

GUITAR-TAB.

BEST OF

METALLICA



Publication I.D. MUSIC

S O M M A I R E

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

...AND JUSTICE FOR ALL

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

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

8 6 8 6 7 5 8 6 7 5 6 4 8 6 7 5 6 4 5 3

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

[illegible]

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in the bass clef. The music consists of two measures, each containing a half note for the vocal line and a half note for the piano accompaniment. The vocal line starts with a half note on G4, followed by a half note on A4. The piano accompaniment starts with a half note on G3, followed by a half note on A3. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a simple, folk-like style.

B^b5 A5 B^b5 A5 B^b5 A5 B^b5 A5 B^b5 A5 E5

8 8 7 8 8 7
8 8 7 8 8 7
6 6 5 6 6 5 0 7 7 5 7 8 8 7 8 8 7
8 8 7 8 8 7 0 7 7 5 7 8 8 7 8 8 7
6 6 5 6 6 5 0 7 7 5 7 6 6 5 6 6 5 2
2
0

A5

E5

A5

F5 E5

B^b5 A5B^b5 A5 B^b5 A5

B^b5 A5B^b5 A5 G5 F#5

E5

F5

E5

B^b5 A5 B^b5 A5

E5

F5

E5

B^b5 A5 B^b5

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

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

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

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

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

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

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

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

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

The ul - ti - mate — in van - i - ty. — Ex -

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

loit-ing their — su - prem - a - cy. — I

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

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

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

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

price you pay. Noth- ing can save— you.

jus- tice is lost. Jus- tice is raped. Jus- tice is gone.

Pull - ing your strings. Jus - tice is done. Seek - ing no

truth. Win-ning is all. Find it so grim, so true, so real. *al Coda*

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

1. 2.

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

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

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

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

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

9 9 8 7 9 7 5 4 4 4 5 4 7 4 7 5 3 3 5 3 2

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

9 9 8 7 9 7 5 4 4 4 5 4 2 2 3

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

9 9 8 7 5 7 5 3 9 9 10 8 7 8 7 5

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

9 9 12 12 10 8 12 10 8 12 10 8 7 10 8 7 11 9 7 11 9 7 11 9 7 5 9 7 5

C5 B5 C5 B5

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody and the first line of the bass line. The second system contains the second line of the melody and the second line of the bass line. The third system contains the third line of the melody and the third line of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The bass line consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The score is written in a standard musical notation style with a white background and black text.

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

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in treble clef, and the guitar part is written in bass clef. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The guitar part starts with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The guitar part continues with a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The melody ends with a quarter note F#4, a quarter note E4, and a quarter note D4. The guitar part ends with a quarter note F#2, a quarter note E2, and a quarter note D2.

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

[illegible]

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

[illegible]

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

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in treble clef, and the guitar part is written in bass clef. The melody starts with a common time signature (C) and then changes to 2/4. The guitar part is written in a style that suggests a specific fingering or technique, with numbers 17, 14, and 16 appearing below the staff. The melody is a simple, folk-like tune, and the guitar part provides a rhythmic accompaniment.

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

(8va)

19 0 17 0 15 0 14 0 17 0 15 0 14 0 12 0 15 0 14 0 12 0 10 0 10 9 7 10 8 7 10 9 7 10 8 0 5

E F E B^b5 A B^b5 A

E F E B^b 5 A B^b

E F E B^b5 A B^b5 A

A5 G A5 G

F# G5 F#

F# G5 F#

F F5

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

5 5 3 5 5 3

3 3 2 3 3 2

1 2 3 3 3 3 3 3

1 1 1 1 1 1

E

D

C

G

B

6 7 9 7 6 7 6

4 5 5 4 7 4

2 3 5 3 2 3 2

0 2 2 0 2 0

Bb

E5

D

0 2 2 0 2 2

3 3 1

6 7 9 7 6 7 6

4 5 5 4 7 4

C

G

B

Bb

2 3 5 3 2 3 2

0 2 2 0 2 0

0 2 2 0 2 2

3 3

E5

D

C

G

B

9 9 9 9 9

7 7 7 7 9 7

5 5 5 5 5

5 5 5 5 4 5 4

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

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

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

B^b 5 **E 5**

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

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


⊕ CODA

B^b5 A5 B^b5 A5 E5 A5



E5 A5



E5



A5 B5 G5 C5 F sus 2



Seek - ing no truth. Win - ning is all. Find it so grim, so true, so real.

B^b5 A5 B^b5 A5 E5 A5

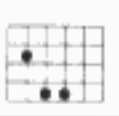
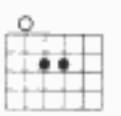
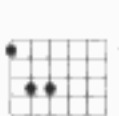

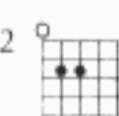


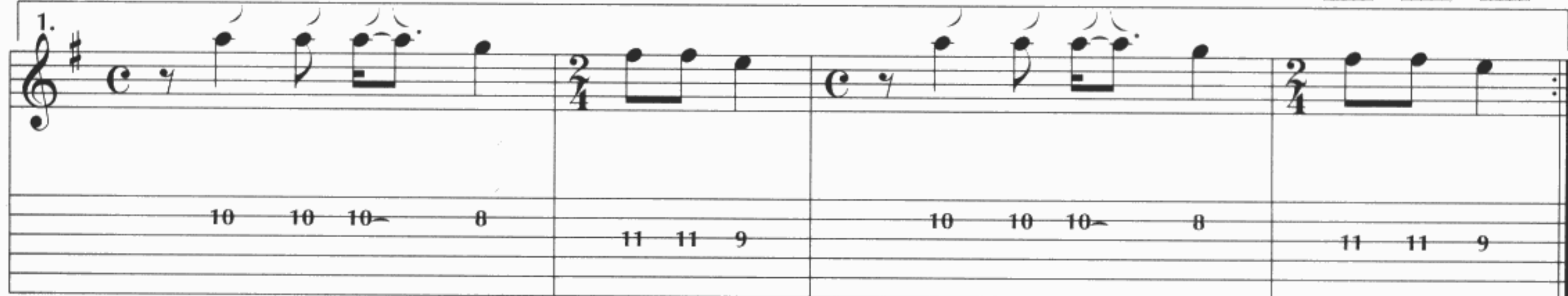
E 5  **A 5** 

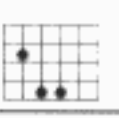
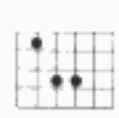
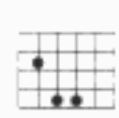
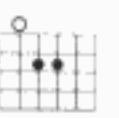



E 5  **D 5** 

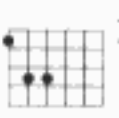
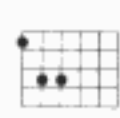
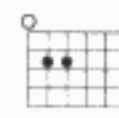
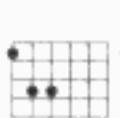
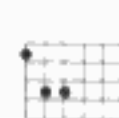




B 5  **A 5**  **G 5 F# 5 E 5**   



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



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



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

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

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

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

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

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

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

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

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

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

CREEPING DEATH

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

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E 5



D 5





0 0 0 0 0 9 10 9 10 0 0 0 0 0 9 10 9 7 9

A 5 G 5 D/F# E 5



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

G 5 G 5 E 5

X 4



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

E 5



B 5 C# 5 F# 5




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

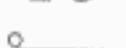
Musical notation for the lyrics "Faith of the unknown one, the deliverer." The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are written below the staff, aligned with the notes: "Faith of the unknown one, the deliverer." There are two blank lines at the end of the staff, suggesting a continuation of the melody or lyrics.

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


G5 G5 G5 G5

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


E 5



C 5



D 5



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

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

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

F 5 **E 5**

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

al Coda

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

E 5

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

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

8va

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

E 5 **A 5**

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

C 5 **E 5**

8va----- *loco*

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

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

A 5 **C 5** **E 5**

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

A 5 **C 5**

8va-----

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

E 5 **A 5**

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

C 5 **G 5**

8va----- *loco*

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

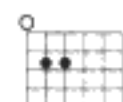
G 5



First system of musical notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#). The bass staff contains fret numbers: 14 13 14 13 14 14 15 15 14 14 15 14 14 14 15. The second measure continues with 11 11 12 11 12 11 12 12 12 12 13 12 13 15 15 15 15, ending with a 12 14.

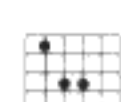
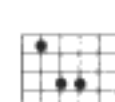
Second system of musical notation. The treble clef staff includes the instruction *8va* (octave up) and *loco* (loco). The bass staff contains fret numbers: 17 14 13 14 16 14 17 14 14 17 14 17 14 17 14 16 14 14 16 14 14 16 14 16 14 16 14 14 16 14 16 14 16 14 14 16 14 16 14.

E 5



C 5

D 5



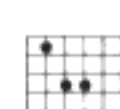
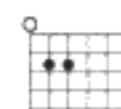
Third system of musical notation. The treble clef staff shows a melodic line. The bass staff contains fret numbers: 16 14 12 14 12 14 12 14 12 12 14 12 12 14 11 12 14 12 12 14 12.

F 5

E 5

C 5

D 5

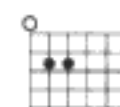
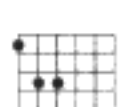


Fourth system of musical notation. The treble clef staff shows a melodic line. The bass staff contains fret numbers: 12 14 11 12 14 12 13 15 12 12 14 15 17 15 14 17.

F 5

G 5

E 5



Fifth system of musical notation. The treble clef staff shows a melodic line. The bass staff contains fret numbers: 17 17 19 20 19 17 15 14 15 15 14 12 15 14 12 15 14 12 15 14 12.

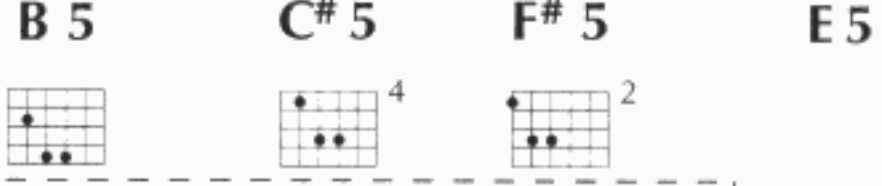
E C 5 D 5 F 5



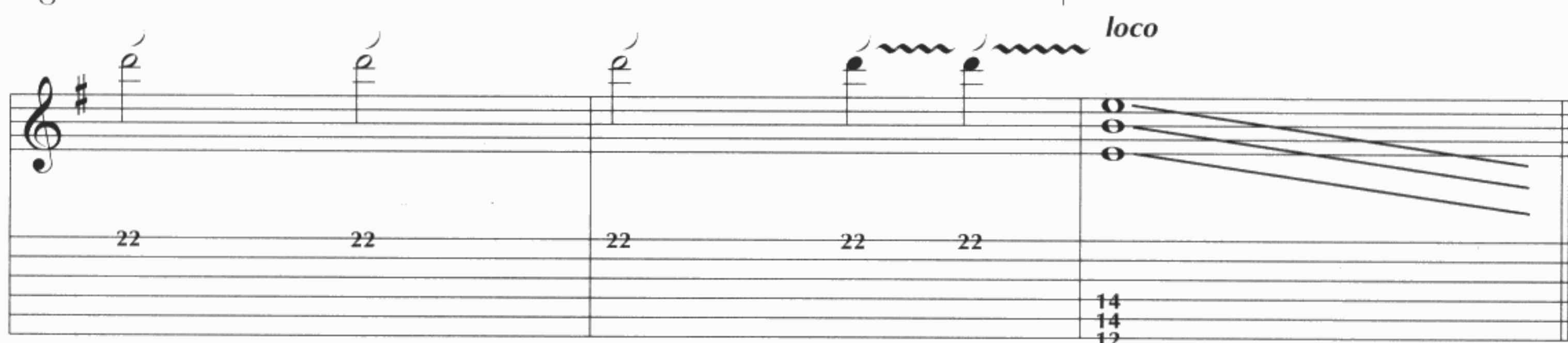

E 5 C 5 D 5




B 5 C# 5 F# 5 E 5


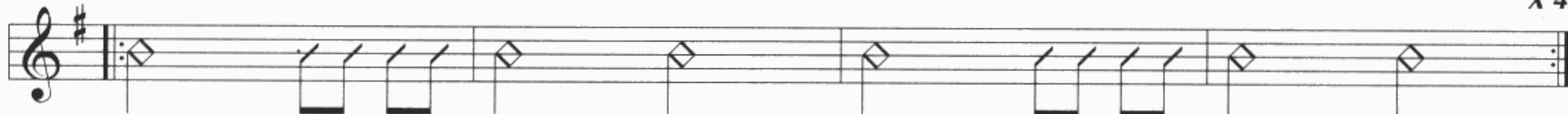


8va



loco

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



X 4

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




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

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

Kill - ing first born man.

