

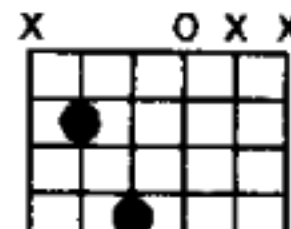
# Fade To Black

Words & Music by James Hetfield, Lars Ulrich, Cliff Burton & Kirk Hammett

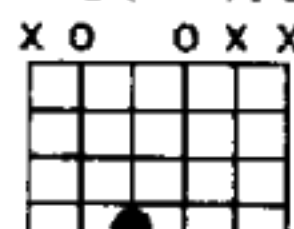
## Intro

♩ = 116

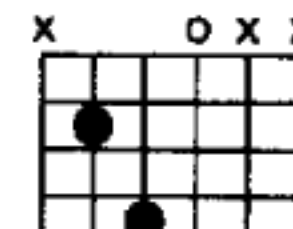
Bm(b6)



Bm(b6)/A



Bm(b6)



A/C#

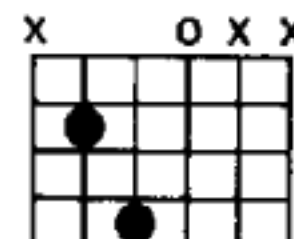


Gtr. cue

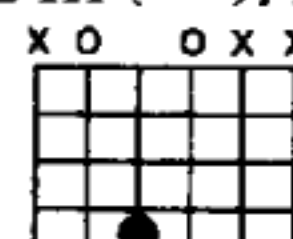
TAB

## Gtr solo

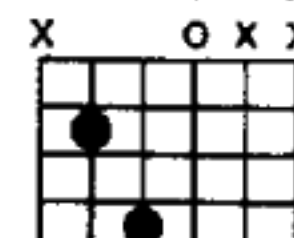
Bm(b6)



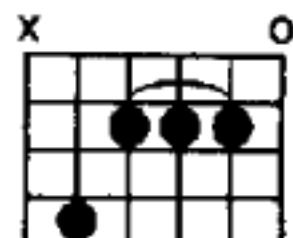
Bm(b6)/A



Bm(b6)



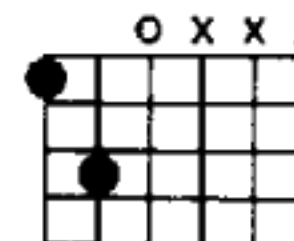
A/C#



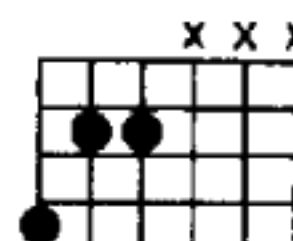
Play 4 times

TAB

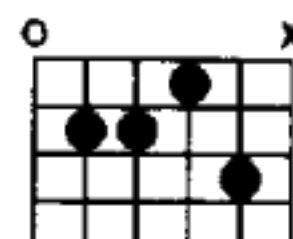
F6



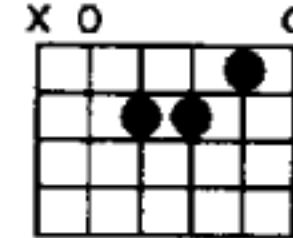
E/G#



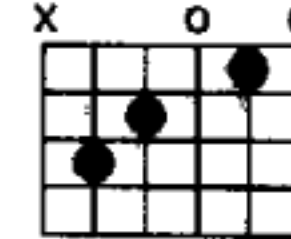
E7



Am



C



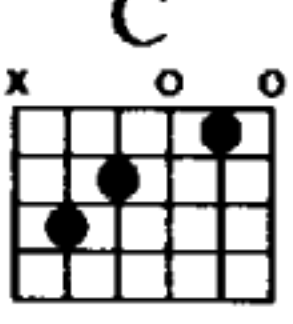
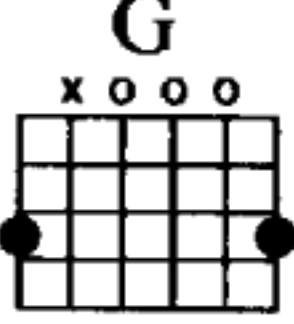
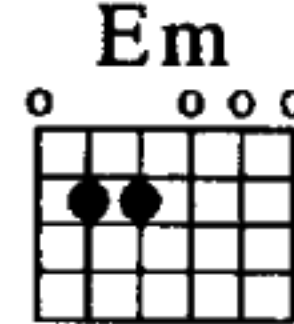
TAB

G  Em  Verse Am 

1. Life it seems will fade  
2. Things not what they used

TAB

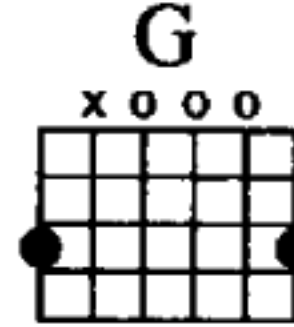
0 3 3 0 2 0 0 2 2 0 1 3 2 0 2 0 1

C  G  Em 

a - way, drift - ing furth - er ev - 'ry day.  
to be, miss - ing one in - side of me.

TAB

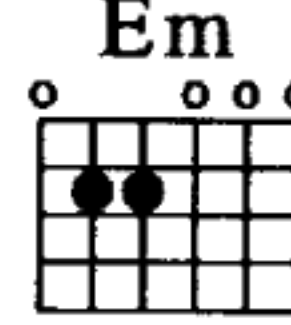
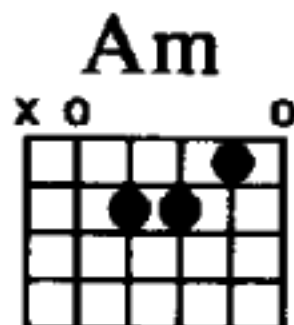
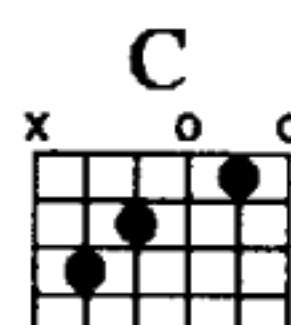
3 1 0 0 0 2 0 0 0

Am  C  G 

Get - ting lost with - in my self, no - thing mat - ters no -  
Death - ly lost this can't be real, can - not stand this hell

TAB

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

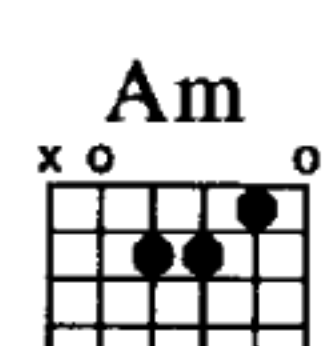
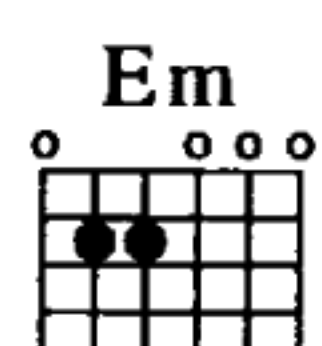
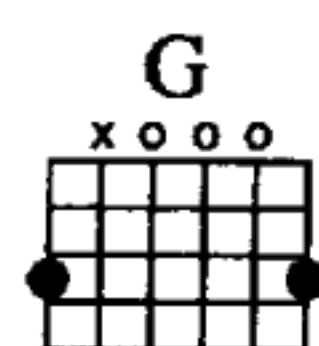
Em  Am  C 

- one else. I have lost the will to live,  
I feel. Emp - ti - ness is fill - ing me,

TAB

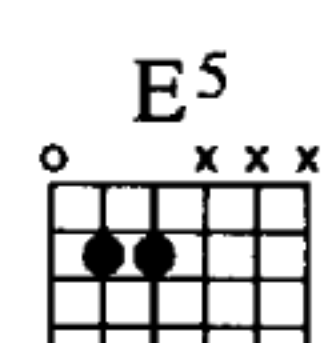
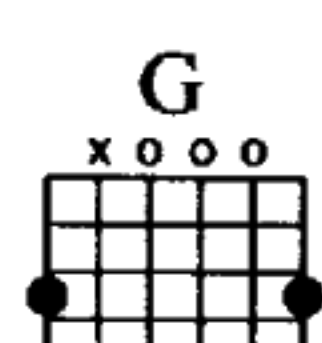
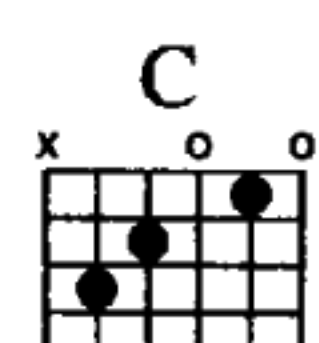
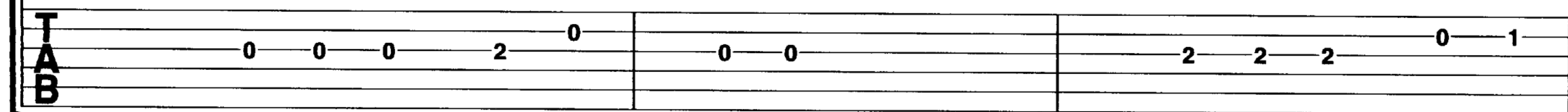
2 0 2 2 2 0 1 3 1





sim - ply no - thing more to give.  
to the point of ag - o - ny.

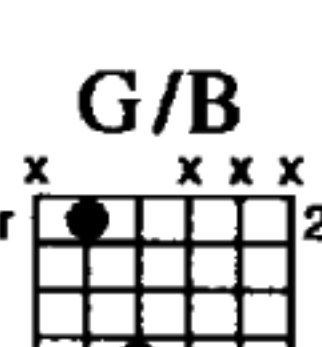
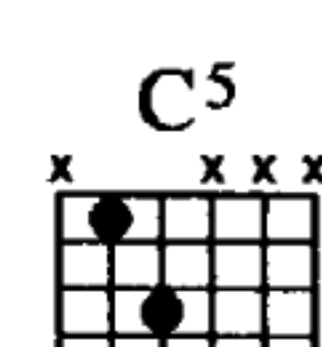
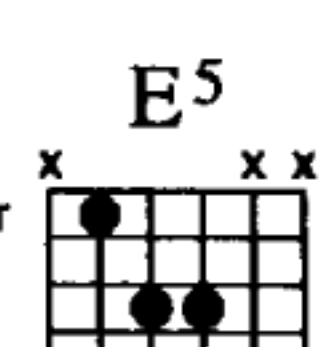
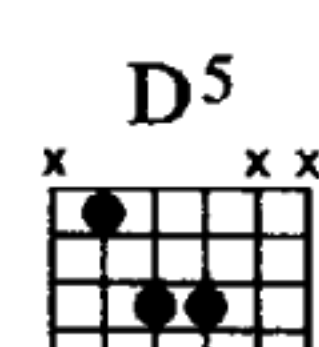
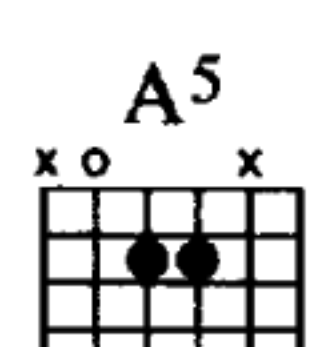
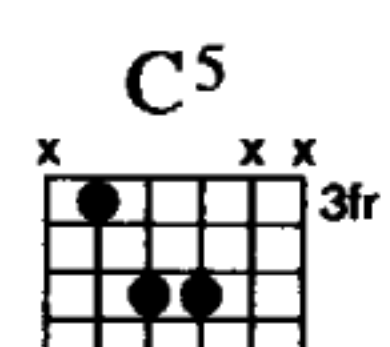
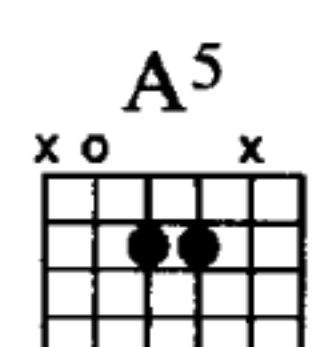
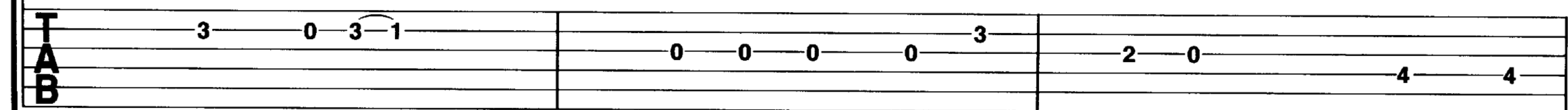
There is no - thing more  
Grow - ing dark - ness tak -



— for me, —  
— ing dawn, —

need the end to set — me free.  
I was me but now —

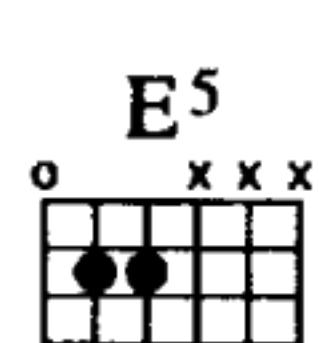
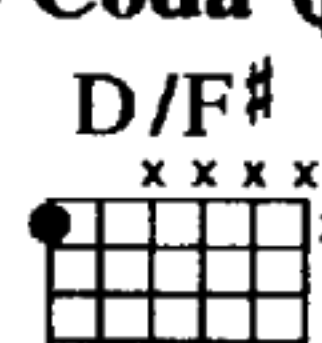
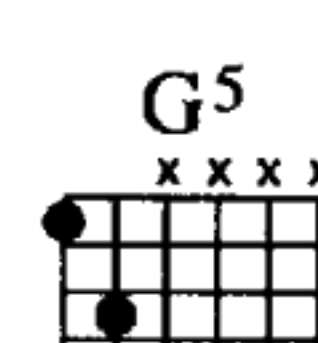
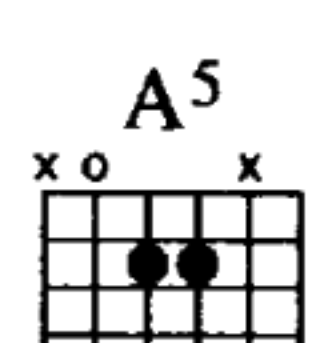
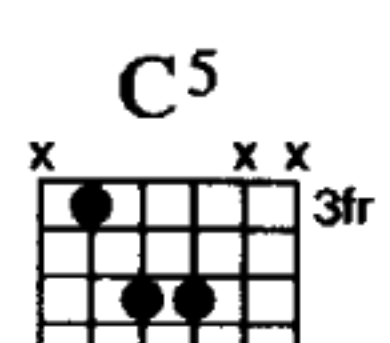
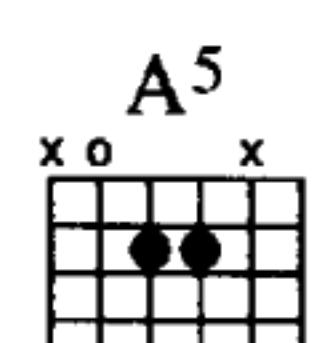
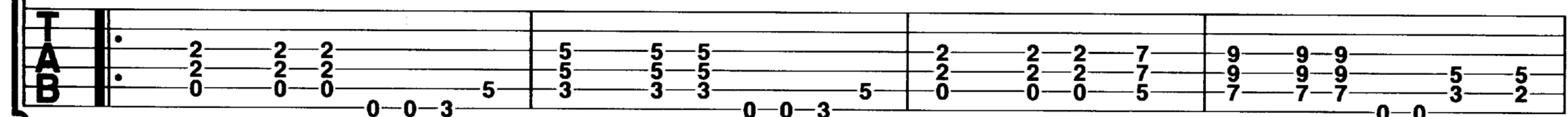
he's gone. —



P.M.-----|

P.M.-----|

P.M.-----|



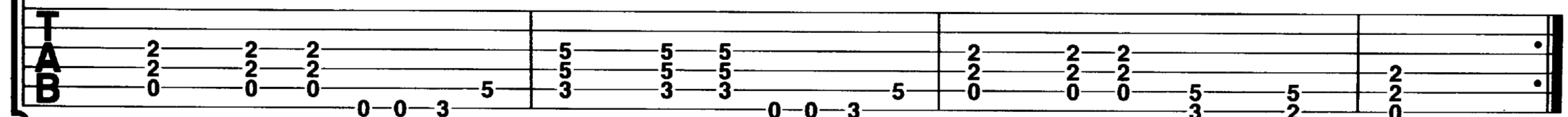
To Coda



P.M.-----|

P.M.-----|

P.M.-----|



Am C G Em

D. al Coda (with repeats)

TAB

# Coda

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>

TAB

(2° only)

# Bridge

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>

1. No - one but me can save my self but it's too late.  
2. Yes - ter - day seems as though it ne - ver ex - is - ted.

TAB

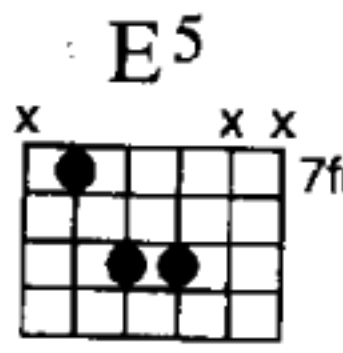
E<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>

Now I can't think, think why I should ev - en try.  
Death greets me warm, now I will just say good - bye.

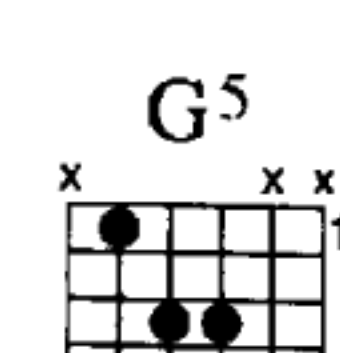
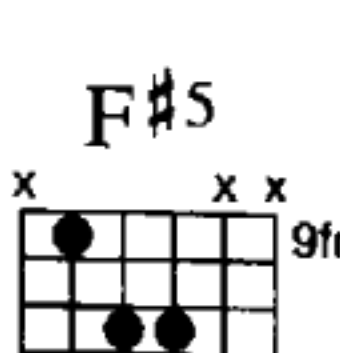
TAB



E<sup>5</sup>



G<sup>5</sup> F<sup>#5</sup>

P.M. (Gtr.)

P.M.

TAB

0 0 0 0 9 9 12 11

7 7 10 9

D<sup>5</sup>



Outro

B<sup>5</sup>



P.M.

(2° only)

TAB

0 0 0 0 7 9 9 9 7 7 7 5 5 5 4 4 4 4 (5) 2 4 2

5 5

A<sup>5</sup>



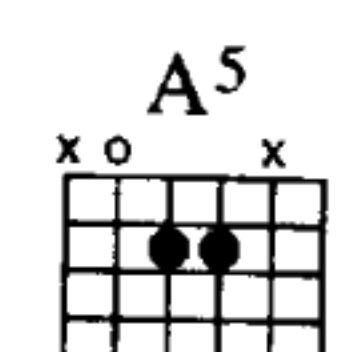
G<sup>5</sup>



TAB

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

A<sup>5</sup>



Repeat to fade

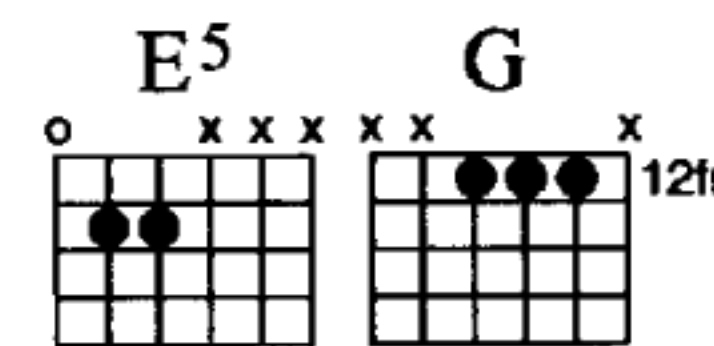
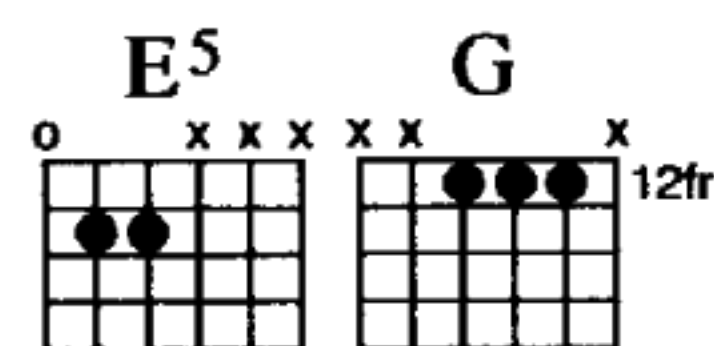
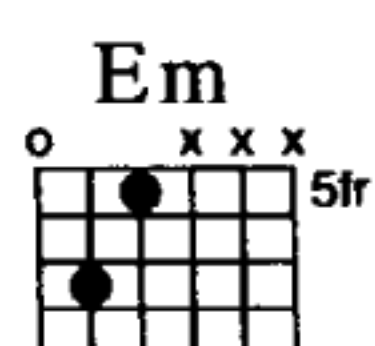
TAB

0 4 2 0 2 0 4 2 0 4 2 0 2

# Carpe Diem Baby

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

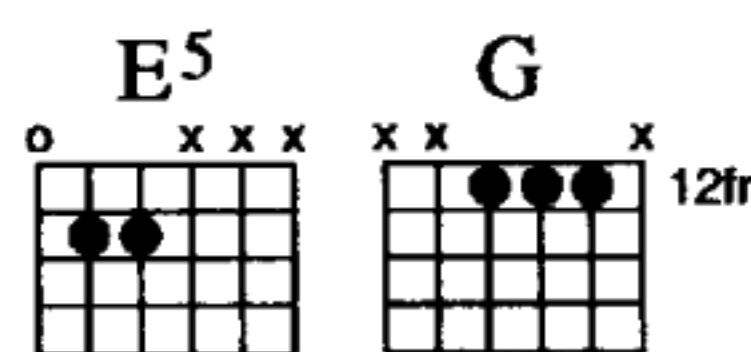
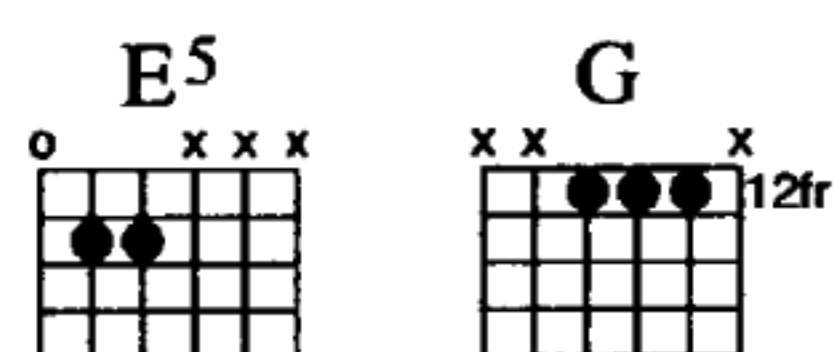
Intro ♩ = 72



Play 3 times

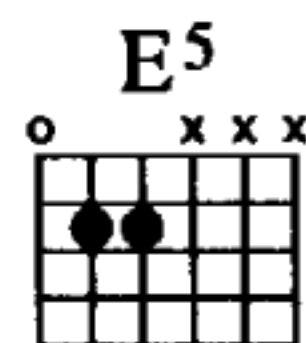
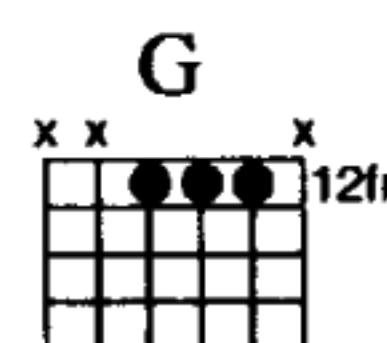
Intro musical notation (treble clef, 4/4 time). The first four measures are marked with "P.M." (pick attack) and "Gtr. cue". The notation shows a sequence of eighth and sixteenth notes, primarily on the lower strings.

Intro guitar tablature (TAB). The first four measures correspond to the "P.M." markings in the musical notation. The fifth measure is marked with "Tune gtr. down a semitone". The notation shows fret numbers (5, 7, 0, 2, 3) and string numbers (5, 7, 0, 2, 3).



Musical notation (treble clef, 4/4 time). The notation shows a sequence of eighth and sixteenth notes, primarily on the lower strings. There are two "B" markings below the staff, indicating a bend.

Guitar tablature (TAB). The notation shows fret numbers (12, 0, 2, 0, 3, 0) and string numbers (5, 7, 0, 2, 3). There are "Full" markings above the staff, indicating a full bend.

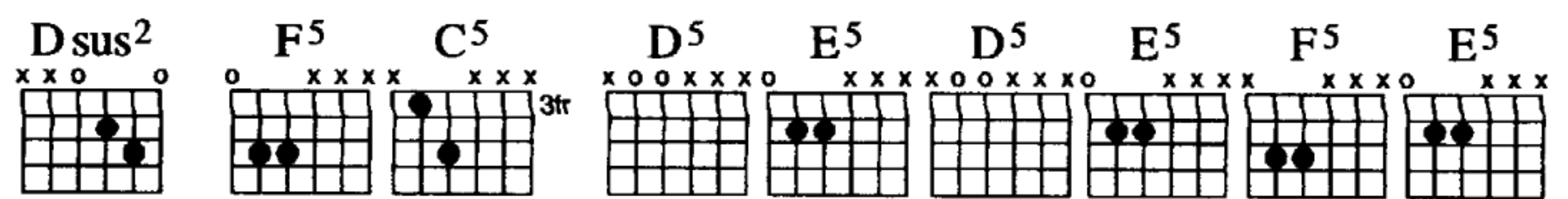
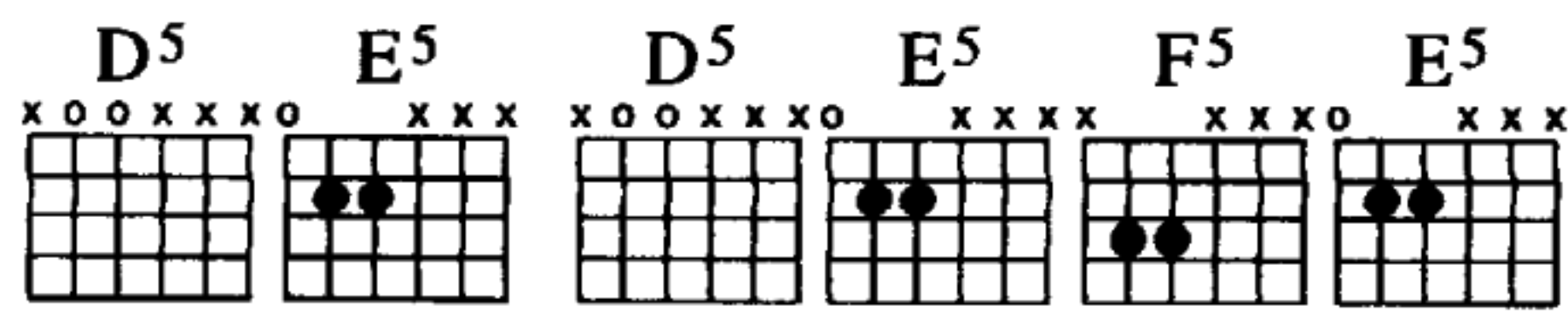


Musical notation (treble clef, 4/4 time). The notation shows a sequence of eighth and sixteenth notes, primarily on the lower strings. There are three "B" markings below the staff, indicating a bend.

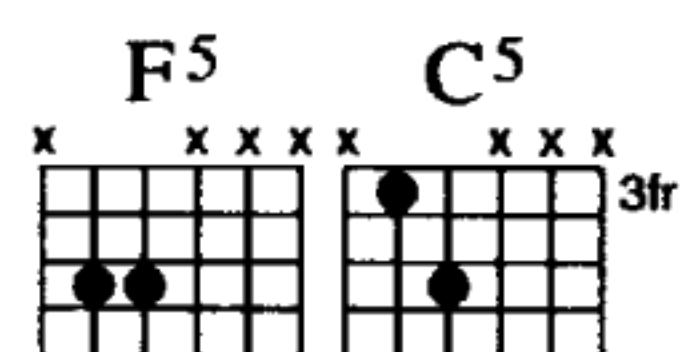
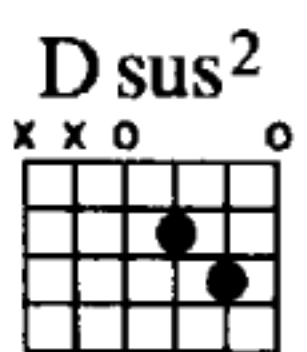
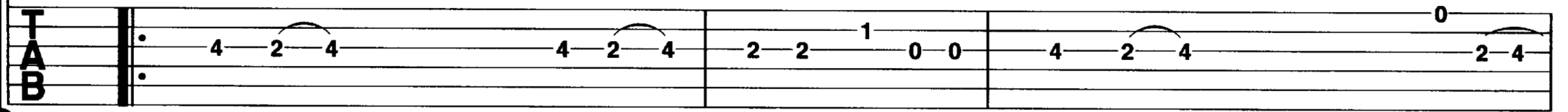
Guitar tablature (TAB). The notation shows fret numbers (12, 13, 12, 0, 2, 0, 3, 0) and string numbers (5, 7, 0, 2, 3). There are "Full" markings above the staff, indicating a full bend.



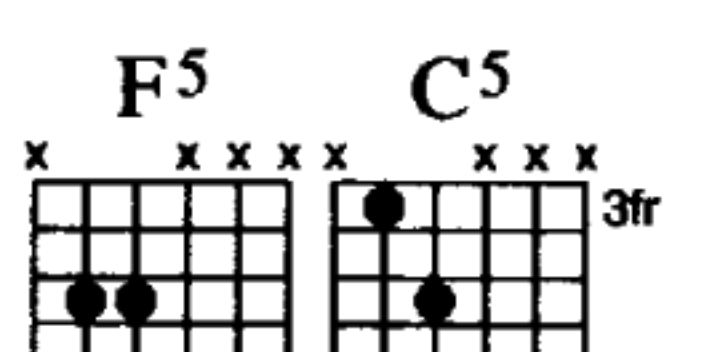
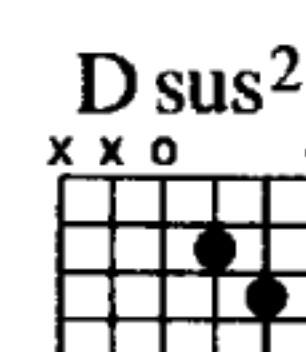
# Verse



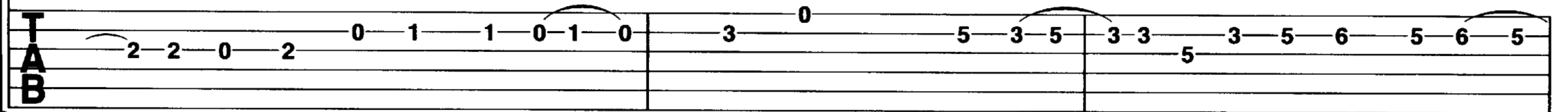
1. Hit dirt, shake tree, split sky, part sea. Strip smile, lose cool,  
 2. Draw lead, piss wine, sink teeth, all mine. Stoke fire, break neck,  
 3. Live win, dare fail, eat dirt, bite the nail. Strip smile, lose cool,



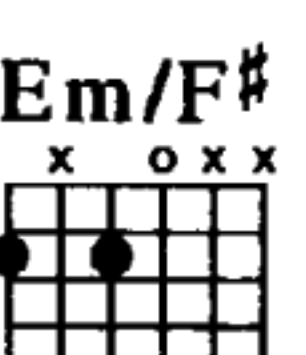
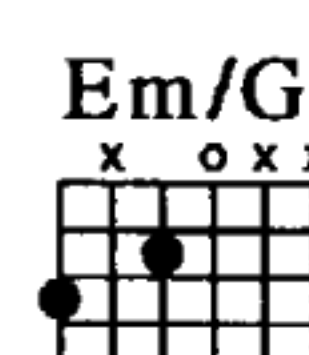
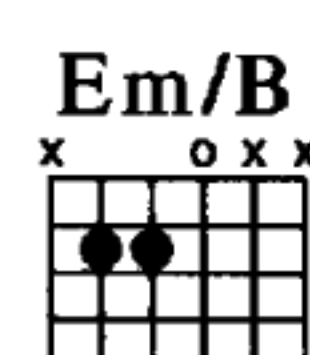
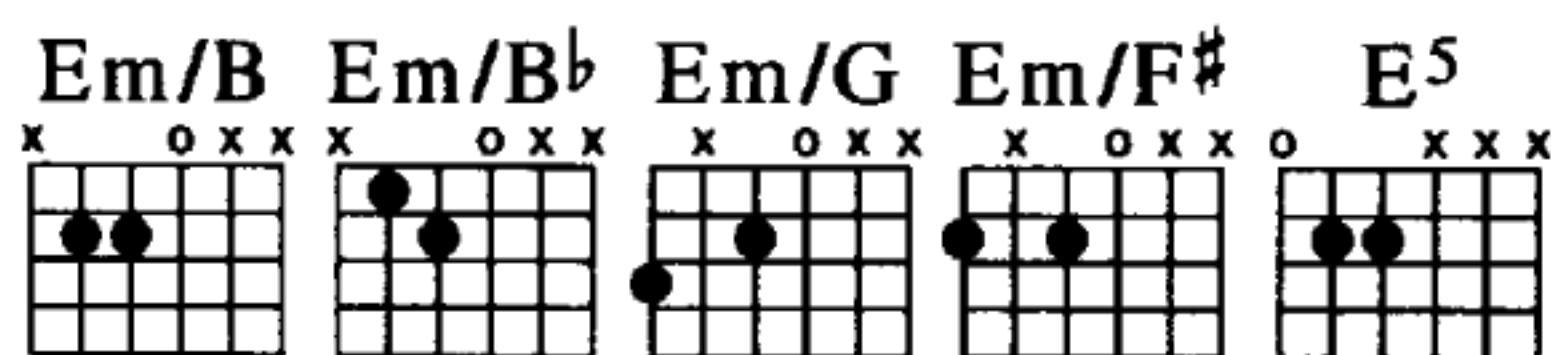
D5 E5 F5 E5



bleed the day and break the rule. 1. Live win, dare, fail eat the dirt and bite the nail.  
 suf - fer through this cheat on death. 2.3. Hug the curve, lose the time, tear the map and shoot the sign.  
 bleed the dam and break the rule.

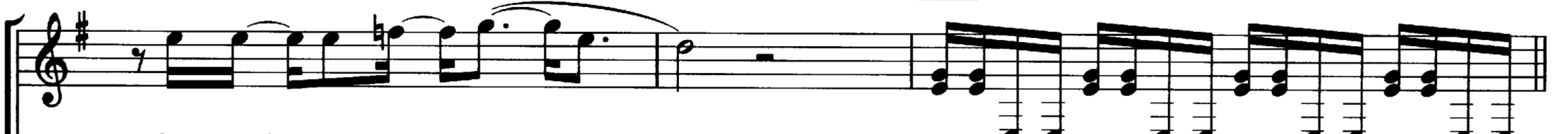
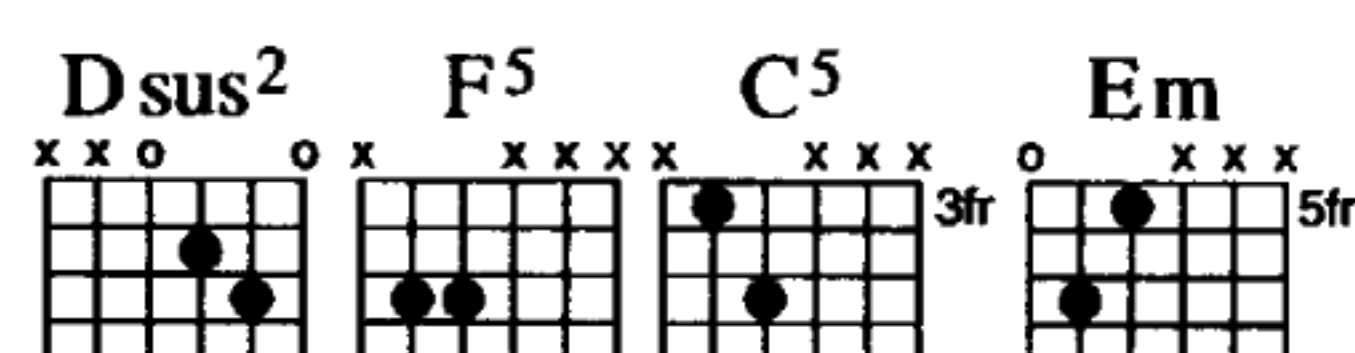
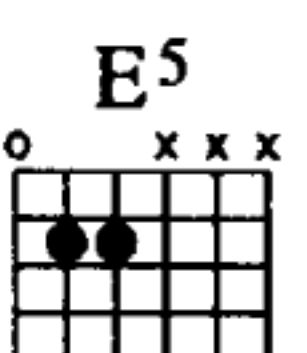
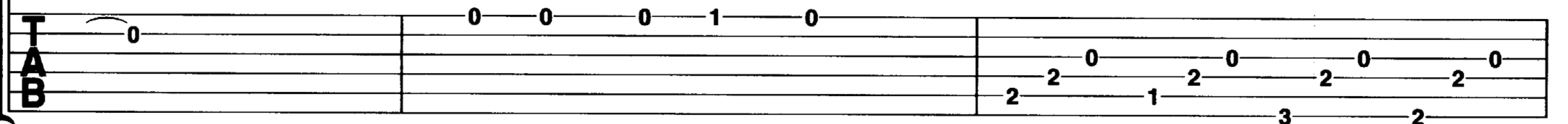


## Pre-chorus



Then make me miss you,

(Gtr.)



then make me miss you.

