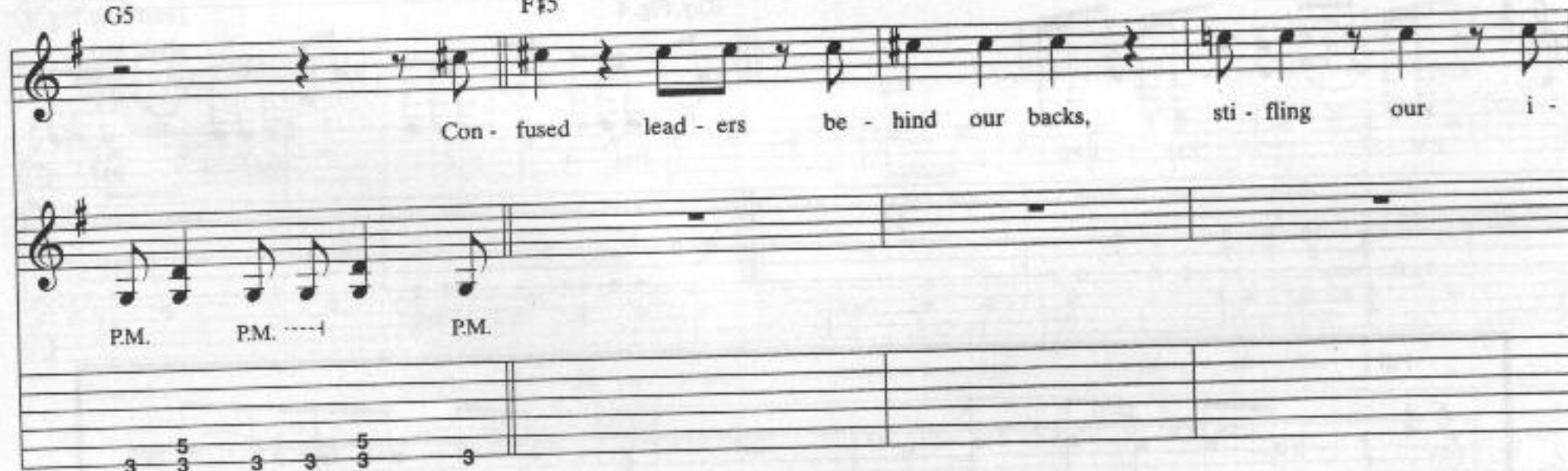
Fill 1



Bridge
w/Rhy. Fig. 4 (4 times)
N.C.



2.
G5
3rd Verse
w/Rhy. Fig. 2 (2 times)
F#5



(end double time feel)
N.C.



N.C.(E5)
Gtrs. I & II

P.M.

G#5 N.C. G5 N.C. F5 N.C. 1. F5 N.C. F5 N.C. G5 N.C. 2. F5 N.C. F5 N.C. G5

The first system of musical notation for 'The Eyes of the World' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with notes and rests, and is accompanied by guitar chords: G#5 N.C., G5 N.C., F5 N.C., F5 N.C., F5 N.C., G5 N.C., F5 N.C., and F5 N.C. G5. The bass staff contains a bass line with notes and rests, and is accompanied by guitar chords: P.M., P.M., P.M., P.M., P.M., P.M., P.M., and P.M. The system is divided into two measures by a double bar line.

[illegible]

4. (end half time feel)
F5 N.C. F5 N.C. G5 N.C. B5 B \flat 5 N.C.

Search - ing for an an - swer

P.M. P.M. P.M. sl. P.M.

0 3 1 0 0 3 1 0 5 3 0 0 0 0 0 0 0 0 0 0 9 8 7 6 0

B5 Bb5 N.C. Ab5 G5 N.C.

Ab5 G5 N.C.

to un - der - stand my - self. Try - ing to save our

sl. P.M. sl. P.M.

sl. sl.

B5 Bb5 N.C. Ab5 G5 N.C. B5 Bb5 N.C.

world while they kill the un - i - verse.

sl. P.M. sl. P.M. sl. P.M.

sl. sl.

Double time feel
Bridge
w/Rhy. Fig. 4 (4 times)
N.C.

Green cas - tles from the past bleed - ing in sands of war.

No man is im - mor - tal, his - to - ry is no more.

Guitar solo II
w/Rhy. Fig. 3 (4 times)
N.C.

Gtr. III

T P H T P H T P H T P H

6 6 6 6

T P H T P H T P H T P H

6 6 6 6

9 4 5 9 6 5 6 9 6 5 10 (10) 5 6 10 5 6 13 5 6 10 5 6 10 6 9 6 11

T P H T P P H T P P T P H T P H T P H T P T

Full

sl. grad. bend Full

13 15 16 16 (16)

sl. sl.

