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METALLICA... The Interview

by Steffan Chirazi

Following are excerpts from "On The Couch With Dr. C." from So What!, the Metallica Club Magazine, Volume 3-Issue 1

Not so long ago, I realized that one of the few things Metallica had never done was allow themselves to be sat down and interviewed together for a couple of hours. There may have been the odd fortuitous situation where a journalist came across them all in a room, but one would always sneak away. I put this to drummer Lars Ulrich, and he agreed that, yes, it hadn't ever been done properly before. I asked him what he thought would happen if it were done now, and he said he could see it ending up as a wise-ass session. I disagreed. He thought some more about it. Put it to the others in the band. And here they are—Lars, guitarist/vocalist James Hetfield, guitarist Kirk Hammett, bassist Jason Newsted—all four band members at once—discussing band chemistry, growth and the evolution of the new album, Load.

It seems that sometimes you spend a lot of time separate from each other, particularly in recording situations.

LARS: I think we've spent more time together on this album than we have on any other before. It used to be me and James doing a lot of stuff—just the two of us—and we started opening up a lot more to the group thing with [producer] Bob Rock the last time. He thought what was missing on the ...And Justice thing was a group sound, a group vibe that we had live. So he started talking to us about trying to capture that in the studio. We started on it with the last record, and we've really honed in on it with this one. This is the most time we've ever spent together on a record.

JASON: When we all played together this time to record Lars's drum tracks, it was leaps and bounds more comfortable and more fun and productive than it was on the last record. The last record was kinda weird doing that with his drums, being in L.A. and everything, but this time when we did it with him it worked out to be good for everybody and especially best for him; the vibe of everybody being there, knowing what was at stake, being more serious. Taking care of business, really, much better.

KIRK: And tons of vibe. You could feel it tracking off the floor when we were tracking certain songs, and it felt so great!

LARS: There's actually stuff of what you heard where there's the whole band on the floor. I mean off the floor! If you'd said that to us six months ago or five years ago, that would've been unheard of. Bob has pushed and pushed for that group Metallica thing to come across, and I think we're finally 100 percent comfortable with it. One can say, 'Why did it take so long?' and whatever, but it's just a natural evolution process and it works!

JASON: The studio thing has definitely gotten more comfortable and I think since everybody has their own life, separate life that's really strong in its own way with their own set of friends, I think we're really comfortable when we do get together and do things like this.

You've led me into dealing with the differences in each other. It seemed to me when you were in the middle of doing the last record in L.A., that it was nearly impossible for you all to be in the same room at the same time. Right or wrong—was that the toughest time? Talk about looking at each other as individuals and saying, 'Alright, I can deal with him.' When did that start to happen more?

JASON: When we grew up, being able to have patience with each other.

JAMES: Getting away from each other helped us grow not apart but in our own ways, and then when we got back together we learned new ways of growing together. And I think that has happened in the studio as well. Lars was always, 'I have to record my drums this way.' I was, 'I have to record my
vocals this way”—guitar and bass even. We were always kinda really stuck in one way. And we've kinda seen from each other how each person records his own way as well, and it's loosened up a lot.

LARS: I think what happened, in the year we took off, is we got a chance to hang out in our own worlds more, so as you're not always living in the shadow or presence of the other guy. It was always, 'Well, how am I dressed? What's James going to think? What's Kirk going to think?' Do you know what I mean? You're always playing off each other, so when you spend a year off from each other and suddenly come back like we did for the summer '94 tour, everybody was a lot more comfortable and confident with their own selves. And that brought a lot to the table.

JASON: Since I joined the band, that was the first time anybody got to go away and enjoy the fruits of the labor and all that kind of thing. That was the first time anybody got to go and be themselves and truly enjoy doing it. Whether it was gun stuff or scuba stuff or whatever stuff.

KIRK: I think we came to a point where our confidence grew both personally and with each other. We got more independent, but within the context of our relationship together things got stronger.

For many years, probably right up to the 'Black' album, it seemed to be an iron-clad band philosophy of 'it must be seen as the four.' When was it decided to come out and be open about how it is, that there's basically the main nucleus of Lars and James, with Jason and Kirk coming in with ideas. How easy was that for you (Kirk and Jason) to acknowledge?

KIRK: It's always never been easy for me because it's... never been easy. A lot of the time these guys had such a strong vision that it was hard for them to stray a little bit this way or that way. But nowadays, like I said, they're much more open-minded and it makes a really big difference in the old 'vibe' sense. It's better this way because we feed off each other a lot more having the same vibe.

Has it been easier not having to keep up this iron-clad 'four-as-one' image?

JAMES: That's just confidence within each other and within ourselves.

LARS: We're a lot more open about whatever goes on with us. Me and [James] had a very narrow vision; [now] we're more open and trying new things and moves musically and attitude-wise. And there's so many things not just within, but around us that have changed. Look around.

You're talking about success.

LARS: No, no—more about the musical climate and people's attitudes, and how to deal with it. There was very much a time maybe five years ago where it was 'Metallica.' This is what Metallica is and this is what Metallica should be, and I think it keeps sort of expanding. I think we're a lot less locked into what Metallica should be. If anything, to me, Metallica is about blossoming, growing....

JAMES: Evolving even more....

KIRK: And I think a lot of it has to do with Bob Rock, and his attitude at the beginning of the record. He came up to me and said, 'Y'know, you and Jason are going to have a lot more to do on this album than before,' and I think in a very subtle way he opened that up and planted the seed with [Lars and James].

LARS: The seed was planted on the last record, but it just took five years to get fully comfortable with it.

JAMES: About this whole word of ' looseness' on the record. It didn't really come into play, I think, until a bit later, when we were all kinda sittin' and jammin' together. One thing for me was that I went on this hunting trip for a couple of weeks and, hahaha, soon as I came back there was this tape. And it was like, 'Alright, we did a few things,' and there's this tap dancing in the background—a few things we experimented with.' Yeah? Okay, what is it? 'Well, Lars was joking around, doing some singing....' Oh, yeah, funny, hahaha. 'There's this other thing.... Kirk played rhythm guitar.' WHAAAAAT!! So I listened to the stuff, and it was pretty f***in' cool. We've got two guitar players, so use two guitar players.

LARS: This happened about a week later! (laughter)

JAMES: Yeah, well, it took a little time. It's all about conditioning.
You're conditioned to do something one way for 15 years, and then all of the sudden it changes. 'Whoooooooaa, hold it! Troubling!'

LARS: Especially when it changes in a place where he's three days from the nearest phone. He comes back, and to this day he thinks we had it planned....

KIRK: I was afraid he was going to hit me. (laughs)

LARS: But it's a perfect example of adapting and of Bob trying to make it more of a band.

JAMES: Deep down I always had this feeling of 'Kirk's the amazing lead guitar player and I'm the rhythm guitar player.' But with him experimenting with new sounds in the studio, different stuff while we're tracking, 'Wow, is that how bands record?' We've discovered a whole new way of recording.

LARS: One of the most interesting things is, that in terms of basic guitar riff and basic guitar ideas, this is probably the most Kirk has ever contributed to a Metallica album.

KIRK: Even in the songwriting thing, I've contributed.

It seems to me Kirk seems to glide his way through things without butting heads with anyone.