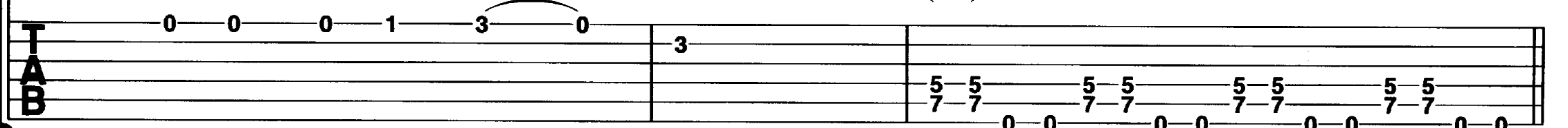
(Gtr.)

P.M.

P.M.

P.M.

P.M.



# Chorus

Em F#m7 F/A A5 Em Em F#m7 F/A A5

So wash your face away with dirt, it don't feel good until it hurts.

TAB

Em Em F#m7 F/A A5 To Coda

so take this world and shake it, come squeeze and suck the day.

TAB

1. Cadd9 E5 G

come carpe diem baby.

(Gtr.)

TAB

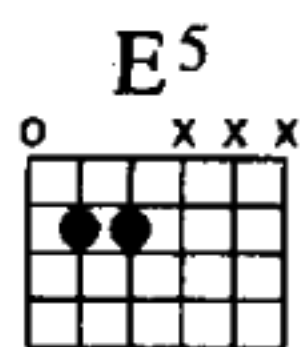
E5 G

Full

TAB

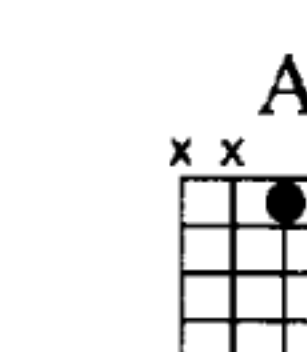
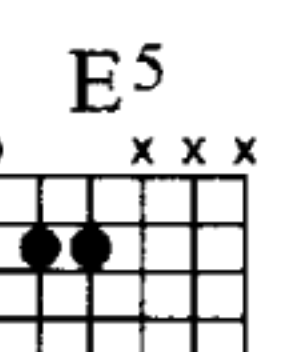
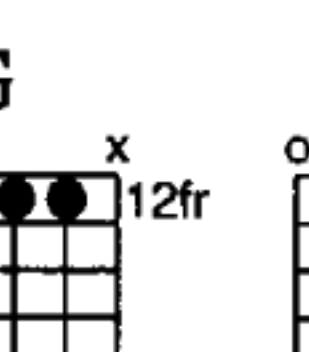
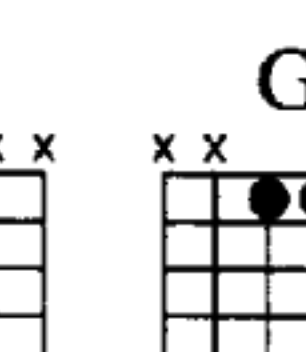
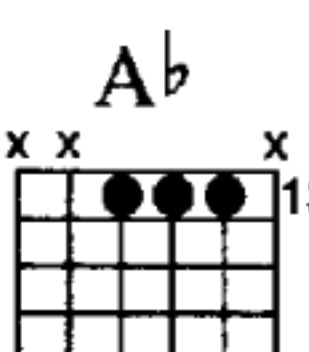
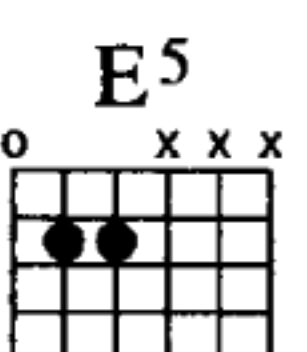
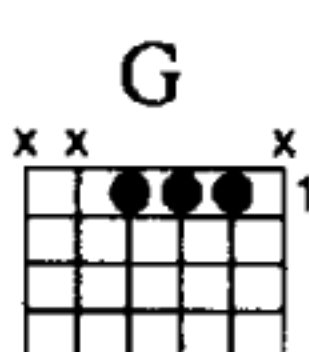
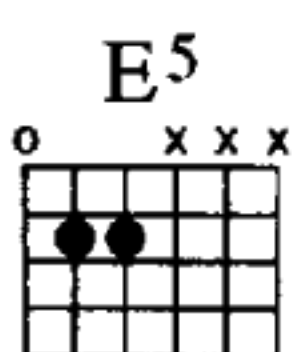


**1. cont.**



**Gtr. solo**

**2.**

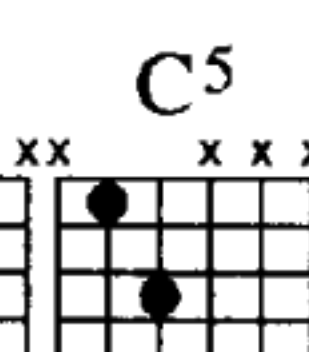
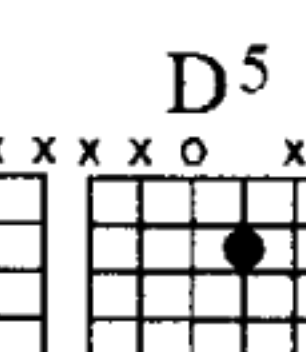
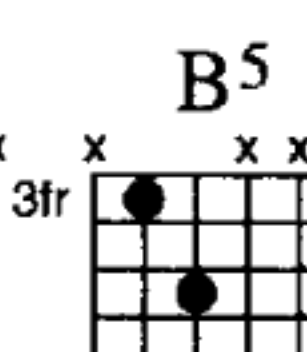
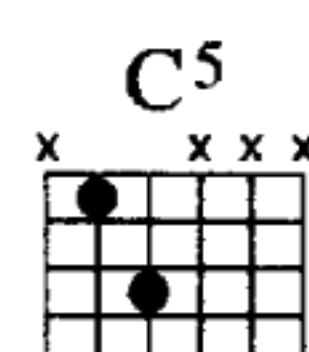
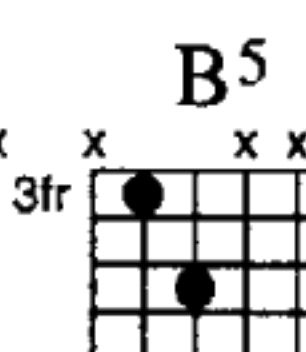
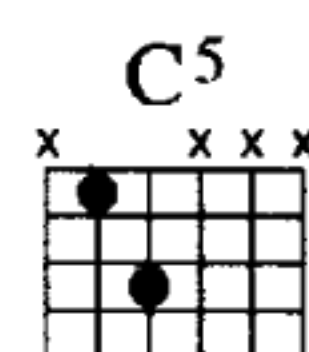
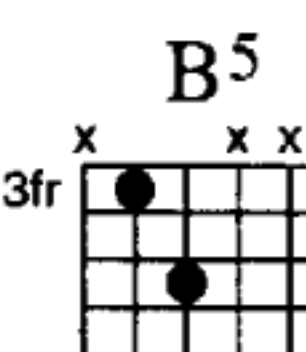
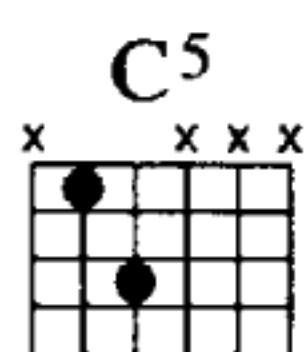
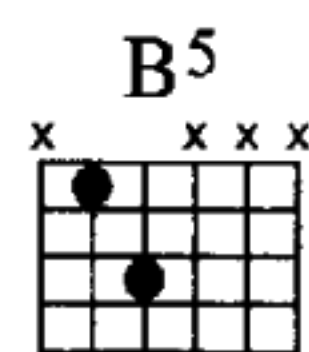
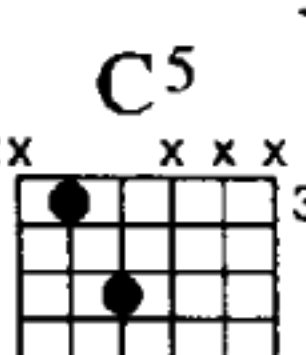
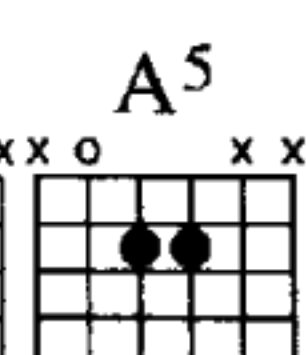
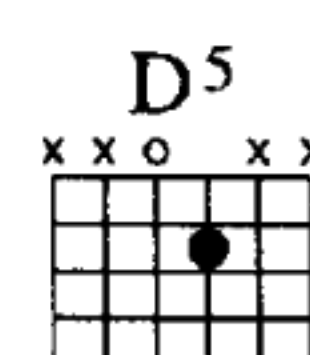
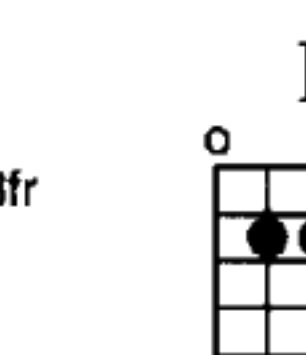
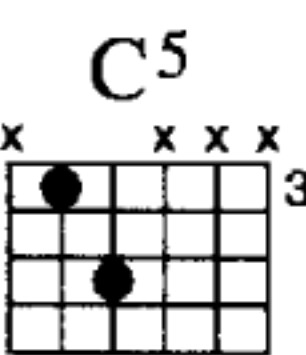
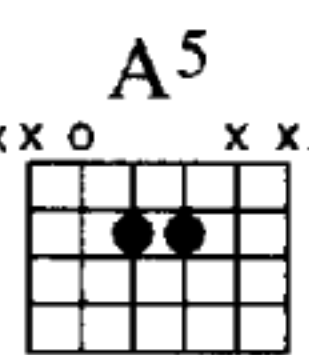
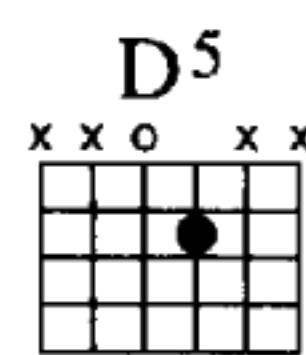


by. \_\_\_\_\_ Ay, \_\_\_\_\_ ay, yeah \_\_\_\_\_ suck it!

**TAB**

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

*Play 5 times*



The image shows a musical score for the song "The Wind" by The Beatles. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The score is divided into two measures by a double bar line. The first measure contains the main melody and bass line, and the second measure contains a continuation of the melody and bass line. The score is written in a simple, folk-like style, with a key signature of one sharp (F#) and a 4/4 time signature.

**TAB**

12 12 13 13 12 13 2 0

**TAB**

12 12 0 2 0 0 0 0 12 12 0 2 0 0 3 0

**TAB**

Full 3 0 2 0 0 2 0 0 0 0 12 12 13 13 12 12 0 2 0 0 3 0

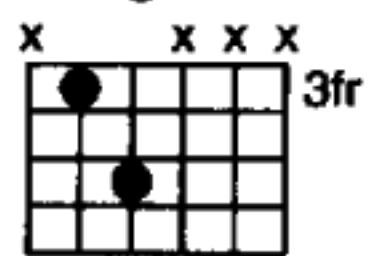
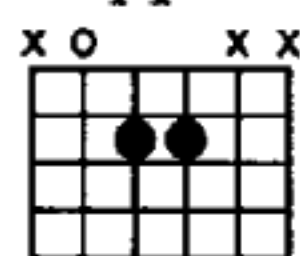
D. al Coda

**TAB**

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



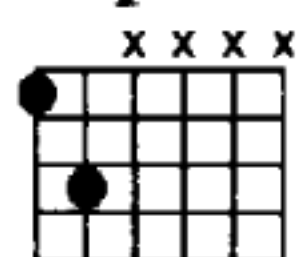
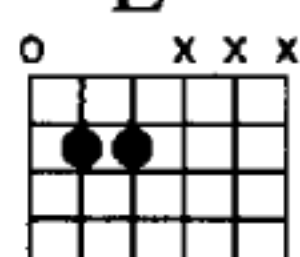
Coda

C<sup>5</sup>A<sup>5</sup>

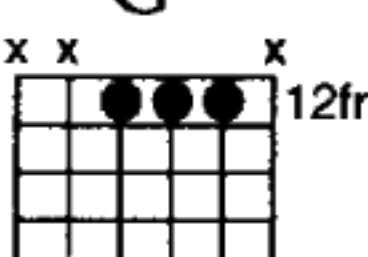
Come make me miss you.

TAB

(3) 0 3 3 3 3 5 0

F<sup>5</sup>E<sup>5</sup>

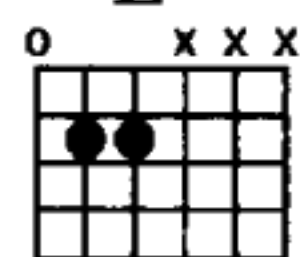
G



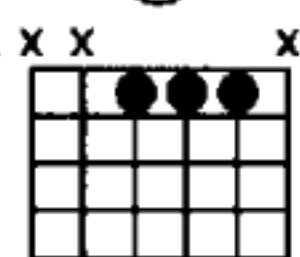
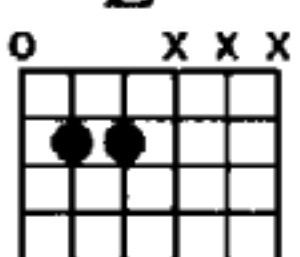
Come car - pe di - em ba - by.

TAB

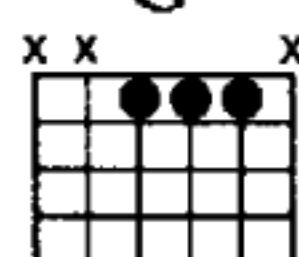
1 3 3 3 3 1 0 3 3 5

E<sup>5</sup>

G

E<sup>5</sup>

G



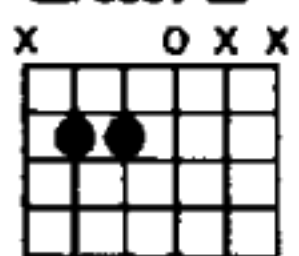
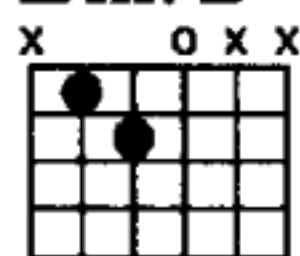
Come car - pe di - em ba - by.

(Gtr.)

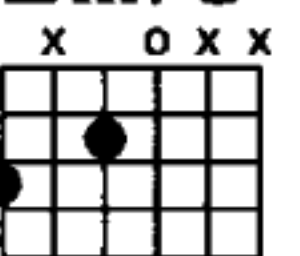
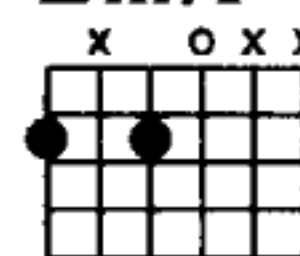
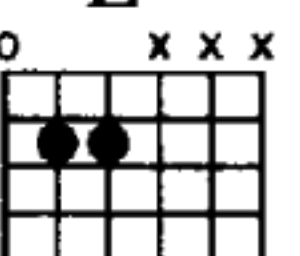
TAB

3 3 3 3 2 0 3 3 5 12 12 13 12 13 12 0 0 0 0 0 2 0 0 3

Em/B

Em/B<sup>b</sup>

Em/G

Em/F<sup>#</sup>E<sup>5</sup>

TAB

2 2 0 2 0 2 0 2 0 7 0 7 0 7 0 7 0 0 0 0 7 0 0

# Creeping Death

Words & Music by James Hetfield, Lars Ulrich, Cliff Burton & Kirk Hammett

## Intro

♩ = 204

Chord diagrams: E<sup>5</sup> (7fr), D<sup>5</sup> (5fr)

Staff 1: Treble clef, key of E major (one sharp), 4/4 time. Rhythm: eighth notes, quarter notes, and half notes. Includes a guitar cue (Gtr. cue) and a P.M. (Palm Mute) section.

Staff 2: Bass clef, TAB notation. Fingering: 0-0-0-0-0, 9-7, 0-0-0-0-0, 9-7-5.

Chord diagrams: E<sup>5</sup> (7fr), Em (5fr), E<sup>5</sup> (7fr), Em (5fr), D (4fr)

Staff 1: Treble clef, key of E major. Rhythm: eighth notes, quarter notes, and half notes. Includes a P.M. (Palm Mute) section.

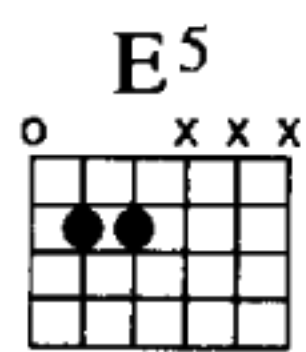
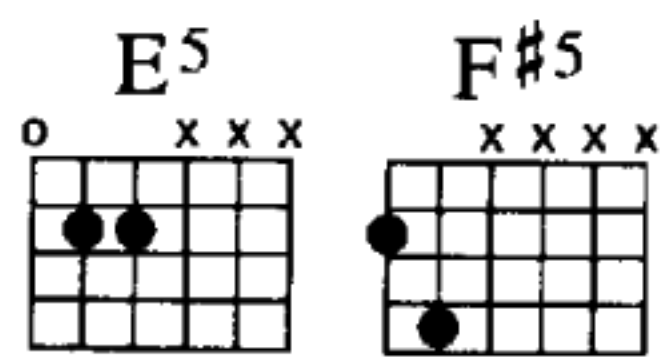
Staff 2: Bass clef, TAB notation. Fingering: 0-0-0-0-0, 5-7, 5-7, 0-0-0-0-0, 5-7-4-5, 4-5.

Chord diagrams: A<sup>5</sup> (5fr), G<sup>5</sup> (3fr), D/F# (2fr), E<sup>5</sup> (0fr), E<sup>5</sup> (0fr), G<sup>5</sup> (3fr), E<sup>5</sup> (0fr), G<sup>5</sup> (3fr)

Staff 1: Treble clef, key of E major. Rhythm: eighth notes, quarter notes, and half notes. Includes a P.M. (Palm Mute) section. The final four chords are marked "Play 8 times".

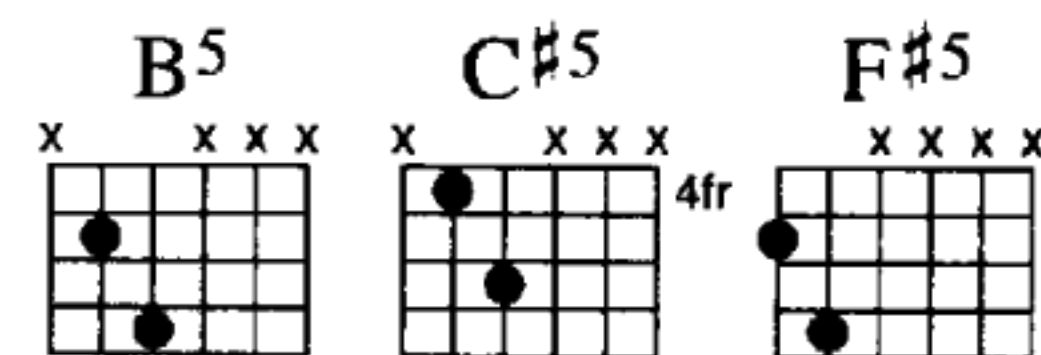
Staff 2: Bass clef, TAB notation. Fingering: 7-5-3-2, 0-0-2-2-2, 0-0-2-2-3-2-0, 0-0-5-0-0-5.





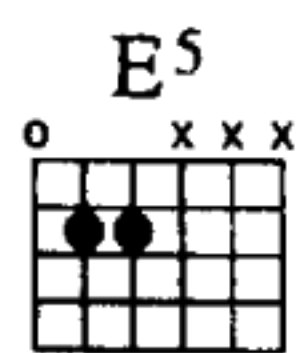
Play 4 times

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The guitar part is indicated by a 'TAB' line with fret numbers. The notation includes a repeat sign and a 'P.M.' (pick up) instruction.



Musical notation for the second system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with eighth and quarter notes. The guitar part is indicated by a 'TAB' line with fret numbers. The notation includes a repeat sign and a 'P.M.' (pick up) instruction.

### Verse



Musical notation for the Verse section, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is a simple line of eighth and quarter notes. The guitar part is indicated by a 'TAB' line with fret numbers. The lyrics are written below the melody.

Slaves, He - brews born to serve to the phar -  
Now, let my peo - ple go, land of Gosh -  
I rule the mid - night air, the de - stroy -

Musical notation for the Verse section, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is a simple line of eighth and quarter notes. The guitar part is indicated by a 'TAB' line with fret numbers. The lyrics are written below the melody.

- roah. Heed to his ev - 'ry word, live in fear.  
- en. Go, I will be with thee, bush of fire.  
- er. Born, I shall soon be there, dead - ly mass.

Faith of the un - known one, the de - liv -  
 Blood run - ning red and strong, down the Nile.  
 I creep the steps and roar, fi - nal dark -

TAB 7 0 0 0 0 3 0 0 3

- 'rer. Wait, some - thing must be done, four hun - dred years.  
 Plague, dark - ness three days long. Hail to fire.  
 - ness. Blood, lamb's blood paint - ed door. I shall pass.

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

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

P.M. (Gtr.) P.M. P.M. P.M. P.M.

TAB 0 0 5 0 0 5 0 0 2 2 2 2 2 2 0 0 5 0 0 5

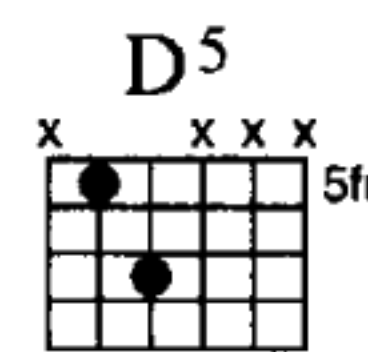
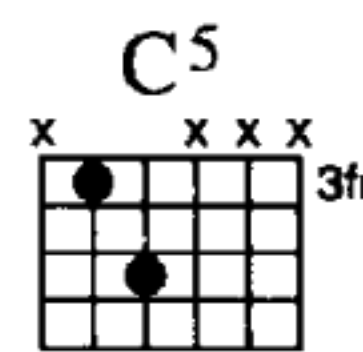
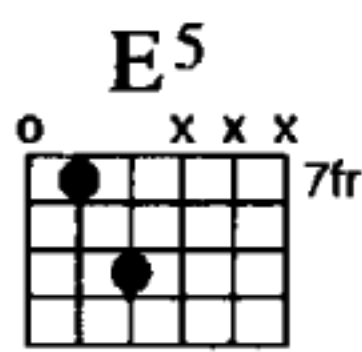
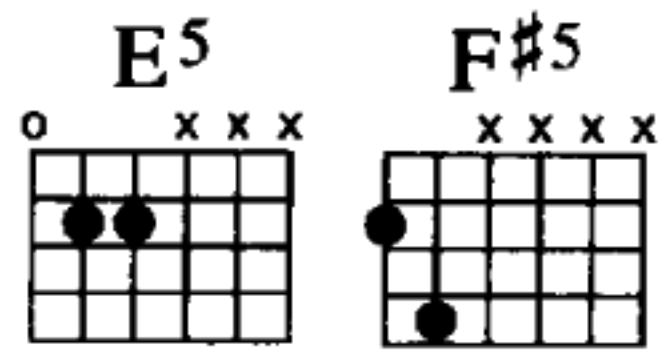
E5 F#5 E5 G5 E5 G5 E5 F#5 E5 G5 E5 G5

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

TAB 0 0 2 2 2 2 2 2 0 0 5 0 0 5 0 0 2 2 2 2 2 2 0 0 5 0 0 5

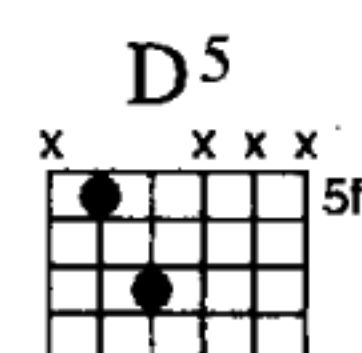
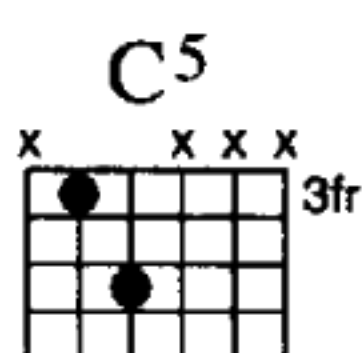
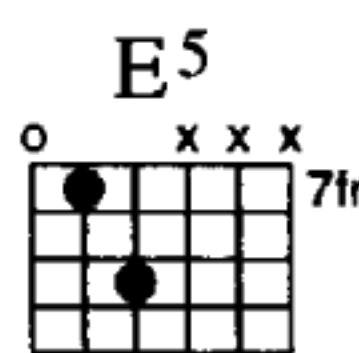
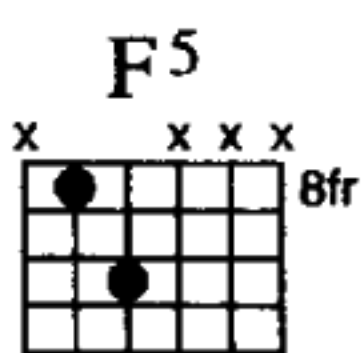


# Chorus



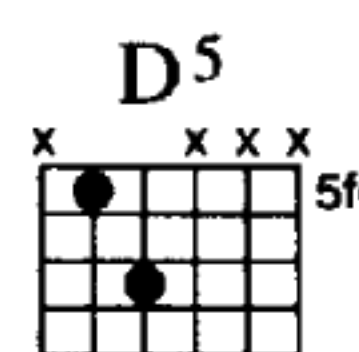
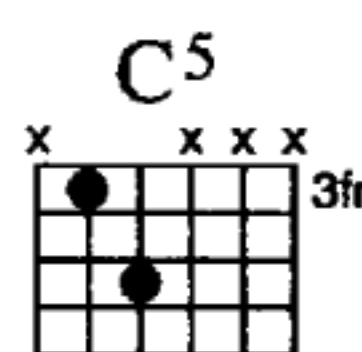
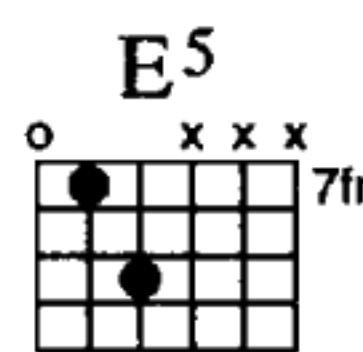
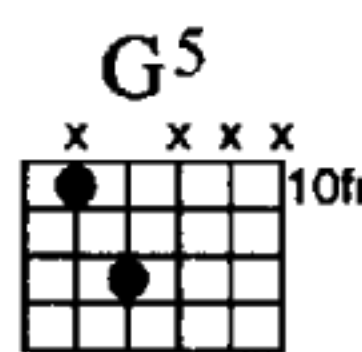
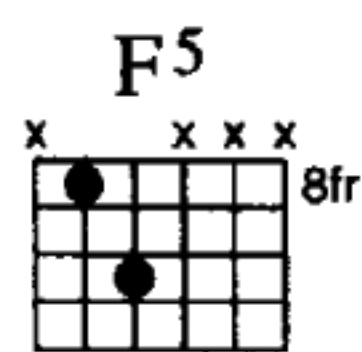
P.M. ----- So let it be writ - ten, so let it be done..

TAB 0 0 2 2 2 2 2 2 0 0 2 3 3 3 0 2 2 2 2



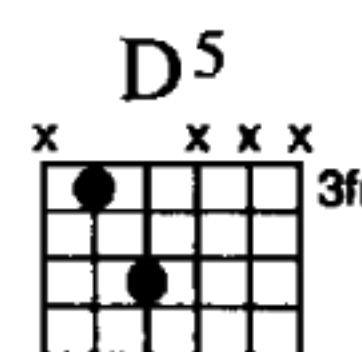
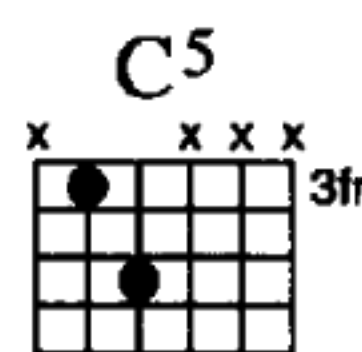
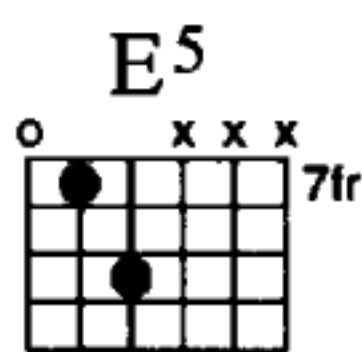
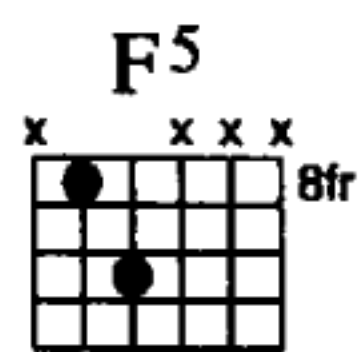
I'm sent here by \_\_\_\_\_ the cho - sen one. \_\_\_\_\_

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



(Gtr.) So let it be writ - ten. So let it be done, ..

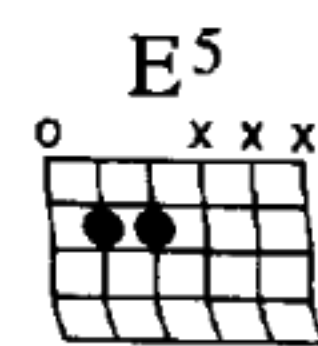
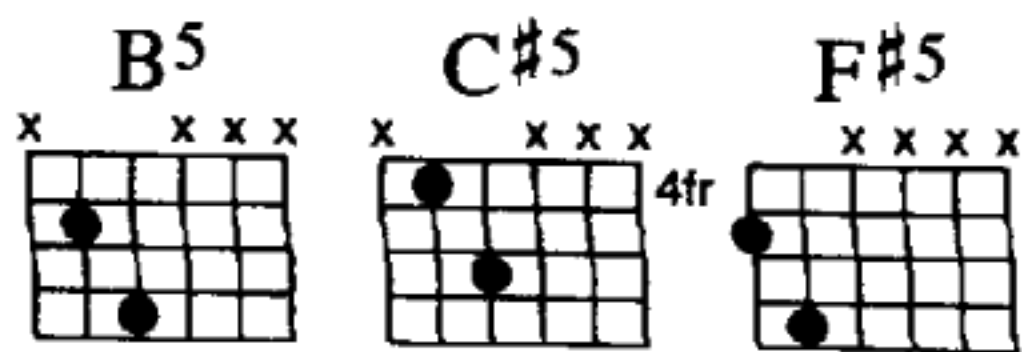
TAB 10 8 12 10 0 0 0 2 3 3 0 2 2 2 2



to kill the first \_\_\_\_\_ born pha - roah's son. \_\_\_\_\_

TAB 0 2 0 0 2 3 2 0 0 2 0 2

To Coda ☐

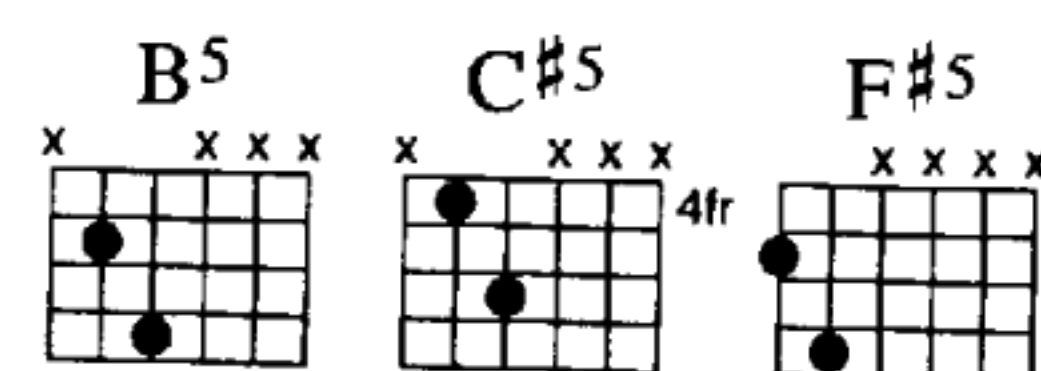


I'm creep - ing death.\_\_\_\_

P.M. (Gtr.) P.M. P.M. P.M. P.M.

**TAB**

0 0 0 0 | 0 0 2 2 0 2 3 2 0 | 0 0 2 0 0 2 0 2

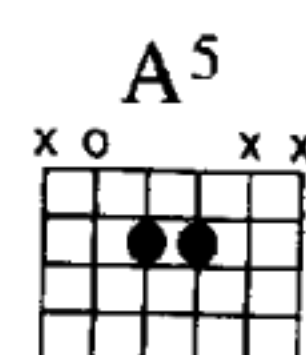
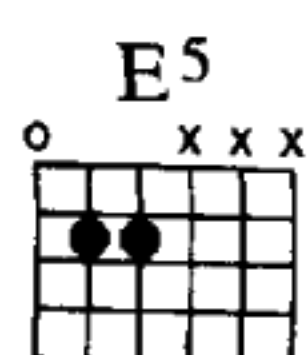


P.M. P.M.

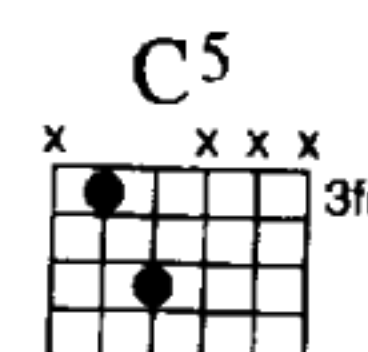
**TAB**

0 0 2 0 2 3 2 0 | 2 0 | 4 2 6 4 4 2

Gtr. solo



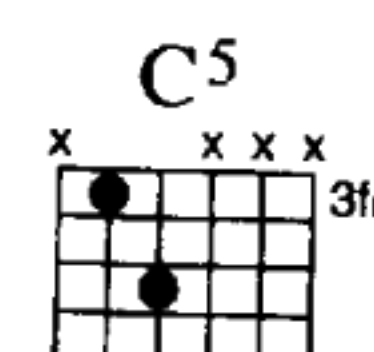
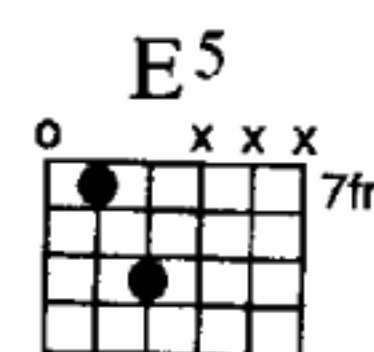
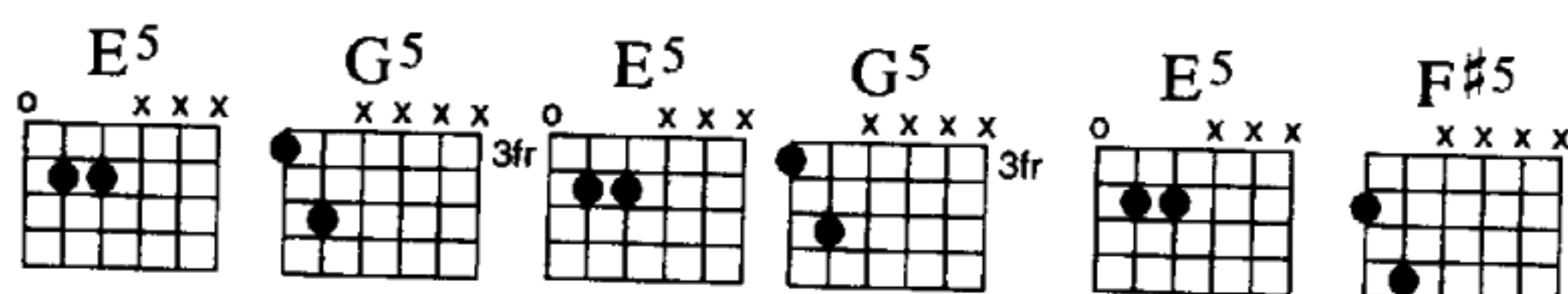
Play 4 times



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

**TAB**

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



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

**TAB**

0 0 5 0 0 5 | 0 0 2 2 2 2 2 2 | 9 7 0 0 0 5 3



**1.**

D<sup>5</sup> F<sup>5</sup> E<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

P.M.-----

TAB: 7 5 10 8 9 7 5 3 7 5

**2.**

F<sup>5</sup> G<sup>5</sup> D<sup>5</sup> B<sup>5</sup> C<sup>#5</sup> F<sup>#5</sup> E<sup>5</sup>

TAB: 10 8 12 10 7 5 4 2 6 4 4 2 2 0 12

*Play 4 times*

E<sup>5</sup> F<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>5</sup>

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

TAB: 9 7 10 8 7 5 9 7 12 10 10 8

**Bridge**

E<sup>5</sup> F<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>5</sup>

Die by my hand I creep across the land

TAB: 0 1 3 0 0 0 0 0

E<sup>5</sup> F<sup>5</sup> D<sup>5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>5</sup>

kill - ing first born man. (Gtr.)

