

## SAD BUT TRUE

**Words and Music by  
James Hetfield and Lars Ulrich**

**Tune down one whole step:**

⑥ = D    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

Moderately slow  $\text{♩} = 86$ 

Intro

A5 Gtr. 1 Bb5 A5 N.C. (Bb5)

P.M. .... 4

sl.

sl.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and bar lines. Above the top staff, there are handwritten labels: 'F5', 'N.C.', 'E5', 'N.C.', 'E5', 'N.C.', 'E5', 'N.C.'. Below the bottom staff, there are handwritten labels: 'P.M. ... 4', 'P', 'P', 'P'. The score is divided into measures by vertical bar lines. The first measure of the top staff contains a whole note F#5. The second measure contains a whole rest. The third measure contains a half note G#4. The fourth measure contains a half note A4. The fifth measure contains a half note B4. The sixth measure contains a half note C5. The seventh measure contains a half note D5. The eighth measure contains a half note E5. The ninth measure contains a half note F#5. The tenth measure contains a half note G#4. The eleventh measure contains a half note A4. The twelfth measure contains a half note B4. The thirteenth measure contains a half note C5. The fourteenth measure contains a half note D5. The fifteenth measure contains a half note E5. The sixteenth measure contains a half note F#5. The seventeenth measure contains a half note G#4. The eighteenth measure contains a half note A4. The nineteenth measure contains a half note B4. The twentieth measure contains a half note C5. The twenty-first measure contains a half note D5. The twenty-second measure contains a half note E5. The twenty-third measure contains a half note F#5. The twenty-fourth measure contains a half note G#4. The twenty-fifth measure contains a half note A4. The twenty-sixth measure contains a half note B4. The twenty-seventh measure contains a half note C5. The twenty-eighth measure contains a half note D5. The twenty-ninth measure contains a half note E5. The thirtieth measure contains a half note F#5. The thirty-first measure contains a half note G#4. The thirty-second measure contains a half note A4. The thirty-third measure contains a half note B4. The thirty-fourth measure contains a half note C5. The thirty-fifth measure contains a half note D5. The thirty-sixth measure contains a half note E5. The thirty-seventh measure contains a half note F#5. The thirty-eighth measure contains a half note G#4. The thirty-ninth measure contains a half note A4. The fortieth measure contains a half note B4. The forty-first measure contains a half note C5. The forty-second measure contains a half note D5. The forty-third measure contains a half note E5. The forty-fourth measure contains a half note F#5. The forty-fifth measure contains a half note G#4. The forty-sixth measure contains a half note A4. The forty-seventh measure contains a half note B4. The forty-eighth measure contains a half note C5. The forty-ninth measure contains a half note D5. The fiftieth measure contains a half note E5. The fifty-first measure contains a half note F#5. The fifty-second measure contains a half note G#4. The fifty-third measure contains a half note A4. The fifty-fourth measure contains a half note B4. The fifty-fifth measure contains a half note C5. The fifty-sixth measure contains a half note D5. The fifty-seventh measure contains a half note E5. The fifty-eighth measure contains a half note F#5. The fifty-ninth measure contains a half note G#4. The sixtieth measure contains a half note A4. The sixty-first measure contains a half note B4. The sixty-second measure contains a half note C5. The sixty-third measure contains a half note D5. The sixty-fourth measure contains a half note E5. The sixty-fifth measure contains a half note F#5. The sixty-sixth measure contains a half note G#4. The sixty-seventh measure contains a half note A4. The sixty-eighth measure contains a half note B4. The sixty-ninth measure contains a half note C5. The seventieth measure contains a half note D5. The seventy-first measure contains a half note E5. The seventy-second measure contains a half note F#5. The seventy-third measure contains a half note G#4. The seventy-fourth measure contains a half note A4. The seventy-fifth measure contains a half note B4. The seventy-sixth measure contains a half note C5. The seventy-seventh measure contains a half note D5. The seventy-eighth measure contains a half note E5. The seventy-ninth measure contains a half note F#5. The eightieth measure contains a half note G#4. The eighty-first measure contains a half note A4. The eighty-second measure contains a half note B4. The eighty-third measure contains a half note C5. The eighty-fourth measure contains a half note D5. The eighty-fifth measure contains a half note E5. The eighty-sixth measure contains a half note F#5. The eighty-seventh measure contains a half note G#4. The eighty-eighth measure contains a half note A4. The eighty-ninth measure contains a half note B4. The ninetieth measure contains a half note C5. The ninety-first measure contains a half note D5. The ninety-second measure contains a half note E5. The ninety-third measure contains a half note F#5. The ninety-fourth measure contains a half note G#4. The ninety-fifth measure contains a half note A4. The ninety-sixth measure contains a half note B4. The ninety-seventh measure contains a half note C5. The ninety-eighth measure contains a half note D5. The ninety-ninth measure contains a half note E5. The hundredth measure contains a half note F#5.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, marked '1.' and '2.', with notes E5 and N.C. (Natural C). The second system contains the next two measures, also marked '1.' and '2.', with notes E5 and N.C. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef with a key signature of one sharp (F#). The first system of the accompaniment shows a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F1

Full

E5

N.C.

E5

N.C. (cont. in slashes)

Full

(5) (5)

N N N N N

2 2 5 0 0 0

P P P

1st, 2nd, 3rd Verses

Rhy. Fig. 1

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

3rd time substitute Rhy. Fill 1

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

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

Chorus N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

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

Rhy. Fig. 2

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

Tin Coda

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

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

(end Rhy. Fig. 2)

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

Rhy. Fill 1

open Bb5 open Bb5 open Bb5

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



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

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

Sad but true.

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

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

|| 2. true.

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

Interlude A5  
Gtr. II

Bb5 A5 Bb5 A5

sl. sl. sl. sl.

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

sl. sl. sl.

Gtr. I

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

2 2-2-2-2 3 3 2 2-2-2-2 3 7 6 5 2 0 7-0-5

sl. sl.

Handwritten musical score for guitar, featuring a guitar solo and a piece for the left hand. The guitar solo is in 4/4 time, key of E major, and includes various techniques like slurs, accents, and bends. The left hand part is in 4/4 time, key of E major, and includes a piece for the left hand with a key signature change to D major and a time signature change to 3/4.



The image displays a page from a guitar instructional book, featuring five systems of musical notation. Each system includes a treble clef staff with notes and rests, and a corresponding bass clef staff with fret numbers. Above the treble staff, various musical notations are present, including chord symbols (E5, N.C., A5, Bb5, G5), dynamics (sl, P, Full), articulation marks (accents, slurs), and fingerings. The bass staff shows fret numbers ranging from 7 to 16. The piece concludes with a double bar line and repeat signs.

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

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

Full Full sl (Gtr. II out)

Full Full (15) sl (15)



E5 Full Full Full N.C. (Gtr. II cut)

D.S. al Coda

Full 12 12 12 12 sl.