KIRK: Well....

JAMES: Look how smooth he is!

KIRK: It all makes sense to me in the end. A lot of their decisions make sense to me initially. I'm thinking the same thing; it's just that many times Lars has beaten me to the punch.

JASON: And I have to argue with everything [Lars] says! Just to make sure he's right. See, he thinks I argued with him just because it's him....

LARS: And I will think that until the day I die! (laughter)

JASON: Now a percentage of that, perhaps, is true....

LARS: Like 'high '90s'!

JASON: But a lot of the time I argue so as to stir shit up, so as we can make sure that we know and have checked on the shit. Usually he has it covered, anyway.

LARS: I'm not getting into too many details right now, but there really is a vibe of 'experiment' and of the unit standing together and trying different things musically and attitude-wise. We did some photo stuff a couple of weeks ago, and without getting more into it we did some stuff that we'd never tried before. And I walked away from that session feeling we were a stronger unit because we went for it at the same time. Musically, the hardest thing is going to be to curb all the experimenting because we have to finish this record in a couple of months. Instead of five years ago, when it was like 'Oh, well, let's try this,' now it's a case of not getting so out of hand, of contain-

ing the desire to experiment. That spirit in the ranks has really brought us closer together than ever before.

KIRK: I think we're at our fullest potential now than ever before. The sky's the f***ing limit.

LARS: All preconceived and preexisting ideas of who we are and what we've done are at a point right now where we're standing at a massive potential point of rebirth.

Interesting you should see it that way, when so many people who get to that position see themselves as standing at the edge of a precipice waiting to fall off and die.

JAMES: Yeah, 'It's the end.'

LARS: Every other time we made a record I always knew the end point before we started.

Even for the 'Black' album?

LARS: I knew the 12 songs we were going to record before we started. I knew what the record would look like.

I knew what the record would more or less sound like. When we started this record last summer, there was still no cap on. We were still writing new songs in November; there's two songs on the album me and James wrote in f***ing November! Now you can see the end of it, but when we started it we had all these songs, all these ideas, that we knew there might be more songs and more ideas so we kept an open mind and tried shit. This is the first time I've been able to see the end of this record.

JASON: When we first started we were looking at a mass of 25 to 30 songs, 'Who knows, it's going to be three albums.' How could you see the end of that?! Finally, the stages we went through, the personal meetings, the seeing each other, meeting with management resulted in that many songs? You're going to do that many songs, take that many months and you'll have strangled each other. So what's it going to be?

LARS: After we started writing we got to 24 to 25 songs, and we said, 'This is crazy; we can carry on writing songs until the year 2007. Let's go in the studio and start recording.' The ideas for the songs were still lying there; we had to curb ourselves and put a lid on it because we could still be in there right now. That's how many ideas kept surfacing, so it really became an exercise in sitting down and figuring out what you wanted to do. But looking back, I think the last year has been great. The fact that we went and did those gigs did so much for us in terms of making the record, so many things have happened in the last year that have brought us to the moment we're at now. I don't think we would feel so good about what we're doing right now if it hadn't evolved like it has.
AIN'T MY BITCH
Words and Music by James Hetfield and Lars Ulrich

Tune down 1/2 step:
(1) = E♭ (3) = G♭
(2) = A♭ (3) = B♭
(3) = D♭ (3) = E♭

Moderately fast Rock \( \frac{j}{\text{ominus}} = 168 \)

w/Rhy. Fill 1 (2nd bar only)

Intro
Gtrs. I & II
N.C.(E♭)
Gtr. I

Rhy. Fill 1 (Gtr. II)

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Outta my way, outta my day. Outta your mind and into mine.

Into no one, into not one. Into your step but outta time.

Headstrong, What's wrong?

I've already heard this song before.

Half time feel
Pre-Chorus
3rd time to Coda II

You arrived, but now it's time to kiss.

Your ass good-bye...
Chorus
B5

___ Drag - gin' _ me down. _ why you a - round? ___

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

N.C.(E5)

use - less.

(2nd time to Coda I)

It ain't _ my fall. _ it ain't _ my call. _ It ain't my bitch - a.

2nd time Gtr. II out

Gtr. II

let ring...

*Play 1st time only (2nd time tacet).
2nd Verse
w/Rhy. Fig. 1 (Gtrs. I & II)
N.C. (E5)

Down on the sun, down and no fun. Down and out, where the hell—

G5

— ya been?—

Damn it on down, damn it un-bound—

Gtr. III

w/Rhy. Fig. 1A

Damn it all down to hell— again—

N.C. (A5)

Stand tall,

D.S. at Coda I

(can’t fall— Never even bend at all— before—)

(Gtr. III out)
Guitar solo
N.C.(F#m)
Gtr. III

*Vib. w/slide throughout solo.

A5
N.C.(F#m)

8va
A5
N.C.(G#m)

let ring
A5

fall, it ain't my call.

Gtr. I & II

G5

FM.

grad. rit.

12 12 12 12 12 12

12 12 12 12 12 12

12

E5 G5 F5 F5

E5 G5 F5 F5

Gtr. II

Gtr. I cont. in notation

E5 G5 F5 F5

Gtr. III

Gtr. II out

You ain't mine.

Ooh, bitch.

(Gtr. III out)

N.C. (E5)

Gtr. I

(a tempo)

Rhy. Fill 1

(G5)

Full E5

Full
1. Yeah, 

I'm gonna make you, shake you, I take you. I'm gonna be the one who breaks you. Put the screws a to ya, yeah, my way. Yeah, Yeah, Yeah,
come on - a come on - come and make my day,
(end Riff C)

--- oh, make my day. ---

2. Yeah, ya

3. See additional lyrics

w/Fill 1

but I die harder,

Gtr. II: w/wah as filter (next 4 bars only)

N.C.

got some hell to pay - a, I steal your thun - der. The joy of vi - lent move - ment

w/Fill 1

pulls you un - der. Ooh, - bite the bul - let, well, hard. - Yeah,

--- but I die hard - er, so go - too far, ---
too far...

Chorus
2nd time w/Fill 2
N.C.
Bkgd. Voc. Fig. 1

(Friction, fusion, retrieval)

*Gtr. I indicated to right of slashes in TAB.

Fill 2 (Gtr. III)
Play 8 times

mf w/wah as filter
I can't hear ya.

Also, talk to me.
I can't hear ya, are ya talkin' to me?

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

I can't hear ya, you talkin' to me?

(cont. in Riff A1)

@end Rhy. Fig. 1

Can't hear ya, time to meet my lord.

I can't hear ya, talk to...

w/Riff A1 (1½ times)

Can't hear ya, time to meet my lord.

I can't hear ya, talk to...

w/Riff A2

two by four, hey.

3. Yeah, I'm-

w/Riff B (2 times)

Riff A2 (Gtrs. I & II)
two by four, hey, hey.

Yeah, talk to two by four.

It don't take no more. Come on, yeah.

(continuation in Fill 3)
Come on...

Riff E (Gtr. III) 1/2

w/wah as filter

1/2

sl.

12 12 10 7 14 12 12 10 7 14 12 12 10 7

sl.