1 1 3 3 5 3 5 12 10 8

E<sup>5</sup> D<sup>5</sup>

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

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

Coda

Play 6 times

E<sup>5</sup> E<sup>5</sup>/B E<sup>5</sup> F<sup>5</sup>/C A<sup>5</sup>

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

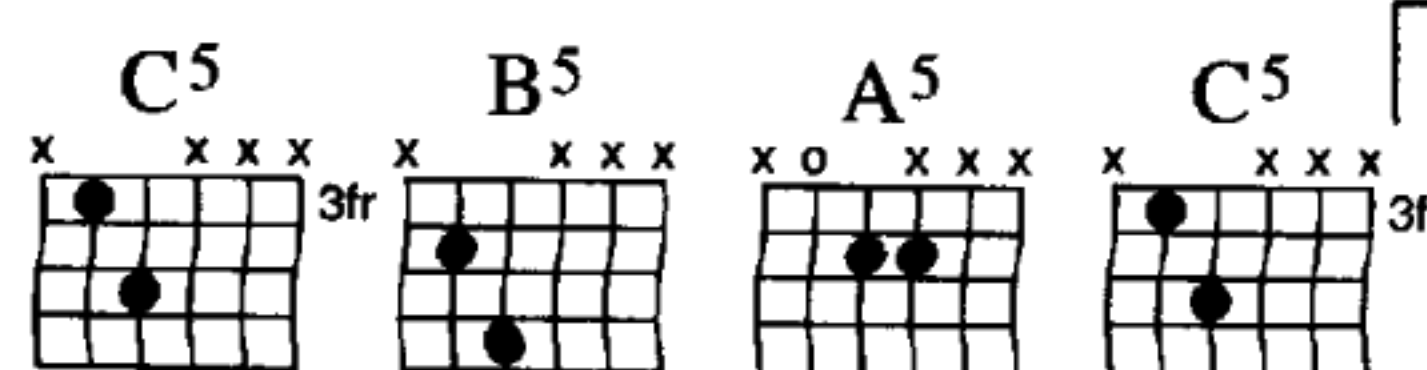
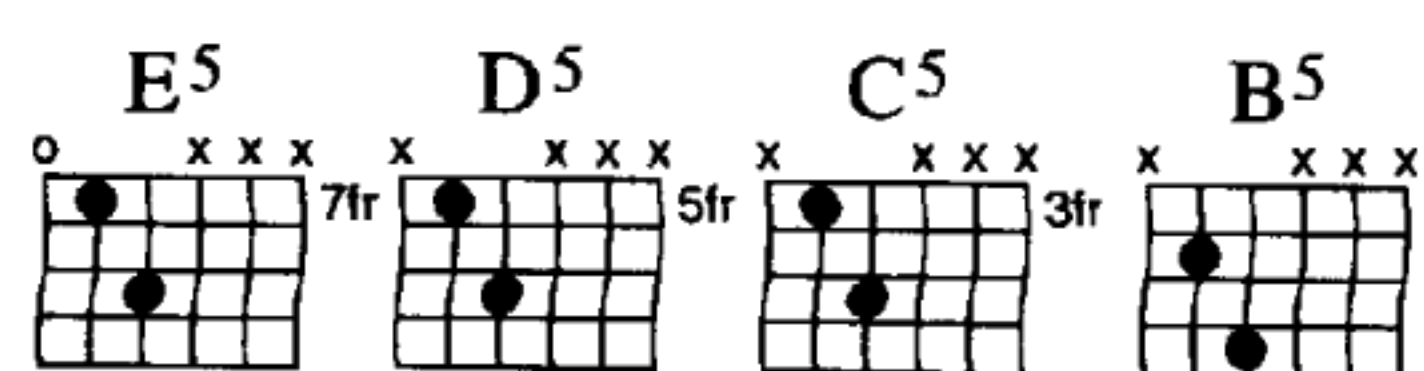
0 0 2 2 0 0 2 2 2 2 0 0 2 2 0 3 2 2 0 0

E<sup>5</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup> C<sup>5</sup> B<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

P.M.

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



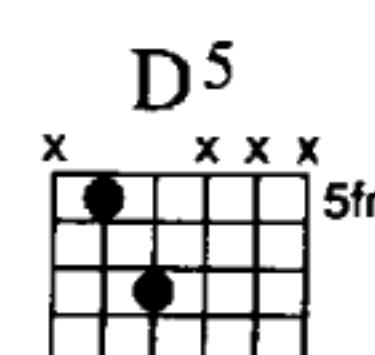
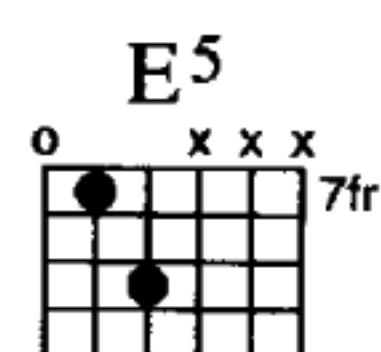


1.2.

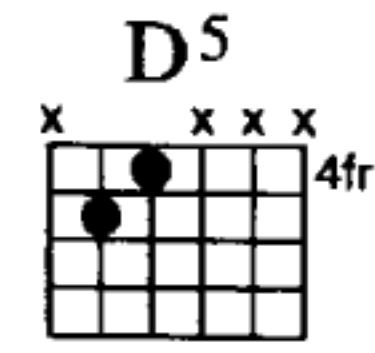
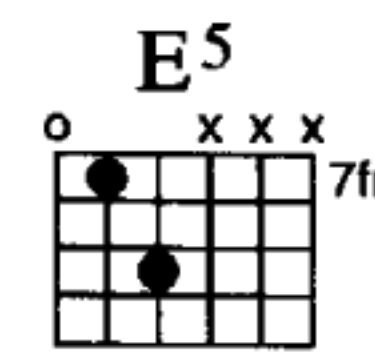
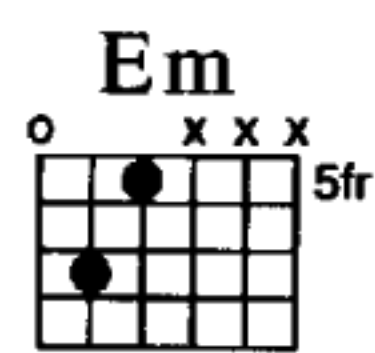
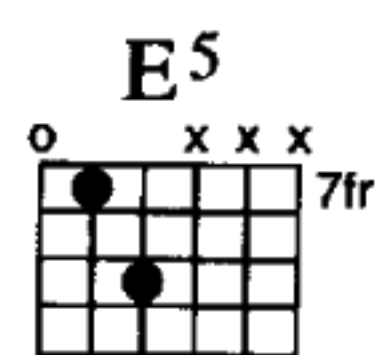
Musical notation for the first system, measures 1-4. The treble clef staff shows a melody with eighth and quarter notes, and the bass clef staff shows a bass line with eighth and quarter notes. The guitar tablature below shows fret numbers: 9, 7, 5, 4, 3, 2, 5, 4, 2, 0, 5, 3.

Outro

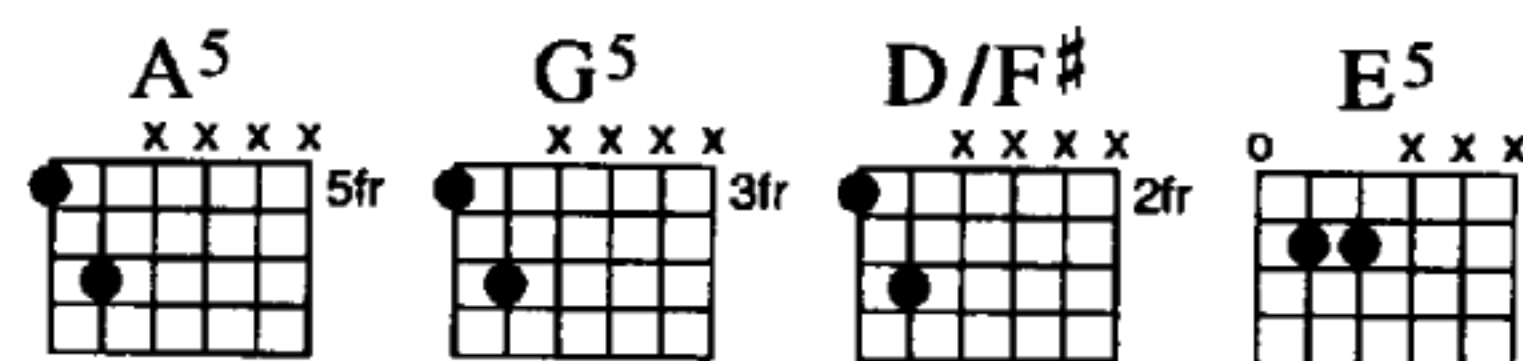
2.3.



Musical notation for the second system, measures 5-8. The treble clef staff shows a melody with eighth and quarter notes, and the bass clef staff shows a bass line with eighth and quarter notes. The guitar tablature below shows fret numbers: 0, 0, 0, 0, 0, 9, 7, 0, 0, 0, 0, 0, 9, 7, 5.



Musical notation for the third system, measures 9-12. The treble clef staff shows a melody with eighth and quarter notes, and the bass clef staff shows a bass line with eighth and quarter notes. The guitar tablature below shows fret numbers: 0, 0, 0, 0, 0, 5, 7, 5, 7, 0, 0, 0, 0, 0, 5, 7, 4, 5.



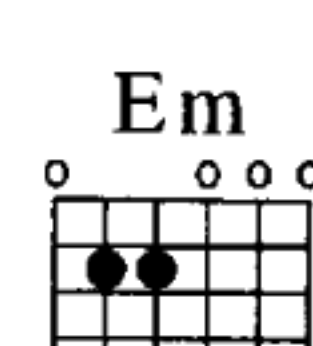
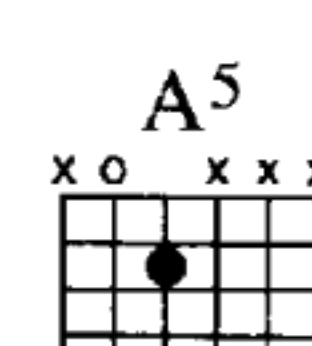
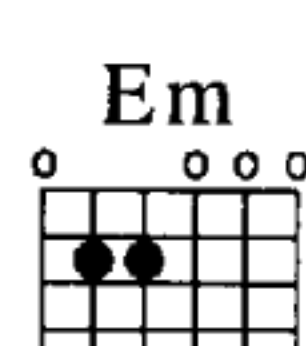
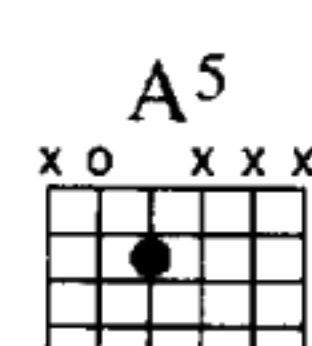
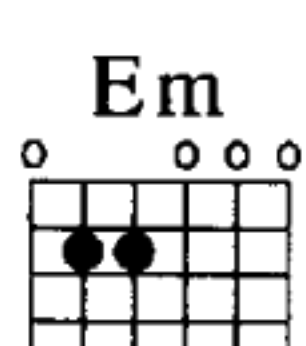
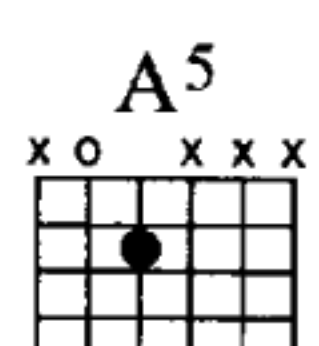
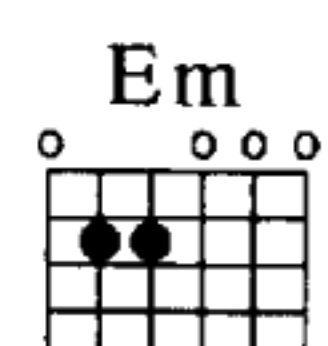
Musical notation for the fourth system, measures 13-16. The treble clef staff shows a melody with eighth and quarter notes, and the bass clef staff shows a bass line with eighth and quarter notes. The guitar tablature below shows fret numbers: 4, 5, 7, 5, 3, 5, 2, 2, 0, 2, 0, 2, 0.

# Enter Sandman

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

## Intro

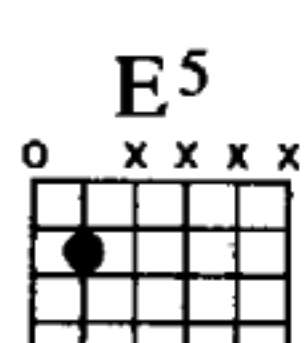
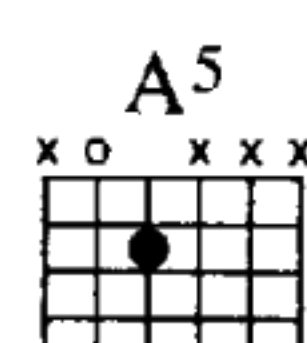
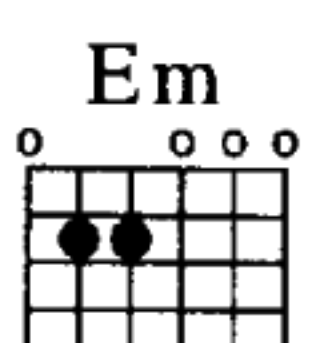
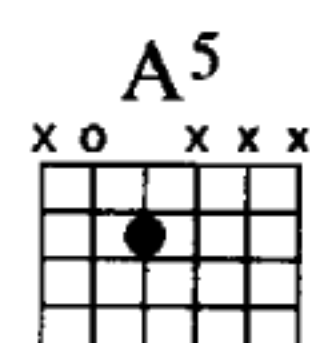
♩ = 123



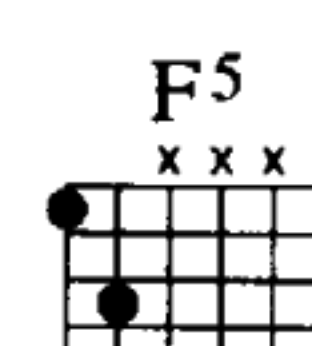
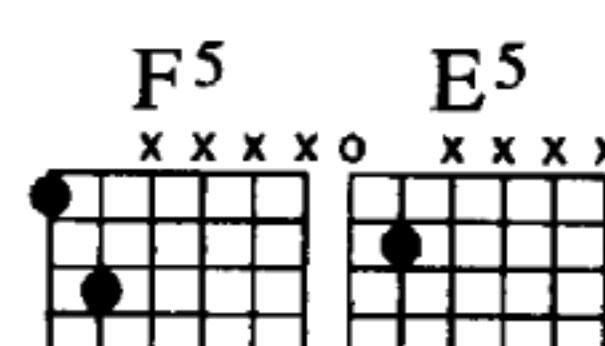
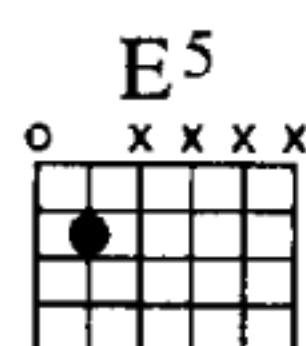
Gtr. cue

1,2.

3.

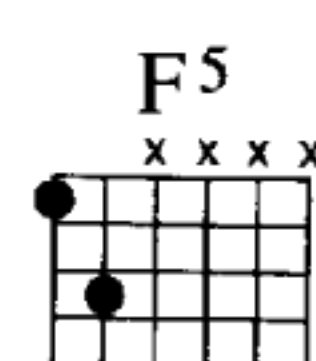
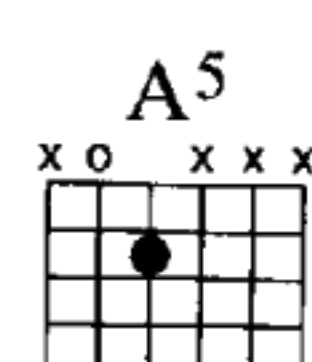
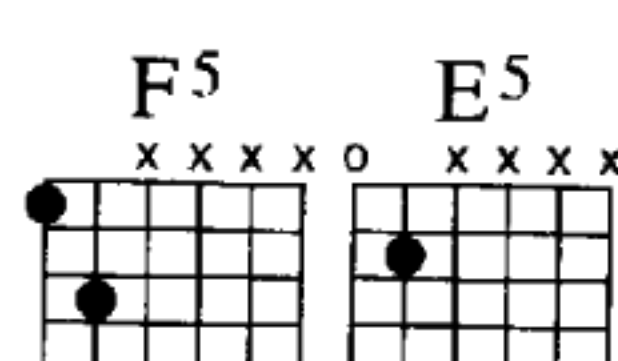
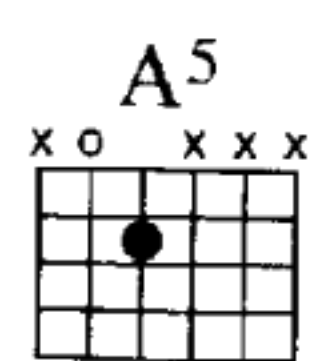
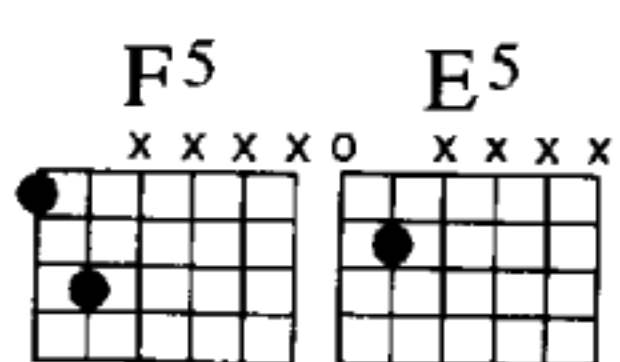
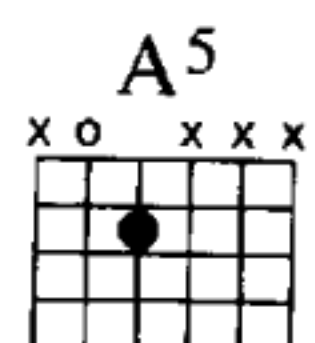
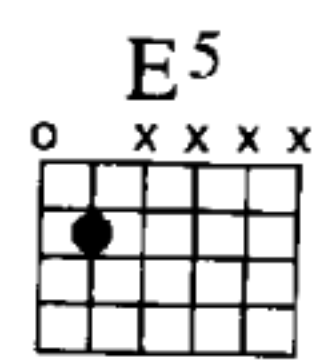


P.M. ....



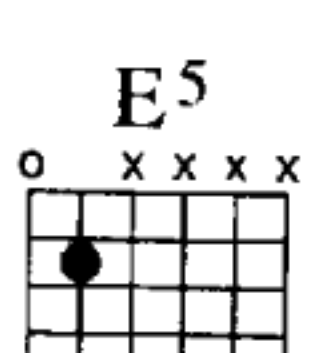
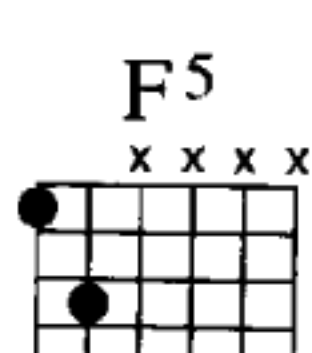
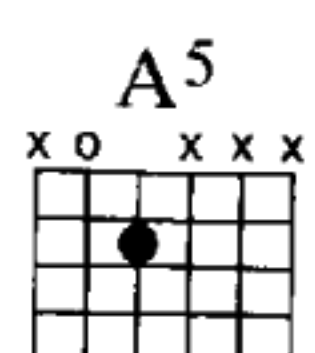
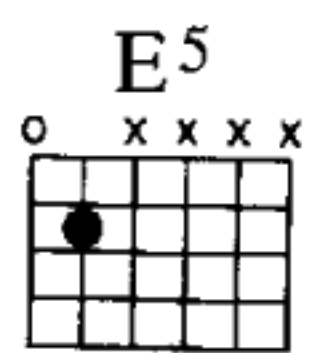
P.M. .... P.M. .... P.M. .... P.M. ....



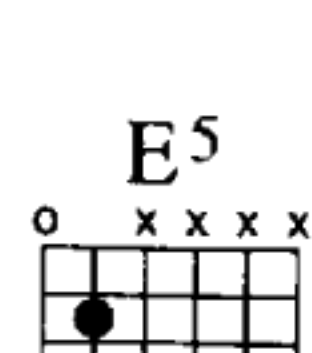
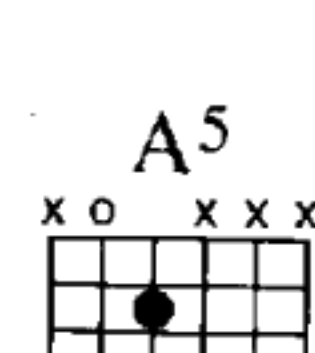
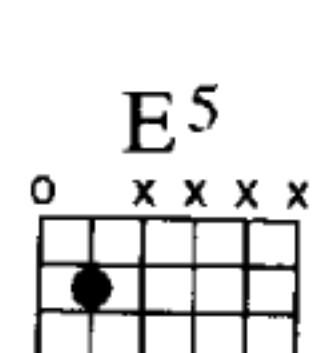
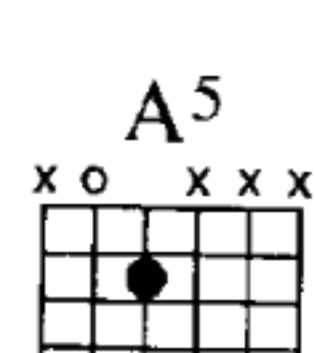


Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line is indicated by "P.M." (pedal point) and a series of fret numbers (0, 7, 6, 5, 0, 0, 3, 1) on the TAB staff.

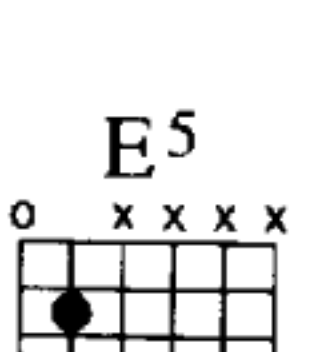
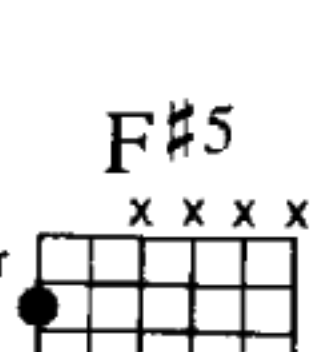
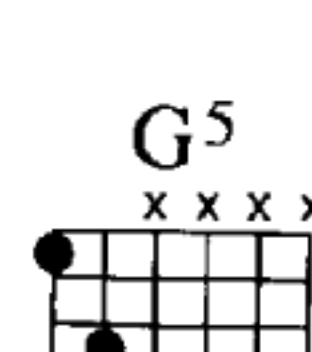
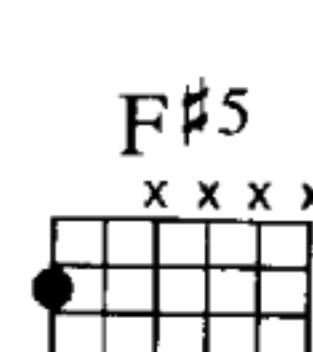
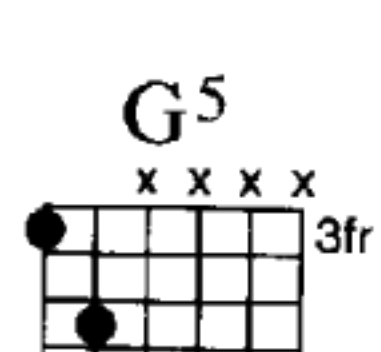
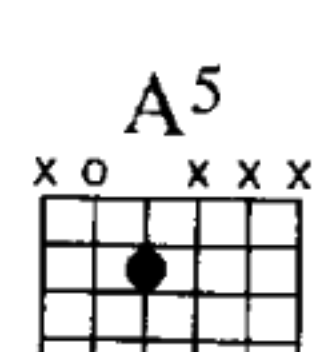
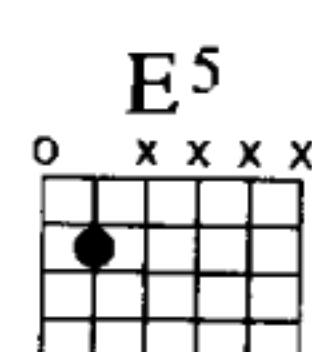
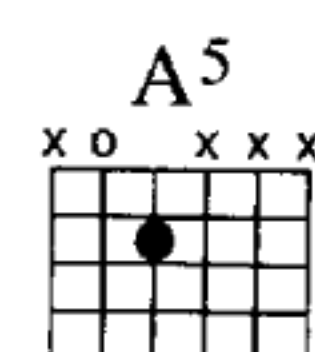
1.



2.

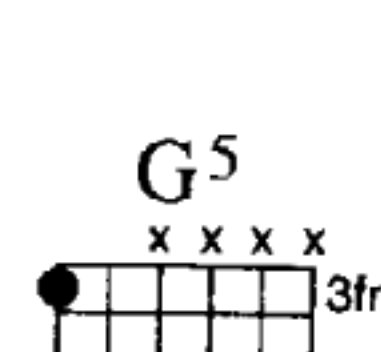
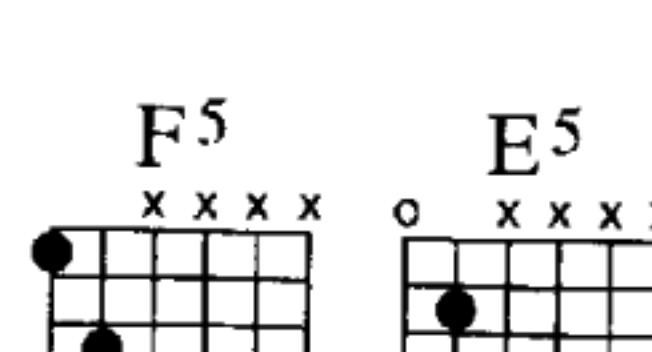
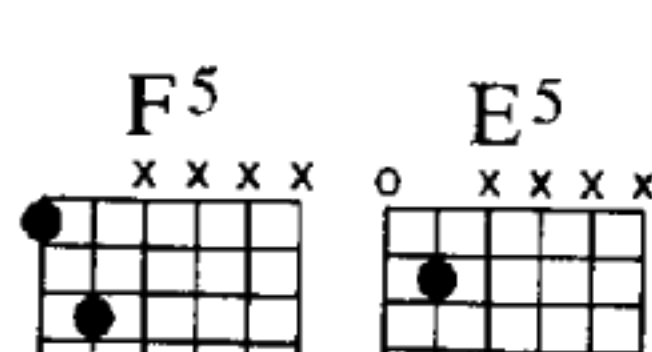


Musical notation for the second system, continuing the melody and bass line. The TAB staff shows fret numbers (0, 7, 6, 5, 0, 0, 3, 1) and includes a double bar line.



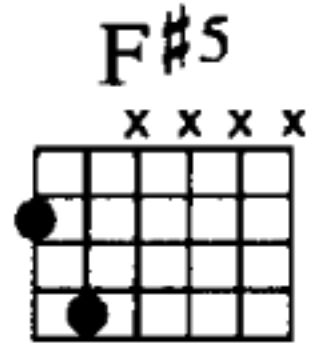

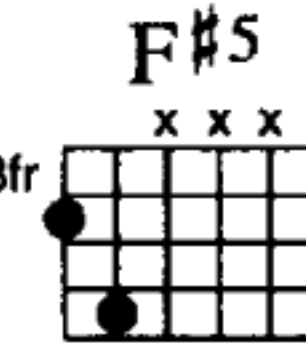
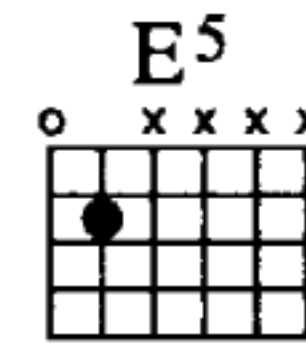
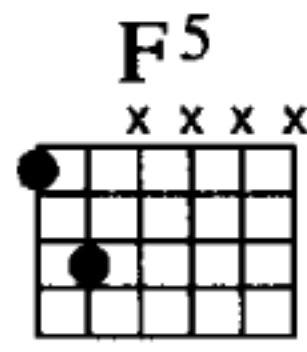
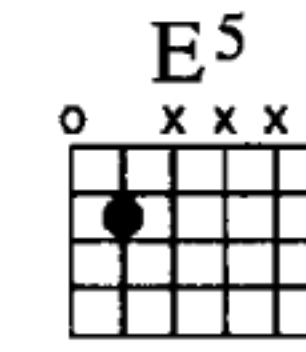
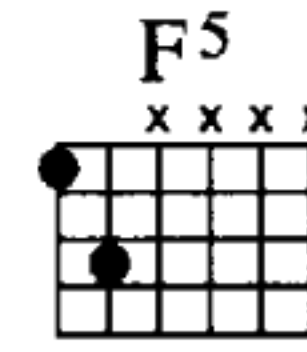
Musical notation for the third system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line is indicated by "P.M." (pedal point) and a series of fret numbers (2, 7, 6, 5, 0, 2, 0, 2, 7, 6, 5, 0, 3, 0, 4, 2, 0, 4, 2, 3, 4, 2, 0) on the TAB staff.

## Verse



Musical notation for the Verse section, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line is indicated by "P.M." (pedal point) and a series of fret numbers (4, 3, 4, 3, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 3, 5) on the TAB staff.

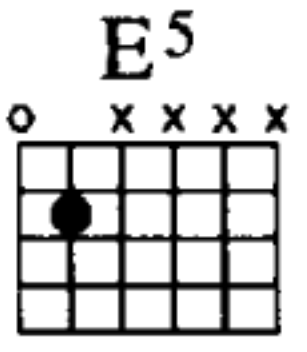

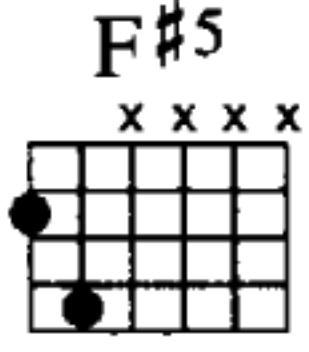
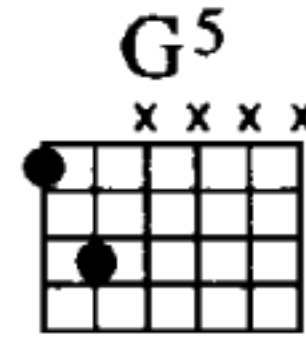
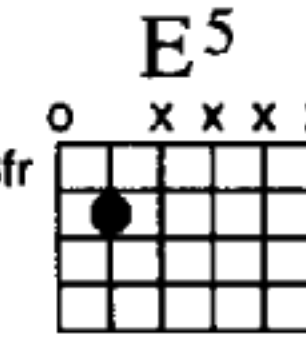
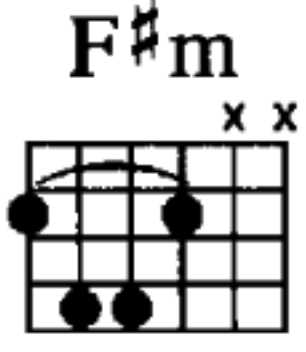
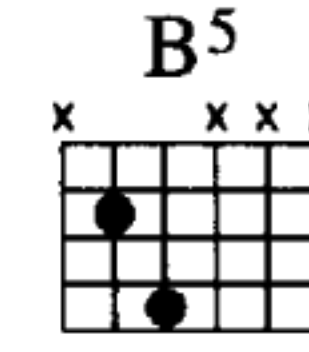
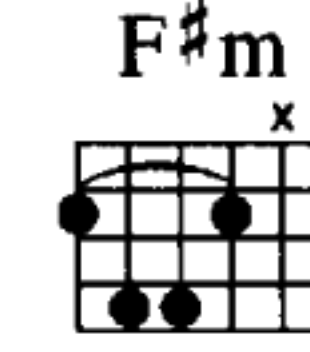
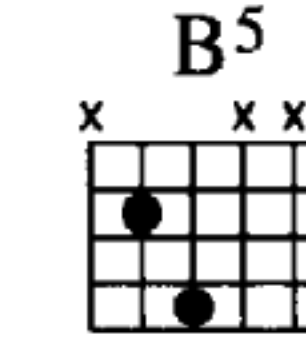
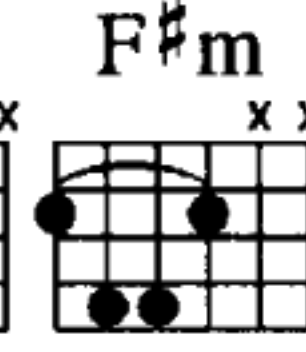
1. Say your prayers lit - tle one, don't for - get my son, to in - clude eve - ry - one.  
2. Some - thing's wrong, shut the light, hea - vy thoughts to - night, and they aren't of Snow White..

I tuck you in, warm with - in, keep you free from sin  
 Dreams of war, dreams of liars, dreams of dra - gon's fire

**TAB**  
 3 5 0 3 3 3 3 0 0 0 0 0 3 0

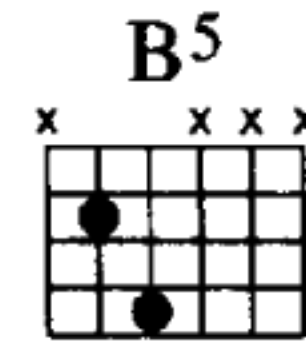
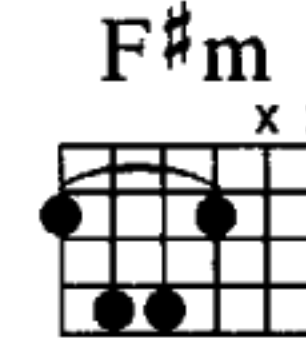
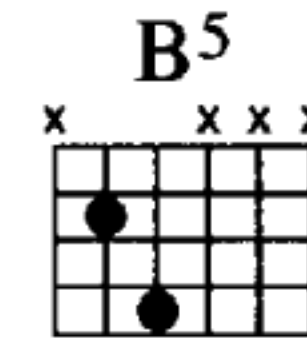
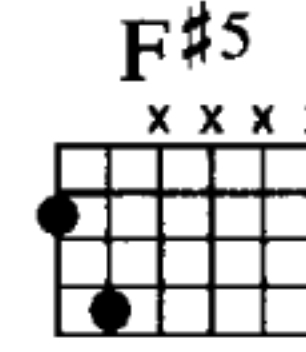
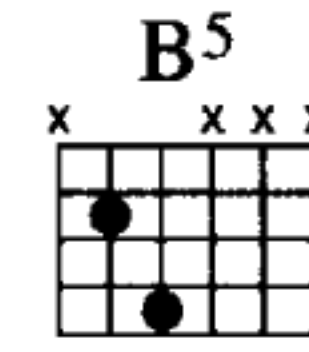
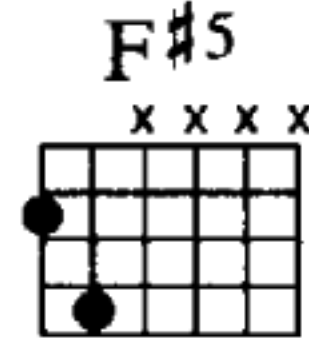
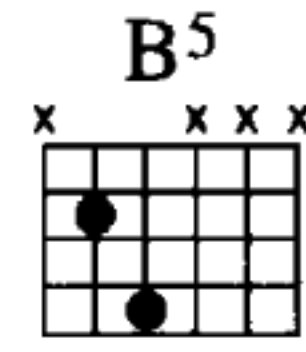
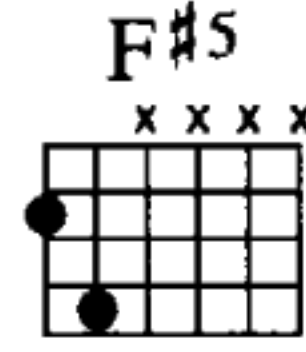
**Pre-chorus**

'till the sand - man he comes. Sleep with one eye op - en,  
 and of things that will bite.

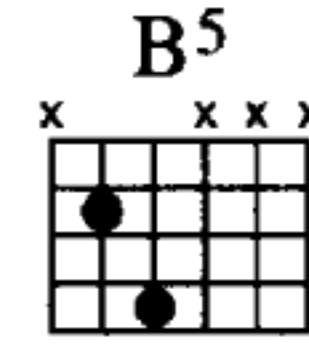
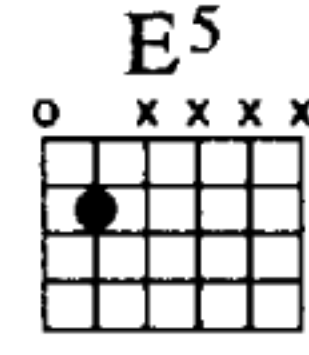
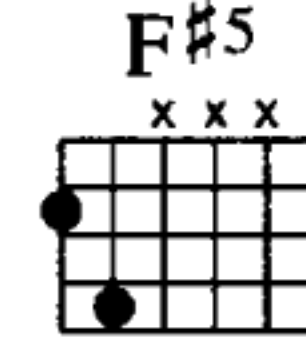
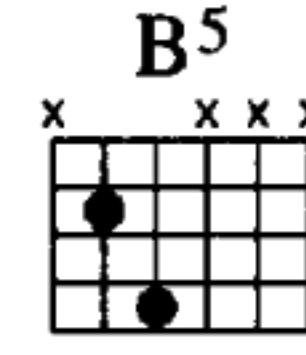
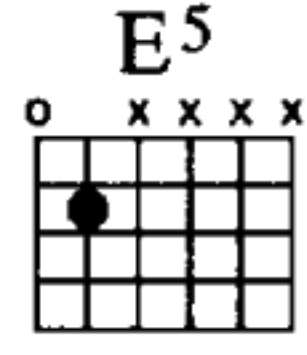
**TAB**  
 0 0 0 0 3 5 3 5 2 2 2 2 5 4 2

**Chorus**

grip - ping your pil - low tight. Ex - it light.

