

GUITAR-TAB.

BEST OF

METALLICA



Publication I.D. MUSIC

S O M M A I R E

... And Justice For All	5
Creeping Death	17
Enter Sandman.....	27
Harvester Of Sorrow	34
Jump In The Fire	41
Master Of Puppets	51
My Friend Of Misery.....	62
Nothing Else Matters.....	70
One	77
Ride The Lightning.....	89
Sad But True	101
Seek & Destroy	107
The Unforgiven	113
Welcome Home (Sanitarium)	119
Wherever I May Roam.....	126

...AND JUSTICE FOR ALL

Paroles et musique de James Hetfield, Lars Ulrich et Kirk Hammett

© 1988 Creeping Death Music

B^b5 A5 B^b5 A5 A^b5 B^b5 A5 A^b5 G5

First system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes, with two triplet markings over the first two measures. The bass line is indicated by fret numbers 8, 6, 7, 5, 4, 3, 2, 1, 0.

F5 E5 D5 C5

E5

Second system of musical notation, continuing the melody from the first system, ending with a whole note chord. The bass line is indicated by fret numbers 3, 2, 0, 3, 2, 5, 3, 2, 5, 3, 2, 0.

Third system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of whole notes, with a 2/4 time signature change indicated. The bass line is indicated by fret numbers 2, 2, 0.

B^b5 A5 B^b5 A5

B^b5 A5

B^b5 A5 B^b5 A5 E5

Fourth system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes, with a 2/4 time signature change indicated. The bass line is indicated by fret numbers 8, 8, 7, 6, 6, 5, 0, 7, 7, 5, 7.

A5

E5

A5

F5 E5

B^b5 A5B^b5 A5 B^b5 A5

B^b5 A5B^b5 A5 G5 F#5

E5

F5

E5

B^b5 A5 B^b5 A5

E5

F5

E5

B^b5 A5 B^b5

E 5 F 5 E 5 B^b 5 A 5 B^b 5 A 5 E 5

Halls of jus-tice paint-ed green. Mon-ey talk-ing.—— Pow-er wolves be-

F 5 E 5 B^b 5 A 5 B^b 5 E 5 F 5

set your door, hear them stalk-ing.—— Soon you'll please their ap-pe-tite,

E 5 B^b 5 A 5 B^b 5 A 5 E 5 F 5 E 5

they de-vour.—— Ham-mer of jus-tice crush-es you. O-ver-pow-er.——

B^b 5 A 5 B^b 5 A 5

The ul-ti-mate—— in van-i-ty.—— Ex-

F[#] 5 G 5 F[#] 5 G 5 F[#] 5 G 5 F[#] 5 G 5 F[#] 5

ploit-ing their—— su-prem-a-cy.—— I

G 5 F[#] 5 G 5 A 5 F[#] 5 F[#] 5

can't be-lieve—— the things—— you say.——

G 5 F[#] 5 G 5 F[#] 5 G 5 F[#] 5

I can't be-lieve,—— I can't be-lieve—— the

F[#] 5 G 5 F[#] 5 G 5 A 5 F[#] 5

I can't be-lieve,—— I can't be-lieve—— the

B^b 5 A 5 B^b 5 A 5 B^b 5 A 5 B^b 5 A 5

1. 2.

8 8 7 8 8 7
8 8 7 8 8 7
6 6 5 6 6 5

8 8 7 8 8 7
8 8 7 8 8 7
6 6 5 6 6 5

0 7 7 5 7

8 8 7
8 8 7
6 6 5

E 5 **D 5** **E**

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes in the first measure, a whole note chord in the second, and a triplet of eighth notes in the third. The bass line is shown on a six-string guitar staff with fret numbers 2, 5, 3, 2, 5, 3, 2, 0 in the first measure, 0, 1, 2, 2, 0 in the second, and 0, 2, 3, 0, 5, 7, 0, 5, 7 in the third.

E 5 **F 5** **E 5** **D 5** **F 5** **E 5** **F 5** **E 5** **D 5** **F 5**

Musical notation for the second system, continuing the melody with eighth notes and a triplet. The bass line includes fret numbers 9, 9, 8, 7, 9, 7, 5, 4, 4, 4, 5, 4, 7, 4, 7, 5, 3, 3, 5, 3, 2.

E 5 **F 5** **E 5** **D 5** **F 5** **G 5** **E 5**

Musical notation for the third system, featuring a wavy line indicating a vibrato or tremolo effect. The bass line includes fret numbers 9, 9, 8, 7, 9, 7, 5, 4, 4, 4, 5, 4, 2, 2, 3.

E 5 **F 5** **E 5** **D 5** **F 5** **E 5** **F 5** **E 5** **D 5** **F 5**

Musical notation for the fourth system, continuing the melody with eighth notes and a triplet. The bass line includes fret numbers 9, 9, 8, 7, 5, 7, 5, 3, 9, 9, 10, 8, 7, 8, 7, 5.

E 5 **F 5** **E 5** **D 5** **F 5** **G 5** **E 5**

Musical notation for the fifth system, featuring a wavy line indicating a vibrato or tremolo effect. The bass line includes fret numbers 9, 9, 12, 12, 10, 8, 12, 10, 8, 12, 10, 8, 7, 10, 8, 7, 11, 9, 7, 11, 9, 7, 11, 9, 7, 5, 9, 7, 5.

C5 B5 C5 B5

E F#5 E F#5

E F#5 G5

E F#5 E F#5

E

G5

8va

E F#5 E F#5

E F#5 G5

E F#5 E F#5

C5 B5 C5 B5

E F#5 E F#5

E F#5 G5 E F#5 E F#5

E G5

E F#5 E F#5

E F#5 G5 E F#5 E F#5

C5 B5 C5 B5

E D G E D G

22 19 0 0 0 21 17 0 0 0 18 15 0 0 0 17 14 0 0 0

E D E C F E C F G

(8va) 19 0 17 0 15 0 14 0 17 0 15 0 14 0 12 0 15 0 14 0 12 0 10 0 10 9 7 10 8 7 10 9 7 10 8 0 5 5

E F E B^b5 A B^b5 A

0 0 0 0 0 0 0 0 1 2 3 3 0 0 0 0 0 0 0 0 6 7 8 6 6 5 6 6 5

E F E B^b5 A B^b

0 0 0 0 0 0 0 0 1 2 3 3 0 0 0 0 0 0 0 0 6 7 8 6 6 5 6 6 5

E F E B^b5 A B^b5 A

0 0 0 0 0 0 0 0 1 2 3 3 0 0 0 0 0 0 0 0 6 7 8 6 6 5 6 6 5

A5 G A5 G

F# G5 F#

F# G5 F#

F F5

7 7 4 7 7 4
5 5 3 5 5 3

5 5 3 5 5 3

3 3 2 3 3 2

1 2 3 3 3 3 3 3

E

D

C

G

B

6 7 9 7 6 7 6

4 5 5 4 7 4

2 3 5 3 2 3 2

0 2 2 0 2 0

Bb

E 5

D

0 2 2 0 2 2

3 3 1

6 7 9 7 6 7 6

4 5 5 4 7 4

C

G

B

Bb

2 3 5 3 2 3 2

0 2 2 0 2 0

0 2 2 0 2 2

3 3

E 5

D

C

G

B

9 9 9 9 9

7 7 7 7 9 7

5 5 5 5 5

5 5 5 5 4 5 4

B^b **B^b** **E 5** **D**

3 3 3 3 3 5 6 7 9 9 11 9 11 7 7 7 7 8 7

C **B 5** **B^b (b5)** **B^b**

5 5 7 9 7 4 5 4 4 5 3 5 3 3 5 7

E 5 **D 5** **C 5** **B 5**

9 9 9 9 7 7 5 5 5 5 4 4 4 4 2 2 2 2

B^b 5 **E 5**

3 3 3 3 2 2 2 0

B^b 5 **A 5** **B^b 5** **A 5**

8 8 7 8 8 7 8 8 7 8 8 7 6 6 5 6 6 5

B^b5 A5B^b5 A5 G5 F[#]5*D.S. al Coda*

⊕ CODA

B^b5 A5 B^b5 A5 E5

A5

E5

A5

E5

A5 B5 G5 C5 F sus 2

B^b5 A5 B^b5 A5 E5

A5

E 5 **A 5**

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

E 5 **D 5**

10 10 10 8 11 11 9 10 10 10 8 7 7 7

B 5 **A 5** **G 5 F# 5 E 5**

10 10 10 8 11 11 9 10 10 10 8 11 11 9

B 5 **C 5** **B 5** **A 5**

10 10 10 8 11 11 9 10 10 10 8

G 5 F# 5 E 5 **G 5 F# 5 E 5**

11 11 9 10 10 8 7 7 9

Halls of justice painted green. Money talking.
 Power wolves beset your door, hear them stalking.
 Soon you'll please their appetite, they devour.
 Hammer of justice crushes you. Overpower.

The ultimate in vanity.
 Exploiting their supremacy.
 I can't believe the things you say.
 I can't believe, I can't believe the price you pay.
 Nothing can save you.

Justice is lost. Justice is raped. Justice is gone.
 Pulling your strings. Justice is done.
 Seeking no truth. Winning is all.
 Find it so grim, so true, so real.

Apathy their stepping stone. So unfeeling.
 Hidden deep animosity. So deceiving.
 Through your eyes their light burns, hoping to find.
 Inquisition seeking you with crying might.

The ultimate in vanity.
 Exploiting their supremacy.
 I can't believe the things you say.
 I can't believe, I can't believe the price you pay.
 Nothing can save you.

Justice is lost. Justice is raped. Justice is gone.
 Pulling your strings. Justice is done.
 Seeking no truth. Winning is all.
 Find it so grim, so true, so real.

Lady justice has been raped. Truth assassin.
 Rolls of red tape seal your lips. Now you're done in.
 Their money tips her scales again. Make your deal.
 Just what is thruth ? I cannot tell, cannot feel.

The ultimate in vanity.
 Exploiting their supremacy.
 I can't believe the things you say.
 I can't believe, I can't believe the price we pay.
 Nothing can save us.

Justice is lost. Justice is raped. Justice is gone.
 Pulling your strings. Justice is done.
 Seeking no truth. Winning is all.
 Find it so grim, so true, so real.

Seeking no truth. Winning is all.
 Find it so grim, so true, so real.

CREEPING DEATH

Paroles et musique de James Hetfield, Lars Ulrich, Kirk Hammett et Cliff Burton

© 1989 Creeping Death Music

E 5



D 5




A 5 G 5 D/F# E 5

X 8

G 5 G 5 E 5

X 4

E 5



B 5 C# 5 F# 5




10

E 5



Slaves, He - brews born _____ to serve _____ to the phar - aoh. _____

Heed to his ev - 'ry word, _____ live in fear. _____


Wait, some-thing must be done, four hun-dred years.

[illegible]


G5 G5 G5 G5

Musical score for guitar, showing a treble clef, key signature of one sharp (F#), and a 4-measure melody. The melody consists of eighth and quarter notes. The guitar part is indicated by fret numbers (0, 2, 3, 5) below the staff.


E 5



C 5



D 5



So let it be writ - ten. So let it be done.

F 5 **E 5** **C 5** **D 5**

F 5 **G 5** **E 5** **E** **C 5** **D 5**

F 5 **E 5**

C 5 **D 5** **B 5** **C# 5** **F# 5**

al Coda

one. I'm sent here by the cho- sen
So let it be writ - ten.
So let it be done. To kill the first—
born phar- aoh son. I'm creep - ing death.—

E 5

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

E 5 **B 5** **C# 5** **F# 5**

8va

9 9 7 12 13 15 17 15 13 14 15 17 19 17 15 15 17 19 17 19 20 19 20 22 19 20 22

E 5 **A 5**

22 22 22 22 22 22 19 22 20 19 17 21 19 17 15 19 17 15 14 17 15 14 12

8^{va}----- *loco*

C 5 E 5

15 14 17 15 15 14 12 15 12 10 10 12 10 15 15 12 14 14 12 14 12 14 14

A 5 C 5 E 5

12 15 12 15 12 12 15 12 15 12 14 14 12 15 12 15 12 15 15 12 15 12 15 12 14 14 15 12 12 15 12 15 12 14 14

A 5 C 5

17 15 14 15 14 17 14 17 15 12 15 14 15 14 12 14 12 14 12 14 12 14 19 10 17 20 22 22

8^{va}-----

E 5 A 5

12 17 12 13 14 14 13 12 17 12 13 14 14 13 12 17 12 13 14 14 14 12 15 12 15 12 14 12 15 12 14 12 12 14

C 5 G 5

8^{va}----- *loco*

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

G 5

Diagram illustrating the fretting for the F5, E5, C5, and D5 chords, along with the corresponding musical notation and fret numbers for the guitar piece.

Chord Diagrams:

- F5:** Fret 5, Fingering 5 (Diagram shows 5 dots on strings 1-5).
- E5:** Fret 5, Fingering 5 (Diagram shows 5 dots on strings 1-5).
- C5:** Fret 5, Fingering 5 (Diagram shows 5 dots on strings 1-5).
- D5:** Fret 5, Fingering 5 (Diagram shows 5 dots on strings 1-5).

8va: Octave shift indicator.

Notation: The musical notation shows a melody line in treble clef and a bass line with fret numbers. The fret numbers are: 12, 14, 11, 12, 14, 12, 13, 15, 12, 12, 14, 15, 17, 15, 14, 17.

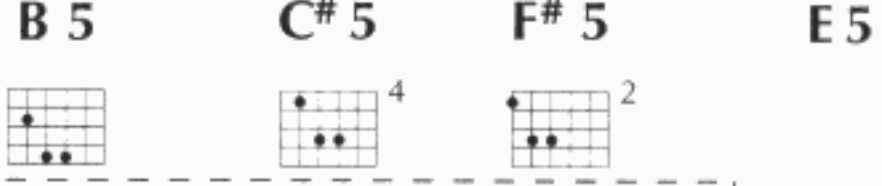
E C 5 D 5 F 5



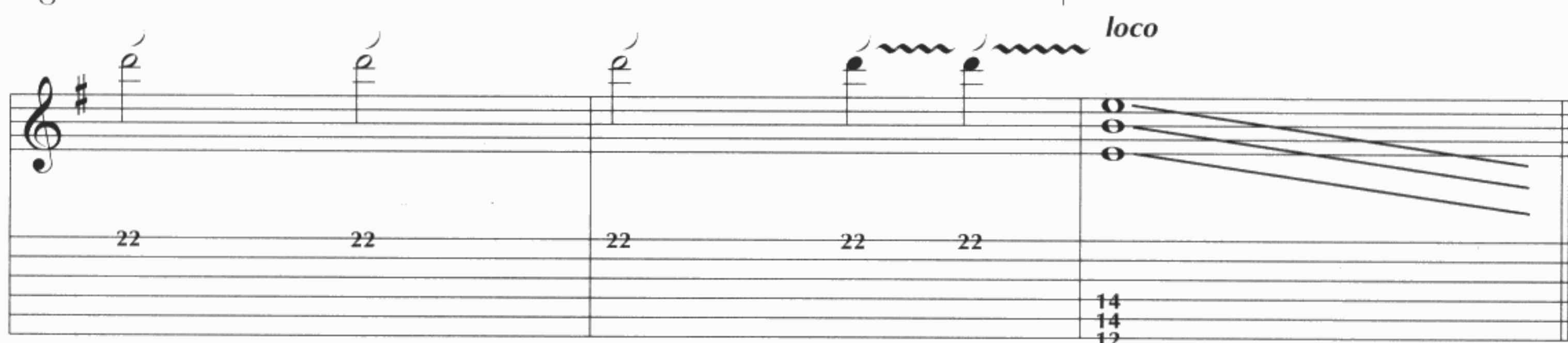

E 5 C 5 D 5




B 5 C# 5 F# 5 E 5


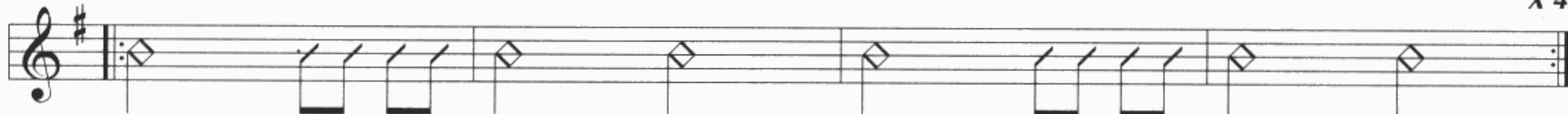


8va



loco

E 5 F 5 D 5 E 5 G 5 F 5



X 4

E 5 F 5 D 5 E 5 G 5 F 5




Die by my hand. I creep a - cross the land.

E 5 F 5 D 5 E 5 G 5 F 5

Kill - ing first born man.

E5

E5

E5 F5 G5 D5

D.S. al Coda

♩ CODA

E5

F5

D5

E5

F5

D5

E5

F5

D5

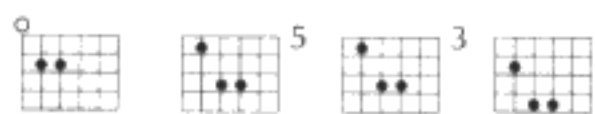
X 3

E5

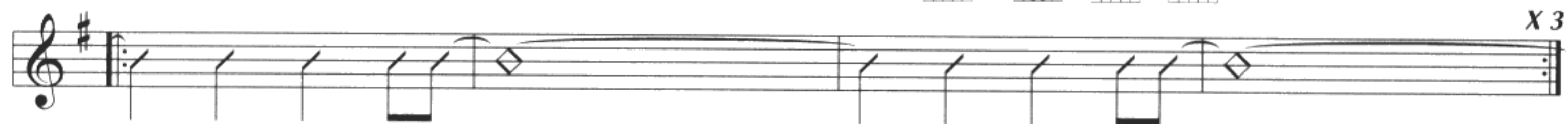
D5 C5 B5

C5 B5 A C5

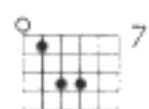
E 5 D 5 C 5 B 5



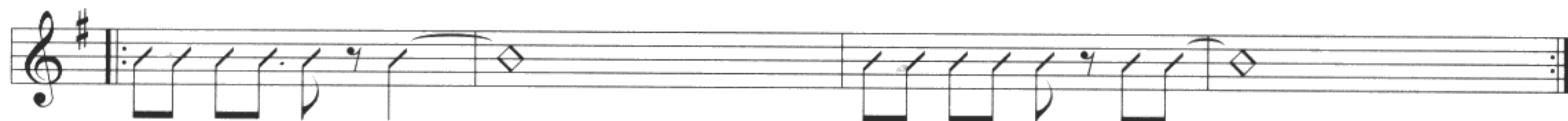
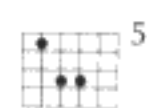
C 5 B 5 A 5 C 5



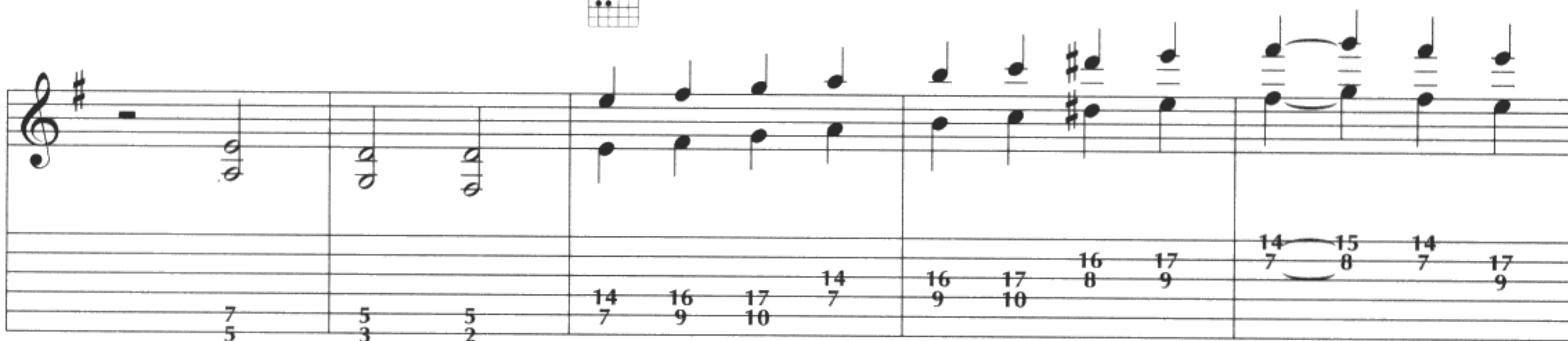
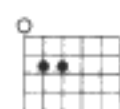
E 5



D 5



A 5 G 5 D/F# E 5



Slaves, Hebrews born to serve to the pharaoh.
 Heed to his ev'ry word, live in fear.
 Faith of the unknow one, the deliv'rer.
 Wait, something must be done, four hundred years.

So let it be written.
 So let it be done.
 I'm sent here by the chosen one.
 So let it be written.
 So let it be done.
 To kill the first born pharaoh son.
 I'm creeping death.

Now, let my people go, land of Goshen.
 Go, I will be with thee, bush of fire.
 Blood running red and strong down the Nile.
 Plague. Darkness three days long, hail to fire.

So let it be written.
 So let it be done.
 I'm sent here by the chosen one.
 So let it be written.
 So let it be done.
 To kill the first born pharaoh son.
 I'm creeping death.

Die by my hand.
 I creep across the land.
 Killing first born man.

I rule the midnight air, the destroyer.
 Born. I shall soon be there, deadly mass.
 I creep the steps and floor, final darkness.
 Blood. Lamb's blood, painted door, I shall pass.

So let it be written.
 So let it be done.
 I'm sent here by the chosen one.
 So let it be written.
 So let it be done.
 To kill the first born pharaoh son.
 I'm creeping death.



ENTER SANDMAN

Paroles et musique de James Hetfield, Lars Ulrich et Kirk Hammett

© 1991 Creeping Death Music

The first system of musical notation for 'Enter Sandman'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The system is divided into four measures. The first measure contains the first six notes. The second and third measures are empty, marked with a double bar line and a repeat sign. The fourth measure contains a quarter rest followed by a quarter note G4. Below the staff, the fret numbers are indicated: 0, 7, 5, 6, 5, 7, 0.

The second system of musical notation for 'Enter Sandman'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The system is divided into four measures. The first measure contains the first six notes. The second and third measures are empty, marked with a double bar line and a repeat sign. The fourth measure contains a quarter rest followed by a quarter note G4. Below the staff, the fret numbers are indicated: 0, 7, 5, 6, 5, 7, 0.

E5

The third system of musical notation for 'Enter Sandman'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The system is divided into four measures. The first measure contains the first six notes. The second and third measures are empty, marked with a double bar line and a repeat sign. The fourth measure contains a quarter rest followed by a quarter note G4. Below the staff, the fret numbers are indicated: 0, 7, 5, 6, 5, 7, 0.

