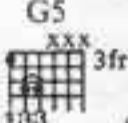
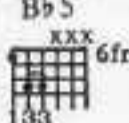
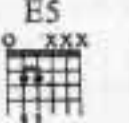
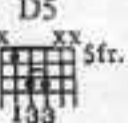
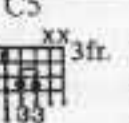

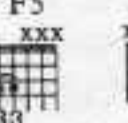
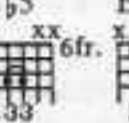
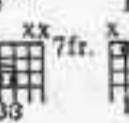

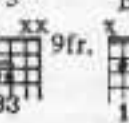



BLACKENED

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

G5 3fr. 
 Bb5 6fr. 
 E5 
 D5 5fr. 
 C5 3fr. 
 F#5 
 F5 
 Eb5 6fr. 
 E5 VII 7fr. 
 F5 VIII 8fr. 
 F#5 IX 9fr. 
 B5 

Slowly $\text{♩} = 72$
N.C.

(Two Gtrs.)
Intro



8va loco

p Fade in

* Backwards lead guitars, Arr. for two Gtrs.

* Downstemmed guitar is notated to the right of slashes.



Moderately fast Rock $\text{♩} = 182$

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

Play 3 times
(end Rhy. Fig. 1)



Ⓞopen

G5 E5 F#5



N.C.(E)

Play 4 times

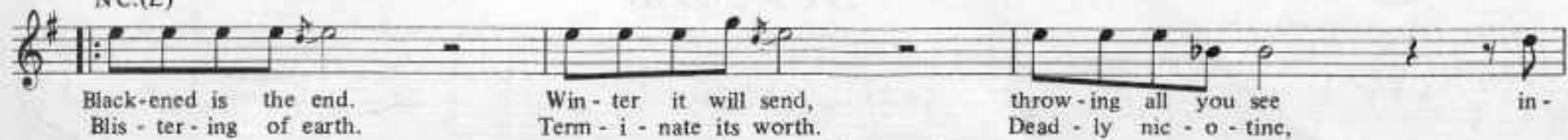
N.C.(E)
Rhy. Fig. 2

Play 4 times



w/Rhy. Fig. 2 (3 times)

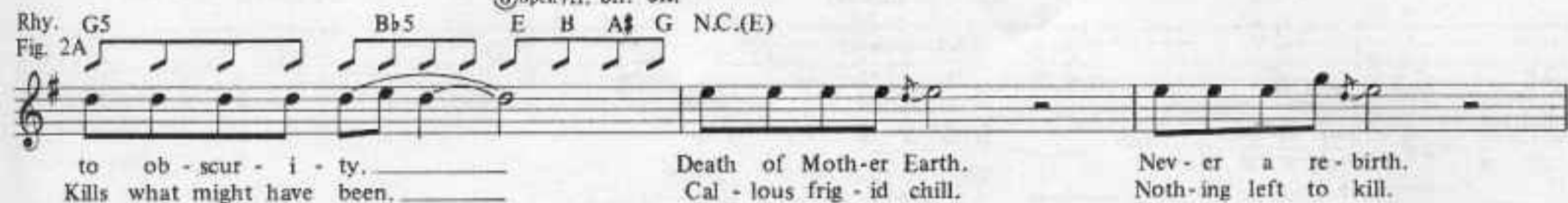
N.C.(E)



Black-ened is the end. Blis-ter-ing of earth. Win-ter it will send, Term-i-nate its worth. throw-ing all you see Dead-ly nic-o-tine, in-

(end Rhy. Fig. 2A) w/Rhy. Fig. 2 (3 times)

Ⓞopen 7fr. 6fr. 3fr.



to ob-scur-i-ty. Kills what might have been. Death of Moth-er Earth. Cal-lous frig-id chill. Nev-er a re-birth. Noth-ing left to kill.



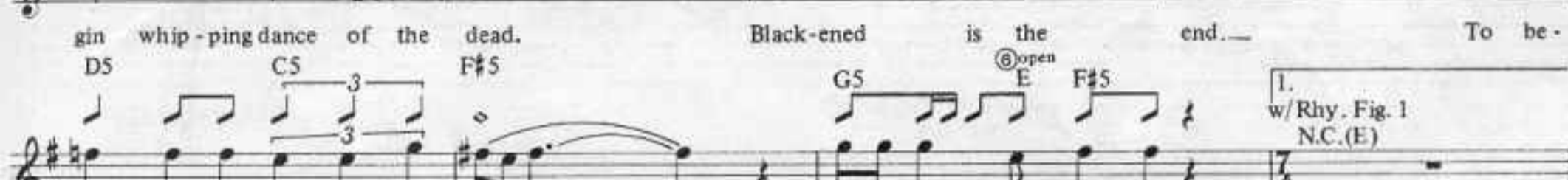
Ev-o-lu-tion's end; Nev-er seen be-fore. Nev-er will it mend. Breath-ing nev-er more. Nev-er. Nev-er.



Guitar chords: G5, Bb5, E, B, A#, G, N.C.(E)



gin whip-ping dance of the dead. Black-ened is the end. To be-



gin whip-ping dance of the dead. Col-or our world black-ened.



Black-ened.



Rhy. Fig. 3



Rhy. Fig. 3

* 2nd time Gtr. II doubles Gtr. I
 ** Rhy. Fig. 3 refers to 1st 6 bars plus 2nd ending.

2. (end Rhy. Fig. 3) E5

Op - po - si - tion. Con - tra - dic - tion. Prem - o -

(Cont. in slashes) (Op-po - si - tion. Con - tra - dic - tion...

P.M.-----4

1/2 1/2

1/2 1/2

8 8 8

0 0 1 0 0 0 0 6

ni - tion. Com - pro - mise. Ag - i - ta - tion. Vi - o - la - tion. Mu - ti -

Prem - o - ni - tion. Ag - i - ta - tion. Vi - o - la - tion.

la - tion. Plan - et dies. Dark - est col - or. Blis - tered earth.

Mu - ti - la - tion.)

Eb5 E5VII F5VIII F#5IX

True death of life. _____

sl. w/Rhy. Fig. 3 N.C.(E)

Eb5/Bb N.C.(E)

Ter - mi - na - tion. Ter - mi - na - tion.

(Ter - mi - na - tion. Ex - pi -

ra - tion. Ex - pi - ra - tion. Can - cel - la - tion hu - man race, Ex - pec -

Can - cel - la - tion. Ex - pec -

Ex - pec - ta - tion. Lib - er - a - tion. Pop - u - la - tion lay to waste.

ta - tion. Lib - er - a - tion. Pop - u - la - tion.)

Eb5 E5VII sl. F5VIII

See our moth - er put to death, See our moth - er die. _____

F#5IX F5VIII sl.

Rhy. Fig. 4

E5^{vii} D5 C5 B5 E5 D5 C5 B5

w/Rhy. Fig. 4

E5 D5 C5 B5 E5 D5 C5 B5

w/Rhy. Fig. 4

E5 D5 C5 B5

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

E5 D5 C5 B5

w/Rhy. Fig. 5 (7 times)

Esus4 (Gtrs. I & II out)

sl.

Rhy. Fig. 5

Esus4

Sva-----

Musical notation for the first system. The top staff is in treble clef, G major, and contains a series of sixteenth-note patterns. Above the staff are the letters 'TP' and 'P' indicating techniques. Below the staff are fret numbers: 19-12-19-10-19-10, 9-18-10-18-8-18-8-7, 17-8-17-7-17-7-5, 17-8-17-7-17-7-5-17-8-7-17-8-7-17-8-7-5-3-5. Fingering numbers 6, 6, 6, 6, 6, 5 are written above the notes.

Musical notation for the second system. The top staff is in treble clef, G major, and contains a series of notes with various dynamics and articulations. Above the staff are 'Full', 'P', 'H P', and 'Sva'. Below the staff are fret numbers: 12-10, 12-10, 12-10-10-8, 10-12-10-9-10, 9-10-9-7, 6-9, 19-17, 19-17, 19-18-15. Dynamics 'Full' and 'P' are written above notes. 'H' and 'HP' are written above notes.

* Harmonized Gtr. Arr. for two Gtrs.

Musical notation for the third system. The top staff is in treble clef, G major, and contains a series of notes with slurs. Above the staff are 'P', 'P', 'sl.', and 'Sva'. Below the staff are fret numbers: 14-15-15-14, 15-14, sl-12-14, (14), 18-14-12-18-14-12-18-14-12-18-14-12-18-14-12, 18-14-12-18-14-12-18-14-12-18-14-12-19. Dynamics 'P' and 'sl.' are written above notes. 'Sva' is written above the final notes.

Double time w/Rhy. Fig. 6 (2 times) N.C. (E)

Musical notation for the fourth system. The top staff is in treble clef, G major, and contains a series of notes with various dynamics and articulations. Above the staff are 'loco', 'open', 'E', 'F#5', 'G5', 'open', 'E', 'F#5', 'F5', and 'Sva'. Below the staff are fret numbers: 5-5-5-5, 0-0-0, 4-4-4, 3-3, 13-13, (13), sl-18-19. Dynamics 'loco', 'open', 'P', and 'sl.' are written above notes. 'Sva' is written above the final notes.

Musical notation for the fifth system. The top staff is in treble clef, G major, and contains a series of notes with slurs and triplets. Above the staff are 'P', 'P', 'P', 'P', 'P', 'P', 'P', 'P', 'P', 'P', 'P', 'P', 'P', 'P', 'Full', 'Full', and 'loco'. Below the staff are fret numbers: 24-22-20-19, 23-21-19-17-17, 20-19-17-15-15, 19-17-15-14-14, 17-17-15-14-12-11-12-15-14-12-10-9-10, 14-12-10-9-8-9-12-10-8-7, 10-10-12-10-8-7, 9. Dynamics 'loco', 'Full', and 'P' are written above notes.