F5

PM.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(end Rhy. Fig. 2)

(end Riff E)

Half time feel

Guitar solo

w/Rhy. Fig. 3

E5

(Gtr. III)

Full

G

A5

hold bend

15

(14)

15 14 15 14

Fill 3 (Gtr. II)

(Gtr. II out)

*Rhy. Fig. 3 (Gtr. I)

let ring

(4th time cont. in slashes)

*w/variations ad lib on repeats

Play 4 times

27
G

Talk to two by four.

Gtr. E5

Full

hold bend

A5

Full

sl.

G5

Full

G5

Full

E5

Full

1/2

G5

Full

1/2

P

1/4

1/4

let ring

(2nd time cont. in slashes)
w/Riff A
N.C.

Gtr. II substitute Riff A3

Chorus
w/Riffs A1 (3¼ times) (Gtr. I) & Riff D (Gtr. II)
N.C.

(Friction,

w/Riff D1 (4½ times)

fusion, retrIBUTION.)

w/Bkgd. Voc. Fig. 1 (2 times)

I'm gonna make you talk to me. I'm gonna take you, ooh—

w/Riff A4

so talk to me Hey, I can't hear ya, are ya talkin' to me? Yeah.

Riff A4 (Gtr. I)
G5  N.C.  w/Riff A1 (1½ times) (Gtr. I & II)

I can't hear ya, you talkin' to me?

I can't hear ya, time to meet my lord.

I can't hear ya, talk to, talk to two-by-four.

She don't take no more.

Yeah, yeah.

Yeah.

3. Yeah, I'm gonna make you, shake you, take you.
I'm gonna be that one who breaks you.
Put the screws to ya my way.
Hey, come on, come on,
Come and make my day, make my day. (To Chorus)
THE HOUSE JACK BUILT
Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

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

Moderately slow Rock  7 = 100
Intro
F5          G5  
Rhy. Fig. 1 (Gtr. I)

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

1st Verse:
F5          G5
w/Rhy. Fig. 1 (5 times)

O - pen door, so I walk in - side.________ Close my eyes...

Rhy. Fig. 1A

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find my place to hide. And I shake as I take it in.

w/Riff A

Let the show begin.

(end Rhy. Fig. 1A)

(cont. in slashes)

Riff A (Gtr. III)

Riff B

(Gtr. III out)
(cont. in notation)

w/Riff B
N.C.  E5  D5  N.C.  E5  D5  N.C.  E5  F5

*(Ah, ah, ah.)*

Rhy. Fig. 2 (Gtr. II)

*Sing bkgd. voc. 2nd time only.*

1. G5  F5  E5  G5  F5

Gtr. I substitute Riff B1

Pre-chorus

E(6)

O p en my eyes.

(end Rhy. Fig. 2)

Rhy Fig. 3 (Gtrts. 1 & II)

Riff B1

*let ring*
just to have them close again

Well on my way,

yeah, but on my way to where I’ve been.

It swallows me as it takes me in its fog.

Mm, I twist a-way as I

give this world the nod.

Open door,
so I walk inside.
Close my eyes, find my place to hide.

Gtr. I

sl.

Pre-chorus
w/Rhy. Fig. 3 (3 times)
E5

beg in

Open my eyes

just to

Gtr. II

Gtr. III

w/talk box

sl.

have them close once again.
Don’t want control,

*Vol. knob swell

hey, as it takes me down and down and down again.
E(b5)

Is that the moon— or just a light that lights—this dead end—

* Riff C

sl.

w/Rhy. Fig. 3 (1st 3 bars only) and Riff C

N.C.

street?

(end Riff C)

w/Rhy. Fill 1 (Gtr. III out)

N.C.

or just another demon that— I meet?

The

Chorus

Rhy. Fig. 4A

(Gtr. II)

F5 G5 C5 D5 F5xm G5x

higher you are, the farther you fall. The longer the walk, the

Rhy. Fig. 4 (Gtr. I)

let ring

sl.

sl.
far - ther you crawl. My bod - y, my tem - ple, this tem - ple, it tilts. (cont. in notation)

in - to the house that Jack built. (end Rhy. Fill 2)

Rhy. Fill 2 (Gtr. 1 & II)

*Gtr. I plays E (open) only. (Included when Rhy. Fill 2 is recalled)

w/Rhy. Fig. 2 and Riff B (both 1st 3 bars only)

*Bkgd. Voc. Fig. 1

*Refers to cue notes only

w/Riff B2

N.C. E5

Gtr. II

E

F5

The

Riff B2 (Gtr. 1)
F5

G5

Swallow me so the pain subsides.

Gtr. III

F5

G5

And I shake as I take the sin.

F5

G5

Let the show begin.

(Gtr. III out)

w/Rhy. Fig. 4 (1st 4 bars only) (Gtr. I & II)
w/Bkgd. Voc. Fig. 2

F5 G5 C5 D5 F5 G5 C5 D5

The

Bkgd. Voc. Fig. 2

Let the show begun. Let the show begun.
Chorus
w/Rhy. Figs. 4 & 4A
F5 G5 C5 D5 F5x G5x
higher you are, the farther you fall. The longer the walk, the
C5 D5 F5 G5 C5 D5
farther you crawl. My body, my temple, this temple, it tilts. Yes,
F5 C5 B♭5 w/Rhy. Figs 4 & 4A F5 G5
this is the house that Jack built. The higher you are, the
C5 D5 F5x G5x C5 D5
farther you fall. Longer the walk, the farther you crawl. My
F5 G5 C5 D5
body, my temple, this temple, it tilts. Yes,
F5 C5 B♭5 E5 w/Rhy. Fill 2
I am, I am, I am...
Oxto
w/Rhy. Fig. 2 and Riff B
w/Bkgd. Voc. Fig. 1
N.C. E5 D5 N.C. E5 D5 N.C. E5 F5
Rhy. Fill 2A (Gtrs. I & II)
1/2
C H
1/2
H
sl.
Open my eyes.

It swallows me.

Mm, I twist away, away.

Gtr. III

w/Rhy. Fig. 2 & Riff B (both last 2 bars only) (both 3½ times)
w/Bkgd. Voc. Fig. 1 (last 2 bars only) (4 times)
UNTIL IT SLEEPS

Words and Music by James Hetfield and Lars Ulrich

Tune down 1/2 step:
\( \begin{align*} \text{G} &= \text{Eb} \\ \text{A} &= \text{Gb} \\ \text{B} &= \text{Ab} \\ \text{C} &= \text{Db} \\ \text{D} &= \text{Eb} \end{align*} \)

Moderate Rock \( \frac{4}{4} = 120 \)
(Bass & drums)

Intro N.C.

1st Verse
(Gtr. tacet)

Where do I take

Rhy. Fig. 1 (Gtr. I)

*Substitute cue notes only when
Rhy. Fig. 1 is recalled (throughout).

N.C.

this pain of mine?

mf clean tone w/chorus
let ring

Am

I run but it stays right by my side.

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

*Gtr. II

C

G

F

So tear me open, pour me out.

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

*Dist. tone

**Chorus off

*Throughout Choruses, chord names indicated by Gtr. I.

Am

G

F

Am

G

there's things inside that scream and shout.

And the pain

F

Am

G

Fmaj7(no3rd)

still hates me, so hold me until it sleeps.

