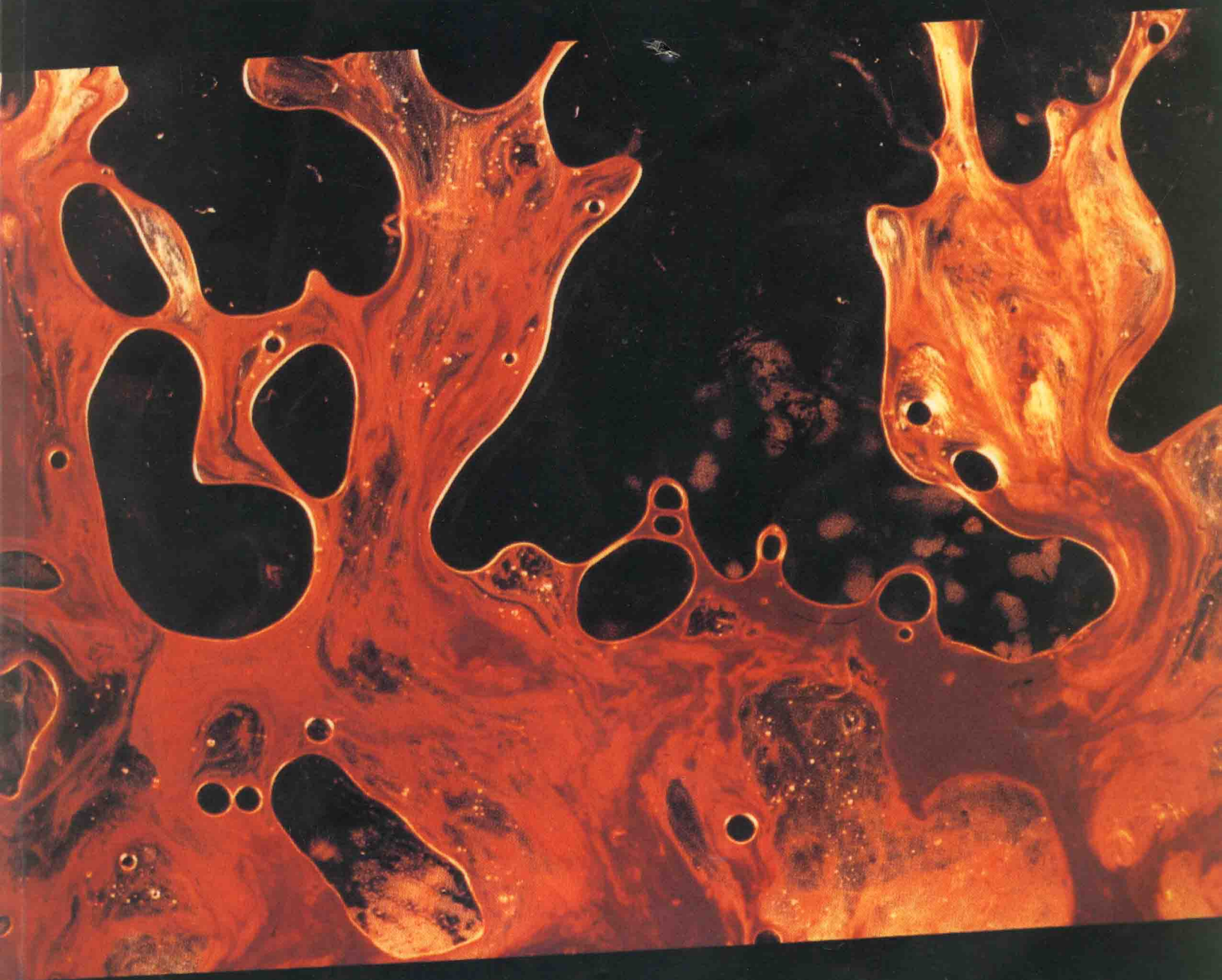
METALLICA

LOAD

GUITAR • VOCAL
With Tablature

FULL COLOR
FOLD-OUT INSI



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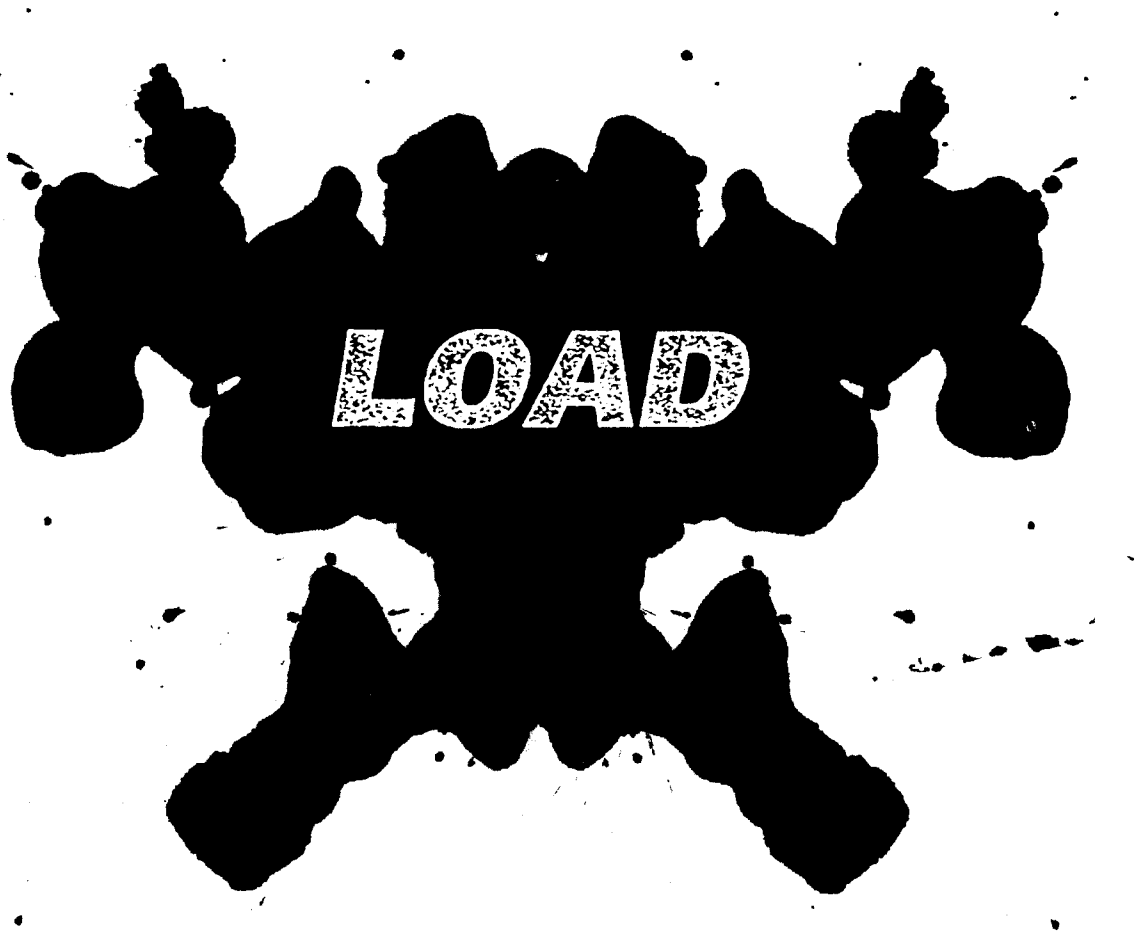
METALLICA



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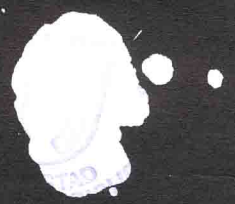
CONTENTS



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

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 then 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. 'Whoooooaaaaa, 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 containing 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.

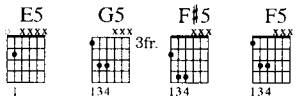
JASON: When we first started we were looking at a mass of 25 to 30 songs, 'Who knows, it's going to be three albums.' How could you see the end of that?! Finally, the stages we went through, the personal meetings, the seeing each other, meeting with management resulted in that many songs? You're going 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.

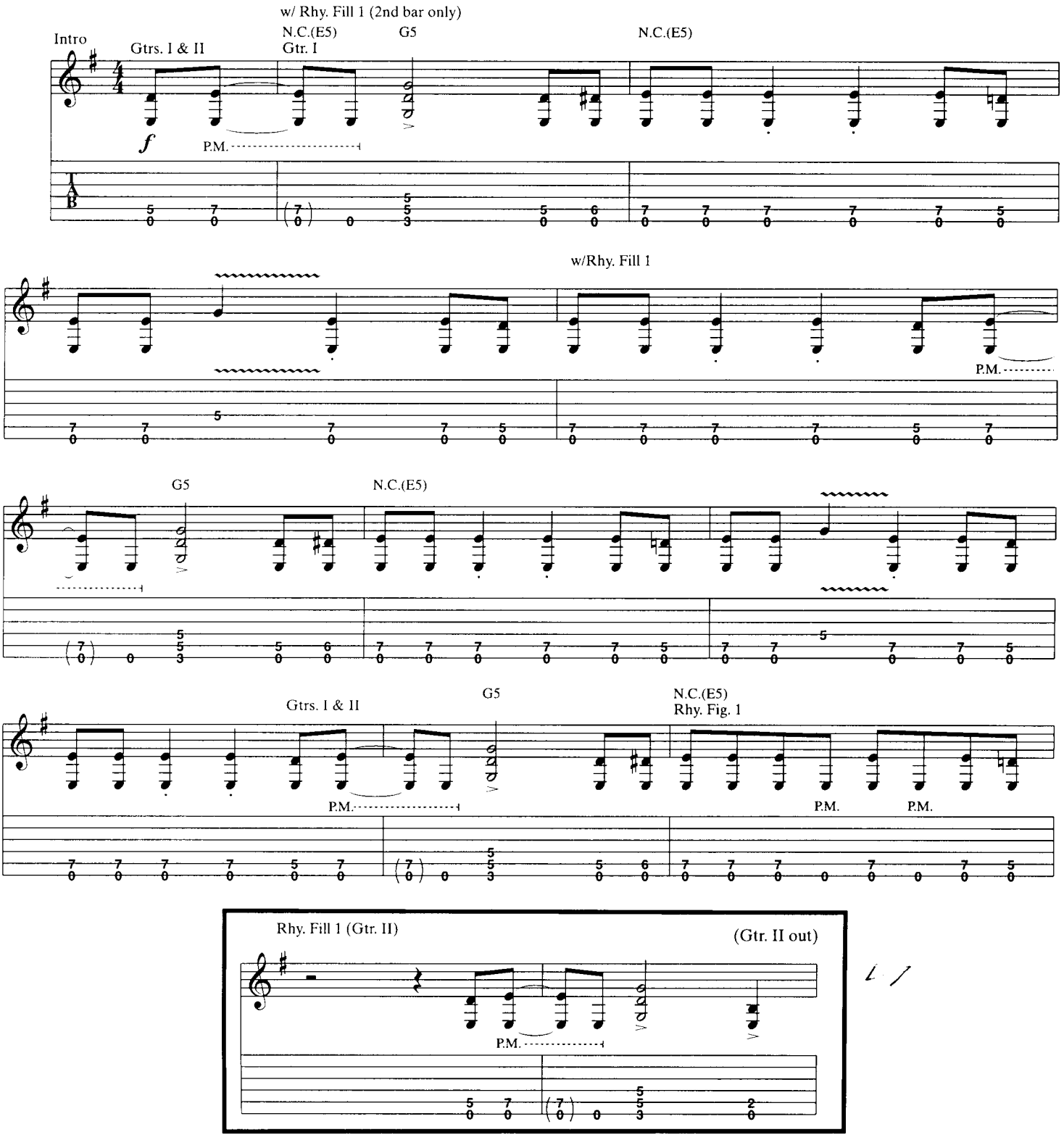
AIN'T MY BITCH

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭



Moderately fast Rock ♩ = 168



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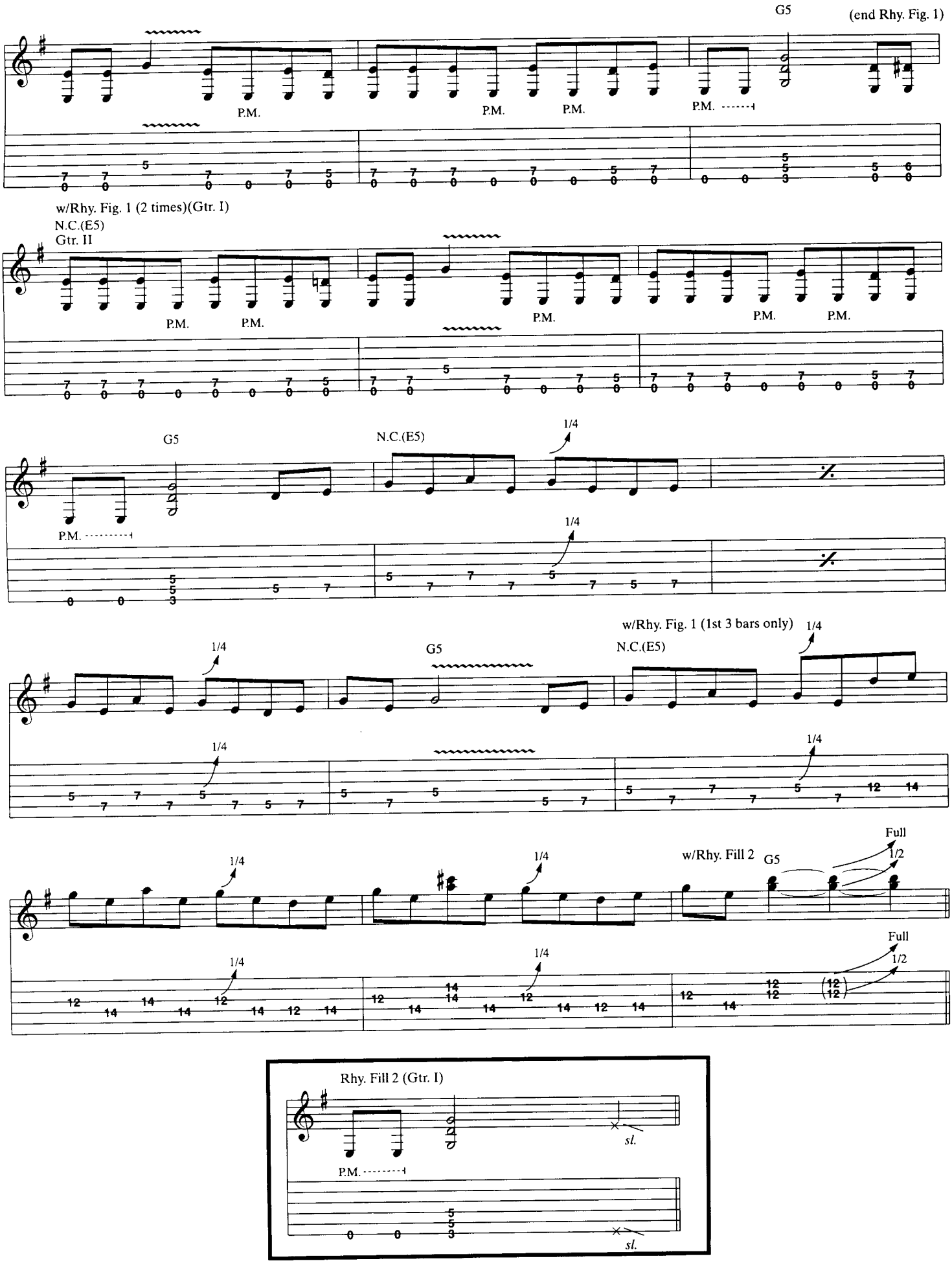
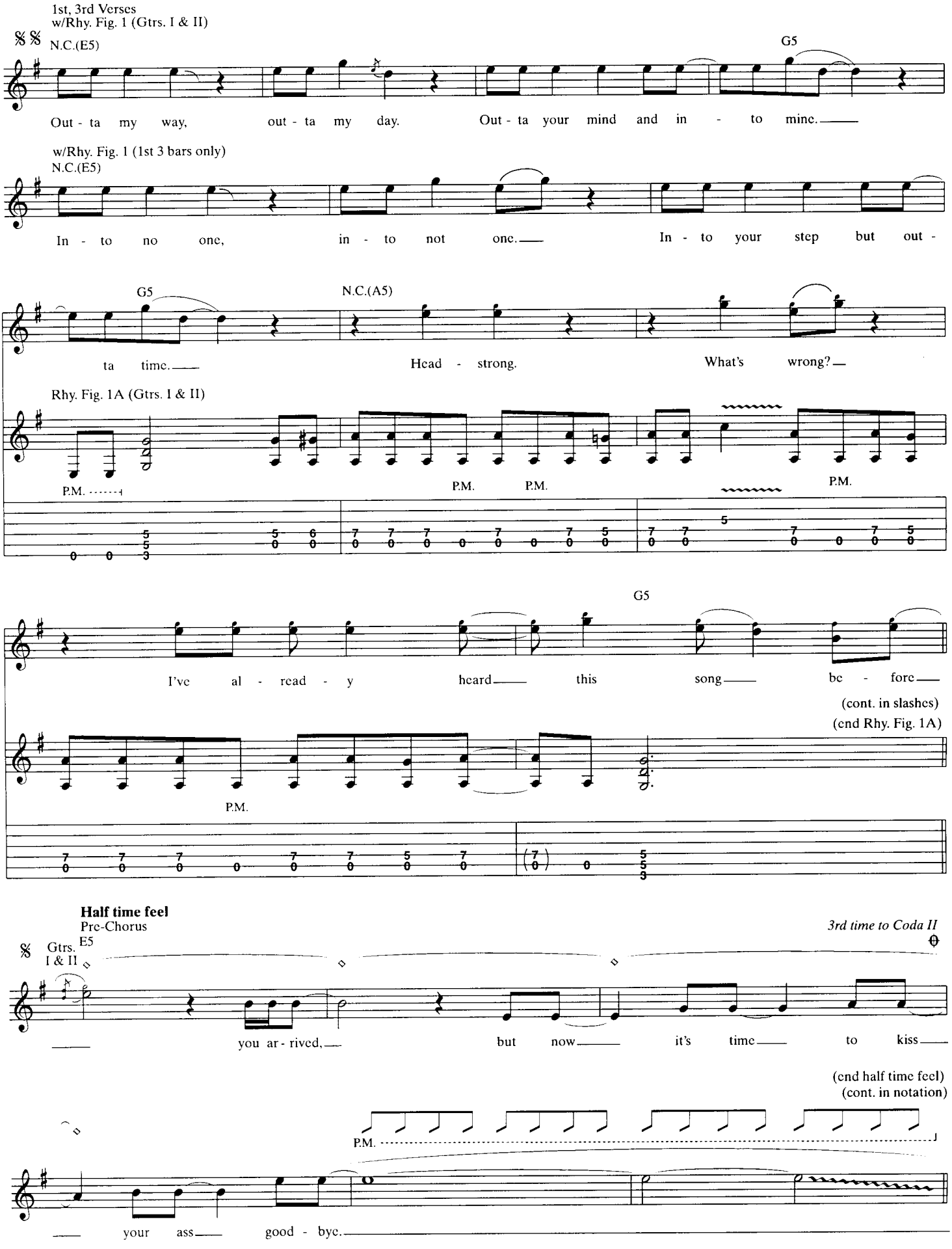
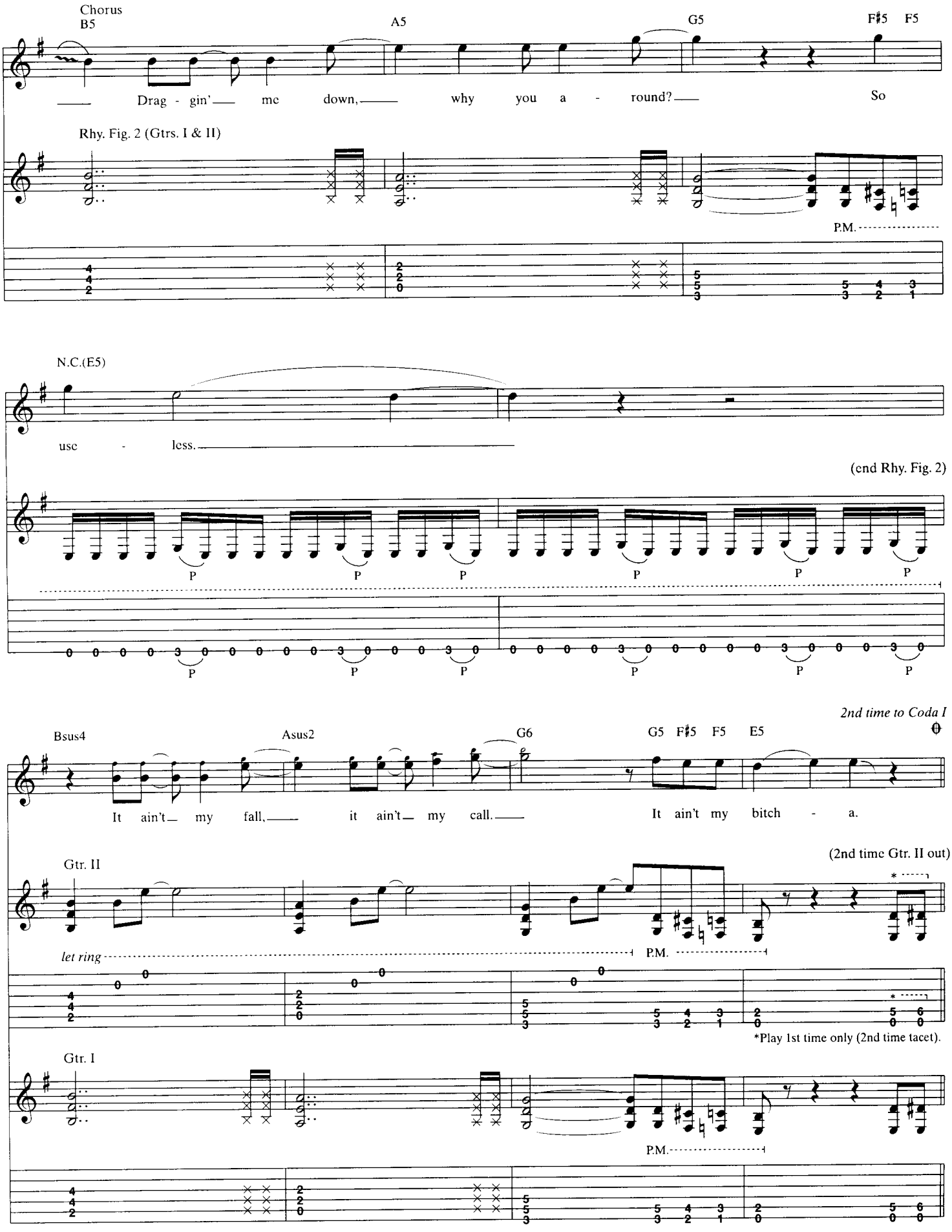

G5
(end Rhy. Fig. 1)
P.M.
P.M.
P.M.
P.M.
w/Rhy. Fig. 1 (2 times)(Gtr. I)
N.C.(E5)
Gtr. II
P.M.
P.M.
P.M.
P.M.
P.M.
G5
N.C.(E5)
1/4
P.M.
1/4
w/Rhy. Fig. 1 (1st 3 bars only)
1/4
G5
N.C.(E5)
1/4
1/4
1/4
1/4
1/4
w/Rhy. Fill 2
G5
Full
1/2
1/4
1/4
1/4
Full
1/2
Rhy. Fill 2 (Gtr. I)
sl.
P.M.
sl.


1st, 3rd Verses
w/Rhy. Fig. 1 (Gtrs. I & II)
N.C.(E5)
G5
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.
G5
I've al - read - y heard this song be - fore
(cont. in slashes)
(end Rhy. Fig. 1A)
P.M.
Half time feel
Pre-Chorus
3rd time to Coda II
Gtrs. I & II
E5
you ar - rived, but now it's time to kiss
(end half time feel)
(cont. in notation)
P.M.
your ass good - bye.


Chorus
B5
A5
G5
F♯5 F5
Drag - gin' me down, why you a - round? So
Rhy. Fig. 2 (Gtrs. I & II)
P.M.
N.C.(E5)
use - less.
(end Rhy. Fig. 2)
P
2nd time to Coda I
Bsus4
Asus2
G6
G5 F♯5 F5 E5
It ain't my fall, it ain't my call. It ain't my bitch - a.
(2nd time Gtr. II out)
Gtr. II
let ring
P.M.
*Play 1st time only (2nd time tacet).
Gtr. I
P.M.

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

Yeah.

Gtr. II

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

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

G5 N.C.(E5)

It ain't my bitch.

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

P.M.

w/Rhy. Fill 3

G5 F♯5 F5

Oh.

Full 1/2 Full 1/2

1/4 1/4

Rhy. Fill 3 (Gtr. I)

P.M. P.M.

2nd Verse
w/Rhy. Fig. 1 (Gtrs. I & II)
N.C.(E5)

Down on the sun, down and no fun. Down and out, where the hell—

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

G5

— ya been?— Damn it on down, damn it un - bound.—

Gtr. III

1/2
Full
sl.

1/2
Full
sl.

w/Rhy, Fig. 1A

G5 N.C.(A5)

Damn it all down to hell— a - gain.— Stand tall,

H

H

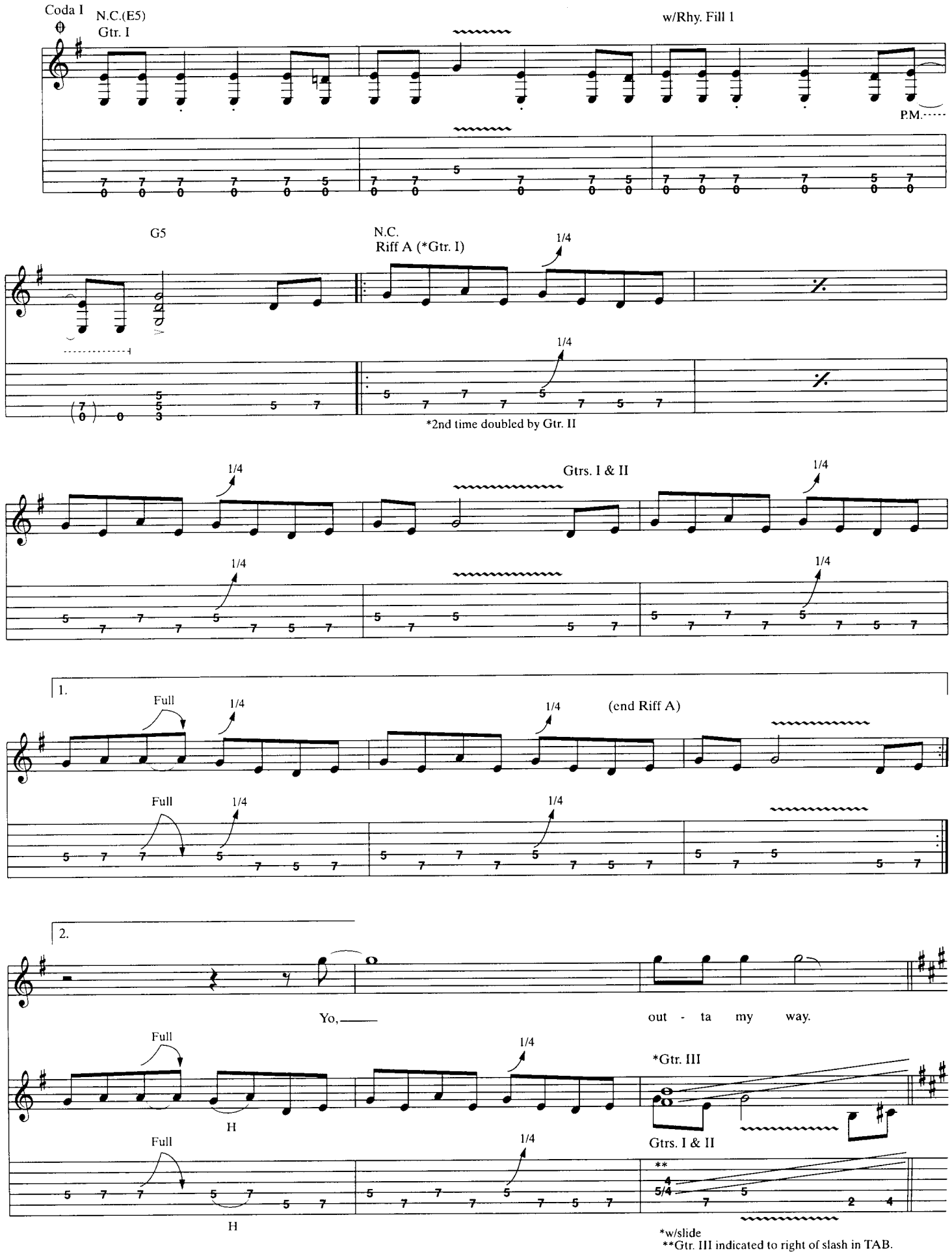
D.S. al Coda I

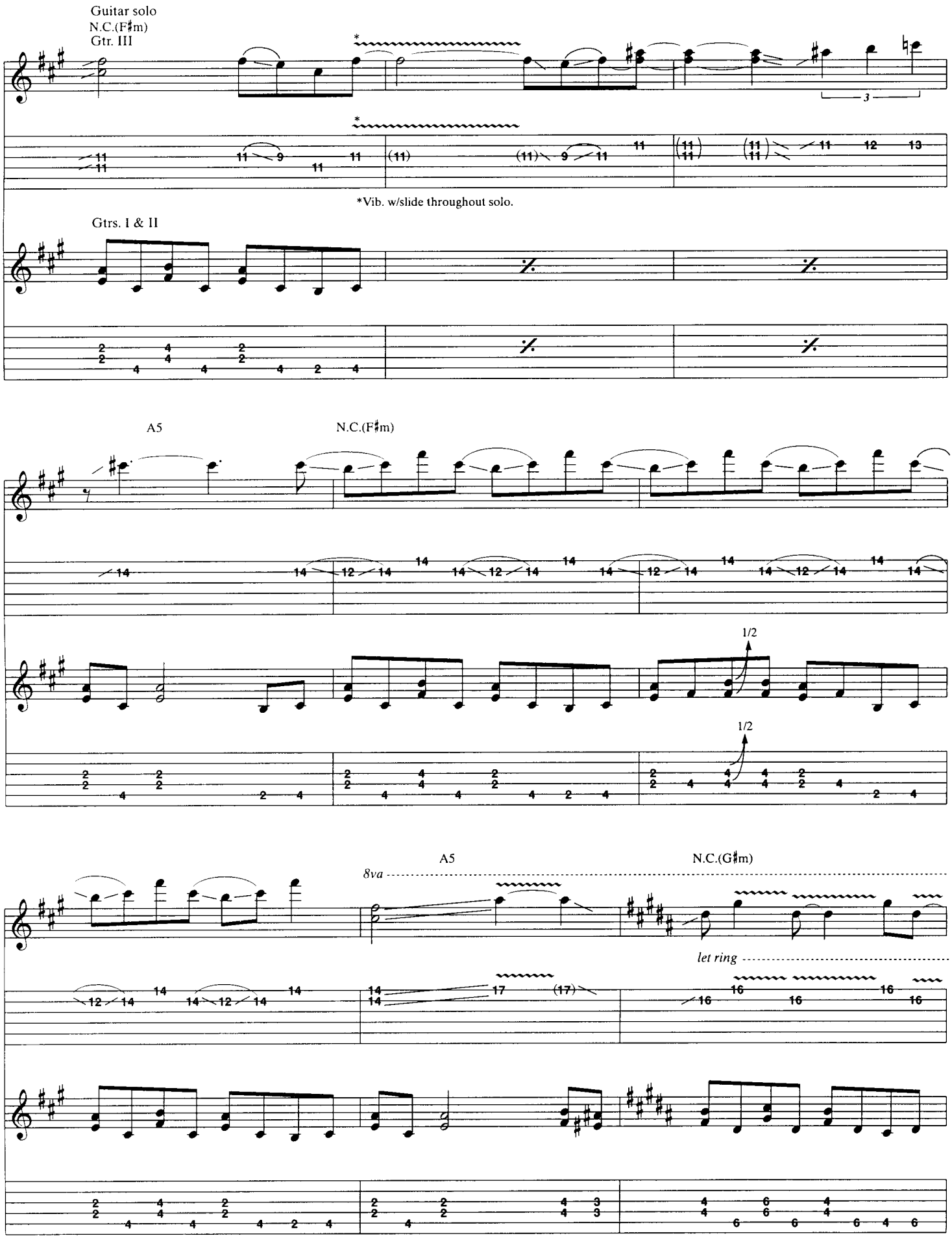
𝄋

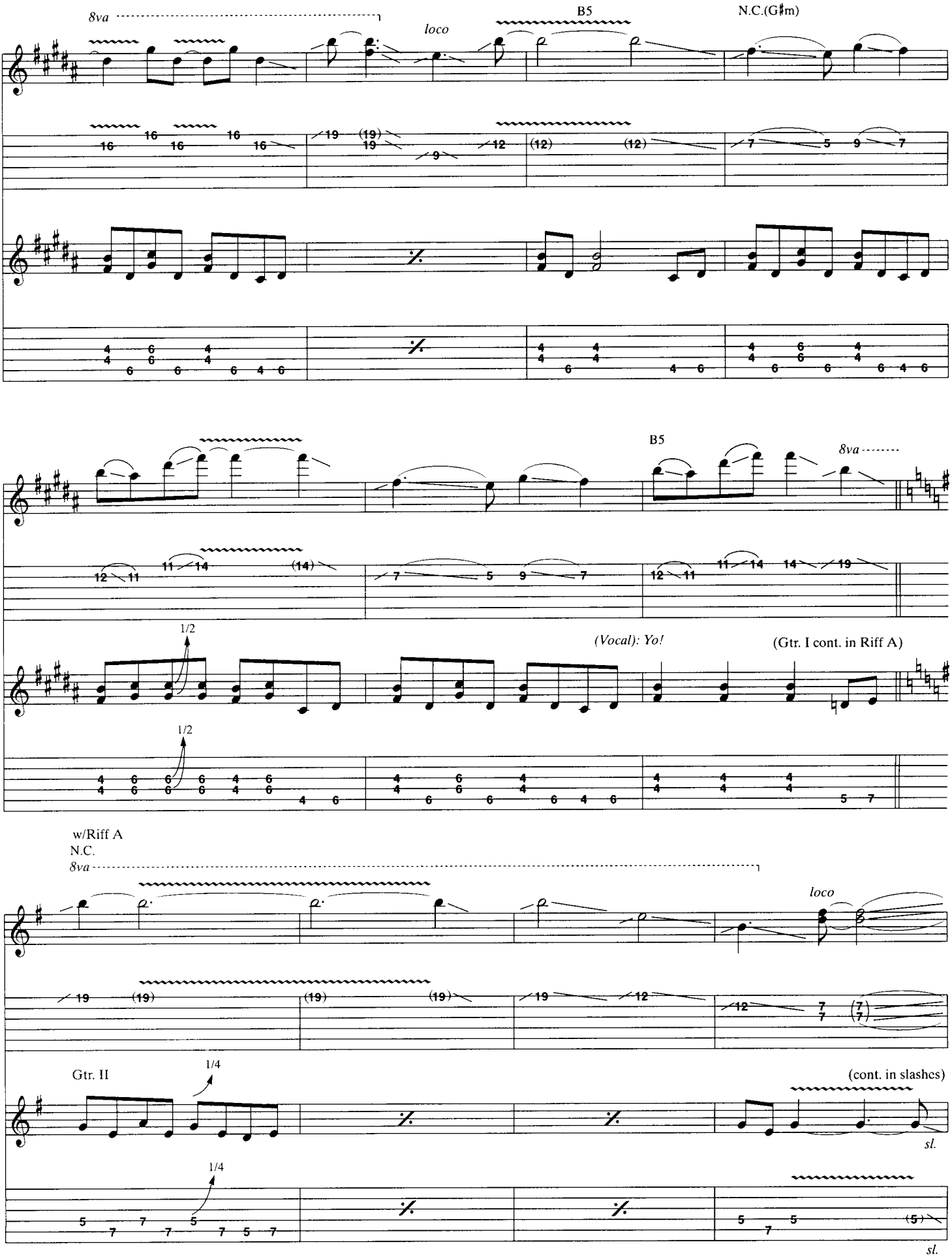
G5

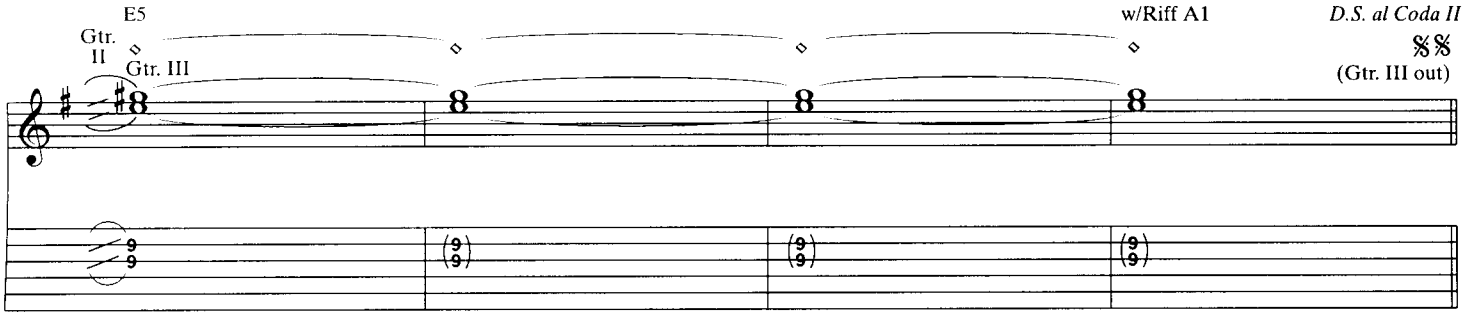
can't fall.— Nev - er e - ven bend— at all— be - fore.—

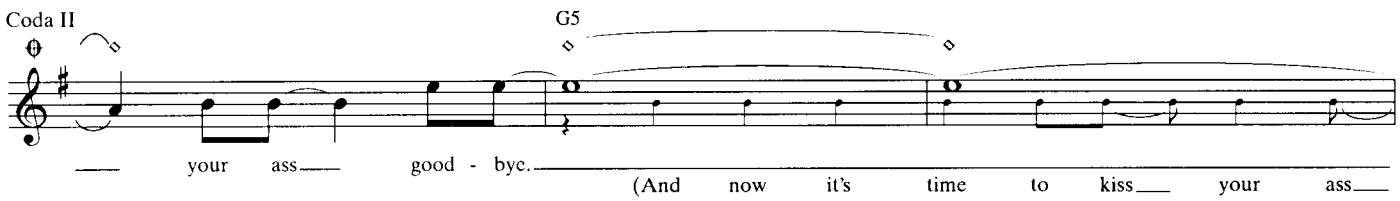
(Gtr. III out)

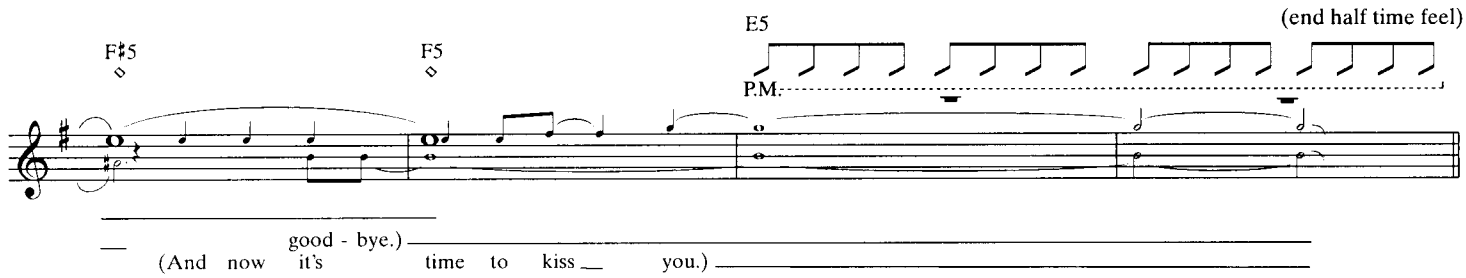

Coda I
N.C.(E5)
Gtr. I
w/Rhy. Fill 1
P.M.
G5
N.C.
Riff A (*Gtr. I)
1/4
*2nd time doubled by Gtr. II
Gtrs. I & II
1.
Full
(end Riff A)
2.
Yo,
out - ta my way.
*Gtr. III
H
**
5/4
*w/slide
**Gtr. III indicated to right of slash in TAB.

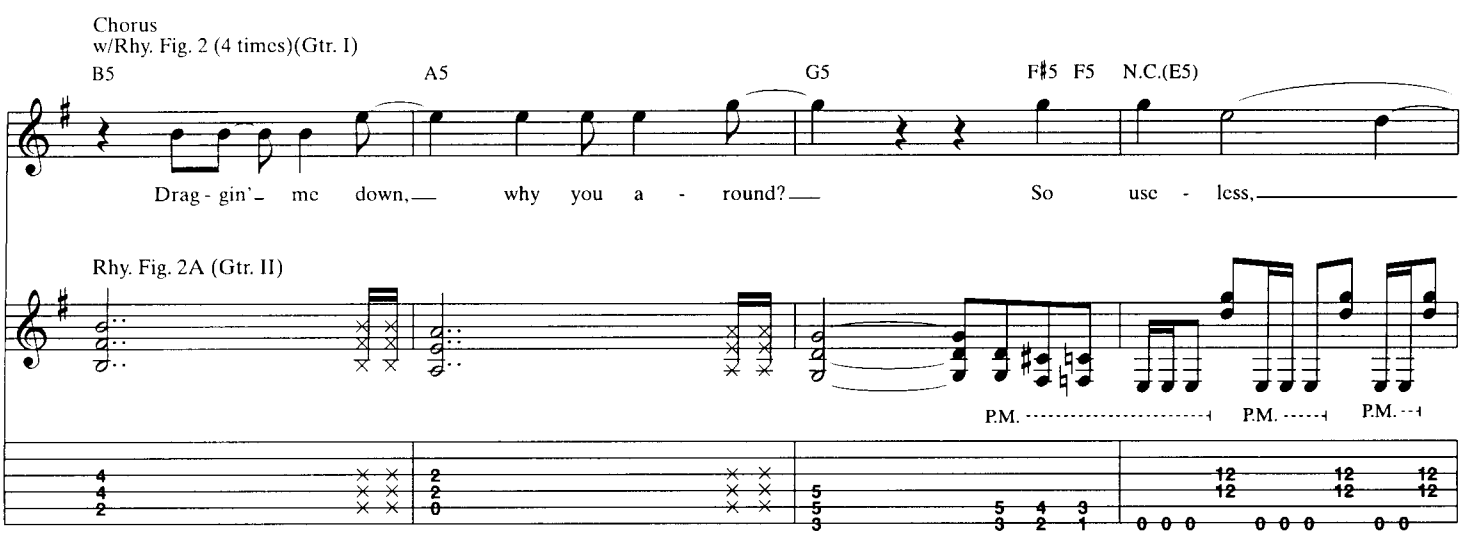

Guitar solo
N.C.(F♯m)
Gtr. III
*Vib. w/slide throughout solo.
Gtrs. I & II
A5
N.C.(F♯m)
1/2
1/2
A5
N.C.(G♯m)
8va
let ring

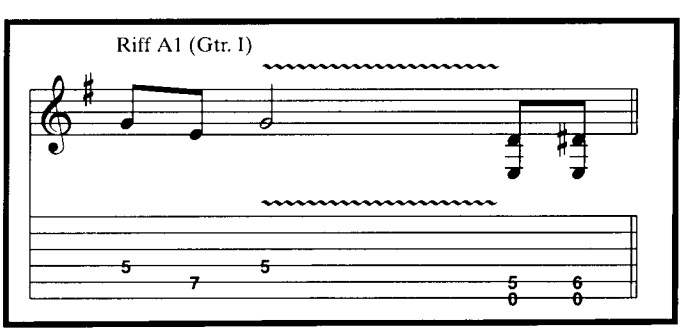

8va
loco
B5
N.C.(G♯m)
B5
8va
1/2
(Vocal): Yo!
(Gtr. I cont. in Riff A)
1/2
w/Riff A
N.C.
8va
loco
Gtr. II
1/4
(cont. in slashes)
sl.
1/4
sl.

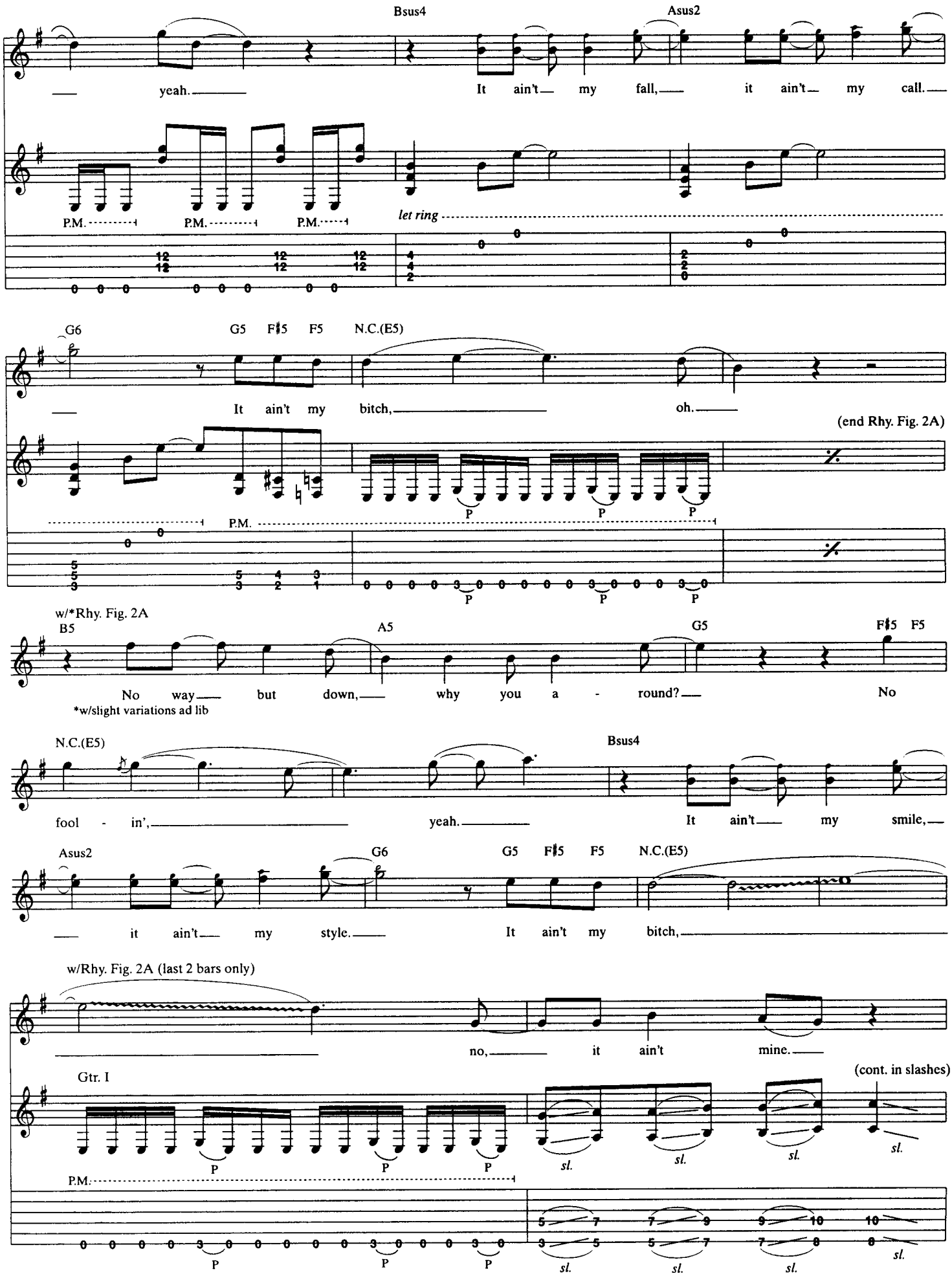

E5
w/Riff A1
D.S. al Coda II
Gtr. II
Gtr. III
(Gtr. III out)

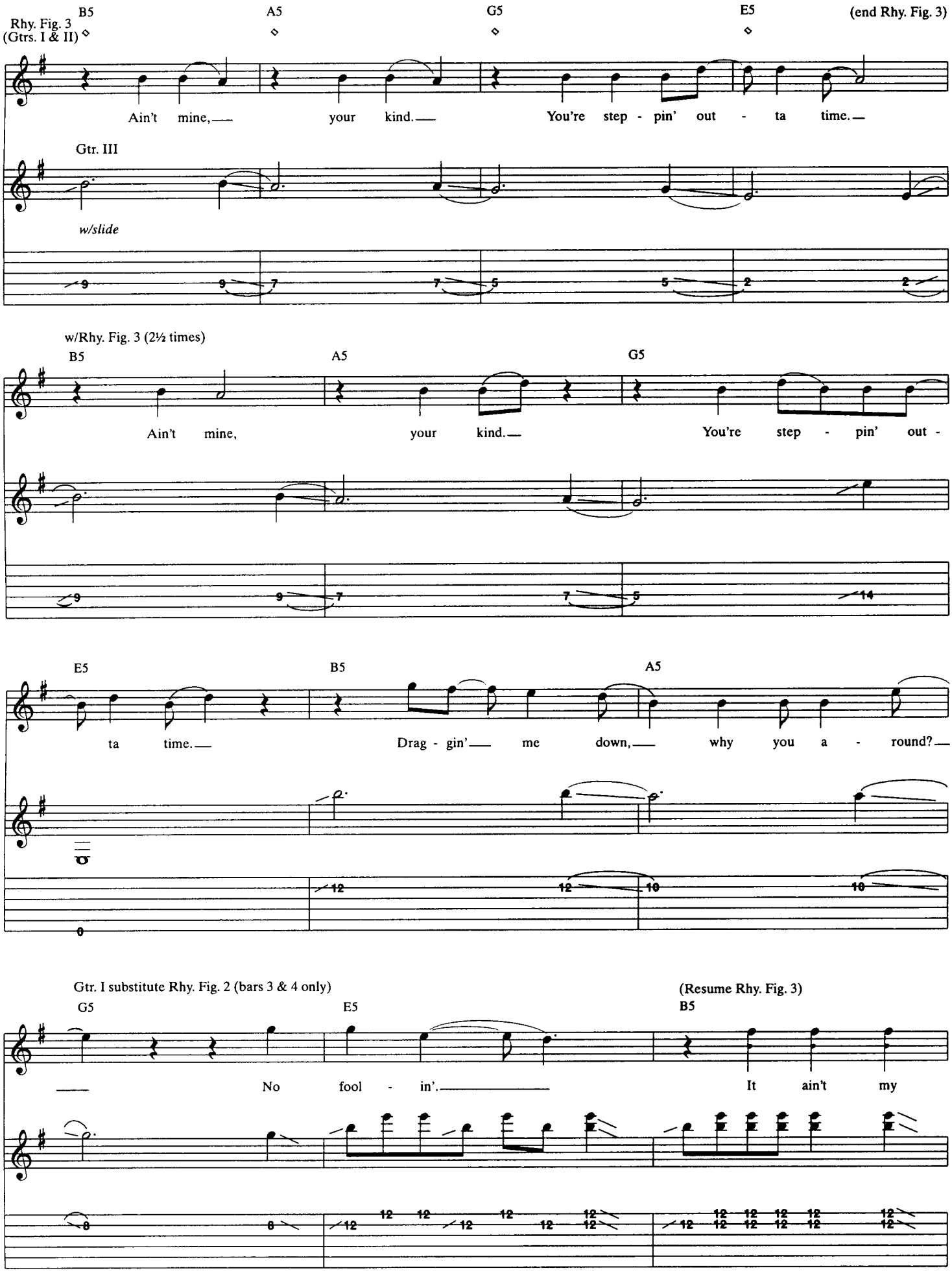

Coda II
G5
your ass good - bye.
(And now it's time to kiss your ass

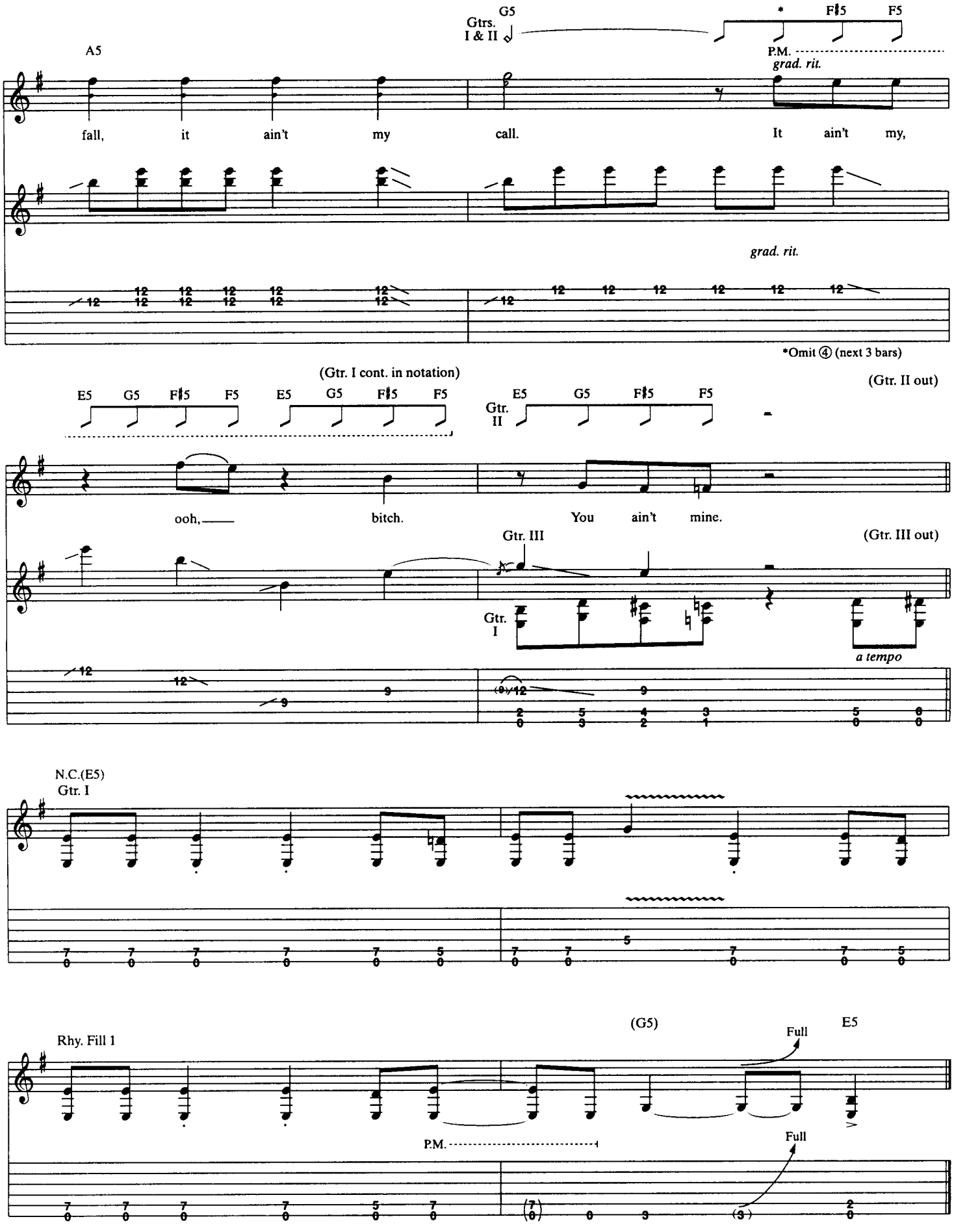

F♯5
F5
E5
(end half time feel)
P.M.
good - bye.)
(And now it's time to kiss you.)


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)
P.M.
P.M.
P.M.


Riff A1 (Gtr. I)

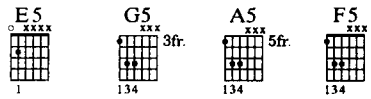

Bsus4
Asus2
yeah.
It ain't my fall, it ain't my call.
P.M.
P.M.
P.M.
let ring
G6
G5 F♯5 F5
N.C.(E5)
It ain't my bitch, oh.
(end Rhy. Fig. 2A)
P.M.
w/*Rhy. Fig. 2A
B5
A5
G5
F♯5 F5
No way but down, why you a - round? No
*w/slight variations ad lib
N.C.(E5)
Bsus4
fool - in', yeah. It ain't my smile,
Asus2
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)
no, it ain't mine.
Gtr. I
(cont. in slashes)
P.M.
sl.


Rhy. Fig. 3
(Gtrs. I & II)
B5
A5
G5
E5
(end Rhy. Fig. 3)
Ain't mine, your kind. You're step - pin' out - ta time.
Gtr. III
w/slide
w/Rhy. Fig. 3 (2½ times)
B5
A5
G5
Ain't mine, your kind. You're step - pin' out -
E5
B5
A5
ta time. Drag - gin' me down, why you a - round?
Gtr. I substitute Rhy. Fig. 2 (bars 3 & 4 only)
G5
E5
(Resume Rhy. Fig. 3)
B5
No fool - in'.
It ain't my


G5
Gtrs. I & II
*
F♯5
F5
A5
P.M.
grad. rit.
fall, it ain't my call. It ain't my,
grad. rit.
*Omit ④ (next 3 bars)
(Gtr. I cont. in notation)
(Gtr. II out)
E5 G5 F♯5 F5 E5 G5 F♯5 F5
Gtr. II
E5 G5 F♯5 F5
ooh, bitch. You ain't mine.
Gtr. III
(Gtr. III out)
Gtr. I
a tempo
N.C.(E5)
Gtr. I
Rhy. Fill 1
(G5)
E5
Full
P.M.
Full

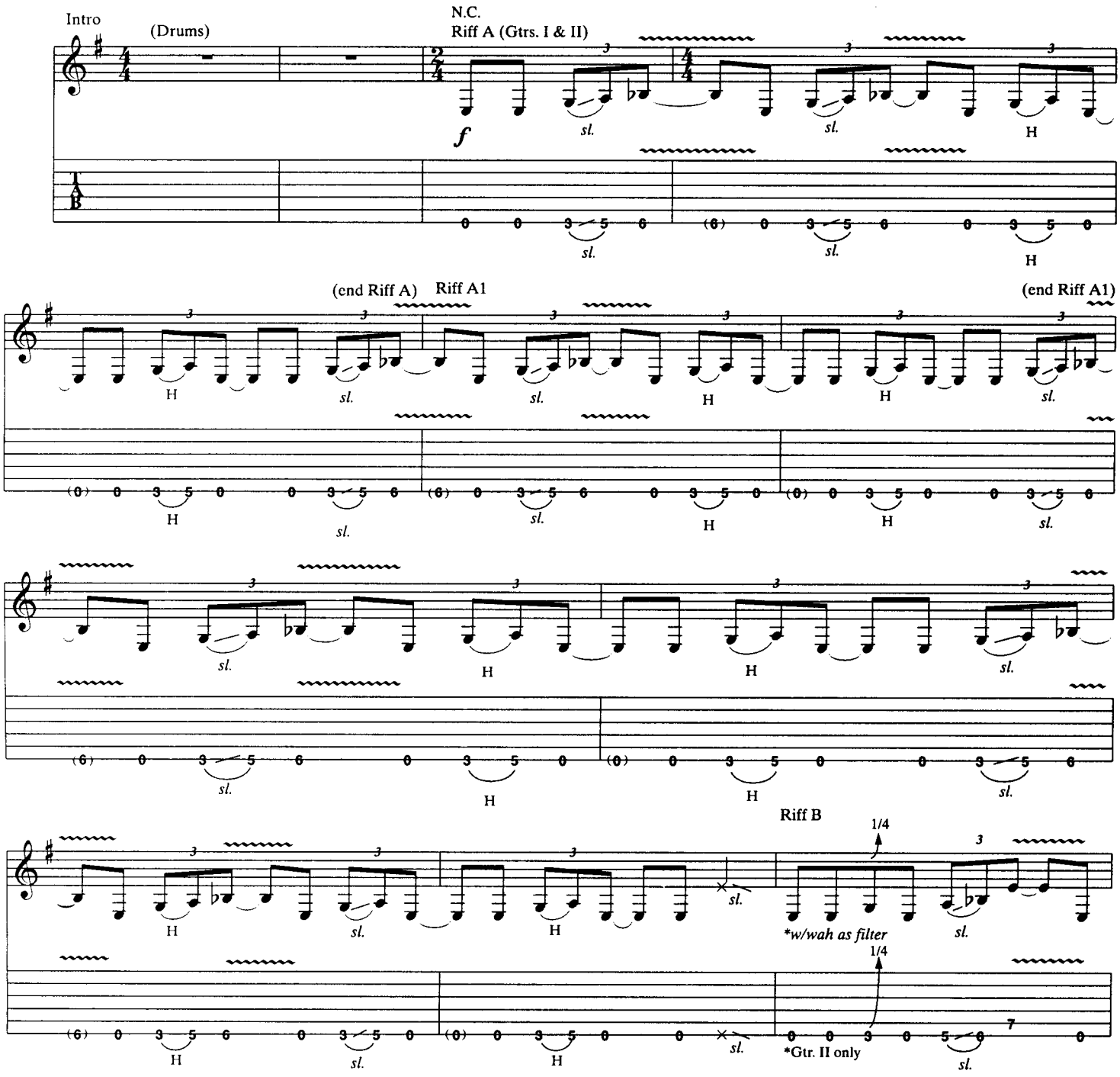
2 X 4

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 ♩ = 112
Triplet feel (♫=♩ ♪)



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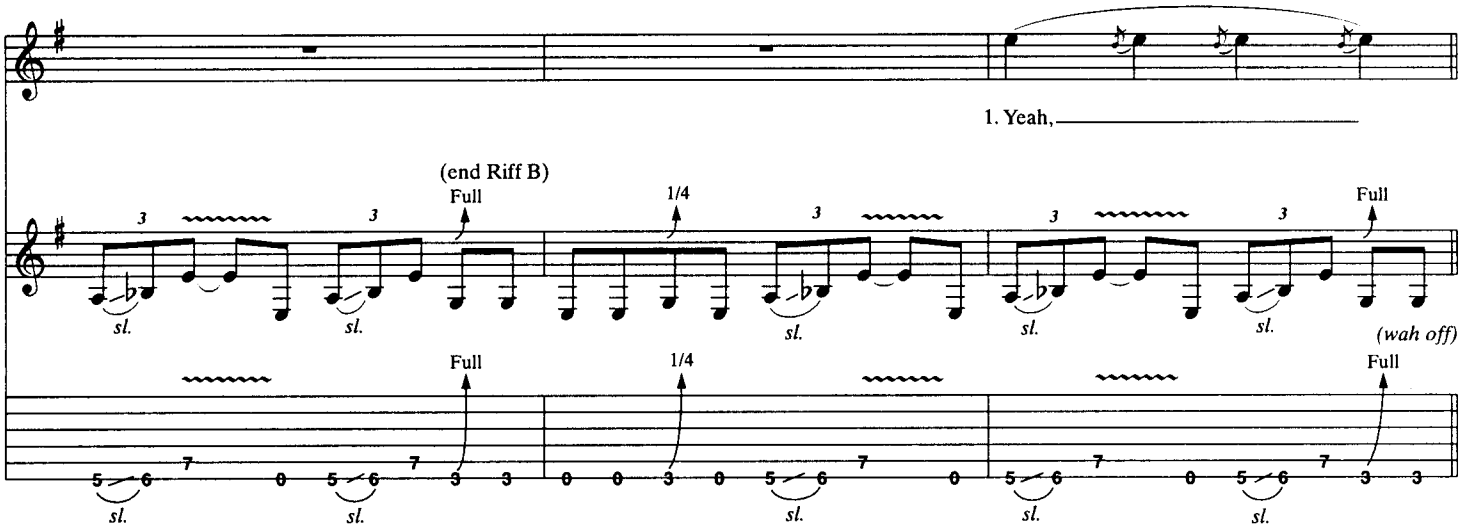
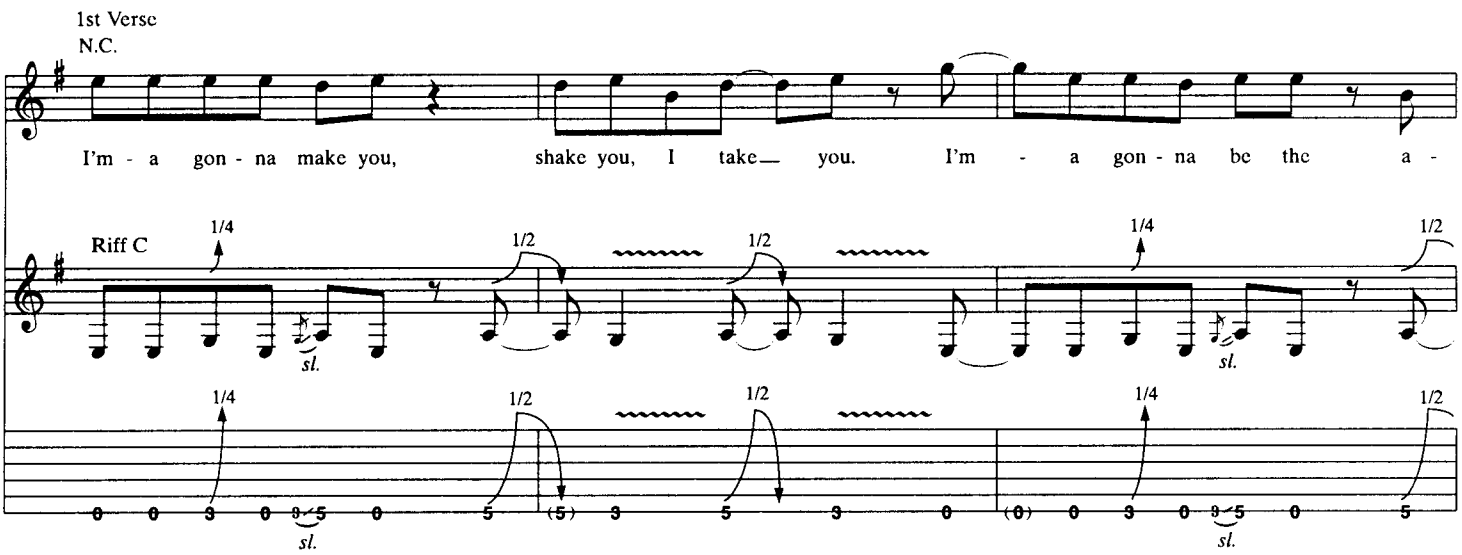
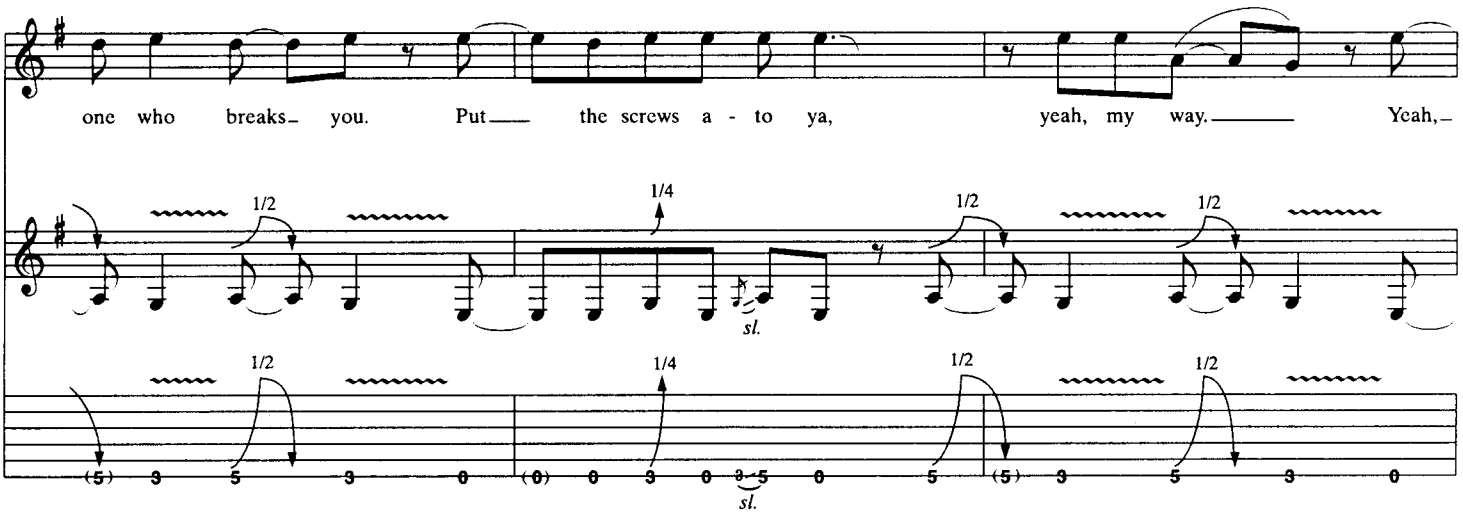

1. Yeah,
(end Riff B)
Full
1/4
Full
sl.
(wah off)


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
sl.


one who breaks you. Put the screws a - to ya, yeah, my way. Yeah,
1/2
1/4
sl.

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

(end Riff C)

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

— oh,— make my day.— 2. Yeah,— ya

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

too far.

Gtrs. I & II

Gtr. I

Gtr. II

Chorus
2nd time w/Fill 2

N.C.
Bkgd. Voc. Fig. 1

(Fric - tion, fu - sion, ret - ri -

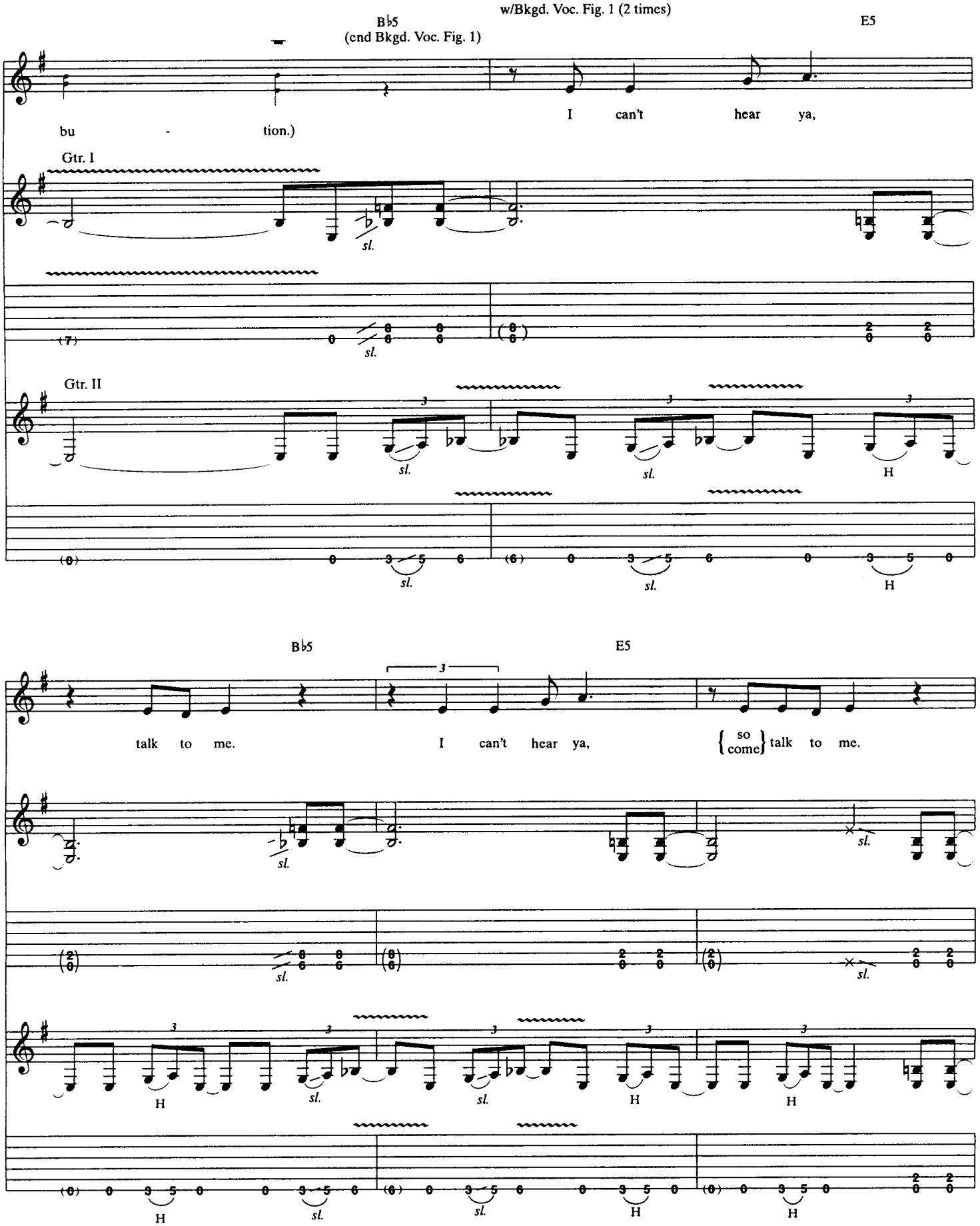
*Gtr. I indicated to right of slashes in TAB.

Fill 2 (Gtr. III)

Play 8 times

mf *w/wah as filter*

(Gtr. III out)


w/Bkgd. Voc. Fig. 1 (2 times)
B♭5
(end Bkgd. Voc. Fig. 1)
E5
bu - tion.)
I can't hear ya,
Gtr. I
Gtr. II
sl.
H
B♭5
E5
talk to me.
I can't hear ya,
{so come} talk to me.

G5 A5

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

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

G5 N.C.

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

(cont. in Riff A1)

(end Rhy. Fig. 1)

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)

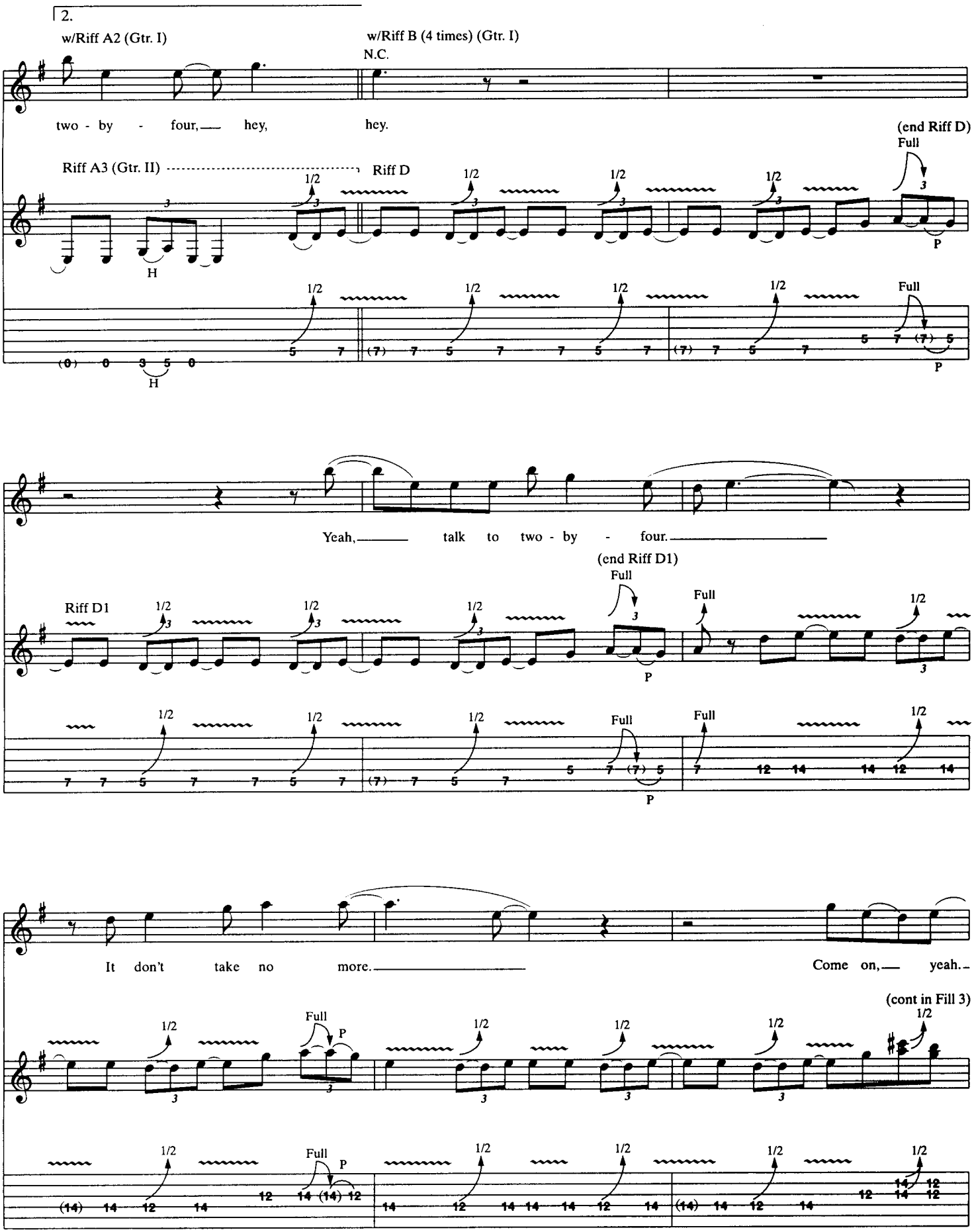
3

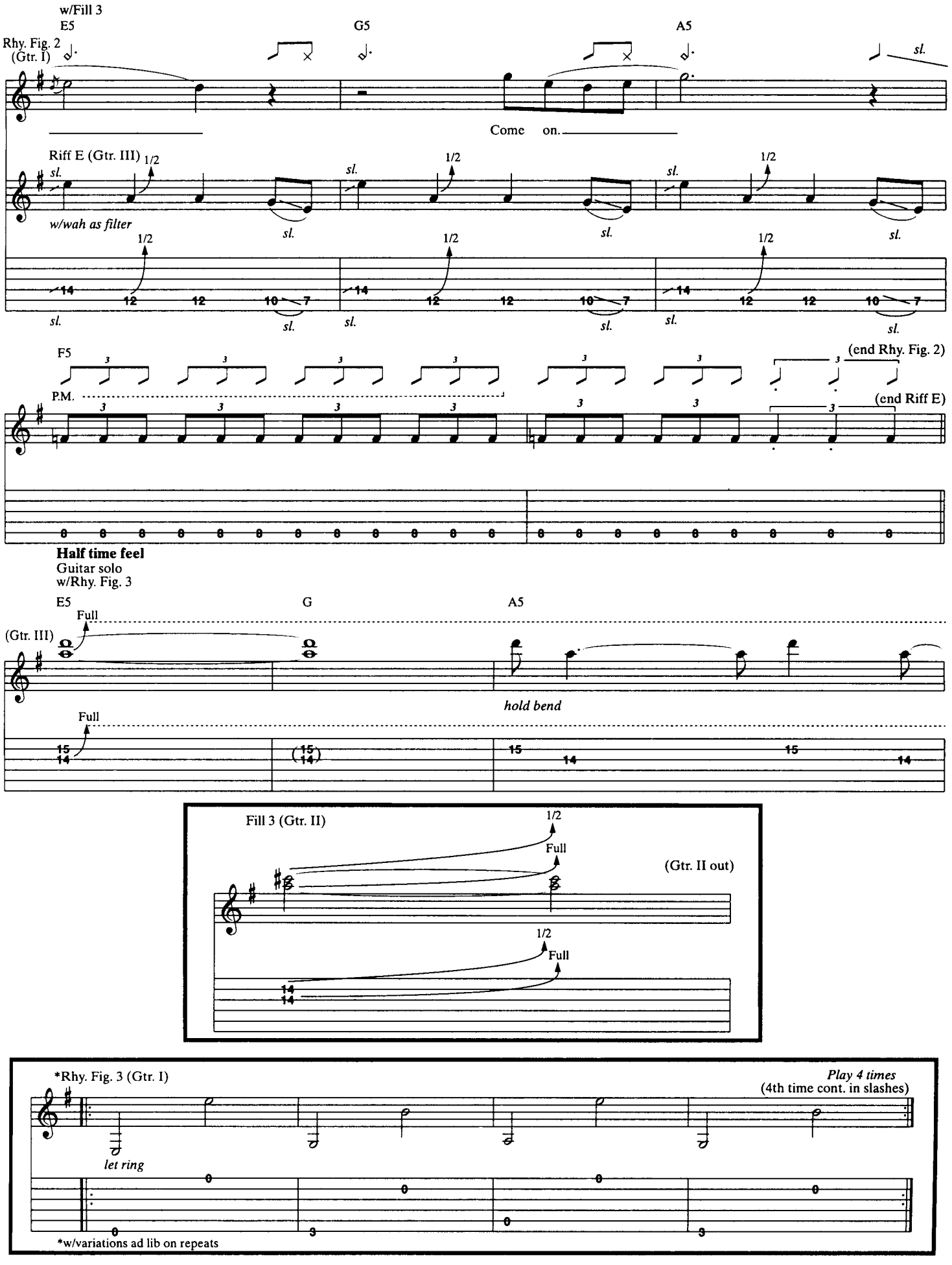
sl.

