

# ENTER SANDMAN

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

E5 G XXXX    A5 XO XX    F#5 XXXX  
13

Moderately ♩ = 123

Intro Gtr. I (Acous.) Riff A-----  
mp

w/Riff A (8 times)  
Gtr. II

\*w/wah

\*o = open (bass)  
+ = closed (treble)

o + o

Gtr. IV E5

(Gtr. II out) Gtr. I (Gtr. I out)

Gtr. III mf

P.M.-----

sl.

P.M.-----

P.M.-----

A5 E5

Rhy. Fig. 1  
Gtrs. III & IV

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

N.C. E5 N.C. G5 F#5 G5 F#5 E5 (end Rhy. Fig. 1)

1st, 2nd Verses  
N.C. F5 N.C. F5 N.C. G5

1. Say your prayers, lit - tle one. Don't for - get, my son, — to in - clude ev - 'ry - one, —  
 2. Some-thing's wrong. Shut the light. Heav - y thoughts to - night, — and they aren't of Snow White. —

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

2nd time w/Fill 2

F#5 G5 F#5 E5 F5 N.C. F5 N.C. G5

I tuck you in, warm with - in, keep you free from sin — till the sand-man, he comes,  
 Dreams of war, dreams of li'rs, dreams of drag - on's fire — and of things that will bite, —

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

Fill 2  
Gtr. II

w/wah

12	12	12	
12	12	12	14 (14)

sl.

Half time feel  
Pre-chorus

F#5 G5 F#5 N.C.

ah. }  
yeah. }

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

Rhy. Fill 1

Rhy. Fig. 2

P.M. P.M.

(end half time feel) Chorus

F#5 B5 F#5 B5 F#5 B5 E5

low tight. Ex - it: light. En - ter: night.

(end Rhy. Fig. 2) Rhy. Fig. 3

P.M.

Gtr. IV substitute Rhy. Fill 2

Gtr. IV subst. Rhy. Fill 3

To Coda

F#5 B5 E5 G5 F#5 G5 F#5 E5

Take my hand. We're off to nev - er - nev - er land.

(end Rhy. Fig. 3) Gtr. III

Gtrs. III & IV

P.M. sl.

Rhy. Fill 2

Gtr. IV

P.M.

Rhy. Fill 3

Gtr. IV

P.M.

1. w/Rhy. Fig. 1 N.C. E5 2nd time w/Fill 1 N.C. E5 N.C. G5 F#5 G5 F#5 E5

(Sing 1st time only)

2. D.S. al Coda F#5 G5 F#5 E5

Coda G5 F#5 G5 E5

off to nev - er - nev - er land. Heh, heh.

Gtrs. III & IV

P.M. sl.

Guitar solo w/Rhy. Fig. 1 (1 1/2 times) N.C.

Gtr. II

1/4

E5 Full N.C. Full Full E5 N.C. G5

w/wah

15 15 15 12 14 12 14 Full (14) 12 12 14 15 Full 15 (15) sl. sl. sl. sl. sl.

F#5 G5 F#5 E5 N.C. E5 N.C. E5

Full Full Full Full Full H P H P H P

P P P sl. sl.

Full Full Full Full Full H P H P H P

14-12 14 14-12 14 14-12-10 12 (12) sl.

15 12-12-12 15 12-12-12 15 12-12-12 15 12-12-12 15-12 12-15-12 12-15-12 12-15-12 12-15-12 14-14

Fill 1

Gtr. II

w/wah

grad. bend

Full

Full

Full

12 (12) 12 (12) 12 14 14-12 14 12 14 (14) 12 (12) sl.

8va----- N.C. G5 w/Rhy. Fill 1 F#5 G5 F#5 N.C.

Half time feel w/Rhy. Fig. 2

w/Rhy. Fig. 3 (end half time feel)

\*Gradually release bend and articulate w/trem. bar simultaneously.

Gtr. I

vib. w/bar (wah off) trem. bar

⑥ open E

mp

4 (4) 0 2 (2)

w/Riff A (7 times)  
N.C.

(Spoken:) Now I lay me down to sleep. Pray the Lord my soul to keep.  
(Child:) Now I lay me down to sleep.

Fdbk. (15ma) (Gtr. II out)

Fdbk.

Fdbk. pitch: D

(2)

Pray the Lord my soul to keep. If I die before I wake, If I die before I pray wake,

w/Rhy. Fill 4

the Lord my soul to take. pray the Lord my soul to take.

(0) 7 5 6 5 7 2

Rhy. Fill 4

Gtr. I

Gtr. III

mf

(0) 7 5 6 5 7 2

w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)  
N.C.



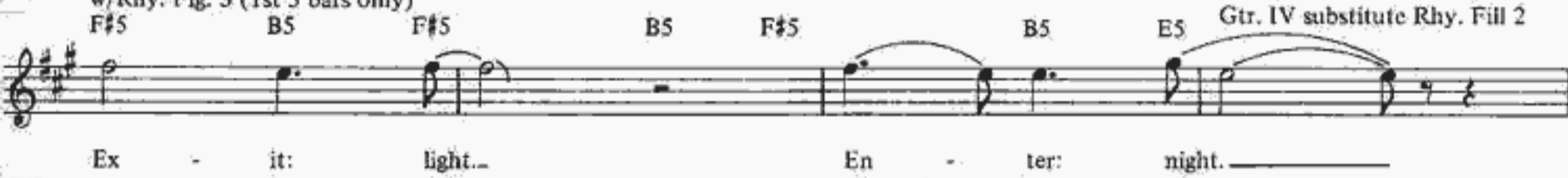
Hush, lit - tle ba - by: Don't. say a word... And nev - er mind that noise you heard...

w/Rhy. Fig. 2 (Gtr. III only)



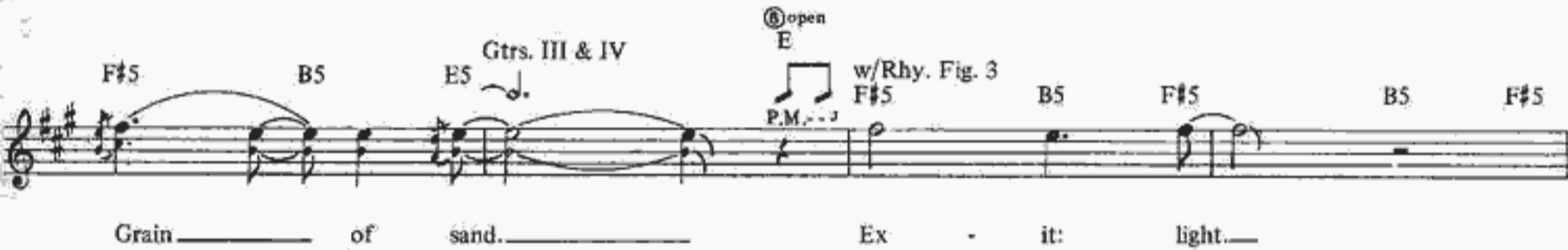
It's just the beasts un - der your bed... in you clos - et, in your head...

Chorus  
w/Rhy. Fig. 3 (1st 5 bars only)



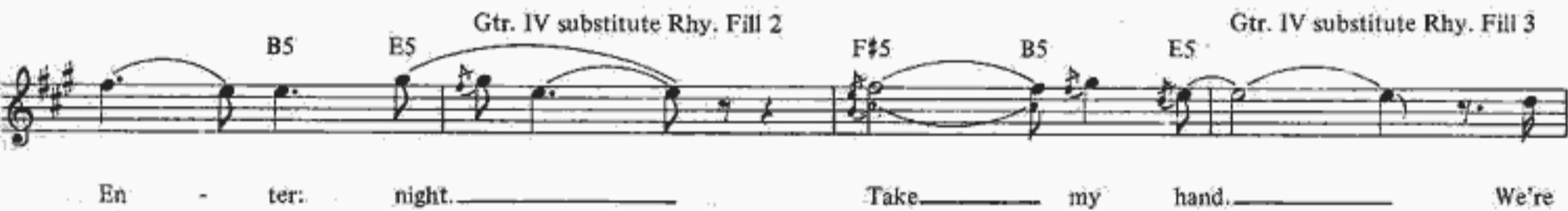
Ex - it: light... En - ter: night...

Gtrs. III & IV



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

Gtr. IV substitute Rhy. Fill 2



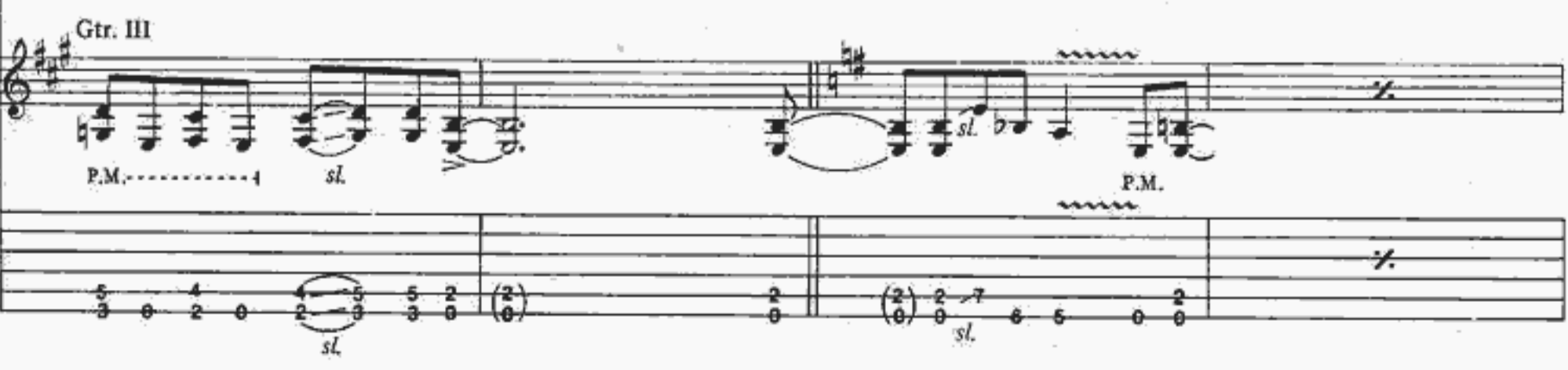
En - ter: night... Take my hand... We're

Gtr. IV



off to nev - er - nev - er land... Yeah... Ha ha ha ha ha ha... Oo!

Gtr. III



off to nev - er - nev - er land... Yeah... Ha ha ha ha ha ha... Oo!

N.C.

E5

N.C.

E5

N.C.

E5

Yeah... yeah!

Gtrs. III & IV

P.M.

N.C.

E5

N.C.

G5 Gtr. I

Open E p

Yo... woh!

P.M.

P.M.

P.M.

w/Riff A (till end)  
N.C.

F5 N.C.

F5 N.C.

w/vocal ad lib (till end)

F5 N.C.

F5

P.M.

P.M.

P.M.

P.M.

Play 4 times F5 5th time w/Fill 3

Repeat and fade

N.C.

F5

N.C.

P.M.

P.M.

P.M.

P.M.