(11)

*Slide using hand over hand technique,
alternating between right and left hands.

*Catch 2nd stg. in bend.

Free time
E5

2 1/2 Harm. slack 2 1/2 3 1/2 2 1/2 3 1/2 2 1/2 slack

trem. bar 2 1/2 Harm. slack 2 1/2 3 1/2 2 1/2 3 1/2 2 1/2 slack

0 12 0 (0)

Gtrs. I & II

*Return bar to normal position.

P.M.4

3 2 0 2

Play 4 times
 Bb5 E5 N.C. Bb5 N.C.(E5) N.C.
 (Gtrs. I & II)
 P.M. --4 P.M. --4 P.M.4 P.M.4
 3 1 0 0 2 0 0 0 2 0 0 0 3 2 0 2 3 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 2 0 2

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

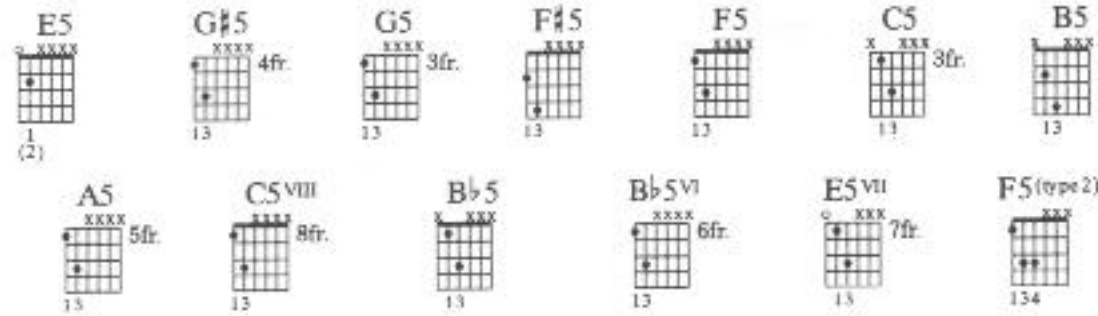
Sub - trac - tion of per - son - al - i - ty.

w/Fill 1
 Bb5 F5 E5 N.C. Bb5 F5 E5 N.C. Gtr. II Bb5¹ E5

The earth will nev - er be born a - gain.

ALTERED STATE

Words by Max Cavallera and Andreas Kisser
Music by Max Cavallera, Igor Cavallera,
Andreas Kisser and Paulo, Jr.



Moderate Rock ♩ = 152

Rhy. Fig. 1 (Gtrs. I & II) P.M. (end Rhy. Fig. 1)

Intro (Synth, perc. & wind effects) (Approx. 50 sec.)

*Gtr. III

trem. bar

f

6

6

0

(0)

*Two gtrs. arr. for one (throughout).

w/Rhy. Fig. 1 (3 times)

Fill 1

3 1/2 2

trem. bar

3 1/2 2

13 17 13 17 (13)

0

(Gtr. III out)

(end Fill 1)

8va

4 1/2 3 1/2 6

3 3 3 3

rake rake rake rake

4 1/2 3 1/2 6

10 10 10 10

(0)

(end Rhy. Fig. 2)

Play 6 times

Gtrs. I & II P.M.

Rhy. Fig. 2 P.M.

E5

E5

G#5 G5 F#5 G5 F#5 E F5

Rhy. Fig. 3 F#5

Riff A (Gtr. III)

sl.

11 9 11 10 10 14 14 13 13 11 11 10 8

sl.

(end Rhy. Fig. 3)
(Gtr. III out)
(end Riff A)

10 8 10 11 11 6 6 5 5 4 3 3

sl.

w/Rhy. Fig. 2 (4 times)

E5 G#5 G5 F#5 G5 F#5 E F5 E5

Fear in my sub - con - scious.

G#5 G5 F#5 G5 F#5 E F5 E5 G#5 G5 F#5 G5 F#5 E F5

Ter - ror in - vades my

E5 G#5 G5 F#5 G5 F#5 E F5 w/Rhy. Fig. 3 & Riff A F#5

speech. (Spoken:) Faith in my own

words. No one knows the nameless.

Double time feel

Gtrs. I & II (Gtr. III out) 2fr. F# 2fr. C5 2fr. F# 1fr. G5 1fr. F

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

1. 2fr. F# 2fr. C5 2fr. F# 1fr. G5 1fr. F F5 3

P.M. P.M.

2. (end double time feel) 2fr. E 2fr. G#5 2fr. G5 2fr. F#5 2fr. G5 2fr. F#5 2fr. E 2fr. F5

P.M. P.M.