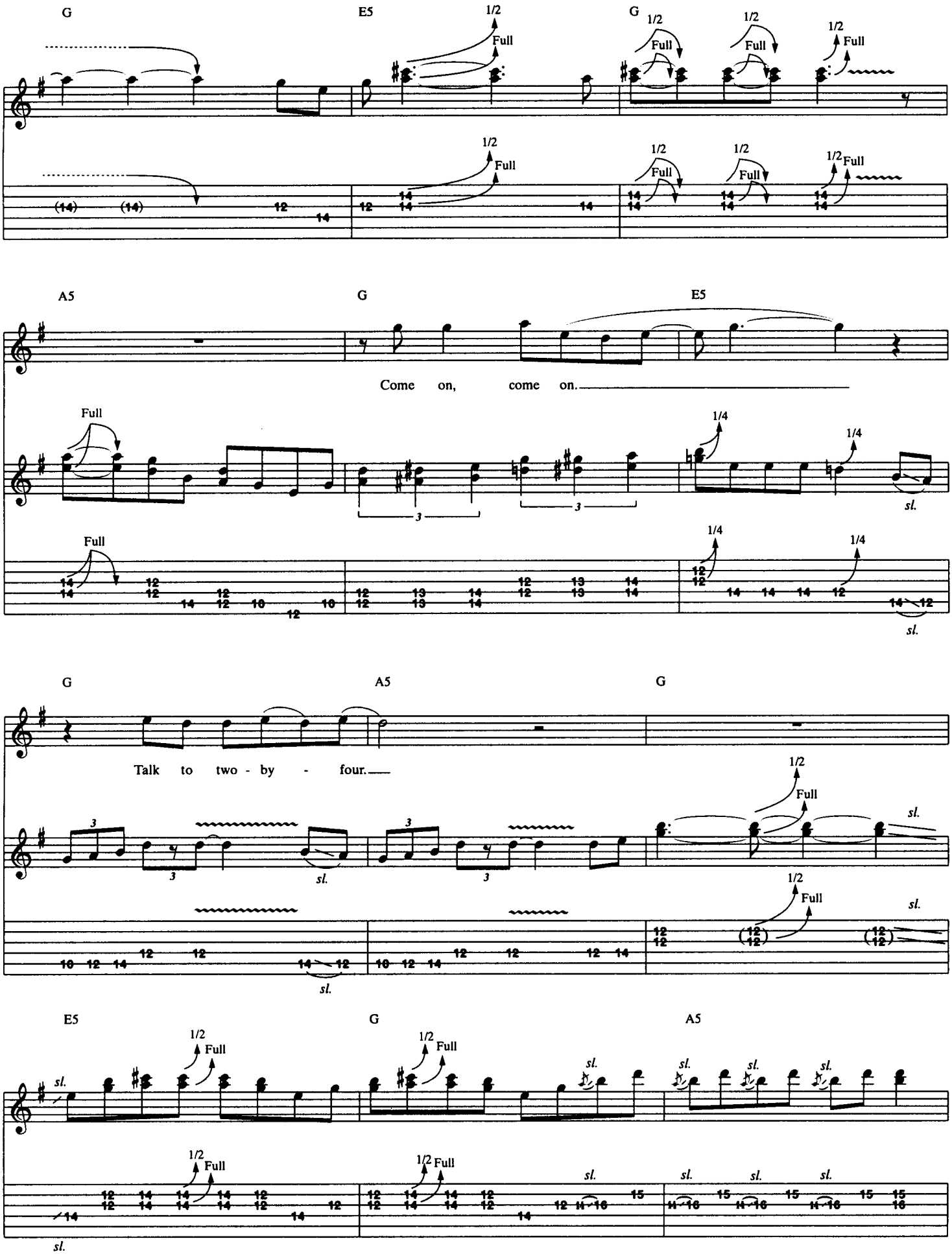
H

sl.

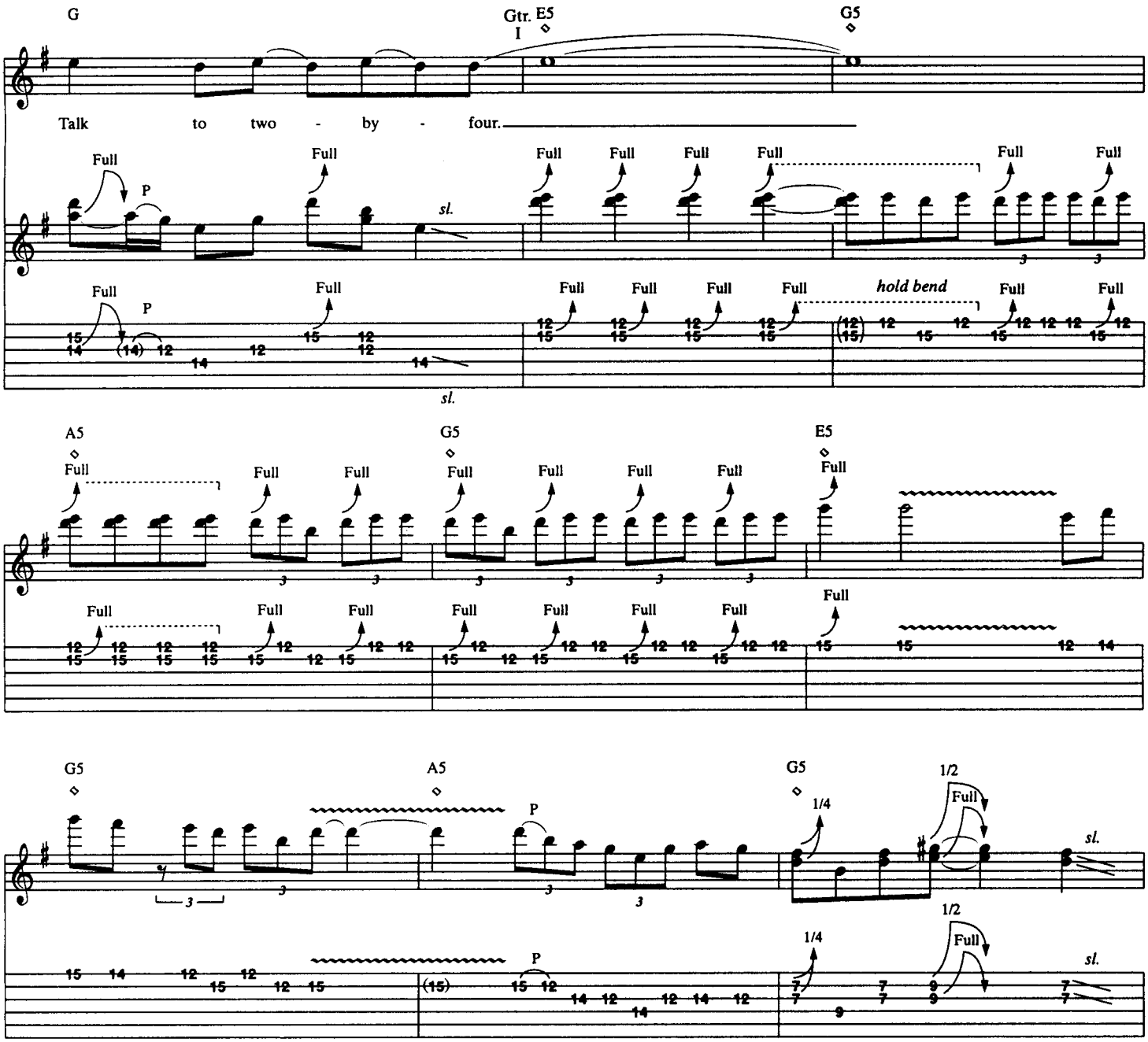
H


2.
w/Riff A2 (Gtr. I)
w/Riff B (4 times) (Gtr. I)
N.C.
two - by - four, hey, hey.
(end Riff D)
Full
Riff A3 (Gtr. II)
Riff D
1/2
H
P
Yeah, talk to two - by - four.
(end Riff D1)
Riff D1
It don't take no more.
Come on, yeah.
(cont in Fill 3)


w/Fill 3
E5
G5
A5
Rhy. Fig. 2
(Gtr. I)
sl.
Come on.
Riff E (Gtr. III)
1/2
w/wah as filter
F5
(end Rhy. Fig. 2)
P.M.
(end Riff E)
Half time feel
Guitar solo
w/Rhy. Fig. 3
E5
G
A5
Full
(Gtr. III)
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

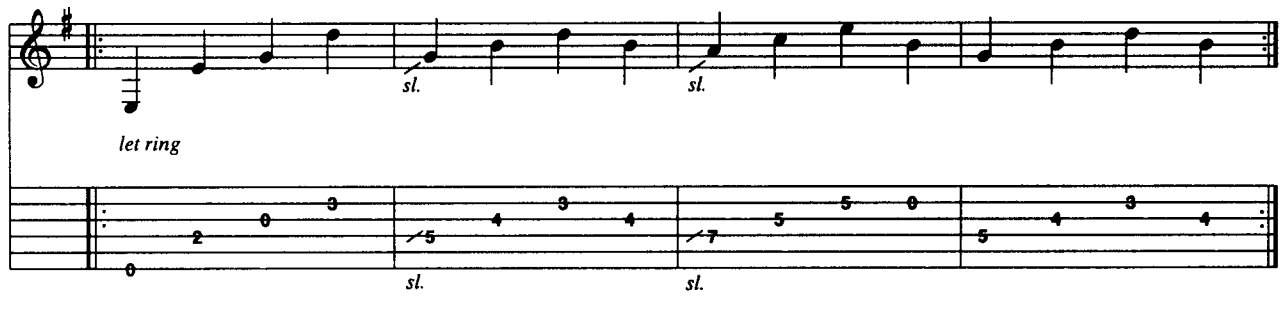

G
E5
G
A5
G
E5
Come on, come on.
G
A5
G
Talk to two - by - four.
E5
G
A5

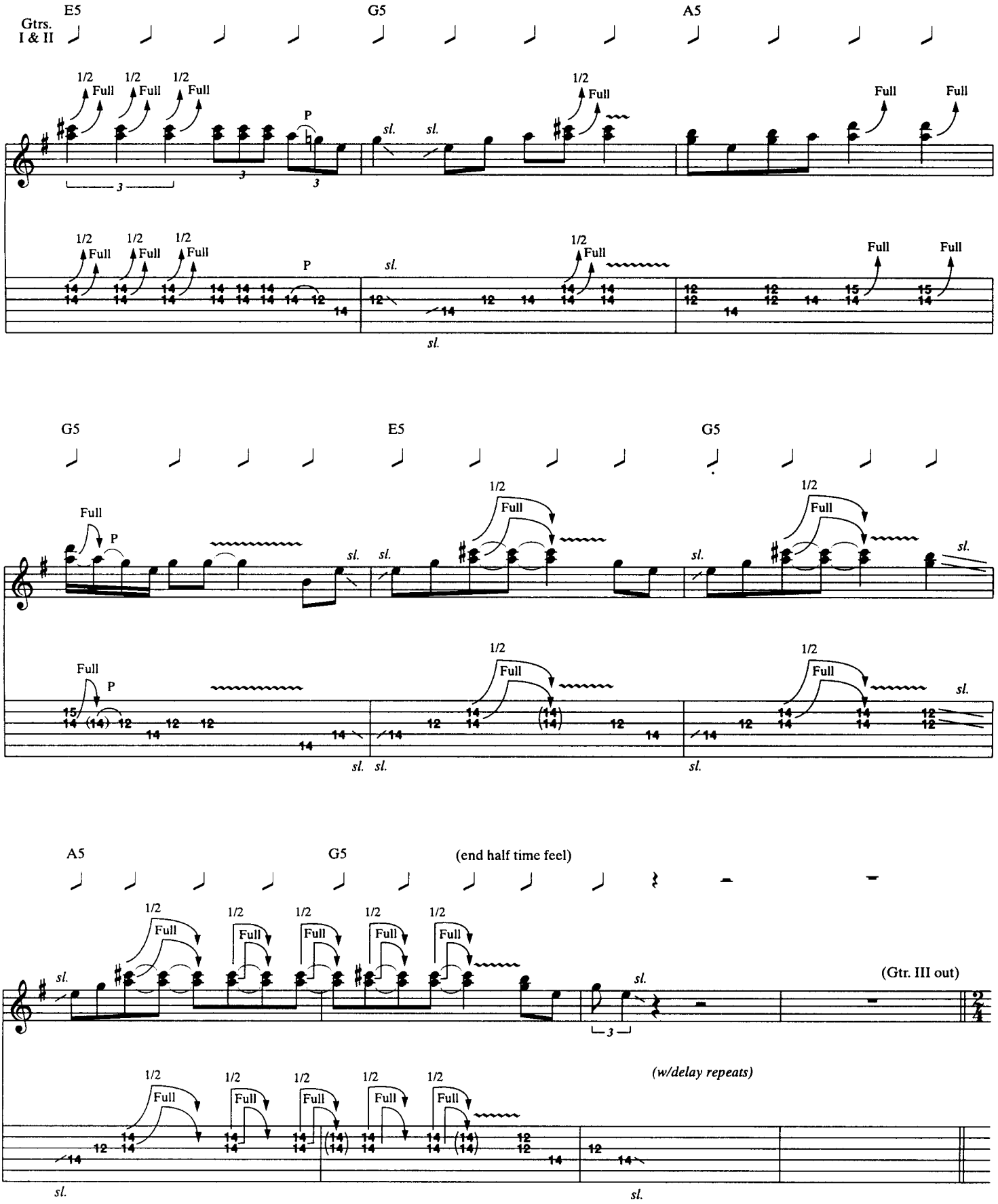
w/Rhy. Fig. 4



Rhy. Fig. 4 (Gtr. II)

(2nd time cont. in slashes)




Gtrs. I & II
E5
G5
A5
1/2 Full
P
sl.
G5
E5
G5
A5
G5
(end half time feel)
(Gtr. III out)
(w/delay repeats)

w/Riff A
N.C.

w/Riff A1

Gtr. II substitute Riff A3

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

(Fric - tion,

w/Riff D1 (4½ times)

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

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

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

w/Riff A4

E5

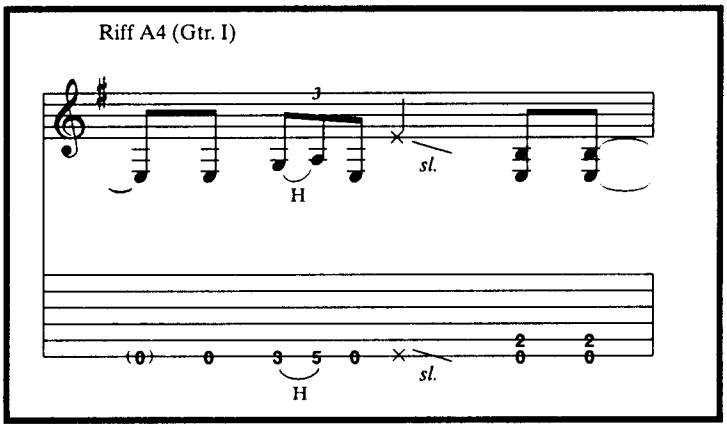
w/Rhy. Fig. 1 (Gtr. I)

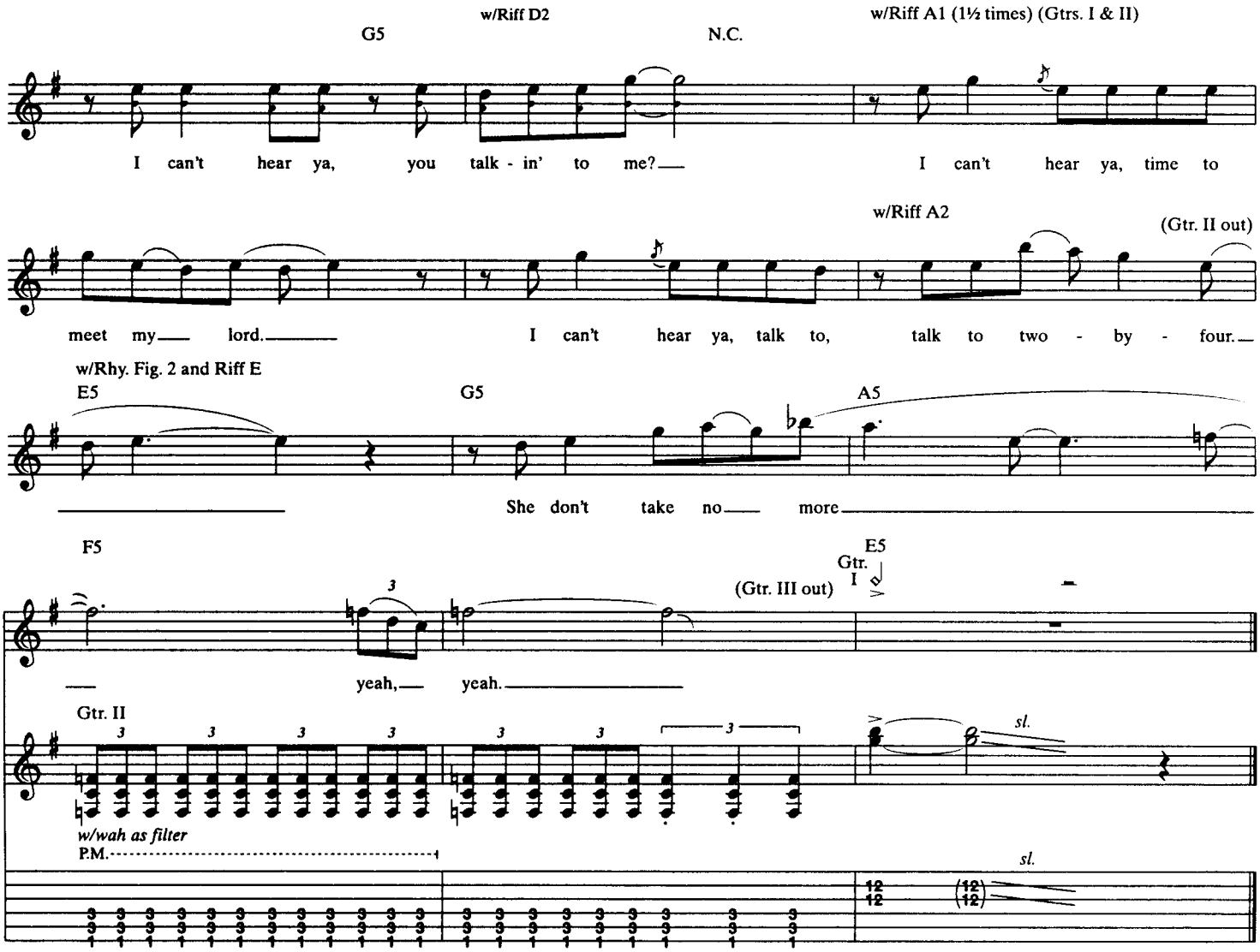
G5

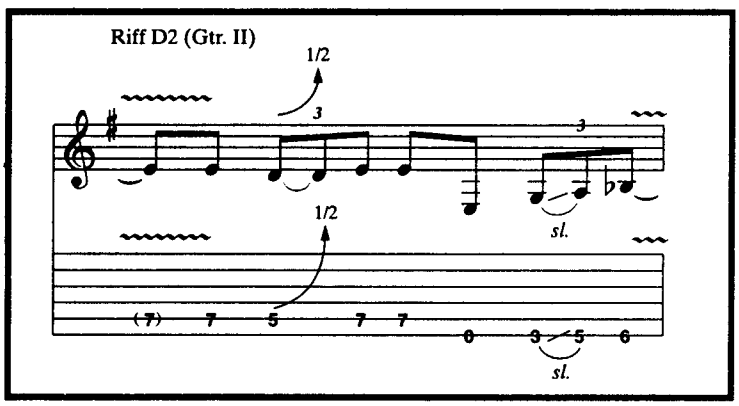
A5

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

Riff A4 (Gtr. I)





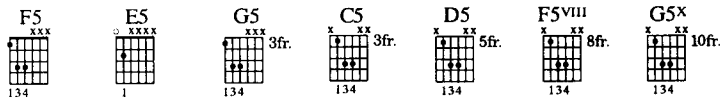


Additional Lyrics

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 ♩ = 100

Intro

F5 G5

Rhy. Fig. 1 (Gtr. I)

mf *let ring* *sl.*

sl.

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 times)

F5 G5

Gtr. II

F5 G5

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

F5 G5 F5 G5

O - pen door, so I walk in - side. Close my eyes,

Rhy. Fig. 1A

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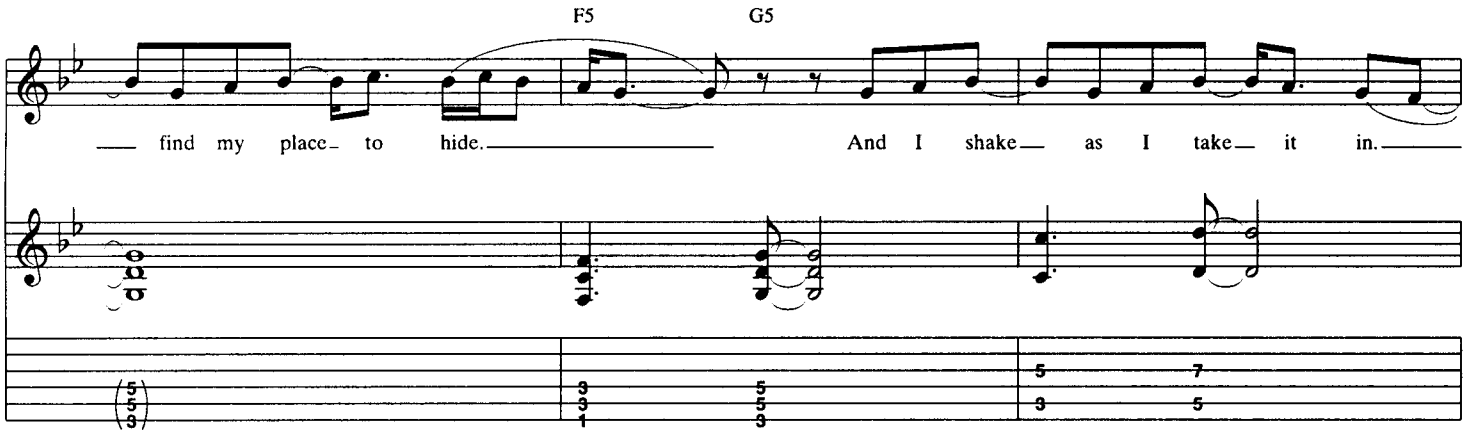
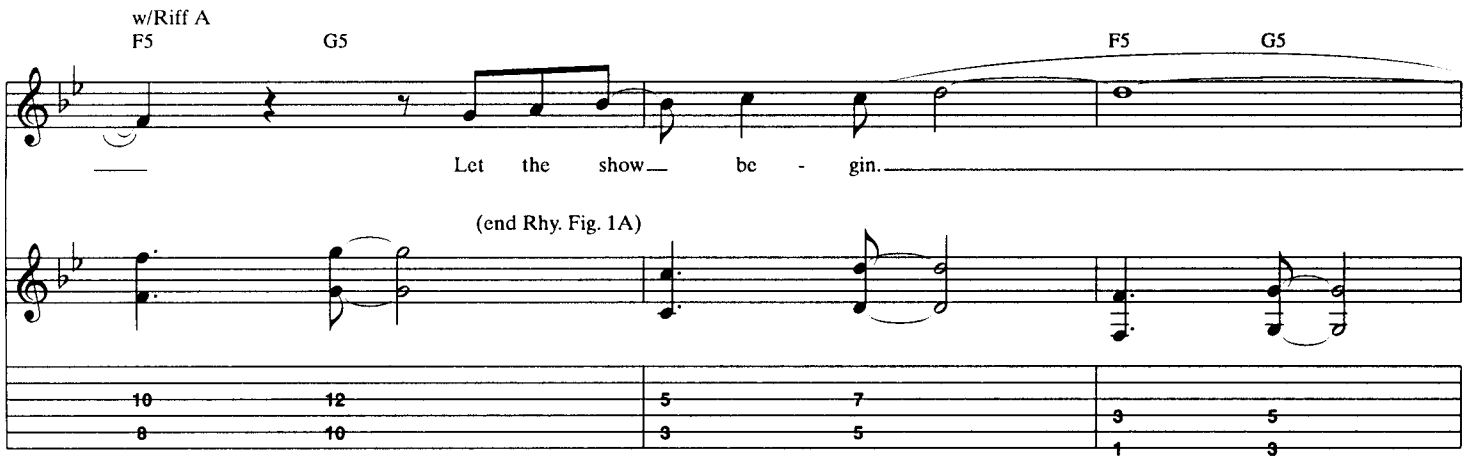
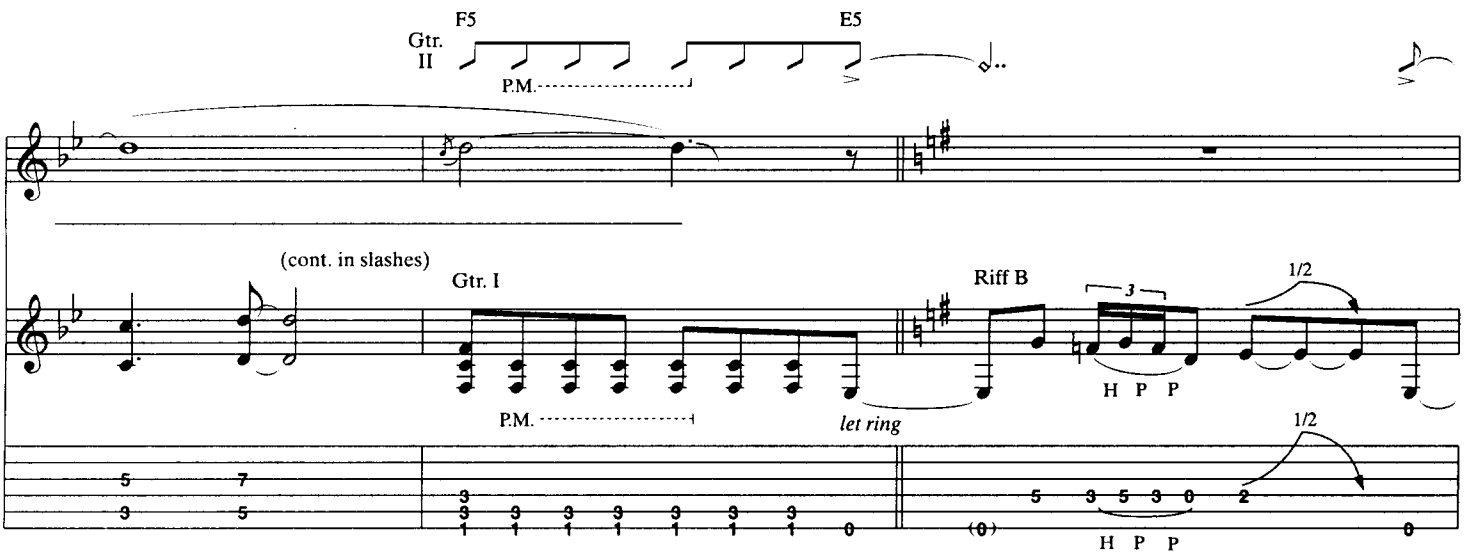
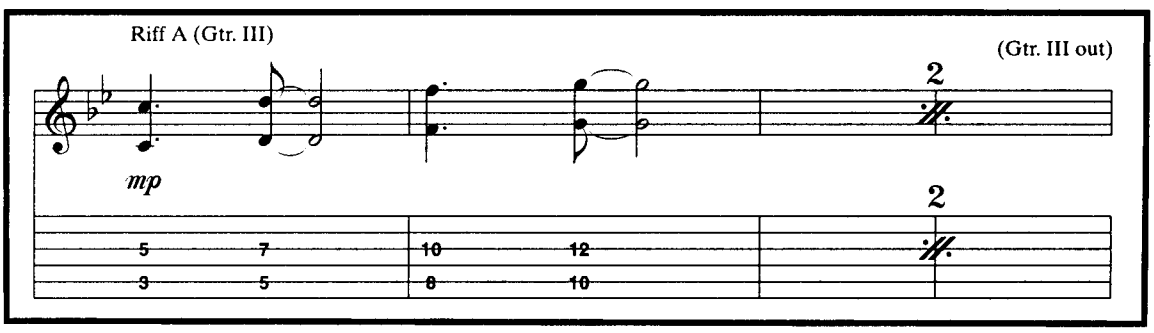

F5
G5
find my place to hide.
And I shake as I take it in.


w/Riff A
F5
G5
F5
G5
Let the show be - gin.
(end Rhy. Fig. 1A)


F5
E5
Gtr. II
P.M.
(cont. in slashes)
Gtr. I
Riff B
1/2
H P P
P.M.
let ring
1/2
H P P


Riff A (Gtr. III)
(Gtr. III out)
mp
2
2

(cont. in notation)

F5 G5 E5

(end Riff B)

1/2 H P P 1/2 H P P 1/2 H sl. sl.

w/Riff B

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

*(Ah, ah, ah.)

Rhy. Fig. 2 (Gtr. II)

1/2

*Sing bkgd. voc. 2nd time only.

1. 2.

Gtr. I substitute Riff B1

Pre-chorus

G5 F5 E5 G5 F5 E(♭5)

O - pen my eyes

(end Rhy. Fig. 2)

Rhy Fig. 3 (Gtrs. I & II)

P.M. P.M.

Riff B1

let ring

sl. sl.

just to have them close a - gain.

P.M. P.M.

N.C.

w/Rhy. Fig. 3 (2 times)
E(♭5)

Well on my way,

(end Rhy. Fig. 3)

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

H sl. sl. sl.

N.C.

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

E(♭5)

It swal - lows me as it takes me in its fog.

N.C.

w/Rhy. Fig. 3 (1st 3 bars only)
E(♭5)

Mm, I twist a - way as I

w/Rhy. Fill 1
N.C.

2nd Verse
w/Rhy. Figs. 1 (3½ times) & 1A
F5 G5

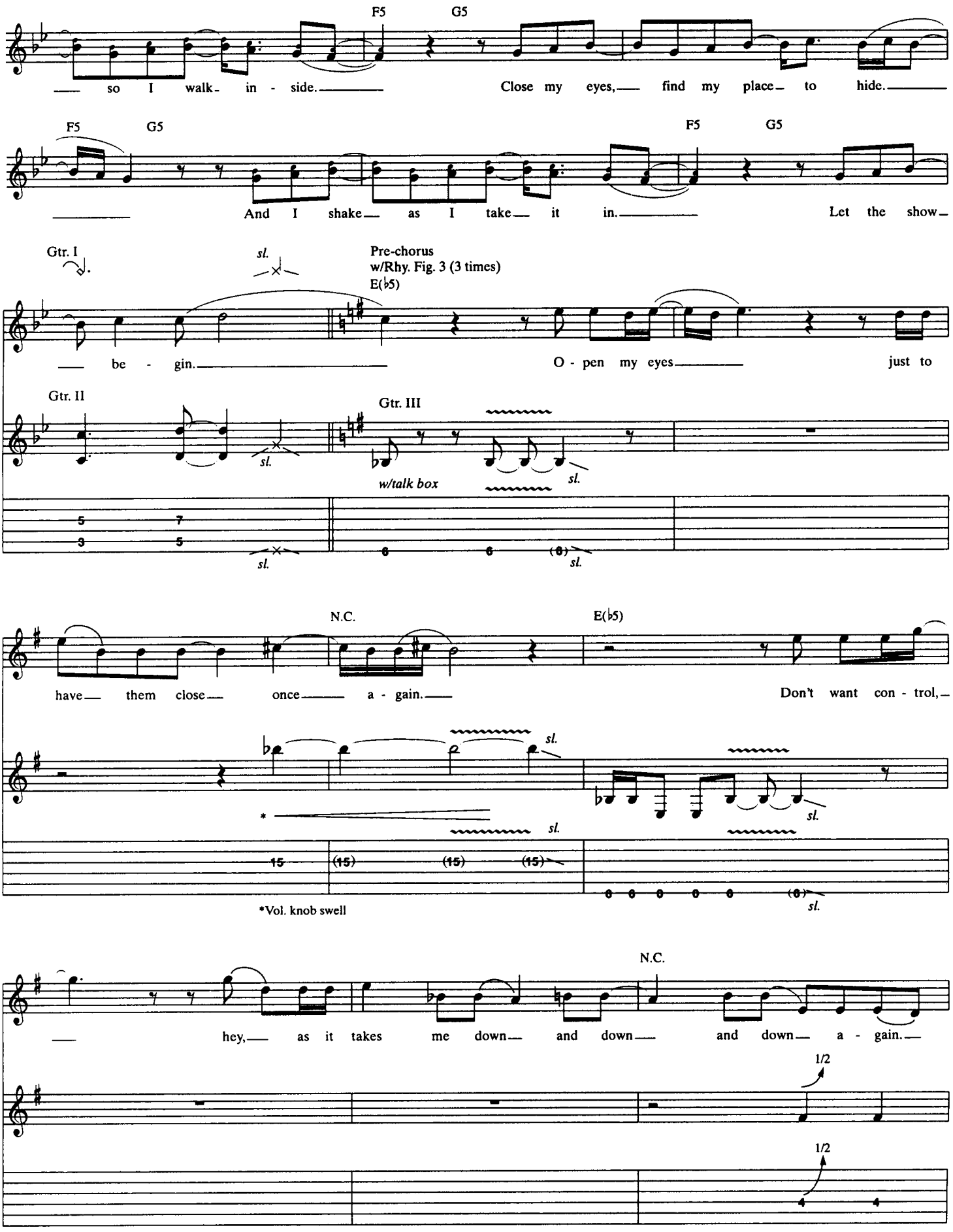
give this world the nod.

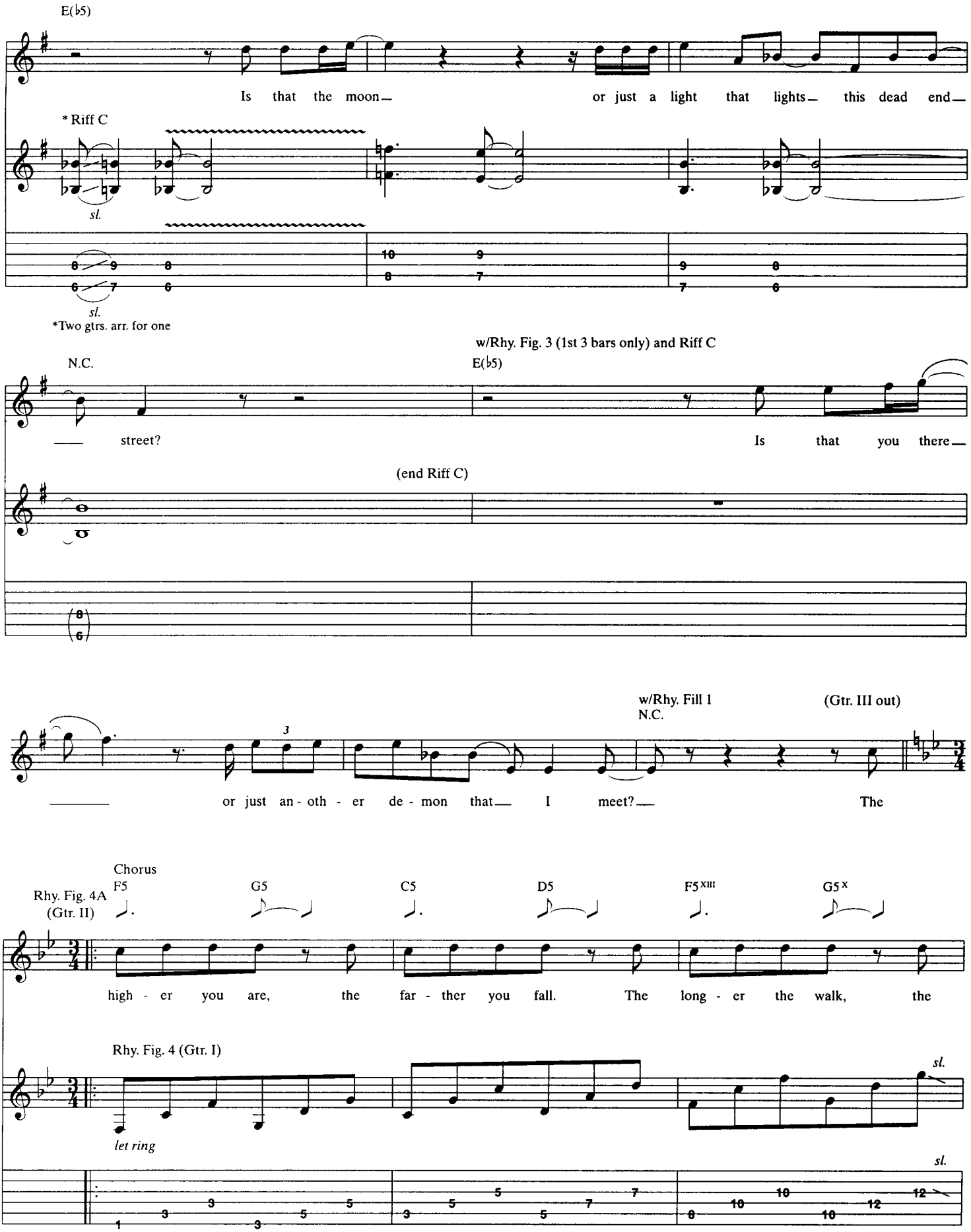
O - pen door,

Rhy. Fill 1 (Gtrs. I & II)

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

H sl. sl. sl. sl.


F5
G5
so I walk- in - side.
Close my eyes, find my place to hide.
F5
G5
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(♭5)
be - gin.
O - pen my eyes
just to
Gtr. II
Gtr. III
w/talk box
sl.
N.C.
E(♭5)
have them close once a - gain.
Don't want con - trol,
*Vol. knob swell
N.C.
hey, as it takes me down and down and down a - gain.
1/2
1/2


E(♭5)
Is that the moon— or just a light that lights— this dead end—
* Riff C
sl.
sl.
*Two gtrs. arr. for one
N.C.
w/Rhy. Fig. 3 (1st 3 bars only) and Riff C
E(♭5)
— street?
Is that you there—
(end Riff C)
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.
sl.

(cont. in notation)
(end Rhy. Fig. 4A)

C5 D5 F5 G5 C5 D5

far - ther you crawl. My bod - y, my tem - ple, this tem - ple, it tilts. { Step Yes,

(end Rhy. Fig. 4)

F5 C5 B♭5 1. E5

in - to the house that Jack built.
this is the house that Jack built.

Rhy. Fill 2 (Gtrs. I & II)

(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 G5 F5 ⑥ open E

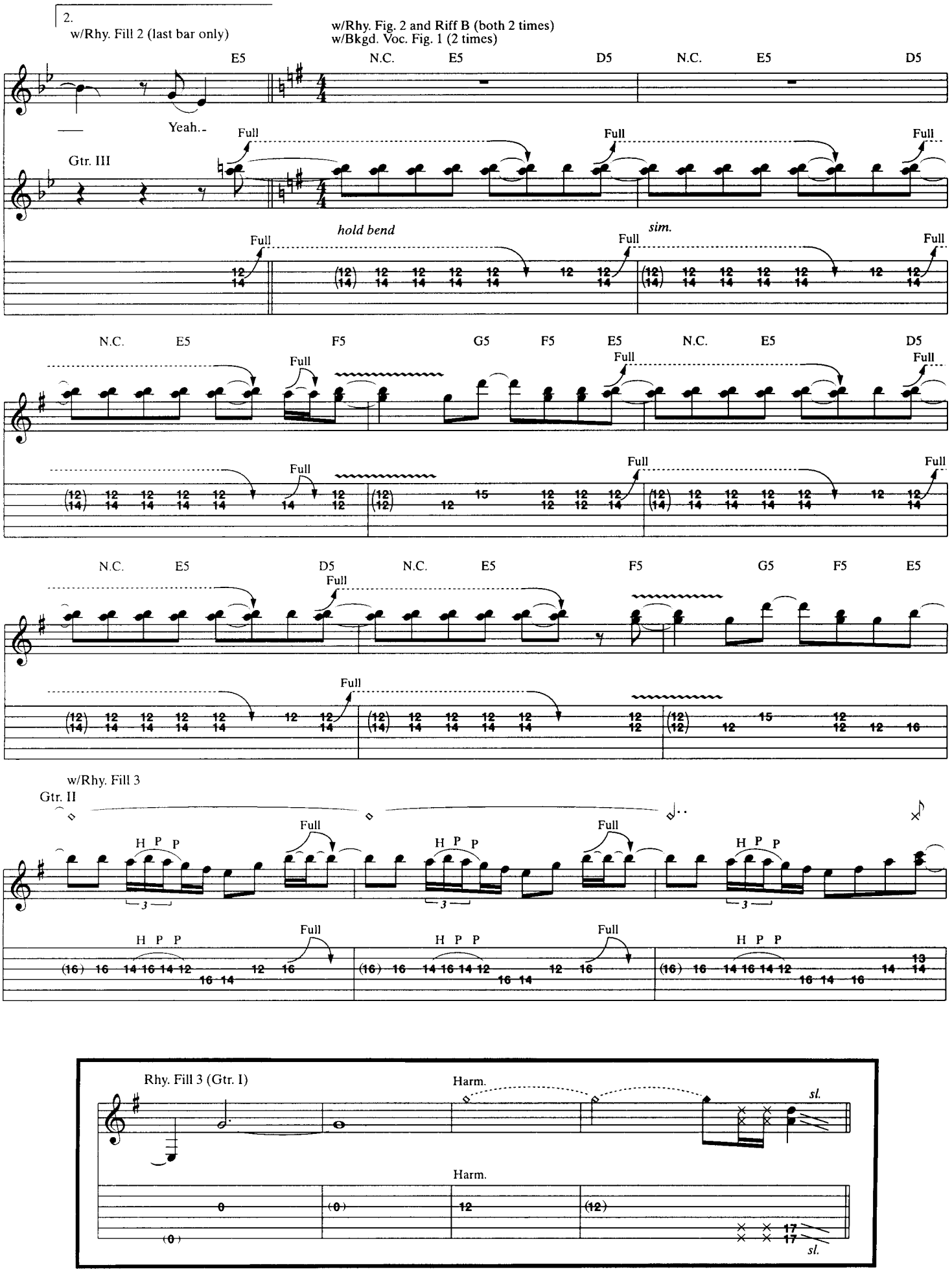
N.C. E5 F5

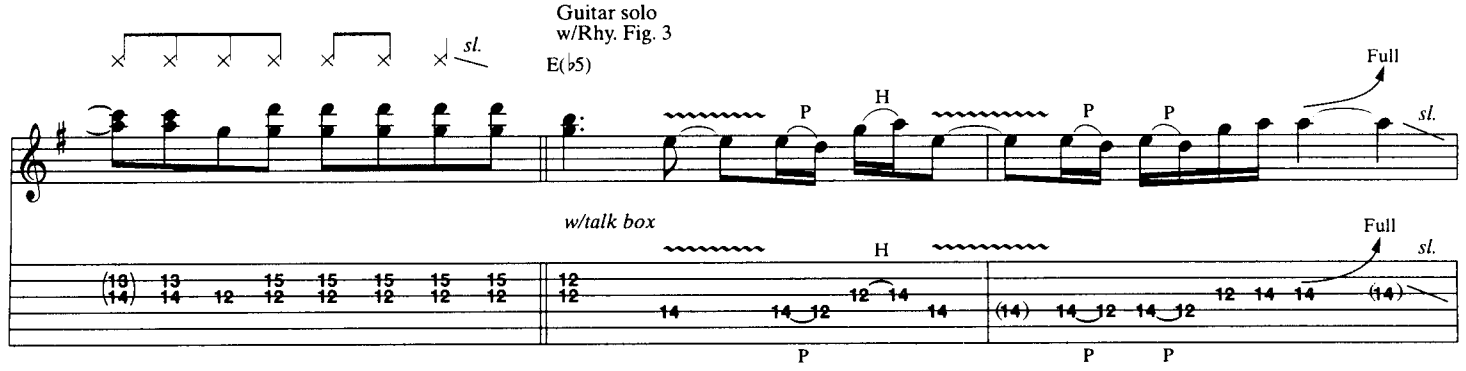
(end Bkgd. Voc. Fig. 1)

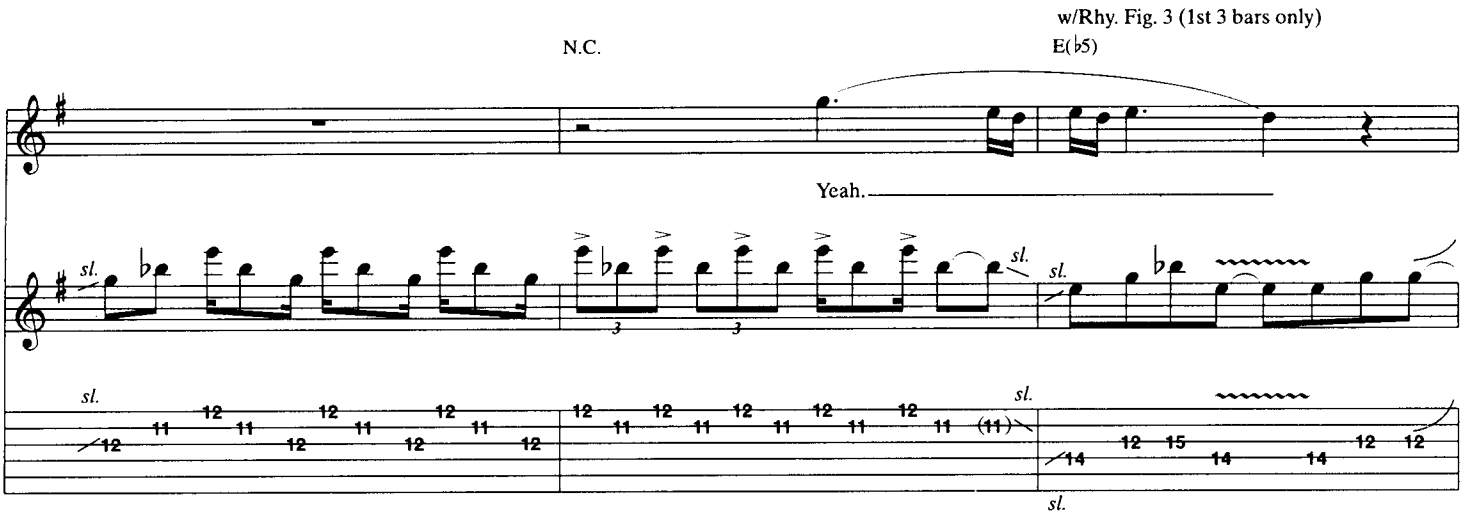
ah.) The

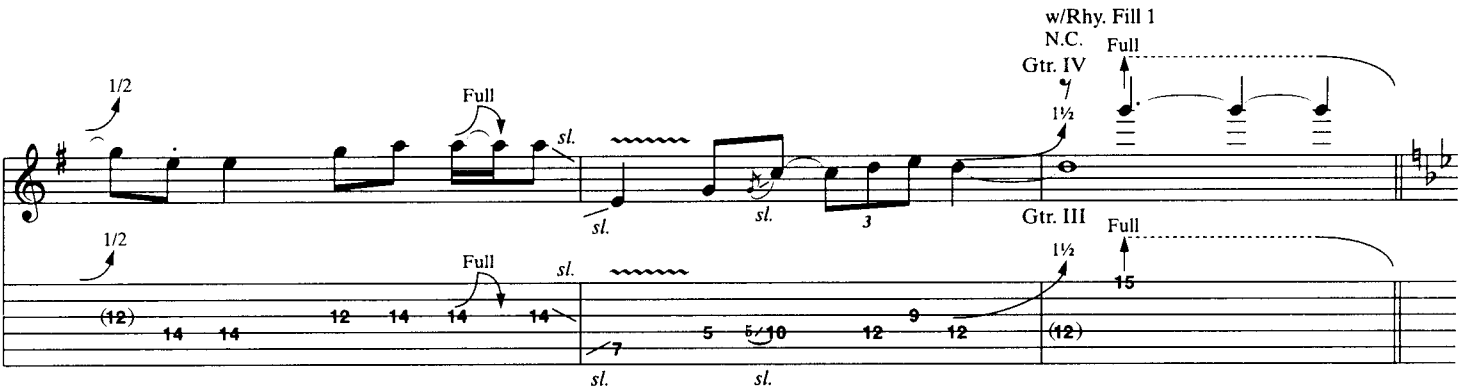
Riff B2 (Gtr. I)

let ring

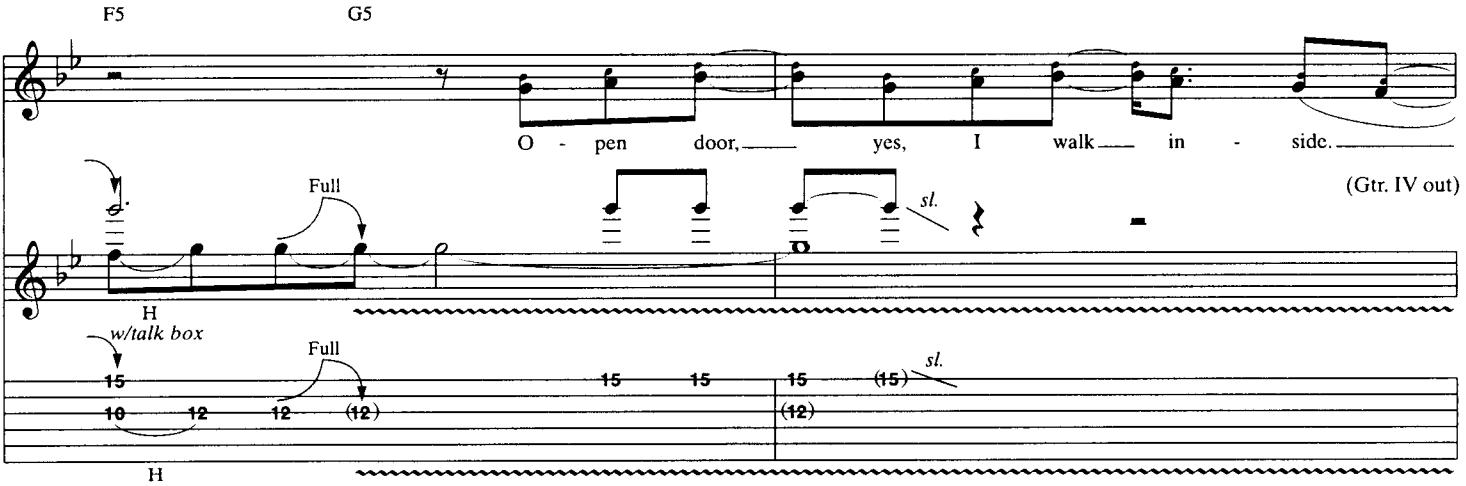

2.
w/Rhy. Fill 2 (last bar only)
w/Rhy. Fig. 2 and Riff B (both 2 times)
w/Bkgd. Voc. Fig. 1 (2 times)
E5
N.C.
E5
D5
N.C.
E5
D5
Yeah...
Full
Gtr. III
hold bend
sim.
F5
G5
w/Rhy. Fill 3
Gtr. II
H P P
Rhy. Fill 3 (Gtr. I)
Harm.
sl.

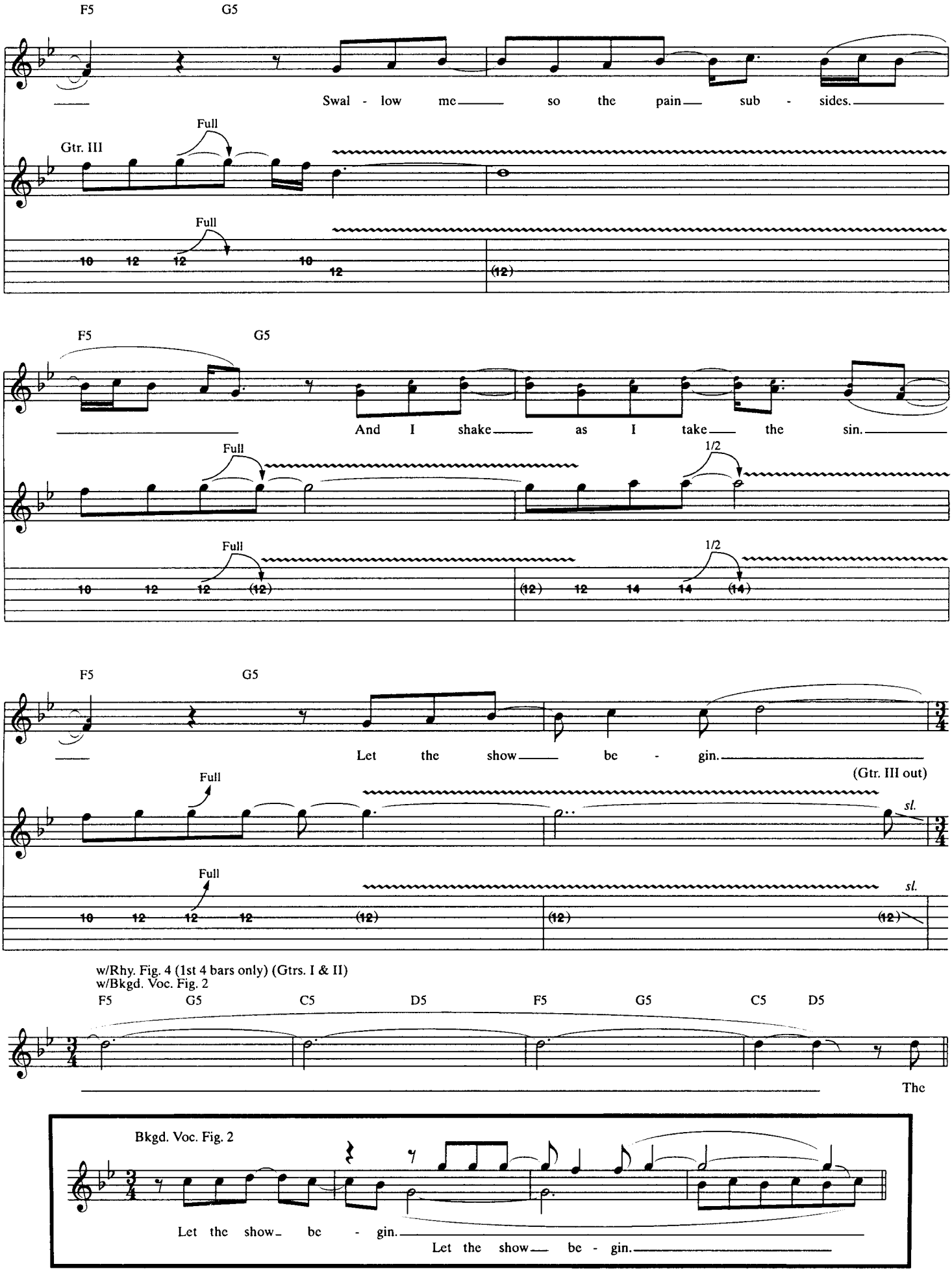






3rd Verse
w/Rhy. Figs. 1A (1st 2 bars only) & 1 (both 4 times)




F5
G5
Swal - low me so the pain sub - sides.
Gtr. III
Full
Full
10 12 12 10 12 (12)
F5
G5
And I shake as I take the sin.
Full
1/2
Full
1/2
10 12 12 (12) (12) 12 14 14 (14)
F5
G5
Let the show be - gin.
(Gtr. III out)
Full
sl.
Full
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 F5XIII G5X

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

C5 D5 F5 G5 C5 D5

far - ther you crawl. My bod - y, my tem - ple, this tem - ple, it tilts. Yes,

w/Rhy. Fill 2A

F5 C5 B♭5

this is the house that Jack built.

w/Rhy. Figs 4 & 4A

F5 G5

The high - er you are, the

C5 D5 F5XIII G5X C5 D5

far - ther you fall. Long - er the walk, the far - ther you crawl. My

F5 G5 C5 D5

bod - y, my tem - ple, this tem - ple, it tilts. Yes,

w/Rhy. Fill 2

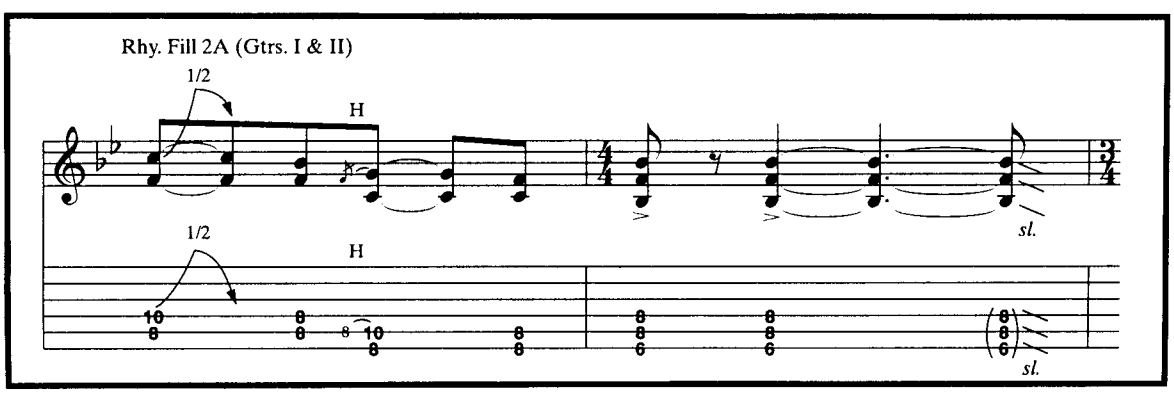
F5 C5 B♭5 E5

I am, I am, I am...

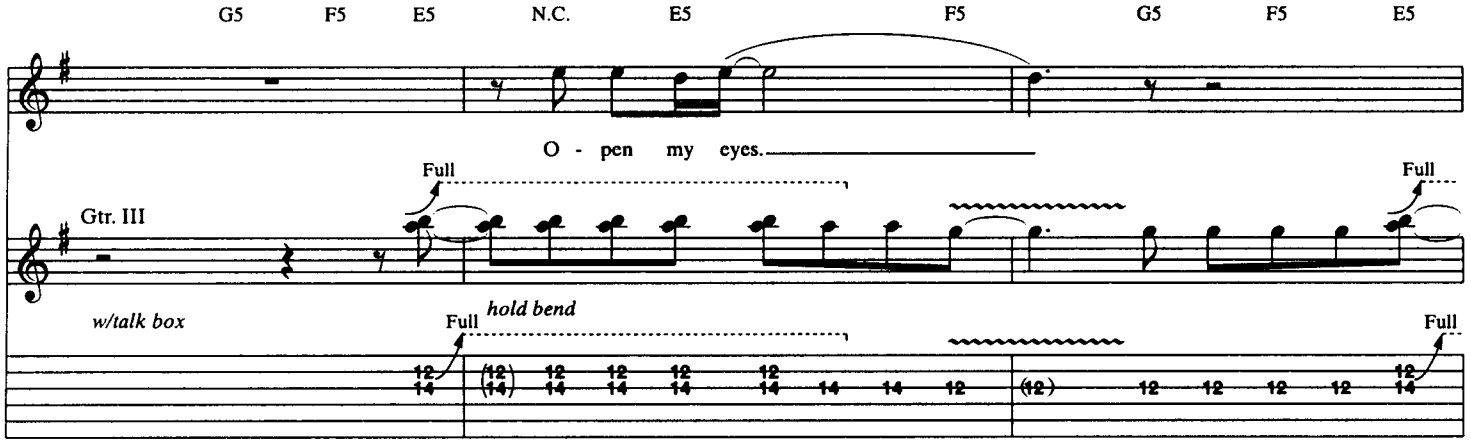
Outro
w/Rhy. Fig. 2 and Riff B
w/Bkgd. Voc. Fig. 1

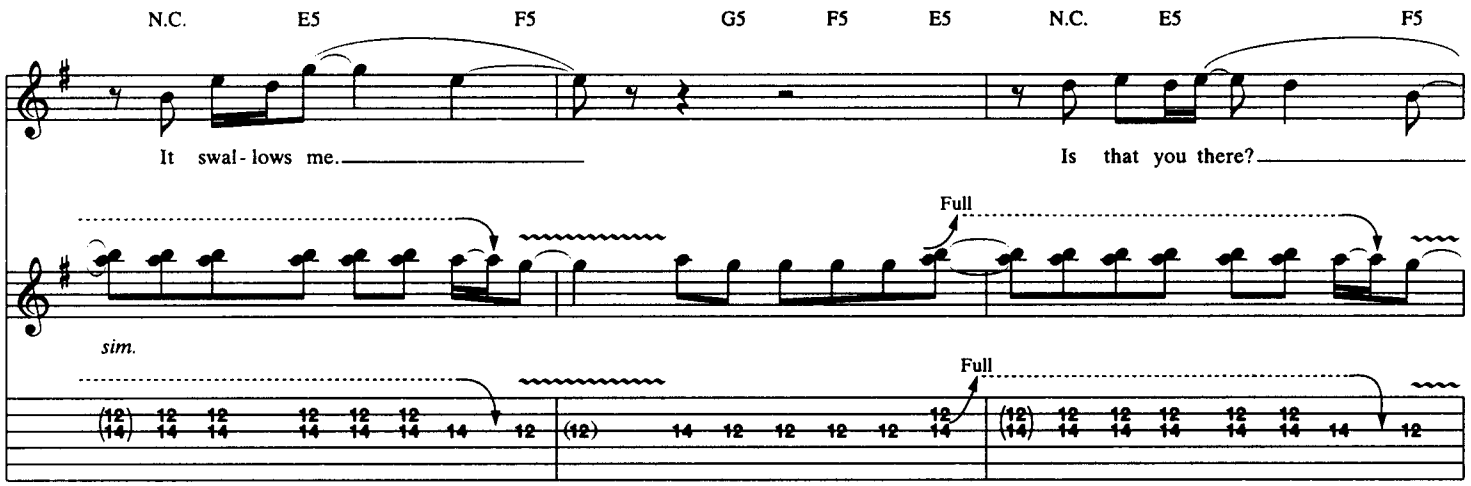
N.C. E5 D5 N.C. E5 D5 N.C. E5 F5

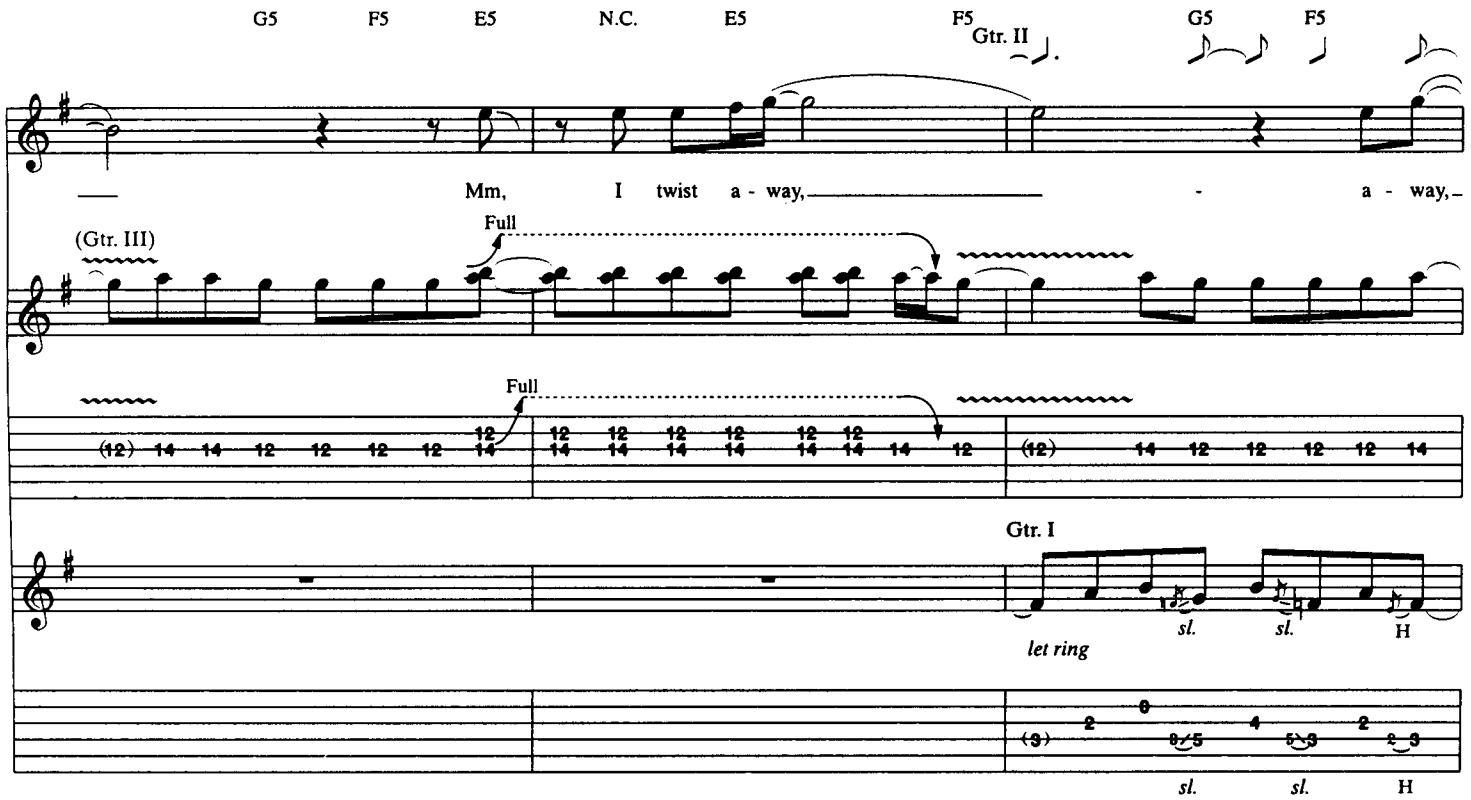
Rhy. Fill 2A (Gtrs. I & II)

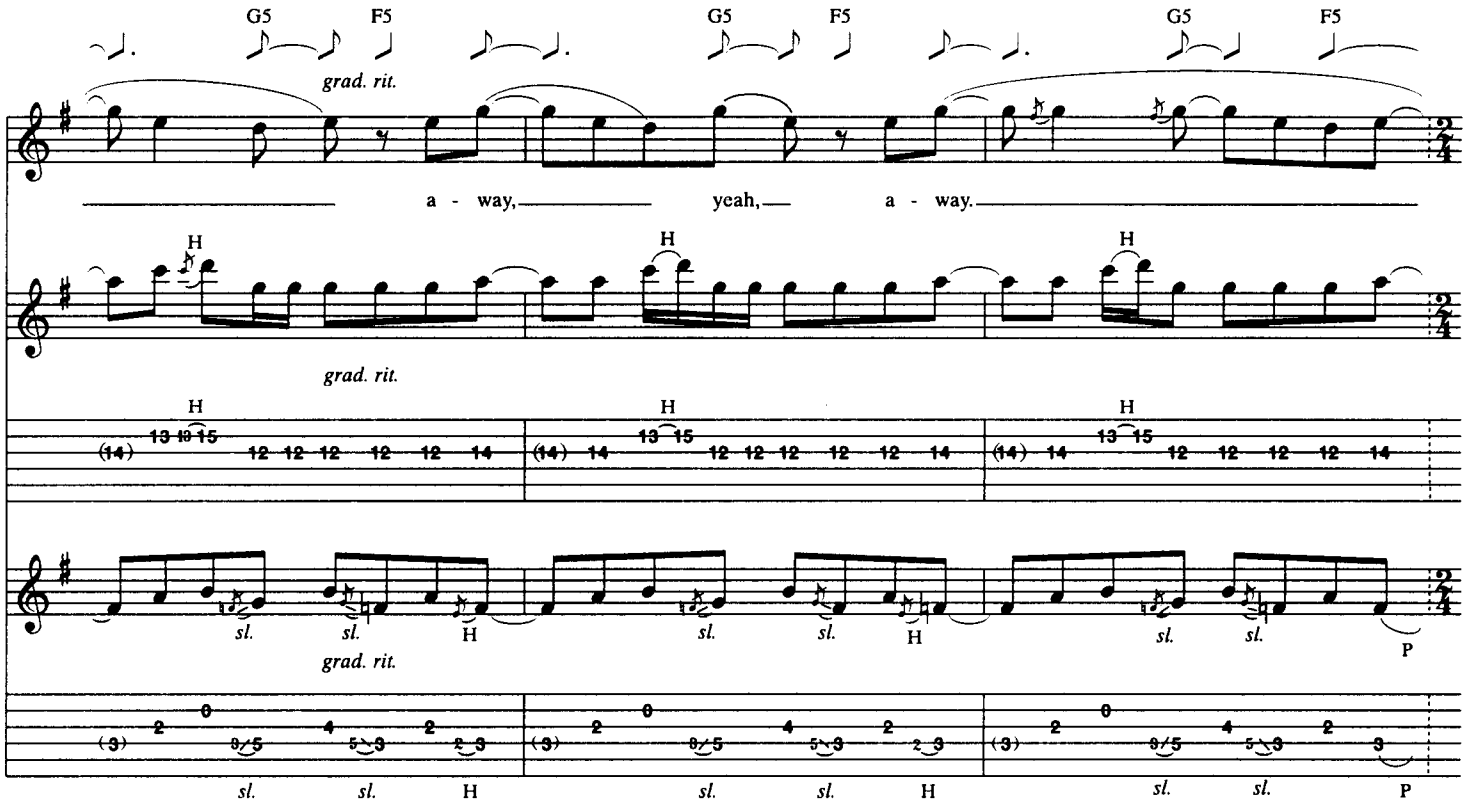


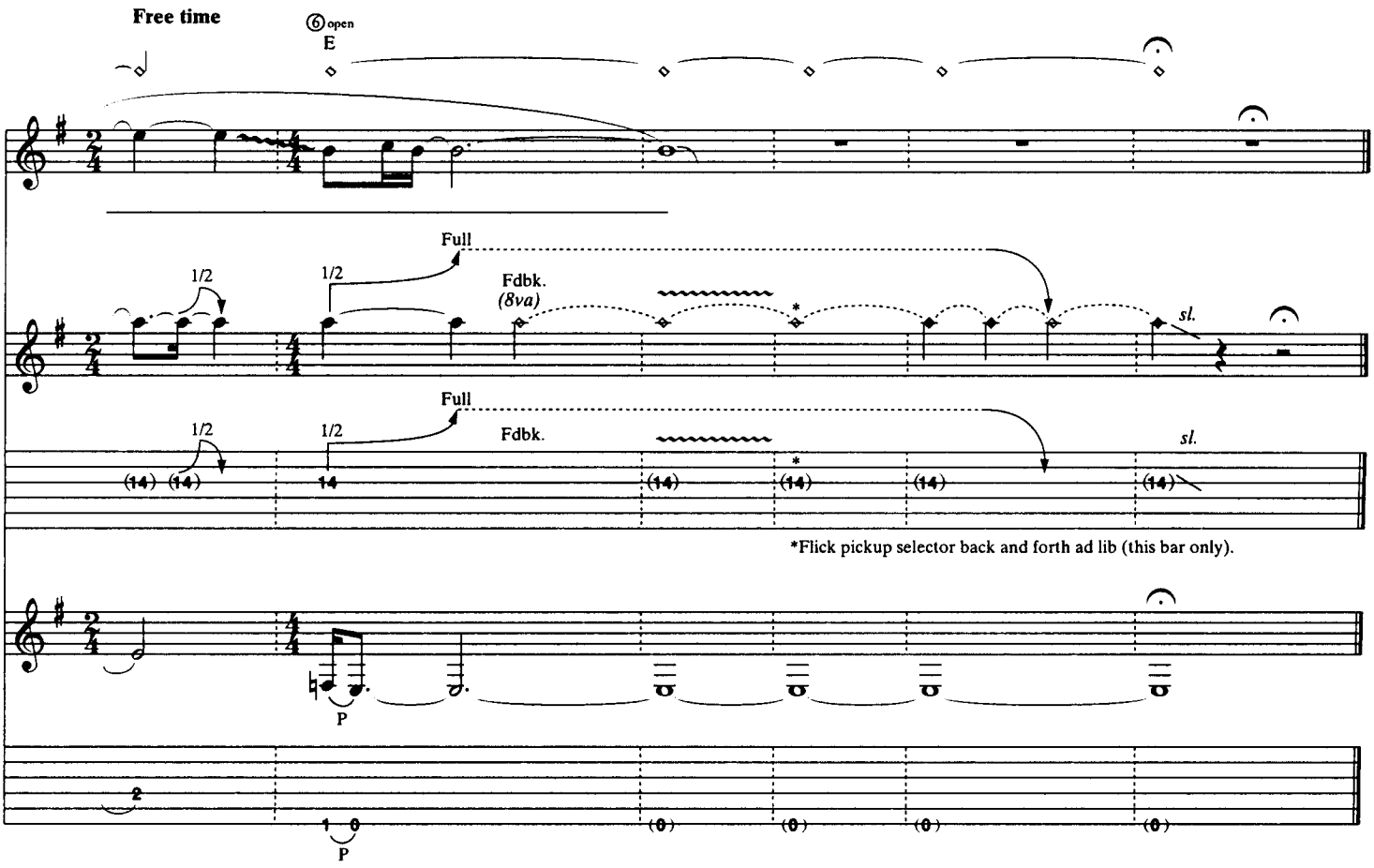
w/Rhy. Fig. 2 & Riff B (both last 2 bars only) (both 3½ times)
w/Bkgd. Voc. Fig. 1 (last 2 bars only) (4 times)







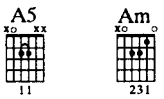

G5
F5
grad. rit.
a - way,
yeah,
a - way.
H
sl.
P


Free time
6 open
E
Full
1/2
Fdbk.
(8va)
sl.
*Flick pickup selector back and forth ad lib (this bar only).
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 ♩ = 120

Intro (Bass & drums) N.C.

1st Verse (Gtr. tacet)

Where do I take

Rhy. Fig. 1 (Gtr. I)

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

N.C.

this pain of mine?

mf clean tone w/chorus
let ring

Am N.C.

I run but it stays right by my side.

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*Gtr. II

⑤3fr.
C

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

*Am G F

So tear me o - pen, pour me out,

(end Rhy. Fig. 1) Rhy. Fig. 2

**dist. tone P.M. P.M. P.M.

*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.

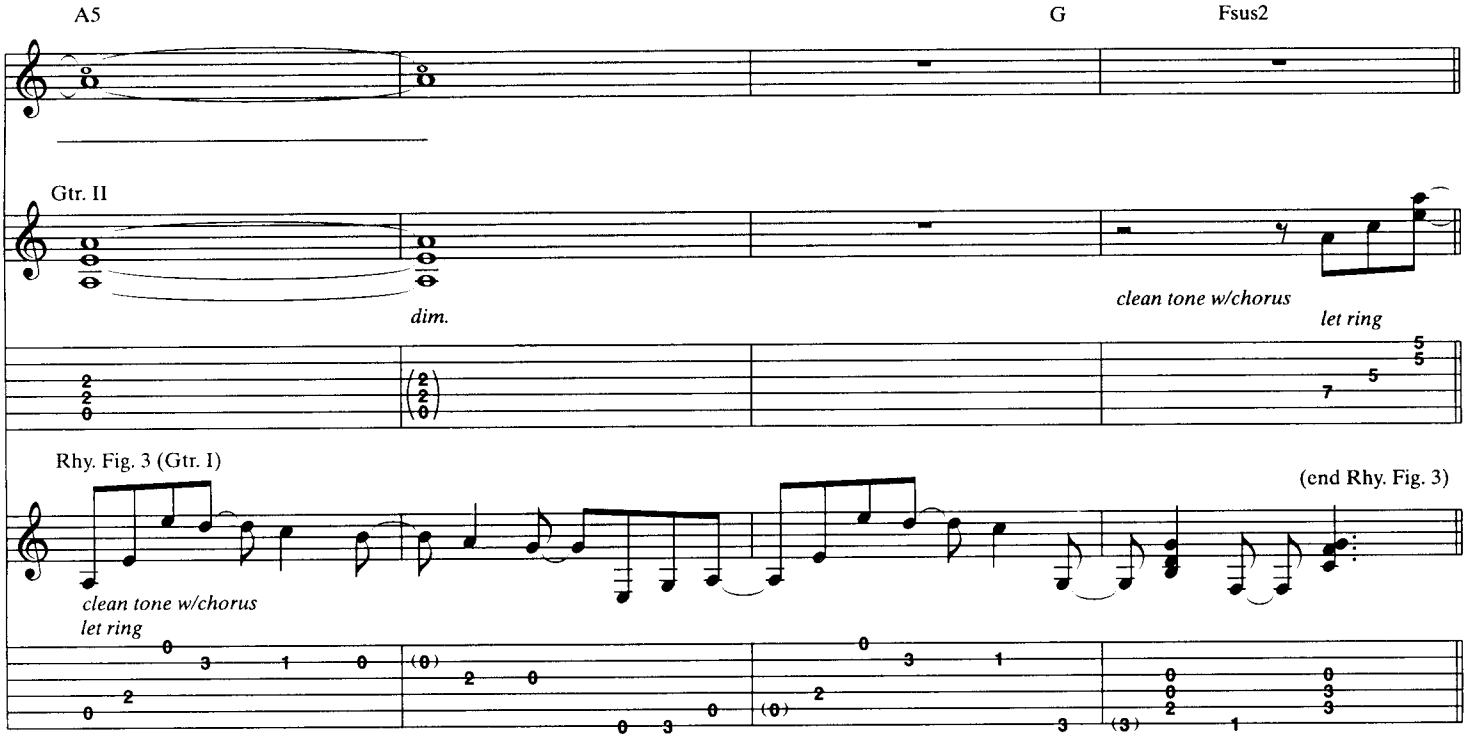
F Am G Fmaj7(no3rd)

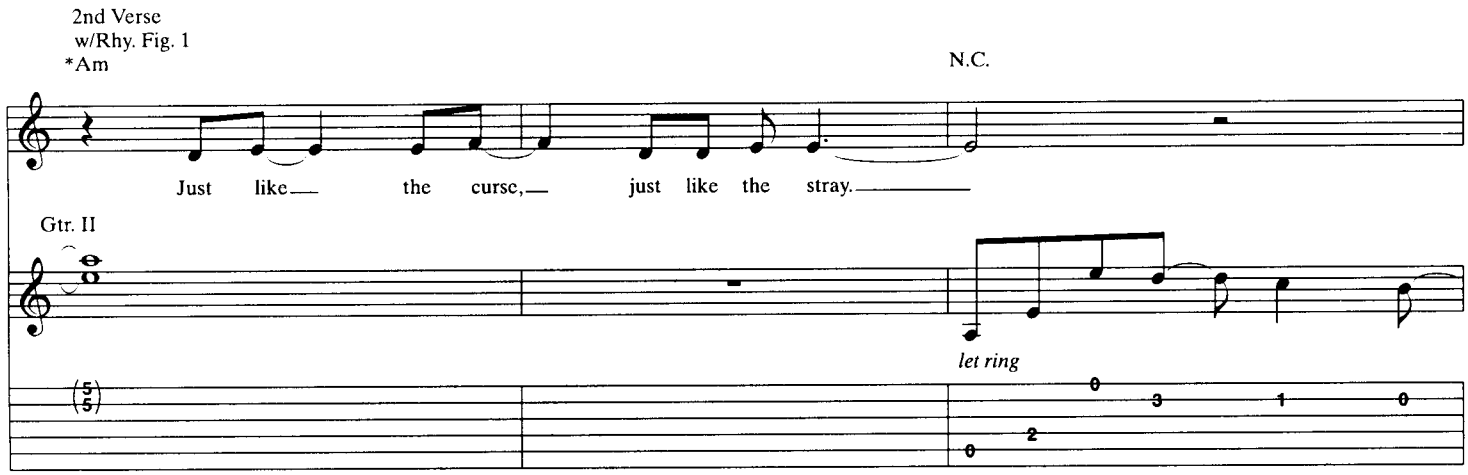
still hates me, so hold me un - til it sleeps.

