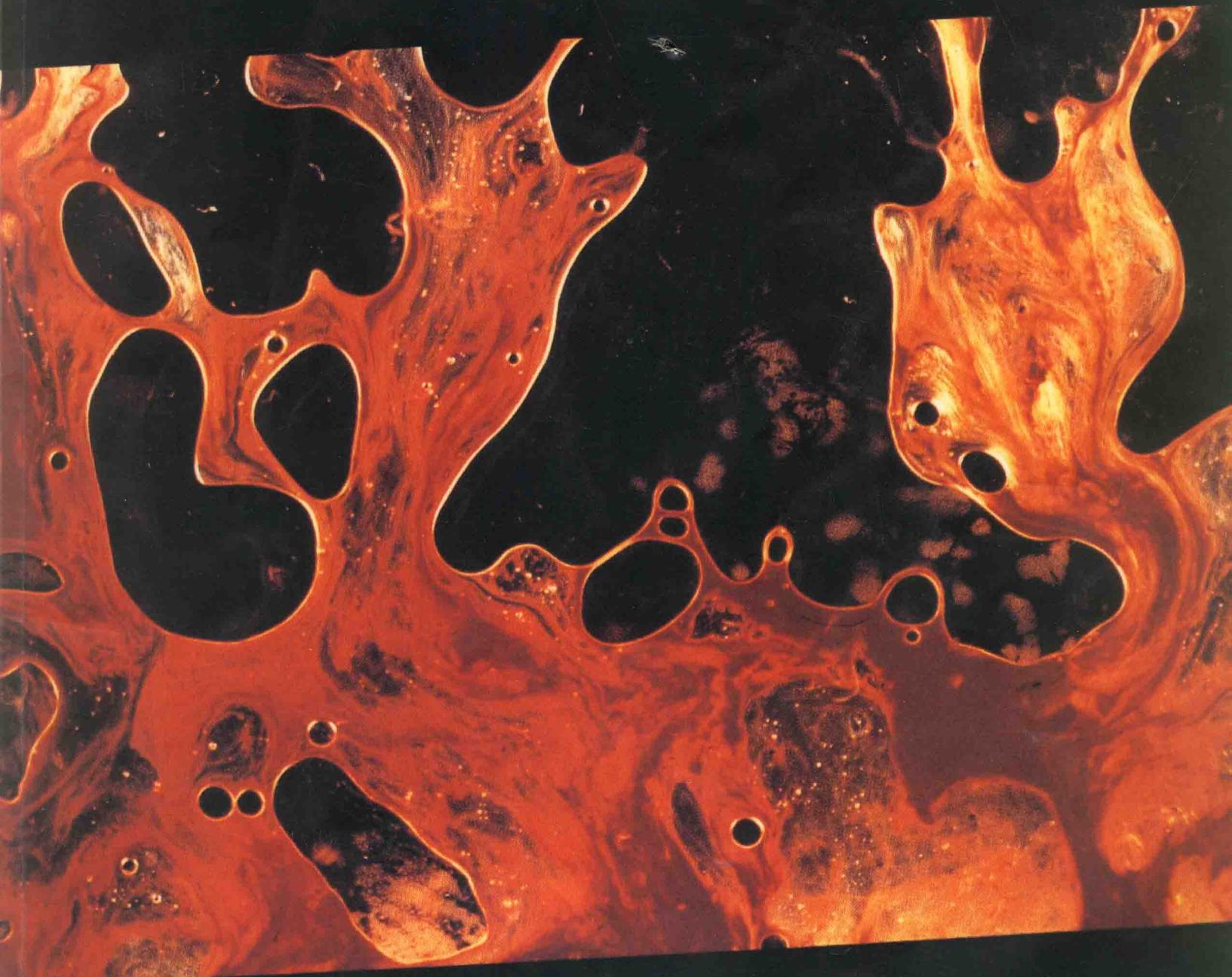


METALLICA

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METALLICA



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CONTENTS

- 7 **Ain't My Bitch**
- 20 **2 x 4**
- 33 **The House Jack Built**
- 46 **Until It Sleeps**
- 56 **King Nothing**
- 67 **Hero Of The Day**
- 78 **Bleeding Me**
- 90 **Cure**
- 100 **Poor Twisted Me**
- 110 **Wasting My Hate**
- 118 **Mama Said**
- 126 **Thorn Within**
- 135 **Ronnie**
- 146 **The Outlaw Torn**
- 157 *Metallica Club Information*
- 158 *Tablature Explanation/Notation Legend*

FULL COLOR FOLD-OUT

follows page 32



METALLICA... The Interview

by Steffan Chirazi

(Following are excerpts from "On The Couch With Dr. C." from So What!, the Metallica Club Magazine, Volume 3-Issue 1)

Not so long ago, I realized that one of the few things Metallica had never done was allow themselves to be sat down and interviewed together for a couple of hours. There may have been the odd fortuitous situation where a journalist came across them all in a room, but one would always sneak away. I put this to drummer Lars Ulrich, and he agreed that, yes, it hadn't ever been done properly before. I asked him what he thought would happen if it were done now, and he said he could see it ending up as a wise-ass session. I disagreed. He thought some more about it. Put it to the others in the band. And here they are—Lars, guitarist/vocalist James Hetfield, guitarist Kirk Hammett, bassist Jason Newsted—all four band members at once—discussing band chemistry, growth and the evolution of the new album, **Load**.

It seems that sometimes you spend a lot of time separate from each other, particularly in recording situations.

LARS: I think we've spent more time together on this album than we have on any other before. It used to be me and James doing a lot of stuff—just the two of us—and we started opening up a lot more to the group thing with [producer] Bob Rock

the last time. He thought what was missing on the ...And Justice thing was a group sound, a group vibe that we had live. So he started talking to us about trying to capture that in the studio. We started on it with the last record, and we've really honed in on it with this one. This is the most time we've ever spent together on a record.

JASON: When we all played together this time to record Lars's drum tracks, it was leaps and bounds more comfortable and more fun and productive than it was on the last record.

The last record was kinda weird doing that with his drums, being in L.A. and everything, but this time when we did it with him it worked out to be good for everybody and

especially best for him, the vibe of everybody being there knowing what was at stake, being more serious. Taking care of business, really, much better.

KIRK: And tons of vibe. You could feel it tracking off the floor when we were tracking certain songs, and it felt so great!

LARS: There's actually stuff of what you heard where there's the whole band off the floor. I mean off the floor! If you'd said that to us six months ago or five years ago, that would've been unheard of. Bob has pushed and pushed for that group Metallica thing to come across, and I think we're finally 100 percent comfortable with it. One can say, 'Why did it take so long?' and whatever, but it's just a natural evolvement process and it works!

JASON: The studio thing has definitely gotten more comfortable and I think since everybody has their own life, separate life that's really strong in its own way with their own set of friends, I think we're really comfortable when we do get together and do things like this.

You've led me into dealing with the differences in each other. It seemed to me when you were in the middle of doing the last record in L.A., that it was nearly impossible for you all to be in the same room at the same time. Right or wrong—was that the toughest time? Talk about looking at each other as individuals and saying, 'Alright, I can deal with him.'

When did that start to happen more?

JASON: When we grew up, being able to have patience with each other.

JAMES: Getting away from each other helped us grow not apart but in our own ways, and then when we got back together we learned new ways of growing together. And I think that has happened in the studio as well. Lars was always, 'I have to record my drums this way.' I was, 'I have to record my

vocals this way'—guitar and bass even. We were always kinda really stuck in one way. And we've kinda seen from each other how each person records his own way as well, and it's loosened up a lot.

LARS: I think what happened, in the year we took off, is we got a chance to hang out in our own worlds more, so as you're not always living in the shadow or presence of the other guy. It was always, 'Well, how am I dressed? What's James going to think? What's Kirk going to think?' Do you know what I mean? You're always playing off each other, so when you spend a year off from each other and suddenly come back like we did for the summer '94 tour, everybody was a lot more comfortable and confident with their own selves. And that brought a lot to the table.

JASON: Since I joined the band, that was the first time anybody got to go away and enjoy the fruits of the labor and all that kind of thing. That was the first time anybody got to go and be themselves and truly enjoy doing it. Whether it was gun stuff or scuba stuff or whatever stuff.

KIRK: I think we came to a point where our confidence grew both personally and with each other. We got more independent, but within the context of our relationship together things got stronger.

For many years, probably right up to the 'Black' album, it seemed to be an iron-clad band philosophy of 'It must be seen as the four.' When was it decided to come out and be open about how it is, that there's basically the main nucleus of Lars and James, with Jason and Kirk coming in with ideas. How easy was that for you (Kirk and Jason) to acknowledge?

KIRK: It's always never been easy for me because it's... never been easy. A lot of the time these guys had such a strong vision that it was hard for them to stray a little bit this way or that way. But nowadays, like I said, they're much more open-minded and it makes a really big difference in the old 'vibe' sense. It's better this way because we feed off each other a lot more having the same vibe.

Has it been easier not having to keep up this iron-clad 'four-as-one' image?

JAMES: That's just confidence within each other and within ourselves.

LARS: We're a lot more open about whatever goes on with us. Me and [James] had a very narrow vision; [now] we're more open and trying new things and moves

musically and attitude-wise. And there's so many things not just within but around us that have changed. Look around.

You're talking about success.

LARS: No, no—more about the musical climate and people's attitudes, and how to deal with it. There was very much a time maybe five years ago where it was 'Metallica.' This is what Metallica is and this is what Metallica should be, and I think it keeps sort of expanding. I think we're a lot less locked into what Metallica should be. If anything, to me, Metallica is about blossoming, growing....

JAMES: Evolving even more....

KIRK: And I think a lot of it has to do with Bob Rock, and his attitude at the beginning of the record. He came up to me and said, 'Y'know, you and Jason are going to have a lot more to do on this album than before,' and I think in a very subtle way he opened that up and planted the seed with [Lars and James].

LARS: The seed was planted on the last record, but it just took five years to get fully comfortable with it.

JAMES: About this whole word of 'looseness' on the record. It didn't really come into play, I think, until a bit later, when we were all kinda sittin' and jammin' together. One thing for me was that I went on this hunting trip for a couple of weeks and, hahaha, soon as I came back there was this tape.

And it was like, 'Alriiiight, we did a few things,' and there's this tap dancing in the background—a few things we experimented with.' Yeah? Okay, what is it? 'Well, Lars was joking around, doing some singing....' Oh, yeah, funny, haha. 'There's this other thing.... Kirk played rhythm guitar.' WHAAAAT!!! So I listened to the stuff, and it was pretty f***in' cool.

We've got two guitar players, so use two guitar players.

LARS: This happened about a week later! (*laughter*)

JAMES: Yeah, well, it took a little time. It's all about conditioning.

You're conditioned to do something one way for 15 years, and then all of the sudden it changes.

'Whoooooaaaaaa, hold it! Troubling!'

LARS: Especially when it changes in a place where he's three days from the nearest phone. He comes back, and to this day he thinks we had it planned....

KIRK: I was afraid he was going to hit me. (laughs)

LARS: But it's a perfect example of adapting and of Bob trying to make it more of a band.

JAMES: Deep down I always had this feeling of 'Kirk's the amazing lead guitar player and I'm the rhythm guitar player.' But with him experimenting with new sounds in the studio, different stuff while we're tracking, 'Wow, is that how bands record?' We've discovered a whole new way of recording.

LARS: One of the most interesting things is, that in terms of basic guitar riff and basic guitar ideas, this is probably the most Kirk has ever contributed to a Metallica album.

KIRK: Even in the songwriting thing, I've contributed.

It seems to me Kirk seems to glide his way through things without butting heads with anyone.

KIRK: Well....

JAMES: Look how smooth he is!

KIRK: It all makes sense to me in the end. A lot of their decisions make sense to me initially. I'm thinking the same thing; it's just that many times Lars has beaten me to the punch.

JASON: And I have to argue with everything [Lars] says! Just to make sure he's right. See, he thinks I argue with him just because it's him....

LARS: And I will think that until the day I die! (laughter)

JASON: Now a percentage of that, perhaps, is true....

LARS: Like 'high '90s'!

JASON: But a lot of the time I argue so as to stir shit up, so as we can make sure that we know and have checked on the shit. Usually he has it covered, anyway.

LARS: I'm not getting into too many details right now, but there really is a vibe of 'experiment' and of the unit standing together and trying different things musically and attitude-wise. We did some photo stuff a couple of weeks ago, and without getting more into it we did some stuff that we'd never tried before. And I walked away from that session feeling we were a stronger unit because we went for it at the same time. Musically, the hardest thing is going to be to curb all the experimenting because we have to finish this record in a couple of months. Instead of five years ago, when it was like 'Oh, well, let's try this,' now it's a case of not getting so out of hand, of contain-

ing the desire to experiment. That spirit in the ranks has really brought us closer together than ever before.

KIRK: I think we're at our fullest potential now than ever before. The sky's the f***ing limit.

LARS: All preconceived and preexisting ideas of who we are and what we've done are at a point right now where we're standing at a massive potential point of rebirth.

Interesting you should see it that way, when so many people who get to that position see themselves as standing at the edge of a precipice waiting to fall off and die.

JAMES: Yeah, 'It's the end.'

LARS: Every other time we made a record I always knew the end point before we started.

Even for the 'Black' album?

LARS: I knew the 12 songs we were going to record before we started. I knew what the record would look like,

I knew what the record would more or less sound like. When we started this record last summer, there was still no cap on. We were still writing new songs in November; there's two songs on the album me and James wrote in f***ing November!

Now you can see the end of it, but when we started it we had all these songs, all these ideas, that we knew there might be more songs and more ideas so we kept an open mind and tried shit. This is the first time I've been able to see the end of this record.

JASON: When we first started we were looking at a mass of 25 to 30 songs, 'Who knows, it's going to be three albums.'

How could you see the end of that?! Finally, the stages we went through, the personal meetings, the

seeing each other, meeting with management resulted in that many songs? You're going to do that many songs, take that many months and you'll have strangled each other. So what's it going to be?

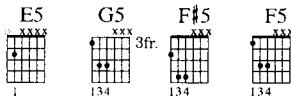
LARS: After we started writing we got to 24 to 25 songs, and we said, 'This is crazy; we can carry on writing songs until the year 2007. Let's go in the studio and start recording.' The ideas for the songs were still lying there; we had to curb ourselves and put a lid on it because we could still be in there right now. That's how many ideas kept surfacing, so it really became an exercise in sitting down and figuring out what you wanted to do. But looking back, I think the last year has been great. The fact that we went and did those gigs did so much for us in terms of making the record, so many things have happened in the last year that have brought us to the moment we're at now. I don't think we would feel so good about what we're doing right now if it hadn't evolved like it has.

AIN'T MY BITCH

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:

$$\begin{array}{ll} \textcircled{6} = E\flat & \textcircled{3} = G\flat \\ \textcircled{5} = A\flat & \textcircled{2} = B\flat \\ \textcircled{4} = D\flat & \textcircled{1} = E\flat \end{array}$$



Moderately fast Rock $\downarrow = 168$

w/ Rhy. Fill 1 (2nd bar only)

N.C.(E5) G5

N.C.(E5)

Intro Gtrs. I & II N.C.(E5) Gtr. I G5 N.C.(E5)

f P.M.

w/Rhy. Fill 1

G5 N.C.(E5)

P.M.

(7) 0 5 5 6 7 7 7 7 7 5 7 7 7 5

Gtrs. I & II G5 N.C.(E5) Rhy. Fig. 1

P.M.

7 7 7 7 5 7 (7) 0 5 5 6 7 7 7 7 7 0 7 7 7 5

Rhy. Fill 1 (Gtr. II)

(Gtr. II out)

Musical staff showing a rhythmic pattern for Gtr. II. The staff begins with a treble clef and a key signature of one sharp. The pattern consists of eighth-note pairs followed by sixteenth-note pairs, with a fermata over the last pair. The measure ends with a vertical bar line and a circled 'V' below it. Below the staff, the instruction 'P.M.' is written above a dashed line.

P.M. -----

Fretboard diagram below the staff showing fingerings: 5, 7, (7), 0, 5, 5, 2, 0.

G5 (end Rhy. Fig. 1)

Rhy. Fill 2 (Gtr. I)

1st, 3rd Verses
w/Rhy. Fig. 1 (Gtrs. I & II)

%% N.C.(E5)

Out - ta my way, out - ta my day. Out - ta your mind and in - to mine. —

w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(E5)

In - to no one, in - to not one. — In - to your step but out -

G5 N.C.(A5) ta time. — Head - strong. What's wrong? —

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

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

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

I've al - read - y heard — this song — be - fore —
(cont. in slashes)
(end Rhy. Fig. 1A)

P.M.

7 7 7 0 0 7 5 7 (7) 0 5 9

Half time feel
Pre-Chorus

%% Gtrs. E5
I & II

3rd time to Coda II

you ar - rived, — but now — it's time — to kiss —

(end half time feel)
(cont. in notation)

P.M.

your ass — good - byc. —

Chorus
B5 A5 G5 F#5 F5

Drag - gin' me down, why you a - round? So

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

P.M. -----

| | | | | | |
|---|-----|---|-----|---|-------|
| 4 | x x | 2 | x x | 5 | 5 4 3 |
| 4 | x x | 2 | x x | 5 | 3 2 1 |
| 2 | | 0 | | | |

N.C.(E5)

The musical score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. It contains six measures of music, ending with a fermata over the last note. Below the staff, the lyrics "use less." are written, with a horizontal line extending from the end of "use" to the start of "less.". The bottom staff is also in treble clef and has a key signature of one sharp. It contains eight measures of music, each consisting of a sixteenth-note pattern followed by a eighth-note pattern. Below the staff, a piano-roll diagram shows a series of vertical bars representing the note patterns, with the letter "P" placed under each group of bars. A horizontal dotted line connects the two staves.

(end Rhy. Fig. 2)

*Play 1st time only (2nd time tacet).