Slower ♩ = 108

(end double time feel) Gtrs. I & II

F5 B5 F5 F#5 E5 3

E5 A5 G#5 A5

sl. sl. sl. sl.

Al - tered state.

G#5 A5 G#5 A5 G#5 A5 C5 VIII ⑥open E A5 G#5 ⑥open E A5 G#5 ⑥open E A5 G#5 A5 G#5 A5 E5 A5 G#5 ⑥open E A5

sl. sl. sl. P.M. ... P.M. ... P.M. ... P.M. ...

Faster ♩ = 188

G#5 ⑥open E A5 G#5 A5 G#5 A5 C5 VIII A5 G#5 ⑥open E A5 G#5 ⑥open E A5 G#5 A5 G#5 A5 Rhy. Fig. 6 F5 E5

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

(end Rhy. Fig. 6)

F5 E5 F5 E5 F5 E5 F5 E5 F5

w/Rhy. Fig. 6 (3 times)

F5 E5 Gtr. III F5 E5 F5 E5 F5 E5 F5 E5 F5

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

11 9 (11) 9 10 9 10 9 9 10 9 9 10 9 9

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

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

11 9 11 9 11 9 11 9 10 9 10 9 9 10 9 9

[illegible]

Riff B1 (*Gtr. IV)

(end Riff B1)

P.M.4 P.M.4 P.M.4 P.M.4 P.M. P.M. P.M.4 P.M.4 P.M.4 P.M.4 P.M. P.M.

9 7 7 8 7 7 9 7 7 8 7 7 8 6 8 6 6 7 6 6 6 8 6 7 6

*Harmonizer arr. for gtr

Rhy. Fig. 7

B \flat 5 E5 F \sharp 5 B5

*P.M. P.M. P.M. P.M.

H

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

H

*Throughout Rhy. Fig. 7, play only lowest note of chord when P.M. is indicated.

Gtrs. I & II
⑤ open E
P.M.

w/Rhy. Fig. 6
F5 E5

F5 E5

sl.

Full

1/2

Full

w/*fdbk, 1/2

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

sl.

*Allow open ① & ② to vibrate sympathetically, creating random fdbk.
w/Rhy. Fig. 6 (1st 3 bars only)

F5 E5

F5 E5

F5 E5

F5 E5

(9) (9) (9)

F5 E5

F5 E5

Gtrs. I & II
P.M.

F5 E5

F5 E5

B5

C5 F5

(Gtr. V out)

pick scrape

(9) (9) (9)

Rhy. Fig. 8
(Gtrs. I & II)
P.M.

E5

F5

F#5

w/Rhy. Fig. 8 (3 times)

E5

F5 F#5

Slow talk, — fast — thoughts. An - cient — scrip - tures.

E5

F5 F#5 E5

F5 F#5

Con - tro - ver - sial lines. — Know - ledge chang - es. —

Gtrs. I & II
⑤ open E
P.M.

Rhy. Fig. 9 (Acous. gtr.)

let ring

(end Rhy. Fig. 9)

4 5 7 5 4 7 5 4 6 5 4

Half time feel

w/Rhy. Fig. 9

*E5 VII

*Play 4 times

Bb5 VI

*E5 VII

Bb5 VI

⑥open

E

P.M.

Bb5 VI

⑥open

E

P.M.

Play 4 times

*Gtr. I: substitute E (⑥ open)

*4th time: Acous. gtr. w/delay repeats.

*Gtr. I: substitute E (⑥ open)

N.C.

Gtr. I

P.M.

P.M.

P.M.

Gtr. II

P.M.

P.M.

P.M.

(end half time feel)

(cont. in slashes)

P.M.

P.M.

(cont. in slashes)

P.M.

P.M.

Play 4 times

⑥open

E

P.M.

⑥5fr.

A

P.M.

G#5

G5

F#5

G5

F#5

E

F5

⑥open

E

P.M.

Rhy. Fig. 10

*P.M.

Double time feel

E5

P.M.

P.M.

P.M.

*Throughout this bar only, play only lowest note of chord when P.M. is indicated.

(end Rhy. Fig. 10) w/Rhy. Fig. 10 (2½ times)

⑥5fr. A G#5 G5 F#5 G5 F#5 ⑥open E F5 E5 ⑥5fr. A G#5 G5 F#5 G5 F#5 ⑥open E F5

Run - ning the wrong di - rec - tion. Cros - sing with blind eyes. —

E5 ⑥5fr. A G#5 G5 F#5 G5 F#5 ⑥open E F5 E5

I'm clos - er to my - self. —

(end double time feel)

⑥5fr. A G#5 G5 F#5 G5 F#5 ⑥open E F5 B5 E5 G5 F#5 F5 G#5

Gtrs. I & II P.M. P.M. P.M. *grad. rit.*

San - i - ty can't in - vade. —

Slower ♩ = 144 w/Fill 1 (Gtr. III)

Rhy. Fig. 11 ⑥open E (end Rhy. Fig. 11) (Gtr. III tacet) w/Rhy. Fig. 11 (6½ times) w/pick scrapes ad lib (*Gtr. IV) (Gtr. IV tacet)

8

*Two gtrs. arr. for one.