The fourth system of musical notation for 'Enter Sandman'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The system is divided into four measures. The first measure contains the first six notes. The second and third measures are empty, marked with a double bar line and a repeat sign. The fourth measure contains a quarter rest followed by a quarter note G4. Below the staff, the fret numbers are indicated: 0, 7, 5, 6, 5, 7, 0.

A 5

E 5

E 5

X 7

G 5

F# 5

G 5 F# 5 E 5

F 5

F 5

G 5

Say your prayers, lit - tle one. Don't for - get, my son, — to in - clude ev - 'ry - one. —

F# 5 G 5 F# 5 E 5

F 5

G 5

— I tuck you in, warm with - in, keep you free from sin — till the sand-man, he comes, —

F# 5 G 5 F# 5

— ah. Sleep with one — eye o - pen, grip - ping your pil -

F# 5

B 5

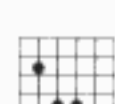
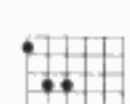
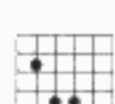
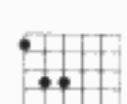
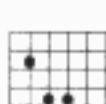
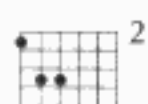
F# 5

B 5

F# 5

B 5

E 5



F# 5

B 5

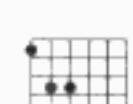
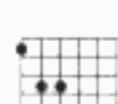
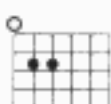
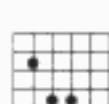
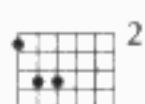
E 5

G 5

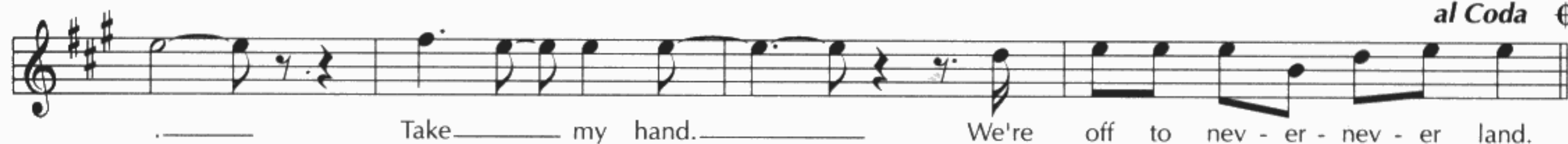
F# 5

G 5

F# 5 E 5



al Coda



E 5

G 5

F# 5

G 5 F# 5 E 5

D.S. al Coda



E 5

G 5

CODA

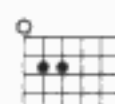
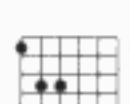
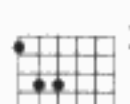


F# 5

G 5

F# 5

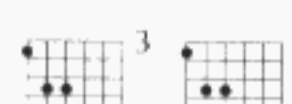
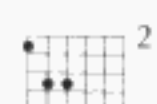
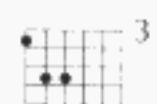
E 5



G 5

F# 5

G 5 F# 5



8va

First system of musical notation. The treble clef staff shows a melodic line with eighth notes and slurs. The bass staff shows a bass line with fret numbers: 17-14, 15, 17-14, 15, 17-14, 19-15, 17, 19-15, 17, 19-15, 21-17, 17, 21-17, 17, 21-17, 17, 22, 9, 9.

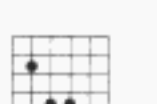
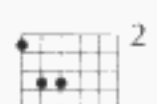
Second system of musical notation. The treble clef staff shows a melodic line with eighth notes and slurs. The bass staff shows a bass line with fret numbers: 9, 9, 9, 9, 7, 9, 7-9, 7, 10, 10, 8, 7, 9, 8, 7, 9, 7, 9, 7, 9.

F# 5

B 5 F# 5

B 5

F# 5



Third system of musical notation. The treble clef staff shows a melodic line with eighth notes and slurs. The bass staff shows a bass line with fret numbers: 9-7, 9-7, 9, 7, 9, 7, 9, 8, 7, 10, 7, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 16.

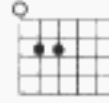
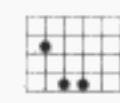
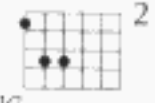
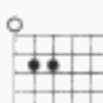
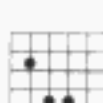
B 5

E 5

F# 5

B 5

E 5

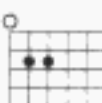


8va

Fourth system of musical notation. The treble clef staff shows a melodic line with eighth notes and slurs. The bass staff shows a bass line with fret numbers: 16, 17, 16, 17, 16, 17, 16, 21-17, 17, 21-17, 17, 21-17, 17, 21-17, 17, 21-17, 17.

E 5

8va



Fifth system of musical notation. The treble clef staff shows a melodic line with eighth notes and slurs. The bass staff shows a bass line with fret numbers: 22, 22, 22, 22, 22, 22, 22, 10, 8, 7, 9, 9-7, 9, 9-7, 5, 7, 5, 7, 5-7.



Now I lay me down to sleep.

Now I lay me down to sleep.

Pray the Lord my soul to keep.

Pray the Lord my soul to keep.

If I die before I wake,

If I die before I wake, pray

the Lord my soul to take.

Pray the Lord my soul to take.

Hush, lit-tle ba-by. Don't say a word.

And nev-er mind that noise you heard.

It's just the beasts un-der your bed,

in your clos-et, in your head.

Ex - it : light.

En - ter : night.

F# 5 **B 5** **E 5** **E** **F# 5** **B 5** **F# 5** **B 5** **F# 5**

Grain _____ of sand. _____ Ex - it : light. _____

B 5 **E 5** **F# 5** **B 5** **E 5**

En - ter : night. _____ Take _____ my hand. _____ We're

E 5

off to nev-er-nev-erland. _____ Yeah. Ha ha ha ha ha ha. Oo !

_____ Yeah, _____ yeah ! _____

E 5 **G 5** **E**

Yo, _____ woh !

F 5

2 0 0 7 6 5 0 0 3 1 | 0 0 7 6 5 0 0 3 1 | 2 0 0 7 6 5 0 0 3 1 | 0 0 7 6 5 0 0 3 1

X 4

ad lib.

0 0 7 6 0 0 0 3 1 | 0 0 7 0 0 0 0 0 0

Say your prayers, little one.
 Don't forget, my son,
 to include ev'ryone.
 I tuck you in, warm within,
 keep you free from sin
 till the sandman, he comes, ah.

Sleep with one eye open,
 gripping your pillow tight.

Exit : light.
 Enter : night.
 Take my hand.
 We're off to never-never land.

Something's wrong. Shut the light.
 Heavy thoughts tonight,
 And they aren't of Snow White.
 Dreams of war, dreams of li'rs,
 dreams of dragon's fire
 And of things that will bite, yeah.

Sleep with one eye open,
 gripping your pillow tight.

Exit : light.
 Enter : night.
 Take my hand.
 We're off to never-never land. Heh, heh.

*Now I lay me down to sleep.
 Pray the Lord my soul to keep.
 If I die before I wake,
 pray the Lord my soul to take.*

Hush, little baby. Don't say a word.
 And never mind that noise you heard.
 It's just the beasts under your bed,
 in your closet, in your head.

Exit : light.
 Enter : night.
 Grain of sand.
 Exit : light.
 Enter : night.
 Take my hand.
 We're off to never-never land.
 Yeah. Ha ha ha ha ha ha.
 Oo ! Yeah, yeah ! Yo, woh !

HARVESTER OF SORROW

Paroles et musique de James Hetfield et Lars Ulrich

© 1988 Creeping Death Music

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is presented in three measures, each containing a repeat sign at the end. The notes are: Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Measure 2: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Measure 3: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G4, 'Rose' under A4, 'Tree' under B4, 'The' under A4-G4, 'Rose' under F#4, 'Tree' under E4, and 'The' under D4. The lyrics are repeated in each measure.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, the guitar accompaniment is indicated by a series of numbers (0, 2, 3, 2, 0, 2, 3, 2) representing fret positions. The system is marked with a repeat sign and a 'X 3' indicating it should be repeated three times.

E 5



F 5

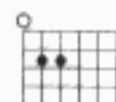


0 2 3 0 3 2 0 2 1 0 3 2

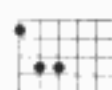
2 2 2 2 0 0 0 0 0 0 3 2 0 2 1 0 3 2

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

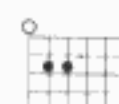
E 5



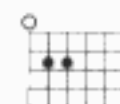
F 5



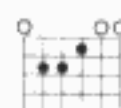
E 5



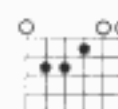
E 5



E



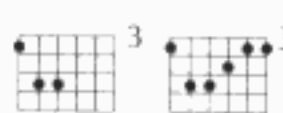
E



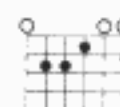
E



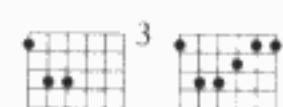
G 5 G



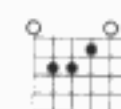
E



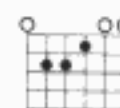
G 5 G



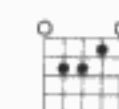
E



E



E

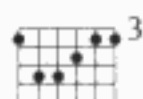


My life suf - fo - cates.

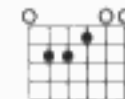
Plant - ing seeds — of hate.

I've loved, turned — to hate.

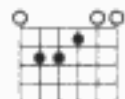
G



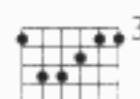
E



E



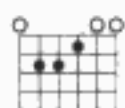
G



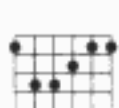
E 5



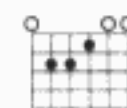
E



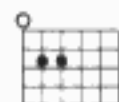
F



E



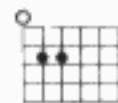
E 5



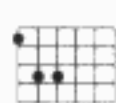
E 5

G 5 F# 5 B 5 B^b 5 G 5 F# 5 F 5G 5 F# 5 B 5 B^b 5 G 5 F# 5

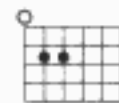
E 5



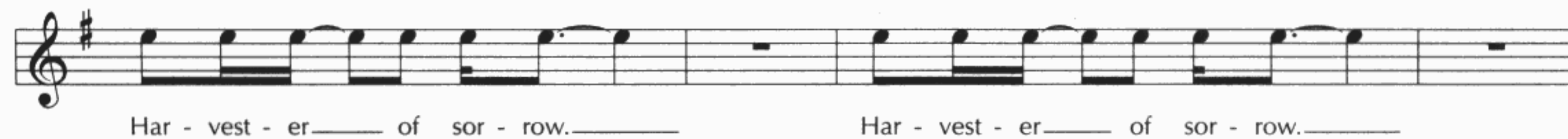
F 5



E 5



F 5



E 5

F 5 E 5 F 5 E 5

1.

0 2 3 2 0 2 3 2

0 2 3 0 0 3 0 1

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

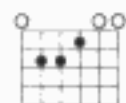
E 5

2.

G 5 E 5 F# 5 E

0 2 3 0 0 5 3 0 2

15 15 15 15 17 15 15 14

 $g_{\nu\alpha}$ g_{va}

G5 F#5 B5 B^b5 G5 F#5

G 5 F# 5 B 5 B^b 5 G 5 F# 5

F5

1.

F **E 5**



2.3.




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

F




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

E **E** **E**




All have said — their — prayers. In - vade their — night - mares. To see in - to — my — eyes.

G **E 5**




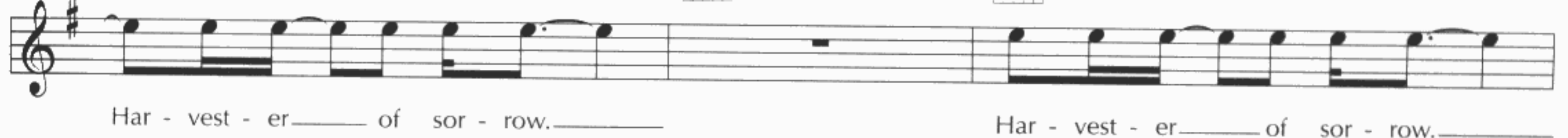

You'll find where mur - der lies. In - fan - ti - cide.

E 5 **F 5** **E 5** **F 5**

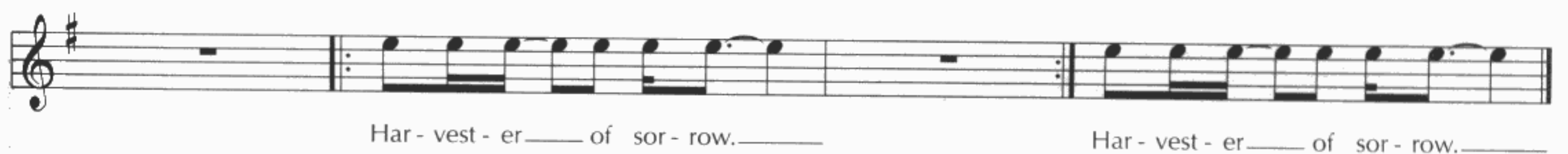



Har - vest - er — of sor - row.

E 5 **F 5** **E 5**

Har - vest - er — of sor - row. Har - vest - er — of sor - row.



Har - vest - er — of sor - row. Har - vest - er — of sor - row.

My life suffocates.
 Planting seeds of hate.
 I've loved, turned to hate.
 Trapped far beyond my fate.
 I give, you take this life that I forsake.
 Been cheated of my youth.
 You turned this lie to truth.

Anger, misery, you'll suffer unto me.

Harvester of sorrow.
 (Language of the mad)
 Harvester of sorrow.

Pure black looking clear.
 My work is done soon here.
 Try getting back to me.
 Get back what used to be.
 Drink up, shoot in.
 Let the beatings begin.
 Distributor of pain.
 Your loss becomes my gain.

Anger, misery, you'll suffer unto me.

Harvester of sorrow.
 (Language of the mad)
 Harvester of sorrow.

All have said their prayers.
 Invade their nightmares.
 To see into my eyes.
 You'll find where murder lies.
 Infanticide.

JUMP IN THE FIRE

Paroles et musique de James Hetfield, Lars Ulrich et Dave Mustaine

© 1989 Creeping Death Music

C5 B^b5

C5 B^b5

C5 B^b5

B^b5 F C5 D^b5

B^b 5 **F** **C 5** **D^b 5**

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. Above the staff, four chord diagrams are provided: B-flat 5, F, C 5, and D-flat 5. Each diagram shows the fingerings for the notes. The lyrics are: 'Tempt - ing you and all the earth_____ to join our sin - ful kind._____ There's a'.

Tempt - ing you and all the earth_____ to join our sin - ful kind._____ There's a

B^b 5 **F** **C 5** **D^b 5**

job to be done_____ and I'm the one,_____ you peo- ple make me do it._____ Now it's

B^b 5 **F** **C 5** **D^b 5**

time for your fate and I won't hes - i - tate to pull you down in - to this pit. So come on !

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains three measures of music. The first measure starts with a repeat sign and contains a half note G4, a quarter note A4, and a quarter note B-flat4. The second measure contains a half note C5, a quarter note B-flat4, and a quarter note A4. The third measure contains a half note G4, a quarter note F4, and a quarter note E4. The bottom staff is a single-line bass staff containing fret numbers for each note: 3, 6, 3, 4, 3, 5, 4, 3, 0 for the first measure; 3, 6, 3, 4, 3, 5, 4, 3, 0 for the second measure; and 3, 6, 3, 4, 3, 5, 4, 3 for the third measure.

C 5 **B^b 5** **C 5** **B^b 5**

The musical notation is on a single staff with a treble clef and a key signature of one flat (Bb). The melody for 'Jump in the fire!' consists of a quarter rest, followed by eighth notes G4, A4, Bb4, and C5, then a quarter note Bb4, and a quarter rest. The melody for 'So come on!' consists of a quarter rest, followed by eighth notes G4, A4, Bb4, and C5, then a quarter note Bb4, and a quarter rest. Above the staff, there are four guitar fretboard diagrams for the 5th fret. The first two are for the C5 chord (fingers 1, 2, 3 on strings 1, 2, 3) and the next two are for the Bb5 chord (fingers 1, 2, 3 on strings 1, 2, 3). The diagrams are labeled 'C 5' and 'B^b 5' respectively.

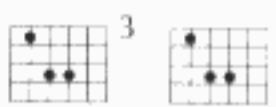
Jump in the fire! _____

So come on! _____

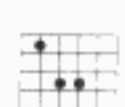


Jump in the fire! —————

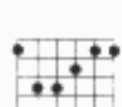
C 5 B^b 5



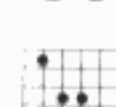
B^b 5



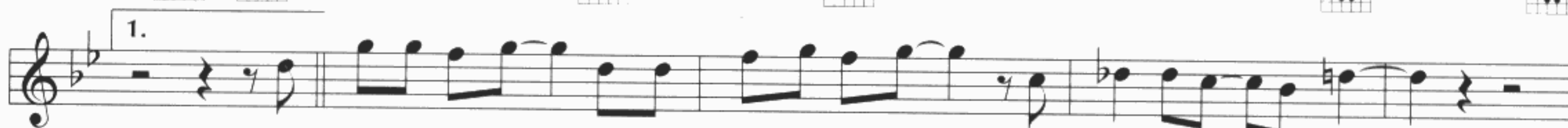
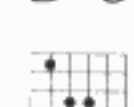
F



C 5

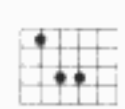


D^b 5

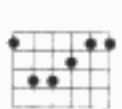


With Hell in my eyes — and with death in my veins — the end is clos - ing in. ———

B^b 5



F



C 5

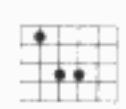


D^b 5

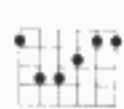


Feed - ing on the minds of men — and from their souls — with - in. My dis -

B^b 5



F



C 5

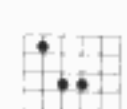


D^b 5

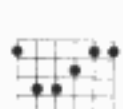


ci - ples all shout — to search you out — and they al - ways shall o - bey. ——— Fol - low

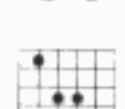
B^b 5



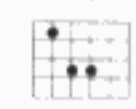
F



C 5



D^b 5



me now, my child, — not the meek or the mild, — but do just as I say. So come on! —

C 5

B^b 5

B^b 5

A^b 5

B^b 5

G 5



F 5

G 5

B^b 5

A^b 5

B^b 5

G 5



[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one flat (Bb). The bass part is written in bass clef. The score is divided into three measures, each with a chord diagram above it. The chords are G5, F5, G5, and Bb5. The guitar part features a melodic line with eighth and sixteenth notes, and the bass part provides a steady accompaniment with eighth and sixteenth notes. The chord diagrams show the fingerings for each chord: G5 (open strings), F5 (open strings), G5 (open strings), and Bb5 (open strings).

[illegible]

B^b 5

A^b 5 B^b 5 G 5

F 5 G 5

6 3 0 5 3 0 6 3 0 5 3 0

3 3 6 3 5 3 3 6 3 5

10

B^b 5 **F** **C 5** **D^b 5**

down, grab my hand, — walk with me through the land, — come home where you be-long. So come on! —

C 5 **B^b 5** **C 5** **B^b 5**

So. come on! — Jump in the fire! —

C 5 **B^b 5**

So come on! —

C 5 **B^b 5**

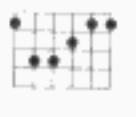
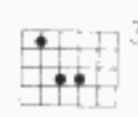
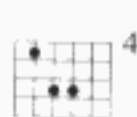
Jump in the fire! — Come on, jump, — ba-by, now!

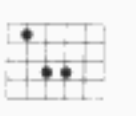
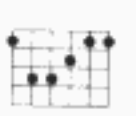
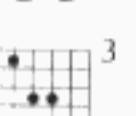
B^b 5 **F** **C 5**

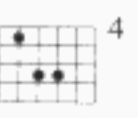

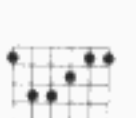
loco

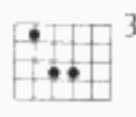
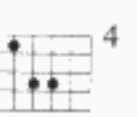

D^b 5 **B^b 5** **F**

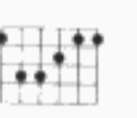
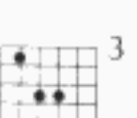
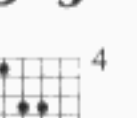
C 5 **D^b 5** **B^b 5**

F  **C 5**  **D^b 5** 

B^b 5  **F**  **C 5** 

D^b 5  **B^b 5**  **F** 

C 5  **D^b 5**  **B^b 5** 

F  **C 5**  **D^b 5** 

B^b 5 **F** **C 5**

10 15 10 15 10 15 15 10 15 10 15 15 10 15 10 10 10 15 15 10

D^b 5

B^b 5

F

15 18 15 10 10 10 15 | 10 15 18 15 10 15 10 15 | 17 15 17 15 17 15 17 15

8^{va} C 5 D^b 5 B^b 5

3 4

loco

17 15 17 15 17 15 17 15 17 15 13 15 13

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff. The guitar staff is in G major (one sharp) and 12/8 time. The bass staff is in G major and 12/8 time. The score is divided into three measures. Above the guitar staff, there are three chord diagrams: F (first measure), C5 (second measure), and Db5 (third measure). The guitar staff has a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The bass staff has a bass clef and a 12/8 time signature. The guitar staff has a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The bass staff has a bass clef and a 12/8 time signature. The score is divided into three measures. Above the guitar staff, there are three chord diagrams: F (first measure), C5 (second measure), and Db5 (third measure). The guitar staff has a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The bass staff has a bass clef and a 12/8 time signature. The score is divided into three measures. Above the guitar staff, there are three chord diagrams: F (first measure), C5 (second measure), and Db5 (third measure).

Down in the depths of my firey home, the summons bell will chime.
 Tempting you and all the earth to join our sinful kind.

There's a job to be done
 and I'm the one,
 you people make me do it.
 Now it's time for your fate
 and I won't hesitate
 to pull you down into this pit.

So come on !
 Jump in the fire !
 So come on !
 Jump in the fire !

With Hell in my eyes and with death in my veins
 the end is closing in.
 Feeding on the minds of men
 and from their souls within.
 My disciples all shout
 to search you out
 and they always shall obey.
 Follow me now, my child,
 not the meek or the mild,
 but do just as I say.

So come on !
 Jump in the fire !
 So come on !
 Jump in the fire !

Jump by your will or be taken by force,
 I'll get you either way.
 Trying to keep the hellfire lit,
 I'm stalking you as prey
 Living your life as me,
 I am you you see.
 There's part of me in ev'ryone.
 So, reach down, grab my hand,
 walk with me through the land,
 come home where you belong.