Gtr. I

P.M.-----+

4 x x 2 x x
4 x x 2 x x 5
2 x x 0 x x 5
 3 3 2 1 0 5 6
 3 3 2 1 0 5 6

w/Rhy. Fig. 1 (Gtr. I)
N.C.(E5)

Musical score for Gtr. I (Guitar I). The top staff shows a rhythmic pattern with eighth-note pairs followed by a sixteenth-note pair, indicated by a wavy line above the notes. The lyrics "Yeah." are written below the staff. The bottom staff shows a bass line with notes labeled "P.M." under them. The guitar tab below shows fingerings: 7 7 7 0 7 5, 7 7 5, 7 0 7 5, 7 7 7 0 7 5, 7.

w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(E5)

Musical score for Gtr. I (Guitar I). The top staff shows a vocal line with the lyrics "It ain't my bitch." The middle staff shows a bass line with notes labeled "P.M." under them. The bottom staff shows a guitar tab with fingerings: 0 0 5, 5 7, 5 7 7 5, 7 5 7, 5 7 7 7 5, 7 12 14.

w/Rhy. Fill 3

G5

F#5 F5

Musical score for Gtr. I (Guitar I). The top staff shows a vocal line with the lyrics "Oh.". The middle staff shows a bass line with notes labeled "1/4" above them. The bottom staff shows a guitar tab with fingerings: 12 14 14 14 12 14, 12 14 12 (12).

Rhy. Fill 3 (Gtr. I)

Musical score for Rhy. Fill 3 (Guitar I). The top staff shows a rhythmic pattern with eighth-note pairs followed by a sixteenth-note pair, indicated by a wavy line above the notes. The bottom staff shows a bass line with notes labeled "P.M." under them. The guitar tab below shows fingerings: 0 0 5, 5 4 3.

2nd Verse

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

N.C.(E5)

Musical score for the 2nd Verse, featuring two staves for Gtr. I & II. The lyrics are: "Down on the sun, down and no fun. Down and out, where the hell—". The key signature is G major (one sharp). The notation includes eighth and sixteenth note patterns with slurs and grace notes.

w/Rhy. Fig. 1 (1st 3 bars only)

N.C.(E5)

Musical score for the 2nd Verse, featuring a single staff for Gtr. III. The lyrics are: "— ya been? Damn it on down, damn it un - bound.—". The key signature is G major (one sharp). The notation includes eighth and sixteenth note patterns with slurs and grace notes. A dynamic marking "sl." is present. Fingerings like "1/2 Full" and "1/2 Full" are shown above the staff. A tablature below shows fingerings: 12, 14, 14, 12, 14, 12, 14, (12), (14), (12), (14).

w/Rhy. Fig. 1A

G5

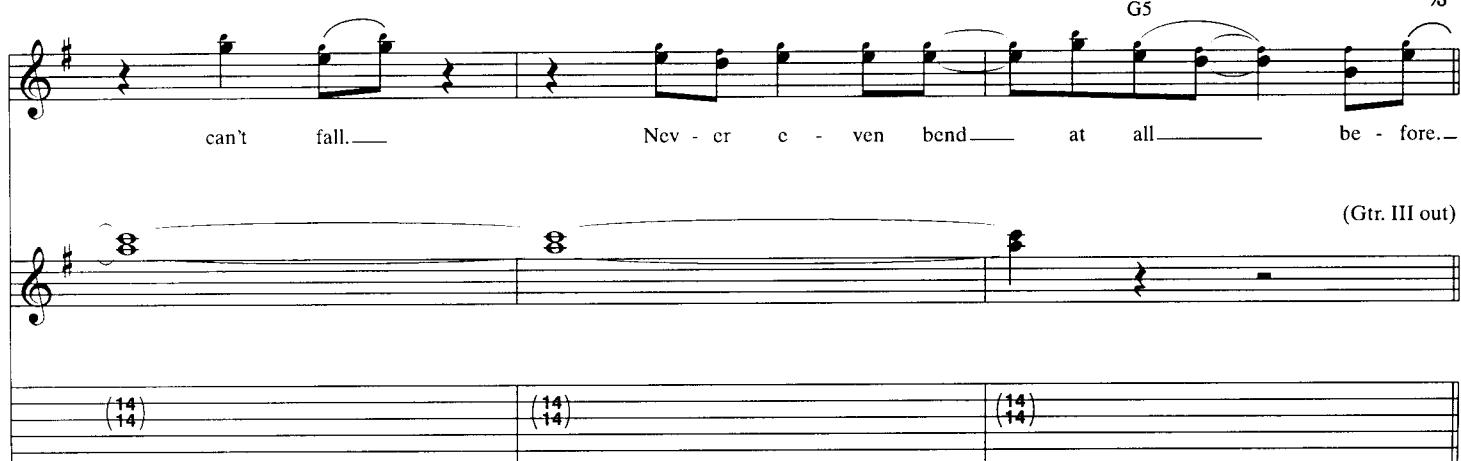
N.C.(A5)



Musical score for the 2nd Verse, featuring a single staff for Gtr. III. The lyrics are: "Damn it all down to hell— a - gain. Stand tall,". The key signature is G major (one sharp). The notation includes eighth and sixteenth note patterns with slurs and grace notes. A dynamic marking "H" is present. A tablature below shows fingerings: 14, 12, (12), 12, 14, 12, 12, 12, 12, 13, 14.

D.S. al Coda I

%



Musical score for the D.S. al Coda I section, featuring a single staff for Gtr. III. The lyrics are: "can't fall. Nev - er e - ven bend at all be - fore.—". The key signature changes to A major (no sharps or flats). The notation includes eighth and sixteenth note patterns with slurs and grace notes. A dynamic marking "G5" is present. A tablature below shows fingerings: (14), (14), (14), (14).

(Gtr. III out)

Coda I N.C.(E5)
Gtr. I

w/Rhy. Fill 1

Tablature below the staff shows:
7 7 7 7 7 5 | 7 7 5 7 7 7 | 7 5 7 7 7 7 | 7 5 7
0 0 0 0 0 0 | 0 0 5 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

P.M.....

G5

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

1/4

Tablature below the staff shows:
(7) 5 5 | 5 7 | 5 7 7 5 | 7 5 7
0 3 | 0 3 | 0 3 0 3 | 0 3 0 3

*2nd time doubled by Gtr. II

Gtrs. I & II

Tablature below the staff shows:
5 7 7 5 | 7 5 7 | 5 7 5 7 | 5 7 7 5 | 7 5 7
5 7 7 5 | 7 5 7 | 5 7 5 7 | 5 7 7 5 | 7 5 7

1.

Full

1/4

(end Riff A)

Tablature below the staff shows:
5 7 7 5 | 7 5 7 | 5 7 5 7 | 5 7 5
5 7 5 7 | 5 7 5 7 | 5 7 5 7 | 5 7 5 7 | 5 7 5 7

2.

Yo, —

out - ta my way.

Tablature below the staff shows:
5 7 7 5 | 7 5 7 | 5 7 7 5 | 7 5 7
5 7 5 7 | 5 7 5 7 | 5 7 5 7 | 5 7 5 7 | 2 4

*Gtr. III

Gtrs. I & II

**

5/4

7 5

2 4

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Guitar solo
N.C.(F#m)
Gtr. III

3

*Vib. w/slide throughout solo.

Gtrs. I & II

2 4 2 4 2 4 2 4

A5

N.C.(F#m)

14 14 12-14 14 14 12-14 14 14 12-14 14 14 12-14 14 14

1/2

2 2 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

1/2

A5

N.C.(G#m)

12-14 14 14-12 14 14 17 (17)

let ring

16 16 16 16

2 4 2 2 4 2 4 2 4 2 4 2 4 2 4 2 4

8va 1 loco B5 N.C.(G#m)

B5 8va.....

(Vocal): Yo! (Gtr. I cont. in Riff A)

w/Riff A
N.C.
8va.....

loco

Gtr. II (cont. in slashes) sl.

E5
Gtr. II Gtr. III

w/Riff A1
D.S. al Coda II
%%
(Gtr. III out)

Coda II

G5

your ass — good - bye. (And now it's time to kiss your ass —)

F#5
F5

E5
P.M.

(end half time feel)

your ass — good - bye. (And now it's time to kiss your ass —)

Chorus
w/Rhy. Fig. 2 (4 times)(Gtr. I)

B5

A5

G5

F#5 F5 N.C.(E5)

Drag - gin' - me down, — why you a - round? —

So use - less, —

Rhy. Fig. 2A (Gtr. II)

Riff A1 (Gtr. I)

Bsus4

yeah. It ain't my fall, it ain't my call.

P.M. P.M. P.M. let ring

G6 G5 F#5 F5 N.C.(E5)

It ain't my bitch, oh. (end Rhy. Fig. 2A)

w/*Rhy. Fig. 2A

B5 A5 G5 F#5 F5

No way but down, why you a - round? No

*w/slight variations ad lib

N.C.(E5) Bsus4

fool - in', yeah. It ain't my smile,

Asus2 G6 G5 F#5 F5 N.C.(E5)

it ain't my style. It ain't my bitch,

w/Rhy. Fig. 2A (last 2 bars only)

Gtr. I (cont. in slashes)

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

Rhy. Fig. 3 B5
(Gtrs. I & II) ♦ A5 ♦ G5 ♦ E5 ♦ (end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2½ times)

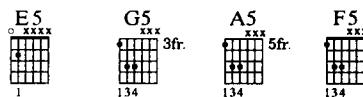
Gtr. I substitute Rhy. Fig. 2 (bars 3 & 4 only)

(Resume Rhy. Fig. 3)

B5

2 X 4

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

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

Moderate Rock $\frac{1}{3}$ = 112
Triplet feel ($\text{J} \text{ J} = \text{J} \text{ J}$)

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

(end Riff A) Riff A1 (end Riff A1)

Riff B

*w/wah as filter *Gtr. II only

1/4

1/4

1. Yeah,

(end Riff B)

Full

1/4

3 sl. 3 sl. 3 sl. 3 sl. 3 sl. 3 sl. (wah off) Full

1st Verse

N.C.

I'm - a gon - na make you, shake you, I take— you. I'm - a gon - na be the a -

Riff C

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

0 0 3 0 8-5 0 5 3 5 3 0 0 3 0 8-5 0 5 sl. sl.

one who breaks— you. Put— the screws a - to ya, yeah, my way. Yeah,—

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

(5) 3 5 3 0 (0) 0 3 0 8-5 0 5 3 5 3 0 0 3 0 8-5 0 5 sl.

— come on - a come on, — come and make— my day,

1/4 1/2 1/2 (end Riff C) 1/4 3

1/4 1/2 1/2 1/2 1/4 sl.

(0) 0 3 0 0 5 0 5 3 5 3 0 (0) 0 3 0 5 6 7 0

sl.

*Gtr. II: w/wah as filter (next 4 bars only)

— oh,— make my day. — 2. Yeah, — ya

3 3 Full 1/4 3 ~~~~~ 3 3 ~~~~~ 3 3 ~~~~~ 3 3 Full

sl. sl. Full sl. sl. sl. sl. Full

5 6 7 0 5 6 7 3 9 0 0 0 5 6 7 7 7 0 5 6 7 7 7 0 5 6 7 9 3

2nd, 3rd Verses
w/Riff C

N.C.

got some hell to pay - a, I steal your thun - der. The joy— of vi - 'lent move - ment

3. See additional lyrics

w/Fill 1

pulls you un - der. Ooh,— bite the bul - let, well, hard.— Yeah,—

— but I die hard - er, so go— too far,—

Fill 1 (Gtr. III)

w/wah as filter

12 (12) (12)

Fill 2 (Gtr. III)

Play 8 times

***mf* w/wah as filter**

The sheet music consists of three staves of musical notation for guitar. The first staff uses a treble clef and has four measures of eighth-note patterns with '3' below them. The second staff uses a bass clef and has a continuous eighth-note pattern with '14' below it, followed by two measures with '14' and '12 12' above them. The third staff uses a treble clef and shows a sequence starting with '3' and '3', followed by a measure with '1/2' above it, a measure with a fermata and a grace note, and a measure with a 'sl.' instruction. The fourth staff uses a bass clef and shows a sequence starting with '12 12' and '14', followed by a measure with '(14)' and '14' below it, and a final measure with '12 12' and '(12)' above it.

B5
(end Bkgd. Voc. Fig. 1)

E5

bu - tion.) I can't hear ya,
 Gtr. I

(7) sl. 2 2
 Gtr. II 3 3 3
 (8) 0 3 5 6 (6) 0 3 5 6 0 3 5 0
 sl. sl. H

B65

ES

G5

A5

I can't hear ya, arc ya talk - in' to me?—

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

(2) (5) (5) (5) (7) (7)

G5

N.C.

I can't hear ya, you talk - in' to me?—

(cont. in Riff A1)

(end Rhy. Fig. 1)

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

sl.

sl.

w/Riff A1 (1½ times)

Can't hear ya, time to meet my— lord.—

I can't hear ya, talk to

1.
w/Riff A2

w/Riff B (2 times)

3

two - by - four,___ hey.

3. Yeah,___ I'm—

Riff A2 (Gtrs. I & II)

H

(6) 0 3 5 0 X sl.

2.
w/Riff A2 (Gtr. I) w/Riff B (4 times) (Gtr. I)
N.C.

two - by - four, — hey, — hey.

Riff A3 (Gtr. II) Riff D

(end Riff D)
Full

H

P

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

(0) 0 3 5 0 H P

Yeah, — talk to two - by - four.

(end Riff D1)
Full

Riff D1

1/2 3 1/2 3 1/2 3 1/2 3 1/2 3 1/2 3 1/2 3 1/2 3 1/2 3

P

7 7 5 7 7 5 (7) 7 5 7 5 7 (7) 5 7 12 14 14 12 14

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

P

It don't take no more.

Come on, — yeah.

(cont in Fill 3)

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

3 3 3 3 3 3 3 3 3 3 3 3 3

Full 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

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

w/Fill 3
E5

Rhy. Fig. 2 (Gtr. I) sl.

G5 A5

Come on.

Riff E (Gtr. III) 1/2
w/wah as filter 1/2 1/2 1/2 1/2
14 12 12 10 7 14 12 12 10 7 14 12 12 10 7
sl. sl.

F5 (end Rhy. Fig. 2)
P.M. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 (end Riff E)

Half time feel
Guitar solo
w/Rhy. Fig. 3

E5 G A5

(Gtr. III) Full 15 14 (15 14) 15 14 15 14

hold bend

Fill 3 (Gtr. II)

(Gtr. II out)

*Rhy. Fig. 3 (Gtr. I)

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

let ring

*w/variations ad lib on repeats

The image shows a musical score for guitar across two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of six measures. Measure 1 starts with a G chord (three notes) followed by a half note. Measure 2 starts with an E5 chord (two notes) followed by a half note. Measures 3-6 show a melodic line with various performance techniques: slurs, grace notes, and hammer-ons. Each measure contains a 'Full' dynamic marking above the notes and a '1/2' dynamic marking below them. Measure 1 ends with a fermata over the last note. Measure 2 ends with a fermata over the last note. Measures 3-6 end with a fermata over the last note. The bottom staff includes fingerings (14, 14), 12, and 14, and a 14 below the staff.

A5 G E5

Come on, come on.

Full

Full

1/4 1/4 1/4 1/4

sl. sl. sl. sl.

14 12 12 14 12 10 12 10 12 12 13 13 14 12 13 13 14 12 14 14 14 12 14 12

G A5 G

Talk to two - by - four.

3 3 3 3

10 12 14 14 12 10 12 14 12 12 12 14 14

sl. sl.

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

sl. sl.

The image shows three measures of guitar sheet music. The first measure is in E5 (two sharps) with a grace note labeled "1/2 Full" above the first note. The second measure is in G (one sharp) with a grace note labeled "1/2 Full" above the first note. The third measure is in A5 (no sharps or flats). Each measure features a grace note followed by a main note, with slurs indicating a smooth transition between them. The guitar neck below the staff shows the fingerings: 12-14-14-14-12-12 in the first measure, 12-14-14-14-12-12 in the second, and 12-14-16-15-14-15 in the third.

w/Rhy. Fig. 4

G Gtr. E5 I G5

Talk to two - by - four.

Full P Full sl. Full Full Full Full Full Full Full Full

Full P Full Full Full Full Full Full hold bend Full Full

A5 G5 E5

Full Full

Full Full Full Full Full Full Full Full Full Full Full Full

G5 A5 G5

Full P 1/4 1/2 Full sl. 1/2 Full 1/4 Full sl.

15 14 12 15 12 15 (15) 15 12 14 12 12 14 12 7 7 9 9 7 7

Rhy. Fig. 4 (Gtr. II)

(2nd time cont. in slashes)

The image shows a musical score for guitar. The top staff is a standard musical notation with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and stems. Above the staff, there are three labels: 'G5' at the beginning, 'E5' in the middle, and 'G5' again at the end. Below the staff, there are two sets of tablature. Each set consists of six horizontal lines representing the guitar's strings. The first set of tablature is aligned with the first two measures of the musical staff. The second set is aligned with the last two measures. Both sets include fingerings (e.g., '15', '14', '12') and slurs ('sl.') to indicate specific playing techniques. In the first set, the first measure starts with a 'Full' pick stroke and a 'P' (punch) mark. The second measure ends with a wavy line above the notes. In the second set, the first measure starts with a 'Full' pick stroke and a 'P' mark. The second measure ends with a wavy line above the notes. The third measure starts with a 'Full' pick stroke and a 'P' mark. The fourth measure ends with a wavy line above the notes.

w/Riff A
N.C.

A musical staff in G major with a key signature of one sharp. It features a single note on the first line, followed by a vertical bar line, a rest, another vertical bar line, and a final rest at the end of the measure.

w/Riff A1

Gtr. II substitute Riff A3

Chorus
w/Riffs A1 (3½ times) (Gtr. I) & Riff D (Gtr. II)
N.C.

A musical staff in G major with a key signature of one sharp. It features a single note on the first line, followed by a vertical bar line, a rest, another vertical bar line, and a final rest at the end of the measure.

(Fric - tion,

w/Riff D1 (4½ times)

A musical staff in G major with a key signature of one sharp. It features a single note on the first line, followed by a vertical bar line, a rest, another vertical bar line, and a final rest at the end of the measure.

fu - sion, ret - ri - bu - tion.)

w/Bkgd. Voc. Fig. 1 (2 times)

A musical staff in G major with a key signature of one sharp. It features a single note on the first line, followed by a vertical bar line, a rest, another vertical bar line, and a final rest at the end of the measure.

I'm gon - na make you talk to me. I'm gon - na take you, ooh,—

w/Riff A4

E5

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

G5

A5

A musical staff in G major with a key signature of one sharp. It features a single note on the first line, followed by a vertical bar line, a rest, another vertical bar line, and a final rest at the end of the measure.

— so talk to me.—

Hey,—

I can't hear ya, are ya talk - in' to me?— Yeah.