San - i - ty can't in - vade. —

Gtr. III

San - i - ty can't in - vade. —

slack (Gtr. III tacet)

trem. bar slack

San - i - ty can't in - vade. —

⑥open E Gtrs. I & II (Gtr. IV out) 1/2 (Gtr. II out) F5 (type 2) Gtr. I

w/pick scrapes ad lib (Gtr. IV)

4

Fdbk. (Gtr. IV out) 1/2 (Gtr. II out)

trem. bar 1/2

Fdbk. 1/2

Fdbk. pitches: C F#

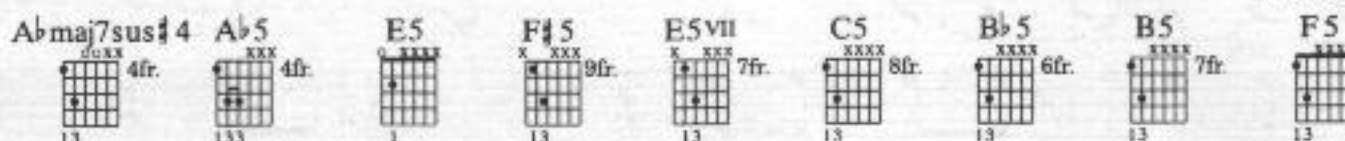
San - i - ty can't in - vade. —

UNDER SIEGE (REGNUM IRAE)

Words by Max Cavallera and Andreas Kisser

Music by Max Cavallera, Igor Cavallera,

Andreas Kisser and Paulo, Jr.



*Moderately ♩ = 108

Half time feel

Intro N.C.

** Acous. gtr.

Play 6 times

let ring
fade in

*Gradual accel. for next 20 bars
**Drums enter 4th time

Abmaj7sus#4 Rhy. Fig. 1 Play 4 times w/Rhy. Fig. 1 (4 times) Abmaj7sus#4 Gtrs. I & II

H f sl. P.M.4 P.M.4 P.M.4 P.M.4 P.M.4 P.M.4

♩ = 144

Abmaj7sus#4 *Acous. gtr. Play 4 times N.C. Play 4 times

P.M.4 P.M.4 P.M.4 P.M.4 P.M.4

* Play 1st time only; then Acous. gtr. out.

Gtrs. Ab5 I & II

(*Spoken:) The dual substance of Christ, the yearning
* w/delay effects

so human of man to attain God, has always been a deep, inscrutable
mystery to me, my principle anguish and source of all my joys and sorrows.

1.2.3. 4. (end half time feel)

E5 F#5 E5VII C5 Bb5 F#5 E5VII C5 Bb5

sl. sl. sl. sl.

G#5 N.C. G#5 N.C. D#5 E5 1.2.3. G#5 N.C. G#5 N.C. D#5 E5 4. G#5 N.C. G#5 N.C. D#5 E5

Re -

Gtrs. I & II

P.M.4 P.M. P.M.4 P.M. P.M.4 P.M.

Faster ♩ = 240

E5 N.C. E5 N.C.

lig - ious - do - main is all I see.

Rhy. Fig. 1 (end Rhy. Fig. 1)

P.M.4 P.M.4 P.M.4 P.M.4 P.M.4 P.M.4 P.M.4 P.M.4

w/Rhy. Fig. 1 (3 times)

E5 N.C. E5 N.C.

Suf - fo - cate - the scum with me - di - oc - ri - ty.

E5 N.C. E5 N.C.

Ly - ing - and chang - ing - your fate. An - no

E5 N.C. E5 N.C.

Dom - i - ni ends, - mis - er - y. To Coda

Half time feel

E5 B5 Bb5 E5 B5 Bb5 E F5

Gtr. I Gtr. II

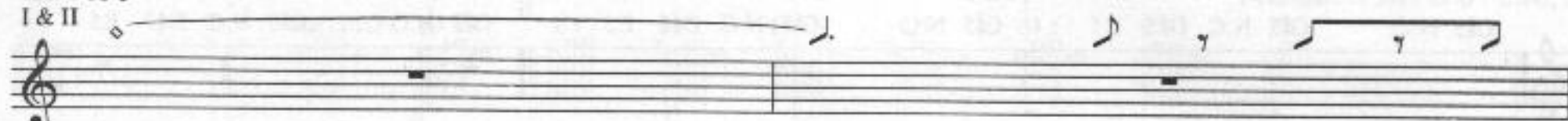
sl. sl. sl. sl. sl. open

UNDER SIEGE (REGNUM IRAE)

