

Authorized Edition
guitar

WITH
TABLATURE



METALLICA



Cherry
Time

METALLICA

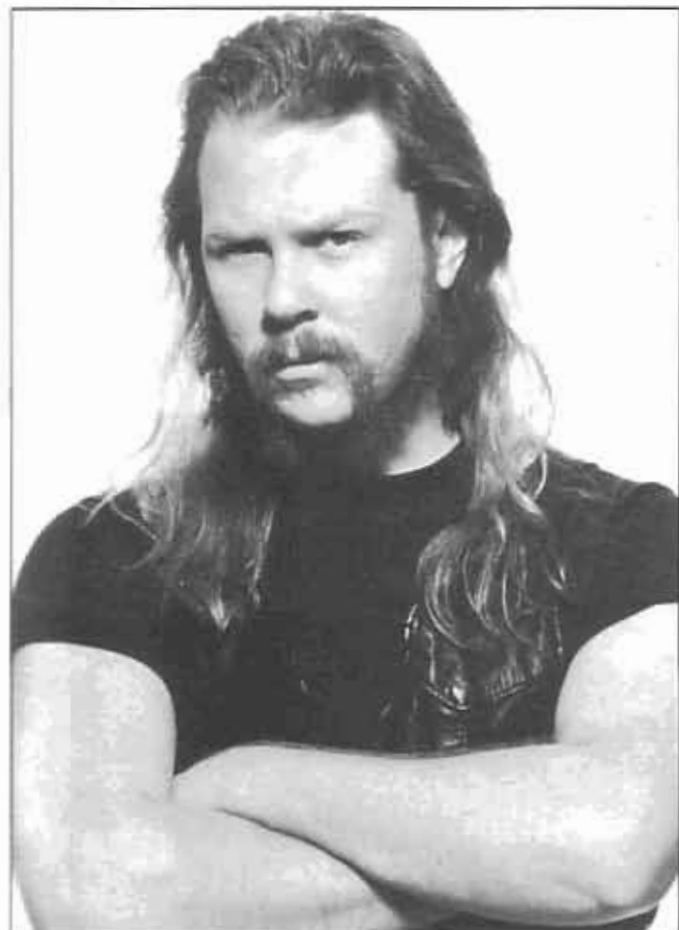


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CONTENTS



4
Tablature Explanation

5
Enter Sandman

13
Sad But True

20
Holier Than Thou

29
The Unforgiven

36
Wherever I May Roam

46
Don't Tread On Me





51
Through The Never

58
Nothing Else Matters

66
Of Wolf And Man

73
The God That Failed

80
My Friend Of Misery

90
The Struggle Within



TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

BEND: Strike the note and bend up 1 step (one fret)



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



BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step. Then release the bend back to the original note. All three notes are tied, only the first note is struck.



PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



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



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



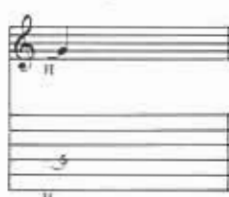
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



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



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



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



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



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



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



PALM MUTING: The note is muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note indicates which string to play. Successive notes are played on same string, only the fret number is given.



ENTER SANDMAN

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

Moderately ♩ = 123

Intro N.C. Gtr. I Riff A-----

(Acous.)

mp

E5 A5 F#5

w/Riff A (8 times)
Gtr. II

*w/wah

0 (0) 7 5 6 5 7 0

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

o + o

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

Gtr. IV E5

(Gtr. II out)

Gtr. I (Gtr. I out)

Gtr. III *mf*

(0) 7 5 6 5 7 0

P.M.-----

sl.

(0) 7 5 6 5 7 0

P.M.-----

sl.

A5 E5

0 0 7 6 0 0 0 1

Play 7 times (cont. in notation)

N.C. 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 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's, 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 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.

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

(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. sl.

(2) 4 3 2 14 sl. 4 4 3 2 4 (4) 4 3 2 4 (2) 4 3 2 2 0

Gtr. IV substitute Rhy. Fill 2

F#5 B5 E5

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

To Coda

G5 F#5 G5 F#5 E5

(end Rhy. Fig. 3) Gtr. III

Gtrs. III & IV

P.M.----- sl.

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

Rhy. Fill 2

Gtr. IV

P.M.----- 4

(2) 5 2 2 4 5

Rhy. Fill 3

Gtr. IV

P.M.----- 4

(2) 5 2 5 2 2 2

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 III & IV

P.M. sl.

Guitar solo w/Rhy. Fig. 1 (1 1/4 times) N.C.

Gtr. II

1/4

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

w/wah

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

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

Full Full Full Full Full Full H P H P H P

P P P sl. sl.

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

Fill 1

Gtr. II

w/wah grad. bend

Full sl.

P Full sl.

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

Full 1/2 Full

17 14 15 17 14 15 17 14 15 17 19 15 17 19 15 21 17 17 21 17 17 21 17 17 22 (22) 9 9

Half time feel
w/Rhy. Fig. 2

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

(9) 9 9 9 9 9 7 9 7 9 7 10 (10) 10 8 7 9 7 9 7 9 7 9 7

H

w/Rhy. Fig. 3
F#5 (end half time feel) Full B5 Full F#5 Full B5 Full F#5

Full Full Full Full Full Full Full Full

9 7 9 7 9 7 9 8 7 10 7 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16 14

P

B5 E5 Full F#5 8va B5 E5

Full Full Full Full Full Full Full Full

16 17 16 17 16 17 16 (16) 21 17 21 17 21 17 21 17 21 17 21 17

trem. bar *grad. release

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

Full Full Full Full Full Full Full Full

22 22 22 22 22 22 22 (22) 10 8 7 9 9 7 9 9 7 5 7 5 7 (7) 5 7

vib. w/bar

Gtr. I

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

⑥ open E

mp

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

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.

Rhy. Fill 4

Gtr. I

Gtr. III

mf

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..

Gtr. IV

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

⑤ open E

w/Rhy. Fig. 3

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

Gtr. IV substitute Rhy. Fill 2

Gtr. IV substitute Rhy. Fill 3

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

Gtr. IV

E5

(cont. in notation)

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

Gtr. III

P.M.

sl.

P.M.

5 3 0 2 0 2 3 3 0 (2) 2 0 (2) 0 7 6 5 0 0

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

Yeah, yeah!

Gtrs. III & IV

P.M.

(2) 2 7 6 5 0 2

sl.

N.C. E5 N.C. G5 Gtr. I

Yo, woh!

open E

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

(2) 2 7 6 5 0 2 (2) 2 7 6 5 0 3 (5) 0 2 0 2 3 2 0

sl.

w/Riff A (till end) N.C. F5 N.C. F5 N.C. F5 N.C. F5 w/vocal ad lib (till end)

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

(2) 2 7 6 5 0 0 3 0 0 7 6 5 0 0 3

sl.

N.C. Play 4 times F5 5th time w/Fill 3 N.C. Repeat and fade

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

0 0 7 6 0 0 0 3 0 0 7 6 0 0 0 0 0

sl.

Fill 3

Gtr. II

mp (wah off)

H P H P H P H P

8 7 8 7 7 9 7 9 7 7 9 (9) (9)

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

1.

A5 Gtr. 1 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 *sl.*

2.

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

P.M. ... 4 *p*

1. **2.**

E5 N.C. E5 N.C.

