...AND JUSTICE FOR ALL

Introduction by Wolf Marshall
Contents

4    Introduction
    by Wolf Marshall

13   ... And Justice for All

6    Blackened

88   Dyers Eve

28   Eye of the Beholder

67   The Frayed Ends of Sanity

55   Harvester of Sorrow

36   One

49   The Shortest Straw

78   To Live Is To Die
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

<table>
<thead>
<tr>
<th>1st string - High E</th>
<th>2nd string - B</th>
<th>3rd string - G</th>
<th>4th string - D</th>
<th>5th string - A</th>
<th>6th string - Low E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>5th string, 3rd fret</td>
<td>1st string, 15th fret, 2nd string, 15th fret, played together</td>
<td>an open E chord</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up a 1/2 step (one fret).

![Bend Diagram]

**TREMOLO BAR:** The pitch of the note or chord is dropped a number of steps then returned to the original pitch.

![Tremolo Bar Diagram]

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.

![Vibrato Diagram]

**Palm Muting:** The note is muted by the right hand finger touching the string(s) just below the bridge.

![Palm Muting Diagram]

**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.

![Wide or Exaggerated Vibrato Diagram]

**TAPPING:** Hammer ("tap") the fret indicated with the right hand index or middle finger and pull off to the note fretted by the left hand.

![Tapping Diagram]

**TRENTOLO PICKING:** The note is picked as rapidly and continuously as possible.

![Tremolo Picking Diagram]

**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.

![Slide Diagram]

**Muffled Strings:** A per sound is produced by laying hand across the strings while depressing them and striking with the right hand.

![Muffled Strings Diagram]

**PRE-BEND:** Bend the note up 1/2 (or whole) step, and strike it.

![Pre-bend Diagram]

**Rhythm Slashes:** Slur in rhythm indicated. Use on voice and found in the finger diagrams at the top of the transcription.

![Rhythm Slashes Diagram]

**PRE-BEND AND RELEASE:** Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.

![Pre-bend and Release Diagram]

**Hammer-On:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

![Hammer-On Diagram]

**Rhythm Slashes (Singl Notes):** Single notes can be indicated in rhythm slashes. Circled number above the note indicates which string to play. Successive notes are played on the same string, only the fret number is given.

![Rhythm Slashes (Single Notes) Diagram]

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

![Unison Bend Diagram]

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

![Pull-off Diagram]

**Artificial Harmonic:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

![Artificial Harmonic Diagram]

**Natural Harmonic:** Strike the note while the left hand lightly touches the string over the fret indicated.

![Natural Harmonic Diagram]
INTRODUCTION

METALLICA

...AND JUSTICE FOR ALL

In 1988, the leading heavy metal band of the burgeoning thrash scene is unquestionably Metallica. Having taken metal into its next evolutionary epoch with 1988’s Master of Puppets, their 1988 release ...And Justice for All represents the most ambitious, complex and powerful work in the genre to date.

Metallica is notorious for creating some of the heaviest riffs found in metal music. The timbral sound of their riffs, like the nature of the melodies they choose, is unmistakable. Thundering power chords (made to sound even thicker by multi-track layering), galloping palm-mute bass notes and vicious rhythmic accents played ensemble are obvious aspects of Metallica’s bone crunching delivery and are heard throughout ...And Justice for All. The tonal relationships contained in a majority of their riffs (“Blackened”: Rhy. Figs. 1 and 3; “...And Justice for All”: Verse riff; “Eye of the Beholder”: Intro riff and 12/8 figure; “Shortest Straw”: Rhy. Figs. 1 and 2; “Harvester of Sorrow”: Rhy. Fig. 1) are striking and unusual. Frequently, the dissonance of a tritone (b5 or #4; in E: Bb or A#) is exploited for its expressive and emotional value. Since its early inception in pieces like “Black Sabbath” (Black Sabbath), it has appeared in countless forms becoming a staple in heavy metal. Artists as diverse as Gary Moore (“Law of the Jungle”), Randy Rhoads (“Over the Mountain”) and Anthrax (“A Skeleton in the Closet”) have employed this characteristic dissonance into their repertoire. Metallica seems to have taken the tension-building effect of dissonance to new extremes in ...And Justice for All in the application of the three most dissonant intervals possible in tonal music: the tritone, the minor 2nd and the major 7th (in E: Bb or A#, F♯, and D♯ or Eb). Note how often these interval relationships appear as either chord structures over an E (tonic) pedal or within a riff melody. In view of the evocative and poignant lyrics, the use of these dissonances is not affected but actually appropriate.

