HiPPiE Presents:
Metallica - Reload

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Instructions

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Group

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

Greetings

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

Contact

EMAIL : hippie2010@hotmail.com
IRC : #HiPPiE @ EFNET

/HiPPiE

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

Pulp Fiction

ASCII: Jimi
Tune down 1/2 step:
\[ C = E_b \quad D = G_b \quad F = A_b \quad A = B_b \quad D = E_b \]

Fast Rock \( j = 208 \)

Intro (Gtr. tacet)

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

\[ E5 \]

(cont. in notation)

*Gtr. II

N.C.(E5)

Ooh.

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1)

Rhy. Fig. 1A (Gtr. I & II)

*Dist. tone

Half time feel

(A5)

Riff A

1/4

1/4

(end half time feel)

(end Riff A)

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Half time feel
2nd, 4th Verses

E5

hun - dred plus through black and white.

G5

4. See additional lyrics

E5

ah

w/wah as filter

Gtr. II

w/Rby. Fig. 2 (Gtr. I)

war - head.

B5

Fuck 'em, man, white - knuckle tight

B5b5

A5

trem. pick

H

(wah off)

w/Riff A

through black and white
Half time feel
Chorus
N.C.(E5)

Ooh, on I burn...

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

Fuel is pumping engines, burning hard,
(A5)

And on I burn

Churning my direction,

quench my thirst with gasoline.

Riff B (Gtr. II)  Play 6 times
Guitar solo
w/Rhy. Fig. 1A (2 times)

(end half time feel) N.C. (E5)

White - knuckle tight

Full P P P P Full Full Full
14 14 14 14 15 15 15

Full Full Full Full Full
12 12 12 12 12

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

P P sl. sl.
15 15 14 15 15 15

14 14 12 12 12 15 15

(G5) (A5) (G5) (A5) (G5) (A5) Gtrs. E5

8va Full Full Full Full
17 17 17 17 17 17

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

PM. sl. loco

w/Rhy. Fig. 1A (last bar only)

(E5) (G5) (A5)

P.M. sl.

(E5) (G5)

P.M. sl.

(A5) (G5) (A5)
Half time feel
Outro
w/Rhy. Fig. 3 (Gtr. 1) and Fill 2
w/Bkgd. Voc. ad lib (next 32 bars)

E5
A5

Gtr. II

Riff C (*Gtr. IV)

Gim - me

fuel,

G5

A5

(end Riff C)

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

E5

A5

fi - re,

LWT-2
w/Rhy Fig. 3 (Gtrs. I & II)
+w/Riff C (1½ times)
N.C.(E5)

Ooh, on I burn. Fuel is pumping engines,
burning hard, loose and

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

(clean. And on and on and on.)
Churning my direction,
quench my thirst with

Rhy. Fill 2 (Gtr. I)
Additional Lyrics

3. Turn on beyond the bone.
Swallow future, spit out home,
Burn your face upon the chrome.
Yeah, oh yeah.

4. Take the corner, join the crash.
Headlights. (Head on.) Headlines.
Another junkie lives too fast,
Yeah, lives way too fast, fast, fast, woh. (To Chorus)
1st, 2nd Verses  
W/Riff A (2 times)

N.C.

1. Heavy rings on fingers wave, another star—

2. See additional lyrics  
  *Voc. doubled an octave higher (next 9½ bars only).

Substitute Fill 1  
(Resume Riff A)

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

G  G/B  N.C.

no-where cheers— of honor.  Like twisted vines— that grow—
1st time substitute Fill 2 (Gtrs. I&II)
2nd time substitute Fills 2 (Gtr. II) & 2A (Gtr. I)

(Resume Riff A)

hide and swallow mansions whole, and dim the light

G    G/B    E5

of an already faded prima donna.

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

Chorus

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

For tune, fame, mirror vain, gone insane

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

Rhy. Fill 1B (Gtr. I)

Fill 2

Gtr. II

Fill 2A (Gtr. I)

Gtr. I
w/Rhy. Fill 1A
E5
Gr. I

"2. D5 E5 N.C. E5 D5"

"gone insane..."

w/Rhy. Fill 3B
F5
G5
Dance, little tin goddess.

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

Rhy. Fill 3 (Gr. I)

(Rhy. Fill 3B (*Gr. IV))

let ring.................. let ring..................

*Throughout song, Gr. IV is processed through a pitch shifting effect which causes notes to sound an octave higher than written
Bridge
w/Riff B (4 times)

**E5**  

Gtr. V  

Rhy. Fig. 2

*(end Rhy. Fig. 2)*

w/Riff Fig. 2 (3 times)

**ES**  

(Gtr. V)

Riff B (*Gtr. IV*)

*W/ pitch shifting effect as before*
Chorus
w/Rhy. Fig. 1 and Rhy. Fill 4
D5 E5 N.C. E5
D5 E5 N.C. E5
D5 E5 N.C. E5
D5 E5 N.C. E5

Drift away... fade away... little tin goddess...

w/Rhy. Fill 2
D5 G5
D5 G5
D5 G5

Ash to ash... dust to dust...

w/Rhy. Fill 2
D5 G5
D5 G5
D5 G5

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

fade to black...

For - tune, fame...

Rhy. Fill 4 (*Gtr. IV)

*Gtr. IV out

let ring

*with pitch shifting effect as before
w/Rhy. Fill 2

D5 E5 N.C. E5

mirror vain, gone insane

D5 E5 N.C. E5

(D5 G5) D5 G5

w/Rhy. Figs. 1 & 1A

D5 E5 N.C. E5

fortune, fame, mirror vain, gone insane, but the

H P

Full

H P

Full

Full

Full

Gtrn. Es VIII

(Gtr. I cont. in notation)

memory remains

(Gtr. III out)

sl.

sl.