(end Rhy. Fig. 2)

Rhy. Fig. 2A (Gtr. II)
A5  G  Fsus2

Gtr. II

clean tone with chorus  let ring

Rhy. Fig. 3 (Gtr. I) (end Rhy. Fig. 3)
clean tone with chorus  let ring

2nd Verse
w/Rhy. Fig. 1

*Am  N.C.

Gtr. II

Just like... the curse... just like the stray...

*Throughout Verses, chord names indicated by Gtr. I.

Am  N.C.

You feed... it once... and now it stays.
3rd Verse

F

Am

So tell me why you've chosen me...

N.C.

Am

Don't want your grip...

N.C.

D.S. al Coda

N.C.

*Chorus off

Coda (w/1st bar of Rhy. Fig. 4)

E5

N.C.(Em)

It holds you, holds you, holds you until it sleeps.

(cont. in slashes)
Interlude

Gtr. A5
I & II

\( \text{Am} \) (Gtr. II out) *Gtr. I

Un - til it sleeps. Un - til it sleeps.

Gtr. III

dist. tone
w/ wah as filter

\( \text{sl.} \)

*Clean tone w/ chorus

(cont. in notation)

Gtr. III

Cmaj7

\( \text{sl.} \)

let ring
C

Don't want it.

(9) 9 14 14 (14)

(9) 9 14 14 (14)

Cmaj7

I don't want it, want it, want it, want it, want it, no.

Am

Grtr. II

Full Full Full

Full Full Full

*dist. tone

*Chorus off
Chorus
w/Rhy. Figs. 2A (8 times) & 2
Am G F
Grtr. I substitute *Rhy. Fill 1
Am N.C.(G)

So tear me open but beware, there's things inside

*(Gtr. III out)*

Am
Grtr. II substitute
Am

*(Resume Rhy. Fig. 2)*
Am
Grtr. II substitute
Am

(without a care) And the dirt still stains me,

Am
Grtr. II substitute
Am

so wash me till I'm clean I'll tear me open, make you gone.

No longer will you hurt anyone

Am
Grtr. II substitute
Am

And the hate still shapes me,

Am
Grtr. II substitute
Am

so hold me until it sleeps,

*with slight variations ad lib in 2nd bar

Rhy. Fill 3 (Gtr. I)

...
A5

Until it sleeps,

Until it sleeps.

Until it sleeps.

Gtr. II

dim. clean tone w/chorus
trem. bar let ring

1/2

Gtr. I

clean tone w/chorus
trem. bar

let ring

0

2

0

2

0

2

0

2

0

Am

rit. trem. bar

*Depress bar before striking chord.
1st, 2nd Verses
N.C.(E5)

1. Wish I may, wish I might have this I wish to-night.
2. Hard and cold, bought and sold, a heart as hard as gold.

Gtr. I substitute Rhy. Fill 1

Are you satisfied?
Yeah, are you satisfied?

Gtr. 1

Dig for gold, dig for fame.
Wish I might, wish I may.

(Rhy. Fill 1)
You dig to make your name. Are you pac-i-fied?
You wish your life a-way. Are you pac-i-fied?

Half time feel
Pre-chorus
N.C.(A5)

All the wants you waste, all the things--
Rhy. Fig. 3 (end Rhy. Fig. 3)

Rhy. Fill 2 (Gtr. I) Full

(Chorus)

you've changed. Then it all crashes down, and you break your crown...

*2nd & 3rd times, Gtr. II plays w/rhythmic variations ad lib (next 7 bars only).
**Substitute upstem note on D.S.
Where's your crown?

Gtr. III

1/4

1/4

12 12 14 12 14 (14)

P P P P

H

name. Where's your crown, King

1/2

1/2

Full

Full

Full

Full

*Sta refers to Gtr. III only.

Guitar solo
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)
N.C.(ES)

Nothing?

You're nothing.

Full

Full

Full

Full

w/wah as filter & *octaver

Full

Full

Full

Full

* Doubles an octave below
Come on, where's your crown?

(octaver off)

w/Rhy. Fig. 3 (1½ times)

Grtr. I substitute Rhy. Fill 2
N.C. (A5)

w/Rhy. Fill 3

(Vocal: Huht!)
w/Rhy. Fig. 2
N.C.(E5)

8va

locos

Gtrs. E5
I & II

w/Fill I (4 times) & Rhy. Fill 4
N.C.(E5)

Rhy. Fill 4 (Gtr. II)

trem bar

* With one of gtr.'s vol. knobs set to zero, sl.

flick toggle switch back and forth in rhythm indicated.
(Rhythm shown is for "on" position only.)
Bridge
w/Fill 1 (8 times)
N.C.

*Next 10 bars only

I wish I may, I wish I might,

have this wish, I wish to-night, I want that star,

want it now, I want it all and I don't care how,

Careful what you wish, careful what,

Gtr. II

H mp

H mp

sim.

H *Vol. swell (next 8 bars)

**Gtr. III

mf

let ring

**Wah off
you say. Careful what you wish, you may regret it. Careful what you wish, you just might get it.
Coda

name. Where's your crown, King Nothing?

(Sve refers to Gtr. III only)

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

Nothin.

Outro
w/Rhy. Fig. 1 (Gtr. II: 4 times; Gtr. III: 3½ times)
N.C.(E5)

Mm, no, you're just nothing. Where's your crown, King

Full

P.M.

P.M.

P.M.

Full

P

H

HP

HP

HP

HP

HP

HP

HP

HP

HP

HP

HP

HP
Nothing?

No, you're just nothing.

Absolutely nothing. (cont. in slashes)

Off to never never land.

Rhy. Fill 5 (Gtr. III)

Free time

(Gtr. III out)
HERO OF THE DAY

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

Tune down 1/2 step:
\( \text{G} = E\flat \)  \( \text{F} = G\)
\( \text{A} = D\)  \( \text{B} = F\)
\( \text{D} = A\)  \( \text{E} = C\)

Moderately \( \frac{1}{2} = 112 \)

Intro
Gtr. I

Rhy. Fig. 1

\( A5 \)  \( A5/B \)  \( A5/C\sharp \)  \( A5/D \)  \( E \)

(mp)
clean tone
let ring throughout

\( \text{H} \)

The window burns to light the way back home.

Rhy. Fig. 1A (Gtr. II)

\( \text{end Rhy. Fig. 1A} \)

\( * \text{Acous.} \)

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w/Rhy. Fig. 1A
A5  A5/B  A5/C↓  A5/D  E
A light that warms... no mat−ter... where... they've gone

Rhy. Fill 1

w/Rhy. Fig. 2A
A5  A5/B  A5/C↓  A5/D  E
They're off to find... the hero of... the day...

Rhy. Fig. 2

w/Rhy. Fig. 1A
A5  A5/B  A5/C↓  A5/D  E
Mm... but what if they should fall... by some−one's wicked way?

Rhy. Fig. 2A (Gtr. II)
(Gtr. II out)
Still the window burns, time so slowly turns.

Someone there is sighing. Keepers of the flames, do ya

Rhy. Fill 2 (Gtr. III) ———— Rhy. Fig. 3A

dist. tone let ring

(w/Rhy. Figs. 3 & 3A)

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)
feel your name?— Can't you hear your babies cry— in?—

Ma—ma, they try— and break— me—.