P.M. 4 P.M. 4

p *p* *p*

Full

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

P.M. 4 *p* *p* *p*

Full

(5) (5) *p* *p* *p*

1st, 2nd, 3rd Verses

Rhy. Fig. 1 ^{⑥open}E D5 ^{⑥open}E B♭5 ^{⑥open}E (end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times) D5 ^{⑥open}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 ^{⑥open}E B♭5 ^{⑥open}E D5 ^{⑥open}E B♭5 ^{⑥open}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 ^{⑥open}E B♭5 ^{⑥open}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.

3 3 0 3 2 3 3 0 7 7 7 7 7 7 8 8 5 7 5 5 5 5

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.

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

Rhy. Fill 1 ^{⑥open}E B♭5 ^{⑥open}E B♭5 ^{⑥open}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.

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

Sad but true.

P.M. P P P

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

P.M. P P P P P P

2. E5 N.C.

true.

P.M. H P

Interlude
A5 Gtr. II

sl.

Bb5

A5

Bb5

A5

5 4 3

2

5 4 3

7 6 5 2

(2) 7 6 5 3

(3) 7 6 5 2

(2) 7 6 5 3

sl.

sl.

sl.

Gtr. I

P.M.-----4

P.M.-----4

2

2 2 2

3

3

2

2 2 2

3

7 6 5

2

0

7 6 5

sl.

sl.

Bb5

A5

Bb5

N.C.

sl.

P.M.-----4

P.M.-----4

3

2 3 5 3 5 3

2

2 3 5 3 5 2

3

3

5

sl.

P.M.-----4

P.M.-----4

3

2 3 5 3 5 3

2

0

2 3 5 3 5 2

3

x x x x x

Guitar solo I
E5

N.C.

E5

N.C.

E5

H

N.C.

sl.

P

P

sl.

sl.

sl.

P.M.-----4

12

12 12 12

12 12 12

14

14 12 12 14

14

14 12 12 14

(12)

12 14

14

14 12 12 14

(14)

9 7 6

9 7 7 9

(9)

sl.

H

sl.

H

sl.

sl.

sl.

P

P

P

P.M.-----4

2

2 2

5 0

1 0

3 0

P

P

P

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 sl. (Gtr. II out)

Full Full (15) sl.

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in a single line with lyrics underneath. The guitar part includes various chords and techniques such as slides, bends, and triplets. The lyrics are: "I'm your dream. I'm your eyes. I'm your pain. You know it's sad but true." The score is divided into measures by vertical bar lines. The guitar part has a solo section marked "Gtr. II" and a section marked "pick slide" and "don't pick". The vocal part has lyrics written under the notes. The score is a page from a music book, with the page number "10" visible at the bottom right.

Chords and notes for the guitar part:

- Measure 1: C5 (whole note), N.C. (half note), F5 (quarter note), N.C. (quarter note), F5 (quarter note), D5 (quarter note), F5 (quarter note), E5 (quarter note).
- Measure 2: F5 (quarter note), D5 (quarter note), N.C. (quarter note), A5 (quarter note).
- Measure 3: Bb5 (quarter note), G5 (quarter note), A5 (quarter note), G5 (quarter note).
- Measure 4: C5 (quarter note), N.C. (quarter note), F5 (quarter note), N.C. (quarter note).

Lyrics for the vocal part:

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

Technical markings for the guitar part:

- "Gtr. II" (Guitar II)
- "pick slide" (pick slide)
- "don't pick" (don't pick)
- "sl." (slide)
- "10" (page number)

[illegible]

E5 Pull Full Full Full N.C. (Gtr. II out) *D.S. al Coda* $\frac{2}{4}$

Full 12 15 12 15 12 15 (15) *sl*

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

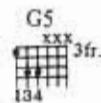
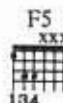
E5 N.C. E5

P.M.-----4 w/fdbk,-----4

HOLIER THAN THOU

Words and Music by
James Hetfield and Lars Ulrich

Moderately fast Rock ♩ = 166



w/Rhy. Fig. 1 (10 times)

E5
Gtr. III

Intro Gtrs. E5
I & II Rhy. Fig. 1 Play 4 times

f P.M.-----|

(w/talk box) *sl.*

The first system of musical notation includes a guitar staff and a bass staff. The guitar staff starts with an E5 chord, followed by a rhythmic figure (Rhy. Fig. 1) played 4 times. The bass staff shows the corresponding bass line with fret numbers and a slide (sl.) instruction.

The second system of musical notation continues the guitar and bass parts. The guitar staff features a slide (sl.) instruction. The bass staff shows fret numbers and a slide (sl.) instruction.

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

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

1. 2.

The third system of musical notation includes a guitar staff and a bass staff. The guitar staff features a slide (sl.) instruction. The bass staff shows fret numbers and a slide (sl.) instruction. The system is divided into two parts, 1. and 2.

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

P.M.-----|

The fourth system of musical notation includes a guitar staff and a bass staff. The guitar staff features a slide (sl.) instruction. The bass staff shows fret numbers and a slide (sl.) instruction.

Fill 1 (Gtr. III)

The Fill 1 (Gtr. III) musical notation is shown in a separate box. It includes a guitar staff and a bass staff. The guitar staff features a slide (sl.) instruction. The bass staff shows fret numbers and a slide (sl.) instruction.

[illegible]

1st Verse

N.C. G5 N.C. E5

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

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

P.M. 4

P.M. 4

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

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

N.C. E5

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

(end Rhy. Fig. 2)

P.M.-----4

H H

(2/0) (2/0) (4) 2

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

Who are you? Where

Rhy. Fill 2 (end Rhy. Fill 2)

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

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

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

H H H H H

(2/0) (2/0) (2/0) (2/0) (2/0) 2 2

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

Ho-li-er than_ thou, you are_

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

(2/0) H 3 0 3 0 (2/0) H 3 0 3 0 (2/0) H 3 0 3 0 (2/0) H 3 0 3 0

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 Full Full

(w/wah) grad. bend trem. pick

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

N.C. G5 N.C. E5

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

sl. sl.

(5) 5 7 (7) (7) 12 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 13 12 10 (12) 12 sl.

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

Yeah! Who the hell are you? (cont. in slashes)

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

(2) 0 1 3 0 1 2 (2) 5 5 (5) 4 3 2 (2) 0 0 0 3 3 3 2 1 0

Interlude

Gtrs. I & II P.M. P.M. P.M. P.M. ⑤1fr. open Bb A ⑥3fr. G E5 P.M. P.M.

Gtr. III H H H

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

ES

27

N.C. E5 N.C. E5

Ho - li - er than_ thou, you are_

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

Ho - li - er than_ thou, you are..

N.C. E5

You_ know_ not_

N.C. G5 N.C. E5

Woh, not!

THE UNFORGIVEN

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

Slowly ♩ = 69

N.C. Amsus2 Am Amsus2 Gtr. II (elec.) H Am

clean tone

H

Gtr. I (acous.)

mf
let ring
w/fingers

Amsus2 Am Amsus2 Am Amsus2 Am

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

A5 ⑤open A A5 C5 E5 ⑥open E D5 A5 ⑤open A A5

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

(Gtr. III) C5 E5 ⑥open E D5 P.M. (cont. in notation) A5 N.C.

prived of all— his— thoughts. the young— man— strug-gles— 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

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

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 (cont. in slashes)

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

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

⑤ 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 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.

sl. H

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

*Sing cue notes 2nd and 3rd times.