Riff A4 (Gtr. I)

The musical notation shows a sixteenth-note pattern starting on the first line of the staff. There is a grace note (a small note with a slash through it) before the first note. The pattern repeats with some variations, including a grace note and a sustained note marked 'sl.' (sustained). The tablature below shows the corresponding fingerings: (0), 0, 3, 5, 0, X, 2, 2. The 'H' symbol is placed under the 3 and 5 positions on the tablature.

Riff D2 (Gtr. II)

1/2

3

1/2

sl.

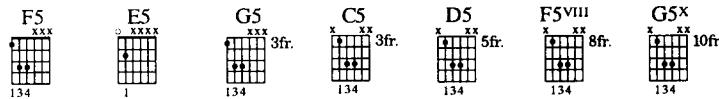
(7) 7 5 7 7 0 3 5 6

Additional Lyrics

3. Yeah, I'm gonna make you, shake you, take you.
I'm gonna be that one who breaks you.
Put the screws to ya my way.
Hey, come on, come on,
Come and make my day, make my day. (*To Chorus*)

THE HOUSE JACK BUILT

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

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

Moderately slow Rock $\text{♩} = 100$

Intro F5 G5
Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1) Gtr. II

w/Rhy. Fig. 1 (2 times)
F5 G5

F5 G5

1st Verse
w/Rhy. Fig. 1 (5 times)

F5 G5 F5 G5

Rhy. Fig. 1A

w/Riff A

F5 G5 F5 G5

Let the show begin.

(end Rhy. Fig. 1A)

10 12 5 7 9 5
8 10 3 5 1 3

Gtr. II

F5

E5

P.M.

(cont. in slashes)

Gtr. I

Riff B

P.M.

let ring

H P P

1/2

1/2

5 7

3 5

3 3 3 3 3 3 0

1 1 1 1 1 1 0

5 3 5 3 0 2

1 1 1 1 1 1 0

(0)

H P P

0

Riff A (Gtr. III) (Gtr. III out)

mp

5 7 10 12 8 10

2

(cont. in notation)

w/Riff B
N.C. E5 D5 N.C. E5 D5 N.C. E5 F5

Rhy. Fig. 2 (Gtr. II)

*Sing bkgd. voc. 2nd time only.

1. G5 F5 E5 2. Gtr. I substitute Riff B1 Pre-chorus
E(b5)

(end Rhy. Fig. 2) Rhy Fig. 3 (Gtrs. I & II)

Riff B1

just to have them close again.

P.M. P.M.

w/Rhy. Fig. 3 (2 times)
E(b5)

N.C.
(end Rhy. Fig. 3)

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

Well on my way,
yeah, but on my way to where I've been.

E(b5)
It swal-lows me as it takes me in its fog.

N.C.
Mm, I twist a-way as I

w/Rhy. Fill 1
N.C.
give this world the nod.

2nd Verse
w/Rhy. Figs. 1 (3½ times) & 1A
F5 G5
O - pen door,

Rhy. Fill 1 (Gtrs. I & II)

F5 G5
 so I walk in - side. Close my eyes, find my place to hide.

F5 G5
 And I shake as I take it in. Let the show-

Gtr. I

sl.

Pre-chorus
w/Rhy. Fig. 3 (3 times)
E(b5)

be - gin. O - pen my eyes just to

Gtr. II

Gtr. III

w/talk box

5 7
 3 5 sl.
 8 6 (8) sl.

N.C. E(b5)
 have them close once a - gain. Don't want con - trol,

* 15 (15) (15) (15) sl. sl.
 6 6 6 6 (8) sl.

*Vol. knob swell

N.C.
 hey, as it takes me down and down and down a - gain.

1/2
 1/2

E(b5)

* Riff C

Is that the moon— or just a light that lights— this dead end—

sl.

*Two gtrs. arr. for one

N.C.

w/Rhy. Fig. 3 (1st 3 bars only) and Riff C

E(b5)

— street? (end Riff C)

Is that you there—

w/Rhy. Fill 1
N.C.
(Gtr. III out)

— or just an- oth - er de - mon that— I meet?— The

Chorus

Rhy. Fig. 4A
(Gtr. II)

F5 G5 C5 D5 F5 XIII G5 x

high - er you are, the far - ther you fall. The long - er the walk, the

Rhy. Fig. 4 (Gtr. I)

let ring

sl.

C5 D5 F5 G5 C5 D5 (cont. in notation)
 far - ther you crawl. My bod - y, my tem - ple, this tem - ple, it tilts.
 { Step Yes,
 (end Rhy. Fig. 4)

Rhy. Fill 2 (Gtrs. I & II)
 1/2 H 1/2 H *
 in - to the house— that that Jack built.
 this is the house— that that Jack built.
 (end Rhy. Fill 2)

*Gtr. I plays E (⑥ open) only.
 (Included when Rhy. Fill 2 is recalled)

w/Rhy. Fig. 2 and Riff B (both 1st 3 bars only)

N.C. E5 D5 N.C. E5 D5
 *Bkgd. Voc. Fig. 1

(Ah, _____ ah, _____)

*Refers to cue notes only

w/Riff B2 Gtr. II F5 G5 F5 ⑥ open E
 (end Bkgd. Voc. Fig. 1)

The ah.) _____

Riff B2 (Gtr. I)

let ring

(3) 2 0 4 5 3 2 2 sl. sl.

2.
w/Rhy. Fill 2 (last bar only)

w/Rhy. Fig. 2 and Riff B (both 2 times)
w/Bkdg. Voc. Fig. 1 (2 times)

Rhy. Fill 3 (Gtr. I)

Harm.

(12)

Guitar solo
w/Rhy. Fig. 3

E(15)

Full sl.

w/talk box

Full sl.

P H P P

(16) 13 15 15 15 15 15 15 | 12 12 14 14 12 14 14 | 12 14 12 14 14 12 14 | 14 14 12 14 12 14 12 14 |

N.C. w/Rhy. Fig. 3 (1st 3 bars only)
E(§5)

3rd Verse
w/Rhy. Figs. 1A (1st 2 bars only) & 1 (both 4 times)

F5 G5

O - pen door, yes, I walk in - side.

Full

(Gtr. IV out)

H
w/talk box

15 10 12 12 (12)

Full

15 15 15 (15) sl.

Wavy lines indicate sustained notes.

F5 G5

Swal - low me — so the pain — sub - sides.

Gtr. III

10 12 12 10 12 (12)

F5 G5

And I shake — as I take — the sin.

10 12 12 (12) (12) 12 14 14 (14)

F5 G5

Let the show — be - gin.

(Gtr. III out) sl. sl.

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

w/Rhy. Fig. 4 (1st 4 bars only) (Gtrs. I & II)
w/Bkgd. Voc. Fig. 2

F5 G5 C5 D5 F5 G5 C5 D5

The

Bkgd. Voc. Fig. 2

Let the show be - gin. Let the show be - gin.

Chorus
w/Rhy. Figs. 4 & 4A

F5 G5 C5 D5 F5^{XIII} G5^X

w/Rhy. Fill 2A

F5 C5 Bb5

w/Rhy. Figs 4 & 4A

F5 G5

C5

D5

F5 XIII

G5^X

C5

D5

F5

G5

C5

D5

w/Rhy. Fill 2

F5 C5 Bb5

E5

Outro

w/Rhy. Fig. 2 and Riff B
w/Bkgd. Voc. Fig. 1

N.C.

E5

D5

N.C.

E5

D5

N.C.

E5

F5

Rhy. Fill 2A (Gtrs. I & II)

1/2

H

sl.

1/2

H

sl.

w/Rhy. Fig. 2 & Riff B (both last 2 bars only) (both 3½ times)
w/Bkgd. Voc. Fig. 1 (last 2 bars only) (4 times)

G5 F5 E5 N.C. E5 F5 G5 F5 E5

O - pen my eyes.

Gtr. III

Full

w/talk box

Full hold bend

Full

N.C. E5 F5 G5 F5 E5 N.C. E5 F5

It swal-lows me.

Is that you there?

sim.

Full

Full

G5 F5 E5 N.C. E5 F5 Gtr. II G5 F5

Mm, I twist a - way,

a - way,-

(Gtr. III)

Full

F5 Gtr. II

Gtr. I

let ring

sl. sl. H

sl. sl. H

G5 F5
grad. rit.

G5 F5
grad. rit.

G5 F5

a - way, — yeah, — a - way.

H H H

(14) 13 15 12 12 12 12 14 | (14) 14 13 15 12 12 12 12 14 | (14) 14 13 15 12 12 12 12 14 |

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

grad. rit.

(3) 2 0 4 5 2 3 | (3) 2 0 4 5 2 3 | (3) 2 0 4 5 2 3

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

Free time

(6) open E

1/2 Full Fdbk. (8va)

1/2 Full Fdbk.

(14) (14) 14 (14) (14) (14) (14)

*Flick pickup selector back and forth ad lib (this bar only).

P

2 1 0 (0) (0) (0)

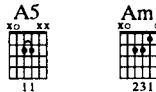
P

UNTIL IT SLEEPS

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:

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



Moderate Rock J = 120

Intro

(Bass & drums)

N.C.

4

1st Verse
(Gtr. tacet)

Where do — I take —

Rhy. Fig. 1 (Gtr. I)

This block contains three staves. The top staff is for the vocal, starting with a rest followed by a sustained note. The middle staff is for the bass, also with a rest and sustained note. The bottom staff is for the guitar, showing chords A5 and Am. Measures 4 and 5 are indicated above the staves.

*Substitute cue notes only when
Rhy. Fig. 1 is recalled (throughout).

N.C.

This block contains three staves. The top staff is for the vocal, with lyrics 'this pain of mine?'. The middle staff is for the bass, with a sustained note. The bottom staff is for the guitar, with a tablature line below it. Measure 6 is indicated above the staves.

Am

N.C.

This block contains three staves. The top staff is for the vocal, with lyrics 'I run but it stays right by my side.'. The middle staff is for the bass, with a sustained note. The bottom staff is for the guitar, with a tablature line below it. Measure 7 is indicated above the staves.

*Gtr. II

⑤3fr.
C Chorus
w/Rhy. Fig. 2A (4 times)

*Am G F

So tear me open, pour me out,
(end Rhy. Fig. 1) Rhy. Fig. 2
**dist. tone P.M. P.M. P.M.

Gtr. II Tab:

| | | |
|---------|-----------|---------------|
| (0) 2 0 | 5 7 7 5 4 | (4) 5 2 3 3 2 |
| 3 3 3 | 0 0 0 | 3 3 3 0 0 |

*Dist. tone

**Chorus off

*Throughout Choruses, chord names indicated by Gtr. I.

Am G F Am G

there's things in - side - that scream - and shout. And the pain -

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

Gtr. II Tab:

| | | |
|---------|---------------|---------|
| 5 7 5 4 | (4) 5 2 3 3 2 | 5 7 5 4 |
| 0 0 0 | 3 3 3 0 0 | 0 0 0 |

F Am G Fmaj7(no3rd)

— still hates me, so hold me un - til it sleeps.
(end Rhy. Fig. 2)

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

Gtr. II Tab:

| | | |
|---------------|---------|-----------------|
| (4) 5 2 3 3 2 | 5 7 5 4 | (4) 5 9 10 9 10 |
| 0 0 0 | 0 0 0 | 10 10 10 10 |

Rhy. Fig. 2A (Gtr. II)

A5

G

Fsus2

Gtr. II

dim.

clean tone w/chorus *let ring*

Rhy. Fig. 3 (Gtr. I) (end Rhy. Fig. 3)

clean tone w/chorus *let ring*

2nd Verse
w/Rhy. Fig. 1
*Am

N.C.

Just like the curse, just like the stray.

Gtr. II

let ring

*Throughout Verses, chord names indicated by Gtr. I.

Am

You feed it once and now it stays.

vib. w/bar

trem. bar

1/2

Chorus
w/Rhy. Figs. 2A (3½ times) & 2

N.C.

Am G

*Chorus off

Gtr. I substitute Rhy. Fill 1
Am

F N.C.(G) (F)

(Resume Rhy. Fig. 2)

Am G F Am G

Bridge
w/Riff A
E5 N.C.(Em)

F E5 N.C.(Em)

(end Rhy. Fig. 4)

Gtr. II

Gtr. I

Rhy. Fill 1 (Gtr. I)

Full

Riff A

Play 4 times

w/Rhy. Fig. 4 (2½ times)

N.C.(Em)

E5 N.C.(Em)

It stains- you, so— hold me.
It hates- you, so— hold me..
P.M. P.M. sl. P.M. P.M. P.M. P.M.

5 7 5 4 4 9 9 9
7 7 5 6 7 7 7 0
0 0 0 0 0 0 0 0
7 5 7 0 7 5 4 4
7 7 7 0 7 5 6 6
0 0 0 0 0 0 0 0
7 5 7 0 7 5 4 4
7 7 7 0 7 5 6 6
0 0 0 0 0 0 0 0

sl.

w/Rhy. Fill 2

E5 N.C.(Em)

To Coda ♪
It holds- you, so— hold me— un - til— it sleeps.—
P.M. P.M. sl. P.M. P.M. P.M. P.M.

9 5 7 5 4 4 4 4
7 5 7 0 7 7 5 6 6
0 0 0 0 0 0 0 0
9 5 7 5 4 4 4 4
7 5 7 0 7 7 5 6 6
0 0 0 0 0 0 0 0
9 5 7 5 4 4 4 4
7 5 7 0 7 7 5 6 6
0 0 0 0 0 0 0 0

sl.

w/Rhy. Fig. 3

A5

G

Un - til it sleeps.— Un - til it sleeps.—

Gtr. II
dim.
(2) (2) (6) 7 5 (5)

clean tone w/chorus
let ring

Rhy. Fill 2 (Gtr. II)

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

9 5 7 5 4 4 4 4
7 5 7 0 7 7 5 6 6
0 0 0 0 0 0 0 0
9 5 7 5 4 4 4 4
7 5 7 0 7 7 5 6 6
0 0 0 0 0 0 0 0
9 5 7 5 4 4 4 4
7 5 7 0 7 7 5 6 6
0 0 0 0 0 0 0 0

sl.

3rd Verse
w/Rhy. Fig. 1
Am

F

So tell me why you've cho - sen me..

trem. bar let ring

5 2 5 5 (5) 2 5 5

N.C.

Am

Don't want your grip,—

0 3 1 0 (0) 2 0 5 5 5 5 7 5

N.C.

D.S. al Coda
N.C. §

don't want your greed. Don't want it.

5 5 5 5 5 0 3 1 0 (0) 2 0 5 5 5 5 7 5

vib. w/bar *dist. tone

(5) 5 5 5 5 0 2 0 2 0 5 5 5 5 7 5

*Chorus off

Coda (w/1st bar of Rhy. Fig. 4)

w/Rhy. Fill 2
E5 N.C.(Em)

It holds— you, holds— you, holds— you un - til— it sleeps.,—

(cont. in slashes)

PM. PM. sl. PM. PM.

7 5 7 7 0 7 5 4 5 6 7 9 9 5 7 7 7 0 3 4 0

Interlude
Gtrs. A5
I & II ♫

dim.

(Gtr. II out) *Gtr. I ♫

Am

Un - til it sleeps..

Gtr. III

dist. tone
w/wah as filter

sl. 0 0 0 0 0 0 0 0 / 10 10 10 12 12 13 10 10 | 0 0 0 0 0 0 0 0 / 13 13 13 12 12 12 12 12 | 0 0 17 17 / 17 17 | 17 17 15 17 | 17 15 17

sl. 10 10 10 12 12 13 10 10 | 13 13 13 12 12 12 12 12 | 12 12 12 12 12 12 12 12 | 17 17 17 17 17 17 17 17 | 17 17 15 17 | 17 15 17

*Clean tone w/chorus

(cont. in notation)

C

Don't want it.

sl. sl. sl. sl.

(9) 9 14 14 (14) 7 7 7 5 7 9 (9) (9) 12 12 (12)

sl.

8

(9) 9 1 1 (9) (9)

3 2

Cmaj7

Am

⑤sf.
C

Gtr. II -

I don't want it, want it, want it, want it, want it, no.

8va

Full Full Full

Full Full Full

sl.

5 7 5 (5) 8 10 12 10 (10) 12 14 15 17 (17) 17 17 17 17

sl.

8

*dist. tone

0 3 1 0 (0) 1 2 2 2 0

3 2

x x 3

*Chorus off

Chorus
w/Rhy. Figs. 2A (8 times) & 2

Am G F Am N.C.(G)

(Gtr. III out)

*w/slight variations ad lib in 2nd bar

(Resume Rhy. Fig. 2)

(F) Am G F

— with — out — a care. And the dirt — still stains — me, —

w/Rhy. Fill 3 Fmaj7(no3rd) w/Rhy. Fig. 2A (4 times) (Gtr. I)

Am G A5 D5/A

so wash — me till I'm clean. I'll tear — me o -

F/A A5 D5/A F/A

pen, make you gone. No long — er will you — hurt an — y — one.

A5 D5/A F/A

And the hate — still shapes — me,

A5 D5/A F/A

so hold — me un — til it sleeps, —

Rhy. Fill 3 (Gtr. I)

st.
st.

(4) 5 9 10 10 10 9 9

A5

Gtr. II

Un - til it sleeps.
Un - til it sleeps.
un - til it sleeps.
un - til it sleeps.

dim.
clean tone w/chorus
trem. bar
1/2
let ring

Gtr. I

clean tone w/chorus
let ring

0 3 1 0 (0) 2 0 0 3 1 0 (0) 2 0

Am

rit.
trem. bar

rit. trem. bar

(0) (1) (2) (2) (0) (5) (5) (2) (2) (0)

*Depress bar before striking chord.

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

P.M. P.M. P.M. P.M. let ring dist. tone

1/4 1/4 1/4 1/4

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

N.C.(E5) Gtr. III

1/4

12 12 12 12 12 12 12 12 14 14 14 14

0 5 6 7 0 7 5 7 0 7 5 6 5 0 5 7 14 14

1st, 2nd Verses
N.C.(E5)

(Gtr. III out)

1. Wish I may,— wish I might— have this I wish to - night.
2. Hard and cold,— bought and sold,— a heart as hard as gold.

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

P P P P.M.

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

X 2 5 2 0 6 5 0 X 2 5 2 0 6 5 0

Gtr. I substitute Rhy. Fill 1

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

Are you sat - is - fied?
Yeah, — are you sat - is - fied?

Dig for gold, — dig for fame.
Wish I might, — wish I may.