Rhy. Fig. 6 N.C. (E)

Rhythmic figure diagram showing notation and fret numbers. The top staff is in treble clef, G major, and contains a series of notes with 'P.M.' (palm mute) markings. Below the staff are fret numbers: H-2-x-2-H-2-H-2, x-0-x-0-x-0-x-0, H-3-x-3-x-3-x-3, H-2-H-2-x-2-0-2. The letter 'H' is written at the end of the diagram.

3

semi-harm. semi-harm.

trem. bar

2 1/4

ES^{VII} D5 C5 F#5 G5 F#5

sl. H H sl. H P H H

ES^{VII} D5 C5 F#5 ES (15ma) Harm. 1 1/4

trem. bar Harm. 1 1/4

w/Rhy. Fig. 7
N.C.

Rhy. Fig. 7

G5 C5 G5

Harm. (15ma) 2 1/2

Harm. 2 1/2

3 1 1/2 1 1/2 1 1/2 1 1/2 2 2 2 2 2

(5) (5)

w/Rhy. Fig. 1 w/Rhy. Fig. 2 (3 times)
 N.C.(E) Play 4 times N.C.(E)

Smol-der-ing de-cay. Take her breath a-way. Mil-lions of our years in

w/Rhy. Fig. 2A
 G5 Bb5 @open 7fr. 6fr. 3fr. w/Rhy. Fig. 2 (3 times)
 E B A# G N.C.(E)

min-utes dis-ap-pears. Dark-en-ing in vain. Dec-a-dence re-mains.

w/Rhy. Fig. 2A @open 7fr. 6fr. 3fr. w/Rhy. Fig. 1 (1 1/2 times)
 G5 Bb5 E B A# G N.C.(E)

All is said and done. Nev-er is the sun. Nev-er.

Fire. To be-gin whip-ping dance of the dead. Black-ened is the

end. To be-gin whip-ping dance of the dead.

Fire. Is the out-come of hy-poc-ri-sy. Dark-est po-ten-

cy. In the ex-ist of hu-man-i-ty. Col-or our world black-ened.

Black-ened.

Black-ened.

Black-ened.

Black-ened.

Black-ened.

Black-ened.

Black-ened.

... AND JUSTICE FOR ALL

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

Chord diagrams for various chords:

- E (4tr.)
- D (2fr.)
- C
- Bm
- Bb
- Bb5
- A5
- G5
- F5
- E5
- D5
- C5
- E5 II
- E5 VII
- F5 I
- F#5
- B5
- C III
- Bb (type 2)
- D V
- Bb 4 (no 5th)
- C5 (type 2)
- D5 (type 2)

Intro Moderately slow $\text{♩} = 96$

Intro Rhythmic figures: Rhy. Fig. 1A, Rhy. Fig. 1

Chords: E, D, C, Bm

Performance instructions: (clean tone), *mf*, *let ring*

Chords: Bb, Bb5

Performance instructions: *Full*, *w/slight distortion*, *Full*, *sl*, *H P*, *H*, *(Both notes vib.)*

Chords: C, Bm, Bb

Performance instructions: *P.M.*, *(w/maximum distortion)*, *sl*, *H*

Chords: E, D, C

Performance instructions: *H P*, *3*, *3*, *sl*, *H P*

Chords: E, D, C

Performance instructions: *P.M.*, *H P*, *3*, *H P*, *P.M.*, *H P*

Bsus4(no 5th) Bb4(no 5th) Bb5

(all notes vib.)

Moderate Rock ♩ = 160 Faster ♩ = 168

Freely
Gtrs. I & II

Bb5 A5 Bb5 A5 Ab5 G5 Bb5 A5 G5 F5 B5

Gtr. III

P.M.

F5 E5 D5 C5 E5^{II} D5 E5^{VII}

P.M.

Gtr. I & II B♭5 A5 B♭5 A5 N.C. B♭5 A5 N.C. *Play 4 times*

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

B♭5 A5 B♭5 A5 Gtr. III Gtr. IV

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

E5^{II} A5

F5^I E5^{II} N.C. B♭5 A5 N.C.

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

B♭5 A5 B♭5 A5 N.C. B♭5 A5 N.C.

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

B \flat 5 A5 G5 F \sharp 5 N.C. E E5 F

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

E B \flat 5 A5 B \flat 5 A5 E

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

E5 F E B \flat 5 A5 B \flat 5 (end Rhy. Fig. 2)

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

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

E E5 F E B \flat 5 A5 B \flat 5 A5

1. Halls of jus - tice paint - ed green. Mon - ey talk - ing.
2. Ap - a - thy their step - ping - stone. So un - feel - ing.
3. La - dy jus - tice has been raped. Truth as - sas - sin.

E E5 F E (3rd time) B \flat 5 A5 B \flat 5

Pow - er wolves be - set your door. hear them stalk - ing.
Hid - den deep an - i - mos - i - ty, so de - ceiv - ing.
Rolls of red tape seal your lips. Now your done in.

E (3rd time) E5 F E B \flat 5 A5 B \flat 5 A5

Soon you'll please their ap - pe - tite, they de - vour.
Through your eyes their light burns, hop - ing to find.
Their mon - ey tips her scales a - gain. Make your deal.

Gtrs. I & II play Rhy. Fill 1 2nd time
B♭5 A5 B♭5

E (2nd verse) E5 F E

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

Gtrs. I & II play Rhy. Fill 2 3rd time Pre-chorus
N.C. G5 F♯5

G5 F♯5 E5 G5 F♯5

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

Rhy. Fig. 3

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

G5 F♯5 E5 G5

F♯5

G5 F♯5 E5 G5

A5

Ex - ploit - ing their su - prem -

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

Rhy. Fill 1

B♭5 A5 B♭5 A5

P.M. P.M.

*Rhy. Fill 2

P.M.

*Vocal rests for two bars.

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

a - cy. I can't be - lieve the things

(end Rhy. Fig. 3)

P.M.

G5 F#5 E5 G5 F#5 G5 F#5 E5 G5 A5

— you say. I can't be - lieve. I

F#5 N.C.

cant be - lieve the price

(3rd time) you we

E5 F5 E5 D5 F5

pay. Noth - ing can save you. Jus - tice is

pay. Noth - ing can save us.

Chorus A

P.M.

B5 C5 F5 E5 F5 E5 D5 F5

lost Jus - tice is raped. Jus - tice is gone.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'lost' on a low note, followed by 'Jus - tice is raped.' and 'Jus - tice is gone.' The guitar accompaniment features a series of chords and melodic lines, with a 'P.M.' (pedal point) section starting in the fourth measure. The bass line provides a steady accompaniment.

A B5 F5 E5

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

Detailed description: This system contains the next three measures. The vocal line begins with 'Pull - ing your strings.' followed by 'Jus - tice is done.' The guitar accompaniment continues with similar patterns, including a 'P.M.' section. The bass line remains consistent.

F5 E5 D5 F5 A B5 G5

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

Detailed description: This system contains the next three measures. The vocal line starts with 'Seek - ing no truth.' followed by 'Win - ning is all.' and 'Find it so'. The guitar accompaniment features a 'P.M.' section. The bass line continues the accompaniment.

C5 F5 Bb5 A5 Bb5 A5 F5

grim, so true, so real. real.

To Coda

Detailed description: This system contains the final three measures. The vocal line ends with 'grim, so true, so real.' and 'real.'. The guitar accompaniment includes a 'P.M.' section and a 'To Coda' section. The bass line concludes the piece.

B♭5 A5 B♭5 A5 N.C. B♭5 A5 N.C.

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

Freely B♭5 A5 B♭5 A5 A♭5 B♭5 A5 A♭5 G5

In time Gtr. III B♭5 A5 G5 F5 E5 F5 E5 D5 C5 Gtrs. I&II

P.M.---

E5^{II} D5 E5^{VII} N.C. (All gtrs.)

P.M.---

Interlude 1 Gtr. III E5 F5 E5 D5 F5 E5 P F5 E5 D5 F5 3

sl. HP sl.

Rhy. Fig. 4 Gtrs. I&II

P.M.---

E5 F5 E5 D5 F5 G5 E5 P P N.C.

(end Rhy. Fig. 4)

w/Rhy. Fig. 4 (1st 7 bars only)

E5 F5 E5 D5 F5 H P sl E5 H F5 E5 D5 F5 H P sl

E5 F5 E5 D5 F5 G5 E5

N.C. (Gtr. III out) Gtrs. I & II C5 B5 C5 B5

Gtrs. I&II Rhy. Fig. 5

Gtr. III

Chords: E F#5, E F#5 G5, E F#5, E F#5, E, G5, E F#5, E F#5, C5 B5, C5 B5

Techniques: P.M., Full, 8va, 1/2, 1/4, trem. bar, semi-harm. hold bend, w/Wah wah pedal used as filter

Wah Pedal Chords: 7fr. E, 5fr. D, 3fr. G, 7fr. 5fr. E D, 6open 7fr. 3fr. E E C, 1fr. F

⑦fr. 3fr. ①fr. ③fr.
 E C F G

8va- loco Harm. (8va)

trem. bar (grad. descent) Harm.

7½ 7½

Interlude II
 E F
 Gtrs. I & II

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

E B♭5 A B♭5 A E F

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

E B♭5 A A5 B♭5 B♭ E F

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

E B♭5 A B♭5 A A5 G5 A5 G5

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

rit.

♩ = 104

F♯5 G5 F♯5 F F5

sim. P.M.

Moderately slow ♩ = 100

Gtr. II - Rhy. Fig. 6

⑤5fr. D, ⑥3fr. C, ⑤3fr. C, ④3fr. G, ⑤2fr. B

Gtr. I

⑤1fr. B♭, B♭ (type 2)

*5th & 6th strgs. only.
† Full chord.