Amsus2 C G E To Coda *w/Rhy. Fig. 2 Amsus2 1. Am Amsus2 Am

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

(Gtr. II out)

dim.

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

*Harmony vocal tacet 3rd time.

*2nd time 1st bar only.

2. Amsus2 Rhy. Fig. 5 (Gtr. I) Am Amsus2 Gtr. II Interlude w/Rhy. Fig. 5 (6 times) Am Amsus2 Am

H P H

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

Amsus2 sl. Am Amsus2 Am Amsus2 H P Am

sl. H

8 10 8 7 5 3 5 4 4 5 (5) 3 5 6 7 5 5 6 7 8 7 8 7 7 8 10 8 6 6 8

Gtr. III

⑥8fr. C

Guitar solo w/Rhy. Fig. 3 (1½ times) ⑥open A5 C5 E5 E D5

A5 ⑥open A A5

Gtr. IV

(Gtr. II out)

grad. bend 1/2Full grad. bend 1/2Full Full

sl. grad. bend Full

sl. 5 3 5 3 5 3 5 3

C5 E5

⑥open E D5

w/Rhy. Fill 1

A5 8va

w/Rhy. Fig. 3 C5 E5 ⑥open E D5

A.H. (8va) A.H. (8va)

Full Full Full Full Full Full

grad. bend 1½ 1½

A.H. pitch: E E

A5 ⑥open A A5

8va 1½

P Full loco sl. sl.

(Gtr. III) P sl. sl.

⑥open E D5 P.M.-J sl.

A5

1½ P Full sl. sl.

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

12 13 12 13 14

Rhy. Fill 1

Gtr. III

P.M. 1/2 1/2

7 7 7 2 4 2

5 5 5 0 0 0

w/Rhy. Fig. 4
N.C.

C5 Full

Full

Full G5

Full

8va-...

N.C.
8va-...

loco

Full

Full

Full

Full

C5

Full

Full

G5

Full

H P

E5

Gtr. E5
III

D.S. al Coda

(Gtr. IV out)

Am

C

Gtr. I

Coda

en.

Woh.

G

Em

Am

C

G

E

Gtr. III

Gtr. IV

Gtr. III

H

H

H

both gtrs. vib.

(cont. in Fill 1)

*Gtr. IV indicated to left of slash,

Outro
1st time w/Fill 1

Rhy. Am Fig. 6 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

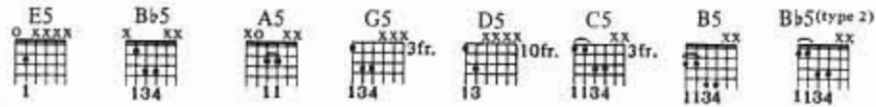
Riff B
Gtr. IV
Gtr. III
both gtrs. vib.

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)

WHEREVER I MAY ROAM

Words and Music by
James Hetfield and Lars Ulrich



Moderate Rock $\text{♩} = 128$
Half time feel

N.C.

Intro *Gtr. I

mf let ring throughout

sl.

*Sitar arr. for gtr. *sl.*

The Intro section consists of two staves. The top staff is for guitar I, starting with a melodic line in E major. The bottom staff is for bass, with a simple accompaniment. The guitar part includes slurs and a 'let ring throughout' instruction. The bass part has a 'Sitar arr. for gtr.' annotation.

Gtr. II (elec.)

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

sl.

f

This section continues the guitar melody with guitar II and III. It includes a 'Gtr. I out' instruction and a 'Gtr. III (elec.)' annotation. The bass line continues with a simple accompaniment.

E5

sl.

H

sl.

H

sl.

This section features a guitar melody with slurs and a 'let ring' instruction. The bass line has a simple accompaniment with a 'H' (half note) annotation.

(end half time feel)

A5 A#5 B5 C5

(Gtrs. II & III)

sl.

This section is a half-time feel section with a guitar melody. It includes a 'Gtrs. II & III' annotation and a 'let ring' instruction. The bass line has a simple accompaniment.

E5 N.C. Rhy. Fig. 1

P.M.

H

sl.

P.M.

H

sl.

E5 N.C. A5 A#5 B5 C5 (end Rhy. Fig. 1)

This section features a guitar melody with a 'Rhy. Fig. 1' annotation. The bass line has a simple accompaniment with a 'H' (half note) annotation.

E5 N.C. A5 A#5 B5 C5

8va----- loco

N.C.

trem. bar

E5 N.C. A5 A#5 B5 C5

N.C. E5 N.C. Fade out

8va-----

1/2

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)

N.C.
Rhy. Fig. 2

E5 N.C. A5 A#5 B5 C5 (end Rhy. Fig. 2)

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

5 6 7 8 7 6 7 (8) 7 5 5 7 6 9 7 7 7 8 7 (8) 5 6 7 8 7 8

H sl. H

N.C.
Half time feel
E5

F5

P.M. 4 P.M. 4

5 6 7 8 2 2 2 3 3 (3)

0 0 (2 2 0)

Em F5

(Whispered:) And the road be-comes my bride. 1. And the road be-comes my bride. (cont. in slashes)

P.M. 4 P.M. 4

0 2 2 0 (0) 3 3 (0) 3 10 sl.

1st, 2nd Verses
E5 Bb5

2. See additional lyrics
A5 Bb5

I have stripped of all but pride, so in her I do con - open E P.M. 4

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

Rhy. Fig. 3
E5 Bb5

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

Gtr. IV (clean elec.)

let ring- let ring-

0 0 3 3 1 3 3

0 2 1 3 3

G5 Bb5

To the game you stay a slave.

let ring-----4 let ring-----4

(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 1
(Gtr. IV out) (Gtrs. II & III)

P.M.-----4 H

E5 N.C. A5 A#5 B5 C5

yeah! Oh.....

(end Rhy. Fill 1)

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

N.C. B $\flat$ 5 N.C.

speak my mind an - y - where... { And I'll re - de - fine an - y - where... }
 { And I'll nev - er mind an - y - where... }
 (end Rhy. Fig. 4)
 (cont. in slashes)

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

Half time feel
 Chorus
 A5 G5

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

w/Rhy. Fig. 1
 E5 N.C. E5 N.C. A5 A $\sharp$ 5 B5 C5

N.C. Half time feel E5 F5 D.S. al Coda

(Whispered:) And the earth be - comes my throne. 2. And the earth be - comes my throne.

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

Interlude
 E5
 Gtr. III
 Coda III
 Gtr. II

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

sl.

E5 both gtrs.----- N.C. Gtr. II
P.M. Gtr. III

E5 both gtrs.----- N.C. Gtr. II
*P.M. Gtr. III

*P.M. refers to both gtrs.

Pre-chorus
w/Rhy. Fig. 4
F5

N.C. E5

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

N.C. Bb5 N.C.

Half time feel
Chorus
A5

speaking my mind. And I'll take my find an - y - where. An - y - where I roam,

G5 (end half time feel)

where I lay my head is home. that's where.

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

E5 N.C.

(w/wah)

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

A5 A#5 B5 C5 E5 N.C.

Full Full

1/2 1/2

12 12 9 9 (0) 15 15 17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12

*Tap w/edge of pick.

E5 loco N.C.

