

Authorized Edition

guitar

WITH TABLATURE

LIVE: BINGE & PURGE

SELECTIONS



cherry
and
me



**FULL COLOR
FOLD-OUT INSIDE**

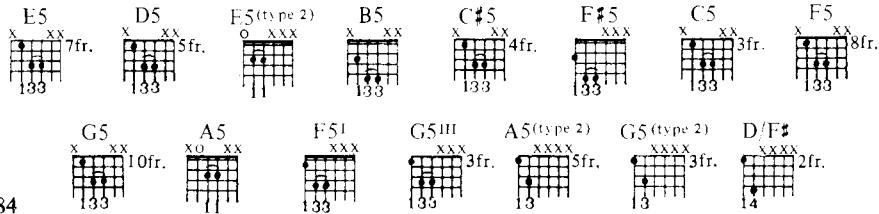
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Creeping Death

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



Fast Rock ♩ = 184

Rhy. Fig. 1 E (Gtrs. I & II) Intro P.M. E5 (Gtr. I) P.M. E5 D5 (end Rhy. Fig. 1)

Rhy. Fig. 2 (Gtr. I) P.M. Riff A Gtrs. II & III Gtr. II Gtr. III (end Rhy. Fig. 2) (end Riff A)

T A B 0 0 0 0 0 9 10 9 10 9 7 10 9 7 9

A5 G5 D/F# E5 (type 2) *Gtr. II Rhy. Fig. 3 Play 8 times (end Rhy. Fig. 3)

7 5 5 2 0 2 2 2 2 2 2 3 2 3 2 0 H P P

*1st time only;
2nd - 4th times tacet;
5th - 8th times double Gtr. I.

N.C. Rhy. Fig. 4 G5 N.C. G5 N.C. Play 4 times (end Rhy. Fig. 4)

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

E5 (type 2)

w/Rhy. Fig. 3
E5

N.C.

Rhy. Fig. 5

B5 C#5 F#5 (end Rhy. Fig. 5)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 3 (8 times)

E5

N.C.

E5

N.C.

1. Slaves, He - brews born to serve to the phar - aoh. _____

2,3. See additional lyrics

E5

N.C.

E5

N.C.

Heed to his ev - 'ry word. _____ live in fear. _____

E5

N.C.

E5

N.C.

Faith of the un - known one. _____ the de - liv - 'rer. _____

E5

N.C.

E5

N.C.

Wait, some - thing must be done. _____ four hun - dred years. _____

Chorus
E5 (type 2)

Rhy. Fig. 6

8

Play 4 times

So let it be writ - ten.

F5

E5

⑥open E C5 D5

P.M.

So let it be done. _____ I'm sent here by _____ the cho - sen

F5

G5

E5

⑥open E C5 D5

P.M.

one. _____ So let it be writ - ten.

F5

E5

So let it be done. _____ To kill the first _____

⑥open E C5 D5

P.M.

B5 C#5 F#5 (end Rhy. Fig. 6)

3rd time to Coda

w/Rhy. Fig. 3 (2 times)

E5

N.C.

E5

N.C.

born phar - aoh son. _____ I'm creep - ing death. _____

81a -

Rhy. A5
Fig. 7
*P A

*Throughout Rhy. Fig. 7, play only lowest note of chord when P.M. is indicated.

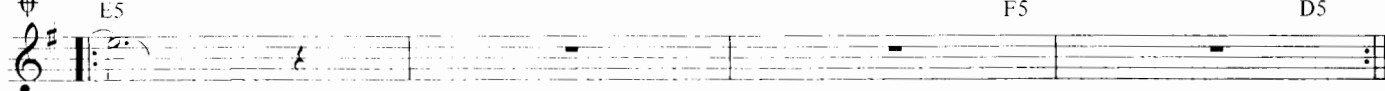
w/Rhy. Fig. 7

P P N.C. w/Rhy. Fig. 7
A5

N.C.

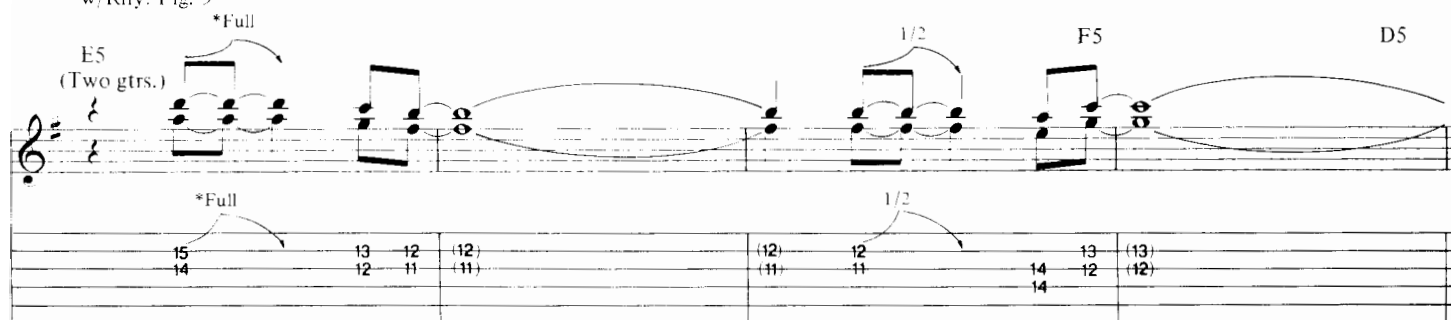
w/Rhy. Fig. 7
A5

Coda
w/Rhy. Fig. 9
E5



(Sing 1st time only)

w/Rhy. Fig. 9

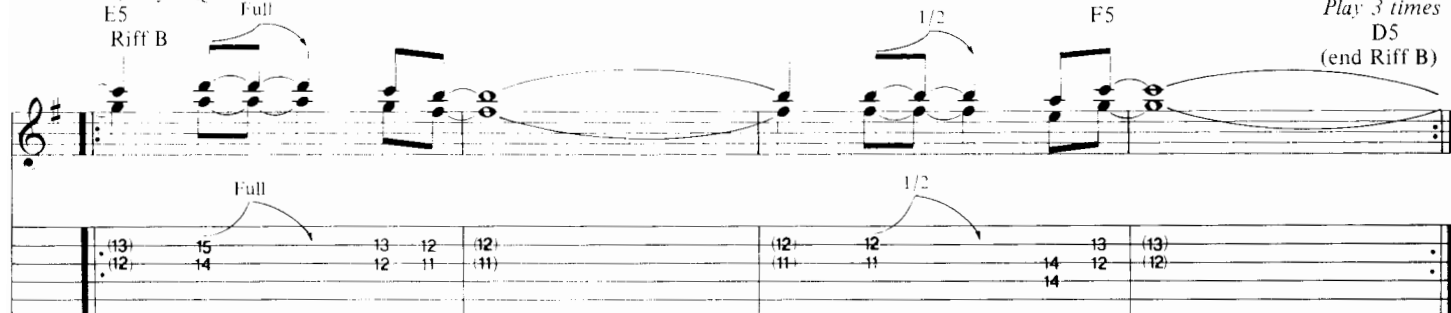


*Throughout next 7 bars, bends refer to both gtrs.

w/Rhy. Fig. 9

E5

Riff B



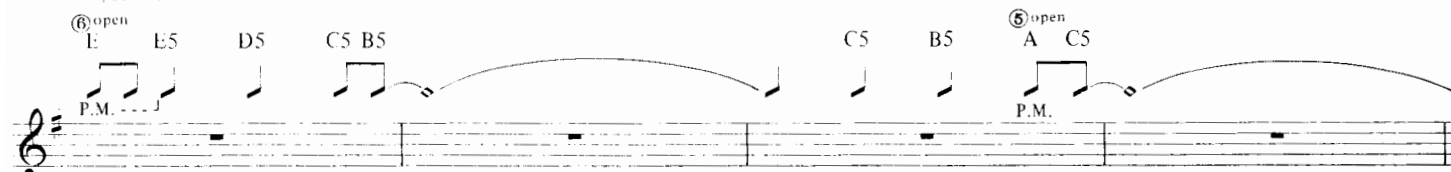
Play 3 times
D5
(end Riff B)

w/Riff B

⑥ open

E E5 D5 C5 B5

P.M.



w/Riff B

3rd time w/Fill 2

E5 D5 C5 B5

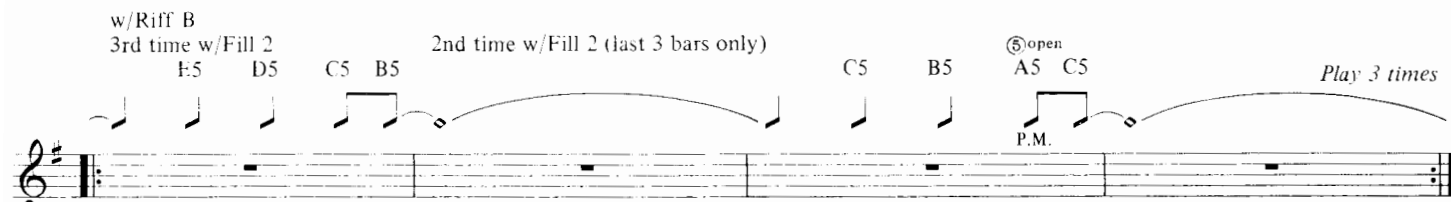
2nd time w/Fill 2 (last 3 bars only)

C5 B5

⑥ open

A5 C5

P.M.