Fill 3

Gtr. II

mp (wah off)

H P

H P

6 7 8 7

7 9 7

9 7

7 9

9 (9)

(9)

(9)



# HOLIER THAN THOU

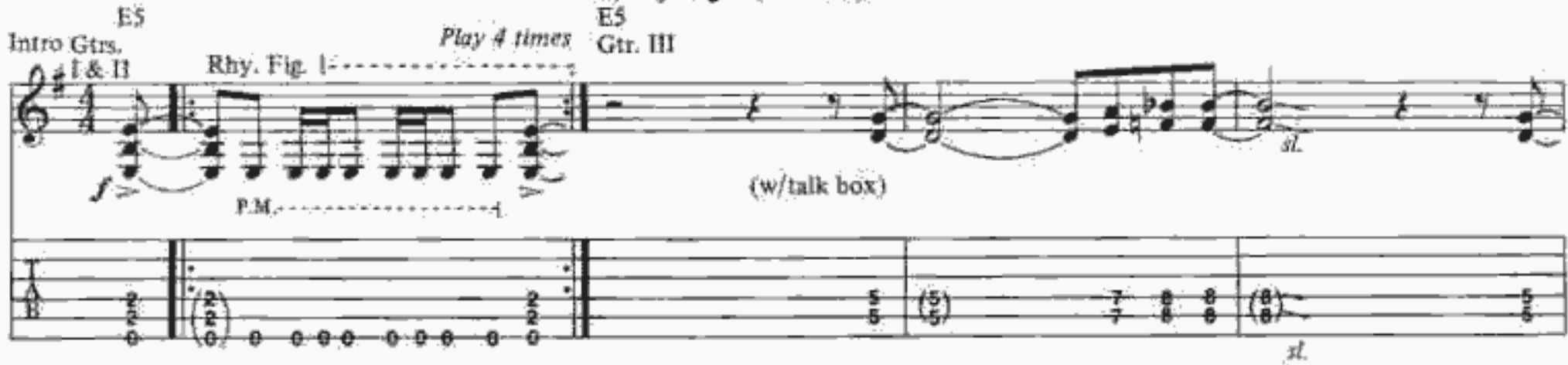
Words and Music by  
James Hetfield and Lars Ulrich

Moderately fast Rock ♩ = 166

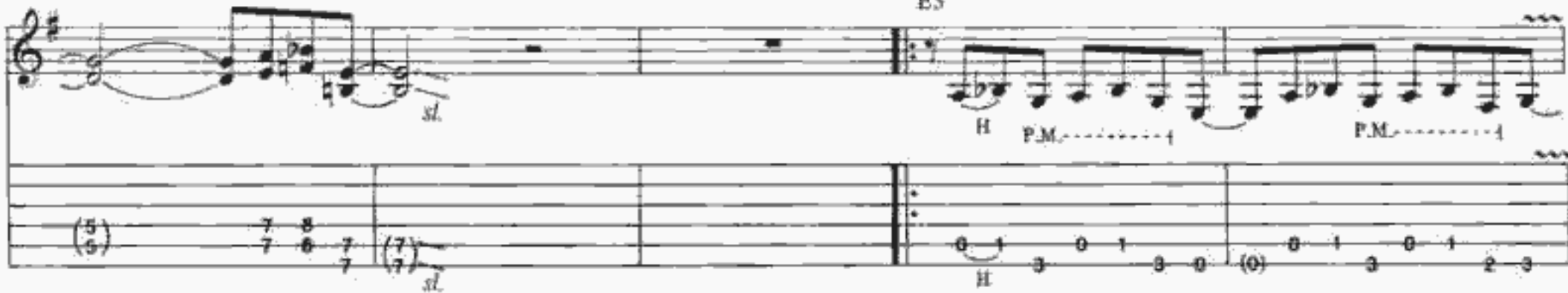
E5  F5  G5 

w/Rhy. Fig. 1 (10 times)

Intro Gtrs. E5  
I & II Rhy. Fig. 1 *Play 4 times*  
Gtr. III  
P.M. (w/talk box)




w/Rhy. Fig. 1 (9 times)  
E5

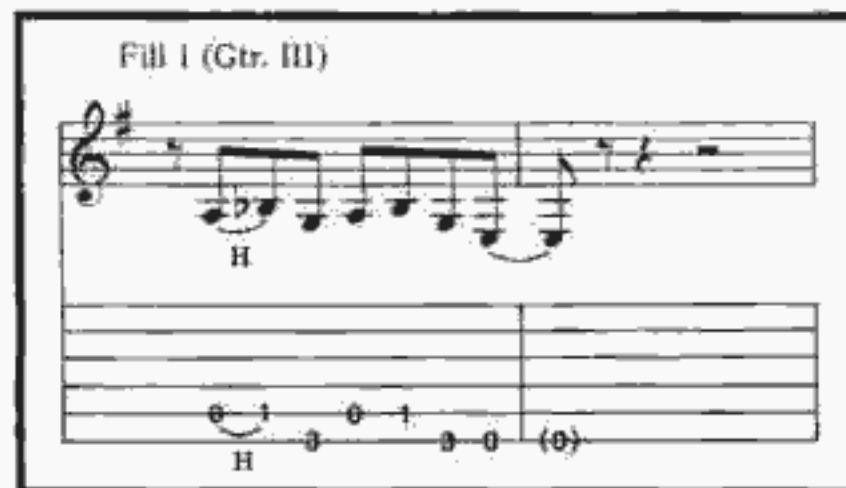


1. 2.

Gtrs. I & II w/Fill 1 N.C. E5  
P.M.



Fill 1 (Gtr. III)



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

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

E5 N.C. E5 Rhy. Fill 1 N.C. E5

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

N.C. G5 1st Verse N.C. E5

No more! The crap rolls out your mouth a - gain.

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

P.M. P.M.

N.C. G5 N.C. E5

Have - n't changed, your brain is still gel - a - tin. Lit - tle whis - pers cir - cle a - round your head.

P.M. P.M.

N.C. E5

Why don't you wor-ry a-bout your - self in - stead?

(end Rhy. Fig. 2)

P.M. H H

N.C. G5 w/Rhy. Fig. 2

Who are you? Where

Rhy. Fill 2 (end Rhy. Fill 2)

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

N.C. E5 N.C. G5

— ya been? Where ya from? Gos-sip burn-ing on the tip of your tongue. You lie so much

N.C. E5 N.C. E5

— you be-lieve your-self. Judge not lest ye be judged your - self.

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

Ho - li - er than thou, you are

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

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

Ho-li-er than thou, you are

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

w/Rhy. Fig. 1 (3 times) To Coda w/Rhy. Fill 1 N.C. E5

You know not

2nd Verse w/Rhy. Fig. 2 N.C. G5 N.C. E5

Be-fore you judge me take a look at you. Can't you find some-

N.C. G5 N.C. E5

thing bet-ter to do? Point the fin-ger, slow to un-der-stand Ar-ro-gance and ig-

N.C. E5 w/Rhy. Fill 2

nor-ance go hand in hand

Gtr. III (w/wah) grad. bend trem. pick Full Full

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

N.C. G5 w/Rhy. Fig. 2 N.C. E5

It's not who you are, it's who you know. Oth-ers lives are the ba-

sl. (5) 5 7 (7) (7) 12 12 14 12 14 (14)

N.C. G5 N.C. E5

sis of your own. Burn your brid - es and build them back with wealth.

Fdbk. Full Full P

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

N.C. D.S. al Coda E5

Judge not, lest ye be judged your - self.

P H (Gtr. III out) sl.

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

P H sl.

Coda N.C. E5 G5 F#5 F5 E5

Yeah! Who the hell are you?

(Gtrs. I & II) P.M. (cont. in slashes) P.M.

(2) (2) (2) (5) (5) (5) (4) (2) (2) (2)

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

Interlude Gtrs. I & II Gtr. III

P.M. P.M. P.M. P.M. ⑤1fr. Bb open A ⑥3fr. G E5 P.M. P.M.

H H H

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

⑤ 1fr. open B♭ A G E5 ⑥ 3fr. B♭ A G F5

H H H

Detailed description: A musical staff in 2/4 time with a treble clef. It features a sequence of notes: B♭, A, G, E5, B♭, A, G, F5. There are P.M. (Palm Mute) markings above the first and second measures, and H (Harmonics) markings below the first, third, and fifth measures. The notes are beamed in groups of two.

Detailed description: A TABLATURE line corresponding to the first staff. It shows fret numbers for the six strings: (7), 5, 7, 7, 8, 7, 5, 7, 7, (7), 5, 7, 7, 5, 7, 8, 7, (7), 5, 7, 7, 8, 7, 5, 8.

⑥ 3fr. open G A E5 ⑤ 1fr. open B♭ A G F5

Gtr. IV, P.M. H P.M. H P.M. H P.M. H

Gtr. III H H

Detailed description: A musical staff showing guitar parts for Gtr. III and Gtr. IV. Gtr. III has notes G, A, E5 with P.M. and H markings. Gtr. IV has notes B♭, A, G, F5 with P.M. and H markings. The notes are beamed in groups of two.

Detailed description: A TABLATURE line for the second staff. It shows fret numbers: (8), 5, 7, 7, (7), 5, 7, 5, 5, 5, 6, 7, 7, 5, (9), 5, 5, 5, 8, 7, 5, 4, 7.

⑥ 2fr. F♯ G5 ⑥ 4fr. G♯ (cont. in notation) E5

\*Gtr. V

Detailed description: A musical staff with notes F♯, G5, G♯, and E5. There are P.M. markings above the notes. A guitar part \*Gtr. V is shown below the notes, with notes beamed in groups of two.

Detailed description: A TABLATURE line for the third staff. It shows fret numbers: (7), 4, 5, 7, 4/7, 4, 5, 4, (4), 5, 4/7, 4, 5, 4, (5), (4), (5), 12, (12), (4).

\*Gtr. IV indicated to right of slashes in TAB.

\*w/Wah

Guitar solo N.C. 1/2 Full G5 N.C. A5 B♭5 N.C. Full P Full P Full G5

Detailed description: A musical staff for a guitar solo. It starts with a double bar line and a repeat sign. Notes include G5, N.C., A5, B♭5, and G5. There are P.M. markings and slurs over the notes.

grad. bend 1/2 Full

Detailed description: A TABLATURE line for the guitar solo. It shows fret numbers: (12), (12), 9, (9), 10, 12, 9, 12, 9, 10, 10, (10), 8, 9, 10, (10), 8, 9, 10, 9, 8, 9.

Gtrs. I & II P.M. P.M. P.M.

Detailed description: A musical staff for guitars I & II. It features a sequence of notes with P.M. markings above and slurs below. The notes are beamed in groups of two.

Detailed description: A TABLATURE line for guitars I & II. It shows fret numbers: (2), (2), (2), 0, 0, 0, 0, 0, 0, 0, 5, (5), (5), 0, 0, 0, 0, 0, 0, 7, 8, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 3.

N.C. A5 Bb5 N.C. G5 N.C. A5 Bb5

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

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

10 10 12 12 15 12 15 12 15 12 15 12 15 12 15 15 15 15 15 15

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

(5/3) 0 0 0 0 5 7 8 *sl.* (5/3) 0 0 0 0 5 7 8 *sl.*

N.C. G5 N.C. G5

P P Full Full *sl.* *loco sl.*

12 12 15 12 12 12 15 12 12 15 12 15 15 (15) *sl.* 9 8 10 11 8 10

P.M. P.M.

0 0 0 0 0 0 0 0 5 5 (5/3) 0 1 3 5 (5/3)

N.C. G5

N.C. E5 *sl.* 1/2 Full Full Full Full Full Full Full Full Full Full Full Full Full

(10) 8 11 8 10 11 8 14 14 (14) 12 14 12 14 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15

P.M. P.M.

(5/3) 0 1 3 0 1 2 (2/0) (2/0) 0 1 3 0 1 5 (5/3)

N.C.

*Sva*

E5

Full Full Full

P.M. P.M.

sl. (Gtr. V out)

P.M. P.M. P.M. (Gtrs. I & II tacet)

N.C. E5 N.C. Gtr. I

Gtrs. I & II E5 N.C. Gtrs. I, II & III E5



N.C. E5 N.C. E5

Ho - li - er than\_ thou\_ you are\_

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The lyrics "Ho - li - er than\_ thou\_ you are\_" are written below. The second staff is the piano accompaniment, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. The right hand starts with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. The left hand starts with a half note G2, followed by eighth notes F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0. The third staff shows guitar chord diagrams for the first system, with fret numbers 0, 1, 2, 3, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0.

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

Ho - li - er than\_ thou\_ you are\_

The second system of the musical score continues the first system. The vocal line repeats the melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The lyrics "Ho - li - er than\_ thou\_ you are\_" are written below. The piano accompaniment and guitar chord diagrams are identical to the first system.

N.C. E5

You\_ know\_ not\_

The third system of the musical score features a new vocal phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The lyrics "You\_ know\_ not\_" are written below. The piano accompaniment continues with the eighth-note pattern, but the right hand has rests in the first two measures. The guitar chord diagrams show rests in the first two measures and the chord diagram for the third system in the final measure.

N.C. G5 N.C. E5

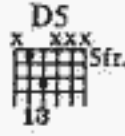
Woh\_ not!

The fourth system of the musical score features a new vocal phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The lyrics "Woh\_ not!" are written below. The piano accompaniment continues with the eighth-note pattern, but the right hand has rests in the first two measures. The guitar chord diagrams show rests in the first two measures and the chord diagram for the fourth system in the final measure.

# SAD BUT TRUE

Words and Music by  
James Hetfield and Lars Ulrich

Tune down one whole step:  
⑥ = D ③ = F  
⑤ = G ② = A  
④ = C ① = D



Moderately slow ♩ = 86

Intro

A5 Gtr. I Bb5 A5 N.C. (Bb5)

f P.M.-----4

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

2.