Full

P.M. .... 4

Full

Coda w/Rhy. Fig. 2

F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

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

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

I'm you. Sad but true.

Gtr. I

P.M. .... 4

E5 N.C. E5

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

# HOLIER THAN THOU

Words and Music by  
James Hetfield and Lars Ulrich

Moderately fast Rock  $\text{♩} = 166$



w/Rhy. Fig. 1 (10 times)

E5  
Gtr. III

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

f P.M. (w/talk box) sl.

The first system of musical notation shows the introduction. The guitar part (Gtr. III) plays a series of power chords (E5, F5, G5) in a specific rhythm. The bass part (P.M.) plays a similar rhythmic pattern. The system ends with a double bar line and a repeat sign.

sl. sl.

The second system of musical notation continues the guitar and bass parts. The guitar part features a series of power chords and a melodic line. The bass part provides a rhythmic foundation. The system ends with a double bar line and a repeat sign.

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

sl. P.M. P.M.

II (7) sl. II (0)

The third system of musical notation continues the guitar and bass parts. The guitar part features a series of power chords and a melodic line. The bass part provides a rhythmic foundation. The system ends with a double bar line and a repeat sign.

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

sl. P.M.

The fourth system of musical notation continues the guitar and bass parts. The guitar part features a series of power chords and a melodic line. The bass part provides a rhythmic foundation. The system ends with a double bar line and a repeat sign.

Fill 1 (Gtr. III)

The musical notation for Fill 1 (Gtr. III) shows a short, melodic guitar solo. It consists of a few notes and a power chord, followed by a double bar line and a repeat sign.



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

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

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

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

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

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

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

P.M. P.M.

N.C. G5 N.C. E5

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

P.M. P.M.

N.C. E5

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

(end Rhy. Fig. 2)

P.M. .... 4

(2)

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

Who are you? Where...

Rhy. Fill 2 (end Rhy. Fill 2)

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

(2) (2) (2)

N.C. E5 N.C. G5

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

N.C. E5 N.C. E5

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

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

Ho-li-er than thou, you are—

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

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



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

No - li - er than\_ thou\_ you are\_

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

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

You\_ know\_ not\_

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

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

N.C. G5 N.C. E5

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

N.C. E5 w/Rhy. Fill 2

nor - ance go\_ hand in hand\_

Gtr. III Full

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

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

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

sl

(9) 6 7 (9) (9) 12 12 14 12 14 (14)

sis of your own. Burn your bridges and build them back with wealth.

[illegible]

Coda

N.C. E5 G5 F#5 F5 E5

Yeah! Who the hell are you?

(Gtrs. I & II)

(cont. in slashes)

P.M.-----

P.M.-----

Interlude

Gtrs. I & II

① 1fr. open B♭ A G E5

② 3fr.

Gtr. III



①1fr. open Bb A ②3fr. G E5

F.M. F.M. P.M. P.M. P.M. P.M.

H H H

(7) (7) (7)

③3fr. open G A E5

Gtr. IV

F.M. P.M. P.M. P.M.

H H H

(7) (7) (7)

④2fr. F# G5 ④4fr. G! (cont. in notation) E5

\*Gtr. V

(7) (7) (7) (7) (7)

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

\*w/Wah

Guitar solo N.C. 1/2 Pull G5 N.C. A5 Bb5 N.C. Full Pull Full Pull Full G5

grad. bend 1/2 Pull

(10) (10) 10 10 11 10 (10) 10 (10) 10 (10)

Gtrs. I & II

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

(8) (8) (8)

Musical notation for guitar, featuring a complex arrangement of chords and melodic lines. The notation includes various guitar-specific symbols such as "Pull", "N.C.", "A5", "Bb5", "G5", "P.M.", "sl", "P", "Full", "loco", and "1/2". The piece is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is spread across multiple systems, with some measures containing multiple staves. The piece concludes with a final chord and a double bar line.



N.C.

E5

Full Full Full

P.M. P.M.

sl. sl. sl. sl. (Gtr. V out)

(Gtrs. I & II tacet)

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

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

N.C. E5 N.C. E5

Ho - li - er than - thou, you are -

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

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

Ho - li - er than - thou, you are -

(Two V. 117)

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

N.C. E5

You - know - not -

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

N.C. G5 N.C. E5

Woh, not!

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



# THE UNFORGIVEN

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

Slowly  $J = 69$

A5 C5 ES D5 Am C G Em E

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

clean tone

Gtr. I (acous.)

*mf*  
let ring  
w/fingers

Amsus2 Am Amsus2 Am Amsus2 Am

H H H

(e) (e) (e)

# THE UNFORGIVEN

Am sus2 C G E5 Am sus2 C

Rhy. Fig. 1

G E Am sus2 (Gtr. II out) Am

(end Rhy. Fig. 1) Rhy. Fig. 2 (Gtr. I out)

Rhy. Fig. 3 1st, 2nd Verses (Gtr. III) A5 C5 E5 (Gtr. IV) E D5 A5 (Gtr. V) A5 w/Rhy. Fig. 3 & Riff A (both 2 times) C5 E5 (Gtr. VI) E D5

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

2. See additional lyrics

Riff A (Gtr. IV)



A5      A A5      C5      E5      E D5      A5      A A5

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

(Gtr. III)      C5      E5      E D5      (cont. in notation)      A5      N.C.

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

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

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

C5      G5      N.C.      C5      G5      E5

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

(end Rhy. Fig. 4)

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

(cont. in slashes)

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

Gtr. A5      (Gtr. III out)      G      F5      Amsun2      C

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

Gtr. II      *mf*      *sl.*      *sl.*      *sl.*

G E Amsus2 C G E5

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

sl. sl. H sl. H

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

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

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

sl. sl. H sl. H (Gtr. II out) dim.

\*Harmony vocal tacet 3rd time.

\*2nd time 1st bar only.

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

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

Amsus2 sl. Am Amsus2 Am Amsus2 H P Am









Ostro  
1st time w/Fill I

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

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

\*1st time enter on beat 2.

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

w/Riff B Am C G E Repeat and fade

Fill I

Gtr. IV

Gtr. III

Riff B

Gtr. IV

Gtr. III

both gtrs. vib.

# Additional Lyrics

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



also  
Faintly visible text

**McDonald and Lins O'Brien**  
**RESEARCH ON THE EFFECTS OF**

N.C.

\*Sitar art. for gtr.

⑤5fr. 20fr

ES

(end half time feel)

ESTT-N.C

(end Rhy. Fig. 1)



N.C.  
Rhy. Fig. 2

Handwritten musical notation for the first system. The staff contains a melody with notes and rests. Chord symbols E5, N.C., A5, A#5, B5, and C5 are written above the staff. The text "(end Rhy. Fig. 2)" is written above the final chord. The bass line is indicated by a dashed line with notes below it. Performance markings include "P.M." and "sl." (sustained).

N.C.