29
Ash to ash, dust to dust,

pick slide (steady gliss.)

Fade to black, the memories remain,

Yeah, to this faded prima donna, yeah, yeah, hey, ah.

**Gradually release P.M. (next 2 bars).**
Guitar solo
w/Riff A (1st 3 bars only)
N.C.

w/Riff A (1st 3 bars only)
N.C.

w/Rhy. Fills 3A & 3B
F5

D.S. al Coda

Dance, little tin goddess, dance...

steady gliss.

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

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

Words and Music by
James Hetfield and Lars Ulrich

Tune down one whole step:

C→D D→F
C→G D→A
C→C D→D

Moderately slow Rock J = 96
(Bass & drums)
N.C.(E5)

Intro

Gtr. I

dist. tone w/delay

Gtr. II

Rhy. Fig. 1 (Gtr. I)

P.M.

(cont. in slashes)

P.M.

dist. tone

W/Rhy. Fig. 1 (3½ times)

Full

H

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

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

that's wanting through...

Deep inside you know the...
seeds shall plant will grow.

Gtr. II

*with octave

*Doubles an octave above.

Gtr. I

(end Rhy. Fig. 2) Riff C

PM.

Chorus

B75

N.C.

G5

N.C.

One day you will see and

Rhy. Fig. 3A

P.M.

P.M.

P.M.

P.M.

Rhy. Fig. 3

P.M.

P.M.

P.M.

P.M.

( end Rhy. Fig. 3)
w/Rhy. Fig. 3 (2 times)
B♭5

N.C.  G5  N.C.  B♭6

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

N.C.  G5  N.C.  (B♭)

That's  right.  Let's  dance.

w/Rhy. Fill 1
N.C.  w/Riff B1

(continue  in  slashes)

Rhy. Fill 1 (Gtr. I)
I am the snake, tempting that bite to take.

Let me make your mind, leave yourself behind.

Be not afraid. I've got what you need, your hunger I will feed.

2nd time Gtr. II substitute Fill 2

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

Fill 2 (Gtr. II)

Octaver off
Chorus
w/Rhy Figs. 3 (3 times) & 3A
B5
One day you will see
and dare to come down to me...

N.C. G5 N.C. B5

Yeah, come on, come on now, take the chance....

w/Rhy Fills *1 & 1A
(B5)

Guitar solo
Gtrs. I & II
Gtr. IV

w/Rhy. Fig. 2 (1st bar only) (4 times)
E5

*For next 4 bars, Gtr. II plays beat 4/4 w/F.M.; Gtr. I plays as written.

*Next 4 bars
Chorus
w/Rhy. Figs. 3 (3 times) & 3A

Bb5

One day you will see

and

dare to come down to me.

Yeah,

Bb6

come on, come on now, take the chance.
Additional Lyrics

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

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

Tune down 1/2 step:
1  = E♭  2  = G♭
3  = A♭  4  = E♭

Slow Rock  \( \text{\textbf{j}} = 68 \)

Intro

\[ \text{A5} \]

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

\[ \text{A5} \]

Rhy. Fig. 1

\( \text{(Gtr. I) dist. tone} \)

Riff A (Gtr. II)

\[ \text{C5} \]

\[ \text{E5} \]

\[ \text{G5} \]

\[ \text{Cadd9} \]

\[ \text{G} \]

\[ \text{Em} \]

\[ \text{Asus2} \]

\[ \text{G/B} \]

\[ \text{D5} \]

*Horn arr. for gtr. (this bar only).

**Vol. knob swell

\[ \text{G5} \]

\[ \text{E5} \]

\[ \text{Am} \]

\[ \text{C} \]

\[ \text{Rhy. Fig. 2 (^Gtr. IV)} \]

\( \text{(Gtrs. I, II & III out)} \)

\( \text{(end Riff A)} \)

\[ \text{Full} \]

\[ \text{hold bend} \]

\[ \text{Full} \]

\[ \text{mp let ring} \]

\[ \text{*Gtr. equipped w/B-bender arr. for standard gtr.} \]

Rhy. Fig. 1A (Gtr. III)

\[ \text{clean tone} \]

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*Riff B1—Riff B

1st Verse

Lay beside me, tell me what they've done... And speak the words... I want to hear...

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

*Chord name indicated by Gtr. IV; Gtr. III plays E (next 6½ bars only).

*Allow beat 4 of last bar to ring through 1st 2 beats of 2nd Verse.
2nd Verse
w/Rhy. Fig. 2 (2 times)
Am
C
G
E

Lay beside me under wicked sky

Rhy. Fig. 3 (Gtr. III)
let ring

(w/Rhy. Fig. 3 (3 times)
Am
C
G
B1
E
w/Riff B (2 times)
Am
C
G

Through black of day dark of night we share this paralyze
The door cracks open

but there's no sun shining through Black heart scarring darker still
but there's no sun shining through

w/Riff C
Dm
Fadd2
G
Fadd2
Asus2

No there's no sun shining through No there's no sun shining

Rhy. Fig 4A (Gtr. III)
let ring

(Rhy. Fig 4 (Gtr. IV)
let ring

(Riff C)

Gtr. V

Full

Gtr. VI

Full

*Continued from Riff B.

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

**(Gtr. III out)

(Gtr. IV out)

(Gtr. V & VI out)
Chorus
Asus2 Am

Asus2 G/B
G/C Cm7
C5

*G/B

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

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

/end Rhy. Fig. 5

f
PM. PM. PM. PM. PM. PM. PM. PM. PM.

Hind the door... should I open it... for you...

Yeah.

Rhy. Fill 1 (Gtr. I)

sl.