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

P.M.---4 P P P

1. 2.

E5 N.C. E5 N.C.

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

Full Full Full

E5 N.C. E5 N.C. (cont. in slashes)

P.M.---4 P P P

1st, 2nd, 3rd Verses

Rhy. Fig. 1 <sup>Ⓞ</sup>open E D5 <sup>Ⓞ</sup>open E B♭5 <sup>Ⓞ</sup>open E (end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times) D5 <sup>Ⓞ</sup>open E

1. Hey, I'm your life. I'm the one who takes you there... Hey, I'm your life.  
 2. You, you're my mask. You're my cov - er, my shel - ter... You, you're my mask.  
 3. Hate, I'm your hate. I'm your hate when you want love... Pay, pay the price.

3rd time substitute Rhy. Fill 1

B♭5 <sup>Ⓞ</sup>open E D5 <sup>Ⓞ</sup>open E B♭5 <sup>Ⓞ</sup>open E

I'm the one who cares... They, they be - tray. I'm your on - ly true friend now.  
 You're the one who's blamed... Do, do my work. Do my dirt - y work, scape - goat.  
 Pay. for noth - ing's fair... Hey, I'm your life. I'm the one who took you there.

D5 <sup>Ⓞ</sup>open E B♭5 <sup>Ⓞ</sup>open E

They, they'll be - tray. I'm for - ev - er there...  
 Do, do my deeds, for you're the one who's shamed...  
 Hey, I'm your life. And I no long - er care...

Chorus N.C. F5 D5 F5 E5 F5 D5 N.C. A5 B♭5 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

Rhy. Fig. 2

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

To Coda

C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5

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

(end Rhy. Fig. 2)

3 P.M. P.M. P.M. P.M.

Rhy. Fill 1

<sup>Ⓞ</sup>open E B♭5 <sup>Ⓞ</sup>open E B♭5 <sup>Ⓞ</sup>open E B♭5

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

Bb5 G5 A5 G5 C5 3 N.C. F5 N.C.

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

P.M. P.M.

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

E5 N.C. E5 N.C. 1. E5 N.C.

Sad but true.

P P P P

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

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

2. E5 N.C.

true.

(5) H P

**Interlude**  
**Gtr. II**  
 AS Bb5 A5 Bb5 AS

7 6 5 2 (2) 7 6 5 3 (3) 7 6 5 2 (2) 7 6 5 3 5 4 3 2 6 4 3

sl. sl. sl. sl. sl.

**Gtr. I**

P.M. P.M.

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

0 0 0 1 1 0 0 0 1 sl. sl.

Bb5 A5 Bb5 N.C.

P.M. P.M.

3 2 3 5 3 5 3 2 2 3 5 3 5 2 3 3 5 3 5 3 3

sl. sl. sl. sl. sl.

P.M. P.M.

P.M. P.M.

3 2 3 5 3 5 3 2 0 2 3 5 3 5 2 3 0 x x x x x

**Guitar solo 1**  
 E5 N.C. E5 N.C. E5 H N.C. E5 H P P N.C.

P.M.

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

sl. H. sl. H. sl. sl. sl. sl.

P.M. P P P

P.M.

2 2 2 5 0 1 0 3 0

P P P

E5 H P N.C. E5 Full P P Full P Full H P N.C. H P  
 H P Full P P Full P Full H P H P  
 P.M. P.M.  
 A5 1/2 Bb5 G5 Bb5 A5 Bb5 G5 Bb5 A5  
 E5 N.C. 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full Full  
 P.M. H P P.M. P.M.  
 Bb5 G5 Bb5 A5 1/2 H P Bb5 G5 Bb5 A5  
 P.M. P.M.

w/Rhy. Fig. 2 (2 times)  
 N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

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

Full Full (Gtr. II out)

Full Full (15) sl.

C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5

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

(I'm your dream. I'm your eyes. I'm your eyes.)

Bb5 G5 A5 G5 C5 N.C. F5 N.C.

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

Gtr. II

pick slide sl. sl. don't pick

Guitar solo II  
 E5 N.C. E5 N.C. E5 N.C. E5 N.C.

Gtr. II

Full Full Full 15/6 semi-harm. sl.

Full Full Full p 14/4

12-12-11-12-12 12-12-12-12-11-12-12-12  
 12-12-11-12-12 12-12-12-12-11-12-12-12

p P sl.

Gtr. I

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

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

H P H P H P H P

E5 Full Full Full Full N.C. (Gtr. II out) *D.S. al Coda*

Full 12 12 12 12 sl. 14 15 15 (16)

Full P.M. p P Full

Coda w/Rhy. Fig. 2 F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

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

C5 N.C. F5 N.C. E5 N.C. E5 N.C. E5 N.C.

I'm you, Sad-but true.

Gtr. I P.M. p P P

E5 N.C. E5 w/feedback P.M. p



# THE UNFORGIVEN

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

Slowly  $\text{♩} = 69$

Play 4 times

N.C.      Am sus2      Am      Am sus2 Gtr. II (elec.)      Am  
 clean tone

Gtr. I (acous.)  
*mf*  
 let ring  
 w/fingers

Am sus2      Am      Am sus2      Am      Am sus2      Am

Am sus2 C G E5 Am sus2 C

Rhy. Fig. 1

G E Am sus2 Am Am sus2 Am

(Gtr. II out)

dim.

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

(Gtr. I out)

Rhy. Fig. 3 (Gtr. III) 1st, 2nd Verses A5 C5 E5

(end Rhy. Fig. 3) w/Rhy. Fig. 3 & Riff A (both 2 times)

Ⓞopen E D5 P.M. Ⓞopen A A5 P.M. C5 E5 Ⓞopen E D5

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

2. See additional lyrics

Riff A (Gtr. IV)

A5      <sup>Open</sup>A A5      C5      E5      <sup>Open</sup>E D5      A5      <sup>Open</sup>A A5

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

(Gtr. III)      C5      E5      <sup>Open</sup>E D5      P.M.-4      (cont. in notation)      A5      N.C.

prived of all his thoughts, the young man struggles on and on. He's known, oo, a

(Gtr. IV)      H      (Gtr. IV out)      Rhy. Fig. 4      Gtr. III      P.M.-4      P.M.-4      P.M.-4      P.M.-4

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

7 5 4 4 5 5      8 8 7 7 5      5 0 4 0 2 0 0 0 0 0 0 0 0 0

C5      G5      N.C.      C5      G5      E5

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

(end Rhy. Fig. 4)      (cont. in slashes)

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

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

Chorus w/Rhy. Fig. 1 (2 times)

Gtr. A5 III      (Gtr. III out)      G      E5      Amsus2      C

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

Gtr. II      mf      sl      H

2 4 5 5 5      5 4 5 4 2      2 2 4 5 5 5

G E Amsus2 C G E5

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

5 3 4 4 1 2 4 2 2 4 5 5 5 5 4 4 2 2 4

\*Sing cue notes 2nd and 3rd times.

Amsus2 C G E To Coda \*w/Rhy. Fig. 2 Amsus2 Am Amsus2 Am

— Nev-er free, Nev-er me, So, I dub thee un-for-giv-en. 2. They

2 2 4 5 5 5 3 4 4 1 4 1 2 4 2

\*Harmony vocal tacet 3rd time, \*2nd time 1st bar only.

2. Amsus2 Rhy. Fig. 5 (Gtr. I) Am Amsus2 Gtr. II H P Am Amsus2 Am

Interlude w/Rhy. Fig. 5 (6 times)

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

Amsus2 sl. Am Amsus2 Am Amsus2 H P Am

8 10 8 7 9 5 3 3 5 (5) 3 5 6 7 5 5 5 7 8 7 8 7 9 7 8 10 7 8 8 8 8

Gtr. III

Guitar solo w/Rhy. Fig. 3 (1 1/2 times) ⑥open C A5 C5 E5 E D5 AS ⑥open A A5

Gtr. IV 1/2Full 1/2Full Full Full

(Gtr. II out) grad. bend grad. bend sl. grad. bend

⑥open C5 E5 w/Rhy. Fill 1 ⑥open E D5 w/Rhy. Fig. 3 C5 E5 ⑥open E D5

A.H. (8va) A.H. (8va) Full Full Full Full Full Full 1 1/2 1 1/2

grad. bend

A.H. pitch: E E

A5 ⑥open A A5 C5 E5 ⑥open E D5 A5

8va 1 1/2 P Full loco sl. sl. P sl. sl. P.M. -4 sl.

6 6 6

1 1/2 Full sl. sl. sl.

Rhy. Fill 1

Gtr. III P.M. 1/2 1/2

w/Rhy. Fig. 4  
N.C.

13 14 12 13 12 13 12 13 12 13 14 14 14 14 14 19 19 18 17 20 20 20 17 10

N.C.  
8va

20 19 17 19 17 19 17 20 17 20 17 19 19 (19) 17 19 (19) 17 19 19 17 20 (20) 10 20 18

E5

Gtr. E5  
III ◊

D.S. at Coda

Am C

en. Woh.

(Gtr. IV out)

G Em Am C G E

Gtr. III Gtr. IV

H H H H H H

both gtrs. vib.

2 4 2 5/2 3 5 5 3 9 5 7

\*Gtr. IV indicated to left of slash.

Outro  
1st time w/Fill 1

Rhy. Fig. 6 Am C G E (end Rhy. Fig. 6) w/Rhy. Fig. 6 (3 times) & Riff B Am C

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

\*Gtr. II

\*1st time enter on beat 2.

G E Am C G E

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

w/Riff B Am C G E Repeat and fade

en.

Fill 1  
Gtr. IV  
Gtr. III






Riff B  
Gtr. IV  
Gtr. III  
both gtrs. vib.

Additional Lyrics

2. 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 then prepares to die regretfully.  
That old man here is me. (To Chorus)

# THROUGH THE NEVER

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

E5  CS  3fr. A5  G5  3fr. Bb5  6fr. F#5 

**Intro** **Fast Rock**  $\text{♩} = 188$   
N.C. **Gtr. I** *Play 12 times* E5 **Gtr. I & II** N.C. **Rhy. Fig. 1**



G5 N.C.



(end Rhy. Fig. 1) E5 G5 E5 Gtr. A5 Bb5 A5 G5 F5 E5 D5 F5



**Half time feel**  
1st. 2nd Verses  
E5 N.C.(E5) A5 Bb5 N.C.

1. All that is, was and will be...  
2. See additional lyrics



**Gtrs. I & II**





(E5) A5 Bb5 N.C.

U - ni - verse, much too big to see.

P.M. slight P.M.

(F5)

Time and space nev - er end - ing. Dis - turb - ing thoughts, ques - tions pend - ing.

P.M.

A5 Bb5 E5 N.C.(E5)

Lim - i - ta - tion of hu - man un - der - stand - ing. Too quick to

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

(G5) (end half time feel) (F#5)

crit - i - size. Ob - li - ga - tion to sur - vive. We hun - ger to

P.M.

F#5 A5 Bb5 N.C. N.C.

be a - live. Yeah.

Riff A Rhy. Fig. 2

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

w/Fill 1 Half time feel Chorus E5 F#5 E5 F#5

(Twist - ing, turn - ing through the nev - er.) All that is, ev - er,

(end Rhy. Fig. 2) Rhy. Fig. 3

sl. P.M. P.M.

To Coda E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 (end half time feel) G5

ev - er was will be ev - er twist - ing, turn - ing through the nev - er.

(end Rhy. Fig. 3)

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

Fill 1 Gtr. III

w/Rhy. Fig. 1  
N.C. 3

G5 N.C. 3

Gtr. I & II F5

w/Riff A  
N.C.

D.S. al Coda

Coda

E5 F#5 E5 F#5 N.C.

F5 F5 F#5 G5 G#5 (end half time feel)

Guitar solo

ⓐ open 2fr. A B open 2fr. A B

P.M.

through the nev - er.

P.M.-1

Gtr. I 8va

open 2fr. A B open 2fr. A B open 2fr. A B open 2fr. A B open 2fr. A B C5

P.M.

steady glass

loco sl.

A.H. Full Full Full Full Full

Full Full Full Full Full Full

sl. sl. sl. sl.

A5 C5

open 2fr. A B open 2fr. A B open 2fr. A B open 2fr. A B

P.M.

sl.