(end Rhy. Fig. 2)

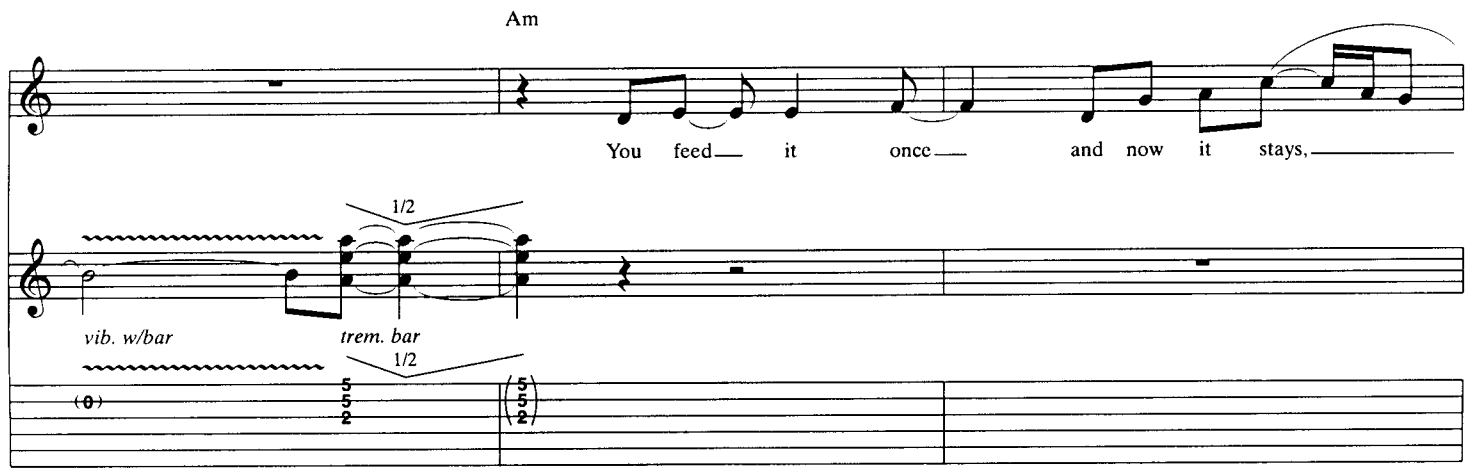
P.M. P.M. P.M. P.M.

Rhy. Fig. 2A (Gtr. II)





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



Chorus
w/Rhy. Figs. 2A (3½ times) & 2

N.C. 𝄋 Am G

now it stays. 1. So tear me o -
2. I'll tear me o -

vib. w/bar *dist. tone

*Chorus off

Gtr. I substitute Rhy. Fill 1

F Am N.C.(G) (F)

pen, but be - ware, there's things in - side with - out a care.
pen, make you gone. No more can you hurt an - y - one.

(Resume Rhy. Fig. 2)

Am G F Am G

And the dirt still stains me, so wash me
And the fear still shakes me, so hold me

Bridge
w/Riff A

F E5 N.C.(Em) E5 N.C.(Em)

un - til I'm clean.
un - til it sleeps. } It grips you, so hold me.

(end Rhy. Fig. 4)

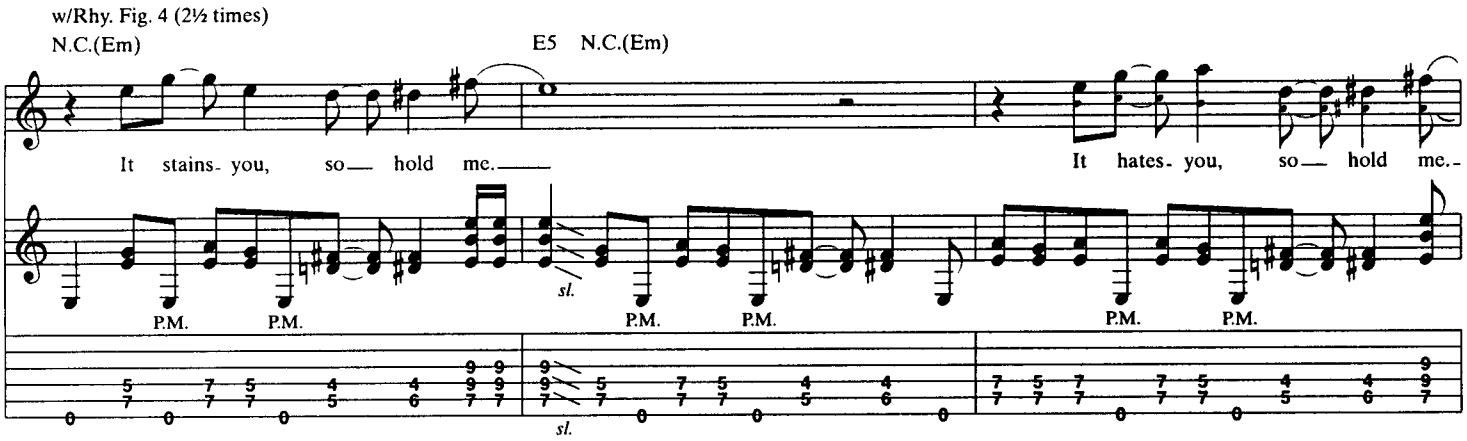
Gtr. II Rhy. Fig. 4

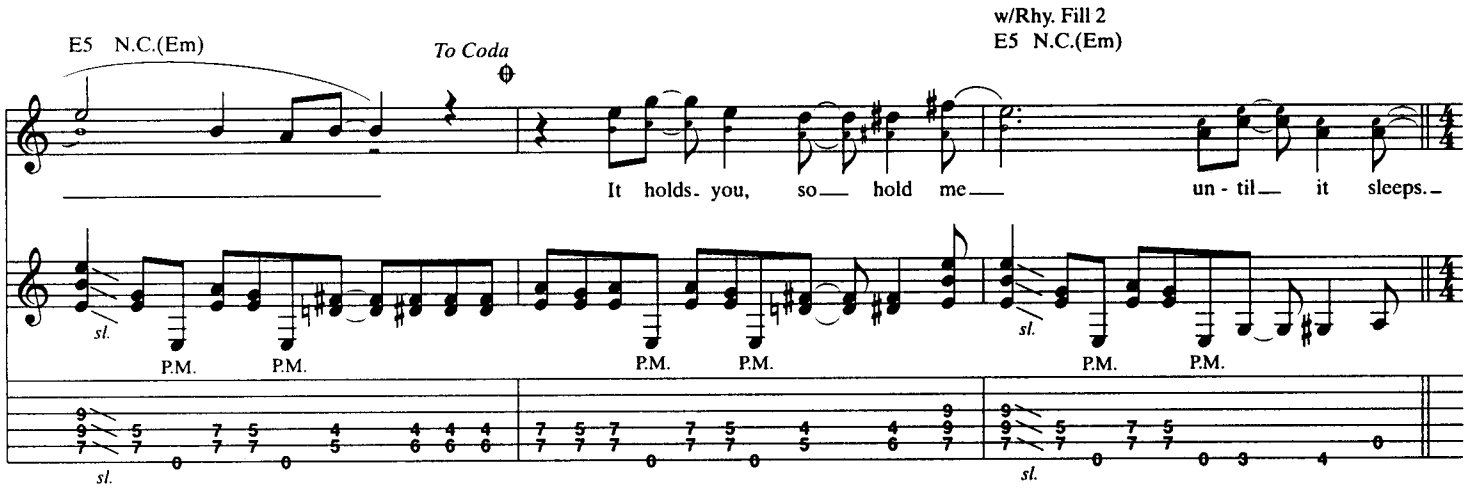
Gtr. I

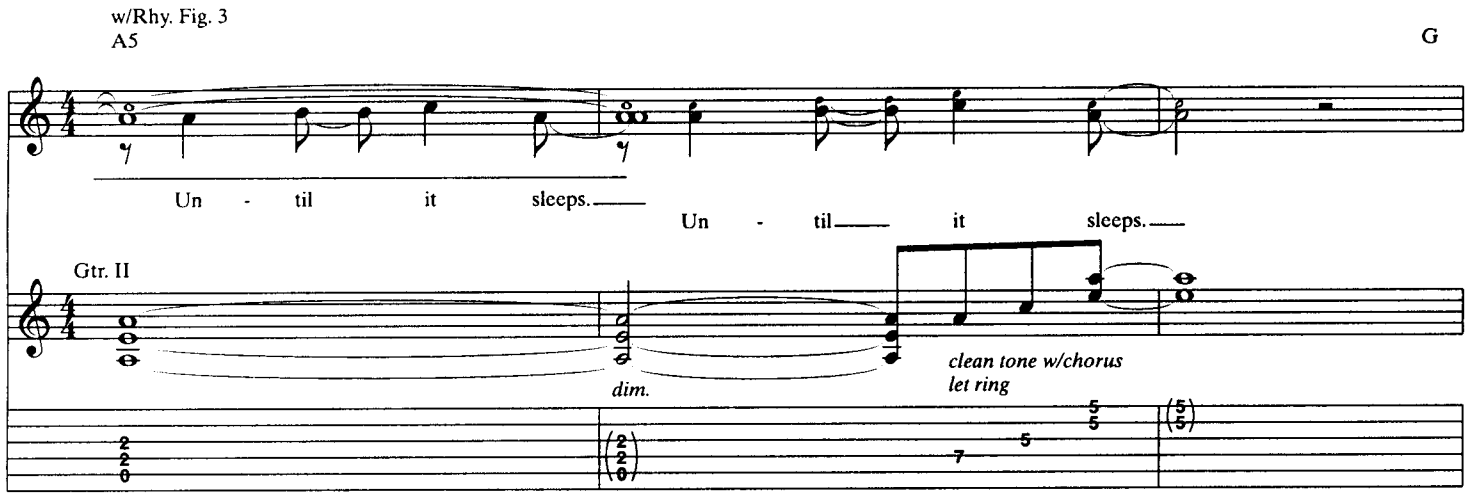
Rhy. Fill 1 (Gtr. I)

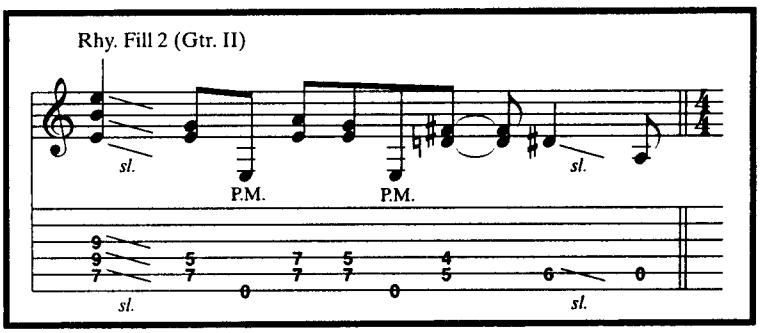
Riff A

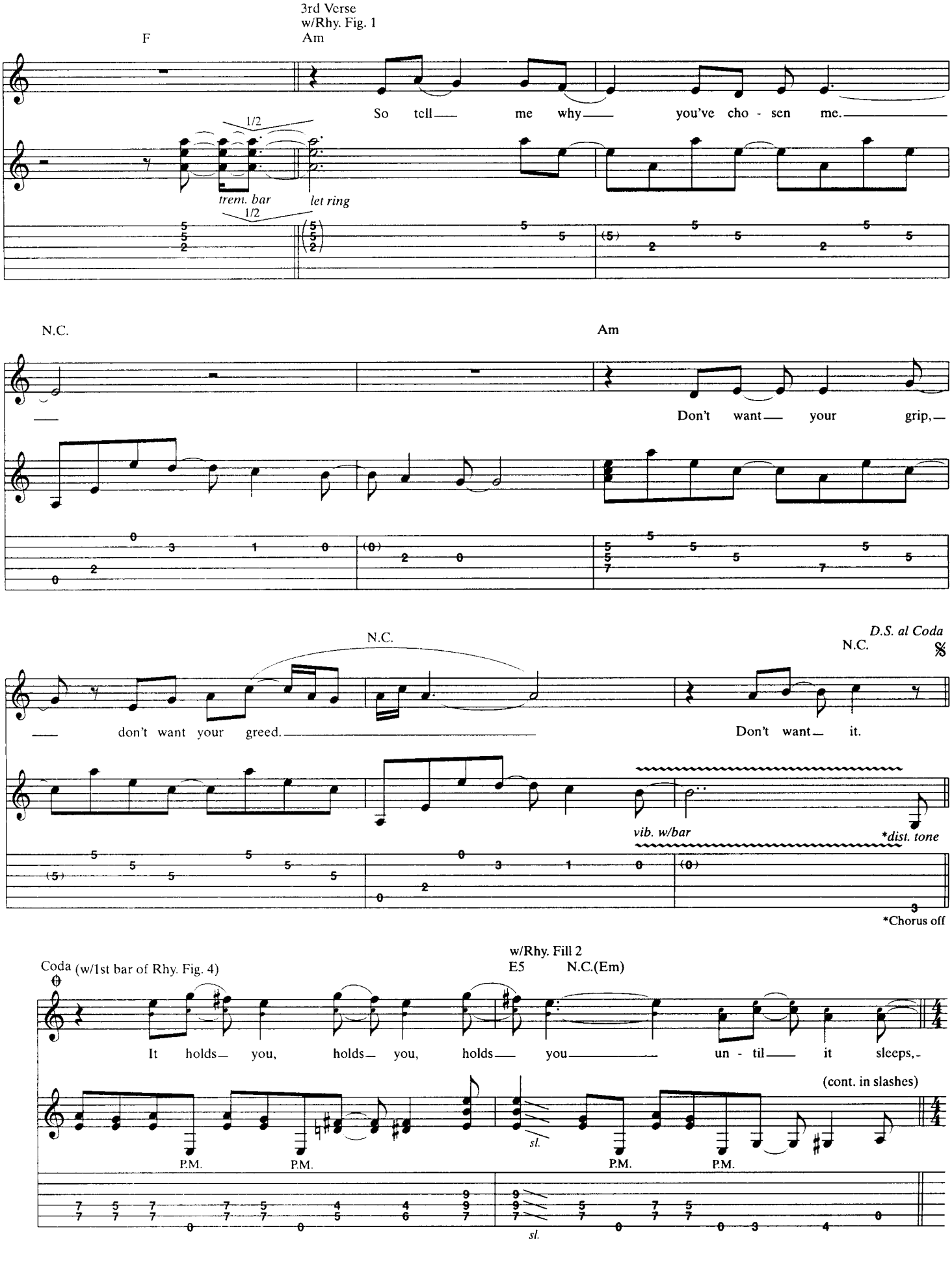
Play 4 times

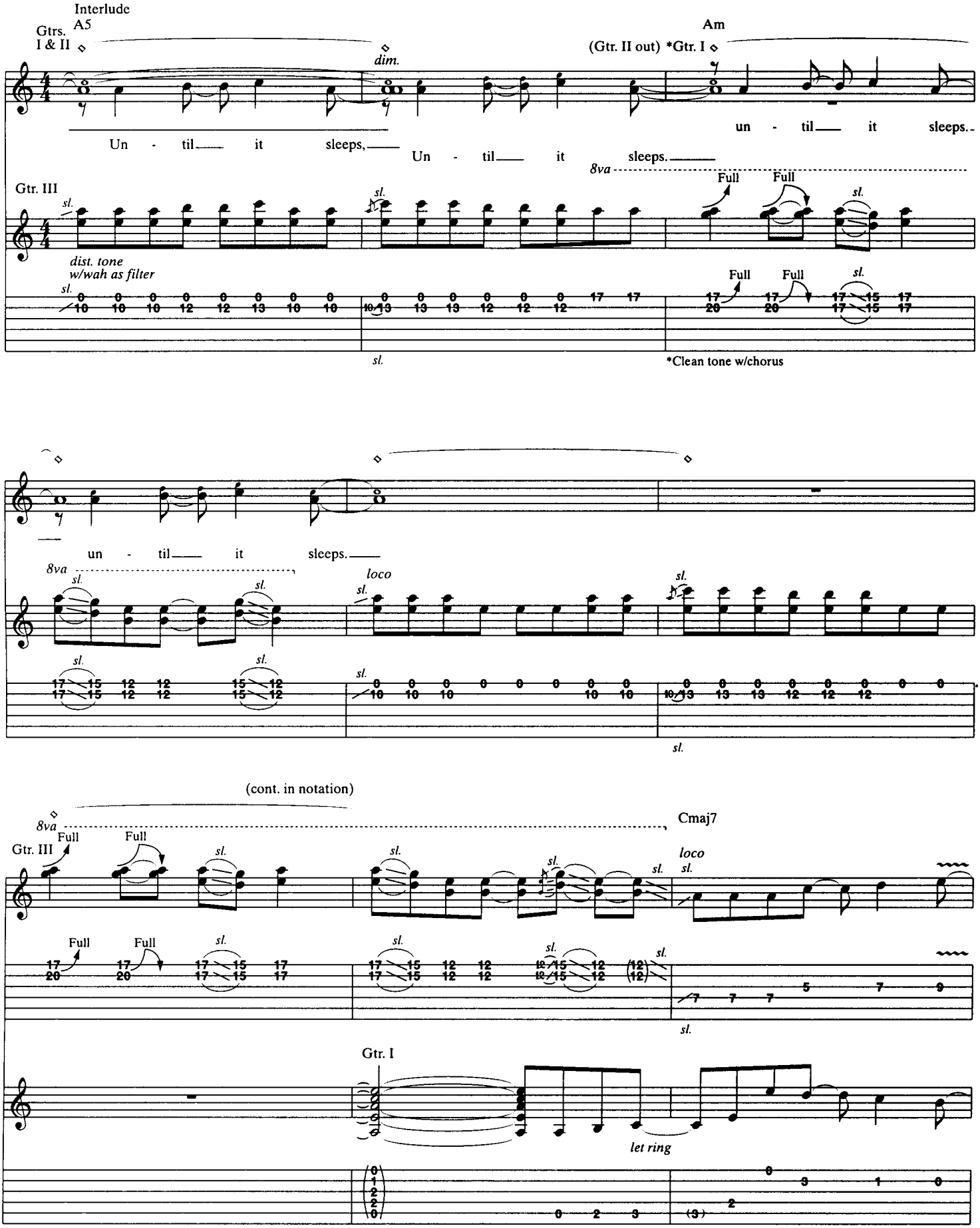

w/Rhy. Fig. 4 (2½ times)
N.C.(Em)
E5 N.C.(Em)
It stains- you, so— hold me.—
It hates- you, so— hold me.-
P.M.
sl.

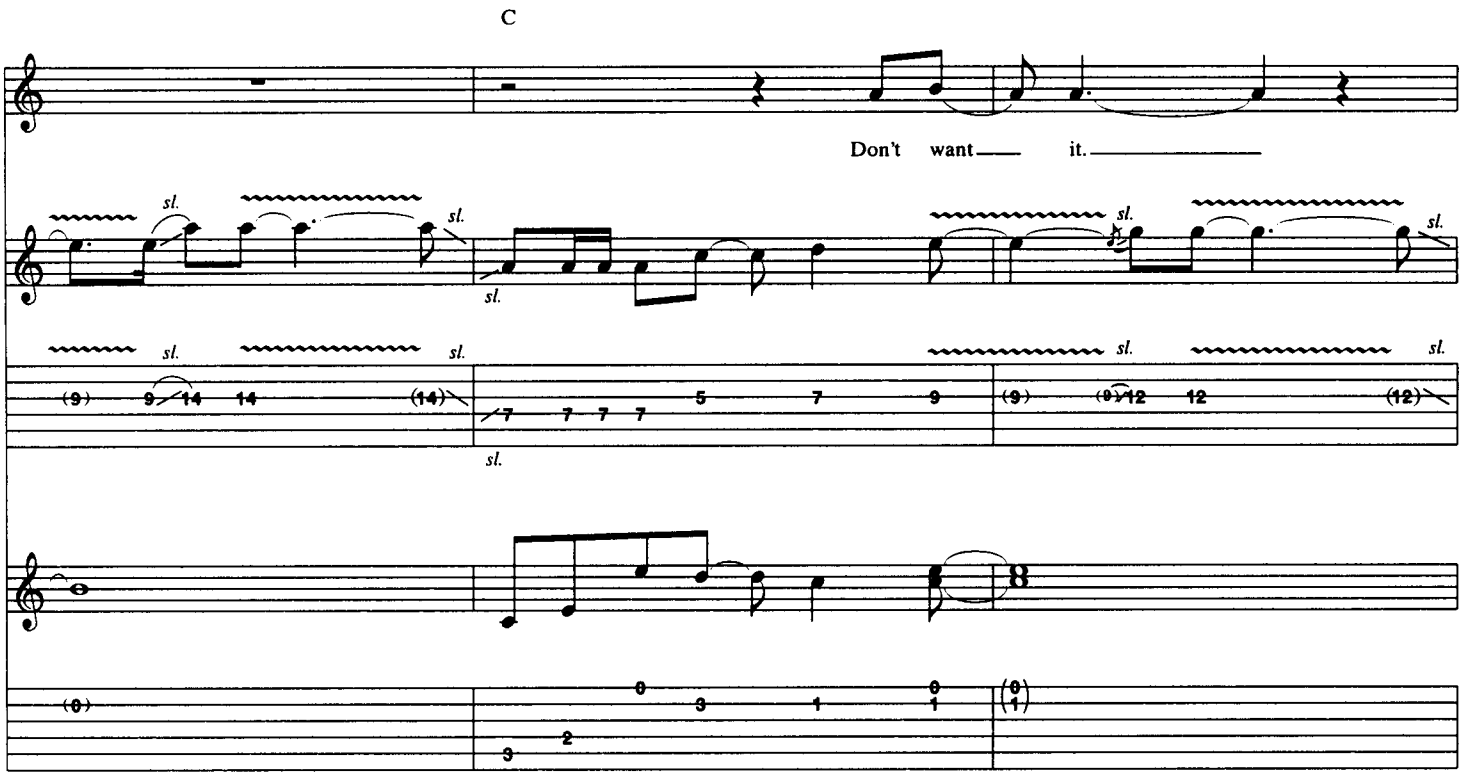

E5 N.C.(Em)
To Coda
w/Rhy. Fill 2
E5 N.C.(Em)
It holds- you, so— hold me—
un - til— it sleeps.-
P.M.
sl.

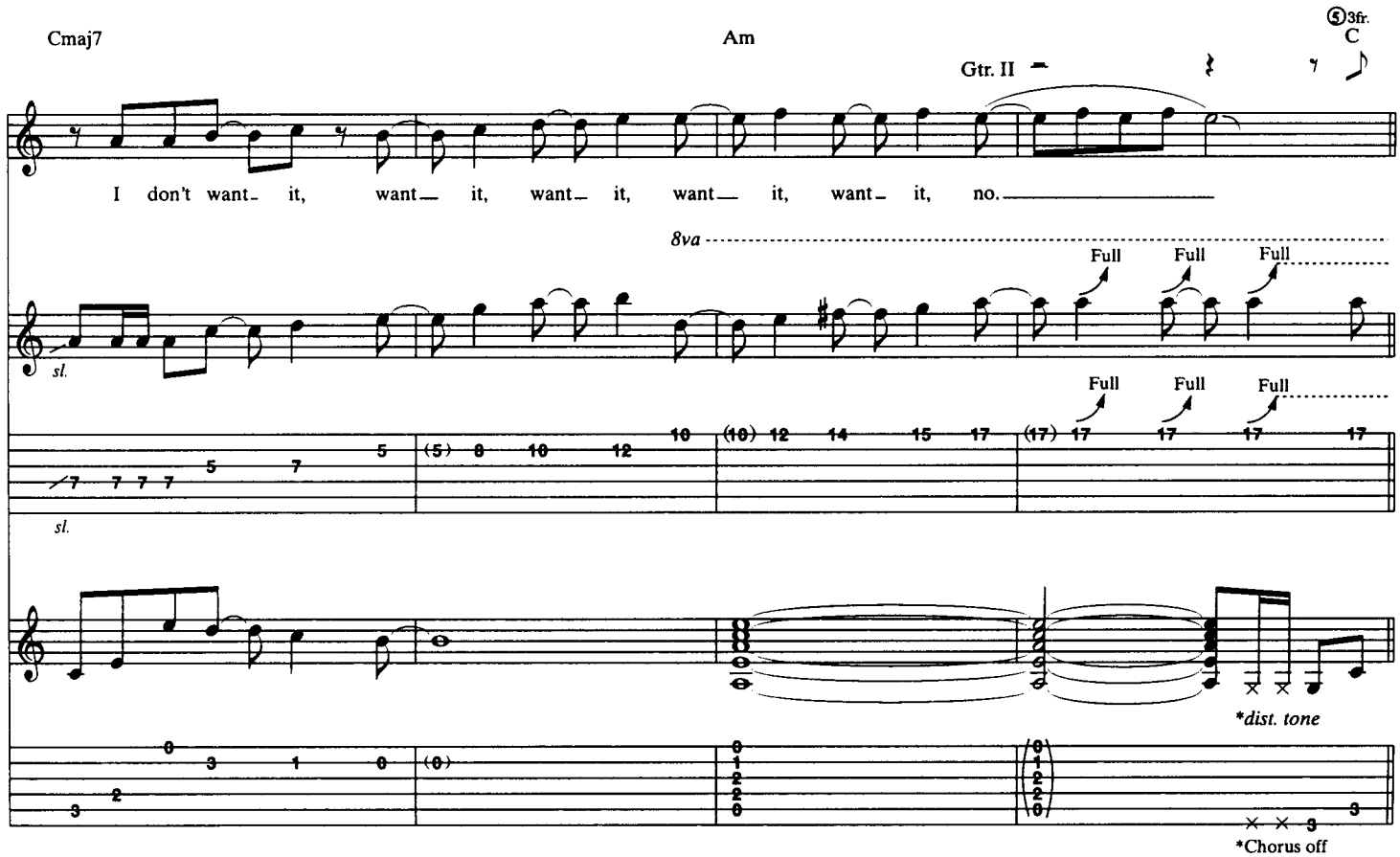

w/Rhy. Fig. 3
A5
G
Un - til it sleeps.—
Un - til— it sleeps.—
Gtr. II
dim.
clean tone w/chorus
let ring


Rhy. Fill 2 (Gtr. II)
P.M.
sl.


3rd Verse
w/Rhy. Fig. 1
F
Am
So tell me why you've cho - sen me.
1/2
trem. bar
let ring
1/2
N.C.
Am
Don't want your grip,
N.C.
don't want your greed.
N.C.
D.S. al Coda
Don't want it.
vib. w/bar
*dist. tone
*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)
P.M.
P.M.
sl.
P.M.
P.M.
sl.


Interlude
A5
Gtrs. I & II
dim.
Am
(Gtr. II out) *Gtr. I
Un - til it sleeps,
Un - til it sleeps.
un - til it sleeps.
8va
Gtr. III
dist. tone w/wah as filter
Full
Full
sl.
*Clean tone w/chorus
un - til it sleeps.
loco
(cont. in notation)
Cmaj7
Gtr. I
let ring


C
Don't want it.
sl.


Cmaj7
Am
5 3fr.
C
Gtr. II
I don't want it, want it, want it, want it, want it, no.
8va
Full
sl.
*dist. tone
*Chorus off

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

Gtr. I substitute *Rhy. Fill 1

Am G F Am N.C.(G)

So tear me o - pen but be - ware, there's things in - side

8va (Gtr. III out)

17

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

Am G Fmaj7(no3rd) 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

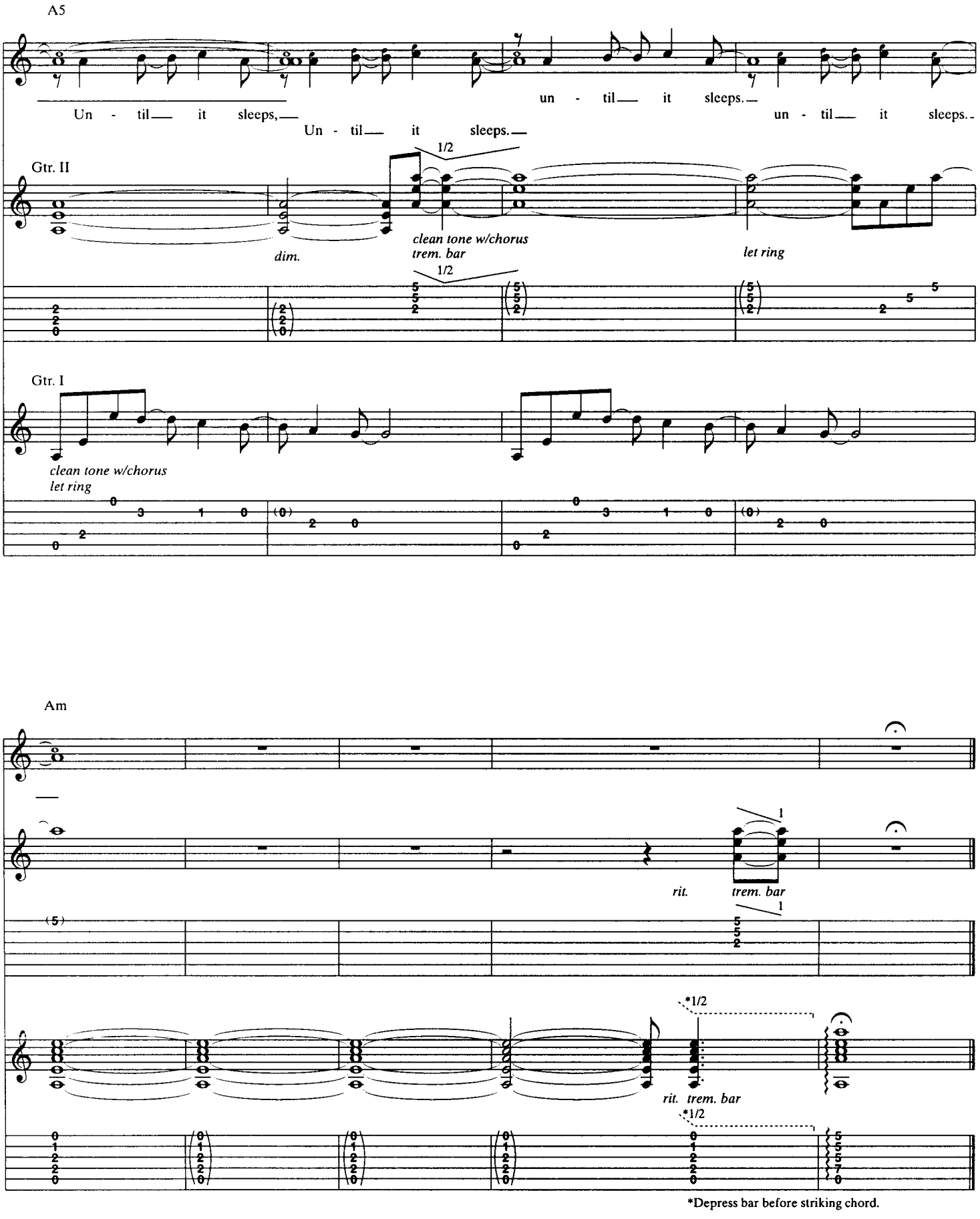
And the hate still shapes me,

A5 D5/A F/A

so hold me un - til it sleeps,

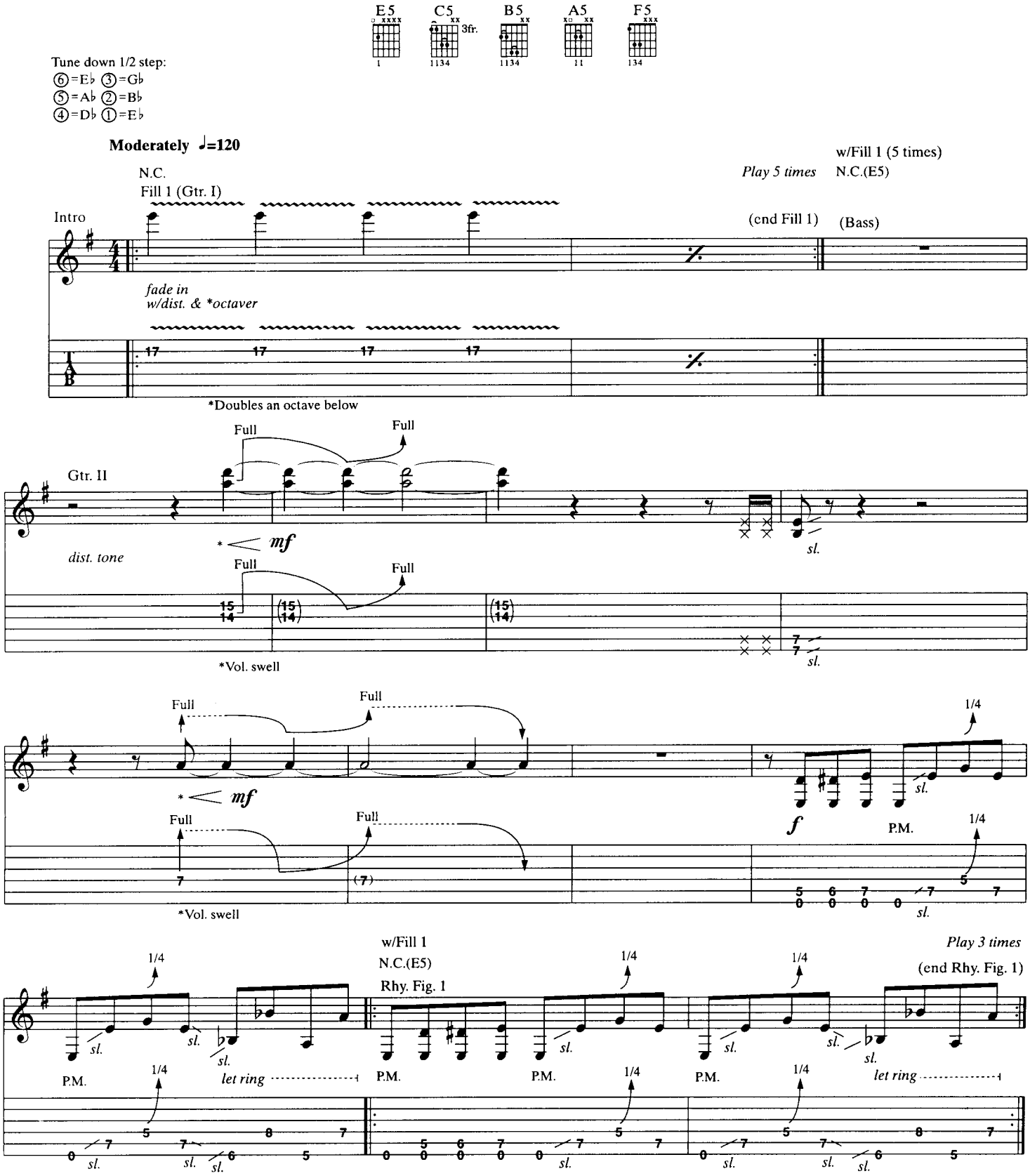
Rhy. Fill 3 (Gtr. I)

sl. sl.


A5
Un - til— it sleeps,—
Un - til— it sleeps.—
un - til— it sleeps.—
un - til— it sleeps.
Gtr. II
1/2
dim.
clean tone w/chorus
trem. bar
let ring
Gtr. I
clean tone w/chorus
let ring
Am
rit.
trem. bar
*1/2
rit. trem. bar
*1/2
*Depress bar before striking chord.

KING NOTHING

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



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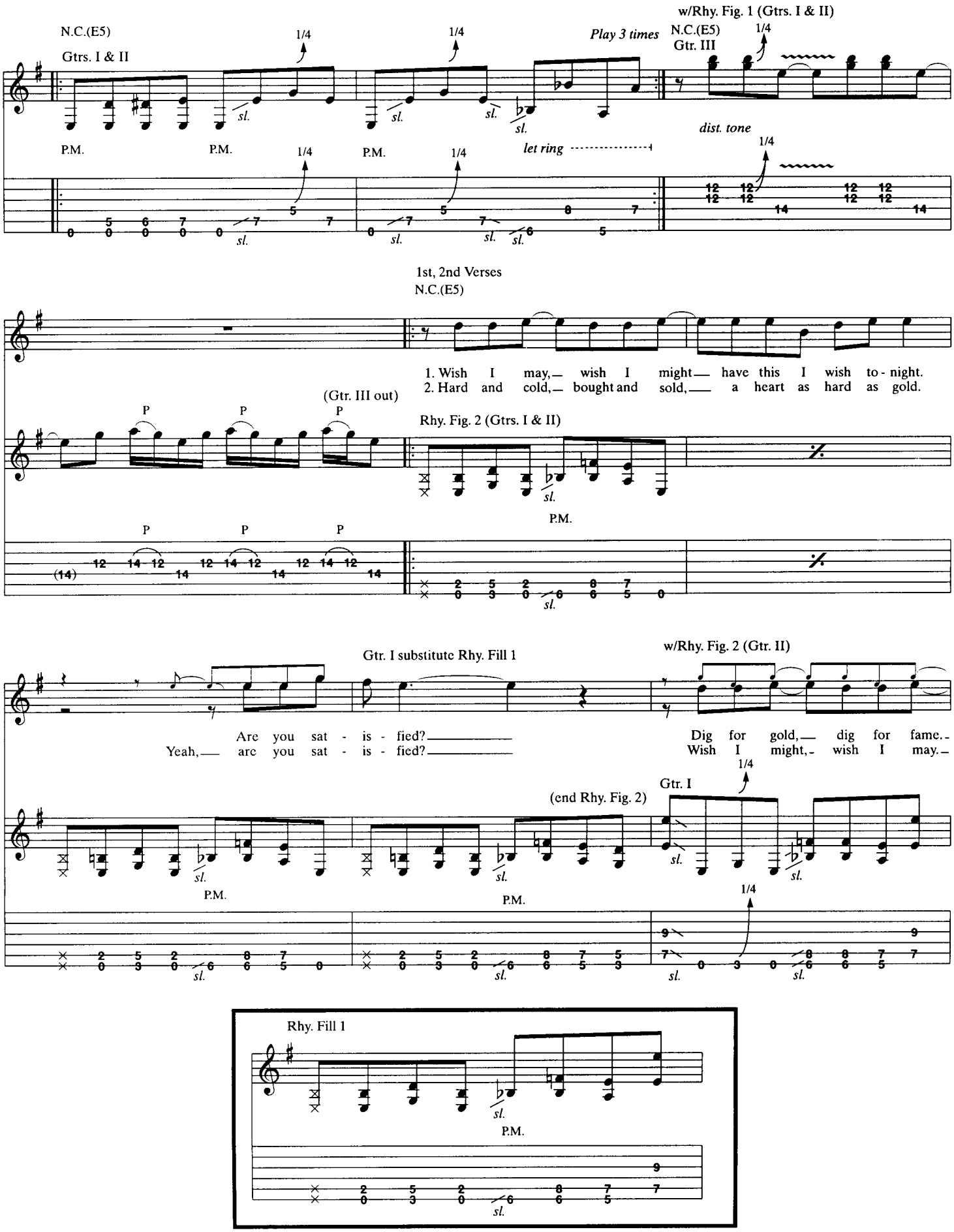
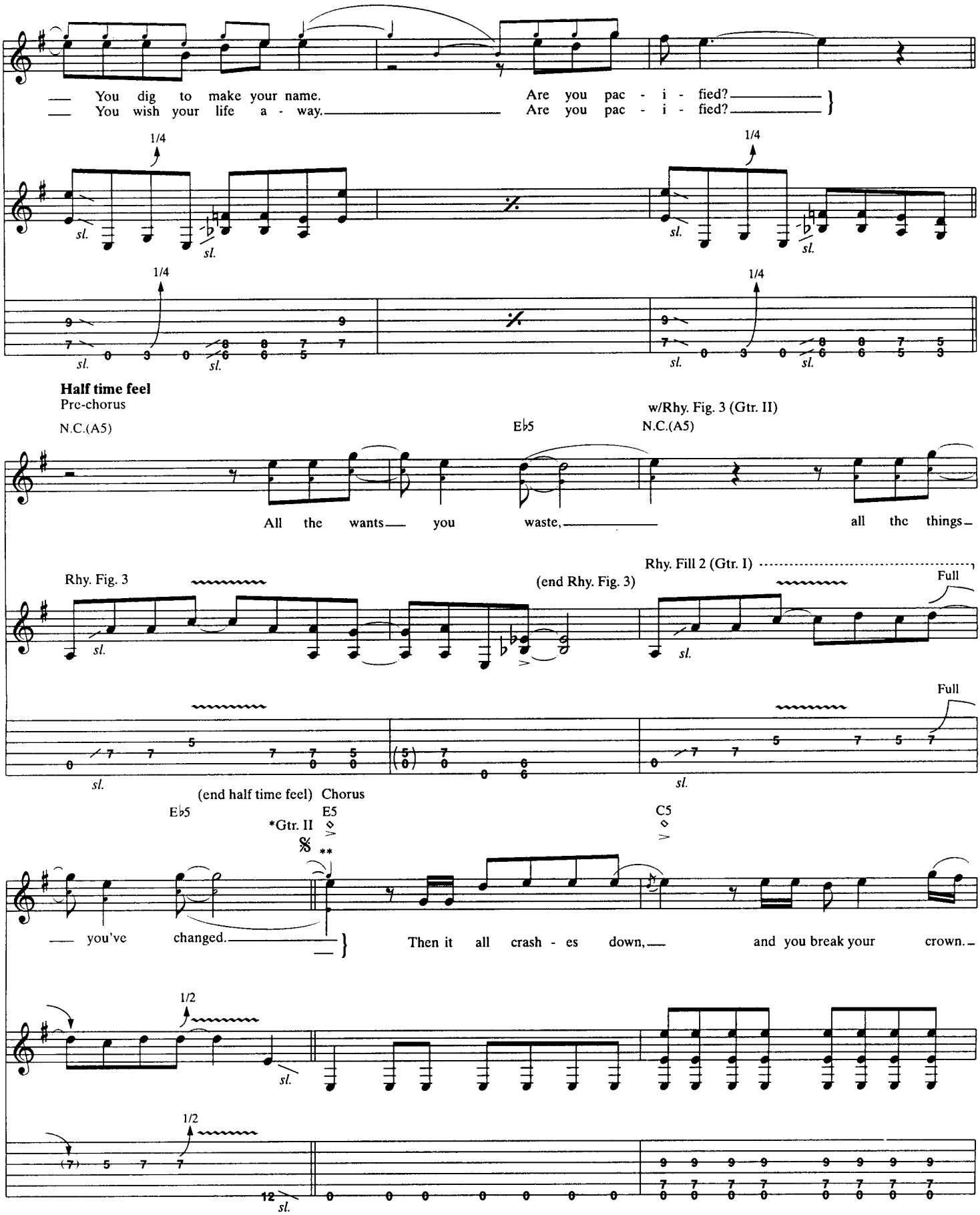
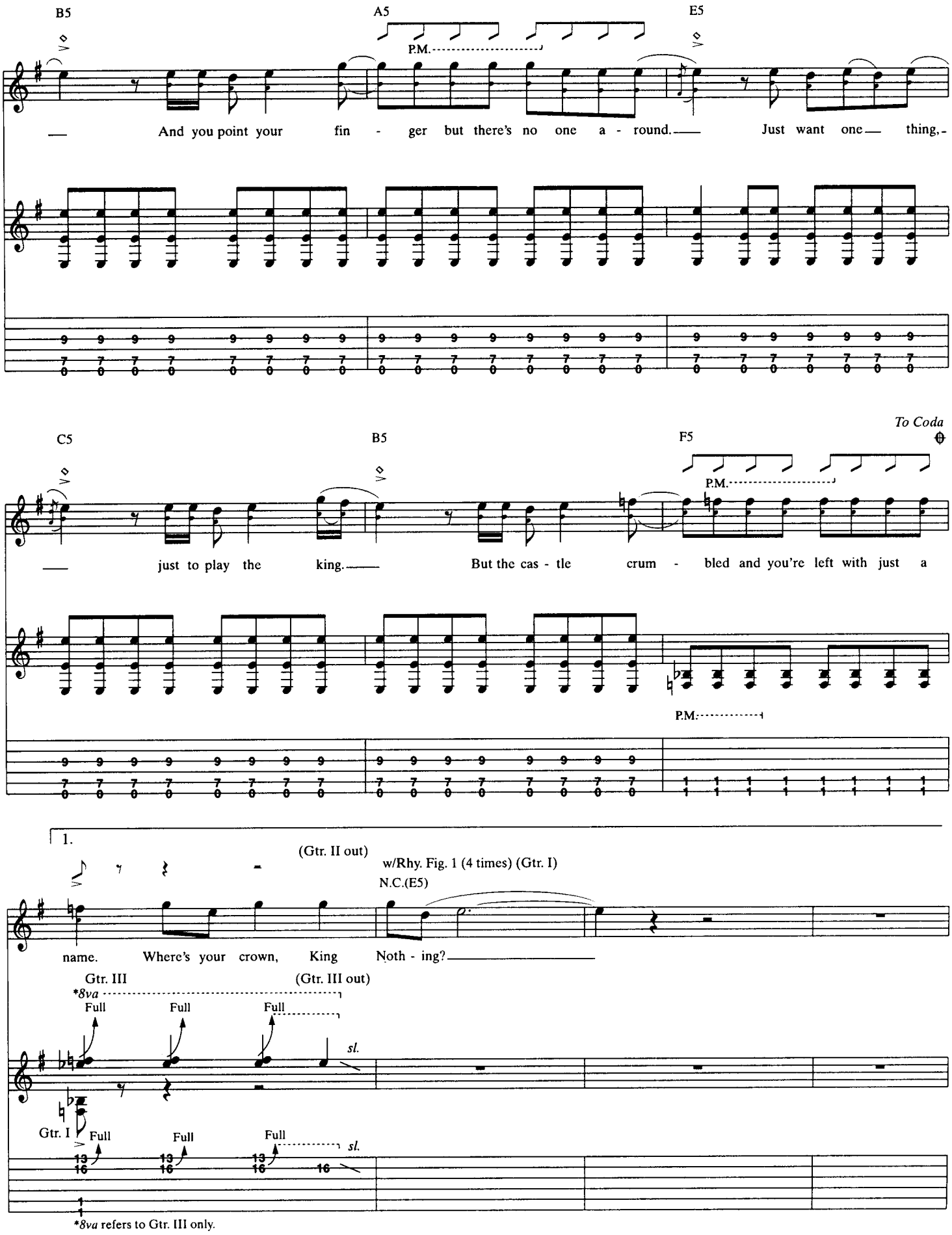
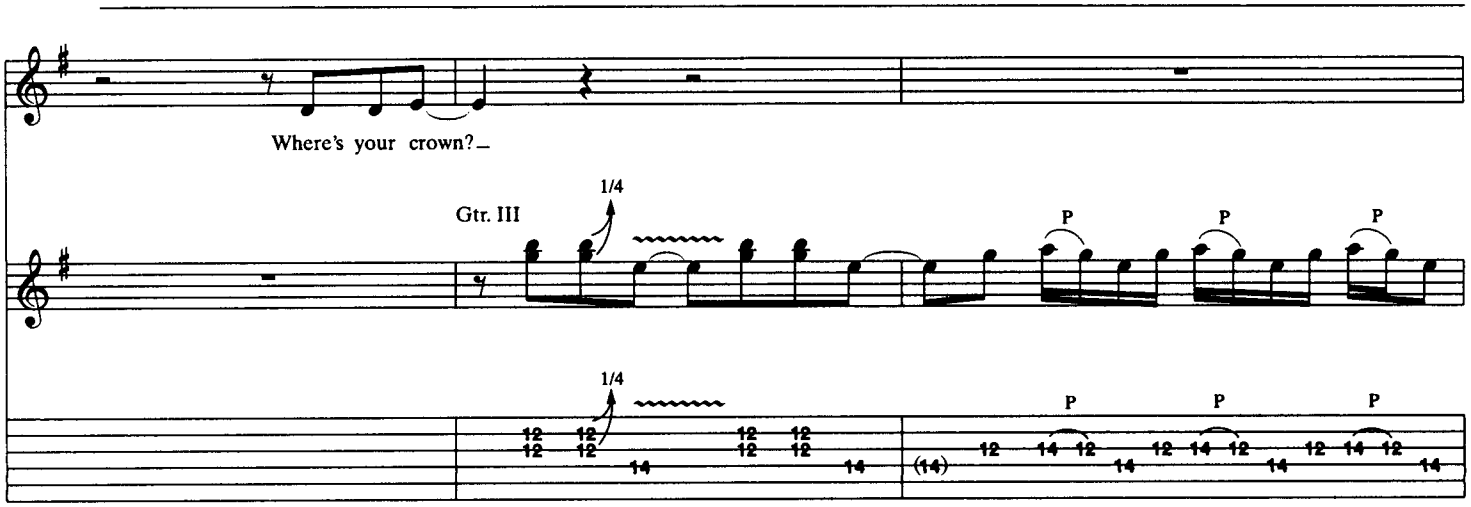

w/Rhy. Fig. 1 (Gtrs. I & II)
N.C.(E5)
Gtrs. I & II
1/4
Play 3 times
N.C.(E5)
Gtr. III
dist. tone
P.M.
let ring
1st, 2nd Verses
N.C.(E5)
1. Wish I may,— wish I might— have this I wish to - night.
2. Hard and cold,— bought and sold,— a heart as hard as gold.
(Gtr. III out)
Rhy. Fig. 2 (Gtrs. I & II)
Gtr. 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.-
Gtr. I
(end Rhy. Fig. 2)
Rhy. Fill 1

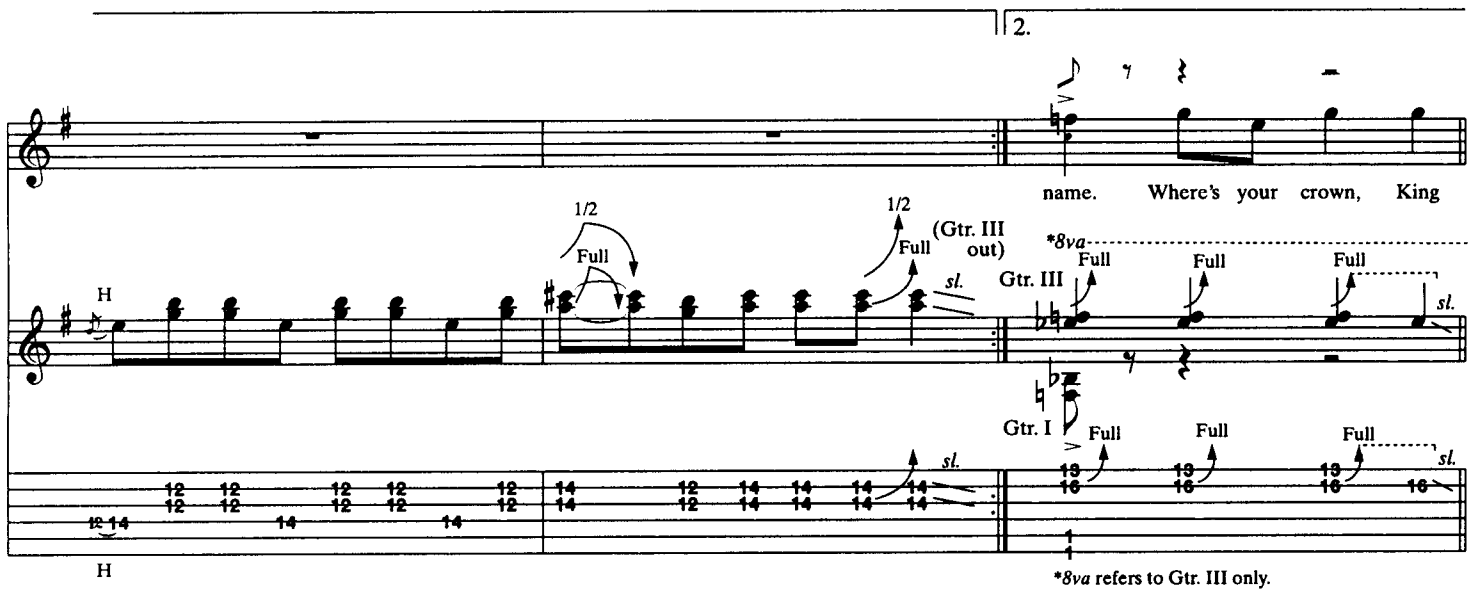


*2nd & 3rd times, Gtr. II plays w/rhythmic variations ad lib (next 7 bars only).

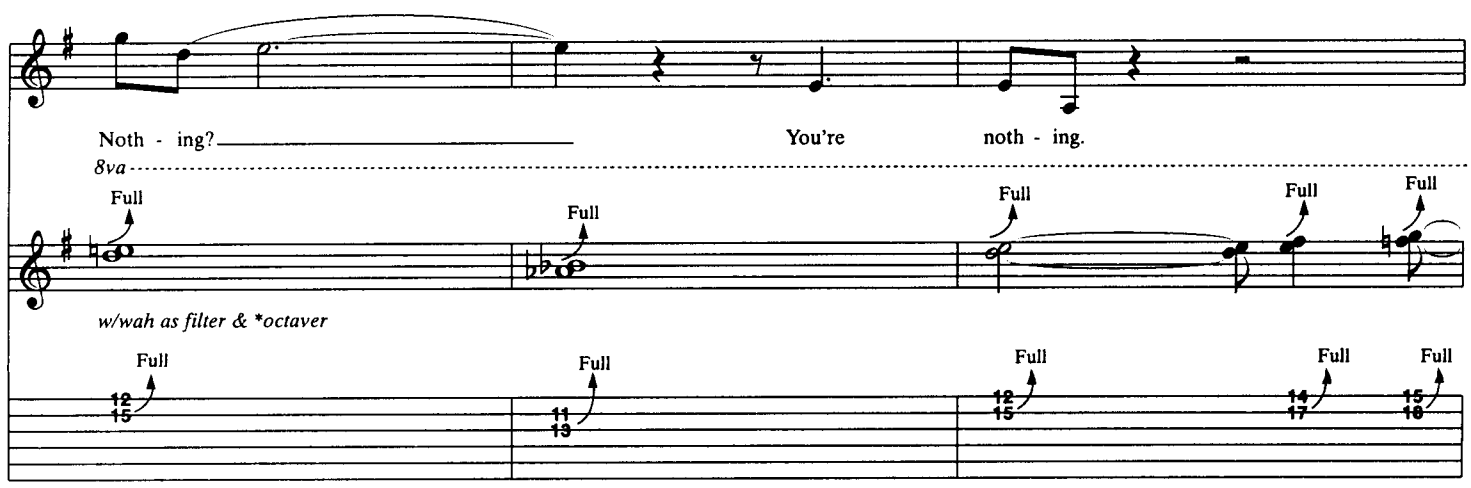
**Substitute upstem note on D.S.


B5
A5
E5
P.M.
And you point your fin - ger but there's no one a - round.
Just want one thing,
C5
B5
F5
To Coda
P.M.
just to play the king.
But the cas - tle crum - bled and you're left with just a
P.M.
1.
(Gtr. II out)
w/Rhy. Fig. 1 (4 times) (Gtr. I)
N.C.(E5)
name. Where's your crown, King Noth - ing?
Gtr. III
(Gtr. III out)
*8va
Full
Full
Full
sl.
Gtr. I
Full
Full
Full
sl.
*8va refers to Gtr. III only.





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



*Doubles an octave below

Come on,— where's your crown?

8va

sl. sl.

(octaver off)

Full Full Full Full

w/Rhy. Fig. 3 (1½ times)

(A5)

8va

P Full P Full Full sl.

E♭5 Gtr. I substitute Rhy. Fig. 2 N.C.(A5) w/Rhy. Fig. 3 E♭5

8va

Full Full

(Vocal: Huh!)

Full Full

Rhy. Fig. 3

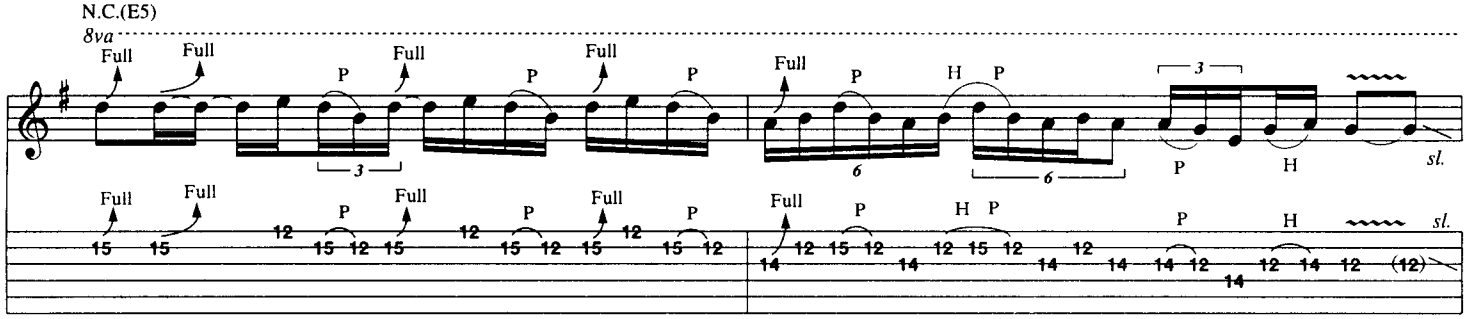
Gtr. I

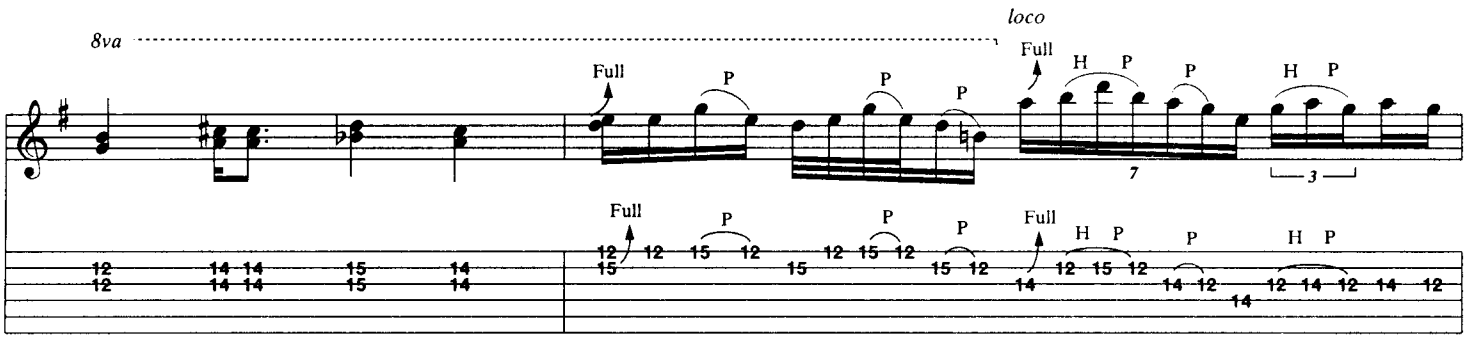
1/2

Gtr. II

1/2

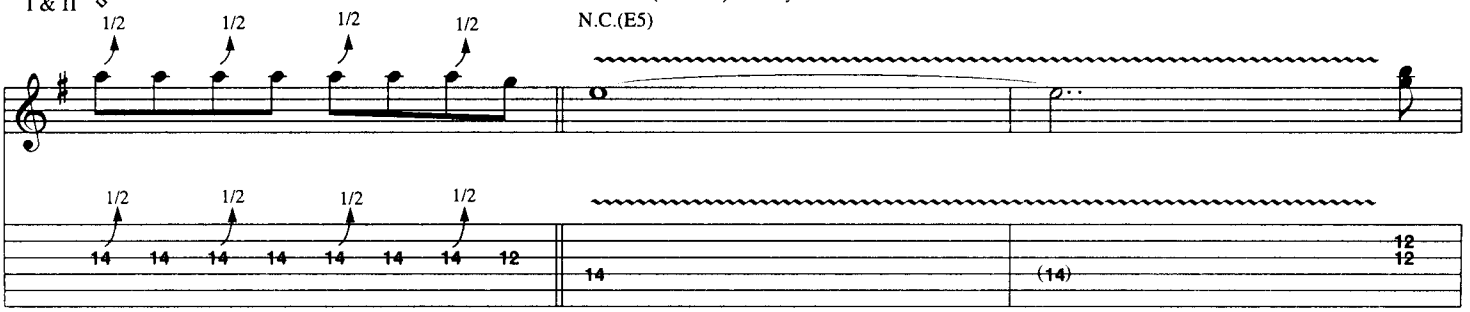
w/Rhy. Fig. 2
N.C.(E5)

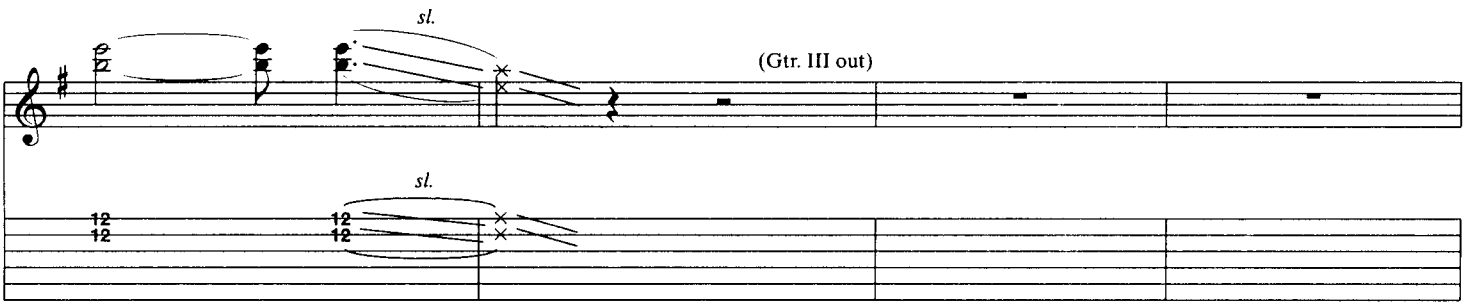




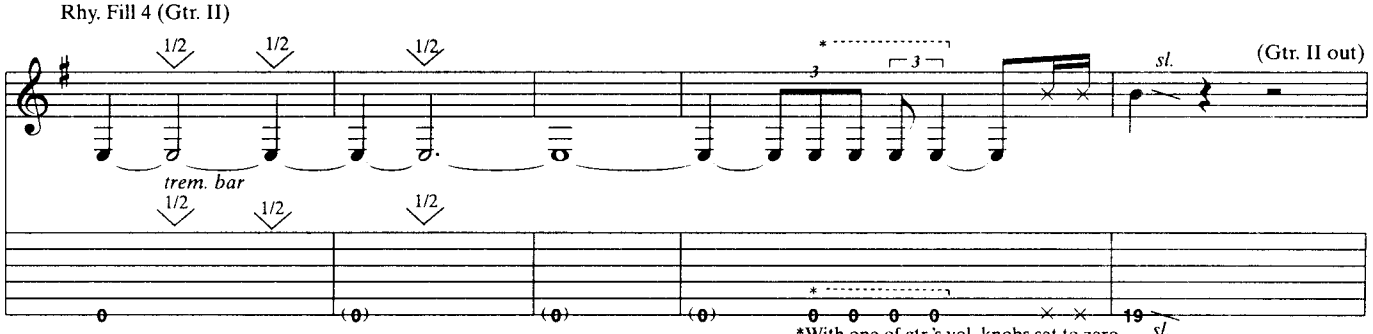
Gtrs. I & II E5

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

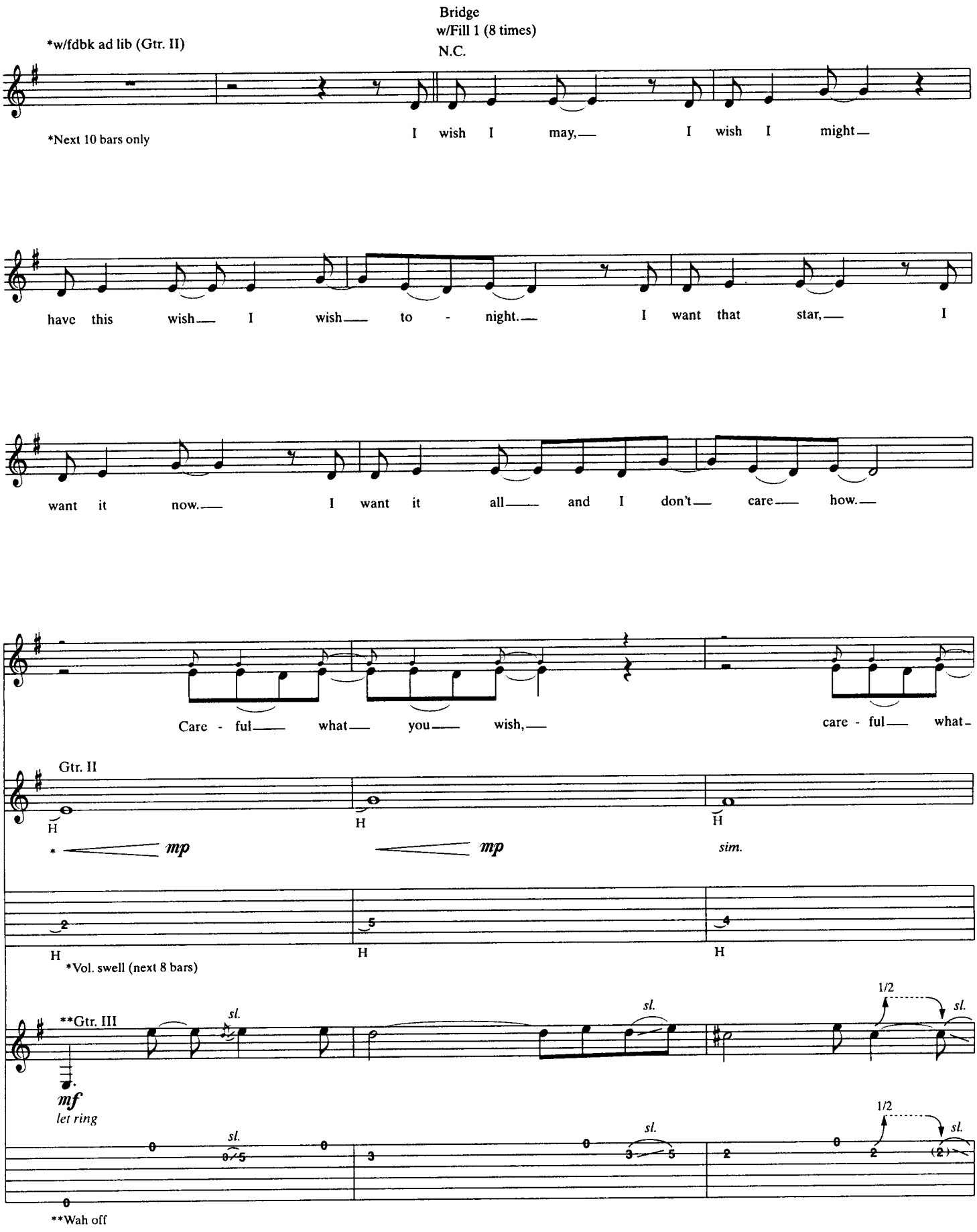


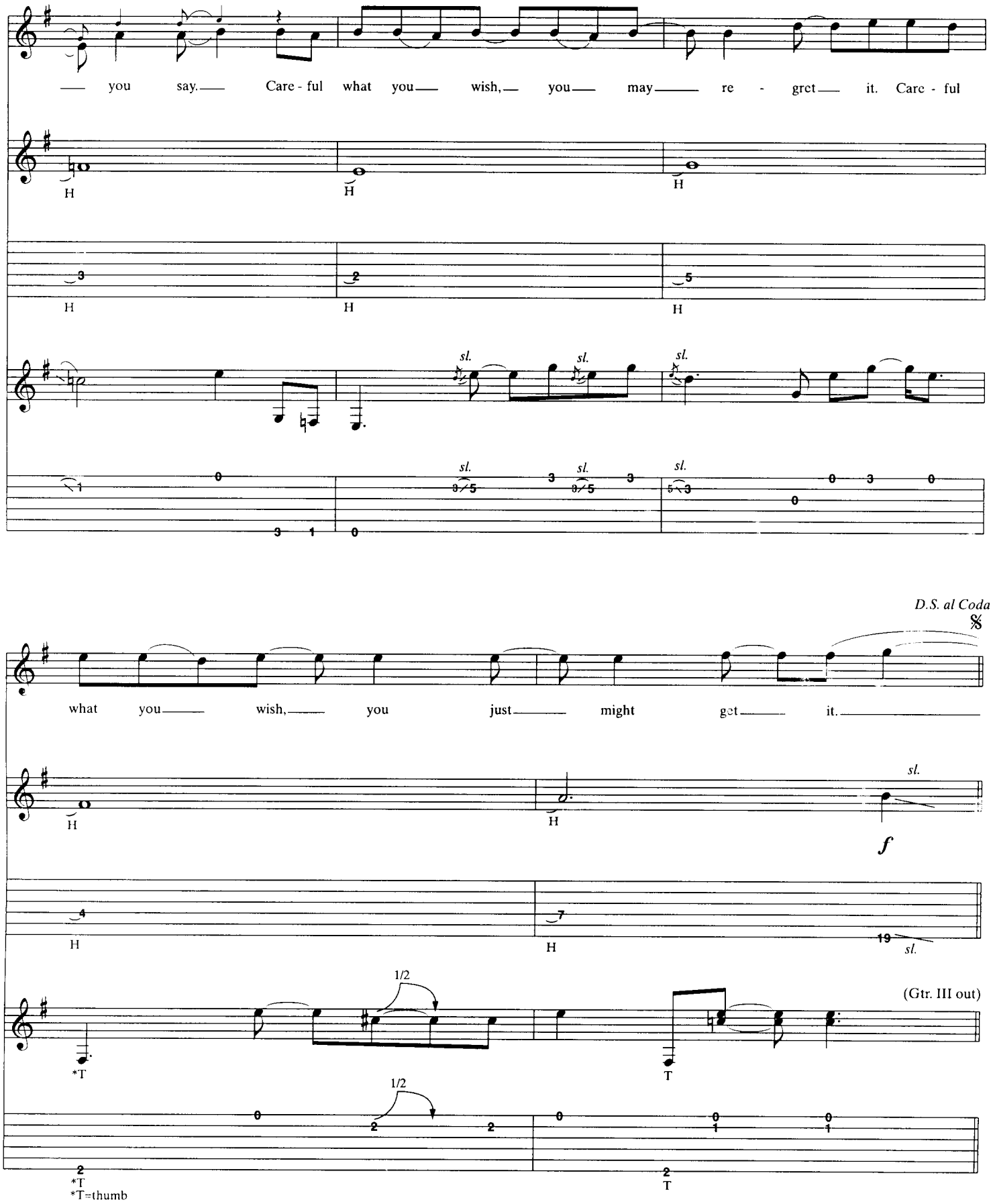


Rhy. Fill 4 (Gtr. II)



*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.)

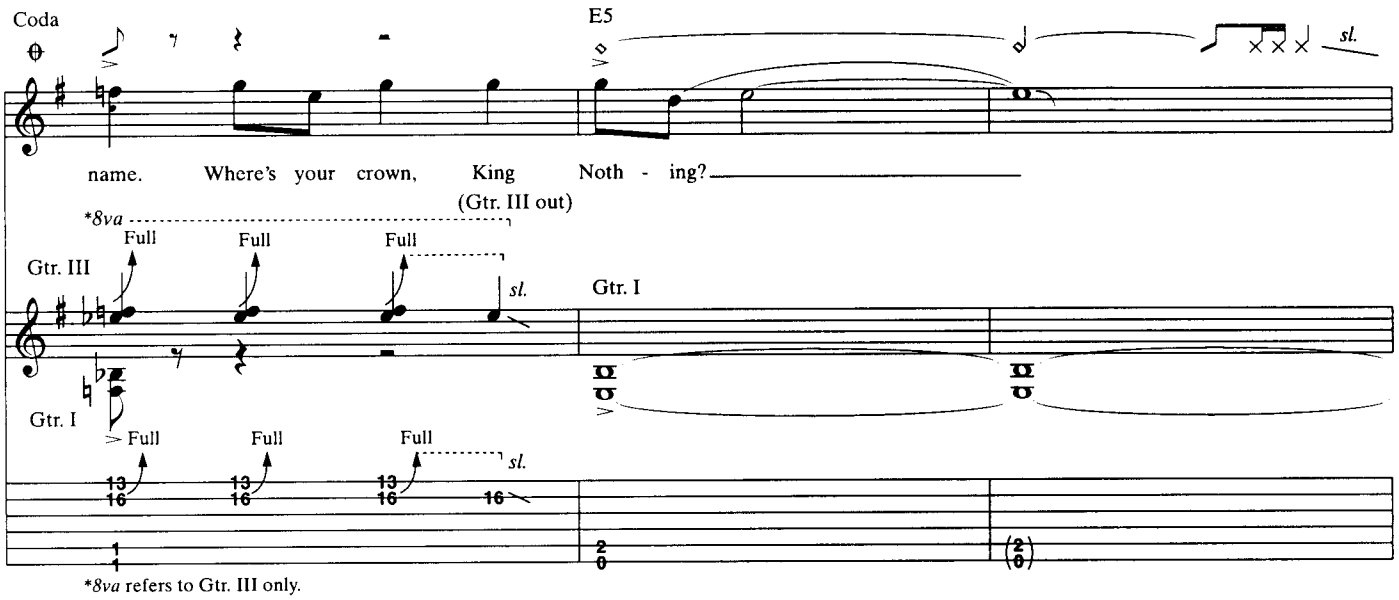

*w/fdbk ad lib (Gtr. II)
Bridge
w/Fill 1 (8 times)
N.C.
*Next 10 bars only
I wish I may, I wish I might
have this wish I wish to - night. I want that star, I
want it now. I want it all and I don't care how.
Care - ful what you wish, care - ful what
Gtr. II
mp
mp
sim.
*Vol. swell (next 8 bars)
**Gtr. III
mf
let ring
sl.
1/2
**Wah off

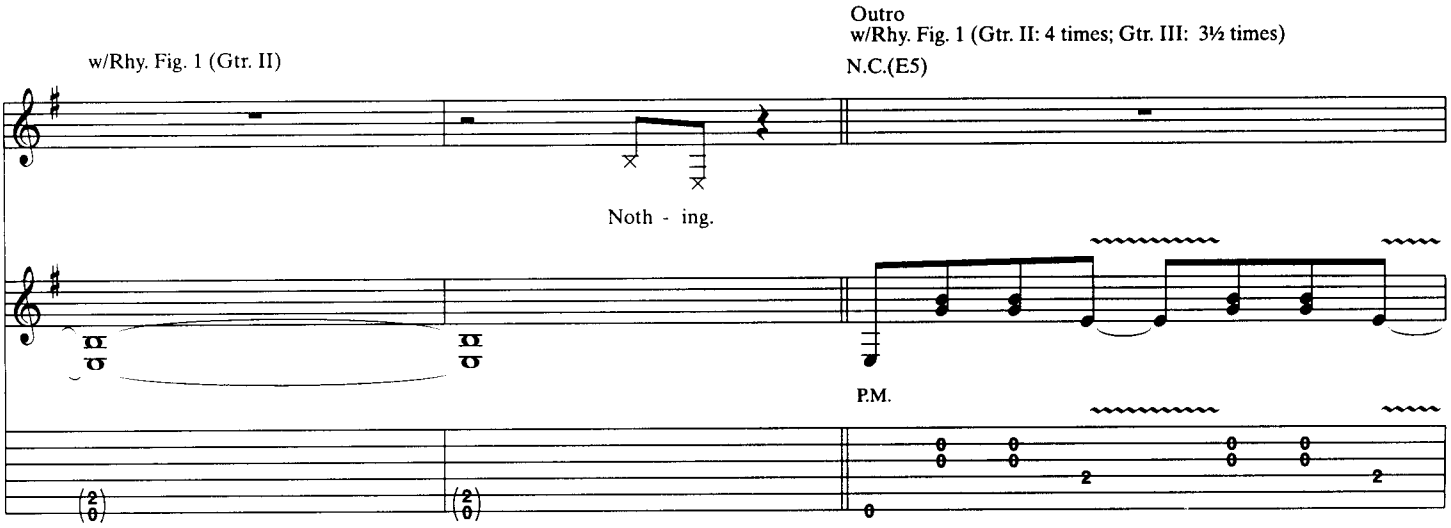

you say. Care - ful what you wish, you may re - gret it. Care - ful

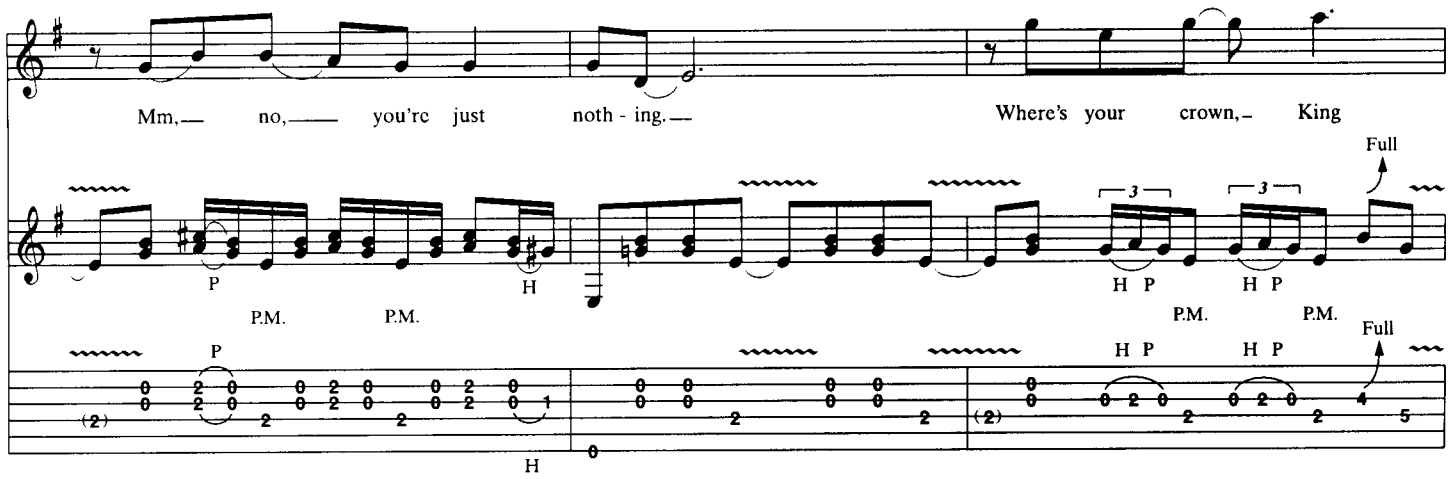
D.S. al Coda
what you wish, you just might get it.