Slower ♩ = 144

Gtrs. A♭5

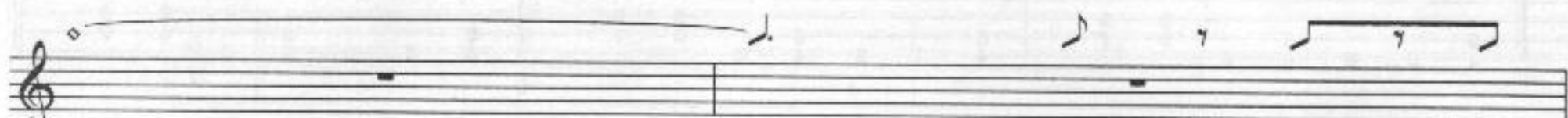
I & II



(*Spoken:) From my youth onward has been the incessant
* w/delay effects

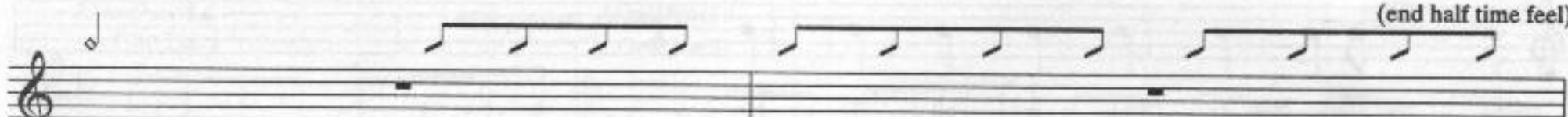


merciless battle between the spirit and the flesh.



And my soul is the arena where

(end half time feel)



these two armies have clashed and met.

A♭5 G5 N.C. F5



Ho - ly wars un - leash - ing blood - y raids.

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



PM.



A♭5 G5 N.C. F5

E5

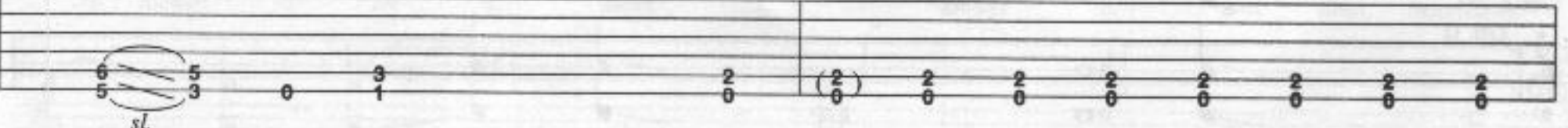


The sa - cred earth with - out a face.

(end Rhy. Fig. 2)



PM.



w/Rhy. Fig. 2
A♭5 G5 N.C. F5

A♭5 G5 N.C. F5

E5



Con - sumed by mur - der - ous sin - ners. Psy - chot - ic

lead - er. In - sane! In - sane! In -

Gtrs. I & II

P.M.4 P.M.4 P.M.4 P.M.4

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

sane! In - sane! Ah!

P.M.4 P.M.4 P.M.4 P.M.4

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

Half time feel

E5 N.C. Bb5

(Sing 1st time only)

sl. sl.

4 7 7 7 7 6 6 3 3 3 1

2 5 5 5 5 4 4 0

sl. sl.

(3 3 1)

N.C. Rhy. Fig. 3

1. 2.

(end half time feel)

0 2 1 0 1 0 2 1 0 1 0 2 1 0 1

1. 2.

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

Rhy. Fig. 3A

P.M.4 P.M. P.M.4 P.M. P.M.4 P.M.

0 2 3 0 3 3 0 2 3 0 3 3 0 2 3 0 3 3 3

E5 B5 D5 C#5 N.C.

Liv - ing in a dy - ing age.

Rhy. Fig. 4

P.M.4 sl. sl.

2 0 0 0 0 0 0 4 7 7 7 7 6 6 0

0 2 5 5 5 5 4 4 0

sl. sl.

Bb5 Bb(b5)

Per - se - cute the hu - man race.

(end Rhy. Fig. 4)

P.M.4

3 3 3 3 3 3 3 3 2 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

w/Rhy. Fig. 4

E5 B5 D5 C#5 N.C. Bb5

Tri - umph of death in the waste - land. Blood signs your

Bb(b5) w/Rhy. Fig. 3A Play 4 times w/Rhy. Fig. 3 (4 times) D.S. al Coda

N.C. F5 N.C. F5 N.C. 3

ep - i - taph. Re -

w/Rhy. Fig. 5 (12 times)

Guitar solo
w/Rhy. Fig. 5 (12 times)
N.C.