P.M.-1 P.M.-1 P.M.-1

open 2fr. A B open 2fr. A B open 2fr. A B open 2fr. A B CS

Open 2fr. A B open 2fr. A B

open 2fr. A B open 2fr. A B open 2fr. A B open 2fr. A B

G5 CS

3fr. 5fr. G A 3fr. 5fr. G A 3fr. 5fr. G A 3fr. 5fr. G A 3fr. 5fr. G A

3fr. 5fr. G A 3fr. 5fr. G A 3fr. 5fr. G A

3fr. 5fr. G A 3fr. 5fr. G A Bb5

Half time feel w/Rhy. Fig. 3 (Gtr. II)  
E5 F#5

E5 F#5

E5 F#5 Full

E5 F#5 Full

E5 F#5 Full

F#5 Full

E5 F#5 Full

Gtr. E5 F#5 Full

E5 F#5 Full

Open E  
P.M. ....

F5  
P.M. ....

(cont. in notation)

slack

Gtr. I

w/Rhy. Fig. 4 (Gtrs. I & II)  
F5 G5 N.C.

3

sl.

Play 7 times

Rhy. Fig. 4 (Gtr. II)

3

sl.

P.M. ....

Bridge  
w/Rhy. Fig. 4 (8 times)  
F5 G5 N.C.

On through the nev - er. We must go

on through the nev - er, out to the

edge of for ev - er. We must go

on through the nev - er. Then nev - er

Gtr. E5 II (end half time feel)

comes.

Gtr. I

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

w/Rhy. Fig. 2 N.C. w/Fill 1

Half time feel Chorus w/Rhy. Fig. 3 E5 F#5

Twist - ing, turn - ing through the nev - er.

E5 F#5 E5 F#5 E5 F#5 F5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5

All that is, ev - er, ev - er was will be ev - er twist - ing, turn - ing.

E5 F#5 E5 F#5 F5 F#5 E5 F#5 F5 F#5 F5 F#5

Who we are, ask for - ev - er. Twist - ing, turn - ing through the nev - er.

Gtrs. I & II

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

(end half time feel) G5 N.C. G5

Neve - er!

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

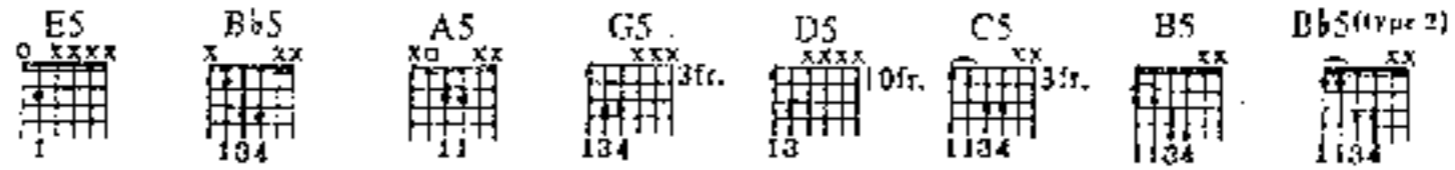
*Additional Lyrics*

2. In the dark, see past our eyes.  
 Pursuit of truth, no matter where it lies.  
 Gazing up to the breeze of the heavens.  
 On a quest, meaning, reason.  
 Come to be, how it begun.  
 All alone in the family of the sun.  
 Curiosity teasing everyone.  
 On our home, third stone from the sun. Yeah.

Twisting, turning through the never. (To Chorus)

# WHEREVER I MAY ROAM

Words and Music by  
James Hetfield and Lars Ulrich



Moderate Rock ♩ = 128  
Half time feel

N.C.

Intro \*Gtr. I

*mf* *let ring throughout*

5 6 6 5 | 8 8 10 6 | 5 5 5 0 5 | 5

2 2 3 2 | 5 5 7 3 | 2 2 3 2 | 2

\*Sitar arr. for gtr. *sl.*

Gtr. II (elec.) *sl.* *f*

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

5 5 6 5 | 8 8 10 10 6 | 5 5 5 0 5 | 5

2 2 3 2 | 6 5 7 3 | 2 2 3 2 | 2

E5

7 7 8 7 | (7) 9 5 7 8 | 7 7 7 8 7 | (7)

H *sl.* H

(end half time feel) A5 A#5 B5 C5

(Gtrs. II & III)

(7) (7) 5 8 9 10 | 5 8 9 10 | 5 8 9 10 | 5

ES N.C. Rhy. Fig. 1

*P.M.* *trun* *trun* *trun* *trun*

ES N.C. A5 A#5 B5 C5 (end Rhy. Fig.)

7 7 8 7 (9) | 7 5 5 7 8 | 7 7 7 8 7 (9) | 7 8 9 10

H *sl.* H

N.C. Rhy. Fig. 2

E5 N.C. A5 A5 B5 C5 (end Rhy. Fig. 2)

Handwritten notes: *trill*, *trill*, *trill*

Annotations: P.M., H, sl., P.M., P.M., H, Vola, Vola, Vola, Vola

Fingerings: 5 6 7 8 7 8 7 (8), 7 6 5 4 3 2 1, 0 0 7 7 B 7 (B), 7 5 6 9 10 8

N.C. Half time feel ES I5

Annotations: P.M., Vola, Vola, P.M.

Fingerings: 5 6 7 8, 2 3 2 1, 3 2 1, 3

Em I5

(Whispered:) And the road be-comes my bride. I. And the road be-comes my bride. (cont. in slashes)

Annotations: P.M., P.M., sl.

Fingerings: 0 2 2 2, (0), 3 3, (0), 3 10

1st, 2nd Verses ES Bb5

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

Annotations: P.M., P.M.

2. See additional lyrics AS Bb5

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

Annotations: P.M., P.M.

Rhy. Fig. 3 ES Bb5

And with dust in throat I crave, on-ly knowl-edge will I save.

Annotations: P.M., P.M.

Gtr. IV (clean elec.)

let ring let ring

Annotations: P.M., P.M.



G5

to the game you stay a slave.

let ring

let ring

(end half time feel)  
(end Rhy. Fig. 3)  
(cont. in notation) N.C.

Rov - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,

Rhy. Fill I  
(Gtr. IV out) (Gtrs. II & III)

P.M. II

E5 N.C. A5 A5 B5 C5

yeah! Oh.

(end Rhy. Fill I)

sl. H

P.M. P.M. H

Pre-chorus  
F5 N.C. E5

But I'll take my time an - y - where, free to

Rhy. Fig. 4

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

N.C.

B55

N.C.

Speak my mind

an - y - where...

{ And I'll re - de - fine  
And I'll nev - er mind

an - y - where...  
an - y - where... }

(end Rhy. Fig. 4)  
(cont. in slashes)

Half time feel  
Chorus

A5

G5

To Coda  
10fr.  
D  
(end  
half  
time  
feel)

An - y - where

I roam,

where

I lay my head is

home, yeah!

w/Rhy. Fig. 1  
E5 N.C.

E5 N.C.

A5 A55

B5 C5

Half time feel  
E5

N.C.

F5

D.S. al Coda

(Whispered:) And the earth be - comes my throne.

2. And the earth be - comes my throne.

Interlude

E5

Gtr.

Coda III

Gtr. II

P.M.

P.M.



A5 A#5 B5 C5 D5  
 (Gtrs. II & III)

Full P.M. Full

Half time feel  
 w/Rhy. Fig. 3  
 E5

Bb5

Full Full Full Full

vib. w/bar

G5 Bb5

Full Full Full Full

vib. w/bar

w/Rhy. Fig. 1  
 N.C.

(end half time feel)

trem. picking

vib w/bar

B5 N.C. A5 A#5 B5 C5

Full Full Full Full

don't pick

(Gtrs. D5 II & III)

©1957 B

w/Rhy. Fig. 4 F5

N.C.

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

8va

P sl H P P H P

10 10 10 13 13 10 13 12 12 13 12 15 12 16 12 13 13 13 15 13 (13) (13)

(Gtr. V o)

E5 N.C. Bb5 N.C.

I'm free to speak my mind an - y - where. And I'll re - de - fine an - y - where.

Half time feel  
Chorus  
A5 C5

An - y - where I roam, where I lay my head is home.

Carved up - on - my stone, my bod - y lie, but still I roam, yeah, yeah

(end half time feel)  
©Open 5fr. 2lr.  
E G F#  
P.M.-----

Outro  
w/Rhy. Fig. 1  
E5 N.C.

w/Bkgd. voc. Fig. 1  
E5 N.C.

A5 A#5 B5 C5 N.C.

Wher - ev - er I may roam.

w/Bkgd. voc. Fig. 1  
E5 N.C.

A5 A#5 B5 C5

Wher - ev - er I may roam.

Bkgd. voc. Fig. 1

Wher - ev - er I may roam.

w/Bkgd. Voc. Fig. 1  
E5 N.C.

room \_\_\_\_\_  
Wher - ev - er I \_\_\_\_\_ may room \_\_\_\_\_

A5 A15 B5 C5

N.C.

Gtr. Sva-  
V

\*Tap w/edge of pick.

w/Voc. ad lib (till fade)  
E5 N.C.  
Sva-

locup

A5 A15 B5 C5

N.C.

Full 1/2

\*Tap w/edge of pick.

A5 A15 B5 C5 N.C.

locup



F5 N.C. A5 A#5 B5 C5

*tra-* *lato*

N.C.

*from bar*

F5 N.C. A5 A#5 B5 C5

*tra-* *Fade out*

N.C. Full Full Full Full

*Additional Lyrics*

2. 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. (To Pre-chorus)



# DON'T TREAD ON ME

Words and Music  
James Hetfield and Lars Ulrich

All gtrs. tune  
down 1/2 step:

- ① = Fb    ③ = Gb
- ② = A<sup>b</sup>   ④ = B<sup>b</sup>
- ⑤ = Db    ⑥ = Eb

Moderate Rock  $\text{♩} = 104$

Rhy. Fig. 1

Intro

Gtr. I *f* P.M.  $\text{♩} = 104$  *sf* P.M. *sf* P.M. *sf* P.M. *sf*

Gtr. II *f* P.M. *sf* P.M. *sf* P.M. *sf* P.M. *sf*

Gtr. III *f* P.M. *sf* P.M. *sf* P.M. *sf* P.M. *sf*

\*P.M. applies to both gtrs.

E5 P.M. *sf* P.M. *sf* P.M. *sf* P.M. *sf*

w/Rhy. Fig. 1 (3 times) E5

*let ring*

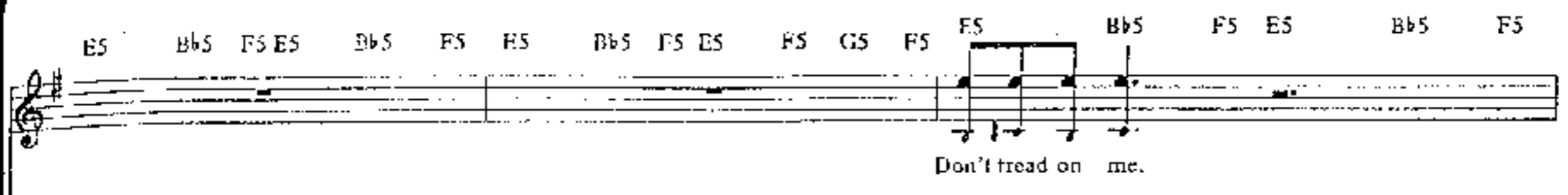
Gtr. II Rhy. Fig. 2 E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

(end Rhy. Fig. 2)

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

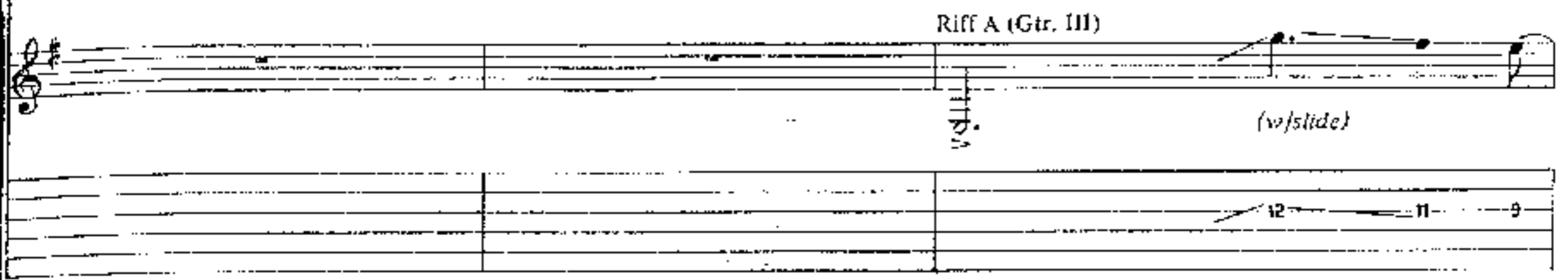
E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 G5

E5 Bb5 F5 E5 Bb5 F5 F5 Bb5 F5 E5 F5 G5 F5 F5 Bb5 F5 E5 Bb5 F5



Don't tread on me.