⑤1fr. B♭, B♭ (type 2)

w/Rhy. Fig. 6

E5 VII Riff A

⑤5fr. D

H P

⑤3fr. C, C III, ⑤3fr. ⑥3fr. C G, ⑤2fr. B, ⑤1fr. B♭, B♭ (type 2) (end Riff A)

H P

w/Riff A (3 times)

E5 VII

Gtr. III

⑤5fr. D, ⑥3fr. C, C III, ⑤3fr. ⑥3fr. ⑤2fr. C G B

H

⑤1fr. B♭, B♭ (type 2), E5 VII Gtrs. I & II, DV

Gtr. III, Gtr. IV

(Both notes vib.)

H

Ch III B5 Bb #4 (no 5th) Bb (type 2)

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

H H H *sl.*

Gtrs I&II E5 D5 C5 B5

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

Bb5 Faster ♩ = 168 E5

P.M.

Bb5 A5 Bb5 A5

P.M. P.M.

N.C. Bb5 A5 N.C. Bb5 A5 G5 F#5 N.C.

D.S. (take 1st ending) al Coda

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

Coda $E5^{II}$ Full Full Full Full $A5$ Full Full Full Full

Gtr. III $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Gtr. IV Full Full Full Full

$E5^{II}$ $A5$ $B5$

Gtr. III Full $\frac{1}{2}$ Full $\frac{1}{2}$ Full $\frac{1}{2}$

Gtr. IV Full Full Full Full

Seek - ing no truth. Win - ning is

$G5$ $C5$ (type 2) $Fsus2$ $Bb5$ $A5$ $Bb5$ $A5$

all. Find it so grim, so true, so real. _____

(All gtrs.)

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

Gtrs. $E5^{II}$ I&II $A5$

Gtr. III *sl.*

Gtr. IV *sl.*

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

Sheet music system 1. Treble clef, 2/4 time signature. Chords: E5, A5. Dynamics: sl. Fingerings: 9, 10, 9, 7, 5. Pedal: P.M. -- 1.

Sheet music system 2. Treble clef, 2/4 time signature. Chords: E5¹¹, D5 (type 2). Dynamics: Full, sl. Fingerings: 10, 11, 9. Pedal: P.M. -- 1.

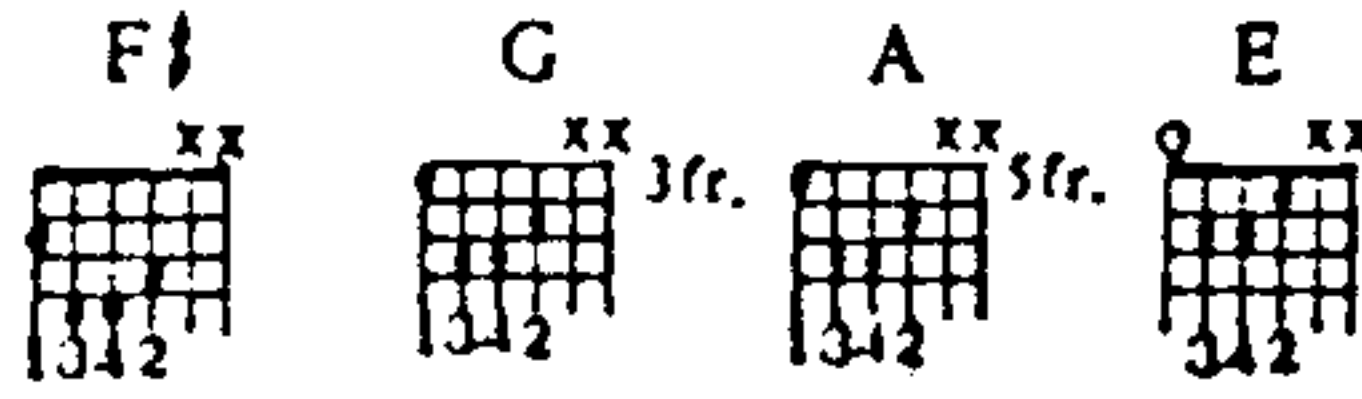
Sheet music system 3. Treble clef, 2/4 time signature. Chords: B5, A5, G5, F#5, E5. Dynamics: Full, sl. Fingerings: 10, 11, 9.

Sheet music system 4. Treble clef, 2/4 time signature. Chords: B5, C5 (type 2), B5, A5. Dynamics: Full, sl. Fingerings: 10, 11, 9.

Sheet music system 5. Treble clef, 2/4 time signature. Chords: G5, F#5, E5¹¹, G5, F#5, E5¹¹. Dynamics: Full, sl. Fingerings: 10, 11, 9.

EYE OF THE BEHOLDER

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



Medium tempo ♩ = 124

Intro ES *Play 14 times (Two gtrs.)* G D/F#

Fade in *pp to f* P.M. P.M. P.M. P.M.

BS/F# ES *Play 3 times* G D/F# BS/F#

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

Play 4 times (ES) ES E(5) (ES) ES E(5)

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

(ES) ES E(5) 1. (ES) N.C. H P H P

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

2. (ES) N.C. ES H P H P H P H P

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

1st, 3rd Verses

N.C.(E5)

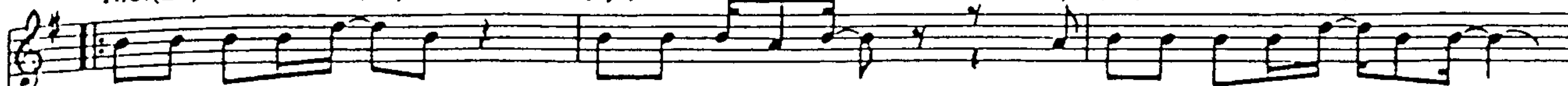
(G5)

G (F#5)

F#5 (E5)

(G5)

G

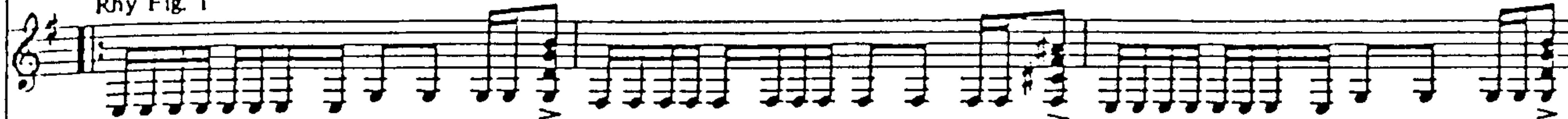


1. Do you see what I see?
3. Do you fear what I fear?

Truth is an of - fense...
Liv - ing prop - er - ly. —

You si - lence for your con - fi - dence...
Truths to you are lies to me. —

Rhy Fig. 1



P.M. 4

P.M. 4

P.M. 4



(F#5)

F#5 (E5)

(G5)

G (F#5)

F#5



Do you hear what I hear?
Do you choose what I choose?

Doors are slam - ming shut...
More al - ter - na - tives. —



P.M. 4

P.M. 4

P.M. 4



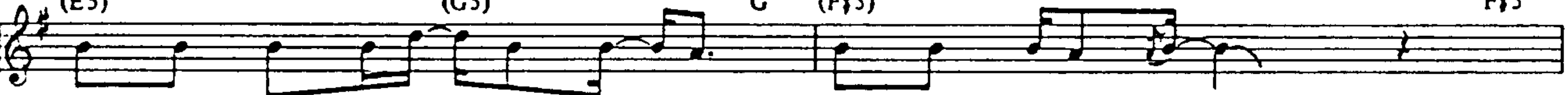
(E5)

(G5)

G

(F#5)

F#5



Lim - it your i - mag - i - na - tion,
En - er - gy de - rives from both the

(end Rhy. Fig. 1)

keep you where they must...
plus and neg - a - tive. —

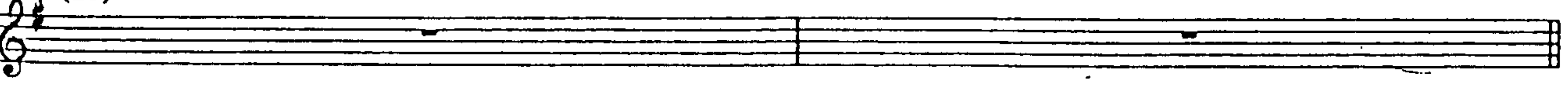


P.M. 4

P.M. 4



(E5)



P.M. 4

P.M. 4



2nd, 4th, 5th Verses
w/Rhy. Fig. 1

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

2. Do you feel what I ___ feel? Bit - ter - ing - dis - tress. Who de - cides what you - ex - press? -
 4. Do you need what I ___ need? Boun - d'ries o - ver - thrown. Look in - side to each - his own. -
 5. Do you know what I ___ know? Your mon - ey and - your wealth. You si - lence just to hear - your - self. -

2nd & 3rd times,
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. - Mov - 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 - si - re not a thing. - I hun - ger af - ter in - de - pend - ence,

(♩ = ♪.)

F# ES F5 D5 D#5 ES F5 D5 D#5

seems to me ab - surd. -
 through the self - ish lie. -
 length - en free - dom's ring. -

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

3rd time substitute Rhy. Fill 2

ES F5 D5 D#5 ES F5 D5 D#5 ES F5 D5 D#5

Does - n't mat - ter what - you see, or in - to it what - you read. You can do it your - own way,

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

Rhy. Fill 1
(F#5) F# (F#5) F#

P.M. P.M.

Rhy. Fill 2
ES GS (E5) ES

P.M. sl. P.M.

Play 1st and 2nd times only

Play 1st time only

(♩ = ♩)

G5 N.C.(E5) E5

G5

B♭5

G5

E5

-2-

Musical staff with notes and chords for the first line.

if it's done just how I say.

Musical staff with notes, slurs, and P.M. markings for the second line.

Musical staff with notes and slurs for the third line.

A5 G5 F♯5 G5 F♯ G F♯

F♯ sl. G F♯ G F♯ G F♯ G sl.

Musical staff with notes and slurs for the fourth line.

In - de - pend - ence lim - it - ed. —

Musical staff with notes, slurs, and P.M. markings for the fifth line.