**TAB**  
 5 4 2 5 2 2 2 2 0 2

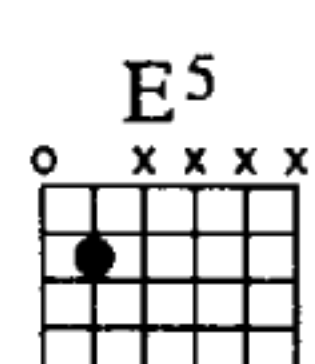
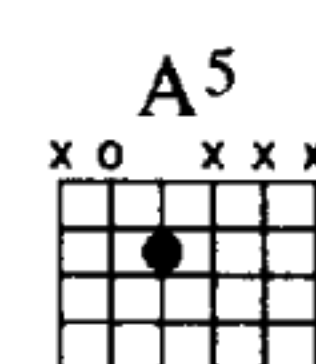
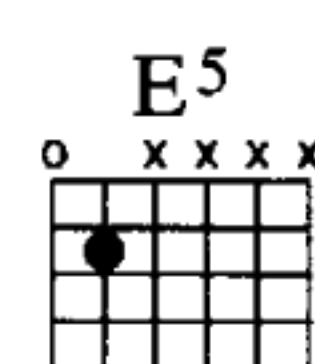
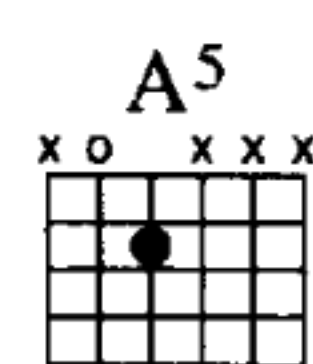
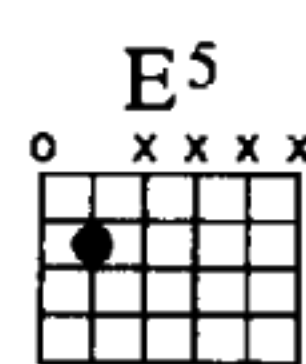
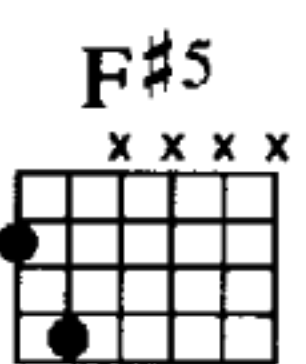
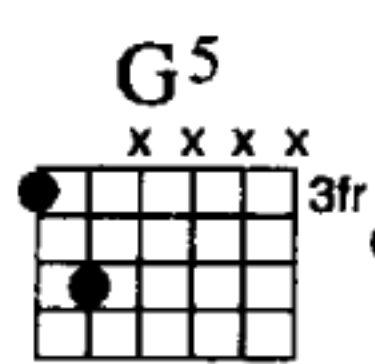
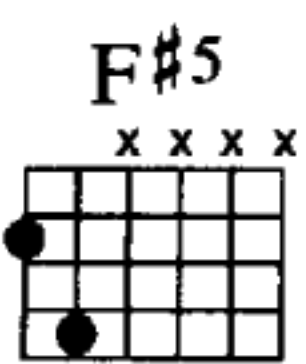
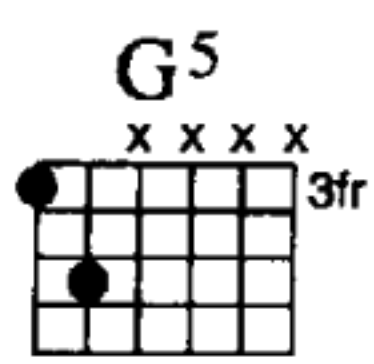






En - ter night. Take my hand. We're

**TAB**  
 2 0 0 4 0 2 0 0 0 3

To Coda





off to ne - ver ne - ver land.

(Gtr.)

P.M. -|

P.M. -|

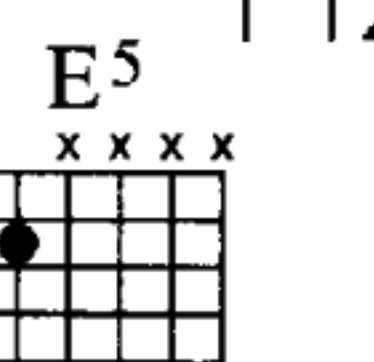
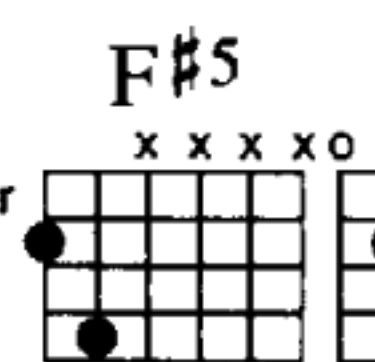
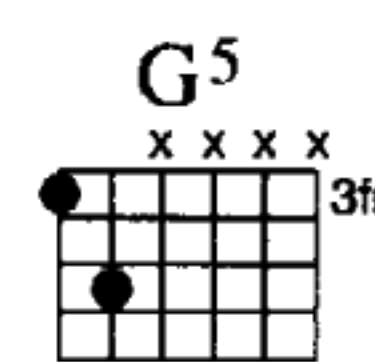
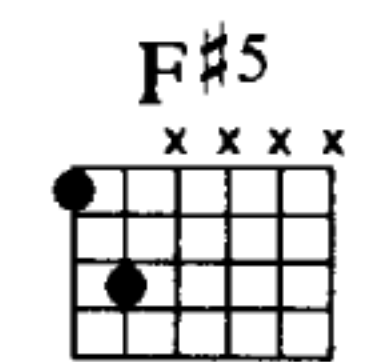
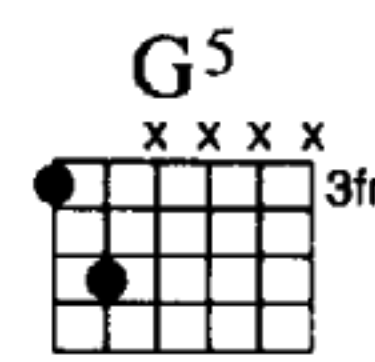
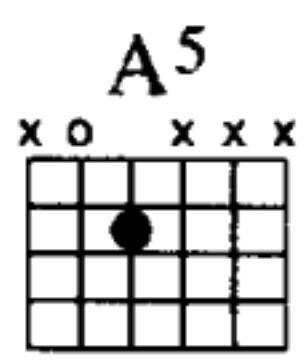
0 0 0 0 3 0 0

2 0 2 7 6 5 0 2 0

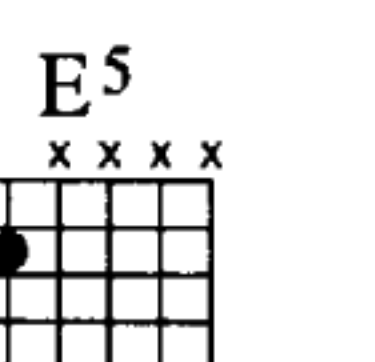
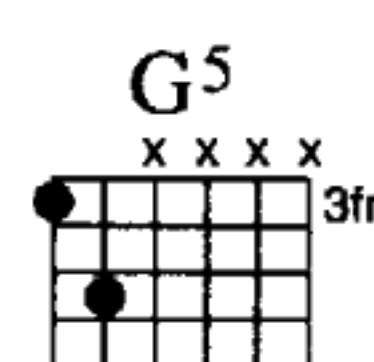
2 0 2 7 6 5 0 2 0

D. al Coda

1.



2.



P.M. -|

P.M. -----|

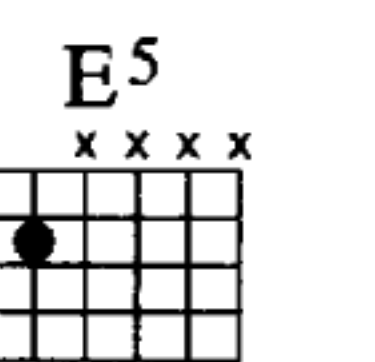
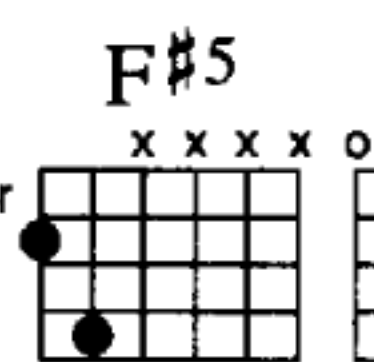
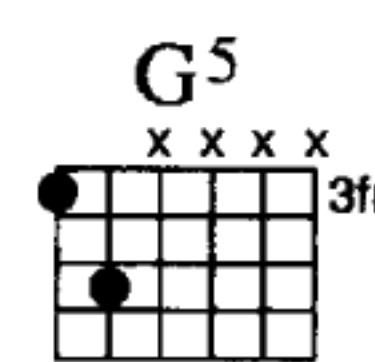
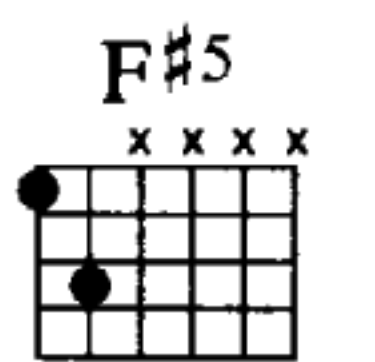
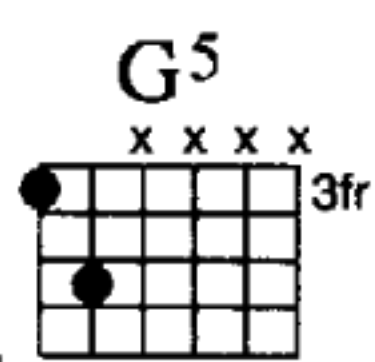
P.M. -----|

2 7 6 5 0 3

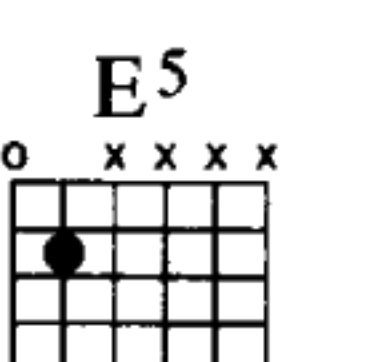
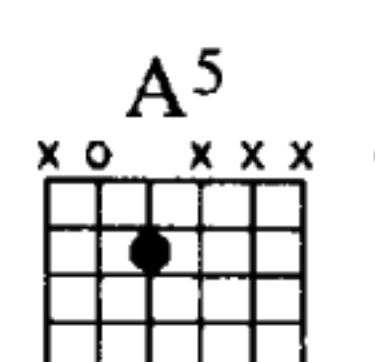
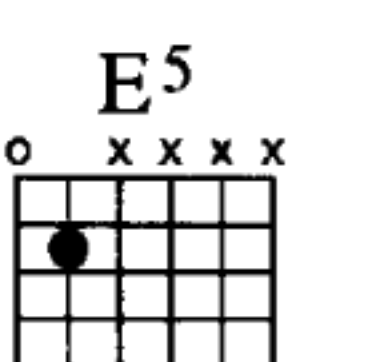
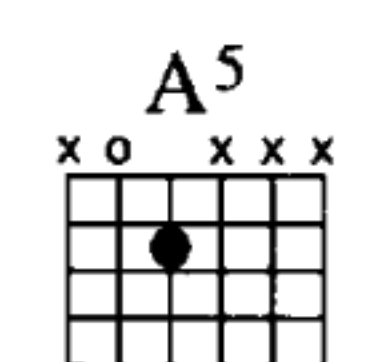
0 4 0 4 5 4 2 0

0 4 0 4 5 4 2 0

Coda



Gtr. solo



off to ne - ver ne - ver land.

(Gtr.)

P.M. -|

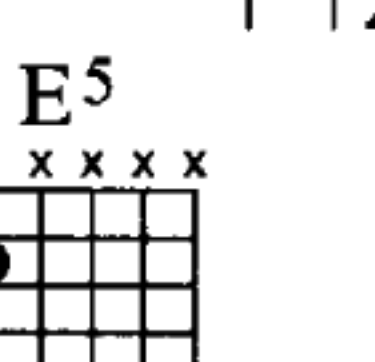
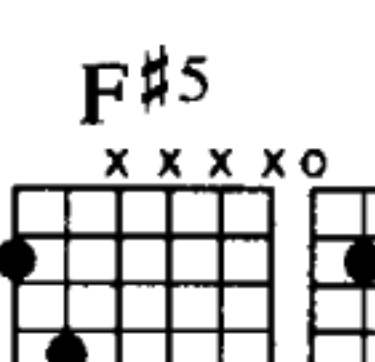
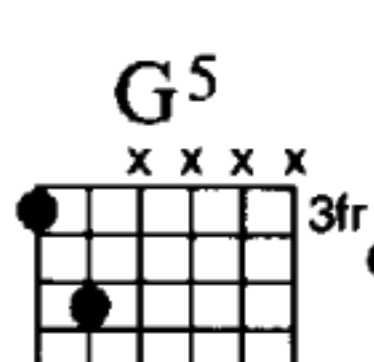
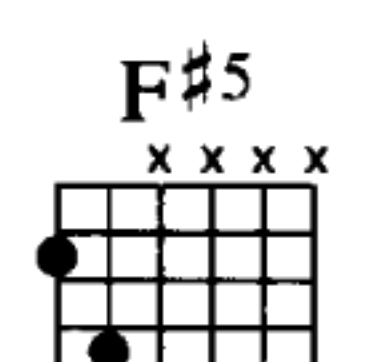
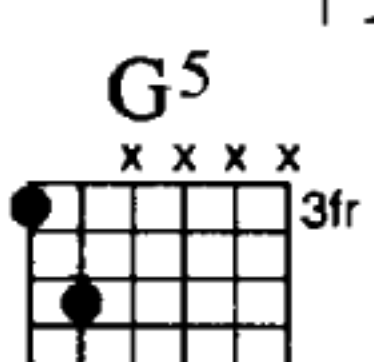
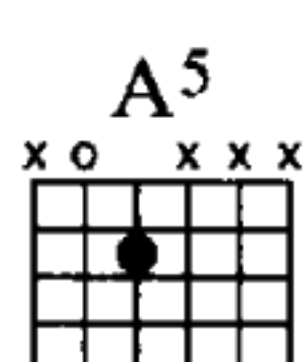
P.M. -|

0 0 0 0 3 0 0

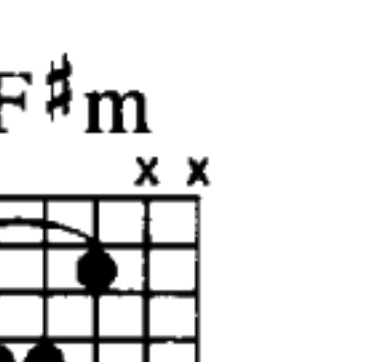
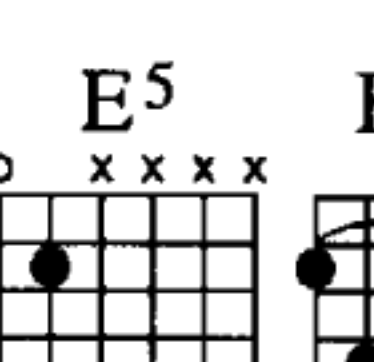
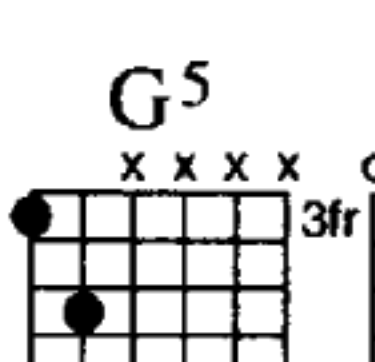
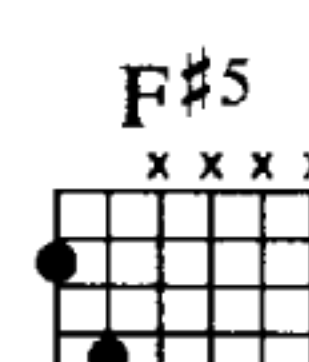
2 0 2 7 6 5 0 2 0

2 0 2 7 6 5 0 2 0

1.



2.



P.M. -|

2 7 6 5 0 2 0

0 4 0 4 5 4 2 0

0 4 0 4 5 0 2

B<sup>5</sup> F<sup>#m</sup> B<sup>5</sup> F<sup>#m</sup> B<sup>5</sup> F<sup>#m</sup>

TAB

B<sup>5</sup> F<sup>#5</sup> B<sup>5</sup> F<sup>#5</sup> B<sup>5</sup> F<sup>#5</sup>

TAB

B<sup>5</sup> E<sup>5</sup> F<sup>#5</sup> B<sup>5</sup> E<sup>5</sup>

TAB

N.C.

TAB



Em A<sup>5</sup> Em

Spoken: Now I lay me down to sleep,  
I die be - fore I wake,

TAB: 0-0-0-0-0-0-0-1 0-0-0-0-0-0-0-0 2-0 1-0 2-0

A<sup>5</sup> Em A<sup>5</sup> Em 1. A<sup>5</sup> Em

(now I lay me down to sleep) pray the Lord my soul to keep, (pray the Lord my soul to keep).  
(if I die be - fore I wake) pray the Lord my soul to take, 2. If

TAB: 2-0 1-0 2-0 2-0 1-0 2-0 2-0 1-0 2-0

2. A<sup>5</sup> F<sup>#m</sup> B<sup>5</sup> F<sup>#m</sup>

(pray the Lord my soul to take). Hush lit - tle ba - by don't say a word.

TAB: 2-0 1-0 2-0 2-2-2-2-2-2-0 2-2-2

B<sup>5</sup> F<sup>#m</sup> B<sup>5</sup> F<sup>#m</sup> B<sup>5</sup> F<sup>#m</sup>

And ne - ver mind that noise you heard. It's just the beats un - der

TAB: 2-2-2-2-2-0 2-2 2-2-2-2-2-0

B<sup>5</sup> F<sup>#m</sup> B<sup>5</sup> F<sup>#m</sup> B<sup>5</sup>

— your bed, — in your clo - set, in — your bed. —

TAB

# Chorus

F<sup>#5</sup> B<sup>5</sup> F<sup>#5</sup> F<sup>#5</sup> B<sup>5</sup> F<sup>#5</sup>

Ex - it light. — En - ter night. —

TAB

1. 2.

F<sup>#5</sup> B<sup>5</sup> E<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup>

Grain — of sand — We're off to ne - ver ne - ver land. —

Take — my hand —

TAB

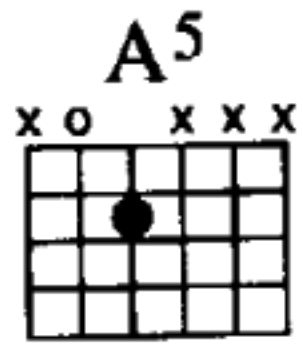
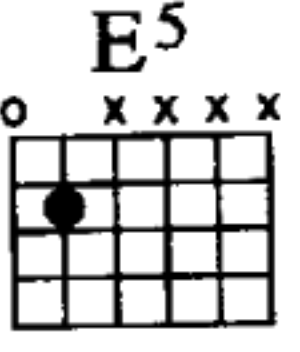
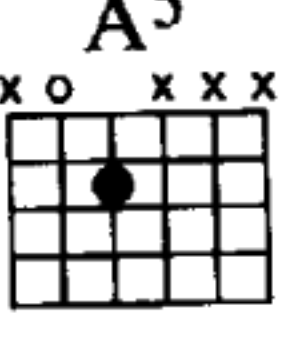
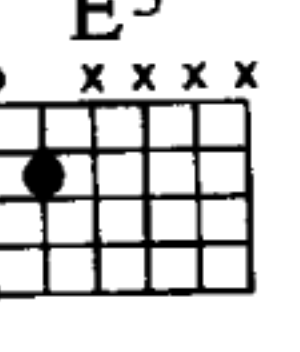
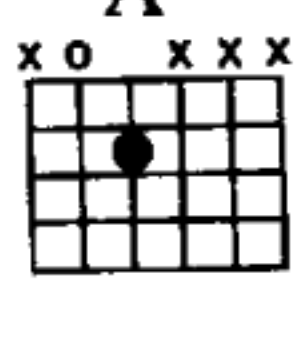
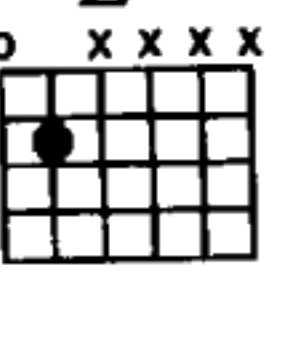
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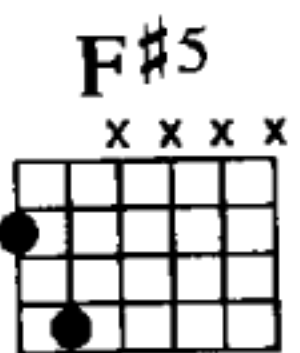
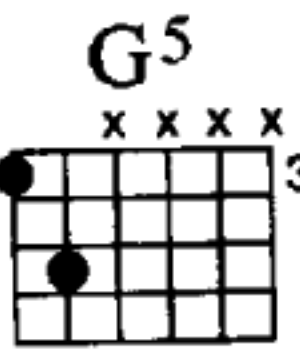
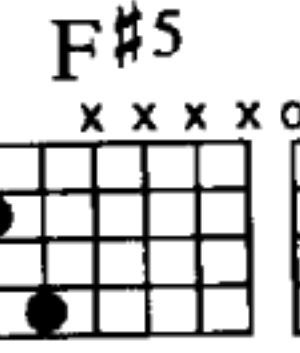
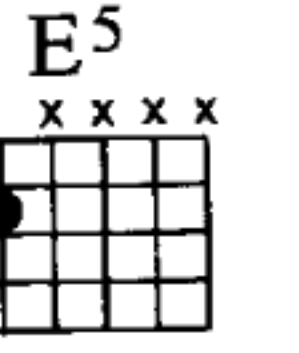
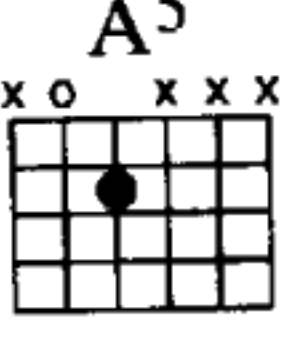
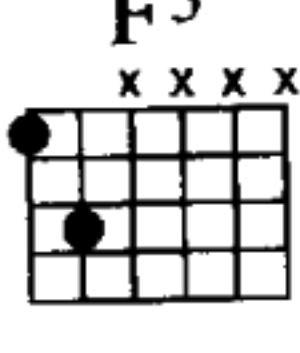
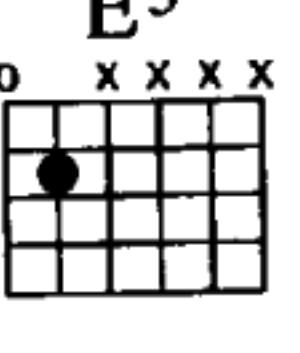
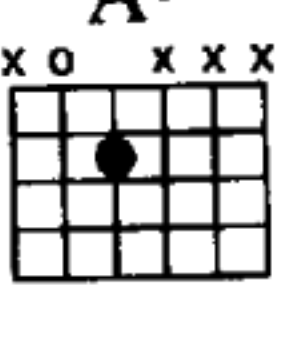
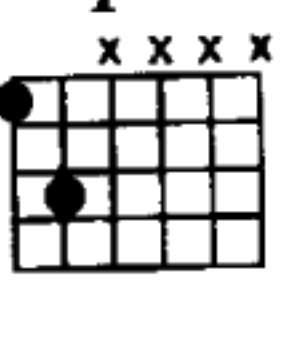
A<sup>5</sup> E<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

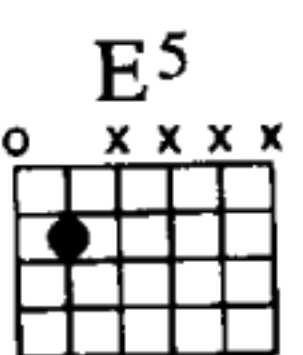
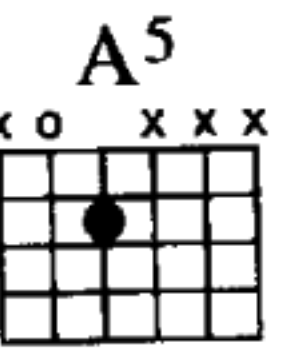
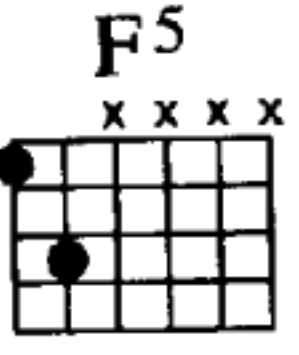
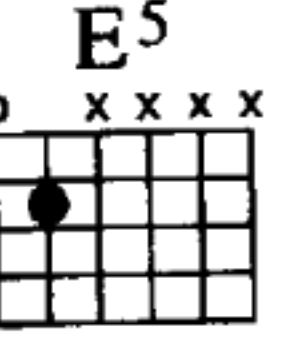
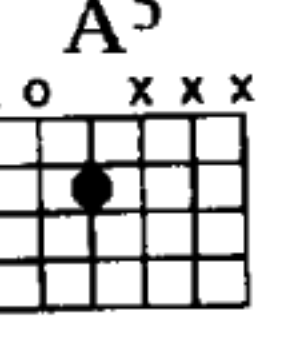
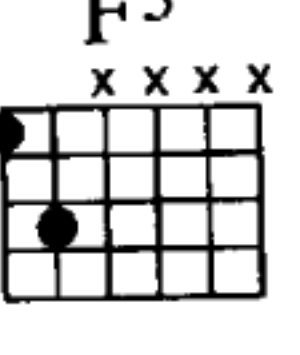
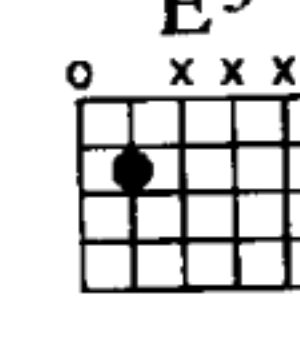
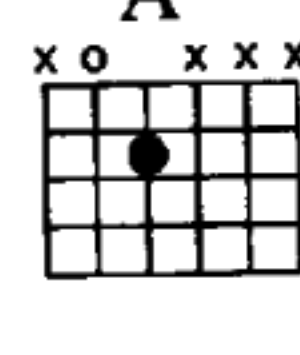
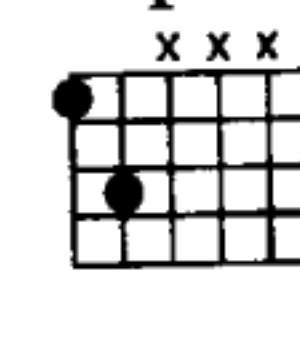
(Gtr.) P.M. — P.M. —

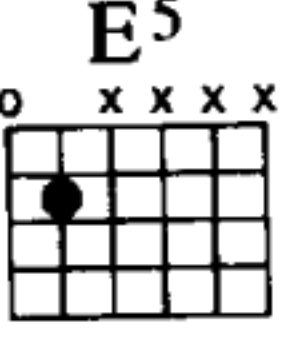
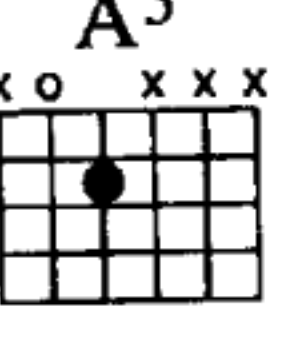
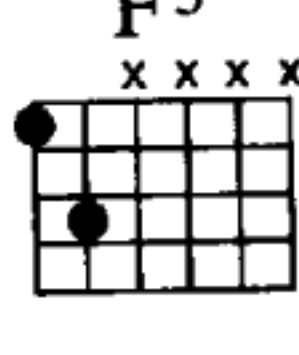
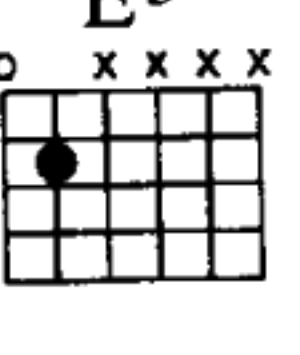
TAB



1.     2.  

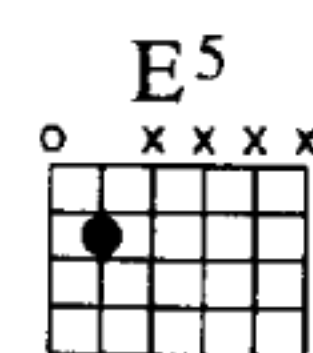
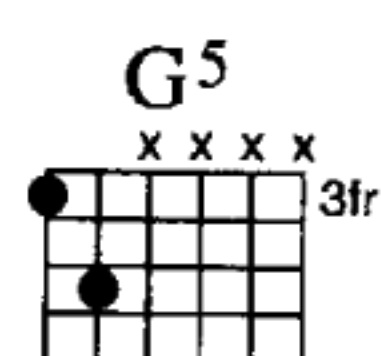
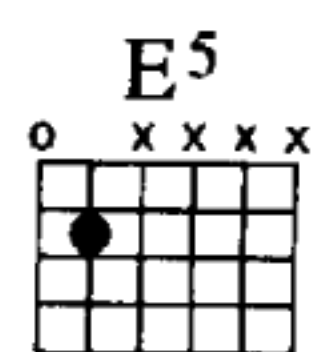
        

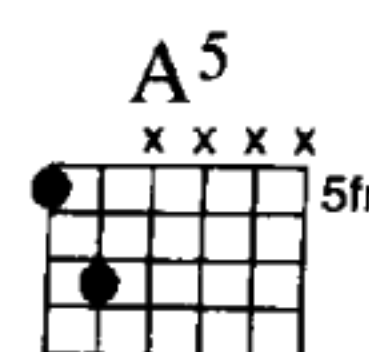
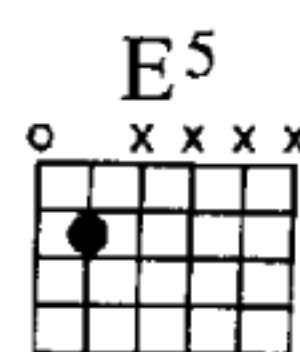
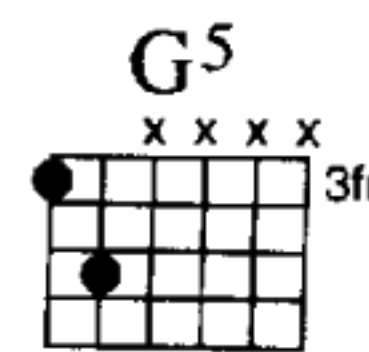
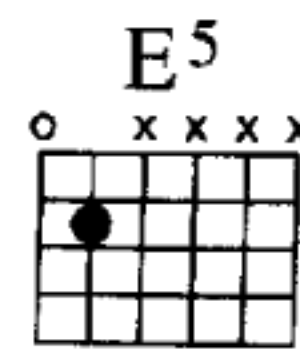
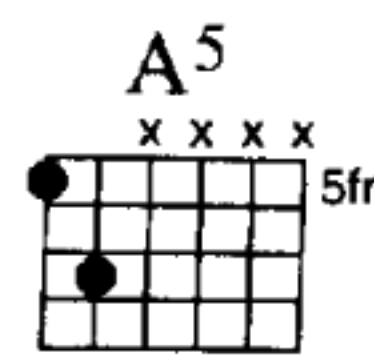
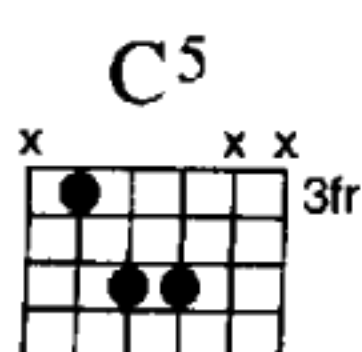
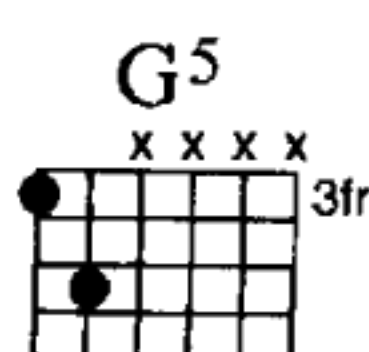
Repeat to fade



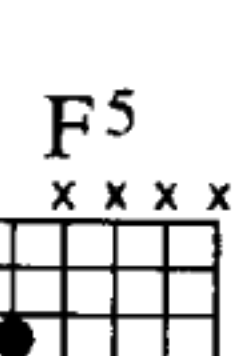
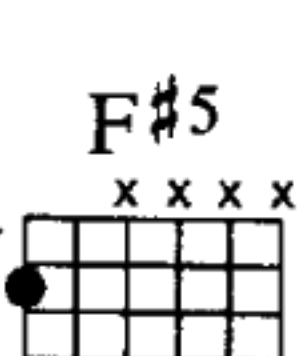
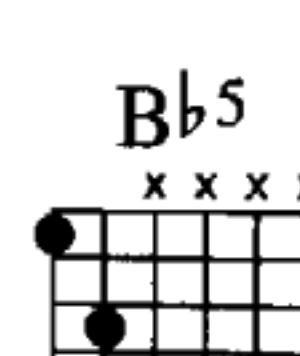
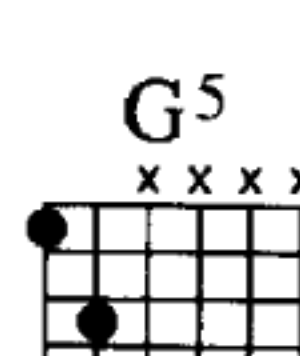
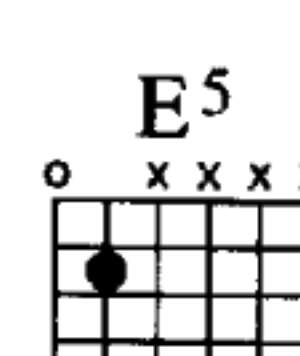
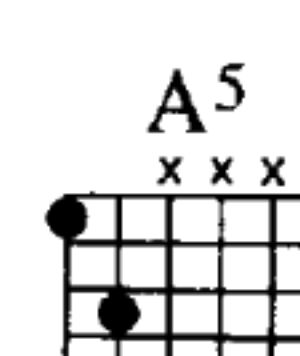
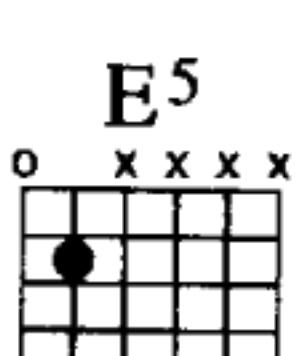
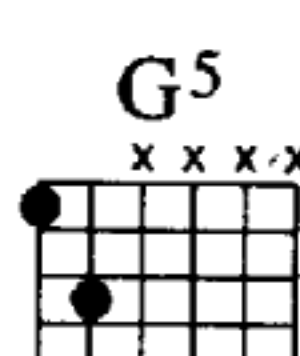
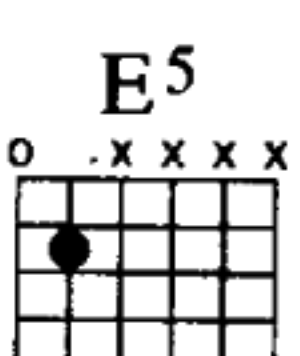
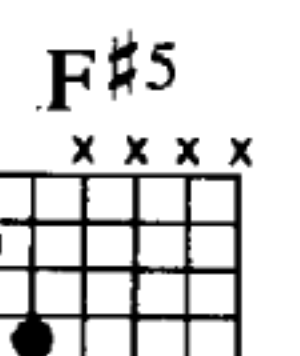
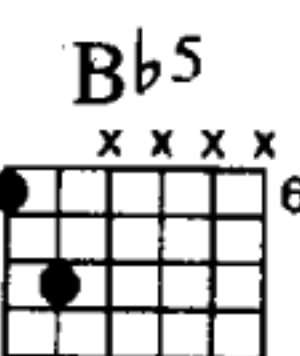
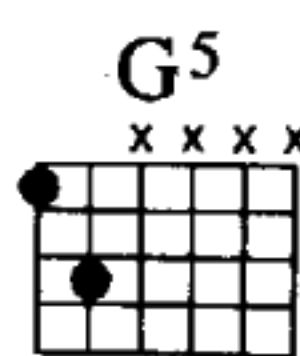
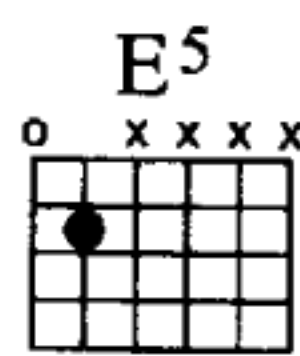




Musical notation system 1: Treble and Bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains a whole note chord, a half note chord, a quarter note chord, and a whole note chord. Bass staff contains a whole note chord, a half note chord, a quarter note chord, and a whole note chord. Fingering numbers are provided for the bass staff.

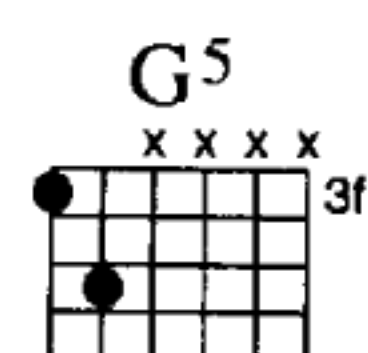
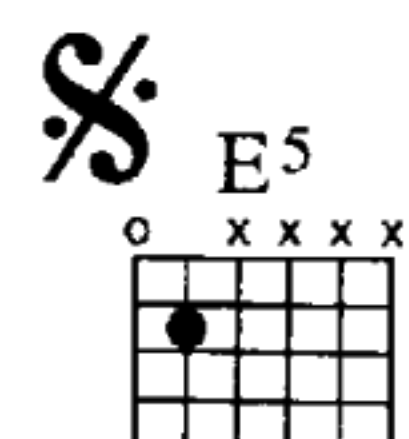


Musical notation system 2: Treble and Bass staves. Treble staff contains a whole note chord, a half note chord, a quarter note chord, and a whole note chord. Bass staff contains a whole note chord, a half note chord, a quarter note chord, and a whole note chord. Fingering numbers are provided for the bass staff. The system ends with a double bar line.