PM. PM. PM. PM. PM. PM. PM. PM. PM. sl.

w/Rhy. Fig. 5 (1½ times)

w/Rhy. Fill 1A

Asus2 Am

Asus2 G/B
G/C Cm7
C5

What I've felt... what I've known... Sick and tired... I stand... alone... Could

Asus2 Am

Asus2 G
G/C Cm7
N.C.

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

Rhy. Fill 1A (Gtr. II)

sl.

PM.

sl.

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

47
w/Rhy. Figs. 1 & 1A (both 2 times)

w/Riff A
A5 C5 G5 E5

* Allow beat 4½ of last bar to ring through
1st 2 beats of 3rd Verse.
3rd Verse
Am

C C G E
Come lay beside me. This won't hurt, I swear.

Rhy. Fig. 6A (Gtr. IV)

+1/2

w/wah 1/2

P sl. H sl.

* Bend towards floor.

Rhy. Fig. 6 (Gtr. VIII)

(clean tone)

w/Rhy. Fig. 6A (2½ times)

Am C G E

— She loves me not, she loves me still, but she'll never love again.—

(Gtr. VIII)

Riff A1 (Gtr. VII)

H P

sl. dist. tone

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

Am | C
---|---

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

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

G | E | Dm | F
---|---|---|---

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

w/Fill 1

G | F | Asus2 | Asus2 | G/B
---|---|---|---|---

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

(Gtr. III out)

w/o slide

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

Turn the pages, turn to stone. Behind the door. Should I open it for you?

w/Rhy. Figs 1 & 1A

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

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

Fill 1

Gtr. V | Gtr. VI
---|---

(Gtrs. V & VI out)
Sick and... tired... I stand... alone... Could you be there?... Cause I'm the one who waits... for you...

w/Rhy. Fill 2A
G/C Csus2

N.C.

G/C Csus2

G/B Asus2 Am

Asus2

G

Guitar solo
w/Rhy. Fig. 1 (1½ times) (Gtrs. I & II)
A5

C5

Rhy. Fill 2 (Gtr. I)

P.M.

st. P

Full

st.

Gtr. VII

1/2

st.

H P

Rhy. Fill 2A (Gtr. II)

PM.

1/2

Full

Gtrs. I & II

E5

1/2

Full

st.

G

Asus2 Am

Asus2

G/B
4th Verse

w/Rhy. Fig. 2
Am

C   G   Em
Lay beside me,
tell me what I've done.

Am
C   G   Em
The door is closed, so are your eyes,
but now I see the sun.

w/Rhy. Fig. 4
Dm
Fsus2
G   Fsus2
Now I see the sun.
Yes, now I see it.

Asus2
Gtr. IV

Chorus/Outro
w/Rhy. Fig. 5 (1½ times)
Asus2
Am

Gtr. IV out
Asus2
G

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

G/C Csus2  C5  G/B
Turn the pages, turn to stone.
Be behind the door. Should I open it for you?

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

w/Rhy. Fig. 5 (6 times)
Asus2
Am

Asus2
G

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

So

G/C Csus2  C5  G/B
sick and tired. I stand alone.
Could you be there? 'Cause I'm the one who waits.

w/Riff D
Asus2

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

Riff D (Gtr. III)

1. [Clean Tone]

2. (Gtr. III out)
Turn the pages, turn to stone. Behind the door. Should I open it for you?

(So I dub thee unforgiven.)

I've known, I take this key and I bury it in you.
(Never be, never me.)

because you're unforgiven, too.
(Never be, never me.)

'Cause you're unforgiven, too. Oh, oh, oh.

'Cause you're unforgiven, too.

Vol. knob swell **Bend towards floor.
BEETTER THAN YOU

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:
D = E♭  G = G♭
A = A♭  D = D♭

Moderately fast Rock  \( \frac{J}{4} = 160 \)  Half time feel

*with sound effect

Intro

* Till Verse

G5  G♭5  A5  G5  E5

G5  G♭5  A5

w/Rhy. Fig. 1 (2 times)

Grtr. II

Play 4 times

G5  G♭5  A5  G5  E5  N.C.

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

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1st Verse
G5

Gr. II

A5

G5 E E5

G5 G5 A5

I look at you, then you me.

Rhy. Fig. 3 (Gtr. I)

PM.......

PM........

PM.

w/Rhy. Fig. 3

G5

A5

G5 E E5

G5 G5 A5

Hungry and thirsty are we.

Rhy. Fig. 4A

G5

A5

CS

D5

Holding the lion's share, holding the key.

Rhy. Fig. 4 (Gtr. I)

Full

Full

G5

A5

FS

G5

Holding me back 'cause I'm striving to be...

Better than
Half time feel

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

G5  E5 N.C.  E5 N.C.  G5  G5  A5  G5  E5 N.C.  E5 N.C.  G5  G5  A5

you.  (Better than
you.)  (Better than
you.)

(Resume Rhy. Fig. 2)

G5  E5 N.C.  E5 N.C.  G5  G5  A5  G5  E5 N.C.  E5 N.C.  G5  G5  A5

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

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

G  A9(no3rd)

Lock horns.  I push and I strive._

Rhy. Fig. 5 (Gtr. II)

(let ring)  (let ring)

PM.  PM.  PM.

w/Rhy. Fig. 5

G  A9(no3rd)

Some - how.  I feel more_ a - live._

w/Rhy. Figs. 4 & 4A

G5  A5  C5  D5

Bur - y the need_for it, bur - y the seed._

Gtr. III

Gtr. IV  w/slide (both gtrrs.)

Rhy. Fill 1 (Gtr. II)
G5   A5   F5   G5

Bury me deep when there's no will to be...
Better than

(Gtr. III & IV out)

Half time feel
Chorus
w/Rhy. Fig. 2 (4 times)
G5   E5   N.C.   E5   N.C.   G5   G5   A5   G5   E5   N.C.   E5   N.C.   G5   G5   A5

you. (Better than you.)
Ho, better than

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

you. (Better than you.)

