

IT MAKES THEM DISAPPEAR

As recorded by PANTERA

(From the 2000 Album REINVENTING THE STEEL)

Transcribed by Jon Symons

Music by

Tune all guitars down one whole

A Intro

Slowly ♩ = 60

C5

1

Gtr I *mf* W/fase shifter. let ring-----| let ring-----|

T A B

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

P P P P

4

N.C. C5 N.C. C5 N.C.

Gtrs II, III *f* w/dist. A.H. 1/2 A.H.

T A B

0 7 6 3 0 8 7 4 0 7 6 3 0 8 4 (4) 0 8 4

P P P sl. B sl. B

9

N.C.

P.M.-----|

T A B

0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3

slight P.M.

11

P.M.-----|

T A B

0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 1

[B] Verse

13

P.M.-----|

T
A
B

0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3

15

P.M.-----|

T
A
B

0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 3 3 0 1

17

P.M.-----|

T
A
B

0 1 1 1 0 0 0 1 1 1 0 0 x x x x 0 1 1 1 0 0 0 1 1 1 0 0 x x x x

0 1 1 1 0 0 0 1 1 1 0 0 x x x x 0 1 1 1 0 0 0 1 1 1 0 0 x x x x

C#5 C#5 C5 C#5 C5 C#5 C5 C#5 C5

1. C#5 C5 C#5 C5

19

P.M.-----|

T
A
B

0 1 1 1 0 0 0 1 1 1 0 0 x x x x 0 1 1 1 0 0 0 1 1 1 0 0 x

0 1 1 1 0 0 0 1 1 1 0 0 x x x x 0 1 1 1 0 0 0 1 1 1 0 0 x

[C] Chorus

2. , 3.

21

P.M.-----|

T
A
B

0 1 1 1 0 0 0 1 1 1 0 0 0 6 0 4 1 0 6 0 4 1 0 6 0 4 1 0 1 0 1

0 1 1 1 0 0 0 1 1 1 0 0 0 6 0 4 1 0 6 0 4 1 0 6 0 4 1 0 1 0 1

sl. sl. sl.

(4th time on D.S.) To Coda C#5 C5 C#5

let ring---|

24 C5 C5 N.C. C5 N.C.

29 C5 N.C.

32 D.S. al Coda

34 C5 N.C.

Gtr I
let ring---

Gtrs II, III

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

10(10) 9(9) 8 7 6

sl. sl. sl.

The musical score is written for guitar, bass, and drums. The guitar part (Gtr I) features a melodic line with various fret numbers and a 'let ring' instruction. The bass part (B) provides a rhythmic foundation with fret numbers and a 'P.M.' (Palm Mute) instruction. The drum part (D) is indicated by a double bar line and a 'D.S. al Coda' instruction. The score is divided into measures, with some measures containing multiple notes or chords. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation with a treble clef for guitar and a bass clef for bass. The guitar part is written on a single staff, while the bass and drum parts are written on separate staves. The score is divided into measures, with some measures containing multiple notes or chords. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation with a treble clef for guitar and a bass clef for bass. The guitar part is written on a single staff, while the bass and drum parts are written on separate staves.

D Interlude

38

Bass plays C

A^b/C B^b/C E^b5 F5

Gtr II *mf*

Gtr 4

Gtr IV P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

sl.

40

C5 A^b/C B^b/C E^b5 F5

sl.

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

sl.

42

C5 A $\flat$ /C B $\flat$ /C E $\flat$ 5 F5

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T 13 13 13 5 12 13 13 12 13 10 8  
A 6 5 4 3 5 4 3 5 7 6 10 9  
B 5

*sl.*

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

T 7 7 10 10 5 5  
A 7 7 8 8 5 5  
B 0 0 0 0 0 0 0 0 0 0 3 3 3 5 5 5

*sl.*

44

C5 A $\flat$ /C B $\flat$ /C E $\flat$ 5 F5

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T 13 13 13 5 12 13 13 12 13 6
A 6 5 4 3 5 4 3 5 7 6 7
B 5

sl.

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

T 7 7 10 10 5 5
A 7 7 8 8 5 5
B 0 0 0 0 0 0 0 0 0 0 3 3 3 5 5 5

sl.

C5

6

4/4

11 10 13 12 17 13

7 10 9 7 5 3

sl.

4/4

0 (0) (0) (0)

Gtr I
let ring---

0 0 5 4 5 4 0 0 5 4 5 4 0 0 5 4 5 4 0 0 5 4 5 4

2 4 2 4 2 4 2 4

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

P P P P P P

E Guitar Solo

Cm *Chords by*

Example 10.10 *Chords by* Cm *Chords by* Fm *Chords by* E $\flat$

50 *Gtr V f* *Full* *A.H.* *Full* *Full* *Full* *Full*

T *sl.* *H sl.* *H* *G* *C* *C* *H* *T*

A 3 5 7 (7) 8 7 7 9 10 (10) 11 10 (10) (10) 10 10 (22)

B *sl.* *H sl.* *H* *G* *C* *C* *H* *T*

Example 10.11 *Chords by* Cm *Chords by* Gm

53 *Full* *Full* *Full* *1/2*

T *sl.* *sl.* *P* *P* *P* *H* *P* *P* *P*

A 12 13 12 (12) 13 12 (12) 14 10 13 13 10 13 12 10 12 13 10 13 10 13 12 10

B *sl.* *sl.* *P* *P* *P* *H* *P* *P* *P*