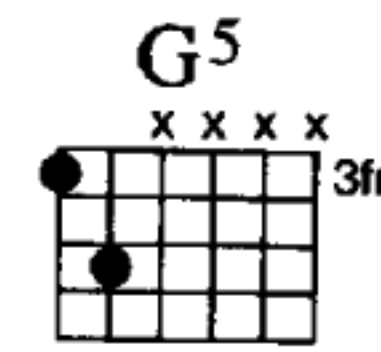
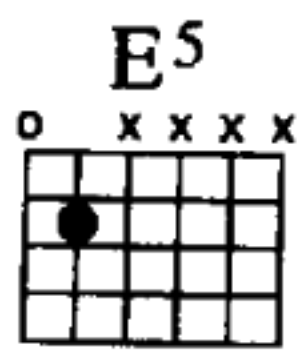
Musical notation system 3: Treble and Bass staves. Treble staff contains a whole note chord, a half note chord, a quarter note chord, and a whole note chord. Bass staff contains a whole note chord, a half note chord, a quarter note chord, and a whole note chord. Fingering numbers are provided for the bass staff. The system ends with a double bar line.

Verse



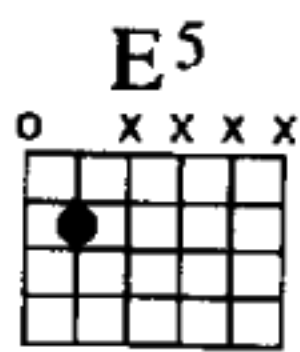
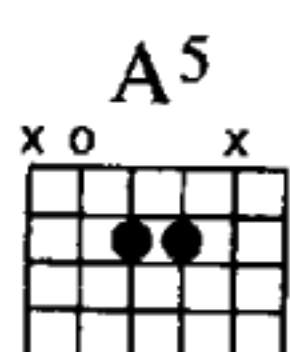
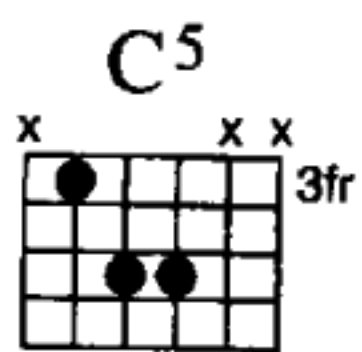
Musical notation system 4: Treble and Bass staves. Treble staff contains a whole note chord, a half note chord, a quarter note chord, and a whole note chord. Bass staff contains a whole note chord, a half note chord, a quarter note chord, and a whole note chord. Fingering numbers are provided for the bass staff. The system ends with a double bar line.

Make his fight on the hill in the ear - ly day, con - stant chill deep in - side.  
Take a look to the sky just be - fore you die, it's the last time he will.



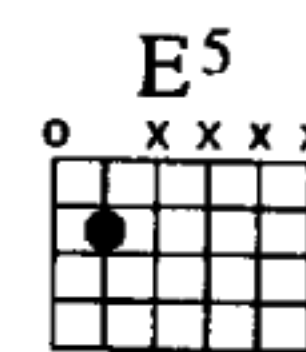
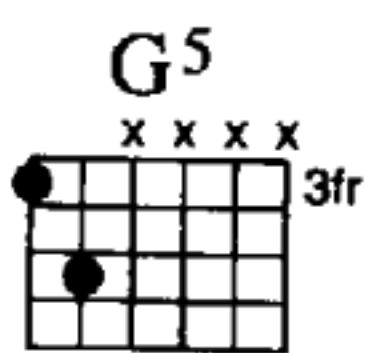
Shout - ing gun, on they run through the end - less grey. On they fight, for they're right.  
Black - ened roar, mas - sive roar fills the crumb - ling sky. Shat - tered goal fills his soul.

TAB



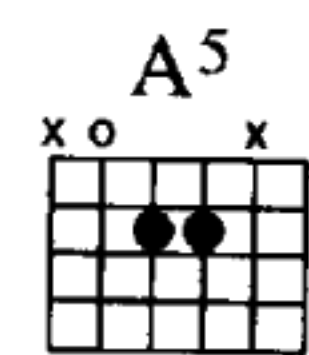
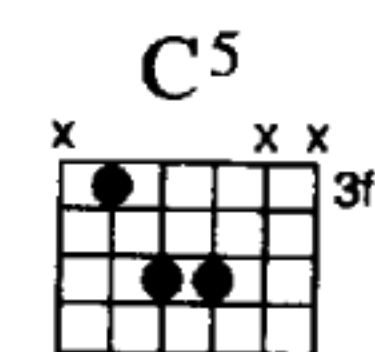
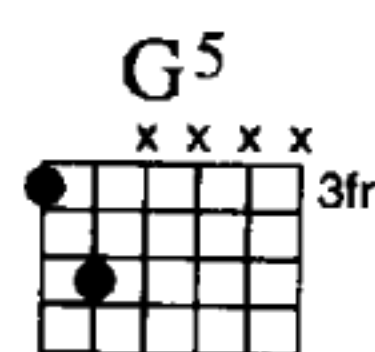
Yes but who's to say? For a hill men would kill. Why? They do not know.  
with a ruth - less cry. Strang - er now are his eyes to this mys - te - ry.

TAB



Suf - fered wounds test their pride. Men of five still a - live.  
Hears the si - lence so loud. Crack of dawn all is gone

TAB



through the rag - ing glow. Gone in - sane from the pain that they sure - ly know.  
ex - cept the will to be. Now they see what will be blind - ed eyes to see.

TAB



**Chords:** E<sup>5</sup>, G<sup>5</sup>, E<sup>5</sup>, A<sup>5</sup>, E<sup>5</sup>, G<sup>5</sup>, B<sup>b</sup>5, F<sup>#</sup>5, E<sup>5</sup>, G<sup>5</sup>, E<sup>5</sup>, A<sup>5</sup>, E<sup>5</sup>, G<sup>5</sup>, B<sup>b</sup>5, F<sup>#</sup>5, E<sup>5</sup>.

**Lyrics:** on. For whom the bell \_\_\_\_\_ tolls. \_\_\_\_\_

**Tablature:** 0, 3, 0, 3, 3, 5, 3, 0-0-0, 5, 3, 0-0, 8, 6, 4, 2, 3, 1.

**Coda  $\oplus$**

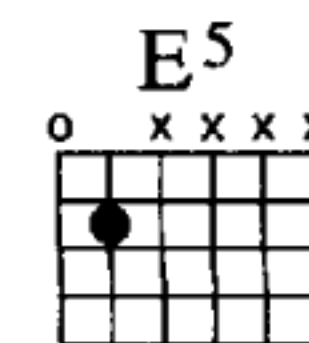
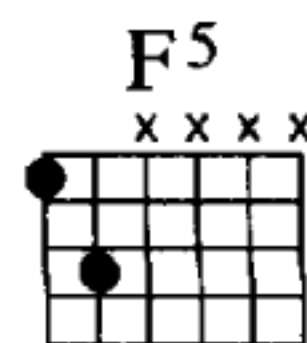
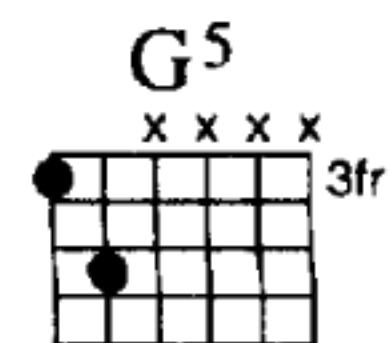
**Coda** 

E<sup>5</sup>  F<sup>#5</sup>  E<sup>5</sup>  F<sup>#5</sup>  G<sup>5</sup>  *Repeat to fade*

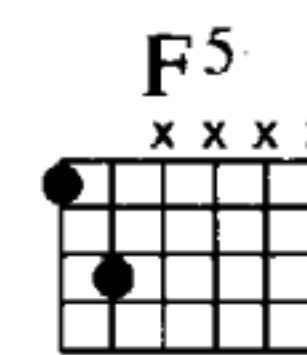
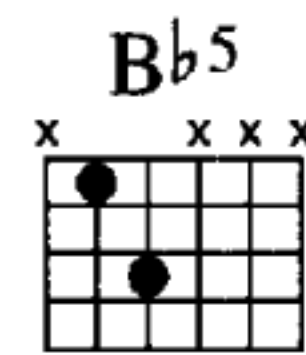
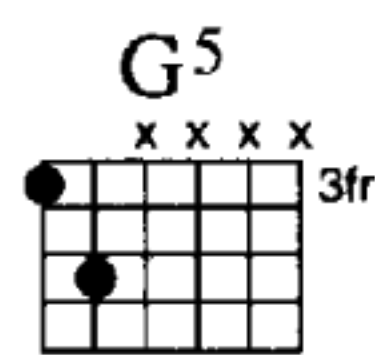
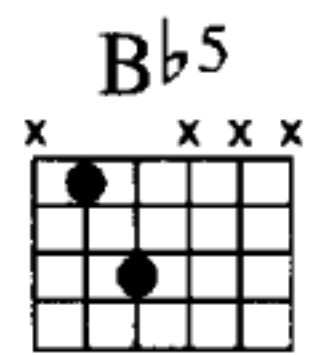
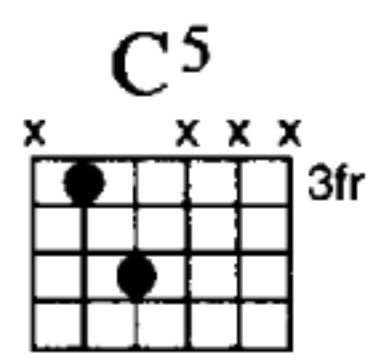
# Jump In The Fire

Words & Music by James Hetfield, Lars Ulrich & Dave Mustaine

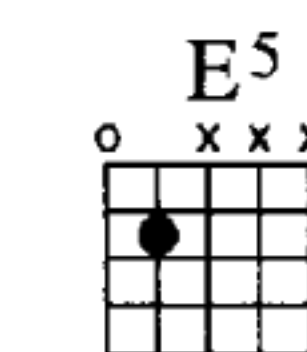
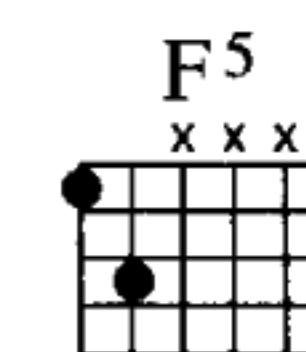
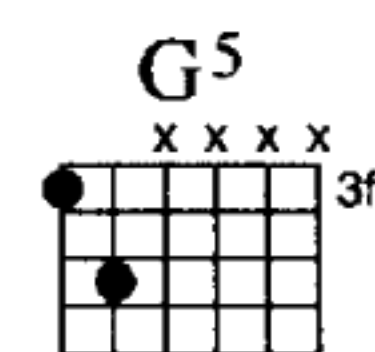
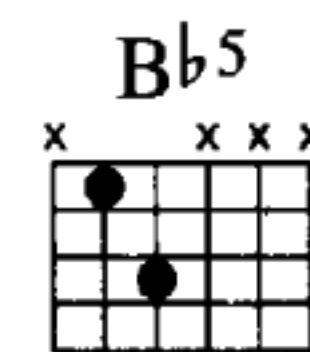
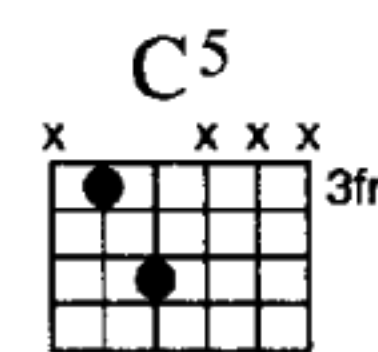
Intro ♩ = 176



Musical notation for the first system of the Intro, featuring a treble clef, key signature of one flat, and 4/4 time signature. The melody consists of eighth and quarter notes with a downward slant. Below the staff, a guitar tablature (TAB) line shows the fret numbers: 3-6-3-4-3-5-4-3, 3-6-3-4-3-5-4-3, and 3-6-3-4-3-5-4-3. A dashed line indicates the pickup (P.M.) and guitar cue (Gtr. cue) points.

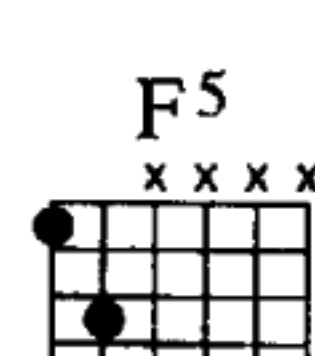
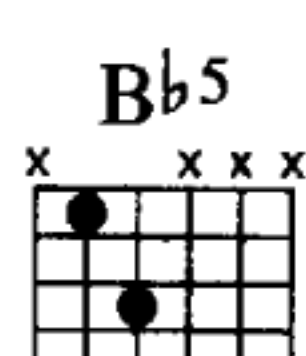
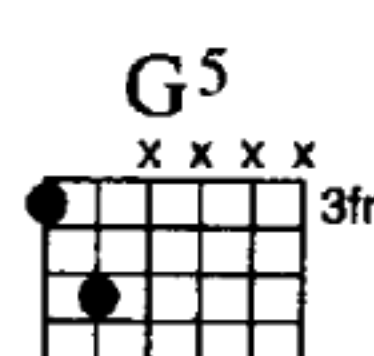
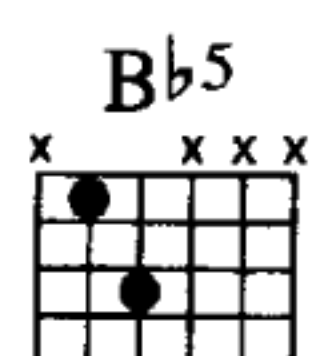
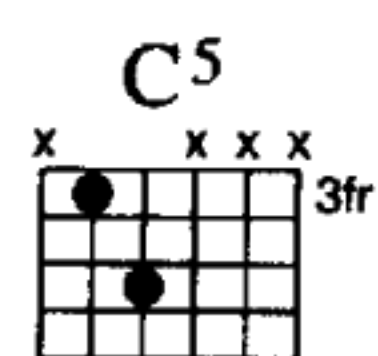


Musical notation for the second system of the Intro. The melody continues with eighth and quarter notes. The guitar tablature (TAB) line shows fret numbers: 5-3-1, 3-6-3-4-3-5-4-3, 3-6-3-4-3-5-4-3, and 3-5-4-3-5-4-3. A dashed line indicates the pickup (P.M.) point.

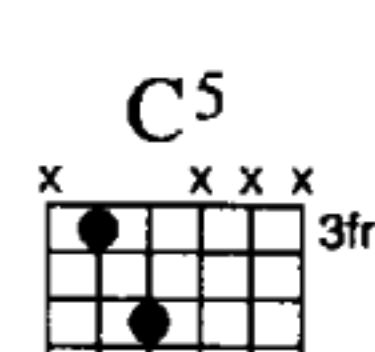
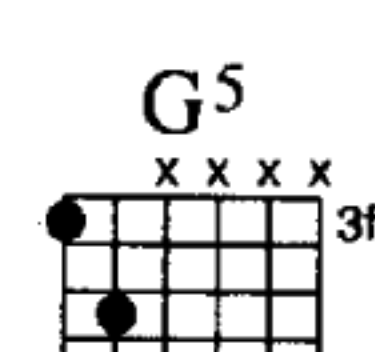
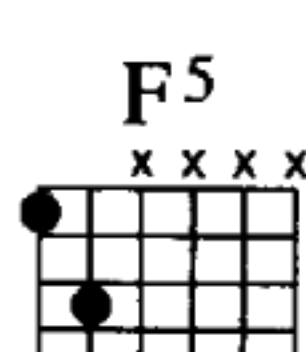
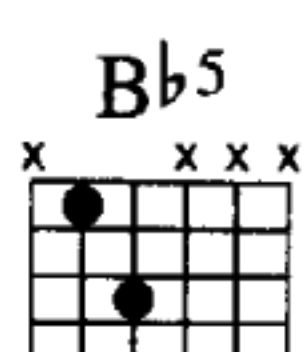
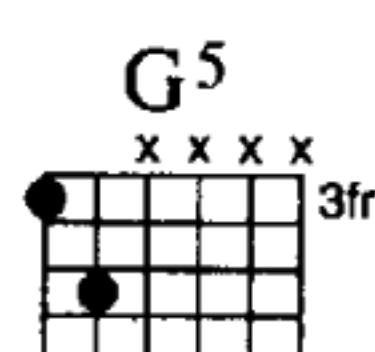
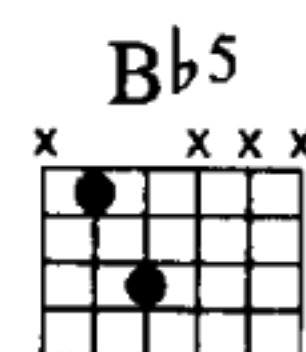
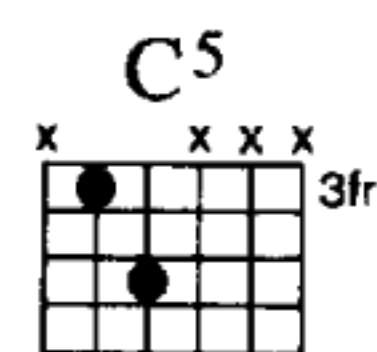


Musical notation for the third system of the Intro. The melody continues with eighth and quarter notes. The guitar tablature (TAB) line shows fret numbers: 5-3-1, 3-6-3-4-3-5-4-3, 3-6-3-4-3-5-4-3, and 5-3-5-3-5-4-3-3. A dashed line indicates the pickup (P.M.) point.



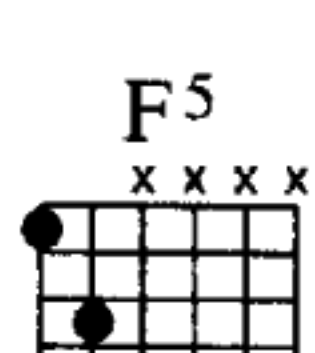
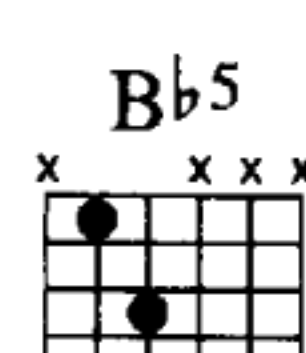
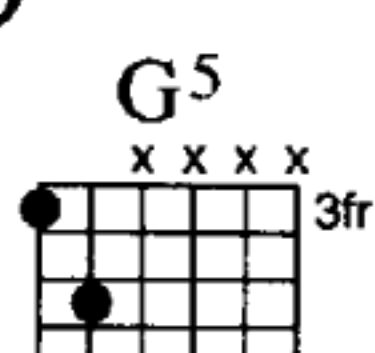
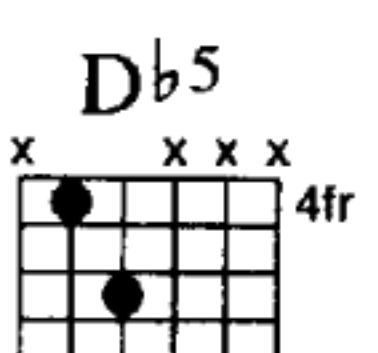


Musical notation for the first system, including a treble clef staff with a key signature of one flat and a guitar tablature staff. The tablature includes fret numbers and a 'P.M.' marking.



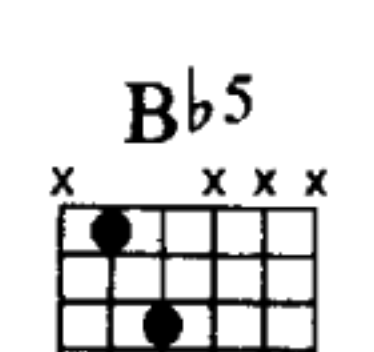
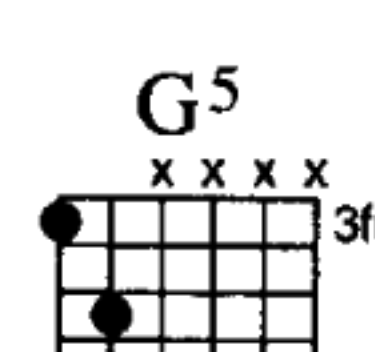
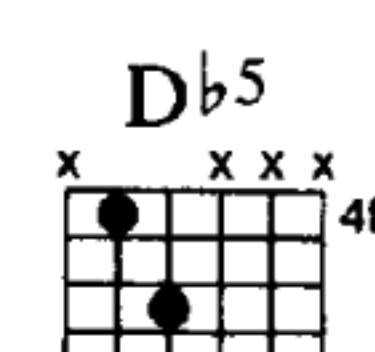
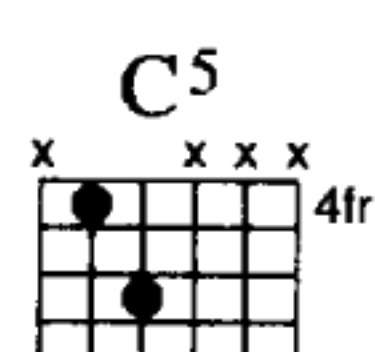
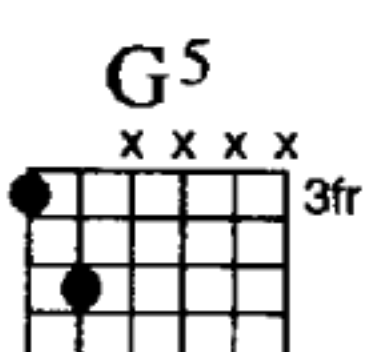
Musical notation for the second system, including a treble clef staff with a key signature of one flat and a guitar tablature staff. The tablature includes fret numbers and a 'P.M.' marking.

### Verse



Musical notation for the Verse section, including a treble clef staff with a key signature of one flat and a guitar tablature staff. The tablature includes fret numbers and a 'P.M.' marking.

1. Down in the depths of my fier - y home, the  
(2.) hell in my eyes and with death in my veins, the  
3. Jump by your will or be tak - en by force, I'll




Musical notation for the final system, including a treble clef staff with a key signature of one flat and a guitar tablature staff. The tablature includes fret numbers and a 'P.M.' marking.

sum - mons bell will chime.  
end is clos - ing in.  
get you eith - er way.

Tempt - ing you and  
Feed - ing on the  
Try-ing to keep the

F<sup>5</sup> G<sup>5</sup> C<sup>5</sup> D<sup>b</sup>5




all the earth, to join our sin - ful kind. There's a  
 minds of men, and from their souls with - in. My dis -  
 hell - fire lit, I'm stalk - ing you as prey. Liv - ing

8 8 6 3 3 3 3 3 0 3 3

**TAB**

G<sup>5</sup> B<sup>b</sup>5 F<sup>5</sup> G<sup>5</sup> C<sup>5</sup>




job to be done and I'm the one, you peo - ple make me do it.  
 ci - ples all shout to search you out. And they al - ways shall o - bey.  
 your life as me, I'm you you see. There's part of me in eve - ry one.

3 3 3 3 6 8 8 6 6 3 3 3 1 3 6 3

**TAB**

D<sup>b</sup>5 G<sup>5</sup> B<sup>b</sup>5 F<sup>5</sup>




Now it's time for your fate and I won't hes - i - tate to pull you  
 Fol - low me now my child not the meek or the mild, but  
 So reach down, grab my hand, walk with me through the land, come

1 1 3 3 3 3 3 3 1 3 1 3 1 3 1

**TAB**

G<sup>5</sup> C<sup>5</sup> D<sup>b</sup>5 G<sup>5</sup> Chorus

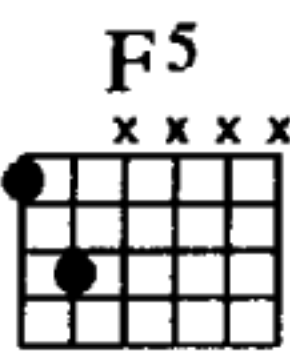
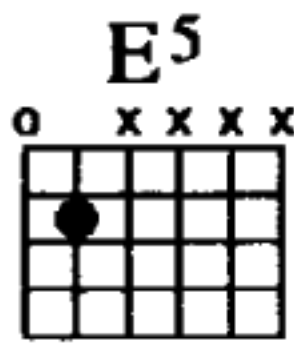
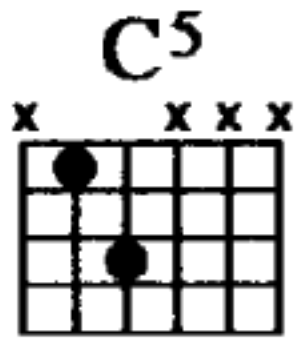
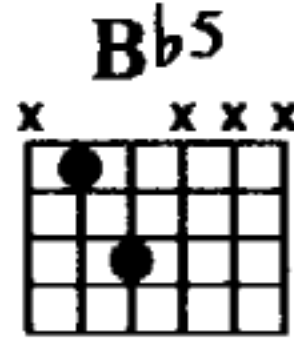
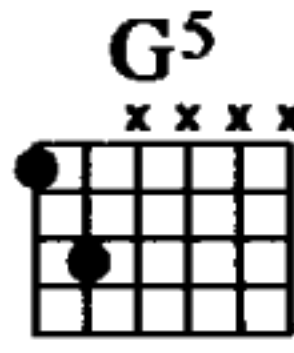



down in - to this pit. } So come on! P.M.  
 do just as I say. } (Gtr.)  
 home where you be - long. }

3 3 1 0 0 1 3 3 3 6 3 4 3 5 4 3

**TAB**



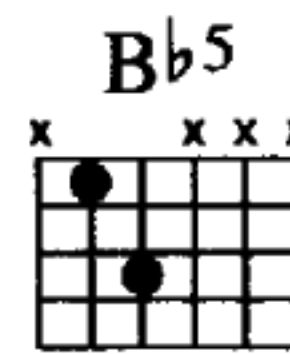
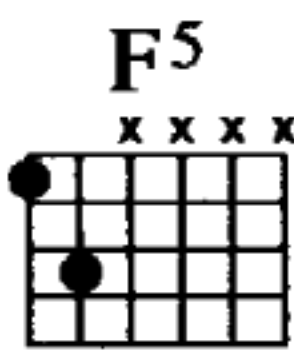
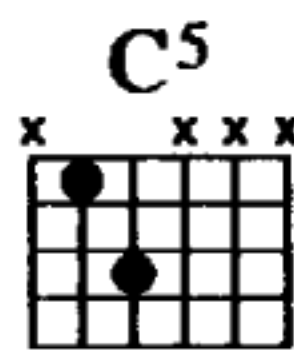
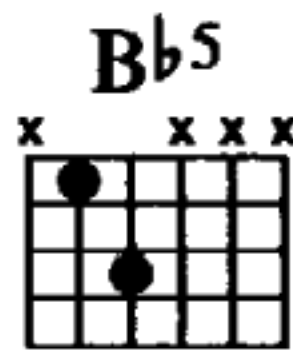



(P.M.) .....  
 (Gtr.) .....

Jump in the fire.....

**TAB**

3 6 3 4 3 5 4 3 | 3 6 3 4 3 5 4 3 | 5 3 | 3


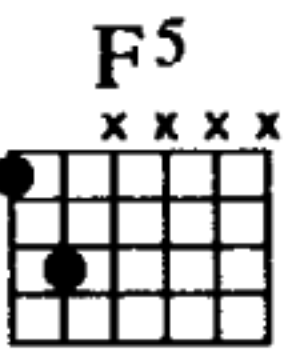
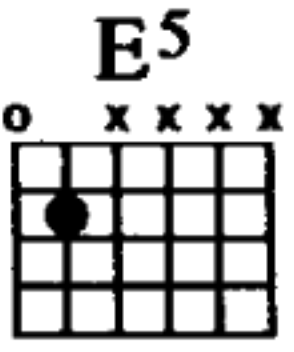








So come on!

**TAB**

3 6 3 4 3 5 4 3 | 3 5 4 3 3 5 4 3 | 5 3 | 3 3 3

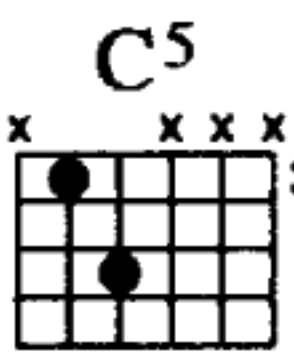
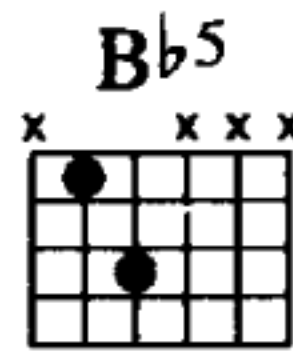
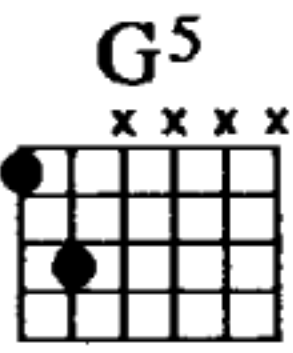
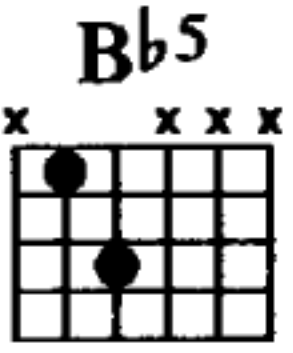




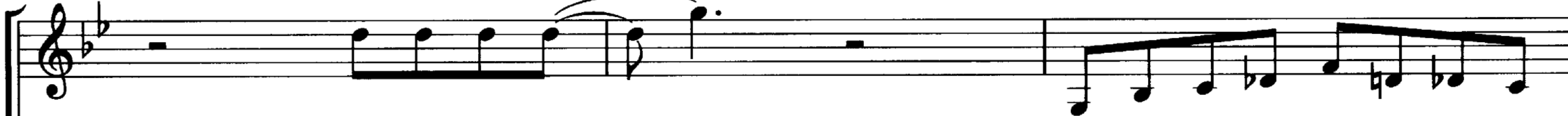


P.M. ....  
 (Gtr.) .....

**TAB**

3 6 3 4 3 5 4 3 | 3 6 3 4 3 5 4 3 | 5 3 5 3 5 4 3 3



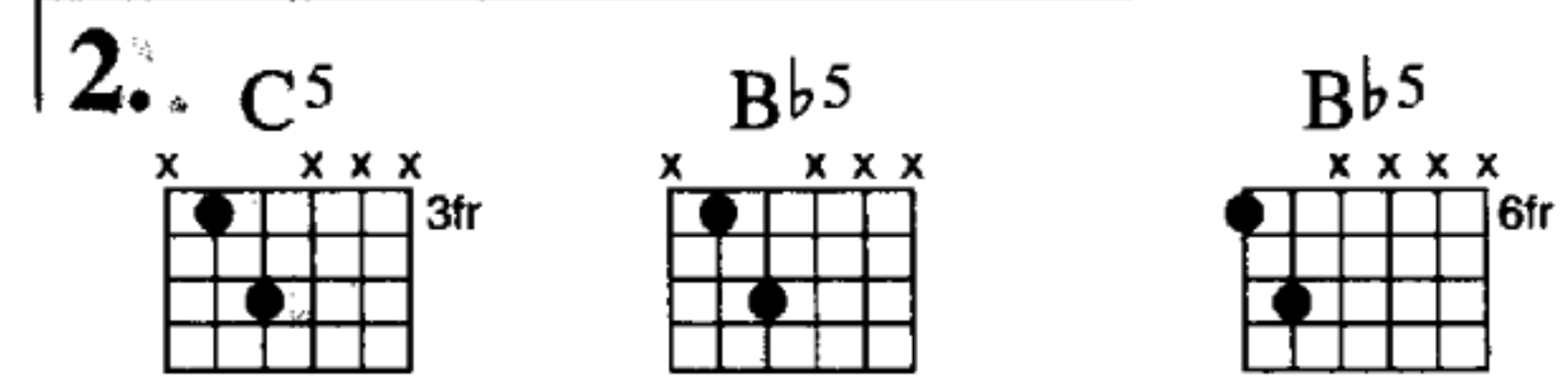
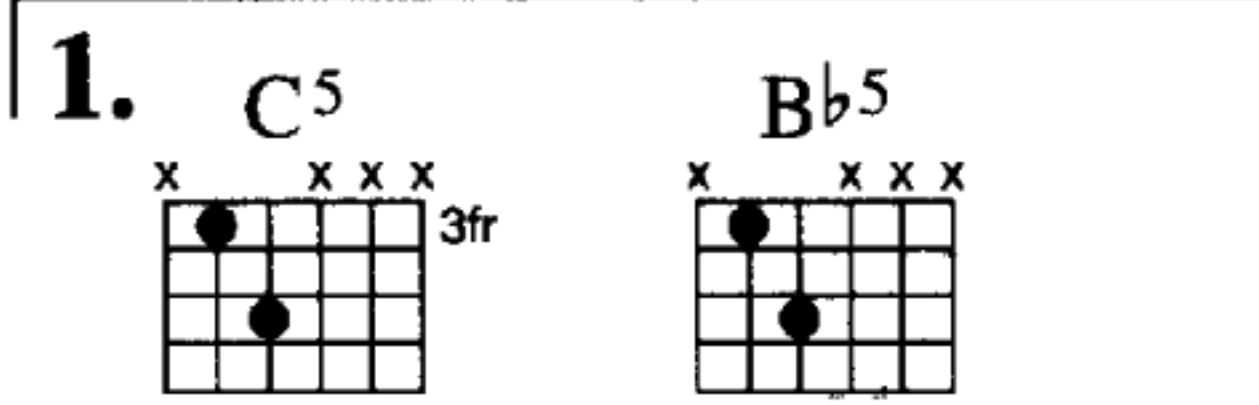
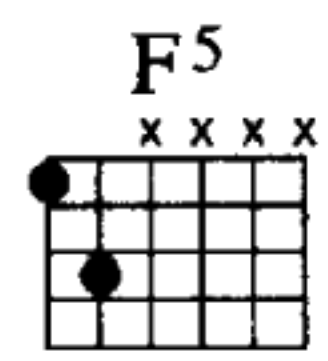
Jump in the fire.....

P.M. ....  
 (Gtr.) .....

