

# HIPPIE

HiPPiE Presents:  
Metallica - Reload

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## Instructions

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## Group

HiPPiE is a new group, created in the year of 2001.  
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products  
into the scene.

## Greets

All our respects goes to the people that currently are creating the scene of  
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

## Contact

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/HiPPiE

Ohhh man! I will never forgive your ass for this shit! This is some  
fucked-up repugnant shit!

Pulp Fiction

ASCii: JiMi

# FUEL

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

Tune down 1/2 step:

⑥ = E♭ ③ = G♯  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

E5: G5 3fr.: E5 VII 7fr.: F#5: F5: A5 5fr.: C5 3fr.: D5 5fr.:

Fast Rock ♩ = 208

Intro (Gtr. tacet)

Gim - me fuel, gim - me fire, gim - me that which I de - sire,

\*Gtr. II E5 (cont. in notation) N.C.(E5)

ooh.  
Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1) Rhy. Fig. 1A (Gtrs. I & II)

*dist. tone* P P P P P P

\*Dist. tone P P P P P P

1. (G5) (A5) (G5) (A5) (G5) (A5) (G5)  
(end Rhy. Fig. 1A) Rhy. Fill 1

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

Half time feel (A5) Riff A (end half time feel) (end Riff A)

1/4 1/4 1/4

H H *sl.*

Half time feel

1st, 3rd Verses

E5

\*Gtr. I

(E5)

Yeah. \_\_\_\_\_

1. Turn on, I \_\_\_\_\_  
3. See additional lyrics

(Gtr. I cont. in slashes) \*Gtr. II

\*Play w/slight variations ad lib on D.S.

G5

E5

(cont. in notation)

see red. \_\_\_\_\_ A -

E5

B5

Bb5

A5

dren - a - line crash and crack — my head. — Ni - tro junk - ie, paint — me dead. —

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

(end Rhy. Fig. 2)

w/Riff A

(end half time feel) w/Rhy. Fig. 1 (Gtrs. I & II)  
N.C.(E5)

And I see — red. \_\_\_\_\_ 2. A

**Half time feel**  
2nd, 4th Verses

Gr. I  $\diamond$  E5 G5 E5

hun - dred plus through black and white, ah.

4. See additional lyrics

Gr. II

w/wah as filter

sl. 1/4 H

sl. 1/4 H

0 2 1 (2) 14 14 x 12 14 12 14

sl. H

w/Rhy. Fig. 2 (Gr. I)  
E5

War horse,

sl. 1/4 sl.

sl. 1/4 sl.

14 14 x 12 14 12 0

sl.

B5 Bb5 A5

war - head. Fuck 'em, man, white - knuck - le tight

trem. pick

P H (wah off)

P H

7 7 6 5 0 5 5 7

w/Riff A (end half time feel)

through black and white.

N.C.(E5)

(Gtr. III out)

\*Gtr. III

Gtr. II

\*Dist. tone

(end Rhy. Fig. 1B)

Rhy. Fig. 1B

Harm. ....

Harm. ....

Half time feel

Chorus

N.C.(E5)

(A5)

Ooh,

on

I

burn.

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

(G6)

Fuel

is

pump

-

ing

en

-

gines,

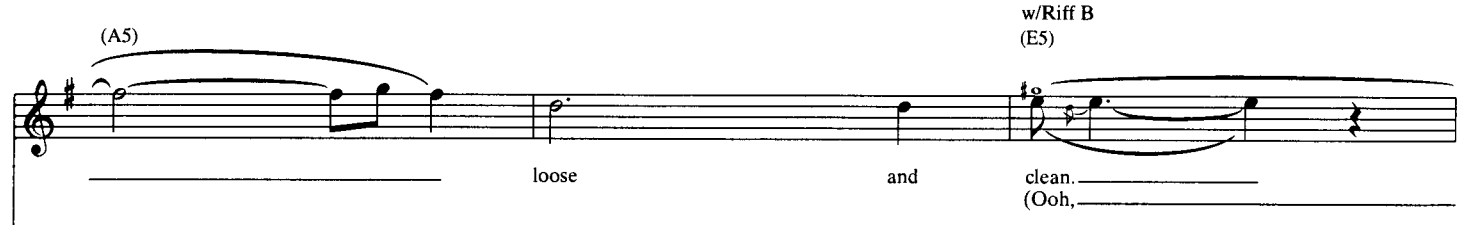
burn

-

ing

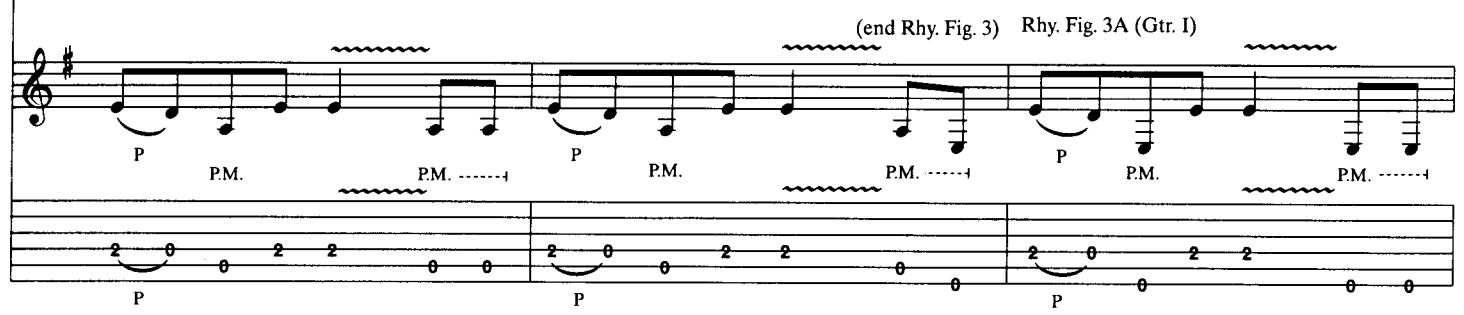
hard,

(A5) w/Riff B (E5)



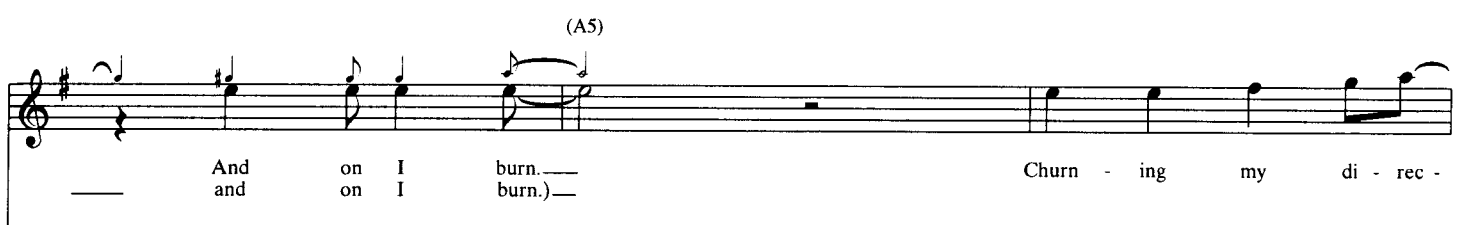
loose and clean. (Ooh,

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

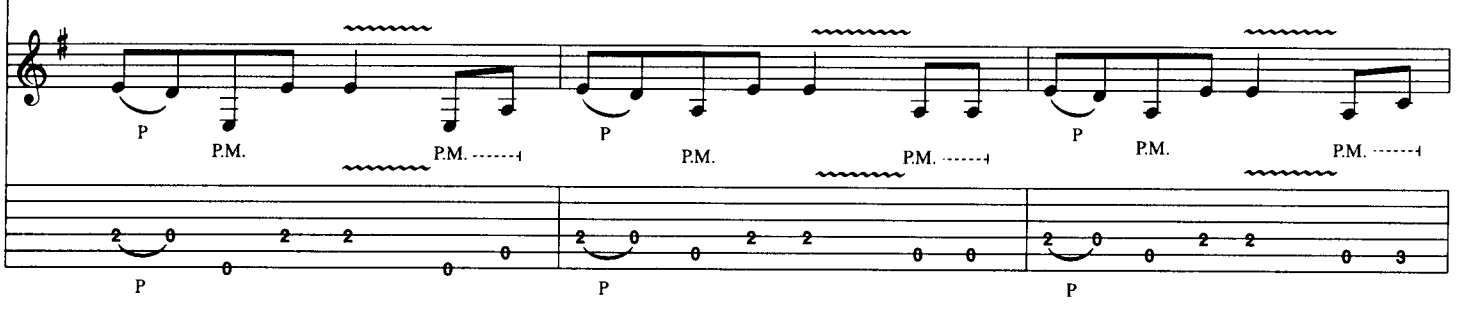


P P.M. P.M. P P.M. P.M. P P.M. P.M.

(A5)

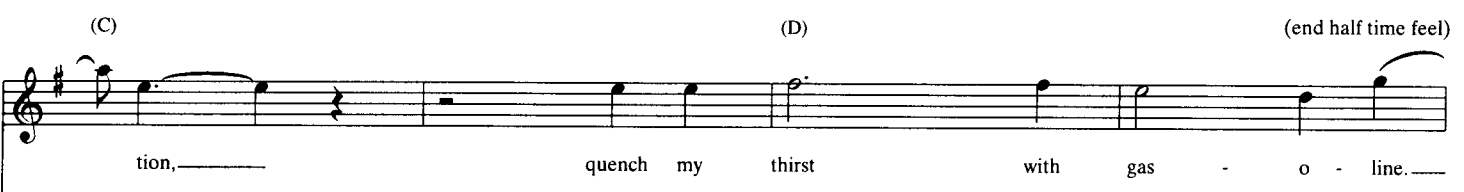


And on I burn. and on I burn.) Churn - ing my di - rec -



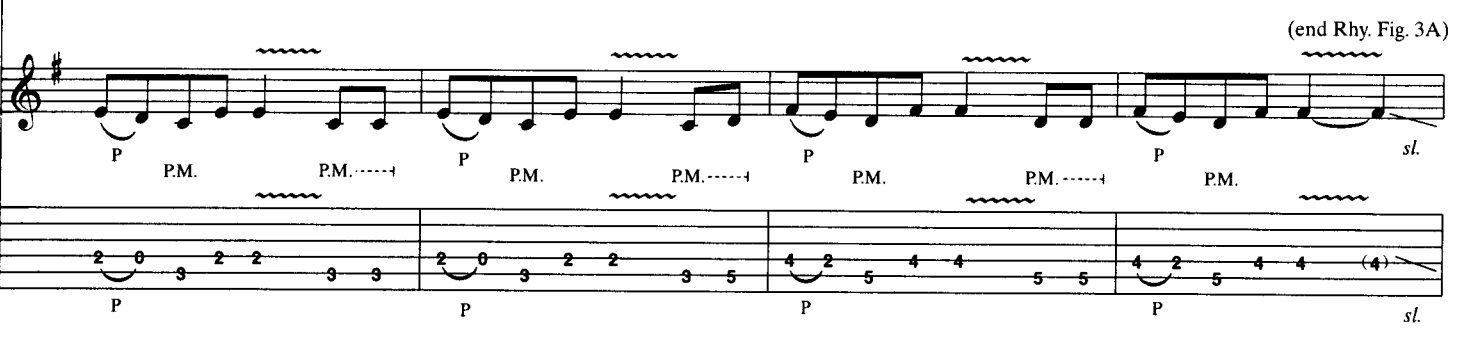
P P.M. P.M. P P.M. P.M. P P.M. P.M.

(C) (D) (end half time feel)



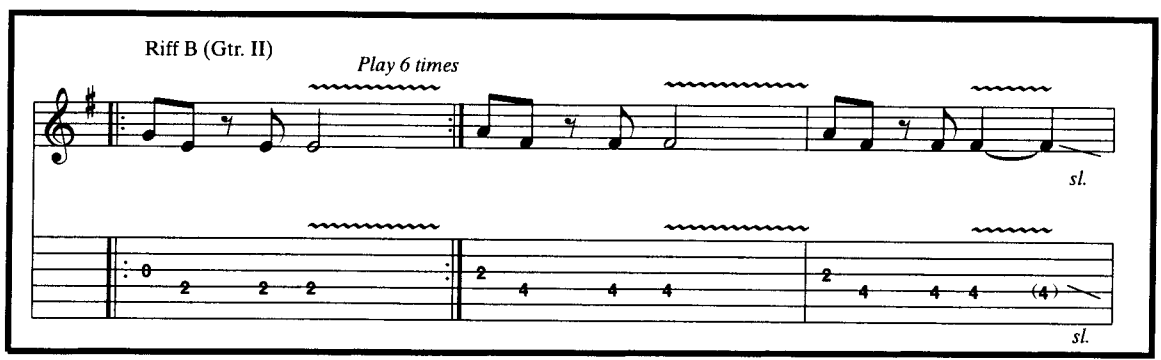
tion, quench my thirst with gas - o - line.

(end Rhy. Fig. 3A)



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

Riff B (Gtr. II) *Play 6 times*



sl. sl.

w/Rhy. Fig. 1 (Gtrs. I & II)  
(E5)

Gtrs. E5  
I & II

To Coda

So gim - me fuel, gim - me fire, gim - me that which I de - sire.

w/Rhy. Fig. 1  
E5VII

Gr. II *sl.*

w/Rhy. Fig. 1A (1 3/4 times) (Gtrs. I & II)  
N.C.(E5)

6

Yeah.

Half time feel  
w/Riff A  
(A5) 4

w/Rhy. Fig. 1 (Gtrs. I & II)  
(E5)

D.S. al Coda

w/Rhy. Fill 1

Coda Half time feel

Interlude  
N.C.

Ooh, yeah.

Gtrs. I & II

Rhy. Fig. 4

E5

N.C.

1. E5

G5 (end Rhy. Fig. 4)

P.M.

P.M.

2. E5

G5

w/Rhy. Fig. 4 (2 times)  
N.C.  
Gr. III

E5

Gr. III

Gtrs. I & II

P.M.

\*Gr. III to left of slash.

N.C.

1. E5

G5

2. E5

G5 (Gr. II out)

P.M.

P.M.

3rd & 4th times w/Fill 1

N.C. Gtr. III E5 N.C. G5 N.C.

Gtr. I

1.3. G5 N.C. G5 G5

w/Riff A N.C.(A5) Gtr. III

Fill 1 (Gtr. IV)



Guitar solo  
 w/Rhy. Fig. 1A (2 times)  
 (end half time feel) N.C.(E5)

White - knuck - le tight.

(G5) (A5) (G5) (A5) (E5)

(G5) (A5) (G5) (A5) (G5) (A5) (G5) (A5) Gtrs. E5 G5  
 I & II P.M. sl. loco

8va .....

E5 G5 E5 G5 w/Rhy. Fig. 1A (last bar only)  
 P.M. P.M. (A5) (G5) (A5)

E5 G5 E5 G5 E5 G5 F#5 F5

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

7/9 7 7/9 7 9 12 (12) 16 16 16

7/9 7 7/9 7 9 12 (12) 16 16 16

w/Rhy. Fig. 1B  
N.C.(E5)

Gtr. III Full Full P Full Full P

(cont. in Fill 2)

Full Full P Full Full P

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

(cont. in slashes)

Gtr. II Full P

vib. w/bar

Full P

2 (2) 0 0 (0)

Fill 2 (Gtr. III) (Gtr. III out)

5 (5)

**Half time feel**

Outro  
w/Rhy. Fig. 3 (Gtr. I) and Fill 2  
w/Bkgd. Voc. ad lib (next 32 bars)

E5 A5

Gtr. II

Gim - me

Riff C (\*Gtr. IV)

H

H

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

\*Wah off

G5 A5

fuel, gim - me

sl. Full P (end Riff C)

sl. Full P P

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

w/Rhy. Fig. 3A (1st 7 bars only)

E5 A5

fi - re, my de -

H

H

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

LWT-2

C5 D5

si - re.

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

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

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

w/Rhy. Fig. 3 (Gtrs. I & II)  
\*w/Riff C (1½ times)

N.C.(E5)

(A5)

Ooh, \_\_\_\_\_ on I burn. \_\_\_\_\_ Fuel is pump - ing en -

\*w/slight variations ad lib

(G6)

(A5)

gines, \_\_\_\_\_ burn - ing hard, \_\_\_\_\_ loose and

w/Rhy. Fig. 3A and Riff B  
(E5)

(A5)

clean. \_\_\_\_\_ And on and on. \_\_\_\_\_ Churn - ing my di - rec -

(Ooh, \_\_\_\_\_ and on and on.) \_\_\_\_\_

(C)

(D)

tion, \_\_\_\_\_ quench my thirst with

Gtr. IV

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

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

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

Rhy. Fill 2 (Gtr. I)

*P*  $\frac{1}{2}$  *P*

4 2 4 4 2

(end half time feel) w/Rhy. Fig. 1 (Gtrs. I & II)  
(E5)

gas o - line. Gim - me

sl. sl. (Gtr. IV out)

10/12 12 12 12 12/17 (17)

Gtrs. I & II E5 w/Rhy. Fig. 1A (1st 3 bars only)  
N.C.(E5)

fuel, gim - me fire, gim - me that which I de - sire, ooh!

w/Rhy. Fill 1  
(G5) (A5) (G5)

Half time feel  
(A5)

On I burn.

Gtr. III 1/4 H Full sl. sl.

Gtrs. I & II 1/4 H Full sl.