Still they try— and break— me.

Half time feel

2nd Verse
w/Rhy. Fig. 1 (1¼ times)

Excuse me while— I tend—

let ring

H sl.

(6) 7 7 7 7 7 7 7 7

E

to how— I— feel—

These

(Gr. IV)

Gtr. II

sl. sl.

(9) 9 9 9 9 9 9 9

3 7 7 7 7 7 7 7 7

sl. sl.

*Dist. tone

Rhy. Fill 3 (Gtr. III)

(Gtr. III out)

dim.
things return to me that still seem real...

w/Rhy. Fills 1 & 2
(end half time feel)

Now, deserving this easy chair.

rocking stopped by wheels of despair.

want your aid, but the fist I've made for years can't hold off fear.

not all me, so please excuse me while I tend to how I feel.
w/Rhy. Fill 4A

Chorus
F5

N.C.

But

Rhy. Fill 4 (Gtr. I)  

Rhy. Fig. 4 (Gtrs. 1 & 3)  

(end Rhy. Fig. 4)

w/Rhy. Fig. 4A (3½ times)

F5

N.C.

Now the dreams and waking screams that ever last the night.

(But now the dreams that ever last the night.)

Rhy. Fig. 4A

(end Rhy. Fig. 4A)

So build the wall behind it, crawl and hide.

So build the wall and hide.

F5

N.C.

until it's light.

until it's light.)

So can you hear your ba-
Now the dreams that ever last the night.

So build the wall behind it, crawl and hide until it's light.

So can't you hear your babies cryin' now?

Mama, they try and break me.

Mama, they try and break me.
Bleeding Me
Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett

Moderate Rock \( \text{ \( J = 116 \) \) Half time feel}

Intro
N.C.
Riff A (Gtr. I)

\[ \text{dim.} \]

w/Riff A (1st 6 bars only)

\( \text{end Riff A} \)

Rhy. Fig. 1 (Gtr. II)

*Play slashes 2nd time only.

(Gtr. III out)
Em

1. I'm diggin' my way.
2. I'm sowin' the seeds.

I'm diggin' my way.
I'm sowin' the seeds.

*Omit on D.S.*

Riff A1 (Gtr. 1)
I'm pushin' to stay
This thorn in my side,

I'm pushin' to stay with somethin'
this thorn in my side is from the tree.

(Resume Riff A)

I'm pushin' to stay with somethin' better.
This thorn in my side is from the tree I've planted.

Ooh, it
(Gtr. I out)
Rhy.
Fig. 3
(*Gtr. IV)

(Gtr. II)

(Dsus4)

(2nd time cont. in notation)
(3fr. open 3fr.)

Yeah.
Caught under wheel's roll.
I take the leech.

I'm bleeding me.
Can't stop to save my soul.

I take the leash that's leading me.
I'm bleeding me.

Fill 1 (Gtr. III)

(Gtr. IV out)
Woh, ooh, I can't take it.

Caught under wheel's roll. Oh,

the bleeding of me, yeah.

Gtrs. I & II
Gtr. I Full
Gtr. II Grad. bend
(H) (end Rhy. Fig. 4B)

Dm7e Gm7e Dm7e

Ooh, of me, yeah.

A.H. Grad. bend
Full
Full
Full
Full
Free time

**Tempo I**
(Band out)

---

Bridge
w/Rhy. Fig. 5A (4 times)

---

85
Chorus
w/Rhy. Fig. 4 (Gtr. I)

E5

Caught under wheel's roll. I take the leech._

Gtr. II

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

A5

I'm bleeding me. Can't stop to save my soul._

Gtr. I & II

w/Rhy. Figs. 4A (2 times) (Gtr. II) & 4B

A5

I take the leash that's leading me. I'm bleeding me._

Gtr. II

D5

Oh, I can't take it.
CURE

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:
0 = Eb 1 = Gb
3 = Ab 2 = Bb
5 = Db 1 = Eb

Moderate Rock J = 120

Intro
(Drums)

Gtr. I

Rhy. Fig. 1

N.C.

E5

N.C.

E5

N.C.

E5

(End Rhy. Fig. 1)

1st Verse
w/Rhy. Fig. 1 (7½ times)

N.C.

E5

N.C.

E5

N.C.

E5

(Spoken:)
The man takes another bullet.

He keeps them all within.

E5

N.C.

E5

N.C.

E5

He must seek no matter how it hurts,

so don't fool again.

Yeah.

*He thinks the answer's cold

*Doubled by spoken voice (next 7 bars only)

and in his hand.

He takes his medicine.

The man takes another bullet.

Yeah, he's been fooled again.

Bb5/F

Un-cross your arms, take and throw 'em to the cure, say.

Rhy. Fill 1

Gtr. I

Gtr. I & II

(end Rhy. Fill 1)

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Pre-chorus
N.C. F5 N.C. F5 N.C. w/Rhy. Fill 2
Bb5/F

"I do believe." Un-cross your arms now,

Rhy. Fig. 2

Gtr. I

1/2

1/2

PM.

PM.

PM.

PM.

take 'em to it, say. "I do believe,

Gtr. I & II

1/2

1/2

PM.

PM.

Yeah, I do believe." Hell, yeah.

(end Rhy. Fig. 2) Riff B

PM.

PM.

PM.

*Throughout Riff B, pick scrapes played by Gtr. I only (Gtr. II tacet).

Rhy. Fill 2 (Gtr. II)

*Gradually release PM.
w/Rhy. Fill 3
N.C.  E5  N.C.  E5  N.C.  E5  N.C.

Yeah.

Gtr. 1

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

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

*The lies tempt her and___she follows.  A-again___she lets him in__

*Doubled by spoken voice (next 8 bars only)

E5  N.C.  E5  N.C.

She must believe to fill____the hollow.

N.C.  E5  N.C.  w/Rhy. Fill 1

Bb5/F

She's been fooled again._Un-cross your arms, take and

Pre-chorus
w/Rhy. Fig. 2

F5  N.C.  F5  N.C.  F5  N.C.  F5

throw 'em to the cure, say,  "I do believe."

Rhy. Fill 3 (Gtr. II)  (Gtr. II out)
Un-cross your arms, now, take 'em to it say, "I do believe..."

woh... yeah, I do believe." Yeah... yeah..."

Chorus
2nd time w/Fill 1

*Riff Fig. 3
Betting on the cure.

*N.C. just must get better than this.
Betting on the cure.

*Refers to both gtr.s unless indicated otherwise.

Rhy. Fill 4 (Gtr. II)

Fill 1 (Gtr. III)

(Gtr. III out)
Yeah, ev'ry one's got to have the sickness, 'cause

To Coda

(Gtr. II out)
(end Rhy Fig. 3)
Rhy. Fill 5 (Gtr. II)

*Gradually release PM.

*With one of gtr.'s vol. knobs set to zero, flick toggle switch back and forth in rhythm indicated. (Rhythm shown is for "on" position only.)

**Both signs caught and bent w/L.H. ring finger
Coda

Gtr. II

cure. (Gtr. II cont. in slashes) ow... yeah... precious cure...

Gtr. I

*Flick toggle switch as before.

Interlude

(Whispered:) I do believe.