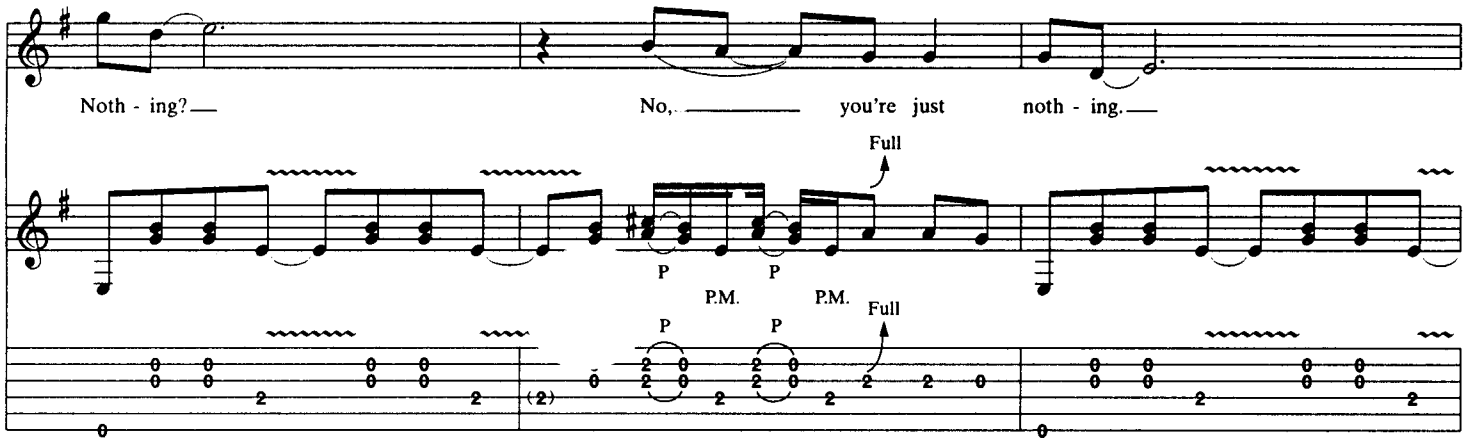
(Gtr. III out)

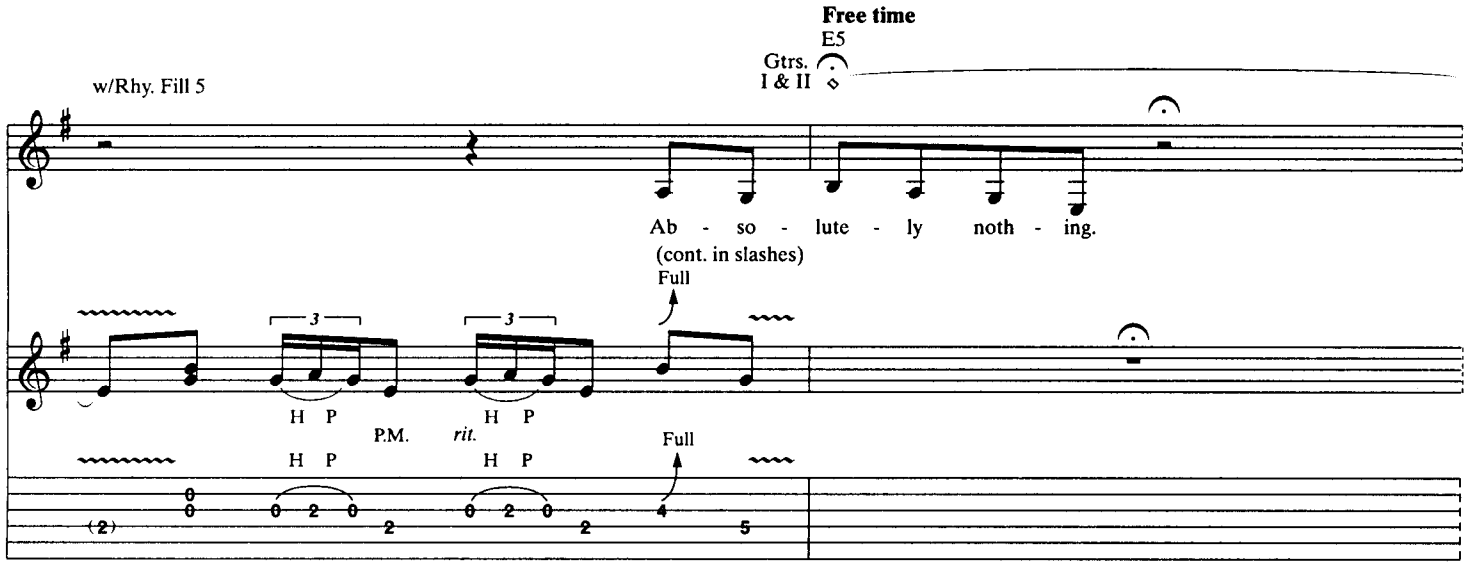
*T=thumb

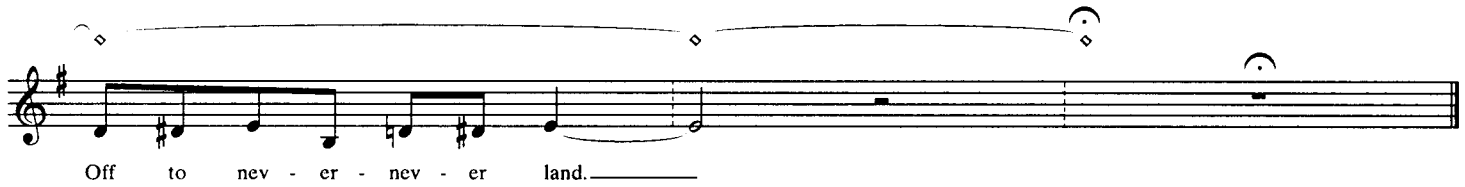

Coda
E5
sl.
name. Where's your crown, King Noth - ing?
(Gtr. III out)
*8va
Full
Full
Full
Gtr. III
sl.
Gtr. I
Gtr. I
Full
Full
Full
sl.
13
16
*8va refers to Gtr. III only.

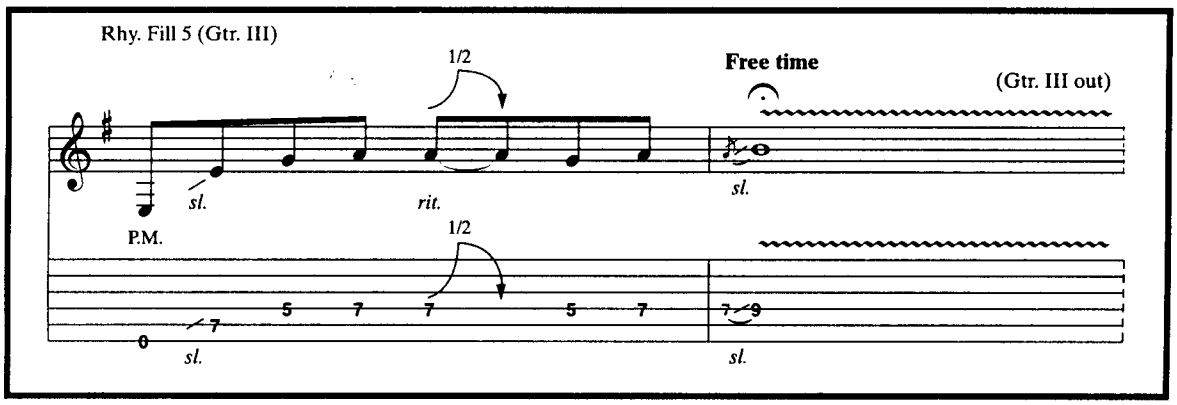

w/Rhy. Fig. 1 (Gtr. II)
Outro
w/Rhy. Fig. 1 (Gtr. II: 4 times; Gtr. III: 3½ times)
N.C.(E5)
Noth - ing.
P.M.


Mm, no, you're just noth - ing.
Where's your crown, King
Full
P
H
P.M.
P.M.
H P
H P
P.M.
P.M.
Full
H P
H P
H


Noth - ing?
No,
you're just
noth - ing.
Full
P
P
P.M.
P.M.
P
P
Full


Free time
E5
Gtrs. I & II
w/Rhy. Fill 5
Ab - so - lute - ly noth - ing.
(cont. in slashes)
Full
H P
P.M.
rit.
H P
H P
H P
Full

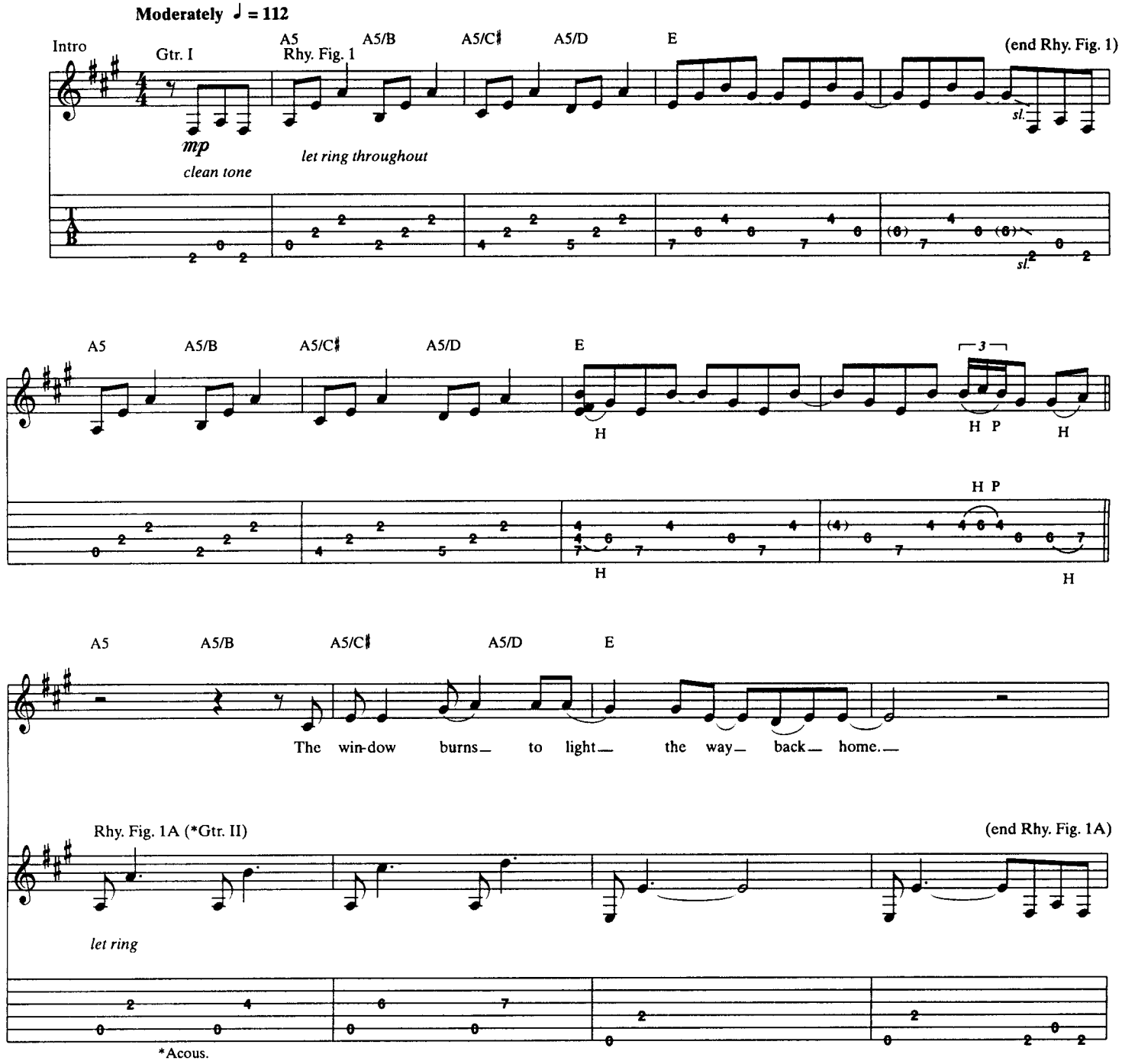

Off to nev - er - nev - er land.


Rhy. Fill 5 (Gtr. III)
1/2
Free time
(Gtr. III out)
sl.
rit.
sl.
P.M.
1/2
sl.
sl.

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♭



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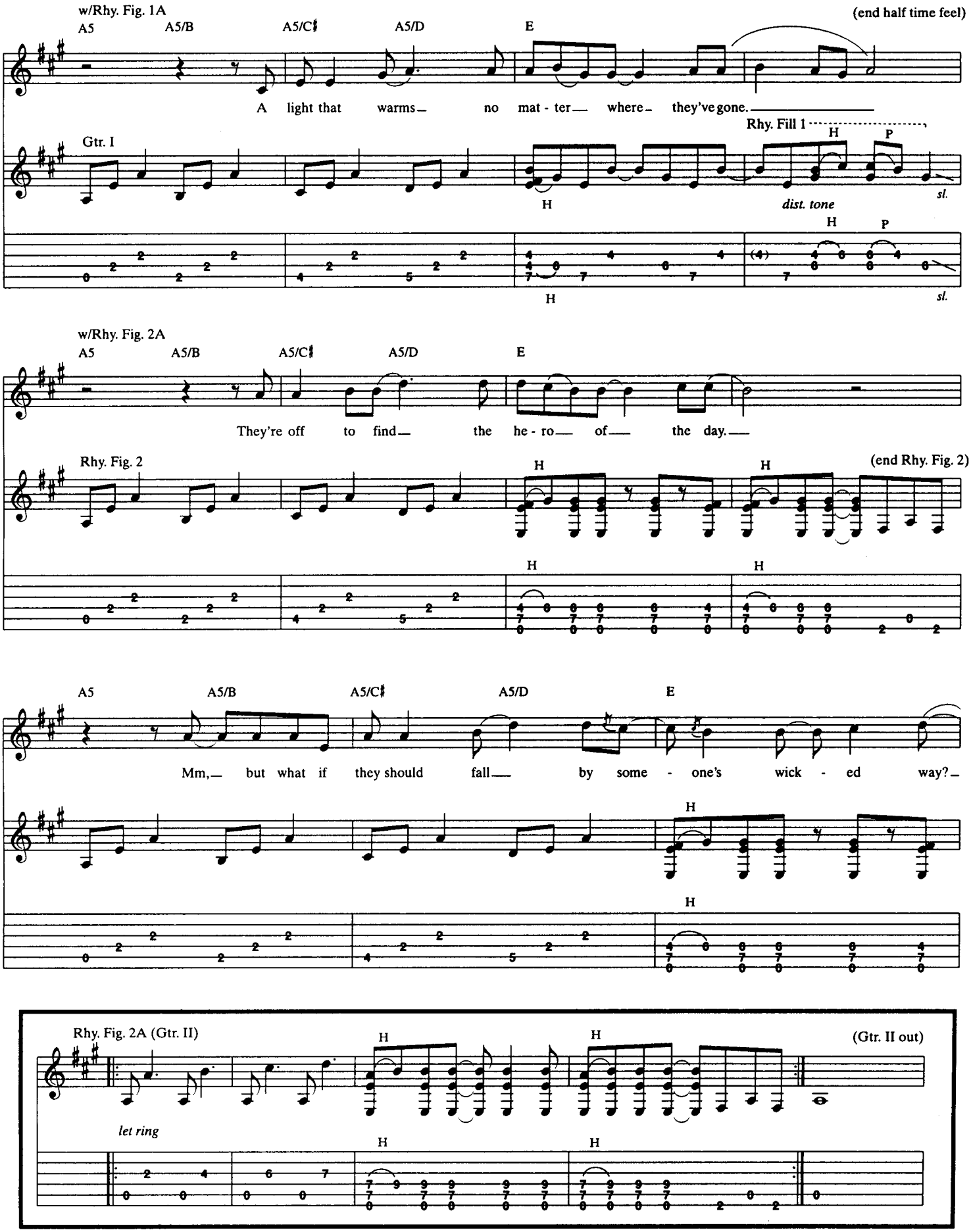
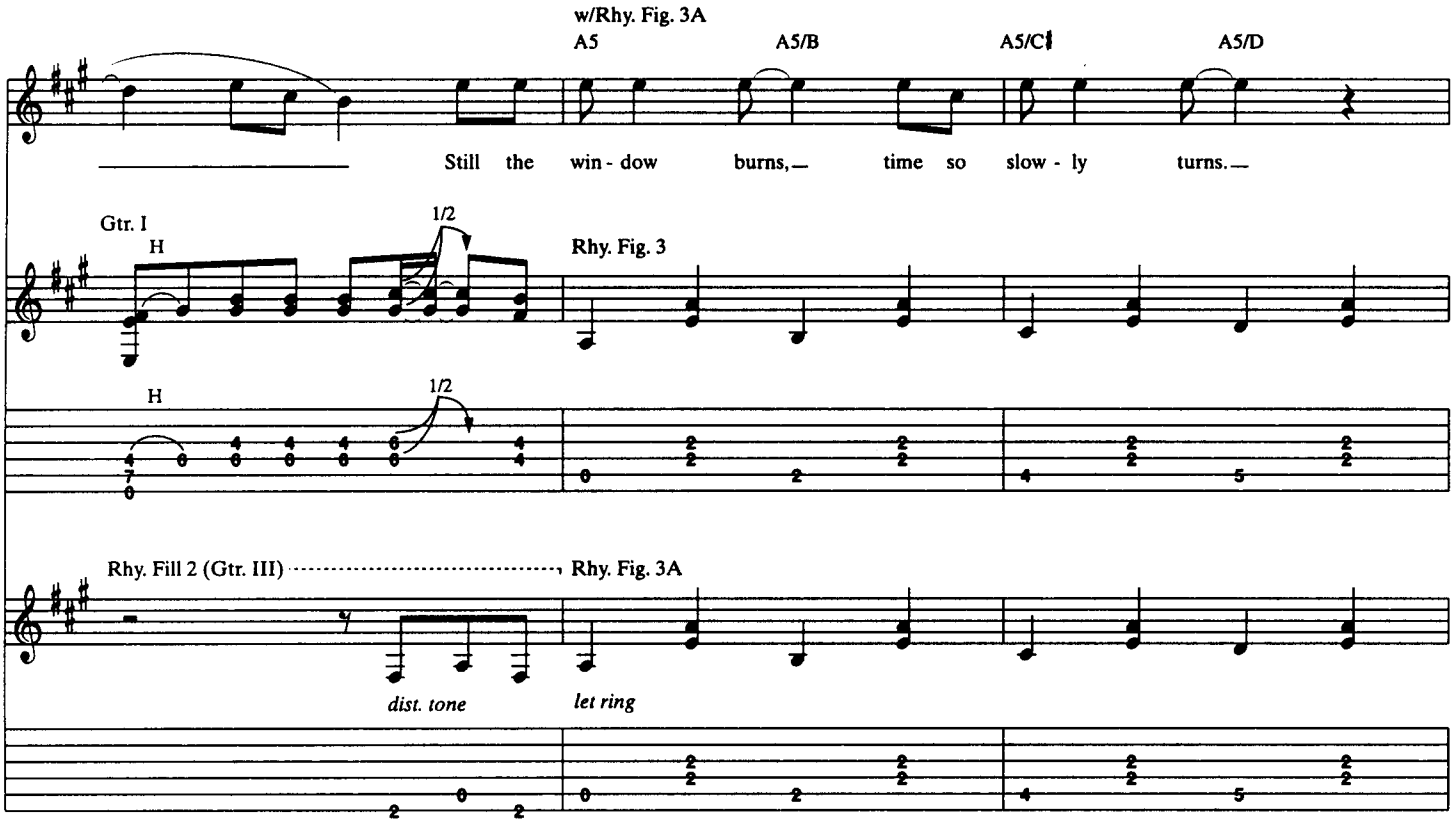
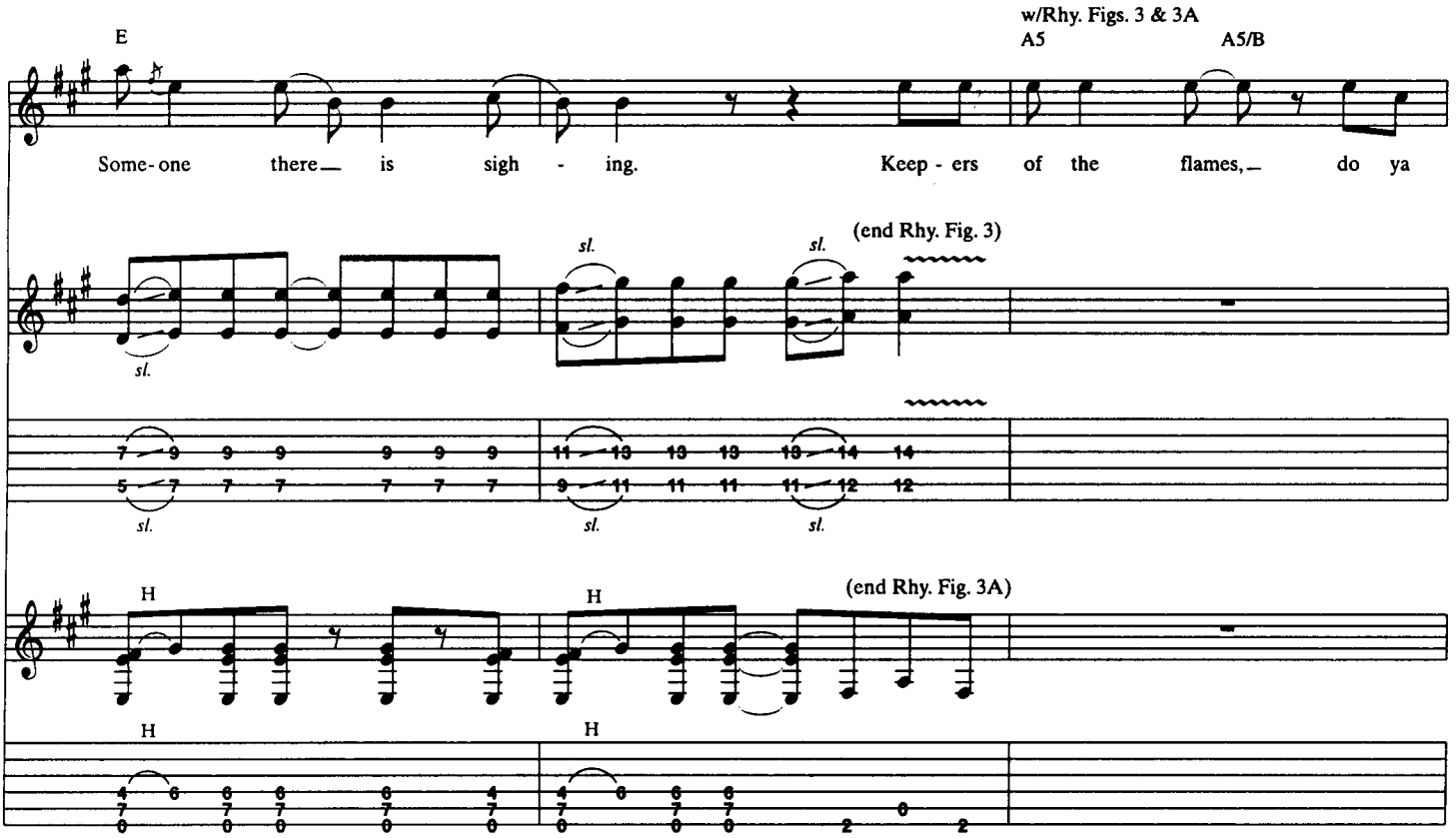

w/Rhy. Fig. 1A
A5
A5/B
A5/C♯
A5/D
E
(end half time feel)
A light that warms no mat - ter where they've gone.
Rhy. Fill 1
Gtr. I
H
P
sl.
dist. tone
w/Rhy. Fig. 2A
They're off to find the he - ro of the day.
Rhy. Fig. 2
(end Rhy. Fig. 2)
Mm, but what if they should fall by some - one's wick - ed way?
Rhy. Fig. 2A (Gtr. II)
(Gtr. II out)
let ring


w/Rhy. Fig. 3A
A5
A5/B
A5/C
A5/D
Still the win - dow burns, time so slow - ly turns.
Gtr. I
H
1/2
Rhy. Fig. 3
Rhy. Fill 2 (Gtr. III)
Rhy. Fig. 3A
dist. tone
let ring


E
w/Rhy. Figs. 3 & 3A
A5
A5/B
Some-one there is sigh - ing. Keep - ers of the flames, do ya
sl.
(end Rhy. Fig. 3)
H
(end Rhy. Fig. 3A)

A5/C♯ A5/D E

feel your name? Can't you hear your ba - bies cry - in'?

w/Rhy. Fig. 1 (1¾ 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 (1¾ times)

A5 A5/B A5/C♯ A5/D

Ex - cuse me while I tend

Gtr. I

H

let ring

Gtr. II

sl.

E A5 A5/B

to how I feel. These

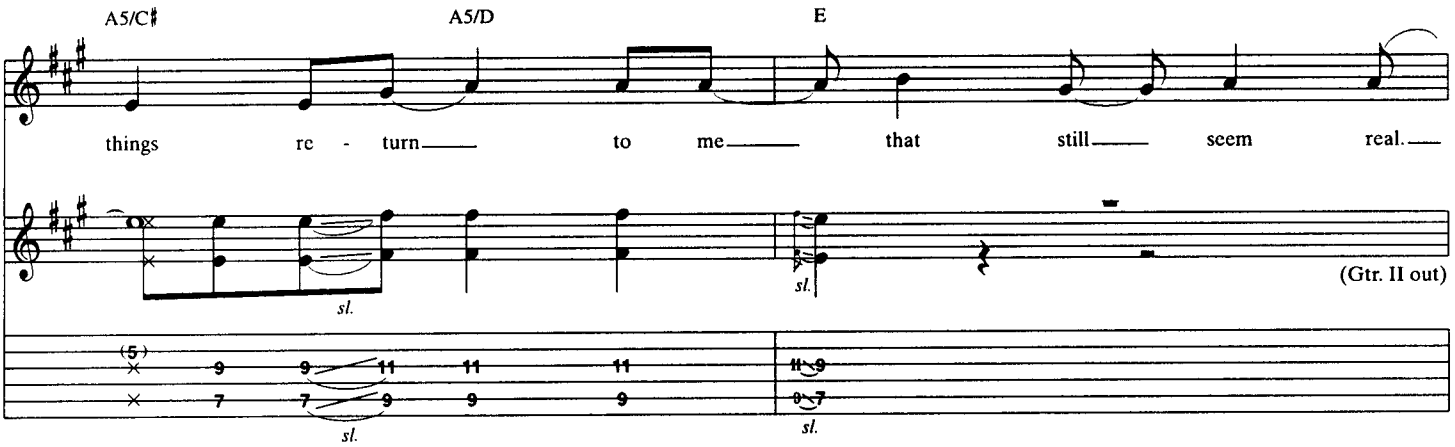
*Gtr. IV

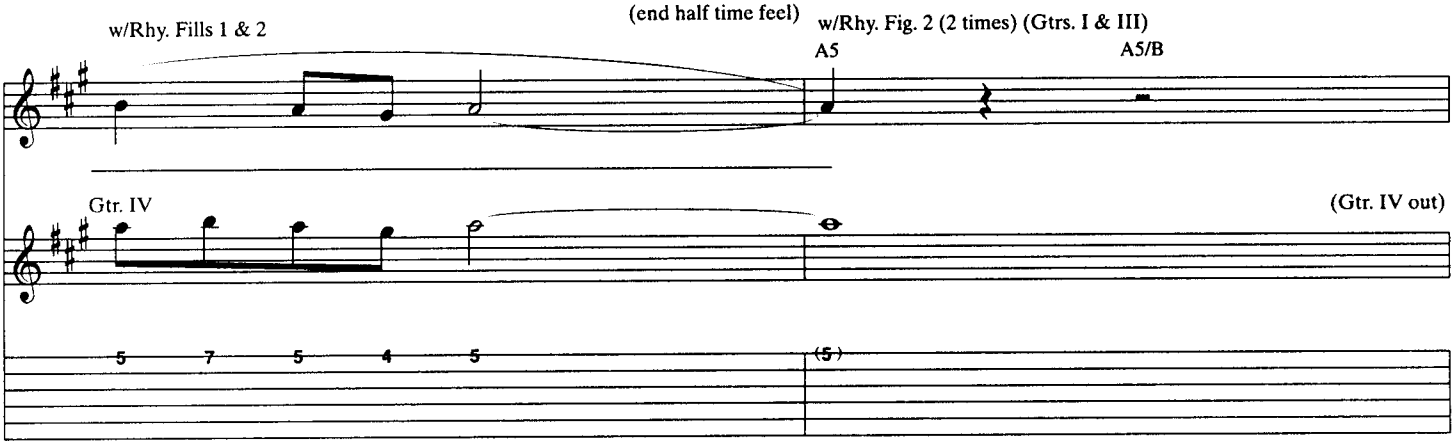
Gtr. II

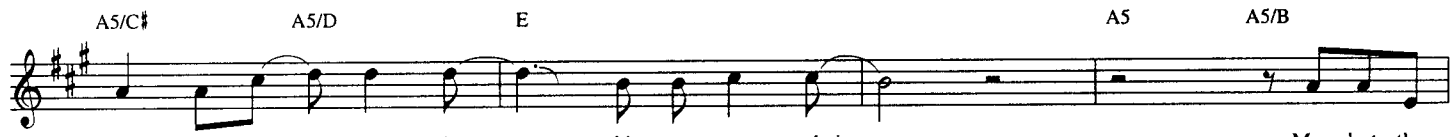
*Dist. tone

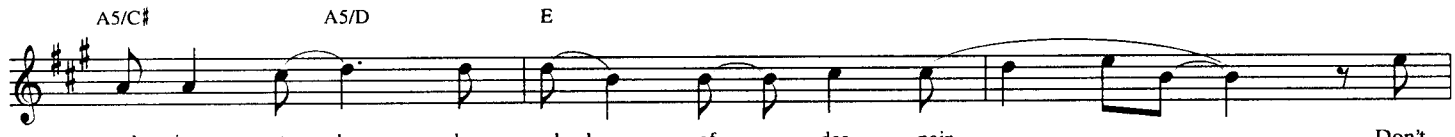
Rhy. Fill 3 (Gtr. III) (Gtr. III out)

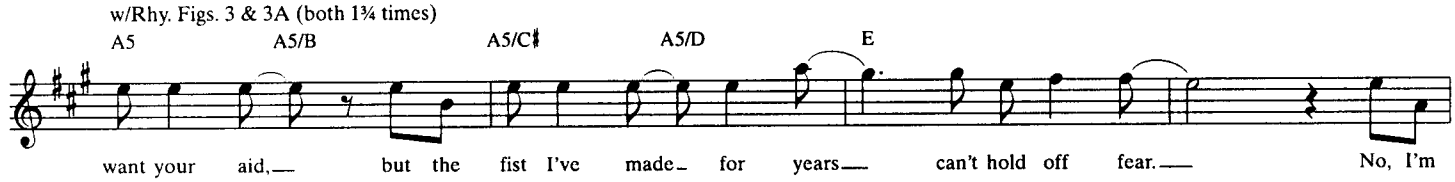
dim.

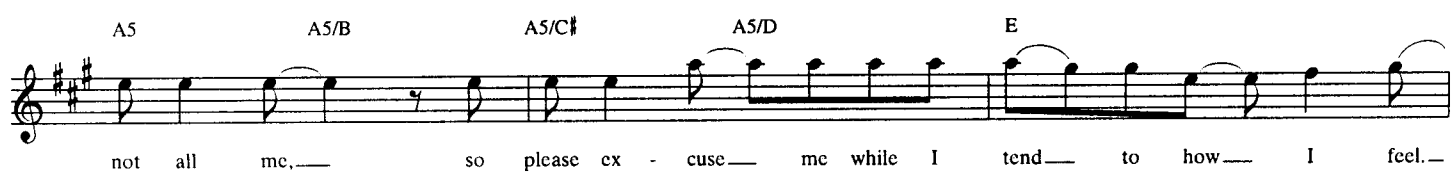

A5/C♯
A5/D
E
things re - turn to me that still seem real.
sl.
sl.
(Gtr. II out)
(5)
sl.
sl.


w/Rhy. Fills 1 & 2
(end half time feel)
w/Rhy. Fig. 2 (2 times) (Gtrs. I & III)
A5
A5/B
Gtr. IV
(Gtr. IV out)
5 7 5 4 5
(5)


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 1¾ 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.

But

Rhy. Fill 4 (Gtr. I)

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

(end Rhy. Fig. 4)

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.

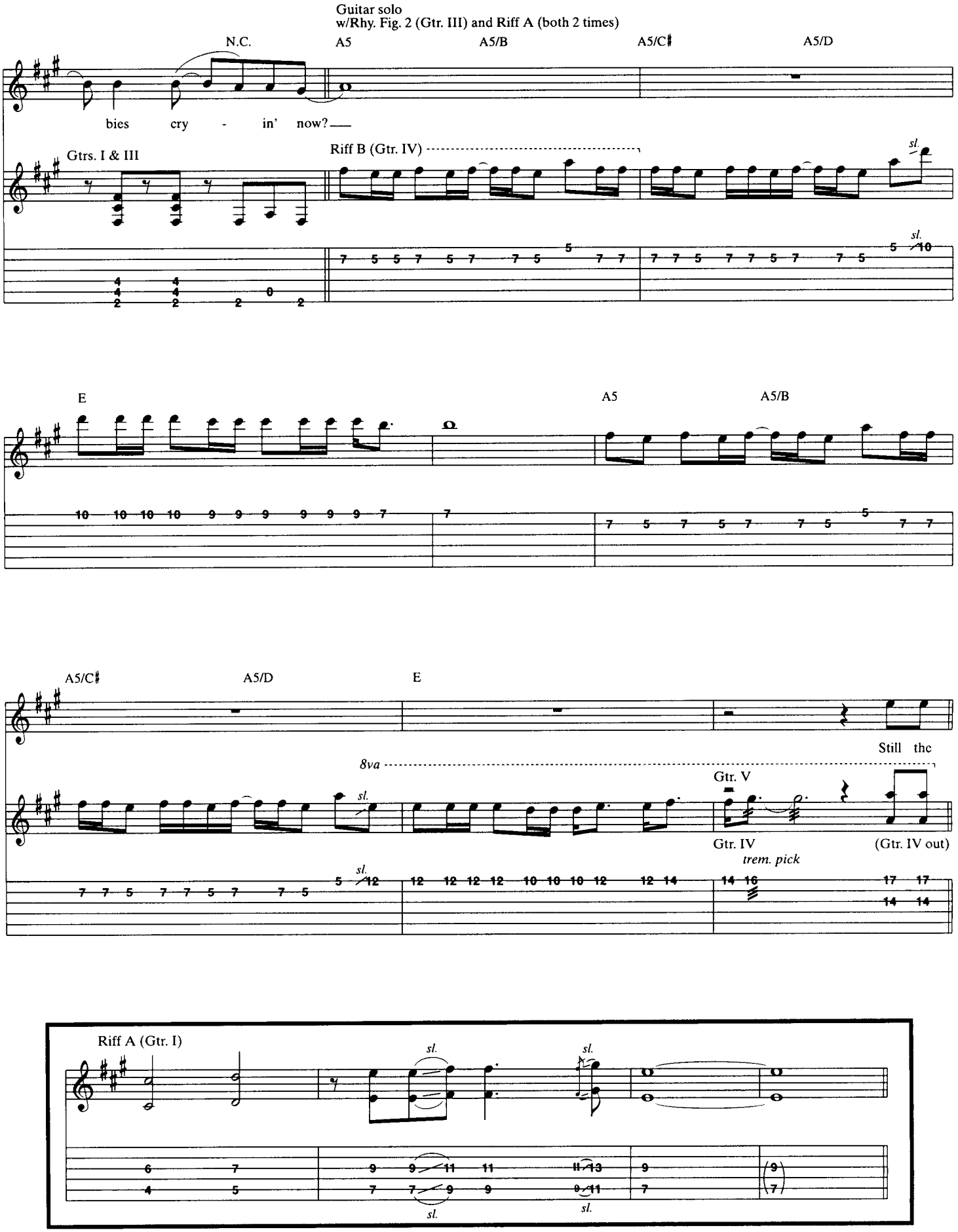
So build the wall be - hind it, crawl and hide
So build the wall and hide

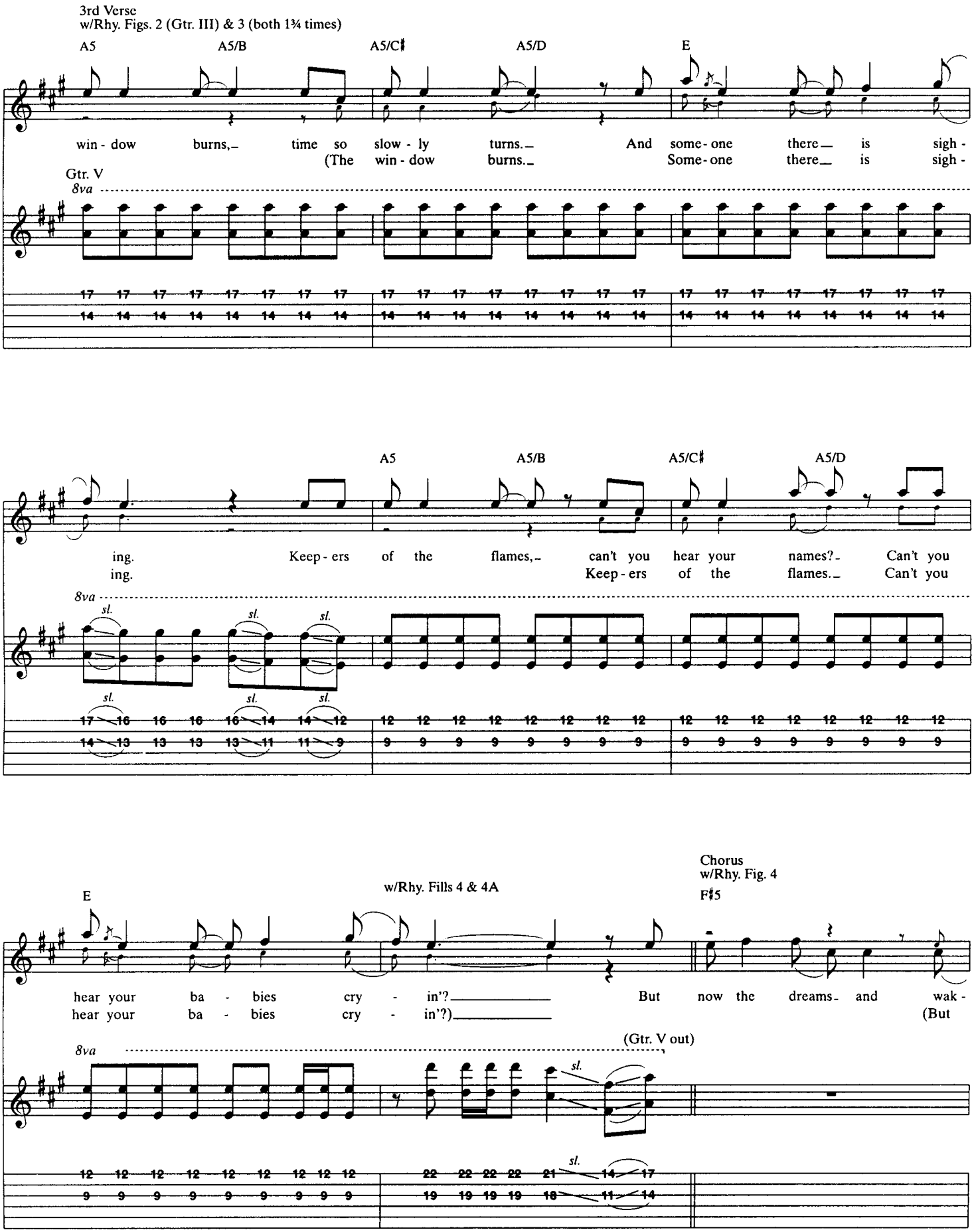
F♯5 N.C. F♯5

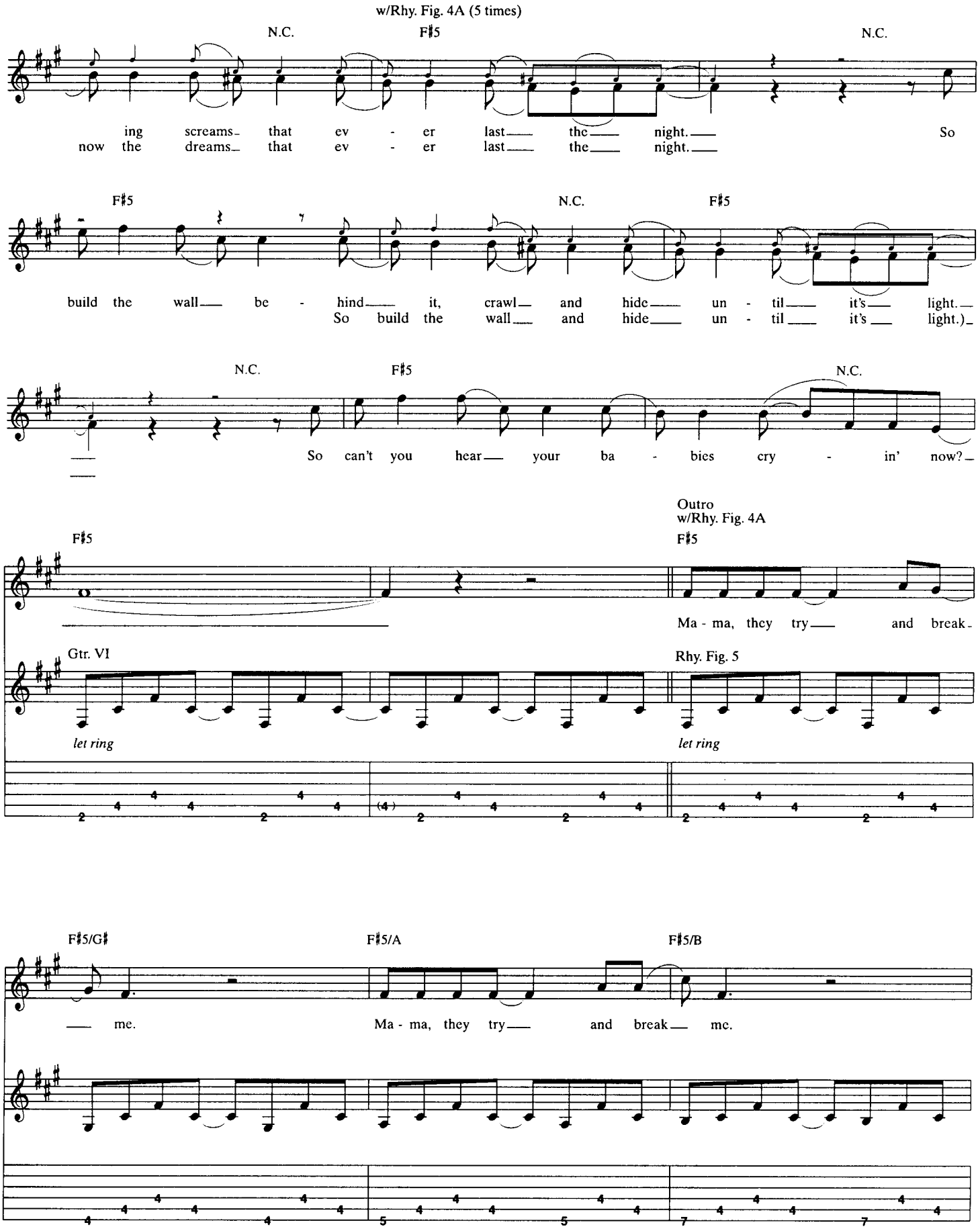
un - til it's light.
un - til it's light.)

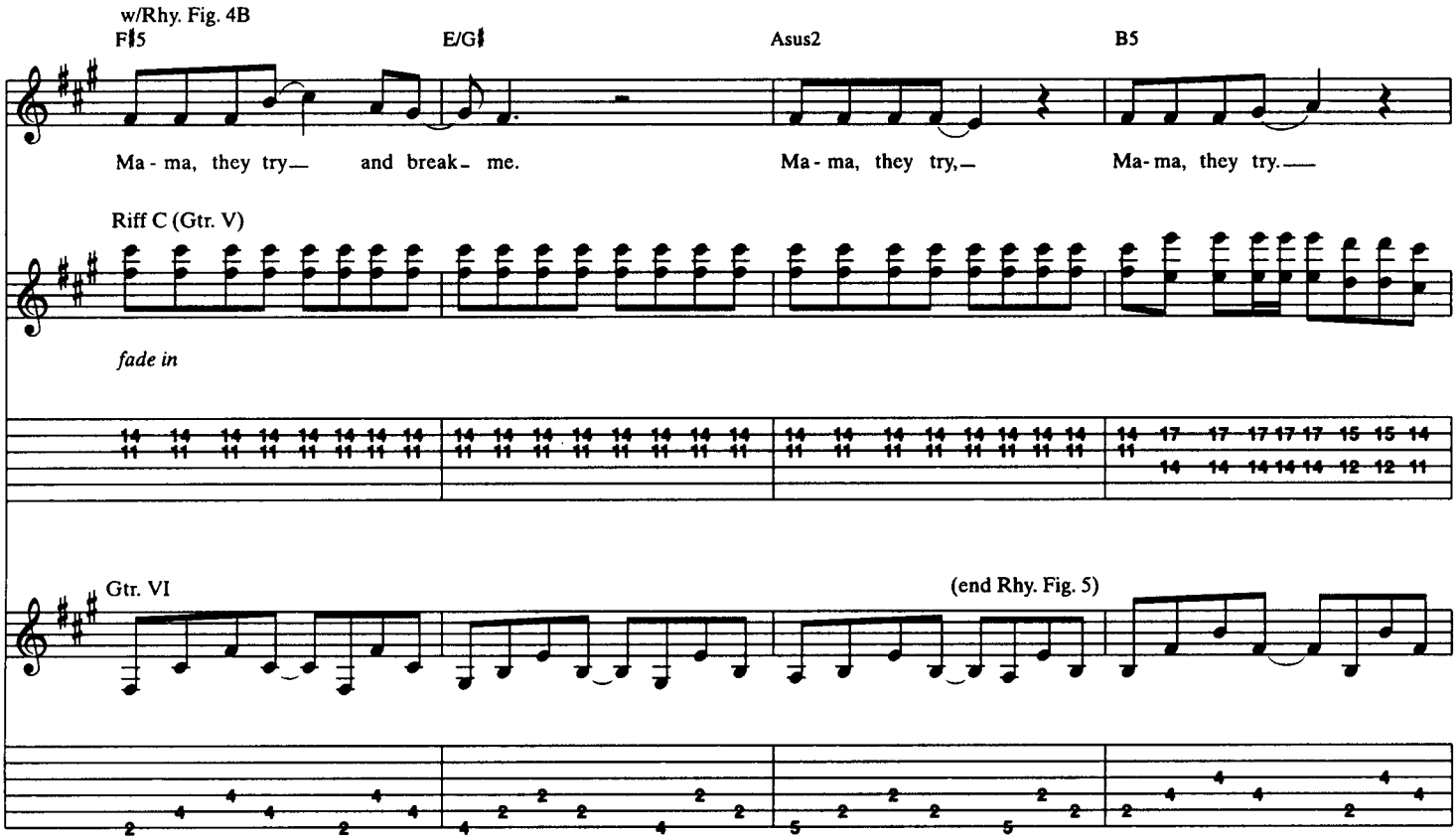
So can you hear your ba -

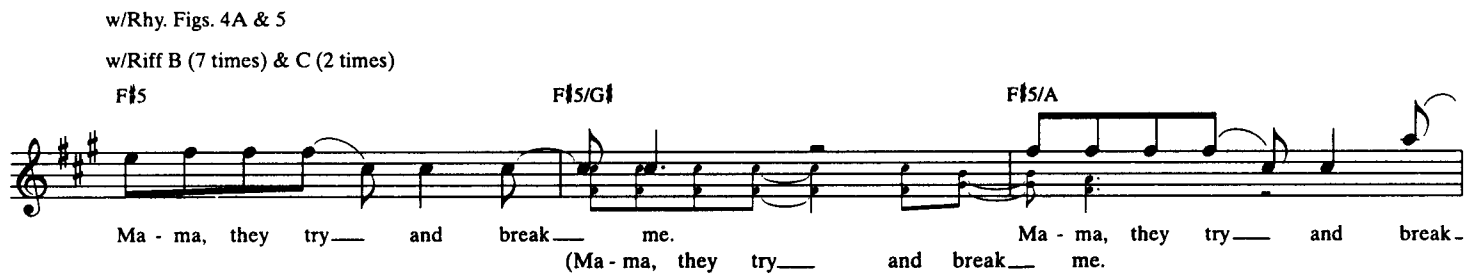
Rhy. Fill 4A (Gtr. III)

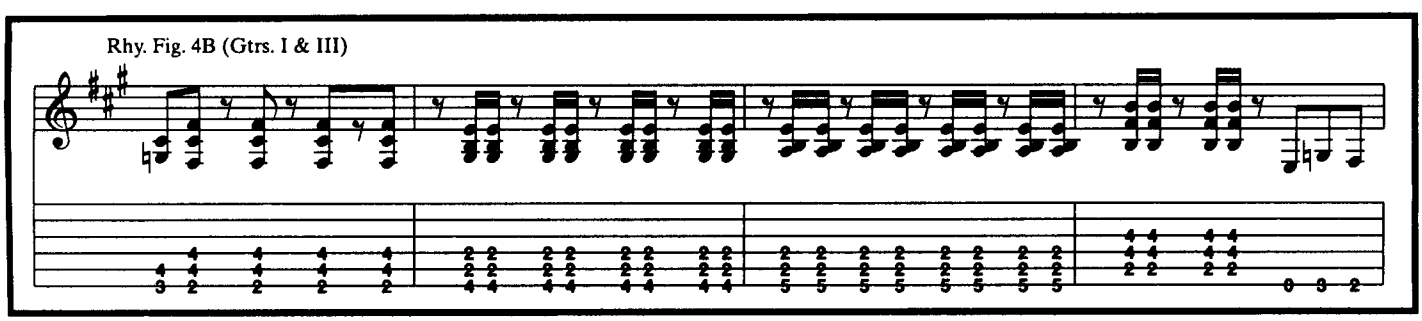

Guitar solo
w/Rhy. Fig. 2 (Gtr. III) and Riff A (both 2 times)
N.C.
A5
A5/B
A5/C♯
A5/D
bies cry - in' now?
Gtrs. I & III
Riff B (Gtr. IV)
sl.
E
A5
A5/B
A5/C♯
A5/D
E
Still the
8va
Gtr. V
Gtr. IV
(Gtr. IV out)
trem. pick
Riff A (Gtr. I)

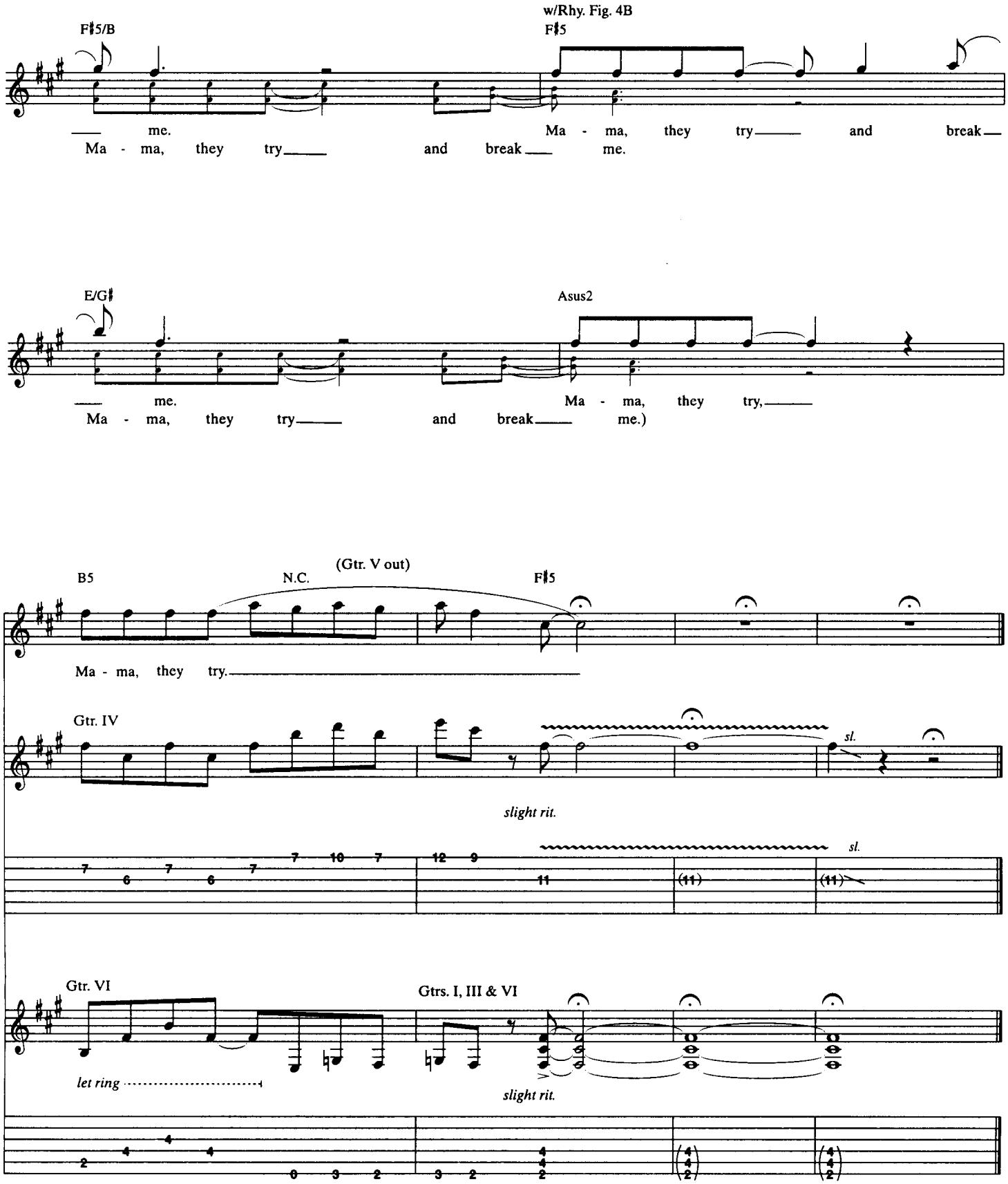

3rd Verse
w/Rhy. Figs. 2 (Gtr. III) & 3 (both 1¾ times)
A5
A5/B
A5/C♯
A5/D
E
win - dow burns,_ time so slow - ly turns._ And some - one there_ is sigh -
(The win - dow burns._ Some - one there_ is sigh -
Gtr. V
8va
ing. Keep - ers of the flames,_ can't you hear your names?_ Can't you
ing. Keep - ers of the flames._ Can't you
sl.
E
w/Rhy. Fills 4 & 4A
Chorus
w/Rhy. Fig. 4
F♯5
hear your ba - bies cry - in'?_ But now the dreams_ and wak -
hear your ba - bies cry - in'?)_ (But
(Gtr. V out)


w/Rhy. Fig. 4A (5 times)
N.C.
F♯5
N.C.
ing screams that ev - er last the night. So
now the dreams that ev - er last the night.
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
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.


w/Rhy. Fig. 4B
F♯5
E/G♯
Asus2
B5
Ma - ma, they try— and break— me.
Ma - ma, they try,—
Ma-ma, they try.—
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
F♯5/G♯
F♯5/A
Ma - ma, they try— and break— me.
Ma - ma, they try— and break—
(Ma - ma, they try— and break— me.

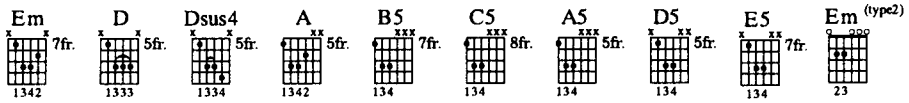

Rhy. Fig. 4B (Gtrs. I & III)


w/Rhy. Fig. 4B
F♯5/B
F♯5
me.
Ma - ma, they try and break me.
Ma - ma, they try and break
E/G♯
Asus2
me.
Ma - ma, they try,
Ma - ma, they try and break me.)
(Gtr. V out)
B5
N.C.
F♯5
Ma - ma, they try.
Gtr. IV
sl.
slight rit.
sl.
Gtr. VI
Gtrs. I, III & VI
let ring
slight rit.

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 ♩ = 116
Half time feel

Intro

N.C.
Riff A (Gtr. I)

mf clean tone

sl. P sl. P

sl. H slight vib. sl. P

sl. H sl. P

w/Riff A (1st 6 bars only)

⑥ open E

*Gtr. III

(end Riff A)

Rhy. Fig. 1 (Gtr. II)

sl. P sl. *let ring*
clean tone

sl. P sl.

*Play slashes 2nd time only.

(Gtr. III out)

dim.

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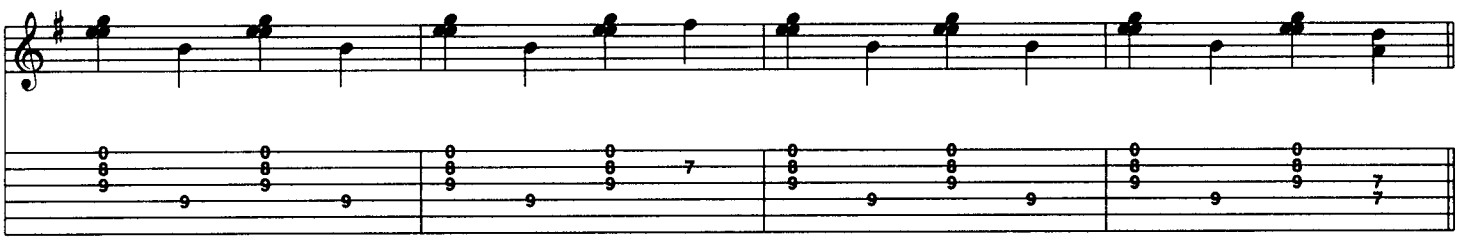
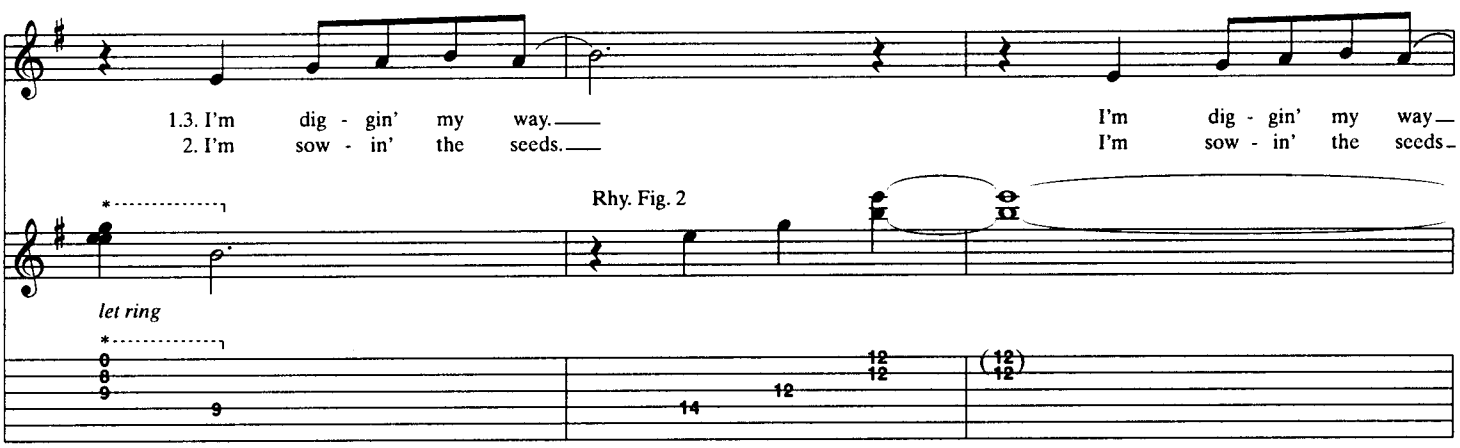
Em w/Riff A1 (end Rhy. Fig. 1)

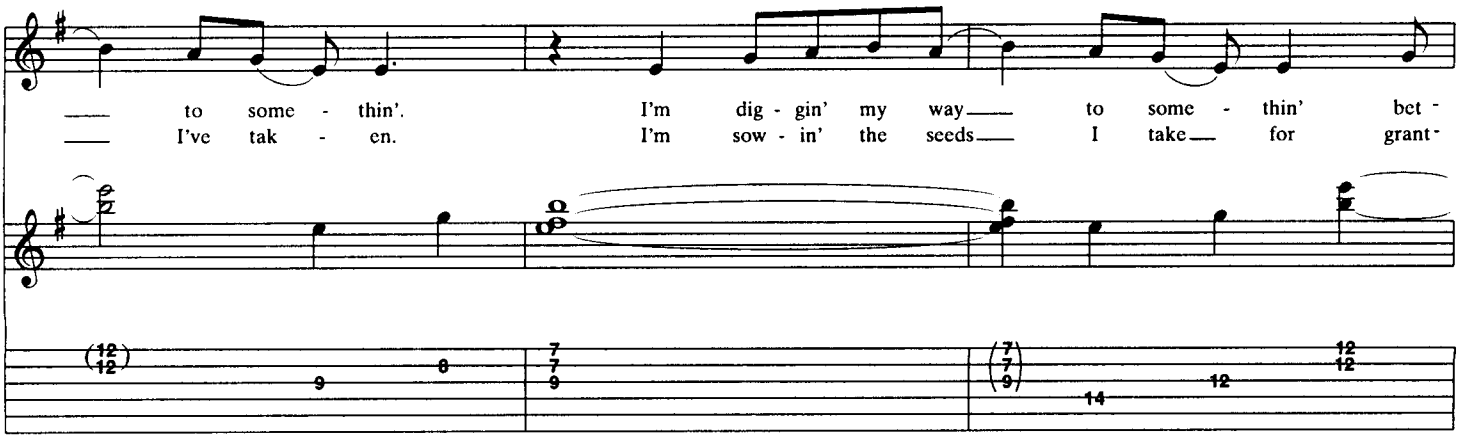


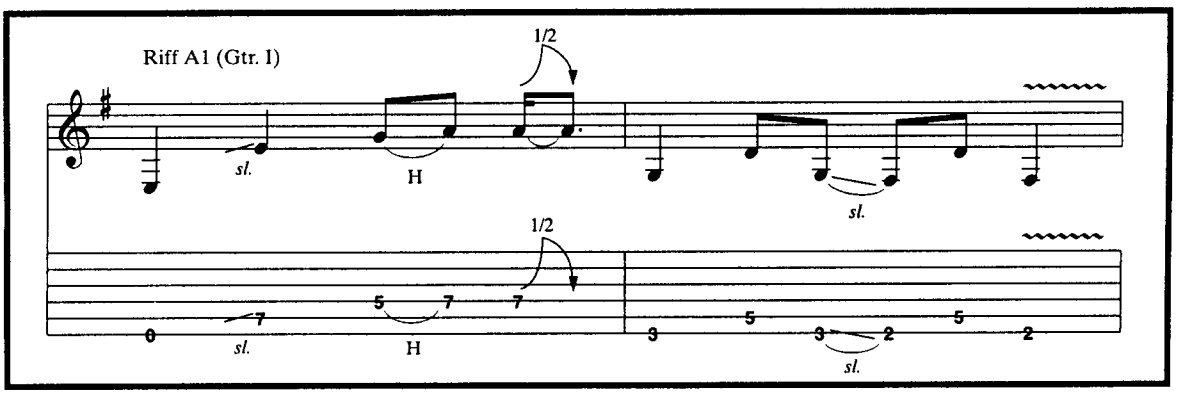
1st, 2nd, 3rd Verses
w/Riff A (1st 7 bars only)

𝄋𝄋 Em



*Omit on D.S.





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

ter.
ed.

Gtr. II

(*end Rhy. Fig. 2)

Gtr. I

sl.

(cont. in Riff A)

*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.

3rd time to Coda II

(Resume Riff A)

I'm push - in' to stay with some - thin' bet - ter.
This thorn in my side is from the tree I've plant - ed. Ooh, it

Riff A3

sl.

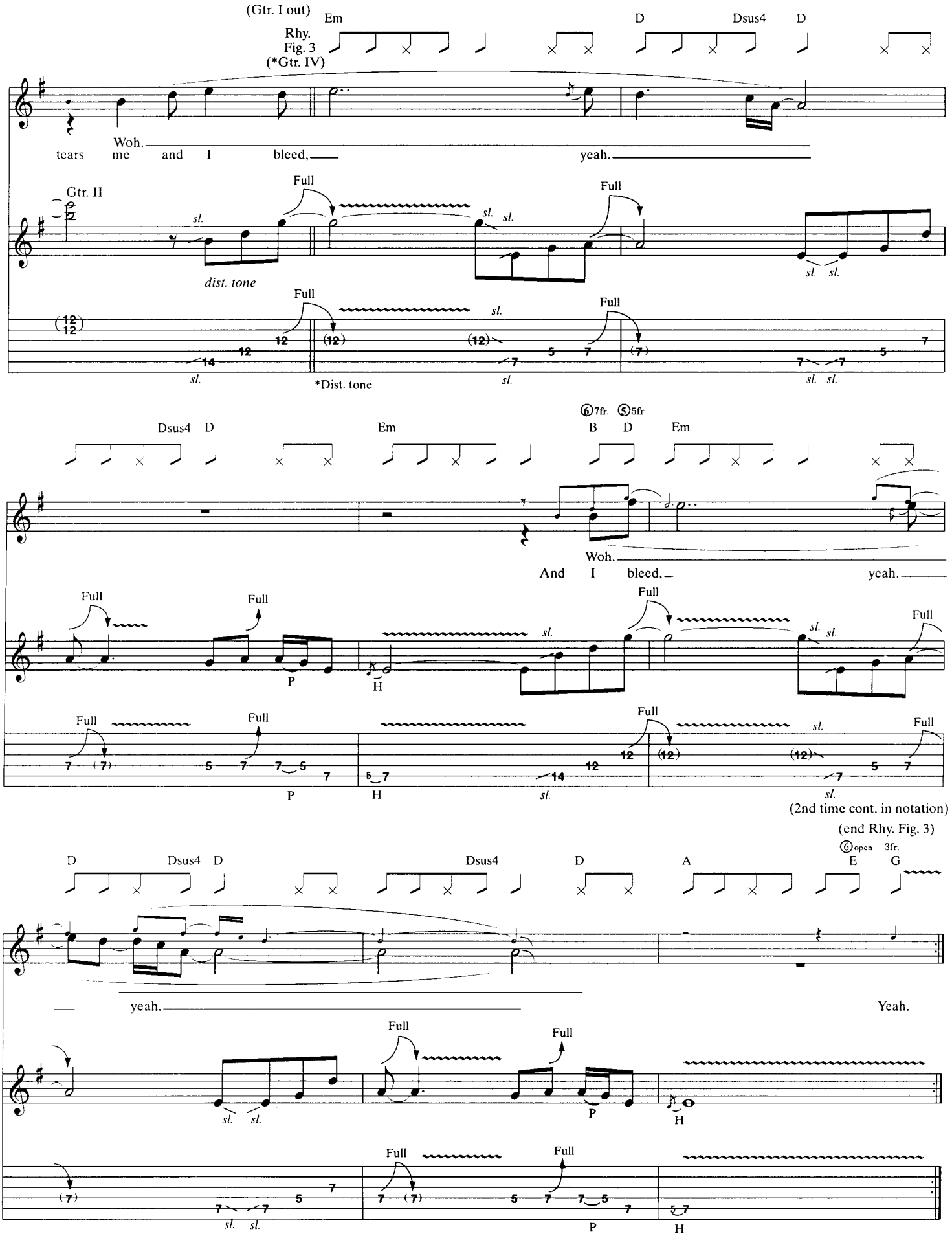
P

Riff A4

Full

H

Riff A2


(Gtr. I out)
Rhy. Fig. 3
(*Gtr. IV)
Em
D
Dsus4
D
tears
Woh.
me
and
I
bleed,
yeah.
Gtr. II
Full
sl.
dist. tone
*Dist. tone
Dsus4
D
Em
⑥7fr.
⑤5fr.
B
D
Em
Woh.
And
I
bleed,
yeah,
P
H
(2nd time cont. in notation)
(end Rhy. Fig. 3)
⑥open
3fr.
A
E
G
yeah.
Yeah.

Chorus
2nd time w/Fill 1

𝄋 E5 D5

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

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

H H H H

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

A5 E5 D5

I'm bleed - ing me. Can't stop to save my soul.

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

H H H H

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

w/Rhy. Fig. 4A (1¾ times) (Gtr. II)

A5 N.C. E5

I take the leash that's lead - ing me. I'm bleed - ing me

(end Rhy. Fig. 4A) Rhy. Fig. 4B (Gtr. I)

1/2 1/2

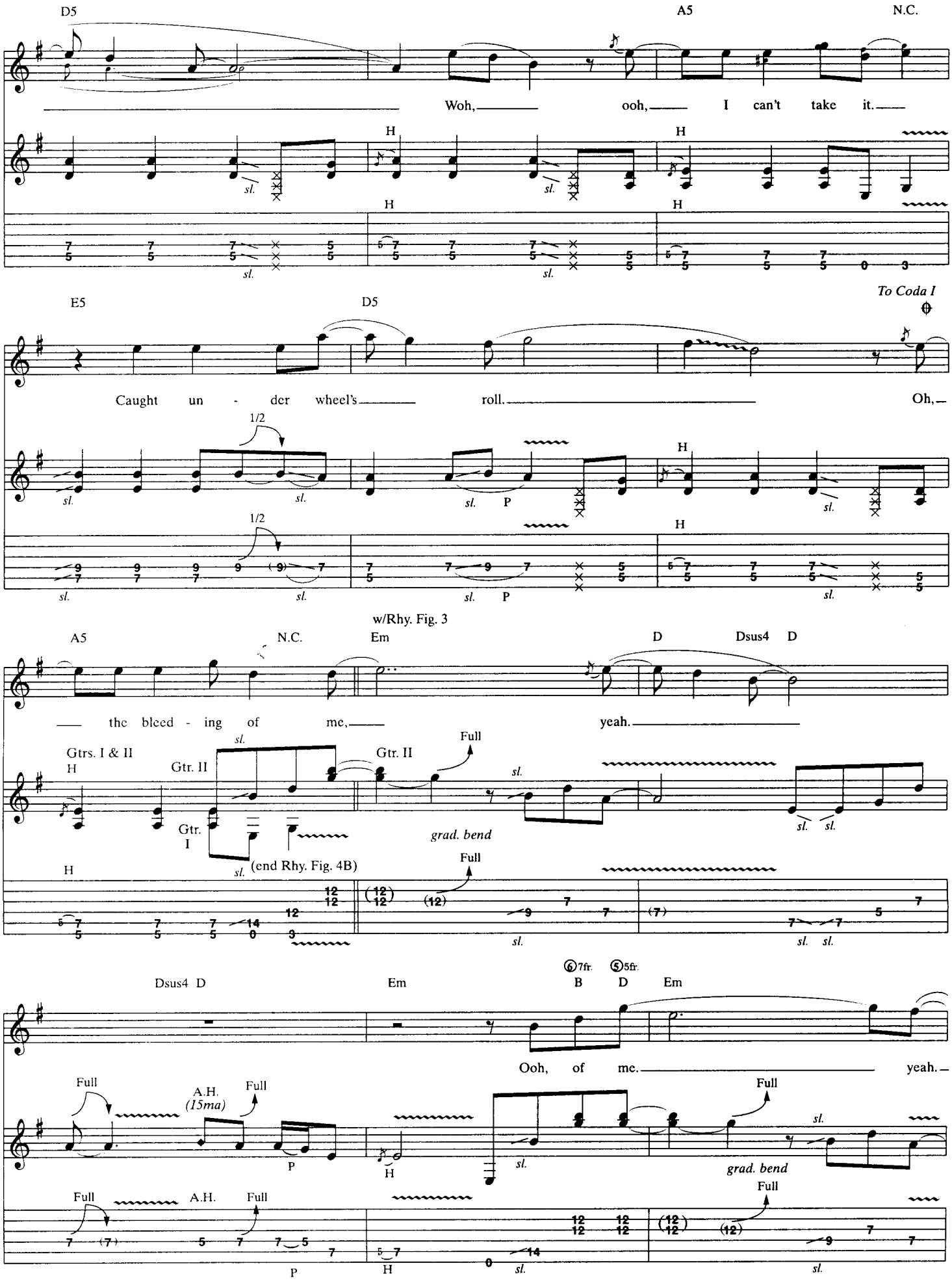
H H H H

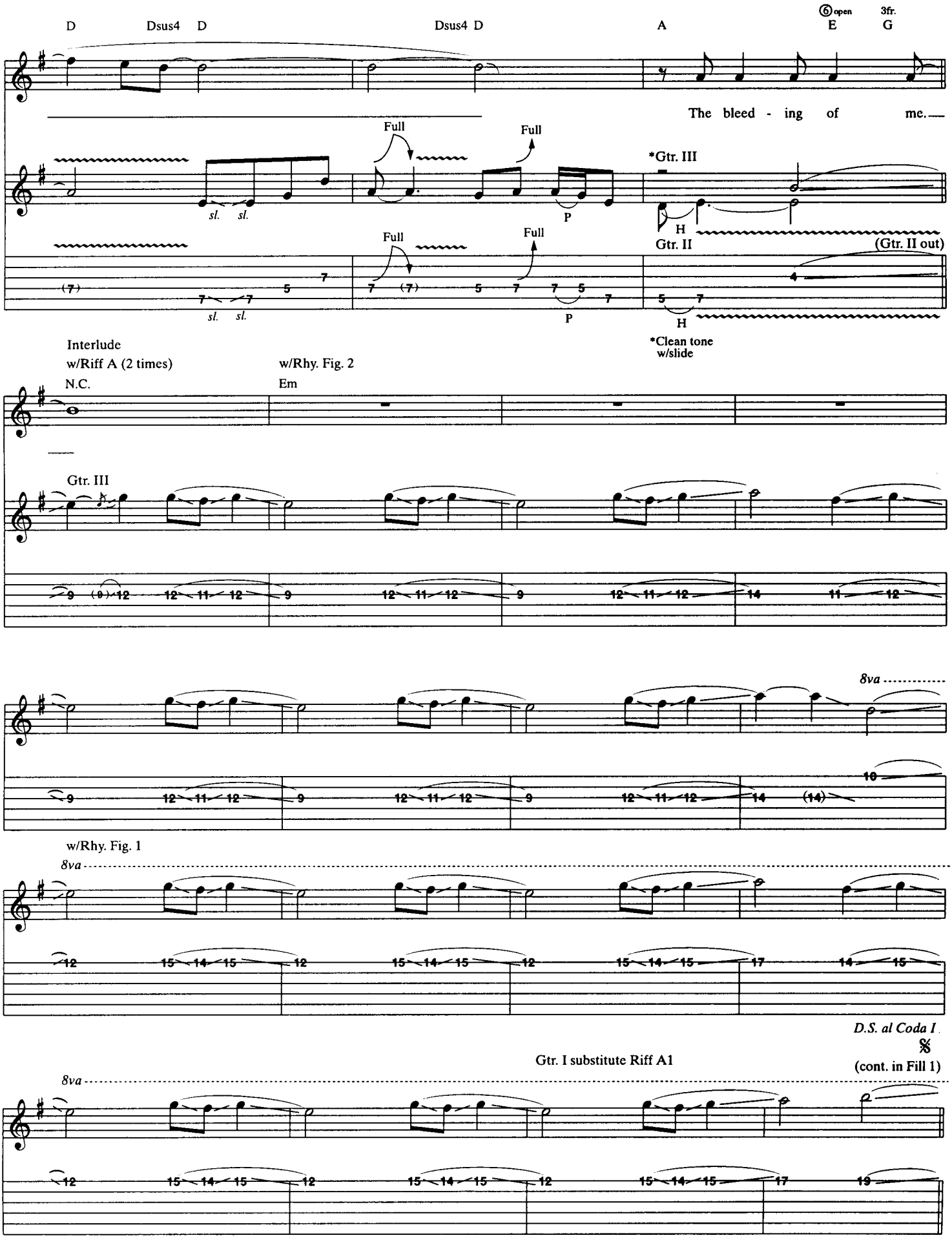
sl. sl. sl. sl. sl. sl.