E5

E5

E5 F5 G5 D5

D.S. al Coda

♢ CODA

E5

F5

D5

E5

F5

D5

E5

F5

D5

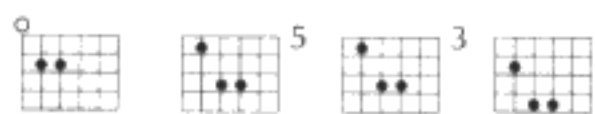
X 3

E5

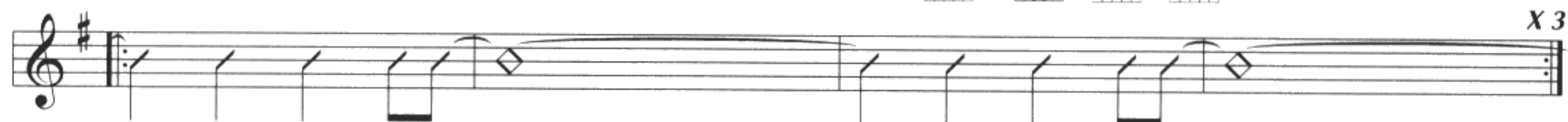
D5 C5 B5

C5 B5 A C5

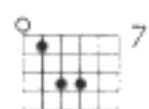
E 5 D 5 C 5 B 5



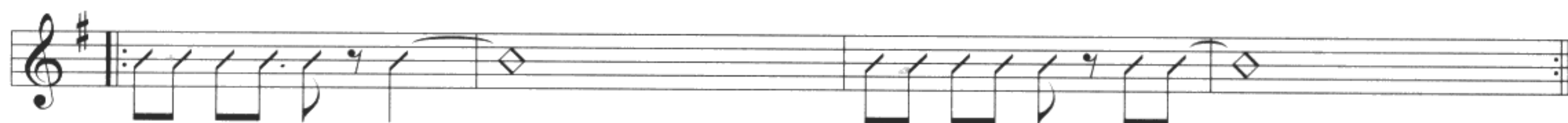
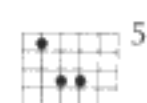
C 5 B 5 A 5 C 5



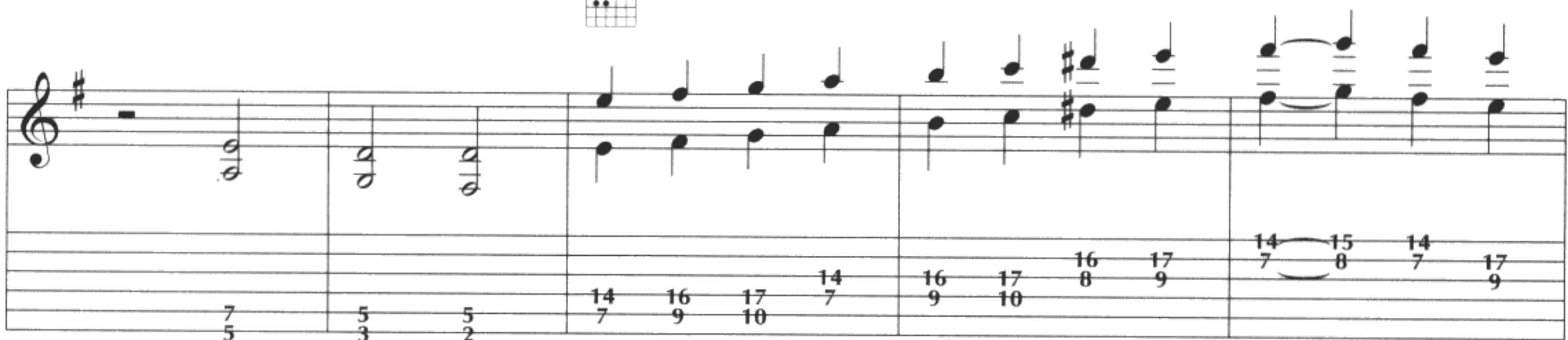
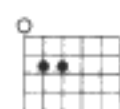
E 5



D 5



A 5 G 5 D/F# E 5



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

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

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

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

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

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

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



ENTER SANDMAN

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

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First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and quarter notes, followed by two measures with a double bar line and a repeat sign. The bottom staff is a bass line with fret numbers: 0, 7, 5, 6, 5, 7, 0. The system ends with a double bar line and a repeat sign.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and quarter notes, followed by two measures with a double bar line and a repeat sign. The bottom staff is a bass line with fret numbers: 0, 0, 0, 0, 2. The system ends with a double bar line and a repeat sign.

E5

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and quarter notes, followed by two measures with a double bar line and a repeat sign. The bottom staff is a bass line with fret numbers: 0, 7, 5, 6, 5, 7, 2, 0. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and quarter notes, followed by two measures with a double bar line and a repeat sign. The bottom staff is a bass line with fret numbers: 2, 0, 0, 0, 0, 0, 0, 7. The system ends with a double bar line and a repeat sign.

A 5

E 5

E 5

X 7

G 5

F# 5

G 5 F# 5 E 5

F 5

F 5

G 5

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

F# 5 G 5 F# 5 E 5

F 5

G 5

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

F# 5 G 5 F# 5

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

F# 5

B 5

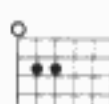
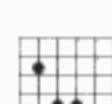
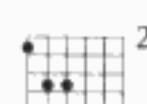
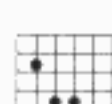
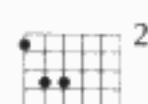
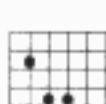
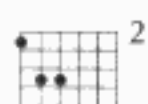
F# 5

B 5

F# 5

B 5

E 5



F# 5

B 5

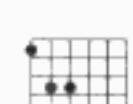
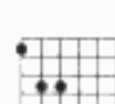
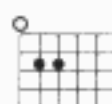
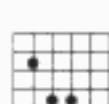
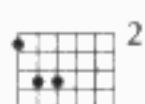
E 5

G 5

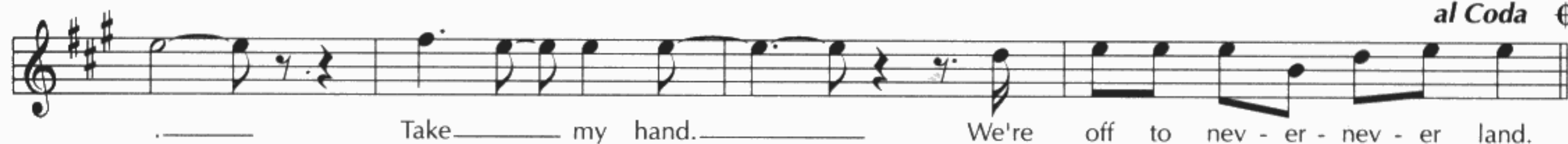
F# 5

G 5

F# 5 E 5



al Coda



E 5

G 5

F# 5

G 5 F# 5 E 5

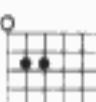
D.S. al Coda



E 5

G 5

CODA

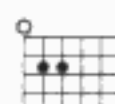
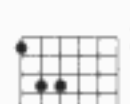
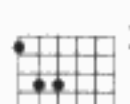


F# 5

G 5

F# 5

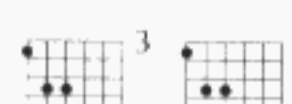
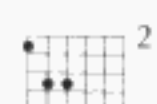
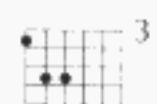
E 5



G 5

F# 5

G 5 F# 5



8va

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

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

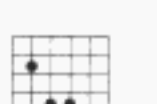
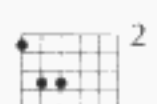
F# 5

B 5

F# 5

B 5

F# 5



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

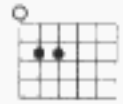
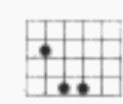
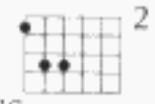
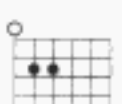
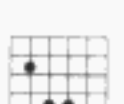
B 5

E 5

F# 5

B 5

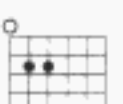
E 5



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

E 5

8va



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



Now I lay me down to sleep.

Now I lay me down to sleep.

Pray the Lord my soul to keep.

Pray the Lord my soul to keep.

If I die before I wake,

If I die before I wake, pray

the Lord my soul to take.

Pray the Lord my soul to take.

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

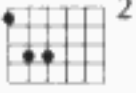
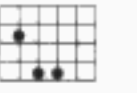
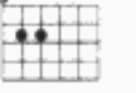

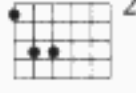
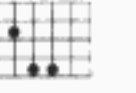
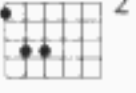
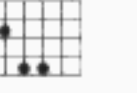
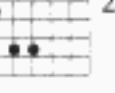
And nev-er mind that noise you heard.

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

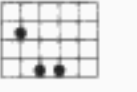
in your clos-et, in your head.

Ex - it : light.

En - ter : night.

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

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

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

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

E 5


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

Yeah, _____ yeah ! _____

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


Yo, _____ woh !

F 5



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

X 4

ad lib.


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

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

Sleep with one eye open,
 gripping your pillow tight.

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

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

Sleep with one eye open,
 gripping your pillow tight.

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

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

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

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

HARVESTER OF SORROW

Paroles et musique de James Hetfield et Lars Ulrich

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The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the bass line is indicated by numbers 0 through 3 on a five-line staff. The second system continues the melody and bass line. The third system concludes the piece with a double bar line and repeat dots. The melody consists of eighth and sixteenth notes, while the bass line uses simple numbers to represent fingerings.

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

E 5



F 5

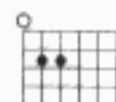


0 2 3 0 3 2 0 2 1 0 3 2

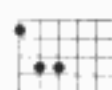
2 2 2 2 0 0 0 0 0 0 3 2 0 2 1 0 3 2

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

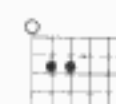
E 5



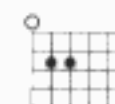
F 5



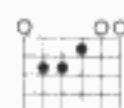
E 5



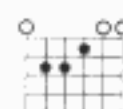
E 5



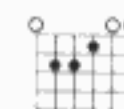
E



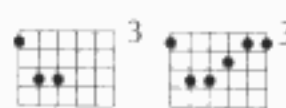
E



E



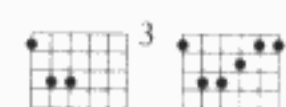
G 5 G



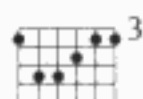
E



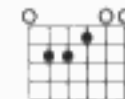
G 5 G



G



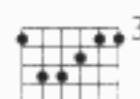
E



E



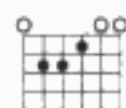
G



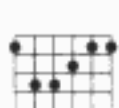
E 5



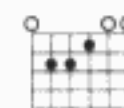
E



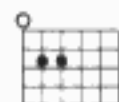
F



E



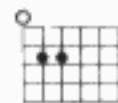
E 5



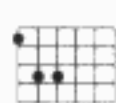
E 5

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

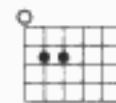
E 5



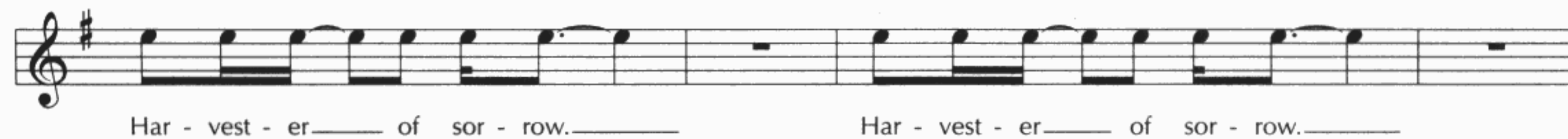
F 5



E 5



F 5



E 5



1.





E.



G





E 5



2.

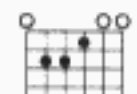



G 5 E 5 F# 5 E







E




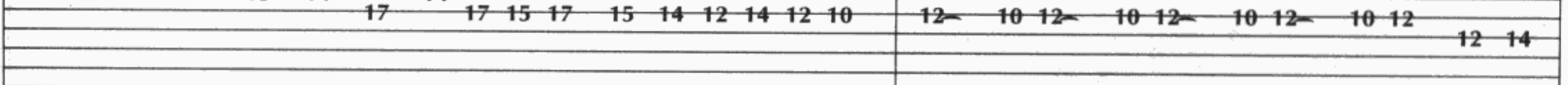
8va

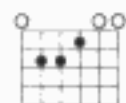


G



loco

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

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

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

F5

1.

2.3.



F

E 5


3 2 0 2 3 5 3 3 2 0

3 2 0 2 3 5 3 3 2 0

1 1 1 1 1

0 2 3 2 0 2 3 2

[illegible]


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

G **E 5**

You'll find where mur - der lies. _____

In - fan - ti - cide. _____

The musical score for 'Harvesters of Sorrow' is presented on a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure contains a whole note chord, E5. The second measure contains a whole note chord, F5. The third measure contains a vocal melody line starting on a whole note, followed by a half note, and then a quarter note. The fourth measure contains a whole note chord, F5. The lyrics 'Har - vest - er of sor - row' are written below the staff, with the melody line corresponding to the words 'Har - vest - er' and 'sor - row'.

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

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

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

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

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

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

Anger, misery, you'll suffer unto me.

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

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

Anger, misery, you'll suffer unto me.

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

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

JUMP IN THE FIRE

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

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C5 B^b5

C5 B^b5

C5 B^b5

B^b5 F C5 D^b5

B^b 5 F C 5 D^b 5

1 3 3 1 3 0

B^b 5 F C 5 D^b 5

Down in the depths_____ of my fire - y home,_____ the sum - mons bell_____ will chime._____

B^b 5 F C 5 D^b 5

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

B^b 5 F C 5 D^b 5

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

B^b 5 F C 5 D^b 5

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

3 6 3 4 3 5 4 3-0 3 6 3 4 3 5 4 3-0 3 6 3 4 3 5 4 3

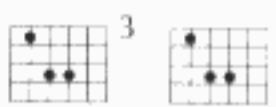
C 5 B^b 5 C 5 B^b 5

Jump in the fire !_____ So come on !_____

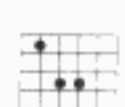


Jump in the fire! —————

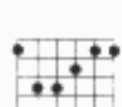
C 5 B^b 5



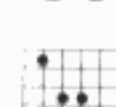
B^b 5



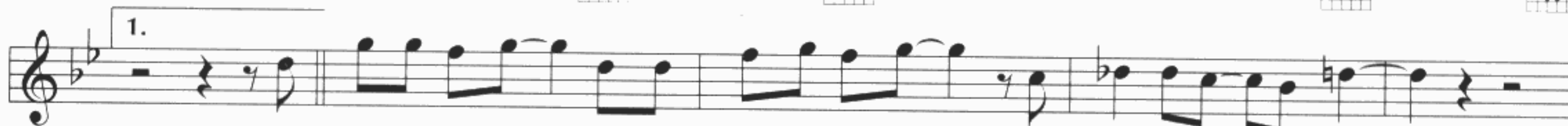
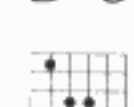
F



C 5

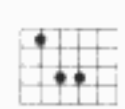


D^b 5

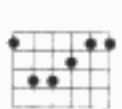


With Hell in my eyes — and with death in my veins — the end is clos - ing in. ———

B^b 5



F



C 5

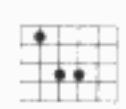


D^b 5

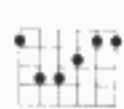


Feed - ing on the minds of men — and from their souls — with - in. My dis -

B^b 5



F



C 5

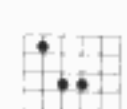


D^b 5

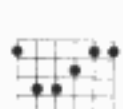


ci - ples all shout — to search you out — and they al - ways shall o - bey. ——— Fol - low

B^b 5



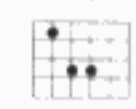
F



C 5



D^b 5



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

C 5

B^b 5

B^b 5

A^b 5

B^b 5

G 5



F 5

G 5

B^b 5

A^b 5

B^b 5

G 5



The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a single staff and a bass part on a five-line staff. The guitar part is written in G major and features a variety of chords and melodic lines. The bass part provides a steady accompaniment with a mix of single notes and chords. Chord diagrams are provided for the guitar part, showing the fingerings for various chords. The score is divided into measures, with some measures containing multiple chords or complex figures. The overall style is that of a standard musical notation for guitar and bass.