Musical staff with notes and slurs for the sixth line.

F♯ G F♯ G F♯ G F♯ G F♯ G F♯ G F♯ G

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

3rd time to Coda

F♯ G F♯ G F♯ G F♯ G F♯ A E

speech is words that they will bend! — Free - dom with their ex - cep - tion!

(E5) ES E(♭5) (E5) ES E(♭5) (E5) ES E(♭5)

Musical staff with notes and P.M. markings for the seventh line.

Musical staff with notes and P.M. markings for the eighth line.

(E5) N.C. ES ES C/E E(♭5) ES

Musical staff with notes, slurs, and P.M. markings for the ninth line.

Musical staff with notes and P.M. markings for the tenth line.

(E5) ES E(b5) ES C/E E(b5) ES (E5) ES E(b5) ES C/E E(b5) ES

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

(E5) (G/B) ES C/E E(b5) ES (E5) (G/B) B5 G/B B(b5) B5

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

(B5) (B+) B5 G/B B(b5) B5 (B5) (B+)

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

D5 (Two gtrs.) B5/D D(b5) D5 (F/A)

H P H P H P

Rhy. Fig. 2

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

w/Rhy. Fig. 2 D5 B5/D D(b5) D5 (F/A)

H P H P H P

AS H P F/A A(b5) AS H P (A5) H P (F/A) P AS H P F/A A(b5) AS H P

H P H P H P P P H P H P

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

w/Rhy. Fig. 2

(A5) (F/A) DS Bb/D D(b5) DS (F/A)

H P H P H P H P H P H P

P.M. P.M.

DS Bb/D D(b5) DS (F/A)

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

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

AS sl. B5 A5 AS B5 AS A5 AS DS C5 B5 C5

P.M.

7 7 7 8 8 8 6 6 6 7 7 7 9 9 9 7 7 7 8 8 8 7 7 7 7 7 7 5 5 5 3 3 3 4 4 4 5 5 5

5 5 5 6 6 6 4 4 4 5 5 5 7 7 7 5 5 5 4 4 4 5 5 5

Guitar solo

F# G F# G F# G F# G

DS C5 B5 G5

P.M.

trem. bar

trem. bar

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

2 4 9 11 22 22 22 22

F# G F# G E G F# G F# G F# G

vib. w/trem. bar 1/4

Wah wah on is filter

(22) 22 19 22 19 18 18 18 19 18 15 15 15 18 15 14 14 15 14 17 17 15 14 14 15 14 16 15 16 15 14

F# G F# G F# G F# G F#

rake

Harm. 2 1/4

trem. bar Harm. 2 1/4

16 15 16 15 14 10 15 10 15 14 15 14 14 15 17 17 14 15 14 14 15 18 18 19 18 15 19 18 15 19 18 15 19 18 15 19 18 15 19

D.S. al Coda

Coda F# A E

Free - dom no long - er frees you!

Play 4 times

E5 DS FS DS D#5 E5

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

E5 FS DS D#5 E5 FS DS D#5

Does-n't mat - ter what_ you see, or in - to it what_ you read.

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

E5

You can do it your_ own way, if it's done just how_ I say!

P.M.-----4

G5 E5

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

ONE

Words and Music by
James Hetfield and Lars Ulrich

Moderately ♩ = 108

Intro

Bm
Rhy. Fig. 1 (Gtr. I)

Gmaj7(no3rd)

Bm

let ring throughout
mp

OK →

* Battlefield sound effects for approx. 15 sec.

Gmaj7(no3rd)

Bm

D/A

Gmaj7(no3rd)

(end Rhy. Fig. 1)

N.C.

OK

w/Rhy. Fig. 1
Gtr. II

Bm

Gmaj7(no3rd)

Bm

Gmaj7(no3rd)

* w/Rhy. Fill 1

Full

H

Full

P

P

P

P

sl

P P

P P

OK ←

* Substitute Rhy. Fill 1 for bars 4 - 5 of Rhy. Fig. 1

Resume Rhy. Fig. 1

Bm

D/A

Gmaj7(no3rd)

N.C.

sl

H

sl

P

sl

OK ←

Rhy. Fill 1

ВРА: ЕВІ 3

let me triumph
(Усмиє вт.)

let me triumph
(Етос вт.)

Bm Cmaj7 Bm Cmaj7

ВРА: ЕВІ 1

ВРА: ЕВІ 3

loco

ВРА: ЕВІ 1

ВРА: ЕВІ 3

Bm D/A Gmaj7

(Elec. & acous. gtrs.) (Em) (F#m) G5 A5 w/Riff A1 (D) Riff A

(G) (F) 1. (Em) 2. (Em) (end Riff A) N.C.

H P H P H P H P

3 3

sl.

1st, 2nd Verses

Bm Gmaj7(no3rd) Bm Gmaj7(no3rd)

1. I can't re-mem-ber an - y - thing, - can't tell if this is true or - dream.
 2. Back in the womb it's much too real, - in pumps. life that I must - feel,

Rhy. Fig. 2 (Elec. gtr.) (mp) sl.

Rhy. Fig. 2A (Acous. gtr.) (mp) H

Bm D/A Gmaj7(no3rd) N.C.

Deep down in - side I feel to scream, - this ter - ri - ble si - lence stops - me.
but can't look for - ward to re - veal, - look to the time when I'll - live.

(end Rhy. Fig. 2)

Now that the war is through with me, - I'm wak - ing up, I can - not - see.
Fed through the tube that sticks in me, - just like a war-time nov - el - ty;

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A

Bm Gmaj7(no3rd) Bm Gmaj7(no3rd)

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

Bm D/A Gmaj7(no3rd) N.C.

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

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

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

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

(D) (G) (F) 1. (Em)

me!

5 (5) (5) (5)

(D) (G) (F) (Em) N.C.

2. (Em) (D) (G) (F)

(5)

Riff A
 (Two acous. gtrs.)

let ring

3 3 3 3

H P sl H P sl H P sl H P sl

3 3

H P sl H P sl H P sl H P sl

1.

2.

sl.

(Em) (D) (G) (F)

Em (D) (G) (E)

*Tap using edge of pick.

(Em) G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5

Now the world is gone, I'm just one. Oh God, help me.

*Silent taps.

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5 G5 A5 B5 A5 G5 F#5 B5

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

Am
(Two gtrs.)

Am (Two gtrs.)

(G)

(B)

(C) *Play 4 times*

sl.

sl.

P P

P P

*Downstemmed notes indicated to right of slash in TAB.

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

C/E

D

B5

C5

C/E

P.M.-----|

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

sl.

sl.

sl.

E5

E5

E5

E5

F5

ff P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

Play 5 times

Riff B

Play 4 times

P.M.-----|

E5

F5

Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror!
Land - mine has tak - en my sight, tak - en my speech, tak - en my hear - ing,

Musical notation for the first system. The vocal line is on a treble clef staff. The guitar melody is on a treble clef staff with triplets of eighth notes and a 'P.M.' (palm mute) instruction. The bass line is on a bass clef staff with a 7th fret barre.

E5

F5

I can - not live! I can - not die! Trapped in my - self, bod - y, my hold - ing
tak - en my arms, tak - en my legs, tak - en my soul, left me with life in

Musical notation for the second system. Similar to the first system, it includes a vocal line, a guitar melody with triplets and palm mutes, and a bass line with a 7th fret barre.

1.
N.C.

cell!

Musical notation for the third system. The vocal line has a slur over the word 'cell!'. The guitar melody features triplets, palm mutes, and slurs. The bass line includes slurs and a 7th fret barre.

Musical notation for the fourth system. This system continues the guitar melody with triplets, palm mutes, and slurs, and the bass line with slurs and a 7th fret barre.

2.
 Double time
 E5
 F5 E5 F5
 hell!
(Stag 1st time only)

Rhy. Fig. 3

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

E5 F5 E5 F5

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

E5 Rhy. Fig. 4

P.M. P.M.

Guitar solo
 w/Rhy. Fig. 3 (4 times)
 E5 F5

Sva

*TPP TPH TPP TPH TPP TPP TPH TPH TPP TPH TPP TPH TPP TPH TPP

19 15 12 19 12 15 19 15 12 19 12 15 19 15 12 19 12 15 20 12 15 20 15 12 20 12 15 19 12 15 20 12 15 20 15 12 20 12 15 20 15 12 20 12 15 20 15 12

*Tap using edge of pick throughout.

E5 F5

Sva

TPP TPH TPP TPH TPP TPP TPH TPH TPP TPH TPP TPH TPP TPH TPP

19 15 12 19 12 15 19 15 12 19 12 15 19 15 12 19 12 15 20 15 12 20 12 15 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12

w/Rhy. Fig. 6
G5

Ab5

Musical notation for the first system. The treble staff contains notes with various articulations: *1/2*, *Full*, *1/2*, *Full*, *P-P*, *P*, *P*, *P*, and *H P sl.*. The bass staff shows fingerings: 16 15, 16 15, 18 15, 18, 19 17 15 17, 17 15 16, 19 17 15 17, and 15 17 15 16 15.

Musical notation for the second system. The treble staff includes notes with annotations: *F5 loco H P sl.*, *H P*, *P*, *G5*, *P*, *Full*, *Full*, *Full*, *Full*, *Full*, and *P*. The bass staff shows fingerings: 13 15 13 12 13, 12 13 12, 14 12, 14 12, 14 12, 14 12, 14 14, 14 14, 14 14, 14 14, and (14) 12 14.

Musical notation for the third system. The treble staff contains notes with annotations: *3*, *3*, *Ab5*, *3*, *F5*, *3*, *w/Rhy. Fig. 7*, *G5*, *1/4*, *1/2*, *1/4*, *1/2*, *1/4*, and *1/2*. The bass staff shows fingerings: 12 14 12, 14 14 12 12, 14 10 12 10, 17 17 15 15, and 17 17 15 15. Includes instructions: *slight A.H.* and *P.M.-----4*.