17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12 15 (15) 13 12 15 12 15 (15) 13 12 15 12 15 (15) 12 12

(Gtrs. D5
II & III)

⑥19fr.
B

Pre-chorus
w/Rhy. Fig. 4
F5

N.C.

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

(Gtr. V out)

19 16 16 13 13 13 16 13 12 12 13 12 15 12 15 13 13 13 13 15 13 (13) (13) (13)

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 G5

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

C5 B5 Bb5 (type 2) (end half time feel)
⑥open 3fr. 2fr.
E G F#
P.M.

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

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

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

A5 A#5 B5 C5 w/Rhy. Fig. 2 (till fade)
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.

roam. _____ Wher - ev - er I _____ may roam. _____

Gtr. Sva-
V

Musical notation for guitar solo V. The staff shows a sequence of notes with fingerings (P, T) and accents (*). Below the staff are fret numbers: 16, 16, 13, 12, 16, 13, 12, 16, 12, 16, 13, 12, 16, 17, 16, 16, 13, 12, 16, 13, 12, 16, 13, 12, 16, 17, 16, 17, 16, 13, 12.

*Tap w/edge of pick.

w/Voc. ad lib (till fade)
 E5 N.C.
 8va-----
 H P P H H P P P
 locop
 A5 A#5 B5 C5
 13 16 13 12 12 13 12 13 12 12 13 12 15 12 15 13 12 13 12 14 13 14

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 both parts. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The score includes dynamic markings such as *N.C.* (Natural Chord), *Full*, *Full 1/2*, *E5*, and *Sua*. It also features articulation marks like slurs and accents, and fingering numbers for the bass line.

*Tap w/edge of pick.

[illegible]

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

Don't tread on me.

Riff A (Gtr. III)

(w/slide)

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.

(end Riff A)

1st, 2nd Verse

Rhy. Fig. 3

E5 F5 F#5 G5

P.M.-J P.M. P.M.-J P.M. P.M.-J P.M.

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)

G#5 A5 Bb5 B5 D5 B

P.M.-J P.M. w/Rhy. Fig. 2 E5 F5

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

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

nev - er sur - ren - ders, show - ing the fangs of rage.

E5 Bb5 F5 E5 F5 G5 F5 P.M. E5 B5 E5 G5 E5 A5 E5 Bb p E A E G p E

Say, don't tread on me.

Chorus w/Fill 2 Rhy. Fig. 4 E5 P.M. F# G A5 w/Fill 3 D5 P.M.

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

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

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

D5 G5 P.M. E5 G5 E5 G5 E5

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

1. 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 tread on me.

E5 Bb5 F5 E5 F5 G5 F5 2. G5 Bb5 G5 F5 Fine

Don't tread on me!

Fill 1

Fill 2

Fill 3

Guitar solo
w/Rhy. Fig. 2 (2 times)
E5 Bb5 F5 E5

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

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

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

E5

F5 F#5 G5 G#5 A5 Bb5 B5 D5 B

E5 G5 E5 G5 E5 G5 E5 G5 E5 A5 E5 ⑥6fr. open B♭ E 5fr. open A E

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 (22)

E5 G5 E5 G5 E5 A5 E5 ⑥6fr. open 5fr. open 3fr. open B♭ E A E G E E5 G5 E5 G5 E5

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

Chorus w/Rhy. Fig. 4 & Fill 2 E5

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

⑧ 2fr. 3fr. F♯ G A5 w/Fill 3 D5

G5 G♯5 A5 B♯5 w/Rhy. Fig. 3 E5 F5

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

Full Full sl. Full Full

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

F♯5 G5 G♯5 A5 B♯5 B5 D5 ⑥7fr. B E5

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

H 1/2 Full 1/2 Full 1/2 Full sl.

H sl. 1/2 Full 1/2 Full 1/2 Full sl.

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

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

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)

THROUGH THE NEVER

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

Fast Rock ♩ = 188

Intro
N.C.
Gtr. I *Play 12 times*

E5 C5 3fr. A5 G5 3fr. Bb5 6fr. F#5

f P.M.---4 P.M.-----4 P.M. > > P.M.---4 P.M.-----4 P.M.

G5 N.C.

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

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

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

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

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

Gtrs. I & II

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

(E5) A5 Bb5 N.C.

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

P.M. slight P.M.

3 2 2 3 2 0 3 2 0 2

p 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(E5)

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

P.M.

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

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.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

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

P.M.

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

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

be a - live. Yeah.

Riff A Rhy. Fig. 2

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

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

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

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

To Coda (end half time feel) G5

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

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

(end Rhy. Fig. 3)

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

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

Fill 1 Gtr. III

7 6 5 4 4 4 3 2

[illegible]

⑥ open
E

P.M.

E5

P.M.

(cont. in
notation)

slack

slack

Gtr. I

w/Rhy. Fig. 4 (Gtrs. I & II)
E5 G5 N.C.

Play 7 times

3

H P

sl.

5 7 5

H P

sl.

Rhy. Fig. 4 (Gtr. II)

3

H P

sl.

P.M. --- 4

P.M. --- 4

Bridge

w/Rhy. Fig. 4 (8 times)

E5

G5

N.C.

E5

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. 4 P.M. 4 P.M.

w/Rhy, Fig. 2 N.C.

w/Fill 1

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

Half time feel
Chorus
w/Rhy, Fig. 3
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 E5 F#5 E5 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. 4 P.M. 4 sl. P.M. 4 sl. P.M. 4

(end half time feel) G5 N.C.

Nev - er!

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

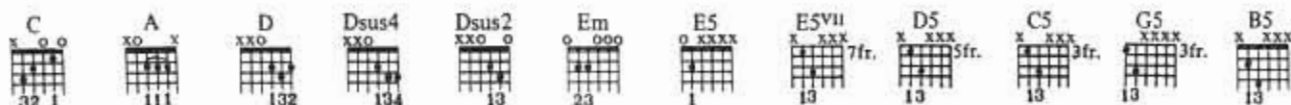
Additional Lyrics

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)

NOTHING ELSE MATTERS

Words and Music by
James Hetfield and Lars Ulrich



Slowly ♩ = 46

Intro Gtr. 1

Em

mp
let ring (throughout)
(clean tone)

C Dadd2 Em

Harm.-----1

D C Em D C

Em D C G B7 Em Rhy. Fig. 1-----

Gtr. II

let ring - - - 4 sim.

(clean tone)

Harm. 1/4

Harm. 1/4

*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)

P

Em D G B7 Em N.C.

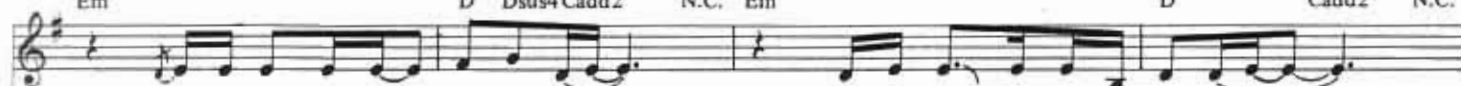
For - ev - er trust - ing who we are. _____ And noth - ing else. mat - ters. _____

(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. —

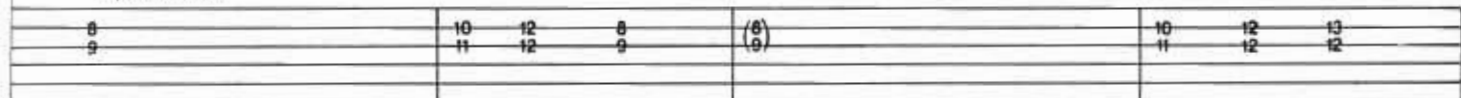
Life is ours, we live it our way. —

Rhy. Fig. 3 (Gtr. III)



Rhy. Fig. 3A (Gtr. IV)

*w/distortion



*Distortion applies to both gtrs.