So come on !
 Jump in the fire !
 So come on !
 Jump in the fire !

So come on !
 Jump in the fire !
 So come on !
 Jump in the fire !
 Come on, jump, baby, now !



MASTER OF PUPPETS

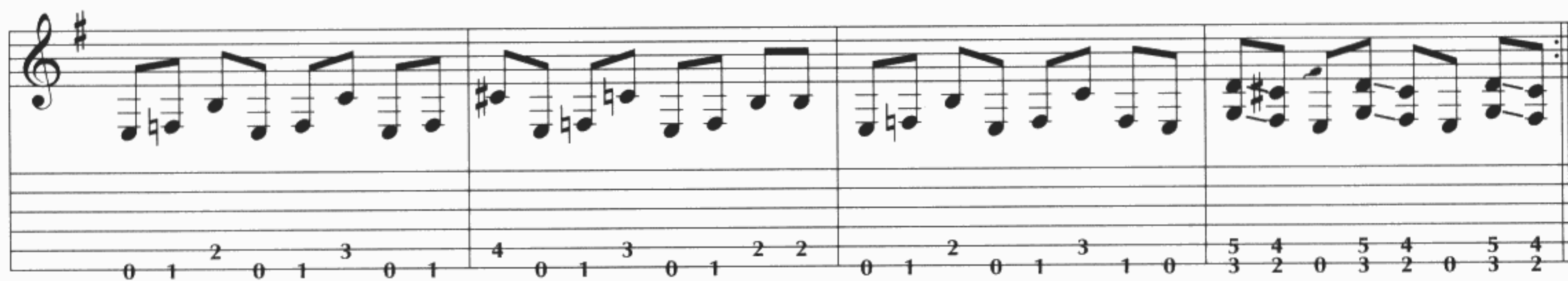
Paroles et musique de James Hetfield, Lars Ulrich et Kirk Hammett

© 1988 Creeping Death Music

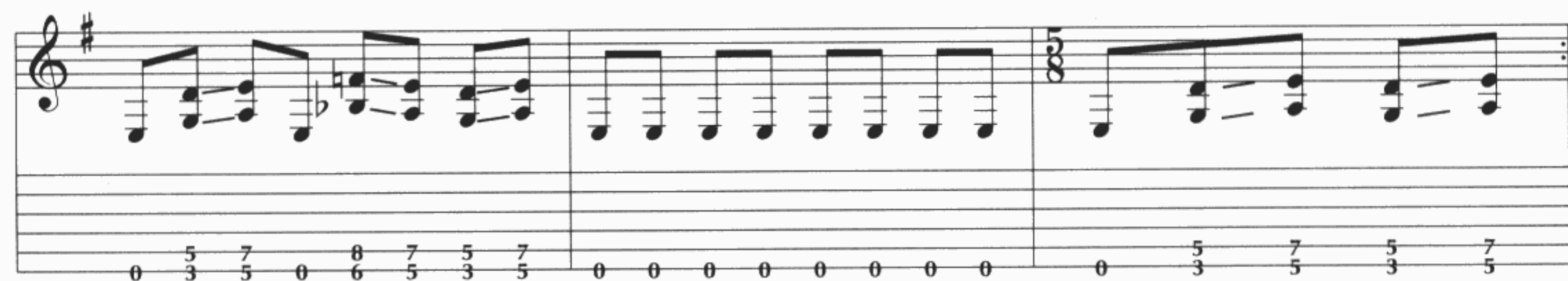
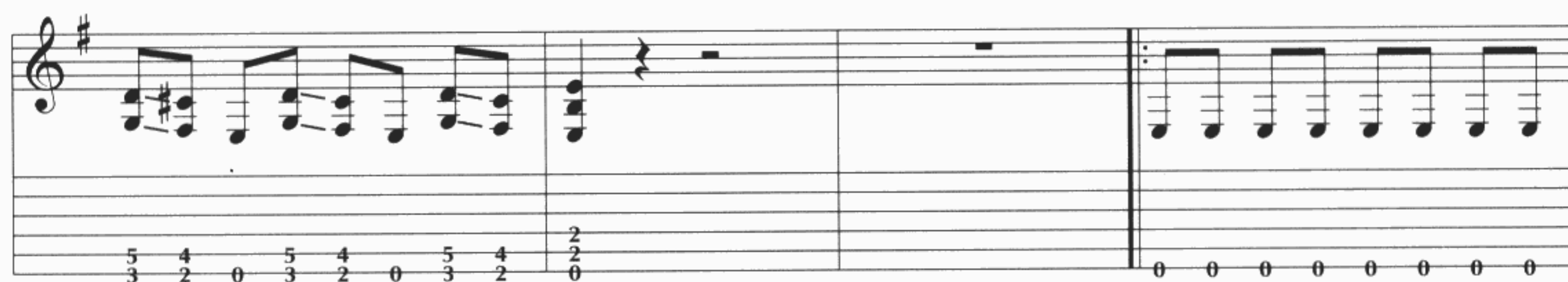
E5 D D^b5 C

D D^b5 C

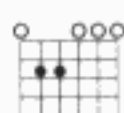
B5



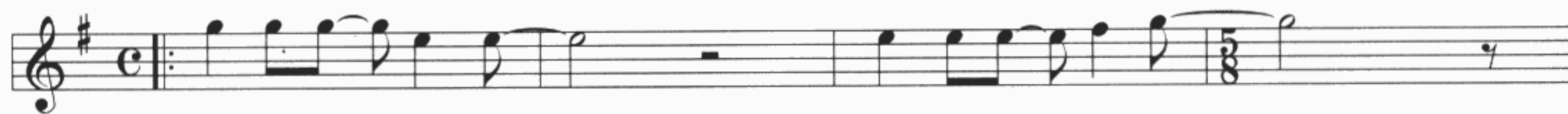
E5



E mi



S

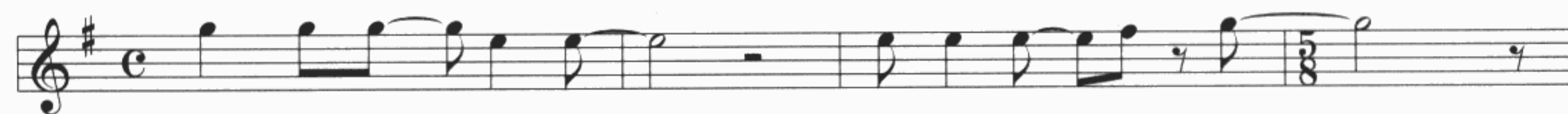


End of pas - sion play, _____

crum - bl - ing _____ a - way. _____



I'm your source _____ of self - de - struc - tion.



Veins that pump _____ with fear, _____

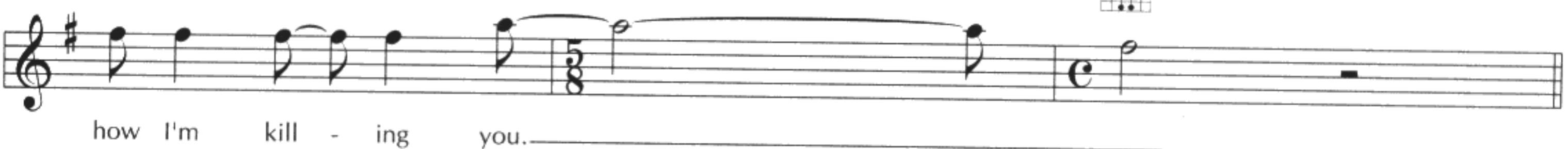
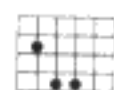
suck - ing dark - est clear, _____



F# mi



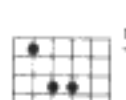
B 5



E 5

D 5

E 5

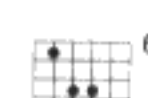
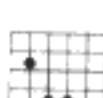
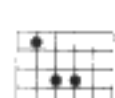


C 5

B 5

D# 5

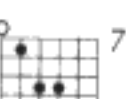
B 5



E 5

D 5

E 5

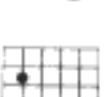
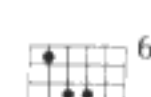
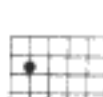
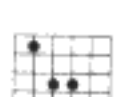


C 5

B 5

D# 5

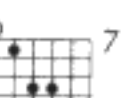
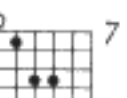
B 5



E 5

D 5

E 5

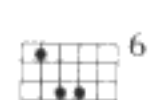
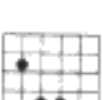
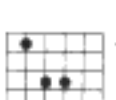


C 5

B 5

D# 5

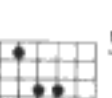
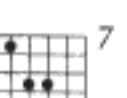
B 5



E 5

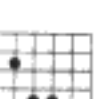
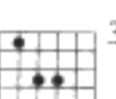
D 5

E 5



C 5

B 5



E 5 **F** **E 5**

mas - ter, mas - ter. Mas - ter of Pup - pets, I'm pull - ing your

G **C 5** **B 5**

strings, twist - ing your mind and smash - ing your

A 5 **D** **C 5**

dreams. Blind - ed by me, you can't see a

B **E 5** **D 5** **C**

thing, just call my name 'cause I'll hear you scream.

E 5 **F** **E 5**

Mas - ter, mas - ter. Just call my name 'cause I'll

C **E 5** **F** *al Coda*

hear you scream. Mas - ter, mas - ter.

1.

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

B 5

First system of musical notation (measures 1-3). Treble clef, key of D major. Fingering numbers are shown below the staff.

Second system of musical notation (measures 4-6). Treble clef, key of D major. Fingering numbers are shown below the staff.

Third system of musical notation (measures 7-8). Treble clef, key of D major. Includes the lyrics "Mas - ter !".

Fourth system of musical notation (measures 9-12). Treble clef, key of D major. Includes guitar chord diagrams for E mi, D, C add 9, A mi sus 2, and B 7.

Fifth system of musical notation (measures 13-17). Treble clef, key of D major. Includes guitar chord diagrams for B 7/D#, E mi, D, C add 9, A mi sus 2, B 7, and B 7/D#.

Sixth system of musical notation (measures 18-21). Treble clef, key of D major. Includes guitar chord diagrams for E mi, D, and C add 9. A dashed line labeled "8va" indicates an octave shift.

A mi sus 2 **B 7** **B 7/D#**

17 15 17 15 14 17 16 17 14 17 14 15 17 19
19 17 19 17 16 17 16 17 19 17 16 17 19 20

E mi **D** **C add 9**

17 17 19 15 19 15 17 15 19 19 15 12 15 12 13 15

A mi sus 2 **B 7** **B 7/D#** **E mi** **D**

8va *loco*

3 2 0 3 2 0 3 0 0 2 15 14 12 14 12 14 12 12 14 12 11 12 11

C add 9 **A mi sus 2** **B 7** **B 7/D#**

10 12 9 10 9 10 12 10 12 14 11 12 12 15 14 11 11 12 12 10 19

E mi **D** **C add 9**

8va

20 21 19 20 21 20 22 17 19 19 19 19 19 20 22 17 19 19 19 19 19 19 19 15 17 17 17 17 19 15 17 17

A mi
sus 2

B 7

B 7/D#

5

8va

3

3

loco

17 15 17 15 14 17 16 17 14 17 14 15 17 19
 19 17 19 17 16 17 16 17 19 17 16 17 19 20

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is divided into four measures, each with a chord diagram and a guitar part. The chords are A5, B5, D#5, and E5. The guitar part is in treble clef with a key signature of one sharp (F#). The bass part is in bass clef. The score includes a repeat sign and a double bar line.

Chord Diagrams:

- A5:** A5 (5th fret, 1st string)
- B5:** B5 (5th fret, 1st string)
- D#5:** D#5 (6th fret, 1st string)
- E5:** E5 (5th fret, 1st string)

Guitar Part:

- Measure 1: A5 chord, 5th fret, 1st string.
- Measure 2: B5 chord, 5th fret, 1st string.
- Measure 3: D#5 chord, 6th fret, 1st string.
- Measure 4: E5 chord, 5th fret, 1st string.

Bass Part:

- Measure 1: 0, 2, 0, 2.
- Measure 2: 0, 2, 0, 2.
- Measure 3: 1, 2, 0, 3.
- Measure 4: 4, 4, 4, 4.

[illegible]

F# 5 G 5 F# 5 G 5 F# 5 G 5 F# 5 G 5 C# 5 F# 5 G 5 F# 5 G 5

Mas - ter, mas - ter, where's the dreams that I've— been af - ter? Mas - ter, mas - ter,

F# 5 G 5 F# 5 G 5 C# 5 F# 5 G 5 F# 5 G 5 F# 5 G 5 C# 5

prom - ised on - ly lies.— Laugh - ter, laugh - ter, all I hear— or see— is laugh - ter.

F# 5 **G 5 F# 5** **G 5 F# 5** **G# 5 F# 5** **G 5 C# 5**

Laugh - ter, laugh - ter, laugh - ing at _____ my cries. _____

G **F#**

8va

8va

8va

8va

F5

B 5

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some measures containing triplets. The lyrics are written below the staff, aligned with the notes. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics 'The Rose Tree', the second 'The Rose Tree', the third 'The Rose Tree', and the fourth 'The Rose Tree'. The final note of the fourth measure is a double bar line, indicating the end of the piece.

E 5

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody is written in the upper staff, and the bass line is written in the lower staff. The piece consists of 16 measures, divided into four groups of four measures each. The melody is a simple, folk-like tune, and the bass line provides a steady accompaniment. The piece ends with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures of the melody and the next three measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The first measure of the melody is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure of the melody is a quarter note C5, a quarter note B4, and a quarter note A4. The third measure of the melody is a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure of the melody is a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure of the melody is a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure of the melody is a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure of the melody is a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure of the melody is a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure of the melody is a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure of the melody is a quarter note G1, a quarter note F#1, and a quarter note E1. The eleventh measure of the melody is a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure of the melody is a quarter note A0, a quarter note G0, and a quarter note F#0. The thirteenth measure of the melody is a quarter note E0, a quarter note D0, and a quarter note C0. The fourteenth measure of the melody is a quarter note B0, a quarter note A0, and a quarter note G0. The fifteenth measure of the melody is a quarter note F#0, a quarter note E0, and a quarter note D0. The sixteenth measure of the melody is a quarter note C0, a quarter note B0, and a quarter note A0. The first measure of the bass line is a quarter note G2, a quarter note F#2, and a quarter note E2. The second measure of the bass line is a quarter note D2, a quarter note C2, and a quarter note B1. The third measure of the bass line is a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure of the bass line is a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure of the bass line is a quarter note B0, a quarter note A0, and a quarter note G0. The sixth measure of the bass line is a quarter note F#0, a quarter note E0, and a quarter note D0. The seventh measure of the bass line is a quarter note C0, a quarter note B0, and a quarter note A0. The eighth measure of the bass line is a quarter note G0, a quarter note F#0, and a quarter note E0. The ninth measure of the bass line is a quarter note D0, a quarter note C0, and a quarter note B0. The tenth measure of the bass line is a quarter note A0, a quarter note G0, and a quarter note F#0. The eleventh measure of the bass line is a quarter note E0, a quarter note D0, and a quarter note C0. The twelfth measure of the bass line is a quarter note B0, a quarter note A0, and a quarter note G0. The thirteenth measure of the bass line is a quarter note F#0, a quarter note E0, and a quarter note D0. The fourteenth measure of the bass line is a quarter note C0, a quarter note B0, and a quarter note A0. The fifteenth measure of the bass line is a quarter note G0, a quarter note F#0, and a quarter note E0. The sixteenth measure of the bass line is a quarter note D0, a quarter note C0, and a quarter note B0. The first measure of the bass line is a quarter note G2, a quarter note F#2, and a quarter note E2. The second measure of the bass line is a quarter note D2, a quarter note C2, and a quarter note B1. The third measure of the bass line is a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure of the bass line is a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure of the bass line is a quarter note B0, a quarter note A0, and a quarter note G0. The sixth measure of the bass line is a quarter note F#0, a quarter note E0, and a quarter note D0. The seventh measure of the bass line is a quarter note C0, a quarter note B0, and a quarter note A0. The eighth measure of the bass line is a quarter note G0, a quarter note F#0, and a quarter note E0. The ninth measure of the bass line is a quarter note D0, a quarter note C0, and a quarter note B0. The tenth measure of the bass line is a quarter note A0, a quarter note G0, and a quarter note F#0. The eleventh measure of the bass line is a quarter note E0, a quarter note D0, and a quarter note C0. The twelfth measure of the bass line is a quarter note B0, a quarter note A0, and a quarter note G0. The thirteenth measure of the bass line is a quarter note F#0, a quarter note E0, and a quarter note D0. The fourteenth measure of the bass line is a quarter note C0, a quarter note B0, and a quarter note A0. The fifteenth measure of the bass line is a quarter note G0, a quarter note F#0, and a quarter note E0. The sixteenth measure of the bass line is a quarter note D0, a quarter note C0, and a quarter note B0.

The musical score is for a 12-string guitar, indicated by the '12' in the top right corner. It is in G major, with a key signature of one sharp (F#). The score is divided into two sections: 'C' and 'E5'. The 'C' section consists of two measures, and the 'E5' section consists of one measure. The notation includes a treble clef, a key signature of one sharp, and a 12-string guitar arrangement. The fret numbers and fingerings are as follows:

Measure	Fret	Fingering
C	0	2
	2	3
	3	5
	2	3
	4	5
	3	5
	2	3
	4	5
	3	5
	2	3
	4	5
	3	5
E5	4	5
	2	3
	2	3
	0	2
	2	3
	3	5
	2	3
	4	5
	3	5
	2	3
	4	5
	3	5

The musical score for 'The Rose Tree' is presented in a system with three staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The middle staff is a bass clef with a key signature of one flat (Bb). The bass line consists of eighth and quarter notes. The bottom staff is a single line of numbers representing the fret positions for the guitar. The first measure of the first system contains the numbers 5, 4, 5, 2, 5, 4, 2, 4. The second measure of the first system contains the numbers 3, 2, 3, 5, 3, 2, 3, 2. The first system is followed by a double bar line and a repeat sign. The second system contains the numbers 0, 1, 2, 0, 1, 3, 0, 1. The third system contains the numbers 4, 0, 1, 3, 0, 1, 2, 2.

[illegible]

CODA \oplus

The Coda section consists of four measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a repeat sign. The melody is a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass line consists of whole notes: G3, A3, B3, A3, G3, F#3, E3, D3. The second measure continues the melody with eighth notes: E4, D4, C4, B3, A3, G3, F#3, E3. The bass line continues with whole notes: C3, B2, A2, G2, F#2, E2, D2, C2. The third measure continues the melody with eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3. The bass line continues with whole notes: B2, A2, G2, F#2, E2, D2, C2, B1. The fourth measure continues the melody with eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The bass line continues with whole notes: A2, G2, F#2, E2, D2, C2, B1, A1. The section ends with a double bar line and a repeat sign.

E5

Ha! Ha! Ha! Ha!

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

End of passion play,
 crumbling away.
 I'm your source of self-destruction.
 Veins that pump with fear,
 sucking darkest clear,
 leading on your death's construction.
 Taste me you will see,
 more is all you need,
 dedicated to
 how I'm killing you.

refrain :

Come crawling faster,
 obey your master,
 your life burns faster,
 obey your master, master.

Master of Puppets, I'm pulling your strings,
 twisting your mind and smashing your dreams.
 Blinded by me, you can't see a thing,
 just call my name 'cause I'll hear you scream.
 Master, master.
 Just call my name 'cause I'll hear you scream.
 Master, master.

Needle work the way,
 never you betray,
 life of death becoming clearer.
 Pain monopoly,
 ritual misery,
 chop your breakfast on a mirror.
 Taste me you will see,
 more is all you need,
 dedicated to
 how I'm killing you.

(refrain)

Master, master,
 where's the dreams that I've been after ?
 Master, master,
 promised only lies.
 Laughter, laughter,
 all I hear or see is laughter.
 Laughter, laughter,
 laughing at my cries.

Hell is worth all that,
 nat'ral habitat,
 just a rhyme without a reason.
 Never ending maze,
 drift on numbered days,
 now your life is out of season.
 I will occupy,
 I will help you die,
 I will run through you,
 now I rule you too.

(refrain)

MY FRIEND OF MISERY

Paroles et musique de James Hetfield, Lars Ulrich et Jason Newsted

© 1991 Creeping Death Music

D mi/A **A5**

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

D mi/A **A5** **D mi/A**

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

A mi **D mi/A**

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

A mi **D mi/A** **A mi**

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

D mi/A **A mi**

D mi/A **A 5**

You just stood there scream - ing, fear - ing

D mi/A

no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most.

A 5 **D mi/A**

The sound of your own voice must soothe you. hear - ing

A 5

on - ly what you wan - na hear and know - ing on - ly what you've heard.

D mi/A **A 5**

You, you're smoth - ered in trag - e - dy, and you're out

A 5

to save the world.

F# 5 E 5 A 5 B 5 F# 5 E 5 A 5 A# 5 B 5 E 5

Mis-er-y. You in-sist that the weight of the world should be on your shoul-ders.

F# 5 E 5 A 5 B 5 F# 5 E 5

Mis-er-y. There's much more to life than what you see,

A 5 A# 5 B 5 E 5 E (b6) E 5 E (b6) E 5 D mi/A E 5

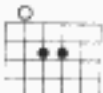
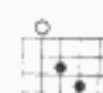
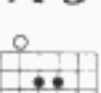
al Coda


my friend of mis-er-y. My friend of mis-er-y.

D mi/A A 5

D mi/A A 5

D mi/A A 5 D mi/A

A 5  D mi/A  A 5 



D mi/A  A 5  D mi/A  X 3

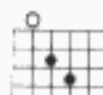




A 5  D mi/A 



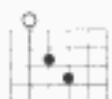
A 5 



D mi/A  8va  A 5 

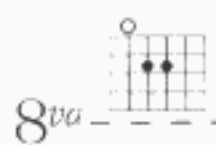


D mi/A



Musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with a wavy line indicating a tremolo. The bass line consists of a single line with fret numbers: 12 8 10 8 12 8 10 10 10 11 10 8 10 13 10 10 13 13 10 10 13 13 10 10 13 10 10 13 10 10 13 10 13 13.

A 5



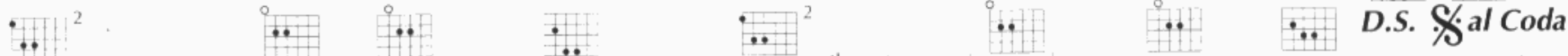
Musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with a wavy line indicating a tremolo. The bass line consists of a single line with fret numbers: 8 5 5 8 8 5 5 8 8 5 5 8 10 10 10 0 3 5 0 3 5 5 7 0 3 5 5 7.