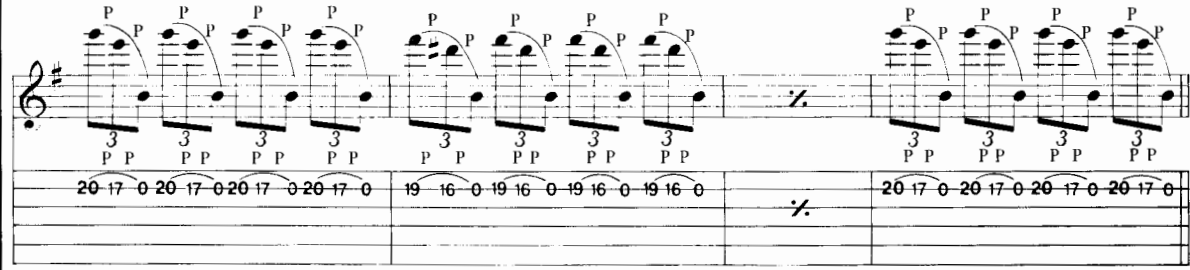
Play 3 times

Rhy. Fig. 9

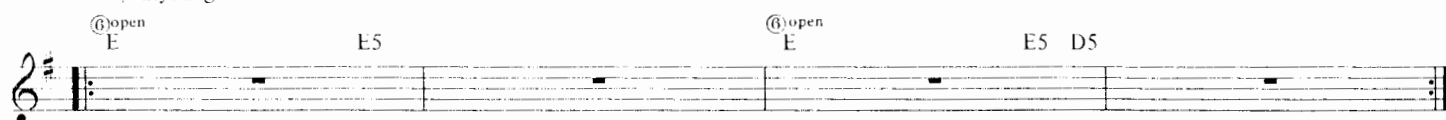
E5



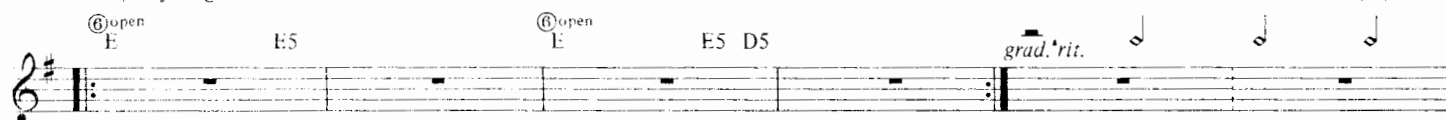
Fill 2



w/ Rhy. Fig. 1



w/ Rhy. Fig. 2 & Riff A

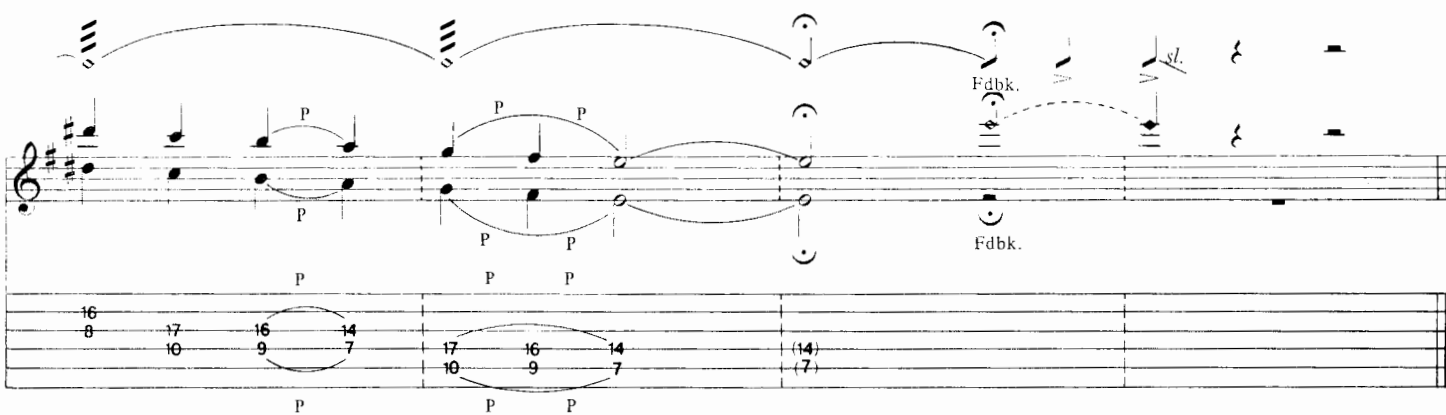


Free time

A5(type2)

G5(type 2) D/F#

grad. rit.

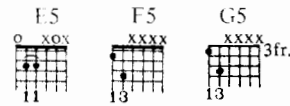


Additional Lyrics

2. Now, let my people go, land of Goshen.
Go. I will be with thee, bush of fire.
Blood running red and strong down the Nile.
Plague. Darkness three days long, hail to fire. *(To Chorus)*
3. I rule the midnight air, the destroyer.
Born. I shall soon be there, deadly mass.
I creep the steps and floor, final darkness.
Blood. Lamb's blood, painted door, I shall pass. *(To Chorus)*

Harvester of Sorrow

Words and Music by
James Hetfield and Lars Ulrich



Slow Rock ♩ = 84

Intro

Gtr. I

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

Handwritten musical notation for the Intro section, featuring guitar staves and bass lines. The notation includes dynamic markings like *f* and *P.M.* (Palm Mute).

Handwritten musical notation for the main body of the song, featuring guitar staves and bass lines. The notation includes dynamic markings like *mf* and *f*, and a section marked with an asterisk (*).

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

Handwritten musical notation for a section with wind effects, featuring guitar staves and bass lines. The notation includes dynamic markings like *P.M.* and a section marked "Play 3 times".

Handwritten musical notation for a section with a solo, featuring guitar staves and bass lines. The notation includes dynamic markings like *sim.* and *P.M.*.

Handwritten musical notation for a section with a rhythm figure, featuring guitar staves and bass lines. The notation includes dynamic markings like *P.M.* and *sl.* (slide).

E5
Rhy. Fig. 1A

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

G5 F#5 N.C. Bb5 (end Rhy. Fig. 1A)

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

sl. *sl.* *sl.*

E5

Gtr. I

Gtr. II

N.C. (Gtr. I out)

let ring

(Both gtrs.)

N.C.

(slight vib.)

E5

P.M.

E

N.C.

E

N.C.

E

N.C.

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

G5 G

N.C.

E

N.C.

G5 G

N.C.

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

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is written in a simplified notation with numbers 0, 1, 2, and a '+' sign. Above the guitar staff, there are labels 'E', 'N.C.', and 'P.M.' indicating specific techniques or notes. The first system ends with a double bar line, and the second system ends with a double bar line.

[illegible]

1st Verse

N.C. F 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

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

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.

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

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

Been cheat - ed of my youth. You turned this love to truth.

Gtr. II P.M.---4 P.M.---4

@ open 1fr.

Pre-chorus

F N.C. E N.C. E5 N.C. E N.C.

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

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

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

E5 F5 (tend Rhy. Fig. 2A)

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

F5 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. P.M. P.M. P.M.

Chorus
Rhy. Fig. 1
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

Har - vest - er of sor - row.

Rhy. Fig. 1A
E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. Bb5 G5

Har - vest - er of sor - row.

E5 F5 E F (6) open 1 fr. N.C. (Both gtrs.) E5 N.C.

Gtr. II

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.

E N.C. G

Dis-trib - u - tor_ of pain. Your loss be-comes_ my gain. —

Gtr. I E5 N.C. *open 1fr.* E F P.M. - - 4

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 E5 N.C.

w/Rhy. Fig. 1

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. —

w/Rhy. Fig. 1A

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 F5 G5 F#5 N.C. Bb5 G5

Har-vest-er_ of sor - row. —

(Lan - guage of_ the mad.) —

Gtr. I E5 Gtr. II *open 2fr.* G5 E F#

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

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

Gtr. I Guitar solo (lead gtr.) N.C. Full E Full N.C. Full E Full Full Full N.C.

— 3 —

Full Full Full Full Full Full Full

15 15 15 15 (15) 17 15 15 14

Gtr. II (rhy. gtr.)

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

0 2 0 0 1 2 0 0 1 2 0 0 0 0 0 0 0 1

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

Handwritten notes: H P, P.M., sl.

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

Handwritten notes: H P, P.M., sl.

N.C. E5 (Both gtrs.) F5 (Both gtrs.)

Handwritten notes: P P, P.M., sl.

2.3. N.C. F E5 F F5 F5

Handwritten notes: P P, P.M., sl.