(end Rhy. Fig. 2) Gtr. I

P.M. P.M.

X 2 5 2 0 6 5 0 X 2 5 2 0 6 5 0

Rhy. Fill 1

P.M.

9

X 2 5 2 0 6 5 0

You dig to make your name.
 You wish your life a - way.
 Are you pac - i - fied?
 Are you pac - i - fied?

1/4
 sl. sl.
 1/4
 sl. sl.
 1/4
 sl. sl.
 1/4

Half time feel
Pre-chorus
N.C.(A5)

w/Rhy. Fig. 3 (Gtr. II)
E♭5
N.C.(A5)

All the wants— you waste,
 all the things—

Rhy. Fig. 3
Rhy. Fill 2 (Gtr. I)
(end Rhy. Fig. 3)
Full

sl.
 sl.

Full

(end half time feel) Chorus
E♭5
***Gtr. II**
E5
%

C5
>

— you've changed.— } Then it all crash - es down,— and you break your crown.—

1/2
 sl.
 1/2

*2nd & 3rd times, Gtr. II plays w/rhythmic variations ad lib (next 7 bars only).

**Substitute upstem note on D.S.

**8va* refers to Gtr. III only.

Where's your crown?—

Gtr. III

1/4

P P P

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

|| 2.

name. Where's your crown, King

H

1/2 Full

1/2 Full (Gtr. III out) sl. Gtr. III *8va. Full Full Full

12 12 12 12 12 14 12 14 14 14 14 14 14 14 19 19 19 19 16 16 16 16

H

*8va refers to Gtr. III only.

Guitar solo
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)
N.C.(E5)

Noth - ing? You're noth - ing.

8va

Full

Full

w/wah as filter & *octaver

Full

Full

Full

Full

12 15 11 19 15 17 16

*Doubles an octave below

Come on,— where's your crown?

8va

w/Rhy. Fig. 3 (1½ times)
(A5)

8va

Gtr. I substitute Rhy. Fill 2
N.C.(A5)

w/Rhy. Fill 3

E♭5

8va

E♭5

Rhy. Fill 3
Gtr. I

Gtr. II

1/2

1/2

w/Rhy. Fig. 2
N.C.(E5)

loco

8va

Gtrs. I & II E5

w/Fill 1 (4 times) & Rhy. Fill 4
N.C.(E5)

sl.

(Gtr. III out)

sl.

Rhy. Fill 4 (Gtr. II)

trem. bar

sl. (Gtr. II out)

*With one of gtr.'s vol. knobs set to zero,
flick toggle switch back and forth in rhythm indicated.
(Rhythm shown is for "on" position only.)

*w/fdbk ad lib (Gtr. II)

Bridge
w/Fill 1 (8 times)
N.C.

Musical score for the first bridge section. The key signature is G major (one sharp). The vocal line consists of eighth and sixteenth notes. The lyrics are: "I wish I may,— I wish I might—". A note at the top left indicates: "*Next 10 bars only".

Musical score for the second bridge section. The key signature is G major (one sharp). The vocal line consists of eighth and sixteenth notes. The lyrics are: "have this wish— I wish— to - night.— I want that star,— I".

Musical score for the third bridge section. The key signature is G major (one sharp). The vocal line consists of eighth and sixteenth notes. The lyrics are: "want it now.— I want it all— and I don't— care— how.—".

Musical score for the fourth bridge section. The key signature is G major (one sharp). The vocal line consists of eighth and sixteenth notes. The lyrics are: "Care - ful— what— you— wish,— care - ful— what—".

Gtr. II

Musical score for Gtr. II. The part consists of three staves. The first staff has a 'H' above the first note and a 'sim.' below the third note. The second staff has a '2' above the first note and a '5' below the third note. The third staff has a 'H' above the first note and a '4' below the third note. Dynamic markings include: * \swarrow *mp*, \swarrow *mp*, and *sim.*

Musical score for **Gtr. III. The part consists of three staves. The first staff has a 'H' above the first note and a '2' below the third note. The second staff has a '5' above the first note and a '4' below the third note. The third staff has a 'H' above the first note and a '4' below the third note.

*Vol. swell (next 8 bars)

Musical score for **Gtr. III. The part consists of three staves. The first staff has a '0' above the first note and a '0/5' below the third note. The second staff has a '3' above the first note and a '3/5' below the third note. The third staff has a '0' above the first note and a '2/2' below the third note. Dynamic markings include: *mf* *let ring*, *sl.*, *sl.*, *sl.*, *sl.*, *1/2*, *1/2*, and *sl.*. Arrows indicate volume swell patterns.

**Wah off

— you say. — Care - ful what you — wish, — you — may — re - gret — it. Care - ful

H H H

3 2 5

H H H

D.S. al Coda

%

what you — wish, — you just — might get — it. ——————

H 0 3/5 3/5 3/5

3 1 0

sl.

f

4 7 H 19

H H sl.

(Gtr. III out)

*T

1/2

T

0 2 2 0 0 1 1

2

*T

*T = thumb

Coda

name. Where's your crown, King Noth - ing?

(Gtr. III out)

*8va

Gtr. III

Full Full Full

Gtr. I

Full Full Full

13 16 13 16 13 16 16

1 2 3

**8va refers to Gtr. III only*

*8va refers to Gtr. III only.

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

Outro
w/Rhy. Fig. 1 (Gtr. II: 4 times; Gtr. III: 3½ times)
N.C.(E5)

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a single note on the first beat, a rest on the second, a grace note (marked with an 'x') on the third, and a fermata on the fourth. The word "Noting." is written below the staff. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features sustained notes on the first two beats, a grace note (marked with an 'x') on the third, and a fermata on the fourth. The word "P.M." is written below the staff. The piano keys are labeled with fingerings: (2) over the first note, (2) over the second note, 0 over the grace note, 2 over the first note of the sustained section, 0 over the second note of the sustained section, and 2 over the last note.

Noth - ing? — No, — you're just noth - ing.—

w/Rhy. Fill 5

Free time
E5
Gtrs. I & II

Ab - so - lute - ly noth - ing.
(cont. in slashes)
Full

Off to nev - er - nev - er land.—

Rhy. Fill 5 (Gtr. III)

Free time
(Gtr. III out)

HERO OF THE DAY

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

- ⑥=E♭ ③=G♭
- ⑤=A♭ ②=B♭
- ④=D♭ ①=E♭

Moderately $\text{♩} = 112$

Intro Gtr. I A5 Rhy. Fig. 1 A5/B A5/C♯ A5/D E (end Rhy. Fig. 1)

mp let ring throughout clean tone

A5 A5/B A5/C♯ A5/D E H P H

H P H

A5 A5/B A5/C♯ A5/D E

The window burns— to light— the way— back— home—

Rhy. Fig. 1A (*Gtr. II) (end Rhy. Fig. 1A)

let ring

*Acous.

w/Rhy. Fig. 1A

A5 A5/B A5/C♯ A5/D E (end half time feel)

Gtr. I

Rhy. Fill 1 H P

dist. tone H P

0 2 2 2 2 | 4 2 2 2 | 7 0 7 0 | 7 0 7 0 | sl.

H

sl.

w/Rhy. Fig. 2A

A5 A5/B A5/C♯ A5/D E

They're off to find— the he-ro— of— the day—

Rhy. Fig. 2 H H (end Rhy. Fig. 2)

0 2 2 2 2 | 4 2 2 2 | 7 0 7 0 | 7 0 7 0 | 2 2

H H

A5 A5/B A5/C♯ A5/D E

Mm,— but what if they should fall— by some - one's wick - ed way?—

H

0 2 2 2 2 | 4 2 2 2 | 7 0 7 0 | 7 0 7 0 | 2 2

Rhy. Fig. 2A (Gtr. II)

let ring (Gtr. II out)

H H

0 2 4 6 7 | 7 9 9 9 9 | 7 9 9 9 9 | 2 0 2 0 | 0

w/Rhy. Fig. 3A

A5

A5/B

A5/C

A5/D

Still the window burns,— time so slowly turns.—

Gtr. I

Rhy. Fig. 3

H 1/2

Rhy. Fill 2 (Gtr. III)

Rhy. Fig. 3A

dist. tone let ring

w/Rhy. Figs. 3 & 3A

A5

A5/B

Some-one there— is sigh - ing.

Keep - ers of the flames,— do ya

(end Rhy. Fig. 3)

sl.

(end Rhy. Fig. 3A)

H

A5/C# A5/D E
 feel your name? — Can't you hear your— ba - bies cry - in'? —
 w/Rhy. Fig. 1 (1¼ times)
 w/Rhy. Fill 3

A5 A5/B A5/C# A5/D E
 Ma - ma, they try — and break — me. —

A5 A5/B A5/C# A5/D E
 Still they try — and break — me.
Half time feel
 2nd Verse
 w/Rhy. Fig. 1 (1¼ times)

A5 A5/B A5/C# A5/D
 Ex - cuse me while — I tend —
 Gtr. I Gtr. II
 let ring H sl.
 (6) 7 4 6 7 6 | x x 6 7 7 | x 9 9 11 11 11
 sl. sl. sl.

E A5 A5/B
 — to how — I — feel. — These
 *Gtr. IV

Gtr. II sl.
 5 7 5 4 5 4 5 5 5 5 4 5 5 5
 sl. sl.

*Dist. tone sl.

Rhy. Fill 3 (Gtr. III) (Gtr. III out)

dim.

(2)

A5/C# A5/D E A5 A5/B
 Now, de - serv - ing - ly, _____ this eas - y chair. _____ Mm, but the

A5/C# A5/D E
 rock - ing stopped - by wheels - of - des - pair. _____ Don't

w/Rhy. Figs. 3 & 3A (both $1\frac{3}{4}$ times)
 A5 A5/B A5/C# A5/D E
 want your aid, _____ but the fist I've made - for years - can't hold off fear. _____ No, I'm

A5 A5/B A5/C# A5/D E
 not all me, _____ so please ex - cuse - me while I tend - to how - I feel. _____

w/Rhy. Fill 4A

Chorus
F#5

N.C.

Rhy. Fill 4 (Gtr. I) sl. Rhy. Fig. 4 (Gtrs. I & III)

(end Rhy. Fig. 4)

But

w/Rhy. Fig. 4A (3½ times)

F#5

N.C.

F#5

now the dreams- and wak - ing screams- that ev - er last — the — night.—
(But now the dreams— that ev - er last — the — night.)

Rhy. Fig. 4A (end Rhy. Fig. 4A)

N.C.

F#5

N.C.

So build the wall— be - hind it, crawl— wall— and hide—

F#5

N.C.

F#5

— un - til — it's — light. — So can you hear — your ba -
— un - til — it's — light.)

Rhy. Fill 4A (Gtr. III)

H

Guitar solo
w/Rhy. Fig. 2 (Gtr. III) and Riff A (both 2 times)

N.C.

A5

A5/B

A5/C♯

A5/D

Music score for guitar solo section. The top staff shows a vocal line with lyrics: "bies cry - in' now?—". The bottom staff shows two guitar parts: "Gtrs. I & III" and "Riff B (Gtr. IV)". The Riff B staff includes a tablature with fingerings: 4 4 2 0 2, 7 5 5 7 5 7 7 5 5, 7 7 5 7 7 5 7 7 5, and 5 10. The tablature is aligned with the Riff B staff.

E

A5

A5/B

Music score for guitar solo section. The top staff shows an E major chord. The middle staff shows an A5 chord. The bottom staff shows an A5/B chord. The tablature below the A5/B staff has fingerings: 10 10 10 10 9 9 9 9 9 7, 7, 7 5 7 5 7 7 5 5, and 7 7.

A5/C♯

A5/D

E

Still the

8va

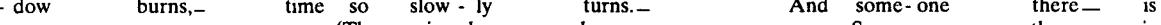
Music score for guitar solo section. The top staff shows an A5/C♯ chord. The middle staff shows an A5/D chord. The bottom staff shows an E chord. The tablature below the E chord has fingerings: 7 7 5 7 7 5 7 5, 5 12, 12 12 12 12 10 10 10 12, 12 14, 14 16, 17 17, and 14 14. The right side of the staff indicates "Gtr. V", "Gtr. IV trem. pick", and "(Gtr. IV out)".

Riff A (Gtr. I)

Detailed musical score for Riff A (Gtr. I). The top staff shows the melody line with slurs and grace notes. The bottom staff shows the corresponding tablature with fingerings: 6 7, 9 9 11 11, 11 13, 9, (9), 4 5, 7 7 9 9, 9 11, 7, and sl.

3rd Verse
w/Rhy. Figs. 2 (Gtr. III) & 3 (both 1½ times)

A5 A5/B A5/C \sharp A5/D E

 win - dow burns,- time so slow - ly turns.-
 (The win - dow burns.-
 Gtr. V
 8va

 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17
 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

A5 A5/B A5/C♯ A5/D

ing.
ing.

Keep - ers of the flames,--

can't you hear your names?--

Keep - ers of the flames,--

Can't you

8va

sl. sl. sl.

17 16 16 16 14 14 12

12 12 12 12 12 12

12 12 12 12 12 12

14 13 13 13 11 11 9

9 9 9 9 9 9 9

9 9 9 9 9 9 9

Chorus
w/Rhy. Fig. 4
F#5

w/Rhy. Fills 4 & 4A

E

hear your ba - bies cry - in?
hear your ba - bies cry - in?)

But now the dreams- and wak -
(But)

(Gtr. V out)

F#5

8va

12 12 12 12 12 12 12 12 | 22 22 22 22 21 sl. 14 17 | 9 9 9 9 9 9 9 9 | 19 19 19 19 18 sl. 11 14 |

w/Rhy. Fig. 4A (5 times)

N.C.

F#5

N.C.

now ing screams- that ev - er last the night.
So

F#5

N.C.

F#5

build the wall— be - hind it, crawl— and hide— un - til it's light.
So build the wall— and hide— un - til it's light.)

N.C.

F#5

N.C.

So can't you hear— your ba - bies cry - in' now?

Outro
w/Rhy. Fig. 4A

F#5

Ma - ma, they try— and break-

Gtr. VI

Rhy. Fig. 5

let ring

let ring

F#5/G#

F#5/A

F#5/B

me. Ma - ma, they try— and break— me.

Ma - ma, they try— and break— me.

w/Rhy. Fig. 4B
F#5 E/G/B Asus2 B5

Riff C (Gtr. V)

fade in

Gtr. VI (end Rhy. Fig. 5)

w/Rhy. Figs. 4A & 5

w/Riff B (7 times) & C (2 times)

F#5 E/S/G/B E/S/A

Ma - ma, they try— and break— me.
(Ma - ma, they try— and break— me.)

Rhy. Fig. 4B (Gtrs. I & III)

w/Rhy. Fig. 4B

F#5/B

F#5

Ma - me. they try _____ and break _____. Ma - ma, they try _____ and break _____. Ma - me.)

E/G#

Asus2

Ma - me. they try _____ and break _____. Ma - ma, they try, _____. Ma - me.)

B5

N.C.

(Gtr. V out)

F#5

Ma - ma, they try.

Gtr. IV

slight rit.

sl.

7 6 7 6 7 7 10 7 12 9 11 (11) (11)

Gtr. VI

Gtrs. I, III & VI

let ring

slight rit.

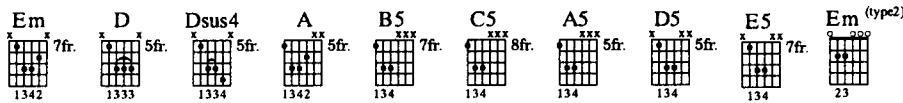
2 4 4 0 3 2 3 2 2 (2) (2)

BLEEDING ME

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

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



Moderate Rock $J = 116$
Half time feel

Intro

N.C.

Riff A (Gtr. I)

w/Riff A (1st 6 bars only)

⑥ open
E
*Gtr. III
(end Riff A)
Rhy. Fig. 1 (Gtr. II)

*Play slashes 2nd time only.

(Gtr. III out)

Em

w/Riff A1

(end Rhy. Fig. 1)

The image shows a musical score for a six-string guitar. The top half contains a staff with a treble clef and a key signature of one sharp (F#). It features a continuous melody of eighth-note pairs and quarter notes. The bottom half is a tablature, mapping the musical notes to the six strings of a guitar. The tab shows a repeating pattern of notes across the strings, with specific fret numbers (9 or 7) indicated below certain notes to show where to bend the pitch.

1st, 2nd, 3rd Verses
w/Riff A (1st 7 bars only)

%% Em

*Omit on D.S.

to some - thin'. I'm dig - gin' my way ____ to some - thin' bet -
I've tak - en. I'm sow - in' the seeds ____ I take ____ for grant -

(12) 9 8 7 9 (7) 14 12 12

Riff A1 (Gtr. I)

2nd time Gtr. I substitute Riff A3
3rd time Gtr. I substitute Riff A4

ter.
ed.

Gtr. II

Gtr. I

(*end Rhy. Fig. 2)

(cont. in Riff A)

(12) (12)

*Refers to Gtr. II only

w/Riff A

w/Rhy. Fig. 2 (1st 6 bars only)
2nd time w/Riff A (last 7 bars only)

1st time Gtr. I substitute Riff A2

I'm push - in' to stay.
This thorn in my side,

I'm push - in' to stay with some - thin'.
this thorn in my side is from the tree.

(Resume Riff A)

3rd time to Coda II

Riff A3

Riff A4

Riff A2

(Gtr. I out) Em Dsus4 D

Rhy. Fig. 3 (*Gtr. IV)

Woh. and I bleed, — yeah.

Gtr. II Full sl. Full sl. Full sl. Full

dist. tone (12) (12) (12) (12) 5 7 (7) 5 7

14 12 12 *Dist. tone sl. sl. sl. sl.

Dsus4 D Em B D Em

⑥7fr. ⑤5fr.

Woh. And I bleed, — yeah.

Full Full Full Full Full Full

Full 5 7 7 5 7 14 12 (12) (12) 5 7

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

(2nd time cont. in notation)

(end Rhy. Fig. 3)

⑥open 3fr. E G

D Dsus4 D Dsus4 A

Yeah. Yeah.

Full Full Full Full

Full 5 7 7 5 7 14 12 (12) (12) 5 7

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

Chorus
2nd time w/Fill 1

D5 A5 N.C.

Woh, ooh, I can't take it.