F# 5 E 5 A 5 B 5 F# 5 E 5 A 5 A# 5 B 5 E 5

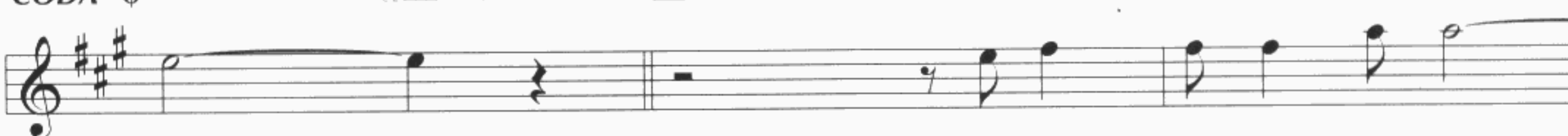


Musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with a wavy line indicating a tremolo. The bass line consists of a single line with fret numbers: 16 16 16 14 16 14 16 16 16 14 16 14 16 16 14 16 14 16 14 17.

F# 5 E 5 A 5 B 5 F# 5 E 5 A 5 A# 5 B 5 E 5

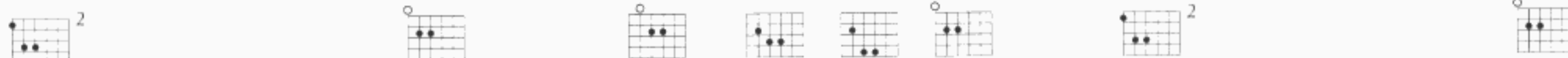


Musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with a wavy line indicating a tremolo. The bass line consists of a single line with fret numbers: 5 5 5 5 2 5 16 16 16 16 14 16 14 16 14 14.

CODA Φ E 5 F# 5 E 5 A 5 B 5

You just stood there scream-ing.

F# 5 E 5 A 5 A# 5 B 5 E 5 F# 5 E 5



Musical notation for the fifth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with a wavy line indicating a tremolo. The bass line consists of a single line with fret numbers: 5 5 5 5 2 5 16 16 16 16 14 16 14 16 14 14.

Oh.

58

F# 5

E 5 F 5 F# 5

E 5 G 5

4 16 14 16 16 14 17 14 17 14 16 14 17 14 16 14 16 16

The musical score for guitar features a melodic line on a treble clef staff and a corresponding fretboard diagram below it. The melodic line includes a 'loco' section and various fret numbers (19, 17, 14, 16) indicating fingerings. Above the staff, diagrams show fretboard positions for F#5, E5, F5, and G5, with fingerings 2 and 3 indicated.

F# 5 **E 5** **A 5** **B 5** **F# 5** **E 5** **A 5** **A# 5** **B 5** **E 5**

Musical score for guitar, showing a sequence of chords and a melody line. The chords are F#5, E5, A5, B5, F#5, E5, A5, A#5, B5, and E5. The melody line is written on a treble clef staff. The guitar part is written on a six-string staff with fret numbers 16, 14, 13, 14, 14, 14, 16, 16, 14, 14, 15, 16, 14.

F# 5 E 5 A 5 B 5 F# 5 E 5 A 5 A# 5 B 5 E 5

8va

loco

14 14
14 14

14
14

14 14
14 14

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

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

You just stood there screaming,
 fearing no one was listening to you.
 They say the empty can rattles the most.
 The sound of your own voice must soothe you.
 hearing only what you wanna hear
 and knowing only what you've heard.
 You, you're smothered in tragedy,
 and you're out to save the world.

Misery.
 You insist that the weight of the world
 should be on your shoulders.
 Misery.
 There's much more to life than what you see,
 my friend of misery.

You still stood there screaming,
 No one caring about these words you tell.
 My friend, before your voice is gone,
 One man's fun is another's hell.
 These times are sent to try men's soul.
 But something's wrong with all you see.
 You, you'll take it on all yourself.
 Remember, misery loves company.

Misery.
 You insist that the weight of the world
 should be on your shoulders.
 Misery.
 There's much more to life than what you see,
 my friend of misery.

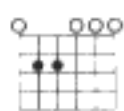
My friend of misery.
 You just stood there screaming.
 Oh.
 My friend of misery.
 Yeah, yeah, yeah !

NOTHING ELSE MATTERS

Paroles et musique de James Hetfield et Lars Ulrich

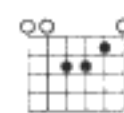
© 1991 Creeping Death Music

E mi



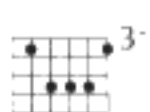
First system of musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The bass staff shows fingerings with numbers 0, 7, and 8. There are two repeat signs (double bar lines with dots) in the second and third measures.

A mi

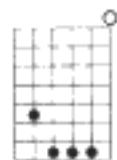


Second system of musical notation. It continues the melody from the first system. Handwritten annotations include '2 1 2 1' above the first measure and '3 1 1 0' above the second measure. A triplet bracket is shown under the first measure of the second system. The bass staff shows fingerings with numbers 0, 7, 8, 5, 3, 2, 5, 5, 2, 0, 5, 5, 0, 0, 5, 5, 0, 2.

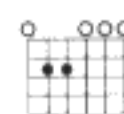
C



D add 2



E mi

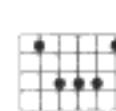


Third system of musical notation. It continues the melody. Handwritten annotation '1' is above the first measure. The bass staff shows fingerings with numbers 0, 5, 3, 0, 5, 0, 7, 7, 7, 0, 5, 0, 7, 0, 0, 5, 12, 12, 12, 0, 0, 0, 0, 0, 0, 0, 0.

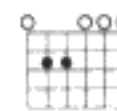
D



C



E mi



D



C



Fourth system of musical notation. It concludes the piece with a double bar line and repeat dots. The bass staff shows fingerings with numbers 0, 7, 9, 8, 7, 7, 5, 5, 3, 5, 5, 2.

Emi D C G B 7 Emi

Emi D D sus C add 2 Emi D C add 2

So close, no mat-ter how—far.— Could - n't be much more— from the heart.—

Emi D D sus C add 2 G 5 B 7 sus Emi

For-ev-er trust-ing who we are.— And noth-ing else— mat-ters.—

Emi D D sus C add 2 Emi D C add 2

Nev-er o-pened my-self this way.— Life is ours, we live it our way.—

Emi D D sus C add 2 G B 7 sus Emi

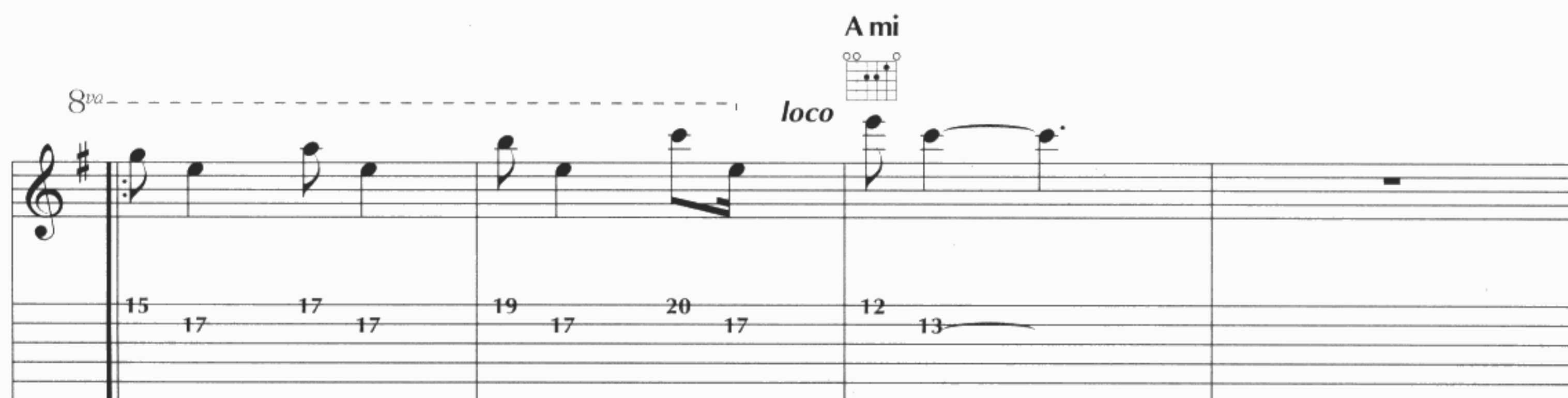
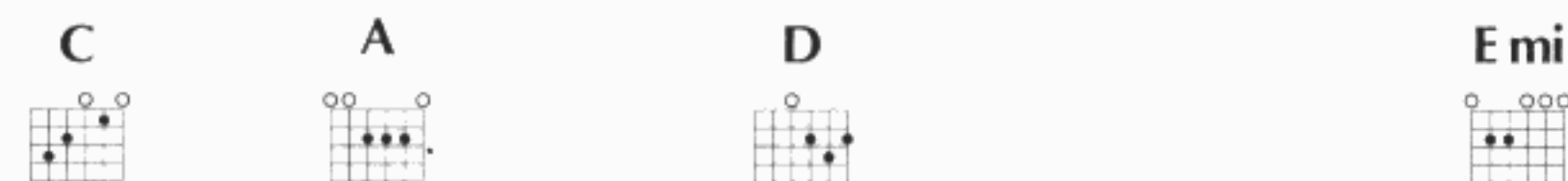
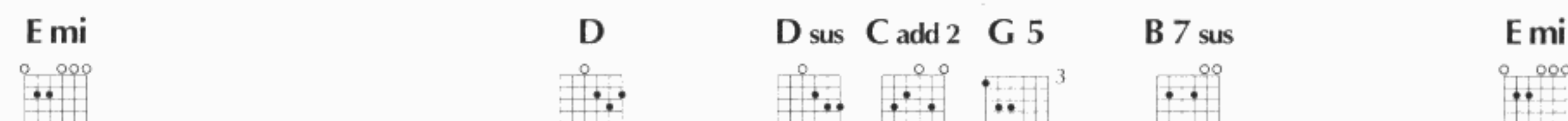
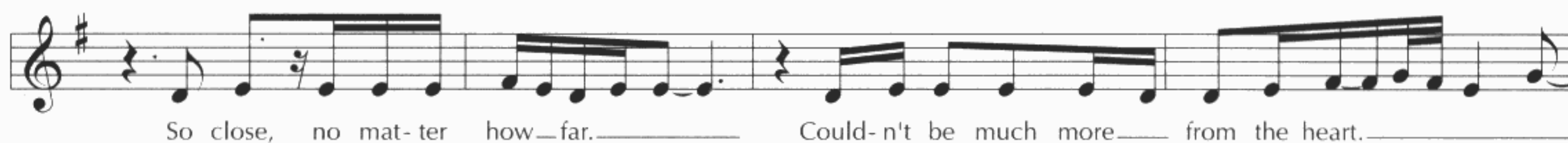
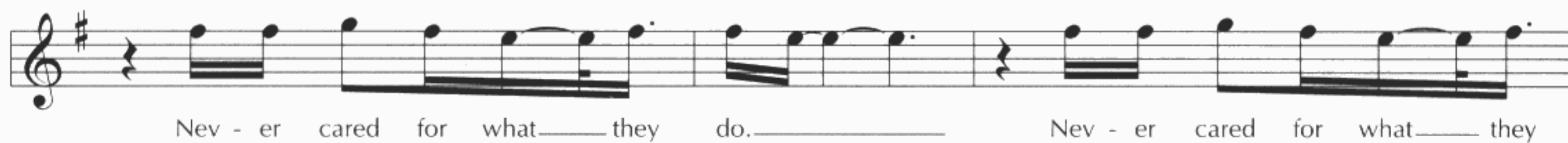
All these words I don't just say.— And noth-ing else— mat-ters.—

Emi D D sus C add 2 Emi D C add 2

Trust I seek and I find in—you.— Ev-'ry day—for us— some-thing new.—

Emi D D sus C add 2 G B 7 sus Emi C A

O-pen mind—for a dif-f'rent view.— And noth-ing else— mat-ters.—



C **D add 2** **E mi**

D add 2 **E mi**

E mi **D** **D sus** **C add 2** **E mi**

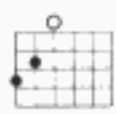
D **C add 2** **E mi** **D** **D add 2** **C add 2**

G **B 7 sus** **E mi**

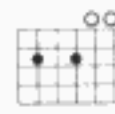
E mi **D** **D sus** **C add 2** **E mi**

D **C add 2** **E mi** **D** **D sus** **C add 2**

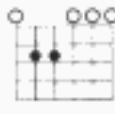
G



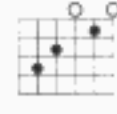
B 7 sus



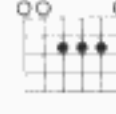
E mi



C

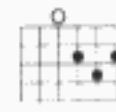


A

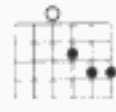


And noth - ing else — mat - ters. —

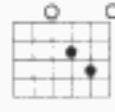
D



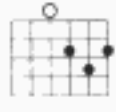
D sus



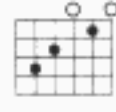
D sus 2



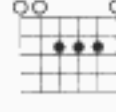
D



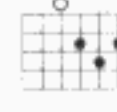
C



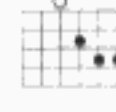
A



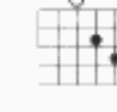
D



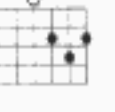
D sus



D sus 2



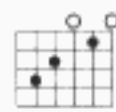
D



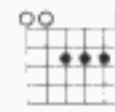
Nev - er cared for what — they say. —

Nev - er cared for games they

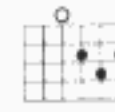
C



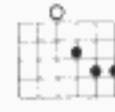
A



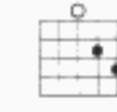
D



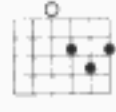
D sus



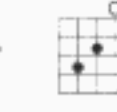
D sus 2



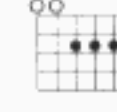
D



C



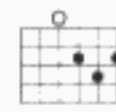
A



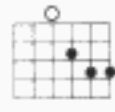
play. —

Nev - er cared for what — they do. —

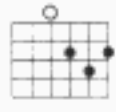
D



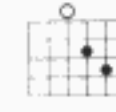
D sus



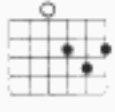
D



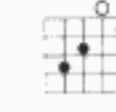
D sus 2



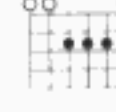
D



C

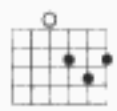


A

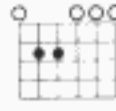


Nev - er cared for what — they know, —

D



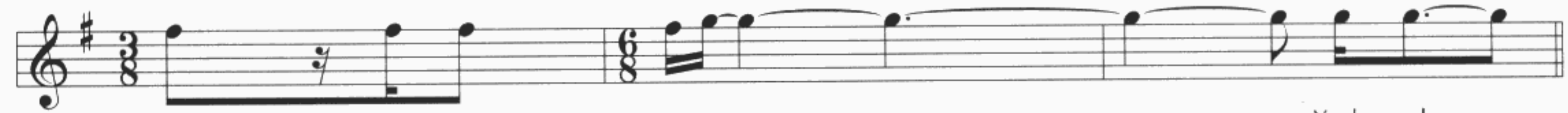
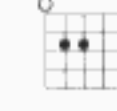
E mi



E



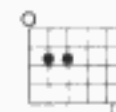
E 5



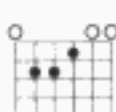
oh, and I

know. — Yeah, yeah. —

E 5



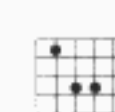
E



E 5



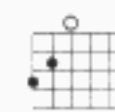
D 5



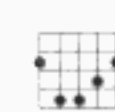
C 5



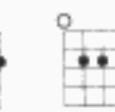
G



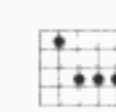
F#



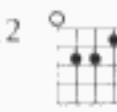
E 5



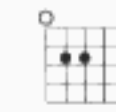
B



E



E 5



15

14

14

12

14

12

11

12

11

11

14

12

12

14

12

14

12

12

14

12

12

12

15

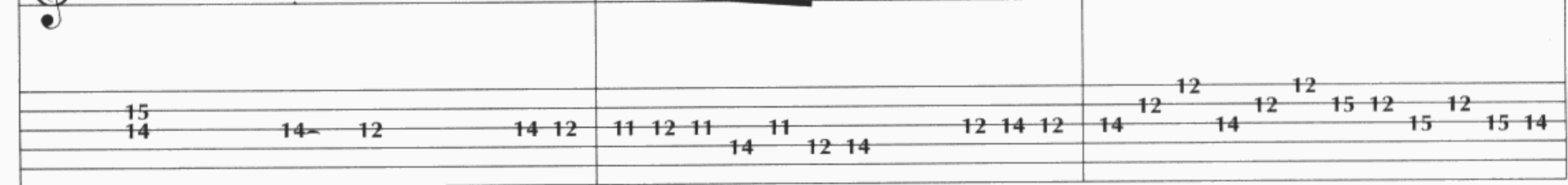
12

15

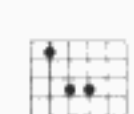
12

15

14



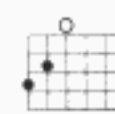
D 5



C 5



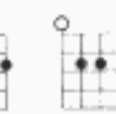
G



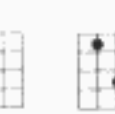
F#



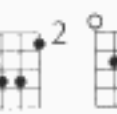
E 5



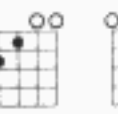
B



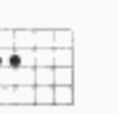
E



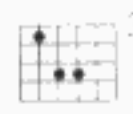
E 5



D 5



C 5



12

14

14

14

13

12

13

12

15

14

12

12

15

14

17

12

15

14

15

14

12

12

15

14

12

12

15

14

12

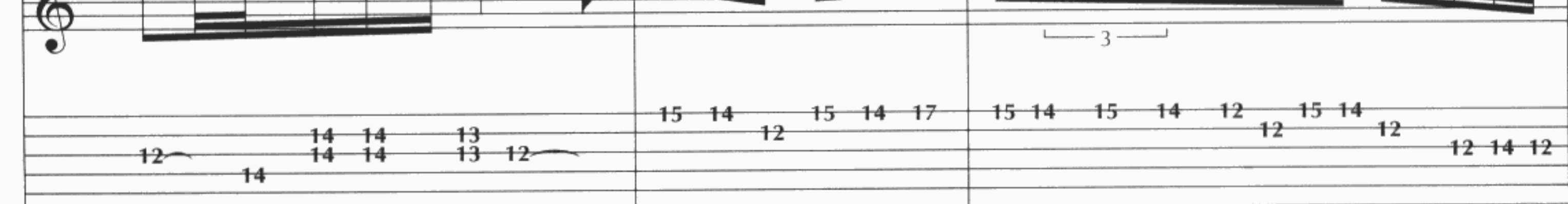
12

12

14

12

12



So close, no matter how far.
 Couldn't be much more from the heart.
 Forever trusting who we are.
 And nothing else matters.

Never opened myself this way.
 Life is ours, we live it our way.
 All these words I don't just say.
 And nothing else matters.

Trust I seek and I find in you.
 Ev'ry day for us something new.
 Open mind for a diff'rent view.
 And nothing else matters.

Never cared for what they do.
 Never cared for what they know,
 oh, but I know.

So close, no matter how far.
 Couldn't be much more from the heart.
 Forever trusting who we are.
 And nothing else matters.

Never cared for what they do.
 Never cared for what they know,
 oh, but I know.

I never opened myself this way.
 Life is ours, we live it our way.
 All these words I don't just say.
 And nothing else matters.

Trust I seek and I find in you.
 Ev'ry day for us something new.
 Open mind for a diff'rent view.
 And nothing else matters.

Never cared for what they say.
 Never cared for games they play.
 Never cared for what they do.
 Never cared for what they know,
 oh, and I know.
 Yeah, yeah.

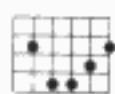
So close, no matter how far.
 Couldn't be much more from the heart.
 Forever trusting who we are.
 No, nothing else matters.

ONE

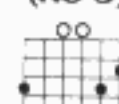
Paroles et musique de James Hetfield et Lars Ulrich

© 1988 Creeping Death Music

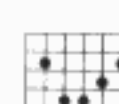
B mi



G ma 7
(no 3)

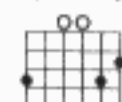


B mi

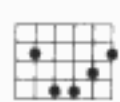


First system of musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is written in the bass staff. The bass line includes fret numbers: 2, 4, 2, 0, 4, 0, 2, 4, 2, 0.

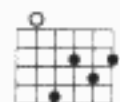
G ma 7
(no 3)



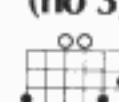
B mi



D/A



G ma 7
(no 3)

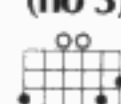


Second system of musical notation. It continues the melody and bass line from the first system. The bass line includes fret numbers: 4, 0, 0, 2, 4, 2, 0, 0, 4, 0, 0, 4, 0, 0, 2, 2, 2.

B mi



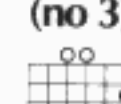
G ma 7
(no 3)



B mi



G ma 7
(no 3)

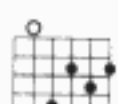


Third system of musical notation. It continues the melody and bass line. The bass line includes fret numbers: 2, 4, 2, 4, 3, 2, 4, 3, 2, 2, 3, 3, 2, 4, 11, 9, 12, 9, 7, 7, 6, 0, 2, 6, 4, 0, 2.

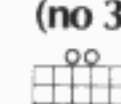
B mi



D/A

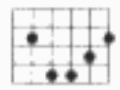
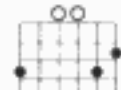


G ma 7
(no 3)

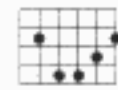
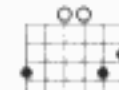


Fourth system of musical notation. It continues the melody and bass line. The bass line includes fret numbers: 4, 4, 2, 3, 2, 4, 2, 3, 2, 2, 4.