The music on ...And Justice for All is distinguished by its complexity. Tempo, mood, feel and textural changes abound in every track. There are radical fluctuations between half-time and double-time rhythms (“Blackened,” “Dyers Eve,” “The Frayed Ends of Sanity”), sections of extreme contrast in mood and tone juxtaposed within the same composition (“One,” “Harvester of Sorrow”) and remarkable orchestral use of varied instrumental textures and layering (“...And Justice for All,” “To Live Is To Die”). With regard to rhythm, Metallica’s riffs are often accommodated by extra bars of 2/4, 3/4, 5/4 or 6/4 to form interesting units of time span and some riffs (“Dyers Eve” Intro in 4/4 + 3/4 or “...And Justice for All” Outro in 6/4) are built specifically to function in unusual meter.

Concerning guitar orchestration in relation to form, Metallica displays a well-developed sense of balance, proportion and development. “To Live Is To Die” is a perfect example. Beginning with an acoustic guitar section in which a mezzo-piano quasi-Renaissance consort quality prevails (Rhy. Fig. 1), it builds to a loud distortion-laden groove of power chords and chunky muting (Rhy. Fig. 2). Rhy. Fig. 3 is comprised of the palm-mute figure which gallops through power chords essentially derived from F# Phrygian (F# G A B C D E). A Spanish Moorish melody in octaves is introduced over the repetition of Rhy. Fig. 2. The first theme (over Rhy. Fig. 2) is essentially a chord outlining of the background F#5, G5 and A5 (again the F# Phrygian mode). The guitar solo which follows includes Randy Rhoads’s toggle-switch flicking (1st bar), F# minor pentatonic (F# A B C G E) ideas (including single-note blues-flavored runs and double-stop bends, bars 2-17), bi-dextral tap-on arpégios which spell out F# minor and G major (bars 19-21: over Rhy. Fig. 3) and a climax of tremolo picking in ascending scale form (bar 22: F# Locrian mode: F# G A B C D E). A brief recap
of the first theme leads to an interesting transition section in which the theme is played in 3/4 time, and then it sets up the second theme in A minor (3/4 time). This theme is stated by one guitar for eight bars and then harmonized in diatonic 3rds for the second eight bars.

A timbral and dynamic contrast of a clean-tone chordal part (Rhy. Fig. 4) recalls the opening mood but is now played on electric guitar—a clear piece of reorchestration. Again, this time after thirty-two measures, a solo guitar enters building towards a harmony guitar recap of the second theme, played first in A minor and then continued through the modulation to B minor. The ensuing recited lyrics (over Rhy. Fig. 2) form an eight-bar section which is the only vocal portion of this piece. The coda includes a recap of the octave Spanish melody (from the intro) as well as both the first theme and Rhy. Fig. 2. The segue into “Dyers Eve” is a return of the opening acoustic texture acting as an instrumental bridge. This type of complexity is rare in the metal genre and is a telling example of why Metallica must be seen as an important band in the course of rock music. The composing, arranging and orchestrating concepts which are familiar trademarks of their unique style are influencing the evolution of modern rock music as Led Zeppelin and Van Halen did in the 1960’s and 1970’s.