Gtr. II substitute Rhy. Fill 2
Gtr. II substitute Rhy. Fill 1

Bridge
A5   F5   E5   F5   N.C.   A5   F5   E5   F5   E5   F5

Oh, can't stop this train from rollin':

Rhy. Fig. 6 (Gtrs. I & II)

(end Rhy. Fig. 6)

Rhy. Fill 2 (Gtr. II)

let ring PM
Oh, yo, noth-in' brings me down.

No, never stop this train from rollin',

and on, on, on, and on... No, no.

---

To Coda

---

Rhy. Fig. 7 (Gtr. 1)

---

Notes to right of slashes played by bass only.
yeah.

Better than you.

Oh, yeah.

Ha, ha.

A tempo

Gtrs. I & II

Better than you, ha!

(sl.)

Free time

Gtr. 1

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

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

Tune down 1/2 step:

D = E♭  G = G♭
A = A♭  B = B♭
D♭ = D♭  E♭ = E♭

Freely J = approx. 100

Intro

Gtr. II

Don't go lookin' for snakes, you might find them.

Gtr. I

dist. tone
trem. pick

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

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1st, 2nd Verses

1. Ooh, watch the puppets dancin'.
2. Ooh, play the game so nicely.

Yeah, see the check, it's

Oh,

clowns fall down. Hey, we're standin' in this jungle,

move now. Yeah, we're standin' in this jungle,

Rhy. Fig. 2

Fill 1 (Gtr. III)
Yeah, and wear them into town. See you.

Yeah, with serpents I have found.

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

PM. ———

1/2

PM. ———

*Use alternate fingerling (see frame).

(end Rhy. Fig. 3)

w/Rhy. Fig. 3

— crawl — in'. See you crawl — in' in.

Riff A (end Riff A)

sl.

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

Gtr. I

PM.

Chorus


Don't go lookin' for snakes, you might find them.

Rhy. Fig. 4

PM.

PM.

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

There ain't no heroes here, (Gtr. II cont. in slashes) (end Rhy. Fig. 4)

No more.

Hey, hey, hey. Have your heroes disappeared?

*Note in parentheses played by Gtr. I only.

*PM. refers to Gtr. I only.
Chorus

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

Have-n't I seen you here before? No, there ain't no heroes here.
Haven't I seen you here before?...

No, there ain't.

No heroes here. Don't go lookin' for snakes.

Yeah.

you might find them.
have n't I seen you here be before? And have your heroes disappeared?

w/Rhy. Fill 5

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

Gtrs. I & II

Gtr. I

Rhy. Fill 5 (Gtr. II)
1st, 2nd Verses
2nd time w/Fill 2 (3 times)

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

w/Rhy. Fig. 1 (2 times)

**Chord names reflect by Gtr. 1 only.

*Play all gtr. parts with slight variations ad lib when repeated or recalled (throughout).
So wash your face away with dirt.

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

It don't feel good until it hurts.

Come squeeze and suck the day.

Come carpe diem, baby.

*Gtr. I plays lower note only; Gtr. II plays higher note only.
3rd Verse
E5

D5  E5  F5  C5

D5  D5  E5  F5  N.C.

3. Live win----dare fail----eat dirt, bite the nail. Strip smile, lose cool.
bleed the day and break the rule. Hug the curve, lose the time, tear the map and shoot the sign.

Come squeeze and suck the day.

Come make me miss you. Come carpe diem, baby.

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

2. Draw lead, piss wine,
Sink teeth, all mine.
Stake fire, break neck,
Suffer through this, cheat on death.
Hug the curve, lose the time,
Tear the map and shoot the sign. (To Pre-chorus)
Rhy. Fig. 1 (Gtrs. I & II)

Yeah, yeah, yeah, ah.

1. Come clean,
2. Let on,

Rhy. Fill 1 (Gtr. I)

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

'fess up.
Tell all, spill
gut.

Con fess, ah,
cast off.

Full
Swing the noose—again.

You bit more than you need,

1. now you're choking on the

2. now you're choking on the

3. now you're choking on the.
1.  w/Rhy. Fig. 1 (3 times)
N.C.  E5
Yeah.

<table>
<thead>
<tr>
<th>Yeah.</th>
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bad seed, the bad seed. Ah,

<table>
<thead>
<tr>
<th>Yeah.</th>
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2.  w/Riff C (3½ times)
2nd time w/Fill 1
Rhy. Fig. 3 G5 E5 (Gtr. I & II)
Yeah.
Yeah.
Yeah.

<table>
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<th>Yeah.</th>
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<th>Yeah.</th>
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(end Rhy. Fig. 3)

fill 1 (Gtr. IV)

Fill 1 (Gtr. IV) (Gtr. IV out)

Riff C (Gtr. III)

mf dist. tone w/tremolo effect
let ring

<table>
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<tr>
<th>Yeah.</th>
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Off the veil, stand revealed, bring it on, break the seal.
At the mercy, cat is out, spit it up, spit it out. Spit it up, spit it out.

Guitar solo
w/Riff A (2 times)

dist. tone

Riff Cl (Gtr. III)

let ring
Happy birthday...

grad. bend

w/Riff B

(end Rhy. Fig. 5)

Half time feel
Interlude
w/Rhy. Fig. 5 and Riff B
Swing the noose—again,
pierce the apple skin.

Riff D (Gtrs. I & IV)

*Lead voc. doubled on octave lower (next 10 bars only).

Bit more than you need,

(end Rhy. Fig. 6) w/Rhy. Fig. 6 and Riff D (Gtr. I)

(end Riff D) Gtr. IV

chokin' on the seed.

(end half time feel)
Swing the noose again.

(let ring)

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

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

bad, bad, bad seed.