[illegible]

F5 G5 B^b5 A^b5 B^b5

G5 F5 G5 B^b5

A^b5 B^b5 G5 F5 G5

B^b5 F5 C5 D^b5

Jump by your will——or be tak-en by force,—— I'll get you ei-ther way.——

B^b5 F C5 D^b5

Try-ing to keep the hell-fire lit,—— I'm stalk-ing you as prey. Liv-ing

B^b5 F C5 D^b5

your life as me,—— I am you you see.——There's part of me in ev-'ry-one.—— So, reach

B^b 5

F

C 5

D^b 5

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

C 5 **B^b 5**

C 5 **B^b 5**

So. come on !— Jump in the fire !—

C 5 **B^b 5**

So come on !—

C 5 **B^b 5**

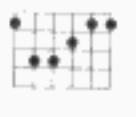
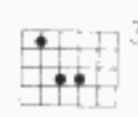
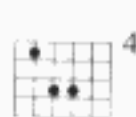
Jump in the fire !— Come on, jump,—ba-by, now !


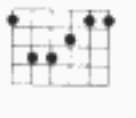
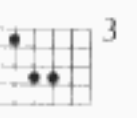
B^b 5 **F** **C 5**


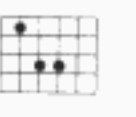
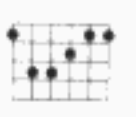
loco

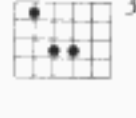
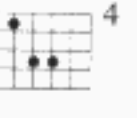
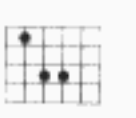
D^b 5 **B^b 5** **F**


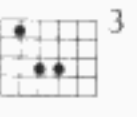
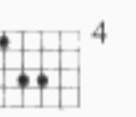
C 5 **D^b 5** **B^b 5**

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

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

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

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

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

[illegible]

8va

C 5

3

Db 5

4

loco

Bb 5

17 15 17 15 17 15 17 15

17 15 17 15 17 15 17 15 13 15 13

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

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

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

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

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

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

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

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



MASTER OF PUPPETS

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

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E5 D D^b5 C

D D^b5 C

B5

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

E5

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

0 5 7 0 6 5 3 5 | 0 0 0 0 0 0 0 0 | 0 5 7 5 3 5

Emi

End of pas - sion play, _____ crum - bl - ing _____ a - way. _____

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

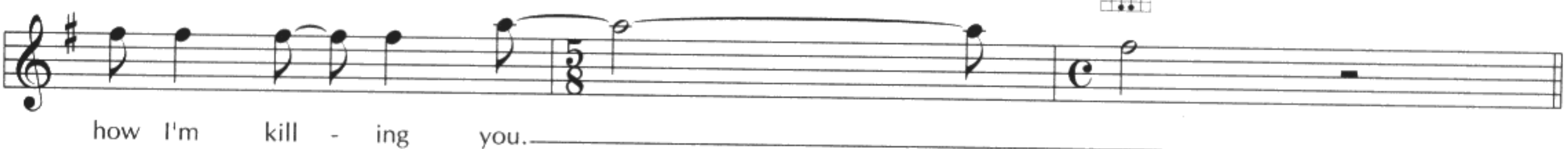
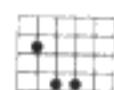
Veins that pump _____ with fear, _____ suck - ing dark - est clear, _____



F# mi



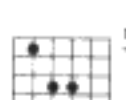
B 5



E 5

D 5

E 5

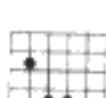
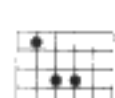


C 5

B 5

D# 5

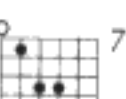
B 5



E 5

D 5

E 5

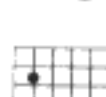
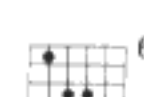
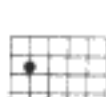
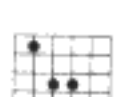


C 5

B 5

D# 5

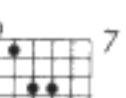
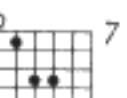
B 5



E 5

D 5

E 5

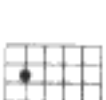
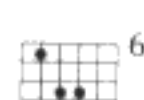
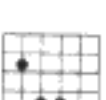
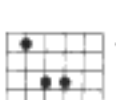


C 5

B 5

D# 5

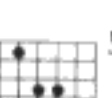
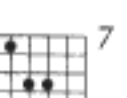
B 5



E 5

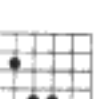
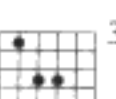
D 5

E 5



C 5

B 5



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

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

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

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

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

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

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

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

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

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

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

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

1.

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

B 5

First system of musical notation for guitar, measures 1-3. The treble clef staff shows a melody in G major. The bass staff shows fingerings: 4 0 1 3 1 0 2, 0 1 2 0 1 3 0 1, 4 0 1 3 0 1 2 2.

Second system of musical notation for guitar, measures 4-6. The treble clef staff shows a melody in G major. The bass staff shows fingerings: 0 1 2 0 1 3 1 0, 5 4 0 5 4 0 5 4, 5 4 0 5 4 0 5 4.

Third system of musical notation for guitar, measures 7-8. The treble clef staff shows a melody in G major. The bass staff shows fingerings: 0 1 2 0 1 3 1 0, 5 4 0 5 4 0 5 4. The lyrics "Mas - ter !" are written below the staff.

Fourth system of musical notation for guitar, measures 9-12. The treble clef staff shows a melody in G major. The bass staff shows fingerings: 0 2 2 0, 0 2 3 2 0 2 0 3, 0 3 0 3 0 0, 0 2 0 2 0 2. Chord diagrams for E mi, D, C add 9, A mi sus 2, and B 7 are shown above the staff.

Fifth system of musical notation for guitar, measures 13-17. The treble clef staff shows a melody in G major. The bass staff shows fingerings: 1 2 0, 2, 4, 5, 2 4, 4. Chord diagrams for B 7/D#, E mi, D, C add 9, A mi sus 2, B 7, and B 7/D# are shown above the staff.

Sixth system of musical notation for guitar, measures 18-21. The treble clef staff shows a melody in G major. The bass staff shows fingerings: 20 21, 19 22 19 20 20 21, 20 22 17 19 19 19 19 19, 20 22 17 19 19, 19 20 17 17 17 17 17, 19 20 17 17. Chord diagrams for E mi, D, and C add 9 are shown above the staff.

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

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

19 17 19 17 16 17 16 17 19 17 16 17 19 20

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

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

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

8va *loco*

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

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

8va

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

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

8va

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

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

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

G **F#**

8va

8va

8va

8va

8va

8va

B 5

F 5

B 5

E 5

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

C E5

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

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

D.S. al Coda

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

CODA

X 4

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

E5

Ha! Ha! Ha! Ha!

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

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

refrain :

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

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

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

(refrain)

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

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

(refrain)

MY FRIEND OF MISERY

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

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D mi/A **A5**

2 3 0

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

2 3 0

A mi **D mi/A**

2 3 0

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

2 3 0

D mi/A **A mi**

D mi/A **A 5**

You just stood there scream - ing, fear - ing

D mi/A

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

A 5 **D mi/A**

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

A 5

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

D mi/A **A 5**

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

A 5

to save the world.

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

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

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

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

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

al Coda

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

D mi/A A 5

D mi/A A 5

D mi/A A 5 D mi/A

D mi/A

A 5

D mi/A

X 3

A 5

11-10 11-12 11-12 10-10 10-9 11-10 10-9 10-8 10-7 10-9 8-7 10-9 8-7 8-6 8-5 6-5 6-4 5-4 5-3 1-2 5-4 1-2

D mi/A

A 5

8va

13 10 10 13 13 10 10 13 13 10 10 13 10 10 13 10 13 10 10 13 10 13 10 10

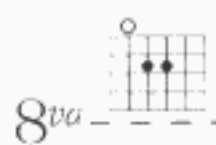
12 8 8 12 12 8 8 12 12 8 8 12 12 8 8

D mi/A



12 8 10 8 12 8 10 10 10 11 10 8 10 13 10 10 13 13 10 10 13 13 10 10 13 10 10 13 10 13 10 10 13 10 13 13

A 5



8va 8 5 5 8 8 5 5 8 8 5 5 8 10 10 10 10 0 3 5 0 3 5 5 7 0 3 5 5 7

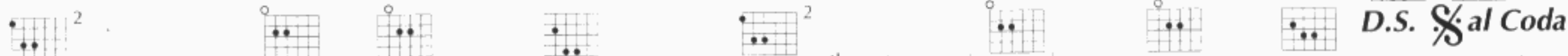
loco

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



16 16 16 14 16 14 16 16 16 14 16 14 16 14 16 14 17

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



5 5 5 5 2 5 16 16 16 14 16 14 14 14

D.S. al Coda

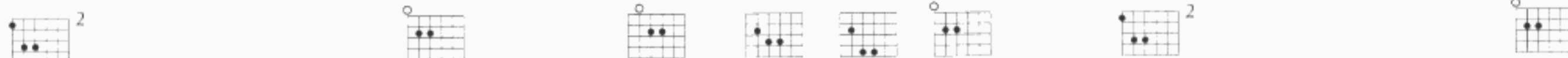
CODA

E 5 F# 5 E 5 A 5 B 5



You just stood there scream-ing.

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



Oh.

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

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

[illegible]

The musical score is for a 12-string guitar, indicated by the six-line staff with two strings per line (17, 17, 17, 14, 14, 17). The key signature is two sharps (F# and C#). The score is divided into three measures. Above the staff, chords are indicated: A5, A#5, B5, E5, F#5, E5, A5, and B5. The first measure starts with a wavy line indicating a tremolo or vibrato effect. The second measure contains a 'loco' section, marked with a wavy line and the word 'loco'. The third measure also contains a wavy line. The score includes a treble clef and a 12-string guitar tuning (17, 17, 17, 14, 14, 17). The melodic line is written on the staff, with triplets and a 'loco' section. The chords are indicated by letters and numbers above the staff.

[illegible]

58

F# 5

E 5 F 5 F# 5

E 5 G 5

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

F# 5

E 5 F 5 F# 5

E 5 G 5

8^{va}

Musical notation for guitar, featuring a treble clef, key signature of one sharp (F#), and a tempo marking of 8^{va}. The score consists of two systems. The first system shows a melodic line with eighth notes and triplets, and a bass line with fret numbers (17, 14). The second system continues the melody and includes a bridge section with a key change to G major (one sharp) and a time signature change to 6/8. Above the staff are fingerings for various chords: F#5, E5, F5, F#5, E5, and G5.

8va

loco

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

19 17 19 17 19 17 14 14 17 14 16 14 16 16 16 16 14 16

The image shows a musical score for guitar, featuring a sequence of chords and a melody line. The chords are labeled at the top: F#5, E5, A5, B5, F#5, E5, A5, A#5, B5, and E5. Each chord is accompanied by a fretboard diagram showing the fingerings. The melody line is written on a treble clef staff. Below the staff, there are two rows of fret numbers indicating fingerings for the chords.

Chord Fingerings:

- F#5: 1st fret, 2nd string (1), 2nd fret, 3rd string (2)
- E5: 1st fret, 2nd string (1), 2nd fret, 3rd string (2)
- A5: 1st fret, 2nd string (1), 2nd fret, 3rd string (2)
- B5: 1st fret, 2nd string (1), 2nd fret, 3rd string (2)
- F#5: 1st fret, 2nd string (1), 2nd fret, 3rd string (2)
- E5: 1st fret, 2nd string (1), 2nd fret, 3rd string (2)
- A5: 1st fret, 2nd string (1), 2nd fret, 3rd string (2)
- A#5: 1st fret, 2nd string (1), 2nd fret, 3rd string (2)
- B5: 1st fret, 2nd string (1), 2nd fret, 3rd string (2)
- E5: 1st fret, 2nd string (1), 2nd fret, 3rd string (2)

Melody Line:

The melody line is written on a treble clef staff. It starts with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth and quarter notes, with some measures containing rests. The melody is played in a descending sequence, starting from the 1st fret and ending on the 1st fret.

Fret Numbers:

Below the staff, there are two rows of fret numbers indicating fingerings for the chords. The first row shows the fret numbers for the first four chords: F#5 (16 16), E5 (14 16), A5 (13 14), and B5 (14 14). The second row shows the fret numbers for the remaining six chords: F#5 (16 16), E5 (14 16), A5 (13 14), A#5 (14 14), B5 (15 16), and E5 (14).

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

8va

loco

14 14
14 14

14
14

14 14
14 14

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

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

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

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

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

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

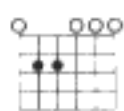
My friend of misery.
 You just stood there screaming.
 Oh.
 My friend of misery.
 Yeah, yeah, yeah !

NOTHING ELSE MATTERS

Paroles et musique de James Hetfield et Lars Ulrich

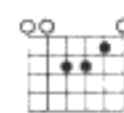
© 1991 Creeping Death Music

E mi



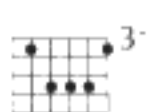
First system of musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in eighth notes. The bass staff shows fret numbers: 0, 0, 0, 0, 0 in the first measure, and 0, 0, 0, 7, 7, 0, 0, 0, 0 in the second measure. There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

A mi

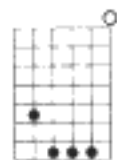


Second system of musical notation. It continues the melody from the first system. Handwritten annotations include '2 1 2 1' above the first measure and '3 1 1 0' above the second measure. The bass staff shows fret numbers: 0, 0, 7, 8, 7, 8, 5 in the first measure; 0, 7, 5, 3, 2, 5 in the second measure; 5, 5, 5, 2, 0, 5, 5 in the third measure; and 5, 5, 0, 0, 5, 5 in the fourth measure.

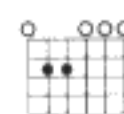
C



D add 2

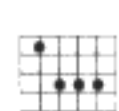


E mi



Third system of musical notation. It continues the melody. The bass staff shows fret numbers: 0, 5, 5, 3, 0, 5, 0 in the first measure; 0, 7, 7, 7, 0, 5, 0 in the second measure; 12, 12, 12, 0, 0 in the third measure; and 0, 0, 0, 0 in the fourth measure.

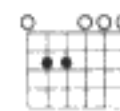
D



C



E mi



D



C



Fourth system of musical notation. It concludes the piece. The bass staff shows fret numbers: 0, 0, 0, 0, 0 in the first measure; 0, 7, 9, 9, 8 in the second measure; 5, 7, 3, 5, 5 in the third measure; and 2 in the fourth measure. The system ends with a double bar line.