Gtr. I & II

Chorus / Outro
w/Rhy. Fig. 3 (1st 2 bars only) (Gtr. I: 4 times; Gtr. II: 3½ times)

N.C. E5

Betting on the cure. Yeah, it must get better than this. Need to feel secure. Yeah, it's

N.C. E5

with Rhy. Fig. 3 (Gtr. I)

N.C.

Gtr. II

E5

Got to get better than this, this, this, yeah.

Gtr. II

E5

It must get better than this.
N.C. N.C. E5

Bet-ting on-the cure. Yeah, ev-'ry one's got to have the

1/2 Full

1/4 1/4 1/4 1/4 1/4 1/4

12 14 16 14 12 14

14 14 14 12 14

sick-ness, 'cause ev-'ry one seems to need the cure.

w/Rhy. Fill 6

E5

I do be-lieve, I do be-lieve, I do be-lieve.
POOR TWISTED ME

Words and Music by James Hetfield and Lars Ulrich

Tune down 1/2 step:

Moderate Rock \( \frac{4}{4} \equiv 120 \)

Intro

Gtr. I

Str. widist. & delay

1/2

Full

1/2

Full

N.C. (A5)

Striking muted stgs.
sometimes causes random harmonics to sound (next 5 bars).

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Half time feel
N.C.(A5)
Rhy. Fig. 1A (Gtr. II)

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1A)

(end Rhy. Fig. 1)
Yeah, I chew on agony.

Swallow whole the pain. But, oh, it's too good to
Gtr.  D  C  G5

Rhy. Fig. 2 (Gtr. III)

be.

that all this misery.

just for,

let ring....

E

(cont. in notation)

w/Rhy. Fig. 1A
N.C.(A5)

oh, poor twisted me.

(Gtr. III out)

(end Rhy. Fig. 2)

Gtr. I

Ooh, yeah.

Poor twisted me.

104
w/Rhy. Fig. 1A (last 4 bars only)
N.C.(A5)

Yeah.

(Gtr. 1)

Rhy. Fig. 3
(Gtr. 1)

Yeah. To finally reach the shore.

(continuation in slashes)

Riff A (Gtr. II)

(¥)

12 11 12 12 12 12 12

H stl. stl. stl. stl. stl. stl.

sur vive the storm. Now you're bare and cold. The sea was warm.

F5 F5

11-12 12 12 12 12 11 12 12 12 11 12 12 12 12 12 12 12 11 10

9-10 10 10 10 9-10 10 10 10 9-10 10 10 10 9-10 10 10 10 9 8
Half time feel
Guitar solo
w/Rhy. Fig. 1 (1st 6 bars only)

N.C.(A5)

yeah, yeah.
Bridge
w/Rhy. Fig. 3 and Riff A
(end half time feel) G5

Yeah. To fi-nal-ly reach the shore, sur-vive the storm...

(Gtr. III out)

Half time feel
3rd Verse
w/Rhy. Fig. 2 (1st 3 bars only)

Now you're bare and cold... Yeah, the sea was warm... so warm... you bathe your soul a-gain...

Good to feel, my friend. Oh, woe is me...

*Omit slide on beat 1.
Additional Lyrics

2. Poor mistreated me
   Poor mistreated me.
   I drown without a sea.
   Lungs filled with sorrow,
   Lungs filled with misery,
   Inhaling the deep, dark blue.
   Woe, woe is me.
   Such a burden to be
   The poor mistreated me, yeah.
WASTING MY HATE

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

Tune down 1/2 step:
G = Eb   D = Gb
C = A    E = Bb
G = D    G = E

Moderate Rock  \( \text{J} = 148 \)

Intro

Grtr. I

N.C.

Riff A

Chorus

w/ *Riff A

N.C.

Good day, how do and I send a smile

*1st note is tied, not struck.

Don't waste your breath.
and I won't waste my hate on you.
Ain't gonna waste my hate, ain't gonna waste

*Throughout verses, bass plays E when gtr. plays F5.

my hate on you, I think I'll keep it for my self.

Ain't gonna give no more, ain't got the time

Riff C (Gtr. III)
to help you score. I think it's time you pleased yourself.
(Gtr. III out)
(end Riff C)

Half time feel
Chorus

Good day, how do, and I send a smile.

Riff A1 (Gtrs. I & II)

Don't waste, waste your breath.

(end Riff A1) Gtr. II
and I won't waste my hate on you.

2nd time to Coda I; 3rd time to Coda II
(end half time feel)

w*Riff B (Gtrs. I & II)
N.C.

*Last note is not tied.

2nd Verse
w*Rhy. Fig. 1

Think you're worthy now?
You think enough to e -

von raise the brow and to laugh and tip that two - pronged
Well, I see my hands.

I see my feet, I feel that blood that pumps in beat.

But where the hell’s my mind goin’ now?

Dead gone now.

Think I’ll keep it for myself.

Rhy. Fill 1 (Gtr. I)
Hate!

(4th time Gtr. II cont. in slashes)

*Last 2 times, Gtr. II omits all PM's.

Ain't gon-na waste my hate. But I'm so greed-

y when they say, "Better to give than to receive."

Ain't gon-na waste my hate, no, no. Ain't got time to waste my hate on you.

I think I'll keep it all for my...
MAMA SAID

Words and Music by
James Hetfield and Lars Ulrich

C  Am  Dm  Cadd9  G  Bb  Asus2  Asus4  F

Tune down 1/2 step:
[0]=E♭  [1]=G♭

Slowly  = 72
(Band out)

Dm
Dm

Intro

Rhy. Fig. 1 (*Gtr. 1)

C
Am

*Acous.

C
Am

Dm

mp

let ring

1st Verse
w/Rhy. Fig. 1 (1¼ times)

Dm

Ma - ma, she has taught me well. Told me when I was young.

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

Dm

“Son, your—life's an o - pen book. Don't close it 'fore it's done.”

The

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2nd Verse  
wmRhy, Fig. 1 (1¾ times)

Dm  
"Reb-cl.," my new last name, wild blood in my veins.

Dm  
A pron strings around my neck, the mark that still remains.

Dm  
left home at an early age of what I heard was wrong.
Dm

G

Chorus
w/Rhy. Fig. 2
Dm Cadd9 Am G

Let my heart go.

Fill I (Gtr. II)

Full Full Full Full

Hold bend

Full Full Full FULL

G

Dm Cadd9 Am G

grow.

Mama, let my heart go.

Hold bend

Full Full Full FULL

Dm Cadd9 Bb G

let this heart be still.
Bridge
2nd time w/Rhy. Fig. 3A

Dm   G   Cadd9   F
Never I ask of you but never I gave. But you

Dm   G   Cadd9   F
(End Rhy. Fig. 3)
gave me your emptiness I now take to my grave.

w/Rhy. Figs. 3 & 3A
Dm   G   Cadd9   F
Never I ask of you but never I gave. But you

Dm   G   Cadd9   F
To Coda

gave me your emptiness I now take to my grave. So

Dm   Cadd9   B+   G   Am   Asus4
3rd Verse
w/Rhy. Fig. 1 (1¾ times)
Dm

Gtr. I

let this heart be still. Mama, now I'm coming home, I'm not

Rhy. Fig. 3A (Gtr. II)

(Gtr. II out)
C       Am      Dm     C       Am
all you wished of me... A mother's love for her son...
unspoken, help me be... Yeah, I

Gtr. II
sl.

w/wah as filter
sl.