3rd Verse

N.C. F N.C. E N.C. E N.C.

All have said their prayers. In-vade their night-mares.

Handwritten notes: P P, P.M., sl.

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

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. sl.

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.

(Lan - guage of the mad.)
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

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

w/Fill 2
Play 4 times

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. Har-vest-er of sor - row.

Fill 1

Fill 2

Of Wolf And Man

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

Moderate Rock ♩ = 116

Intro

Gtr. I

E5 7fr. F5 8fr. F#5 9fr. G5 10fr. G#5 11fr. F5 III 11 F5 I 13 E5 II 2

G5 III 3fr. B5 13 Bb5 13 C#5 4fr. C5 3fr. D5 5fr. D#5 6fr.

Gtr. II E5 F5 F#5 G5 E5 F5 F#5 G5

f

⑧ open E

Rhy. Fig. 1 (Gtr. I)

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

Play 4 times

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

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

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

1st Verse
w/Rhy. Fig. 2 (8 times)

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Off through the new day's_ mist I_ run_ Out from the new day's_ mist I_

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

_ have come_ I hunt_ there - fore I am_

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Har - vest the land_ Tak - ing of the fall - len_ lamb_

N.C. F5 E5 P5 B♭5 N.C. w/Rhy. Fig. 3 F5 E5 B5 B♭5 N.C.

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

P.M. P.M. P.M. P.M. 4 H P P H H sl

2nd, 3rd Verses
w/Rhy. Fig. 3 (4 times)
N.C. F5 E5 B5 B♭5 N.C. F5 E5 B5 E♭5 N.C.

2. Off through the new day's mist I run. Out from the new day's mist I have come.
3. See additional lyrics
F5 E5 B5 B♭5 N.C. F5 E5 B5 B♭5 N.C.

We shift, puls-ing with the earth, Com-pany we keep, roam-ing the land while you

Chorus
E5 F5 F♯5 G5 B5 B♭5 sleep, Oh, Shape shift, Nose to the wind

Gtrs. I & II
P.M. P.M. P.M. P.M.

E5 F5 E5 C♯5 C5 F♯5 G5 F♯5 C♯5 C5

Shape shift, Feel-ing I've been, Move swift, All sens-es clean

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

(3) (1) 2 2 3 2 6 5 (5) 4 4 5 4 6 5 2 2 3 2 0 4 0 3

[illegible]

Full F5¹ E5¹¹ ⑥open E G5¹¹¹ F5¹

Full Full P Full P Full P Full P Full

15 15 (15) 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 14

E5¹¹ F5¹ E5¹¹ ⑥open E B5 ⑥open E B^b5

P.M. sl. P.M. P

12 14 (14) 8 17 15 15 15 15 15 15 17 15 15 15 15 15 17

sl.

C[#]5 C5

P P P sl.

17 15 17 15 17 15 17 15 15 17 15 17 15 10 8 10 8 10 8 10 8 10 8

sl.

C5 C[#]5 D5 D[#]5 w/Rhy. Fig. 3 (1½ times) N.C. F5 E5 B5 B^b5

Full P 1/2 P Full

11 8 11 8 10 8 11 8 11 11 11 11 11 11 11 11 11 11 11

N.C. F5 E5 B5 B^b5

H P P H P P H P P

(11) 8 9 10 14 12 14 12 14 12 14 12 14 12 14 12 14

sl.

[illegible]

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5)

(E5) F5 F5 N.C. (E5) F5 E5 N.C.

(Spoken:) I feel a change. Back to a better day.

Full P Full sl. P

(12) 15 (15) 15 12 14 12 (12) 7 (7) (7) 5 P

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5

(Shape shift.)_ The hair stands on the back of my neck. (Shape shift.)_

Gtr. II (Gtr. II tacet)

Gtr. I P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

2 2 2 3 5 4 2 2 2 2 6 5 4 3 2 2 2 3 5 4 2 2 2 2 6 5 4 3

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 B5 C5 C#5 D5 C5 C#5 D5 D#5

Gtr. I

In wildness is the preservation of the world, so seek the wolf in thyself.

6 open E B5 6 open E B5

D.S. al Coda

(cont. in slashes) Gtr. II

Harm. (8va) 6

trem. bar Harm. 6

(w/echo rpts.)

12 12 (12) (12)

*Depress bar before striking note, then gradually return to normal position.

Coda

N.C.(F#5) G5 F#5 N.C.(F#5) G5 F#5 B5 B#5

(Back to the mean - ing,) back to the mean - ing_____ of wolf_____

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

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

C#5 C5 C5 C#5 D5 D#5

and man_____ yeah.

sl.

(3) 6 5 (5) 5 6 7 8 sl.

w/Rhy. Fig. 3 (1½ times)

N.C. F5 E5 B5 B#5 N.C. F5 E5 B5 B#5

(Gtrs. I & II) N.C. G5 F#5 Gtr. II E5 F5 F#5 G5 Gtr. I

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

(3) 5 7 5 7 5 0 5 7 5 7 (7) 5 0 5 5 4 (4) 2 2 2 2 2 2 2 2 0 0 0 0

H P P H H

Additional Lyrics

3. Bright is the moon, high in starlight.
 Chill in the air, cold as steel tonight.
 We shift. Call of the wild.
 Fear in your eyes. It's later than you realized. (To Chorus)

Through The Never

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

Fast Rock ♩ = 188

Intro N.C. Gtr. I *Play 12 times* E5 G5 N.C. Rhy. Fig. 1

G5 N.C.

1. (end Rhy. Fig. 1) E5 G5 E5 Gtr. I A5 Bb5 A5 G5 F5 E5 D5 F5

Half time feel
1st, 2nd Verses
F5 N.C.(E5) A5 Bb5 N.C.

1. All that is, was and will be...
2. See additional lyrics

Gtrs. I & II

(E5) A5 Bb5 N.C.

U - ni - verse, much too big to see.

p P.M. slight P.M.

3 2 2 3 2 0 3 2 0 2

p 0 0 0 0 0 0 0 0 0 0

(E5)

Time and space nev - er end - ing. Dis - turb - ing thoughts, ques - tions pend - ing.

p P.M.

3 2 0 0 0 0 0 0 0 0

p 0 0 0 0 0 0 0 0 0 0

A5 Bb5 E5 N.C.(E5)

Lim - i - ta - tion of hu - man un - der - stand - ing. Too quick to

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

0 0 0 0 0 0 0 0 0 0

0 2 3 2 0 0 0 0 0 0

(G5) (end half time feel) (F#5)

crit - i - size. Ob - li - ga - tion to sur - vive. We hun - ger to

P.M.

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

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

be a - live. Yeah.

Riff A Rhy. Fig. 2

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

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

w/Fill 1 Half time feel Chorus E5 F#5 E5 F#5

(Twist - ing, turn - ing through the nev - er.) All that is, ev - er,

(end Rhy. Fig. 2) Rhy. Fig. 3

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

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

To Coda (end half time feel) G5

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

ev - er was will be ev - er twist - ing, turn - ing through the nev - er.

(end Rhy. Fig. 3)



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

2 4 2 2 2 2 2 2 2 4 2 4 0 2 0 2 5 3

Fill 1 Gtr. III

7 6 5 4 4 4 3 2

The image displays a complex guitar score with multiple systems of notation. Each system typically includes a musical staff with notes and a corresponding tablature staff with fret numbers. Fret diagrams are used to illustrate specific fingerings or positions on the fretboard. The score is annotated with various musical terms and dynamics, including 'p' (piano), 'f' (forte), 'sl' (slide), 'trem. bar' (tremolo bar), and 'Half time feel w/Rhy. Fig. 3 (Gtr. II)'. The notation includes a variety of note values, rests, and articulation marks, providing a comprehensive guide for the performer.

⑥ open E P.M.  %  E5 P.M. (cont. in notation)

slack

slack

(16) (0) (0) (0)

Gtr. I w/Rhy. Fig. 4 (Gtrs. I & II) E5 G5 N.C. *Play 7 times*

3 H P *sl.*

(0) (0) 5 7 5 6 H P *sl.*

Rhy. Fig. 4 (Gtr. II) 3 H P *sl.*

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

2 0 0 0 3 0 0 *sl.* 5 5 7 5 6 H P *sl.*

Bridge w/Rhy. Fig. 4 (8 times) E5 G5 N.C. E5 G5 N.C.

On through the nev - er. We must go

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

on through the nev - er, out to the

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

edge of for - ev - er. We must go

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

on through the nev - er. Then nev - er

E5 (end half time feel)

comes.

Gtr. I

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

w/Rhy. Fig. 2 N.C.

w/Fill 1

Twist - ing, turn - ing through the nev - er.

Half time feel
Chorus
w/Rhy. Fig. 3
E5 F#5

All that is, ev - er, ev - er was will be ev - er twist - ing, turn - ing.

E5 F#5

Who we are, ask for - ev - er. Twist - ing, turn - ing through the nev - er.

Gtrs. I & II

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

(end half time feel) G5 N.C.