H H H

7 5 7 5 7 5 5 7 5 7 5 5 7 5 7 5 0 3

E5 D5 To Coda I

Caught un - der wheel's roll. Oh,

1/2 1/2

9 9 9 9 7 7 9 7 5 7 9 7 5 7 5 7 5 7 5 5

w/Rhy. Fig. 3

A5 N.C. Em D Dsus4 D

the bleed - ing of me. yeah.

Gtrs. I & II Gtr. II Gtr. II Full

Gtr. I grad. bend sl.

H (end Rhy. Fig. 4B) Full

12 12 12 12 12 12 9 7 7 7 5 7

Dsus4 D Em ⑥7fr. ⑤5fr. B D Em

Ooh, of me. yeah.

Full A.H. (15ma) Full

P H sl. Full

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

D Dsus4 D Dsus4 D A ⑥ open E 3fr. G

The bleed - ing of me.
 *Gtr. III
 H Gtr. II (Gtr. II out)
 *Clean tone w/slide

Interlude
 w/Riff A (2 times)
 N.C.

w/Rhy. Fig. 2
 Em

Gtr. III

9 (8) 12 12 11 12 9 12 11 12 9 12 11 12 14 11 12

8va
 9 12 11 12 9 12 11 12 9 12 11 12 14 (14) 10

w/Rhy. Fig. 1
 8va

12 15 14 15 12 15 14 15 12 15 14 15 17 14 15

D.S. al Coda I.
 Gtr. I substitute Riff A1
 (cont. in Fill 1)

8va

12 15 14 15 12 15 14 15 12 15 14 15 17 19

Coda I

Free time

Tempo I
(Band out)

E5

Play 7 times

Bridge

w/Rhy. Fig. 5A (4 times)

E5

E5

Chorus w/Rhy. Fig. 4 (Gtr. I)

E5

DS

Caught un - der wheel's roll. — I take the leech,—

Gtr. II

sl. sl. H H H H

sl. sl. x x x x

H H

— 9 9 9 5 5 7 7 5 5 5 5 5 5 5 5 5 5 5 7 7 5 5 5 7 7 —

sl. sl.

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

w/Rhy. Figs. 4A (2 times) (Gtr. II) & 4B

*Slight vib. (next 3 bars)

**Guitar solo
w/Rhy. Fig. 5 (Gtrs. I & II)**

A5 N.C. E5 N.C.

the bleed - ing of me.

Full Full Full Full

P.M. -----+ H

Full Full Full Full

15 17 15 17 15 17 15 17 12 12 12 12 12 12 14 12 (12) 14 14 14 14 12 H

w/Rhy. Fig. 5A (3 times)

E5

N.C.

E5

1/4

1/2

1/4

1/2

N.C.

E5

N.C.

1/2

1/2

H

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

E5

w/Rhy. Fig. 5A (3 times)

ES

trem. pick

Full

12 14 15
12 14 15 14

12 14 14 15 14 12

15 (15) 15 12 14 12 14 12

Sheet music for guitar, treble clef, key of G major (one sharp). The music consists of two staves. The top staff shows a melodic line with several 'Full' hammer-ons and pull-offs indicated by arrows. The bottom staff shows the corresponding tablature, with note heads and vertical stems. Fingerings are provided above the notes: 'N.C.' (None), 'E5', and 'st.'. The tablature includes numerical values representing fret positions: 15, (15), 15-12, 14-12, 15, 15, 15, (15) 0 15 0 12 15, and 15 (15) 14.

Half time feel

Sheet music for guitar, E5 tuning (E-B-G-D-A-E). The music consists of two staves. The top staff is a standard musical notation with a treble clef, a key signature of one sharp, and a time signature of 8/8. It features a melodic line with various slurs, grace notes, and dynamic markings such as D5, sl., P, and 1/2. The bottom staff is a tablature showing the fretboard with six strings. Fingerings are indicated above the strings, and string numbers (1, 2, 3, 4, 5, 6) are shown below them. The tablature includes slurs and dynamic markings corresponding to the musical notation above.

w/Rhy. Fig. 4A

A musical score for guitar featuring two staves. The top staff uses a standard treble clef and shows a melodic line with various slurs and grace notes. The bottom staff is a tablature, mapping the melodic line onto the six strings of a guitar. The tablature includes numerical fret numbers and specific picking instructions like 'Full' and '1/2'.

Top Staff (Melody):

- Measure 1: A5 (Fret 11), Full (upstroke), 1/2 (downstroke).
- Measure 2: E5 (Fret 10), sl. (slur).
- Measure 3: D5 (Fret 9), sl. (slur).

Bottom Staff (Tablature):

| | | | | | | | | | | | | | | | | | | | | |
|-----|----|----|----|----|------|----|--|---|---|----|----|----|------|----|------|----|----|----|----|----|
| 12 | 14 | 15 | 12 | 14 | 12 | 14 | | | | 9 | 9 | 12 | 10 | 14 | (14) | 12 | 10 | 14 | 12 | 11 |
| | | | | | (14) | | | 7 | 7 | 10 | 10 | 12 | (12) | | | 10 | 10 | 12 | 10 | 9 |
| sl. | | | | | | | | | | | | | | | | | | | | |

w/Riff A (*Gtrs. I & II)

N.C.

*Dist. tone (both gtrs.)

w/Riff A (1st 6 bars only) (*Gtr. I) w/Riff A1

D.S. al Coda II

88

A musical score for 'Gtr. II' on a single staff. Measure 7 starts with a whole note rest followed by a sixteenth-note pattern. Measure 8 begins with a sixteenth-note pattern, followed by a fermata over a eighth-note, a sixteenth-note pattern, another fermata over a eighth-note, and a sixteenth-note pattern ending with a fermata.

*Clean tone

**Ah..... yeah.

** Vocal fades in

Coda II (w/last bar of Rhy. Fig. 2 and Riff A)

E_m (type 2)

rit

With some - thin'

bet - **ter.** _____

6

rit.

11

12

CURE

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:

- ①=E♭ ③=G♭
- ②=A♭ ④=B♭
- ④=D♭ ①=E♭

Moderate Rock ♩ = 120

Intro (Drums) Gtr. I

E5 N.C. E5 N.C. E5 (end Rhy. Fig. 1)

Rhy. Fig. 1

1st Verse w/Rhy. Fig. 1 (7½ times)

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

(Spoken:) The man takes another bullet. He keeps them all within.

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

He must seek no matter how it hurts,

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

so don't fool again. Yeah. *He thinks the an - swer's cold—
*Doubled by spoken voice (next 7 bars only)

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

and in his hand. He takes his med - i - cine.

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

The man takes an - oth - er bul - let. Yeah, he's been fooled a - gain.—

B♭5/F F5

Un - cross your arms, take and throw 'em to the cure, say.

Rhy. Fill 1 (end Rhy. Fill 1)

Gtr. I Gtrs. I & II

H sl. P.M. *Gradually release P.M.

This musical score for 'CURE' includes two staves for guitars (Gtr. I and Gtr. II), a vocal part with lyrics, and a drum part. The vocal part features several spoken sections. Chords indicated include E5, N.C., and B♭5/F. Various performance instructions like 'f', 'sl.', and 'P.M.' are included. The score is set in moderate rock tempo (♩ = 120).

Pre-chorus

N.C.

F5 N.C.

F5 N.C.

w/Rhy. Fill 2

Bb5/F

Sheet music for the Pre-chorus section. The vocal part starts with "I do believe." followed by a melodic line. The guitar part consists of a rhythmic figure (Rhy. Fig. 2) and a fill (w/Rhy. Fill 2). Chords indicated are F5 and N.C. The vocal line continues with "Un-cross your arms now," and the guitar part ends with a strum (sl.) on the last note.

Rhy. Fig. 2

"I do believe."

Un-cross your arms now,

Gtr. I

1/2

P.M.

1/2

P.M.

P.M.

sl.

sl.

Continuation of the Pre-chorus section. The vocal part continues with "take 'em to it, say," and the guitar part continues with Rhy. Fig. 2. Chords indicated are F5, N.C., and F5. The vocal line continues with "I do believe," and the guitar part ends with a strum (sl.) on the last note.

F5 N.C.

F5 N.C.

F5 N.C.

F5

take 'em to it, say,

"I do believe,"

Gtrs. I & II

1/2

P.M.

1/2

P.M.

End of the Pre-chorus section. The vocal part continues with "yeah, I do believe." and the guitar part continues with Rhy. Fig. 2. Chords indicated are F5, N.C., and F5. The vocal line continues with "Hell," and the guitar part ends with a strum (sl.) on the last note.

N.C.

F5 N.C.

F5 N.C.

yeah, I do believe."

Hell,

(end Rhy. Fig. 2)

yeah.

P.M.

1/2

P.M.

sl.

*Throughout Riff B, pick scrapes played by
Gtr. I only (Gtr. II tacet).

Rhy. Fill 2 (Gtr. II)

Sheet music for Rhy. Fill 2 (Gtr. II). It shows a rhythmic pattern consisting of eighth-note pairs and sixteenth-note pairs. The guitar part ends with a strum (sl.) on the last note.

*Gradually release P.M.

(end Riff B)

w/Rhy. Fill 3
N.C.

E5

N.C.

E5

N.C.

E5

N.C.

E5

Yeah.

2nd Verse
w/Rhy. Fig. 1 (3½ times)

N.C.

E5

N.C.

E5

N.C.

E5

N.C.

*The lies tempt her and she fol-lows.
*Doubled by spoken voice (next 8 bars only)

E5

N.C.

E5

N.C.

E5

She must be - lieve to fill the hol - low.

N.C.

E5

N.C.

w/Rhy. Fill 1

B♭5/F

She's been fooled a - gain.

Un - cross your arms, take and

Pre-chorus
w/Rhy. Fig. 2

F5

N.C.

F5 N.C.

F5 N.C. F5

throw 'em to the cure,

say,

"I do be - lieve."

Rhy. Fill 3 (Gtr. II) (Gtr. II out)

Gtr. II substitute Rhy. Fill 4

B♭5/F

Un-cross your arms now, take 'em to it say, "I do be - lieve,-"
 F5 N.C. F5 N.C. F5 N.C. F5 N.C.

(Resume Rhy. Fig. 2)

woh,— yeah, I do be - lieve."— Yeah,— yeah,—

w/Riff B

3

oh.—

Chorus
2nd time w/Fill 1

§ N.C. E5 N.C. E5

*Rhy. Fig. 3
 Gtr. II sl. Gtrs. I & II sl. Gtr. II sl.
 Gtr. I sl.

Bet - ting on — the cure. It

*Refers to both gtrs. unless indicated otherwise

N.C. E5 N.C.

must get bet - ter than this. Bet - ting on — the cure.

Gtrs. I & II sl. Gtr. II sl. Gtrs. I & II sl.

Rhy. Fill 4 (Gtr. II)

PM.....

Fill 1 (Gtr. III)

8va sl. (Gtr. III out)

sl. f#20

E5 N.C.

Yeah, ev - 'ry - one's got— to have the sick - ness,— 'cause

Gtr. II
sl. Gtr. I & II
sl.

Gtr. I
sl. sl.

6 7 6 5 7 6 5 6 7 6 5

To Coda

ev - 'ry - one seems— to need the cure, — pre - cious cure.—

(Gtr. II out)
(end Rhy. Fig. 3)

sl.