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

H

Additional Lyrics

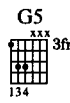
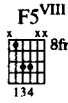
3. Turn on beyond the bone.  
Swallow future, spit out home,  
Burn your face upon the chrome.  
Yeah, oh yeah.
4. Take the corner, join the crash.  
Headlights. (Head on.) Headlines.  
Another junkie lives too fast,  
Yeah, lives way too fast, fast, fast, woh. (To Chorus)

# THE MEMORY REMAINS

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step:

- ⑥ = E $\flat$    ③ = G $\flat$
- ⑤ = A $\flat$    ② = B $\flat$
- ④ = D $\flat$    ① = E $\flat$



Moderate Rock ♩ = 148

Intro

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

For - tune, fame, — mir - ror vain, — gone in - sane, — but the

Gtr. I  
*f* *dist. tone* P.M. .... 1 P.M. .... 1 P.M. .... 1

F5

(cont. in notation)

Half time feel

N.C.

Gtr. II *dist. tone*

mem - o - ry — re - mains. —

\*Riff A  
Gtr. II

Gtr. I

\*Riff A includes both gtrs.

Full P  
Full P  
Full P

\*G G/B Rhy. Fill 1A (Gtr. II) E5 *sl.* (end Rhy. Fill 1A)  
*steady gliss.*

(Gtr. II cont. in slashes) (end Riff A) \*Rhy. Fill 1 (Gtr. I) Harm: (8va) (end Rhy. Fill 1)

let ring ..... let ring ..... Harm: ..... *sl.*

\*Chord is implied. \*Play w/slight variations ad lib when recalled (throughout). *sl.*

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

N.C. \*

1. Heav - y rings — on fin - gers wave, — an - oth - er star —  
 2. See additional lyrics  
 \*Voc. doubled an octave higher (next 9½ bars only).

Substitute Fill 1 (Resume Riff A)

de - nies — the grave. — See the no - where crowd — cry the

G G/B N.C.

no - where cheers — of hon - or. Like twist - ed vines — that grow, —

Fill 1

1st time substitute Fill 2 (Gtrs. I&II)  
 2nd time substitute Fills 2 (Gtr. II) & 2A (Gtr. I)

(Resume Riff A)

hide and swal - low man - sions whole, — and dim the light —

1st time w/Rhy. Fills 1 & 1A  
 2nd time w/Rhy. Fills \*1A & 1B

of an al - read - y fad - ed pri - ma don - na.

\*Let E5 chord ring through entire 2nd bar; omit slide.

Chorus

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

For - tune, fame, — mir - ror vain, — gone in - sane...

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

(end Rhy. Fig. 1)

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

Fill 2

Gtr. II Full  
 Gtr. I Full

Fill 2A (Gtr. I)

Full Full Full Full Full Full

Rhy. Fill 1B (Gtr. I)

sl. sl.



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

D5 G5 D5 G5 D5 E5 N.C. E5 \*D5/E D5 E5 N.C. E5 D5/E

For - tune, fame, — mir - ror vain, —

Rhy. Fill 2 ..... Rhy. Fig. 1A (Gtr. II)

P.M. .... 1

P.M. .... 1

\*E played by bass only.

1. D5 E5 N.C. E5 D5 F5 w/Riff A N.C.

gone in - sane, — but the mem - o - ry — re - mains. —

(end Rhy. Fig. 1A)

Gtrs. I & II

Gtr. III

Full

dist. tone  
grad. release

Full

H

Musical notation for guitar riffs. The top staff shows a melodic line with slurs and dynamics of 1/2 and 1/4. The bottom staff shows fret numbers: 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14.

Musical notation for guitar riffs. The top staff shows a melodic line with slurs and dynamics of 1/2 and 1/4. The bottom staff shows fret numbers: 14, 12, 12, 15, 12, 15, 12, 14, 14, 12. Chords G and G/B are indicated above the staff.

w/Rhy. Fill 1A  
E5

2.  
D5 E5 N.C. E5 D5

Gtr. I

gone in - sane...

14 14 12 12 12 12 12 12 15 15 7 9 9 7 7 5

\*Continue sliding through 1st beat of repeat. (Gtr. III is then out.)

w/Rhy. Fill 3B  
F5

G5

Dance, lit - tle tin god - dess.

Rhy. Fill 3A (Gtr. II)

(Gtr. II out)  
(end Rhy. Fill 3A)

10 10 8 12 12 10 10

Rhy. Fill 3 (Gtr. I)

(end Rhy. Fill 3)

8 10 10 10 10 12 12

Rhy. Fill 3B (\*Gtr. IV)

let ring ..... let ring .....  
mp  
8 10 10 10 10 12 12 12

\*Throughout song, Gtr. IV is processed through a pitch shifting effect which causes notes to sound an octave higher than written

Bridge  
w/Riff B (4 times)

E5
B5(add♭6)
G5
D5
B5

Da da da da da da da, da da da da.

Gtr. V

dist. tone

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

P.M. H P.M. P P.M. H *let ring* *let ring*

\*Sing w/slight variations ad lib on D.S.

w/Rhy. Fig. 2 (3 times)  
 E5 B5(add♭6) G5

Da da da da da da da,

(Gtr. V)

P.M. H P P.M. H *let ring* *let ring*

Riff B (\*Gtr. IV)

\*w/pitch shifting effect as before

D5

B5

E5

B5(add♭6)

da da da da da Da da da da da da

Full

Gtr. V

Gtr. III

H

sl.

dist. tone

G5

D5

B5

E5

da, da da da da da Da da da

P

H

sl.

To Coda

B5(add♭6)

G5

D5

B5

da da da da, da da da da

(2nd time Gtrs. III & V out)

Full

Full

Chorus  
w/Rhy. Fig. 1 and Rhy. Fill 4

D5 E5 N.C. E5

D5 E5 N.C. E5

D5 E5 N.C. E5

Drift da. a - way, — fade a - way, — lit - tle tin god - dess. —

(Gtr. V out)

w/Rhy. Fill 2  
D5 G5

D5 G5

w/Rhy. Fig. 1  
D5 E5 N.C. E5

D5 E5 N.C. E5

Ash to ash, — dust to dust,

Gtr. III Full Full Full P

w/wah as filter Full Full Full P

D5 E5 N.C. E5

w/Rhy. Fill 2  
D5 G5

D5 G5

w/Rhy. Figs. 1 & 1A  
D5 E5 N.C. E5

fade to black. — For - tune, fame, —

1/2 P 1/2 1/2 Full

sl. sl.

Rhy. Fill 4 (\*Gtr. IV)

(Gtr. IV out)

let ring

\*w/pitch shifting effect as before

w/Rhy. Fill 2

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

mir - ror vain, — gone in - sane...

The first system of music features a vocal line with lyrics "mir - ror vain, — gone in - sane...". The guitar part includes a melody with a slide (*sl.*) and a half-note bend ( $1/2$ ). The fretboard diagram shows fingerings: (17) 16 15, 12 14 14 14 14, 12 14, 14 14, 12 14, 14.

w/Rhy. Figs. 1 & 1A

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

For - tune, fame, — mir - ror vain, — gone in - sane, — but the

The second system of music features a vocal line with lyrics "For - tune, fame, — mir - ror vain, — gone in - sane, — but the". The guitar part includes a triplet ( $3$ ), a half-note bend ( $1/2$ ), and a full-note bend (*Full*). The fretboard diagram shows fingerings: 12 14 12, 14 12 14 14, 12, 14 12 14 14, 12, 12 14 12 14, 15 12 14.

Gtrs. I & II F5<sup>VIII</sup>

(Gtr. I cont. in notation)

mem - o - ry — re - mains.

(Gtr. III out)

The third system of music features a vocal line with lyrics "mem - o - ry — re - mains.". The guitar part includes a slide (*sl.*) and a fret change to 12. The fretboard diagram shows a slide from 12.

Gtr. II G5  
P.M.-----\*\*

Ash to ash, dust to dust,

Gtr. I  
P.M.-----\*\*

\*Voc. echoed by spoken voice (next 2 3/4 bars only). \*\*Gradually release P.M. (next 2 bars).

*pick slide (steady gliss.)*  
x-----x

fade to black, the mem - o - ries re - main,

Harm.-----

P.M.-----\*\* Harm.-----

w/Riff A (1st 6 bars only)  
N.C.

yeah, to this fad - ed pri - ma don -

w/Fill 3 F5 N.C.

na, yeah, yeah, yeah, hey, ah.

Gtr. III  
w/wah as filter  
P.M.-----

Fill 3

Gtr. II  
Gtr. I

H  
sl.  
H

\*Gtr. II to left of slashes.

Guitar solo  
w/Riff A (1st 3 bars only)

N.C.

w/Fill 4

D5 E5

w/Riff A (1st 3 bars only)

N.C.

w/Rhy. Fills 3, 3A & 3B

F5

G5

D.S. al Coda

\*Continue sliding through 1st beat of D.S. (Gtr. III is then out.)

Fill 4



\*w/Riff B (5 times)

E5 (Band tacet) (Gtr. I out) N.C.(B5) (G5) (D5) (B5)

Coda Gtr. I

da. Da da da da da da da, da da da da.

\*Gtr. IV gradually fades out, substituting Fill 5 for 4th bar of Riff B, 2nd and 4th times only. Gtr. IV continues playing in 4/4 regardless of vocal singing in 2/4 for one bar.

(E5) (B5) (G5) (D5)

Da da da da da da, da da da

(B5) (E5) (B5) (G5)

da. Da da da da da da da,

(D5) (B5) (E5) (B5) (G5)

da da da da. (Spoken:) Say yes, da da da da da da, at least say hello.

(D5) (B5) (E5) (B5) (G5)

da da da da. Say yes, da da da da da da, at least

(D5) (B5) (Gtr. tacet)

da say hello. da da. Da da da da da da rit. da.

Fill 5 (\*Gtr. IV)

\*w/pitch shifting effect as before

*Additional Lyrics*

2. Heavy rings hold cigarettes  
 Up to lips that time forgets  
 While the Hollywood sun sets  
 Behind your back.  
 And can't the band play on?  
 Just listen, they play my song.  
 Ash to ash, dust to dust,  
 Fade to black. (To Chorus)

# DEVIL'S DANCE

Words and Music by  
James Hetfield and Lars Ulrich

E(b5) 7fr. AS/E 7fr. E5 1 G5 3fr. Bb6 5fr.

Tune down one whole step:

- ⑥=D ③=F
- ⑤=G ②=A
- ④=C ①=D

**Moderately slow Rock** ♩ = 96

(Bass & drums)

N.C.(E5)

Intro 3 Gtr. I

dist. tone w/delay f P.M. ....1 P.M. ....1

⑥ open  
E  
Rhy. Fig. 1 (Gtr. I)

P.M. ....1

(cont. in slashes) Gtr. II

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

H H

dist. tone

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3½ times)

Full 1/4 H sl.

Full 1/4 H sl.

Riff A

H

PM. ....

1/4

Full

(end Riff A)

1/4

2

Full

Full

Gtrs. I & II

(Gtr. II cont. in slashes)

Gtr. I

Fdbk. (8va)

1/2

trem. bar

let ring

1/2

H

Fdbk. pitch: F#

(Gtr. II out)

1/2

1/2

1/2

trem. bar

N.C.

Riff B

Fdbk. (8va)

Fdbk. (8va)

sl.

sl.

sl.

semi-harm.

1/2

1/2

1/2

Fdbk.

Fdbk.

(7)

(7)

(7)

sl.

6

(6)

(6)

sl.

5

(5)

(5)

sl.

6

Fdbk. pitch: F

Fdbk. (8va)

Gtr. II

Fdbk. (8va)

(end Riff B) Riff B1

E(b5)

A5/E

E(b5)

sl.

sl.

sl.

sl.

semi-harm.

Fdbk.

Fdbk.

(6)

(6)

sl.

5

(5)

(5)

sl.

6

(6)

sl.

5

(5)

sl.

6

A5/E E(b5) A5/E E(b5) A5/E E<sup>open</sup> P.M. (end Riff B1)

1/4 sl. 7 5 0 0 7 6 (6) 7 5 6 (6) 7 5 3 0 3 0

1st Verse

Ⓞopen E (Gtr. II out) N.C.(E5) \*G5/E N.C.(E5) G5/E N.C.(E5)

P.M.

1. Yeah, I feel you too, feel those things you do.

Rhy. Fig. 2

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

\*E played by bass only.

G5/E N.C. G5 N.C.

In your eyes I see a fire that burns to free the you

Full P.M. Full P.M. Full P.M. Full

(E5) G5/E N.C.(E5) G5/E N.C. G5

that's want-ing through. Deep in-side you know the

Full P.M. Full P.M. Full P.M. Full

F#5

N.C.

seeds I — plant — will grow. —————

Riff C1

(end Riff C1)

Gtr. II

\*w/octaver

sl. sl. sl. sl. 1/4 1/4 (octaver off)

\*Doubles an octave above.

(end Rhy. Fig. 2) Riff C

(end Riff C)

Gtr. I

P.M. ....1

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

Chorus

Bb5

N.C.

G5

N.C.

One day you will see ————— and

Rhy. Fig. 3A

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

sl.

Rhy. Fig. 3

(end Rhy. Fig. 3)

sl. P.M. ....1 P.M. ....1 P.M. ....1 P.M. ....1

sl.

w/Rhy. Fig. 3 (2 times)  
Bb5

N.C. G5 N.C. Bb6

dare to come down to me. — Yeah, come on, come on now, take the chance. —

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

8 6 6 6 6 6 6 6 6 6 6 5 3 0 0 3 5 0 3 sl. 5 5 5 5 5 5 5 5 0 5 3 sl.

N.C. G5 N.C. w/Rhy. Fill 1 (Bb) N.C. w/Riff B1

— That's right. Let's dance. —

(end Rhy. Fig. 3A) Rhy. Fill 1A -----

P.M.-----4 w/octaver

0 0 5 5 0 3 sl. 6 14 7 14 8 12 5 12 6 12 5 12 6 0 3 0

(cont. in slashes)

(octaver off)

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

(0) 14 7 14 8 (0) 14 7 14 8 (0) 14 7 14 8

(6) 12 5 12 6 (6) 12 5 12 6 (6) 12 5 12 6 3 0 3 0

Rhy. Fill 1 (Gtr. I)

sl. 6 sl. 7 6

2nd, 3rd Verses  
w/Rhy. Fig. 2  
2nd time w/Fill 1 (2 times)

§

E5  
Gtr. II P.M. ....

2. Snake, I am the snake, tempt - ing that bite to  
3. See additional lyrics

G5 P.M. ....

(cont. in notation)

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

Fill 1 (Gtr. III) w/light dist. 1/2 grad. release (end Fill 1)

\*Vol. knob swells

F#5 N.C. w/Riff C 2nd time Gtr. II substitute Fill 2

Gtr. III (Gtr. III out) Gtr. II sl. w/octaver 1/4 (octaver off)

Fill 2 (Gtr. II) 1/4 1/4 1/4 1/4 (octaver off)

Chorus  
w/Rhy. Figs. 3 (3 times) & 3A

B $\flat$ 5 N.C. G5 N.C. B $\flat$ 5

One day you will see and dare to come down to me.

N.C. G5 N.C. B $\flat$ 6 N.C. G5 N.C.

Yeah, come on, come on now, take the chance. { Ha, ha. That's right.

To Coda

w/Rhy. Fills \*1 & 1A  
(B $\flat$ )

\*\*w/Rhy. Fig. 1 and Riff A (both 2 times)  
(E5)

3

Come dance, ah. Yeah, come dance in'.

\*Substitute 1/4 rest for beat 4. \*\*Both gtrs. w/slight variations ad lib

Guitar solo

G5 Gtrs. I & II P.M. T

Gtr. IV

dist. tone trem. bar sl. 5 trem. bar

\*For next 4 bars, Gtr. II plays beat 4 1/2 w/P.M.; Gtr. I plays as written.

w/Rhy. Fig. 2 (1st bar only) (4 times)

E5 Gtr. II P.M. T

6 1/2 2 1/2 H

\*vib. w/bar trem. bar

\*Next 4 bars

P.M. T

2 1/2 2 1/2 2 1/2

trem. bar trem. bar trem. bar



Chorus  
w/Rhy. Figs. 3 (3 times) & 3A

Bb5

N.C.

G5

N.C.

One day you will see \_\_\_\_\_ and

Bb5

N.C.

G5

N.C.

dare to come down to me. \_\_\_\_\_ Yeah,

Bb6

N.C.

G5

N.C.

come on, come on now, take the chance. \_\_\_\_\_

w/Rhy. Fill 2 A5  
(Gtr. IV)

N.C. \*w/Riff B

1/2

1 ↓ 1 ↓ sl. ↓ 1 ↓ 1 ↓ sl. ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓

8va

trem. bar H sl.

\*w/slight variations ad lib H sl. \*\*Depress bar before striking note.

Gtr. II

P.M.

sl. w/octaver

7 5

14 8 7 14 8 7

12 6 5 12 6 5

sl. sl.

8va

1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓ 1 ↓

2 loco slack

trem. bar trem. bar slack

23 23 23 23 22 22 21 20 20 19 19 17 12 (12)

21 21 23 23 20 20 20 19 19 17 12

(8) 14 7 (7) 14 8

(6) 12 5 (5) 12 6

sl. sl.

Rhy. Fill 2 (Gtr. I)

P.M.

7 5 7 6

sl.

\*w/Riff B1 (1st 3 bars only)

1/2

\*Last note of 3rd bar is not tied.

1/2

1/4

\*Notes indicated with an asterisk are fretted by R.H. reaching behind L.H.

(octaver off)

Bb5 A5

D.S. al Coda

(Gtr. IV out)

slack

trem. bar

slack

Gtrs. I & II

Coda (Bb) w/Rhy. Fills 1 & 1A N.C. w/Riffs C & \*C1

Let's dance... Mm, it's

\*Beat 1 of 1st bar is struck, not tied.

w/Rhy. Fig. 3 w/Rhy. Fig. 3A (1st 2 bars only) Bb5 N.C. G5 N.C. w/Rhy. Fill 3 Bb6 Gtr. I

nice to see you here... Ha, ha...