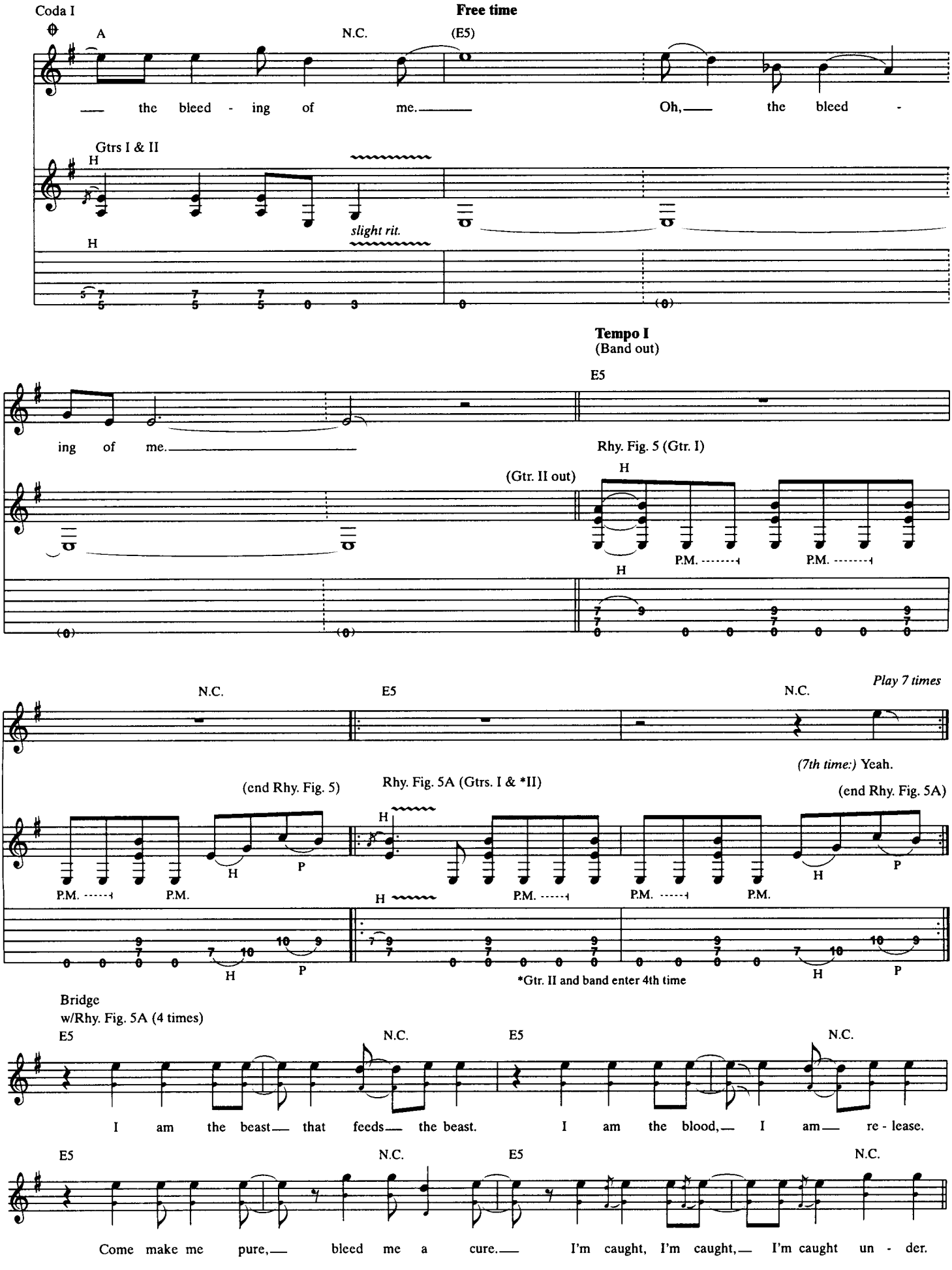
Fill 1 (Gtr. III)

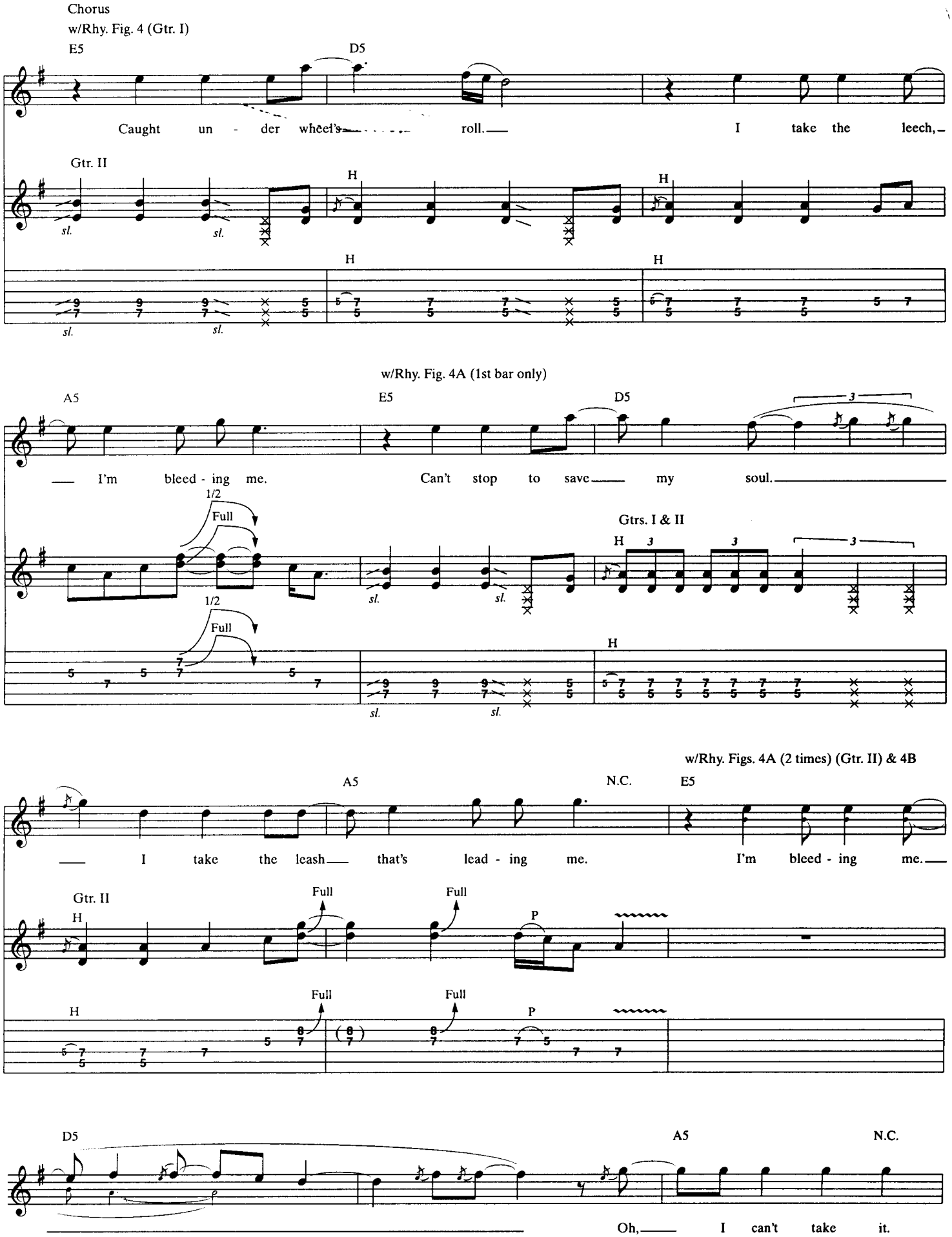
8va

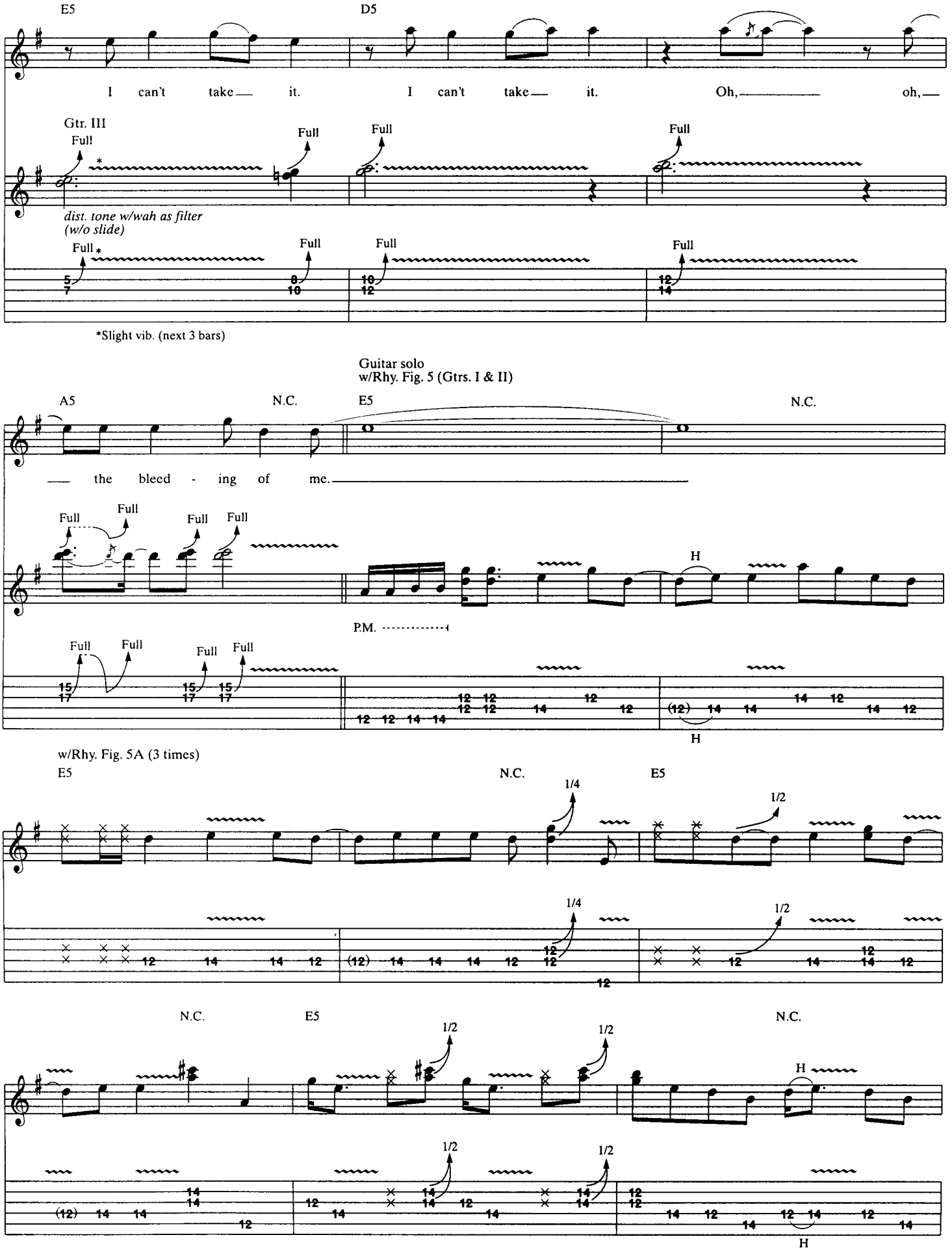
(Gtr. IV out)

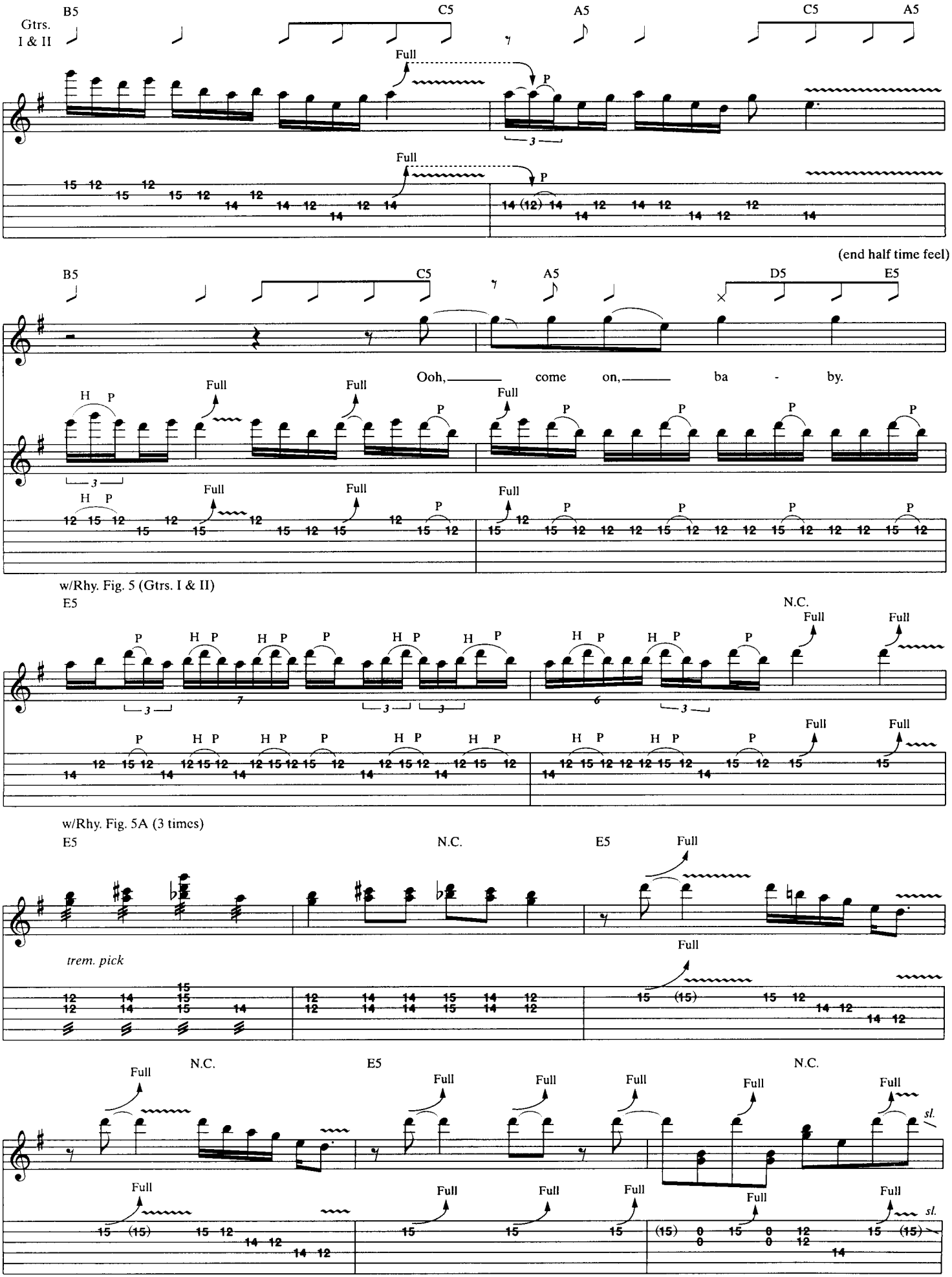

D5
A5
N.C.
Woh, ooh, I can't take it.
H
sl.
E5
D5
To Coda I
Caught un - der wheel's roll. Oh,
1/2
P
w/Rhy. Fig. 3
A5
N.C.
Em
D
Dsus4 D
the bleed - ing of me, yeah.
Gtrs. I & II
Gtr. II
Gtr. I
Full
grad. bend
(end Rhy. Fig. 4B)
Dsus4 D
Em
⑥7fr.
⑤5fr.
B
D
Em
Ooh, of me. yeah.
A.H.
(15ma)


D
Dsus4 D
Dsus4 D
A
⑥ open
E
3fr.
G
The bleed - ing of me.
Full
Full
*Gtr. III
sl. sl.
P
H
Full
Full
Gtr. II
(Gtr. II out)
sl. sl.
P
H
*Clean tone
w/slide
Interlude
w/Riff A (2 times)
N.C.
w/Rhy. Fig. 2
Em
Gtr. III
8va
w/Rhy. Fig. 1
8va
D.S. al Coda I
𝄋
(cont. in Fill 1)
Gtr. I substitute Riff A1
8va

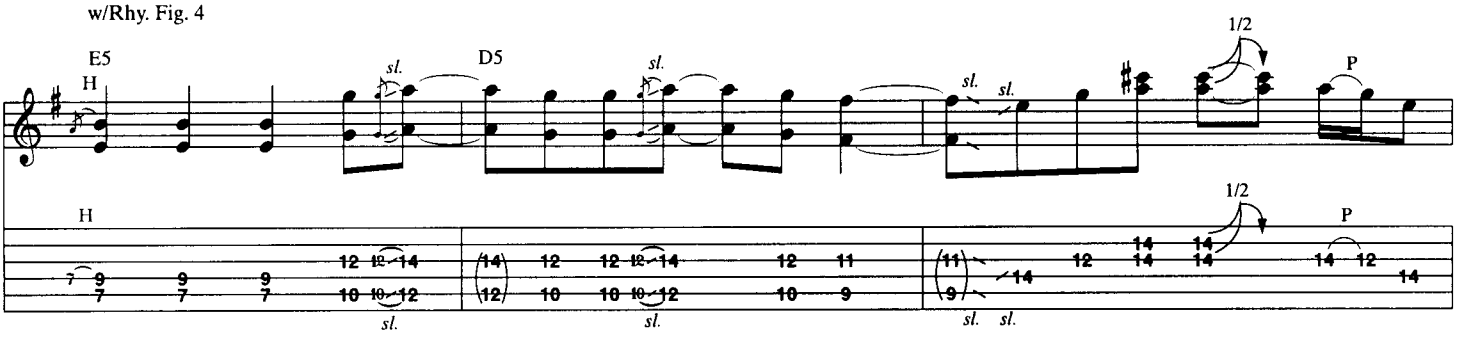

Coda I
Free time
A
N.C.
(E5)
— the bleed - ing of me.—
Oh,— the bleed -
Gtrs I & II
H
slight rit.
H
Tempo I
(Band out)
E5
ing of me.—
Rhy. Fig. 5 (Gtr. I)
(Gtr. II out)
H
P.M.
P.M.
H
N.C.
E5
N.C.
Play 7 times
(7th time:) Yeah.
(end Rhy. Fig. 5)
Rhy. Fig. 5A (Gtrs. I & *II)
(end Rhy. Fig. 5A)
H
P
P.M.
P.M.
*Gtr. II and band enter 4th time
Bridge
w/Rhy. Fig. 5A (4 times)
E5
N.C.
E5
N.C.
I am the beast— that feeds— the beast.
I am the blood,— I am— re - lease.
E5
N.C.
E5
N.C.
Come make me pure,— bleed me a cure.—
I'm caught, I'm caught,— I'm caught un - der.


Chorus
w/Rhy. Fig. 4 (Gtr. I)
E5
D5
Caught un - der wheel's roll. I take the leech,
Gtr. II
H
sl.
w/Rhy. Fig. 4A (1st bar only)
A5
E5
D5
I'm bleed - ing me. Can't stop to save my soul.
1/2
Full
Gtrs. I & II
w/Rhy. Figs. 4A (2 times) (Gtr. II) & 4B
N.C.
I take the leash that's lead - ing me. I'm bleed - ing me.
P
D5
A5
N.C.
Oh, I can't take it.

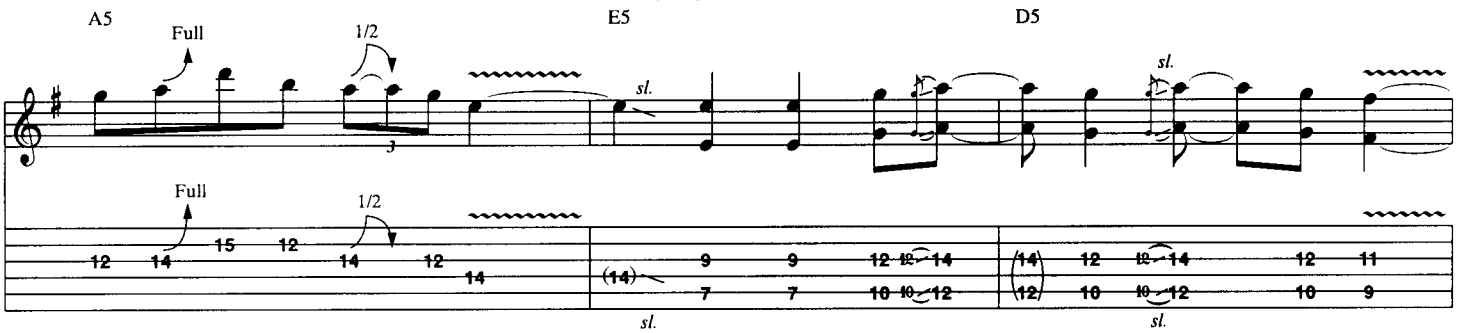

E5
D5
I can't take— it.
I can't take— it.
Oh,———— oh,—
Gtr. III
Full
dist. tone w/wah as filter
(w/o slide)
*Slight vib. (next 3 bars)
Guitar solo
w/Rhy. Fig. 5 (Gtrs. I & II)
A5
N.C.
E5
N.C.
— the bleed - ing of me.—
P.M.
H
w/Rhy. Fig. 5A (3 times)
1/4
1/2


Gtrs. I & II
B5
C5
A5
C5
A5
Full
P
(end half time feel)
B5
C5
A5
D5
E5
Ooh, come on, ba - by.
H P
Full
P
w/Rhy. Fig. 5 (Gtrs. I & II)
E5
N.C.
Full
w/Rhy. Fig. 5A (3 times)
E5
N.C.
E5
Full
trem. pick
N.C.
E5
N.C.
sl.

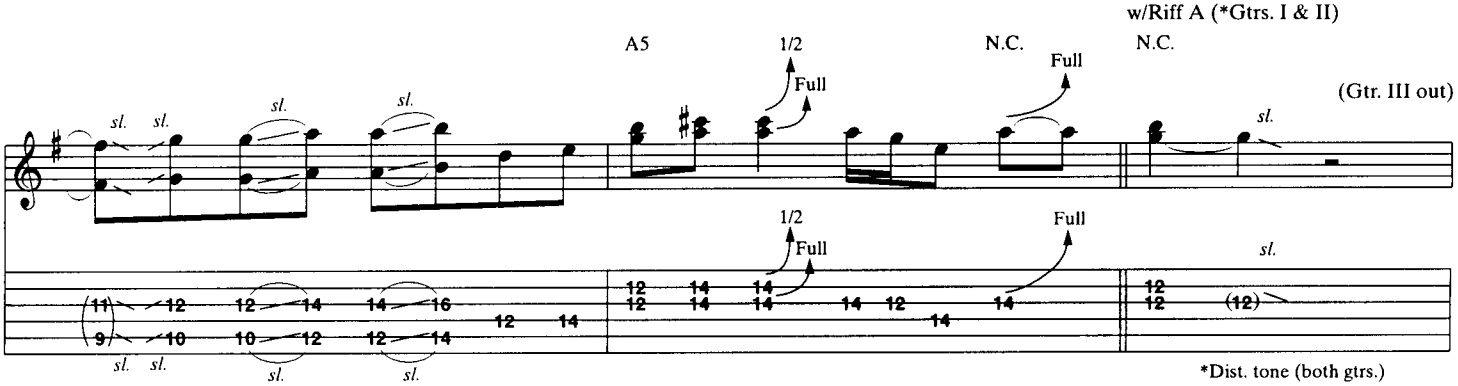
Half time feel
w/Rhy. Fig. 4



w/Rhy. Fig. 4A

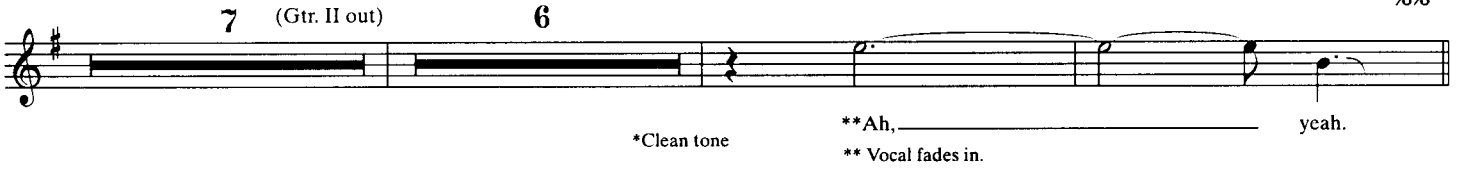


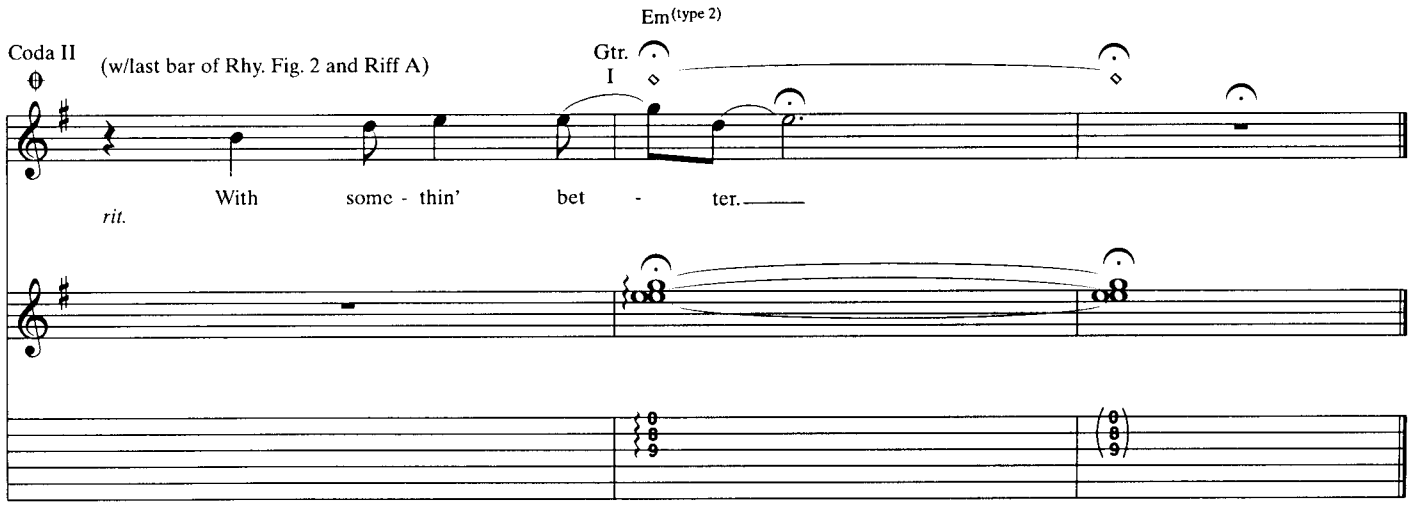
w/Riff A (*Gtrs. I & II)



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

D.S. al Coda II



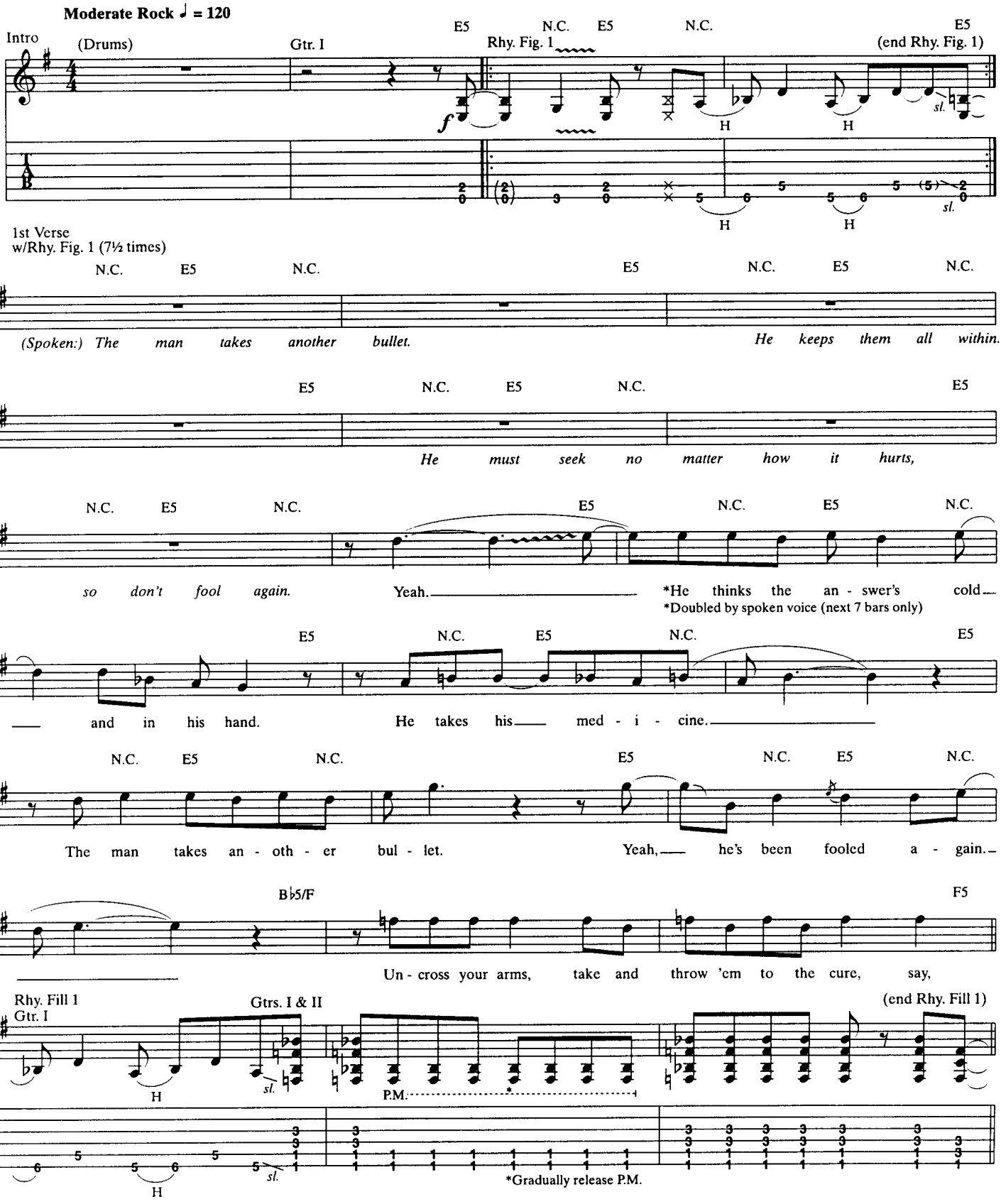


CURE

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 ♩ = 120



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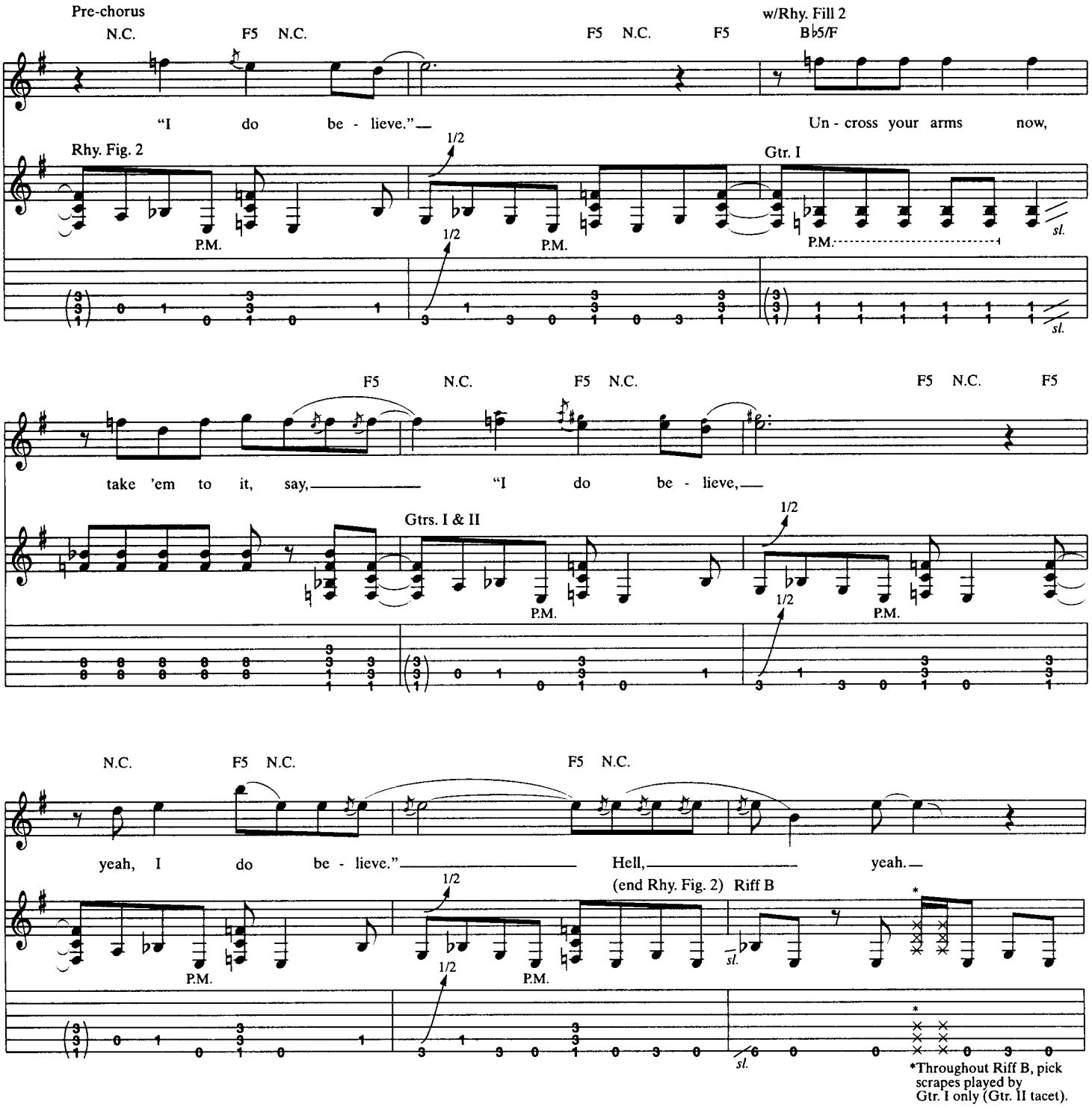
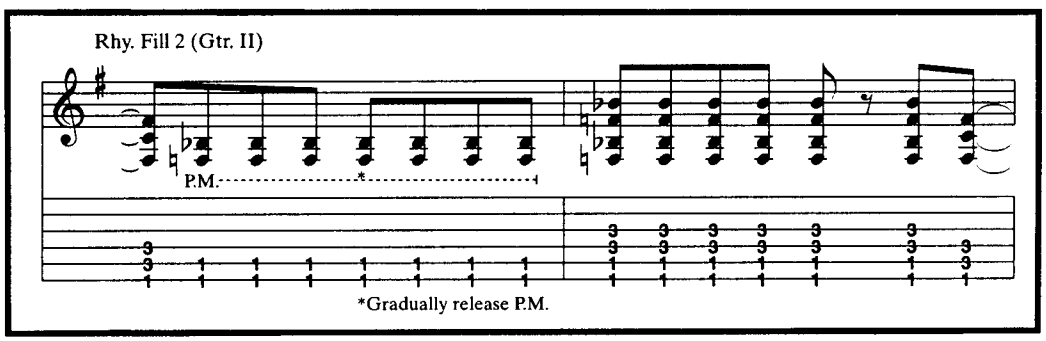

Pre-chorus
N.C.
F5
N.C.
F5
N.C.
F5
w/Rhy. Fill 2
B♭5/F
"I do be - lieve."
Un - cross your arms now,
Rhy. Fig. 2
Gtr. I
1/2
P.M.
sl.
take 'em to it, say,
"I do be - lieve,
Gtrs. I & II
yeah, I do be - lieve."
Hell,
yeah.
(end Rhy. Fig. 2)
Riff B
*Throughout Riff B, pick scrapes played by Gtr. I only (Gtr. II tacet).


Rhy. Fill 2 (Gtr. II)
P.M.
*Gradually release P.M.

(end Riff B)

w/Rhy. Fill 3

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

Yeah.

Gtr. I

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. A - gain she lets him in.

*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

(Resume Rhy. Fig. 2)

F5 N.C. F5 N.C.

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.

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

Bet - ting on the cure. It

Gtr. II Gtrs. I & II Gtr. II

Gtr. I Gtr. I

*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 Gtr. II Gtrs. I & II

Gtr. I

Rhy. Fill 4 (Gtr. II)

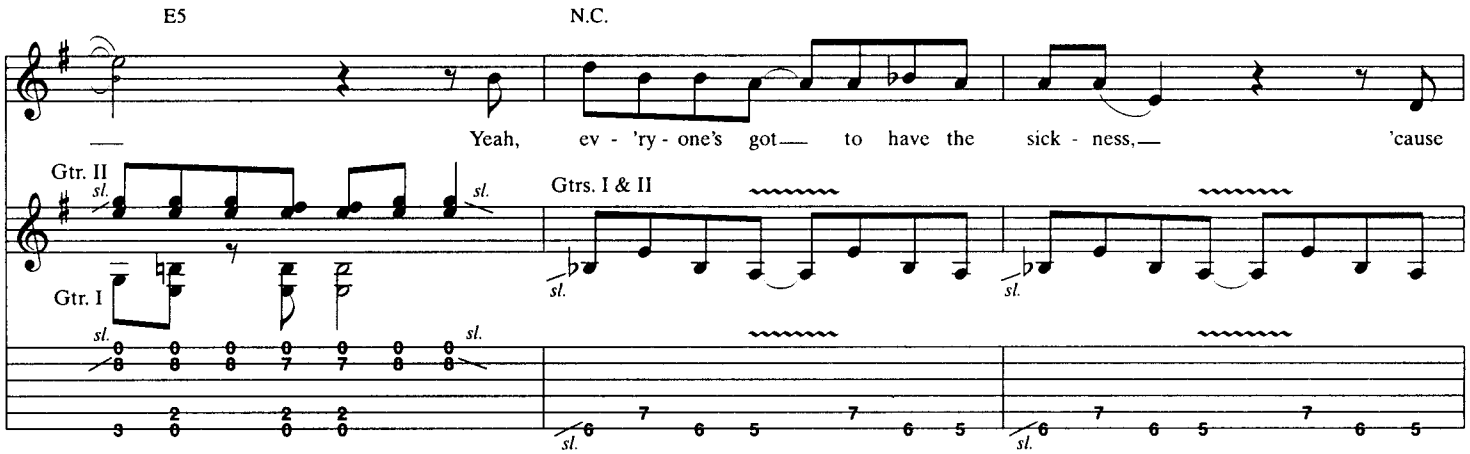
P.M.

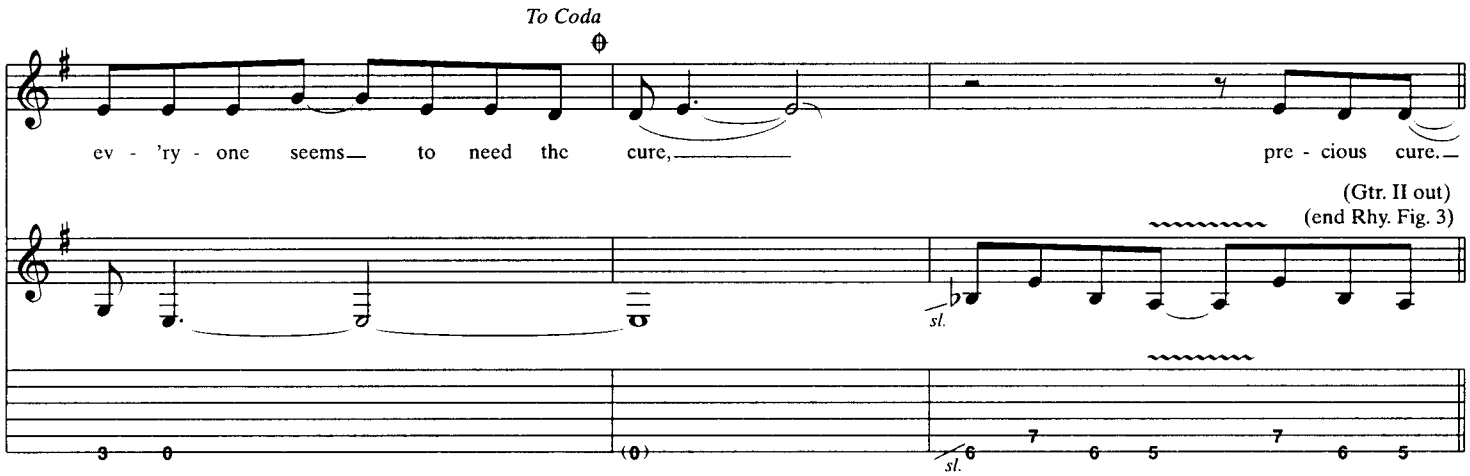
Fill 1 (Gtr. III)

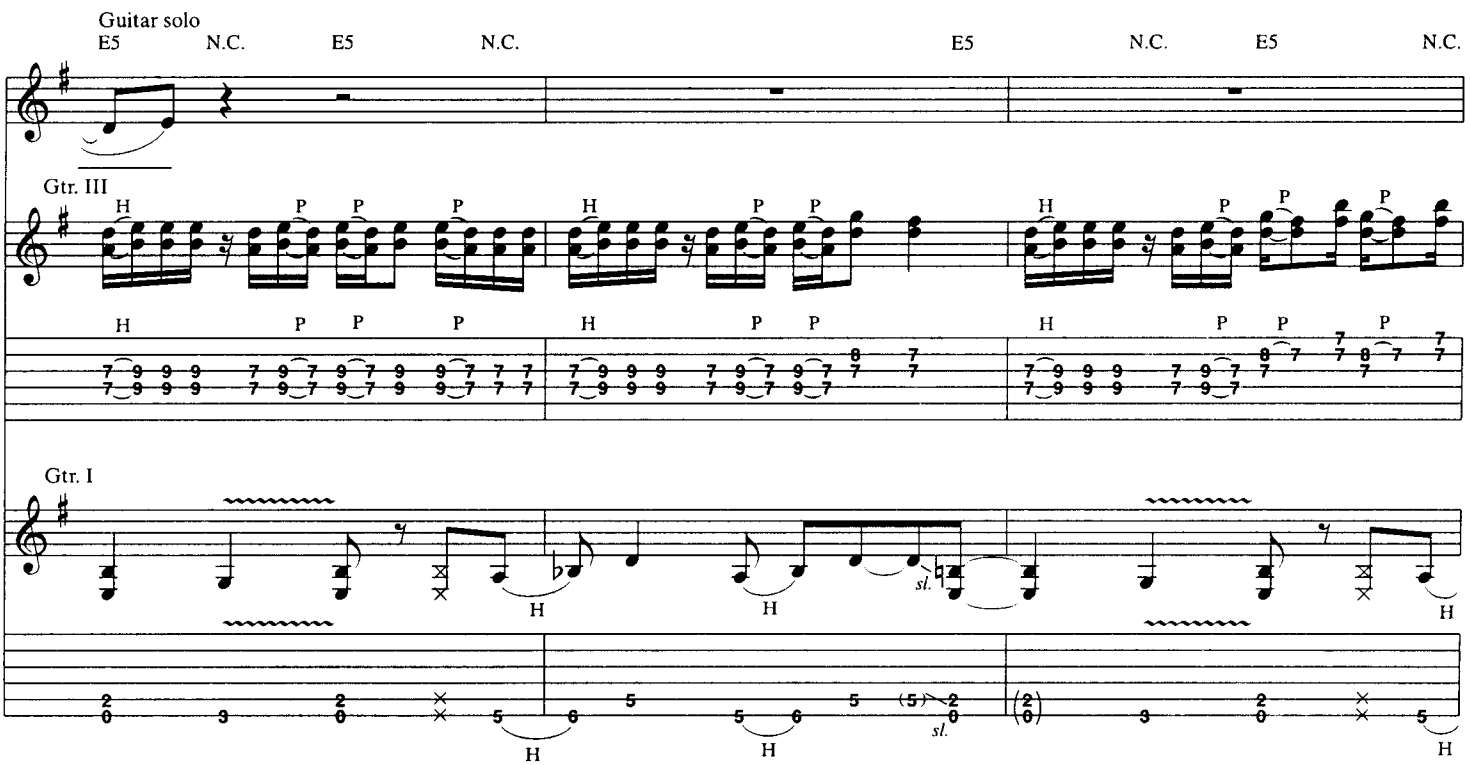
8va

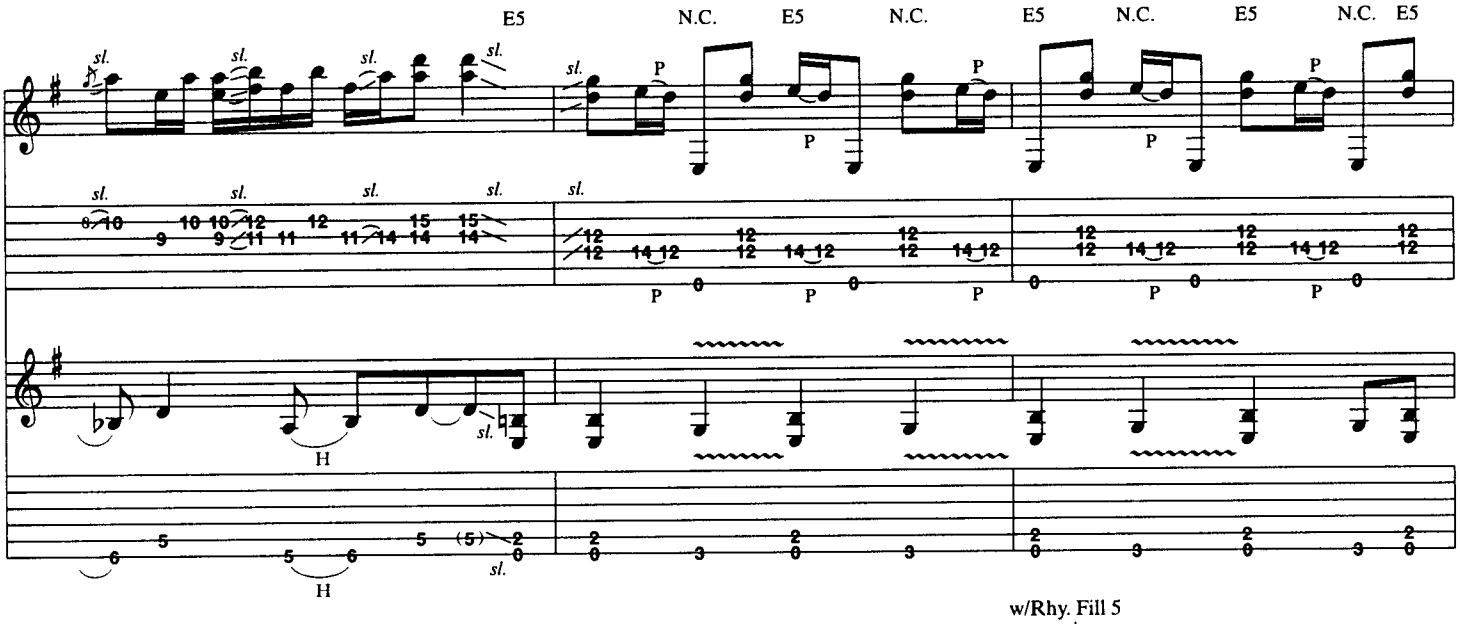
(Gtr. III out)

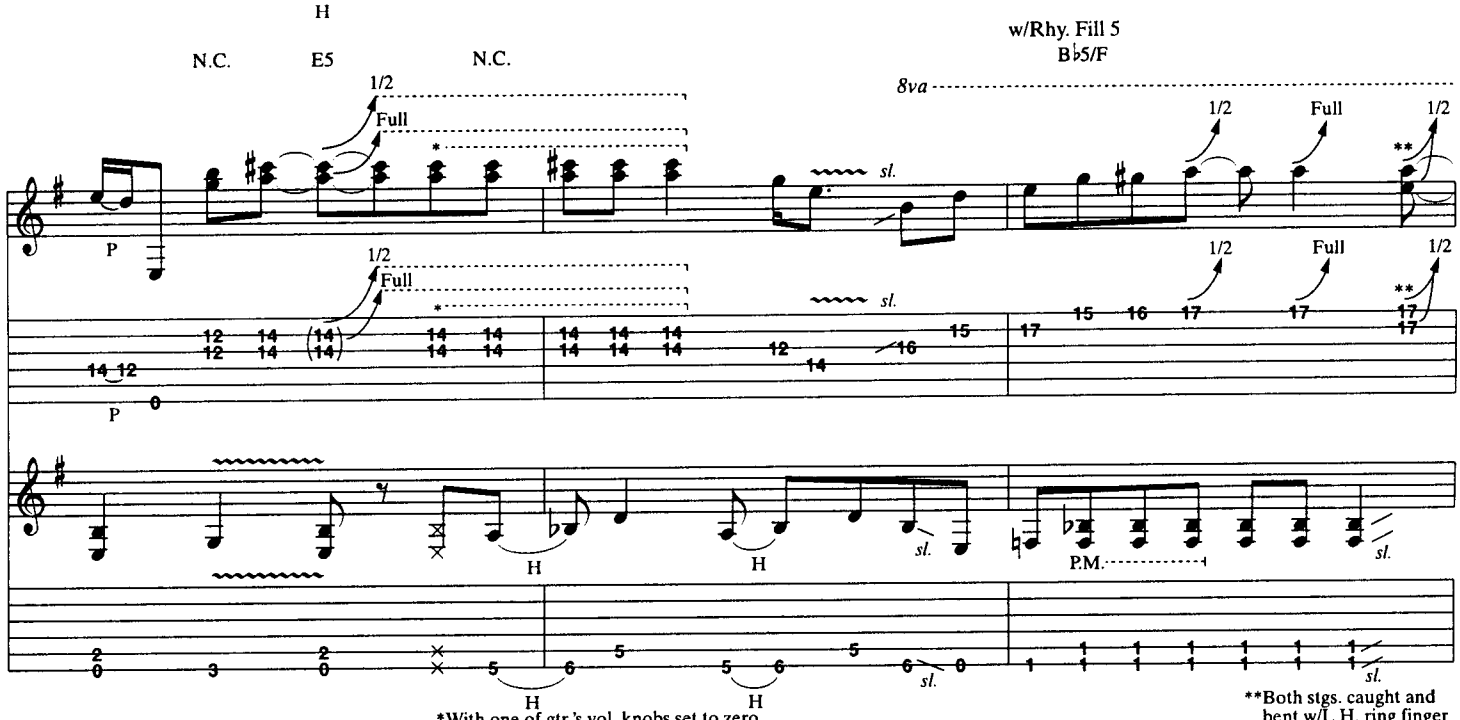
17 20


E5
N.C.
Yeah, ev - 'ry - one's got to have the sick - ness, 'cause
Gtr. II
Gtrs. I & II
Gtr. I
sl.


To Coda
ev - 'ry - one seems to need the cure, pre - cious cure.
(Gtr. II out)
(end Rhy. Fig. 3)
sl.

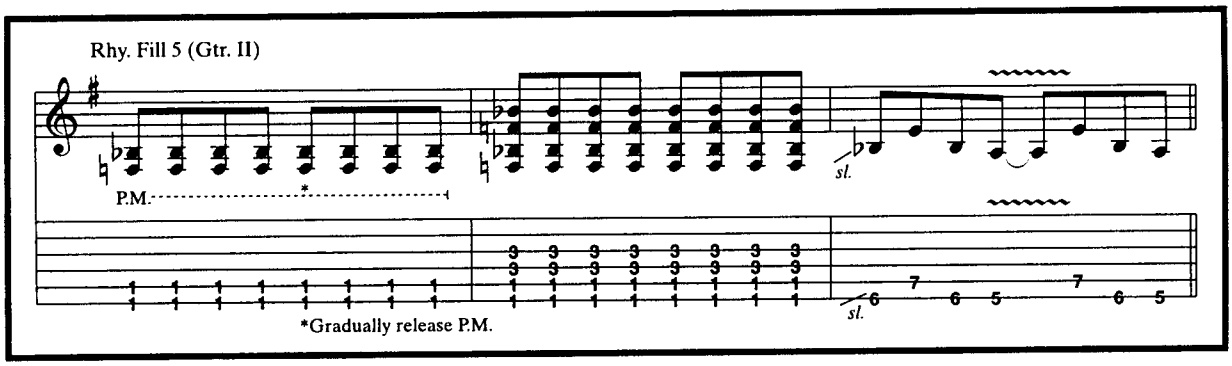

Guitar solo
E5
N.C.
E5
N.C.
E5
N.C.
E5
N.C.
Gtr. III
Gtr. I
H
P
sl.



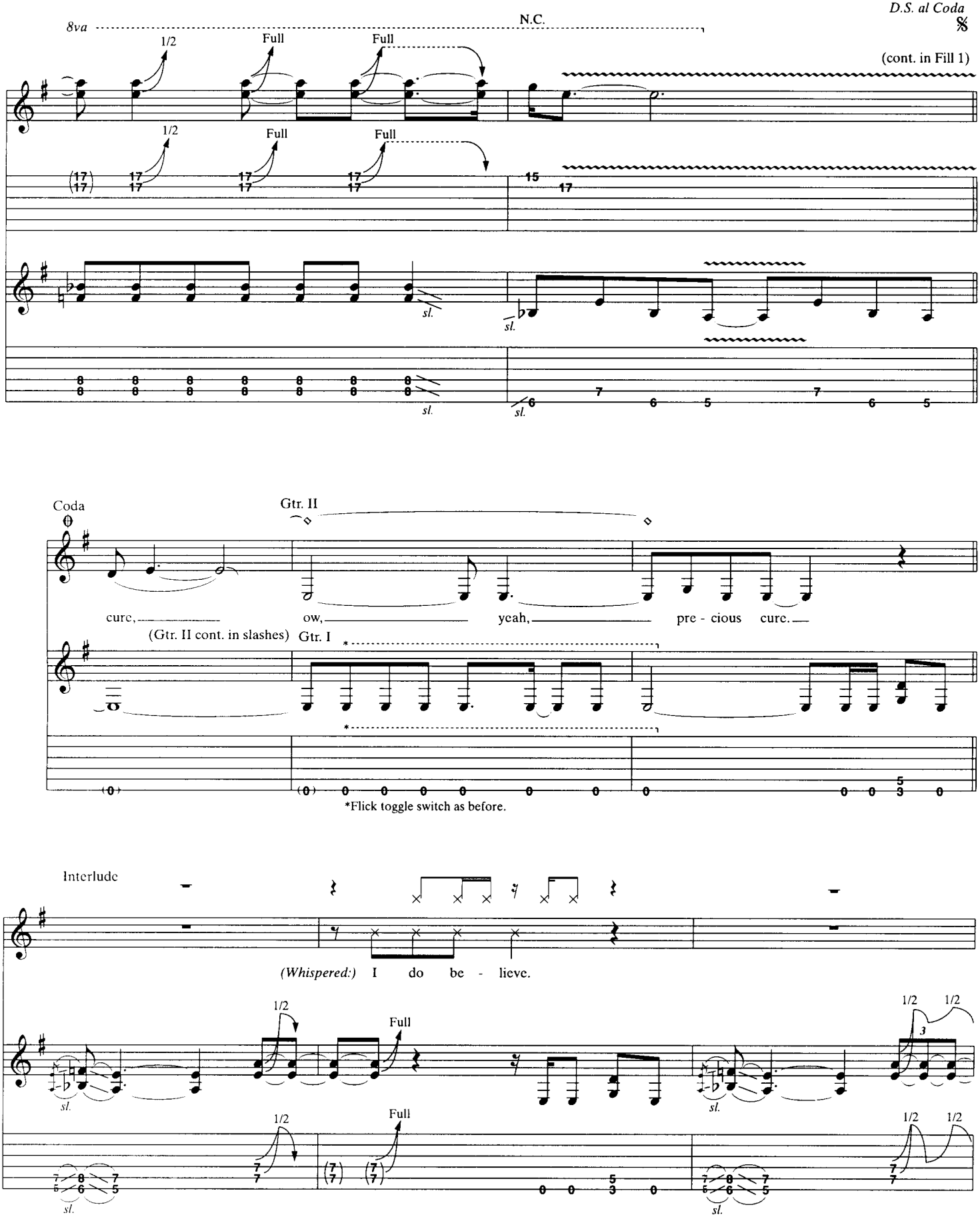


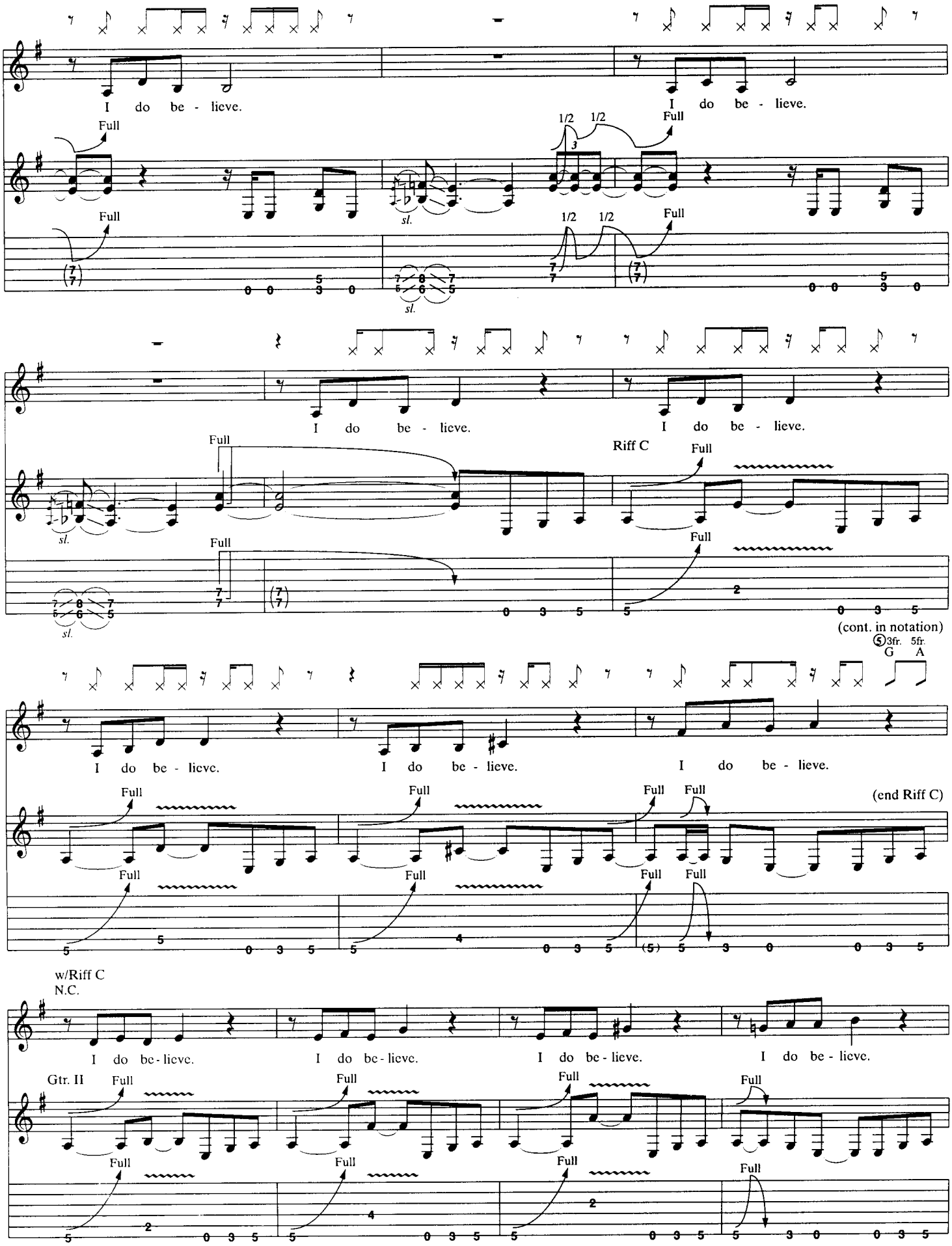
*With one of gtr.'s vol. knobs set to zero, flick toggle switch back and forth in rhythm indicated. (Rhythm shown is for "on" position only.)

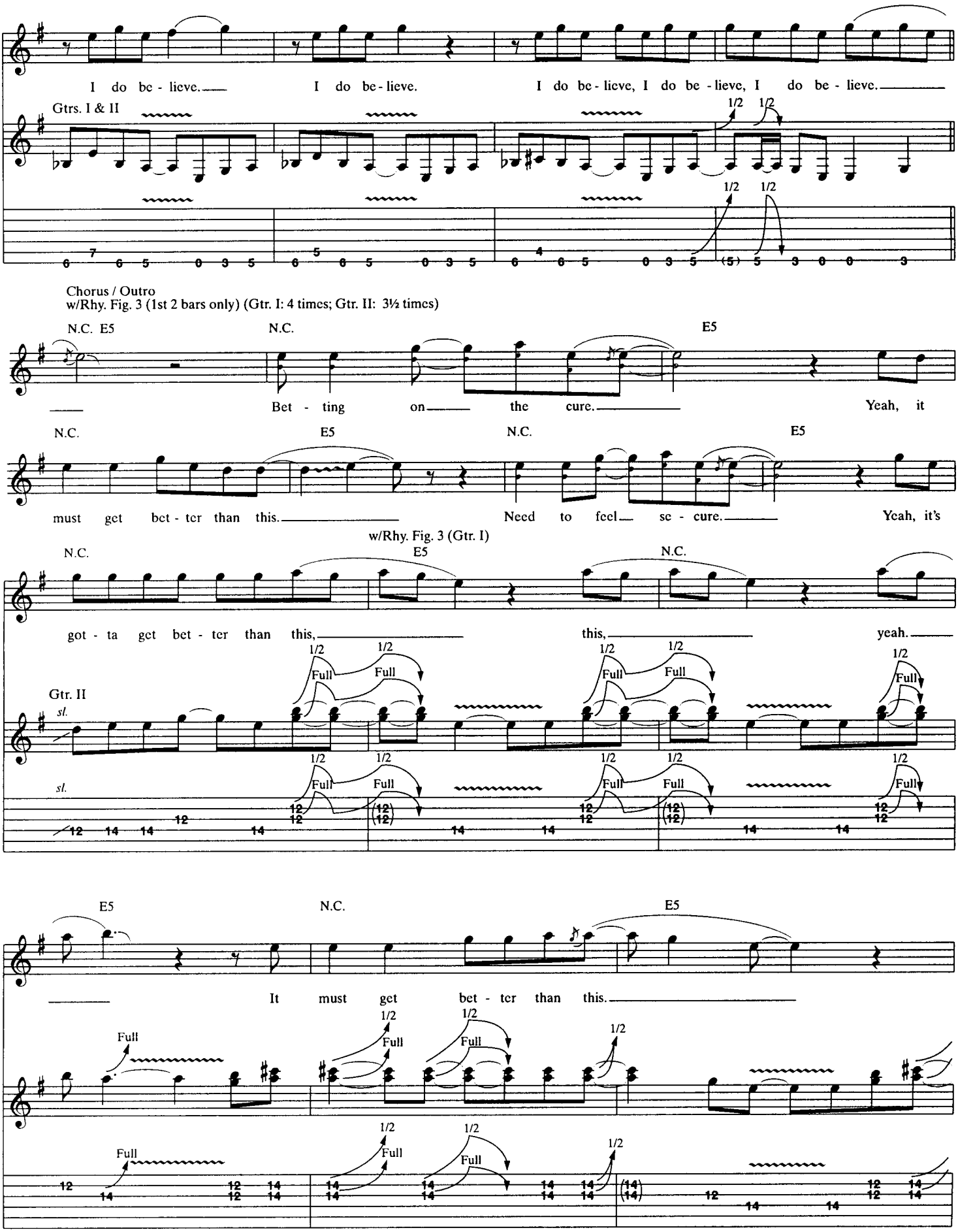
**Both stgs. caught and bent w/L.H. ring finger



*Gradually release P.M.


D.S. al Coda
8va
N.C.
1/2
Full
Full
(cont. in Fill 1)
sl.
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.


I do be - lieve.
I do be - lieve.
Full
1/2 1/2
Full
sl.
Riff C
(cont. in notation)
3fr. 5fr.
G A
(end Riff C)
w/Riff C
N.C.
Gtr. II


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
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 se - 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.
Full
E5
N.C.
E5
It must get bet - ter than this.

N.C. E5 N.C.

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

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

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

sick - ness, 'cause ev - 'ry - one seems to need the cure.

H sl. H sl.

w/Rhy. Fill 6 E5

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

Full Full Full P

Full Full Full P

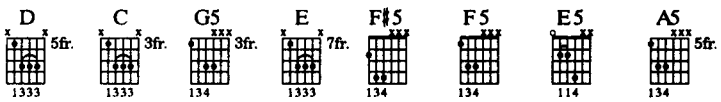
Rhy. Fill 6 (Gtr. I)

sl. P 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 ♩ = 120
Triplet feel (♫=♩ ♪)

N.C.(A5)

Intro

Gtr. I

sl. *w/dist. & delay*

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

1/2 Full 1/2 Full

P

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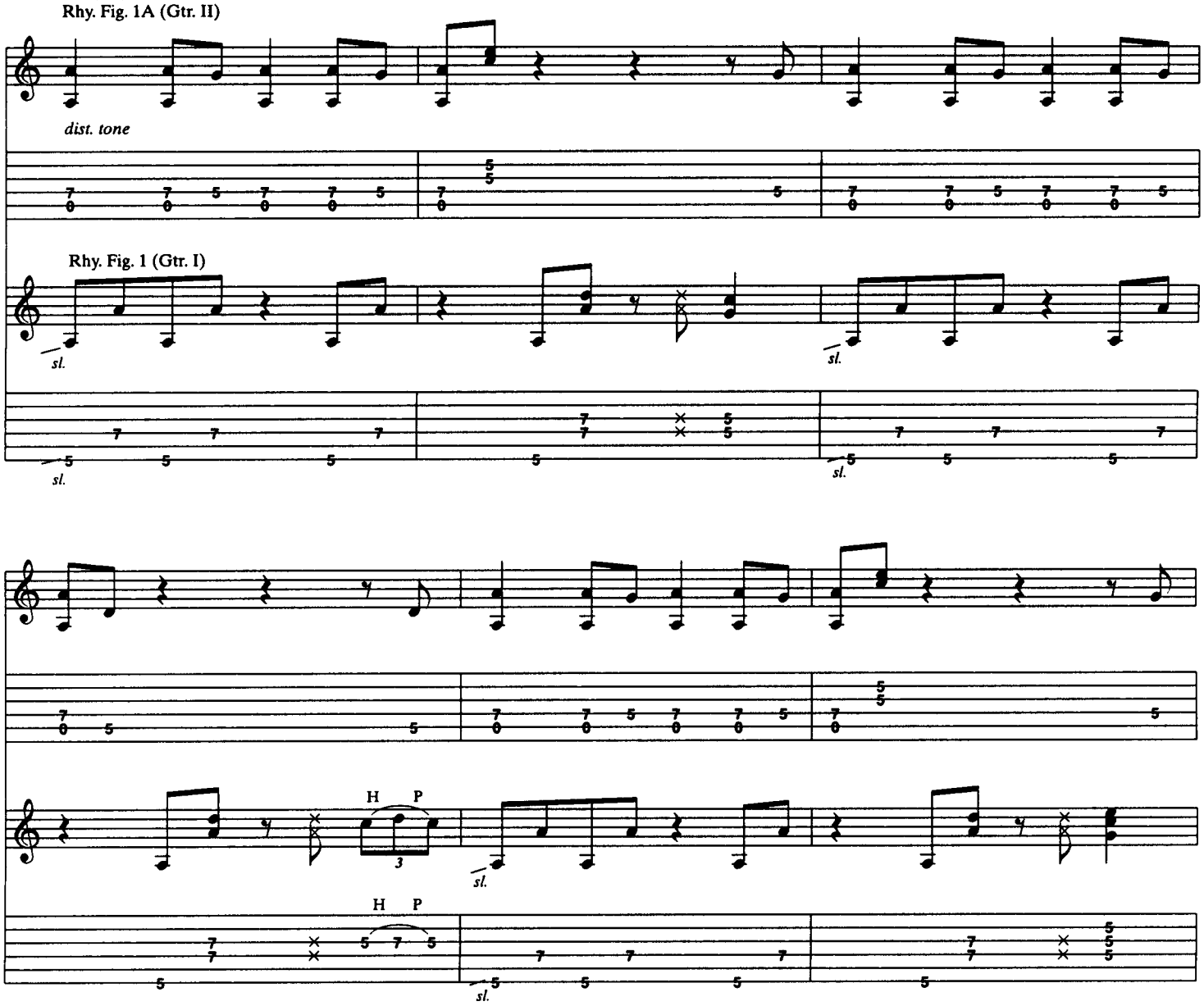
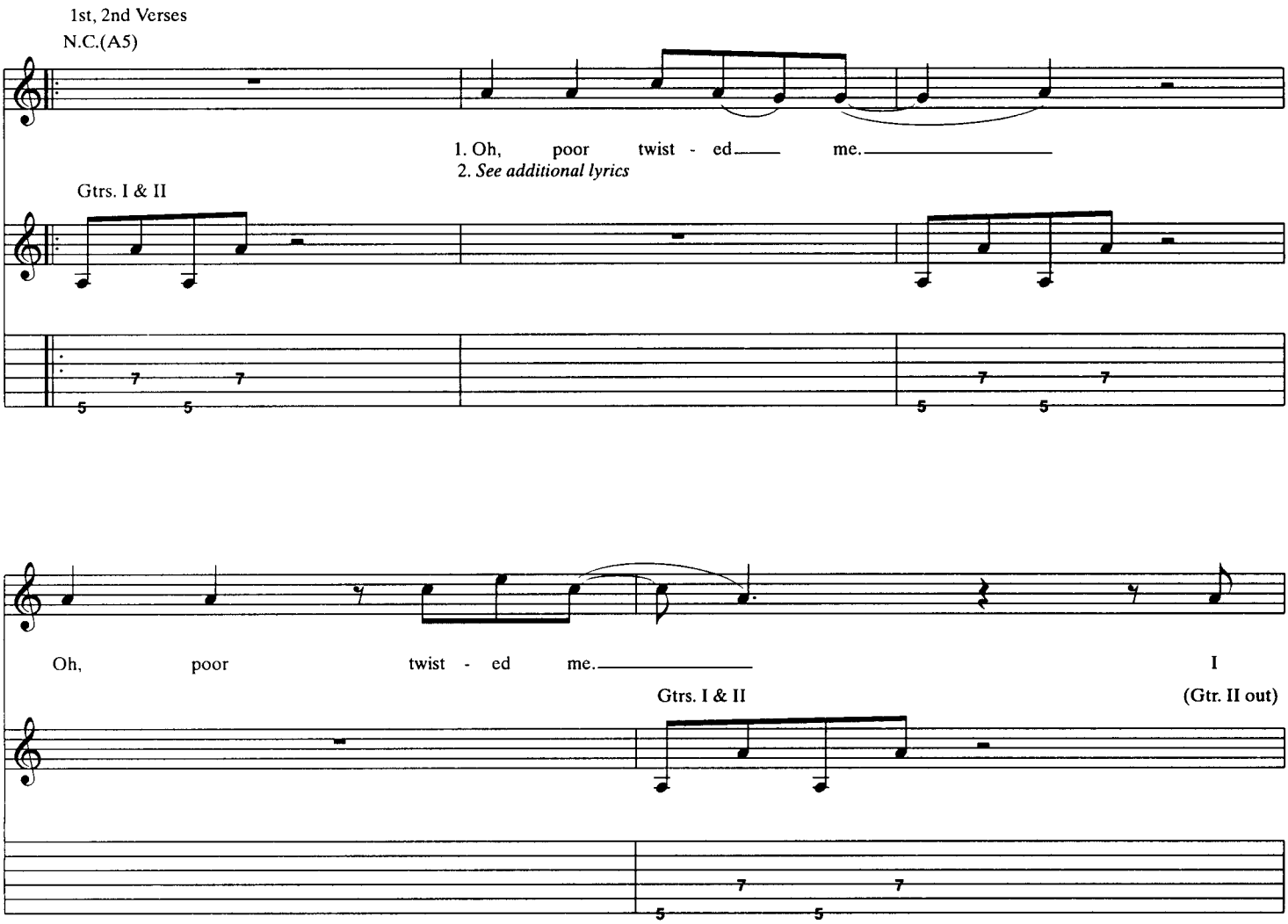
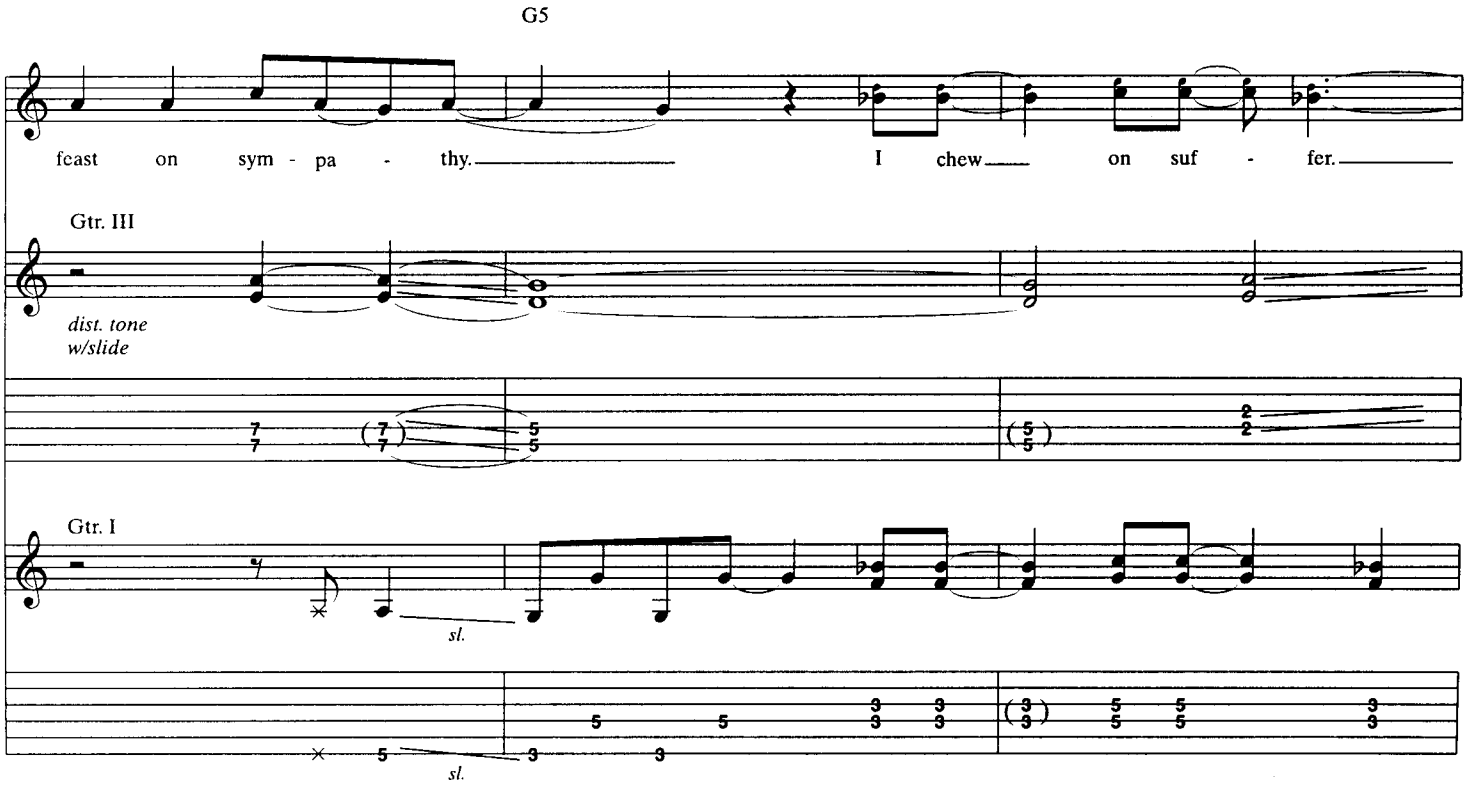
Half time feel

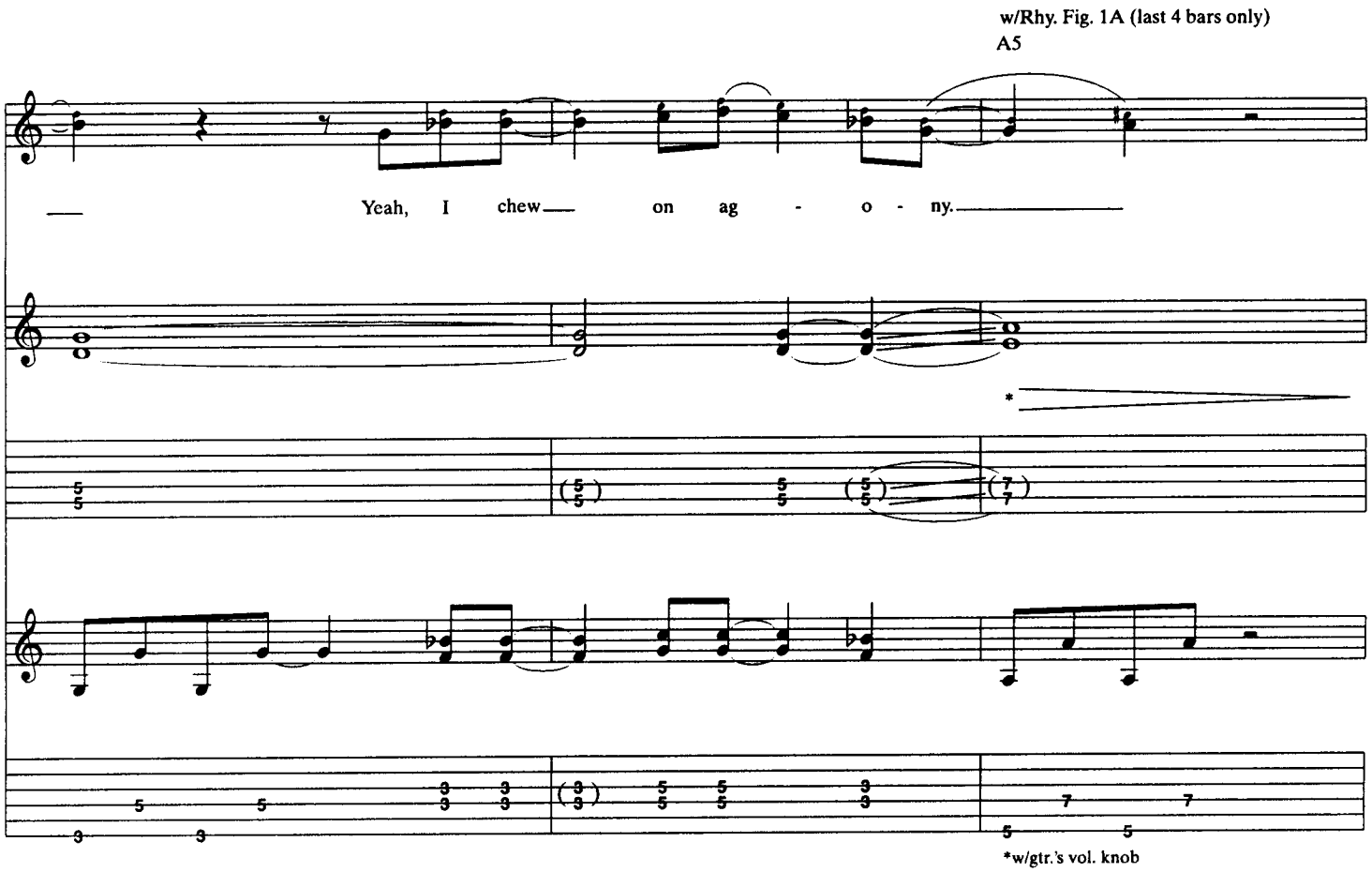
N.C.(A5)

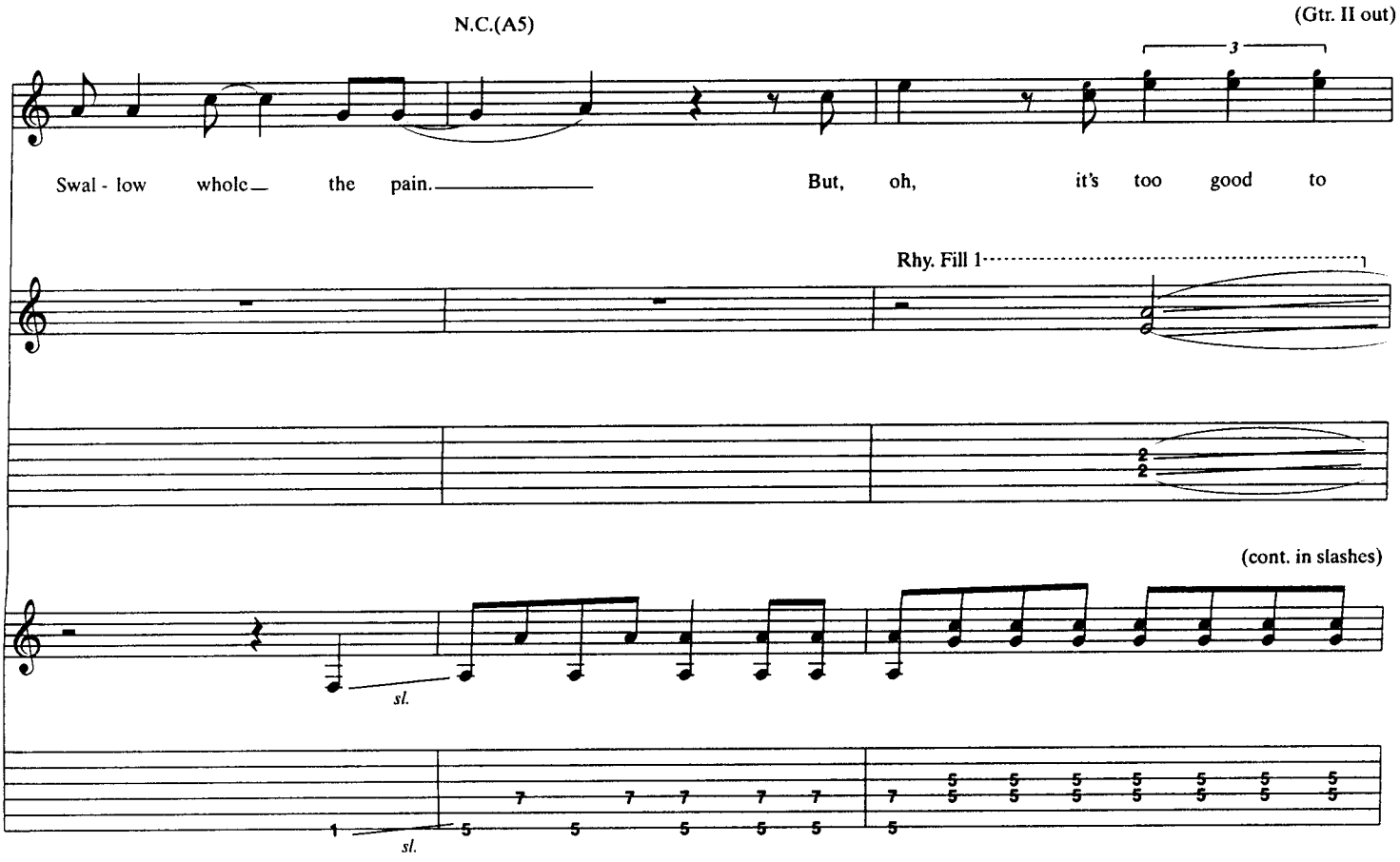
Rhy. Fig. 1A (Gtr. II)

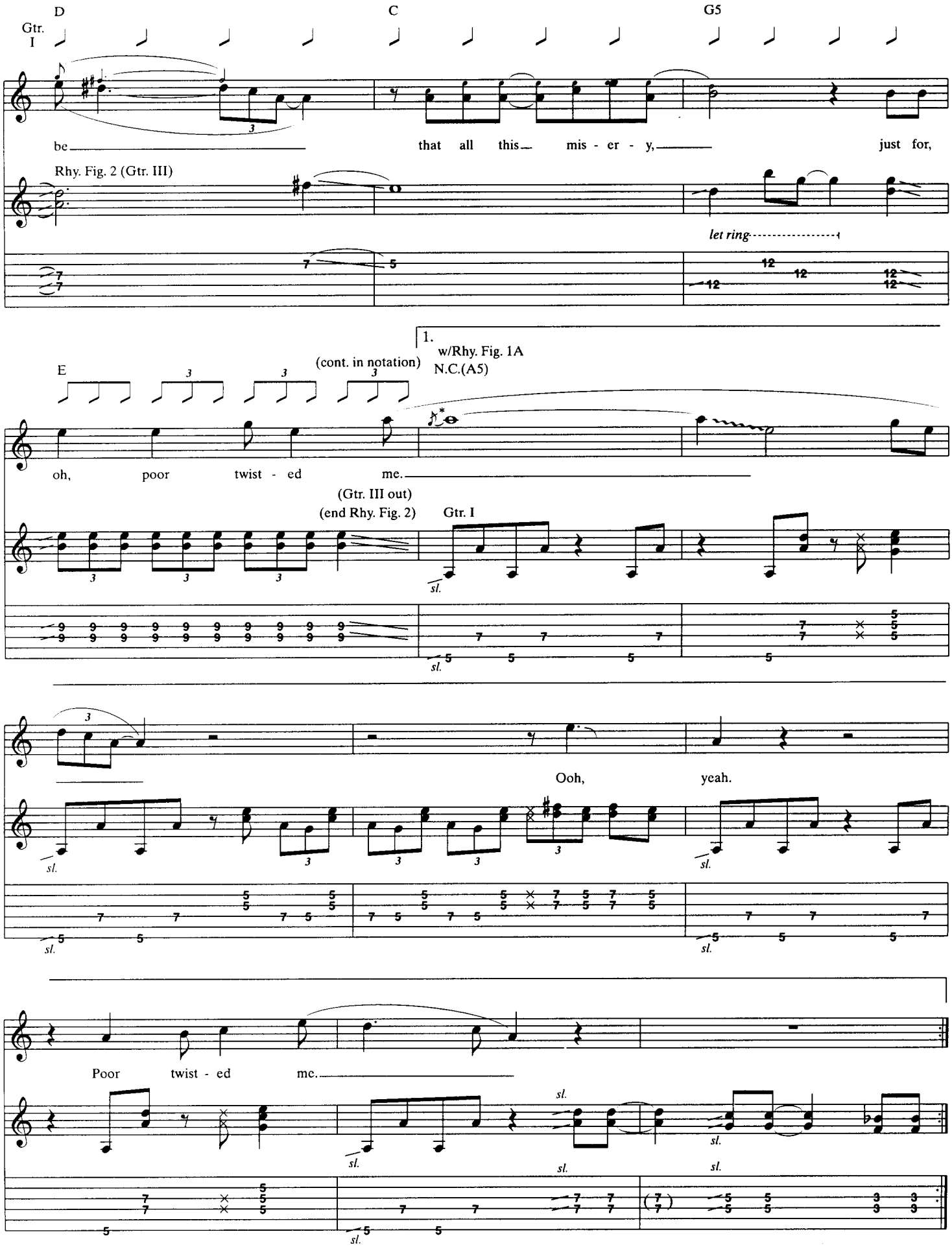


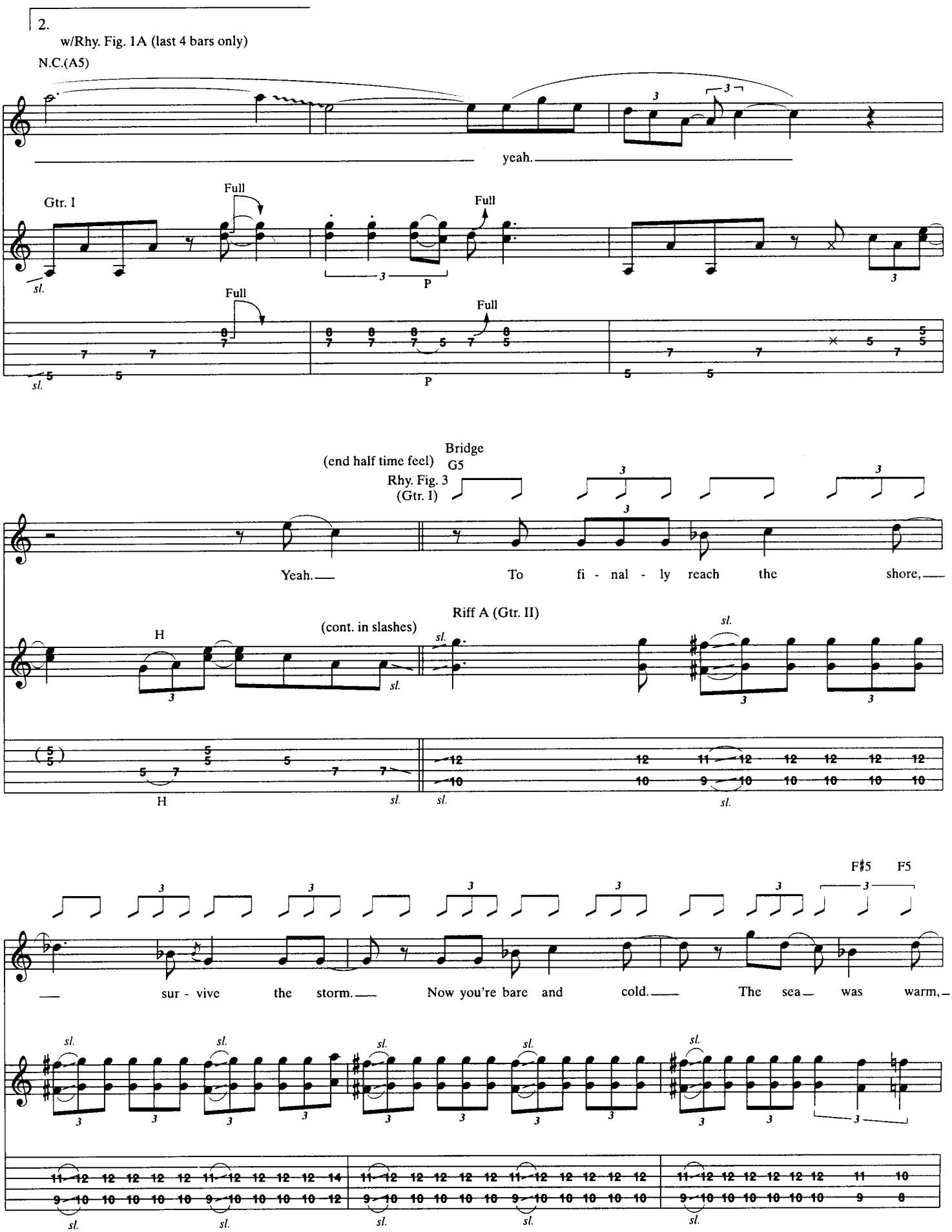

1st, 2nd Verses
N.C.(A5)
1. Oh, poor twist - ed me.
2. See additional lyrics
Gtrs. I & II
Oh, poor twist - ed me.
I
Gtrs. I & II
(Gtr. II out)


G5
feast on sym - pa - thy.
I chew on suf - fer.
Gtr. III
dist. tone
w/slide
Gtr. I
sl.
sl.