Dm

C       Am
took your love for granted, and all the things you said to me,...
yeah... I

Dm

Gtr. I
Am

need your arms to welcome me, but a cold stone's all I see...

(Gtr. II out)

(wah off)

Chorus

w/Rhy. Fig. 2 (last 6 bars only) & *Fill I
G

Dm     Cadd9     Am
Let my heart go...

Let your son

*Last note is tied.

w/light variations ad lib
THORN WITHIN

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

Moderate Rock \( j = 116 \)

(Hi-hat)

Gtrs. I & II

N.C. G5

G5 A5

Rhy. Fig. 1

G5

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (Gtr. I)

G5 A5 N.C.

Rhy. Fig. 1A (Gtr. II)

G5

(end Rhy. Fig. 1A)

*Half time feel

w/Rhy. Figs. 1 & 1A

G5 A5 N.C.

Rhy. Fig. 1B (Gtr. III)

G5

(end Rhy. Fig. 1B)

*Begin 4th time and ends after 6th time

N.C.

Riff A (*Gtrs. I & II)

Play 6 times

(6th time Gtr. III out)

G5

(end Rhy. Fig. 1B)

Play 3 times

(end Riff A)

*Beginning 3rd time, Gtr. III doubles Gtrs. I & II w/wha as filter.
N.C.

Gtrs. II & III

(Gtrs. II & III out)

Gtr. I

let ring

2 4 2 2

(cont. in slashes)

1st, 2nd Verses

Gtr. I

1. For - give me, Fa - ther,

for I have sinned.

2. See additional lyrics

*Gtr. II

let ring

clean some w/chorus

H

*During 2nd Verse, play all parts w/light variations ad lib.

G6

F7

Find me guil - ty of - the life

let ring

sl.

sl.

127
should I look down, disgraced, or straight ahead and know that you must blame...

(end Rhy. Fig. 2A)

*dist. tone

(end Rhy. Fig. 2)

Chorus
w/Riff A (4 times) (Gtrs. I & II)

w/Riff A (2 times) (*Gtr. III)

*I am...

3rd time to Coda

And I
1. Half time feel
w/Rhy. Fig. 1B (2 times) (Gtrs. I & II)
G5 A5 N.C.
I am the thorn within.

(1. end half time feel)
(2. Gtr. II out)
G5

(2. cont. in slashes)

let ring

2. w/Rhy. Fig. 1B (1½ times) (Gtrs. I & II)
G5 A5 N.C.

(w/Rhy. Fill 2)
(w/Rhy. Fill 1 (2 times))
G5 A5 N.C. A5 A♭5 G5

I do your time,

I take your fall. I'm branded guilty for us all.

Rhy. Fill 1 (Gtrs. I, II & III)

(Gtr. III out)

Rhy. Fill 2 (Gtrs. I & II)

PM.
Half time feel
Guitar solo
w/Rhy. Fig. 2 (1st 7 bars only) (Gtr. II)

G5  A5

*slight variations ad lib

B5

F#5  B5  G5

3rd Verse
w/Rhy. Figs. 2 (Gtr. I) & 2A (** Gtr. II)

So point your fingers, point right at me.

*Both gtrs. w/slight variations ad lib

**Clean tone w/chorus

Rhy. Fill 3 (Gtr. II)
Gtr. II substitute Rhy. Fig. 4 (4 times)

I am the thorn within.

N.C.

Rhy. Fig. 4
*Additional Lyrics*

2. Forgive me, Father, for I have sinned.  
   Find me guilty when true guilt is from within.  
   So point your fingers, point right at me.  
   For I am shadows and will follow you.  
   One and the same are we. *(To Chorus)*
RONNIE

Words and Music by
James Hetfield and Lars Ulrich

Tune down ½ step:
C = Eb  D = Gb
B = Ab  G = Bb
A = Db

Moderately slow Rock \( \frac{j}{= 92} \)

Intro

Rhy. Fig. 1 (Gtr. I)

Rhy. Fig. 1A (Gtr. II)

Full

(end Rhy. Fig. 1A)

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

C  B5  F5  G5  D5

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135
2nd Verse

w/Rhy. Figs. 3 (1st 3 bars only) & 3A

E5  D5

streets of red... red I'm afraid... There's no confetti, no parade... Nothing happens in this boring place... but, oh my God, how it all did change... Now they

D5  C5/D  D5  C5  B5

all pray... blood stain wash away...

(end Rhy. Fig. 4)
Chorus
w/Rhy. Figs. 1 & 1A
2nd time w/Fill 1
N.C.(A5)

He said, "Lost my way— this blood-y day— Lost my way."

w/Rhy. Fill 2 (1st bar only) w/Rhy. Figs. 1 (1st 3 bars only) & 1A
C5 D5 C5 N.C.(A)

I heard him. He said, "Lost my way— this blood-y day— Lost my way."

To Coda

All things wash-a-way— but blood stained the sun red to-

w/Rhy. Fig. 2
N.C.(A5)

N.C.(A5)

C5 B5 F5 G5 D5

Rhy. Fill 2 (Gtr. II) 1/2

PM. 1/2

Fill 1 (Gtr. III) (Gtr. III out)
3rd Verse
w/Rhy. Figs. 3 & 3A
E5

always said, "Some-thin' wrong with lit-tle, strange Ron-nic Long."

E5

Never laughed, never smiled. Talked al-lone for miles and miles and

w/Rhy. Fig. 2A
N.C.(A)

miles.

w/light dist.

Gtr. III

Full

Full

w/Rhy. Figs. 3 (1st 3 bars only) & 3A
E5

Gallows calls, "Son," I say, "Keep your smile and laugh all day. Think

sl.

sl.

sl.

w/Rhy. Fill 1

E5

once a-gain in this bor-ing place, for lit-tle boys how they soon change."

D5

G5

Full

Full

Full
D.S. al Coda

all pray, blood stain wash away.

let ring... (cont. in Fill 1)

Coda

blood stained the sun red today.

*Play w/slight variations ad lib (throughout).

(continuation)

Yeah.

Fill 2 (Gtr. III)

w/talk box
(Spoken:) Yeah, well, all the

Bridge
w/Fill 2 (8 times)
N.C.(A)

green things died when Ronnie moved to this place. He said,

"Don't you dare ask why I'm cursed to wear this face." Well, now
w/Rhy. Fill 3

we all know why the children called him "Ronnie Frown". When he

pulled that gun from his pocket, and they all fall down, down, down.

Chorus
w/Rhy. Figs. 1 & 1A
N.C.(A)

He said, "Lost my way this bloody day. Lost my way." Yeah, yeah, I heard him.

w/Rhy. Figs. 1 (1st 3 bars only) & 1A
N.C.(A)

He screamed, "Lost my way this bloody day. Lost my way."

Rhy. Fill 3 (Gtr. II)

Play 3 times

142
w/Rhy. Fill 2

C5

D5

C5

(Gtr. II out)

All things wash away but blood stained the sun red to-

Gtr. I

Full

Full

Full

P

P

Full

P

P

0

Outro

w/Rhy. Fig. 2 (Gtr. I: 2 times; Gtr. II: 3 times)

N.C.(A)

day.