Emi D C G B 7 Emi

0 7 9 7 5 3 5 3 5 4 2 0 0 0 0

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

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

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

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

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

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

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

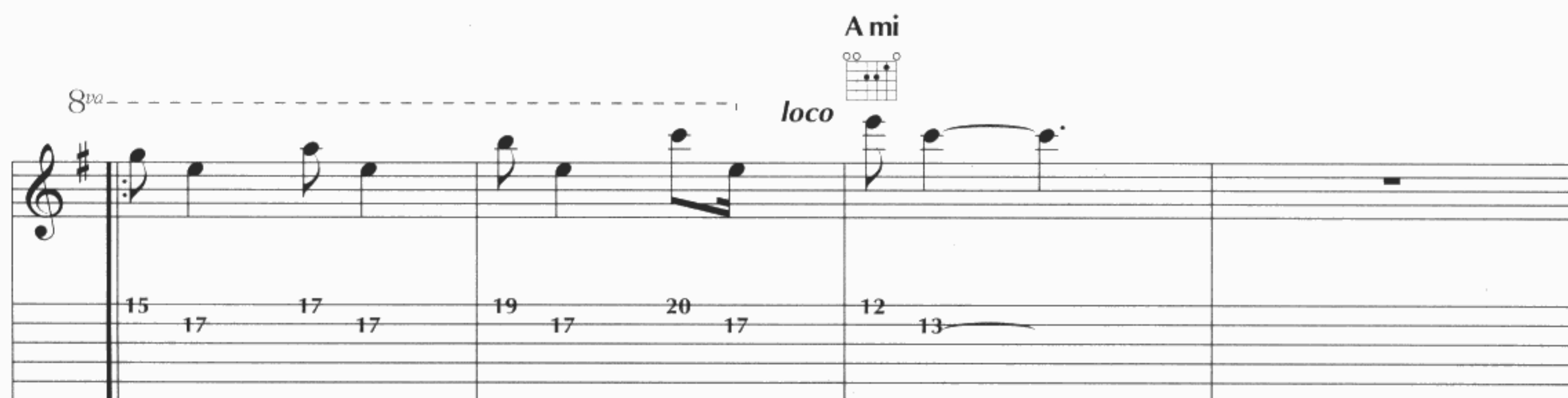
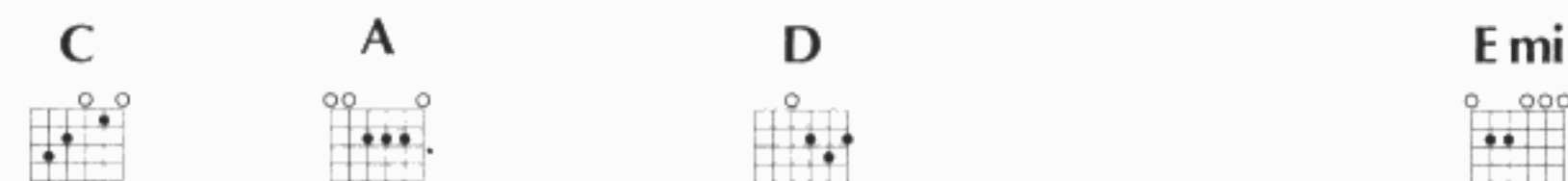
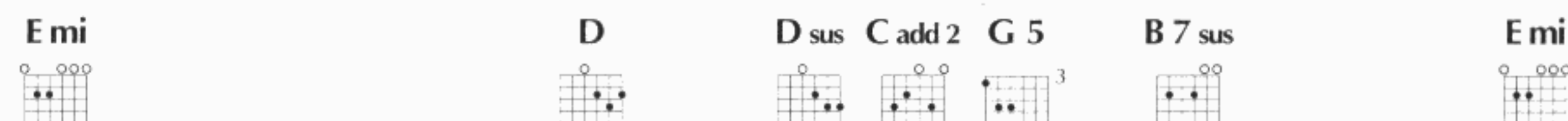
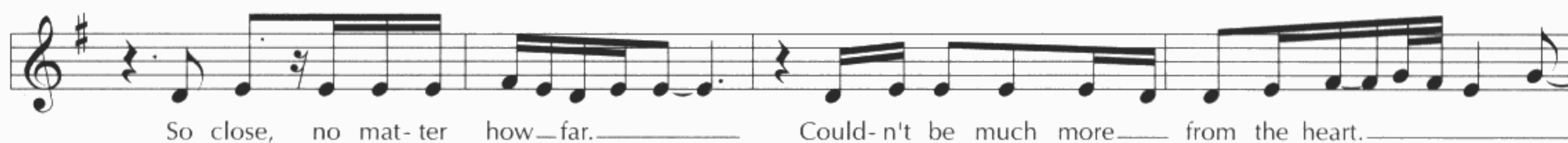
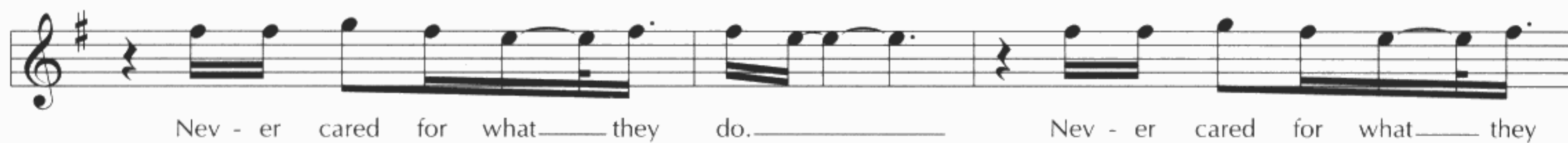
All these words I don't just say.— And noth-ing else— mat-ters.—

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

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

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

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



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

D add 2 **E mi**

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

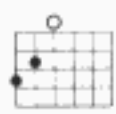
D **C add 2** **E mi** **D** **D add 2** **C add 2**

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

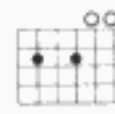
E mi **D** **D sus** **C add 2** **E mi**

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

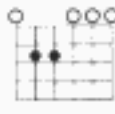
G



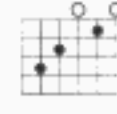
B 7 sus



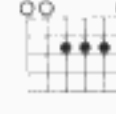
E mi



C

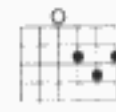


A

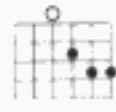


And noth - ing else _____ mat - ters. _____

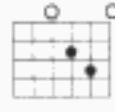
D



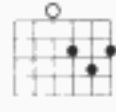
D sus



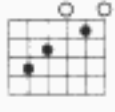
D sus 2



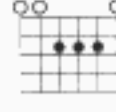
D



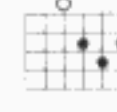
C



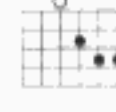
A



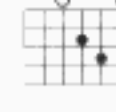
D



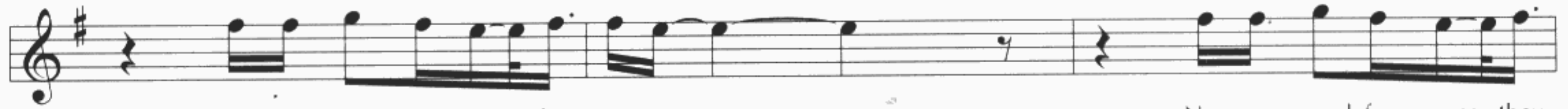
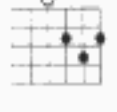
D sus



D sus 2



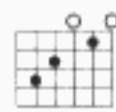
D



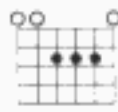
Nev - er cared for what _____ they say. _____

Nev - er cared for games they

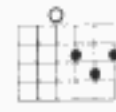
C



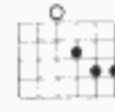
A



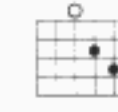
D



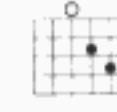
D sus



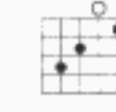
D sus 2



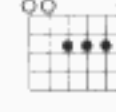
D



C



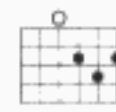
A



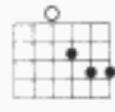
play. _____

Nev - er cared for what _____ they do. _____

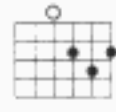
D



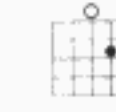
D sus



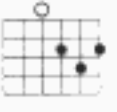
D



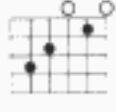
D sus 2



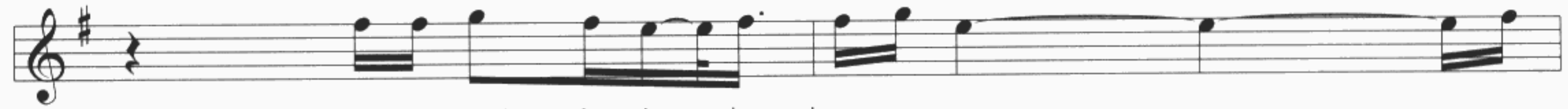
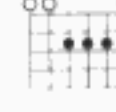
D



C

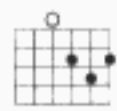


A

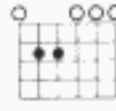


Nev - er cared for what _____ they know, _____

D



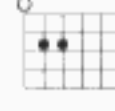
E mi



E



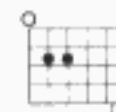
E 5



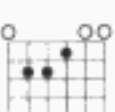
oh, _____ and I

know. _____ Yeah, yeah. _____

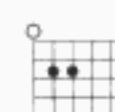
E 5



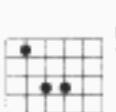
E



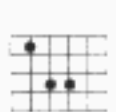
E 5



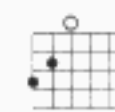
D 5



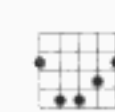
C 5



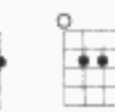
G



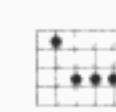
F#



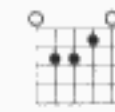
E 5



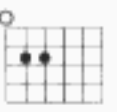
B



E



E 5



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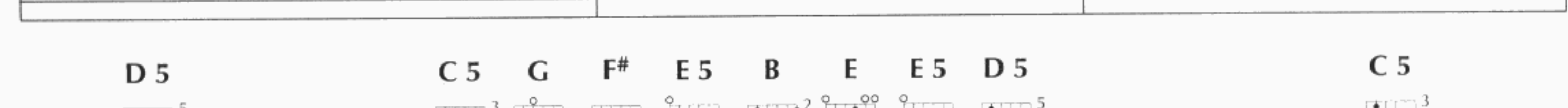
12

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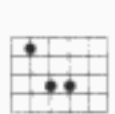
14



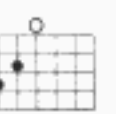
D 5



C 5



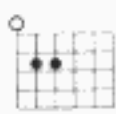
G



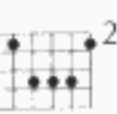
F#



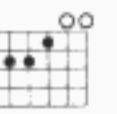
E 5



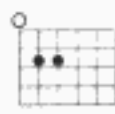
B



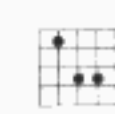
E



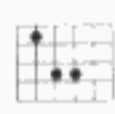
E 5



D 5



C 5



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12

12

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

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

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

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

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

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

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

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

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

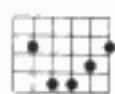
So close, no matter how far.
 Couldn't be much more from the heart.
 Forever trusting who we are.
 No, nothing else matters.

ONE

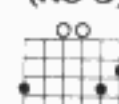
Paroles et musique de James Hetfield et Lars Ulrich

© 1988 Creeping Death Music

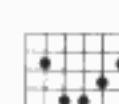
B mi



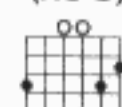
G ma 7
(no 3)



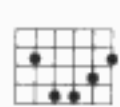
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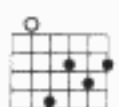
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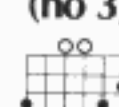
B mi



D/A



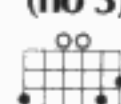
G ma 7
(no 3)



B mi



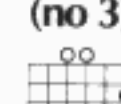
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B mi



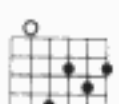
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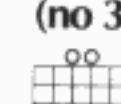
B mi



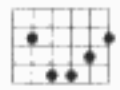
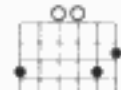
D/A



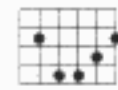
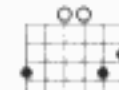
G ma 7
(no 3)



B mi

G ma 7
(no 3)

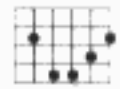
B mi

G ma 7
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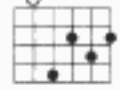
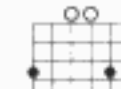
8va ————— loco

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

B mi

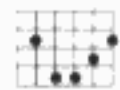
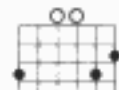


D/A

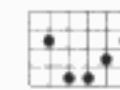
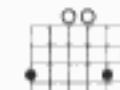
G ma 7
(no 3)

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

B mi

G ma 7
(no 3)

B mi

G ma 7
(no 3)

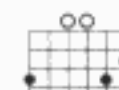
2

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

B mi



D/A

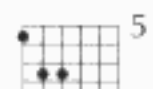
G ma 7
(no 3)

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

G 5

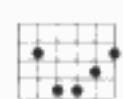
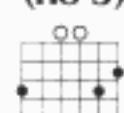


A 5

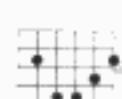
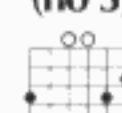


0 4 2 2 4 3 5 0 3 5 7 5 7 0 7 7 0

B mi

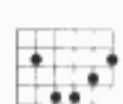
G ma 7
(no 3)

B mi

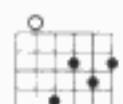
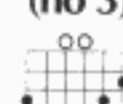
G ma 7
(no 3)

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

B mi

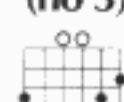


D/A

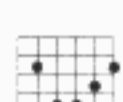
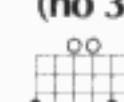
G ma 7
(no 3)

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

B mi

G ma 7
(no 3)

B mi

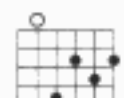
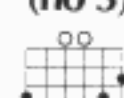
G ma 7
(no 3)

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

B mi



D/A

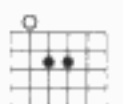
G ma 7
(no 3)