Gtr. IV

Fdbk. (15ma)

Gtrs. I & II

Fdbk. pitch: G7

Riff D1 (Gtr. I)
WHERE THE WILD THINGS ARE

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

Tune down 1/2 step:
G = Eb  C = Gb
D = Ab  G = Bb
G = D#  C = Eb

Moderately slow Rock J = 92

Intro
Em  Cmaj7  Gtr. II

Rhy. Fig. 1 (Gtr. I)

Rhy. Fig. 1A

Rhy. Fill 1

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99
w/Rhy. Figs. 1 (2 times) & 1A
Em Cmaj7

So wake up, sleepy one.

*w/Rhy. Fig. 1A
Em Cmaj7

C7 C N.C.

It's time to save your world.

*Let last note ring for additional 1½ bars. (Gtr. II is then out.)

(Gtr. I out)

Rhy. Fill 2 (Gtr. III)

F(#5) N.C. E5 N.C. Harm. (15ma) F(#5)

dist. tone

PM. PM. PM. Harm.

*Vol. swell

Gtr. IV
dist. tone

F(#5) N.C. E5 N.C. Harm. (15ma) F(#5)

PM. PM. PM. PM. Harm.

(cont. in notation)

Rhy. Fig. 2 (Gtr. III & IV)

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

PM. Harm. PM. PM. PM. PM.

N.C. E5 N.C. F(#5) Gtr. III & IV

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

PM. Gtr. III PM. PM. PM. PM.

Gtr. IV

*PM. refer to both gtrs.
1st, 2nd Verses
w/Rhy. Fig. 3A (10 times) (Gtr. III)

N.C. E5
\[ G5 \]
N.C. E5

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

(end Rhy. Fig. 2A)

Rhy. Fig. 3 (Gtr. IV)

G5 N.C. E5 G5

Shop—lift—a thought—or two.
All—children touch.

G5 N.C. E5 G5

the sun,

burn—fingers—one—by—one.

Rhy. Fig. 3A (Gtr. III)

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

Em   Cmaj7
C7   C   N.C.

So wake-up, sleepy one.

(Gtr. II)

It's time to save your world.

*Let last note ring for an additional 2¾ bars (Gtr. II is then out)

C7   C   N.C.
Em   Cmaj7

(end half time feel)

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

Soldiers off to war.

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

3rd time to Coda II

2nd time to Coda I

w/Rhy. Fill 2

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

N.C.   E5   N.C.   F(Ⅴ)
N.C.   E5   N.C.   F(Ⅴ)

D.S al Coda I

w/Rhy. Fig. 2A

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

Bkgd. Voc. Fig. 1

Play 3 times

Ah.

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

D5
Full

C5
sl.

N.C.

F\(\flat\)5
N.C.

F\(\flat\)5

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

mf

Gtr. IV

Bridge

w/Rhy. Fig. 5 (13 times)
w/Rhy. Fig. 5A (12 times)

F\(\flat\)5  N.C.

E5

F\(\flat\)5

N.C.

E5

F\(\flat\)5

N.C.

E5

F\(\flat\)5

You swing your rat - tle down.

(Spoken:) Hand puppets storm the beach.

Fire trucks trapped out of reach.

Call to arms the trum - pet sound.

Hand puppets storm the beach.

Fire trucks trapped out of reach.

All clowns reinforce the rear.

Slingshots fire into the air.

All clowns reinforce the rear.

Slingshots fire into the air.

Stuffed bears hold the hill till death.

Crossfire from the marionettes.

Standing guard.

We shall never surrender.

Gtr. III

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

D5 C15 Bb5 N.C. G5 D5 C15

All you children touch the sun. Burn your fingers

Bb5 N.C. G5 D5 C15 Bb5 N.C. G5

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

D5 C15

w/Rhy Fills 2 & *3A
Em Cmaj7/E

Half time feel

D.S. al Coda II

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

Coda II

F(½5) N.C. E5 N.C. F(½5) N.C. E5 N.C. F(½5)

soldiers off to war. off to war. off to war.

Gtr. V

w/wah as filter

N.C. E5 N.C. F(½5) N.C. E5 N.C. F(½5)

107
Additional Lyrics

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

Words and Music by James Hetfield and Lars Ulrich

Tune down 1/2 step:

\(C/G\) = Eb  \(D/F\) = Gb
\(E/A\) = A  \(F/E\) = Bb
\(G/D\) = Db  \(A/F\) = Eb

Freely  \(J = \text{approx. 140}\)

Intro  N.C.  Gtr. I  sl.

\(f\)  dist. tone

N.C.

\(\text{sl.}\)

Gtr. II  sl.

dist. tone

Fast Rock  \(J = 200\)

\(\text{sl.}\)

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1. There's a black cloud—overhead.
That's me...

*Play with slight variations ad lib when recalled (throughout).

*Rhy. Fig. 1

**Notes to right of slashes played by bass only.
*w/Rhy. Fig. 1 (1st 7 bars only)

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

(end Rhy. Fig. 1)

I'm the

PM. -------

PM. -------

*1st chord is tied, not struck.

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

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

G5    E5    G5/E    A5    E5    G5    E5

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

G5    G5/E    N.C. (A5)

--- them cry. ---

Gtrs. I & II

PM. -------

PM. -------

PM. -------

PM. -------

2nd, 3rd, 4th Verses

* w/Rhy. Fig. 1

E5  G5    E5

2. There's a

3.4. See additional lyrics

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

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

*On D.S. only. 1st chord is tied, not struck.
Emp - ty bot - tle still in hand, still dead, still me.

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

wants more.

I'm the forty - five that's in

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

Rhy. Fill 4 (Gtrs. I & II)

*Higher note played by Gtr. I only.
Chorus

*Grts. I & II

look it's me,

the one who can't be free.