A.H. pitches: A F F B

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is written in a simplified notation with numbers 8 through 10 representing frets. The melody includes a triplet of eighth notes in the first measure and slurs in the second and fourth measures. The guitar accompaniment features a triplet of eighth notes in the first measure and slurs in the second and fourth measures. The lyrics 'The Rose Tree' are written below the melody.

6 6 6 6 5 (Gtr. III out)

H H H H P H H P H H H H P P sl. trem. bar.

8 9 11 8 9 1 9 8 11 8 9 11 9 8 11 8 9 11 8 9 11 9 8 11 9 8 6

H H H H P H H P H H H H P P sl. play 4 times

Half time feel

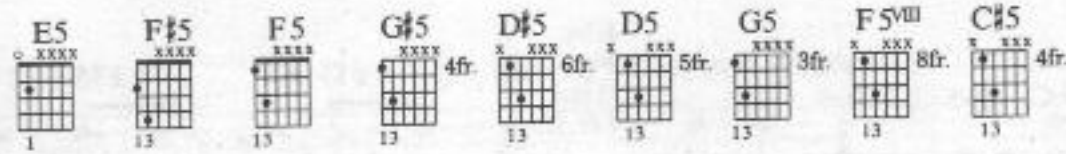
E5 F5 E5 B♭5 E5 F5 E5 B♭5 Gtrs. E5 I & II ♪.

Gtrs. I & II Gtr. III P.M.

A musical score for guitar solo. The top staff is a treble clef with a key signature of one flat (B-flat). It contains several measures of music with notes, rests, and slurs. Above the staff are fret numbers: E5, F5, and E5. There are also markings like "H" (harmonic), "P.M." (pick up), and "(Gtr. III out)". The bottom staff shows fingerings for the left hand, with numbers 7, 8, 9, 10, 11, and 12. Some notes have "H" above them, indicating harmonics.

MEANINGLESS MOVEMENTS

Words by Max Cavallera and Andreas Kisser
Music by Max Cavallera, Igor Cavallera,
Andreas Kisser and Paulo, Jr.



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

N.C. B♭5 N.C. B♭5 N.C. B♭5 N.C. B♭5 B5 B♭5 N.C. B♭5 N.C. B5 N.C.

Born with re-morse to a cold, bar-ren place. Bat-tle be-tween minds.

(end double time feel) Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

B♭5 N.C. B♭5 B5 B♭5 N.C. E5 F#5 E5 F#5 F5 G#5

Hun-gry for words of prey.

w/Rhy. Fig. 2 (2 times)

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

Gtr. III (Gtr. III out)

Hun-gry for words of prey.

13 14 14 16 16 16 14 16 17 17 13 14 14 16 16 16 14 16 17 17

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

sl. sl. sl. sl. sl. sl. sl. sl.

Gtr. IV (Gtr. IV out)

Hun-gry for words of prey.

9 11 11 13 13 13 10 13 14 14 9 11 11 13 13 13 10 13 14 14

7 9 9 11 11 11 8 11 12 12 7 9 9 11 11 11 8 11 12 12

sl. sl. sl. sl. sl. sl. sl. sl.

Double time feel

Chorus
N.C.

w/Rhy. Fig. 3 (end double time feel)

Con-tra-dic-to-ry truth. Se-crets in lies. Mean-ing-less move-ments.

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

(end Rhy. Fig. 3)

Con-tra-dic-to-ry truth. Se-crets in lies. Mean-ing-less move-ments.

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

7 9 7 9 7 9 9 10 9 10

5 7 5 7 5 7 7 8 7 8

sl. sl. sl. sl. sl. sl. sl. sl.

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

I - cons re - view their sins.

Faith cheap - er than thou.

Doubt - ing your i - deals.

Tor-ment shreds your brain.

Fear - ful fan - ta - sy

re - spect the un - known.

Turn - ing your heart red.

A re - qui - em

to cel - e - brate

you! (w/delay repeats)

*Slide applies to Gtr. I only.

Rhy.
Fig. 4
(Gtr. II)

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

sl. P.M. ---+ P.M. -----+ P.M. -----+ P.M.

SL

(end Rhy. Fig. 4)

sl. P.M.---+ P.M.----+ P.M.----+ P.M.

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

sl. PM. PM.

st

el

F#5 *sl.* G5 F#5 *sl.* w/Rhy. Fig. 4 G5 (end Riff A) G#5

G5 G#5 G5 G#5 G5 G#5 N.C. (end half time feel)
Gtrs. I & II

Double time feel

Bridge

N.C.