Half time feel  
E5

Handwritten musical notation for the second system. The staff contains a melody with notes and rests. Chord symbols E5 and F5 are written above the staff. The text "Half time feel" and "E5" are written above the staff. The bass line is indicated by a dashed line with notes below it. Performance markings include "P.M." and "sl." (sustained).

Em

F5

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

Handwritten musical notation for the third system. The staff contains a melody with notes and rests. Chord symbols Em and F5 are written above the staff. The text "(Whispered:) And the road be-comes, my bride. 1. And the road be-comes, my bride. (cont. in slashes)" is written below the staff. The bass line is indicated by a dashed line with notes below it. Performance markings include "P.M." and "sl." (sustained).

1st, 2nd Verses

E5

Bb5

2. See additional lyrics

A5

Bb5

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

Handwritten musical notation for the fourth system. The staff contains a melody with notes and rests. Chord symbols E5, Bb5, and A5 are written above the staff. The text "I have stripped of all but pride, so in her I do" is written below the staff. The bass line is indicated by a dashed line with notes below it. Performance markings include "P.M." and "sl." (sustained).

Rhy. Fig. 3

E5

Bb5

And she keeps me sat-is-fied. Gives me all I need.

Handwritten musical notation for the fifth system. The staff contains a melody with notes and rests. Chord symbols E5 and Bb5 are written above the staff. The text "And she keeps me sat-is-fied. Gives me all I need." is written below the staff. The bass line is indicated by a dashed line with notes below it. Performance markings include "P.M." and "sl." (sustained).

Gtr. IV (clean elec.)

let ring

let ring

Handwritten musical notation for the sixth system. The staff contains a melody with notes and rests. Chord symbols E5 and Bb5 are written above the staff. The text "let ring" is written below the staff. The bass line is indicated by a dashed line with notes below it. Performance markings include "P.M." and "sl." (sustained).

G5 Bb5

To the game you stay a slave.

let ring...

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

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

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

P.M. .... 4 II

E5 N.C. A5 A#5 B5 C5

yeah! Oh

(end Rhy. Fill I)

P.M. P.M. II

Pre-chorus  
F5 N.C. E5

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

Rhy. Fig. 4

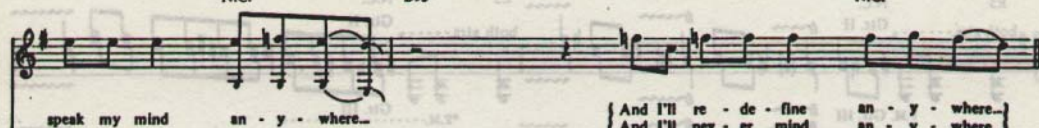
P.M. .... 4 P.M. .... 4 P.M. .... 4



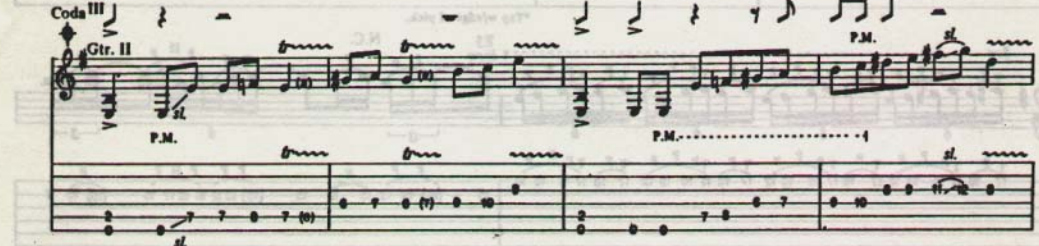
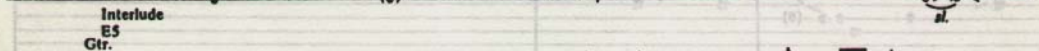
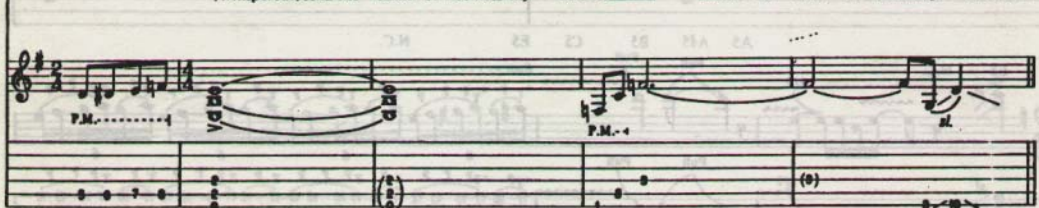
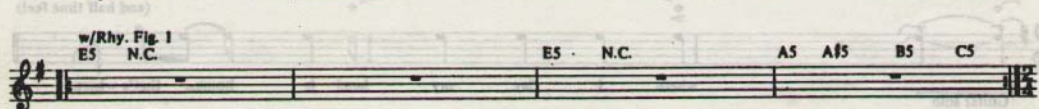
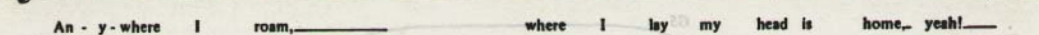
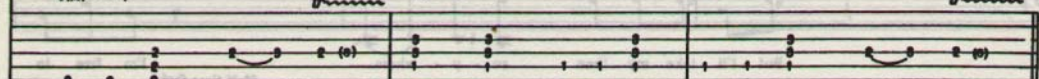
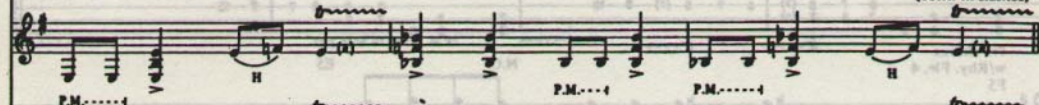
N.C.

B5

N.C.



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









(Gtra. D5  
II & III)

Pre-chorus  
w/Rhy. Fig. 4  
F5

N.C.

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

(Gtr. V out)

**Half time feel**  
**Chorus**

**N.C.**

848

N.C.

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

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

An - y - where I roam, \_\_\_\_\_

where I lay my head is home.

(end half time feel

Open 3fr. 2fr.  
E G F

Carved up - on\_ my stone,

my bod - y\_\_ lie,\_\_ but still I\_\_ roam,, yeah.. yeah..

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

w/Bkgd. voc. Flg. 1  
ES N.C.

AS    ABS    BS    CS

w/Rhy. Fig. 2 (till fade)  
N.C.

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

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

AS      A/S      BS      CS

Where - ev - er\_\_\_ I\_\_\_ may roam,\_\_\_

**Bkgd. voc. Flg. 1**

Wher - ev - er\_ I\_ may roam...