Em

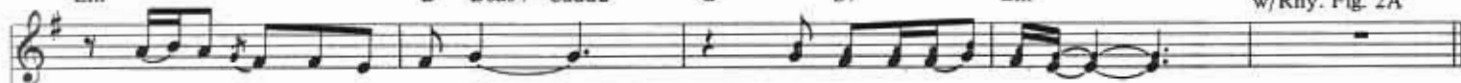
D Dsus4 Cadd2

G

B7

Em

w/Rhy. Fig. 2A



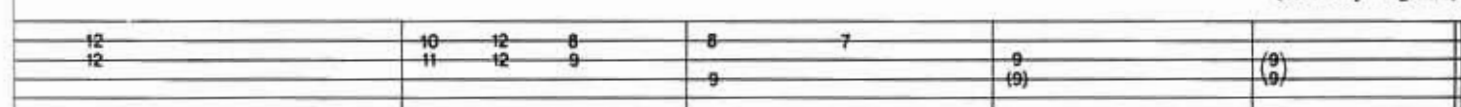
All these words I don't just say. —

And noth - ing else mat - ters. —

(end Rhy. Fig. 3)



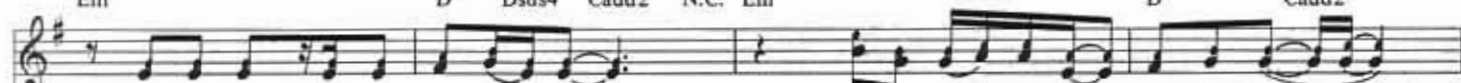
(end Rhy. Fig. 3A)



3rd Verse
w/Rhy. Fig. 2
Em

D Dsus4 Cadd2 N.C. Em

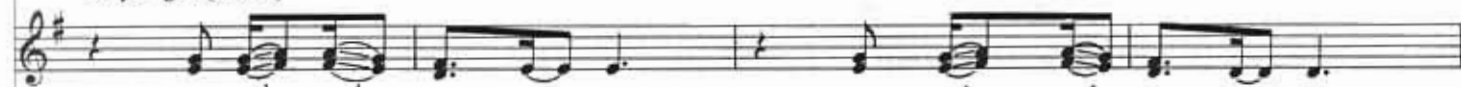
D Cadd2



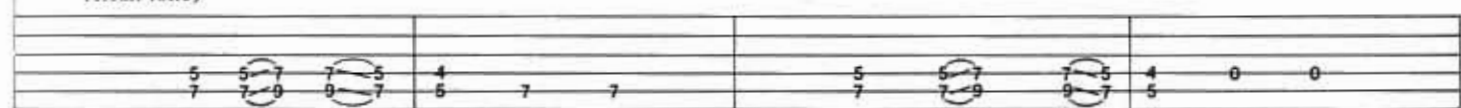
Trust I seek and I find in — you. —

Ev - 'ry day for us — some-thing new. —

Rhy. Fig. 4 (Gtr. II)



(clean tone)



Em

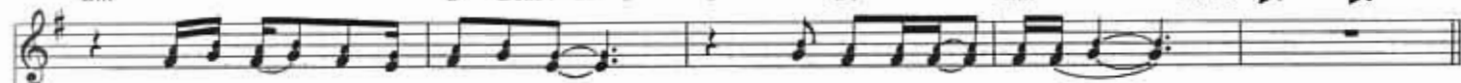
D Dsus4 Cadd2

G

B7

Em

Gtrs. I & VI* C A



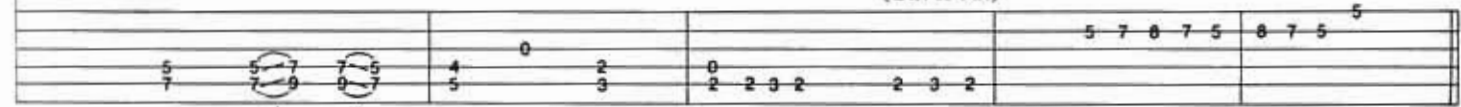
O - pen mind for a dif - f'rent view. —

And noth - ing else mat - ters. —

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



(Gtr. II out)



*Synth. arr. for. gtr.

*Gtr. VI is acous.

Rhy.
Fig. 5
(Gtrs.
I & VI)

Chorus

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

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*)

7 (7) 5 8 7 8 5 5

*Synth. arr. for gtr.

Rhy. Fill 2 (Gtr. III)

w/distortion

3 7 5 5 7 7 (7) 5 7 7 9

Rhy. Fill 3 (Gtr. V*)

14 12 14 12 15 12 14 15 17

*Synth arr. for gtr.

N.C.(Em)
8va

Am
loco

Gtr. II

Gtr. I *let ring*
(clean tone)

sl.

15/12 17/12 17/14 19/15 17/12 20/17 17/12 12/6 13/5 5 5 5 5 5 5 5

*Gtr. II notated to left of slashes.

C

Dadd2

Em

sl.

sl.

12/0 13/1 12/0 0 1 12/14/0 15/3 14/2 0 12/7 12/7 0 0 0 0 0 0 0

2.

w/Fill 1
Dadd2
Gtr. I

Em

0 3 2 0 3 0 7 0 7 0 0 0 0 0 0 0 0 0 3 2

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

Em D Dsus4 Cadd2 N.C. Em

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

D Cadd2 N.C. Em D Dadd2 Cadd2

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

Fill 1 (Gtr. II)

(clean tone)

H H 1/2 1/2 Full p

12 12-14 12-14 14 12 12 15 15 15 14 14 14 (14) 12 14 12-14 14 H

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. 1 & 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 ⑤7fr. E ⑥open E E5
Gtr. III P.M.

oh, and I know. Yeah, yeah.

Rhy. Fill 4 (Gtr. V*)

5 7 8 5

*Synth. arr. for gtr.

D Cadd2 N.C. Em D Dsus4 Cadd4

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

sl.

steady gliss.

sl.

7 0 7 (7) 7 8 12

G B7 Em

No, noth - ing else _____ mat - ters. _____

(12) (12) (12)

*Let ring till end.

Gtr. I

3 2 2 0 0 0 0 0 0 0 7

0 3 0 2 0 0 0 0 0 0 0

3 2 2 0

Gtr. I Em

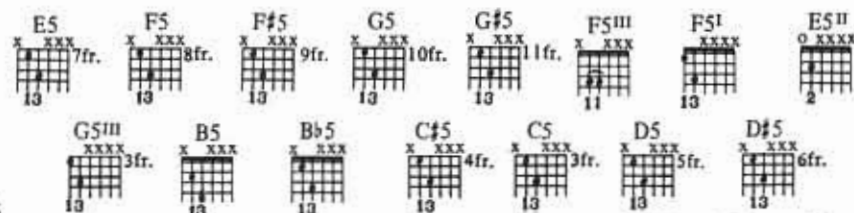
p *H P sl.* *sl.* *Repeat and fade*

7 0 7 0 7 8 7 8 7 5 7 5 3 0 0 0 0 0 0 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

OF WOLF AND MAN

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



Moderate Rock ♩ = 116

Intro

Gtr. I: E5

Gtr. II: E5 F5 F#5 G5 E5 F5 F#5 G5

Rhy. Fig. 1 (Gtr. I) - (E open)

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

Rhy. Fig. 2 (Gtrs. I & II) - (N.C., F5, E5, N.C., B5, Bb5)

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

Play 4 times

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-len 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)

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

0 0 0 1 0 0 2 0 3 (3) 5 7 5 7 5 7 6 7 (7) H P P H H sl

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...