Rhy. Fill 3 (Gtr. II)

5  
5

*Additional Lyrics*

3. Yeah, I feel you too,  
 Feel those things you do.  
 In your eyes I see a fire that burns  
 To free the you that's wanting through.  
 Deep inside you know  
 The seeds I plant will grow. *(To Chorus)*

# THE UNFORGIVEN II

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



Tune down 1/2 step:

- ⑥ = E♭    ③ = G♭
- ⑤ = A♭    ② = B♭
- ④ = D♭    ① = E♭

Slow Rock ♩ = 68

Intro

**Rhy. Fig. 1** (Gtr. I) *dist. tone* w/Rhy. Fig. 1A (2 times)  
A5 C5  
Riff A (Gtr. II)

*dist. tone* *sl.* *sl.*

\*Horn arr. for gtr. (this bar only).  
\*\*Vol. knob swell

G5 E5 (end Rhy. Fig. 1) w/Rhy. Fig. 1 A5 C5

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

G5 E5 (Gtrs. I, II & III out) Am Rhy. Fig. 2 (\*Gtr. IV) C

*sl.* *sl.* *sl.* *mp* *let ring* *hold bend* *Full* *Full*

\*Gtr. equipped w/B-bender arr. for standard gtr.

**Rhy. Fig. 1A (Gtr. III)**

*clean tone*

G                  Em                  Am                  C                  G                  Em

\*Riff B1 ..... Riff B (end Riff B)

Gtr. V *sl.*  
Gtr. VI *sl.*

*dist. tone*  
*sl.*  
5 10  
2 5

\*\*\*  
10 12 13/5  
5 7

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

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

\*Riffs B & B1 include Gtrs. V & VI. *sl.* \*\*\*Gtr. V to left of slash. *sl.*

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

\*\*T *Full* *Full* *sl.* *P* *hold bend* *Full* *Full* *T* *Full*

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

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

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

\*\*T = Fret @ w/thumb.

1st Verse  
\*w/Rhy. Figs. 1A (4 times) & 2 (2 times)

Am                  C                  G                  \*Em                  Am                  C

Lay be - side - me, \_\_\_\_\_ tell me what they've done. - And speak the words - I \_\_\_\_\_ want to hear -

(Gtrs. V & VI out)

\*Play all gtr. parts w/slight variations ad lib when recalled (throughout).

\*Chord name indicated by Gtr. IV; Gtr. III plays E (next 6 1/2 bars only).

G                  Em                  Am                  C                  G                  Em

\_\_\_\_\_ to make my de - mons run. - The door is locked - now, \_\_\_\_\_ but it's o - pened if you're true. -

Am                  C                  G                  Em

\_\_\_\_\_ If you can un - der - stand - the me, - then I can un - der - stand - the you. -

\*w/Riff A  
Gtrs. III & IV *Am* *Cadd9*

G                  Em                  Am                  Cadd9                  G                  Em

\*Allow beat 4 1/2 of last bar to ring through 1st 2 beats of 2nd Verse.

2nd Verse  
w/Rhy. Fig. 2 (2 times)  
Am

C G \*E

Lay be - side — me — un - der wick - ed sky. —

Rhy. Fig. 3 (Gtr. III) (end Rhy. Fig. 3)

let ring .....1 let ring .....1 sim.

\*Gtr. IV plays Em (next 6½ bars only).

w/Rhy. Fig. 3 (3 times)  
Am

C G E

— Through black of day, — dark of night, — we share this par - a - lyze. — The door cracks o - pen, —

G E Am C G E

— but there's no sun shin - ing through. — Black heart scar - ring dark - er still, — but there's no sun shin - ing through. —

w/Riff C  
Dm

Fadd2 G Fadd2 Asus2

— No, there's no sun shin - ing through. — No, there's no sun shin - ing. —

Rhy. Fig. 4A (Gtr. III) (end Rhy. Fig. 4A) (Gtr. III out)

let ring .....1 let ring .....1 sim.

Rhy. Fig. 4 (Gtr. IV)

(end Rhy. Fig. 4) (Gtr. IV out)

let ring .....1 let ring .....1 sim.

\*Riff C

Gtr. V | sl. Full Full (Gtrs. V & VI out)

Gtr. VI | sl. Full Full 1/2 1/2 1/2 1/2

sl. sl. sl. 1/2 1/2 1/2 1/2

sl. sl. sl. \*\*Let fade over next 2 bars.

Chorus  
Asus2 Am

Asus2

G/B

G/C Csus2

C5

\*G/B

What I've felt,— what I've known.— Turn the pag - es, turn— to stone.— Be -

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

(end Rhy. Fig. 5)

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

\*B played by bass only.

Asus2 Am

Asus2

G

w/Rhy. Fill 1A  
G/C Csus2

N.C.

hind the door,— should I o - pen it— for you?— Yeah.

Rhy. Fill 1 (Gtr. I)

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

*sl.*

w/Rhy. Fig. 5 (1½ times)

Asus2 Am

Asus2

G/B

G/C Csus2

C5

G/B

What I've felt,— what I've known.— Sick and tired,— I stand— a - lone.— Could

w/Rhy. Fills 1 & 1A  
G/C Csus2

N.C.

you be there?— 'Cause I'm the one who waits— for you.— Or are you un - for - giv - en, too?—

Rhy. Fill 1A (Gtr. II)

P.M. *sl.*



w/Rhy. Figs. 1 & 1A (both 2 times)

\*w/Riff A  
A5

w/Riff A1

C5 G5 E5 A5 C5 G5 E5

\*Allow beat 4 1/2 of last bar to ring through  
1st 2 beats of 3rd Verse.

3rd Verse  
Am

C

G

E

Rhy. Fig. 6A (Gtr. IV)

\*1/2 (end Rhy. Fig. 6A)

w/wah  
1/2

\*Bend towards floor.

Rhy. Fig. 6 (Gtr. VIII)

(end Rhy. Fig. 6)

clean tone

w/Rhy. Fig. 6A (2 1/2 times)

Am

C

G

E

(Gtr. VIII)

Riff A1 (Gtr. VII)

w/Rhy. Figs. 3 & 6 (both 2 times)

Am C E Am C

She lay be - side me, but she'll be there when I'm gone. Black heart scar - ring dark - er still.

(Gtr. VIII out) w/Rhy. Fig. 4A

G E Dm F

Yeah, she'll be there when I'm gone. Yeah, she'll be there when I'm gone.

Gtr. IV P sl. P w/slide P

w/Fill 1

Chorus w/Rhy. Fig. 5 (1½ times)

G F Asus2 Asus2 Am Asus2 G/B

Dead sure she'll be there. What I've felt, what I've known.

(Gtr. III out)

w/o slide

G/C Csus2 C5 G/B Asus2 Am Asus2 G

Turn the pag - es, turn to stone. Be - hind the door. Should I o - pen it for you?

w/Rhy. Fills 1 & 1A

w/Rhy. Fig. 5 (1½ times)

G/C Csus2 N.C. Asus2 Am Asus2 G/B

Yeah. What I've felt, what I've known.

Fill 1

Gtr. V

Gtr. VI

(Gtrs. V & VI out)

G/C Csus2 C5 G/B Asus2 Am Asus2 G

Sick and tired, I stand alone. Could you be there? Cause I'm the one who waits for you.

w/Rhy. Fill 2A  
G/C Csus2 N.C. A5 C5

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

Or are you un - for - giv - en, too?

Rhy. Fill 2 (Gtr. I)

Gtr. VII

1/2 Full sl. H P

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

sl.

G5 E5 A5 C5

Full 1/2 Full Full Full

sl. hold bend 1/2 let ring hold bend

sl.

w/Rhy. Fig. 5 (1½ times)

G5 E5 Asus2 Am Asus2 G/B

Gtrs. I & II

Full 1/2 Full Full Full Full

sl. sl. sl. sl. Full Full sl. sl. Full

Rhy. Fill 2A (Gtr. II)

P.M.

1/2 Full

1/2 Full

G/C Csus2

C5

G/B Asus2 Am

Asus2 G/B

1/2

Full P P

Full P

3

sl. sl.

sl. sl.

17 17 20 17 20 17 19 19 17 19 17 19 17 19 19 17 19 19 17 19 19 17 19 19 17 19

w/Rhy. Fill 3

G/C Csus2

N.C.

w/Rhy. Fig. 1 (2 times) and Riff A

A5

C5

Full P

sl. sl.

6 6

sl. sl.

Full P

sl. sl.

19 17 19 17 7 5 7 5 7 5 7 6 5 3 5 5 3

5 7 9 12 9

3 5 7 10 7

sl. sl.

(Gtrs. I, II & VII out)

G5

E5

A5

C5

G5

E5

sl. sl.

12 13 14 14 5 7 9 12 9 12 12 13 13 14

10 11 12 12 3 5 7 10 7 10 10 11 11 12

sl. sl. sl.

Am

C

G

Em

Gtr. IV

mp let ring

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

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

Full Full Full Full Full Full Full

hold bend Full

T T

sl. P

sl. P

Rhy. Fill 3 (Gtrs. I & II)

Full sl. sl.

3

P.M. P.M.

sl. Full sl.

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

0 0 0 0 0

3 3

4th Verse  
w/Rhy. Fig. 2

Am C G Em

Lay be - side — me, tell me what I've done. —

Am C G Em

The door is closed, so are — your eyes, — but now I see — the sun. —

w/Rhy. Fig. 4

Dm F#sus2 G F#sus2

Now I see — the sun. — Yes, now I see — it. —

Asus2 (Gtr. IV out) Asus2 Am Asus2 G

What I've felt, — what I've known. —

G/C C#sus2 C5 G/B Asus2 Am Asus2 G/B

Turn the pag - es, turn — to stone. — Be - hind the door. — Should I o - pen it — for you? —

w/Rhy. Fills 1 & 1A

w/Rhy. Fig. 5 (6 times)

G/C C#sus2 N.C. Asus2 Am Asus2 G/B

Yeah. — What I've felt, — what I've known. — So

G/C C#sus2 C5 G/B Asus2 Am Asus2 G

sick and — tired, — I stand — a - lone. — Could you be there? — 'Cause I'm the one who waits, — the

w/Riff D

G/C C#sus2 C5 G Asus2 Am Asus2 G/B

one who waits — for you, — oh. What I've felt, — what I've known. —

Riff D (Gtr. III)

clean tone

1. 2. (Gtr. III out)

7 4 4 5 5 5 5 4 5 5 7 4 4 5 7 5 5

G/C Csus2 C5 G/B Asus2 Am Asus2 G



Turn the pag - es, turn — to stone. — Be - hind the door. — Should I o - pen it — for you? —

G/C Csus2 C5 G Asus2 Am Asus2 G/B



oh. — What I've felt, — oh, — what —  
(So I dub thee un - for - giv - en.) —

G/C Csus2 C5 G/B Asus2 Am Asus2 G



— I've known. — I take this key — and I bur - y it — in you, —  
(Nev - er - be, — nev - er me.) —

Gtr. I substitute Rhy. Fill 2

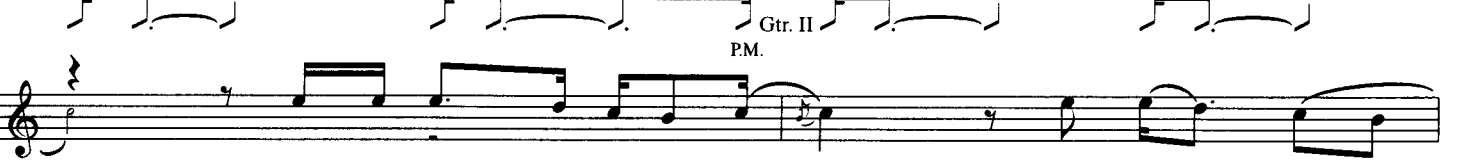
G/C Csus2 C5 G Am G/B



— be - cause you're un - for - giv - en, too. — (Nev - er be, — nev - er me.) —

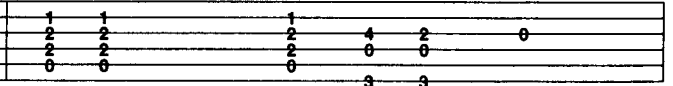
(Gtr. I cont. in notation)

Asus2 Am D5 Gtr. II Am Freely G

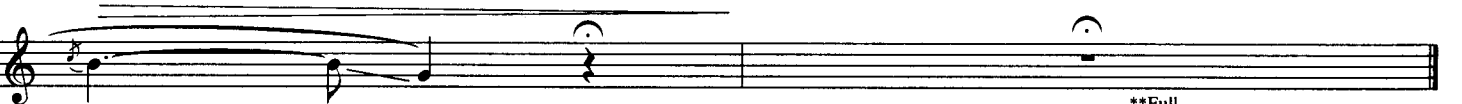


'Cause you're un - for - giv - en, too. — Oh, oh, — oh. —

Gtr. I



G5 (Gtr. II out) Asus2 A



(Gtr. I out)











\*Vol. knob swell

\*\*Bend towards floor.

# BETTER THAN YOU

Words and Music by  
James Hetfield and Lars Ulrich

G5  3fr.   
 A5  5fr.   
 E5  1fr.   
 G#5  4fr.   
 C5  8fr.   
 D5  10fr.   
 F5  8fr.   
 G5<sup>x</sup>  10fr.

Tune down 1/2 step:


- ⑥ = E $\flat$     ③ = G $\flat$
- ⑤ = A $\flat$     ② = B $\flat$
- ④ = D $\flat$     ① = E $\flat$

**Moderately fast Rock** ♩ = 160  
\*w/sound effect

**Half time feel**  
(Drums)

Intro

*fade in*  
(approx. 10 seconds)

Gtr. I  Harm. ....


*f dist. tone*  
Harm. ....

2-4 2-4

\*Till Verse

G5 G#5 A5    G5    E5    (Gtr. II out)    G5    E5

Rhy. Fig. 1    pick scrapes    (end Rhy. Fig. 1)

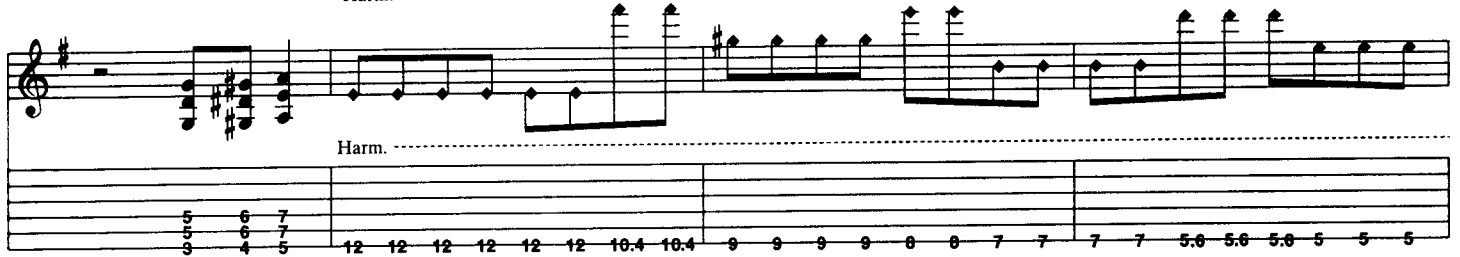


w/Rhy. Fig. 1 (2 times)

G5 G#5 A5    G5    E5    G5 G#5 A5    G5    E5

Gtr. II    Harm. ....

Harm. ....



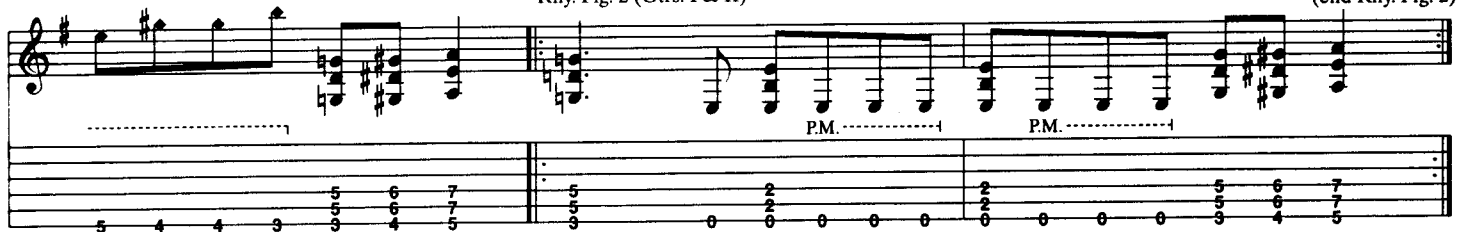
(end half time feel)  
Play 4 times

G5 G#5 A5    G5    E5 N.C.    E5 N.C.    G5 G#5 A5

(Gtr. II cont. in slashes)  
(end Rhy. Fig. 2)

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

P.M. ....



1st Verse

Gtr. II G5 A5 G5 <sup>Ⓞ</sup>open E E5 G5 G#5 A5

\*P.M. .... P.M. ....

I look - at you, then - you me.

Rhy. Fig. 3 (Gtr. I)

(end Rhy. Fig. 3)

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

\*Play only lowest note of chord when P.M. is indicated (throughout).

w/Rhy. Fig. 3

Rhy. Fig. 3A G5 A5 G5 <sup>Ⓞ</sup>open E E5 G5 G#5 A5

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

(end Rhy. Fig. 3A)

Hun - gry - and thirst - y - are - we -

Rhy. Fig. 4A G5 A5 C5 D5

*sl.* *sl.*

Hold - ing - the li - on's - share, hold - ing - the key.