That's right.

2

C5 B5 F5 G5 D5 N.C.(A)

All things wash away.

Gtr. III

let ring

P

H

sim.

P

C5 B5 F5 G5 D5

And they all fall down.

But blood stained the sun to-

day.
And they all fall down...

But

blood stained the sun today.
THE OUTLAW TORN

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:
6 = Eb
5 = Ab
4 = Db

Slow Rock  \( \frac{3}{4} \) = 60

Intro
w/Rhy. Fill 1
F5/E E(\( \frac{3}{4} \))
Gtr. I

Play 7 times
F5/E E(\( \frac{3}{4} \))
F5/E
N.C.

(4th time Gtr. I cont. in slashes)
(end Rhy. Fig. 1)

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

N.C (E5)
P.M.

(Gtr. I out)

(Gtr. II out)

Rhy. Fill 1 (Gtr. II)

Play 7 times
fade in
w/dist. & wah

(let ring)

(wah off)

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1st Verse
*N.C.(E5)

And now I wait my whole- life-time... for you.

*Chords implied by bass when gtrs. are tacet (throughout).

w/Fill 1

And now I wait my whole-life-time... for you.

(Gtrs. I & II out)

N.C.(E5)

I ride the dirt, I ride the tide... for you.

w/Fill 2

I search the out-side, search in-side... for...
D5 B5

you to take back what you left me... I know I'll always burn to be_

N.C.(A5)

the one who seeks so I may find... And now I wait my whole life time...

Chorus
w/Rhy. Fig. 1 (Gtr. I: 4 times; Gtr. II: 2½ times)

N.C.(E5)

(D)

Out law of torn.

(E5)

(D)

Out law of torn.

(E5)

Gtr. II 1/2 1/2

Out law of torn...

(E5) (hyp-2)

Gtr. II out

And I'm torn.

1/2 1/2 (cont. in slashes) Gtr. I

1/2 1/2

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.
2nd Verse
N.C.(E5)

So on I wait my whole life time for you.

w/Fill 1

So on I wait my whole life time pick scrape you.

w/delay repeats

(Gtr. I out)

*Gtr. II holds chord till end of bar and is out.
Gtr. I plays slashes as indicated.

N.C.(E5)

The more I search, the more my need for you.

w/Fill 2

The more I bless, the more I bleed for you.

*For next 4 bars, Gtr. I doubles Gtr. II w/24th vibrations ad lib

D5 B5

A B5

*Gtr. II

you. You make me smash the clock and feel.

A5

I'd rather die behind the wheel.

G A5

Time was never on my side, so on I wait my whole life time.

Chorus
w/Rhy. Fig. 1 (2 times)
N.C.(E5)

(D)

Out law of terror

(E5)

(D)

Out law of.
Yeah, I'm outlaw of

And I'm torn.

Bridge
2nd time w/Fill 3

And if I close my mind in fear, please pry it open.

150
And if my face becomes sincere, beware.

(See me.)

Rhy. Fig. 2A (Gtr. I)

And when I start to come undone, stitch me together.

(Hold me.)

*Throughout Bridge, play all rhy. figs. w/slight variations ad lib.

w/Rhy. Figs. 2A & 2B

And when you see me strut, remind me of what left this outlaw torn.

To Coda

*(Pick str. near bridge.)
Interlude
N.C.(E5)

mf
w/delay

*For next 16 bars, all notes are sounded by vol. swells and all vib.'s are slight.

Guitar solo
w/ Rhy. Fig. 1 (2 times) (Gtr. I)
N.C.(E5)
Gtr. III

*Swell notes in louder.
Outro w/Rhy. Fill 3 (8 times)
N.C. (E5)

Full

mf
w/delay

Full

5 5 7 7

(?) 7

Full

For next 4 bars, all notes are sounded w/ vol. swells.

Full

Feedback (E)

Feedback pitch: E

(Actual sounding pitch is F due to note being bent.)

Full

Rhy. E5 type 3

(Gtr. II)

Full

H P

1⅓

Full

F5

G5

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

E5 type 3

Full

F5

1⅓

154
**Tablature Explanation/Notation Legend**

Tablature: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

<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>10</td>
<td>9</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
</tbody>
</table>

5th string, 3rd fret 2nd string, 10th fret and 3rd string, 9th fret played together

**Definitions for Special Guitar Notation**

- **Bend**: Strike the note and bend up ½ step (one fret).
- **Unison Bend**: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.
- **Slide**: Slide up to the note indicated from a few frets below.
- **Hammer-On**: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.
- **Pull-Off**: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.
- **Trill**: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.
- **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.
NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

TREMOLI BAR: Drop the note by the number of steps indicated, then return to original pitch.

PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.

MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fretboard; strike the strings with the right hand, producing a percussive sound.

PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.

TREMOLO PICKING: Pick the note as rapidly and continuously as possible.

RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

**Definitions of Musical Symbols**

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/4</td>
<td>Play an octave higher than written</td>
</tr>
<tr>
<td>15'</td>
<td>Play two octaves higher than written</td>
</tr>
<tr>
<td>loco</td>
<td>Play as written</td>
</tr>
<tr>
<td>pp (pianissimo)</td>
<td>Very soft</td>
</tr>
<tr>
<td>p (piano)</td>
<td>Soft</td>
</tr>
<tr>
<td>mp (mezzo piano)</td>
<td>Moderately soft</td>
</tr>
<tr>
<td>mf (mezzo forte)</td>
<td>Moderately loud</td>
</tr>
<tr>
<td>f (forte)</td>
<td>Loud</td>
</tr>
<tr>
<td>ff (fortissimo)</td>
<td>Very Loud</td>
</tr>
<tr>
<td>† (accent)</td>
<td>Accentuate note (play it louder)</td>
</tr>
<tr>
<td>† (accent)</td>
<td>Accentuate note with great intensity</td>
</tr>
<tr>
<td>† (sussato)</td>
<td>Play note short</td>
</tr>
<tr>
<td>✔</td>
<td>Repeat previous beat (used for quarter or eighth notes)</td>
</tr>
<tr>
<td>✔</td>
<td>Repeat previous beat (used for sixteenth notes)</td>
</tr>
<tr>
<td>✔</td>
<td>Repeat previous measure</td>
</tr>
<tr>
<td>✔</td>
<td>Repeat measures between repeat signs</td>
</tr>
<tr>
<td>✔</td>
<td>When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.</td>
</tr>
<tr>
<td>D.S. al Coda</td>
<td>Go back to the sign (§) and play to the measure marked &quot;To Coda,&quot; then skip to the section labeled &quot;Coda.&quot;</td>
</tr>
<tr>
<td>D.C. al Fine</td>
<td>Go back to the beginning of the song and play until the measure marked &quot;Fine&quot; (end).</td>
</tr>
</tbody>
</table>
Ain't My Bitch
2 x 4
The House Jack Built
Until It Sleeps
King Nothing
Hero Of The Day
Bleeding Me
Cure
Poor Twisted Me
Wasting My Hate
Mama Said
Thorn Within
Ronnie
The Outlaw Torn