E5 N.C. A5 A#5 B5 C5  
 Pull-



Don't Tread on Me

1. Intro

2. Main

3. Solo

4. Outro

5. Fade out

### Additional Lyrics

2. And the earth becomes my throne,  
I adapt to the unknown.  
Under wandering stars I've grown,  
By myself but not alone.  
I ask no one.  
And my ties are severed clean,  
The less I have, the more I gain.  
Off the beaten path I reign.  
Rover, wanderer, nomad, vagabond,  
Call me what you will. *(To Pre-chorus)*

# MY FRIEND OF MISERY

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

Moderately ♩ = 120

Intro N.C. (Bass gtr.) 7

A5 F#5 E5 F5 G5 3fr.

Gtrs. I & II

Dm/A Rhy. Fig. 1

A5

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

(end Rhy. Fig. 1)

Dm/A Gtr. I

A5

Dm/A Am Dm/A

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

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

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

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

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

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

sl.



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

w/Rhy. Fill 1

Am

1. You just stood there scream - ing. \_\_\_\_\_ fear - ing

2. See additional lyrics

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

Gtr. I & II

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

sl.

Dm/A

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

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

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

sl.

Am

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

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

(end Rhy. Fig. 4)

P.M. P.M. sl.

sl.

Am

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

Rhy. Fill 1

Gtr. II

P.M.

(2 2 0) (2 2 0)

Riff A

Gtr. III

mp

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

Dm/A Am

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

Gtr. III (acous.)

mp  
let ring

Gtr. II A5 (cont. in notation)

to save the world...

(Gtr. III out) Gtr. I

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

sl

Chorus  
3rd time w/Fill 2  
F#5 N.C. E5 A5 B5 F#5 N.C. E5

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

Rhy. Fig. 5  
Gtrs. I & II

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

Fill 2  
Gtr. VI

sl

sl



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

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

(end Rhy. Fig. 5)

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

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

my friend of mis - er - y.

To Coda II.

Gtr. II

Gtr. I

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

E5 Dm/A A5

My friend of mis - er - y.

P.M. P.M.

Dm/A Am

p

p

Interlude  
Dm/A

Gtr. I

Am

Dm/A

*slm. (next 12 bars)*

*mp*

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

Am

Dm/A

Full

Am

Full

(cont. in Fill 1)

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

let ring

*mf*

Full

Am

Full

w/Rhy. Fill 2

Dm/A

Gtr. IV

*sl*

Play 3 times

Gtr. V

*sl*

Full

Full

\*clean tone

Riff B

Gtr. IV

Gtr. V

*p*

Fill 1

Gtr. I

Rhy. Fill 2

Gtrs. I & II

P.M.



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

Am

hold bend grad. release

H P sl. H P sl. H P

sl. sl.

Dm/A

H P sl. H P sl. H P

sl. sl.

H

H P sl. H P sl. H P

sl. sl.

P

Full

grad. bend P grad. bend

Full

Full

Am

H P sl.

H P sl.

H P sl.

P sl. H

H

H P sl.

H P sl.

H P sl.

P sl. H

H

H P sl.

H P sl.

H P sl.

P sl. H

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

Dm/A

8va

Gtr. IV

Am

8va

Gtr. V

8va

Am

w/Rhy. Fig. 4

Dm/A

8va

8va

8va

Am

A musical score for guitar solo, featuring three staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking 'Am' and a tempo/mood marking '8va'. The notation includes various guitar-specific symbols such as 'P' (pick), 'sl.' (slide), 'Full' (full volume), and 'loco' (local). There are also fret numbers written below the notes. The second staff continues the melody with similar markings and includes a section labeled 'P.M.---4'. The third staff has a bass clef and a key signature of one flat (Bb). It also features guitar-specific markings like 'P', 'sl.', and 'Full'. The score concludes with a double bar line and a final chord symbol.

Guitar solo  
w/ Rhy. Fig. 5 (2 times)

F#5 N.C.

E5

A5

B5

F#5 Full

N.C. Full

E5

A5 Full

A#5 Full

B5 Full

E5 Full

Gtr. VI

trem. pick  
w/wah  
1/2 Foli

sl

Full

Full

Full p

Full p

Full

sl

10 14 14 10 10 14 14 10 14 14 10 14 14 17 17

Coda

Outro  
w/Rhy. Fig. 5 (4 times)  
F#5 N.C.

E5 A5 B5

You just stood there scream - ing.

(Gtrs. I & II)

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

Gtr. VI 1/4 1/4 w/wah 1/4 1/4 Full

W 4 (4) (4)











# THROUGH THE NEVER

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

**Fast Rock** ♩ = 188

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

E5 3fr. C5 3fr. A5 3fr. G5 3fr. B♭5 3fr. F♯5 3fr.

E5 G5 N.C. Rhy. Fig. 1

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

G5 N.C.

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

1. (end Rhy. Fig. 1) E5 G5 2. E5 Gtr. A5 B♭5 A5 G5 F5 E5 D5 F5

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

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

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

A5 B♭5 N.C.

Gtrs. I & II

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



# THROUGH THE NEVER

(E5)

A5

Bb5

N.C.

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

P.M.

slight P.M.

(E5)

Time and space

nev - er end - ing.

Dis - turb - ing thoughts,

ques - tions pend - ing.

P.M.

A5

Bb5

E5

N.C.(E5)

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

Too quick to

P.M.

P.M.

P.M.

(G5)

(end half time feel) (F#5)

crit - i - size.

Ob - li - ga - tion to sur - vive.

We hun - ger to

P.M.

F#5 A5 Bb5 N.C. N.C.  
 be a - live. Yeah.

Riff A ..... Rhy. Fig. 2  
 P.M.---4 P.M.---4 P.M.---4

w/Fill 1 Half time feel  
 Chorus ES F#5 ES F#5  
 (Twist - ing, turn - ing through the nev - er.) All that is, ev - er,

(end Rhy. Fig. 2) Rhy. Fig. 3  
 sl. P.M.---4 P.M.---4 sl. P.M.---4 P.M.---4

ES F#5 ES F#5 ES F#5 ES F#5 ES F#5 To Coda ES F#5 ES F#5 (end half time feel)  
 ev - er was will be ev - er twist - ing, turn - ing through the nev - er. G5

(end Rhy. Fig. 3)  
 sl. P.M.---4 P.M.---4 sl. P.M.---4 sl. P.M.---4

Fill 1 Gtr. III  
 7 5 4





open A 2fr. B open A 2fr. B open A 2fr. B open A 2fr. B C5  
P.M.-----

open A 2fr. B open A 2fr. B  
P.M.-----



Open E P.M.  $\frac{2}{4}$  E5 P.M. (cont. in notation)

slack

slack

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

Gtr. I

3

II P sl.

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

Play 7 times

(0) (0) 5 7 5  
II P sl.

Rhy. Fig. 4 (Gtr. II)

3

II P sl.

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

sl.

II P sl.

Bridge  
w/Rhy. Fig. 4 (8 times)  
E5 G5 N.C. E5 G5 N.C.

On through the nev - er. We must go

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

on through the nev - er, out to the

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

edge of for ev - er. We must go

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

on through the nev - er. Then nev - er

# NOTHING ELSE MATTERS

Gtr. E5 II (end half time feel)

comes.