Rhy. Fig. 4 (Gtr. I)

Full

Full

\*Play this bar w/slight variations ad lib when Rhy. Fig. 4 is recalled (throughout).

G5 A5 F5 GS<sup>x</sup> (end Rhy. Fig. 4A)

Hold - ing - me back 'cause - I'm striv - ing - to be... Bet - ter than

(end Rhy. Fig. 4)



**Half time feel**

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

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

Gtr. II substitute Rhy. Fill 1

you. \_\_\_\_\_ Bet - ter than

\*(Bet - ter than you.) \_\_\_\_\_  
\*w/flanger (throughout)

(Resume Rhy. Fig. 2)

Gtr. II substitute Rhy. Fill 1 (end half time feel)

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

you. \_\_\_\_\_ (Bet - ter than you.) \_\_\_\_\_

2nd Verse  
w/Rhy. Fig. 3 (2 times)

G A9(no3rd) G5 E5 N.C. E5 N.C. E5 N.C. G5 G#5 A5

Lock horns, I push and I strive. \_\_\_\_\_

Rhy. Fig. 5 (Gtr. II)

(end Rhy. Fig. 5)

let ring ..... let ring ..... P.M. .... P.M. .... P.M.

w/Rhy. Fig. 5

G A9(no3rd) G5 E5 N.C. E5 N.C. E5 N.C. G5 G#5 A5

Some - how I feel more a - live. \_\_\_\_\_

w/Rhy. Figs. 4 & 4A

G5 A5 C5 D5

Bur - y the need for it, bur - y the seed. \_\_\_\_\_

Gtr. III

Gtr. IV

w/slide (both gtrs.)

7 8 8 10 10 10 8 8 8 10 10 10 10 10 10 10  
7 5 5 7 7 7 5 5 5 7 7 7 7 7 7 7  
5

**Rhy. Fill 1 (Gtr. II)**

P.M. ....



w/Rhy. Fig. 6

A5 F#5 E5 F#5 N.C. A5 F#5 E5 F#5 E5 F5

{ Oh, yo, noth - in' brings - me down. —  
 { Oh, yo, you can't take - it down. —

w/Rhy. Fig. 7

B5 G#5 \*F#5/G# G#5 N.C. B5 G#5 F#5/G# G#5

No, can't stop this train — from roll - in' on —  
 No, nev - er stop stop this this lo - co - mo - tion, on —

Gtr. II

1/2

1/2

\*Notes to right of slashes played by bass only.

To Coda

F#5 G5 B5 G#5 F#5/G# G#5 N.C.

— and on, on. and... No, no. — For -  
 — and on and on and... No, no. — For -

1/4

1/4

1/2

1/2

H

H

Rhy. Fig. 7 (Gtr. I)

1/2

1/2

1.

2.

B5/G# G#5

F#5/G# G#5

N.C.

(end half time feel)  
G5 G#5 A5

Guitar solo  
w/Rhy. Figs. 2 & 2A (both 4 times)  
\*G5 E5 N.C.

ev - er on — and on... —

Gtr. II

Gtr. III

1/2

1/4

12 13 14

12 13 14

14 12 14

\*w/o slide

\*Chord names reflect Gtr. I (next 8 bars only).

E5 N.C.

G5 G#5 A5

G5

E5 N.C.

E5 N.C.

G5 G#5 A5

1/4

1/4

Full

(14) 14 14

12 13 14

12 13 14

14 12 14

(14) 14 14 12

14 12 14

G5

E5 N.C.

E5 N.C.

G5 G#5 A5

G5

E5 N.C.

E5 N.C.

G5 G#5 A5

1/4

1/4

1/4

1/4

12 12

14 12 14

(14) 14 14 14

12 12 14

12 12 14

14 12 14

(14) 14 14

12 12

14 14

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

G5

A5

G5

E5 N.C.

E5 N.C.

G5 G#5 A5

1/2

1/2

12 12

12 12

12 12

14 14

14 14

14 14

12 12

14 14

14 14

14 14

14 14

12 12

14 14

14 14

14 14

14 14

12 12

14 14

Rhy. Fig. 2A (Gtr. II)

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

5 2 2 2 2 2 2 2 5 6 7

5 2 2 2 2 2 2 2 5 6 7

9 0 0 0 0 0 0 0 3 4 5

G5 A5 G5 E5 N.C.

E5 N.C. G5 G#5 A5 G5 Full A5 Full C5 1/2 Full

w/Rhy. Figs. 4 & 4A (both 1st 7 bars only)

D5 G5 A5 F5 1/2 Full

Gtrs. G5x I & II 7

D.S. (half time feel) al Coda

\*Ooh. (Gtr. III out)

\*Fade in.

Coda (w/last 4 bars of Rhy. Fig. 7)

B5 G#5 F#5 G#5

No, no.

N.C. B5/G# G#5 F#5/G# G#5 N.C. G5 G#5 A5

You can't bring me down... 'Cause I'm bet - ter than

Chorus  
w/Rhy. Fig. 2 (Gtr. I: 8 times; Gtr. II: 4 times)

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C.

you. (Bet - ter than you.)

Gtr. II substitute Rhy. Fill 1

E5 N.C. G5 G#5 A5 (Resume Rhy. Fig. 2) G5 E5 N.C. E5 N.C. G5 G#5 A5

Bet - ter than you. (Bet - ter than

Gtr. II substitute Rhy. Fill 1 w/Rhy. Fig. 2A

G5 E5 N.C. E5 N.C. G5 G#5 A5 \*G5 E5 N.C. E5 N.C. G5 G#5 A5

Ooh, bet - ter than you. (Bet - ter than

\*Chord names reflect Gtr. I (next 6 bars).

w/Rhy. Fig. 2 (1st bar only) w/Rhy. Fill 1 w/Rhy. Fig. 2A  
G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

Mm, bet - ter than you. (Bet - ter than

G5 E5 N.C. G5 G#5 A5

Free time  
G5  
Gtr. II

Much bet - ter than you.

Gtr. II (cont. in slashes) Gtr. I

P.M. trem. pick

A tempo  
G5 G#5 A5

Bet - ter than

rit. Fdbk. (8va) Fdbk.

Fdbk. pitches: B F#

Chorus  
w/Rhy. Fig. 2 (Gtr. I: 7 times; Gtr. II: 2 times)

(end Rhy. Fig. 8)

Rhy. Fig. 8 (Gtr. III) w/wah

you. (Bet - ter than

w/Rhy. Fig. 8 (7 times)  
G5 E5 N.C. E5 N.C. G5 G#5 A5

Rhy. G5 Fig. 2B (Gtr. II)

Ⓞ open E E5 P.M. ....

you.) Oh, bet - ter than you.

(end Rhy. Fig. 2B)

G5 G#5 A5 w/Rhy. Fig. 2 \*G5 E5 N.C. E5 N.C. G5 G#5 A5

P.M. ....

(Bet - ter than you.) Bet - ter than

\*Chord names reflect Gtr. I (next 8 bars).

w/Rhy. Fig. 2B G5 E5 N.C. E5 N.C. G5 G#5 A5 w/Rhy. Fig. 2 G5 E5 N.C.

you. (Bet - ter than you.)

E5 N.C. G5 G#5 A5 w/Rhy. Fig. 2A G5 E5 N.C. E5 N.C. G5 G#5 A5

Bet - ter than, bet - ter than,

G5 Ⓞ open E E5 G5 G#5 A5

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

bet - ter than, bet - ter than

(end half time feel)

Gtr. I P.M. ....

P.M. ....

Outro solo  
w/Rhy. Figs. 2 (7 times) & 2A (10 times)

\*G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C.

you,— yeah.

Gtr. III

(wah off)

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

\*Chord names reflect Gtr. I (next 20 bars only).

E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

Can't stop this train— from roll - in',— from

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

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C.

roll - in' on— and on and on and on and on—

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

E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

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



G5                      E5 N.C.                      E5 N.C.                      G5 G#5 A5                      G5                      E5 N.C.

w/Rhy. Fill 3

A - roll — on —

Full                      Full                      Full

H                      H                      H

12 14   12 14 14                      12 14   12 14 14                      12 14   12 14 14                      12 14

H                      H                      H

G5 G#5 A5                      G5                      E5 N.C.                      E5 N.C.                      G5 G#5 A5

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

— and on,                      on, —

1/2                      sl.                      let ring

1/2                      sl.

12 14 14                      11                      16                      15 16                      15 15 16                      (16) 16                      15 16                      16 15 16

G5                      E5 N.C.                      E5 N.C.                      G5 G#5 A5                      Gtr. II

Ⓞ open  
E                      E5                      P.M.

Oh, —

1/2                      1/2

15 16 15 16                      16 15 16                      (16) 16 15 16                      16 15 16                      15 16 15 16                      15 17                      17

Rhy. Fill 3 (Gtr. I)

Harm. (8va)

Harm.

5 5 3                      2 0 0                      0 3 3                      3 3 3 3                      5 5 3                      6 6 4                      7 7 5

G5 G#5 A5 G5 <sup>6</sup>open E E5 G5 G#5 A5 G5 **Free time**

P.M. \*Gtr. I ↓

yeah. Bet-ter than you.

Fingerings: (17) 17 17 17 15 16 15 16 14 12 14 14 14 12 12 15 (15) 5 17 19 17 20 19 20 19 19

Dynamics: Full, P, Full, Full, P, Full, sl., H P

\*Gtr. II strikes G5 chord on beat one and holds till otherwise indicated.

Oh, yeah. Ha, ha.

Fingerings: 17 19 17 15 14 16 14 12 14 12 12 12 12 11 12 11 11 9 7 9 7 5 7 7 9

Dynamics: sl., Full, H P, sl., H P, sl., 3, sl., rit., sl., sl.

**A tempo**

G5 G#5 A5 G5 E5 (Gtrs. out) w/sound effect

Gtrs. I & II

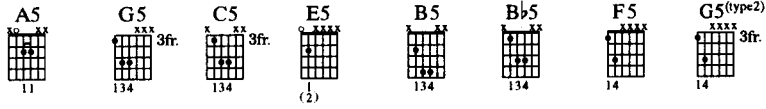
Bet - ter than you, ha!

Fingerings: (9) (9) (9) 12 13 14 12 14 (14)

Dynamics: 3/4, sl.

# SLITHER

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



Tune down 1/2 step:

- ⑥ = E♭    ③ = G♭
- ⑤ = A♭    ② = B♭
- ④ = D♭    ① = E♭

Freely ♩ = approx. 100

Gr. II 7 **A5** **G5**

Intro

Don't go look - in' for snakes, — you might find — them. —

Gr. I

*f*  
dist. tone

trem. pick

**C5**

Don't send your eyes to the sun, — you might blind — them. —

trem. pick

let ring -----

In time, faster ♩ = 112

A5

Have - n't I seen you here \_\_\_\_\_ be - fore? \_\_\_\_\_

The first system features a vocal line in treble clef with lyrics "Have - n't I seen you here \_\_\_\_\_ be - fore? \_\_\_\_\_". Below it is a guitar accompaniment in treble clef with a 1/2 note tempo marking. The guitar part includes a series of chords and a melodic line. The bass staff shows the following fret numbers: (0), (0)5, (5), (5), (4 3 2), (2 2 0), (2 2 0).

E5

The second system continues the vocal line and guitar accompaniment. The guitar part includes a series of chords and a melodic line. The bass staff shows the following fret numbers: 0, (0) 5 7 7, 0 0, (7) 5 7 7, 0 0, (7) 5 7 7, 0 0.

(cont. in notation)

B5 Bb5 A5 E<sup>open</sup> N.C.  
Rhy. Fig. 1 (Gtrs. I & II)

The third system continues the vocal line and guitar accompaniment. The guitar part includes a series of chords and a melodic line. The bass staff shows the following fret numbers: (7) 5 7 7, 4 3 2, 4 3 2, 2 1 0, 0, (7) 5 7 7, 0 0, (7) 5 7 7, 0 0.

1. 2.

B5 Bb5 A5 N.C. (end Rhy. Fig. 1) Rhy. Fill 1 B5 Bb5 A5 E5

The fourth system continues the vocal line and guitar accompaniment. The guitar part includes a series of chords and a melodic line. The bass staff shows the following fret numbers: (7) 5 7 7, 0 0, (7) 5 7 7, 4 3 2, 4 3 2, 2 1 0, 0, (7) 5 7 7, 4 3 2, 4 3 2, 2 1 0, 0.

\*P.M. refers to Gtr. I only.

\*As before

1st, 2nd Verses

2nd time w/Fill 1

N.C. Bb5 N.C. E5 N.C. Bb5 N.C. E5 N.C. Bb5 N.C.

1. Ooh, \_\_\_\_\_ watch the pup - pets danc - in'. Yeah, \_\_\_\_\_ see the  
 2. Ooh, \_\_\_\_\_ play the game so nice - ly. Oh, \_\_\_\_\_ check, it's

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

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

E5 N.C. Bb5 G5 F5 E5 N.C. Bb5 N.C. 2nd time w/Fill 1 E5 N.C. Bb5 N.C.

clowns fall down. Hey, \_\_\_\_\_ tie your tap shoes tight - ly,  
 your move now. Yeah, \_\_\_\_\_ we're stand - in' in this jun - gle,

Rhy. Fig. 2

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

1/2 1/2 1/2 1/2

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

Fill 1 (Gtr. III)

sl. sl.

12 (12) 12 (12)

sl. sl.

E5 N.C. B♭5 N.C. E5 N.C. B♭5 G5 F5

Rhy. Fig. 3 (Gtr. I) *\*E5 F5 E5 F5*

yeah, \_\_\_\_\_ and wear them in - to town. } See you \_\_\_\_\_  
 yeah, \_\_\_\_\_ with ser - pents I have found. }

(Gtr. I cont. in slashes) (end Rhy. Fig. 2) Gtr. II

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

*\*Use alternate fingering (see frame).*

(end Rhy. Fig. 3)

Ⓞ open E5 F5 E5 F5 E G5(type2) E5 w/Rhy. Fig. 3 F5

\_\_\_\_\_ crawl - in'. See you \_\_\_\_\_ crawl - in' in. \_\_\_\_\_

Riff A (end Riff A) *sl.*

*sl.*

Rhy. Fig. 3A (cont. in notation)

Ⓞ open E B5 B♭5 A5

Gtr. I P.M. Chorus

A(♯4) A5 A(♯4) A5 A♭5 G5

Don't go look - in' for snakes, \_\_\_\_\_ you might find \_\_\_\_\_ them.

Rhy. Fig. 4

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

G6 G(#4) G5 G6 G(#4) G5 G6 G5 D5 Db5 C5 N.C. C5 B5 Bb5 A5

Don't send your eyes to the sun, — you might blind — them. Have - n't I seen you here —

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

\*Note in parentheses played by Gtr. I only.

1. N.C. A5 N.C. A5 B5 Bb5 A5 Gtr. II <sup>Ⓞ</sup> open E

— be - fore? — There ain't — no he - roes here, —

(Gtr. II cont. in slashes) (end Rhy. Fig. 4) Rhy. Fig. 4A (Gtr. I)

\*P.M. P.M.

\*P.M. refers to Gtr. I only.

w/Rhy. Fig. 1 (1 3/4 times) N.C. B5 Bb5 A5 N.C.

no. No more. —

Gtr. III <sup>1/2</sup> <sup>H</sup> <sup>1/2</sup> <sup>H</sup> <sup>1/2</sup> <sup>H</sup>

dist. tone <sup>-1/2</sup> <sup>H</sup> <sup>1/2</sup> <sup>H</sup>

w/Rhy. Fill 1 B5 Bb5 A5 E5 2. N.C. A5 B5 Bb5 A5 Gtr. II <sup>Ⓞ</sup> open E

Hey, hey, hey. Have your he - roes dis - ap - peared?

(Gtr. III out) <sup>sl.</sup> (Gtr. II cont. in slashes) Gtr. I

\*P.M. P.M.

\*P.M. refers to Gtr. I only.

Interlude  
N.C.

Riff B (Gtrs. I & II)

(end Riff B)

Half time feel

w/Rhy. Fill 2

w/Riff B (Gtr. I)

B5 B♭5 A5 N.C.

Gtr. II

w/Rhy. Fill 2A

(end half time feel)

(A5) Guitar solo

Gtr. III

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

(end Rhy. Fig. 5)

Gtr. II

Rhy. Fill 2 (Gtr. I)

Rhy. Fill 2A (Gtr. I)



w/Rhy. Fig. 5 (2 1/2 times)

First system of musical notation. Treble clef staff contains notes with accents and slurs. Bass clef staff contains fret numbers (0, 7, 5, 5, 7, 7, 5, 7, 5, 5, 5, 7, 5, 7, 7, 5, 5, 7, 5, 7). Labels include "P.M.", "P", and "1/2 Full".

Second system of musical notation. Treble clef staff contains notes with accents and slurs. Bass clef staff contains fret numbers (0, 5, 7, 7, 5, 5, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 6, 5). Labels include "P.M.", "1/2 Full", "Full", "1/4", "1/2", "P", and "semi-harm.".

Third system of musical notation. Treble clef staff contains notes with accents and slurs. Bass clef staff contains fret numbers (3, 5, 3, 5, 3, 0, 12, 15, 15, 15, 12, 12, 15, 12, 15, 15). Labels include "w/Rhy. Fill 3", "N.C.", "E5", "Bb5", "N.C.", "Full", "sl.", "1/2", and "15".