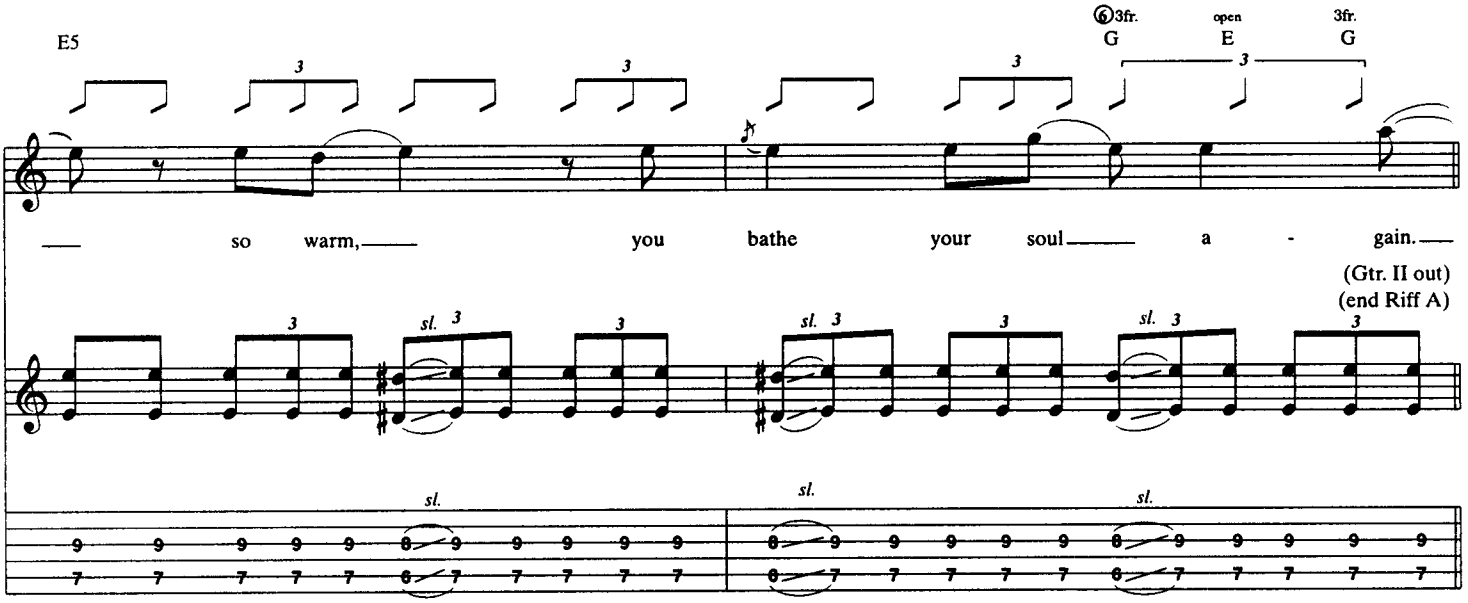

w/Rhy. Fig. 1A (last 4 bars only)
A5
Yeah, I chew on ag - o - ny.
*
*w/gtr.'s vol. knob


N.C.(A5)
(Gtr. II out)
Swal - low whole the pain. But, oh, it's too good to
Rhy. Fill 1
(cont. in slashes)
sl.
sl.

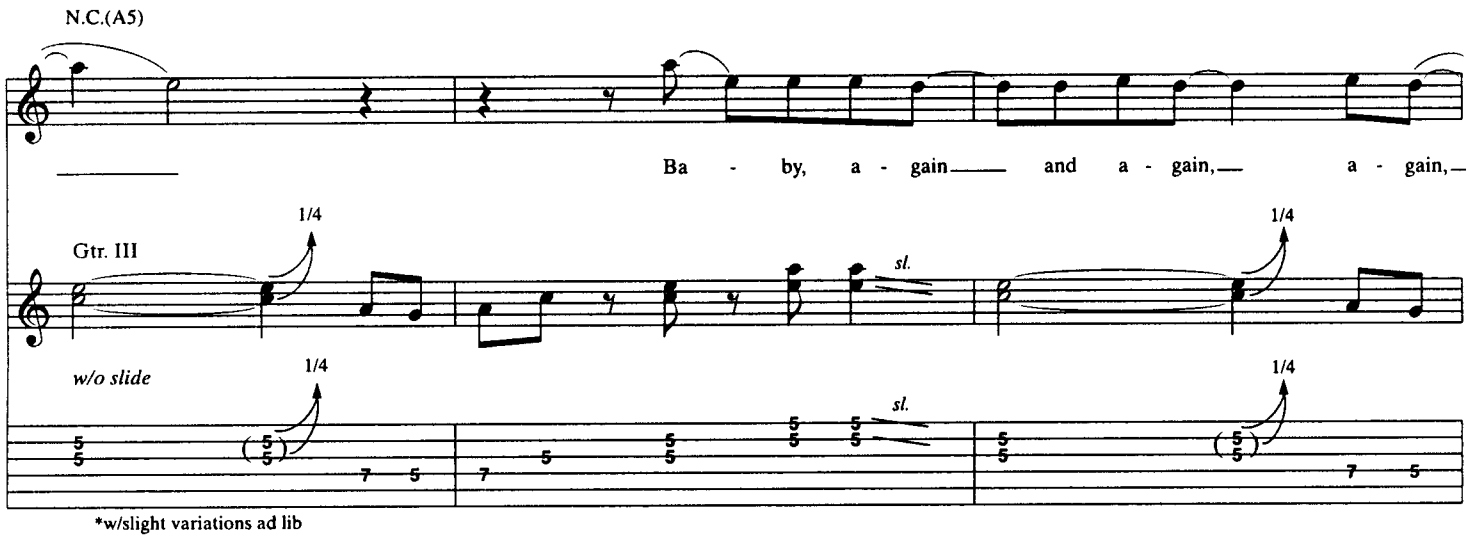

D
C
G5
Gtr. I
be
that all this mis - er - y,
just for,
Rhy. Fig. 2 (Gtr. III)
let ring
1.
w/Rhy. Fig. 1A
N.C.(A5)
E
(cont. in notation)
oh, poor twist - ed me.
(Gtr. III out)
(end Rhy. Fig. 2)
Gtr. I
sl.
Ooh, yeah.
Poor twist - ed me.


2.
w/Rhy. Fig. 1A (last 4 bars only)
N.C.(A5)
yeah.
Gtr. I
Full
Full
Full
Full
sl.
P
(end half time feel)
Bridge
G5
Rhy. Fig. 3
(Gtr. I)
Yeah.
To fi - nal - ly reach the shore,
Riff A (Gtr. II)
(cont. in slashes)
H
F♯5
F5
sur - vive the storm.
Now you're bare and cold.
The sea was warm,

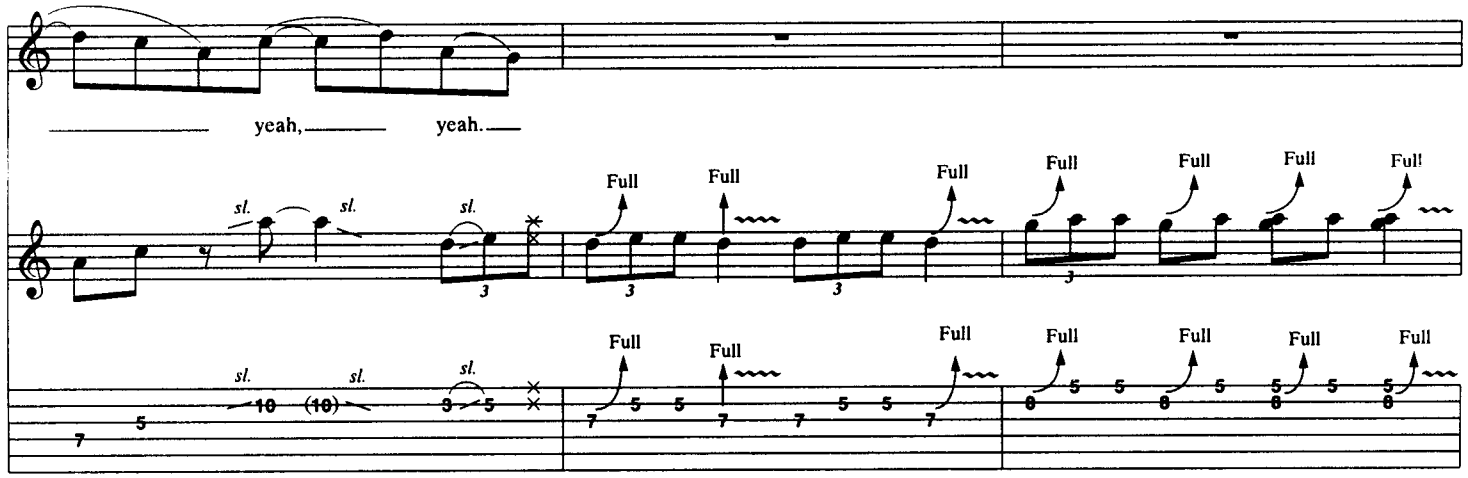
(end Rhy. Fig. 3)

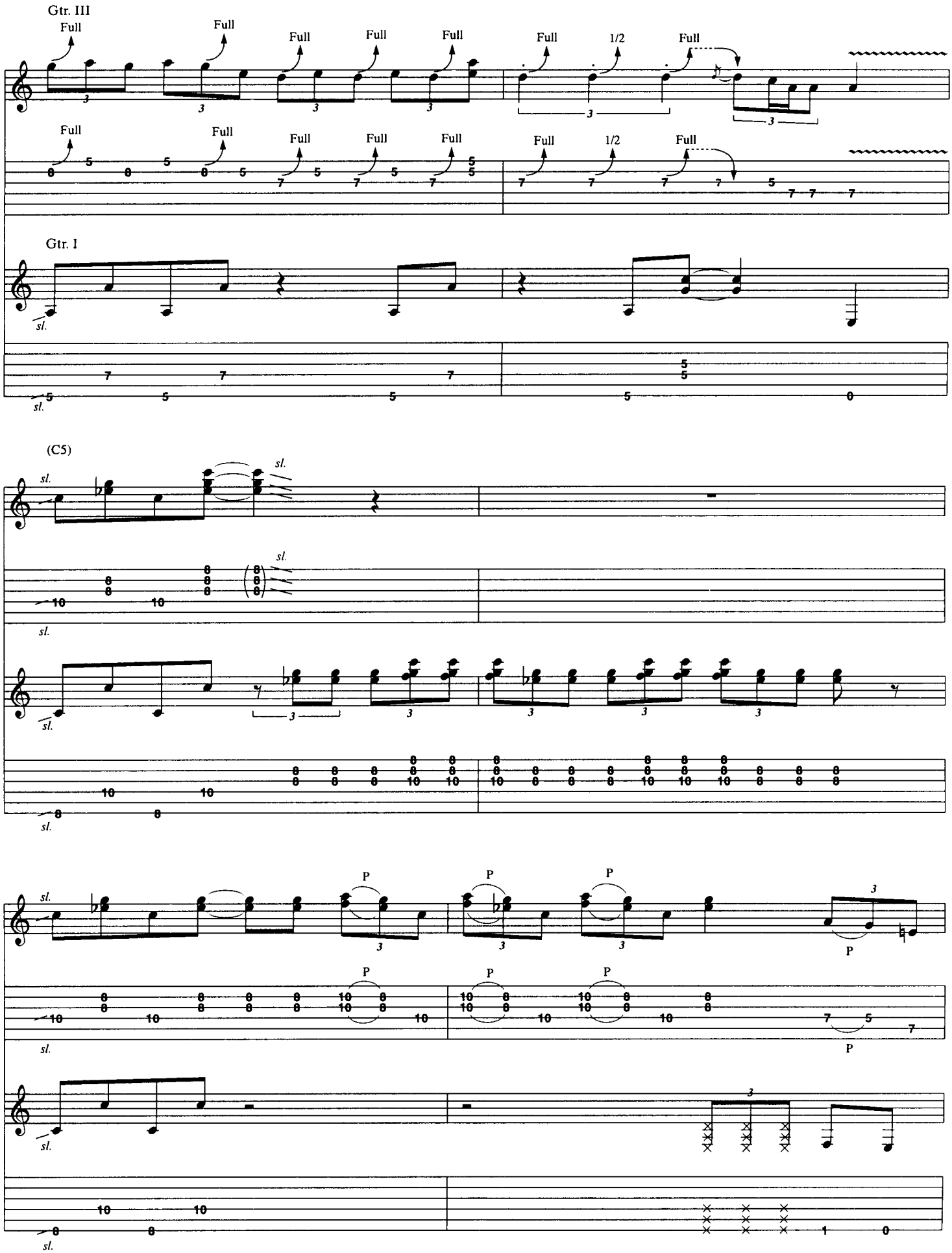


Half time feel
Guitar solo
w/*Rhy. Fig. 1 (1st 6 bars only)



*w/slight variations ad lib




Gtr. III
Full
Full
Full
Full
Full
Full
1/2
Full
Gtr. I
sl.
(C5)
P

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

(A5)

Gtr. III

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

P P P P

*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.

Full Full

(Gtr. III out)

w/Rhy. Fill 1

F♯5 F5 E5

6 3fr. 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)

D C G5

w/Rhy. Fill 2

A5

Gtr. I

Good to feel, my friend. Oh, woe is

w/*Rhy. Fig. 2

(cont. in notation)

D C G5 E

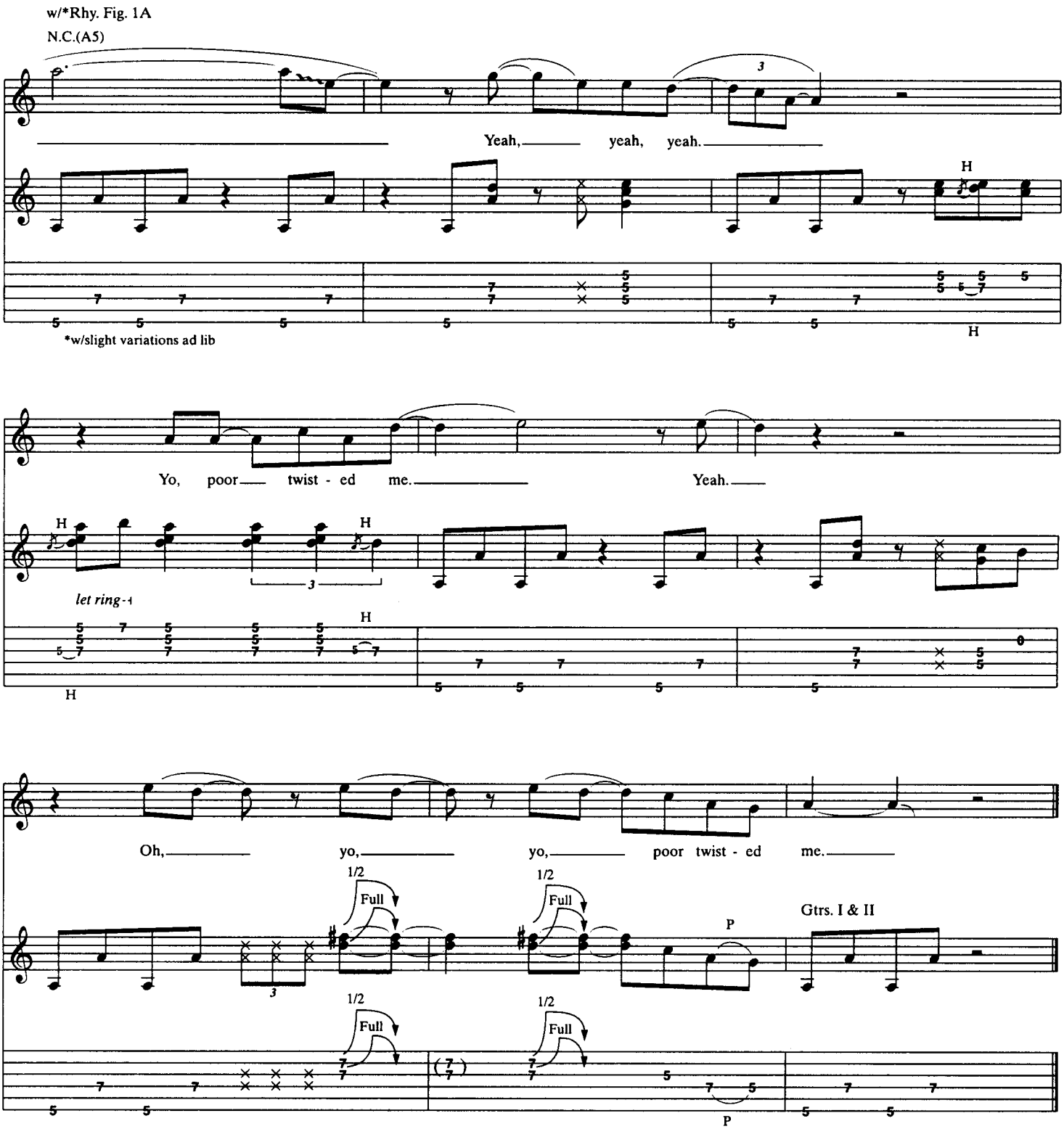
me. Such a bur-den to be, oh, poor twist - ed me.

*Omit slide on beat 1.

Rhy. Fill 2 (Gtr. III)

(w/slide)

14 12 14 14 14

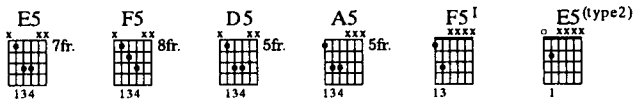


Additional Lyrics

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

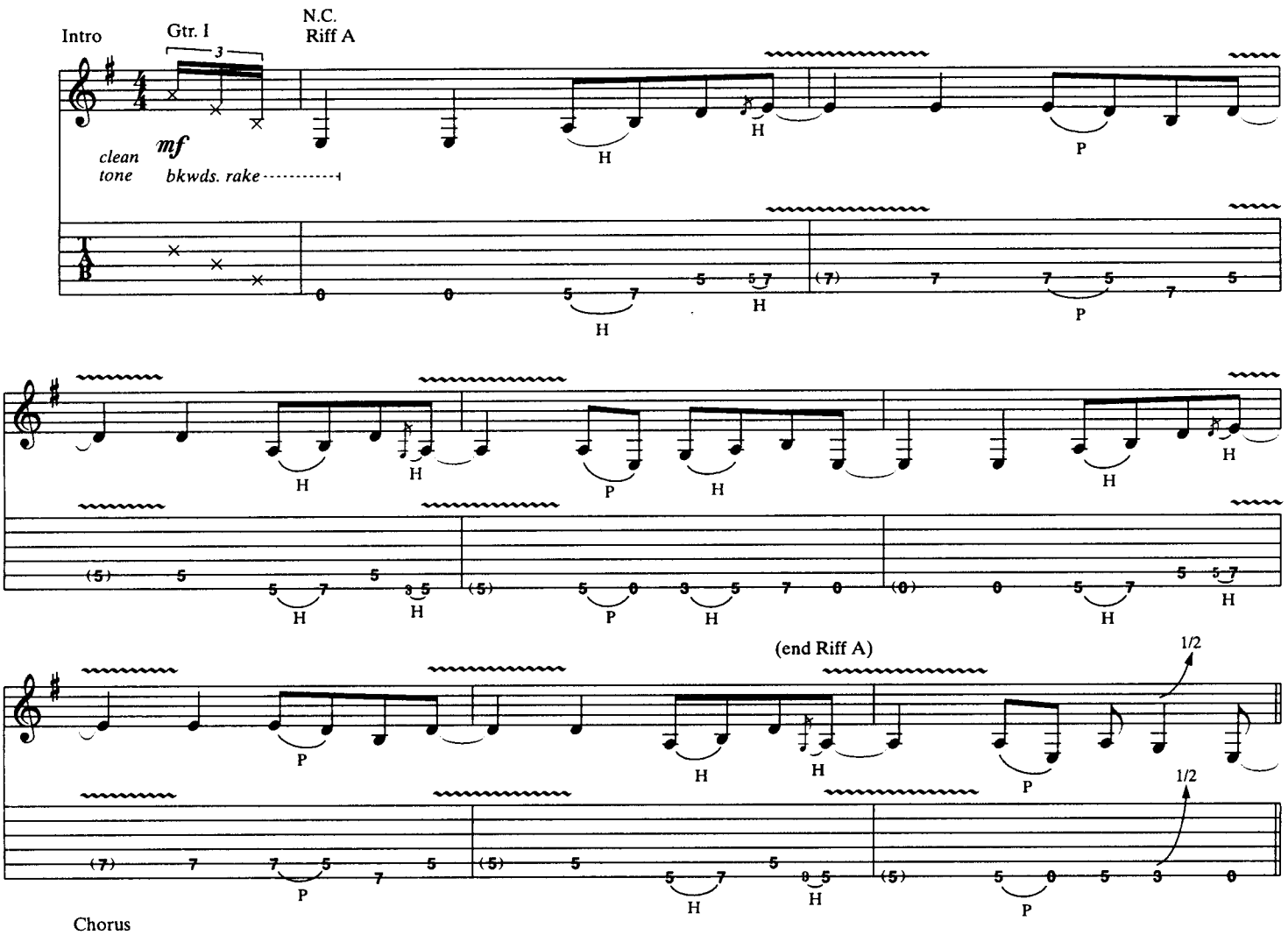
Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



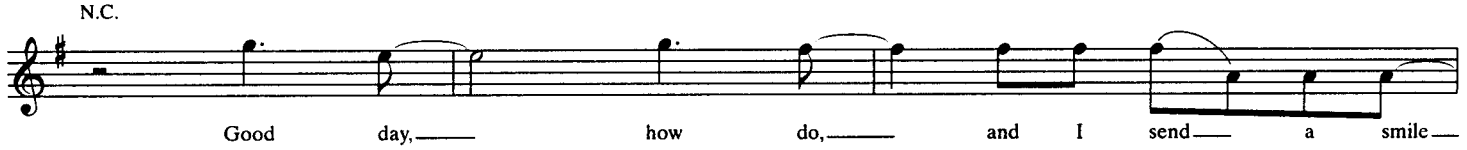
Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

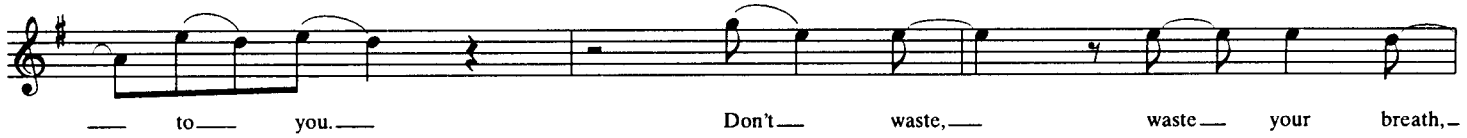
Moderate Rock ♩ = 148



Chorus
w/*Riff A
N.C.



*1st note is tied, not struck.



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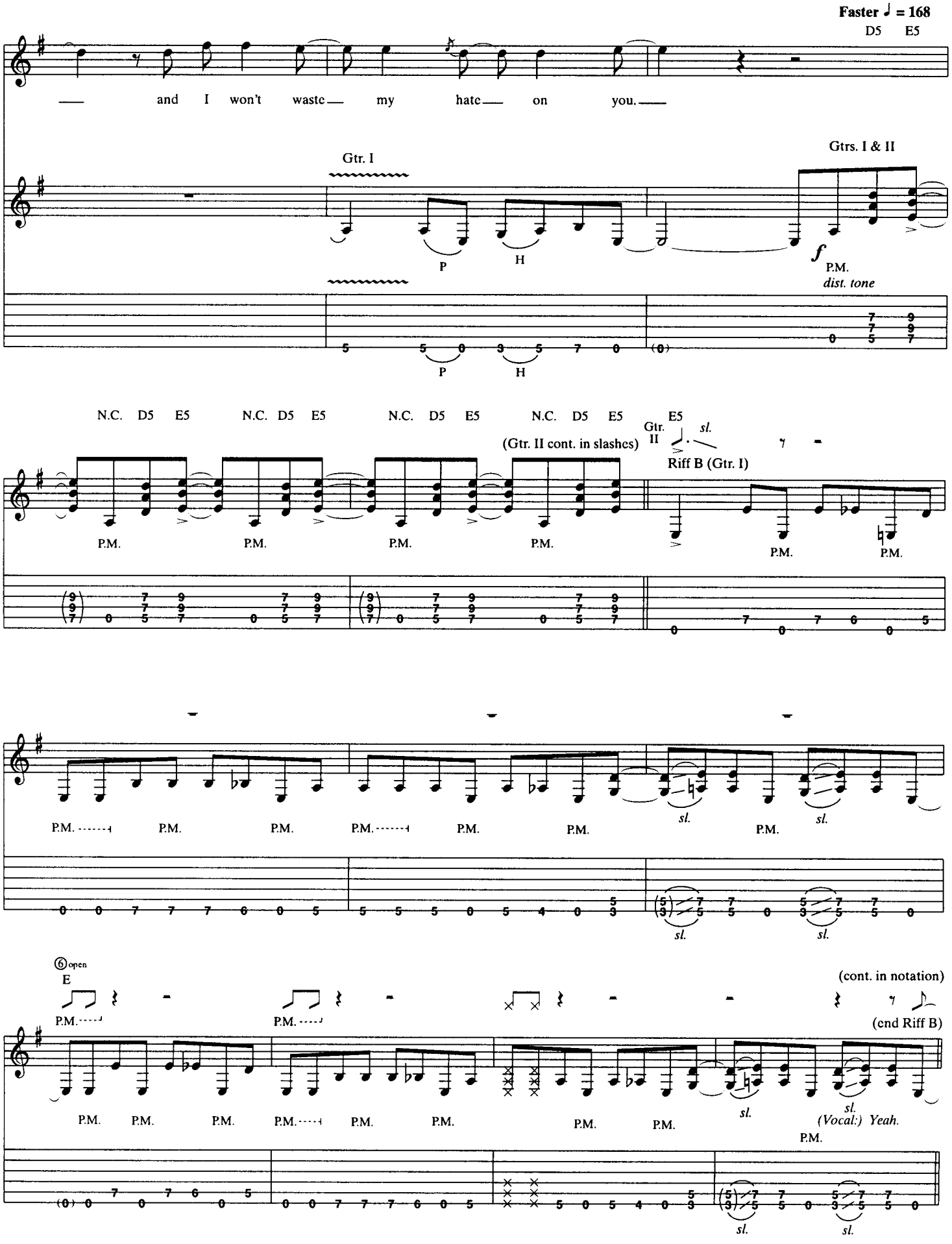
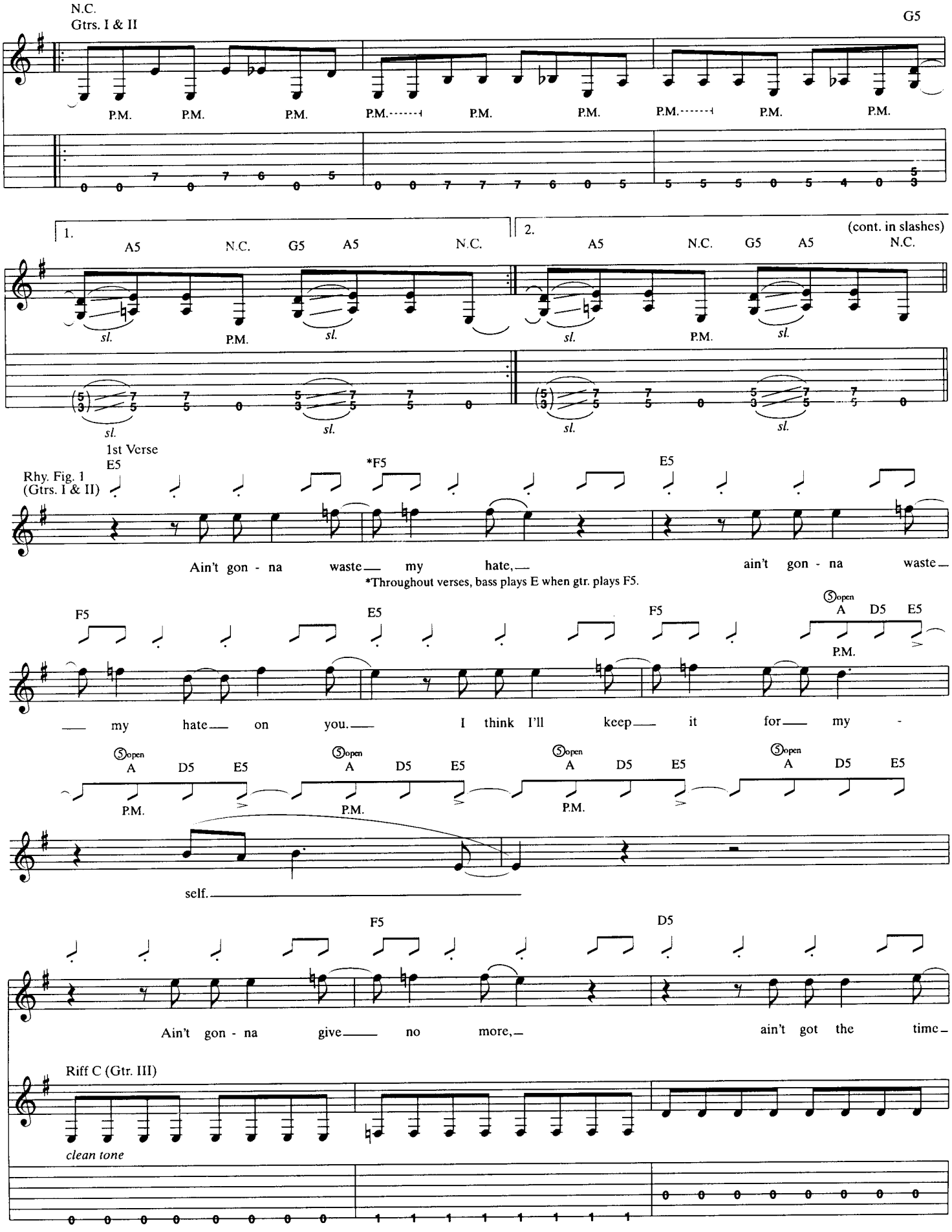
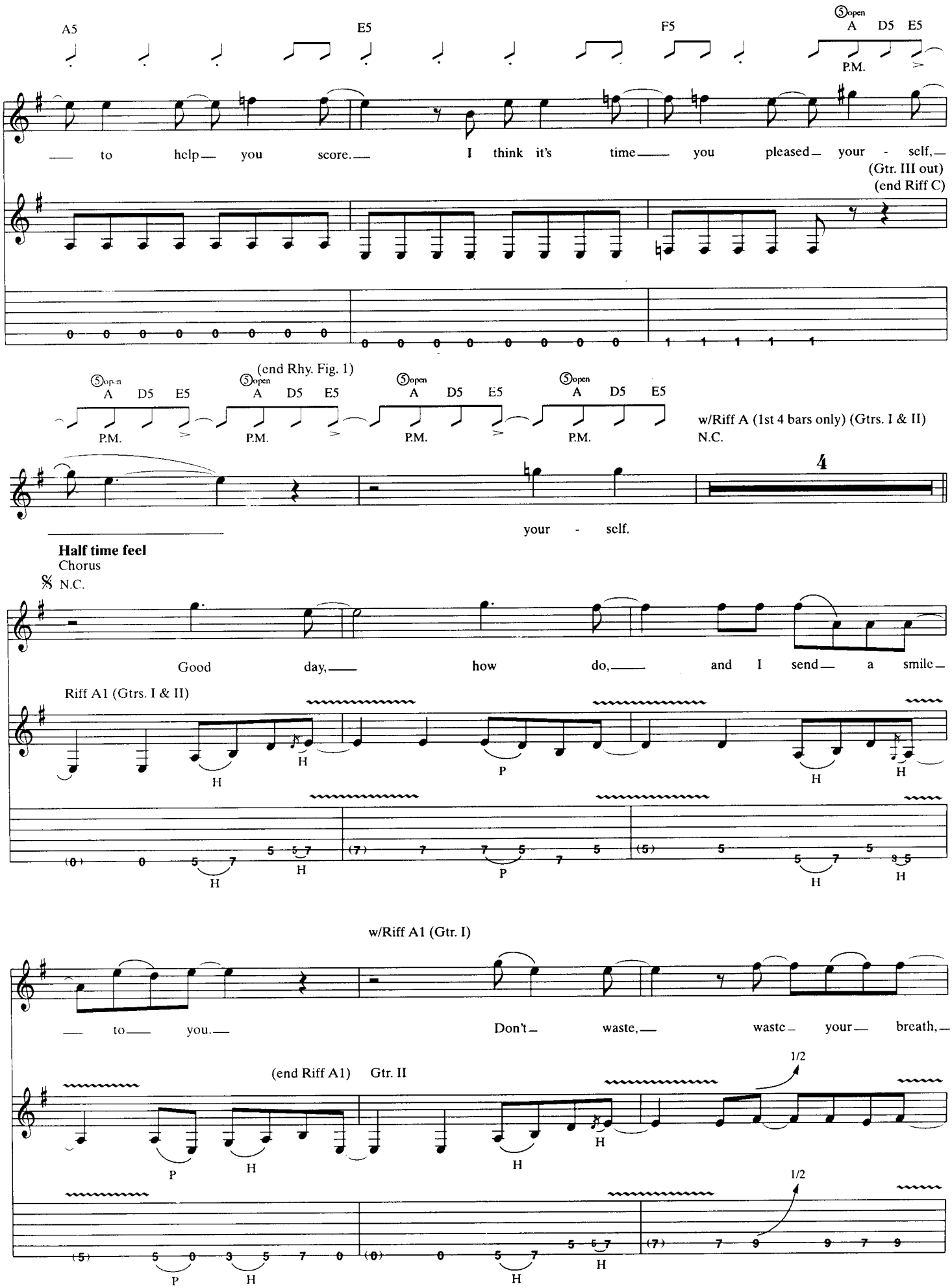
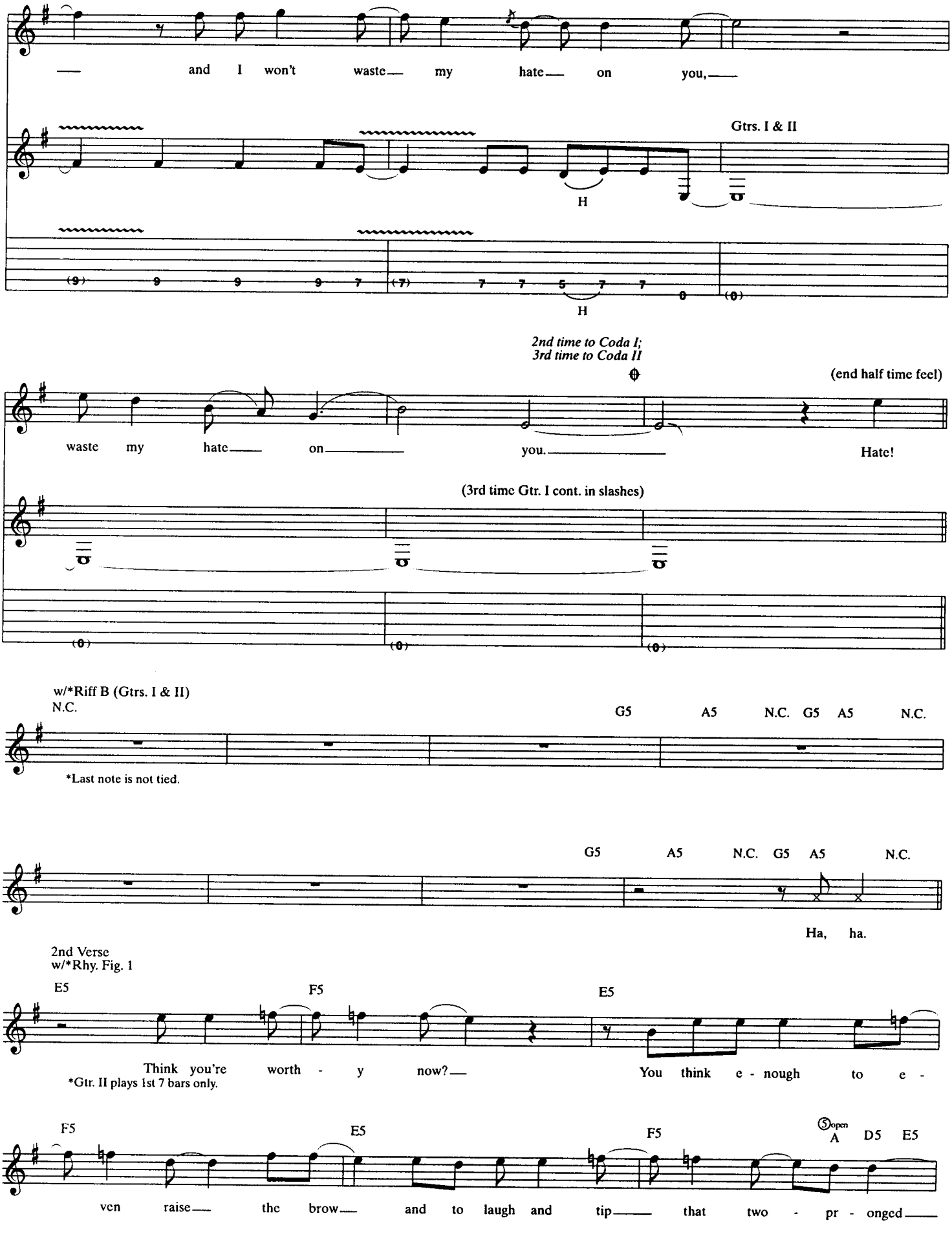

Faster ♩ = 168
D5 E5
and I won't waste my hate on you.
Gtr. I
Gtrs. I & II
P
H
f
P.M.
dist. tone
N.C. D5 E5
(Gtr. II cont. in slashes)
Gtr. II
sl.
Riff B (Gtr. I)
⑥ open
E
(cont. in notation)
(end Riff B)
(Vocal:) Yeah.


N.C.
Gtrs. I & II
G5
P.M.
1.
2.
(cont. in slashes)
A5
N.C.
G5
sl.
1st Verse
Rhy. Fig. 1
(Gtrs. I & II)
E5
*F5
Ain't gon - na waste my hate, ain't gon - na waste my hate on you. I think I'll keep it for my self.
*Throughout verses, bass plays E when gtr. plays F5.
F5
D5
Ain't gon - na give no more, ain't got the time
Riff C (Gtr. III)
clean tone


A5
E5
F5
⑤open
A D5 E5
P.M.
to help you score. I think it's time you pleased your - self,
(Gtr. III out)
(end Riff C)
(end Rhy. Fig. 1)
⑤open
A D5 E5
P.M.
w/Riff A (1st 4 bars only) (Gtrs. I & II)
N.C.
4
your - self.
Half time feel
Chorus
N.C.
Good day, how do, and I send a smile
Riff A1 (Gtrs. I & II)
H
P
w/Riff A1 (Gtr. I)
to you. Don't waste, waste your breath,
(end Riff A1)
Gtr. II
1/2


and I won't waste my hate on you,
Gtrs. I & II
H
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 - nough to e -
*Gtr. II plays 1st 7 bars only.
F5 E5 F5 Open A D5 E5
ven raise the brow and to laugh and tip that two - pr - onged

Gtr. II

⑤open A D5 E5 A D5 E5

⑤open A D5 E5 ⑤open A F5[I]

P.M. P.M.

w/Riff C

E5 (type2)

P.M.

— cr - own? Well, I see my hands,-

D5 A5 F5[I]

— I see — my feet,— I feel— that blood— that pumps- in beat.-

E5 (type2)

P.M.

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

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.

Rhy. Fill 1 (Gtr. I)

H

H

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.

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

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

Gtr. II

E5 E5 (type2) F5 I E5 (type2)

P.M. P.M.

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

F5 I E5 (type2) ⑤open A D5 E5

P.M.

y when they say, "Bet - ter to give than to re - ceive."

⑤open A D5 E5 ⑤open A D5 E5 ⑤open A D5 E5 ⑤open A D5 E5 w/Riff C E5 (type2)

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

Ain't gon - na waste

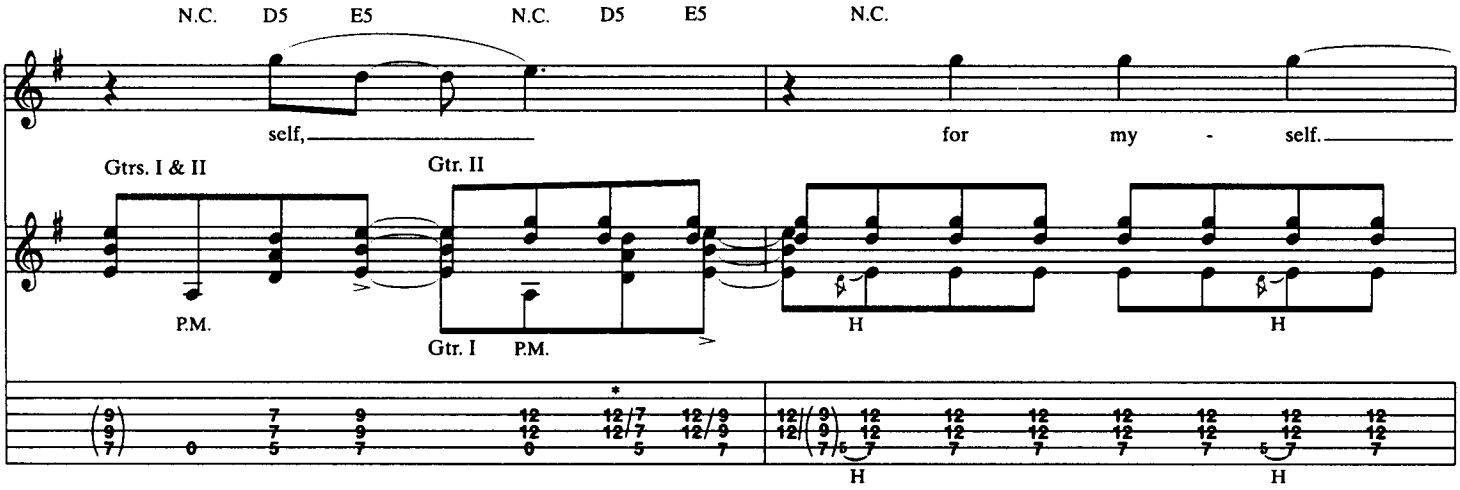
D5 A5 F5 I

my hate, no, no. Ain't got time to waste my hate on you.

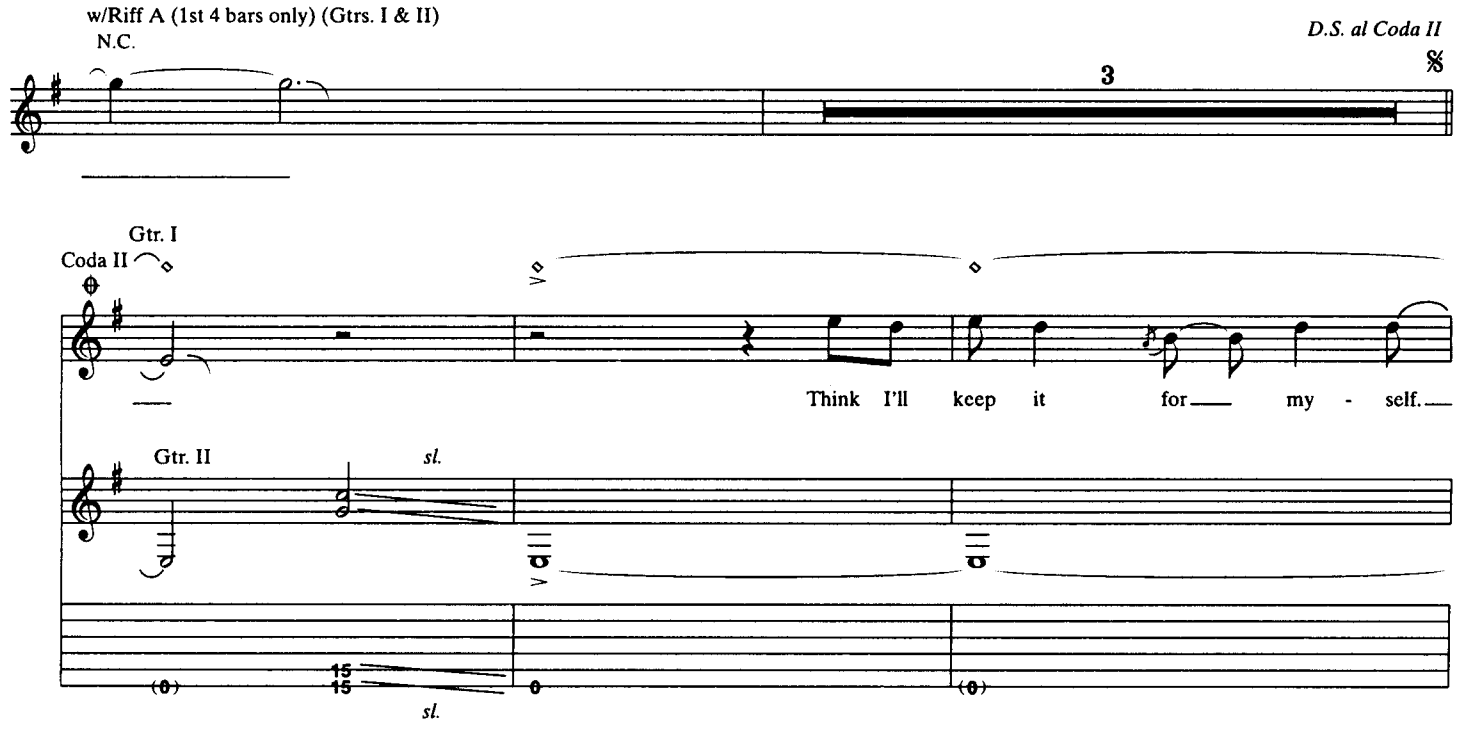
E5 (type2) ⑤open A D5 E5

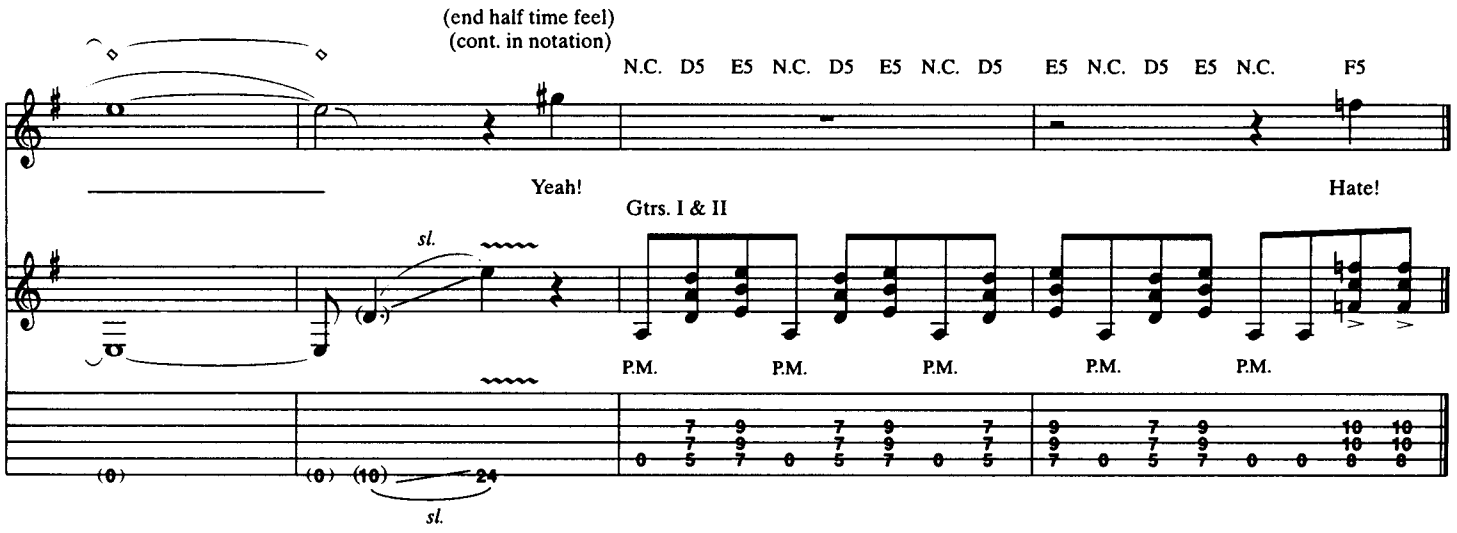
P.M.

I think I'll keep it all for my -



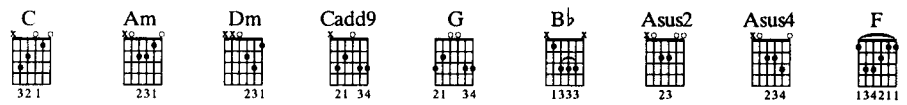
*Gtr. II indicated to left of slashes in TAB.





MAMA SAID

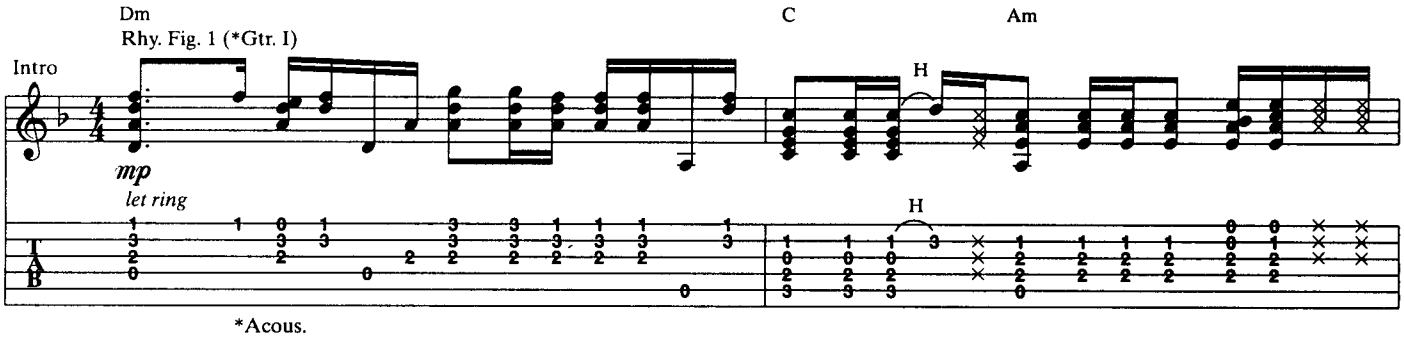
Words and Music by
James Hetfield and Lars Ulrich



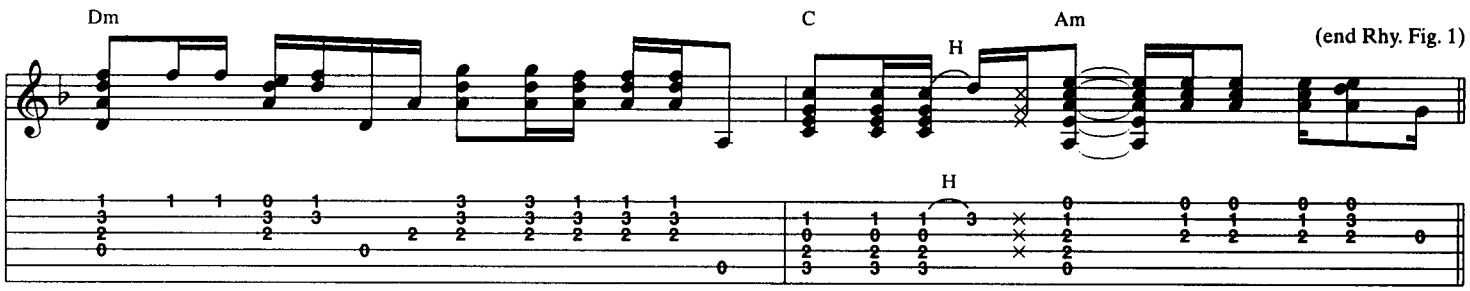
Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Slowly ♩ = 72

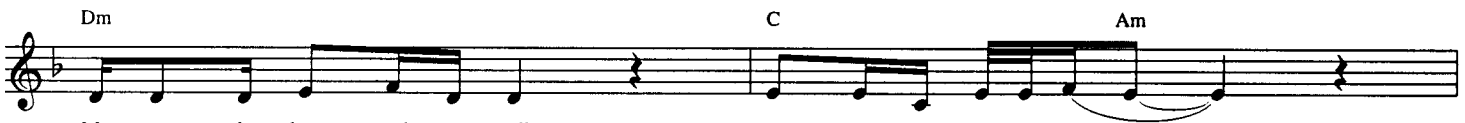
(Band out)



*Acous.



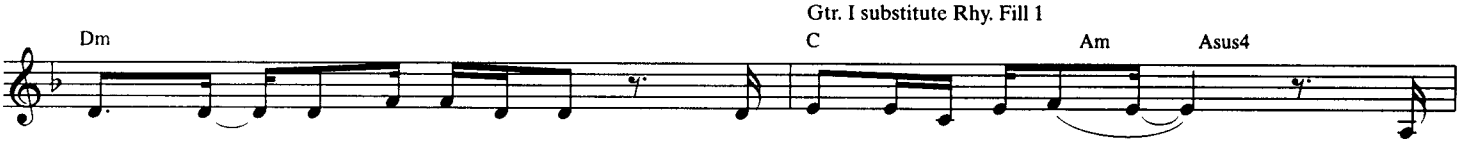
1st Verse
w/*Rhy. Fig. 1 (1¾ times)



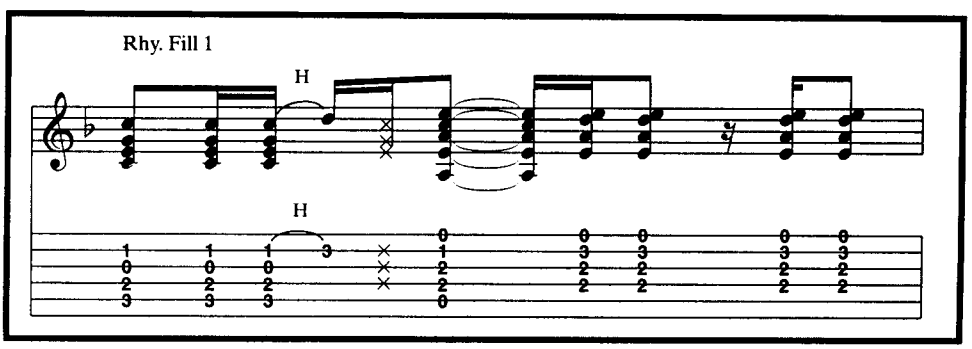
Ma - ma, she has taught me well. Told me when I was young,

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

Gtr. I substitute Rhy. Fill 1



"Son, your life's an o - pen book. Don't close it 'fore it's done." The



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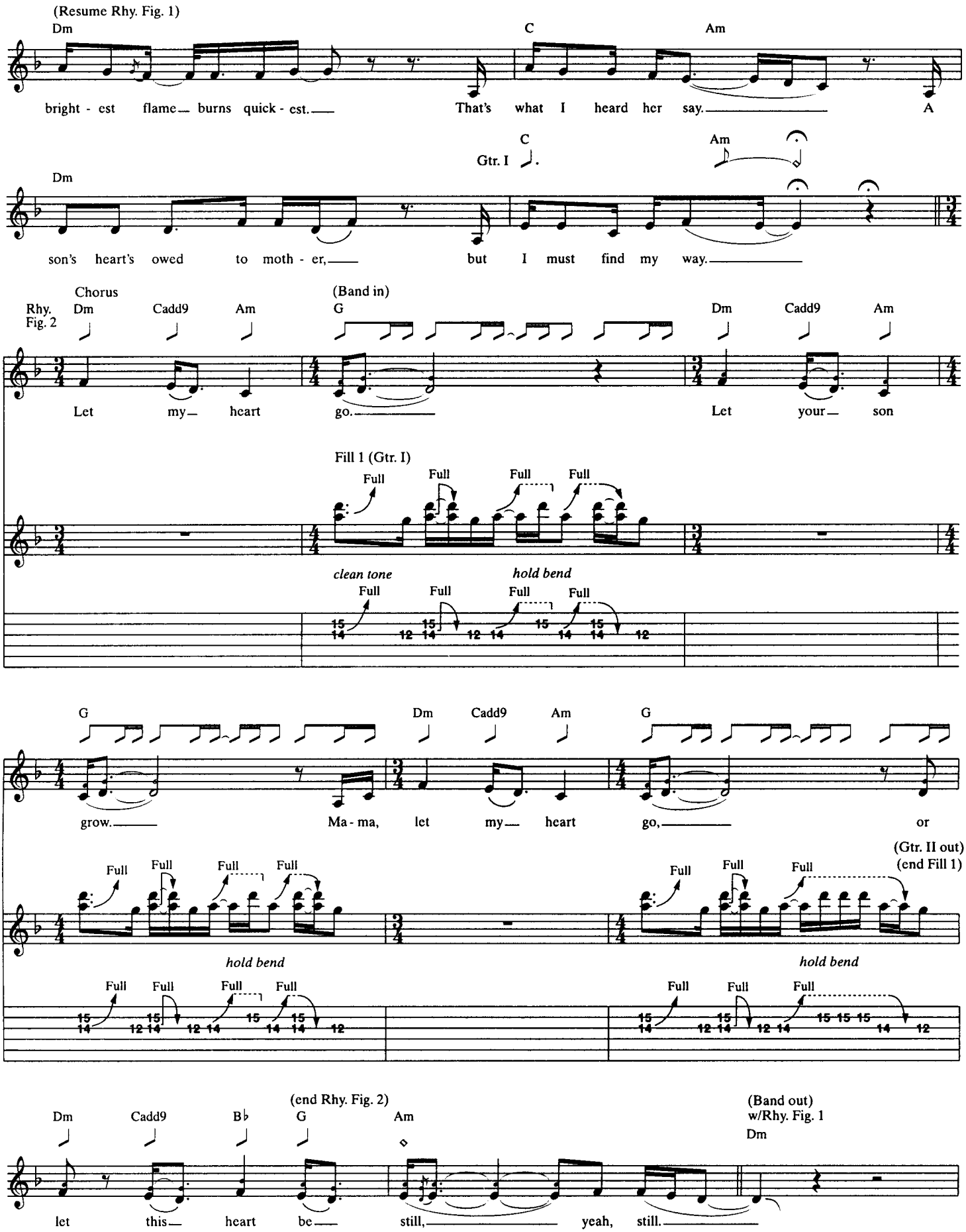
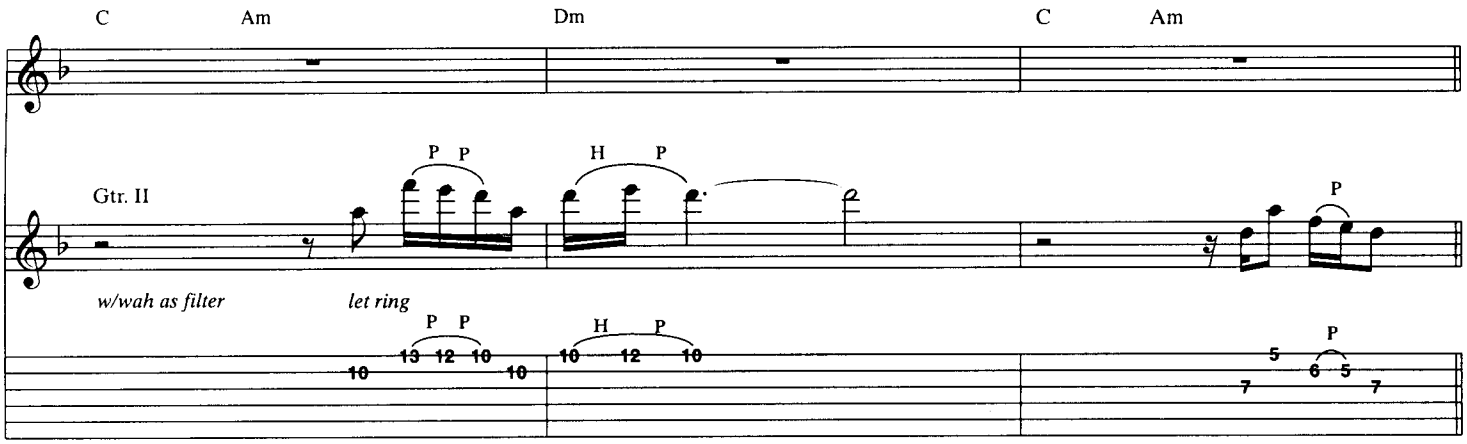
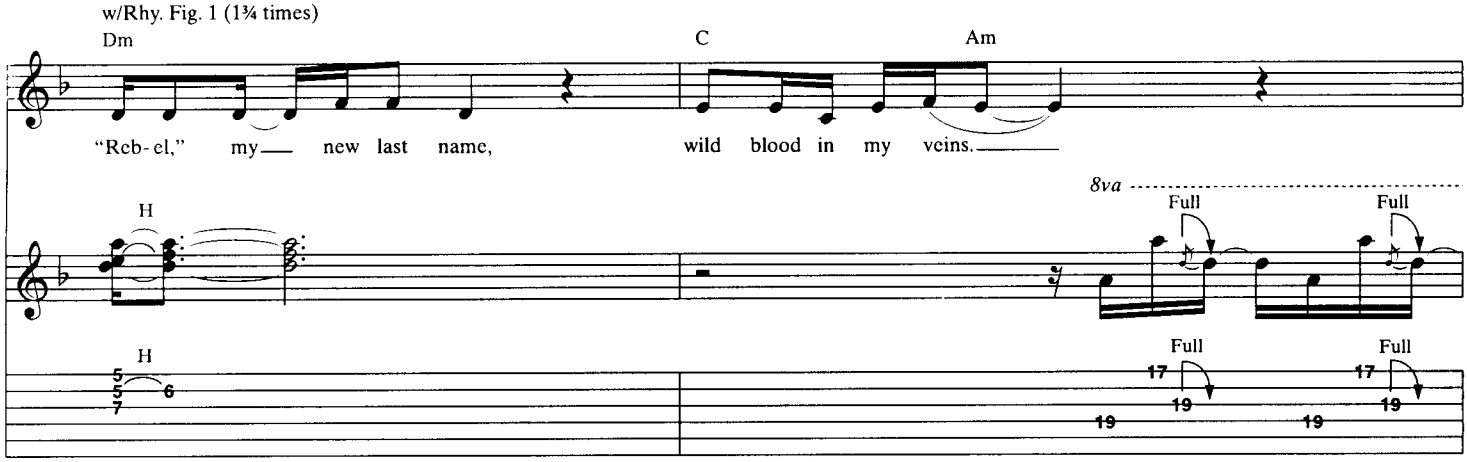
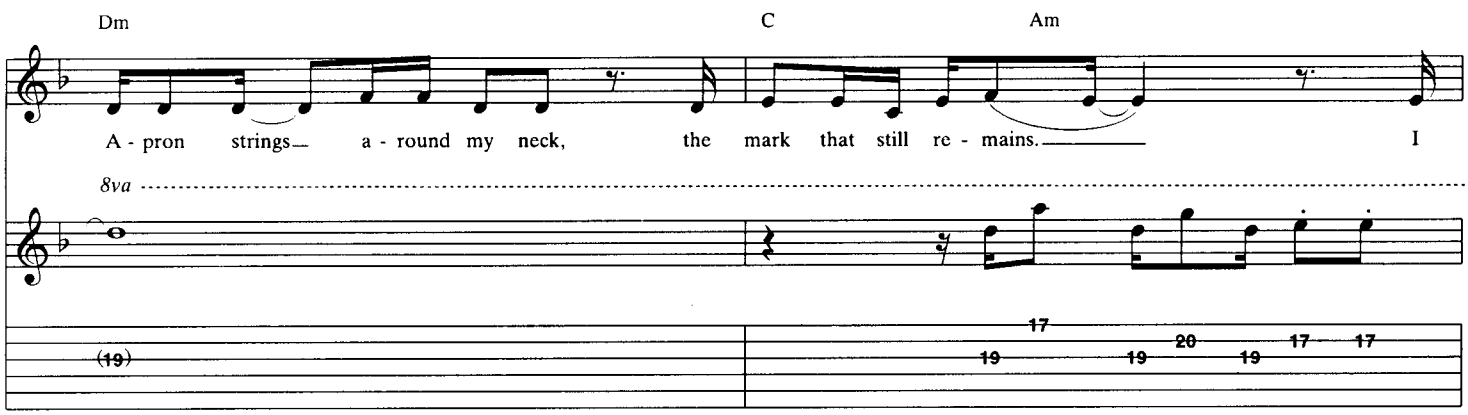
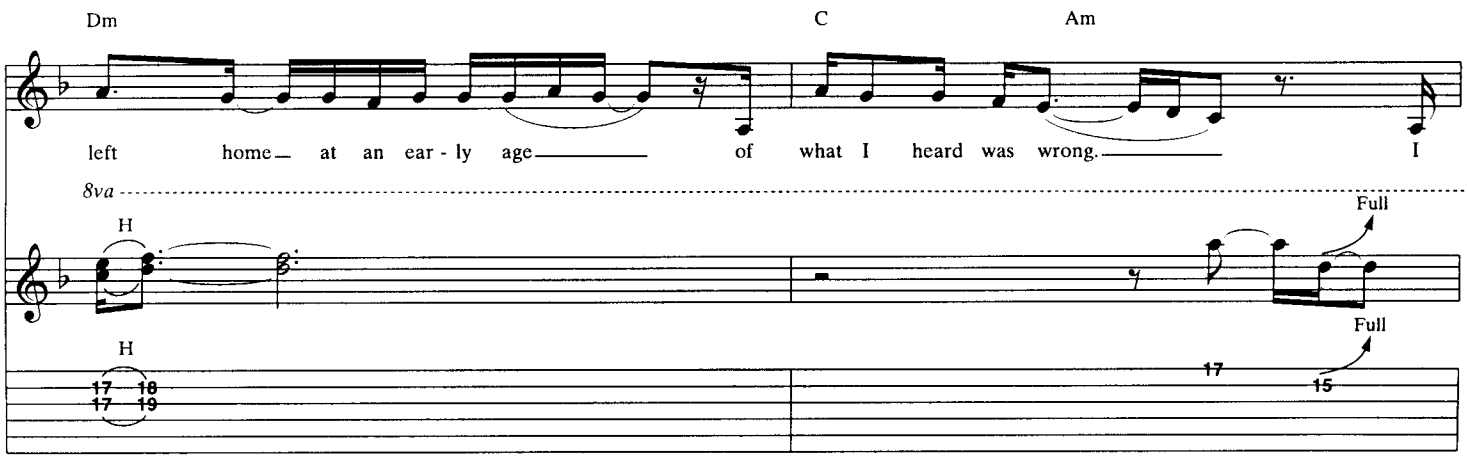

(Resume Rhy. Fig. 1)
Dm
C
Am
bright - est flame burns quick - est.
That's what I heard her say.
A
Gtr. I
Dm
C
Am
son's heart's owed to moth - er,
but I must find my way.
Chorus
Rhy. Fig. 2
Dm Cadd9 Am
(Band in)
G
Dm Cadd9 Am
Let my heart go.
Let your son
Fill 1 (Gtr. I)
Full
clean tone
hold bend
G
Dm Cadd9 Am
G
grow.
Ma - ma, let my heart go,
or
(Gtr. II out)
(end Fill 1)
hold bend
(end Rhy. Fig. 2)
Dm Cadd9 B♭ G Am
(Band out)
w/Rhy. Fig. 1
Dm
let this heart be
still, yeah, still.

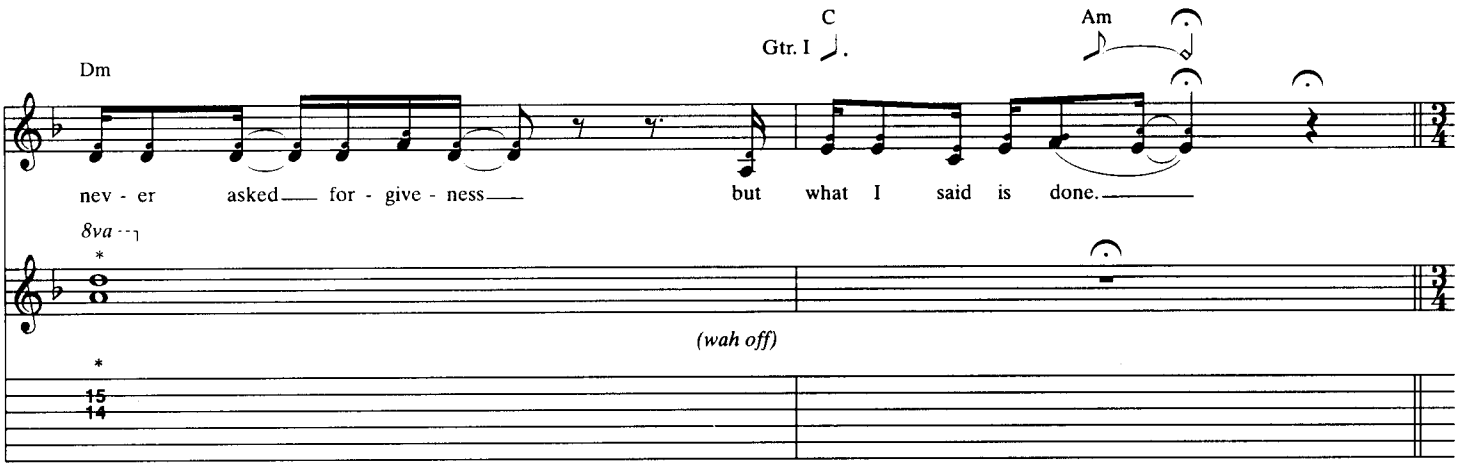


2nd Verse
w/Rhy. Fig. 1 (1¾ times)

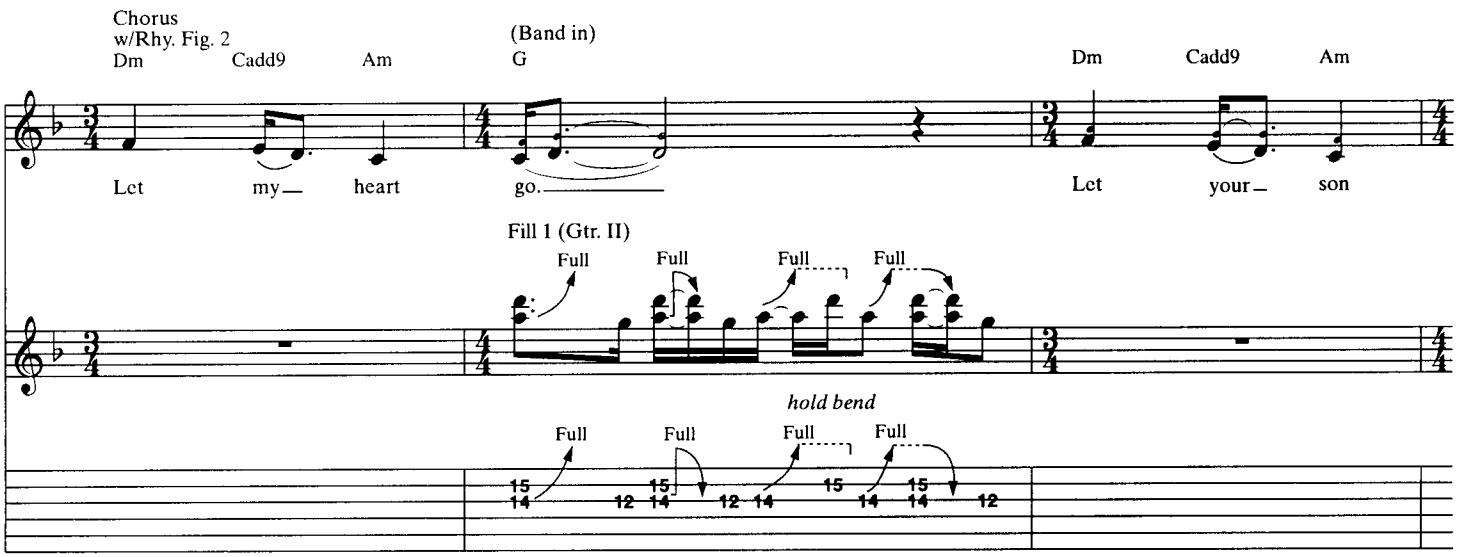


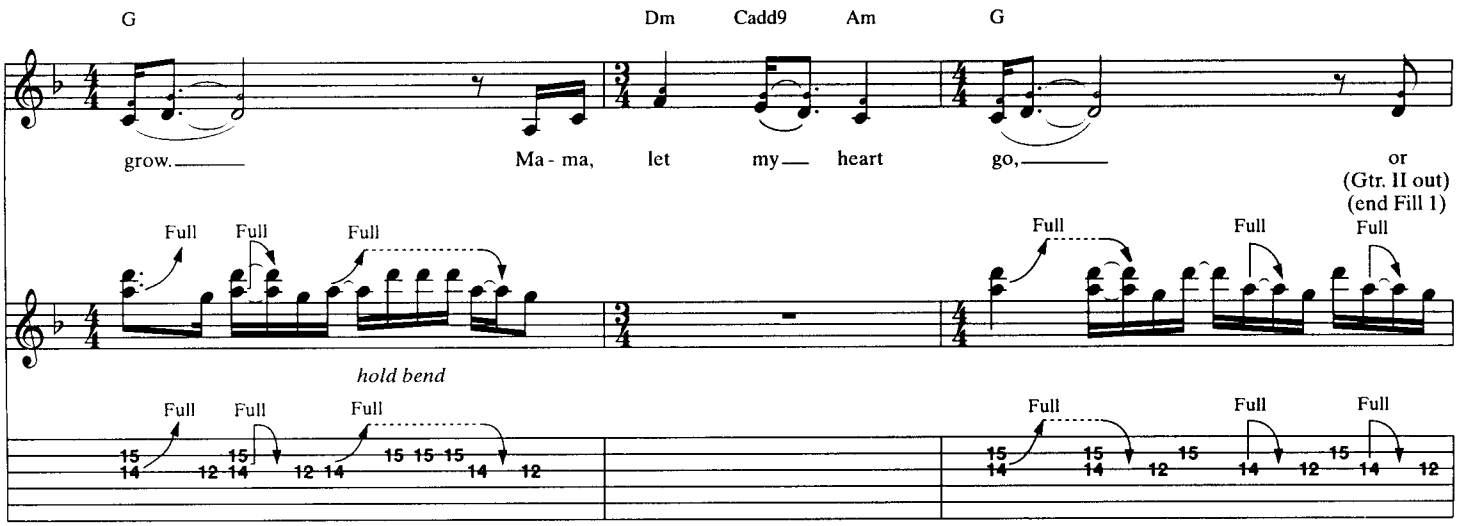


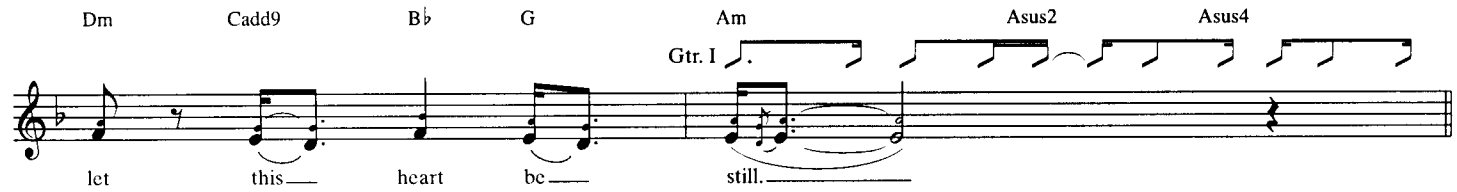




*Rock wah-wah pedal back and forth ad lib till end of bar.