B mi

G ma 7
(no 3)

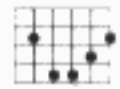
B mi

G ma 7
(no 3)

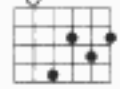
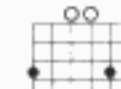
8va ————— loco

14 19 17 15 14 15 15 7 6 7 9 7 9 11 9 11 12 12 11

B mi

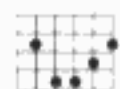
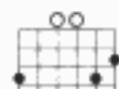


D/A

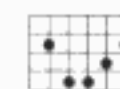
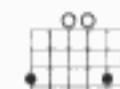
G ma 7
(no 3)

9 7 7 8 10 9 7 7 8 7 9 7 7 7 9 10 12 10 9 7 9 9 10 7

B mi

G ma 7
(no 3)

B mi

G ma 7
(no 3)

2

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

B mi

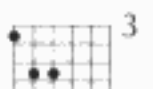


D/A

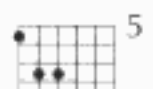
G ma 7
(no 3)

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

G 5

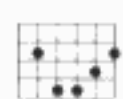


A 5

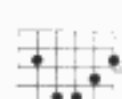
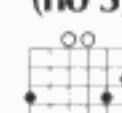


0 4 2 2 4 3 5 0 3 5 7 5 7 0 7 7 0

B mi

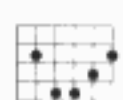
G ma 7
(no 3)

B mi

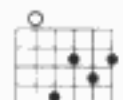
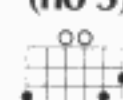
G ma 7
(no 3)

I can't re - mem - ber an - y - thing, _____ can't tell if this is true or _____ dream.

B mi

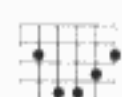
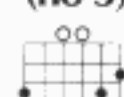


D/A

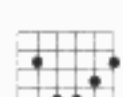
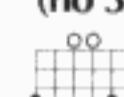
G ma 7
(no 3)

Deep down in - side I feel to scream, _____ this ter - ri - ble si - lence stops _____ me.

B mi

G ma 7
(no 3)

B mi

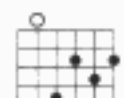
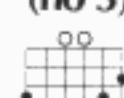
G ma 7
(no 3)

Now that the war is through with me, _____ I'm wak - ing up, I can - not _____ see

B mi

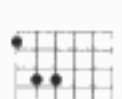


D/A

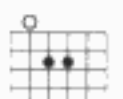
G ma 7
(no 3)

that there's not much left to me. _____ Noth - ing is real but pain _____ now !

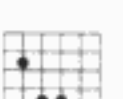
G 5



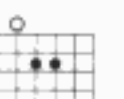
A 5



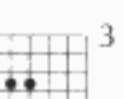
B 5



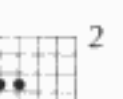
A 5



G 5



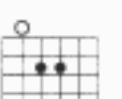
F# 5



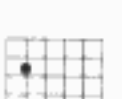
B 5



A 5



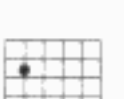
B 5



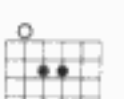
C# 5



B 5

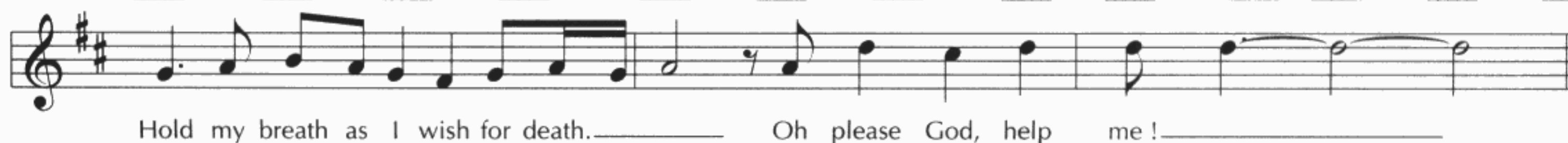
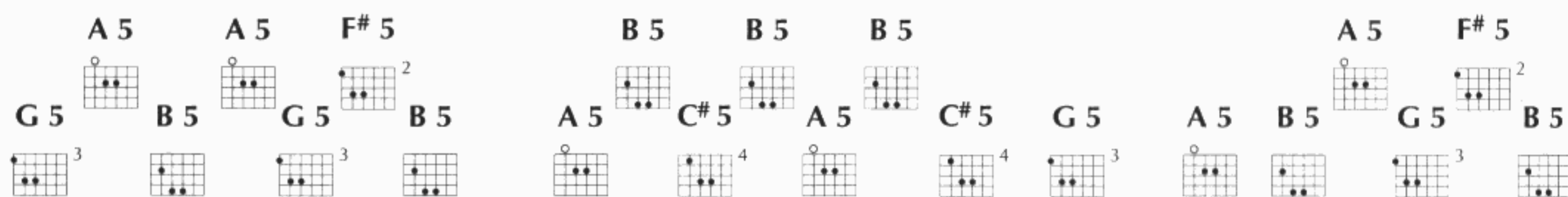
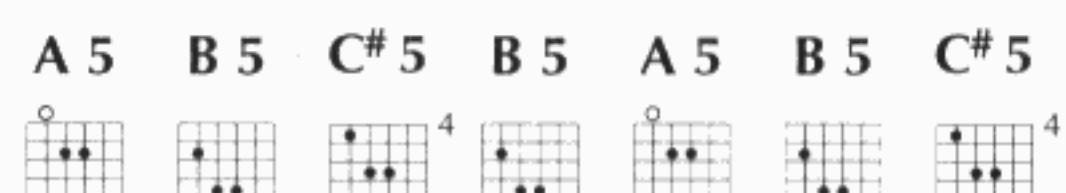
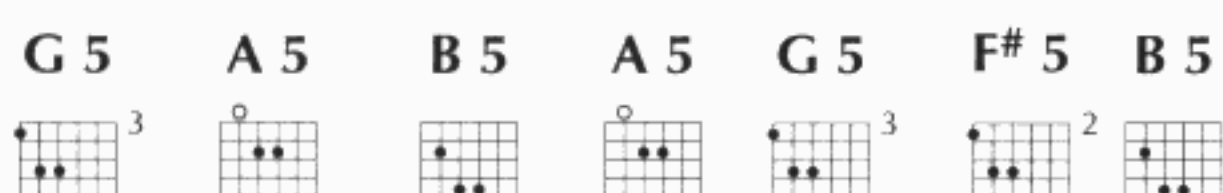
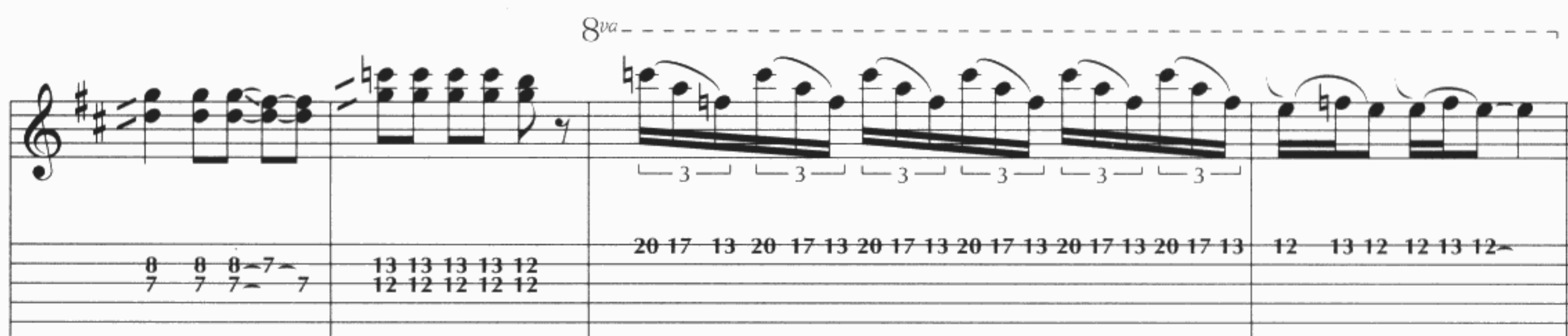
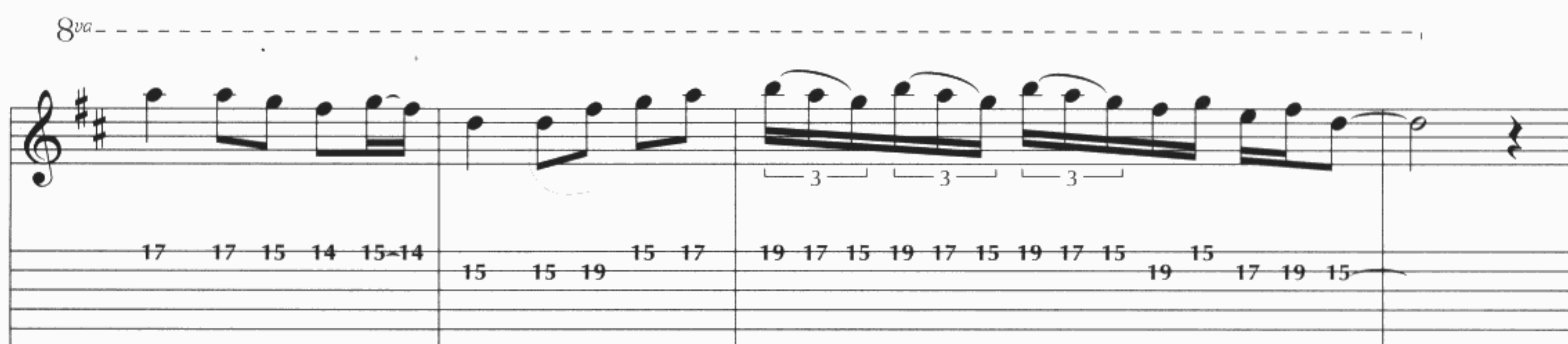
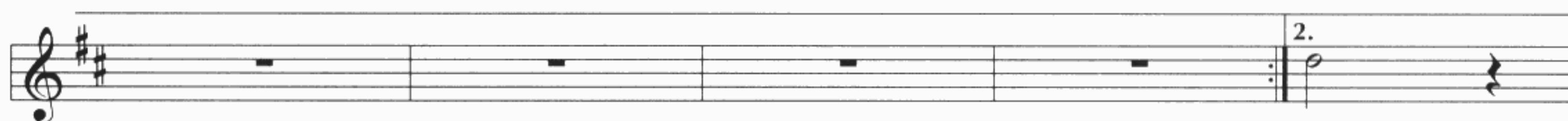


A 5



Hold my breath as I wish for death. _____ Oh please God, wake

me ! _____



A mi **G** **B** **C** X 4

C/E **D** **B 5** **C 5** **C/E**

E 5 **E 5** **F 5** X 5

E 5 **F 5**

Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror!

E 5 **F 5**

I can - not live ! I can - not die ! Trapped in my - self, bod - y, my hold - ing cell !

E 5

F 5

E 5

F 5

E 5

F 5

E 5

F 5

E 5

E 5

F 5

8^{va}

E 5

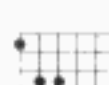
F 5

8^{va}

E 5



F 5



17 13 10 17 10 13 17 10 13 17 10 13 17 10 13 17 10 13 17 10 13

18 13 10 18 10 13 18 13 10 18 10 13 18 13 10 18 10 13 18 10 13

E 5

F 5

8va

12 14 17 12 10 12 10 8

10 8 7 8 7 5

12 12 12 12 12 12 12 12 14 14 14

[illegible]

F 5 **G 5** **E 5**

8va

17 15 17 15 15 17 15 17 15 17 19 17 15 17 19 15 17 15 17 15 17 19 17 17 19 17 15 17 15 15 17 17 15 15 17

[illegible]

G 5

A^b 5

8va

18 15 18 15 18 15 19 17 15 17 17 15 19 15 19 17 15 17 15 17 15 13 15

F 5

G 5

13 15 13 12 13 12 13 12 14 12 14 12 14 12 12 14 14 14 14 14 14 12 14

A^b 5

F 5

G 5

12 14 12 14 13 12 14 13 12 10 17 17 15 15 17 17 15 15

F 5

17 17 15 15 17 17 15 15 17 17 15 15 17 15 15 17

G 5

F 5

8va

17 17 15 15 17 17 15 15 17 17 15 15 18 15 18 15 18 15 18 15

8va ----- loco


E 5 F 5 X 4

E 5 F 5


E 5 F 5 1.3. F 5 2.

4. E 5 F 5 E 5

F 5 E 5 F 5



X 3



The first system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains six measures of music, each featuring a triplet of eighth notes. The first measure is F#4, G#4, A4; the second is G#4, A4, B4; the third is A4, B4, C5; the fourth is B4, C5, D5; the fifth is C5, D5, E5; and the sixth is D5, E5, F#5. The bass staff contains six measures of music, each featuring a triplet of eighth notes. The first measure is F#2, G#2, A2; the second is G#2, A2, B2; the third is A2, B2, C3; the fourth is B2, C3, D3; the fifth is C3, D3, E3; and the sixth is D3, E3, F#3. Above the first measure is a chord diagram for F 5, and above the second measure is a chord diagram for E 5. Above the third measure is a circled 'X' with a '3' next to it. Above the sixth measure is a chord diagram for F 5.

G 5 E 5



3 3 3 3 3 3



The second system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains six measures of music, each featuring a triplet of eighth notes. The first measure is F#4, G#4, A4; the second is G#4, A4, B4; the third is A4, B4, C5; the fourth is B4, C5, D5; the fifth is C5, D5, E5; and the sixth is D5, E5, F#5. The bass staff contains six measures of music, each featuring a triplet of eighth notes. The first measure is F#2, G#2, A2; the second is G#2, A2, B2; the third is A2, B2, C3; the fourth is B2, C3, D3; the fifth is C3, D3, E3; and the sixth is D3, E3, F#3. Above the first measure is a chord diagram for G 5, and above the second measure is a chord diagram for E 5. Above the sixth measure is a chord diagram for E 5.

F 5 G 5 E 5




1.2.3. 4. % 3 3 3

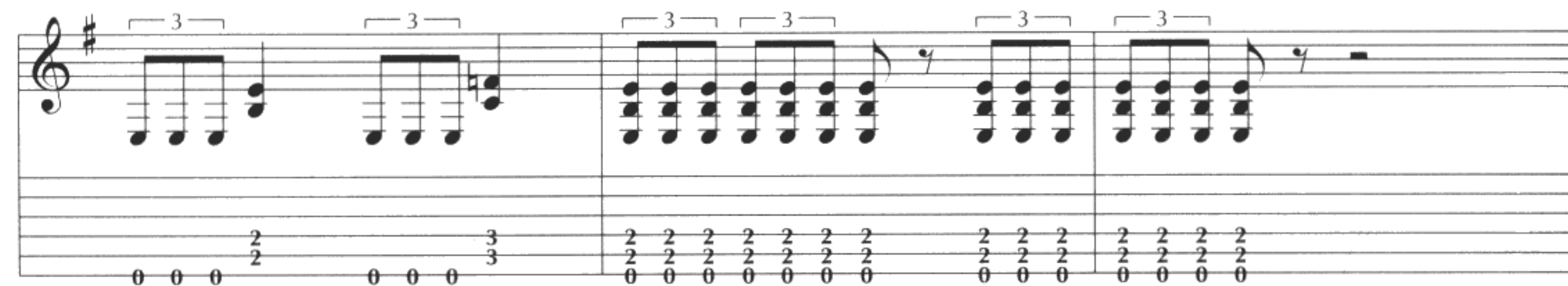


The third system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains six measures of music, each featuring a triplet of eighth notes. The first measure is F#4, G#4, A4; the second is G#4, A4, B4; the third is A4, B4, C5; the fourth is B4, C5, D5; the fifth is C5, D5, E5; and the sixth is D5, E5, F#5. The bass staff contains six measures of music, each featuring a triplet of eighth notes. The first measure is F#2, G#2, A2; the second is G#2, A2, B2; the third is A2, B2, C3; the fourth is B2, C3, D3; the fifth is C3, D3, E3; and the sixth is D3, E3, F#3. Above the first measure is a chord diagram for F 5, and above the second measure is a chord diagram for G 5. Above the sixth measure is a chord diagram for E 5.

F 5 E 5



3 3 3 3 3 3



The fourth system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains six measures of music, each featuring a triplet of eighth notes. The first measure is F#4, G#4, A4; the second is G#4, A4, B4; the third is A4, B4, C5; the fourth is B4, C5, D5; the fifth is C5, D5, E5; and the sixth is D5, E5, F#5. The bass staff contains six measures of music, each featuring a triplet of eighth notes. The first measure is F#2, G#2, A2; the second is G#2, A2, B2; the third is A2, B2, C3; the fourth is B2, C3, D3; the fifth is C3, D3, E3; and the sixth is D3, E3, F#3. Above the first measure is a chord diagram for F 5, and above the second measure is a chord diagram for E 5.

I can't remember anything,
 can't tell if this is true or dream.
 Deep down inside I feel to scream,
 this terrible silence stops me.

Now that the war is through with me,
 I'm waking up, I cannot see
 that there's not much left to me.
 Nothing is real but pain now !

Back in the womb it's much to real,
 in pumps life that I must feel,
 but can't look forward to reveal,
 look to the time when I'll live.

Fed through the tube that sticks in me,
 just like a wartime novelty ;
 tied to machines that make me be.
 Cut this life off from me !

Now the world is gone, I'm just one.
 Oh God, help me.

Hold my breath as I wish for death.
 Oh please God, help me !

Darkness imprisoning me,
 all that I see,
 absolute horror !
 I cannot live ! I cannot die !
 Trapped in myself, body, my holding cell !

Landmine has taken my sight,
 taken my speech, taken my hearing,
 taken my arms, taken my legs, taken my soul
 left me with life in hell !



RIDE THE LIGHTNING

Paroles et musique de James Hetfield, Lars Ulrich, Cliff Burton et Dave Mustaine

© 1989 Creeping Death Music

E



1.2.3. 4.



B^b 5 **B^b 5** **X 12** **F# 5** **F 5** **F# 5** **A 5** **F# 5** **C 5** **X 4** **F# 5** **C 5** **B 5**



B^b 5



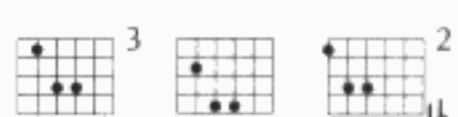
Guilt - y as charged. But damn it, it ain't right. There's some - one else — con - trol - ling —

C 5 **B 5** **B^b 5**



me. Death in the air. Strapped in the e - lec - tric chair.

C 5 **B 5** **F# 5**



This can't be hap - pen - ing — to — me. — Who made you

God to say — "I'll take your life from you !" —

C# 5 **C 5 B 5** **C# 5** **A 5**

Flash be - fore my eyes.

C# 5 **C 5** **B 5** **C# 5** **A 5**

Now it's time to die. _____

C# 5 **C 5 B 5** **C# 5** **A 5**

Burn - ing in my brain.

C# 5 C 5 B 5 C# 5 A 5

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The lyrics are "I can feel the flame." with a dotted line following "flame." The notes are: "I" (F#4, quarter), "can" (E4, eighth), "feel" (F#4, eighth), "the" (F#4, quarter), "flame." (A4, quarter), and a final A4 note tied to the previous one. Above the staff, guitar fretboard diagrams are provided for each note: F#4 (C#5) at fret 4, E4 (C5) at fret 3, F#4 (B5) at fret 5, F#4 (C#5) at fret 4, and A4 (A5) at fret 5. The piece concludes with the instruction "al Coda" and a Coda symbol.

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is in treble clef with a key signature of one sharp (F#). The bass part is in bass clef. The score is divided into two systems. The first system covers measures 1 through 7, and the second system covers measures 8 through 14. Above the guitar staff, the chords E5, E^b5, D5, C5, B5, and G5 are indicated. The guitar part features a melodic line with a descending eighth-note pattern in measures 1-4, followed by a series of chords in measures 5-7. The bass part provides a steady accompaniment with a repeating eighth-note pattern in measures 1-4, followed by a series of chords in measures 5-7. The score concludes with a double bar line and a repeat sign.

[illegible]

B^b 5 **A 5** **F 5**

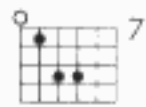
The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "They're try-ing to take it all a-way." The melody consists of eighth and quarter notes. Above the staff, three guitar fretboard diagrams are shown for the notes B^b 5, A 5, and F 5. The B^b 5 diagram shows the 6th fret on the 4th string. The A 5 diagram shows the 5th fret on the 4th string. The F 5 diagram shows the 1st fret on the 4th string.

G 5 **B^b 5** **E 5** **E^b 5** **D 5** **C 5** **B 5** **G 5**

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The lyrics are: "I don't want to die." The melody consists of eighth and quarter notes, with some notes tied across bar lines. Above the staff, guitar chords are indicated: G 5, B^b 5, E 5, E^b 5, D 5, C 5, B 5, and G 5. Each chord is accompanied by a fretboard diagram showing the fingerings for the notes.

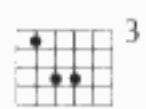
[illegible]

E 5



Musical notation for E5 exercise. The staff shows a sequence of eighth notes with a 7-fret barre. The fretboard diagram below the staff shows the sequence: 12 9 5 12 5 9 12 5 12 9 5 12 9 12 5 9 12 9 5 12 9 12 5 9 12 9 5 12 9 5 12.

C 5

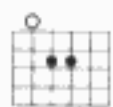


Musical notation for C5 exercise. The staff shows a sequence of eighth notes with a 6-fret barre. The fretboard diagram below the staff shows the sequence: 9 5 9 12 5 12 9 5 9 12 5 9 12 5 9 12 9 5 9 12 9 5 9 12 9 5 9 12 9.

G 5

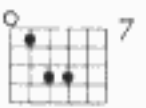


A 5



Musical notation for G5 and A5 exercises. The staff shows a sequence of eighth notes with a 7-fret barre. The fretboard diagram below the staff shows the sequence: 5 12 9 12 9 5 9 12 5 9 12 9 5 9 12 9 5 9 12 9 5 9 12 9 5 9 12 9 5 12 9 5 12 9 5 14.

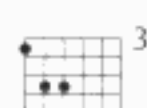
E 5



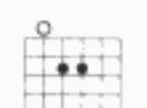
C 5



G 5

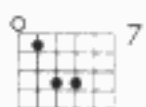


A 5

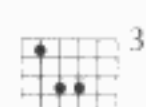


Musical notation for E5, C5, G5, and A5 exercises. The staff shows a sequence of eighth notes with a 3-fret barre. The fretboard diagram below the staff shows the sequence: 14 14 14 12 11 11 12 11 12 11 14 12 14 12 12 14.

E 5



C 5



Musical notation for E5 and C5 exercises. The staff shows a sequence of eighth notes with a 7-fret barre. The fretboard diagram below the staff shows the sequence: 5 5 7 7 7 7 8 8 8 8 10 10 10 10 8 8 10 2 2 4 4 4 4 5 5 5 5 7 7 7 7 5 5 7.