Fourth system of musical notation. Treble clef staff contains notes with accents and slurs. Bass clef staff contains fret numbers (15, 12, 12, 12, 15, 12, 15, 12, 12, 15, 12, 15, 12, 12, 15, 12, 12, 15, 12, 12, 15, 12). Labels include "E5", "N.C.", "Bb5", "N.C.", "E5", "N.C.", "Bb5", "G5", "F5", "Full", and "1/2".

Rhy. Fill 3 (Gtrs. I & II). Treble clef staff contains notes. Bass clef staff contains fret numbers (7, 0, 0, 0, 0, 0, 0).

w/Rhy. Fig. 6  
E5 F5

Gtr. I

P P

E5 F5

E5 F5

w/Rhy. Fig. 3 and Riff A (both 2 times)  
E5 F5 E5 F5

See you

(Gtr. III out)

1/2 Full

1/2 Full

semi-harm. ....1

Full

E5 F5 E5 F5 N.C. G5 E5 F5 E5 F5 E5 F5 E5 F5 N.C. G5 N.C. B5 Bb5 A5

crawl - in'. See you crawl - in' in.

Chorus  
w/Rhy. Fig. 4

A(#4) A5 A(#4) A5 A♭5 G5 G6 G(#4) G5 G6 G(#4) G5 G6 G5 D5 D>5 C5

So don't go look-in' for snakes, you might find them. Don't send your eyes to the sun, you might blind them.

N.C. C5 B5 Bb5 A5 N.C. A5 N.C. A5 B5 Bb5 A5 B5 Bb5 N.C.

Have-n't I seen you here be-fore? No, there ain't no he-roes here.

Rhy. Fig. 6 (Gtr. II)

Rhy. Fig. 7 (Gtrs. I & II)

Outro solo  
w/Rhy. Fig. 7 (1 1/4 times)

**Rhy. Fill 4 (Gtrs. I & II)** (cont. in slashes)

Rhy. Fig. 8 (Gtrs. I & II)

(C5) B5 Bb5 A5 B5 Bb5 A5 P.M. ....

Hav - en't I seen you here \_\_\_\_\_ be - fore? \_\_\_\_\_  
 ...be - fore? \_\_\_\_\_ No, there ain't \_\_\_\_\_

1/2 Full 1/4 Full Full Full

1/2 Full 1/4 grad. bend Full Full

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

(end Rhy. Fig. 8)

B5 Bb5 A5 B5 Bb5 E<sup>open</sup> w/Rhy. Fig. 7 (1st 3 bars only) N.C.

no he - roes here. \_\_\_\_\_ Don't go look - in' for snakes, \_\_\_\_\_

sl. sl. sl. sl.

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

w/Rhy. Fill 4 C5

you might find them. \_\_\_\_\_ Yeah, \_\_\_\_\_

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

sl. 1/2 Full 1/2 Full

14 14 12 14 12 12 14 14 12 14 14 12 14 12 14 12

sl. sl.

w/Rhy. Fig. 8

B5 Bb5 A5

B5 Bb5 A5

B5 Bb5 A5

B5 Bb5 N.C.

— have - n't I seen — you here — be - fore? — And have your he - roes dis - ap - peared? —

The first system contains a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "— have - n't I seen — you here — be - fore? — And have your he - roes dis - ap - peared? —". The guitar accompaniment is in treble clef and includes various dynamics and articulations: *1/2 Full*, *Full*, *P*, and *1/2 Full*. Fret numbers are indicated below the guitar staff, such as 14, 12, 15, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14.

w/Rhy. Fill 5

— Don't send your eyes to the sun, — you might blind — them. —

The second system contains a vocal line and three guitar parts. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "— Don't send your eyes to the sun, — you might blind — them. —". The guitar parts are:   
 - **Gtr. III**: Treble clef, includes dynamics *1/4*, *1/4*, *1/4*, *1/4*, *1/4*, *1/4*.   
 - **Gtrs. I & II**: Treble clef, includes dynamics *H*, *P.M.*, *H*, *P.M.*.   
 - **Gtr. I**: Treble clef, includes dynamics *sl.*, *Full*, *P*, *Full*.   
 Fret numbers are indicated below the guitar staves, such as (14), 12, 14, 14, 12, 14, 14, 12, 14, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14.

Rhy. Fill 5 (Gtr. II)

The Rhythm Fill 5 (Gtr. II) section is in treble clef with a key signature of one sharp (F#). It includes dynamics *sl.*, *Full*, *Full*, *P*, *Full*, *P*. Fret numbers are indicated below the guitar staff, such as (0), 14, 12, 14, 14, 14, 14, 12, 14, (14), 12, 14, 5, 5, 3.

C5 B5 Bb5 A5 B5 Bb5 N.C.

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the 12th and 14th frets, with accents and dynamics like "Full" and "1/2".

Musical notation for the second system, featuring two guitar parts labeled "Gtrs. I & II". It includes a treble clef staff, a guitar fretboard diagram, and various performance instructions like "sl.", "P", and "Full".

Musical notation for the third system, showing a treble clef staff with a melodic line and a guitar fretboard diagram. Chord symbols C5, B5, Bb5, and A5 are indicated above the staff.

Musical notation for the fourth system, including a treble clef staff with a melodic line and a guitar fretboard diagram. It features performance instructions like "Full", "P", and "Gtr. I".

Freely

7 rit. 7 E5 trem. pick 1/4

rit. P.M. P.M. 1/4

P.M. rit. trem. pick sl. Full Full Full Full

(2/0) 4/2 3/1 2/0 (2/0) (2/0) sl. Full Full Full Full

Begin fade

Fade out

1/2

P.M. P.M. 1/2

Full H HP sl. Full

Full grad. bend Full sl.

# CARPE DIEM BABY

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

Tune down 1/2 step:

- ⑥ = E $\flat$     ③ = G $\flat$
- ⑤ = A $\flat$     ② = B $\flat$
- ④ = D $\flat$     ① = E $\flat$

<b>A5</b> X O X X 11	<b>Cadd9</b> X O O O 21 3	<b>B5</b> X X X X 134	<b>C5</b> X X X X 134	<b>D5</b> X X X X 134	<b>A5<sup>V</sup></b> X X X X 134	<b>E5</b> O X X X X 1	<b>F5</b> X X X X 134
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Slow Rock  $\text{♩} = 76$

N.C.(Em)

Play 3 times N.C.

Intro \*Gtr. I

*fade in dist. tone* P.M. ....

\*Two gtrs. arr. for one (this bar only).

Gtr. I

\*Gtr. I plays lower note only; Gtr. II plays higher note only.

Gtr. II

Rhy. Fill 1



1st, 2nd Verses  
2nd time w/Fill 2 (3 times)

D5 E5 N.C.

D5 E5 F5 E5 N.C.

D5 E5 Dsus2

\*\*E5 \*\*F5 C5

Yeah. 1. Hit dirt, shake tree, split sky, part— sea.  
2. See additional lyrics

Full *sl.* P.M. ....4 P.M. ....4

\*Rhy. Fig. 1 (end Rhy. Fig. 1) (end Rhy. Fill 1)

*sl.* P.M. ....4 P.M. ....4

\*\*Chord names reflect by Gtr. I only.

\*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

w/Rhy. Fig. 1 (2 times)

D5 E5 N.C.

D5 E5 F5 E5 N.C.

D5

E5 F5 C5

Strip smile, lose cool, bleed the day and break— the rule.

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

*sl.* P.M. ....4 P.M. ....4

Fill 2 (Gtr. III)

Full  $1\frac{1}{2}$

let ring  $1\frac{1}{2}$



Chorus  
Em D/F# F/A A5 N.C.(Em)

So wash your face away with dirt.

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

let ring ..... H sl. P.M. --- P.M. --- P.M. --- P.M. ---

\*Sing harmony 2nd & 3rd times only (next 4 bars). H

Rhy. Fig. 3 (Gtr. II) (end Rhy. Fig. 3)

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

w/Rhy. Figs. 3 & 3A (both 1 1/2 times)  
Em D/F# F/A A5 N.C.(Em) Em D/F# F/A A5\* To Coda

It don't feel good until it hurts.

{ 1. 2. So take this world and shake it. —  
3. So take this world and shake it.  
\*Substitute cue notes 3rd time only.

A5 Cadd9 (cont. in notation)

Gtr. II ◊

— Come squeeze and suck the day. — Come car - pe di - em, ba -

Gtr. I

sl. sl. sl.

1. N.C.

by. —

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

1/2 sl. 1/2 sl. 1/2 sl. 1/2 sl. \*

\*Gtr. I plays lower note only;  
Gtr. II plays higher note only



(E5)

D5 A5 C5 N.C.

(end Rhy. Fig. 6)

Rhy. Fig. 6

H

H

Guitar solo w/Rhy. Fig. 6 (4 times) N.C.(E5)

D5 A5 C5 N.C.

Gr. III

rake 3

1/4

1/4

1/4

1/4

H

H

(cont. on lower staff)

(E5)

D5 A5 C5 N.C.

1/4

Full

sl. sl.

1/4

Full

sl.

1/4

Full

P.M.

Full

sl. sl.

sl.

(E5)

D5 A5 C5 N.C.

Gr. IV

dist. tone

Full

sl. sl.

Full

Full

Full

Full

sl.

Gr. III

sl.

1/2

Full

sl. sl.

1/2

Full

Full

1/2

Full

sl.

sl.

sl.

sl.

(E5)

D5 A5

C5 N.C.

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

w/Rhy. Fig. 7A (2 times) (end Rhy. Fig. 7)  
 B5 C5 B5 C5 B5 C5 B5 D5 A5V C5 3fr. 2fr.  
 (Gtr. I) G F#  
 (Gtr. IV out)

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

Rhy. Fig. 7A (Gtr. II)







Dsus2

E5 F5

C5

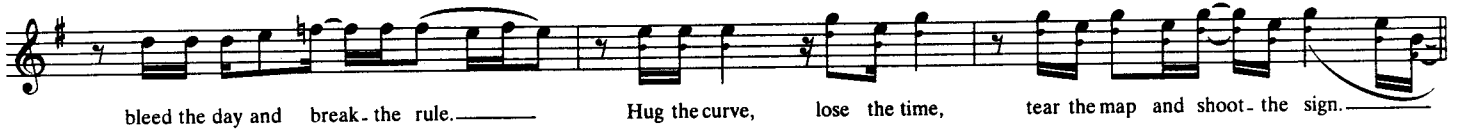
D5 E5

D5 E5 F5 E5 N.C.


Dsus2


E5 F5


C5




bleed the day and break - the rule. Hug the curve, lose the time, tear the map and shoot - the sign.


Coda 


A5 


Gtr. II 


Cadd9 


Come squeeze and suck the day.

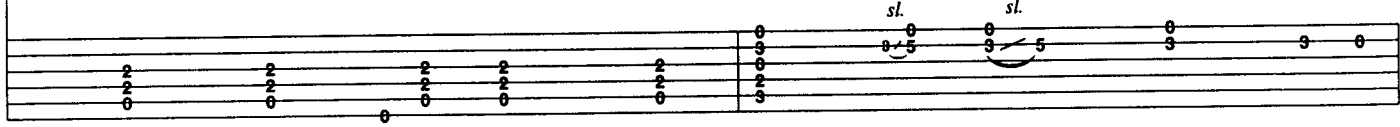
Gtr. I 

sl. 

sl. 

sl. 

sl. 



A5 

 open

E 


F5 

P.M. 

Come make me miss - you. Come car - pe di - em, ba -

P.M. 

sl. 

sl. 



Outro  
w/Rhy. Fig. 4  
N.C.

by. Come car - pe di - em, ba - by.

Gtr. III 

sl. 

1/4 

1/4 

1/4 

1/4 

14 14 12 12 14 14 12 12 14 14

sl. 



(Gtr. III)

w/Bkgd. Voc. Fig. 1  
B5 B♭5 G5 F#5

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

hold bend

Gtrs. I & II

N.C.(E5)

1/2 Full Full sl.

1/2 Full Full 1/2 sl.

*Additional Lyrics*

2. Draw lead, piss wine,  
Sink teeth, all mine.  
Stake fire, break neck,  
Suffer through this, cheat on death.  
Hug the curve, lose the time,  
Tear the map and shoot the sign. (To Pre-chorus)

# BAD SEED

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

Tune down 1 1/2 steps:

⑥=C# ③=E  
⑤=F# ②=G#  
④=B ①=C#

E5 G5 A5 C5 D5 Bb5 E5<sup>VII</sup>

Moderate Rock ♩ = 132

Intro (Cough) Half time feel (Drums)

Gtr. I - 7 x x x x x

Gtr. II - dist. tone f sl.

N.C. Riff A (Gtrs. I & II)

G5 N.C. A5 G5 Yeah, yeah.

(end Riff A)

w/Riff A N.C. G5 N.C. A5 G5 Yeah, yeah. Ooh, (cont. in notation)

Gtr. II E5 P.M.

Gtr. I I'm P.M.

bad.

N.C. E5

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

N.C. (end Rhy. Fig. 1)

E5

N.C.

E5

N.C.

(Gtr. II cont. in slashes)

Rhy. Fill 1A (Gtr. II)

G5

A5

(cont. in notation) (end Rhy. Fill 1A)

1st, 2nd Verses N.C. E5

A5 G5 E5

Rhy. Fill 1 (Gtr. I)

(end Rhy. Fill 1)

Gtrs. I & II

w/Rhy. Fig. 2 (6 times) (Gtr. II)

A5

G5

E5

A5

G5

E5

A5

G5

E5

'fess up. load off.

Tell all. Confess, ah,

spill cast gut. off.

Full

Rhy. Fig. 2

Gtr. I

A5 G5 E5                      A5 G5 E5                      A5 G5 E5

Off the veil,— stand re - vealed.— Show the cards,— bring it on,—  
 At the mer - cy, the cat is out.— Drop the dis - guise,— spit it up,

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

2 2 2 5/7 5 2 2 2 5/7 5 2 2 2 5/7 5 2

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

**Half time feel**

A5 G5 E5 A5                      C5

Gtr. II

— break the seal.— (Spoken:) Ladies and gentlemen, step right up and  
 spit it out.— (Spoken:) And now what you've all been waiting for. I give

Riff B (Gtr. I)

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

1/2

2 7 5 7 5 7 5/7 5 7 5 3 0 0 5/7 (7) 5 7 5 3 0 5

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

A5                      D5 C5                      (cont. in notation)

see the man who told suffers the truth. }  
 you he who suffers the the truth. }

(end Riff B)

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

5/7 5 7 5 3 0 0 5/7 (7) 5 7 5 3 5/7 5

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

(end half time feel) Chorus

G5

N.C. E5

N.C.

G5

N.C. E5

Musical staff with notes and chords for the first line of the chorus.

Swing the noose — a — gain, —

pierce the ap — ple skin. —

Rhy. Fill 2A (Gtr. II)

Second musical staff with guitar fills, including 'Full' and 'sl.' markings, and fretboard diagrams.

Rhy. Fill 2 (Gtr. I)

Third musical staff with guitar fills, including 'P.M.' and '1/2' markings, and fretboard diagrams.

N.C.

G5

N.C. A5

N.C.

Musical staff with notes and chords for the second line of the chorus.

You bit more than — you need, — { 1.2. now you're chok - in' on the  
3. now you're chok - in' on the.

Fourth musical staff with guitar fills, including 'Full' and 'sl.' markings, and fretboard diagrams.

Fifth musical staff with guitar fills, including 'P.M.' and '1/2' markings, and fretboard diagrams.

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

N.C. E5 N.C.

bad seed, \_\_\_\_\_ the bad seed. Ah, \_\_\_\_\_

E5 N.C. w/Rhy. Fills 1 & 1A G5 A5 N.C.

chok - in'. Yeah. \_\_\_\_\_

2. w/Riff C (3 1/2 times)  
2nd time w/Fill 1

Rhy. Fig. 3 (Gtrs. I & II) G5 E5 G5 A5 Bb5

bad ch - ch - chok - in', chok - in', chok - in' on the bad seed, chok - in' on the bad seed, \_\_\_\_\_

(end Rhy. Fig. 3) A5 E5 G5 E5 P.M. P.M. w/Rhy. Fig. 3 G5 E5 G5 A5

— yeah. — } yeah. — } Off the veil, stand re - vealed, bring it on, break the seal. —

Fill 1 (Gtr. IV)

1/4 1/2 Full (Gtr. IV out)

Riff C (Gtr. III)

*mf* dist. tone w/tremolo effect  
let ring

w/Riff C1 To Coda

B $\flat$ 5 A5 E5 G5 E5 G5 E5

Gtrs. I & II

At the mer - cy, cat is out, spit it up, spit it out. Spit it up, spit it out.

Guitar solo  
w/Riff A (2 times)

Rhy. Fig. 4 (Gtr. II) E5 A5 G5 E5 G5

spit it out now. \_\_\_\_\_

Gtr. IV *sl.* *dist. tone* *sl.* *1/2 Full* *sl. H*

*sl.* *19* *12* *14* *12* *14* *12* *12* *(12)* *(12)* *(12)* *(12)* *12* *14* *12* *14*

P H sl. H

(end Rhy. Fig. 4) w/Rhy. Fig. 4

E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

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

*Full* *14* *(14)* *12* *14* *14* *15* *15* *14* *12* *14* *12* *14* *12* *14* *12* *14*

H

Riff C1 (Gtr. III)

(Gtr. III out)

*let ring*

*(12)* *12* *12* *12* *12* *(12)* *12* *12* *12* *12* *(12)* *12* *12*



G5 E5 A5 G5 E5 A5 G5

Hap - py birth - day.