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

let this heart be still.

3rd Verse
w/Rhy. Fig. 1 (1¾ times)

Dm

Ma - ma, now I'm com - ing home, I'm not

Rhy. Fig. 3A (Gtr. II)

Full

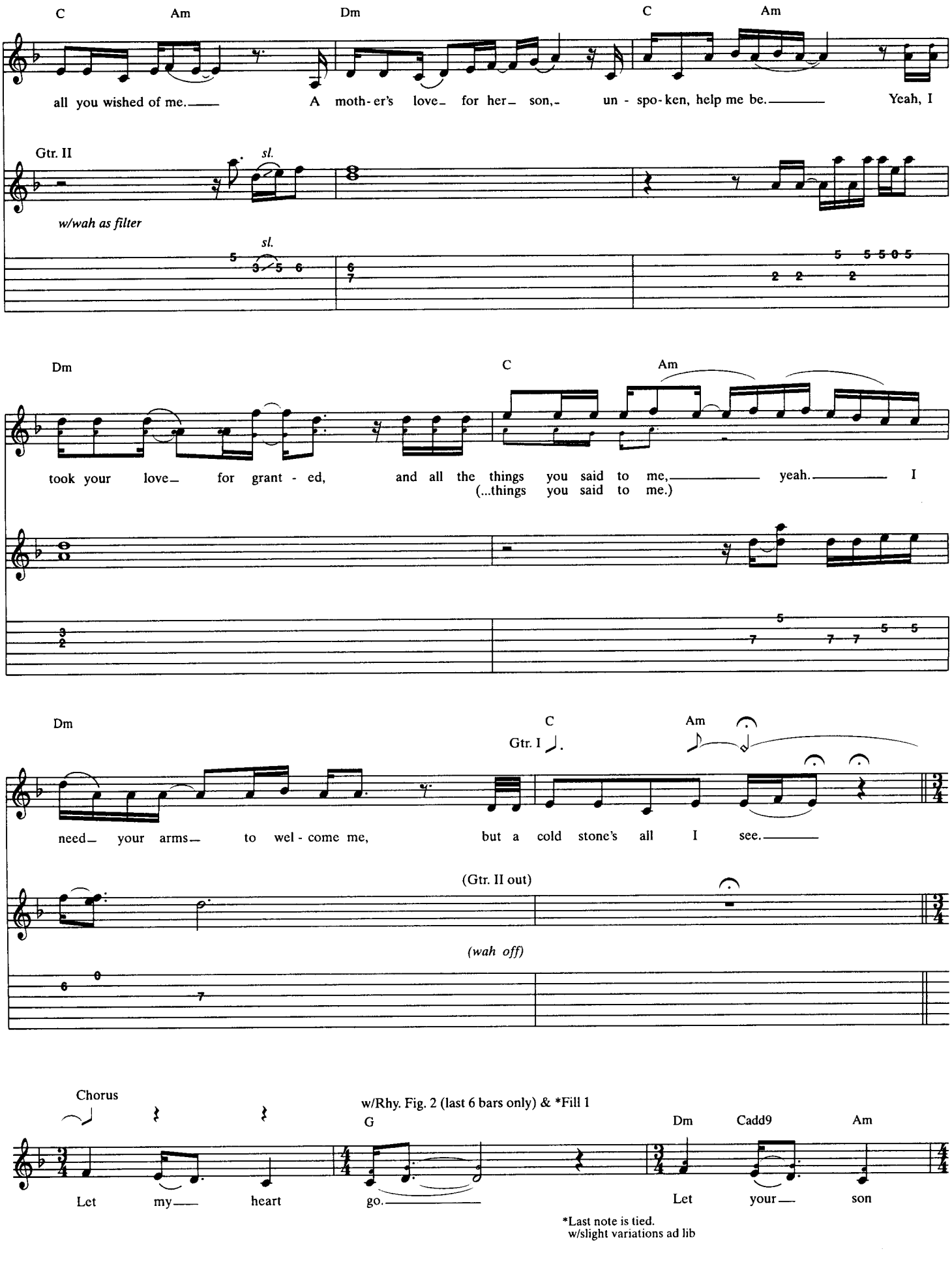
(Gtr. II out)

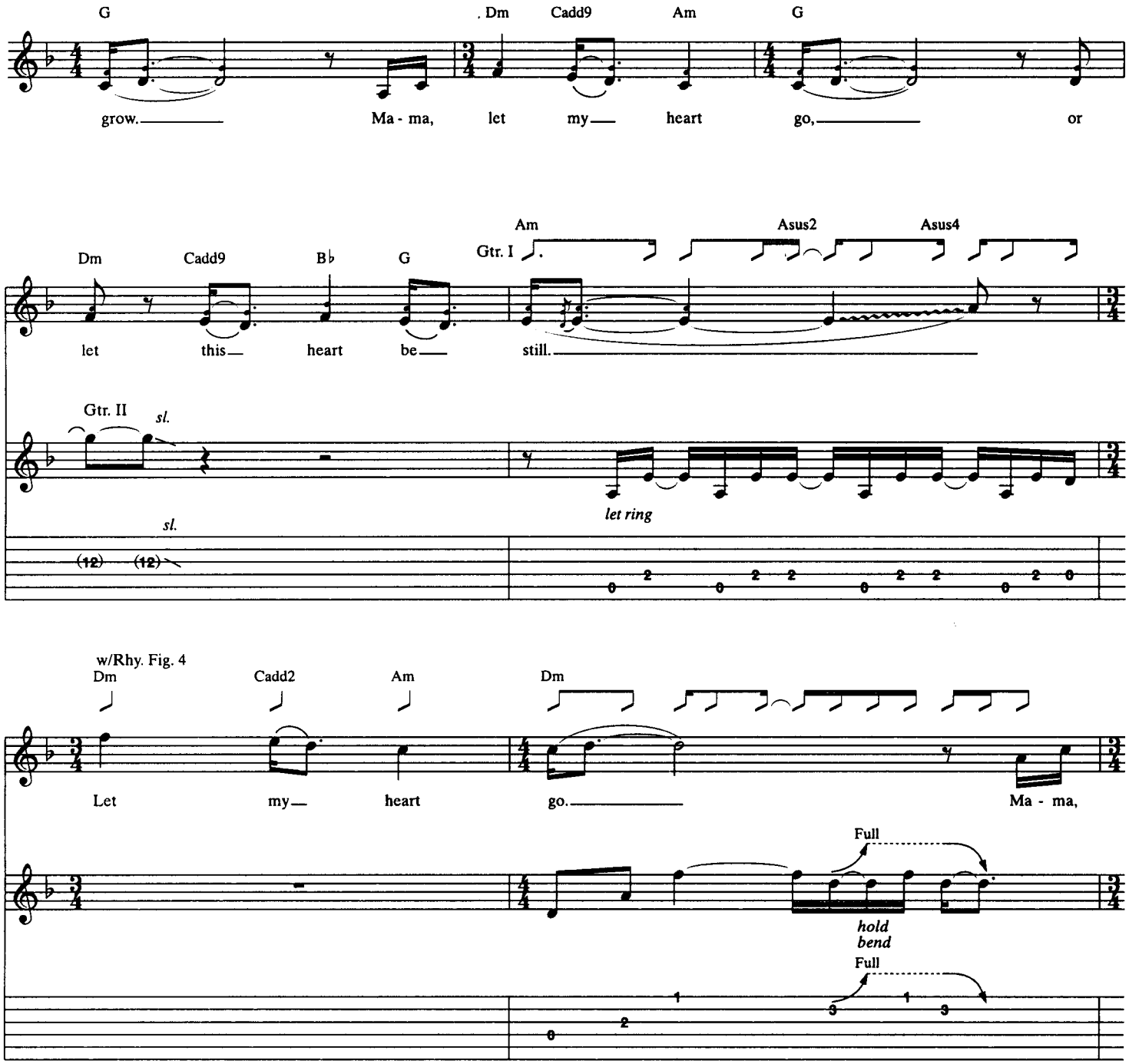
H

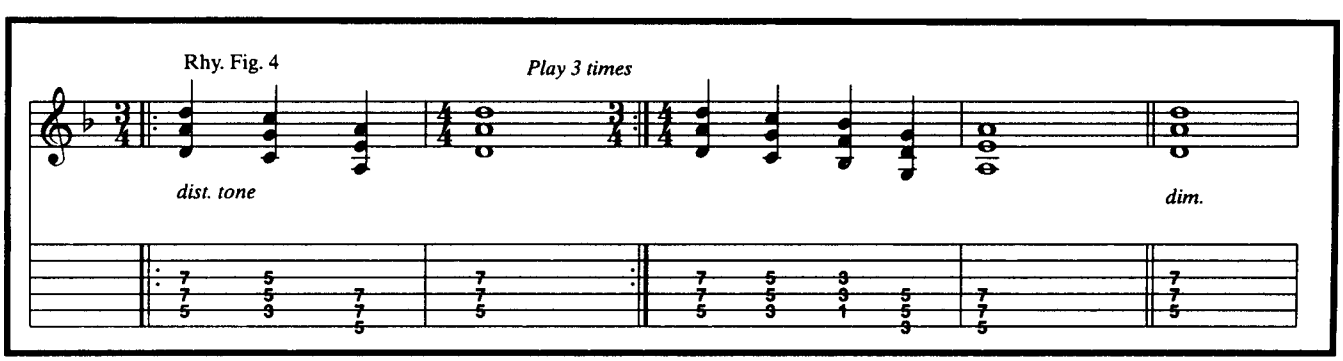
let ring

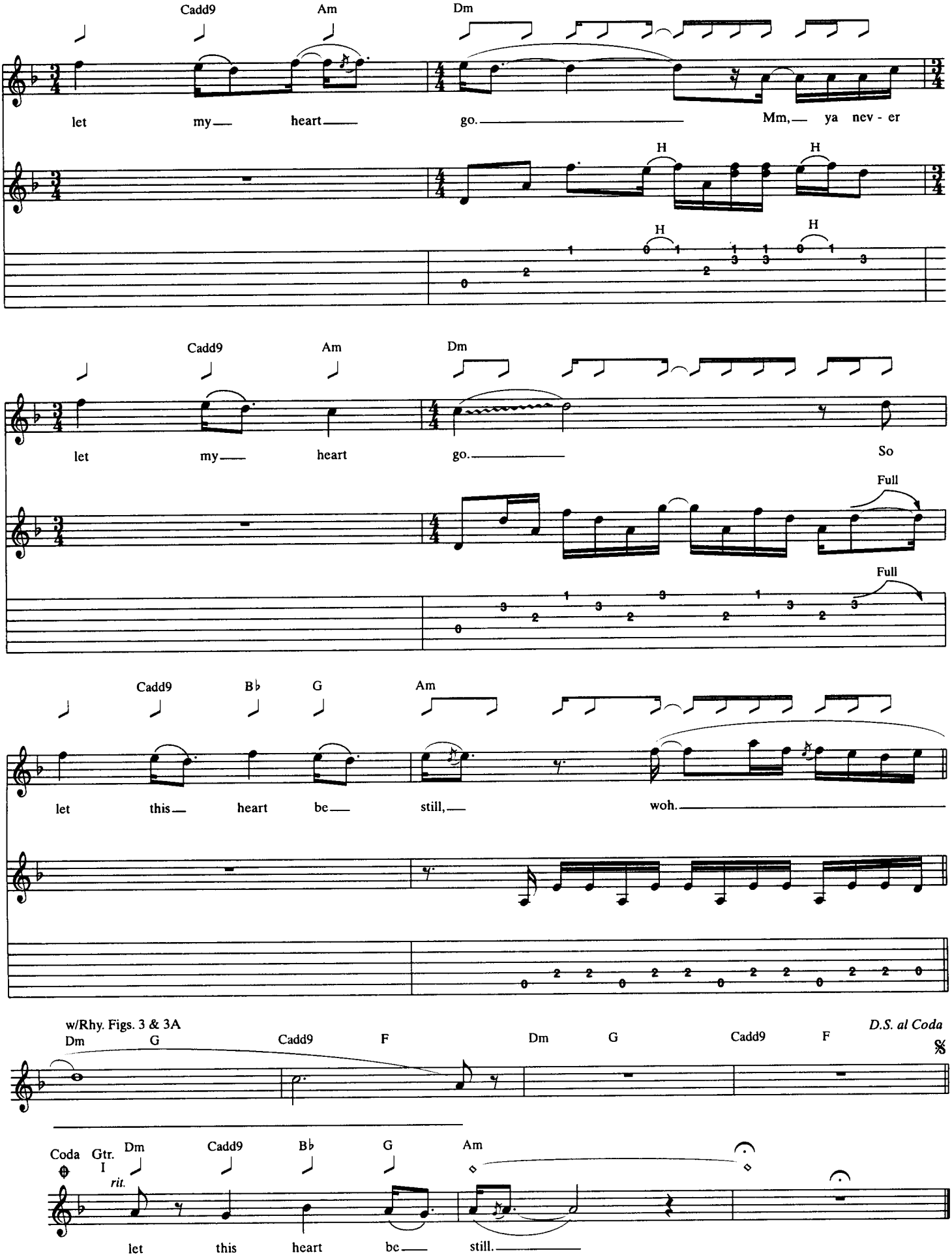
Full

H


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
sl.
w/wah as filter
Dm
C
Am
took your love for grant - ed,
and all the things you said to me,
yeah.
I
(...things you said to me.)
Dm
C
Gtr. I
Am
need your arms to wel - come me,
but a cold stone's all I see.
(Gtr. II out)
(wah off)
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

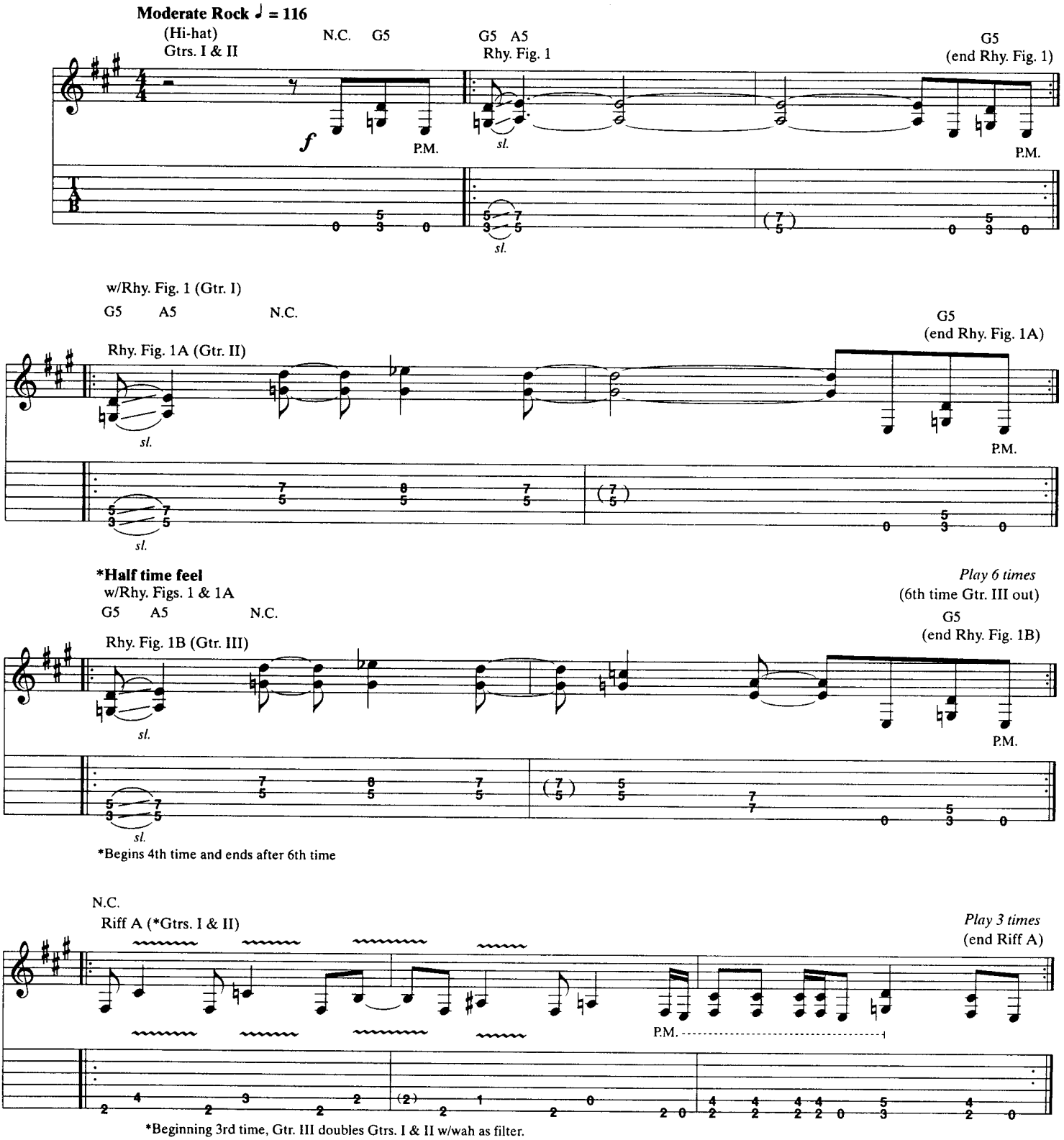

G
Dm
Cadd9
Am
G
grow.
Ma - ma,
let
my
heart
go,
or
Dm
Cadd9
B♭
G
Am
Asus2
Asus4
Gtr. I
let
this
heart
be
still.
Gtr. II
sl.
sl.
let ring
(12)
(12)
w/Rhy. Fig. 4
Dm
Cadd2
Am
Dm
Let
my
heart
go.
Ma - ma,
Full
hold
bend
Full


Rhy. Fig. 4
Play 3 times
dist. tone
dim.


Cadd9 Am Dm
let my heart go. Mm, ya nev - er
H H H H
Cadd9 Am Dm
let my heart go. So
Full Full
Cadd9 B♭ G Am
let this heart be still, woh.
w/Rhy. Figs. 3 & 3A
Dm G Cadd9 F Dm G Cadd9 F
D.S. al Coda
Coda Gtr. I
Dm Cadd9 B♭ G Am
rit.
let this heart be still.

THORN WITHIN

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



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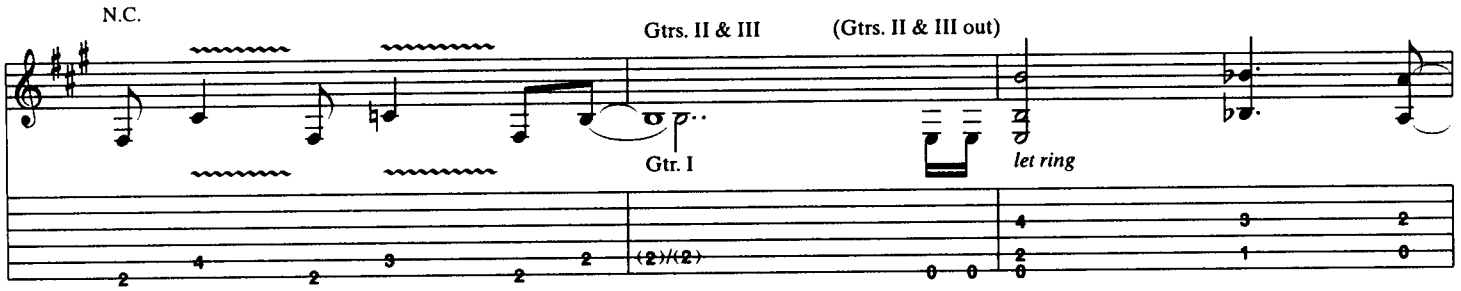
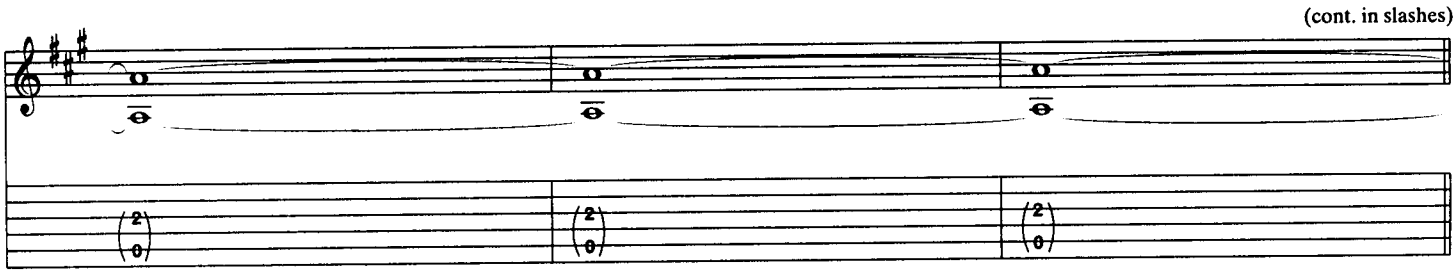
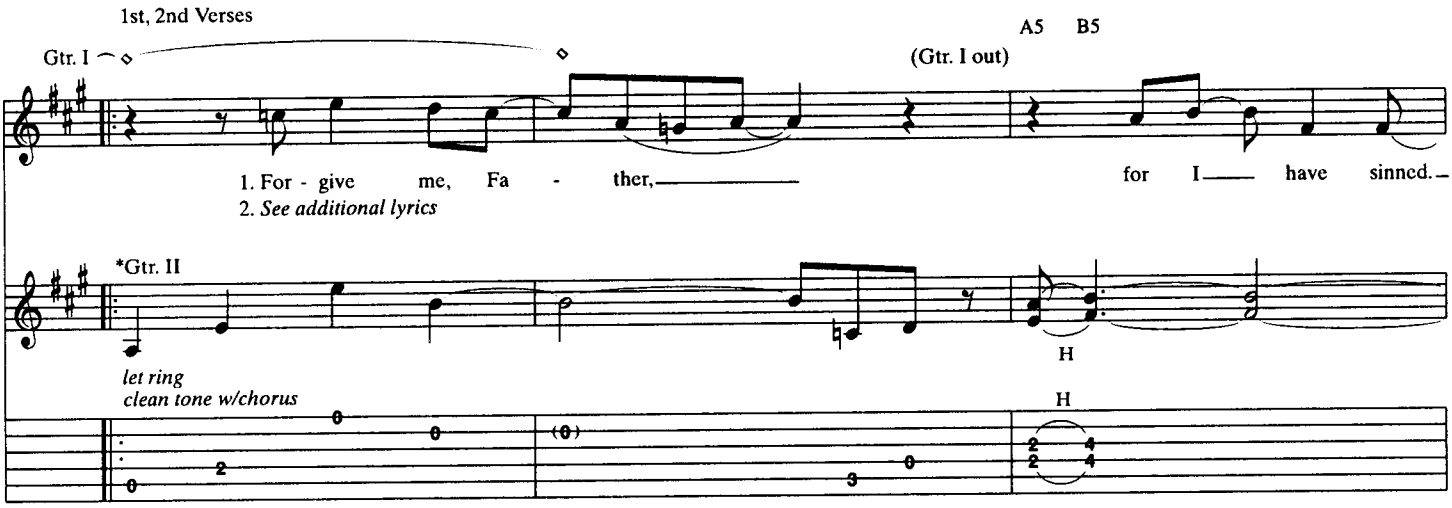
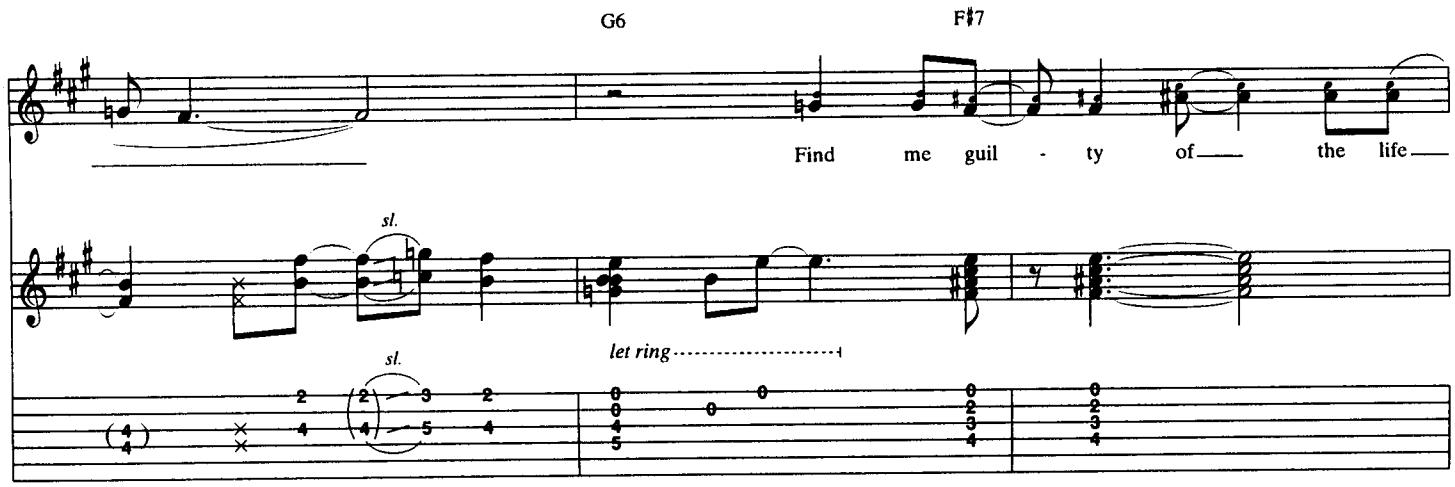
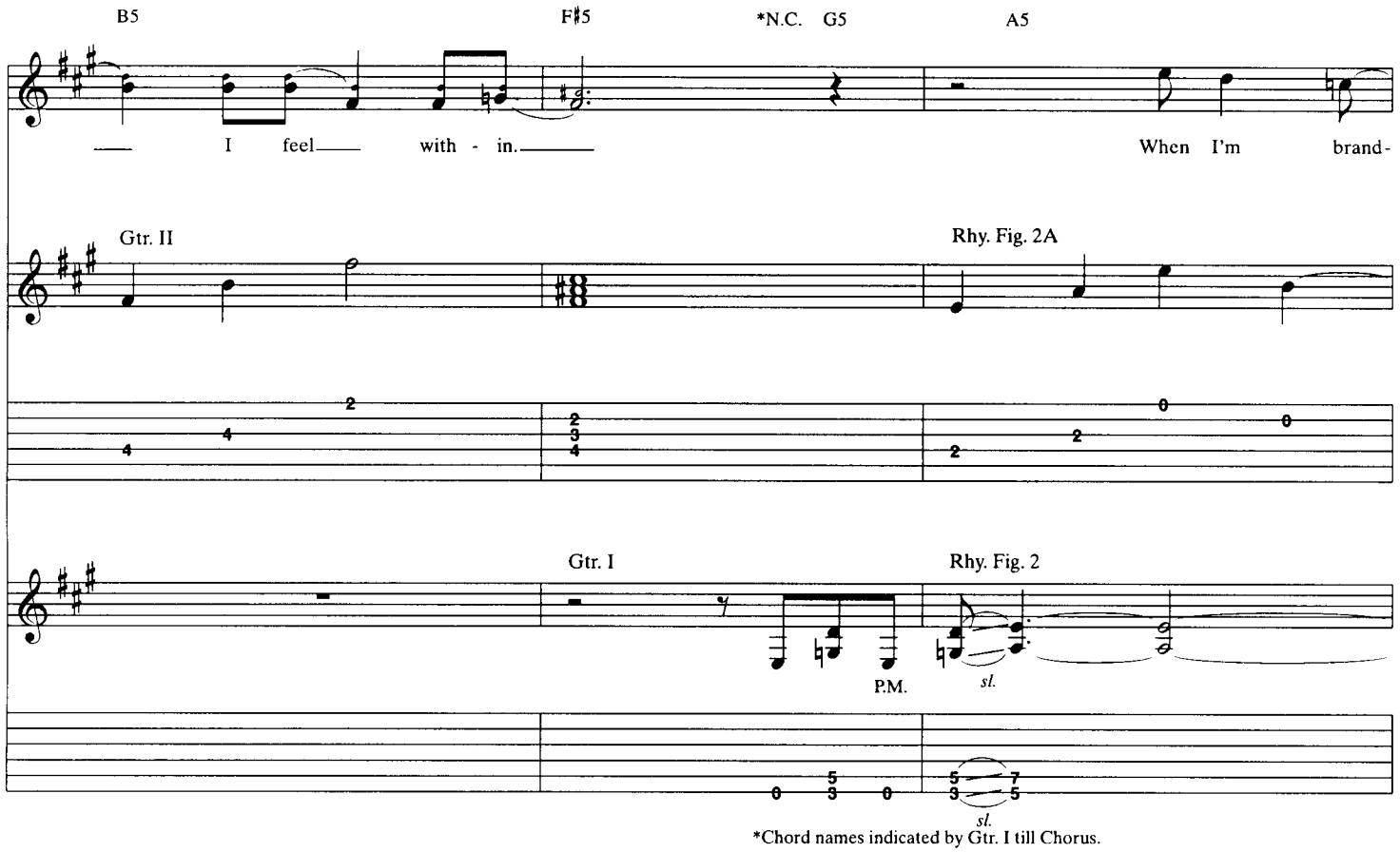




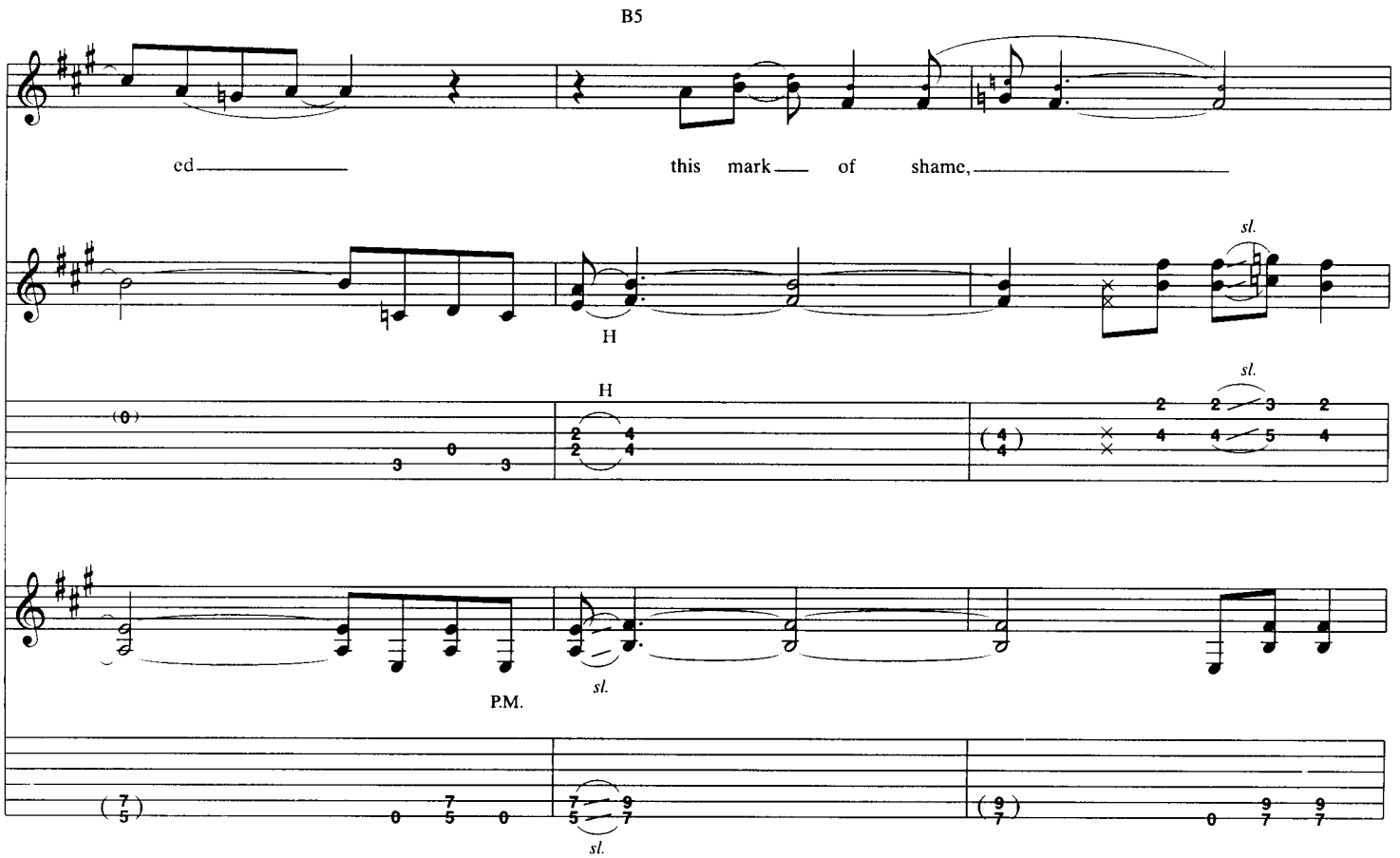


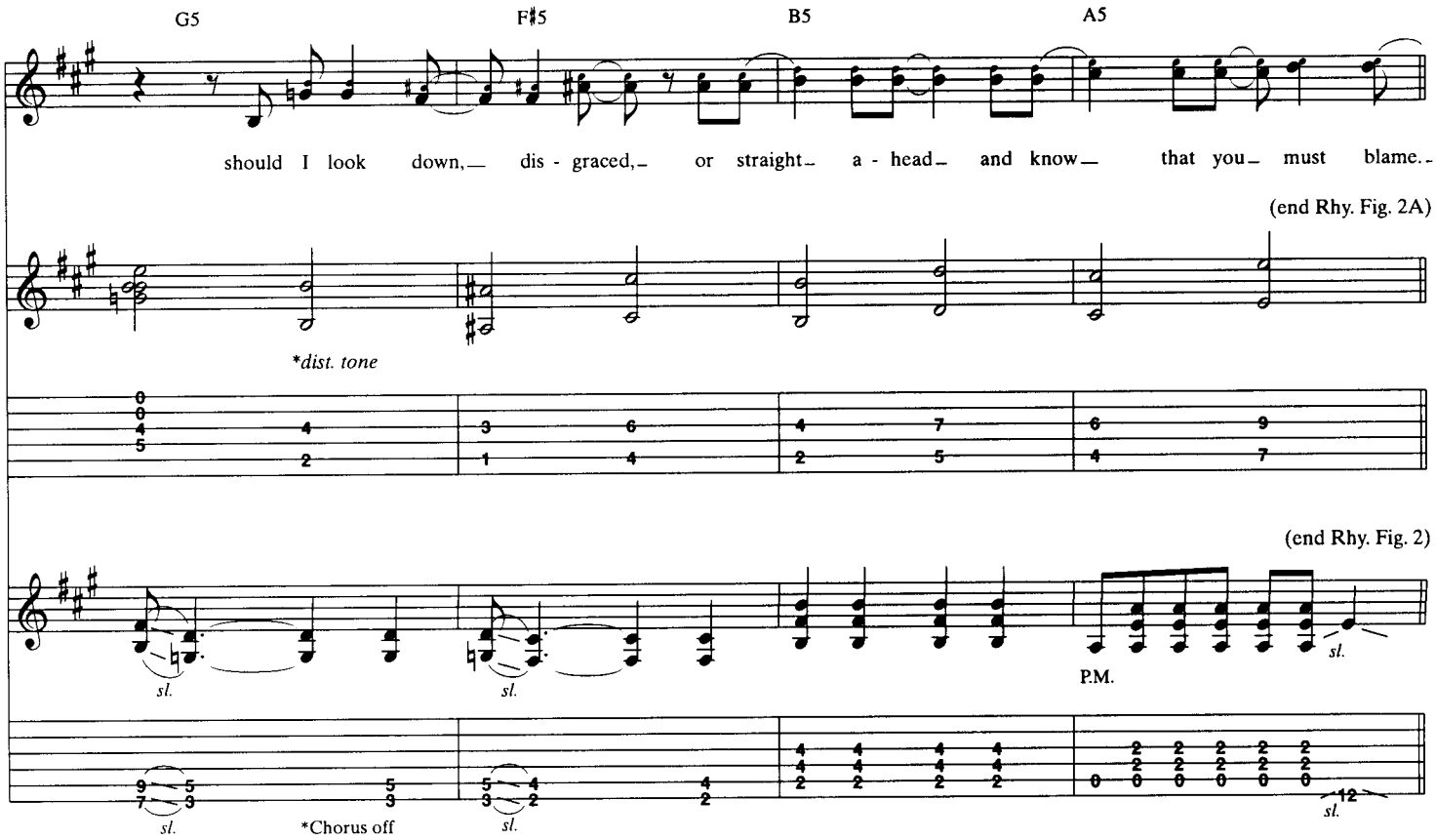
*During 2nd Verse, play all parts w/slight variations ad lib.



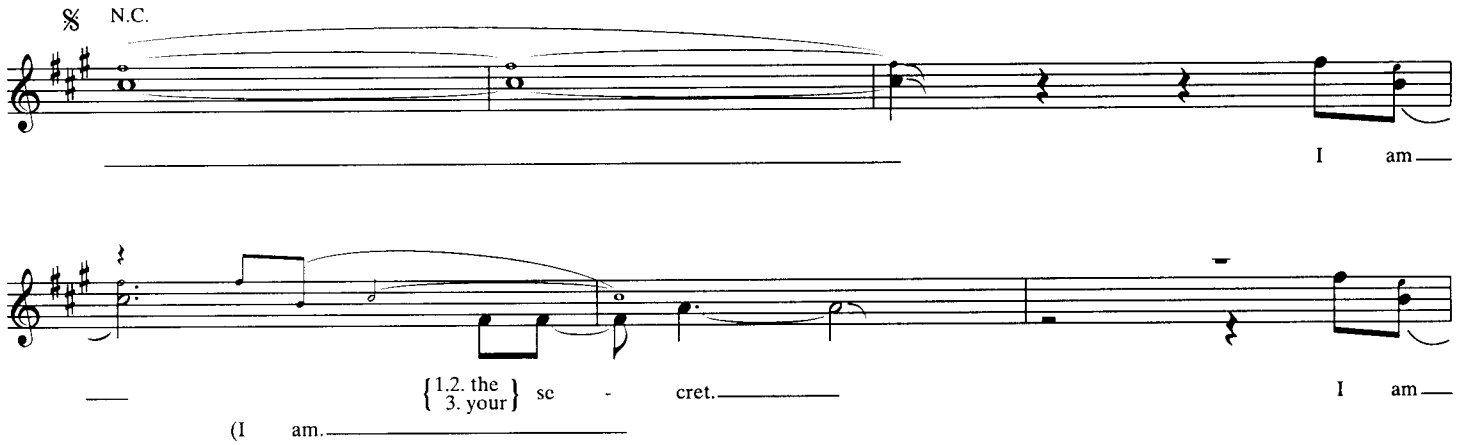


*Chord names indicated by Gtr. I till Chorus.

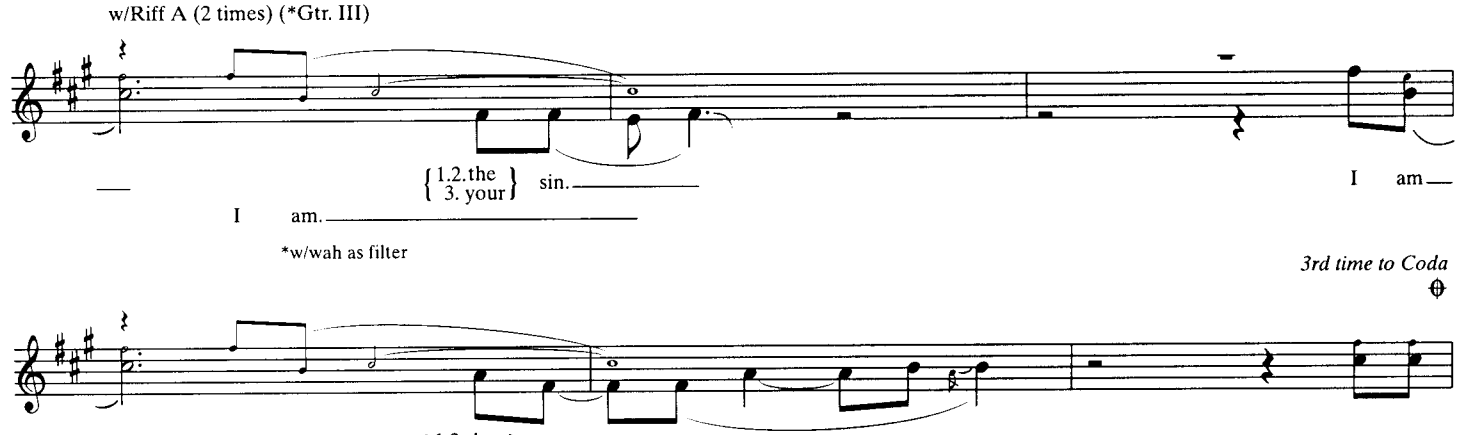




Chorus
w/Riff A (4 times) (Gtrs. I & II)

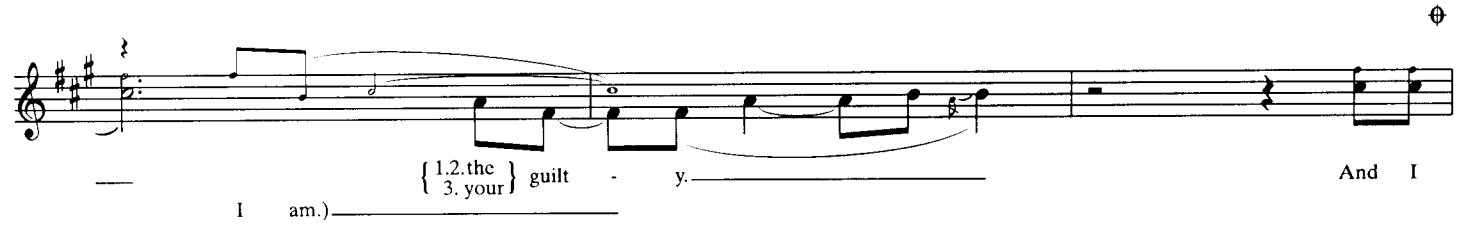


w/Riff A (2 times) (*Gtr. III)



*w/wah as filter

3rd time to Coda



w/Rhy. Fill 1

G5

1.

Half time feel

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

G5 A5 N.C.

am, I am the thorn with - in.

(end half time feel)

(Gtr. II out)

G5 A5 N.C. G5

N.C.

Gtr. I

(cont. in slashes)

let ring

2.

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

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

w/Rhy. Fill 2

A5 A♭5 G5

w/Rhy. Fill 1 (2 times)

I do your time,

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

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

sl. *sl.* (Gtr. III out)

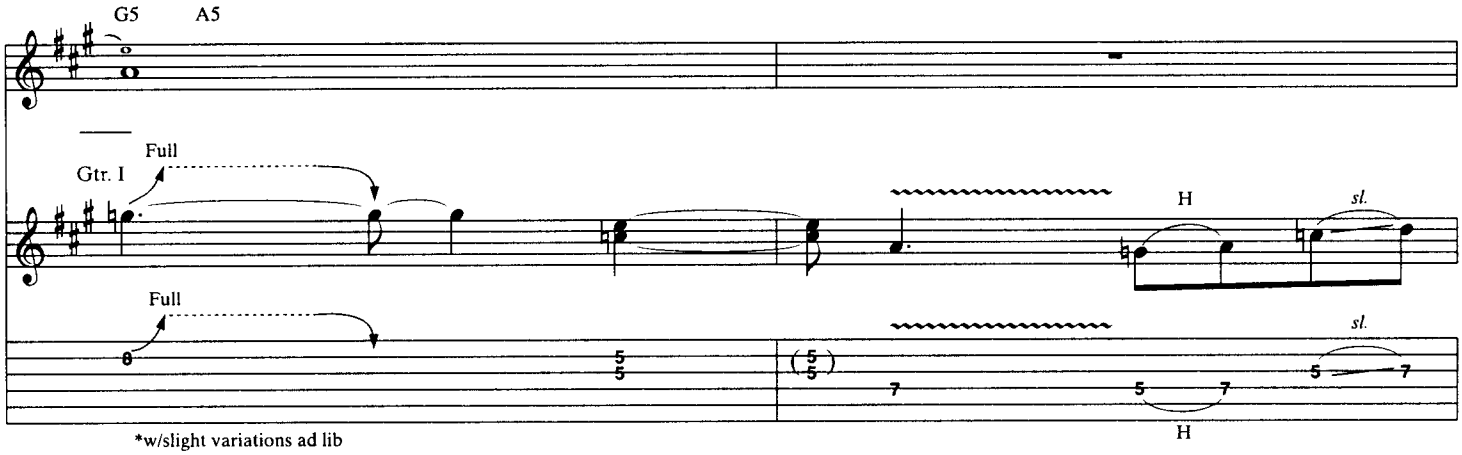
P.M. P.M.

sl. *sl.*

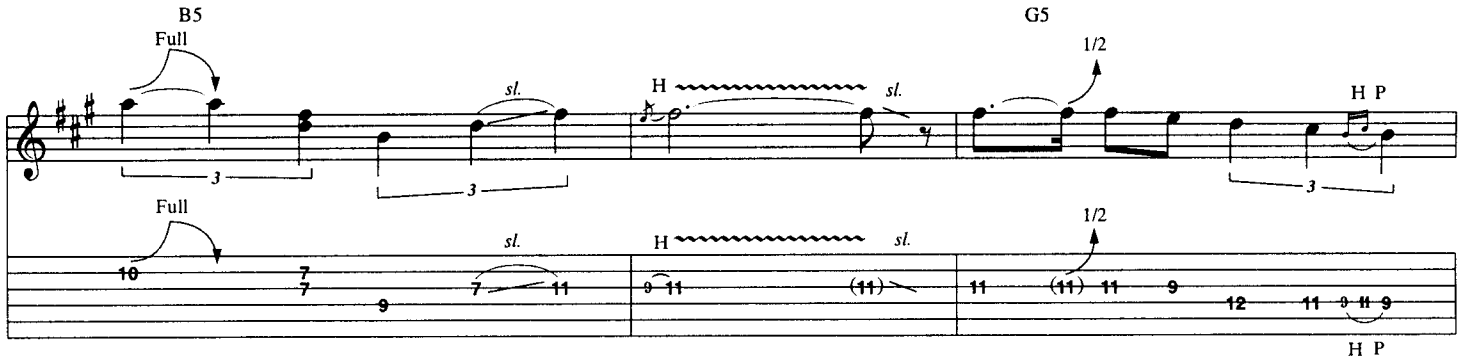
Rhy. Fill 2 (Gtrs. I & II)

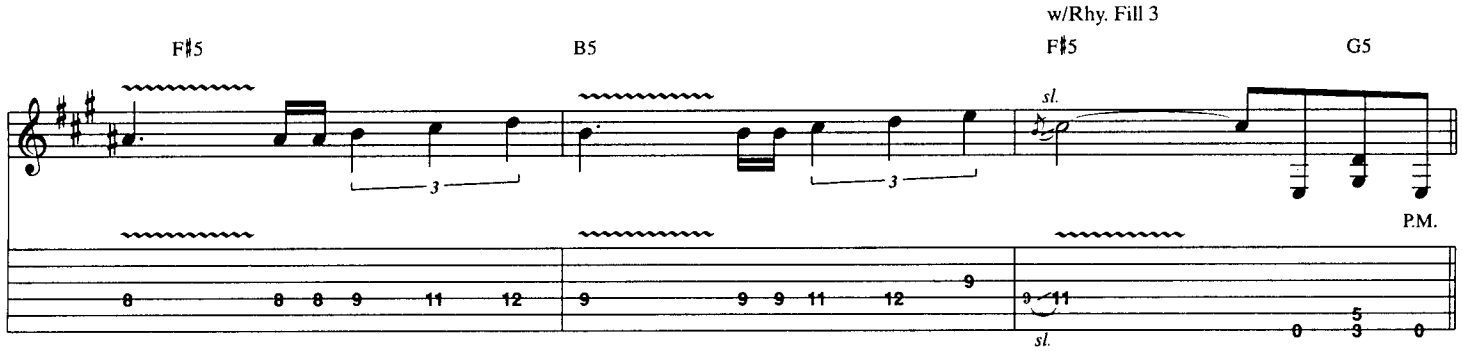
P.M.

Half time feel
Guitar solo
w/*Rhy. Fig. 2 (1st 7 bars only) (Gtr. II)

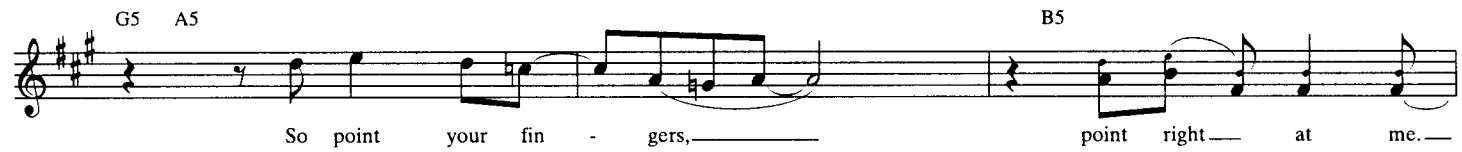


*w/slight variations ad lib





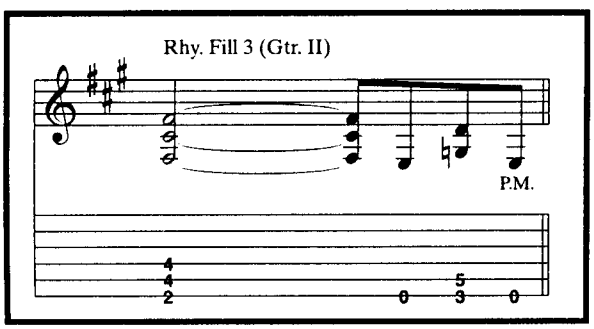
3rd Verse
w/*Rhy. Figs. 2 (Gtr. I) & 2A (** Gtr. II)

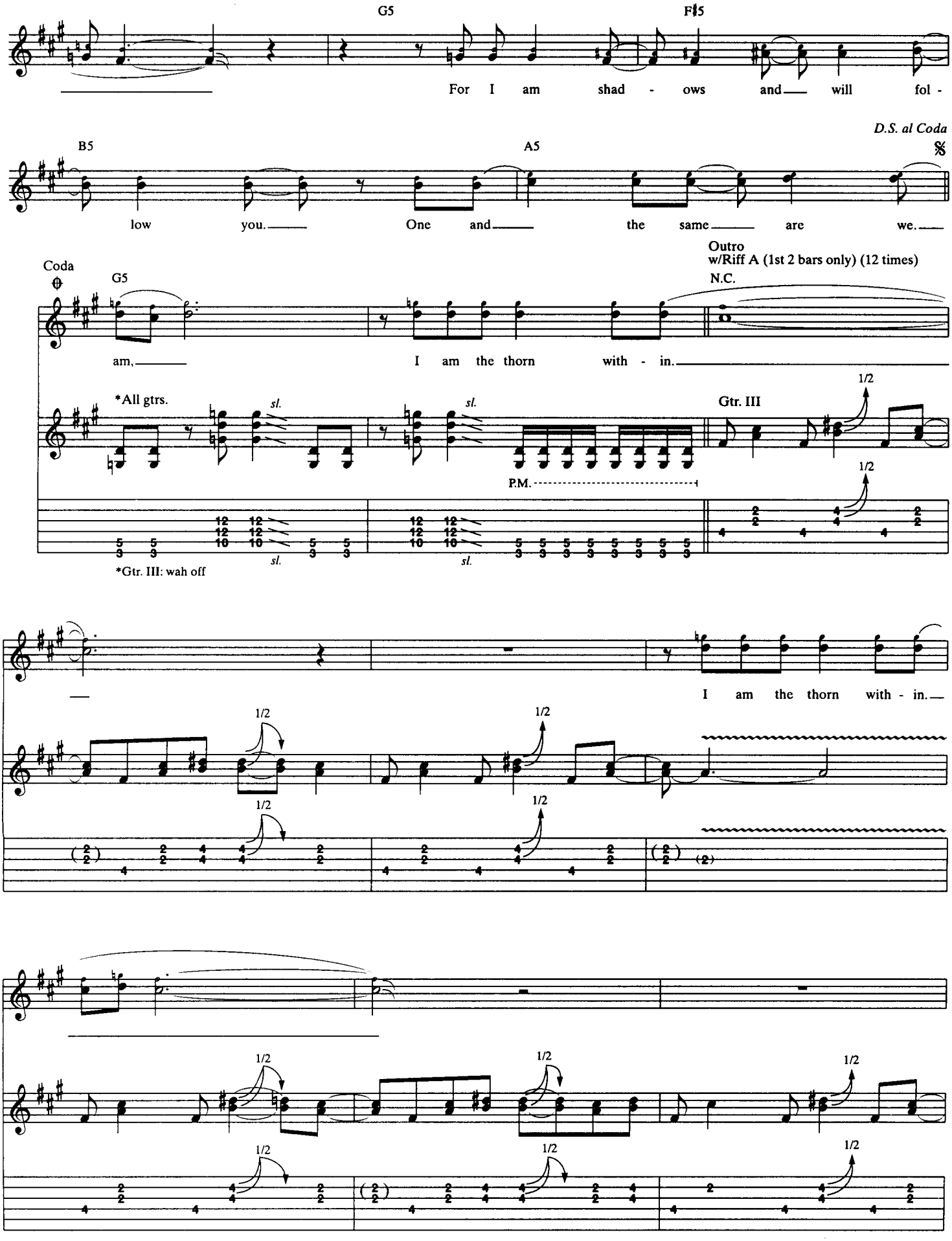


So point your fin - gers, point right at me.

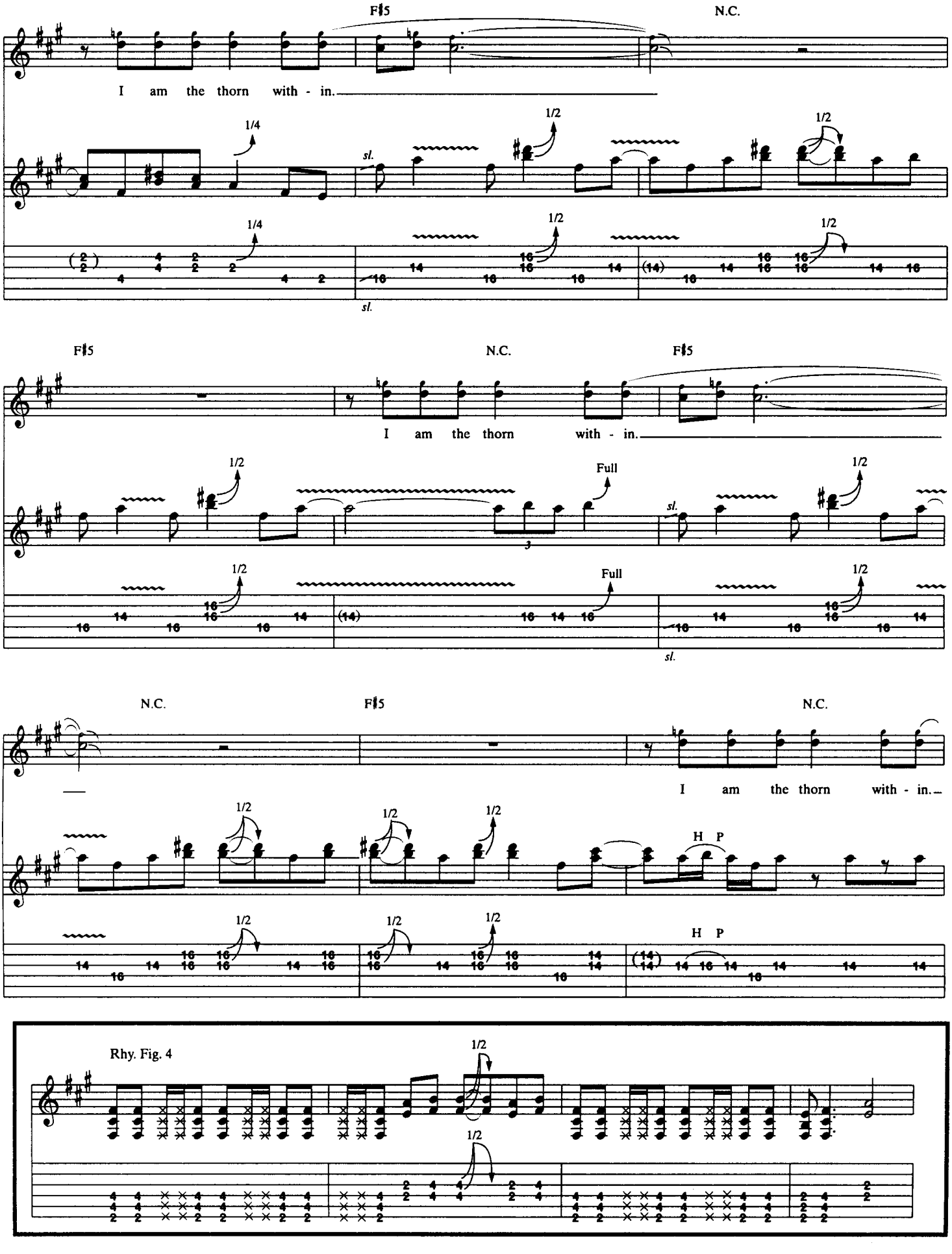
*Both gtrs. w/slight variations ad lib

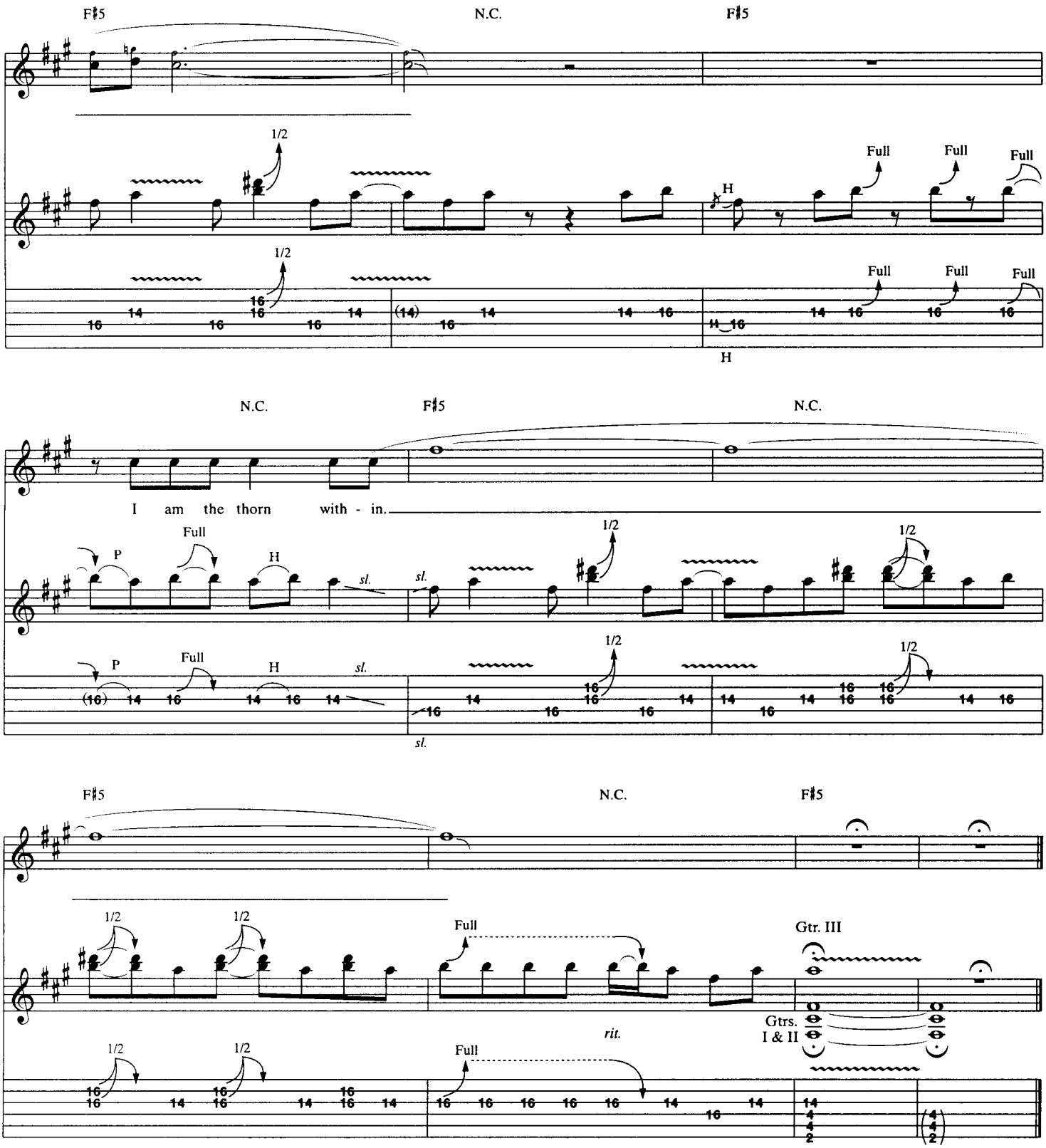
**Clean tone w/chorus




G5
F♯5
For I am shad - ows and will fol -
D.S. al Coda
B5
A5
low you. One and the same are we.
Coda
G5
Outro
w/Riff A (1st 2 bars only) (12 times)
N.C.
am, I am the thorn with - in.
*All gtrs.
sl.
Gtr. III
1/2
P.M.
*Gtr. III: wah off
I am the thorn with - in.

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



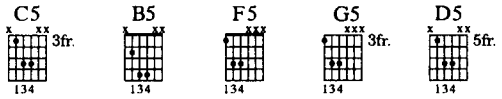


Additional Lyrics

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)*

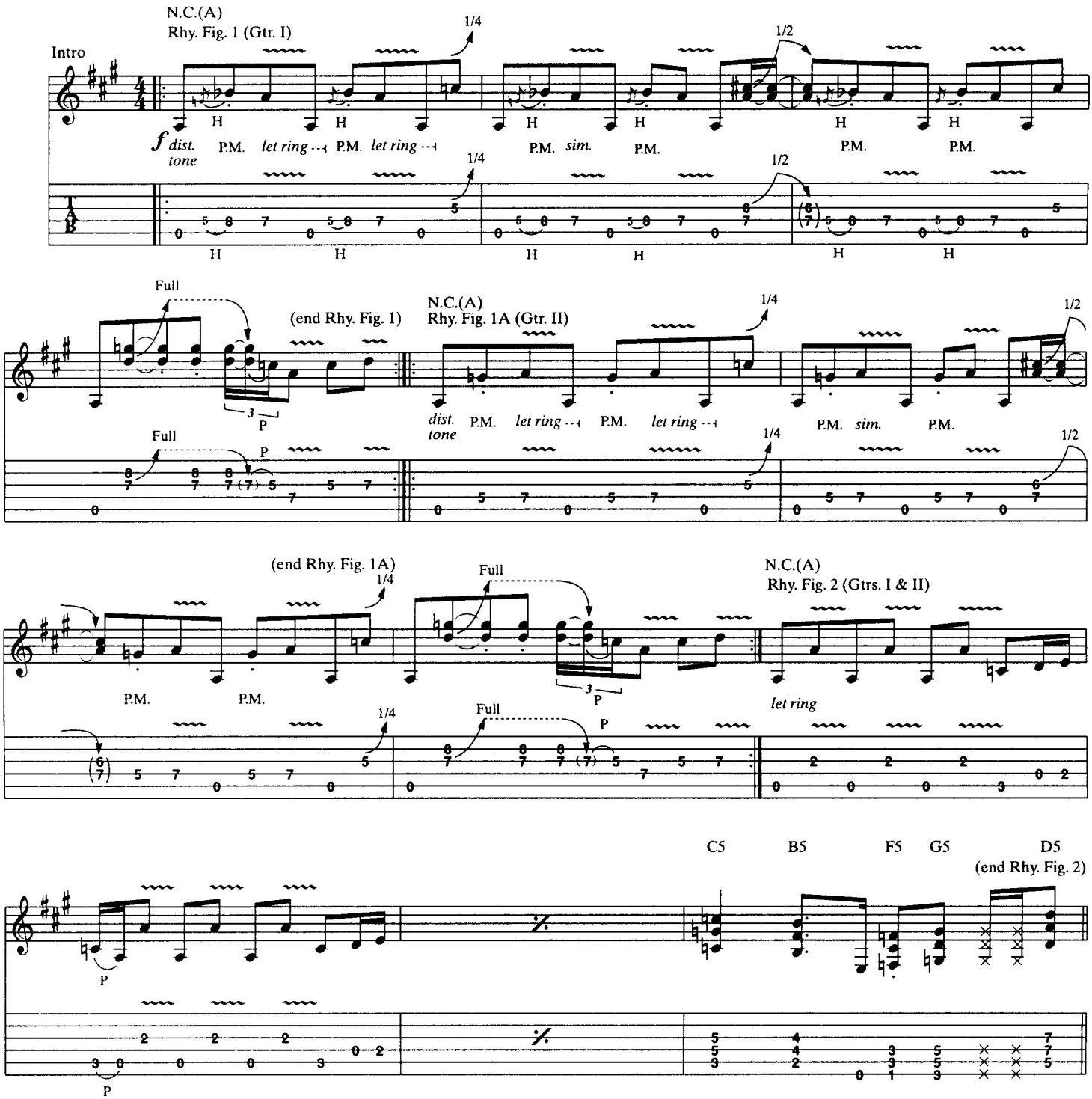
RONNIE

Words and Music by
James Hetfield and Lars Ulrich



Tune down ½ step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Moderately slow Rock ♩ = 92



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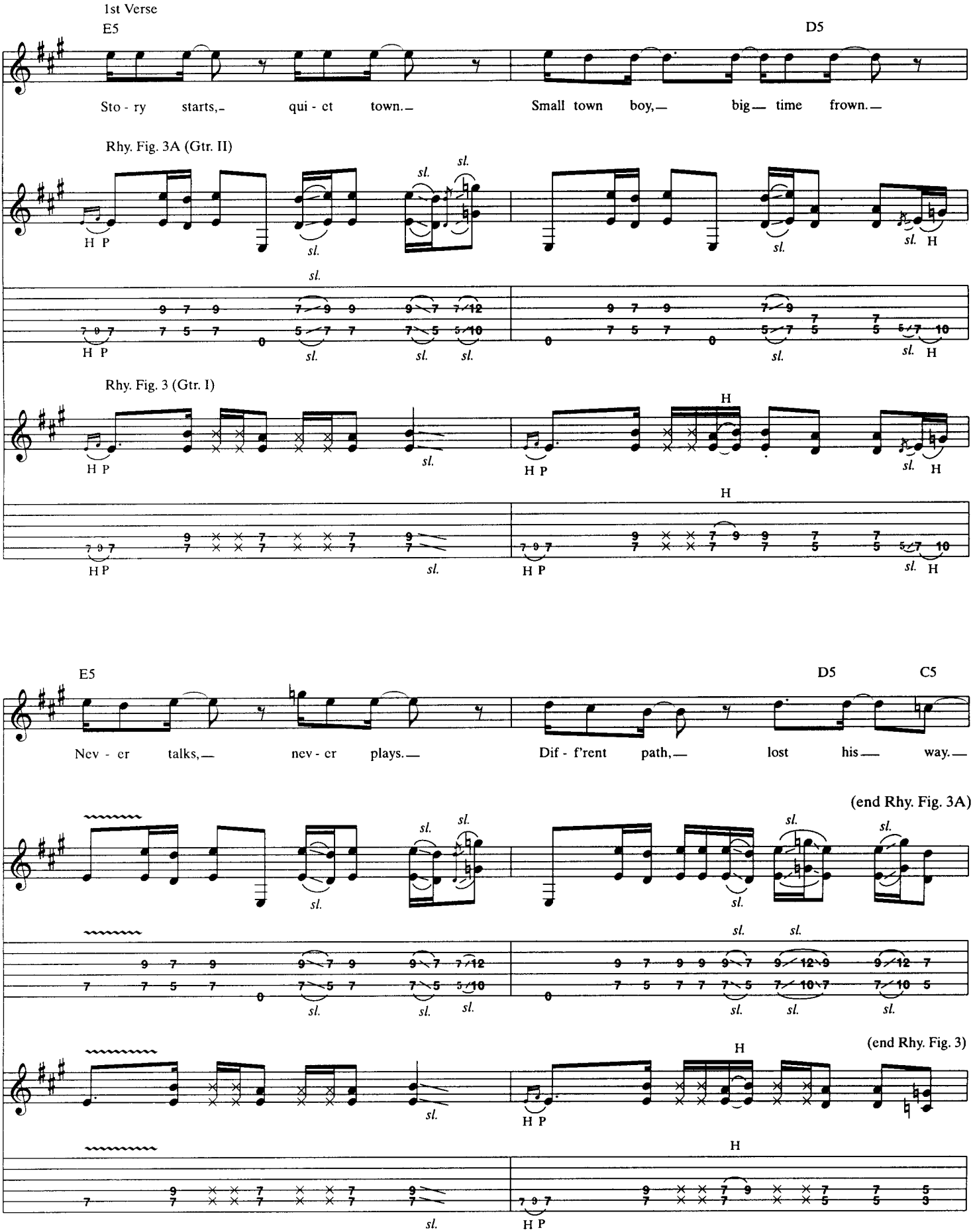
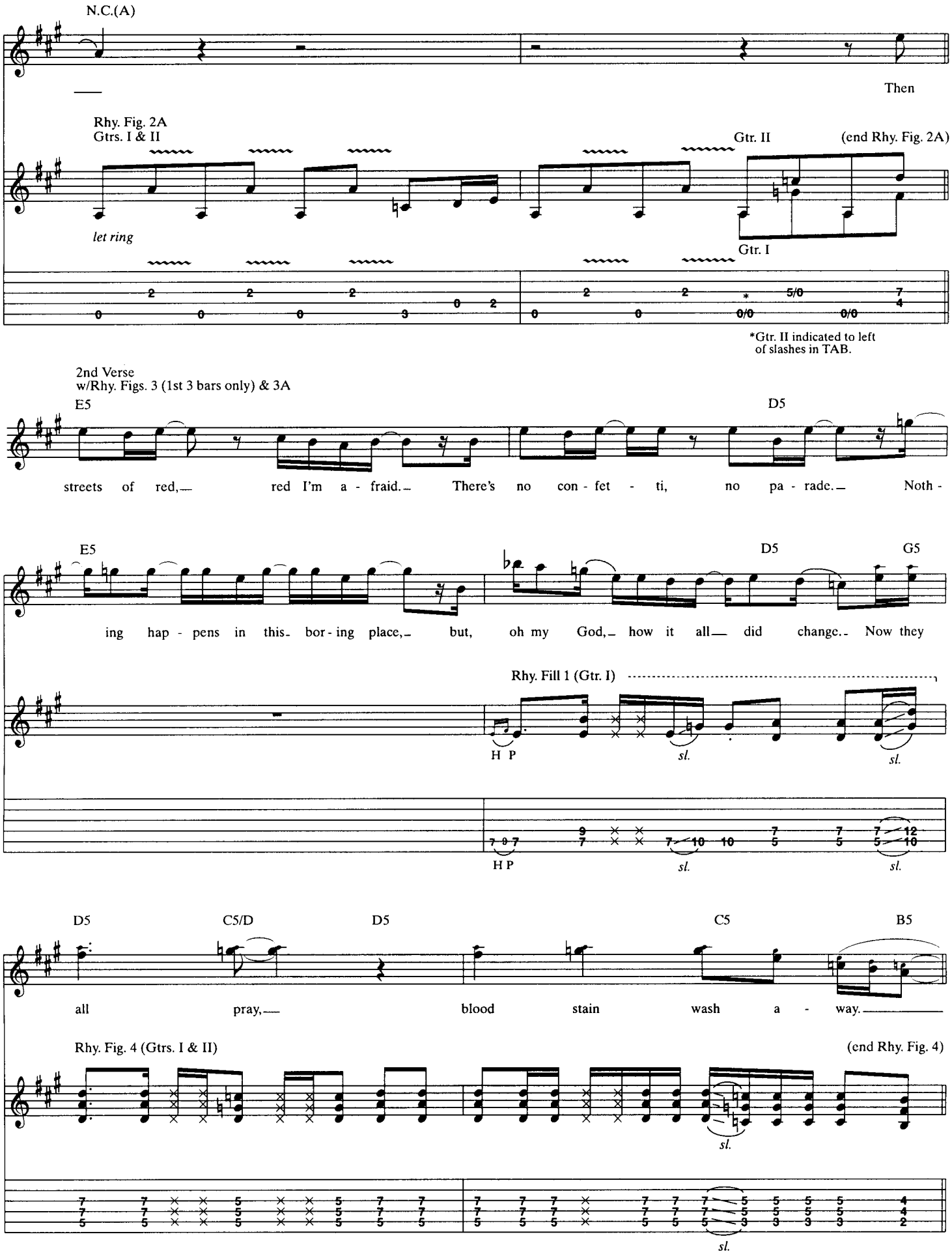

1st Verse
E5
D5
Sto - ry starts,– qui - et town.–
Small town boy,— big— time frown.—
Rhy. Fig. 3A (Gtr. II)
Rhy. Fig. 3 (Gtr. I)
E5
D5
C5
Nev - er talks,— nev - er plays.—
Dif - f'rent path,— lost his— way.—
(end Rhy. Fig. 3A)
(end Rhy. Fig. 3)


N.C.(A)
Then
Rhy. Fig. 2A
Gtrs. I & II
Gtr. II
(end Rhy. Fig. 2A)
let ring
Gtr. I
*Gtr. II indicated to left of slashes in TAB.
2nd Verse
w/Rhy. Figs. 3 (1st 3 bars only) & 3A
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)
H P
sl.
sl.
H P
sl.
sl.
D5
C5/D
D5
C5
B5
all pray,— blood stain wash a - way.—
Rhy. Fig. 4 (Gtrs. I & II)
(end Rhy. Fig. 4)
sl.
sl.

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 Full Full Full

sl. sl.

P P P P

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

C5 B5 F5 G5 D5

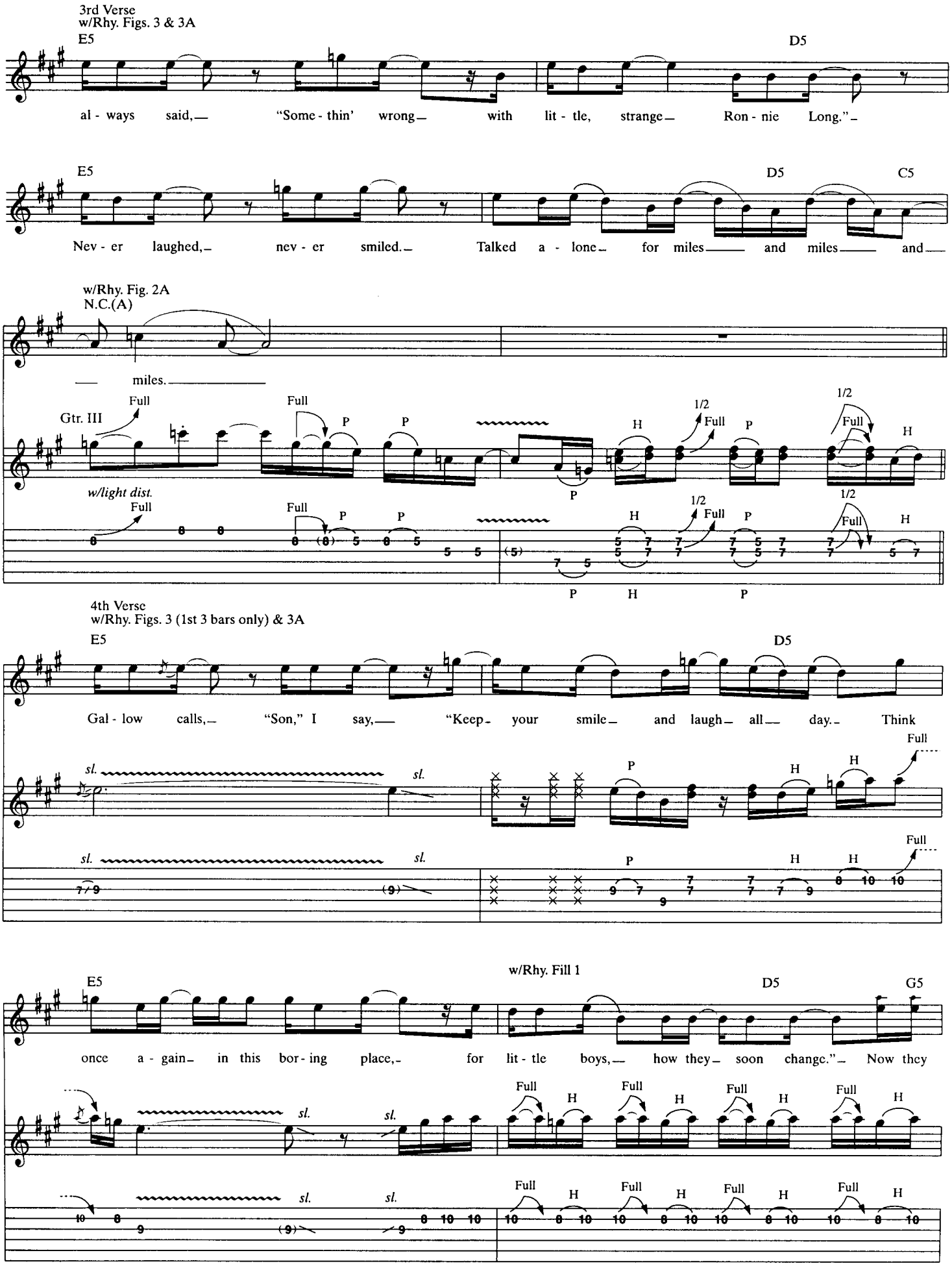
day. I

Rhy. Fill 2 (Gtr. II)

1/2 1/2

P.M.