G 5 **A 5** **E 5**

10 12 12 10 10 12 12 13 | 13 15 15 17 17 | 21 19 21 19

7 9 9 7 7 9 9 10 | 10 12 12 14 14 17 19 | 21 19 21 19

C 5 **G 5** **A 5**

21 19 21 19 21 19 19 21 | 21 19 22 22 19 22 | 22 19 19 22 19 19 22 19 22 17 14

21 19 21 19 21 19 19 21 | 21 19 22 22 19 22 | 22 19 19 22 19 19 22 19 22 17 14

F# 5 **G# 5** **D 5** **F# 5** **G# 5** **A 5** **B 5**

17 14 14 17 14 14 17 14 | 14 17 14 17 14 | 14 17 14 14 16 14 14 16 14 14 16 14 14 12 14 12 12 16 14 16

17 14 14 17 14 14 17 14 | 14 17 14 17 14 | 14 17 14 14 16 14 14 16 14 14 16 14 14 12 14 12 12 16 14 16

F# 5 **G# 5** **D 5** **F# 5** **G# 5**

16 14 14 16 14 16 14 | 17 17 17 14 17 17 17 17 17 14

16 14 14 16 14 16 14 | 17 17 17 14 17 17 17 17 17 14

A 5 **B 5** **F# 5** **G# 5**

17 14 14 14 17 14 | 17 14 14 17 14 | 19 17 19 17 19 | 17 14 14 14 14 17 14 19 14 17 14 14 17 17 19 14

17 14 14 17 14 | 17 14 14 17 14 | 19 17 19 17 19 | 17 14 14 14 14 17 14 19 14 17 14 14 17 17 19 14

5

F# 5

G[#] 5 D 5

F# 5 G# 5 A 5 B 5

A 5

G 5

F 5

E G5 E G5 E G5 B5 C5 B5

E

G 5

E

G 5

G 5

60

5

5

E

•

5

E

G 5

E G 5 B 5 C 5 B 5 E G 5 E G 5 E G 5 B 5 C 5 B 5

17 16 14 17 16 14 17 16 14 19 17 16 19 17 16 21 19 17 21 19 17 22 21 19 22 21 19 22

C 5 B 5

19 15 17 15 19 15 15 19 15 17 14 17 14 15 14 17 14 15 14 17 14 15 13

B^b A 5

17 13 15 13 17 13 13 17 13 15 12 16 12 12 16 12 12 16 12 12 16 12 12

C 5 B 5

19 15 17 15 19 15 15 19 15 17 14 17 14 15 14 17 14 15 14 17 14 15 13

B^b A 5 F 5

17 13 15 13 17 13 13 17 13 15 12 16 12 12 16 12 12 16 12 12 16 12 12 8

G 5

B^b 5

13 8 10 8 13 8 10 8 13 8 10 10 15 10 12 10 15 10 12 13 10 13 15 15

C 5

B 5

20 15 17 15 20 15 20 15 15 20 15 20 15 17 15 19 15 17 15 19 15 19 15 17 15 19 15 19 15 17 15

B^b

A 5

18 15 17 15 18 15 18 15 17 15 18 15 18 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15

G 5

B^b 5

C 5

13 8 10 8 13 8 10 8 13 8 10 10 15 10 12 10 15 10 12 12 18 14 15 14 18 14 15 14

E 5

E^b 5

D 5

C 5

B 5

G 5

X 4

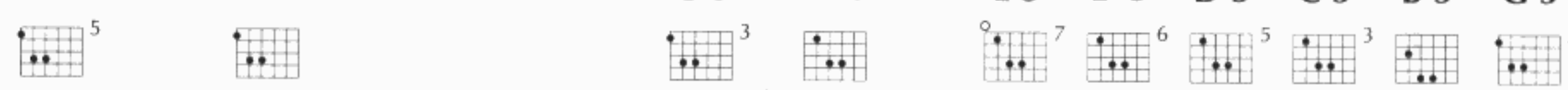
9 8 7 5 3 5 9 8 7 5 4 1 5 7 6 5 6 3 4 2 3 0 0 0 0 5 0 0 0 0 0 0 5 0 0

C 5 B 5 B^b 5



Some - one help — me. ——— Oh, please God — help me! They're try - ing to take it all — a -

A 5 F 5 G 5 B^b 5 E 5 E^b 5 D 5 C 5 B 5 G 5

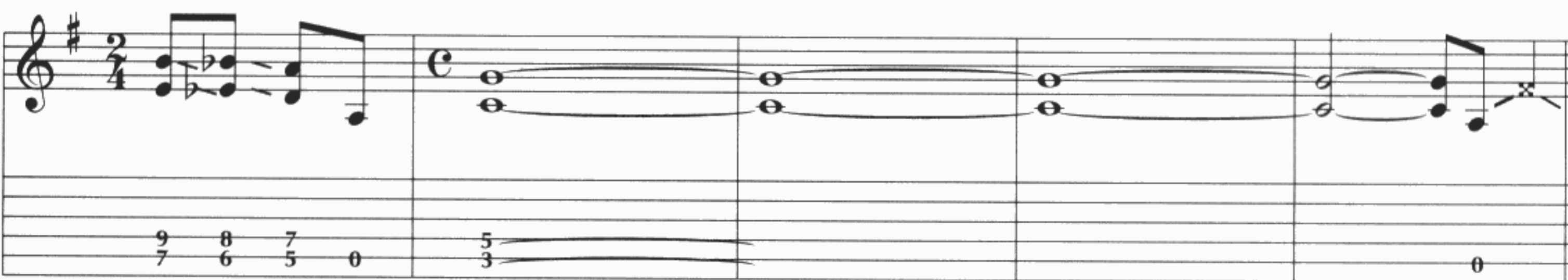


way. ——— . I ——— don't ——— want to die. ———

E 5 E^b 5 D 5 C 5 B 5 G 5



E 5 E^b 5 D 5 C 5



B^b 5 X 11 B^b 5 C 5 B 5 B^b 5 D.S.  al Coda

C 5 B 5



♢ CODA F[#] 5 E 5 F[#] 5 A 5 F[#] 5 C 5 F[#] 5 E 5 F[#] 5 A 5 F[#] 5 C 5



F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5

F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 F5

F#5 E5 F#5 A5 F#5 C5 B5 F#5 E5 F#5 A5 F#5 E5

E5

Guilty as charged.
 But damn it, it ain't right.
 There's someone else controlling me.
 Death in the air.
 Strapped in the electric chair.
 This can't be happening to me.
 Who made you God to say
 "I'll take your life from you !"

Flash before my eyes.
 Now it's time to die.
 Burning in my brain.
 I can feel the flame.

Wait for the sign
 to flick the switch of death.
 It's the beginning of the end.
 Sweat, chilling cold,
 as I watch death unfold.
 Consciousness my only friend.
 My fingers grip with fear.
 What am I doing here ?

Flash before my eyes.
 Now it's time to die.
 Burning in my brain.
 I can feel the flame.

Someone help me.
 Oh, please God help me !
 They're trying to take it all away.
 I don't want to die.

Someone help me.
 Oh, please God help me !
 They're trying to take it all away.
 I don't want to die.

Time moving slow.
 The minutes seem like hours.
 The final curtain call I see.
 How true is this ?
 Just get it over with.
 If this is true, just let it be.
 Wakened by horrid scream.
 Freed from this frightening dream.

Flash before my eyes.
 Now it's time to die.
 Burning in my brain.
 I can feel the flame.



SAD BUT TRUE

Paroles et musique de James Hetfield et Lars Ulrich

© 1991 Creeping Death Music

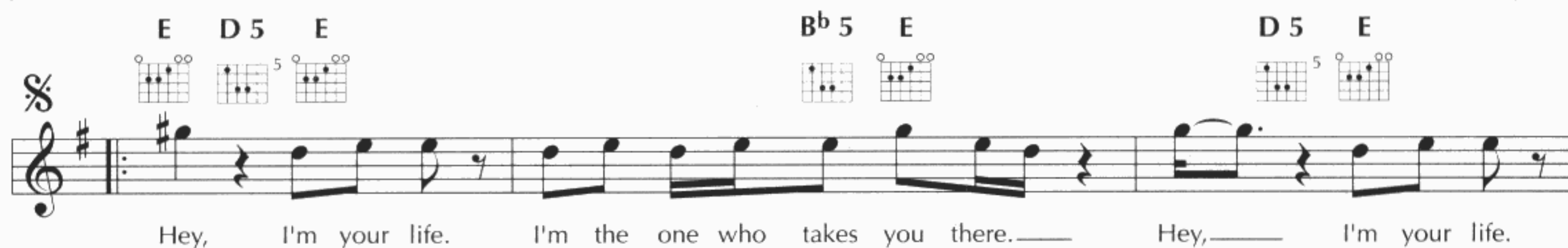
A 5 B^b 5 A 5 B^b 5

F 5 E 5

E 5 E 5

E 5

E D5 E B^b5 E D5 E



Hey, I'm your life. I'm the one who takes you there. Hey, I'm your life.

B^b5 E D5 E B^b5 E



I'm the one who cares. They, they be-tray. I'm your on-ly true friend now.

D5 E B^b5 E



They, they'll be - tray. I'm for - ev - er there.

F5 D5 F5 E5 F5 D5 A5 B^b5 G5 A5 G5



I'm your dream, make you real. I'm your eyes when you must steal. I'm your pain when you can't

C5 F5 F5 D5 F5 E5 F5 D5 A5



feel. Sad but true. I'm your dream, mind a-stray. I'm your eyes when you're a -

B^b5 G5 A5 G5 C5 F5



way. I'm your pain while you re - pay. You know it's sad but true.

E5



Sad but true.

E 5

1.

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

A 5

B^b 5

2.

7 6 5 2 7 6 5 3

A 5

B^b 5

A 5

7 6 5 2 7 6 5 3 5 4 3 2 5 4 3

B^b 5

A 5

B^b 5

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

E 5

12 13 14 12 14 12 12 12 12 12 14 14 12 14 12 14 12 12 14 12 14 14 9 7 6 9 7 9

E 5

The musical score for exercise E 5 is written for guitar. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A guitar diagram shows the first two frets of the first string. The melody starts with a quarter note on the first string, followed by a series of eighth notes and a triplet of eighth notes. The bass line consists of a sequence of numbers indicating fingerings: 4, 5, 4, 7, 4, 7, 5, 4, 5, 7, 9, 5. The score concludes with a wavy line indicating a tremolo effect.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piano part is in the same key and time signature, starting with a bass clef. The guitar part features a melodic line with a capo on the 5th fret, indicated by the "5" above the first four chords (Bb 5, G 5, Bb 5, A 5). The piano part provides a harmonic accompaniment with a steady bass line and chords. The score includes a guitar tablature section at the bottom, showing fret numbers for the guitar part. The tablature is written in a standard format, with numbers 1-5 representing frets and letters (B, G, A) representing chords. The score is divided into two systems, each with a guitar staff and a piano staff. The guitar staff includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The piano staff includes a bass clef, a key signature of one sharp, and a 4/4 time signature. The score is written in a standard musical notation style, with notes, rests, and bar lines. The guitar part includes a melodic line with a capo on the 5th fret, indicated by the "5" above the first four chords (Bb 5, G 5, Bb 5, A 5). The piano part provides a harmonic accompaniment with a steady bass line and chords. The score includes a guitar tablature section at the bottom, showing fret numbers for the guitar part. The tablature is written in a standard format, with numbers 1-5 representing frets and letters (B, G, A) representing chords. The score is divided into two systems, each with a guitar staff and a piano staff. The guitar staff includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The piano staff includes a bass clef, a key signature of one sharp, and a 4/4 time signature. The score is written in a standard musical notation style, with notes, rests, and bar lines.

F 5 D 5 F 5 E 5 F 5 D 5 A 5 B^b 5 G 5 A 5 G 5

I'm your dream. _____ I'm your eyes. _____ I'm your pain. _____

C 5 **F 5** **F 5** **D 5** **F 5** **D 5** **A 5**

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Above the staff, guitar chords are indicated by letters and numbers: C 5, F 5, F 5, D 5, F 5, D 5, and A 5. Each chord is accompanied by a small grid diagram showing the fret positions for the fingers. The lyrics are: "I'm your dream. I'm your eyes. I'm your pain." with horizontal lines indicating where the melody continues.

I'm your dream. I'm your eyes. I'm your pain.

[illegible]

E 5

2 2 0 2 2 0 2

2 0 3 0 3 0 2 0 2

4 4 4 4 4 4 0 2

[illegible]

E 5

D.S. al Coda

D.S. ♩ al Coda

CODA \oplus

F 5 D 5 F 5 E 5 F 5 D 5 A 5 B \flat 5 G 5 A 5 G 5

— I'm your truth, — tell-iiing lies. — I'm your rea - son, al - i - bis. I'm in-side, — o-pen your eyes. —

C 5 **F 5** **E 5**

3 3 3

_____ I'm _____ you. _____ Sad _____ but _____ true. _____

E 5

E 5

2 2 5 0 5 5

2 0 0

Hey, I'm your life. I'm the one who takes you there.
 Hey, I'm your life. I'm the one who cares.
 They, they betray. I'm your only true friend now.
 They, they'll betray. I'm forever there.

I'm your dream, make you real.
 I'm your eyes when you must steal.
 I'm your pain when you can't feel.
 Sad but true.

I'm your dream, mind astray.
 I'm your eyes when you're away.
 I'm your pain while you repay.
 You know it's sad but true.
 Sad but true.

You, you're my mask. You're my cover, my shelter.
 You, you're my mask. You're the one who's blamed.
 Do, do my work. Do my dirty work, scapegoat.
 Do, do my deeds, for you're the one who's shamed.

I'm your dream, make you real.
 I'm your eyes when you must steal.
 I'm your pain when you can't feel.
 Sad but true.

I'm your dream, mind astray.
 I'm your eyes when you're away.
 I'm your pain while you repay.
 You know it's sad but true.
 Sad but true.

I'm your dream. I'm your eyes. I'm your pain.
 I'm your dream. I'm your eyes. I'm your pain.
 You know it's sad but true.

Hate, I'm your hate. I'm your hate when you want love.
 Pay, pay the price. Pay, for nothing's fair.
 Hey, I'm your life. I'm the one who took you there.
 Hey, I'm your life. And I no longer care.

I'm your dream, make you real.
 I'm your eyes when you must steal.
 I'm your pain when you can't feel.
 Sad but true.

I'm your truth, telling lies.
 I'm your reason, alibis.
 I'm inside, open your eyes.
 I'm you.
 Sad but true.

© 1989 Creeping Death Music

G5 A5 G5 A5

G5 A5 G5 A5

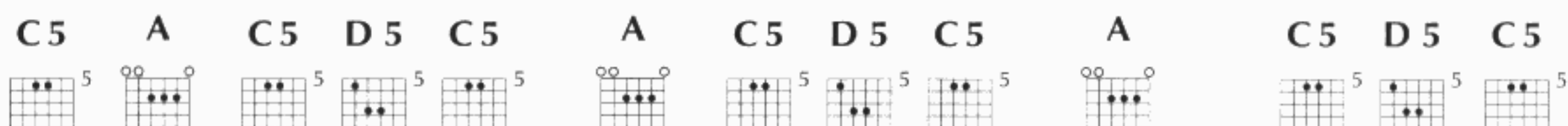
Al - right.

E 5

Scan-ning the scene in the cit-y to-night. We're look-ing for you to start up a fight.



There's an e-vil feel-ing in our brains,——but it's noth-ing new; You know it drives us in-sane.——



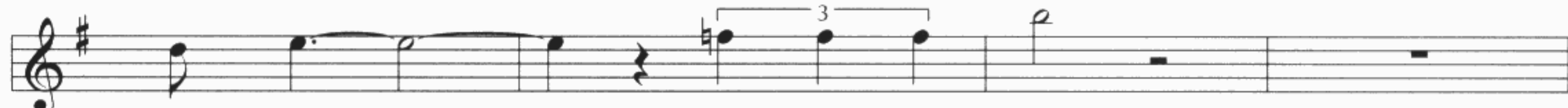
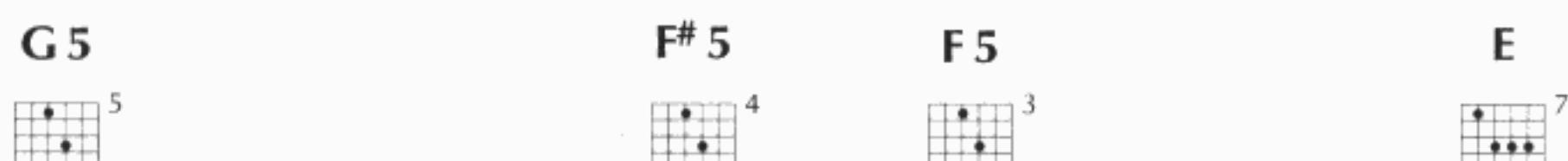
Run-ning. On our way. Hid-ing. You will pay. Dy-ing one thou-sand deaths.



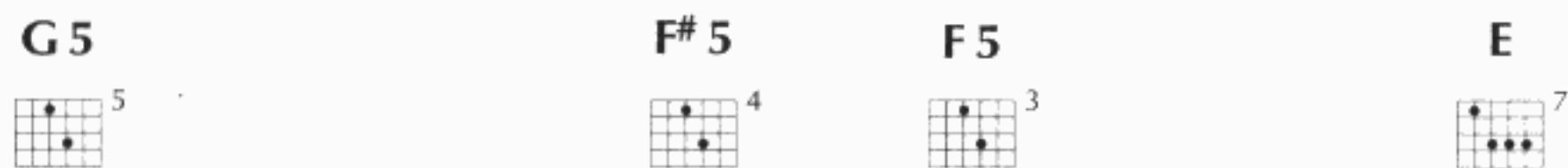
Run-ning. On our way. Hid-ing. You will pay. Dy-ing one thou-sand deaths.



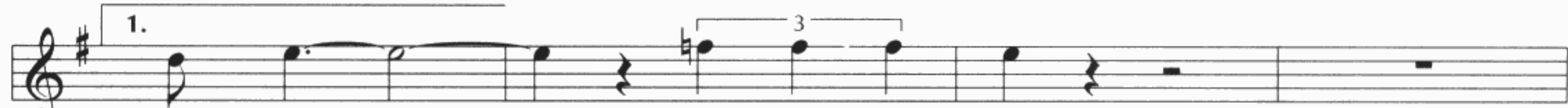
Search - ing. Seek and de - stroy.



Search - ing. Seek and de - stroy.



Search - ing. Seek and de - stroy.



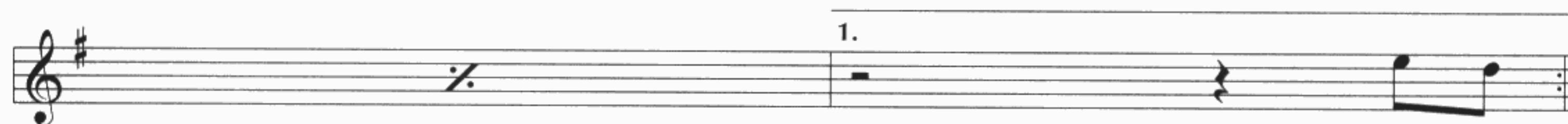
Search - ing. Seek and de - stroy.

G5 A5 G5 A5

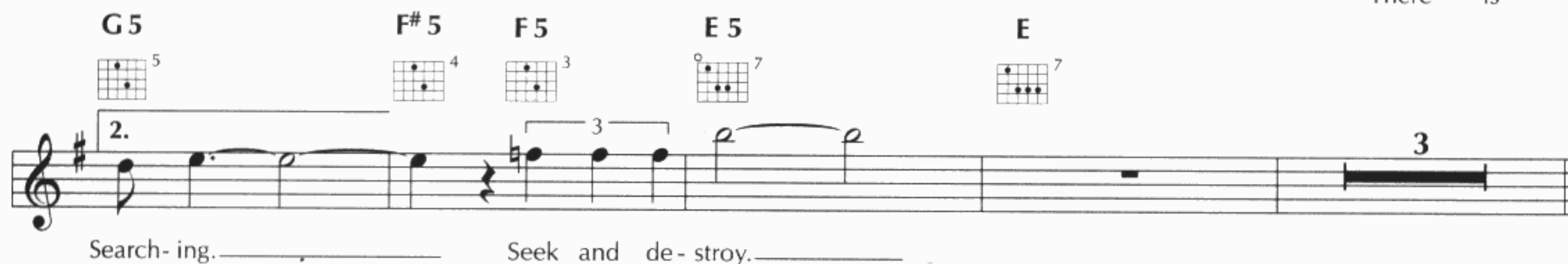
G5 A5 G5 A5



G5 A5 G5 A5



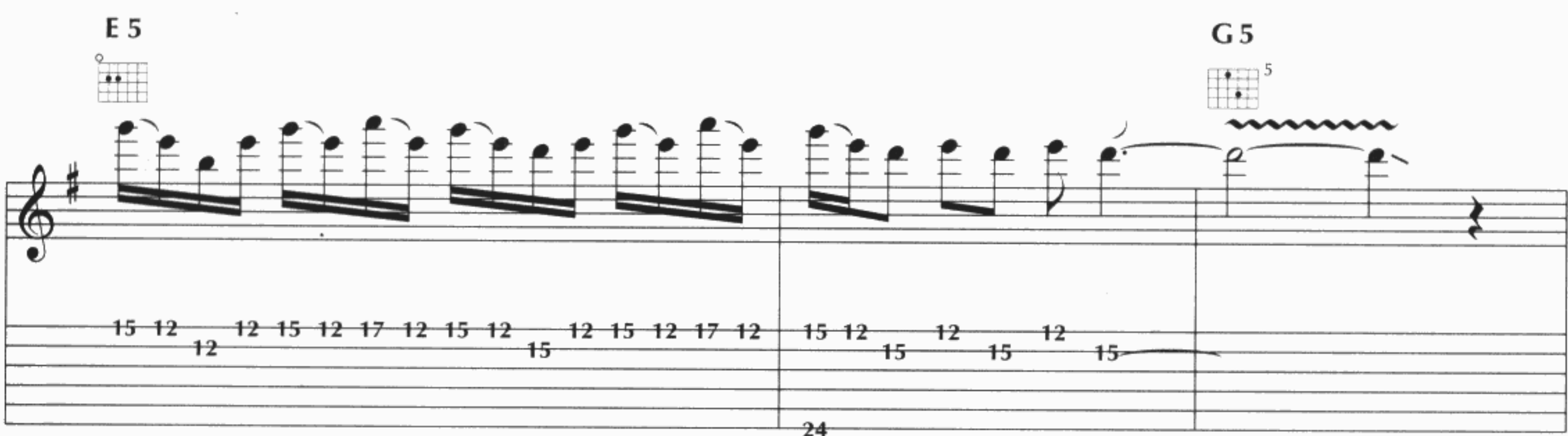
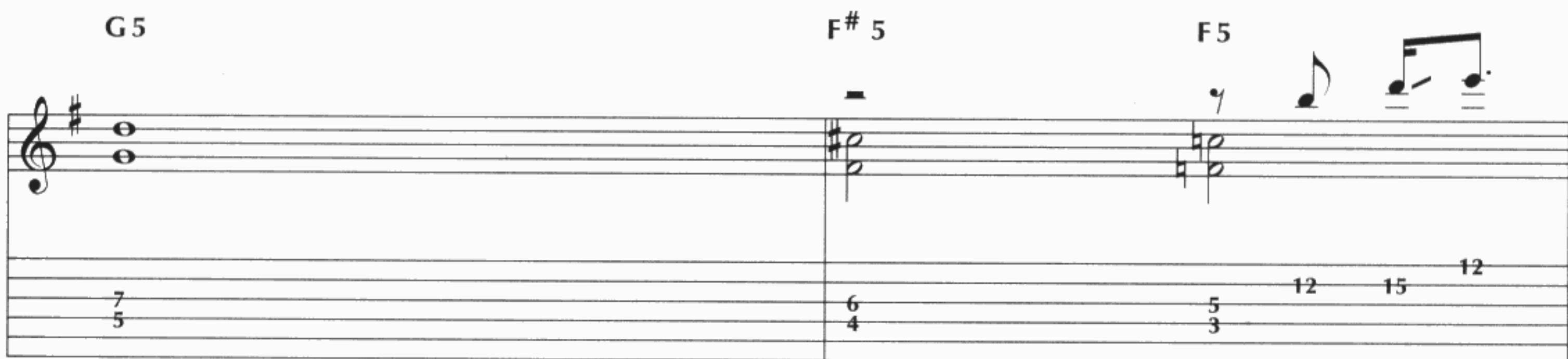
There is