Rhy. Fig. 6

Musical notation for Rhythmic Figure 6. The treble staff shows notes with annotations: *G5*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *Ab5*, *3*, *3*, *F5*, *3*, *3*. The bass staff consists of dots. Includes instruction: *P.M.-----4*.

Rhy. Fig. 7

Musical notation for Rhythmic Figure 7. The treble staff shows notes with annotations: *G5*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *3*, *F5*, *3*, *3*. The bass staff consists of dots. Includes instruction: *P.M.-----4*.

1/4 1/2 *b* 1/4 1/2 F5 1/2 1/2 1/2 1/2 1/2 P

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

G5 1/4 1/2 1/4 1/2 1/4 1/2 1/4 1/2 *Sva* F5 Full Full Full Full

Sva Full Full Full N.C. loco 3 3 3 3 3 3 3 3

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

E5 3 3 3 3 3 3 Play 4 times F5 N.C. 3 3 3

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

w/Rhy. Fig. 3 (9 times) E5 (Two gtrs.) 1/4 3 3 1/4 3 3 1/4 3 3 1/4 3 F5

1.3. | 2. | 4.

First system of musical notation. The treble staff contains four measures of triplets, with chords E5 and F5 indicated above. The bass staff contains corresponding fingerings: 7 5 8 7, 8 7 6 7, 8 7 5 7, 7 6 5 7, 8 7 6 7, 7 5 6 7, 8 7 5 7, 7 5 6 7.

Second system of musical notation. The treble staff contains four measures of triplets, with chords E5 and F5 indicated above. The bass staff contains fingerings: 5 6 7 6 7, 7 6 4 6, 6 4 2 4, 4 2 0 2, followed by a double bar line and a section with open strings (0 0 0 0 0 0).

Play 3 times

Third system of musical notation. The treble staff contains five measures of triplets, with chords F5 and E5 indicated above. The bass staff contains fingerings: 0 0 0, 0 0 0, 0 0 0, 0 0 0, 0 0 0.

Fourth system of musical notation. The treble staff contains five measures of triplets, with chords G5 and E5 indicated above. The bass staff contains fingerings: 0 0, 0 0, 0 0, 0 0, 0 0, 0 0, 0 0, 0 0.

1.2.3. | 4.

Fifth system of musical notation. The treble staff contains four measures of triplets, with chords F5 and G5 indicated above. The bass staff contains fingerings: 0 0, 0 0, 0 0, 0 0, followed by a double bar line and a section with open strings (0 0 0 0 0 0).

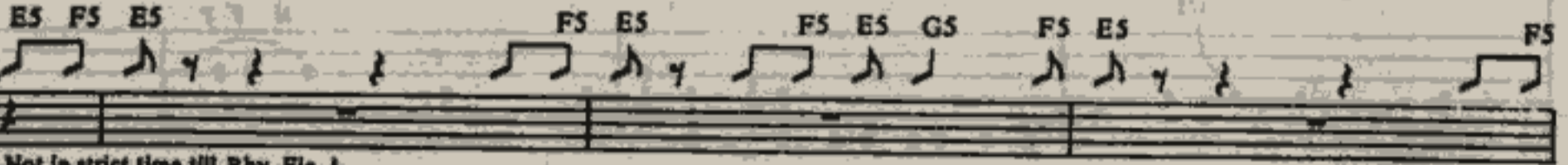
Sixth system of musical notation. The treble staff contains four measures of triplets, with chords F5 and E5 indicated above. The bass staff contains fingerings: 0 0 0, 0 0 0, 0 0 0, 0 0 0.

THE SHORTEST STRAW

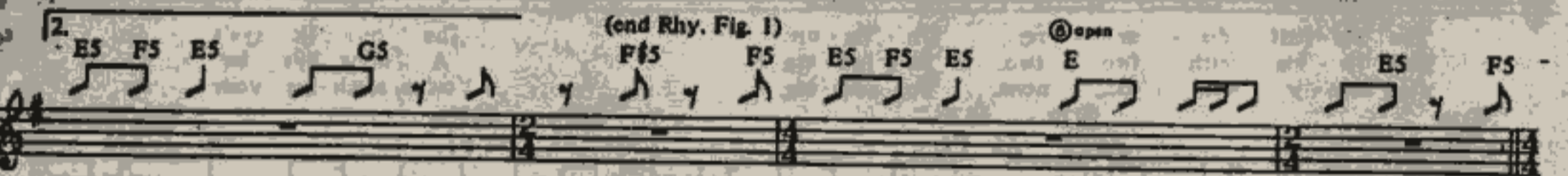
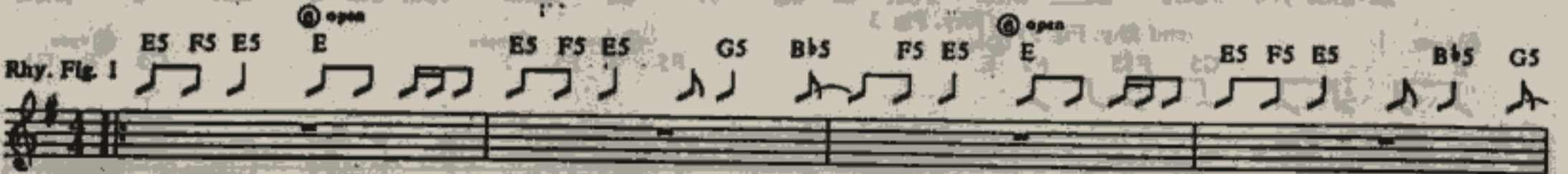
Words and Music by
James Hetfield and Lars Ulrich



Moderate Rock $\text{♩} = 126$



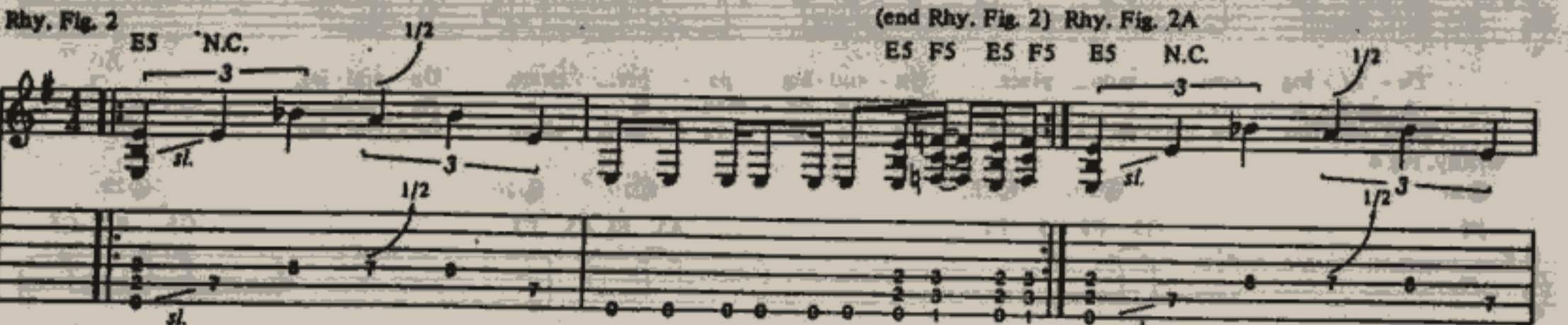
* Not in strict time till Rhy. Fig. 1



Double-time feel

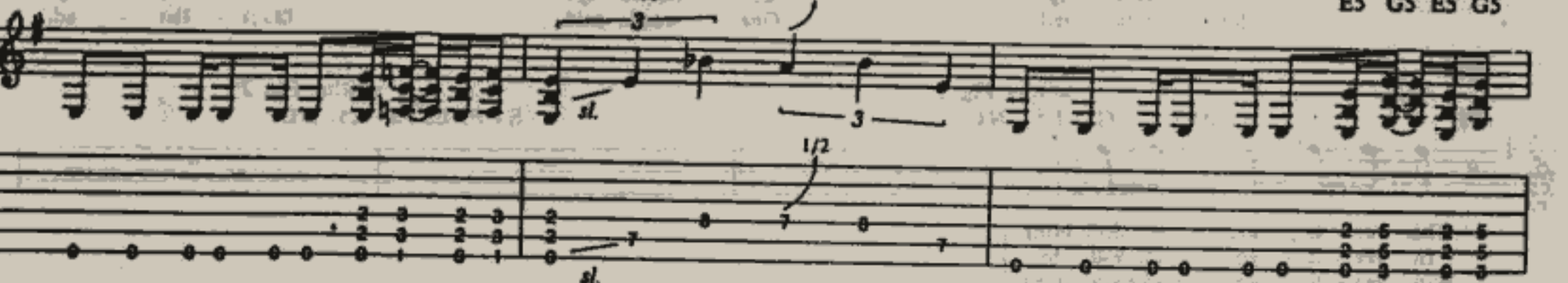
(end Rhy. Fig. 2) Rhy. Fig. 2A

E5 F5 E5 F5 E5 N.C.



E5 F5 E5 F5 E5 N.C.

E5 G5 E5 G5



THE SHORTEST STRAW

ES N.C. 1/2

ES A5 ES A5 ES N.C.

(end Rhy. Fig. 2A)

G5 F#5 F5

1st, 2nd, 3rd Verses

Rhy. Fig. 3

E
F5 E F5 E
G5 E G5 E
F5 E F5

Sus - pi - cion is your name. Your hon - es - ty to blame. Put dig - ni - ty to shame.
 The ac - cu - sa - tions fly. Dis - crim - i - na - tion why? Your in - ner self to die.
 Be - hind you hands are tied. Your be - ing os - tra - cized. Your hell is mul - ti - plied.