1/2 Full H P P P Full Full

1/2 Full H P P grad. bend Full Full

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

w/Riff B Rhy. Fig. 5 (Gtr. II) A5 C5

Full Full Full H P H P Full

Full Full Full H P H P Full

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

(end Rhy. Fig. 5) A5 D5 C5

Full Full H P Full sl. sl.

Full Full H P Full sl.

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

**Half time feel**  
Interlude  
w/Rhy. Fig. 5 and Riff B  
A5 C5 A5 D5 C5

Full Full Full

Full Full Full

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

2 2



w/Riff D1  
E5VII

D.S. (take 2nd ending) al Coda

w/Rhy. Fills 2 & 2A



Gtr. II

G5

N.C. E5

Swing the noose a - gain,

let ring

(w/last 2 bars of Riff C1)

Gtrs. G5 E5  
I & II  
Coda

G5 A5 G5 A5

Outro  
w/Rhy. Fig. 1 (1/2 times)  
N.C. E5

N.C.

E5

Spit it out, spit it out, spit it out now.

Ch - ch - chok - in' on the bad, bad, bad

N.C.

Freely

E5

Gtr. I

(Gtr. I out)

w/coughs

bad, bad, bad seed.

Gtr. IV

Fdbk.  
(15ma)

Fdbk. pitch: G#

Gtrs. I & II

1/2

(Gtr. I cont. in slashes)

Gtr. II

P.M.

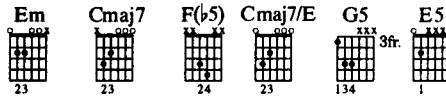
1/2

Riff D1 (Gtr. I)

let ring

# WHERE THE WILD THINGS ARE

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



Tune down 1/2 step:

- ⑥ = E♭    ③ = G♭
- ⑤ = A♭    ② = B♭
- ④ = D♭    ① = E♭

Moderately slow Rock ♩ = 92

Intro    Em    Cmaj7    Gtr. II    C7    C    N.C.

*mp*  
clean tone w/chorus  
let ring

Rhy. Fig. 1 (Gtr. I)    (end Rhy. Fig. 1)

*mp* clean tone  
let ring

Em    Cmaj7    C7    C    N.C.  
Rhy. Fig. 1A    (end Rhy. Fig. 1A)

*mp* clean tone  
let ring

Rhy. Fill 1

*mp* clean tone  
let ring

w/Rhy. Figs. 1 (2 times) & 1A  
Em Cmaj7

C7 C N.C.

So wake up, sleep y one.

\*w/Rhy. Fig. 1A  
Em Cmaj7

C7 C N.C. Gtr. I Em Cmaj7

It's time to save your world.

\*Let last note ring for an additional 1 3/4 bars. (Gtr. II is then out.)

(Gtr. I out)

Rhy. Fill 2 (Gtr. III) F(b5) N.C. E5 N.C. Harm. (15ma) F(b5)

dist. tone

f

P.M. P.M. Harm.

\*Vol. swell

Gtr. IV dist. tone

F(b5) N.C. E5 N.C. Harm. (15ma) F(b5)

P.M. P.M. P.M. P.M. Harm.

(cont. in notation)

F(b5) Rhy. Fig. 2 (Gtrs. III & IV)

Harm. (15ma)

N.C. E5 N.C. F(b5)

P.M. Harm. P.M. P.M.

N.C. E5 N.C. F(b5) N.C. E5 N.C. F(b5)

Gtr. III Gtrs. III & IV

Gtr. IV \*P.M.

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

\*P.M. refers to both gtrs.

N.C. E5 N.C. G5 (end Rhy. Fig. 2) Rhy. Fig. 2A N.C. E5 G5

Gtr. III Gtrs. III & IV

P.M. P.M.

Gtr. IV \*P.M.-----

\*As before

1st, 2nd Verses  
w/Rhy. Fig. 3A (10 times) (Gtr. III) w/Rhy. Fig. 3 (9 times)

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

1. Steal— dreams— and give— to you, —  
2. See additional lyrics

(end Rhy. Fig. 2A) Rhy. Fig. 3 (Gtr. IV)

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

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

Shop - lift— a thought— or two.— All— chil - dren touch—

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

— the sun, — burn— fin - gers one— by one.—

Rhy. Fig. 3A (Gtr. III)

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

H P P

G5 N.C. E5 <sup>w/Fill 1</sup> D5 C#5 Bb5 N.C. G5

by one. \_\_\_\_\_

Rhy. Fig. 4 (Gtr. III) (end Rhy. Fig. 4)

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

H

Pre-chorus  
w/Fill 1 (1½ times)

D5 C#5 Bb5 N.C. (G5) D5 C#5

Will this earth be good to you, keep you clean or

(cont. in slashes)

H sl.

Rhy. Fill 3 (Gtr. III) Em Cmaj7/E Half time feel (Gtr. III out) (end Rhy. Fill 3)

stain through? \_\_\_\_\_

Rhy. Fig. 3A (Gtr. II) (end Rhy. Fill 3A)

clean tone w/chorus

Fill 1 (Gtr. II)

dist. tone

sl.

Chorus  
w/Rhy. Fig. 1  
w/Bkgd. Voc. Fig. 1

Em Cmaj7 C7 C N.C.

So wake— up, sleep — y one.

(Gtr. II)

w/Rhy. Fig. 1A (1st 2 bars only)  
w/Rhy. Fig. 1A

Em Cmaj7 C7 w/Rhy. Fill 1 C N.C. w/Rhy. Figs. 1 & \*1A Em Cmaj7

It's time— to save— your world.

\*Let last note ring for an additional 2 3/4 bars. (Gtr. II is then out.)

(end half time feel)  
C7 C N.C. Em Cmaj7 3rd time to Coda II

{ 1. You're where— the wild— things are, yeah. Toy  
3. You're where— the wild— things are, now. Toy

2nd time to Coda I

\*w/Rhy. Fill 2

(Gtr. I out) w/Rhy. Fig. 2

N.C. E5 N.C. F(b5) N.C. E5 N.C. F(5)

sol - diers off— to war.

\*1st time only, beat 4 doubled by Gtr. IV.

w/Rhy. Fig. 2A

D.S. al Coda I

N.C. E5 N.C. F(b5) N.C. E5 N.C. G5 N.C. E5 G5 N.C. E5

Bkgd. Voc. Fig. 1

Play 3 times

Ah. Ah.



Guitar solo  
w/Rhy. Fig. 2 (1st bar only) (3 times) (Gtr. III)

Coda I F(♭5) N.C. E5 N.C. F(♭5) N.C. N.C. F(♭5)

dist. tone  
w/wah as filter

(Gtr. V) N.C. E5 N.C. F(♭5) w/Rhy. Fill 4 N.C. E5 N.C. G5 G(♭5)

grad. bend

Full N.C. G5 G(♭5) Full N.C. G5 G(♭5)

hold bend Full

Full N.C. G5 G(♭5) Full N.C. G5 F5 G5 1½

Full P 1½

Rhy. Fill 4 (Gtr. III) Play 3 times

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

w/Rhy. Fig. 2A (1st bar only) (3 times) (Gtr. III)

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

Full P Full P Full P Full P

sl. sl.

14 14 (14) 12 14 12 12 7 12 14 (14) 13 14 14 (14) 12 14 12 (12) 7 16

sl.

N.C. E5 G5 (G5) E5

Gr. III H P.M. E

sl. sl.

15 16 15 16 15 16 15 16 16 16 15 17 15 17 15 16 15

sl.

w/Rhy. Fig. 4 (1 1/2 times)

D5 C#5 Bb5 N.C. G5

Full Full Full Full Full Full Full Full

10 13 10 13 9 12 9 12 11 13 11 13 (11) 13 12 14 12 14 14

sl. sl.

D5 C#5 Bb5 N.C. (G5)

Full sl. 1/2 sl.

13 10 10 10 10 10 9 12 12 12 12 12 14 12 14 (14)

sl.

Rhy. Fill 5 (Gtr. III)

sl.

9 9 9 9 5 7 5 5

1 1 1 1 0 9 5 9 9

sl.

w/Rhy. Fig. 4 (1st bar only)

D5 Full C#5 sl. Em Gtr. III Full Cmaj7/E Full (Gtr. III out)

w/Rhy. Fig. 5 (2 times)

N.C. F(b5) N.C. F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

(Gtr. V out) Rhy. Fig. 5 (Gtr. IV) Rhy. Fig. 5A (Gtr. III)

*mf* Gtr. IV

Bridge

w/Rhy. Fig. 5 (13 times)

w/Rhy. Fig. 5A (12 times)

F(b5) N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

You swing your rat tle down.

(Spoken:) Hand puppets storm the beach. Fire trucks trapped out of reach.

N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

Hand puppets storm the beach. Call to arms the trum pet sound.

N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

Slingshots fire into the air. Toy hors es start the charge.

N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

Stuffed bears hold the hill till death. Crossfire from the marionettes. Stuffed bears hold the hill till death.

N.C. E5 F(b5) F(b5)

Gtr. IV

stand ing guard. We shall never surrender.

Gtr. III

Pre-chorus  
w/Rhy. Fig. 4 and Fill 1 (both 3½ times)

D5 C#5 Bb5 N.C. G5 D5 C#5

All you children touch the sun. Burn your fingers

Bb5 N.C. G5 D5 C#5 Bb5 N.C. G5

one by one. Will this earth be good to you,

D5 C#5 w/Rhy. Fills 2 & \*3A Em Cmaj7/E **Half time feel** D.S. al Coda II

keep you clean or stain through?

\*w/variations ad lib.

w/Rhy. Fill 2 (Gtr. I out) Coda II

Outro w/Rhy. Fig. 2 (1st bar only) (Gtr. III: 5 times; Gtr. IV: 7 times)

F(b5) N.C. E5 N.C. F(b5) N.C. E5 N.C. F(b5)

sol - diers off to war, off to war, off to war.

Gtr. V sl. sl. sl. sl. sl. sl.

w/wah as filter

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

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

N.C. E5 N.C. F(b5) N.C. E5 N.C. F(b5)

sol - diers off to war, off to war, off to war.

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

6

Full P P H H H P Full P Full P

14 16 16 16 12 14 14 (14) 12 14 12 14 12 12 14 12 15 12 15 12 14 12 14 12 14 12 14 14 (14) 12 15 (14) 12

sl. H

w/Rhy. Fill 6 (Gtr. III)

N.C. E5 N.C. F(b5) N.C. E5 G5

N.C. E5 N.C. F(b5)

w/Rhy. Fig. 2 (last bar only) (Gtr. IV)

w/Rhy. Fig. 2A (1st bar only) (3 times) (Gtrs. III & IV)

N.C. E5 N.C. G5

Rhy. Fill 6 (Gtr. III)

N.C. E5 Full P P H G5 N.C. E5 G5

6

Full P P H

15 16 15 17 17 (17) 15 17 15 16 15 17 15 12 12 12 12 12 12 12 14 12 12 12 14 12 14

P

G5 <sup>⊕</sup>open E E5 Em Cmaj7/E **Freely, slower**

Gtrs. III & IV

So close - your lit -

1/4 1/4

12 12 12 12 14 12 12 (12) 12 12 12 11

(Gtrs. III & IV out) N.C.

tle eyes.

sl. Fdbk. (8va)

sl. Fdbk. (w/random fdbk.)

(11) 11 0 (0) (0)

*Additional Lyrics*

2. Big eyes to open soon,  
 Believing all under sun and moon.  
 But does heaven know you're here?  
 And did they give you smiles or tears?  
 No, no tears. (To Pre-chorus)

# PRINCE CHARMING

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step:

- ⑥ = E $\flat$     ③ = G $\flat$
- ⑤ = A $\flat$     ② = B $\flat$
- ④ = D $\flat$     ① = E $\flat$

E5	D5	C5	G5	A5	F $\sharp$ 5	D5/E	C5/E
1	5fr.	3fr.	3fr.	5fr.	134	134	134

Freely  $\text{♩}$  = approx. 140

Intro

N.C. Gtr. I *sl.* **f** *dist. tone*

E5

N.C. 3 H H

3 H H

Gtr. II

E5 *sl.* *dist. tone*

Fast Rock  $\text{♩}$  = 200

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

H H H H

Riff A

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

H H H H

Full

C5

1/4

P.M.

H H

P P

P.M.

H H

(0) 0 0 5 7 5 7 (7) 7 5 7 5 7 0 (0) 0 0 5 7 5

H H P P H H

1. (cont. in notation)

G5 A5 E

⊙ open

(end Riff A)

Full

D5

1/4

P.M.

H H

P.M.

H H

(0) 0 0 5 7 5 7 (0) 0 0 5 7 5 7 5 5 5 5 7 7 0

H H H

2. (cont. in notation)

G5 A5 E5

Riff A1 (Gtrs. I & II)

(Gtr. II cont. in slashes)

Gtr. II

Gtr. I

pick slide

N.C.

Gtrs. I & II

let ring

sl.

5 5 5 5 7 2 (2/6) (2/6) 0 0 (0/6) 5 5 7 5

H

1st Verse

E5 G5 E5 \*\*G5/E A5 E5 G5 E5

1. There's a black cloud o - ver - head. That's me.

\*Rhy. Fig. 1

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

2 0 0 0 5 7 0 0 5 5 7 2 (2/6) 0 0 5 7 0 0

\*\*Notes to right of slashes played by bass only.

G5/E G5 A5 E5 G5 E5 G5/E A5 E5

And the poi - son i - vy chokes -

H P.M. P.M.

5 5 5 5 7 2 (2/6) 0 0 5 7 0 0 5 5 7 2

H



\*w/Rhy. Fig. 1 (1st 7 bars only)

G5 E5 G5 G#5 A5 E5 G5 E5

the tree. A - gain it's me. I'm the

(end Rhy. Fig. 1)

P.M. P.M.

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

\*1st chord is tied, not struck.

G5/E A5 E5 G5 E5 G5/E A5 E5

filth - y one on Bour - bon Street you walk on by.

G5 E5 G5/E A5 E5 G5 E5

I'm the lit - tle boy that push - es hard and makes

G5 G#5 N.C. (A5)

them cry.

Gtrs. I & II

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

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

2nd, 3rd, 4th Verses

\*w/Rhy. Fig. 1

♩ E5 G5 E5

2. There's a

3.4. See additional lyrics

P.M.

sl. sl.

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

sl. sl.

\*On D.S. only, 1st chord is tied, not struck.

G5/E A5 E5 G5 E5 G5/E A5 E5

dirt - y nee - dle in your child. Ha, ha, stick me.

G5 E5 G5/E A5 E5 G5 E5 G5 G#5 A5 E5

Emp - ty bot - tle still in hand, still dead, still me.

\*w/Rhy. Fig. 1 (1st 7 bars only) (Gtr. I)

G5 E5 G5/E A5 E5 G5 E5

I'm the suit and tie that bleeds the street and still

Gtr. II

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

(2) 0 0 0 5 7 0 0 0 5 7 0 0 0 5 7 0 0 0 5 7 0 0 0

H H

\*1st chord is tied, not struck.

3rd time Gtrs. I & II substitute Rhy. Fill 4

G5/E A5 E5 G5 E5 G5/E A5 E5

wants more. I'm the forty-five that's in

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

5 7 0 0 5 7 0 0 0 5 7 0 0 0 5 7 0 0 0 5 7 0 0 0

H H H H

G5 E5 G5 G#5 N.C. (A5)

your mouth. I'm the dirty, dirty whore.

Gtrs. I & II

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

(0) 0 0 5 7 0 0 0 5 6 5 (5) 7 5 7 5 5

Rhy. Fill 4 (Gtrs. I & II)

G5 E5 N.C. G5 E5 N.C. (A5)

P.M. P.M.

(2) 0 0 5 7 0 0 0 5 7 0 0 0 0 0 0 0

\*Higher note played by Gtr. I only.

N.C. E5

Yeah, —  
(cont. in slashes)

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

sl. sl.

sl. sl.

Chorus D5 C5

\*Gtrs. I & II

\*Play w/slight variations ad lib on repeats.

D5 G5 A5 \*E5

Much too young to fo - cus, but too old to see. — \*Gtr. I plays E (⊙) open only.

w/Riff A (1st 7 bars only) (Gtr. I) D5 1st time Gtr. I substitute Fill 1 C5

Gtr. II

Hey, look it's me, — what no one wants to see. —

(Resume Riff A) D5 (cont. on lower staff)

See what you've brought this world, — just what you wan - na see. —

Fill 1 (Gtr. I)

A.H. (15ma) Full

P.M. H H Full P P

A.H. Full

(0) 0 0 5 7 5 7 (7) 7 5 7 5 7 0

H H A.H. pitch: C# P P

*To Coda*

G5                      A5 N.C.                      G5                      A5 N.C.                      G5                      G#5                      A5                      \*N.C.(E5)

Hey, ma!                      Hey, ma!                      Look, it's me. —

Gtr. I (2nd time cont. in slashes)

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

Gtr. II (2nd time cont. in slashes)

\*Chords implied by bass (next 7 bars).

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

(D5)                      (C5)                      (D5)

\*Gtr. I plays 1st 7 bars only.

G5                      A5 N.C.                      E5                      (cont. in notation)                      N.C.                      Gtrs. I & II

Gtr. I                      H                      let ring .....4                      trem. bar                      sl.                      1/2

H                      \*Tied from last note of Riff A                      1/2                      sl.