A word about Kirk Hammett: as a guitarist, he is a blend of the traditional and the ultra-modern: gutsy and earthy on one hand, hi-tech and bizarre on the other. His lines borrow equally from Chuck Berry, Jimi Hendrix, Michael Schenker (note the use of blues-based double stops and pentatonic blues scale melodies in his solos) as well as more sophisticated Eurometal influences like Uli Roth, Randy Rhoads and Ritchie Blackmore and the new “space rock” idiom represented by Steve Vai and Joe Satriani. Interestingly, Hammett was a pupil of Satriani’s and has obviously incorporated the theory and exotic scale/mode principles which are hallmarks of Joe’s approach. As a case in point, consider the solo in “Shortest Straw.” Note the diversity of techniques and stylistic devices at work: artificial harmonics bent with the trem. bar (bars 1 and 2), scalar sequences (E Dorian: bars 4-6) and open harmonics (bars 7 and 8), blues ideas (bars 9-12), pinch harmonics a la Billy Gibbons (bars 13-15) contrasted with florid Eurometal scale sequences a la Uli Roth (bars 17-23), chromaticism (bars 25-27), jazz-inspired tritone arpeggios—reminiscent of a bebopish sax phrase—of juxtaposed E minor and Bb major triads (bars 29-31) and chordal outlining of triad arpeggios (a la Randy Rhoads in “Mr. Crowley”) on F# major, G major, E major and A major which form a neoclassic modulating sequence (bars 33-40) as a climax. The closing bars of the solo are, contrastingly, song-like—arranged in simple singable phrases employing elements of contour, rhythmic imitation and melodic sequence. Also on ...And Justice for All: notice the incorporation of the Phrygian-Dominant scale in the guitar solo of “Eye of the Beholder” (bars 3-8: F♯ G A♯ B C♯ D E). This is also a favorite scale source for Joe Satriani (“Surfing with the Alien”: Guitar solo, for example).

Metallica—Hammett, Hetfield, Ulrich and Newsted—have amended the constitution of heavy metal; “rad”-ified not by parliamentary procedure but by the voice of the people...And to the young public for which they stand, one generation, into rock, indivisible, with volume...And Justice for All.

-Wolf Marshall
Smoldering decay. Take her breath away. Millions of our years in minutes disappear.

Darkening in vain. Decadence remains.

All is said and done. Never is the sun. Never.

Fire. To begin whippings dance of the dead. Blackened is the end.

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

1. Halls of justice painted green.
   Money talking.
2. Apathy their stepping-stone.
   So unfriendly.
3. Lady justice has been raped.
   Truth assassin.

Power wolves beset your door,
hear them stalking.
Hidden deep anonymity,
so deceiving.
Rolls of red tape seal your lips.
Now your done in.

Soon you’ll please their appetite,
they devour.
Through your eyes their light burns,
hoping to find.
Their money tips her scales again.
Make your deal.

E    E5    F    E
E    E5    F    E
B7    A    B7    A

E    E5    F    E
(3rd time) B7    A    B7    A

E    E5    F    E
(3rd time) B7    A    B7    A
(2nd verse)

Ham-mer of jus-tice crush-es you.
In-qui-si-tion seek-ing you
Just what is truth? I can-not tell,
with cry-ing might.
Over-pow-er.

O-ver can-not feel.

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

Exploit-ing their su-prem-

Rhy. Fill 1

Pre-chorus

Gtrs. I & II play Rhy. Fill 2 3rd time

N.C.

Rhy. Fig. 3

G5 F#5 G5 E5 G5

G5 F#5 E5 G5 A5

*Rhy. Fill 2

Vocal rests for two bars.
I can't believe the things you say.

I can't believe the price (3rd time)

Nothing can save you, us.}

Justice is
lost.  Just - tice is raped.  Just - tice is gone.

Pull - ing your strings.  Just - tice is done.

Seek - ing no truth.  Win - ning is all.  Find it so

grim, so true, so real.  real.
EYE OF THE BEHOLDER

Medium tempo $J = 124$

Intro

Fade in

Play 14 times (Two gtr.