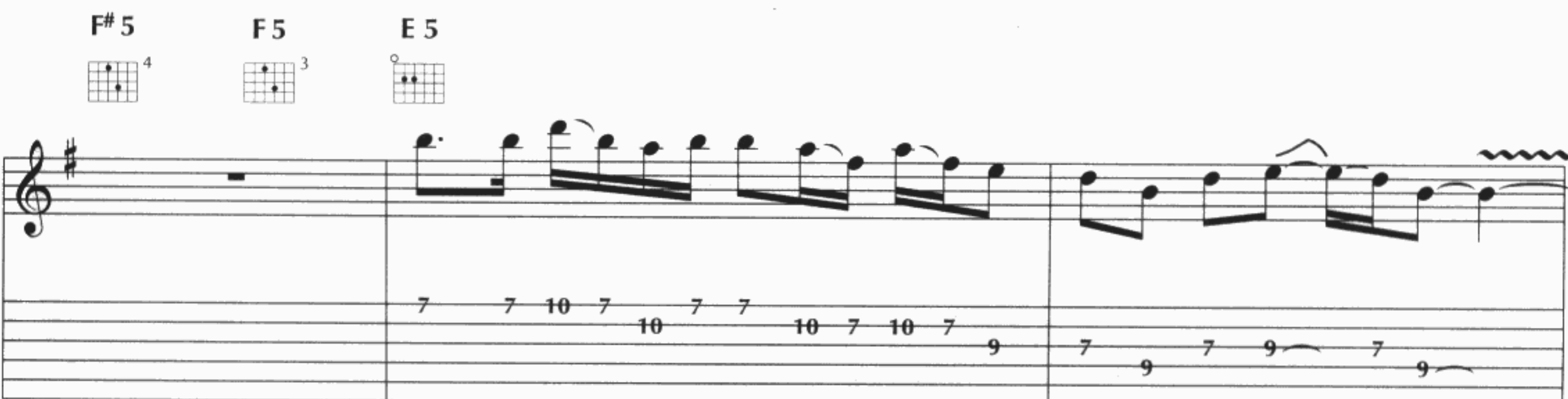
Search- ing. Seek and de- stroy.



X 4



24



G5

F#5

F5

E5

G5

8va

9 17 15 16 15 14 15 14 16 15 17

F#5

F5

E5

G5

E5

8va

20 20 23 20 18 23 19 19 21 21 18 15 19 16 14 14 17 14 12 16 12 11 14 12 11 9 7 10 7 7 10 7 7

F#5

E5

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

G5

E5

F#5

E5

7 9 9 7 9 7 9 7 9 7 10 7 9 7 9 7 9 14 12

G5

E5

F#5

E5

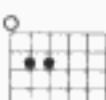
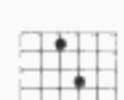
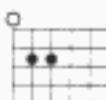
15 12 15 12 12 15 15 12 12 15 15 12 15 15 15 15 15 15 12 15 12 14 12 15 12 14 12 12 14

G5

E5

F#5

E5



A5

X8

G5 A5 G5 A5

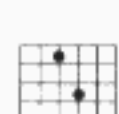
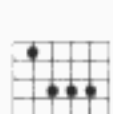
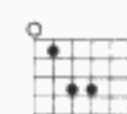
X3

G5 A5 G5 A5

E5

E

G5



D.S. al Coda

CODA

Our

Search - ing. Seek and de-stroy, ha ha ha ha.

X4

X3

Alright.
Scanning the scene in the city tonight.
We're looking for you to start up a fight.
There's an evil feeling in our brains,
but it's nothing new. You know it drives us insane.

Running.
On our way.
Hiding.
You will pay.
Dying one thousand deaths.

Searching.
Seek and destroy.

There is no escape and that's for sure.
This is the end we won't take anymore.
Say goodbye to the world you live in.
You've always been taking, but now you're giving.

Running.
On our way.
Hiding.
You will pay.
Dying one thousand deaths.

Searching.
Seek and destroy.

Our brains are on fire with the feeling to kill.
And it won't go away until our dreams are fulfilled,
there is only one thing on our minds.
Don't try running away 'cause you're the one we will find.

Running.
On our way.
Hiding.
You will pay.
Dying one thousand deaths.

Searching.
Seek and destroy.

THE UNFORGIVEN

Paroles et musique de James Hetfield, Lars Ulrich et Kirk Hammett

© 1991 Creeping Death Music

A mi sus 2 A mi A mi sus 2 A mi

A mi sus 2 A mi A mi sus 2 A mi A mi sus 2 A mi

A mi sus 2 A mi A mi sus 2 A mi A mi sus 2 A mi

A mi sus 2 C G E 5 A mi sus 2 C

Chord diagrams: G, E, A mi sus 2, A mi, A mi sus 2, A mi.

5 3 4 4 1 4 0 2 4 2

New blood joins this earth, and quick-ly he's sub-dued. Through con-stant pain—dis-grace,— the young

12 10 9 10 10 12 12 11 11 10 10 12 12 10 9 10 10 12

boy— learns their rules.— With time, the child draws in— this whip-ping boy done wrong. De -

12 11 11 10 10 12 12 10 9 10 10 12 12 11 11 10 10 12

prived of all— his— thoughts, the young— man— strug-gles— on and on. He's known,— oo, a

12 10 9 10 10 12 12 11 11 10 10 10 0 9 0 7 0 5 0 0 0

C 5 G 5 C 5 G 5 E 5

vow un-to his own — that nev-er from — this day — his will they'll take a-way.

A 5 G E 5 A mi sus 2 C

What I've felt, — what I've known — nev-er shined — through in what I've — shown. Nev-er be. — Nev-er see. —

G E A mi sus 2 C G E 5

— Won't see what might — have — been. What I've felt, — what I've known — nev-er shined through in what I've shown. —

A mi sus 2 C G E al Coda 1.

— Nev - er free. — Nev - er me. — So I dub thee un - for - giv - en. They

A mi sus 2 A mi A mi sus 2 A mi A mi sus 2 A mi

2.

0 2 0 2 0 2 0 2 1 2 0 2 2 2 2 2 2 2 7 4 5 7 7 5 4 5 4 7 4 5 7 0 0 0 0 0 0 0 0 1 3 5 3 1 3

A mi sus 2 A mi A mi sus 2 A mi A mi sus 2 A mi

8 10 8 7 5 3 5 4 3 4 5 3 5 6 7 5 5 7 8 7 8 7 9 7 8 10 7 8 8 10 8

A 5 C 5 E 5 E D 5 A 5 A A 5

10 12 10 12 14 12 14 15 14 17

7 7 7 5 7 7 5 7 5 3 5 3 5 3 5 3 7 5

A 5 C 5 E 5 E D 5 A 5 C 5 E 5 E D 5

7 5 7 9 7 9 7 9 7 8 7 8 10 10 10 8 10 10 10 10 20 20 17 20 20

A 5 A A 5 C 5 E 5 E D 5

20 17 17 20 17 20 17 20 10 9 7 9 10 7 8 7 9 7 9 7 5 7 5 4 5 4 2 14

loco

A 5 C 5 G 5

13 12 13 12 13 12 13 12 13 12 13 12 19 19 17 20 20 17 19

C 5 G 5 E 5 D.S. al Coda

20 19 17 19 17 19 17 20 17 19 20 17 19 19 17 20 18 20 18 17 18 17

CODA **A mi** **C** **G** **E mi**

en. _____ Woh. _____

A mi **C** **G** **E**

2 _____ 5 _____

A mi **C** **G** **E** **A mi** **C**

Nev - er free. _____ Nev - er me. _____ So I dub thee un - for - giv - en. _____

G **E** **A mi** **C** **G** **E**

_____ You la - beled me. _____ I'll la - bel you. _____ So I dub thee un - for - giv -

A mi **C** **G** **E**

en. _____ *ad lib.*

New blood joins this earth, and quickly he's subdued.
 Through constant pain disgrace, the young boy learns their rules.
 With time, the child draws in this whipping boy done wrong.
 Deprived of all his thoughts, the young man struggles on and on.
 He's known, oo, a vow unto his own
 that never from this day his will they'll take away.

What I've felt, what I've known
 never shined through in what I've shown.
 Never be. Never see.
 Won't see what might have been.
 What I've felt, what I've known
 never shined through in what I've shown.
 Never free. Never me.
 So I dub thee unforgiven.

They dedicate their lives to running all of his.
 He tries to please them all, this bitter man he is.
 Throughout his life the same, he's battled constantly.
 This fight he cannot win. A tired man they see no longer cares.
 The old man the prepares to die regretfully.
 That old man here is me.

What I've felt, what I've known
 never shined through in what I've shown.
 Never be. Never see.
 Won't see what might have been.
 What I've felt, what I've known
 never shined through in what I've shown.
 Never free. Never me.
 So I dub thee unforgiven.

Never free. Never me.
 So I dub thee unforgiven.
 You labeled me. I'll label you.
 So I dub thee unforgiven.

WELCOME HOME (SANITARIUM)

Paroles et musique de James Hetfield, Lars Ulrich et Kirk Hammett

© 1988 Creeping Death Music

E mi (add2) E mi (#5) E mi 7 (add4) A (add4) G A sus

E mi (add2) E mi (#5) E mi 7 (add4) A (add4) G A sus

Wel - come to where time stands still. No one leaves and no one will.

E mi (add2) E mi (#5) E mi 7 (add4) A (add4) G A sus

Moon is full, nev - er seems to change. Just la - beled men - tal - ly de - ranged.

E mi (add2) E mi (#5) E mi 7 (add4) G A sus

Dream the same thing ev - 'ry night. I see our free - dom in my sight.

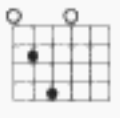
E mi (add2) E mi (#5) E mi 7 (add4) A (add4) G A sus

No locked doors, no win - dows barred. No things to make my brain seem scarred.

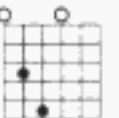
E mi (add2) E mi (#5) E mi 7 (add4) A (add4) G A sus

Sleep, my friend, and you will see that dream is my re - al - i - ty. They

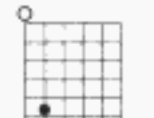
E mi
(add2)



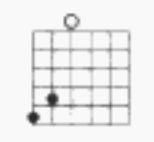
E mi
(#5)



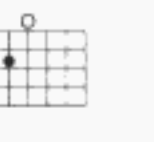
E mi 7
(add4)



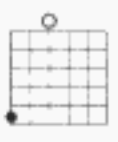
A (add4)



G

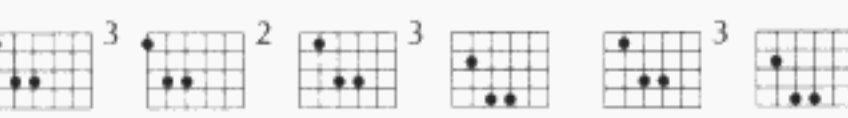


A sus

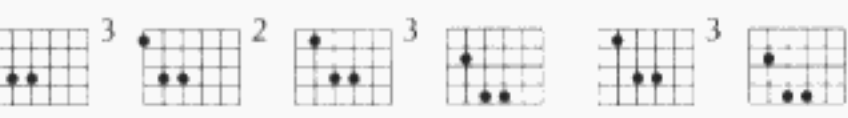


keep me locked— up in—this cage.—Can't they see it's why my brain says rage?—

G 5 F# 5 C 5 B 5 C 5 B 5

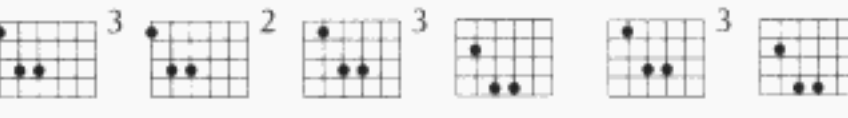


G 5 F# 5 C 5 B 5 C 5 B 5



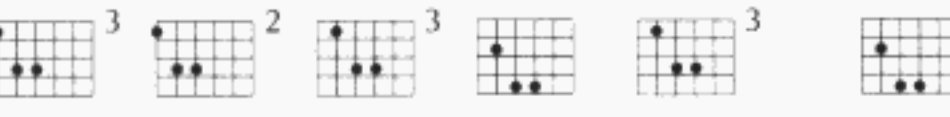
San - i - tar - i - um, —

G 5 F# 5 C 5 B 5 C 5 B 5



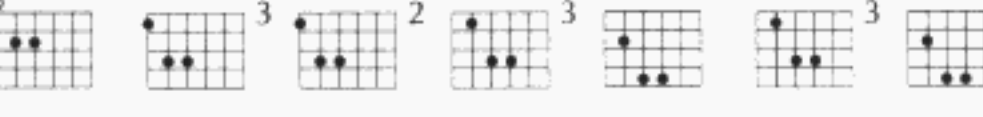
leave me be. San - i -

G 5 F# 5 C 5 B 5 C 5 B 5



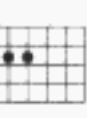
tar - i - um, — just leave me a-lone.

E 5 G 5 F# 5 C 5 B 5 C 5 B 5



San - i - tar - i - um, —

E 5



just leave me a - lone. —

0 0 0 0 0 0 0 0

8^{va}-----

13 12 12 12 15 12 12 17 12 12 17 15 12 12 17 15 12 17 15 12 17 15 12 15 12 12

8^{va}----- *loco*

17 17 17 15 14 15 14 15 2 4 4 4 2 4 2 4 2 4 3 2 5 2 4

7 5 7 5 7 5 7 5 7 14 12 15 15 12 15 15 14 12 15 12 15 17 17

8^{va}-----

15 17 18 15 17 15 19 15 19 17 15 21 19 22 22 19 22 22 22

D 5 E 5 E 5 D 5

E 5 D 5 E 5 D 5 E 5 F 5 D 5 E 5 C 5 B 5

5 7 7 7 5 7 9 9 9 9 7 9 10 9 8 8 8 8 10 8 7 6 6 6 7 9

D 5 E 5 D 5 E 5 F 5 D 5 E 5 C 5 B 5

7 7 7 7 5- 7 9 9 9 9 7- 9 9 10 9 8- 8 8 8 10- 8 7 7 6 6 6 7- 9 7

D5 E5 . D5 E5 D5 E5 F5 E5 E5 C5 B5

5 7 5 5 4 4 5

2 2 2 2 5 9


5 4 5 5 5 7 5

5 4 4 4 5 4 5

D5 E5 C5 B5 D5 E5 D5 E5 D5

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

E5 F5 **D5 E5 C5** **B5**



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

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

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

A5 G5 F# 5 E5

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

Welcome to where time stands still.
 No one leaves and no one will.
 Moon is full, never seems to change.
 Just labeled mentally deranged.

Dream the same thing ev'ry night.
 I see our freedom in my sight.
 No locked doors, no windows barred.
 No things to make my brain seem scarred.

Sleep, my friend, and you will see
 that dream is my reality.
 They keep me locked up in this cage.
 Can't they see it's why my brain says rage ?

Sanitarium, leave me be.
 Sanitarium, just leave me alone.

Build my fear of what's out there.
 Cannot breathe the open air.
 Whisper things into my brain,
 assuring me that I'm insane.

They think our heads are in their hands,
 but vi'lent use brings vi'lent plans.
 Keep him tied, it makes him well.
 He's getting better ; can't you tell ?

No more can they keep us in.
 Listen, damn it, we will win.
 They see it right, they see it well,
 but they think this saves us from our hell.

Sanitarium, leave me be.
 Sanitarium, just leave me alone.
 Sanitarium, just leave me alone.

Fear of living on,
 natives getting restless now,
 mutiny in the air.
 Got some death to do.
 Mirror stares back hard.
 "Kill," it's such a friendly word.
 Seems the only way for reaching out again.

WHEREVER I MAY ROAM

Paroles et musique de James Hetfield et Lars Ulrich

© 1991 Creeping Death Music

First system of guitar notation. The treble clef staff shows a melody in G major (one sharp). The bass clef staff shows a bass line with fret numbers. The system consists of three measures.

Measure 1: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 5, 5, 6, 5 on the top string and 2, 2, 3, 2 on the bottom string.

Measure 2: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 8, 8, 10, 6 on the top string and 5, 5, 7, 3 on the bottom string.

Measure 3: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 5, 5, 5, 6, 5 on the top string and 2, 2, 2, 3, 2 on the bottom string.

Second system of guitar notation. The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fret numbers. The system consists of three measures.

Measure 1: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 5, 5, 6, 5 on the top string and 2, 2, 3, 2 on the bottom string.

Measure 2: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 8, 8, 10, 6 on the top string and 5, 5, 7, 3 on the bottom string.

Measure 3: Treble clef has a whole note G4. Bass clef has a whole note G2.

E 5



Third system of guitar notation. The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fret numbers. The system consists of three measures.

Measure 1: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 7, 7, 8, 7 on the top string and 0, 7, 7, 8, 7 on the bottom string.

Measure 2: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 5, 5, 7, 8 on the top string and 0, 7, 7, 8, 7 on the bottom string.

Measure 3: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 0, 7, 7, 8, 7 on the top string and 0, 7, 7, 8, 7 on the bottom string.

A A# B5 C5

Fourth system of guitar notation. The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fret numbers. The system consists of three measures.

Measure 1: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 5, 5, 7, 8 on the top string and 0, 7, 7, 8, 7 on the bottom string.

Measure 2: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 0, 7, 7, 8, 7 on the top string and 0, 7, 7, 8, 7 on the bottom string.

Measure 3: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Bass clef has fret numbers 7, 8, 9, 10 on the top string and 5, 6, 7, 8 on the bottom string.

E5

tr

A A# B5 C5

tr

E5

tr

A A# B5 C5

E5

F5

E mi

F 5

And the road be - comes my bride.

E 5

B^b 5

I have stripped of all but pride, so in her I do con -

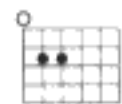
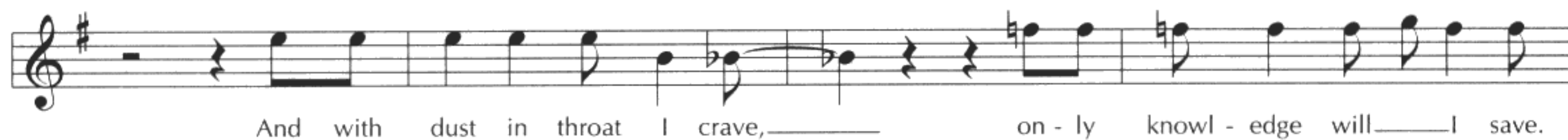
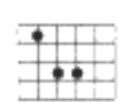
A 5

B^b 5

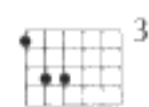
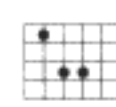
E

fide, and she keeps me sat - is fied. Gives me all I need.

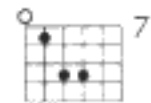
E 5

B^b 5

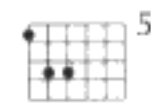
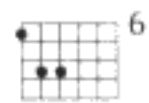
G 5

B^b 5

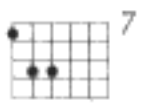
E 5



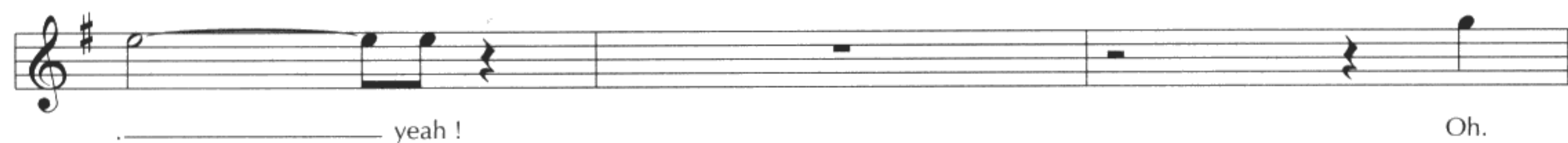
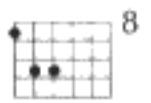
A 5

A[#] 5

B 5



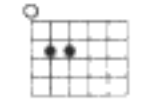
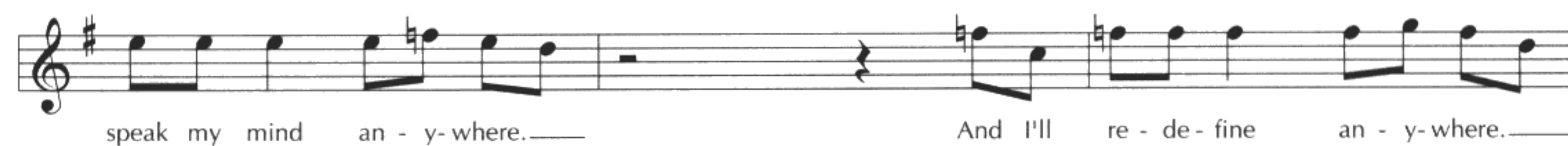
C 5



F 5



E 5

B^b 5

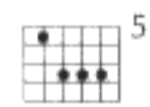
A 5



G 5



D



E5

1.

tr

A A[#] B5 C5

E5

tr

A A[#] B5 C5

E 5

F 5

And the earth be-comes— my throne.— And the earth be-comes— my throne.—

E5

2.