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


3rd Verse
w/Rhy. Figs. 3 & 3A
E5
D5
al - ways said, "Some - thin' wrong with lit - tle, strange Ron - nie Long."
E5
D5
C5
Nev - er laughed, nev - er smiled. Talked a - lone for miles and miles and
w/Rhy. Fig. 2A
N.C.(A)
miles.
Gtr. III
Full
P
H
1/2
w/light dist.
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
sl.
w/Rhy. Fill 1
E5
D5
G5
once a - gain in this bor - ing place, for lit - tle boys, how they soon change." Now they

w/Rhy. Fig. 4

D5 C5/D D5 C5 B5

D.S. al Coda

all pray, blood stain wash a - way.

(cont. in Fill 1)

Full P 1/4

H sl.

let ring

Full P 1/4

H sl.

w/*Fill 2 (8 times)

Coda

Gtr. II

blood stained the sun red to - day.

Full Full H P

Full Full P H P

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

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

Yeah.

Full P H P (Gtr. II out)

Gtr. II

Gtr. I

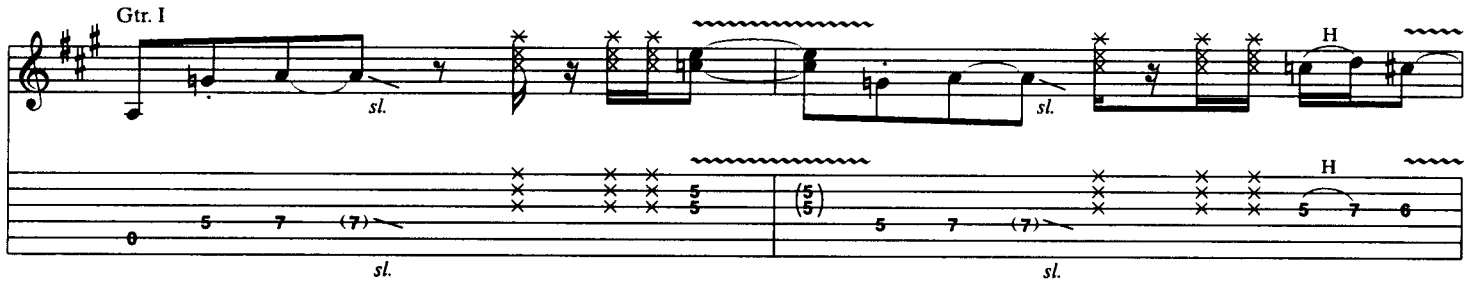
Full P H P sl.

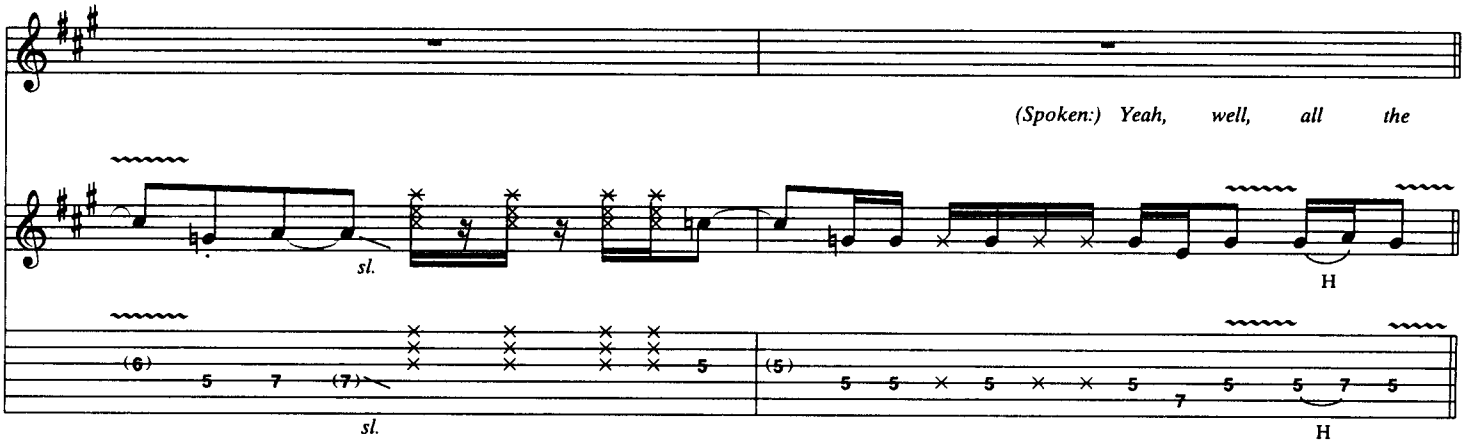
Full P H P 12 sl.

Fill 2 (Gtr. III)

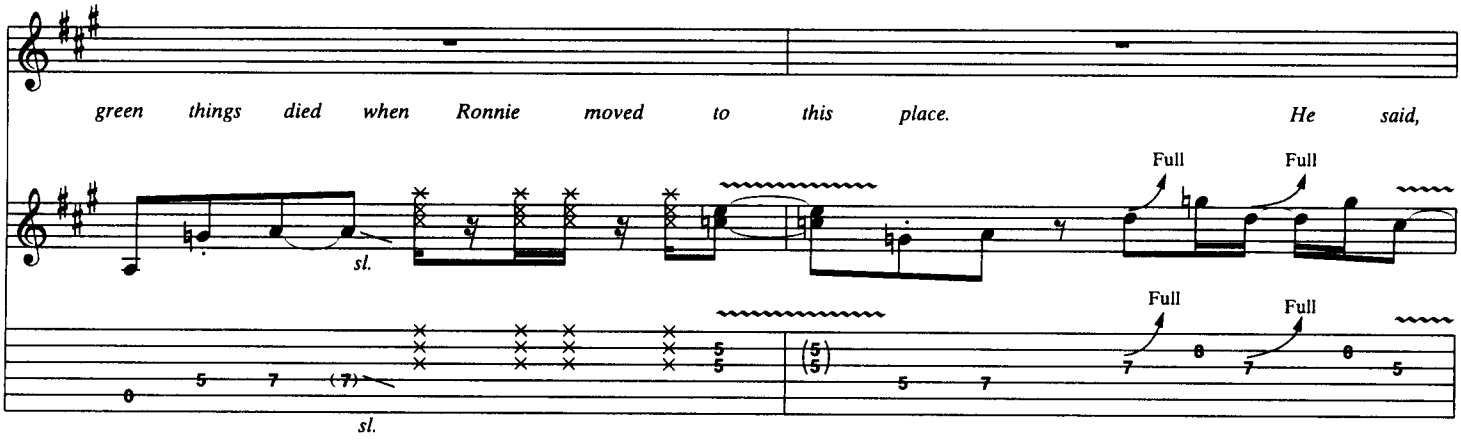
mf

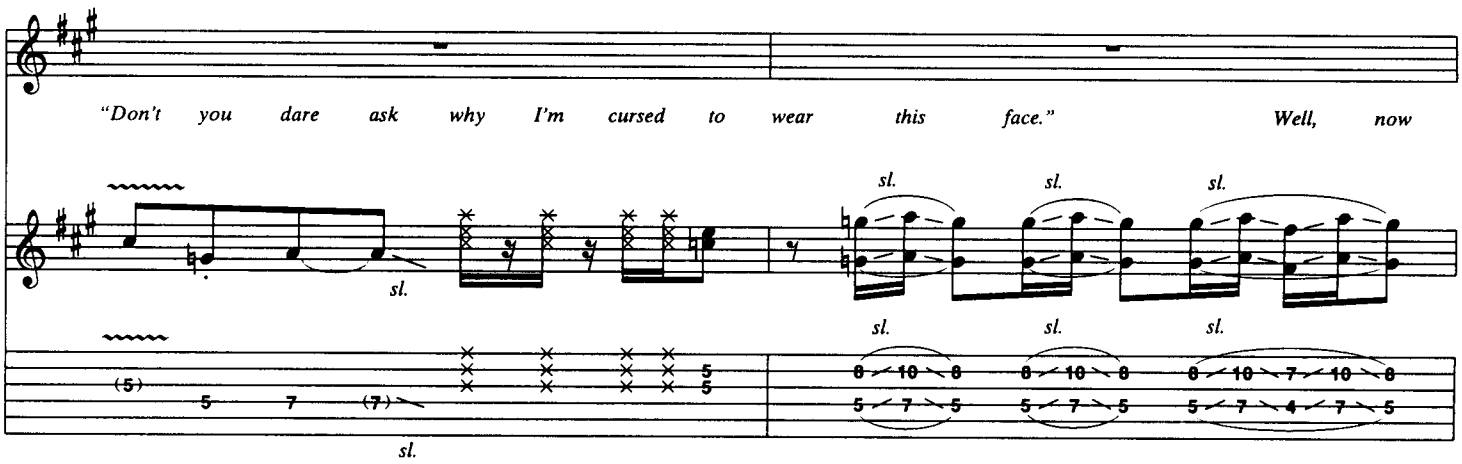
w/talk box



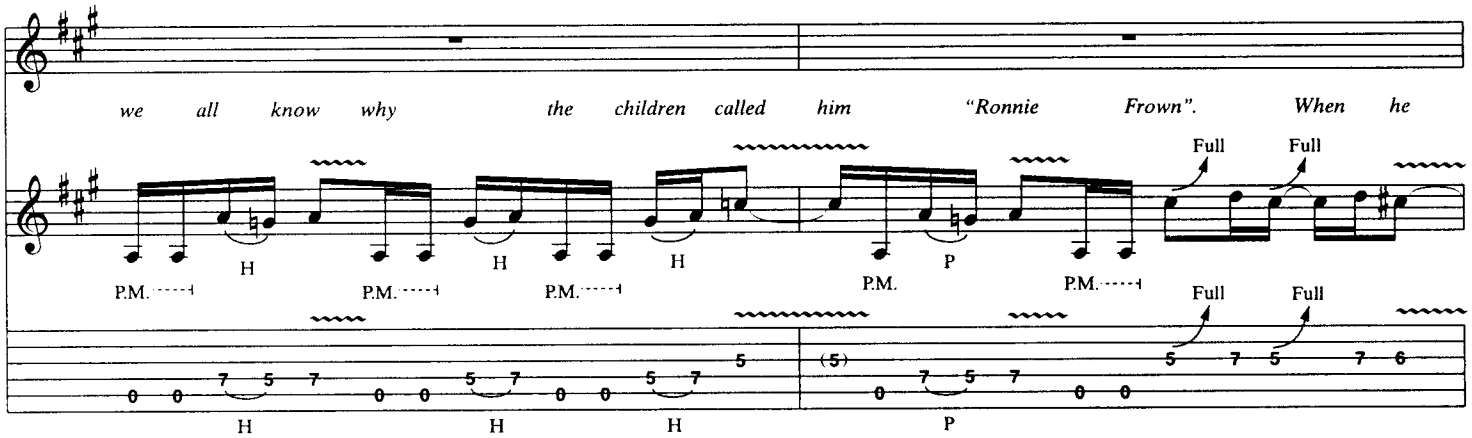


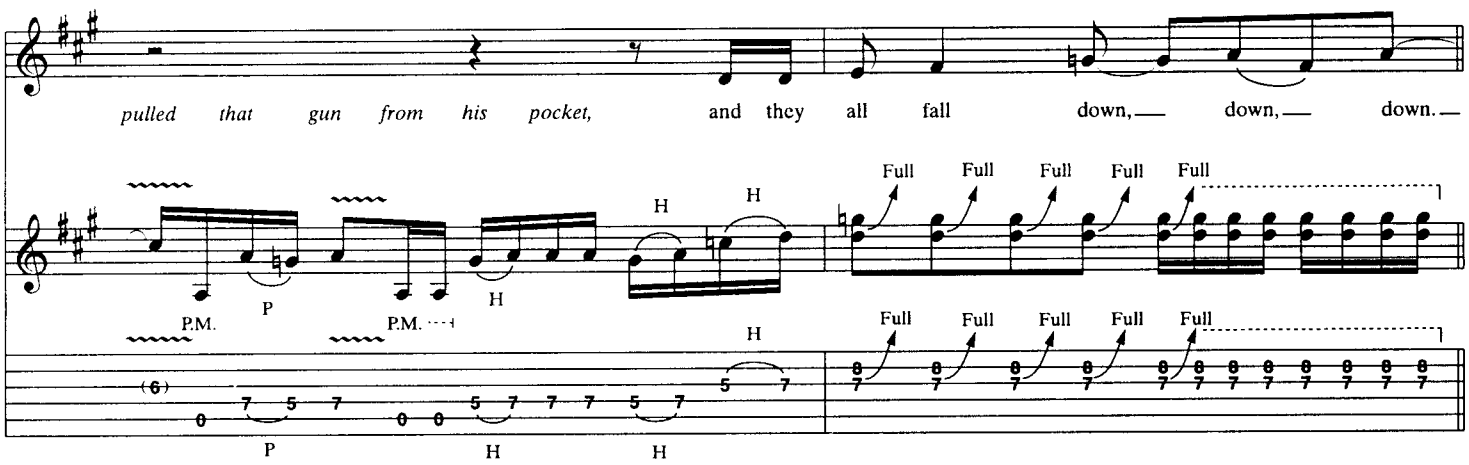
Bridge
w/Fill 2 (8 times)
N.C.(A)





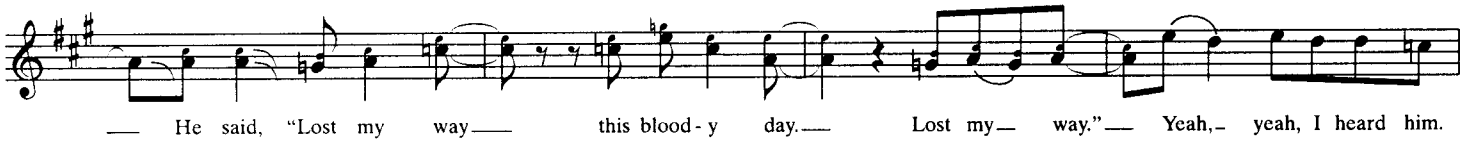
w/Rhy. Fill 3



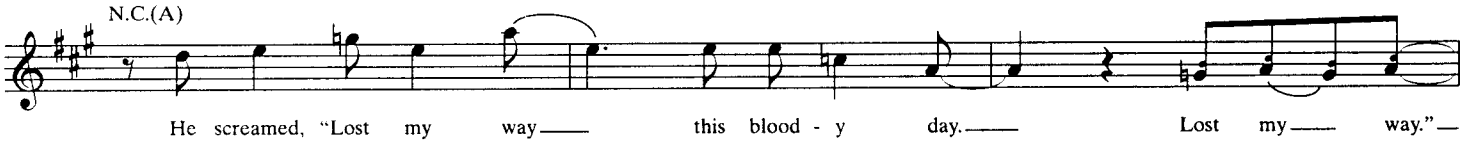


Chorus
w/Rhy. Figs. 1 & 1A
N.C.(A)

w/Rhy. Fill 2 (1st bar only)
C5 D5 C5

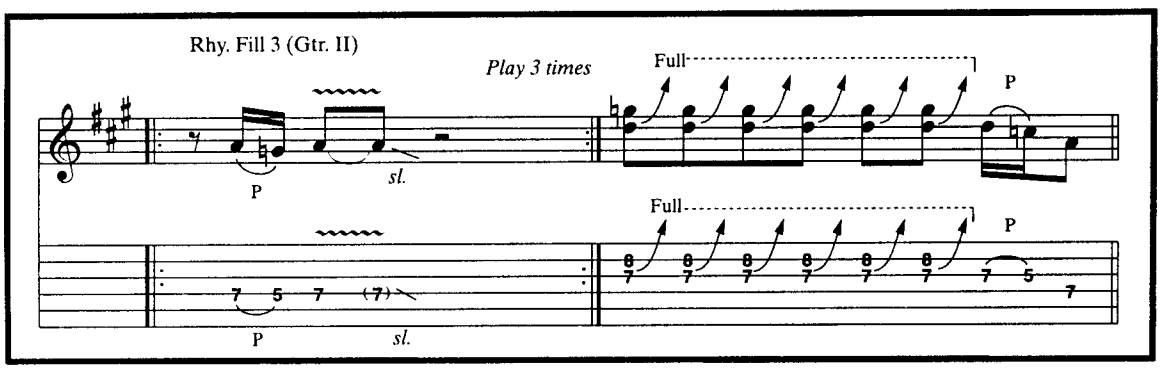


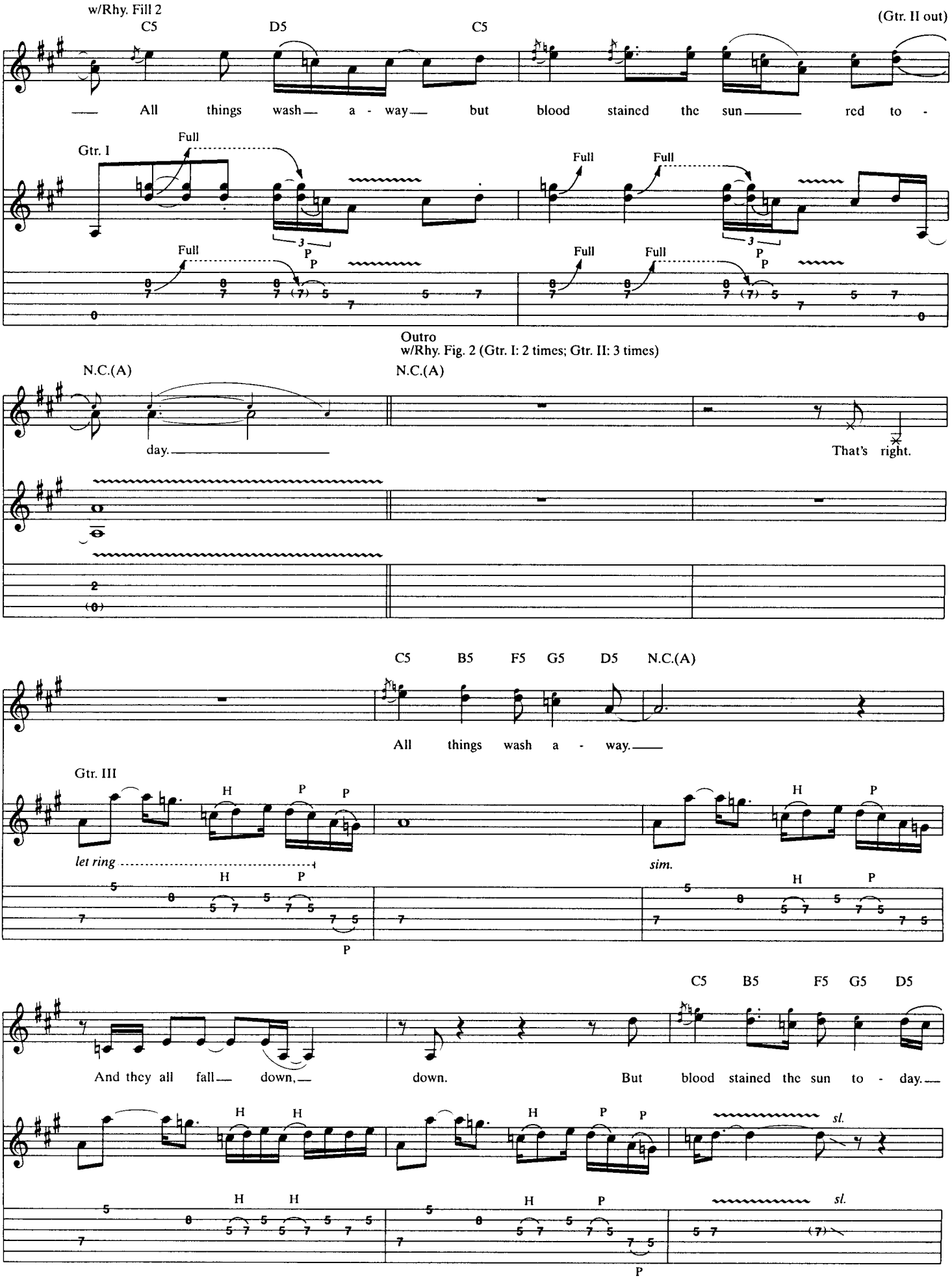
w/Rhy. Figs. 1 (1st 3 bars only) & 1A
N.C.(A)

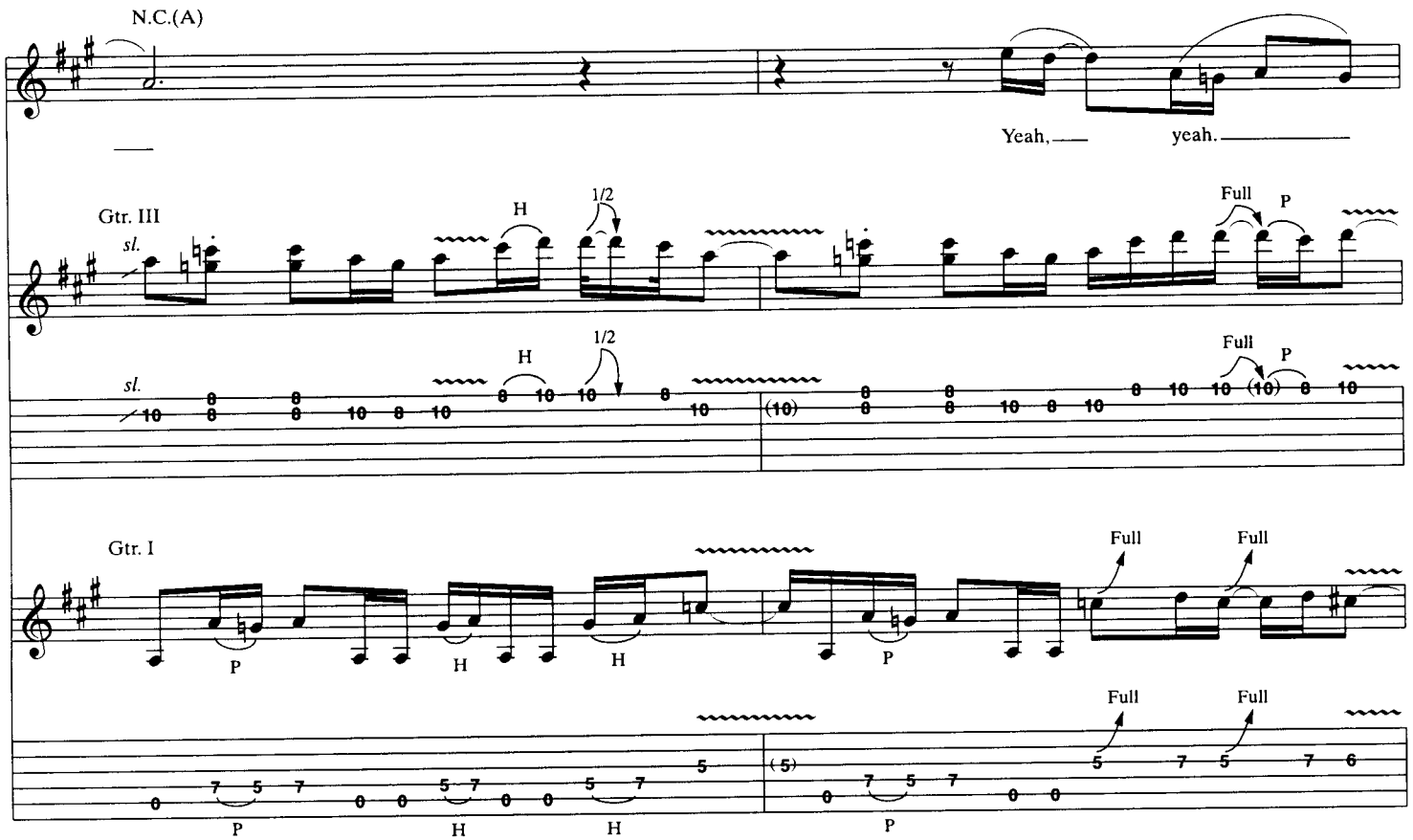


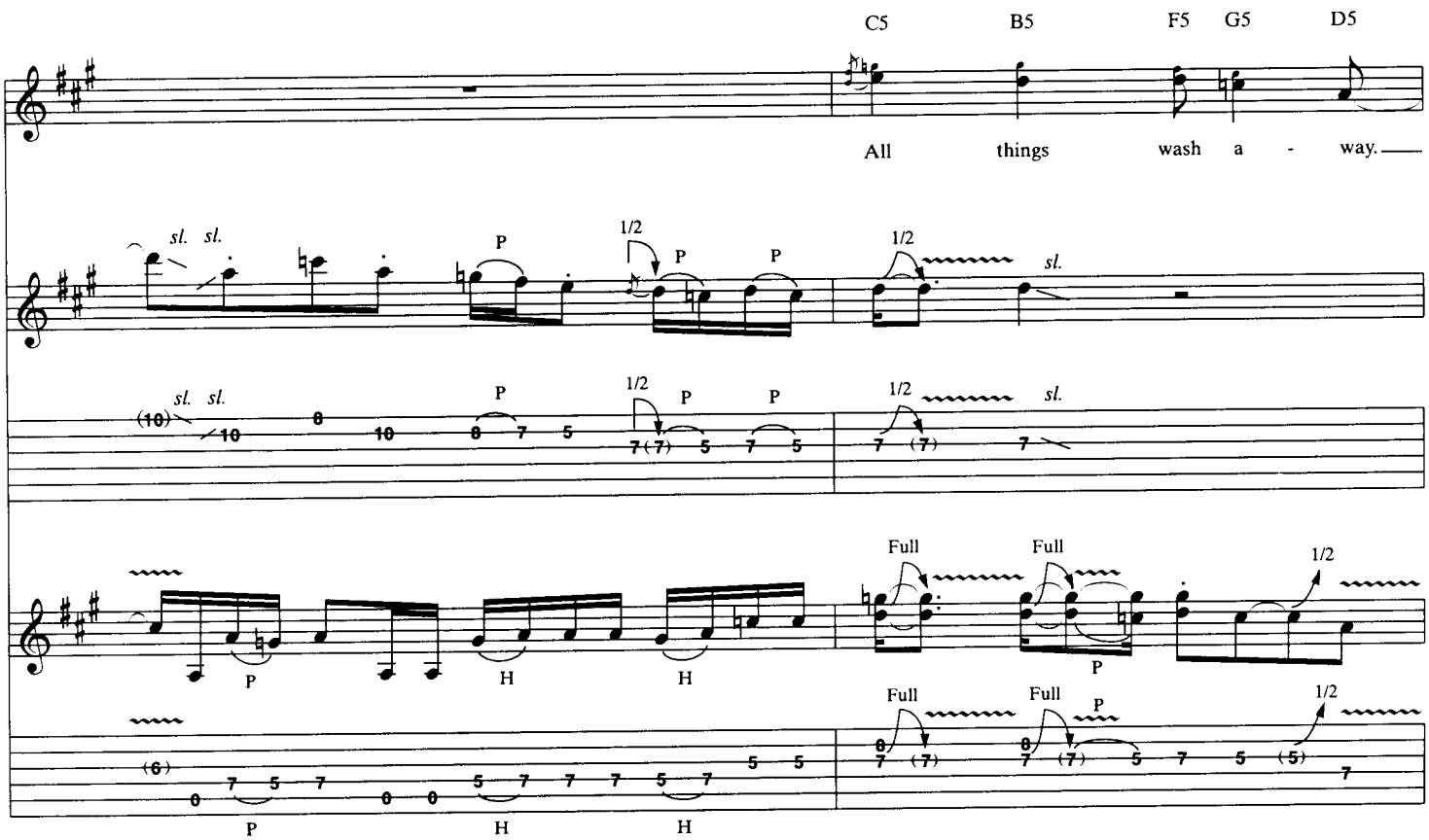
Rhy. Fill 3 (Gtr. II)

Play 3 times

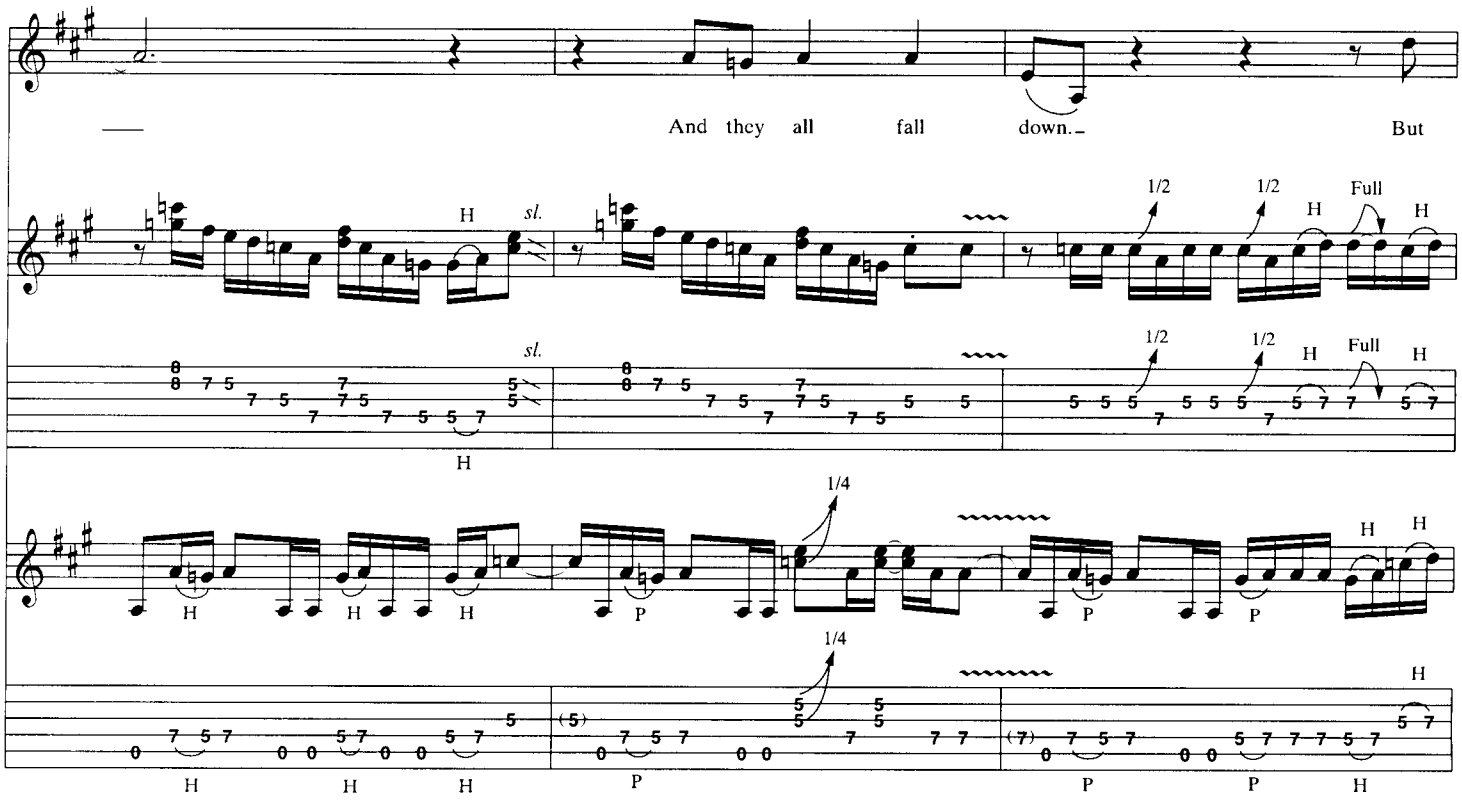


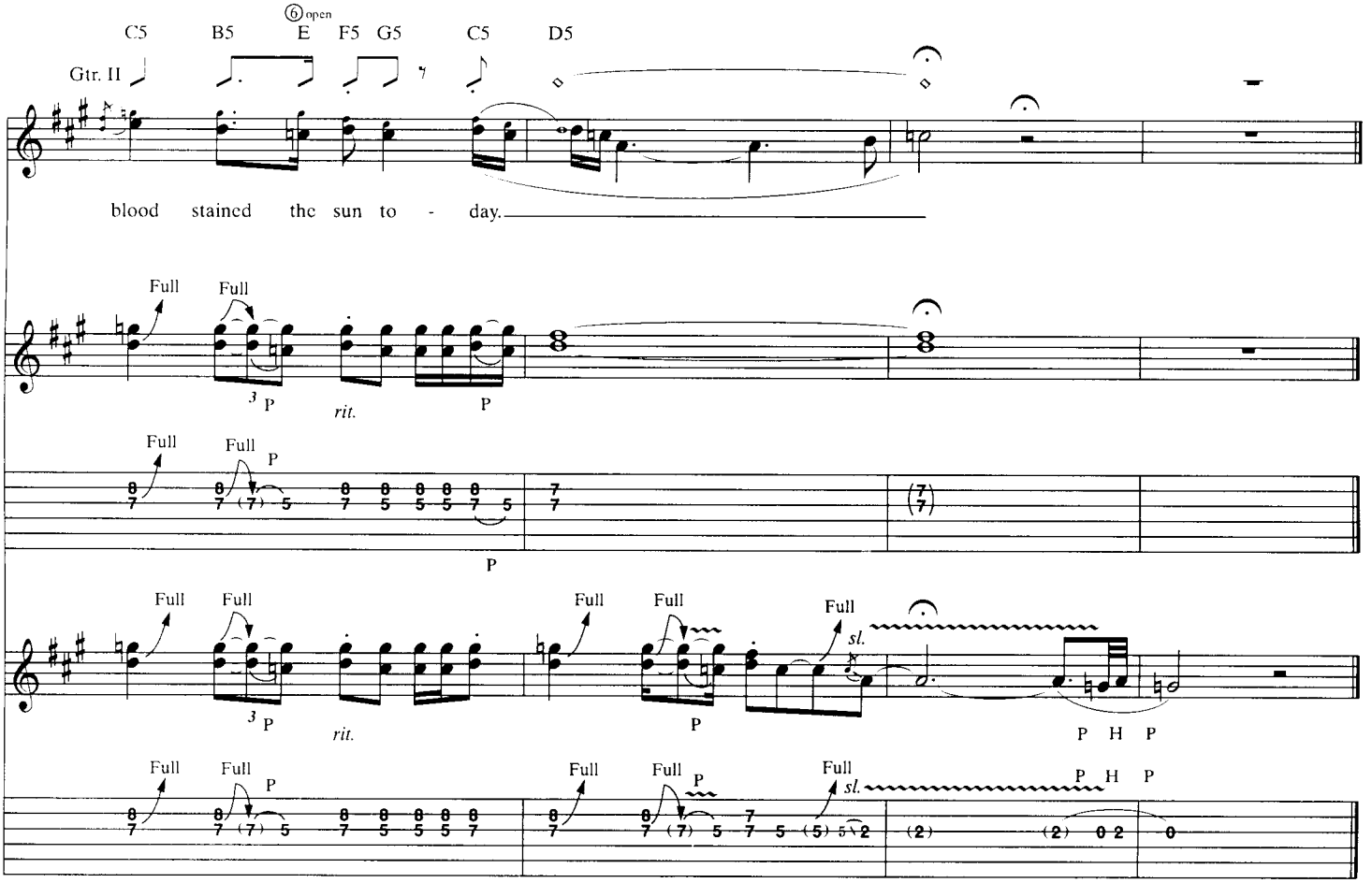

w/Rhy. Fill 2
C5
D5
C5
(Gtr. II out)
All things wash a - way but blood stained the sun red to -
Gtr. I
Full
Full
Full
Full
Full
Full
Full
Outro
w/Rhy. Fig. 2 (Gtr. I: 2 times; Gtr. II: 3 times)
N.C.(A)
N.C.(A)
day.
That's right.
C5 B5 F5 G5 D5 N.C.(A)
All things wash a - way.
Gtr. III
let ring
sim.
C5 B5 F5 G5 D5
And they all fall down, down. But blood stained the sun to - day.
sl.
sl.


N.C.(A)
Yeah, yeah.
Gtr. III
sl.
H
1/2
Full
P
Gtr. I
Full
Full
P
H
H
P
Full
Full
P
H
H
P


C5
B5
F5
G5
D5
All things wash a - way.
sl. sl.
P
1/2
P
P
1/2
sl.
sl. sl.
P
1/2
P
P
1/2
sl.
Full
Full
1/2
P
Full
Full
P
1/2
P
H
H
P
H
H

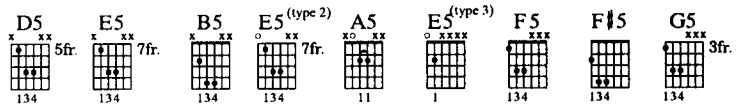
w/Rhy. Fig. 2 (1st 3 bars only) (Gtr. II)
N.C.(A)





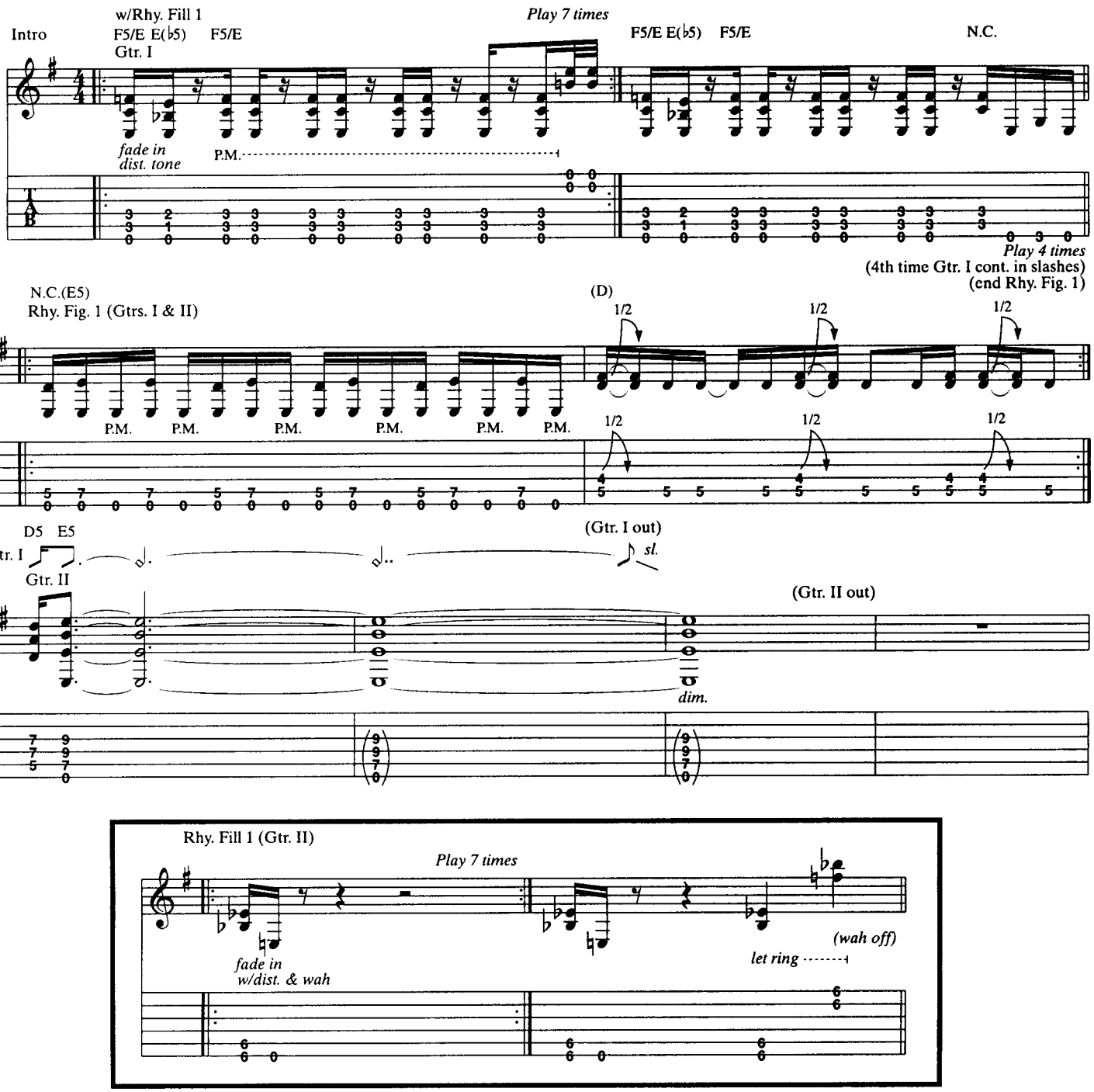
THE OUTLAW TORN

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 ♩=60



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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

D5 E5
Gtrs. I & II

sl.

(Gtrs. I & II out)

you.

N.C.(E5)

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

w/Fill 2

I search the out - side, search in - side 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

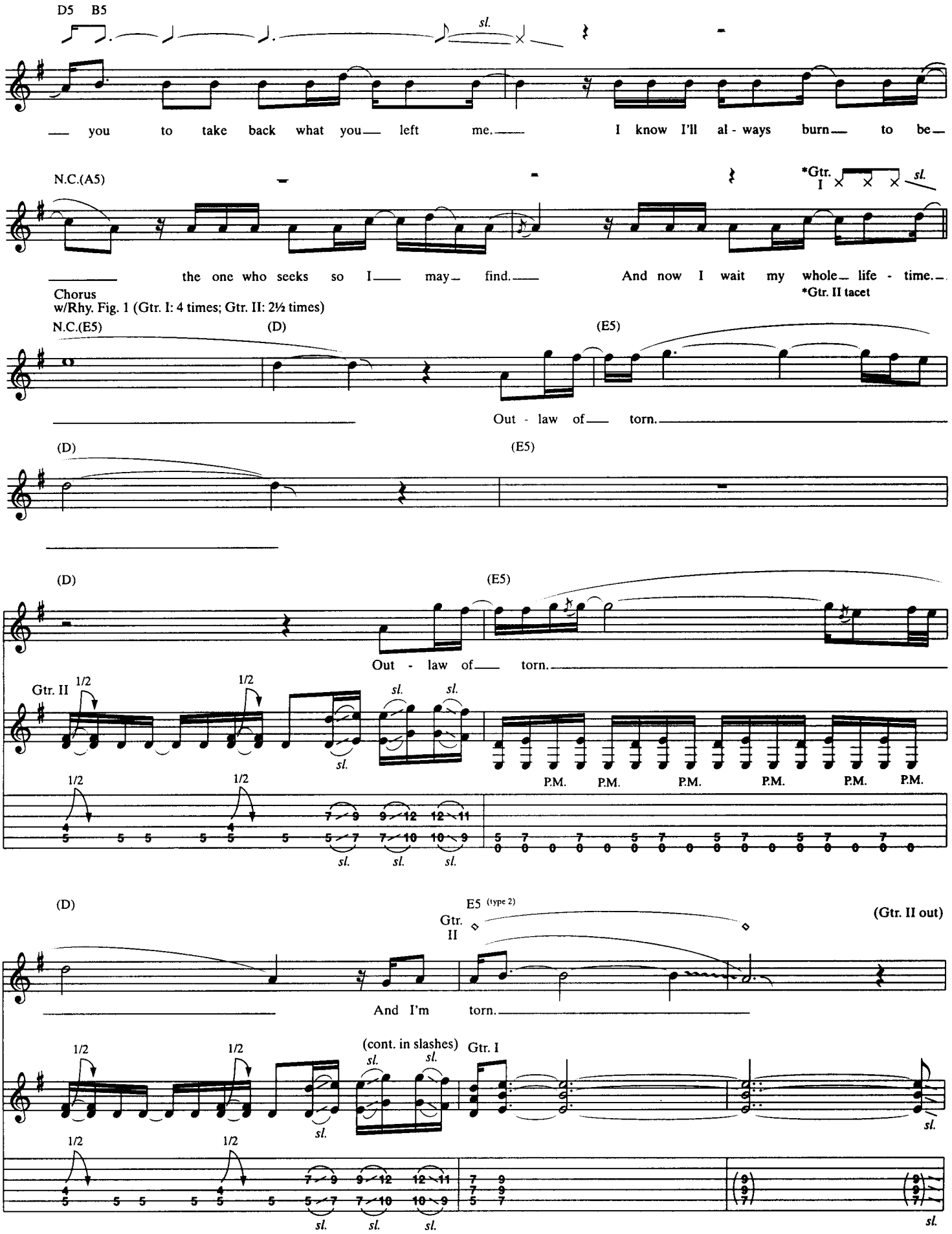
Fill 2 (Gtr. I)

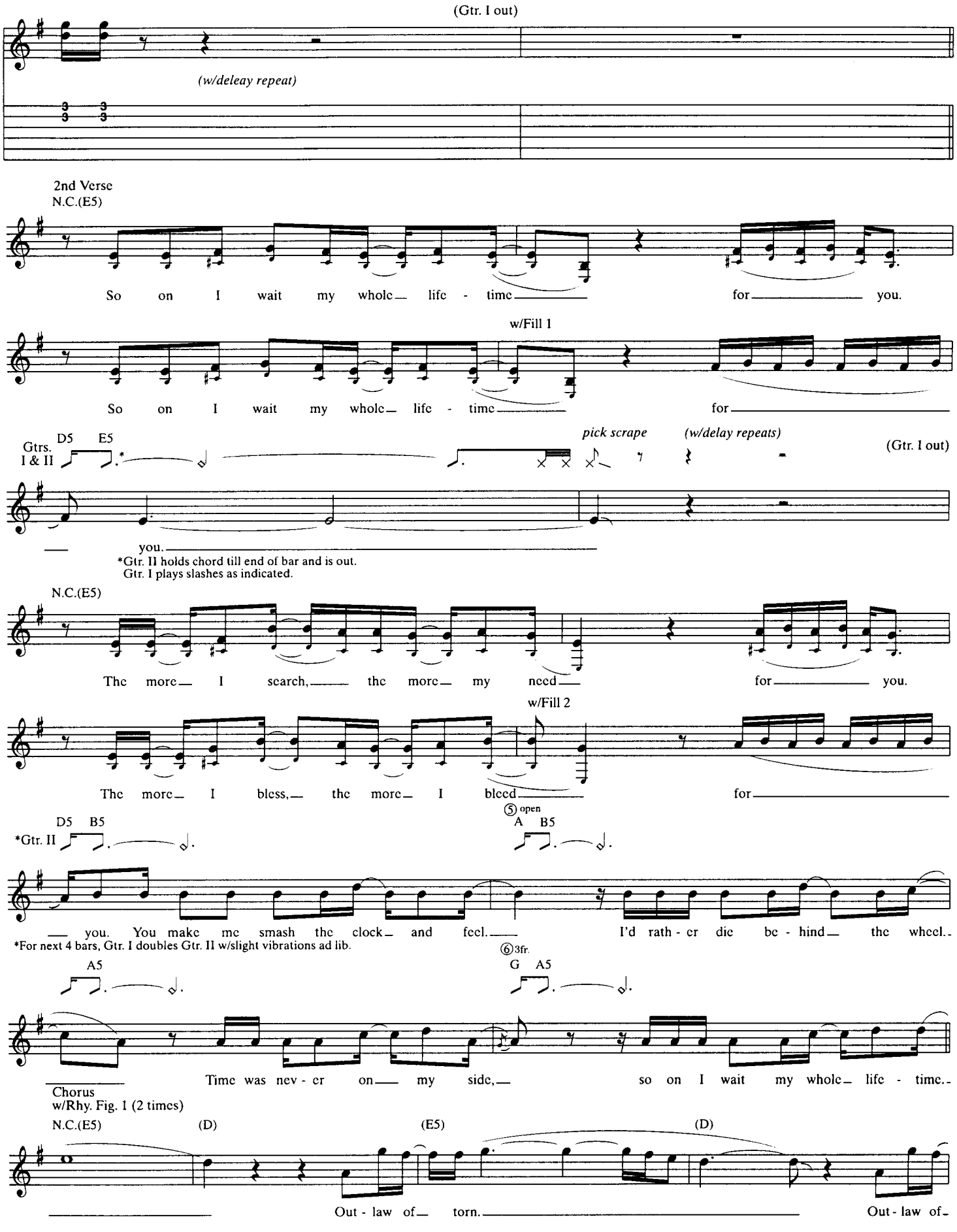
(cont. in slashes)

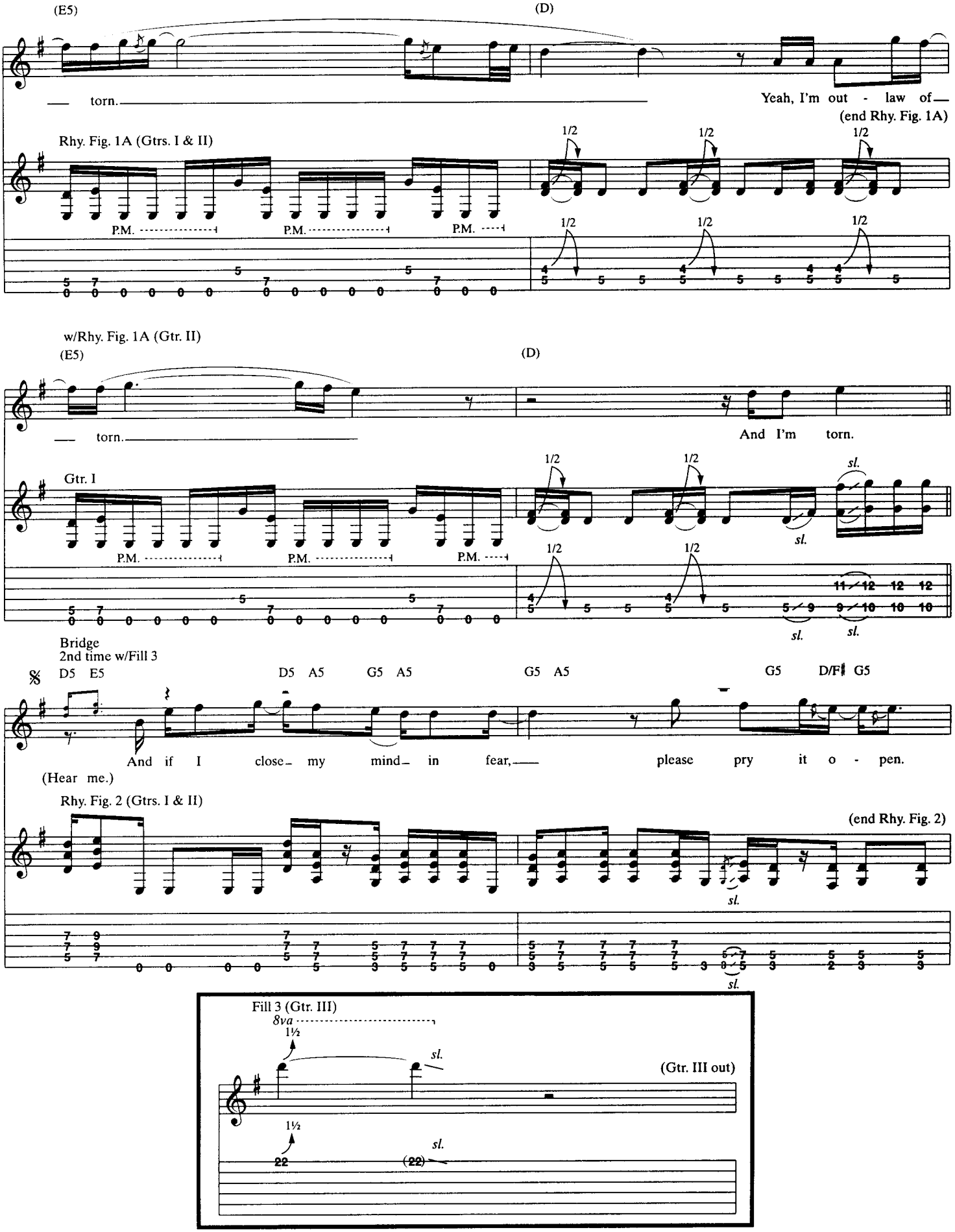
Full Full Full Full

Full Full Full Full

*Vol. swell


D5 B5
sl.
you to take back what you left me. I know I'll al - ways burn to be
N.C.(A5)
*Gtr. I
sl.
the one who seeks so I may find. And now I wait my whole life - time.
*Gtr. II tacet
Chorus
w/Rhy. Fig. 1 (Gtr. I: 4 times; Gtr. II: 2½ times)
N.C.(E5)
(D)
(E5)
Out - law of torn.
(D)
(E5)
Out - law of torn.
Gtr. II
1/2
sl.
P.M.
(D)
E5 (type 2)
Gtr. II
(Gtr. II out)
And I'm torn.
(cont. in slashes)
Gtr. I


(Gtr. I out)
(w/deleay repeat)
2nd Verse
N.C.(E5)
So on I wait my whole life - time for you.
w/Fill 1
So on I wait my whole life - time for
Gtrs. I & II
D5 E5
pick scrape
(w/delay repeats)
(Gtr. I out)
you.
*Gtr. II holds chord till end of bar and is out.
Gtr. I plays slashes as indicated.
N.C.(E5)
The more I search, the more my need for you.
w/Fill 2
The more I bless, the more I bleed for
*Gtr. II
D5 B5
⑤ open
A B5
you. You make me smash the clock and feel. I'd rath - er die be - hind the wheel.
*For next 4 bars, Gtr. I doubles Gtr. II w/slight vibrations ad lib.
⑥ 3fr.
A5
G A5
Time was nev - er on my side, so on I wait my whole life - time.
Chorus
w/Rhy. Fig. 1 (2 times)
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.
1/2
w/Rhy. Fig. 1A (Gtr. II)
(E5)
(D)
torn.
And I'm torn.
Gtr. I
sl.
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 o - pen.
(Hear me.)
Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)
Fill 3 (Gtr. III)
8va
1½
(Gtr. III out)
22
(22)

w/Rhy. Fig. 2B

D5 E5 D5 A5 G5 A5 G5 A5 N.C.

And if my face be - comes sin - cere, be - ware.

(See me.)

Rhy. Fig. 2A (Gtr. I)

sl. sl. sl. sl.

(end Rhy. Fig. 2A)

w/*Rhy. Fig. 2

D5 E5 D5 A5 G5 A5 G5 A5 G5 D/F♯ G5

And when I start to come un - done, stitch me to - geth - er.

(Hold me.)

*Throughout Bridge, play all rhy. figs. w/slight variations ad lib.

w/Rhy. Figs. 2A & 2B

To Coda

D5 E5 D5 A5 G5 A5 G5 A5 N.C.

And when you see me strut, re - mind me of what left this out - law torn.

(Save me.)

Gtr. II

E5 (type 3)

dim.

(Gtr. II out)

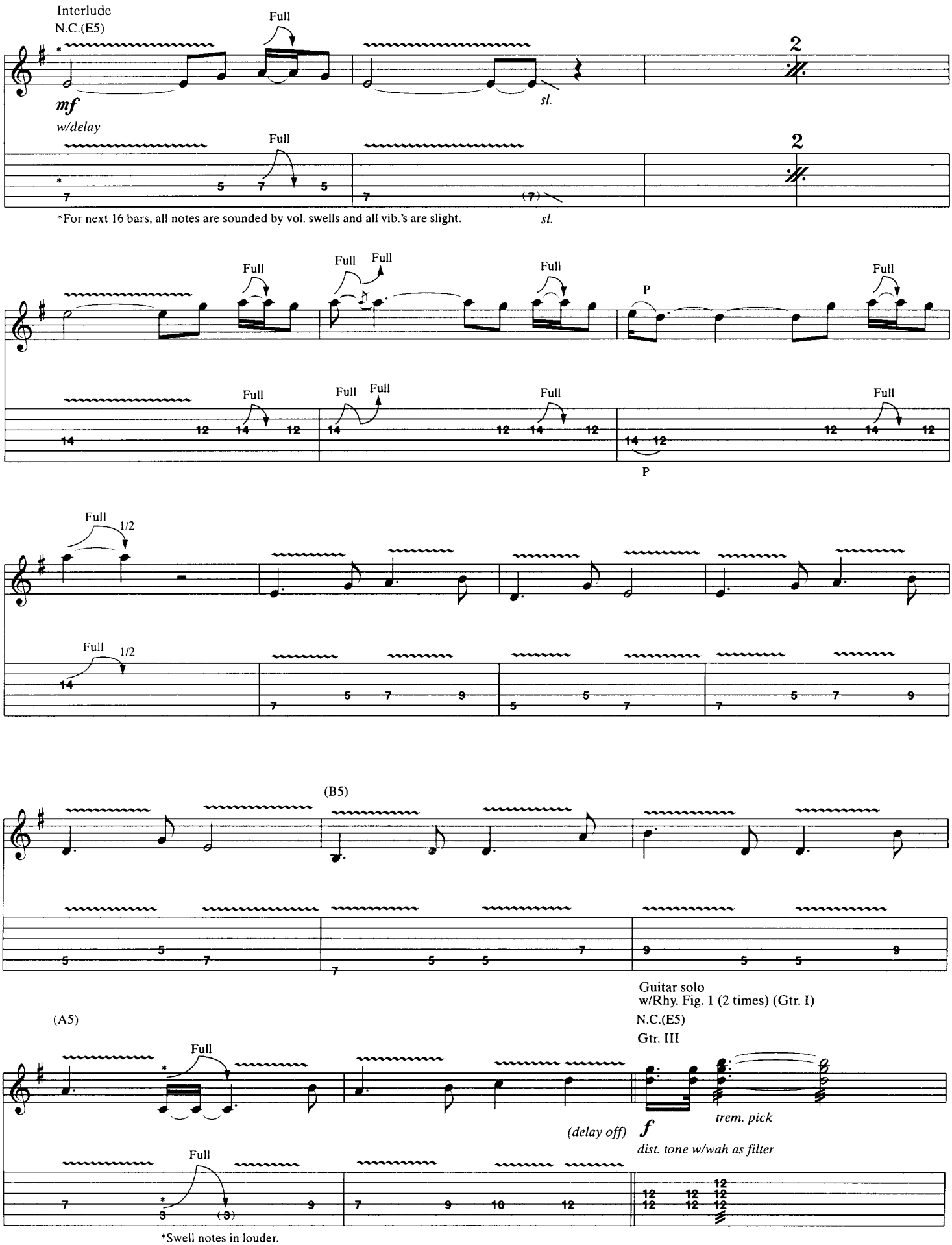
Gtr. I

(w/delay repeats)

*Pick stgs. near bridge.

Rhy. Fig. 2A (Gtr. II)

sl. sl.


Interlude
N.C.(E5)
Full
mf
w/delay
sl.
2
*For next 16 bars, all notes are sounded by vol. swells and all vib.'s are slight.
P
1/2
(B5)
(A5)
Guitar solo
w/Rhy. Fig. 1 (2 times) (Gtr. I)
N.C.(E5)
Gtr. III
(delay off)
f
trem. pick
dist. tone w/wah as filter
*Swell notes in louder.

(D) (E5)

w/Rhy. Fig. 1A (1½ times) (Gtr. I)

(D) (E5) (D)

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

D.S. al Coda

(E5) w/Rhy. Fill 2 (D) (cont. in Fill 3)

8va

w/Rhy. Fill 3 (4 times)

Gtr. E5 (type 3)

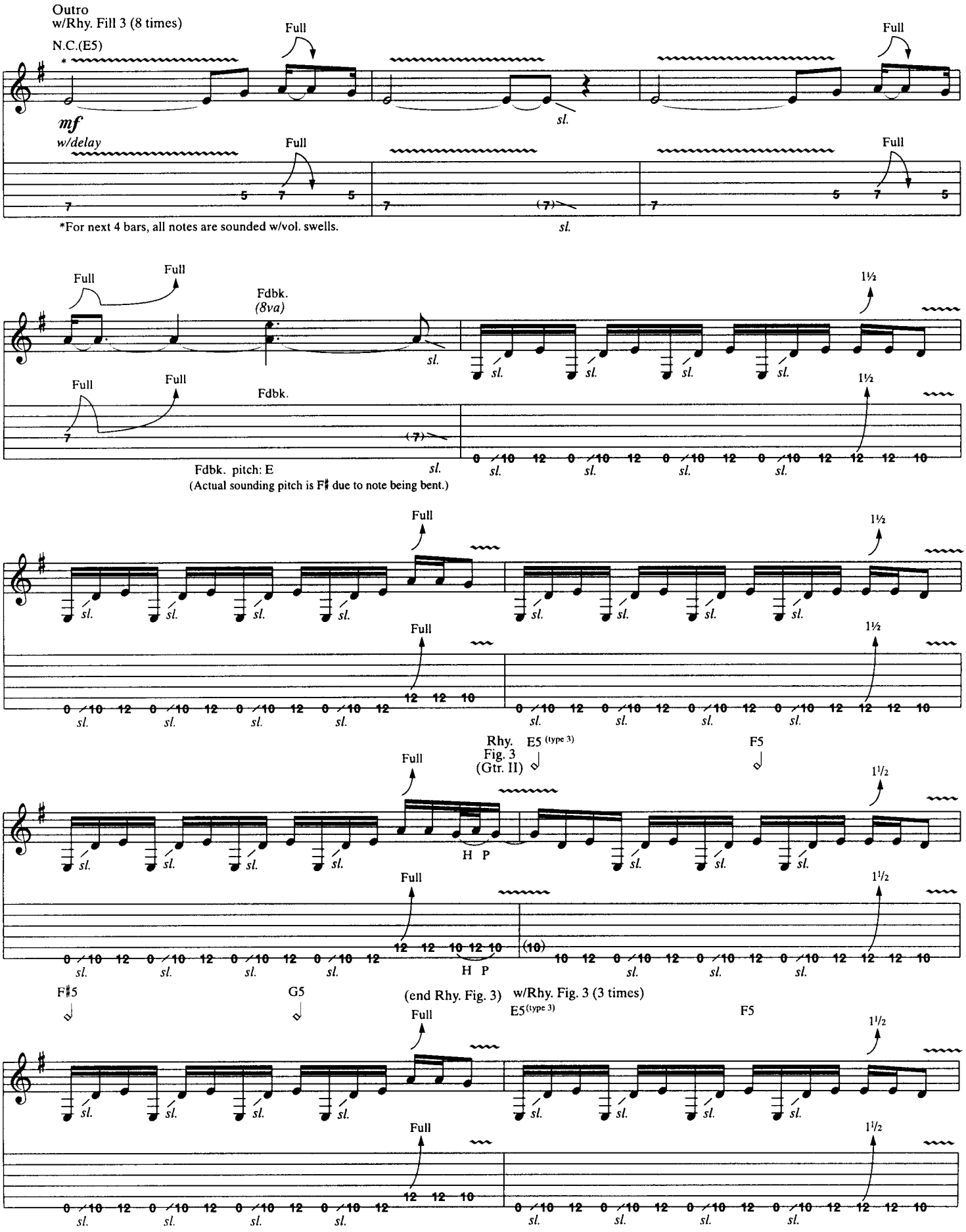
Coda

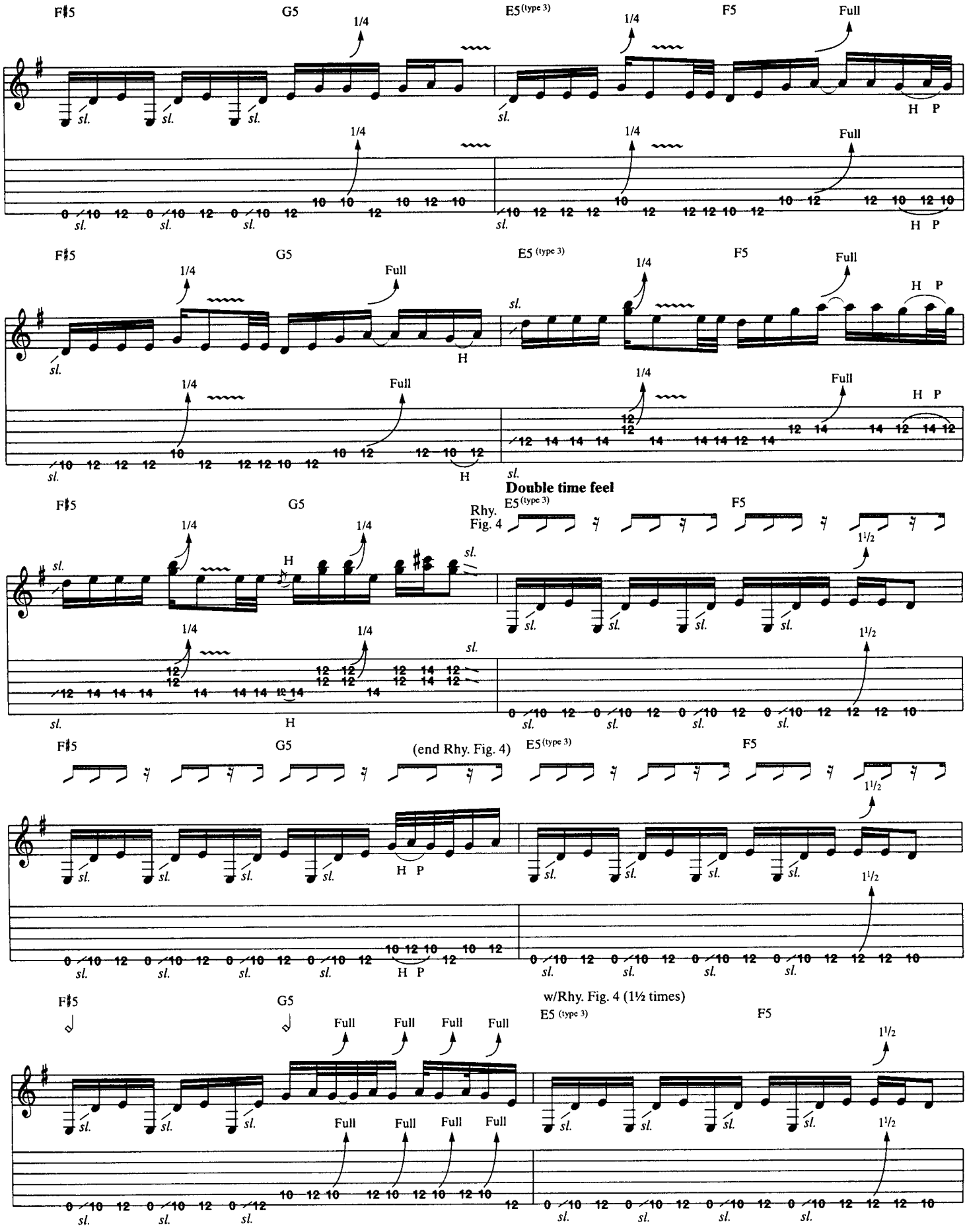
(cont. in notation)

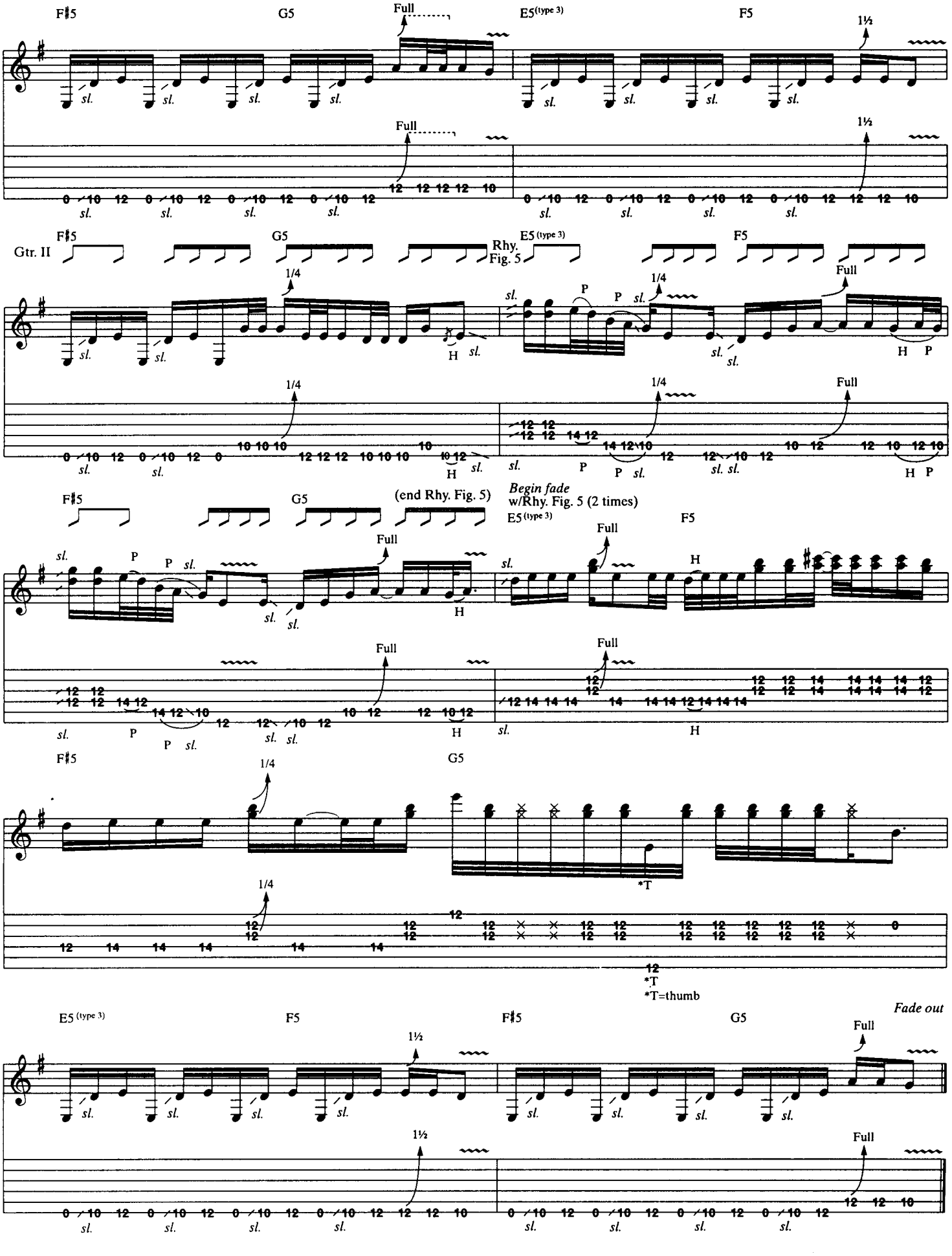
Rhy. Fill 2 (Gtr. I)

Rhy. Fill 3 (Gtr. II)

w/wah

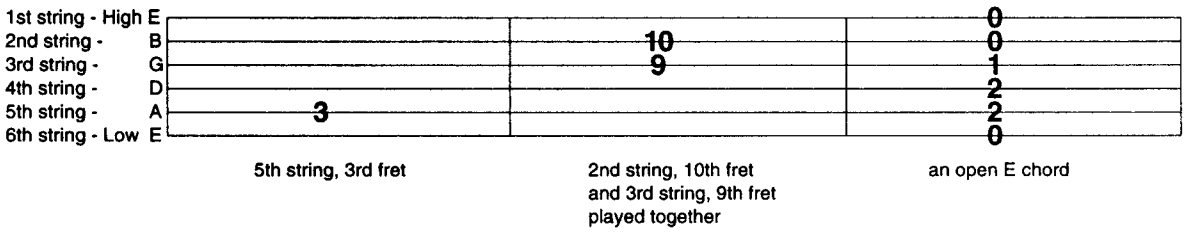

Outro
w/Rhy. Fill 3 (8 times)
N.C.(E5)
Full
mf
w/delay
*For next 4 bars, all notes are sounded w/vol. swells.
sl.
Fdbk.
(8va)
Fdbk. pitch: E
(Actual sounding pitch is F♯ due to note being bent.)
1½
Rhy. Fig. 3 (Gtr. II)
E5 (type 3)
F5
H P
1½
F♯5
G5
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (3 times)


F♯5
G5
E5 (type 3)
F5
1/4
Full
H P
H
sl.
Double time feel
Rhy. Fig. 4
1½
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (1½ times)


F♯5
G5
Full
E5 (type 3)
F5
1½
sl.
Gtr. II
Rhy. Fig. 5
1/4
P
H
(end Rhy. Fig. 5)
Begin fade
w/Rhy. Fig. 5 (2 times)
*T
*T=thumb
Fade out

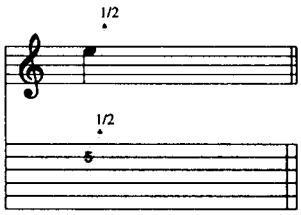
• TABLATURE EXPLANATION/NOTATION LEGEND •

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:

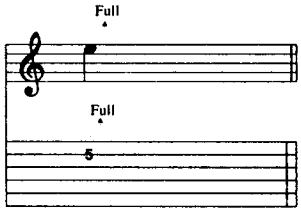


Definitions for Special Guitar Notation

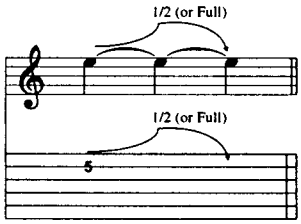
BEND: Strike the note and bend up ½ step (one fret).



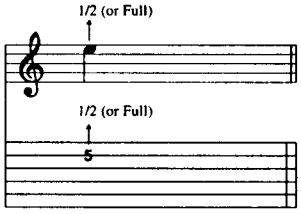
BEND: Strike the note and bend up a whole step (two frets).



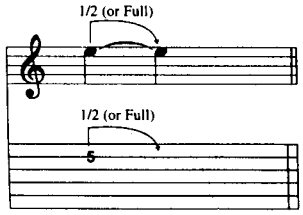
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



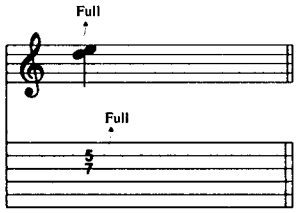
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



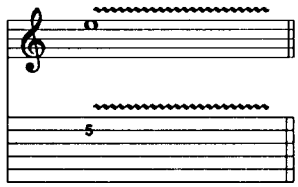
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step, strike it and release the bend back to the original note.



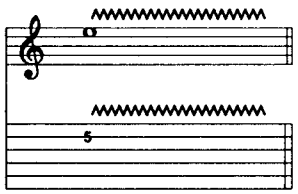
UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



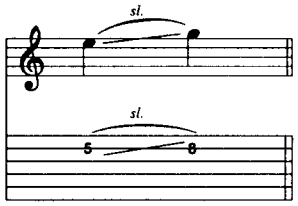
VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



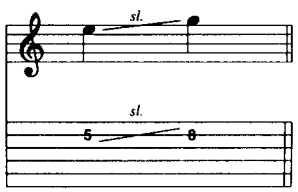
WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



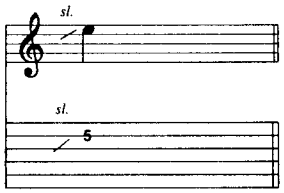
SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



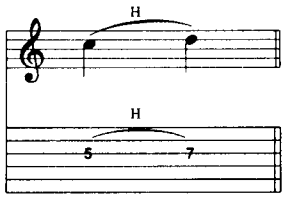
SLIDE: Same as above, except the second note is struck.



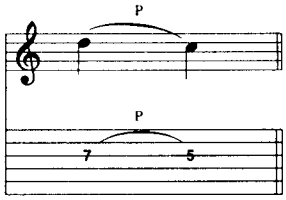
SLIDE: Slide up to the note indicated from a few frets below.



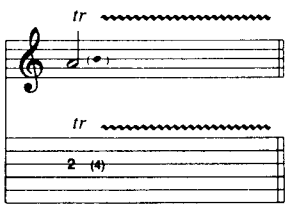
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



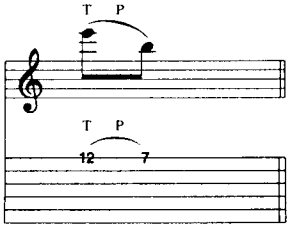
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



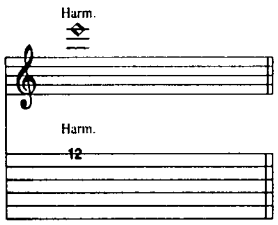
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



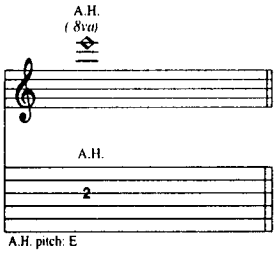
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



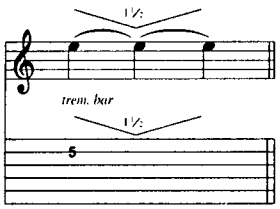
NATURALHARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



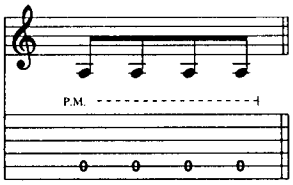
ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



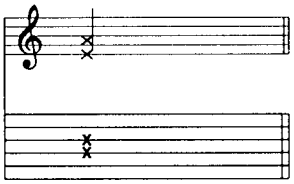
TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



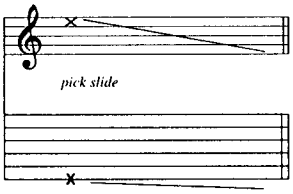
PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



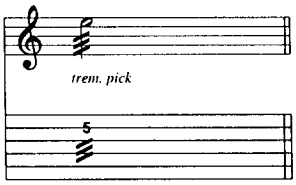
MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



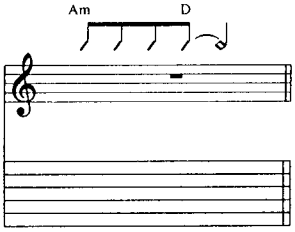
PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



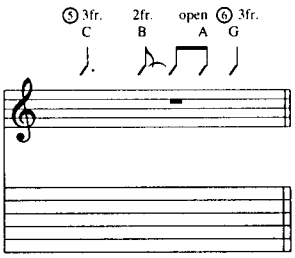
TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



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.



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

8va	•Play an octave higher than written
15ma	•Play two octaves higher than written
loco	•Play as written
pp *(pianissimo)*	•Very soft
p *(piano)*	•Soft
mp *(mezzo-piano)*	•Moderately soft
mf *(mezzo-forte)*	•Moderately loud
f *(forte)*	•Loud
ff *(fortissimo)*	•Very Loud
(accent)	•Accentuate note (play it louder)
(accent)	•Accentuate note with great intensity
(staccato)	•Play note short

	•Repeat previous beat (used for quarter or eighth notes)
	•Repeat previous beat (used for sixteenth notes)
	•Repeat previous measure
	• Repeat measures between repeat signs
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.
D.S. al Coda	•Go back to the sign (𝄋) and play to the measure marked "To Coda," then skip to the section labeled "Coda."
D.C. al Fine	•Go back to the beginning of the song and play until the measue marked "Fine" (end).

Ain't My Bitch

2 x 4

The House Jack Built

Until It Sleeps

King Nothing

Hero Of The Day

Bleeding Me

Cure

Poor Twisted Me

Wasting My Hate

Mama Said

Thorn Within

Ronnie

The Outlaw Torn

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