$E\sharp$ $G$ $A$ $E$

Play 3 times

$G$ $D/F\sharp$

Play 4 times

$G$ $D/F\sharp$

Copyright © 1988 Creeping Death Music (ASCAP)
This Arrangement Copyright © 1999 Creeping Death Music
International Copyright Secured All Rights Reserved
1. Do you see what I see?
2. Do you fear what I fear?
Truth is an offense.
Living properly.
You silence for your confidence.
Truths to you are lies to me.

Do you hear what I hear?
Do you choose what I choose?
Doors are slamming shut.
More alternatives.

Limit your imagination.
Energy derives from both the positive and negative.

Limit your imagination, keep you where they must.
Energy derives from both the positive and negative.

Energetic Fig. 1
2nd, 4th, 5th Verses
w/Rhy. Fig. 1
N.C. (E5)

(G5) G (F♯5) F♯ (E5) (G5) G

4. Do you know what I know? Your mon-ey and your wealth. You si-lence just to hear your self.

[substitute Rhy. Fill 1 (Resume Rhy. Fig. 1)]

(F♯5) F♯ (E5) (G5) G (F♯5) F♯ (E5) (G5) G

Do you take what I take? En-dur-ance is the word... Mow-ing back in stead of for-ward
Do you trust what I trust? Me, my-self, and I... Pen-e-trate the smoke screen, I see
Do you want what I want? De-sire not a thing... I hun-ger af-ter in-de-pend-ence.

seems to me ab-surd... through the self-ish lie... length-en free-dom's ring...
E5  N.C. (E5)  E5  G5

if it's done just how _ I say.

A5  G5  F#5  G5  F#  G  F#

Inde-pendence lim-ited.

F#  G  F#  G  F#  G  F#

Free-dom of choice is made for you, my friend! Free-dom of

speech is words that they will bend! Free-dom with their excep-tion!

(E5)  E5  E(h5)  (E5)  E5  E(h5)  (E5)  E5  E(h5)

(E5)  N.C.  E5  E5  C/E  E(h5)  E5
Coda

E|

Free - dom no long - er frees you!

Play 4 times

Doesn't matter what you see, or into it what you read.

You can do it your own way, if it's done just how I say!
ONE

Words and Music by
James Hetfield and Lars Ulrich

Moderately $j = 108$

Intro

Bm

Rhy. Fig. 1 (Gtr. I)

Gmaj7(no3rd)

Bm

Gmaj7(no3rd)

Bm

let ring throughout

mp

T

2-4-0

A

B

3-5-0

2-4-0

* Battlefield sound effects for approx. 15 sec.

(end Rhy. Fig. 1)

Gmaj7(no3rd)

Bm

D/A

Gmaj7(no3rd)

N.C.

4-0-0

o

6-4-0

4-0

3-5-0

2-4-0

w/Rhy. Fig. 1

Gtr. II

Bm

Full

Gmaj7(no3rd)

Bm

Full

P

P

P

P

2-2-4

3-2-2

9-2-4

10

* w/Rhy. Fill 1

Gmaj7(no3rd)

Bm

N.C.

* w/Rhy. Fill 1 for bars 4-5

of Rhy. Fig. 1

Resume Rhy. Fig. 1

D/A

Gmaj7(no3rd)

N.C.

sl.

sl.

H

sl.

sl.

H

P

sl.

Rhy. Fill 1

Copyright © 1988 Creeping Death Music (ASCAP)
This Arrangement Copyright © 1989 Creeping Death Music
International Copyright Secured. All Rights Reserved
w/Rhy. Fig. 1
Bm
Gmaj7(no3rd) * Rhy. Fill 1
Bm
Gmaj7(no3rd)

Resume Rhy. Fig. 1
Bm
D/A
Gmaj7(no3rd)

w/Rhy. Fill 2
N.C.

Bm
(G)tr.
Gmaj7

(let ring throughout)

Bm
Gmaj7

let ring throughout

Bm
Gmaj7

2

(Acoustr. gtr.)