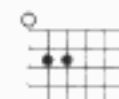
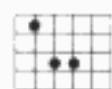
tr

tr

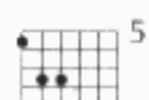
F 5



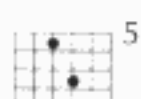
E 5

B^b 5

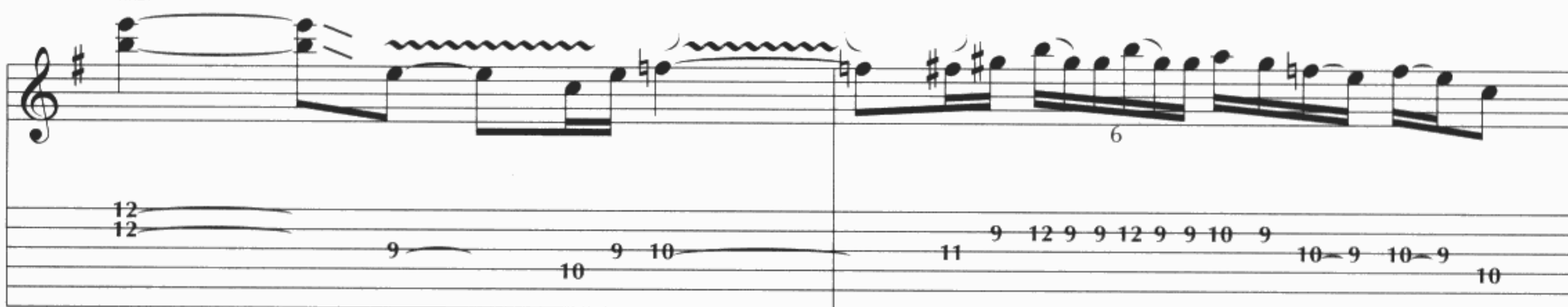
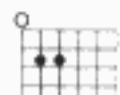
A 5



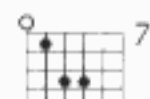
G 5



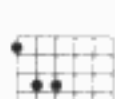
E 5



E 5



A 5

A[#] 5

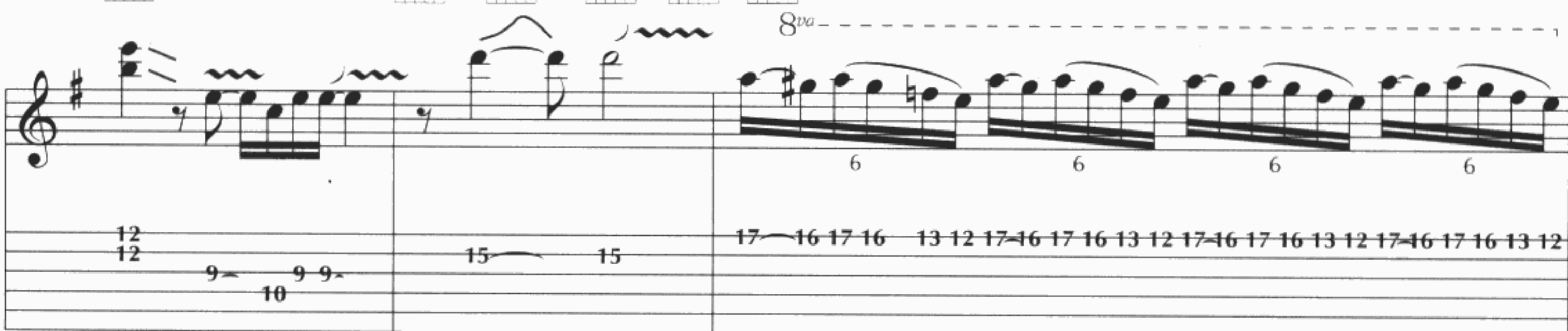
B 5



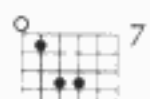
C 5



E 5



E 5



loco



A 5 **A# 5** **B 5** **C 5** **D 5**

15 12 17 15 12 12 15 13 12 13 14 13 14 13

E 5 **B^b 5**

15 15 12 15 16 17 16 17 17

G 5 **B^b 5**

16 18 17 17 17 18 17 12 12 12 12 12 12 12 15 15 15

E 5 **A 5** **A# 5** **B 5** **C 5**

15 15 12 13 14 16 18 17 19 19 19 19

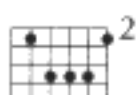
E 5 **A 5** **A# 5** **B 5** **C 5**

22 22 19 16 17 17 19 19 16 17 17 19 19 16 16 17 17 19 19 16 16 17 17

D5



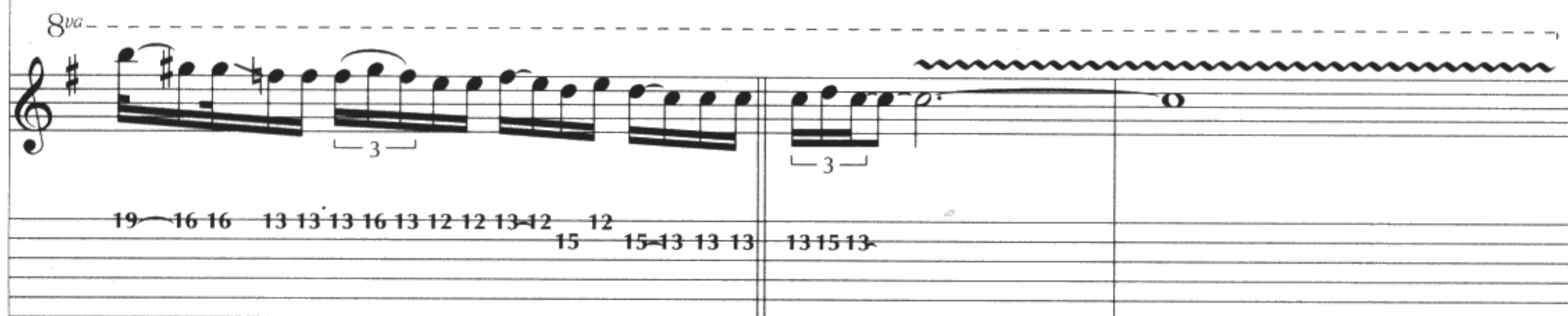
B



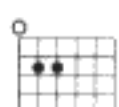
F5



But I'll take my time an - y - where._____



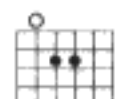
E5

B^b5

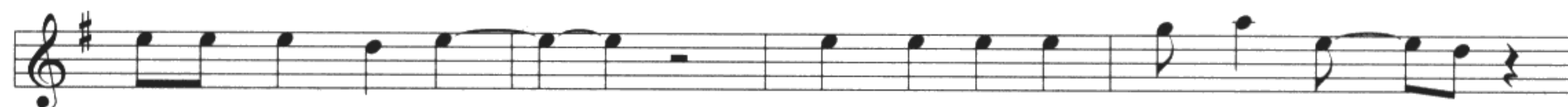
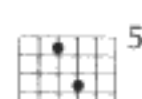
I'm free to speak my mind an - y - where._____

And I'll re - de - fine an - y - where.

A5



G5



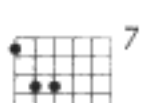
An - y - where I roam,_____

where I lay my head is home._____

C5



B5

B^b5

E5



G



F#

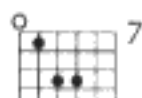


Carved up - on my stone,_____

my bo - dy lie, but

still I roam, yeah - yeah._____

E5



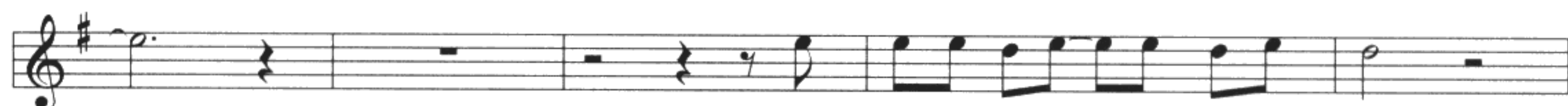
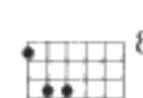
A5

A[#]5

B5

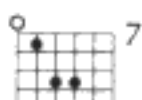


C5



Wher - ev - er I may roam,_____

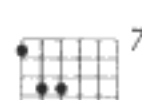
E5



A5

A[#]5

B5

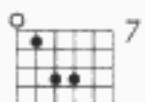


C5

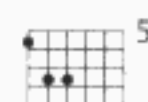


Wher - ev - er I may roam,_____

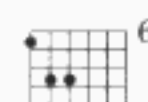
E 5



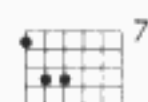
A 5



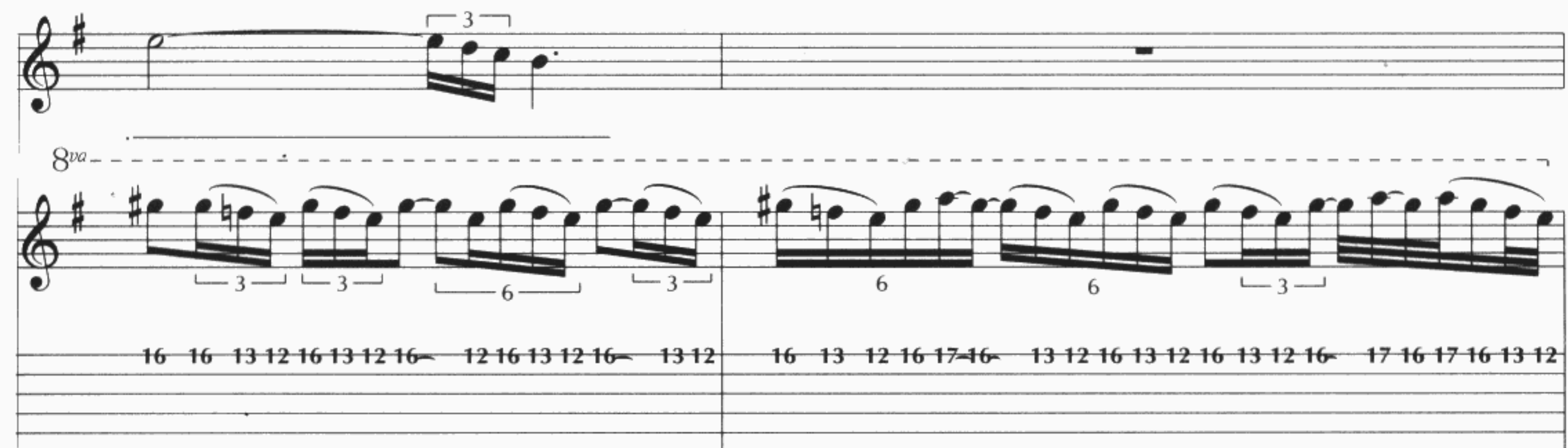
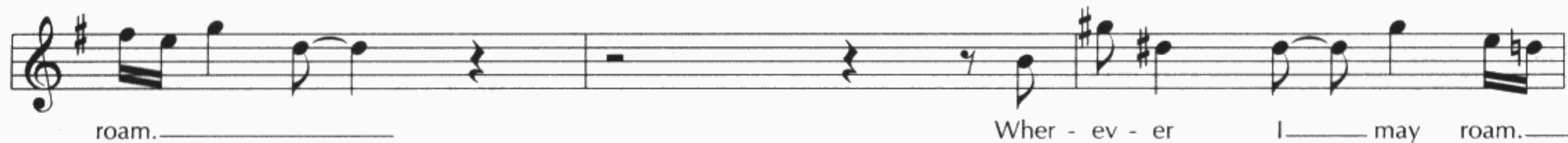
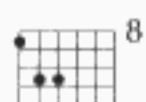
A# 5



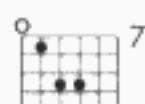
B 5



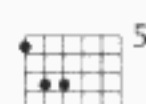
C 5



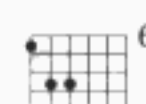
E 5



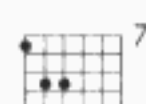
A 5



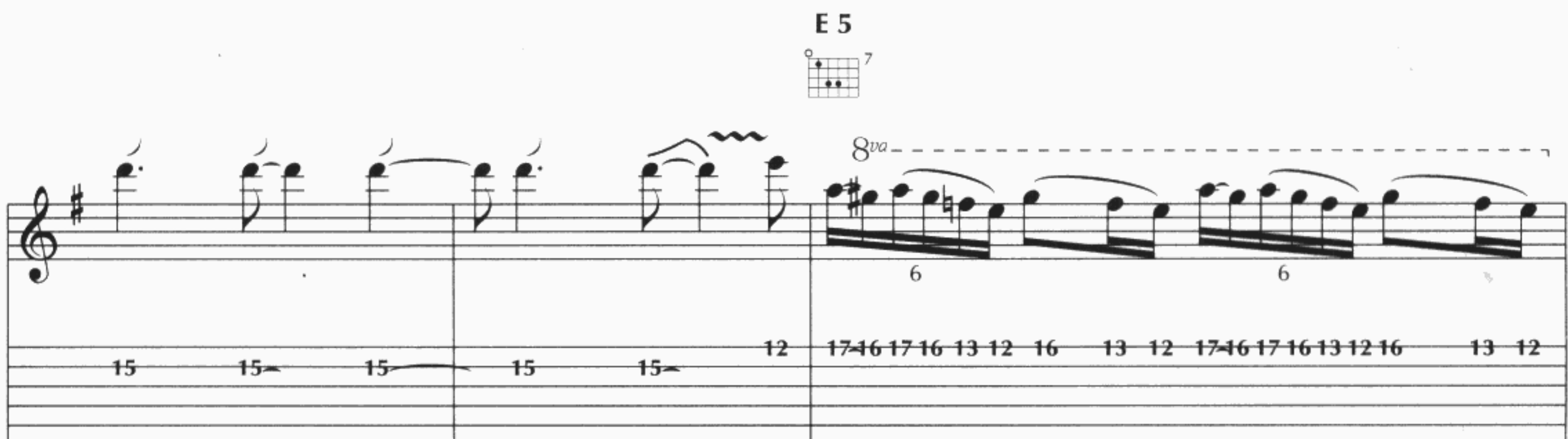
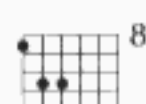
A# 5



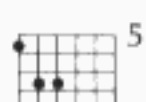
B 5



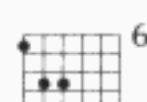
C 5



A 5



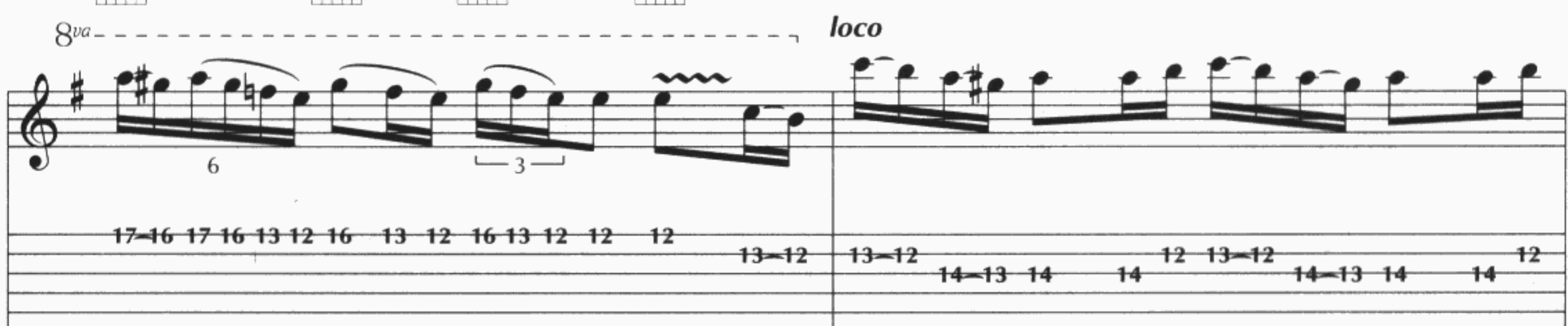
A# 5



B 5



C 5



34

E 5

A 5 A# 5 B 5 C 5


[illegible]

E 5 **A 5** **A# 5** **B 5** **C 5**

8^{va} ————— *loco*

The musical score consists of three systems. The first system has four measures, each containing a single eighth note on the treble clef staff, all tied together by a horizontal dashed line labeled "8^{va}". Above each measure is a fret diagram for a specific chord: E 5 (first fret), A 5 (second fret), A# 5 (third fret), B 5 (fourth fret), and C 5 (fifth fret). The second system has two measures, each containing a single eighth note on the treble clef staff, both tied together by a horizontal dashed line. Above the first measure is a fret diagram for A 5 (second fret). The third system contains a continuous melodic line across several measures, starting with a sharp sign (#) on the treble clef staff. The notes are connected by slurs, indicating they are part of a single phrase. Below the staff, the corresponding fret numbers are written: 22, 22, 22, 22, 22, 22, 9-10, 12, 9-10, 12, 9-10, 12, 9-10, 12, 9-10.

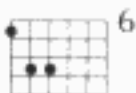
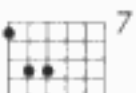
E 5

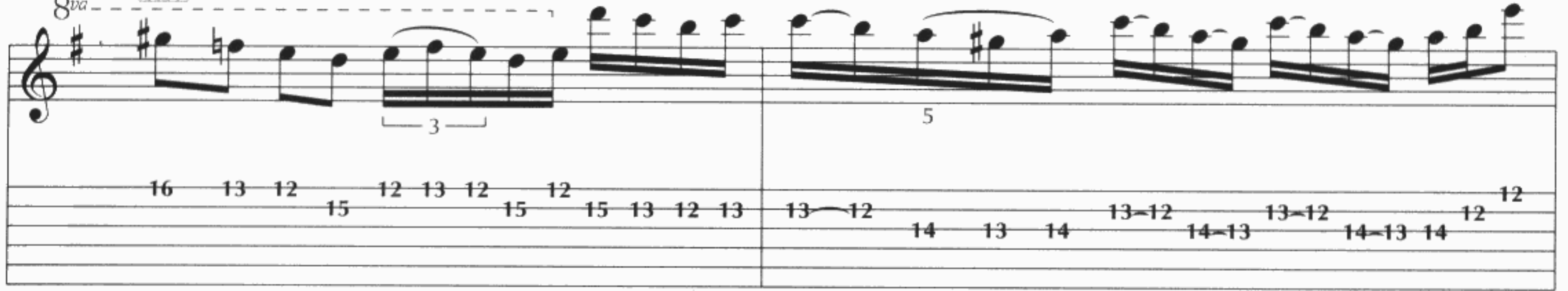
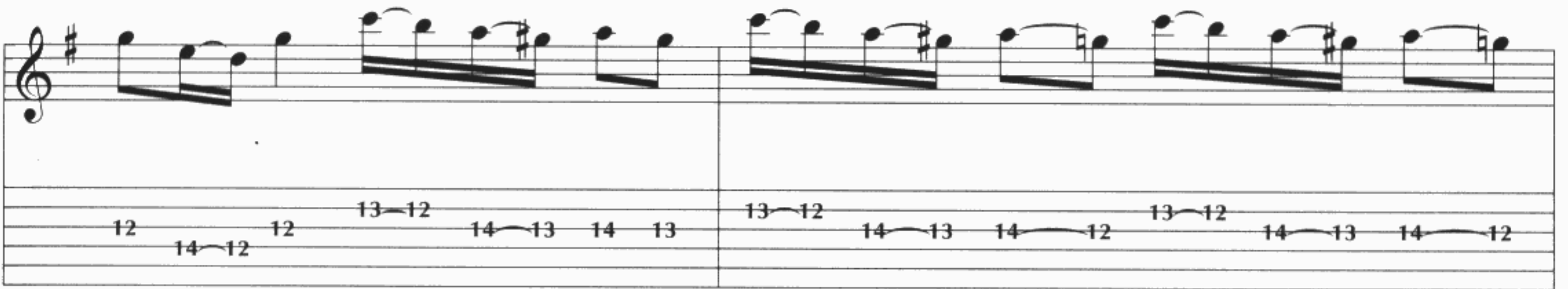


10 9 10 12 9 10 12 9 10 12 9 10

12 9 10 12 12 10 10 9 10 12 9 10 9


The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines. Above the staff, four chord diagrams are provided for the first four measures: A5 (5), A#5 (6), B5 (7), and C5 (8). The notes are written on a five-line staff, with some notes beamed together. The bottom of the system shows a series of numbers (12, 12, 9-10, 12, 12, 9-10, 12, 9-10, 12, 9-10, 12, 9-10, 12, 10, 15, 12, 13) which likely represent fret numbers for a guitar accompaniment.


E 5  *8va* *loco* **A 5**  **A# 5**  **B 5**  **C 5** 

E 5  **A 5**  **A# 5**  **B 5**  **C 5** 



8va **E 5** 



And the road becomes my bride.
 I have stripped of all but pride,
 so in her I do confide,
 and she keeps me satisfied.
 Gives me all I need.
 And with dust in throat I crave,
 only knowledge will I save.
 To the game you stay a slave.
 Rover, wand'rer, nomad, vagabond,
 call me what you will, yeah !

Oh. But I'll take my time anywhere,
 free to speak my mind anywhere.
 And I'll redefine anywhere.

Anywhere I roam,
 where I lay my head is home,
 yeah !

And the earth becomes my throne,
 I adapt to the unknown.
 Under wandering stars I've grown,
 by myself but not alone.

I ask no one.
 And my ties are severed clean,
 the less I have, the more I gain.
 Off the beaten path I reign.
 Rover, wanderer, nomad, vagabond,
 call me what you will.

But I'll take my time anywhere,
 free to speak my mind anywhere.
 And I'll never mind anywhere.

Anywhere I roam,
 where I lay my head is home,
 yeah !

But I'll take my time anywhere.
 I'm free to speak my mind.
 And I'll take my find anywhere.

Anywhere I roam,
 where I lay my head is home.
 That's where.

But I'll take my time anywhere.
 I'm free to speak my mind anywhere.
 And I'll redefine anywhere.

Anywhere I roam,
 where I lay my head is home.
 Carved upon my stone,
 my body lie, but still I roam,
 yeah yeah.

Wherever I may roam.
 Wherever I may roam, roam.
 Wherever I may roam.

GUITAR-TAB



BEST OF

METALLICA

Welcome Home
And Justice for All
One
Harvester of Sorrow
Enter Sandman
Nothing Else Matters
Seek and Destroy
Master of Puppets
Ride the Lightning
Creeping Death
Wherever I May Roam
The Unforgiven
Jump in the Fire
Sad but True
My Friend of Misery

148.00

DISTRIBUTION EXCLUSIVE

I.D. MUSIC

34, RUE KLÉBER (PARIS-LA-DEFENSE)
92400 COURBEVOIE / FRANCE
TÉL.: (1) 47.88.25.92 / FAX: (1) 47.68.74.28

I.D. MUSIC S.A.



* SB3163 *

CODE PRIX: Z