

BENEATH THE REMAINS

As recorded by Sepultura

(From the 1989 Album BENEATH THE REMAINS)

Transcribed by Steve Gorenberg,
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Kerry O'Brien

Words by
Music by
Igor Cavalera

A Intro

Slowly ♩ = 80
Amadd9

G6

1

Gtr IV
let ring

T 0 0 0 0 0 0 0 0 0
A 7 5 0 0 5 7 0 7 5
B 0 7 5 0 7 0 7 5 0

Amadd9

G6

Fadd9

3

let ring

T 0 0 0 0 0 0 0 0 0
A 7 5 0 0 5 7 0 7 5
B 0 7 5 0 7 0 7 5 0

Em

Fadd9

Em

6

let ring

T 0 0 0 0 0 0 0 0 0
A 7 5 0 0 5 7 0 7 5
B 0 7 5 0 7 0 7 5 0

Am7

E♭

Amadd9

9

let ring

T 0 0 0 0 0 0 0 0 0
A 7 5 0 0 5 7 0 7 5
B 0 7 5 0 7 0 7 5 0

26

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

T
A
B

1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

29

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

T
A
B

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

32

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

T
A
B

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0

35

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

T
A
B

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

[C] Chorus

F5 N.C.

38

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

T
A
B

1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F5 N.C.

F5

41

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

T
A
B

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

44 N.C. F5 1. N.C.

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

T
A
B 0 0 0 0 0 0 0 0 0 0 0 0 0 7 6 7 0 0 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 6 5 7 5

47 G#5 E5 G#5 E5

T
A
B 6 6 6 6 2 6 6 2

51 G#5 E5 G#5 E5 To Coda

T
A
B 6 6 6 6 2 6 6 2

[D] Interlude 2. N.C. (end double time) Slower ♩ = 192 F5 B5

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

T
A
B 2 2 2 2 2 0 0 0 0 0 0 0 0 6 5 7 5 3 3 3 3 3 3 3 2

58 F5 B5 F5 3x

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

T
A
B 3 3 3 3 3 3 3 3 3 3 3 3 3 4 3 3 3 3 3 3 3 3 3

(half-time N.C.) | 1. , 2. , 3. | 4. (end half-time)

61 F5 B5 F5 B5

65 F5 B5 F5 B5

69 C5 F5 B5

73

Faster ♩ = 240 (double-time N.C.)

77

79 4x

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F5 N.C.

81

Gtr I

T

A

B

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2

Gtr II

T

A

B

3 1 1 2 2 2

F5 N.C.

83

T

A

B

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

T

A

B

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

E Guitar Solo
N.C.

85

* - pull bar up and release, bends used in notation to show

Gtr III

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

T

A

B

P P H H H H H H

Gtrs I, II

T

A

B

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

88

89

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93

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G5 F#5 G5 F#5 Bb5 A5 1. G5 F#5 N.C. 2. G5 F#5 N.C.

Gtrs I, II
P.M.-----| P.M.-| P.M.-| P.M.-----|

T
A
B

5 4 0 3 4 0 6 0 0 6 0 0 7 0 0 5 4 2 3 2 4 3 5 3 2 4 3 2 P P

sl. sl.

[F] Verse

113

G5 F#5 G5 A5

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

T
A
B

0 0 0 0 0 2 0 2 0 0 0 0 0 2 0 2 0 0 0 0 0 2 0 2 0 0 0 0 5 4 5 7 3 2 3 5

N.C.

117

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

T
A
B

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

121

G5 F#5 G5 A5

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

T
A
B

0 0 0 0 0 2 0 2 0 0 0 0 0 2 0 2 0 0 0 0 0 2 0 2 0 0 0 0 5 4 5 7 3 2 3 5

136

E5 G#5 G5

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

T

A

B

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

T

A

B

139

G#5 E5

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

T

A

B

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

T

A

B

Gtr III

N.H.-----|

[4]

[illegible]