G5

Nev - er!

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

5 3 0 2 4 2 0 2 3 2 5 3 5 3

Additional Lyrics

2. In the dark, see past our eyes.
Pursuit of truth, no matter where it lies.
Gazing up to the breeze of the heavens.
On a quest, meaning, reason.
Come to be, how it begun.
All alone in the family of the sun.
Curiosity teasing everyone.
On our home, third stone from the sun. Yeah.

Twisting, turning through the never. (To Chorus)

Words and Music by
James Hetfield, Lars Ulrich
and Cliff Burton

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N.C. G5 N.C. A5 B♭5 F♯5 F5 (end Rhy. Fig. 3)

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

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

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

E5 G5

1. Make his fight on the hill in the ear - ly day. Con - stant chill deep in -
2. Take a look to the sky just be - fore you die. It's the last time he

E5

side. Shout - ing gun, on they run through the end - less grey.
will. Black - ened roar, mas - sive roar fills the crum - bling sky.

G5 C5 A5 E5

On they fight, for they're right. Yes, but who's to say? For a hill men would
Shat - tered goal fills his soul with a ruth - less cry. Stran - ger now are his

G5

kill. Why? They do not know. Suf - ferred wounds test their pride.
eyes to this mys - ter - y. Hears the si - lence so loud.

E5 G5

Men of five, still a - live through the rag - ing glow. Gone in - sane from the pain -
Crack of dawn, all is gone ex - cept the will to be. Now they see what will be, -

Chorus
w/Rhy. Fig. 3 (2 times)

C5 A5 N.C. G5 B♭5 F♯5 A5

that they sure - ly know. For whom the bell - tolls. -
blind - ed eyes to see. -

To Coda

N.C. G5 B♭5 F♯5 F5 N.C. G5 N.C. A5 N.C. G5 B♭5 F♯5 F5

Time march - es on for whom the bell - tolls. -

Interlude
E5

Gtr.
I

Riff A (Gtr. II)

P.M. -----

12 9 11 12 9 11 12 9 11 12 9 10

12 9 11 12 9 11 12 9 11 12 9 10

G5

E5

B5

Slight P.M.

(end Riff A)

P.M. -----

12 9 11 12 9 11 12 9 11 12 9 10

12 9 11 12 9 11 12 9 11 12 9 10

w/Riff A
E5

Gtr. III

Gtr. IV

*P.M.

P.M.

*P.M. -----

P.M. -----

8 7 7 8 10 7 8 7 (7)

8 7 7 8 10 7 8 7 (7)

9 9 11 7 9 12 9 11 12 9 10

9 9 11 7 9 12 9 11 12 9 10

*For next 6 bars, P.M. refers to Gtr. IV only.

G5

E5

B5

Slight P.M.

D.S. al Coda

P.M. -----

8 7 7 8 10 7 8 7 (7)

8 7 7 8 10 7 8 7 (7)

9 9 11 7 9 12 9 11 12 9 10

9 9 11 7 9 12 9 11 12 9 10

Not in strict time
2nd time w/trem. bar effects (till fade)
w/Bells

Coda

E5 VII

F#5 IX

E5 VII

F#5 IX

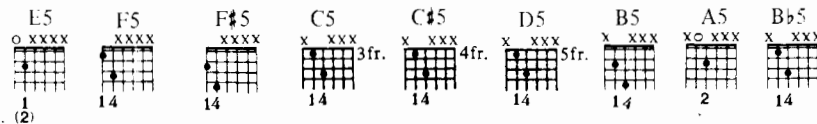
G5 X

Repeat and fade

Repeat and fade

The Thing That Should Not Be

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



Tune down one whole step:

(6) = D (3) = F
 (5) = G (2) = A
 (4) = C (1) = D

Moderate Rock ♩ = 116

Intro

E5 F#5
 Gtr. I (acous.)

Intro musical notation. Guitar I (acous.) plays E5 and F#5 chords. Guitar II (elec.) plays E5 and F#5 chords. The notation includes fret numbers and string numbers.

Main body of the song musical notation. Guitar I (acous.) plays F#5, F#5(b5), F#5, F#5(#5), E5, F#5, F#5(b5), F#5, F#5(#5) chords. Guitar II (elec.) plays E5 and F#5 chords. The notation includes fret numbers and string numbers.

Rhy. Fig. 1 musical notation. It shows a sequence of chords: F5, F#5, C5, F#5, C#5, F#5, D5, E5, F5, F#5, C5, F#5, C#5. The notation includes fret numbers and string numbers.

Rhy. Fig. 2 musical notation. It shows a sequence of chords: F#5, D5, E5, F5, F#5, C5, F5, F#5, C#5, F5, F#5, D5, F5, F#5, E5. The notation includes fret numbers and string numbers.

Rhy. Fig. 3 musical notation. It shows a sequence of chords: Bm7, Gm7, G#m7, Fm7. The notation includes fret numbers and string numbers.

Gr. II F#5 E5 F#5 E5

Rhy. Fill 1 (Gr. I)

mp *mf*

2 0

1st, 2nd, 3rd Verses

Rhy. Fig. 4A

E5 F#5 P.M. *f* P.M.

(end Rhy. Fig. 4A)

1. Mes - sen - ger of fear in sight. dark de - cep - tion kills the light.
 2. Crawl - ing cha - os, un - der - ground. cult has sum - moned, twist - ed sound.
 3. Not dead which e - ter - nal lie. strang - er e - ons, death may die.

Rhy. Fig. 4

(end Rhy. Fig. 4)

4 2 (4) 2 0 2 3 2 4 (4) 2 5

w/Rhy. Fig. 1 (2 times)

F5 F#5 C5 F#5 C#5 F#5 D5 E5 F5 F#5 C5 F#5 C#5 w/Rhy. Fill 1 F#5 D5 E5

w/Rhy. Figs. 4 & 4A

F#5 E5 F#5 F#(b5) F#5 F#(5) E5

Hy-brid chil - dren watch the sea, pray for fa - ther, roam - ing free.
 Out from ru - ins once pos - sessed, fall - en cit - y, liv - ing death.
 Drain you of your san - i - ty. face the thing that should not be.

w/Rhy. Fig. 1 F5 F#5 C5 F#5 C#5 F#5 D5 E5 Bm7 w/Rhy. Fig. 3 (2 times) Gm7 G#m7

Fear - less wretch, in - san - i - ty. He watch - es

Fm7 Bm7 Gm7 G#m7

lurk - ing be - neath the sea. { 1.3. Great Old One, for - bid - den site. He search - es. }
 2. Time - less sleep has been up - set. He a - wak - ens. }

Fm7 B5 C5 Rhy. Fig. 5 A5 Bb5 A5 Bb5 E5 (end Rhy. Fig. 5)
 P.M. P.M. P.M.

Hunt - er of the shad - ows is ris - ing,

A5 Bb5 A5 B5 C5 A5 Bb5 A5 Bb5 E5 A5 Bb5 A5
 P.M. P.M. P.M. P.M. P.M. P.M.

im - mor - tal. In

B5 C5 F5 B5 E5 w/Rhy. Fig. 1 F5 F#5 C5 F#5 C#5 F#5 D5 E5
 P.M.

mad - ness you dwell.

1. 2. D.S. al Coda I

w/Rhy. Fig. 2 (2 times) F5 F#5 C5 F5 F#5 C#5 F5 F#5 D5 F5 F#5 E5 F5 F#5 D5 F5 F#5 E5

Coda I F5 B5 A5 Bb5 A5 Bb5 E5

you dwell.

Gtr. III (elec.) H P tr (w/wah) vib. w/bar 9 12 9 (12) (9 (12)) Full sl.

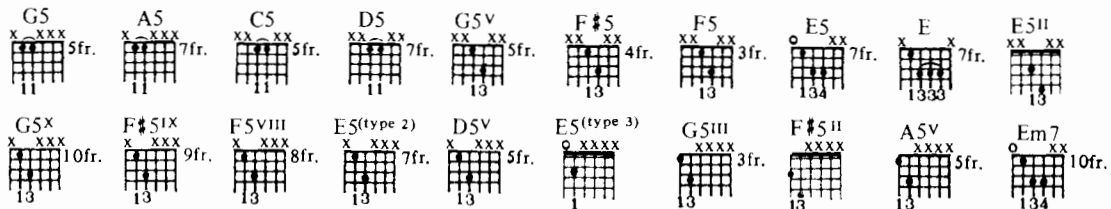
A5 Bb5 A5 Bb5 E5

19 12 12 12 12 16 13 12 16 13 12 16 13 12 16 13 12 16 13 12 16 13 12 16 13 12 16 13 12 16 13 12 16 13 12 15

sl. 1 1/2

Seek & Destroy

Words and Music by
James Hetfield and Lars Ulrich



Moderate Rock ♩ = 140

Gtrs. I & II N.C. Riff A

Intro

mf P.M.-----4 H P.M. P.M.-----4 P.M. Play 8 times (end Riff A) N.C. Riff B

sl.