3 0 (0) 7 6 5 7 6 5

Guitar solo

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

Gtr. III

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

Gtr. I

~~~~~ H H sl. H H H H H H H H H H

2 0 2 0 X 5 6 5 5 (5) 2 (2) 0 2 0 X 5 H H sl. H

E5 N.C. E5 N.C. E5 N.C. E5 N.C. E5  
*sl.* *sl.* *sl.* *sl.* *sl.* *P* *P* *P*  
*sl.* *sl.* *sl.* *sl.* *sl.* *P* *P* *P*  
 0 10 9 10 10 12 12 11 14 15 15 > 12 12 14 12 12 14 12 12 12 14 12 12 12 14 12 12 12  
*P* 0 *P* 0 *P* 0 *P* 0 *P* 0 *P* 0  
*H* *H* *H* *H* *H* *H* *H* *H*  
 6 5 5 6 5 (5) 2 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0  
*N.C.* *E5* *N.C.* *w/Rhy. Fill 5*  
*Bb5/F*  
*8va* *sl.*  
*P* 0 12 14 (14) 14 14 14 14 14 14 14 14 14 15 16 17 17 17 17 17 17 17 17  
*P.M.* *sl.*  
 2 3 2 x 5 6 5 6 5 6 5 6 1 1 1 1 1 1 1 1 1 1 1  
*H*  
 \*With one of gtr.'s vol. knobs set to zero,  
 flick toggle switch back and forth in rhythm indicated.  
 (Rhythm shown is for "on" position only.)  
 \*\*Both stgs. caught and  
 bent w/L.H. ring finger

### Rhy. Fill 5 (Gtr. II)

8va .....

N.C.

(cont. in Fill 1)

1/2 Full Full

(17) 17 17 17 17 17

15 17

Coda

Gtr. II

cure, \_\_\_\_\_ ow, \_\_\_\_\_ yeah, \_\_\_\_\_ pre - cious cure. \_\_\_\_\_

(Gtr. II cont. in slashes) Gtr. I \*.....

\*Flick toggle switch as before.

Interlude

(Whispered:) I do be - lieve.

1/2 Full 1/2 1/2

sl. 7 (7) (7) 0 0 5 0 sl. 7 7 7 5



I do be - lieve. I do be - lieve. I do be - lieve, I do be - lieve, I do be - lieve.

Gtrs. I & II

1/2 1/2

1/2 1/2

6 7 6 5 0 3 5 6 6 5 0 3 5 6 4 6 5 0 3 5 (5) 5 3 0 0 3

**Chorus / Outro**  
w/Rhy. Fig. 3 (1st 2 bars only) (Gtr. I: 4 times; Gtr. II: 3½ times)

N.C. E5 N.C. E5  
 Bet - ting on the cure. Yeah, it

N.C. E5 N.C. E5  
 must get bet - ter than this. Need to feel sc - cure. Yeah, it's

w/Rhy. Fig. 3 (Gtr. I)

N.C. E5 N.C.  
 got - ta get bet - ter than this, this, yeah.

Gtr. II sl. sl.  
 12 14 14 12 14 14 12 12 12 12 14 14 12 12 12 12 14 14

The image shows a musical score for guitar. The top staff is a treble clef staff with six measures. The first measure starts with an E5 chord. The second measure has a label "N.C." (No Chord). The third measure ends with a G5 chord. The fourth measure starts with an E5 chord. The lyrics "It must get bet - ter than this." are written below the staff. The bottom staff is a tablature staff with six measures. The first measure shows a "Full" pick stroke on the 12th fret. The second measure shows a "Full" pick stroke on the 14th fret. The third measure shows a "Full" pick stroke on the 12th fret. The fourth measure shows a "Full" pick stroke on the 14th fret. The fifth measure shows a "Full" pick stroke on the 14th fret. The sixth measure shows a "Full" pick stroke on the 14th fret. The tablature includes numerical markings under each string: 12, 14, 12, 14 for the first two measures; 14, 14, 14, 14 for the third measure; and 14, 14, 12, 14, 12, 14 for the fourth measure.

N.C. E5 N.C.

Bet - ting on\_\_\_\_ the cure. Yeah, ev - 'ry - one's got\_\_\_\_ to have the

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

Full Full

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

Full Full

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

Musical score for 'Hallelujah' by Leonard Cohen, page 10, measures 12-14. The vocal line continues with lyrics: 'sick - ness, \_\_\_\_\_ 'cause ev - 'ry - one seems— to need the cure...'. The piano accompaniment features sustained notes and slurs. Measure 12 ends with a fermata over the piano part. Measure 13 begins with a dynamic *p*, followed by a sustained note with a wavy line above it, a grace note, and a fermata. Measure 14 begins with a dynamic *f*, followed by a sustained note with a wavy line above it, a grace note, and a fermata.

w/Rhy. Fill 6

E5

I do believe, I do believe, I do believe.

Rhy. Fill 6 (Gtr. I)

sl.

P

sl.

8 9 8 7 9 8 7 0 3 2 0

sl.

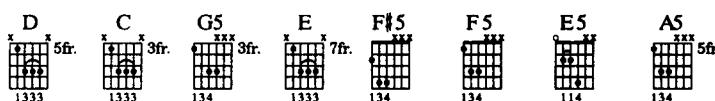
P

# POOR TWISTED ME

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step:

- ⑥=E♭ ③=G♭
- ⑤=A♭ ②=B♭
- ④=D♭ ①=E♭



Moderate Rock  $\frac{4}{4}$  = 120

Triplet feel ( $\text{BPM} = \text{BPM}$ )

Intro N.C.(A5)

Gtr. I

\*Striking muffled strgs.  
sometimes causes random  
harmonics to sound (next 5 bars).

**Half time feel**

N.C.(A5)

Rhy. Fig. 1A (Gtr. II)

dist. tone

Rhy. Fig. 1 (Gtr. I)

sl.

sl.

H P

sl.

(end Rhy. Fig. 1A)

(end Rhy. Fig. 1)

Full

sl.

Full

sl.

1st, 2nd Verses

N.C.(A5)

1. Oh, poor twist - ed me.  
2. See additional lyrics

Gtrs. I & II

7 7 5 5 7 7 5 5

Oh, poor twist - ed me. I  
(Gtr. II out)

Gtrs. I & II

7 5 7 5

G5

feast on sym - pa - thy. I chew on suf - fer.

Gtr. III

dist. tone  
w/slide

7 (7) 5 5

(5) 2

Gtr. I

sl.

\* 5 sl.

3 5 5 3 3 | (3) 5 5 5 3

w/Rhy. Fig. 1A (last 4 bars only)  
A5

Musical score for w/Rhy. Fig. 1A (last 4 bars only) in A5 tuning. The score consists of four staves. The top staff shows a vocal line with lyrics: "Yeah, I chew— on ag - o - ny." The second staff contains a single note followed by a fermata. The third staff shows a guitar part with chords: (5), (5), (5), (7). The bottom staff shows a guitar part with chords: 5, 5, (3), 5, 5, 5, 3, 7, 7. A note at the end of the score is marked with an asterisk and a note: \*w/gtr.'s vol. knob.

N.C.(A5)

(Gtr. II out)

Musical score for N.C.(A5) and Rhy. Fill 1. The score consists of five staves. The first two staves show a vocal line with lyrics: "Swal - low whole— the pain." and "But, oh, it's too good to". The third staff shows a guitar part with a dynamic instruction: 3. The fourth staff shows a guitar part with a dynamic instruction: 2. The fifth staff shows a guitar part with a dynamic instruction: (cont. in slashes). The bottom staff shows a guitar part with chords: 1, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

D Gtr. I C Gtr. II G5

be... that all this... mis - er - y, just for,

Rhy. Fig. 2 (Gtr. III)

E (cont. in notation) 1. w/Rhy. Fig. 1A N.C.(A5)

oh, poor twist - ed me.

(Gtr. III out) (end Rhy. Fig. 2) Gtr. I

Ooh, yeah.

Poor twist - ed me.

2.

w/Rhy. Fig. 1A (last 4 bars only)

N.C.(A5)

yeah.

Gtr. I

st.

Full

Full

3 P

Full

Full

5 7 8 7 5 7 5 7 x 5 7 5 5

cl.

P

(end half time feel) Bridge G5

Rhy. Fig  
(Gtr. I)

Yeah.— To fi - nal - ly reach the shore,—

Riff A (Gtr. II)

(cont. in slashes) sl.

H 3 sl. 3

( $\frac{5}{5}$ ) 5 5 5 7 7 12 12 11 12 12 12 12 12 12 12

5 7 sl. sl. 10 10 9 10 10 10 10 10 10 10

H sl. sl. sl.

F\$5 F5

sur - vive      the      storm. —      Now you're bare      and      cold. —      The      sea —      was      warm. —

*sl.*

11 12 12 12 12 11 12 12 12 12 14 | 11 12 12 12 12 12 11 12 12 12 12 | 11 12 12 12 12 12 11 10 10 10 9 | 10 10 10 10 10 10 10 10 10 10 10 | 9 10 10 10 10 10 10 10 10 10 9 8 |

*sl.*      *sl.*      *sl.*      *sl.*      *sl.*

(end Rhy. Fig. 3)

E5

so warm, you bathe your soul a gain.

(Gtr. II out)  
(end Riff A)

### Half time feel

Guitar solo  
w/\*Rhy. Fig. 1 (1st 6 bars only)

N.C.(A5)

Ba - by, a - gain and a - gain, a - gain,

Gtr. III  
w/o slide

1/4

1/4

1/4

1/4

\*w/slight variations ad lib

yeah, yeah.

sl. sl. Full Full Full Full Full Full

sl. sl. Full Full Full Full Full Full

7 5 10 (10) 9-5 x 7 5 7 5 7 6 5 6 5 6 5 6

**Gtr. III**

**Gtr. I**

**(C5)**

**P**

w/\*Rhy. Fig. 1 (last 4 bars only)

(A5) Gtr. III

\*w/slight variations ad lib

Bridge  
w/Rhy. Fig. 3 and Riff A

(end half time feel) G5

Yeah.

To fi - nal - ly reach the shore, \_\_\_\_\_ sur - vive the storm..

(Gtr. III out)

w/Rhy. Fill 1 ⑥3fr. open 3fr.  
G E G

Now you're bare and cold. Yeah, the sea was warm, so warm, you bathe your soul a - gain.

Half time feel

3rd Verse

w/Rhy. Fig. 2 (1st 3 bars only)

Good to feel, my friend.

Oh, woe is (cont. in notation)

w/\*Rhy. Fig. 2

Such a bur-den to be, oh, poor twist - ed me.

\*Omit slide on beat 1.

Rhy. Fill 2 (Gtr. III)

(w/slide)

w/\*Rhy. Fig. 1A

N.C.(A5)

Musical score for guitar and vocal part 2. The vocal part includes lyrics "Yeah, yeah, yeah." and a "H" symbol. The guitar part shows chords and specific notes.

**Vocal Part:**

- Lyrics: Yeah, \_\_\_\_\_ yeah, yeah.
- Symbol: H

**Guitar Part:**

- Chords: 7, 7, 7, 5, 7, X 5, 5, 7, 7, 5, 5, H

**Text at bottom:** \*w/slight variations ad lib

\*w/slight variations ad lib

Musical score for "Yo, Poor Twist-ed Me". The vocal part (top) includes lyrics "Yo, poor twist-ed me." and "Yeah." The guitar part (bottom) shows chords and strumming patterns. A note on the first string is labeled "H". A bracket under the strings is labeled "let ring-4". Fingerings "5" and "7" are shown above the strings. The guitar tab (bottom) shows a 4/4 time signature with various notes and rests.

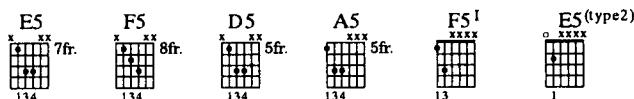
Oh, \_\_\_\_\_ yo, \_\_\_\_\_ yo, \_\_\_\_\_ poor twist - ed me. \_\_\_\_\_  
 1/2 Full 1/2 Full P Gtrs. I & II  
 3 1/2 Full 1/2 Full  
 7 (7) 7 5 7 5 5 7  
 5 5 x x x 7 (7) 7 5 7 5 5

### *Additional Lyrics*

2. Poor mistreated me  
Poor mistreated me.  
I drown without a sea.  
Lungs filled with sorrow,  
Lungs filled with misery.  
Inhaling the deep, dark blue.  
Woe, woe is me.  
Such a burden to be  
The poor mistreated me, yeah.

# WASTING MY HATE

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

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

Moderate Rock  $\text{♩} = 148$

Intro      Gtr. I      N.C.  
Riff A

*clean tone*    *mf*    *bkwd. rake* -----

(end Riff A)

Chorus  
w/\*Riff A  
N.C.

Good day, \_\_\_\_\_ how do, \_\_\_\_\_ and I send a smile \_\_\_\_\_  
to you. \_\_\_\_\_ Don't waste, \_\_\_\_\_ waste your breath, \_\_\_\_\_

\*1st note is tied, not struck.

Faster  $\text{J} = 168$   
D5 E5



Gtr. I

Gtrs. I & II

P M. dist. tone

7 9  
7 9  
0 5 7

5 0 3 5 7 0 (0) P H

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 Gtr. II E5 sl.  
(Gtr. II cont. in slashes) Riff B (Gtr. I)

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

(9) 7 9 (9) 7 9 0 7 6 0 5 (3) 5 7 7 0 5 7 5 7 0 5

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

0 0 7 7 6 0 5 5 5 5 0 5 4 0 5 (3) 5 7 7 0 5 7 5 7 0 5

⑥ open E (cont. in notation)  
P.M. P.M. (end Riff B)

P.M. P.M. P.M. P.M. P.M. P.M. sl. (Vocal:) Yeah.  
P.M. (0) 0 7 0 7 6 0 5 0 0 7 7 6 0 5 5 0 5 4 0 5 (3) 5 7 7 0 5 7 5 7 0 5

N.C.  
Gtrs. I & II

G5

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

0 0 7 0 7 6 0 5 0 0 7 7 6 0 5 5 5 5 0 5 4 0 5

1. A5 N.C. G5 A5 N.C. 2. A5 N.C. G5 A5 (cont. in slashes) N.C.

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

(5) 7 5 0 (5) 7 5 0 (5) 7 5 0 (5) 7 5 0

sl. sl. sl. sl.

1st Verse Rhy. Fig. 1 (Gtrs. I & II) E5 \*F5 E5

Ain't gon - na waste— my hate,— ain't gon - na waste—

\*Throughout verses, bass plays E when gtr. plays F5.

F5 E5 F5 A D5 E5

my hate on you. I think I'll keep it for my —

⑤open A D5 E5 ⑤open A D5 E5 ⑤open A D5 E5 ⑤open A D5 E5

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

self.

F5 D5

Ain't gon - na give no more, ain't got the time—

Riff C (Gtr. III)

clean tone

Sheet music for guitar. The top staff shows a melody line with chords A5, E5, F5, and a 5th open position (A, D5, E5) over P.M. The lyrics are: "— to help— you score.— I think it's time— you pleased— your - self,— (Gtr. III out) (end Riff C)".

The bottom staff shows a guitar tablature with six strings. The first five strings have six '0' notes each, and the sixth string has six '1' notes.

w/Riff A (1st 4 bars only) (Gtrs. I & II)  
N.C.

your - self.

## **Half time feel**

## **Chorus**

S N.C.

Good day, how do, and I send a smile.

Riff A1 (Gtrs. I & II)

Good day, how do, and I send a smile.

Riff A1 (Gtrs. I & II)

w/Riff A1 (Gtr. I)

— to — you. —      Don't — waste, — waste — your — breath, —  
 (end Riff A1) Gtr. II

(5) 5 0 3 5 7 0 (0) 0 5 7 5 6 7 (7) 7 9 9 7 9  
 P H H

— and I won't waste my hate on you, —

Gtrs. I & II

(9) 9 9 9 7 (7) 7 7 5 7 7 0 (0)

H

2nd time to Coda I;  
3rd time to Coda II



(end half time feel)

waste my hate on you. — Hate!

(3rd time Gtr. I cont. in slashes)

w/\*Riff B (Gtrs. I & II)  
N.C.

G5 A5 N.C. G5 A5 N.C.

\*Last note is not tied.

G5 A5 N.C. G5 A5 N.C.

Ha, ha.

2nd Verse  
w/\*Rhy. Fig. 1

E5

F5

E5

Think you're worth - y now? — You think e - enough to e -  
\*Gtr. II plays 1st 7 bars only.

F5 E5 F5 A D5 E5

ven raise — the brow — and to laugh and tip — that two - pr - onged —

⑤open A D5 E5 A D5 E5 Gtr. II P.M. ⑤open A D5 E5 F5<sup>1</sup> w/Riff C  
 ⑤open A D5 E5 A D5 E5 P.M. ⑤open A D5 E5 F5<sup>1</sup> (type2) P.M.  
 Well, I see my hands,-  
 — cr-own?  
 D5 A5 F5<sup>1</sup>  
 — I sec— my feet,— I feel— that blood— that pumps— in beat.—  
 E5 (type2) ⑤open A D5 E5 ⑤open A D5 E5 ⑤open A D5 E5  
 P.M. P.M. P.M.  
 But where the hell's— my mind— go - in' now?  
 w/Rhy. Fill 1 D5 E5  
 w/Riff A (1st 4 bars only) (Gtrs. I & II) N.C. D.S. al Coda I  
 4  
 Dead gone now.

Coda I

Think I'll keep it for— my self.

(0) (0) (0) (0)

Rhy. Fill 1 (Gtr. I)

The musical notation consists of two parts: a treble clef staff with four measures of music and a guitar neck diagram below it. The guitar neck diagram shows fingerings: (9) at the 9th fret, 5 at the 5th fret, 7 at the 7th fret, 7 at the 7th fret, 5 at the 5th fret, 7 at the 7th fret, 5 at the 5th fret, and 0 at the 0th fret. The letter 'H' is placed under the first measure of the staff.

Play 4 times

(end half time feel)

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C.

F5

Hate!

(4th time Gtr. II cont. in slashes)

\* P.M.

P.M.

P.M.

P.M.

P.M.

(0)

\*Last 2 times, Gtr. II omits all P.M.'s.

3rd Verse  
w/Rhy. Fig. 1 (1st 14 bars only)

E5 E5 (type2)

Gtr. II P.M. F5<sup>1</sup> E5 (type2)

P.M.

Ain't gon - na waste— my hate.— But I'm so greed -

F5<sup>1</sup> E5 (type2)

P.M.

⑤open A D5 E5

y

when— they

say,—

"Bet - ter—

to

give—

than

to —

re -

ceive.”—

⑤open A

D5

E5

⑤open A

D5

E5

⑤open A

D5

E5

w/Riff C  
E5 (type2)

P.M.

Ain't gon - na waste—

D5

A5

F5<sup>1</sup>

— my

hate,— no,

no.—

Ain't got

time

to

waste—

my

hate—

on

you.—

E5 (type2)

P.M.

⑤open A

D5

E5

—

I think I'll

keep—

it

all—

for my —

\*Gtr. II indicated to left of slashes in TAB.

D.S. al Coda II

A musical score fragment in treble clef and A major (one sharp). The first note has a fermata. The second note has a dynamic instruction 'p.'. A measure line follows, then a repeat sign, then a thick black bar indicating a repeat, followed by another measure line.

Gtr. I  
Coda II

Think I'll keep it for my - self.

Gtr. II

sl.

sl.

(0) 15 0 (0)

sl.

(end half time feel)  
(cont. in notation)

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. F5

Yeah! Gtrs. I & II Hate!

sl.

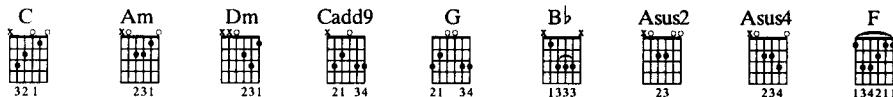
P.M. P.M. P.M. P.M. P.M.

(0) (0) (10) 24 sl.

|   |   |   |   |   |   |   |   |   |   |    |    |
|---|---|---|---|---|---|---|---|---|---|----|----|
| 7 | 9 | 7 | 9 | 7 | 9 | 7 | 9 | 7 | 9 | 10 | 10 |
| 0 | 5 | 7 | 0 | 5 | 7 | 0 | 5 | 7 | 0 | 5  | 7  |

# MAMA SAID

Words and Music by  
James Hetfield and Lars Ulrich



Tune down 1/2 step:

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