E5 F5 F#5 G5 B5 Bb5 Chorus

Gtr. II sleep. Oh... Shape shift... Nose to the wind...

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

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

E5 F5 E5 C#5 C5 F#5 G5 F#5 C#5 C5

Shape shift... Feel-ing I've been... Move swift... All sens-es clean...

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

(3) 2 2 3 2 0 6 5 (5) 4 4 5 4 0 6 5

Full F5^I Full E5^{II} ^⑥open E G5^{III} F5^I

Full Full P Full P Full P Full P Full

Full Full P Full P Full P Full

15 15 (15) 12 15 12 14 12 15 12 14 12 15 12 14 12 14

E5^{II} F5^I E5^{II} ^⑥open E B5 ^⑥open E B^b5

P.M. sl. P.M.

12 14 (14) 6 17

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

sl.

C#5 C5

P P P sl.

17 15 17 15 17 15 17 15 17 15

10 8 10 8 10 8 10 8 10 8

C5 C#5 D5 D#5 w/Rhy. Fig. 3 (1½ times) N.C. F5 E5 B5 B^b5

Full P 1/2 P Full

Full P 1/2 P Full

11 8 11 8 10 11 11 11 11 11 11 11 11 11 11 11

N.C. F5 E5 B5 B^b5

sl. H P P H P P H P P

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

sl.

N.C. G5 F#5

H P P H P

sl. (Gtr. II tacet)

(w/echo rpts.)

sl.

Gtr. I

P.M. 4

H P P H

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

H P P H H

Interlude

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

w/Rhy. Fig. 5A

(Gtr. III - clean elec.)

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

(E5) F5 E5 N.C.

(end Rhy. Fig. 5A) Gtr. II

mp

Full

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.

Full

vib. w/bar

(15) (15) 14 (14) 12

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

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

Full P Full P

(12) 15 (15) 15 12 14 12 (12) 7 (7) (7) 5

P

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

2 2 2 3 4 2 2 2 2 4 3 2 2 2 3 4 2 2 2 2 4 3

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

Gtr. I

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 rpts.)

12 12 (12) (12)

2 2 2 3 4 2 2 2 2 4 3

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

Coda

N.C.(F#5) G5 F#5 N.C.(F#5) G5 F#5 B5 Bb5

(Back to the mean - ing,) back to the mean - ing_____ of wolf_____

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

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

C#5 C5 C5 C#5 D5 D#5

and man,_____ yeah.

sl.

(3) 4 5 (5) 5 6 7 8

sl.

w/Rhy. Fig. 3 (1½ times)

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

(Gtrs. I & II) N.C. G5 F#5

Gtr. II E5 F5 F#5 G5

Gtr. I

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

(3) 5 7 5 7 5 0 7 H P P H H (7) 5 0 5 5 4 (4) 2 2 2 2 0 0 0 0

Additional Lyrics

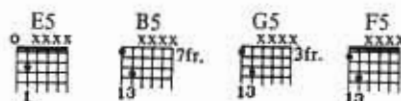
3. Bright is the moon, high in starlight.
 Chill in the air, cold as steel tonight.
 We shift. Call of the wild.
 Fear in your eyes. It's later than you realized. (To Chorus)

THE GOD THAT FAILED

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:

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



Slow Rock ♩ = 76

Intro (Bass & drums) 4

Gtr. I N.C. (Em) *mf* *sl.*

Gtr. II *mf* *sl.*

T A B

12-12-9 12-12-9 (9) 16-16-9 (9)

10-10-7 10-10-7 (7) 14-14-7 (7) 2

16-16-9 (9) 12-12-9 12-12-9

14-14-7 (7) 10-10-7 10-10-7 10

Riff A (both gtrs.) *f*

Gtr. II H P (end Riff A) *sl.*

Gtr. I P.M.-4 *sl.*

H P *sl.*

10-10-7 9-9 10-10-7 9 7 10-10-7 7 10-10-7 6 5 5 7 0 10-10-7 9 7 4 5 4 7 5 4 2 5 3

(Both gtrs.) N.C. E5 F5 E5 F5 E5 G5 E5 F5 E5 F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Rhy. Fill 1

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

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

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

1st, 2nd Verses

2nd time substitute Rhy. Fill 1

F5 E5

F5 E5

F5 E5

G5 E5

F5 E5

F5 E5

F5 E5



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,

Rhy. Fig. 1

(end Rhy. Fig. 1)