Gtr. I

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

w/Rhy. Fig. 2 N.C.

w/Fill 1

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

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

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

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

Gtrs. I & II

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

(end half time feel) G5 N.C.

New - er!

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

## Additional Lyrics

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

Twisting, turning through the never. (To Chorus)



# NOTHING ELSE MATTERS

Words and Music by  
James Hetfield and Lars Ulrich



Slowly ♩ = 46

Intro Gtr. 1

Em

*mp*

let ring (throughout)  
(clean tone)

H sl. P sl. Am

C Dadd2 Em Harm. .... 1

D C Em 2 D C

Em D C G B7 Em Rhy. Fig. 1

Gtr. II

let ring - - - 4 slm.

(clean tone)

Harm.

\*Vol. knob swell.

1st Verse

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

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

Rhy. Fig. 2 (Gtr. 1)

Em D G B7 Em N.C.

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

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



2nd Verse  
w/Rhy. Fig. 2  
Em

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

Nev - er o - pened my - self this way. —

Life is ours, we live it our way. —

Rhy. Fig. 3 (Gtr. III)

Rhy. Fig. 3A (Gtr. IV)

\*w/distortion

\*Distortion applies to both gtrs.

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

All these words I don't just say. —

And noth - ing else mat - ters. —

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)

3rd Verse  
w/Rhy. Fig. 2  
Em

D Dsus4 Cadd2 N.C. Em

D Cadd2

Trust I seek and I find in — you. —

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

Rhy. Fig. 4 (Gtr. II)

(clean tone)

Em

D Dsus4 Cadd2

G

B7

Em

Gtrs. 1 & VI\* C A

O - pen mind for a dif - ferent view. —

And noth - ing else mat - ters. —

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

(Gtr. II out)

\*Synth. arr. for gtr.

\*Gtr. VI is acon.

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

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

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

know, oh, but I know.

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

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

Em D Dsus4 Cadd2 G B7 Em

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

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

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

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

know, oh, but I know.

Rhy. Fill 1 (Gtr. V\*)

\*Synth. arr. for gtr.

Rhy. Fill 2 (Gtr. III)  
 w/distortion

Rhy. Fill 3 (Gtr. V\*)

\*Synth. arr. for gtr.



N.C.(Em)  
 8va-----  
 Gtr. II  
 Gtr. I let ring  
 (clean tone)  
 Am loco  
 sl.  
 sl.  
 12/12 17/14 17/12 19/15 17/12 20/17 17/12 12/8 13/5 5 5 5 5 5 5 5 5  
 \*Gtr. II notated to left of slashes.

[illegible]

w/Fill 1  
 Dadd2  
 Ctr. 1

Em

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

Em D Dsus4 Cadd2 N.C. Em

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

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

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

III I (Gtr. II)

(clean tone)

G B7 Em w/Rhy. Fig. 2A

And noth - ing else mat - ters.

6th Verse  
w/Rhy. Figs. 2 & 4

Em D Dsus4 Cadd2 N.C. Em

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

And noth - ing else mat - ters.

Chorus  
w/Rhy. Fig. 5 (1st 4 bars only)

D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

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

Musical notation for the second system of the song. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: C, A, w/Rhy. Fig. 5, D, Dsus4 D, Dadd2, D, C, and A. The lyrics 'play. \_\_\_\_\_' are written below the first measure, and 'Nev - er cared for what they do. \_\_\_\_\_' are written below the remaining measures.

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

Nev - er cared for what they know,

oh, and I know. \_\_\_\_\_ Yeah, yeah. \_\_\_\_\_

Rhy. Fill 4 (Gtr. V\*)

The musical notation for Rhythm Fill 4 (Guitar V\*) consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four eighth notes: F#4, G4, A4, and B4. The bottom staff is a five-line guitar staff. The first measure contains a 5 on the first line and a 7 on the second line. The second measure contains an 8 on the third line and a 5 on the fourth line.

\*Synth. arr. for gtr.





D Cadd2 N.C. Em D Dsus4 Cadd4

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

*sl.*  
*steady gliss.*  
*sl.*

G B7 Em

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

*sl.*

(12) (12) (12)

Gtr. I

*\*Let ring till end.*

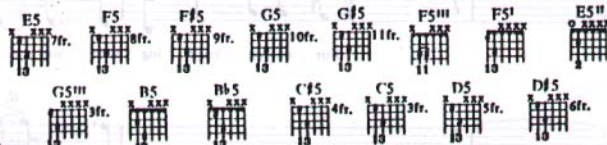
Gtr. I Em H P *sl.* *sl.* *Repeat and fade*

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

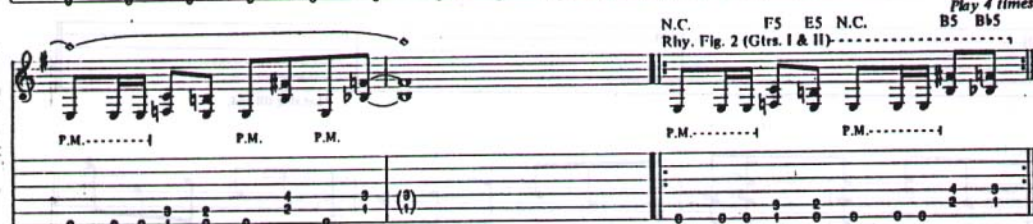


# OF WOLF AND MAN

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



Moderate Rock  $\text{♩} = 116$



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

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

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

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

have come... I hunt... there-fore I am...

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

Har-vest the land... Tak-ing of the fall-len lamb...

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

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

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

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

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

3. See additional lyrics

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

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

ES F5 Fb5 G5 B5 Bb5 Chorus

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

Gtr. I Gtrs. I & II

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

E5 F5 E5 Cb5 C5 Fb5 G5 Fb5 Cb5 C5

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

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



[illegible]

Handwritten musical score for guitar. The top staff is in treble clef and contains notes with various markings:  $E5^{II}$ ,  $F5^I$ ,  $E5^{II}$ ,  $E$  (marked "open"),  $B5$ ,  $E$  (marked "open"),  $B\sharp 5$ . Below the staff are wavy lines and the markings "P.M.", "sl.", "P.M.", and "P". The bottom staff shows fret numbers: 12, 14, 15, 16, 17, 18. There are also slurs and a "P" marking above the bottom staff.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff continues the melody from the first system, featuring a series of eighth notes and a final measure with a 'sl.' (slide) marking. The lower staff provides the accompaniment, primarily using a bass line of eighth notes and a higher line of quarter notes. Fingering numbers (1-5) are indicated for several notes in the lower staff. The system concludes with a final measure in the lower staff.

The musical score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music is in 4/4 time. The tempo is marked 'w/Rhy. Fig. 3 (1 1/2 times)' and 'N.C.' (No Chords). The score is divided into measures by vertical bar lines. Above the top staff, there are chord symbols: C5, C#5, D5, D#5, F5, E5, B5, and Bb5. The notes are marked with 'Full' and '1/2' (half note). The bottom staff contains a series of notes, some marked with 'Full' and '1/2'. The score ends with a double bar line.