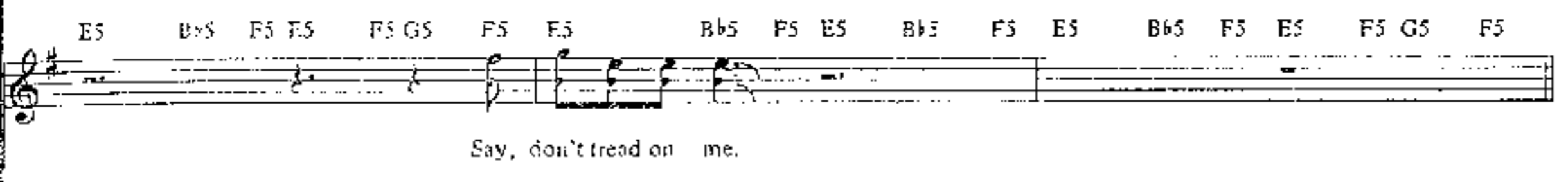
Riff A (Gtr. III)



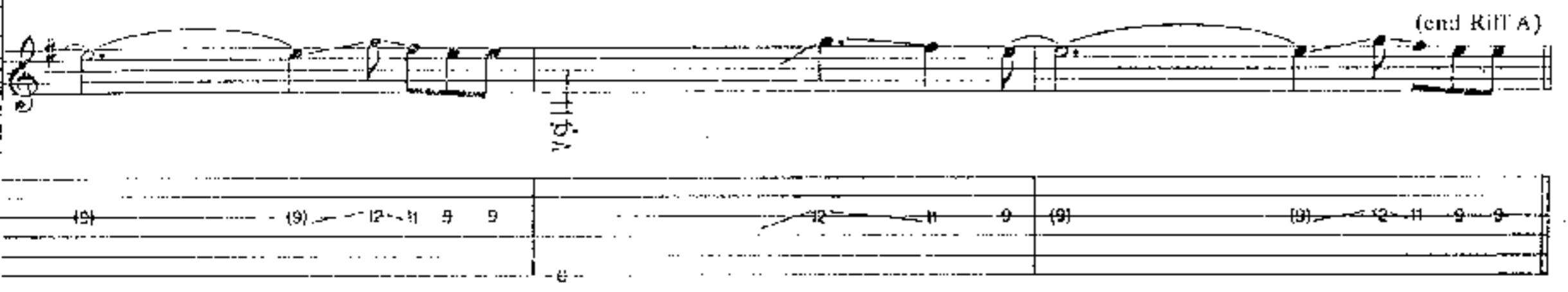
(w/slide)

12 11 9

E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5



Say, don't tread on me.



vibrato

12 11 9

(end Riff A)

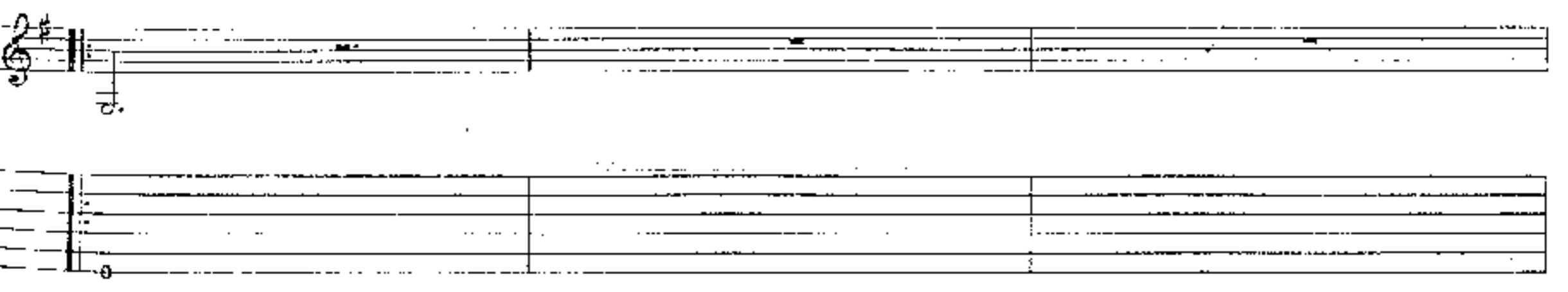
1st, 2nd Verse

Rhy. Fig. 3



1. Lib - er - ty or death, what we - so proud - ly hail. Once you pro - voke her,

2. See additional lyrics

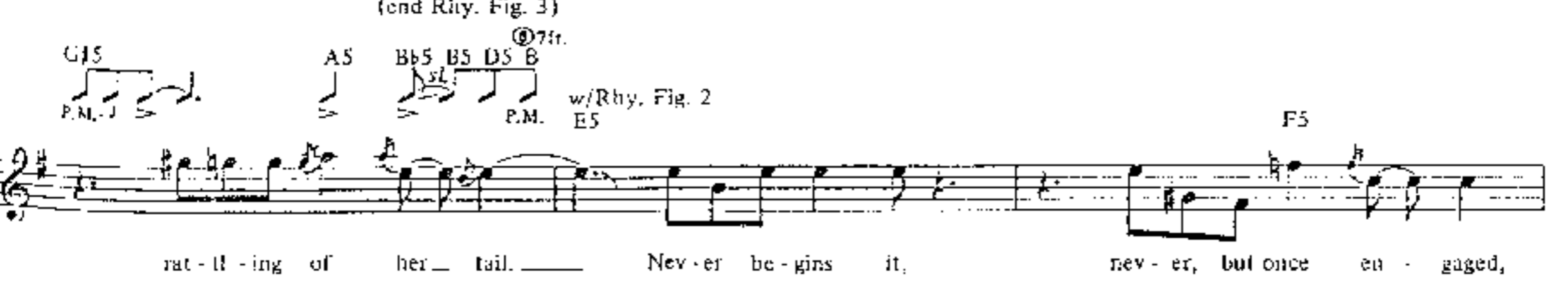


(end Rhy. Fig. 3)

G15 A5 Bb5 B5 D5 B

©7fr. w/Rhy. Fig. 2

P.M. E5 F5



rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en - gaged,

nev - er sur - ren - ders... showing the langs of rage.

① 7fr. w/Rhy. Fig. 2 (1st 2 bars only) & Fill 1

F#5 G5 G#5 A5 Bb5 B5 D5 D E5 Bb5 F5 E5 Bb5 F#5

Say, 'don't tread on me.

② 6fr. open 5fr. open 3fr. open

E5 Bb5 F5 E5 F5 G5 F5 P.M. B5 E5 G5 E5 A5 E5 Bb5 F5 A5 E5 G5 F5 E5

Chorus w/Fill 2

Rhy. Fig. 4

E5 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

So he... it, threat-en no more... To se - cure peace is

③ 2fr. 3fr. F#5 G5 A5 w/Fill 3 D5

to pre - pare for war. So be it, set - tle the score.

G5 G#5 A5 Bb5 w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2 E5

④ 2fr. 3fr. F#5 G5 A5

'Tough me a - gain for the words that you will hear ev - er - more... Hey!

D5 G5 P.M. E5 G5 E5 G5 E5 P.M.

Don't treat on me.

w/Rhy. Fig. 2 & Riff A

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

Don't treat on me!

E5 Bb5 F5 E5 F5 G5 F5 G5 Bb5 G5 F5 Fine

Fill 1

Fill 2

Fill 3

Guitar solo  
w/Rly. Fig. 2 (2 times)

F5 Bb5 F5 E5

Bb5 F5 E5

Bb5 F5 E5

F5 G5

F5 E5

Bb5 F5 F5

Bb5 F5

P H P H P H

ES G5 E5 G5 E5 G5 E5 G5 E5 A5 E5 ⑥ 6fr. open 2fr. open 5fr. open 3fr. open

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

8va Full (Growled:) Ruff. Full

Chorus w/Rhy. Fig. 4 & Fill 2 ES

So be it, threat-en no more. To se-cure peace is

w/Rhy. Fig. 3 ES

to pre-pare for war. Lib-er-ty or death, what we so proud-ly hail.

w/Rhy. Fig. 4 (1st bar only) & w/Fill 2 D.S. (take 2nd ending) at Fine

Once you pro-voke her, rat-tling of her tail. So be it,

Additional Lyrics

- Love it or leave it, she, with the deadly bite.  
Quick is the blue tongue, forked as the lightning strike.  
Shining with brightness, always on surveillance.  
The eyes, they never close, emblem of vigilance.  
Say, don't tread on me. (To Chorus)

# NOTHING ELSE MATTERS

Words and Music by  
James Hetfield and Lars Ulrich

C A D Dsus4 Dsus2 Em E5 E5(7) D5 C5 G5 B5

Slowly ♩ = 46

Intro Gtr. I

Em

*mp*  
let ring (throughout)  
(clean tone)

Am

C Dadd2 Em

Harm.-----

D C Em D C

Em D C G B7 Em Rhy. Fig. 1

Gtr. II

*let ring* (clean tone) *sim.*

Harm. 12 12 12

\*Vol. knob swell.

1st Verse

Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

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

Rhy. Fig. 2 (Gtr. I)

Em D G B7 Em N.C.

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

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

2nd Verse  
w/Rhy. Fig. 2  
Em

D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

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

Rhy. Fig. 3 (Gtr. III)

Rhy. Fig. 3A (Gtr. IV)  
\*w/distortion

\*Distortion applies to both gtrs.

Em D Dsus4 Cadd2 G B7 Em w/Rhy. Fig. 2A

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

(end Rhy. Fig. 3)  
(end Rhy. Fig. 3A)

3rd Verse  
w/Rhy. Fig. 2  
Em

D Dsus4 Cadd2 N.C. Em D Cadd2

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

Rhy. Fig. 4 (Gtr. II)

(clean tone)

Em D Dsus4 Cadd2 G B7 Em Gtrs. I & VI\* C A

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

(end Rhy. Fig. 4) \*Gtr. II  
(Gtr. II out)

\*Synth. arr. for. gtr. \*Gtr. VI is acous.



**Chorus**  
 Rhy. Fig. 5 (Gtrs. I & VI)  
 D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev-er cared for what they do. Nev-er cared for what they

w/Rhy. Fill 1 C A Gtr. VI D w/Rhy. Fig. 1 & Rhy. Fill 1 Em (end Rhy. Fig. 5)

know, oh, but I know.

**4th Verse**  
 w/Rhy. Fig. 2 Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

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

Em D Dsus4 Cadd2 G B7 Em

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

Gtrs. I & IV C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev-er cared for what they do. Nev-er cared for what they

w/Rhy. Fill 2 C A D w/Rhy. Fig. 1 & Rhy. Fill 3 Em

know, oh, but I know.

**Rhy. Fill 1 (Gtr. V\*)**

\*Synth. arr. for gtr.

**Rhy. Fill 2 (Gtr. III)**

w/distortion

**Rhy. Fill 3 (Gtr. V\*)**

\*Synth arr. for gtr.

N.C. (Em) *8va* *Am loco*

Gtr. II

Gtr. I *let ring* (clean tone)

\*Gtr. II notated to left of slashes.

1.

C *sl.* Dadd2 *sl.* Em

2.

w/Fill 1 Dadd2 Gtr. 1 Em

5th Verse w/Rhy. Figs. 2, 3 & 3A Em

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

D Dsus4 Cadd2 N.C. Em

our way. ——— All — these words — I don't just say. ———

D Cadd2 *3* N.C. Em D Dadd2 Cadd2

Fill 1 (Gtr. II) (clean tone)

H H *1/2* *1/2* Full P

H H *1/2* *1/2* Full P

G B7 Em w/Rhy. Fig. 2A

And noth - ing else mat - ters.

6th Verse  
w/Rhy. Figs. 2 & 4  
Em D Dsus4 Cadd2 N.C. Em

Trust I seek and I find in you. Ev - 'ry day for us

D Cadd2 N.C. Em D Dsus4 Cadd2

some - thing new. O - pen mind for a dif - f'rent view.