**Slowly** ♩ = 72

(Band out)

Dm

Rhy. Fig. 1 (\*Gtr. I)

Intro

\*Acous.

Dm

1st Verse  
w/\*Rhy. Fig. 1 (1½ times)

Dm

\*Play w/slight variations ad lib when recalled (throughout).

Gtr. I substitute Rhy. Fill 1

C                      Am                      Asus4

The

Rhy. Fill 1

(Resume Rhy. Fig. 1)

Dm

C

Am

A

bright - est flame — burns quick - est. —

That's what I heard her say. —

Dm

Gtr. I C

Am

son's heart's owed to moth - er, —

but I must find my way. —

Rhy.  
Fig. 2

Chorus

Dm

Cadd9

Am

(Band in)

G

Dm

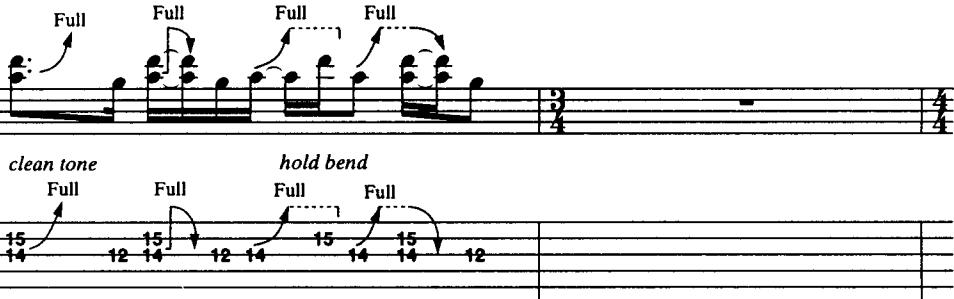
Cadd9

Am

Let my — heart go. —

Let your — son

Fill 1 (Gtr. I)



G

Dm

Cadd9

Am

G

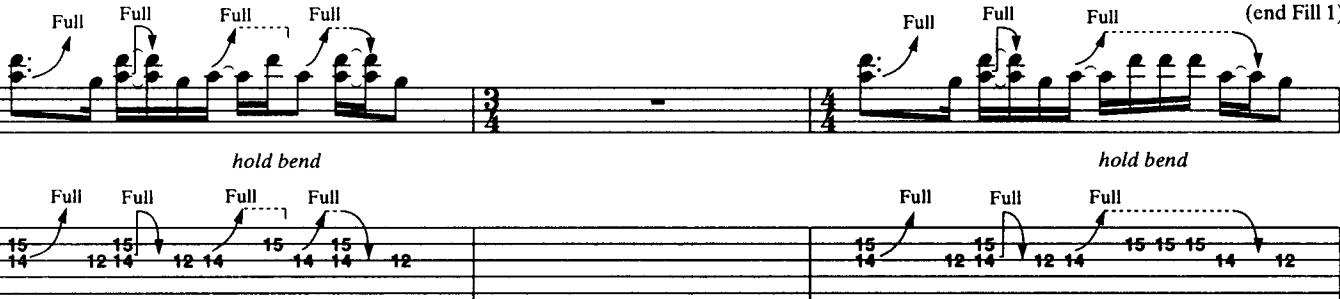
grow. —

Ma - ma, let my — heart

go. —

or

(Gtr. II out)  
(end Fill 1)



Dm

Cadd9

B $\flat$

(end Rhy. Fig. 2)

G

Am

(Band out)  
w/Rhy. Fig. 1

Dm

let

this —

heart

be —

still, —

yeah, still. —

C Am Dm C Am

Gtr. II  
w/wah as filter  
let ring  
10 13 12 10 10 12 10 5 6 5 7

2nd Verse  
w/Rhy. Fig. 1 (1½ times)

Dm C Am

"Reb-el," my new last name, wild blood in my veins.

8va -----  
H Full Full  
5 6 17 19 17 19  
7 19 19 19

Dm C Am I

A - pron strings— a - round my neck, the mark that still re - mains. I

8va -----  
(19) 17 19 20 19 17 17

Dm C Am I

left home— at an ear - ly age of what I heard was wrong. I

8va -----  
H Full  
H Full  
17 18 17 19 17 15

C  
Gtr. I

Dm

nev - er      asked      for - give - ness      but      what      I      said      is      done.

*8va* *1*

\*  
**15**  
**14**

(wah off)

\*Rock wah-wah pedal back and forth ad lib till end of bar.

Chorus  
w/Rhy. Fig. 2

Dm      Cadd9      Am      (Band in)      G      Dm      Cadd9      Am

Let      my — heart      go.      Let      your — son

Fill 1 (Gtr. II)

Full      Full      Full      Full

15      14      12      14      12      14      15      14      14      12

hold bend

G

Dm      Cadd9      Am      G

grow.      Ma - ma,      let      my — heart      go,      or  
(Gtr. II out)  
(end Fill 1)

Full      Full      Full

15      14      12      14      12      14      15      15      15      14      12

hold bend

Full      Full      Full

15      14      12      14      12      14      15      15      15      14      12

Dm      Cadd9      B♭      G      Am      Asus2      Asus4

Gtr. I

let      this — heart      be — still.

Bridge  
2nd time w/Rhy. Fig. 3A

Rhy.  
Fig. 3

Dm G Cadd9 F

Nev - er I — ask — of you but nev - er I — gave. — But you

Dm G Cadd9 F (end Rhy. Fig. 3)

gave me your emp - ti - ness — I now take to my — grave. —

w/Rhy. Figs. 3 & 3A

Dm G Cadd9 F

Nev - er I — ask — of you but nev - er I — gave. — But you

To Coda

Dm G Cadd9 F

gave me your emp - ti - ness — I now take to my — grave. — So

Gtr. I Dm Cadd9 B♭ G Am Asus4 3rd Verse  
w/Rhy. Fig. 1 (1½ times)  
Dm

let this heart be — still. — Ma - ma, now — I'm com - ing — home, I'm not

Rhy. Fig. 3A (Gtr. II)

Full

let ring Full

(Gtr. II out)

H H 2

C Am Dm C Am

all you wished of me.  
A moth-er's love- for her- son,- un - spo-ken, help me be.  
Yeah, I

Gtr. II

w/wah as filter

sl.

5 3 5 6 | 6 | 5 5 5 5 | 2 2 | 5 5 5 5 | 2 2 |

Dm C Am

took your love- for grant - ed,  
and all the things you said to me,  
(...things you said to me.) yeah.  
I

9 2 | 5 | 7 7 7 5 5 |

Dm Gtr. I C Am

need- your arms- to wel - come me,  
but a cold stone's all I see.  
I

(Gtr. II out)

(wah off)

6 0 | 3 | 7 | 3 |

Chorus

w/Rhy. Fig. 2 (last 6 bars only) & \*Fill 1

G Dm Cadd9 Am

Let my heart go.  
Let your son

\*Last note is tied.  
w/slight variations ad lib

G . Dm Cadd9 Am G

Dm Cadd9 B♭ G Gtr. I Am Asus2 Asus4

let this heart be still.

Gtr. II sl. sl. let ring

(12) (12)

Fretboard diagram: 0 2 0 2 2 0 2 2 0 2 0

w/Rhy. Fig. 4

Dm Cadd2 Am Dm

Let my heart go. Ma - ma,

Full hold bend Full

Fretboard diagram: 0 2 1 3 1 3

Rhy. Fig. 4 Play 3 times

dist. tone dim.

7 5 7 5 7 5 7 5 7 5 7 5

Cadd9                      Am                      Dm

Cadd9                      Am                      Dm

Cadd9                      B♭                      G                      Am

w/Rhy. Figs. 3 & 3A  
 Dm                      G                      Cadd9                      F                      Dm                      G                      Cadd9                      F                      D.S. al Coda

# THORN WITHIN

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Moderate Rock  $\text{J} = 116$

(Hi-hat)  
Gtrs. I & II

N.C. G5

G5 A5  
Rhy. Fig. 1

G5  
(end Rhy. Fig. 1)

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

G5 A5 N.C.

G5  
(end Rhy. Fig. 1A)

Rhy. Fig. 1A (Gtr. II)

sl.

P.M.

\*Half time feel

w/Rhy. Figs. 1 & 1A

G5 A5 N.C.

Play 6 times  
(6th time Gtr. III out)

G5  
(end Rhy. Fig. 1B)

Rhy. Fig. 1B (Gtr. III)

sl.

P.M.

\*Begins 4th time and ends after 6th time

N.C.

Riff A (\*Gtrs. I & II)

Play 3 times  
(end Riff A)

\*Beginning 3rd time, Gtr. III doubles Gtrs. I & II w/wah as filter.

N.C.

Gtrs. II &amp; III

(Gtrs. II &amp; III out)

Gtr. I

let ring

2 2 3 2 2 (2)/(2) 0 0 0 0 1 0

(cont. in slashes)

(2) (2) (2)

1st, 2nd Verses

Gtr. I

A5 B5  
(Gtr. I out)

1. For - give me, Fa - ther, \_\_\_\_\_ for I — have sinned.—  
2. See additional lyrics

\*Gtr. II

let ring  
clean tone w/chorus

H

H

\*During 2nd Verse, play all parts w/slight variations ad lib.

G6

F#7

sl.

let ring

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

B5

ed \_\_\_\_\_ this mark \_\_\_\_\_ of shame, \_\_\_\_\_

H

(0) 3 0 3 | 2 4  
2 4 | (4) x 4 4 - 5 - 4 | 2 2 - 3 - 2

P.M.

*sl.*

( $\frac{7}{5}$ ) 0 7 0 | 5 9  
5 7 | ( $\frac{9}{7}$ ) 0 7 7 | *sl.*

The musical score consists of a single staff with a treble clef and a key signature of one sharp. The staff is divided into four measures by vertical bar lines. Above each measure, the corresponding chord is labeled: G5, F#5, B5, and A5. The lyrics "should I look down,—" are aligned with the first measure, "dis - graced,—" with the second, "or straight—" with the third, and "a - head—" and "know—" with the fourth. The score concludes with "that you— must blame..".

(end Rhy. Fig. 2A)

\*dist. tone

(end Rhy. Fig. 2)

Musical score for guitar, Treble clef, 2 sharps, Common time.

**Bass Line Fingering:**

- Measure 1: 9, 5
- Measure 2: 5
- Measure 3: 3
- Measure 4: 5, 4
- Measure 5: 3, 2
- Measure 6: 2
- Measure 7: 2
- Measure 8: 2
- Measure 9: 2
- Measure 10: 2
- Measure 11: 2
- Measure 12: 12 (slur)

**Performance Instructions:**

- Measure 1: sl.
- Measure 2: sl.
- Measure 3: \*Chorus off
- Measure 4: sl.
- Measure 5: P.M.
- Measure 6: sl.

**Chorus**  
w/Riff A (4 times) (Gtrs. I & II)

§ N.C.

A musical score in 2/4 time with a key signature of four sharps. The treble clef is on the first line. The melody starts on G4, moves to A4, then descends through F#3, E3, and D3, ending on C4. The bass clef is on the fourth line, and a bass note is sustained from B2 to C4. Measures are separated by vertical bar lines.

I am \_\_\_\_

(I      am. —

I am —

w/Riff A (2 times) (\*Gtr. III)

A musical score for voice and piano. The vocal line starts with a rest followed by a melodic line with grace notes and a fermata. The lyrics "I am" are written below the staff. The piano accompaniment consists of sustained notes and chords.

I am \_\_\_\_\_

\*w/wah as filter

I am.) { 1.2. the } guilt - y. \_\_\_\_\_ And I

I am.) \_\_\_\_\_

And I

w/Rhy. Fill 1

G5

am, I am the thorn with - in.

1. Half time feel  
w/Rhy. Fig. 1B (2 times) (Gtrs. I & II)

G5 A5 N.C.

(end half time feel)  
(Gtr. II out)

G5 A5 N.C.

N.C.  
Gtr. I

let ring

4 3 2 | (2) 0 | (0) | (0) | (0) | :

(cont. in slashes)

2.

w/Rhy. Fig. 1B (1½ times) (Gtrs. I & II)

G5 A5 N.C.

G5 A5 N.C.

w/Rhy. Fill 2

w/Rhy. Fill 1 (2 times)

A5 A♭5 G5

I do — your time, —

I take — your fall. — I'm brand - ed guilt - y for — us all. —

Rhy. Fill 1 (Gtrs. I, II & III)

(Gtr. III out)

sl. P.M. P.M.

12 12 12 12 | 12 12 12 12 | 5 5 10 5 5 | 10 10 5 5 | sl. sl.

3 3 10 3 3 | 10 10 5 0 3 0 |

Rhy. Fill 2 (Gtrs. I & II)

P.M.

(7) 5 5 7 | 0 7 6 | 4

**Half time feel**

Guitar solo

w/\*Rhy. Fig. 2 (1st 7 bars only) (Gtr. II)

G5      A5

Gtr. I

Full

Full

8      5      (5)      7      5      7

H      sl.

\*w/slight variations ad lib

B5

Full

Full

10      7      9      7      11      11      (11)      11      (11)      11      9      12      11      11      9

H      sl.      H      sl.      1/2

H P

w/Rhy. Fill 3

F#5

B5

F#5

G5

8      8      9      11      12      9      9      11      12      9

sl.

P.M.

**3rd Verse**

w/\*Rhy. Figs. 2 (Gtr. I) & 2A (\*\* Gtr. II)

G5      A5

B5

So point your fingers, \_\_\_\_\_

point right at me. \_\_\_\_\_

\*Both gtrs. w/slight variations ad lib

\*\*Clean tone w/chorus

Rhy. Fill 3 (Gtr. II)

2      0      5      0

P.M.

Sheet music for soprano and piano, page 10, measures 11-12. The soprano part starts with a rest followed by a melodic line. The piano part features eighth-note chords. Measure 11 ends with a fermata over the piano's eighth-note chord. Measure 12 begins with a melodic line and concludes with a sustained note. The vocal line includes lyrics: "I am the thorn with - in -". The piano part has dynamic markings and fingerings.

Gtr. II substitute Rhy. Fig. 4 (4 times)

F#5

N.C.

I am the thorn with - in.

1/4 1/2 1/2

(2) 4 2 2 4 2 10 14 10 16 16 14 10 14 16 16 14 16

sl.

F#5

N.C.

F#5

I am the thorn with - in.

1/2 Full 1/2

10 14 16 16 10 14 (14) 10 14 16 10 14 16 16 10 14

sl.

N.C.

F#5

N.C.

I am the thorn with - in.

1/2 1/2 1/2 H P

14 14 16 16 10 16 14 16 10 16 14 16 (14) 14 16 14 14 16

H P

Rhy. Fig. 4

1/2

1/2

4 4 x x 4 4 x x 4 4 2 4 4 2 4 4 4 4 x x 4 4 2 4 2 2

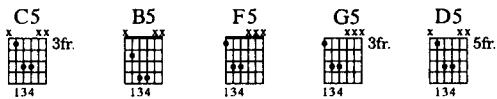
The image shows three staves of guitar sheet music. The top staff starts with a measure in F#5, indicated by a key signature of four sharps. The middle staff starts with a measure in N.C. (No Key Change). The bottom staff starts with a measure in F#5. Each staff has six measures. Measure 14 consists of sixteenth-note patterns with various slurs and grace notes. Measure 15 continues the sixteenth-note patterns. Measure 16 concludes the section. The notation includes several performance instructions: '1/2' (half note value) above certain notes in the first two staves; 'H' (Hammer-on) above notes in the first two staves; 'Full' (full note value) above notes in the third staff; and '16' below the strings in the first two staves. Measure numbers 14, 15, and 16 are written below the strings in the first two staves. The third staff ends with a 'H' under a note.

### *Additional Lyrics*

2. Forgive me, Father, for I have sinned.  
Find me guilty when true guilt is from within.  
So point your fingers, point right at me.  
For I am shadows and will follow you.  
One and the same are we. (*To Chorus*)

# RONNIE

Words and Music by  
James Hetfield and Lars Ulrich



Tune down  $\frac{1}{2}$  step:

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

Moderately slow Rock  $\text{J} = 92$

N.C.(A)  
Rhy. Fig. 1 (Gtr. I)

Intro

*f dist. tone* P.M. let ring ... P.M. let ring ... P.M. sim. P.M. P.M. P.M.

*Full* (end Rhy. Fig. 1) N.C.(A)  
Rhy. Fig. 1A (Gtr. II)

*dist. tone* P.M. let ring ... P.M. let ring ... P.M. sim. P.M. P.M.

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

P.M. P.M. *Full* P.M. *let ring*

CS B5 F5 G5 D5  
(end Rhy. Fig. 2)

*P*

*P*

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1st Verse

E5

D5

Sto - ry starts,- qui - et town.- Small town boy,- big — time frown.

Rhy. Fig. 3A (Gtr. II)

Rhy. Fig. 3 (Gtr. I)

E5

D5

C5

Nev - er talks,- nev - er plays.- Dif - f'rent path,- lost his — way.

(end Rhy. Fig. 3A)

9 7 9 9 7 9 9 7 7 12 9 9 7 12 9 9 12 7  
7 7 5 7 0 7 5 7 7 5 5 10 0 7 5 7 7 5 7 5 5 7 10  
sl. sl. sl.

(end Rhy. Fig. 3)

N.C.(A)

Then

Rhy. Fig. 2A  
Gtrs. I & II

Gtr. II (end Rhy. Fig. 2A)

Gtr. I

let ring

2nd Verse w/Rhy. Figs. 3 (1st 3 bars only) & 3A

\*Gtr. II indicated to left of slashes in TAB.

E5

D5

streets of red,— red I'm a - fraid.— There's no con - fet - ti, no pa - rade.— Noth -

E5

D5

G5

ing hap - pens in this- bor-ing place,— but, oh my God,— how it all— did change.. Now they

Rhy. Fill 1 (Gtr. I)

D5

C5/D

D5

C5

B5

all

pray,—

blood

stain

wash

a -

way.

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

(end Rhy. Fig. 4)

Chorus  
w/Rhy. Figs. 1 & 1A  
2nd time w/Fill 1  
N.C.(A5)

He said, "Lost my way— this blood - y day.— Lost my way."

w/Rhy. Fill 2 (1st bar only) w/Rhy. Figs. 1 (1st 3 bars only) & 1A

C5 D5 C5 N.C.(A)  
I heard him. He said, "Lost my way— this blood - y day.— Lost my way."

To Coda

w/Rhy. Fill 2

C5 D5 C5  
All things wash— a - way,— but blood stained the sun— red to —

Gtr. I Full Full Full sl.  
Full P 3 P Full P 3 P sl.  
0 7 7 (7) 5 7 0 7 7 (7) 5 7 0 7 7 5 7 sl.

w/Rhy. Fig. 2  
N.C.(A5)

C5 B5 F5 G5 D5

day.— I

Rhy. Fill 2 (Gtr. II)

P.M. 1/2

5 5 7 x 7 7 5 5

Fill 1 (Gtr. III) (Gtr. III out)

14

3rd Verse  
w/Rhy. Figs. 3 & 3A  
E5

A musical score for piano or voice. The key signature is A major (two sharps). The tempo is indicated as 'L. 88'. The lyrics are: 'al - ways said,— "Some - thin' wrong— with lit - tle, strange — Ron - nie Long.—' The music consists of a series of eighth-note chords and rests.

A musical score for a solo voice. The key signature is A major (two sharps). The vocal line starts at E5, moves down to D5, and then up to C5. The lyrics are: "Nev - er      laughed,—" followed by a fermata over the first note of the next line; "nev - er      smiled.—" followed by a fermata over the first note of the next line; "Talked      a - lone—" followed by a fermata over the first note of the next line; "for miles      and miles      and —". The vocal line consists of eighth and sixteenth notes.

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

Musical score for Gtr. III. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows a harmonic line with fingerings (e.g., 0, 0, 0; 0 (0) 5 5; 5 5 (5); 7 5). Performance markings include 'miles.', 'Full', 'P', 'H', 'w/light dist.', and '1/2'.

4th Verse  
w/Rhy. Figs. 3 (1st 3 bars only) & 3A

E5 D5

Gal - low calls,— "Son," I say,— "Keep - your smile — and laugh — all — day. — Think Full

sl. sl. P H H

sl. sl. P H H

7/9 (9) x x x 9 7 7 7 7 9 8 10 10

w/Rhy. Fill 1

once a - gain\_ in this bor-ing place,- for lit - tle boys,— how they— soon change.”— Now they

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

w/Rhy. Fig. 4

D5 C5/D D5 C5 B5

all pray, — blood stain wash a - way.

(cont. in Fill 1) 1/4

let ring H sl. Full P 3 Full P 1/4

7 10 7 8 7 6 10 7 10 (10) 14 18 15 15 (15) 13 14 13 13

**Coda**

Gtr. II A open

blood stained the sun red to day.

Full Full H P

Full Full 3 P P H P

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

\*Play w/slight variations ad lib (throughout).

(cont. in notation) N.C.(A)

Yeah.

(Gtr. II out)

Full P Gtr. II H P

Full P Gtr. I H P

Full P 2 5 0 5 sl. 12

**Fill 2 (Gtr. III)**

*mf*  
w/talk box

2 2 2 2 2 2 2

Gtr. I

sl. sl. sl.