The musical score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes with various articulations and dynamics. Above the staff, there are labels: "N.C." (No Chords) at the beginning, followed by "F5", "E5", "B5", and "Bb5". Above the notes, there are markings: "H P" (Half Note, Piano), "P" (Piano), "H P" (Half Note, Piano), "P" (Piano), "H P" (Half Note, Piano), and "P" (Piano). The bottom staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of notes with various articulations and dynamics. Above the staff, there are markings: "H P" (Half Note, Piano), "P" (Piano), "H P" (Half Note, Piano), "P" (Piano), "H P" (Half Note, Piano), and "P" (Piano). The score is written in a style that suggests it is a transcription of a musical performance, with various markings indicating dynamics and articulation.





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

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

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

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

Gtr. II (Gtr. II tacet)

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

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

Gtr. I

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

(cont. in slashes) Gtr. II

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

trem. bar Harm. (8va) 6

Harm. 6

(w/echo rpts.)

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



Coda

N.C.(F#5)

G5

F#5

N.C.(F#5)

G5

F#5

B5

B#5

of wolf

(Back to the mean - ing,) back to the mean - ing

P.M.-----4

P.M.-----4

P.M.

P.M.

C#5

C5

C5

C#5

D5

D#5

and man

yeah.

w/Rhy. Fig. 3 (1½ times)  
N.C.

F5

E5

B5

B#5

N.C.

F5

E5

B5

B#5

(Gtrs.  
I & II)

N.C.

G5

F#5

Gtr. II

E5

F5

F#5

G5

Gtr. I

P.M.---4

H

P

P

P

H

H

## Additional Lyrics

3. Bright is the moon, high in starlight.

Chill in the air, cold as steel tonight.

We shift. Call of the wild.

Fear in your eyes. It's later than you realized. (To Chorus)

# THE GOD THAT FAILED

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step:

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



Slow Rock ♩ = 76

Intro (Bass & drums) 4

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

Gtr. II 4 *mf*

12-16-9 12-16-9 14-14-7 12-16-9 12-16-9

10-10-7 10-10-7 14-14-7 10-10-7 10-10-7

sl. sl. sl. sl. sl.

Riff A (both gtrs.) *f*

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

Gtr. I *f* P.M. 4 *f*

H P *sl.* P.M. 4

10-10-7 7 10-10-7 7 10-10-7 5-5-7 10-10-7 7 5-4 7 5-4

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

Rhy. Fill 1

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



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

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

Rhy. Fig. 2

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

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

(end Rhy. Fig. 2)

sl.

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

Fol-low the god that failed.

sl.

2. G5 Gtrs. E5 I & II B5

Fol-low the god that failed. Yeah.

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

sl.





from the heart. \_\_\_\_\_

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

*sl.*

*steady gliss.*

*sl.*

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

*sl.*

*sl.*

*sl.*

\* Let ring till end.

Gtr. I

Gtr. I

*Em*

*P*

*H P sl.*

*sl.*

*P*

*H P sl.*

*sl.*

*Repeat and fade*

FS ES GS ES FS ES

[illegible][illegible]

10fr. 7fr. 10fr. 7fr.  
G E G E

Chorus  
w/Rhy. Fig. 2  
N.C.(Em)

N.C.(Em)

I see faith in your eyes.

Bro - ken is the prom - ise. Be - tray - al. The

(Gtr. III out)

r/h, w/har

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



(B) (Gtrs. G5 1&11)

heal - ing hand\_ held back by the deep - ened nail\_

Fol - low the god\_

N.C.(Em) E5 (Hey!)

\_ that failed\_

Gtr. I sl.

Gtr. II sl.

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

F5 E5 F5 E5 G5 E5 F5 E5

Pride you took\_ pride you feel\_ pride that you\_ felt when you'd kneel\_

F5 E5 F5 E5 F5 E5 G5 E5 F5 E5 D.S. al Coda

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

Coda G5 N.C.(Em)

Fol - low the god\_ that failed\_

P.M.-----

# MY FRIEND OF MISERY

(Bm)

Fol - low the god\_\_ that failed.

(Em)

Bro - ken is the prom - ise.

Be - tray - al,

be - tray - al,

N.C.

w/Fill I

Em

yeah.

Gtr. II

Gtr. I

Gtr. II

Gtr. I

Gtr. V (clean tone)

*mp* freely let ring.

Gtr. V

Fill I

Gtr. IV

Gtr. III P.M....4

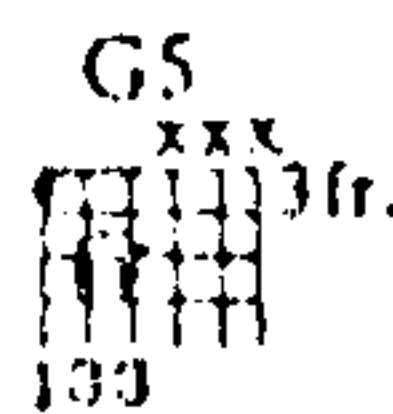
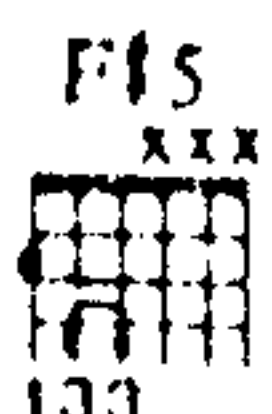
II P



# MY FRIEND OF MISERY

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

Moderately ♩ = 120



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

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

Dm/A Am Dm/A

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

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

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



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

w/Rhy. Fill I

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

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

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

Gtrs. I & II

3 2 5 7, (7) 3 3 3, 5 3 0, 3 5, 2 3 2 2

Dm/A

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

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

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

P.M., P.M., P.M.

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

Am

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

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

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

(end Rhy. Fig. 4)

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

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

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

Am

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

Rhy. Fill I  
Gtr. II

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

P.M.

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

Riff A  
Gtr. III

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

mp

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

2 3, 2 2



Dm/A

Ain

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

Gtr. III (acous.)

*mp*

*let ring*

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

to save — the world. —

(Gtr. III out) Gtr. I

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

sl. sl. sl.

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

sl.

Chorus  
3rd time w/Fill 2

5/8 F#5 N.C. E5 A5 B5 F#5 N.C. E5

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

Rhy. Fig. 5  
Gtrs. I & II

P.M. .... 4

P.M.

P.M. .... 4

[illegible]





Interlude  
Dm/A

Gtr. I

Am

Dm/A

*mp*

*sim. (next 12 bars)*

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

Am

Dm/A

Full

Am

Full

(cont. in F...)

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

let ring  
*mf*

Full

Am

Full

Play 3 times

Dm/A  
Gtr. IV  
sl.