G B7 Em Gtrs. I & VI C A

And noth - ing else mat - ters.

Chorus  
w/Rhy. Fig. 5 (1st 4 bars only)  
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what they say. Nev - er cared for games they

C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A

play. Nev - er cared for what they do.

D Dsus4 D Dadd2 D w/Rhy. Fill 2 C A

Nev - er cared for what they know.

w/Rhy. Fig. 1 & Rhy. Fill 4  
Em D 7fr. E open E5  
Gtr. III P.M.

oh, and I know. Yeah, yeah.

Rhy. Fill 4 (Gtr. V\*)

\*Synth. arr. for gtr.

Guitar solo E5 <sup>②fr. 7fr.</sup> B sl E E5<sup>VII</sup> D5 C5 <sup>②fr. 2fr.</sup> G F# E5 <sup>②fr. 7fr.</sup> B sl E E5<sup>VII</sup>

Gtr. IV Full

Full H P Full Full P

D5 C5 <sup>③fr. 2fr.</sup> G F# E5 <sup>②fr. 7fr.</sup> B sl E E5<sup>VII</sup> D5 C5

Full sl H P sl P

G5 B5 w/Rhy. Fig. 1 (2 times) E5

Full P Full P Full P Full P

H P sl sl H P

7th Verse w/Rhy. Fig. 2 (1st 6 bars only) Em D Dsus4 Cadd2 N.C. Em

So close, no mat-ter how far: \_\_\_\_\_ Could-n't be much more.

(5) 7 8 5 (6)

D Cadd2 N.C. Em D Dsus4 Cadd4

from the heart. \_\_\_\_\_ For - ev - er trust - ing who we are. \_\_\_\_\_

*sl.*

*steady gliss.*

*sl.*

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "from the heart." followed by a line, and "For - ev - er trust - ing who we are." followed by a line. The guitar line is in the same key signature and features a melodic line with slurs and a slide mark (*sl.*) in the third measure. Below the guitar line is a guitar tablature with fret numbers 7, 8, 7, (7), 7, 8, 12 and a slide mark (*sl.*) over the 8 and 12 frets.

G B7 Em

No, noth - ing else \_\_\_\_\_ mat - ters. \_\_\_\_\_

(12) (12) (12)

\*Let ring till end.

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics "No, noth - ing else" followed by a line, and "mat - ters." followed by a line. The guitar line features a melodic line with a long slur across all three measures and a slide mark (*sl.*) at the end. Below the guitar line is a guitar tablature with fret numbers (12), (12), and (12).

Gtr. I

Detailed description: This system is a guitar solo for the first guitar (Gtr. I). It consists of three measures of music in the key of D major. The first measure has a treble clef and a key signature of one sharp. The guitar line features a melodic line with slurs and a slide mark (*sl.*) at the end. Below the guitar line is a guitar tablature with fret numbers 0, 2, 2, 2, 0, 0, 0, 0, 0, 0, 0, 7.

Gtr. I Em

*P* *H P sl.* *sl.* *Repeat and fade*

Detailed description: This system is a guitar solo for the first guitar (Gtr. I) in the key of E minor (Em). It consists of three measures of music. The first measure has a treble clef and a key signature of one sharp. The guitar line features a melodic line with slurs, a slide mark (*sl.*), and a repeat sign. The second measure has a treble clef and a key signature of one sharp. The guitar line features a melodic line with slurs, a slide mark (*sl.*), and a repeat sign. The third measure has a treble clef and a key signature of one sharp. The guitar line features a melodic line with slurs, a slide mark (*sl.*), and a repeat sign. Below the guitar line is a guitar tablature with fret numbers 7, 7, 0, 0, 0, 0, 0, 0, 0, 0, 0, 7.

# OF WOLF AND MAN

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

E5 7fr. F5 8fr. F#5 9fr. G5 10fr. G#5 11fr. F5III 11fr. F5I 11fr. E5II 11fr.  
G5III 3fr. B5 3fr. Bb5 3fr. C#5 4fr. C5 3fr. D5 5fr. D#5 6fr.

Moderate Rock ♩ = 116

Intro Gtr. I E5  
Gtr. II E5 F5 F#5 G5 E5 F5 F#5 G5

E5 F5 F#5 G5 E5 F5III  
Rhy. Fig. 1 (Gtr. I) (Open E)  
P.M. P.M. P.M.

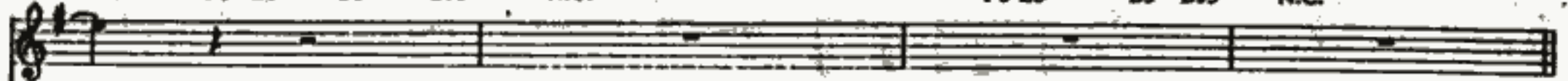
N.C. F5 E5 N.C. B5 Bb5  
Rhy. Fig. 2 (Gtrs. I & II) Play 4 times  
P.M. P.M.

1st Verse  
w/Rhy. Fig. 2 (8 times)

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5  
Off through the new day's... mist I run... Out from the new day's... mist I  
N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5  
have come... I hunt... there-fore I am...  
N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5  
Har-vest the land... Tak-ing of the fall-ten-lamb...

N.C. F5 E5 B5 Bb5 N.C.

w/Rhy. Fig. 3  
F5 E5 B5 Bb5 N.C.

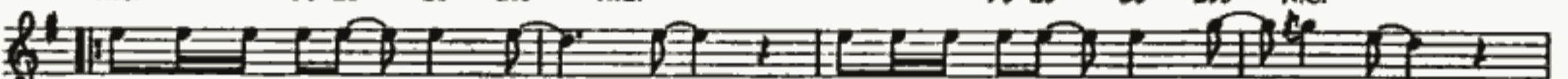


Rhy. Fig. 3 (Gtrs. I & II)



2nd, 3rd Verses  
w/Rhy. Fig. 3 (4 times)

N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.



2. Off through the new day's mist I run... Out from the new day's mist I have come...

3. See additional lyrics  
F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.



We shift... puls-ing with the earth... Com-pa-ny we keep, roam-ing the land while you...

Chorus

E5 F5 Fb5 G5 B5 Bb5 E5 F5 E5 B5 Bb5



E5 F5 E5 Cb5 C5 Fb5 G5 Fb5 Cb5 C5



To Coda

N.C.(F#5) G5 F#5 N.C.(F#5) G5 F#5

— Earth's gift... (Back to the mean - ing.) back to the mean - ing of — life.

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

II.

w/Rhy. Fig. 3 (2 times) N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C. w/Rhy. Fig. 2 (4 times) N.C. F5 E5 N.C. B5 Bb5

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

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

open E

Gtr. II

Guitar solo

Rhy. Fig. 4 (Gtr. I) open E F5 I E5 II P.M. .... 4

Gtr. II P.M. .... 4

F5 I E5 II open E

A.H. (15ma) 6 A.H. (15ma) 6

A.H. P P A.H. P P

A.H. pitches: F# F#

F5 I E5 II open E G5 III F5 I (end Rhy. Fig. 4) Full

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

Full

w/Rhy. Fig. 4 open E F5 I E5 II open E

sl. Full P HP HP HP HP HP HP HP

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



FSI ESII E G5III F5I

Full Full P Full Full P Full P Full P Full

Full Full P Full P Full P Full P Full

ESII F5I ESII open E B5 open E Bb5

ESII F5I ESII open E B5 open E Bb5

P.M. sl. P.M.

sl.

C5 CS

C5 CS

P P P sl.

P P P sl.

C5 C5 D5 D5 w/Rhy. Fig. 3 (1 1/2 times) N.C. F5 E5 B5 Bb5

C5 C5 D5 D5 w/Rhy. Fig. 3 (1 1/2 times) N.C. F5 E5 B5 Bb5

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

N.C. FS ES B5 Bb5

N.C. FS ES B5 Bb5

sl. HP P HP P HP P

sl.

N.C. G5 F5 sl. (Gtr. II tacet)

(w/echo rpt.)

Gtr. I P.M. .... 4

Interlude w/Rhy. Figs. 5 & 5A (5 times)

N.C.(E5) F5 E5 N.C. (E5) F5 E5 N.C.

w/Rhy. Fig. 5A Full

(Gtr. III - clean elec.) (end Rhy. Fig. 5A) Gtr. II

mp Full

\*Vol. swell

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5)

P.M. .... 4 mf

(E5) F5 E5 N.C. Full (E5) F5 E5 N.C.

vib. w/bar Full

(E5) F5 E5 N.C. (E5) F5 E5 N.C.

(Spoken:) I feel a change. Back to a better day.

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics "(Spoken:) I feel a change." and "Back to a better day." The second line is a guitar line with various notes and slurs, including a "Full" marking. The third line is a bass guitar line with fret numbers (10, 12, 14, 15, 17) and a "Full" marking.

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5

(Shape shift.) The hair stands on the back of my neck. (Shape shift.)

Gtr. II (Gtr. II tacet)

Gtr. I P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4

Detailed description: This system contains the next two lines of music. The top line is a vocal line with lyrics "(Shape shift.) The hair stands on the back of my neck. (Shape shift.)". The second line is a guitar line with various notes and slurs, including a "(Gtr. II tacet)" marking. The third line is a bass guitar line with fret numbers and a "P.M. .... 4" marking.

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 B5 C5 C#5 D5 C5 C#5 D5 D#5

In wildness is the preservation of the world, so seek the wolf in thyself.

(cont. in slashes) Gtr. II Harm. (8va) 6 trem. bar Harm. 6 (w/echo rpt.)

Gtr. I P.M. .... 4 P.M. .... 4

D.S. al Coda

Open E B5 Open E B5

Detailed description: This system contains the final two lines of music. The top line is a vocal line with lyrics "In wildness is the preservation of the world, so seek the wolf in thyself." The second line is a guitar line with various notes and slurs, including a "(cont. in slashes) Gtr. II" marking, a "Harm. (8va) 6" marking, a "trem. bar" marking, and a "Harm. 6" marking. The third line is a bass guitar line with fret numbers and a "P.M. .... 4" marking. The system ends with a "D.S. al Coda" marking and a chord diagram for "Open E B5 Open E B5".

\*Depress bar before striking note, then gradually return to normal position.

Coda

N.C.(F15) G5 F15 N.C.(F15) G5 F15 B5 B15

(Back to the mean - ing.) back to the mean - ing. of wolf

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

C5 C5 C5 C5 D5 D15

and man. yeah.

sl sl

w/Rhy. Fig. 3 (1 1/2 times)  
N.C. F5 E5 B5 B15 N.C.

F5 E5 B5 B15

(Gtr. I & II) N.C. G5 F15 Gtr. II Gtr. I E5 F5 F15 G5

P.M. H P P H H

**Additional Lyrics**

3. Bright is the moon, high in starlight.  
 Chill in the air, cold as steel tonight.  
 We shift. Call of the wild.  
 Fear in your eyes. It's later than you realized. (To Chorus)

# MY FRIEND OF MISERY

Words and Music by  
James Hetfield, Lars Ulrich  
and Jason Newsted

Moderately ♩ = 120

A5 
 F#5 
 E5 
 F5 
 G5 

Intro N.C. (Bass ptr.) 7

Gtrs. I & II

Dm/A Fly. Fig. 1

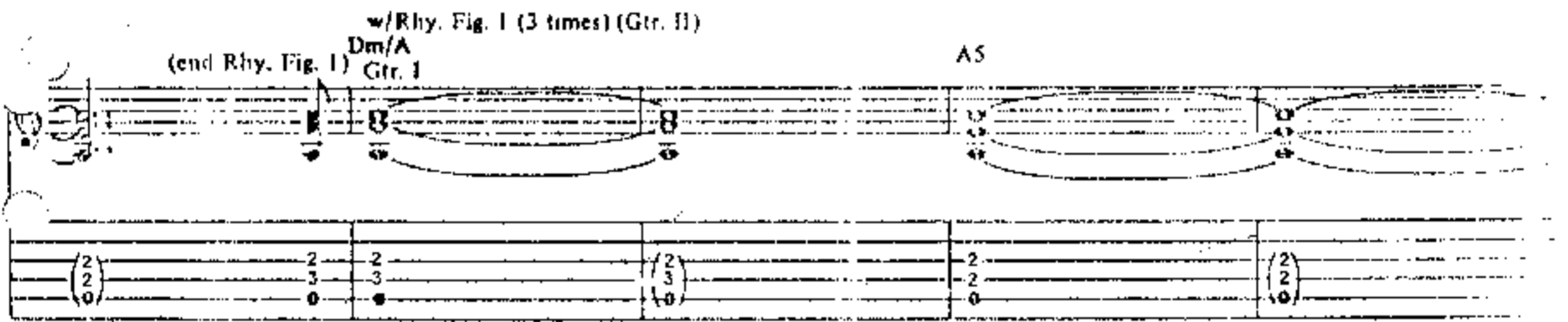
A5



w/Rhy. Fig. 1 (3 times) (Gtr. II)

(end Rhy. Fig. 1) Dm/A Gtr. I

A5



Dm/A

Am

Dm/A

P.M.