(end Rhy. Fig. 3) w/Rhy. Fig. 3

E
G5 F#5 F5 E
F5 E F5 E
G5 E G5

Dis - hon - or. Witch - hunt, mod - ern day. De - ter - min - ing de - cay.
 In - trud - ing. Doubt sunk it - self in you. Its teeth and tal - ons through.
 Up - end - ing. The fall - out has be - gun. Op - pres - sive dan - age done.

Rhy. Fig. 4

E
F5 E F5 E
G5 F#5 F5
F#5 G5 F#5 G5

The bla - tant dis - ar - ray. Dis - fig - ure. The pub - lic eye's dis - grace.
 Your liv - ing catch two - two. De - lud - ing. A mass hys - ter - i - a
 Your man - y turn to none. To noth - ing. You're reach - ing your na - dir.

(end Rhy. Fig. 4)

F#5
A5 F#5 A5 F#5
G5 F#5 G5 F#5
A A#5 G5

De - fy - ing com - mon place. Un - end - ing pa - per chase. Un - end - ing
 A meg - a - lo - man - i - a. Re - veal de - men - ti - a. Re - veal -
 Your will has dis - ap - peared. The lie is crys - tal clear. De - fend - ing.

w/Rhy. Fig. 4

F#5
G5 F#5 G5 F#5
A5 F#5 A5 F#5
G5 F#5 G5

Deaf - en - ing. Pains - tak - ing. Reck - on - ing.
 Se - cret - ly. Si - lent - ly. Cer - tain - ly.
 Chan - nels red. One word said. Black - list - ed.

@2fr.

w/Rhy. Fig. 2

w/Rhy. Fig. 2

F#5
A5 A#5 G5 ES N.C.
E5 F5 E5 F5 E5 N.C.

This ver - ti - go, it doth bring.
 In ver - ti - go you will be.
 With ver - ti - go make you dead.

Tempo I

E5 F5 E5 F5

B5 Rhy. Fig. 5

N.C.

E5 Rhy. Fig. 6

F5

H P P H P P

H P P H P P

B5 C5

N.C.

A5

E5 sl. F5

B5 C5

N.C. (end Rhy. Fig. 6)

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

sl. H P P H P P

Chorus w/Rhy. Fig. 1 (open)

* 3rd time substitute D5 for A5 (this bar only).

B5 F5 E

E5 F5 E5

G5 Bb5

F5 E5

(open) E

E5 F5 E5

Bb5 G5

Short-est straw.

Chal-lenge lib-er-ty. Downed by law.

Live in in-fa-my.

(open) F5 E5 E

E5 F5 E5

G5 Bb5

(open) F5 E5 E

E5 F5 E5

G5

Rub you raw.

Witch-hunt rid-ing through. Short-est straw.

This short-est straw has been pulled

F#5 F5 E5 F5 E5 (open) E

To Coda

E5 F5 E5

G5 Bb5

F5 E5

(open) E

for you.

Pulled for you.

(Short-est straw.

E5 F5 E5

Bb5 G5

F5 E5

(open) E

E5 F5 E5

G5 Bb5

(open) F5 E5 E

Pulled for you.

Short-est straw.

Pulled for you.

Short-est straw.)

E5 F5 E5

G5

F#5

F5

E5 N.C.

E5 F5 E5 F5

Short-est straw has been pulled for you.

E5 N.C.

(open) E

E5 G5

E5 G5

E5 N.C.

(open) E5

E5 A5

E5 A5

E5 N.C.

G5

F#5

F5

2

ES F5 ES F5 Riff. A

ES F5 D/F#

H P H P

G5 F#5 F5 ES F5 D/F#

H P H P

H P H P

Guitar solo I
w/Rhy. Fig. 3 (1st 3 1/2 bars only)

(end Riff A) G5 F#5 F5 N.C. trem. bar

8va- E F5 E F5 E G5 E G5

A.H. 2 1/2 2 1/2 2 1/2

w/Rhy. Fig. 3 (1st 3 1/2 bars only)

8va- E F5 E F5 E G5 F#5 F5 E F5 E F5

Harm. Full P Full H P H P Full H P

trem. bar

8va- E G5 E G5 F5 E F5 E G5 F#5 F5

A.H. Full 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

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

Chord progressions: E5, ES F5, ES F5, F5 G5, F5 G5.

8va

1/2

Chord progressions: E5 F5, E5 F5, E5, G5 F#5, F5, E5, E5 F5, E5 F5.

Full loco

Full

Chord progressions: F5 G5, F5 G5, E5 F5, E5 F5, E5, G5, F#5, F5.

P.M.

sl.

Chord progressions: F#5, G, E/G#.

P

Chord progressions: A5, G#5, G5, F#5, G.

H P

H P

H P

Chord progressions: E/G#, A, A5, A#5, G5, F#5, F5.

E/G#

A

A5

A#5

G5

F#5

F5

Tempo I

w/Rhy. Fig. 1

E5 F5 E5 E (open) E5 F5 E5 G5 Bb5 F5 E5 E (open) E5 F5 E5 Bb5 G5

(Short - est straw. Pulled for you. Short - est straw. Pulled for

F5 E5 E (open) E5 F5 E5 G5 Bb5 F5 E5 E (open) E5 F5 E5 G5 F#5 F5

you. Short - est straw. Pulled for you. Short - est straw.) Short - est straw has been pulled for you.

E5 F5 E5 E (open) E5 F5 E5 G5 Bb5 F5 E5 E (open) E5 F5 E5 Bb5 G5

8va F5 E5 E (open) E5 F5 E5 G5 Bb5 loco 1/2 Full E5 E (open)

E5 F5 E5 P G5 F#5 F5 sl E5 D.S. al Coda

Coda E5 F5 E5 (open) E (open) F5 (open) F5 (open) E (open) G5 (open) G5

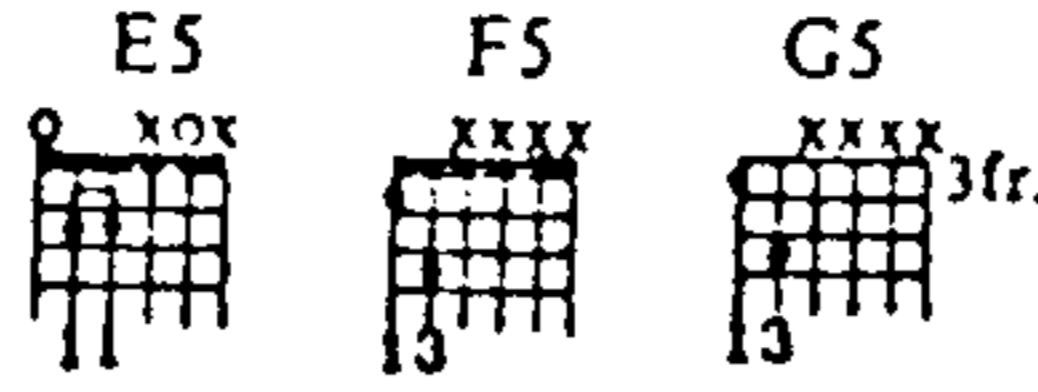
w/Riff A Pulled for you. E5 F5 D/F# G5 F#5 F5

G5 F#5 F5 E5 F5 E5 F5 E5

rit.

HARVESTER OF SORROW

Words and Music by
James Hatfield and Lars Ulrich



Slow Rock ♩ = 84

Intro Gtr. I

GS F♯5 N.C. B5 B♭5 N.C. GS F♯5 E5

GS F♯5 N.C. B5 B♭5 N.C. GS F♯5

f P.M. 4

V D N D A

P.M. 4

Gtr. I E5

Gtr. II

mf

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

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

Play 3 times

P.M. 4

P.M. 4

P.M. 4

P.M. 4

P.M.

(E5)

sim.

GS F♯5 N.C. B5 B♭5 N.C. GS F♯5

P.M. 4

E5 Rhy. Fig. 1

GS F♯5 N.C. B5 B♭5 N.C. GS F♯5 F5

GS F♯5 N.C. B5 B♭5 N.C. GS F♯5 (end Rhy. Fig. 1)

P.M. 4

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

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

ES
Rhy. Fig. 1A

GS F#5 N.C. B5 B#5 N.C. GS F#5 F5

GS
GS F#5 N.C. B#5(end Rhy. Fig. 1A)

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

sl. sl. sl.

ES

Gtr. I

Gtr. II

V let ring

N.C. (Gtr. I out)

Vqii.

(slight vib.)

Vqii.

ES

(Both gtrs.)
N.C.

P.M.

E

N.C.

E

N.C.

E

N.C.

V V V P.M. V V P.M. V V P.M.

GS

G

N.C.

E

N.C.

GS

G

N.C.

V V V P.M. V V P.M. V V P.M.

1st Verse

N.C. E

N.C.

E

N.C.

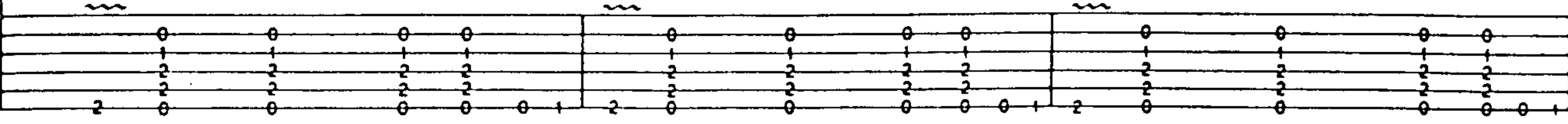
E

N.C.



My life suf - fo - cates. Plant - ing seeds_ of hate. I've loved, turned_ to hate.

Rhy. Fig. 2



G

N.C.

E

N.C.

E

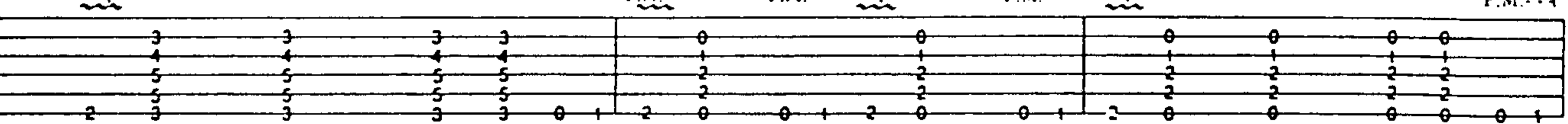
N.C.