Gtr. V  
sl.

P

\*clean tone

Riff B

Gtr. IV

Gtr. V

*p*

Fill 1

Gtr. I

Rhy. Fill 2

Gtrs. I & II

P.M.



Am

12

12/4

Am

8va.

Gtr. V.

 $\text{Dm}/\Lambda$ [illegible]



Am  
8va

A5  
Gtr. II  
Gtr. I  
loco

Musical notation for guitar parts. Includes notes, slurs, and fingerings. Chords: A5, F#5, N.C., E5, A5, A#5, B5, E5. Dynamics: p, sl., Full. Pedal markings: P.M., ... 4.

8va

Musical notation for guitar parts. Includes notes, slurs, and fingerings. Chords: A5, F#5, N.C., E5, A5, A#5, B5, E5. Dynamics: p, sl., Full. Pedal markings: P.M., ... 4.

Guitar solo  
w/Rhy. Fig. 5 (2 times)

Musical notation for guitar parts. Includes notes, slurs, and fingerings. Chords: A5, F#5, N.C., E5, A5, A#5, B5, E5. Dynamics: p, sl., Full. Pedal markings: P.M., ... 4.

trem. pick  
w/wah  
1/2 Full

Musical notation for guitar parts. Includes notes, slurs, and fingerings. Chords: A5, F#5, N.C., E5, A5, A#5, B5, E5. Dynamics: p, sl., Full. Pedal markings: P.M., ... 4.

\*Depress before striking note.

Coda

Outro  
w/Rhy. Fig. 5 (4 times)

Musical notation for guitar parts. Includes notes, slurs, and fingerings. Chords: A5, F#5, N.C., E5, A5, A#5, B5, E5. Dynamics: p, sl., Full. Pedal markings: P.M., ... 4.

You just stood there scream-ing.







Rhy. F15  
Fig. 6  
(Gtr. II)

15

175

Open  
E  
P.M.

grad. release

P.M.

⑥ орен  
Е.

1

100

— *Journal of the American Medical Association*, 1997

— 44 —

6

•••••

100

[illegible]

P.M.

[illegible][illegible]

②

④  
E

.....  
p

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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6

14-19

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

[illegible]

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[illegible]

P

P.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

—

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

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

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

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

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

F#5 8va N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

steady gliss. Gtrs. I & II P.M. ... 4

14 14 14 14 14 14 (14) 14 2 2 3 2 2 2 3 2 2 (2) (2) (0)

\*8va applies to Gtr. VI only.

### Additional Lyrics

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



# THE STRUGGLE WITHIN

Words and Music by  
James Hetfield and Lars Ulrich

Moderate Rock  $\text{♩} = 144$

(Drums) 3

Gtr. I

B5 7fr. E5 9 11 D5 3fr. G5 3fr. F#5 3fr. F5 3fr. Bb5 4fr. Ab5 4fr.

Play 3 times

E5 3rd time w/Fill 1 D5 B5

Gtr. II sl. P.M. Gtr. III sl. sl. sl.

\*Gtr. II notated to left of slashes.

E5

Gtr. II

Fdbk. sl.

Fdbk. sl.

Fast  $\text{♩} = 180$

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

Rhy. Fig. P.M.

Fill 1

Gtr. IV

H

H





Chorus  
Rhy. Fig. 6  
Gtrs. I & II  
F#5  
E5  
w/Rhy. Fig. 6 (3 times)  
F#5  
E5  
(end Rhy. Fig. 6)

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

F#5  
E5  
F#5  
E5

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

(Strug - gle with - in...) w/Rhy. Fig. 5B  
G5  
F5  
G5  
F5

Gtr. I Rhy. Fig. 5C  
P.M.  
H  
P.M.  
H  
P.M.  
sl  
P.M.  
sl  
(end Rhy. Fig. 5C)

w/Fill 2  
E5  
P.M.  
rit.  
Fdbk.  
(end half time feel)  
Fdbk.  
Fdbk. pitch: B

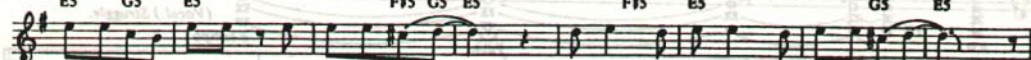
w/Rhy. Fig. 1 (2 1/2 times)  
a tempo

\*Let Fdbk. ring as chord decays.

Fill 2  
Gtr. II  
rake  
H  
sl

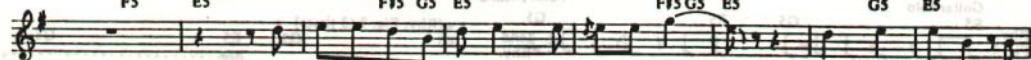
2nd Verse  
w/Rhy. Fig. 2  
E5 G5 E5

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



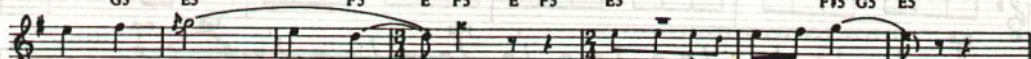
Home is not a home, it be - comes a hell. Turn - ing it in - to a pris - on cell.

F5 E5 w/Rhy. Fig. 3 (1st 9 bars only)  
F#5 G5 E5



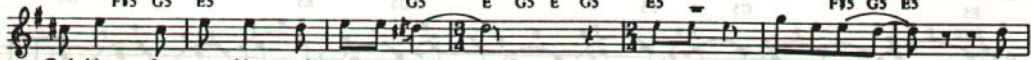
Ad - van - tag - es are tak - en, not hand - ed out. While you strug - gle in -

G5 E5 F5 E5 F5 E5 w/Rhy. Fig. 4 (2 times)  
E5 F#5 G5 E5



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

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



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

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

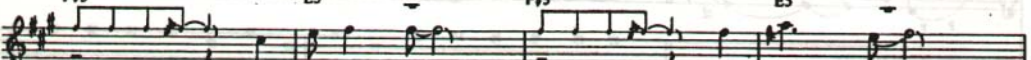


pres - sure up - on you is so un - real.

Half time feel  
w/Rhy. Figs. 5A & 5B  
G5 F5 G5 F5

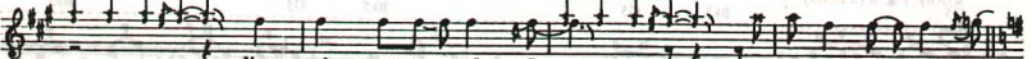


Chorus  
w/Rhy. Fig. 6  
F#5 E5 F#5 E5



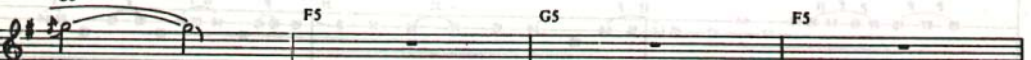
(Strug - gle with - in.) It suits you fine. (Strug - gle with - in.) Your ru - in.