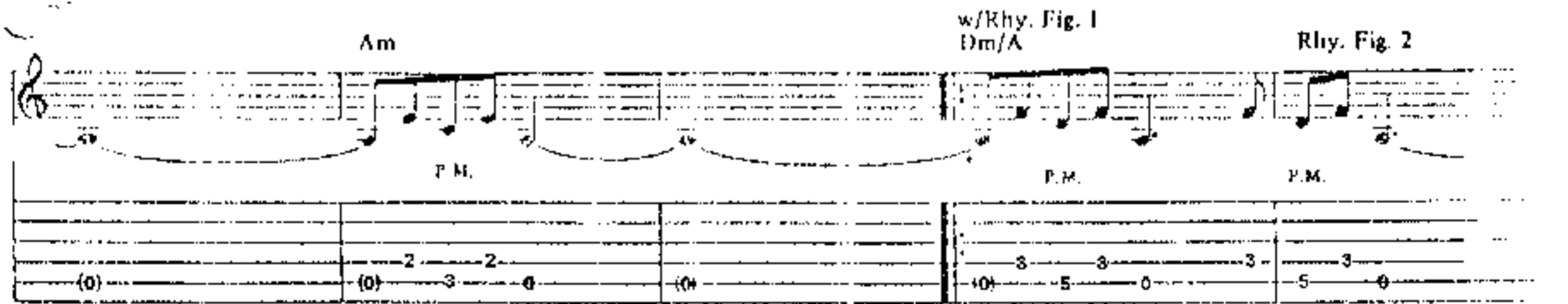


Am

w/Rhy. Fig. 1 Dm/A

Rhy. Fig. 2

P.M.



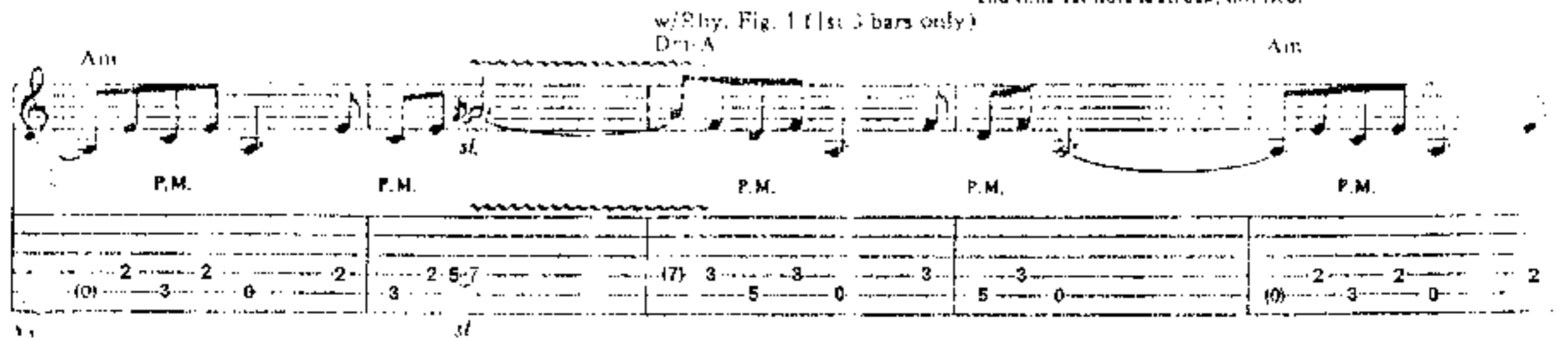
\*2nd time 1st note is struck, not tied.

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

Am

Am

P.M.



1st, 2nd Verses  
2nd time w/Riff A (3 times)  
Dm/A

w/Rhy. Fig. 1

1. You just stood there scream - ing, \_\_\_\_\_  
2. See additional lyrics fear - ing

(end Rhy. Fig. 2) Rhy. Fig. 3

Gtrs I & II

Dm/A

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

(end Rhy. Fig. 3)

Rhy. Fig. 4

Am

The sound of your own voice — must soothe you, hear —

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

(end Rhy. Fig. 4)

Am

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

Rhy. Fill 1  
Gtr. II

Riff A  
Gtr. III

Dm/A

Am

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

Gtr. III (acous.)

*mp*  
*let ring*

Gtr. AS  
II

to save the world...

(cont. in notation)

(Gtr. III out) Gtr. I

*f* P.M. P.M. P.M. P.M.

Chorus  
3rd time w/Fill 2  
F#5 N.C.

Mis-er-y. You in-sist that the weight of the world should

Rhy. Fig. 5  
Gtrs. I & II

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

Fill 2  
Gtr. VI

16

*st.*

A5 A15 B5 E5 F#5 N.C. E5 A5 B5

be on your shoul - ders, Mis - er - y. There's much more to life than what you see,

(end Rhy. Fig. 5)

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

F#5 N.C. E5 A5 A15 B5 E5 F(b6) E5 F(b6) E5 Dm/A

my friend of mis - er - y.

To Code 1.

P.M. P.M. P.M. P.M. P.M. Gtr. II

2. E5 Dm/A A5

My friend of mis - er - y.

P.M. P.M.

Dm/A Am

p



Interlude  
Dm/A

Gtr. I

Am

Dm/A

*mp*

*slm. (next 12 bars)*

\*Swell w/vol. knob using R.H. pinky.

Am

Dm/A

Full

Am

Full

(cont. in 12)

1st time w/Fill 1  
w/Riff B  
Dm/A  
\*Gtr. II

Am

Full

Am

Full

w/Rhy. Fill 2

Dm/A

Gtr. IV

Play 3 times

Gtr. V

*mf*

*let ring*

*clean tone*

Riff B

Gtr. IV

Gtr. V

*p*

Fill 1

Gtr. I

Rhy. Fill 2

Gtrs. I & II

P.M.

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

Am H H P sl. H P sl. H P sl. sl. sl. Dm/A

*mod bend* *grad. release*

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

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

*grad. bend* *grad. bend*

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

w/Rhy. Fig. 3 (Gtrs. I & II)

D Am

D Am

Reg. Gtr.

Reg. Gtr.

w/Rhy. Fig. 4  
Dm/A

w/Rhy. Fig. 4  
Dm/A

Reg. Gtr.

Reg. Gtr.

Am  
Str.

Gtr. II A5  
Gtr. I loco

Musical notation for guitar parts, including notes, slurs, and dynamics like *st.* and *Full*.

Fingerings and fret numbers for guitar parts: 20-17-17-20-20-17-17, 20-22-22-22, 0-3-5-0-3-5-7, 0-3-5-5-7-7.

Str.

Musical notation for guitar parts, including notes, slurs, and dynamics like *st.* and *Full*.

Fingerings and fret numbers for guitar parts: 17-12-12-17-17-12-12-17-17-12-12, 17-19-19-20-20, (20).

Guitar solo  
w/Rhy. Fig. 5 (2 times)  
F#5 N.C. ES

Musical notation for guitar solo, including notes, slurs, and dynamics like *Full*.

trem. pick  
w/wah  
1/2 Full

Musical notation for guitar solo, including notes, slurs, and dynamics like *Full*.

F#5 N.C. ES AS BS F#5

Musical notation for guitar solo, including notes, slurs, and dynamics like *Full*.

trem. bar

Musical notation for guitar solo, including notes, slurs, and dynamics like *Full*.

\*Depress before striking note.

Cxln

Guitar  
w/Rhy. Fig. 5 (4 times)  
F#5 N.C. ES AS BS

Musical notation for guitar solo, including notes, slurs, and dynamics like *Full*.

You just stood there scream-ing.

(Gtrs. I & II)

Gtr. VI

Musical notation for guitar solo, including notes, slurs, and dynamics like *Full*.

P.M. P.M.

w/wah

Fingerings and fret numbers for guitar parts: 2-2, 4-4, (4).

F#5 N.C. E5 A5 A#5 B5 E5 F#5 N.C. E5

Oli. —

Full Full Full Full Full Full

grad. release P Full P Full

Full P Full P Full

5-2-2-5 2-5-2 5-5-5 (5) 5 (5) (5)-2 2 (4)-2-4-2

A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

My friend of mis-er-y. ————— Yeah, ————— yeah, ————— yeah!

Full Full P Full P P P H P H P

Full P Full P P P H P H P

(4) 4-2 4-2 4-2 2-5-4 2-2 5-4-2 2-4-2 2-4-2 2

F#5 N.C. E5 A5 B5 F#5 N.C. E5

Full Full Full Full Full P P P P P P

Full Full Full Full Full P P P P P P rake

16-14 16-14 17-17 17-17 17-17 14 17-14 14-17-14 14-17-14 14-17-14 14-17-14 14-17-14 14-17-14

A5 A#5 B5 F#5 F#5 N.C. F#5 A5 B5

Full Full Full Full Full Full Full Full Full Full Full

grad. bend Full Full Full Full Full Full Full Full Full Full Full

17 17 17-14 14 17 17 17-14-14 14-17-14 16-14-14-16-16 16-14-14-16-14 14-16-14 14-16-14 14-16-14

F#5 N.C. E5 A5 A#5 B5 E5

Full Full Full Full Full Full Full Full Full Full Full

1/4 P P P P P P P P P P P

16-14-16-14 (16)-14 16-14 14 16-14 16-14 16-14 14 16-14 14-16-14 16-14 16-14 16-14 16-14 16-14 16-14

32 P sl.

Rhy. Fig. 6 (Gtr. II)

F5 F5 F5

Open F GS P.M.

Musical staff for Rhythm Figure 6 (Guitar II). The staff shows a sequence of notes with a 'Full' dynamic marking at the beginning. The notes are grouped in pairs, with a 'grad. release' instruction above the second half of the staff.

Musical staff for Guitar I. The staff shows a sequence of notes with a 'P.M.' dynamic marking at the end. Below the staff is a guitar fretboard diagram with fingerings: 4-2, 4-2, 2-0, 2-3, 4-4, 4-4, 4-5, 4-5, 0-3.

w/Rhy. Fig. 6 (3 times) F5

F5 F5 F5

Open F GS Full

Musical staff for Rhythm Figure 6 with Rhythm Figure 6 (3 times). The staff shows a sequence of notes with 'Full' and 'P' dynamic markings. The notes are grouped in pairs, with a 'grad. release' instruction above the second half of the staff.

Musical staff for Guitar I. The staff shows a sequence of notes with a 'P.M.' dynamic marking at the end. Below the staff is a guitar fretboard diagram with fingerings: 4-4, 4-4, 4-4, 4-4, 4-4, 4-4, 4-5, 4-5, 0-3.

F5

F5 F5 F5

Open F GS

Musical staff for Rhythm Figure 6 with Rhythm Figure 6 (3 times). The staff shows a sequence of notes with 'P' and 'Full' dynamic markings. The notes are grouped in pairs, with a 'grad. release' instruction above the second half of the staff.

Musical staff for Guitar I. The staff shows a sequence of notes with a 'P.M.' dynamic marking at the end. Below the staff is a guitar fretboard diagram with fingerings: 4-4, 4-4, 4-4, 4-4, 4-4, 4-4, 4-5, 4-5, 0-3.

F#5 Rva  
 loco sl  
 H P  
 E5 F5 F#5  
 1/4 1/2 Full 1/2 Full  
 ⑥ open  
 G5

19 17 17 19 17 19 19 17 14 14 17 14 14 16 14 (14) 16 (16) 16 16 16 16 14 16

P.M.

by Fig. 5 (1 1/2 times)  
 N.C. E5 A5 B5 F#5 N.C. E5 A5 A15 B5 E5

F#5 N.C. F5 A5 B5 F#5 N.C. E5 A5 A15 B5 E5  
 Gtrs. I & II  
 steady gliss.  
 P.M.

\*Rva applies to Gtr. VI only.