Much too young to focus, but too old to see.

Hey, look it's me,

what no one wants to see.

(Resume Riff A)

See what you've brought this world, just what you wanna see.

*Grts. I plays E (G open only).

w/Riff A (1st 7 bars only) (Gtr. I)

1st time Gtr. I substitute Fill 1

*E5

Fill 1 (Gtr. I)
To Coda

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

Gtr. I

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

(2nd time cont. in slashes)

Gtr. II

PM

*Chords implied by bass (next 7 bars).
(2nd time cont. in slashes)

1.

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

(D5) - - - - - - (C5) - - - - - (D5) - - - - -

*Gtr. I plays 1st 7 bars only.

G5  A5 N.C.  ES  (cont. in notation)  N.C.

Gtr. I

*Gtr. II

1/2
trem. bar

let ring

1/2

(Gtr. I cont. in notation)

2.

*Tied from last note of Riff A

Gtrs. I & II

(Gtr. I cont. in notation)

Gtr. III

dist. tone

It's me.

115
(cont. on lower staff) Guitar solo

(Gtr. II)

(Gtr. III)

pick slide steady glass.

sl. w/wah as filter

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

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

AS/F\^5 A5 B5 F\^5 AS/F\^5 F\^5 AS/F\^5 A5 B5 F\^5

(end Rhy. Fig. 2)

w/Rhy. Fig 2 (1 1/2 times)
w/Rhy. Fill 2
A5 A15 B5 N.C.(E5)
Gtrs. I, II & III

(F5)

N.C.
(Gtr. III out)

Rhy. Fill 2 (Gtrs. I & II)
Half time feel
Bridge
F5 A5 F5 A5 N.C.

(Look up to me.)

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

Gtr. II PM. PM. PM. PM.

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

C5 F5 A5 F5 A5

— to fear.—

(look up to me.)

(End Rhy. Fig. 3)

P.M. ————

N.C.

C5 F5 A5 F5 A5

Look, it's me, like what you hear.

—

N.C.

C5 F5 A5 F5 A5

See the one who can't be free.

—

N.C.

C5

Look, it's me, what no one wants to see.

—

Gtrs. I & II

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

Harm. ————

P.M. ————

Harm. ————
w/Riff A (2 times) (Gtr. I)

(Sing 1st time only)
*Play w/light rhythmic variations ad lib on repeat.

D.S. al Coda
Gtr. I substitute Riff A1

Hey, hey, hey.

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

*Gtr. III
*Wah off

(cont. in slashes)

It's me...

Full

120
Additional Lyrics

3. And he wants to be called father now.
   Me again, me.
The marks inside your arm spell me,
   Spell only me.
I'm the nothing face that plants the bomb
   And strolls away.
I'm the one who doesn't look quite right
   As children play. (To Chorus)

4. See the black cloud overhead.
   (That's me.)
This poison ivy chokes the tree.
   (Again it's me.)
And I'm the filthy one on Bourbon Street
   You walk on by.
And I'm the little boy that pushes, pushes,
   Makes them cry. (To Chorus)
Words and Music by
James Hetfield and Lars Ulrich

Intro 
Moderately \( J = 132 \) 

(Spoken) One, two, three, one...

\(^*\text{Rhy. Fig. 1 (Gtr. I)}\)

\[^\text{m}\text{p. clean tone w/chorus let ring }\]

\[^\text{sim. let ring}\]

\[^\text{w/Rhy. Fig. 1}\]

\[^\text{(end Rhy. Fig. 1) Riff A (*Gtr. II)}\]

\[^\text{*Accordion arr. for gtr.}\]

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My eyes...  
(end Riff A)

1st Verse  
w/Rhy. Fig. 1 (2 times)  
w/Riff A (4 times)

seek reality.  
my fingers seek my veins.  
There's a dog at your back step;  
he must come in from the rain.  
I fall...  
'cause I've let go.

The
D
\[ D, E, G \]
net below has rot away
sim.

w/Rhy. Fig. 1A
A
\[ G \]
eyes seek reality and my

D
\[ E, G \]
fin - gers seek my veins.
(Gtr. II out)

Chorus
Am
\[ E, G, A, C \]
The trash fire is warm

*For next 16 bars only, Gtr. III (acous.) strikes chords on beat 1 once every 2 bars and lets ring.

Am
\[ E, G, A, C \]
but no - where safe from the storm.

A
\[ G \]
And I can't bear to see what I've let me be.

Am
\[ B5 \]
*Gtr. III strikes Am on beat 1.

Cadd9
\[ B5 \]
so wick-ed and worn.

w/Rhy. Fig. 2 (1st 14 bars only) (Gtrrs. I & III)
Am
\[ Em \]
So as I write to you of what is

So my
Chorus
w/Rhy. Fig. 2
2nd time w/Rhy. Fill 3

*Rhy. Fig. 2A (Gtr. III)

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

Am

The trash fire is warm, let ring...

Em

but nowhere safe from the storm...

N.C.

Yeah...

Am

And I can't bear to see what I've let me be...

G

Rhy. Fill 3 (Gtr. IV) (Gtr. IV out)
D
give me.

Please forgive

let ring

*2nd time vocal tacet (next 3 bars).

A
me.

G

H

sl.

sl.

let ring

slight. vib.

H

sl.

sl.

D
let ring

(Gtr. II out)

E

G

H

let ring

sl.

sl.

Omit this section on D.S.

Rhy. Fig. 4A
A5
("Gtr. V")
G
A5
G
A5

(end Rhy. Fig. 4A)

Rhy. Fig. 4 (Gtr. I)

F5

(end Rhy. Fig. 4)

let ring

*written dist.