**TAB**

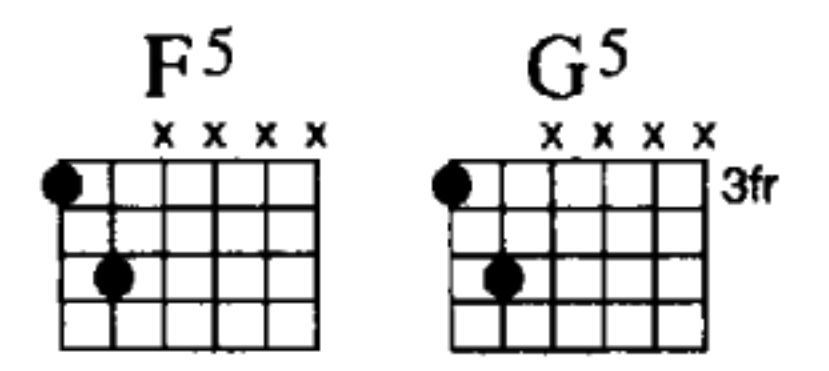
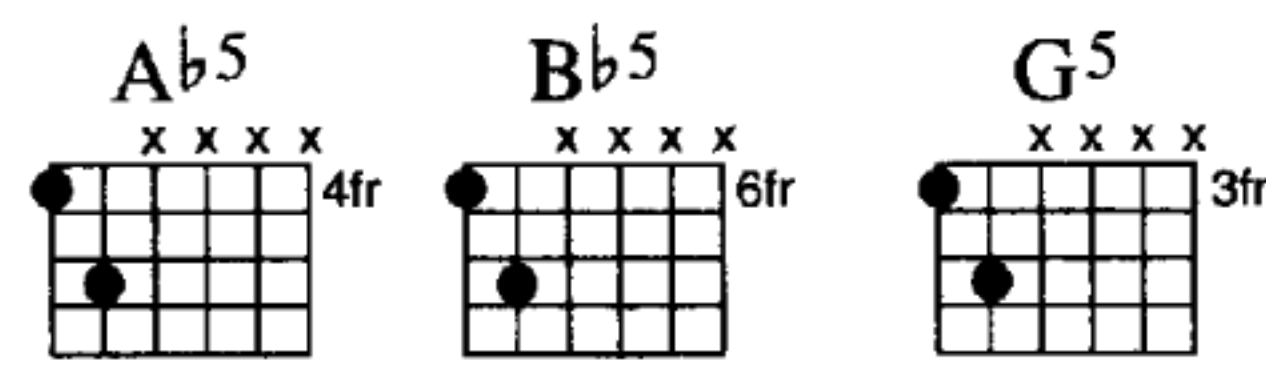
3 3 3 3 | 3 | 3 6 3 4 3 5 4 3

To Coda ⊕ Interlude

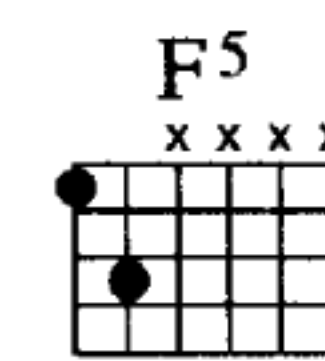
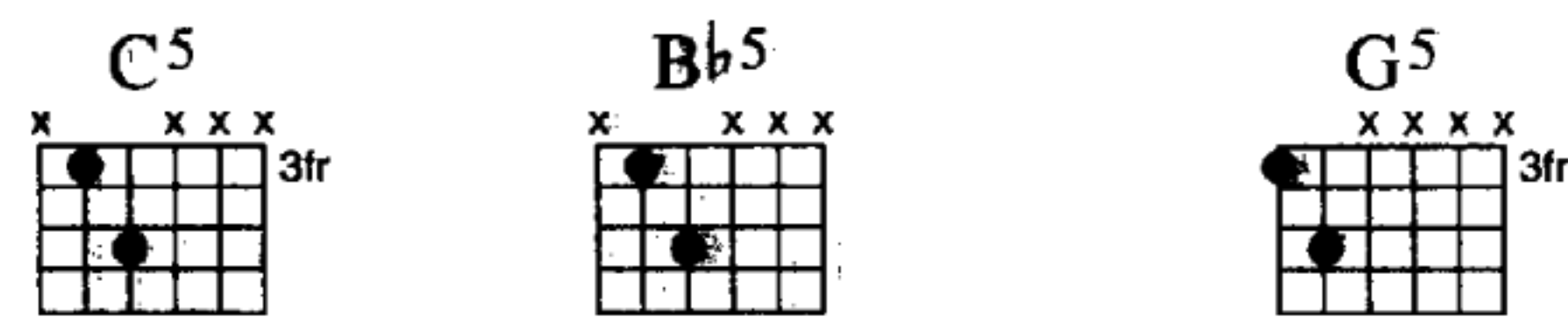


2. With

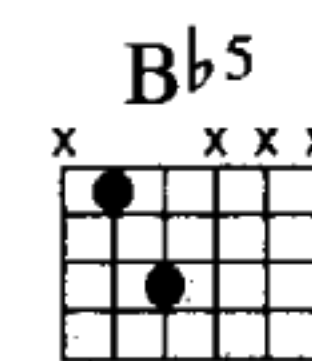
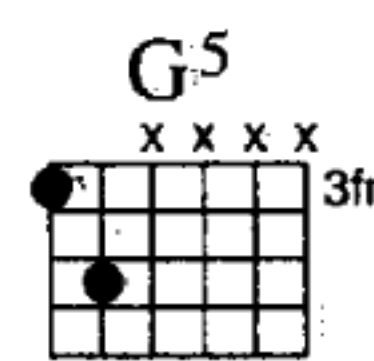
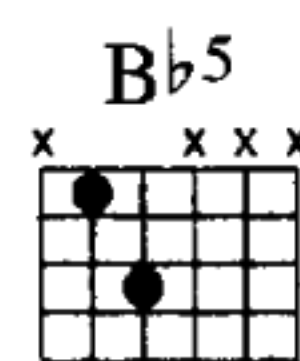
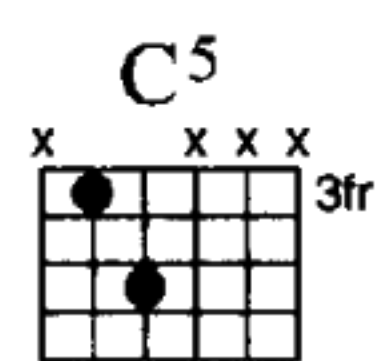
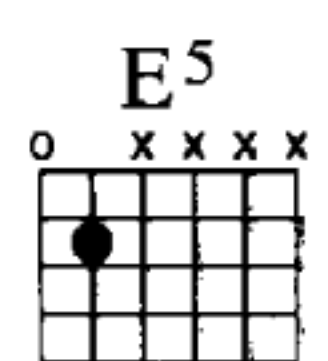
Play 8 times then  
D. al Coda ⊕



Coda ⊕

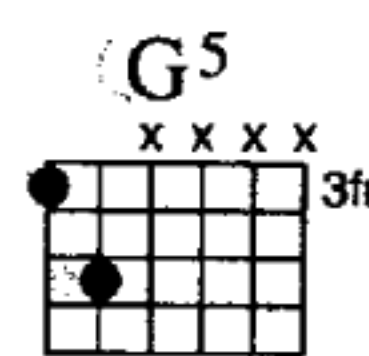
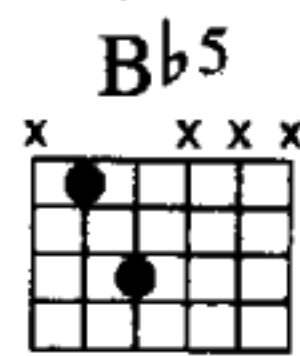
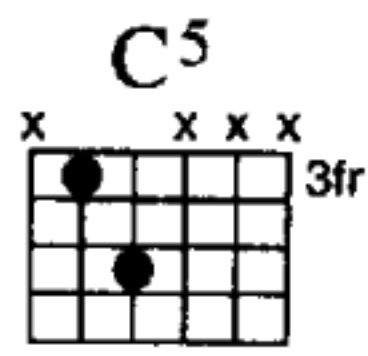
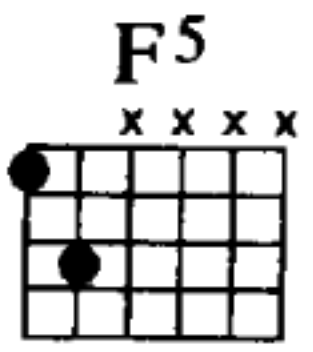


So come on! P.M.  
(Gtr.)



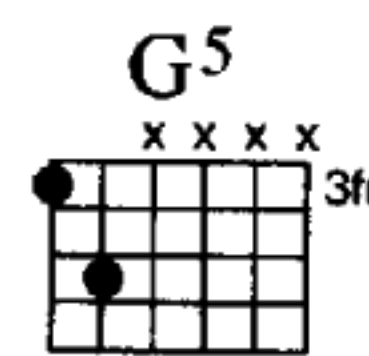
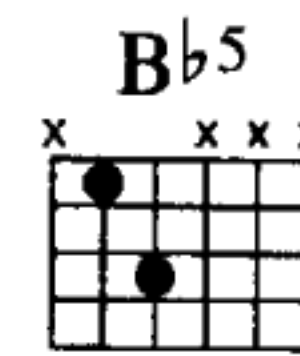
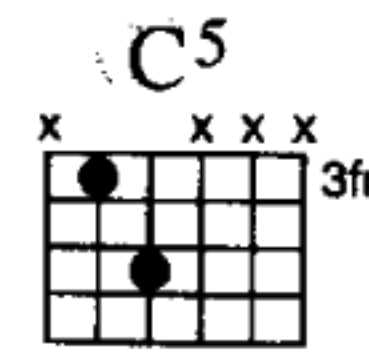
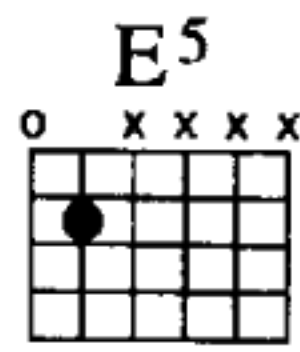
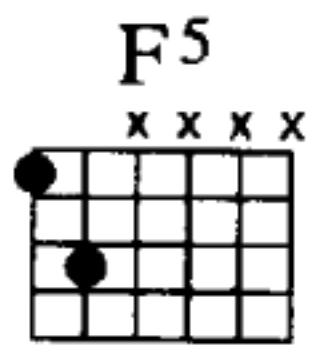
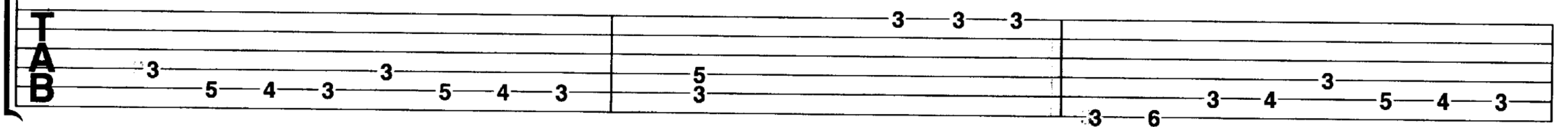
Jump in the fire. P.M.  
(Gtr.)



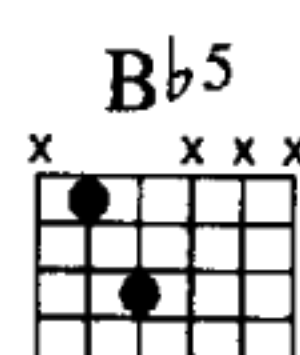
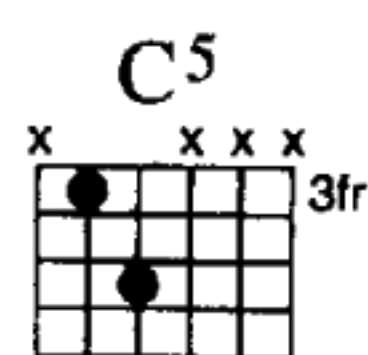
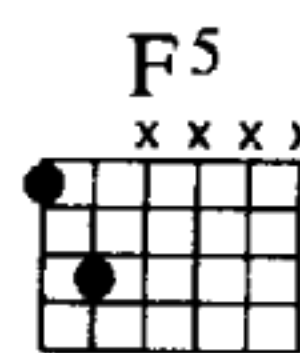
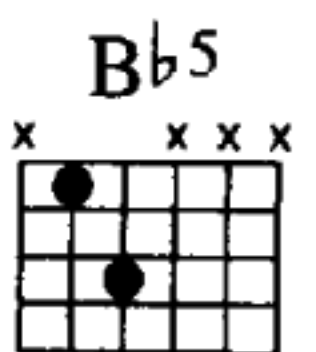
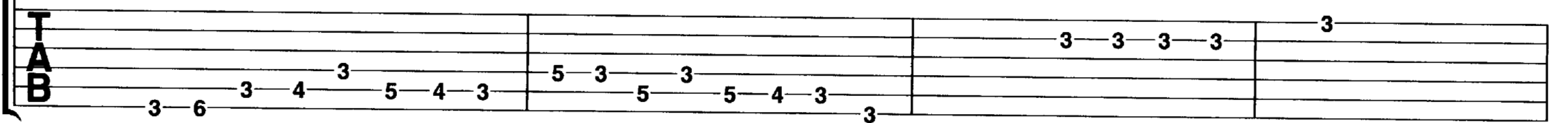


So come on!

P.M.  
(Gtr.)

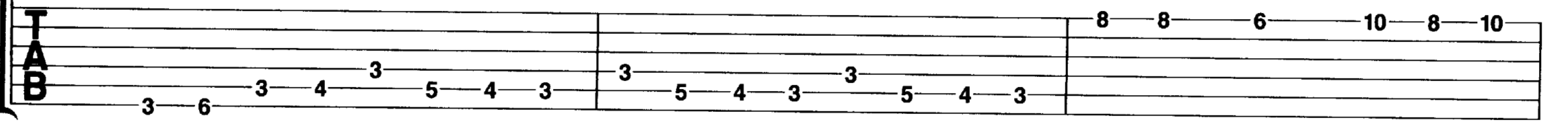


Jump in the fire.

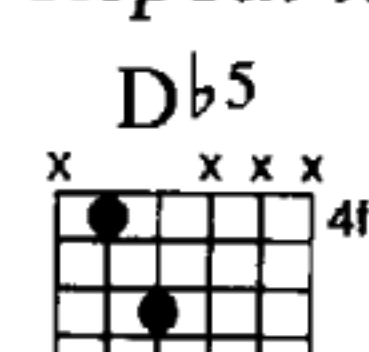
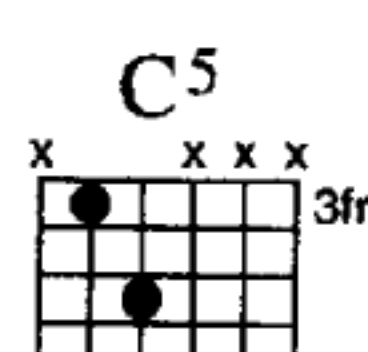
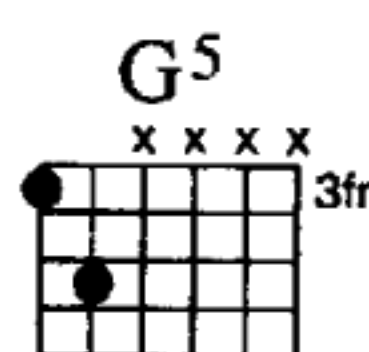
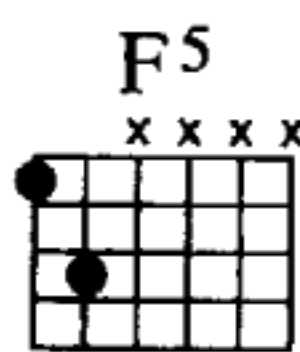
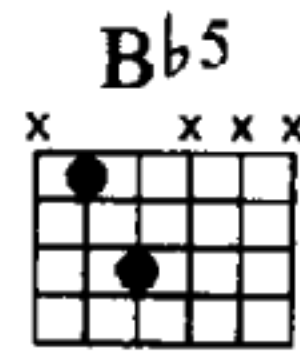
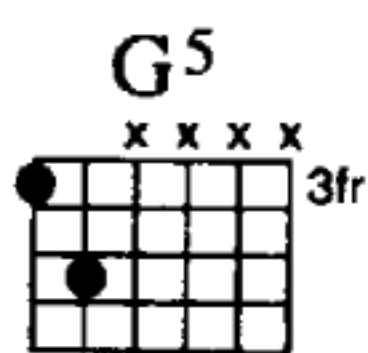


P.M.  
(Gtr.)

Come on jump ba - by now!



# Outro



Repeat to fade



P.M.  
(Gtr.)

P.M.



# *The Memory Remains*

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

## Intro

**♩ = 72**

**Tune gtr. down a semitone**

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar (Gtr.) part and a bass (TAB) part. The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in a standard six-string format. The score is divided into measures, with some measures containing triplets and others containing a half note. The guitar part includes a capo position diagram in the top right corner, showing the capo on the second fret. The bass part includes a fretboard diagram in the bottom right corner, showing the fret positions for the notes. The guitar part is labeled with a "B" in some measures, and the bass part is labeled with a "B" in some measures. The score is presented in a clear, legible format, suitable for a music book or sheet music.

## Verse



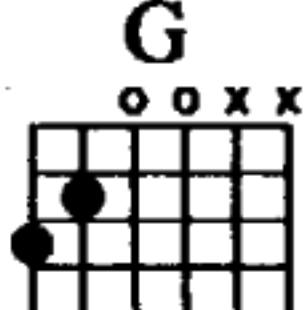


1. Hea - vy rings\_\_ on fing - ers wave,\_\_\_ an - oth - er star\_\_ de - nies\_\_ the grave.  
 2. Hea - vy rings\_\_ hold ci - gar - ettes\_\_\_ up to lips\_\_ that time\_\_ for - gets\_\_

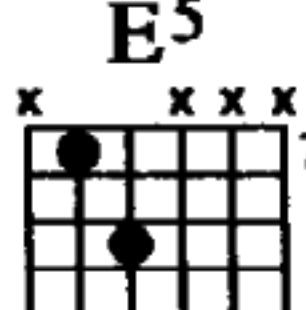




G



E<sup>5</sup>



See the no-where crowd\_ cry the no-where tears\_ of ho - nour. Like twist - ed vines\_ that grow,  
 while the Hol - ly - wood\_ sun sets be - hind\_ your back. And can't the band\_ play on?

**TAB**

2-2-2-2-0-2-0 | 0-2-2-0-0-0 | 2-2-2-2-0-2-0

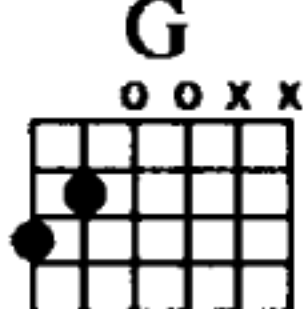
hide and swal - low man - sions whole, and dim the light\_ of an al - rea - dy  
 Just lis - ten they play\_ my song, ash to ash\_ dust to dust\_

**TAB**

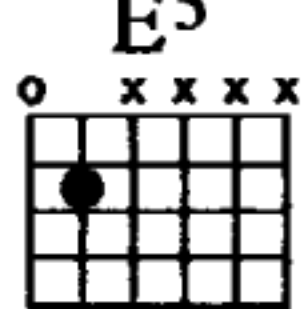
0-0-0-0-3-0-0 | 0-0-0-0-0-0-3-0-0

**Chorus**

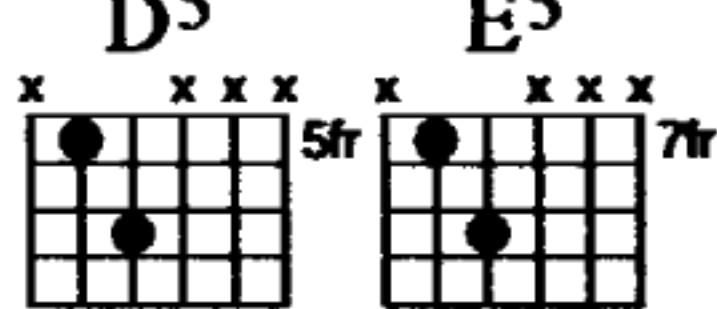
G



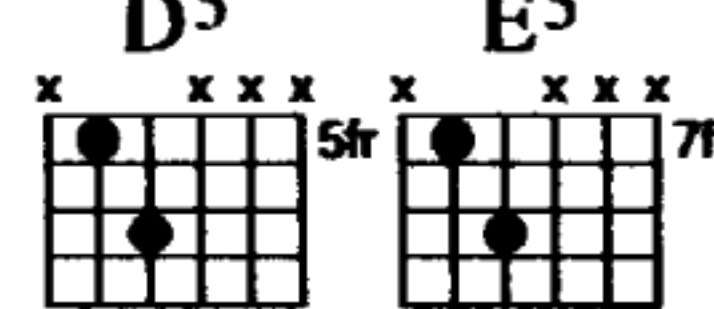
E<sup>5</sup>



D<sup>5</sup> E<sup>5</sup>



D<sup>5</sup> E<sup>5</sup>



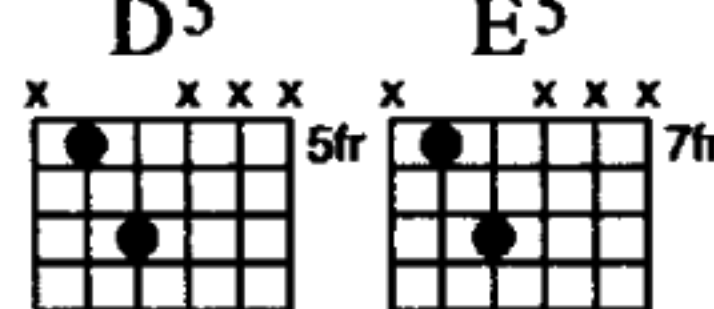
fa - ded pri - ma don - na. For - tune fame, mir - ror vain,  
 fade to black.

**TAB**

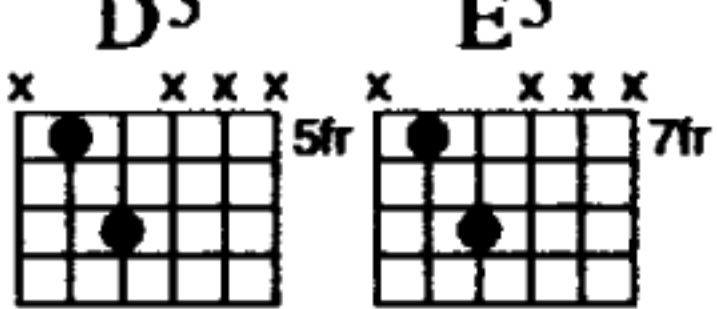
3-2-3-2-2-0-0 | 3-5-3-5-3-5-3-5

**1.**

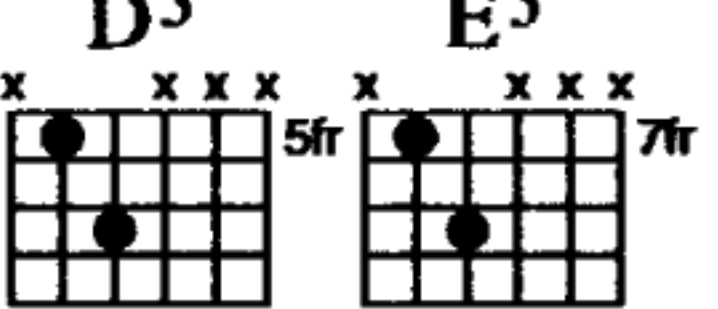
D<sup>5</sup> E<sup>5</sup>



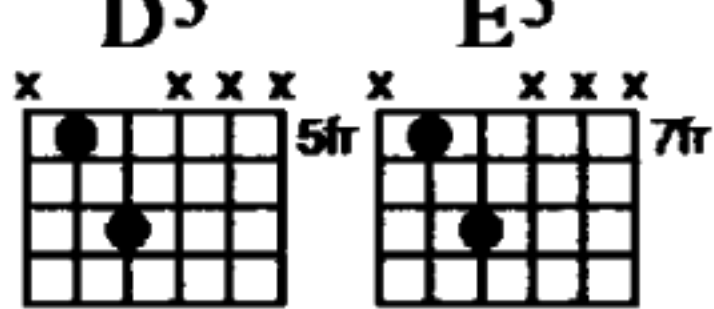
(D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> G<sup>5</sup>)



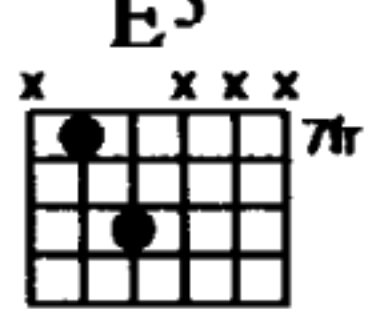
D<sup>5</sup> E<sup>5</sup>



D<sup>5</sup> E<sup>5</sup>



E<sup>5</sup>

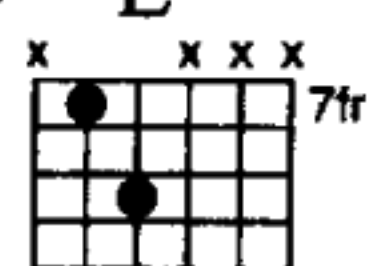


gone in - sane. For - tune fame, mir - ror vain, gone in - sane\_ but the me - mo - ry\_ re -

**TAB**

3-5-5-3-4-2 | 3-5-3-5-3-5-3-5 | 3-5-3-5-5-5-6-6-3-3

1. cont. E<sup>5</sup>



- mains. \_\_\_\_\_ (Gtr.)

3 0

5 7 7 5 7 7 (7) 5

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

3 3

B B

1. cont.

G E<sup>5</sup>

3

2 4 4

0 0 2 0

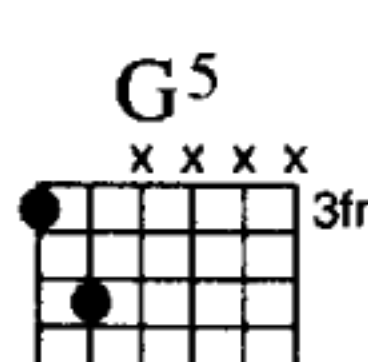
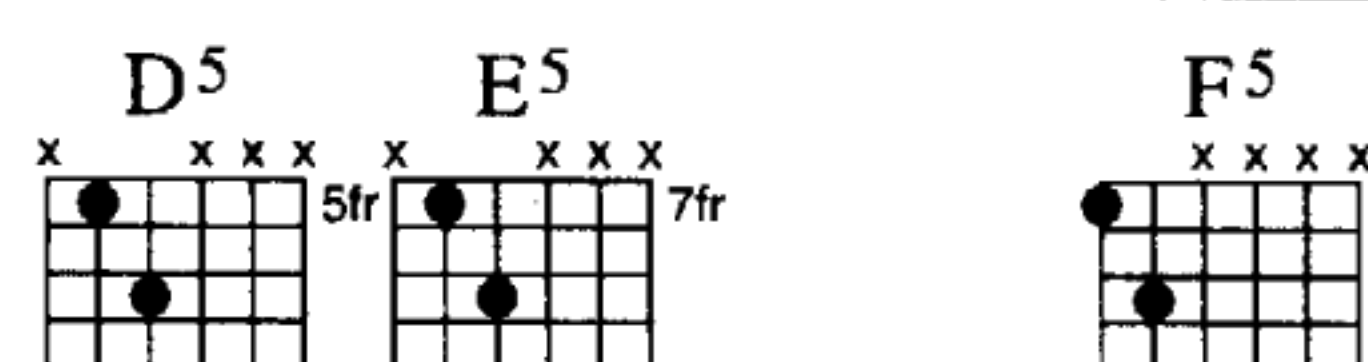
7 0 5 7 7 5 7 7 5 7 7 (7) 5

1/2

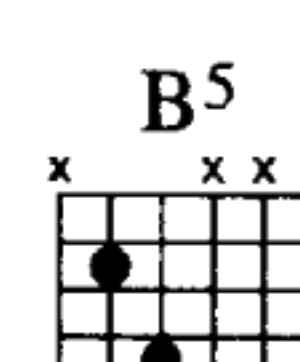
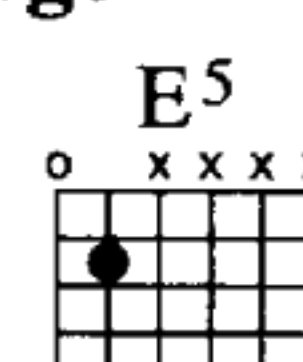
3 2 0

B

2.



Bridge



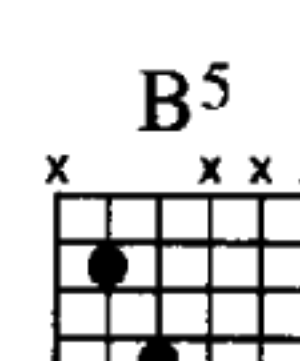
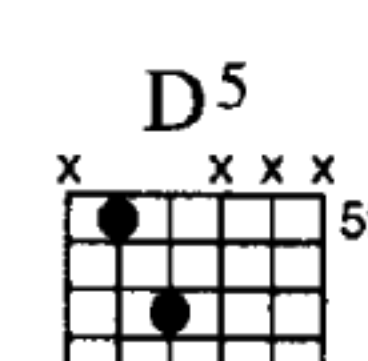
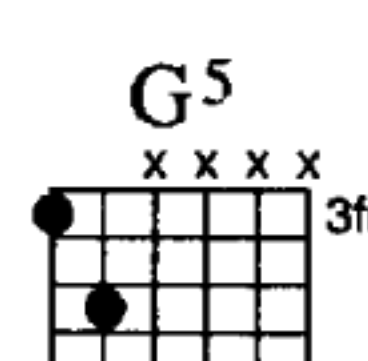
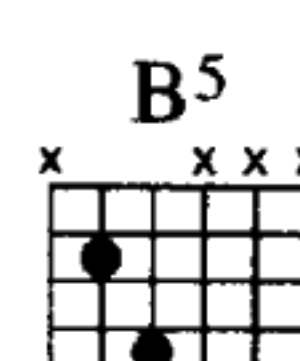
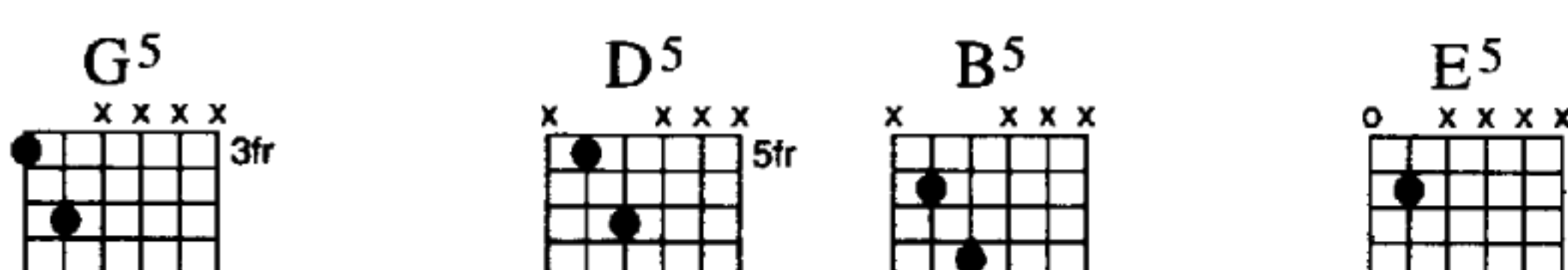
gone in-sane \_\_\_\_\_ dance lit-tle tin god-dess. \_\_\_\_\_ (2°) Da da da da da da da

La

3 5 3 5 6 6 3 3 3 3 3 5

2 2 4 0 4 0 4

B

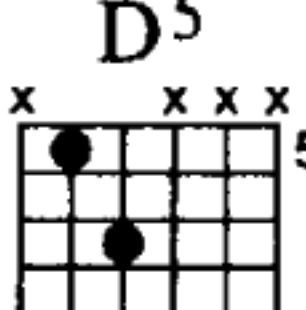
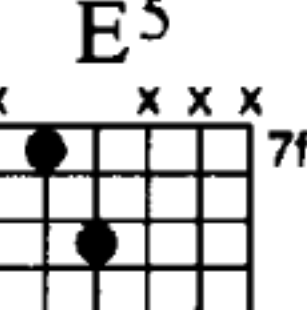
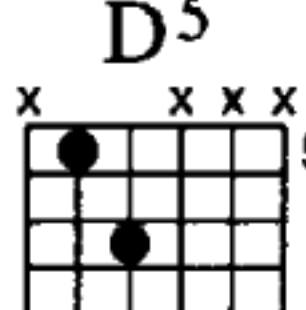
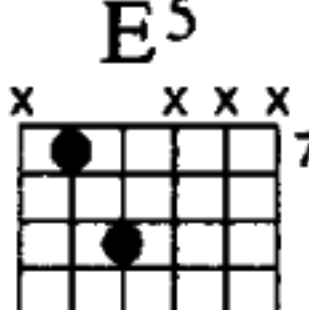
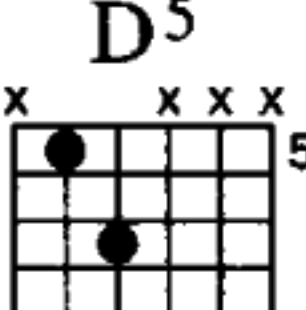
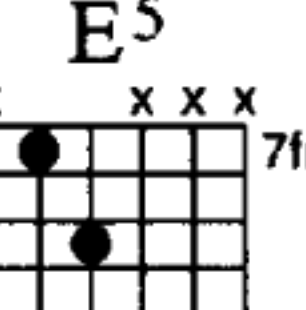
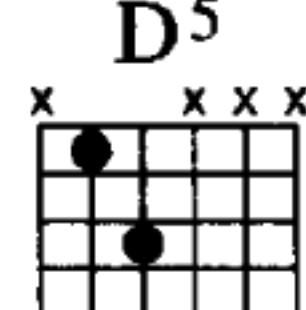
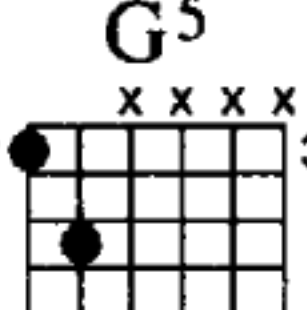
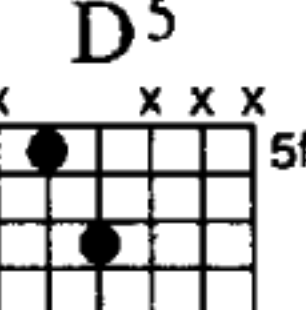
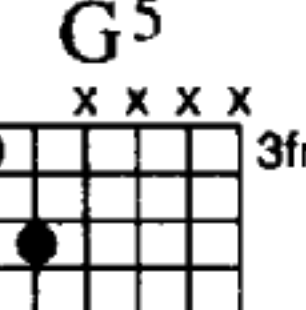
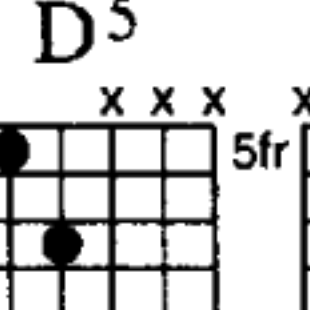
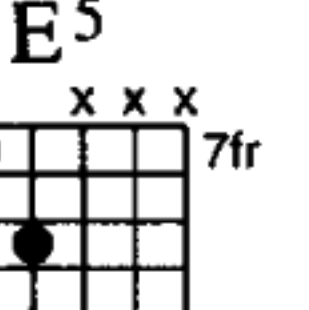
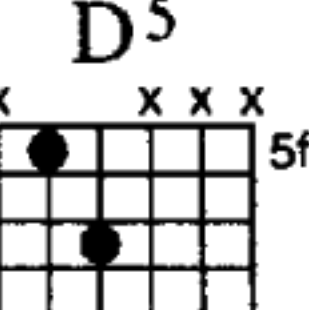
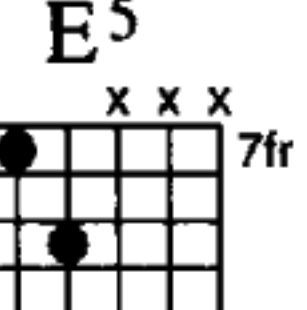


da, la da la da. La da da da da da da, la da da da

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

B



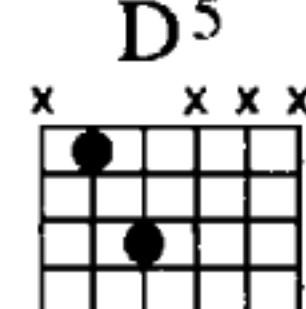
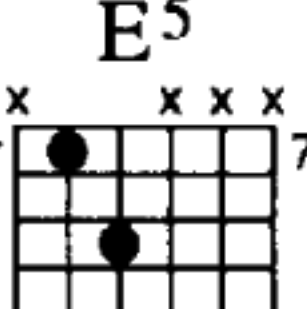
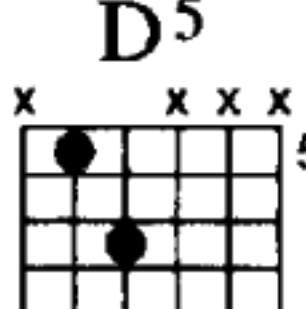
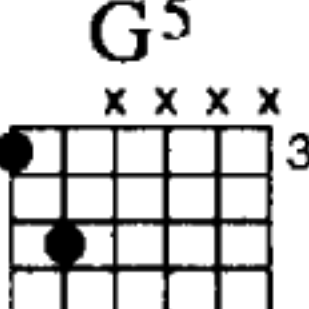
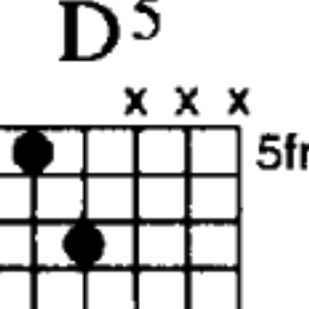
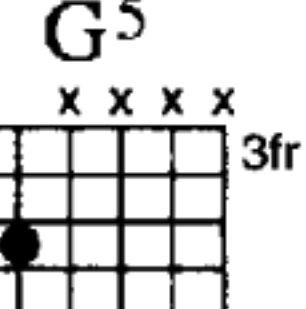
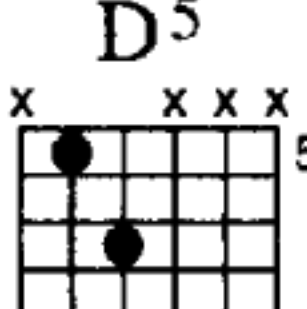
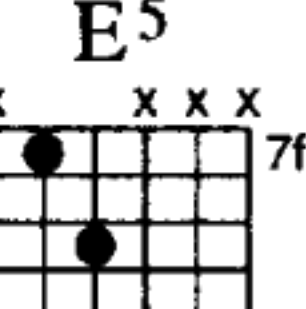















Drift a-way, \_ fade \_ a - way \_ lit - tle god - dess. \_ Ash to ash, \_ dust to dust, \_

TAB

3 0 3 3 0 5 5 3 3 3 3 3 3 5 3 3 0 3 3 0 5 3

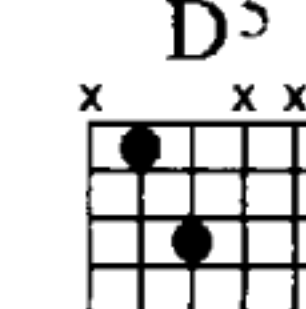
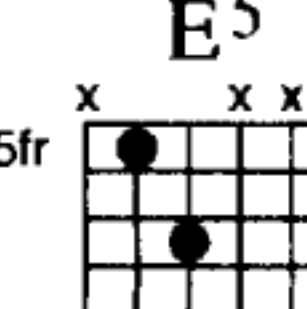
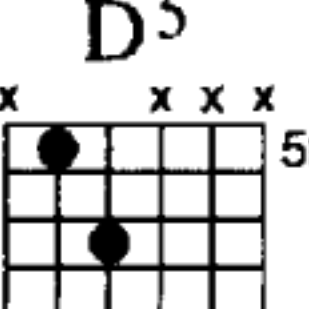
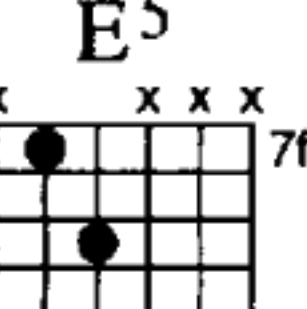
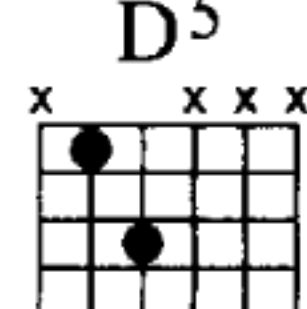
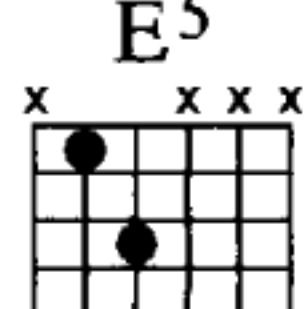
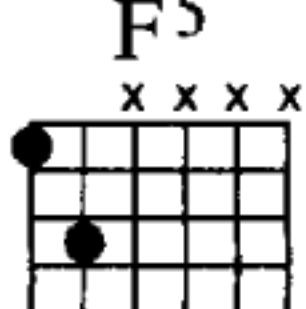
**Chorus**

fade to black. \_ For - tune fame, \_ mir - ror vain, \_ gone in - sane. \_ (D5 G5 D5 G5)

TAB

3 0 3 3 5 3 5 3 5 3 3 5 3 5 5 3

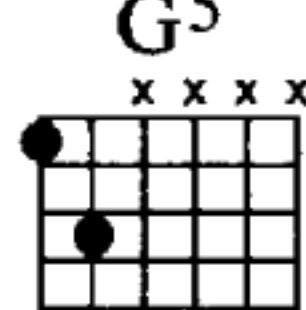








For - tune fame, \_ mir - ror vain, \_ gone in - sane \_ but the me - mo - ry \_ re - mains. \_

TAB

3 0 0 3 0 3 3 0 3 0 0 0 1 1 3 3 3 0 3

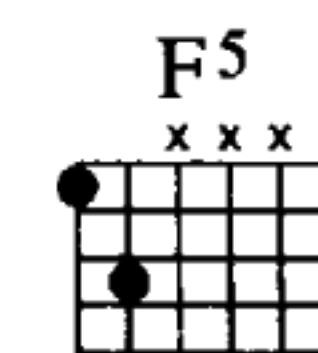
**Outro**



Ash to ash, \_ dust to dust, \_ fade to black, \_ the mem - o - ry \_ re - mains. \_

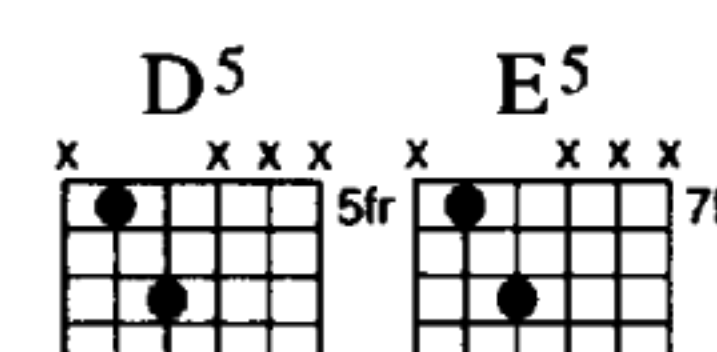
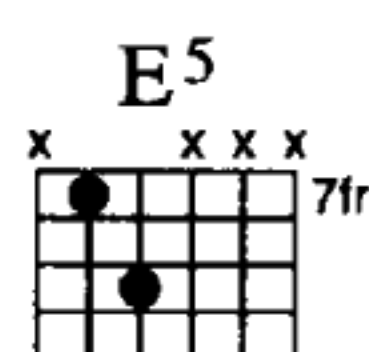
TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 0



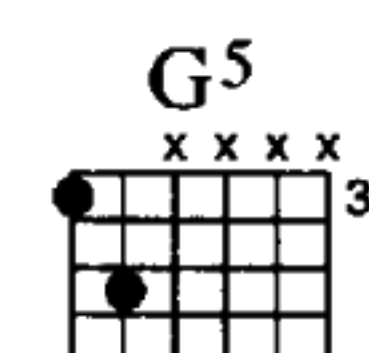
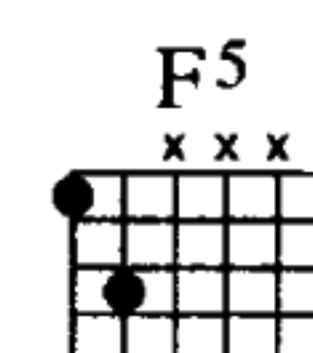
Yeah\_\_\_ to this fad - ed pri - ma don - na yeah,\_\_\_ yeah,\_\_\_ yeah,\_\_\_ yeah.---

TAB: 3 5 0 0 3 3 5 7 3 0 3 5 3 5 3 5 3 5



(Gtr.)