*Additional Lyrics*

2. 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 souls.  
 But something's wrong with all you see.  
 You, you'll take it on all yourself.  
 Remember, misery loves company. (To Chorus)

# The God That Failed

22-1

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1 2 step:

④ = E♭    ② = D♭  
③ = A♭    ① = G♭

Slow Rock ♩ = 76

Intro N.C.(Em)

1. 2.

3.

N.C. E5 Bass Fill 1----- F5 E5

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

F5 E5 G5 E5 F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

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

1st, 2nd Verses  
 2nd time substitute Bass Fill 1

F5 E5 F5E5 G5 E5 F5 E5 F5 E5 F5E5

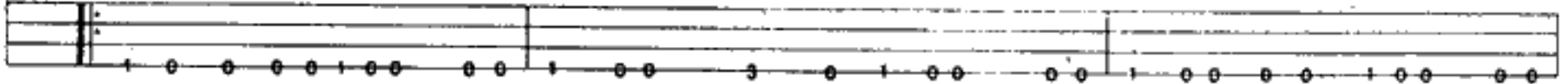


1. Pride you took, pride you feel, pride that you felt when you'd kneel. Not the word, not the love,  
 2. Find your peace, find your say, find the smooth road on your way. Trust you gave a child to save.

Bass Fig. 1



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



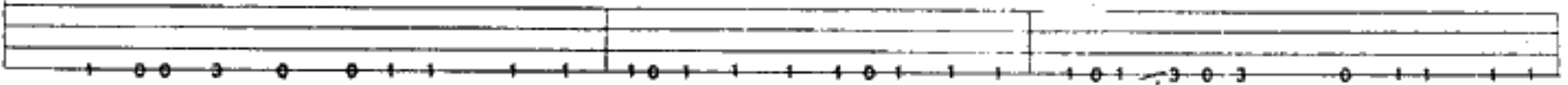
F5 E5 G5 E5 E5 F5 G5 N.C. F5



not what you thought from above. It feeds, it grows, it clouds all that you will know,  
 left you cold and him in grave. (It feeds.) (It grows.)



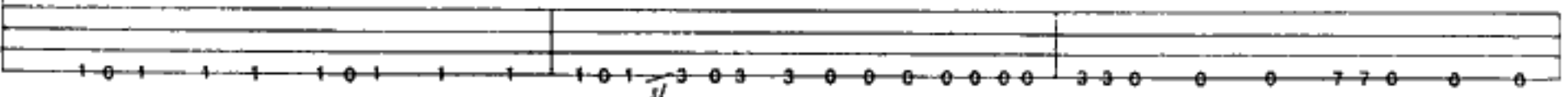
P.M. P.M. P.M. P.M. P.M. P.M. P.M.



De - ceit. de - ceive, de - cide just what you be - lieve.



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



Chorus  
 N.C. (Em)



I see faith in your eyes.



Fingerboard diagram for the chorus, showing fret numbers for the bass line.



N.C.(Bm) B5 A5 N.C.(Em)

Nev - er you hear the dis - cour - ag - ing lies. I hear faith in your cries.

E5 G5 N.C.(Bm) (B) To Coda

Bro - ken is the prom - ise. Be - tray - al. The heal - ing hand, held back by the deep - ened nail.

1. N.C.(Em)

Fol - low the god that failed.

2

G5 E5 B5

Fol - low the god... that failed. Yeah.

The first system of music features a vocal line in the treble clef and a guitar accompaniment in the bass clef. The vocal line starts with a '2' above the first measure. The guitar accompaniment includes a 'sl.' (slide) marking in the final measure. Chord symbols G5, E5, and B5 are placed above the vocal line.

Guitar solo

N.C.(Em) G5

The second system is a guitar solo in the bass clef. It begins with a 'Guitar solo' instruction and a 'N.C.(Em)' chord symbol. The solo concludes with a 'G5' chord symbol. The notation includes various rhythmic patterns and fret numbers.

B5 N.C.(Em)

*sl.* *sl.*

The third system continues the guitar solo. It features a 'B5' chord symbol at the start and an 'N.C.(Em)' chord symbol later. Two 'sl.' (slide) markings are present above the notes. The notation includes a '12' fret marking.

G5 B5 N.C.(Em)

*sl.* *sl.*

The fourth system continues the guitar solo. It features 'G5' and 'B5' chord symbols at the beginning, followed by an 'N.C.(Em)' chord symbol. Two 'sl.' (slide) markings are present above the notes.

G5 B5 N.C.

H P H P

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

The fifth system concludes the guitar solo. It features 'G5' and 'B5' chord symbols at the beginning, followed by an 'N.C.' chord symbol. 'H P' (Harmonics) markings are placed above the notes. Three 'sl.' (slide) markings are present above the notes.

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

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

N.C. Chorus N.C.(Em) E5 G5 N.C.(Bm)

I see faith in your eyes. Bro-ken is the prom-ise. Be-tray-al.. The

P.M.,.....4

(B) G5 N.C.(Em)

real-ing hand. held back by the deep-ened nail. Fol-low the god that failed.

sim. sl.

E5

(Hey!)

3rd Verse  
w/Bass Fig. 1 (2 times)

F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Pride you took,— pride you feel,— pride that you— felt when you'd kneel...

F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Trust you gave— a child to save, left you cold— and him in— grave.

*D.S. al Coda*

Coda

G5 N.C.(Em)

Fol - low the god— that failed— Fol - low the god...

(Bm) (Em)

—that failed— Bro - ken is the prom - ise. Be -

N.C. Em

tray-al,— be - tray-al,— yeah.

rit. molto rit. P sl.

# THE STRUGGLE WITHIN

Words and Music by  
James Hetfield and Lars Ulrich

Moderate Rock  $\text{♩} = 144$

(Drums) 3

B5 7fr. E5 3fr. D5 3fr. G5 3fr. F#5 3fr. F5 3fr. Bb5 4fr. Ab5 4fr.

Gtr. I

Play 3 times

E5 B5 sl.

3rd time w/Fill 1

Gtr. II P.M. sl.

Gtr. III sl.

\*Gtr. II notated to left of slashes.

E5

Gtr. II

Fdbk

Fdbk

Fast  $\text{♩} = 180$

Gtr. II E5 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (4 times)

Rhy. Fig. P.M.

Fill 1

Gtr. IV

1st Verse  
E5

Reach-ing out for some-thing you've got - ta feel. You're clutch-ing to what you had thought was re - al.

Kick - ing at a dead horse pleas - es you. No way of show - in' your

grat - i - tude. S - so man - y things you don't wan - na do.

What is it, what have you got - to lose?

What the hell? What is it you think you're gon-na find?

Hyp - o - crite. Bore - dom sets in - to the bor - ing mind.

(Hyp - o - crite.)  
Half time feel

Chorus  
Rhy. Fig. 6

Gtrs. I & II  
F#5

E5

(end Rhy. Fig. 6)

w/Rhy. Fig. 6 (3 times)  
F#5

E5

(Strug - gle with - in.)\_ It mits you fine... (Strug - gle with - in.)\_ Your ru - in.

F#5

E5

F#5

E5

(Strug - gle with - in.)\_ You seal your own\_ col - fin... (Strug - gle with - in.)\_ The strug - gl - ing - with - in...

w/Rhy. Fig. 5B  
G5

F5

G5

F5

Gtr. I Rhy. Fig. 5C

(end Rhy. Fig. 5C)

P.M.

H

P.M.

H

P.M.

sl.

P.M.

sl.

w/Fill 2  
E5

P.M.

rit.

Fdbk.

(end half time feel)

Fdbk.

Fdbk. pitch: B

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

a tempo

\*Let Fdbk. ring as chord decays.

Fill 2  
Gtr. II

rake

H

sl.

2nd Verse  
w/Rhy. Fig. 2

Substitute Rhy. Fill 1

Resume Rhy. Fig. 2

E5 G5 E5 F#5 G5 B5 F#5 B5 G5 B5

Home is not a home, it be - comes a hell. Turn - ing it in - to a pris - on cell.

w/Rhy. Fig. 3 (1st 9 bars only)

F5 E5 F#5 G5 B5 F#5 G5 B5 G5 B5

Ad - van - tag - es are tak - en, not hand - ed out. While you strug - gle in -

w/Rhy. Fig. 4 (2 times)

G5 E5 F5 E F5 E F5 E5 F#5 G5 B5

side your hell, ow. (Reach - ing out.) Reach - ing out.

F#5 G5 B5 G5 E G5 E G5 E5 F#5 G5 B5

Grab - bing for some - thing you've got to feel. (Clos - ing in.) Clos - ing in. The

F#5 G5 B5 F#5 G5 E G5 E G5 N.C.

pres - sure up - on you is so un - real.

Half time feel  
w/Rhy. Figs. 5A & 5B

G5 F5 G5 F5

Chorus  
w/Rhy. Fig. 6

F#5 E5 F#5 B5

(Strug - gle with - in.) It suits you fine. (Strug - gle with - in.) Your ru - in.

F#5 E5 F#5 E5

(Strug - gle with - in.) You seal your own cof - fin. (Strug - gle with - in.) S - strug - gl - ing - with - in.

w/Rhy. Figs. 5B & 5C

G5 F5 G5 F5

Rhy. Fill 1  
Gtrs. I & II

P.M. .... 4



Gtr. I *w/Fill 3*  
**E5**  
*rit.*  
*P.M.*  
*Fdbk.*  
*(Vocal:) Struggle.*  
*a tempo*  
*(end half time feel)*  
*Fdbk. pitch: B*

*Guitar solo*  
**E5 G5 E5 G5**  
*Rhy. Fig. 7*  
*Gtr. I & II*  
*Fdbk. pitch: B*  
*w/Rhy. Fig. 7 (3 times)*  
*End Rhy. (Fig. 7)*  
*Full*  
*Pull*  
*Full*  
*sl.*

**E5 G5 E5 G5 E5 G5**  
*loco*  
*sl.*  
*P*  
*P*  
*P*  
*P*  
*P*  
*P*  
*P*  
*P*  
*P*  
*P*  
*P*  
*3*  
*P*  
*P*

**E5 G5**  
*Rhy. Fig. 8*  
*G5*  
*Bb5*  
*G5*  
*Bb5*  
*(end Rhy. Fig. 8)*  
*sl.*  
*sl.*  
*(7) 14*

*w/Rhy. Fig. 8 (3 times)*  
**G5 Bb5 G5 Bb5 G5 Bb5**  
*sl.*  
*sl.*  
*P*  
*H*  
*P*  
*P*  
*H*  
*P*  
*P*  
*H*  
*P*  
*P*  
*14*  
*14*  
*14*  
*14*  
*14*  
*14*  
*14*  
*14*  
*14*  
*14*  
*14*  
*14*  
*14*

**Fill 3**  
**Gtr. II**  
*P.M.*  
*rake*  
*a tempo*  
*Fdbk.*  
*Fdbk. (15ma)*  
*sl.*  
*Fdbk. pitch: G#*



3rd Verse  
w/Rhy. Fig. 3

E5 F#5 G5 E5 F#5 G5 E5 G E5 G5

Reaching out for some-thing you've got to feel. While clutch-ing to what you had thought was real.

w/Rhy. Fig. 4 (2 times)

E5 F5 E5 F#5 G5 E5 F#5 G5 E5

What the hell? What is it you think you're

G5 E5 F#5 G5 E5 F#5 G5 E5 G5

gon-na find? Ilyp-o-crite. Bore-dom sets in-to the bor-ing mind.

Half time feel  
w/Rhy. Figs. 5A & 5B

N.C. G5 F5 G5 F5

gon-na find? Ilyp-o-crite. Bore-dom sets in-to the bor-ing mind.

Chorus  
w/Rhy. Fig. 6

F#5 E5 F#5 E5

It suits you fine.. Your ru in.

(Strug-gle with-in.)

(Strug-gle with-in.)

F#5 E5 F#5 E5

You seal your own cof-fin. S-strug-gl-ing with-in.

(Strug-gle with-in.)

(Strug-gle with-in.)

G5 F5 G5 F5

You seal your own cof-fin. S-strug-gl-ing with-in.

w/Rhy. Fig. 1 (2 times)

Gtr. I w/Fill 2 E5 (end half time feel) Fdbk. (8va)

You seal your own cof-fin. S-strug-gl-ing with-in.

a tempo Fdbk.

\*Let Fdbk. ring as chord decays.

Gtr. I & II P.M.

You seal your own cof-fin. S-strug-gl-ing with-in.