(let ring throughout)

2

Rhy. Fill 2


37
Deep down inside I feel to scream,
but can't look forward to reveal,
this terrible silence stops me.

(end Rhy. Fig. 2)

Now that the war is through with me,
Fed through the tube that sticks in me,
I'm waking up, I cannot see
just like a wartime novelty;

that there's not much left to me.
Noth-ing is real but pain now!
tied to machines that make me be.
Cut this life off from me!

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

w/Rhy. Figs. 2 & 2A
1st time w/Riffs A & A1
2nd time w/1st half of Riffs A & A1 (4 times)

D (G) (F) (Em)

[D D]  [G G]  [F F]  [Em Em]  N.C.

(Riff A)
(Two acous. gtrs.)

let ring

H P sl. H P

H P sl. H P

sl.
G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5

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

*Tap using edge of pick.

*Silent taps.
w/Riff B

Am
(Two gtrs.)

(G)          (B)          (C)  

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

[Music notation]

*Downstemmed notes sl.
  indicated to right of slash in TAB.

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

[Music notation]

C/E  D         B5  C5        C/E  

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

[Music notation]

Play 5 times

E5  F5

ff P.M.  P.M.  P.M.  P.M.  P.M.  

[Music notation]

E5  E5

-3-3-  -3-3-  -3-3-  -3-3-  

[Music notation]

Play 4 times

Riff B

[Music notation]
Darkness imprisoning me, all that I see, absolute horror!
Land mine has taken my sight, taken my speech, taken my hearing.

I cannot live! I cannot die! Trapped in my self, body, my holding left me with life in

Cell!
Double time
E5
F5

hell!
(Sing 1st time only)

Rhy. Fig. 3

F5
E5
E5
F5

Guitar solo
w/Rhy. Fig. 3 (4 times)

E5

F5

*Tap using edge of pick throughout.
THE SHORTEST STRAW

Words and Music by James Hetfield and Lars Ulrich

Moderate Rock  ≈ 126

Rhy. Fig. 1

Rhy. Fig. 2

Double-time feel

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

Copyright © 1988 Creeping Death Music (ASCAP)
This Arrangement Copyright © 1988 Creeping Death Music
International Copyright Secured All Rights Reserved
Chorus


"Rub you raw. Witch-hunt riding through. Shortest straw. This shortest straw has been pulled for you."

"Pulled for you. (Shortest straw. Double-time feel)"

"Pulled for you. Shortest straw."

"Shortest straw has been pulled for you."

"Es A5 Es A5 Es N.C."

"Es G5 Es G5 Es N.C."

"G5 F#5 F5"
Guitar solo I
w/Rhy. Fig. 3 (1st 3½ bars only)

G5

F5 F5 N.C.

E

F5 E F5 E

G5 F5 F5 E

F5 E F5

G5 F5 F5

E G5

G5 E G5
HARVESTER OF SORROW

Words and Music by
James Hetfield and Lars Ulrich

Slow Rock \( \frac{j=84}{4} \)

Intro

Gr. I

G5 F\(\sharp\)5 N.C.B5 Bb\(\sharp\)5 N.C. G5 F\(\sharp\)5 E5

Gr. II

E5

(w/Wind effects)
N.C. (E5)
(Both grts.)

Play 3 times

On repeat, Gr. I strikes E5 chord again at this point.

(E5)

Gr. I

G5 F\(\sharp\)5 N.C. B5 Bb\(\sharp\)5 N.C. G5 F\(\sharp\)5

Gr. II

E5

Rhy. Fig. 1

G5 F\(\sharp\)5 N.C. B5 Bb\(\sharp\)5 N.C. G5 F\(\sharp\)5 F5

Copyright © 1988 Creeping Death Music (ASCAP)
This Arrangement Copyright © 1989 Creeping Death Music
International Copyright Secured All Rights Reserved
1st Verse
N.C. E  N.C. E  N.C. E  N.C. E  N.C.
My life suffocates. Planting seeds of hate. I've loved, turned to hate.

Rhy. Fig. 2

N.C. E  N.C. E  N.C. E  N.C. E  N.C.
Trapped far beyond my fate. I give, you take this life that I forsake.