F5 E5 G5 E5 E5 F5

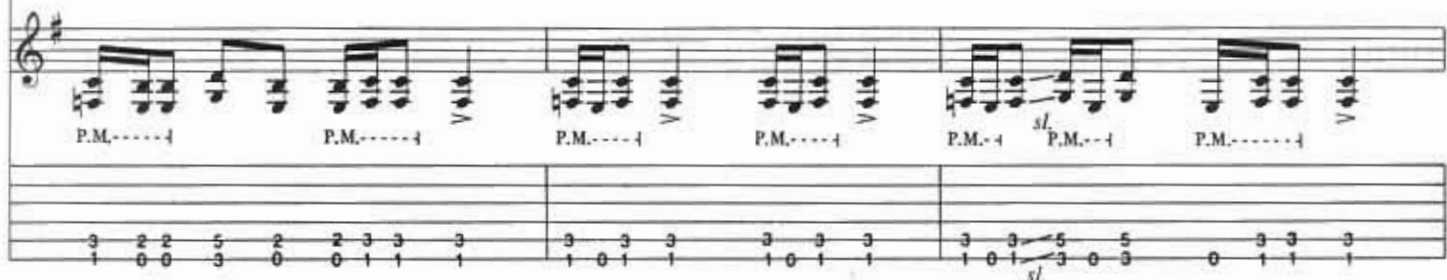
F5

G5

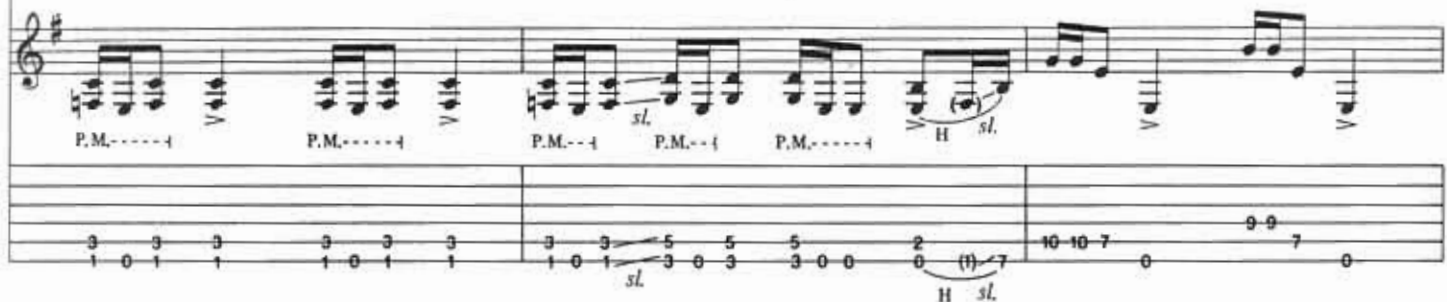
N.C. F5



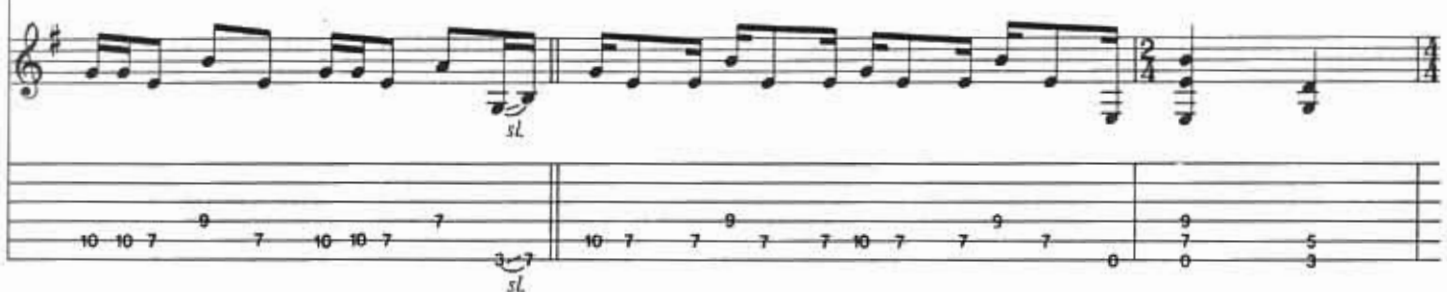
not what you thought from above. It feeds, it grows, it clouds all that you will know.
left you cold and him in grave. (It feeds.) (It grows.)



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



I see faith in your eyes.



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

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

Rhy. Fig. 2

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.

(end Rhy. Fig. 2)

1. G5 w/Riff A N.C.(Em) 3

Fol-low the god that failed.

2. G5 Gtrs. E5 I & II B5 Yeah.

Fol-low the god that failed.

Gtr. III (Gtrs. I & II cont. in slashes)

N, C. (Em)
Full

Full

H P sl.

sl.

sl.

0 0 0 0 0 0 0 0

5 7 8 10 12 10 8 7

sl.

B5

w/Riff A (1st 2 bars only)
N.C.(Em)

sl.

Full p

Full p

Full p

Full

vib, w/bar

Full

G5 *sl* A.H. (Sva) *sva* B5 A.H. (Sva) *sva* H P H P H P

9 11 12 14 16 14 12 10 11 14 11 12 11 9 9 7 6 9 6 7 14 15 14 14 15 17 14 15 14 14 15 17

7 9 10 12 14 12 10 14 11 12 11 10 9 7

sl A.H. pitch: F#

The second system of musical notation continues the piece. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with fingerings indicated by numbers 1-5 above the notes. The rhythm is primarily eighth and sixteenth notes, with some rests. The notation includes various musical symbols such as slurs, ties, and dynamic markings (p, h). The system concludes with a double bar line.

Musical score for guitar, showing a melodic line and a fretboard diagram. The melodic line is in G major, starting on G5 (8va) and moving down to B5. It features triplets of eighth notes and slurs. The fretboard diagram shows the corresponding fret numbers for each note.

[illegible]

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

F5 E5

Gtrs. I & II

P.M. J

G5 E5

8va--

P P P P P P P P Full P Full P Full

22 19 19 22 19 22 19 19 22 19 22 19 19 22 19 22 19 19 22 22 (22) 19 Full P Full P Full

21 19 19 21 21 21 21 21 21

21

⑤
10fr. 7fr. 10fr. 7fr. Chorus
G E G E w/Rhy. Fig. 2
P.M. N.C.(Em) E5 G5 N.C.(Bm)

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

(Gtr. III out)

8va

3

vib, w/bar

21 21 21 21 19 12 (21) (21)

Rhy. Fill 2 (Gtr. II)

H P P.M.,- - 4 sl P.M.,- - - - - 4 P.M.,- - - - - 4

7 9 7 10 9 7 5 4 7 5 3 3 2 0 3 2 2 2 0 1 0 0 0

H P sl

(B) (Gtrs. G5 1&II)

heal - ing hand_ held back by the deep - ened nail_ Fol - low the god_

N.C.(Em) E5

_ that failed, (Hey!)

Gtr. I *sl.*

12 12 9 10 10 7 *sl.* 12 12 9 10 10 7 *sl.* (9) 7 16 16 9 14 14 7 *sl.* (9) 7 9 7 0 *sl.*

Gtr. II *sl.*

16 16 9 14 14 7 *sl.* (9) 7 12 12 9 10 10 7 *sl.* 12 12 9 10 10 7 *sl.* 9 7 0

3rd Verse w/Rhy. 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 D.S. al Coda

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

Coda G5 N.C.(Em)

Fol - low the god_ that failed,

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

5 3 (5) 3 10 *sl.* 12 12 9 10 10 7 *sl.* 7 0 0 3 0 0 0 0 0 0 P P

(Bm)

Fol - low the god__ that failed.

p p p P.M.----- P.M.-----

3 0 0 2 0 0 3 0 0 0 0 0 10 7 7 9 7 7 10 7 7 7 7 7

p p p

(Em)

Bro - ken is the prom - ise. Be - tray - al, be - tray - al,

p p P.M.-----

10 7 7 9 7 10 7 9 7 10 7 7 7 9 7 7 7 10 7 7 7 9 7 7 7

p p

N.C. w/Fill 1 Em

yeah.

Gtr. II H P sl. H P sl. Gtr. V (clean tone)

Gtr. I H P sl. H P sl. H P sl. H P sl. *mp* freely let ring

Gtr. II P.M.---- P.M.---- rit. *P.M.---- *P.M.---- molto rit. Gtr. V

Gtr. I H P sl. H P sl. H P sl.

H P sl. 5 3 H P sl. 5 3 H P sl. 5 3

*P.M. refers to both gtrs.

Fill 1

Gtr. IV

H P

Gtr. III P.M.----

7 9 7 9 7 9 7 10 9

H P

MY FRIEND OF MISERY

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

Moderately $\text{♩} = 120$

Intro N.C. (Bass gtr.) 7 Gtrs. I & II Dm/A Rhy. Fig. 1 A5

A5 F#5 E5 F5 G5 3fr.

w/Rhy. Fig. 1 (3 times) (Gtr. II)
(end Rhy. Fig. 1) Dm/A Gtr. I A5

Dm/A Am Dm/A

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

Am w/Rhy. Fig. 1 Dm/A Rhy. Fig. 2

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

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

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

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

sl.

F#5 8va loco sl H P E5 F5 F#5 1/4 1/2 Full 1/2 Full E 6 open G5

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

w/Rhy. Fig. 5 (1 1/2 times) F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

16 16 14 16 13 14 14 14 14 16 16 (16) 16 16 14 16 13 14 14 14 15 16 14

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

14 14 14 14 14 14 14 14 14 14 14 14 2 2 3 4 2 2 2 3 4 2 2 (2) 2

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

*8va 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)

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

w/Rhy. Fill 1

Am

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

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

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

sl

Dm/A

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

(end Rhy. Fig. 3) Rhy. Fig. 4

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

sl

Am

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

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

(end Rhy. Fig. 4)

P.M. P.M.

sl

Am

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

Rhy. Fill 1
Gtr. II

P.M.