2. Gtrs. I & II (Gtr. I cont. in notation)

Gtr. III                      dist. tone                      sl.                      It's me. —

sl.                      2                      7                      (7)                      5                      7                      5                      7                      5                      7                      (7)                      5                      7                      5                      7                      5                      7

(Gtr. II) (cont. on lower staff) F#5 Guitar solo A5/F# F#5

Gtr. III

*pick slide steady gliss.* *sl. w/wah as filter*

Gtr. I

*sl.* *sl.* *sl.* P.M. ....1 P.M. ....1

\*Rhy. Fig. 2 (Gtrs. I & II)

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

A5/F# A5 B5 F#5 A5/F# F#5 A5/F# A5 B5 F#5

H H H H

(end Rhy. Fig. 2)

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

w/Rhy. Fig 2 (1½ times)

A5/F# F#5 A5/F# A5 B5 F#5 A5/F# F#5

H H

w/Rhy. Fill 1

w/Rhy. Fig. 2 (3½ times) (Gtr. I)

w/Rhy. Fig. 2A (2½ times)

A5 A#5 B5 F#5

A5/F# F#5

A5/F#

A5 B5 F#5

A5/F# F#5

(Gtr. III)

Gtr. II

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

A5/F# A5 B5 F#5

A5/F# F#5 A5/F#

A5 B5 F#5

w/Rhy. Fills 1 & 1A  
A5 A#5 B5 F#5

(Gtr. III)

w/Rhy. Figs. 2 & 2A (both 3½ times)

A5/F# F#5 A5/F#

A5 B5 F#5

A5/F# F#5 A5/F#

A5 B5 F#5

Rhy. Fill 1 (Gtr. I)

Rhy. Fill 1A (Gtr. II)

A5/F# A5/F# A5/F# A5 B5 F#5 A5/F# F#5

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

P H P

w/Rhy. Fill 2  
A5

A#5 B5 N.C.(E5)

Gtrs. I, II & III

1/4 sl. sl. sl.

(F#5)

sl.

N.C. (Gtr. III out)

sl. sl. sl.

Rhy. Fill 2 (Gtrs. I & II)

sl.

Half time feel

Bridge

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

(Look up to me.) \_\_\_\_\_ What to be and what \_\_\_\_\_

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

Gtr. I Gtrs. I & II

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

\*When Rhy. Fig. 3 is recalled, 1st chord is tied, not struck.

w/Rhy. Fig. 3 (2 3/4 times)

C5 F#5 A5 F#5 A5

\_\_\_\_\_ to fear. \_\_\_\_\_ (Look up to me.) \_\_\_\_\_

(end Rhy. Fig. 3)

P.M. -----|

N.C. C5 F#5 A5 F#5 A5

Look, it's me, like what you hear. \_\_\_\_\_

(See right through me.) \_\_\_\_\_

N.C. C5 F#5 A5 F#5 A5

See the one who can't be free. \_\_\_\_\_ (See right through me.) \_\_\_\_\_

(end half time feel)

N.C. C5 E5

Look, it's me, what no one wants to see. \_\_\_\_\_

Gtr. II -----|

Gtrs. I & II (Gtr. II cont. in slashes) Gtr. I Harm. -----|

P.M. -----| Harm. -----|



w/Riff A (2 times) (Gtr. I)

D5 C5

(Sing 1st time only)

\*Play w/slight rhythmic variations ad lib on repeat.

D.S. al Coda

Gtr. I substitute Riff A1

1. D5 G5 A5 E 2. G5 A5 E5

Hey, hey, hey.

Coda G5 G#5 A5 E5 N.C. E5

Hey, ma! Look, it's me, yeah.

\*Gtr. III sl. Gtr. I

1/2

1/2 (Gtr. I cont. in slashes)

5 6 7 12 12 12 12 12 12 14 12

sl. \*Wah off

(cont. in slashes)

0 2 0

Gtrs. I & II

It's me.

Gtr. III H Full Full

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

H

Hey, ma! Hey, ma! Look, it's me. —

Full

Full

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

\*Gtr. I plays E (6) open only.

Outro solo w/Riff A (Gtr. I)

Gtr. II

D5/E

Full

Full

Full

Full

Full

Full

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

C5/E

D5/E

Full

Full

Full

Full

Full

Full

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

H

w/Riff A (1st 7 bars only)

E5

(See right A.H. (15ma))

P H P

P.M.

sl.

H

A.H.

Full

Full

Full

Full

Full

Full

12 14 12 14 (14) 12 14 12 14 12 14 12 14 14 14 5 7 5 4 5 4 5

H sl. H

D5

C5

through me.) Look up to me.

Fret numbers: 7 5 4 5 5 7 | 4 5 7 4 5 7 | 7 9 7 9

(See right through me.) Look up

Fret numbers: (9) 12 15 12 14 | 12 15 12 14 | 12 15 12 14 | 12 15 12 14 | 12 15 12 14 | 12 15 12 14 | 15 12 12 15 12 14

w/Riff A

\*w/Rhy. Fig. 1 (1st 6 bars only) (Gtrs. I & II)

to me.

Fret numbers: 12 15 12 14 | 12 15 (15) (7) 14 | 14 15 15 14 | 15 14 | 14 (14) 12 14 12 | 14 12 14 12 | 12 14 12

\*1st chord is tied, not struck.

Fret numbers: 12 15 12 14 | 12 12 14 14 | (14) 14 14 12 | 14 14 12 | 12 12 12 12 14 | 14 14 12 12 14 | 14 12 12 14

Gtrs. I & II (E5) w/Rhy. Fig. 1 (1st 6 bars only) G5 E5

1/2 P.M. Full P sl. let ring

G5/E A5 E5 G5 E5 G5/E A5 E5 G5 E5

let ring let ring

(cont. in notation)

G5/E A5 E5 (E5) 7fr. E N.C.(E5)

Gtrs. I & II P.M. P.M. P.M. P.M. P.M. sl. Gtrs. I, II & III

trem. pick steady gliss. sl.

\*Rock wah pedal back and forth ad lib.

N.C. Em7 Gtr. III sl.

Gtrs. I & II sl.

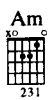
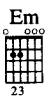
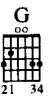
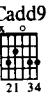


Additional Lyrics






3. And he wants to be called father now.  
 Me again, me.  
 The marks inside your arm spell me,  
 Spell only me.  
 I'm the nothing face that plants the bomb  
 And strolls away.  
 I'm the one who doesn't look quite right  
 As children play. (To Chorus)

4. See the black cloud overhead.  
 (That's me.)  
 This poison ivy chokes the tree.  
 (Again it's me.)  
 And I'm the filthy one on Bourbon Street  
 You walk on by.  
 And I'm the little boy that pushes, pushes,  
 Makes them cry. (To Chorus)

# LOW MAN'S LYRIC

Words and Music by  
James Hetfield and Lars Ulrich

Am  Em  G  Cadd9  B5  A 

D  E  A5  F5  E5 

Tune down 1/2 step:

- ⑥=E♭ ③=G♭
- ⑤=A♭ ②=B♭
- ④=D♭ ①=E♭

Intro Moderately ♩ = 132

Intro A

(Spoken:) One, two, three, one...

Mm, \_\_\_\_\_

\*Rhy. Fig. 1 (Gtr. I)

*mp* clean tone w/chorus  
let ring.....

0 2 2 2

\*Play all rhy. figs. w/slight variations ad lib when recalled (throughout).

G6 Dsus2 E5

mm, \_\_\_\_\_ mm, \_\_\_\_\_

let ring..... sim.

0 3 0 2 0 2 0 3 2 0 0

w/Rhy. Fig. 1 G6 A G6

Mm, \_\_\_\_\_ mm, \_\_\_\_\_

(end Rhy. Fig. 1) Riff A (\*Gtr. II)

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

\*Accordion arr. for gtr.

Dsus2 E5 G6

mm. \_\_\_\_\_ My eyes -  
(end Riff A)

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

\*Substitute cue note when Riff A is recalled (throughout).

1st Verse  
w/Rhy. Fig. 1 (2 times)  
w/Riff A (4 times)

A G6

seek re - al - i - ty, \_\_\_\_\_ my

Dsus2 E5 G6

fin - gers \_\_\_\_\_ seek my veins. \_\_\_\_\_ There's a

A G6

dog \_\_\_\_\_ at your back step; \_\_\_\_\_ he must

Dsus2 E5 G6

come in \_\_\_\_\_ from the rain. \_\_\_\_\_ I fall -

A G

'cause I've \_\_\_\_\_ let go. \_\_\_\_\_ The

Rhy. Fig. 1A (Gtr. I)

'let ring ..... let ring.....

P P sl. sl.

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

D E G

net be - low has rot a - way. So my

(end Rhy. Fig. 1A)

*sim.*

P

w/Rhy. Fig. 1A

A G

eyes seek re - al - i - ty, and my

D E G (Gtr. II out)

fin - gers seek my veins.

Chorus

Rhy. Fig. 2 \*Am (Gtr. I)

Em

The trash fire is warm,

\*For next 16 bars only, Gtr. III (acous.) strikes chords on beat 1 once every 2 bars and lets ring.

Am Em

but no - where safe from the storm.

⑥ open E 3fr. G ⑤ open A 3fr. C

\*open A Am G

And I can't bear to see what I've let me be,

\*Gtr. III strikes Am on beat 1.

Cadd9 B5 (end Rhy. Fig. 2)

so wick - ed and worn.

w/Rhy. Fig. 2 (1st 14 bars only) (Gtrs. I & III)

Am Em Am

So as I write to you of what is

Em N.C. Am

done and to do, \_\_\_\_\_ may-be you'll un-der-stand-

G Cadd9

\_\_\_\_\_ and won't cry for this man, \_\_\_\_\_ 'cause low man is

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

B5

(Gtr. III cont. in notation)  
 ⑤ open A 2fr. B 3fr. C open A

due. \_\_\_\_\_

2fr. B Gtr. I B5

(end Rhy. Fig. 3)

Please for give me. My eyes-

(cont. in slashes)  
(end Riff B)

Riff B (Gtr. III)

*sl.* *sl.*

4	4	4	8	8	8	11	11	11	12	12	12
2	2	2	6	6	6	9	9	9	10	10	10

*sl.* *sl.*

2nd Verse  
w/Rhy. Fig. 1A and Riff A (both 2 times)

Rhy. Fig. 1B  
(Gtr. III)

A

G

\_\_\_\_\_ seek re-al-i-ty, my

D

E

G

(end Rhy. Fig. 1B)

fin-gers feel for faith. Touch

w/Rhy. Fig. 1B  
A

G

clean with a dirt-y hand, I

D

E

G

touch the clean- to the waste.



Chorus  
w/Rhy. Fig. 2  
2nd time w/Rhy. Fill 3

Am Em

The trash fire is warm,--

\*Rhy. Fig. 2A (Gtr. III)

let ring -----1 let ring -----1

0 2 2 1 0 2 0 0

\*Play w/ variations ad lib on D.S.

Am Em N.C.

but no-where safe from the storm. Yeah.---

sim.

0 2 2 1 0 2 2 0 3 0 3

Am G

And I can't bear to see--- what I've let me--- be,--

0 2 2 1 3 2 0 3

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

0 2 3

Cadd9 B5

so wick - ed and worn. (end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (both 1st 14 bars only)

Am Em

So as I write to you, yeah,

Am Em N.C.

of what is done and to do, oh yeah,

Am G

may - be you'll un - der - stand and won't cry for this man.

Cadd9 B5 w/Rhy. Fig. 3

'cause low man is due.

N.C. Gtr. III substitute Riff B B5 (Gtr. III out)

Please for - give me, yeah.

Interlude w/Rhy. Fig. 1A and Riff A (both 2 times)

A G

Gtr. IV

sl. w/light dist. let ring H sl. sl. slight. vib.

Please for -

sl.

D E G\*

give me. Please for - give

*sl.* *H* *H*

*let ring* *let ring*

*sl.* \*2nd time vocal tacet (next 3 bars).

A G

me.

*H* *sl.* *sl.* *H* *sl.* *sl.* *slight. vib.*

*H* *sl.* *let ring* *H* *sl.* *sl.*

*sl.* *sl.*

D E G (Gtr. II out)

*sl.* *H* *sl.*

*let ring* *let ring* *sl.*

*sl.*

Omit this section on D.S.

Rhy. Fig. 4A (\*Gtr. V) A5 G<sup>3fr.</sup> A5 F#<sup>2fr.</sup> F5 (end Rhy. Fig. 4A)

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

*let ring* *let ring* *H* *H*

\*w/light dist. Rhy. Fig. 5 (Gtr. IV) (end Rhy. Fig. 5)

Bridge  
w/Rhy. Figs. 4 & 4A (both 4 times)  
w/Rhy. Fig. 5 (2 times)

Am Am/G Am Asus2/F# F

So low, the sky is all I see.

Am Am/G Am Asus2/F# F

All I want from you is for - give me.

Am Am/G Am Asus2/F# F

So you bring this poor - dog in from the rain.

Rhy. Fig. 5A (Gtr. IV)

1/2 1/2

H H

(end Rhy. Fig. 5A)

w/Rhy. Fig. 5A  
Am Am/G Am Asus2/F# F

though he just wants right back out a - gain.

To Coda

(Gtr. V out)  
(end Rhy. Fill 1A)

Rhy. Fill 1A E5  
(Gtrs. I & V)

Rhy. Fill 1 (Gtr. IV)

I  
(end Rhy. Fill 1)

3rd Verse  
w/Rhy. Fig. 1A (1st 6 bars only)  
w/Riff A (2 times)

A G

cry to the al - ley - way, con -

let ring

sl. sl. sl. sl.

7 7 7 7

sl.

Rhy. Fill 2 (Gtr. I) E G (end Rhy. Fill 2)

D

fess all to the rain. But I

w/Rhy. Fig. 1A (1st 6 bars only)

A G

lie, lie straight to the mir - ror, the one I've

let ring -----

w/Rhy. Fill 2 D.S. al Coda

D E G

bro - ken to match my face.

w/Rhy. Fills 1 & 1A Coda E5

My eyes

G6 Dsus2

seek re - al - i - ty, my fin - gers seek my veins.

E5                      G6                      A                      G6

Mm.                      Mm.

Dsus2                      E5                      G6

mm,                      mm.

w/Riff A                      (G)                      (D)

N.C.(A)

Gtr. I

P.M.                      P.M.

10                      10 9 10                      8                      10 9 7                      10

\*2nd time, Gtr. I substitutes cue note (w/P.M.) and begins to fade out.

(E)                      (G)                      N.C.(A)

mm.

(Sing 1st time only)

Gtr. II                      Gtr. II

\*Gtr. I                      (Gtr. I out)

\*\*P.M.

10 9 10                      7                      10 9 7                      10/10                      7 9 10 9 10

\*Gtr. I tacet on repeats.  
\*\*P.M. refers to Gtr. I only.

(G)                      (D)

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

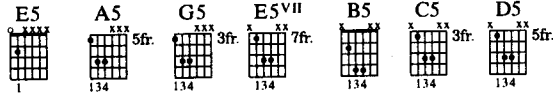
1.2.                      3.

(E)                      (G)                      (E)

7                      7 9 10 9 7                      7                      (7)

# ATTITUDE

Words and Music by James Hetfield and Lars Ulrich



Tune down 1/2 step:

- ⑥ = E♭    ③ = G♭
- ⑤ = A♭    ② = B♭
- ④ = D♭    ① = E♭

Freely ♩ = approx. 160

A tempo

Intro

N.C. Gtr. I  
Full  
sl.

mf dist. tone  
Full  
sl.

(Vocal:) Two, three, four!  
P.M.

G5  
Gtrs. I & II  
A5\*

\*Vib. refers to Gtr. I only.

Freely

w/Rhy. Fill 1 (Gtr. II)

Gtr. I  
Full  
sl.

Full  
sl.

Full  
sl.

Full  
sl.

A tempo

Full  
sl.

sl.

Full  
sl.

Full  
sl.

N.C. Full  
Full  
f

E5

Rhy. Fill 1 (Gtr. II)

A tempo

Full  
f

Full  
f

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

N.C. \*D/E \*Dsus4/E E5 N.C. D/E Dsus4/E E5

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

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

\*E played by bass only.

N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5 (end Rhy. Fig. 1)

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

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

w/Rhy. Fig. 1 (2 times)

Gtr. III N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5

*dist. tone w/wah as filter*

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

N.C. D/E Dsus4/E G5 A5 N.C. A5 E5

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

Fill 1 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5

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

N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5

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



1st. 2nd Verses

E5

Gtr. II

1. Sup - pose I say the I'm vul -

(Gtr. III)

(Gtr. III out)  
(end Fill 1)

steady gliss.

sl.

\*Play only lowest note of chord when P.M. is indicated (next 5 bars only).

Rhy. Fill 2 (Gtr. I)

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

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

A5 G5 E5 G5 A5

nev - er tures sat smile is at fied? me? Sup - pose I say

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

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

E5 A5 G5 E5

P.M.-----

you cut some roots and they to make the tree sur - vive?  
I've sent them down and they plan to pick you clean?

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

1 3 0 0 0 0 / 7 7 7 5 1 3 0 0 0

sl.

w/Rhy. Fig. 2 (1 1/4 times)

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

Just let me kill you for a while.  
And sat - is - fac - tion this way comes.

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

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

(5) 0 0 3 1 3 0 0 0 / 7 7 7 5 0 0 3

sl.

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

Just let me kill you for a smile. Just let me kill  
And sat - is - fac - tion this way comes. And sat - is - fac -

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

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

1 3 0 0 0 0 / 5 5 5 7 0 0 3 1 3 0 0 0 0

Rhy. Fill 5 (Gtr. II)

P.M.-----

7 (7) (7)

(5) 0 0 0 0 0 0

A5 G5 N.C. E5 N.C. w/Rhy. Fill 3 G5 A5 N.C.