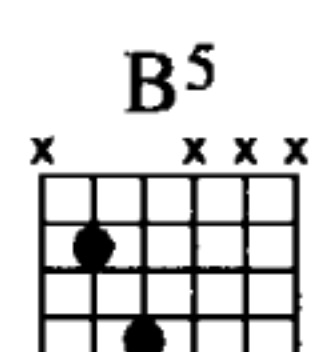
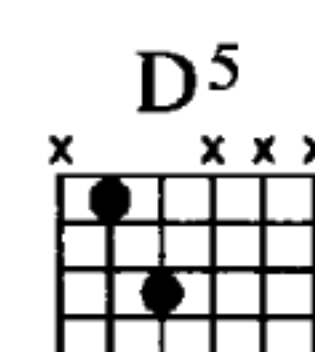
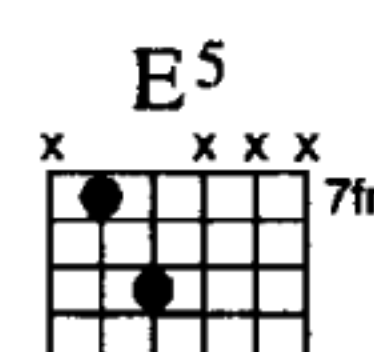
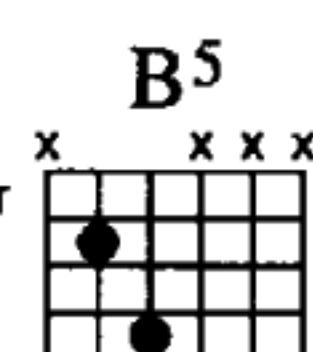
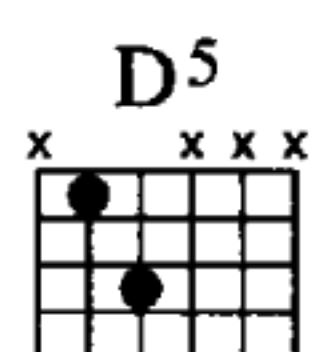
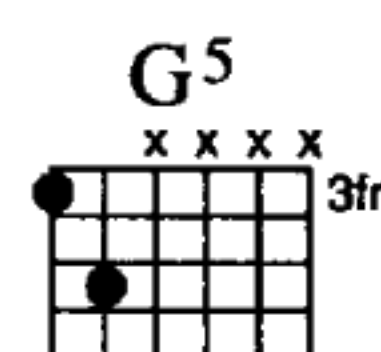
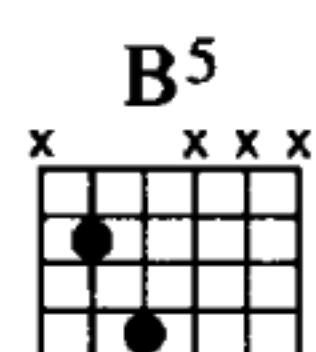
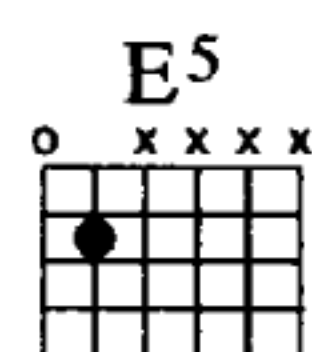
TAB: 0 0 5-7 7 5-7 7 5-7 7 (7)-5 7 0 5-7 7 7 5-7 7 7 5-7 9 7



Dance lit - tle tin god - dess dance..

TAB: 0 0 5-7 7 5-7 7 5-7 7 (7)-5 7 0 7-7 7 1 3 3 3 3 5 0

Repeat ad lib to fade



(2°) la da da da da da, na da da da. La da da da da da la da da da

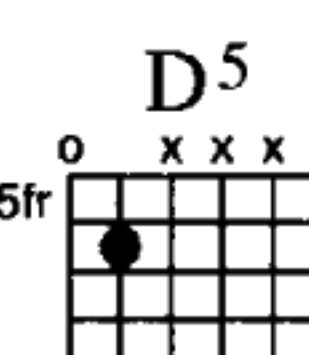
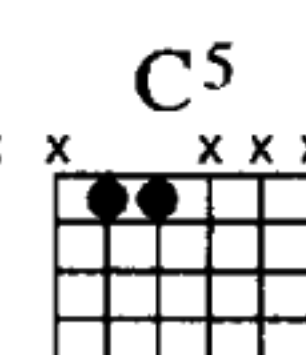
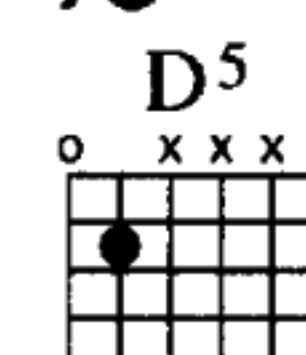
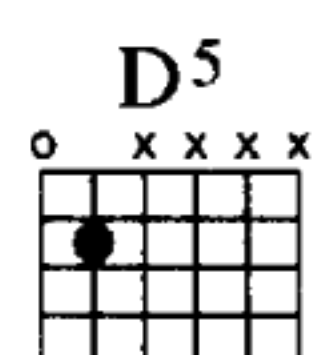
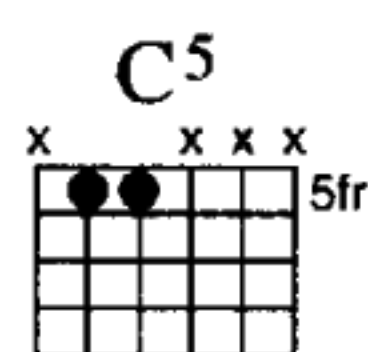
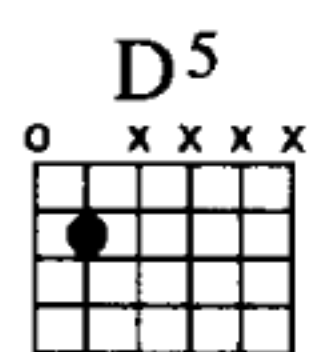
(Da,)

TAB: (2)-2-4 0 4 0 4 0 2-2 5-4-2 2-4-0 4 0 4 0 2-2 4-2 5-4





**2.**

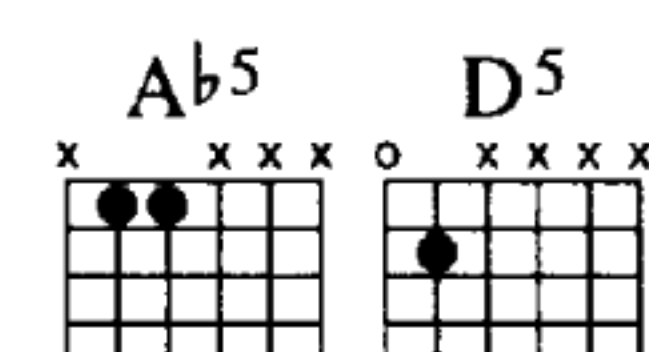
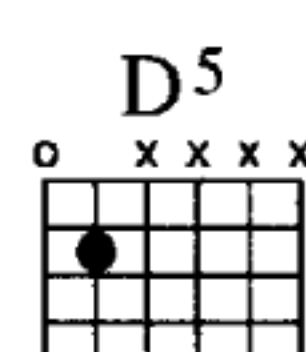
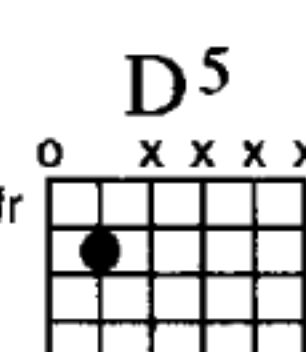
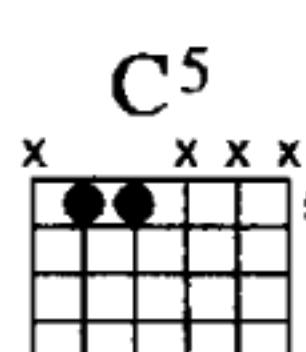
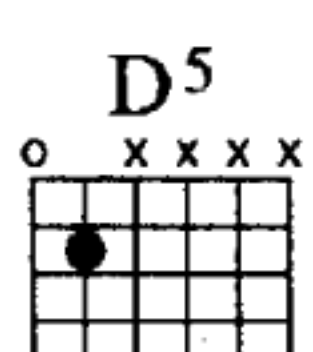


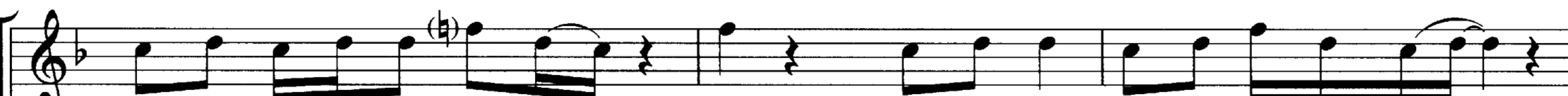
1. Hey! I'm your life,  
 2. You, you're my mask,  
 (3.) Hate, I'm your hate,

TAB

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

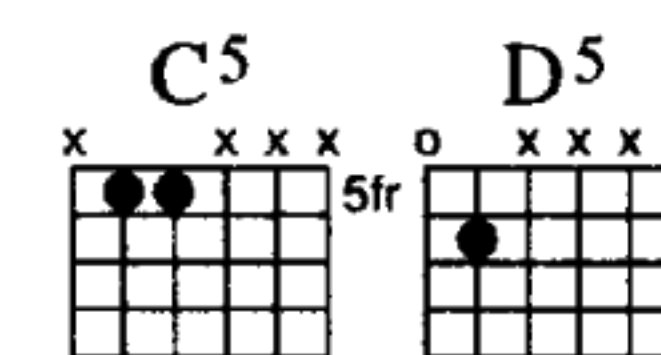
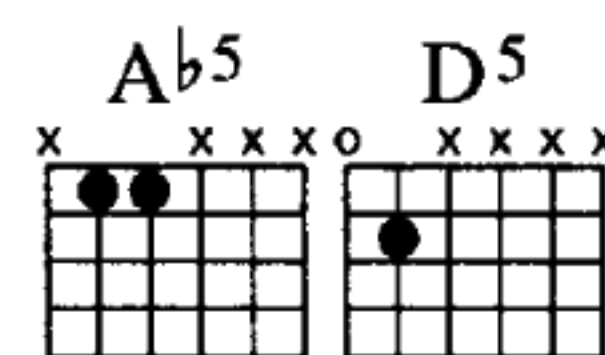
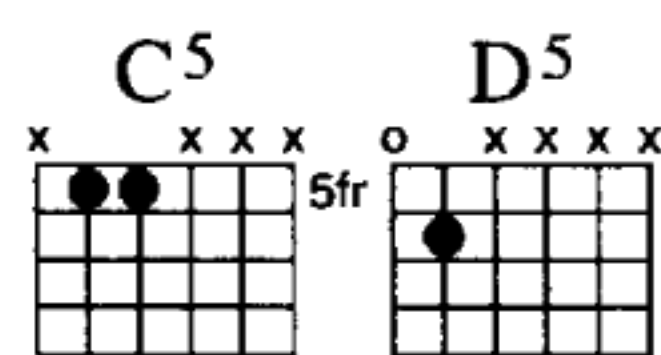
1. Hey! I'm your life,  
2. You, you're my mask,  
(3.) Hate, I'm your hate,





I'm the one who takes you there.\_\_\_\_ Hey! I'm your life I'm the one who cares.\_\_\_\_  
 you're my co - ver my shel - ter.\_\_\_\_ You, you're my mask, you're the one who's blamed.\_\_\_\_  
 I'm your hate when you want love.\_\_\_\_ Pay, pay the price, pay for no - thing's fair.\_\_\_\_

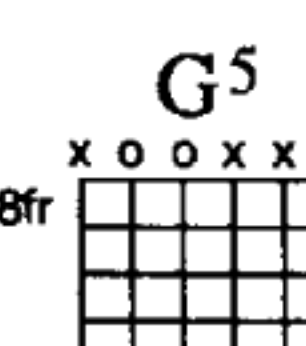
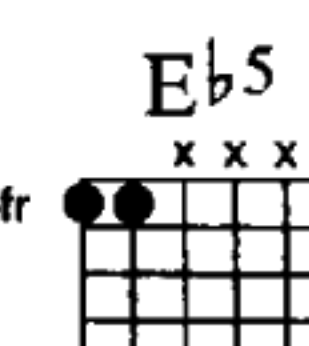
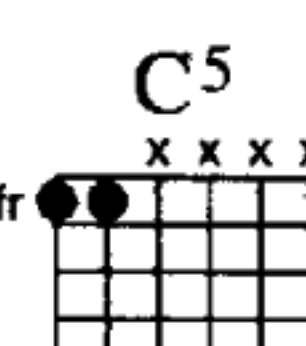
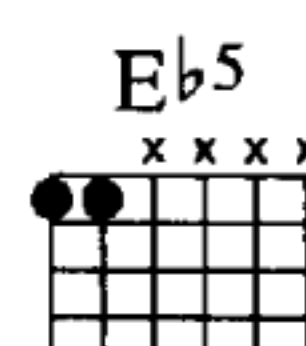
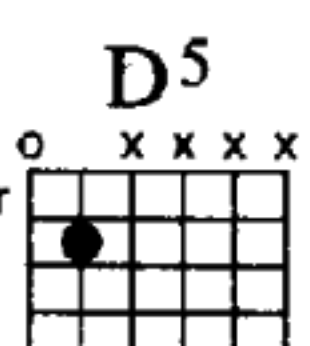
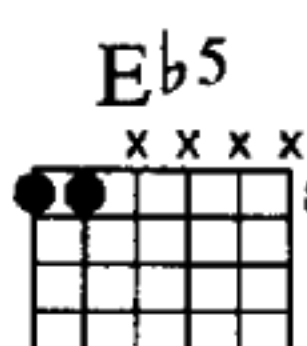
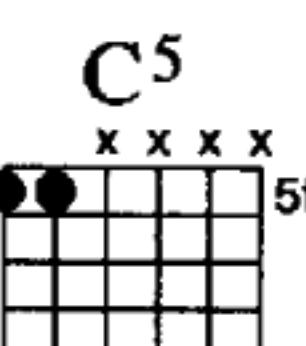
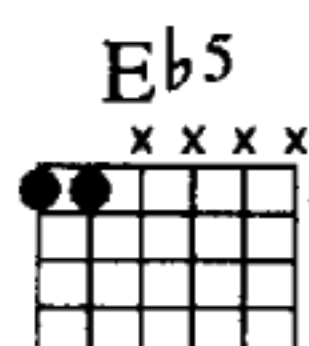
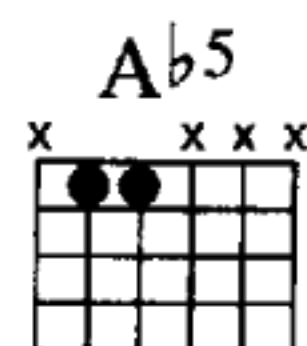
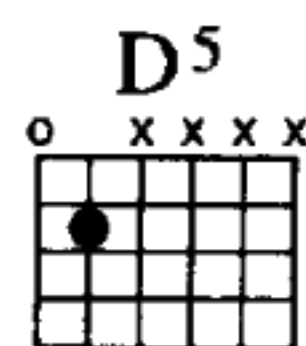
**T** 1 3 1 3 3 1 3 1 | 1 | 1 3 3 | 1 3 1 3 |  
**A**  
**B**



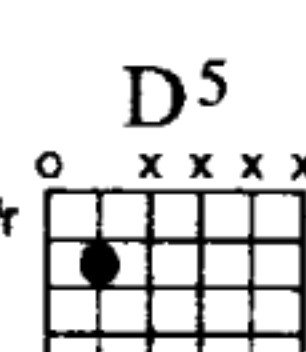
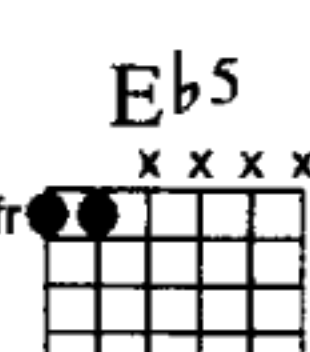
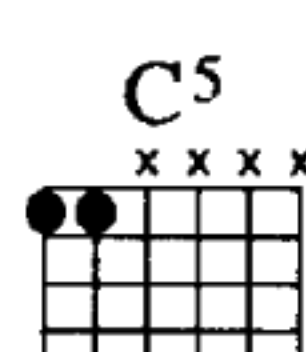
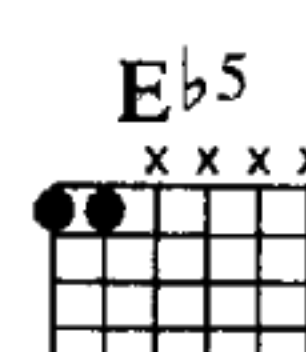
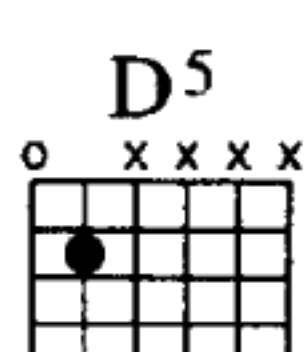
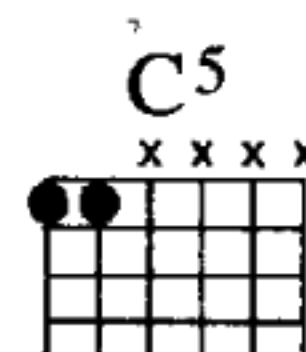
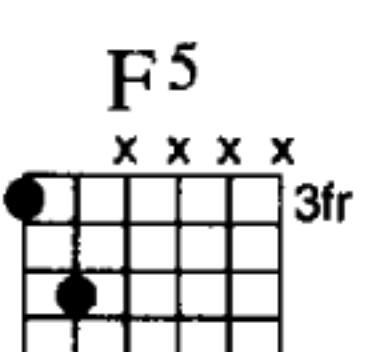
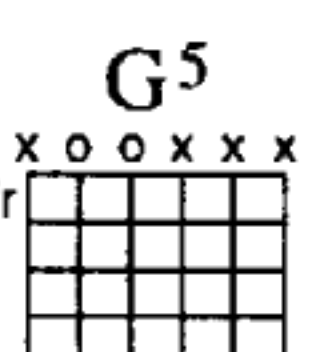
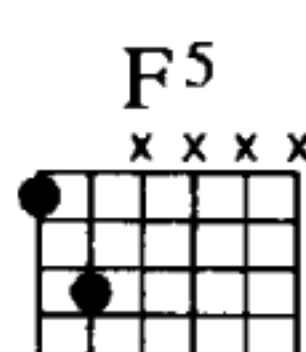
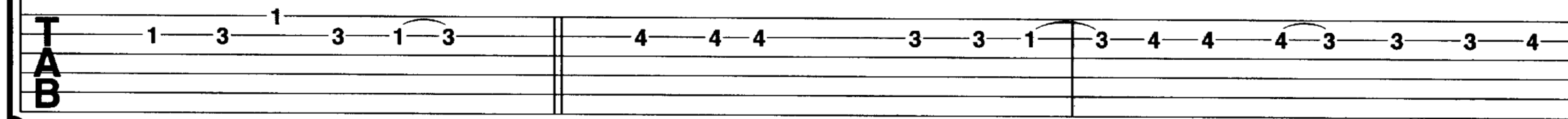
They, — they be - tray, I'm your on - ly true friend now. — They, — they'll be - tray,  
Do, — do my work do my dir - ty work scape - goat. — Do, — do my deeds for  
Hey!, — I'm your life, I'm the one who took you there. — Hey, — I'm your life and



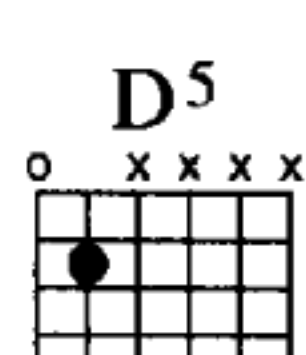
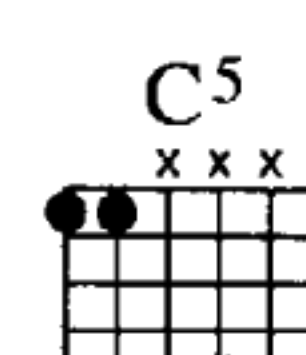
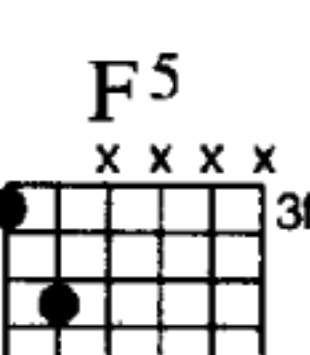
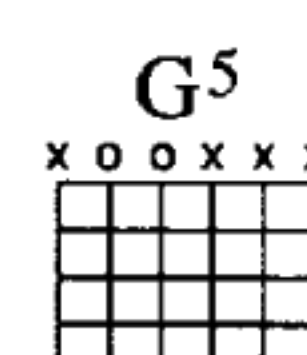
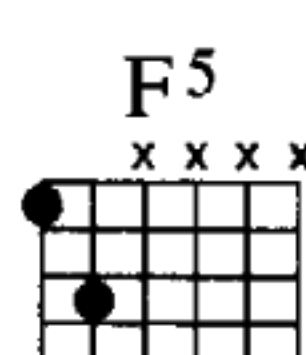
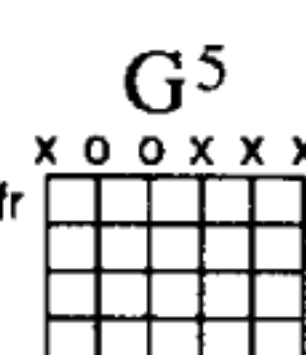
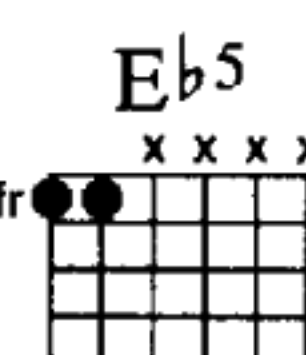
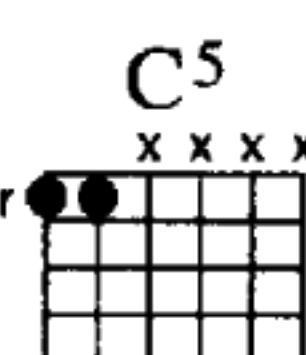
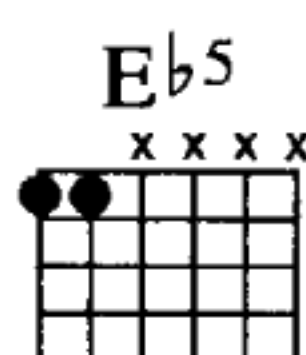
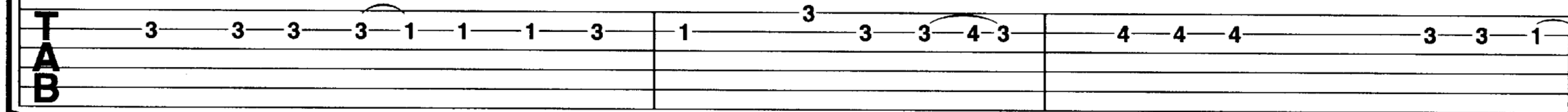
# Chorus



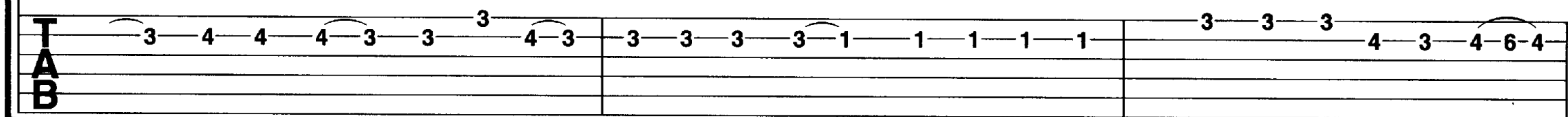
I'm for - ev - er there.\_\_\_\_ I'm your dream,\_\_\_\_ make you real.\_\_\_\_ I'm your eyes\_\_\_\_ when you must  
 you're the one who's shamed.\_\_\_\_  
 I no lon - ger care.\_\_\_\_



steal. I'm your pain\_\_\_\_ when you can't feel, sad but true.\_\_\_\_ 1.2. I'm your dream,\_\_\_\_ mind a - stray,  
 3. I'm your truth, tell - ing lies,\_\_\_\_



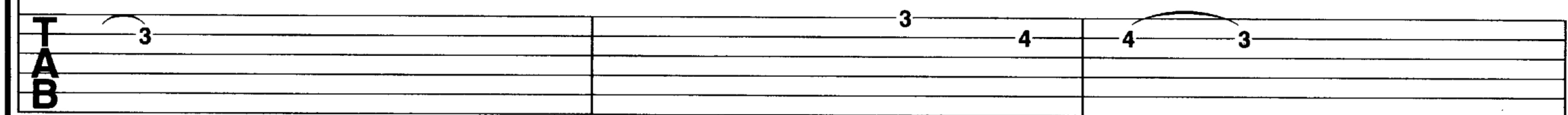
\_\_\_\_ I'm your eyes\_\_\_\_ while you're a - way. I'm your pain\_\_\_\_ while you re - pay.\_\_\_\_ You know it's sad but true.\_\_\_\_  
 \_\_\_\_ I'm your rea - son al - i - bis. I'm in - side\_\_\_\_ op - en your eyes.\_\_\_\_



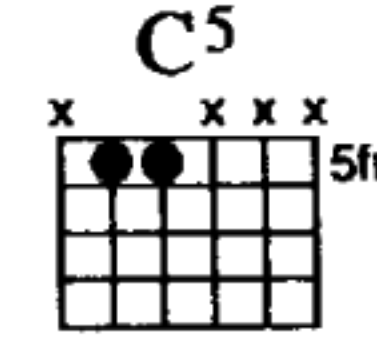
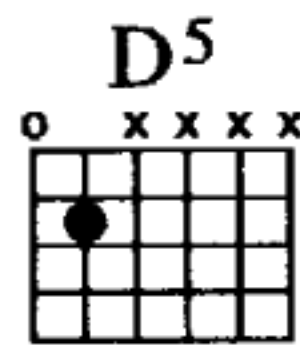
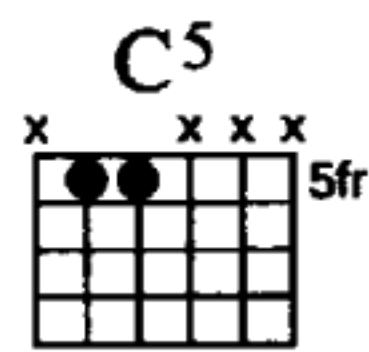
To Coda



Sad\_\_\_\_ but true.\_\_\_\_



1. cont.

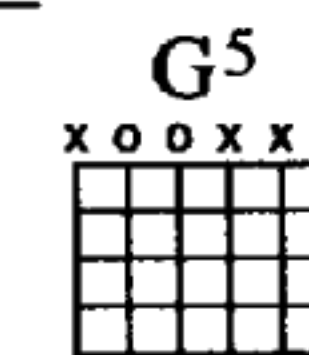


Musical notation for guitar (Gtr.) and bass (TAB) for the first section. The guitar part features a melodic line with a 7th fret bend and a power chord (P.M.) at the end of each measure. The bass part provides a rhythmic accompaniment with notes 2, 0, 2, 0, 5, 0, 5, 5.

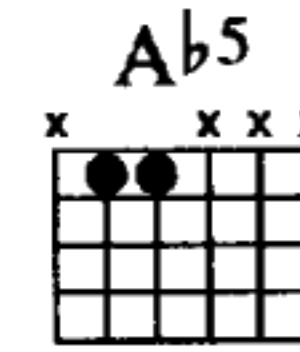
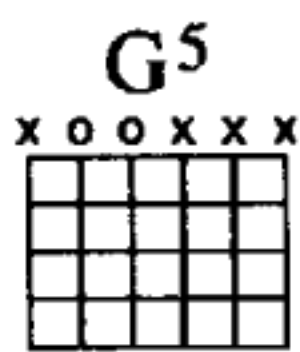
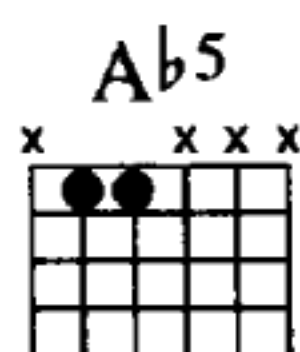
1. cont.

2.

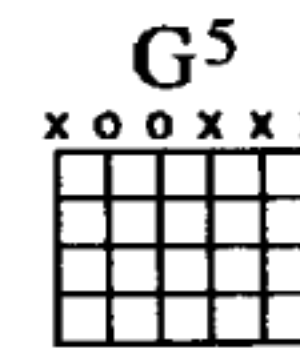
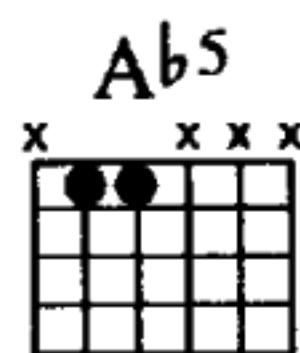
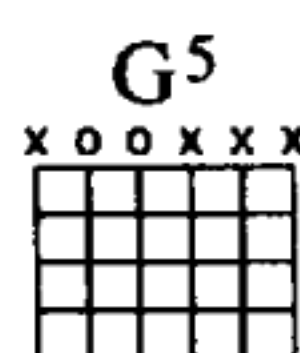
Interlude



Musical notation for guitar (Gtr.) and bass (TAB) for the second section. The guitar part includes a melodic line with a 7th fret bend and a power chord (P.M.) at the end of each measure. The bass part provides a rhythmic accompaniment with notes 4, 3, 2.



Musical notation for guitar (Gtr.) and bass (TAB) for the third section. The guitar part features a melodic line with a 7th fret bend and a power chord (P.M.) at the end of each measure. The bass part provides a rhythmic accompaniment with notes 1, 1, 0, 0, 0, 0, 1, 5, 4, 3.



Musical notation for guitar (Gtr.) and bass (TAB) for the fourth section. The guitar part features a melodic line with a 7th fret bend and a power chord (P.M.) at the end of each measure. The bass part provides a rhythmic accompaniment with notes 0, 0, 5, 4, 3, 1, 1, 0, 0, 0, 3, 0, 0, 0, 0, 3, 0.





**TAB**

4 4 4 3 4 4 4 3 3 3 3

**TAB**

4 4 4 3 4 4 4 3 3 3 3 1

**Gtr. solo**

P.M.-----  
 (Gtr.)

**TAB**

3 3 3 4 3 4 6 4 3 2 2 5 0 1 0 3 0 2 2 2 0 0 3 0 1 0 3

P.M.-----

**TAB**

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



D.  al Coda 

Musical notation system 1. Treble clef, key signature of one flat. The melody features a series of eighth notes, a dotted quarter note, and a half note, followed by a series of chords marked with 'x'. A 'B' is written below the staff. The guitar tablature below shows a sequence of notes: 5, 0, 5, 5, followed by a half note (1/2) and a series of chords marked with 'x'.

Coda 

C5 guitar chord diagram showing a barre at the 5th fret.

D5 guitar chord diagram showing a barre at the 5th fret.

Musical notation system 2. Treble clef, key signature of one flat. The melody includes the lyrics "I'm your". The guitar tablature below shows a sequence of notes: 3, 3, 4, 3.

C5 guitar chord diagram showing a barre at the 5th fret.

Musical notation system 3. Treble clef, key signature of one flat. The melody includes the lyrics "sad but true." and "P.M.". The guitar tablature below shows a sequence of notes: 3, 3, 3, 3, 2, 0, 2, 0, 2, 0, 5, 0, 5, 5.

D5 guitar chord diagram showing a barre at the 5th fret.

Musical notation system 4. Treble clef, key signature of one flat. The melody includes a series of chords marked with 'x'. The guitar tablature below shows a sequence of notes: 2, 0.

# Seek And Destroy

Words & Music by James Hetfield & Lars Ulrich

Intro

♩ = 140

N.C.

Play 8 times

Intro musical notation (first system) showing guitar and bass staves. The guitar staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff includes a bass clef and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a repeat sign and a final sharp key signature. Pedal points (P.M.) are indicated below the guitar staff. The bass staff shows fret numbers (0, 7, 8, 7, 0, 7, 8, 7, 0, 8, 7, 5, 7, 9, 7, 9, 7, 9, 8, 7, 5).

E5 guitar fretboard diagram (first system)

G5 guitar fretboard diagram (first system)

A5 guitar fretboard diagram (first system)

G5 guitar fretboard diagram (first system)

A5 guitar fretboard diagram (first system)

E5 guitar fretboard diagram (first system)

E5 guitar fretboard diagram (second system)

G5 guitar fretboard diagram (second system)

A5 guitar fretboard diagram (second system)

G5 guitar fretboard diagram (second system)

A5 guitar fretboard diagram (second system)

Intro musical notation (second system) showing guitar and bass staves. The guitar staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff includes a bass clef and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a repeat sign and a final sharp key signature. Pedal points (P.M.) are indicated below the guitar staff. The bass staff shows fret numbers (0, 0, 0, 0, 5, 7, 5, 7, 0, 0, 0, 0, 7, 5, 7, 6, 0, 0, 0, 0, 5, 7, 5, 7).

E5 guitar fretboard diagram (third system)

E5 guitar fretboard diagram (third system)

Play 4 times

Play 4 times

Intro musical notation (third system) showing guitar and bass staves. The guitar staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff includes a bass clef and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a repeat sign and a final sharp key signature. Pedal points (P.M.) are indicated below the guitar staff. The bass staff shows fret numbers (0, 0, 0, 0, 7, 5, 7, 6, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 7, 6, 5, 7).