Riff A
Gtr. III

mp

let ring- - - - - 4 let ring- - - - - 4

Dm/A

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

Am

Gtr. III (acous.)

mp
let ring

Gtr. A5
II

to save — the world. — (cont. in notation)

(Gtr. III out) Gtr. I

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

sl. *sl.* *sl.*

Chorus
3rd time w/Fill 2

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

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

Rhy. Fig. 5
Gtrs. I & II

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

Fill 2
Gtr. VI

sl.

sl.

A5 A#5 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.----4 P.M.

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

my friend of mis - er - y.

To Coda 1.

Gtr. II

Gtr. I

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

2.

E5 Dm/A A5

My friend of mis - er - y.

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

Dm/A Am

p

p

Interlude
Dm/A

Gtr. 1

Am

Dm/A

* mp $\text{sim. (next 12 bars)}$

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

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

Am

Full

let ring
mf

H

Full

H

8

w/Rhy. Fill 2

Dm/A

Gtr. IV

Play 3 times

sl

Gtr. V

P

Full

sl

P

Full

H

*clean tone

H

sl

P

Full

Riff B

Gtr. IV

The musical notation for Riff B, guitar part IV, consists of two measures. The first measure contains four eighth notes, each with a flat symbol (B-flat, E-flat, A-flat, D-flat), followed by a double bar line and a repeat sign (%). The second measure contains four eighth notes, each with a flat symbol (B-flat, E-flat, A-flat, D-flat), followed by a double bar line and a repeat sign (%).

Gtr. V

p

The musical notation for Riff B, guitar part V, consists of two measures. The first measure contains eight sixteenth notes, grouped in pairs of four, with a double bar line and a repeat sign (%). The second measure contains eight sixteenth notes, grouped in pairs of four, with a double bar line and a repeat sign (%).

Fill 1
Gtr. 1

7

(7)

Rhy. Fill 2

Gtrs. I & II

P.M.

[illegible]

THE STRUGGLE WITHIN

Words and Music by
James Hetfield and Lars Ulrich

B5 XXX 7fr.
E5 O XXX
D5 XX 5fr.
G5 XXX 3fr.
F#5 XXX
F5 XXX
Bb5 XXX 6fr.
A#5 XXX 4fr.

Moderate Rock ♩ = 144

(Drums) 3

Gtr. I B5 sl.

E5 P.M. 3rd time w/Fill 1 D5 B5 sl. Play 3 times

Gtr. II sl.

Gtr. III f sl.

sl.

*Gtr. II notated to left of slashes.

E5 8va.

Gtr. II Fdbk.

12 (12) (12) sl.

Fast ♩ = 180

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

Rhy. Fig. 1 P.M.

Fill 1

Gr. 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.

Gtrs. I & II Rhy. Fig. 2 G5 E5 F#5 G5 E5 F#5 G5 E5

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.

E5 G5 E5 G5 E5 F5 (end Rhy. Fig. 3)

What is it, what have you got to lose?

Rhy. Fig. 4 E5 F#5 G5 E5 F#5 G5 E5 G5 (end Rhy. Fig. 4)

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

E5 G5 E5 G5 E5 G5 (end Rhy. Fig. 4)

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

(Hyp-o-crite.)
Half time feel

Gtr. I Rhy. Fig. 5A G5 F5 G5 F5 (end Rhy. Fig. 5A)

Gtr. II Rhy. Fig. 5B (end Rhy. Fig. 5B)

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 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.)_ 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.

5 5 4 5

3 3 4 5

5 5 3 5

3 3 3 5

w/Fill 2
E5

P.M.

rit.

Fdbk.

(end half time feel)

Fdbk.

Fdbk. pitch: B

2 2 2 2

0 0 0 0

(2) (2) (2) (2)

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

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

a tempo

(2) (2) (2) (2)

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

*Let Fdbk. ring as chord decays.

Fill 2
Gtr. II

H

rake

H

sl.

3 5 (5) (5)

2 2 2 2

0 0

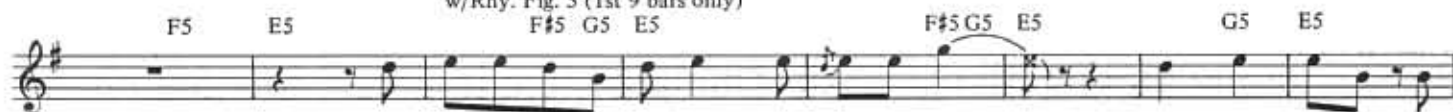
2nd Verse
w/Rhy. Fig. 2
E5 G5 E5

Substitute Rhy. Fill 1
Resume Rhy. Fig. 2
F#5 E5 G5 E5



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)



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

w/Rhy. Fig. 4 (2 times)



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



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

(Clos - ing in.)



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

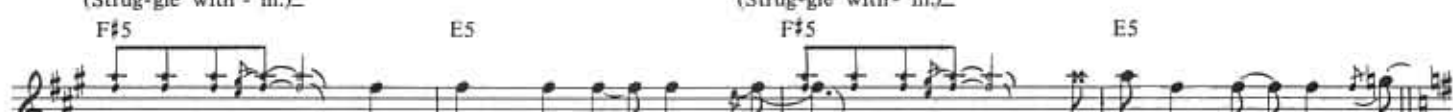
Half time feel
w/Rhy. Figs. 5A & 5B



Chorus
w/Rhy. Fig. 6
F#5

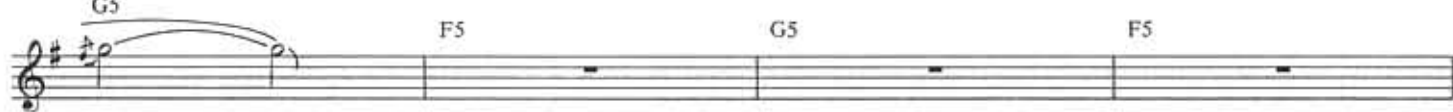


(Strug - gle with - in.) It suits you fine. Your ru - in.



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

w/Rhy. Figs. 5B & 5C



Rhy. Fill 1
Gtrs. I & II

P.M.-----

2	2	4
2	2	4
0	0	2

w/Rhy. Fig. 6 (4 times)
F#5

[illegible]

3rd Verse
w/Rhy. Fig. 3

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

Reach-ing 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? Hyp-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

Chorus
w/Rhy. Fig. 6

F#5 E5 F#5 E5

(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.

G5 F5 G5 F5

w/Rhy. Fig. 1 (2 times)

Fdbk.
(8va)

Gtr. 1 w/Fill 2 E5

(end half time feel)

a tempo
Fdbk.

*Let Fdbk. ring as chord decays.

Gtrs. I & II

P.M.



ENTER SANDMAN
SAD BUT TRUE
HOLIER THAN THOU
THE UNFORGIVEN
WHEREVER I MAY ROAM
DON'T TREAD ON ME
THROUGH THE NEVER
NOTHING ELSE MATTERS
OF WOLF AND MAN
THE GOD THAT FAILED
MY FRIEND OF MISERY
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