Rhy. Fig. 5 (Gtr. IV)

(end Rhy. Fig. 5)
Bridge
w/Rhy. Figs. 4 & 4A (both 4 times)
w/Rhy. Fig. 5 (2 times)

Am    Am/G    Am    Asus2/F#  F

So low, the sky is all I see.

Am    Am/G    Am    Asus2/F#  F

All I want from you is forgive me.

Am    Am/G    Am    Asus2/F#  F

So you bring this poor dog in from the rain.

Rhy. Fig. 5A (Gtr. IV)

To Coda

w/Rhy. Fig. 5A

Am    Am/G    Am    Asus2/F#  F

to Coda

though he just wants right back out again.

Rhy. Fill 1A  E5
(Gtrs. I & V)

3rd Verse
w/Rhy. Fig. 1A (1st 6 bars only)
w/Riff A (2 times)

A    G

cry to the alleyway, let ring


131
D  fess all      to the rain.  
E  But I

Rhy. Fill 2 (Gtr. 1)

G (end Rhy. Fill 2)

w/Rhy. Fig. 1A (1st 6 bars only)

A  lie,   lie straight to the mir - ro r,     the one I've
G  let ring


D  broken  to match my face
E

w/Rhy. Fill 2

G

D.S. al Coda

w/Rhy. Fills 1 & 1A

Coda E5

My eyes

G6

Dsus2

seek re - al - i - ty.  my fin - gers  seek my veins.
*2nd time, Gtr. I substitutes cue note (w/P.M.) and begins to fade out.

*Gtr. I tact on repeats.
**P.M. refers to Gtr. I only.
Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:
\[ \text{E} = \text{Eb} \]
\[ \text{A} = \text{G} \]
\[ \text{D} = \text{B} \]
\[ \text{G} = \text{F} \]

**Freely J = approx. 160**

**Intro**
N.C. Gtr. I

\[ \text{E5} \quad \text{A5} \quad \text{G5} \quad \text{E5}^{\#} \quad \text{B5} \quad \text{C5} \quad \text{D5} \]

\[ \text{sl.} \quad \text{dist. tone} \quad \text{sl.} \quad \text{Full} \]

\[ \text{(Vocal): Two, three, four? PM} \]

**A tempo**
G5 Gtr. I & II

**Freely**

w/Rhy. Fill I (Gtr. II)

\[ \text{E5} \]

\[ \text{sl.} \quad \text{sl.} \quad \text{Full} \]

**A tempo**

\[ \text{E5} \]

\[ \text{sl.} \quad \text{sl.} \quad \text{Full} \quad \text{Full} \]

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

\[ \text{A tempo} \]

\[ \text{Full} \]
you cut some roots to make the tree survive?
I've sent them down and they plan to pick you clean?

w/Rhy. Fig. 2 (1× times)

Just let me kill you for a while.
And satisfaction this way comes.

Just let me kill you for a smile.
Just let me kill.
And satisfaction this way comes.
And satisfaction.

(end Rhy. Fig. 3) Rhy. Fig. 3A
Half time feel
Pre-chorus
w/Rhy Fig. 4
D5

Ooh.
Ooh.

*Play w/slight variations ad lib on repeat (next 6 bars only).
Chorus

Born into attitude,

sleep at the wheel.

Throw all your bullets in the fire

and run like hell.

(end Rhy. Fig. 5)
Why cure the fever? What ever happened to sweat?

Rhy. Fill 4 (Gtr. I)

(end Rhy. Fill 4)

Rhy. Fill 4A (Gtr. II)

(end Rhy. Fill 4A)

w/Rhy. Fig. 1 (2 times)

*Substitute 1/2 rest for 1st 2 beats of 1st bar.

Gtr. II

2. Suppose I say and stand there.

Gtr. I

*Using a gtr. w/Les Paul-type electronics, set one vol. knob to zero and flick toggle switch to "on" position in 1/8 note rhythm.
Born into attitude, wist mother tongue.

Throw all your bullets in the fire and run like hell.

Cure the fever? Whatever happened to sweat?

(To Coda)

End Rhy. Fill 6)
Half time feel
Interlude

N.C.  D/E  Dsus4/E  E5  N.C.  D/E  Dsus4/E  G5

*Gtr. III

*Wah off
w/Rhy. Fig. 1 (2 times)

N.C.    D/E    Dsus4/E    E5
      Full

N.C.    D/E    Dsus4/E    E5
      Full

N.C.    D/E    Dsus4/E    E5
      Full

A5  N.C.  A5  DS  E5
      Full

N.C.    D/E    Dsus4/E    E5
      Full

(12)  14  12  14  13

(12)  14  12  14  13

(18)  12  18  18  18

A5  N.C.  A5  DS  E5
      Full

w/Rhy. Fill 2

Gtr. II

PM.

Bridge

**A5  G5

*Just let me kill you for a while...

Gtr. III

(Gtr. III out) Gtr. I

PM.

*Doubled by spoken voice (next 8 bars only).  **Buss plays E pedal till D.S.
Just let me kill you for a smile.

you once for me; I'm bored to death.

And satisfaction this way comes.

And satisfaction...
satisfaction's here and gone.

_ gone, gone again.

Pre-chorus
w/Rhy. Fig. 4
D5  E5 N.C.  C5  N.C.  D5  E5 N.C.  C5

Yeah, I hunger.

N.C.
D5  E5 N.C.  C5  N.C.  G5

Ooh, I hunger. I eat.
Moderate Rock $j = 108$

4th time w/Fill 1A

N.C.

Riff A (Gtr. I)

2nd & 5th times w/Fill 1

Play 6 times

(end Riff A)

**Riff A1

Gtr. II

Gtr. III fade in

***

*For next 7 bars only, gtrs. are not exactly in sync.

**Refers to both gtrs.

***Gtr. II to left of slashes.

---

Fill 1 (Two gtrs.)