N.C.(E5) Rhy. Fig. 1 G5 A5 G5 A5 N.C.(E5) (end Rhy. Fig. 1) G5 A5 G5 A5 N.C.(E5) Double w/Gtr. II-----4 N.C.(E5) Gtrs. I & II

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

Fig. 1 (Gtrs. I & II) G5 A5 G5 A5 N.C.(E5) w/Rhy. Fig. 1 N.C.(E5) G5 A5 G5 A5 N.C.(E5) Play 4 times

Al - right. (1st time only)

Play 4 times (end Riff C)

1st, 2nd, 3rd Verses

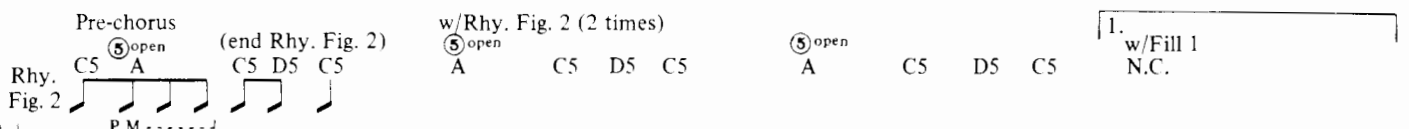
w/Riff C (4 times)
N.C.(E5)



1. Scan-ning the scene_ in the cit - y to - night. We're look - ing for you_ to start up a fight.
2.3. See additional lyrics

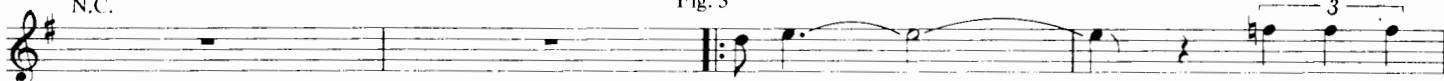


There's an e - vil feel - ing in our_ brains,_ but it's noth - ing new. You know it drives us in - sane._

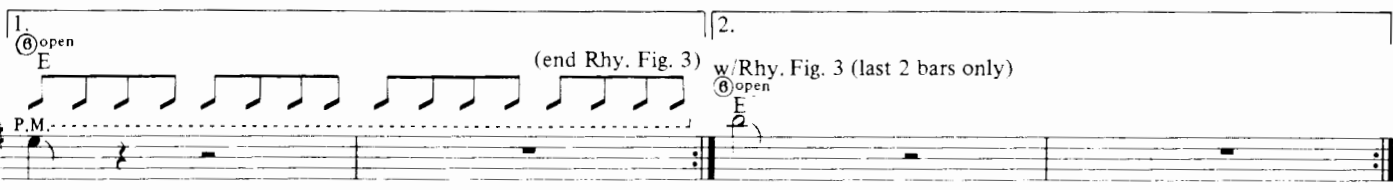


Run-ning. On our way. Hid - ing. You will pay. Dy - ing one thou - sand deaths.

2.
w/Riff B (2 times)
N.C.



Search - ing. Seek and de -



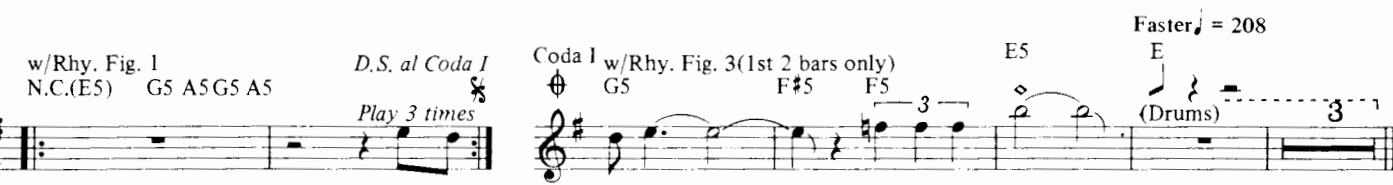
stroy.

stroy.



stroy.

stroy.



(3rd time:) 2. There is

Search-ing.

Seek and de - stroy._



w/Rhy. Fig. 3 (1st 2 bars only) F5 8va-
w/Rhy. Fig. 4 (3 times) N.C.(E5) G5 N.C.(E5) loco sl.

F#5 N.C.(E5)

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

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

w/Rhy. Fig. 4 (1st 3 bars only) G5 N.C.(E5)

Rhy. Fig. 4 N.C.(E5) G5 N.C.(E5) F#5 N.C.(E5)

2:5 N.C.(E5) *sl.* *P* *sl.* *Gtr. N.C. III steady gliss.* *sl.* *Gtrs. I&II*

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

15 12 11 12 15 12 14 12 (12)

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

Tempo I
w/ Riff A
N.C.

Play 8 times w/Riff B N.C.

w/Rhy.Fig. 1
N.C.(E5) G5 A5 G5 A5 N.C.(E5) Play 4 times

D.S. al Coda II

(4th time:) 3. Our

Search-ing. Seek and de - stroy, ha ha ha ha.

Substitute Rhy. Fill 2 (last time only) Play 4 times

ES^{II} E G5^X

sl. *P.M.---*

Substitute Rhy. Fill 3 (last time only) Play 8 times

E^{IX} E F#5 F5^{VIII} E F5^{VIII} ES(type 3) E G5^X F#5^{IX} E F#5^{IX} D5^V E D5^V ES(type 3) E G5^X

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

Substitute Rhy. Fill 3 (last time only) Play 8 times

E^{IX} E ES(type 3) E G5^{III} E F#5^{II} E G5^{III} E A5^V G5^{III} N.C. w/Riff B

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

Play 3 times E Em7

Rhy. Fill 2

E5

sl. *P.M.---*

9 7 *sl.*

Rhy. Fill 3

F#5 N.C.(E5) A5 G5 N.C.(E5)

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

4 7 5 7 5 3 0 0 *sl.*

Additional Lyrics

2. There is no escape and that's for sure.
This is the end we won't take anymore.
Say goodbye to the world you live in.
You've always been taking, but now you're giving. (To Pre-chorus)
3. Our brains are on fire with the feeling to kill.
And it won't go away until our dreams are fulfilled,
There is only one thing on our minds.
Don't try running away 'cause you're the one we will find. (To Pre-chorus)

Whiplash

Words and Music by
James Hetfield and Lars Ulrich

E5 7fr. A5 7fr. A \flat 5 6fr. G5 5fr. D5 5fr. D \flat 5 4fr. C5 3fr. A5 (type 2) 1 A \flat 5 IV 4fr. G5 III 3fr. B5 13 F5 (type 2) 1 F \sharp 5 13

Moderate Rock ♩ = 168

Slower ♩ = 160

Intro Gtrs. 1 & II 3 E5 Play 3 times E5

f *let fade*

Gtrs. I & II

N.C.(E5)
(Gtr. II out)
Gtr. I

mf P.M. *p* P.M.

A5 A \flat 5 Play 3 times N.C.(E5)

Gtr. II A5 A \flat 5 G5 E5 Rhy. Fig. 1 (Gtr. I & II) A5 A \flat 5 G5 (end Rhy. Fig. 1)

f P.M.

Play 4 times

N.C.(E5)
Rhy. Fig. 2 (Gtrs. I & II)

Play 4 times
G5
(end Rhy. Fig. 2)

P.M.

1st, 2nd, 3rd, 4th Verses
w/Rhy. Fig. 2 (4 times)
w/Fill 1 (4th time only)
N.C.(E5)

G5 N.C.(E5)

1. Late at night, all sys-tems go, you've come to see the show. We do our best, you're the rest, you

2,3,4. See additional lyrics

G5 N.C.(E5)

G5

make it real you know. There's a feel-ing deep in-side that drives you fuck-in' mad. A

N.C.(E5)

G5 C5 B5 A5

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

feel-ing of a ham-mer-head, you need it oh so bad. A -

F#5 N.C.(E5) C5 B5 A5 F#5 N.C.(E5)

dren-a-line starts to flow. You're thrash-ing all a-round.

3rd time to Coda I:
4th time to Coda II

C5 B5 A5 F#5 N.C.(E5) (Gtrs. out)

Act-ing like a ma-ni-ac. Whip-lash!

1.2.3. 4.

1st time, D.S.;
2nd time, D.S. al Coda I

w/Rhy. Fig. 1 (4 times)
E5 A5 Ab5 G5 A5 Ab5 G5

Fill 1 (end of Guitar solo)

8va-7 Full

Full

22

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

C5 B5 A5 F#5 N.C.(E5)

H P.M.

Coda I

(Drums)

2

D5

D \flat 5

C5

A5(type 2)

A \flat 5^{IV}

G5^{III}

Interlude

N.C.(Em7)

Play 4 times

Guitar solo

w/Rhy. Fig. 4 (8 times)

N.C.(Em7)

(4th time:) Here we go!

Gtr. III

Sya--

Rhy. Fig. 4 (Gtrs. I&II)

(end Rhy. Fig. 4)

P

P.M.

P.M.