F#5 E5 F#5 E5



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

G5 F5 G5 F5



Rhy. Fill I

Gtrs. I & II





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

[illegible]

Musical score for the song "Rocky Mountain". The score is written for guitar and includes a vocal line. The guitar part features a repeating melodic phrase in the upper register, often marked with a "st. loco" (staccato loco) instruction. The vocal line is written in a lower register, with lyrics provided below the notes. The score is divided into measures by vertical bar lines, and the guitar part includes various musical notations such as slurs, ties, and dynamic markings.

[illegible]

w/Rhy. Fig. 8 (3 times)  
 G5 Bb5 G5 Bb5 G5 Bb5

Fill 3

Gr. II

P.M.

rake

a tempo

Fdbk. (15ma)

st.

Fdbk.

st.

Fdbk. pitch: G♯





3rd Verse

w/Rhy. Fig. 3

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

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

E5 F5 w/Rhy. Fig. 4 (2 times) E5 F#5 G5 E5 F#5 G5 E5

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

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

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

N.C. Half time feel w/Rhy. Figs. 5A & 5B G5 F5 G5 F5

Chorus w/Rhy. Fig. 6 F#5 E5 F#5 E5

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

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

(Strug- gle with - in.) G5 F5 G5 F5

Gtr. I w/Fill 2 E5 (end half time feel) w/Rhy. Fig. 1 (2 times) Fdbk. (8va)

a tempo Fdbk.

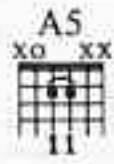
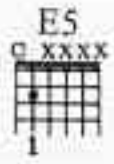
\*Let Fdbk. ring as chord decays.

Gtr. I & II P.M.

# ENTER SANDMAN

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

Moderately ♩ = 123



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

mp

w/Riff A (8 times) Gtr. II

\*w/wah

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

Gtr. II out

Gtr. IV

Gtr. I

Gtr. III

E5

(Gtr. I out)

mf

P.M.-----

sl.

sl.

P.M.-----

P.M.-----

sl.

sl.

A5

E5



Play 7 times

(cont. in notation)

N.C.

E5

Rhy. Fig. 1  
Gtrs. III & IV

First system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 4, 5, 6, 7) and slurs. Chord markings include P.M. (Power Chord) and N.C. (Natural Chord). The rhythm is indicated as 4/4.

Second system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 4, 5, 6, 7) and slurs. Chord markings include N.C., E5, G5, F#5, and E5. The rhythm is indicated as 4/4.

Third system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 4, 5, 6, 7) and slurs. Chord markings include N.C., F5, and G5. The rhythm is indicated as 4/4.

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

Fourth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 4, 5, 6, 7) and slurs. Chord markings include P.M. (Power Chord) and N.C. (Natural Chord). The rhythm is indicated as 4/4.

Fifth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 4, 5, 6, 7) and slurs. Chord markings include F#5, G5, F#5, E5, F5, N.C., and G5. The rhythm is indicated as 4/4.

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

Sixth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 4, 5, 6, 7) and slurs. Chord markings include P.M. (Power Chord) and N.C. (Natural Chord). The rhythm is indicated as 4/4.

Fill 2  
Gtr. II  
w/wah  
12 12 12 14 (14)  
sl.

**F#5** **G5 F#5 N.C.** **Half time feel** **Pre-chorus**

ah. }  
yeah. }

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

**Rhy. Fill 1** **Rhy. Fig. 2**

P.M. P.M.

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

(end half time feel) **Chorus** **F#5** **B5** **F#5** **B5** **F#5** **B5** **E5**

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

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

P.M. sl.

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

**Gtr. IV substitute Rhy. Fill 2** **F#5** **B5** **E5** **Gtr. IV subst. Rhy. Fill 3** **To Coda** **G5** **F#5** **G5 F#5 E5**

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

(end Rhy. Fig. 3) **Gtr. III** **Gtrs. III & IV**

P.M. sl.

(2) 4 4 3 2 2 (2) 5 4 0 2 0 2 5 4 2 0 sl.

**Rhy. Fill 2**

**Gtr. IV**

P.M. P.M.

(2) 5 2 2 4 5 (0)

**Rhy. Fill 3**

**Gtr. IV**

P.M. P.M.

(2) 5 2 6 2 2 (0)



(Sing 1st time only)

Coda

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

Gtrs. III & IV

P.M. sl.

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

sl.

8



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

Half time feel  
w/Rhy. Fig. 2

w/Rhy. Fig. 3  
F#5 B5 F#5 B5 F#5

(end half time feel)

B5 E5 F#5 8va B5 E5

trem. bar \*grad. release

E5 Gtrs. III&IV loco P P P Full

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

vib. w/bar



Gtr. I

⑥ open E

*mp*

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

4 (4) 0 2 (2)

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

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

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

Fdbk.

(2) 0

Fdbk. pitch: D

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

w/Rhy. Fill 4

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

Rhy. Fill 4

Gtr. I

Gtr. III

*mf*

(0) 7 5 6 5 7 2



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



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

And nev - er mind that noise you heard...

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

Gtr. IV

F#5

P.M.



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

in you clos - et, in your head...

Chorus

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

F#5

B5

F#5

B5

F#5

B5

E5

Gtr. IV substitute Rhy. Fill 2



Ex - it: light...

En - ter: night...

F#5

B5

Gtrs. III & IV

open E

P.M.

w/Rhy. Fig. 3

F#5

B5

F#5

B5

F#5



Grain of sand...

Ex - it: light...

Gtr. IV substitute Rhy. Fill 2

Gtr. IV substitute Rhy. Fill 3



En - ter: night...

Take my hand...

We're

Gtr. IV

E5

(cont. in notation)



off to nev - er - nev - er land...

Yeah.

Ha ha ha ha ha ha.

Oo!...

Gtr. III

P.M.

sl.

P.M.



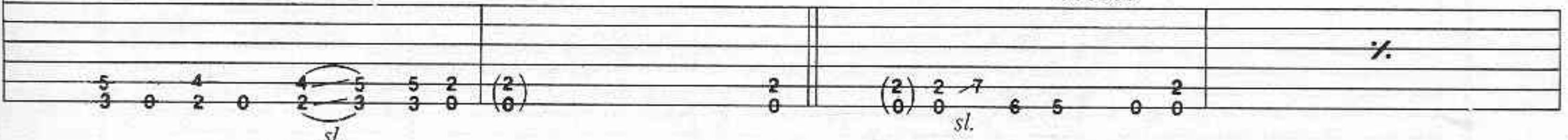
5 3 0 2 0 2 5 5 2 (2)

sl.

2 0

(2) 2 7 6 5 0 0

sl.





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

Yeah,-- yeah!\_\_\_\_\_

Gtrs. III & IV

P.M.

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

Yo,\_\_\_\_\_ woh!

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

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

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

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

Fill 3

Gtr. II

mp (wah off)

H P H P H P H P

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

⑥ open  
E  
p