1/2

dist. tone
w/wah as filter

(*w/delay repeats)

*Delay repeats fade out over next 3 bars.

Fill 1A (Two gtrs.)

1/2

1/2

(*w/delay repeats)

*Higher gtr. to left of slash. **As before

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*Faster $ \downarrow = 132$

(Bass & drums enter)

w/Fill 1A

N.C.

1st time w/Fill 1
2nd time w/Fill 1A

N.C.

Gtr. IV

w/Fill 1

dist. tone
w/wah as filter

(Both riffs begin at beat 2/4, where they left off from previous bar.)

w/Fill 1A

Rhy. Fill 1 (Gtrs. IV & *V)

1/4

(wah off)

Half time feel

1st time w/Fill 1
2nd time w/Fill 1A

N.C.

Riff B

D5

Gtr. IV (end Riff B)

Gtr. V

*Gtr. IV to left of slash
w/Riff B (2 times) (Gtr. IV)
1st time w/Fill 1
2nd time w/Fill 1A
Riff B1 (Gtr. V)

1. (end Riff B1)
   D5

2. 1st Verse
   D5
   N.C.
   E5
   N.C.
   E5

   Yeah.

   Dolls— of—
   voo—
   doo—
   all

   Rhy Fig. 1 (Gtrs. IV & V)

   N.C.
   E5
   N.C.
   D5

   stuck—with
   pins—
   1/2

   Gtr. V
   Gtr. IV

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

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

   *Both gtrs.

   **Rhy Fig. 1 refers to both gtrs.

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

   E5
   N.C.
   E5
   N.C.

   each—
   of—
   us
   and—
   our
   sins——

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

   10 7 7 10 7 7
   10 7 10 7 10 7

   10 7 7 10 7 7
   10 7 10 5 5 5

151
Pre-chorus

So you lay us in a line.

Push your pins, they make us humble.

Only you can tell, in time.

If we fall or merely stumble.

(continues in notation)

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)
But tell me, can you heal what father's done or

fix this hole in a mother's son? Can you heal the broken worlds
with in?—Can you strip away so we may start again?—Tell me,
(end Rhy. Fig. 3A)

...-

(end Rhy. Fig. 3)

H

w/Rhy. Figs. 3A & 3B
E5 (open)
can you heal what father's done or cut this rope and

D5

let us run?—Just when all seems fine and I'm pain free, you jab an-

C5

w/Rhy. Fill 1
B5

2nd time to Coda I
*3rd time to Coda II
N.C.
other pin, jab another pin in me.

w/Riff B (2 times) & Fill 1

*End half time feel
*Gtr. V. wah off

Gtr. V substitute Riff B1

w/Fill 1A

Yeah.
2nd Verse
w/Rhy. Fig. 1 (2 times)

D5 E5

Mirror, mirror, upon the
down, break the spell or be-

D5 E5

Wall, come the doll See you sharp-

D5 E5

C5 D5
come the doll_

E5 D5 C5 D5 C5 D5 C5

pins so the holes will re-

D5 C5 D5 E5 D5 C5 D5 N.C.

we're just a toys in the hands of an-

D.S. al Coda I

St. Coda I N.C.(E5)

and in time the needles

Gtrs. IV & V

turn from shine to rust. But tell me,

Yeah, jab it.
Gtr. V

Gtr. IV

Harms...

N.C.

mf

w/ wah as filter

1.

2.

*W/Riff C (8 times)

N.C.

Interlude

H

sl.

w/ light variations ad lib.

Riff C (Gtr. V)

mp

w/ wah as filter

w/ light variations ad lib.
Bridge
Em7    N.C.          Em7    N.C.
Blood for face—sweat—dirt—three x’s for the stone.

Rhy. Fig. 5 (Gtrs. IV & V)
Em7    N.C.          Em7    N.C.
let ring
H
H
[w/wah as filter]

Rhy. Fig. 5 (5¾ times)
Em7    N.C.          Em7    N.C.
break this curse, a ritual’s due—I believe I’m not alone.

Em7    N.C.          Em7    N.C.
Shell of shot—gun, pint of gin—ah, numb us up—shield the pins.

Em7    N.C.          Em7    N.C.
*For next 3¾ bars only, voc. is doubled an octave higher.

Em7    N.C.          Em7    N.C.
new our faith which a way we can to fall in love with life

Gtr. IV substitute Rhy. Fill 4
Em7    N.C.          Em7    N.C.
(Resume Rhy. Fig. 5)

Em7    N.C.          Em7    N.C.
a again, to fall in love with life a again, to

Em7    N.C.          Em7    N.C.
fell in love with life a again, to fell in love

Em7    N.C.          Em7    N.C.
fell in love, to fell in love with life a again. So tell me,

Rhy. Fill 4 (Gtr. IV)

Gtr. E5 (tun2)
IV & V

D.S. al Coda II
Outro w/Rhy. Fill 5 (8 times)

Coda II Em7

N.C. Em7 N.C.

me, yeah, yeah. No more pins in me,

Rhy. Fig. 6

Full let ring (end Rhy. Fig. 6)

Full let ring

w/Rhy. Fig. 6 (2½ times)

Em7 N.C. Em7 N.C.

yeah. No more, no more pins in

Em7 N.C. Em7 N.C.

me. No more, no more pins in

Em7 N.C. Em7 N.C.

me. No more, no more, no more...

w/Rhy. Fig. 6 (last bar only) (2 times)

(Gtr. VI out)

Half time feel w/Riff B (1st 2 bars only)

w/Riff B (1st 2 bars only)

Gtrs. IV & V

Rhy. Fill 5 (Gtr. VI)

let ring

| 0 7 5 7 |
| 0 7 5 7 |
| 0 7 5 7 |

Gtr. E5 (typc1)