P P

P P

P P

P P

P P

P P

P P

P P

P

P

P

15

14

12

12

15

14

12

12

17

15

12

12

17

15

12

7

5

7

5

0

0

0

0

7

5

7

5

0

0

0

0

Sya--

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

P P

17

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2

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2

0

2

0

2

0

2

0

2

0

2

0

2

0

2

0

E

A.H. pitches: E

E5 A5 Ab5 G5

E5 A5 Ab5 G5

Sra *D.S. al Coda II*

Coda II C5 B5 A5 (type 2) E5 (type 2) F#5 E5 (type 2) F#5 E5 (type 2)

Play 3 times

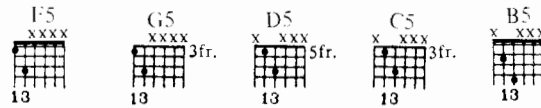
Wo oh!

Additional Lyrics

2. Bang your head against the stage like you never did before.
Make it ring, make it bleed, make it really sore.
In a frenzied madness with your leather and your spikes.
Heads are bobbing around, it's hot as hell tonight. *(To Chorus)*
3. Here on stage the Marshall noise is piercing through your ears.
It kicks your ass, kicks your face, exploding feeling nears.
Now's the time to let it rip, to let it fuckin' loose.
We're gathered here to maim and kill 'cause this is what we choose. *(To Chorus)*
4. Show is through, the metal's gone, it's time to hit the road.
Another town, another gig, again we will explode.
Hotel rooms and motorways, life out here is raw.
But we'll never stop, we'll never quit 'cause we're Metallica. *(To Chorus)*

Last Caress

Words and Music by
Glenn Danzig



Fast Rock ♩ = 214

1st Verse
C5

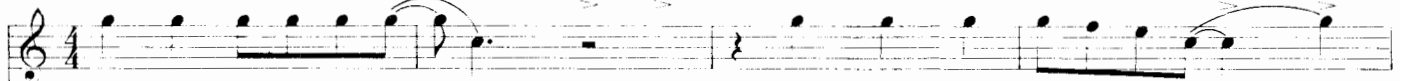
Gtr. II

F5

G5

F5

G5

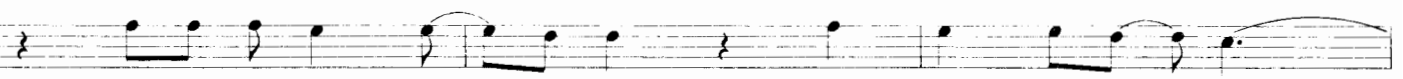
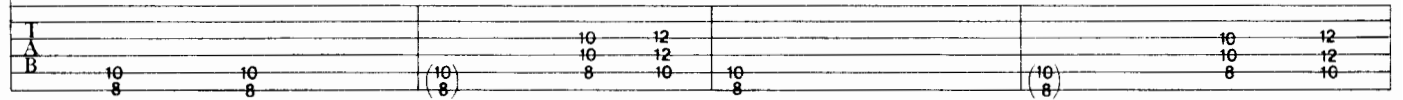


I, I got some-thing to say, _____

I killed your ba - by to - day. _____

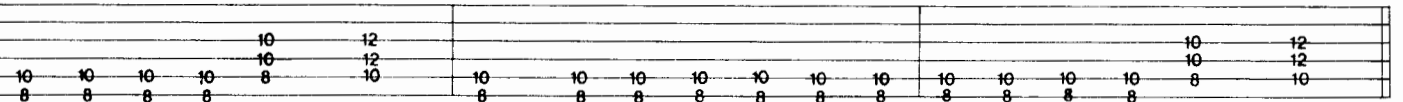
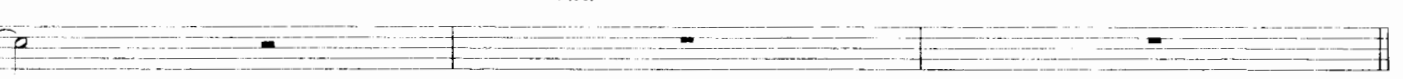
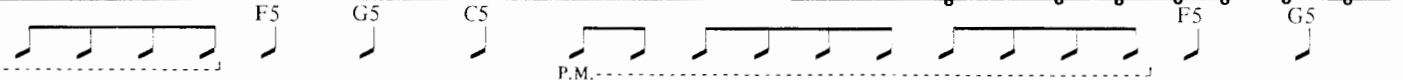
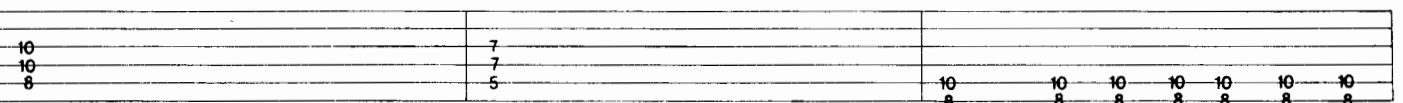
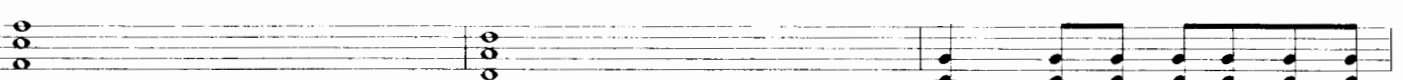
Gtr. I

f



Does - n't mat - ter much _____ to me

as long as it's _____ dead. _____



C5 N.C. A5 F5 G5

wait - ing for your _____ breath. _____ Come, sweet death, one last ca -

(Gtr. II cont. in slashes)

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

10 8 7 5 3 1 1 5 3 5 3 3

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

C5 F5 G5 C5 F5 G5

Gtr. II P.M. --- 4 P.M. --- 4

ress. _____ No. _____
(Sing 1st time only)

Gtr. I

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

10 10 10 10 10 10 10 10 10 12 12 10 10 10 10 10 10 10 12 12 12 10 12 12 10

3. F5 G5 C5 F5 G5 C5

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

Last _____ ca - ress, a - yeah. _____ No _____ more. _____

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

10 12 12 10 10 10 10 10 10 10 12 12 10 10 10 10 10 10 10 12 12 10 12 12 10

F5 G5 C5 F5 G5 C5 F5 G5

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

Whoa!

P.M. --- 4

10 12 12 10 12 12 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

[illegible]

Fill 1 (Gtr. IV) *steady gliss.*

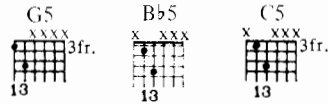
w/Flanger *pick slide*

Additional Lyrics

2. Don't stop for nothin', it's full speed or nothin'.
I'm takin' down you know whatever's in my way.
Getting your kicks as you're shooting the line.
Sending the shivers up and down my spine. *(To Chorus)*
3. Those people who tell you not to take chances,
They are all missing on what life's about.
You only live once so take hold of the chance.
Don't end up like others, same song and dance. *(To Chorus)*

Stone Cold Crazy

Words and Music by
Freddie Mercury, Brian May, Roger Taylor and
John Deacon



Fast Rock ♩ = 252

C5

Gtr. I

A.H.
(15ma)

Intro

A.H. pitches: C# B

Gtr. II

Fdbk.

Fdbk. (8va)

Fdbk.

Fdbk. pitch: A

*Pull bar up.

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N.C. B \flat 5 N.C.

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

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

1 3 3 3 3 3 3 1 (3 1) 1 3 3 3 1 3 3 3 (3) 2 3 4 5

2nd time Gtr. I substitute Rhy. Fill 1' B \flat 5 N.C. (end Rhy. Fig. 1)

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

1 3 3 3 3 3 3 1 (3 1) 1 3 3 3 1 3 3 3 (3) 2 3 4 5

1st Verse w/Rhy. Fill 2 N.C.

Sleep-ing ver-y sound-ly on a Sat-ur-day morn-ing I was dream-ing I was Al Ca- pone.

Ru-mor go-ing round, got-ta clear-out of town, smell-ing like a dry fish bone.

G5 Gtrs. I & II

Here come the law, gon-na break down the door, car-ry me a-way once more.

B \flat 5 pick slides C5

Nev-er, nev-er, nev-er want it an-y-more. Got-ta get a-way from this stone-cold floor.

Rhy. Fill 1 (Gtr. I)

H P H

3 5 5 5 5 3 5 3 5 5 5 (5) 4 5 6 3

H P 6 (6) H

Rhy. Fill 2 (Gtr. I out) (Gtr. II out)

Gtr. I Gtr. II

5 3

Chorus
C5

⑥ 10fr. D *sl.*

Gtr. II

Cra - zy, stone — cold cra - zy, — you know.

*Chords struck by Gtr. II only, Gtr. I sustains C5.

w/Rhy. Fig. 1
N.C. B♭5 N.C.

A5 B♭5 B5 Guitar solo I

Yeah!

Gtr. I

Full *sl.* H P

Full *sl.* H P

0 7 9 7 9 7 9 7 9 7

(0)

Gtr. II Rhy. Fig. 2

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

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

Full Full H P H P P 1½ Harm. (8va)

Full Full H P H P P 1½ Harm. ---

10 7 10 7 0 7 10 7 10 7 10 7 9 7 7 9 7 9 7 9 5 5 5

sl.