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

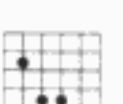
G 5



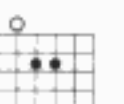
A 5



B 5



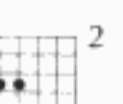
A 5



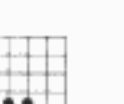
G 5



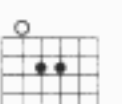
F# 5



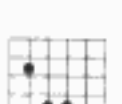
B 5



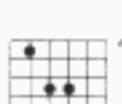
A 5



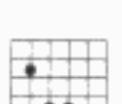
B 5



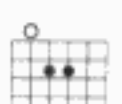
C# 5



B 5

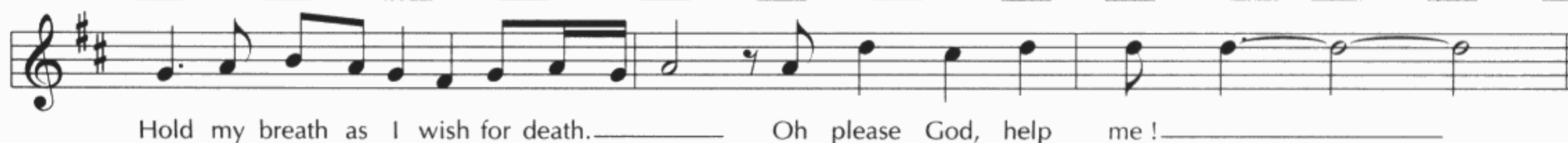
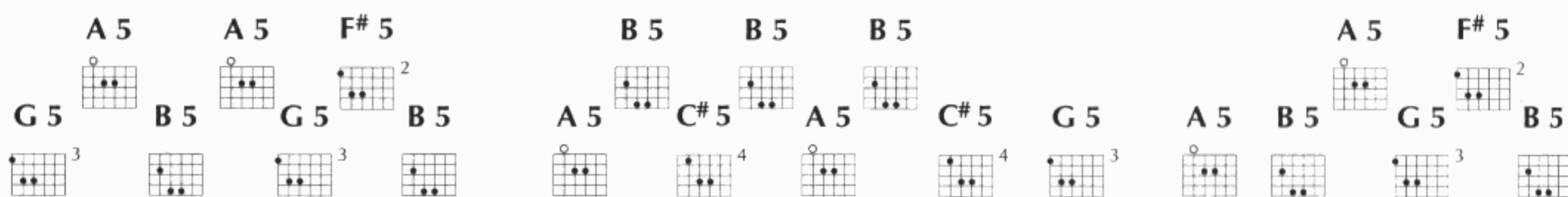
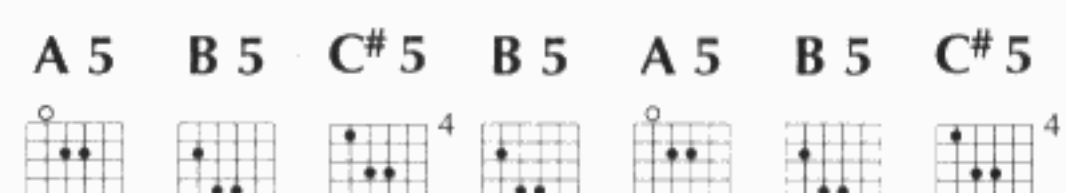
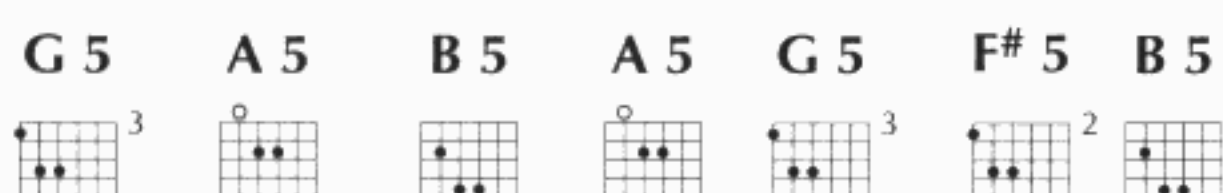
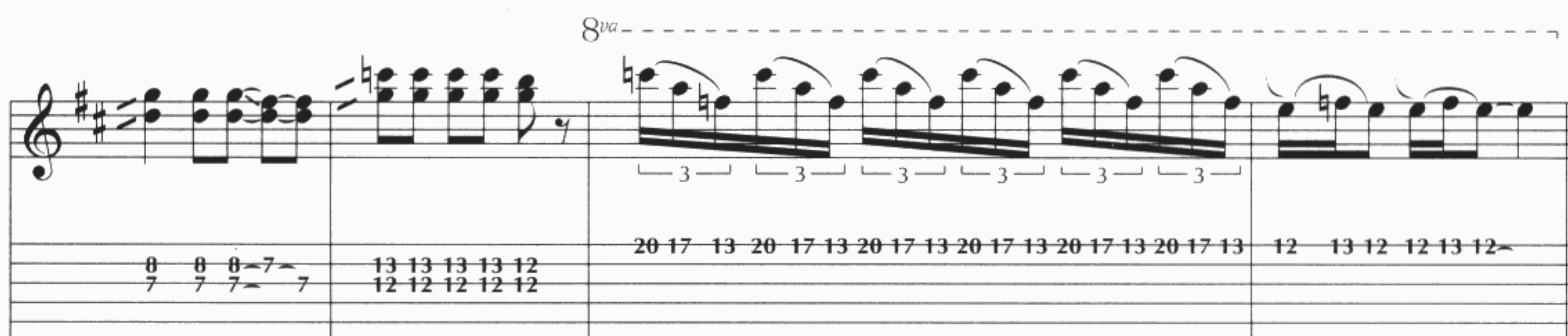
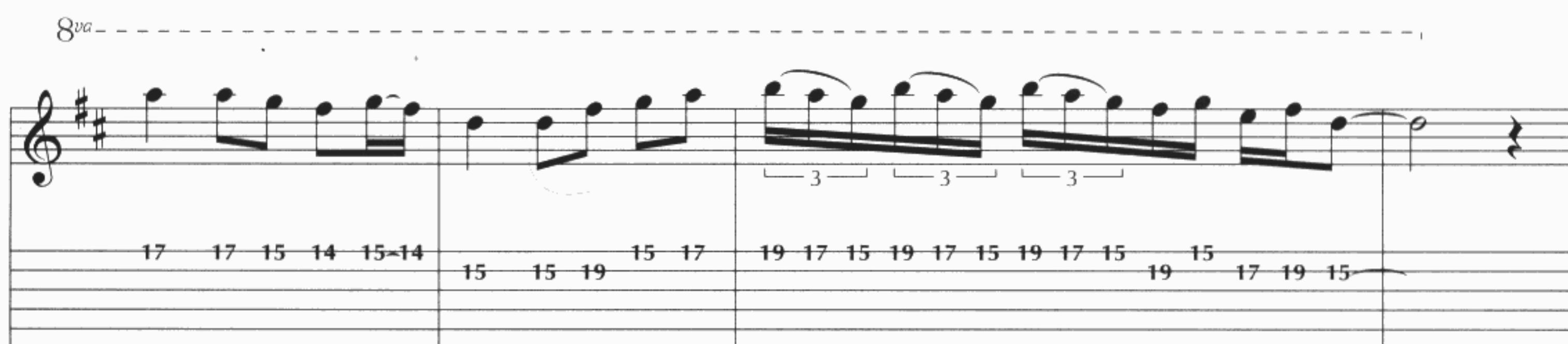
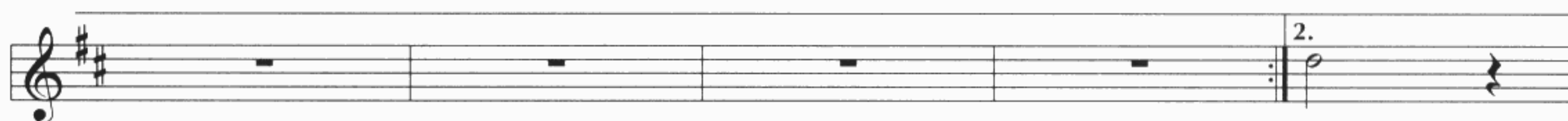


A 5



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

me ! _____



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

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

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

E 5 **F 5**

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

E 5 **F 5**

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

E 5

F 5

E 5

F 5

hell ! _____

E 5

F 5

E 5

F 5

E 5

E 5

F 5

E 5

F 5

E 5



F 5



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

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

E 5

F 5

8va

12 14 17 12 10 12 10 8

10 8 7 8 7 5

12 12 12 12 12 12 12 12 14 14 14

[illegible]

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

8va

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

[illegible]

G 5

A^b 5

8va

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

F 5

G 5

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

A^b 5

F 5

G 5

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

F 5

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

G 5

F 5

8va

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

8va ----- loco


E 5 F 5 X 4

E 5 F 5


E 5 F 5 1.3. F 5 2.

4. E 5 F 5 E 5

F 5 E 5 F 5



X 3



G 5 E 5





F 5 G 5 E 5



1.2.3. 4.



F 5 E 5



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

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

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

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

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

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

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

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



RIDE THE LIGHTNING

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

© 1989 Creeping Death Music

E

1.2.3. 4.

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

B^b 5

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

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

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

C 5 **B 5** **F[#] 5**

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

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

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

Flash be - fore my eyes.

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

Now it's time to die.

F# 5

2-4 2-2 2 2-4 2-2 2 2-4 2-2 2 2-4 2-2 2

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

Burn - ing in my brain.

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

I can feel the flame.

al Coda ☐

F# 5 F 5 F# 5 A 5 F# 5 C 5 F# 5 F 5 F# 5 A 5 F# 5 C 5 F# 5 F 5 F# 5 A 5 F# 5 C 5 F# 5 F 5 F# 5 A 5 F# 5 C 5

1

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

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

2.

9 8 7 5 3 5 5 5

9 8 7 5 4 5 5 5

7 6 5 6 3 4 2 3

0 0 0 0 5 0 0 0 0 0 0 5 0 0

X 4

C 5

B 5

Some - one help me. Oh, please God help me !

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score is divided into two measures. The first measure contains the lyrics 'Some - one help me.' and the second measure contains 'Oh, please God help me !'. Above the staff, there are two guitar chord diagrams: 'C 5' and 'B 5'. The 'C 5' diagram shows a barre on the 5th fret with the 1st, 2nd, and 3rd strings played. The 'B 5' diagram shows a barre on the 5th fret with the 2nd, 3rd, and 4th strings played. The melody consists of eighth and quarter notes, with a final quarter note in the second measure.

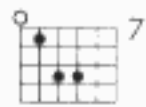
B^b 5 **A 5** **F 5**

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "They're try-ing to take it all a - way." The melody consists of eighth and quarter notes, with a long note for "a - way." Above the staff, three guitar fretboard diagrams are shown for the notes B^b 5, A 5, and F 5. Each diagram shows a 5-fret section of a guitar neck with dots indicating the finger positions for the respective notes.

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

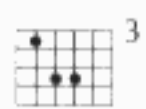
I _____ don't _____ want _____ to _____ die. _____

E 5



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

C 5

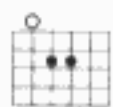


Musical notation for C5 exercise. The staff shows a sequence of eighth notes with a 6-fret barre. The fretboard diagram below the staff shows the sequence: 9 5 9 12 5 12 9 5 9 12 5 9 12 5 9 12 9 5 9 12 9 5 9 12 9 5 9 12 9.

G 5

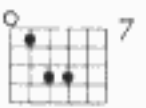


A 5



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

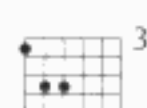
E 5



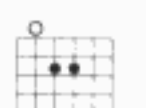
C 5



G 5

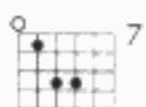


A 5

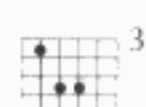


Musical notation for E5, C5, G5, and A5 exercises. The staff shows a sequence of eighth notes with a 3-fret barre. The fretboard diagram below the staff shows the sequence: 14 14 14 12 11 11 12 11 12 11 14 12 14 12 12 14.

E 5



C 5



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

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

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

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

[illegible]

5

F# 5

G[#] 5 D 5

F# 5 G# 5 A 5 B 5

A 5

G 5

F 5

E

G 5

E

G 5

E

G 5

B 5

25

5

E

G 5

E

G 5

E

G 5

B 5

C 5

35

E

•



E

G 5


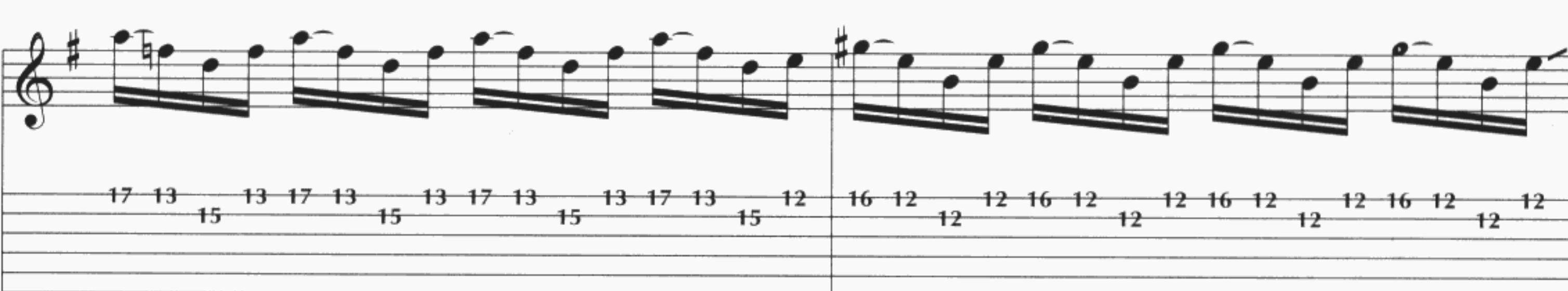
E **G 5** **B 5** **C 5** **B 5** **E** **G 5** **E** **G 5** **E** **G 5** **B 5** **C 5** **B 5**






C 5 **B 5**



B^b **A 5**

C 5 **B 5**

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

G 5

B^b 5

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

C 5

B 5

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

B^b

A 5

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

G 5

B^b 5

C 5

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

E 5

E^b 5

D 5

C 5

B 5

G 5

X 4

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

C 5 B 5 B^b 5

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

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

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

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

E 5 E^b 5 D 5 C 5

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

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

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

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

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

E5

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

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

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

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

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

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

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

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



SAD BUT TRUE

Paroles et musique de James Hetfield et Lars Ulrich

© 1991 Creeping Death Music

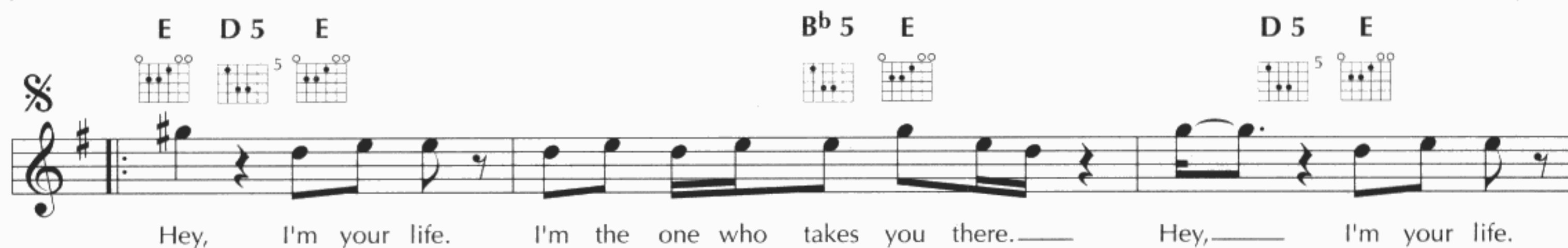
A 5 B^b 5 A 5 B^b 5

F 5 E 5

E 5 E 5

E 5

E D5 E B^b5 E D5 E



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

B^b5 E D5 E B^b5 E



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

D5 E B^b5 E



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

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



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

C5 F5 F5 D5 F5 E5 F5 D5 A5



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

B^b5 G5 A5 G5 C5 F5



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

E5



Sad but true.