— you once;— I'm oh— so bored— to death. —  
 tion's here— and gone,— yeah, gone a - gain. —

(end Rhy. Fig. 3A)

*sl.* P.M. ....1 P.M. ....1

*sl.*

**Half time feel**  
 Pre-chorus  
 w/Rhy. Fig. 4

D5 Eb5 N.C. C5 N.C. D5 Eb5 N.C. C5

Ooh, — I hun - ger. —  
 Ooh, — I hun - ger. —

\*Gtr. I

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

7 7 7 8 5 (5) 7 7 7 8 5  
 5 5 5 6 0 0 5 5 5 5 6 0 0 5

\*Play w/slight variations ad lib on repeat (next 6 bars only).

Rhy. Fill 3 (Gtr. I)

Rhy. Fig. 4 (Gtr. II)

let ring .....1 .....1 P.M.

1. 3.

(end half time feel)

N.C. D5 Eb5 N.C. C5 N.C. G5

Ooh, — I hun - ger. — I eat. —  
 ger. — ger. — eat. —

P.M. P.M.

Chorus

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

Born in - to at - ti - tude, — a -

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

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

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

sleep at the wheel. Throw — all your bul - lets in the

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

A5 Bb5 N.C. G5 1. N.C. G5 A5

fire — and run — like hell. —

(end Rhy. Fig. 5)

P.M. P.M.

N.C. E5

Why — cure the fe - ver? What — ev - er hap - pened to sweat? —

Rhy. Fill 4 (Gtr. I)

Full Full (end Rhy. Fill 4)

*sl. sl.*

(7) 7 5 / 7 (7) 7 5 7 5 7 7 (7) 7 5 7 5 7 9 7

*sl. sl.*

Rhy. Fill 4A (Gtr. II)

Full Full (end Rhy. Fill 4A)

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

w/Rhy. Fig. 1 (2 times)

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5

\*w/Fill 1

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5

\*Substitute 1/2 rest for 1st 2 beats of 1st bar.

Gtr. II

2. N.C. G5

2. Sup - pose — I say — and stand — there. —

Gtr. I

*sl. sl. sl.*

\* P.M.

(9) 9 7 (9) 8 8 (8) 7 6 5 7 6 5 3 13 0 0 3 0 3 3 3 3

*sl. sl. sl.*

\*Using a gtr. w/Les Paul-type electronics, set one vol. knob to zero and flick toggle switch to "on" position in 1/8 note rhythm.

w/Rhy. Fig 5

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

Born in - to at - ti - tude, t -

Gtr. III

*mf*  
w/wah as filter

10 10 10 11 11 0 | (0) 0 0 0 0 0 0 | 10 10 10 11 11 15  
7 7 7 0 0 5 | (5) 5 5 5 5 5 5 | 7 7 7 0 0 12

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

wist moth - er tongue. Throw all your bul - lets in the

(15) 15 15 15 15 15 15 | 10 10 10 11 11 0 | (0) 0 0 0 0 0 0  
(12) 12 12 12 12 12 12 | 7 7 7 0 0 5 | (5) 5 5 5 5 5 5

To Coda

A5 w/Rhy. Fills 4 & 4A

fire and run like hell. Why

10 10 10 11 11 15 | (15) 5 5 5 7 | (7)  
7 7 7 0 0 12 | (12) 5 5 5 7 | (7)  
5 5 5 5 5 5

w/Rhy. Fig 1

E5 N.C. D/E Dsus4/E E5

cure the fe - ver? What ev - er hap - pened to sweat?

(Gtr. III out)  
(end Rhy. Fill 6)

(7)  
(7)  
(5)

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E G5 \*Gtr. III E5<sup>VII</sup>

\*Wah off

**Half time feel**

Interlude

E5

Gtr. II

Gtr. I

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

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

sl. sl. sl. sl. sl. sl. 1/2

sl. sl. sl. sl. grad. bends 1/2

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

sl. sl. sl. sl. sl.

(end half time feel)  
 (Gtr. III cont. on upper staff)  
 (Gtr. II cont. on lower staff)

sl. sl. sl. sl. sl. N.C. G5 A5  
 Gtr. III  
 P.M.

sl. sl. sl. sl. sl. 15 15 15 (15) 17 15 15 15 (15)

sl. sl. sl. sl. 1/2 1/4

grad. bends 1/2 grad. bends 1/4

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

14 12 12 12 16 15 15 15

sl. 0 5 5 5 5 7  
 3 3 3 3 5

Guitar solo  
 w/Rhy. Fig. 3 (2 times) (Gtrs. I & II)

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

sl. P.M. P.M. let ring sl.

(7/7/5) 0 12 10 12 14 12 14 12 14 16 15 16 16 15 16

sl. pick slide steady gliss. P.M.

(7/7/5) 0 0 3



Gr. III

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

(16) 16 15 16 16 15 16 | 15 16 16 15 16 16 | 15 16 16 15 15 15 15 12

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

grad. bends 1/2

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

G5 A5 N.C. E5 G5

Gtrs. I & II

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

12 14 12 14 14 | 12 14 14 12 14 14 12 14 | 14 14 12 14 14 12 14 12

B5 C5 B5 C5 E5

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

12 12 15 12 12 15 12 | 12 15 12 12 15 12 12 15 | 14 12 14 14 12 14 12 14

G5 B5 D5 ES<sup>VI</sup>

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

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

w/Rhy. Fig. 1 (2 times)

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E G5

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

(12) (14) 11 12 14 12 14 14 14 (12) (14) 14 12 14 12 14 14 14 12 14 12 14 12 14

sl.

A5 N.C. A5 D5 E5 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5

Full Full Full Full Full Full Full Full Full Full Full

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

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

N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5 w/Rhy. Fill 2

sl. sl. Full P 1/4 H

(12) (15) 14 14 (14) 12 14 12 (12) 14 12 14 13 12 14 12 14

P.M. H

Bridge

\*\*A5 G5 sl.

Gtr. III (Gtr. III out) Gtr. I P.M.

(14) (14) (14) 1 2 0 0 0 3

\*Doubled by spoken voice (next 8 bars only). \*\*Bass plays E pedal till D.S.

G5                      A5                      *sl.*

Just let me kill you for a smile. Just let me kill

P.M. ....1

1 2 0                      0 0 3                      1 2 0

A5                      G5                      E5

*sl.*                      *sl.*                      7

you once for me; I'm bored to death.

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

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

And sat - is - fac - tion this way comes. And sat - is - fac -

*sl.*                      P.M. ....1

1 2 0                      *sl.* 7 7 7 5                      0 0 3                      1 2 0

w/Rhy. Fig. 3A  
N.C. E5 N.C. A5 G5 N.C.

tion this way comes. — Sat - is - fac - tion's here — and gone, —

PM. ....1 PM. ....1 sl. PM. ....1

E5 N.C. G5 A5 N.C.

gone, — gone — a - gain. —

PM. ....1

Pre-chorus  
w/Rhy. Fig. 4  
D5 Eb5 N.C. C5 N.C. D5 Eb5 N.C. C5

Yeah, — I hun - ger. —

PM. PM. ....1 PM.

N.C. D5 Eb5 N.C. C5 N.C. G5

Ooh, — I hun - ger. — I eat. —

PM. ....1 PM. ....1 PM.

*D.S. (take 2nd ending) at Coda* %

Coda w/Rhy. Fill 6

N.C.

Why — cure the fev - er? What — ev - er hap - pened to sweat? —

Gtr. I

sl. sl. Full Full

sl. sl. Full Full

Gtr. II

Full Full

sl. Full Full

Ah.

Gtr. II

sl. sl. Full

Gtr. I

sl. Full

sl. sl. sl. sl. Full

G5

Freely

E5

Gtr. II

(Gtr. II cont. in slashes)

Gtr. I

Gtrs. I & II

P.M. slight rit.

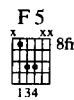
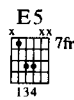
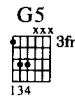
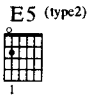
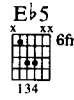
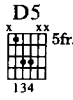
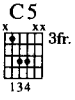
sl.

# FIXXER

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

Tune down 1/2 step:

- ⑥ = E♭    ③ = G♭
- ⑤ = A♭    ② = B♭
- ④ = D♭    ① = E♭



Moderate Rock ♩ = 108

4th time w/Fill 1A

N.C.

Riff A (Gtr. I)

2nd & 5th times w/Fill 1

Play 6 times  
(end Riff A)

Intro

\*\*Riff A1  
Gtr. II

- \*For next 7 bars only, gtrs. are not exactly in sync.
- \*\*Refers to both gtrs.
- \*\*\*Gtr. II to left of slashes.

Fill 1 (Two gtrs.)

\*Delay repeats fade out over next 3 bars.

Fill 1A (Two gtrs.)

\*Higher gtr. to left of slash. \*\*As before

\*Faster ♩ = 132

(Bass & drums enter)  
w/Fill 1A

N.C.

1st time w/Fill 1  
2nd time w/Fill 1A

N.C.

Gr. IV

\*For next 4 bars, Gtrs. I, II & III fade out while repeating Riffs A & A1 at Tempo I.  
(Both riffs begin at beat 2½, where they left off from previous bar.)

Half time feel  
1st time w/Fill 1  
2nd time w/Fill 1A

N.C.  
Riff B

D5  
Gr. IV (end Riff B)

Gr. V

w/Riff B (2 times) (Gtr. IV)  
 1st time w/Fill 1  
 2nd time w/Fill 1A  
 Riff B1 (Gtr. V)

1. (end Riff B1) D5

2. 1st Verse  
 D5 N.C. E5 N.C. E5

Yeah. Dolls of voo doo all

Rhy. Fig. 1 (Gtrs. IV & V)

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

stuck with pins, one for

Gtr. V Gtr. IV

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

H P P H P.M.

\*Both gtrs. \*\*Rhy. Fig. 1 refers to both gtrs.

\*\* (end Rhy. Fig. 1)

E5 N.C. E5 N.C. (D5)

each of us and our sins.

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



Rhy. Fig. 2A  
(Gtr. V)

Pre-chorus

C5 D5 C5 D5 Eb5 D5 C5 D5 C5 D5

So you lay— us in a line. — Push your pins,— they make us

Rhy. Fig. 2

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

C5 D5 C5 D5 Eb5 D5

sl.

hum - ble. On - ly you— can tell, in time, —

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

(cont. in notation)  
(end Rhy. Fig. 2)

C5 D5 E F G

5fr. 8fr. 5fr.

H sl.

if we fall— or mere - ly stum - ble. —

H P.M. H sl.

(end Rhy. Fig. 2A)

Em7

Chorus  
Rhy. Fig. 3B E5 (type2)  
(Gtr. VII)

dist. tone

But tell me, can you heal what fa-ther's done or

Rhy. Fill 2A (Gtr. VI)

(end Rhy. Fill 2A)

Rhy. Fig. 3A

clean tone  
let ring

let ring

Rhy. Fill 2 (Gtrs. IV & V)

(end Rhy. Fill 2)

Rhy. Fig. 3

Full

sl.

\*w/wah as filter

H

Full

\*Gtr. V only

H

G5

D5

fix this hole in a moth-er's son? Can you heal the bro-ken worlds

sl.

let ring

let ring

Full

H

Full

H

w/Fill 2  
B5

(end Rhy. Fig. 3B)

C5

with - in?— Can you strip a - way— so we may start a - gain?— Tell me, (end Rhy. Fig. 3A)

(end Rhy. Fig. 3)

H Full

5 7 5 7 7 5

w/Rhy. Figs. 3, 3A & 3B  
E5 (type2)

can you heal— what fa - ther's done— or cut this rope— and

D5

let us run?— Just when all seems fine— and I'm— pain - free, you jab an -

C5 B5

w/Rhy. Fill 1

2nd time to Coda I; \*w/Riff B (2 times) & Fill 1  
\*3rd time to Coda II

N.C.

oth - er pin,— jab an - oth - er pin— in — me. —

\*End half time feel \*Gtr. V: wah off

Gtr. V substitute Riff B1  
w/Fill 1A

3

Yeah.

Fill 2

dist. tone Full H

5 7 5 7 5 7 5

H

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

Gtr. V

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5

Mir - ror, mir - ror, up - on the

D5 E5 D5 E5

sl.

wall, break the spell or be

D5 E5 D5 E5 D5 C5 D5

sl.

Pre-chorus  
w/Rhy. Figs. 2 & 2A

come the doll. See you sharp - en - ing the

E♭5 D5 C5 D5 C5 D5 C5

pins so the holes will re - mind us

D5 C5 D5 E♭5 D5 C5 D5 N.C.

we're just - a toys in the hands of an - oth - er. And in time the nee - dles

w/Rhy. Fills 2 (Gtr. V) & 2A

D.S. al Coda I

Ⓞ open E

Gtr. IV

sl.

turn from shine to rust. But tell me,

Coda I N.C.(E5)

me. Yeah, jab it.

Gtrs. IV & V

1/2 1/2

trem. bar 1/2 trem. bar 1/2

Interlude

D5 E5 G5 E5  
Gtr. V

D5 E5 G5 E5

Musical notation for Gtr. V, first system. The treble clef staff shows a sequence of chords and notes. The guitar staff below it shows fret numbers: 12 14, 12 14, (14), x x x 13, 12 14, 12 14, 12 14, x x x 13 13.

Gtr. IV

Musical notation for Gtr. IV, second system. The treble clef staff continues the sequence. The guitar staff shows fret numbers: 12 14, 12 14, (14), 12 14, 12 14, (14), 0, 0.

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

Vocal line: "Go and jab it."

(cont. on lower staff)

sl. Gtr. VII

w/slide

Musical notation for Gtr. VII, third system. The treble clef staff continues the sequence. The guitar staff shows fret numbers: 12 14, 12 14, 12 14, 12 14, 12 14, 12 14, (14), sl. 12.

Gtrs. IV & V

(Gtr. V out)

Musical notation for Gtrs. IV & V, fourth system. The treble clef staff continues the sequence. The guitar staff shows fret numbers: 12 14, 12 14, 12 14, 12 14, sl. 12, 5 7, 5 7, 5 7, 5 7, 0 5, 7 0, 5 7, sl.

N.C.

E5

(Gtr. VII)

Gtr. IV

N.C.

E5

\*w/Riff B (1 1/4 times) (Gtr. IV)

N.C.

D5

loco

\*w/slight variations ad lib

N.C.

w/Rhy. Fill 3                      w/Riff B (1½ times)  
D5    N.C.    N.C.

D5                      N.C.                      8va

Gr. IV & VII *loco*                      Gr. VII (*w/slide*)                      Gr. IV & VII                      Gr. VII

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

Gr. IV (*w/o slide*)                      Gr. IV

Rhy. Fill 3 (Gr. IV)





N.C. Full N.C.(E5) (Gtr. VII out)

hold bends 1/2 1/2 Full P sl. sl.

(Gtr. V cont. in slashes)

1/2 1/2 Full P trem. bar trem. bar

P.M. 1/2 1/2

Gtr. V (Gtr. V out) (Drums & bass) N.C. 3

Gtr. IV Harm: Harm: 3

\*Using a gtr. w/Les Paul-type electronics, set one vol. knob to zero and flick toggle switch to "on" position in rhythm indicated.

Interlude N.C.

H sl. H sl. H sl.

mf w/wah as filter

1. Full 2. 1/2 \*w/Riff C (8 times) 1/4

H H H H sl.

Full 1/2 1/4

H H H H sl.

\*w/slight variations ad lib.

Riff C (Gtr. V)

mp H H

w/wah as filter

1/4 Full 1/2

P.M.-----1

1/4 1/4

sl. H

P.M.

1/2 1/4

sl. Harm. (8va) H

1/2 1/4

sl. Harm. H

1/4 1/4

sl. P P

1/4 1/4

sl. P P

1/4 1/4

(wah off) **f**

Bridge

Em7

N.C.

Em7

N.C.

Blood for face, sweat for dirt, three x's for the stone. To

(end Rhy. Fig. 5)

Rhy. Fig. 5 (Gtrs. IV & \*V)

let ring .....4

\*w/wah as filter

w/Rhy. Fig. 5 (5 3/4 times)

Em7

N.C.

Em7

N.C.

break this curse, a rit - u - al's due. I be - lieve I'm - not a - lone.

Em7

N.C.

Em7

N.C.

Shell of shot - gun, pint of gin, ah, numb us up - to shield - the pins. Re -

\*For next 3 3/4 bars only, voc. is doubled an octave higher.

Em7

N.C.

Em7

new our faith - which - a way - we can - to fall in - love - with life -

(Resume Rhy. Fig. 5)

Gtr. IV substitute Rhy. Fill 4

N.C.

Em7

N.C.

a - gain, to fall in love with life a - gain, to

Em7

N.C.

Em7

fall in - love - with life - a - gain, to fall in - love, to

D.S. al Coda II

N.C.

Em7

Gtrs. E5 (type2)  
IV & V

fall in - love, to fall in - love - with life - a - gain. So tell me,

Rhy. Fill 4 (Gtr. IV)

let ring .....4

Outro  
w/Rhy. Fill 5 (8 times)

Coda II Em7 N.C. Em7 N.C.

me, yeah, yeah. No more pins in me,

Rhy. Fig. 6 (end Rhy. Fig. 6)

let ring .....1

Full

Full

let ring .....1

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

w/Rhy. Fig. 6 (2¾ times)

Em7 N.C. Em7 N.C.

yeah. No more, no more pins in

Em7

N.C. Em7 N.C.

me. No more, no more pins in

w/Rhy. Fig. 6 (last bar only) (2 times)

Em7 N.C. Em7 N.C. (Gtr. VI out)

me. No more, no more, no more, -

Half time feel  
w/Riff B (1st 2 bars only)

Gtrs. E5 (type2)  
IV & V

no, no, no.

Rhy. Fill 5 (Gtr. VI)

let ring .....1

0 7 5 7 (7)