E

N.C.



Trapped far be - yond_ my fate._ I give, you take this life that I_ for - sake.



E

N.C.

G

N.C.

Gr. I ES



Been cheat - ed of my_ youth. You turned this love_ to truth.



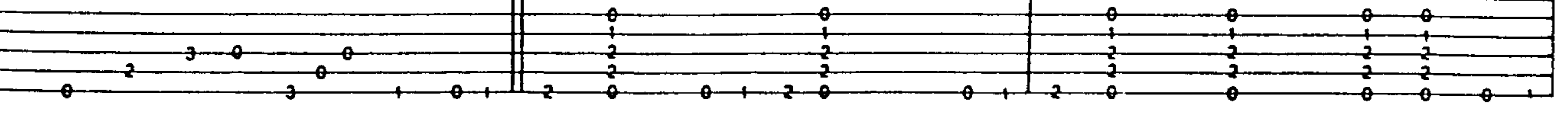
© open 1fr.

E F Pre-chorus
P.M. N.C. E N.C. ES N.C. E N.C.



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

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



Gtr. I ES
Gtr. II V

(end Rhy. Fig. 2A)

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

ES G F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

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

Chorus w/Rhy. Fig. 1 ES G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

Har - vest - er — of sor - row. — (Lan - guage of — the mad.) —

w/Rhy. Fig. 1A ES G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 G5

Har - vest - er — of sor - row. —

Gtr. I ES
Gtr. II V

FS[Ⓞ] open fr. E F N.C. (Both gtrs.) ES N.C.

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

E N.C. E N.C. G5 G N.C.

sim

2nd Verse w/Rhy. Fig. 2 N.C. E N.C. E N.C. E N.C.

Pure black look - ing clear. My work is done — soon — here. Try get - ting back — to — me.

G N.C. E N.C. E N.C. E N.C.

Get back which used to be Drink up, shoot in. Let the beat-ings be - gin.

Ⓢ open 1fr.
E F
P.M.---

E N.C. G

Dis-trib - u - tor of pain. Your loss be-comes my gain.

Gtr. I ES
N.C.

Pre-chorus
w/Rhy. Fig. 2A
N.C. E N.C. E N.C. E

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

Gtr. I ES
N.C.

w/Rhy. Fig. 1

ES GS F#5 N.C. B5 Bb5 N.C. GS F#5 FS GS F#5 N.C. B5 Bb5 N.C. GS F#5 ES GS F#5 N.C. B5 Bb5 N.C. GS F#5

Har - vest - er of sor - row.

Chorus
w/Rhy. Fig. 1

FS GS F#5 N.C. B5 Bb5 N.C. GS F#5 ES GS F#5 N.C. B5 Bb5 N.C. GS F#5 FS GS F#5 N.C. B5 GS

(Lan - guage of the mad.) Har - vest - er of sor - row.

w/Rhy. Fig. 1A

Gtr. I ES
Gtr. II

Har - vest - er of sor - row.

Ⓢ open 2fr.
GS E F#

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

Gtr. I (lead gr.)

Guitar solo

N.C. Full E Full N.C. Full E Full Full Full Full N.C.

Full Full Full Full Full Full Full

Gtr. II (rhy. gr.)

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

E

N.C.

E

N.C.

G

8va

Full

Full

Full

Full

Full

Full

Full

loco

N.C.

Full

Full

Full

Full

Full

Full

Full

6

6

E

N.C.

8va

H P E

N.C.

N.C.

H P

H

sl

8va

H P P

H P

H P P

H P

dim.

E N.C. G N.C. Gtr. I E5

To see in-to my eyes. You'll find where mur - der lies.

Gtr. II

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

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

(Spoken:) In - fan - ti - cide.

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

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

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

Har-vest-er of sor-row. (Lan-guage of the mad.) Har-vest-er of sor-row.

w/Rhy. Fig. 1 (Play 1st bar only 10 times)
w/Fill 1 (10 times)

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

Har-vest-er of sor-row. (Lan-guage of the mad.) Har-vest-er of sor-row.

w/Fill 2
Play 4 times E5

Fill 1

Fill 2

THE FRAYED ENDS OF SANITY

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

E5 **C5** **B5** **E5^{II}** **Bb5** **F#5** **G5** **G#5** **A5**
Bb5^{VI} **E5^{VII}** **D5** **C#5** **D#5**

Moderate Rock ♩ = 116

Intro *mf* **E5** **C5** **E5** **B5**

*Two gtrs.

E5^{II} **Bb5** **E5^{II}** **Bb5** **E5^{II}** **Bb5** **E5^{II}** **Bb5** **E5^{II}** **Bb5** **E5^{II}** **Bb5** **E5^{II}** **Bb5** **E5^{II}** **Bb5**

Oh - ee - oh - ee - oh. Oh - ee - oh - ee - oh. Oh.

Slower ♩ = 96

N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5

(Sing 1st time only)

E5 **Bb5 N.C.** **Bb5** **F#5 N.C.** **F5 sl E5** **Bb5 N.C.** **Bb5**

N.C. (E5) **Bb5 N.C.** **Bb5** **F#5 N.C.** **F5 sl E5** **Bb5 N.C.** **Bb5** **N.C. (E5)** **Bb5 N.C.** **Bb5** **F#5 N.C.** **F5**

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

(Half-time feel)

E5 E(b5) A5 E/G# N.C. Bb5 N.C. Bb5 F#5 N.C. F5

1. Nev - er hun - ger. Nev - er pros - per. I have fall - en prey to fail - ure.
 2. Birth of ter - ror. Death of much more. I'm the slave of fear, my cap - tor.
 3. In - to ruin — I am sink - ing. Hos - tage of this name - less feel - ing.

(Double-time feel)

E5 Bb5 N.C. Bb5 F#5 N.C. F5 E5 E(b5) A5 E/G# N.C.

Strug - gle with - in trig - gered a - gain. Now the can - dle 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)

(Double-time feel)

(Half-time feel)

Bb5 N.C. Bb5 F#5 N.C. F5 B5 Bb5 A5 G#5 N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5

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

(Double-time feel)

(Half-time feel)

B5 Bb5 A5 G#5 N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5

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

(Double-time feel)

E5 G5 A5 N.C. G5 A5 N.C. G5 G#5 A5 Bb5 N.C. G5 A5 N.C. G5 E5 N.C. G5 G#5 A5 Bb5

Chorus E5 sl. F#5 G5 G#5 A5 Bb5 VI E5 sl. B5

Old hab - its re - ap - pear... Fight - ing - the fear of fear. 3rd time to Coda

G5 G#5 A5 Bb5 VI E5 G5 F#5 G5 G#5 A5 Bb5 VI

Grow - ing - con - spir - a - cy. Ev - ry one's af - ter me. My self is af - ter me.

E5 D5 G5 G#5 A5 Bb5 VI C5 C#5 D5 D#5 G5 G#5 A5 Bb5 VI

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

(Half-time feel)

N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5

me.

1. 2. Double-time ♩ = 192 Play 4 times

Gtr. I Gtr. II

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

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

B5 B5

Gtr. I
Gtr. III
Gtr. II
(2nd time only)

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

C15

(2nd time only)

Ⓞ open E D5 E

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

Eb5 E5

(*Three gtrs.)

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

*Top voice played by Gtr. IV

N.C.

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

(Drum fill)

Gtr. I

P.H. P.H. P.H. P.H. P.H. P.H.

2nd time w/Riff A (2 times)
3rd time w/Riff B

1.2.

3.

Gtr. I

Gtr. III (lead gtr.)

trem. bar (grad. ascent)

Harm.

Guitar solo
N.C.(E5)
8va

*Pull bar up

Riff A

Gtr. II

Riff B

Gtr. II

8va

TPP Tsl PP Tsl PPTsl PPH TPP Tsl PP T TPP Tsl PP T TPP TPP TPP TPP TPP TPP TPP TPP

Musical staff with notes and slurs, corresponding to the first line of text above.

TPP Tsl PP Tsl PP Tsl PPH TPP Tsl PP T TPP Tsl PP T TPP TPP TPP TPP TPP TPP TPP TPP

Musical staff with fret numbers (e.g., 15, 10, 7, 14, 15, 10, 7, 14, 15, 10, 7, 14) and notes.

Musical staff with notes and slurs, including a section marked with a double bar line and a slash.

Musical staff with notes and slurs, including a section marked with a double bar line and a slash.

Musical staff with notes and slurs, including a section marked with a double bar line and a slash.

A5 Bb5 N.C. B5 F#5 N.C.

Musical staff with notes, slurs, and wavy lines representing harmonics. Includes markings like (15ma), Harm., H3/4 3, sl., Full, and semi-harm.

Musical staff with notes, slurs, and wavy lines representing harmonics. Includes markings like Harm., 3/4 3, sl., Full, semi-harm., and sl.

Musical staff with notes and slurs, including a section marked with a double bar line and a slash.

P.M. P.M. P.M. P.M. sim.

Musical staff with notes and slurs, including a section marked with a double bar line and a slash.

8va ES N.C.

Musical staff with notes, slurs, and triplets. Includes markings like P, 1/4, Full, and HP.

Musical staff with notes, slurs, and triplets. Includes markings like P, 1/4, Full, and HP.

Musical staff with notes and slurs, including a section marked with a double bar line and a slash.

Musical staff with notes and slurs, including a section marked with a double bar line and a slash.

B♭5 N.C. B5

Full (ant.) (brill.) (ant.) (ant.) loco

F.M. 4

F♯5 N.C. Sva

PH P HP HP P

(trill.....)