E 5

1.

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

A 5

B^b 5

2.

7 6 5 2 7 6 5 3

A 5

B^b 5

A 5

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

B^b 5

A 5

B^b 5

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

E 5

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

[illegible][illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part and a piano part. The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in bass clef. The score is divided into two systems. The first system shows the guitar playing a melodic line with a 6/8 time signature, and the piano playing a bass line. The second system shows the guitar playing a more complex melodic line with a 6/8 time signature, and the piano playing a bass line. The guitar part includes a diagram of a guitar fretboard showing the positions of the notes. The piano part includes a diagram of a piano keyboard showing the positions of the notes. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 6/8.

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

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

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

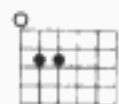
The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, some beamed together. Above the staff, guitar chords are indicated by letters and numbers: C 5, F 5, F 5, D 5, F 5, D 5, and A 5. Each chord is accompanied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

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

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

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (half), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (half), F#2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (half), F#1 (quarter), E1 (quarter), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (half), F#0 (quarter), E0 (quarter), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (half), F#-1 (quarter), E-1 (quarter), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (half), F#-2 (quarter), E-2 (quarter), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (half), F#-3 (quarter), E-3 (quarter), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (half), F#-4 (quarter), E-4 (quarter), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (half), F#-5 (quarter), E-5 (quarter), D-5 (half), C-5 (half), B-6 (quarter), A-6 (quarter), G-6 (half), F#-6 (quarter), E-6 (quarter), D-6 (half), C-6 (half), B-7 (quarter), A-7 (quarter), G-7 (half), F#-7 (quarter), E-7 (quarter), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (half), F#-8 (quarter), E-8 (quarter), D-8 (half), C-8 (half), B-9 (quarter), A-9 (quarter), G-9 (half), F#-9 (quarter), E-9 (quarter), D-9 (half), C-9 (half), B-10 (quarter), A-10 (quarter), G-10 (half), F#-10 (quarter), E-10 (quarter), D-10 (half), C-10 (half), B-11 (quarter), A-11 (quarter), G-11 (half), F#-11 (quarter), E-11 (quarter), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (half), F#-12 (quarter), E-12 (quarter), D-12 (half), C-12 (half), B-13 (quarter), A-13 (quarter), G-13 (half), F#-13 (quarter), E-13 (quarter), D-13 (half), C-13 (half), B-14 (quarter), A-14 (quarter), G-14 (half), F#-14 (quarter), E-14 (quarter), D-14 (half), C-14 (half), B-15 (quarter), A-15 (quarter), G-15 (half), F#-15 (quarter), E-15 (quarter), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (half), F#-16 (quarter), E-16 (quarter), D-16 (half), C-16 (half), B-17 (quarter), A-17 (quarter), G-17 (half), F#-17 (quarter), E-17 (quarter), D-17 (half), C-17 (half), B-18 (quarter), A-18 (quarter), G-18 (half), F#-18 (quarter), E-18 (quarter), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (half), F#-19 (quarter), E-19 (quarter), D-19 (half), C-19 (half), B-20 (quarter), A-20 (quarter), G-20 (half), F#-20 (quarter), E-20 (quarter), D-20 (half), C-20 (half), B-21 (quarter), A-21 (quarter), G-21 (half), F#-21 (quarter), E-21 (quarter), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (half), F#-22 (quarter), E-22 (quarter), D-22 (half), C-22 (half), B-23 (quarter), A-23 (quarter), G-23 (half), F#-23 (quarter), E-23 (quarter), D-23 (half), C-23 (half), B-24 (quarter), A-24 (quarter), G-24 (half), F#-24 (quarter), E-24 (quarter), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (half), F#-25 (quarter), E-25 (quarter), D-25 (half), C-25 (half), B-26 (quarter), A-26 (quarter), G-26 (half), F#-26 (quarter), E-26 (quarter), D-26 (half), C-26 (half), B-27 (quarter), A-27 (quarter), G-27 (half), F#-27 (quarter), E-27 (quarter), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (half), F#-28 (quarter), E-28 (quarter), D-28 (half), C-28 (half), B-29 (quarter), A-29 (quarter), G-29 (half), F#-29 (quarter), E-29 (quarter), D-29 (half), C-29 (half), B-30 (quarter), A-30 (quarter), G-30 (half), F#-30 (quarter), E-30 (quarter), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (half), F#-31 (quarter), E-31 (quarter), D-31 (half), C-31 (half), B-32 (quarter), A-32 (quarter), G-32 (half), F#-32 (quarter), E-32 (quarter), D-32 (half), C-32 (half), B-33 (quarter), A-33 (quarter), G-33 (half), F#-33 (quarter), E-33 (quarter), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (half), F#-34 (quarter), E-34 (quarter), D-34 (half), C-34 (half), B-35 (quarter), A-35 (quarter), G-35 (half), F#-35 (quarter), E-35 (quarter), D-35 (half), C-35 (half), B-36 (quarter), A-36 (quarter), G-36 (half), F#-36 (quarter), E-36 (quarter), D-36 (half), C-36 (half), B-37 (quarter), A-37 (quarter), G-37 (half), F#-37 (quarter), E-37 (quarter), D-37 (half), C-37 (half), B-38 (quarter), A-38 (quarter), G-38 (half), F#-38 (quarter), E-38 (quarter), D-38 (half), C-38 (half), B-39 (quarter), A-39 (quarter), G-39 (half), F#-39 (quarter), E-39 (quarter), D-39 (half), C-39 (half), B-40 (quarter), A-40 (quarter), G-40 (half), F#-40 (quarter), E-40 (quarter), D-40 (half), C-40 (half), B-41 (quarter), A-41 (quarter), G-41 (half), F#-41 (quarter), E-41 (quarter), D-41 (half), C-41 (half), B-42 (quarter), A-42 (quarter), G-42 (half), F#-42 (quarter), E-42 (quarter), D-42 (half), C-42 (half), B-43 (quarter), A-43 (quarter), G-43 (half), F#-43 (quarter), E-43 (quarter), D-43 (half), C-43 (half), B-44 (quarter), A-44 (quarter), G-44 (half), F#-44 (quarter), E-44 (quarter), D-44 (half), C-44 (half), B-45 (quarter), A-45 (quarter), G-45 (half), F#-45 (quarter), E-45 (quarter), D-45 (half), C-45 (half), B-46 (quarter), A-46 (quarter), G-46 (half), F#-46 (quarter), E-46 (quarter), D-46 (half), C-46 (half), B-47 (quarter), A-47 (quarter), G-47 (half), F#-47 (quarter), E-47 (quarter), D-47 (half), C-47 (half), B-48 (quarter), A-48 (quarter), G-48 (half), F#-48 (quarter), E-48 (quarter), D-48 (half), C-48 (half), B-49 (quarter), A-49 (quarter), G-49 (half), F#-49 (quarter), E-49 (quarter), D-49 (half), C-49 (half), B-50 (quarter), A-50 (quarter), G-50 (half), F#-50 (quarter), E-50 (quarter), D-50 (half), C-50 (half), B-51 (quarter), A-51 (quarter), G-51 (half), F#-51 (quarter), E-51 (quarter), D-51 (half), C-51 (half), B-52 (quarter), A-52 (quarter), G-52 (half), F#-52 (quarter), E-52 (quarter), D-52 (half), C-52 (half), B-53 (quarter), A-53 (quarter), G-53 (half), F#-53 (quarter), E-53 (quarter), D-53 (half), C-53 (half), B-54 (quarter), A-54 (quarter), G-54 (half), F#-54 (quarter), E-54 (quarter), D-54 (half), C-54 (half), B-55 (quarter), A-55 (quarter), G-55 (half), F#-55 (quarter), E-55 (quarter), D-55 (half), C-55 (half), B-56 (quarter), A-56 (quarter), G-56 (half), F#-56 (quarter), E-56 (quarter), D-56 (half), C-56 (half), B-57 (quarter), A-57 (quarter), G-57 (half), F#-57 (quarter), E-57 (quarter), D-57 (half), C-57 (half), B-58 (quarter), A-58 (quarter), G-58 (half), F#-58 (quarter), E-58 (quarter), D-58 (half), C-58 (half), B-59 (quarter), A-59 (quarter), G-59 (half), F#-59 (quarter), E-59 (quarter), D-59 (half), C-59 (half), B-60 (quarter), A-60 (quarter), G-60 (half), F#-60 (quarter), E-60 (quarter), D-60 (half), C-60 (half), B-61 (quarter), A-61 (quarter), G-61 (half), F#-61 (quarter), E-61 (quarter), D-61 (half), C-61 (half), B-62 (quarter), A-62 (quarter), G-62 (half), F#-62 (quarter), E-62 (quarter), D-62 (half), C-62 (half), B-63 (quarter), A-63 (quarter), G-63 (half), F#-63 (quarter), E-63 (quarter), D-63 (half), C-63 (half), B-64 (quarter), A-64 (quarter), G-64 (half), F#-64 (quarter), E-64 (quarter), D-64 (half), C-64 (half), B-65 (quarter), A-65 (quarter), G-65 (half), F#-65 (quarter), E-65 (quarter), D-65 (half), C-65 (half), B-66 (quarter), A-66 (quarter), G-66 (half), F#-66 (quarter), E-66 (quarter), D-66 (half), C-66 (half), B-67 (quarter), A-67 (quarter), G-67 (half), F#-67 (quarter), E-67 (quarter), D-67 (half), C-67 (half), B-68 (quarter), A-68 (quarter), G-68 (half), F#-68 (quarter), E-68 (quarter), D-68 (half), C-68 (half), B-69 (quarter), A-69 (quarter), G-69 (half), F#-69 (quarter), E-69 (quarter), D-69 (half), C-69 (half), B-70 (quarter), A-70 (quarter), G-70 (half), F#-70 (quarter), E-70 (quarter), D-70 (half), C-70 (half), B-71 (quarter), A-71 (quarter), G-71 (half), F#-71 (quarter), E-71 (quarter), D-71 (half), C-71 (half), B-72 (quarter), A-72 (quarter), G-72 (half), F#-72 (quarter), E-72 (quarter), D-72 (half), C-72 (half), B-73 (quarter), A-73 (quarter), G-73 (half), F#-73 (quarter), E-73 (quarter), D-73 (half), C-73 (half), B-74 (quarter), A-74 (quarter), G-74 (half), F#-74 (quarter), E-74 (quarter), D-74 (half), C-74 (half), B-75 (quarter), A-75 (quarter), G-75 (half), F#-75 (quarter), E-75 (quarter), D-75 (half), C-75 (half), B-76 (quarter), A-76 (quarter), G-76 (half), F#-76 (quarter), E-76 (quarter), D-76 (half), C-76 (half), B-77 (quarter), A-77 (quarter), G-77 (half), F#-77 (quarter), E-77 (quarter), D-77 (half), C-77 (half), B-78 (quarter), A-78 (quarter), G-78 (half), F#-78 (quarter), E-7

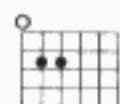
E 5



E 5

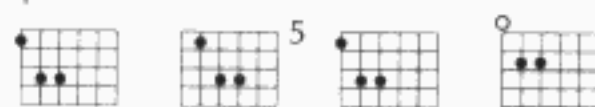


E 5

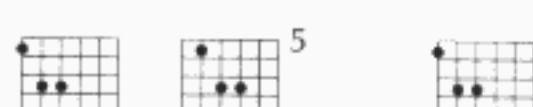
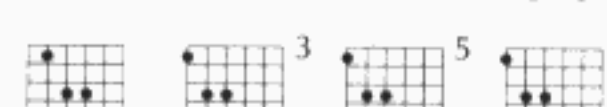


D.S.  al CodaCODA 

F 5 D 5 F 5 E 5

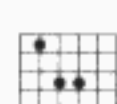


F 5 D 5 A 5

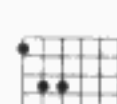
B^b 5 G 5 A 5 G 5

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

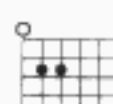
C 5



F 5

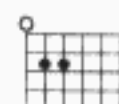


E 5

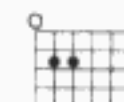


— I'm you. — Sad — but true. —

E 5



E 5



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

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

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

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

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

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

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

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

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

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

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G5 A5 G5 A5

G5 A5 G5 A5

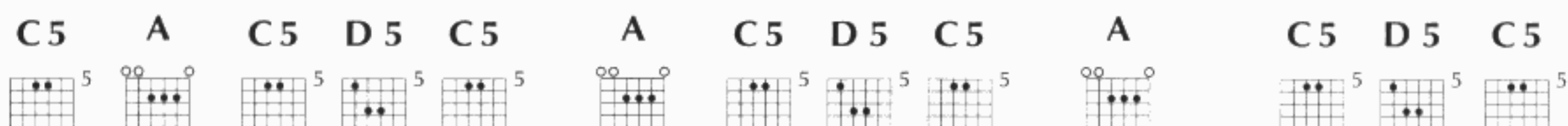
Al - right.

E 5

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



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



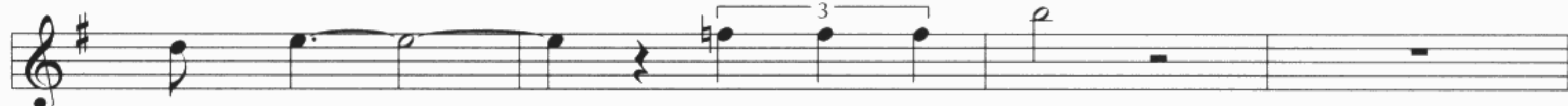
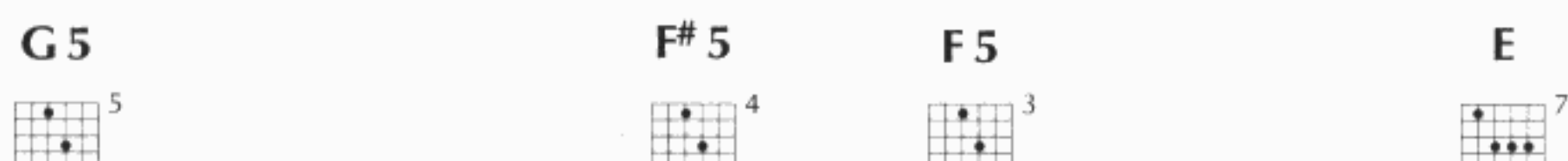
Run-ning. On our way. Hid-ing. You will pay. Dy-ing one thou-sand deaths.