0 5 7 (7) (5) 5 7 (7) 5 7 6

H

(Spoken:) Yeah, well, all the

sl. H

(6) 5 7 (7) (5) 5 5 × 5 × × 5 5 7 5 5 7 5

sl. H

Bridge  
w/Fill 2 (8 times)  
N.C.(A)

green things died when Ronnie moved to this place. He said,

Full Full

sl. Full Full

0 5 7 (7) (5) (5) 5 7 7 8 8 7 5

sl.

"Don't you dare ask why I'm cursed to wear this face." Well, now

sl. sl. sl.

(5) (5) 5 7 (7) 8 10 8 8 10 8 8 10 7 10 8 5 7 5 5 7 5 5 7 4 7 5

sl.

w/Rhy. Fill 3

Sheet music for guitar in G major (two sharps) and common time. The lyrics are:

we all know why the children called him "Ronnie Frown". When he

The musical notation consists of two staves. The top staff shows a melody line with various dynamics and performance instructions like 'H' (Hammer-on), 'P' (Pull-off), and 'Full'. The bottom staff shows a guitar tablature with fingerings (e.g., 0, 7, 5, 7) and dynamic markings like 'P.M.' and 'Full'.

Chorus  
w/Rhy. Figs. 1 & 1A  
N.C.(A)

w/Rhy. Fill 2 (1st bar only)

C5 D5 C5

A musical score for a solo voice in G major, 2/4 time. The vocal line consists of a single melodic line with various note heads and rests. The lyrics are written below the staff: "He said, "Lost my way\_\_\_ this blood-y day. Lost my way."— Yeah,— yeah, I heard him." The score includes a key signature of one sharp, a treble clef, and a 2/4 time signature.

w/Rhy. Figs. 1 (1st 3 bars only) & 1A  
N.C.(A)

A musical score for voice and piano. The vocal line starts with a melodic line in G major, moving to F# minor, then back to G major. The lyrics describe a person lost in the woods, with a piano accompaniment consisting of chords and sustained notes.

Rhy. Fill 3 (Gtr. II)

*Play 3 times*

Full..... 1 P

P sl.

Full..... 1 P

P sl.

w/Rhy. Fill 2

C5

D5

C5

(Gtr. II out)

All things wash a - way but blood stained the sun red to -

Gtr. I

Full

Full

Full

Full

Full

3 P P

N.C.(A) N.C.(A)

Outro w/Rhy. Fig. 2 (Gtr. I: 2 times; Gtr. II: 3 times)

N.C.(A)

Outro

w/Rhy. Fig. 2 (Gtr. I: 2 times; Gtr. II: 3 times)

N.C.(A)

day.

That's right.

2

(0)

C5 B5 F5 G5 D5 N.C.(A)

All things wash a - way.

Gtr. III

H P H P

let ring H P

sim. H P

P

C5 B5 F5 G5 D5

And they all fall down, down. But blood stained the sun to - day.

H H H P P

sl.

H H H P P

sl.

P

N.C.(A)

Gtr. III

Gtr. I

Yeah, — yeah. —

1/2

H

1/2

Full P

Full P

Full P

Full P

P H H P H P

10 8 8 10 8 10 10 8 10 (10) 8 8 10 8 10 0 10 10 (10) 8 10

0 7 5 7 0 0 5 7 0 0 5 7 5 (5) 0 7 5 7 0 0 5 7 5 7 6

CS B5 F5 G5 D5

All things wash a - way. —

1/2 P P

1/2 sl.

sl. sl.

1/2 P P

1/2 sl.

1/2 P P

1/2 sl.

P H H P H P

(10) 10 8 10 8 7 5 7 (7) 5 7 5 7 (7) 7

(6) 0 7 5 7 0 0 5 7 7 7 5 7 5 5

w/Rhy. Fig. 2 (1st 3 bars only) (Gtr. II)  
N.C.(A)

And they all fall down. - But

H sl. 1/2 H Full H

sl. 1/2 H Full H

1/4 H H

1/4 H

H H

C5 B5 ⑥open E F5 G5 C5 D5

Gtr. II

blood stained the sun to - day.

Full Full  
rit. P P

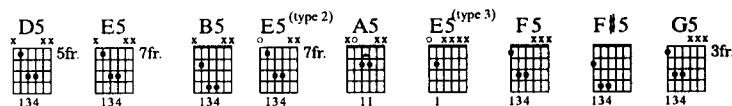
Full Full P  
P (7) (7)

Full Full Full sl.  
rit. P P P H P

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

# THE OUTLAW TORN

Words and Music by  
James Hetfield and Lars Ulrich



Tune down 1/2 step:

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

**Slow Rock**  $\text{♩}=60$

w/Rhy. Fill 1  
Intro F5/E E(♭5) F5/E  
Gtr. I

Play 7 times

F5/E E(♭5) F5/E

N.C.

Detailed description: This block contains two staves of musical notation for guitar. The top staff is for Gtr. I and starts with a 4/4 time signature. It includes a 'fade in dist. tone' instruction and a 'P.M.' (Punching Mute) instruction. The bottom staff shows chord diagrams for N.C. (E5) and Rhy. Fig. 1 (Gtrs. I & II). The score continues with a sequence of eighth-note patterns labeled 'P.M.' followed by a 'D' symbol and '1/2' markings above the notes. The bottom staff shows a descending scale pattern from D5 to E5. The score concludes with 'Gtr. I out' and 'Gtr. II out' instructions, followed by a 'dim.' (diminuendo) instruction.

Rhy. Fill 1 (Gtr. II)

Play 7 times

(wah off)

let ring

fade in w/dist. & wah

1st Verse  
\*N.C.(E5)

And now I wait my whole life - time  
for you.

\*Chords implied by bass when gtrs. are tacet (throughout).

w/Fill 1

And now I wait my whole life - time  
for

Gtrs. I & II D5 E5 sl.

you.

N.C.(E5)

I ride the dirt, I ride the tide  
for you.

w/Fill 2

I search the outside, search inside  
for

Fill 1 (Gtr. I) (cont. in slashes)

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

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

\*Vol. swell

Fill 2 (Gtr. I) (cont. in slashes)

Full Full Full Full

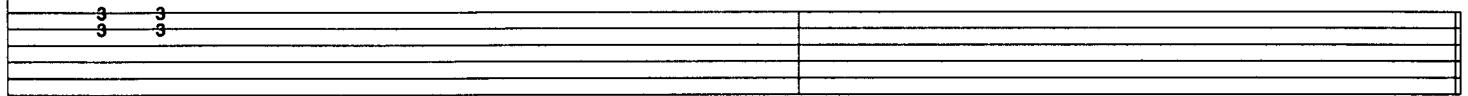
Full Full Full Full

\*Vol. swell

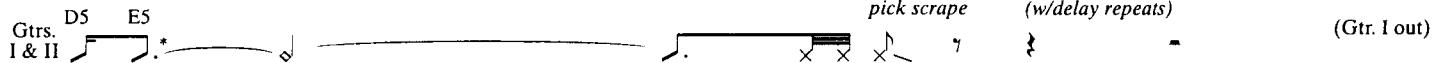
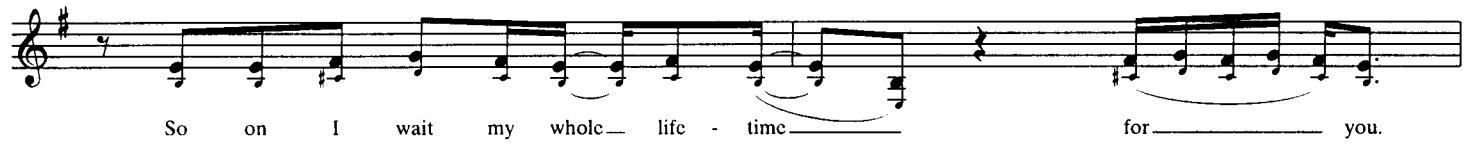


(Gtr. I out)

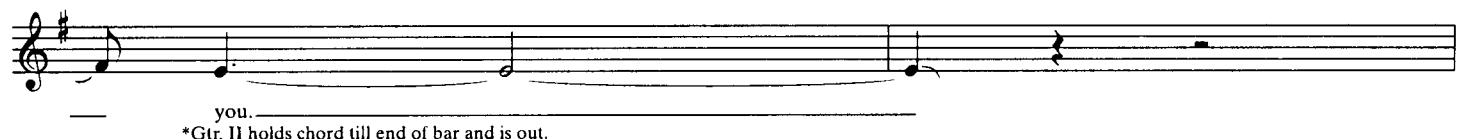
(w/delay repeat)



2nd Verse  
N.C.(E5)



(Gtr. I out)

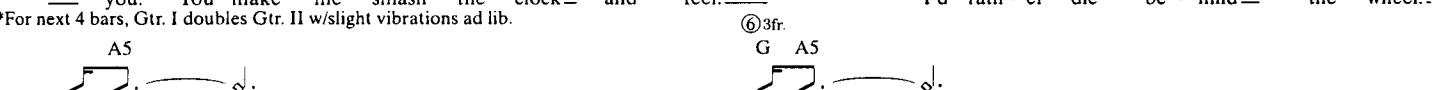


\*Gtr. II holds chord till end of bar and is out.  
Gtr. I plays slashes as indicated.

N.C.(E5)



D5 B5  
\*Gtr. II



N.C.(E5) (D) (E5) (D)



Out - law of torn. Out - law of

(E5) (D)

torn.

Yeah, I'm out - law of -  
(end Rhy. Fig. 1A)

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

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

5 7 5 7 5 7 4 5 5 4 5 5 4 5 5 4 5

w/Rhy. Fig. 1A (Gtr. II)  
(E5)

(D)

— torn.

Gtr. I

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

5 7 5 7 5 7 5 7 5 5 5 5 5 9 9 10 10 10

Bridge  
2nd time w/Fill 3

§ D5 E5 D5 A5 G5 A5 G5 A5 G5 D/F# G5

And if I close my mind in fear, please pry it open.  
(Hear me.)

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

(end Rhy. Fig. 2)

*sl.*

Fill 3 (Gtr. III)

*8va* .....  
1½

sl.

(Gtr. III out)

1½

22

sl.  
(22)



Interlude  
N.C.(E5)

*mf*  
*w/delay*

Full

Full

sl.

2

2

\*For next 16 bars, all notes are sounded by vol. swells and all vib.'s are slight.

Full

Full

P

Full

Full

Full

Full

Full

14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

P

Full

1/2

Full

1/2

7 5 7 9

5 5 7 7 5 7 9

(B5)

5 5 7 7 5 5 5 5 9 9 5 5 9

Guitar solo  
w/Rhy. Fig. 1 (2 times) (Gtr. I)

N.C.(E5)  
Gtr. III

\*

Full

(delay off) *f* trem. pick  
dist. tone w/wah as filter

7 3 9 7 9 10 12 12 12 12 12

\*Swell notes in louder.

w/Rhy. Fig. 1A (1½ times) (Gtr. I)

(D)

(E5)

(D)

Musical score page 12, measures 14-14. The top staff shows a melodic line with eighth-note patterns and a bass line with eighth-note chords. The bottom staff shows a continuous eighth-note pattern. Measure numbers 12 and 14 are indicated.

\*w/trem. bar effects ad lib (next 2 bars)

*D.S. al Coda*

(E5)

w/Rhy. Fill 2

(D)

(cont. in Fill 3) §

w/Rhy. Fill 3 (4 times)

Gtr. E5 (type 3)

(cont. in notation)

The musical score for Coda I, page 10, shows four measures of music. The key signature is one sharp. Measure 1 starts with a half note G, followed by a eighth note A, a sixteenth note B, and a sixteenth note C. Measure 2 starts with a half note D, followed by a eighth note E, a sixteenth note F, and a sixteenth note G. Measure 3 starts with a half note A, followed by a eighth note B, a sixteenth note C, and a sixteenth note D. Measure 4 starts with a half note E, followed by a eighth note F, a sixteenth note G, and a sixteenth note A. The score is labeled '(cont. in notation)' at the top right.

Rhy. Fill 2 (Gtr. I)

Rhy. Fill 3 (Gtr. II)

A musical staff with a treble clef and a sharp sign indicating one key signature. The first note is a quarter note followed by a eighth note. Below the staff, the instruction "w/wah" is written.

Outro  
w/Rhy. Fill 3 (8 times)

N.C.(E5)

*mf*  
*w/delay*

7

Full

Full

Full

sl.

\*For next 4 bars, all notes are sounded w/vol. swells.

sl.

Fdbk.  
(8va)

7

Full

Full

Fdbk.

7

1 1/2

1 1/2

Fdbk. pitch: E  
(Actual sounding pitch is F# due to note being bent.)

sl.

0 / 10 12 0 / 10 12

Full

Full

1 1/2

1 1/2

Rhy.  
Fig. 3  
(Gtr. II) E5  
(type 3)

H P

Full

Full

1 1/2

1 1/2

1 1/2

1 1/2

F#5

G5

12 12 10

(10)

12 12 10

Full

Full

1 1/2

1 1/2

**F#5**                    **G5**                    **E5 (type 3)**                    **F5**                    **Full**  
  
**F#5**                    **G5**                    **E5 (type 3)**                    **F5**                    **Full**  
  
**F#5**                    **G5**                    **E5 (type 3)**                    **F5**                    **Full**  
  
**F#5**                    **G5**                    **Rhy. Fig. 4**                    **F5**  
  
**F#5**                    **G5**                    **(end Rhy. Fig. 4)**                    **E5 (type 3)**                    **F5**  
  
**F#5**                    **G5**                    **w/Rhy. Fig. 4 (1 1/2 times)**                    **F5**



## • TABLATURE EXPLANATION/NOTATION LEGEND •

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

1st string - High E  
2nd string - B  
3rd string - G  
4th string - D  
5th string - A  
6th string - Low E

|  |   |  |    |   |   |
|--|---|--|----|---|---|
|  |   |  |    |   | 0 |
|  |   |  | 10 | 9 | 0 |
|  |   |  |    | 1 | 1 |
|  |   |  |    | 2 | 2 |
|  | 3 |  |    | 2 | 0 |

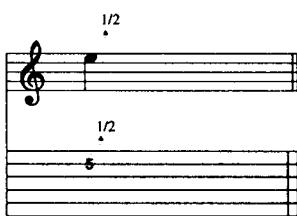
5th string, 3rd fret

2nd string, 10th fret  
and 3rd string, 9th fret  
played together

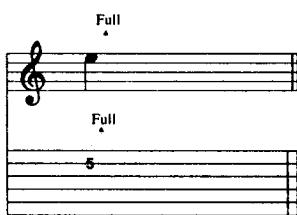
an open E chord

### Definitions for Special Guitar Notation

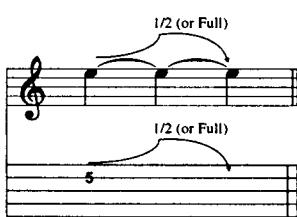
**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



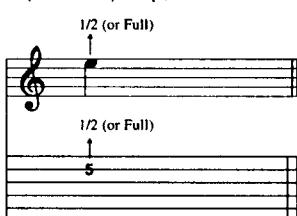
**BEND:** Strike the note and bend up a whole step (two frets).



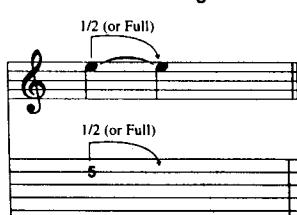
**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



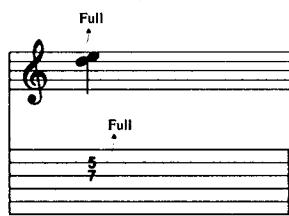
**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



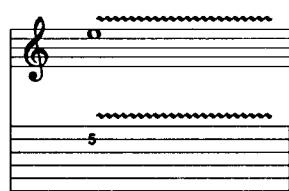
**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step, strike it and release the bend back to the original note.



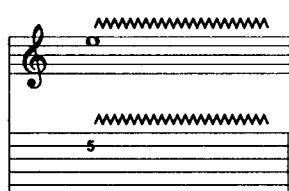
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



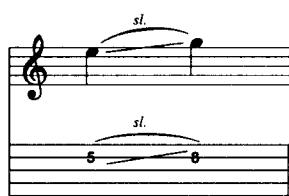
**VIBRATO:** Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



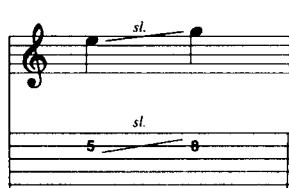
**WIDE OR EXAGGERATED VIBRATO:** Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



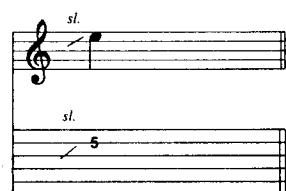
**SLIDE:** Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



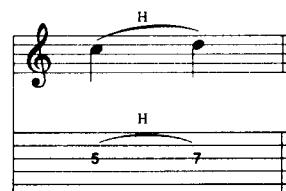
**SLIDE:** Same as above, except the second note is struck.



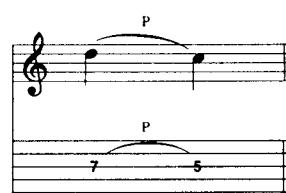
**SLIDE:** Slide up to the note indicated from a few frets below.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



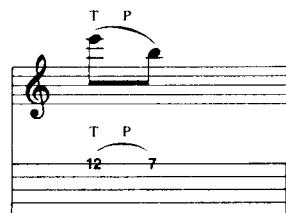
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



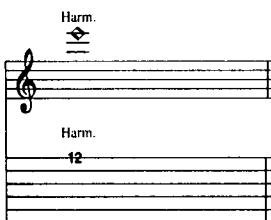
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



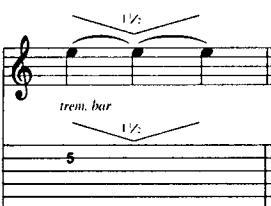
**NATURAL HARMONIC:** With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



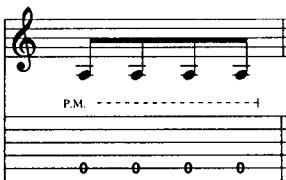
**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.



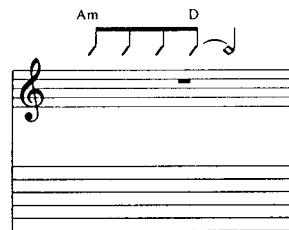
**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.



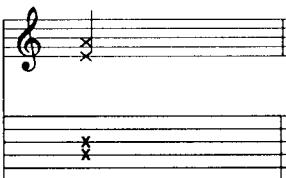
**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.



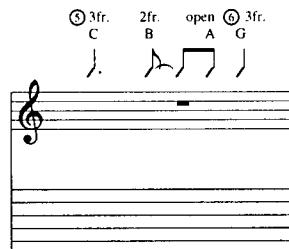
**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



**SINGLE-NOTE RHYTHM SLASHES:** The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



## Definitions of Musical Symbols

|                                  |                                       |              |                                                                                                                                       |
|----------------------------------|---------------------------------------|--------------|---------------------------------------------------------------------------------------------------------------------------------------|
| <i>8va</i>                       | •Play an octave higher than written   | -            | •Repeat previous beat (used for quarter or eighth notes)                                                                              |
| <i>15mo</i>                      | •Play two octaves higher than written | =            | •Repeat previous beat (used for sixteenth notes)                                                                                      |
| <i>loco</i>                      | •Play as written                      | /            | •Repeat previous measure                                                                                                              |
| <i>pp</i> ( <i>pianissimo</i> )  | •Very soft                            | : :          | •Repeat measures between repeat signs                                                                                                 |
| <i>p</i> ( <i>piano</i> )        | •Soft                                 | : [1. 2.]    | •When a repeated section has different endings, play the first ending only the first time and the second ending only the second time. |
| <i>mp</i> ( <i>mezzo-piano</i> ) | •Moderately soft                      | D.S. al Coda | •Go back to the sign (%) and play to the measure marked "To Coda," then skip to the section labeled "Coda."                           |
| <i>mf</i> ( <i>mezzo-forte</i> ) | •Moderately loud                      | D.C. al Fine | •Go back to the beginning of the song and play until the measure marked "Fine" (end).                                                 |
| <i>f</i> ( <i>forte</i> )        | •Loud                                 |              |                                                                                                                                       |
| <i>ff</i> ( <i>fortissimo</i> )  | •Very Loud                            |              |                                                                                                                                       |
| (accent)                         | •Accentuate note (play it louder)     |              |                                                                                                                                       |
| (accent)                         | •Accentuate note with great intensity |              |                                                                                                                                       |
| (staccato)                       | •Play note short                      |              |                                                                                                                                       |

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**2 x 4**

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**Until It Sleeps**

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**Hero Of The Day**

**Bleeding Me**

**Cure**

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**Wasting My Hate**

**Mama Said**

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