PH P HP HP P

P.M. 4 P.M. sim.

loco sl. sl. sl. sl. sl. sl. P

sl. sl. sl. sl. sl. P

F#5 N.C.

A.H. (15ma) Full
 Full
 A.H. (15ma) Full
 A.H. (15ma) Full
 A.H. (15ma) Full

P.M. 4 P.M. *sim.*

A5 N.C.

8va

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

Bb5 N.C.(A5)

8va

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

Full P Full P Full H Full H P H P H P Full Full Full Full

20201717 202020 (20)17 20 20 17 2020 17 2020 17 2017 2017 17 2017 2017 17 2017 17 2017 17 17 17 17 17 17 17 17

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

Gtrs. I&II Em D5 E5 Em D5 E5 Play 3 times Em D5 E5 Em D5 E5 B5

P.M.--1 P.M. P.M.--1 P.M. P.M.-----4 P.M.--1 P.M. P.M.--1

Gtrs. B5 Gtr. III H P P.M.-----4 H P P.M.-----4 H P P.M.-----4 H P P.M.-----4 H

open E B5 open E

Gtr. IV ES VII H P H P H P Em D5 E5 Em D5 E5 Play 3 times

H P P.M.-----4 H P P.M.-----4 P.M.--1 P.M. P.M. P.M. P.M.-----4

Em D5 E5 Gtrs. I&II Gtr. III H P P.M.-----4 H P P.M.-----4 H P P.M.-----4 H P P.M.-----4

sl. H P

(open) E B
 P.M. Gtr. IV
 H P
 P.M. Gtr. III
 H P
 P.M.
 H P
 P.M.
 H P
 P.M.
 (Both gtrs.)
 B5

(open) E B5 Bb5
 P.M. (All gtrs.)

Half-time $\text{♩} = 96$

Gtrs. I&II

N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5 sl. E Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 D.S. al Coda

Coda E5 VII DS G5 G#5 A5 Bb5 VI E5 VII DS G5 G#5 A5 Bb5 VI C5 C#5 D5 D#5

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

Double-time $\text{♩} = 192$

Outro

G5 G#5 A5 Bb5 VI N.C. (E5) Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C.

hear them call-ing me. Ah ha ha ha.

B♭5 F#5 N.C. F5 *sl.* E5 B♭5 N.C. B♭5 F#5 N.C. F5 *sl.* E5 B♭5 N.C.

B♭5 N.C. B♭5 N.C. B♭5 N.C. F5 *sl.* E5 B♭5 N.C.

B♭5 F#5 N.C. F5 *sl.* E5 B♭5 N.C. B♭5 F#5 N.C. F5 *sl.* E5

N.C. F#5 E5 Em D5 E5 Em D5 E5 *Play 3 times* Em D5 E5

Em D5 E5 Em7 D5 E5 Em7 D5 E5

DYERS EVE

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



Moderate Rock $\text{♩} = 102$
Half time feel

Intro N.C. E5 F5 E5 G5 E5 F5 E5 F5

E5 F5 E5 G5 E5 F5 B5 N.C. E5 Rhy. Fig. 1 F5 (N.C.) E5 G5

Play 4 times N.C. (end Rhy. Fig. 1) E5 (Drum fill) Fast Rock $\text{♩} = 194$ B5 N.C. Rhy. Fig. 2 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. C5 B5 A6 B5

N.C. (end 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.

C5 B5 N.C. B5 D5 C5 B5 N.C. (Gtr. II) C5 B5^{vii} al.

(Two gtrs.)
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

N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. E5

1st, 2nd, 3rd Verses

*2nd time play on beat 2.

F#5 G5 A5 E5 B5 C5

Dear Moth-er, dear Fa-ther. What is this hell you have put me through?
 Dear Moth-er, dear Fa-ther. Time has fro-zen still what's left to be.
 Dear Moth-er, dear Fa-ther. Hid-den in your world you've made for me.

F#5 G5 E5 A5 E5 G5

Be-liev-er, de-ceiv-er. Day in, day out, live my life for you.
 Hear noth-ing, say noth-ing. Can-not face the fact I think for me.
 I'm seeth-ing. I'm bleed-ing. Rip-ping wounds in me that nev-er heal.

To Coda

F#5 D5 A5 G5

Pushed on-to me what's wrong or right. Hid-den from this thing that they call
 No guar-an-tee, it's life as is. But damn you for not giv-ing me my
 Un-dy-ing spite I feel for you. Liv-ing out this hell

CS B5 CS w/Rhy. Fig. 2 (1st 2 bars only) B5 N.C. CS B5 A6 B5 N.C. CS B5 A6 B5 F#5

life chance. Dear Moth-er, dear Fa-ther. Dear Moth-er, dear Fa-ther.

G5 A5 E5 B5 CS F#5

Ev - 'ry thought I'd think you'd dis - ap - prove. Cur - a - tor, dic - ta - tor. You clipped my wings be - fore I learned to fly. Un - spoiled, un - spo - ken.

G5 E5 A5 F#5 G5 F#5

Al - ways cen - sor - ing my ev - 'ry move. Chil - dren are seen but are I've out - grown that fuck - ing lull - a - by. Same thing I've al - ways heard.

D5 A5 G5 N.C. CS

not heard. Tear out ev - 'ry - thing in - spi - red. from you. Do as I say not as I do.

w/Rhy. Fig. 2 (1st 4 bars only) B5 N.C. CS B5 A6 B5 N.C. CS B5 A6 B5 N.C. CS B5 A6 B5 N.C.

E5 G5 E5 G5 E5 B5 N.C. CS B5 N.C. E5 N.C. E5

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

Chorus E5 N.C. D5 E5

In - no - cence. Torn from me with - out your shel - ter.

P.M. P.P.

Barred re - al - i - ty. i'm liv - ing blind - ly.

Chords: N.C. CS N.C.

Performance markings: P.M., V, P

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

Chords: B5 N.C. CS B5 A6 B5 N.C. CS B5 A6 B5 N.C. CS B5 A6 B5 N.C.

Lead-in for Fig. 2: (B) 2fr. 3fr. 2fr. 3fr. 2fr. 3fr. 2fr. 3fr. 2fr. 3fr. 2fr. 3fr. 2fr. 3fr.

Fingering: B C B C B C B C B C B C

Performance markings: P.M., V

Chords: B5 N.C. CS B5 A6 B5 N.C. CS B5 A6 B5 N.C. E5 N.C. G5 E5 F5 N.C. E5 N.C.

Fingering: 2fr. B 3fr. C E5(type 2) F5(type 2)

Performance markings: V

w/Rhy. Fig. 1

Play 3 times

Lead gtr. Full N.C. (E) Full CS B5 Full A6 B5 Full N.C. (E) Full CS B5 Full A6 B5 Full

Rhy. gtr. P.M. Full w/wah Full Full Full Full Full H P H P H P H P sl

Fingering: 12 14 15 12 14 15 12 14 15 12 14 15 12 15 12 14 15 12 15 12 14 15 12 15 12 14 15

Performance markings: Full, w/wah, H, P, sl

Guitar solo
w/Rhy. Fig. 3

Rhy. Fig. 3

Chords: N.C. (E) CS B5 A6 B5 N.C. (E) CS B5 A6 B5

Performance markings: P.M., sl

Chords: N.C. (E) CS B5 A6 B5 N.C. (E)

Performance markings: P.M., sl

N.C. (E) C5 B5 A6 B5 N.C. (E) C5 B5 A6 B5 N.C. (E) C5 B5 A6 B5

8va-----

H P P H P sl. sl. 1/2 Full Full loco Harm. trem. bar

N.C. (E) C5 B5 A6 B5 N.C. w/Rhy. Fig. 4 N.C. (F#) G5 F#5 (type 2) E6 F#5 (type 2)

H P P H P sl. 1/2 Full Full trem. bar

N.C. (F#) G5 F#5 (type 2) E6 F#5 (type 2) N.C. (F#) G5 F#5 (type 2) E6 F#5 (type 2)

8va-----

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

Rhy. Fig. 4 N.C. (F#) G5 (type 2) F#5 (type 2) E6 (type 2) F#5 (type 2) N.C. (F#) G5 F#5 (type 2) E6 (type 2) F#5 (type 2)

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

N.C. (F#) G5 (type 2) F#5 (type 2) E6 (type 2) F#5 (type 2) N.C. (F#) N.C. (F#) F#5 (type 2)

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

N.C. (F♯) *8va* *(vibrando)* *sl.* *let ring* G5 (type 2) F♯5 (type 2) E6 F♯5 (type 2)

N.C. (F♯) *8va* G5 F♯5 (type 2) E6 (type 2) F♯5 (type 2) N.C. (F♯) *loco* G5 F♯5 (type 2) E6 (type 2) F♯5 (type 2)

N.C. (F♯) F♯5 F♯m G5 *sl.* *3* *3* *3* *3*

A5 E5 B5 C5 *w/Rhy. Fig. 4 (take 2nd ending)* N.C. (F♯) G5 F♯5 (type 2) E6 F♯5 (type 2) 9:8

N.C. (F♯) G5 F♯5 (type 2) E6 (type 2) F♯5 (type 2) N.C. (F♯) G5 F♯5 (type 2) E6 F♯5 (type 2)

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

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

sl. sl.

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

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

sl. sl.

(end Rhy. Fig. 5)

Bridge
w/Rhy. Fig. 5

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

I'm in hell with-out you. Can - not cope with - out you two.

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

Shocked at the world that I see. In - no - cent vic -

N.C. (E) F5 E5 B5 E5 F E B5 E5 F E B5 E5 F E

tim, please res - cue me.

1fr. F E5 1fr. F E5 open E E5 B5 E5

D.S. al Coda

Coda G5 2fr. B C5 2fr. 3fr. 2fr. 3fr. open 1fr. open 1fr.

you al - ways knew.

w/Rhy. Fig. 1

E5 F5 N.C. E5 G5 E5 F5 N.C. E5 N.C. E5