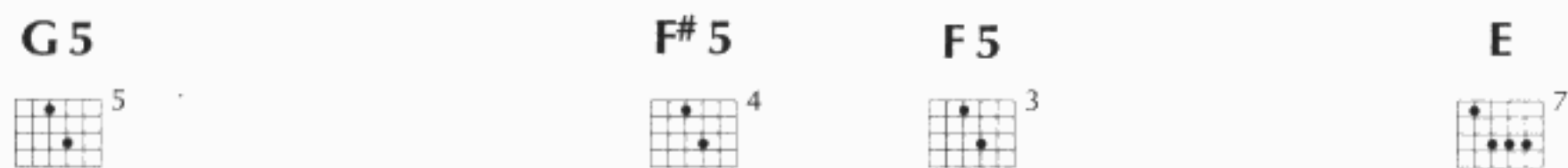
Run-ning. On our way. Hid-ing. You will pay. Dy-ing one thou-sand deaths.



Search - ing. Seek and de - stroy.



Search - ing. Seek and de - stroy.



Search - ing. Seek and de - stroy.



Search - ing. Seek and de - stroy.

G5 A5 G5 A5

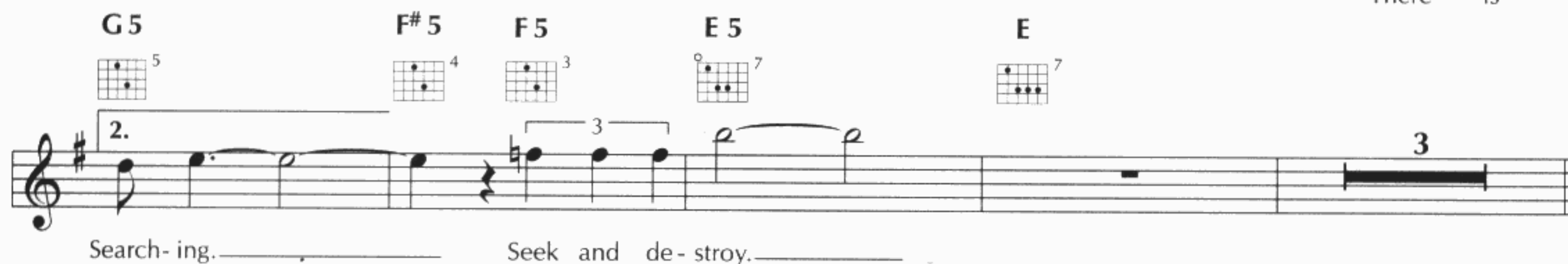
G5 A5 G5 A5



G5 A5 G5 A5



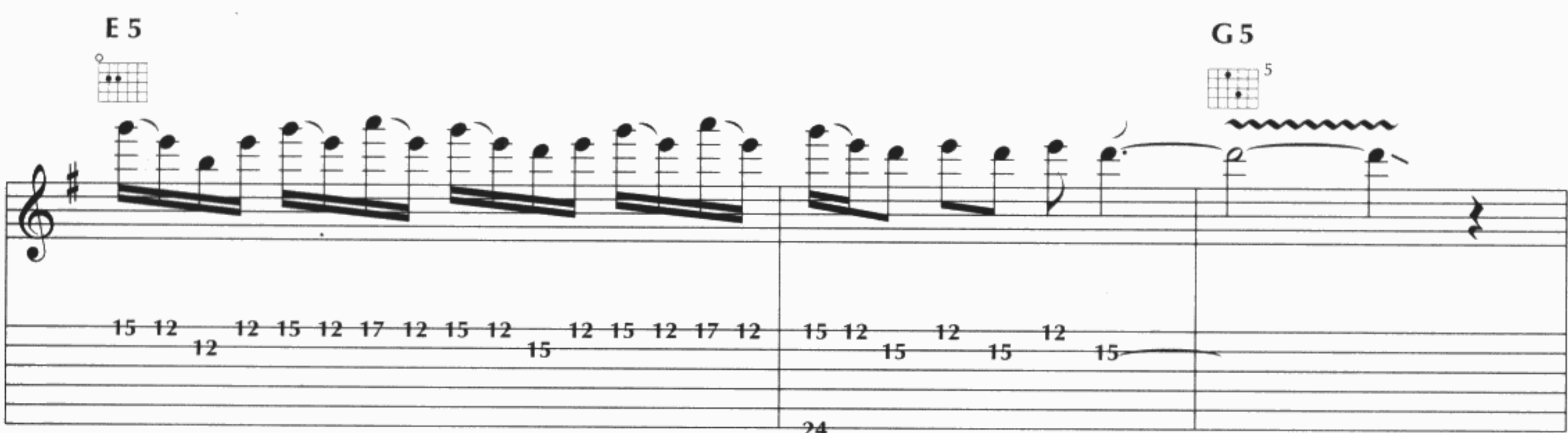
There is



Search- ing. Seek and de- stroy.



X 4



24



8va

4 3 5

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

[illegible]

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

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

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the treble clef with a key signature of one sharp (F#). The piano part is in the bass clef. The score is divided into three systems. The first system shows the guitar part with a treble clef and a key signature of one sharp (F#). The piano part is shown below the guitar part. The second system continues the guitar part with a treble clef and a key signature of one sharp (F#). The piano part is shown below the guitar part. The third system continues the guitar part with a treble clef and a key signature of one sharp (F#). The piano part is shown below the guitar part. The score includes fingerings, dynamics, and articulation marks.

G5

E5

F#5

E5



A5

X8

G5 A5 G5 A5

X3

G5 A5 G5 A5

E5

E

G5



D.S. al Coda

CODA

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

X4

X3

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

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

Searching.
Seek and destroy.

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

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

Searching.
Seek and destroy.

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

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

Searching.
Seek and destroy.

THE UNFORGIVEN

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

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

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

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

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

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

5 3 4 4 1 4 0 2 4 2

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

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

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

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

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

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

C 5 G 5 C 5 G 5 E 5

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

A 5 G E 5 A mi sus 2 C

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

G E A mi sus 2 C G E 5

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

A mi sus 2 C G E al Coda 1.

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

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

2.

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

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

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

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

10 12 10 12 14 12 14 15 14 17

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

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

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

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

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

loco

A 5 C 5 G 5

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

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

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

CODA

A mi

C

G

E mi

en. _____

Woh. _____

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff and a bass staff. The treble staff contains a melody starting on a wavy line (representing a whole note), followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line with fingerings: 2, 5, 3, 5, 5, 3. Above the treble staff, four chord diagrams are provided: A mi (A minor), C (C major), G (G major), and E (E major). The A mi chord diagram shows notes on strings 1, 2, 3, and 4. The C chord diagram shows notes on strings 2, 3, 4, and 5. The G chord diagram shows notes on strings 1, 2, 3, and 4. The E chord diagram shows notes on strings 1, 2, 3, and 4.

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

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


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



The musical notation is on a single staff with a treble clef. It consists of six measures. The first measure has a quarter note G4, a quarter rest, and a half note G4. The second measure has a quarter note E4, a quarter note D4, and a half note C4. The third measure has a quarter note A3, a quarter note G3, and a half note F3. The fourth measure has a quarter note E3, a quarter note D3, and a half note C3. The fifth measure has a quarter note B2, a quarter note A2, and a half note G2. The sixth measure has a quarter note F2, a quarter note E2, and a half note D2. The key signature has one sharp (F#).

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

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



en. _____

ad lib

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

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

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

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

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

WELCOME HOME (SANITARIUM)

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

© 1988 Creeping Death Music

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

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

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

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

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

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

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

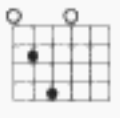
E mi (add2) E mi (#5) E mi 7 (add4) A (add4) G A sus

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

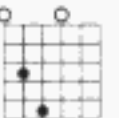
E mi (add2) E mi (#5) E mi 7 (add4) A (add4) G A sus

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

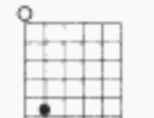
E mi
(add2)



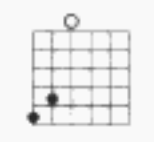
E mi
(#5)



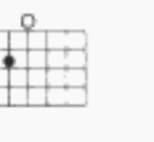
E mi 7
(add4)



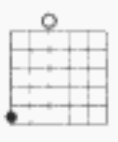
A (add4)



G



A sus

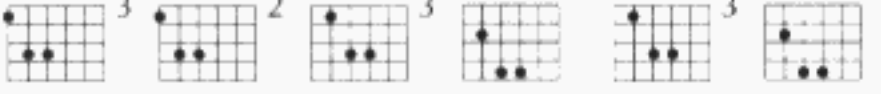


keep me locked— up in—this cage.—Can't they see it's why my brain says rage?—

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



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



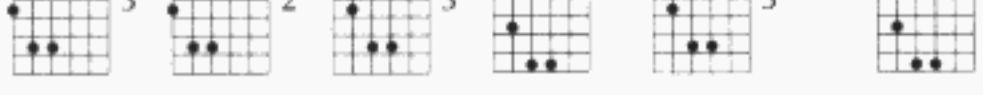
San - i - tar - i - um, —

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



leave me be. San - i -

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



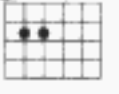
tar - i - um, — just leave me a-lone.

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



San - i - tar - i - um, —

E 5



just leave me a - lone. —

0 0 0 0 0 0 0 0

8^{va}

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

8^{va} loco

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

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

8^{va}

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

D 5 E 5 E 5 D 5

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

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

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


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

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

D5 E5 C5 B5 D5 E5 D5 E5 D5

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

E5 F5 D5 E5 C5 B5



0 2 3 3 3 3 3 3 1 1

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

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

A5 G5 F#5 E5

4 2 5 4 2 2 2 0 3 2

2 2 2 0

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

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

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

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

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

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

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

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

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

WHEREVER I MAY ROAM

Paroles et musique de James Hetfield et Lars Ulrich

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E 5



A A# B5 C5

E5

tr

A A# B5 C5

tr

E5

tr

A A# B5 C5

E5

F5

E mi

F5

And the road be - comes — my bride. — And the road be - comes — my bride. —

E5

Bb5

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

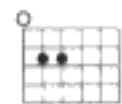
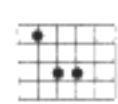
A5

Bb5

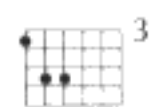
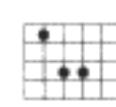
E

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

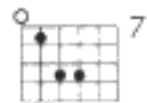
E 5

B^b 5

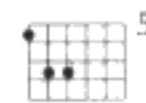
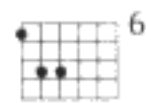
G 5

B^b 5

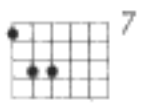
E 5



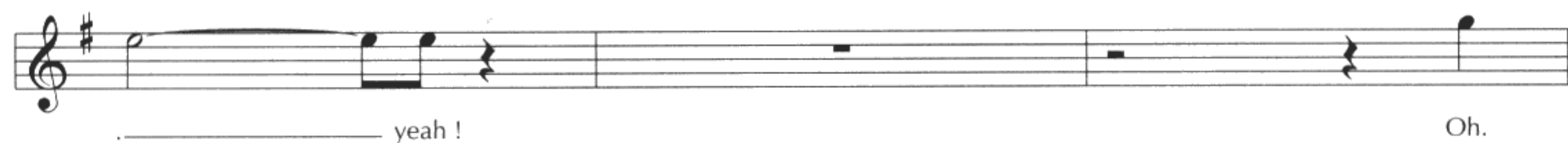
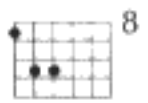
A 5

A[#] 5

B 5



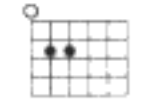
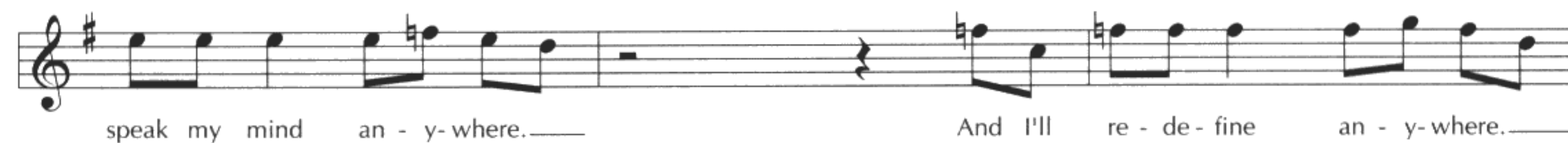
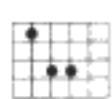
C 5



F 5



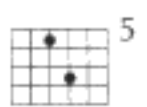
E 5

B^b 5

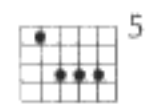
A 5



G 5



D



E5

1.

tr

A A# B5 C5

E5

tr

A A# B5 C5

E 5

F 5

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

E5

2.

tr

tr

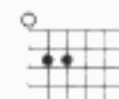
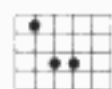
tr

tr

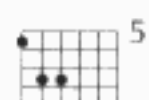
F 5



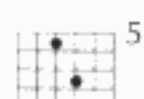
E 5

B^b 5

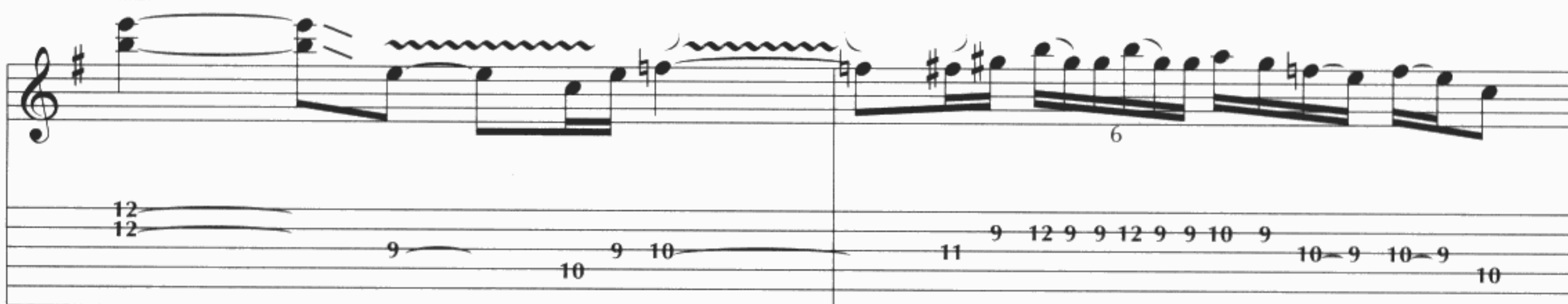
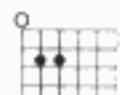
A 5