Verse

E<sup>5</sup>

1. Scan - ning the scene in the ci - ty to - night, we're look - ing for you to  
 (2.) no es - cape and that's for sure, this is the end we won't  
 (3.) brains are on fire with the feel - ing to kill. and it won't go a - way un - til our

TAB

0 0 0 0 0 3 0 0 3 0 3 0 0 0 3 0 0

start up a fight. There's an e - vil feel - ing in our brains, but it's  
 take an - y more. Say good - bye to the world you live in. You've  
 dreams are ful - filled. There is on - ly one thing on our minds. Don't try

TAB

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

Pre-chorus

C<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

no - thing new, you know it drives us in - sane. Run - ning, on our way,  
 al - ways been tak - ing but now you're giv - ing.  
 run - ning a - way 'cause you're the one we will find.

TAB

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

A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> C<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

1.  
N.C.

hid - ing, you will pay. Dy - ing, a thou - sand deaths. (Gtr.)

TAB

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

2. N.C.

(Gtr.)

Search - ing, \_\_\_\_\_ Seek and des -

**Chorus**

G<sup>5</sup> F<sup>#5</sup> F<sup>5</sup>

9 7 9 7 9 8 7 5 9 7 9 8 7 5 3 0 1 1 1

E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> F<sup>5</sup>

To Coda ♪ To Coda ♪ ♪

- troy P.M. (Gtr.) Search - ing \_\_\_\_\_ seek and des -

0 3 0 1 1 1

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

1. E<sup>5</sup> 2. E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

- troy. P.M. (Gtr.) - troy.

7 0 5 7 5 7

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

E<sup>5</sup> E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

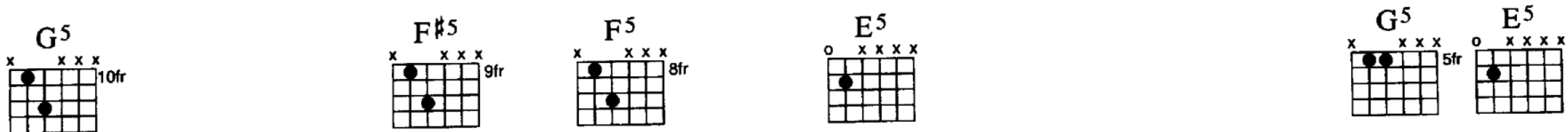
P.M. P.M. P.M.


7 5 7 6 5 7 5 7 7 5 7 6

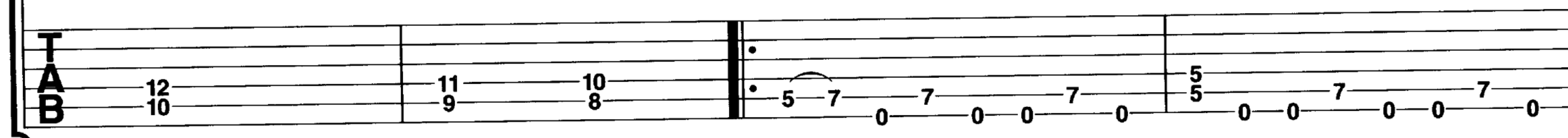
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

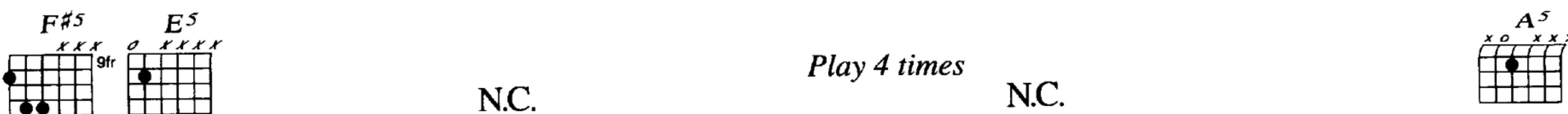







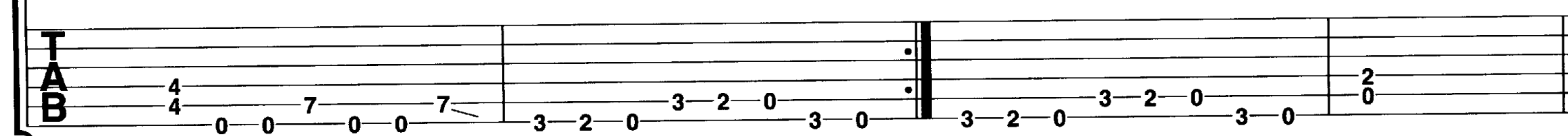







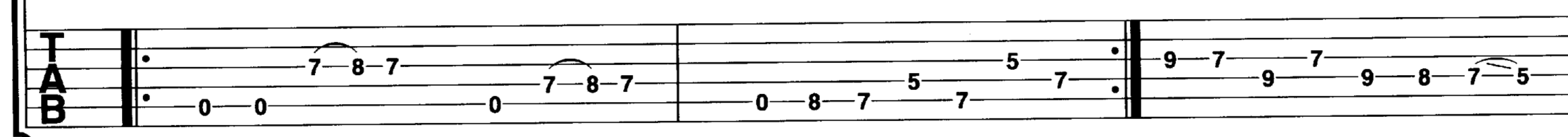
N.C. *Play 4 times* N.C.



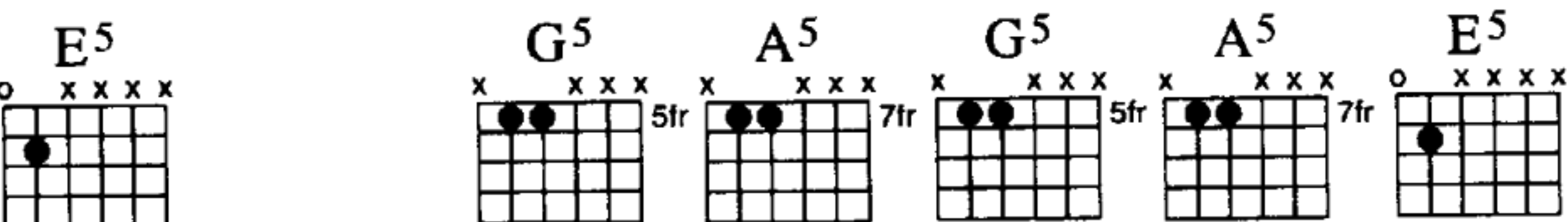


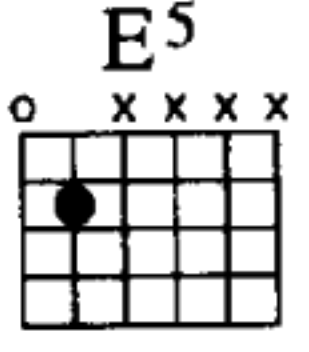
N.C. *Play 8 times*

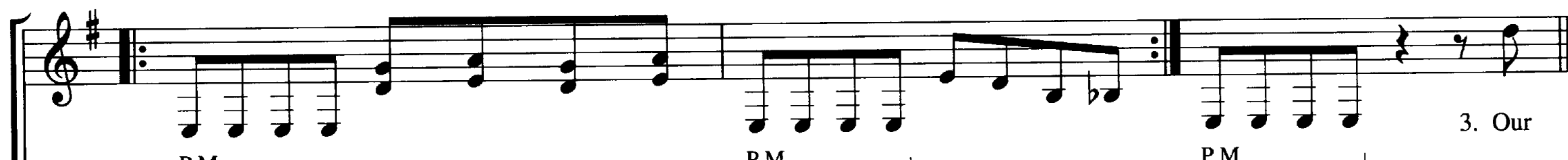


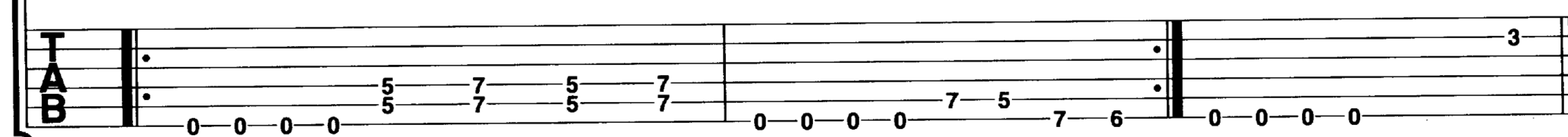


D.  al Coda  

1.2.3. 

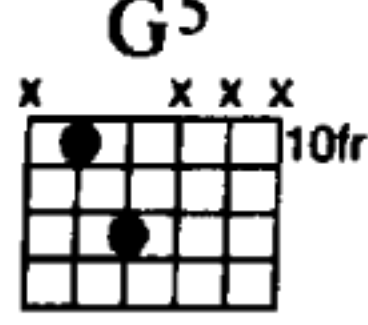
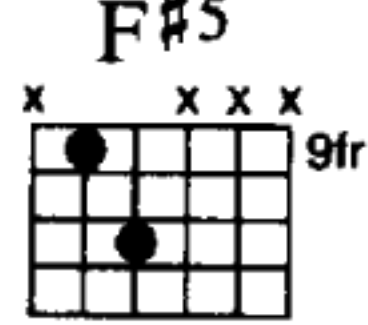
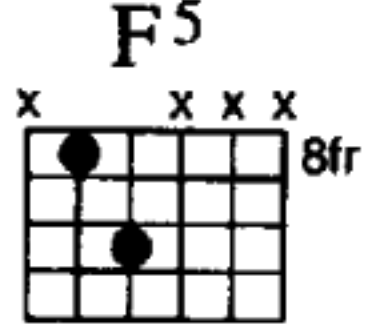
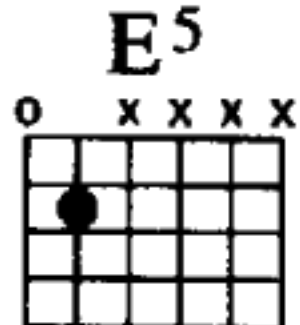
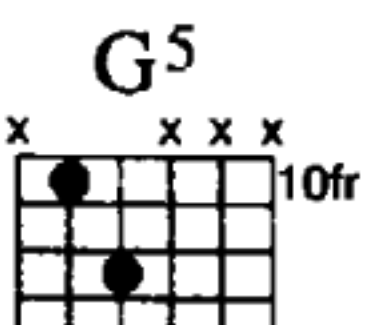
4. 







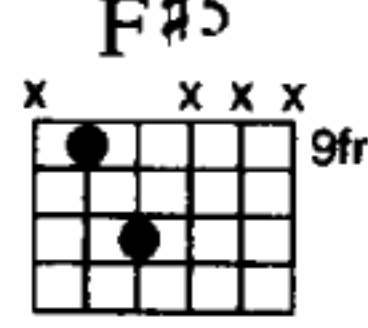
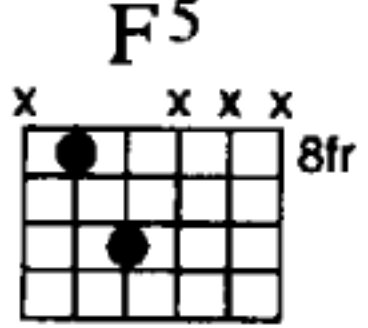
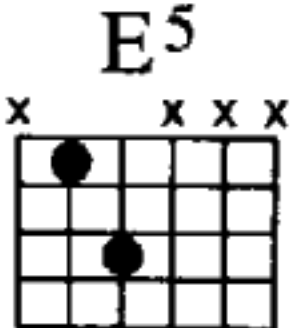
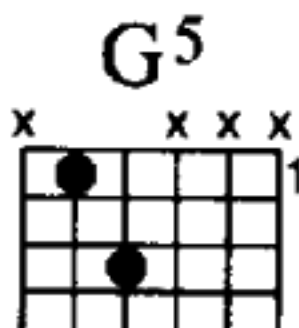
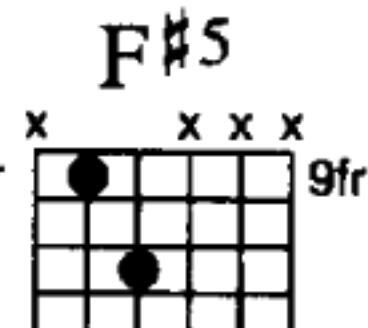
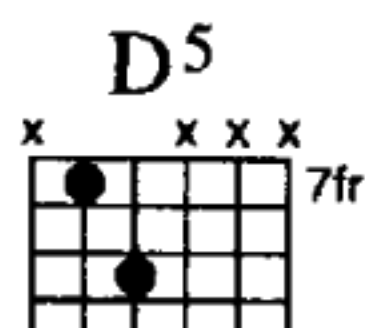
Coda

Search - ing, \_\_\_\_\_ seek and des - troy \_\_\_\_\_ ha ha ha ha. (Gtr.)

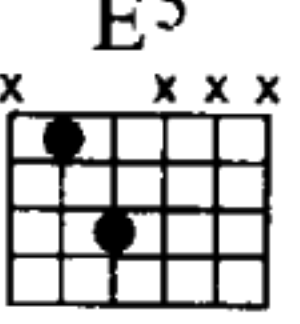
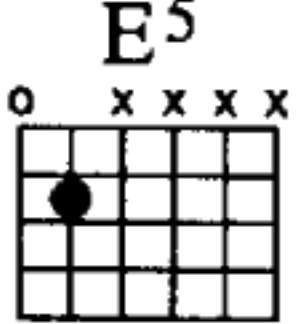
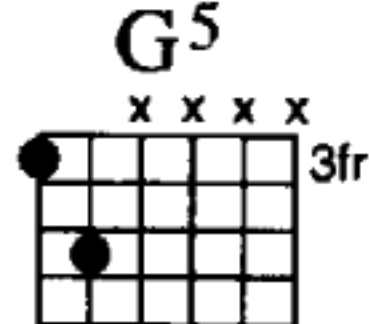
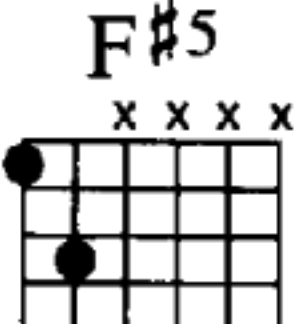
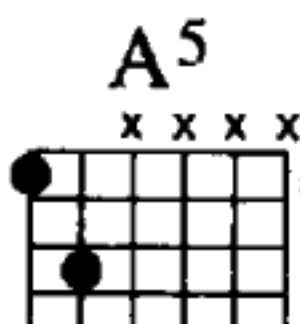
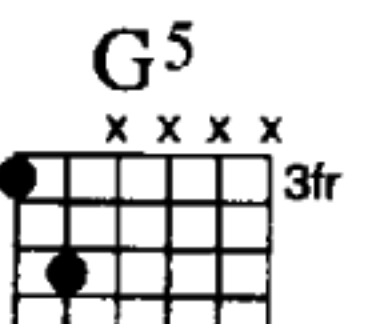
**TAB** 3 0 1 1 1 5 0 0 0 0

12 10

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

**TAB** 11 11 10 10 9 12 11 11 7 7  
 9 9 8 8 7 10 9 9 5 5  
 0 0 0 0 0 0 0 0 0 0

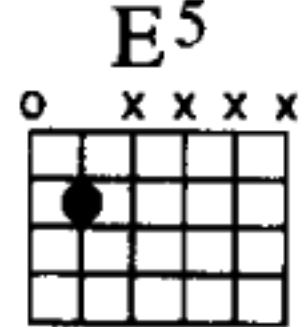
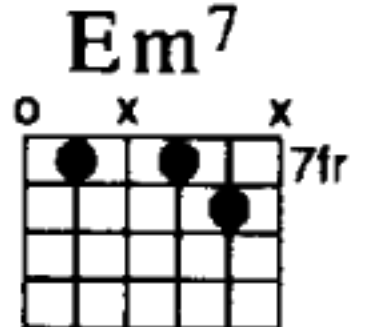







Play 4 times

P.M. . . .

**TAB** 9 12 2 5 4 5 7 5  
 7 10 0 3 2 3 5 3  
 0 0 0 0 0 0 0 0

N.C.

**TAB** 9 7 9 7 9 8 7 5 9 7 9 7 9 8 7 5 9 7 9 7 8 7  
 8 7 7  
 0 0 0 0

# The Unforgiven

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

## Intro

♩ = 70

Chord diagrams for the first system:

- Asus<sup>2</sup>:
- Am:
- Asus<sup>2</sup>:
- Am:

Play 4 times

Gtr. cue

Tablature for the first system:

0 2 0 2 0 2 0 2 1 2 2 | 0 2 0 2 0 2 0 2 1 2 2

Chord diagrams for the second system:

- Asus<sup>2</sup>:
- C:
- G:
- E<sup>5</sup>:
- Asus<sup>2</sup>:
- C:

Tablature for the second system:

2 2 0 1 1 1 | 1 0 1 2 0 2 2 0 1 0 0

Chord diagrams for the third system:

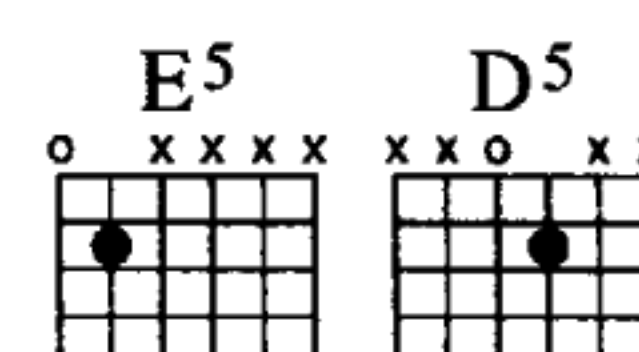
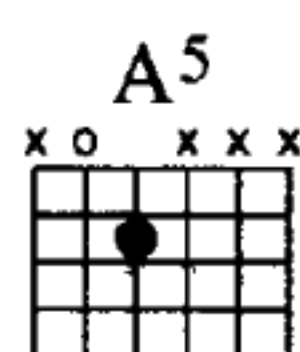
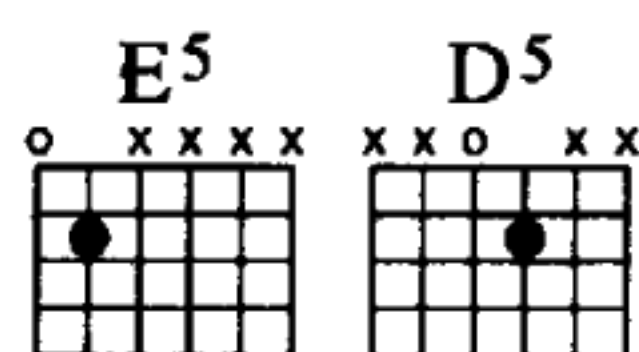
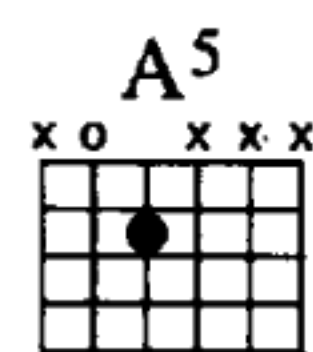
- G:
- E:
- Asus<sup>2</sup>:
- Am:
- Asus<sup>2</sup>:
- Am:

Tablature for the third system:

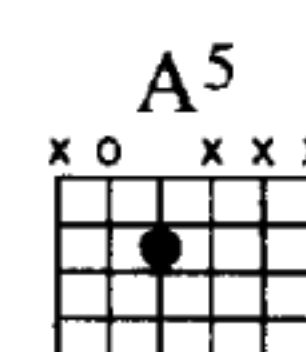
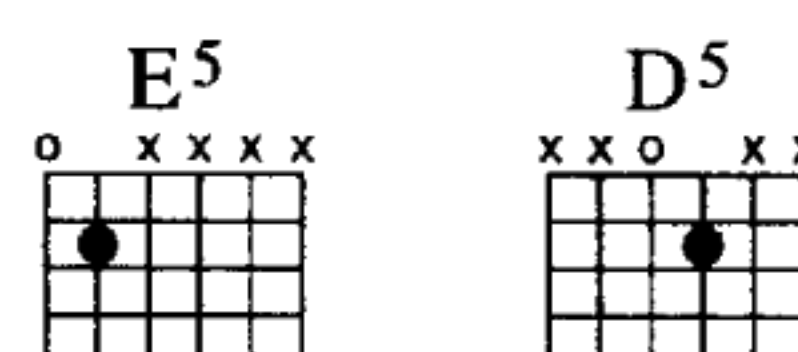
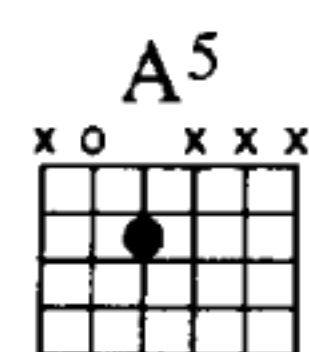
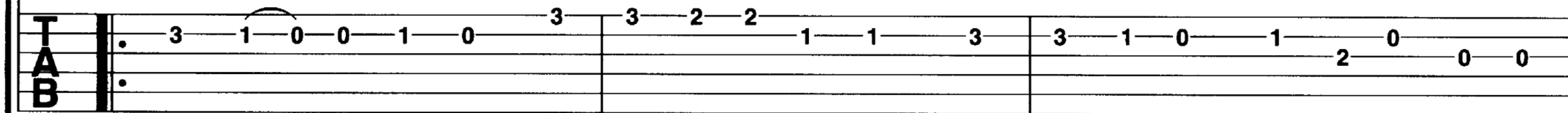
0 3 0 0 1 2 4 | 2 0 2 0 2 0 2 1 2 2



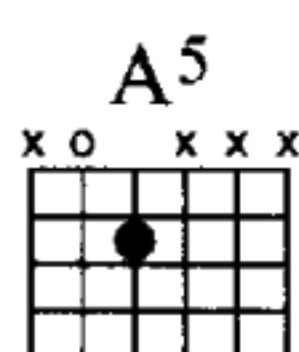
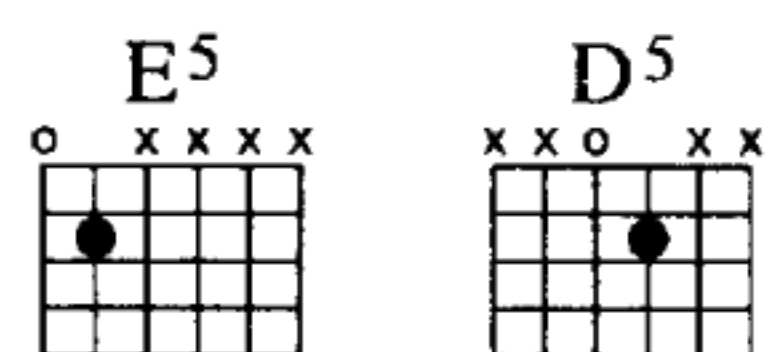
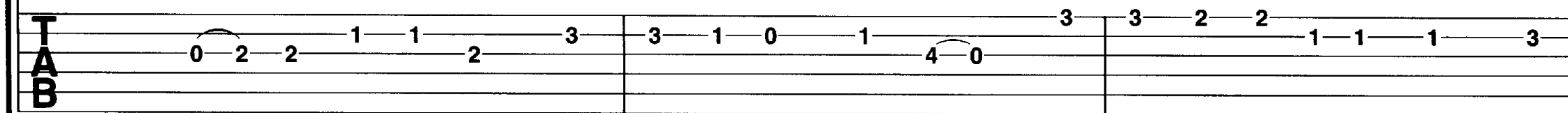
Verse



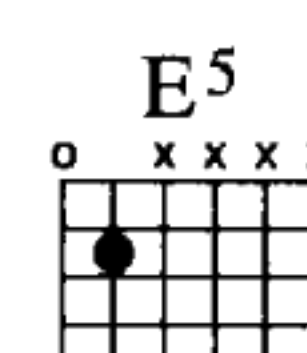
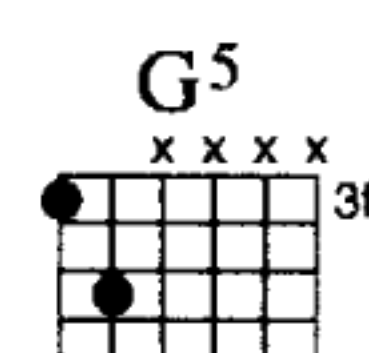
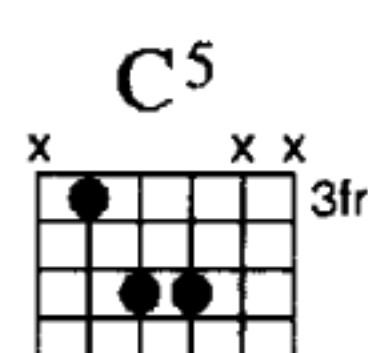
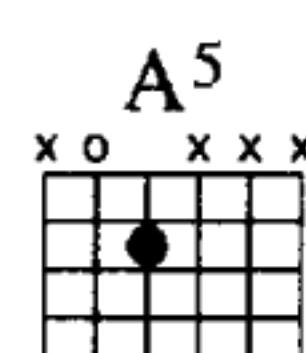
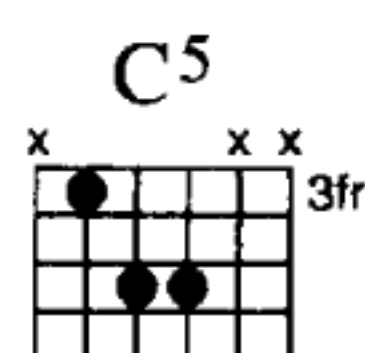
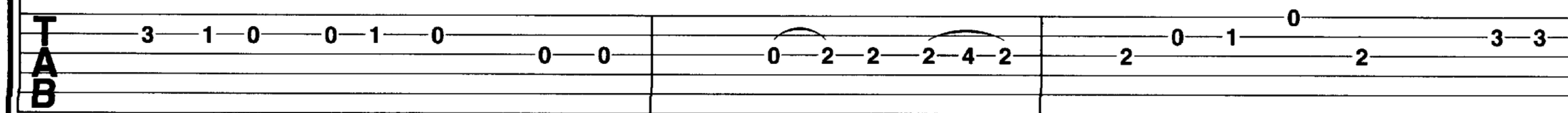
1. New blood joins this earth and quick - ly he's sub - dued. Through con - stant pain, dis - grace the young.  
(2.) ded - i - cate their lives to run - ning all of his. He tries to please them all, this



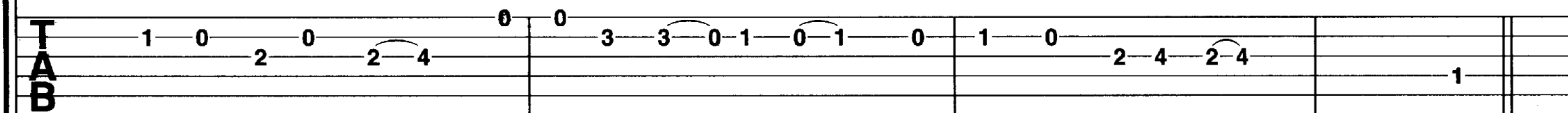
boy learns the rules. With time, the child draws in, this whip - ping boy done wrong. De -  
bit - ter man he is. Through - out his life the same, he's bat - tled con - stant - ly. This



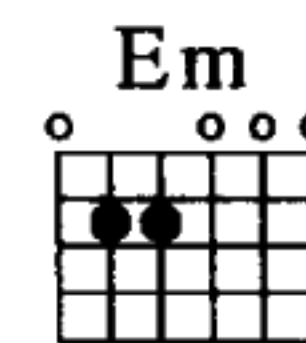
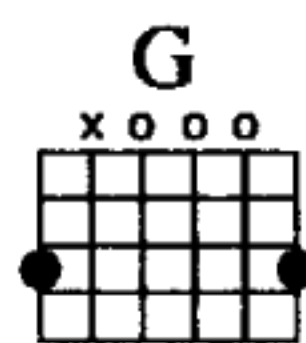
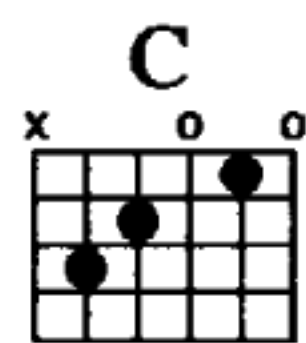
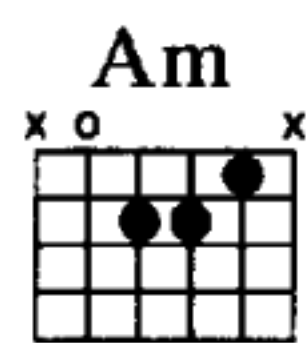
- prived of all his thoughts, the young man strug - gles. on and on. He's known, ooh, a  
fight he can - not win. A tired man they see no long - er cares. The



vow un - to his own that ne - ver from this day. his will they'll take a - way.  
old man then pre - pares to die re - gret - full - y. That old man here is me.

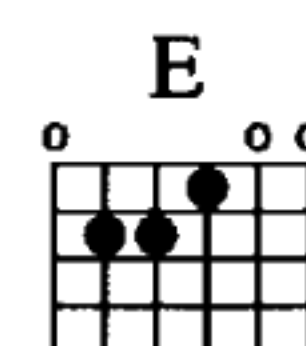
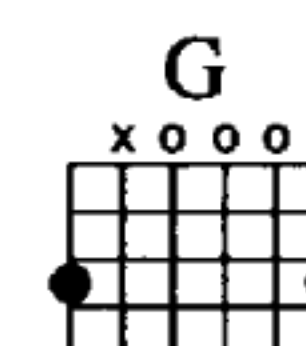
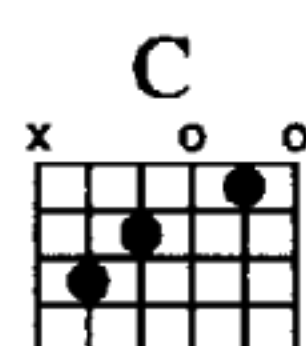
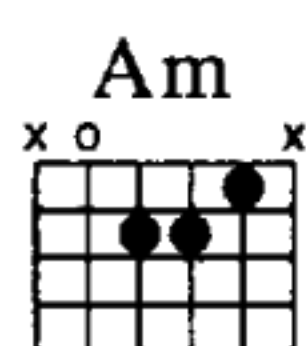


# Chorus



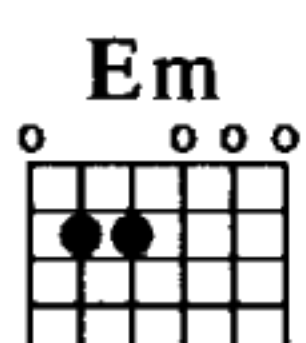
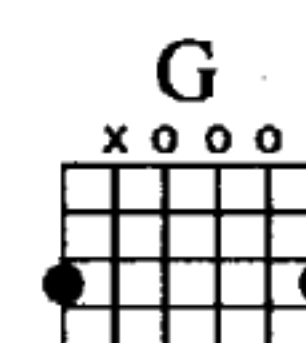
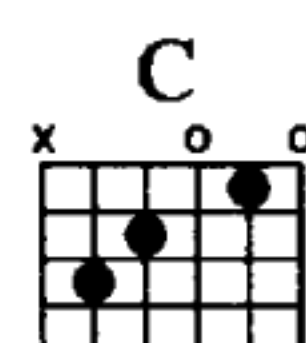
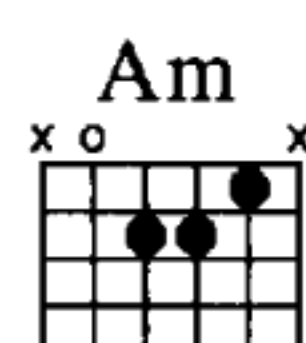
What I've felt, what I've known, ne - ver shined through in what I've

TAB: 0 0 0 1 1 0 2 4 4 4 4 0 0 0 4 4 2



shown. Ne - ver be, ne - ver see, won't see what might have

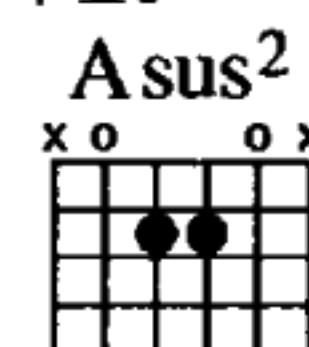
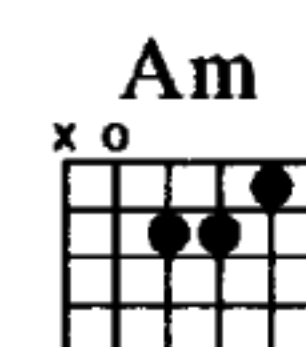
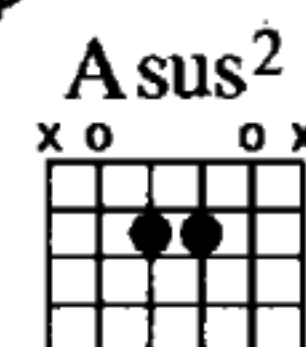
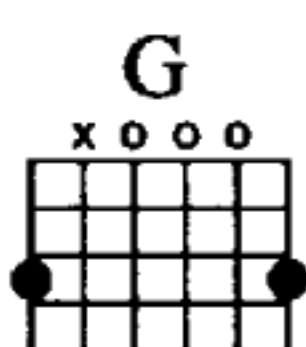
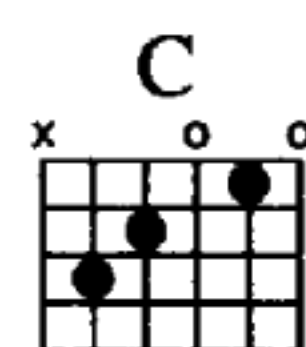
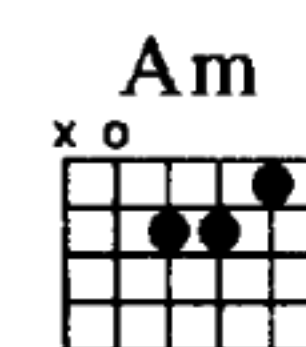
TAB: 2 1 0 0 1 0 0 0 1 1 2 2 4 2



been. What I've felt what I've known, ne - ver shined through in what I've shown.

TAB: 2 1 0 0 1 1 0 2 4 0 0 3 3 3 3 3 1

To Coda



Ne - ver free, ne - ver me, so I dub thee un - for - giv - en. 2. They

TAB: 2 1 0 0 1 0 0 0 3 1 1 2 0 0 2 0



2. **Interlude**

Asus<sup>2</sup> Am Asus<sup>2</sup> Am

(Gtr.)

TAB: 0 2 0 2 0 2 0 2 1 2 | 0 2 0 2 0 2 0 2 1 2

Play 3 times Gtr solo

Asus<sup>2</sup> Am A<sup>5</sup> C<sup>5</sup> E<sup>5</sup> D<sup>5</sup> A<sup>5</sup> 1,2,3.

TAB: 0 2 0 2 0 2 0 2 1 2 | 2 2 5 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2

4. D<sup>5</sup> A<sup>5</sup>

P.M. ....

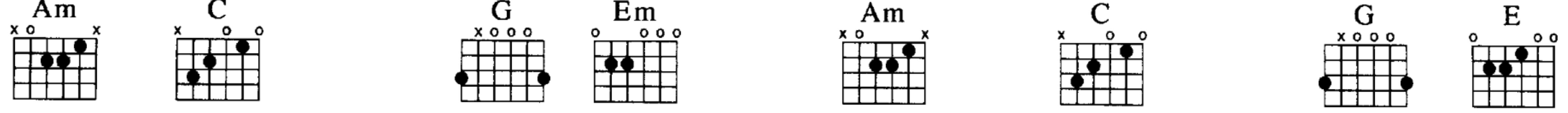
TAB: 2 2 2 2 | 5 0 4 0 2 0 0 0 0 0

C<sup>5</sup> G<sup>5</sup> E<sup>7</sup> E<sup>5</sup> D. al Coda

TAB: 5 0 3 0 5 | 0 2 0 2

Coda  $\oplus$


Am C G Em Am C G E



- en, \_\_\_\_\_ who - a - o. (Gtr.)

TAB: 2 0 0 0 | 0 2 2 4 | 2 2 0 0 1 1 3 | 3 5 3

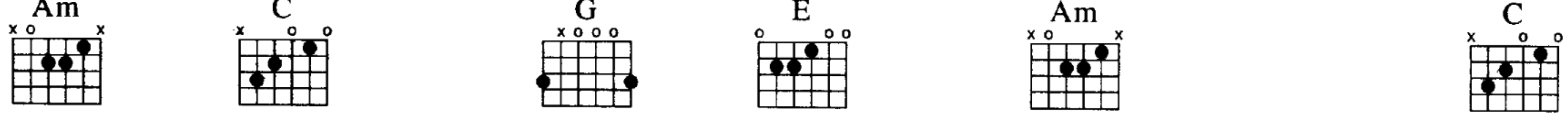
Am C G E



Ne - ver free \_\_\_\_\_ ne - ver me \_\_\_\_\_ so I dub thee un - for - giv -

TAB: 1 0 0 1 | 1 0 0 | 0 0 1 1 2 0 0

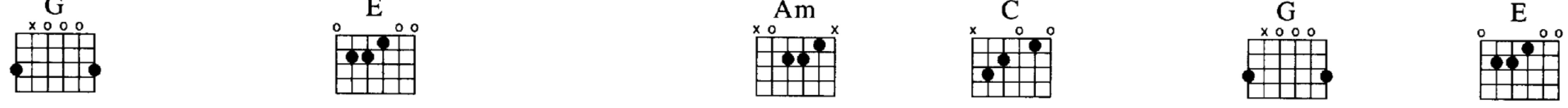
Am C G E Am C



- en. \_\_\_\_\_ You la - belled me, \_\_\_\_\_ I'll la - bel you, \_\_\_\_\_

TAB: 2 0 4 0 | 1 0 0 1 0 0 | 2 2

G E Am C G E



so I dub thee un - for - gi - ven. \_\_\_\_\_

TAB: 0 0 1 1 2 0 0 | 2 0 4 0 |

*Repeat to fade*