E  N.C. G  Gtr. I E5
Been cheated of my youth. You turned this love to truth.

Gtr. II

Pre-chorus
N.C. E  N.C. E  N.C. E5  N.C. E  N.C.
Anger, misery, you'll suffer unto me.

(end Rhy. Fig. 2) Rhy. Fig. 2A
Har - vest - er of sor - row.  
(Lan - guage of the mad.)

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

Pure black look - ing clear.  My work is done - soon - here.  Try get - ting back - to - me.
Get back which used to be.
Drink up, shoot in.
Let the beatings begin.

Distribution of pain. Your loss becomes my gain.

Pre-chorus
w/Rhy. Fig. 2A

An-ger, mis-er-y, you'll suf-fer un-to-me.

Chorus
w/Rhy. Fig. 1

Har-vest-er of sor-row.

(Lan-guage of the mad.)

Har-vest-er of sor-row.
3rd Verse

All have said their prayers. In-vade their night-mares.
E  N.C.  G

To see into my eyes. You'll find where murder lies.

E5  G5 F#5 N.C. B5 Bb5 N.C.  G5 F#5  F5  G5F#5 N.C. B5 Bb5 N.C. G5 F#5

(Spoken:) Infanticide.

Harvester of sorrow.

Harvester of sorrow.

Harvester of sorrow.

(Language of the mad.)

Harvester of sorrow.

Harvester of sorrow.

Play 4 times

Harvester of sorrow.

Harvester of sorrow.

Fill 1

Fill 2

62
1st, 2nd, 3rd Verses
(Double-time feel)

(E5) E(B5) A5 E/G N.C. (Half-time feel)
B5 N.C. B5 F5 N.C. F5

2. Birth of ter-ror. Death of much more. I'm the slave of fear, my cap- tor.
3. In-to ru-in. I am sink-ing. Hos-tage of this name-less feel-ing.

(Double-time feel)

E5 B5 N.C. B5 F5 N.C. F5 E5 E(B5) A5 E/G N.C.

Struggle with-in trig-gered a-gain. Now the can-die burns at both ends.
Nev-er warn-ings, spread-ing its wings as I wait for the hor-ror she brings.
Hell is set free, flood-ed I'll be, feel the un-der-tow in-side me.

(Half-time feel)

B5 N.C. B5 F5 N.C. F5 B5 B5 A5 G5 N.C.(E5) B5 N.C. B5 F5 N.C. F5

Twist-ing un-der schiz-oph-re-nia.
Loss of in-t'rest, ques-tion, won-der.
Height, hell, time, haste, ter-ror, ten-sion.

(Double-time feel)

B5 B5 A5 G5 N.C.(E5) B5 N.C. B5 F5 N.C. F5 E5 B5 N.C. B5 F5 N.C. F5

Fall-ing deep in-to de-men-tia.
Waves of fear, they pull me un-der.
Life, death, want, waste, mas-de-pres-sion.

sl. sl.
(Double-time feel)
E5 G5 A5 N.C. G5 A5 N.C. G5 G$ A5 B♭5 N.C. G5 A5 N.C. G5 E5 N.C. G5 G$ A5 B♭5

Chorus E5 sl. sl. F$5 G$ G$ A5 B♭$vi E5 sl. B5

Old habits re-appear... Fighting the fear of fear...
G$ G$ A5 B♭$vi E5 G$ F$5

Growing conspiracy... Everyone's after me...
E5 D5 G$ G$ A5 B♭$vi C$ C$ D5 D$5 G$ G$ A5 B♭$vi

Frayed ends of sanity... Hear them calling... hear them calling

(Half-time feel)
N.C.(E5) B♭5 N.C. B♭5 F$ N.C. F$ E5 B♭5 N.C. B♭5 F$ N.C. F$ E5 B♭5 N.C. B♭5 F$ N.C. F$5

[1.]
E5 B♭5 N.C. B♭5

[2.]
E5 B♭5 N.C. B♭5 Gtr. I: B♭5

Gr. II:

Double-time $ = 192

C$5 B♭5

H P P.M......