C#5 G#5 G5 N.C. G#5 G5 N.C. C#5

Words I can - not un - der - stand. — Shrieks in my

Rhy. Fig. 5

(end double time feel) w/Riff A (Gtrs. I & II)

G#5 G5 N.C. C#5 F#5 N.C. G5 F#5 N.C. G5 F#5 N.C. G5 F#5 N.C. F#5

mo - ment of pain. —

(end Rhy. Fig. 5)

w/Rhy. Fig. 5

Double time feel
Guitar solo I
w/Rhy. Fig. 6 (8 times)

Rhy. Fig. 6
Gtrs. I & II

N.C. D#5 N.C. D#5 N.C. D#5 N.C. D#5

let ring4

sl. let ring4

sl. let ring4

vib. w/bar

sl.

20 22 22 22 22 20 22 20 13 15 15 15 13 13 15 10 10 (10) (8) 6

The musical score for 'The Wind' by The Beatles is presented in a multi-staff format. The top staff is the guitar part, written in treble clef with a key signature of one sharp (F#). It includes a 'trem. bar' (tremolo bar) and various fret numbers (6, 3 1/2, 1 1/2, 1, 2, 1/2) indicating bends and positions. The guitar part is divided into two systems, each with a 'slack' instruction. The bottom staff is the bass part, written in bass clef, featuring a continuous line of eighth notes and a final triplet of eighth notes. The bass part also includes fret numbers (6, 3 1/2, 1 1/2, 1, 2, 1/2) and a 'slack' instruction. The score is marked with 'N.C.' (No Chords) and 'D#5' (Dominant 5th) throughout. The tempo is marked '4/4' and the time signature is '4/4'. The score is for a guitar and bass duo, with the guitar part being a lead melody and the bass part providing a steady accompaniment.

⑥ open E E5

Gtr. II

P.M.

Gtr. I

P.M.

⑥ open E F5 VIII

P.M.

⑥ open E C#5

P.M.

H

D5

10

(6) open E E5 (6) open E F5 VII (6) open E C#5 D5 N.C.

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

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

0 0 0 0 2 0 0 0 0 0 10 8 0 0 0 0 4 4 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Faster ♩ = 248
Double time feel
N.C.

[illegible]

w/Rhy. Fig. 7 (3 times)

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

see what I know. Shad-ow with-out form paint-ed on the wall.

Tempo I (♩ = 124)

N.C. Gtrs. I & II Play 4 times E5

slight P.M. P.M. P.M. P.M.

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

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

Born with re-morse to a cold, bar-ren place.

P.M.

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

Bat-tle be-tween minds. Hun-gry for words of prey. One mo-ment's mis-take.

(end double time feel)

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

False steps in the ground. Laws made by the blind rul-ing reign of light.

Double time feel

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

N.C.

Con-tra-dic-to-ry truth.

w/Rhy. Fill 1

Se-crets in lies. Mean-ing-less move-ments.

INFECTED VOICE

Words by Max Cavallera and Andreas Kisser
Music by Max Cavallera, Igor Cavallera,
Andreas Kisser and Paulo, Jr.



Fast Rock ♩ = 248

Intro

N.C.

Gtrs. I & II

E5

Double time feel

N.C.

Riff A

Riff A

The image shows a musical score for a guitar riff. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over a bracket. The bottom staff is a bass clef showing a bass line with fret numbers (7, 6, 7, 9) and a rhythmic pattern of eighth and sixteenth notes. The notation includes a double bar line and a repeat sign at the beginning of the riff.

(Gtr. II cont.
in slashes)

1.

2.

(end Riff A)

F5 N.C.

FS N.C.

F5

ES

F5

E5

⑥ 5fr. (cont. in notation)
A

Gtr. II

Gtr. I

N.C.

Riff B (Gtrs. I & II)

Play 4 times
(end Riff B)

E5

Gtr. II \diamond

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

Gtr. II \diamond
Play 4 times
(end Riff B)

Gtr. I *sl.*

P.M.-----|

P.M.-----|

sl.

11 10 10 9
8 7 7 6

0 0 0 0 0 0 0 2 1 0 0 0 0 0 0

(cont. in notation)

sl.

sl.

Bb 5 A5 G#5 F5 E5

Gtrs. I & II Gtr. II Gtr. I

* Slide refers to Gtr. I only.

1st Verse
N.C.

Fear ties— you up and you— don't grow.

Riff C (Gtrs. I & II) (end Riff C)

P.M.

w/Riff C (3 times)

Be - ing wrong— and last, no one ad - mits— de - feat.

Con - science— is fair. Un - faith - ful— words. Be -

tray - al and greed. Past thoughts to win— a - lone.