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

2 2 2 2 2 0 0 1 2 4 2 2 2 4 2 2 2 2 2 2 2 10 3

*Upstem notes are played 1st time only.
Downstem cue notes are played when
Rhy. Fig. is recalled. P.M. applies to
downstem notes only.

N.C. w/Rhy. Fig. 1 N.C. B \flat 5 N.C.

(Spoken:) Uh!

trem bar

*3

*Pull bar up.

(end Rhy. Fig. 2)

H 1/2

H 1/2

2 4 2 4 (4) 2 5 2

2nd Verse
⑥ 3fr.

Gtrs. I & II

(Gtrs. I & II out)

Rain - y af - ter - noon, on a kill - er ty - phoon, and it's a - play - ing with my slide trom - bone.

w/Rhy. Fill 3

An - y - more, an - y - more, can't take it an - y - more.

Chorus
C5

(Gtr. I cont. in notation)

Gtrs. I & II pick slides

Got - ta get a - way from this stone - cold floor. Cra - zy,

*Chord struck by Gtr. II only, Gtr. I sustains C5.

Rhy. Fill 3 (Gtr. I)

Gtr. II

stone ——— cold cra - zy, — you know. Hey!

Gtr. I

slack

rem. bar

slack

5

3 1

B5

sl.

H

14 15 16 14 15 16 10 16 14 14 14 17 14 14 14 14 19 14 14 14 17 (17) 4 16 14

P P P P P P P P P P P P P P P P

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

19 16 14 14 14 19 17 14 14 14 19 17 14 14 19 17 14 14 14 19 17 14 14 14 19 17 14 14 14 19

(0)

sl.

7 14 14 19 17 14 14 14 19 17 14 14 14 19 17 14 14 14 19

N.C.

sl.

sl.

(Spoken:) Ooh, yeah!

17 14 14 14 19 17 14 14 19 19 21 19 17 19 12 14 12 16 12 16 14 16 12 14 11 23

w/Rhy. Fig. 1
N.C. Bb5 N.C.

3rd Verse
w Rhy. Fill 2
N.C.

Walk-ing down the street, shoot-ing

Gtrs. I & II

peo-ple that I meet, full load-ed Tom-my gun.

Here come the dep-u-ty,

w/Rhy. Fill 4

Gtr. I

try fuck-in' get-tin' me, got-ta fuck-in' get up and run, They got the si-rens loose,

Rhy. Fill 4 (Gtr. II)

Play 4 times

pick slides

I'm run-nin' right out of juice. They're gon-na put me in a cell. If I
 can't go to heav-en, let me go to hell. Cra-zy. (Audience:) (stone cold crazy, you know.) Yeah!

*Chords struck by Gtr. II only, Gtr. I sustains C5.
 w/last 4 bars of Rhy. Fig. 1 (2 times)
 N.C. B \flat 5 N.C. B \flat 5

⑥ 15fr. G sl. Gtrs. C5 I & II

Free time
 B \flat 5
 Gtr. I

Full p p p p H p H p 1/2
 Full p p p p H p H p 1/2
 (3) 4 6 4 6 8 6 8 6 9 6 9 6 9 6 9 6 8 6 8 6 8

Gtr. II

Full p p p p H p H p 1/2
 Full p p p p H p H p 1/2
 (3) 4 6 4 6 8 6 8 6 9 6 9 6 9 6 9 6 8 6 8 6 8

A.H. (15ma)
 Full 1/2 Full 1/2 Full 1/2 Full p
 Full 1/2 Full 1/2 Full 1/2 Full p
 A.H. pitch: A \flat
 Full 3 Full
 Full 3 Full
 trem. pick

Full 1/2 Full 1/2 Full 1/2 Full p
 Full 1/2 Full 1/2 Full 1/2 Full p
 A.H. pitch: A \flat
 Full 3 Full
 Full 3 Full
 trem. pick

Full 1/2 Full 1/2 Full 1/2 Full p
 Full 1/2 Full 1/2 Full 1/2 Full p
 A.H. pitch: A \flat
 Full 3 Full
 Full 3 Full
 trem. pick

Stone cold, moth-er - fuck-in' cra-zy, _____ yeah. _____ Ooh!

trem. bar

**Pull bar up.*

Fdbk. (Sva)

Fdbk.

G5

sl.

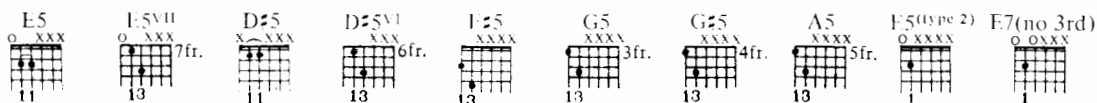
sl.

(Spoken:) Thank you very much, my friends, We'll see ya' 'round.

pick slide

Breadfan

Words and Music by
Anthony Bourge, John Burke Shelley and
Raymond Phillips



Fast Rock ♩ = 216

N.C.
Gtr. I

First system of musical notation for Gtr. I, measures 1-4. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line consists of a single note (5) on the low E string.

Second system of musical notation for Gtr. II, measures 1-4. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line consists of a single note (5) on the low E string.

Third system of musical notation for Gtr. I, measures 5-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line consists of a single note (5) on the low E string.

Fourth system of musical notation for Gtr. II, measures 5-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line consists of a single note (5) on the low E string.

Fifth system of musical notation for Gtr. I & II, measures 9-12. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line consists of a single note (5) on the low E string.

§ N.C.

1. Bread fan, o - pen up your mind, o - pen up your purse, o - pen up your
2.3. *See additional lyrics*

Rhy. Fig. 1

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into three measures by vertical bar lines. The first measure contains the first two lines of the melody and the first two lines of the bass line. The second measure contains the next two lines of the melody and the next two lines of the bass line. The third measure contains the final two lines of the melody and the final two lines of the bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style.

vault, nev - er, nev - er gon - na lose it._____

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 times)

N.C.

Bread - fan, give it all a - way, nev - er give an inch, got - ta make a mint, make_ me a

mil - lion._____ Bread - fan, you got it wrong, it's your long time friend,

lose it in the end. Who's a fool?— Sea-gull,— give it all a-way, stay a

bird, a man. do what you want, you want to be, yeah.

P.M. - - - - -

E5

trem. bar

slack

Yeah!

Uh!

H H H H P H H H sl. H

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

H H H H P H H sl. H

2. Guitar solo
E5^{VII}
Gtr. I
Gtr. II

w/Riff A (1 3/4 times)
N.C.

7

w/Rhy. Fill 1

G5 F#5 F5

1 1/2 2

14 14

0

Full P P P P 1 1/2

3 3

14 12 14 12 14 12 14 (14) (14) 12 14 12 14 12 15 (15) (15) 0

E5

D#5 E5

Full

1 1/2

15 12 0 15 1 1/2

15 12 12 12 15 12 15 12 14 14 12 14 12 14 14

D5 D#5^{VI} E5^{VII} D#5 E5 D#5

A.H. (8va) 2 1/2

8va

trem. bar

A.H. 2 1/2

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

3 3 3 3 3 3

13 12 12 15 12 13 12 13 15 17 14 15 14 15 14 14 17 14 15 14 15 17 15

Gtrs. I & II

2nd time substitute Riff B

[illegible]

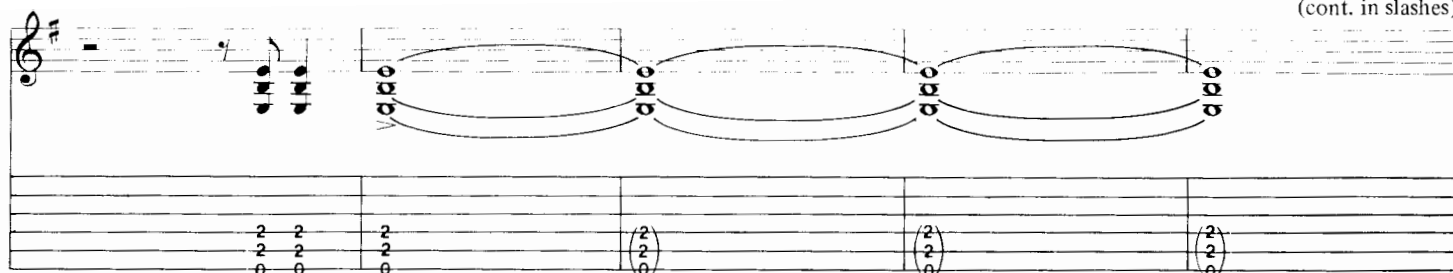
(cont. in notation)