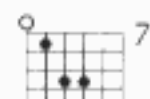
G 5



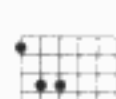
E 5



E 5



A 5

A[#] 5

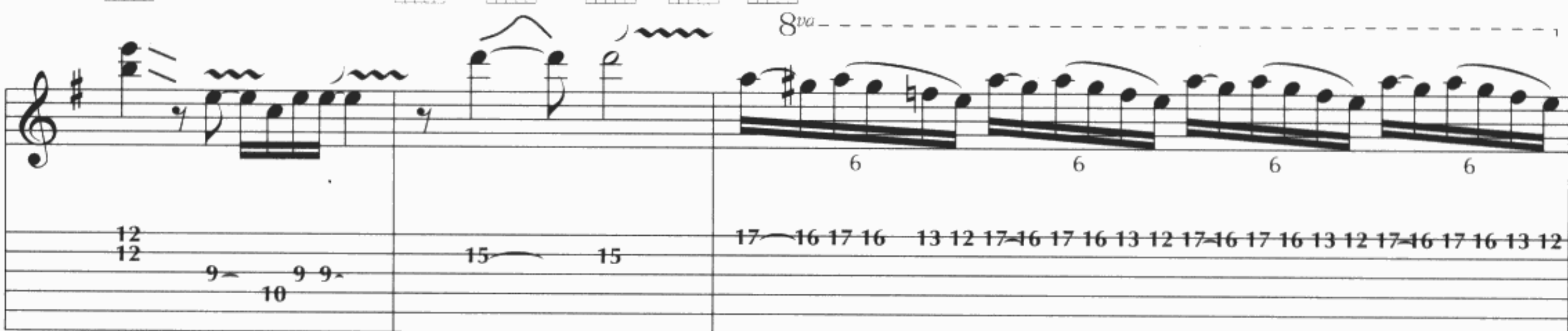
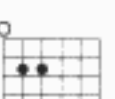
B 5



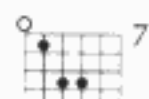
C 5



E 5



E 5



loco



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

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

E 5 **B^b 5**

15 15 12 15 16 17 16 17 17

G 5 **B^b 5**

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

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

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

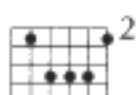
E 5 **A 5** **A# 5** **B 5** **C 5**

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

D5



B



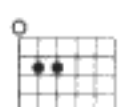
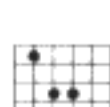
F5



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



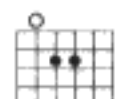
E5

B^b5

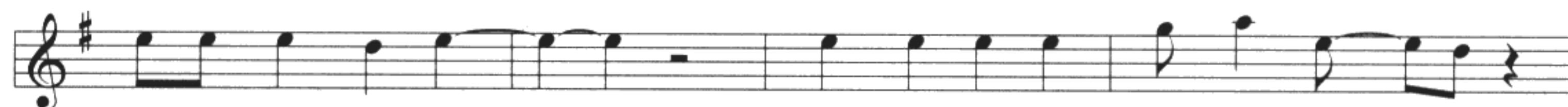
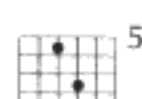
I'm free to speak my mind an - y - where._____

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

A5



G5



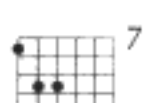
An - y - where I roam,_____

where I lay my head is home._____

C5



B5

B^b5

E5



G



F#



Carved up - on my stone,_____

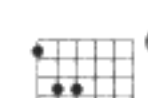
my bo - dy lie, but

still I roam, yeah - yeah._____

E5



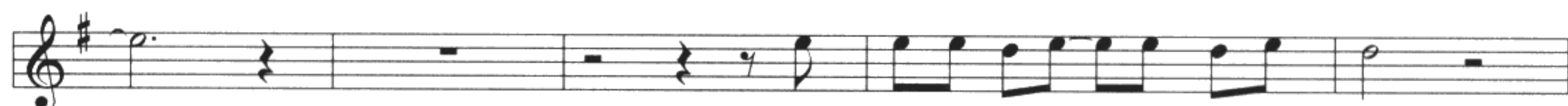
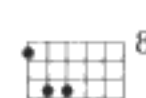
A5

A[#]5

B5

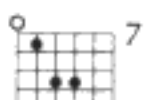


C5

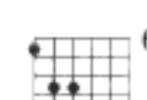


Wher - ev - er I may roam_____

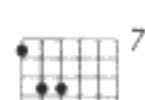
E5



A5

A[#]5

B5

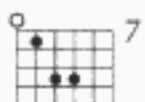


C5

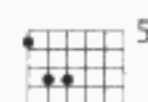


Wher - ev - er I may roam,_____

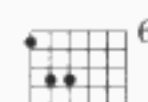
E 5



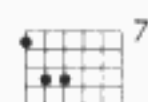
A 5



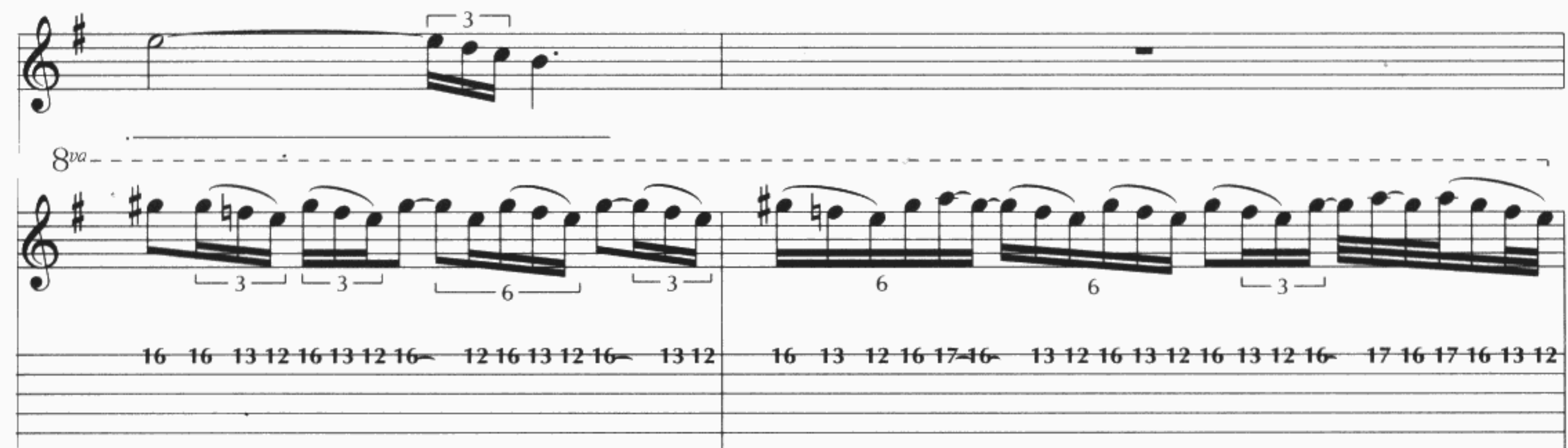
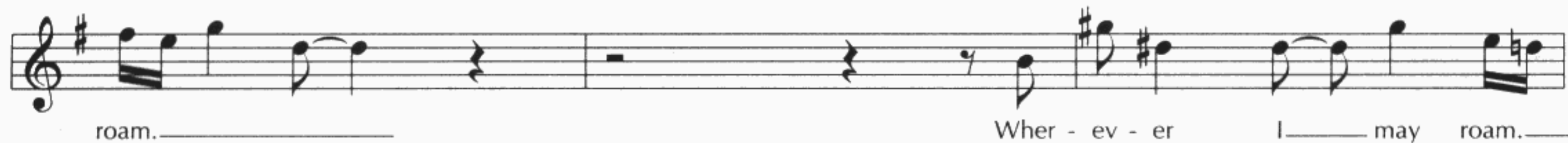
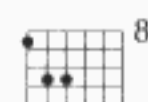
A# 5



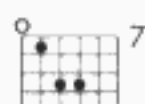
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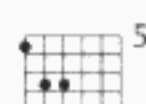
C 5



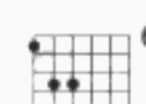
E 5



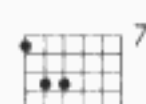
A 5



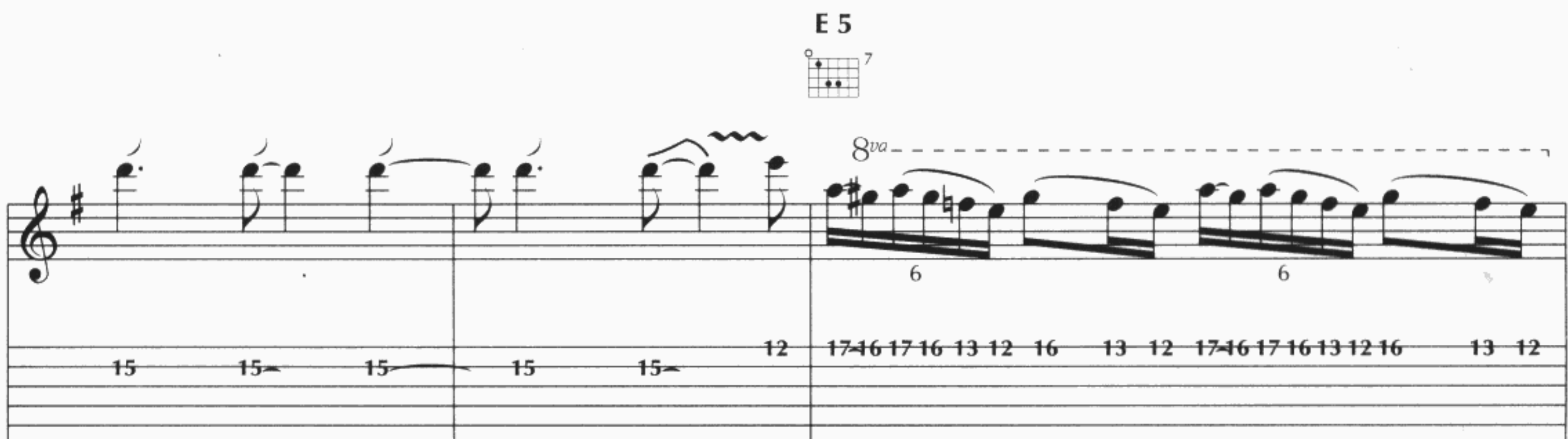
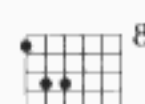
A# 5



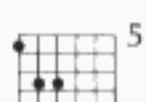
B 5



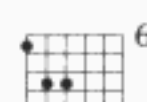
C 5



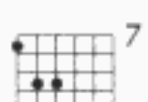
A 5



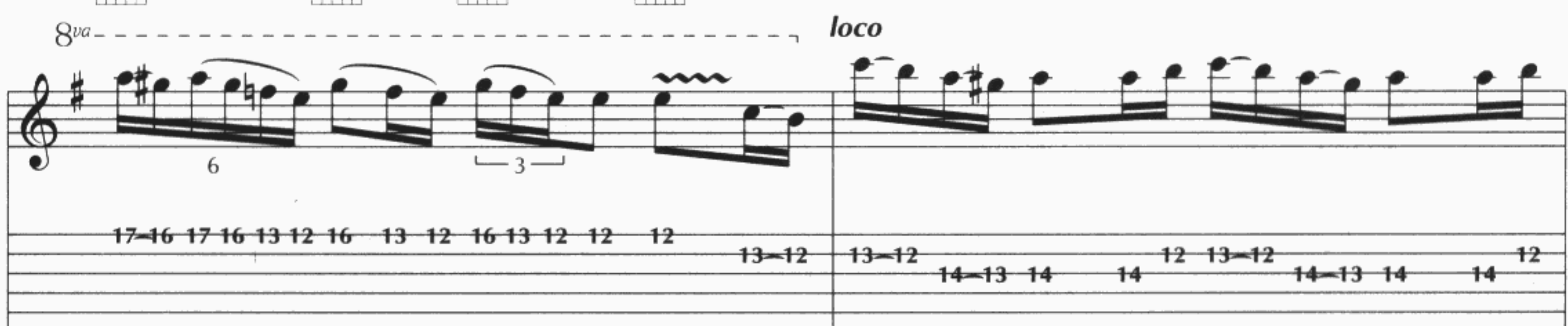
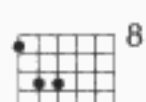
A# 5



B 5



C 5



34

E 5

A 5 A# 5 B 5 C 5

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

[illegible]

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

8^{va}

loco

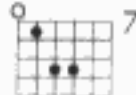
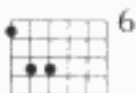
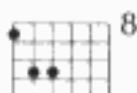
22 22 22 22 22 22

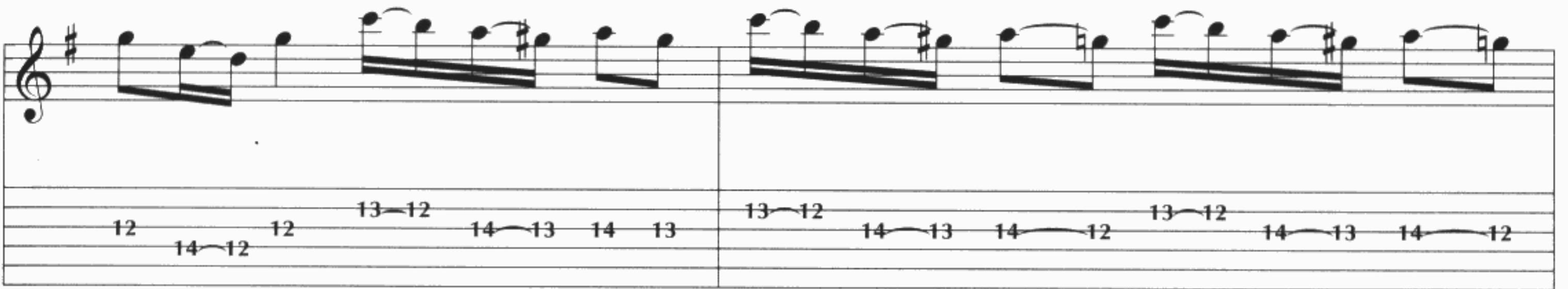
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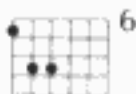
E 5

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

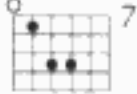
The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, four guitar chord diagrams are provided for the first four measures: A5 (5th fret), A#5 (6th fret), B5 (7th fret), and C5 (8th fret). The notation includes a wavy line indicating a tremolo effect in the first measure. The bottom of the system shows a series of numbers (12, 12, 9-10, 12, 12, 9-10, 12, 9-10, 12, 9-10, 12, 9-10, 12, 10, 15, 12, 13) which likely represent fret numbers or fingerings for a guitar accompaniment.


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

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



8va **E 5** 



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

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

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

And the earth becomes my throne,
 I adapt to the unknown.
 Under wandering stars I've grown,
 by myself but not alone.
 I ask no one.

And my ties are severed clean,
 the less I have, the more I gain.
 Off the beaten path I reign.
 Rover, wanderer, nomad, vagabond,
 call me what you will.

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

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

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

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

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

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

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

GUITAR-TAB



BEST OF

METALLICA

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

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