En - vy still strong. - Ha - tred

Riff D (Gtrs. I & II)

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

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 4 4 4 4 4 5 4 4 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

still a live. —

(end Riff D)

P.M.

sl. sl.

sl. sl.

w/Riff D
N.C.

From be - yond, an emp - ty world. — In - fect - ed voice, a

G5 N.C. G#5 G5 G#5 G5 G#5

scream a - lone. —

G#5 G5 N.C. G#5 G5 G#5 G5 G#5 F5 To Coda
 In - fect - ed
 Gtrs. I & II
 sl. P.M. sl. sl. sl. sl.
 sl. sl. sl. sl.

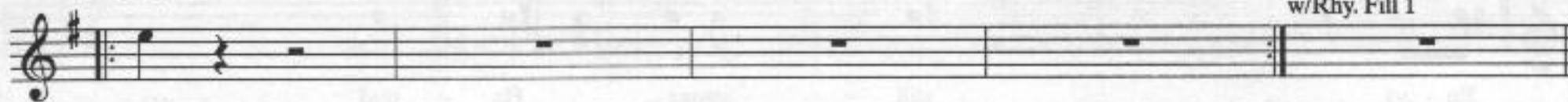
w/Riff A (1 3/4 times)

N.C.

1.

2.

w/Rhy. Fill 1



voice!

Bridge

w/Riff B (4 times)

N.C.



N.C.
Gtrs. I & II

G#5

N.C.



(end double time feel) **Half time feel**

G#5

N.C.

Riff E

G#5

* Play 4 times
(end Riff E)



* 4th time end
half time feel.

Rhy. Fill 1 (Gtrs. I & II)



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

Rhy. Fig. 2 F5 (6)open E F5 (6)open E F5 (6)open E E5 F5 (6)open E F5 (6)open E

(Gtrs. I & II) P.M.

Look - ing be - hind, — I'm not a - lone. Are they friends — or en - e -

mies? Go - ing in - sanc — with - out a cure.

Scar - ring my eyes, — vi - sions lost.

Half time feel
w/Riff E (Gtr. II)
N.C.
Gtr. I

G#5 Play 3 times N.C.

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

10 0 12 0 13 0 12 0 10 0 0 4 4 0 10 0 12 0 13 0 12 0

(6)5fr. open (cont. in notation)

A E G#5 E5

Gtr. II P.M. Gtrs. I & II

Play 4 times

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

10 0 0 4 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C.

P.M. P.M.

2 1 1 1 2 1 1 1 1 1 1 2 3 2 1 1 2 1 1 1 2 1 1 2

Riff F

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

(Gtr. II cont. in slashes)

3 2 1 2 1 1 1 2 1 1 1 3 2 1 2 1 1 1 3 2 1 2 1 2

w/* Riff F (Gtr. II)
N.C.

F5
 Gtr. II
 Gtr. I
 P.M. 4
 P.M. 4
 P.M. 4
 Double time feel
 * P.M. all notes

Double time feel

Guitar solo

w/Rhy. Fig. 3 (4 times)

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

Gtr. III

E5 F5 N.C.

[illegible][illegible]

E5 F5 N.C. E5 F5 N.C. G#5 N.C. G#5 N.C.
 slight vib. H slight vib. H
 9 9 8 9 10 8 8 7 7 10 13 10 12 12 10 13 13 10 12 9 9 9

[illegible]

G#5 N.C. G5 N.C. E5 F5 N.C. E5 F5 N.C.

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

sl. sl. sl. sl. sl. sl. H P H P H P H P

G#5 N.C. G#5 N.C. 1/2 G#5 N.C. G5 N.C. E5 F5 N.C.

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

sl. sl. sl. sl. sl. sl. H P H P H P H P

E5 F5 N.C. G#5 N.C. G#5 N.C.

let ring4

12 11 13 11 15 11 13 11 15 11 13 14 10 13 14 13 13 8 11 10 8 8 7 9

2nd Verse
w/Riff C (2 times)
N.C.

G#5 N.C. G5 N.C.

Re - morse for the hu - man race.

A.H. (8va) (Gtr. III out)

P.M. A.H. sl.

(9) 7 9 6 sl.

Fear of be - com - ing them. En - vy, the strong-est feel - ing.

D.S. al Coda w/Riff A (2 times) 8

Ha-tred still a - live. voice!

Coda Gtrs. E5 I & II

SEPULTURA

ARISE

ARISE

DEAD EMBRYONIC CELLS

DESPERATE CRY

MURDER

SUBTRACTION

ALTERED STATE

UNDER SIEGE (REGNUM IRAE)

MEANINGLESS MOVEMENTS

INFECTED VOICE

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