P.M......
Half-time $\frac{d}{2} = 96$

Gtrs. I & II
N.C. (E5)  Bb5 N.C.  Bb5  F$$5$$ N.C.  F$$5$$  E  Bb5 N.C.  Bb5  F$$5$$ N.C.  F$$5$$

Coda
E5\textsuperscript{VII}  D5  G5  G$$5$$  A5  Bb5\textsuperscript{VI}  E5\textsuperscript{VII}  D5  G5  G$$5$$  A5  Bb5\textsuperscript{VI}  C5  C$$5$$  D$$5$$  D$$5$$

Frayed ends... of san-i-ty... Hear them call-ing. Frayed ends... of san-i-ty... Hear them call-ing.

Double-time $\frac{d}{2} = 192$

Outro

hear them call-ing me. Ah ha ha ha...
*Toggle switch: E5 F#5 G

*Flick toggle switch in specified rhythm between neck (N) pickup and bridge (B) pickup; turn volume to zero on neck pickup so silence is produced when flicking switch to that pickup.
w/Rhy. Fig. 4 (2 times)

Gtr. III
Gtr. IV

*Tab no. on right = Gtr. III;
Tab no. on left = Gtr. IV.
w/Rhy. Fig. 2 (2 times)

(Spoken:) When a man lies, he murders some part of the world. These are the pale deaths which men miscall their lives. All this I cannot bear to witness any longer.

Cannot the kingdom of salvation take me home?
N.C. (and Rhy. Fig. 2)  E5  G5  E5  G5  E5  G5  E5  G5  E5  B5  N.C.

C5  B5  N.C.  E5  N.C.  E5  N.C.  D5  N.C.  C5  N.C.  B5  N.C.

(Catr. II)  C5  B5  N.C.  B5

(Two gts.)  P  P  P
w/Rhy. Fig. 2
B5  N.C.  C5  B5  A6  B5  N.C.  C5  B5  A6  B5  N.C.  C5  B5  A6  B5  N.C.  B5  N.C.  C5  B5  A6  B5

1st, 2nd, 3rd Verses

Dear Moth-er, dear Fa-ther.___
Dear Moth-er, dear Fa-ther.___
Dear Moth-er, dear Fa-ther.___

What is this__ hell you have put me through?
Time has fro -zen still what's left to be.
Hid-den in your world you've made for me.

Believing, deceiving.___
Hear noth-ing, say noth-ing.___
I'm seeth-ing, I'm bleed-ing.___

Day in, day out, live my life for you.
Can-not face the fact I think for me.
Rip-ping wounds in me that nev-er heal.

Pushed on to what's wrong or right.___
No guar-antee, it's life as is.___
Un-dying spite I feel for you.___

Hid-den from this thing that they call___
But damn you for not giving me my___
Liv-ing out this hell___
w/Rhy. Fig. 2 (1st 2 bars only)

**Chorus**

Innocence.

Torn from me without your shelter.
Barred reality. I'm living blindly.

w/Rhy. Fig. 2 (1st 7 bars only)

B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C.

B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C.

2fr. 3fr. Eb (type 2) F5 (type 2)

w/Rhy. Fig. 1

Play 3 times

Guitar solo w/Rhy. Fig. 3

N.C. (E) C5 B5 A6 B5 N.C. (E) C5 B5 A6 B5 N.C. (E)
N.C. (E) F5 E5 D6 E5 N.C. E5 F5 E5 D6 E5 F5 E5 D6 E5 N.C. (E5)

Bridge

N.C. (E) F5 E5 D6 E5 N.C. (E) F5 E5 D6 E5 N.C. (E) F5 E5 D6 E5 N.C. (E)

I'm in hell without you. Can not cope without you two.

Shocked at the world that I see. Innocent victim, please rescue me.

D.S. at Coda

Coda G5 B C B C E F E

You always knew.