A5 G5 A5 G5 A5 G5 E5
Gtrs. I & II (end half-time feel) Gtr. I

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

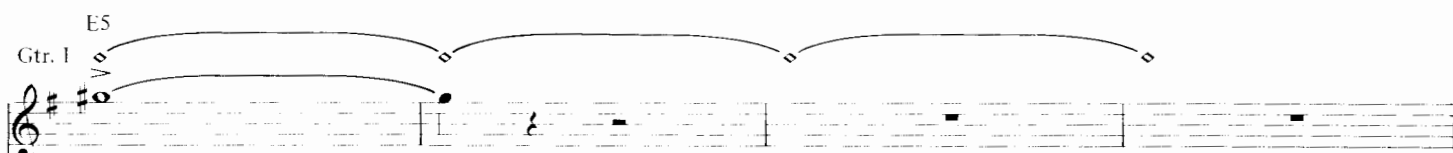
7 5 7 (7) 5 7 5
5 3 5 3 5 3 0

(cont. in slashes)



E5

Gtr. I



Yeah! _____

Gtr. I

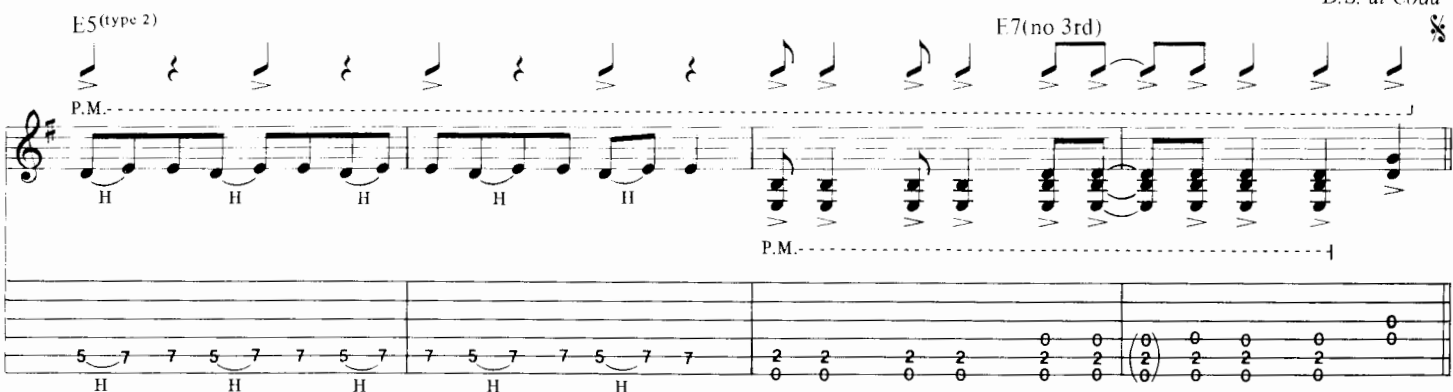


D.S. al Coda

E5 (type 2)

F7 (no 3rd)

P.M.



Coda

Outro

w/ Riff A (4 times)

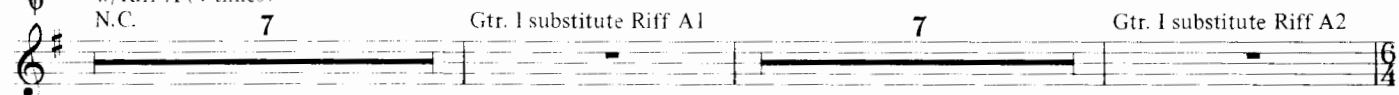
N.C.

7

Gtr. I substitute Riff A1

7

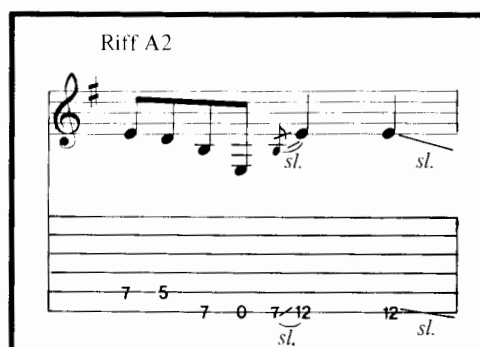
Gtr. I substitute Riff A2



Riff A1



Riff A2



Seattle Guitar Solo (Excerpt) "Little Wing"

Words and Music by
Jimi Hendrix

Slowly ♩ = 69

N.C.(Em)

Gtr. I

mf w/clean tone

sl.

(G)

let ring-

sl.

(Am)

let ring-

(Em)

let ring-

(Bm)

let ring-

(Bbm)

let ring-

(Am)

(G)

Asus2 Gsus2 F#sus2

sl.

C

D

sl.

sl.

H

L5

*Pull bar up.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, which is a single eighth note followed by a dotted quarter note, then a half note, and finally a quarter note. The second system contains the second line of the melody, which is a single eighth note followed by a dotted quarter note, then a half note, and finally a quarter note. The score is written in treble clef with a key signature of one sharp (F#).

The musical score for "The Wind" by George Gershwin is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the guitar. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a melody with various chords (B5, Bb5, A5, G5, F5) and dynamics (p, f). The guitar part includes a fretboard diagram showing fingerings for the first four measures, with notes like 12, 14, 12, 12, 14, 12, 13, 12, 13, 12, 12, (0), 15, 15, 12, 12, 14, 15, 15, 14, 14, 12, 13, 13, 13, 13, and 10.

[illegible]

The sheet music is organized into five systems, each consisting of a musical staff, a fretboard diagram, and a bass line.

- System 1:** The musical staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures with triplets and slurs. Fingering numbers (15, 12, 14, 12, 15) are shown in the fretboard diagram. Dynamic markings include 'Full', 'P', and 'sl.'.
- System 2:** Continues the musical piece with more complex fingering patterns (e.g., 12 14 12 14 12 14) and dynamic markings like 'H' and 'sl.'.
- System 3:** Features a change in time signature to 2/4. The musical staff includes notes with slurs and dynamic markings. The fretboard diagram shows fingerings like 13, 12, 14, 12, 13, 12, 14, 12, 15, 12, 15, 12.
- System 4:** Continues the 2/4 time signature. The musical staff shows a sequence of notes with slurs and dynamic markings. The fretboard diagram includes fingerings like 5, 3, 5, 5, 5, 3, 3, 1, 1, 1.
- System 5:** The final system, featuring a 4/4 time signature. It includes a musical staff with notes, a fretboard diagram with fingerings like 15, 14, 12, 14, 12, 14, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, and a bass line with a final chord.

Mexico City Guitar Solo (Excerpt)

Music by
Kirk Hammett

Moderately ♩ = 148

N.C.(Am7) 1.2.

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

(17) *sl.* P

3. (Dm7) *sl.* P P.M.-4 P.M.-4 P.M.---4 P.M.-4 P.M.-4 P.M.-4 *sl.*

(Am7) P P.M.---4 P.M.-4 P.M.-4 P M.-4 P.M.-4 P.M.---4 P (Em7) *sl.* H P H *sl.* 3

P 7 5 7 5 7 0 0 5 7 5 0 0 12 12 10 10 0 0 12 10 12 10 10 12 0 0 10 12 10

P *sl.* P (Em7) H P H *sl.* 14 12 14 12 14 (14)

(Dm7) (Am7) E7#9

P.M.---4 *slight vib.* H P H P P.M.---4 P.M.

12 10 12 10 12 10 12 10 8 8 8 8 8 8 8 8 (5)

0 0 12 10 0 0 5 5 6 6 5 5 0 7 7 7 7 7 7 7

*N.C.(Am7)

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

w/wah as filter Full P 1.2 Full P Full P Full P

7 7 5 7 5 5 7 (7) 5 7 5 7 (7) 5 8 5 8 5 5 5 5

*Chords implied by bass (next 24 bars only).

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the remaining measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody includes various ornaments such as grace notes, slurs, and trills. The bass line includes fingerings and a final measure with a (7) indicating a seventh fret.

(Dm7) Full Full P (Am7) P 3 Full (8va) Full (E7) A.H. (8va) 8va- sl. sl.

3 Full Full P let ring P A.H. Full A.H. sl. sl. 17 0

5 8 5 7 5 5 7 5 5 7 5 5 5 5 5 5 7 7 5 7 5 7 5 (5)

(Am7) A.H. pitch: E

8va--

P Full Full P P H P

3 5 3

let ring

P Full Full P P H P

20 17 20 17 20 20 20 17 17 20 17 20 17 (17) 20 17 17 20 17 20 19 17 19 17 19 17

[illegible]

(Am7) *Sva-* (Em7)

Full 1½ Full Full P Full 1/2

Full 1½ Full Full P Full 1/2

20 20 17 20 17 20 17 20 17 20 20 (20) 17 19 17 19 19 19

[illegible][illegible]

(Am7)

P.M. - - - 4

P.M. - 4

P.M. - 4

P

P.M. - 4

P.M. - 4

P.M. - - - 4

Em7

sl.

H P H P

6

14 12 14 12 14 12

P

sl.

Musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The guitar part includes chords Dm7, Am7, and F#9, with various techniques like P.M., H, P, H, sl, and a triplet. The bass part includes a triplet and a "let ring" instruction.

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Whiplash

Mexico City Guitar Solo (Excerpt)
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